

120. Passamezzo and galliard in countertenor

Per B dur in A la re

Emanuel Adriaenssen

5

10

15

20

25

30

35

40

45

50

55

1)

2)

3)

4)

1) a deleted from 4th course, here.

2) Note one course higher in orig. Same in bars 20, 27, 28.

3) Note inserted by editor. Same in bar 81.

4) In orig., bottom note one course lower and top note was c.

60 65 [3]

dra	are	ferara	er	e r a	ear	δ r δ a	ad r
eera	effe	a		a	a	a	a
r	r r	r		r r	r	r	r b

70

a arδ rδ	a rare	δ r a r a	δ a r δ a r δ	r a r a r δ	a r δ a r a	δ r
ad	a	δ	a	δ δ		
r	re ar	a a	r	a		

75 80

arδ a	a δ r	δ r a	a δ r a	r r δ	r δ f δ r	r r r	r r
a	a	a	b b	e e	fer	e e ef	ef r
r	r	r	a r	ee		ee	e

1) 85

r δ f	δ r ar	δ a r δ	arδ ra	a	a r a r a r δ	r δ r a	a a a	a r δ r
δ	ar	δ arδ	arδ	r δ	δ a r a r a r δ	δ r a	r r δ	a r δ r
a	r ear	a	a	ar	a	a	a r	a

[a] a 90 95

δ ar δ	a δ r a	r a	a	e	r e r e	r r r	r r r	r r r
a	a	b a	e b	e	r e r e	r r r	r r r	r r r
r	r a	e b r a	ere	r	r	r	r	r

[4] 100

δ a r δ	ar	a δ r	δ a r δ	ar	δ r a	a arδ a	δ r a	a arδ a
a		a	a		δ δ			δ δ
r	r	r	r	r	a	a	a	

105 110





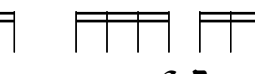

r δ r	δ a r δ	ar	a δ r	δ a r δ	ar	δ r a	r	r
a	a		a	a		r	r	r
a	r	r	r	r	r	a	r	r

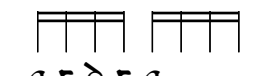
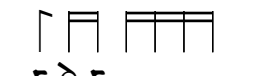
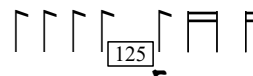
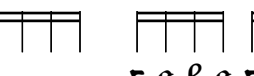
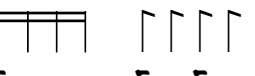

115


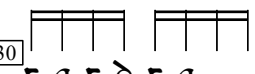
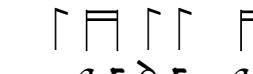
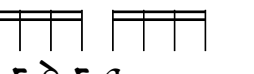


r	δ r a	r arδ	arδ	f arδ	arδ	r arδ	arδ	f δ r a	δ r a
r		δ				δ			
e r e f		a		a		a		a	
r	[a]								

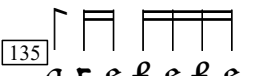

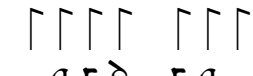
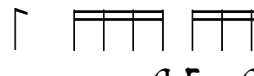
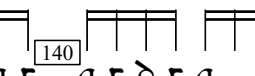

2) a a

1) Note one course higher in orig.
2) c on 5th course in orig. Cf. bars 16, 80.





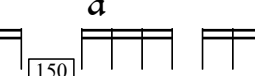

					
a arð ar arðra	arðra	arefefe	ferara	ðrð arð ar	
rð	ðra	r	r	a	a
a		a		r	a







					
arðra	rðr	refer	refer	r r r	r
e fðr	e f e	r e f	r e f	e e e	e e e
	r	r	r	r	r



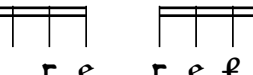

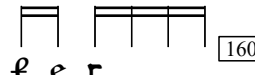

					
ð arðrð	a rarðra	arðr arðra	ðra	r r r	r arð ar
a		a		ð	ð
r		r		a	a r

					
arefefe	ferara	arð ra	arð arð ar	arðra	ðra
r	ðr	a	a	a	
a		r	r	r	ð

					
r	r arð arð	r	r arð arð	r arð arð	r arð arð
e e r e f	rð fðr	f e r	e e r [e r e f]	e	ð arð
r		r	r	r	

					
f rð fð arð	rð ara rð a	ð arðra	ðr	r arð ar	a rð a
a	a	a	r	a	a
r	[e]	r	r	a	r

					
r ar arð	a rð ara	ð arð rð a	r arð arð	r ara	ðra
ðrð		a	a	a	b
a	e	a	r	e	

					
r f e r e f r e	r r e f r e	r e r e f e r	r f e r f e r	r e r e r	r
r	f e r	r	r	r	r
	r				

1) 4 notes one course lower in orig.
 2) Note inserted by editor to follow the sequence.

45

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

a r r a e r

1)

[4] 50

r e a r delta a r a a delta r a r delta r a r delta a r delta a delta a r a

r e r r a r a r

2)

55

a r r a r delta delta r a delta a delta r a

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

a delta a r r a e r a r

3) 4)

60

delta a r delta a delta a r delta a delta r a a r e a a r e a e e a r

delta r a r e r r

[5] 65

5) 70

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

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

75

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

e e e a a e r a r

a

80

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

[a] a e [b] r

6)

7) a

- 1) Note inserted by editor.
- 2) Dot reved by editor here, and rhythm flag on last note in bar one position to left in orig..
- 3) c in orig.
- 4) Note one course lower in orig.
- 5) Rhythm mangled in this bar. For original, see Appendix.
- 6) Note 2 courses higher in orig.
- 7) a in orig.

Appendix

Original bar 68

68 f d r a 69

a	
e	