PREMIER LIVRE
DE
SONATES
A Violon Seul
avec la Basse Continue
Composées
PAR M. LECLAIR L'AINE.

Dediées
A MONSIEUR BONNIER
Tresorier Général des Etats
de Languedoc.

Il y a quelquunes de ces Sonates qui peuvent se jouer sur la Flute Traversiere.

Prix en blanc 15 ℔.

SE VEND A PARIS

Chez {
L'auteur, rue S.t Benoît près la porte de l'Abaïe S.t Germain
La V.ve Boivin, rue S.t Honoré à la Régle d'Or.
Le S.r Leclerc, rue du Roule à la Croix d'Or
La V.ve Roussel, dans l'Abaïe S.t Germains des Prez à la Bource Royale, près la petite Boucherie
}

Avec Privilége du Roy.

In preparing this edition, I used a facsimile of an edition published in Paris.. As to its date I cannot be certain, but suspect it to be contemporary with Leclair if not the original edition. I think it is important that the performer should decide on any changes made to text, therefore all notes and articulation are as originally printed. Where any anomalies occur, the original has been placed in brackets above the note. Occasionally fingerings appear and have been retained more for interest although some do seem logical for tonal reasons. All inconsistencies in slurs have also been kept. This may be what was intended or perhaps they are just printing errors. Dynamic markings do occasionally appear and are original.

The realization of the figured bass is only rudimentary and is intended for those unable to realize their own.

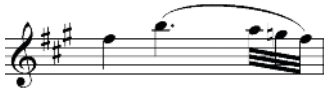
John Wade 2012

Rhythmic Anomalies

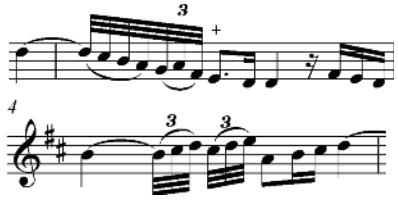
Sonata 9 (Sarabanda) and Sonata 10 (Adagio) examples *1 below: the rhythm does not add up after a tied note. I would suggest that this notation indicates leaving the tied note late rather than adding multiple dots after it.

Sonata 9 (Sarabanda)

*1



Sonata 10 (Adagio)



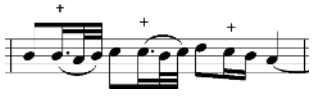
Sonata 9 (example *2) has triplets written as demisemiquavers (16th notes). This has been changed to semiquaver triplets and is indicated in the parts.

Sonata 9 (original notation)

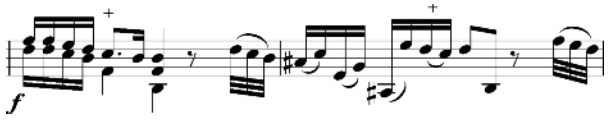
*2

Sonata 10 (Adagio) example *3 original rhythm.

*3



Sonata 12 has a similar rythmic problem as do Sonatas 9 and 10, this time after a rest, again suggesting that the demisemiquavers after the rest are played late.



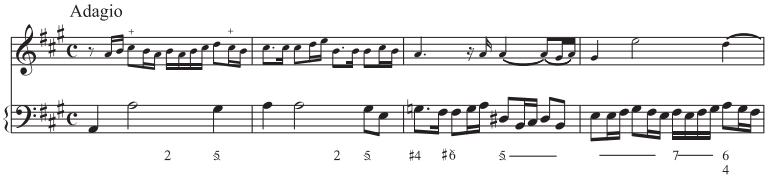
Jean Marie Leclair

(1697-1764)

Sonatas for Violin Opus 1

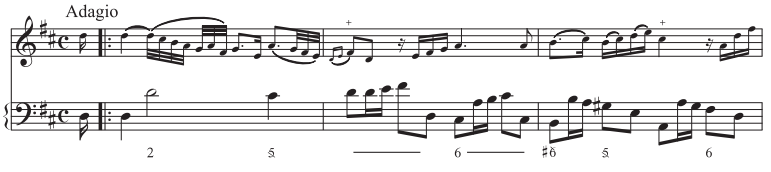
Volume 3 (9 - 12)

Sonata No 9 in A Major



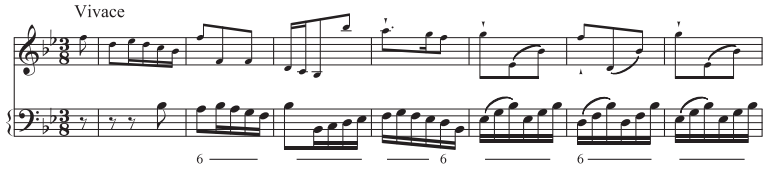
P 2 Violin
P 2 Cembalo
P 2 Cello

Sonata No 10 in D Major



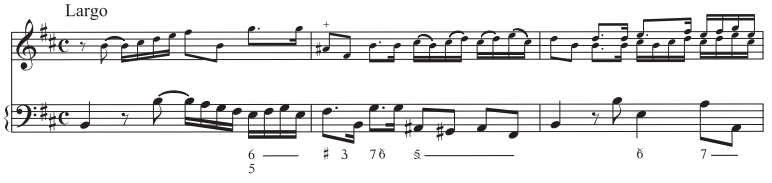
P 9 Violin
P 12 Cembalo
P 8 Cello

Sonata No 11 in Bb Major



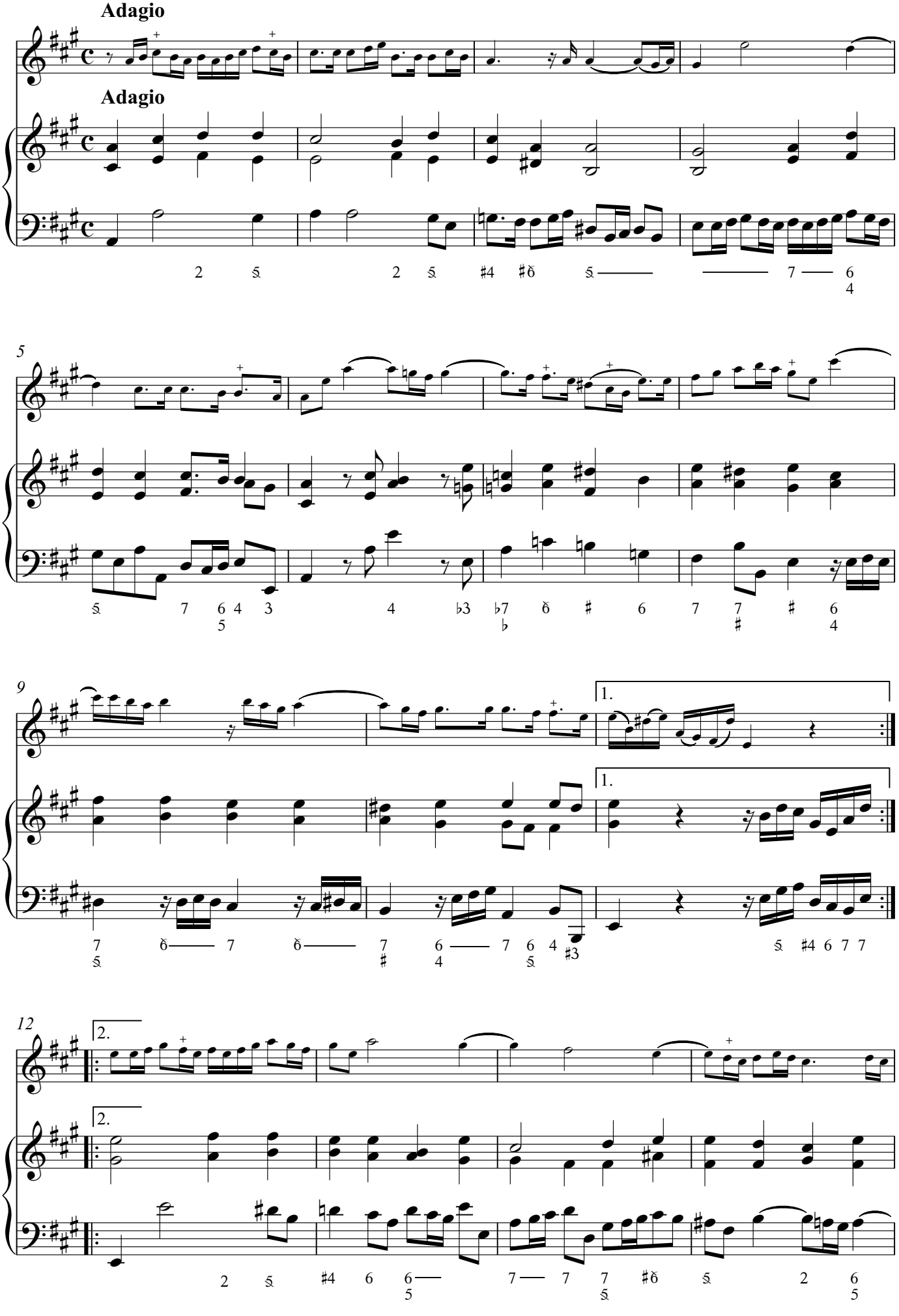
P 14 Violin
P 28 Cembalo
P 12 Cello

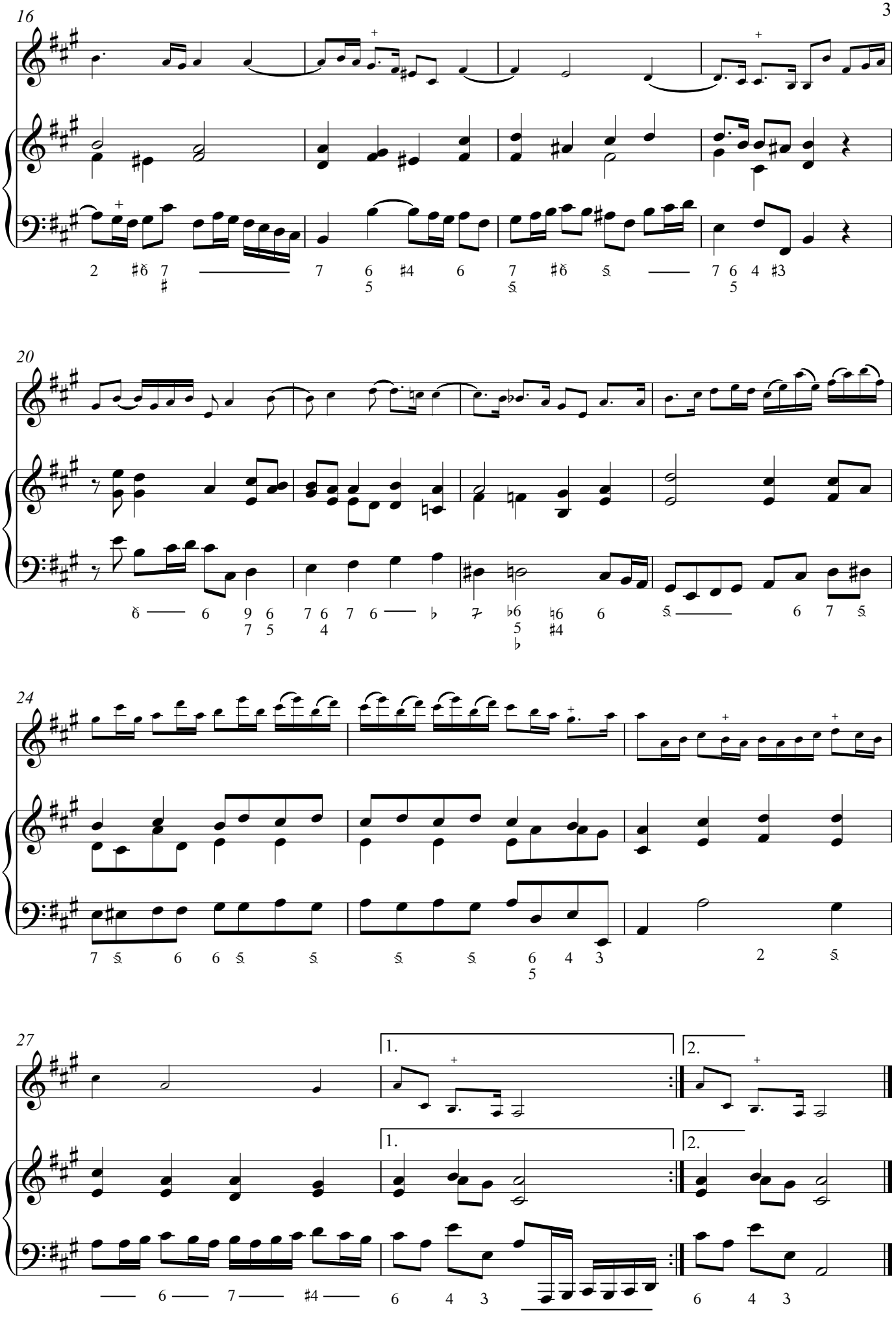
Sonata No 12 in B Minor



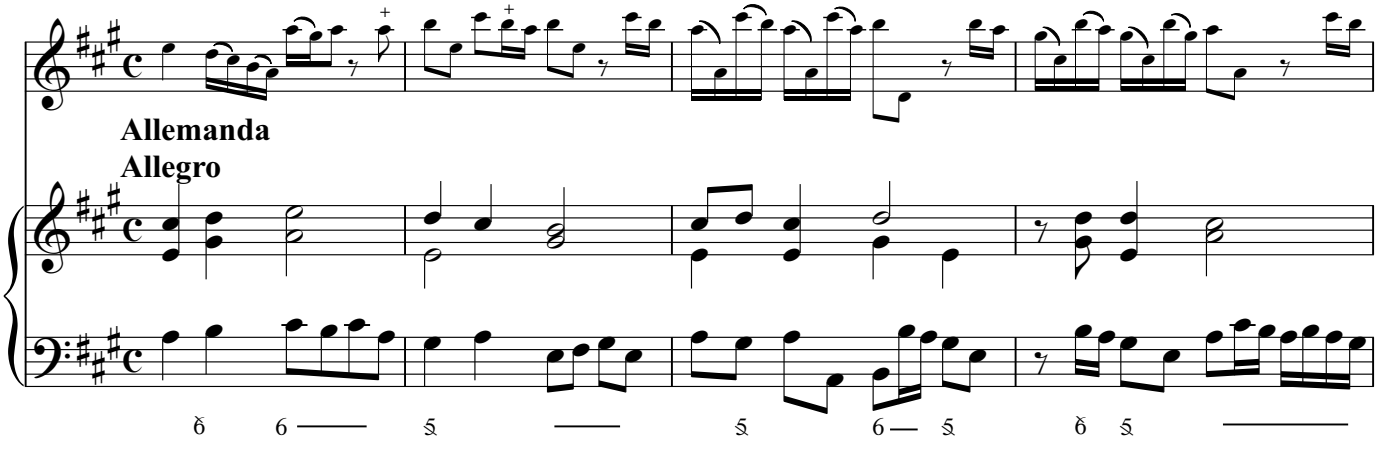
P 21 Violin
P 44 Cembalo
P 19 Cello

Sonata IX

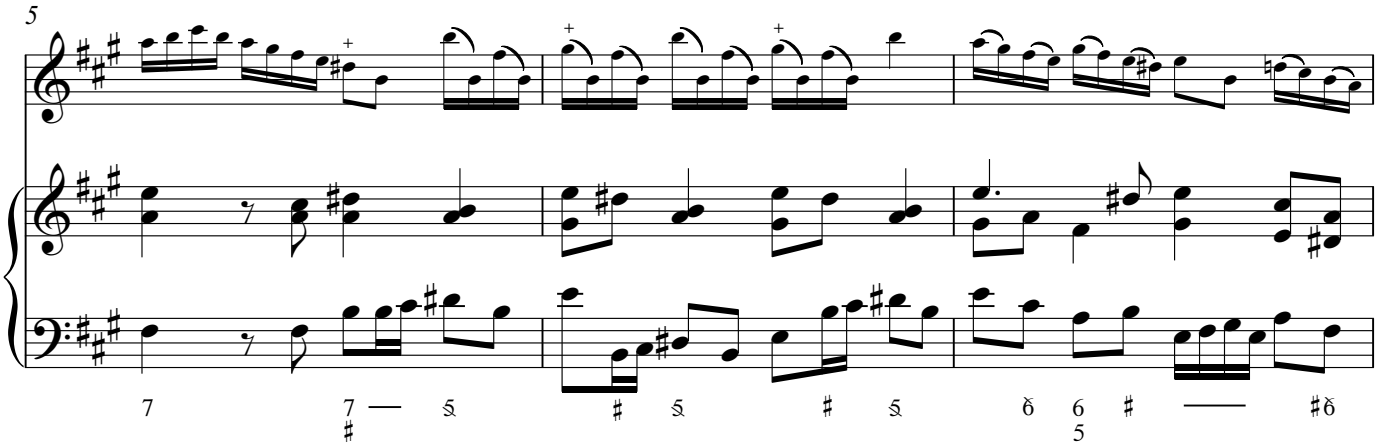


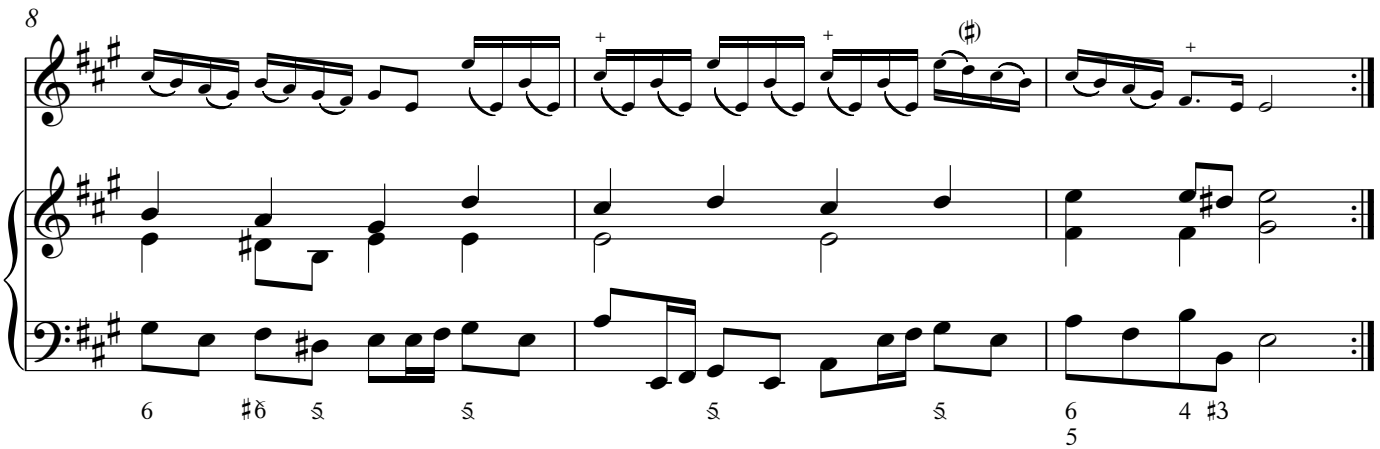

16
20
24
27
1.
2.

