

28. Passamezzo 1

Ad notam C sol re ut, Melos molle

Matthäus Reymann

The image shows a musical score for a piece titled "28. Passamezzo 1" by Matthäus Reymann. The score is written in a historical style, featuring a vocal line and a lute line. The vocal line is written in a single staff with a treble clef and a common time signature (C). The lute line is written in a single staff with a treble clef and a common time signature (C), and it includes tablature notation (letters a, b, c, d, e, f, g, h) above the notes. The score is divided into measures by vertical bar lines. There are several measures of music, with some measures containing tablature. The piece is in a simple, folk-like style. The score is arranged in a single system with two staves. The first staff is the vocal line, and the second staff is the lute line. The tablature is written in a simple, unadorned style. The piece is in a common time signature (C) and is written in a single system. The score is divided into measures by vertical bar lines. There are several measures of music, with some measures containing tablature. The piece is in a simple, folk-like style. The score is arranged in a single system with two staves. The first staff is the vocal line, and the second staff is the lute line. The tablature is written in a simple, unadorned style. The piece is in a common time signature (C) and is written in a single system. The score is divided into measures by vertical bar lines. There are several measures of music, with some measures containing tablature. The piece is in a simple, folk-like style.

1) e in orig. Corrected in errata.

Variatio 2

First system of musical notation for 'Variatio 2', featuring a treble clef and a common time signature. The notation includes a series of beamed eighth notes and quarter notes with various accidentals (sharps, flats, naturals) and rests.

Second system of musical notation for 'Variatio 2', continuing the melodic line with beamed eighth notes and quarter notes.

Third system of musical notation for 'Variatio 2', starting with a measure number '5' in a box. The notation includes beamed eighth notes and quarter notes.

Fourth system of musical notation for 'Variatio 2', continuing the melodic line with beamed eighth notes and quarter notes.

Fifth system of musical notation for 'Variatio 2', starting with a measure number '10' in a box. The notation includes beamed eighth notes and quarter notes.

Sixth system of musical notation for 'Variatio 2', continuing the melodic line with beamed eighth notes and quarter notes.

Seventh system of musical notation for 'Variatio 2', continuing the melodic line with beamed eighth notes and quarter notes.

Eighth system of musical notation for 'Variatio 2', starting with a measure number '15' in a box. The notation includes beamed eighth notes and quarter notes, ending with a double bar line.

Variatio 3

$\text{a b a } \delta$ | $\text{a a f } \delta \text{ r f e a } \delta \text{ r a } \delta \text{ r a } \delta$ | $\text{e h f i h f h f } \delta$ | $\text{a } \delta \text{ b a } \delta \text{ r}$
 r | r | h | g r r a

$\text{f } \delta$ | $\text{r a } \delta \text{ r a } \delta$ | $\text{f } \delta \text{ r f } \delta \text{ r a a } \delta \text{ r a } \delta$ | b a a
 $\text{a } \delta \text{ b a r a r a r}$ | a a a | e r | r r

$\text{r a } \delta \text{ r a r e}$ | $\text{a } \delta \text{ r a e a r a}$ | f a
 $\text{b a } \delta \text{ b a a } \delta \text{ b b } \delta \text{ r a r e}$ | b b | $\text{b } \delta$
 r | r | $\text{r a } \delta \text{ r a a } \delta$

$\text{r f e r f f e a } \delta \text{ r a } \delta \text{ a a}$ | $\text{a a } \delta \text{ b b a } \delta \text{ b a } \delta \text{ b a } \delta \text{ b}$
 e e r | r | e | $\text{r r a e r a a } \delta \text{ b a r}$

$\text{r a } \delta \text{ r a } \delta \text{ b } \delta \text{ b a r a r a}$ | $\text{h f } \delta \text{ h f f a } \delta \text{ r a } \delta \text{ r a r}$
 a | a | e a r
 δ | δ | $\text{r } \delta$ | a

$\text{r a } \delta \text{ r a } \delta \text{ r a } \delta \text{ r a } \delta \text{ r a } \delta \text{ r a } \delta \text{ r a } \delta$ | $\text{f r } \delta \text{ r a r r f r e}$
 $\text{a } \delta \text{ b a r a a r a}$ | r | $\text{e r a r a a } \delta \text{ b f f r e}$
 r a a | a | $\text{e r a e r a r } \delta \text{ r e}$

$\text{a b } \delta \text{ a } \delta \text{ e r } \delta \text{ f r a b b } \delta \text{ a r } \delta \text{ r a r } \delta \text{ a}$ | $\text{e r e f r a r } \delta \text{ a r } \delta \text{ b a b e r e f r}$
 r | r | e | $\text{r a r } \delta \text{ a e r e f r}$
 a r | δ | a | r

$\text{e r e f h i f h i h } \delta \text{ f h f r } \delta \text{ f r e f}$ | f e b a i h f
 f | r | a | h
 $\text{a f } \delta$ | a | a

1) Chord x/h/a/a/x in orig. Corrected in errata.
 2) a in orig.

Variatio triplae 1

Variatio triplae 2

Variatio triplae 3

3
4

h f

a a δ b a

r a r

a

r δ

a δ r a δ r

a δ r a δ a

b a δ b a r r b

h f i h f i f

a

f δ δ r a a e r

r δ a

e f r e f r δ r

r

a δ a δ b a a

b a δ b a r a b

a

δ

10

δ r a δ r a a δ a r

a r

a

a δ r a δ a

a

b a δ b a a r

b a b δ a a δ a

r a r b

r a b a

a

15

r δ a e f r e f r

e f r e f h e f

a

Cadenza

1) d in orig. Corrected in errata.

Ripresa

5
fe r a r a e r e r e r a r a e a e r a a r a
a a r e e a r e a e a r e a r e e r
a a r e e a r e a e a r e a e a

1)
e a r e a r e e a r e a r e a r e a r e a r
a a r e a r e a r e a r e a r e a r e a r
r r r a a a a

10
e r e r e r e r e r e r e r e r e r e r e r e r
a r e a r e a r e a r e a r e a r e a r e a r
r r r a a a a

15
e r e r e r e r e r e r e r e r e r e r e r e r
a r e a r e a r e a r e a r e a r e a r e a r
r r r a a a a

20
a e r a a e r a a e r a a e r a a e r a a e r a
a a r e a r e a r e a r e a r e a r e a r e a r
r r r a a a a

25
e r a r e a r e a r e a r e a r e a r e a r e a
f r a r e a r e a r e a r e a r e a r e a r e a
r r r a a a a

30
a r e a r e a r e a r e a r e a r e a r e a r e
a r e a r e a r e a r e a r e a r e a r e a r e
r r r a a a a

35
a r a e r a a e r a a e r a a e r a a e r a
a r e a r e a r e a r e a r e a r e a r e a r e
a a r e a r e a r e a r e a r e a r e a r e a

1) Rhythm flag one position to left in orig. (corrected in errata)