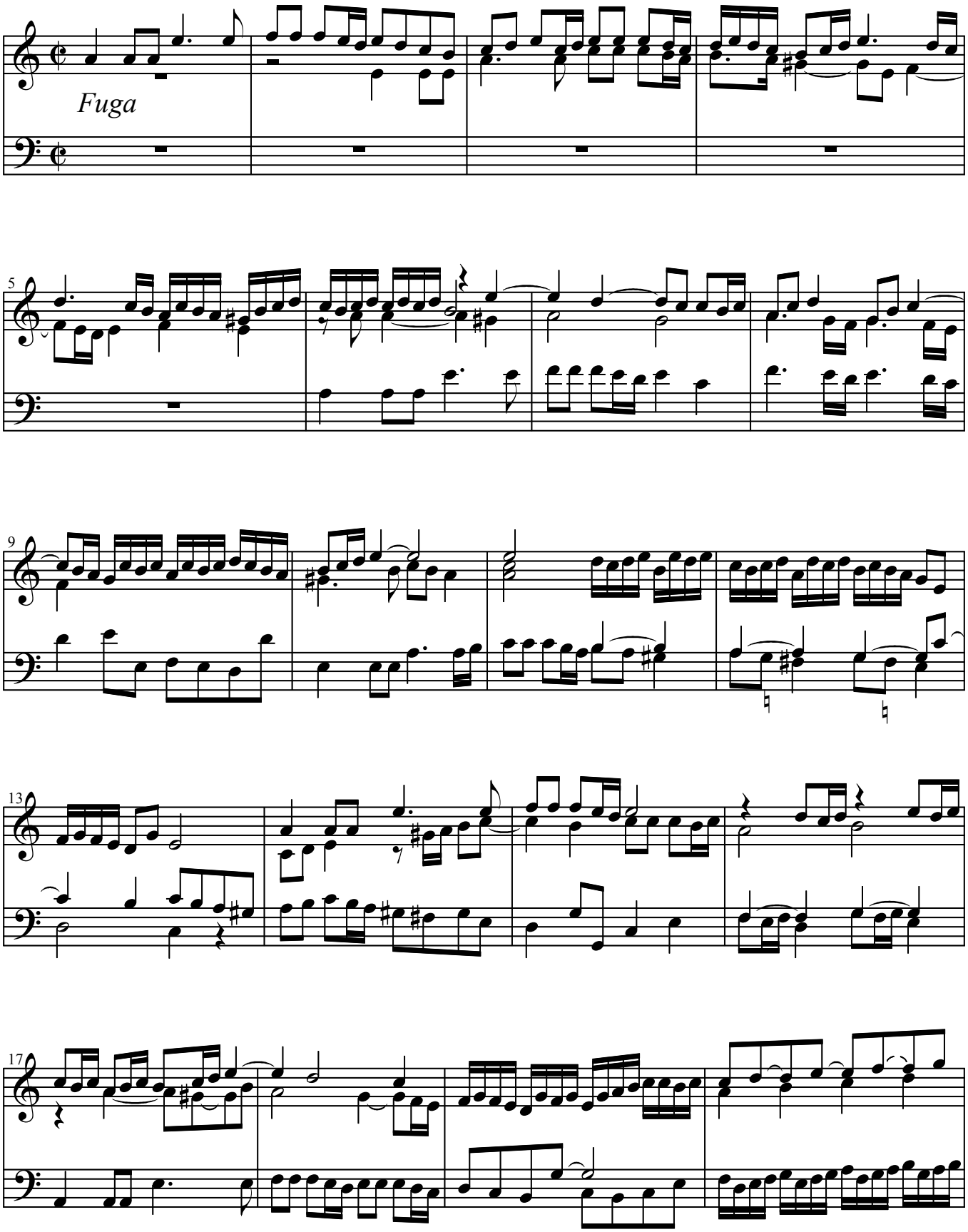
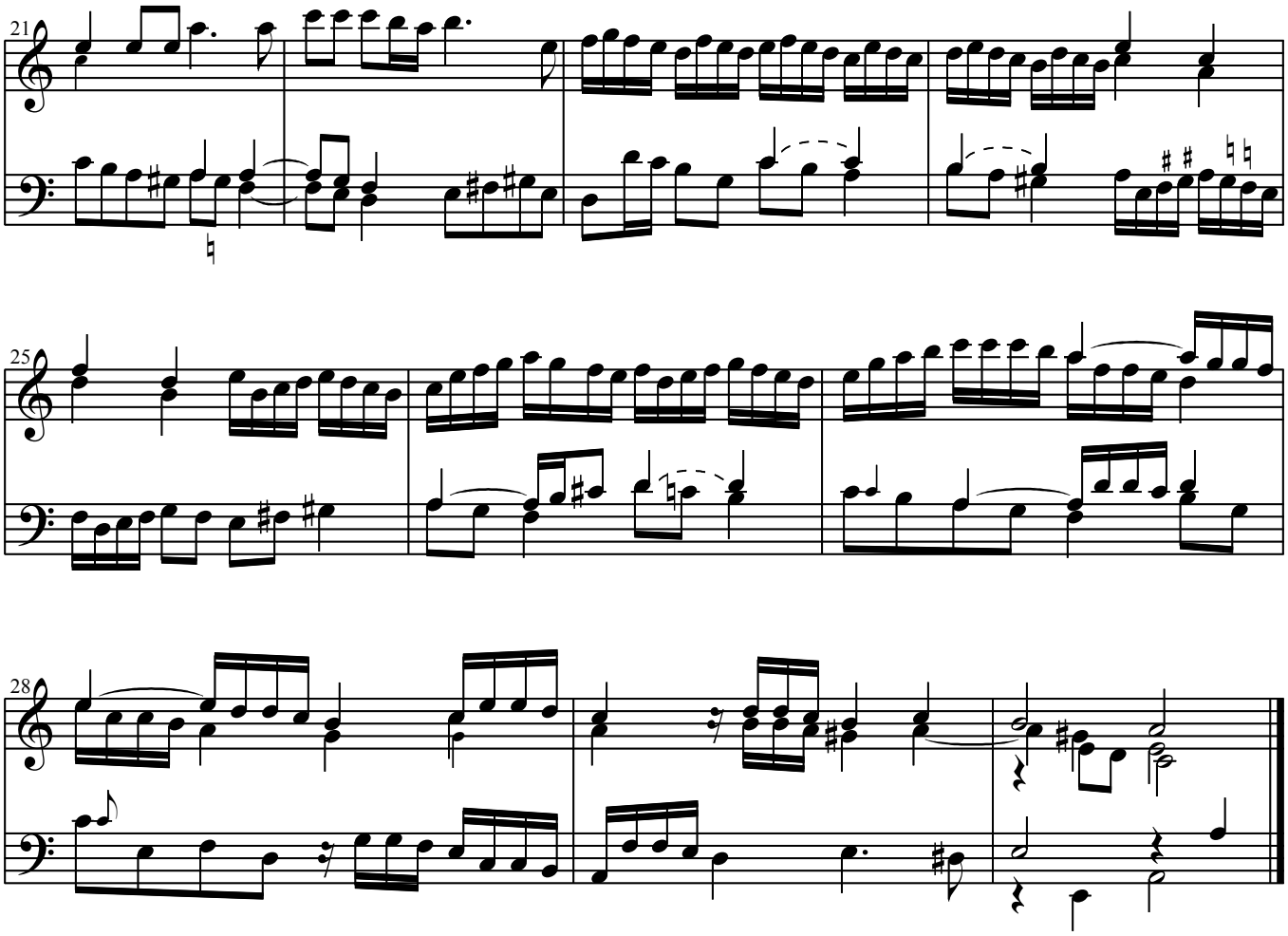
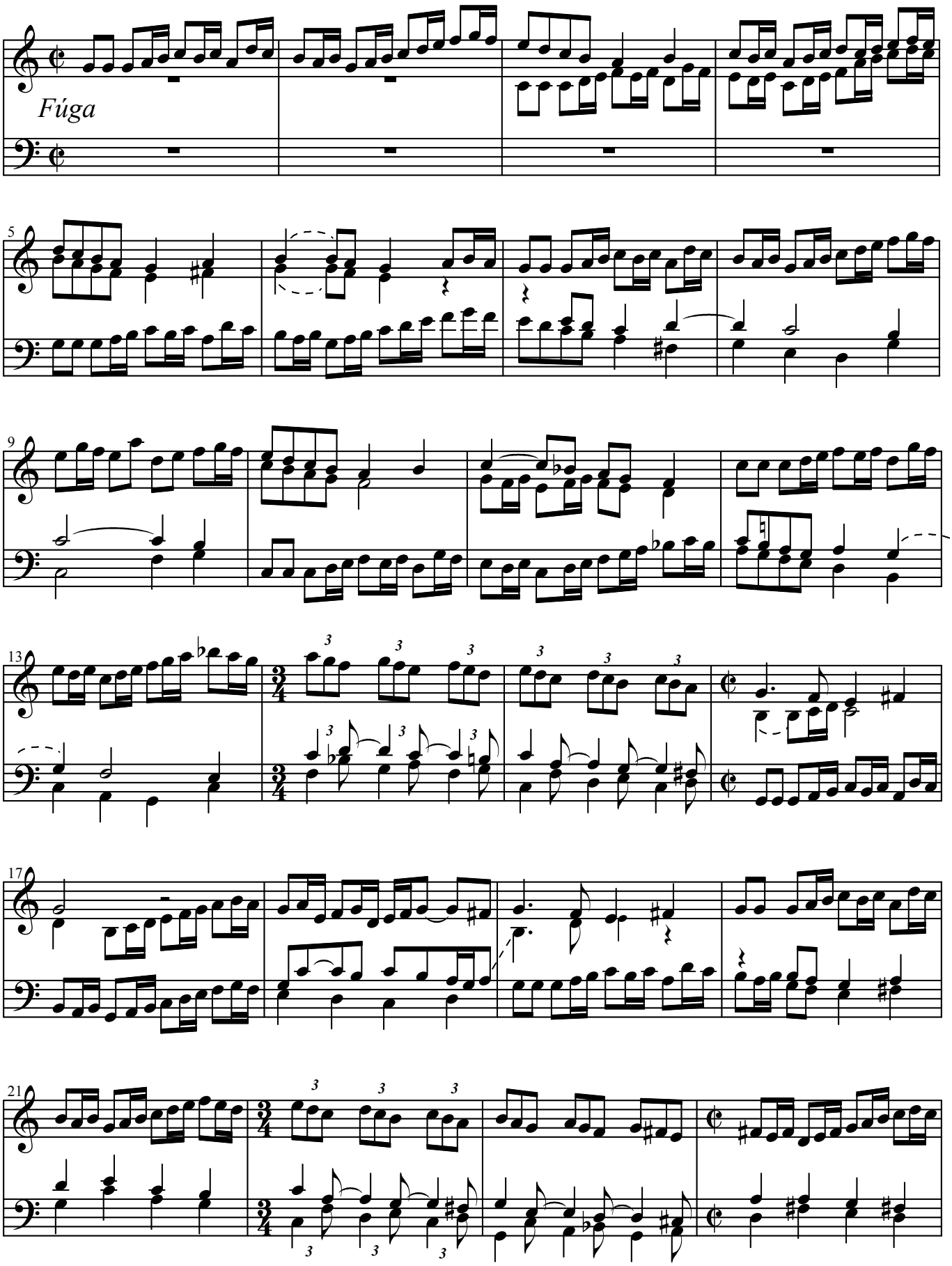
342.

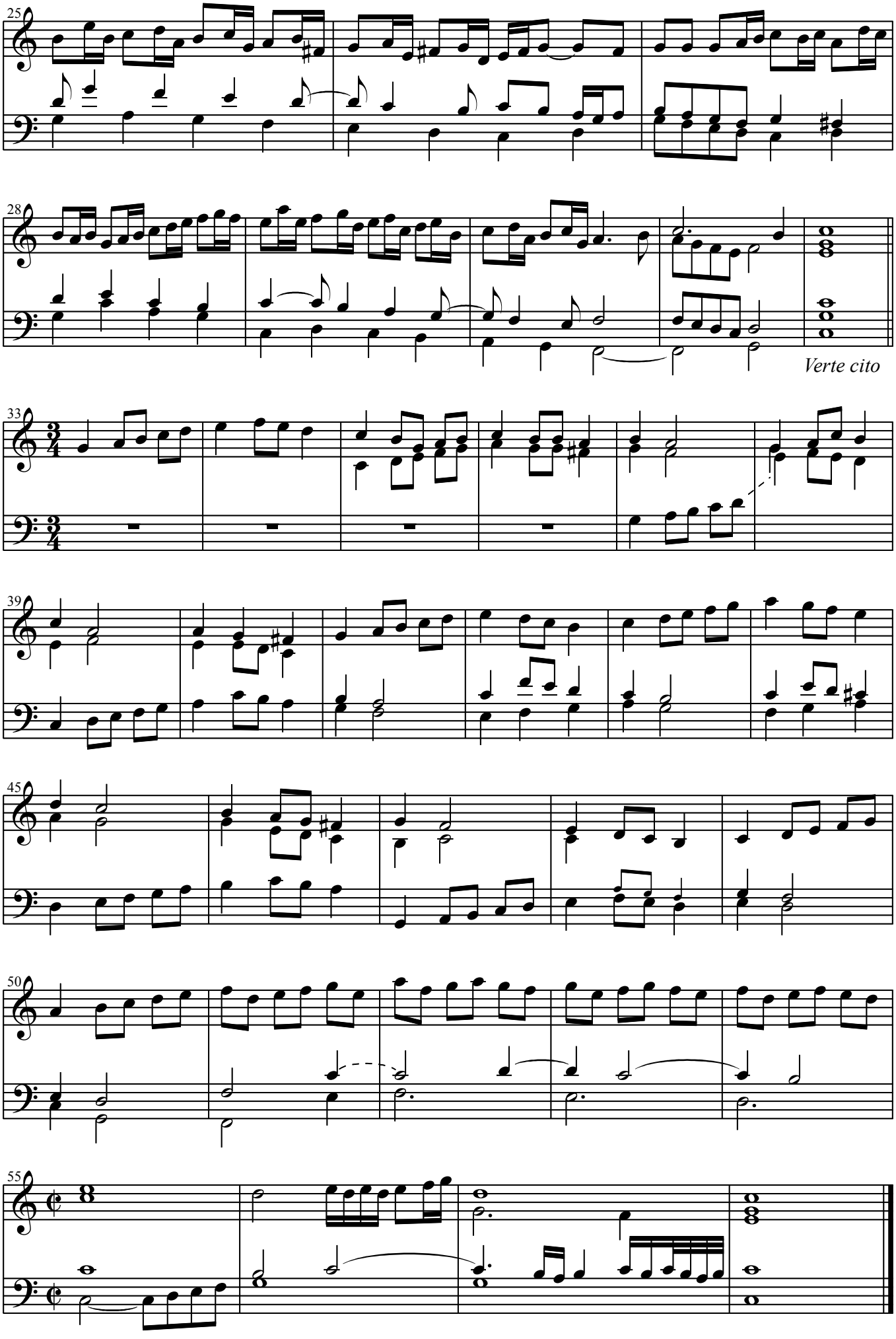



21
25
28

Cocquiel-manuscript
fol. 108 v°- 110 r°

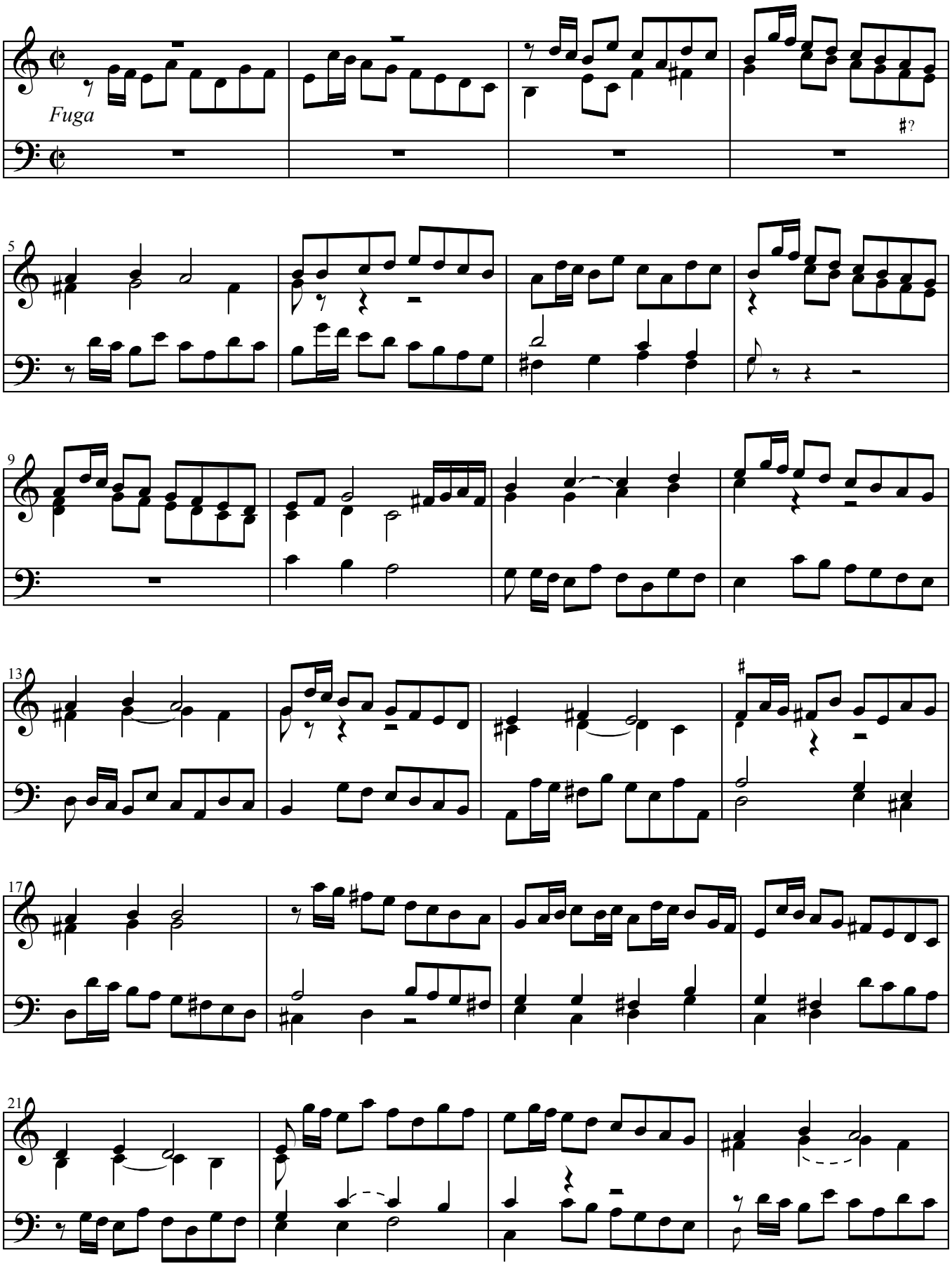
343. *Fuga*

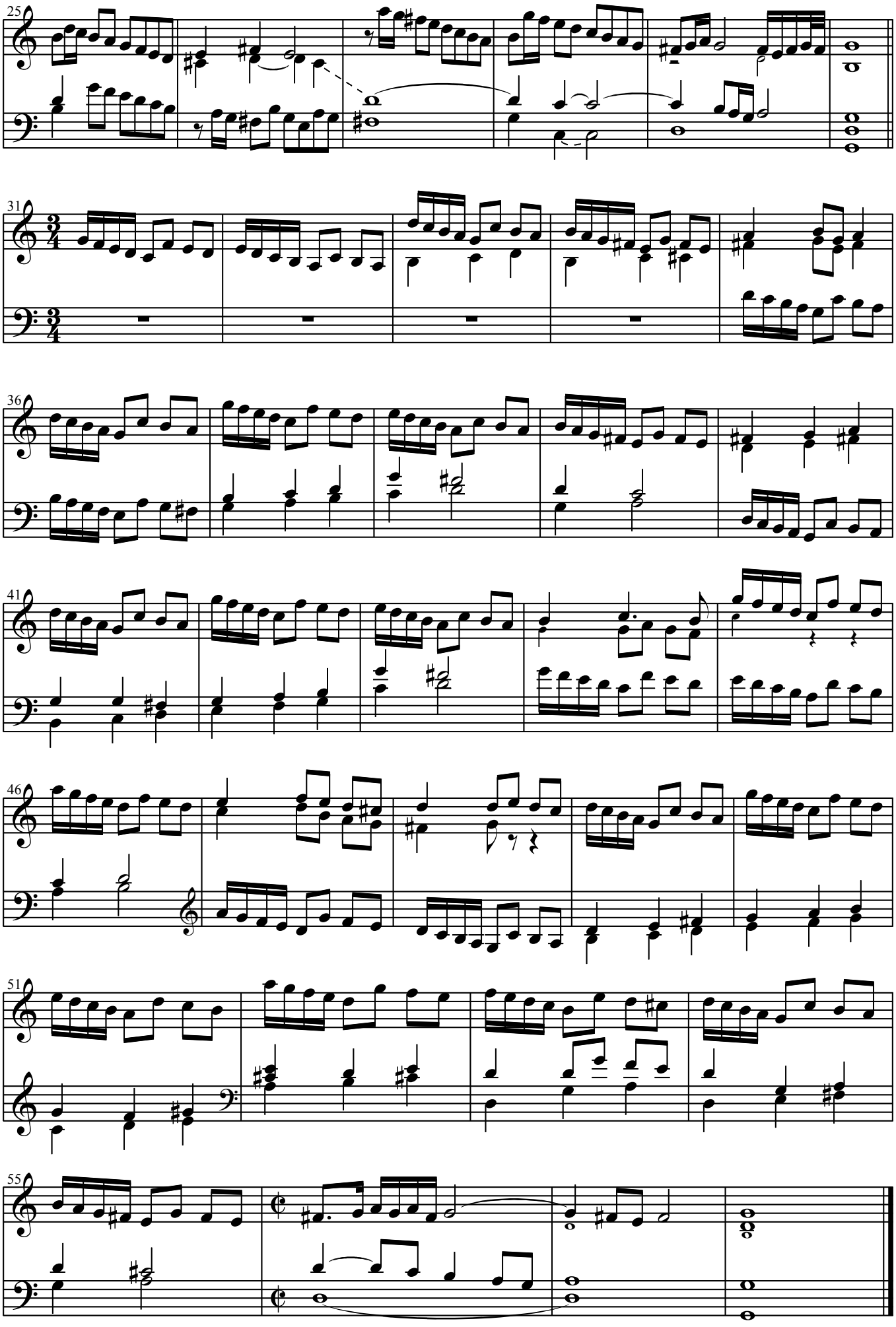



25
28
Verte cito
33
39
45
50
55

344.

