CAPOLAVORI MUSICALI DEI SECOLI XVII° E XVIII°
Collana diretta da Kenneth Gilbert

6050

ASCANIO MAYONE

DIVERSI CAPRICCI PER SONARE

Libro II

Napoli 1609

EDIZIONE A CURA DI
Christopher Stembridge

G. ZANIBON

TAVOLA

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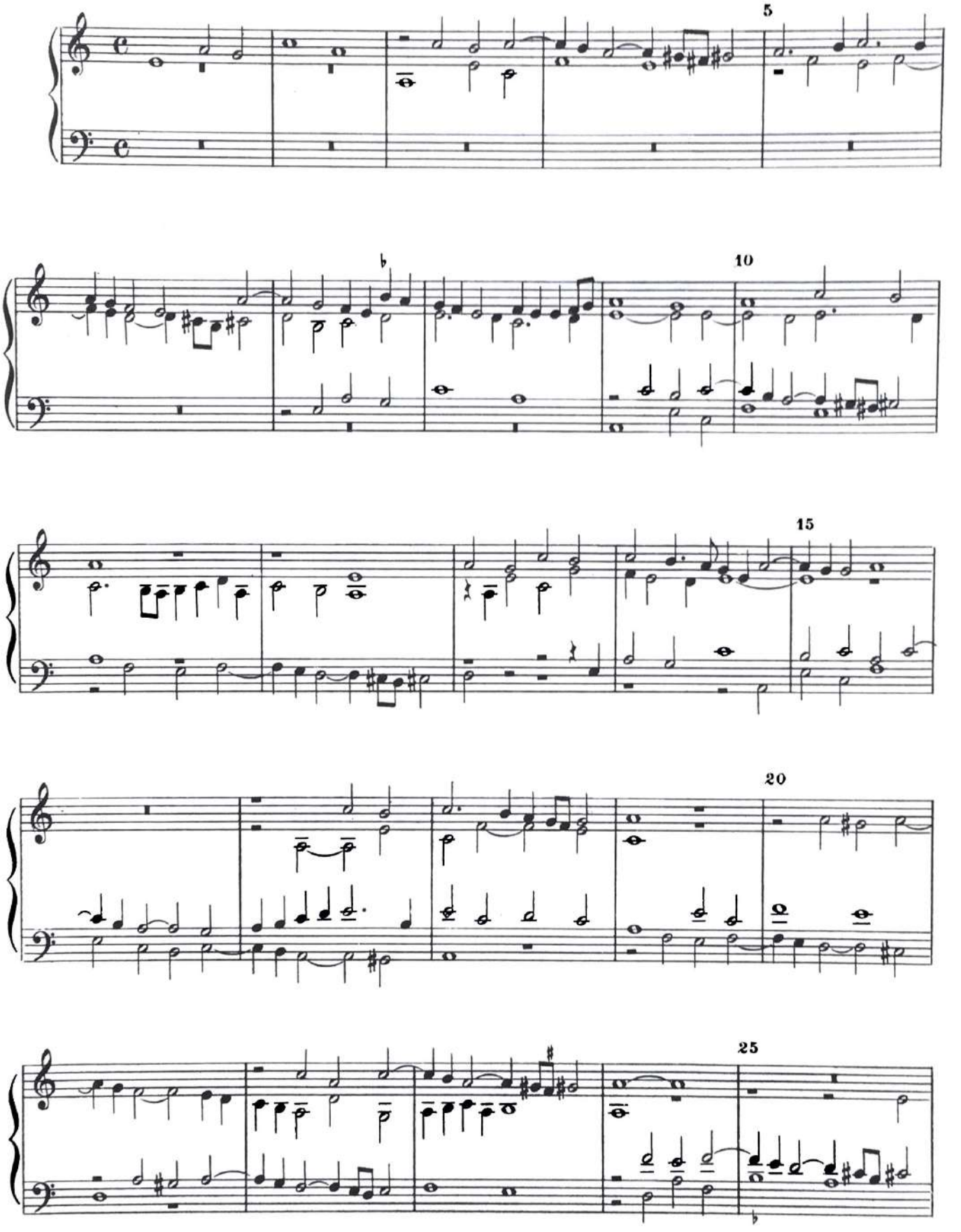
ALLI STVDIOSI.

AVERTASI da chi per ſuo capriccio voleſſe vedere queſta poco fatica del Secondo Libro, perche vi ſono diuerſi capricci, e perche quando ſi ſona con paſſaggi, ò ſi adornano opere di paſſaggi, ſempre vi paſſano alcune note falſe contra la regola del contrapunto, ſenza lequali è impoſſibile, che bello effetto faccia; per queſto dico à chi queſta opera vederà, che non ſi ſcandaliza, e mi giudica di poco oſſeruatore delle regole del contrapunto, delle qual ſempre hò fatto profeſſione quanto ſi è poſſibile col mio rozzo ingegno di oſſeruare, e chi di queſto vuol ſtar ſicuro, e li diſpiaceſſe queſto modo di ſonare; potrà vedere, e ſeruirſe delle Recercate poſte nel principio del preſente, (come ho fatto anco al Primo Libro de miei Capricci quale credo, che ſiano oſſeruate, acciò ogn'vno ſi paſcha di quello, che più l'aggrata ſeruire; E perche per commodità della Stampa ſono ſtato forzaro, (com'anco hò fatto al Primo Libro) mutare le chiaue per mezzo l'opere per ogni parte: auertaſi anco in queſto, acciò chi le vedrà, non prenda errore; e più auertaſi nelle cadenze doue ſi fanno trilli, hò ſignato vn ſemituono ſolo nella prima nota del detto trillo per breuiare il volume; ſi che il ſtudioſo potrà da ſe conſiderare il tutto, e con giuditio, che non è ſtato per non prendere fatica, ò per poca diligentia; ma per commodità della Stampa; & del reſto mi rimetto al giuditio delli amorenoli, che sò, che mi ſcuſaranno; conſiderando, che nelle Stampe ſempre vi naſcono mancamenti, per diligentia, che vi ſi faccia; e che la mia intentione non è in altro fondata ſolo (placenti Deo) giouare à chi non sà, e deſidera imparare alcuna coſa del mio ſi pur ve n'è: à Dio.

RECERCAR DEL DECIMO TUONO



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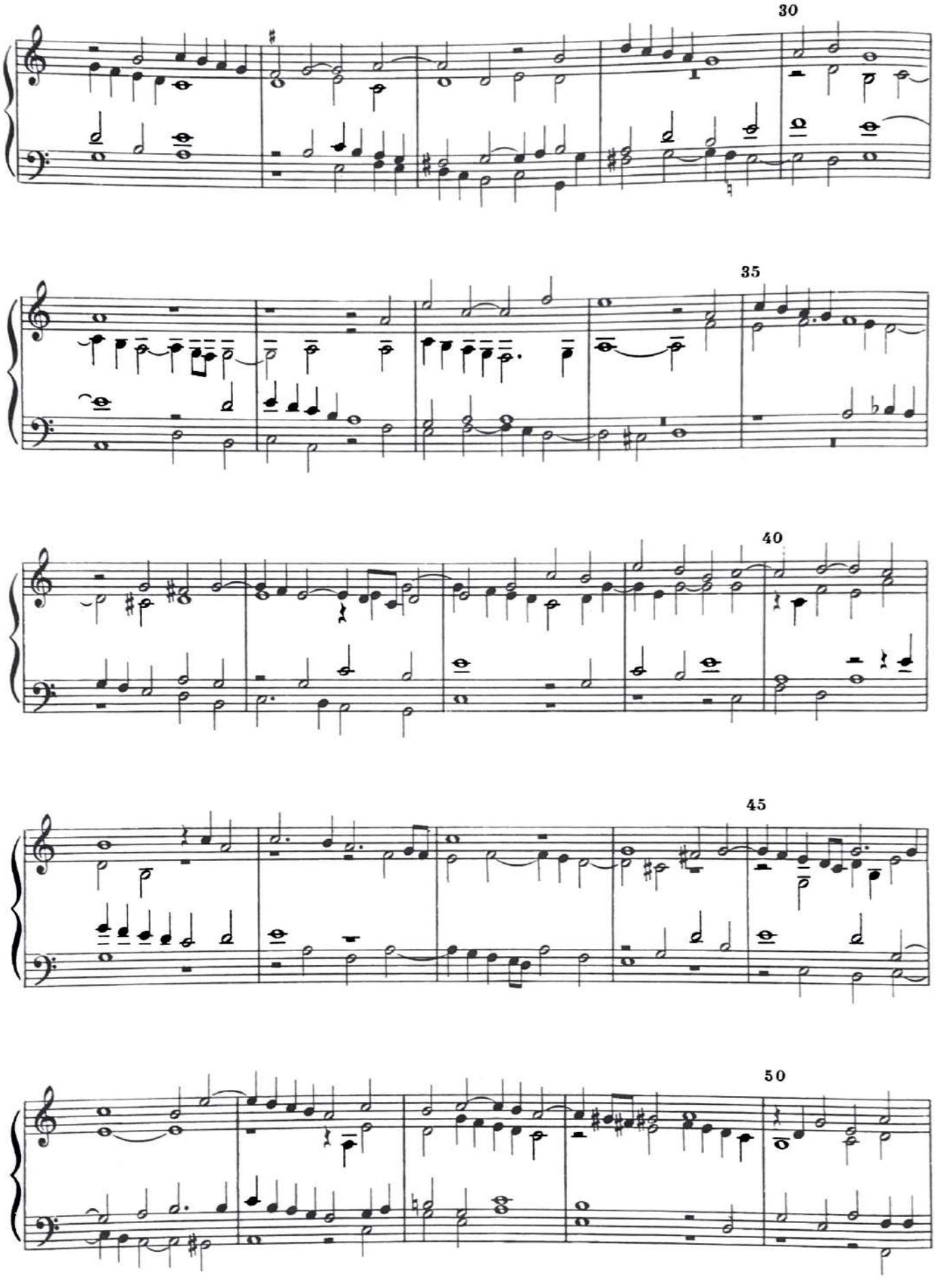
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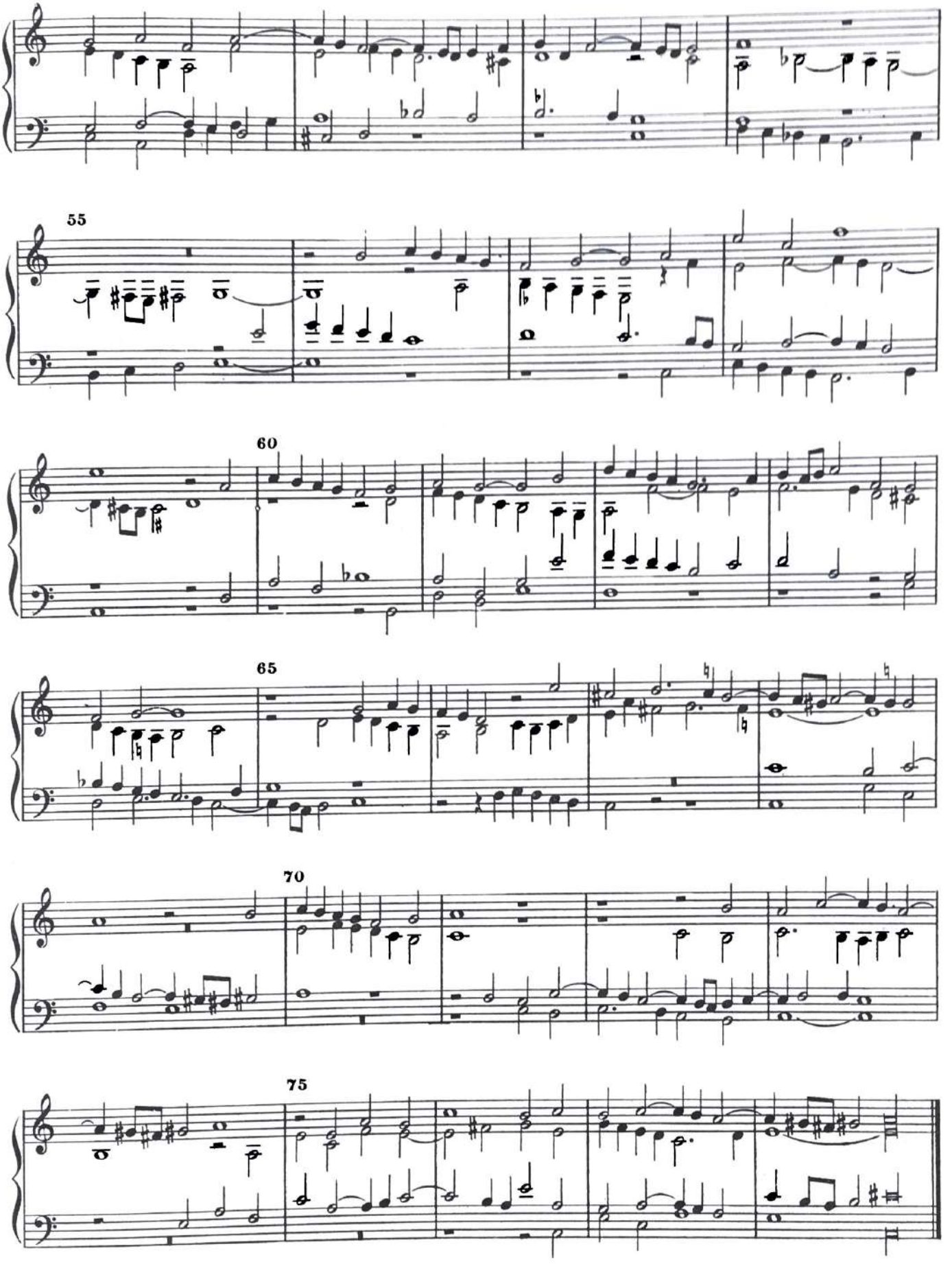
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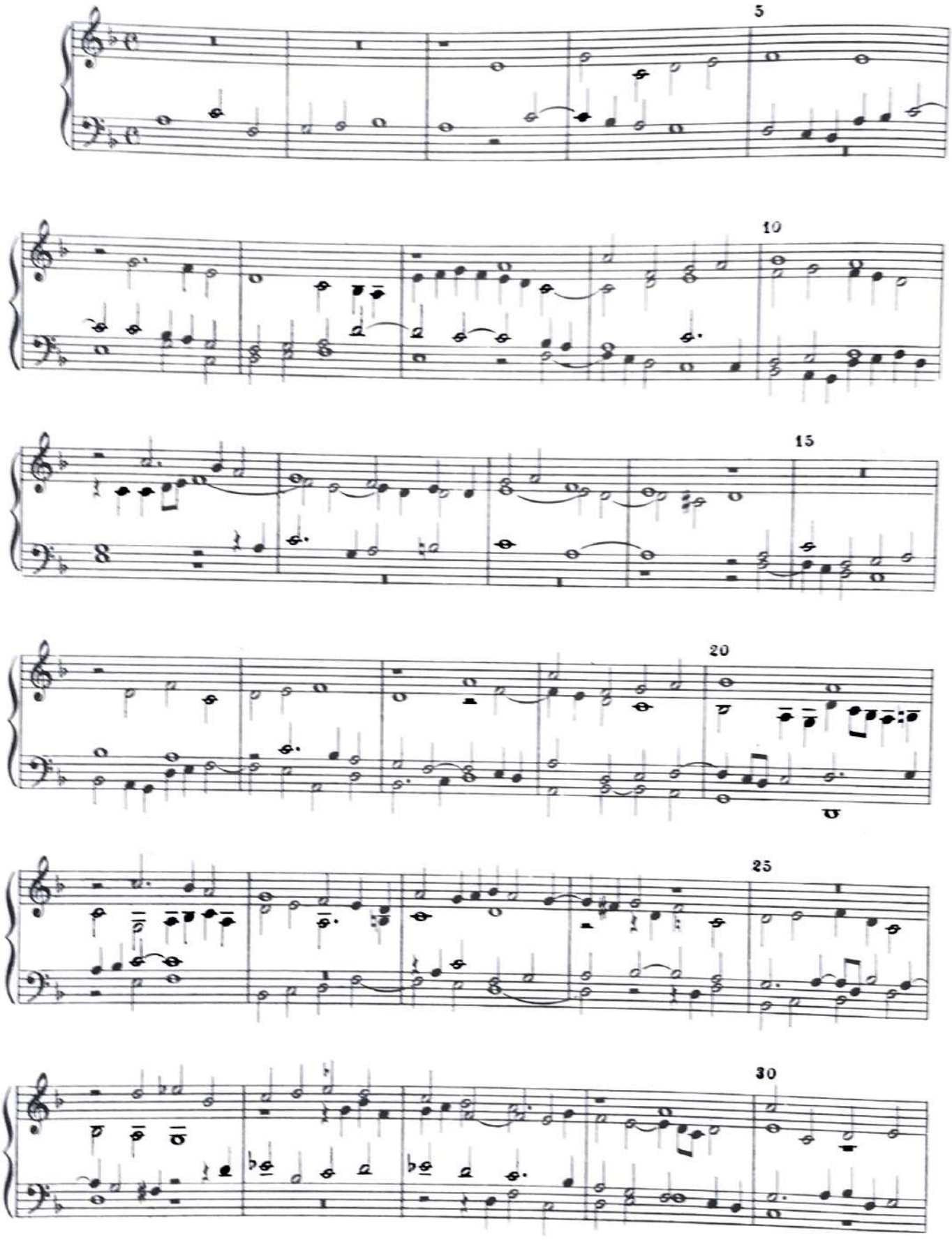

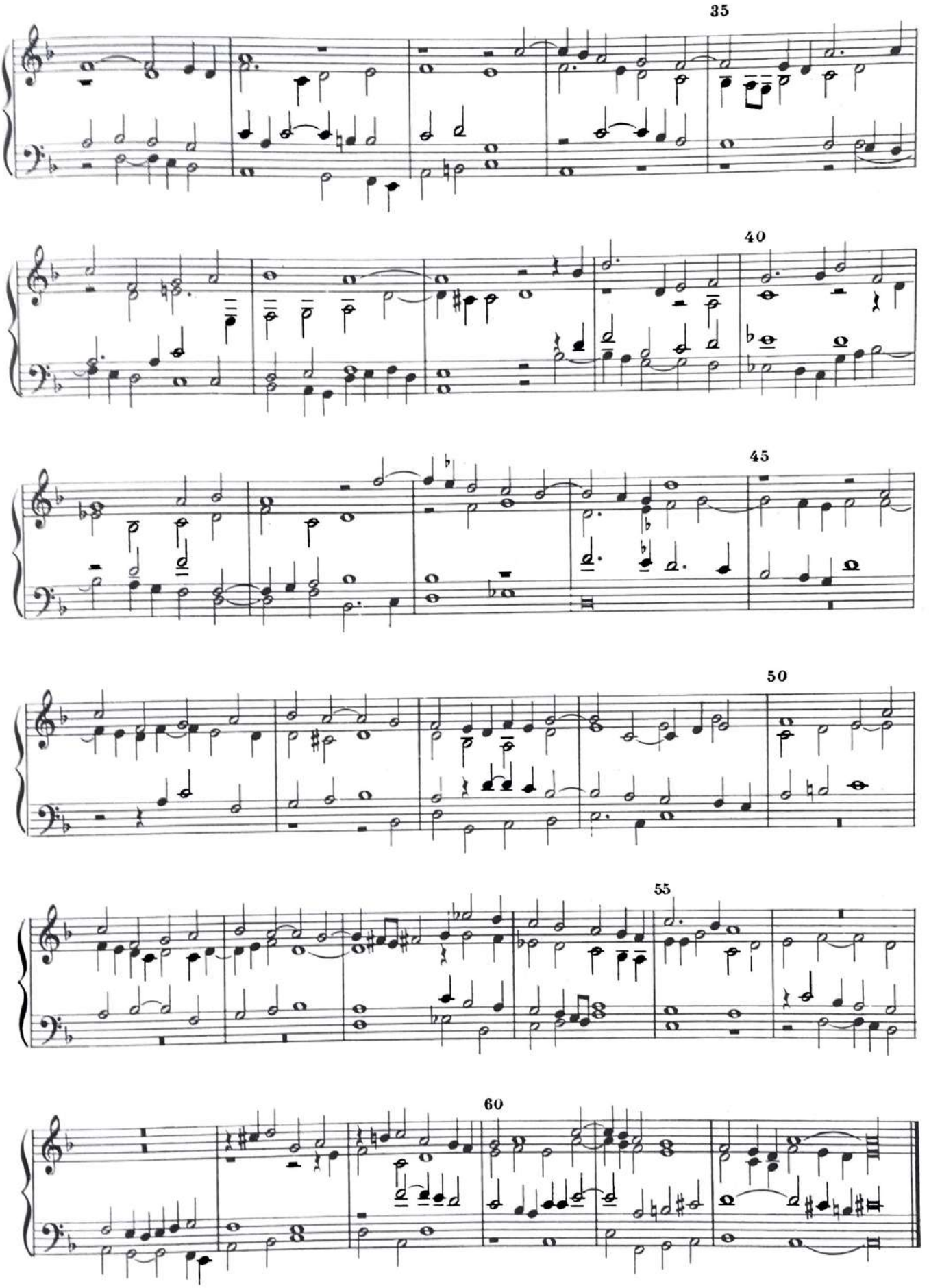
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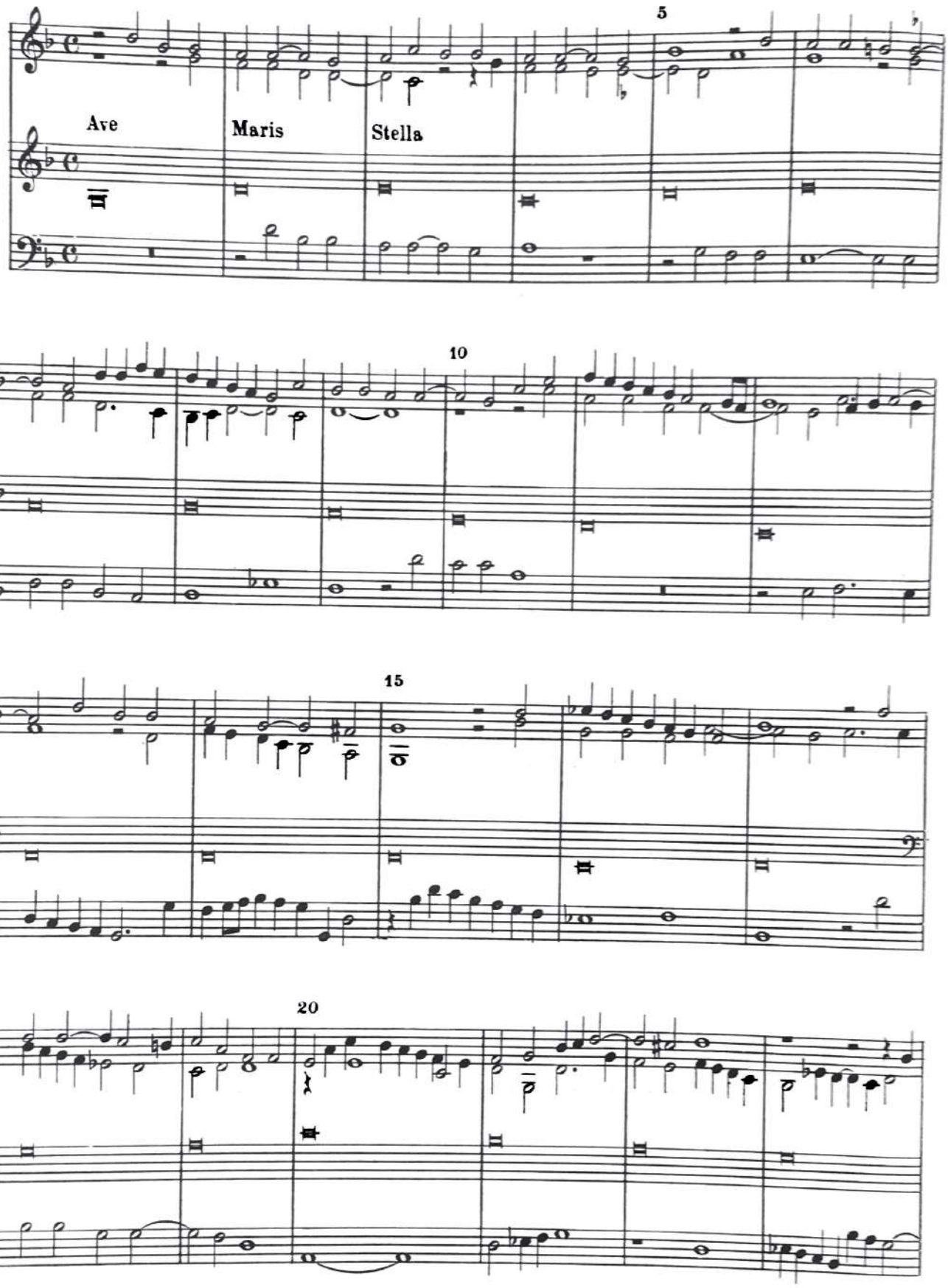

