RECENT RESEARCHES IN THE MUSIC OF THE BAROQUE ERA · VOLUME X



JEAN-MARIE LECLAIR · SONATAS FOR VIOLIN AND BASSO CONTINUO OPUS 9, I-VI

· A-R EDITIONS

SONATAS FOR VIOLIN AND BASSO CONTINUO

Contents

Opus 9, Sonatas I-VI

Sonata I	1
Sonata II	19
Sonata III	35
Sonata IV	48
Sonata V	65
Sonata VI	85



Plate I. *Quatrième livre de sonates . . . , Oeuvre IX:* title page

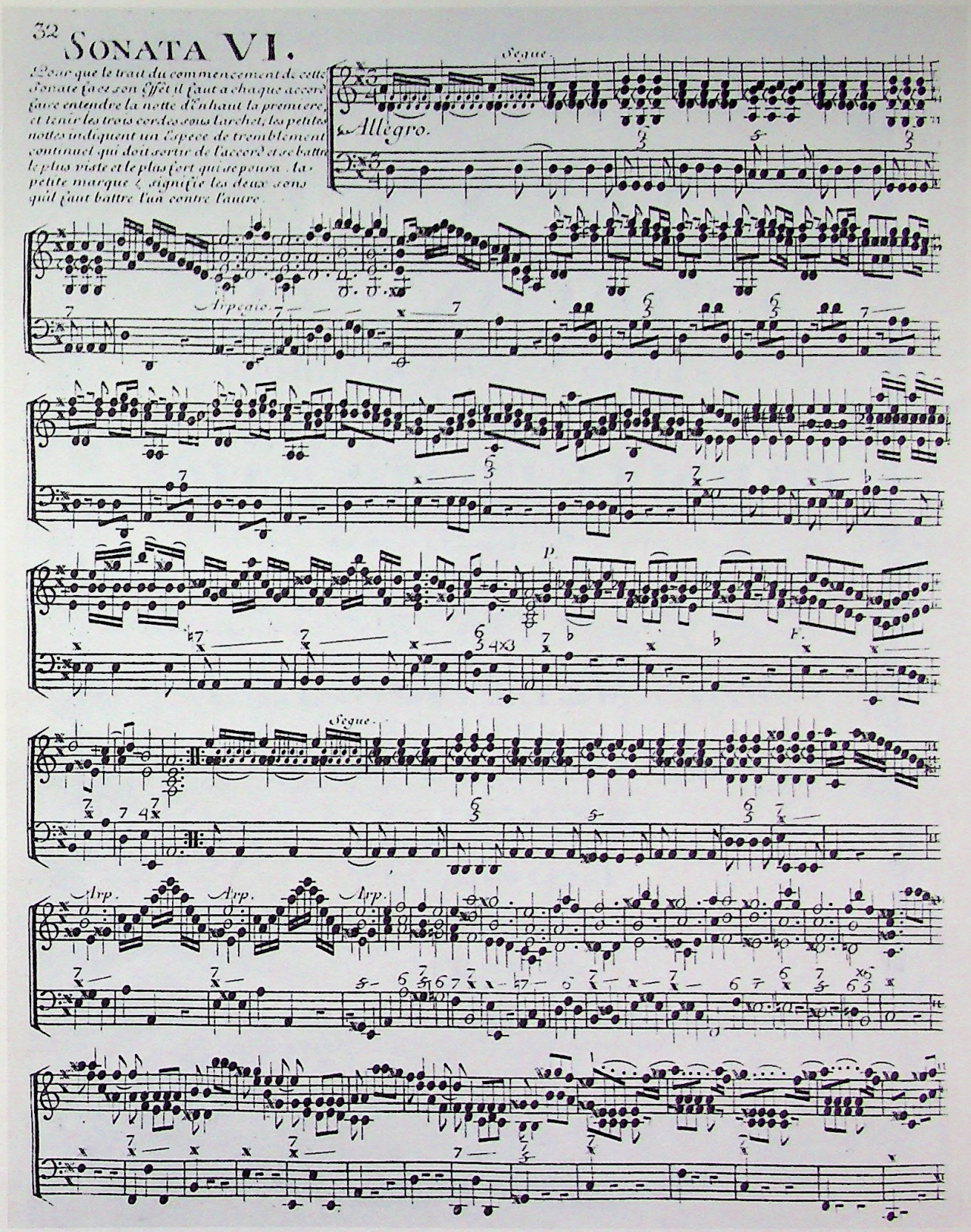
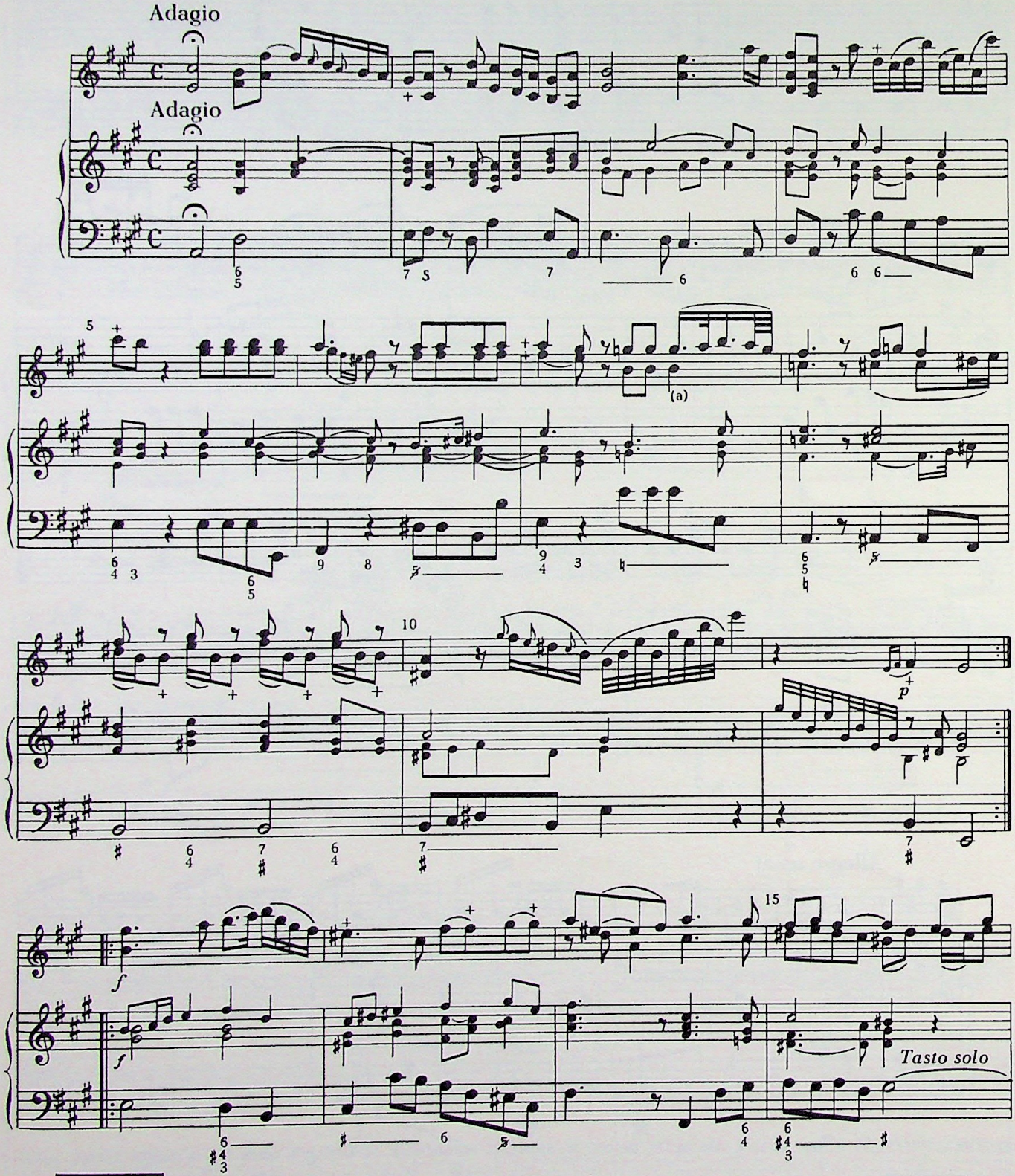


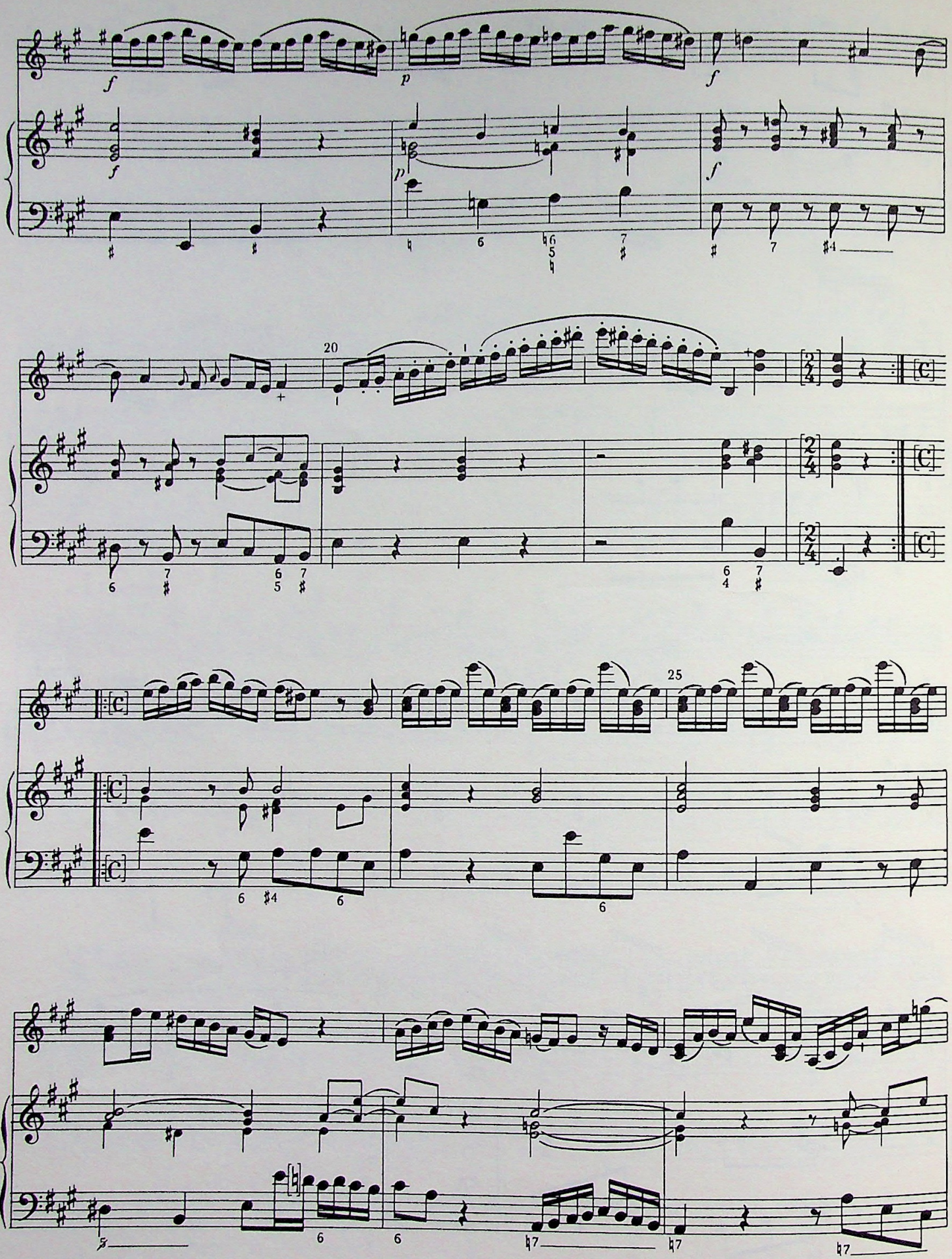
Plate II. *Quatrième livre de sonates . . . , Oeuvre IX:* Sonata VI, *Allegro*

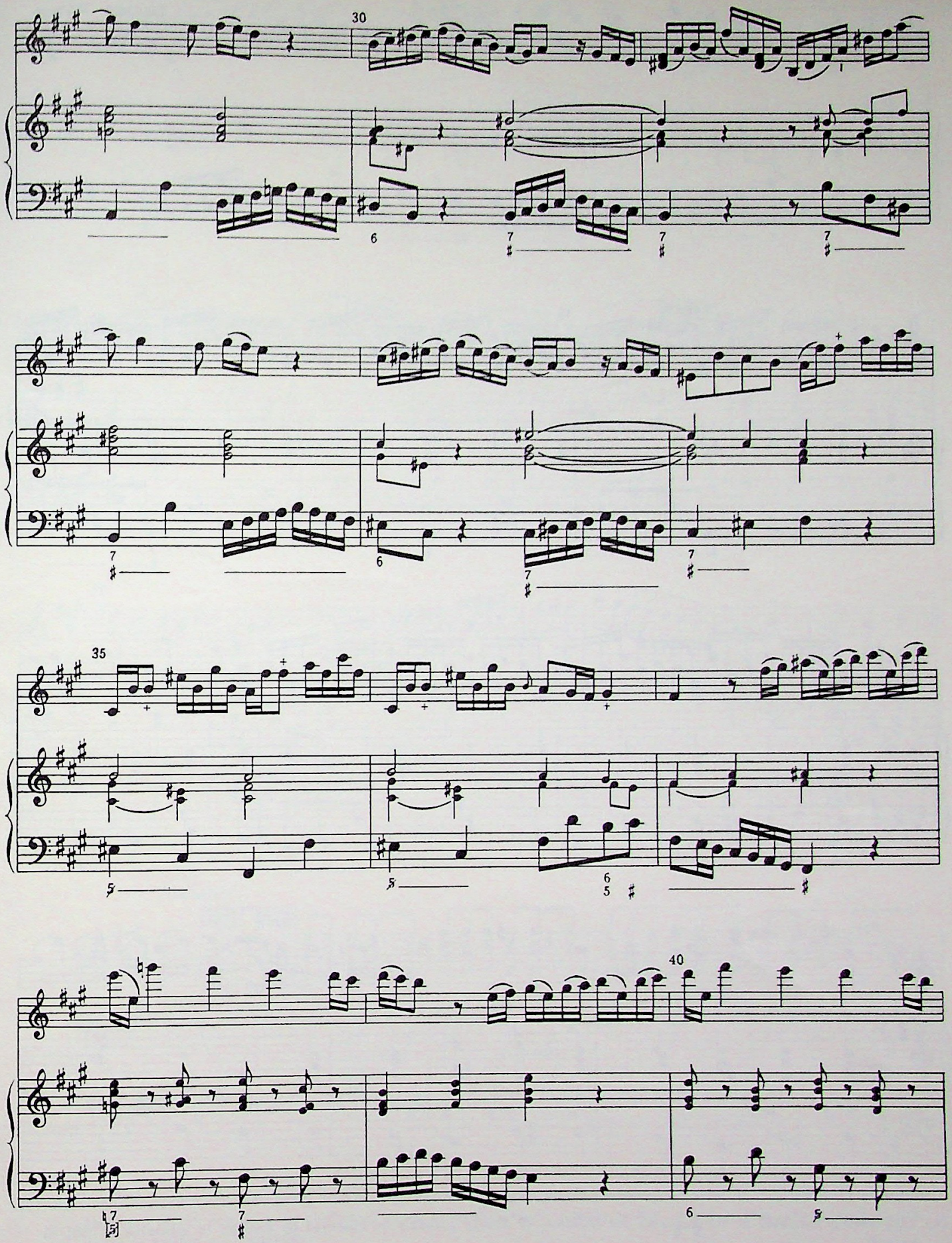
SONATAS FOR VIOLIN AND BASSO CONTINUO

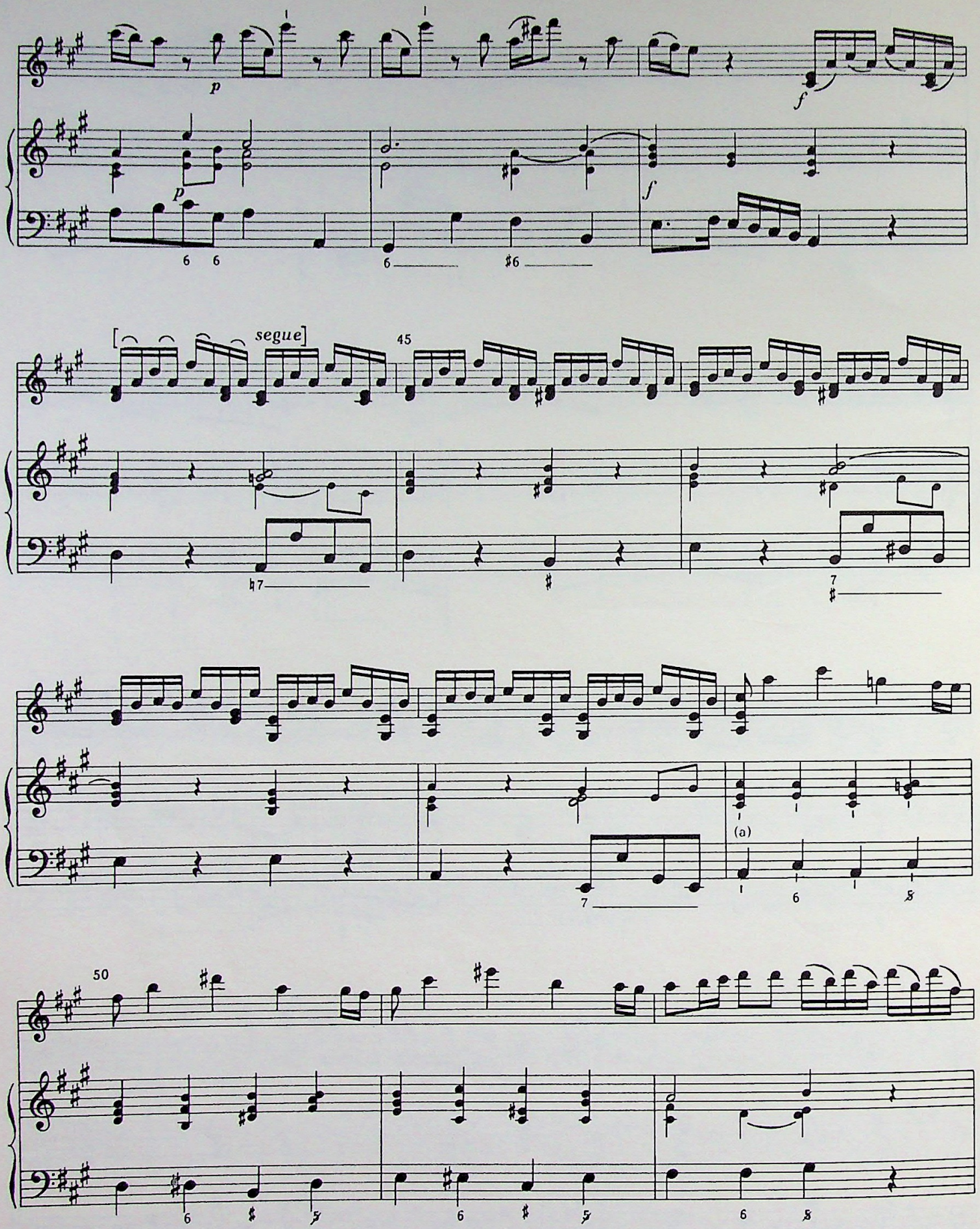
Sonata I



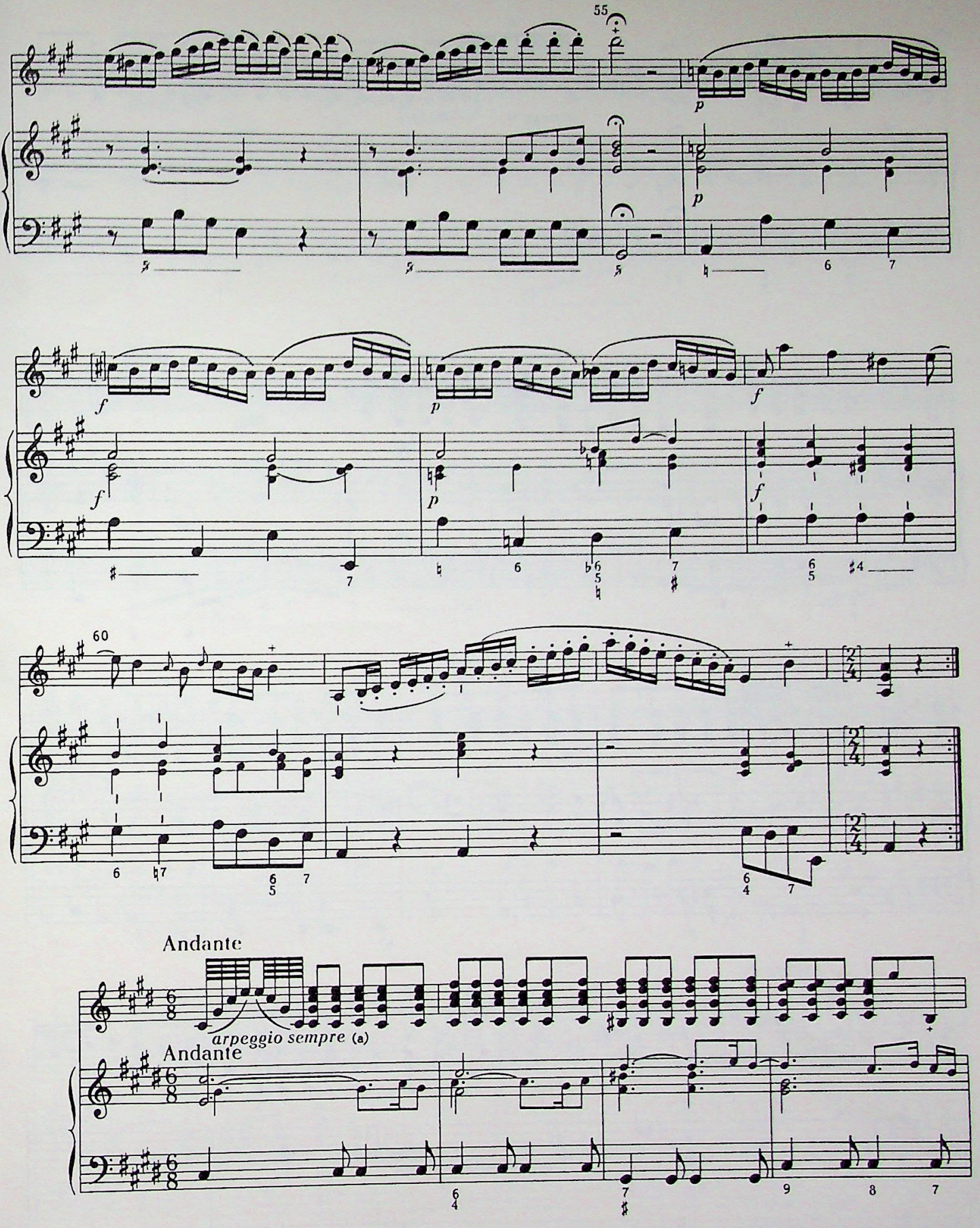
(a) in the source


20
25

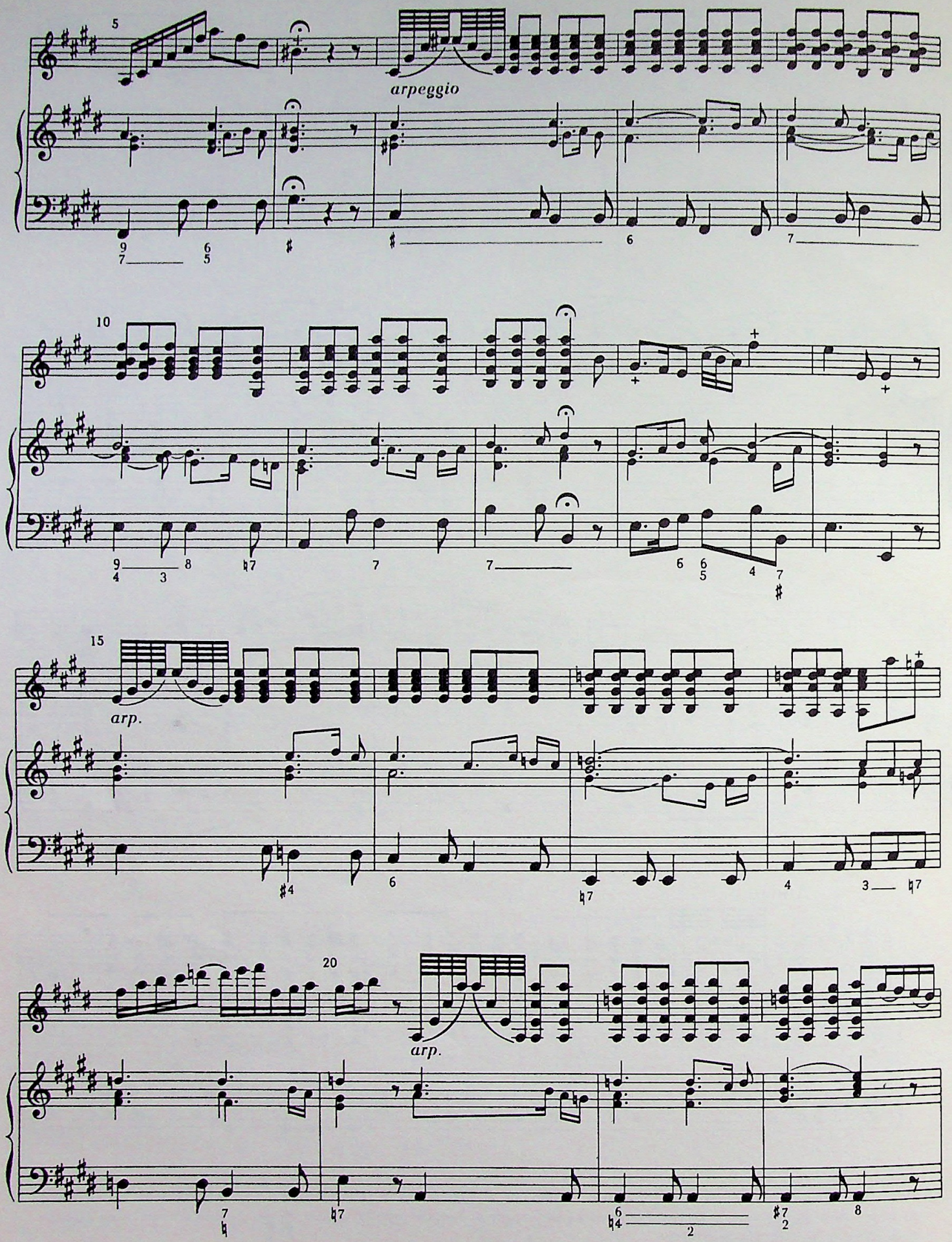

30
35
40

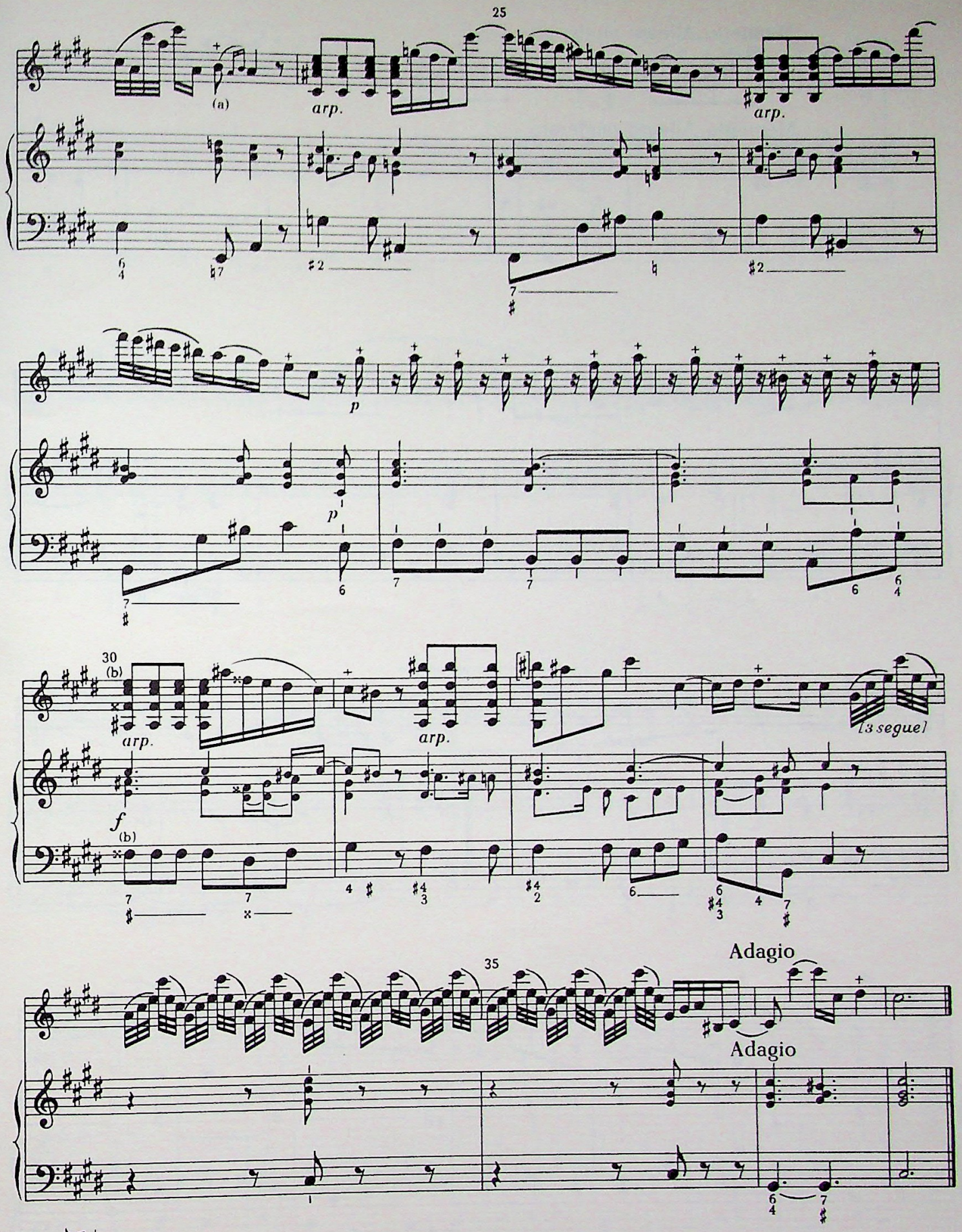


(a) The bowing indicated in the continuo for measure 49 should probably be observed by analogy in measures 50 and 51 as well.



(a) Here and throughout the movement, Leclair's written-out arpeggios are in thirty-second notes in the source. In measures in which each eighth note is to be performed as an arpeggio, Leclair usually writes ; in this edition, each eighth-note chord is written out separately.


5
arpeggio
10
15
arp.
20
arp.

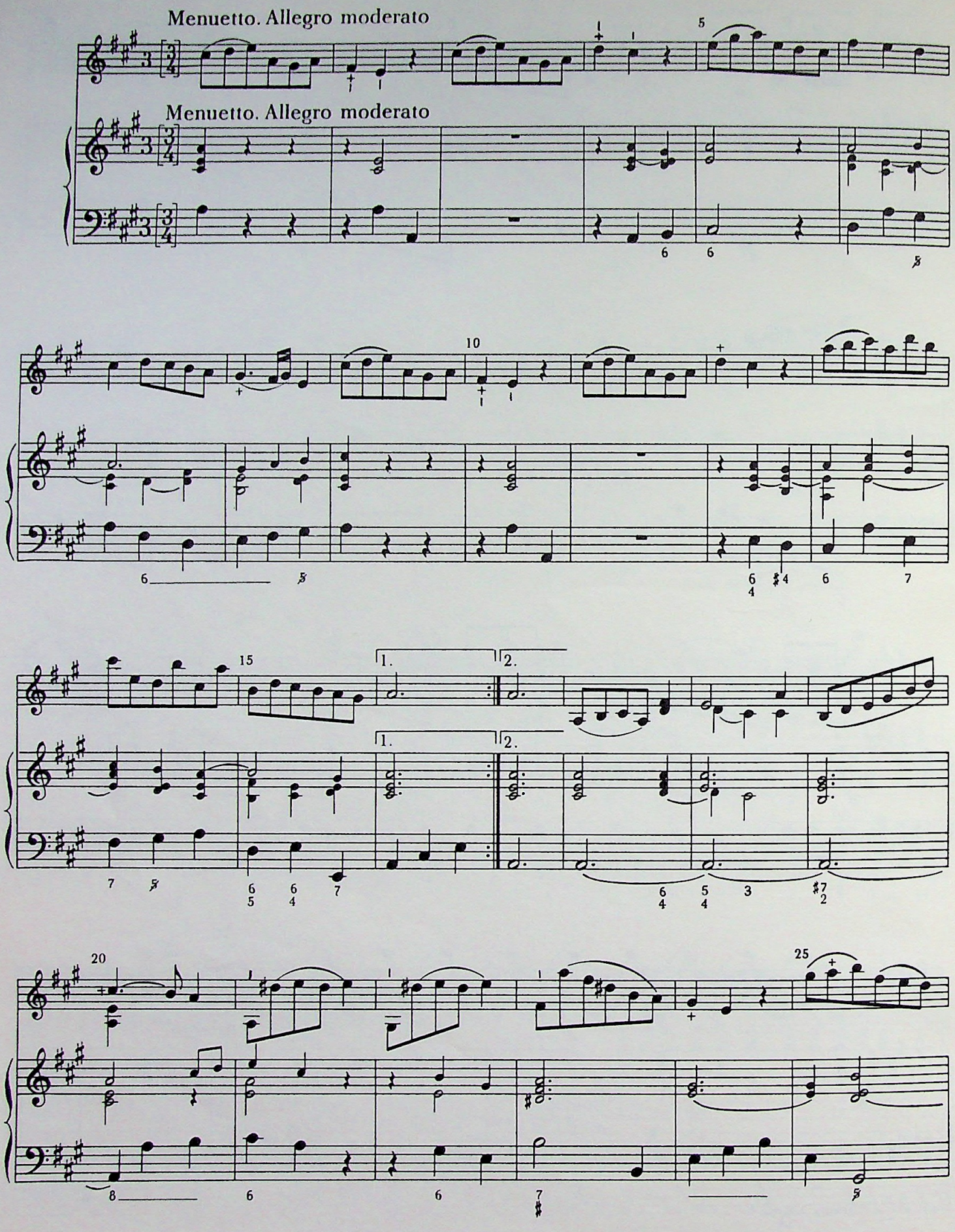


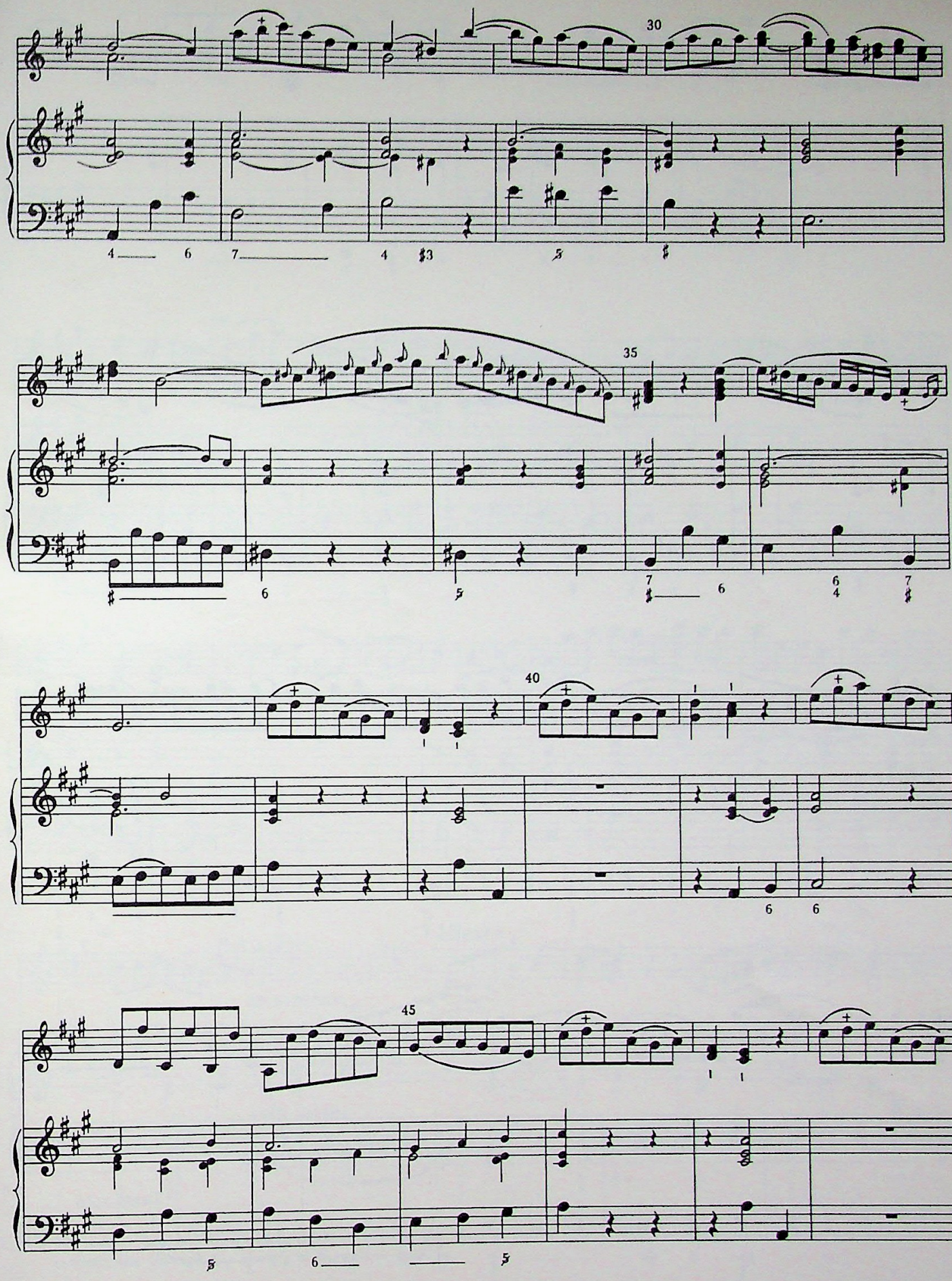
(a) 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥 in the source

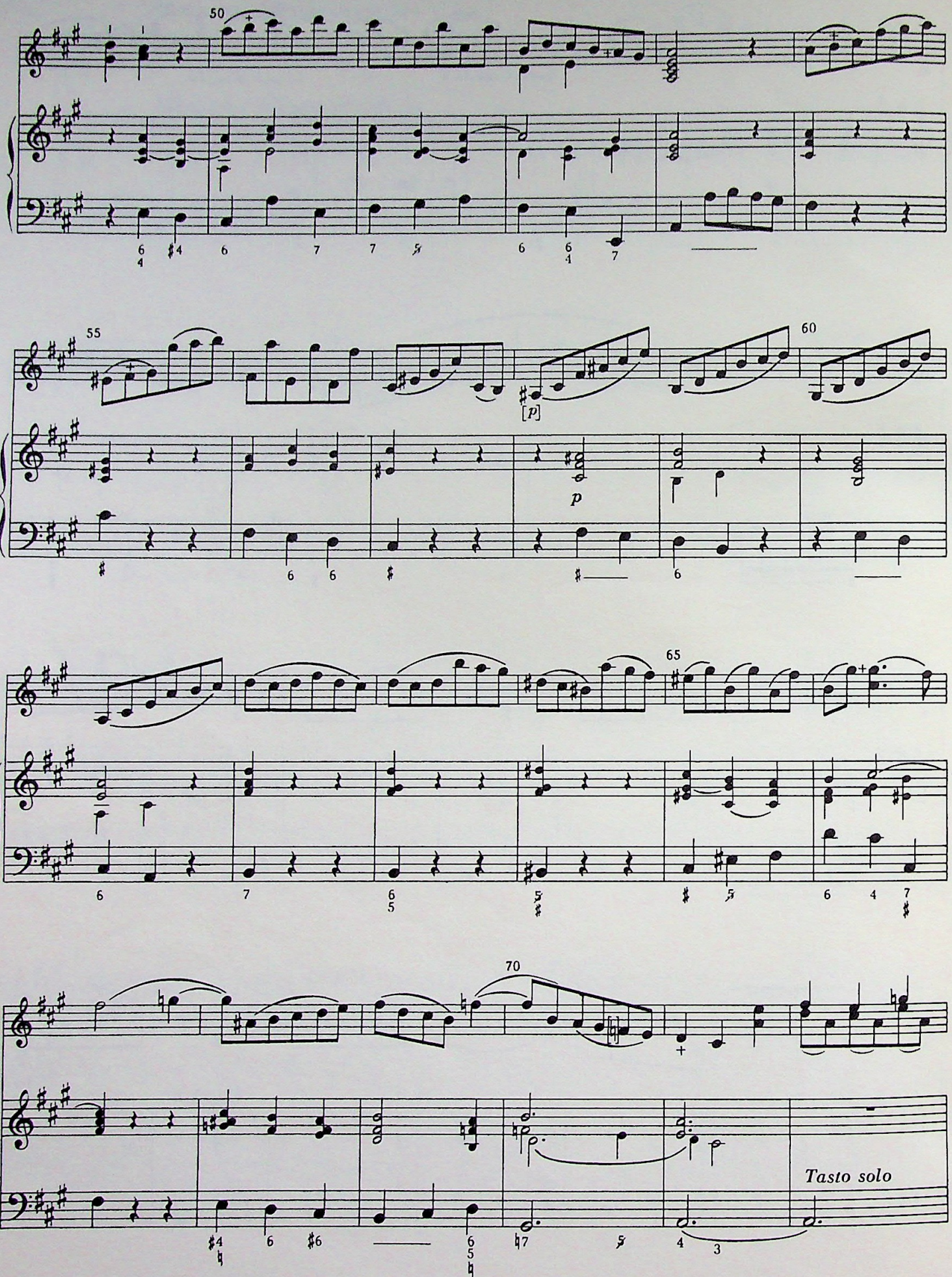
(b) The double sharp is indicated with an ordinary sharp sign, as in measure 16 of the opening *Adagio*.

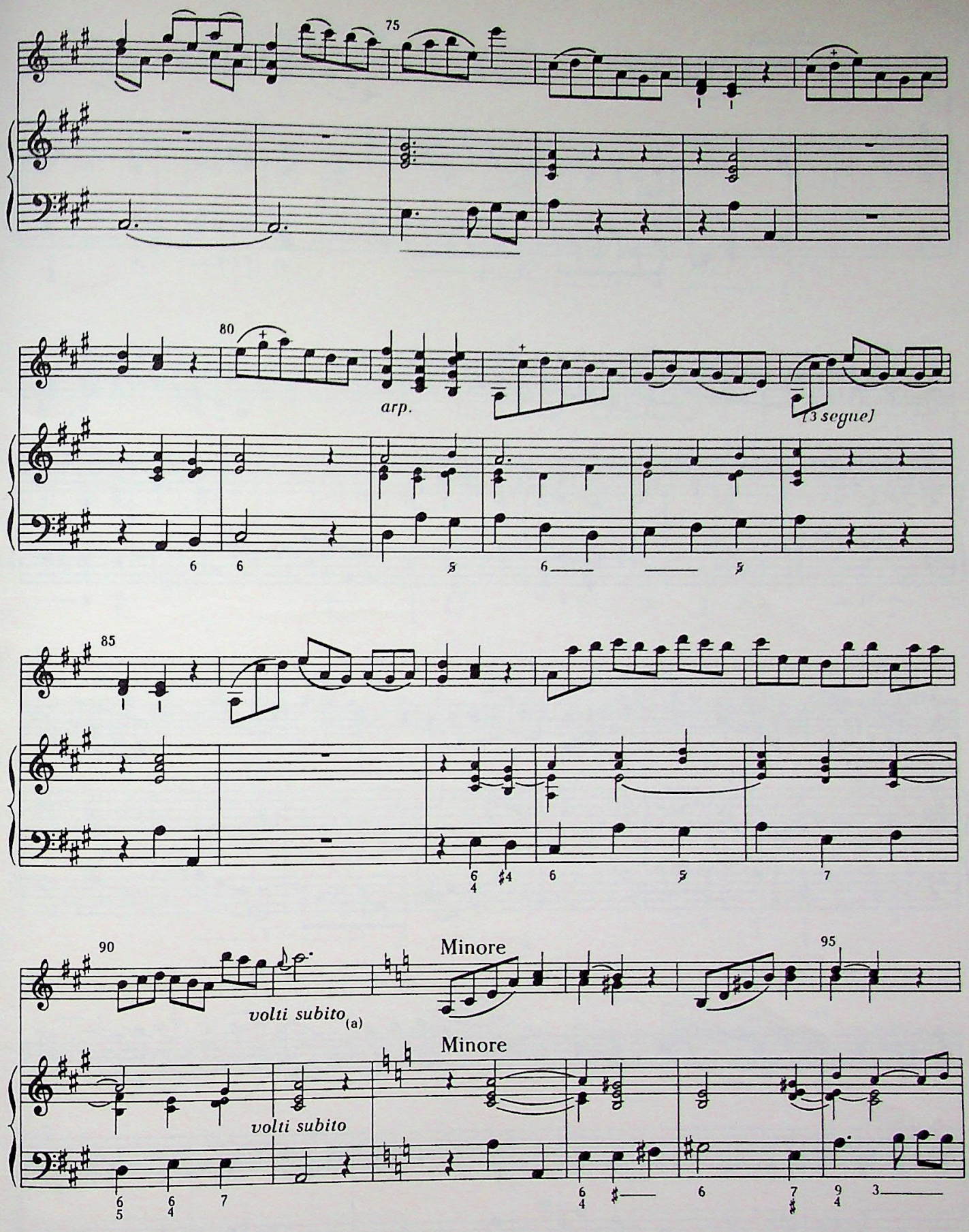
Menuetto. Allegro moderato

Menuetto. Allegro moderato

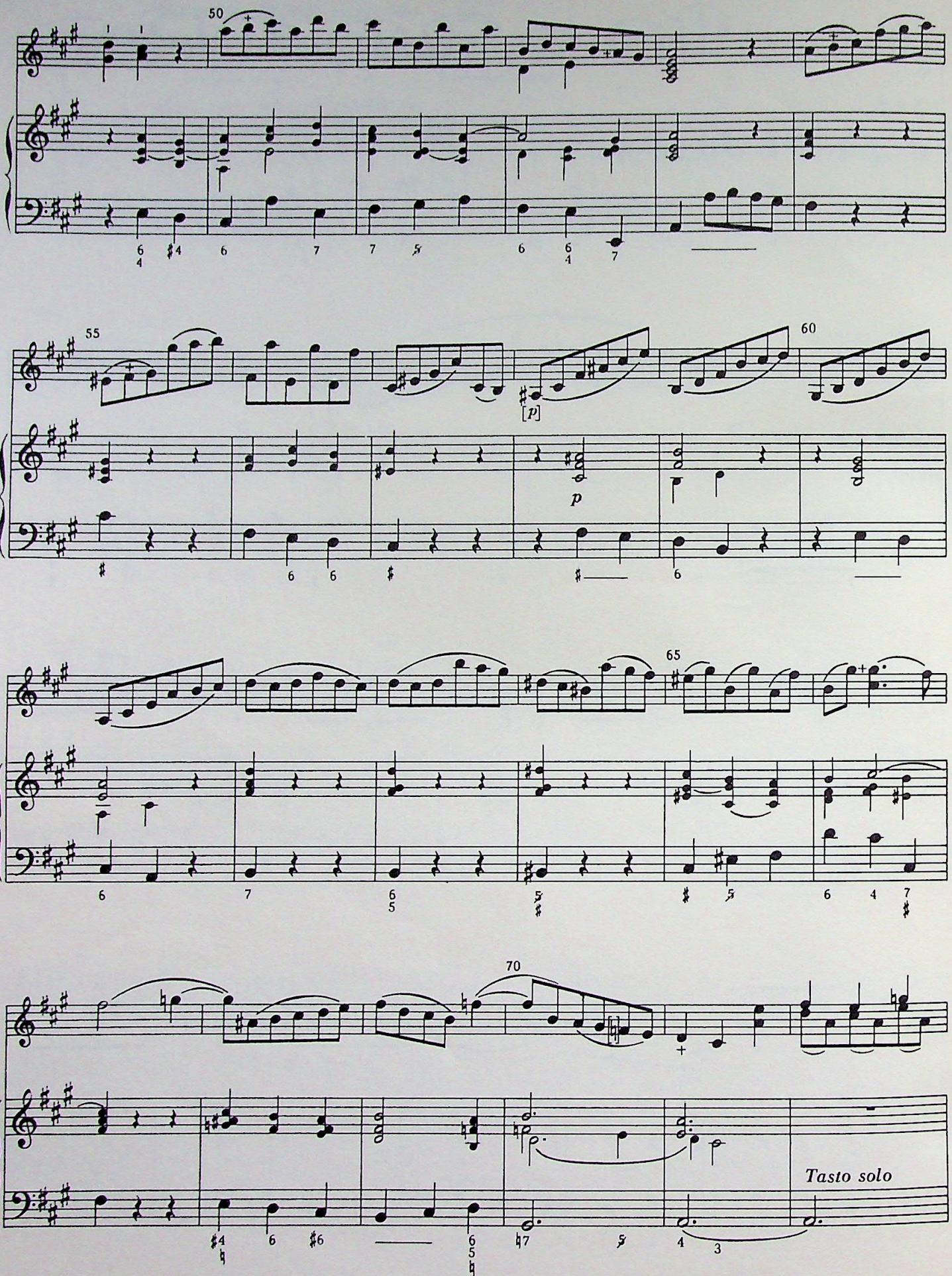


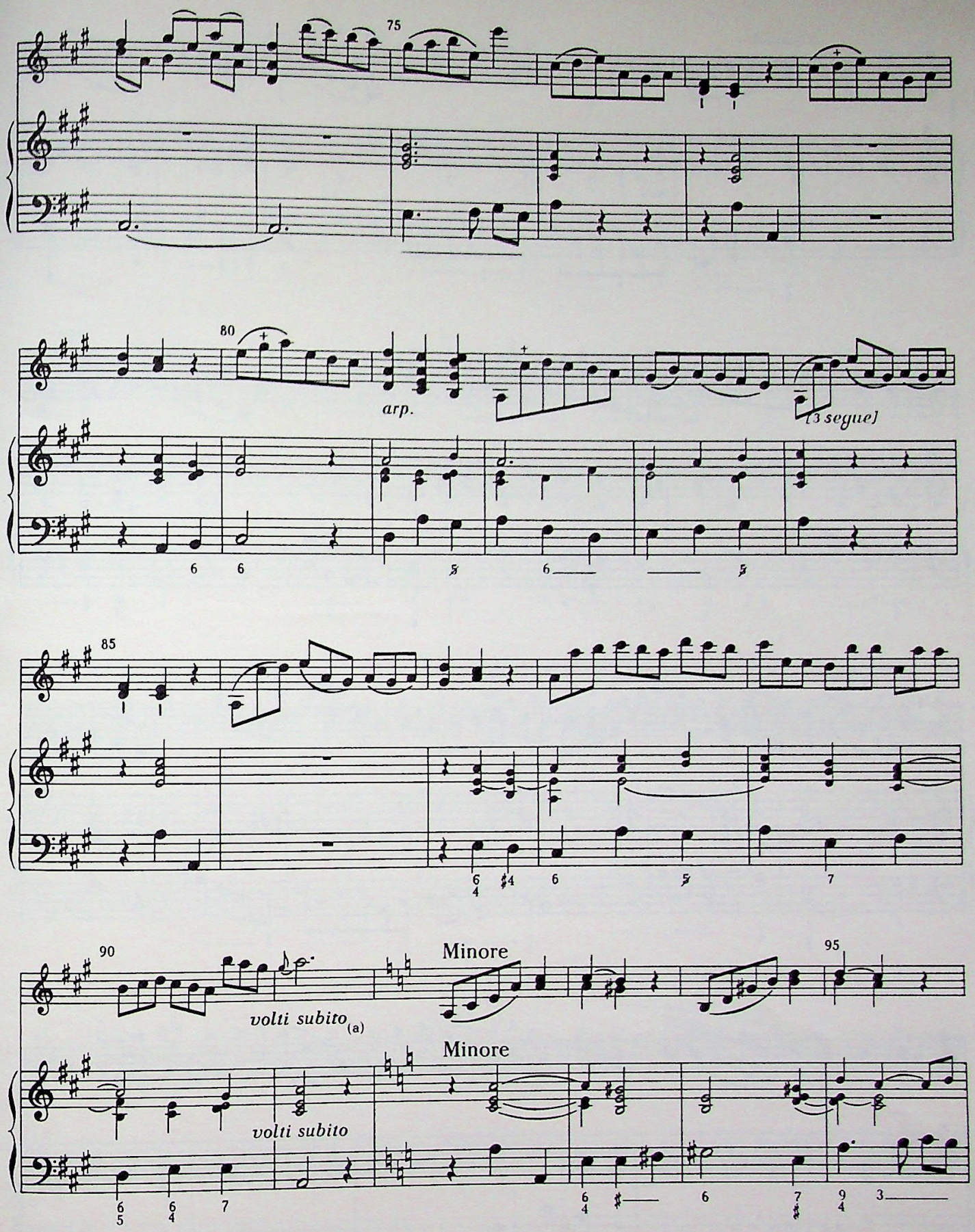

30
35
40
45


50
55
60
[p]
p
65
70
Tasto solo

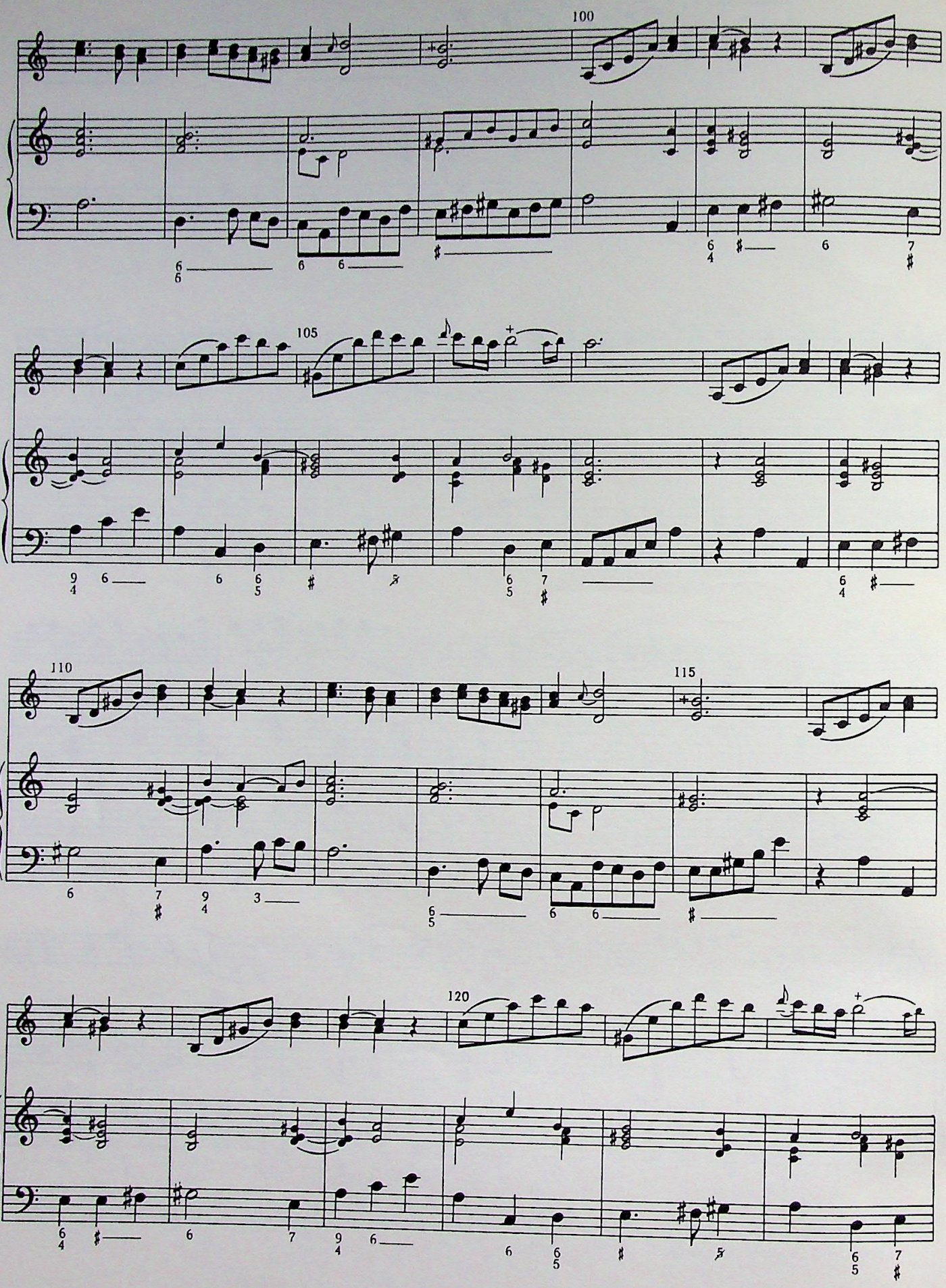


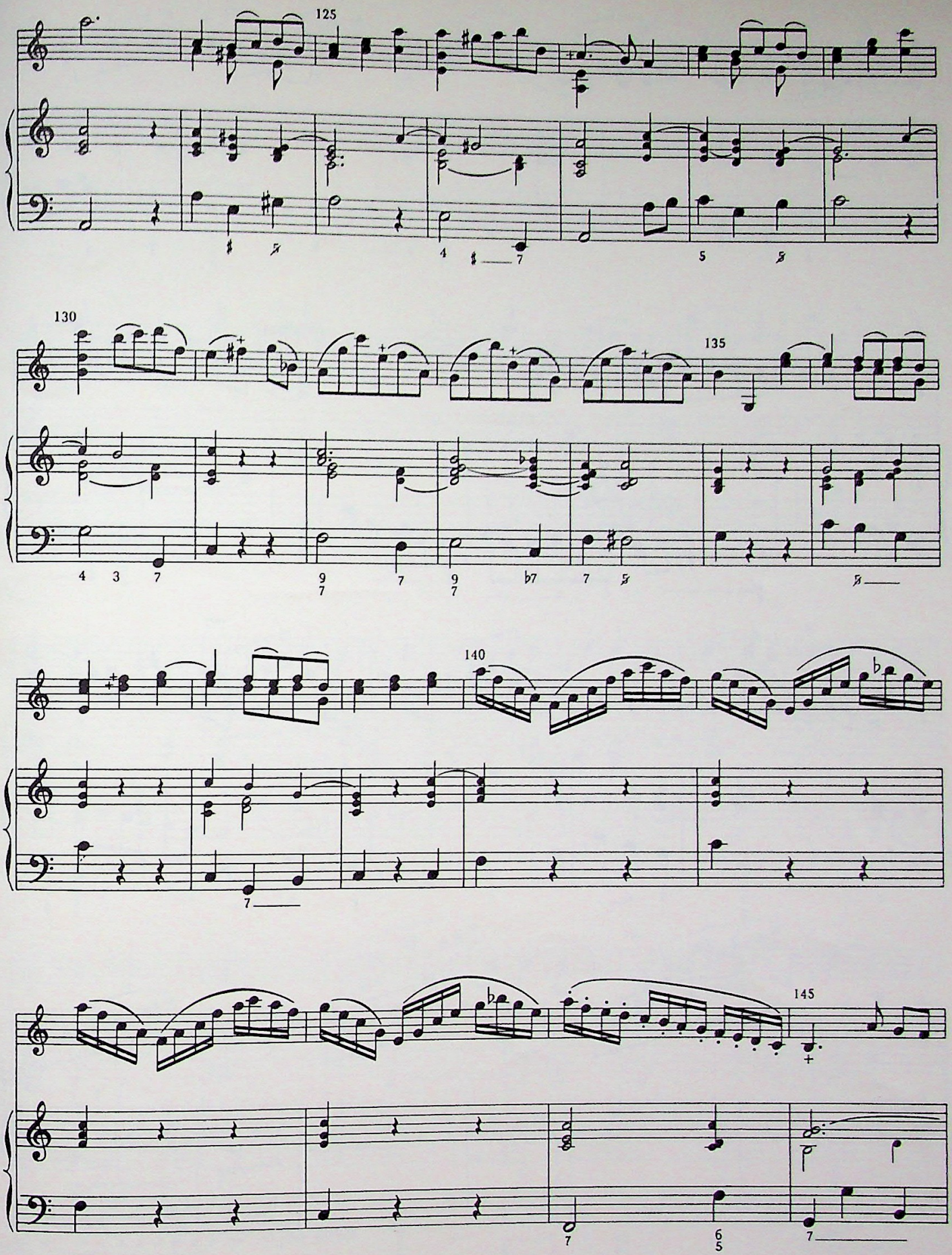
(a) The words *volti subito*, which accompany a page turn in the source, imply that the tempo is to remain constant at the cadence and through the change to the minor mode.

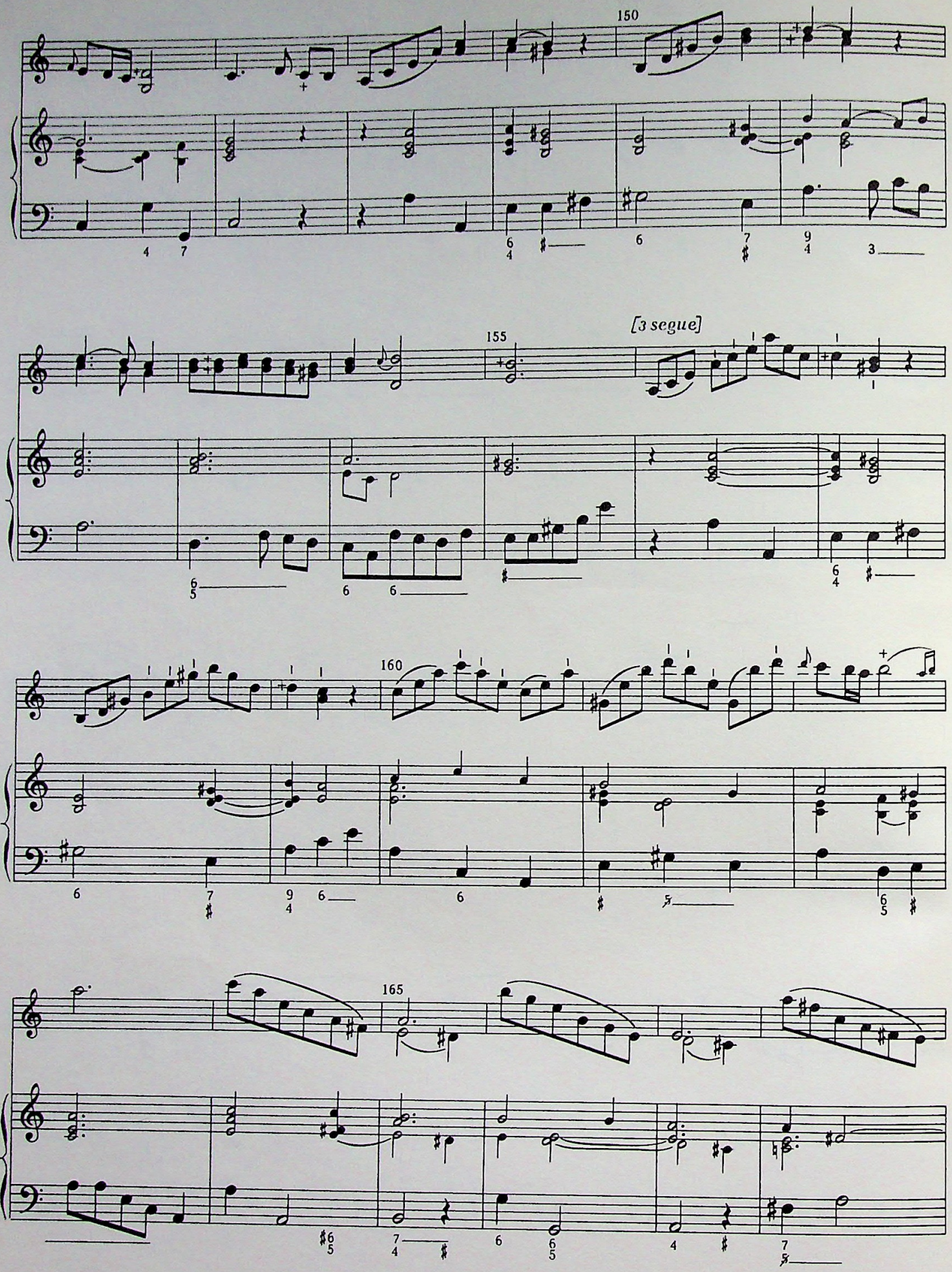

50
55
60
65
70
[p]
p
Tasto solo

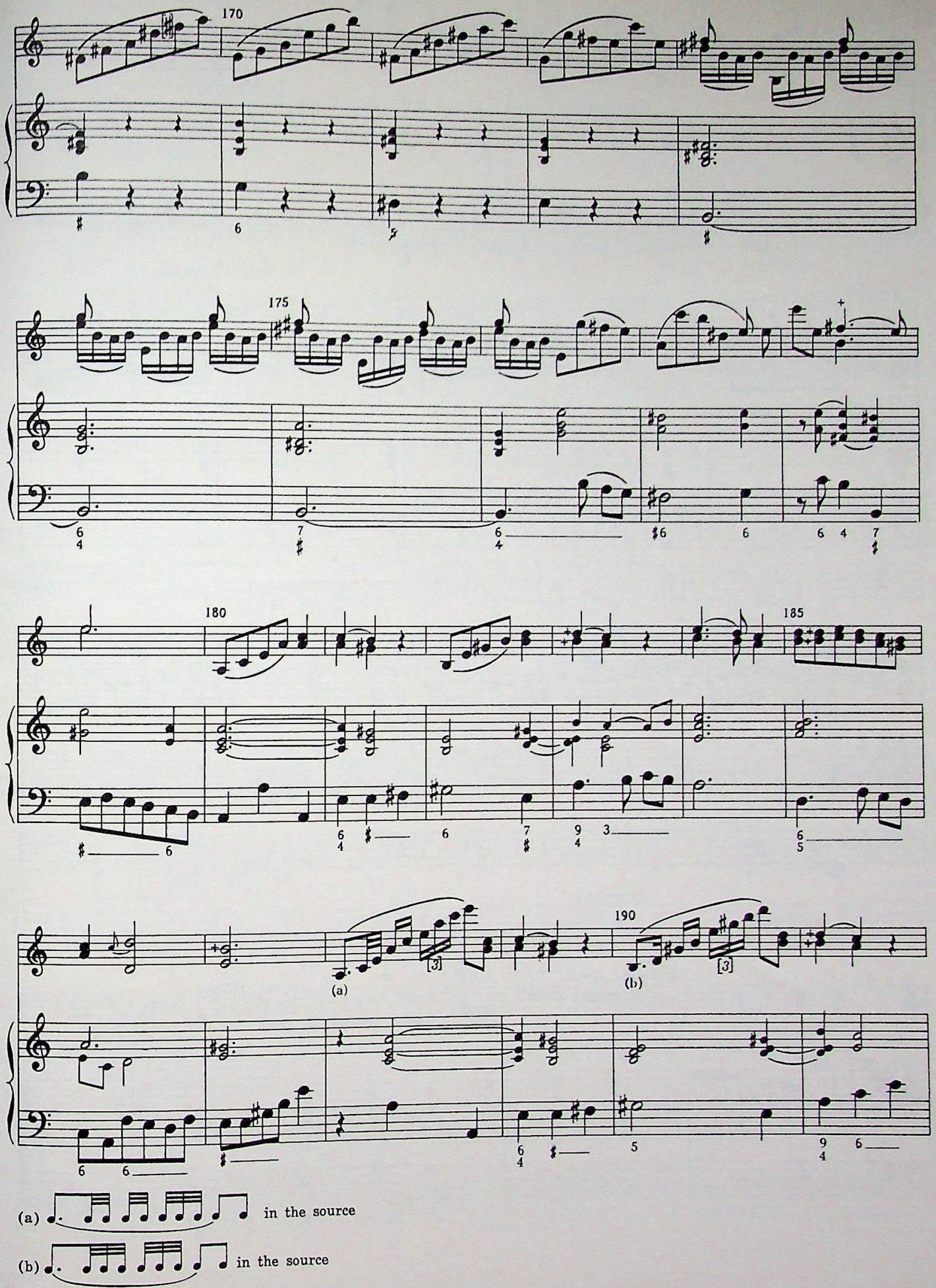


(a) The words *volti subito*, which accompany a page turn in the source, imply that the tempo is to remain constant at the cadence and through the change to the minor mode.


100
105
110
115
120

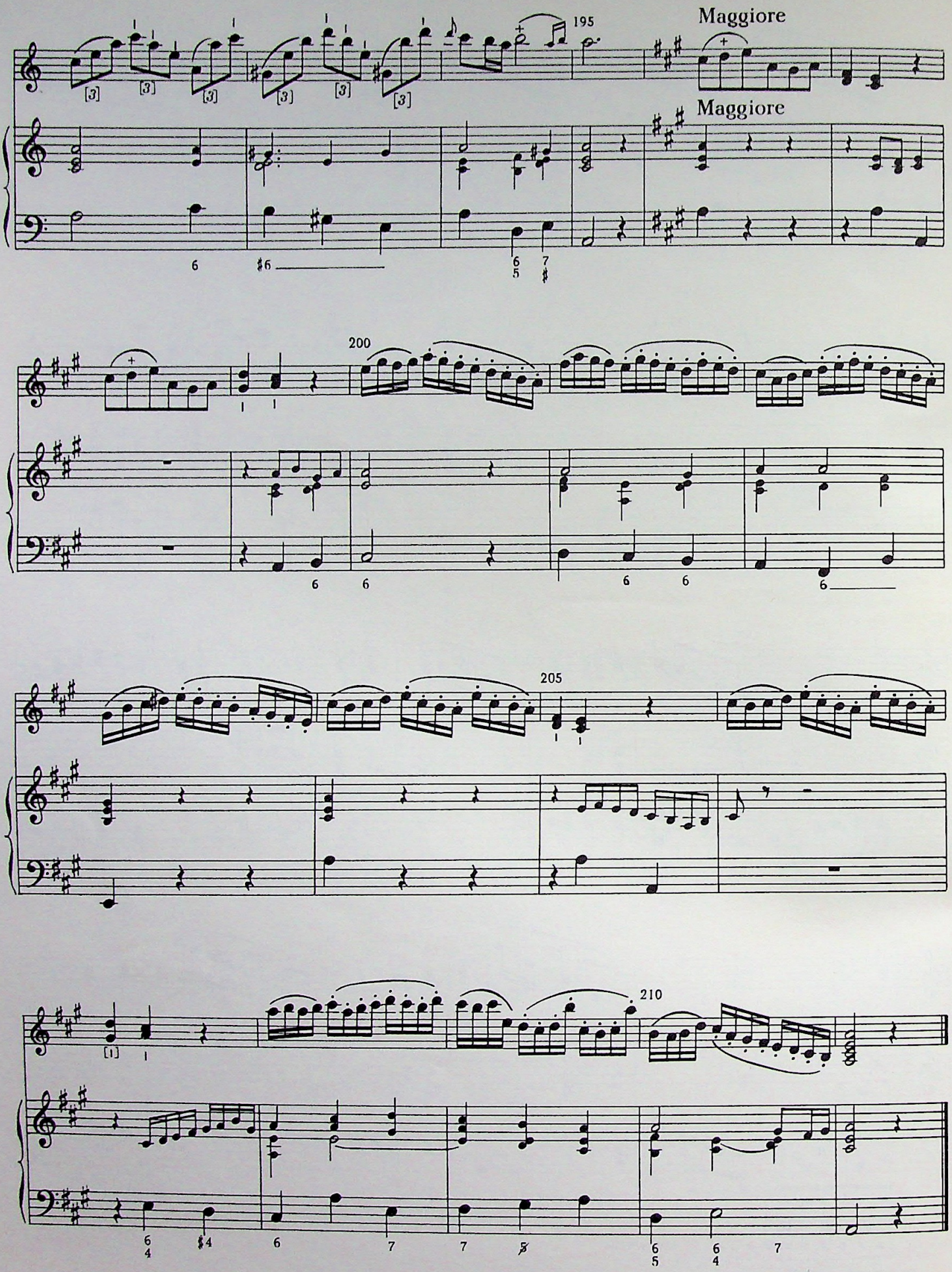

125
130
135
140
145


150
155
[3 segue]
160
165



(a) in the source

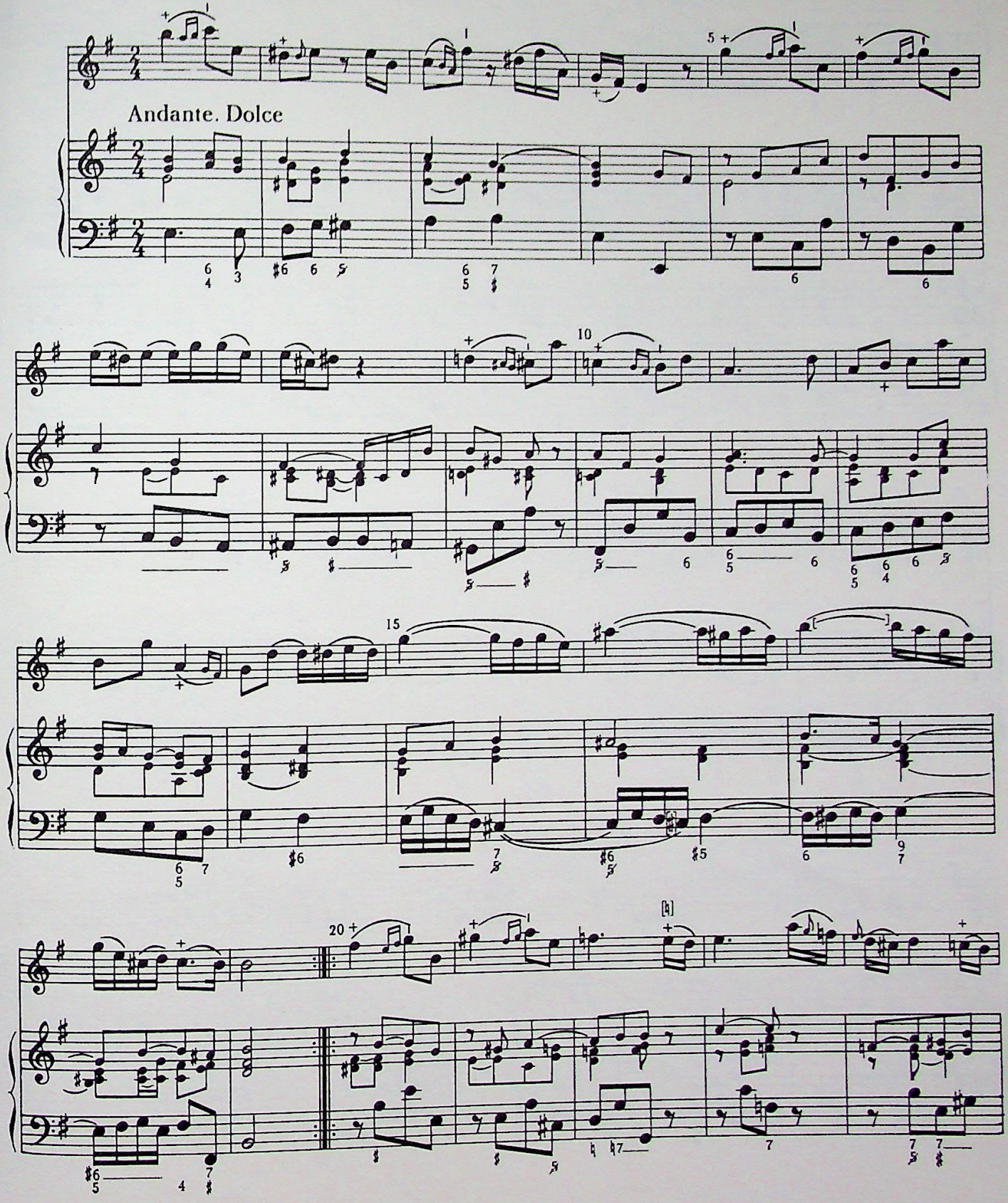
(b) in the source

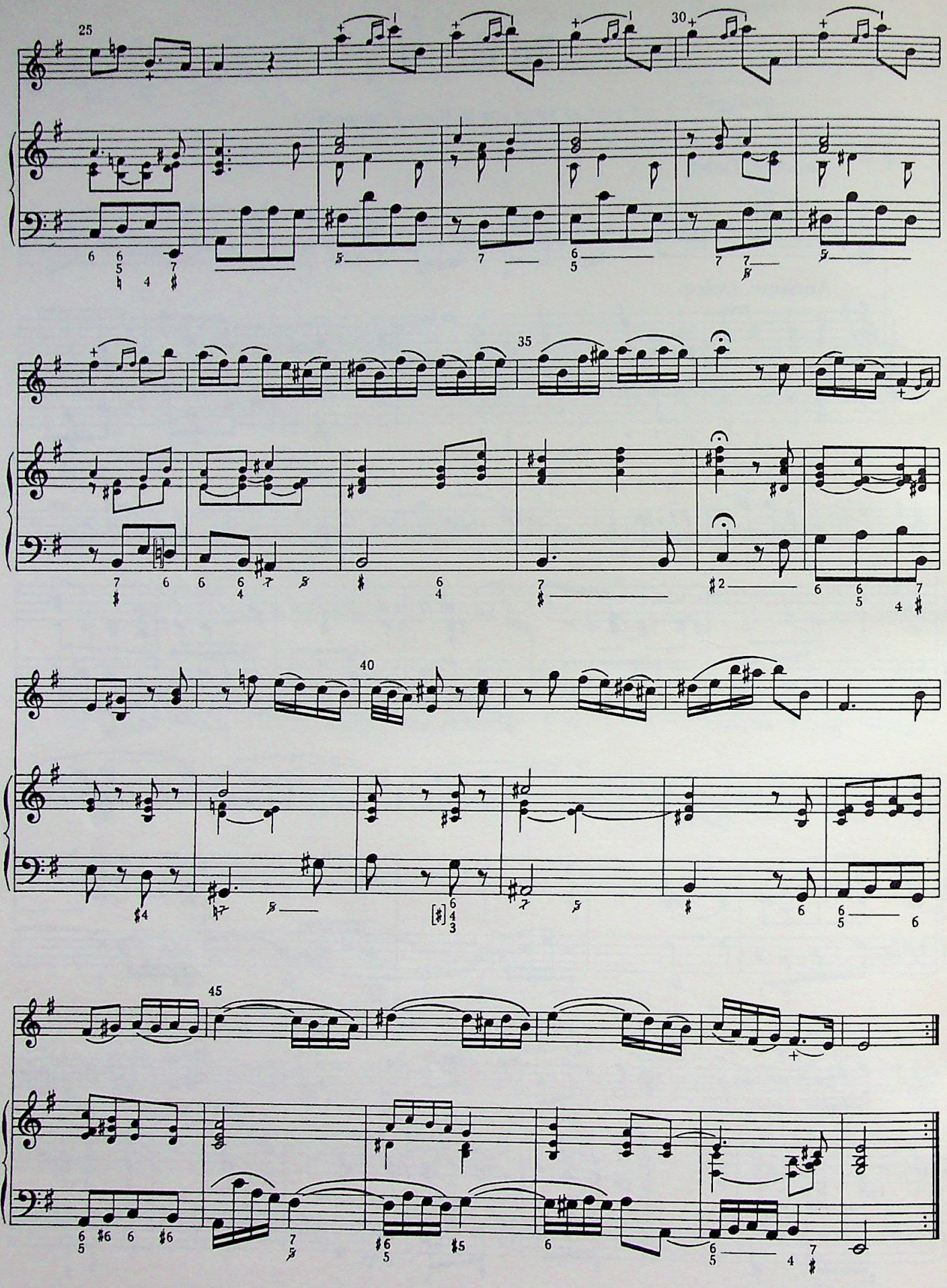

195
Maggiore
Maggiore
200
205
210

Sonata II

qui peut se jouer sur la Flute Allemande(a)