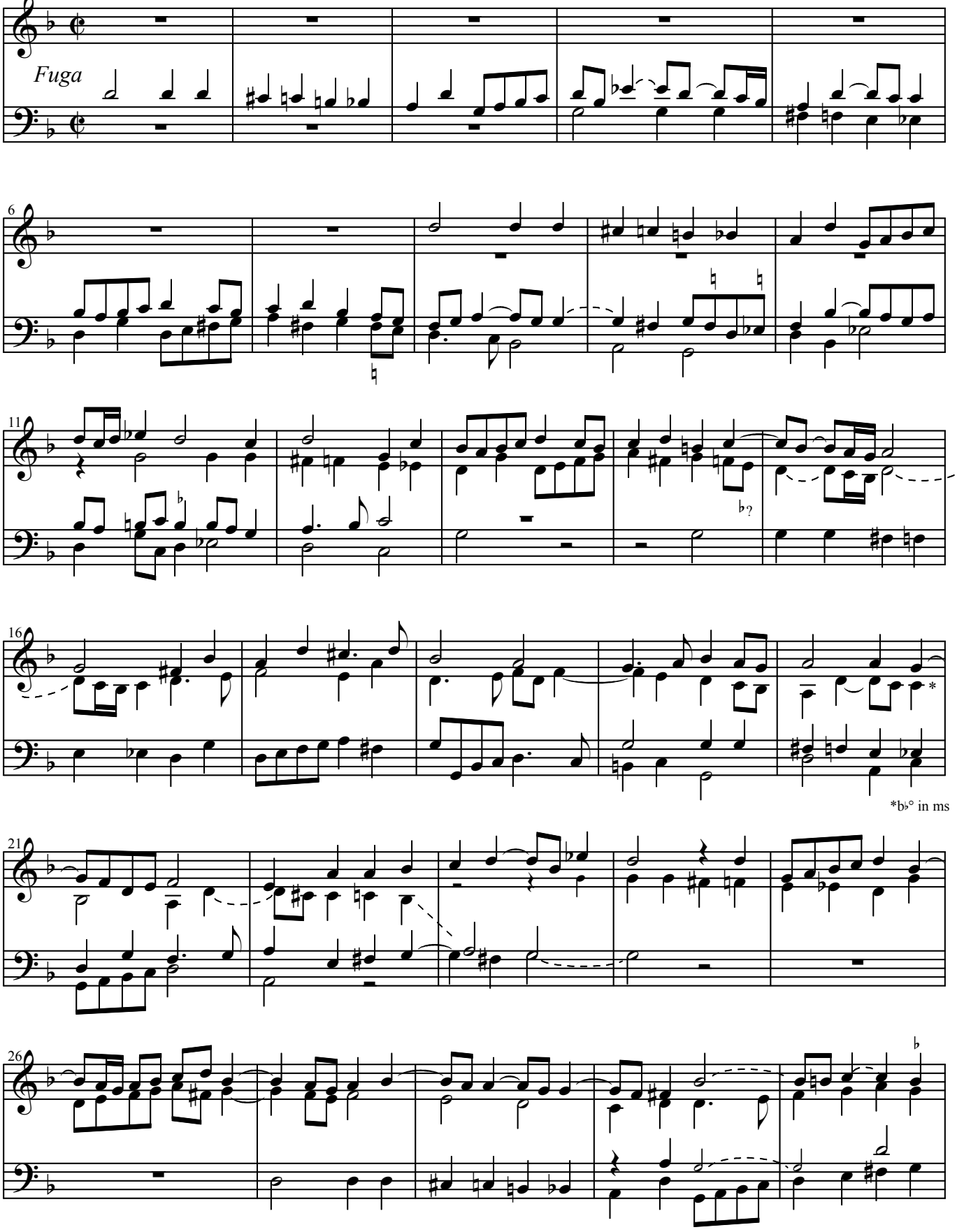
Cocquiel-manuscript
fol. 110 v°- 112 r°



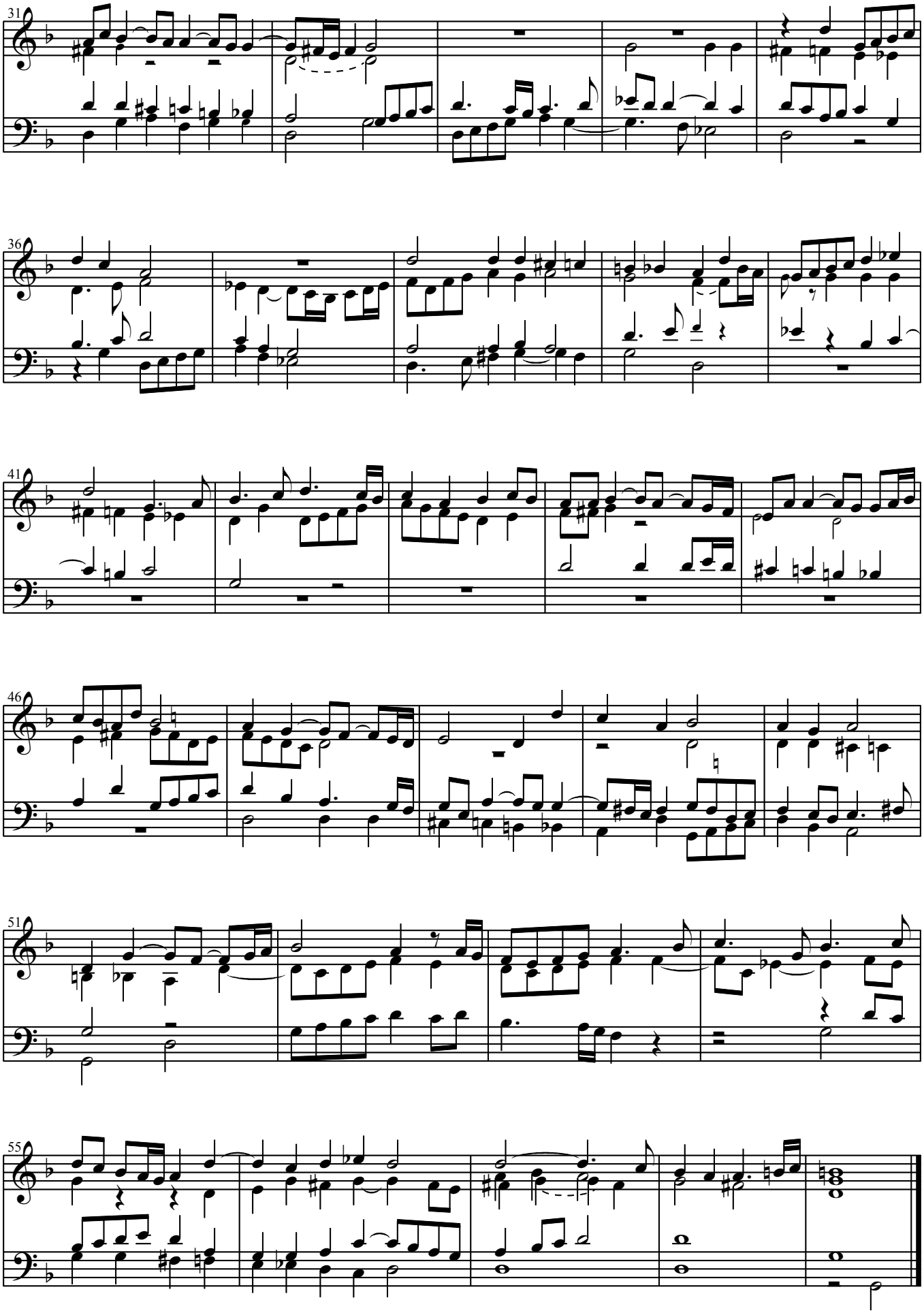


345.

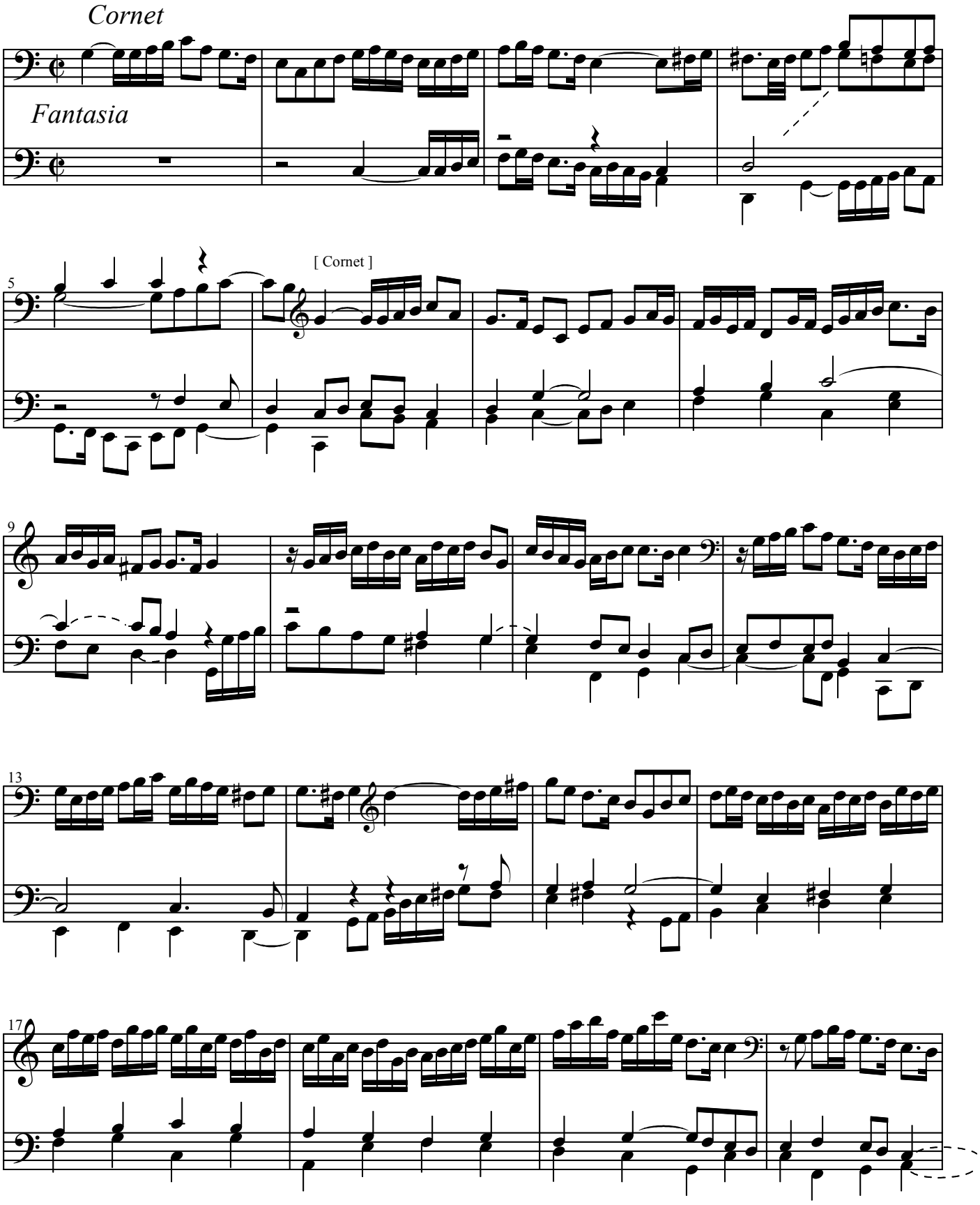
Cocquiel-manuscript
fol. 112v°- 113v°
[anonymous *]

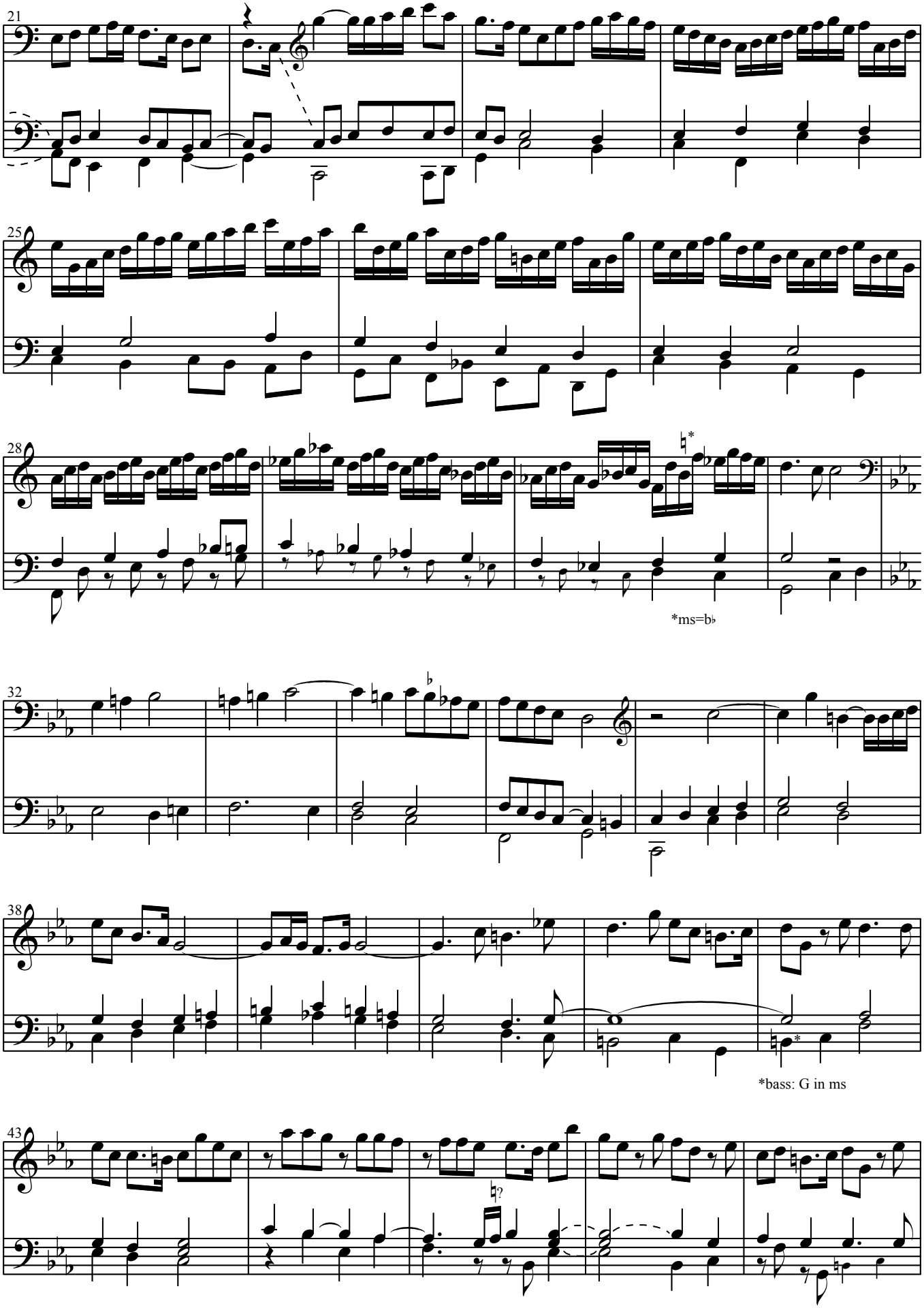


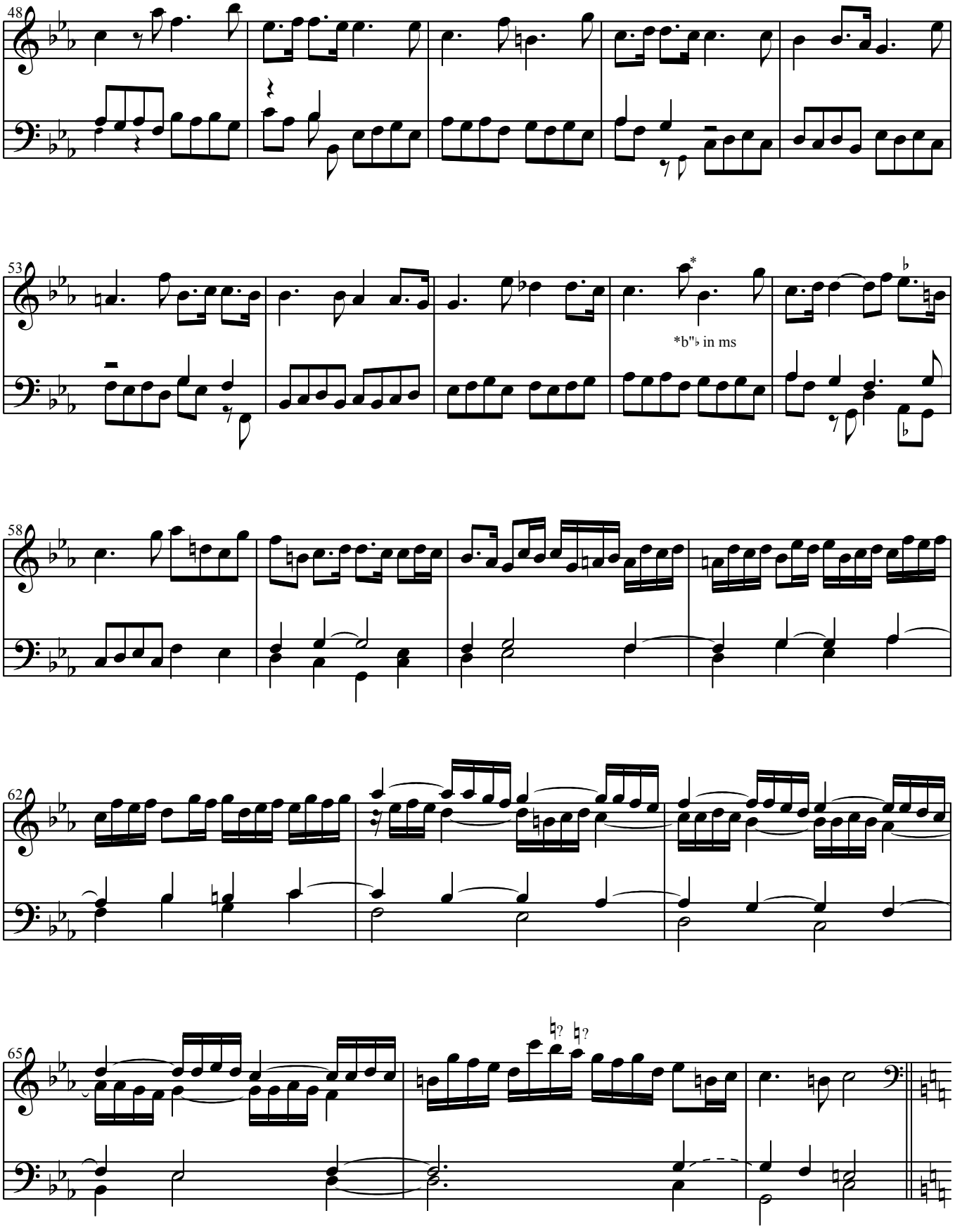
* This piece appears to be a *Ricercar 2di toni* by Christian ERBACH (ca.1570-1635)
and was already published by Ernst von Werra in *Denkmäler der Tonkunst in Bayern*, vol. IV/2,
Breitkopf & Härtel, Leipzig, 1903.
The copy in the Cocquiel-ms is an incomplete and inaccurate version.

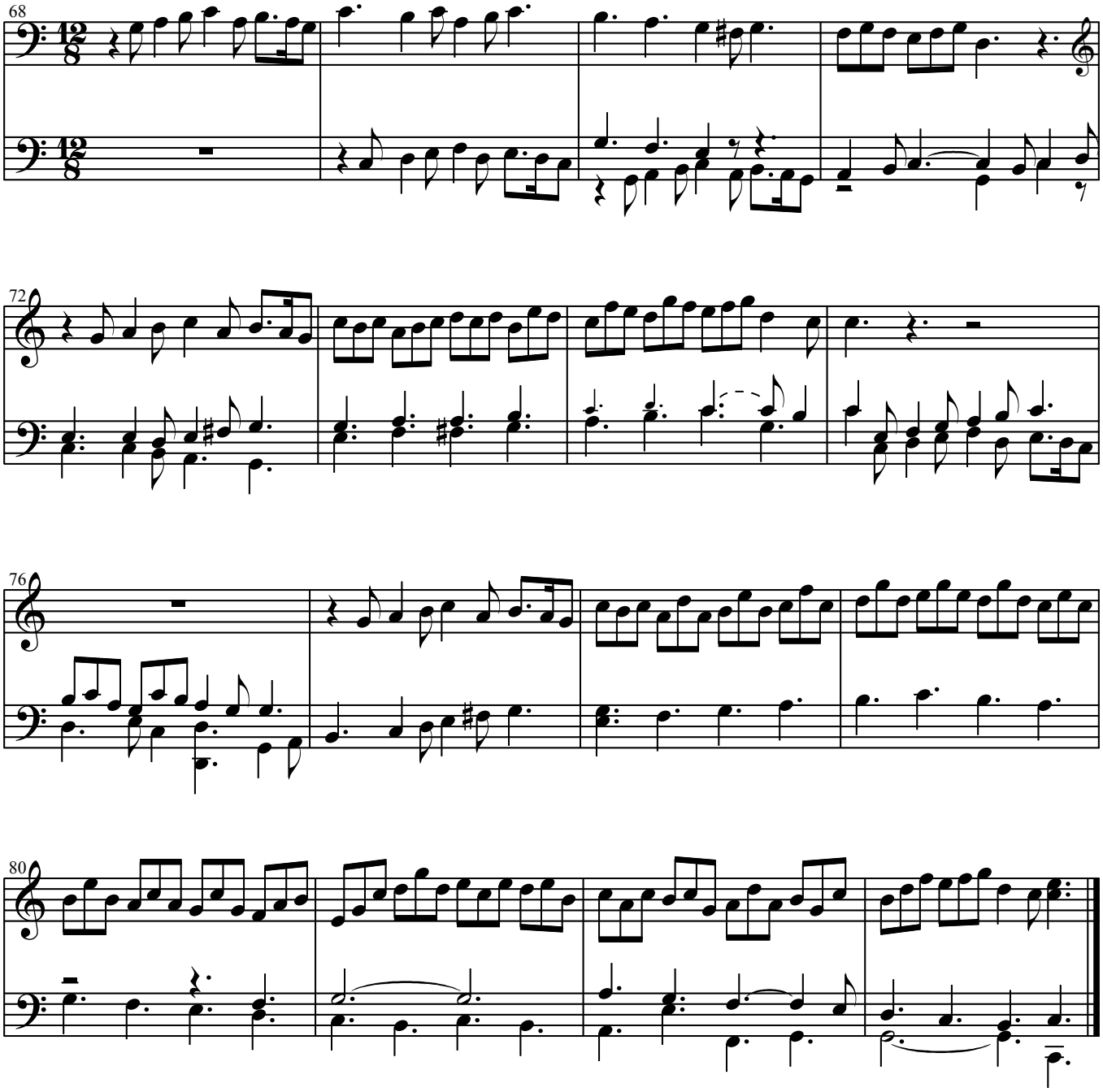

31
36
41
46
51
55

346.