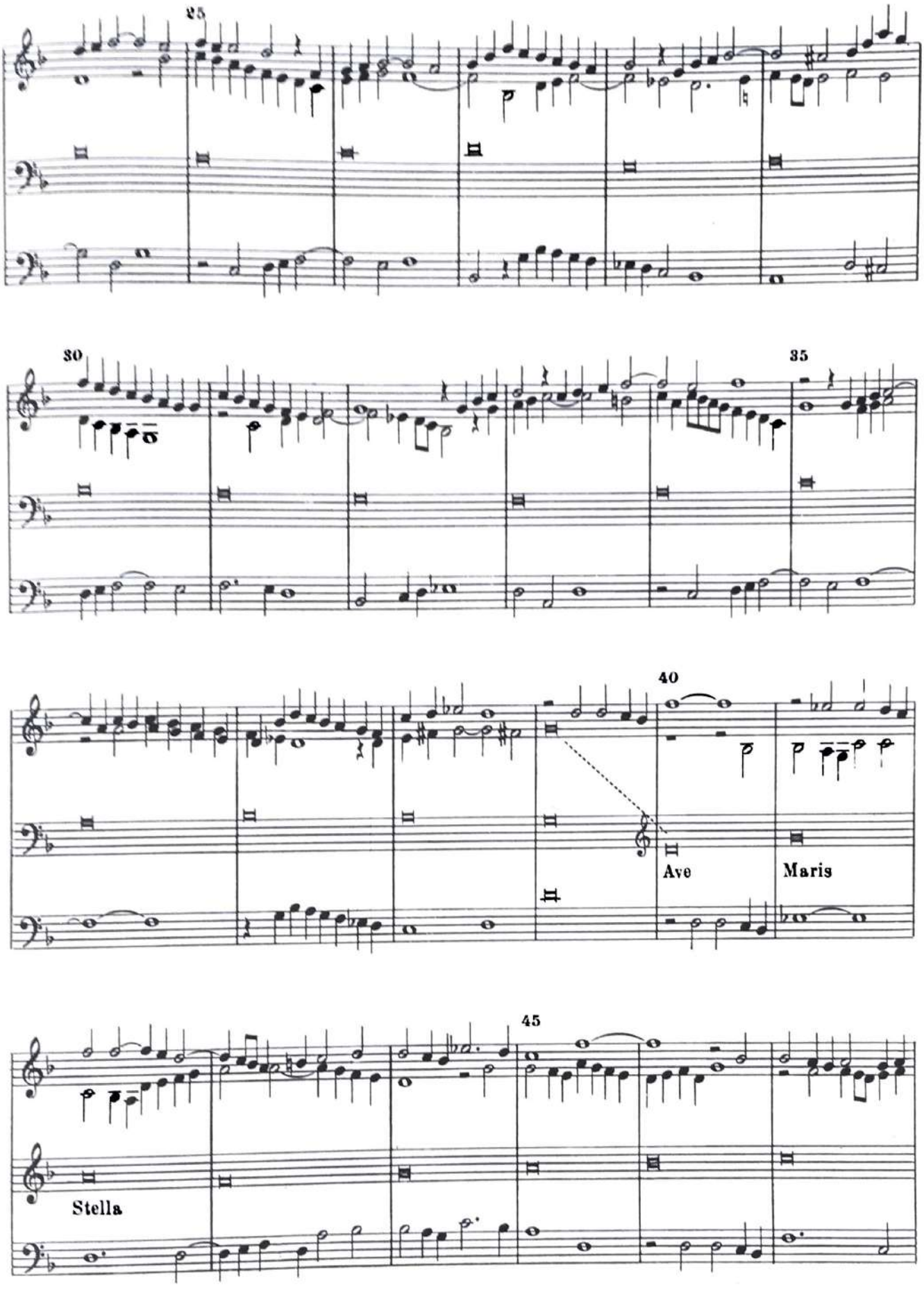
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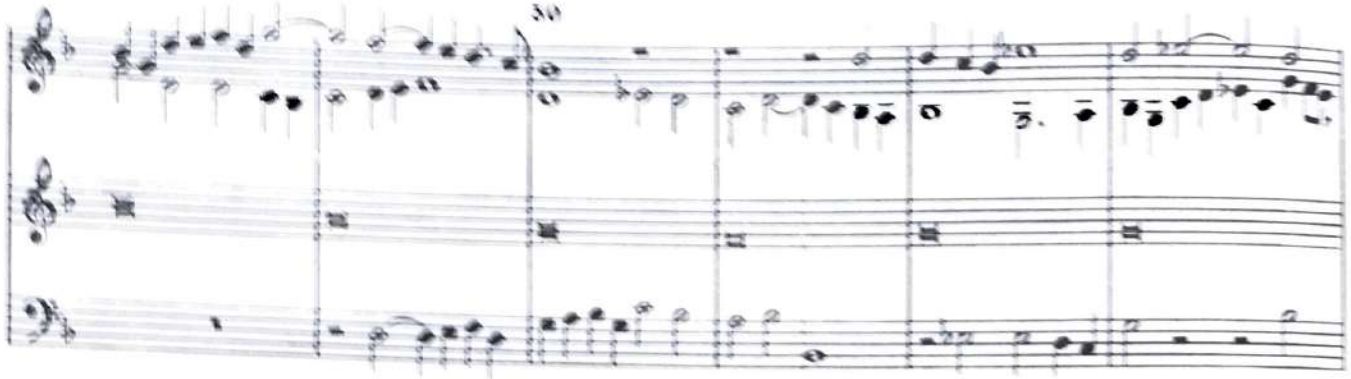
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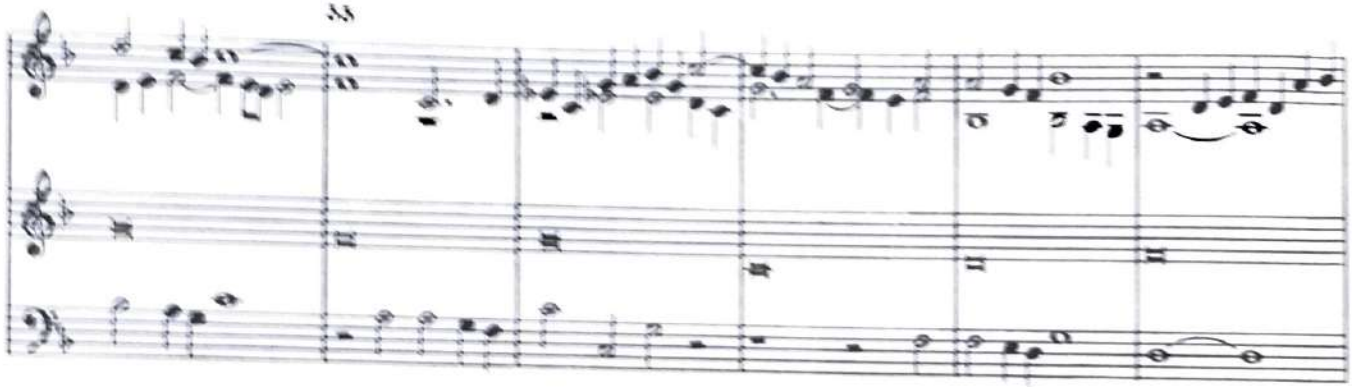
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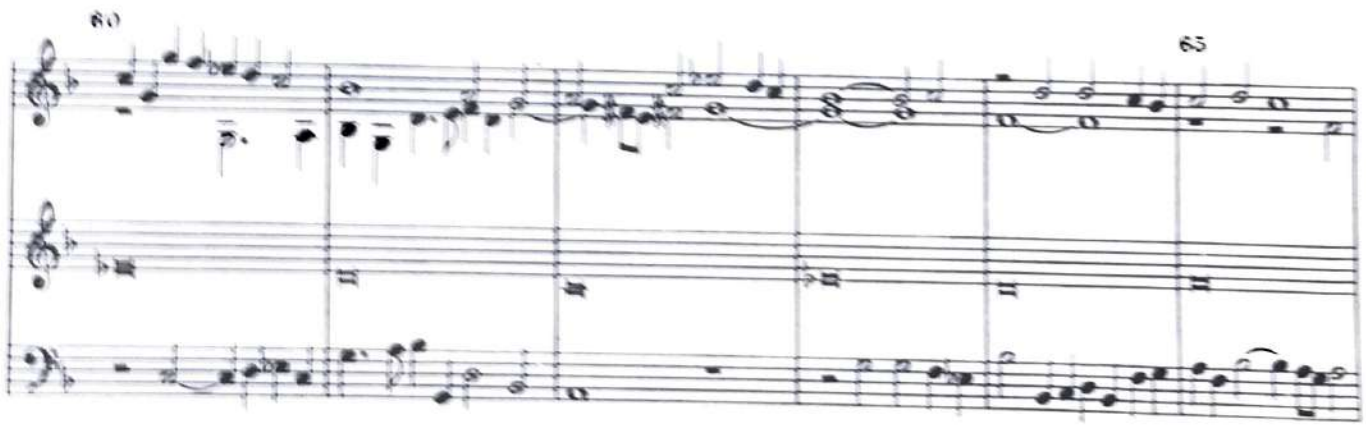
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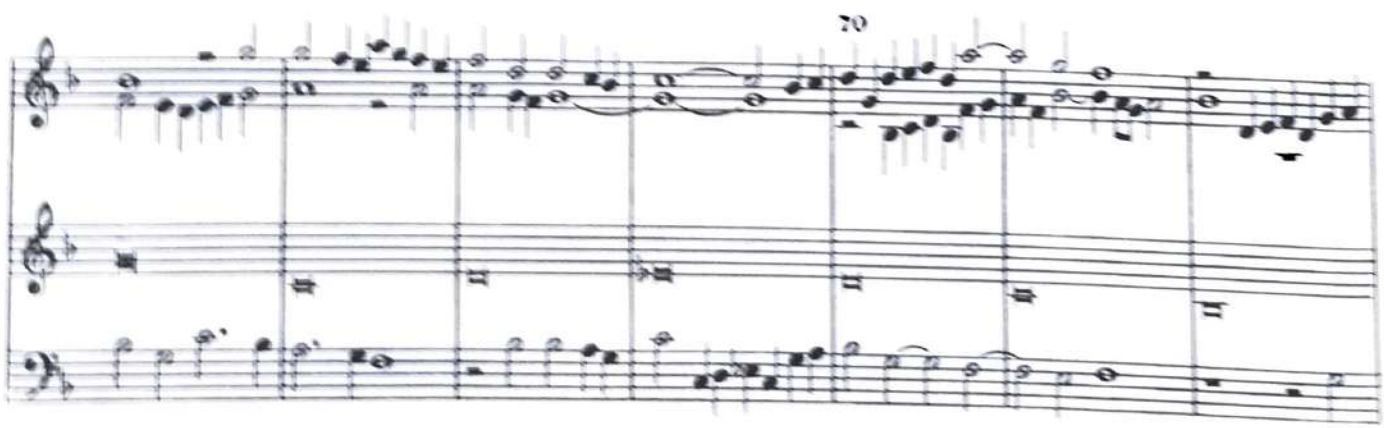
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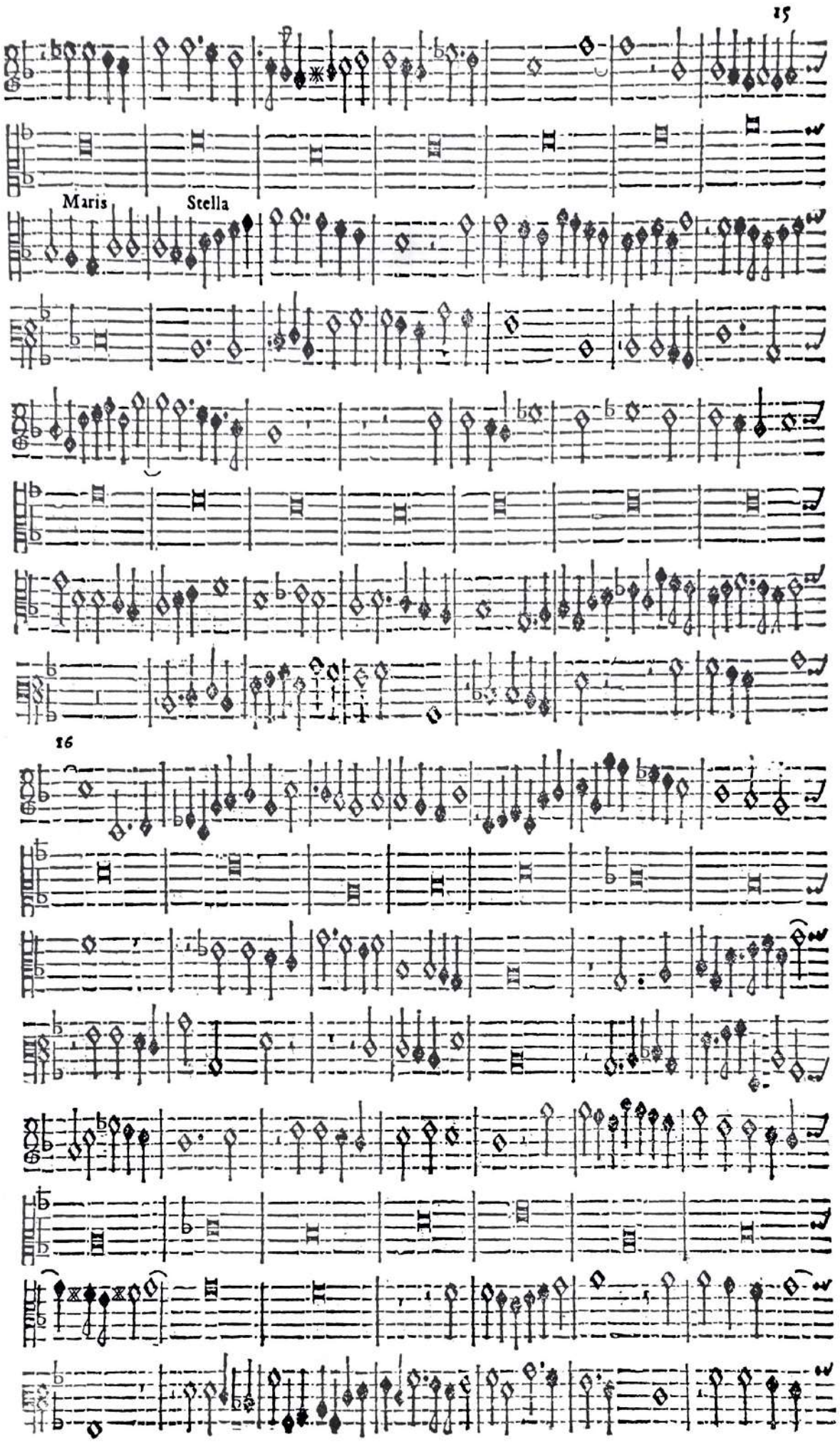
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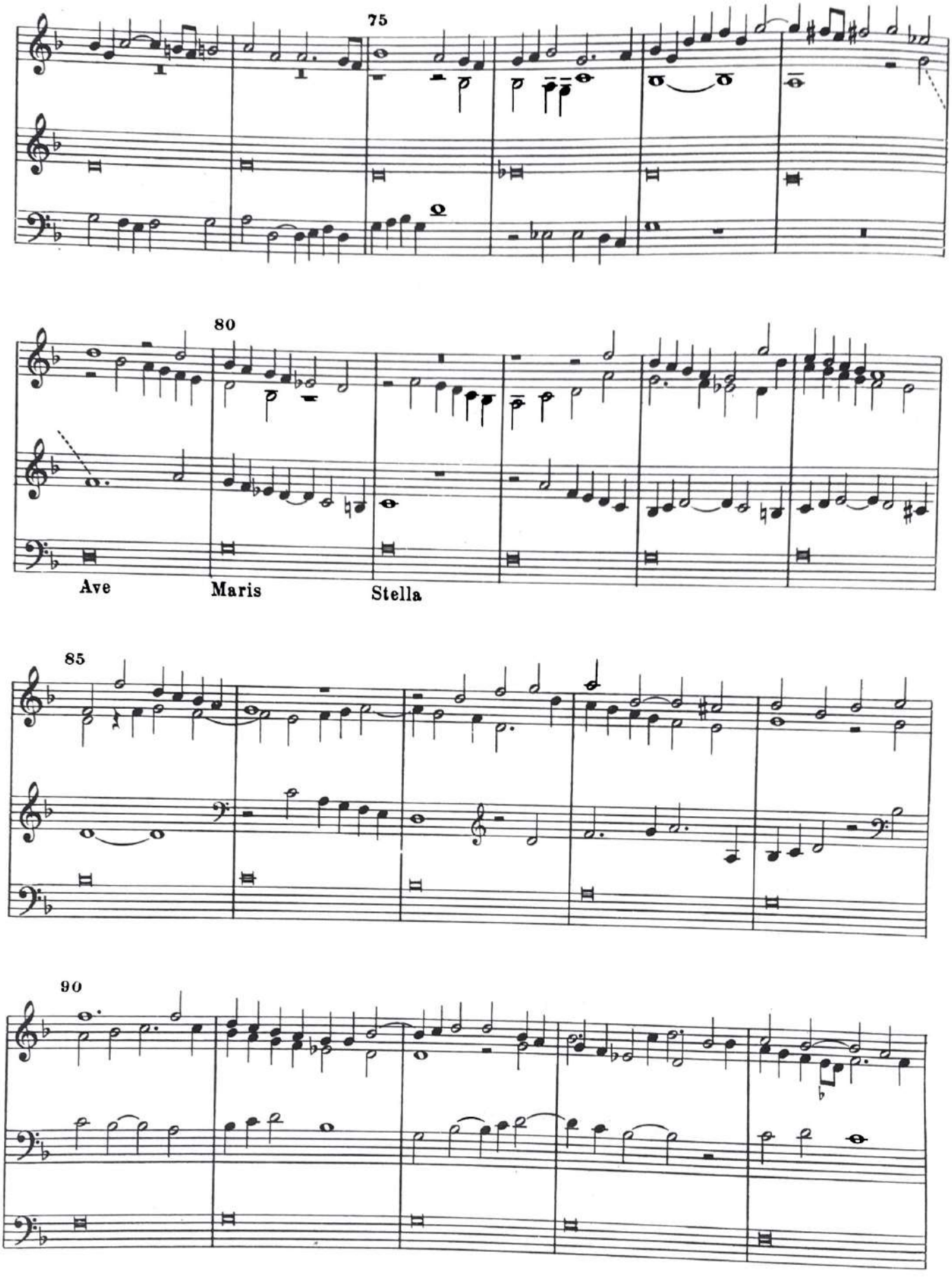
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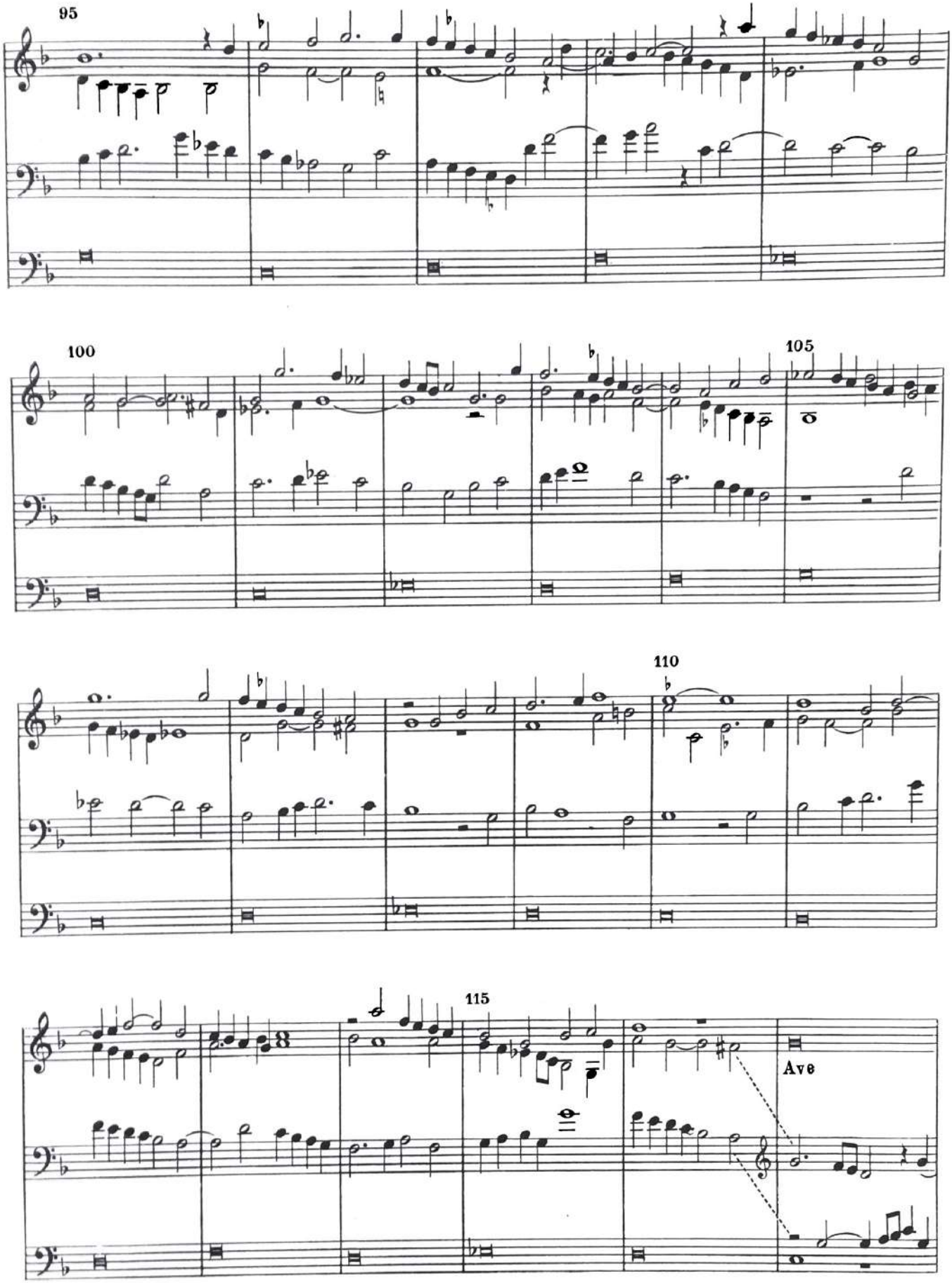
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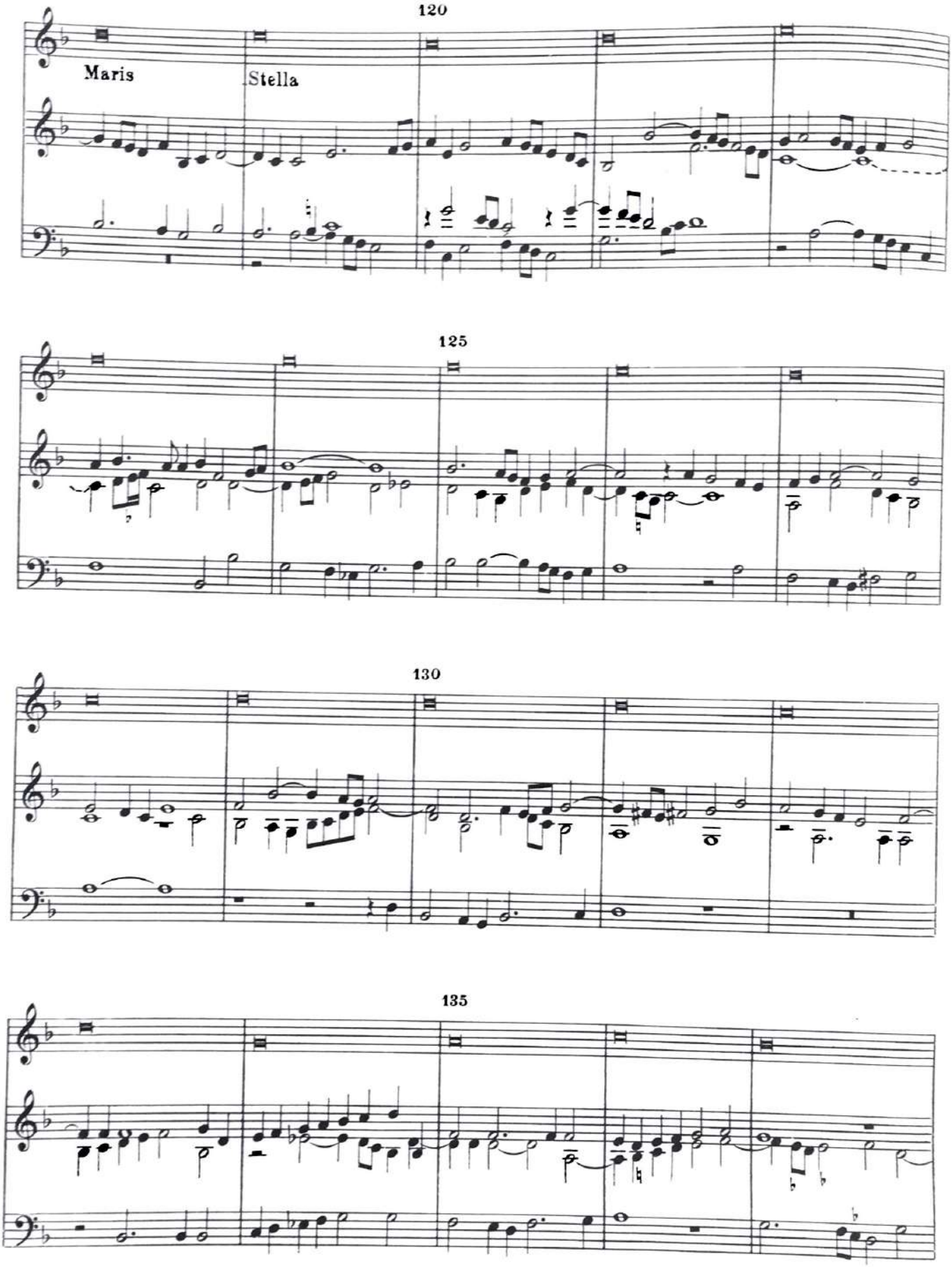
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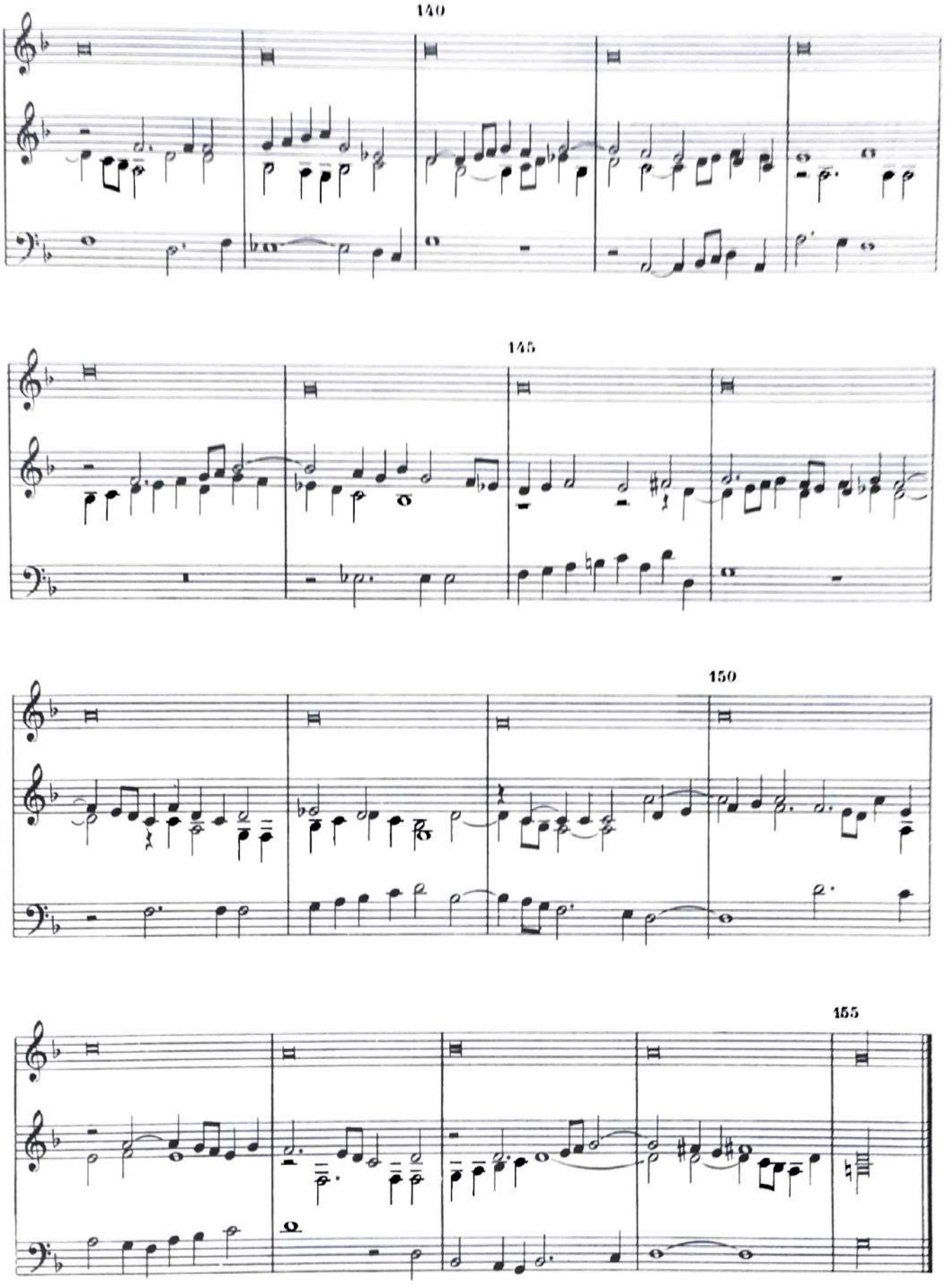
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RECERCAR SOPRA IL CANTO FERMO
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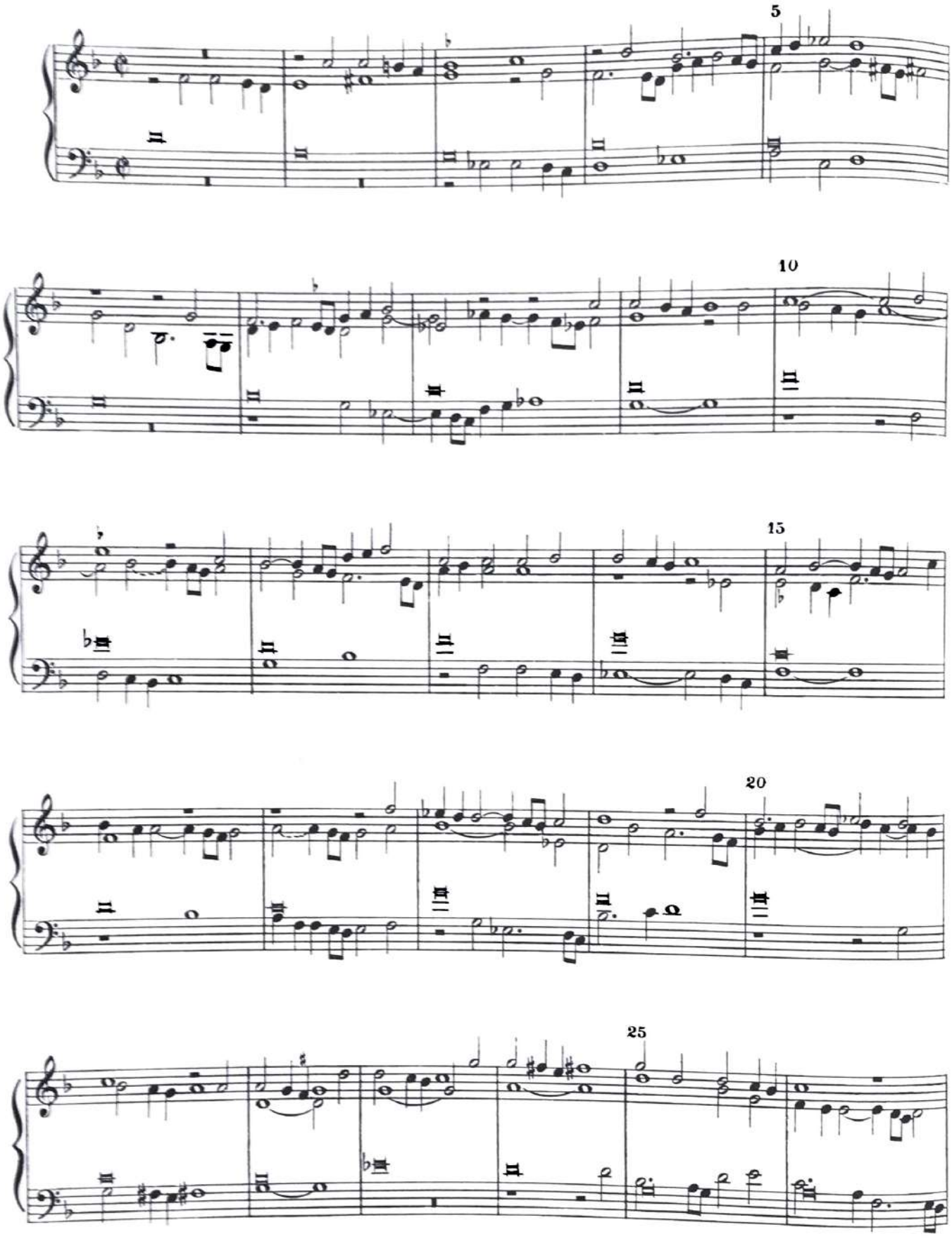

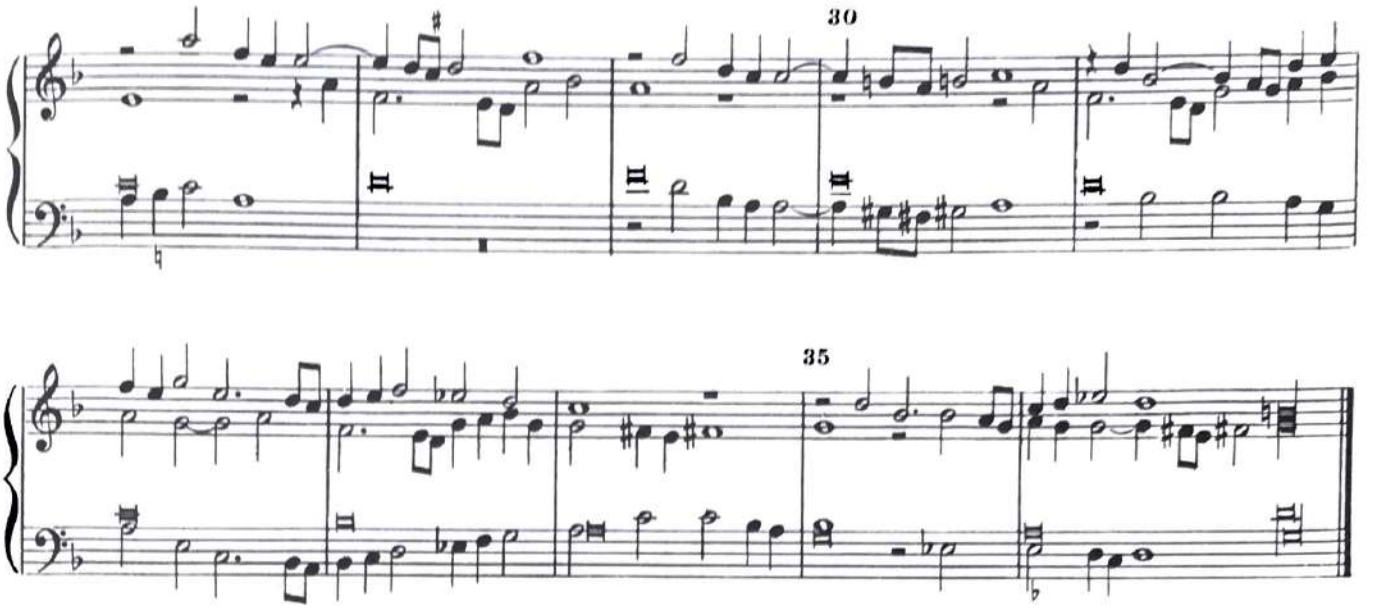

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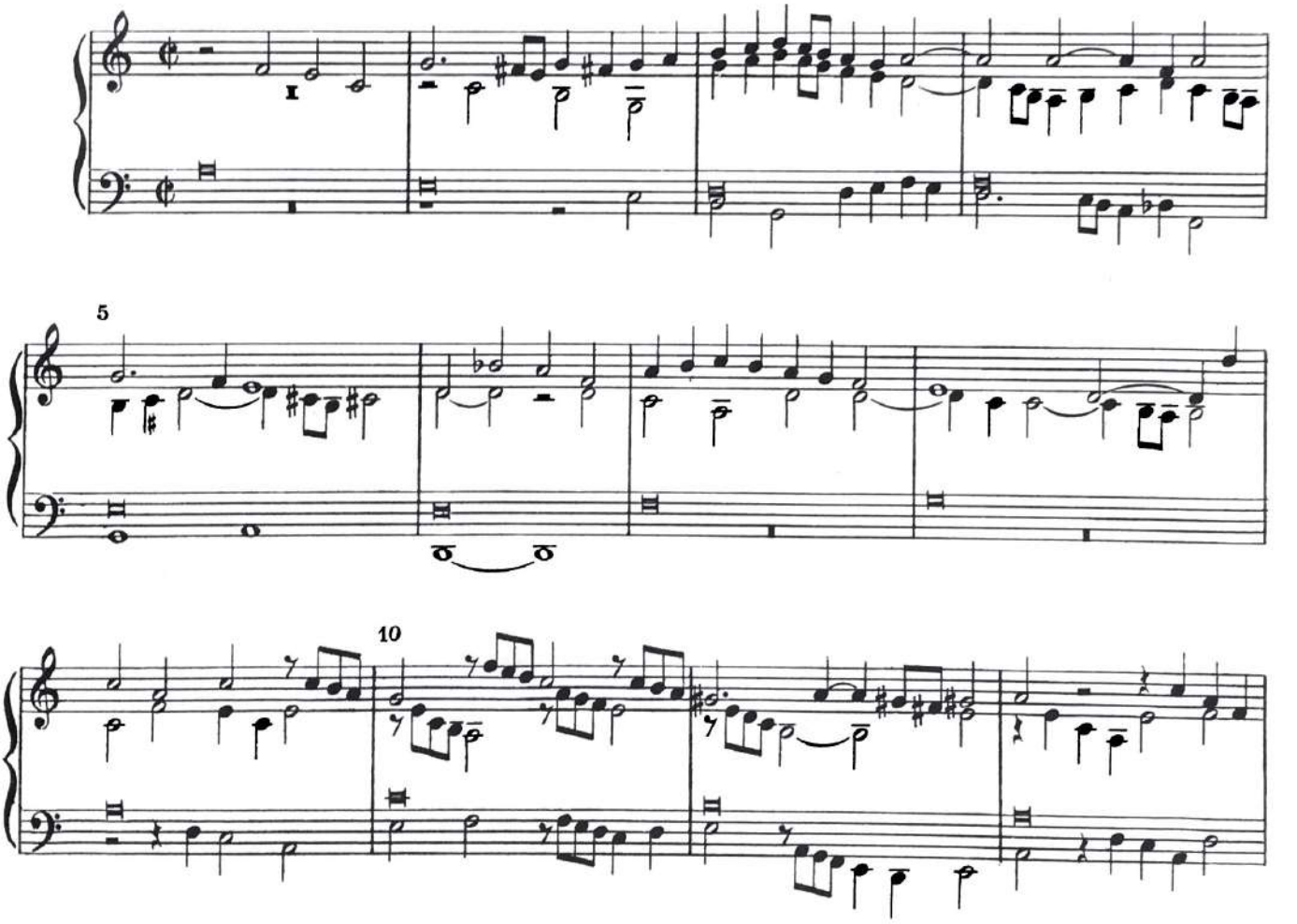

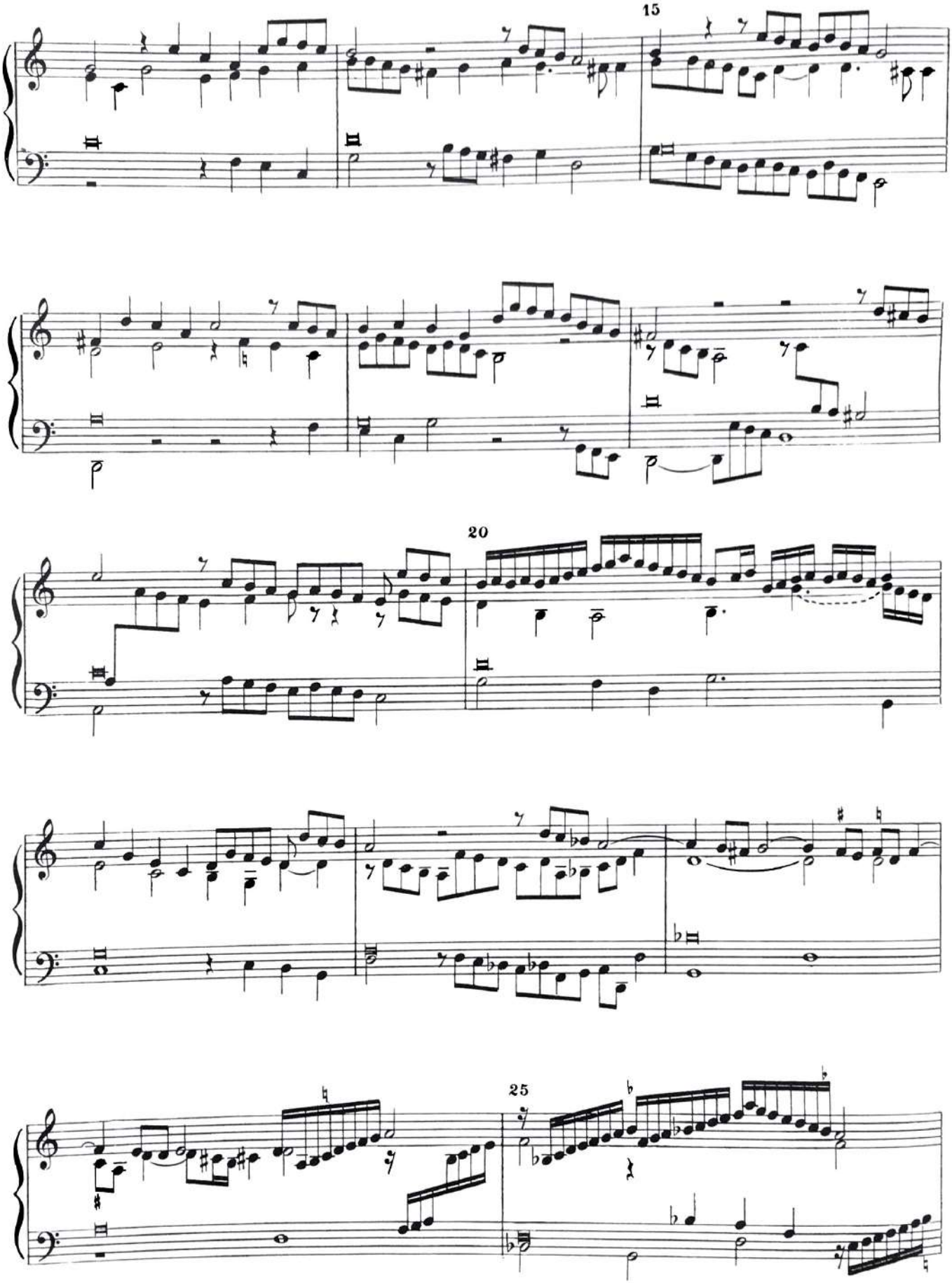
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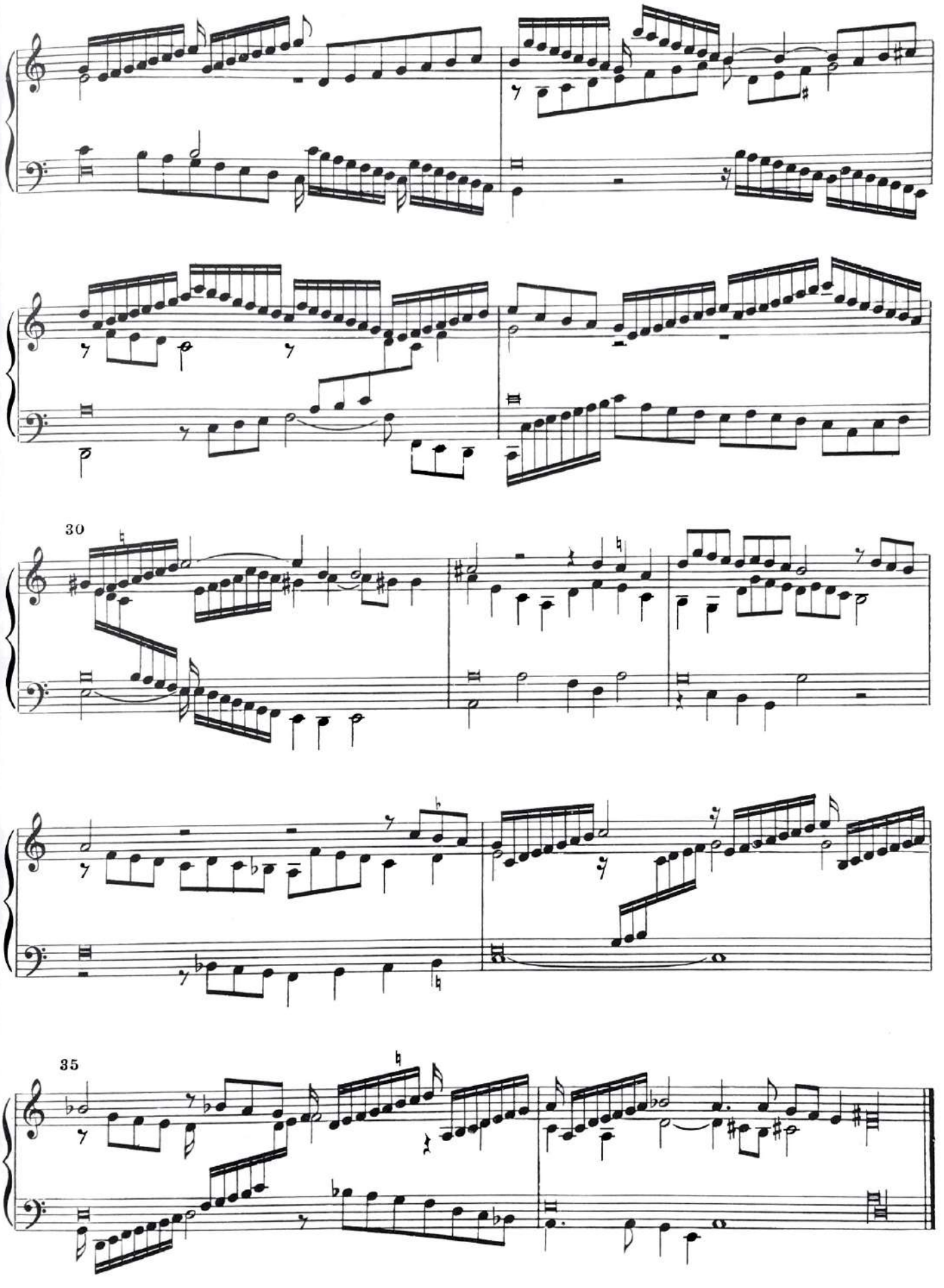
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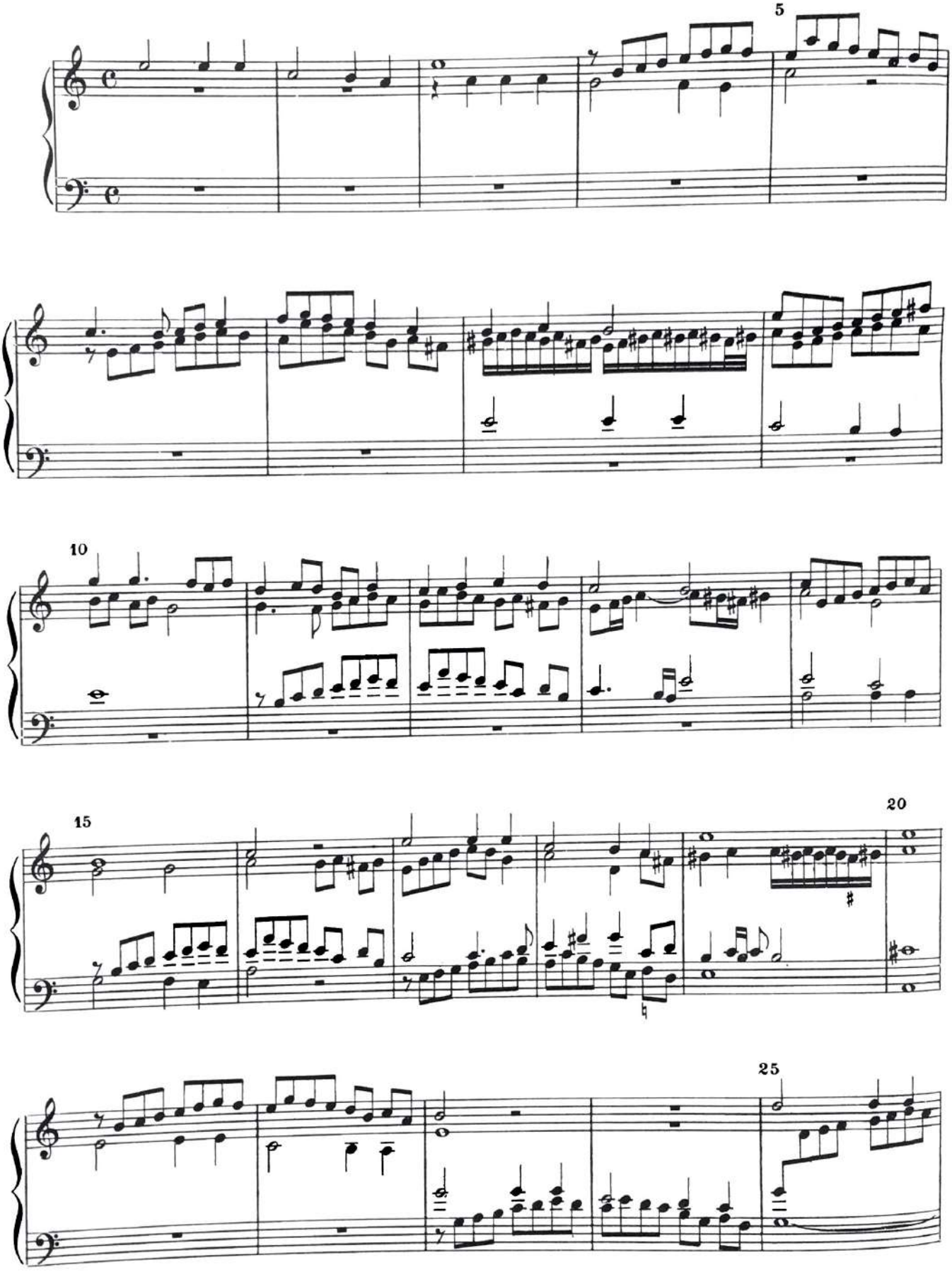