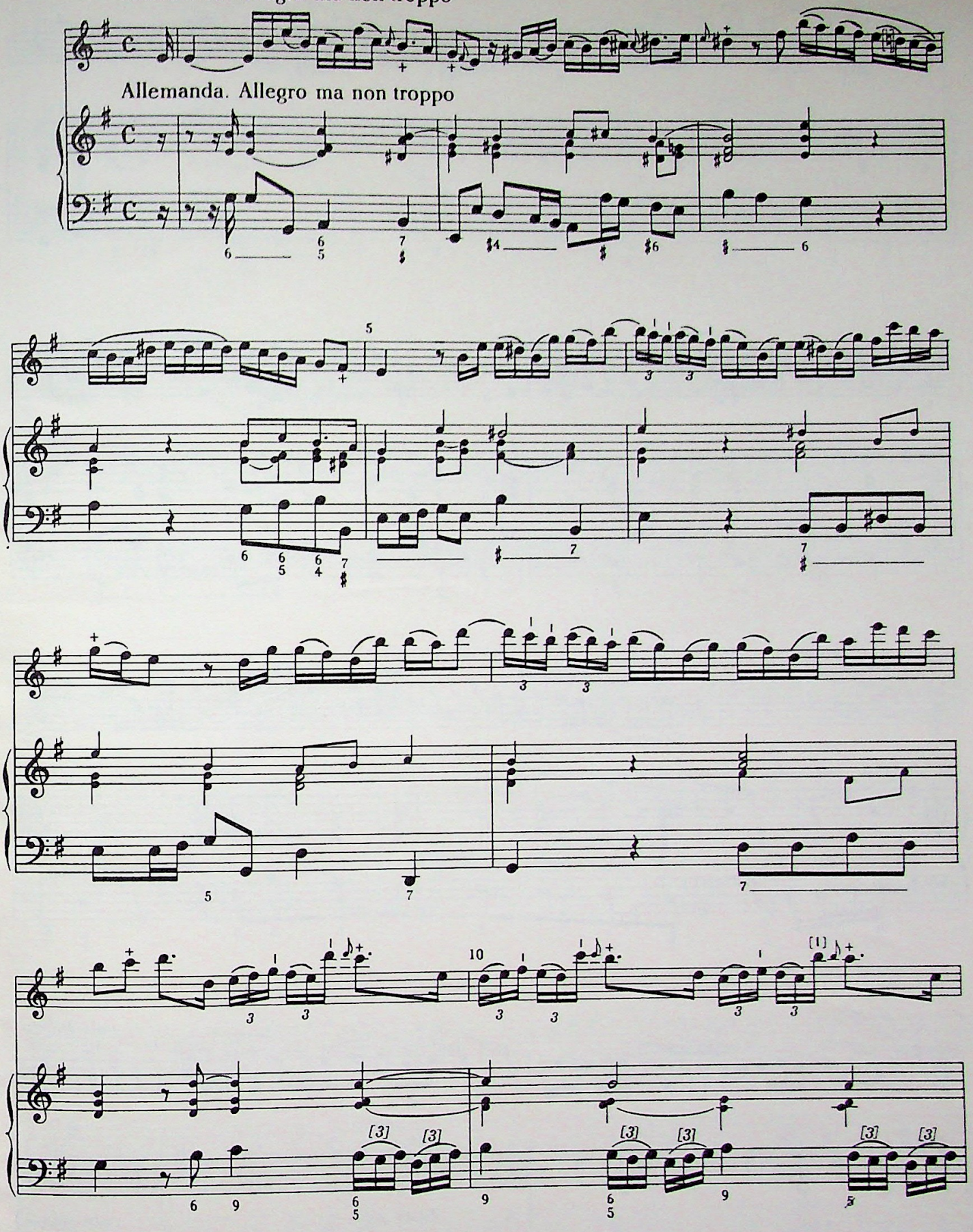
Andante. Dolce

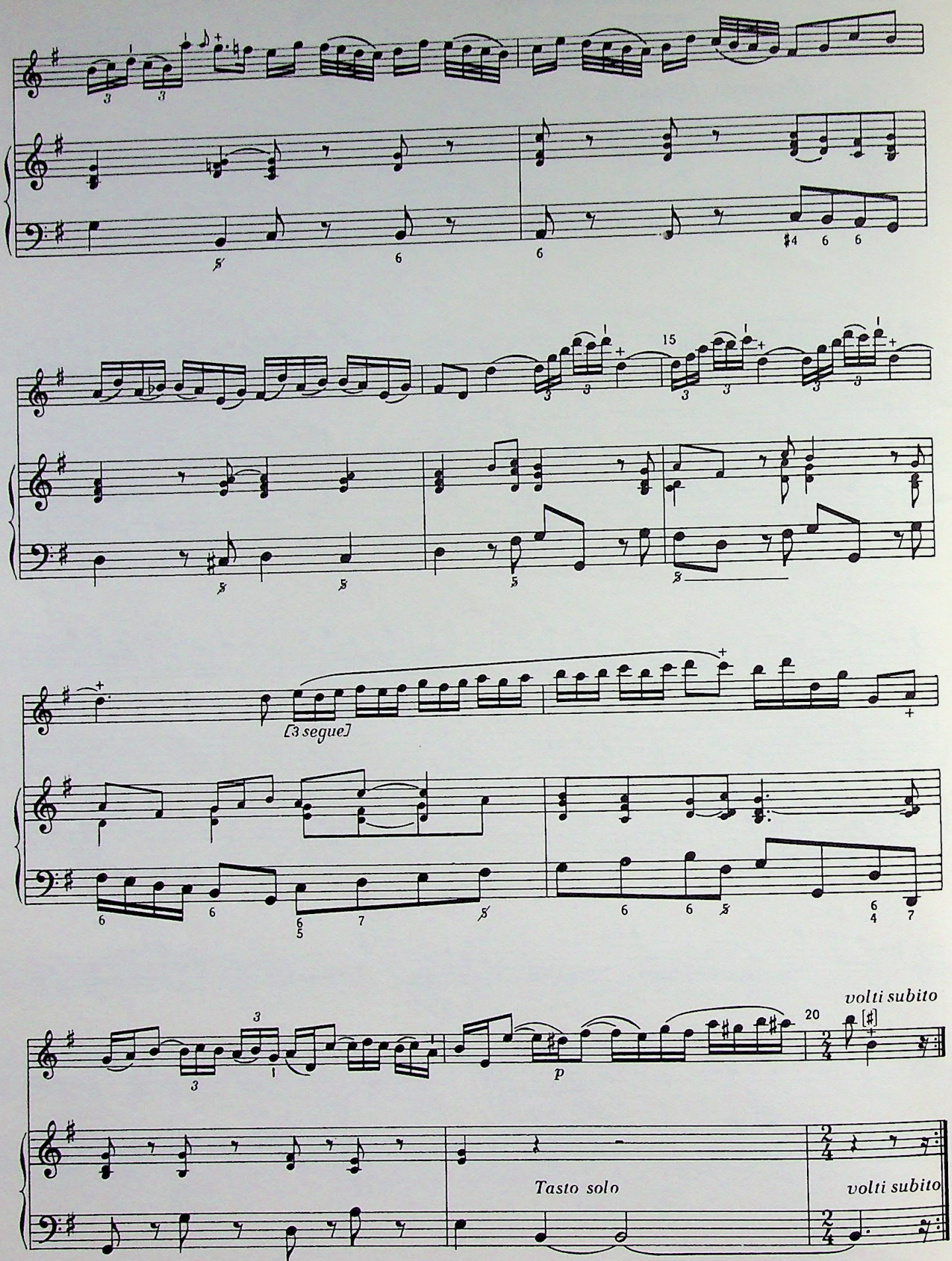


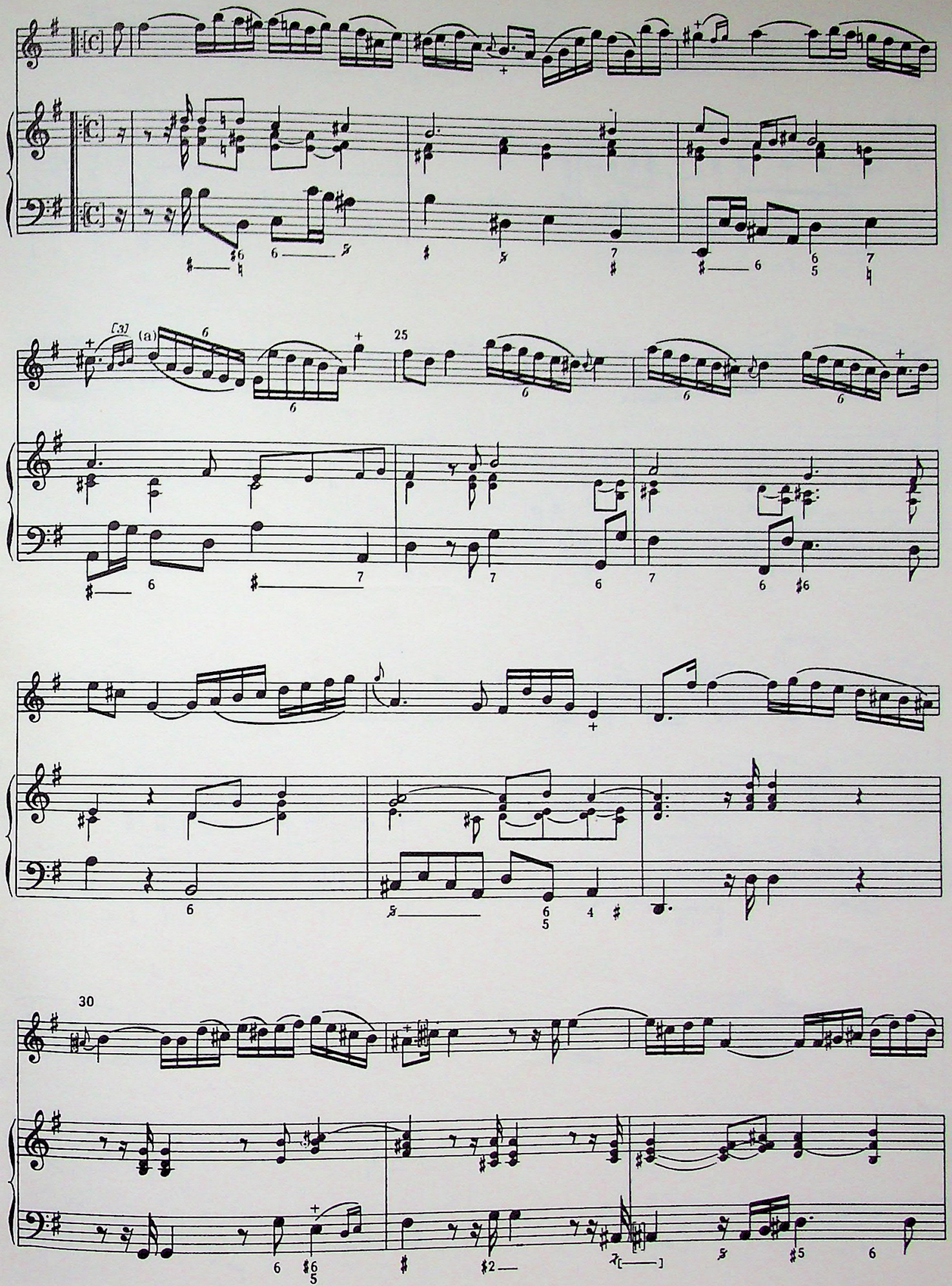

25
30
35
40
45

Allemanda. Allegro ma non troppo

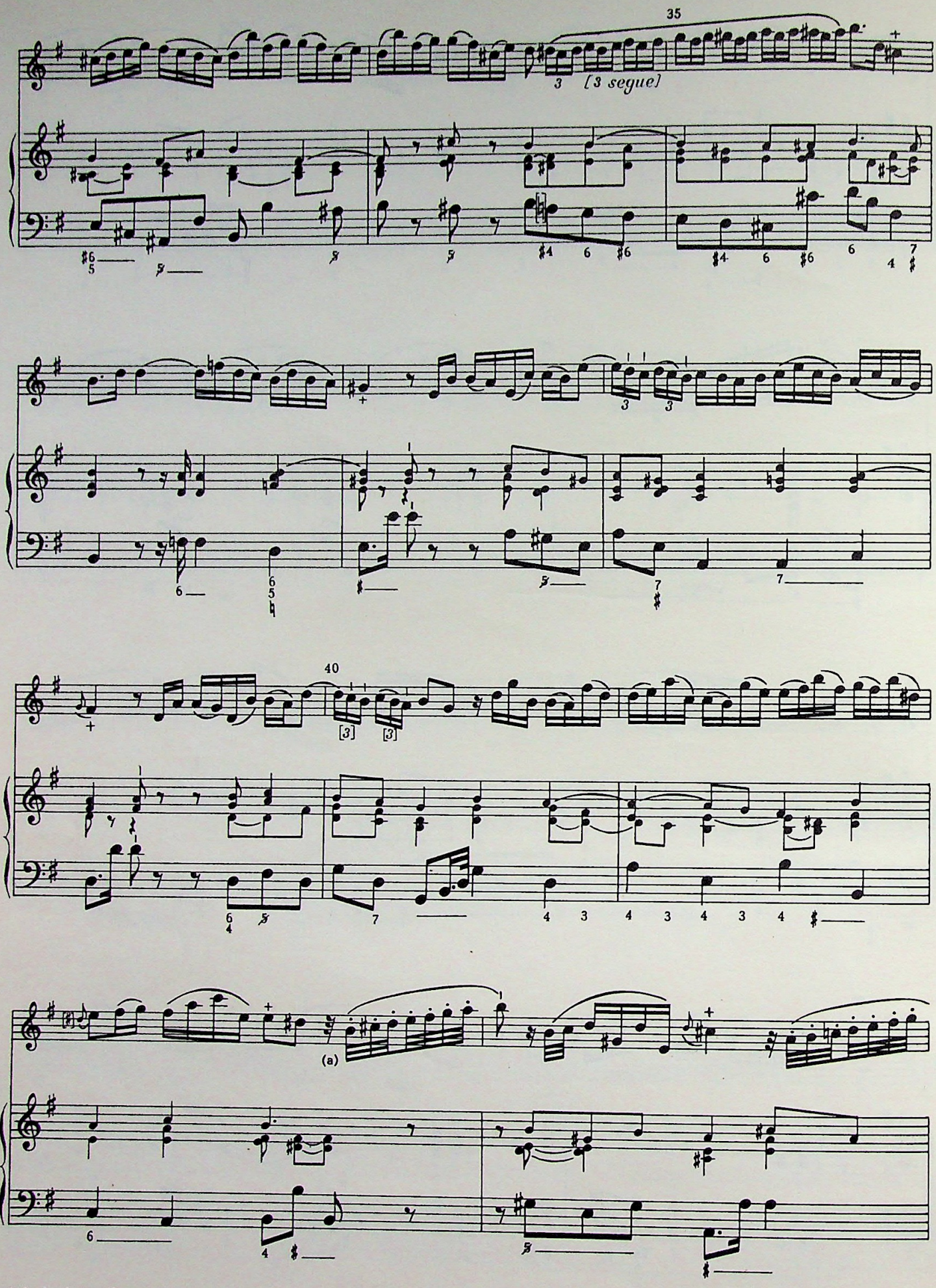
Allemanda. Allegro ma non troppo



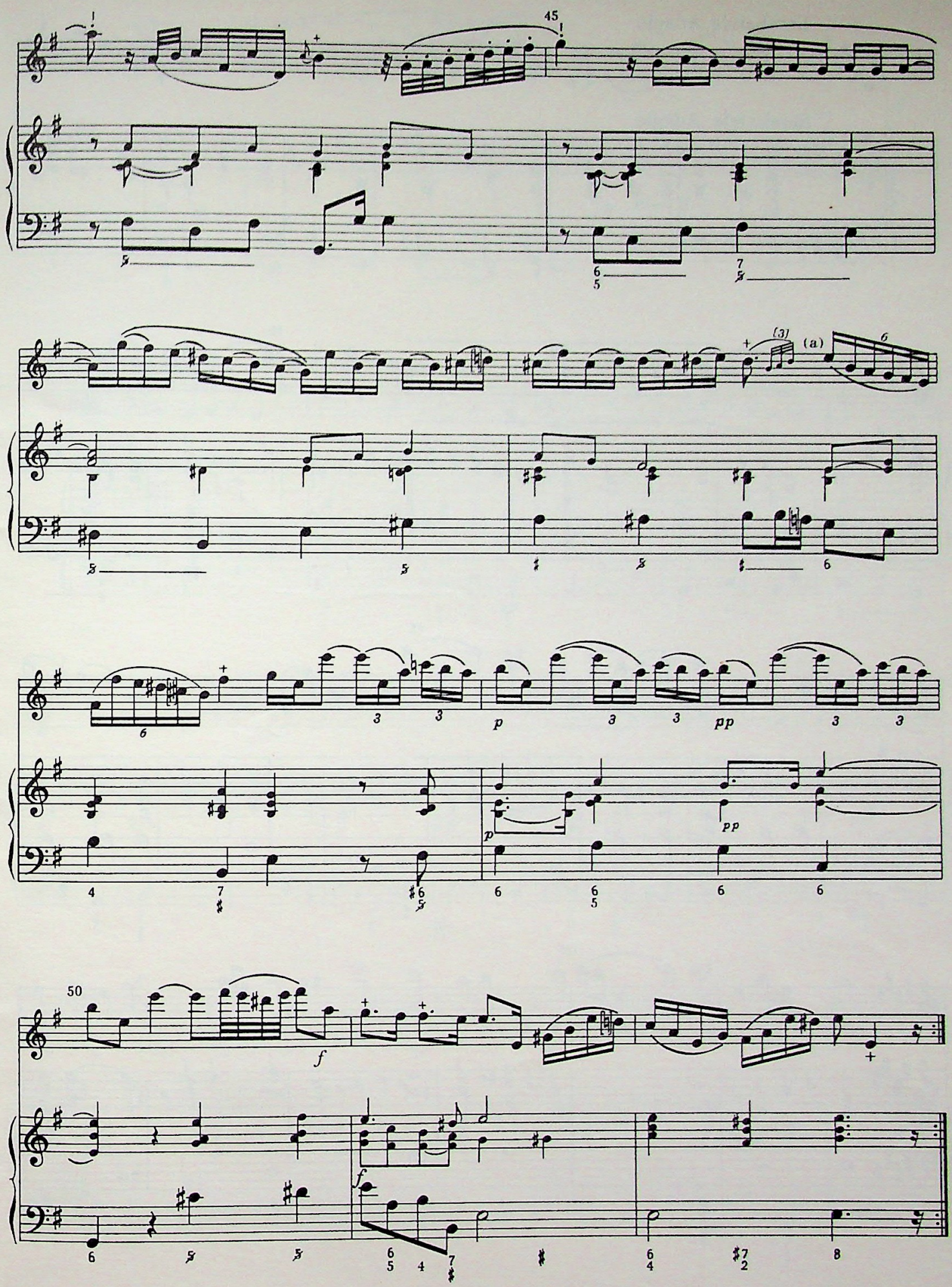

15
[3 segue]
volti subito
20
p
Tasto solo
volti subito



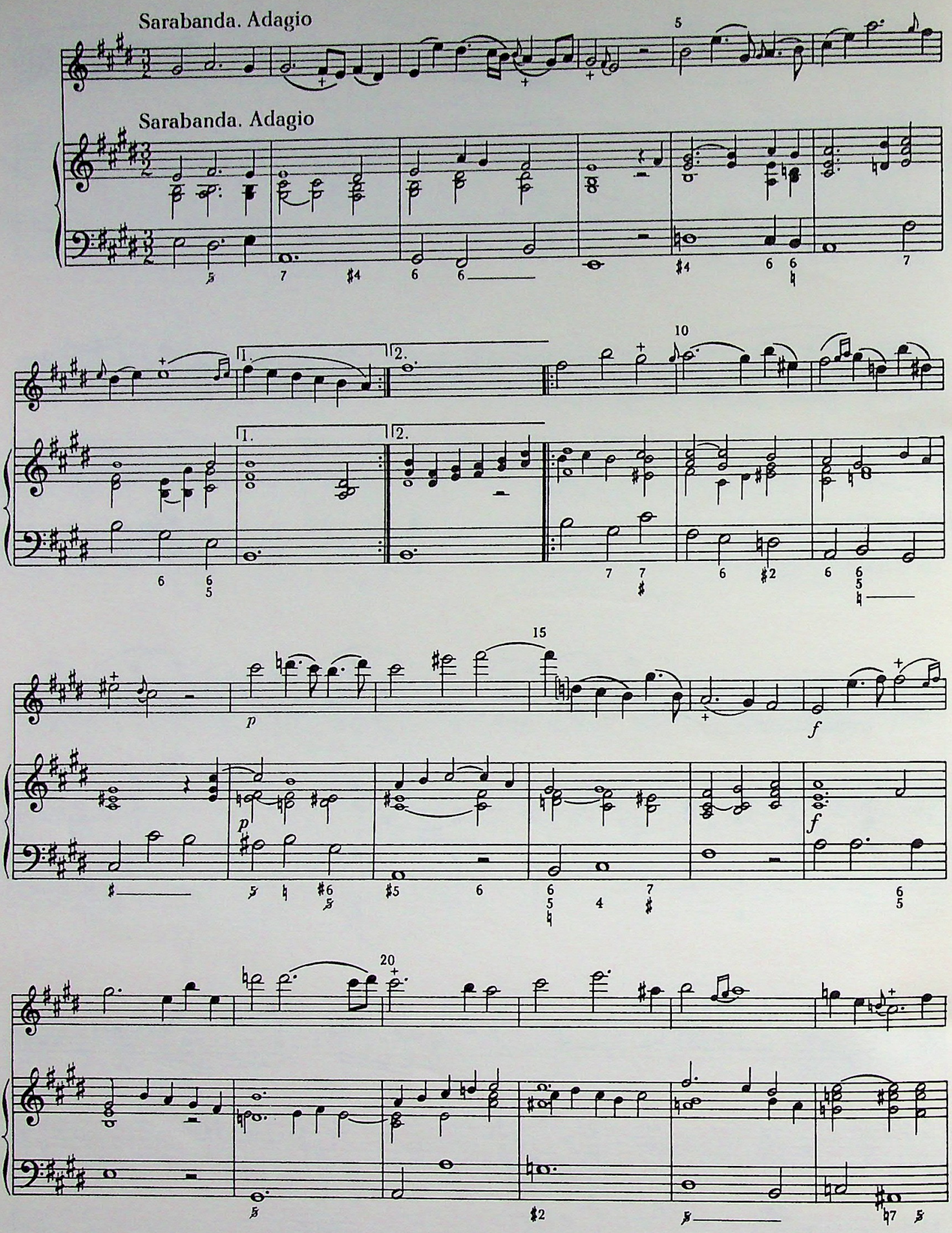
(a) The triplet appears in small notes in the source.

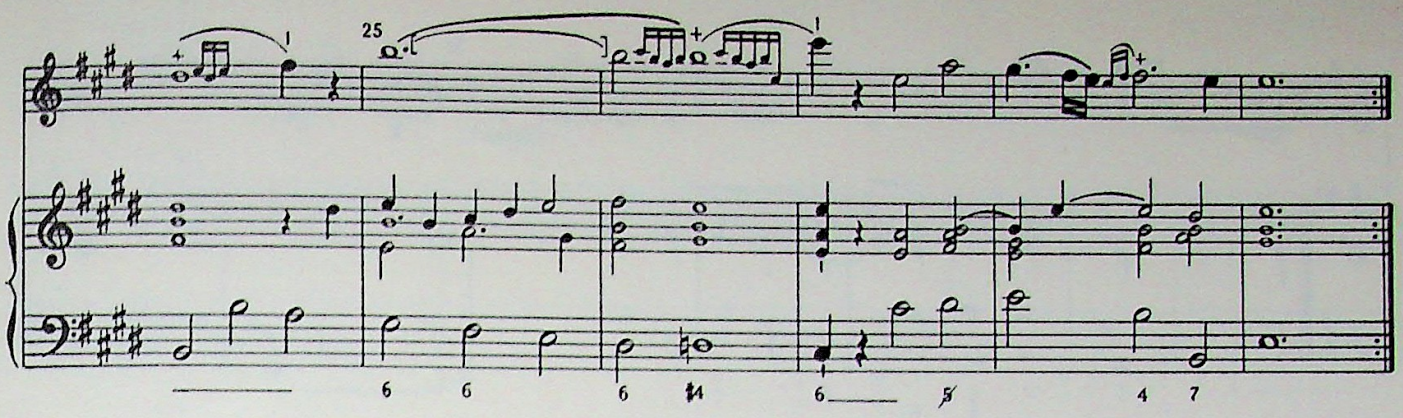


(a) A sixteenth rest in the source

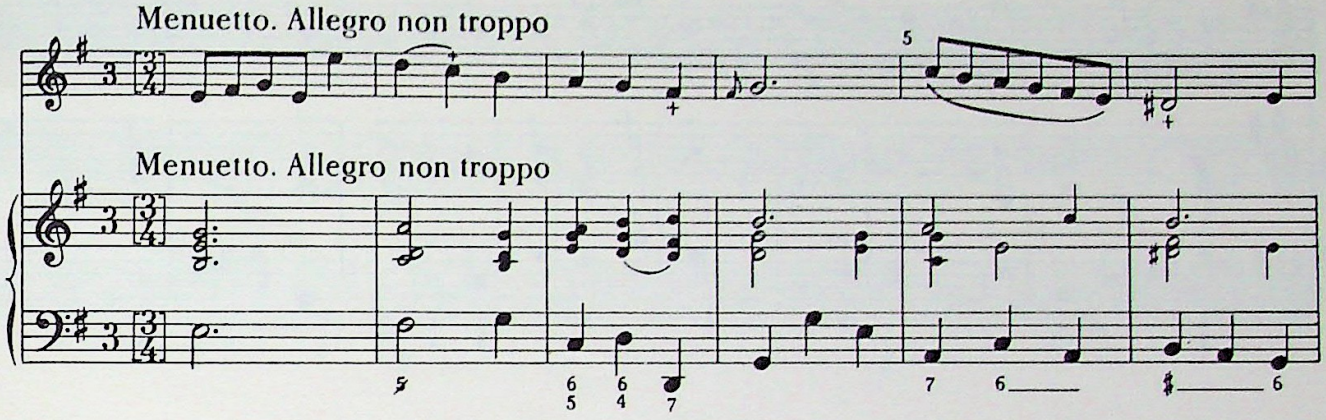


(a) The triplet appears in small notes in the source.

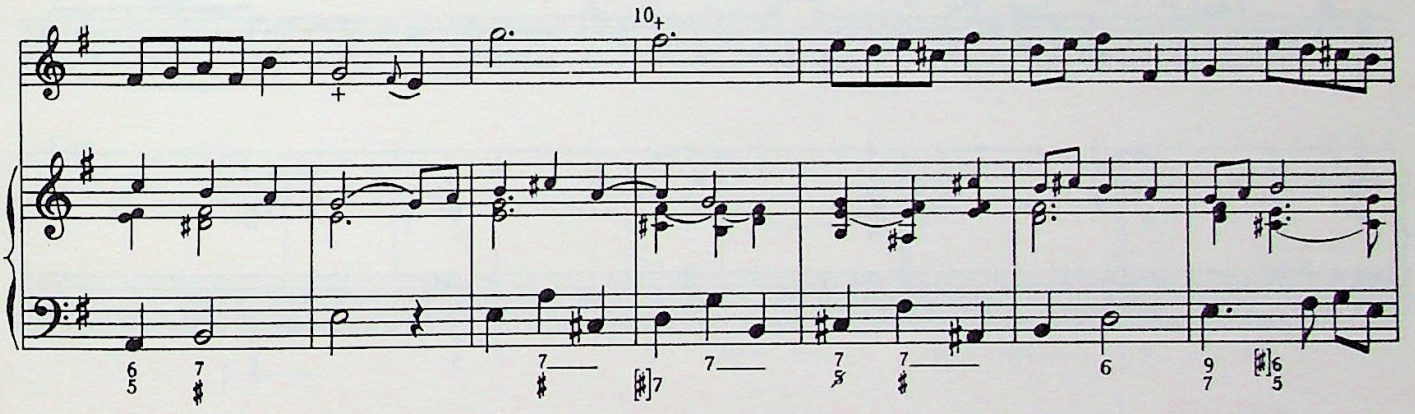

Sarabanda. Adagio
Sarabanda. Adagio
5
10
15
20
1.
2.
p
f

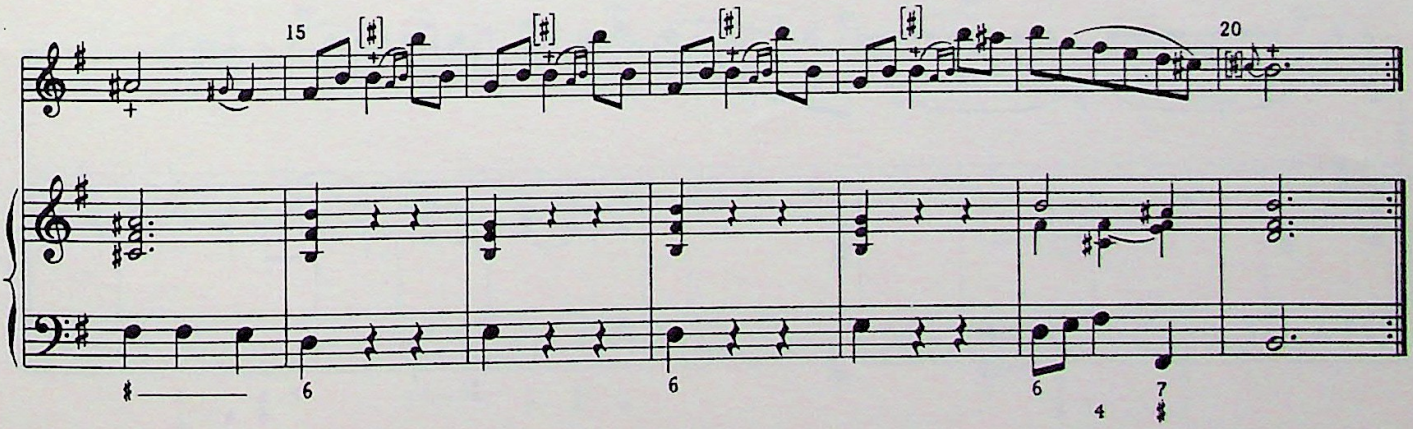


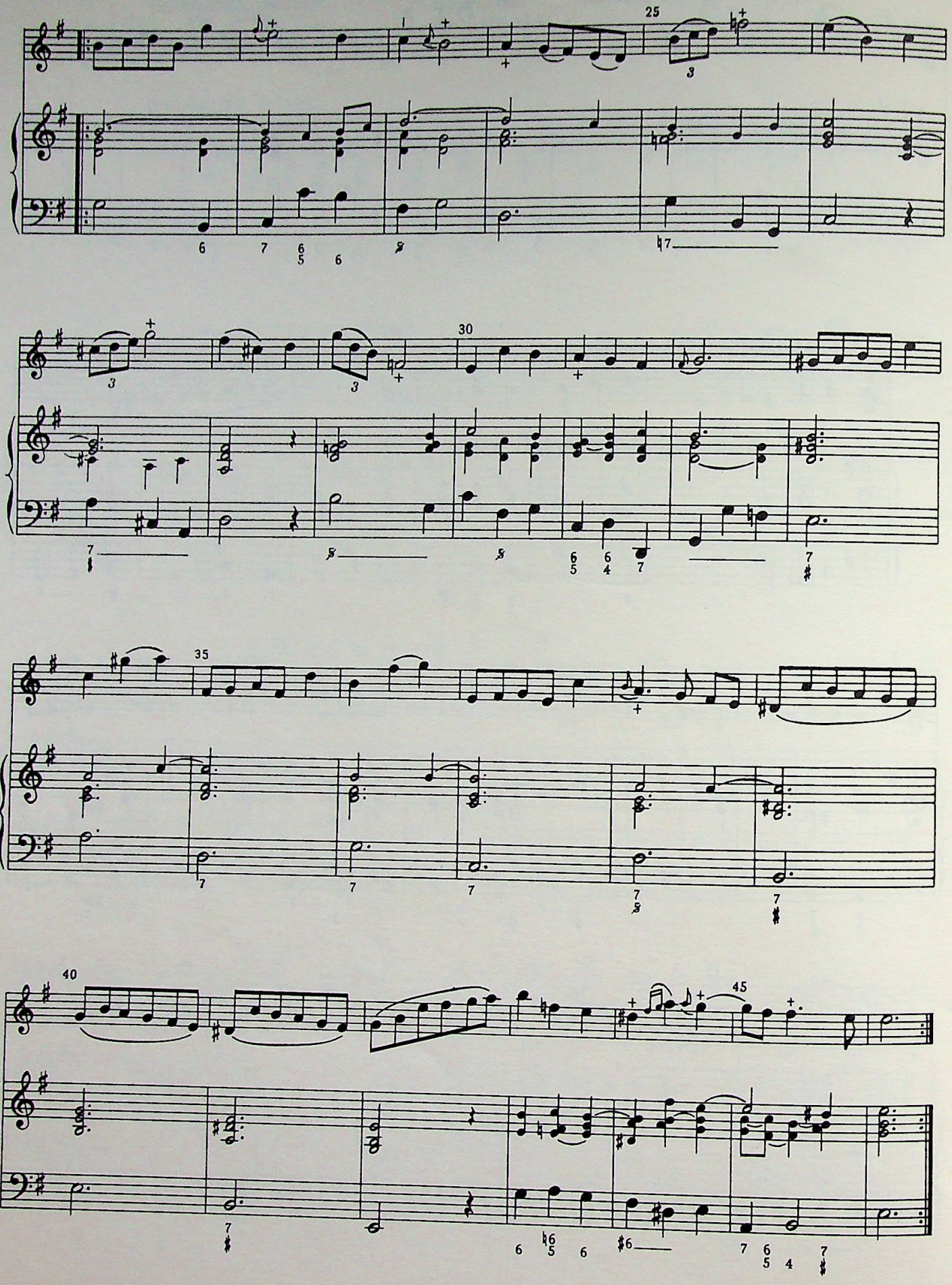
Menuetto. Allegro non troppo

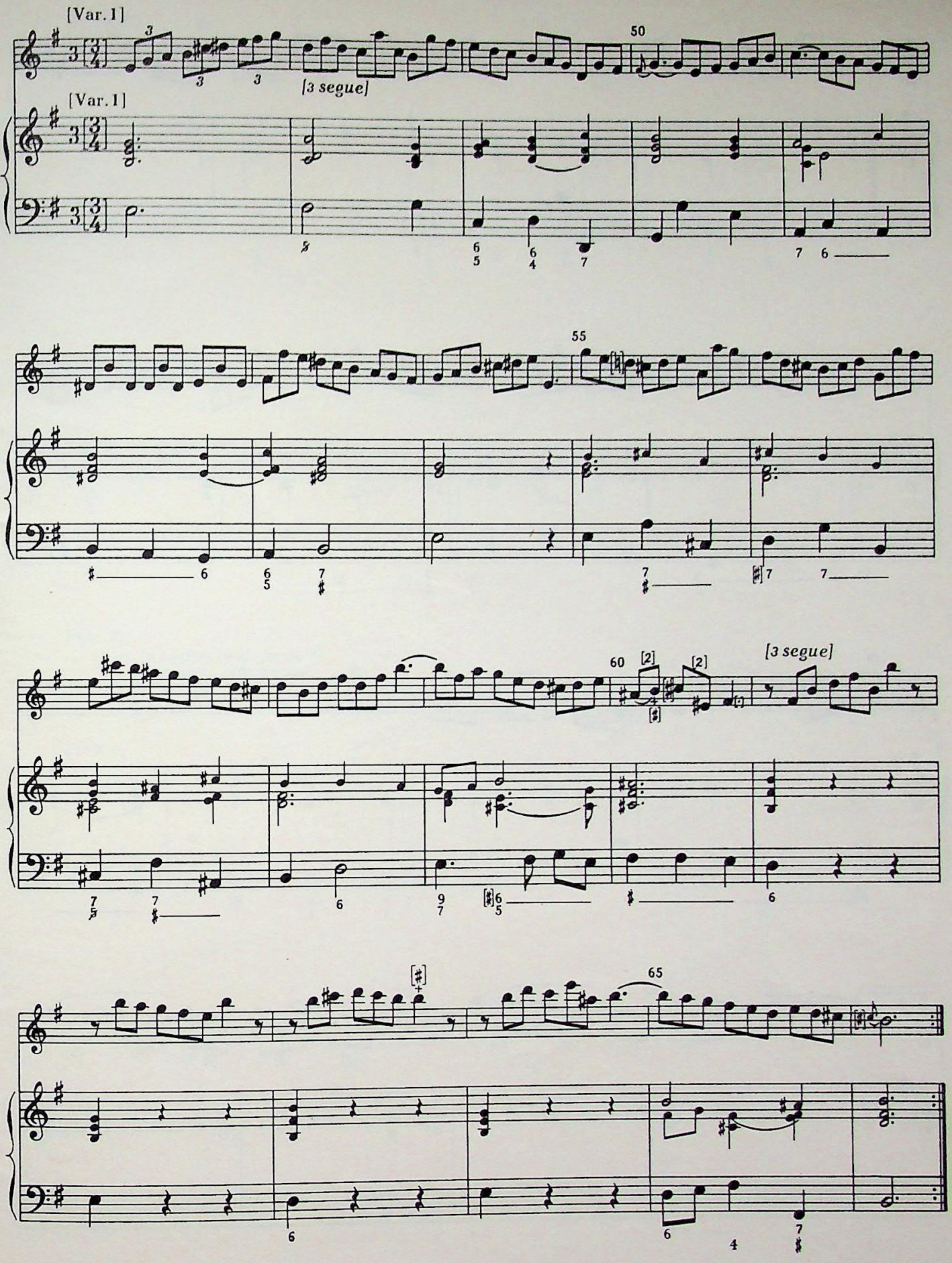


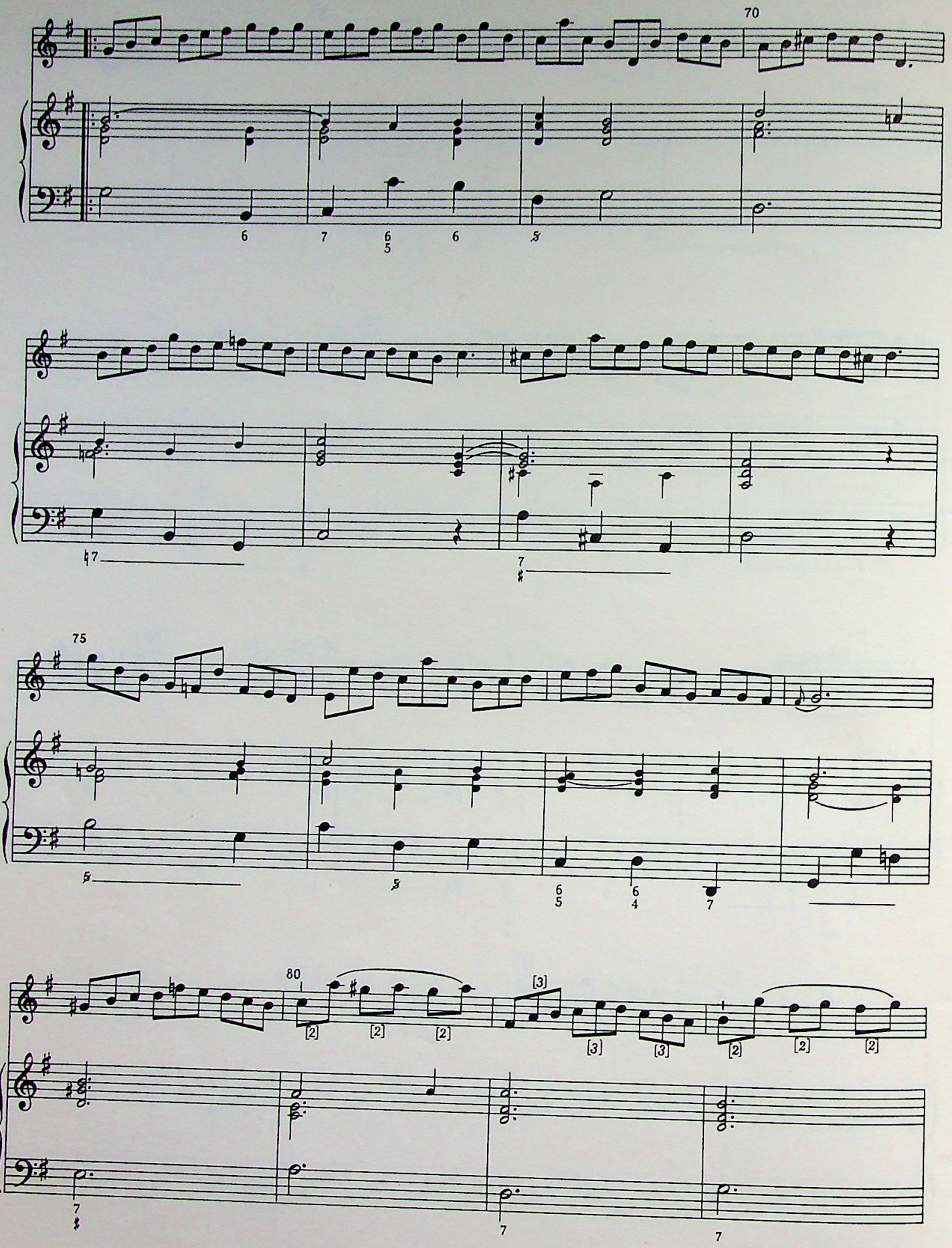
Menuetto. Allegro non troppo

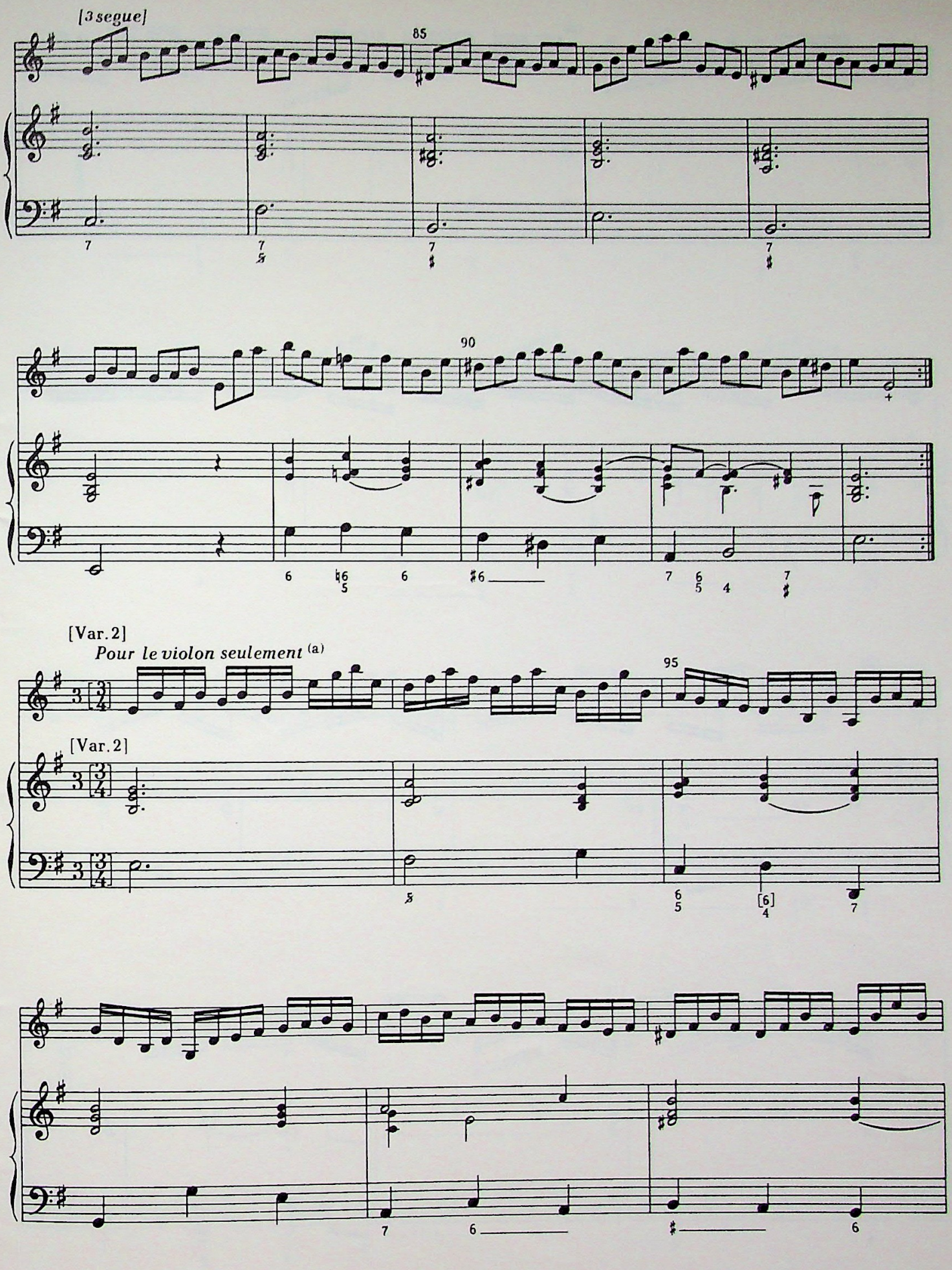




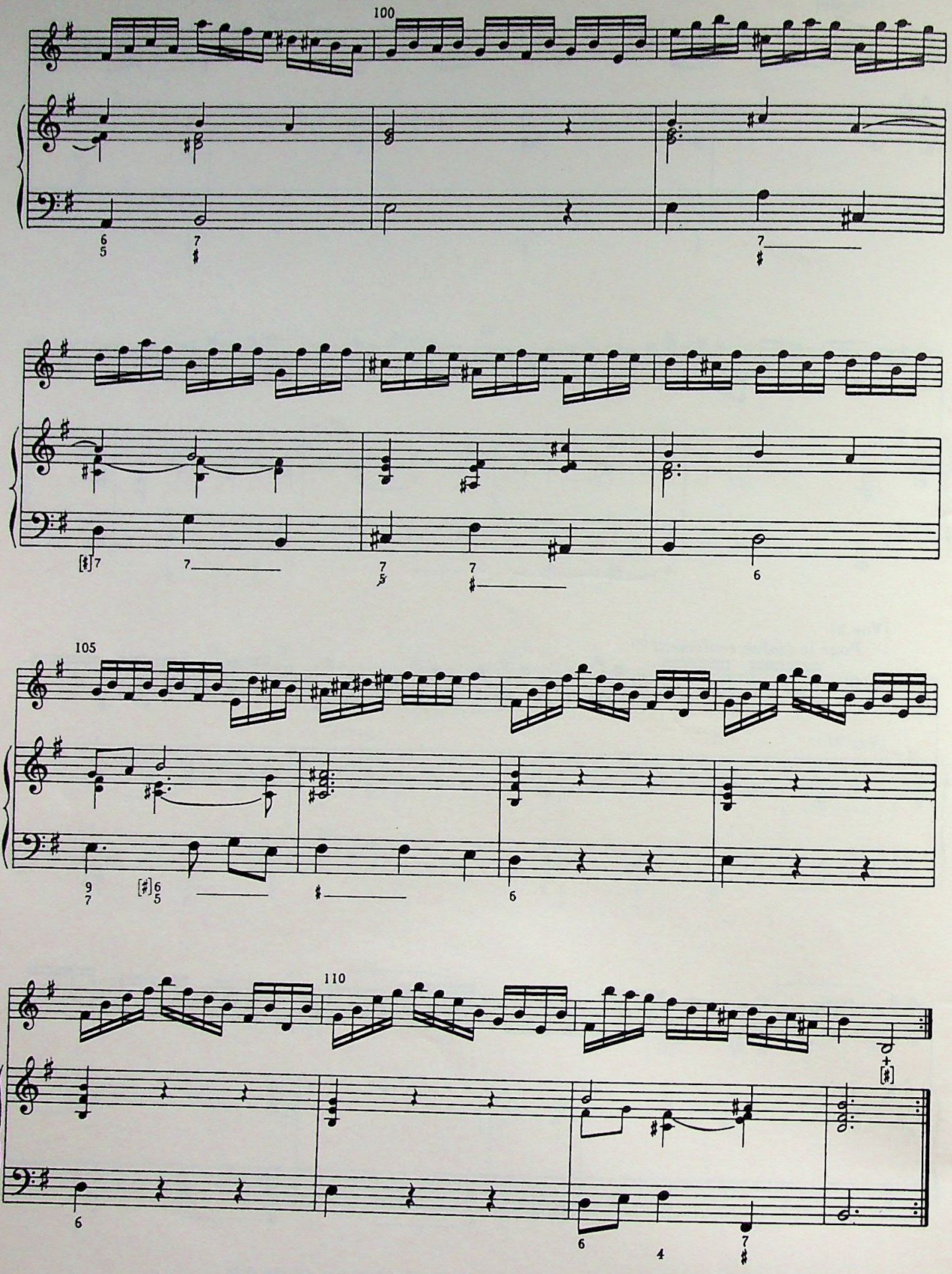

25
30
35
40
45

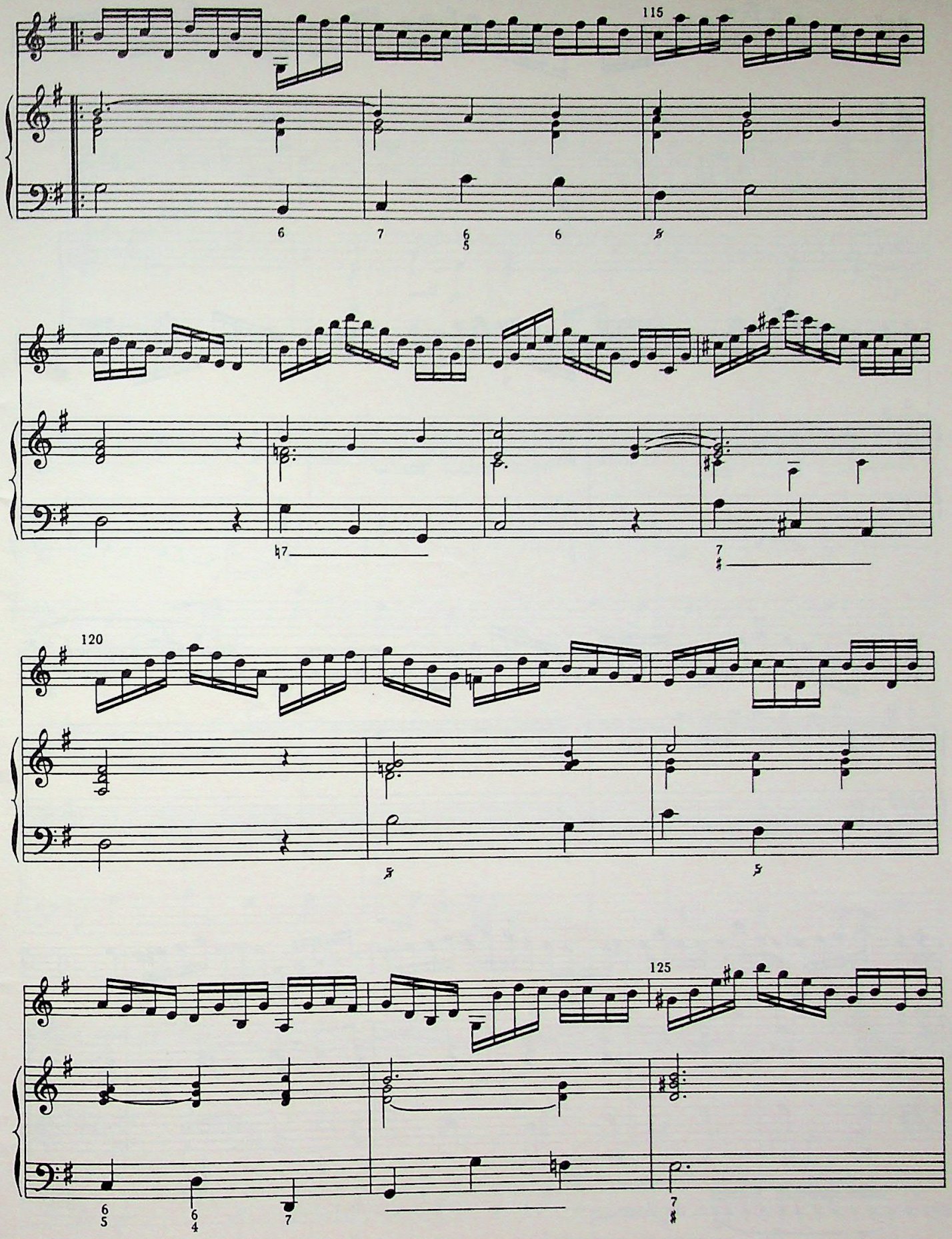

[Var. 1]
[Var. 1]
[3 segue]
50
55
60
[2]
[2]
[3 segue]
65

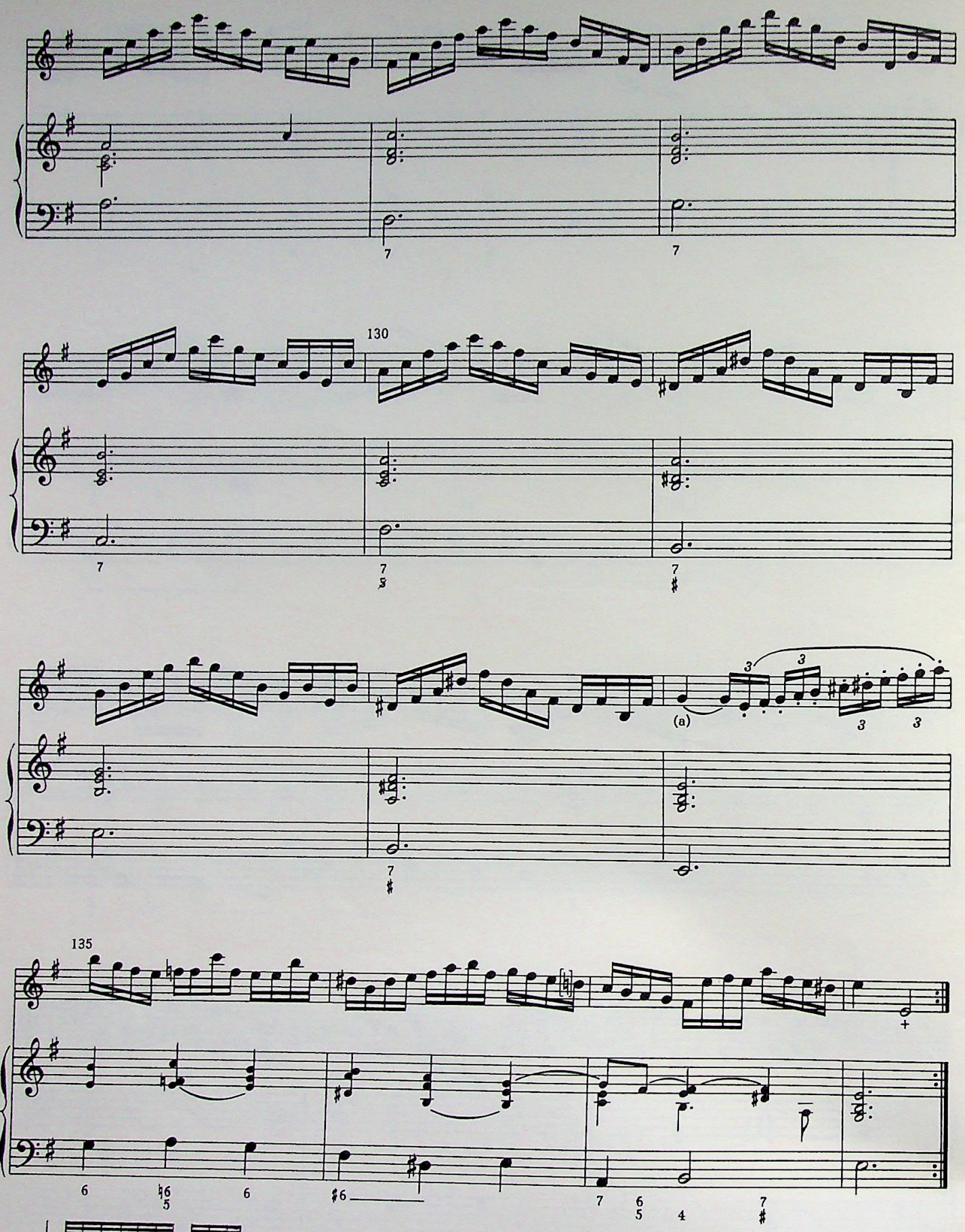

70
75
80



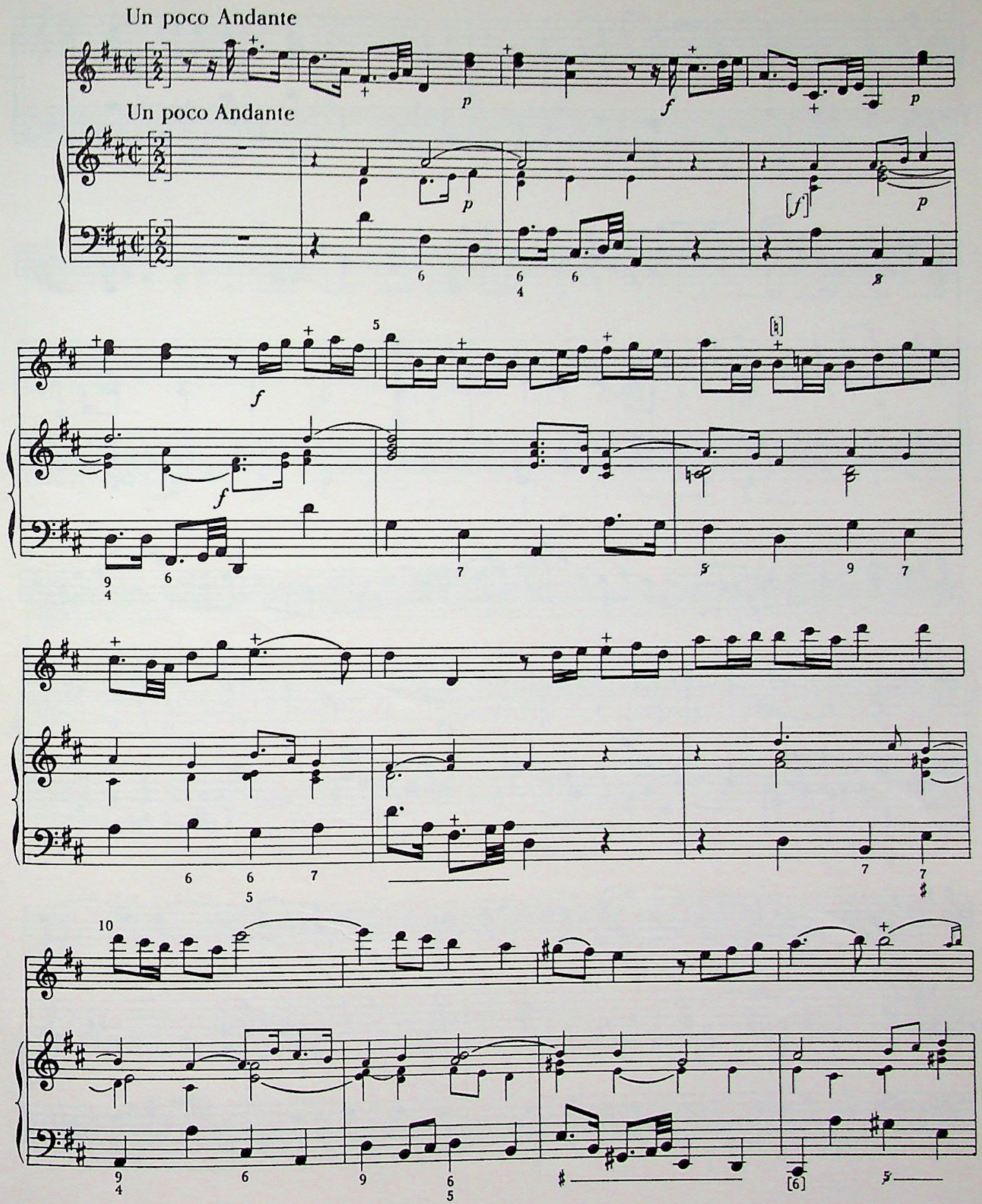
(a) This final variation is the only part of the sonata intended for the violin but not the flute.

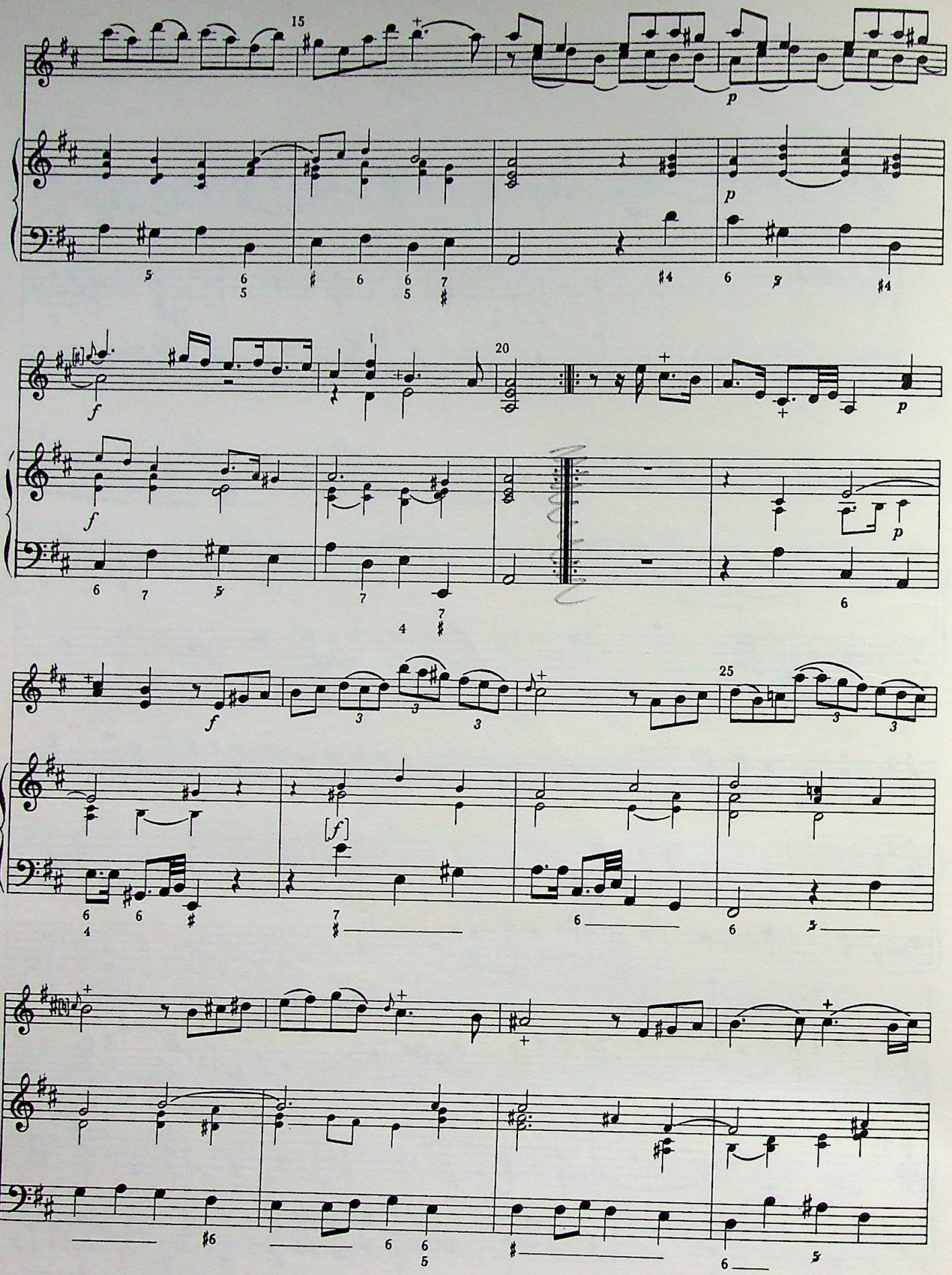

100
105
110

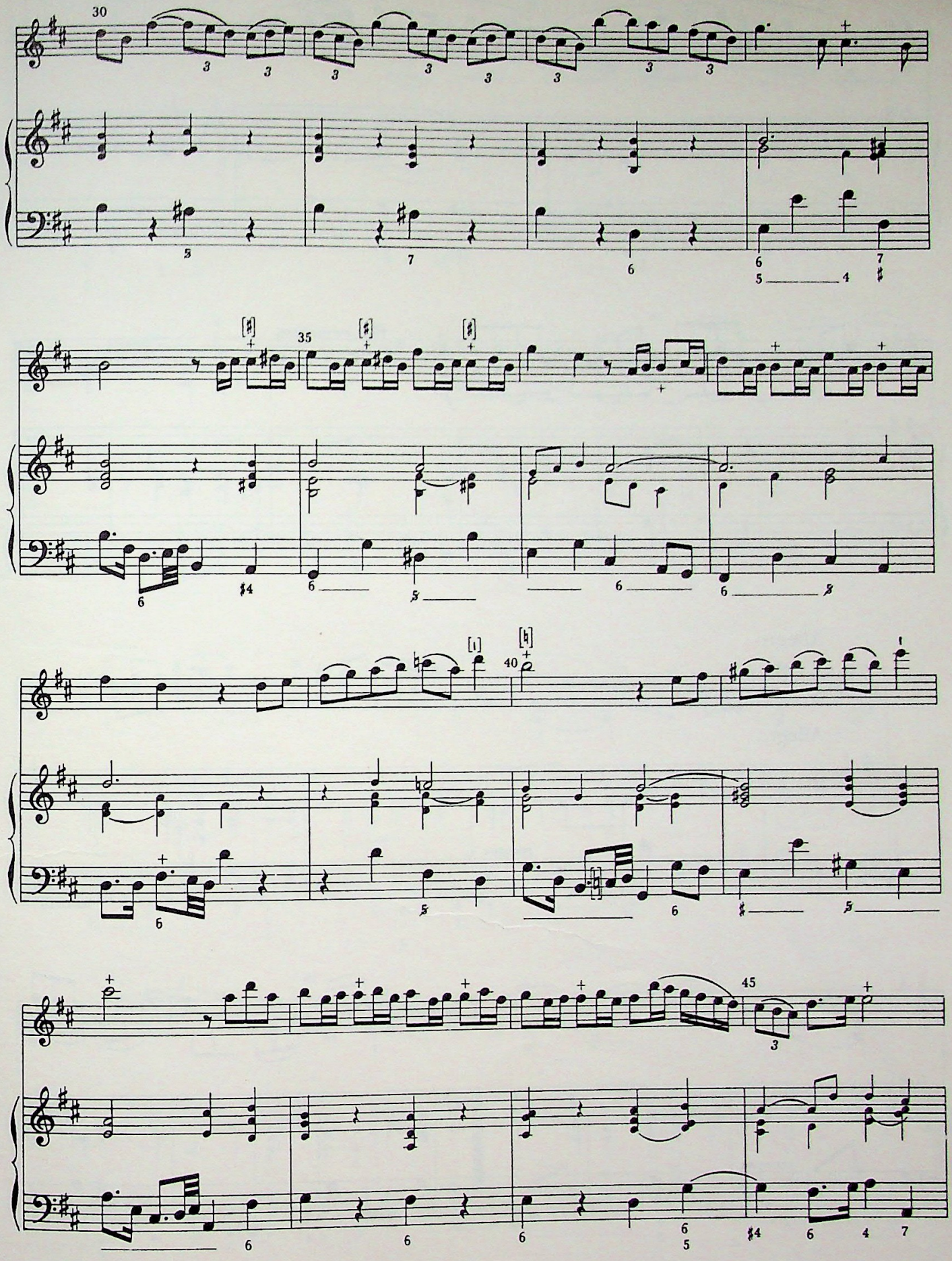

115
120
125

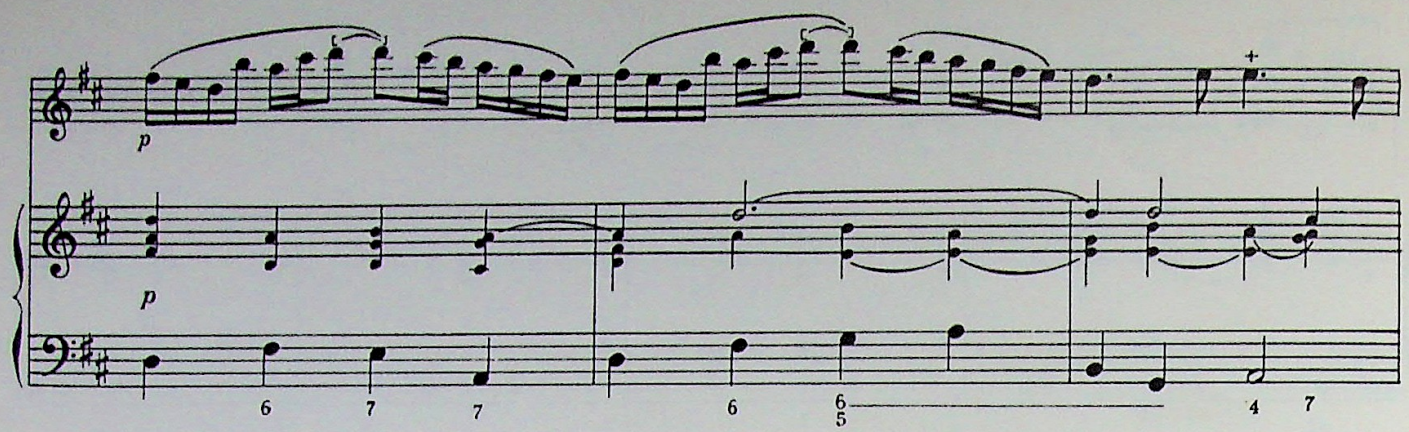

130
135
(a)
(a) in the source

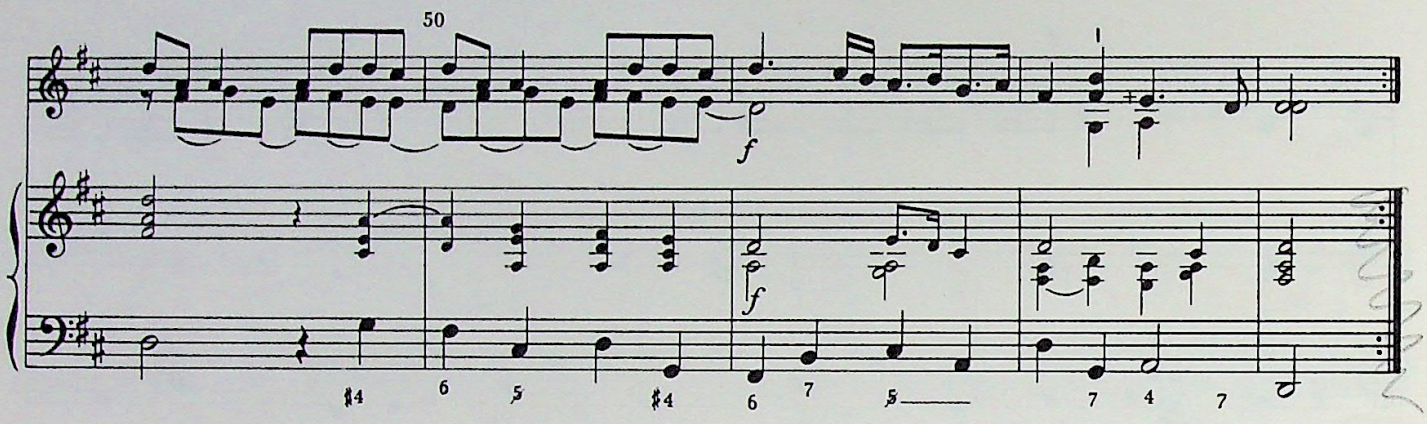
Sonata III

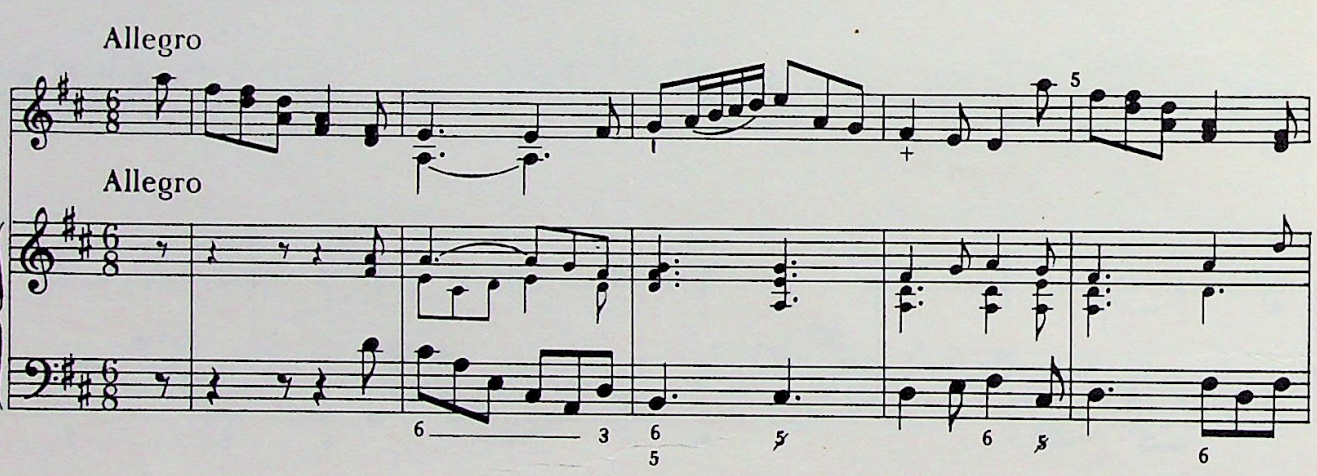


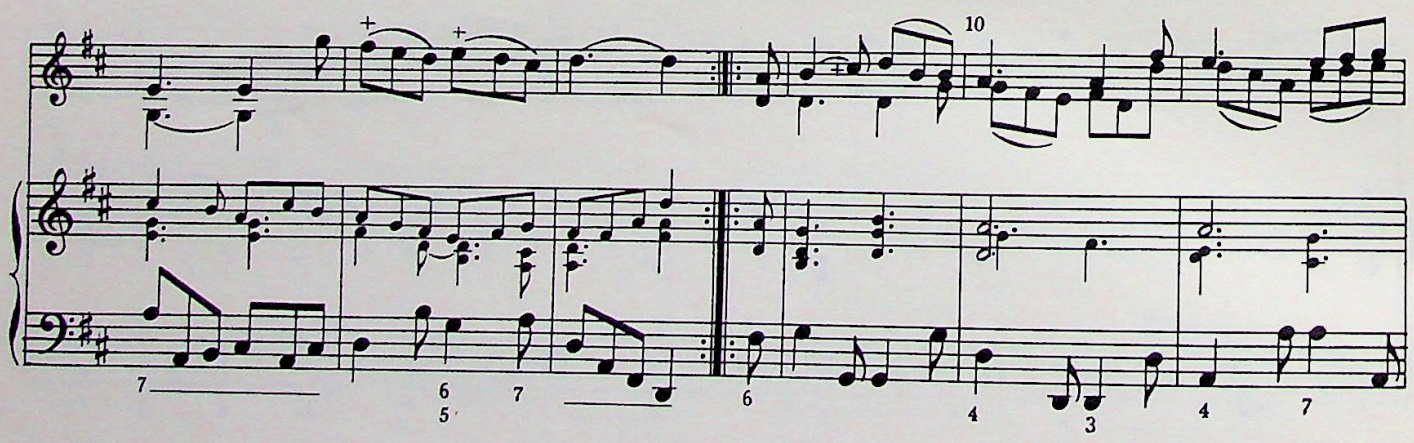

15
p
p
20
f
f
p
p
25
f
[f]

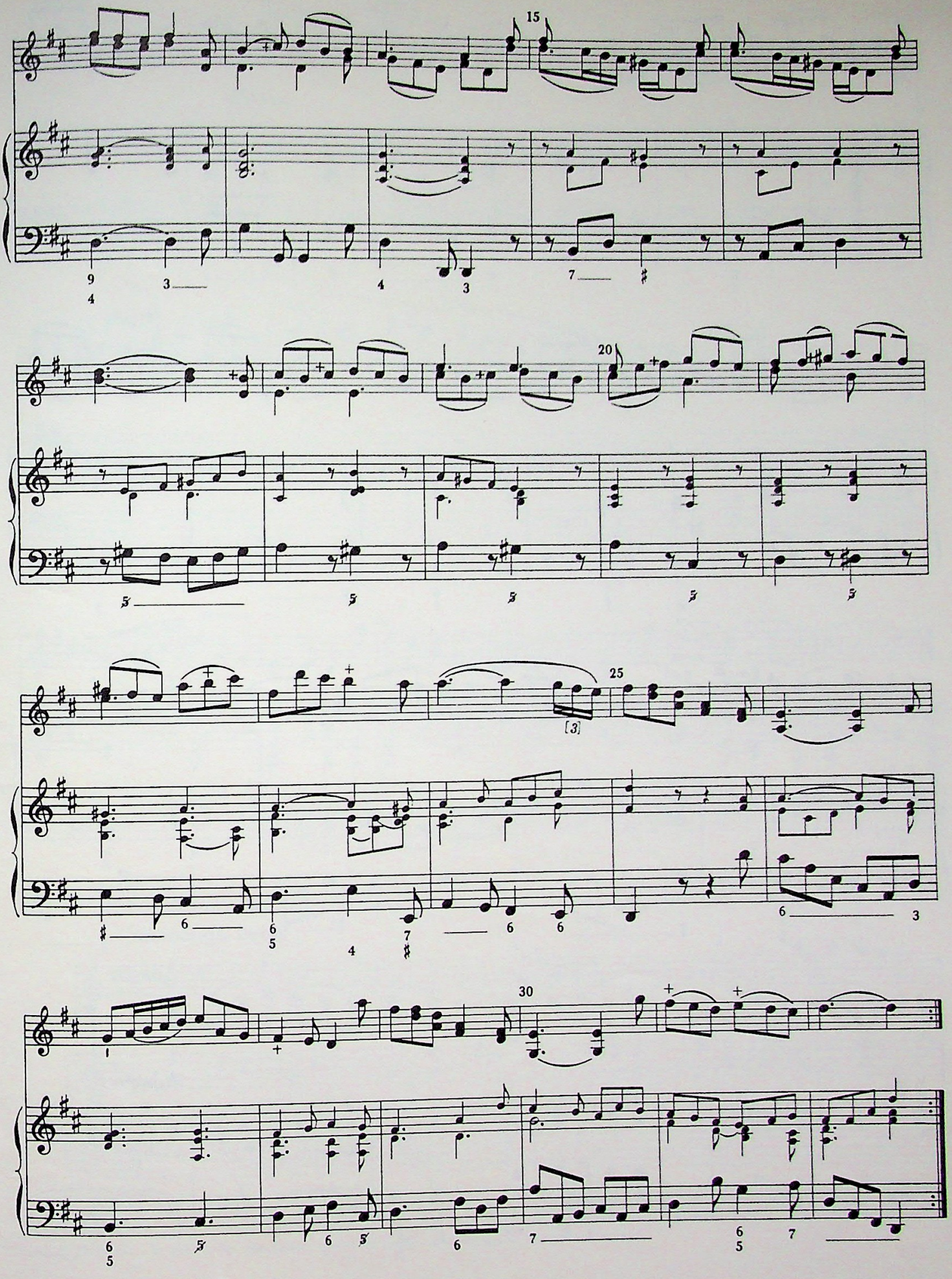

30
35
40
45

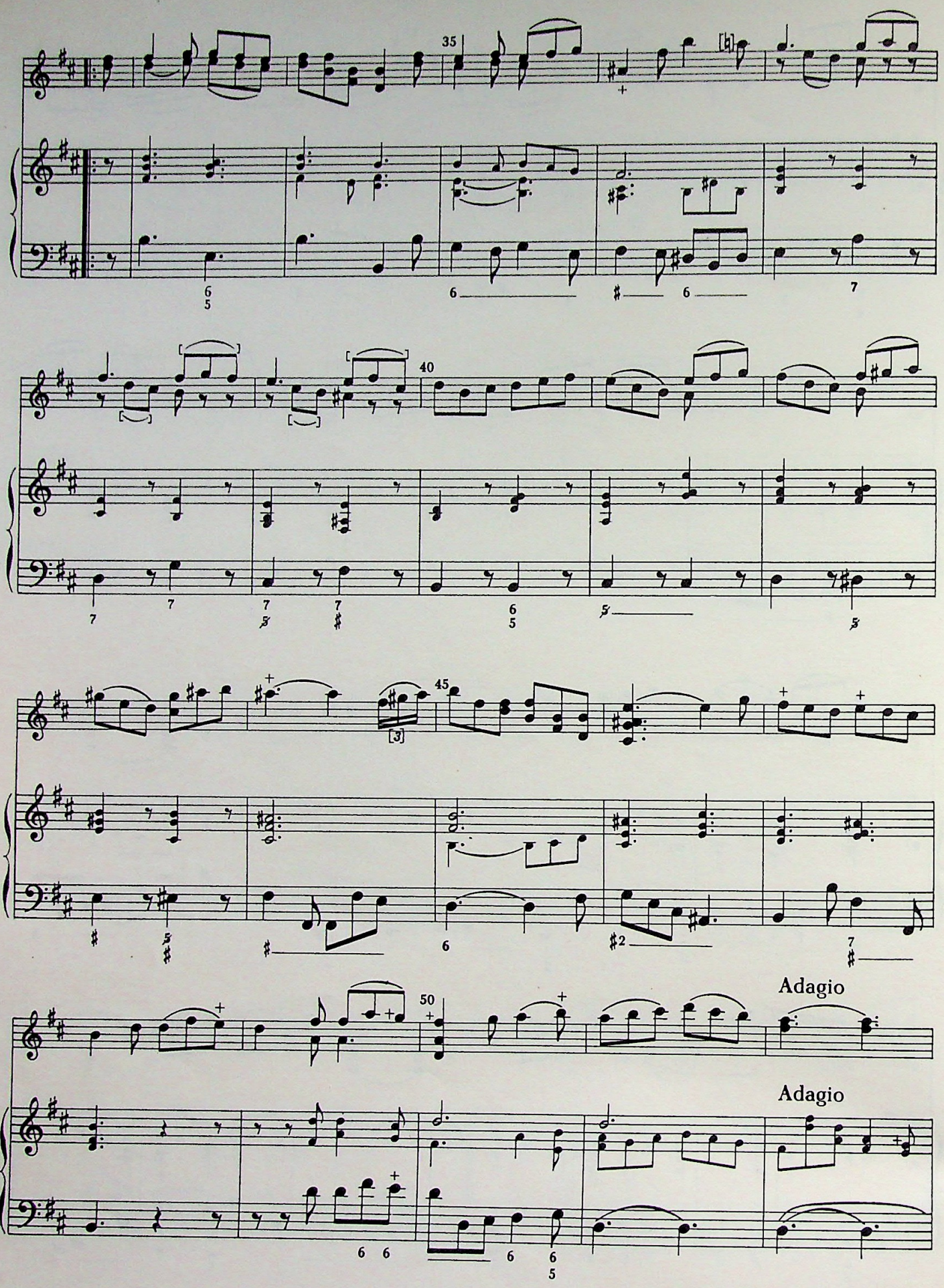

p
p

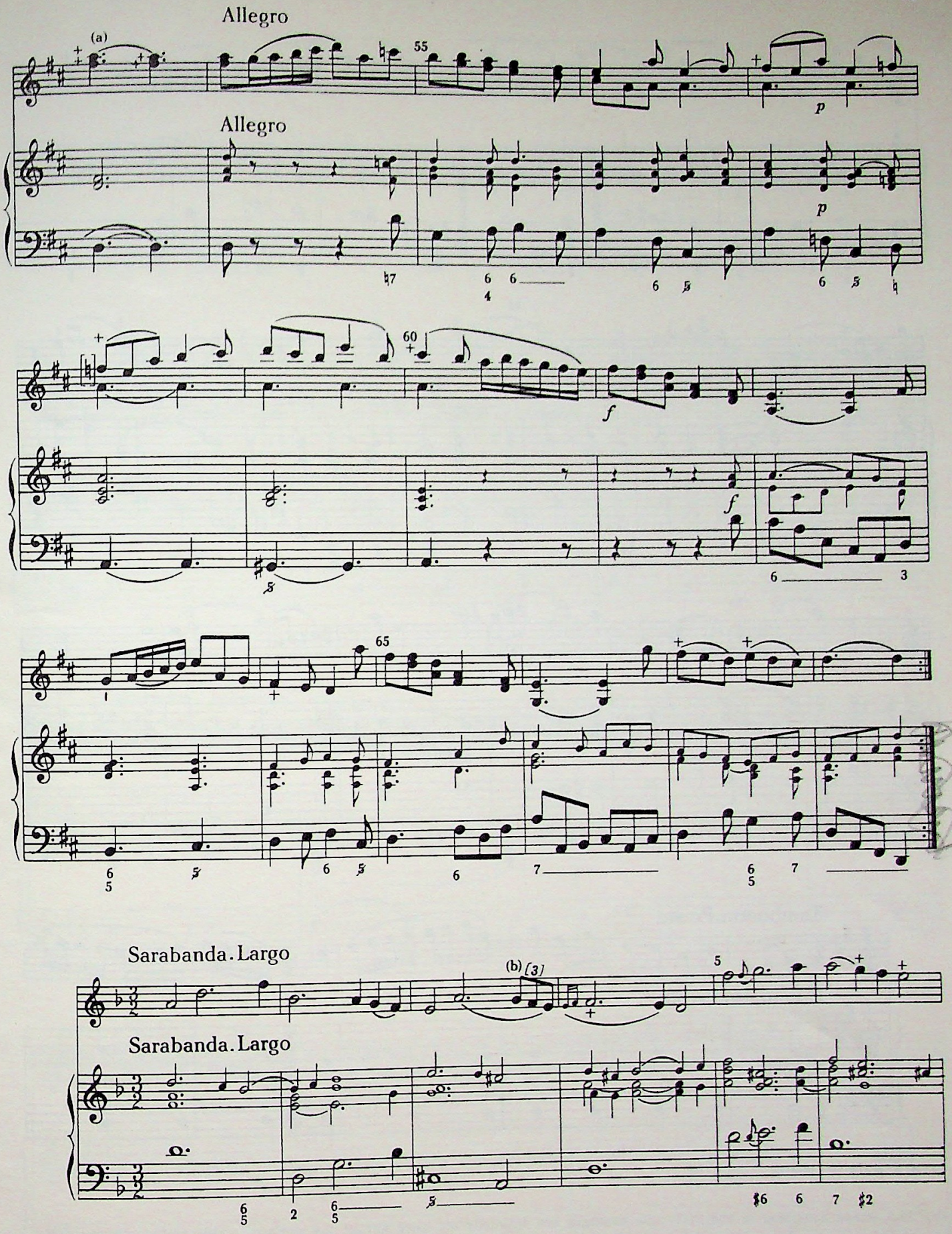

50
f
f


Allegro
Allegro
5


10

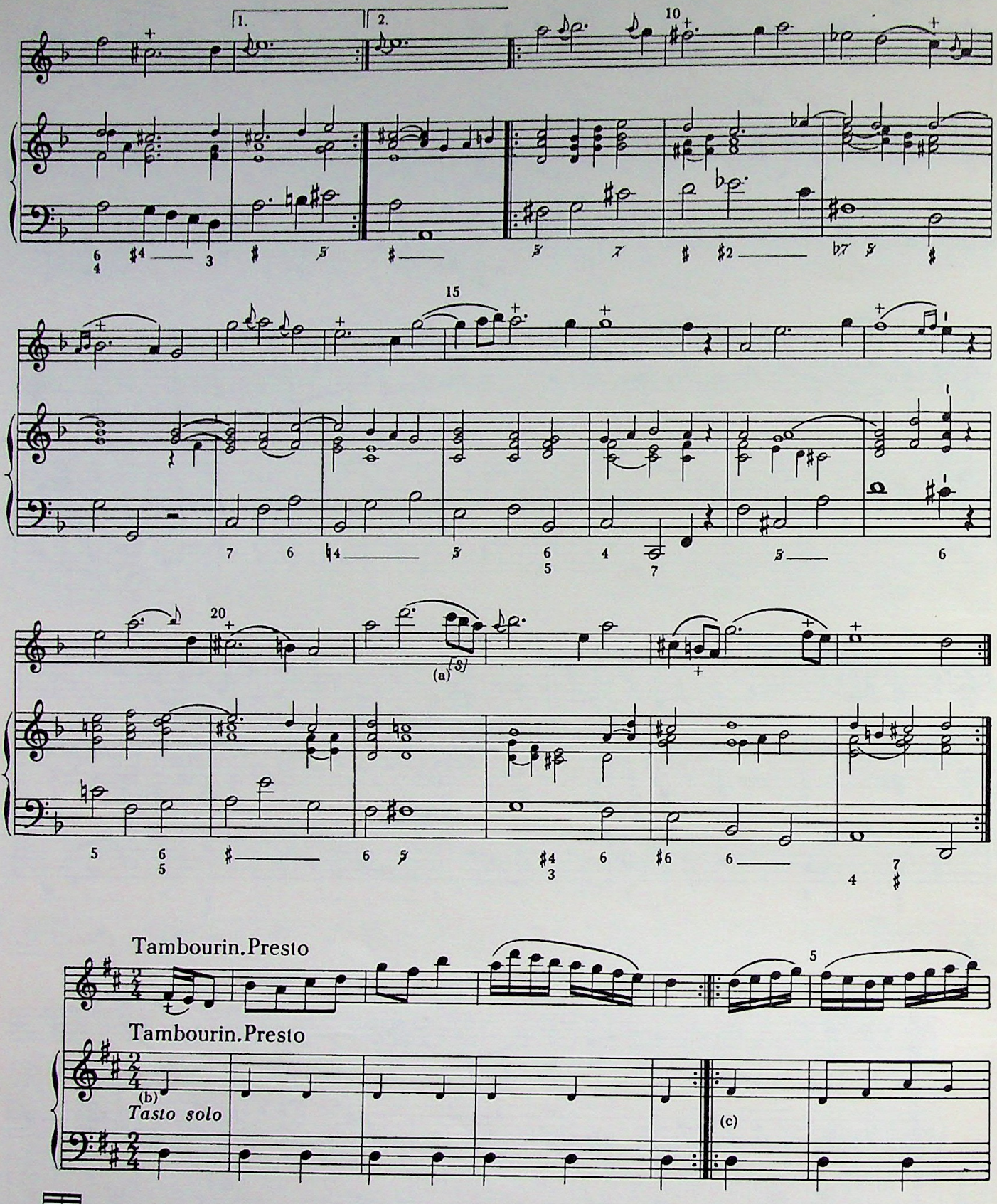

15
20
25
[3]
30


35
40
45
50
Adagio
Adagio



(a) A trill with a gradually increased speed of oscillation seems appropriate here.

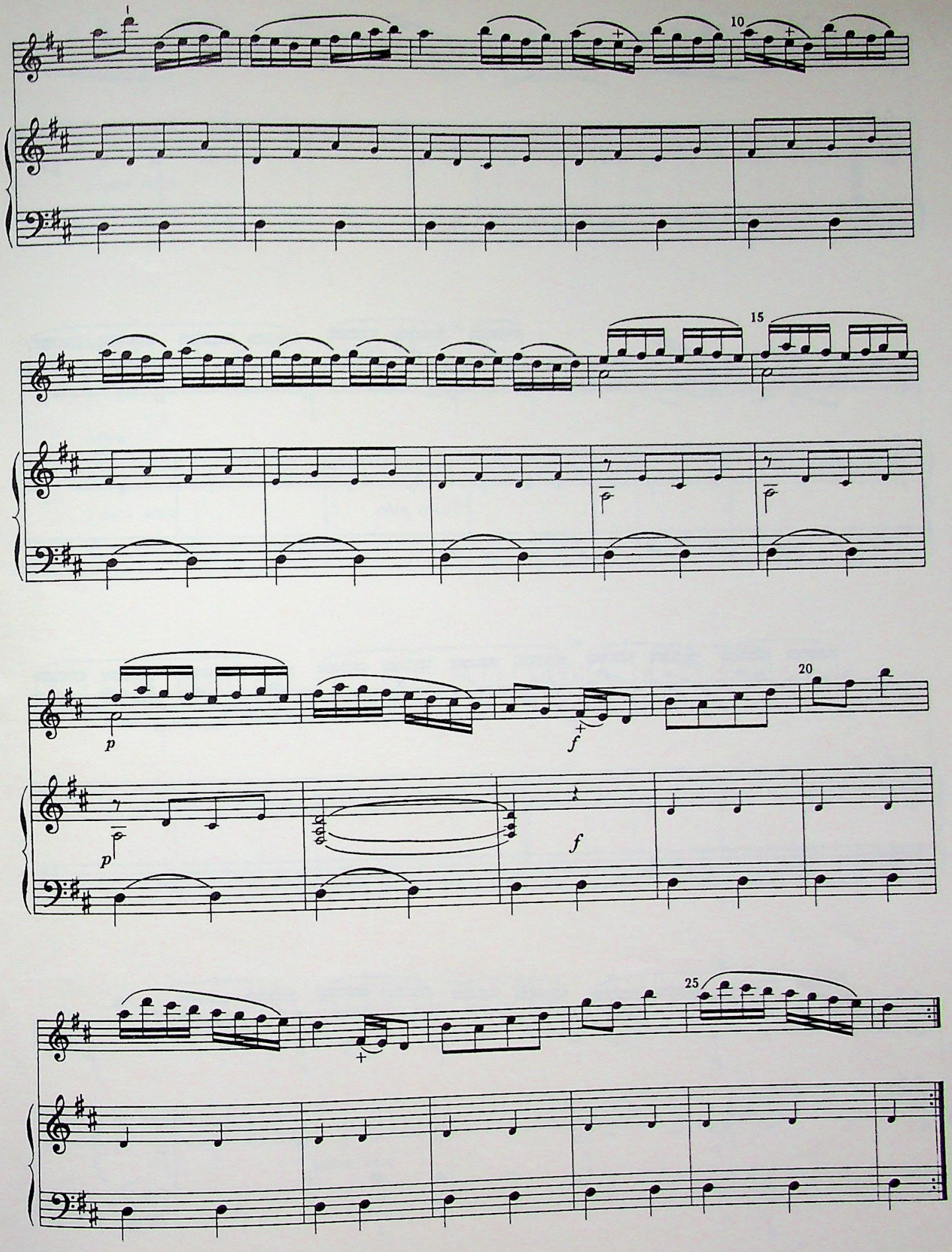
(b) in the source

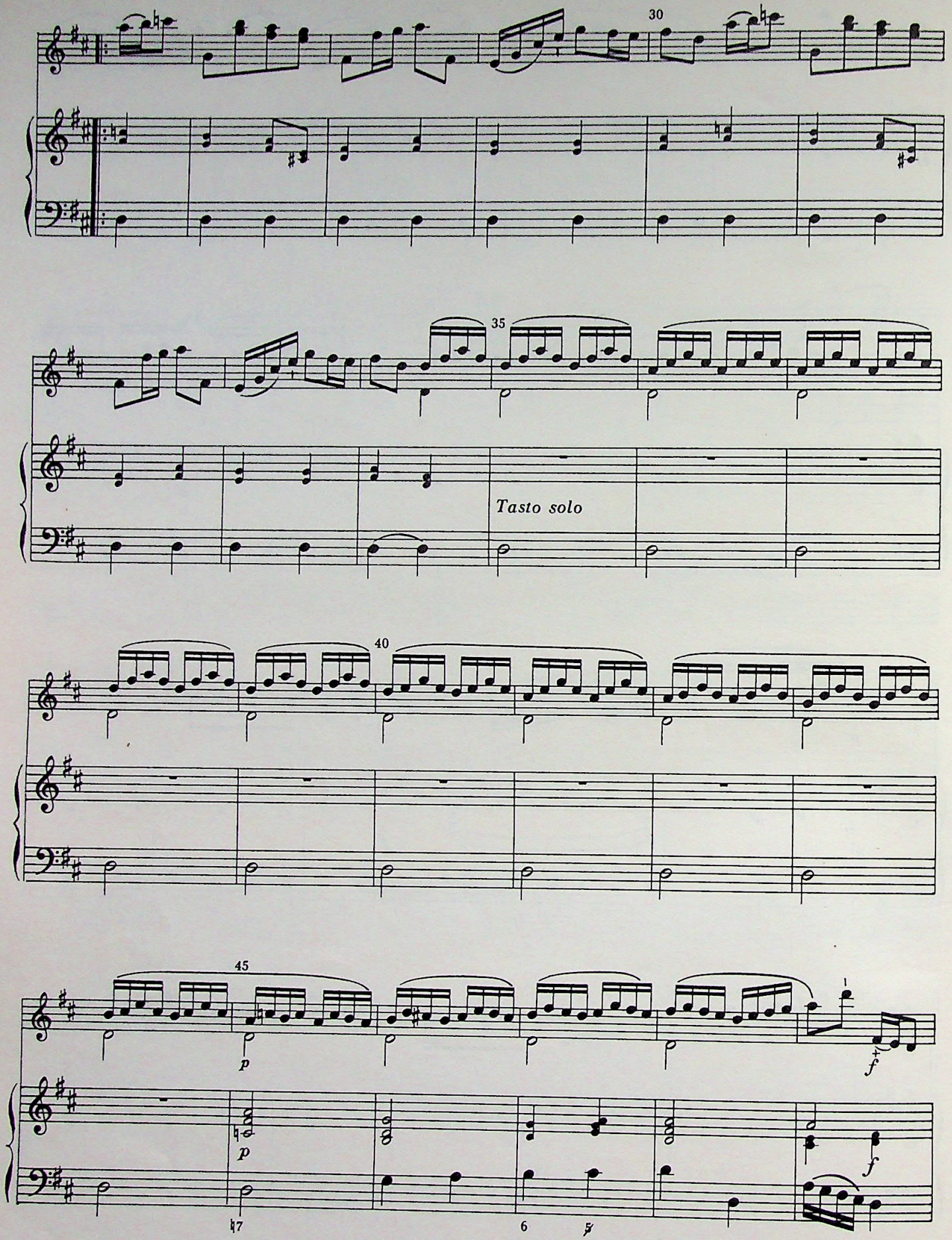


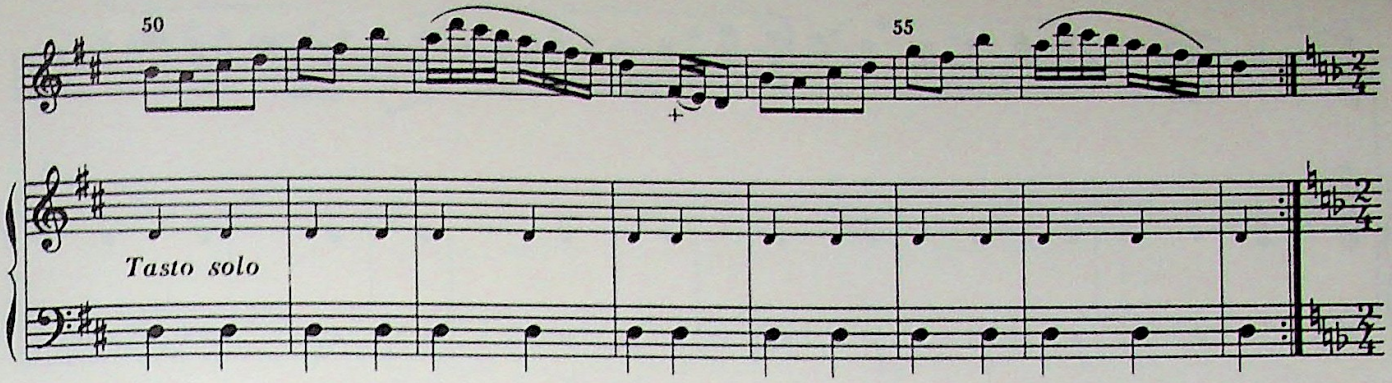
(a) in the source

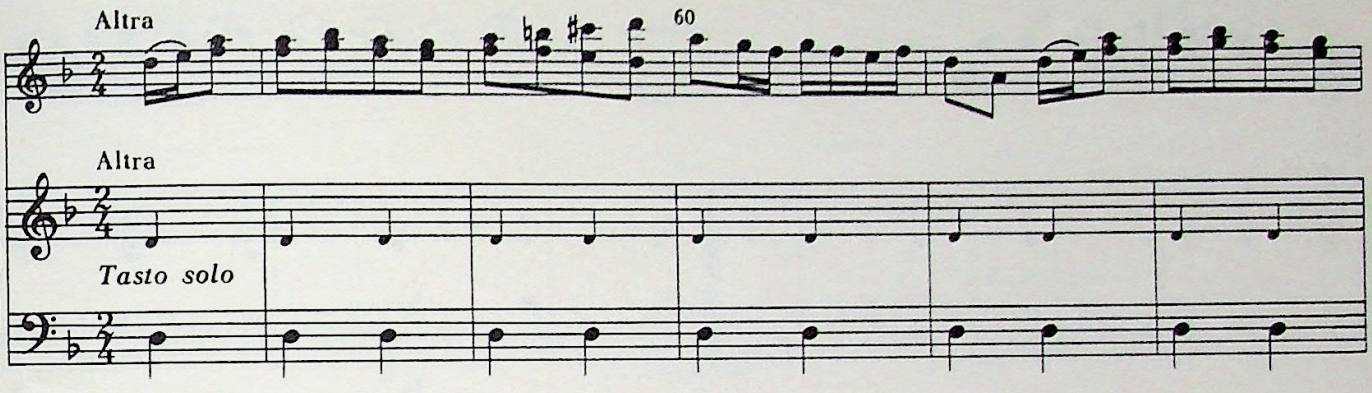
(b) The octave doublings in the *tasto solo* passages are optional; see page xxv of the preface to this edition (*Recent Researches in the Music of the Baroque Era*, Volume IV).