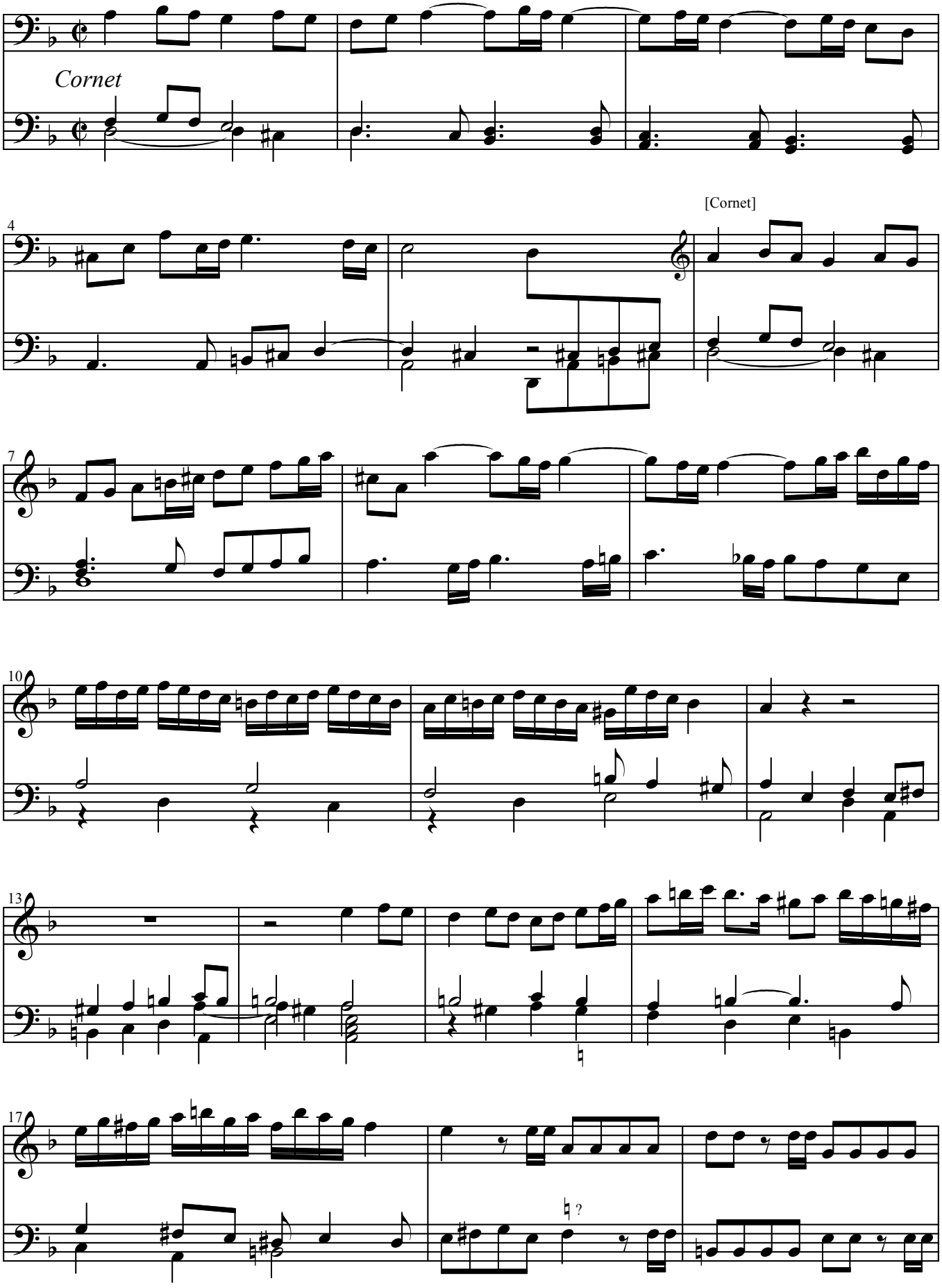

21
25
28
*ms=b♭
32
38
*bass: G in ms
43

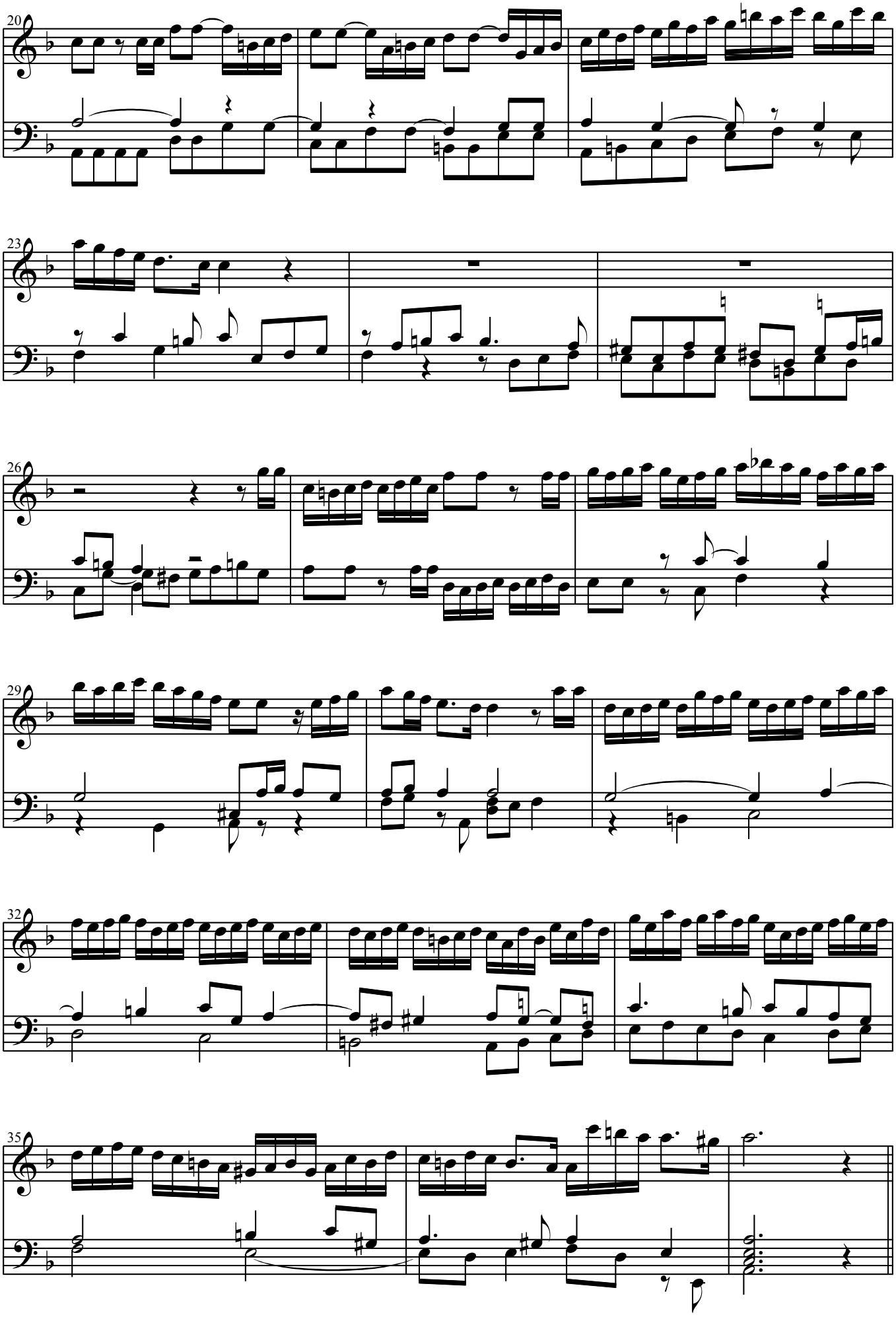

48
53
*b"♭ in ms
58
62
65

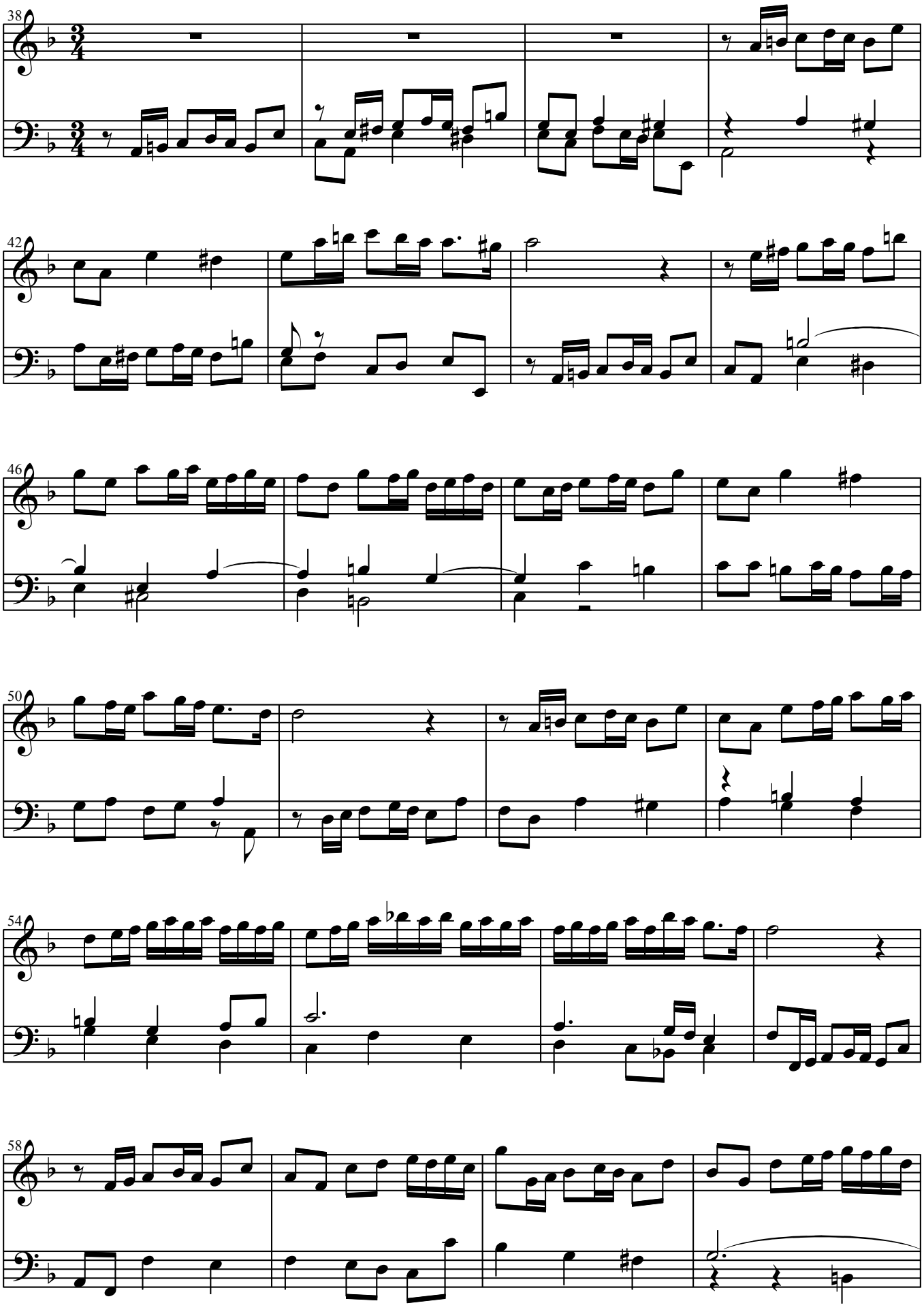

68
72
76
80

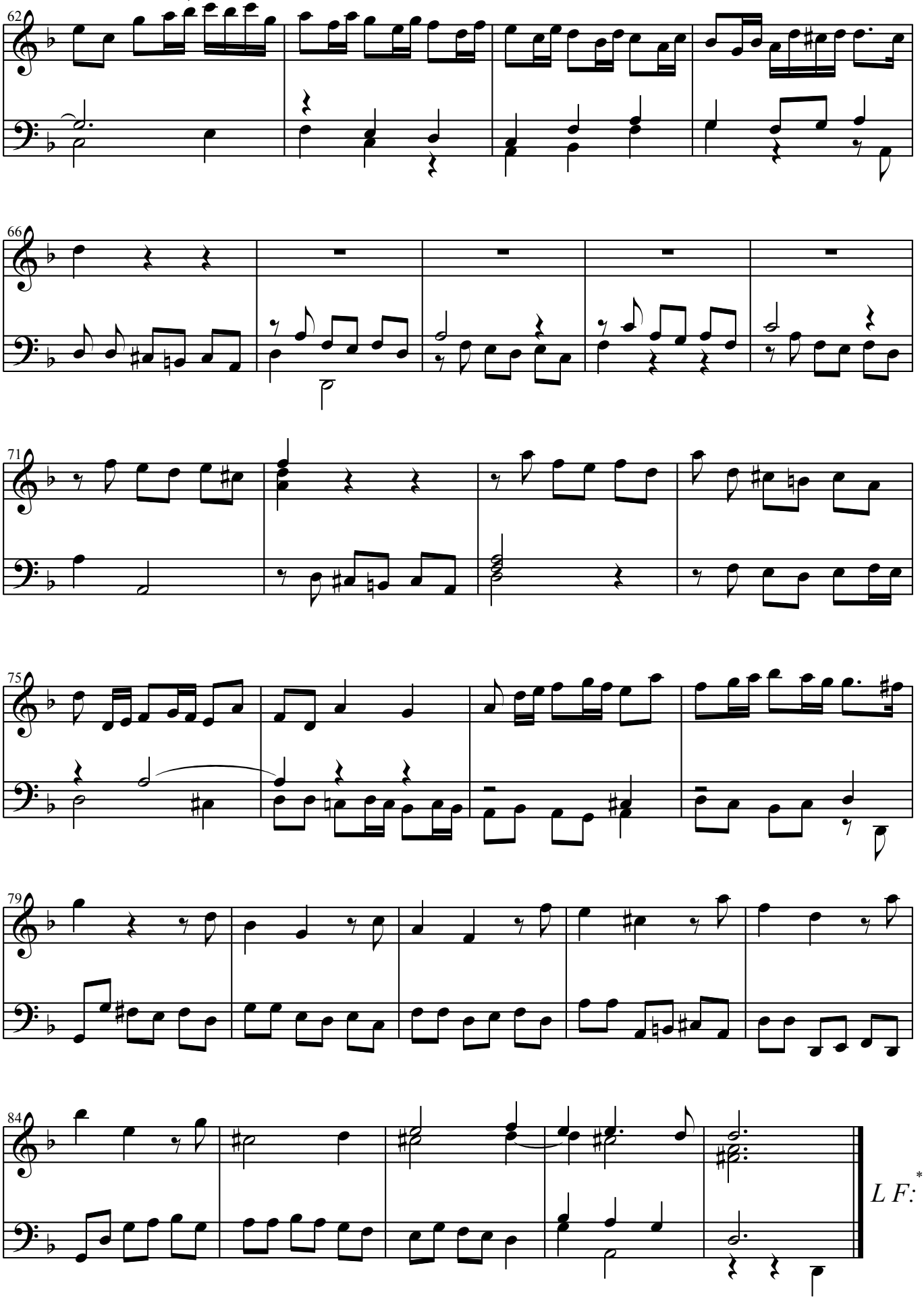
347.

Cocquiel-manuscript
fol. 116 v°- 118 r°




20
23
26
29
32
35

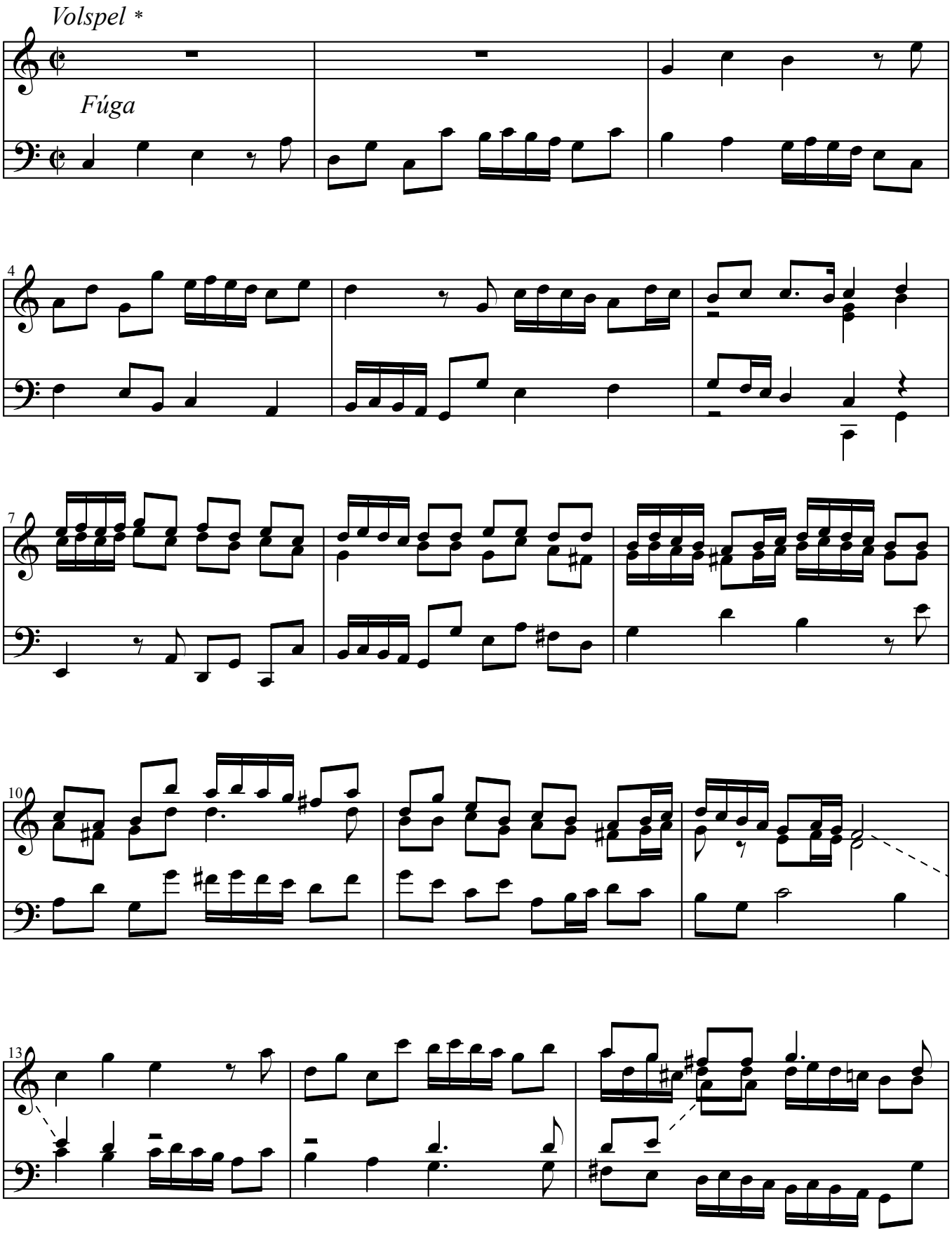




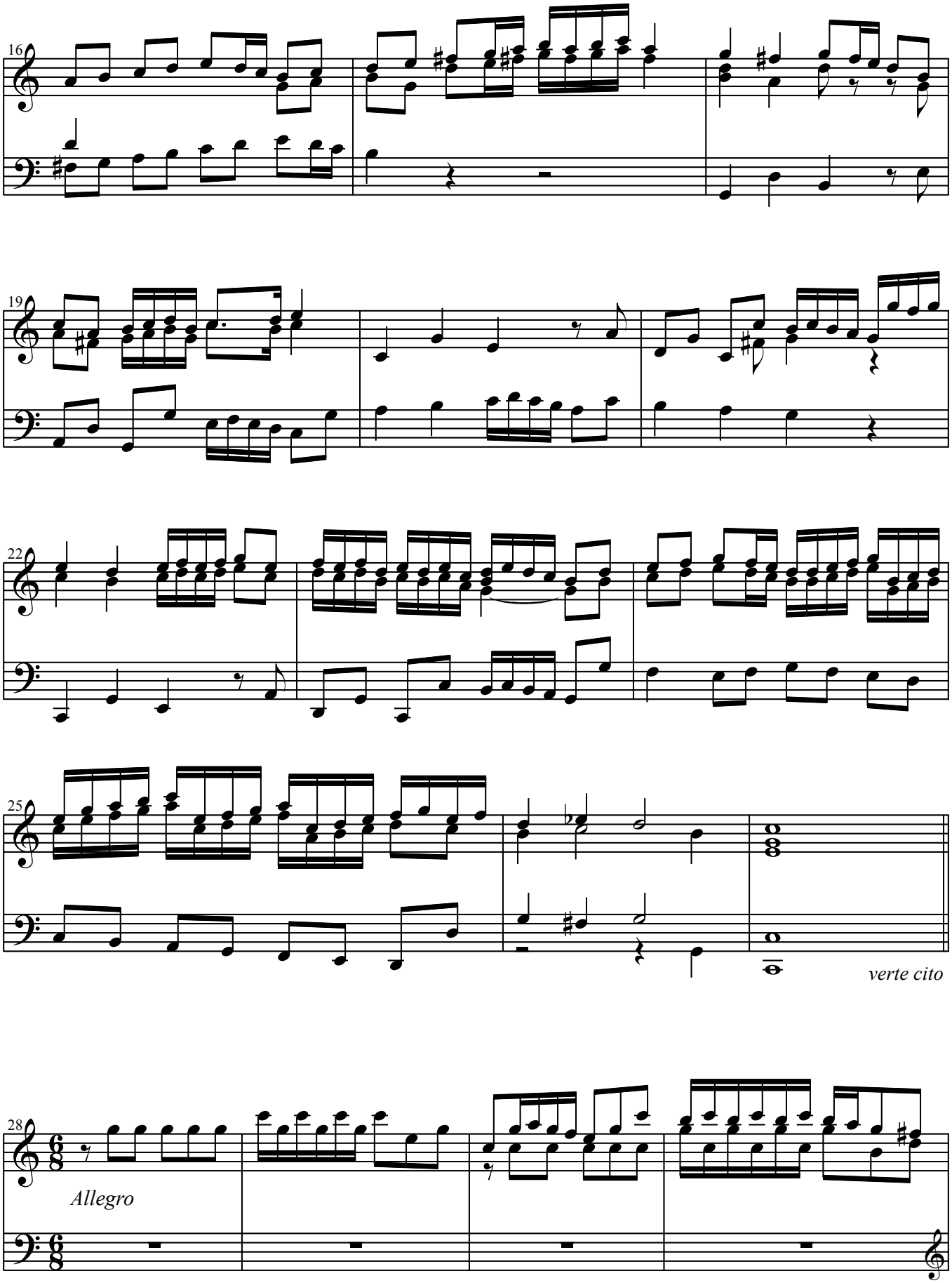
* Jacobus La Fosse (1671-1721) ??

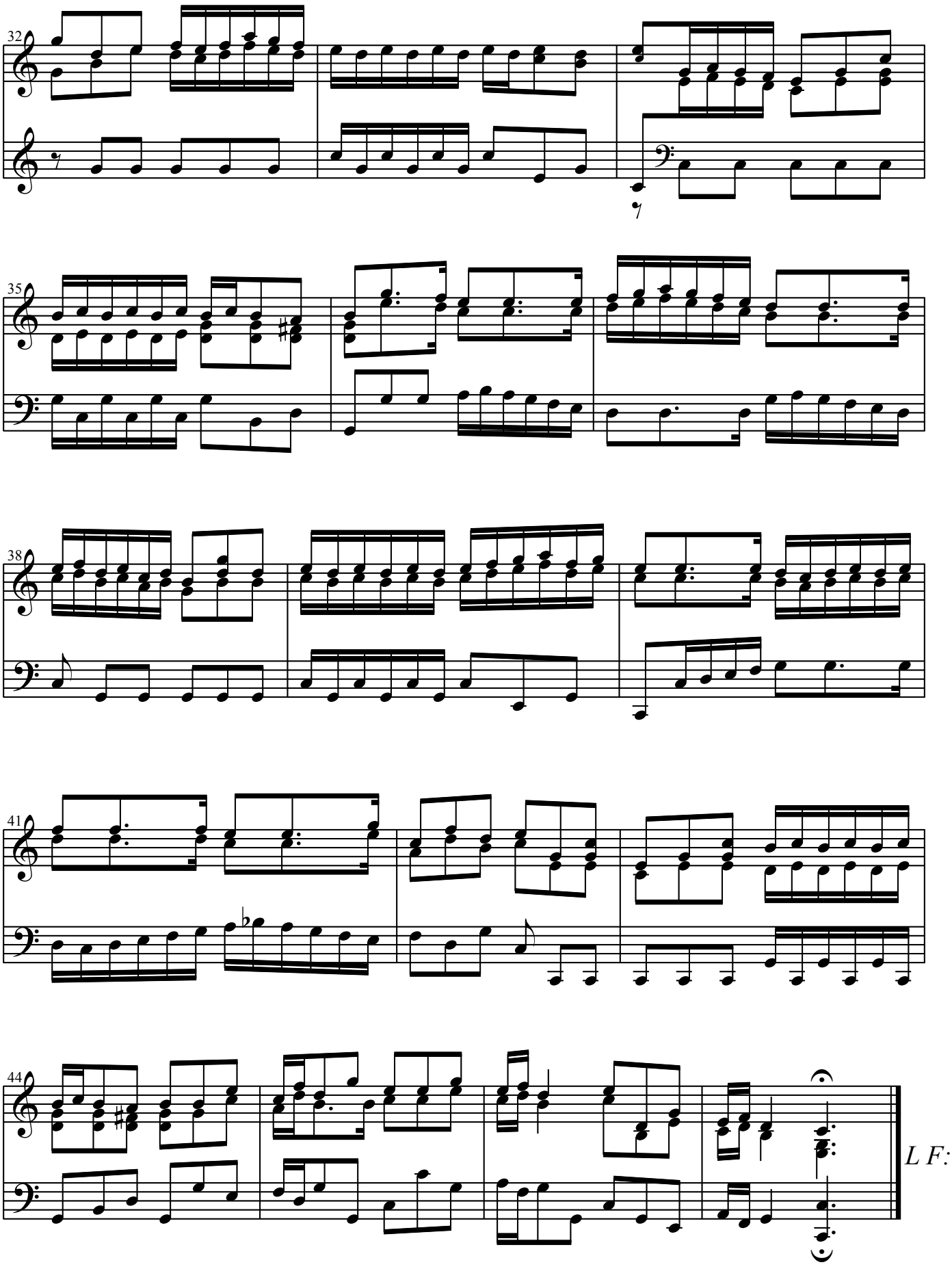
348.

Cocquiel-manuscript
fol. 118 v°- 120 r°



* *Volspel* = Full

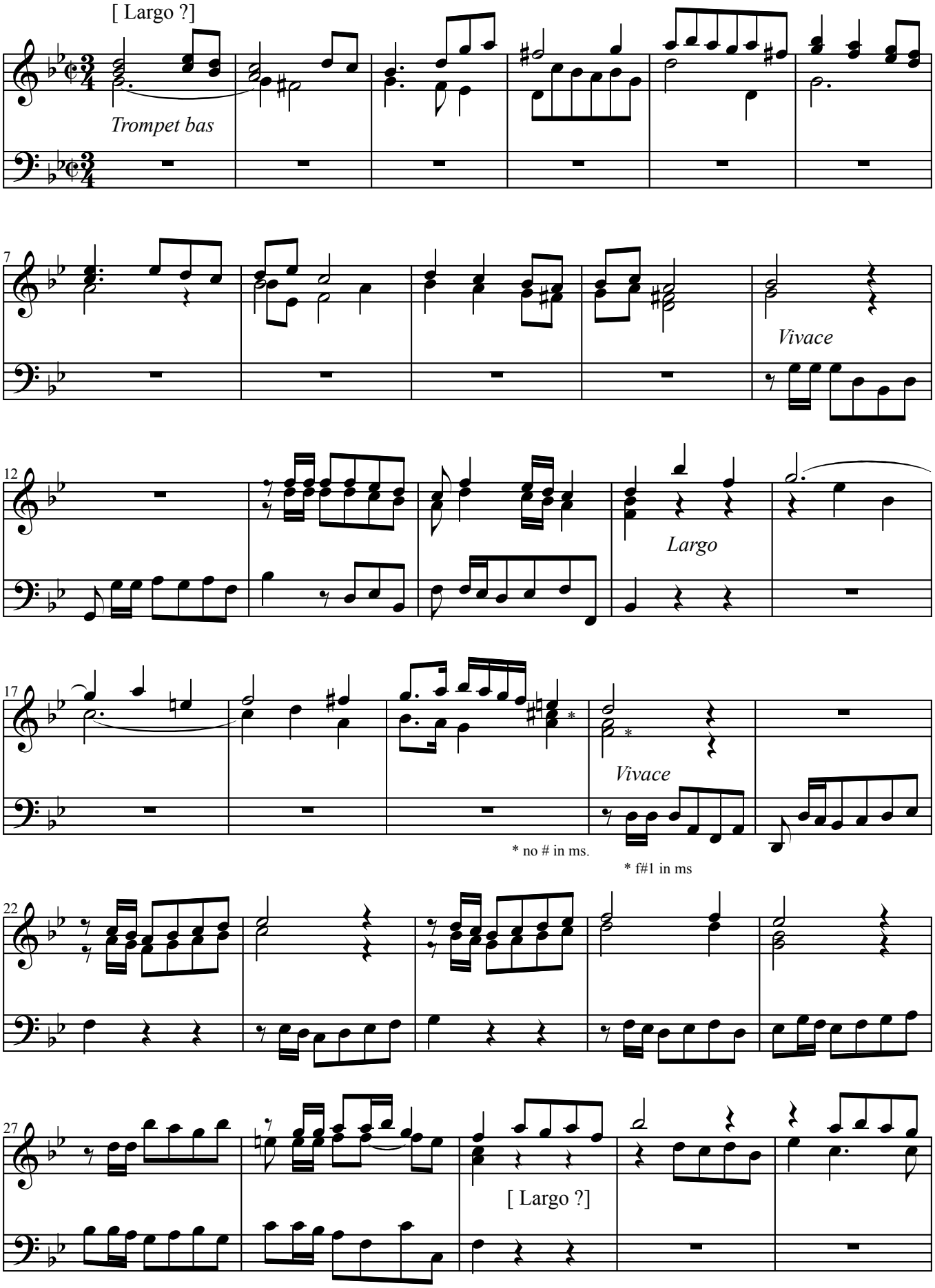

16
19
22
25
verte cito
28
Allegro

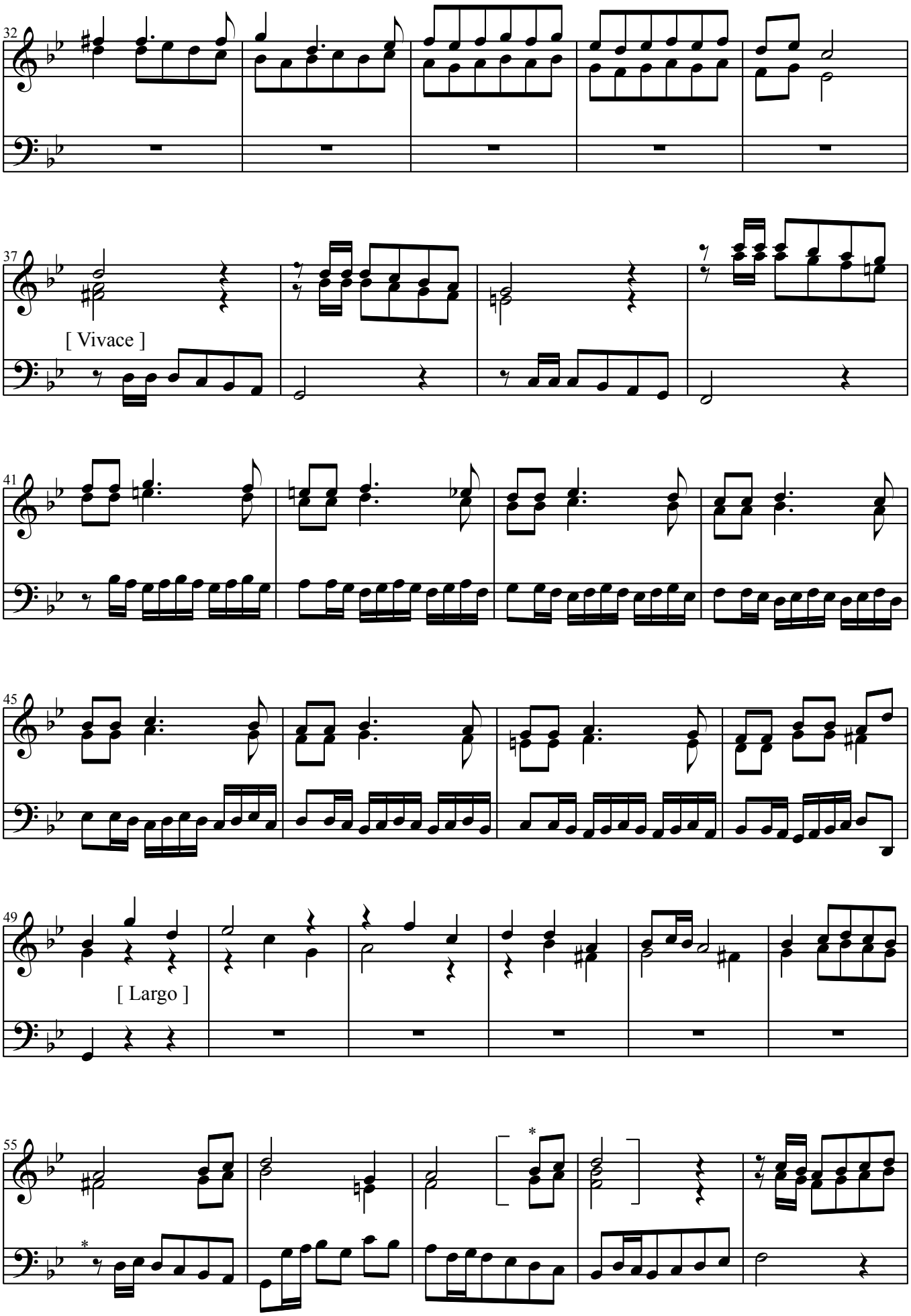


* Jacobus La Fosse (1671-1721) ??