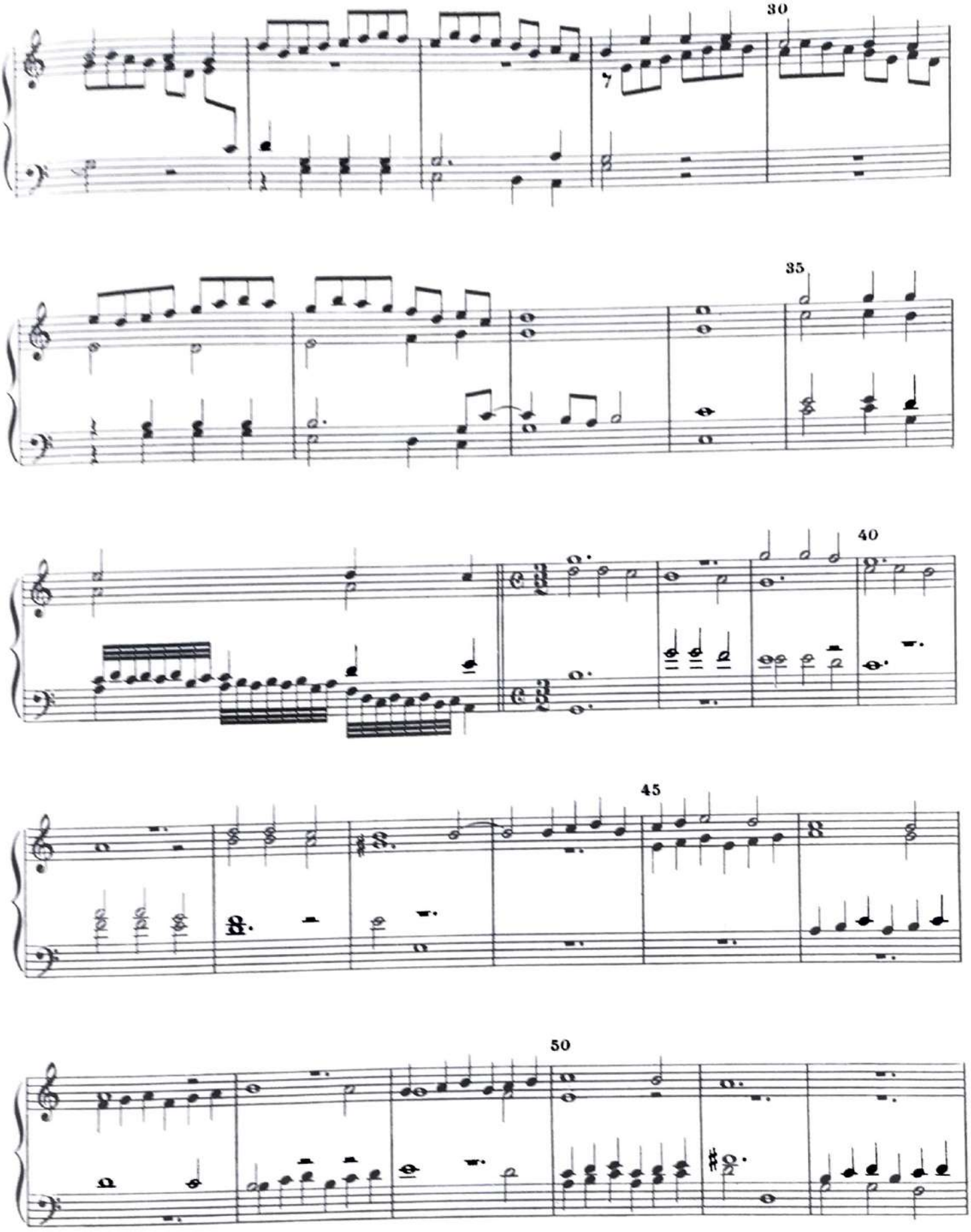
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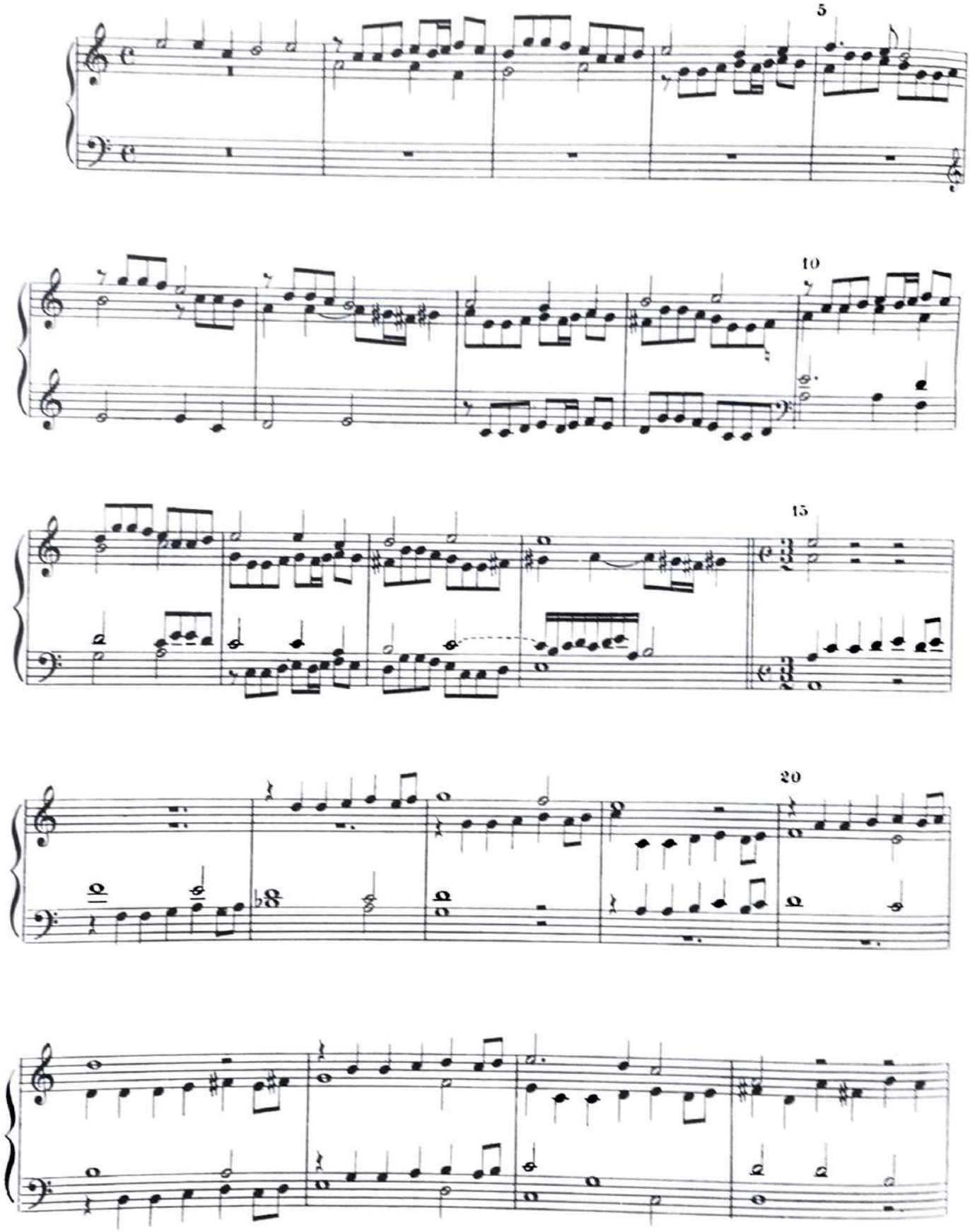

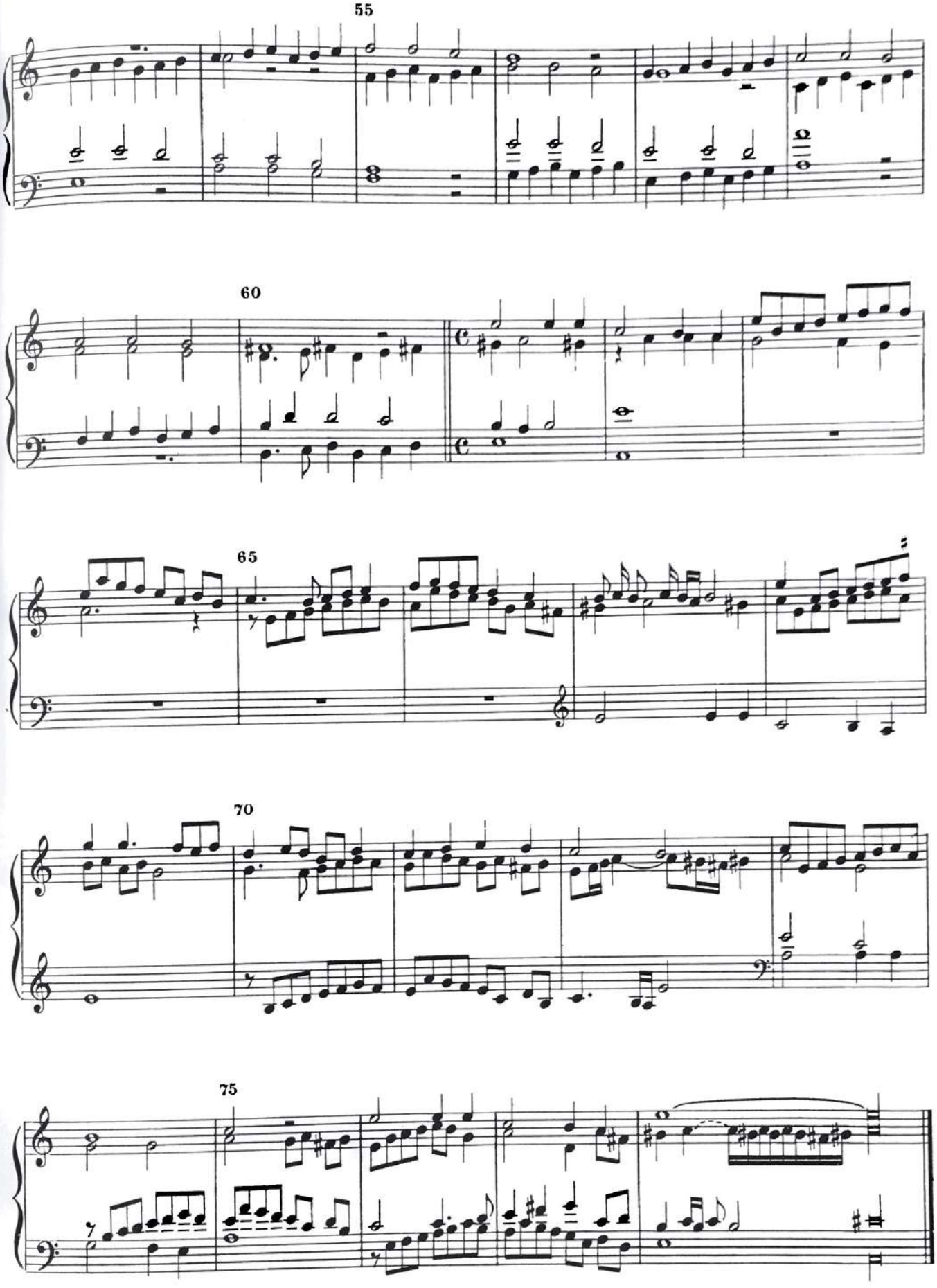
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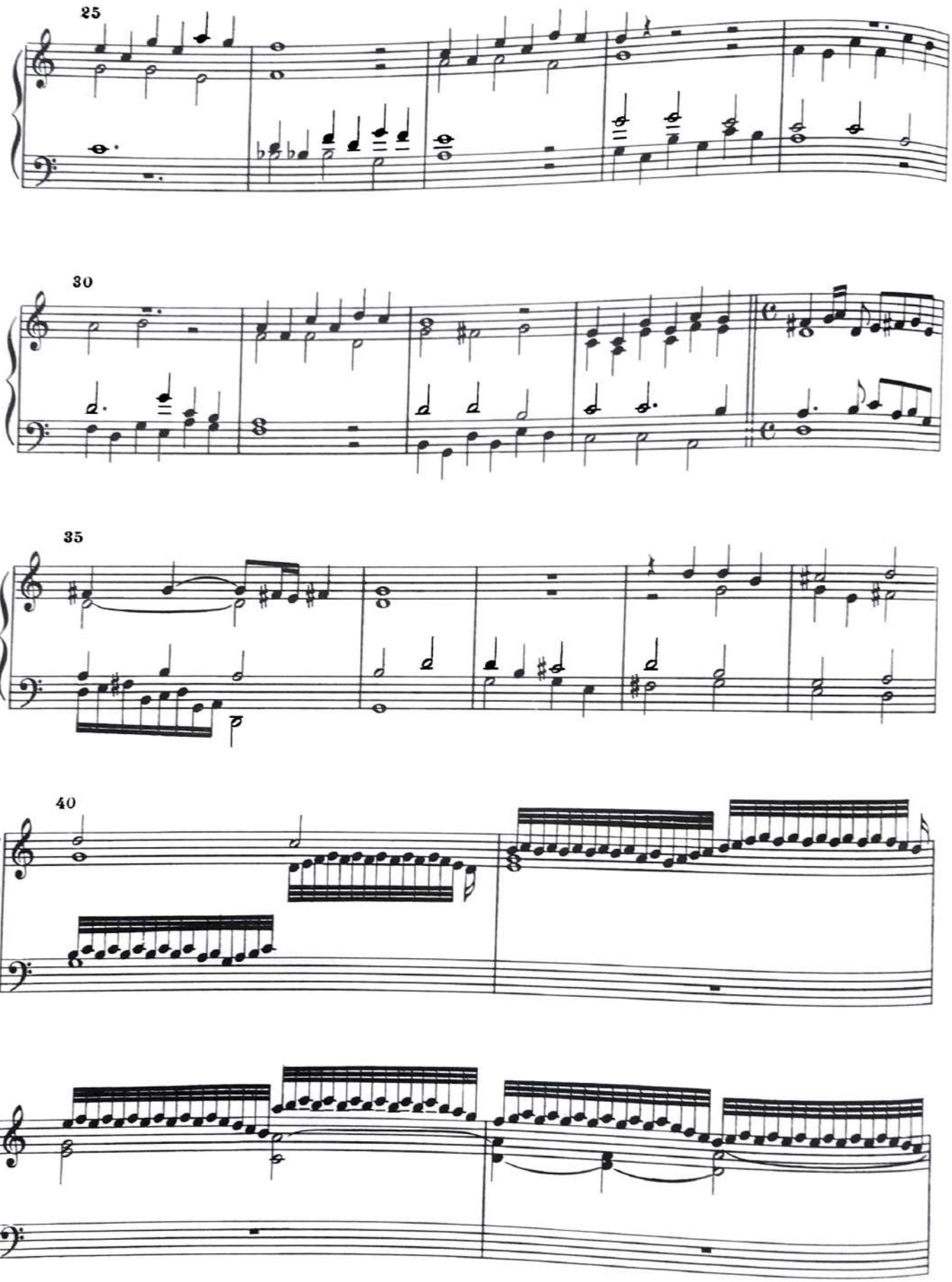
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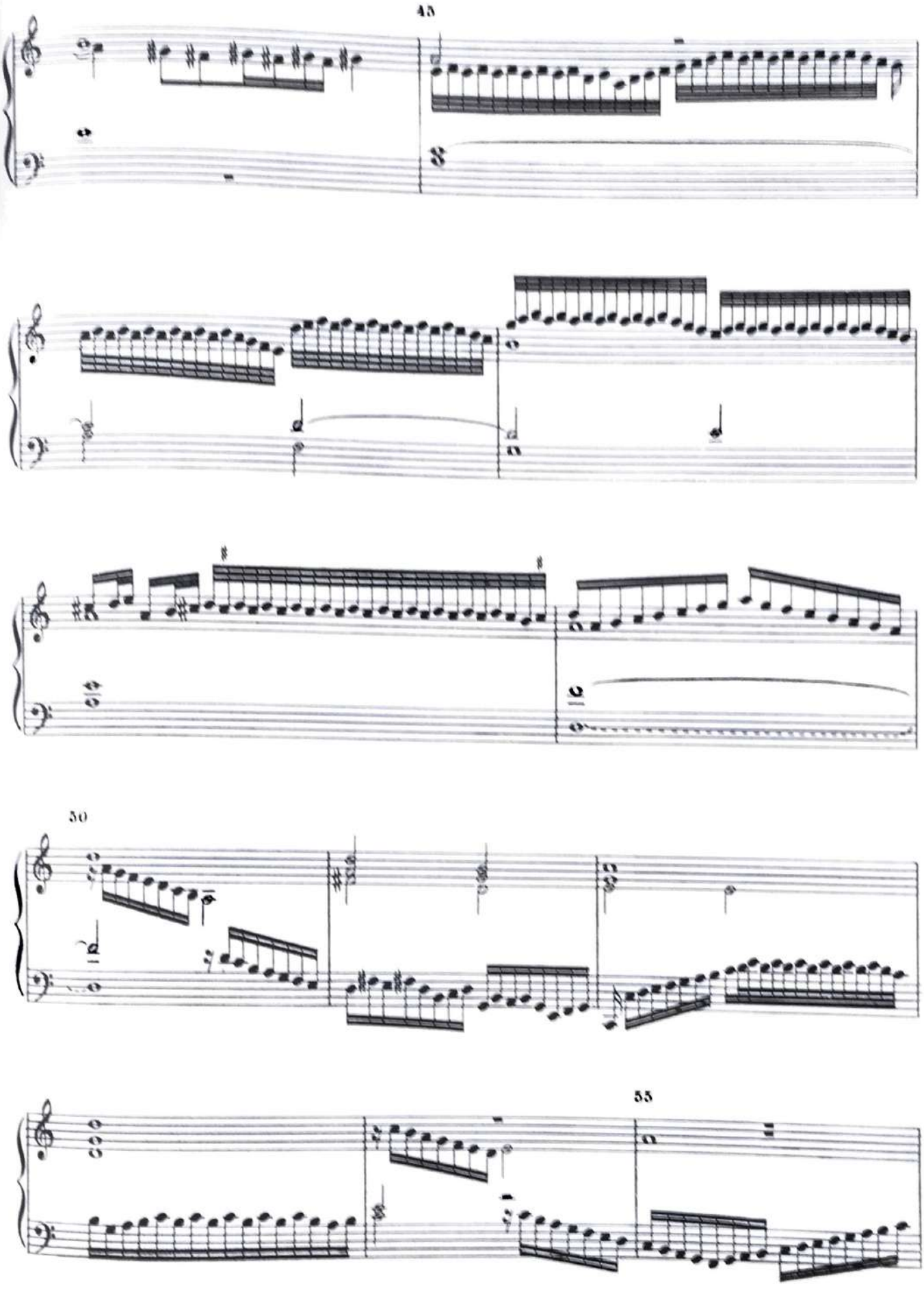
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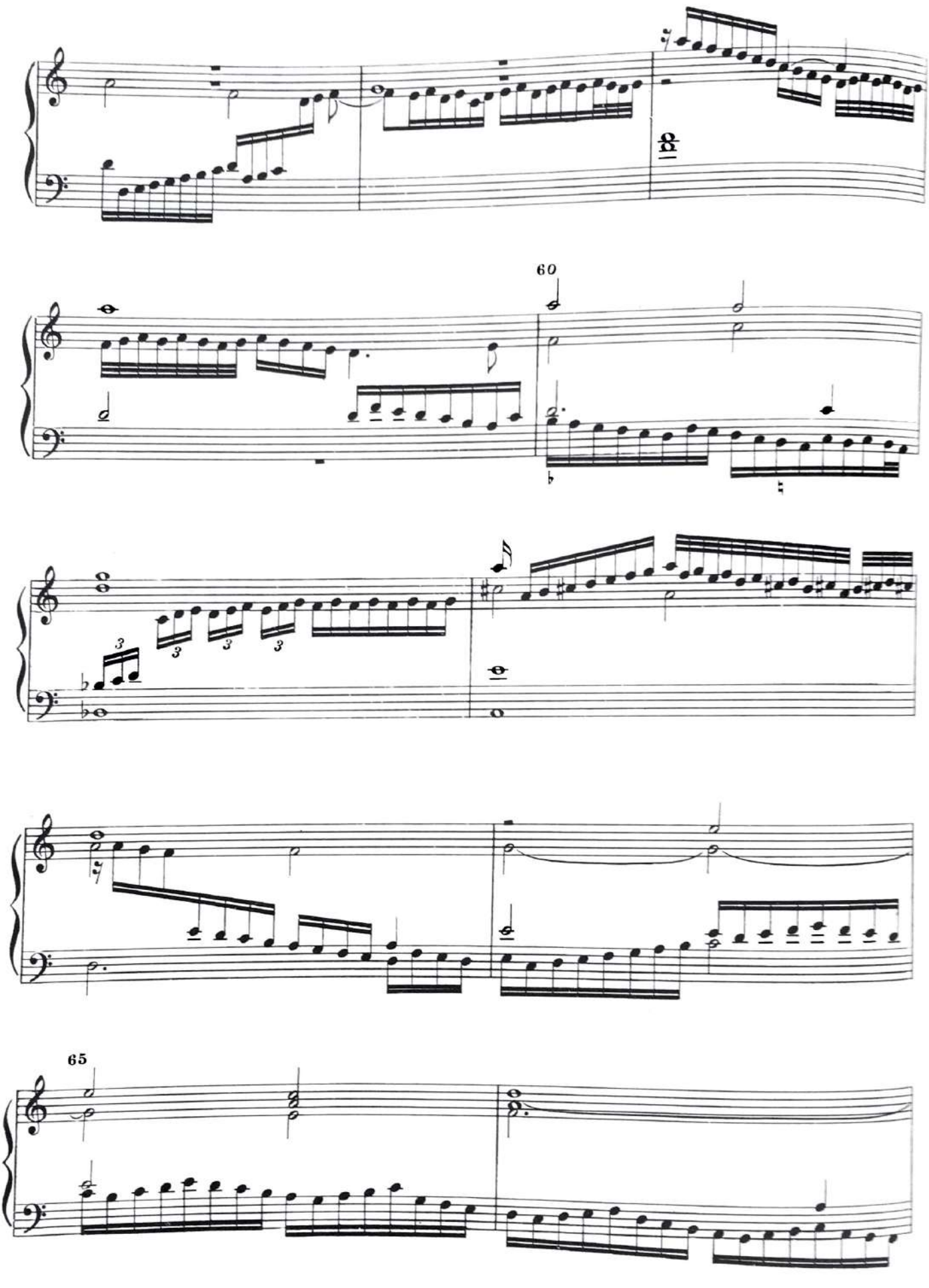
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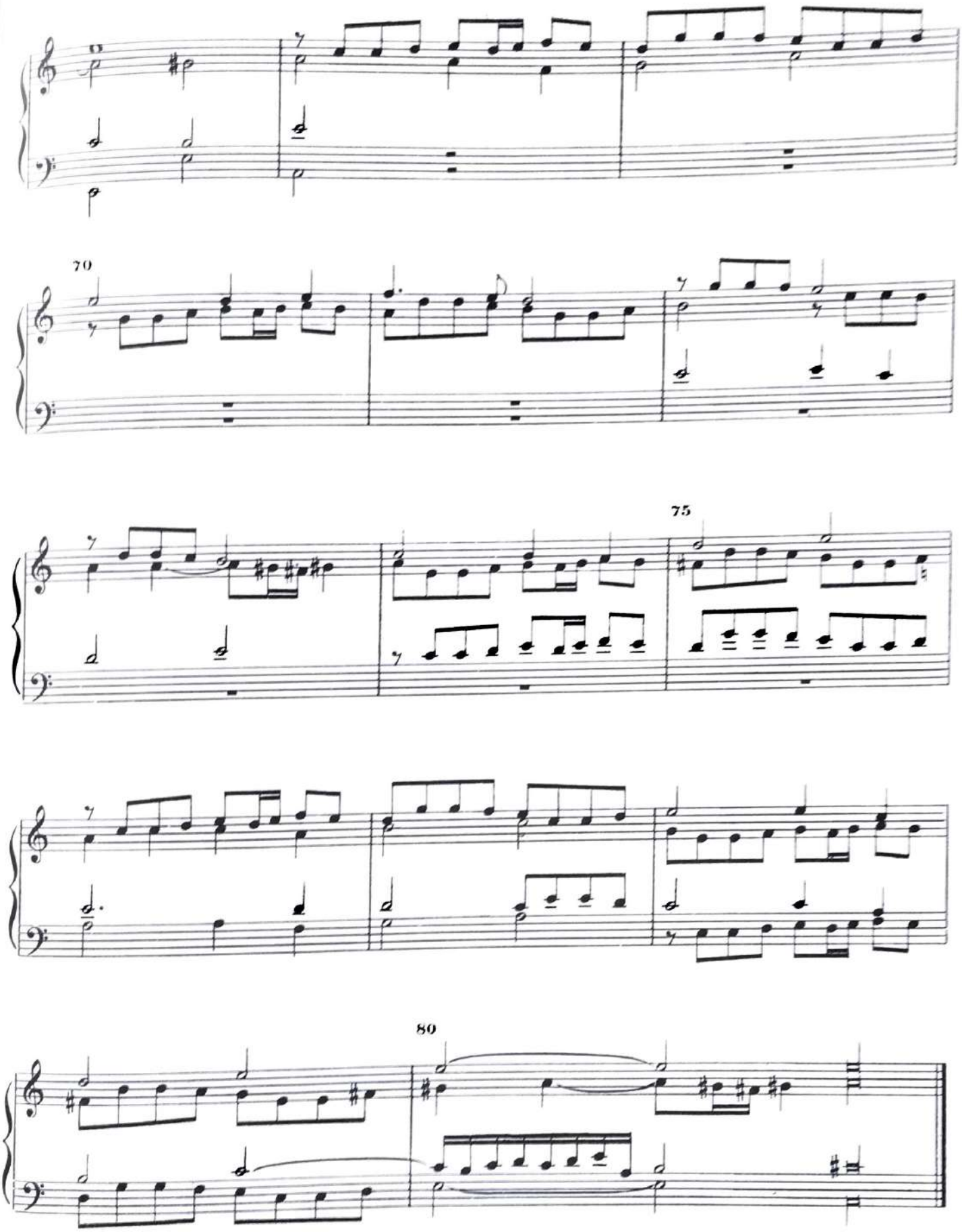
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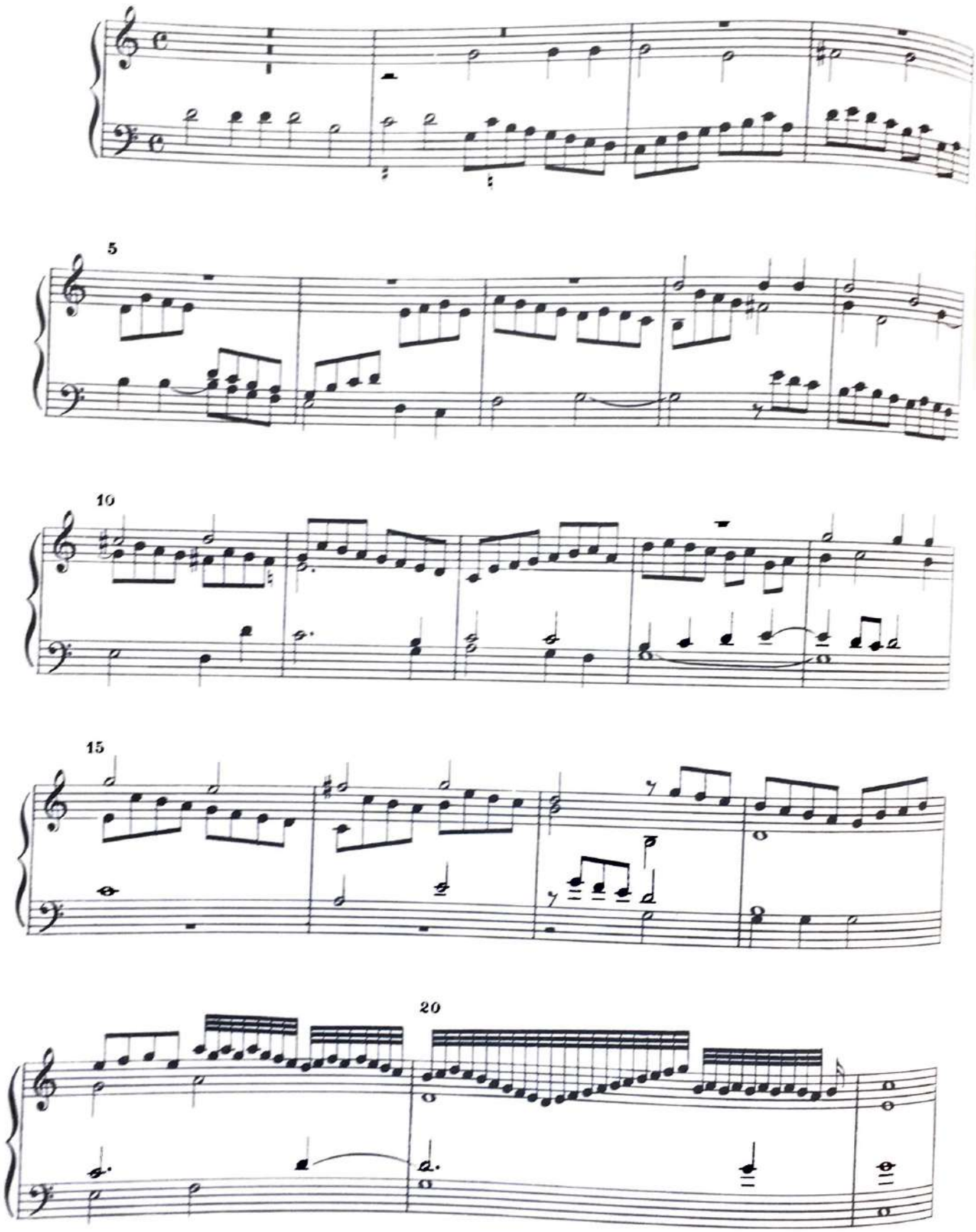

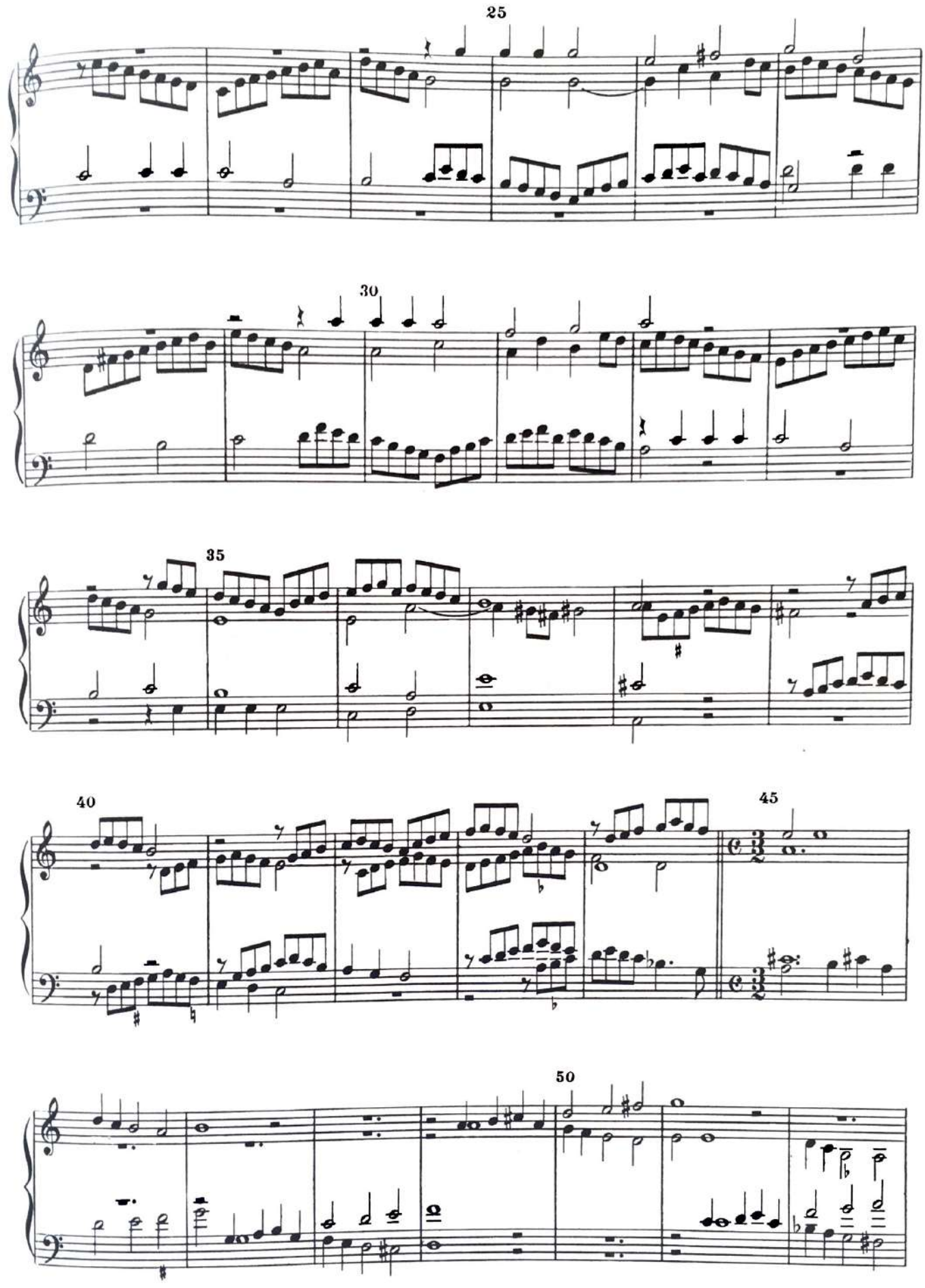
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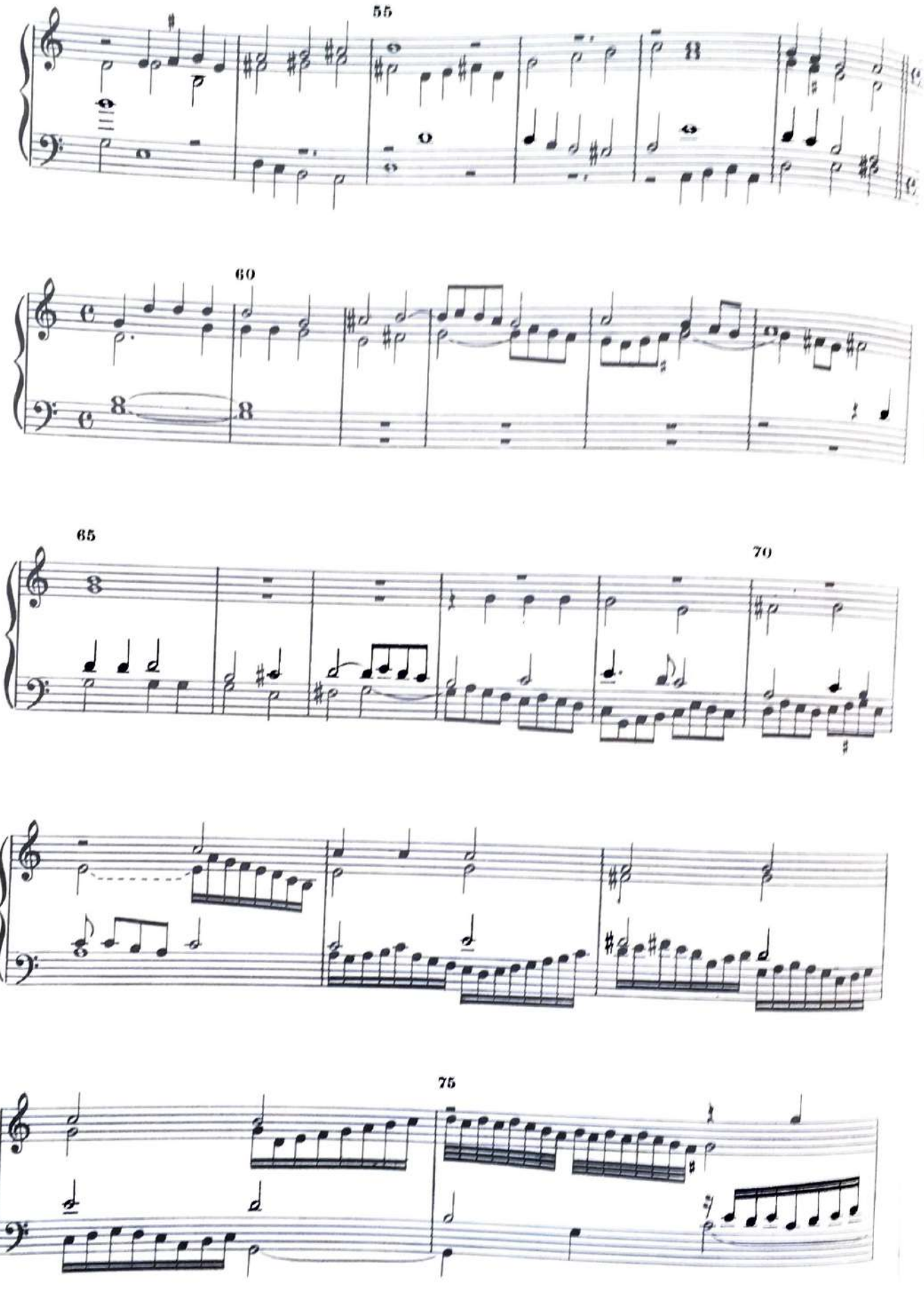
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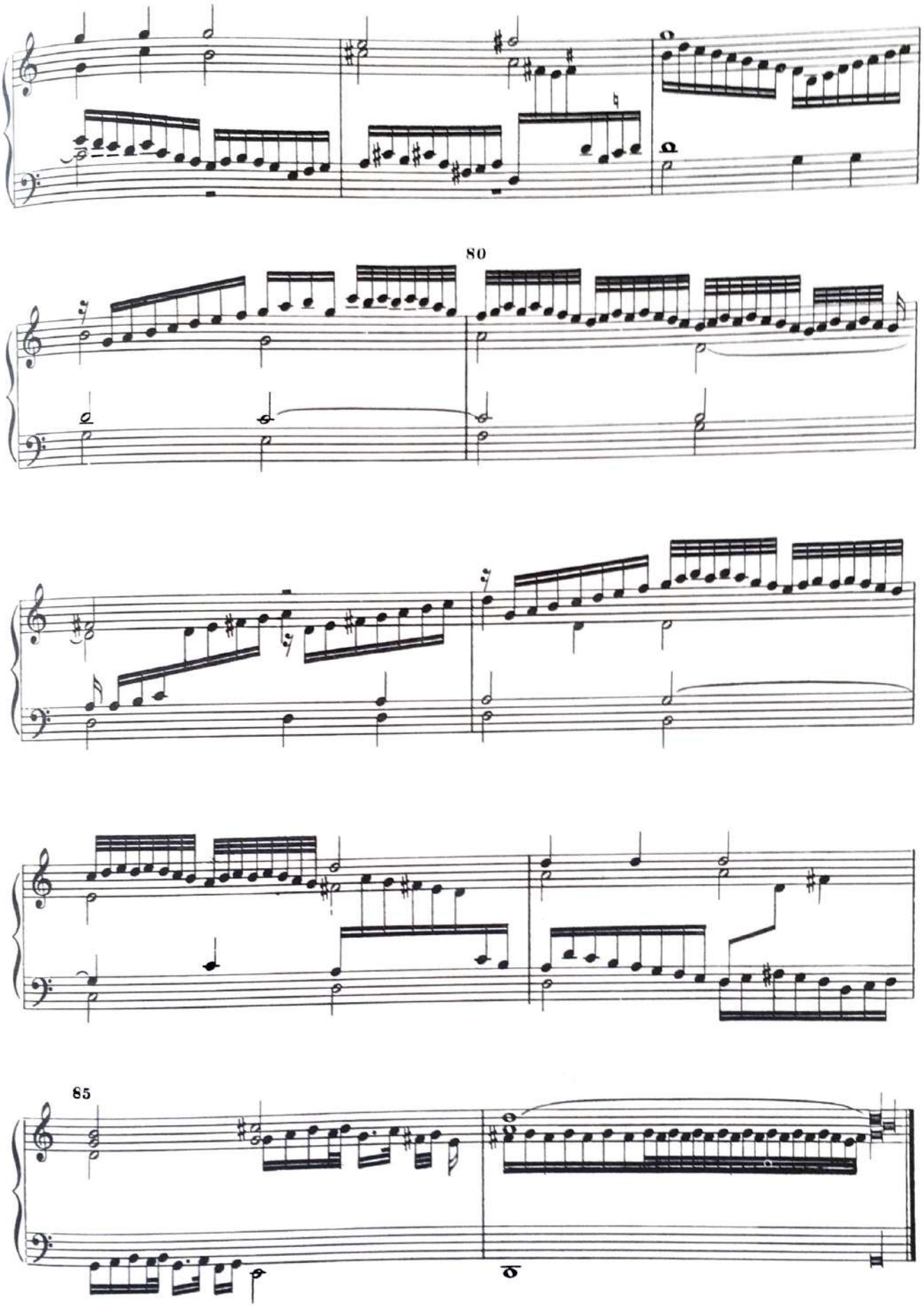
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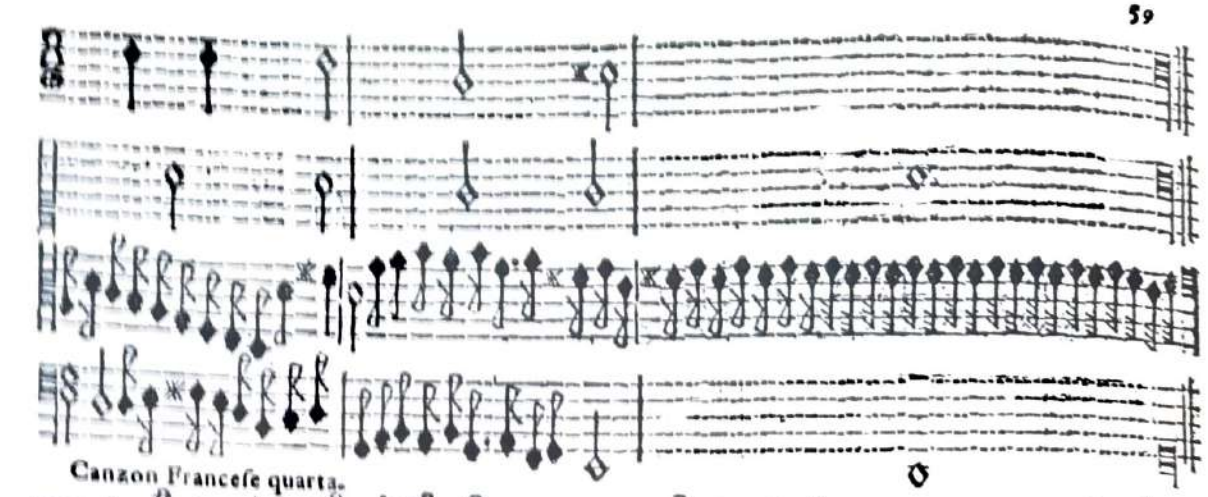