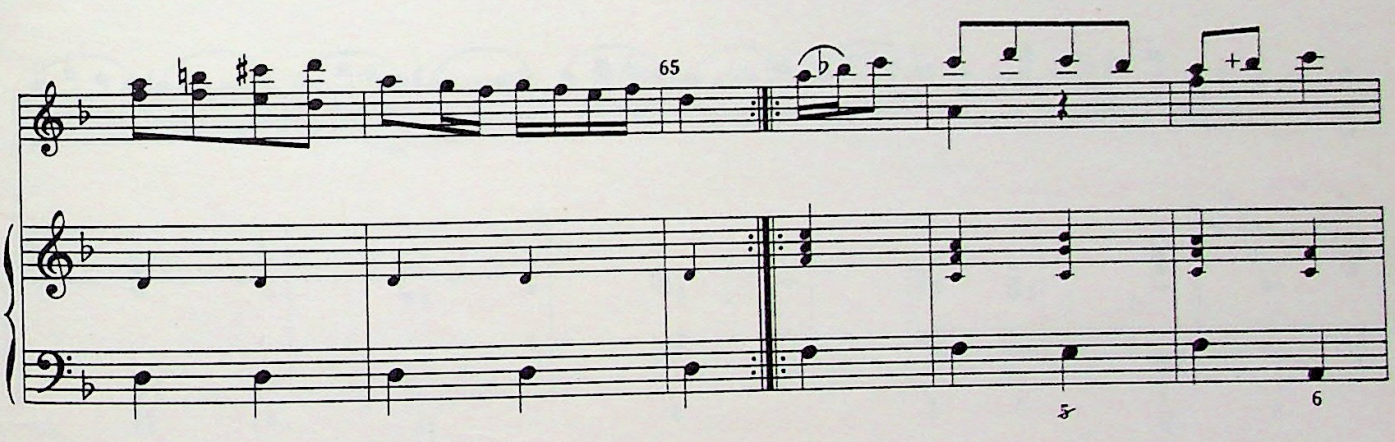
(c) At six places in this movement, Leclair writes *tasto solo* over the bass line, indicating where a *tasto solo* should begin; at no point, however, does he indicate where a *tasto solo* should end. Since the bass line consists almost entirely of a repeated *d* with very few figures, the decision where to end each *tasto solo* is rather arbitrary. The editor has ended each *tasto solo* at the ensuing double bar; he has also assumed that a theme marked *tasto solo* in its initial statement will be played similarly in each statement later in the movement.

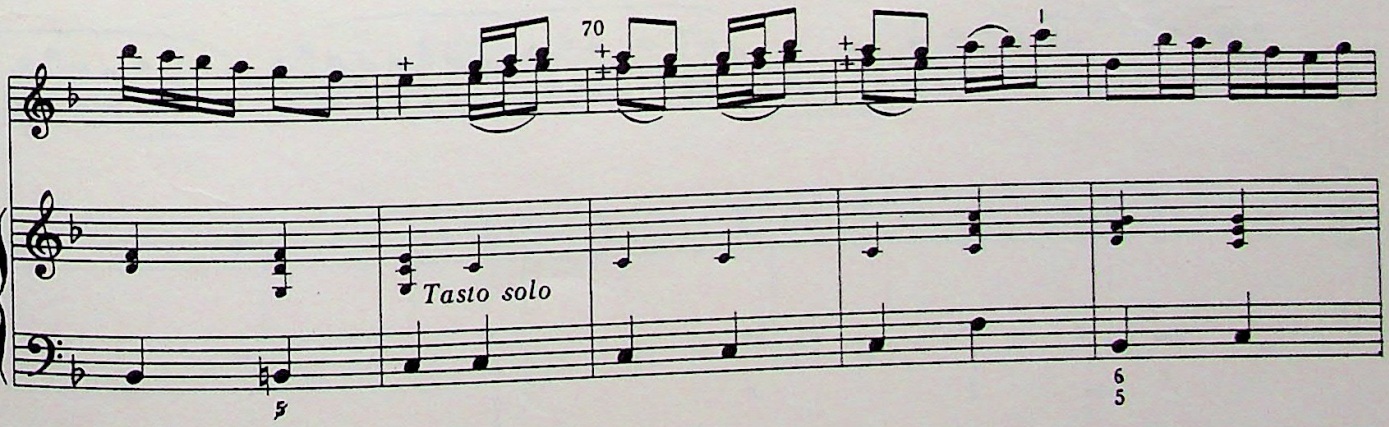

1
10
15
20
p
f
p
f
25

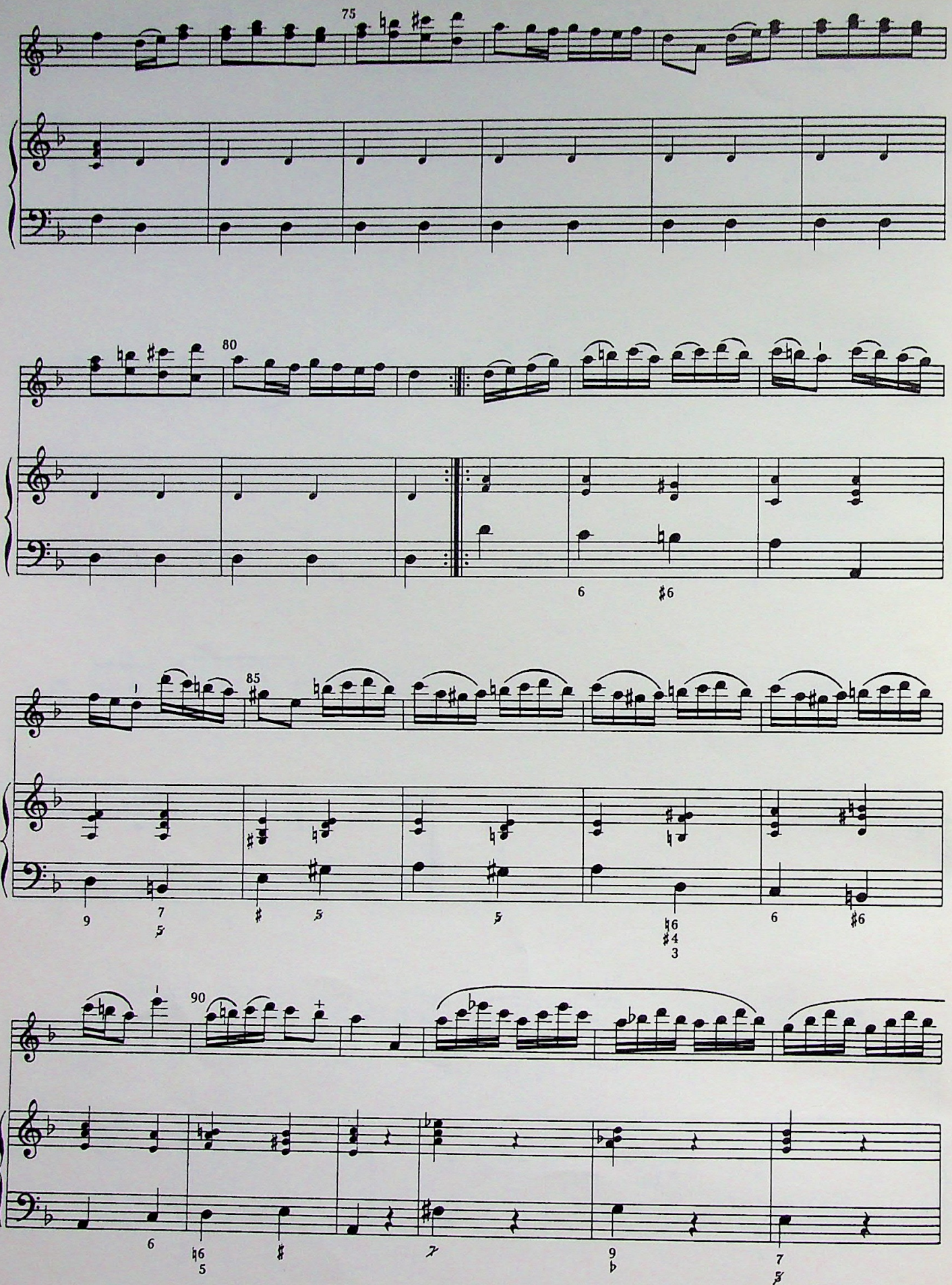

30
35
Tasto solo
40
45
p
p
f
f
7
6
5

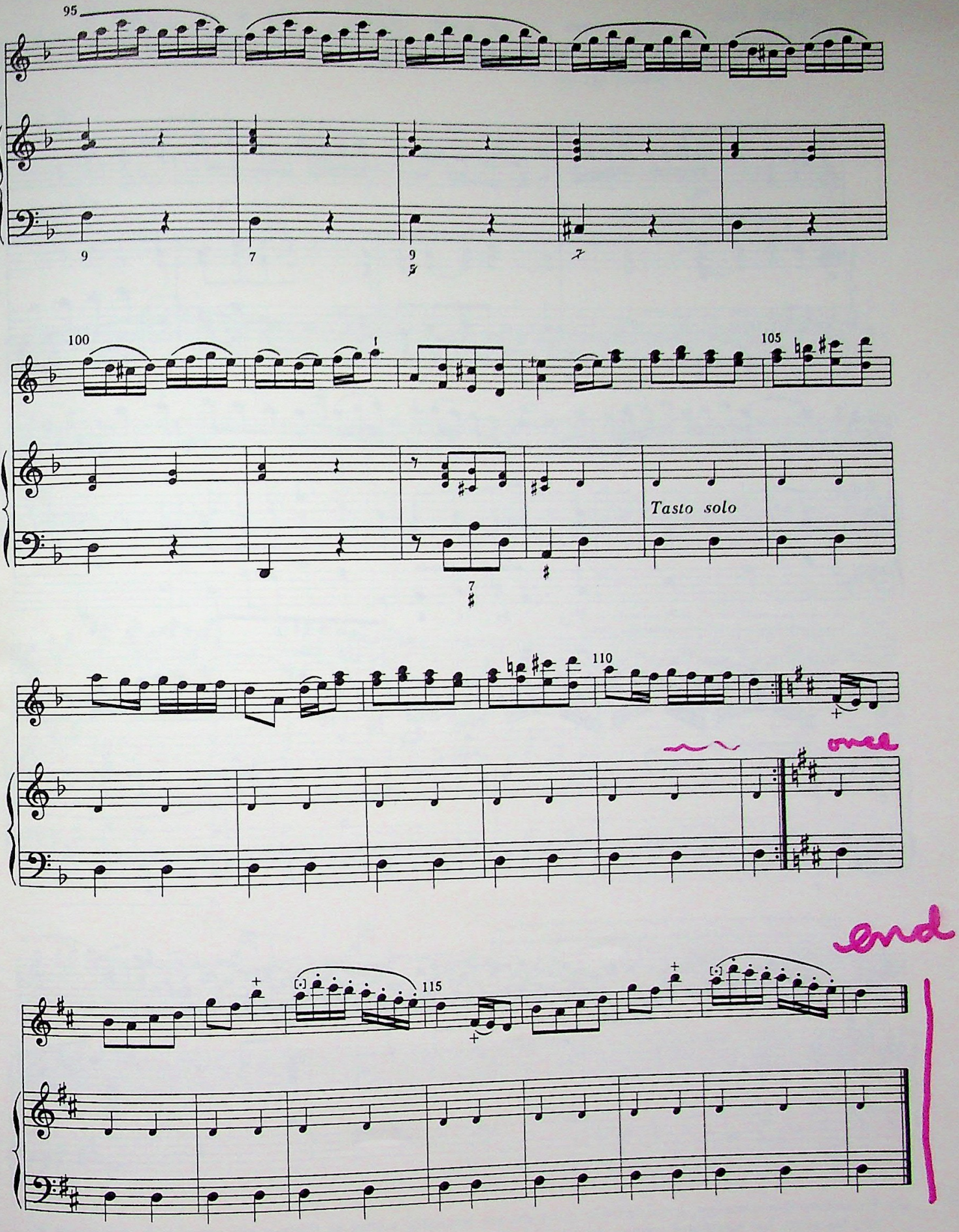

50
55
Tasto solo


Altra
60
Altra
Tasto solo

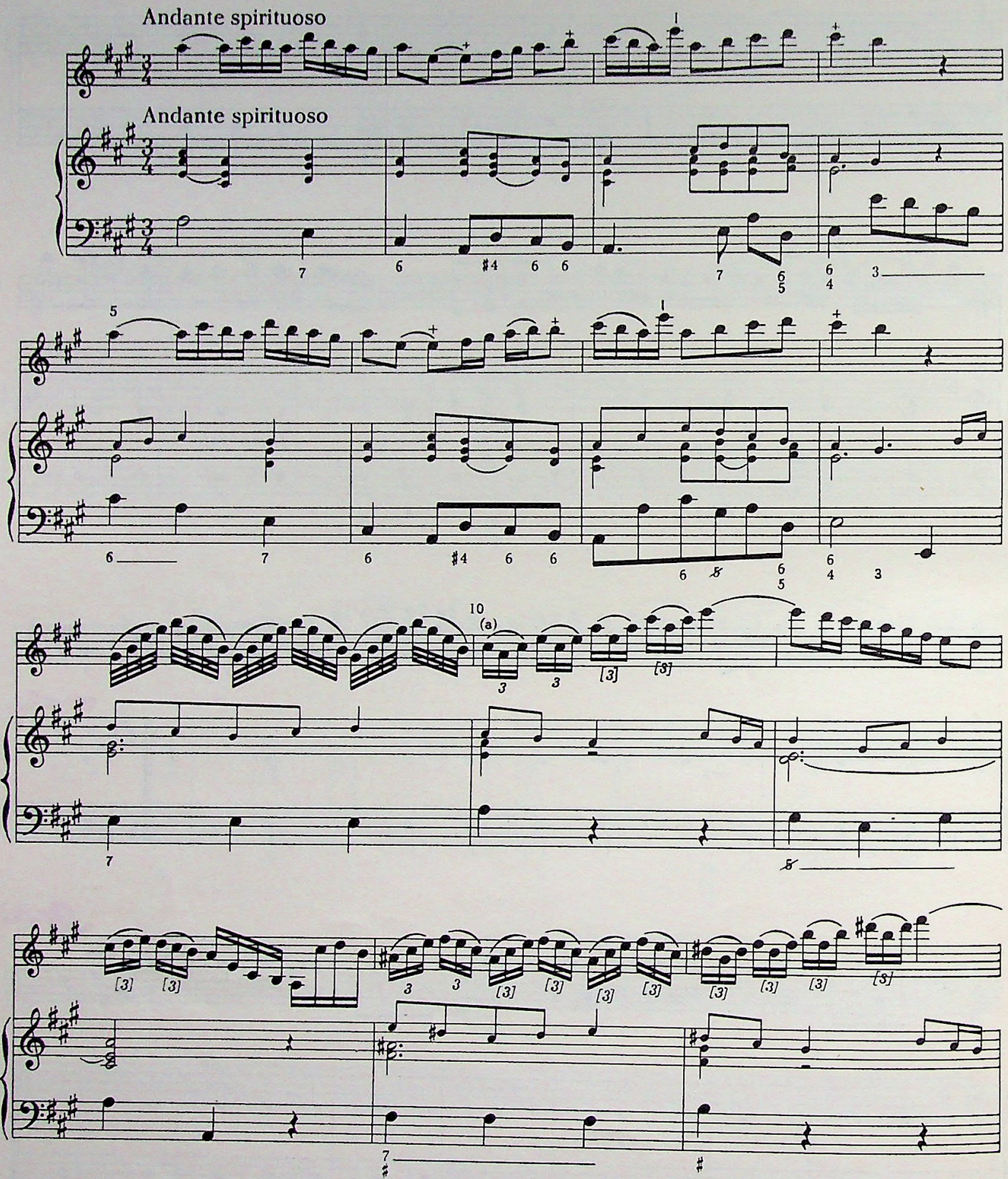

65
5
6


70
Tasto solo
5
6
5

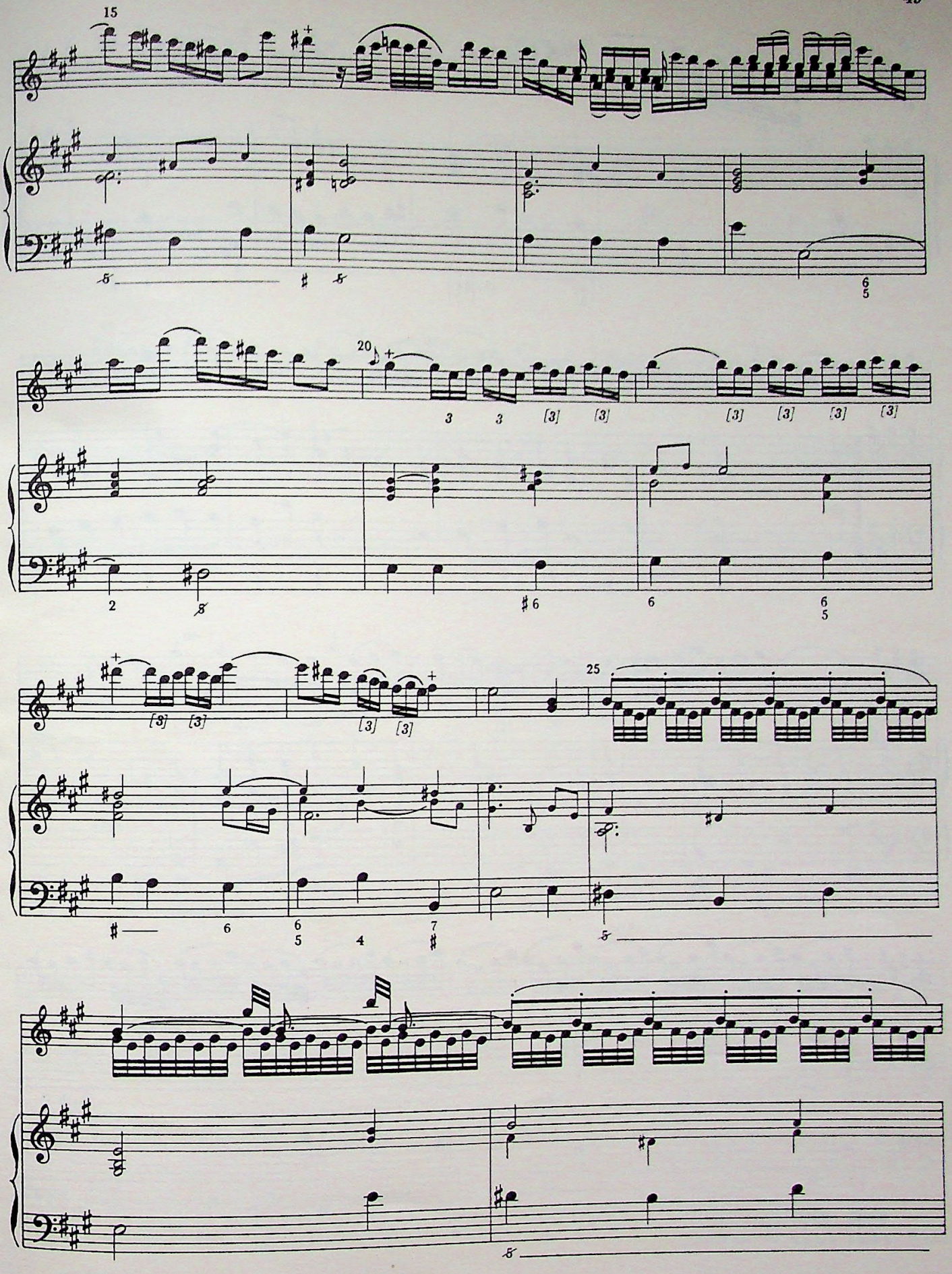

75
80
6
♯6
85
9
7
5
♯
5
5
♮6
♯4
3
6
♯6
90
6
♮6
5
♯
7
9
♭
7
5

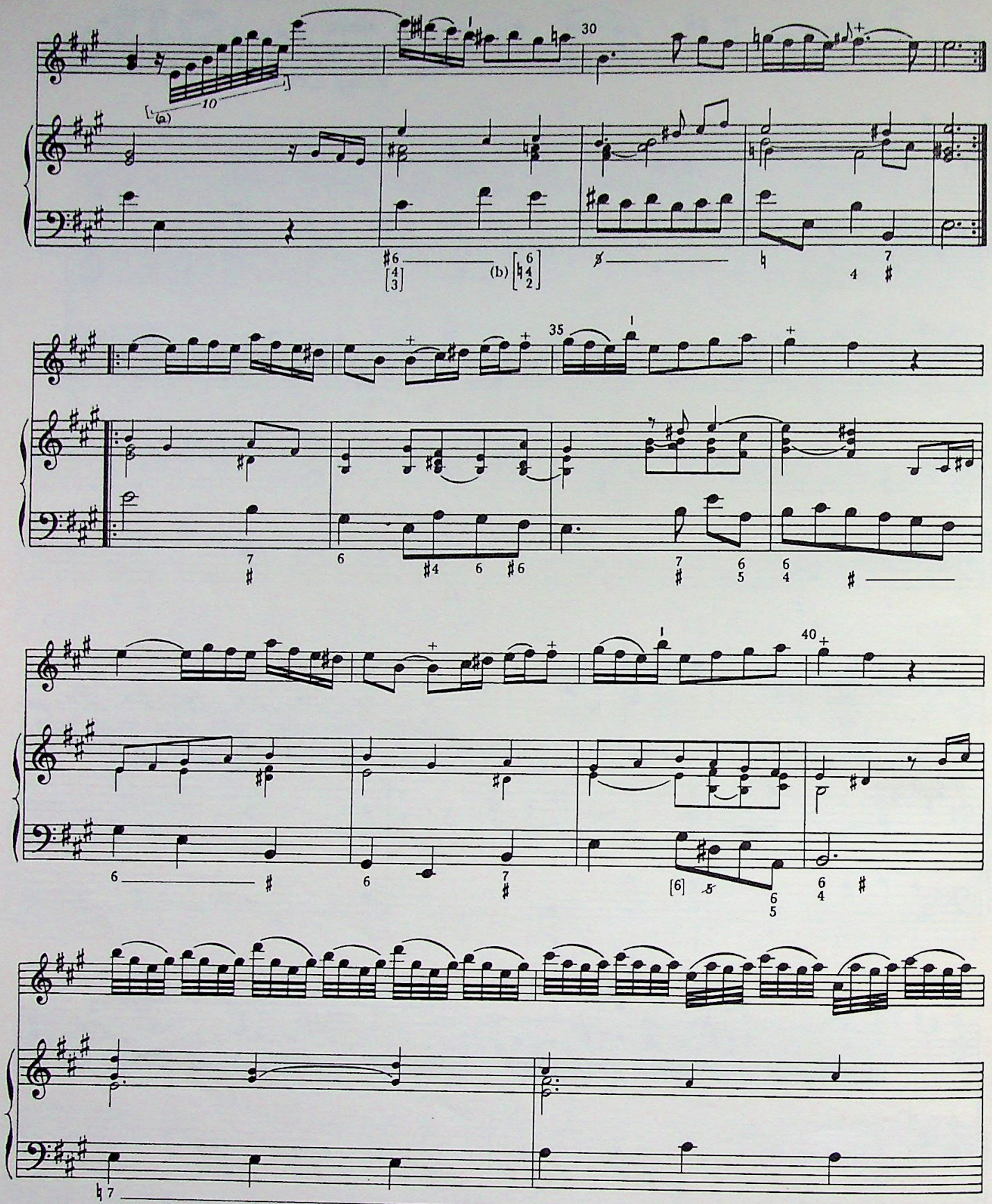

95
100
105
110
115
Tasto solo
end

Sonata IV



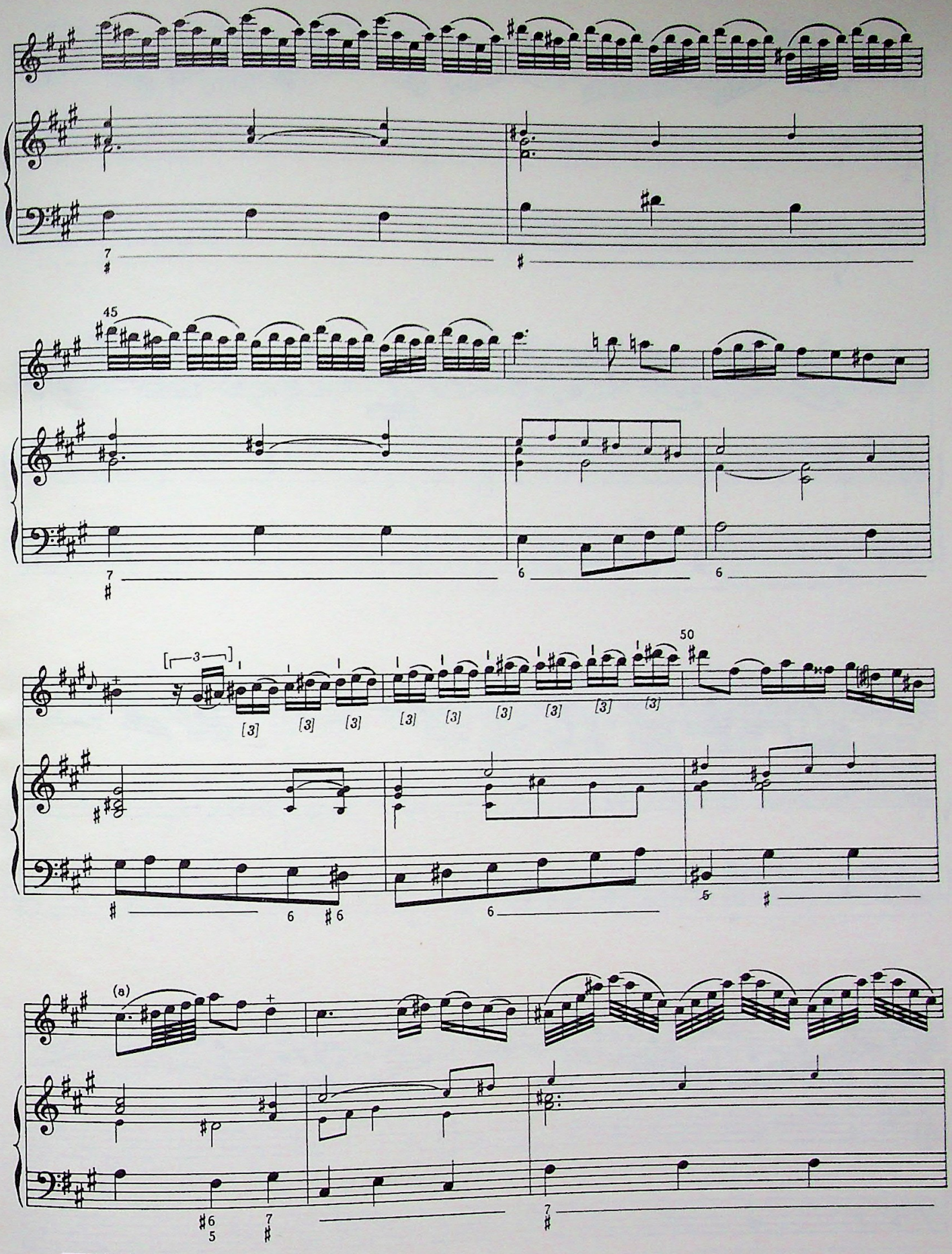
(a) Throughout this movement, Leclair's triplet sixteenths are invariably written as thirty-second notes, with or without a "3"; the editor has substituted ordinary triplet sixteenths for Leclair's usage, adding "3's" where they are lacking in the source.


15
20
25

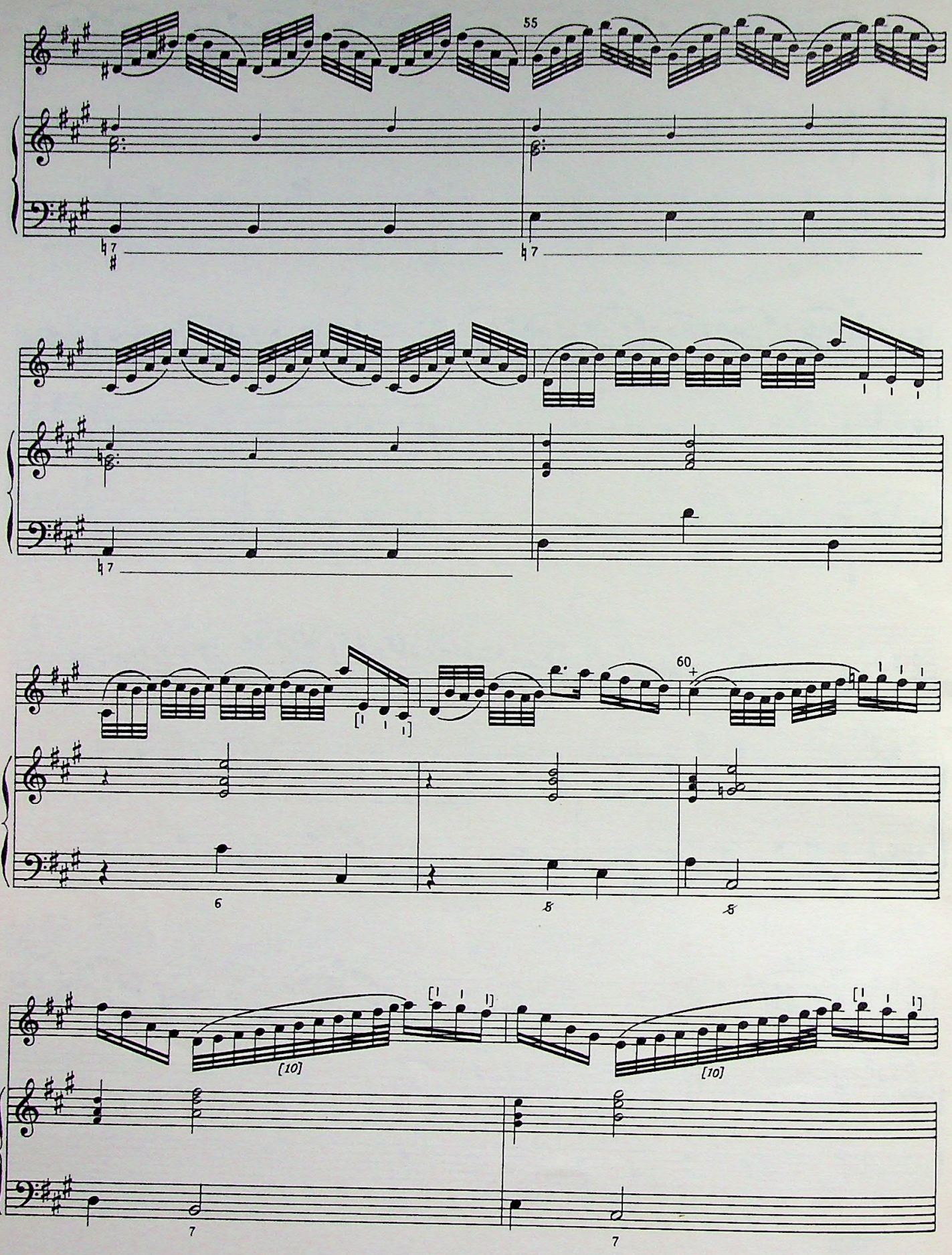


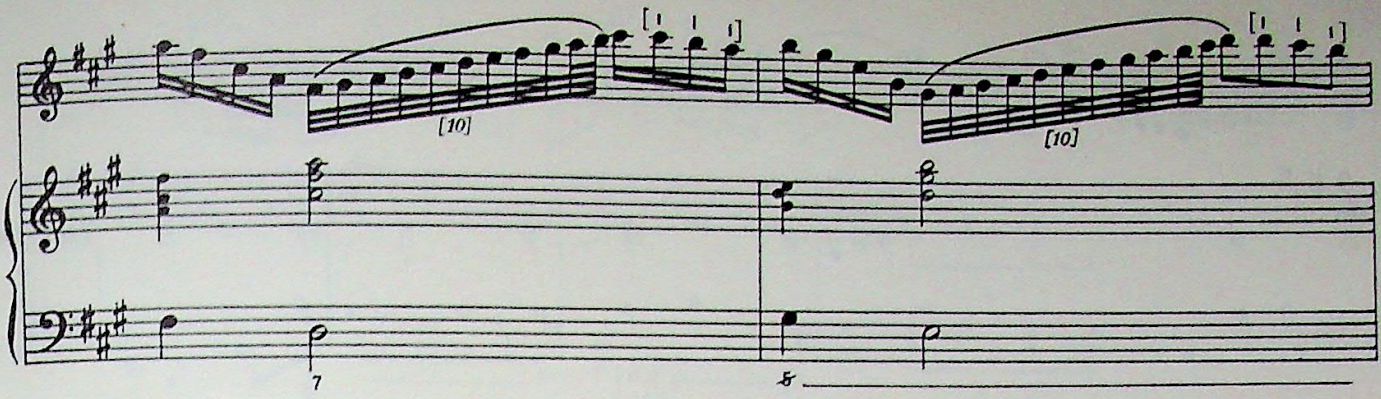
(a) 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 in the source

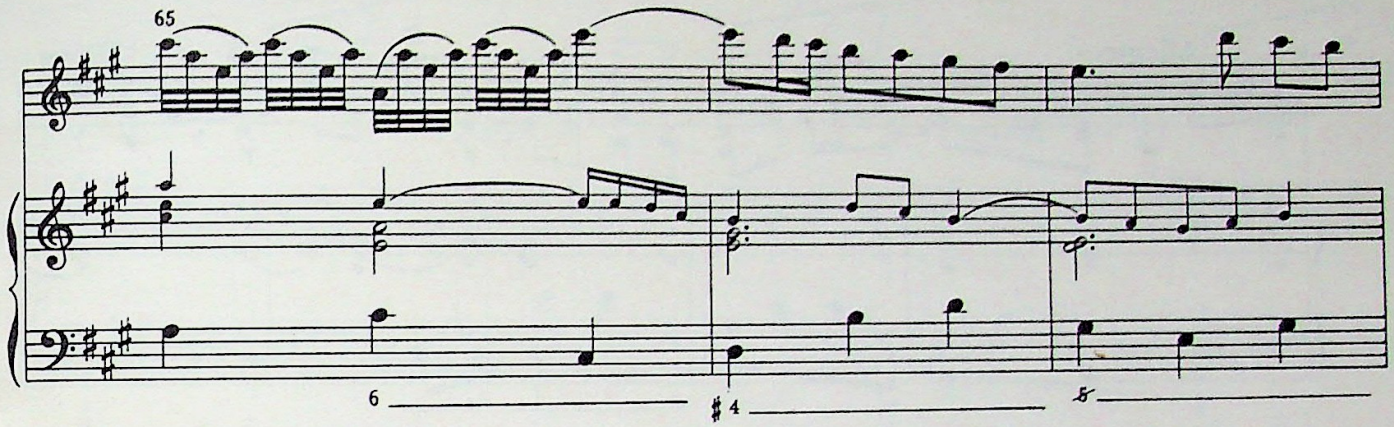
(b) Leclair's indication that the harmony should persist through the measure produces a clash on the third beat, between *a* natural in the violin and *a* sharp in the realization; the editor has therefore used *a* natural on beat 3. The *d* sharp on the third beat of measure 74 has been changed to *d* natural for the same reason.

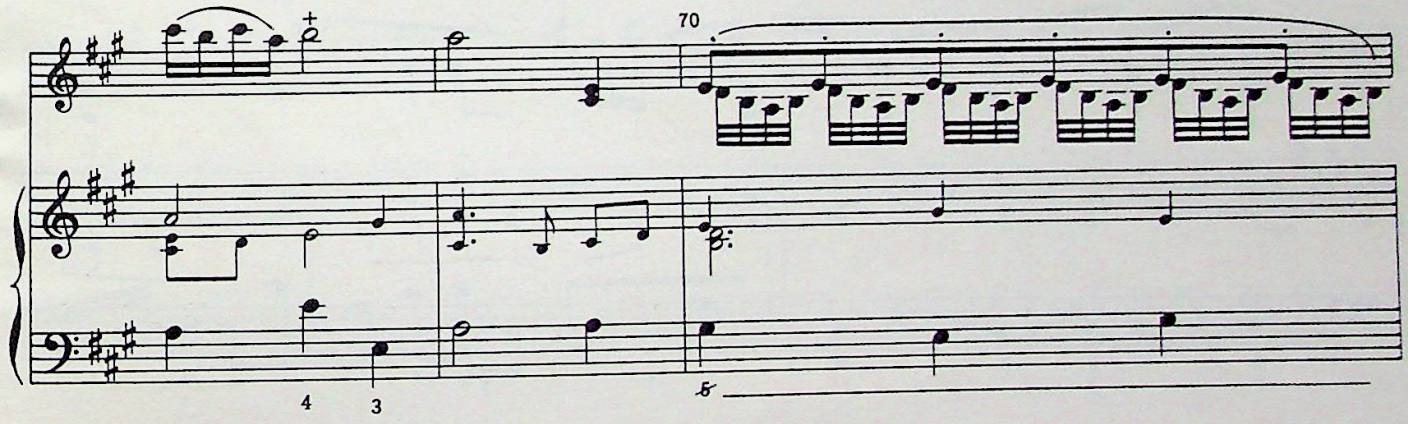


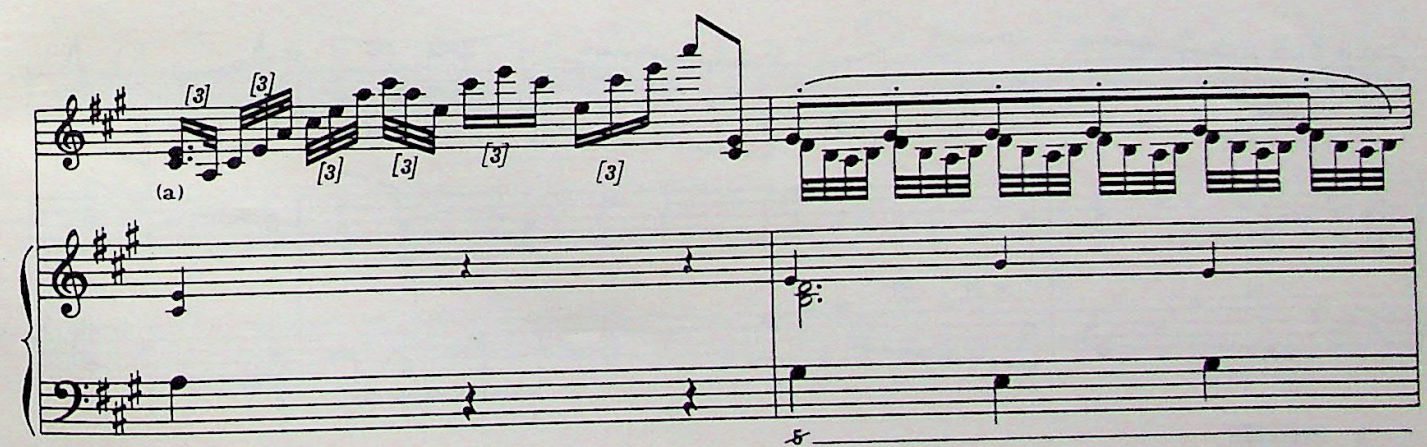
(a)  in the source


55
60
[10]
[10]

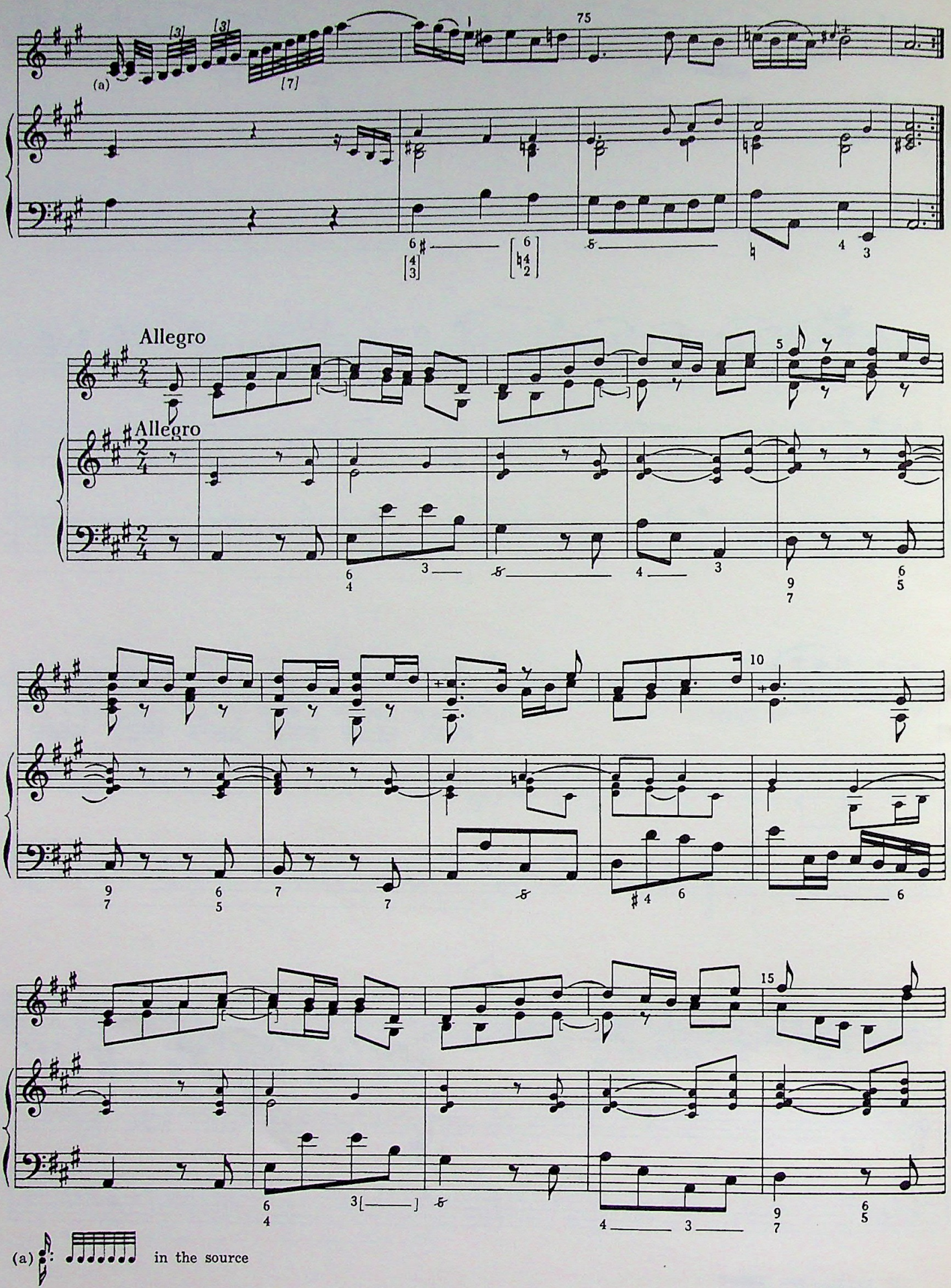


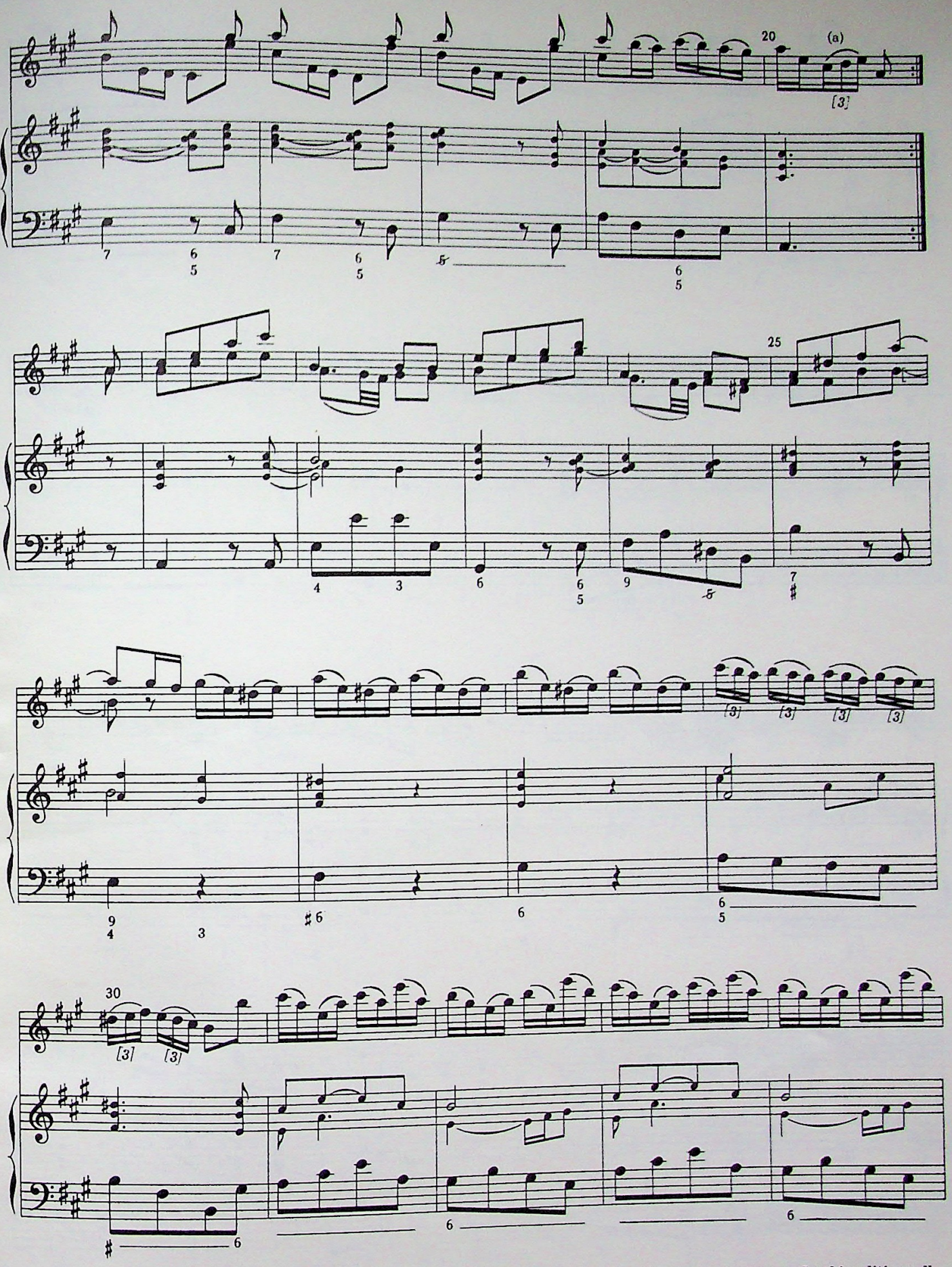




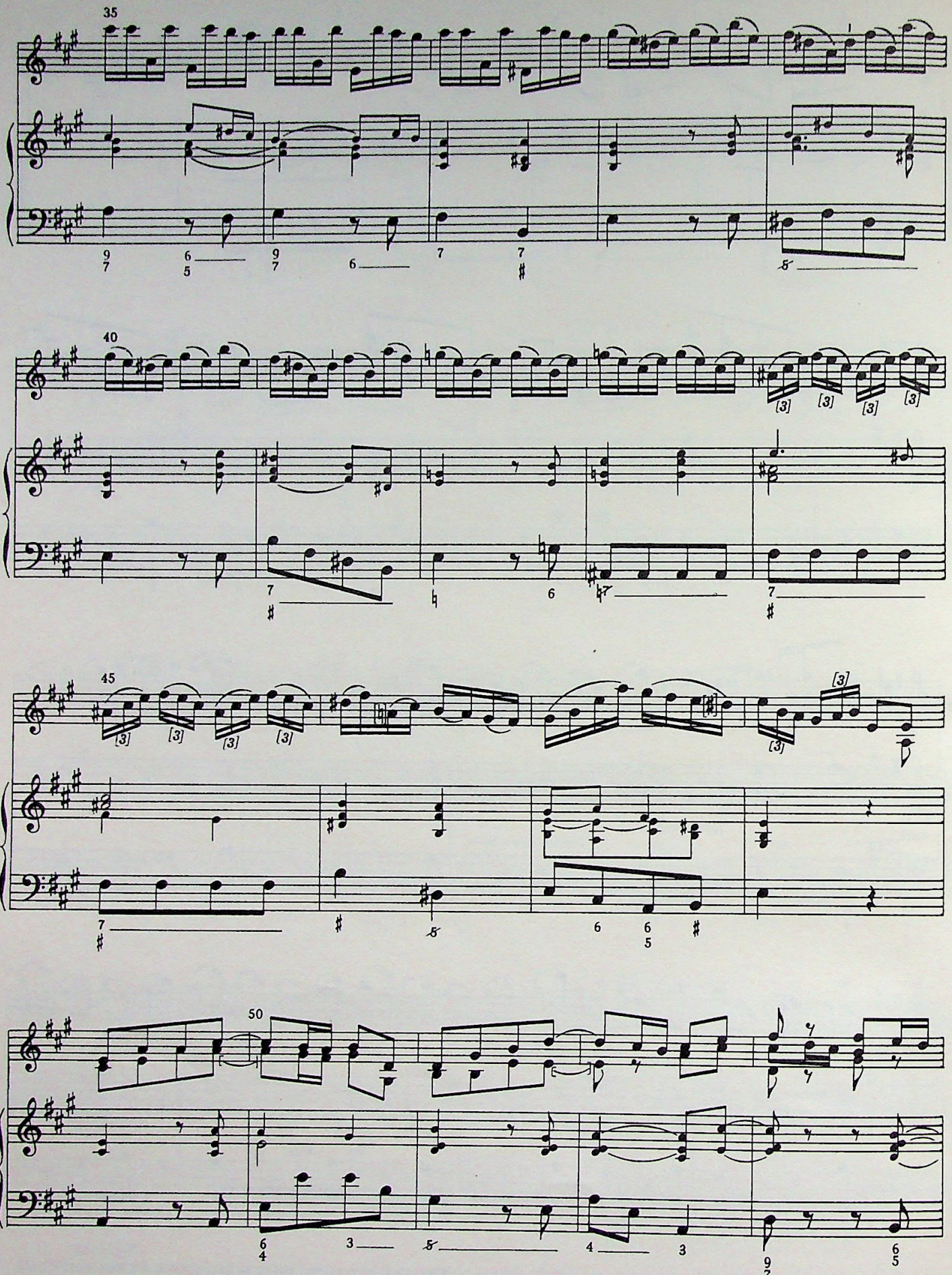


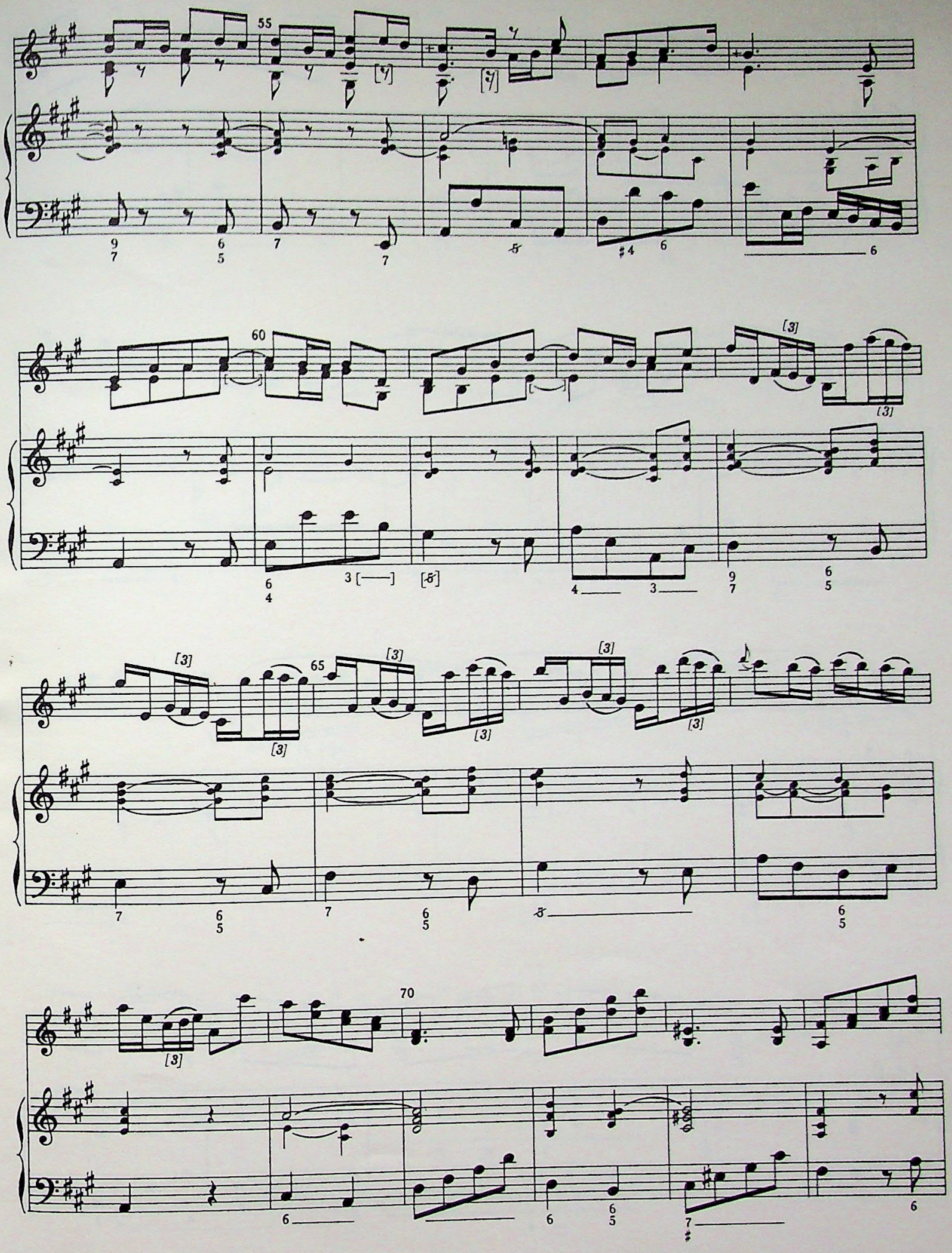
(a) in the source

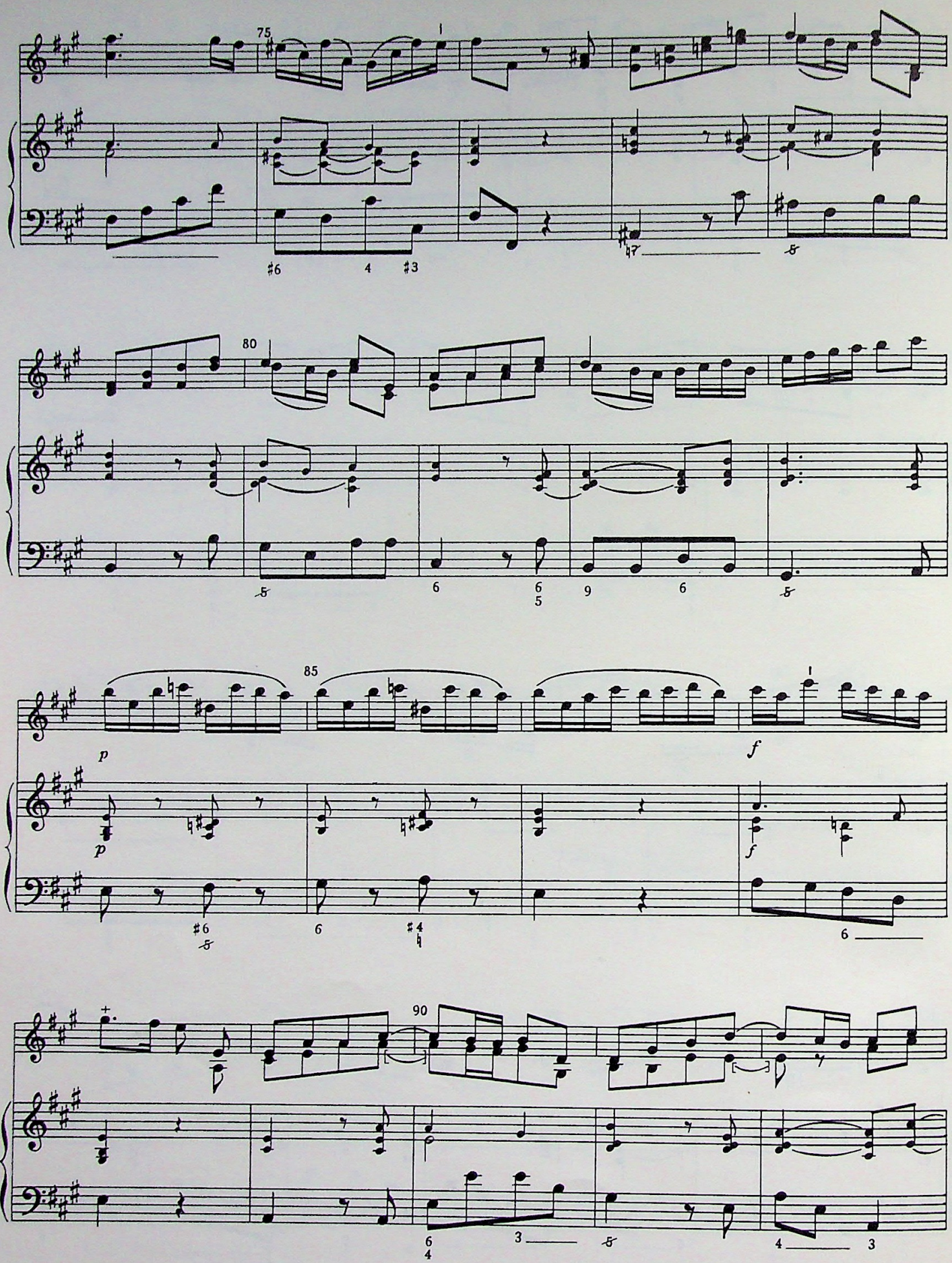

(a)
[3]
[3]
[7]
1
75
Allegro
Allegro
5
10
15
(a) in the source

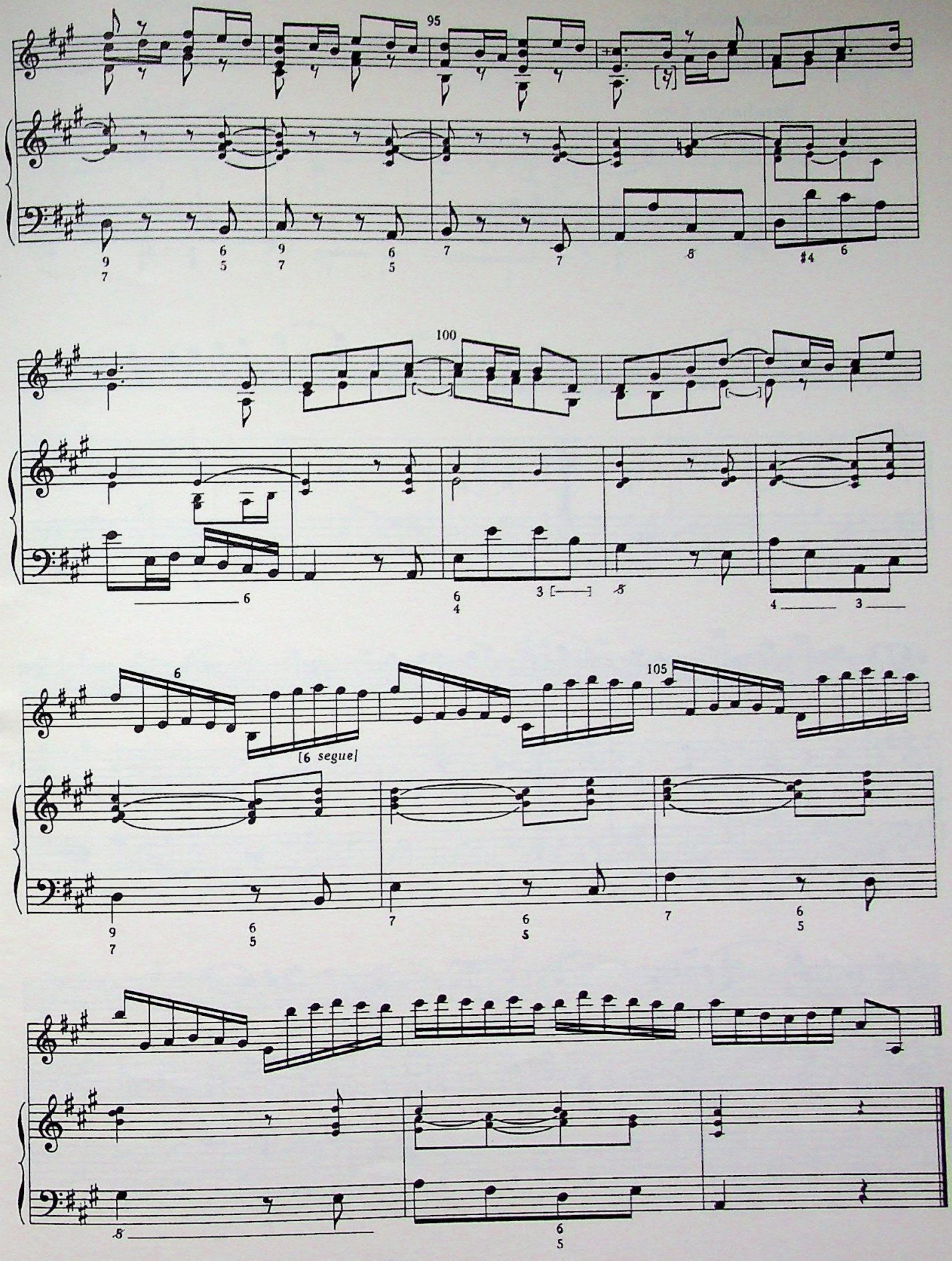


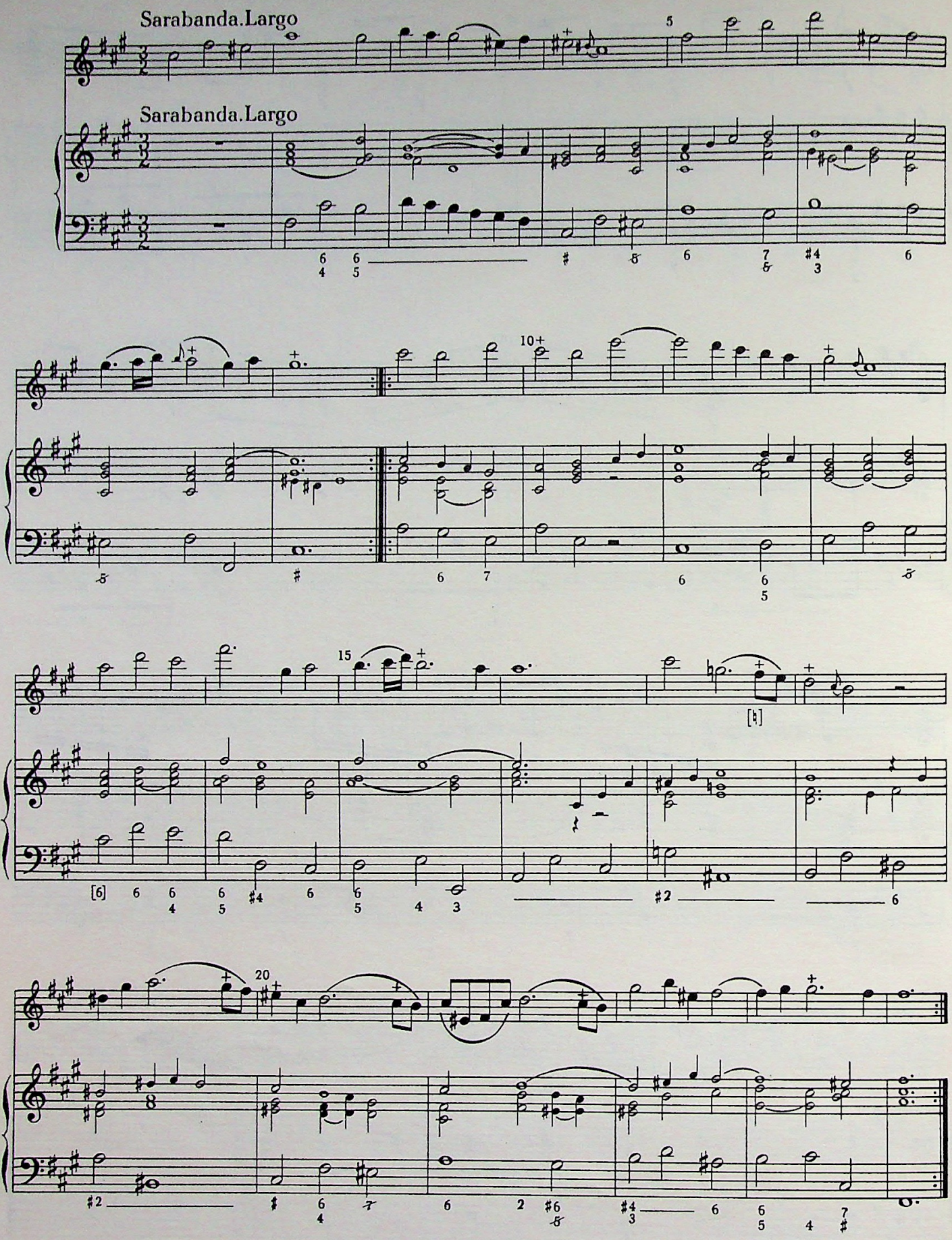
(a) The triplet sixteenths in this movement are nearly always written as thirty-second notes in the source. In this edition, all triplet sixteenths have been written as such, and the triplet designation has been added where necessary.


35
40
45
50

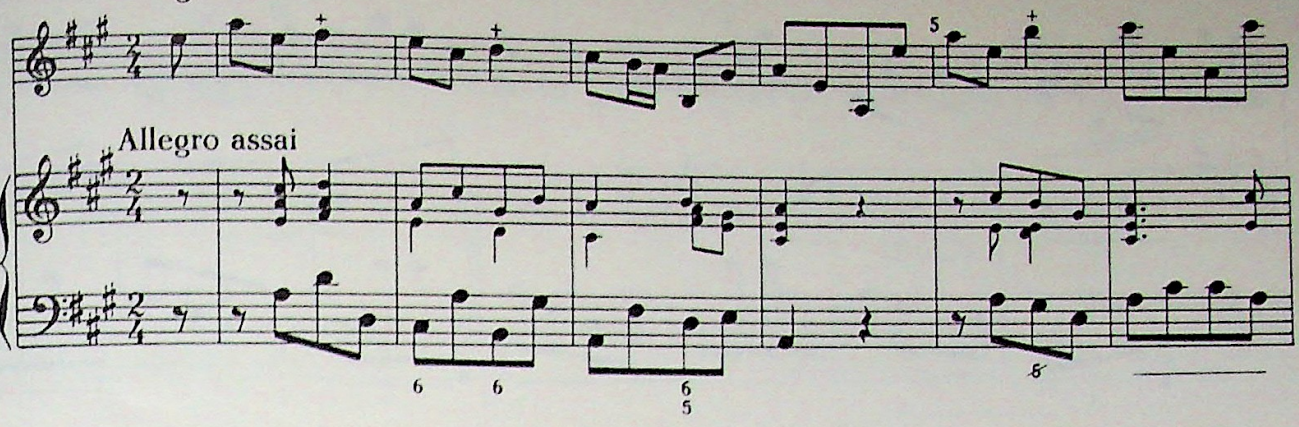

55
60
65
70
[3]


75
80
85
90
p
p
f
f

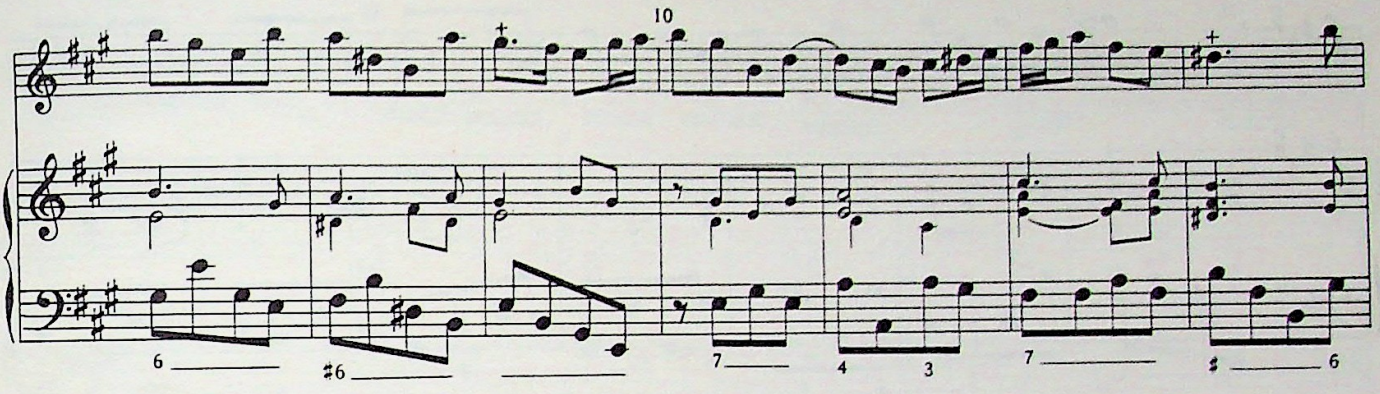

95
100
105
[6 segue]

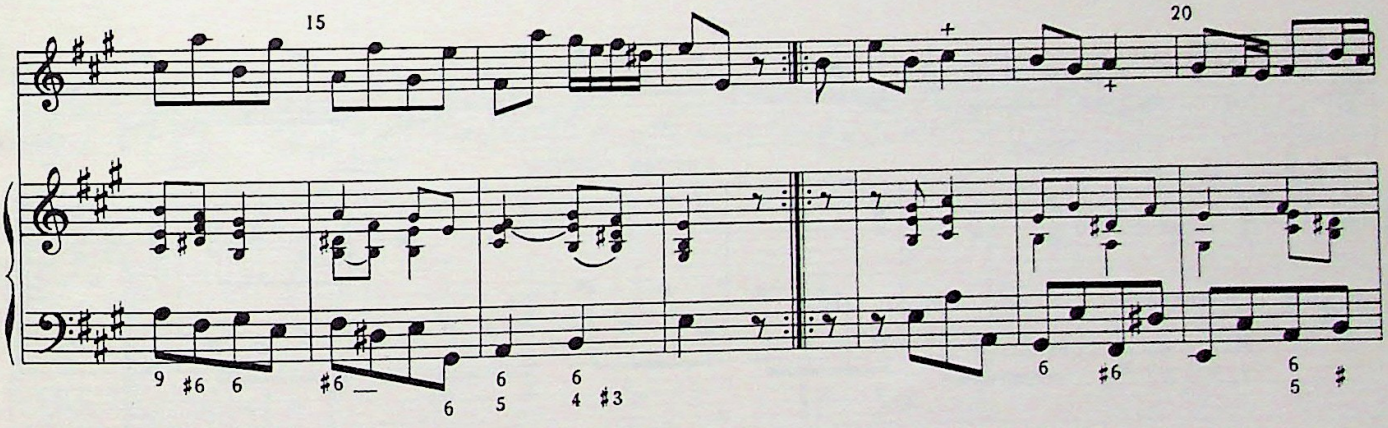

Sarabanda.Largo
Sarabanda.Largo
5
10
15
20

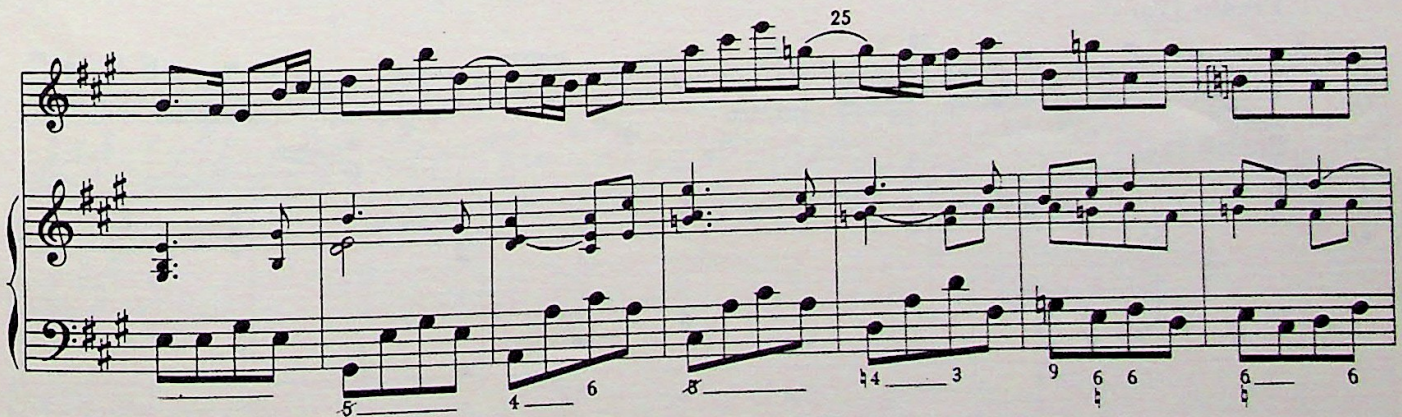
Allegro assai

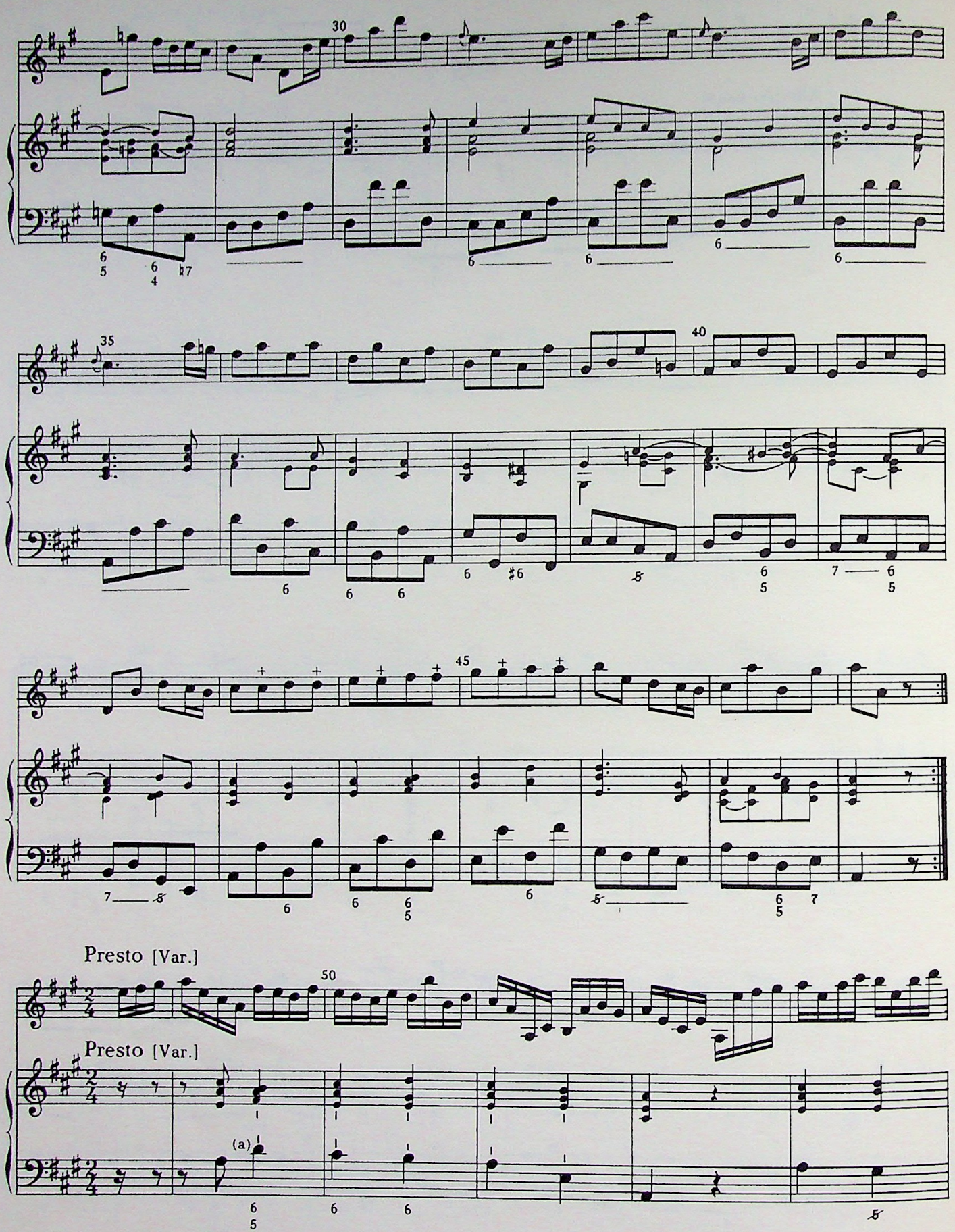


Allegro assai

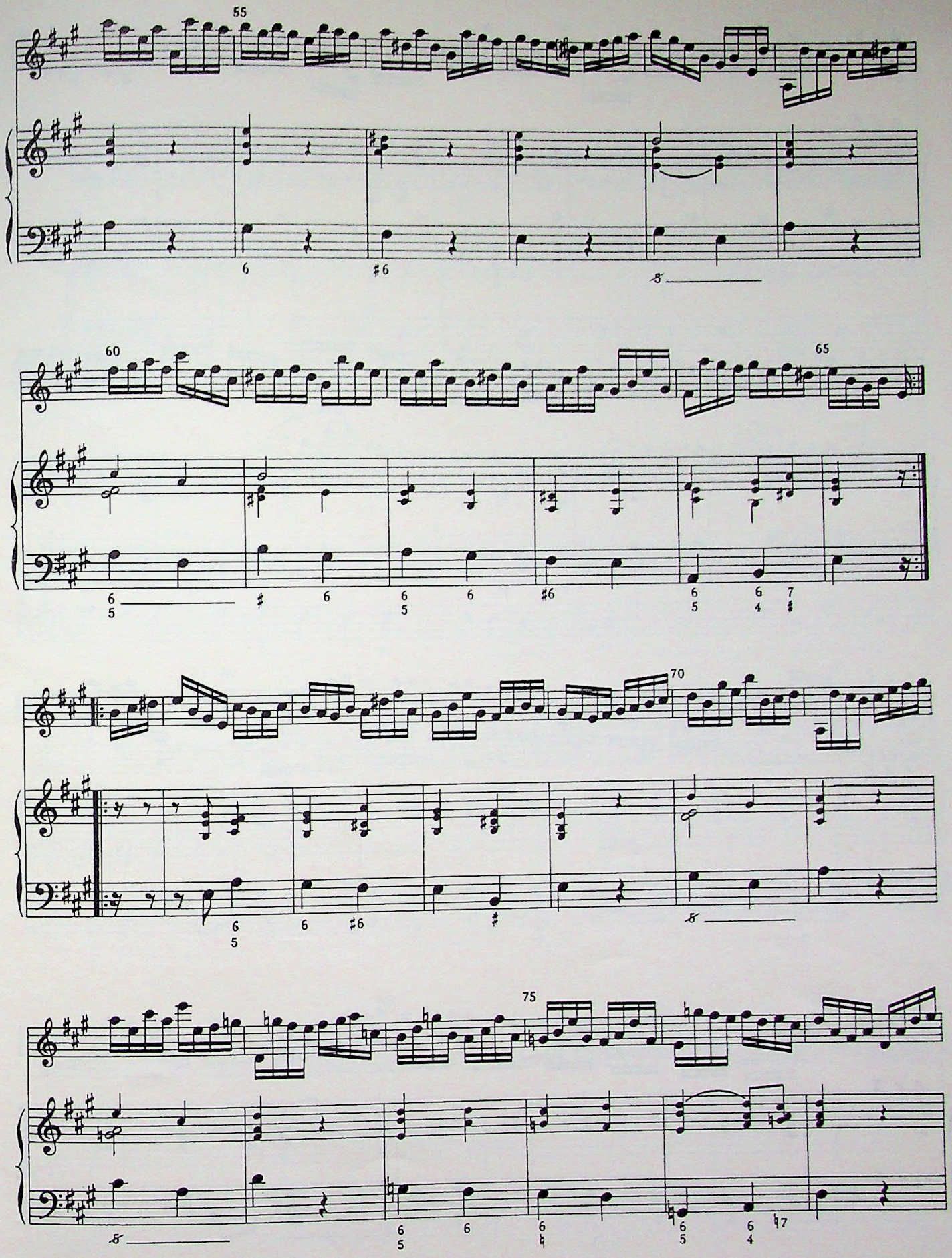


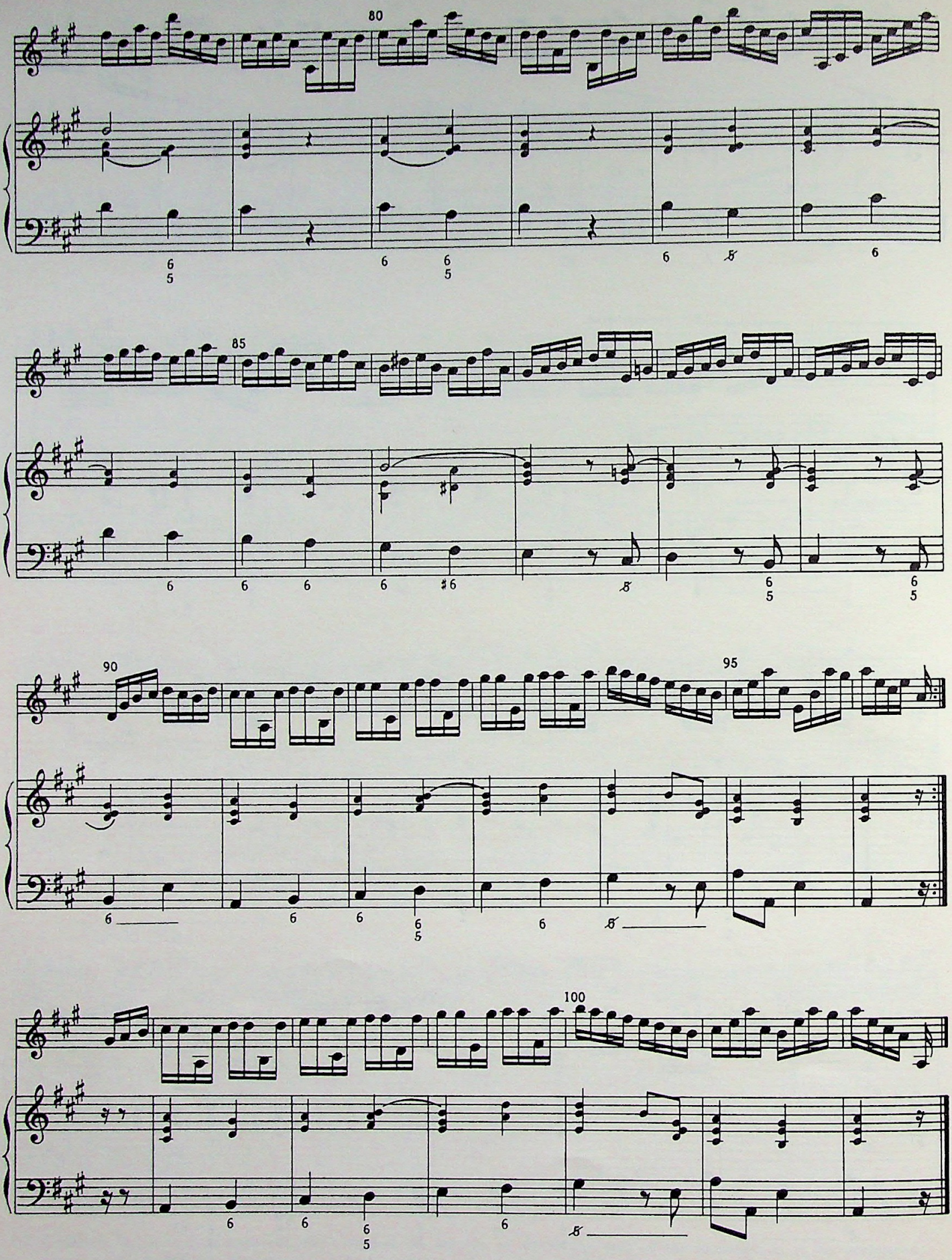




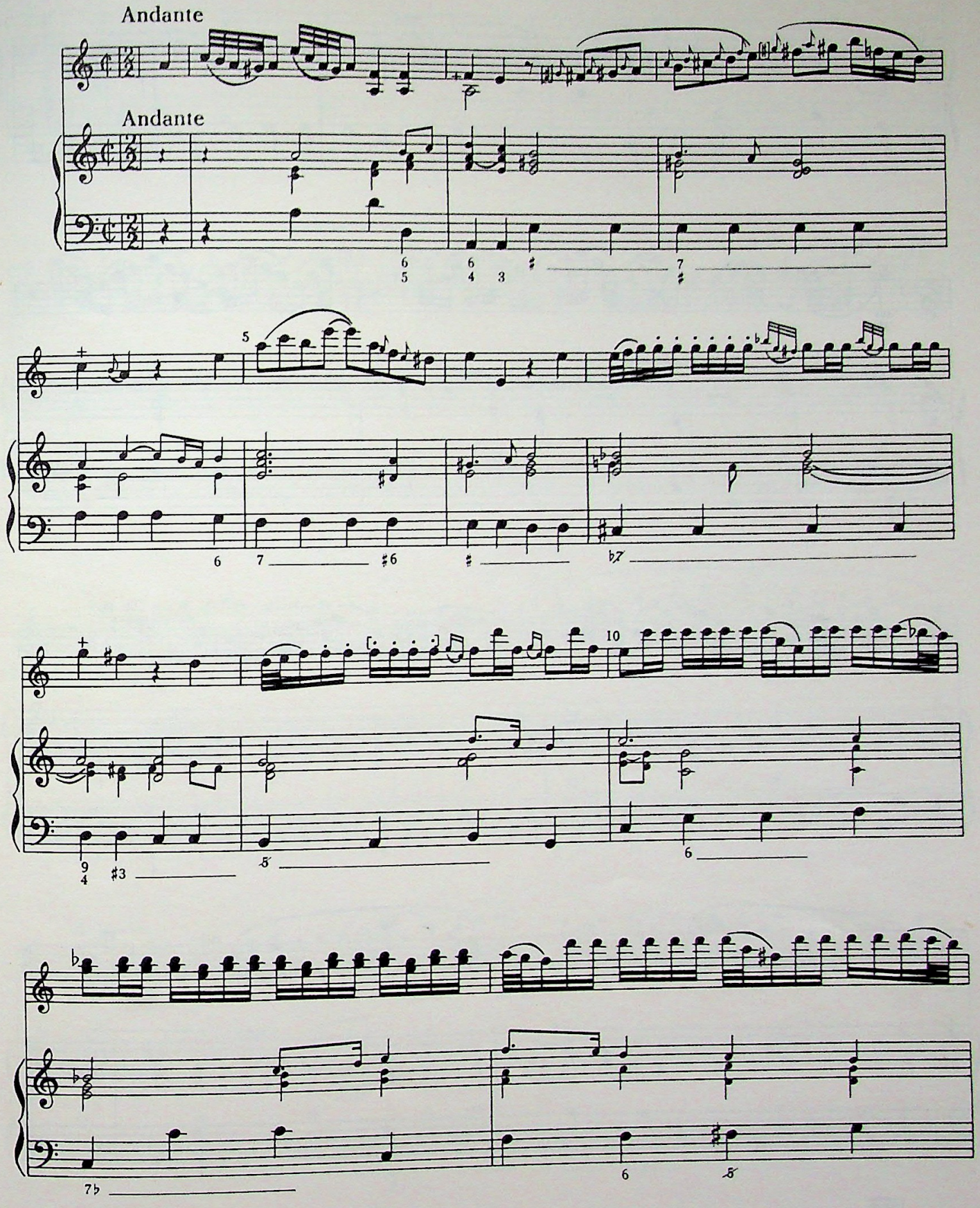


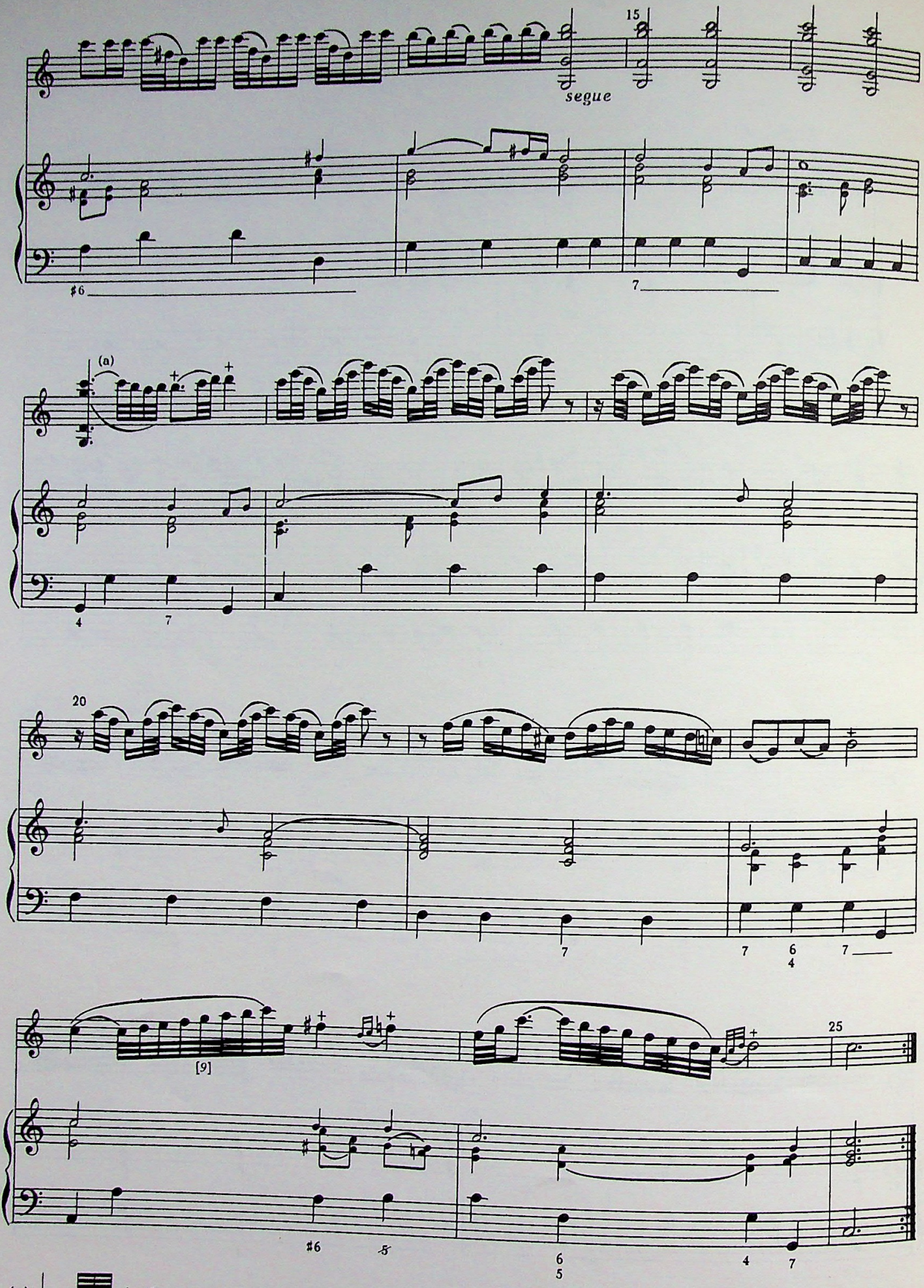
(a) Probably the strokes in measures 49-51 suggest the manner in which the rest of the variation is to be performed; quarter notes in both the continuo line and the realization should thus be played, for the most part, *détaché*.