349.

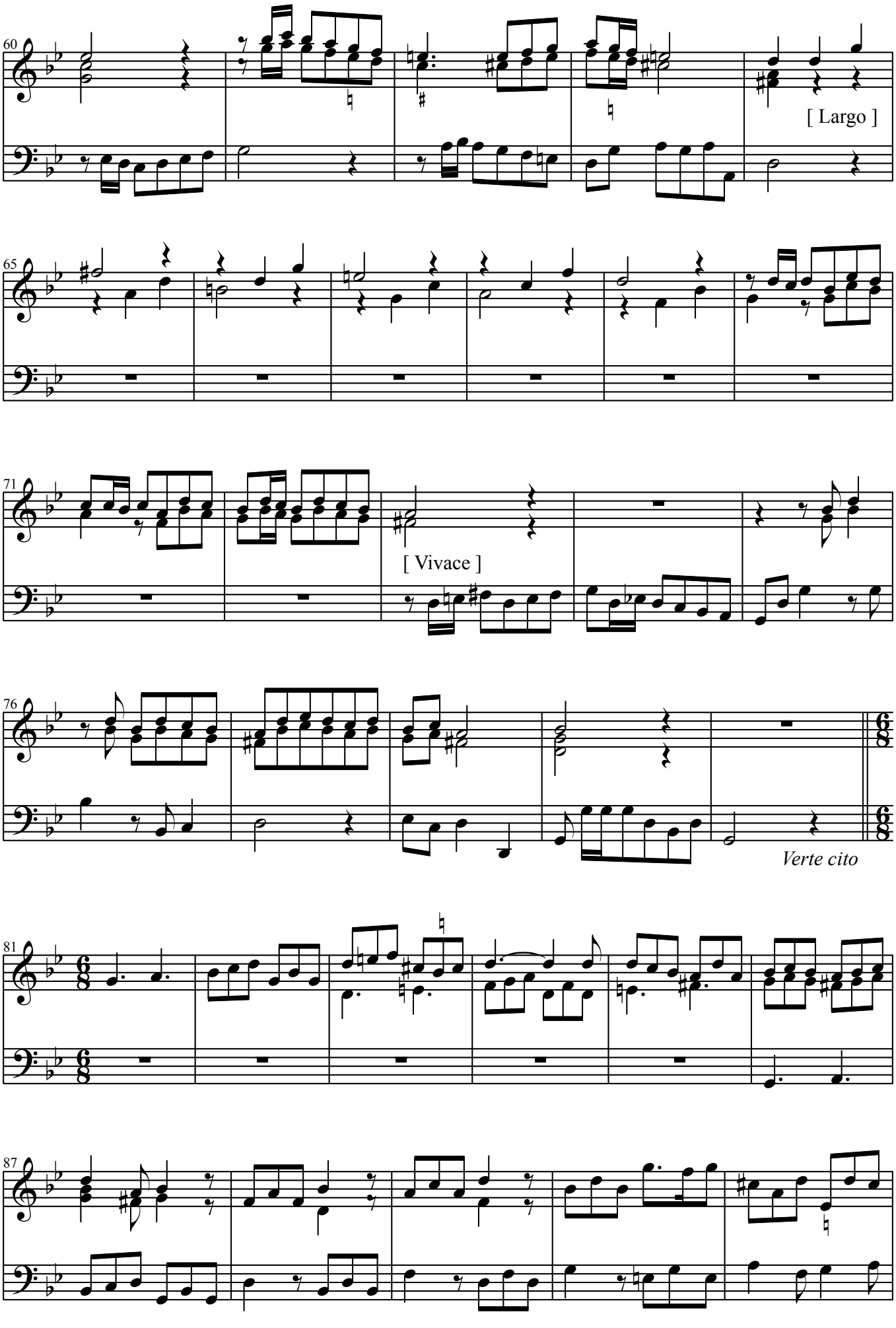
Cocquiel-manuscript
fol. 120 v°- 123 r°

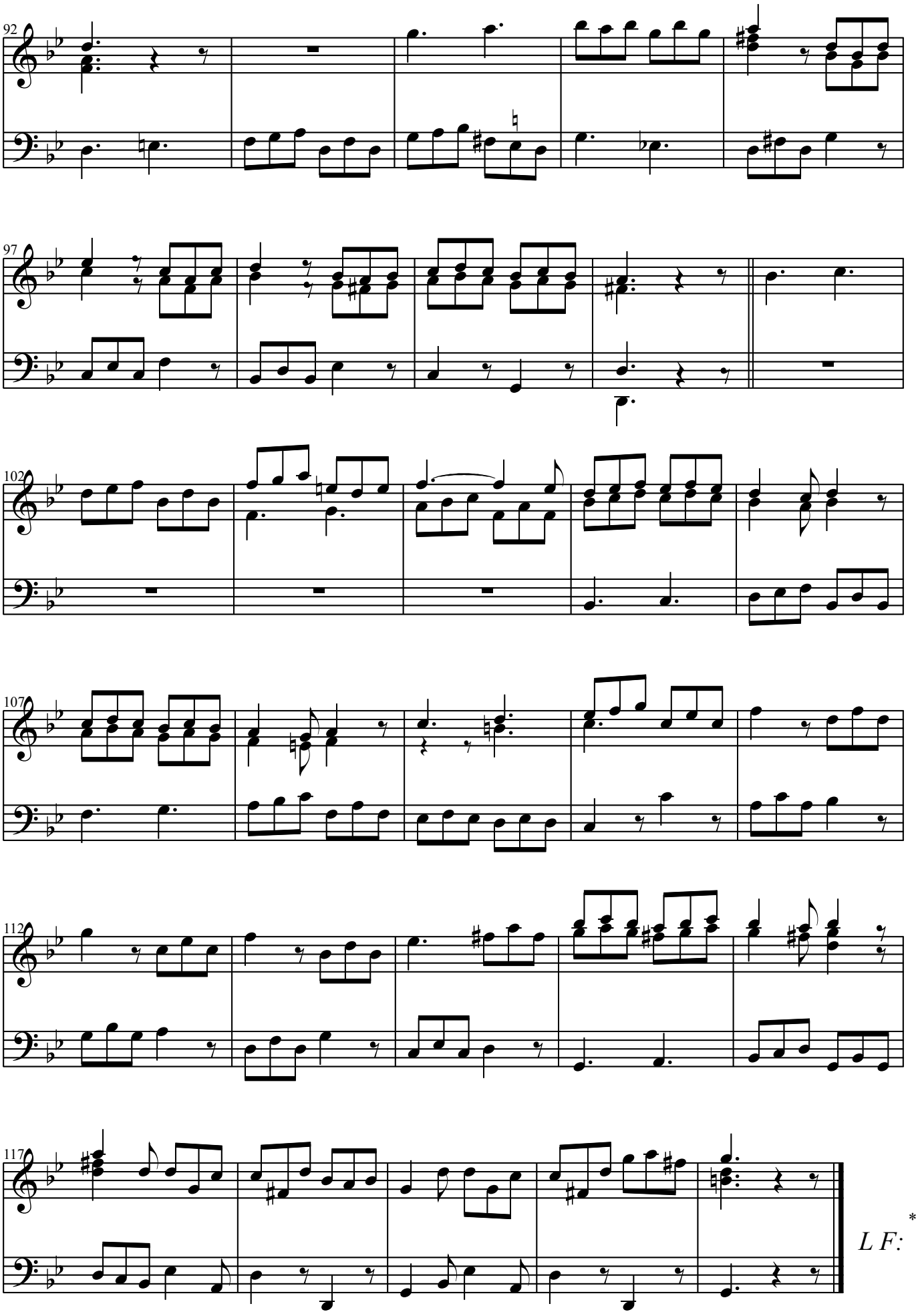




* In the ms. this series of 28 notes starts already in bar 54 i.o. 55

* reconstruction by the editor


60
[Largo]
65
71
[Vivace]
76
Verte cito
81
87



* Jacobus La Fosse (1671-1721) ??

350.

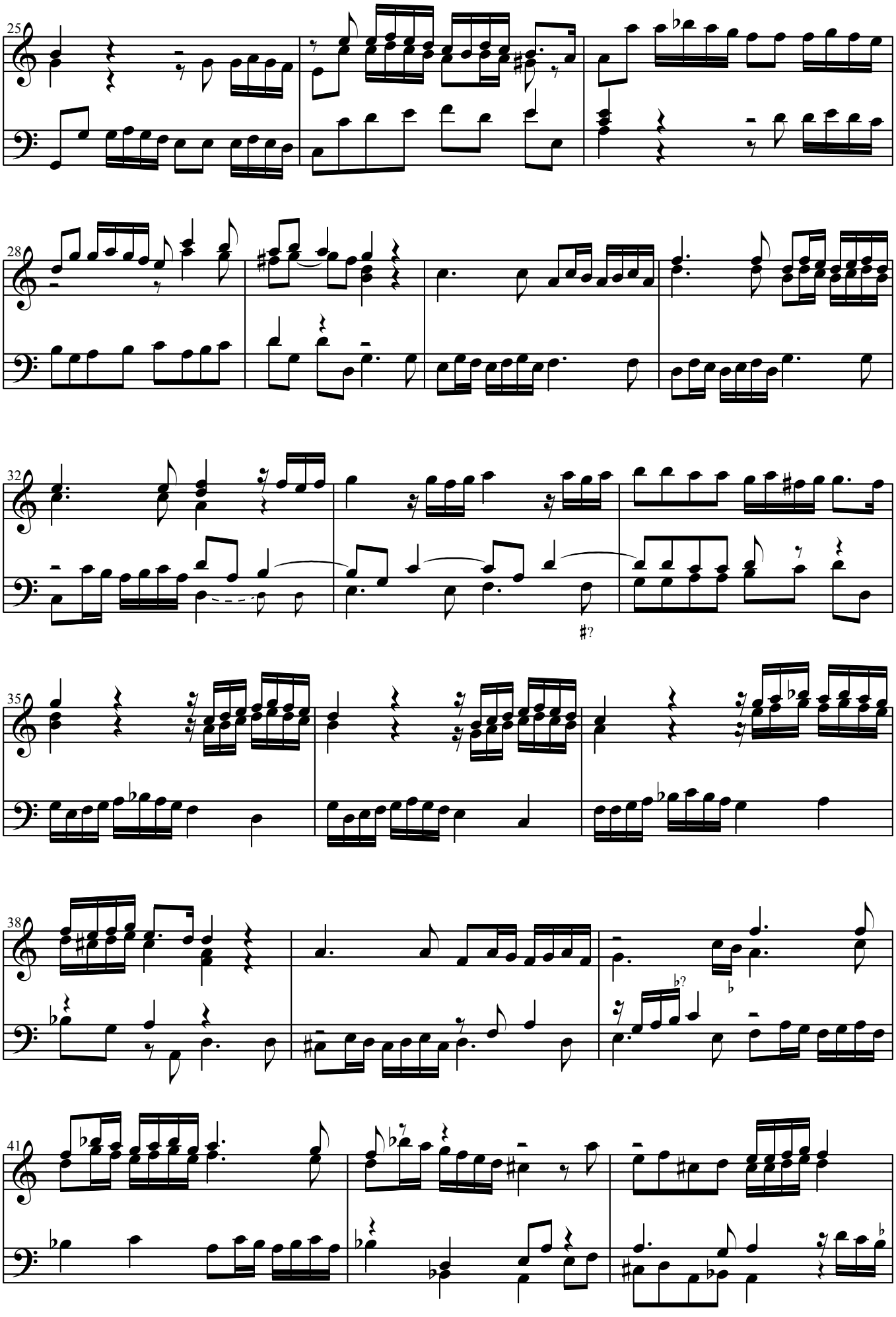
Cocquiel-manuscript
fol. 123 v°- 125 r°

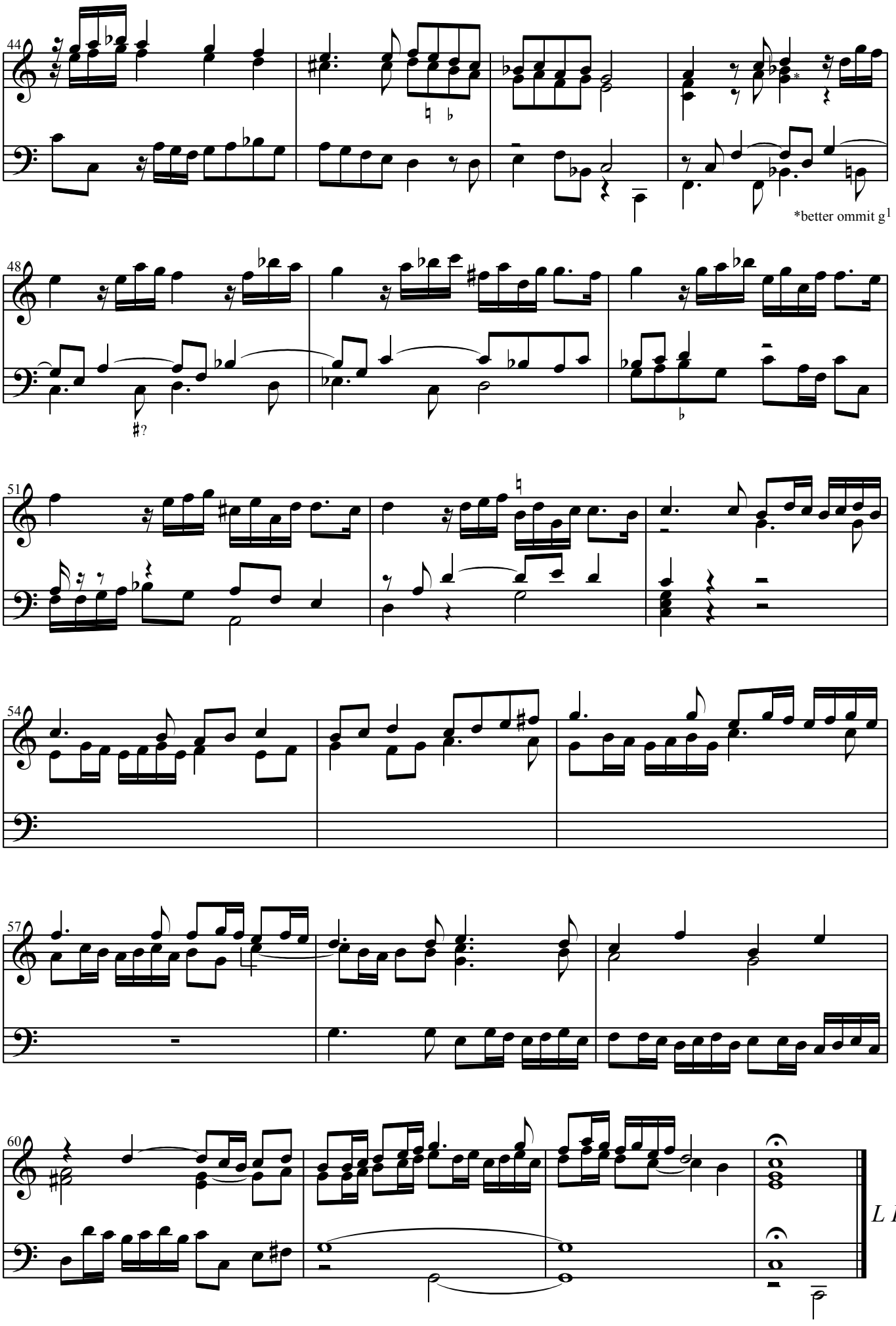
Volspel *

Fúga

*"Volspel" = Full

*in the ms.: c^1 & b^1 are 1 octave lower

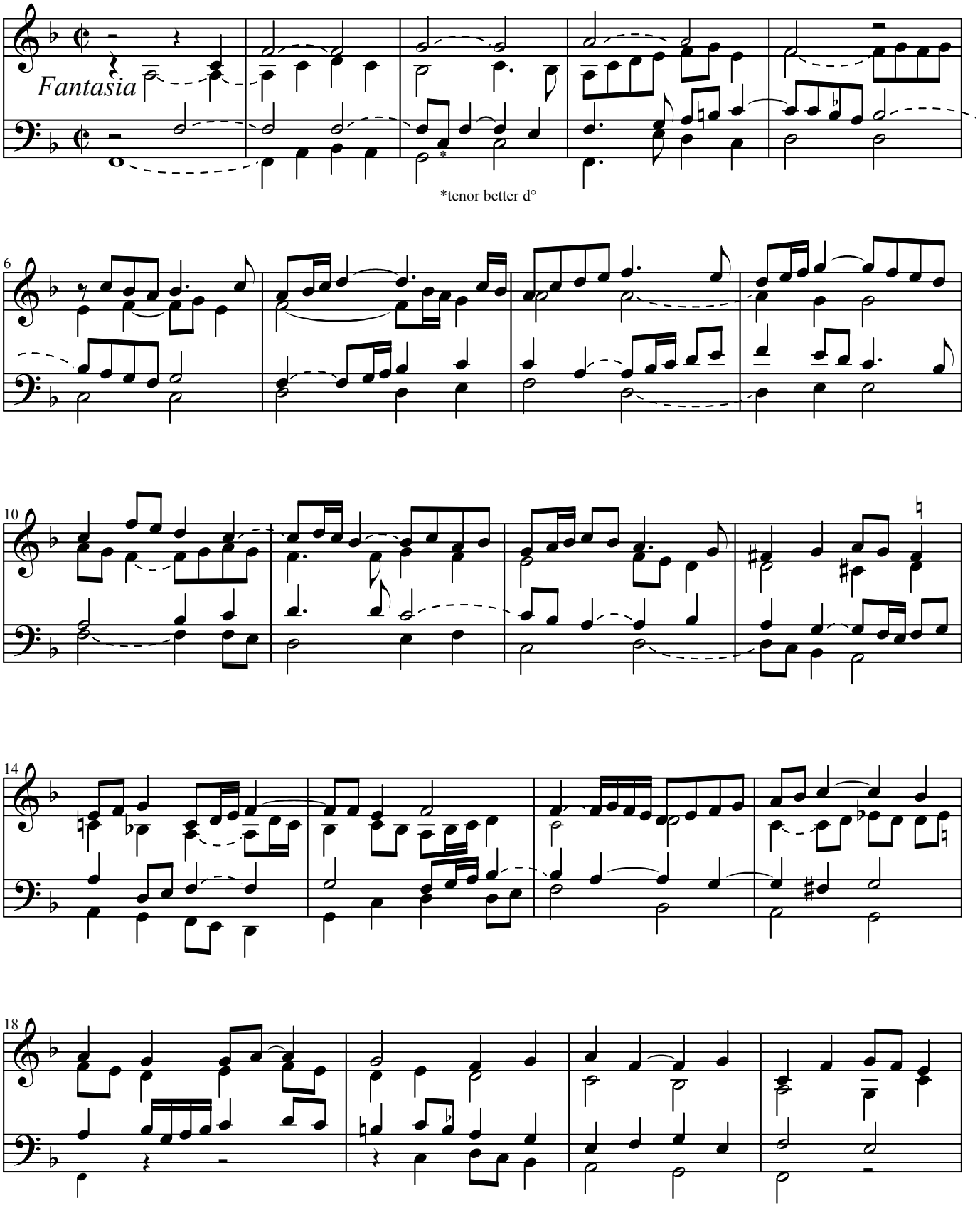

25
28
32
35
38
41

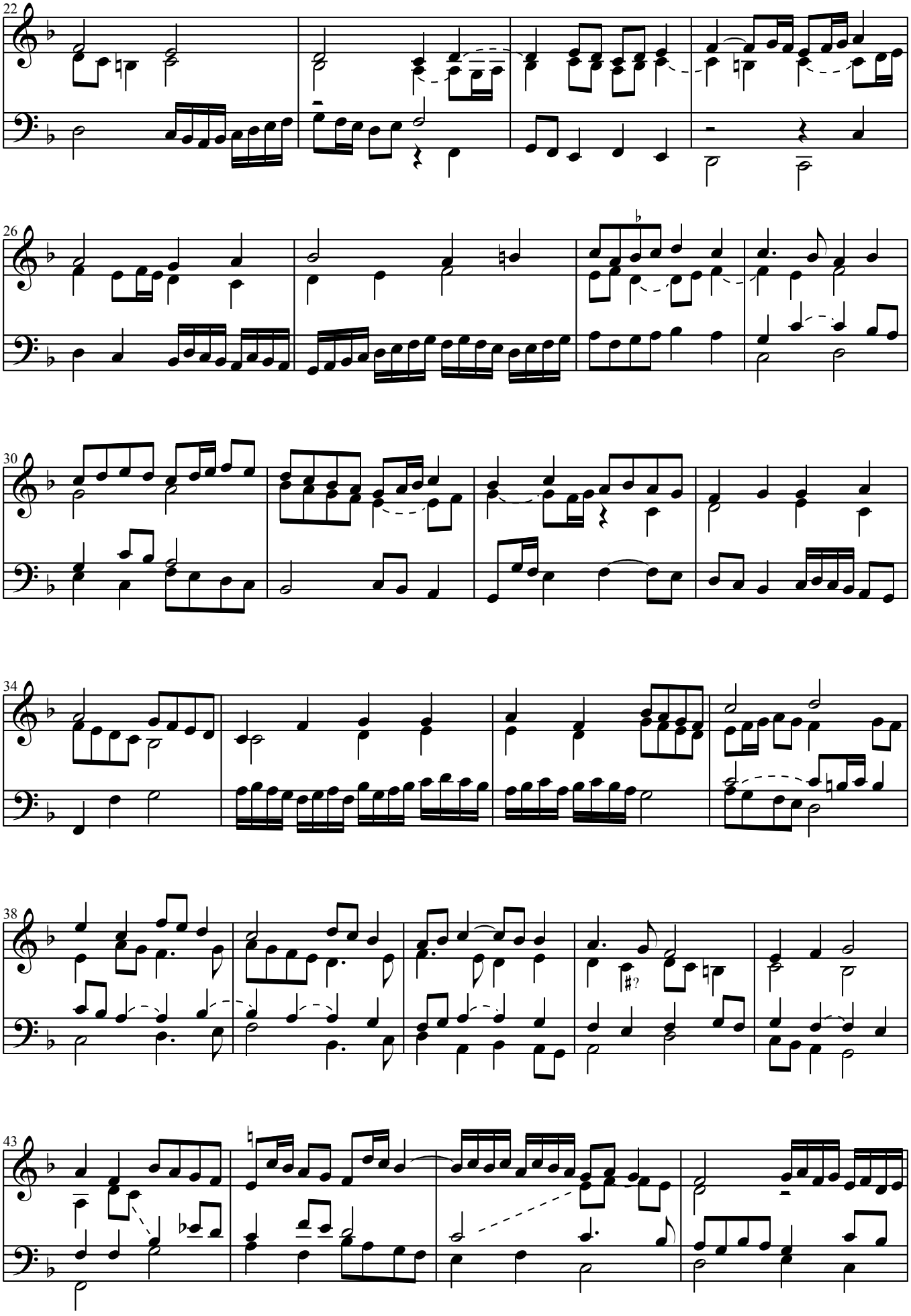


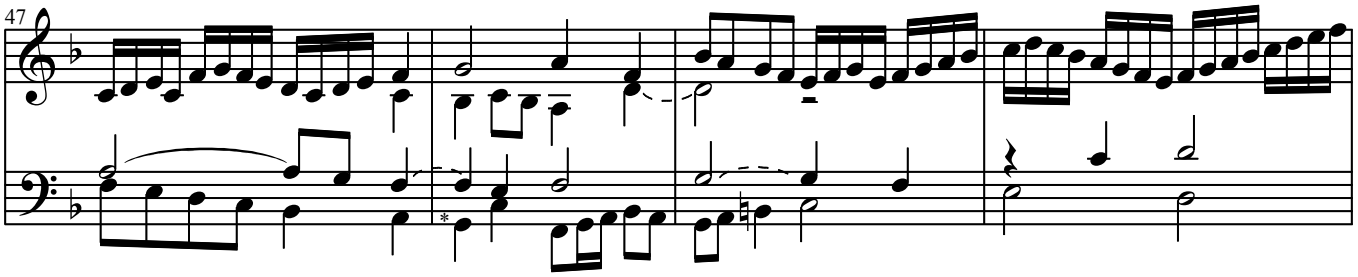
* Jacobus La Fosse (1671-1721) ??

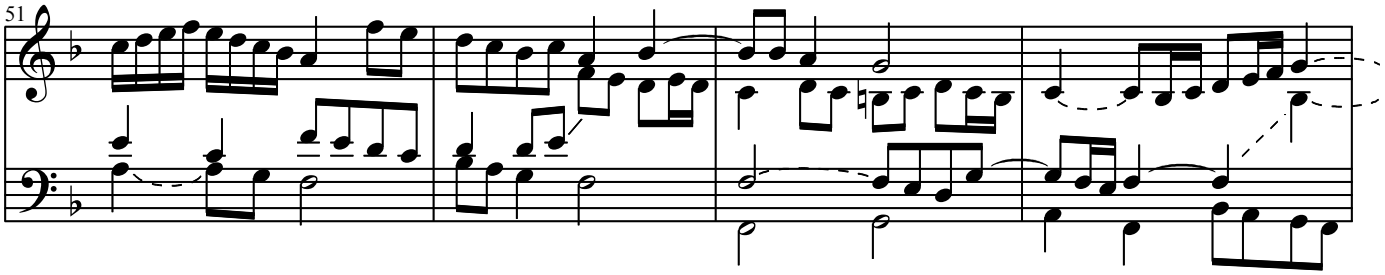
351.