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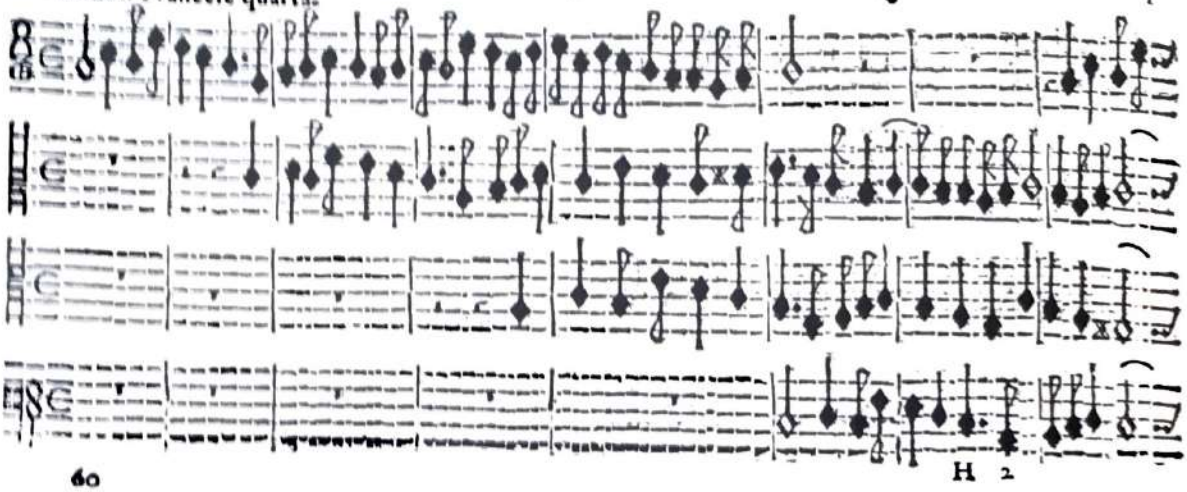

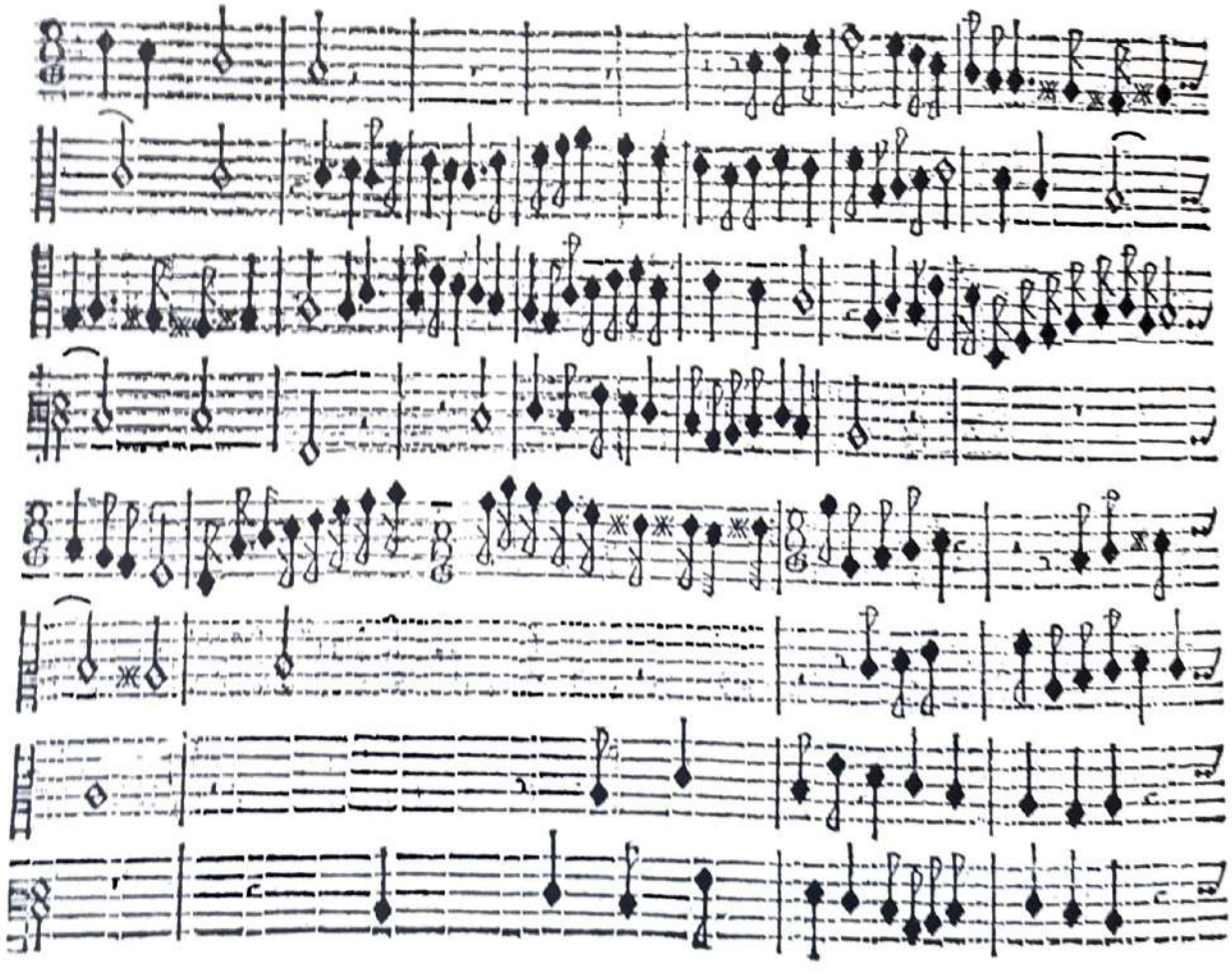

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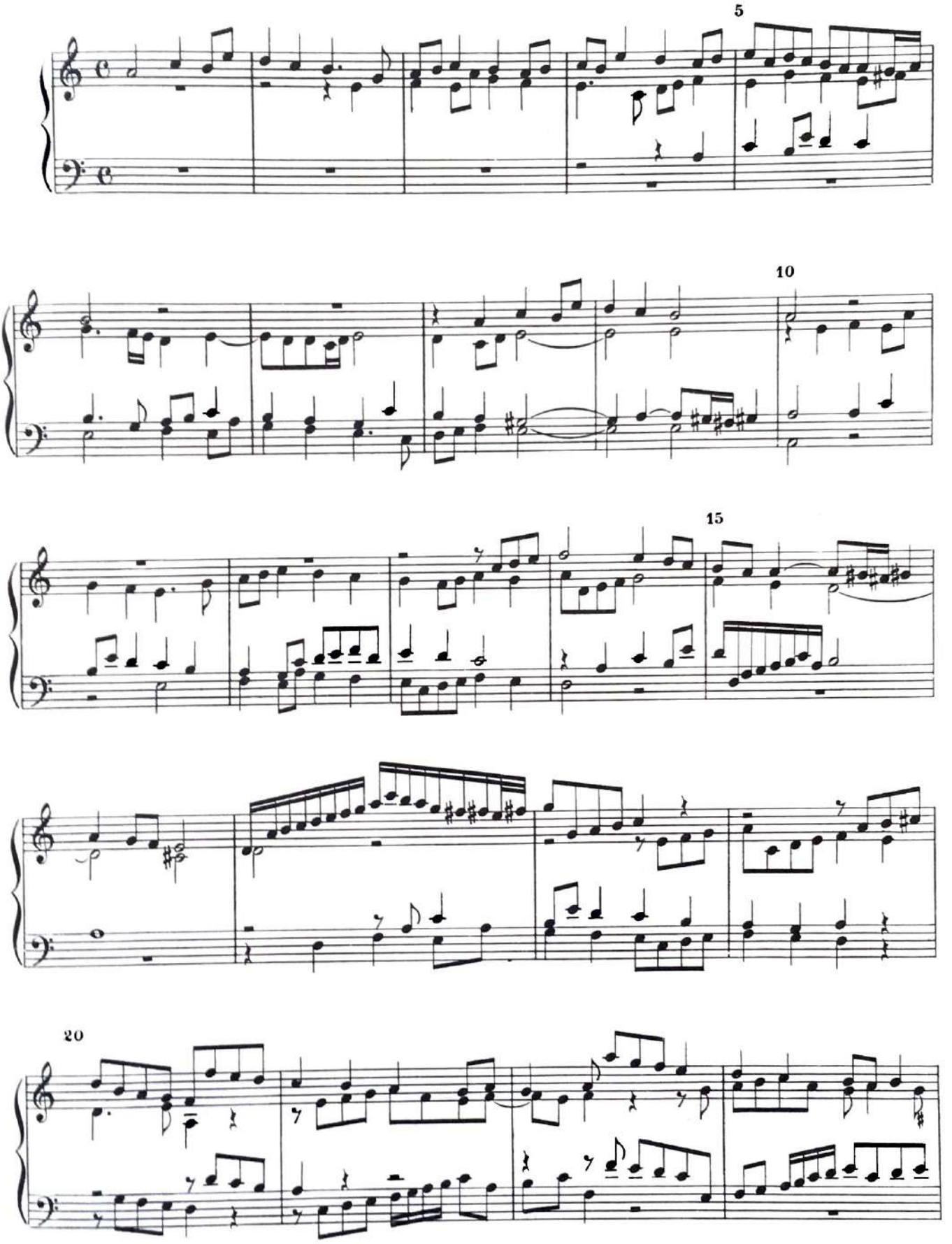

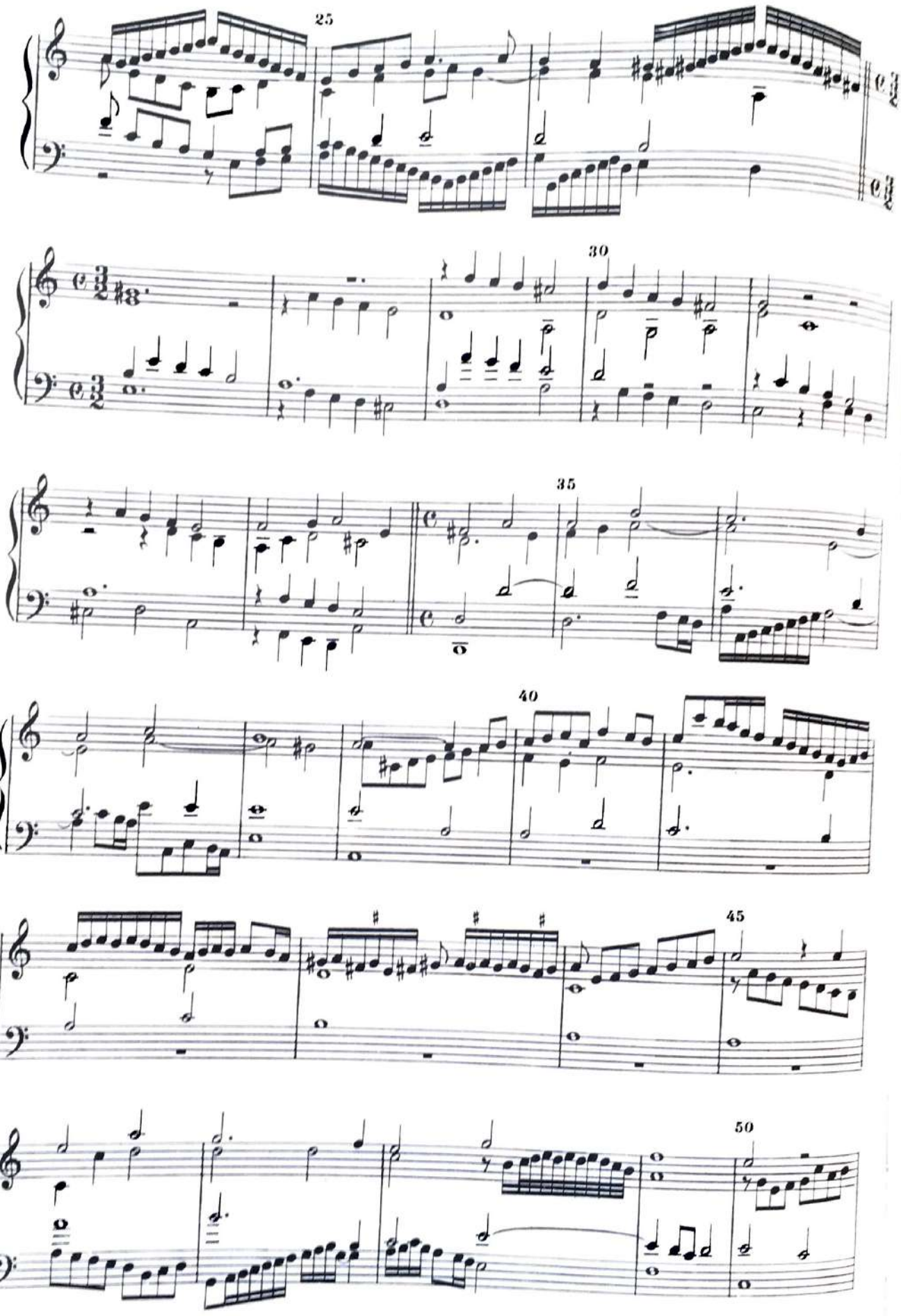
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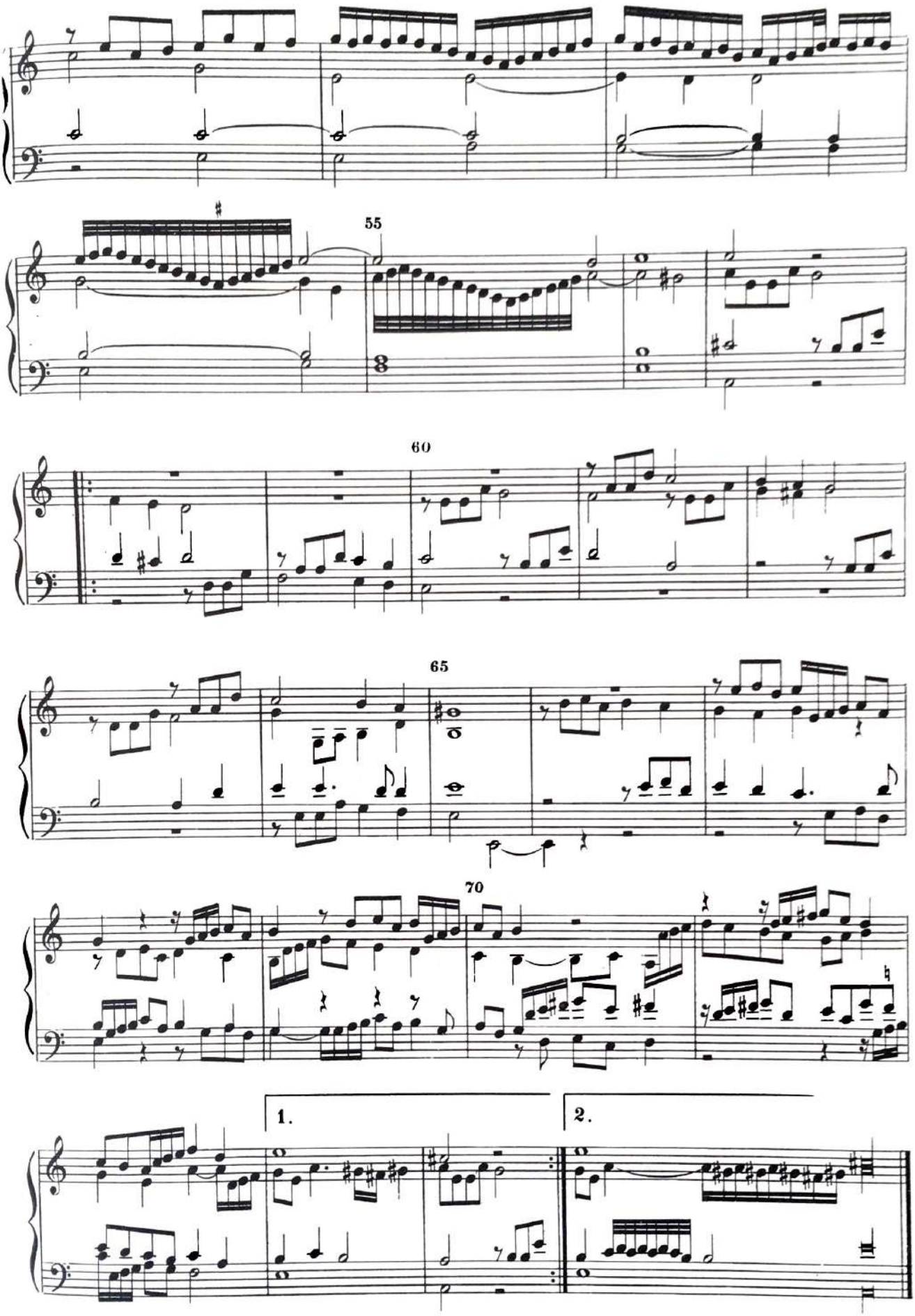
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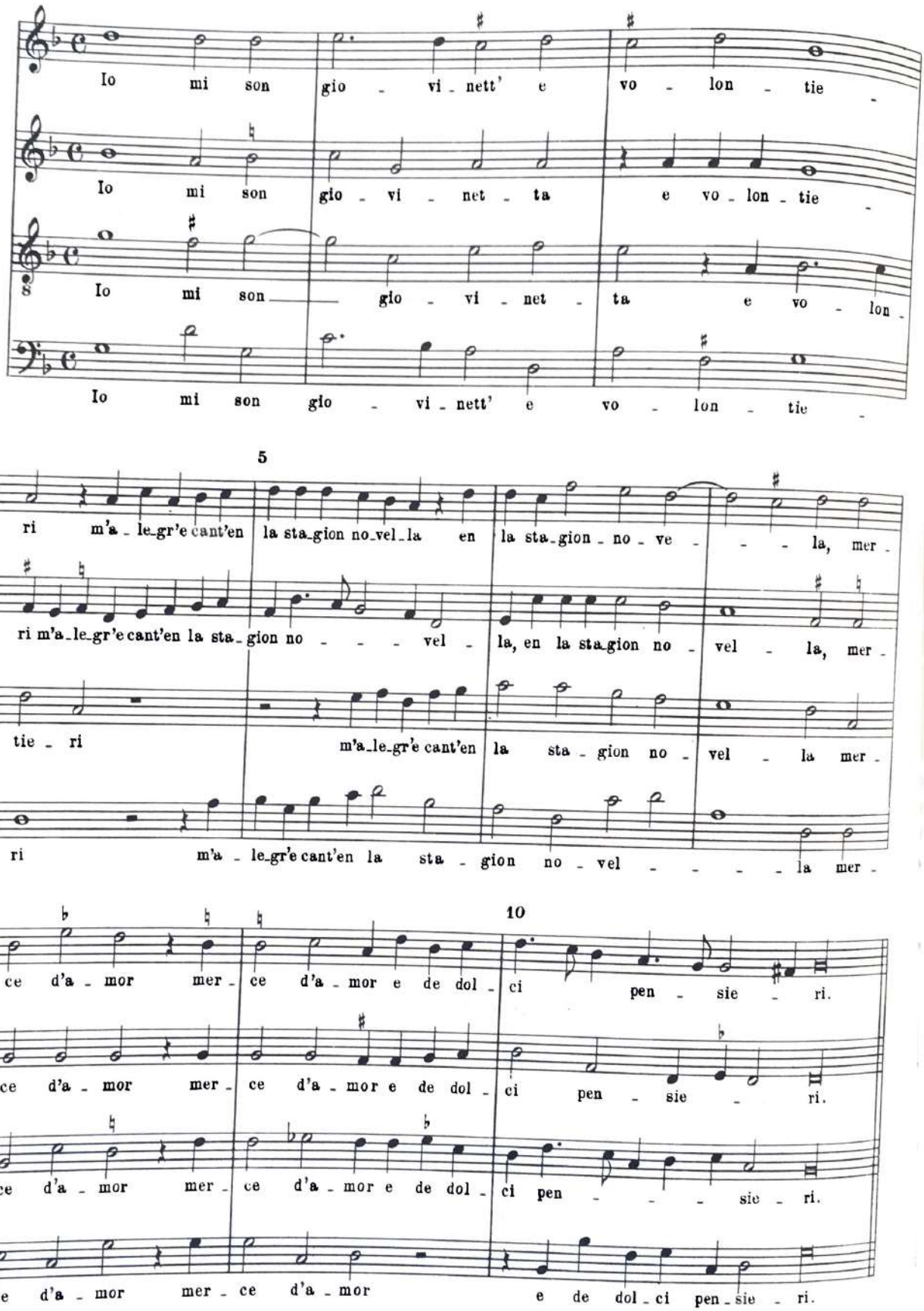
IO MI SON GIOVINETTA

Ballata di Domenico Ferabosco Testo di Giovanni Boccaccio

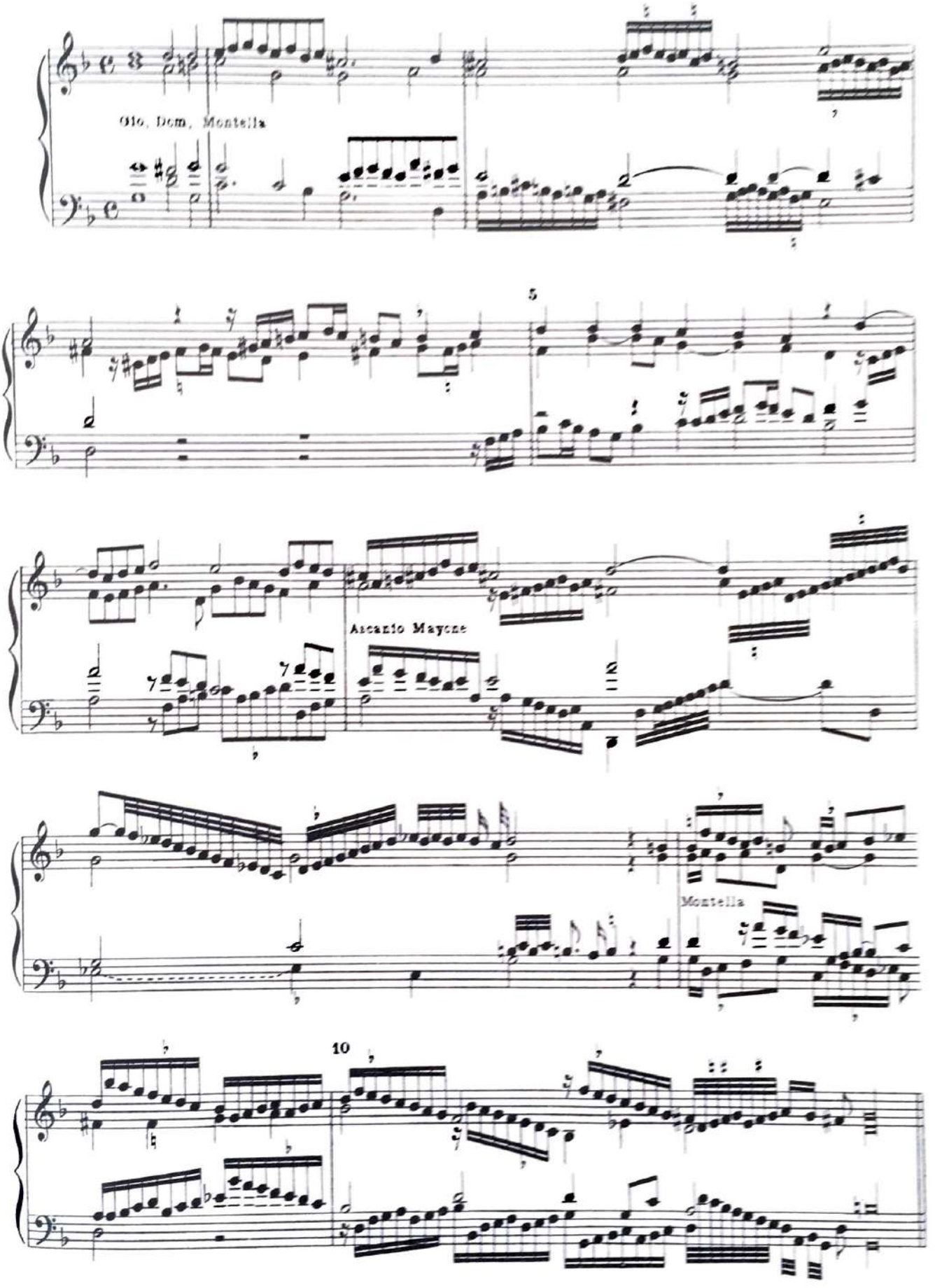
Primo libro di Madrigali a 4 di diversi eccelentissimi autori, A. Gardane. Venezia 1542



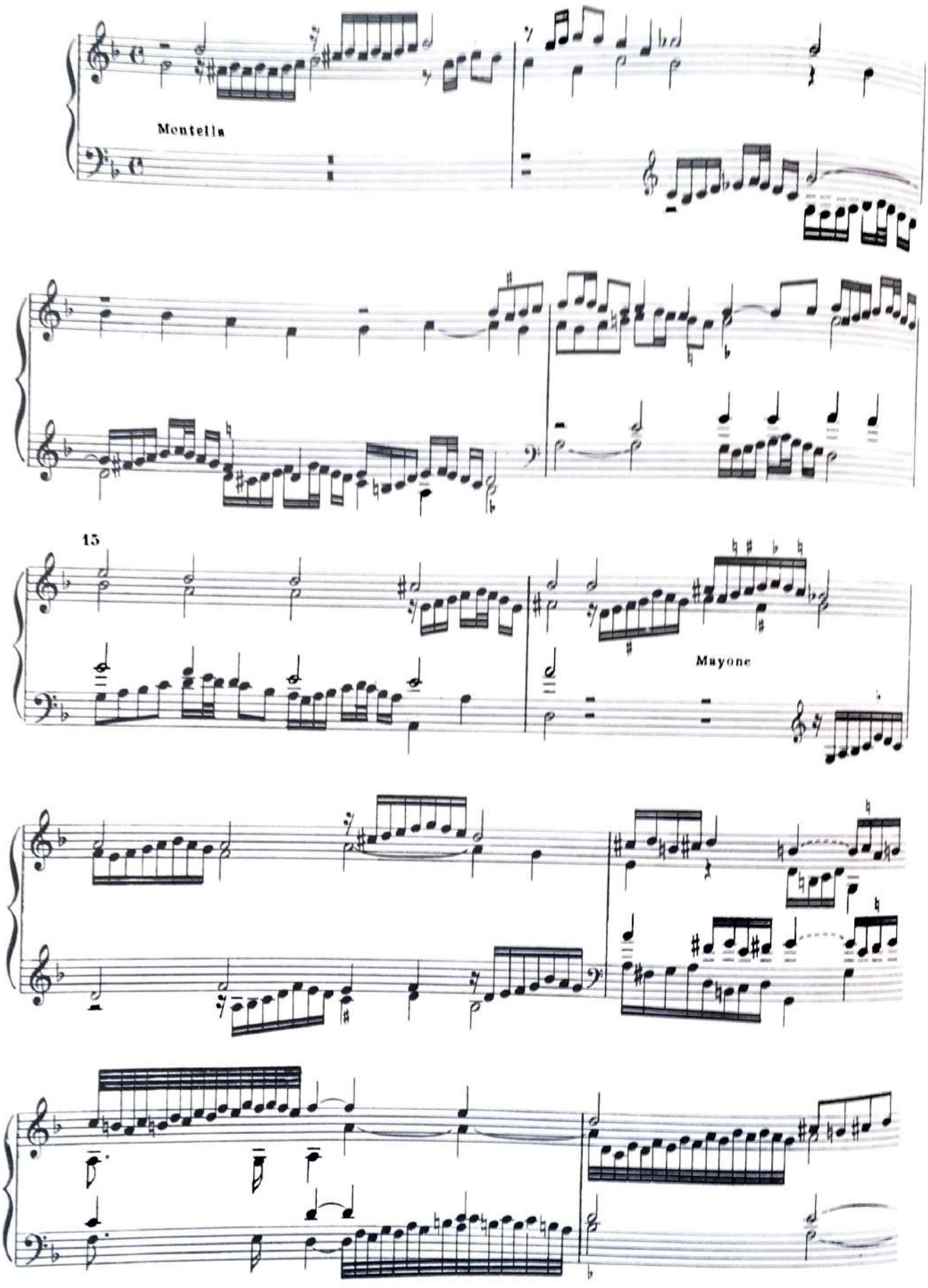
Segue 2ª parte alla pagina 46

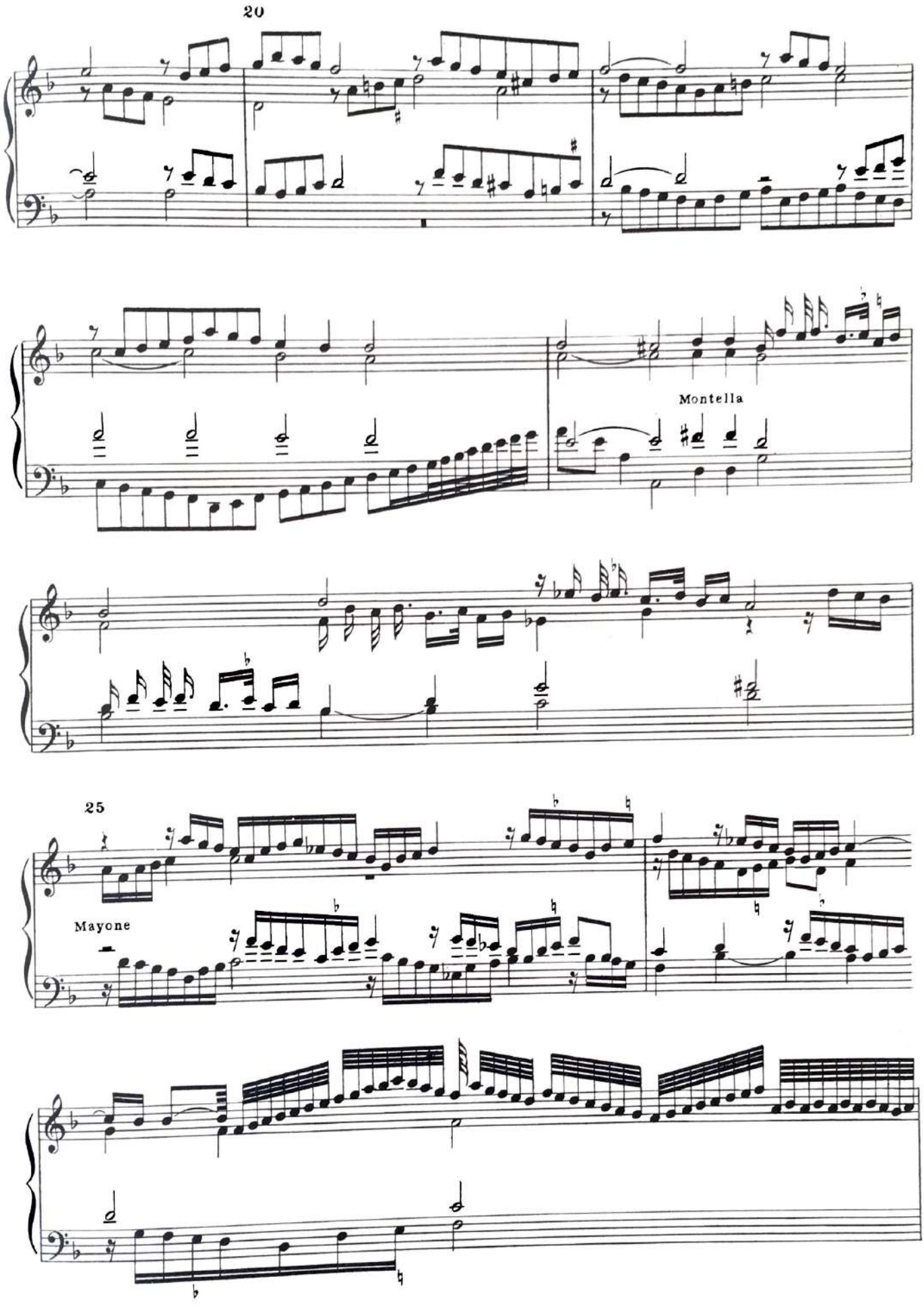
IO MI SON GIOVINETTA del Ferabosco

diminuito per sonare da Scipione Stella, Gio. Dom. Montella, Ascanio Mayone



Seconda parte

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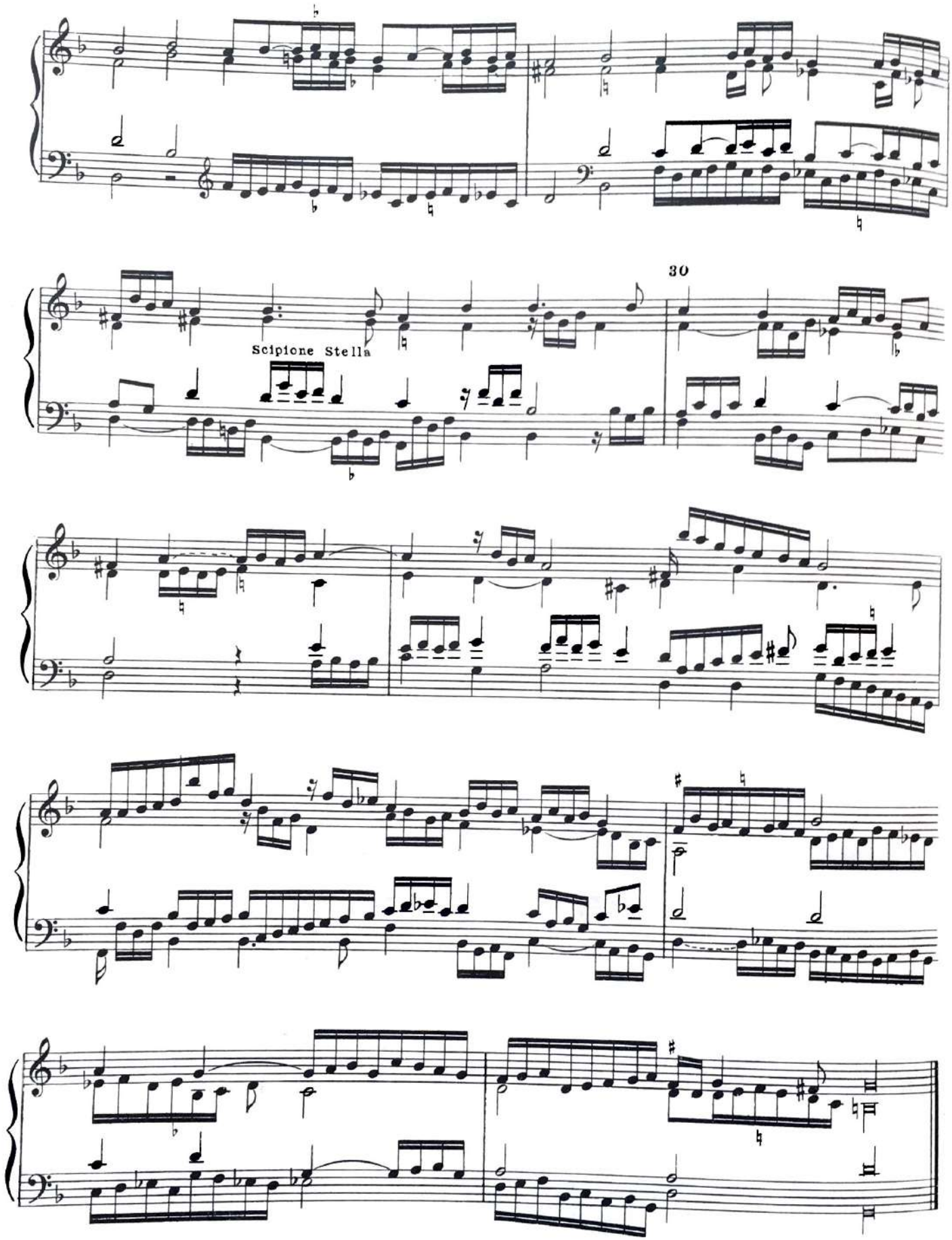
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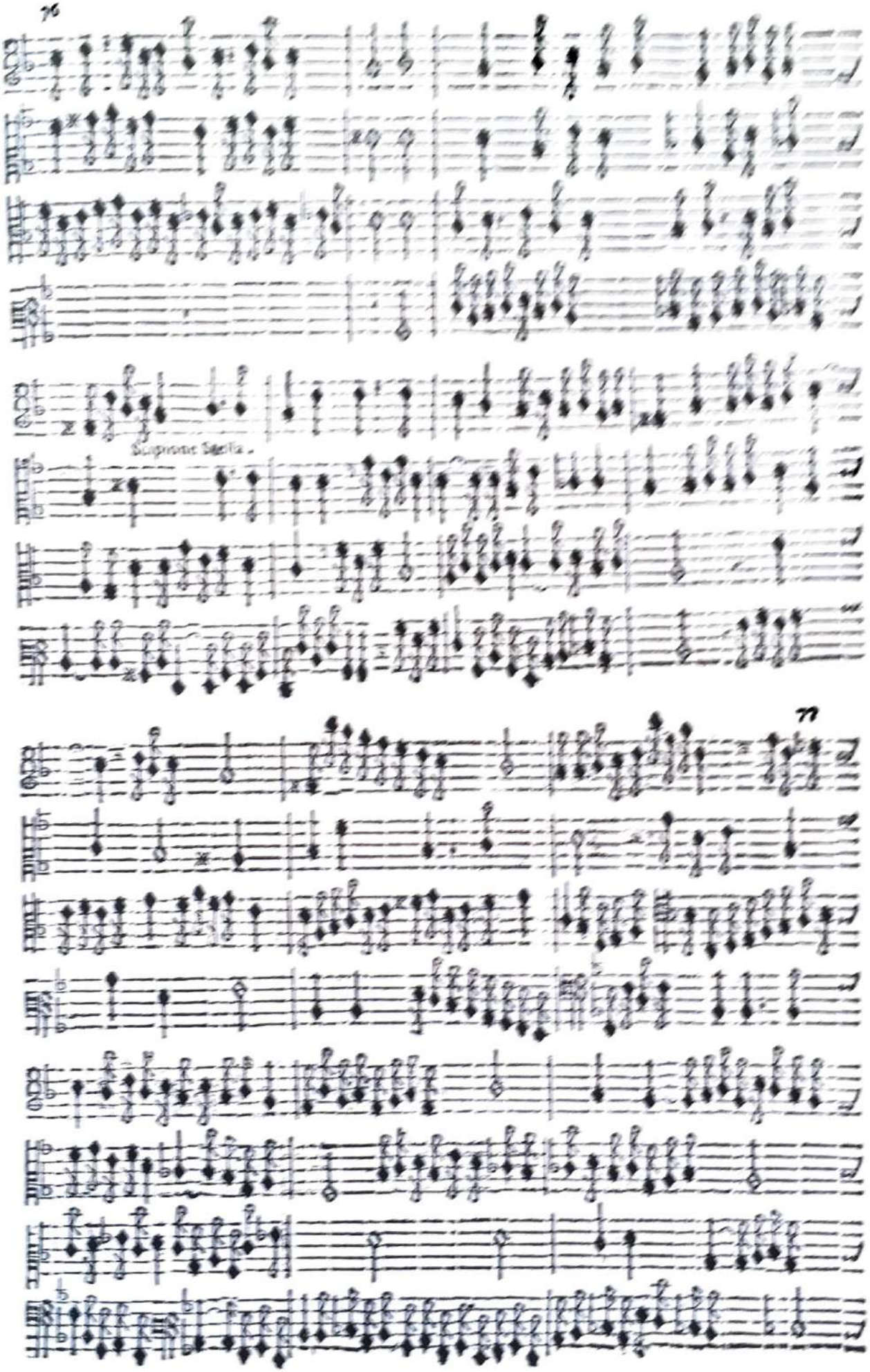
Scipione Stella