55
60
65
70
75

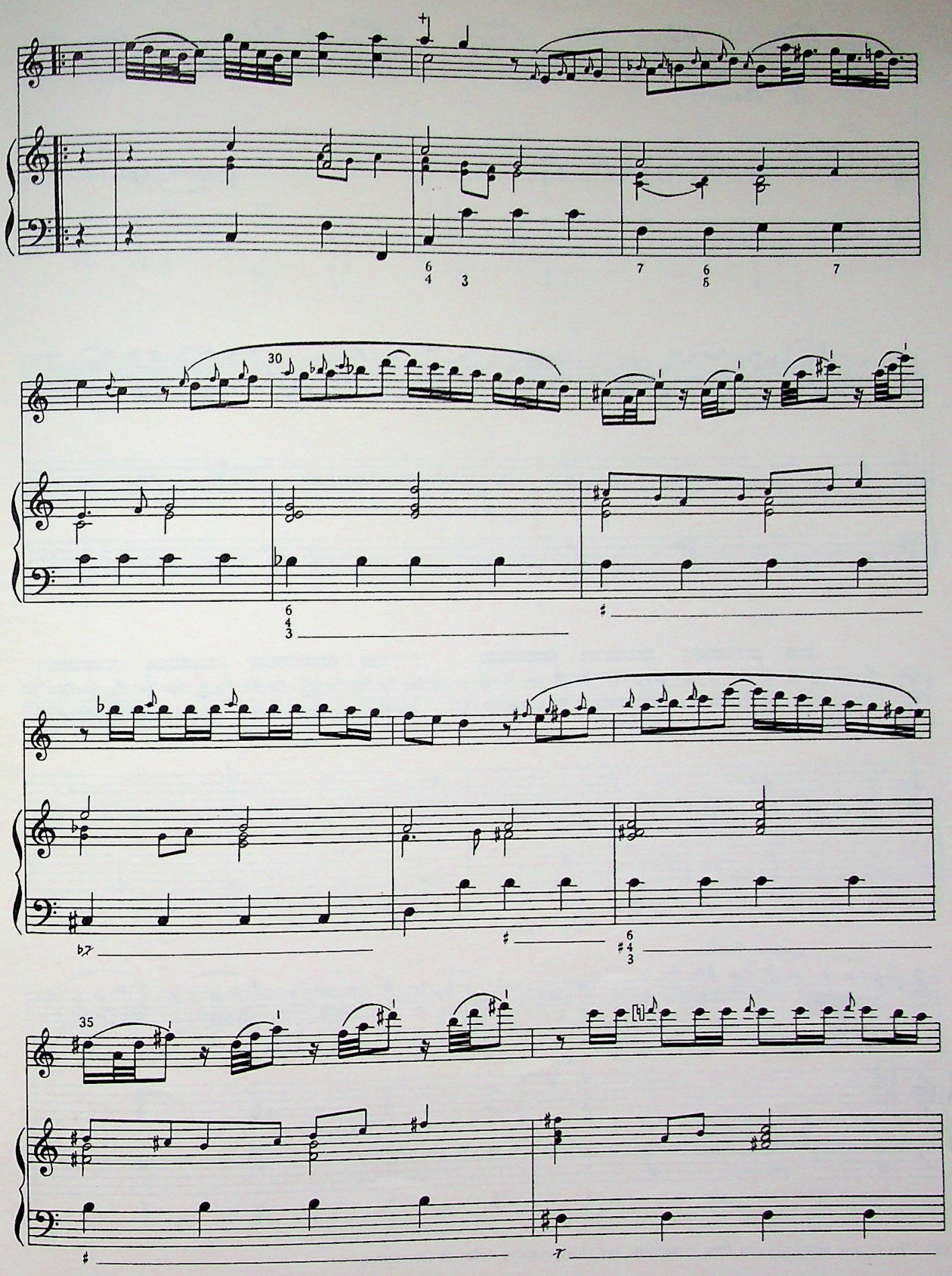

80
85
90
95
100

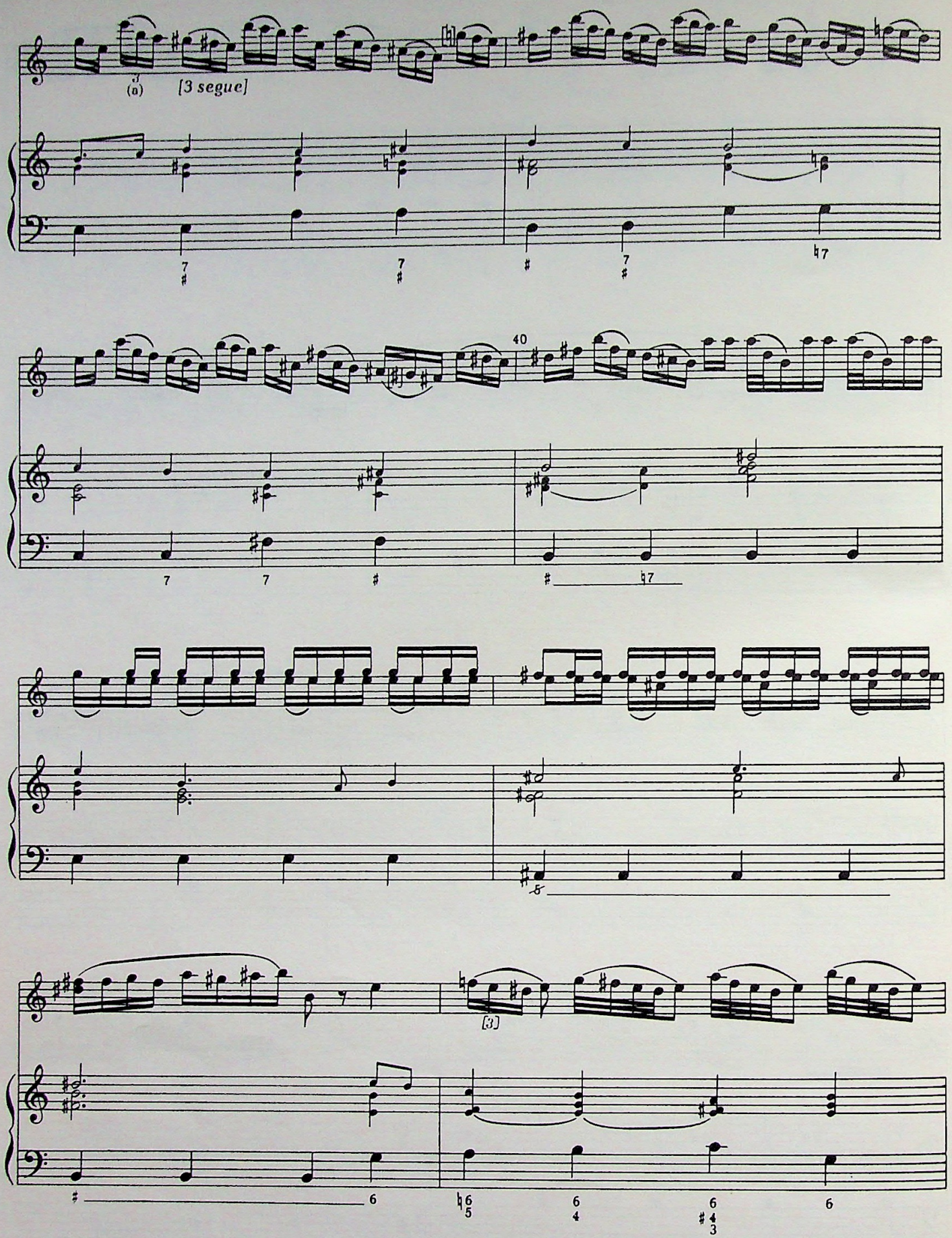
Sonata V



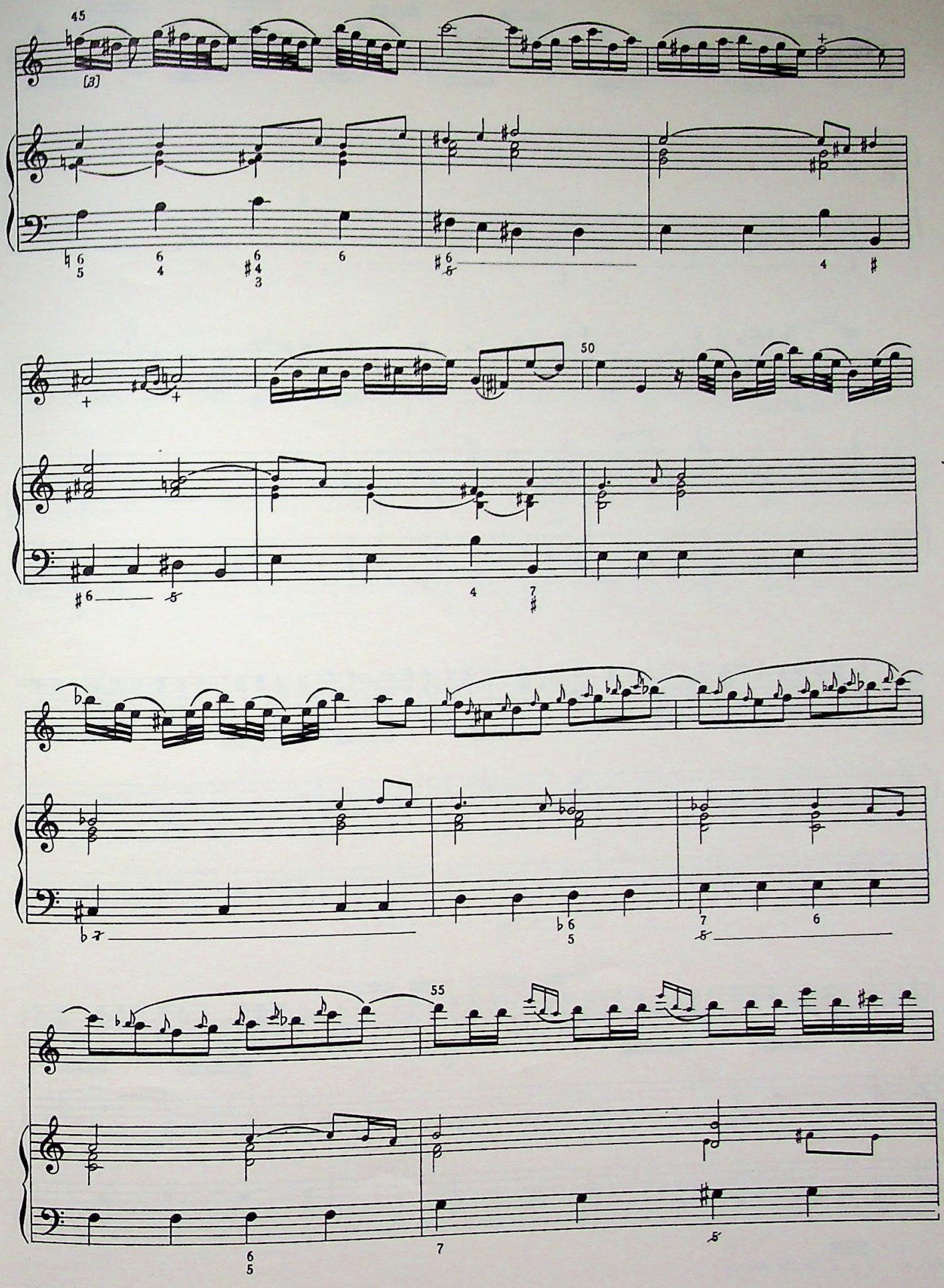


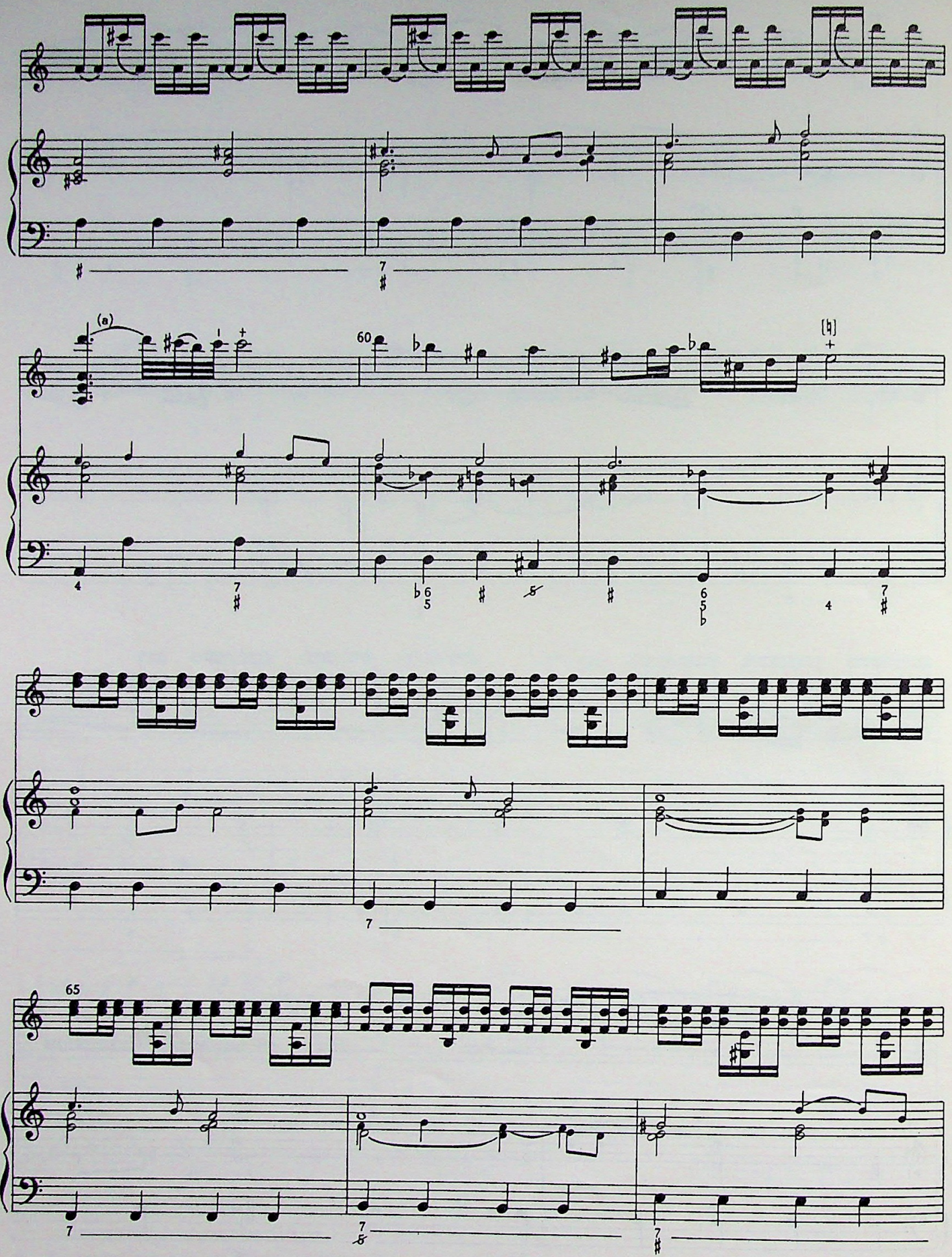
(a) in the source


30
35

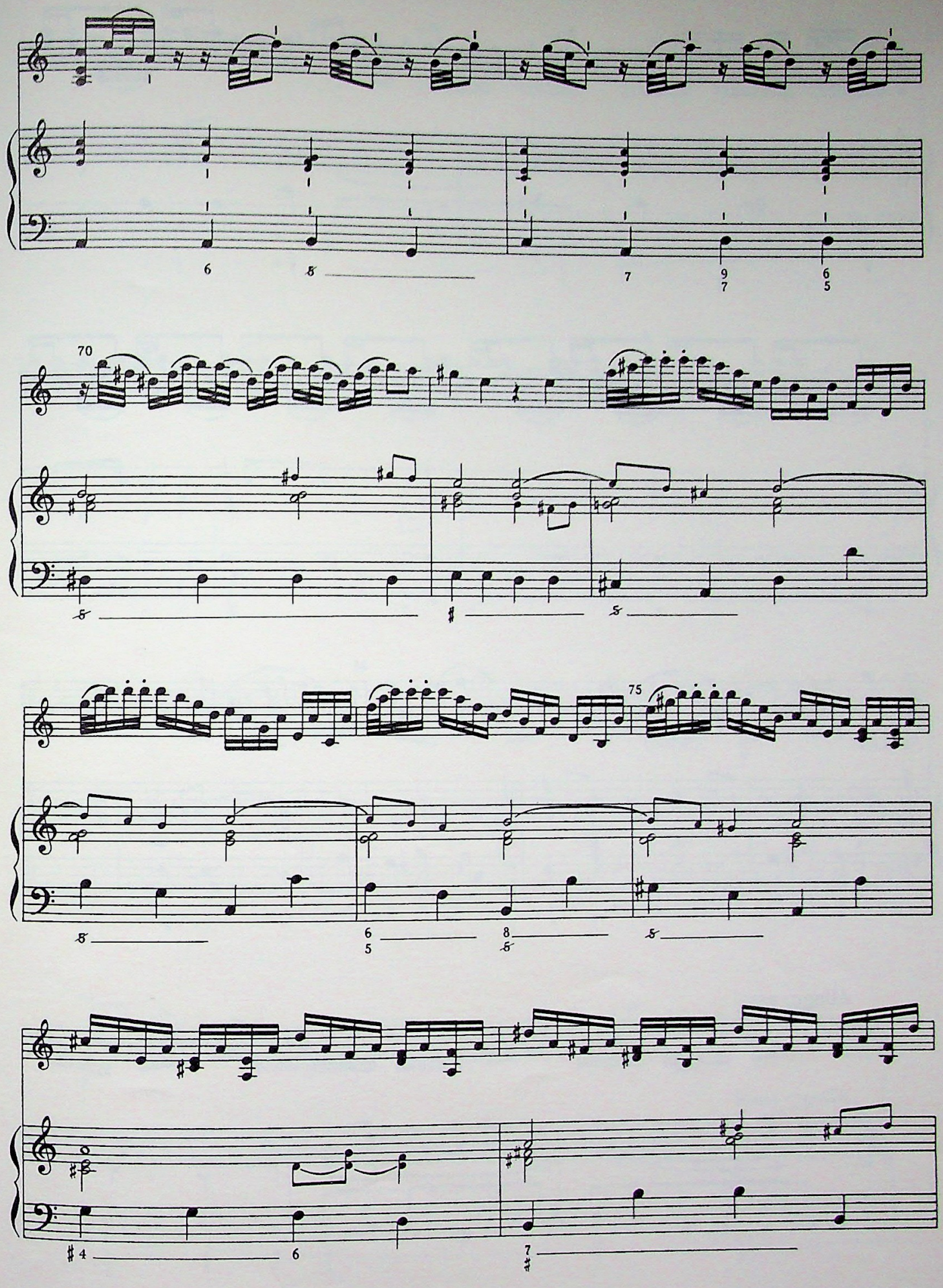


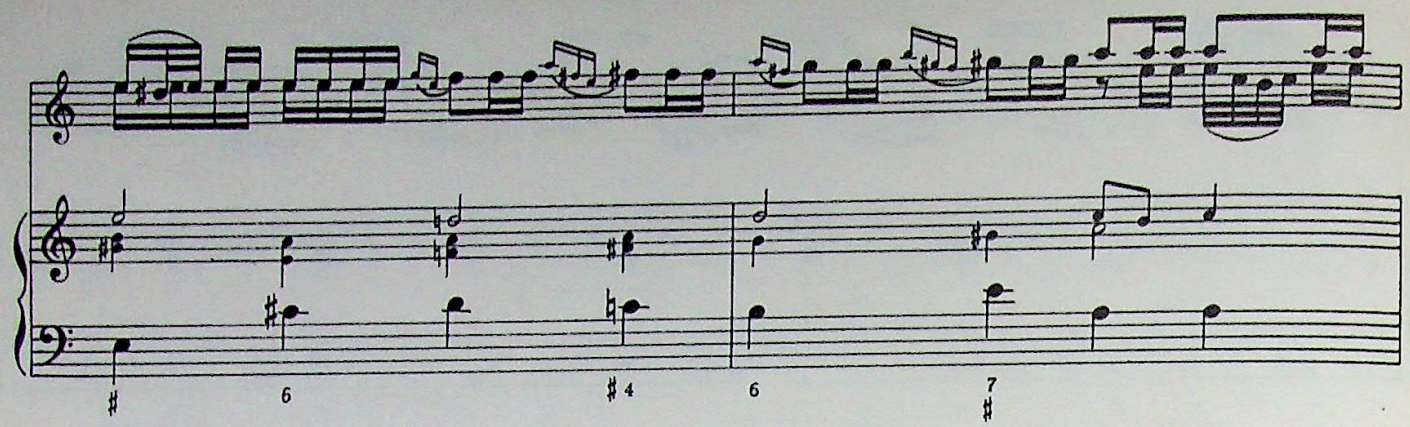
(a) The triplet sixteenths in this movement are thirty-second notes in the source.

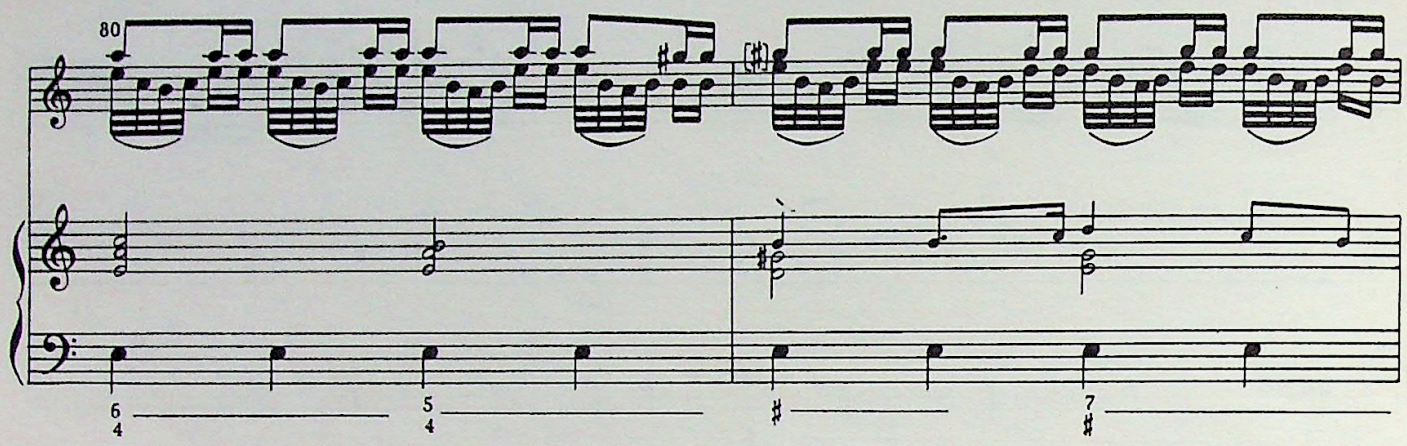

45
50
55

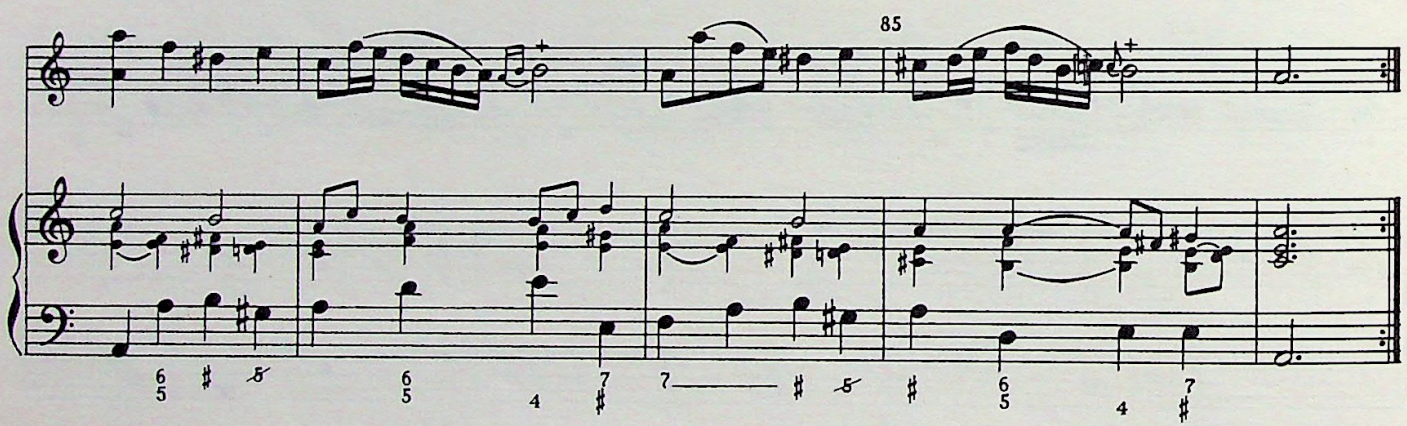


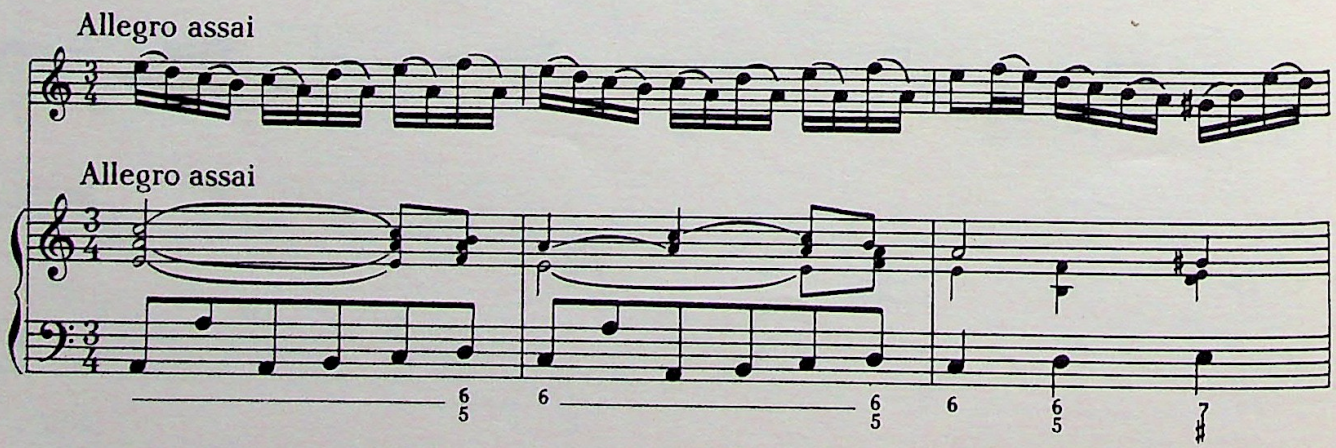
(a) ♩. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 in the source

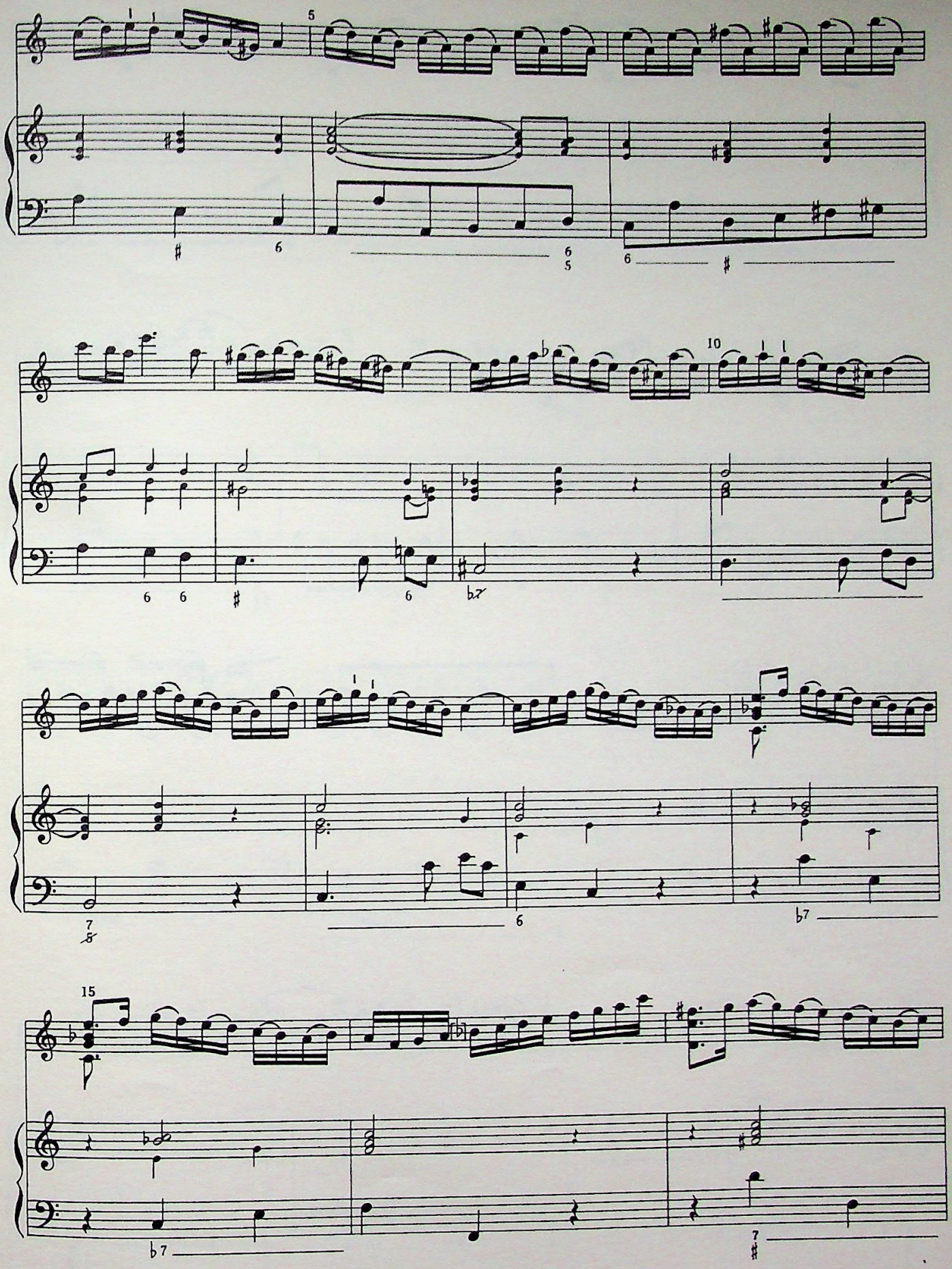

70
75

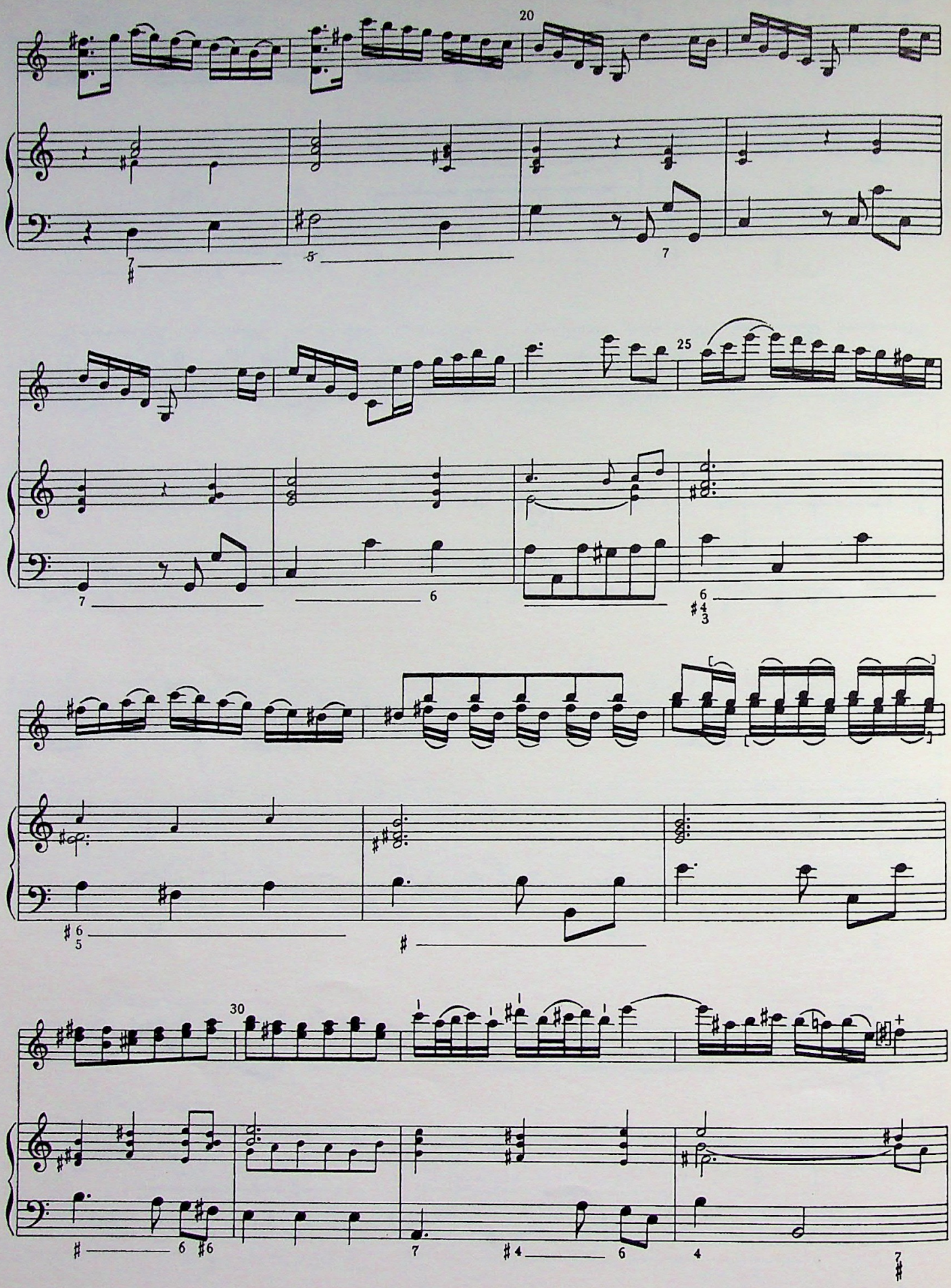


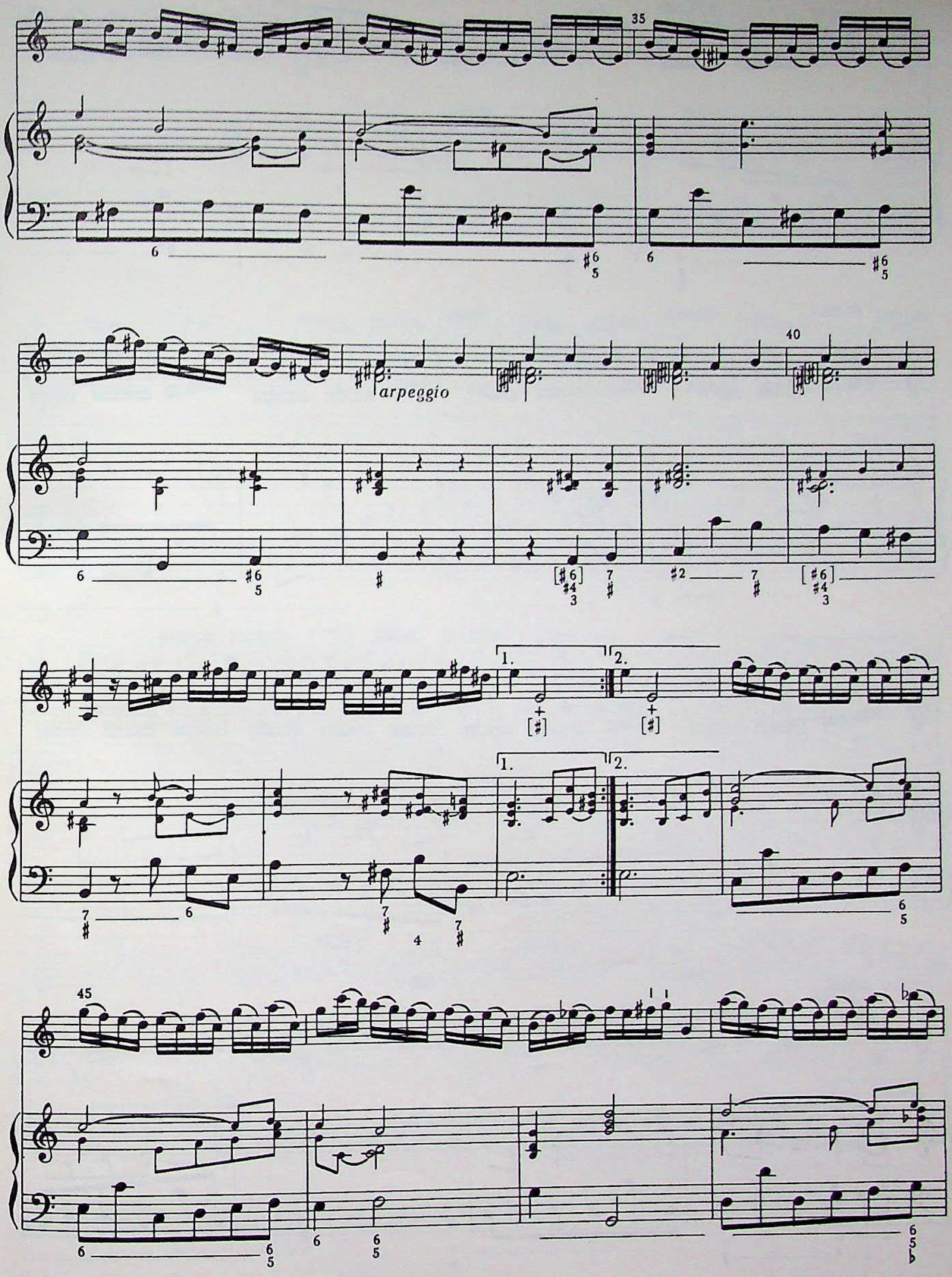

80

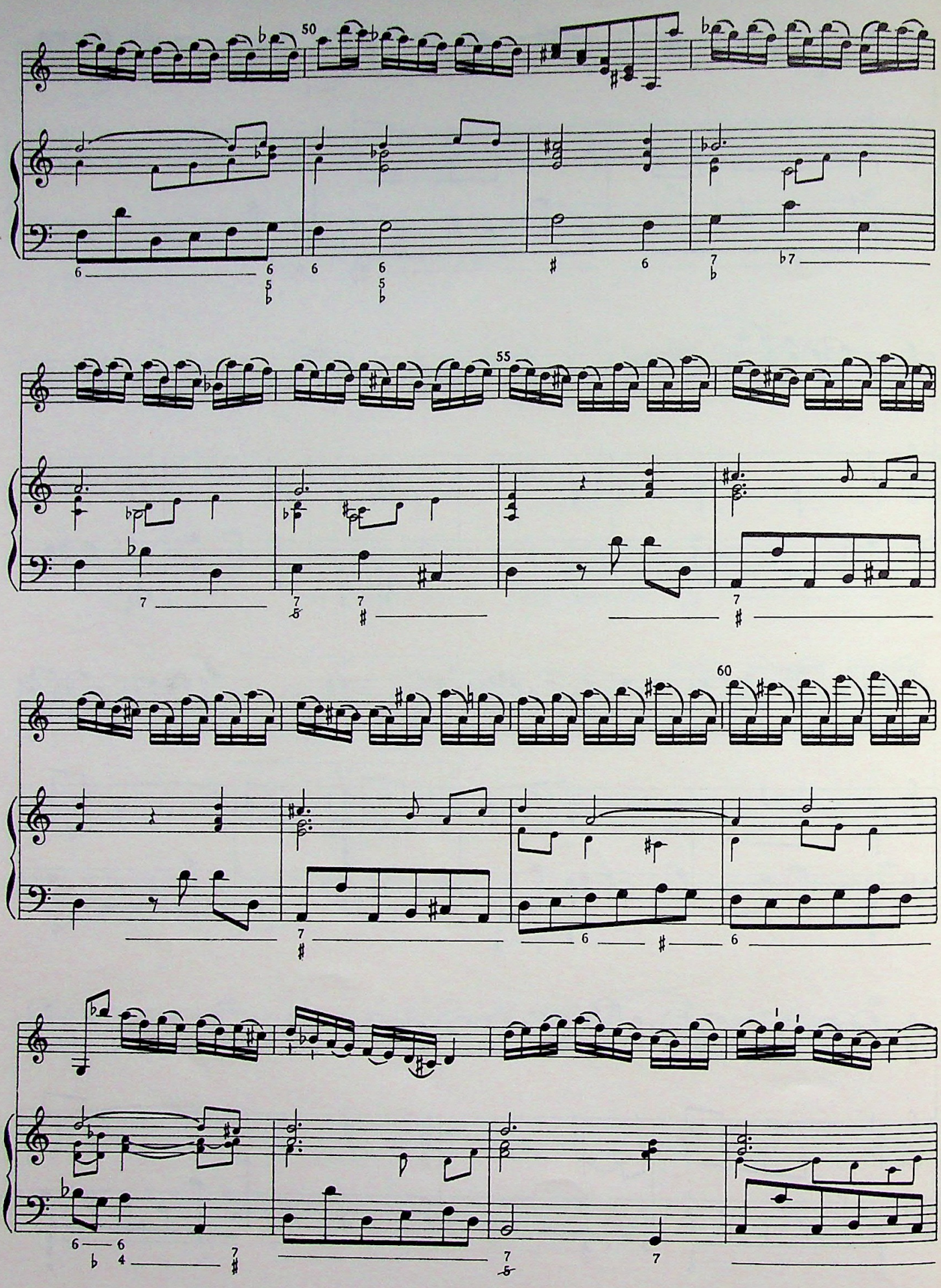

85

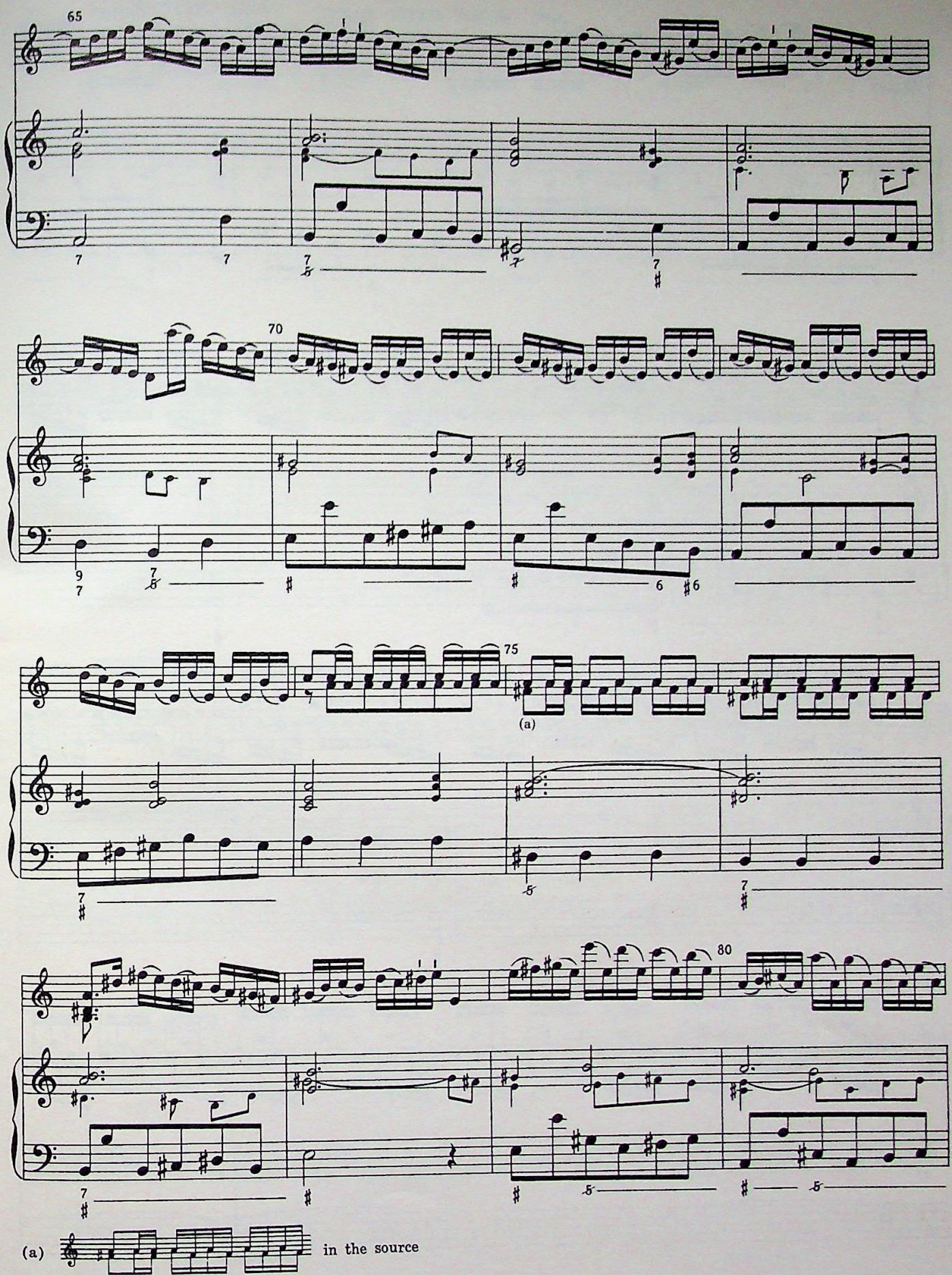

Allegro assai
Allegro assai



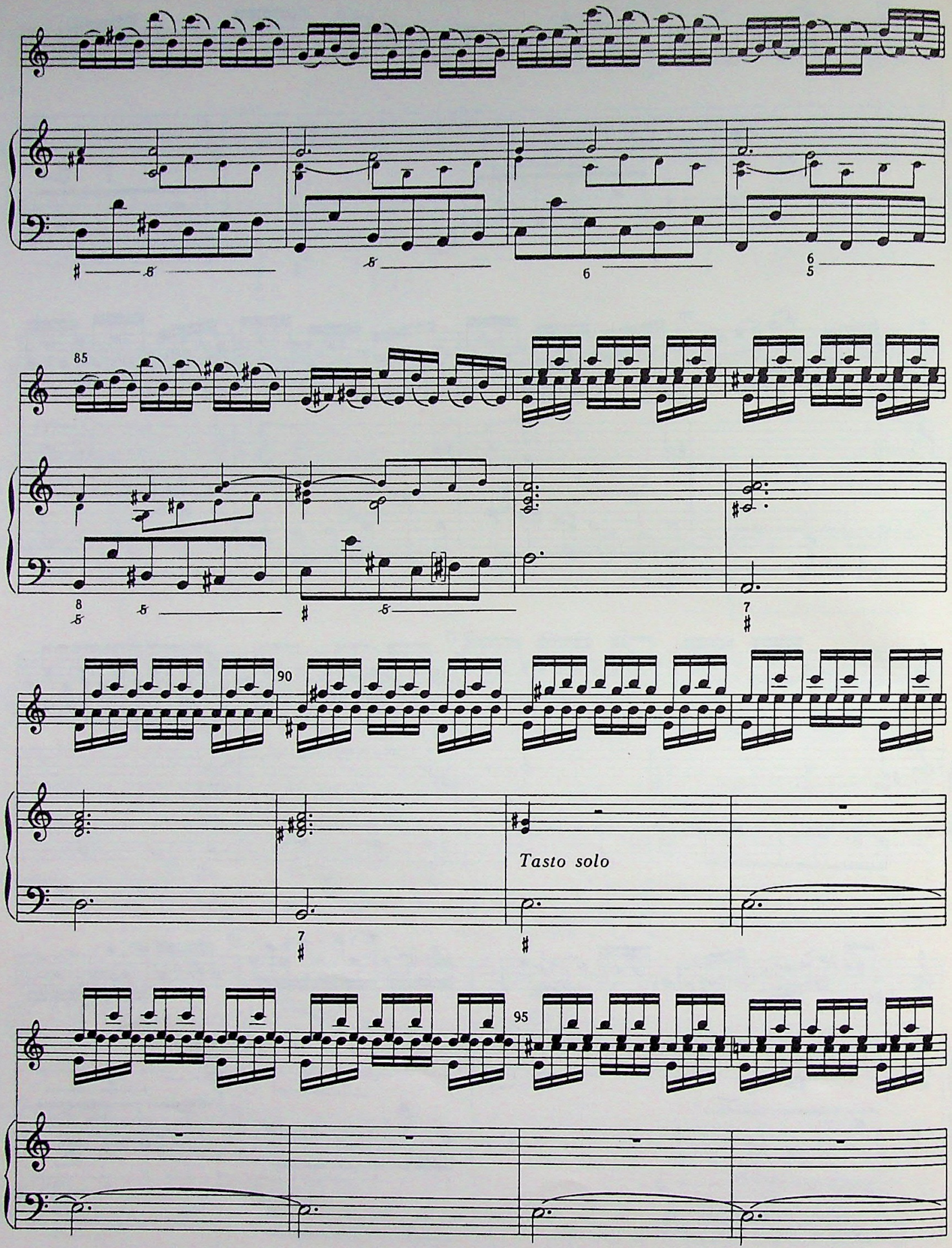

20
25
30

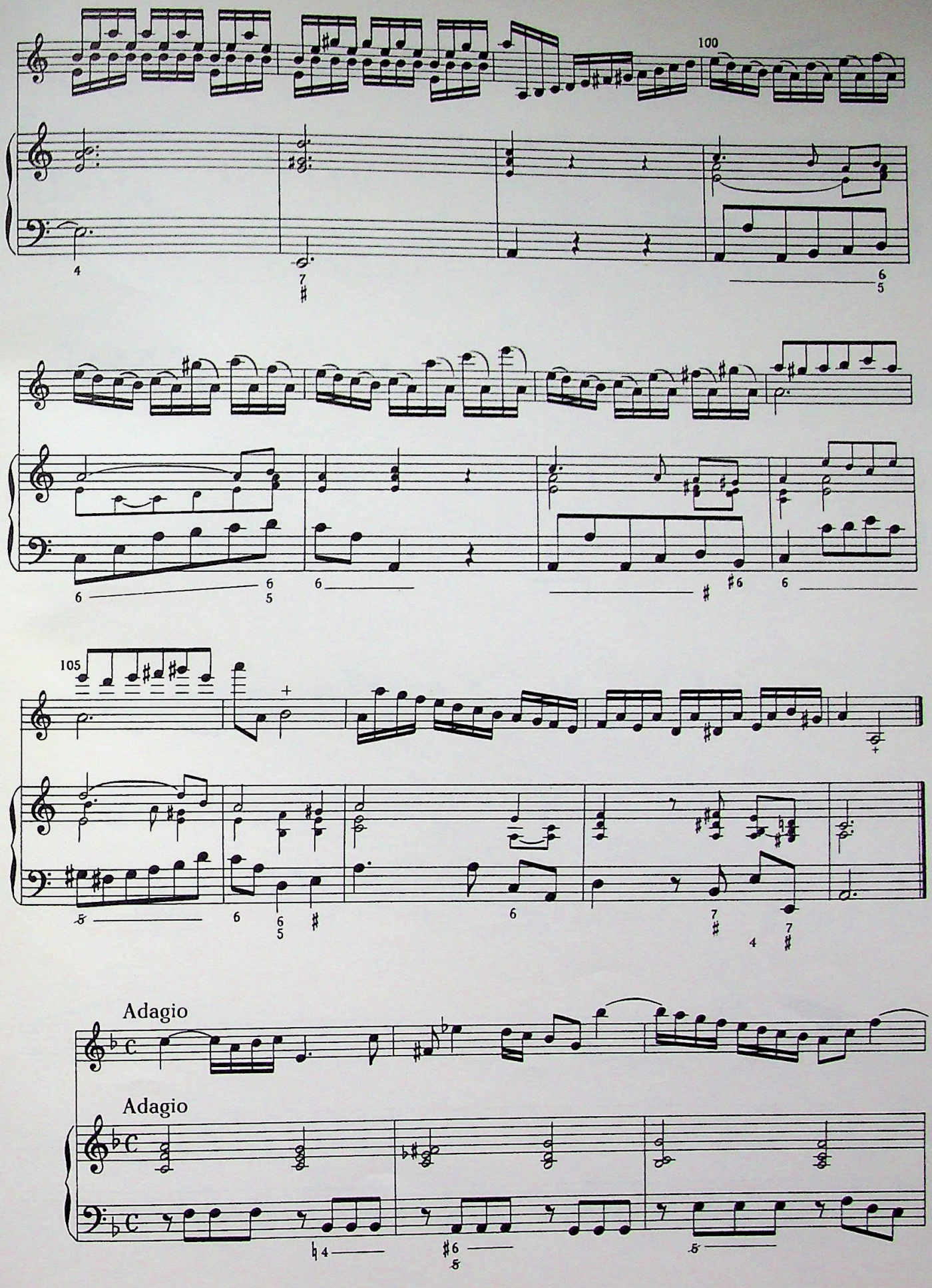

35
arpeggio
40
1.
2.
45

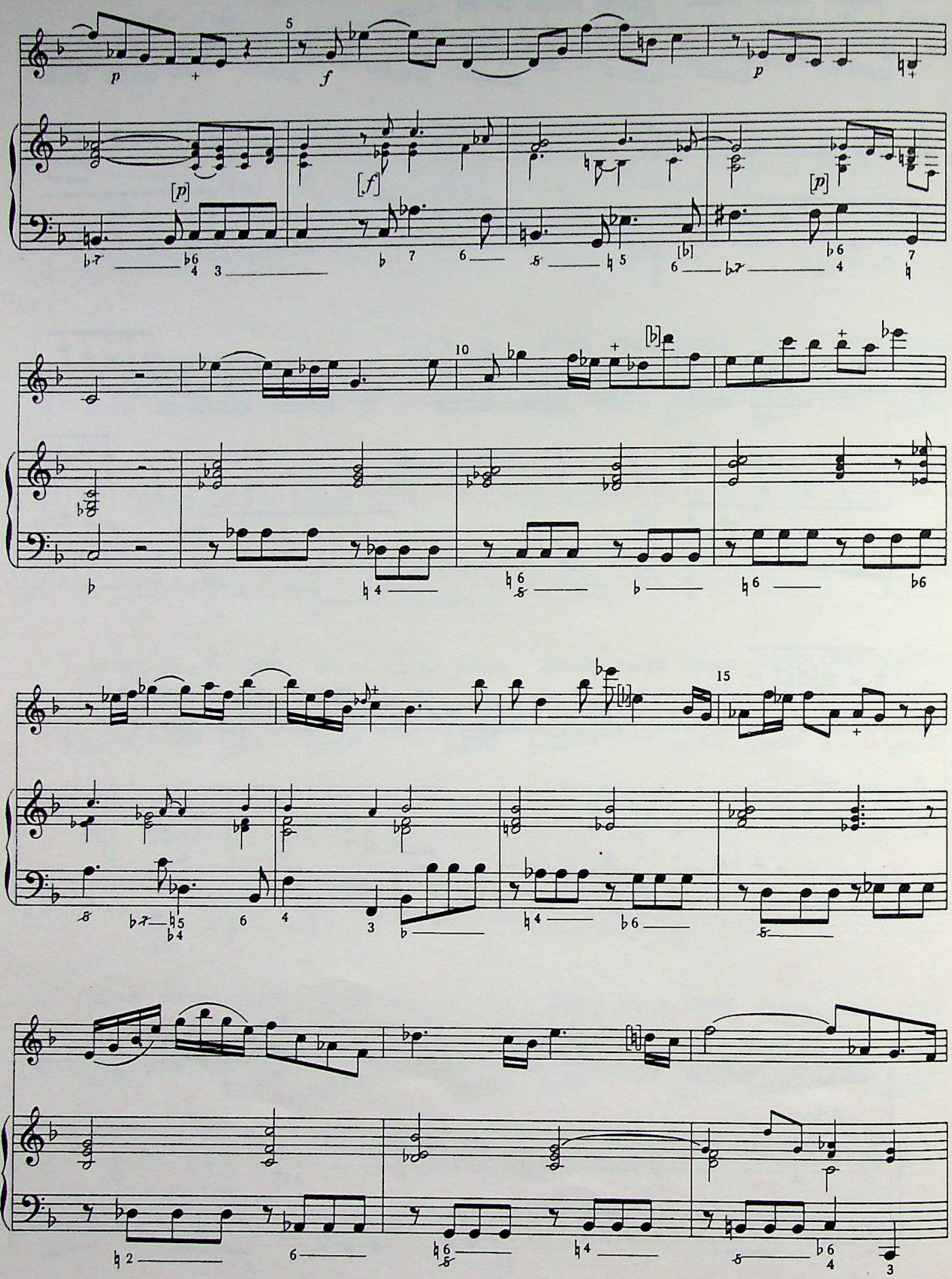

50
55
60

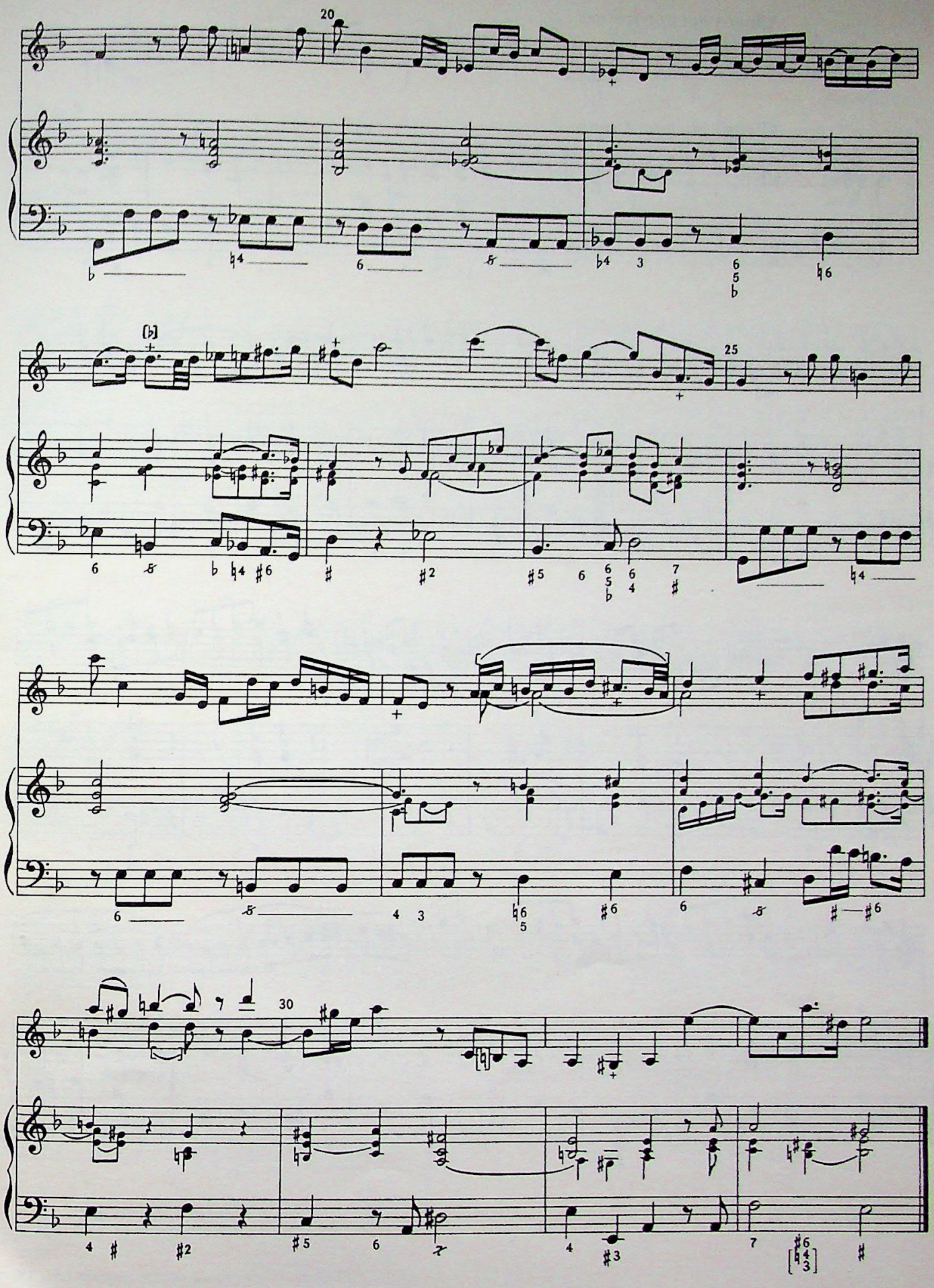


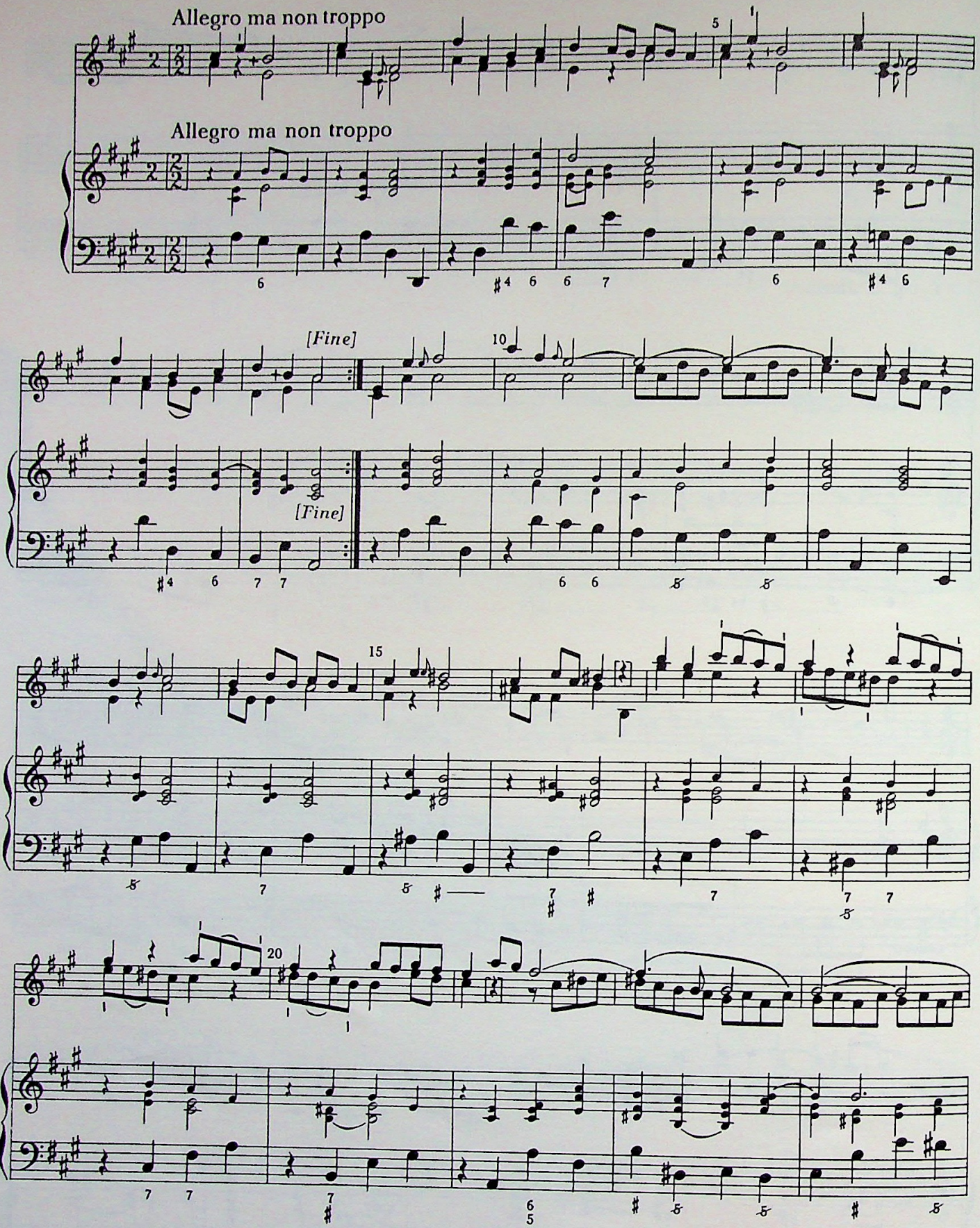
(a) in the source

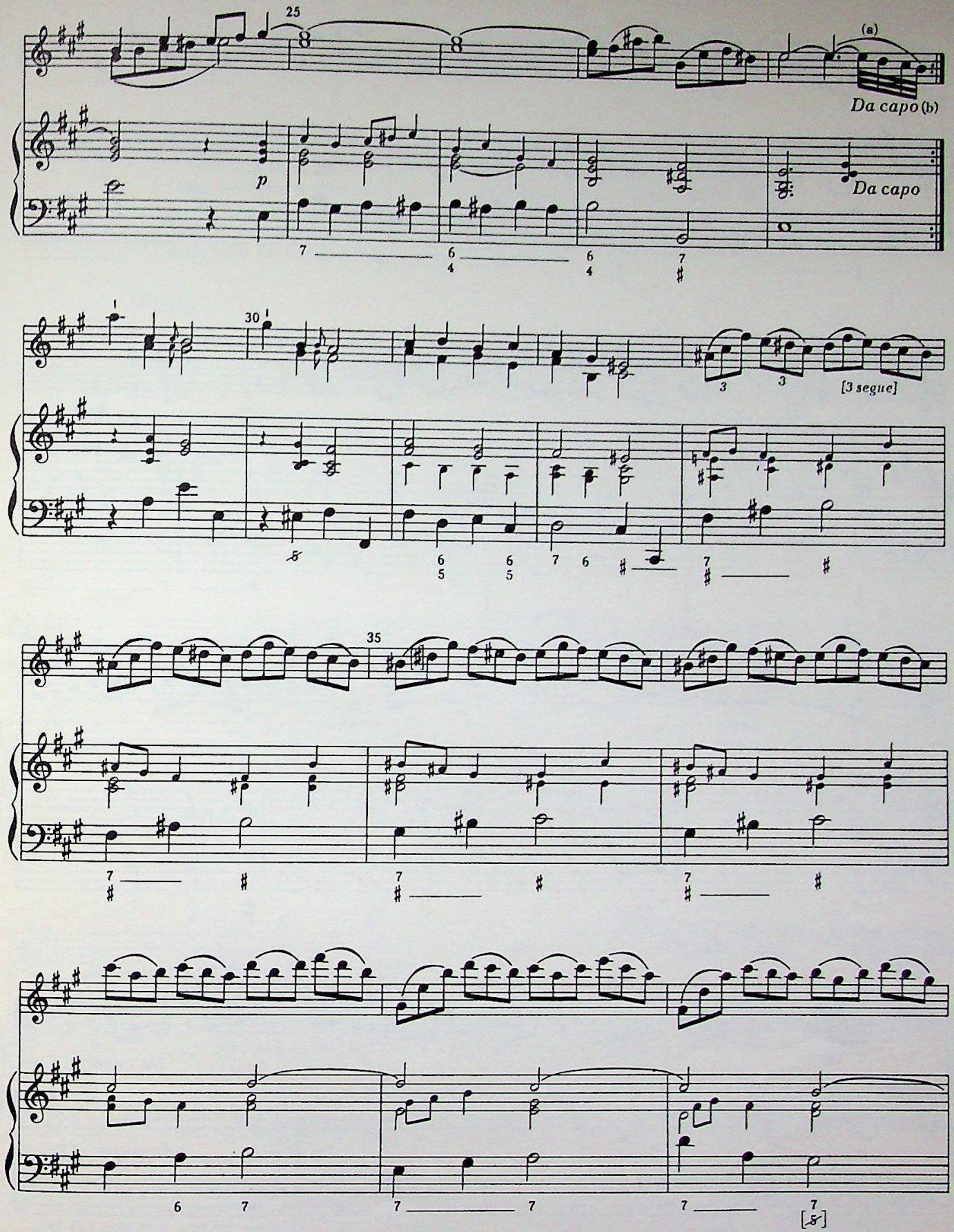

85
90
Tasto solo
95


100
105
Adagio
Adagio


5
10
15


20
25
30

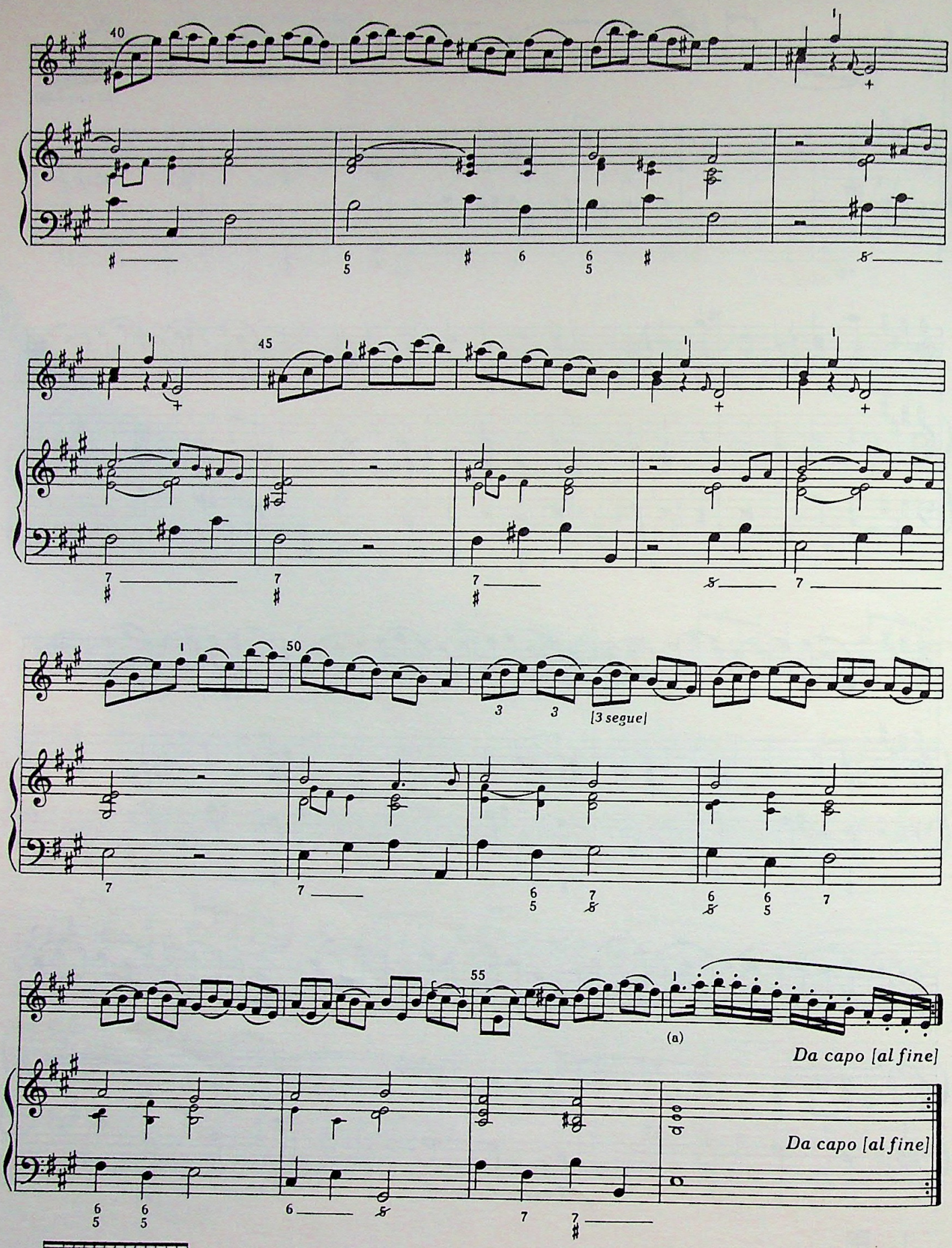

Allegro ma non troppo
Allegro ma non troppo
[Fine]
[Fine]



(a) in the source

(b) The opening section should recur periodically to produce a rondo structure, A B A C A.

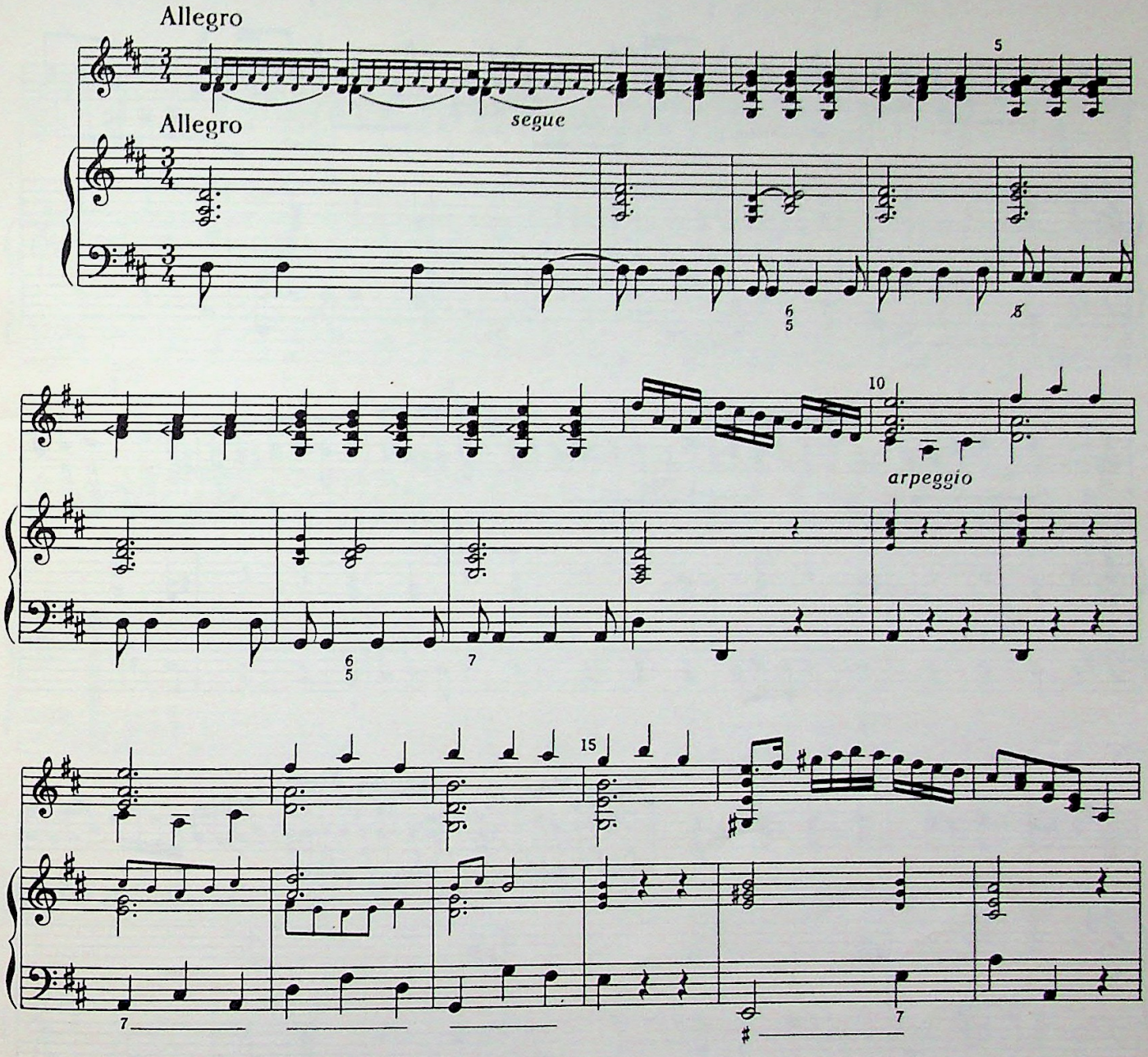
(c) The triplet eighth notes in measures 33-42 and 51-55 are sixteenth notes in the source.