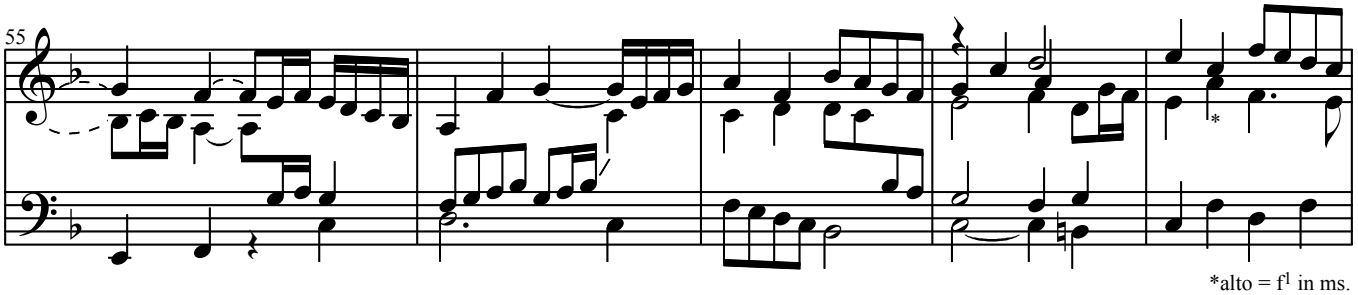
Cocquiel-manuscript
fol. 125 v° - 130 r°

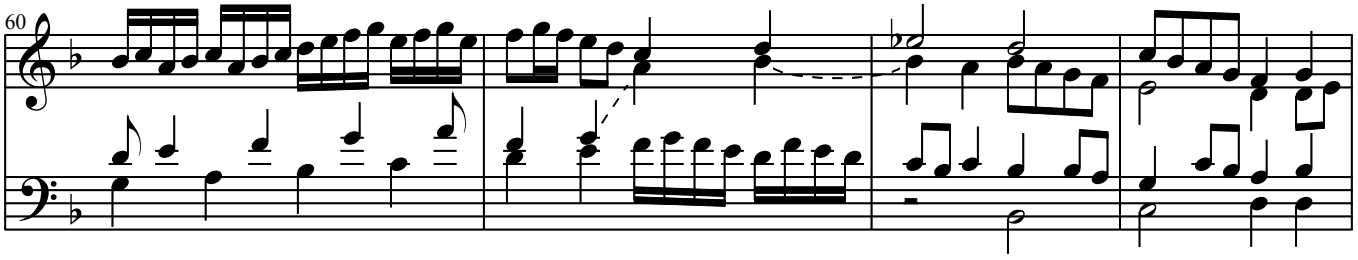


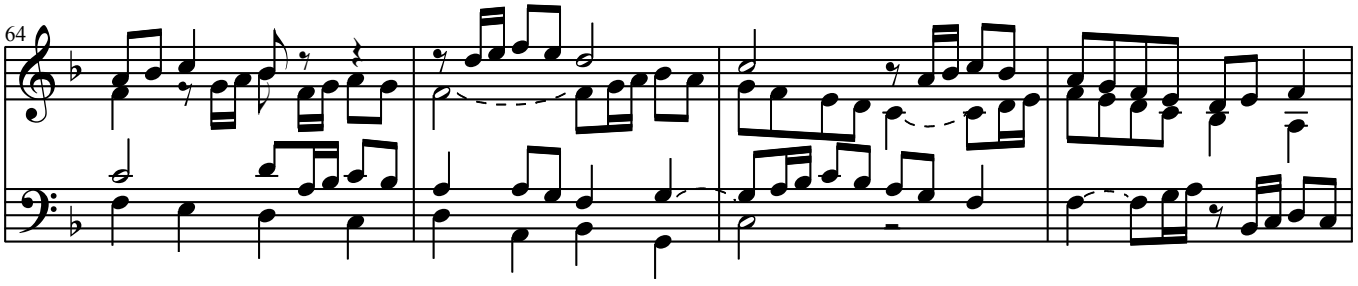

22
26
30
34
38
43

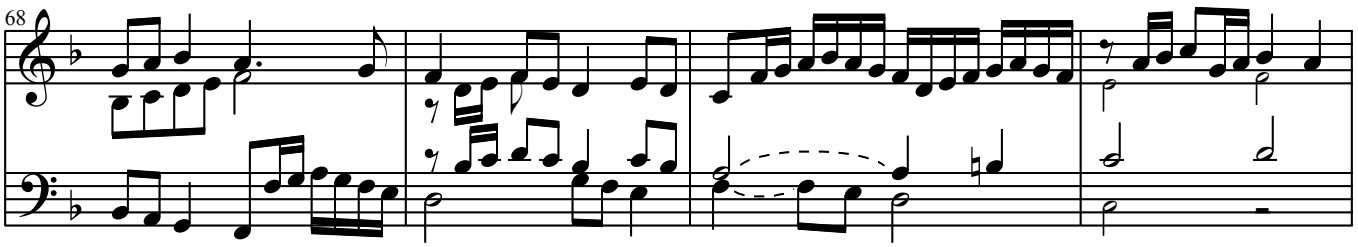

47
*bass = F in ms.

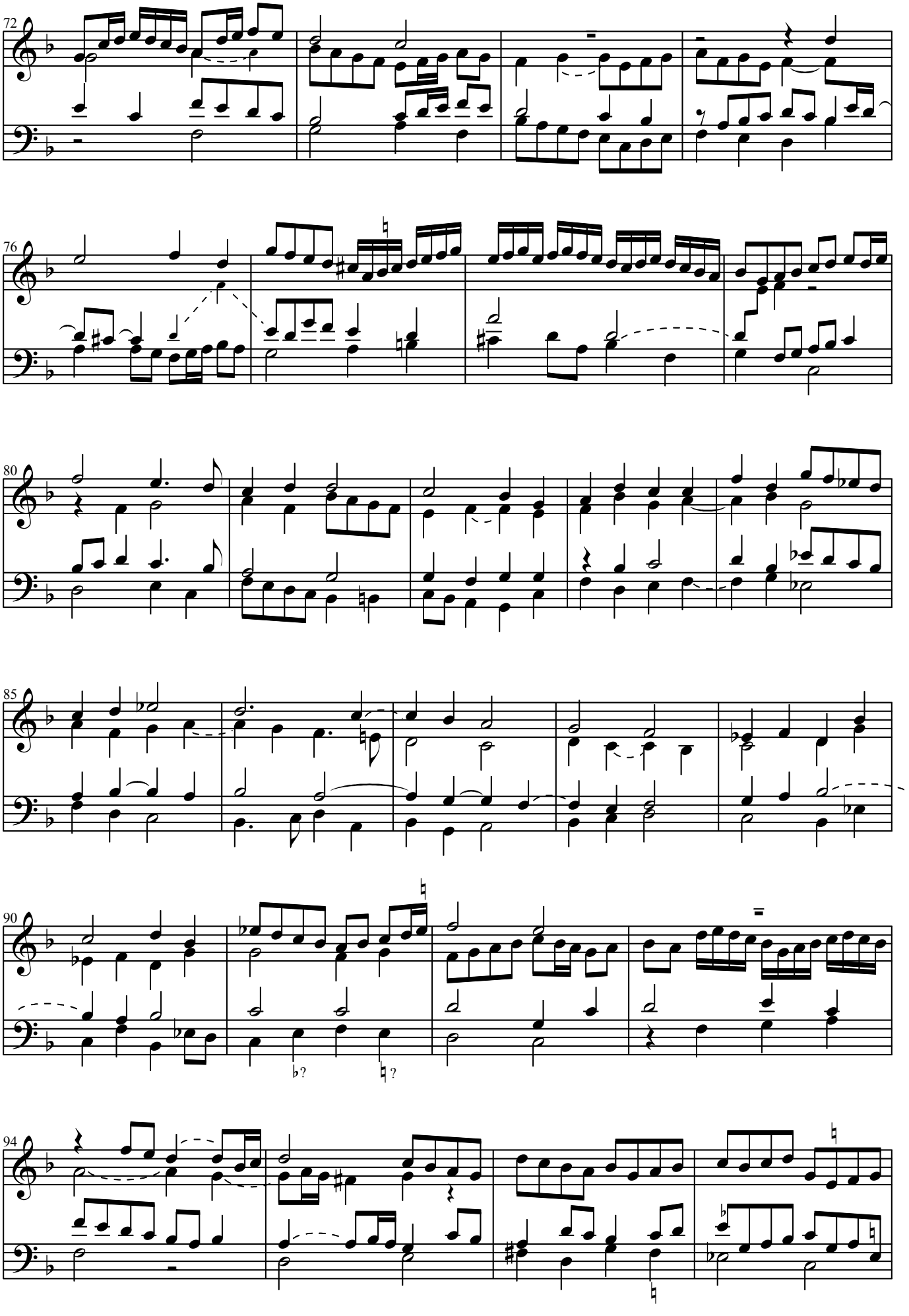

51

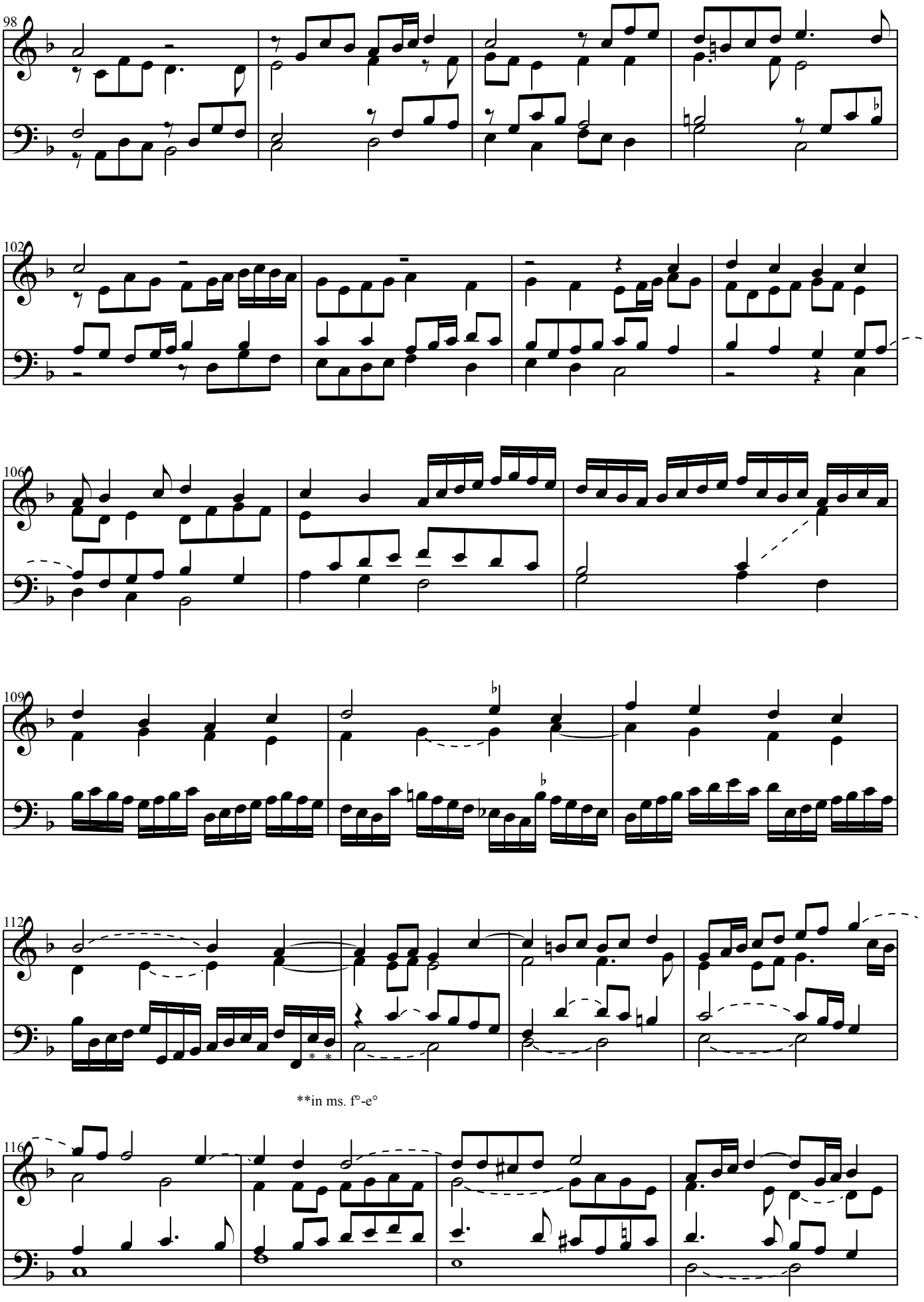

55
*alto = f1 in ms.

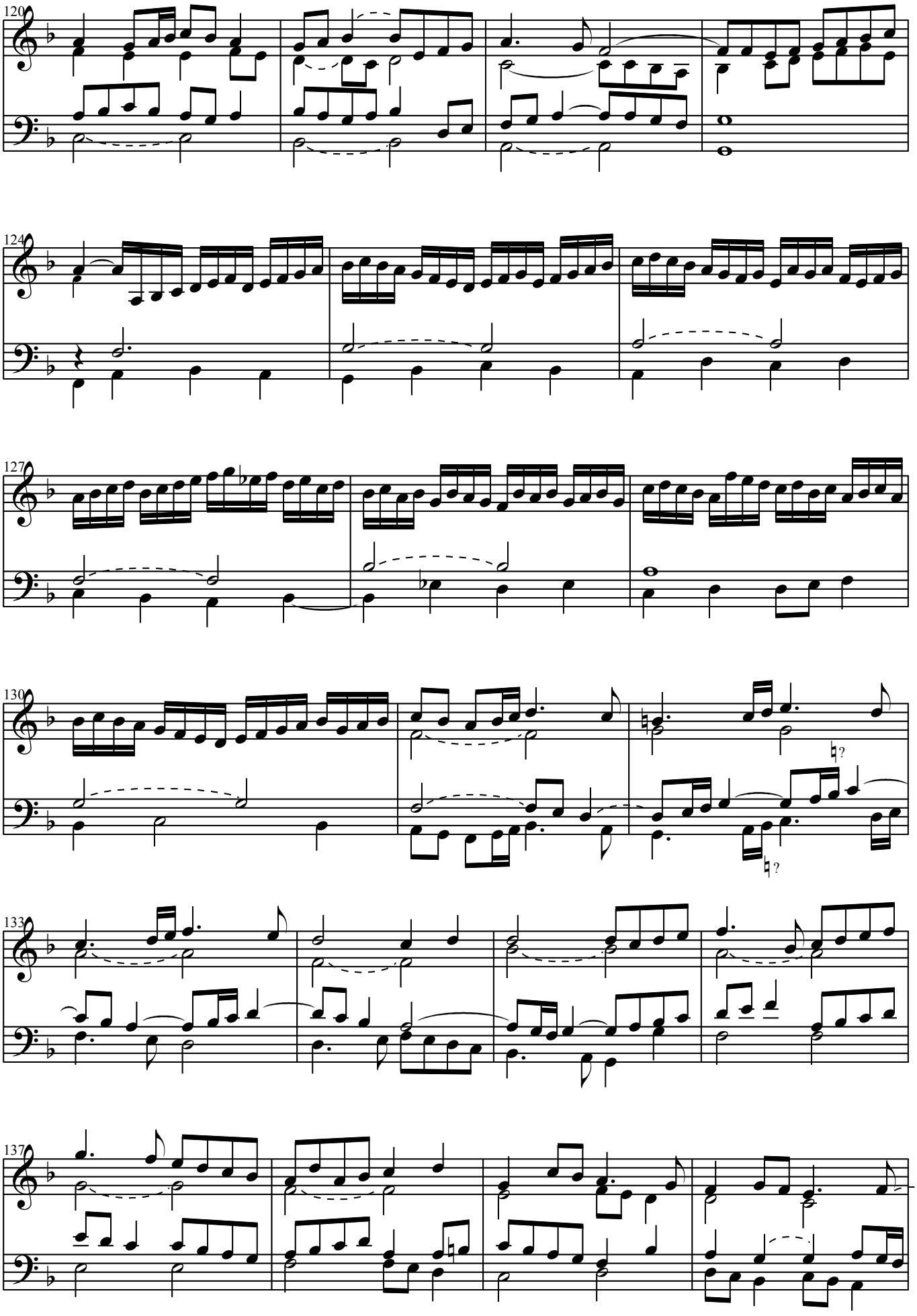

60

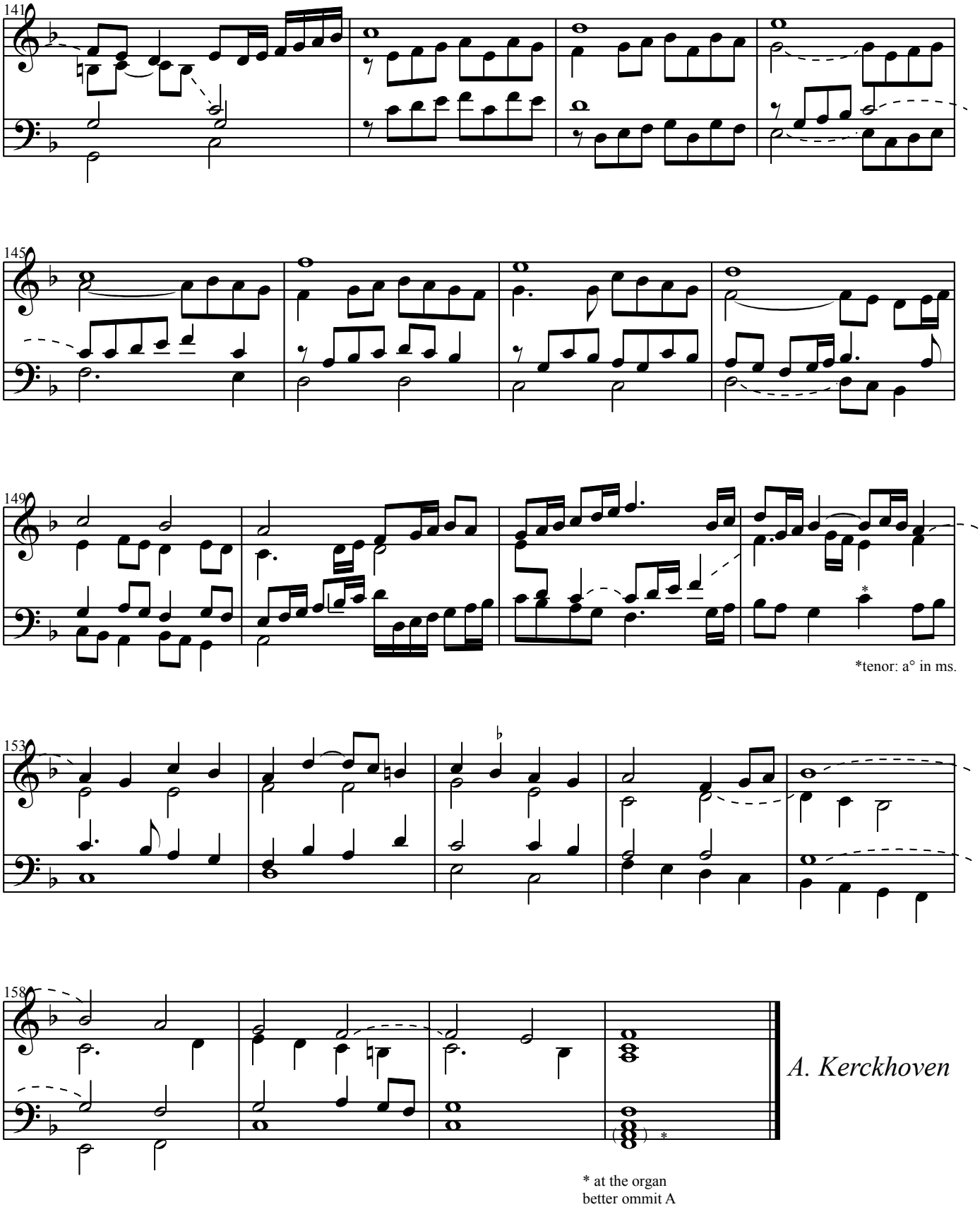

64


68


72
76
80
85
90
94

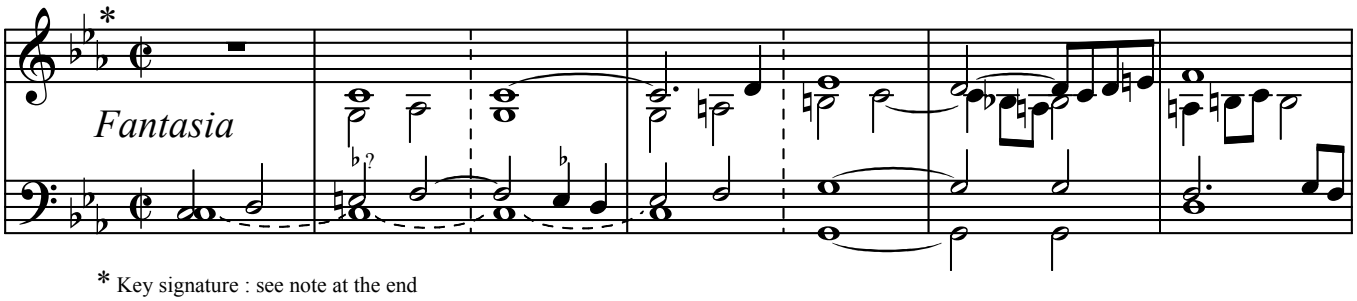

98
102
106
109
112
**in ms. f°-e°
116


120
124
127
130
133
137

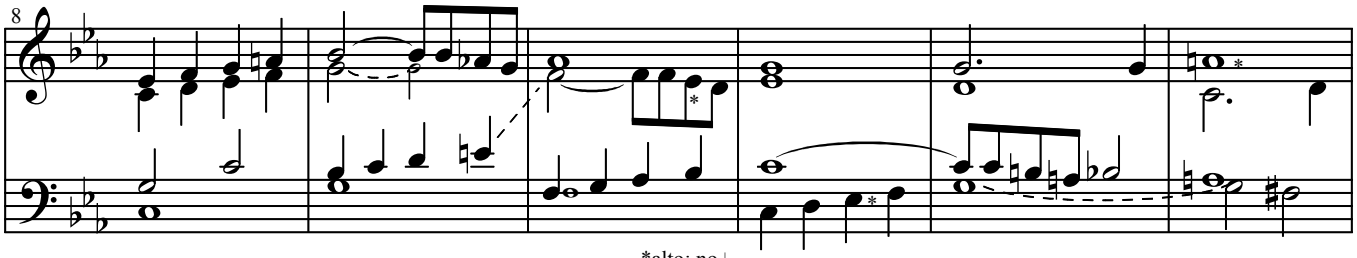

141
145
149
153
158
*tenor: a° in ms.
A. Kerckhoven
* at the organ
better ommit A

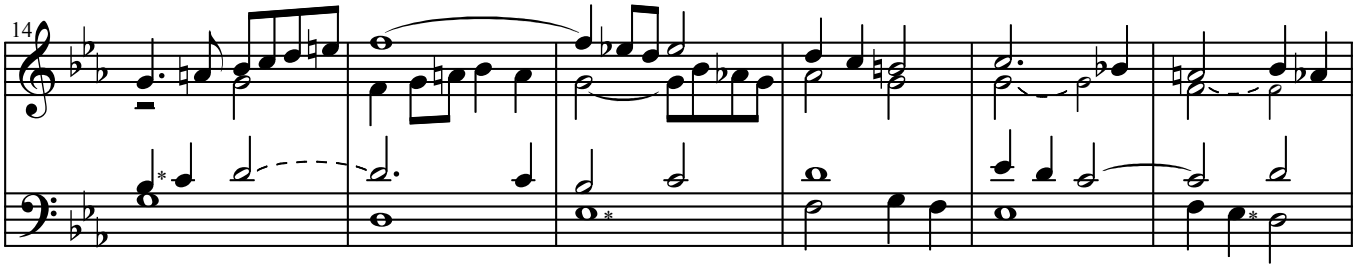
352.