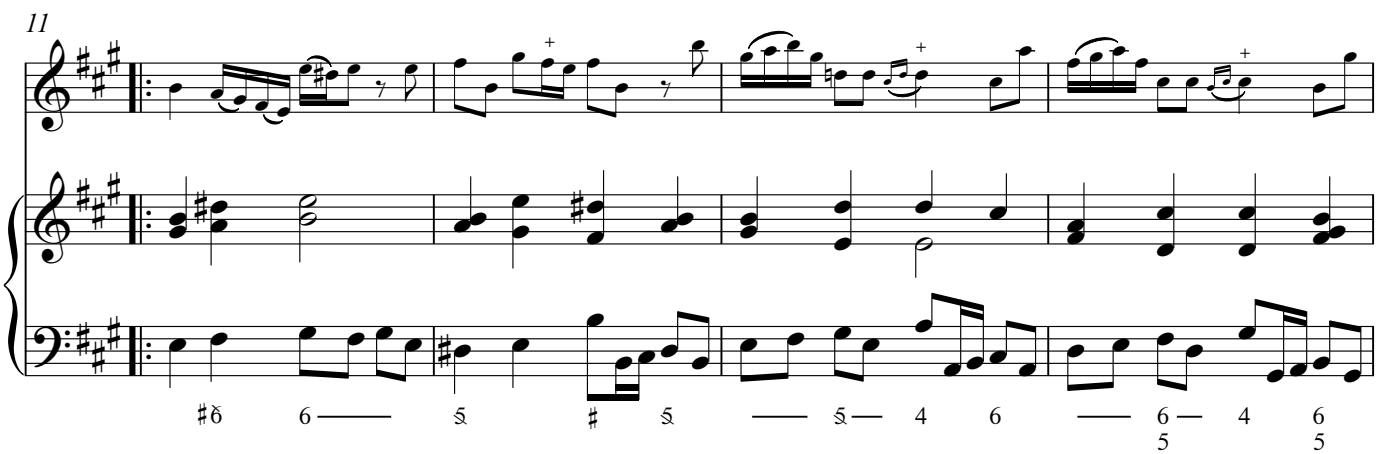
Allemanda
Allegro

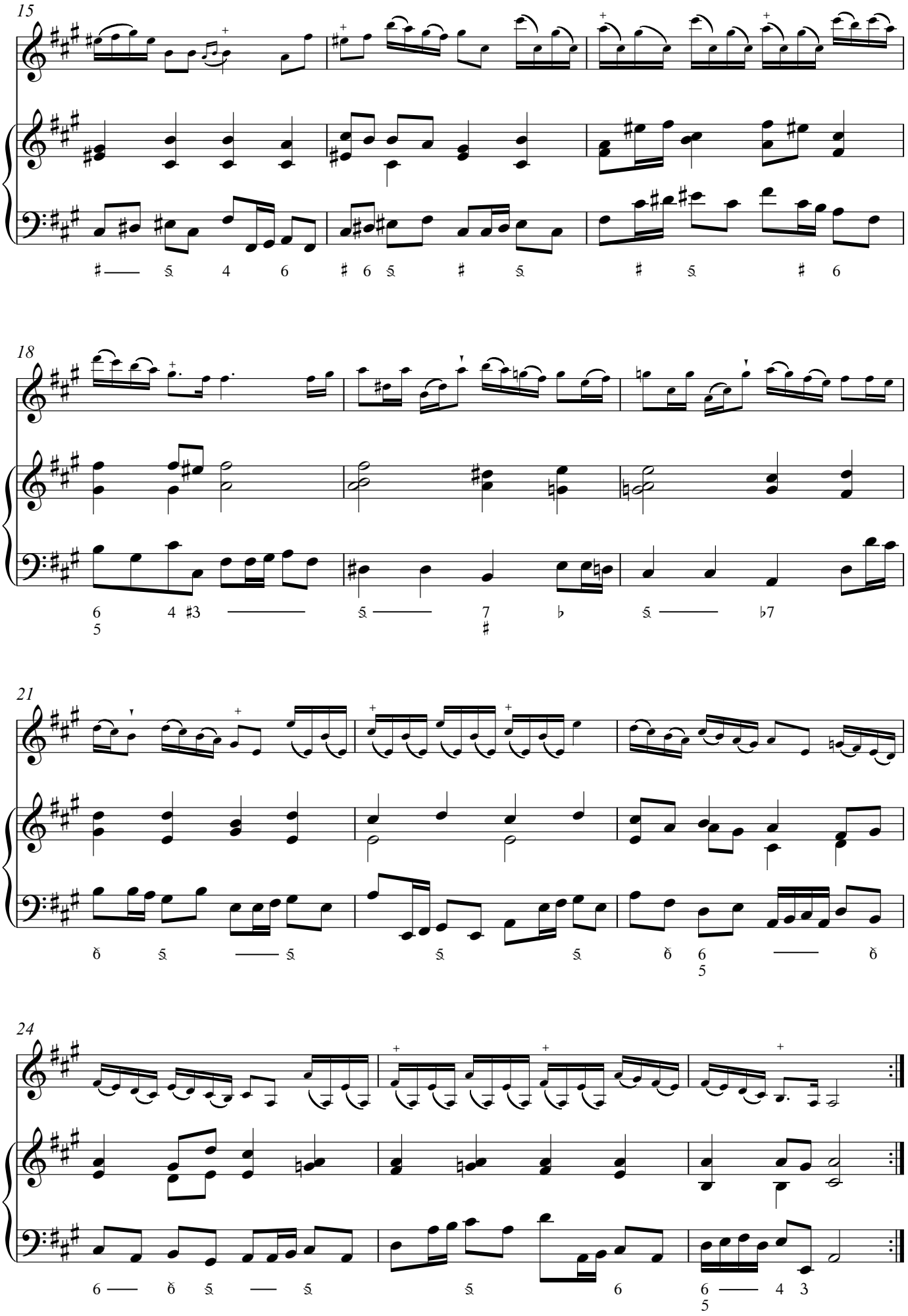


Allemanda
Allegro



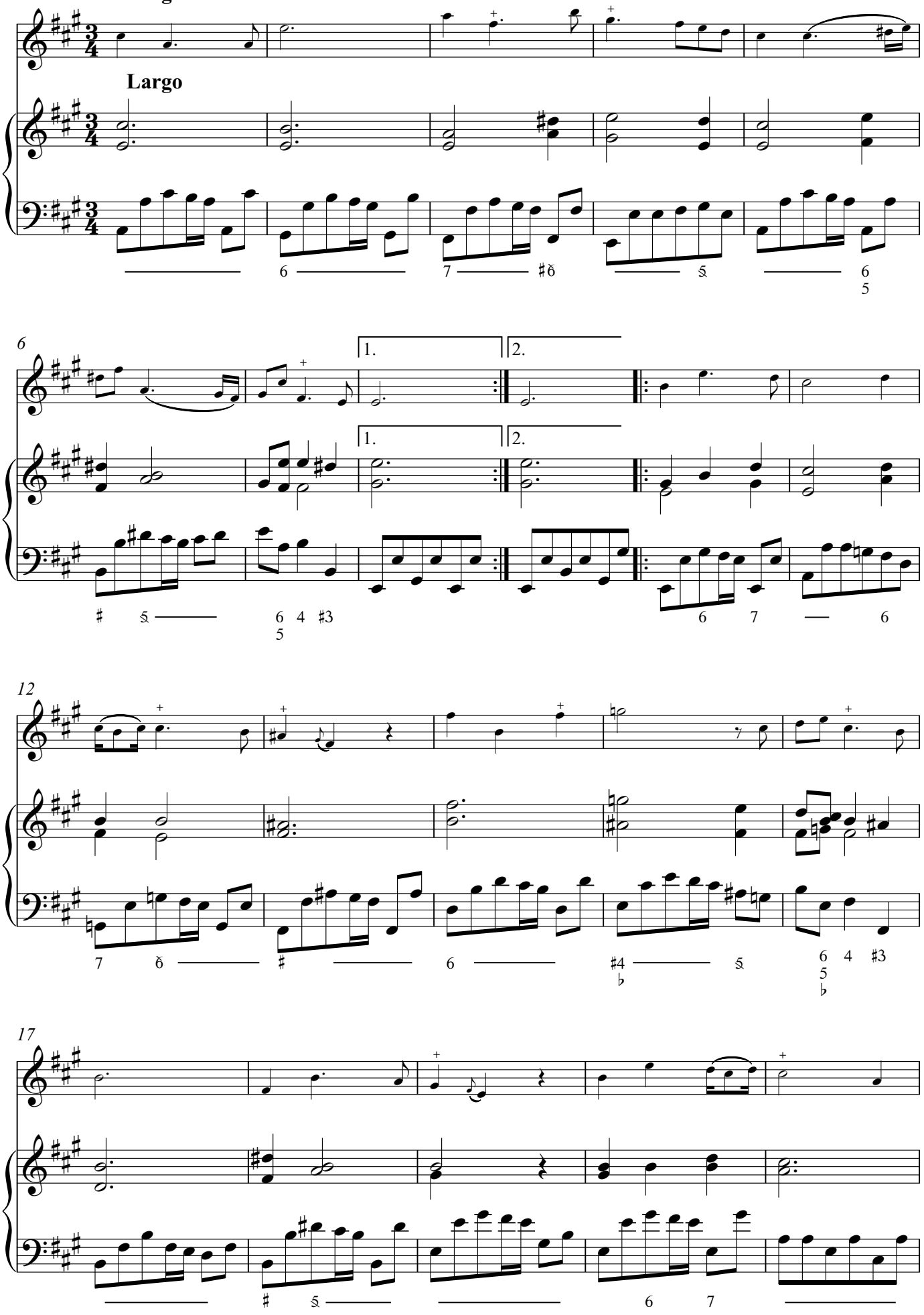


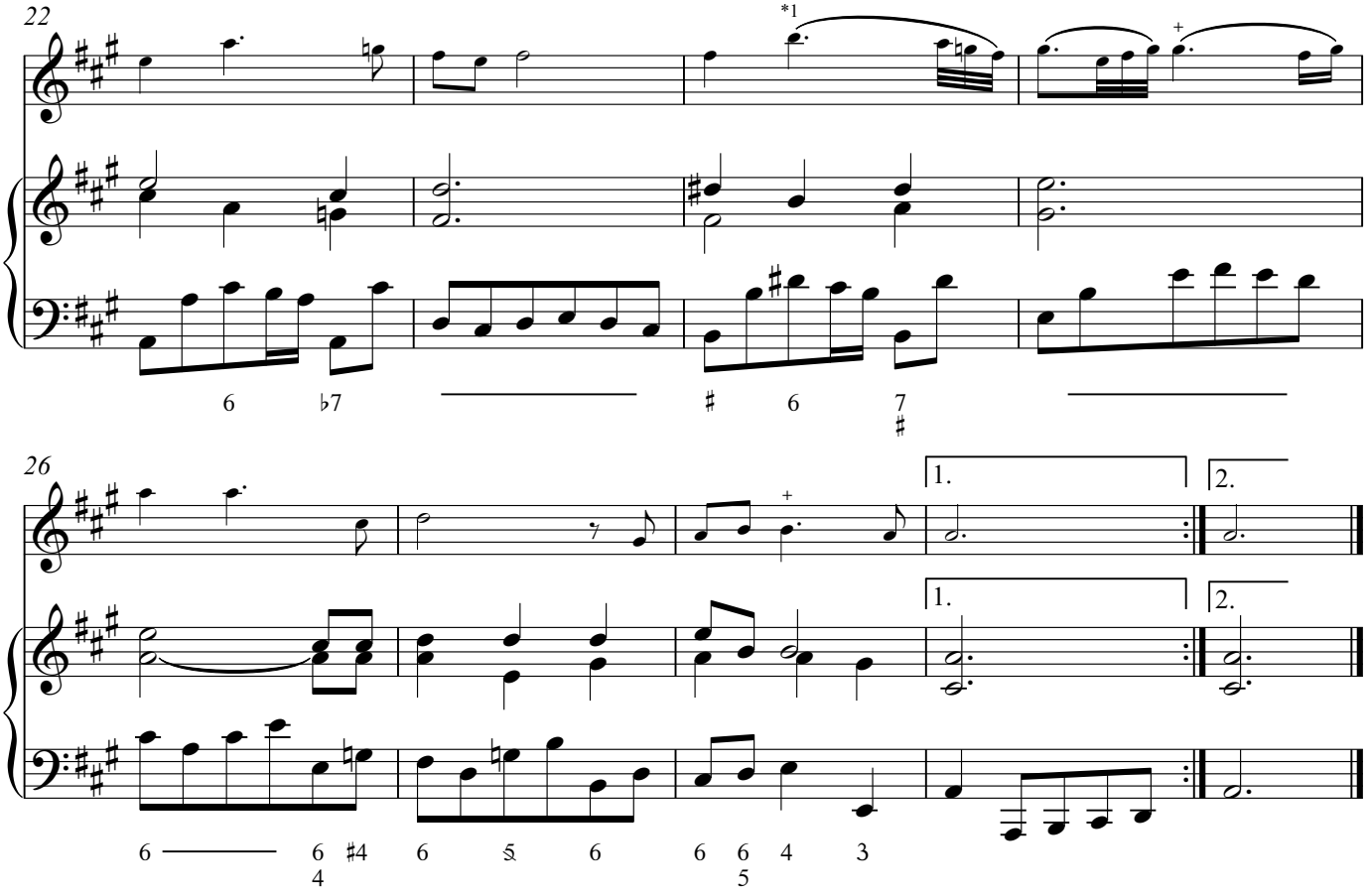


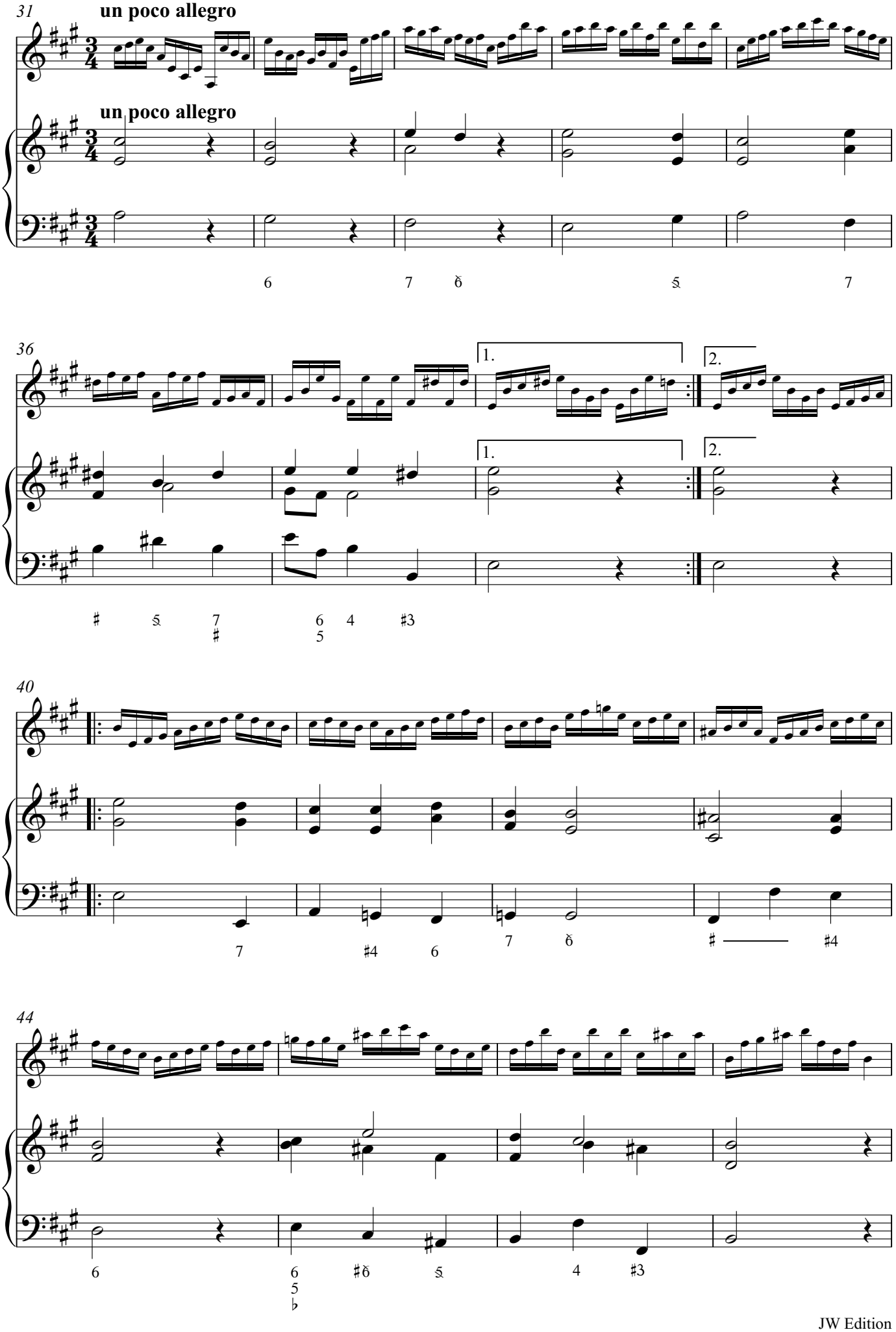

15
18
21
24

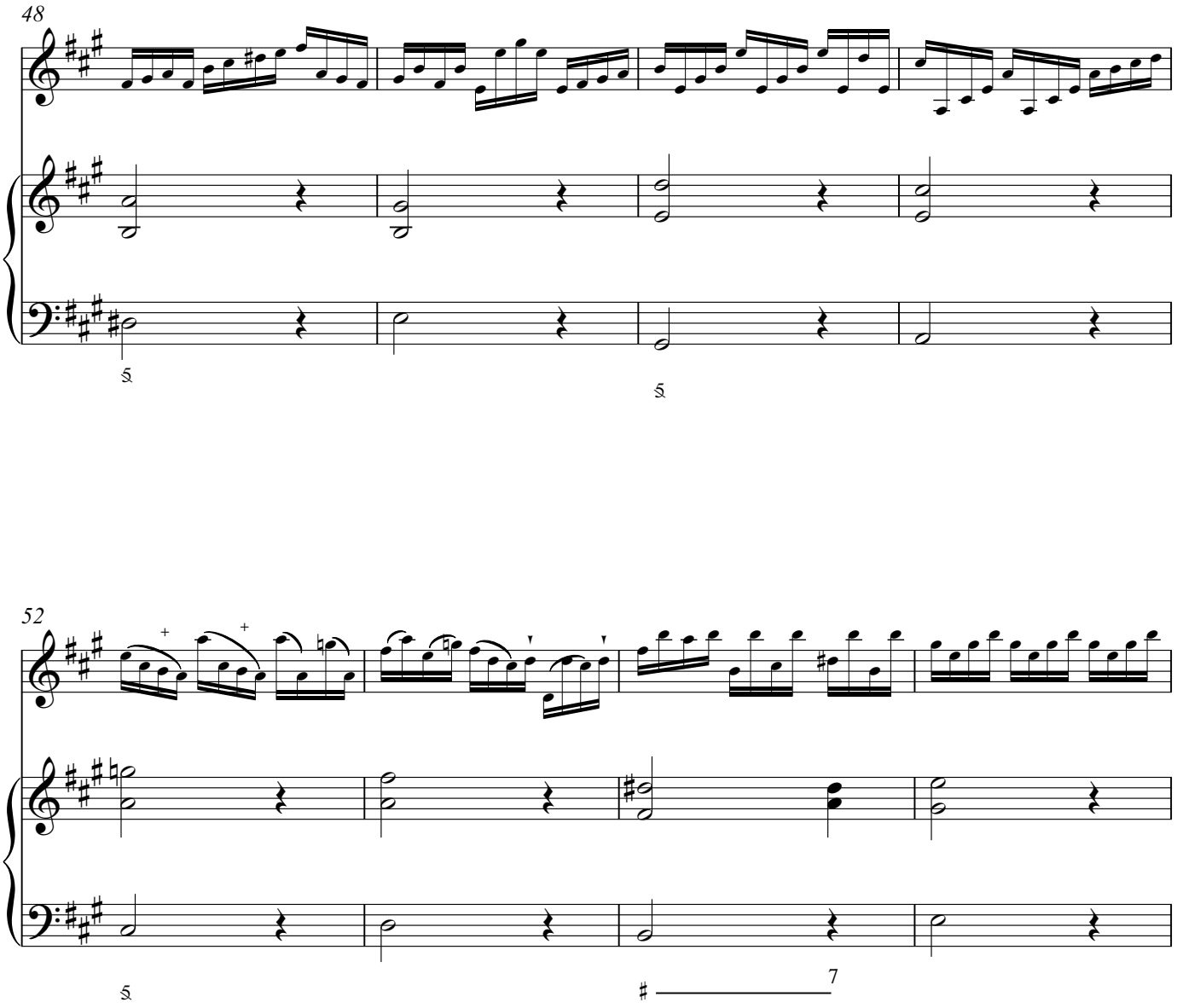
Sarabanda

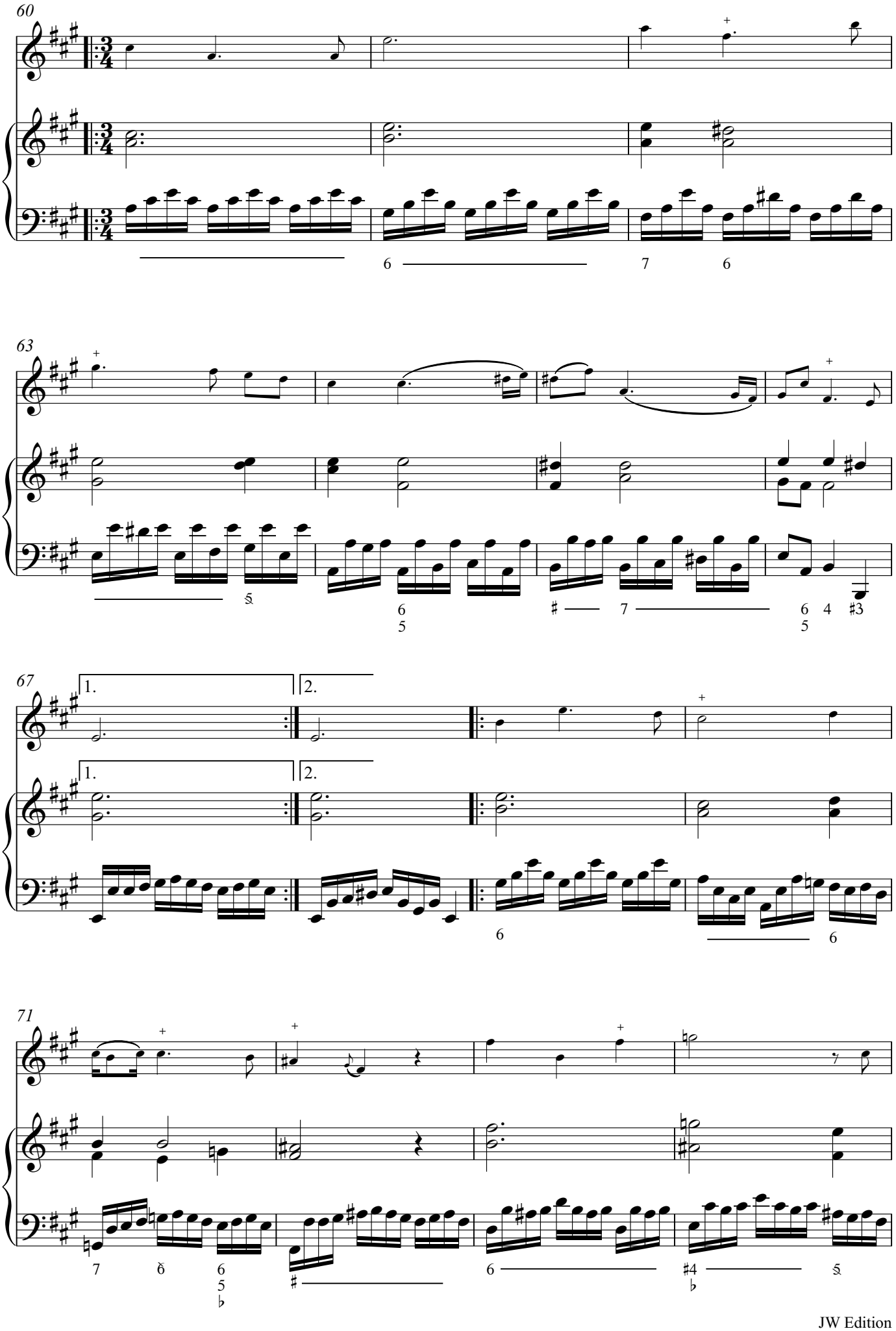
Largo

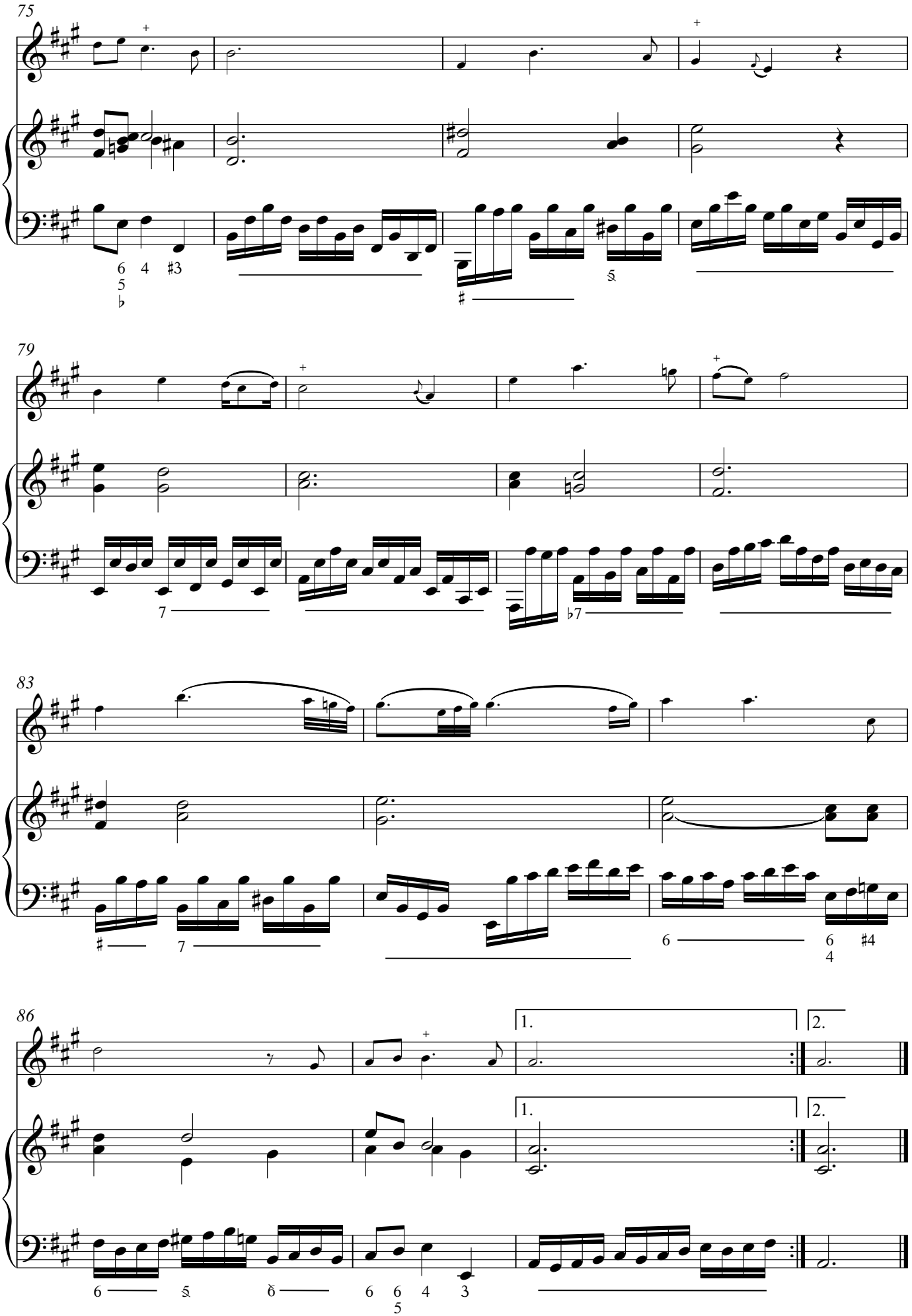



22
*1
+
6
♭7
♯
6
7
♯
26
1.
2.
1.
2.
6
6
4
♯4
6
5
6
6
6
5
4
3

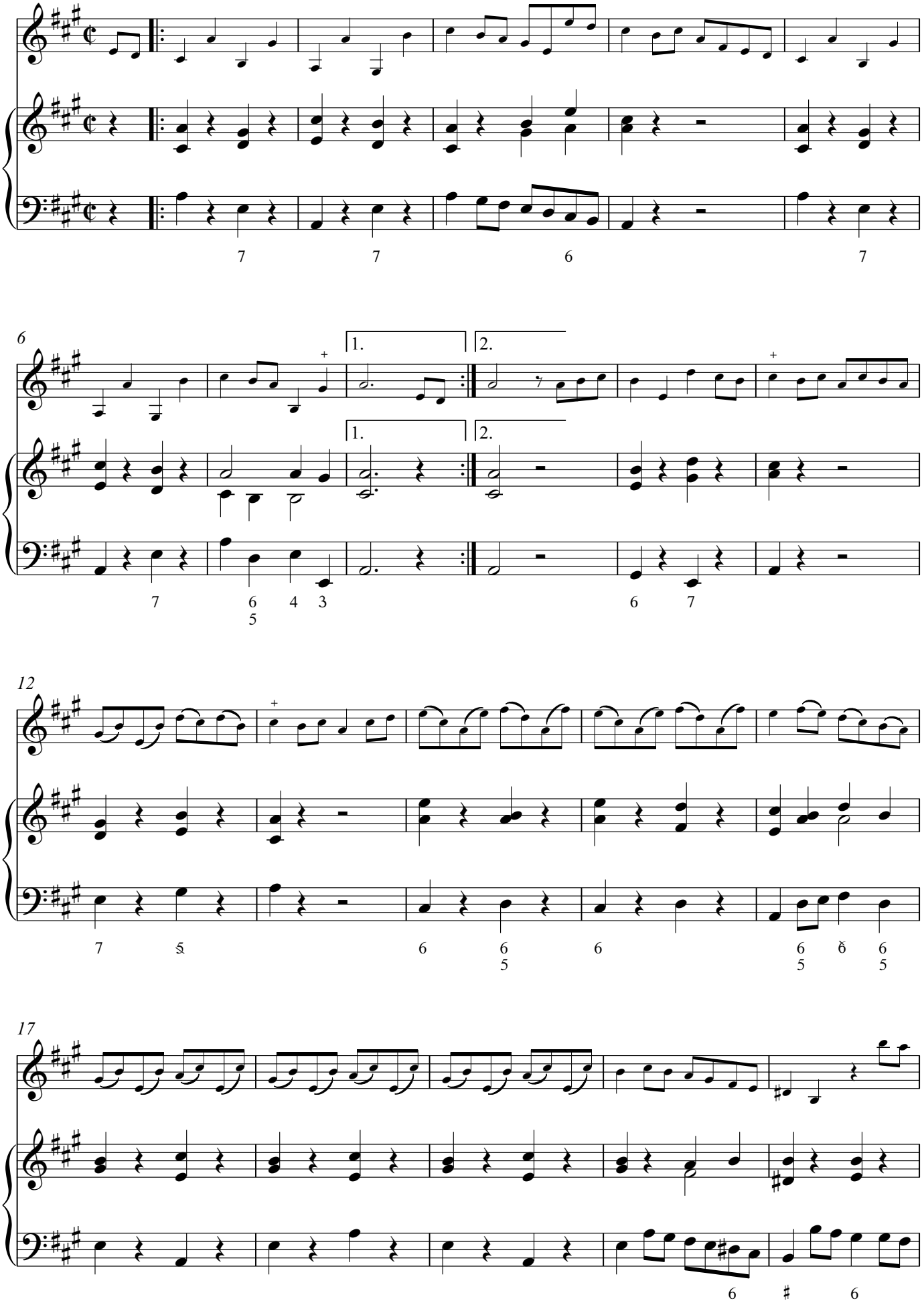

31
un poco allegro
un poco allegro
36
1.
2.
1.
2.
40
44

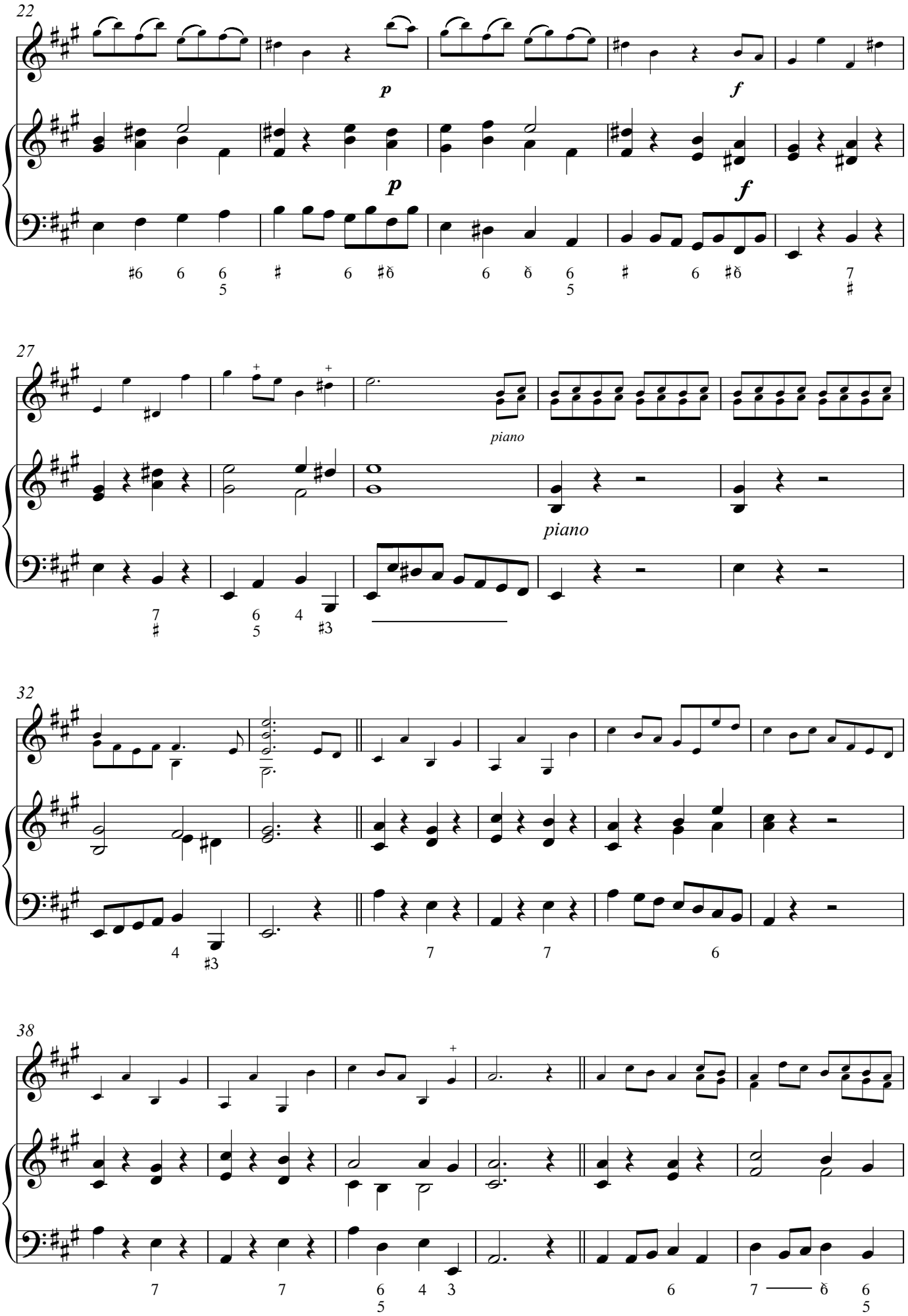

48
52
56
V.S

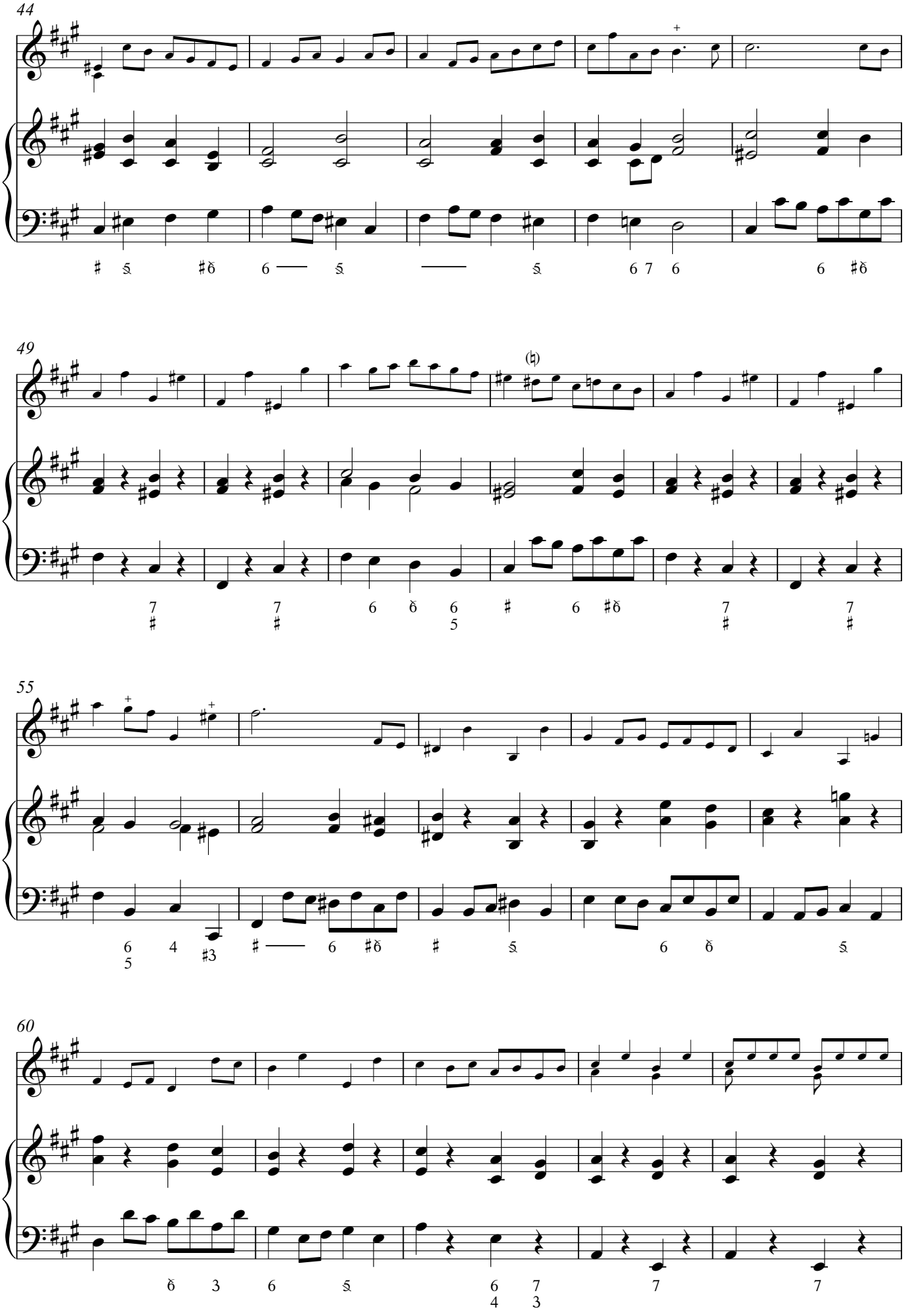

60
63
67
71
1.
2.


75
79
83
86
1.
2.