Soprano Stella.
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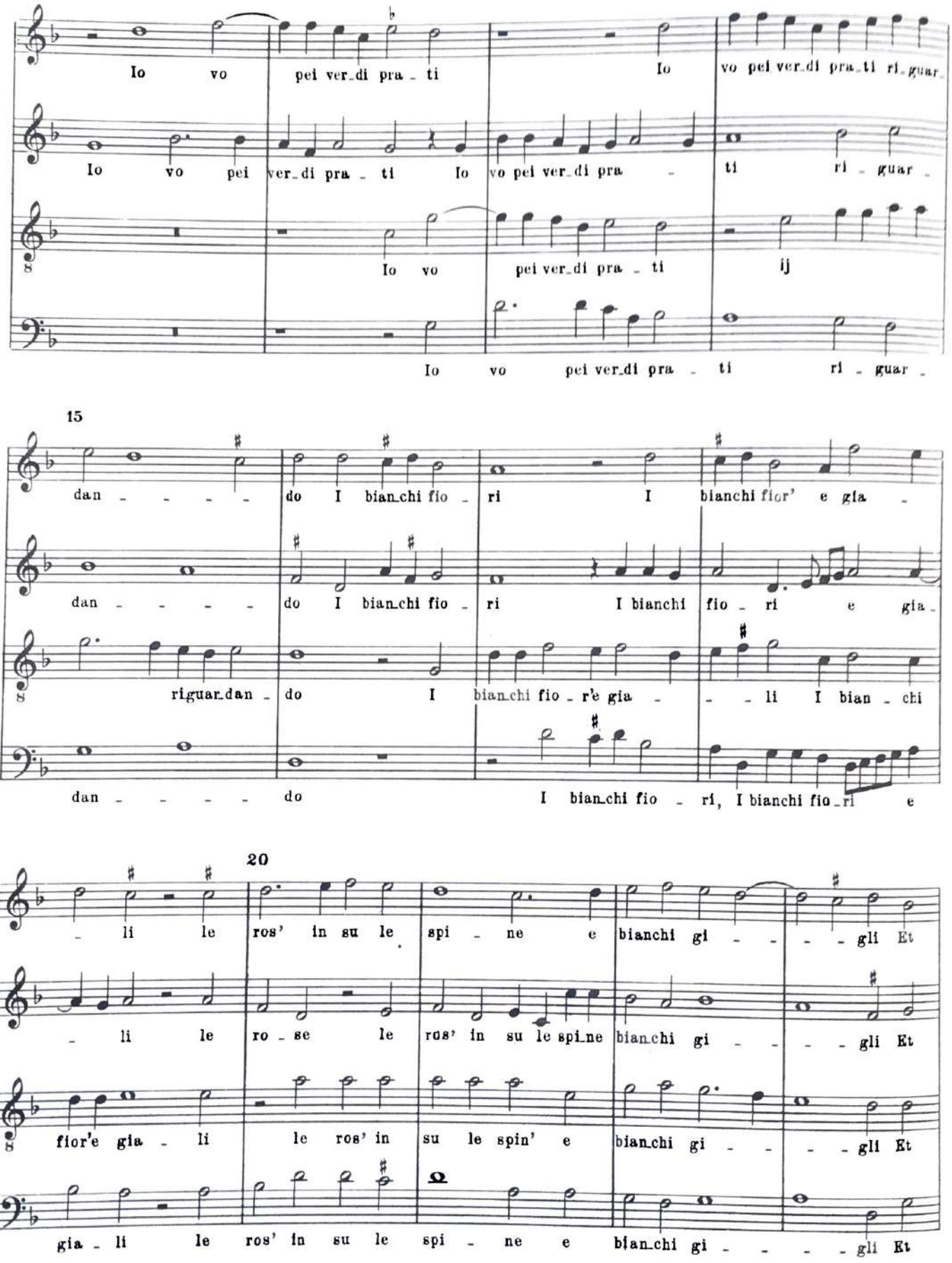
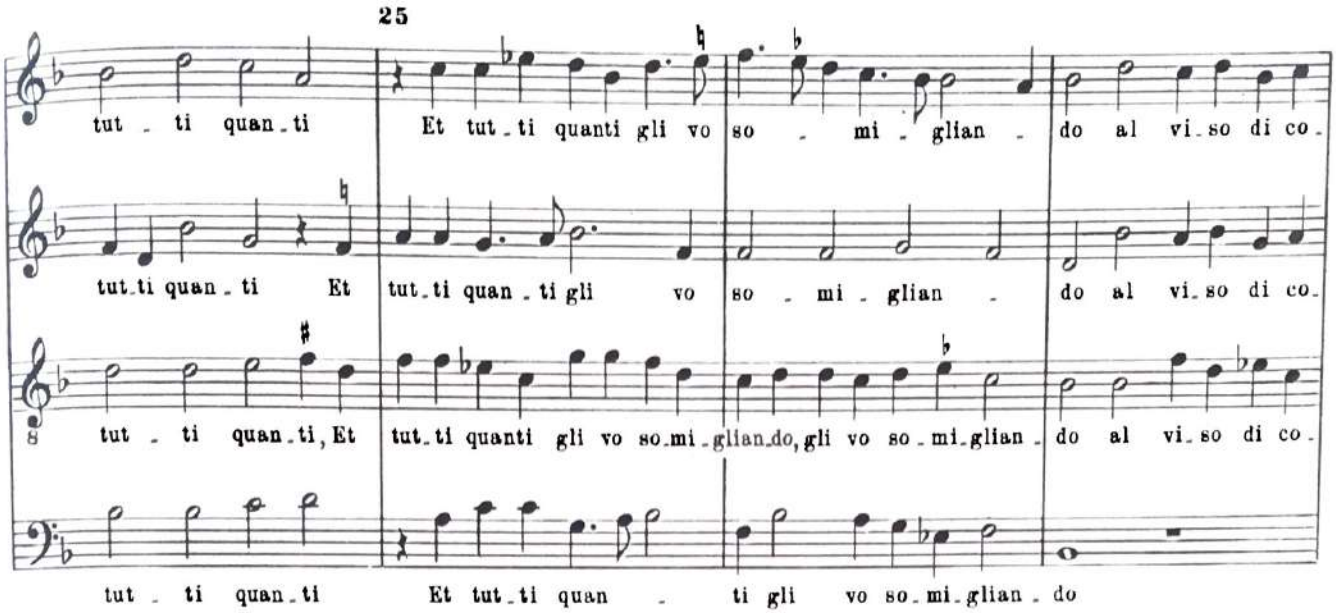
Seconda parte

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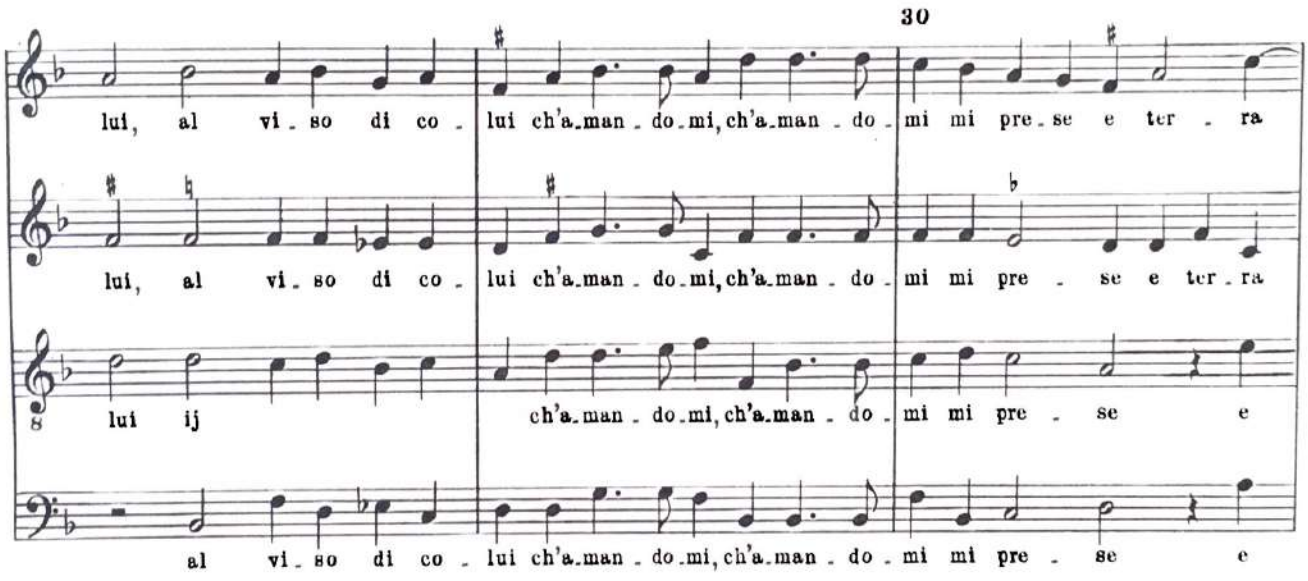
tut - ti quan - ti Et tut - ti quanti gli vo so - mi - glian - do al vi - so di co -
tut - ti quan - ti Et tut - ti quan - ti gli vo so - mi - glian - do al vi - so di co -
tut - ti quan - ti, Et tut - ti quanti gli vo so - mi - glian - do, gli vo so - mi - glian - do al vi - so di co -
tut - ti quan - ti Et tut - ti quan - ti gli vo so - mi - glian - do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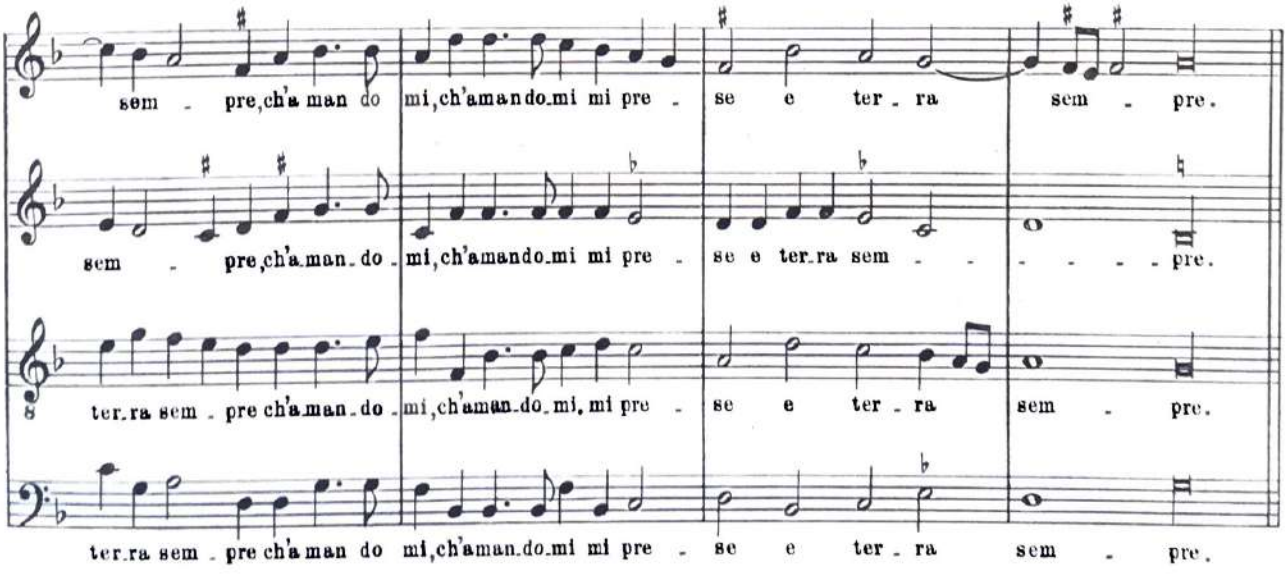
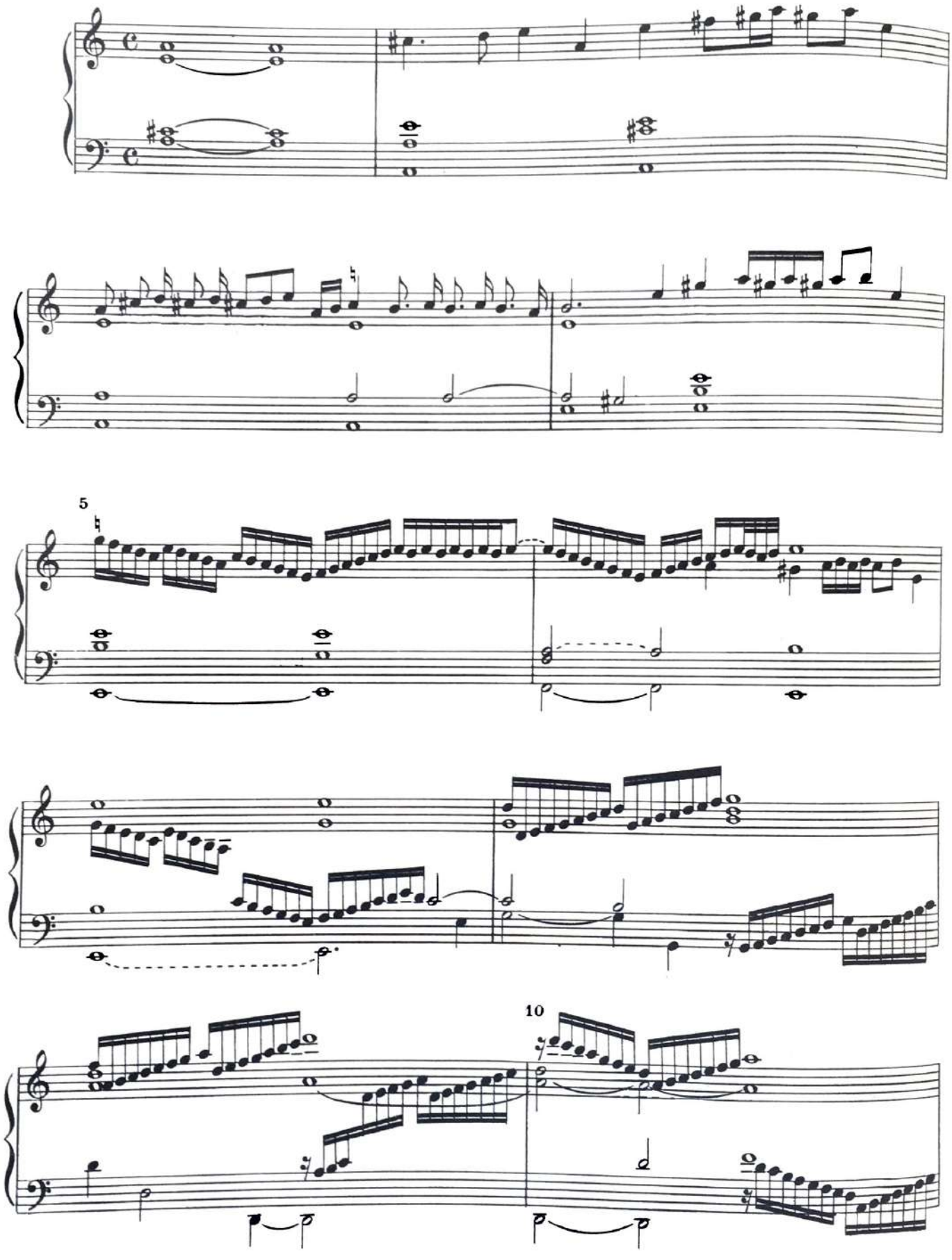
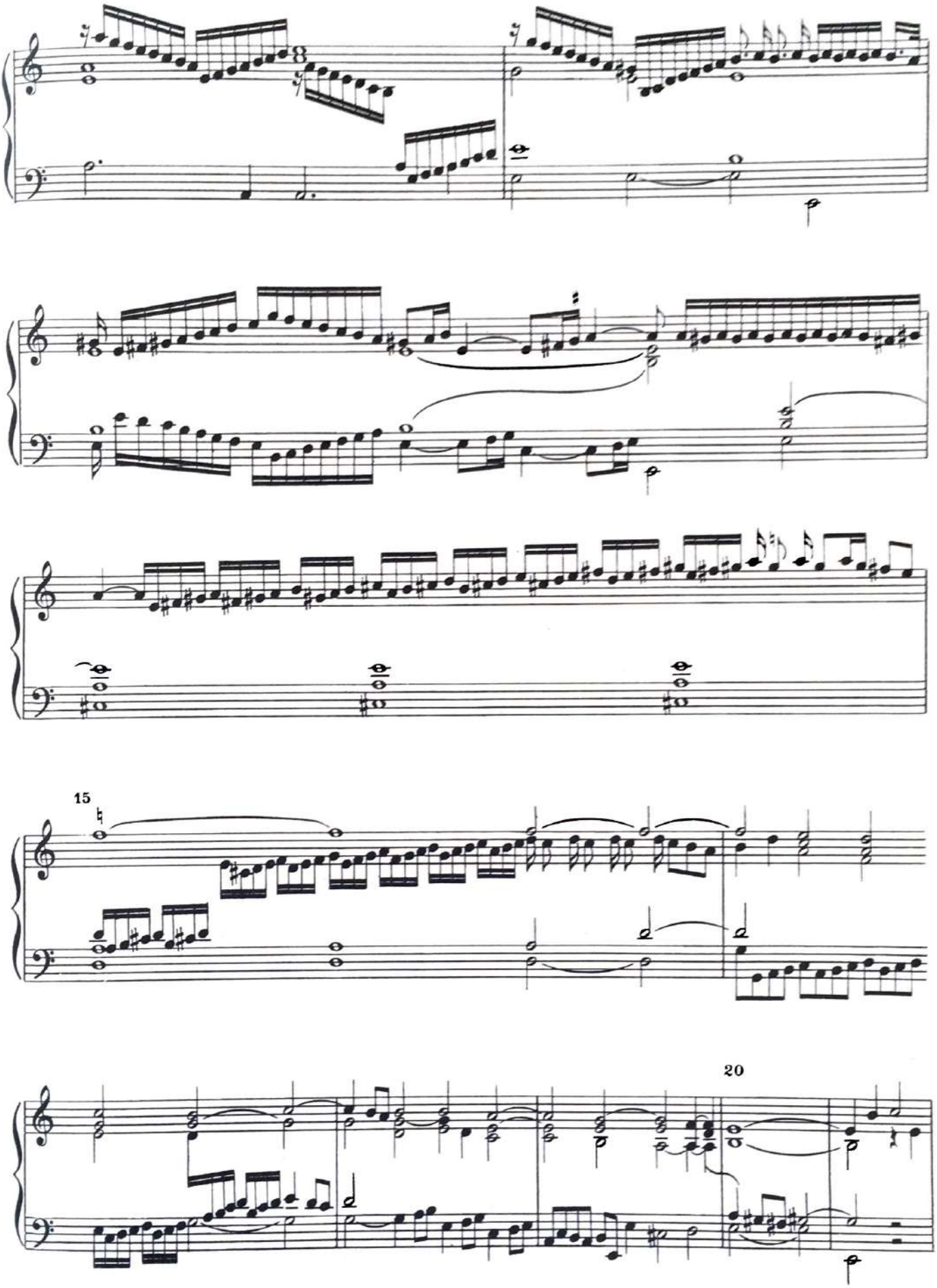
lui, al vi - so di co - lui ch'a - man - do - mi, ch'a - man - do - mi mi pre - se e ter - ra
lui, al vi - so di co - lui ch'a - man - do - mi, ch'a - man - do - mi mi pre - se e ter - ra
lui ij ch'a - man - do - mi, ch'a - man - do - mi mi pre - se e
al vi - so di co - lui ch'a - man - do - mi, ch'a - man - do - mi mi pre - se e


sem - pre, ch'a man do mi, ch'amando - mi mi pre - se e ter - ra sem - pre.
sem - pre, ch'a - man - do - mi, ch'amando - mi mi pre - se e ter - ra sem - - - - - pre.
ter - ra sem - pre ch'a - man - do - mi, ch'aman - do - mi, mi pre - se e ter - ra sem - pre.
ter - ra sem - pre ch'a man do mi, ch'aman - do - mi mi pre - se e ter - ra sem - pre.

TOCCATA PRIMA

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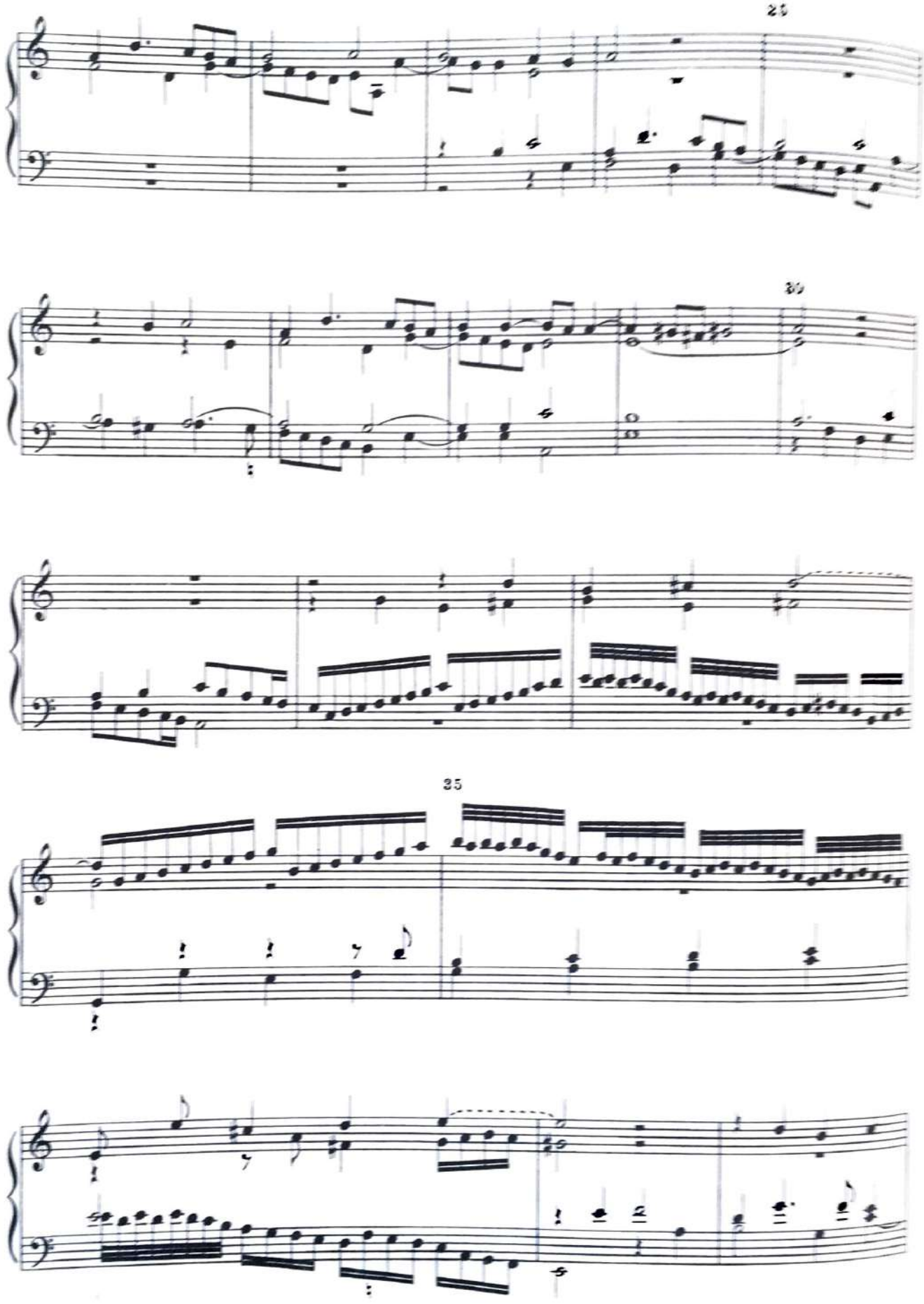
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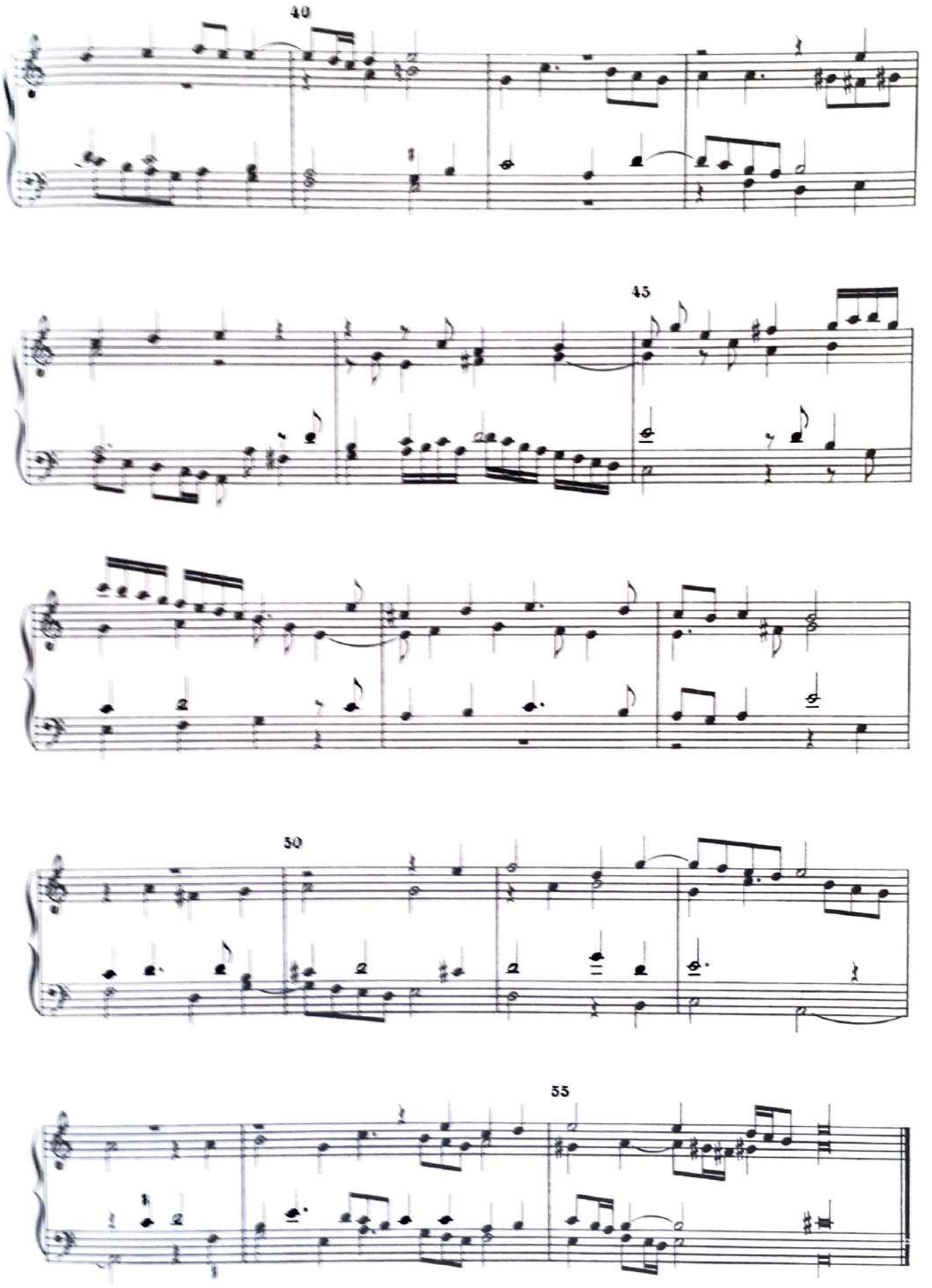
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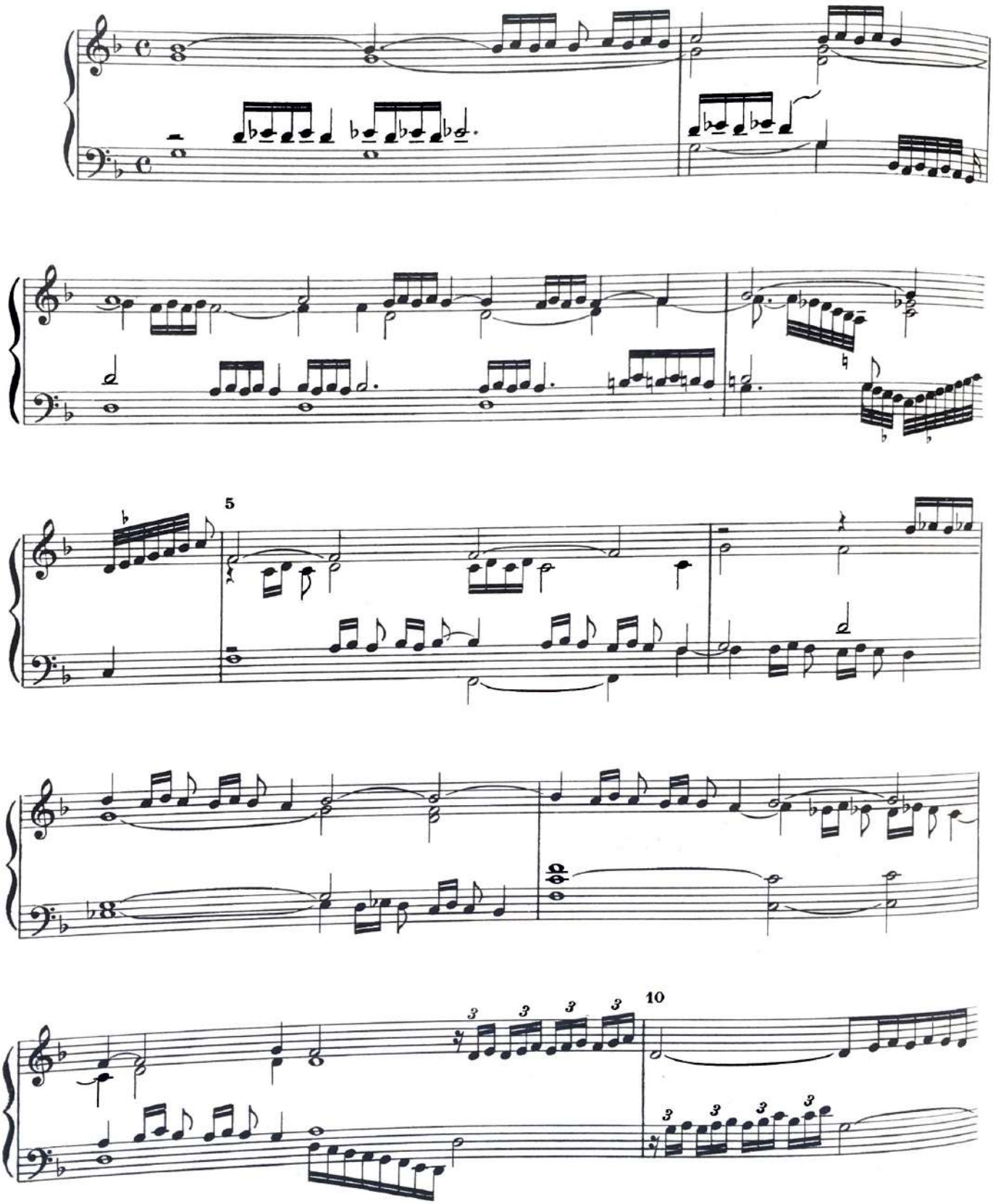

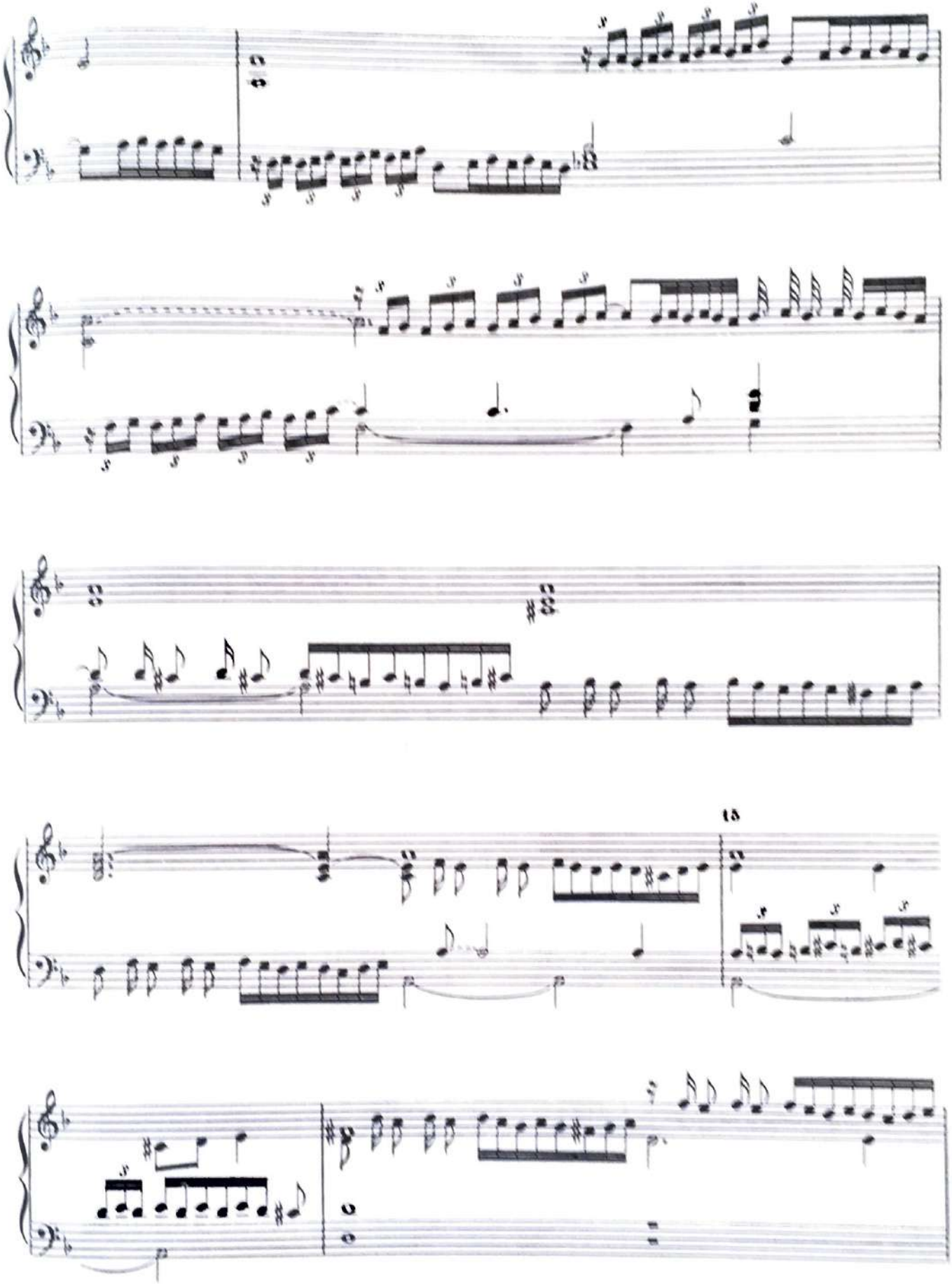
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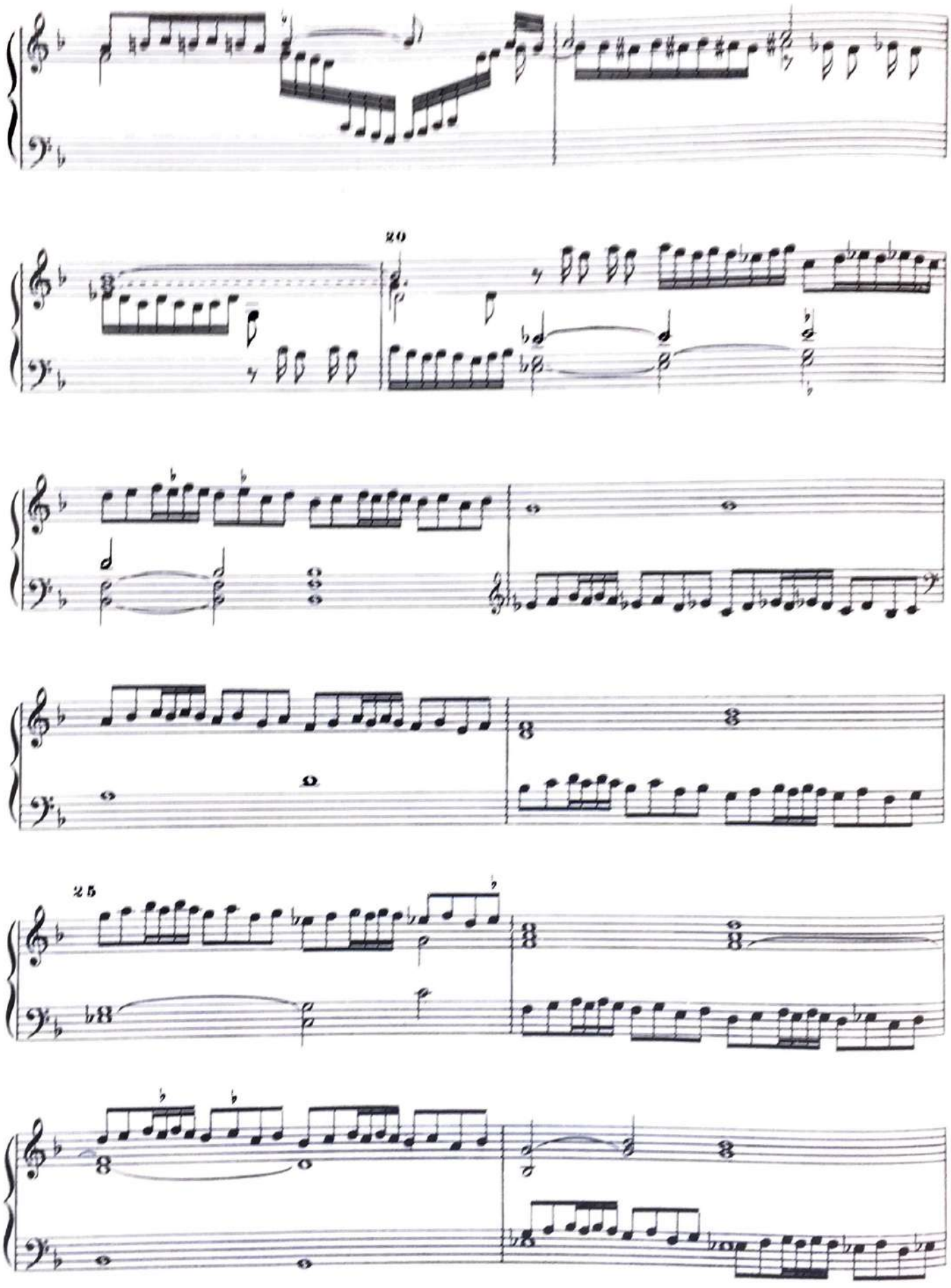
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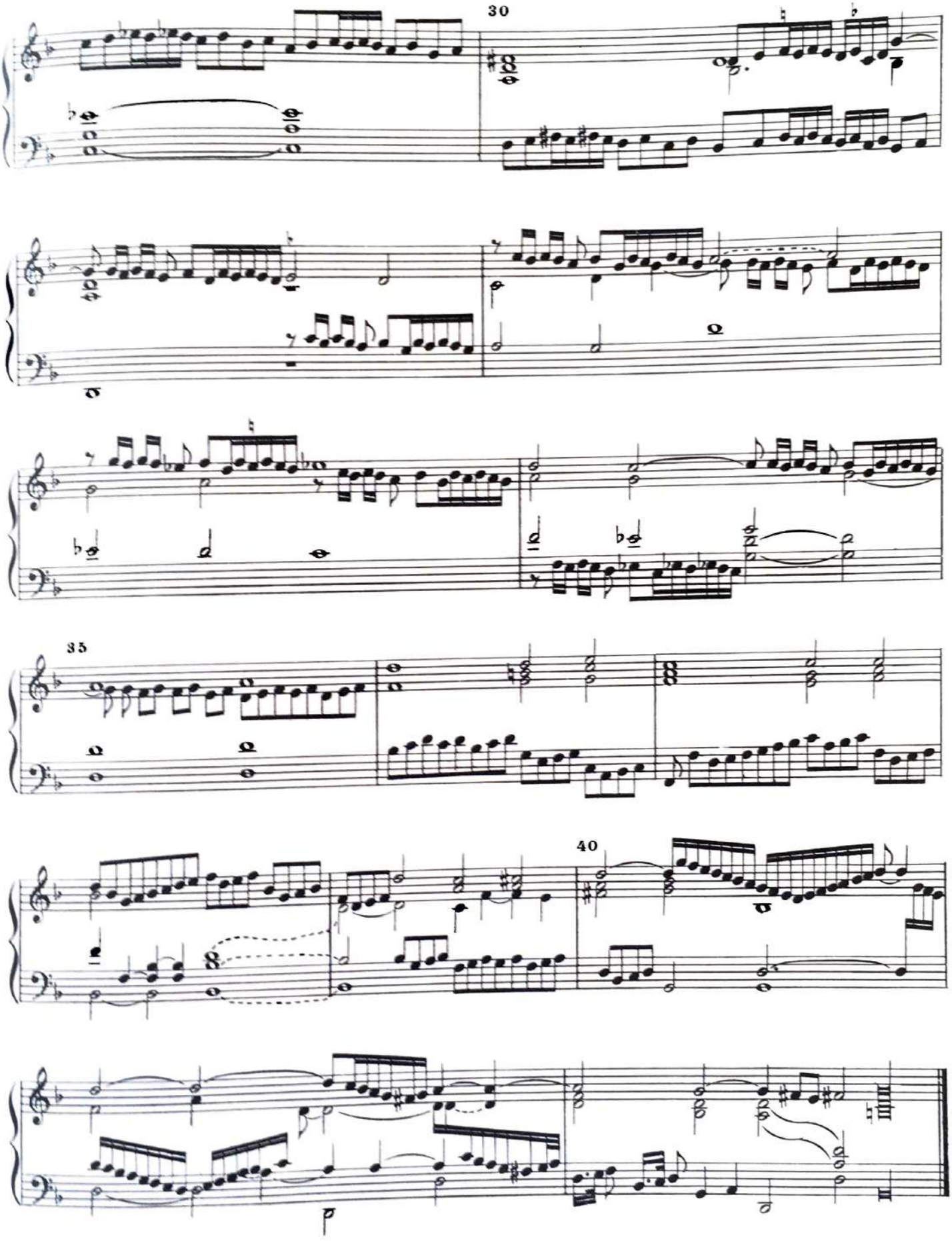
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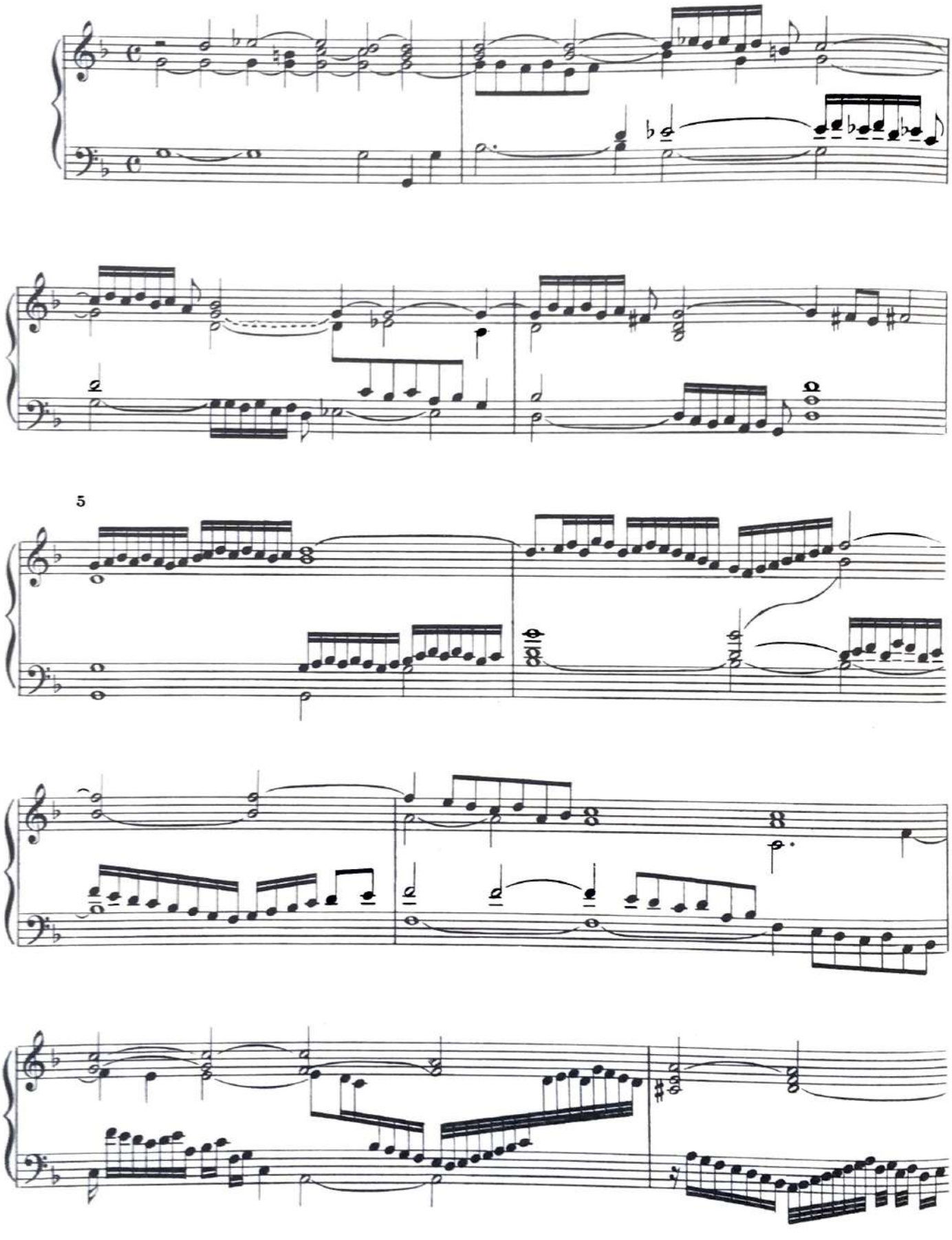