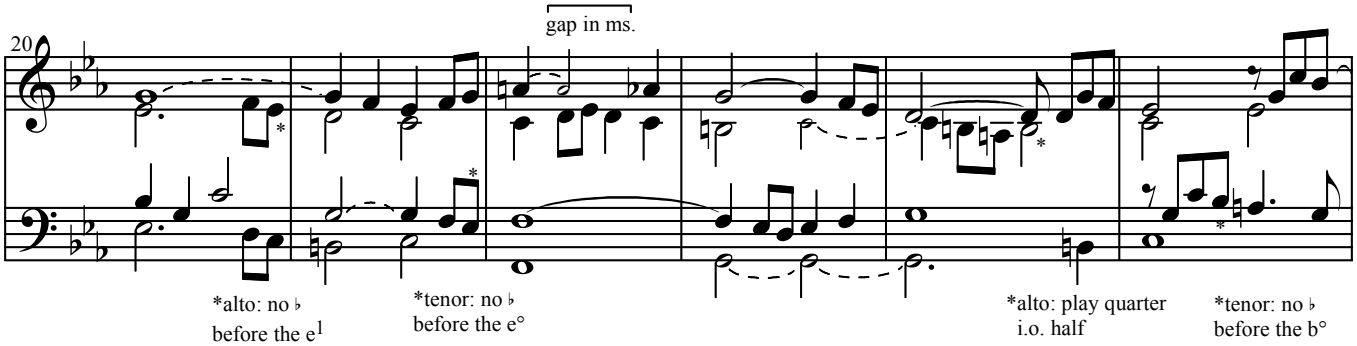
Cocquiel-manuscript
fol. 130 v°- 131 r°

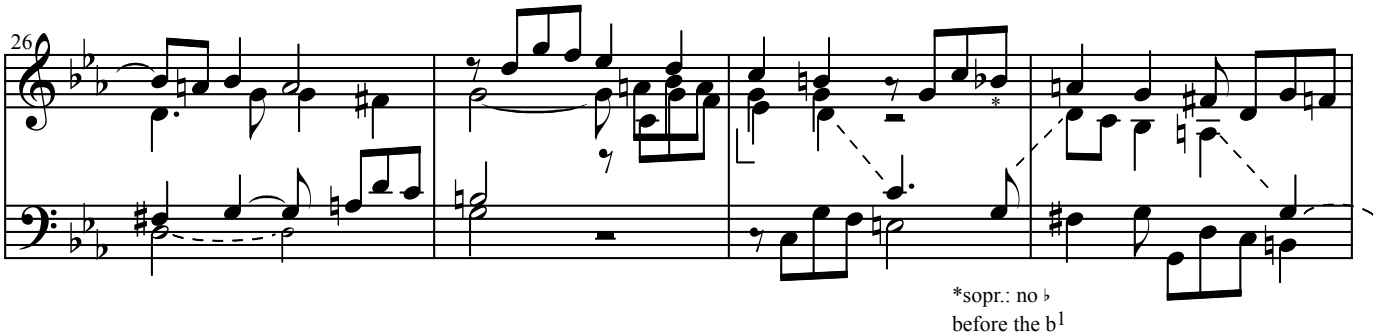


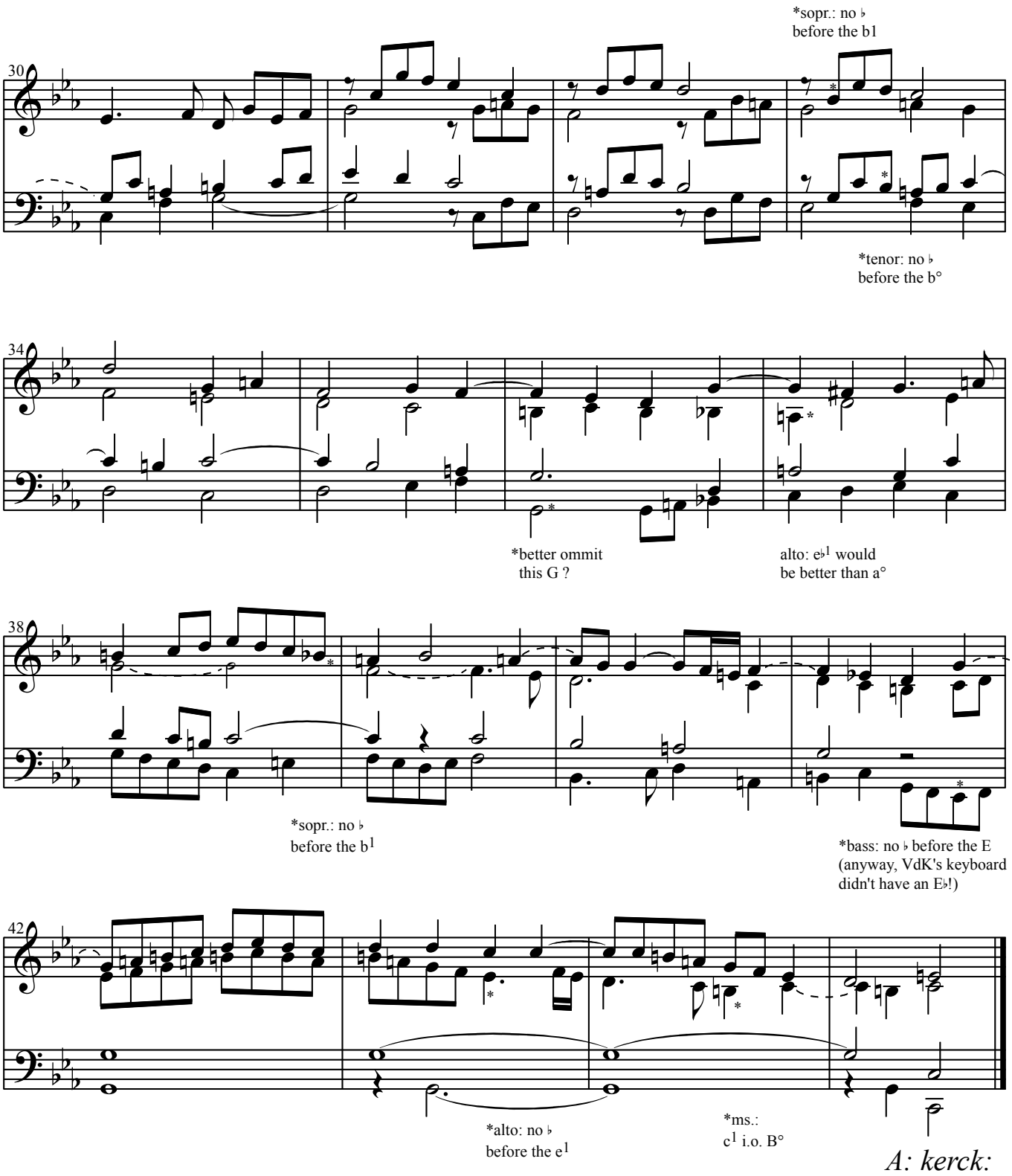
* Key signature : see note at the end









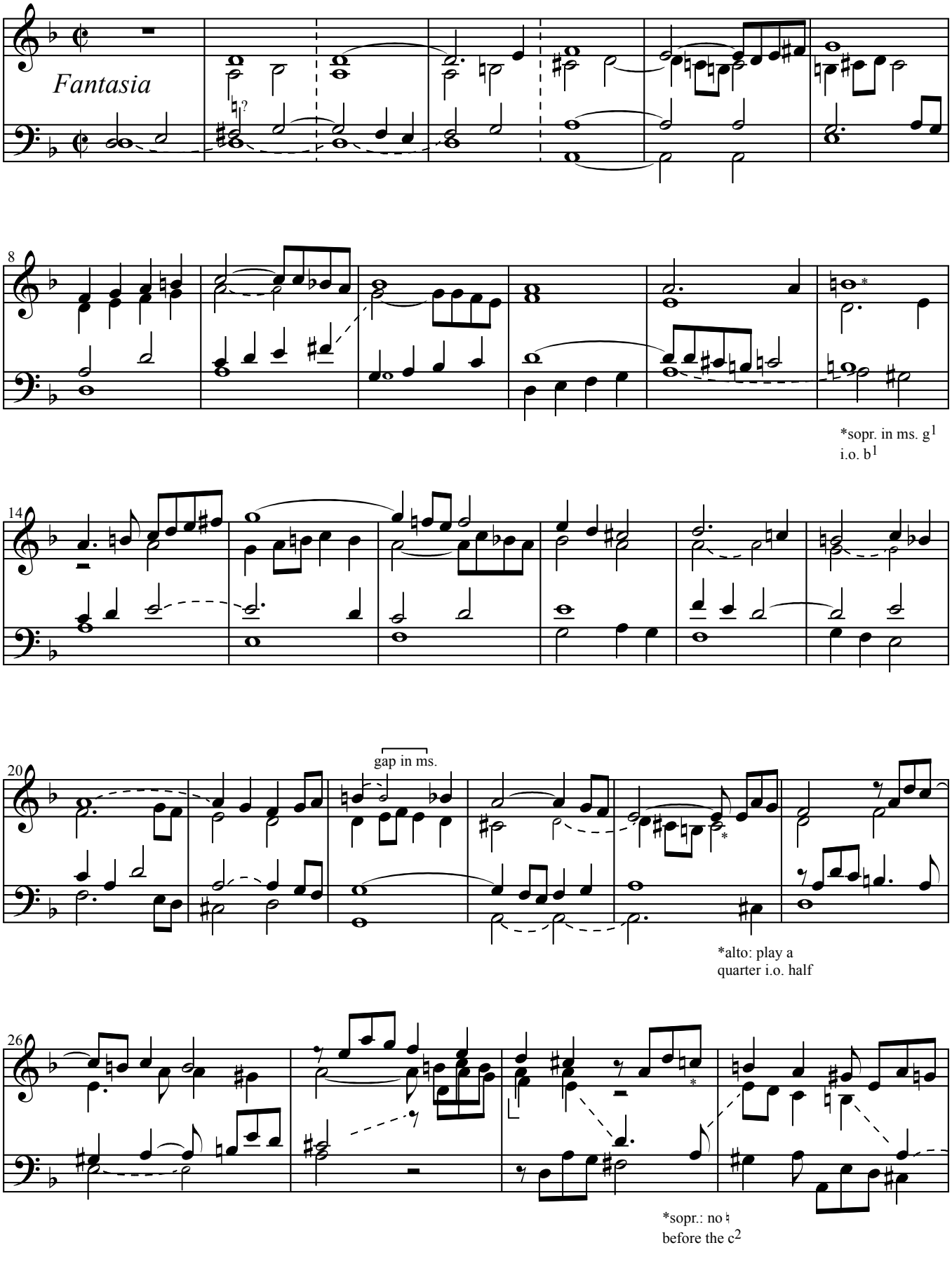


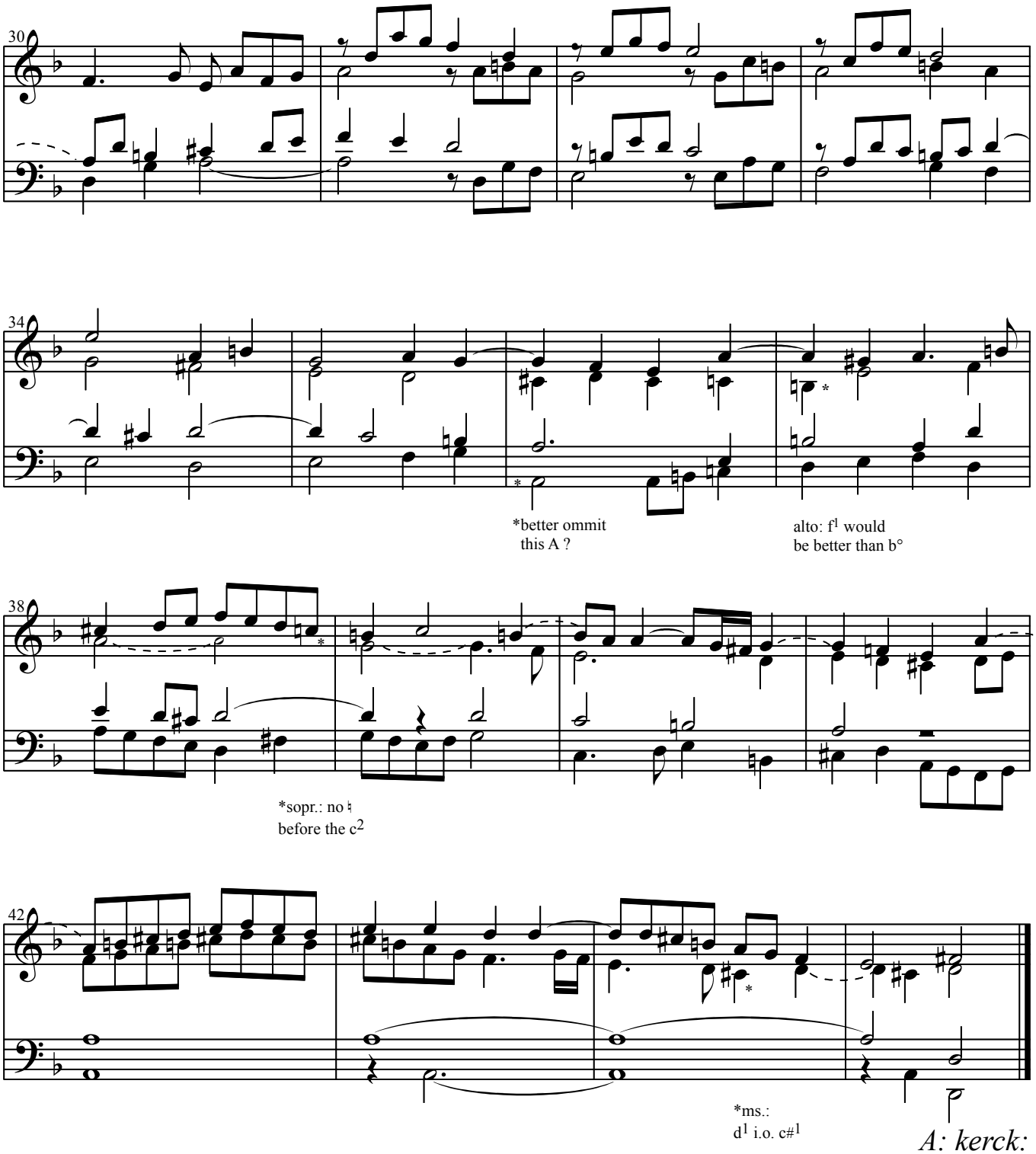
* The Cocquiel-manuscript has no key-signature at the clef;
the key is definitely c-minor, all flats were written directly before the notes in the score.
As a result, a number of flats are missing (forgotten?).

It is not at all certain that c-minor was the original key of this piece. For more explanation see nr. 352bis.

352b. * [see note at the end]

Cocquiel-manuscript
fol. 130 v°- 131 r°





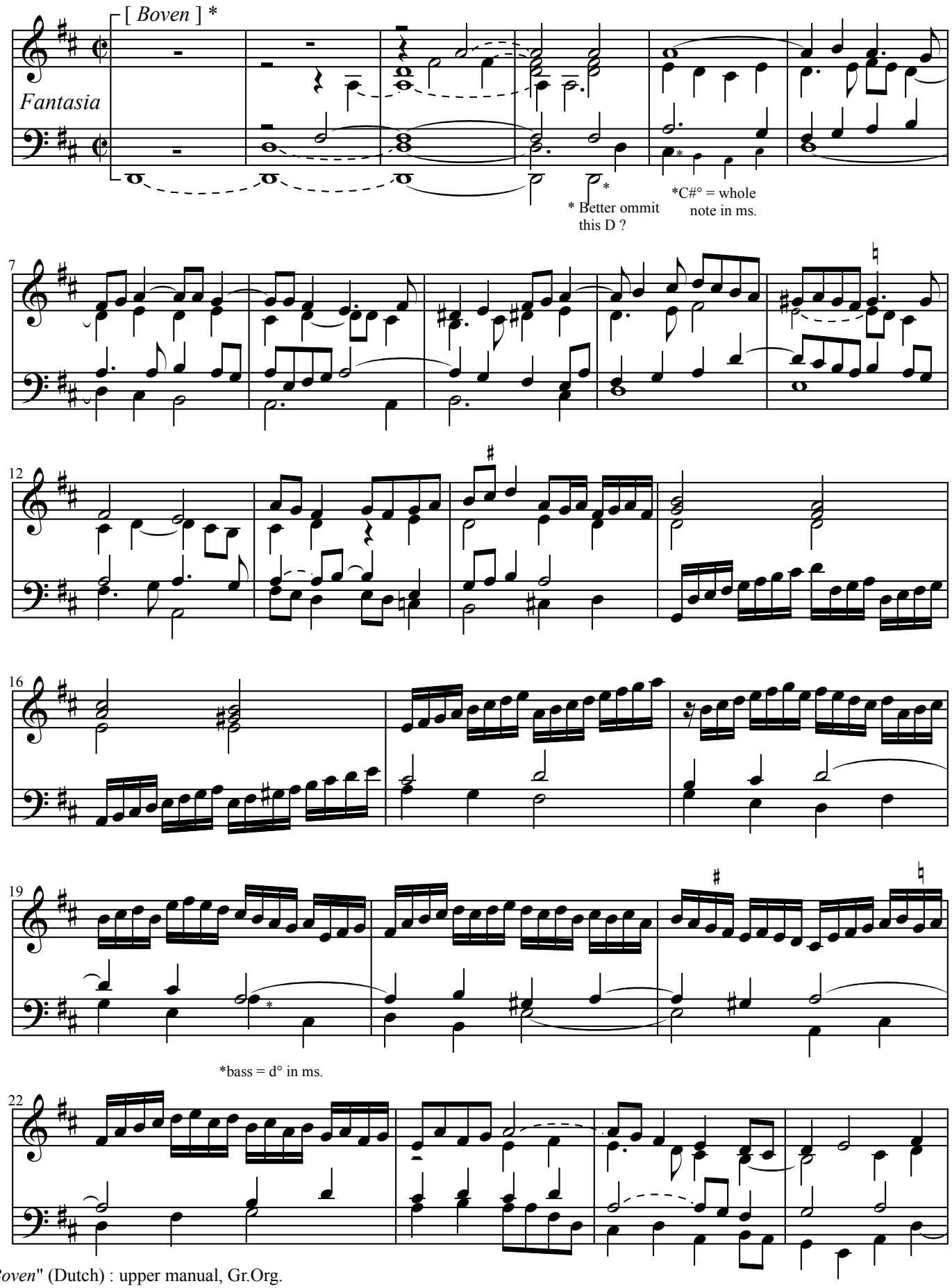
It is not at all certain that c-minor was the original key of the piece as given under nr. 352a. *
The Cocquiel-manuscript has no key-signature at the clef;
the key there is definitely c-minor, but all flats were written directly before the notes in the score.
As a result, - and possibly because of a clunsy transposition - a number of flats are missing.

* 17th c. flemish organs - on which A. van den Kerckhoven played - were still mesotonic tuned (at least 4 pure thirds; the c-minor key sounds very unconvenient on such instruments).
It is possible that copiist J. Cocquiel (1741 !) has transposed this piece;
therefore the editor presents here a (re-)transposed version in d-minor.
In addition we would like to point out that on 17th c. flemish organ-keyboards, the scission between bass and treble was not allways between c^1 and $c\#^1$, some organ manufacturers put the scission between $c\#^1$ - d^1 or even between d^1 - $e\flat^1$.
This might be relevant for pieces requiring solo-halfstops, as can be found among the Cornet-Fantasia's (f.i. nr. 354).

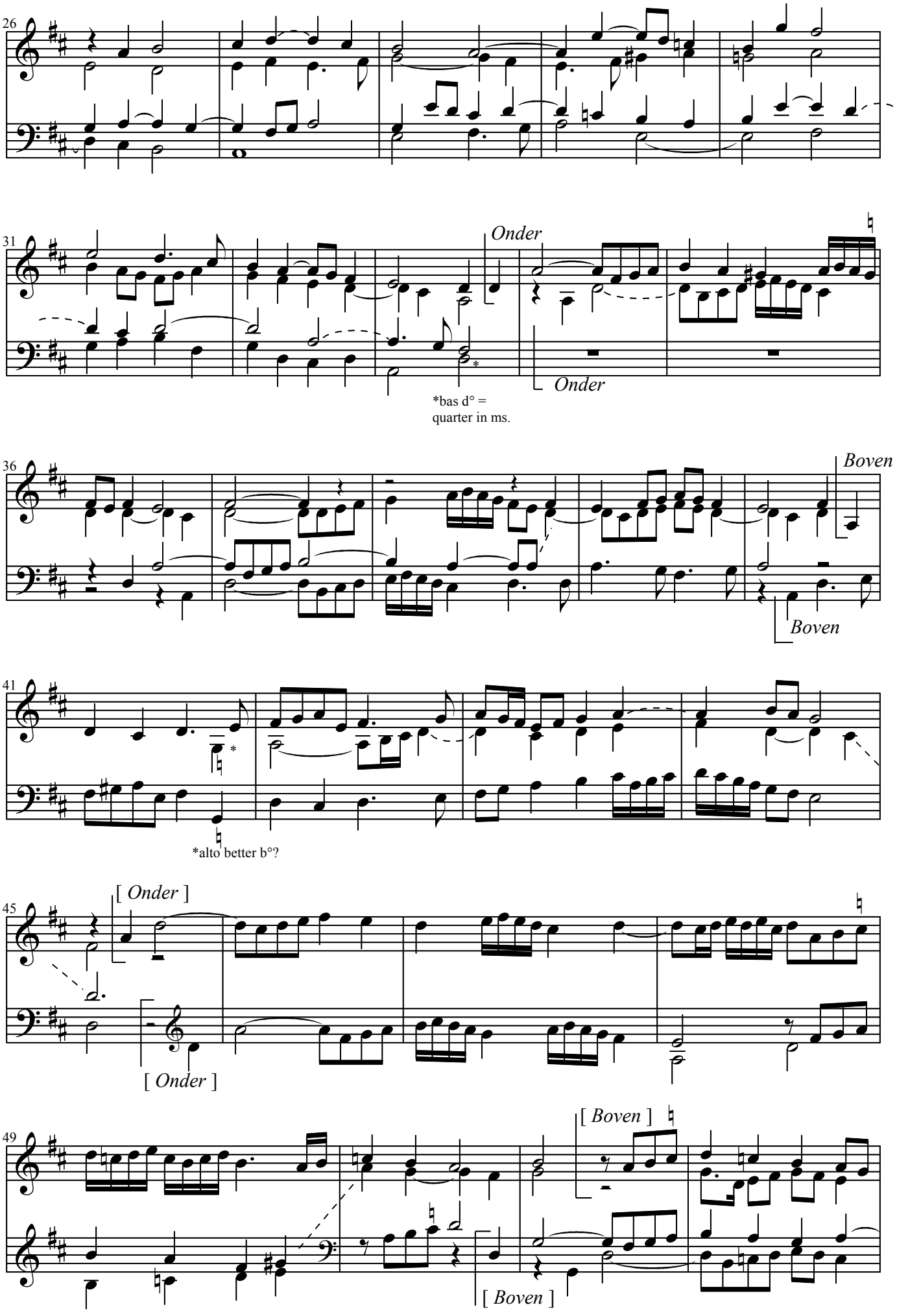
353.