Allegro ma non presto




22
p
f
p
f
piano
piano
27
32
38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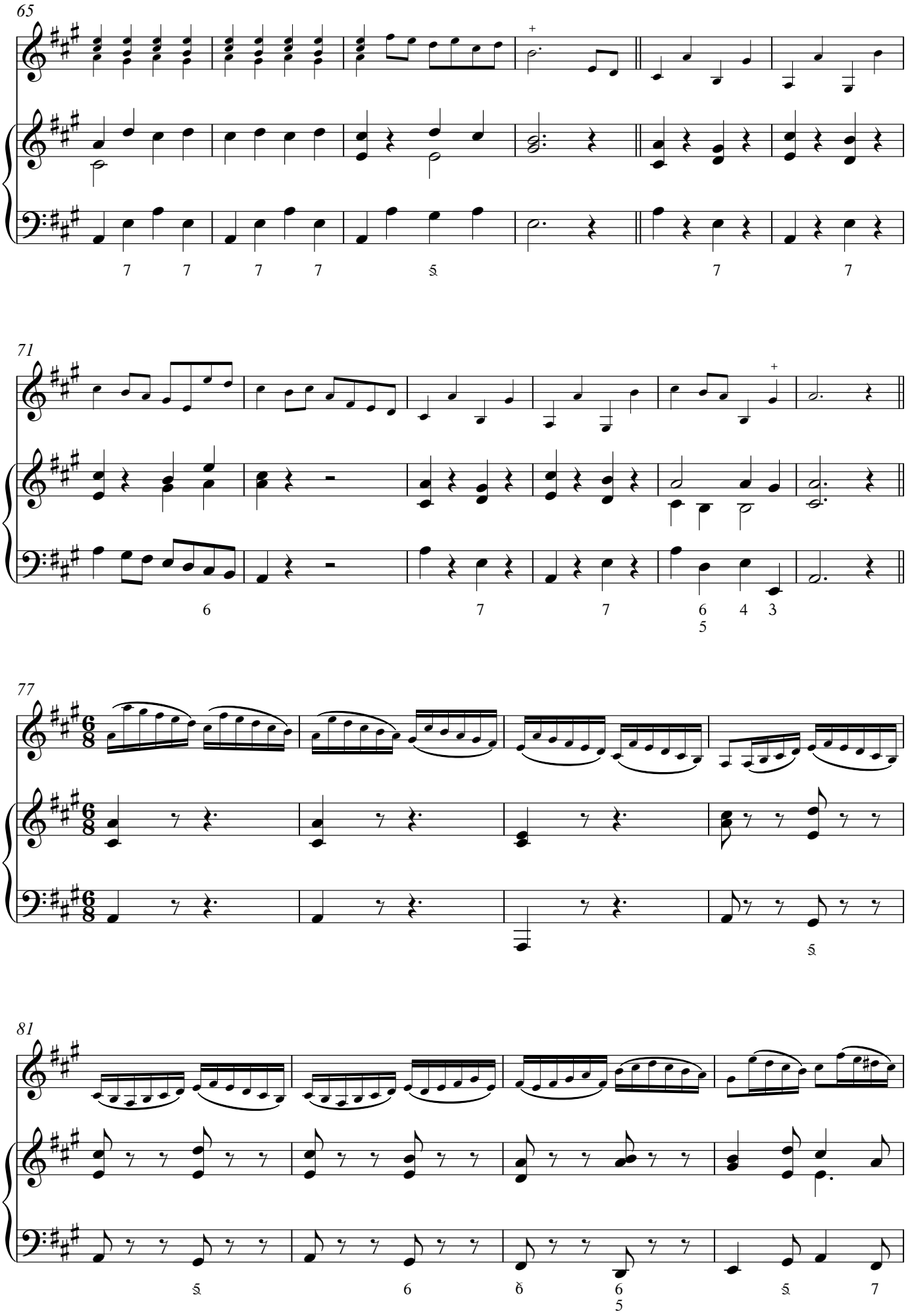
49
55
60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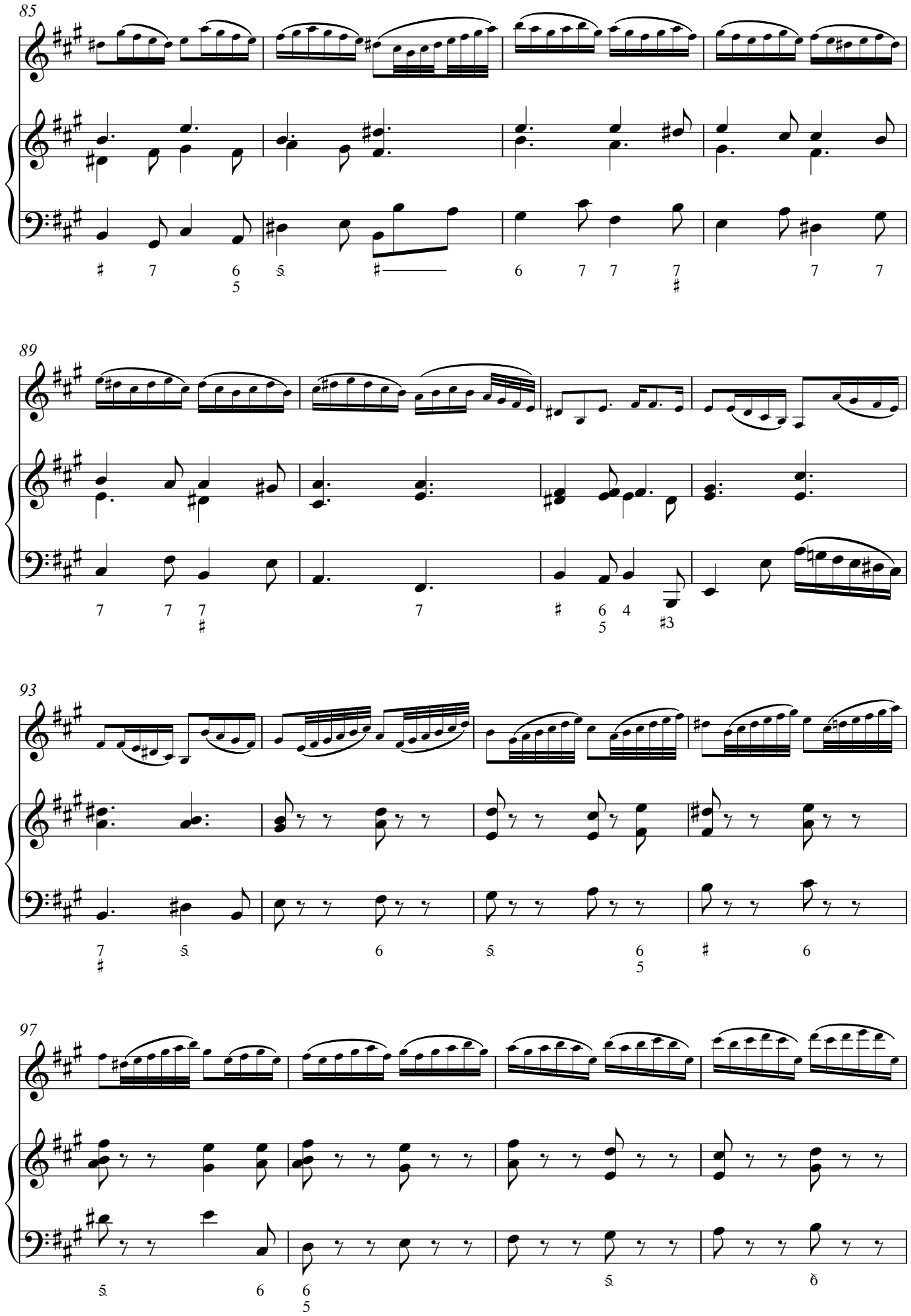
71
77
81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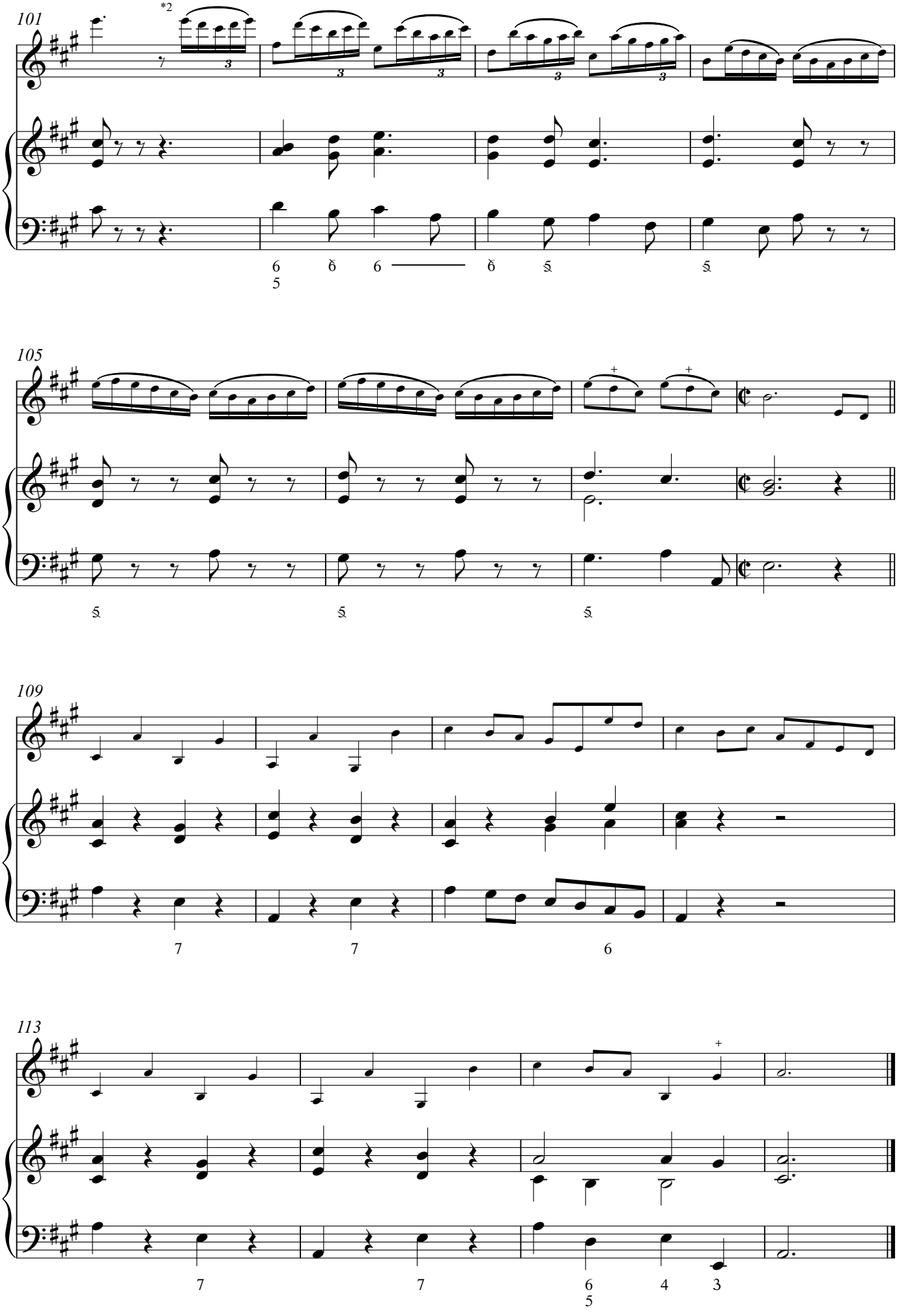
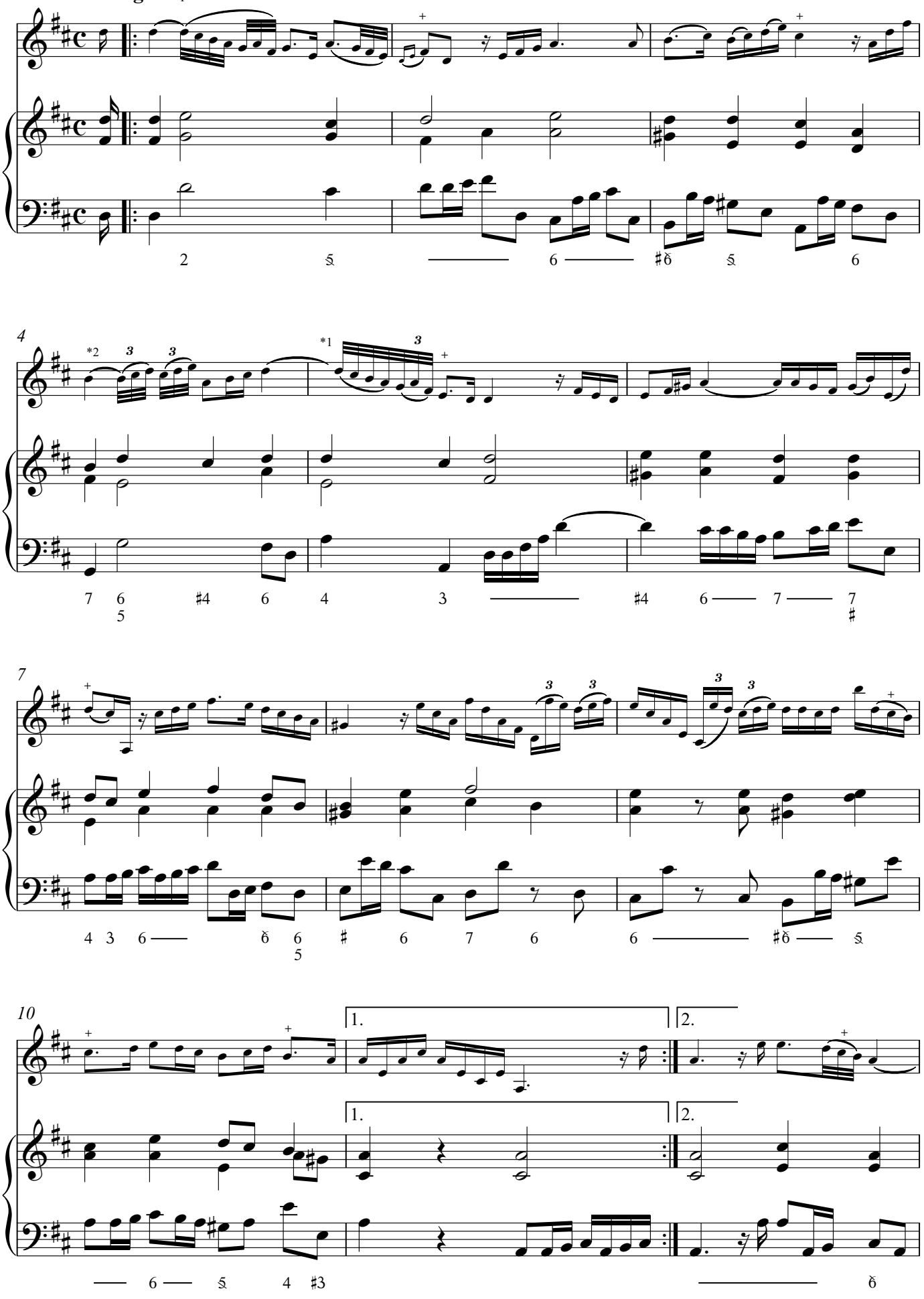
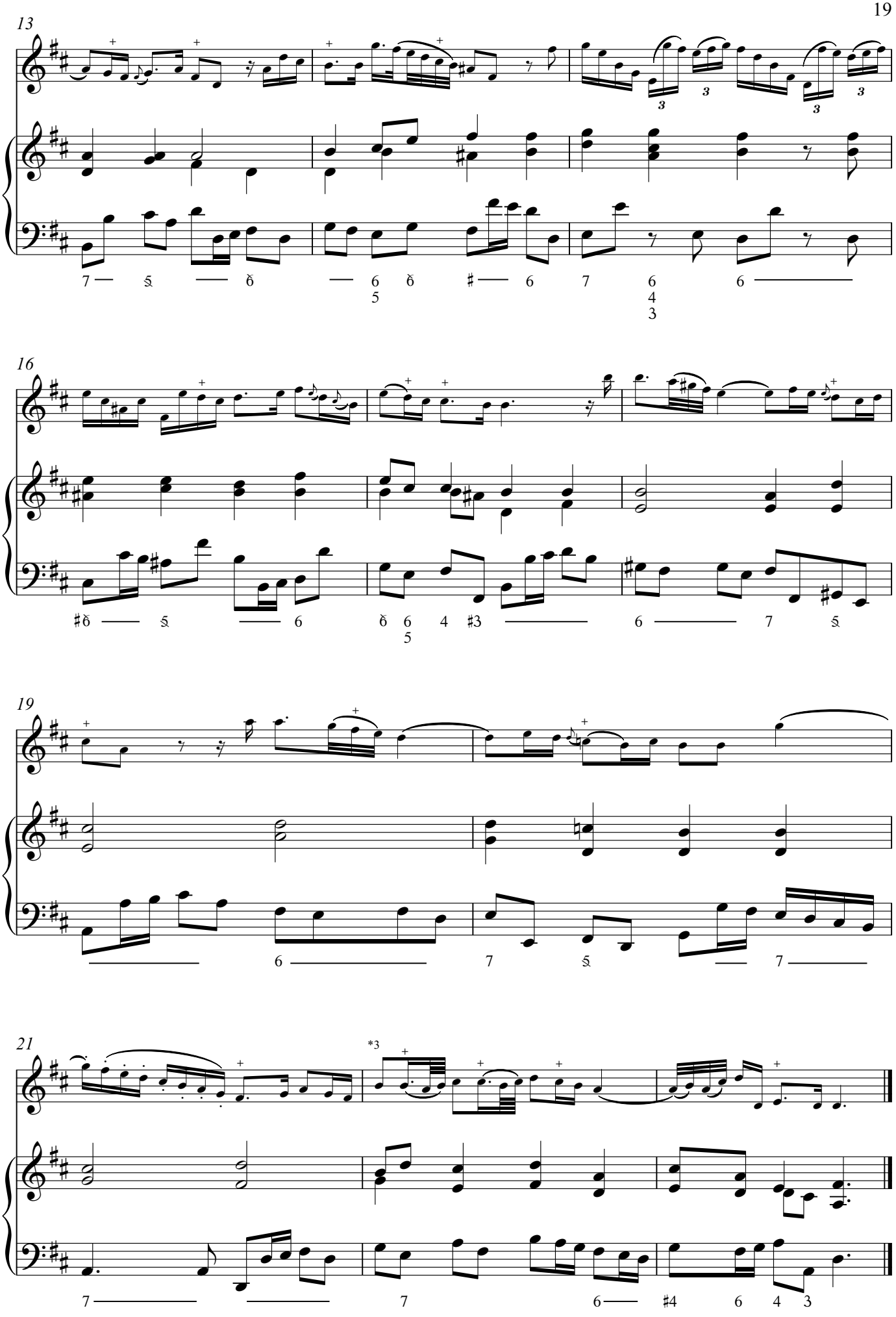
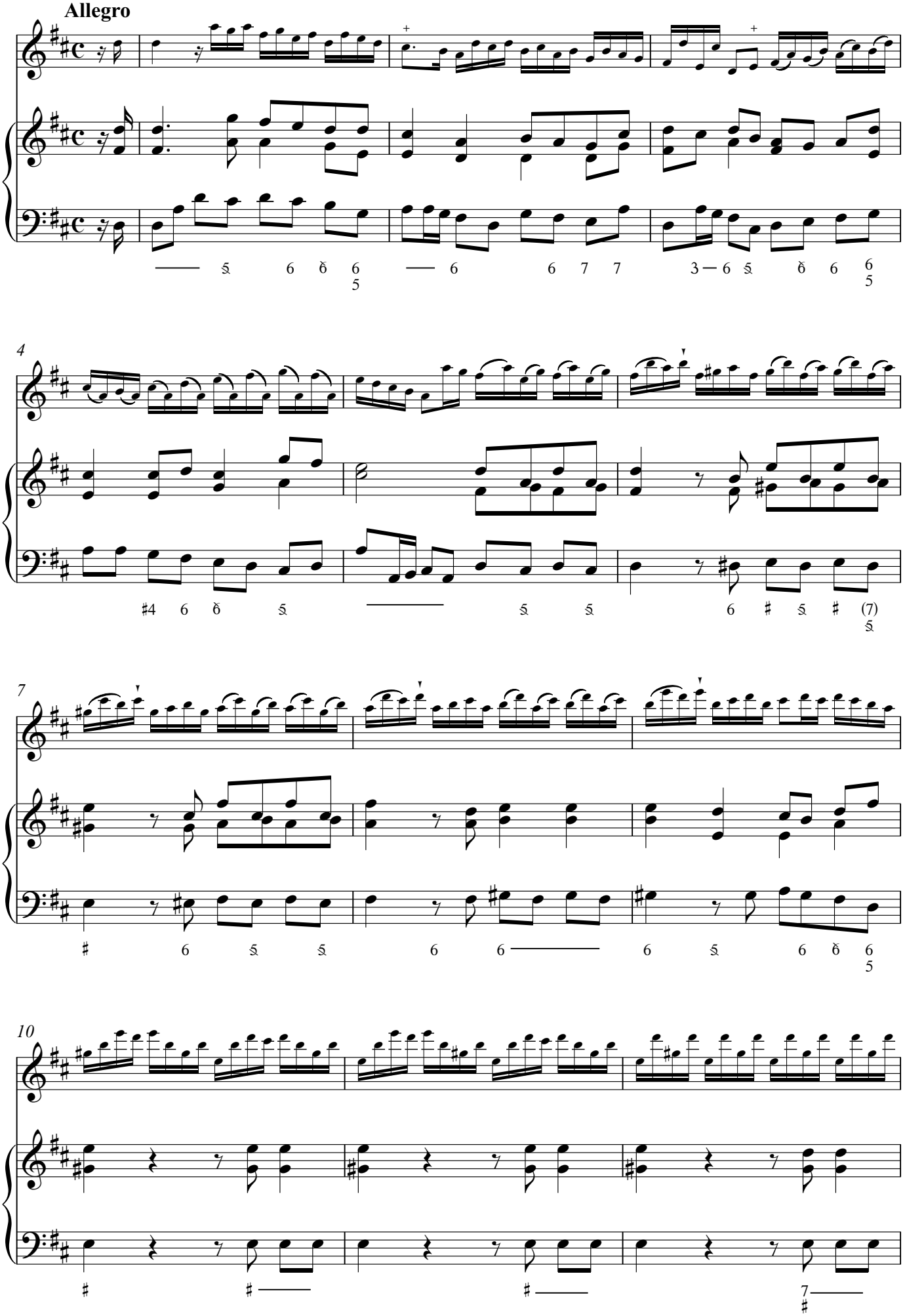