(a) in the source

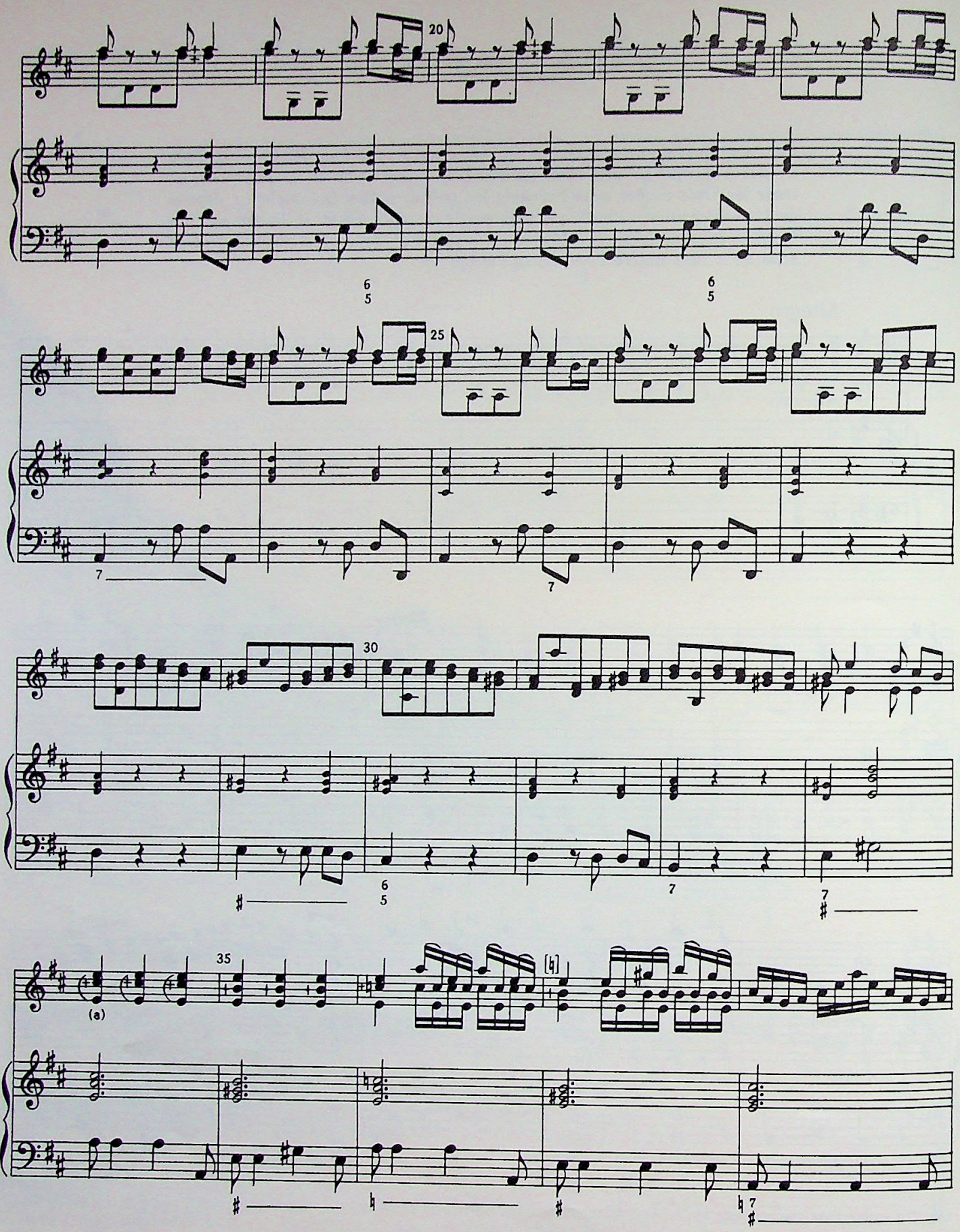
Sonata VI

Pour que le trait du commencement de cette sonate face [fasse] son effêt il faut a chaque accord faire entendre la notte d'enhaut la premiere, et tenir les trois cordes sous l'archet; les petites nottes indiquent un espece de tremblement continuel qui doit sortir de l'accord et se battre le plus viste et le plus fort qui se poura. La petite marque < signifie les deux sons qu'il faut battre l'un contre l'autre.(a)

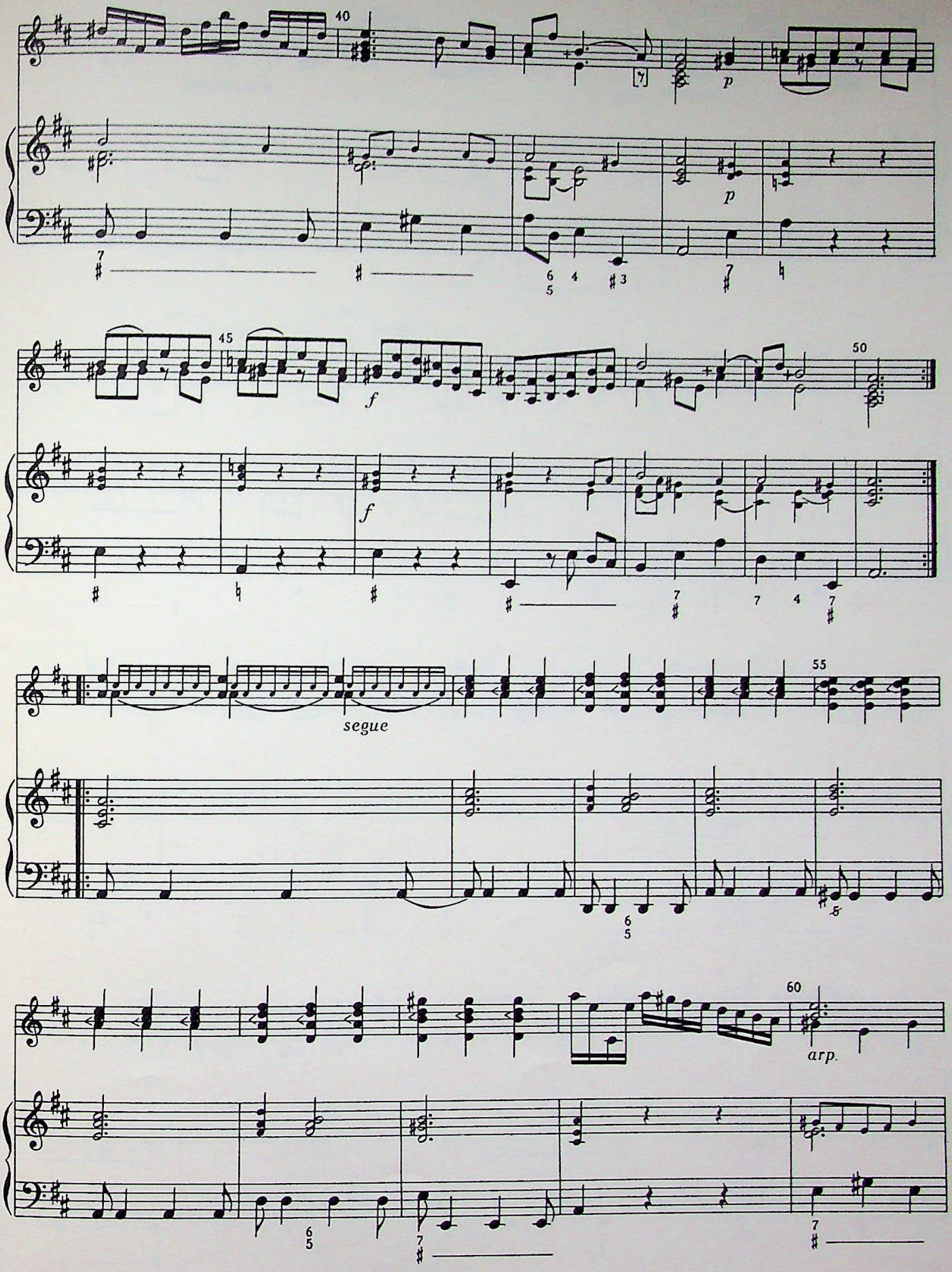


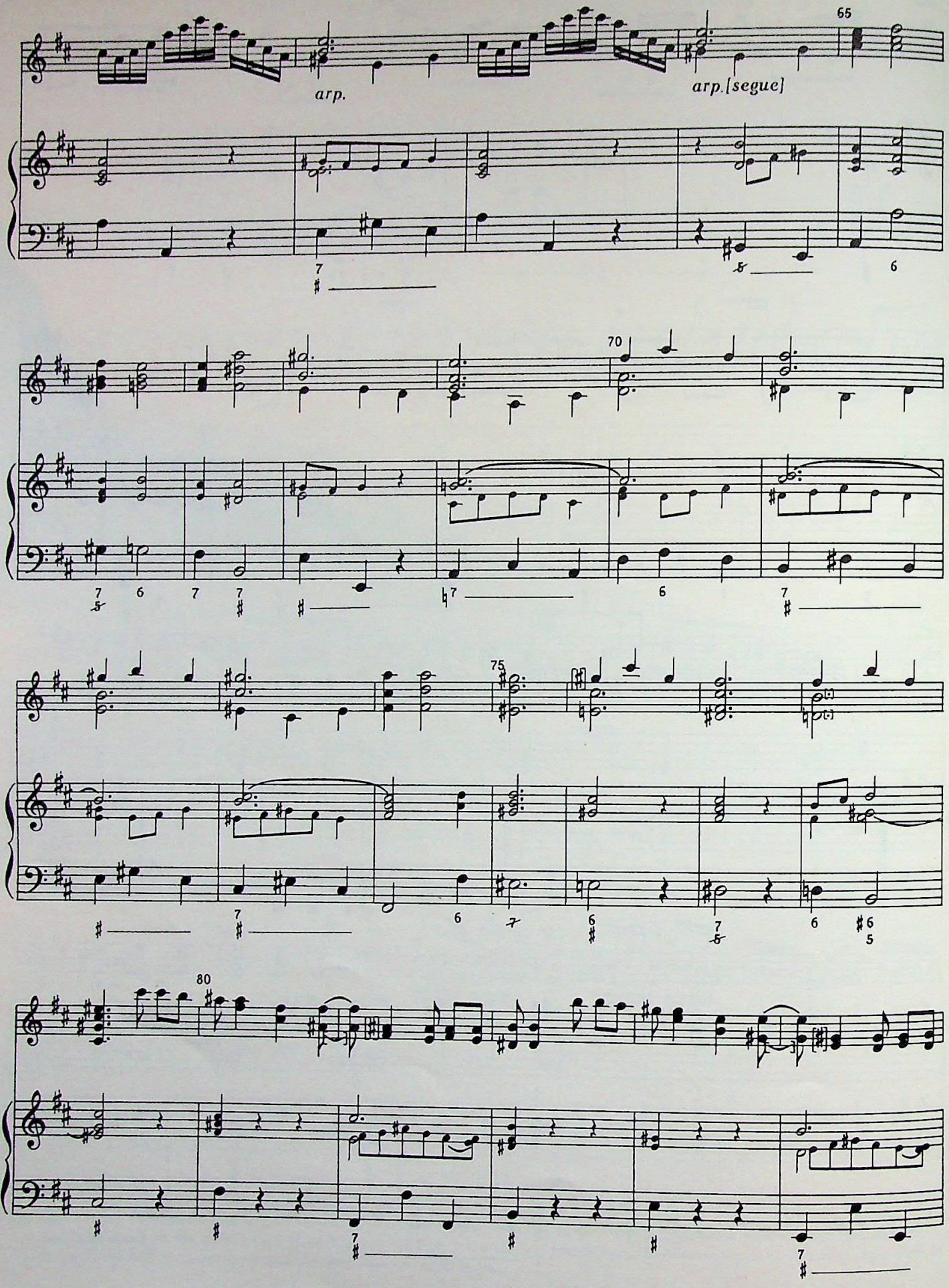
(a) "In order that the passage at the beginning of this movement have its desired effect, each chord must be played with the top note first, and the three strings held simultaneously; the small notes indicate a sort of continuous *tremblement* which must project from each chord and should be played as quickly and as loudly as possible. The small mark < indicates the two notes which must be alternated with one another."

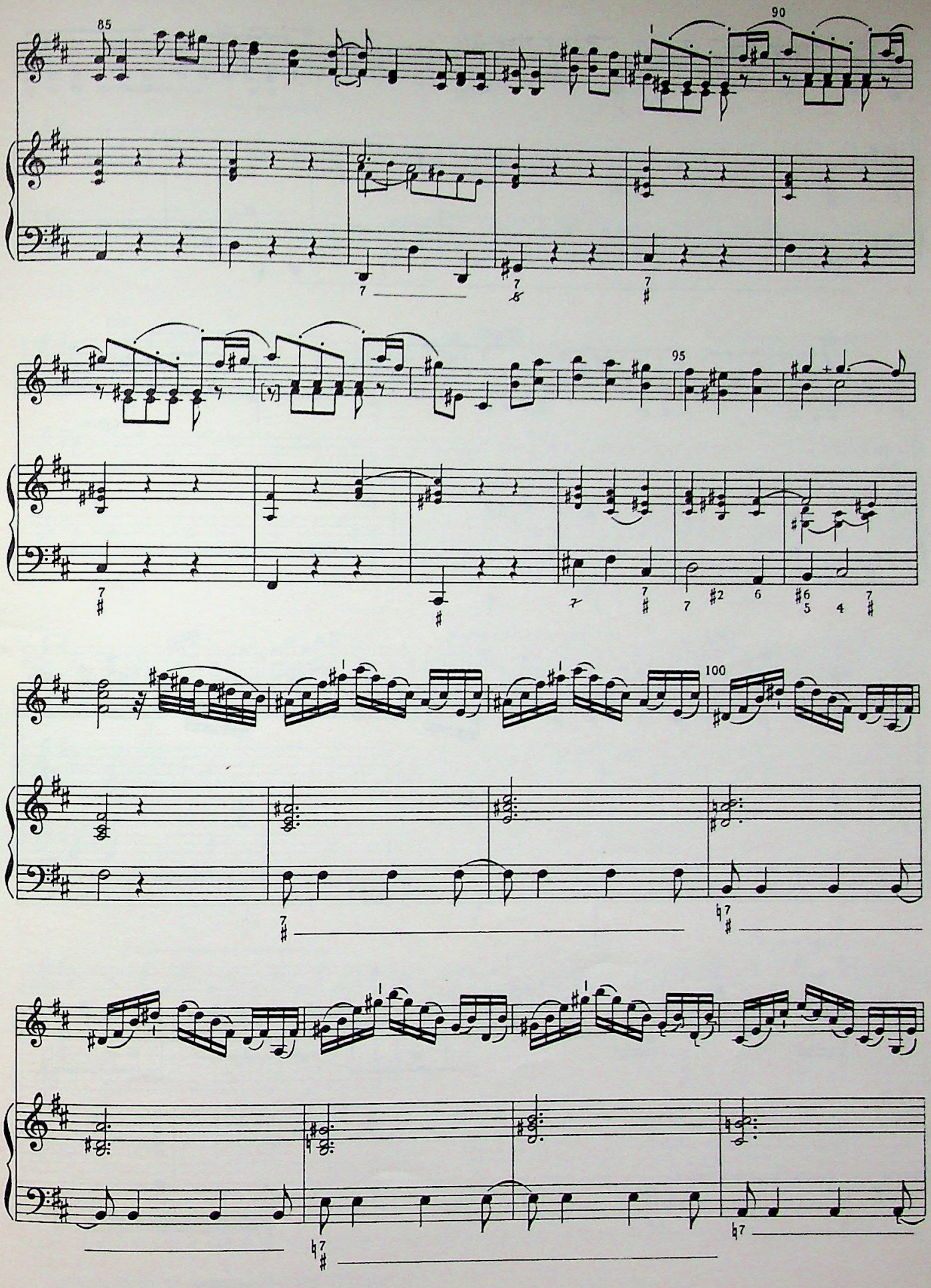
These instructions are particularly difficult to observe when one is using a modern violin and a modern bow; nevertheless, if the violinist bows over the fingerboard, the three strings can be held with relative ease.

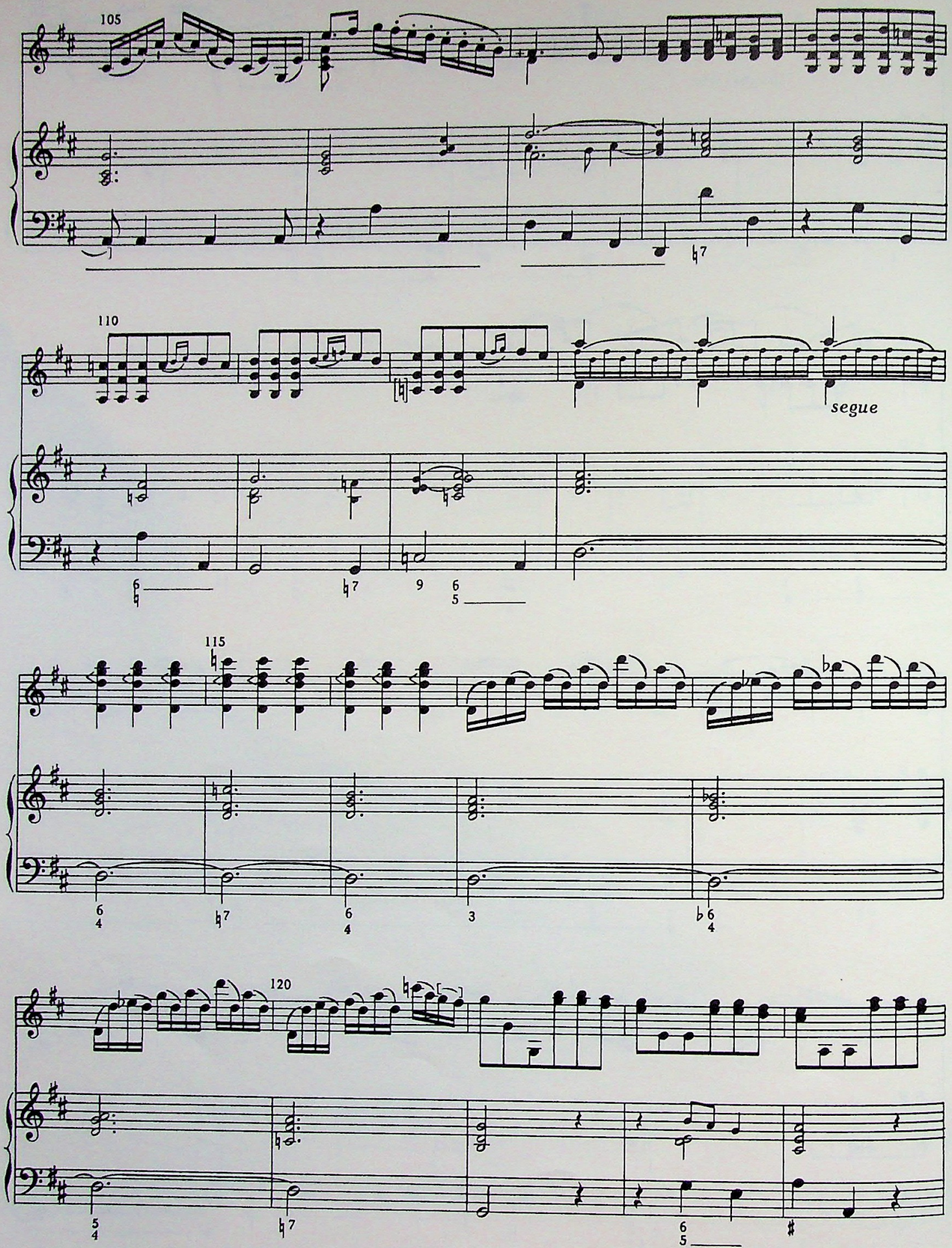


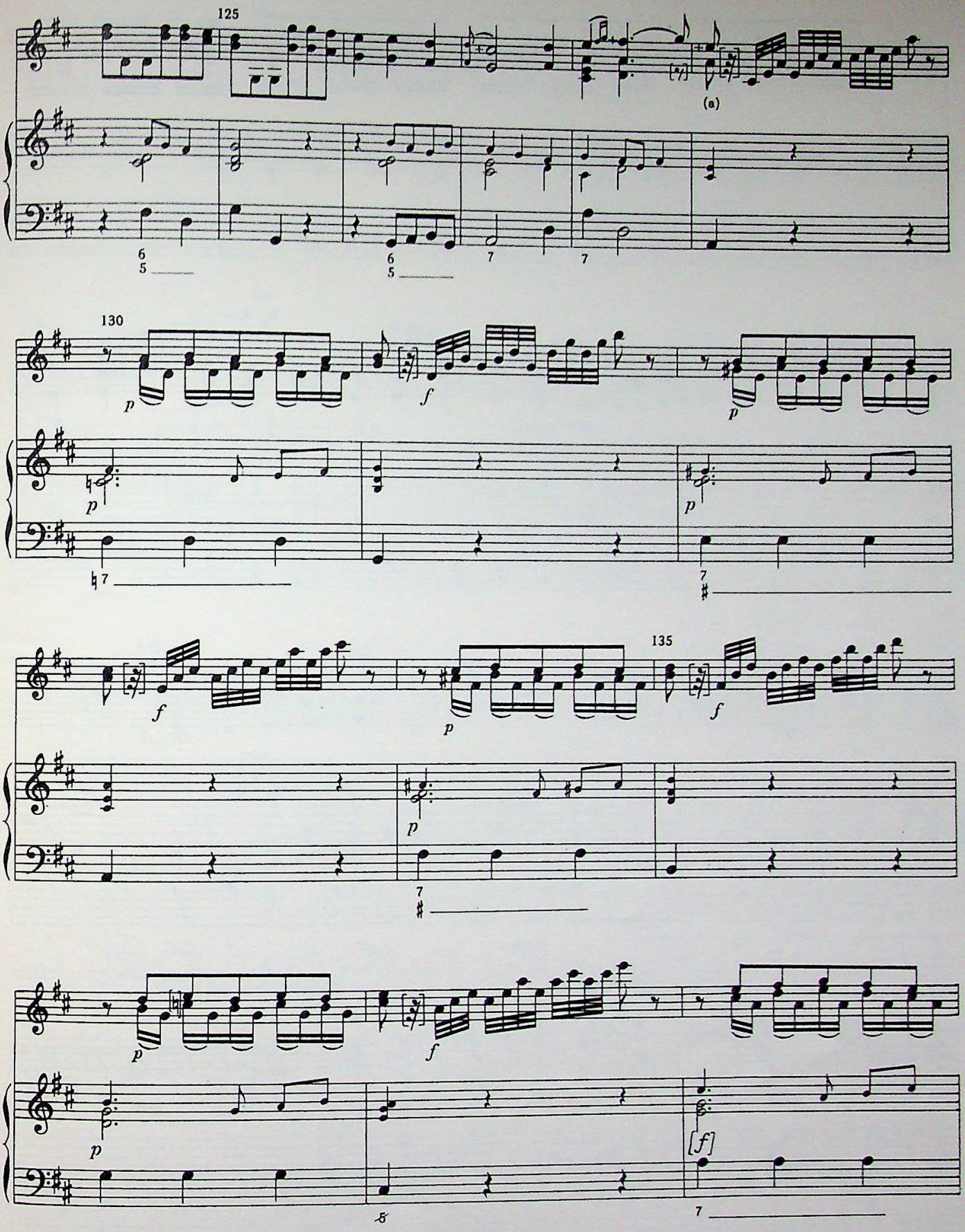
(a) The curved bracket in measure 34 occurs in no other sonata of Leclair's. It probably suggests a kind of arpeggio, despite the small cross on the middle note of each group. Although the mark appears only in measure 34, it is doubtless intended to apply as well to measure 35 and the first beat of measure 36.

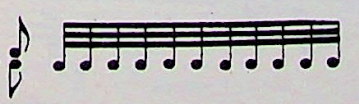

40
p
p
45
f
f
50
segue
55
arp.
60

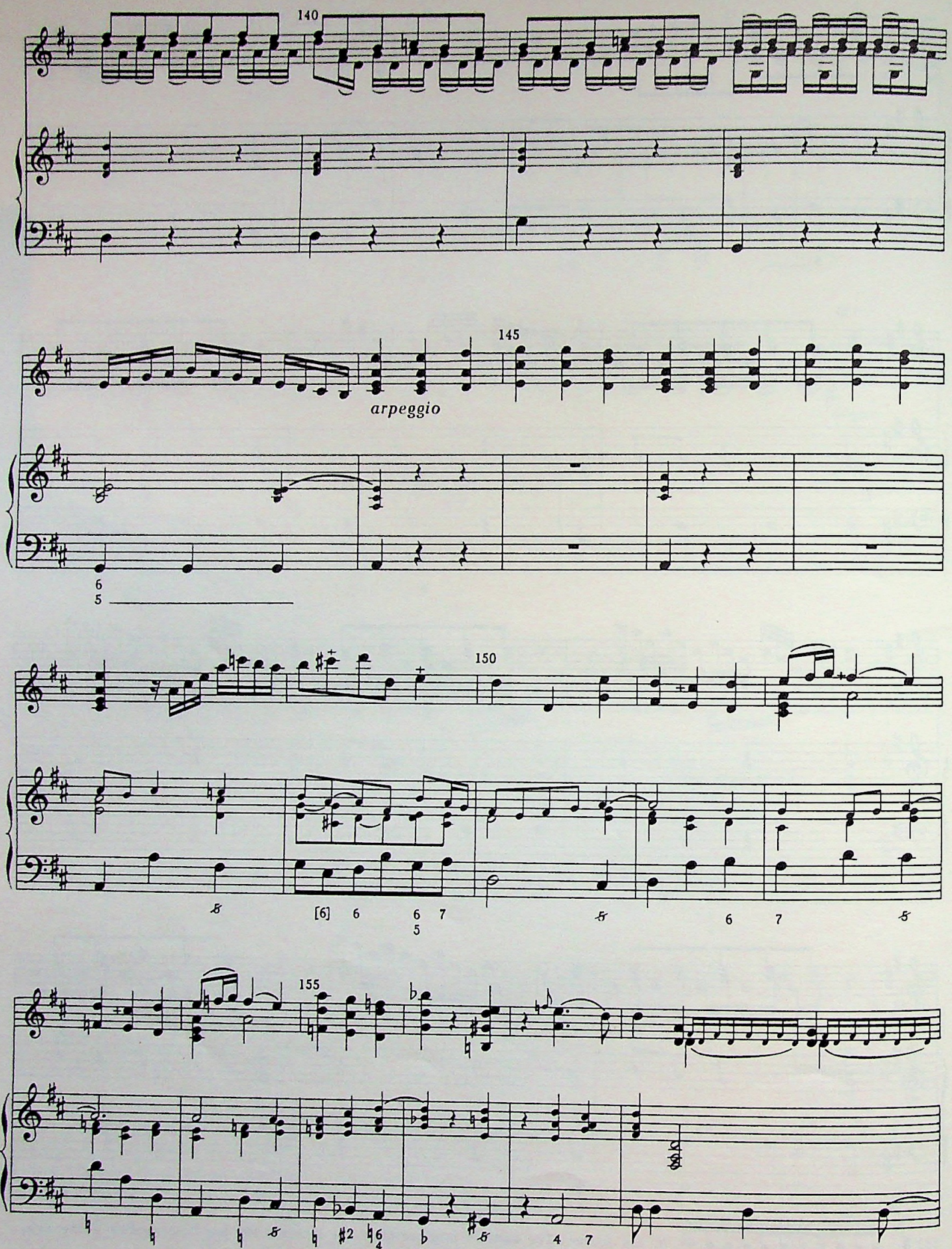

arp.
arp.[segue]
65
70
75
80

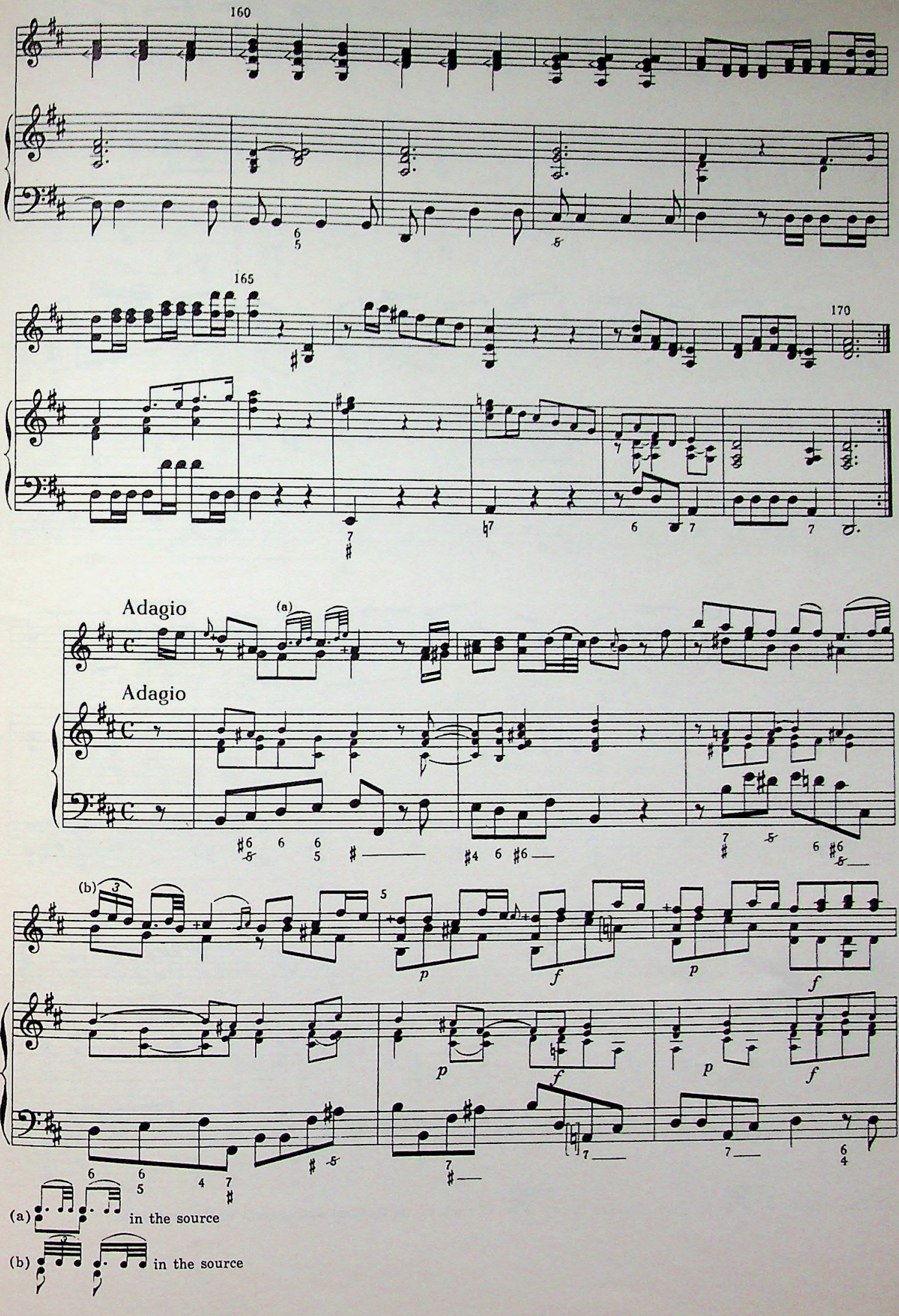

85
90
95
100

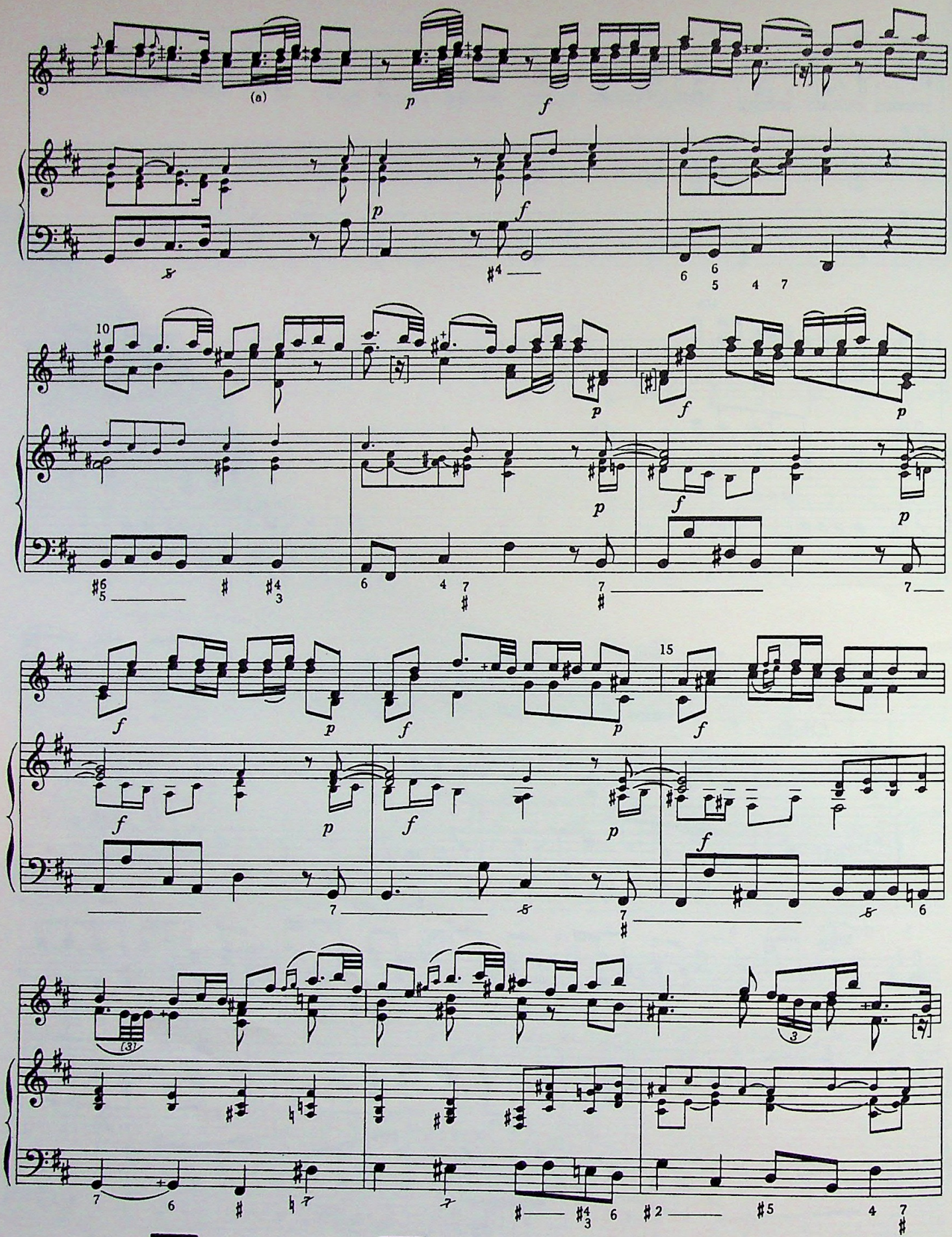

105
110
segue
115
120



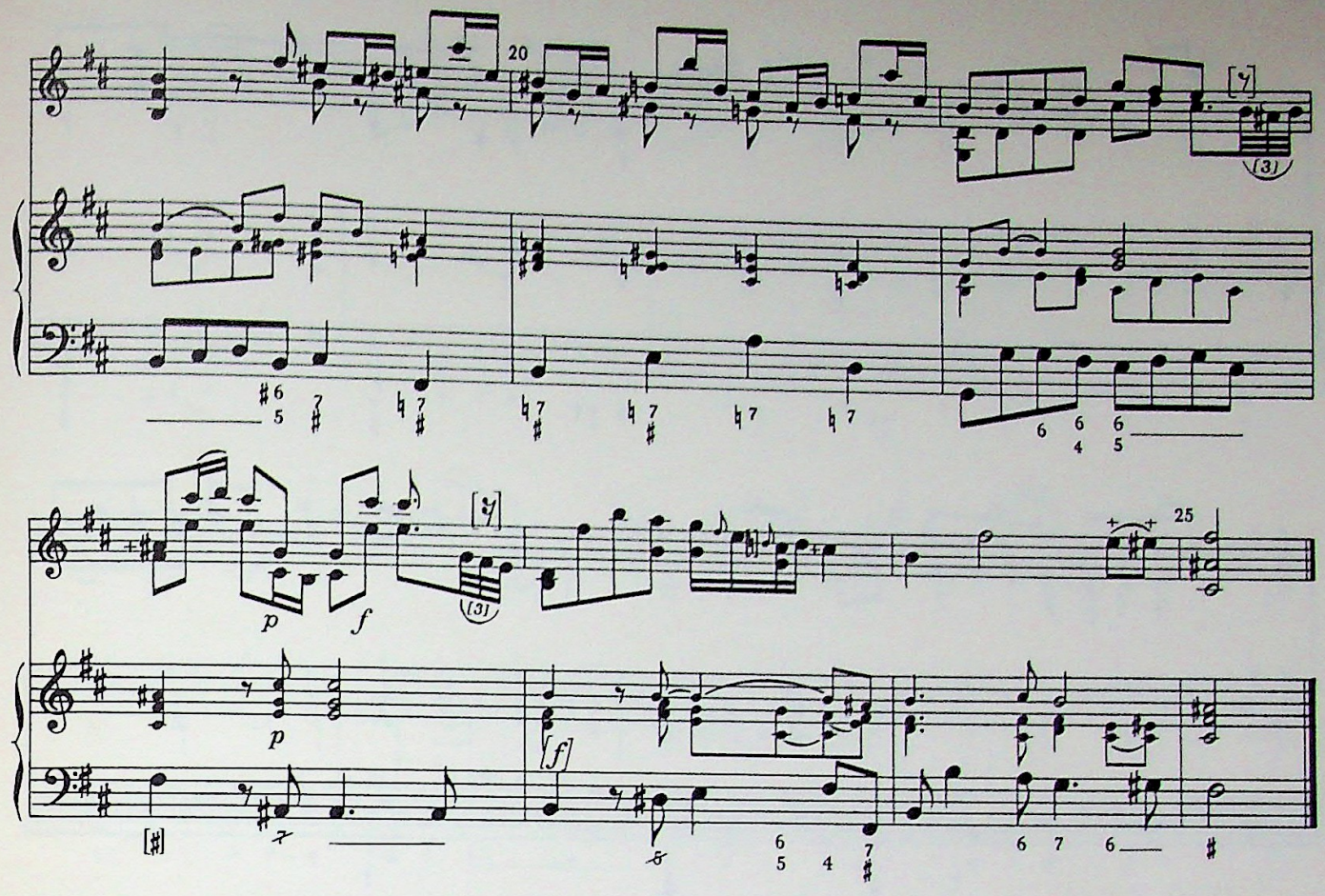
(a)  in the source. The editor's interpretation for measure 129 has been applied to the same rhythmic group in measures 131, 133, 135, and 137.


140
145
arpeggio
150
155

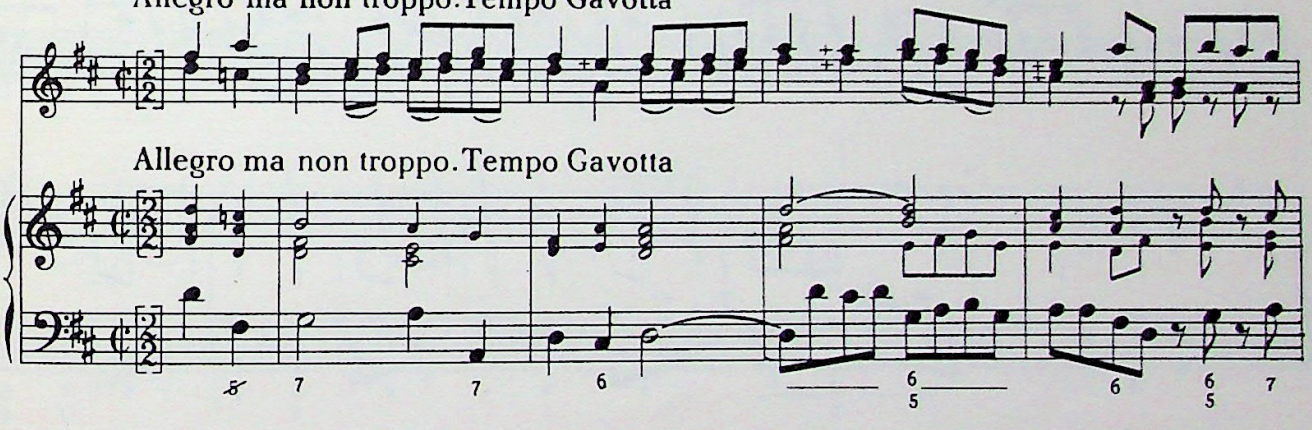

160
165
170
Adagio
(a)
Adagio
(b)
p
f
(a) in the source
(b) in the source

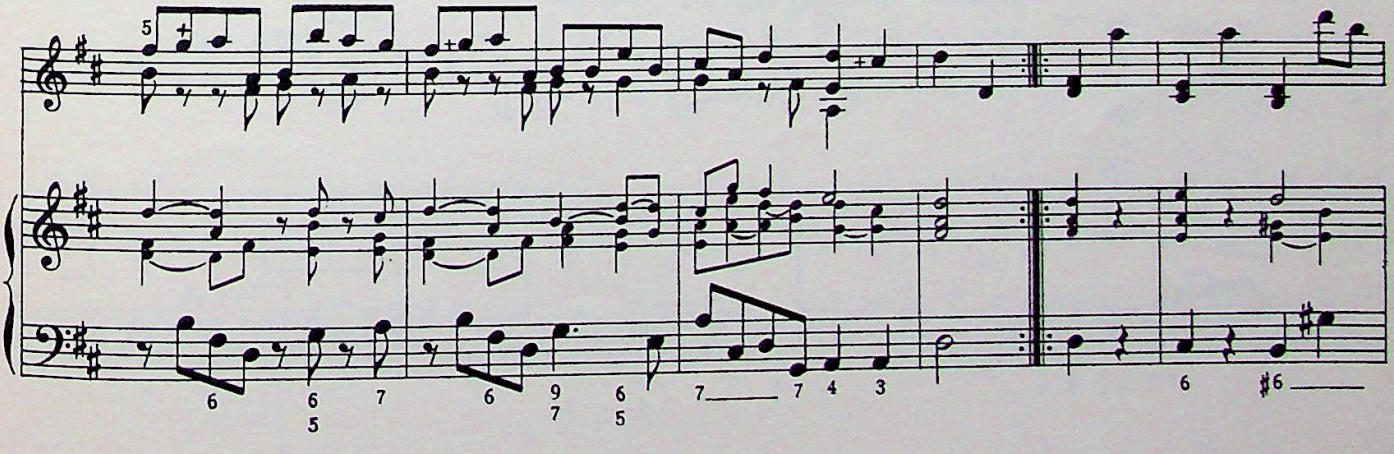


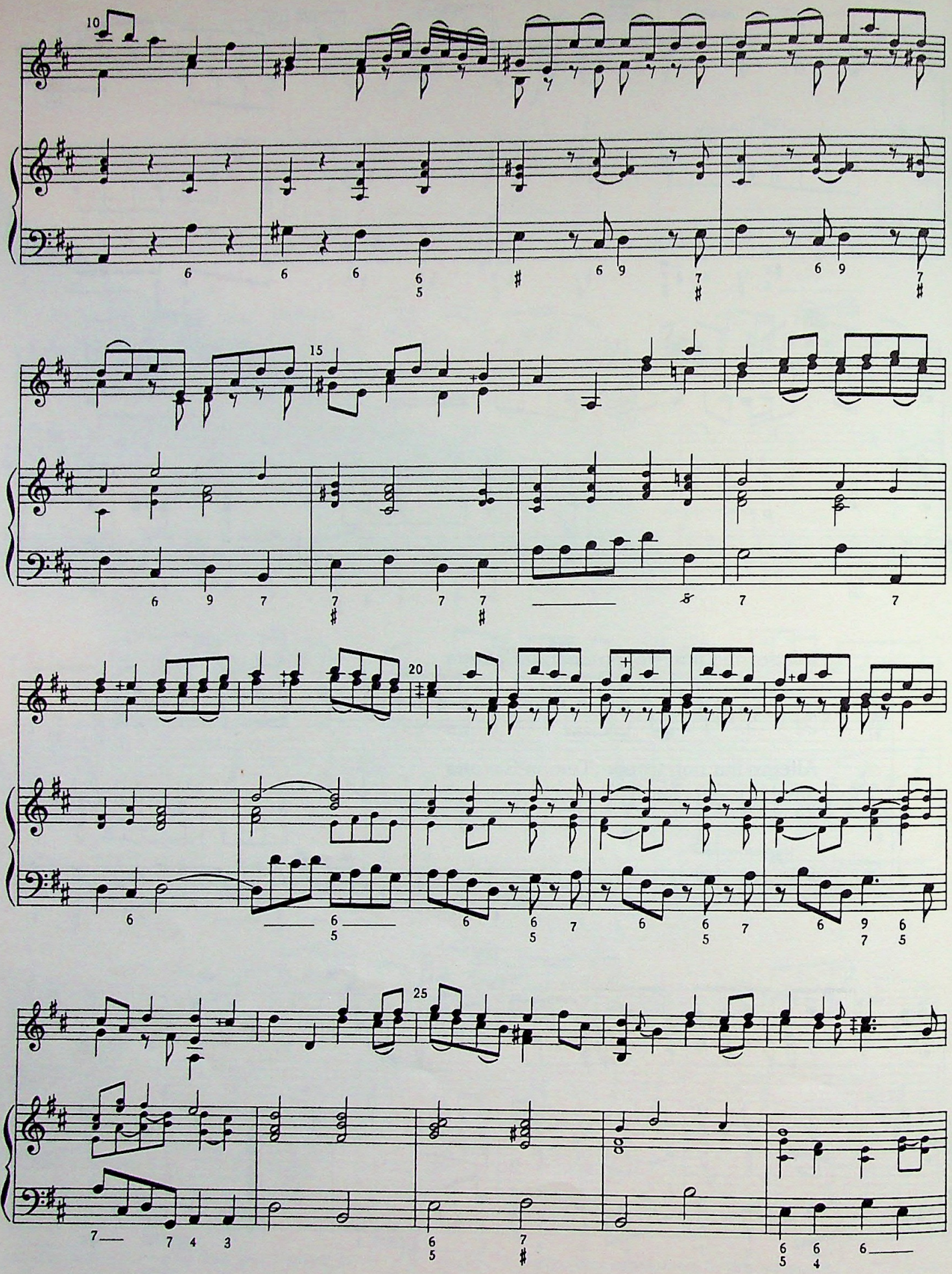
(a) The source's  has been changed to  at each of its frequent appearances in this movement.

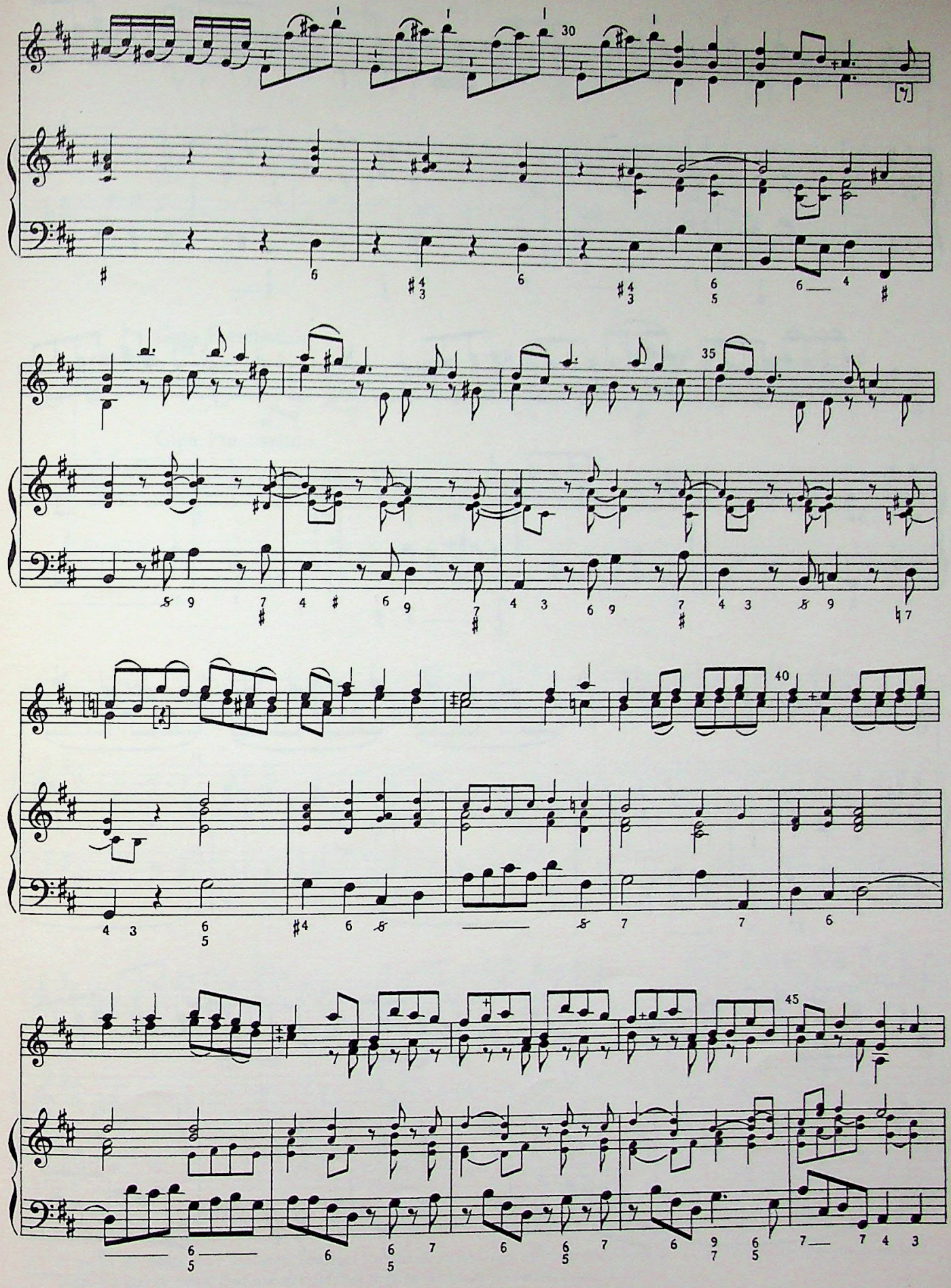


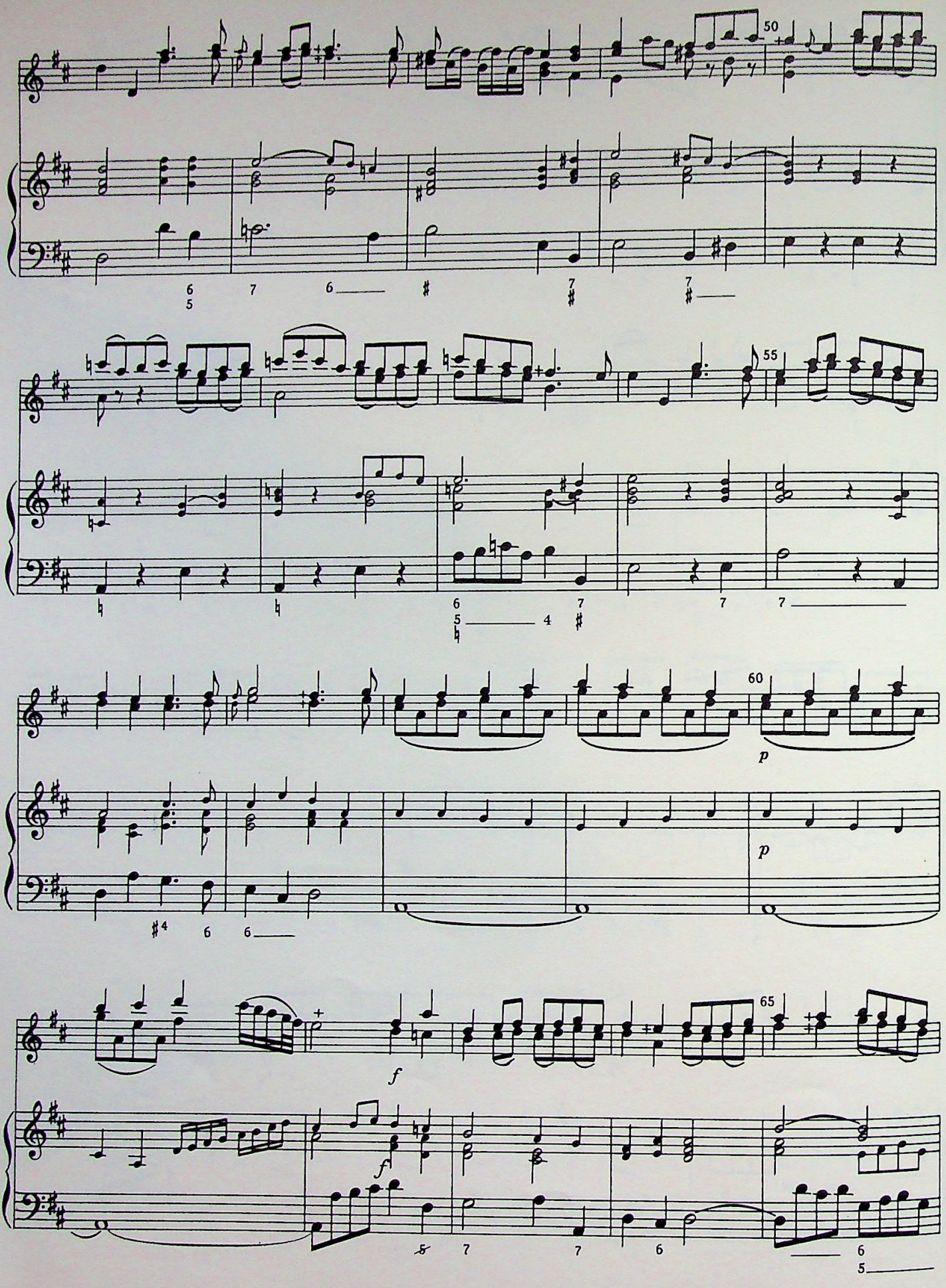
Allegro ma non troppo.Tempo Gavotta

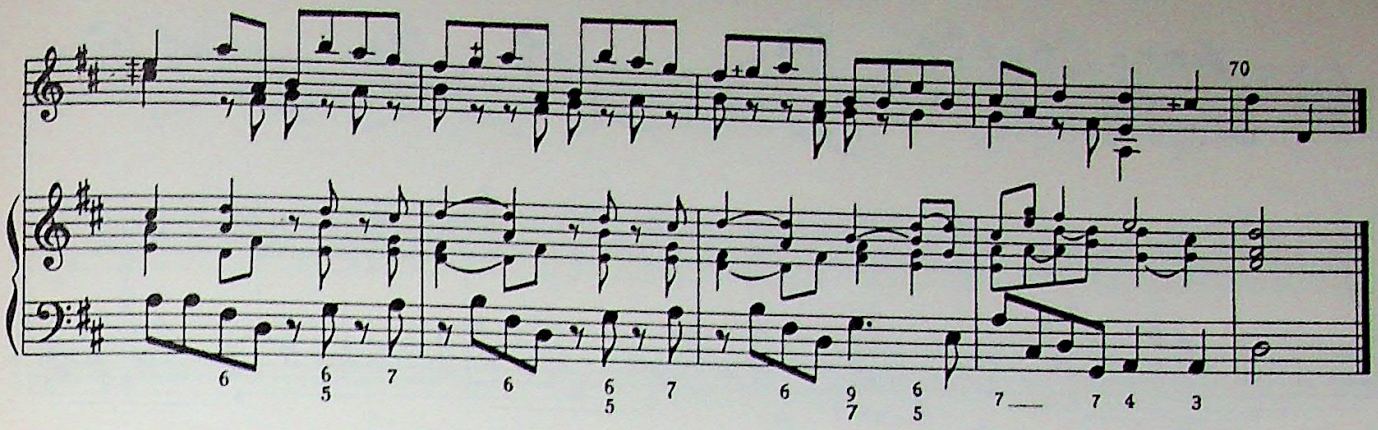




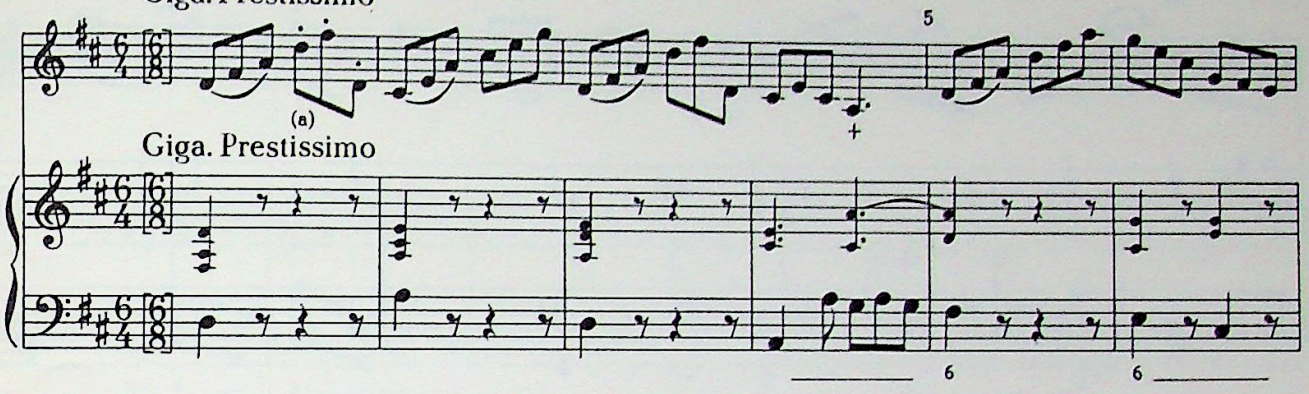

10
15
20
25


30
35
40
45

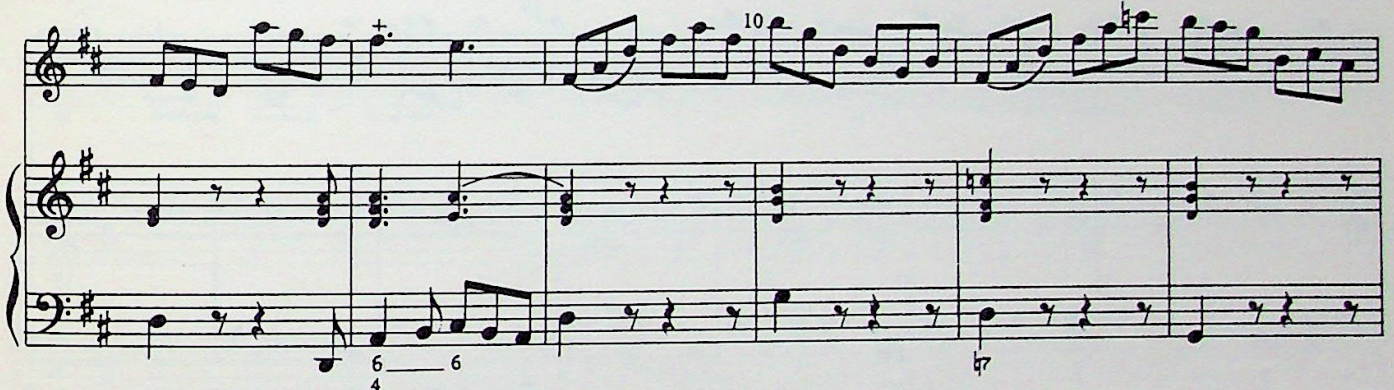

50
55
60
65
p
p
f
f

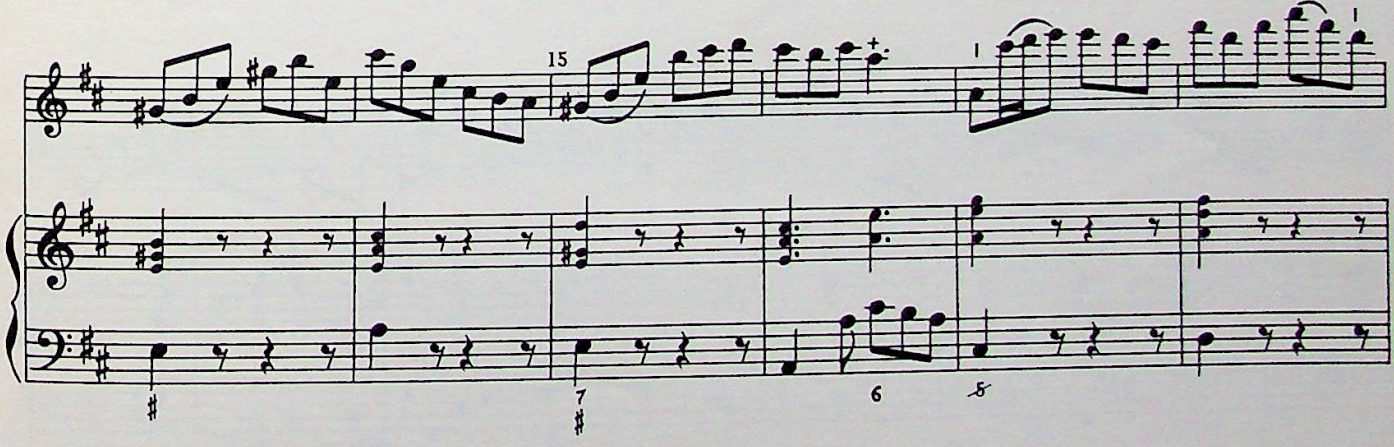


Giga. Prestissimo

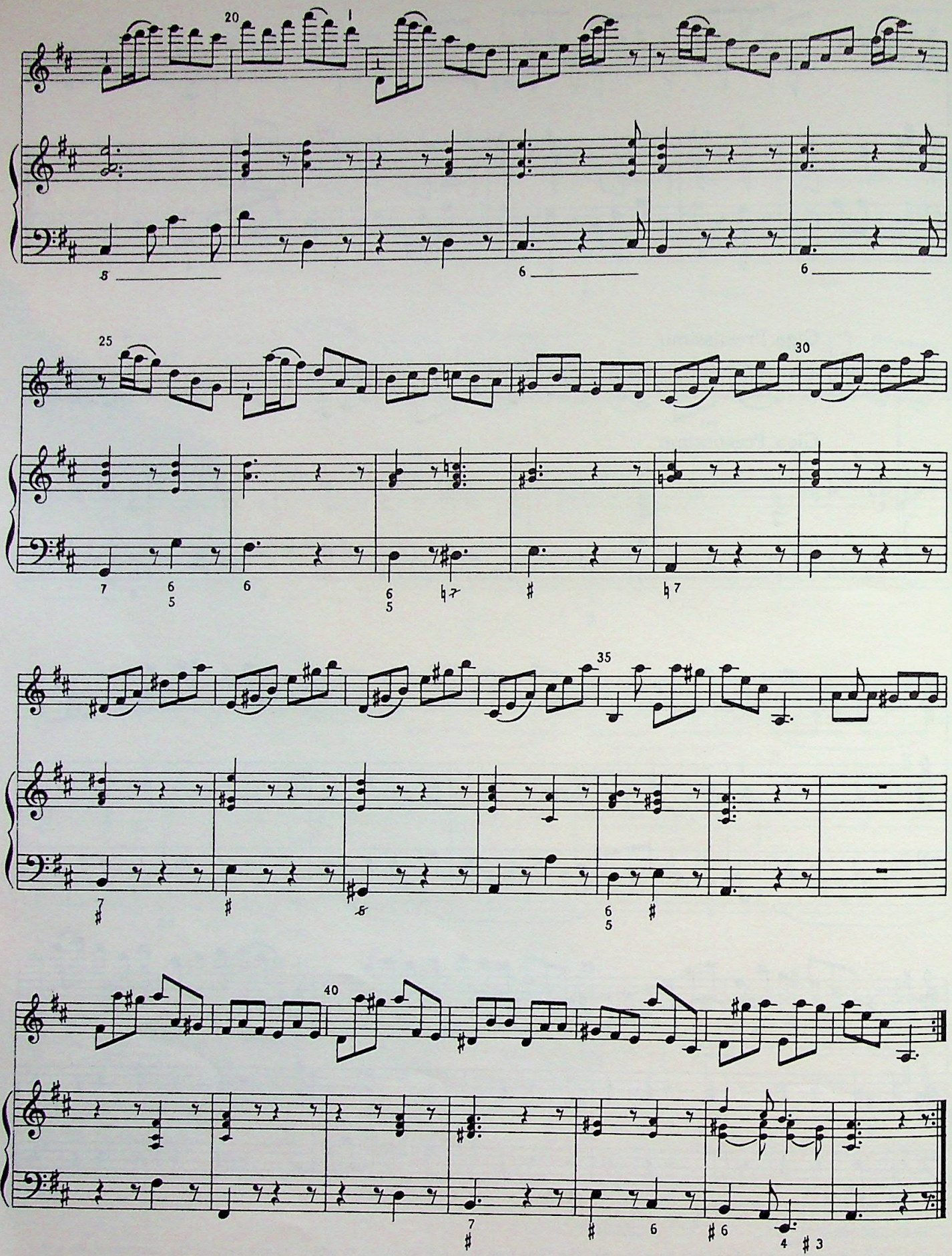


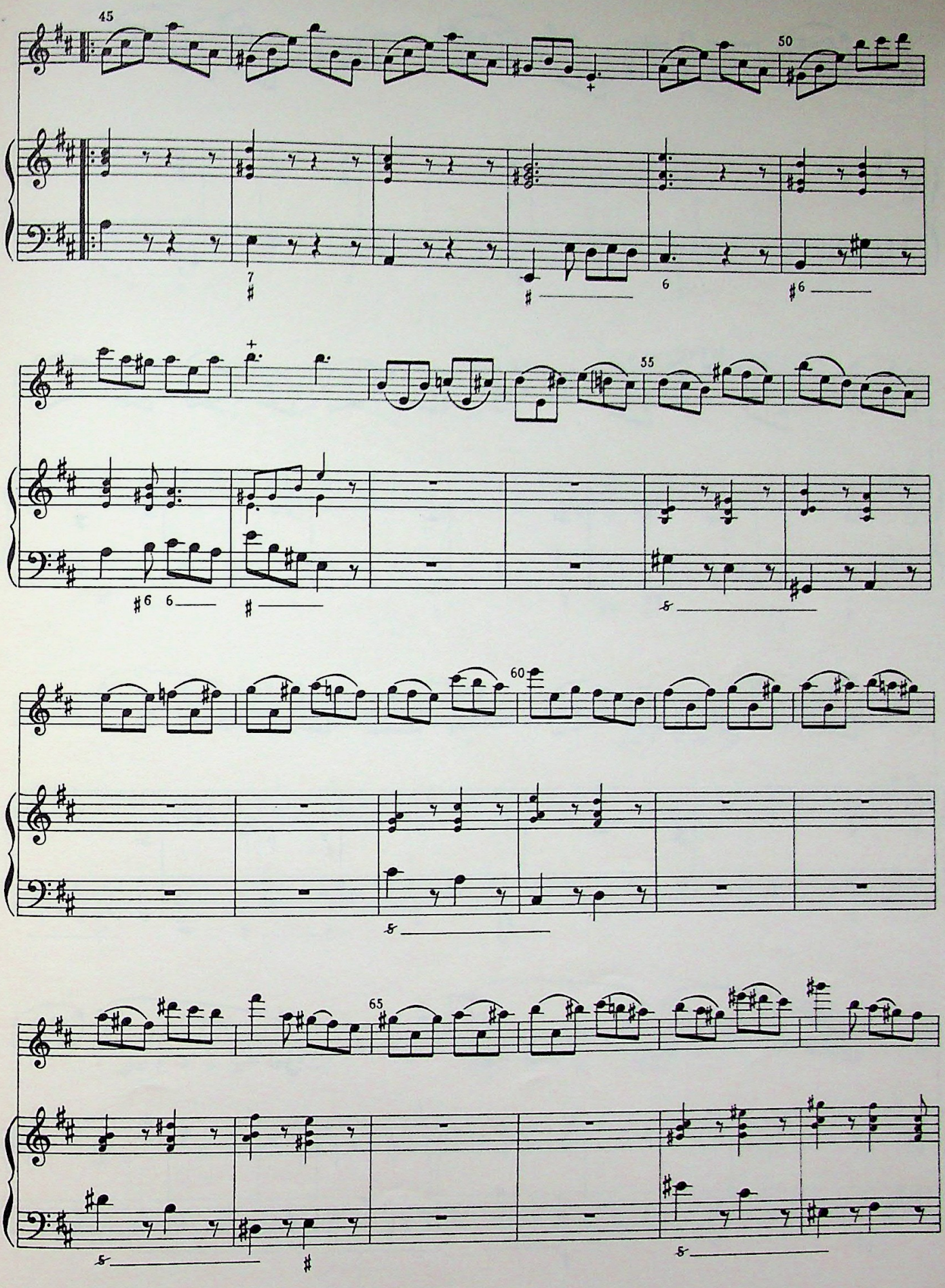
Giga. Prestissimo

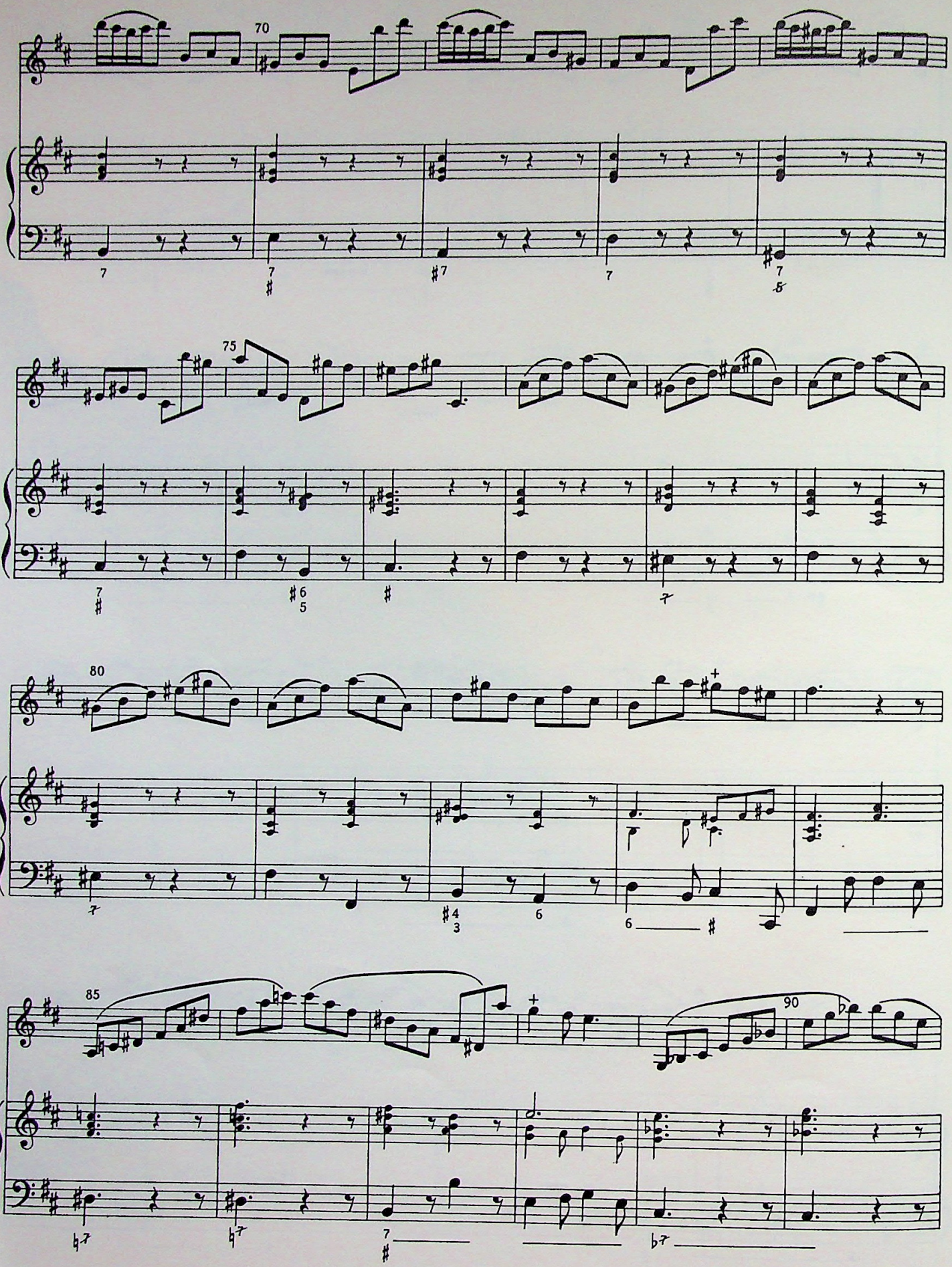


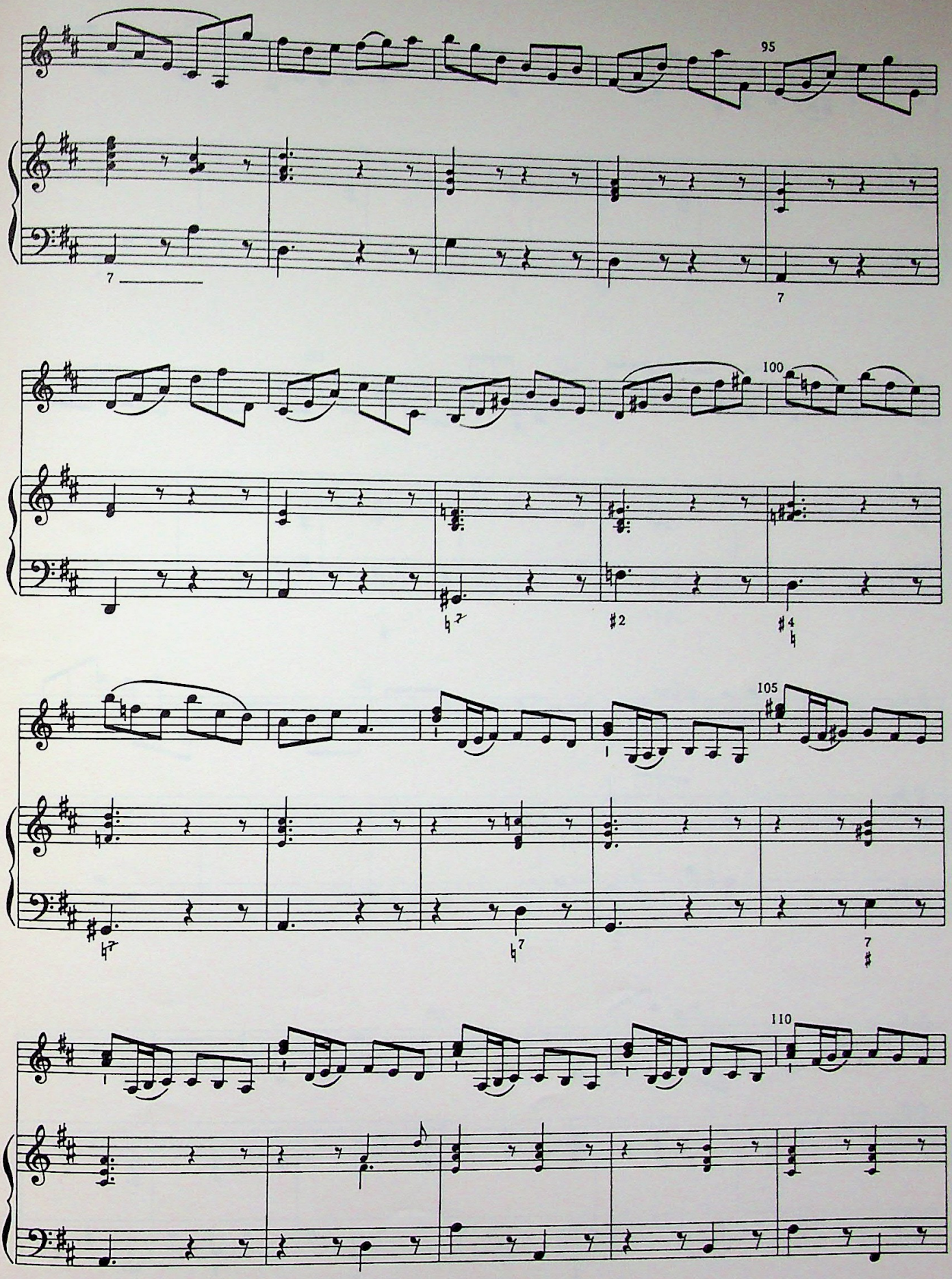


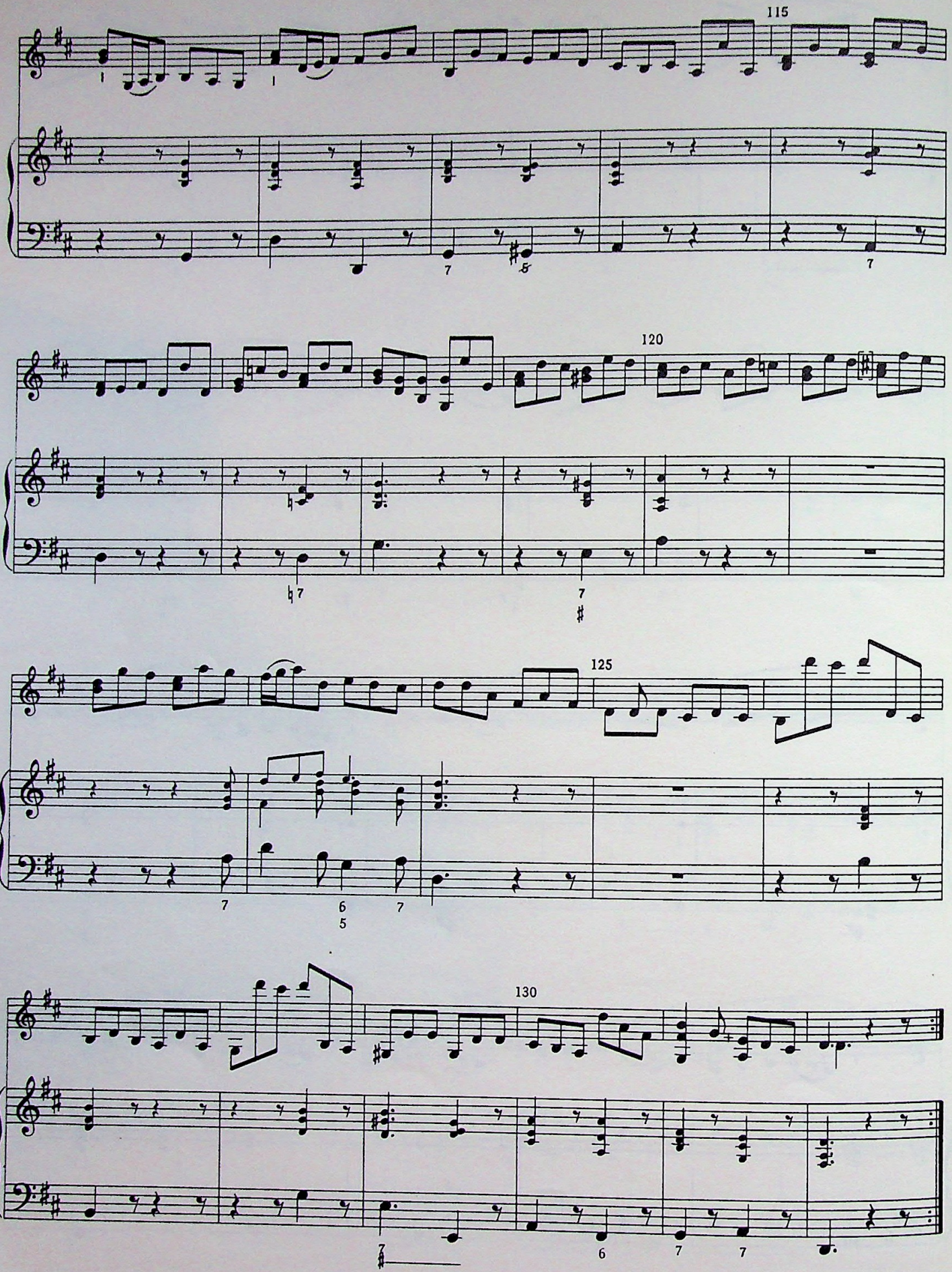
(a) It seems probable that Leclair's bowings for the first measure are intended to apply to the rest of the movement as well; thus, all eighth notes that are not slurred may be assumed to carry staccato dots.


20
25
30
35
40


45
50
55
60
65


70
75
80
85
90


95
100
105
110


115
120
125
130

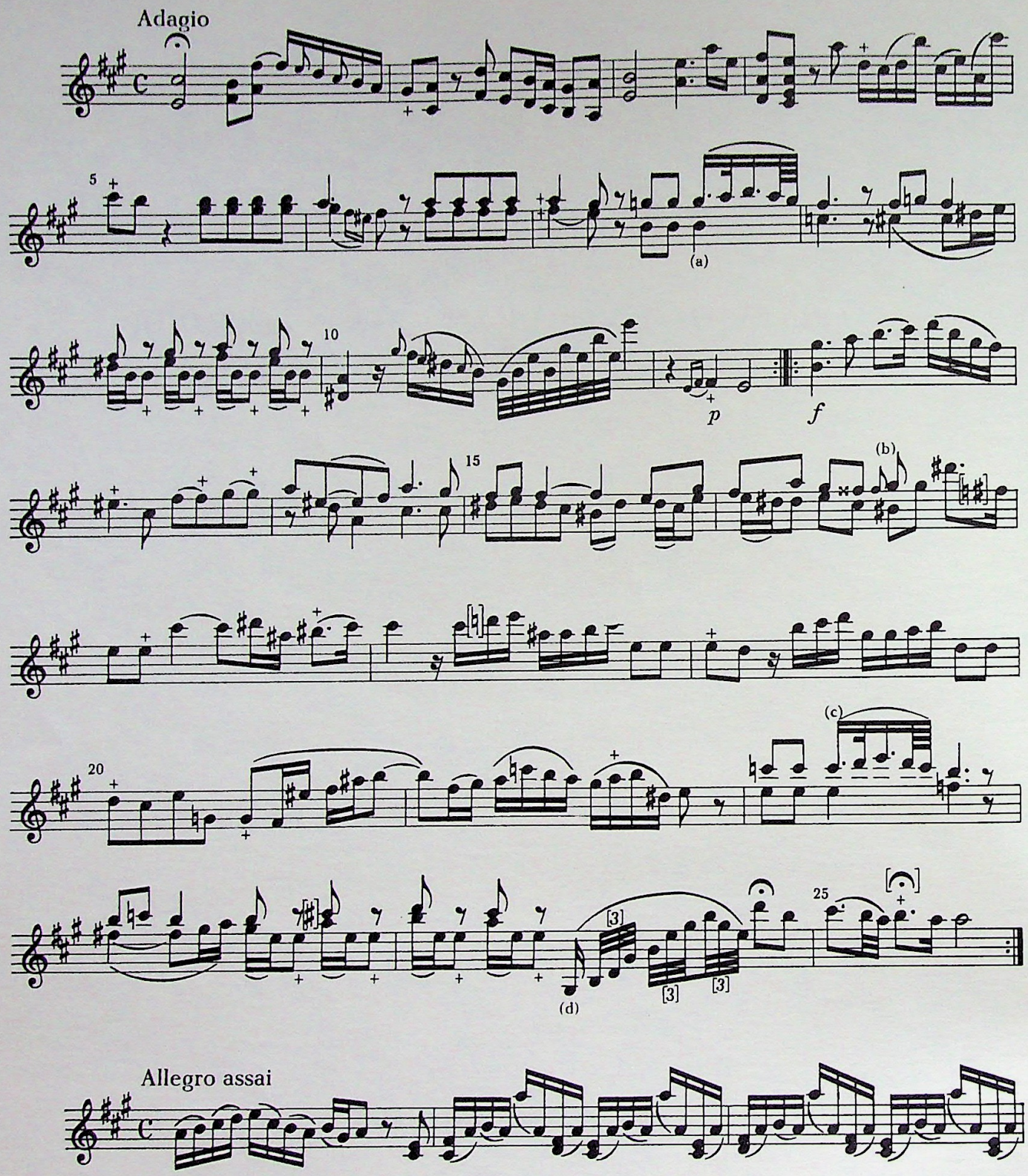
Jean-Marie Leclair

SONATAS FOR VIOLIN AND BASSO CONTINUO

Opus 9, Sonatas I–VI

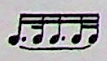
Sonata I	2
Sonata II	9
Sonata III	15
Sonata IV	20
Sonata V	26
Sonata VI	34

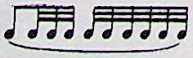
Sonata I

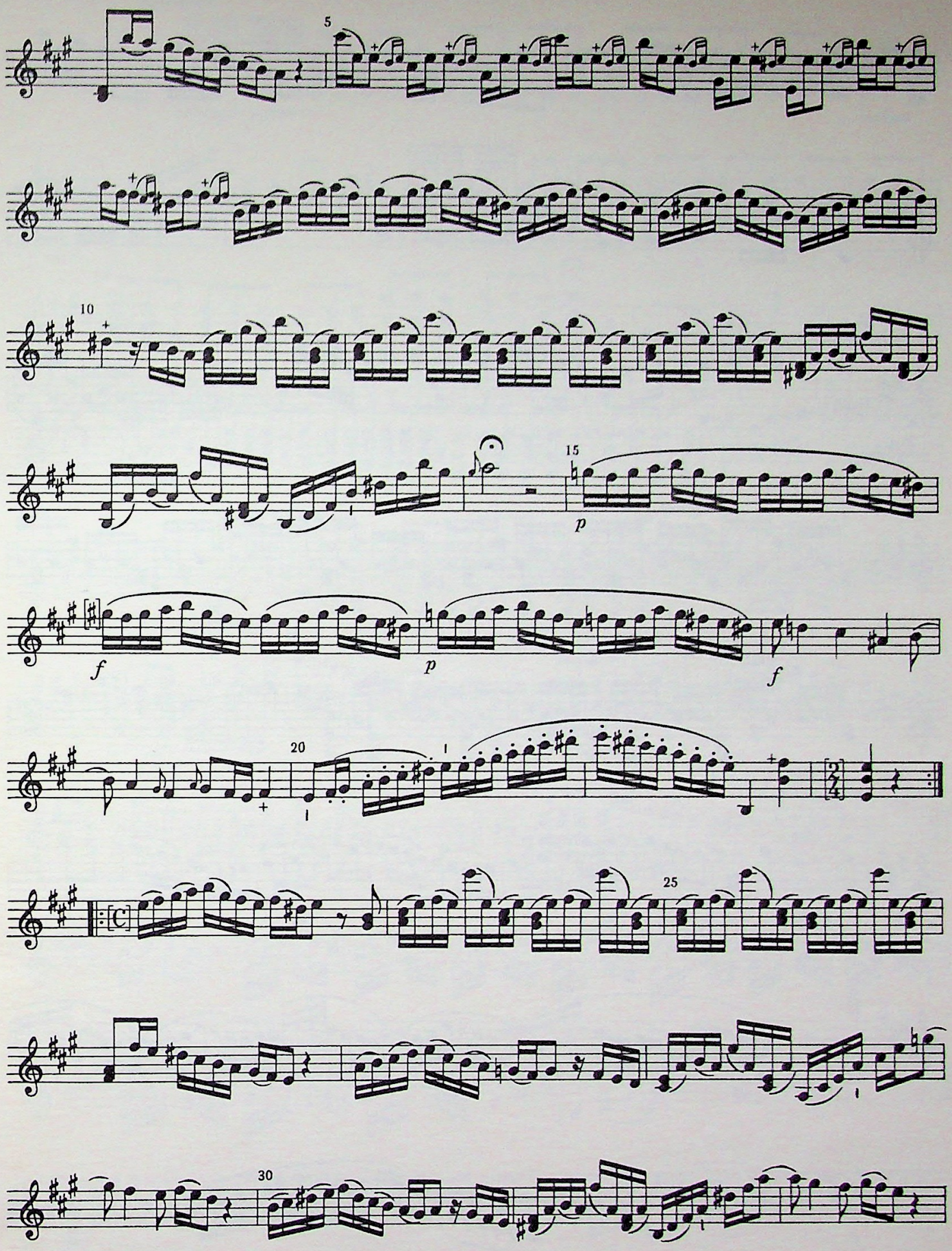


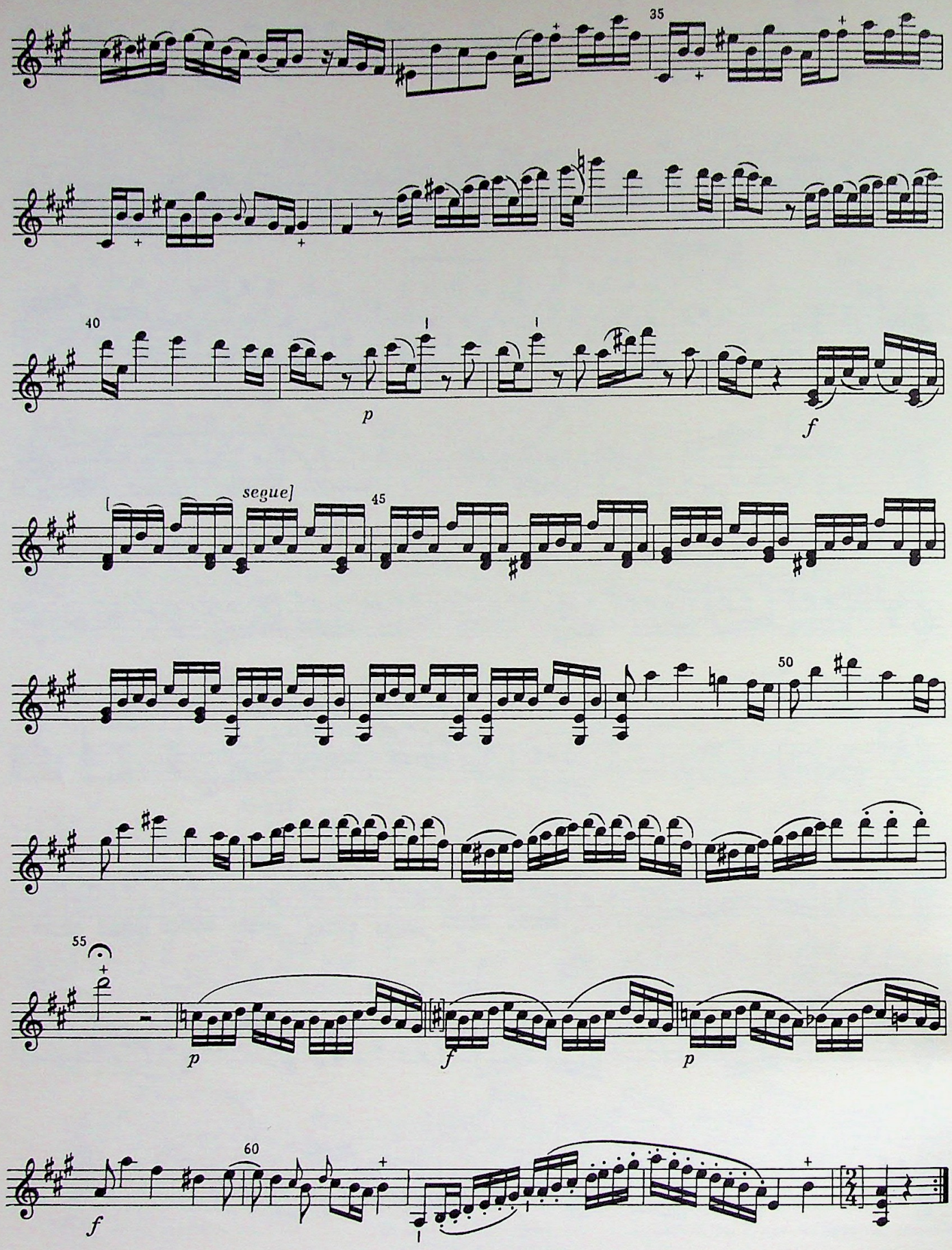
(a)  in the source

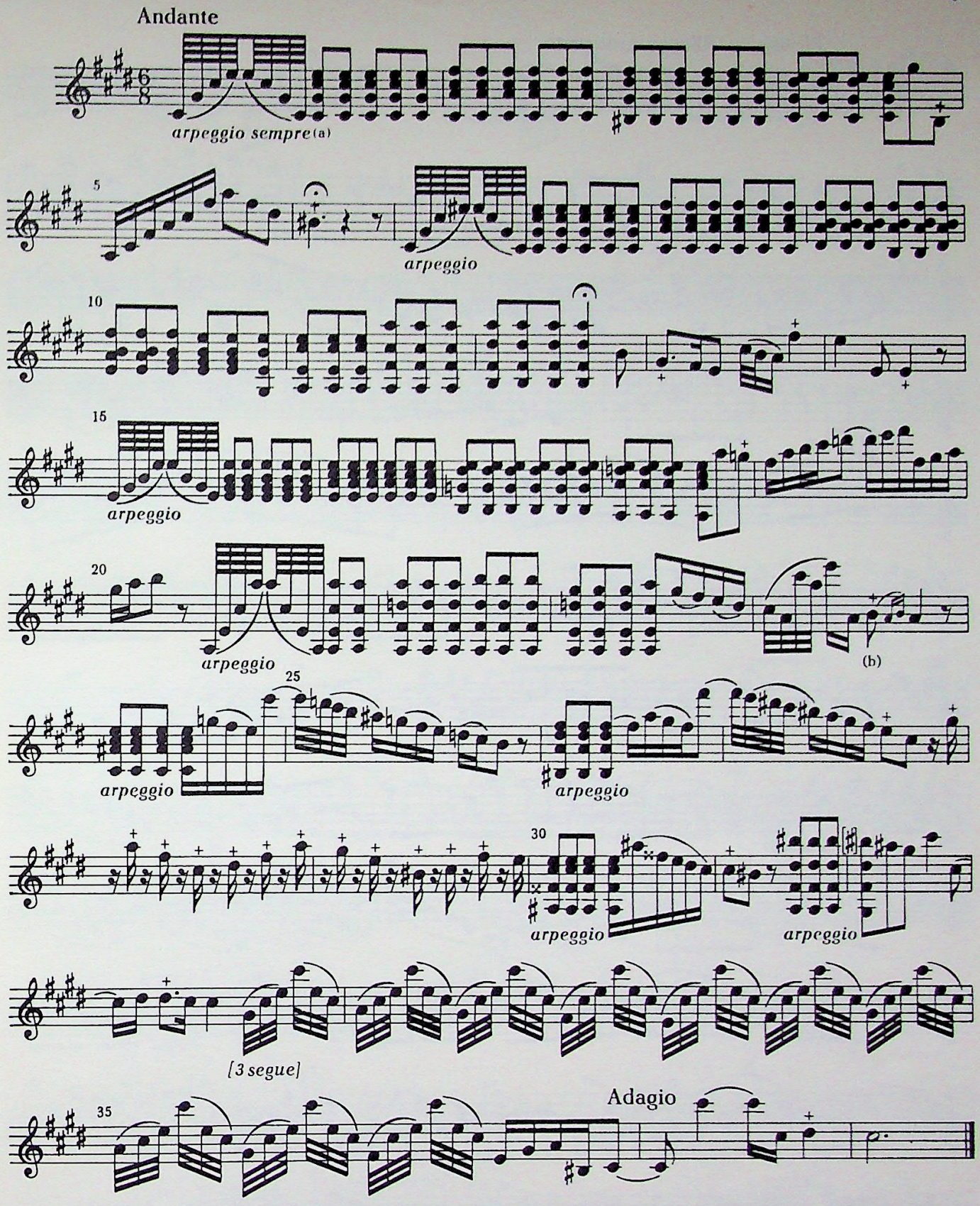
(b) The ordinary sharp sign on this note in the source, an apparent redundancy, is Leclair's mark for a double sharp.