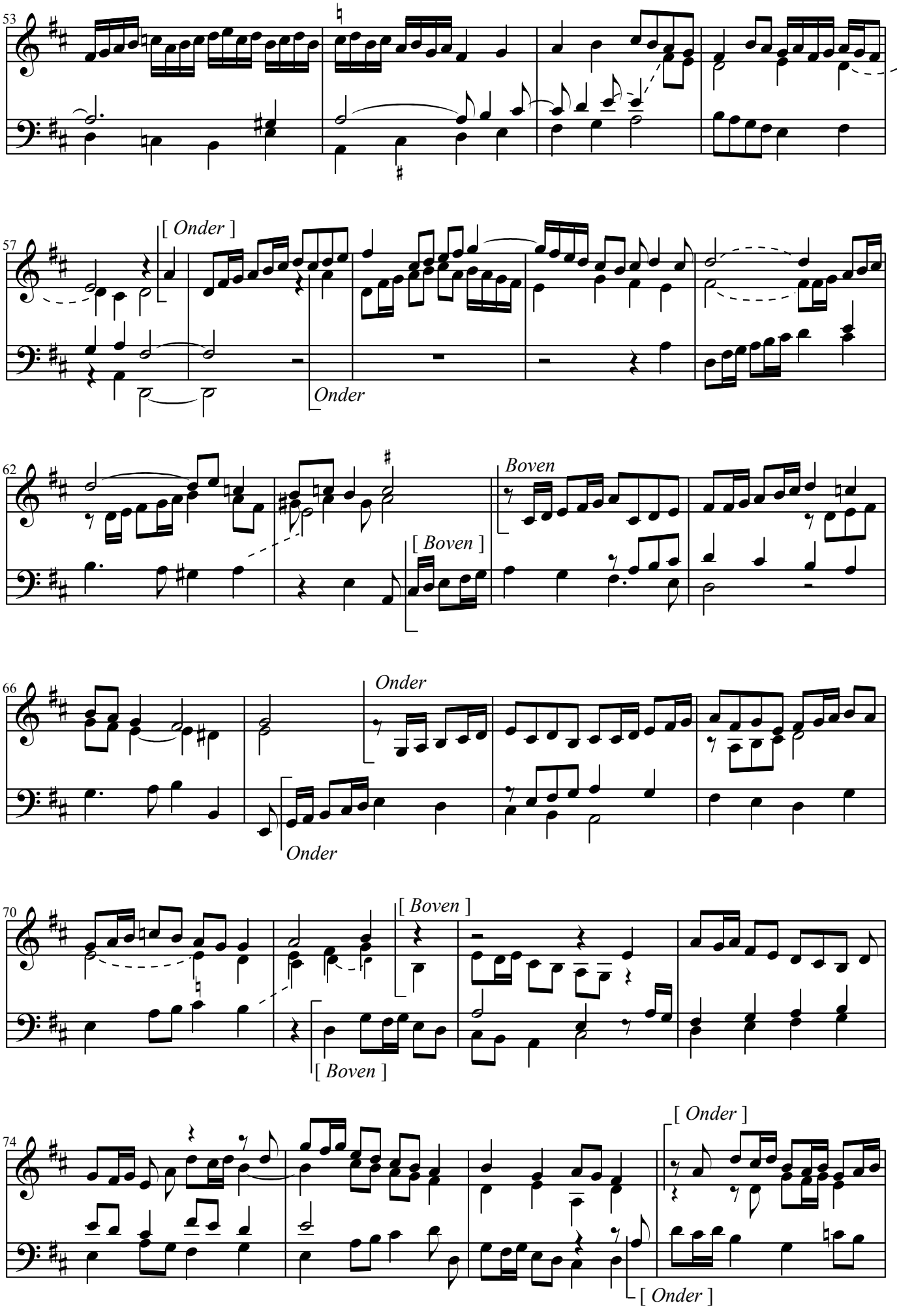
Cocquiel-manuscript
fol. 131 v°- 136 r°

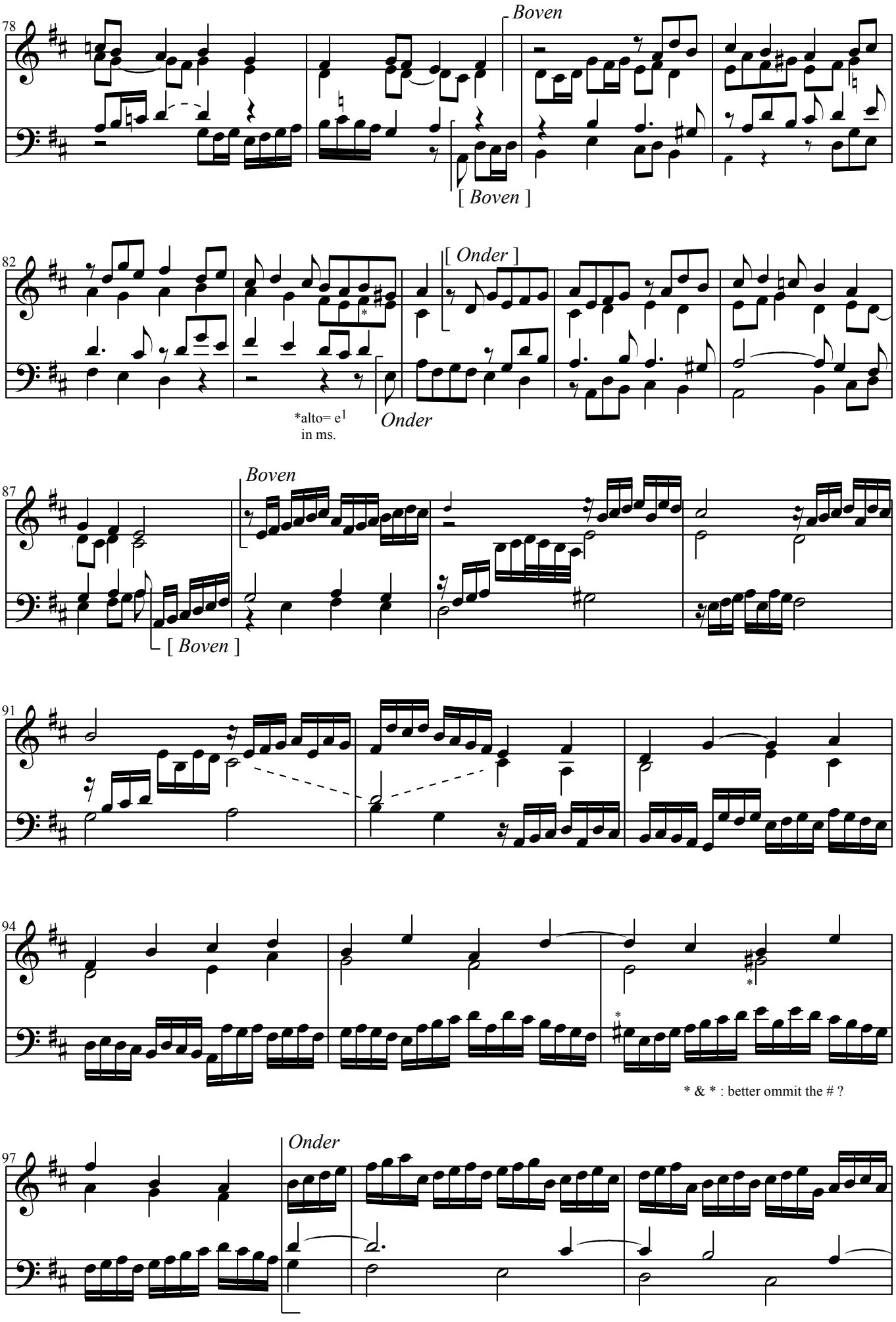
Pro Duplici Organo

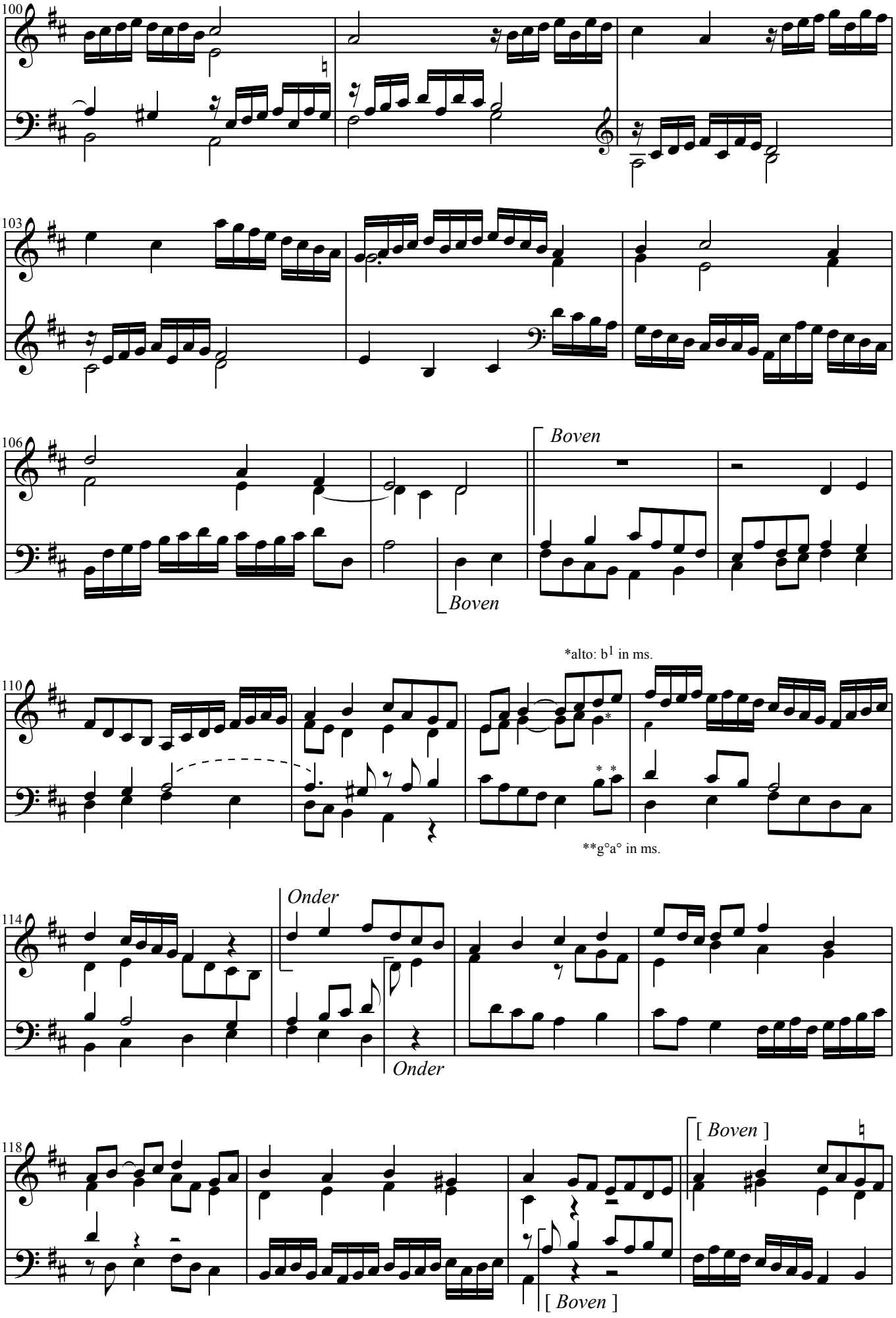


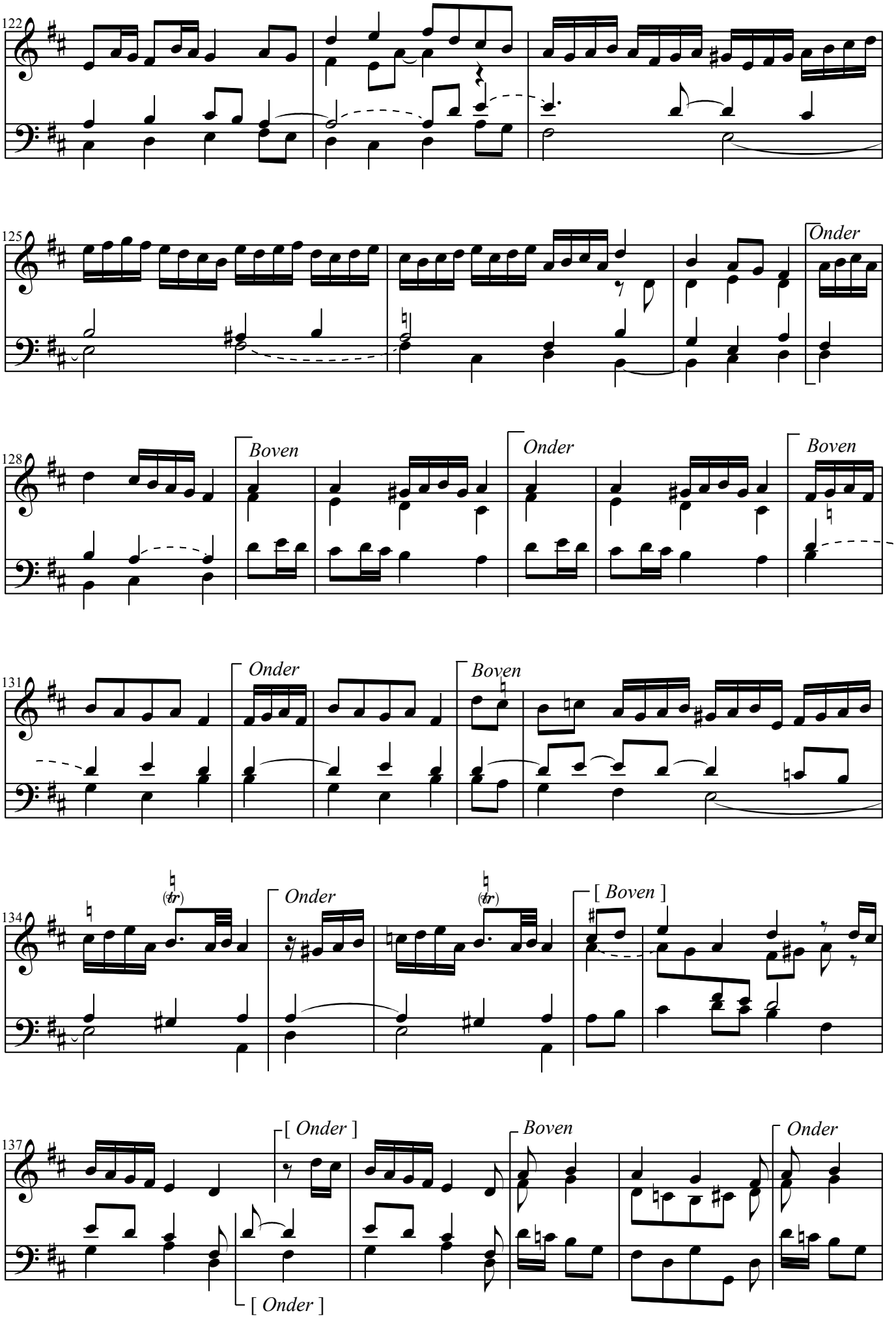
"*Boven*" (Dutch) : upper manual, Gr.Org.
"*Onder*" (id.) : lower manual, Choir / Positif

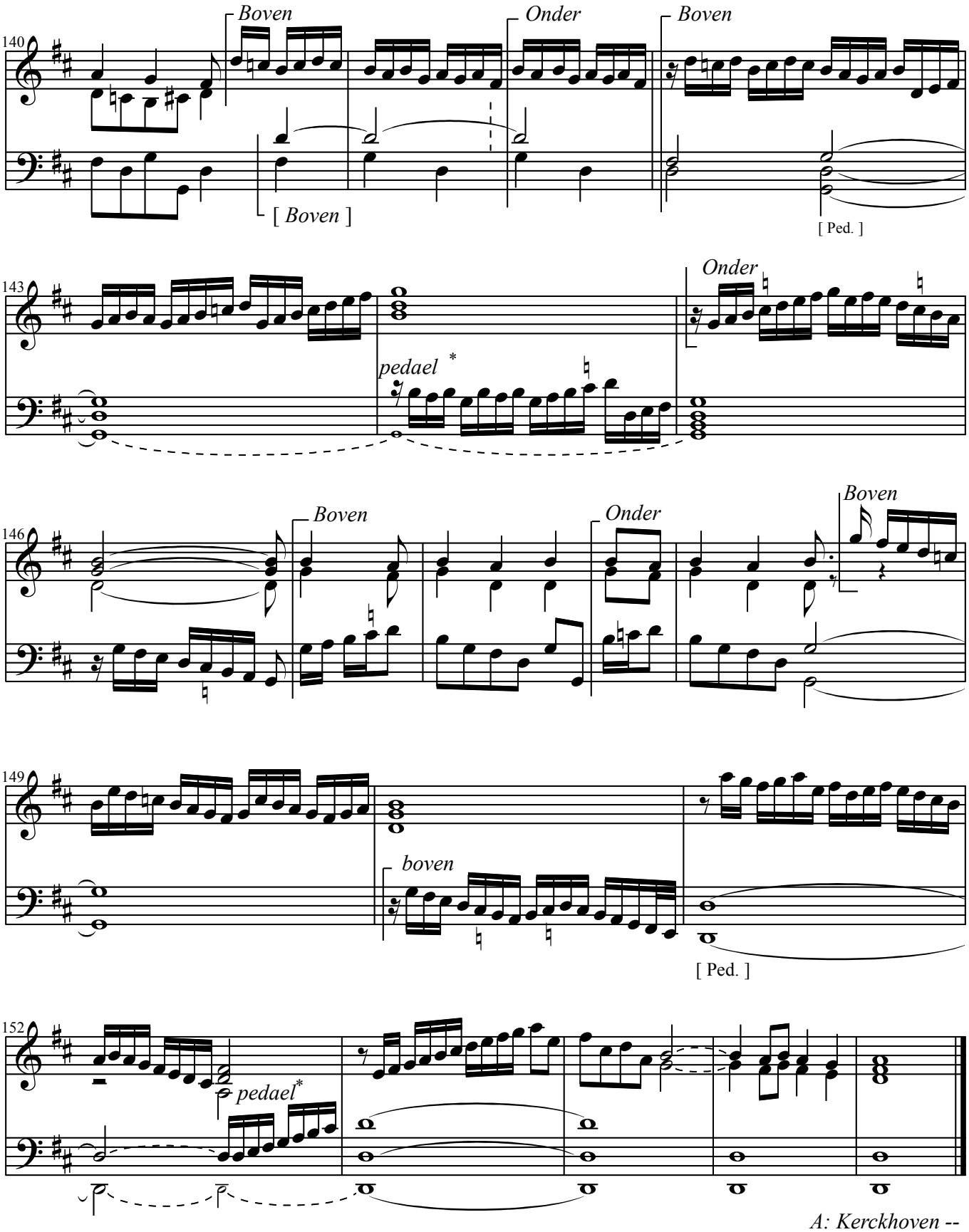

26
31
Onder
Onder
*bas d° =
quarter in ms.
36
Boven
Boven
41
*alto better b°?
45
[Onder]
[Onder]
49
[Boven]
[Boven]


53
57
[Onder]
Onder
62
Boven
[Boven]
66
Onder
Onder
70
[Boven]
[Boven]
74
[Onder]
[Onder]


78
Boven
[Boven]
82
[Onder]
*alto= e1
in ms.
Onder
87
Boven
[Boven]
91
94
* & * : better ommit the # ?
97
Onder

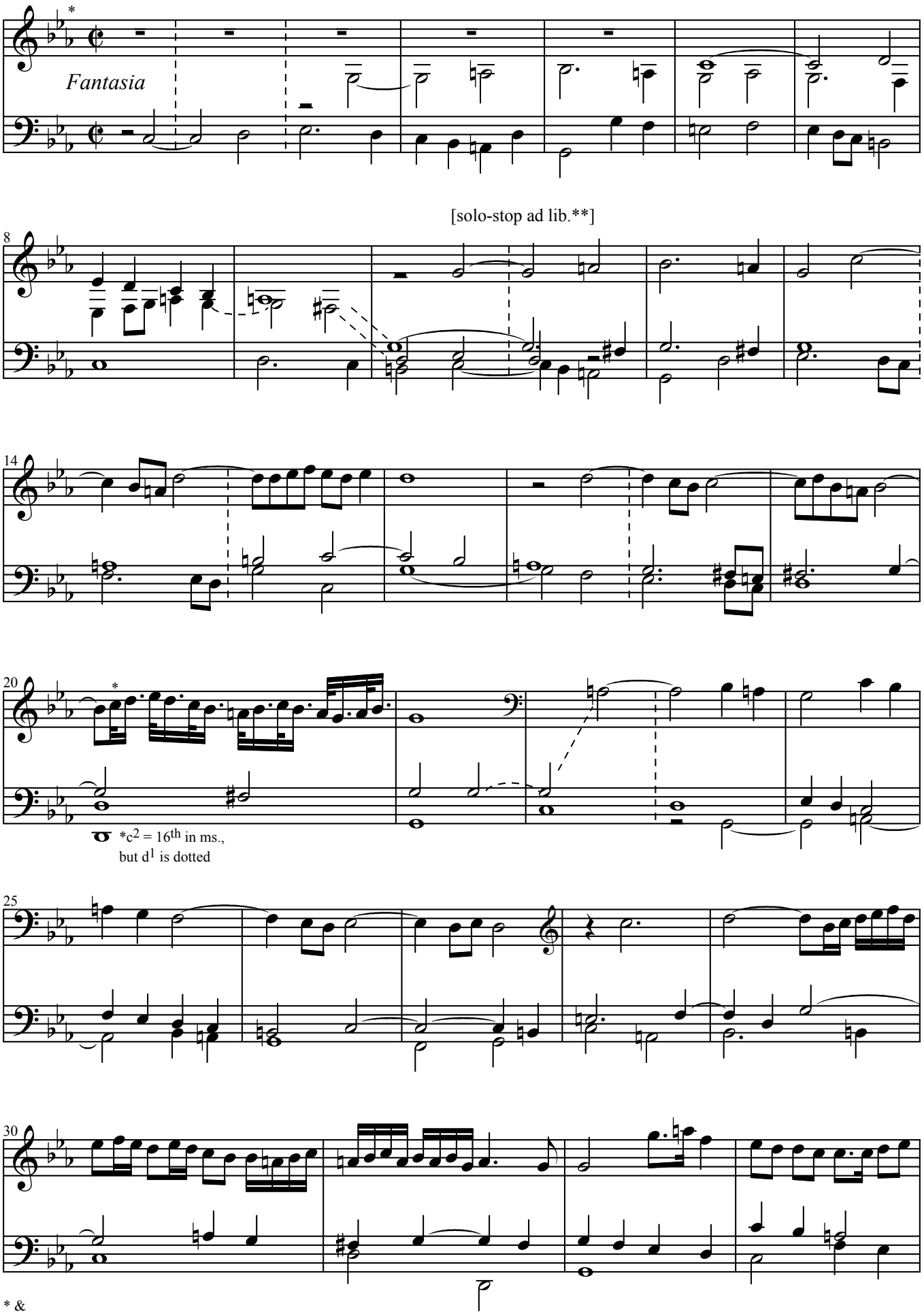

100
103
106
Boven
Boven
*alto: b1 in ms.
110
**g°a° in ms.
114
Onder
Onder
118
[Boven]
[Boven]


122
125
Onder
128
Boven
Onder
Boven
131
Onder
Boven
134
(tr)
Onder
(tr)
[Boven]
137
[Onder]
Boven
Onder
[Onder]

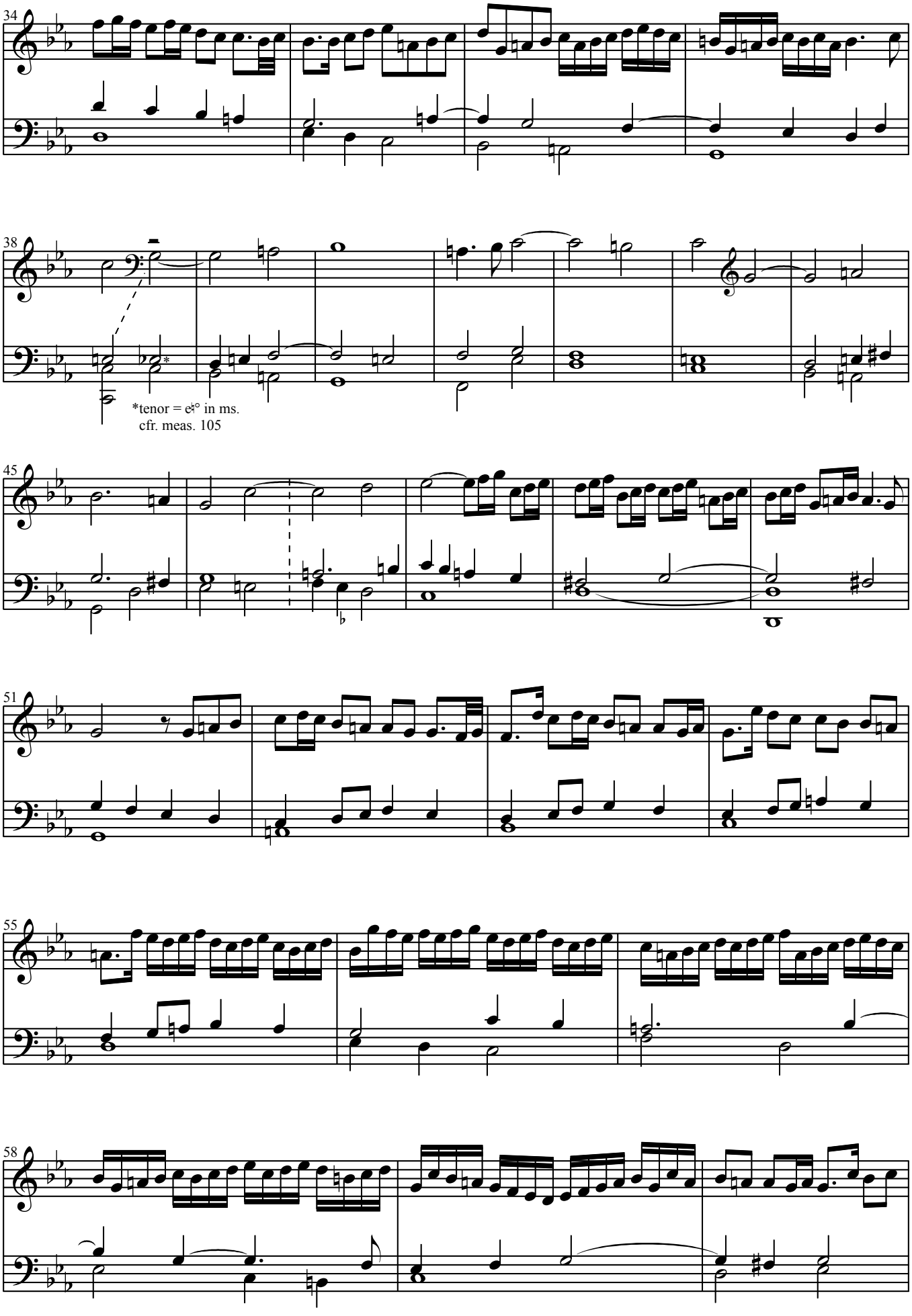


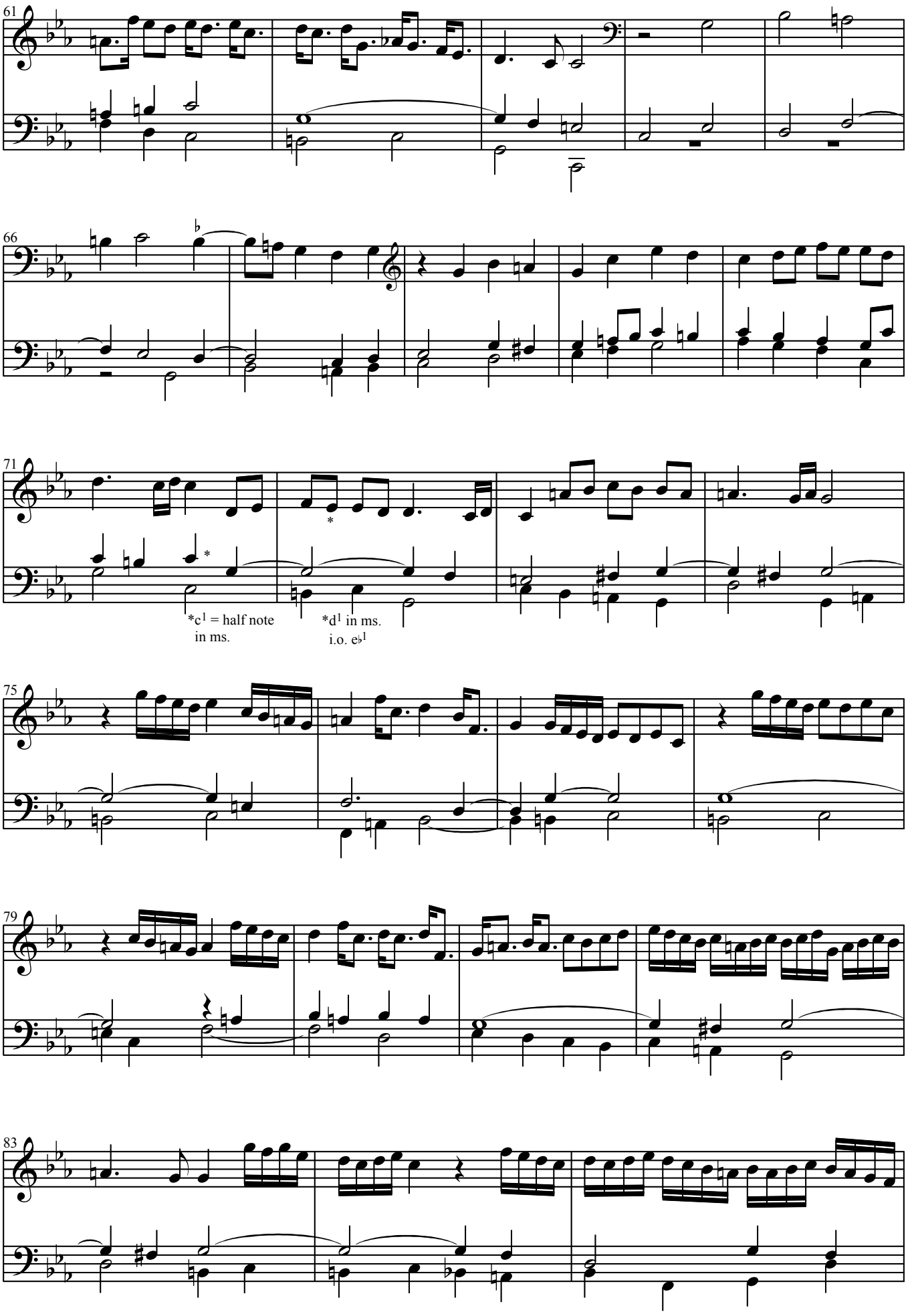
* "*Pedael*" certainly doesn't mean that the 16th's have to be played on the pedals
(wich was impossible on the flemish small pull-down pedal-boards);
perhaps its suggests that the bass G (m.144) or D (m.152) should be hold on the pedal.