101
*2
105
109
113

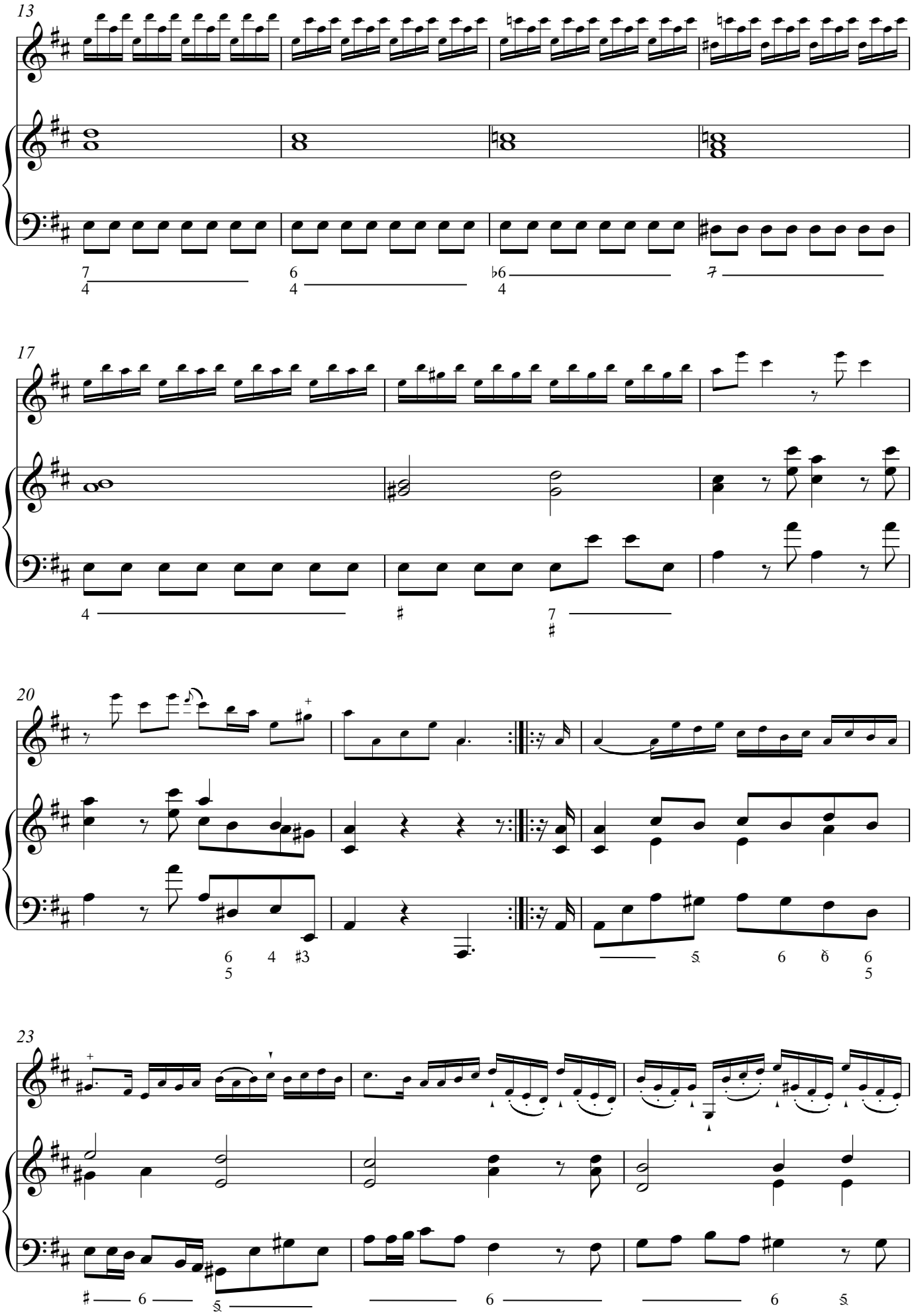
Sonata X

Adagio *1




13
16
19
21
*3


Allegro
4
7
10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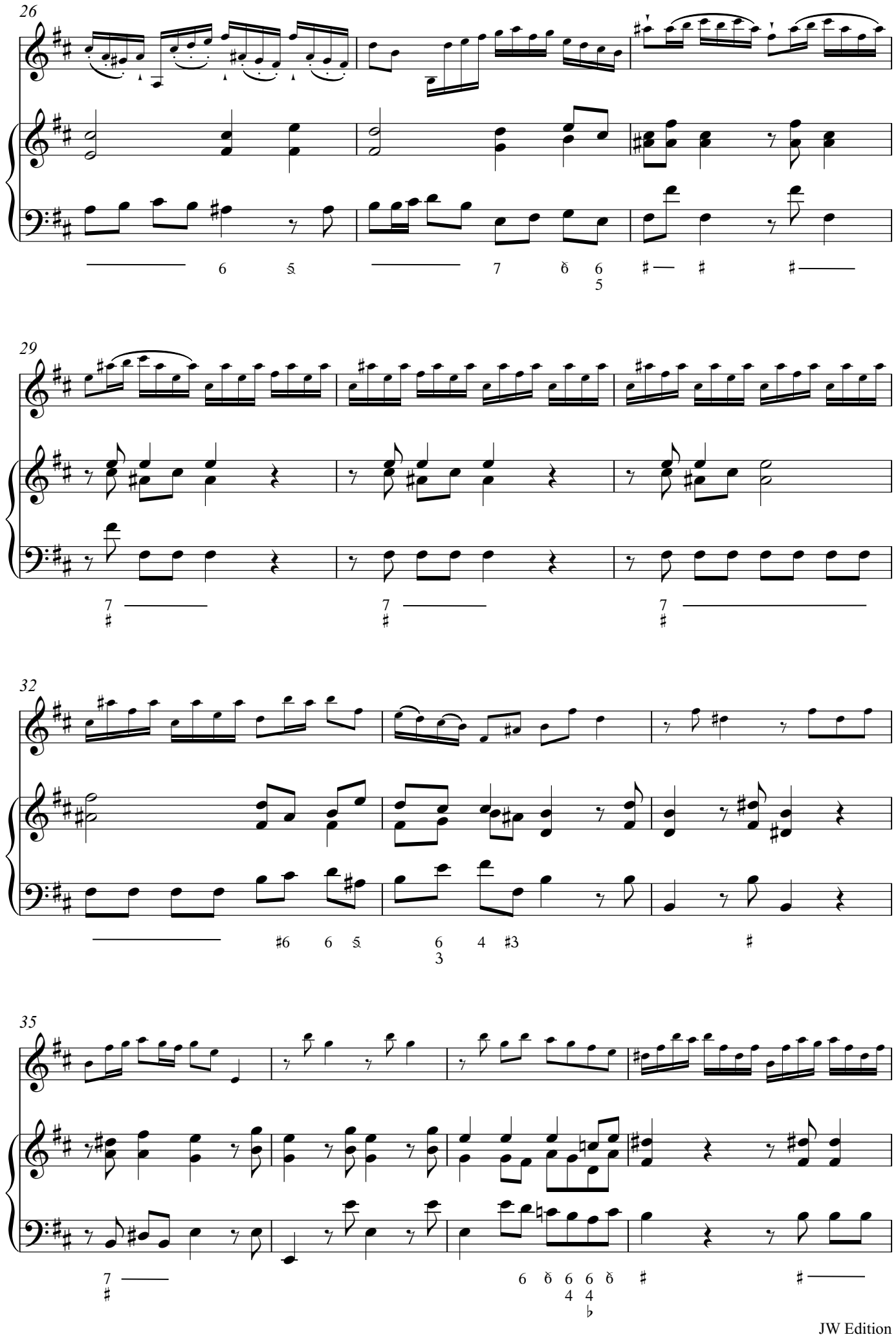
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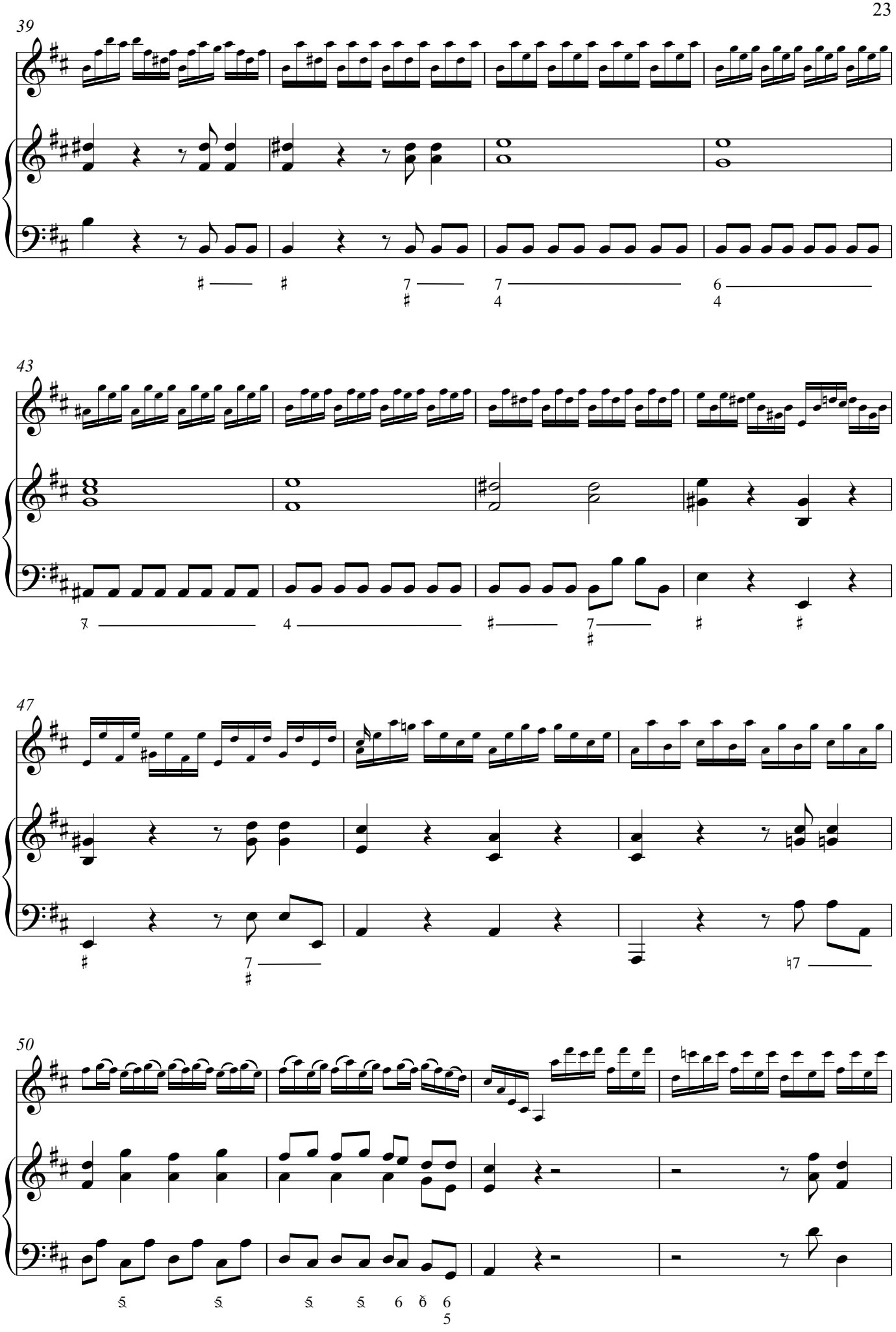
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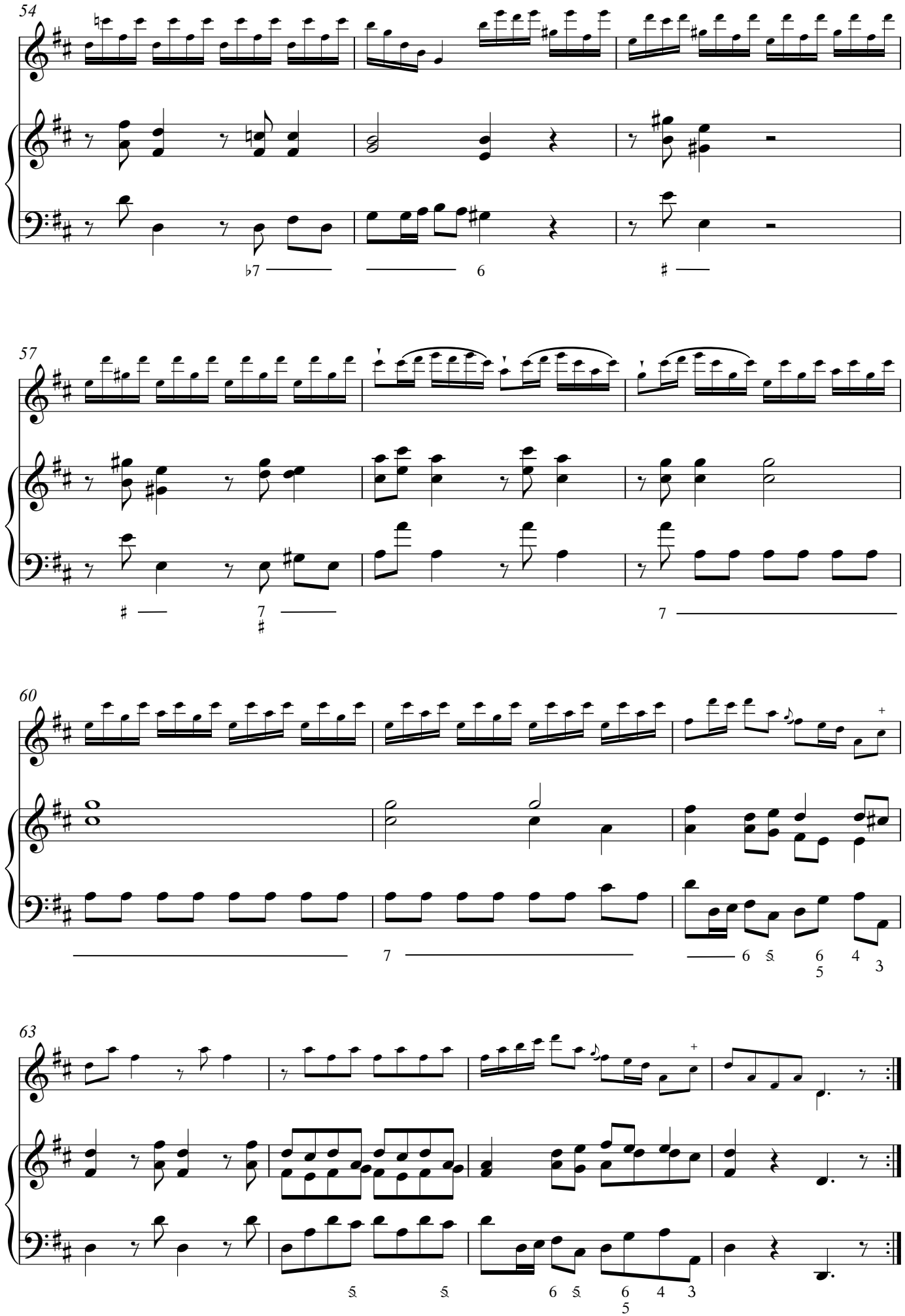
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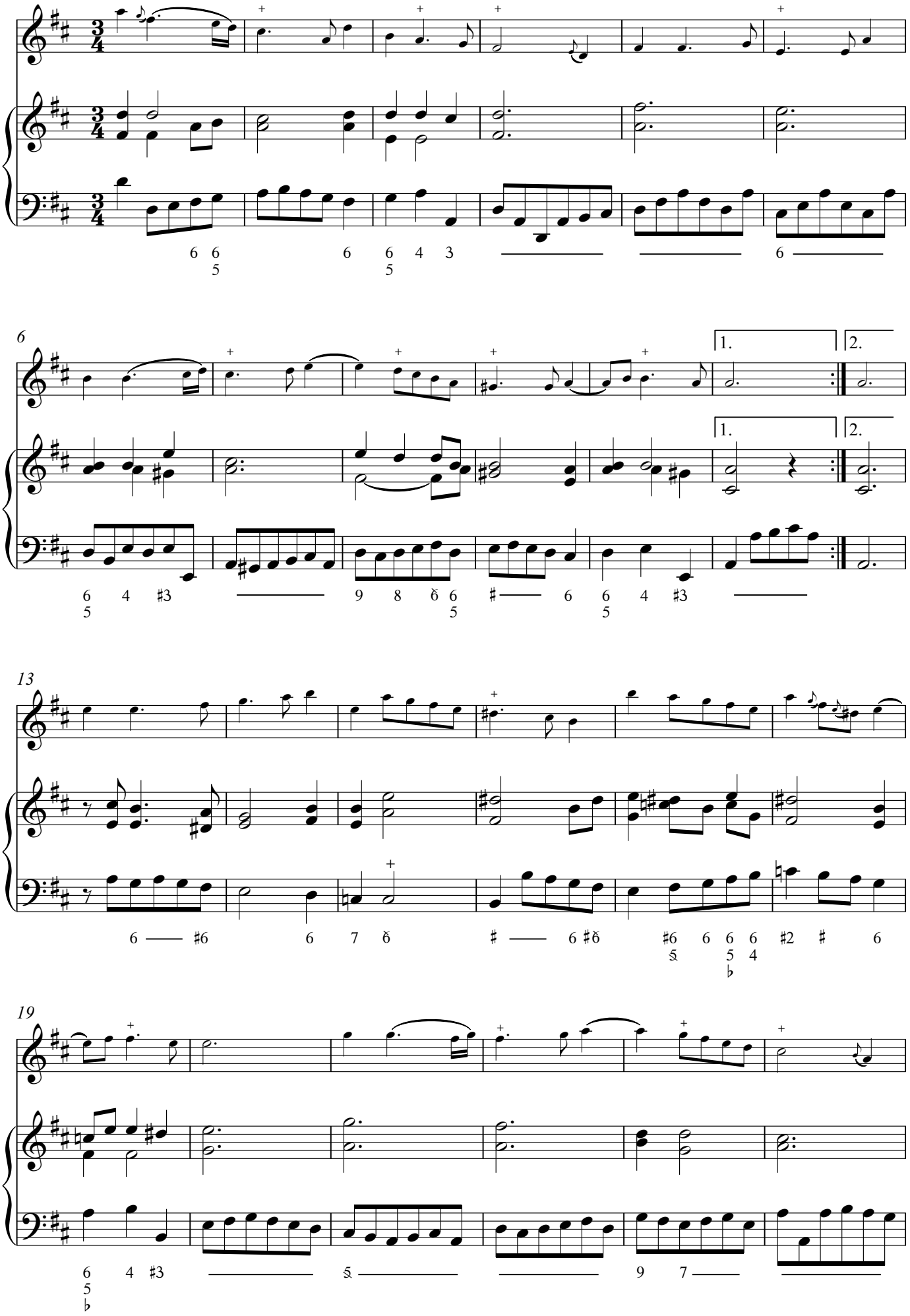
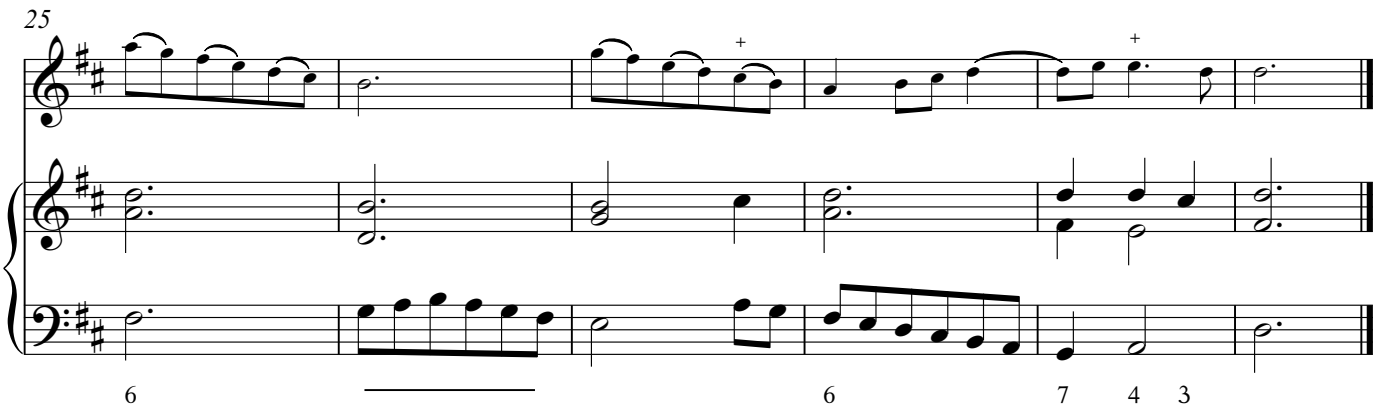
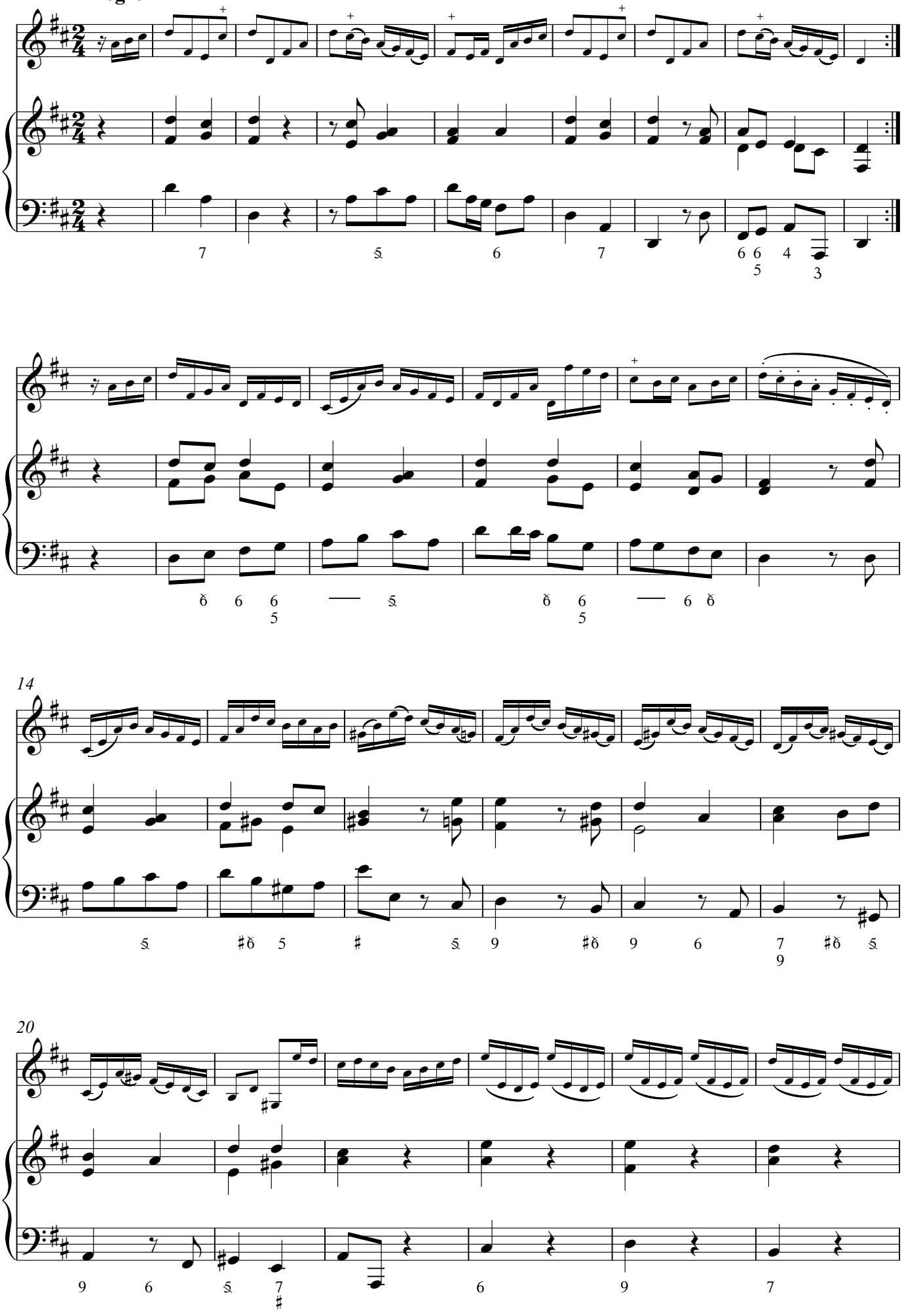
57
60
63

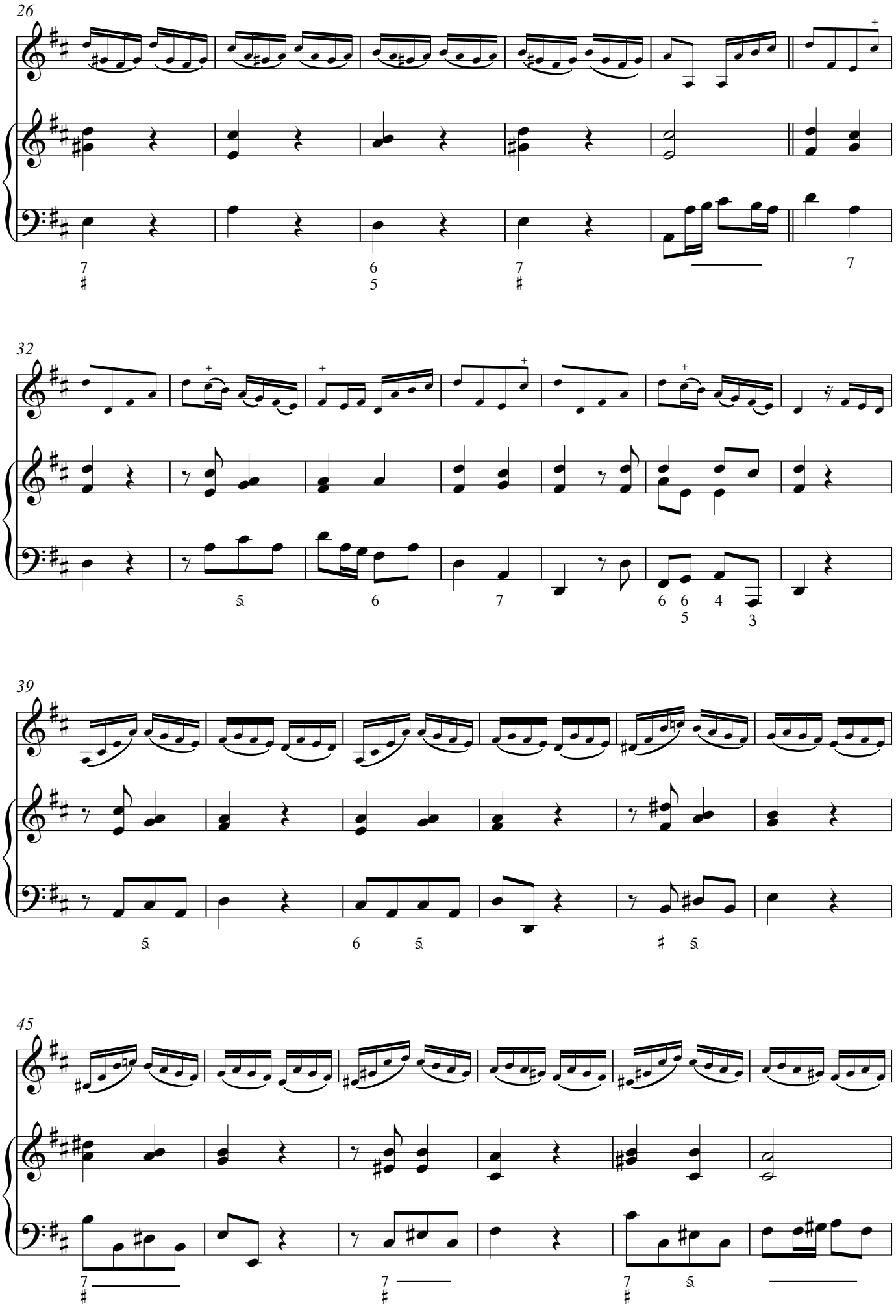
Sarabanda
Largo




25
6
6
7
4
3

Allegro

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32
39
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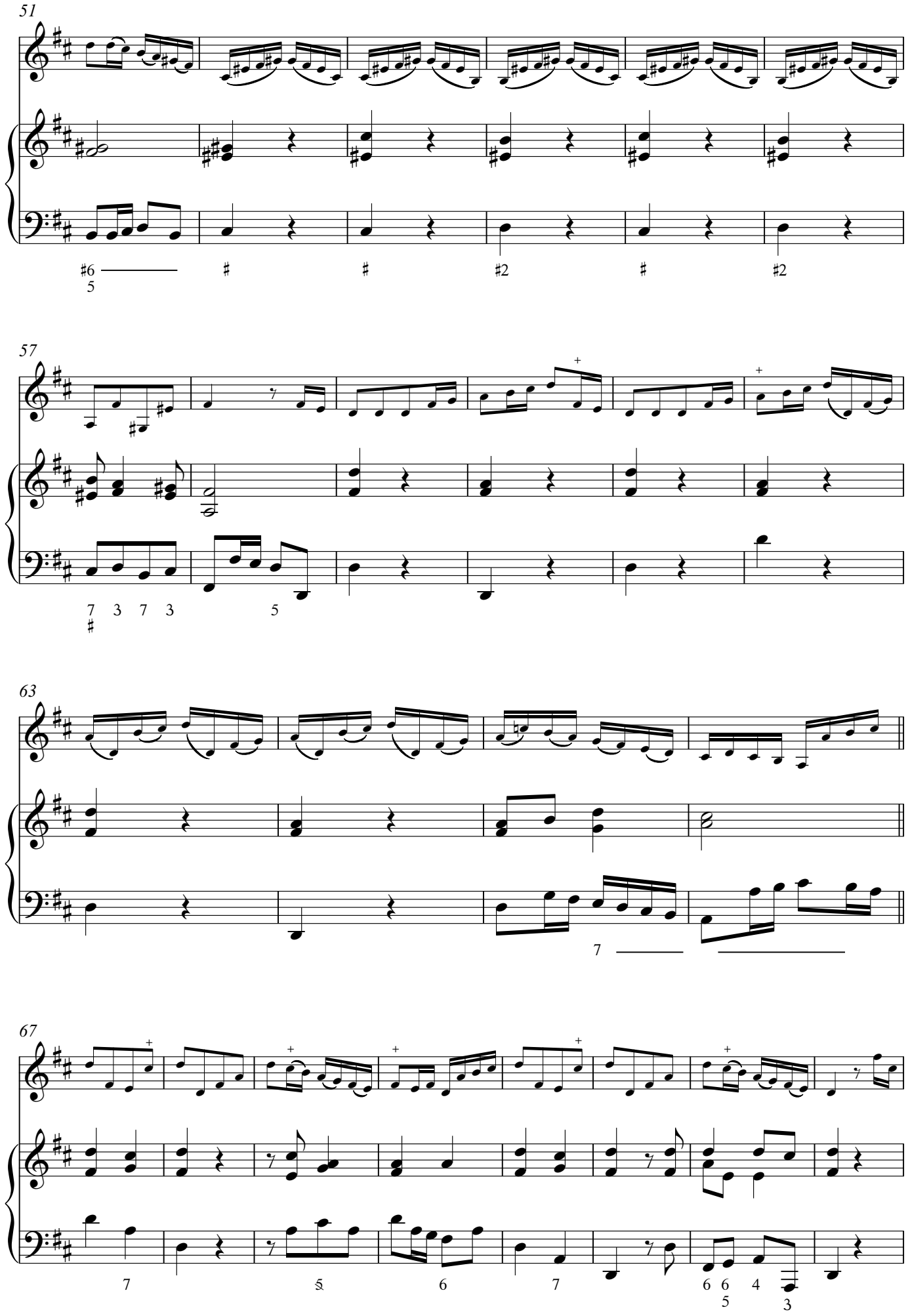
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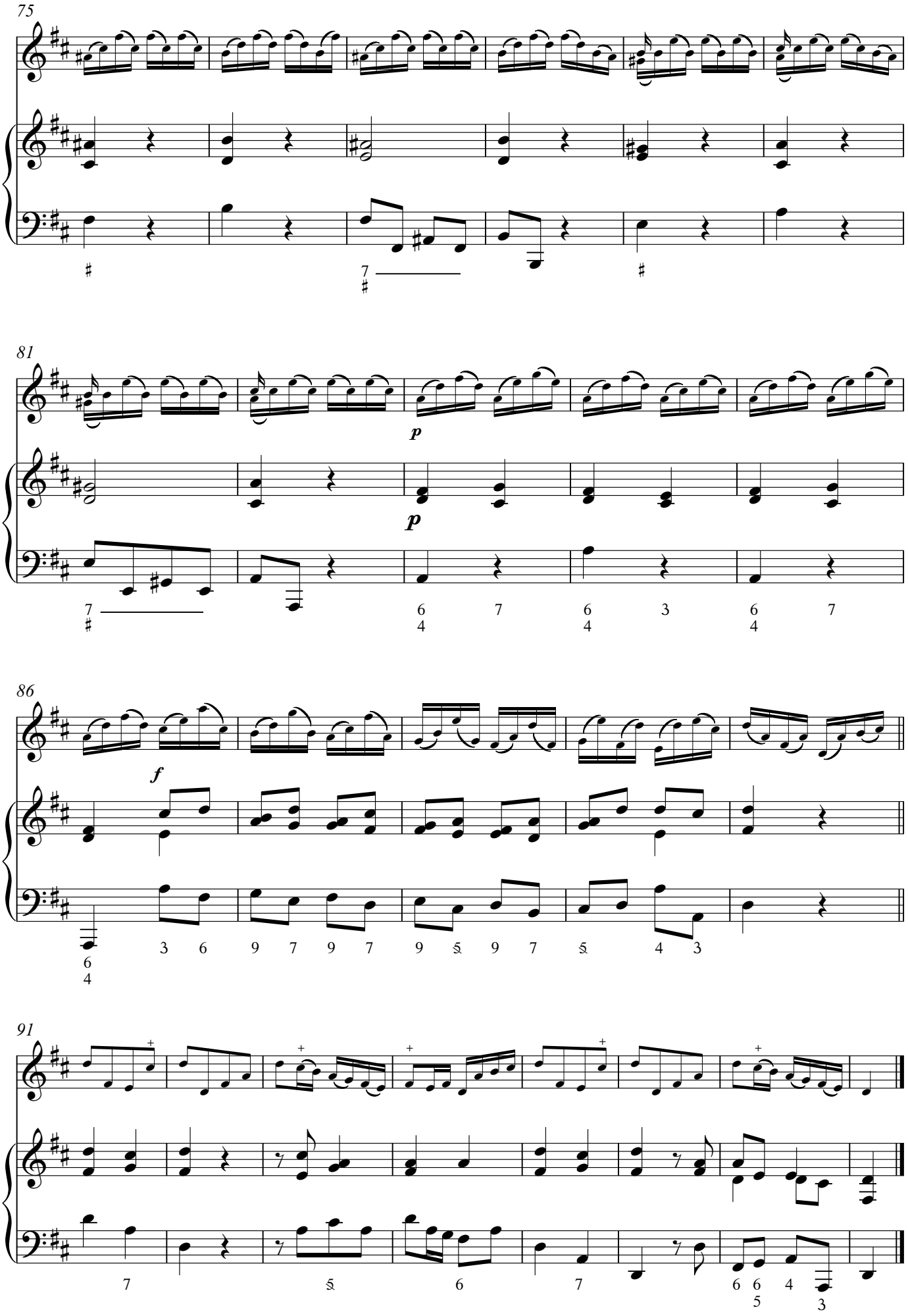
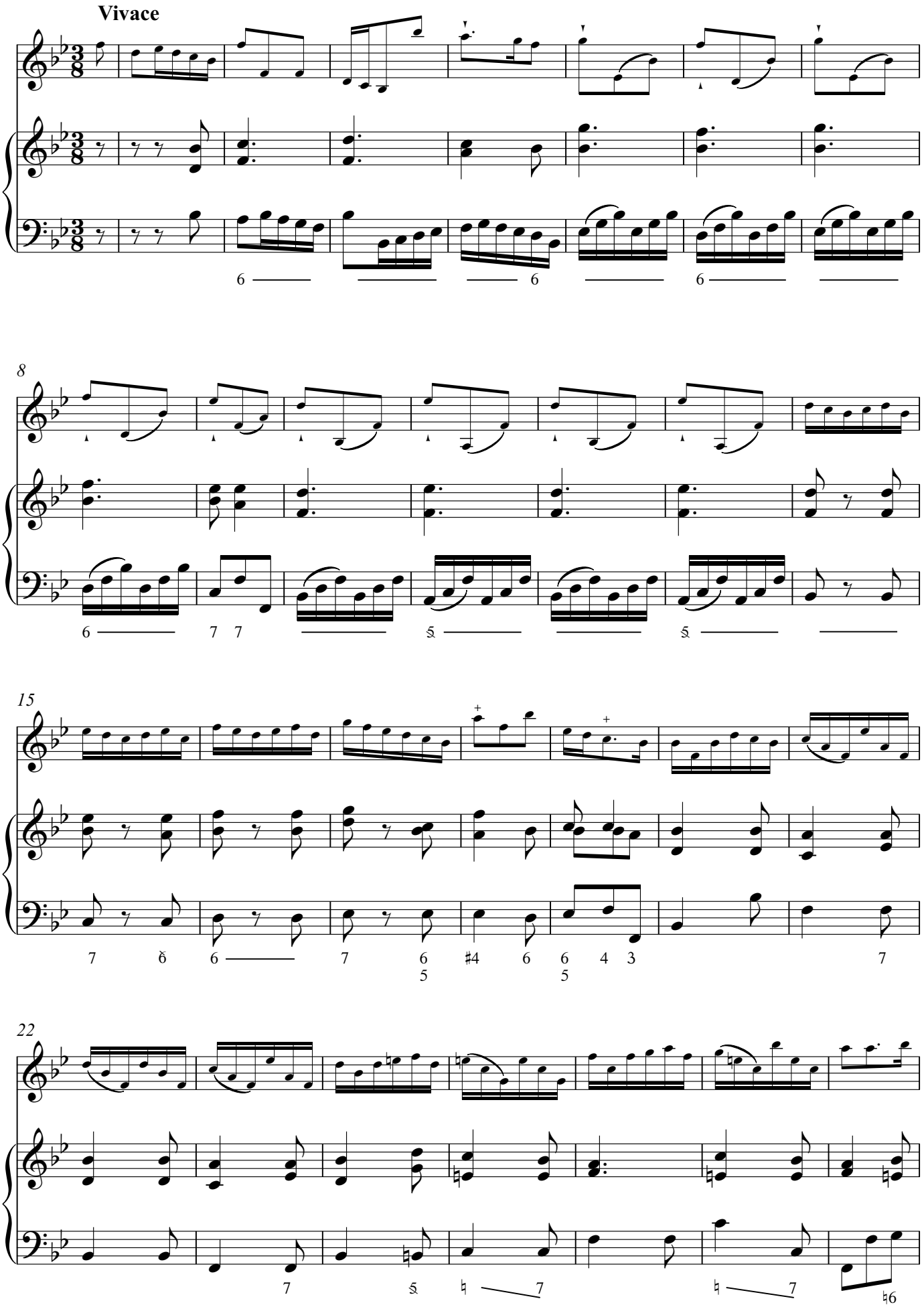
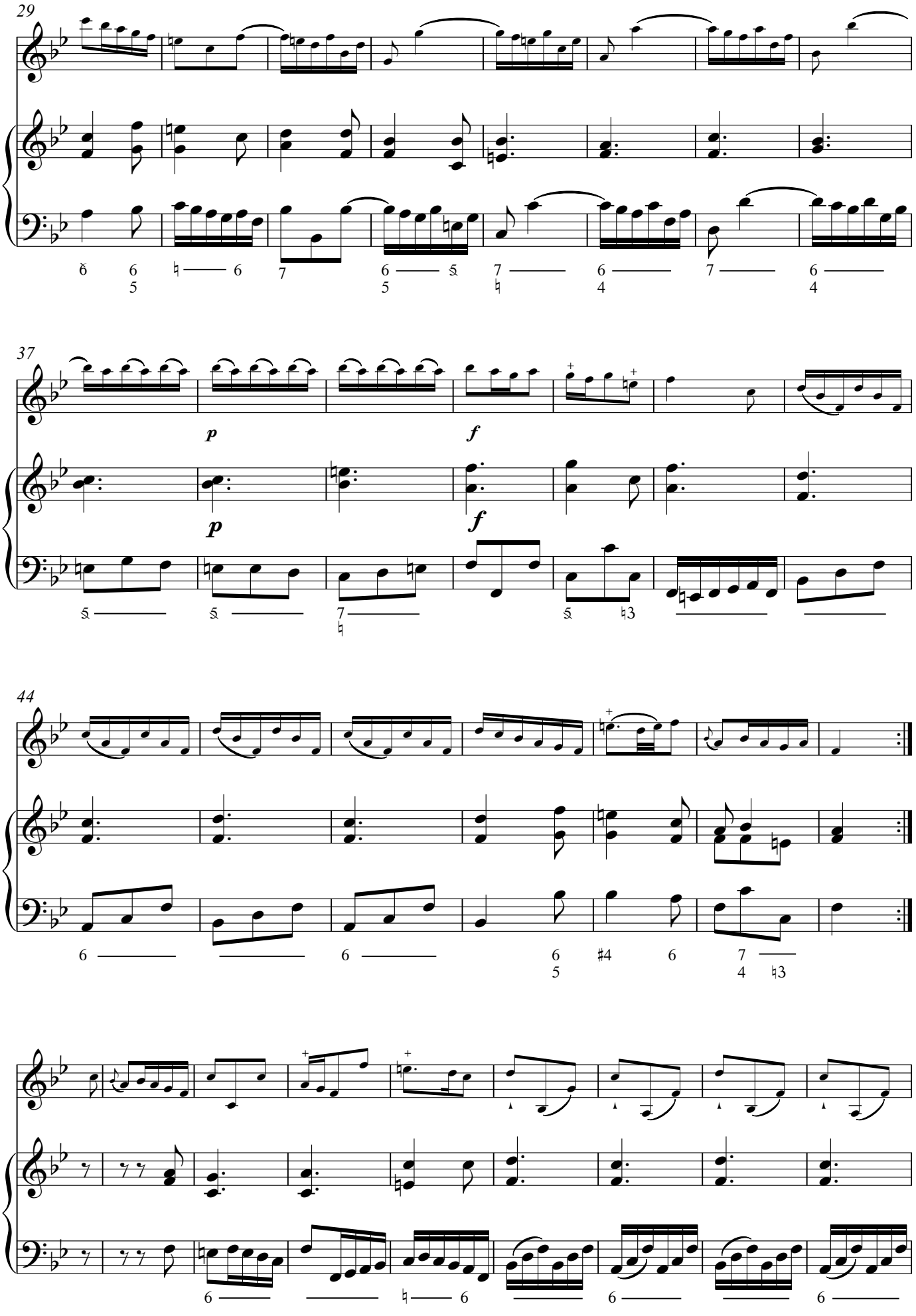

