

## Sonata terza

Marc' Antonio Negri

Edited by Niels Martin Jensen

[Canto I]

[Canto II]

[Basso continuo]

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[C. I.]

[C. II.]

[B.c.]

[C. I.]

[C. II.]

[B.c.]

[C. I.]

[C. II.]

[B.c.]

[C. I.]

[C. II.]

[B.c.]

10

[C. I.]

[C. II.]

[B.c.]

13

[C. I.]

[C. II.]

[B.c.]

16

[C. I.]

[C. II.]

[B.c.]

19

[C. I.]

[C. II.]

[B.c.]

22

[C. I.]

[C. II.]

[B.c.]

## EDITORIAL REPORT

### Source

*Affetti amorosi di Marc'Antonio Negri veronese. All'illustris.<sup>mo</sup> 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

In the secondary literature about Negri all three sonatas of his *libro 2* are most often characterized as intended for two violins and basso continuo. However, the indication of scoring for two violins, which is to be found in the *tavola*, is given for sonatas 1 and 2 only, but not for the third sonata. The omission may be incidental, but may also indicate that this sonata, with its punctuated rhythm and *battaglia*-like motives, would be better suited for wind instruments, e.g., cornettos or flutes (recorders), than for strings.<sup>1</sup>

## CRITICAL NOTES

Source p. 40, three-part score; p. 41, Tavola: Terza sonata.

M. 23, [C. I] and [C. II], n. 1: Source has dotted quarter notes.

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1. The sonata is called "a fanfare for wind instruments" in Willi Apel, *Italian Violin Music of the Seventeenth Century*, ed. Thomas Binkley (Bloomington and Indianapolis: Indiana University Press, 1990), 29.