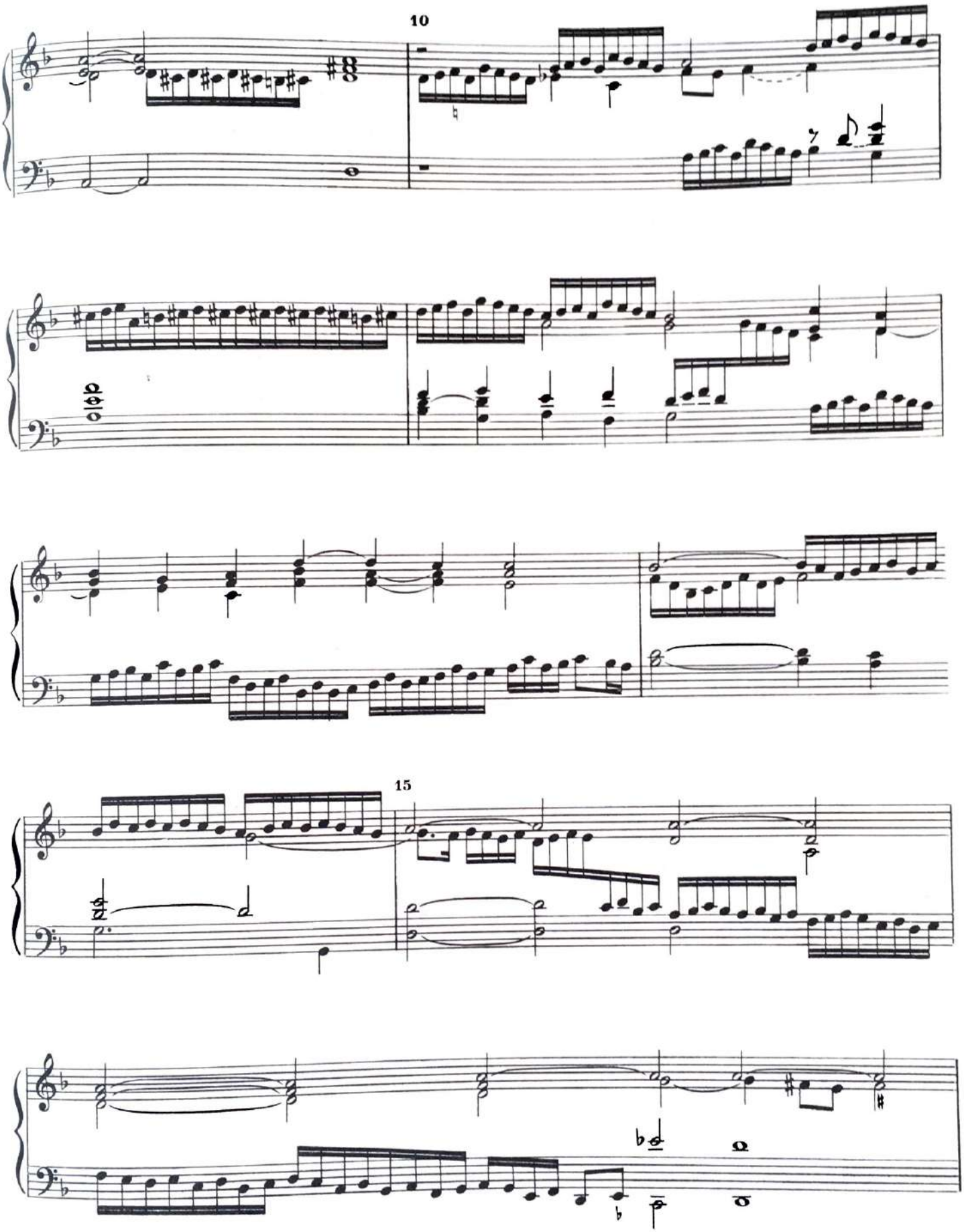
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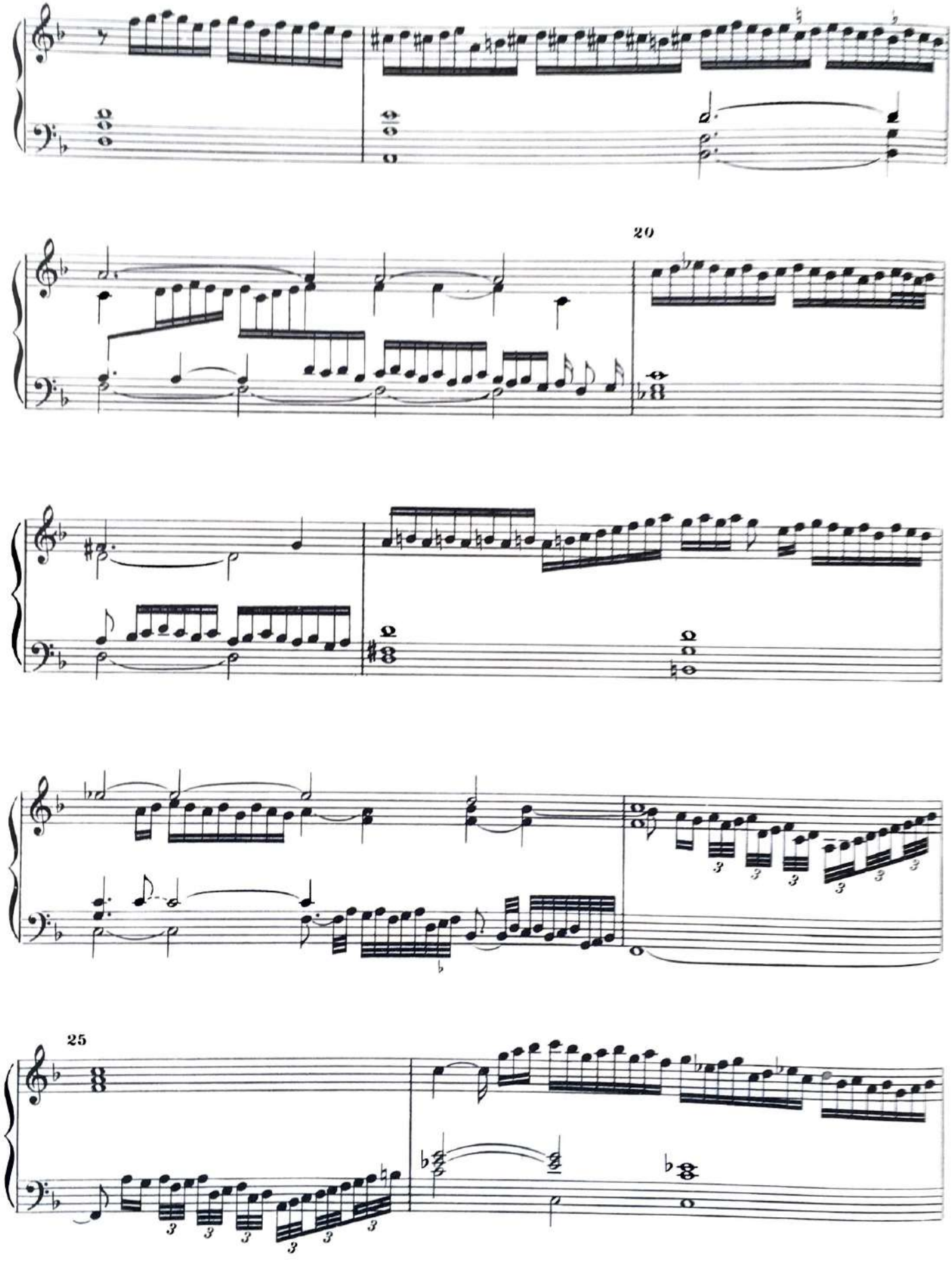
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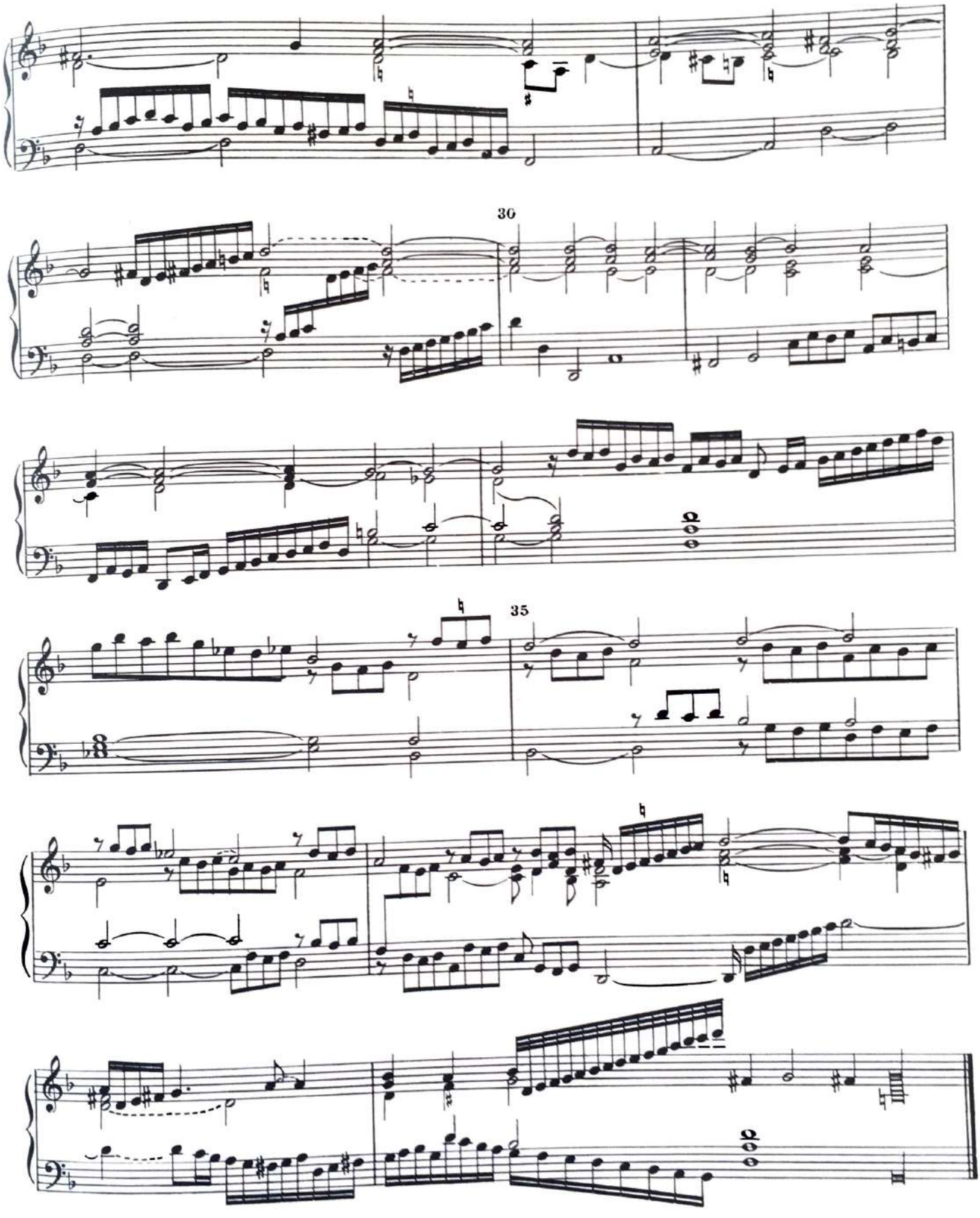
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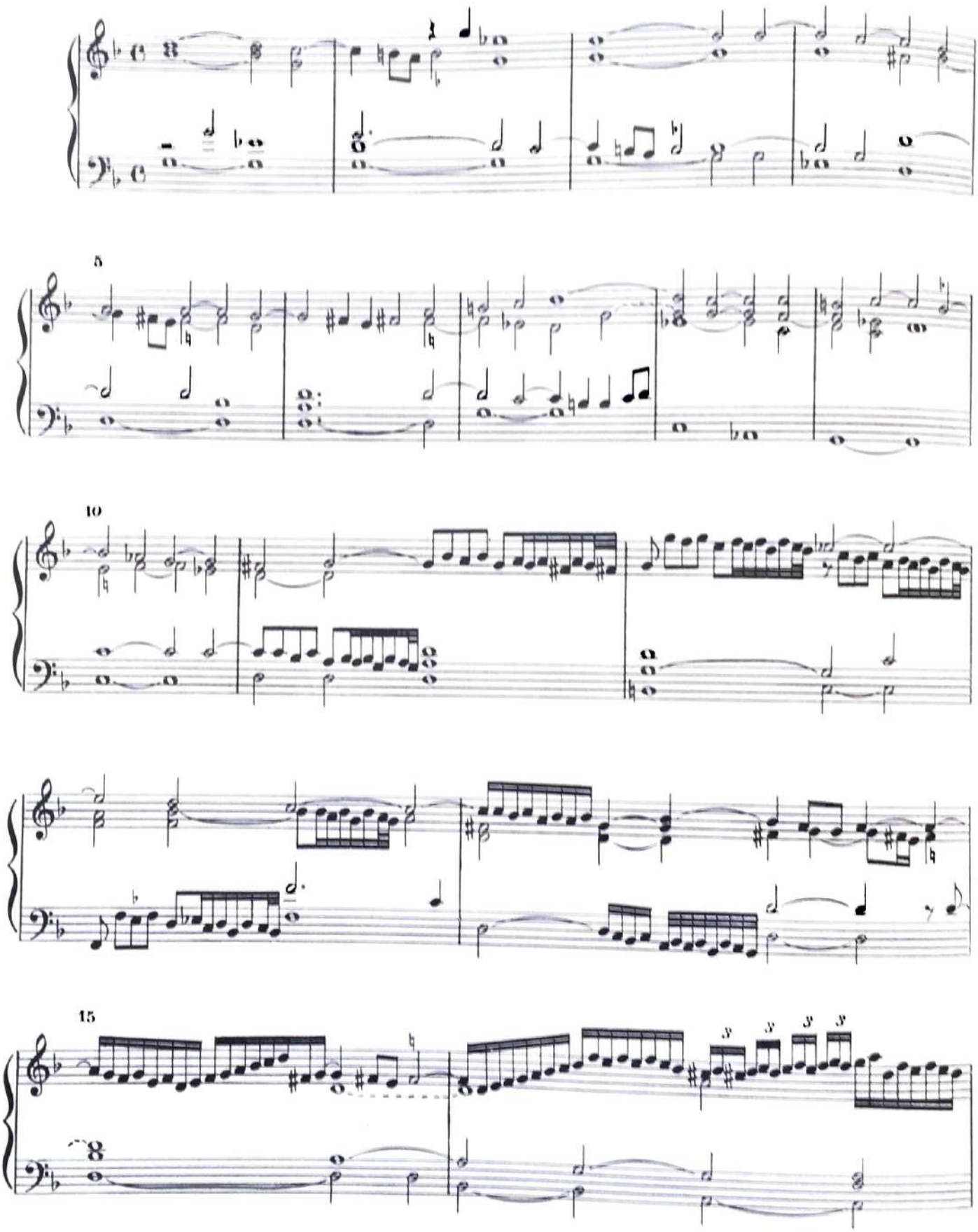
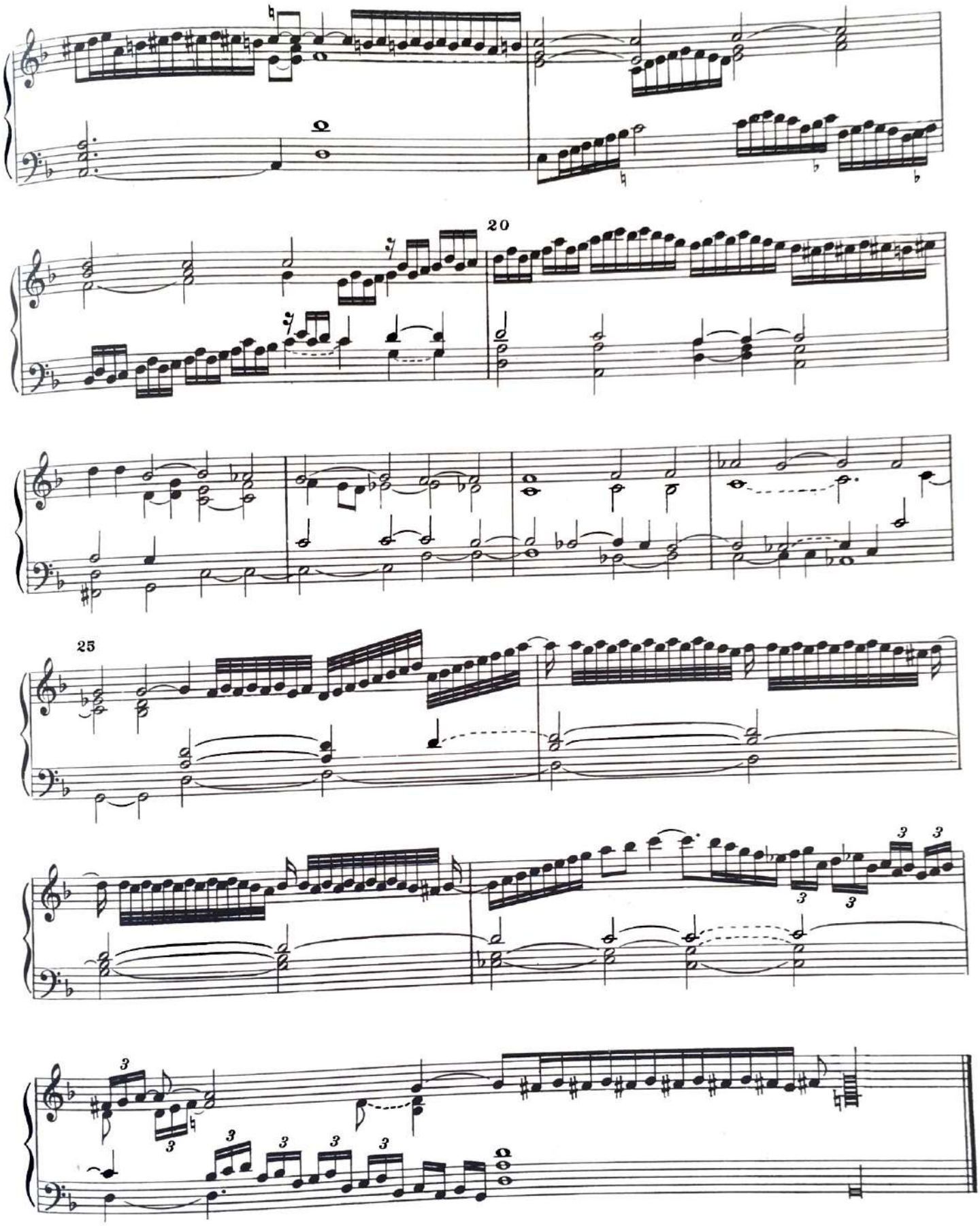
TOCCATA QUARTA
per il Cimbalo Cromatico

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TOCCATA QUINTA

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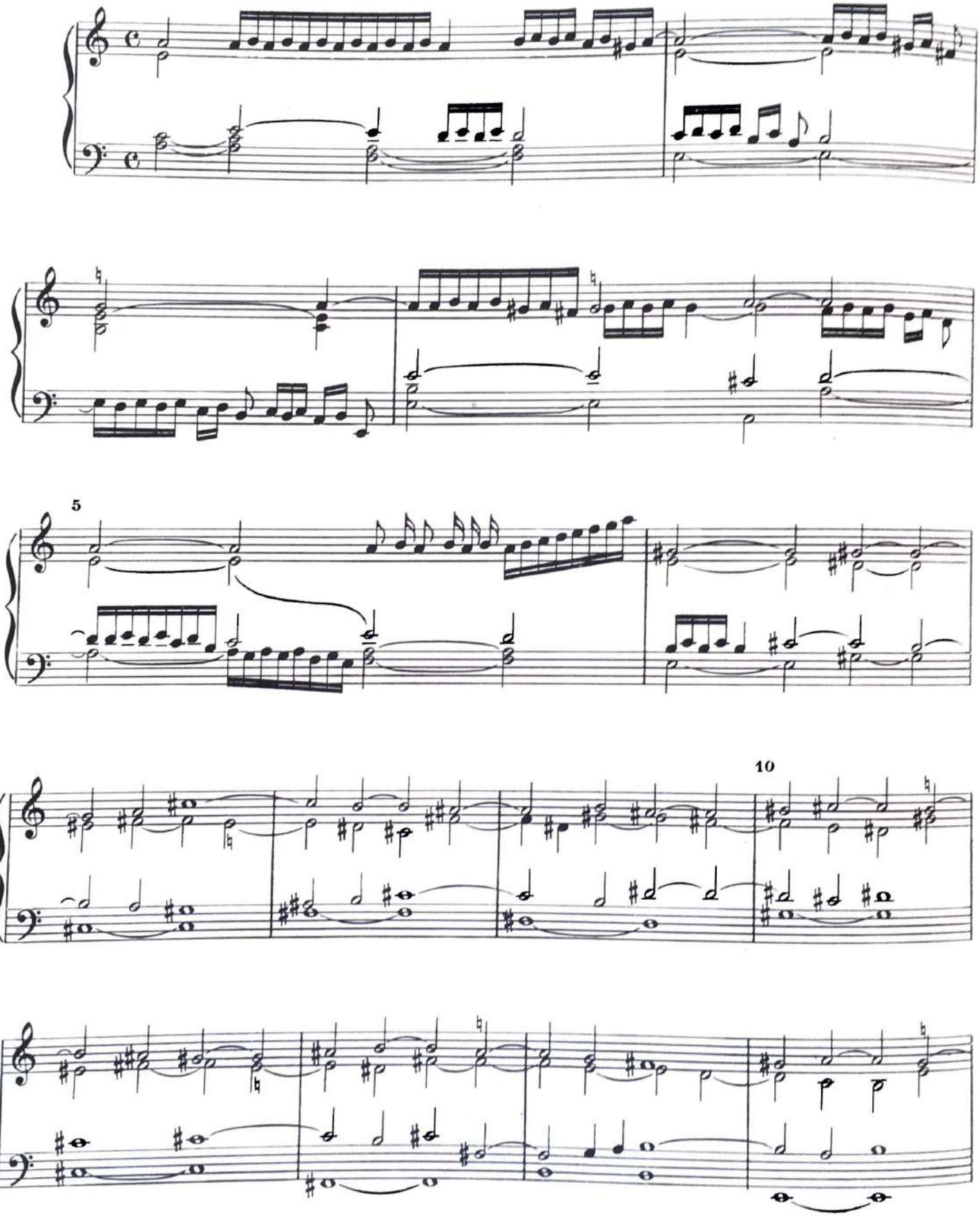

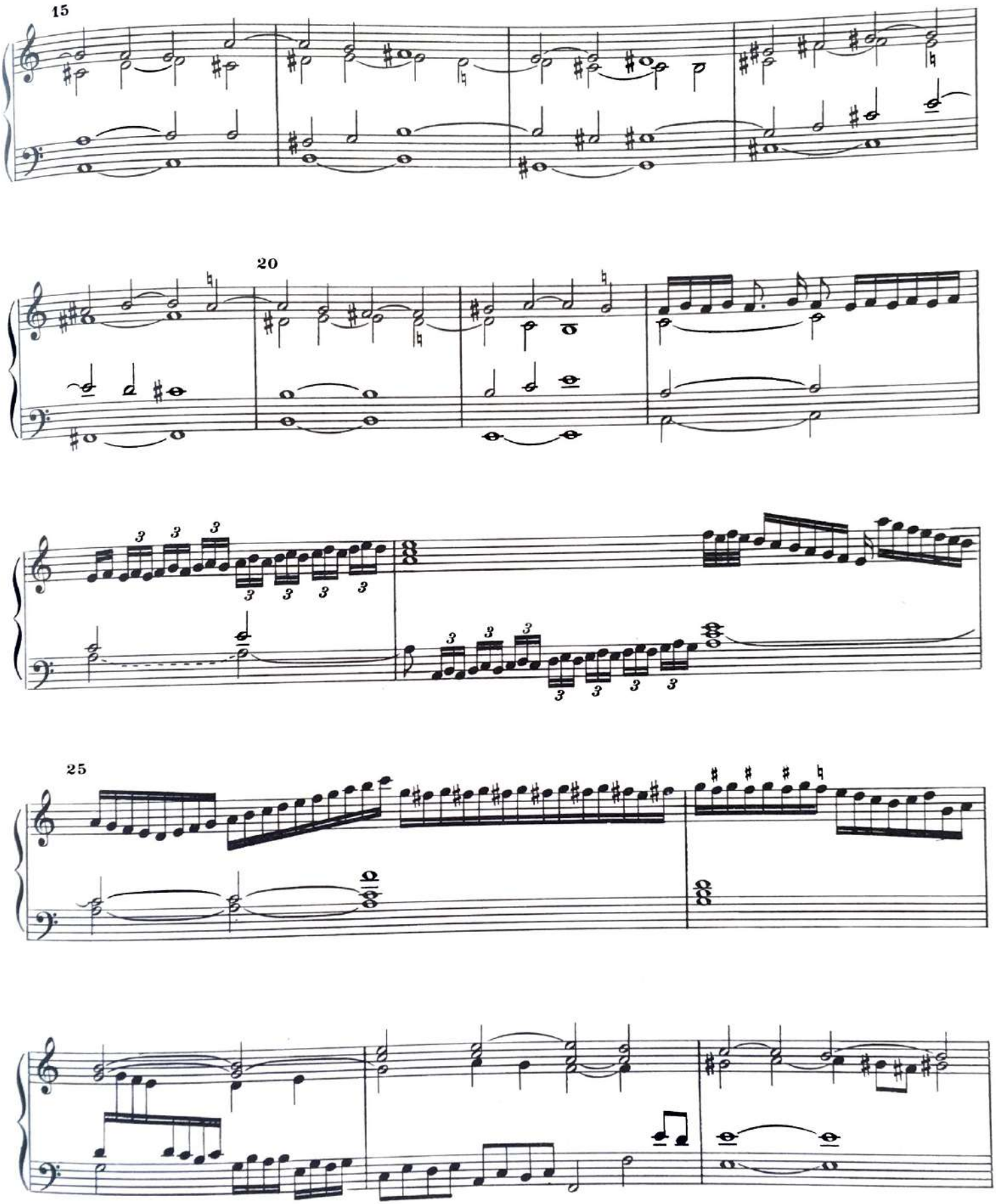
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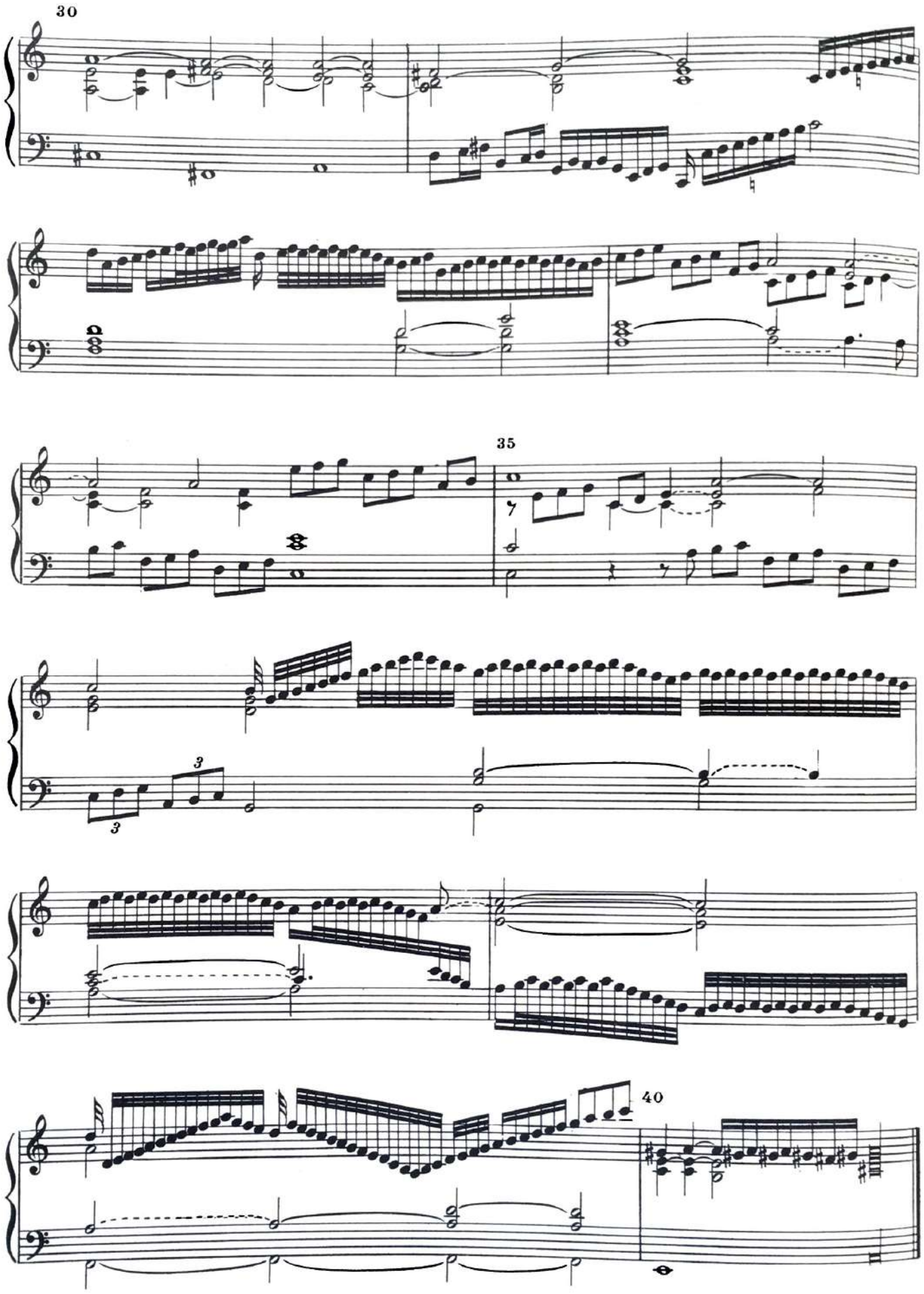
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PARTITE SOPRA IL TENORE ANTICO, O ROMANESCA