75
81
p
p
86
f
91

Sonata XI

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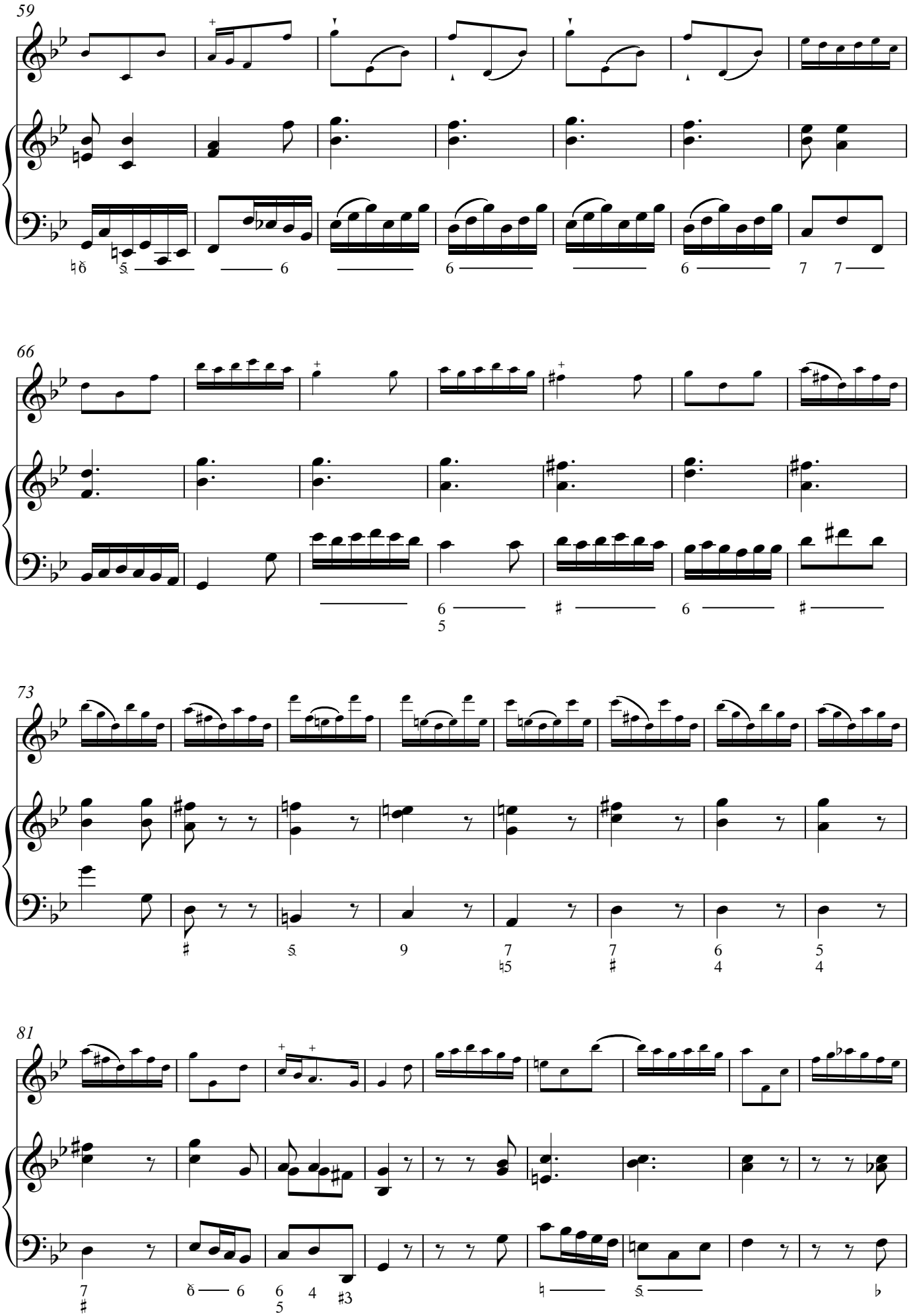
37
p
f
44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66
73
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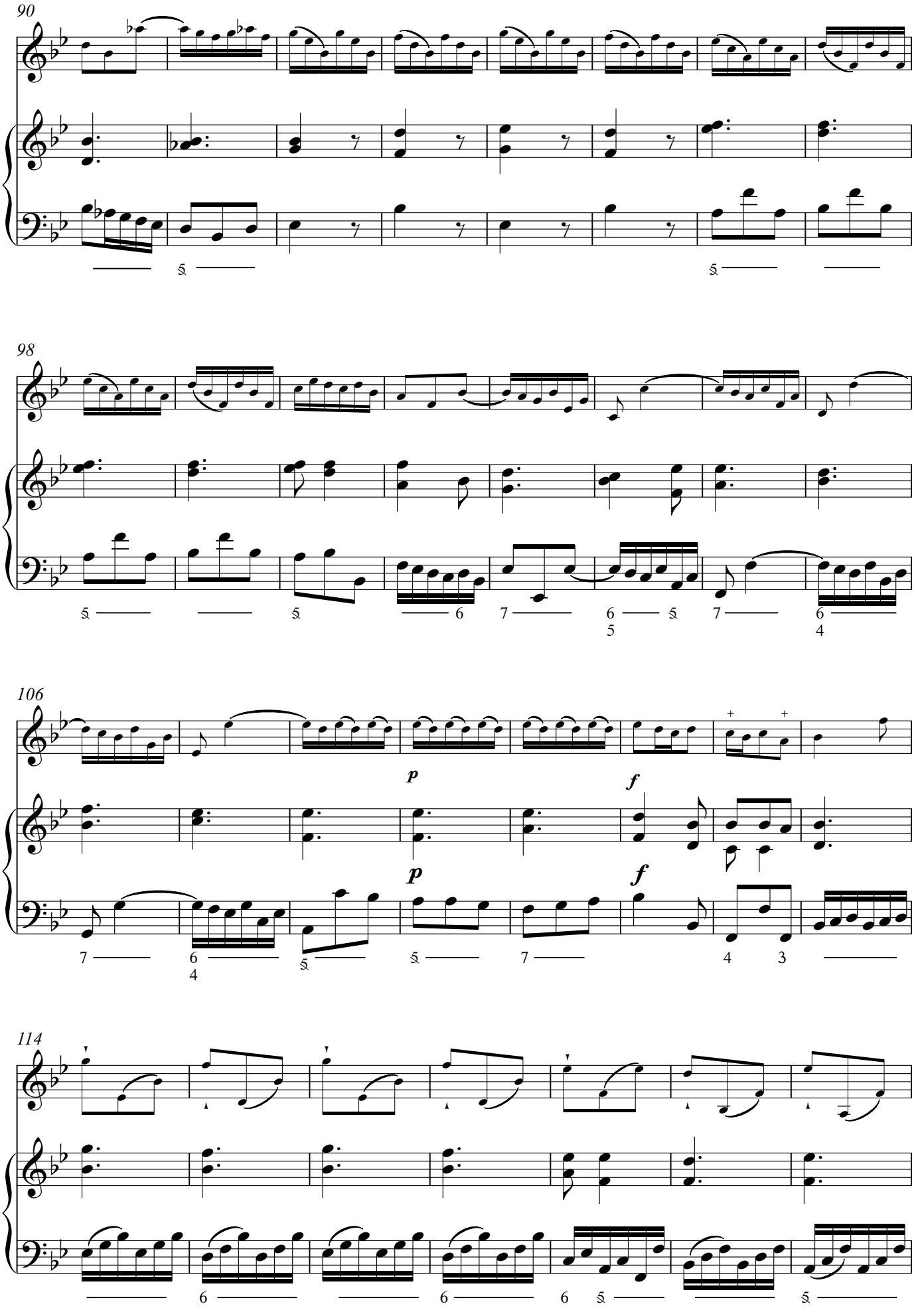
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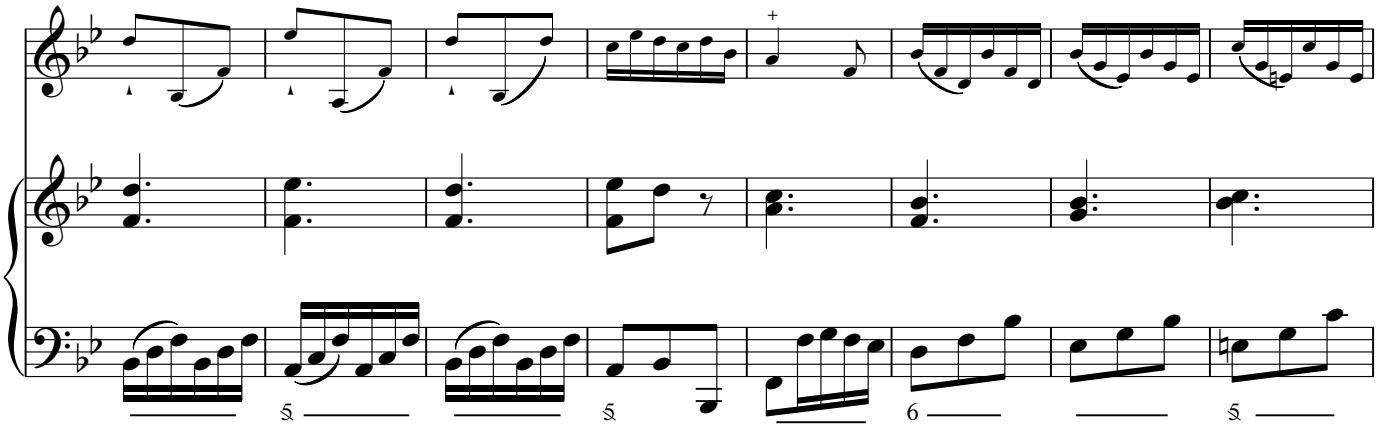
98
106
p
f
p
f
114

121



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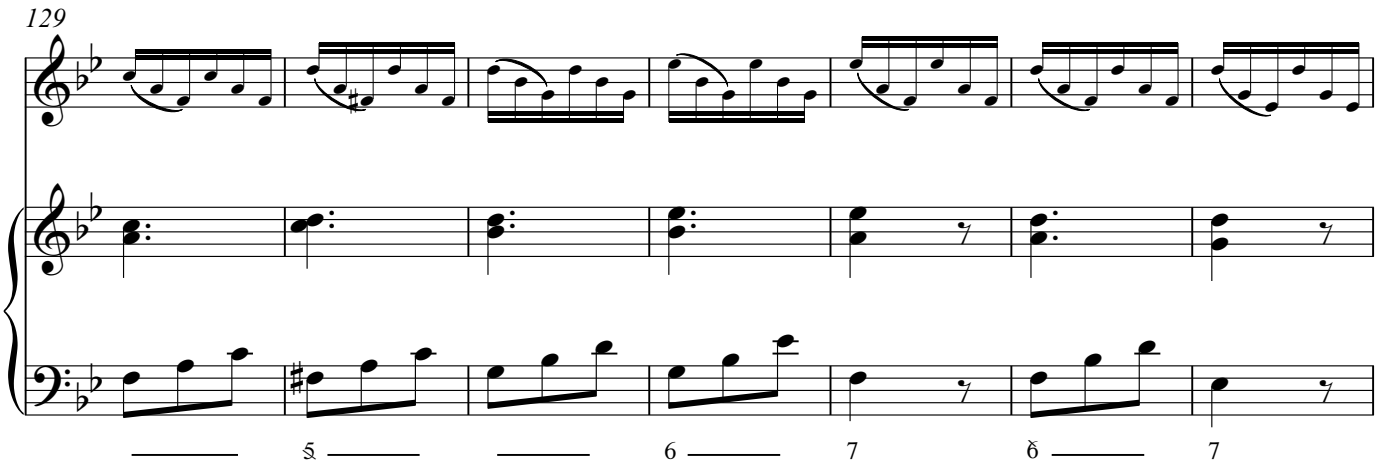

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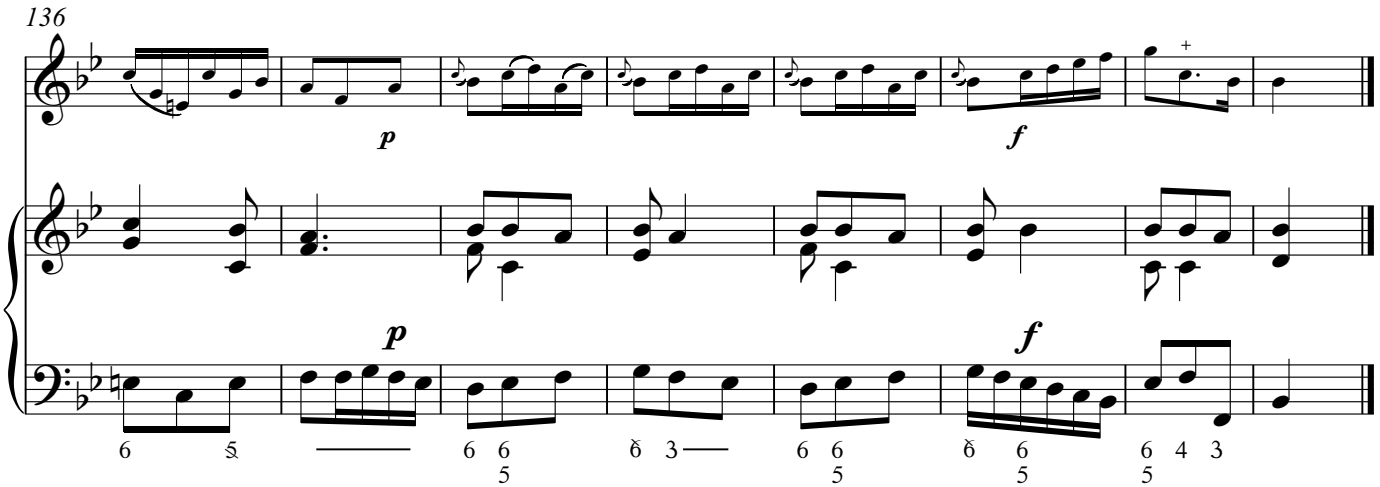
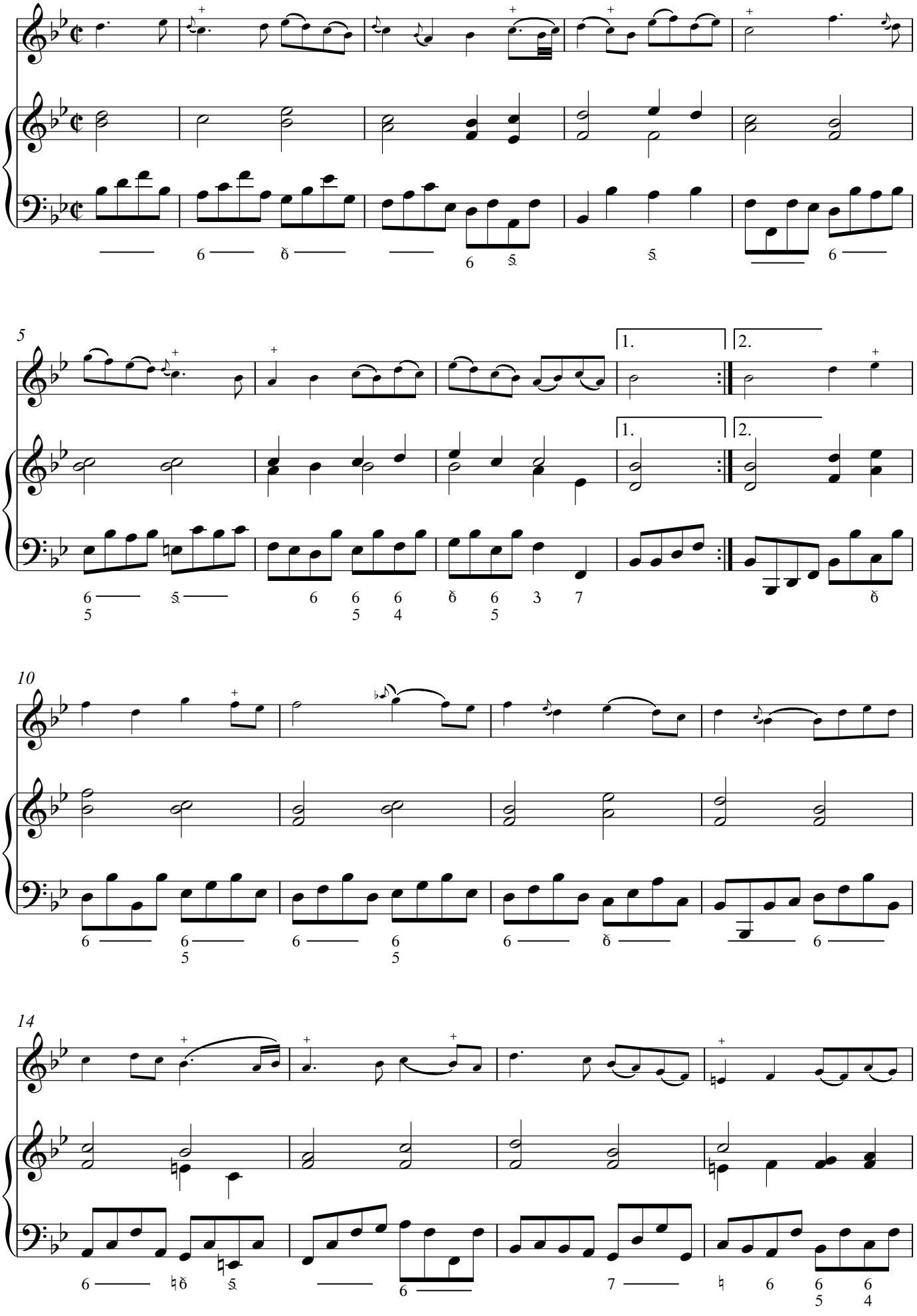
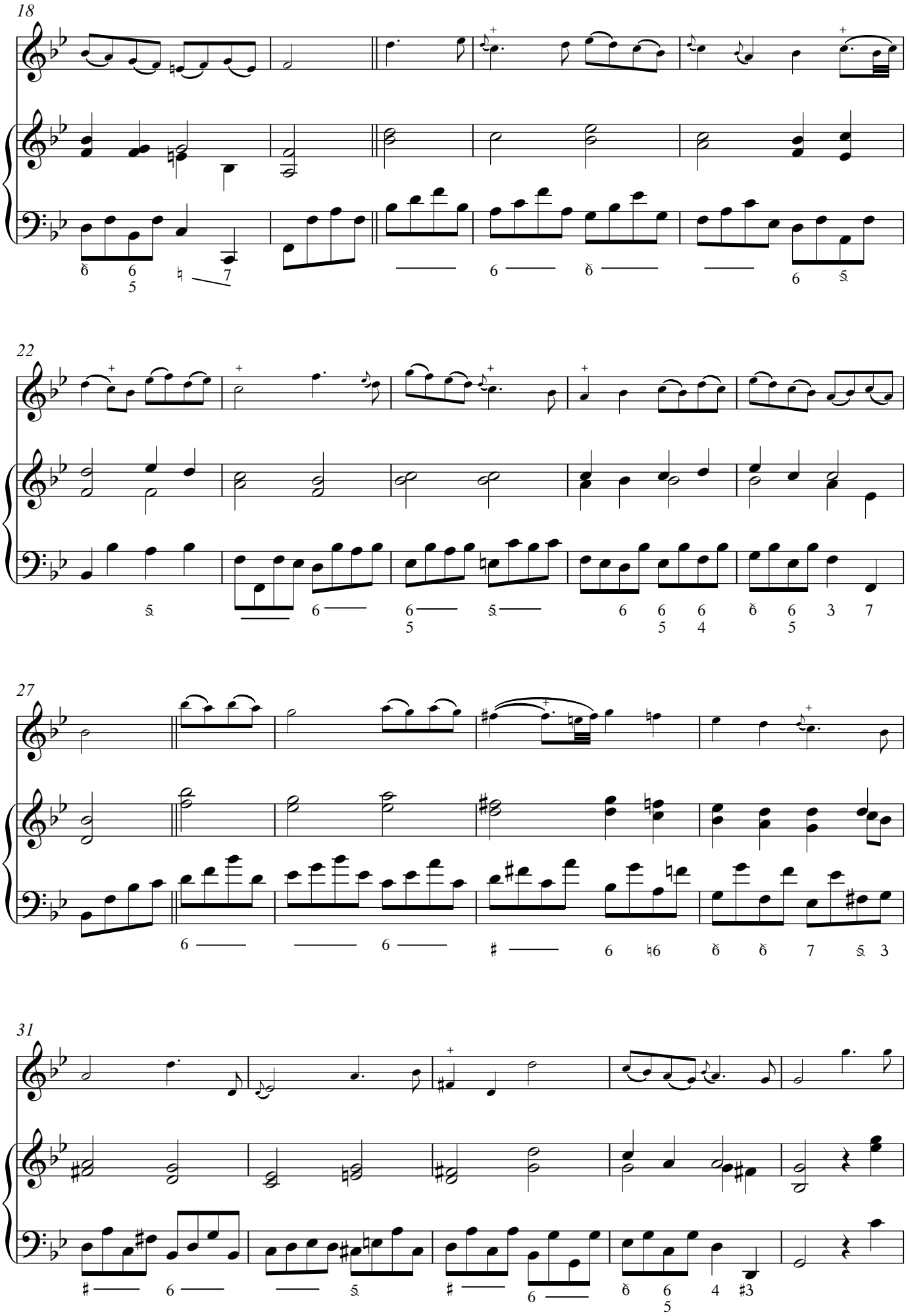


