

Sonata prima

Marc' Antonio Negri
Edited by Niels Martin Jensen

Violino I

Violino II

[Basso continuo]

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The first system of the musical score consists of three staves. The top staff is for Violino I, the middle for Violino II, and the bottom for Basso continuo. The music is in a common time signature (C) and a key signature of one flat (B-flat). The Violino I part begins with a quarter rest followed by a series of eighth and sixteenth notes. The Violino II part starts with a quarter note, followed by eighth and sixteenth notes. The Basso continuo part begins with a quarter note, followed by eighth and sixteenth notes.

VI. I

VI. II

[B.c.]

3

[4] #

The second system of the musical score consists of three staves. The top staff is for VI. I, the middle for VI. II, and the bottom for [B.c.]. The music continues from the first system. A measure rest of 3 is indicated above the VI. I staff. The Basso continuo part includes figured bass notation: [4] and #.

VI. I

VI. II

[B.c.]

6

[#] [4]

The third system of the musical score consists of three staves. The top staff is for VI. I, the middle for VI. II, and the bottom for [B.c.]. The music continues from the second system. A measure rest of 6 is indicated above the VI. I staff. The Basso continuo part includes figured bass notation: [#] and [4].

9

VI. I

VI. II

[B.c.]

[4]

EDITORIAL REPORT

Source

Affetti amorosi di Marc'Antonio Negri veronese. All'illustris.^{mo} sig. mio colendissimo, il sig. Carlo Belegno. Libro secondo. Nuovamente posti in luce. In Venetia, appresso Ricciardo Amadino. 1611.

Score (1 vol.)

I-Gu, B-Br.

RISM A/I N 363, Sartori I 1611d, Neue Vogel II, 12.

Editorial Remarks

Source has a regular barring with barlines at the distance of a whole note.

Performance Notes (*Jeffrey Kurtzman*)

Negri presents particular difficulties to the performer in deciding what notes to alter through *musica ficta*. For example, in measure 2, the flat in the continuo might suggest a flat for the 2nd note of Violino I in order to avoid a cross-relation. On the other hand, introducing a flat into the first violin part here would create a melodic tritone between the 2nd and 5th notes of the first violin, the tritone itself occurring at a rhythmically strong point in the measure. In this repertoire, it is the performer who must make the ultimate choices, often between two contradictory or equally justifiable possibilities.

CRITICAL NOTES

Source p. 22, three-part score; p. 41, Tavola: Prima sonata, doi Violini.