(c)  in the source

(d)  in the source

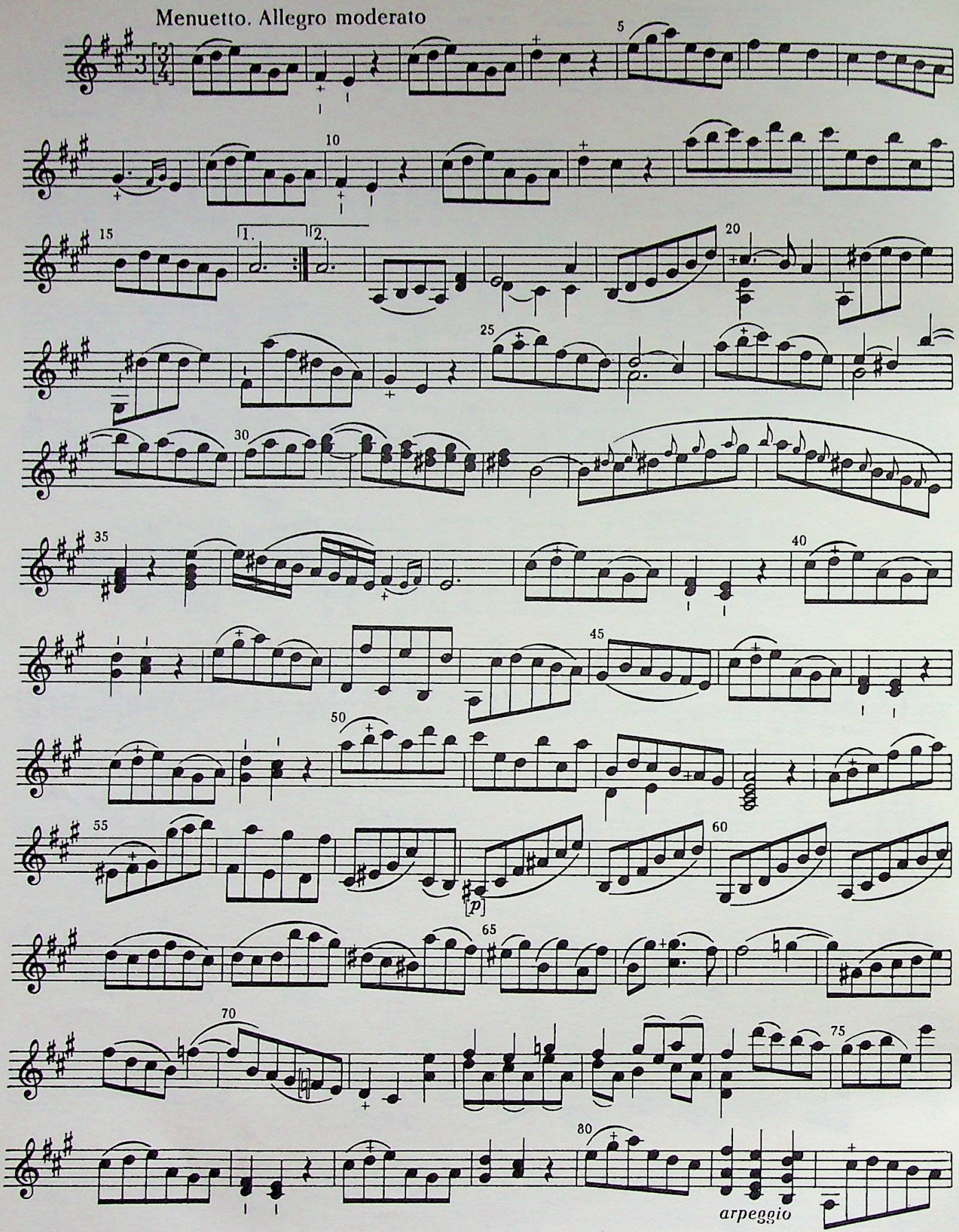

5
10
15
p
f
p
f
20
25
30

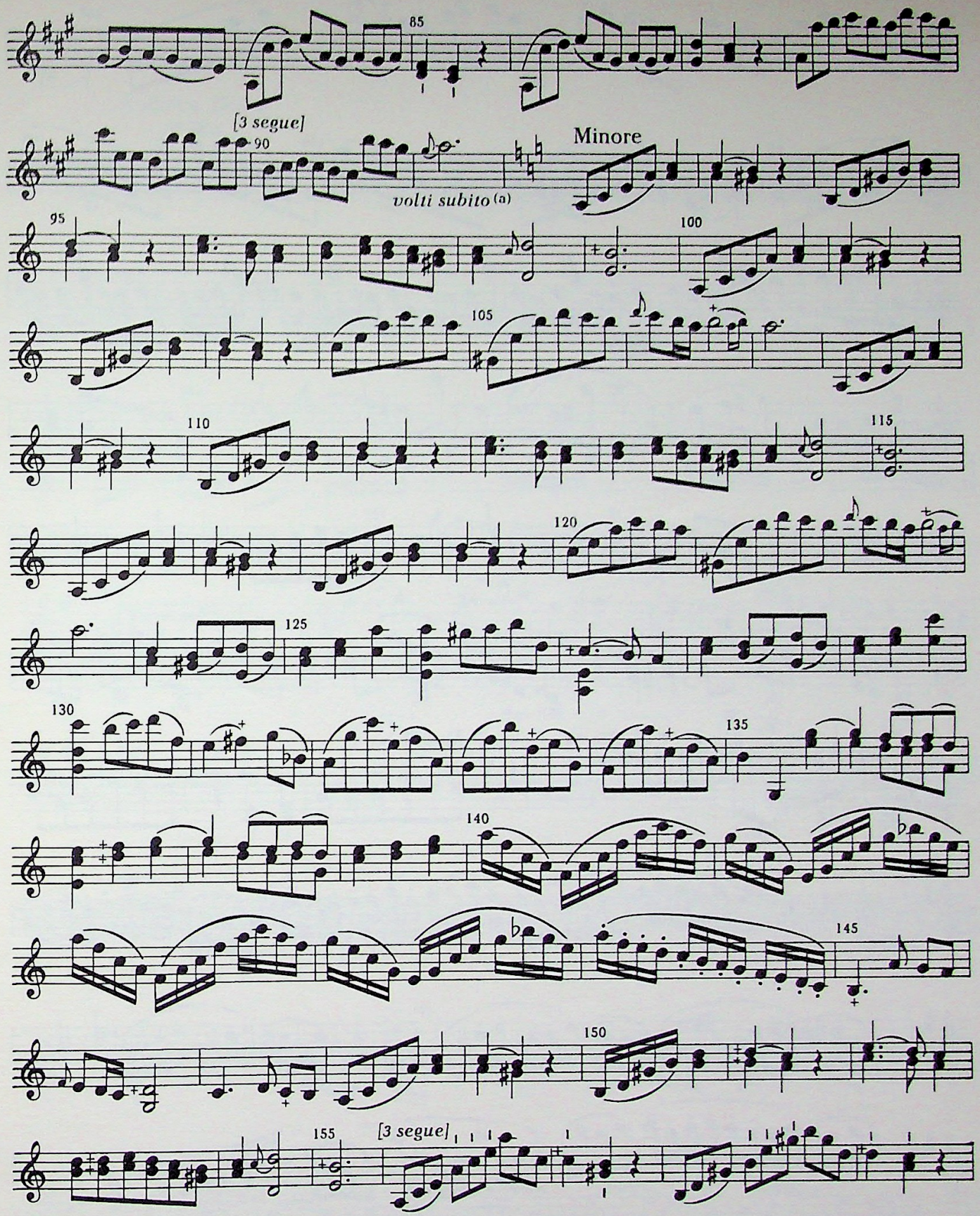

35
40
p
f
segue]
45
50
55
p
f
p
60
f



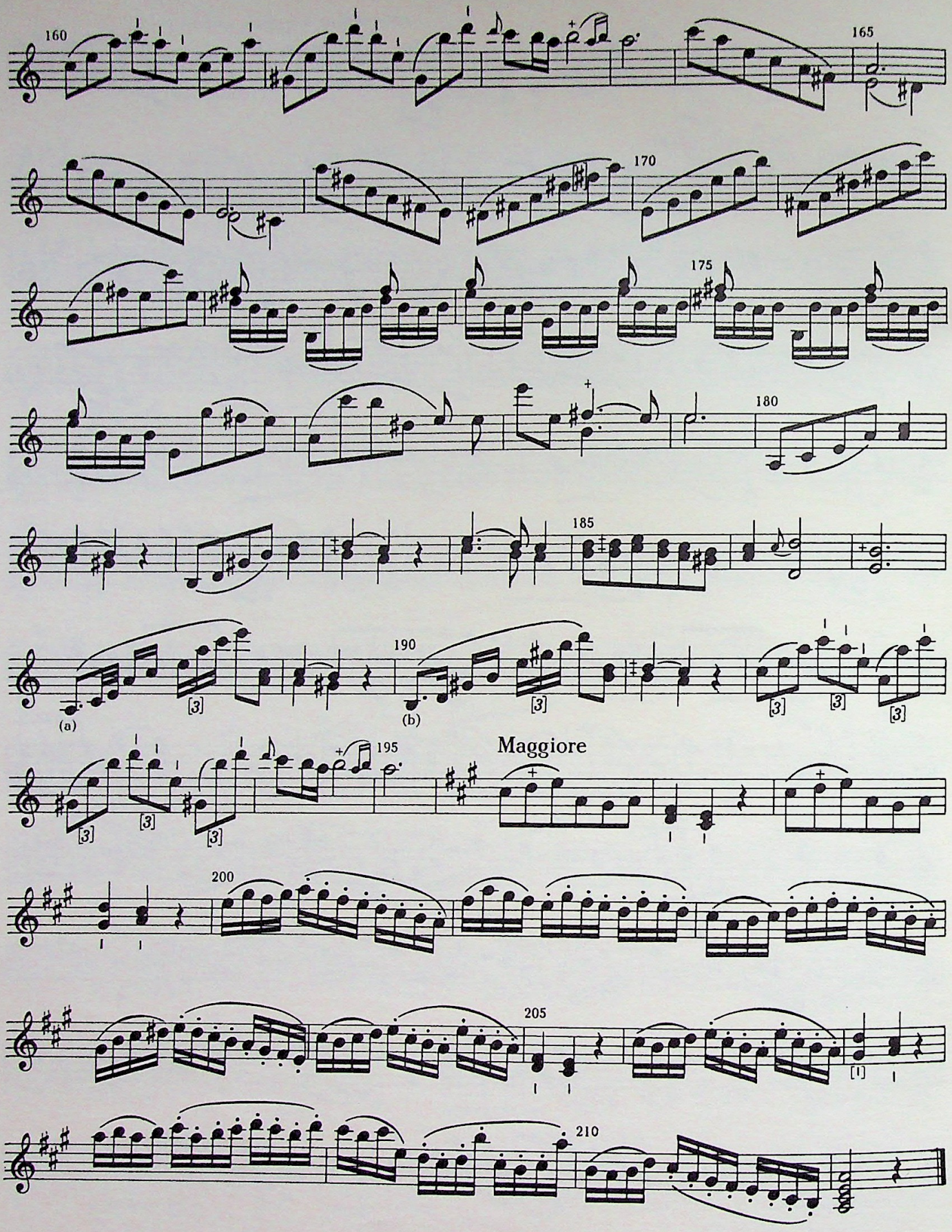
(a) Here and throughout the movement, Leclair's written-out arpeggios are in thirty-second notes in the source. In measures in which each eighth note is to be performed as an arpeggio, Leclair usually writes ; in this edition, each eighth-note chord is written out separately.

(b) in the source


Menuetto. Allegro moderato
1.
2.
[p]
arpeggio



(a) The words *volti subito*, which accompany a page turn in the source, imply that the tempo is to remain constant at the cadence and through the change to the minor mode.

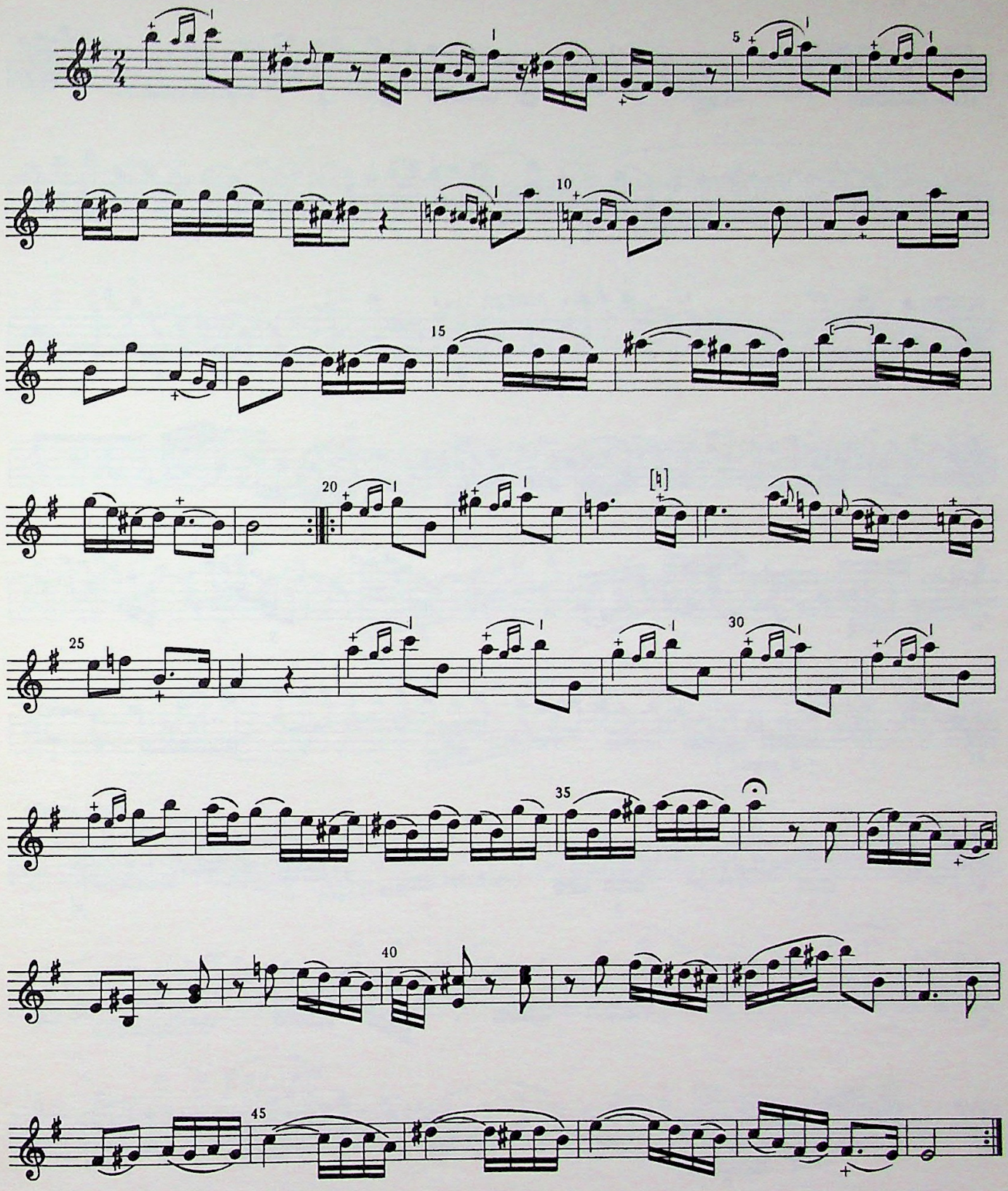


(a) in the source

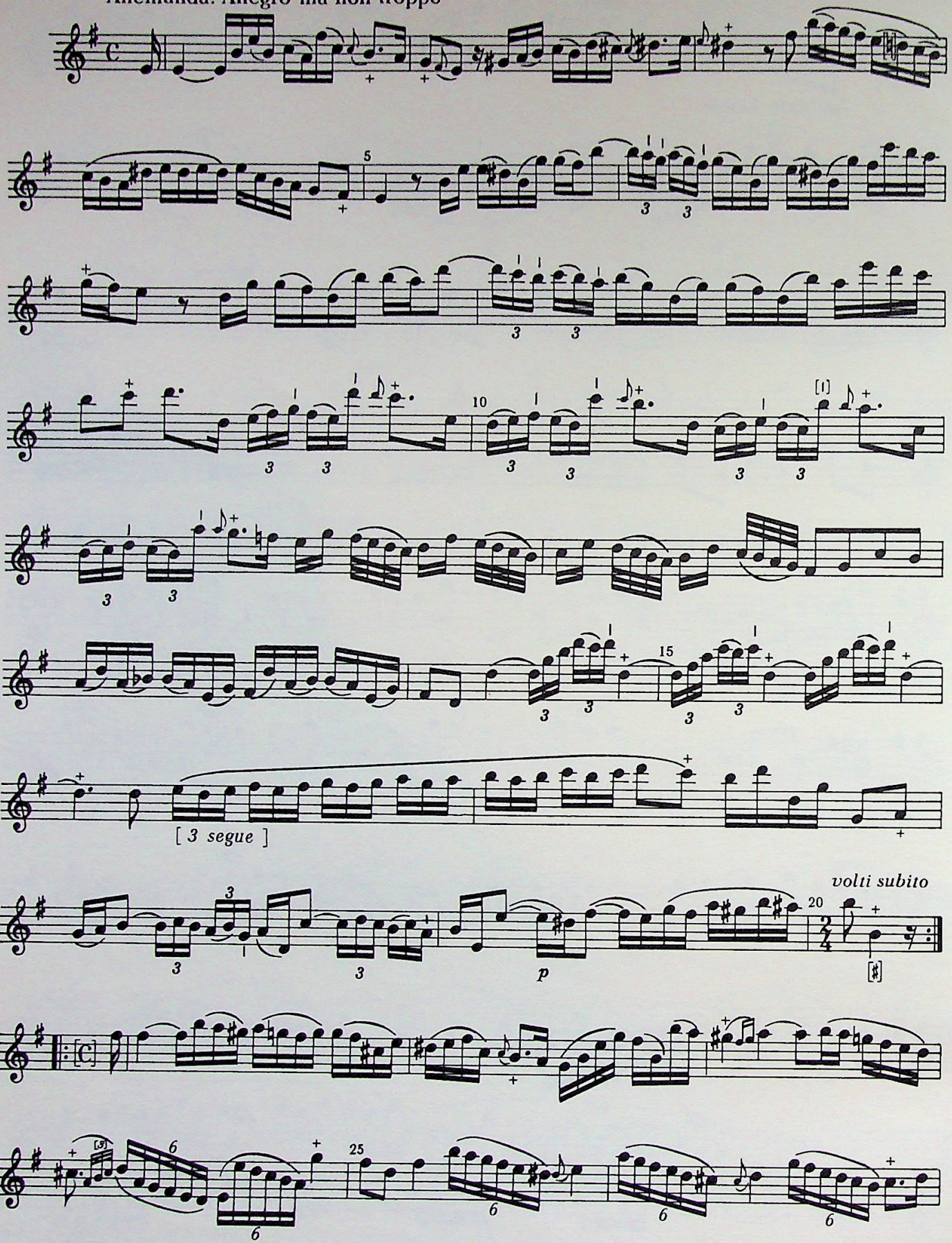
(b) in the source

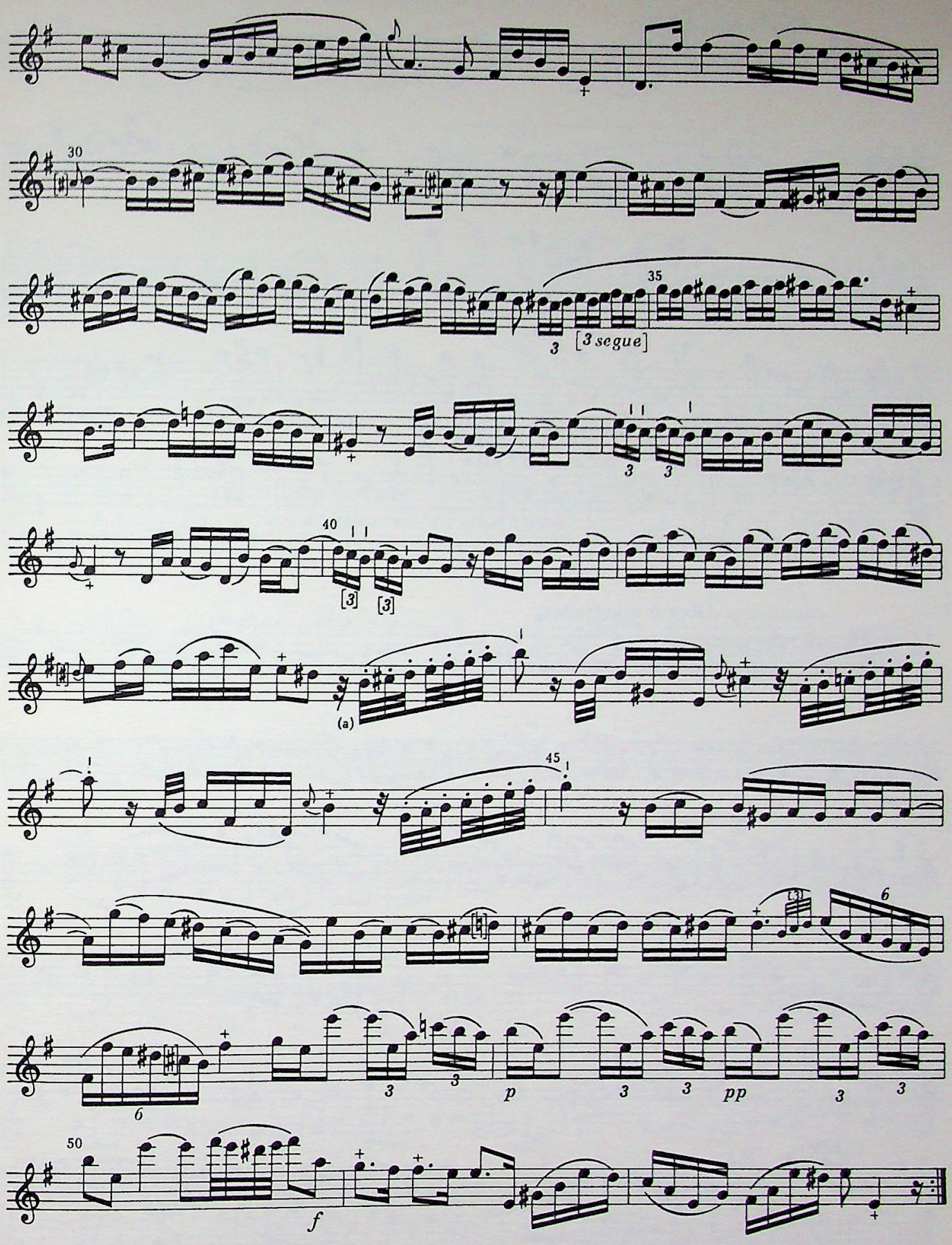
Sonata II

Andante. Dolce



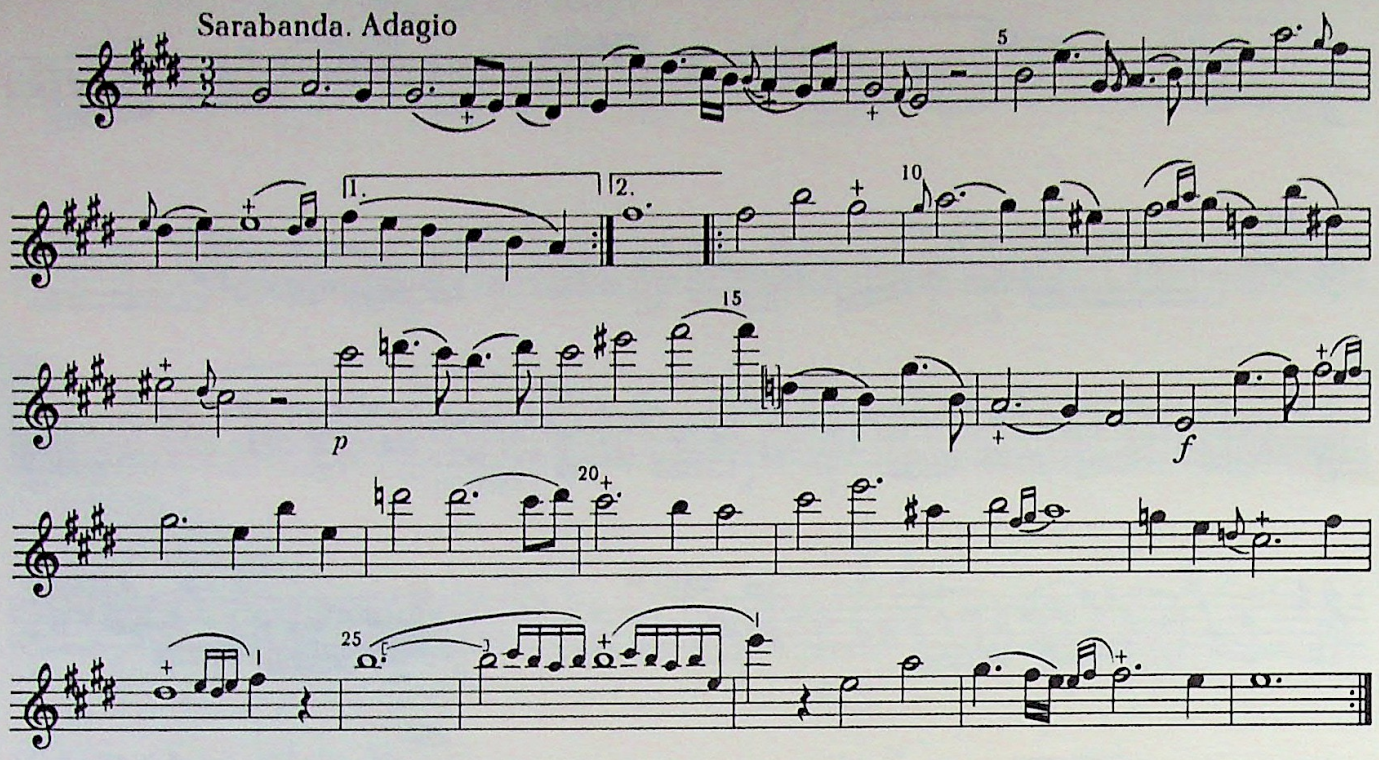
Allemanda. Allegro ma non troppo



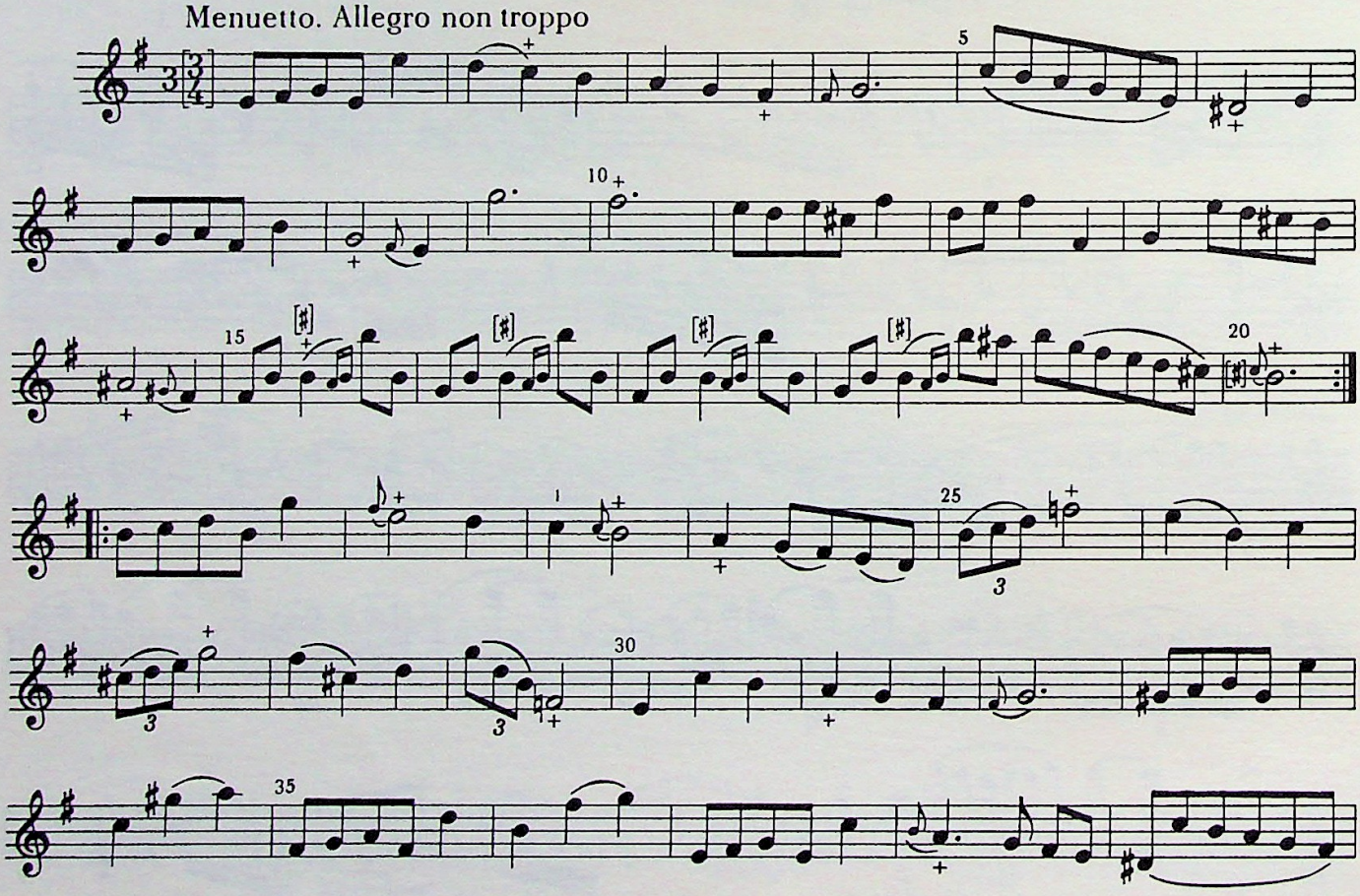


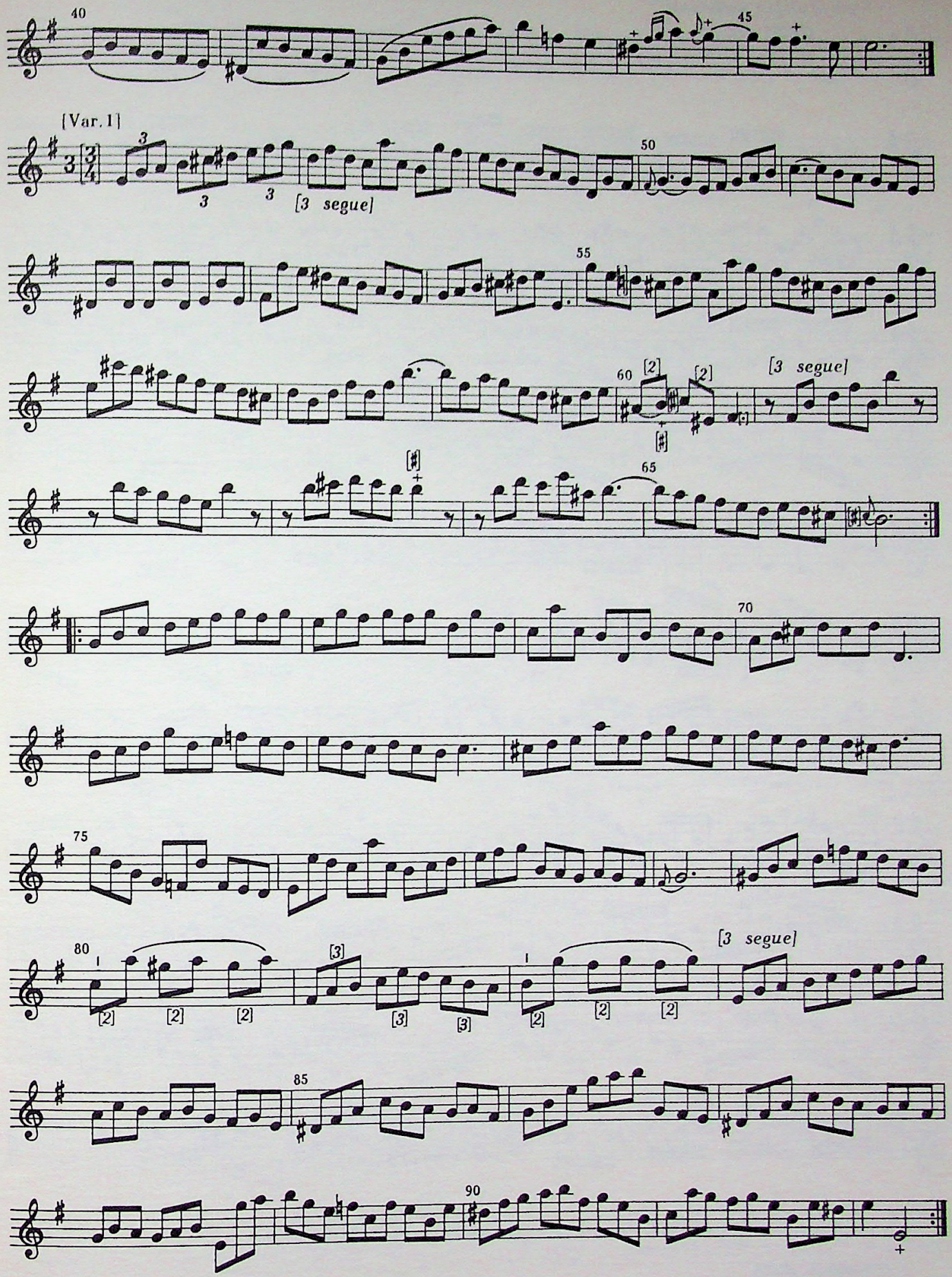
(a) A sixteenth rest in the source

Sarabanda. Adagio



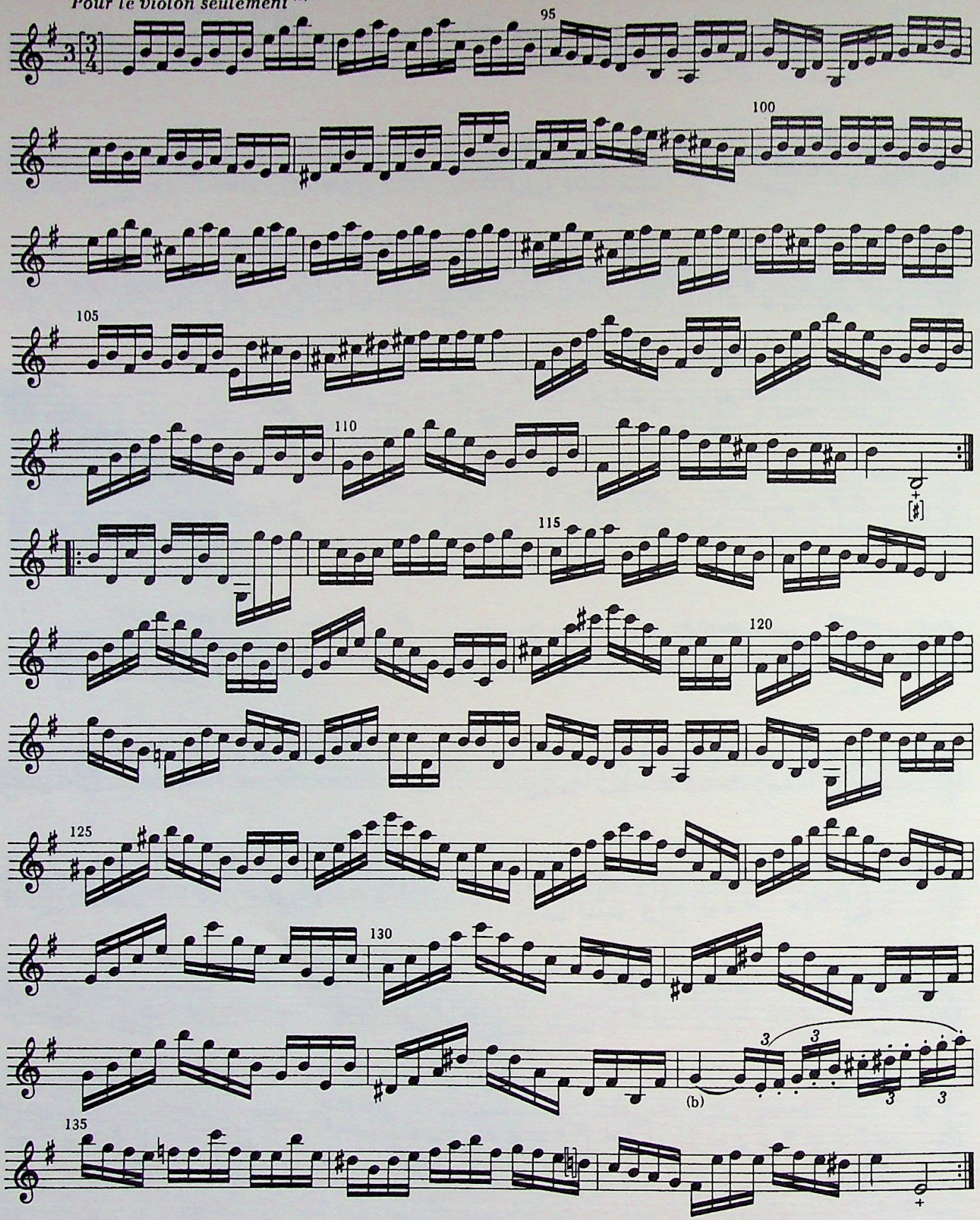
Menuetto. Allegro non troppo



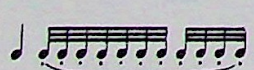

40
45
[Var. 1]
50
[3 segue]
55
60
[2]
[2]
[3 segue]
65
70
75
80
[2]
[2]
[2]
[3]
[3]
[2]
[2]
[2]
[3 segue]
85
90

[Var. 2]

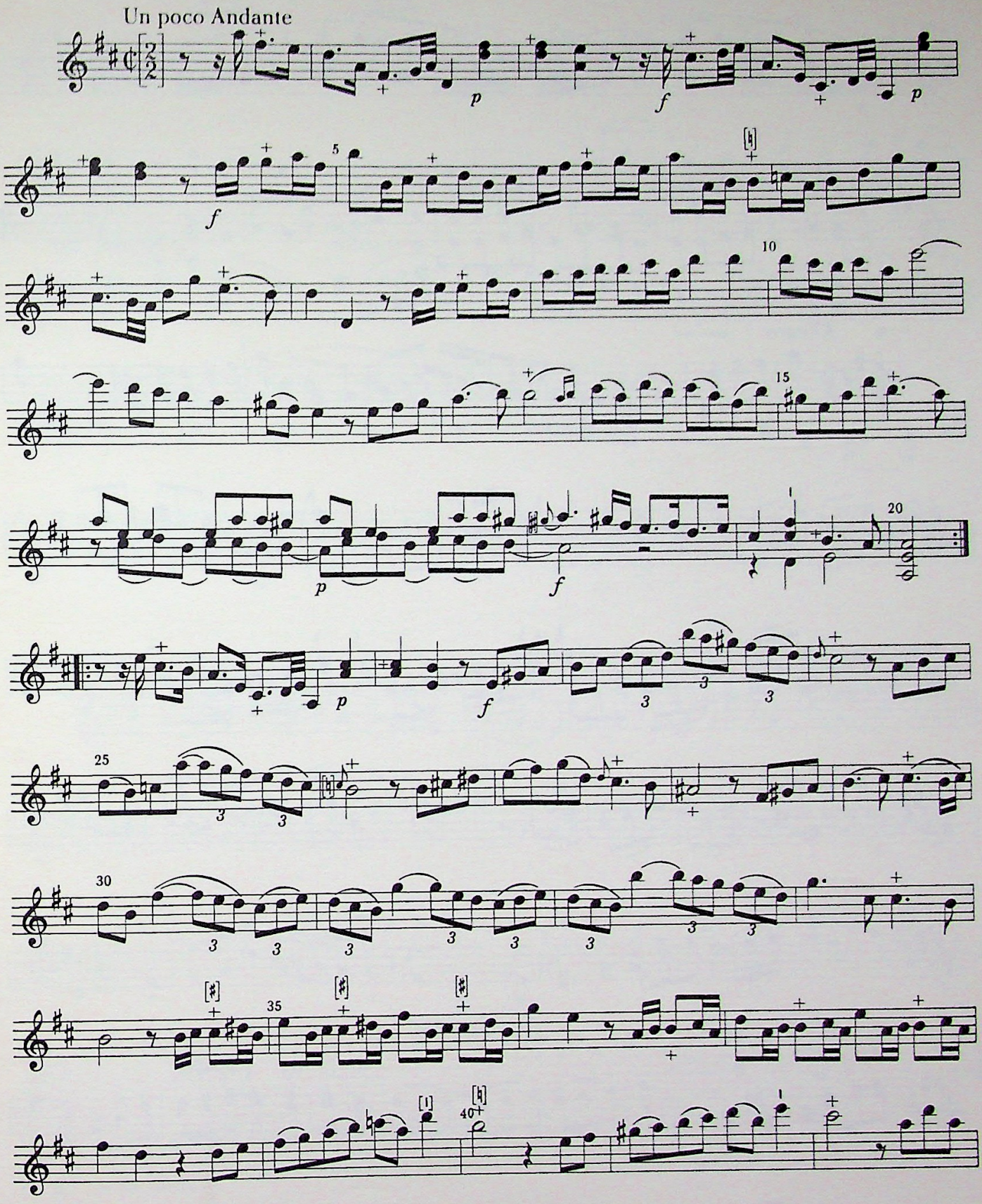
Pour le violon seulement (a)

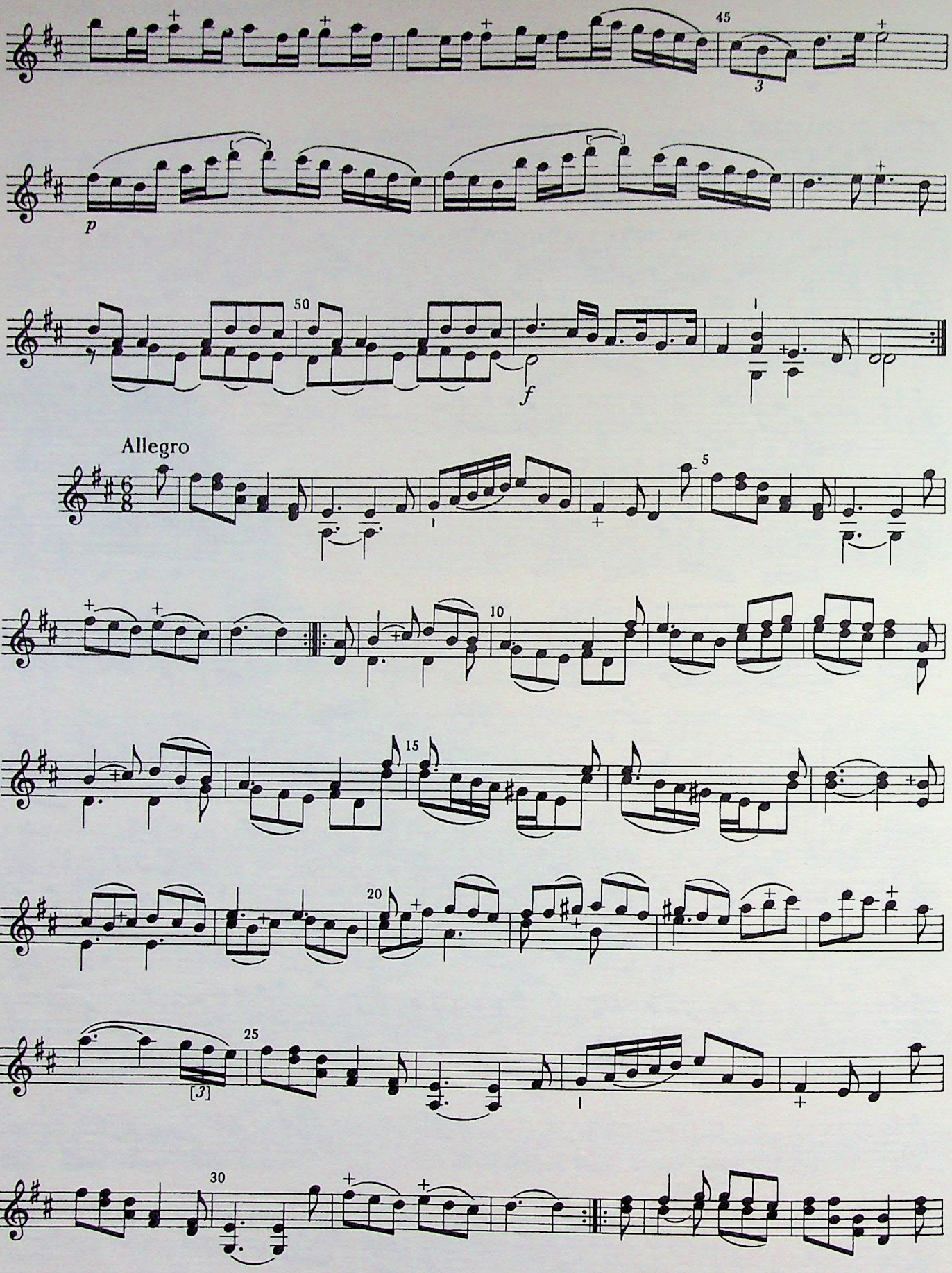


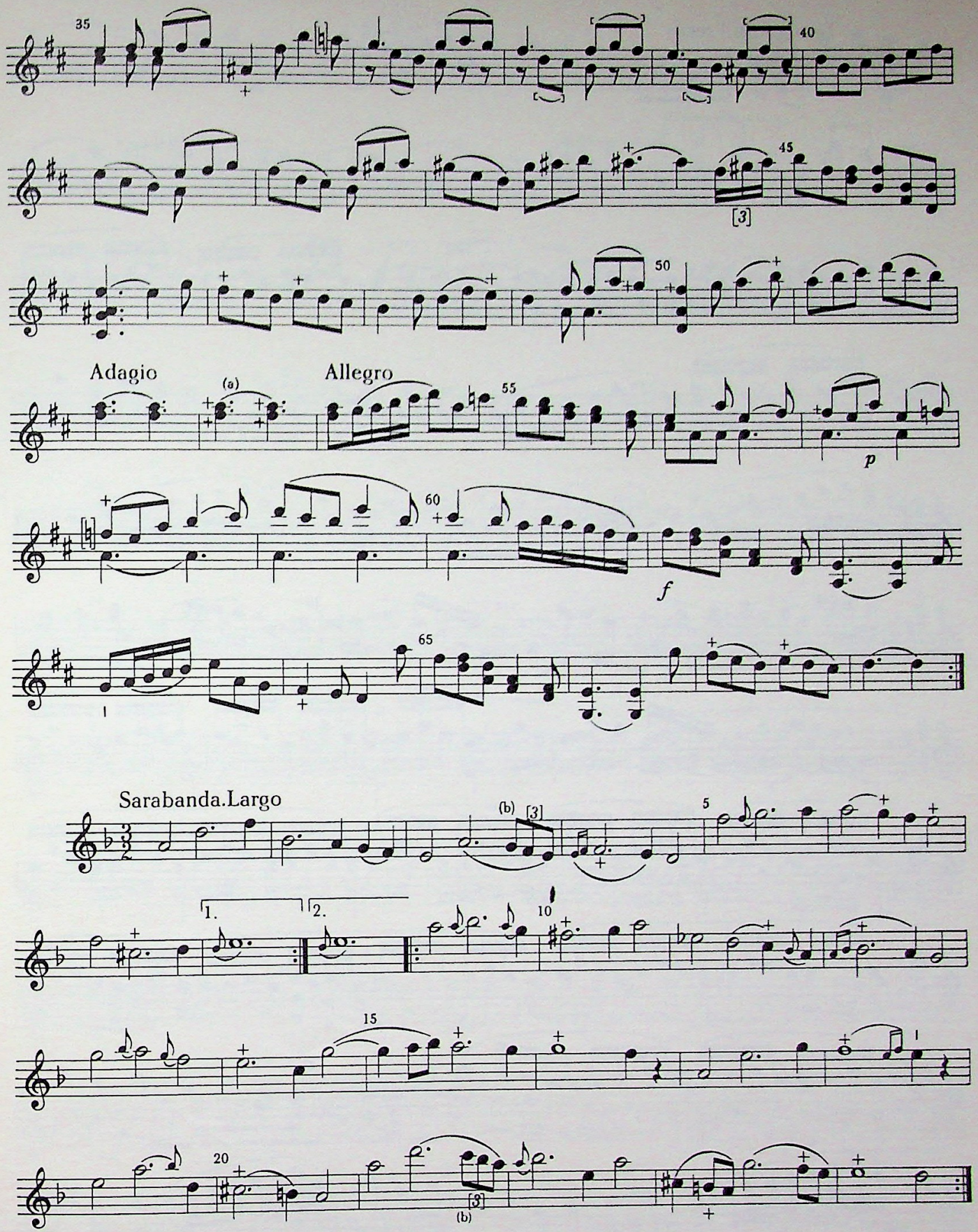
(a) This final variation is the only part of the sonata intended for the violin but not the flute.

(b)  in the source

Sonata III

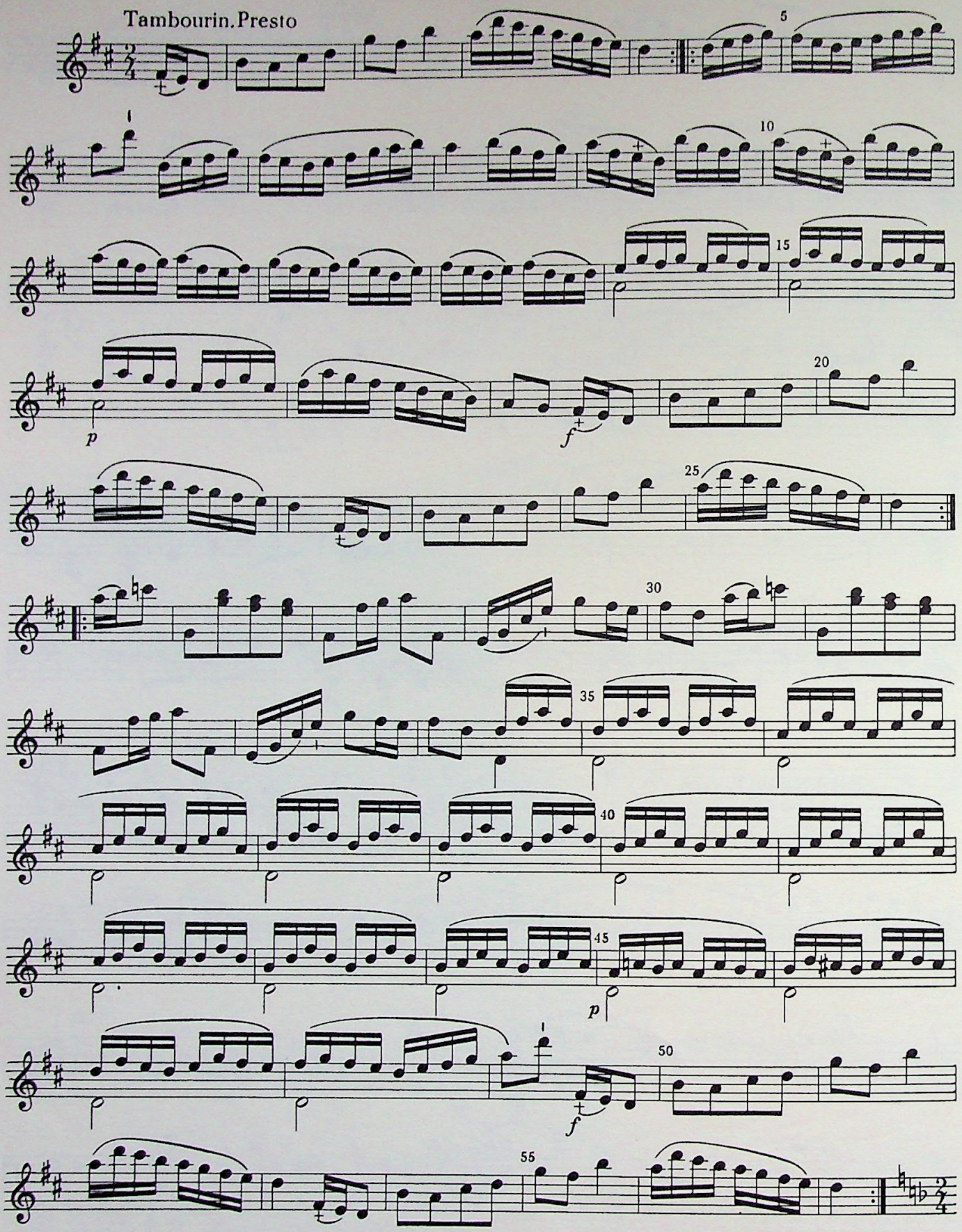


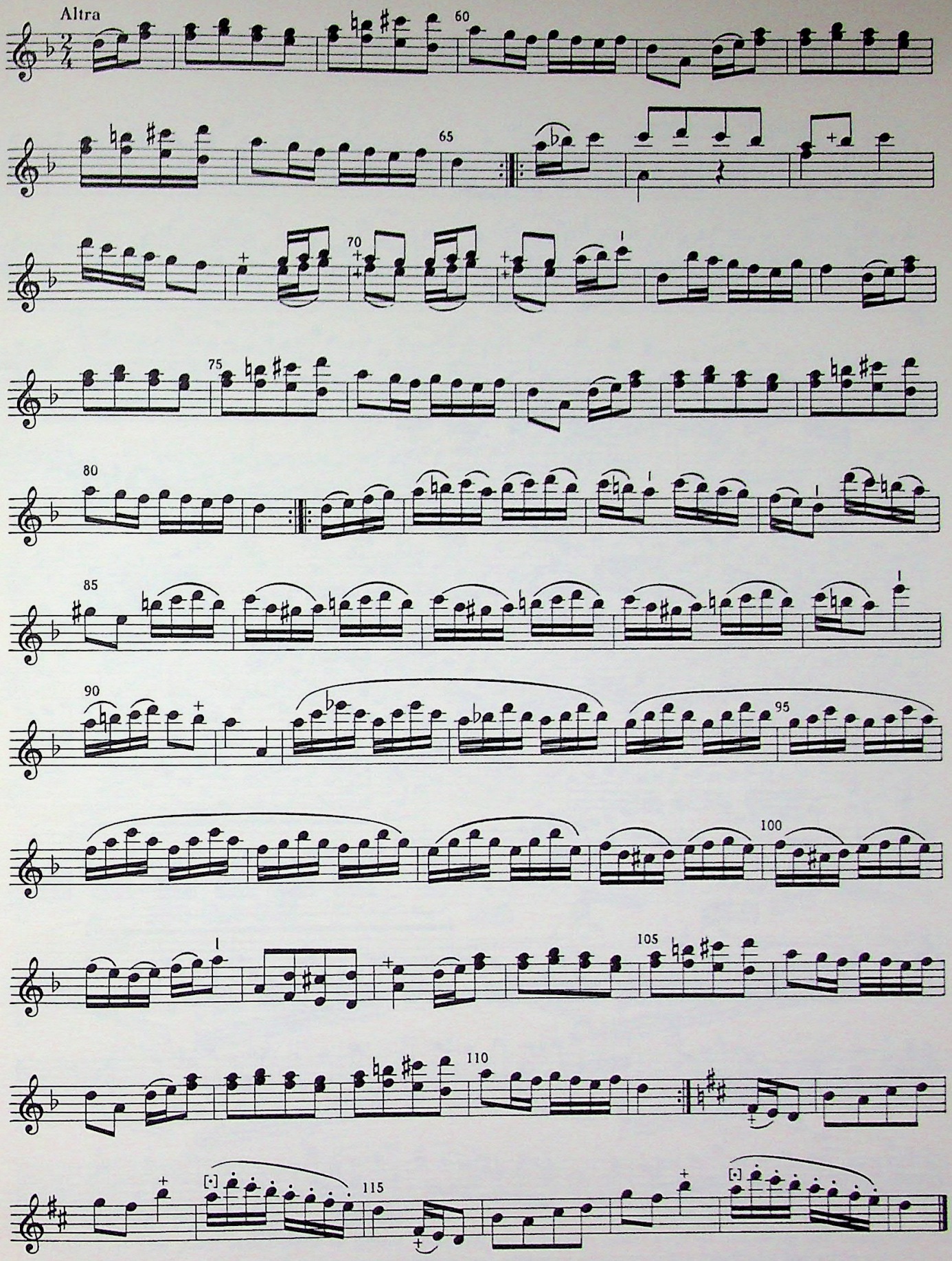

45
3
p
50
f
Allegro
6
8
5
10
15
20
25
[3]
30



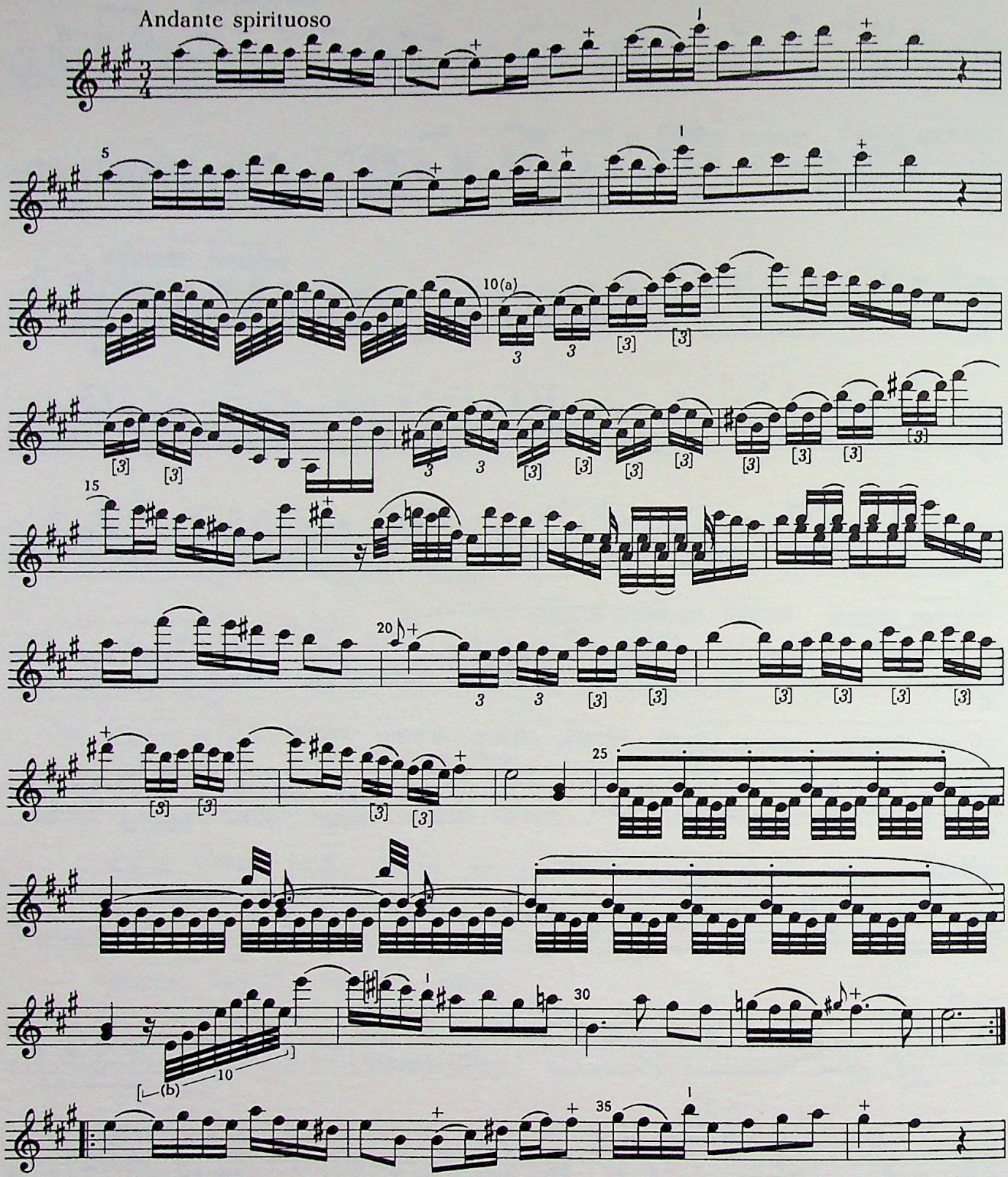
(a) A trill with a gradually increased speed of oscillation seems appropriate here.

(b) 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 in the source


Tambourin. Presto
5
10
15
20
25
30
35
40
45
50
55
p
f
p
f

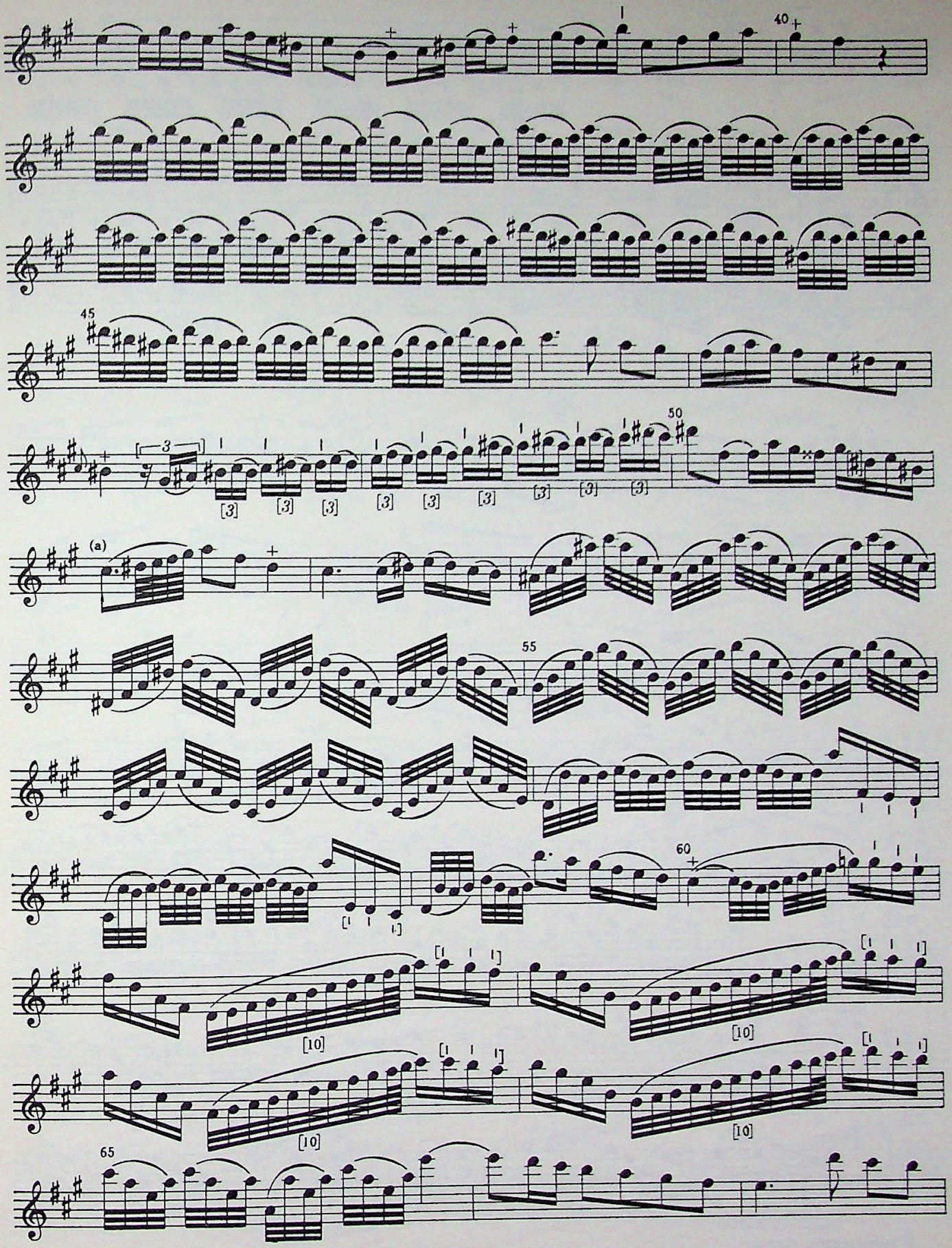

Altra
60
65
70
75
80
85
90
95
100
105
110
115

Sonata IV

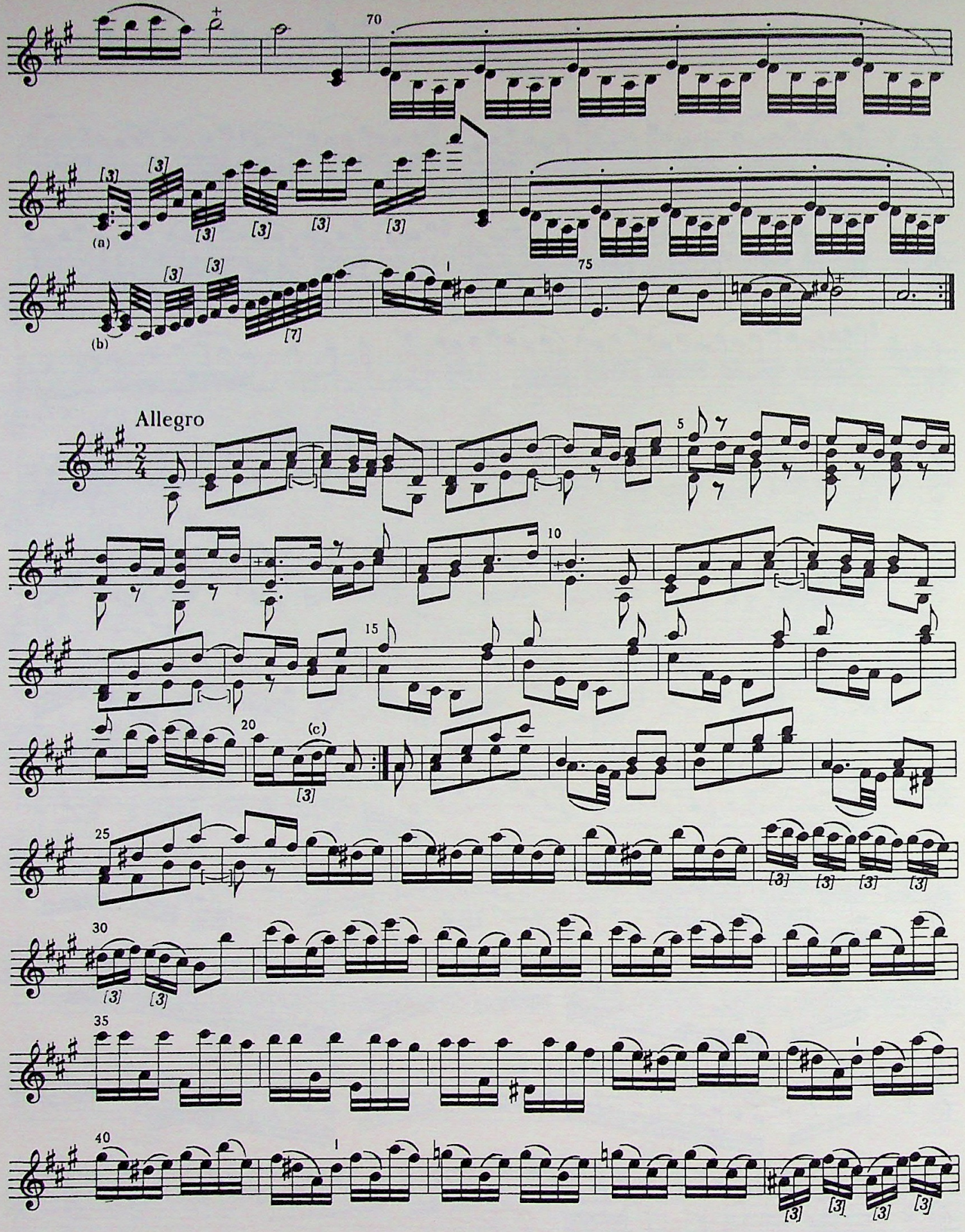


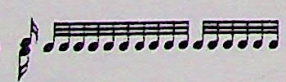
(a) Throughout this movement, Leclair's triplet sixteenths are invariably written as thirty-second notes, with or without a "3"; the editor has substituted ordinary triplet sixteenths for Leclair's usage, adding "3's" where they are lacking in the source.

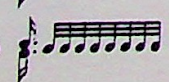
(b) 𝅀 in the source



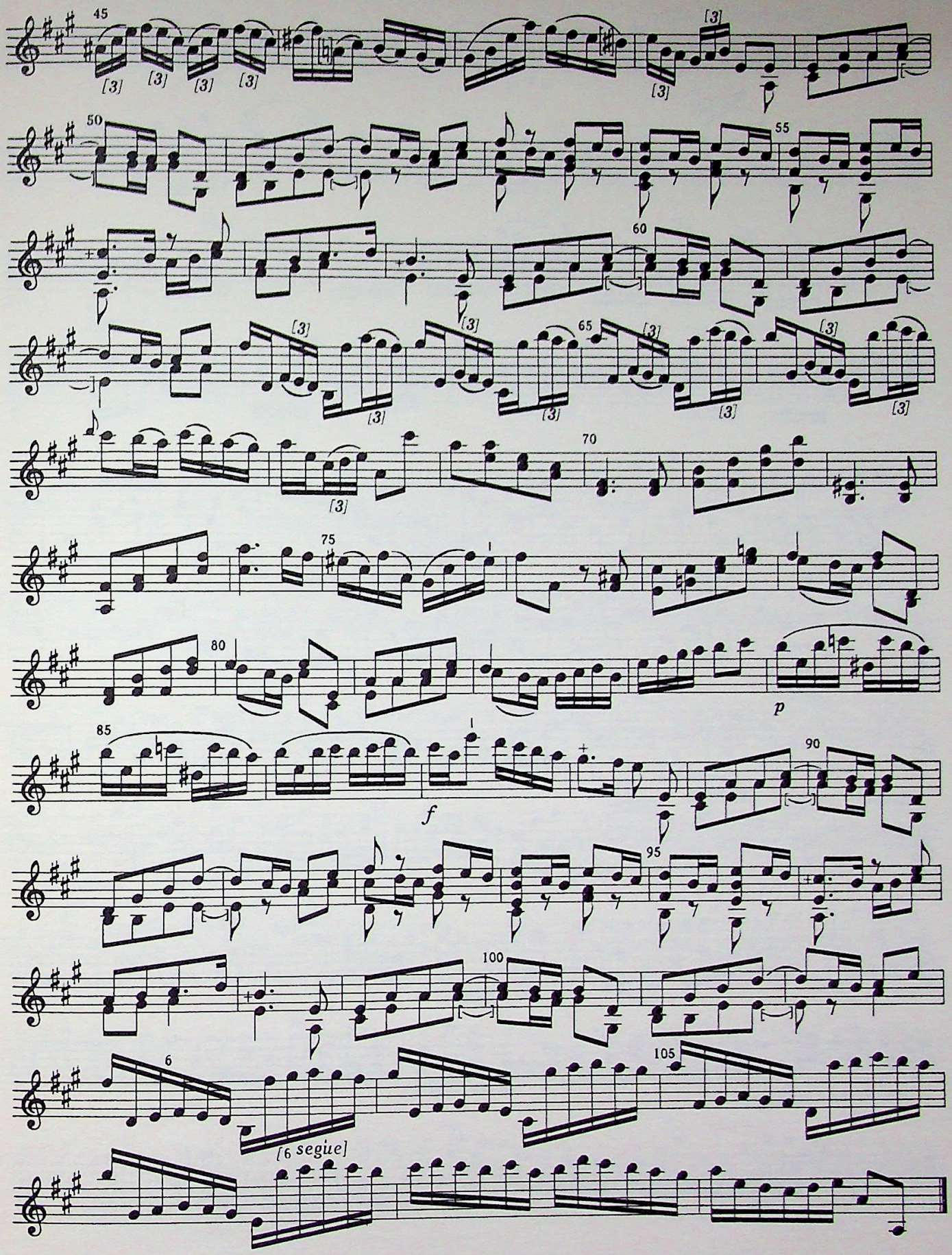
(a) in the source



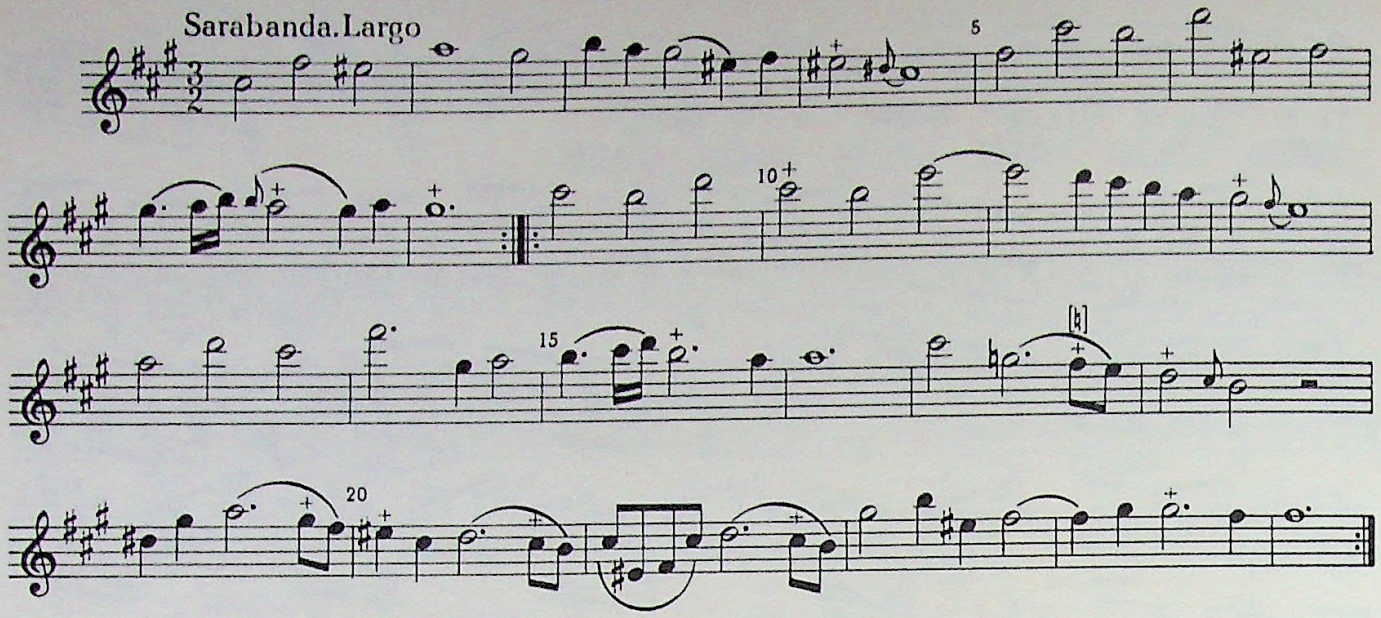
(a)  in the source

(b)  in the source

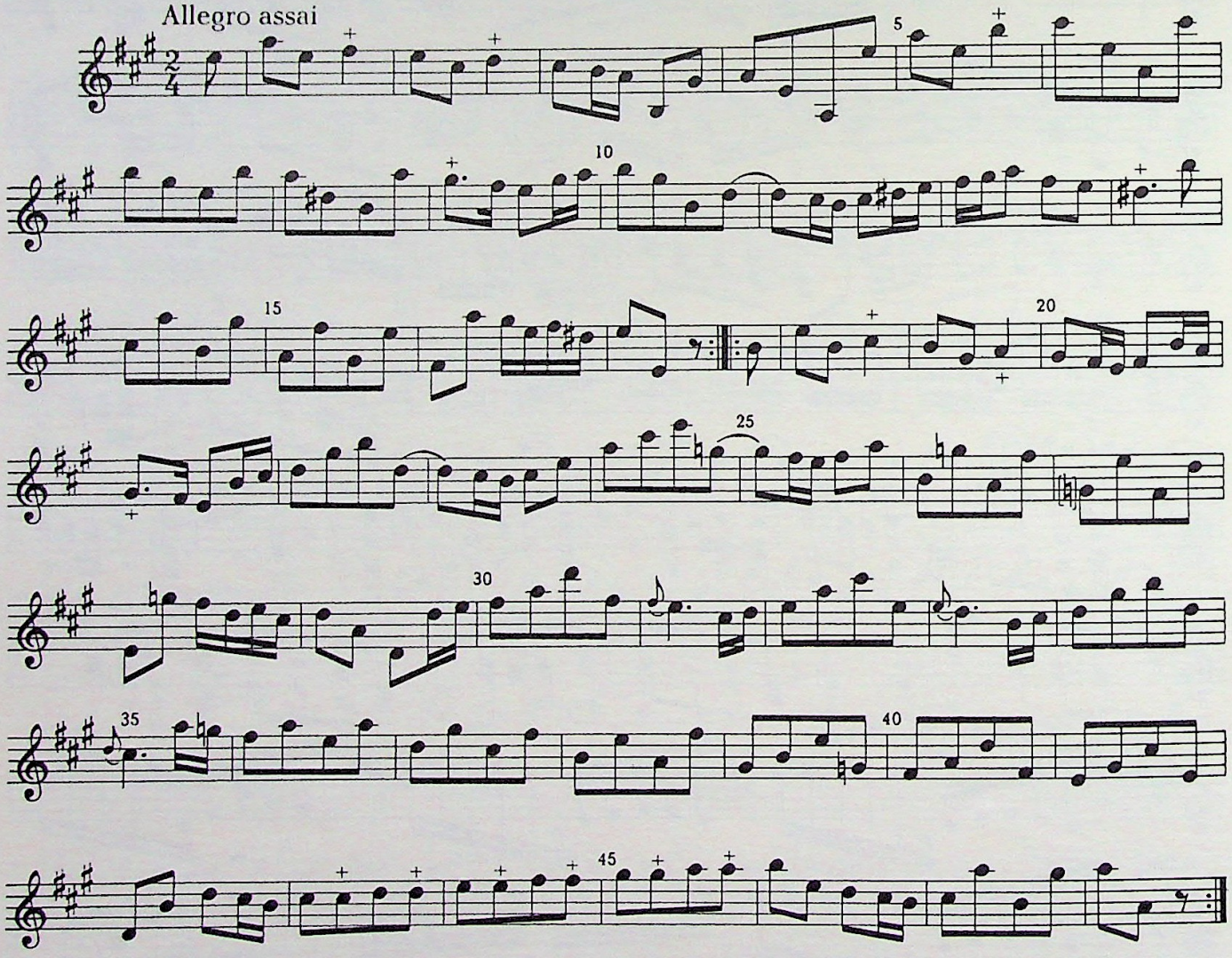
(c) The triplet sixteenths in this movement are nearly always written as thirty-second notes in the source. In this edition, all triplet sixteenths have been written as such, and the triplet designation has been added where necessary.