Gavotta
Gratioso

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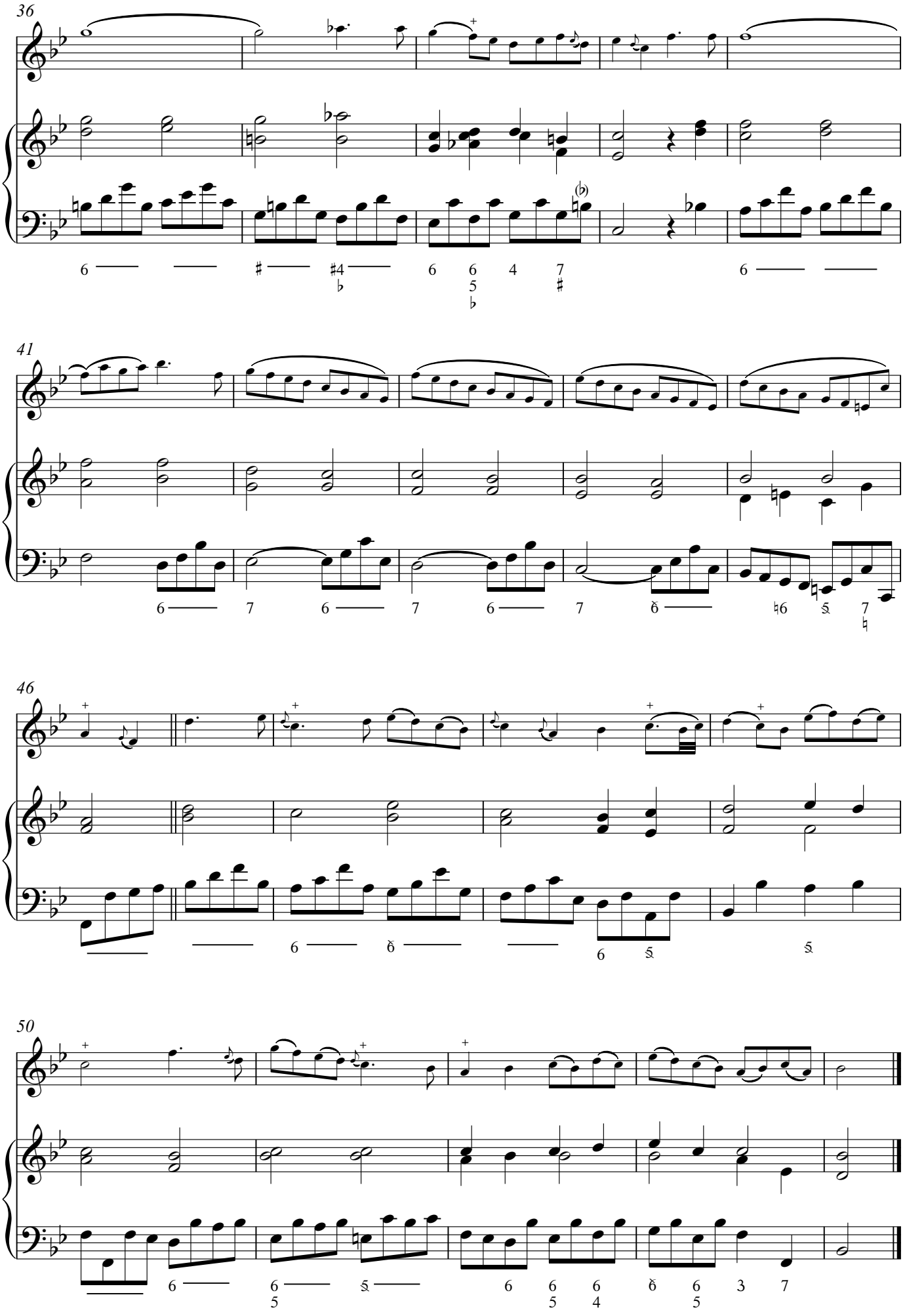
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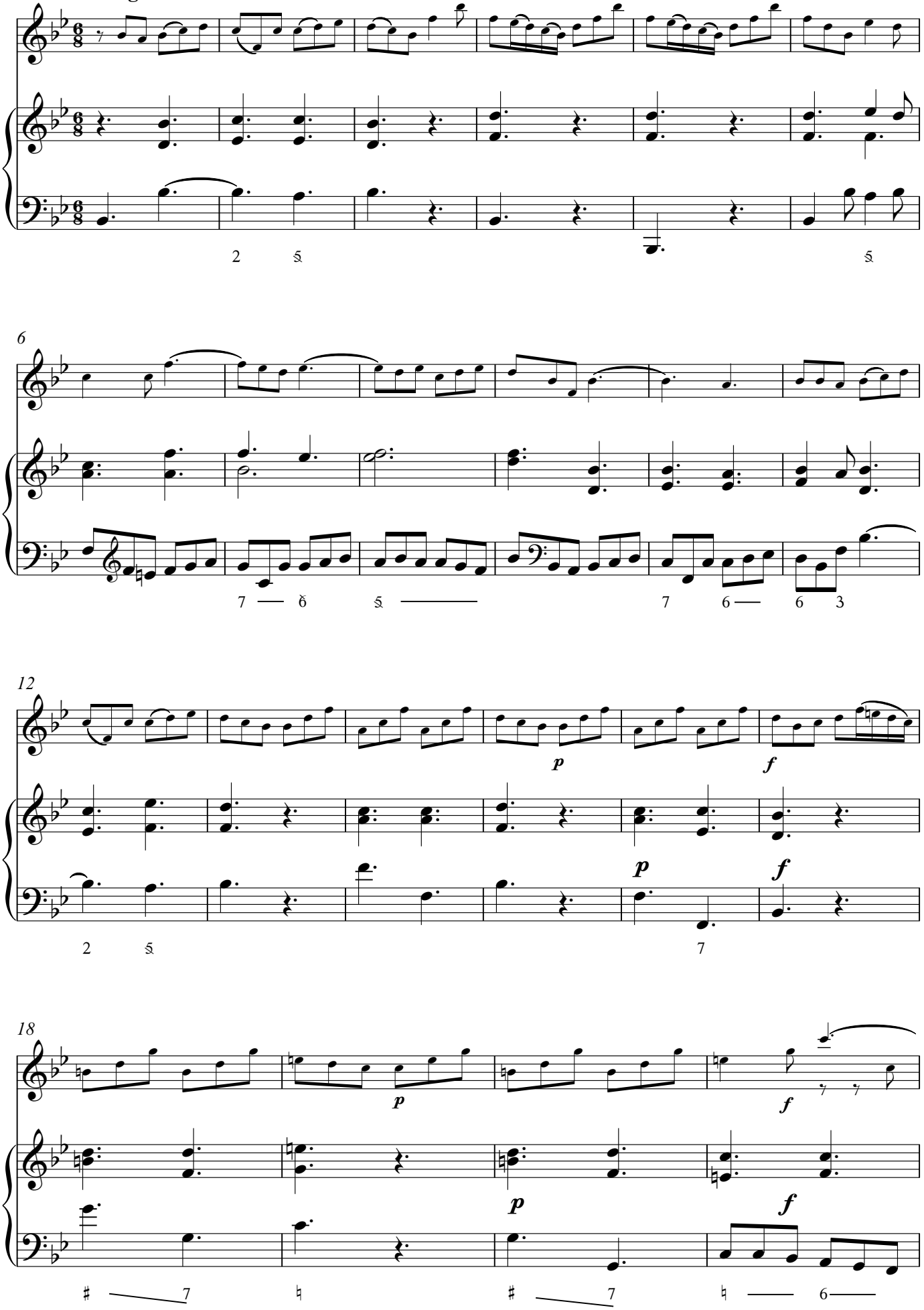
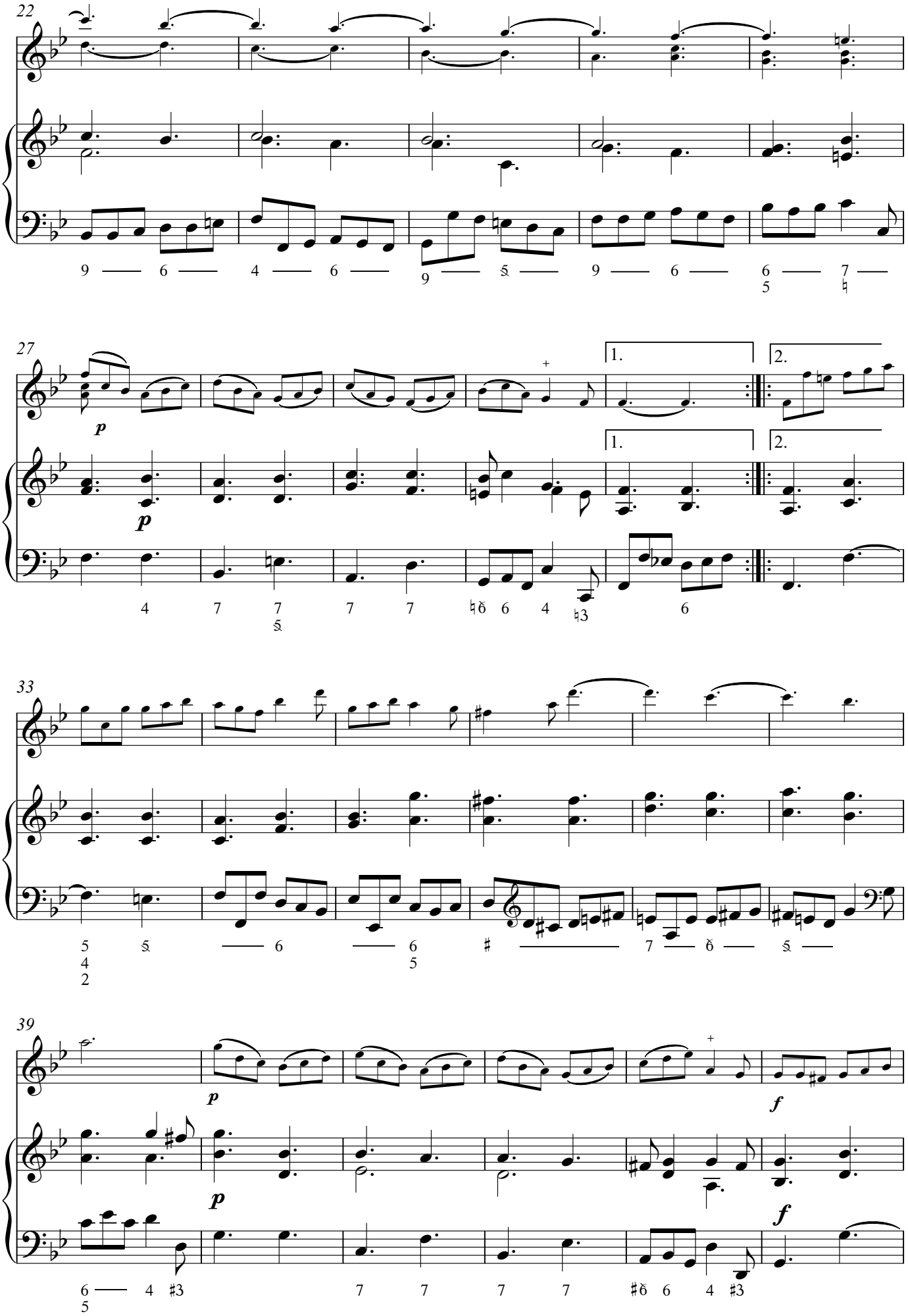
Giga
Allegro

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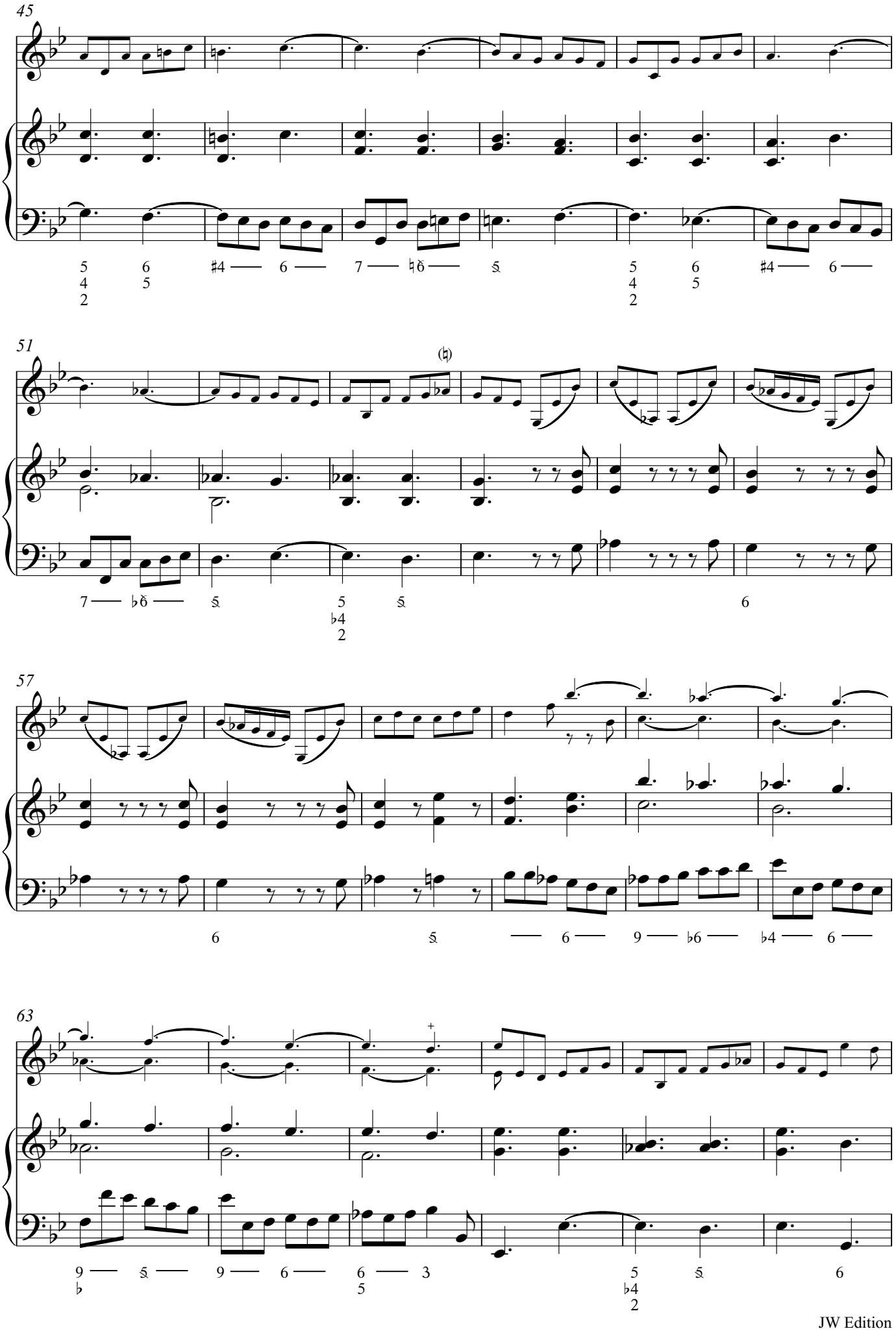
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7 — ♭6 — 5 5 6
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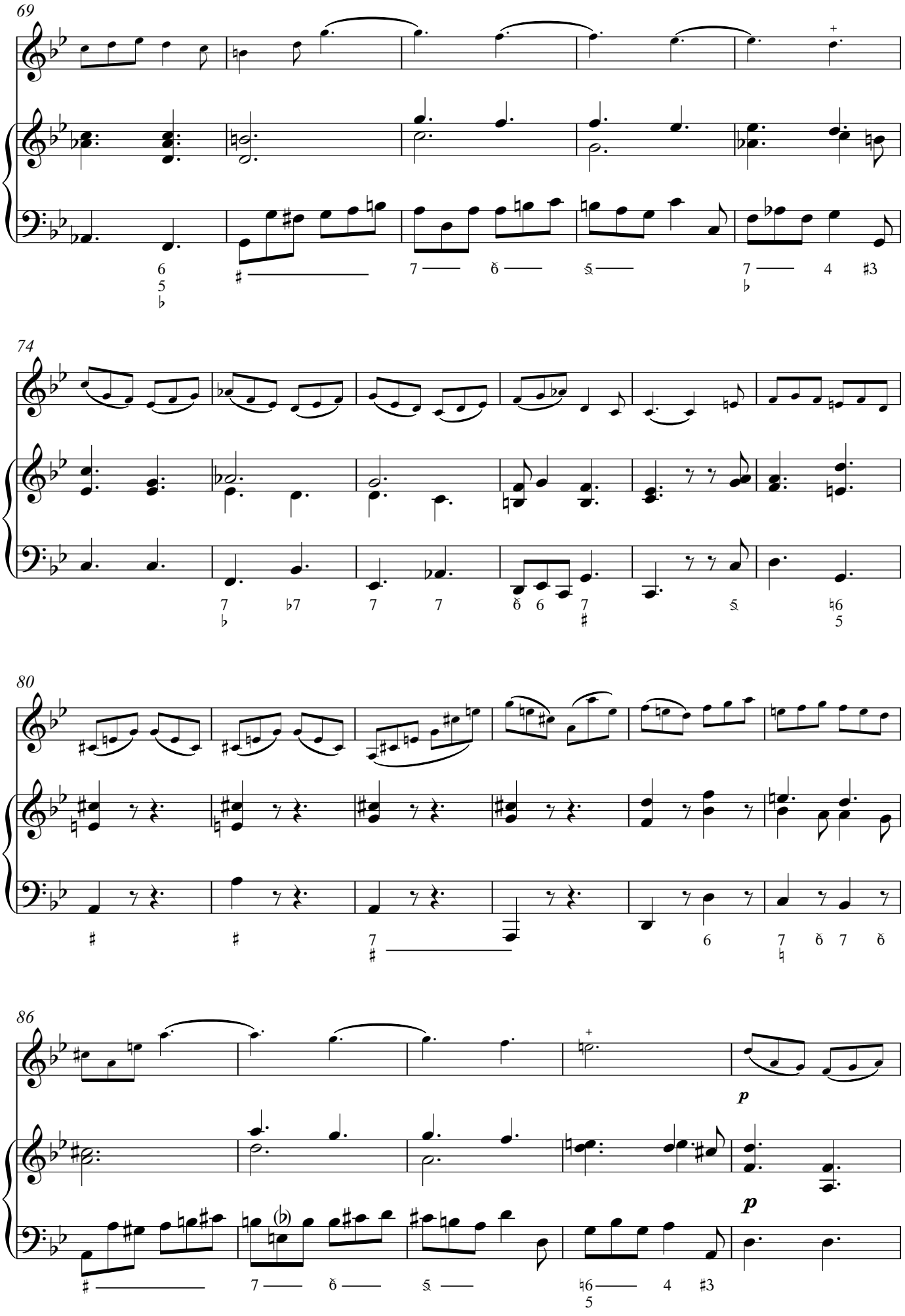
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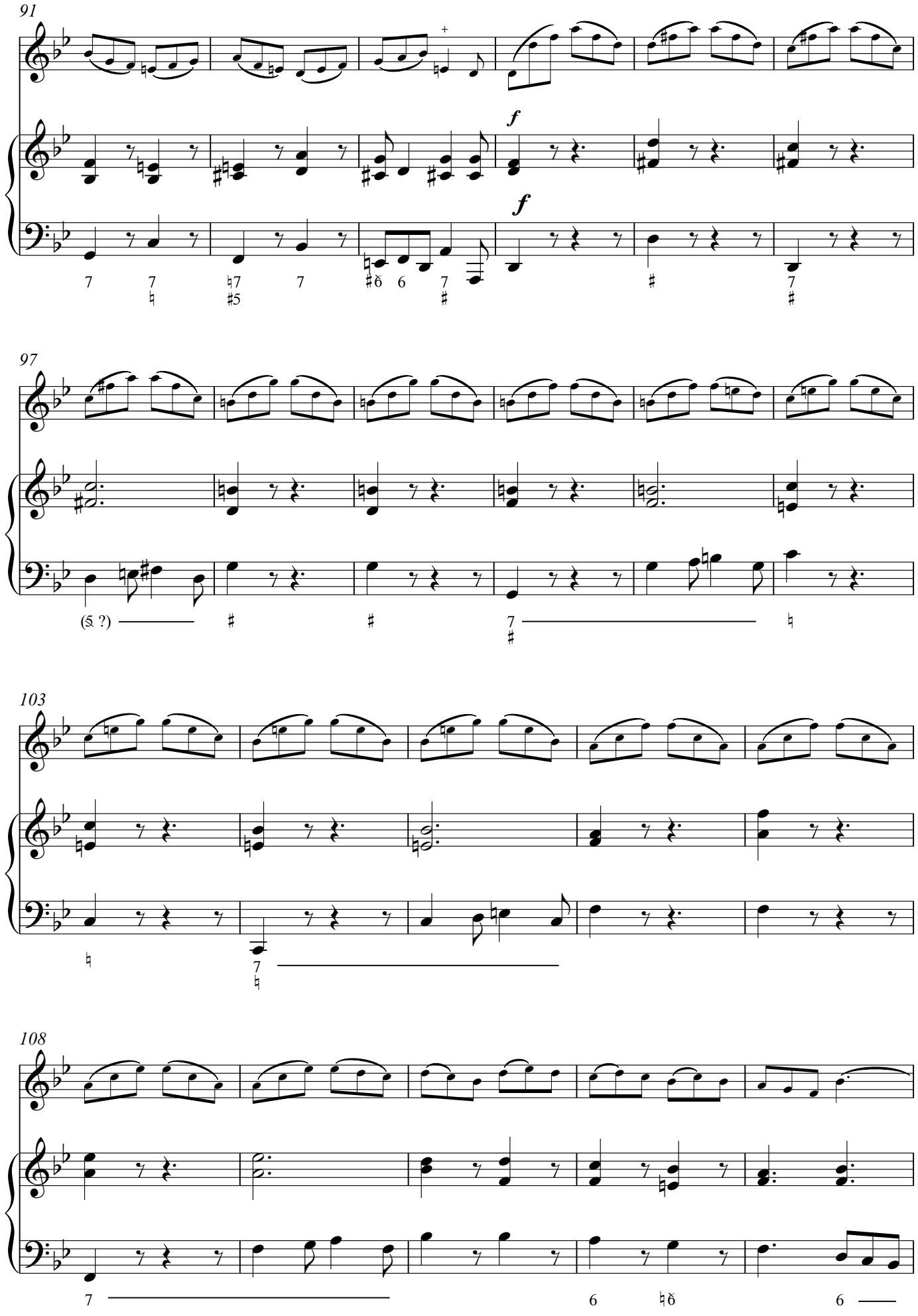
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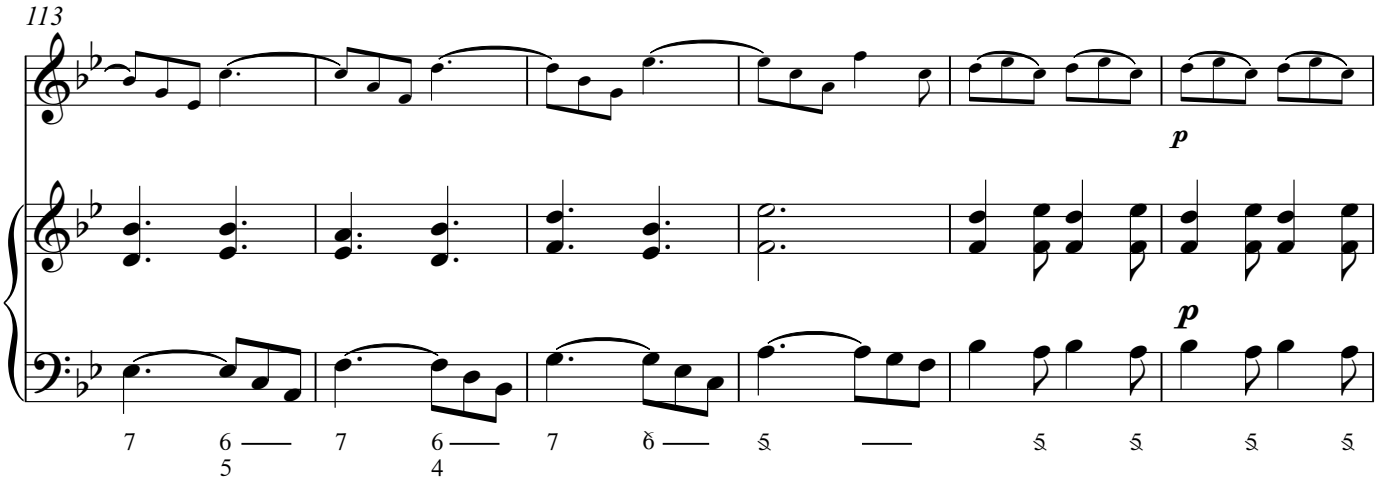
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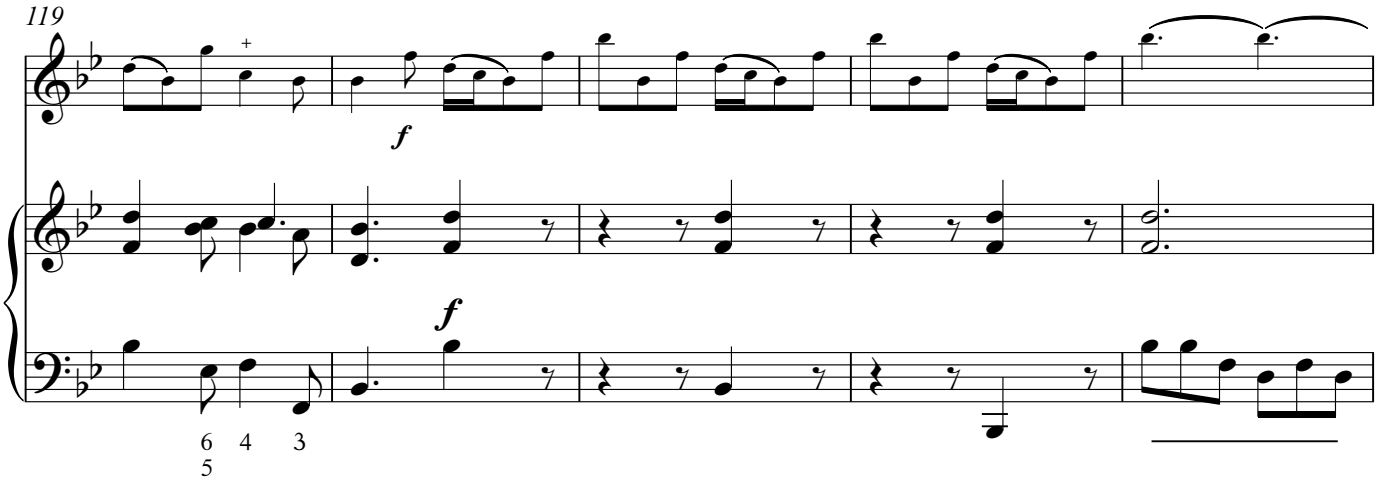
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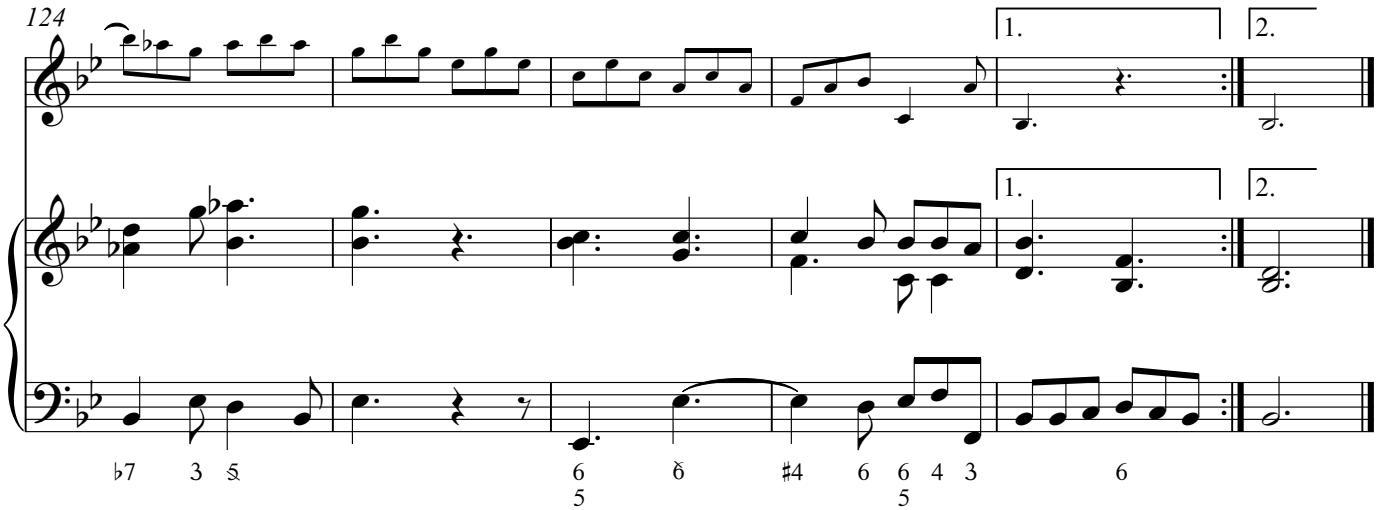
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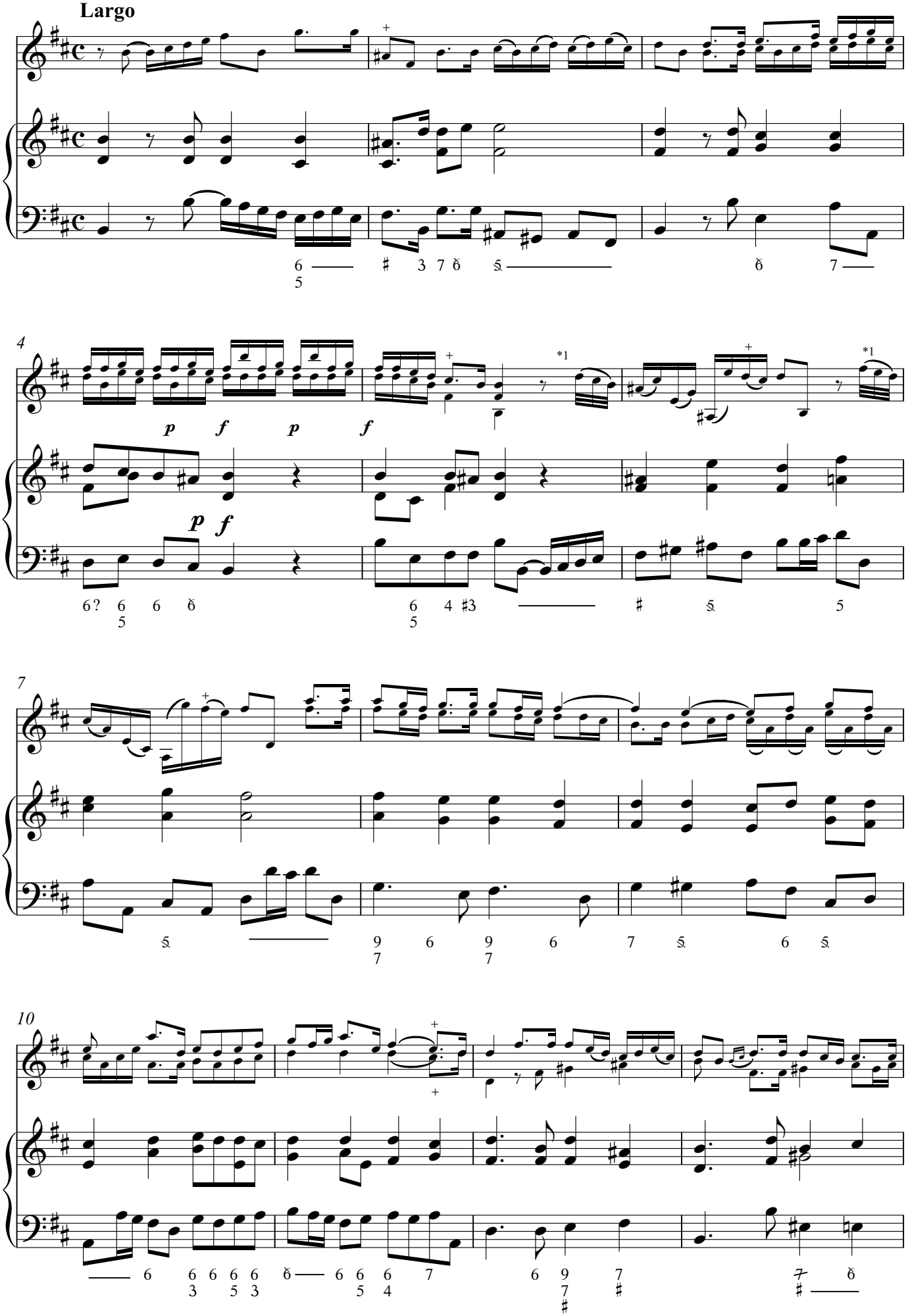
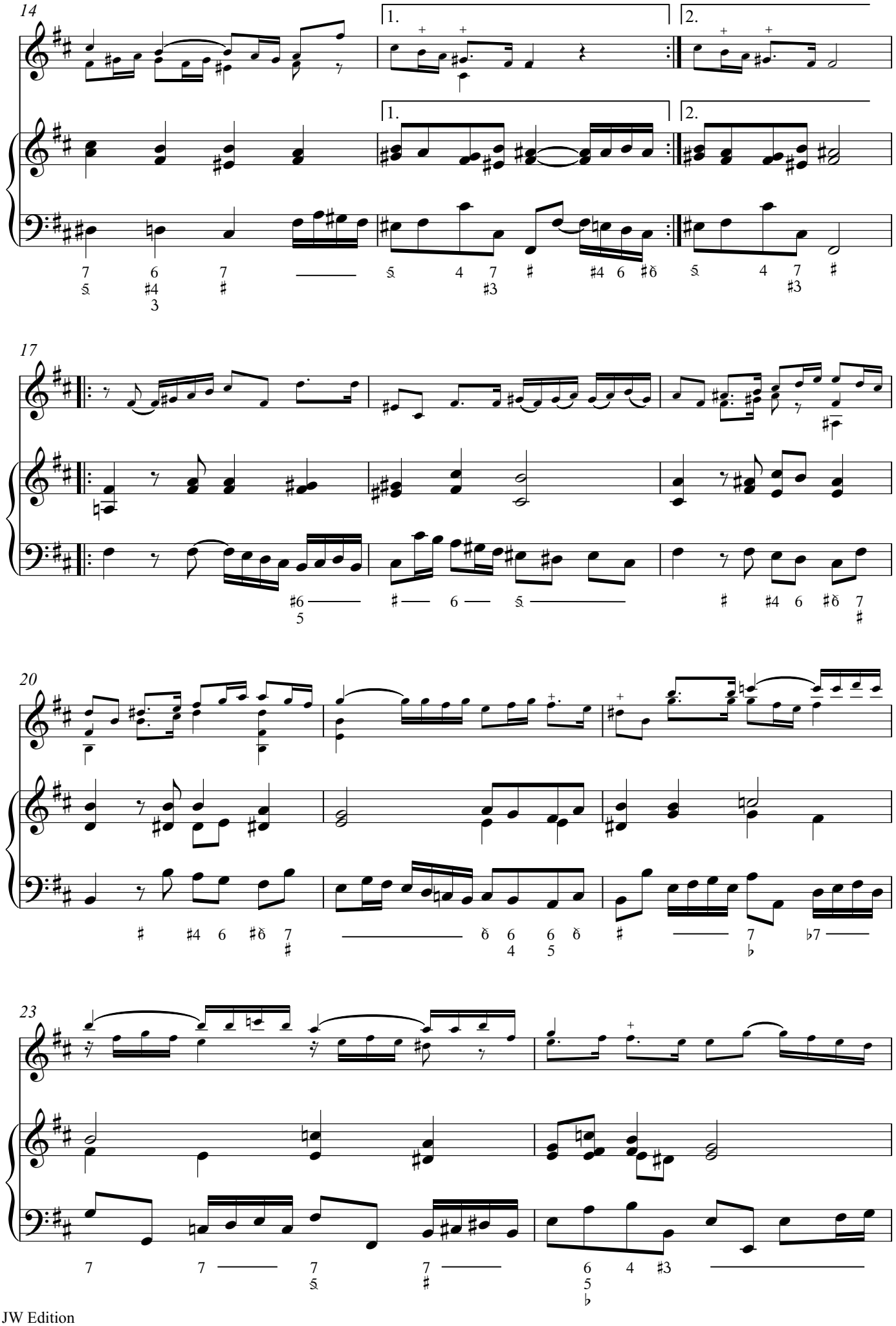
2.