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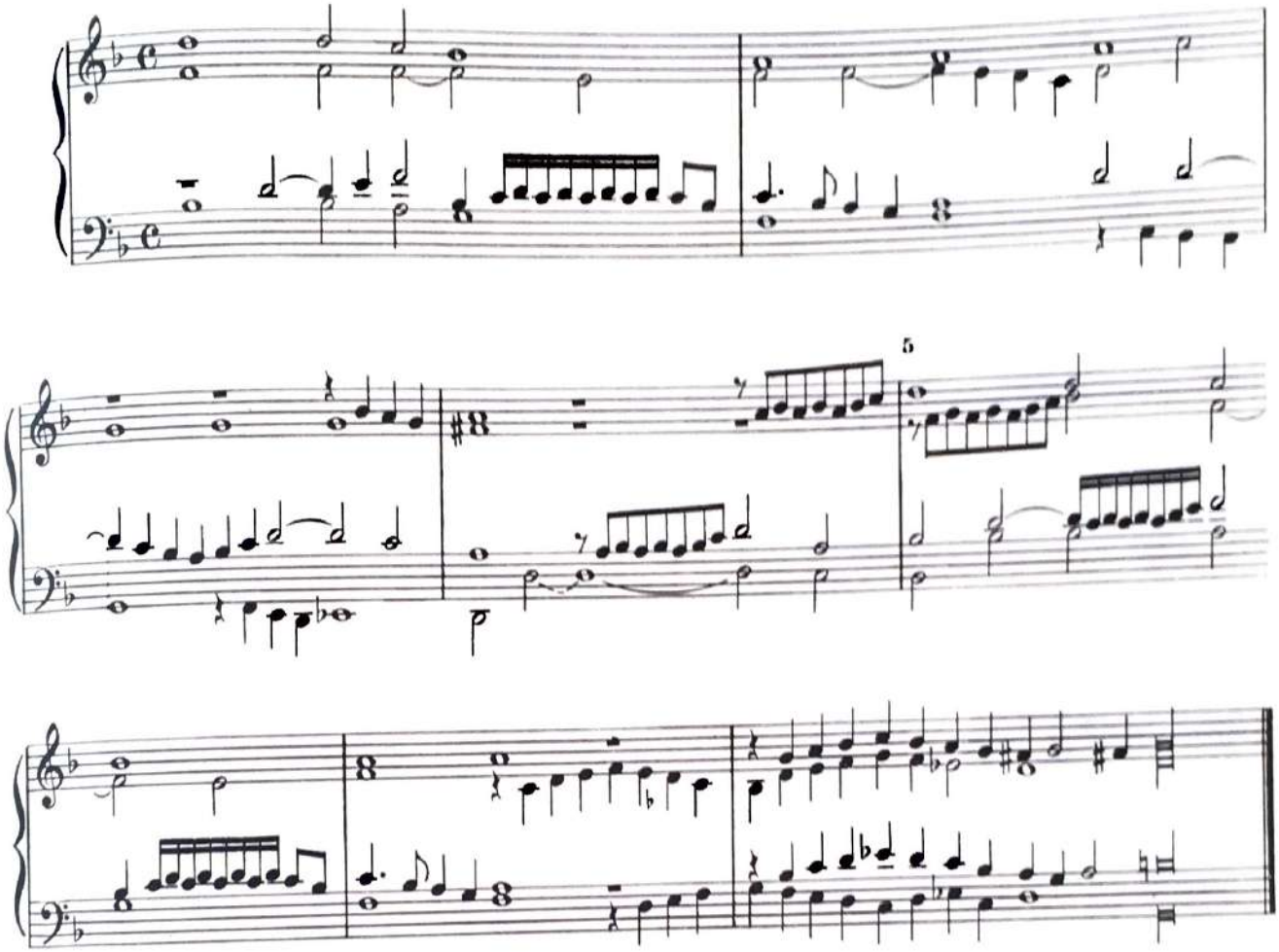
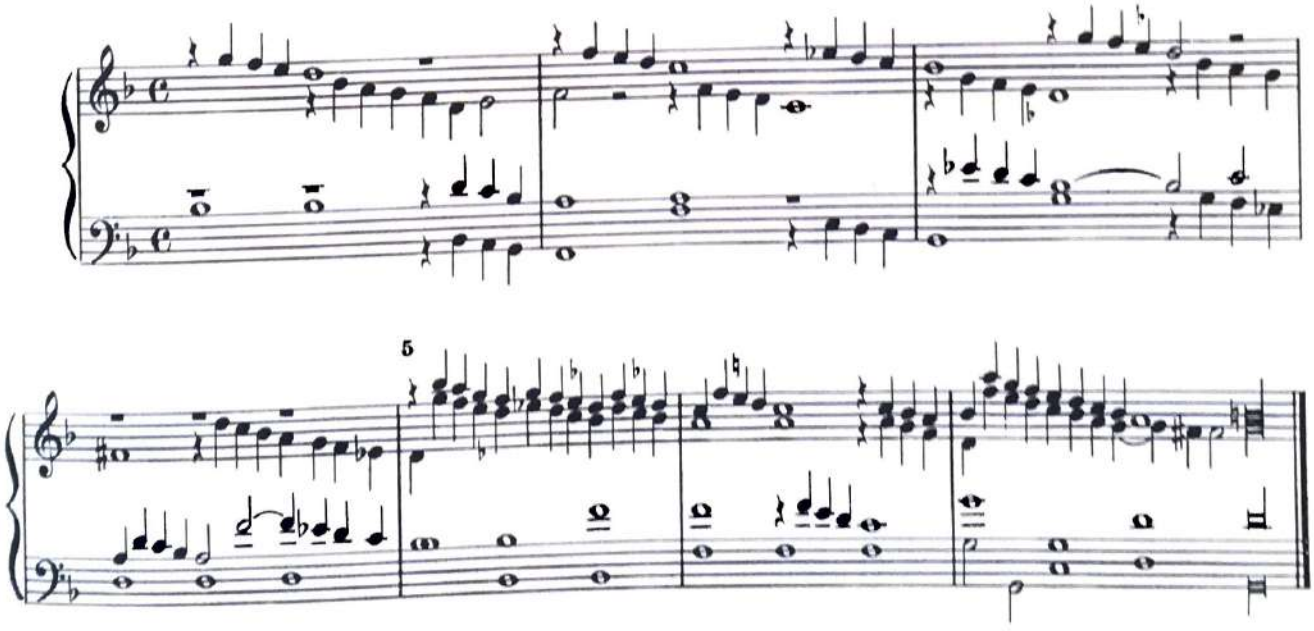


Seconda Partita



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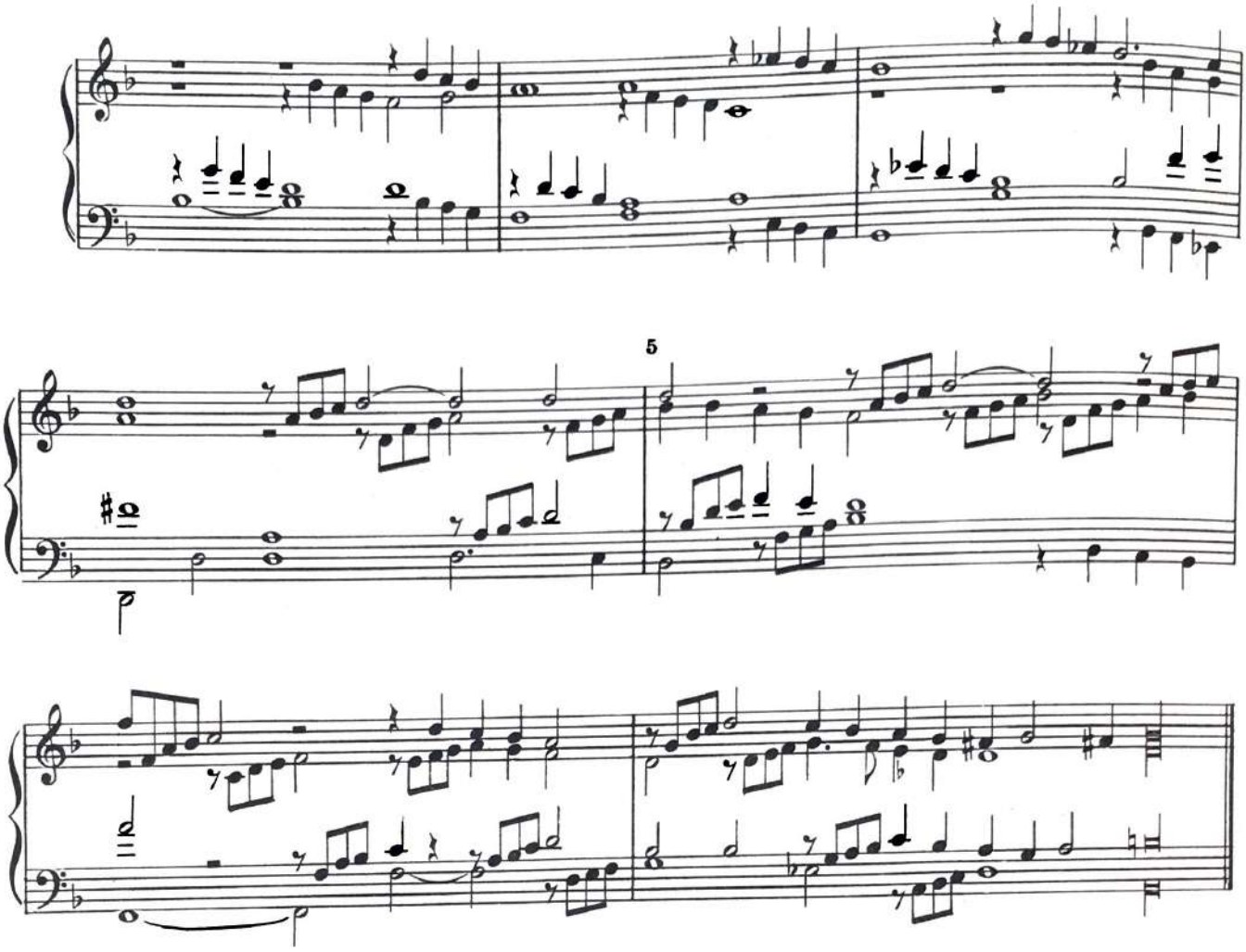

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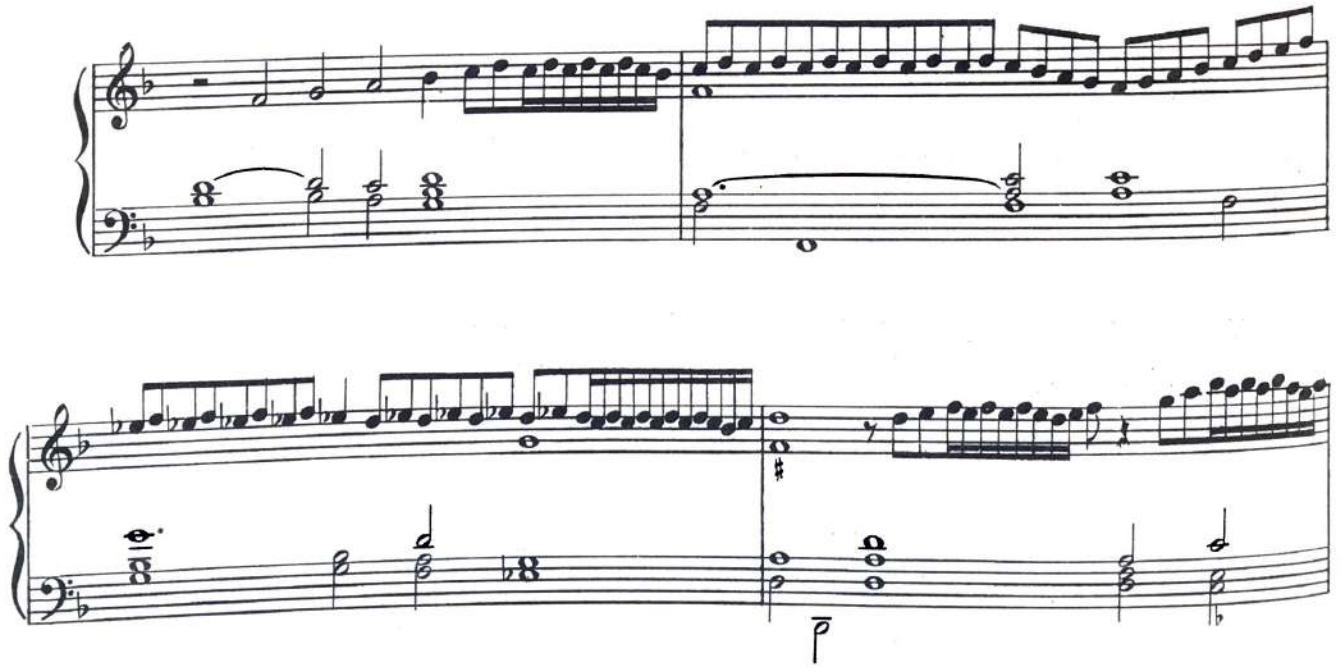

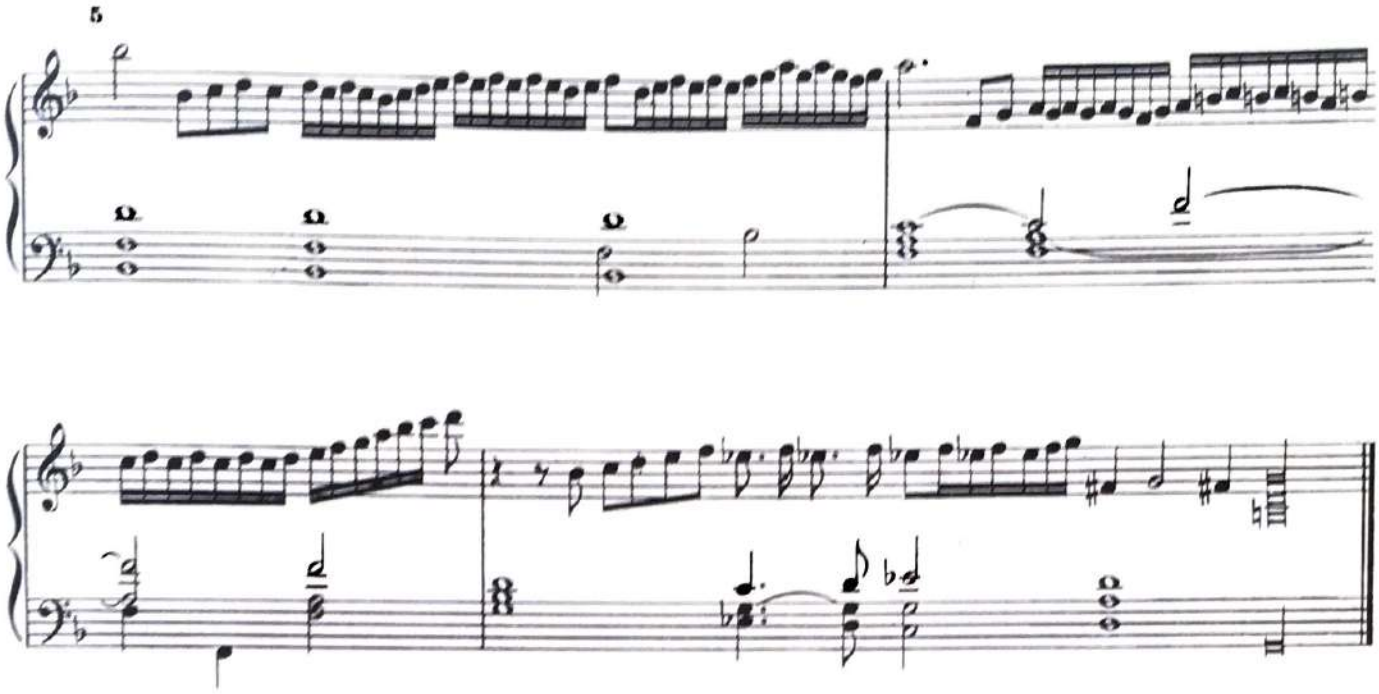

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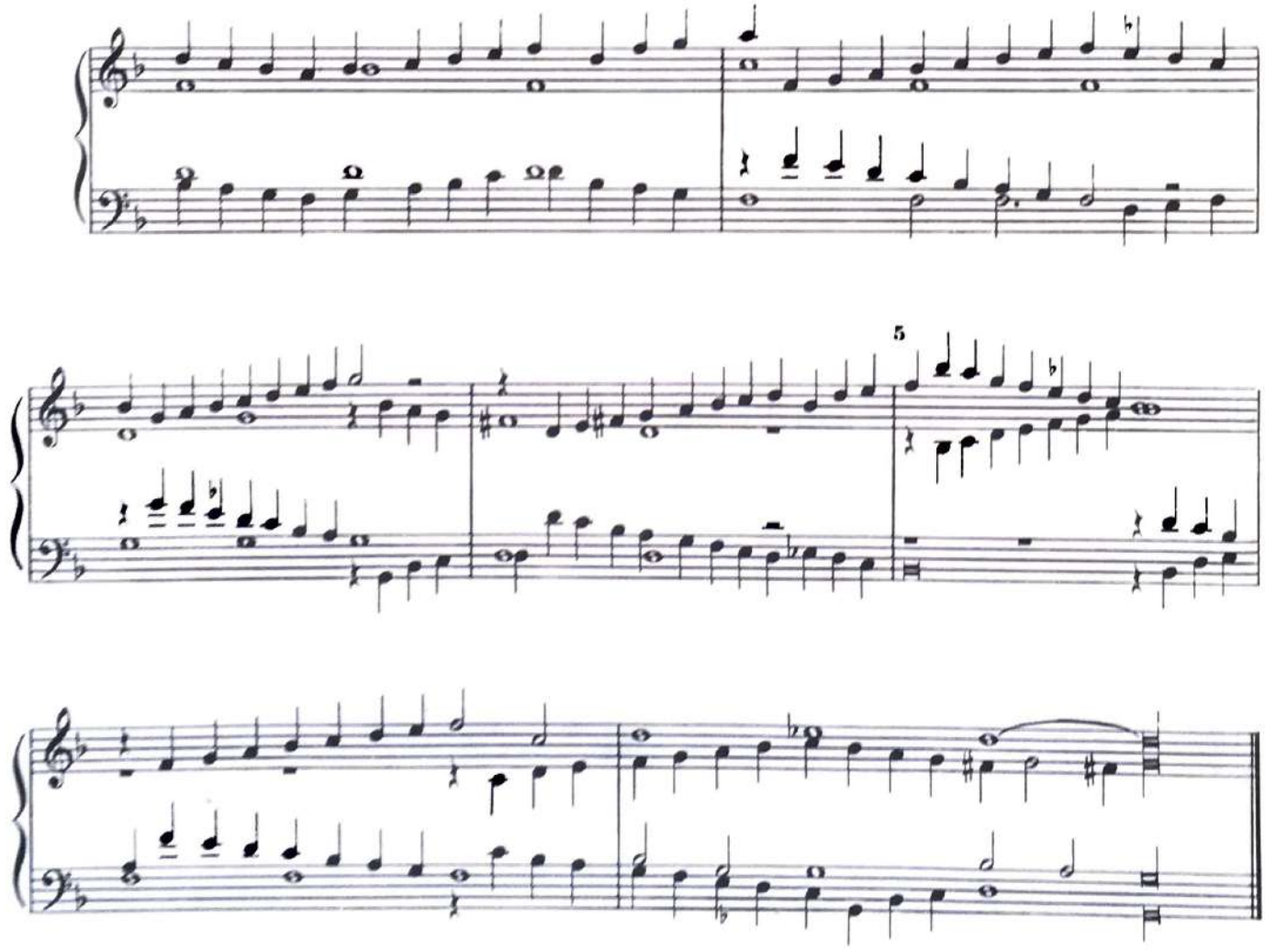

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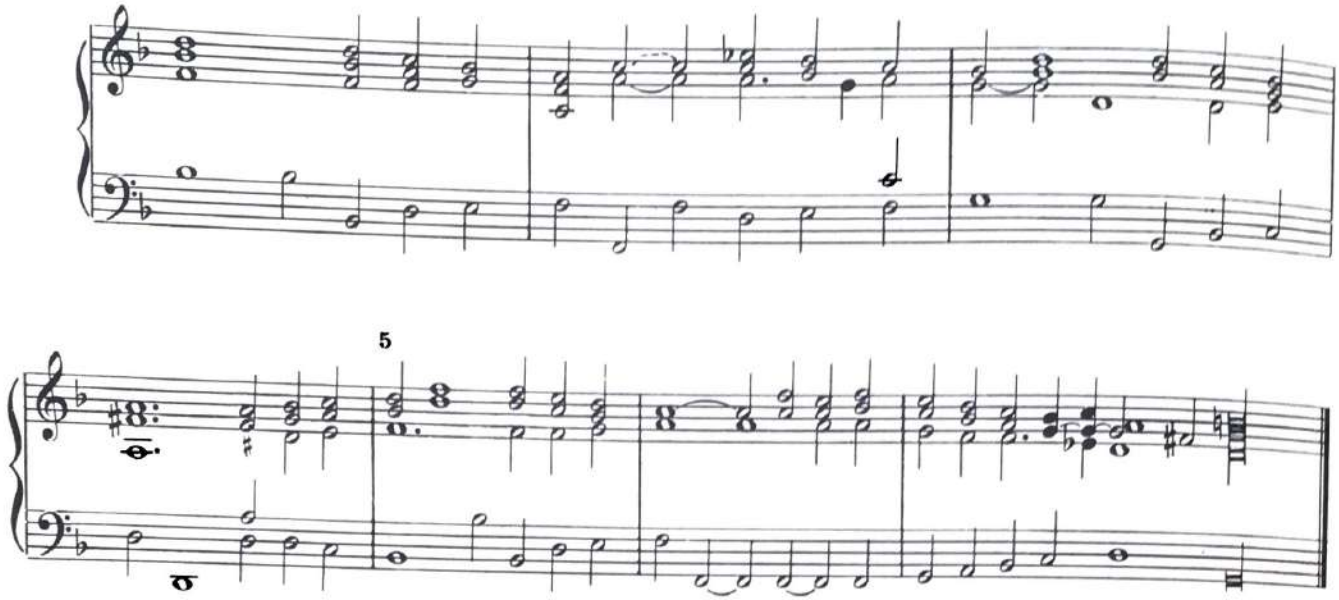

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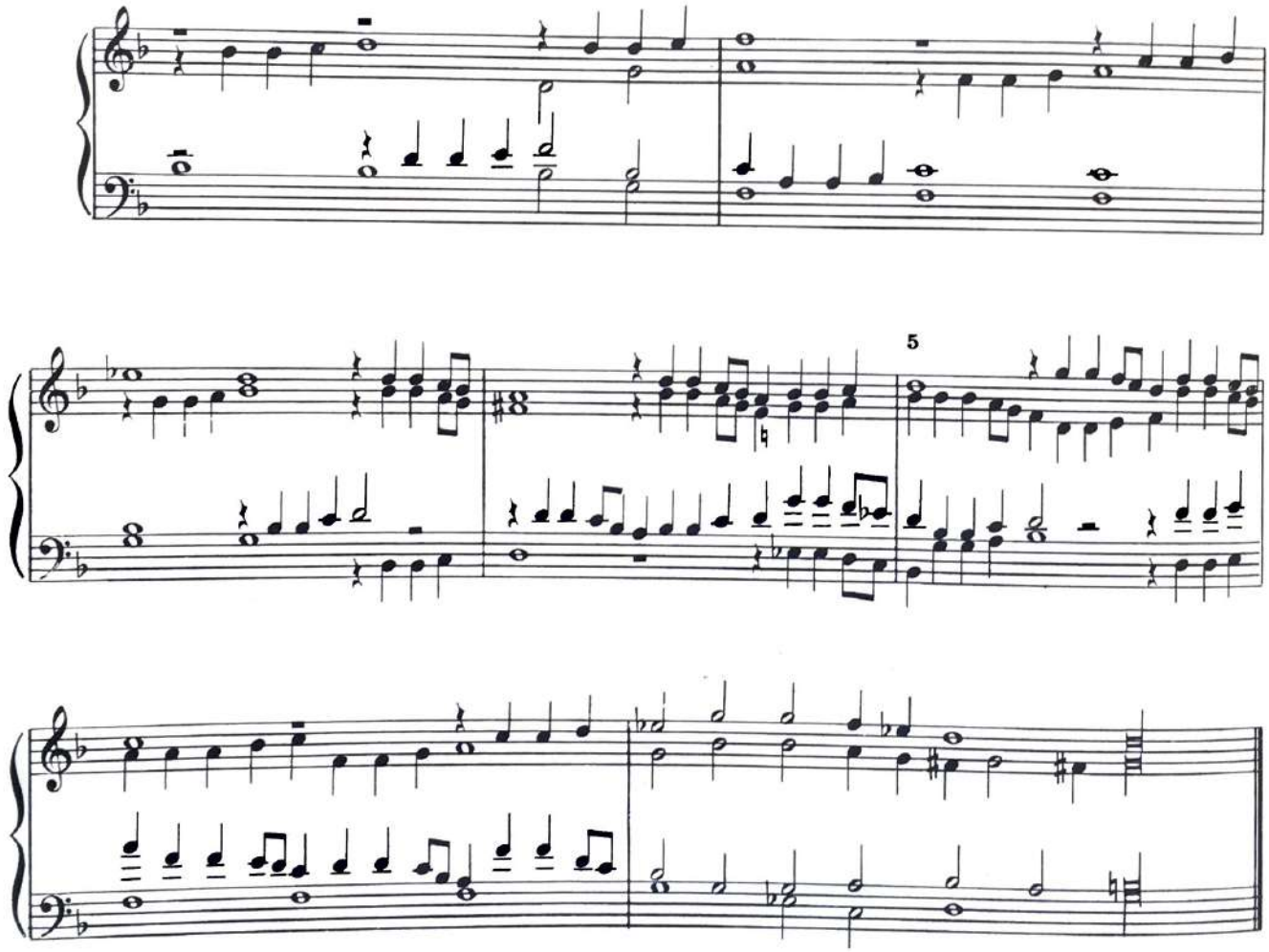

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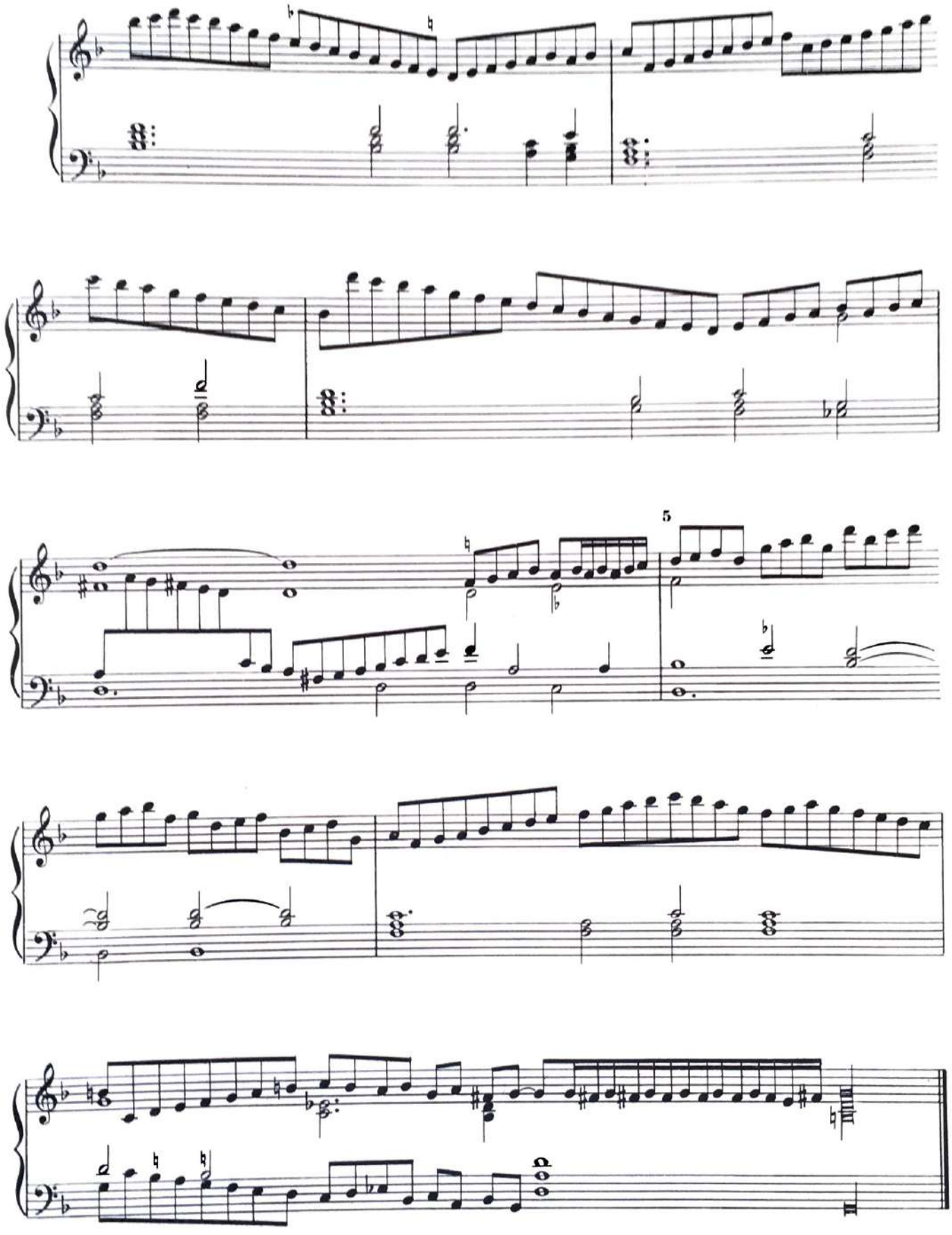

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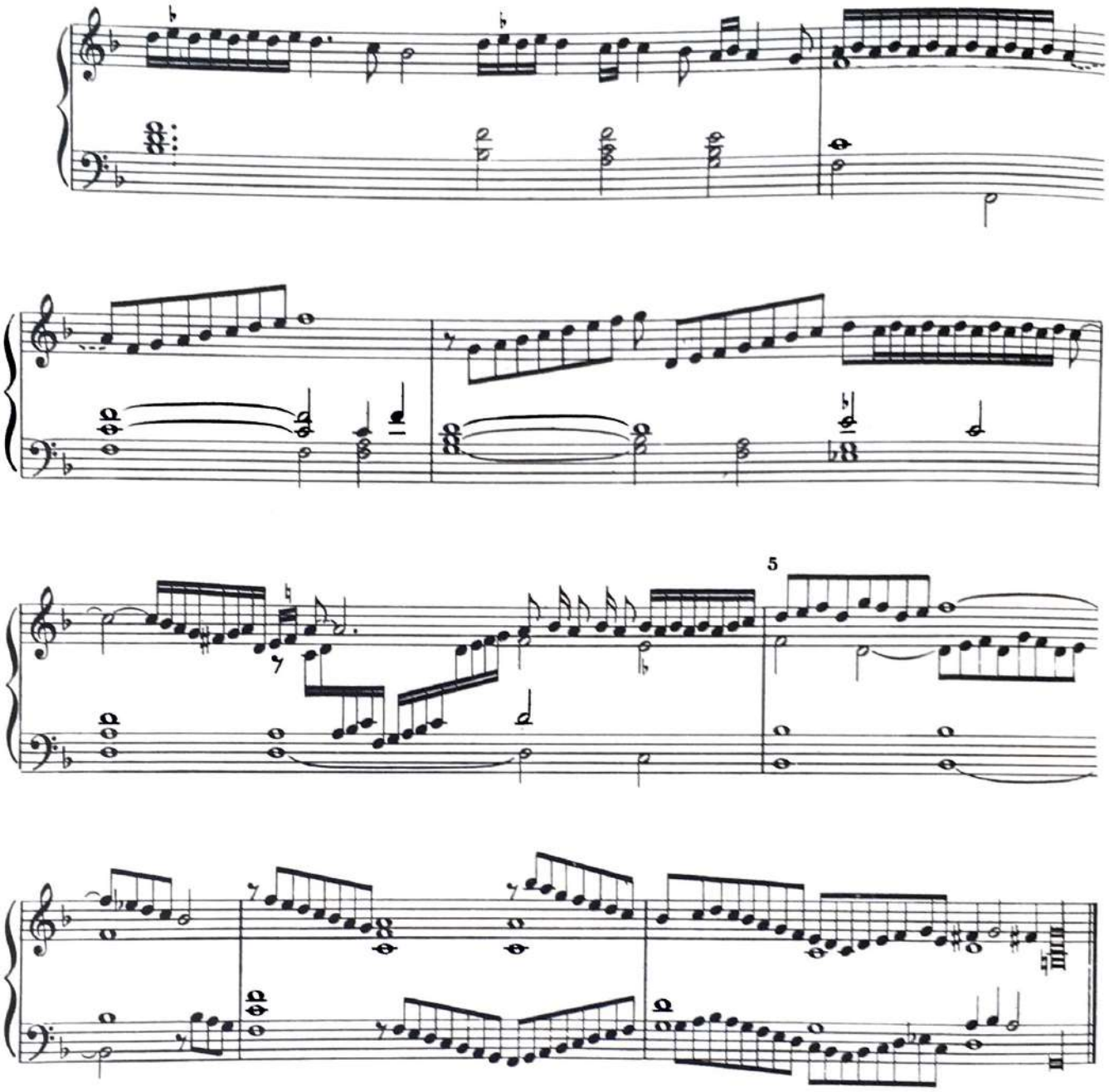

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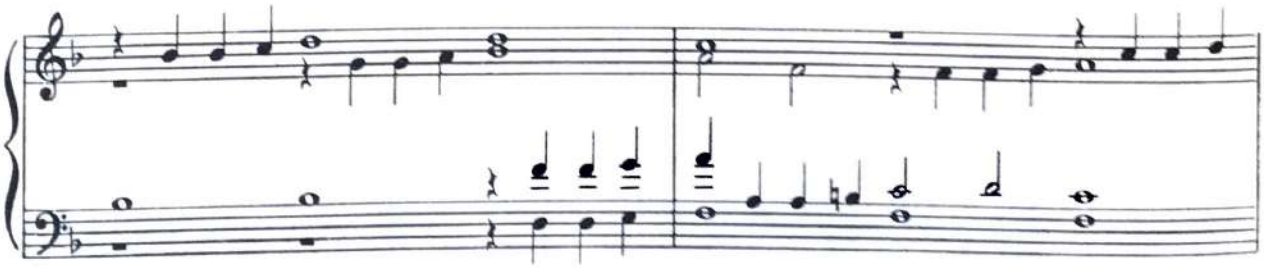

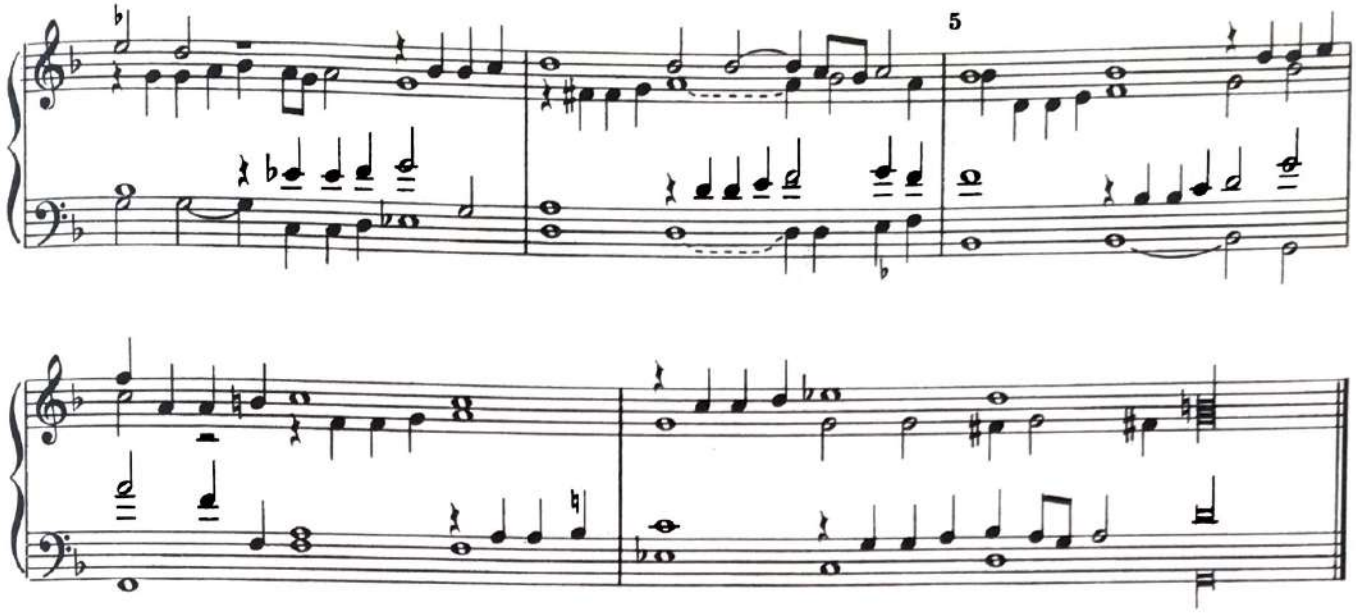

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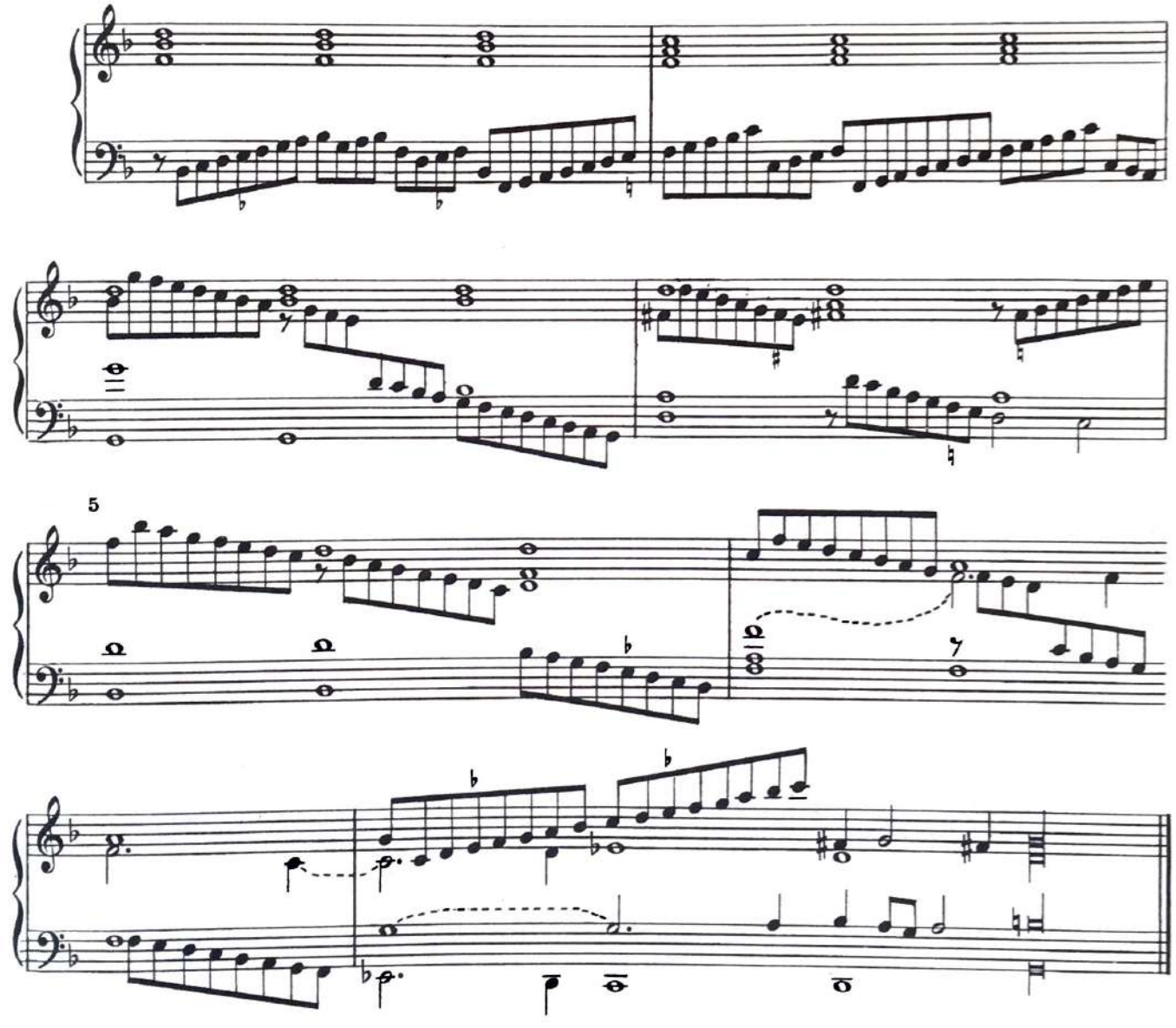