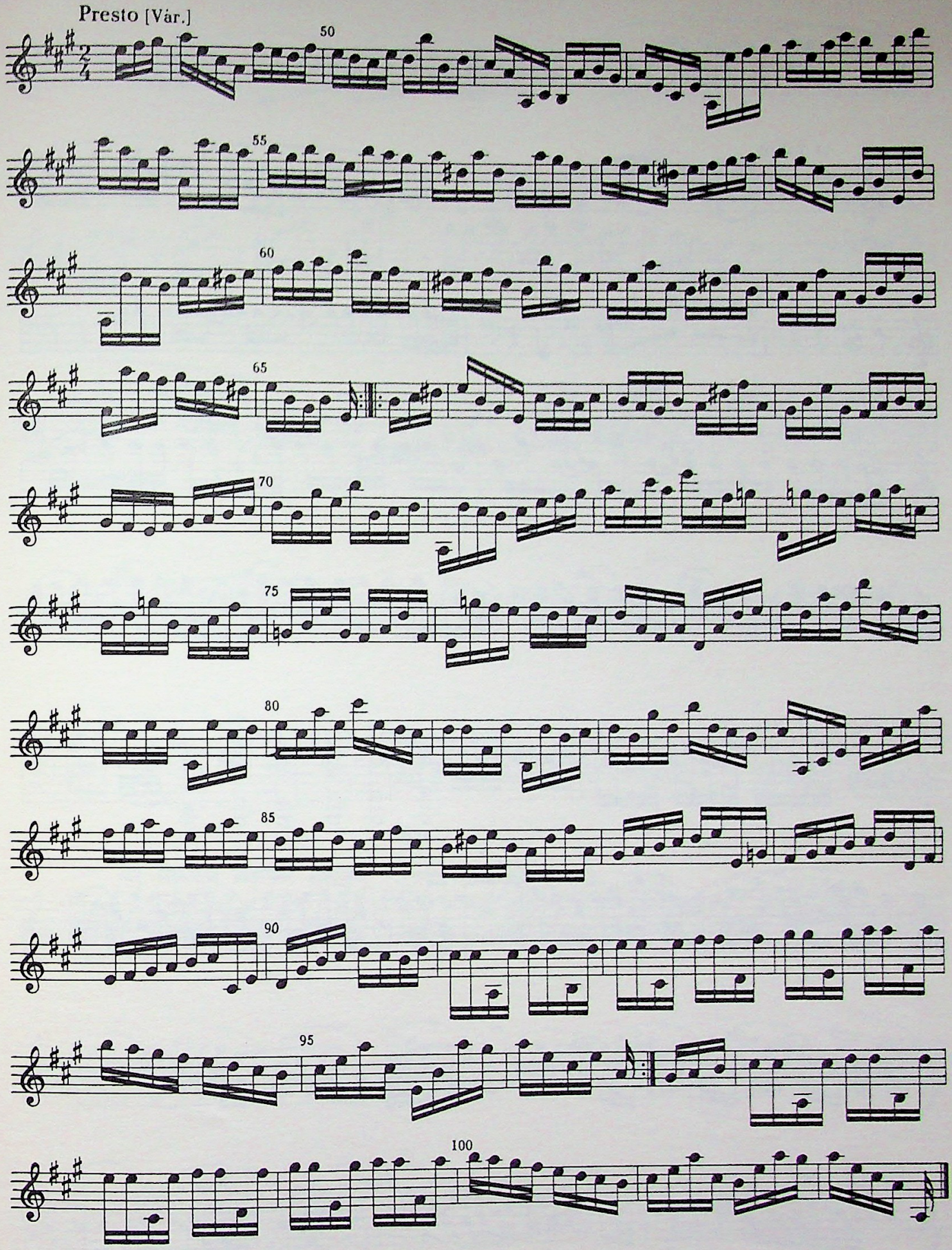

45
50
55
60
65
70
75
80
85
90
95
100
105
[3]
p
f
6
[6 segue]

Sarabanda.Largo

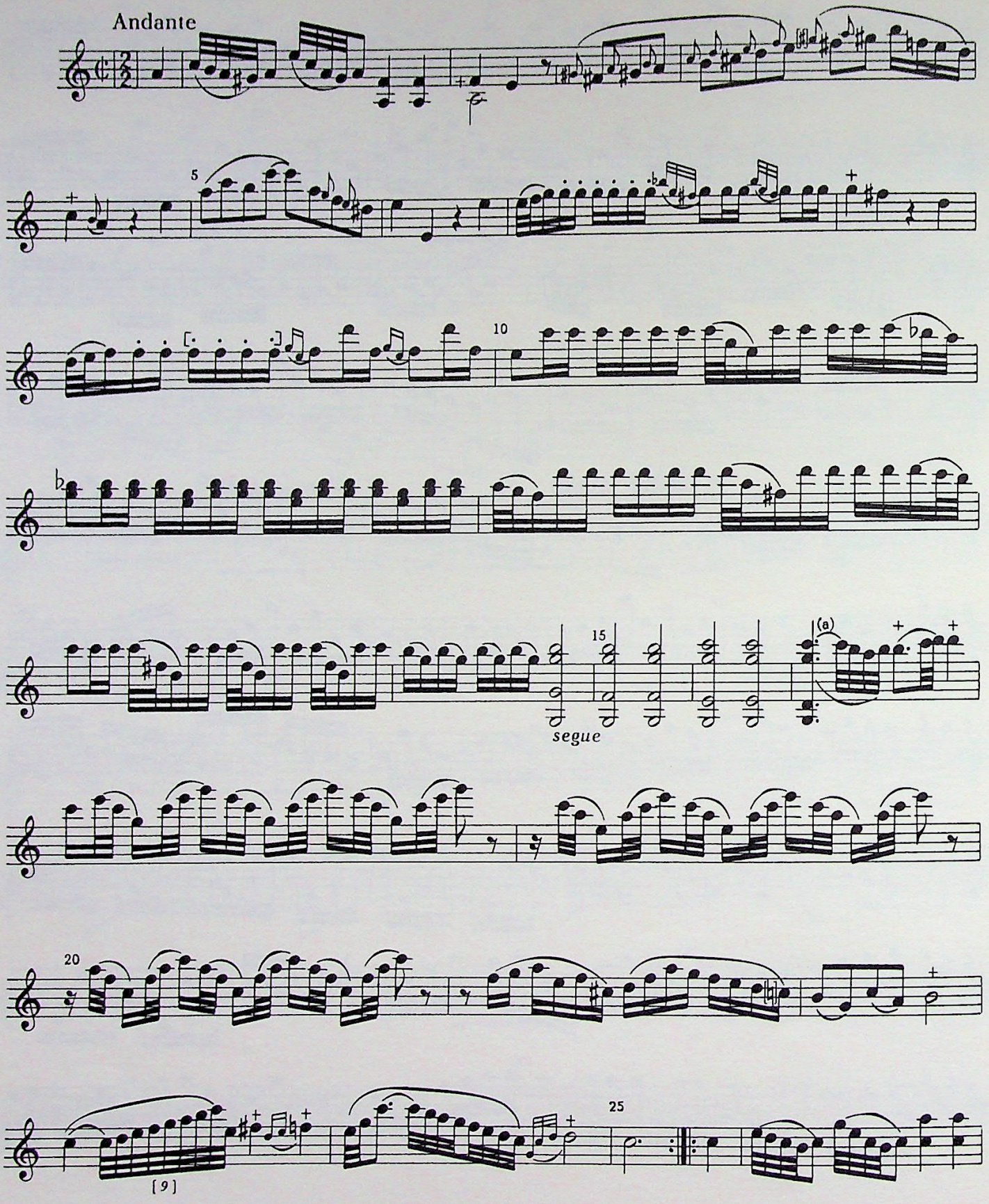


Allegro assai

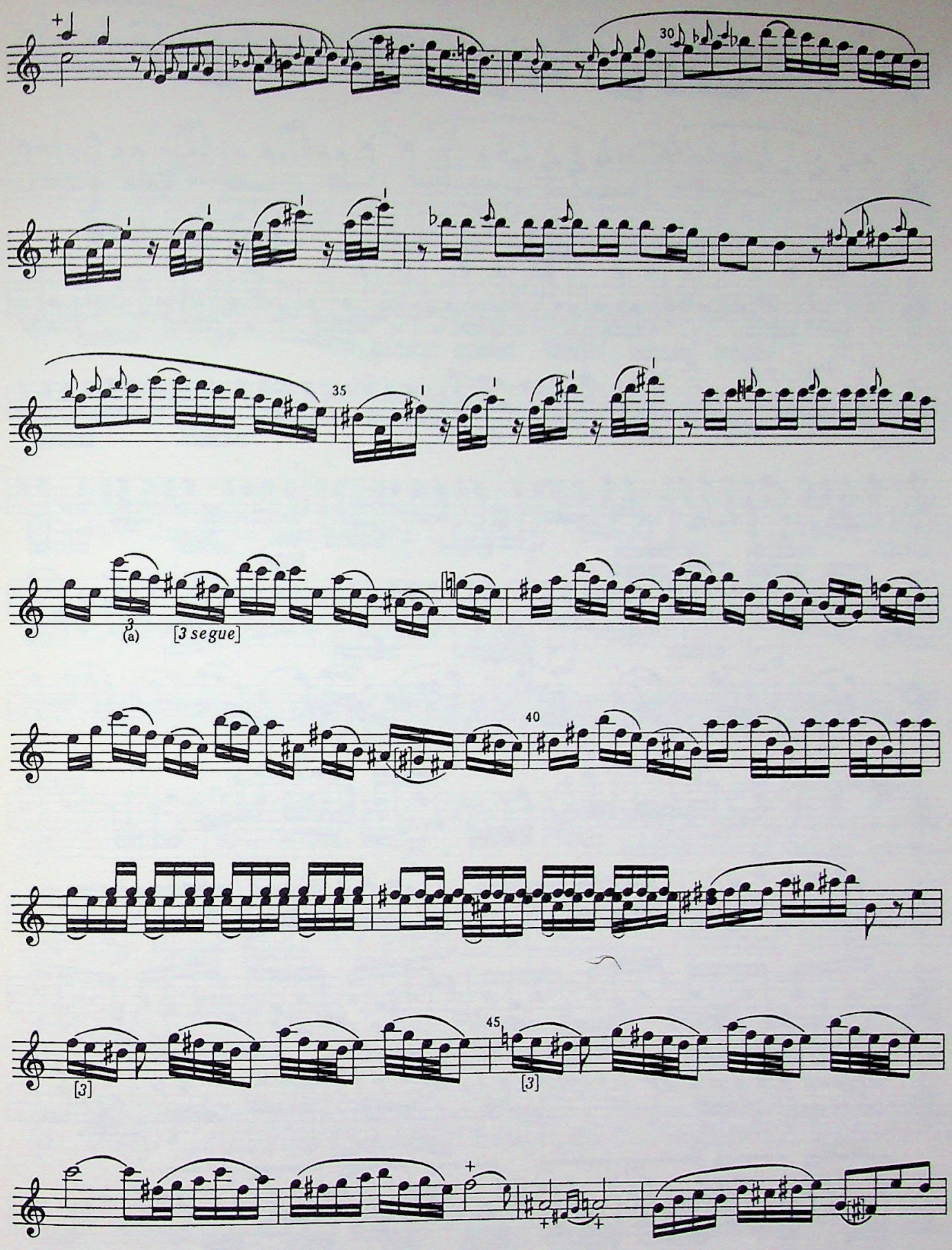



Presto [Vár.]
50
55
60
65
70
75
80
85
90
95
100

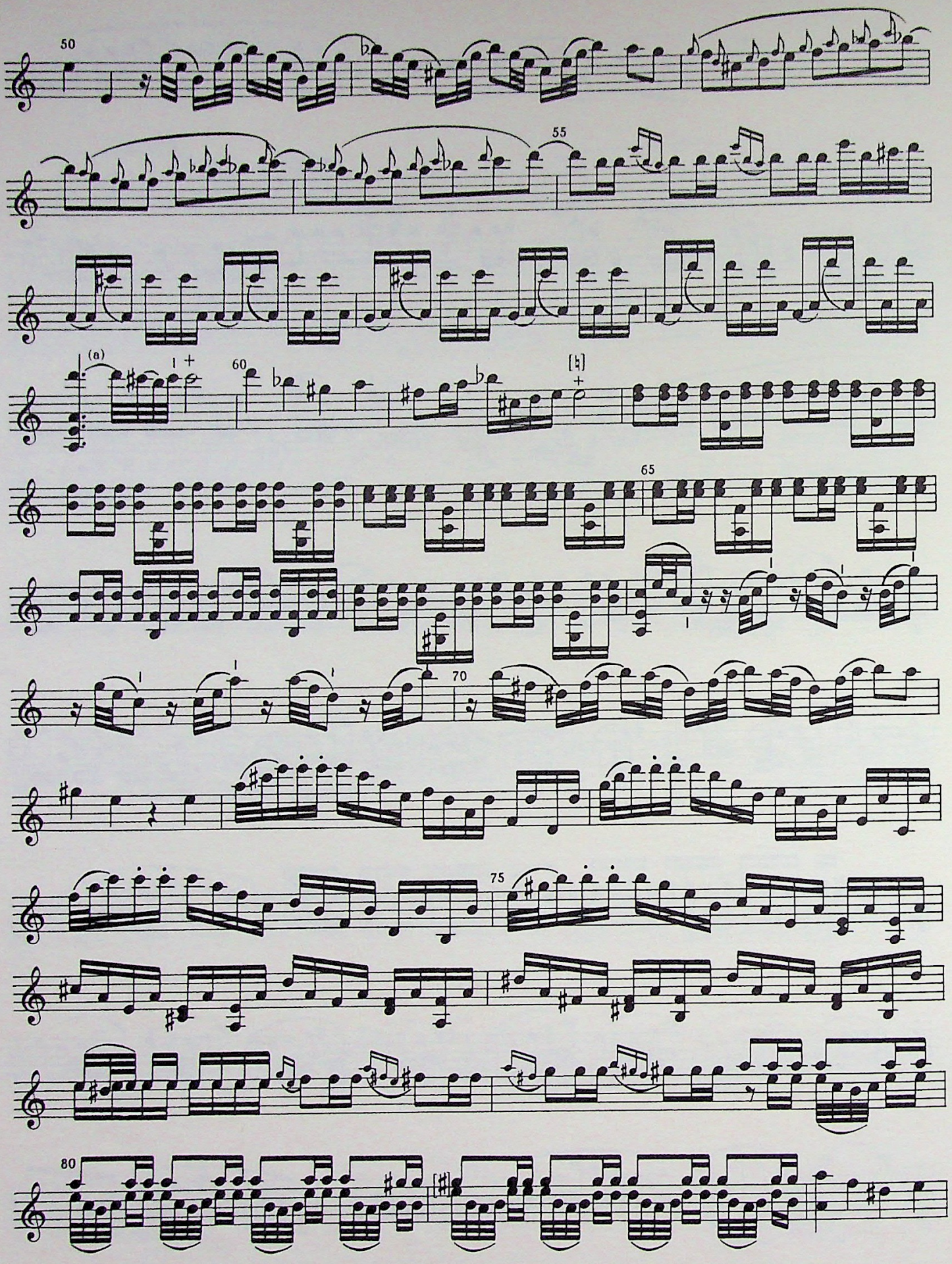
Sonata V



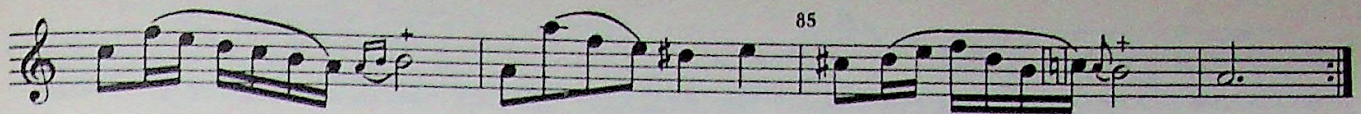
(a) in the source



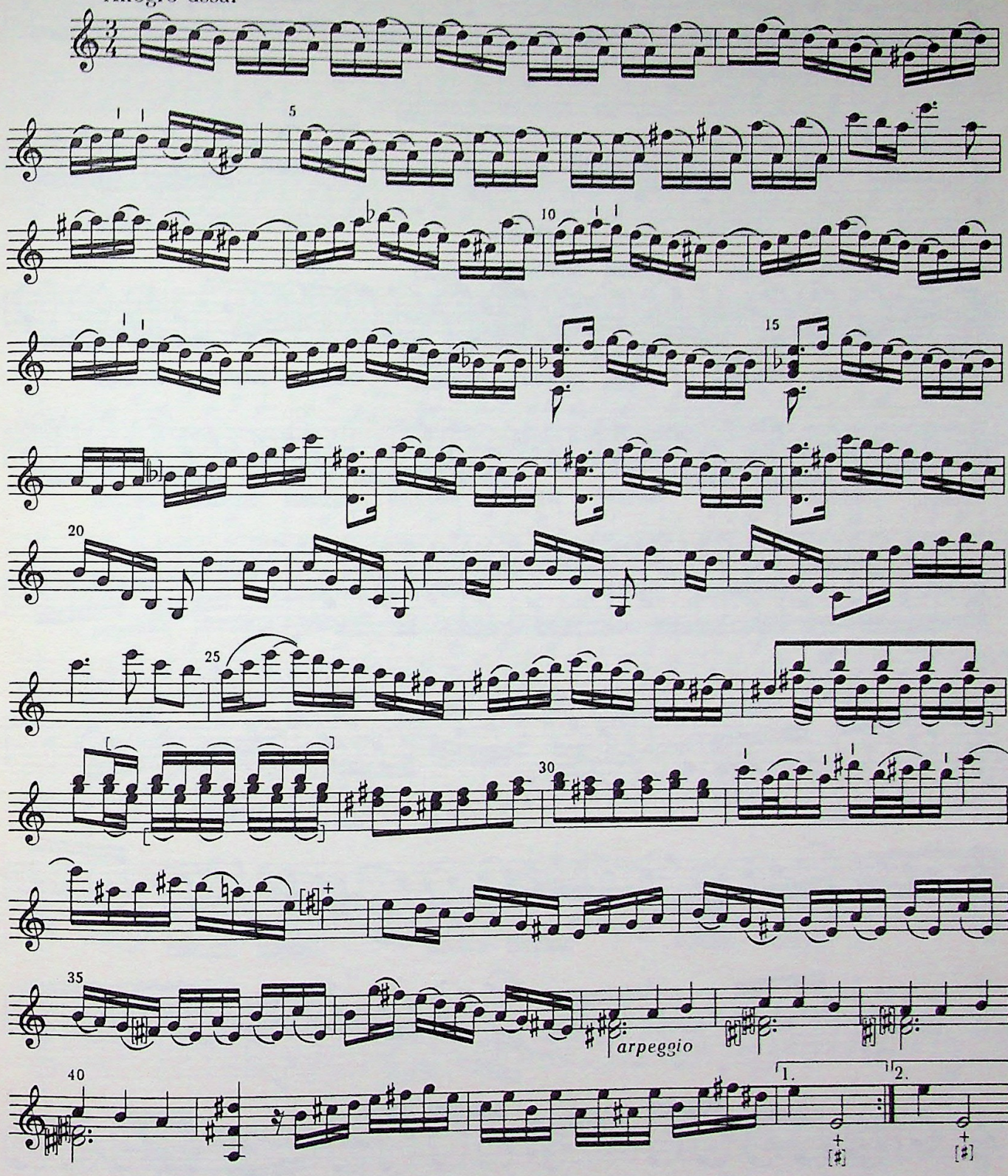
(a) The triplet sixteenths in this movement are thirty-second notes in the source.

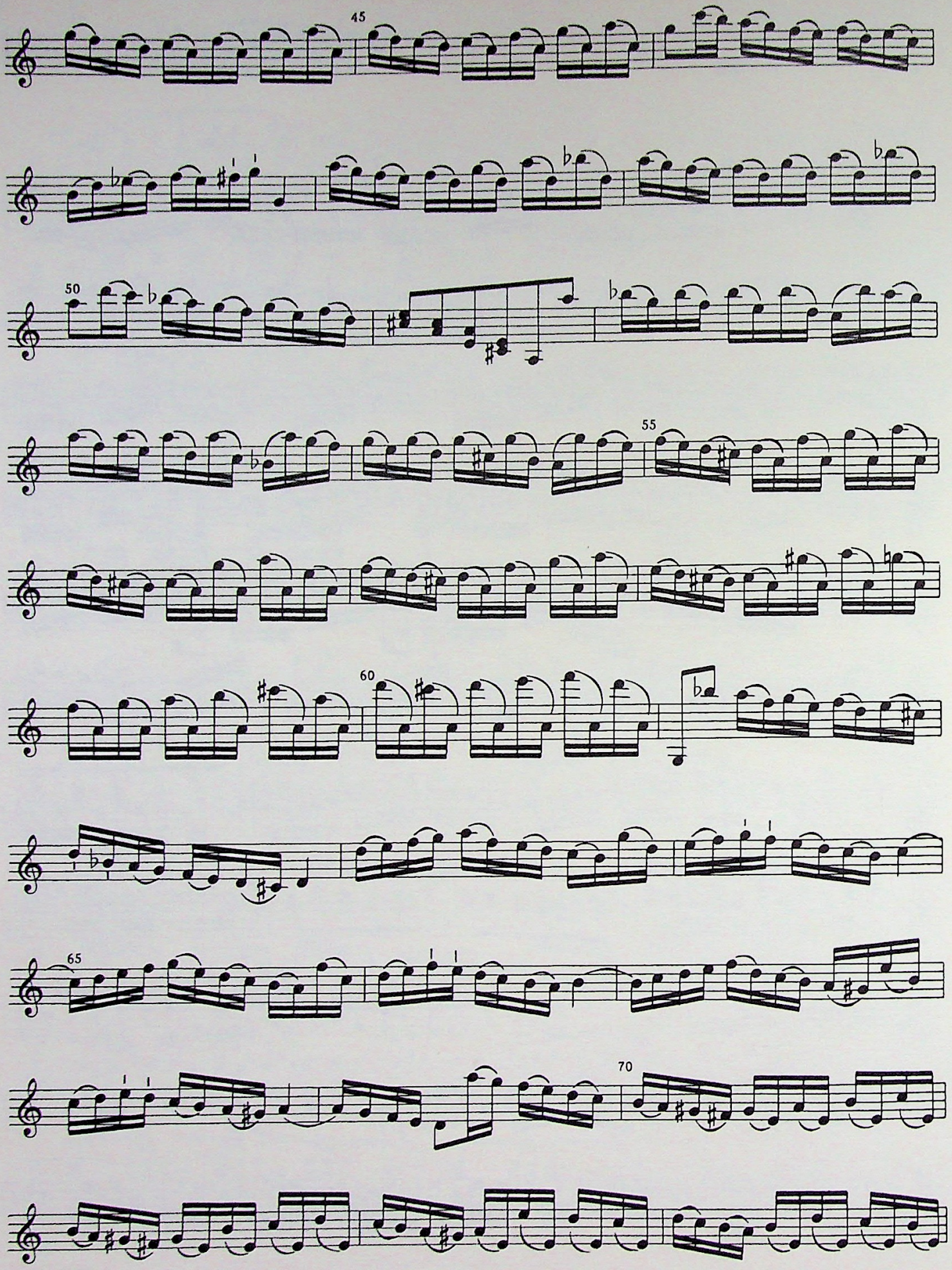


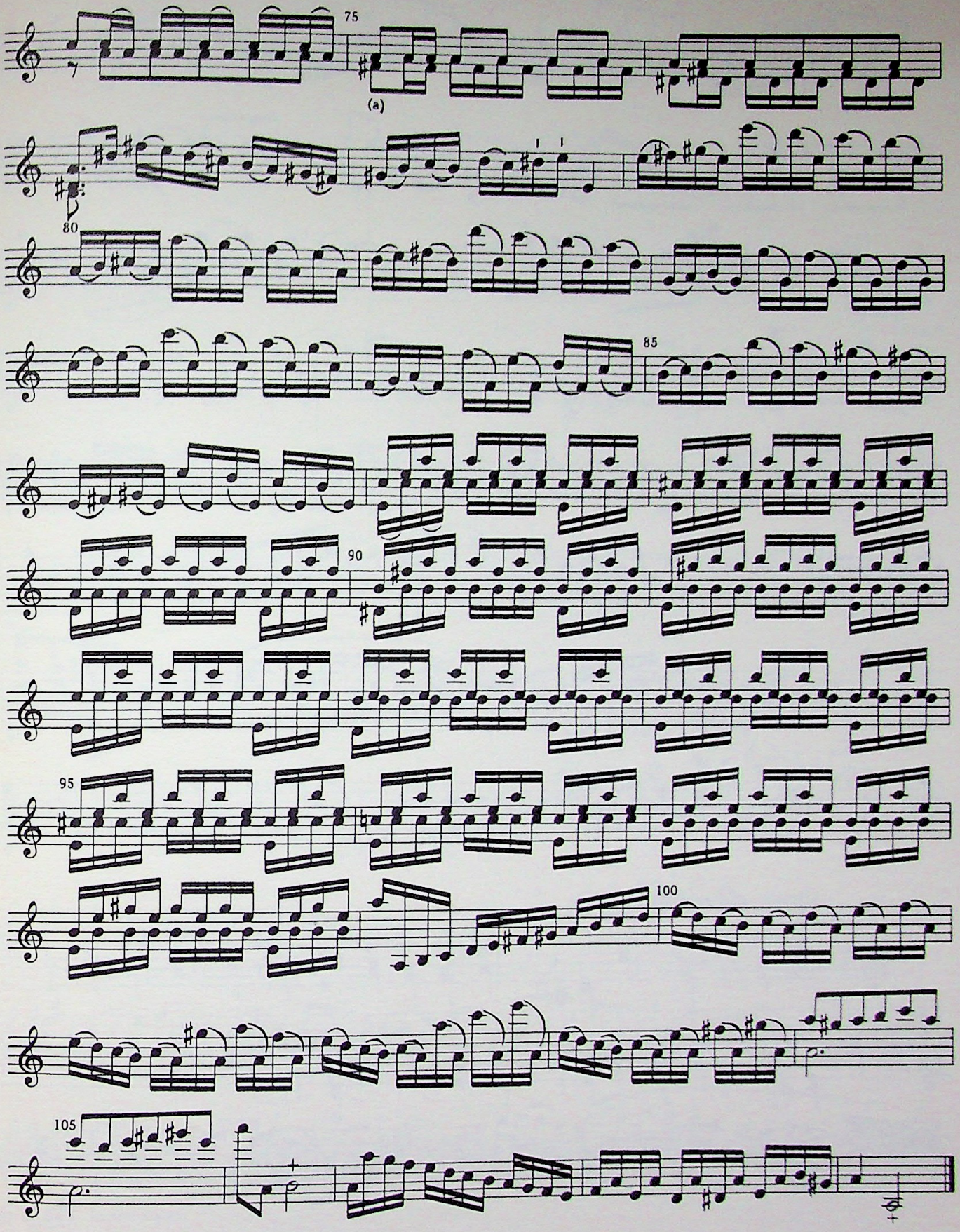
(a) ♩. 𝅘𝅥𝅯𝅘𝅥𝅯 in the source

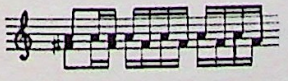


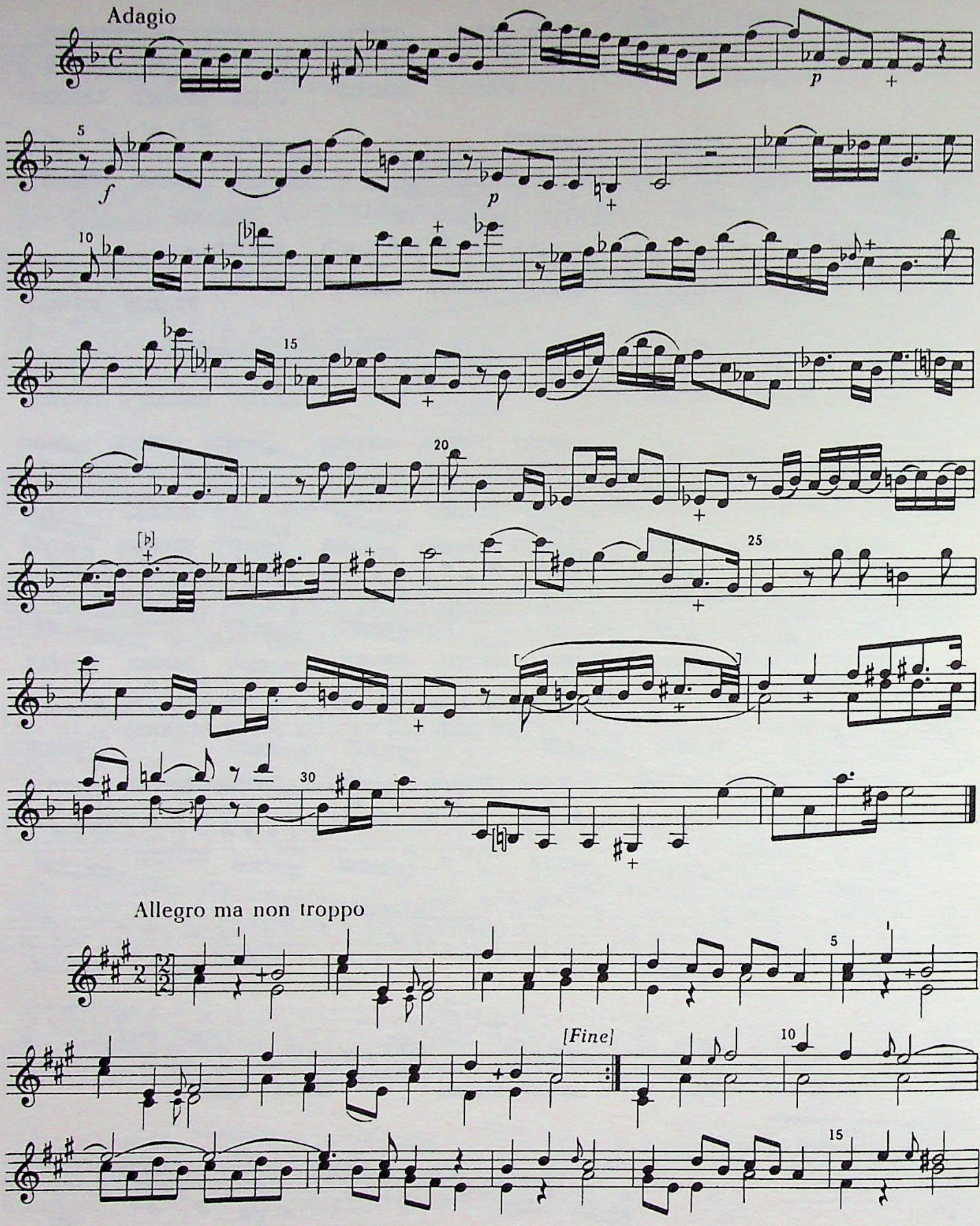
Allegro assai

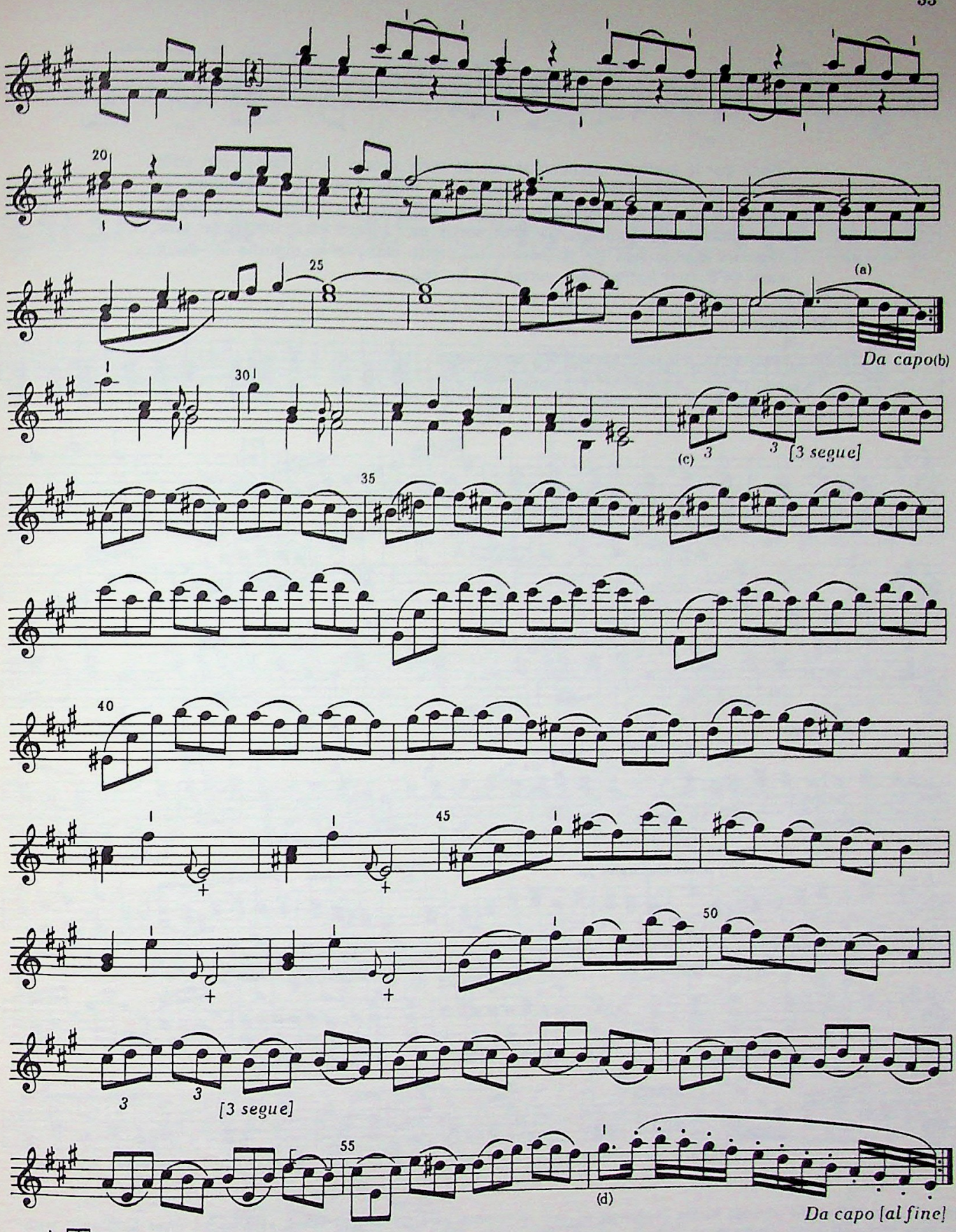



45
50
55
60
65
70



(a)  in the source

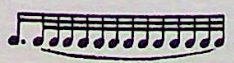

Adagio
Allegro ma non troppo
[Fine]



(a)  in the source

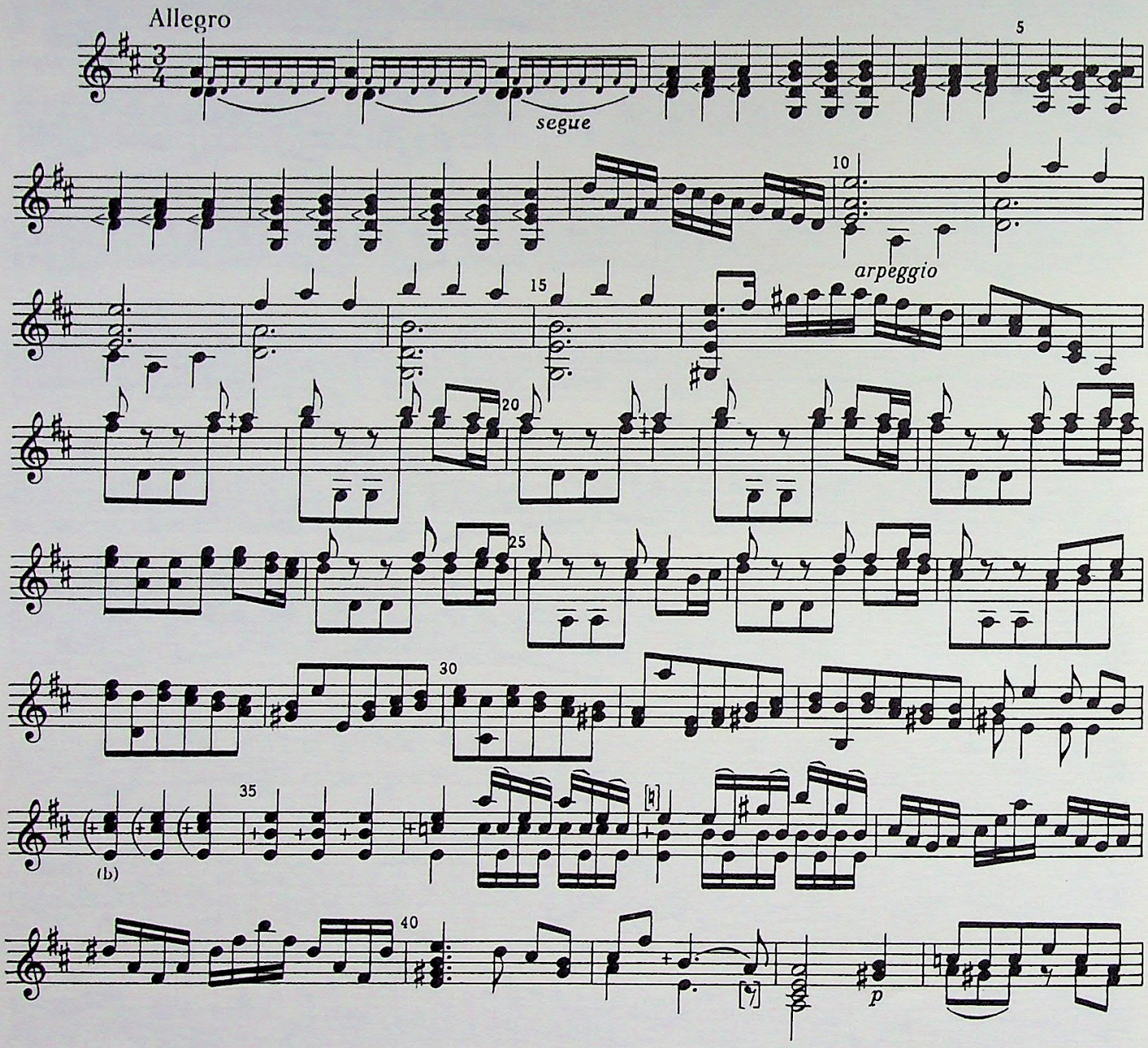
(b) The opening section should recur periodically to produce a rondo structure, A B A C A.

(c) The triplet eighth notes in measures 33-42 and 51-55 are sixteenth notes in the source.

(d)  in the source

Sonata VI

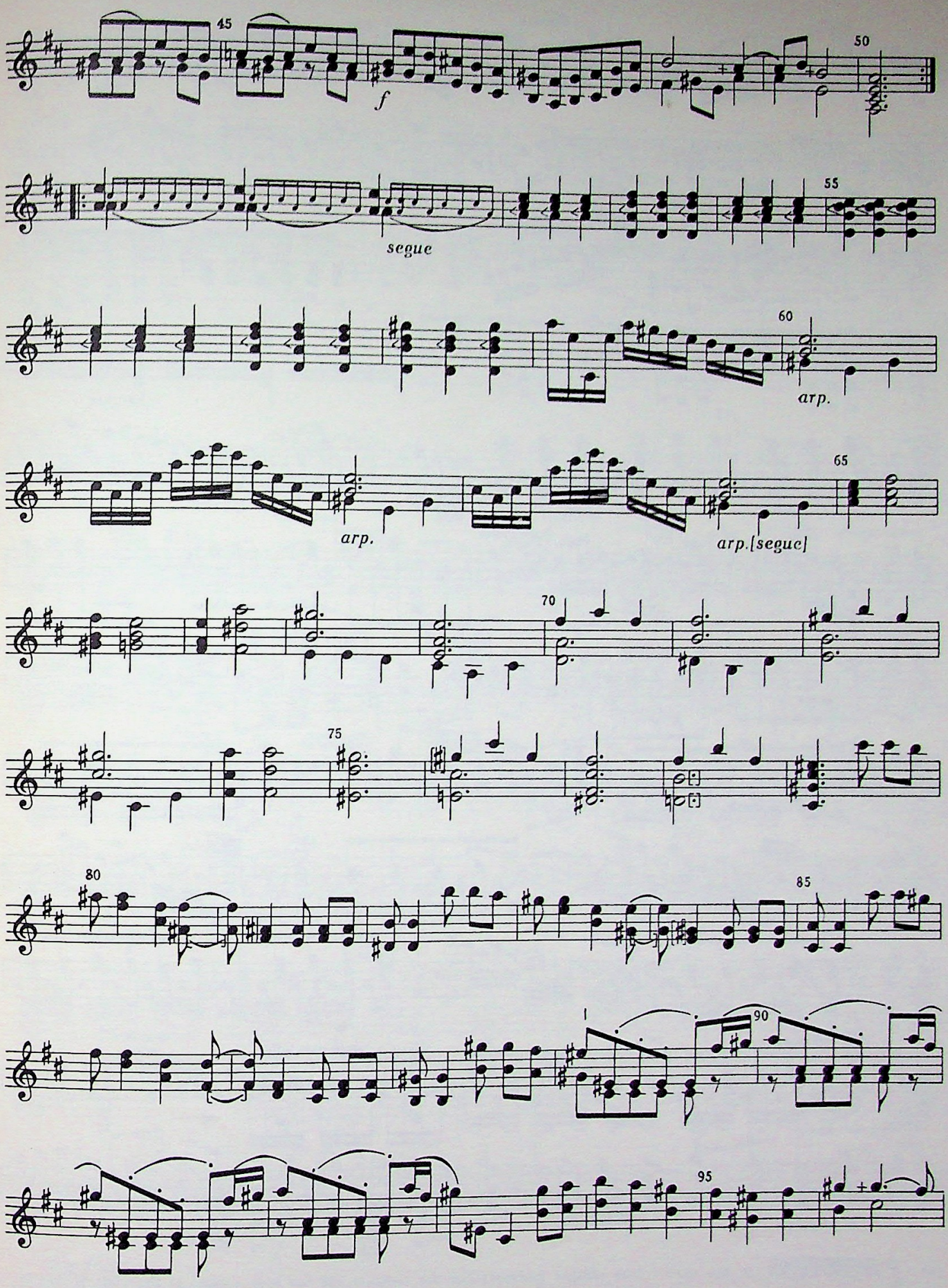
Pour que le trait du commencement de cette sonate face [fasse] son effêt il faut a chaque accord faire entendre la notte d'enhaut la premiere, et tenir les trois cordes sous l'archet; les petites nottes indiquent un espece de tremblement continuel qui doit sortir de l'accord et se battre le plus viste et le plus fort qui se poura. La petite marque < signifie les deux sons qu'il faut battre l'un contre l'autre.(a)

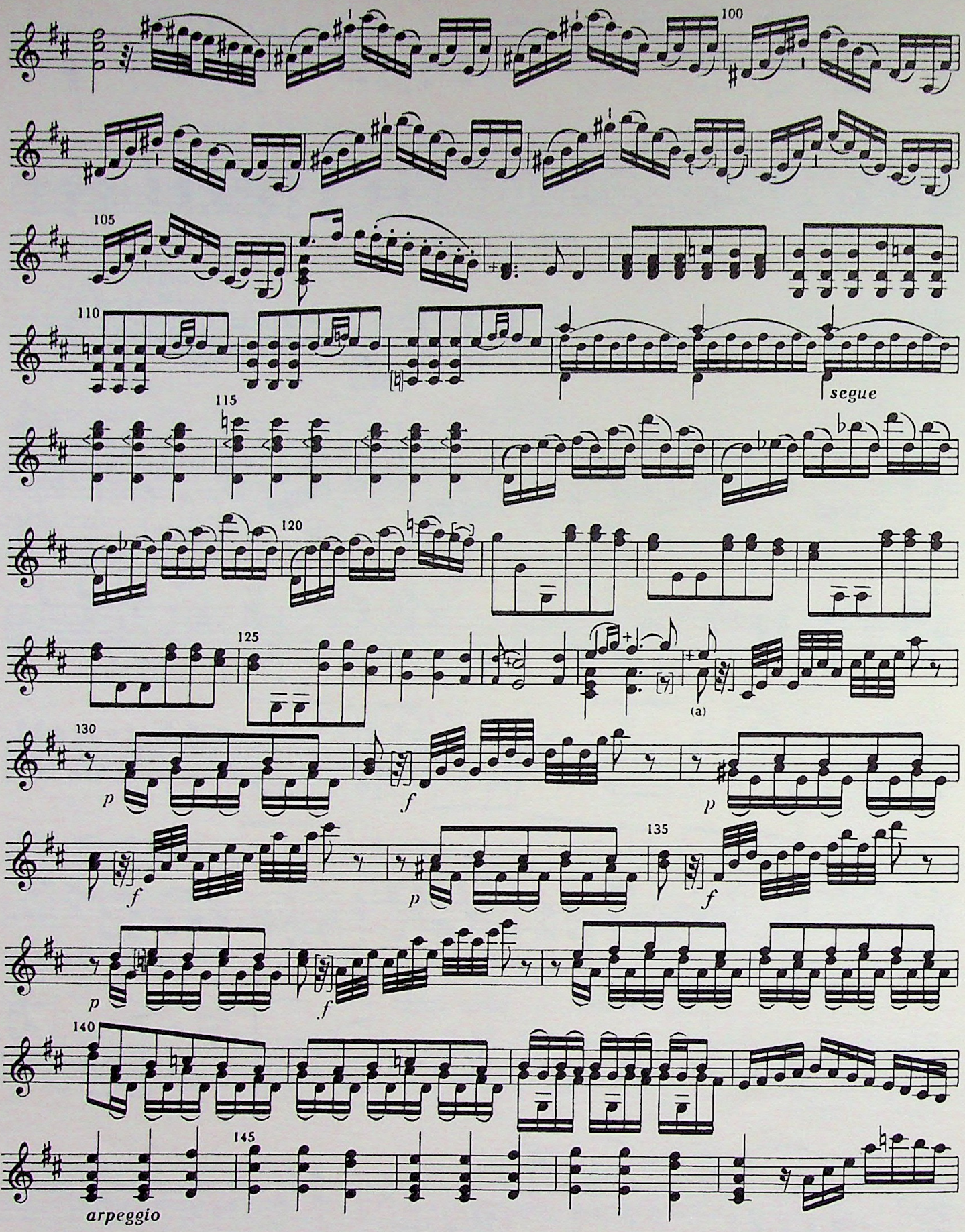


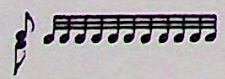
(a) "In order that the passage at the beginning of this movement have its desired effect, each chord must be played with the top note first, and the three strings held simultaneously; the small notes indicate a sort of continuous *tremblement* which must project from each chord and should be played as quickly and as loudly as possible. The small mark < indicates the two notes which must be alternated with one another."

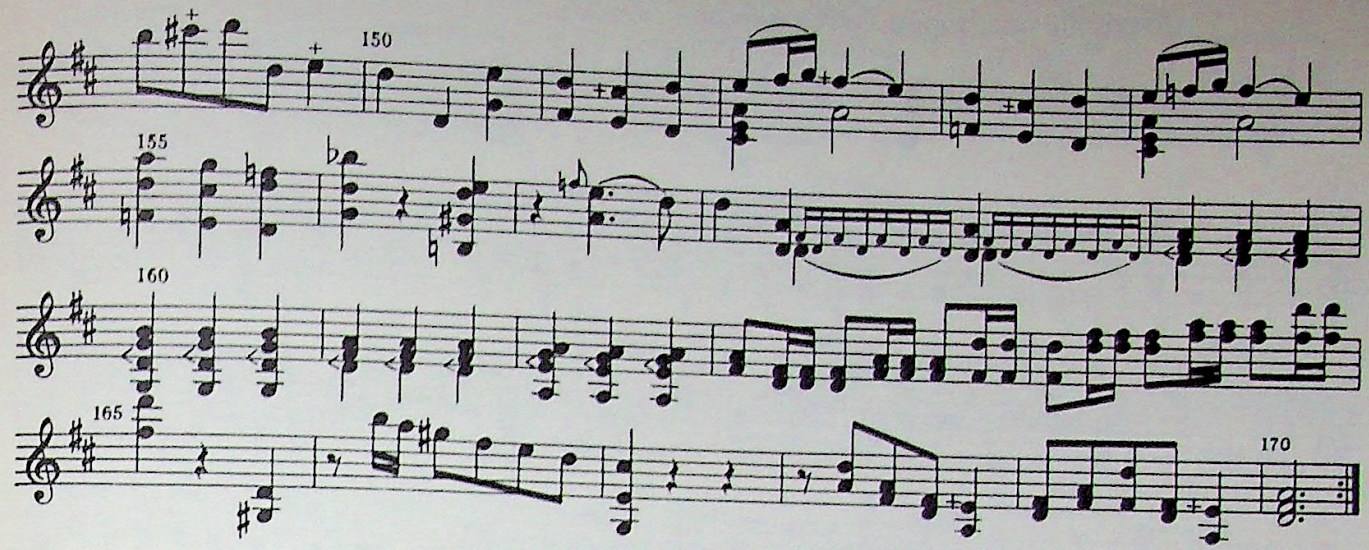
These instructions are particularly difficult to observe when one is using a modern violin and a modern bow; nevertheless, if the violinist bows over the fingerboard, the three strings can be held with relative ease.

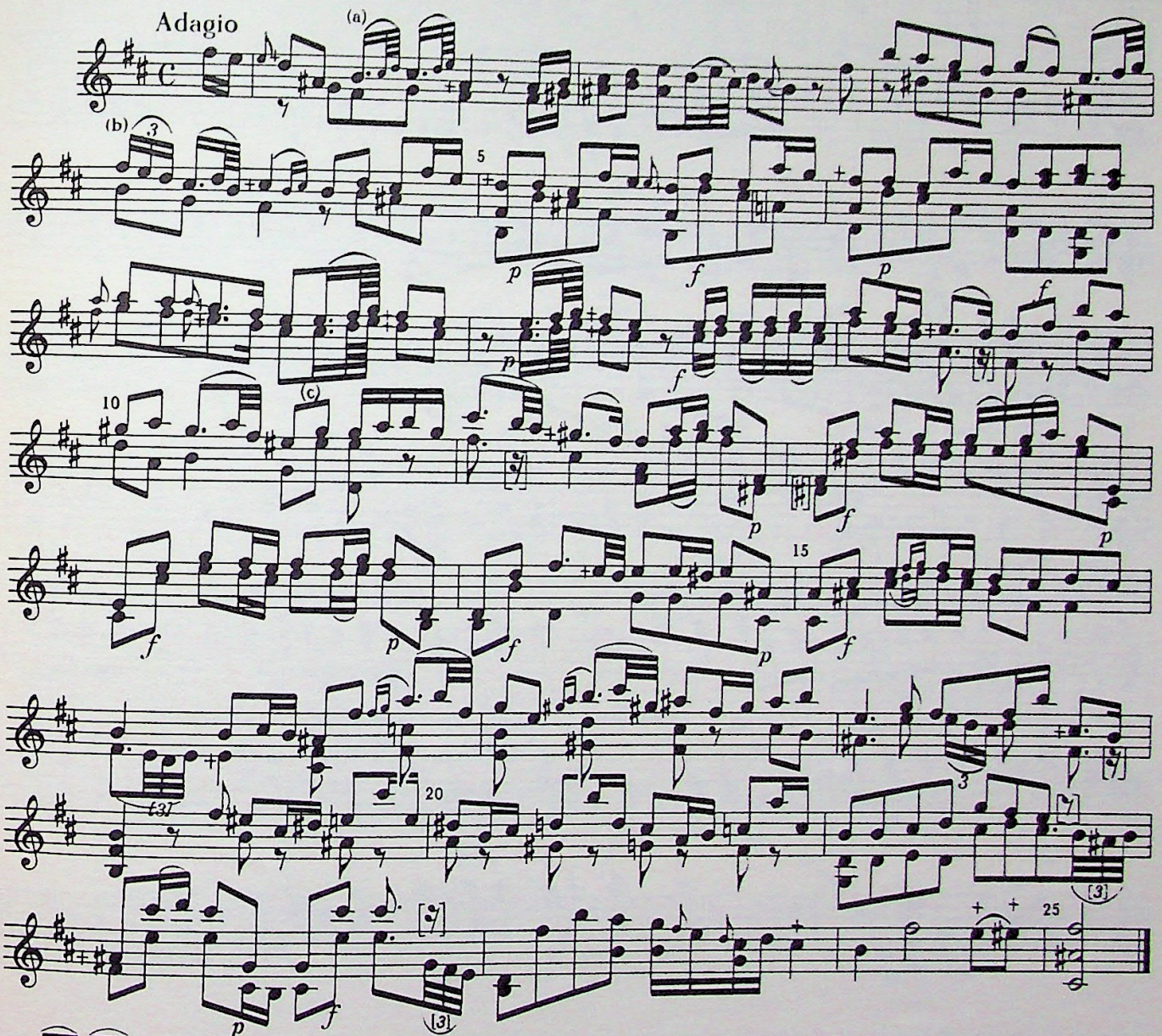
(b) The curved bracket in measure 34 occurs in no other sonata of Leclair's. It probably suggests a kind of arpeggio, despite the small cross on the middle note of each group. Although the mark appears only in measure 34, it is doubtless intended to apply as well to measure 35 and the first beat of measure 36.

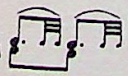

45
f
50
segue
55
60
arp.
65
arp.
arp.[segue]
70
75
80
85
90
95

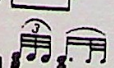


(a)  in the source. The editor's interpretation for measure 129 has been applied to the same rhythmic group in measures 131, 133, 135, and 137.



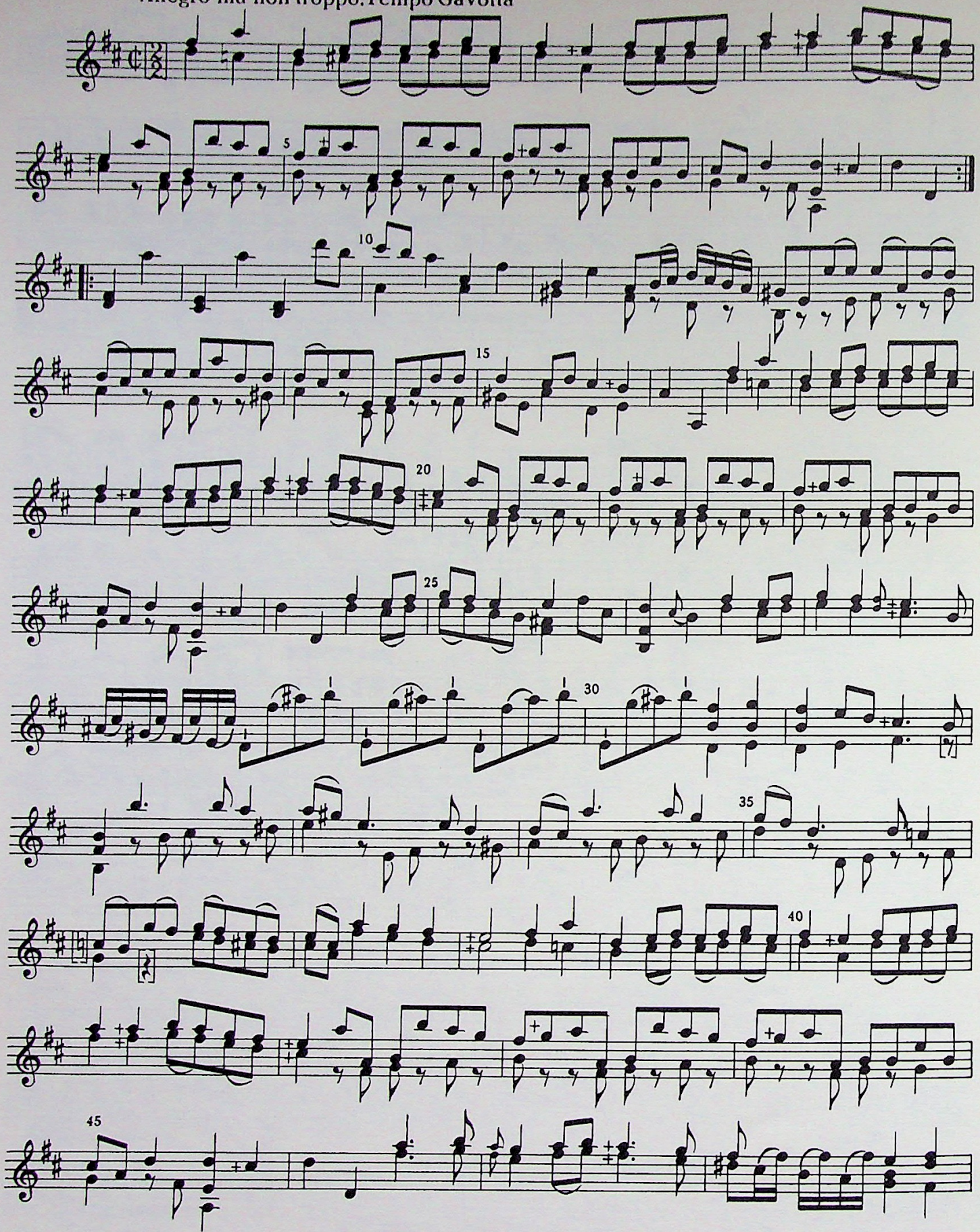


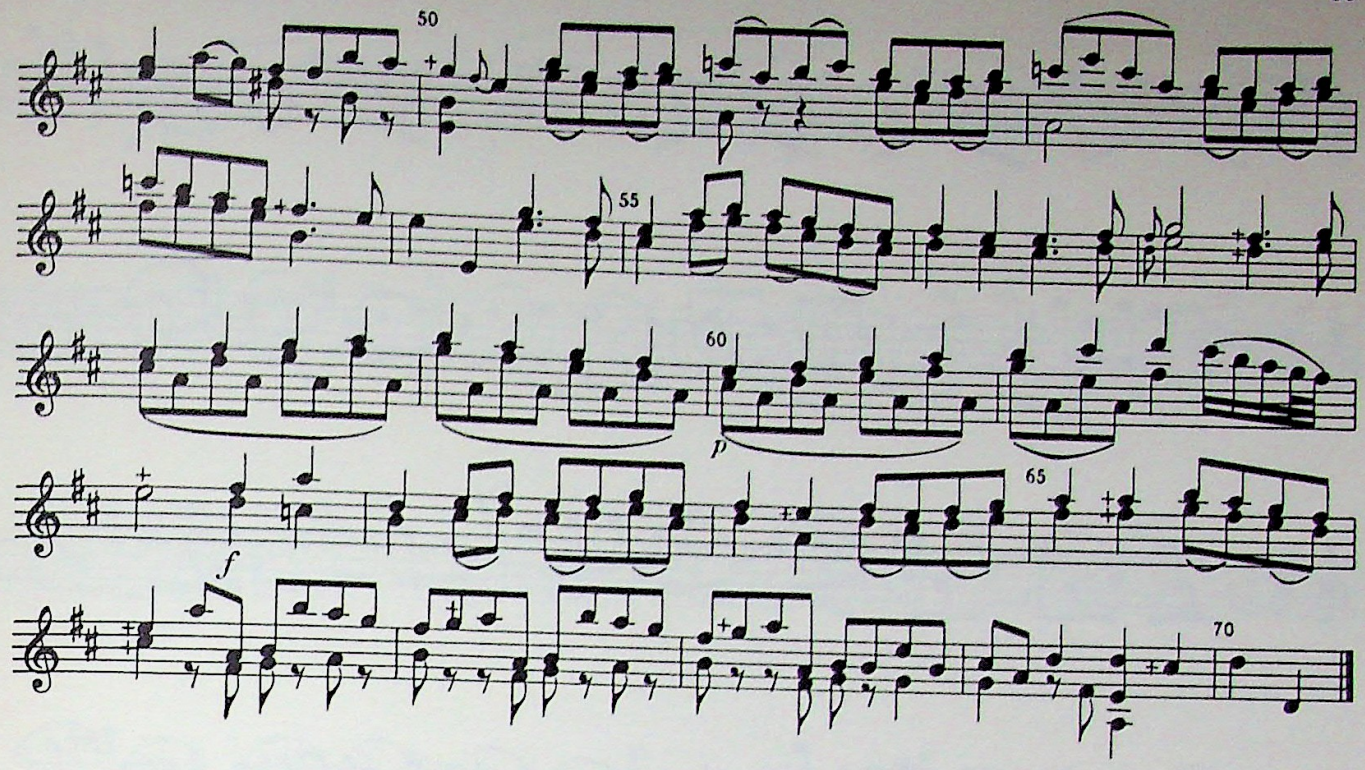
(a)  in the source

(b)  in the source

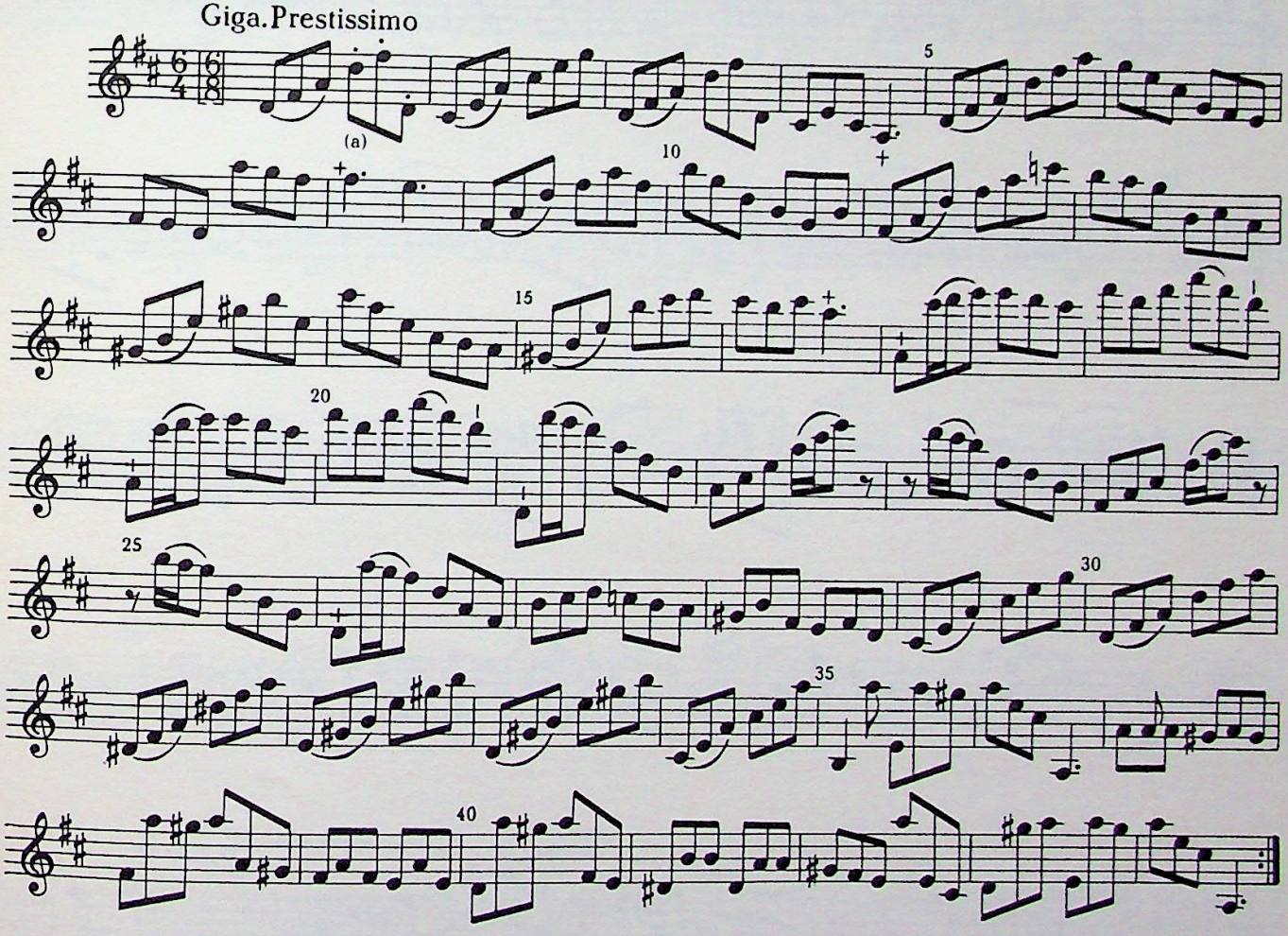
(c) The source's  has been changed to  at each of its frequent appearances in this movement.

Allegro ma non troppo.Tempo Gavotta

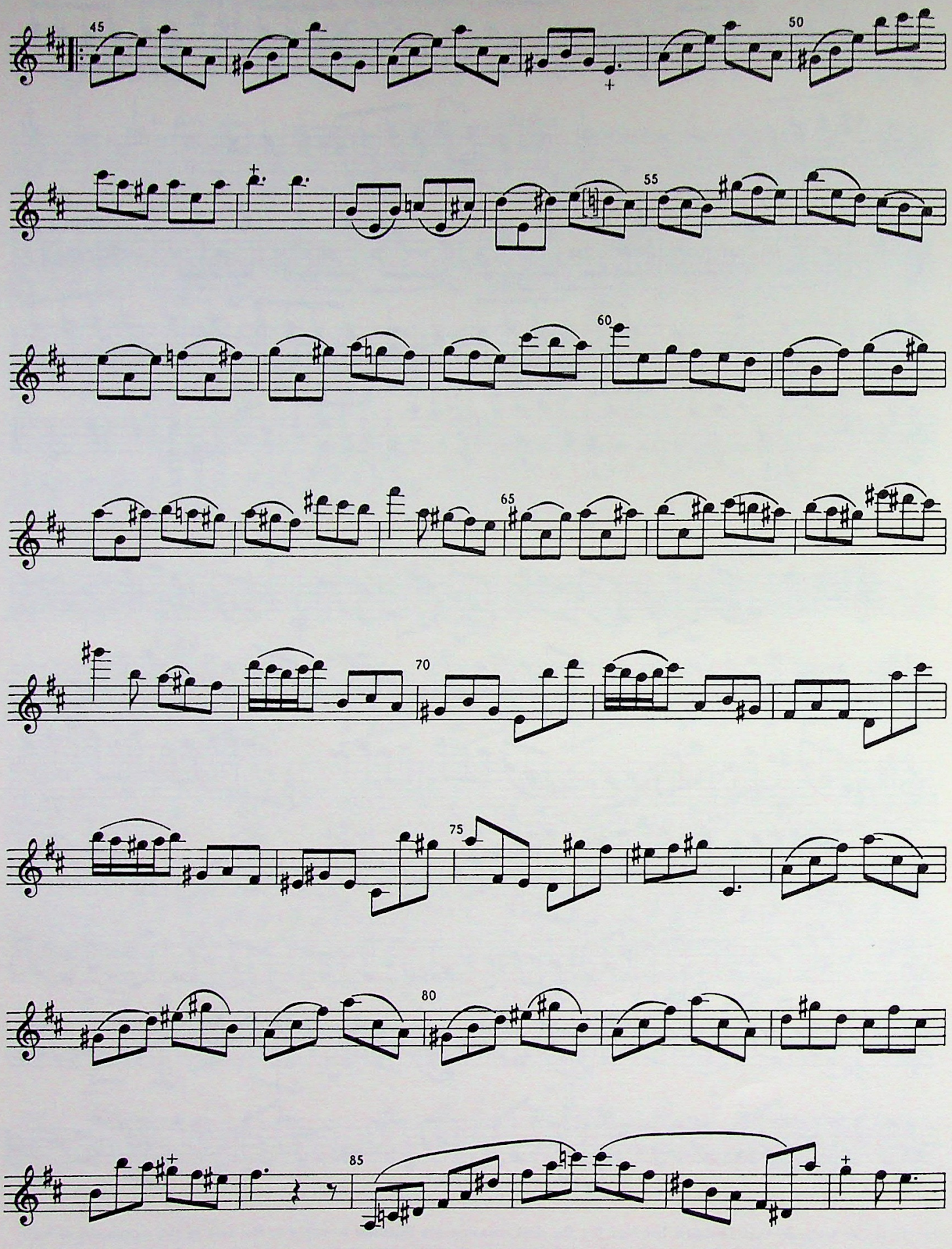


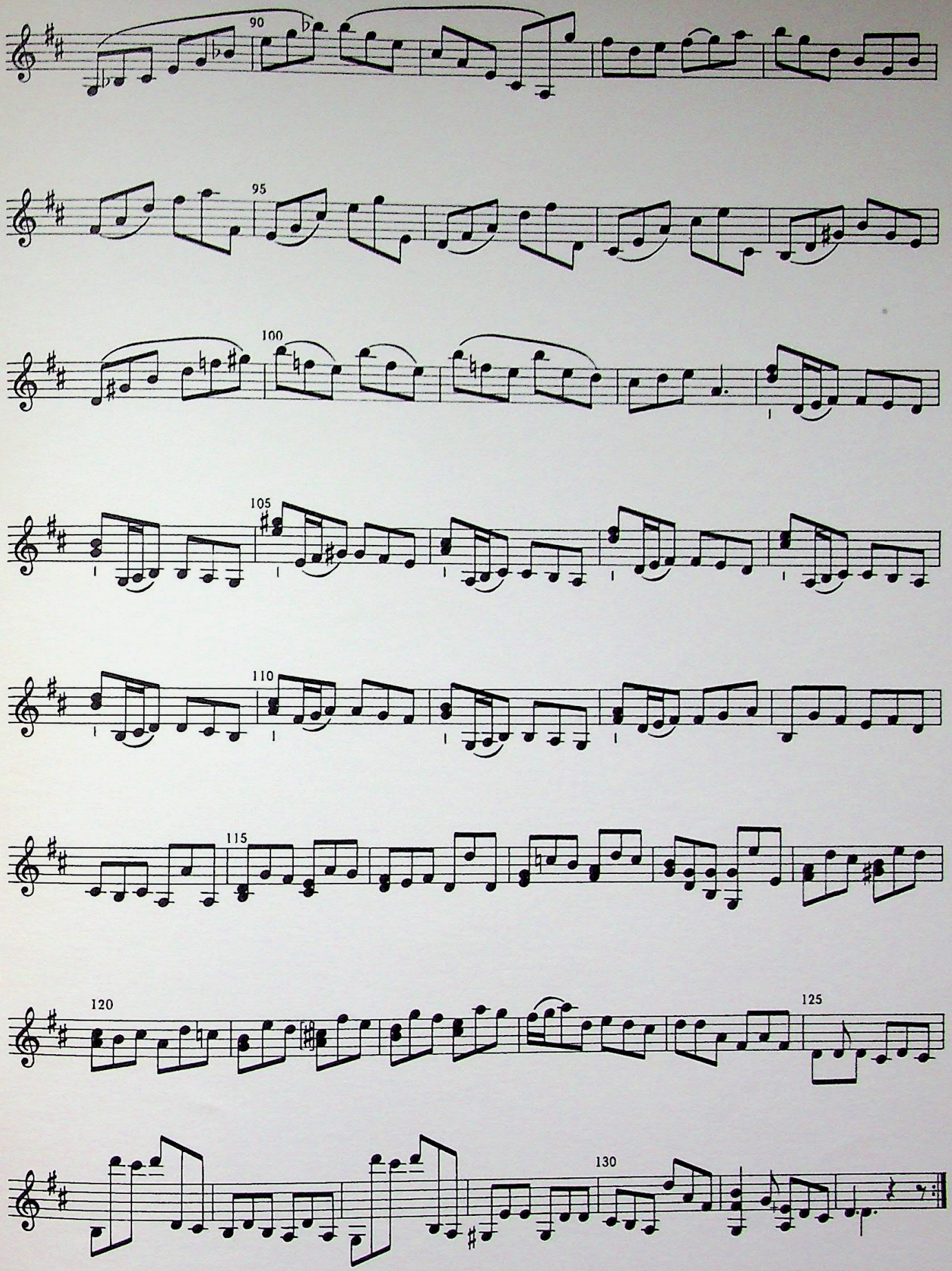


Giga. Prestissimo



(a) It seems probable that Leclair's bowings for the first measure are intended to apply to the rest of the movement as well; thus, all eighth notes that are not slurred may be assumed to carry staccato dots.


45
50
55
60
65
70
75
80
85


90
95
100
105
110
115
120
125
130

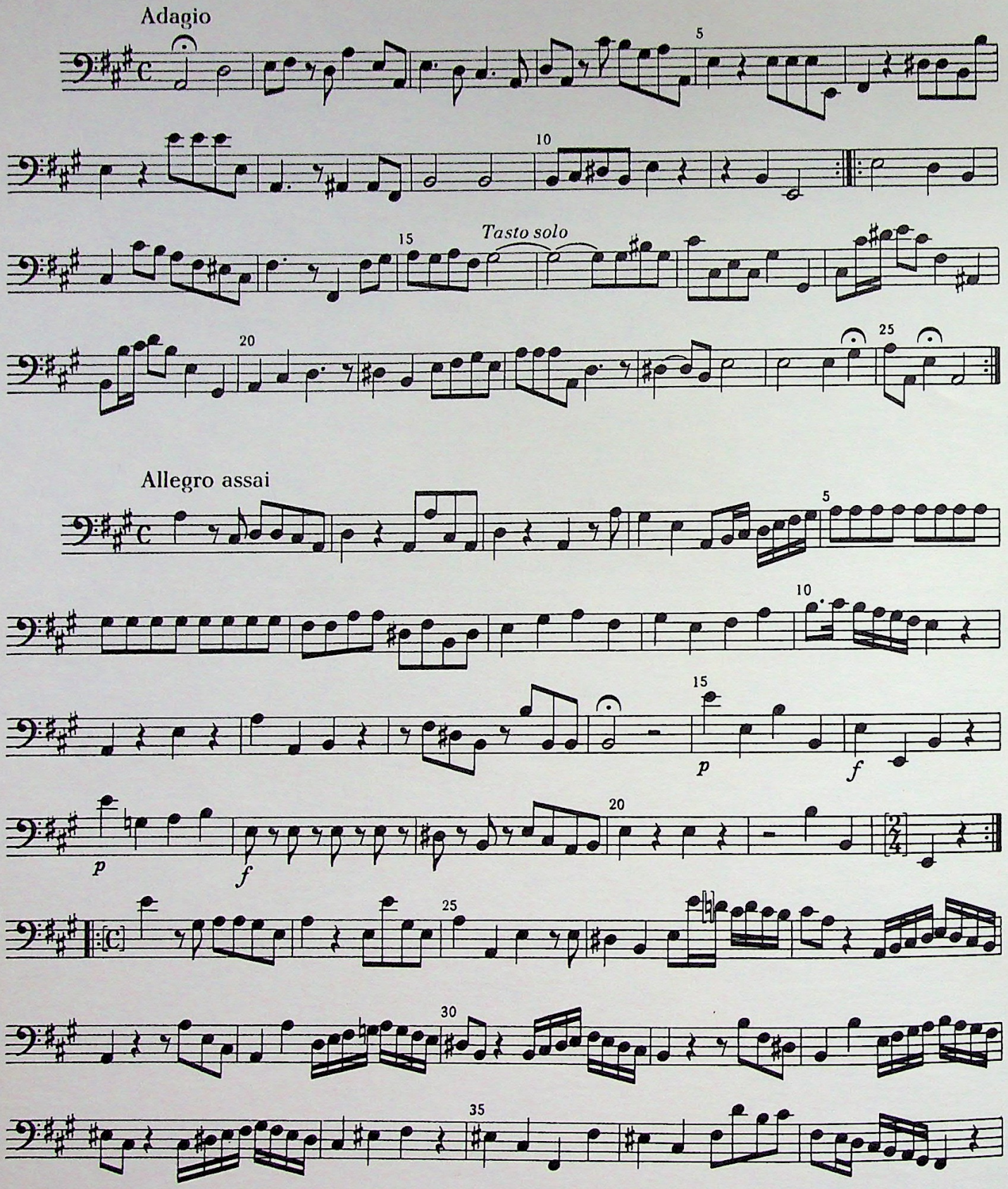
Jean-Marie Leclair

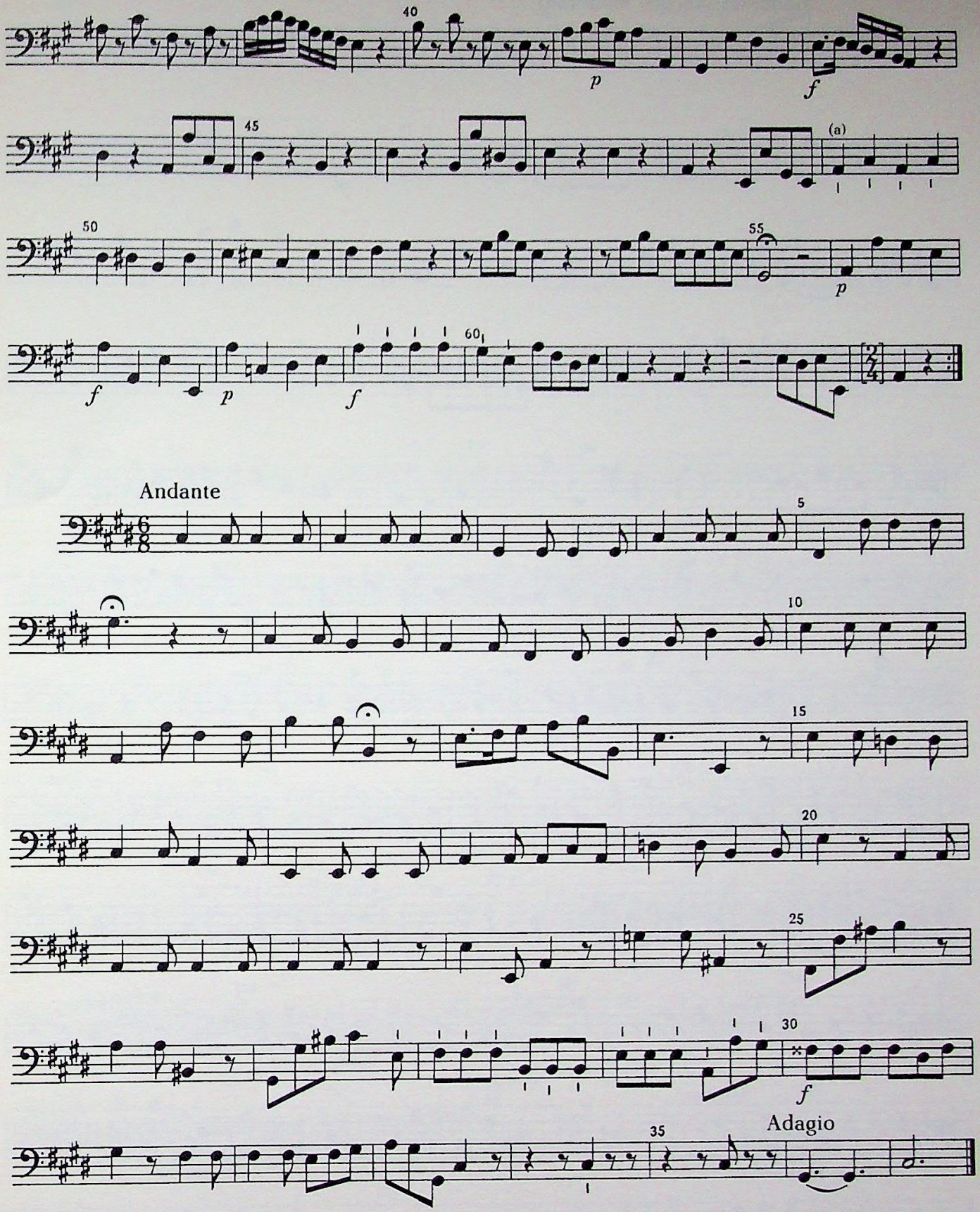
SONATAS FOR VIOLIN AND BASSO CONTINUO

Opus 9, Sonatas I–VI

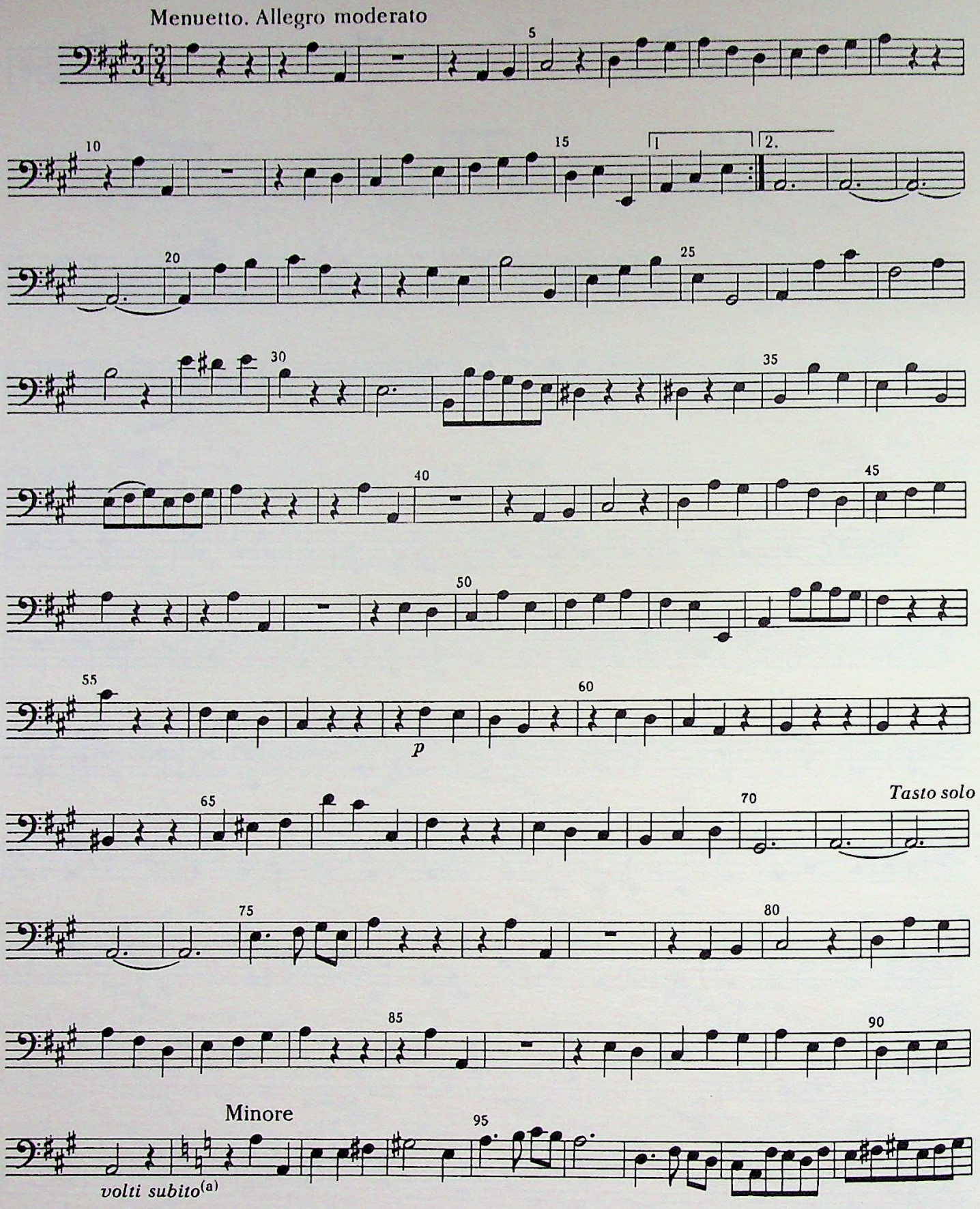
Sonata I	2
Sonata II	6
Sonata III	10
Sonata IV	14
Sonata V	18
Sonata VI	22

Sonata I

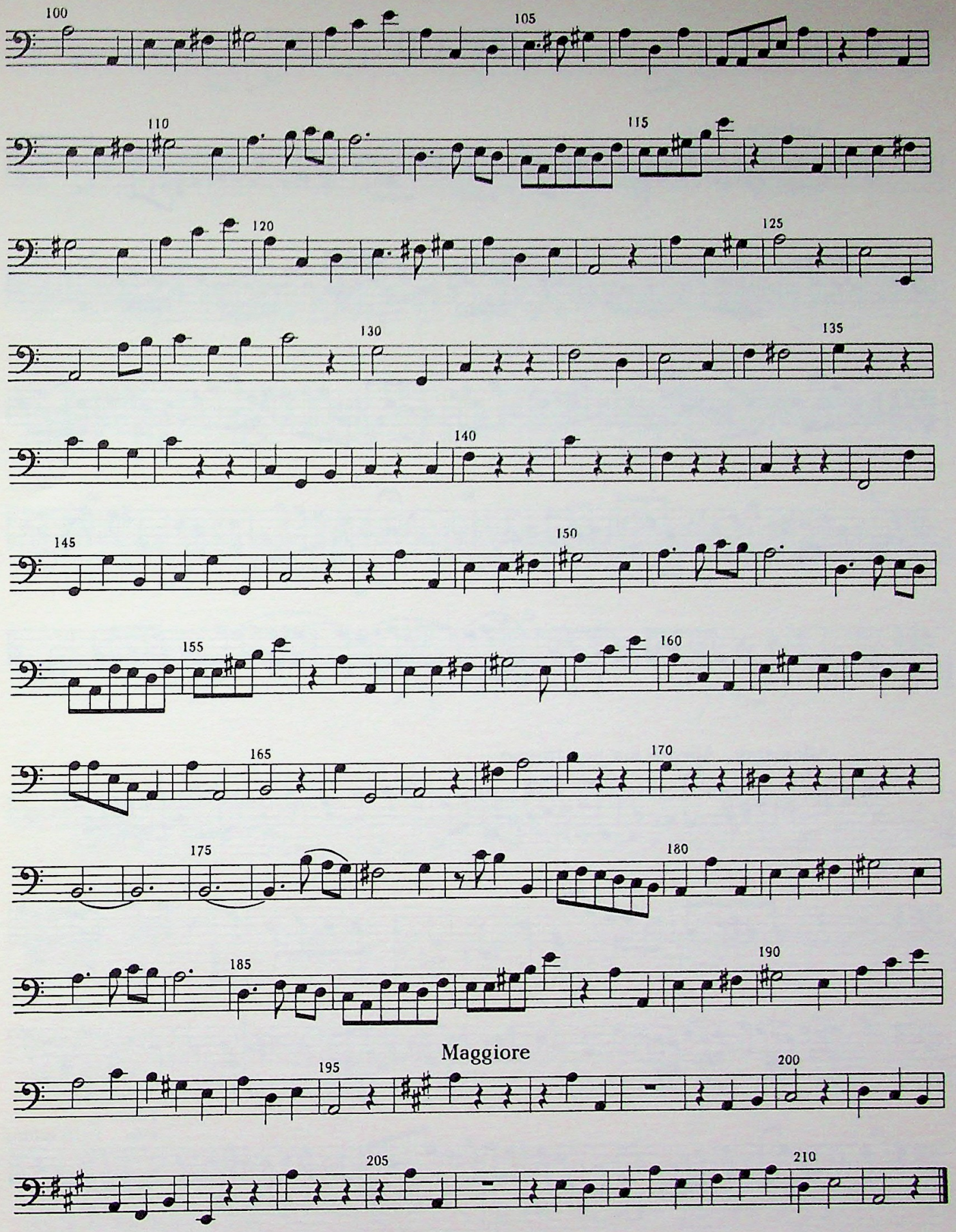




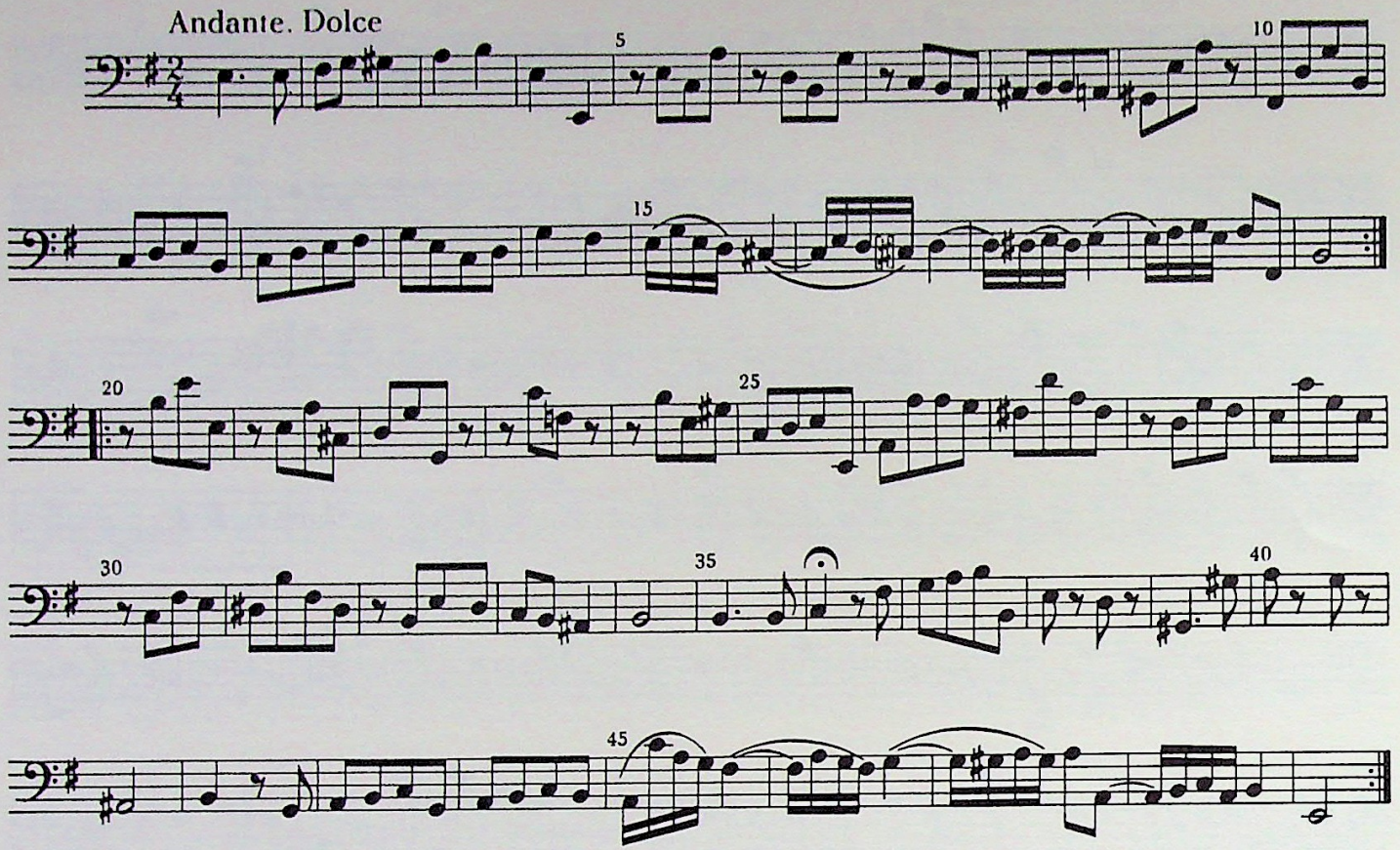
(a) The bowing indicated in the continuo for measure 49 should probably be observed by analogy in measures 50 and 51 as well.

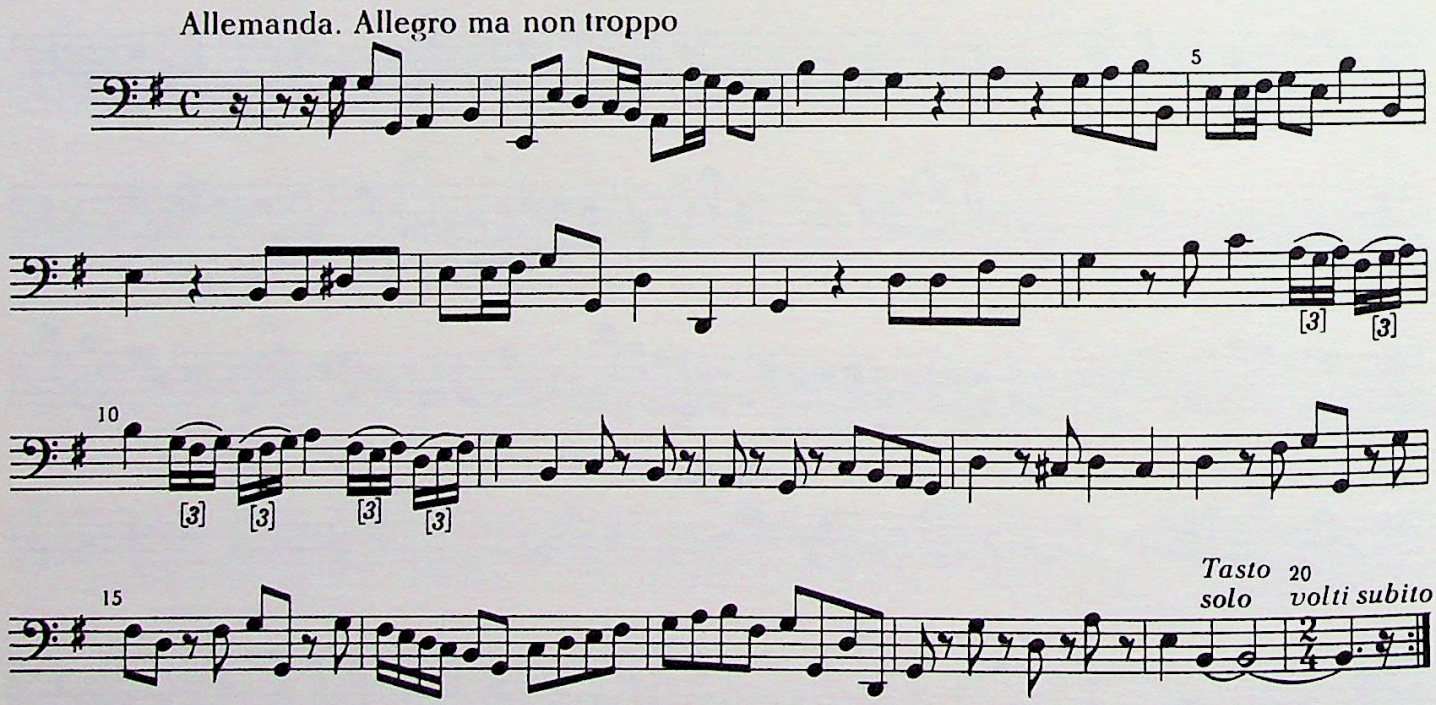


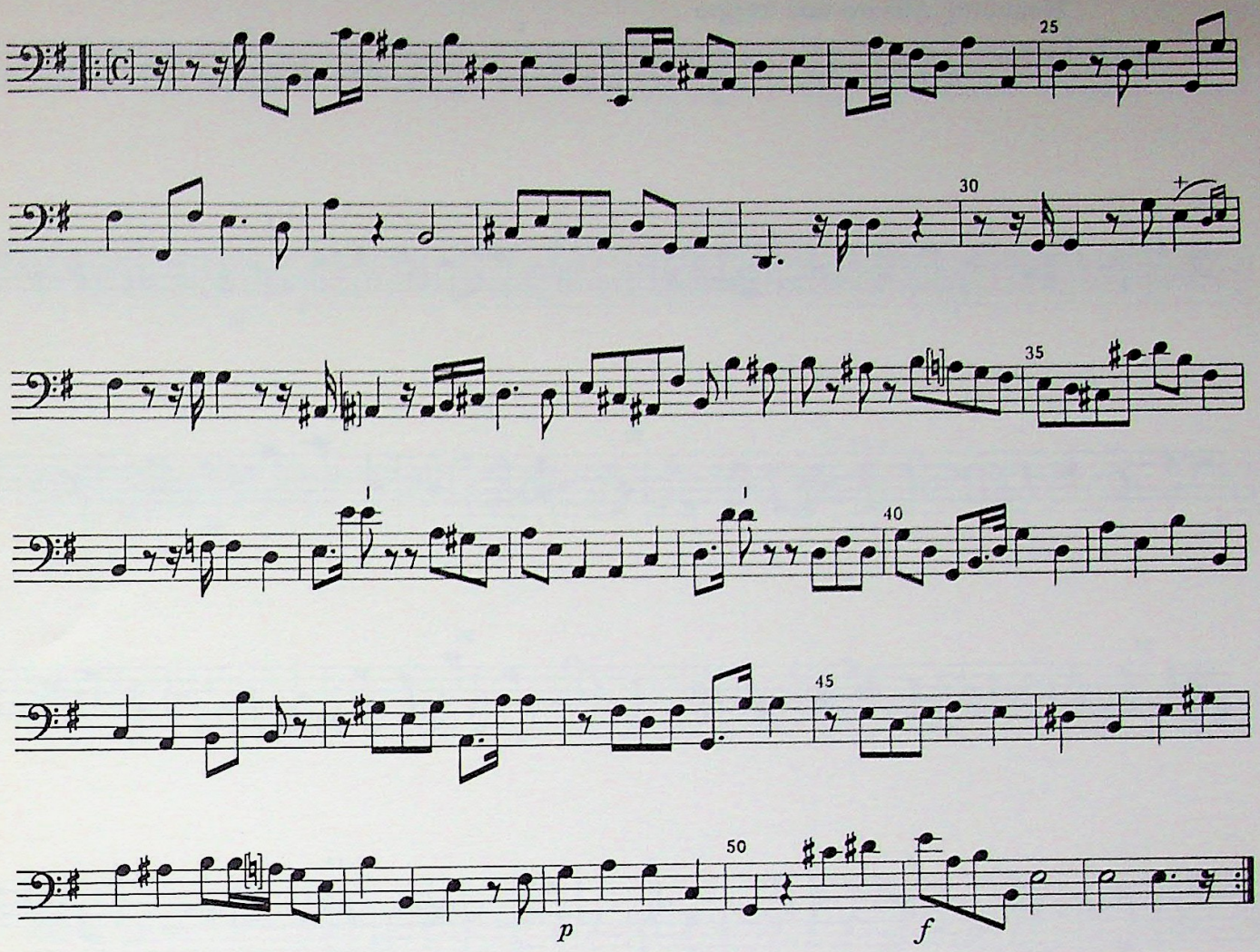
(a) The words *volti subito*, which accompany a page turn in the source, imply that the tempo is to remain constant at the cadence and through the change to the minor mode.