Sonata XII

Largo

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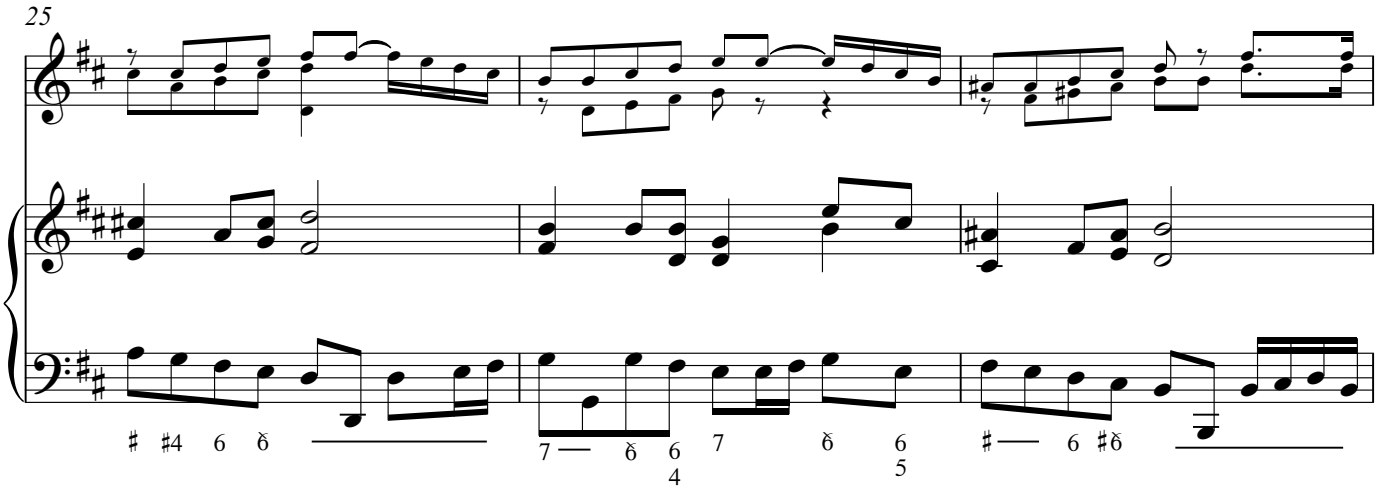
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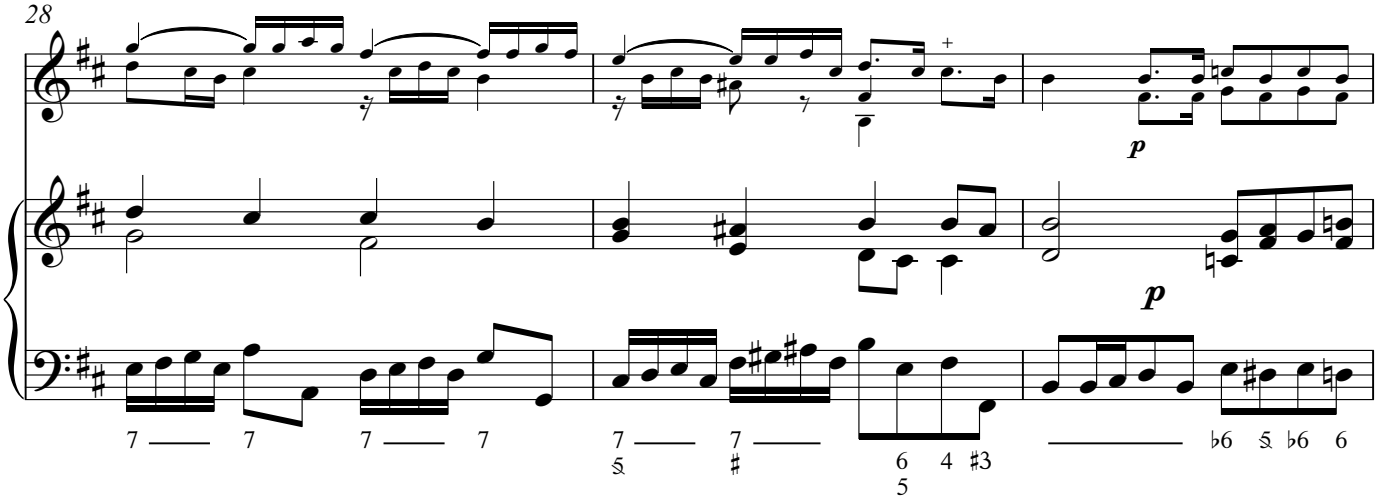
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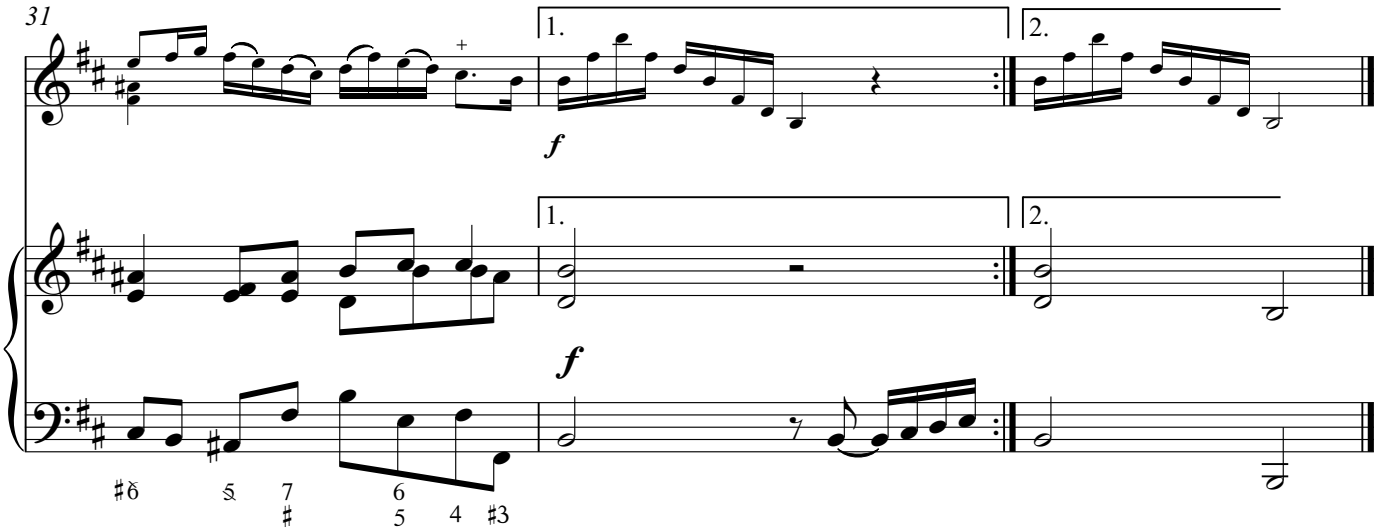
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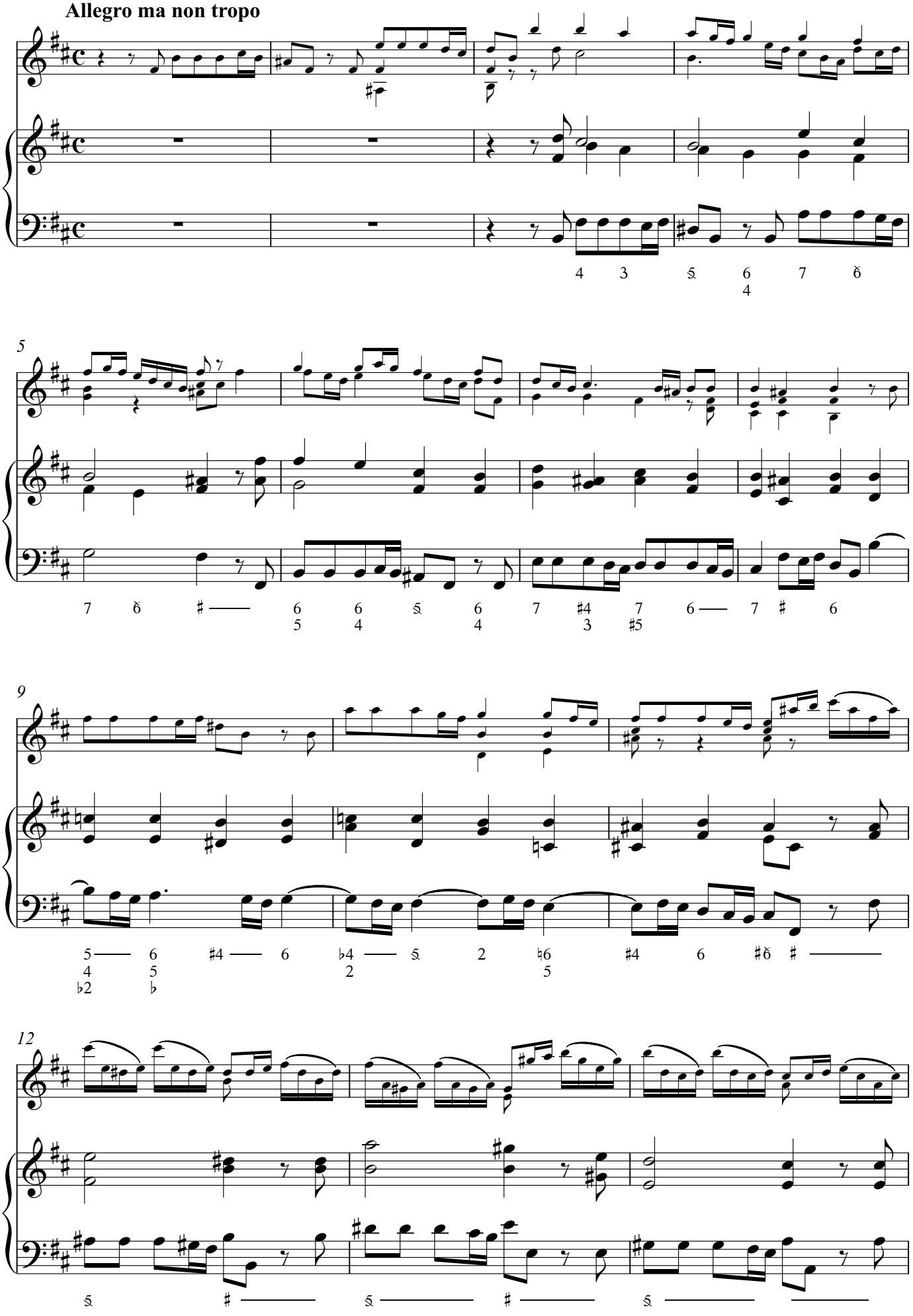
1.
2.
f


Allegro ma non tropo
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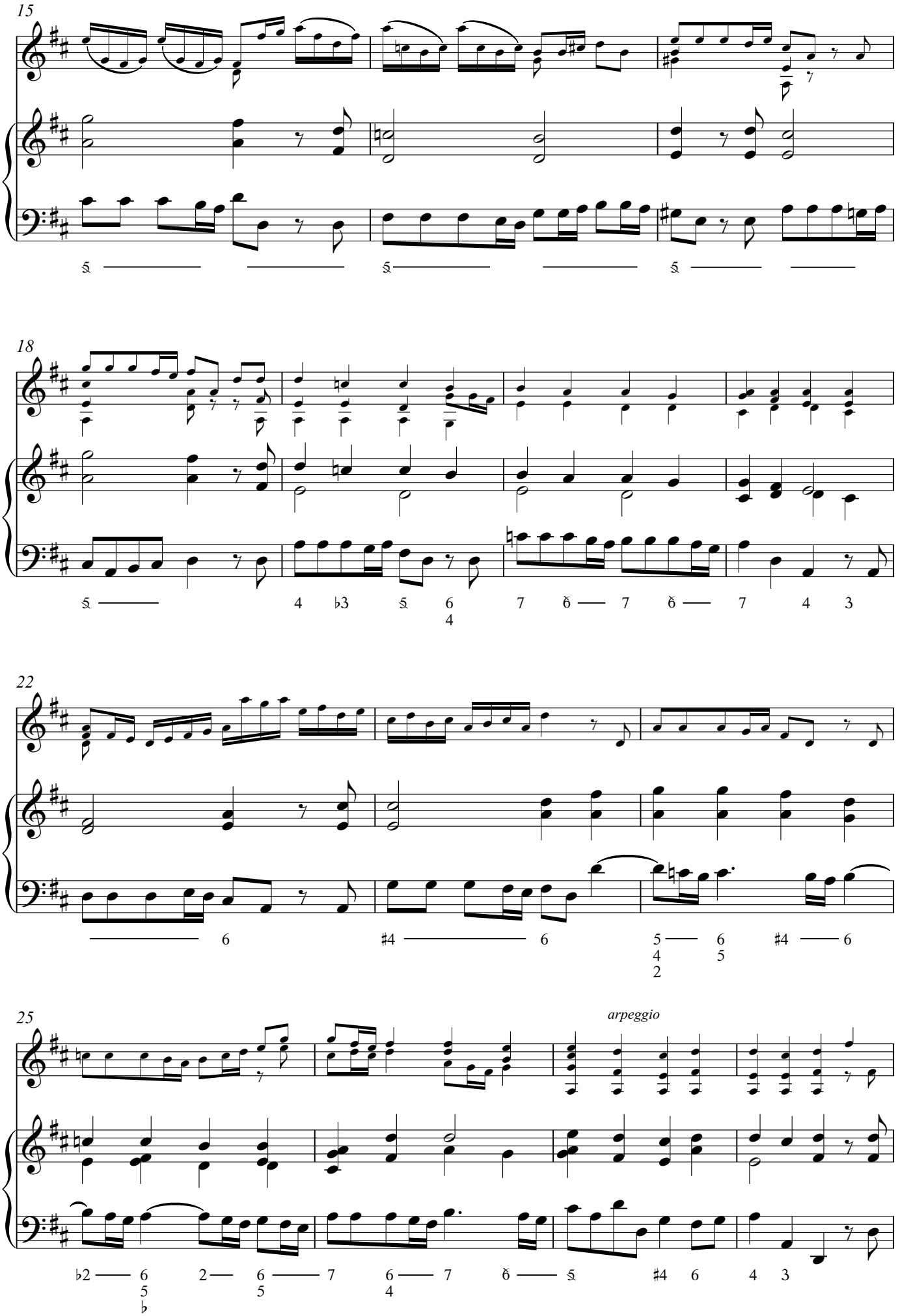
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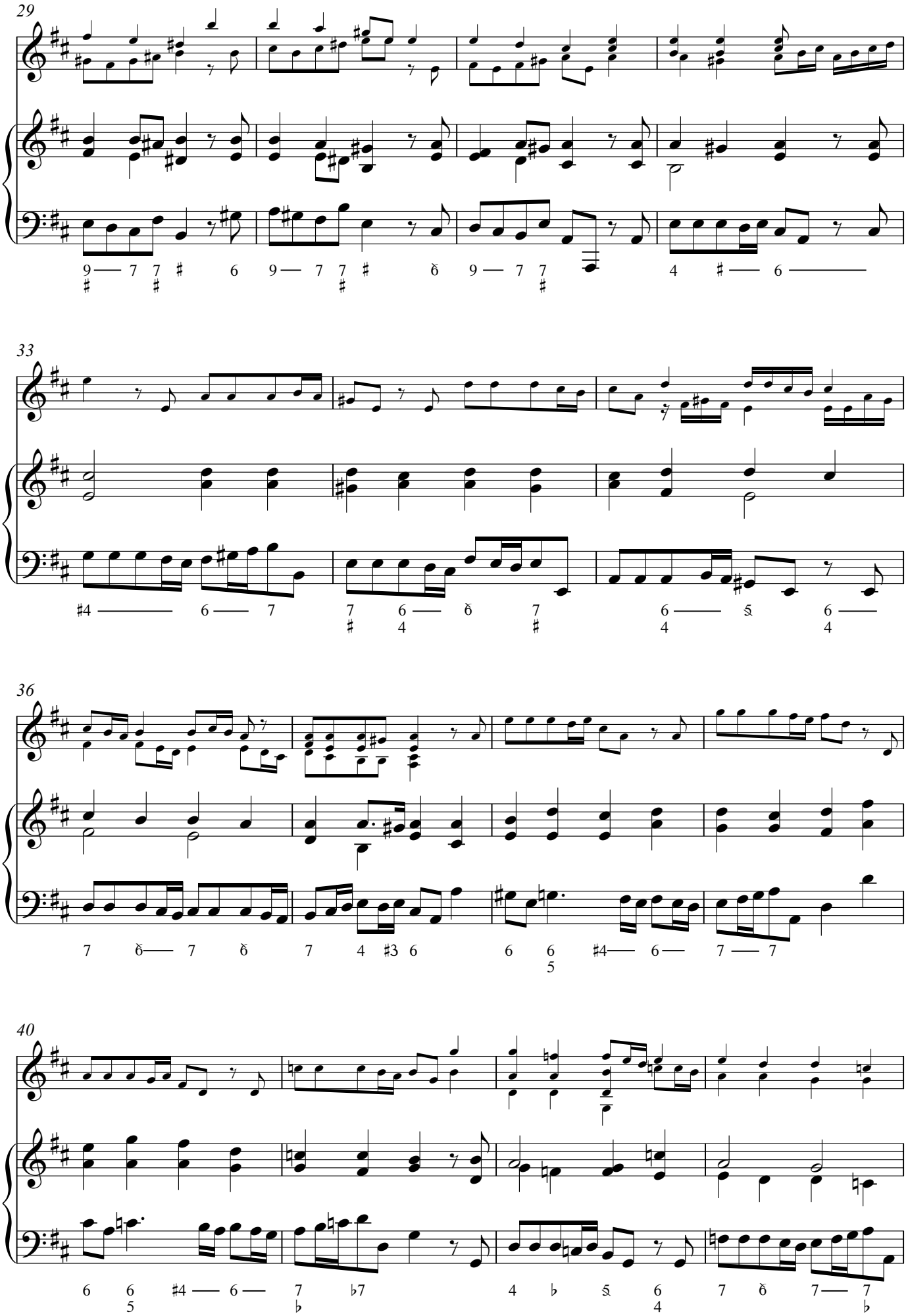
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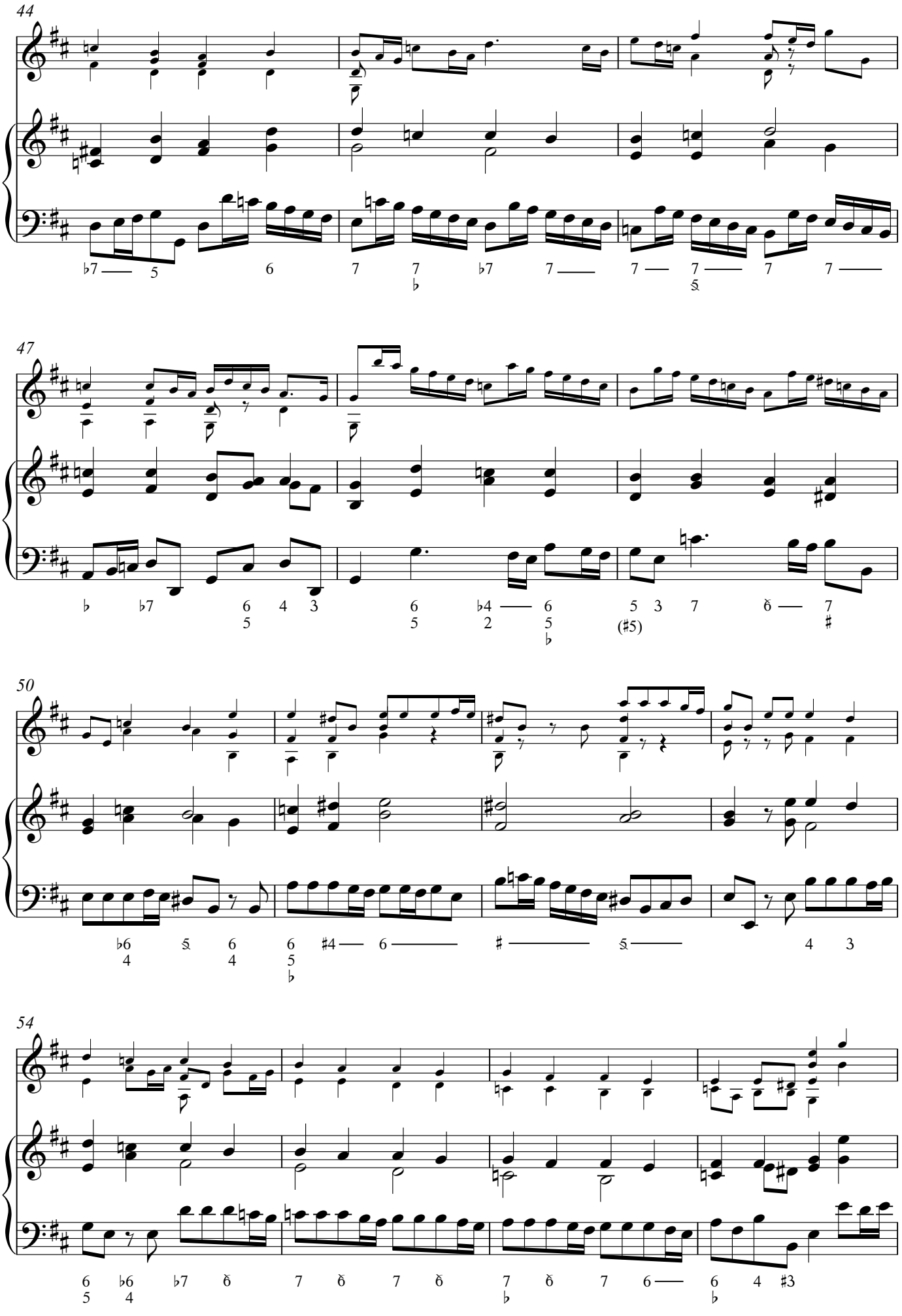
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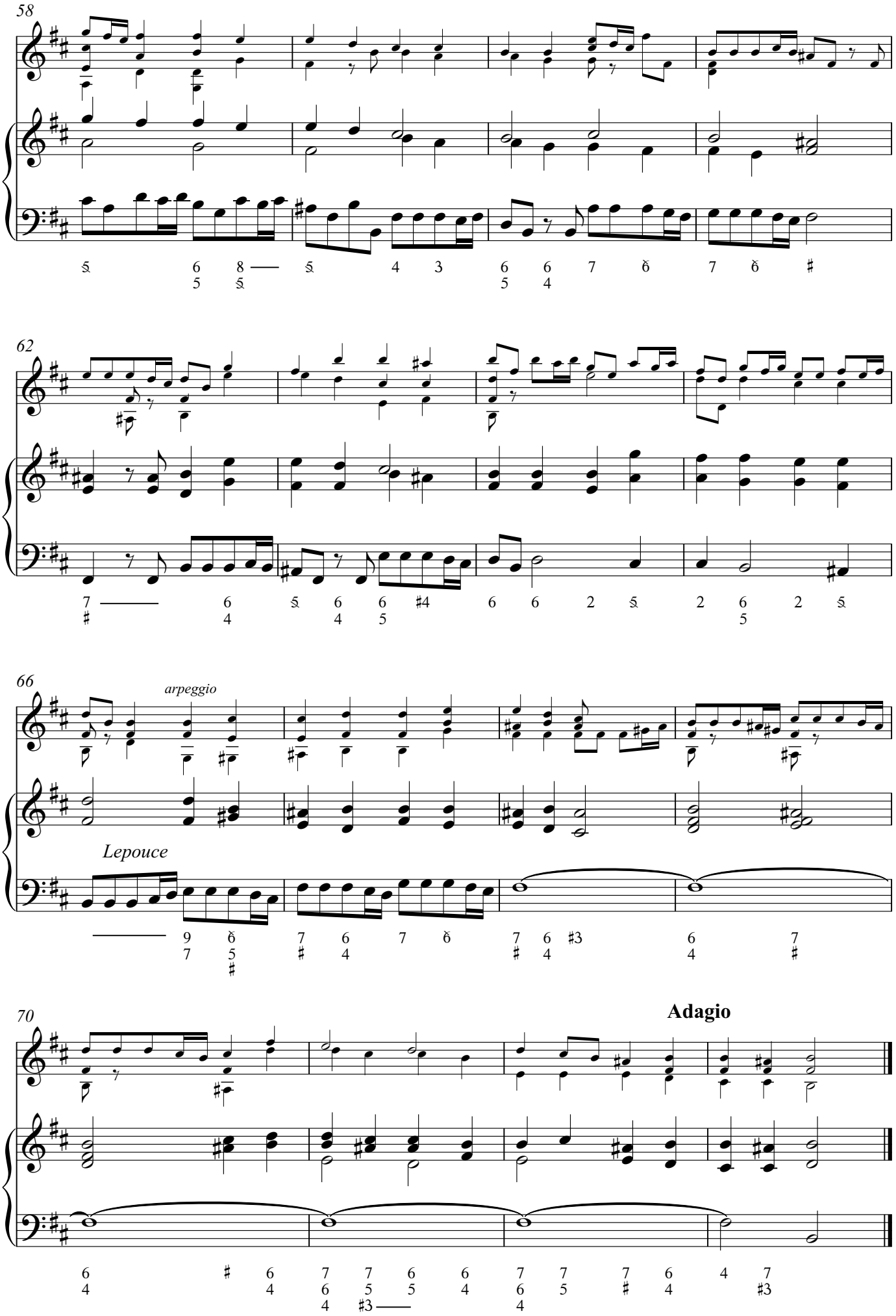
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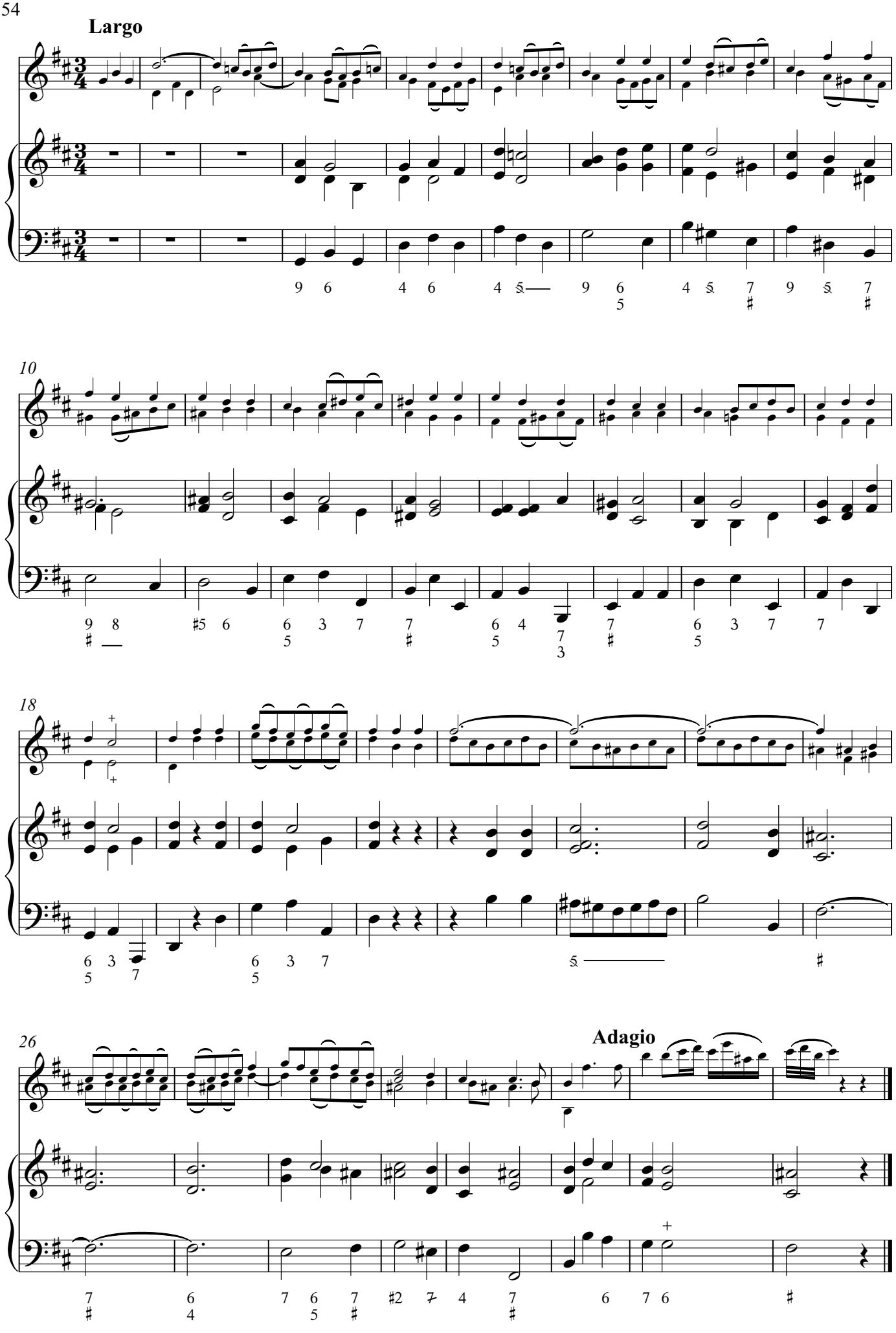
arpeggio
Lepouce
70
Adagio