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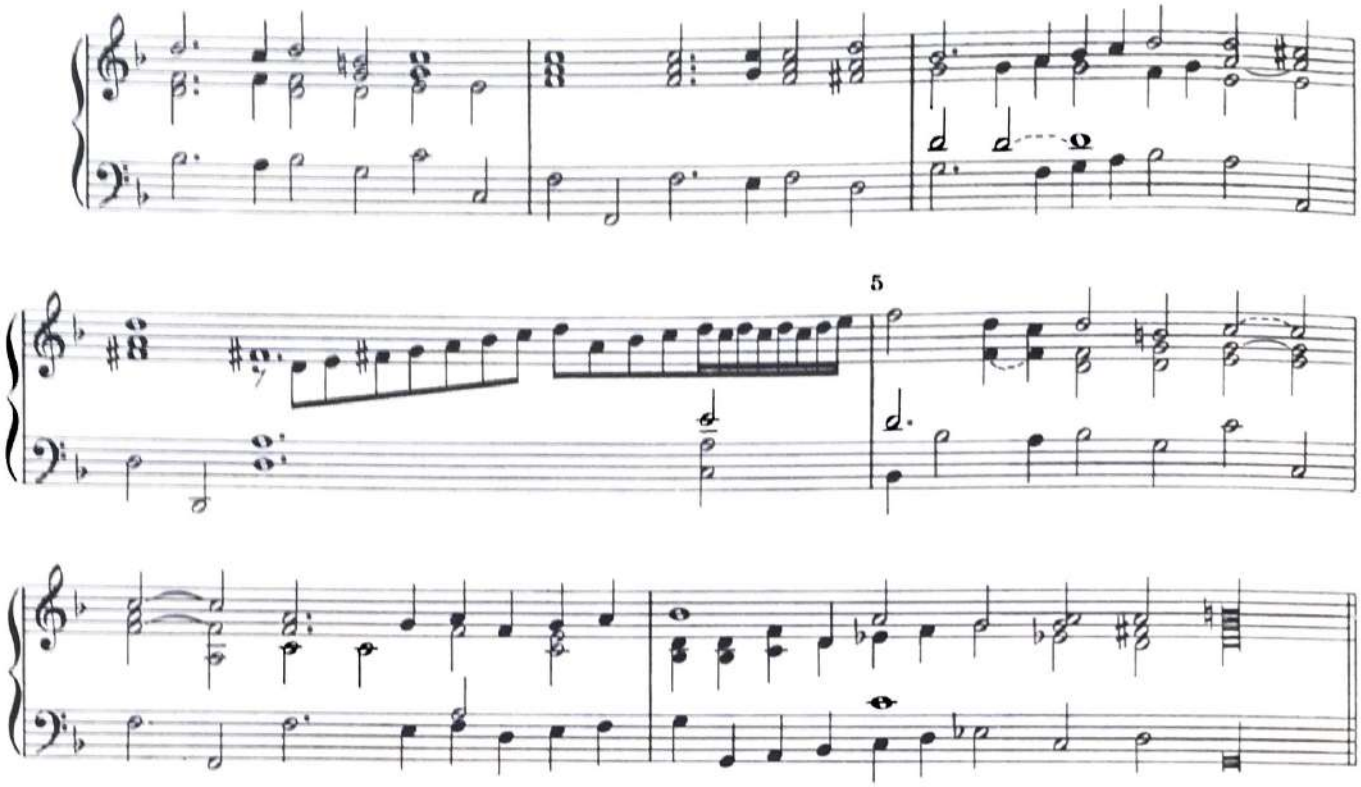

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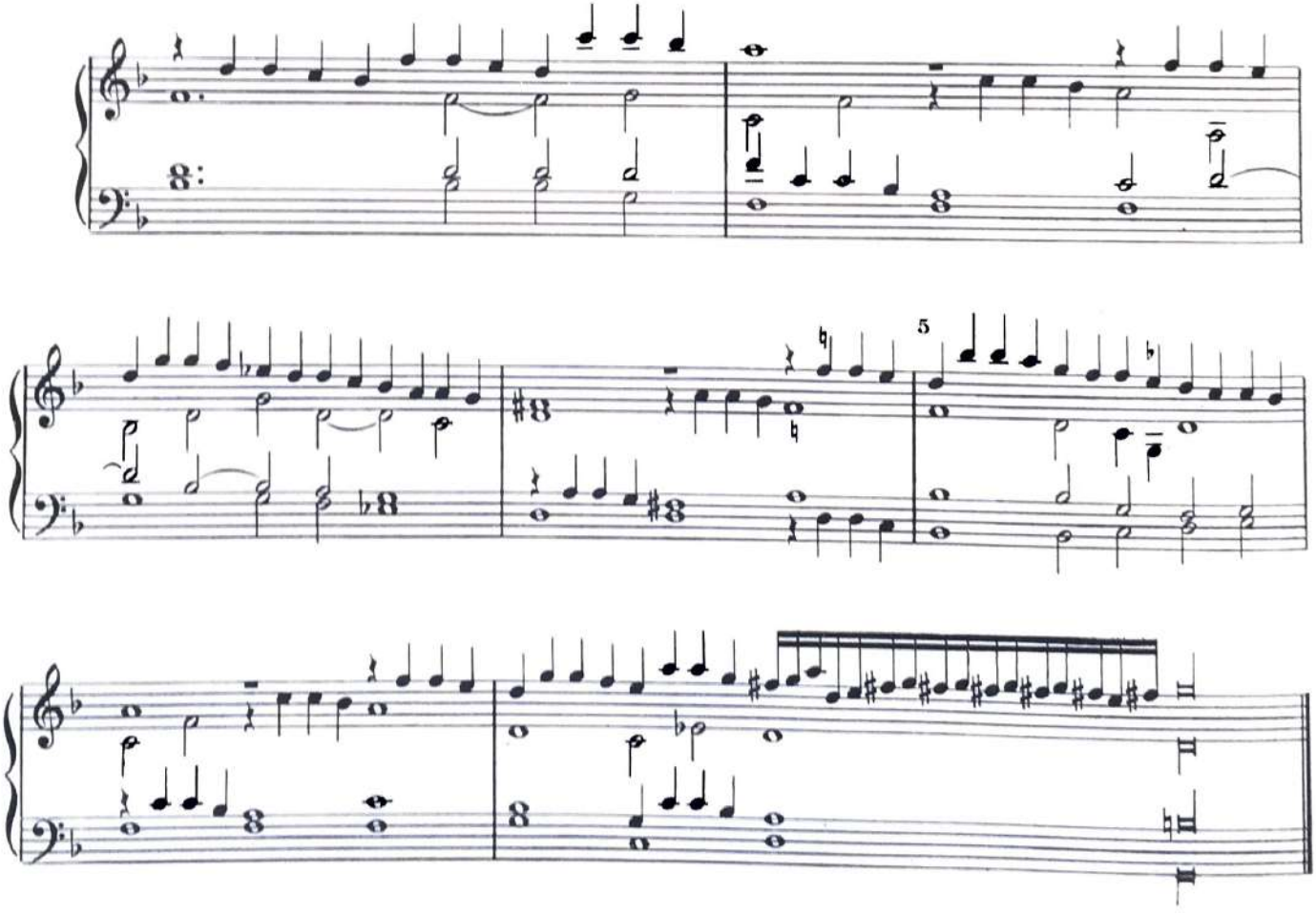

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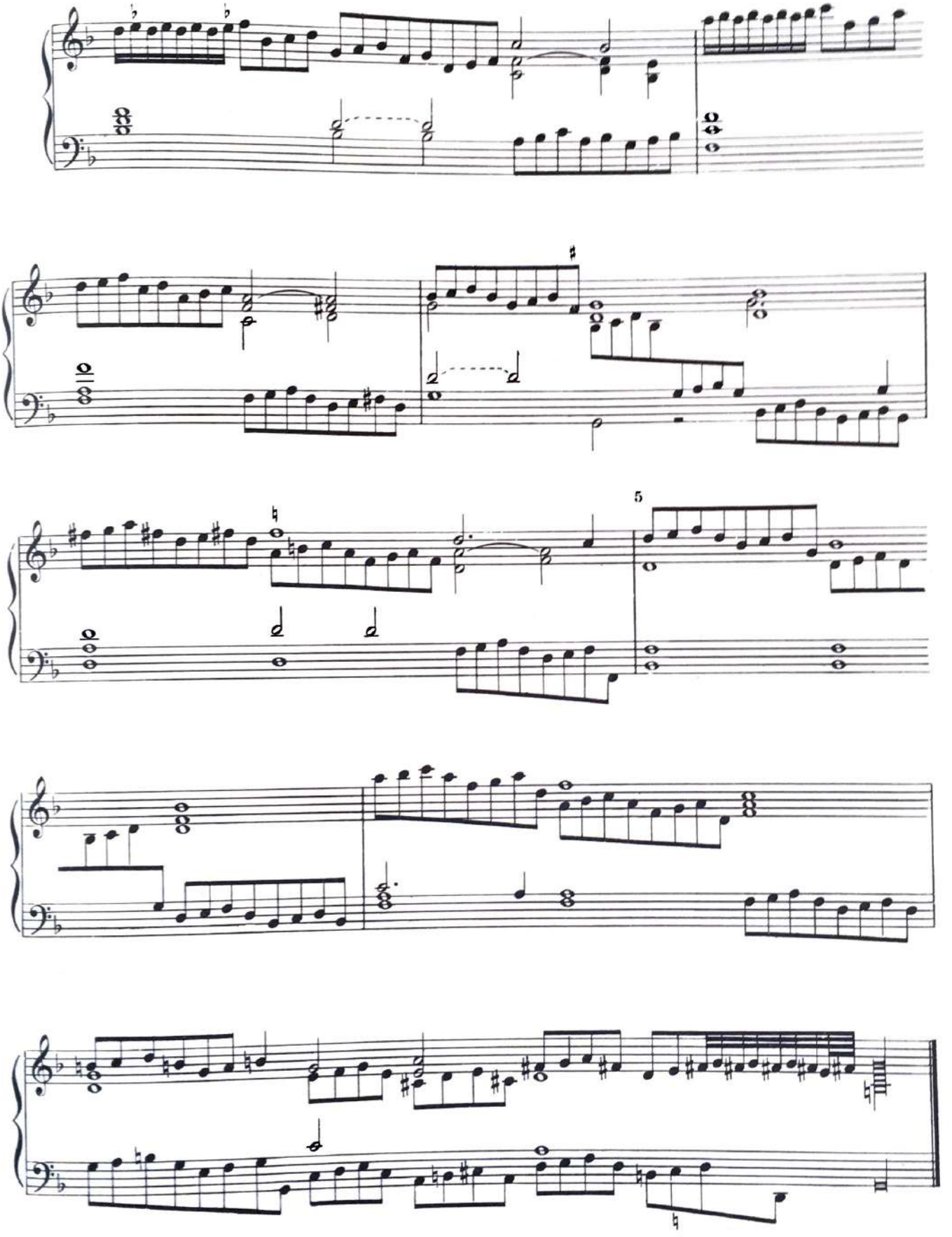

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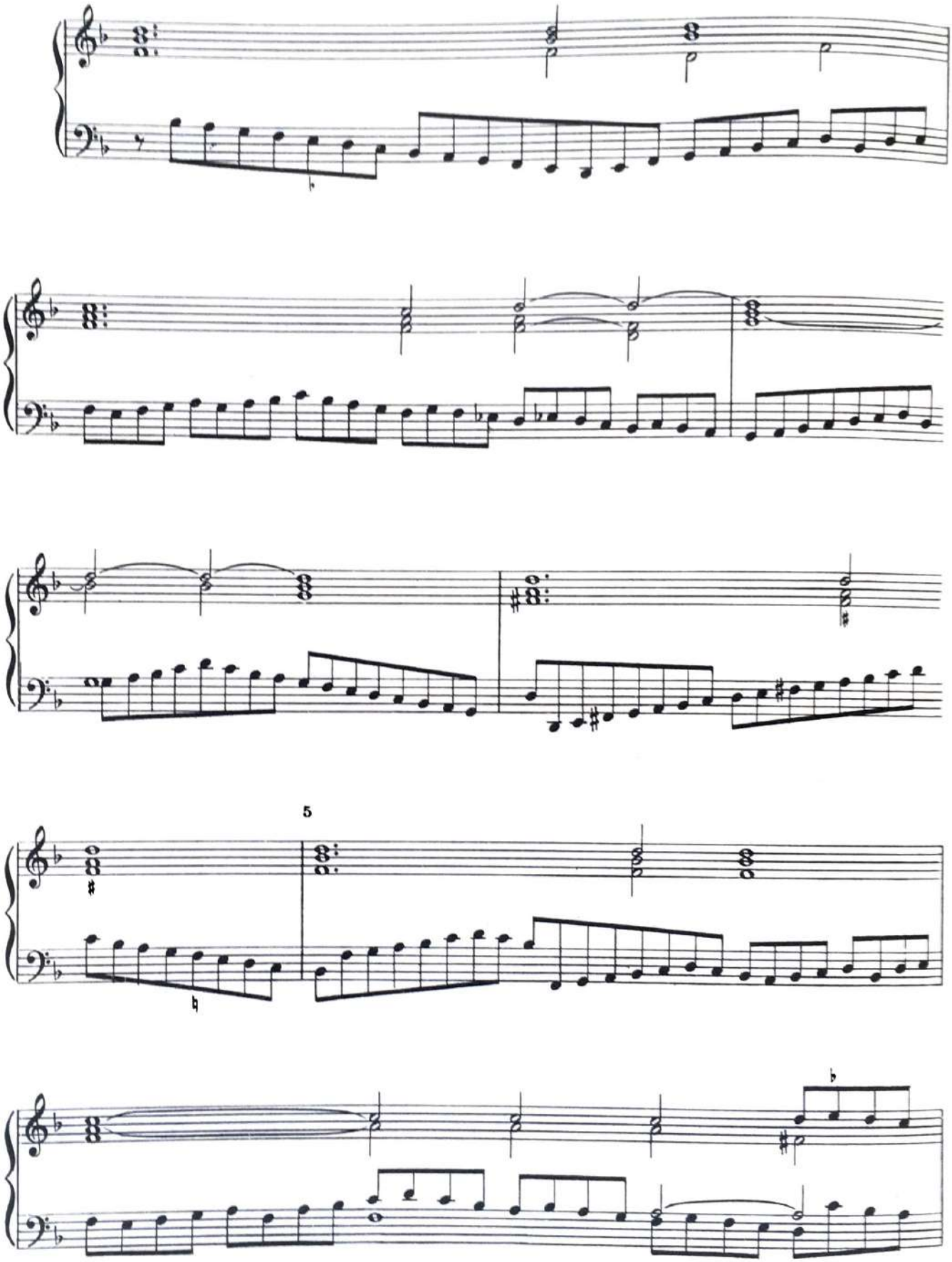

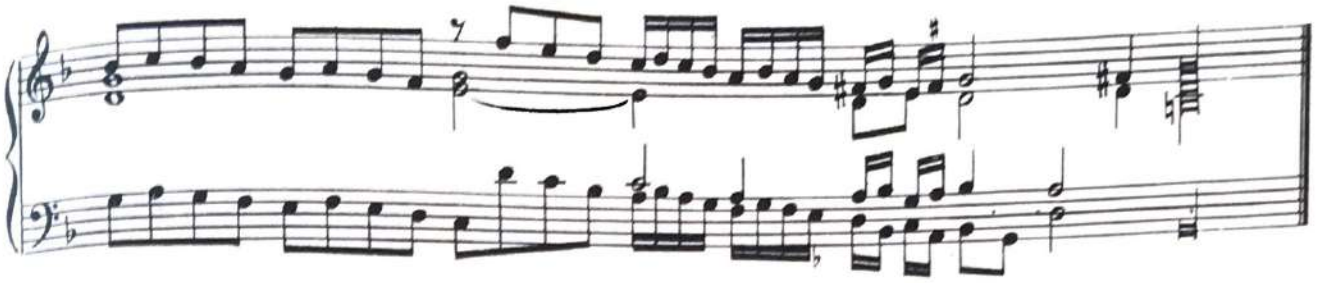

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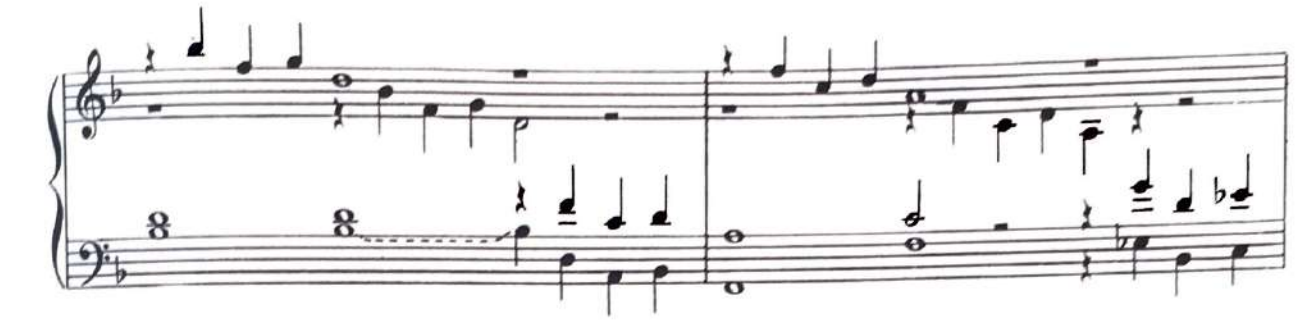

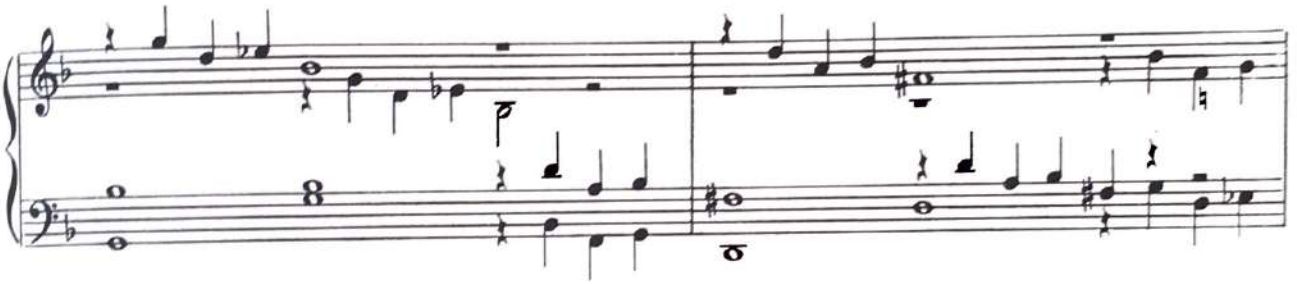

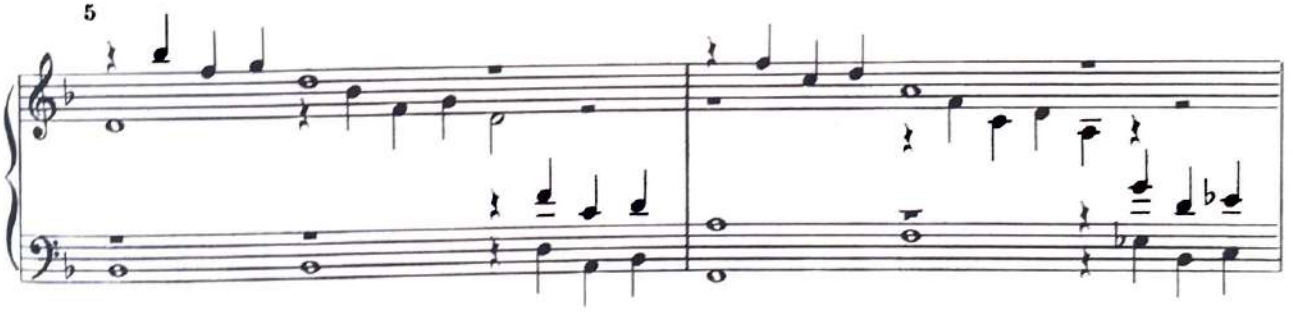

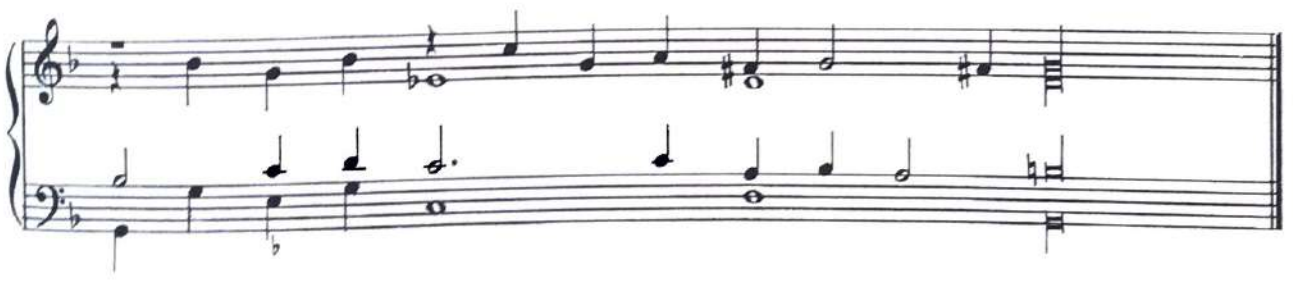

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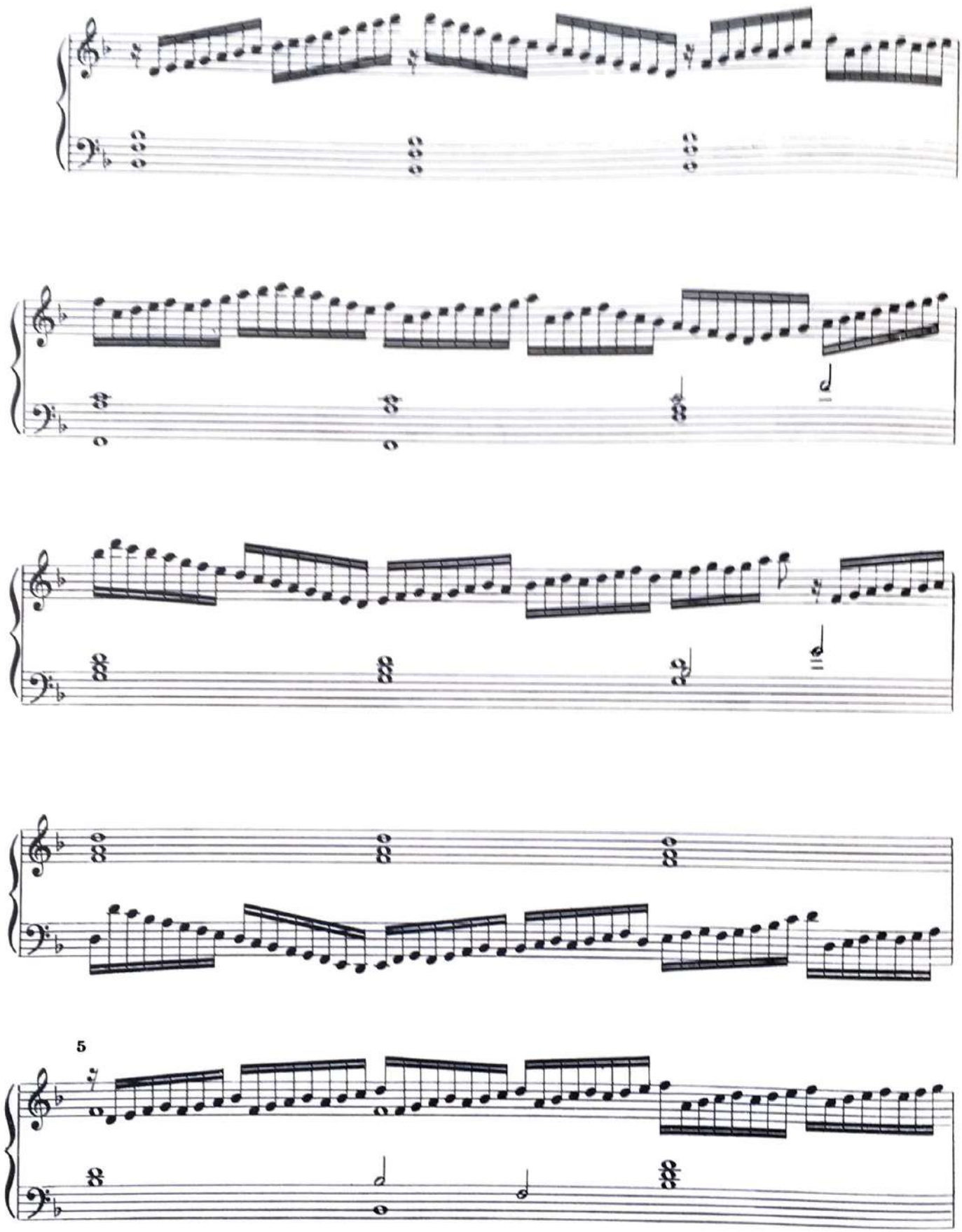

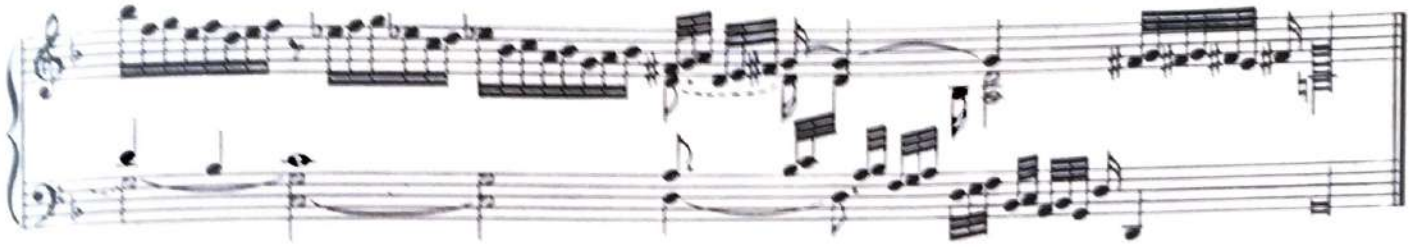

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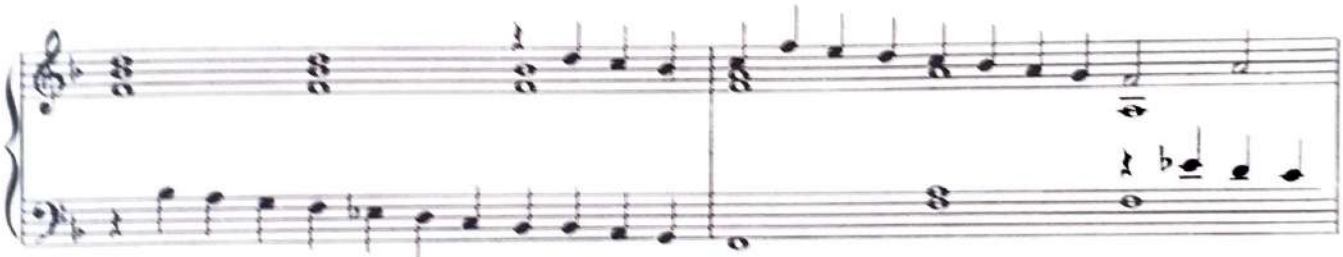

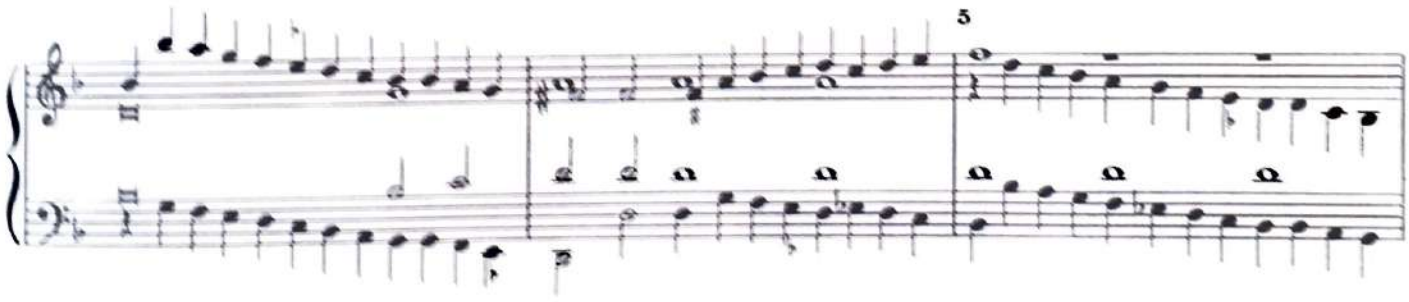

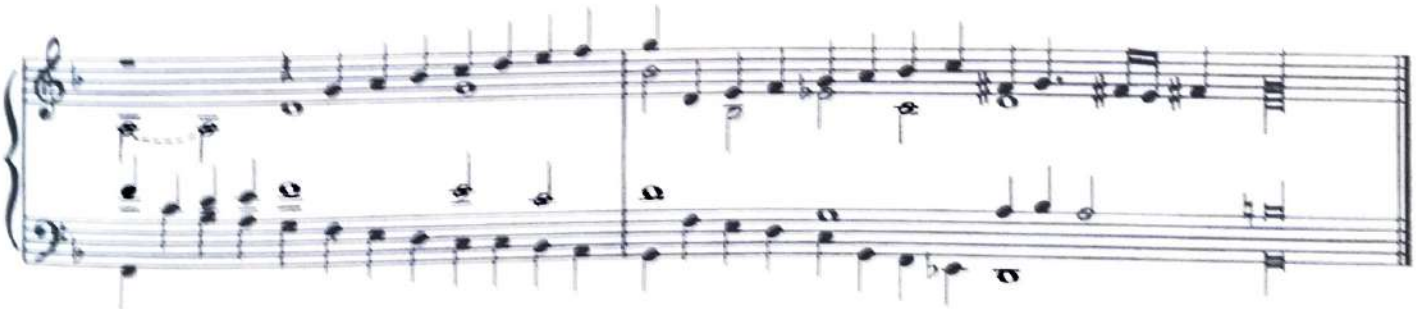

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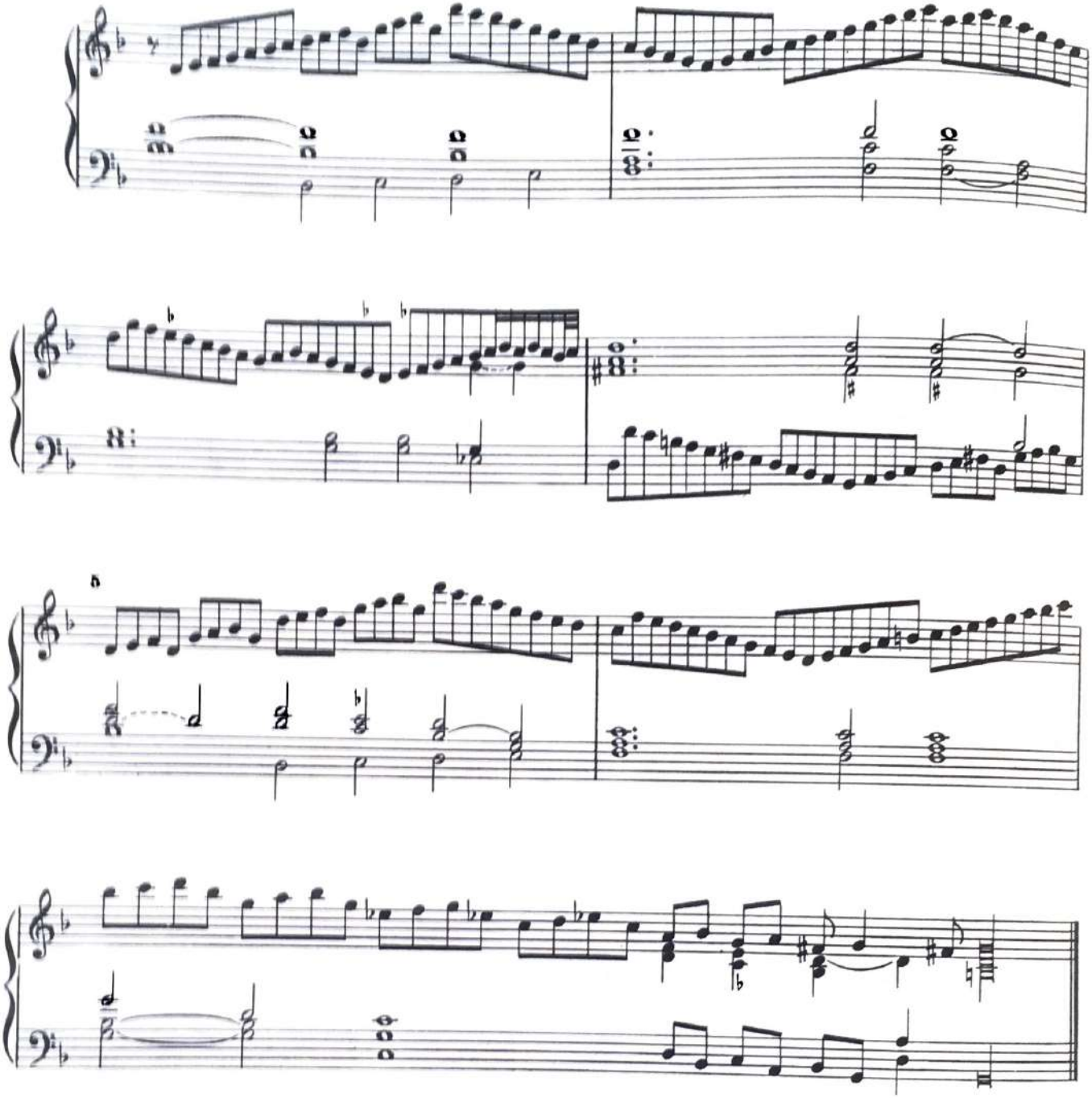

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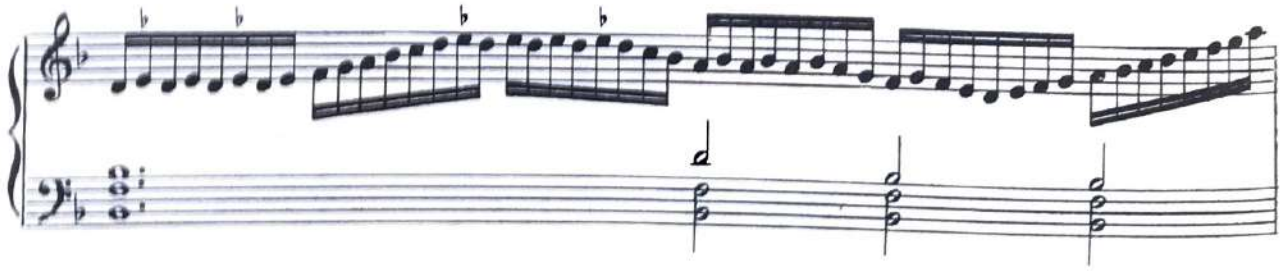
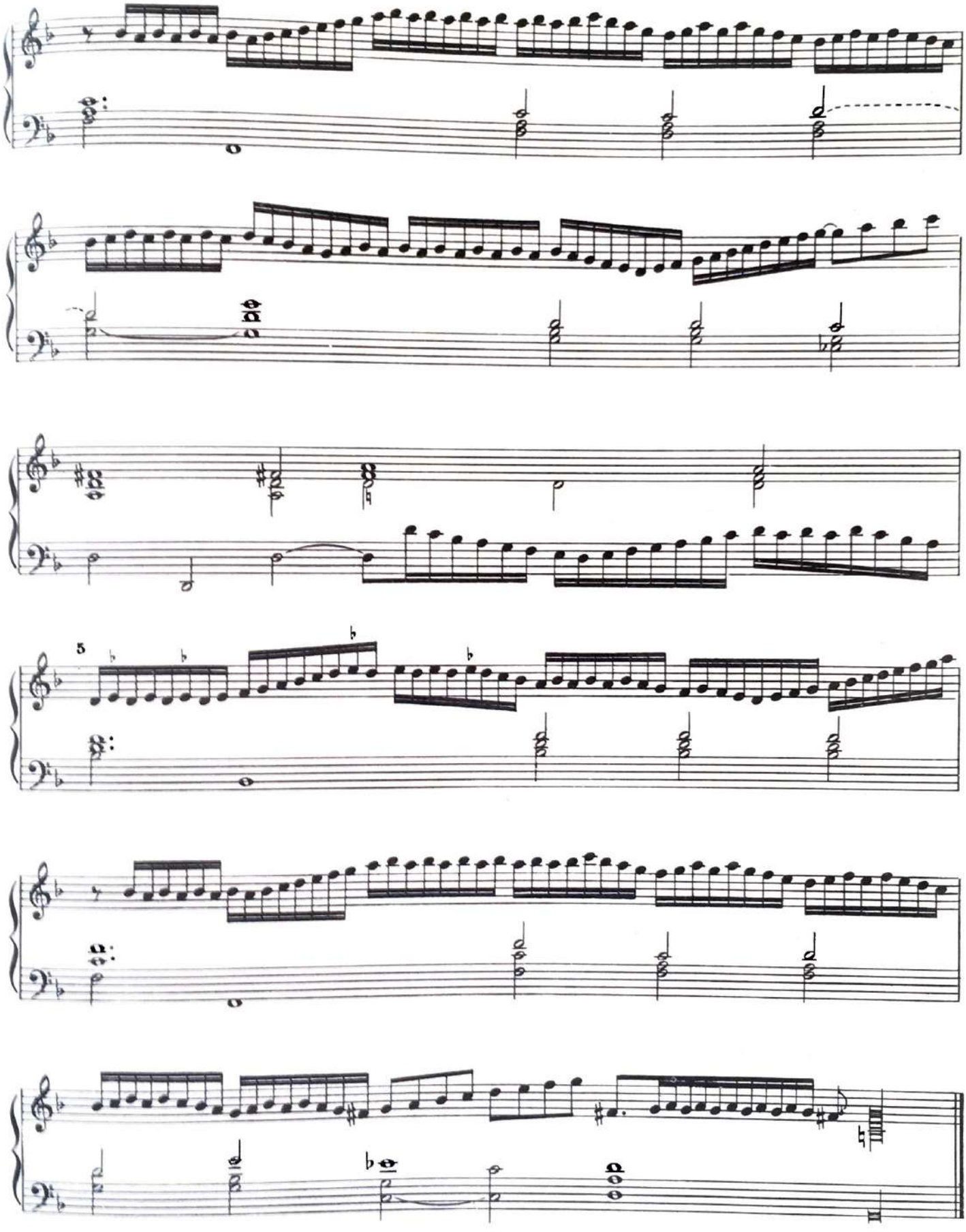




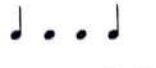
APPARATO CRITICO - CRITICAL NOTES

n. 3, n. 7 ecc. = terza, settima nota della battuta.
n. 3, n. 7 etc. = *third, seventh note of the bar.*

LIBRO SECONDO

Pagina *page*	Battuta *bar*	Voce *part*	
9	58	T	orig.: sol² do' si² la² . *Orig.: g c' b a.*
17	101-2	S	Bologna (anche Parigi prima della correzione): *Bologna (also Paris before correction):*
21	27	S	n. 1 orig. non chiara, possibilmente sol¹ *n. 1 orig. not clear, possibly g².*
39	58 e segg. *and ff.*		Ripresa orig. stampata di nuovo. *Orig. repeat printed in full.*
41	3	B	orig.: n. 7 mi²/*e*
44	32	T	orig.: nn. 20—22 sol² la² fa²/*g a f*
61	29	S	orig.: n. 3 e segg.:
63	19	T	orig.:
73	5	S	orig.: n. 4 (re⁴) manca, aggiunta in inchiostro in Bologna *orig.: n. 4 (d²) missing, added in ink in Bologna copy*
77	7	S	n. 41 orig.: mi¹/*e'* (Septimadecima Partita)
79	4	A	n. 2 orig.: fa¹/*f'*

LIBRO PRIMO

21	32	S	ultima n.: si¹. *Final note: b'.*
23	40	A	orig.: 
23	44	A	orig.:
24	1	T	n. 5 orig.: fa diesis¹/*f sharp'.*

Passaggi dove mancano nell'originale codette delle crome, biscrome o semicrome, (cfr. *Libro Primo, Nota Introduttiva*):
Passages in which flags of quavers, semiquavers etc. are missing in the source (cf. Libro Primo, Introductory Note):

Pagina *Page*	Battuta *Bar*	Voce *Part*
24	2	S
24	7	S
27	3	S
27	34	B
27	40	B
27	42	S
30	12	B
31	16	S
32	1	A
32	1	A
32	6	S,A
33	17	T
34	24-5	S
34	28	B
31	31	T
34	32	S
36	19	B
37	34	T
42	26	B
43	30	S
43	33	S
46	5 (Sesta Partita)	S
47	8 (Ottava Partita)	B
48	4 (Nona Partita)	A
50	3	S
53	7	A