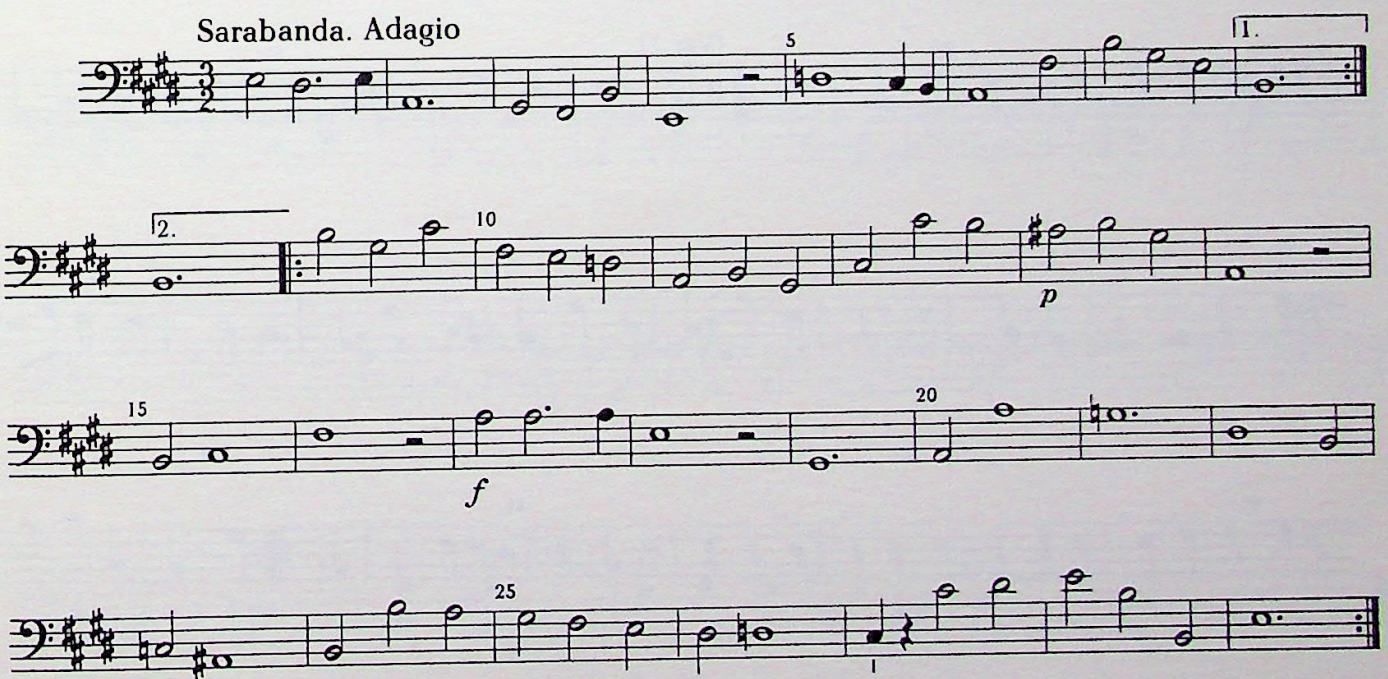

100
105
110
115
120
125
130
135
140
145
150
155
160
165
170
175
180
185
190
Maggiore
195
200
205
210

Sonata II

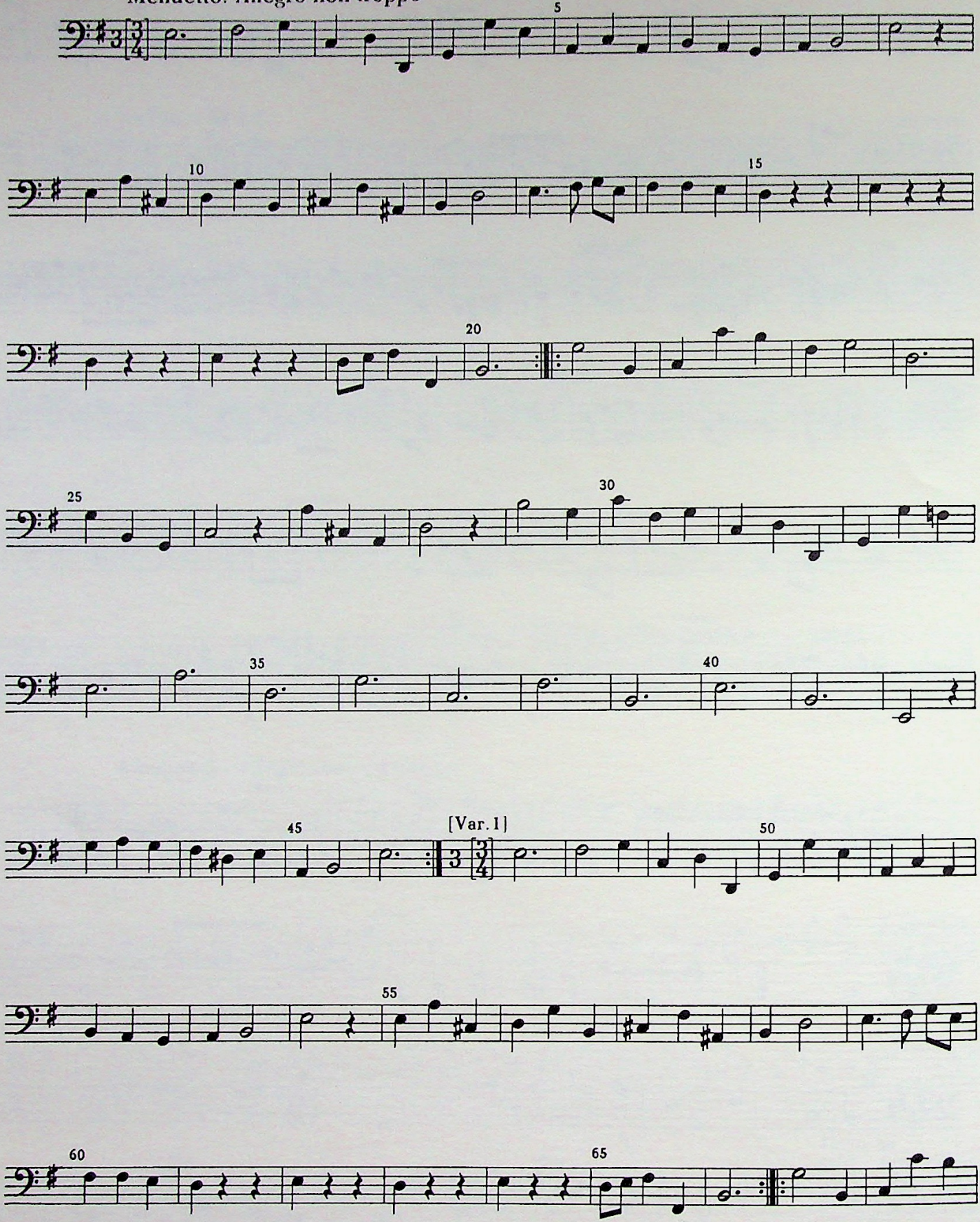

Andante. Dolce
5
10
15
20
25
30
35
40
45

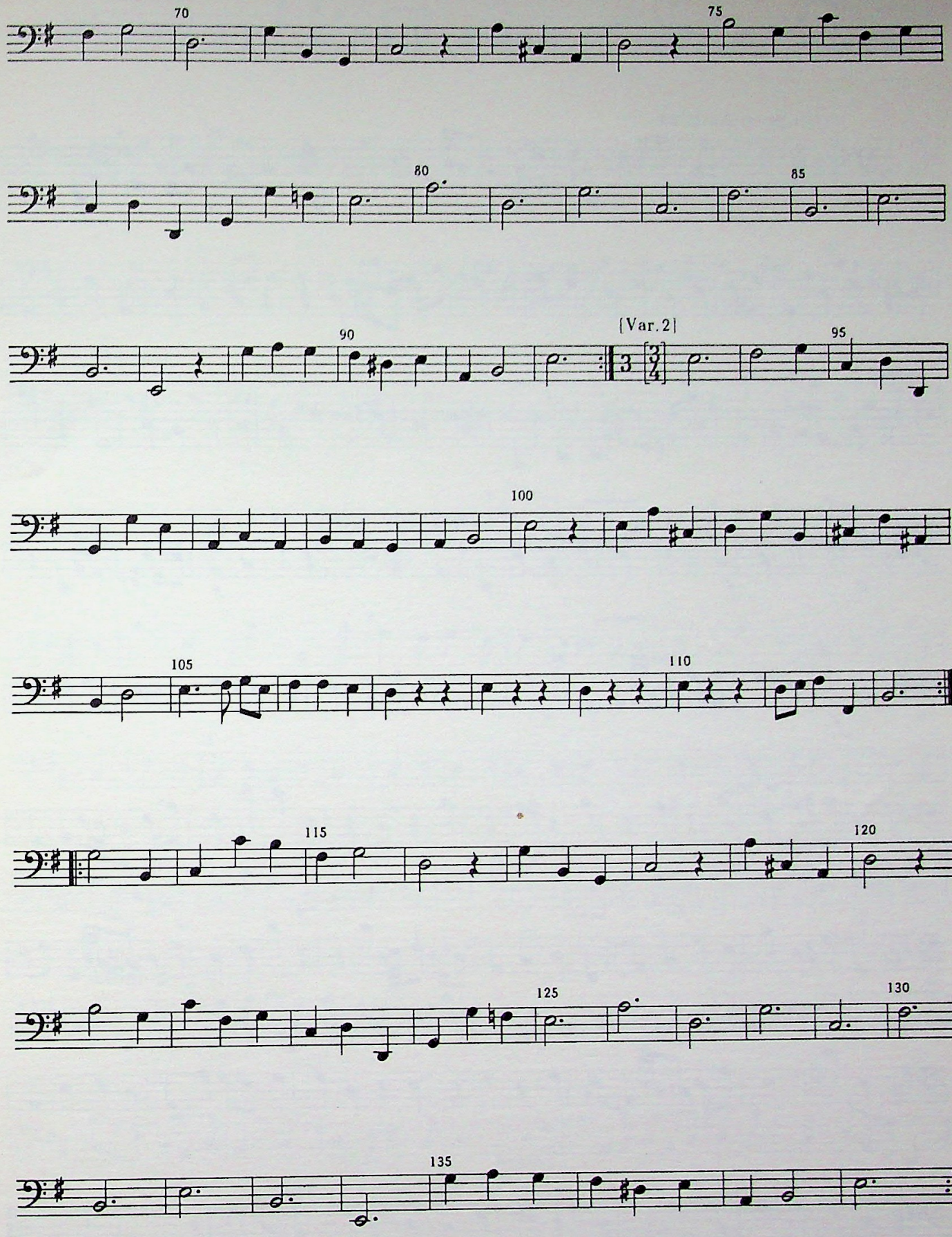

Allemanda. Allegro ma non troppo
5
[3]
[3]
10
[3]
[3]
[3]
[3]
15
Tasto solo
20
volti subito


25
30
35
40
45
50
p
f

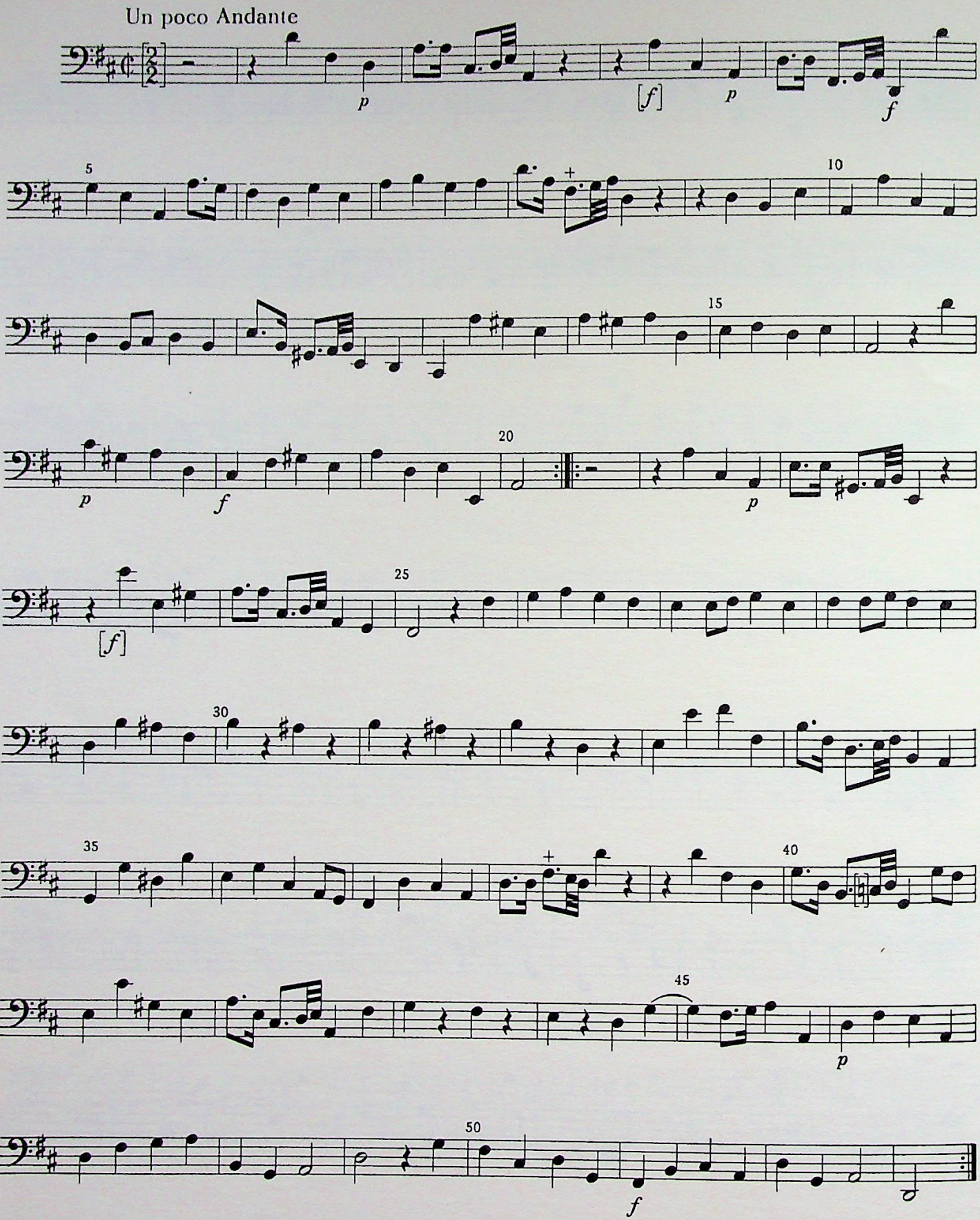

Sarabanda. Adagio
5
1.
2.
10
p
15
f
20
25

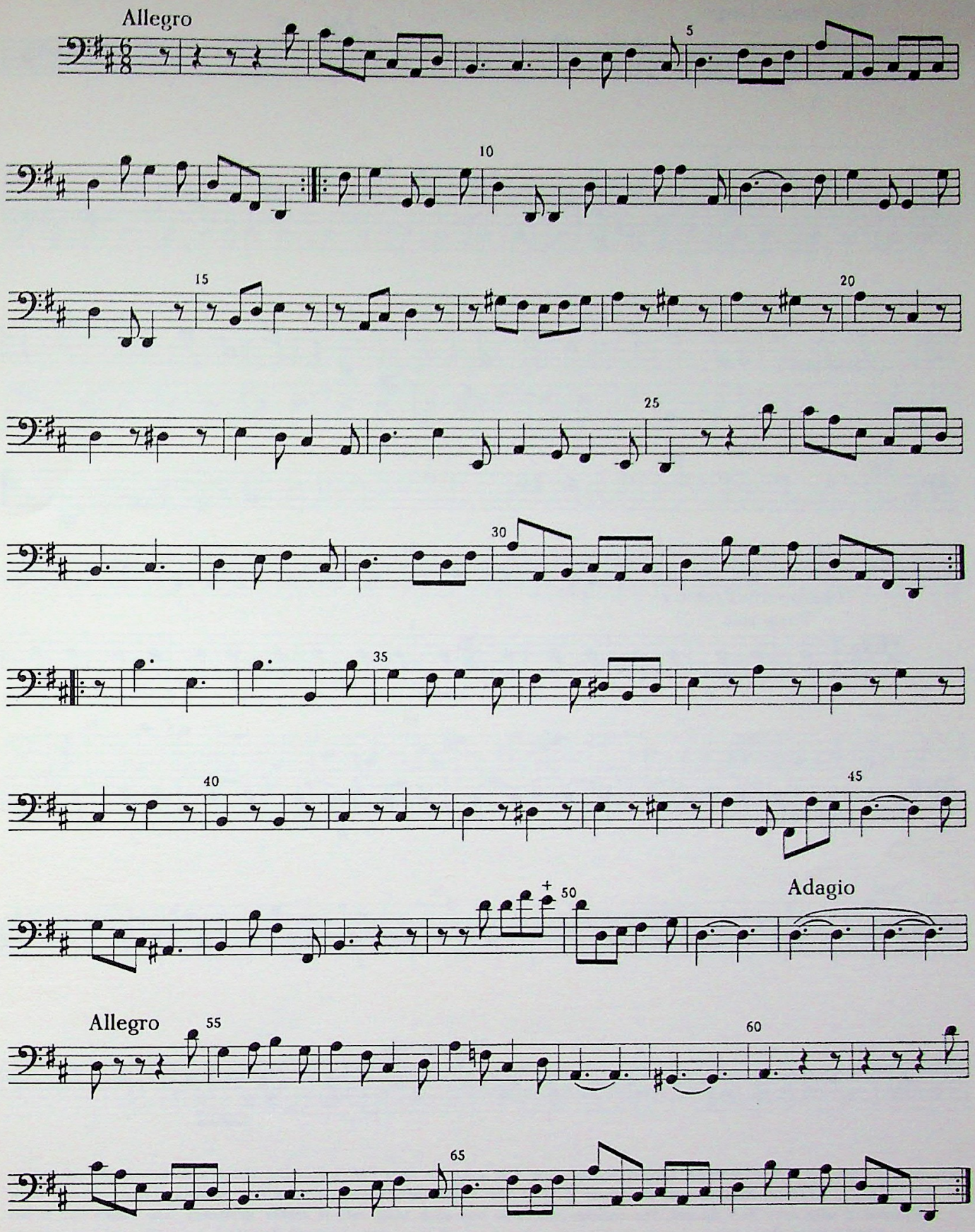
Menuetto. Allegro non troppo

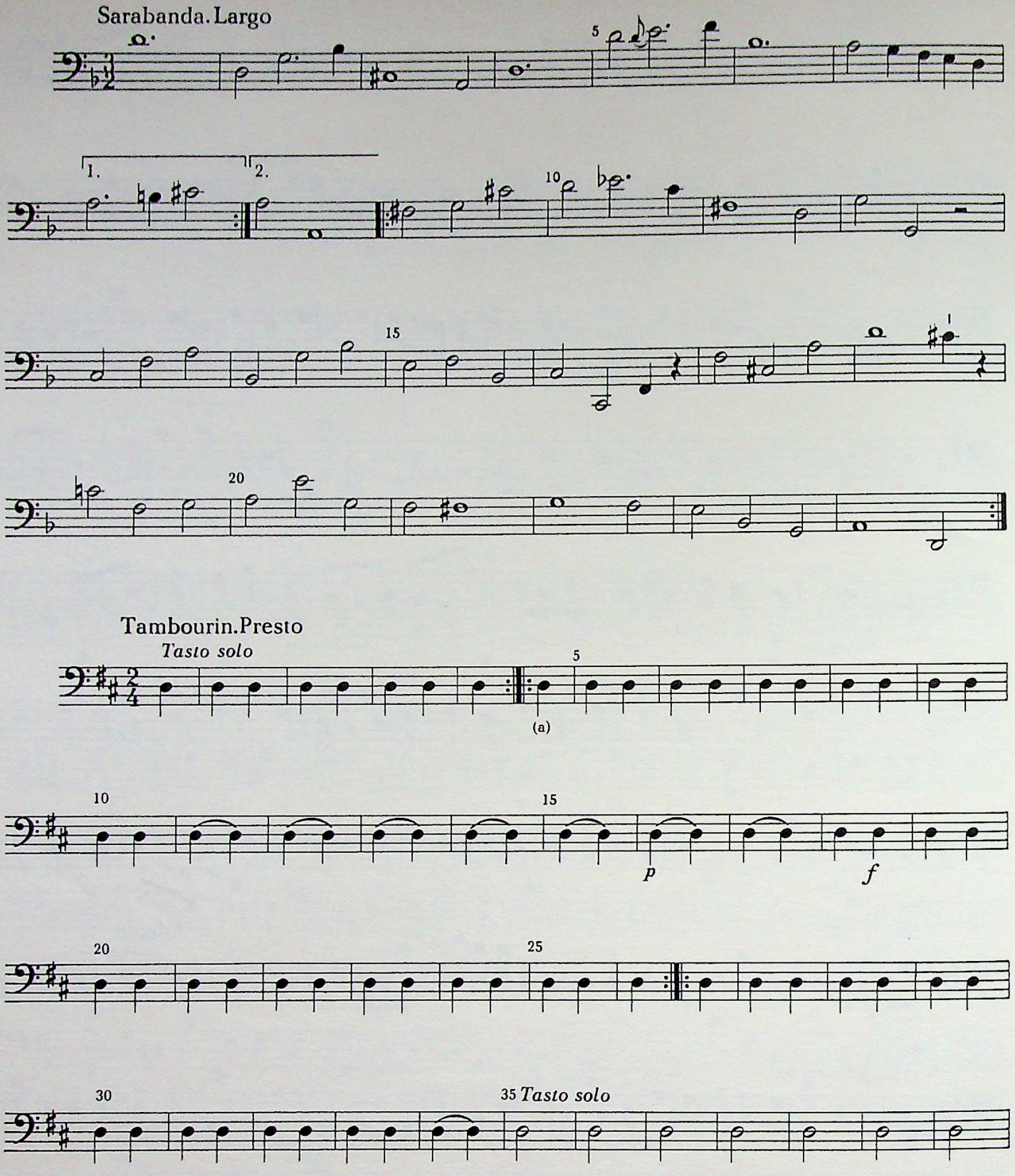



70
75
80
85
90
[Var. 2]
95
100
105
110
115
120
125
130
135

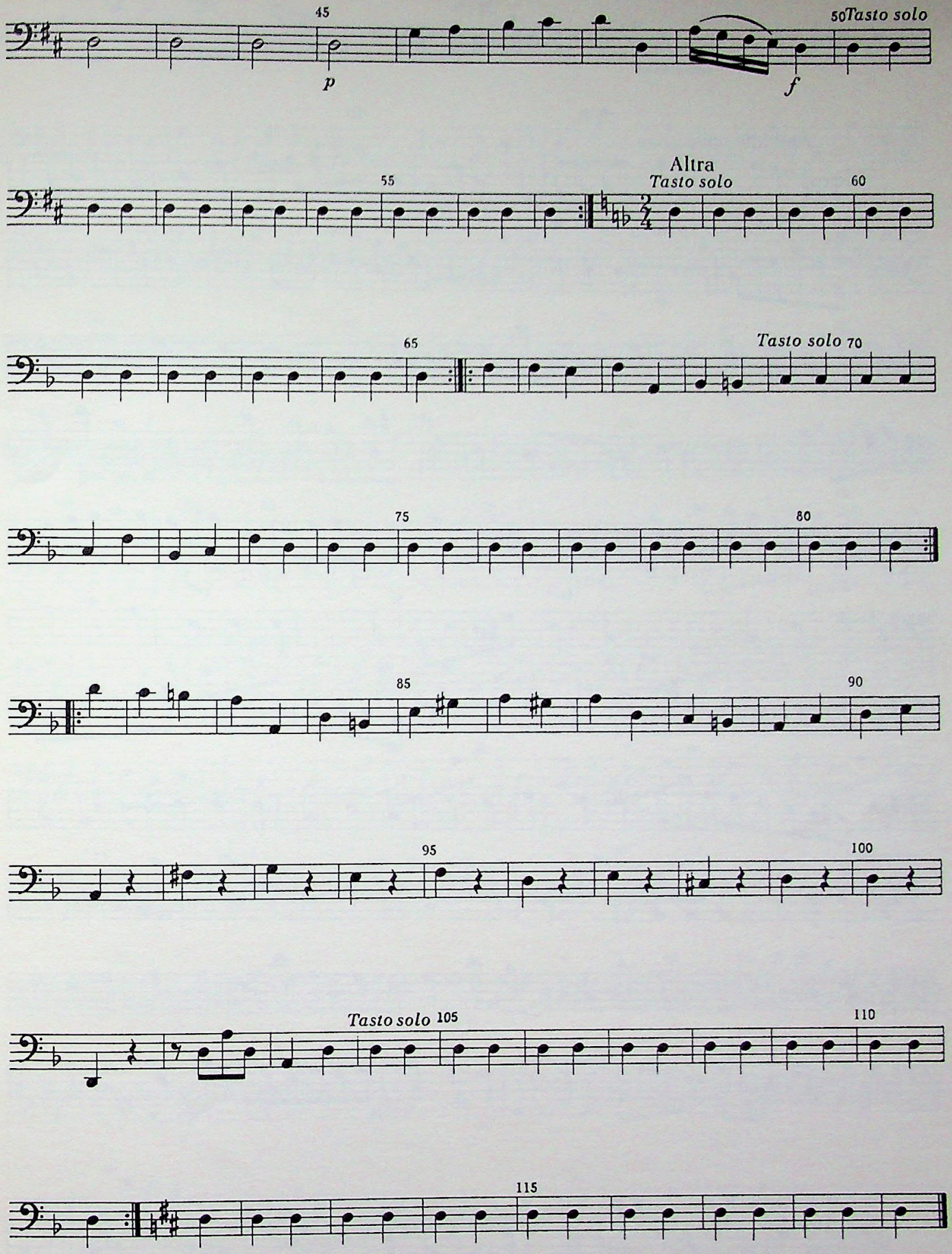
Sonata III



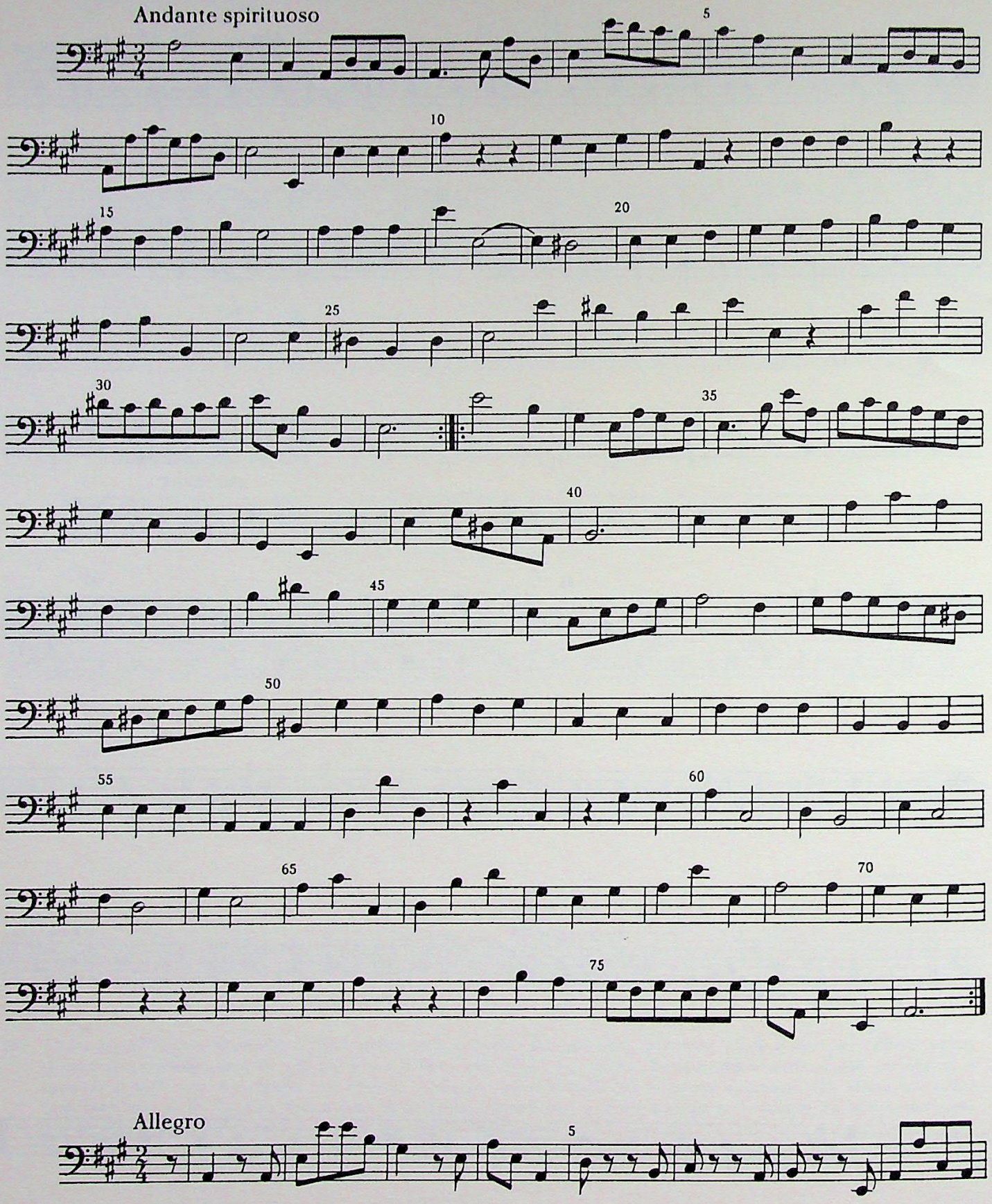

Allegro
5
10
15
20
25
30
35
40
45
50
Adagio
Allegro
55
60
65

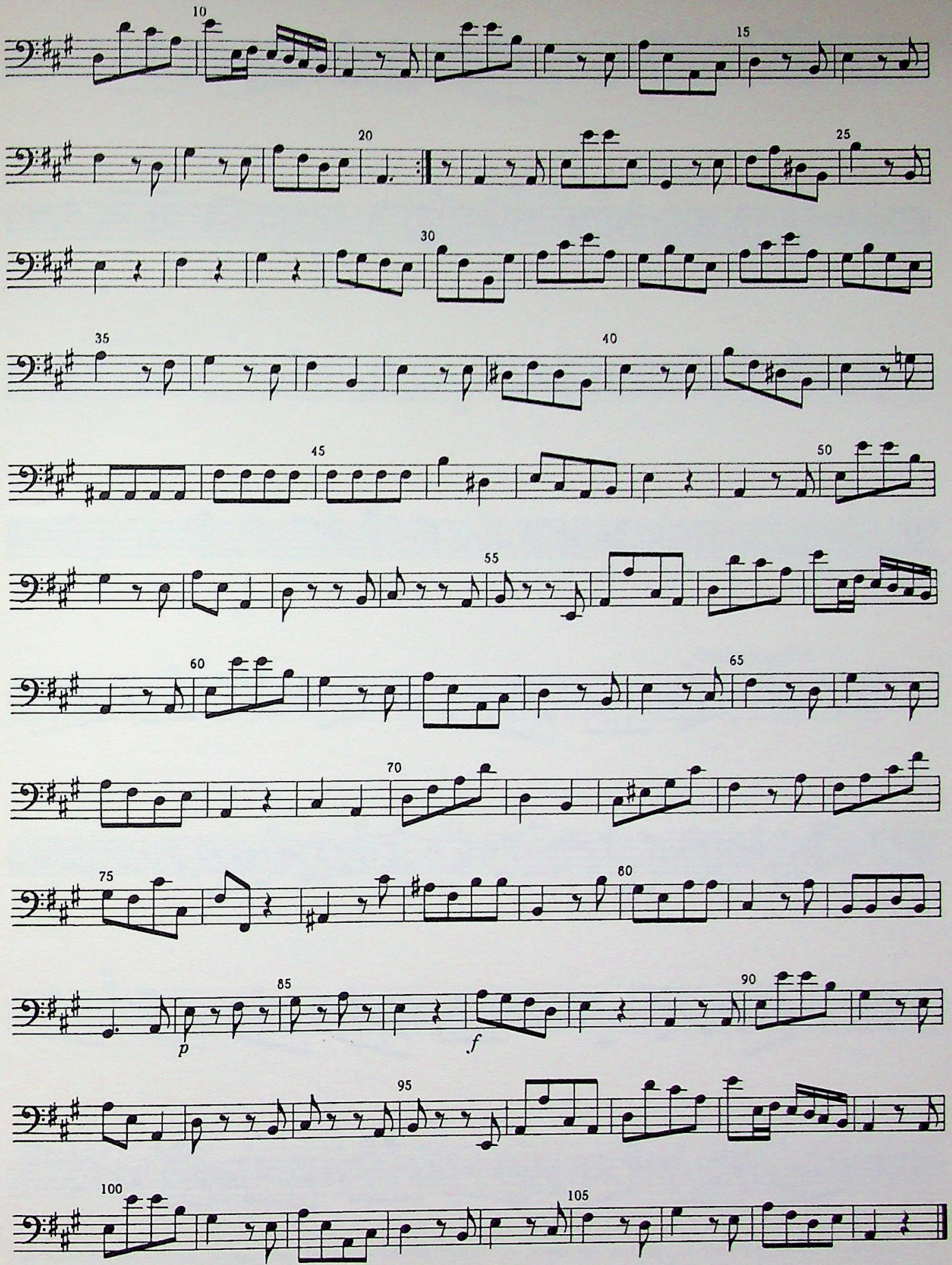


(a) At six places in this movement, Leclair writes *tasto solo* over the bass line, indicating where a *tasto solo* should begin; at no point, however, does he indicate where a *tasto solo* should end. Since the bass line consists almost entirely of a repeated *d* with very few figures, the decision where to end each *tasto solo* is rather arbitrary. The editor has ended each *tasto solo* at the ensuing double bar; he has also assumed that a theme marked *tasto solo* in its initial statement will be played similarly in each statement later in the movement.

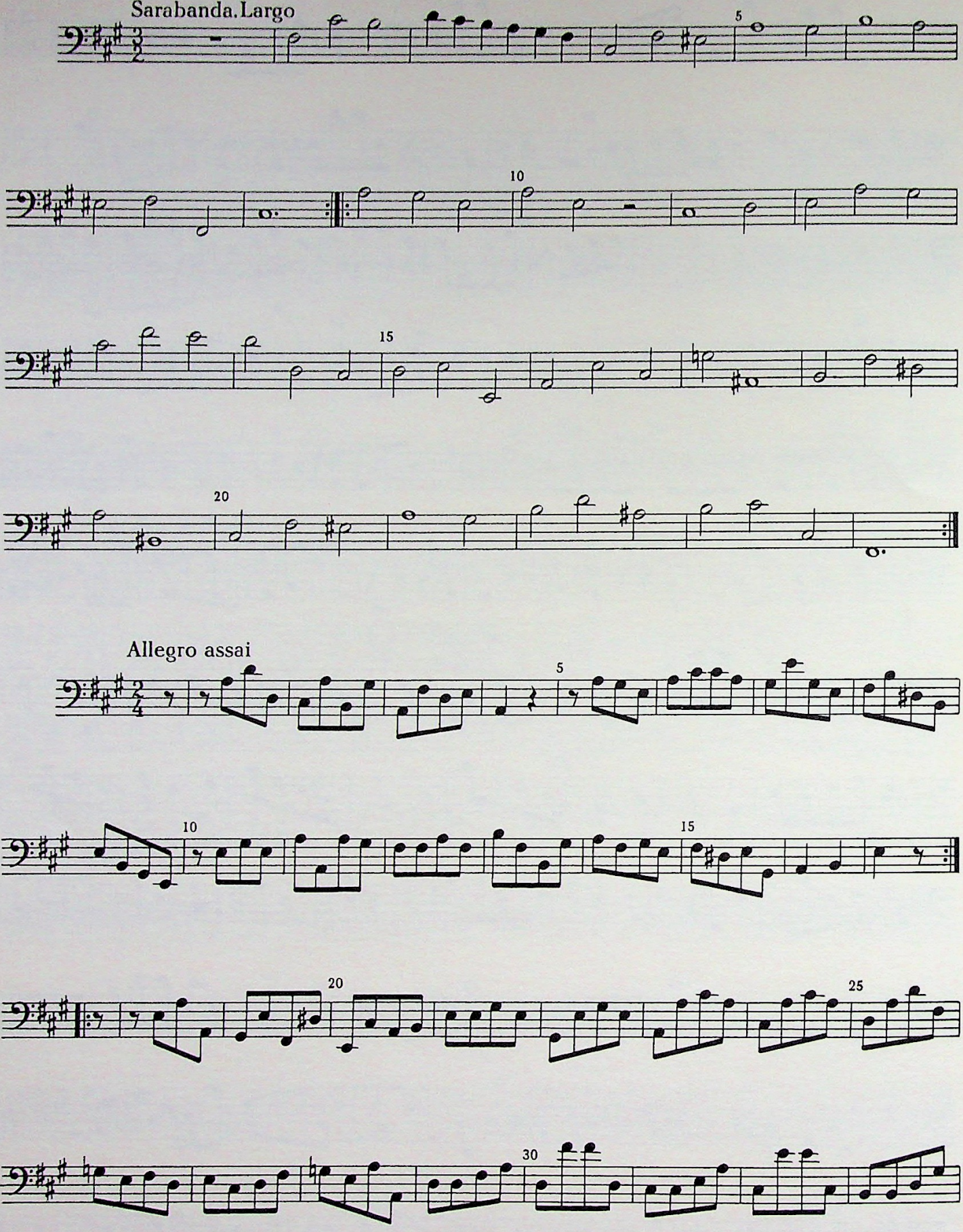

45
p
f
50Tasto solo
55
Altra
Tasto solo
60
65
Tasto solo 70
75
80
85
90
95
100
Tasto solo 105
110
115

Sonata IV

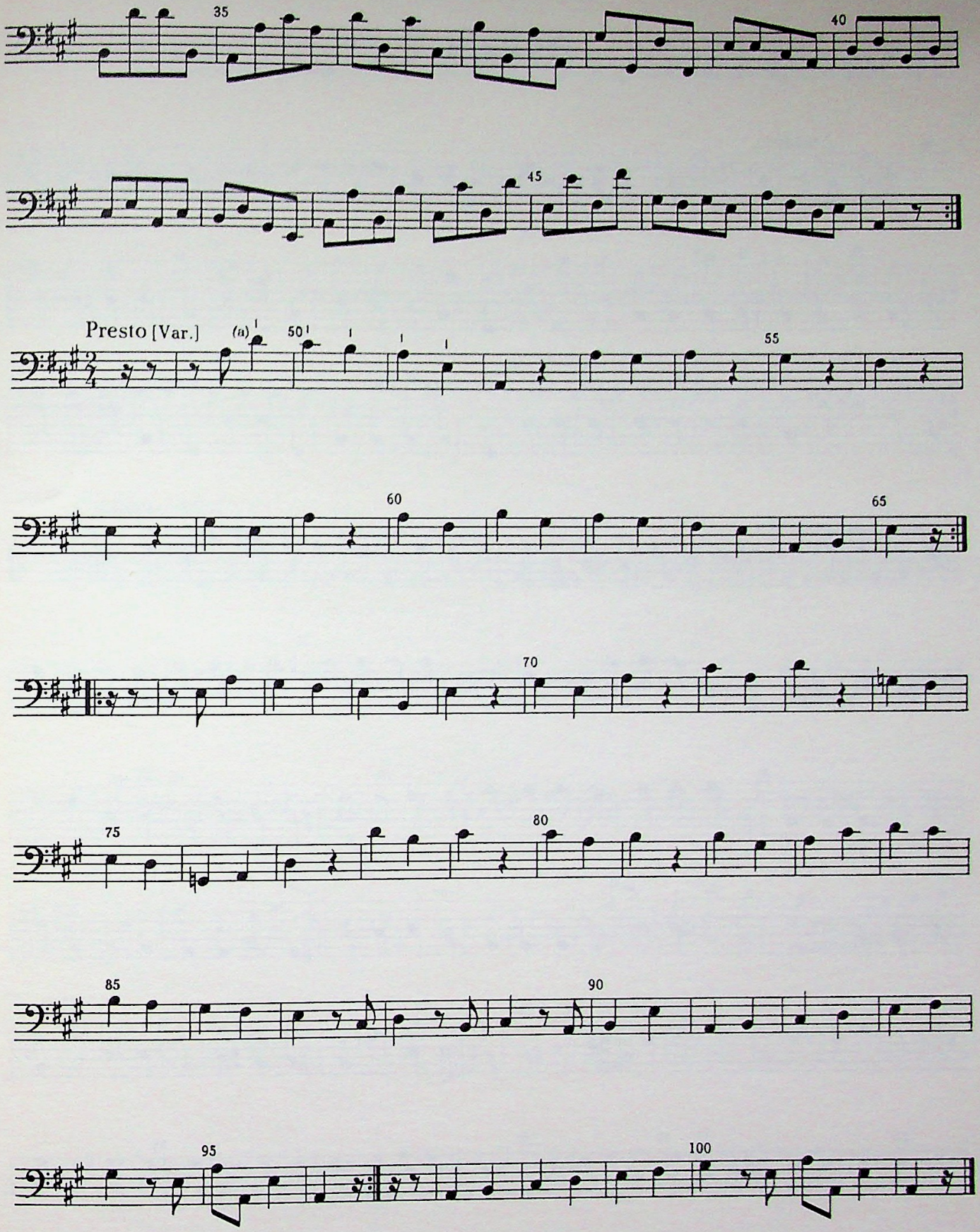

Andante spirituoso
5
10
15
20
25
30
35
40
45
50
55
60
65
70
75
Allegro
5


10
15
20
25
30
35
40
45
50
55
60
65
70
75
80
85
90
95
100
105
p
f

Sarabanda. Largo

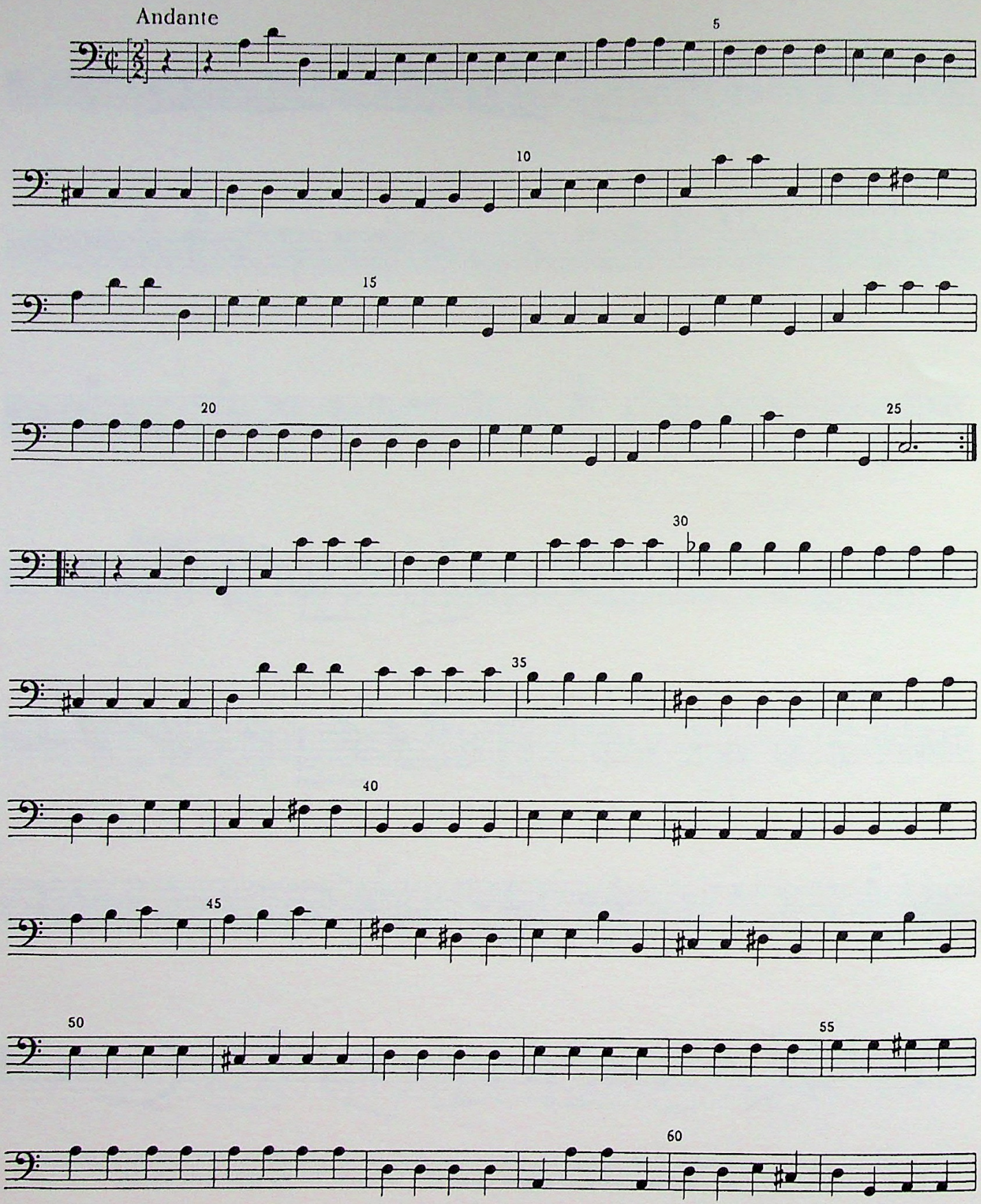


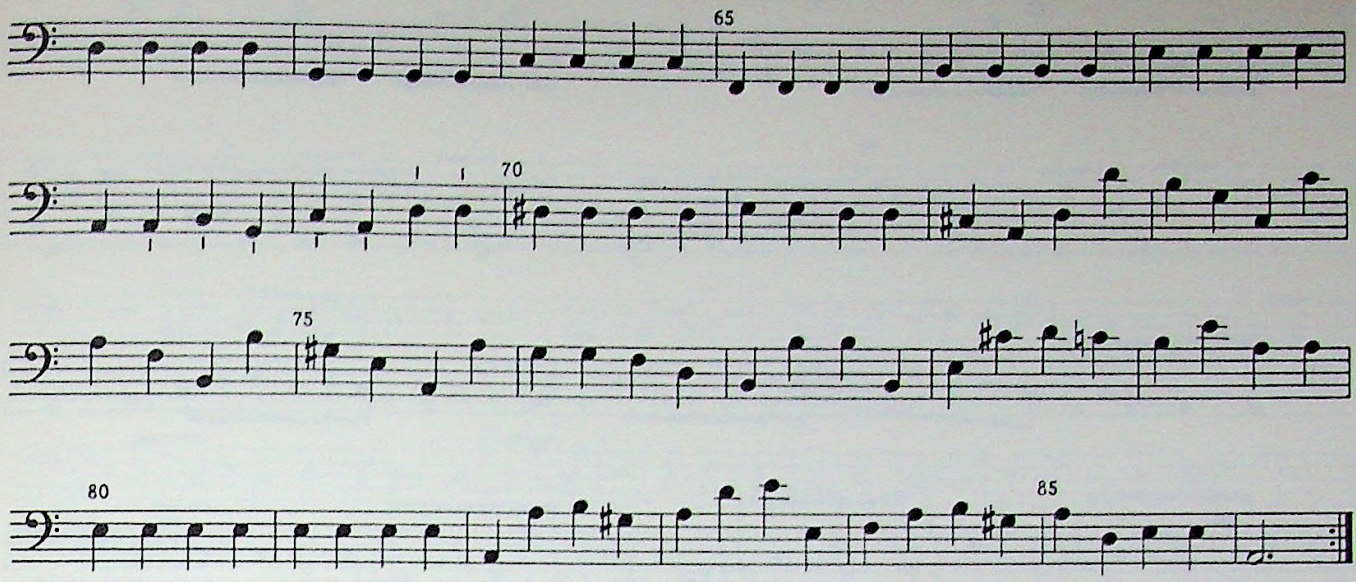
Allegro assai



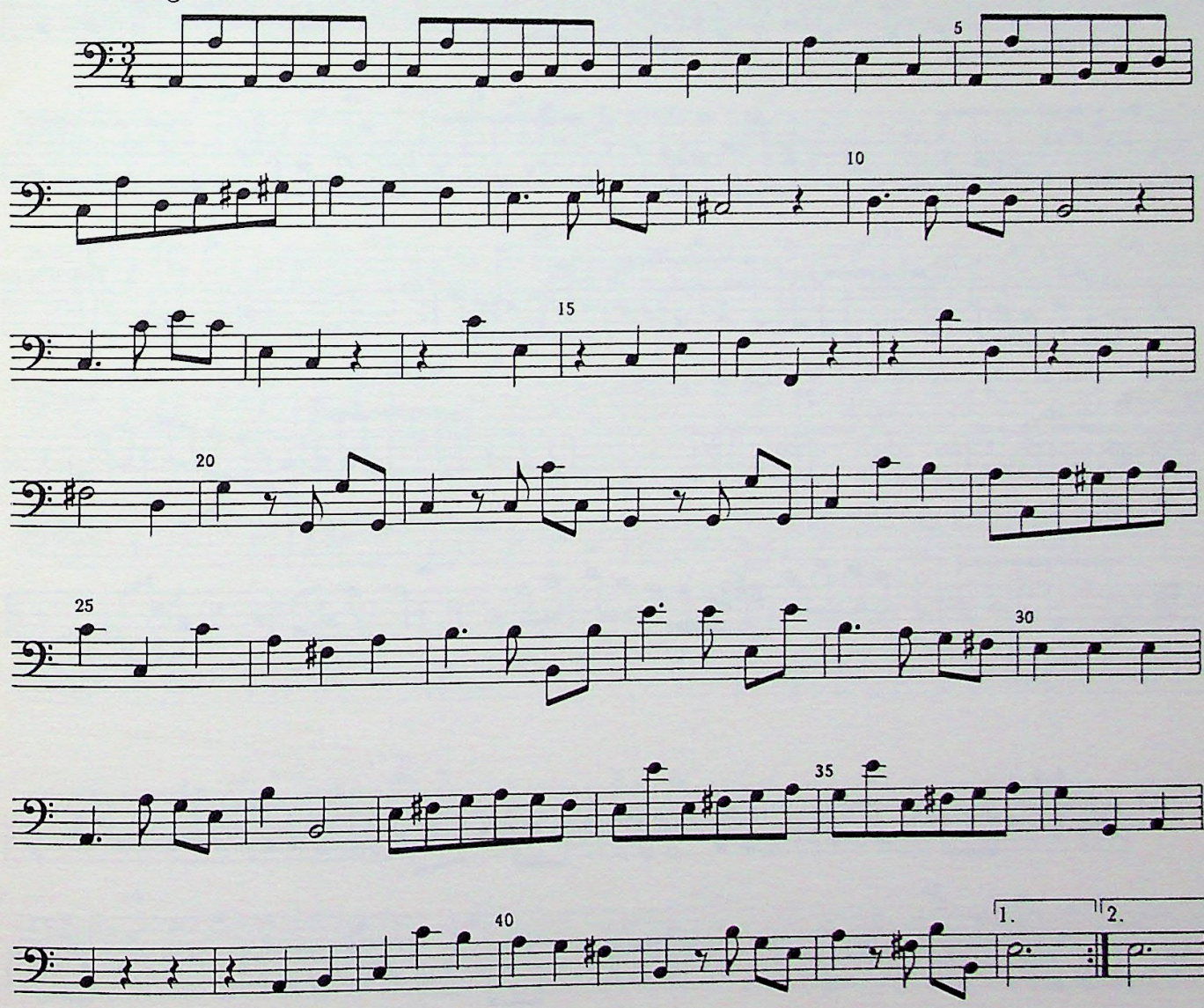
(a) Probably the strokes in measures 49-51 suggest the manner in which the rest of the variation is to be performed; quarter notes in both the continuo line and the realization should thus be played, for the most part, *détaché*.

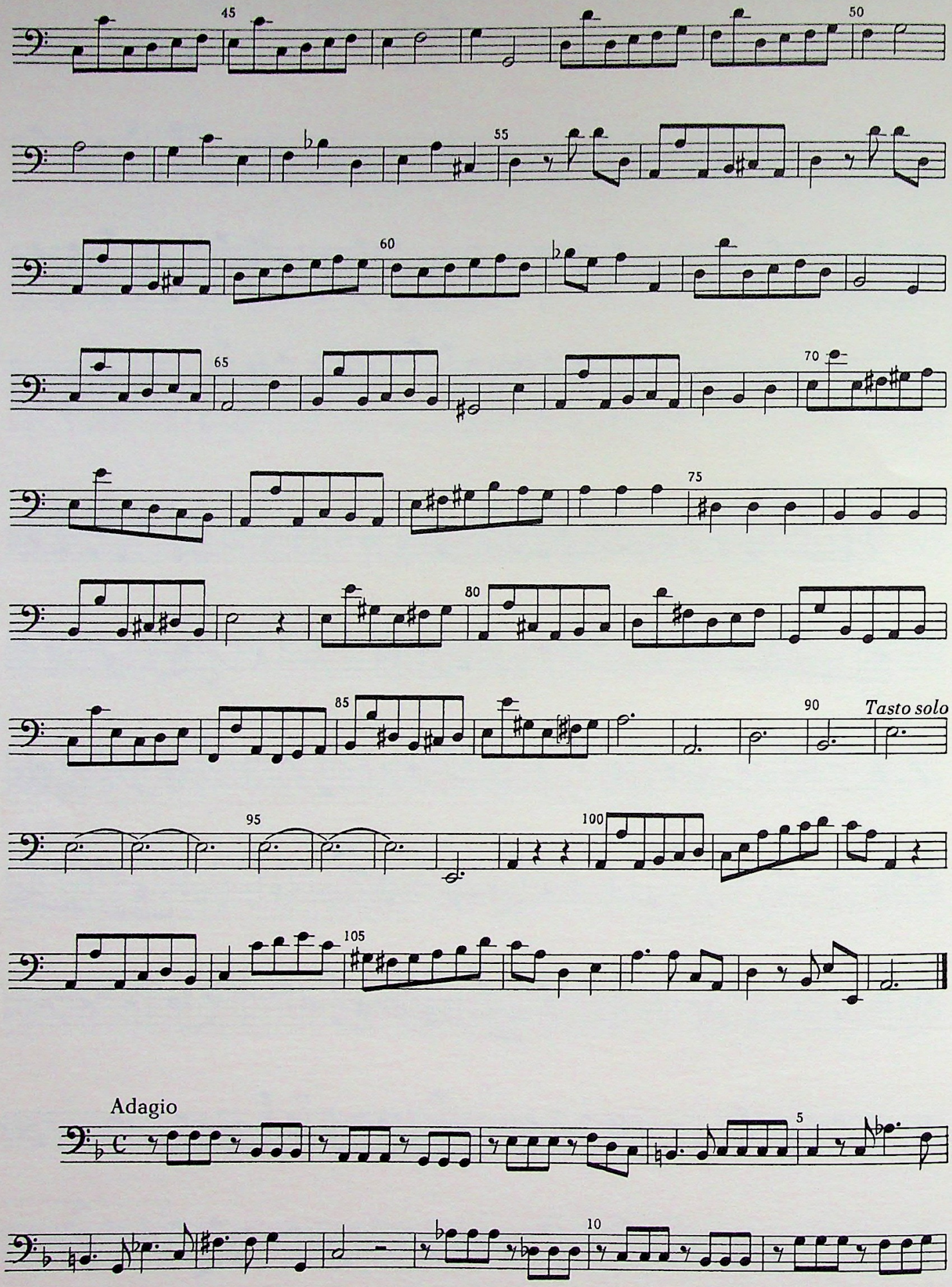
Sonata V

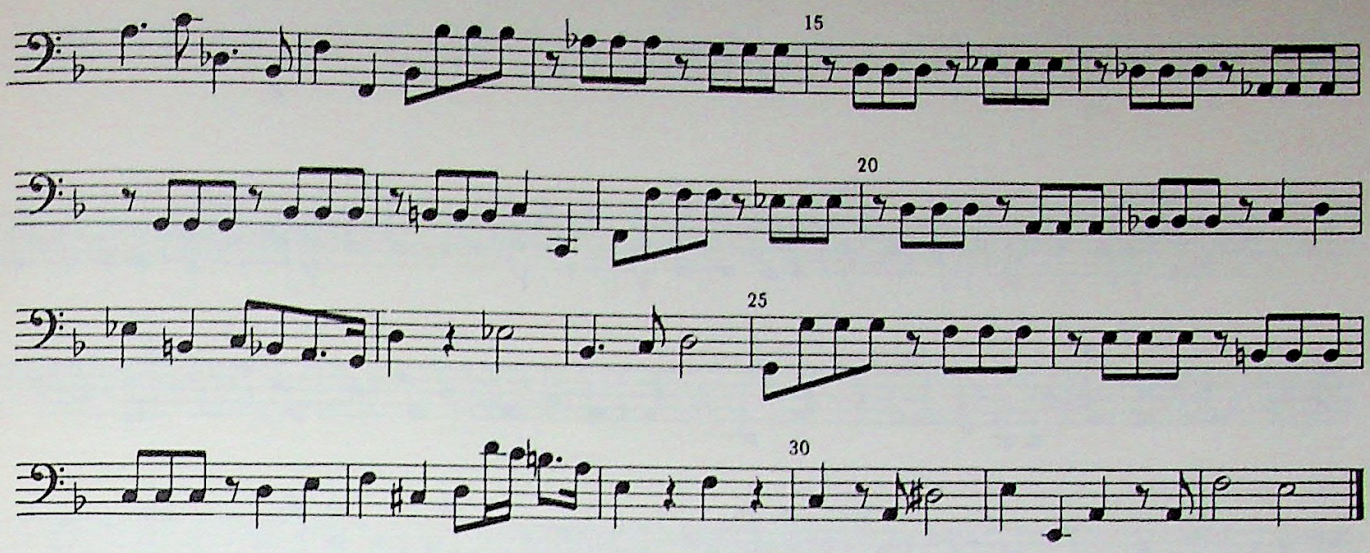




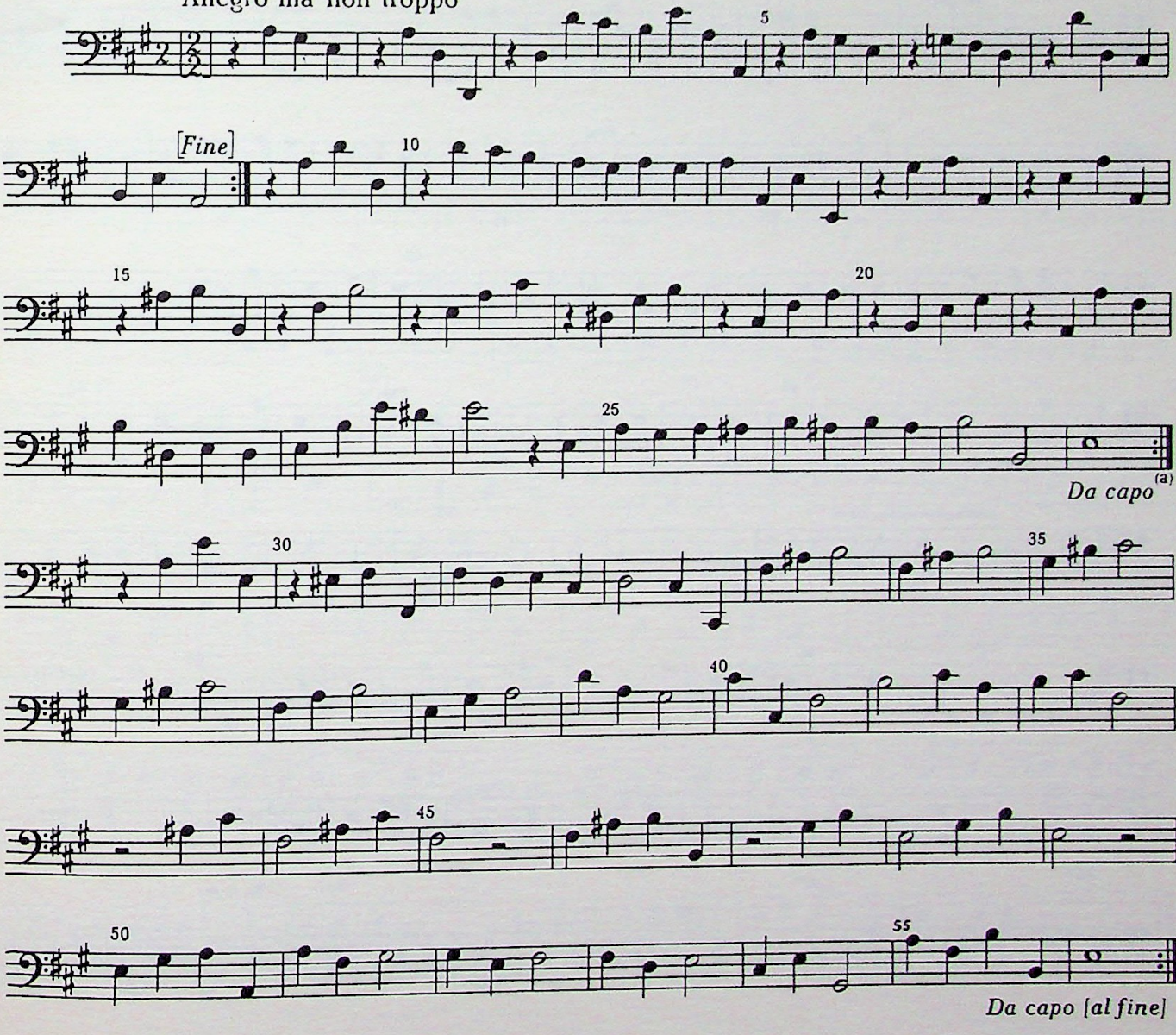
Allegro assai




45
50
55
60
65
70
75
80
85
90
Tasto solo
95
100
105
Adagio
5
10

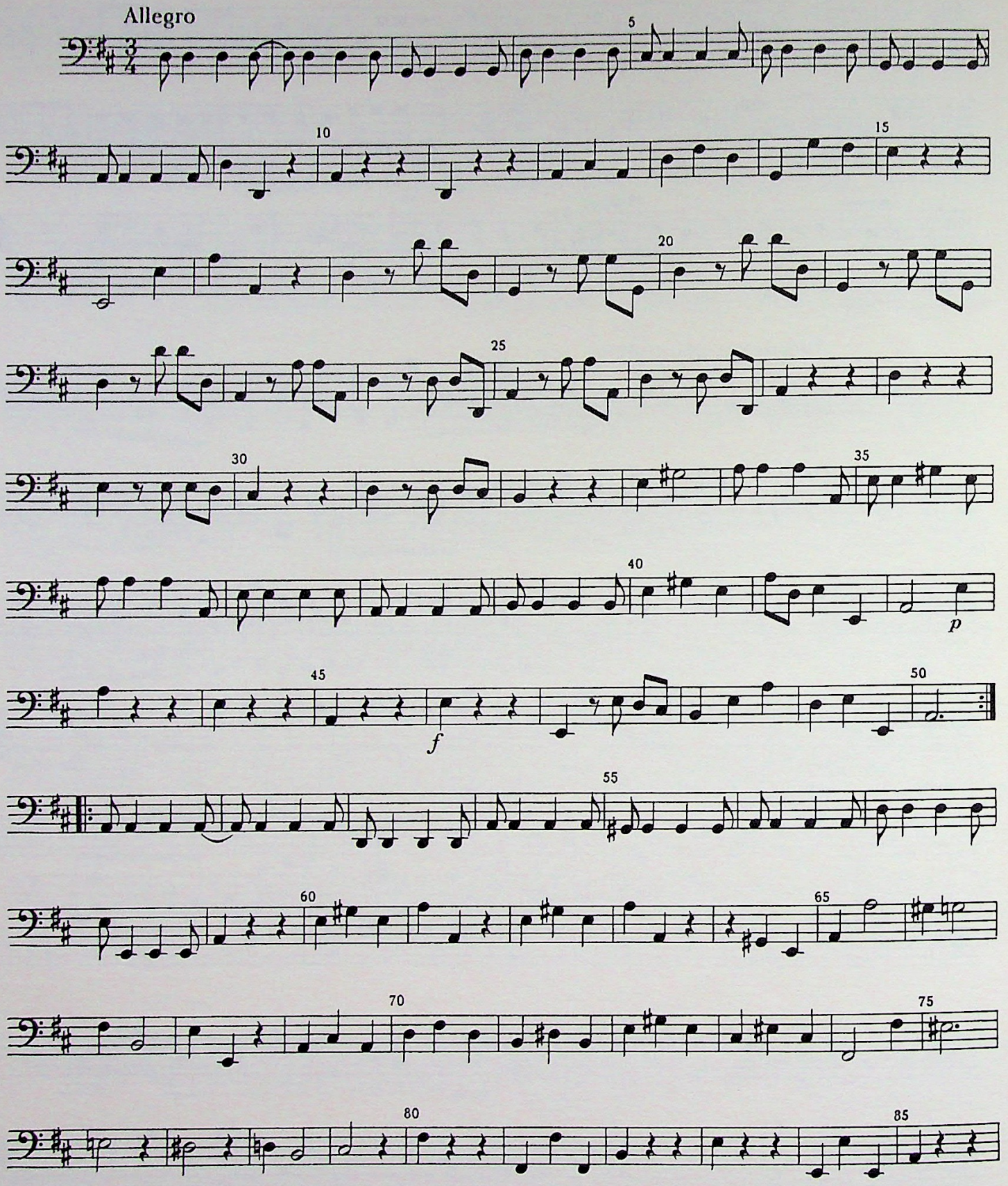


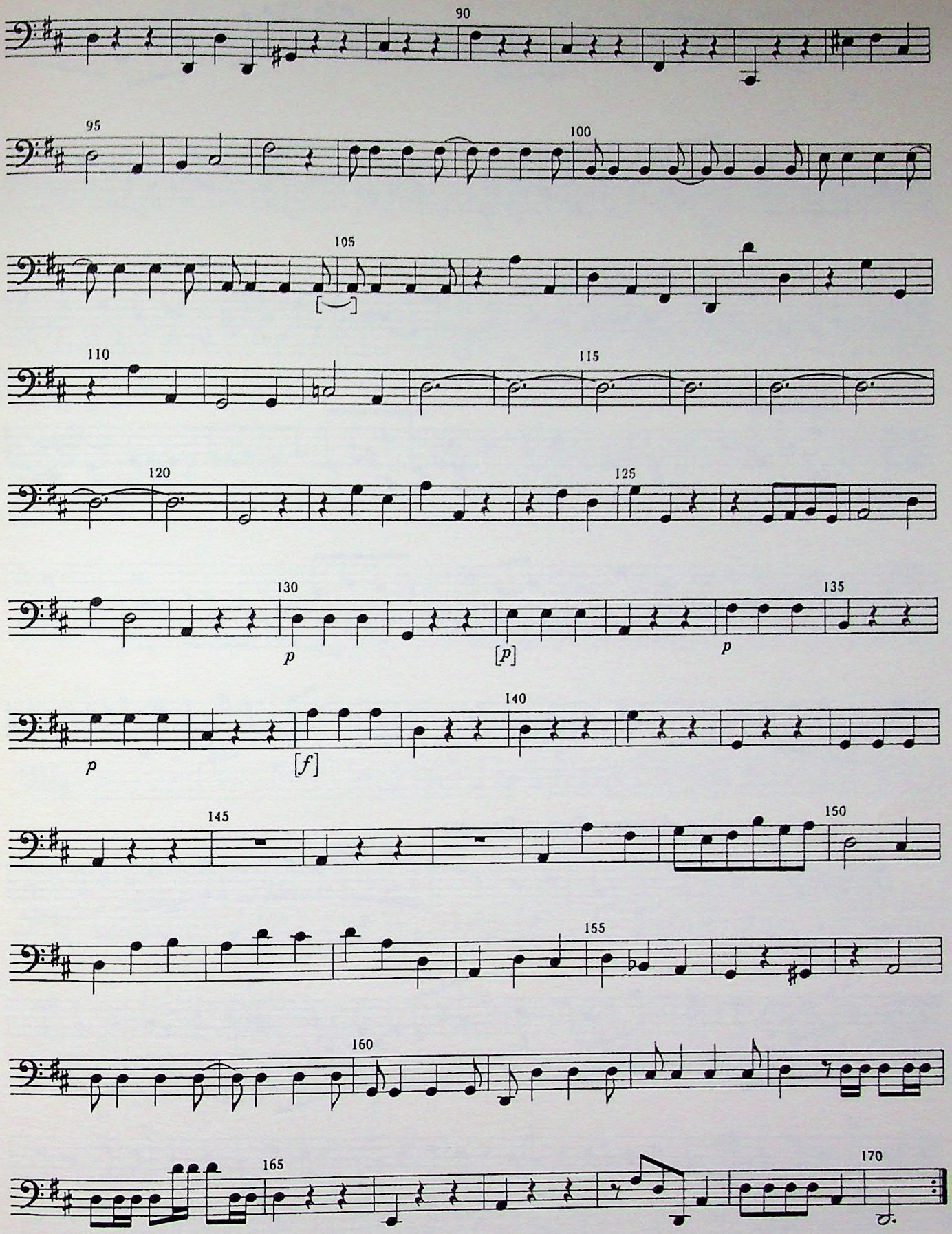
Allegro ma non troppo

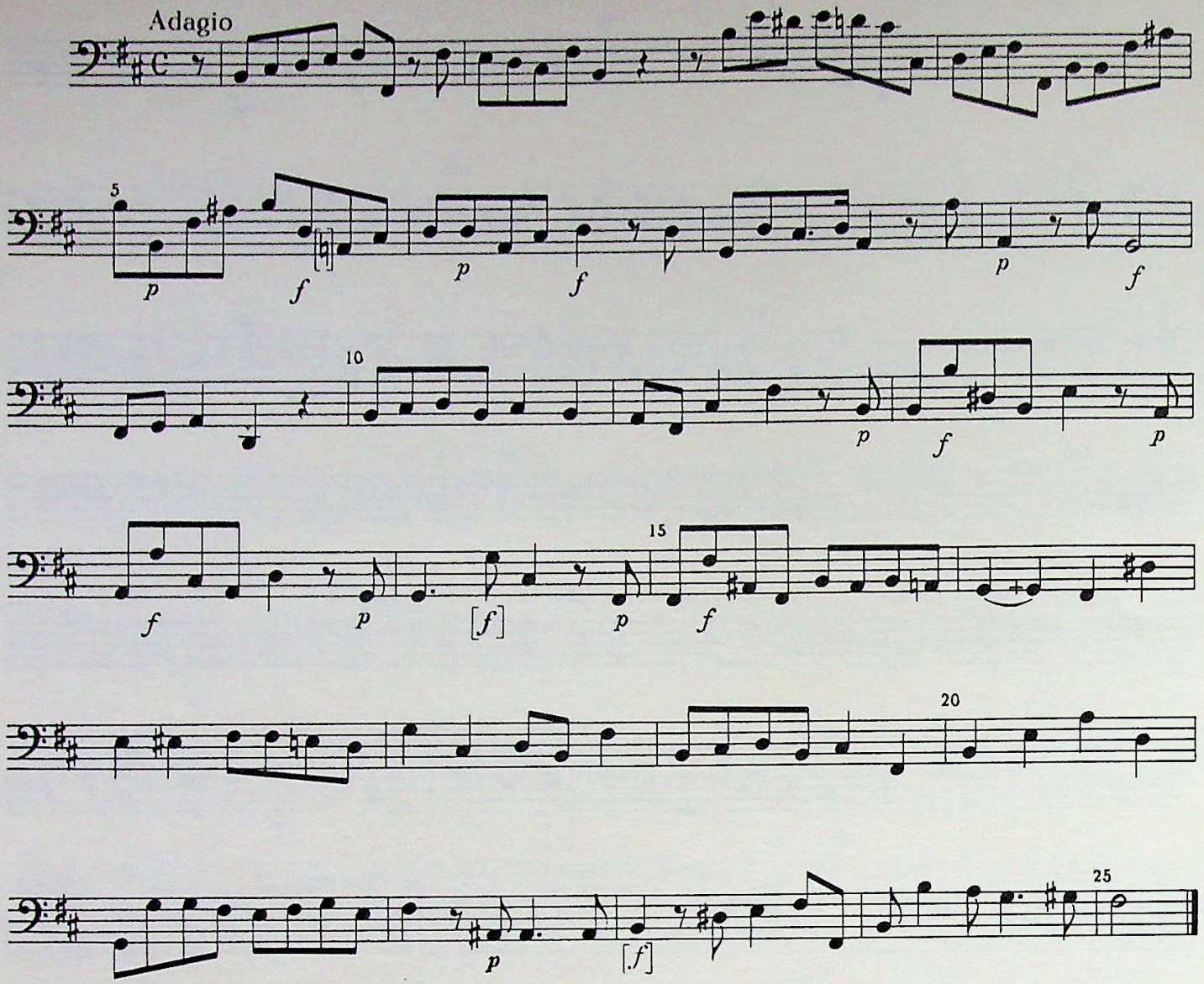


(a) The opening section should recur periodically to produce a rondo structure, A B A C A.

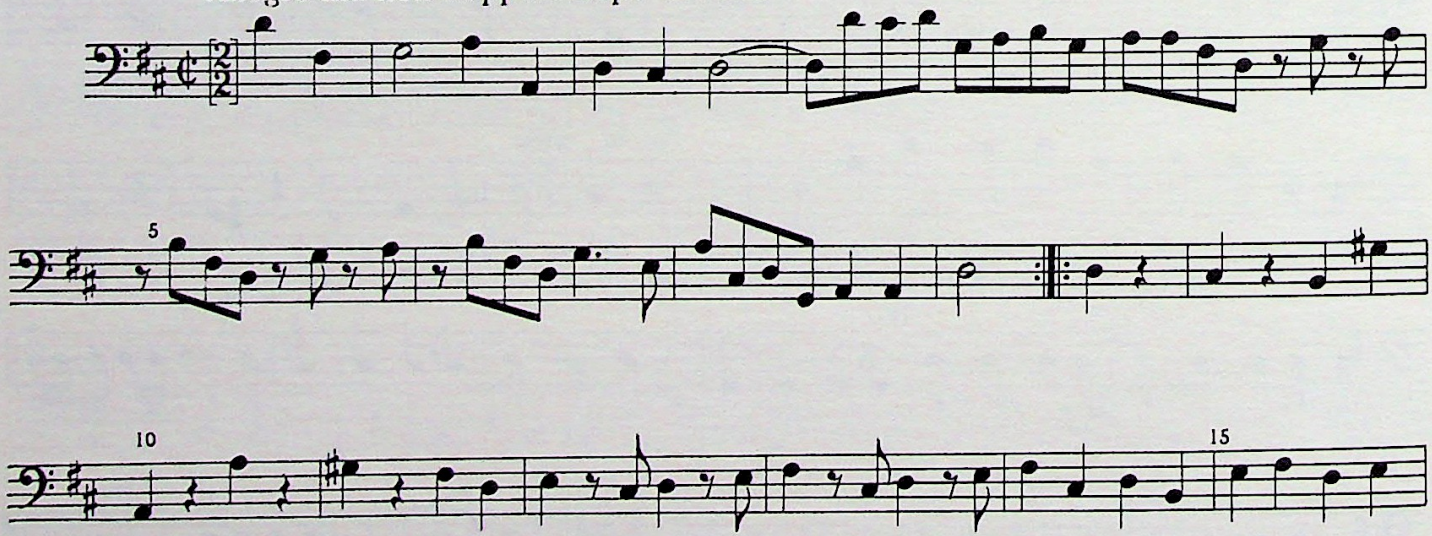
Sonata VI

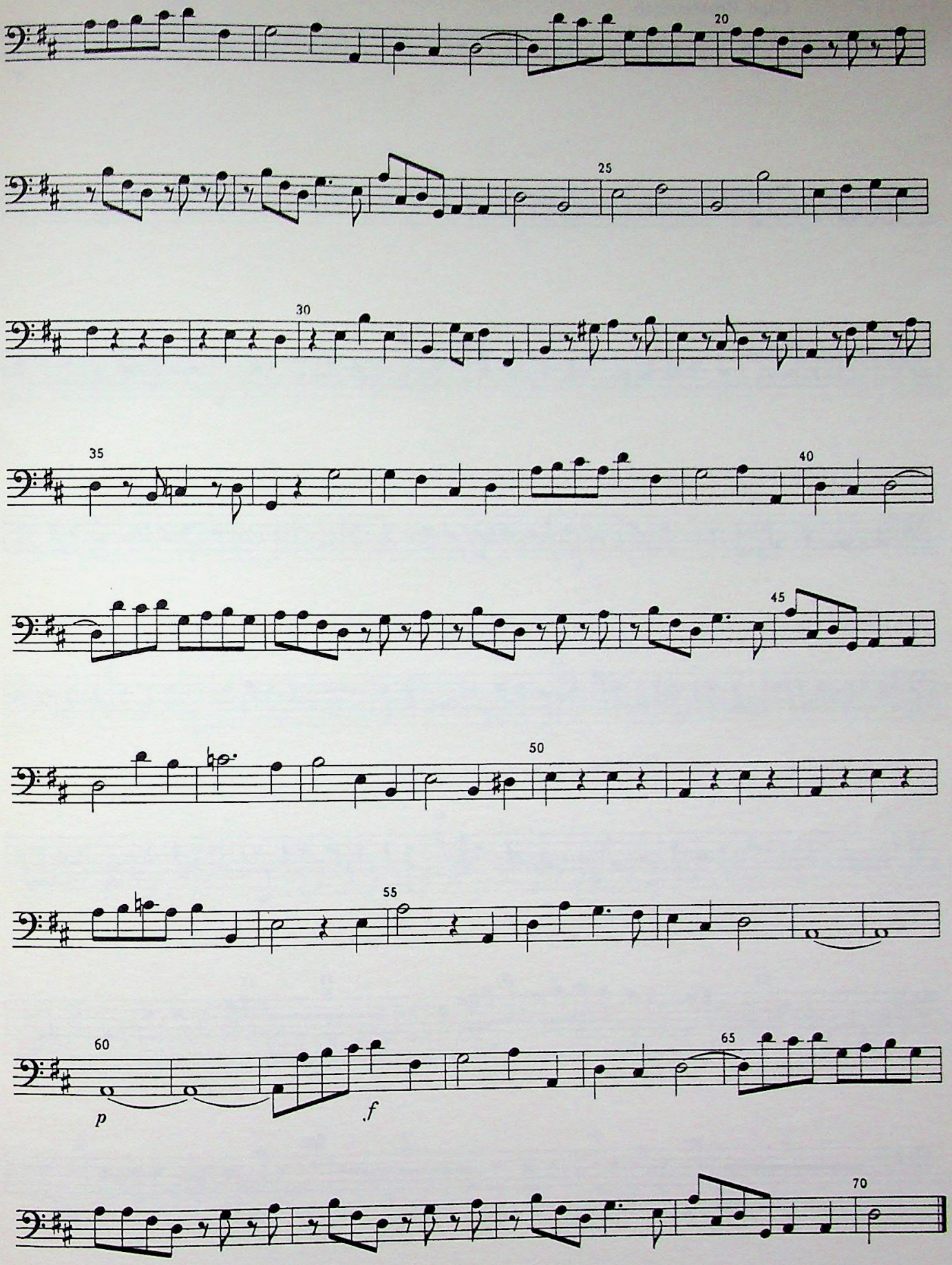



90
95
100
105
110
115
120
125
130
135
140
145
150
155
160
165
170
p
[p]
p
p
[f]

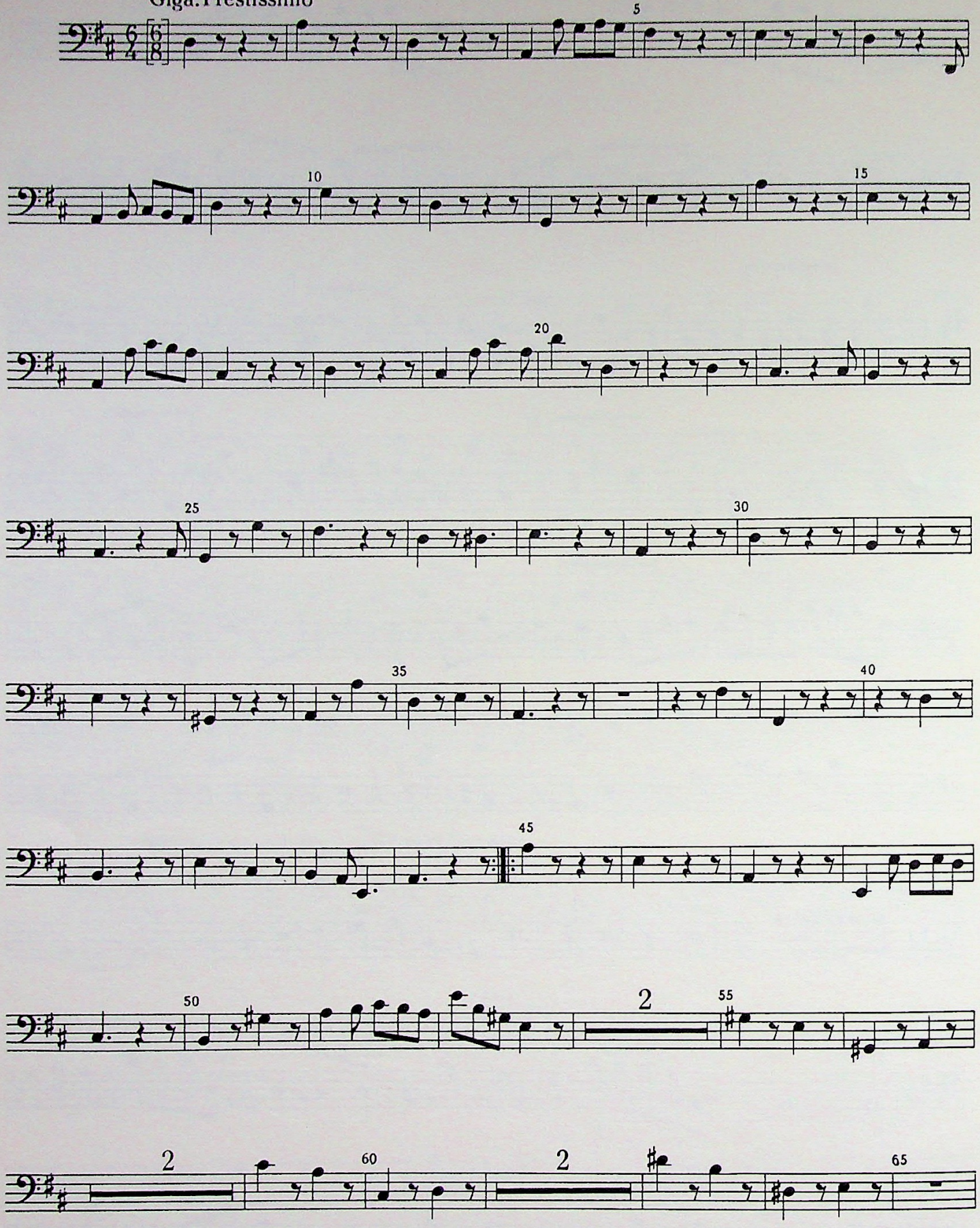


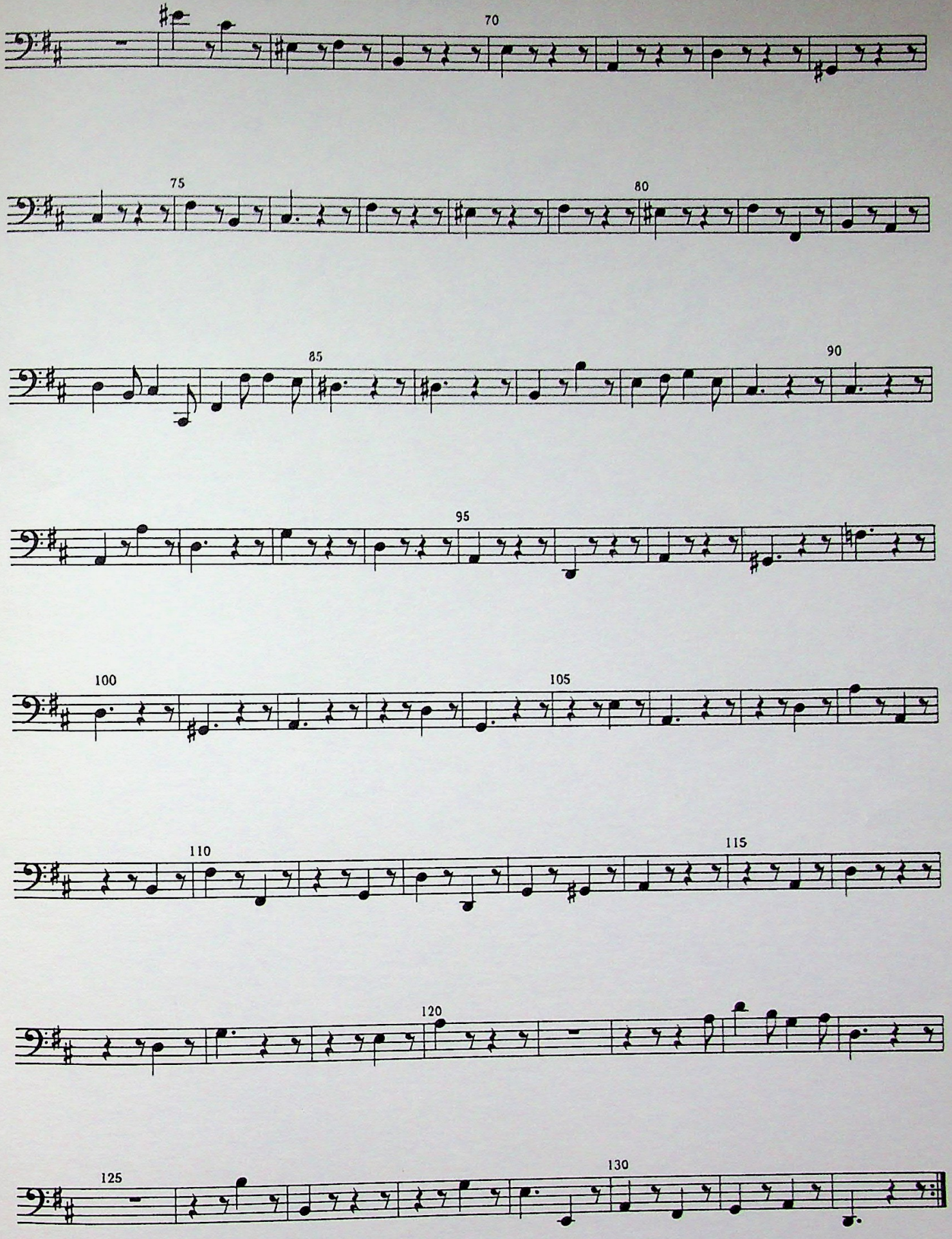
Allegro ma non troppo.Tempo Gavotta




20
25
30
35
40
45
50
55
60
65
70
p
f

Giga. Prestissimo




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