Largo
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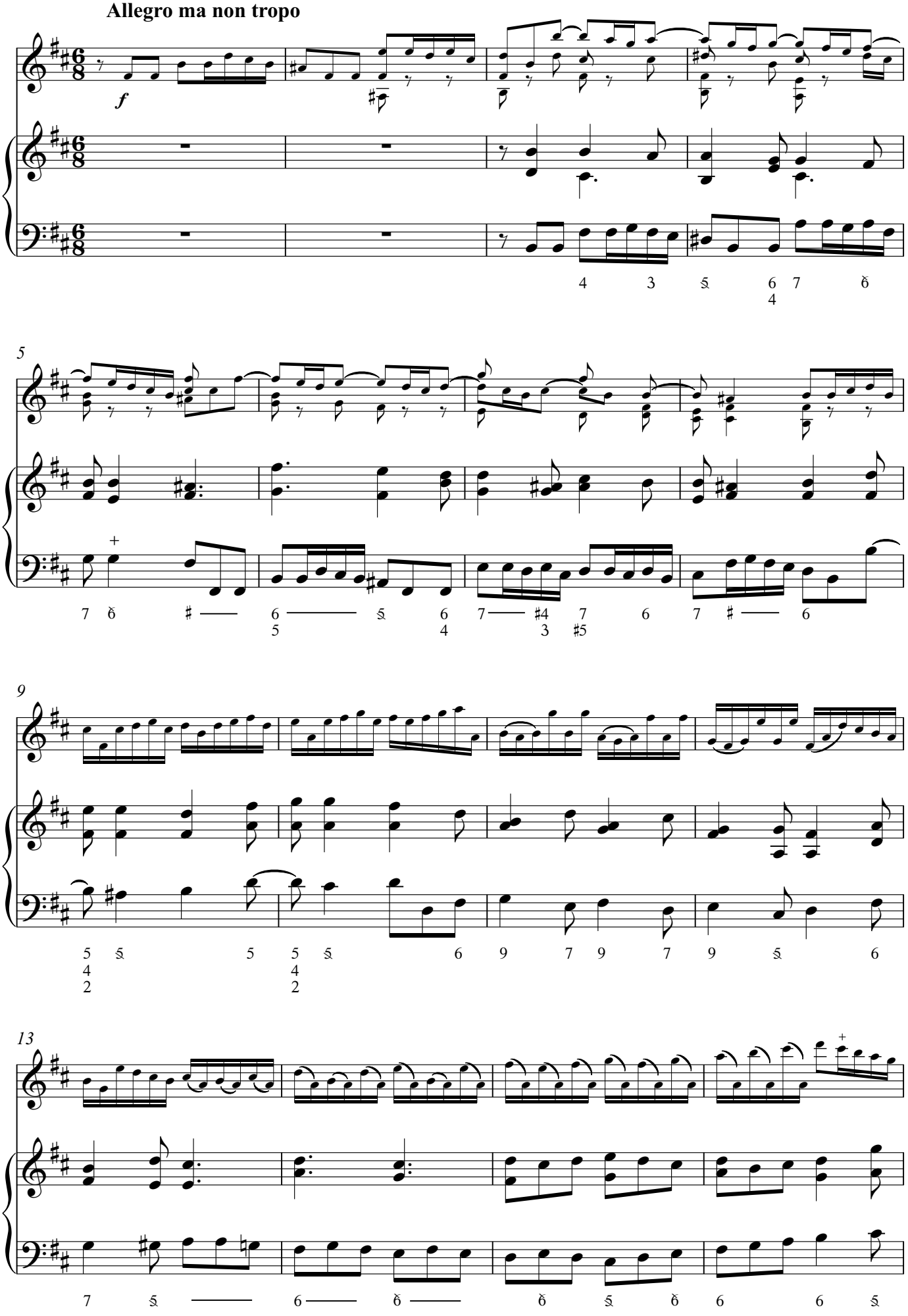
26
Adagio

Allegro ma non tropo



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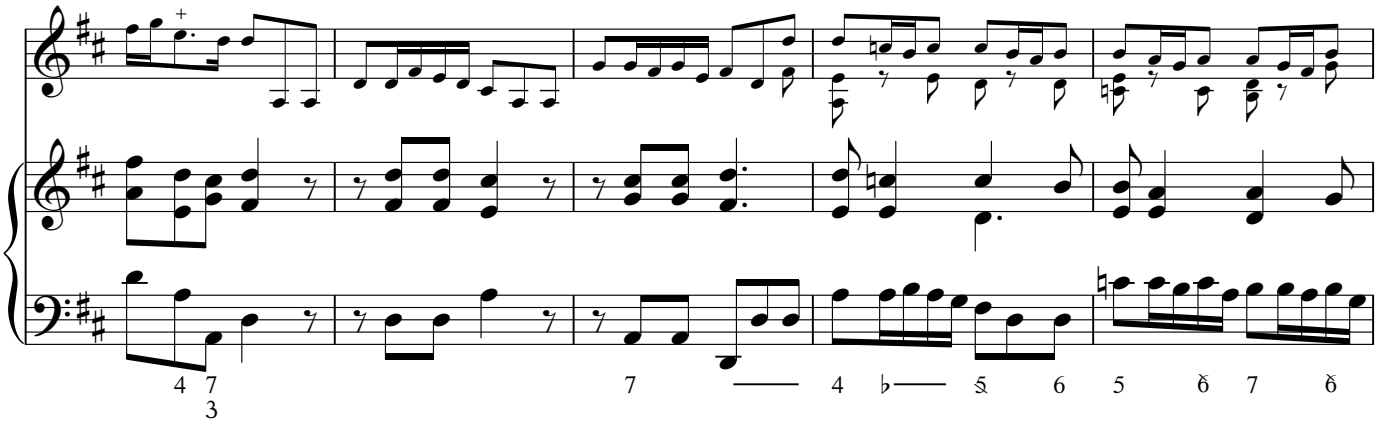

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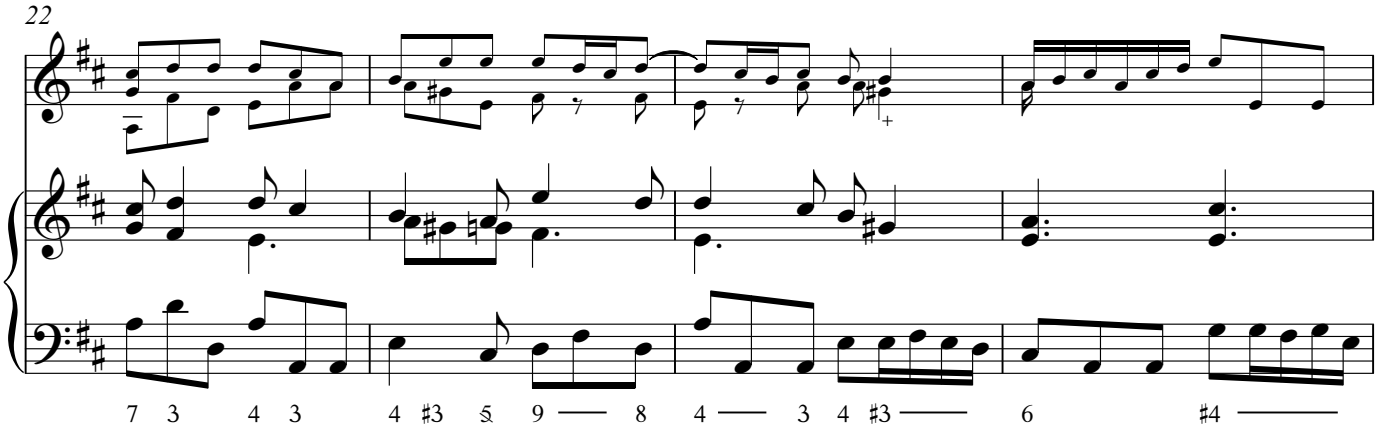

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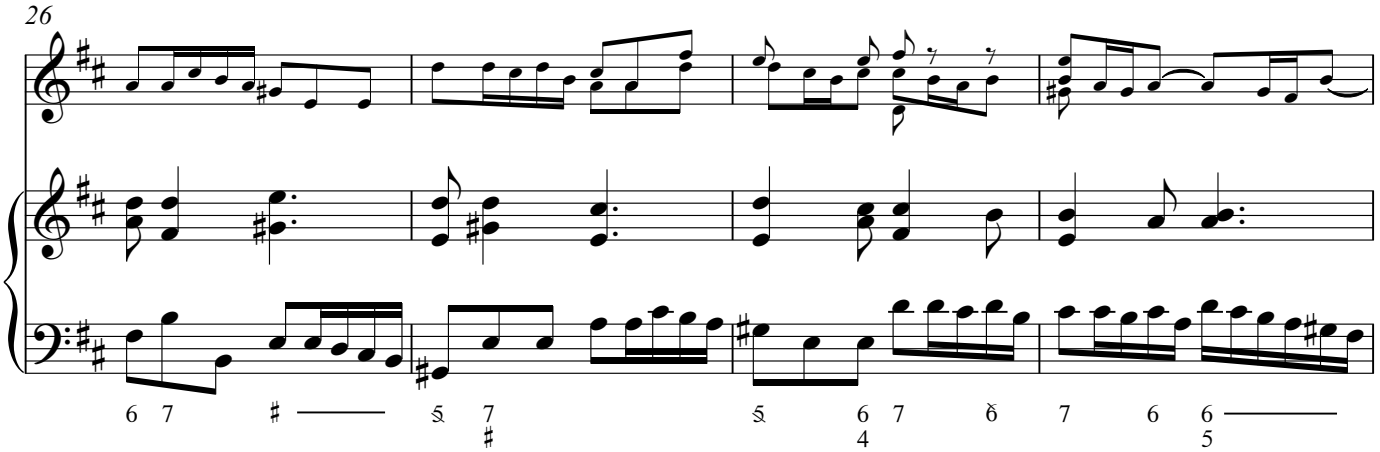

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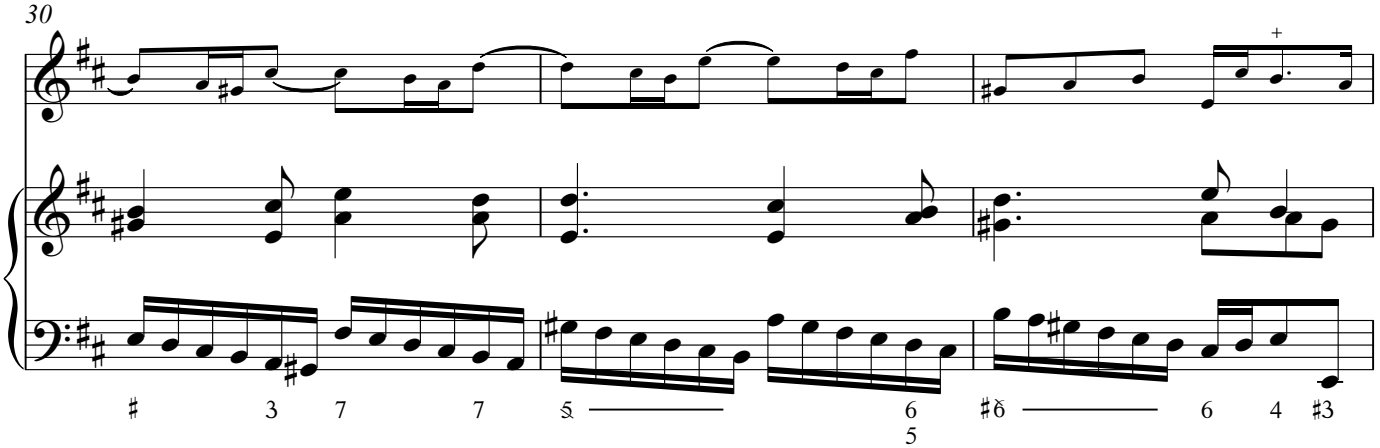

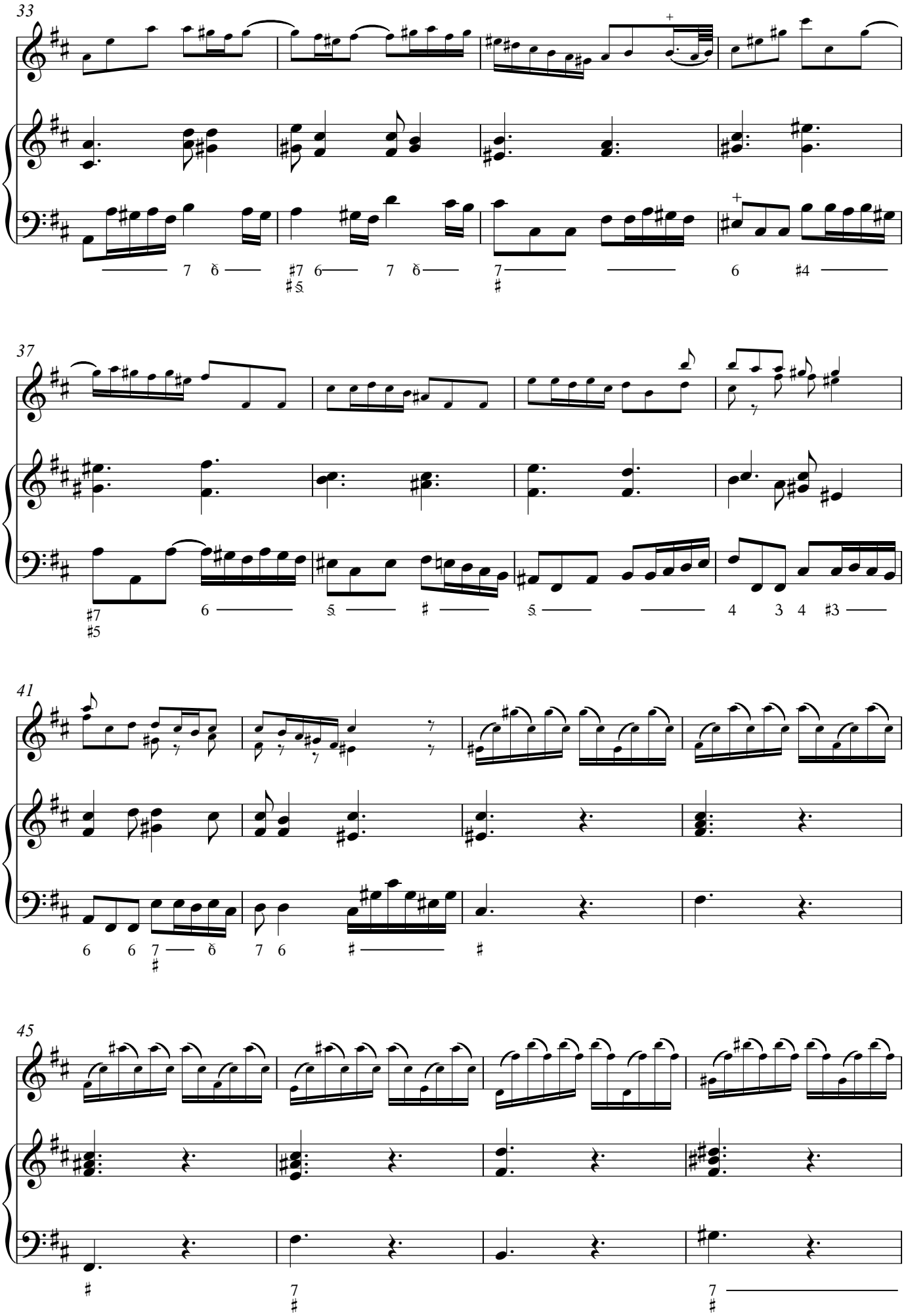
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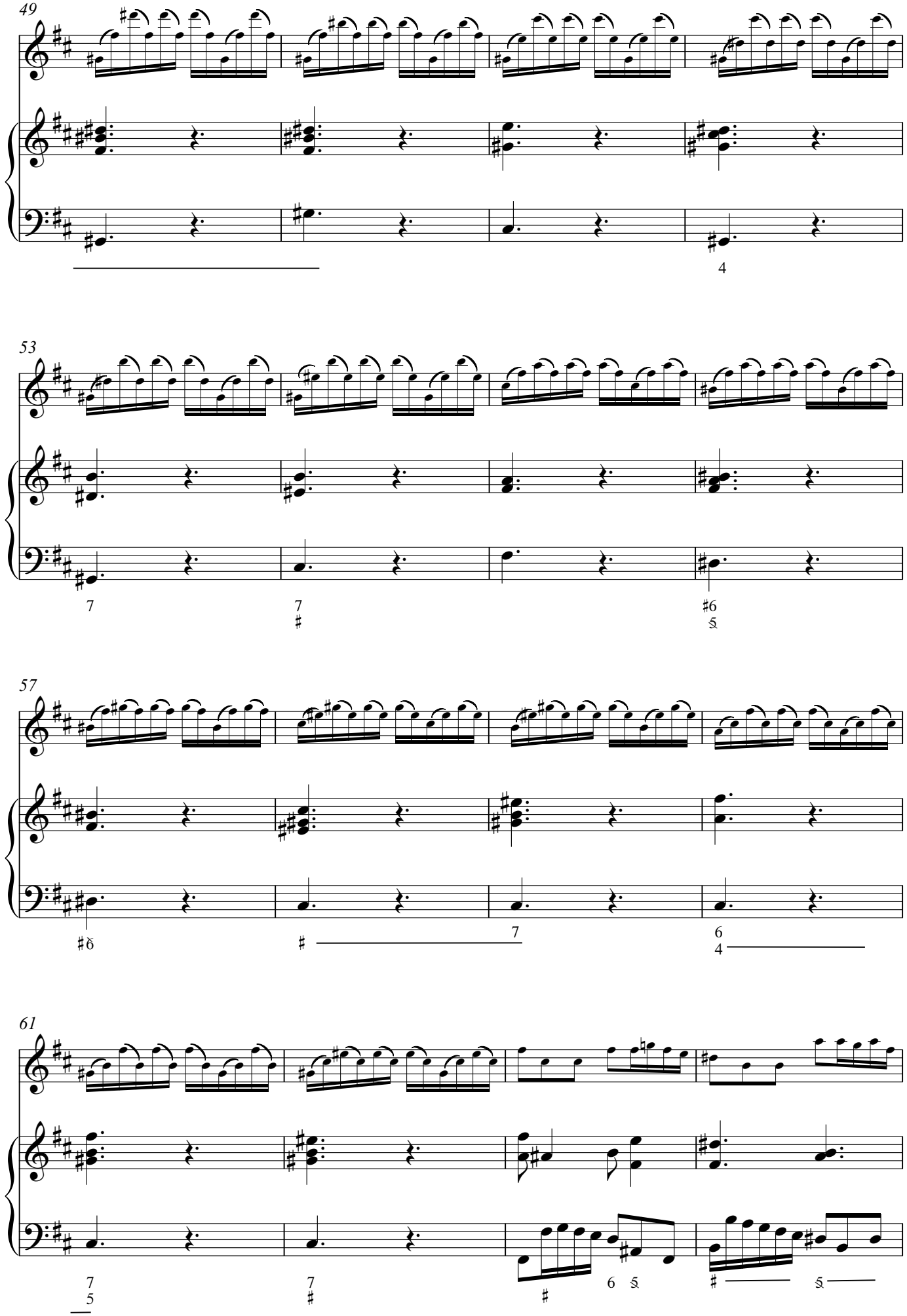
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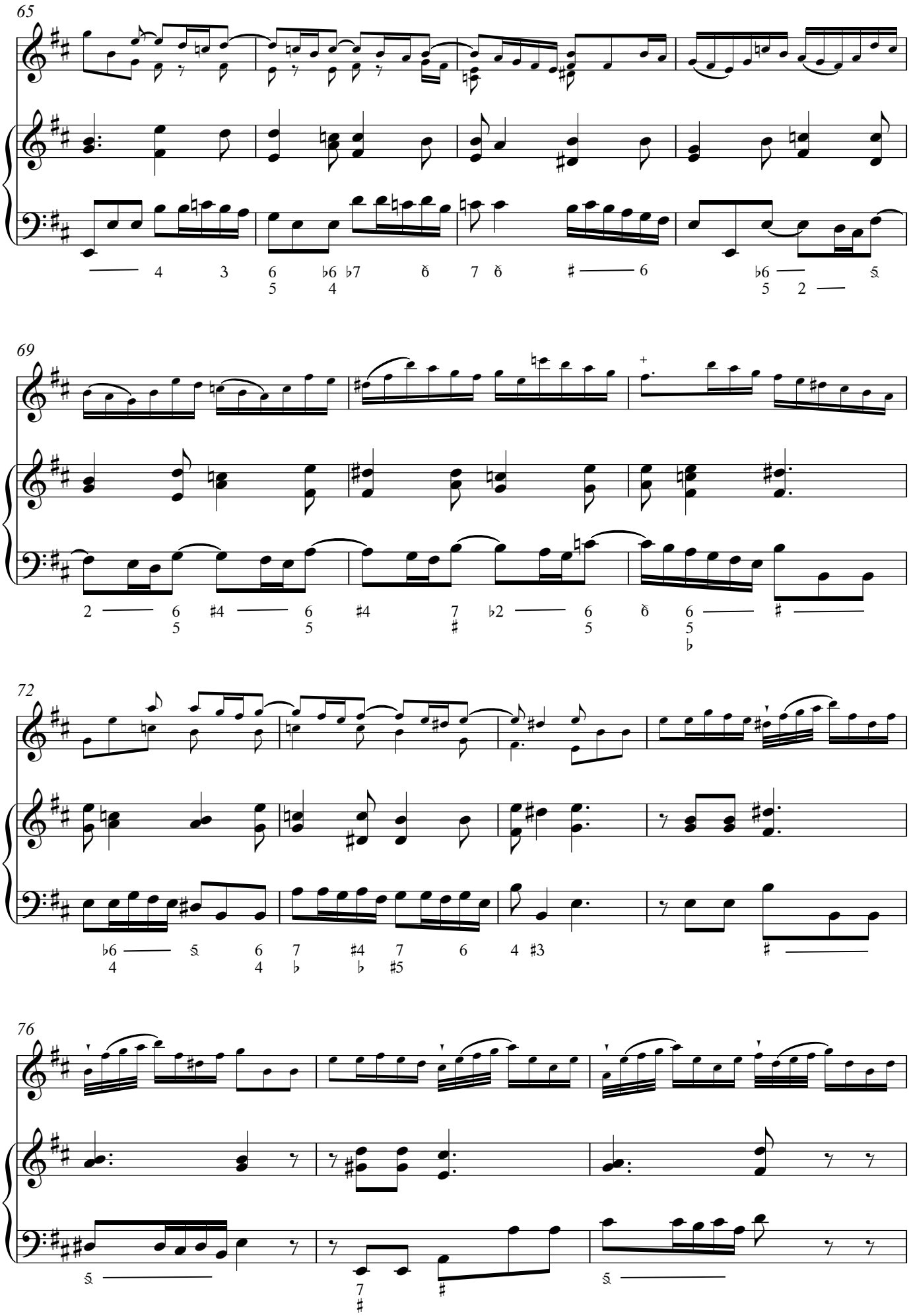
JW Edition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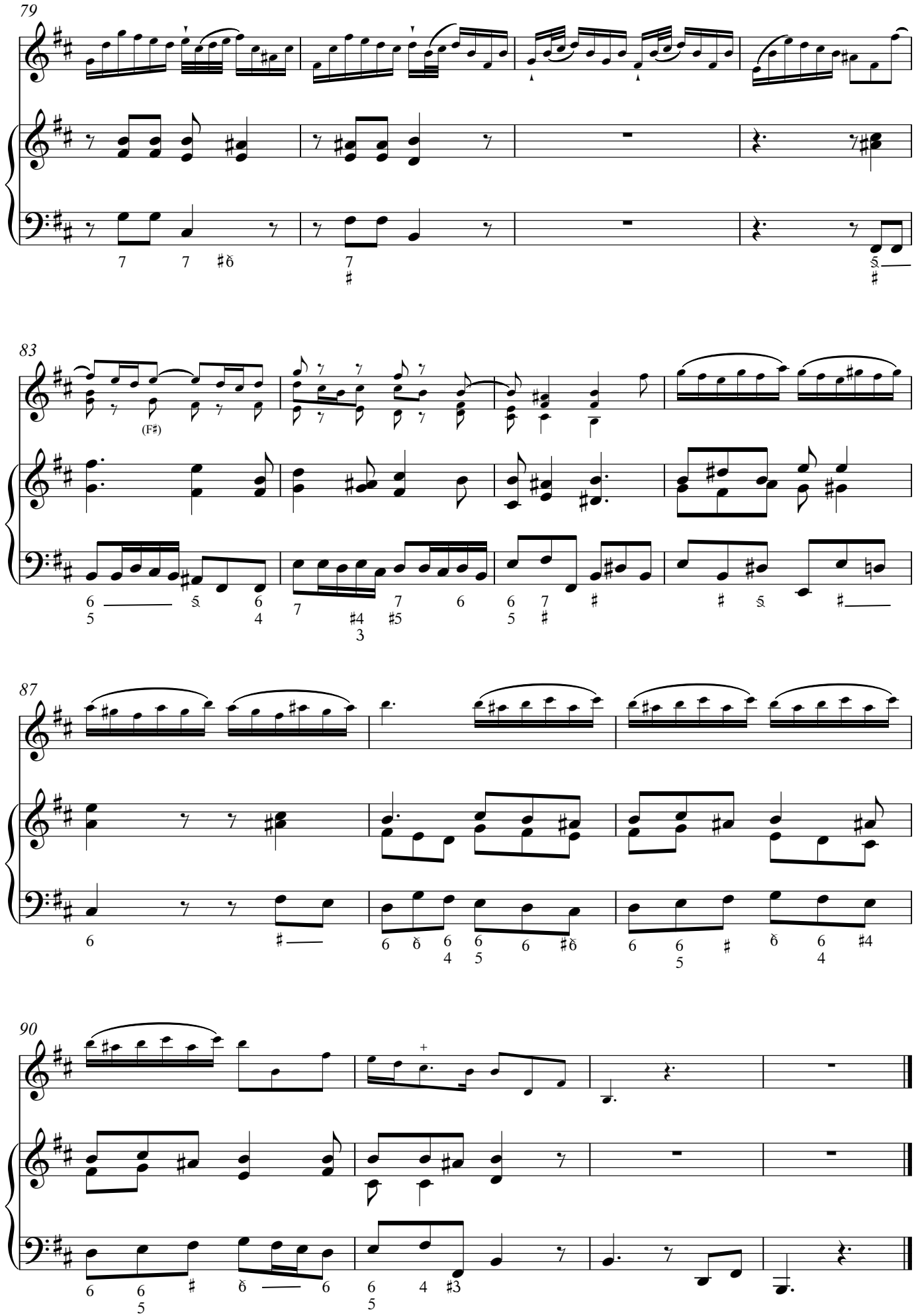
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