

# 32. Passamezzo 5

Ad notam D la sol re, Melos molle.

Matthäus Reymann

The image displays a musical score for a lute piece titled "32. Passamezzo 5" by Matthäus Reymann. The score is written in a single melodic line, characteristic of lute tablature notation. It begins with a treble clef and a common time signature (C). The notation consists of rhythmic values (such as minims, crotchets, and quavers) and letters (a, b, c, d, e, f, g) placed above and below the staff to indicate fret positions. The piece is in the key of D major, as indicated by the "Ad notam D la sol re" instruction. The tempo/mood is "Melos molle" (soft melody). The score is divided into measures, with some measures containing a box number (5, 10, 15) indicating measure numbers. The piece concludes with a double bar line and a final cadence symbol.

# Variatio 2

First system, measures 1-2. Treble clef, common time, one flat. Melody: a f r e f r a f r e. Fingering: [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5].

Second system, measures 3-4. Melody: f e r e a f r e. Fingering: [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5].

Third system, measures 5-6. Measure 5 is marked with a box containing the number 5. Melody: a b a r e a r r e. Fingering: [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5].

Fourth system, measures 7-8. Melody: r f r e f r a r b. Fingering: [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5].

Fifth system, measures 9-10. Measure 10 is marked with a box containing the number 10. Melody: r f r a r b a. Fingering: [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5].

Sixth system, measures 11-12. Melody: a b r a b a r. Fingering: [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5].

Seventh system, measures 13-14. Melody: a f b r a b a r e. Fingering: [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5].

Eighth system, measures 15-16. Measure 15 is marked with a box containing the number 15. The system ends with a double bar line. Melody: a a a b e a r a. Fingering: [1-2-3-4] [5] [1-2-3-4] [5] [1-2-3-4] [5].

# Variatio 3

a a r e a r d a r a b r f r h f r a

h f e r e f a a r d r a r e f f e

d r a r d a r d r a r d a r a r a

f r a e f r a d r a d r a r e f r e

a a d r a a r a r a e r b r r b

a d r a d r d a r d a r d a r d

a a r e a r a r d a r d a r d a r

d d b a b d a b a r

1) e in orig. (corrected per errata)

r a b a b r a a f a r a r a r a r  
 a r a b a a

10

f a r a r a f e f r e f r a a  
 i

a r a b r a e e r e f r a r  
 a b a e e r e f

a r a b r a e r a r e f r a a r e  
 a b r e r e f

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

a r a b a r a r a a r r a r e  
 e a r r e r a a r r e

15

a a a r a a a a r a a  
 a r r a a r a a r a a

r e r a e r a e a a r e a r e a  
 a e r a e a a r e a r e a

Cresc.

## Variatio triplae 1

ra  
 $\delta$  a ar  $\delta$  r |  $\delta$  f  $\delta$  r a  $\delta$  | r  $\delta$  r a r a | r a  $\delta$  r a |  $\delta$  a r  $\delta$  r e

a ab ae | a a r | r a r r r | r e r e r e | a a f e

r a r | a a r | a r r r | r | r

a  $\delta$  a a r  $\delta$  a | a a r a | a r a  $\delta$  r | a

h f r e b r | r  $\delta$  r a | r  $\delta$  a r  $\delta$  r | r |  $\delta$  b  $\delta$  b |  $\delta$  a r  $\delta$  r

f r ar | a  $\delta$  r a | a r a | a a r | a b b b | a a r  $\delta$  r

e r a e | r  $\delta$  a | r a r e | f a a a

a a a | a a a | a a a | r a r a | a a a

r ar  $\delta$  | a  $\delta$  a r r |  $\delta$  r a r a | f e r a |  $\delta$  r e | e f e a a a

r e r r  $\delta$  f | a a b e | a b b b | r a r  $\delta$  r | e r e | e f e r

a | e | r a r a | e | e f e r

a | a a  $\delta$  | a r  $\delta$  a | e r | e r a r a | a e a

C

1) a in orig.

## Variatio triplae 2

r b r a r a  $\delta$  | r f r e f f e | f r a  $\delta$  r

a f e f r | a f r  $\delta$  f |  $\delta$  a a  $\delta$  f |  $\delta$  a a a

r e a r | r | r

r a r a | a a a | a a a | r a r a | a r a a | a a a

$\delta$  r a  $\delta$  a | a  $\delta$  a r a | r f r e r b | r r  $\delta$  a r  $\delta$  r | r [a] a a | r r a r  $\delta$  r

a  $\delta$  a r e | a  $\delta$  a r a |  $\delta$  r  $\delta$  a r | a  $\delta$  a r a b |  $\delta$  r  $\delta$  b b | a r  $\delta$  r  $\delta$  f

r e a r e | r e r a a  $\delta$  | e | r | r | a r  $\delta$  r a | a [r] e

r | f e

r  $\delta$  a r  $\delta$  r a | r f  $\delta$  a h g | h f  $\delta$  r | a a a | a a r g r | a a a a

$\delta$  a b a r  $\delta$  f |  $\delta$   $\delta$  a h | a a b  $\delta$  r | e a r g r | a a b b b

r | r | e a r f e | a b r r

[r] | a

3) 4) a

C

- 1) Note indistinct. Could be a c.
- 2) e in orig. (corrected per errata).
- 3) e in orig. (corrected per errata)
- 4) Note indistinct. Could be an a.

# Variatio triplae 3

3  
4

5

10

15

C

1) Note indistinct. Could be an a on the 8th course.  
 2) Rhythm flags in this bar 1/2 value in orig.

# Ripresa

3  
4

r e r a r e | e r a e f a | r e r [e] r a

a r e | a r e | r e b r

5

r e f e f r e r r e f r e | r e g h g e r | e f e f e

e g h k h g h e f | g r r e h g | r e r a r e r e

a e | r e b r r e | r a a r e e

10

e a r a e a e | r e a r a e f | r a e r a r e

a r e a r a | a r a e r a | r e r r e

r e a e f e | e h r e a r | e f r e f e r

a a r | a a e r a | r e r r

15

g r b r b r a | a r e r e f r e | g e r a a e r a

a a r e r | a r e r e f r e | f a r b e r b

20

r e a r a r a | e a r e r e | r e a e f e

r b r e r | e e r e e e | e b r e e

r e f h e r e a r r e a | r e r e a e f a | r e r e a e r

a e a r a | a a e a e r | r a e r a r

1) Note one course higher in orig. Same in bar 14.

25

e r a e r a e a r

e r a e r a r b e r

g e r f e r f r e f

30

e a r e a r e a r e

2)

e r e a r e a r e a

35

g h e g r e r g h e g

e a r e a r e a

40

g r e g e r g r e g e r

1) l in orig. Corrected per errata.  
 2) Note indistinct.