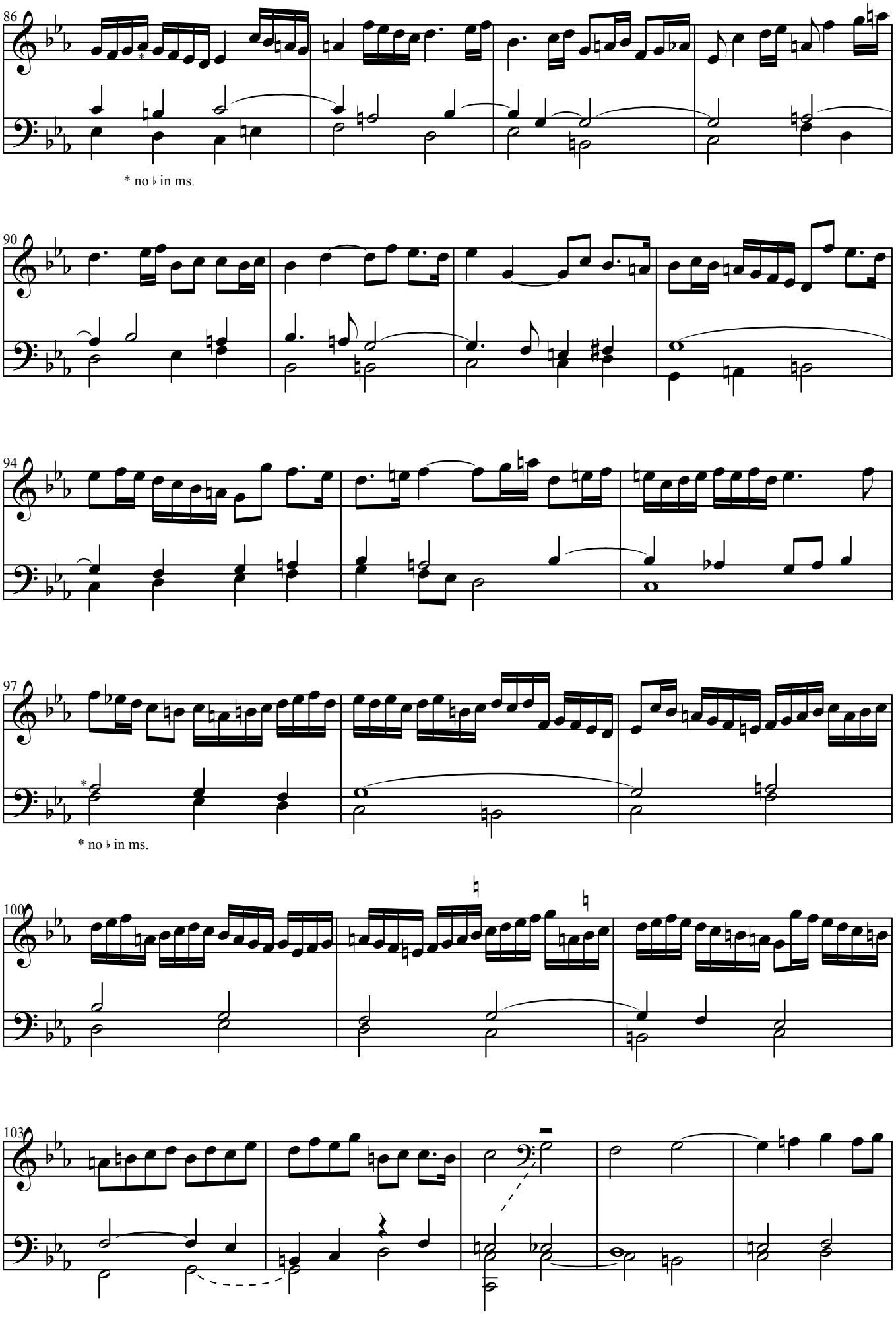
354.

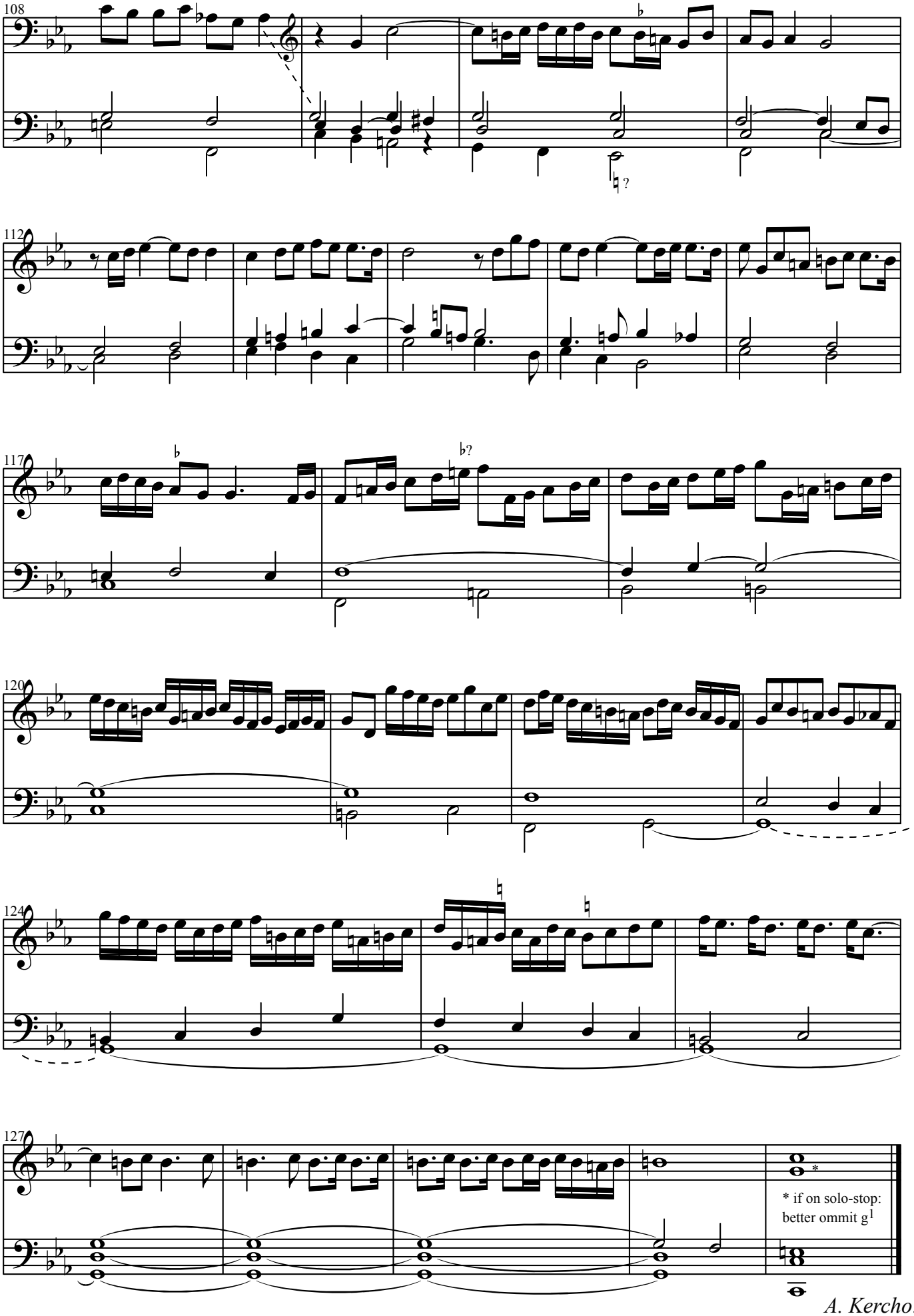


* &
** : see notes at the end


34
38
*tenor = e♮° in ms.
cfr. meas. 105
45
51
55
58


61
66
71
*c1 = half note in ms.
*d1 in ms. i.o. e♭1
75
79
83

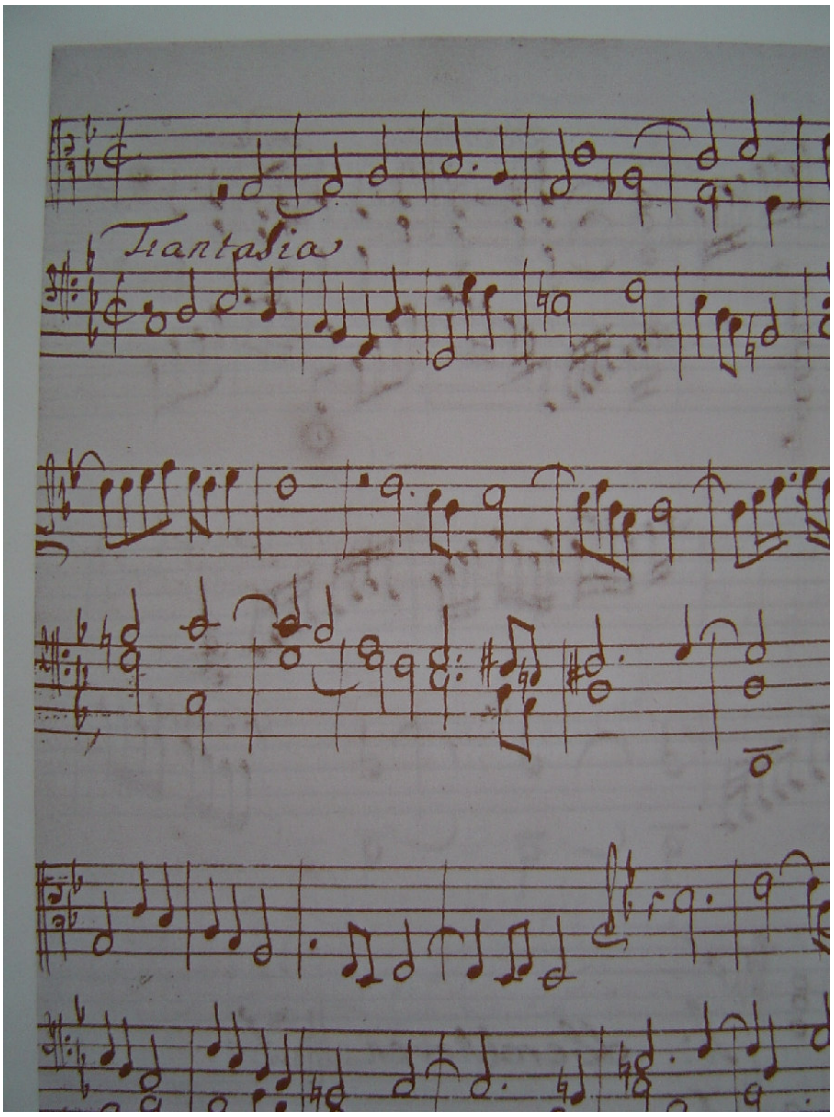

86
* no ♭ in ms.
90
94
97
* no ♭ in ms.
100
103



A. Kercho:

* Did A. van den Kerckhoven write this piece in c-minor? The present c-minor version could be a later transposition. See notes as to nr. 352 / 352bis.
Concerning nr. 354 : as key-signature there are only 2 flats at the clefs.
A large part of this piece is in g-minor, but it starts and ends in c-minor.
So we used the conventional key signature for a c-minor key.

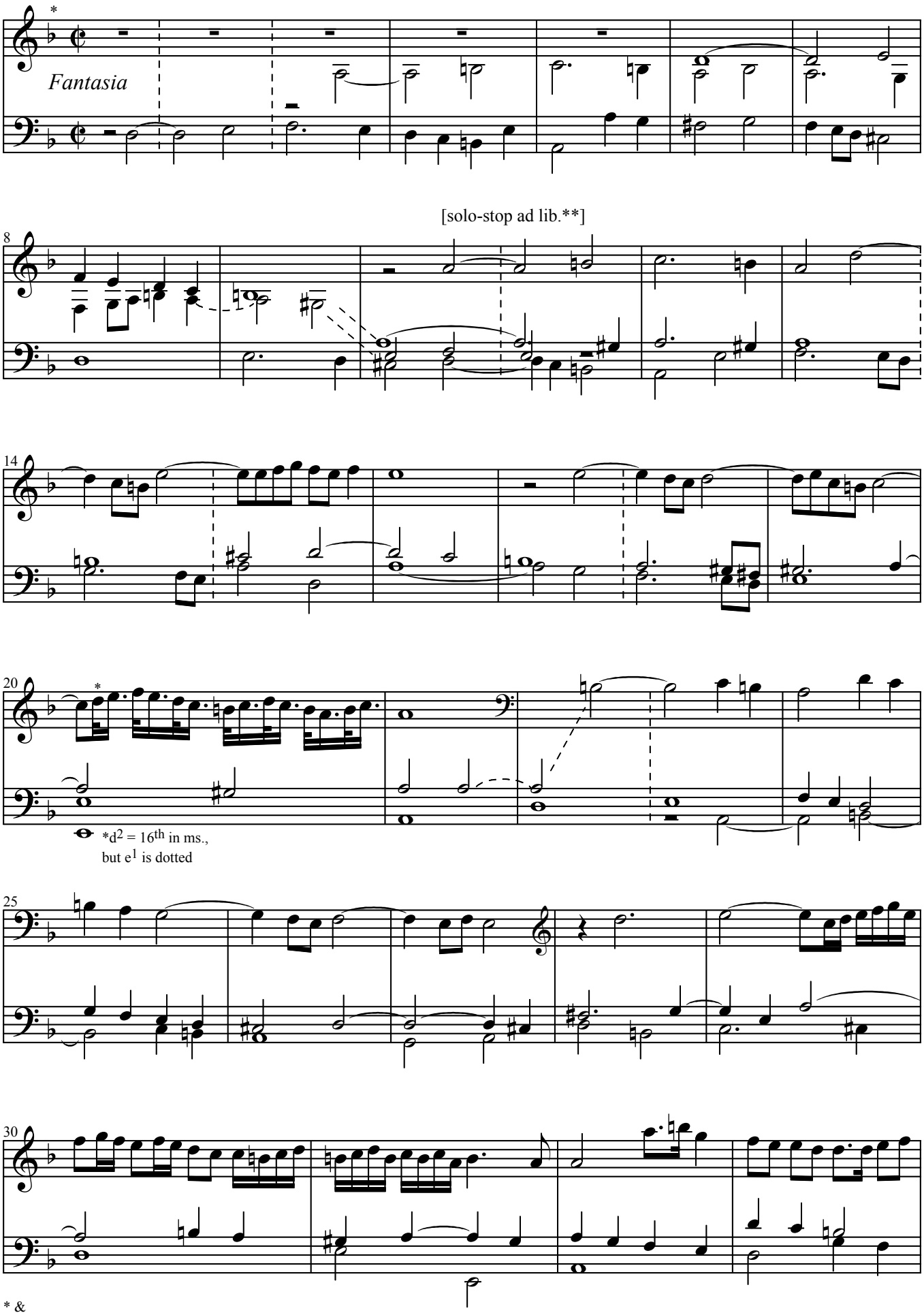
** In addition to piece nr. 354 :
If one likes to play the soprano as a solo-voice, this work requires a 2-manual instrument.
Even when - using a single-manual organ - the trebble-stop (Cornet?) is pulled only from measure 10, the keys c1 & d1 (middle of the keyboard) are to be touched as well in the solo as in the accompaniment, which excludes the execution on a single-manual.



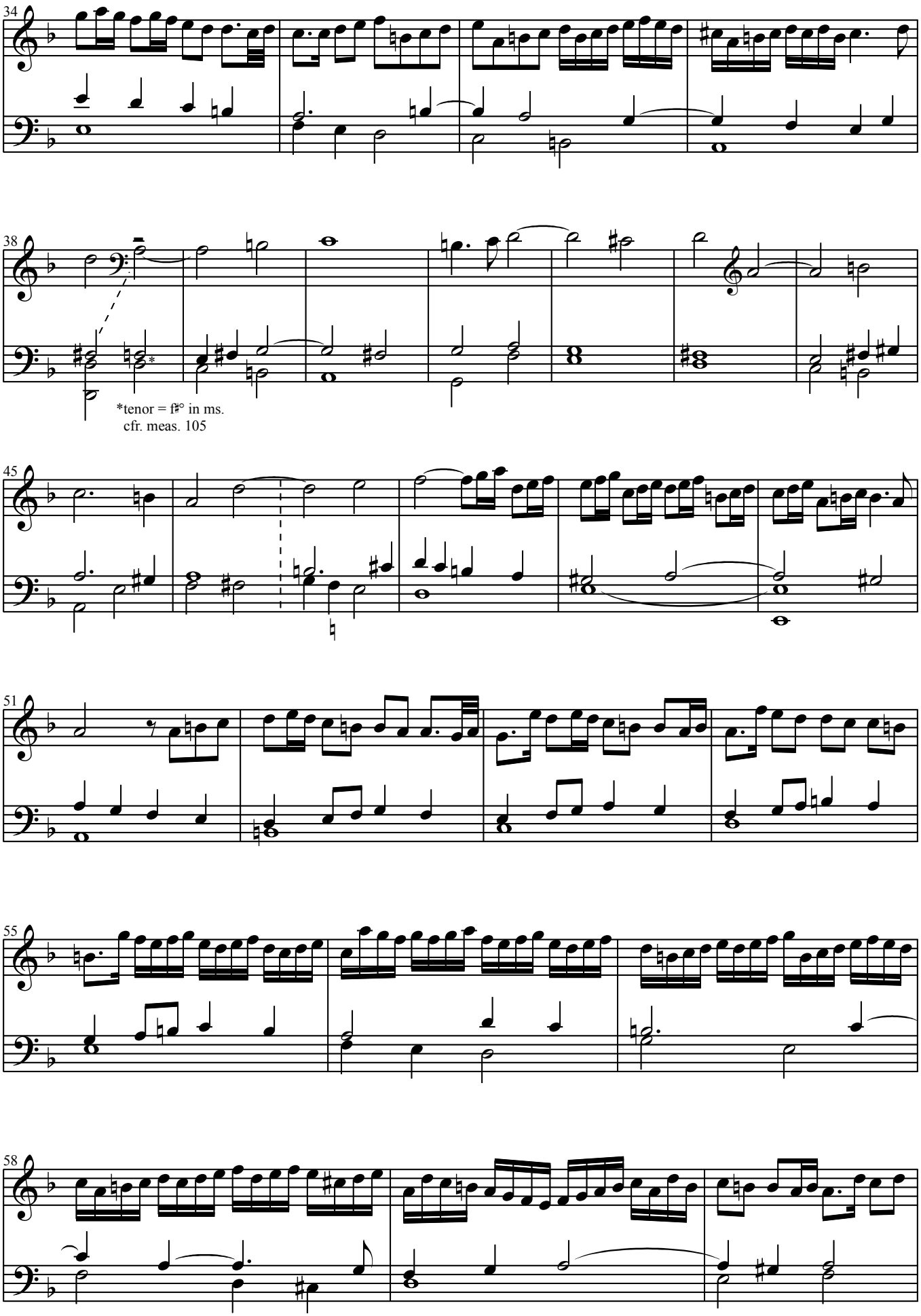
The Cocquiel-manuscript, fol. 136 verso (partially)

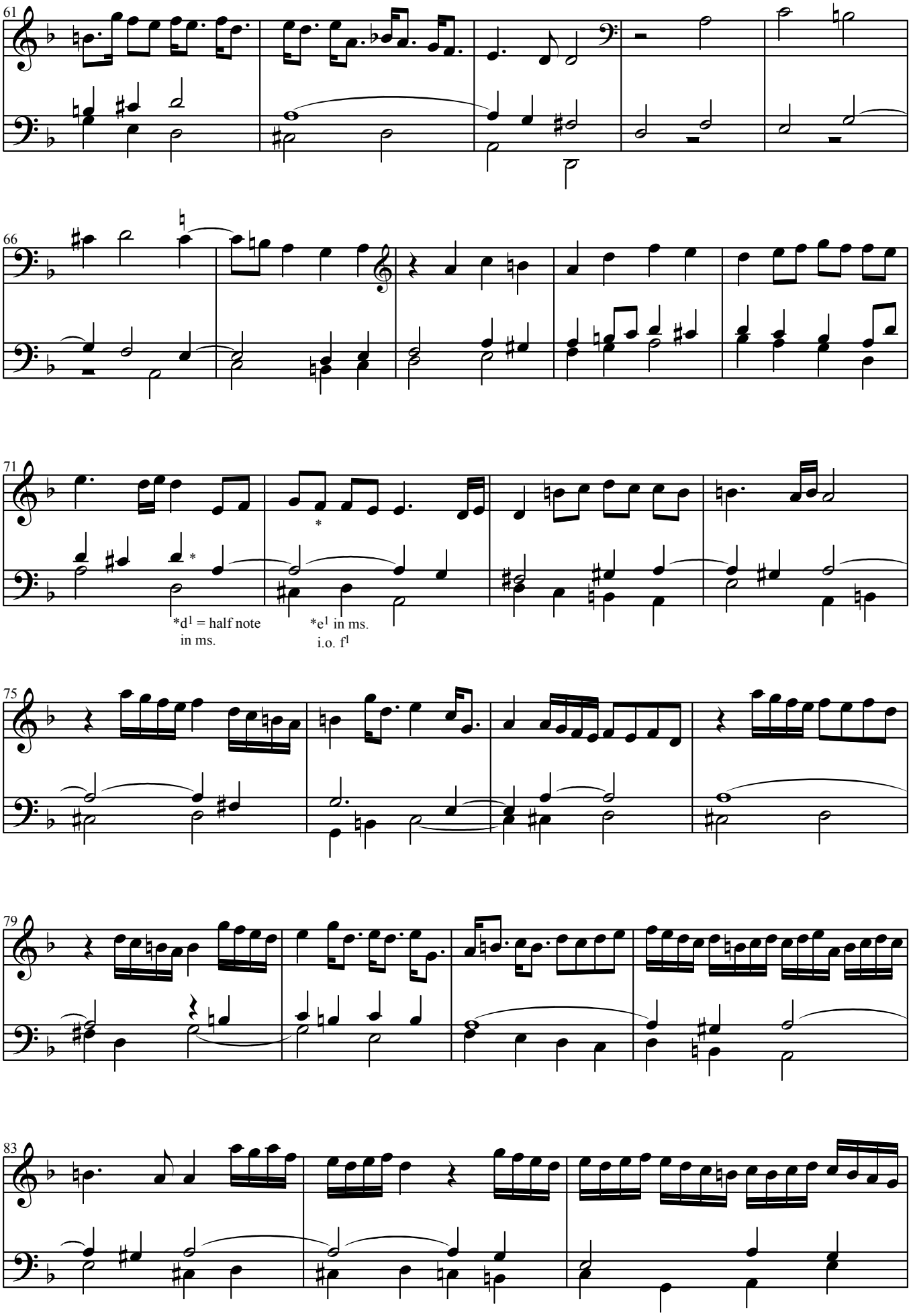
354b.

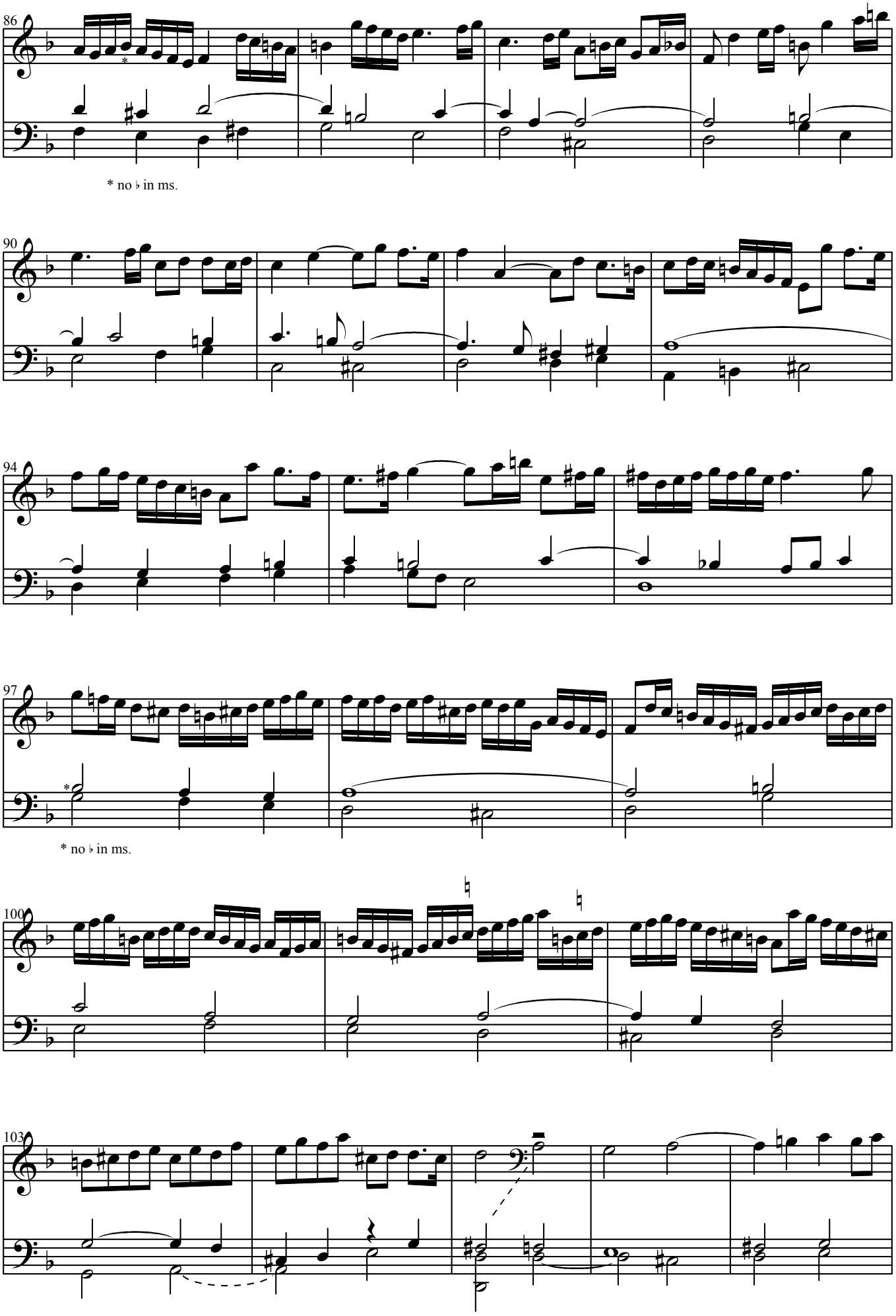
Cocquiel-manuscript
fol. 136 v°- 139 r°

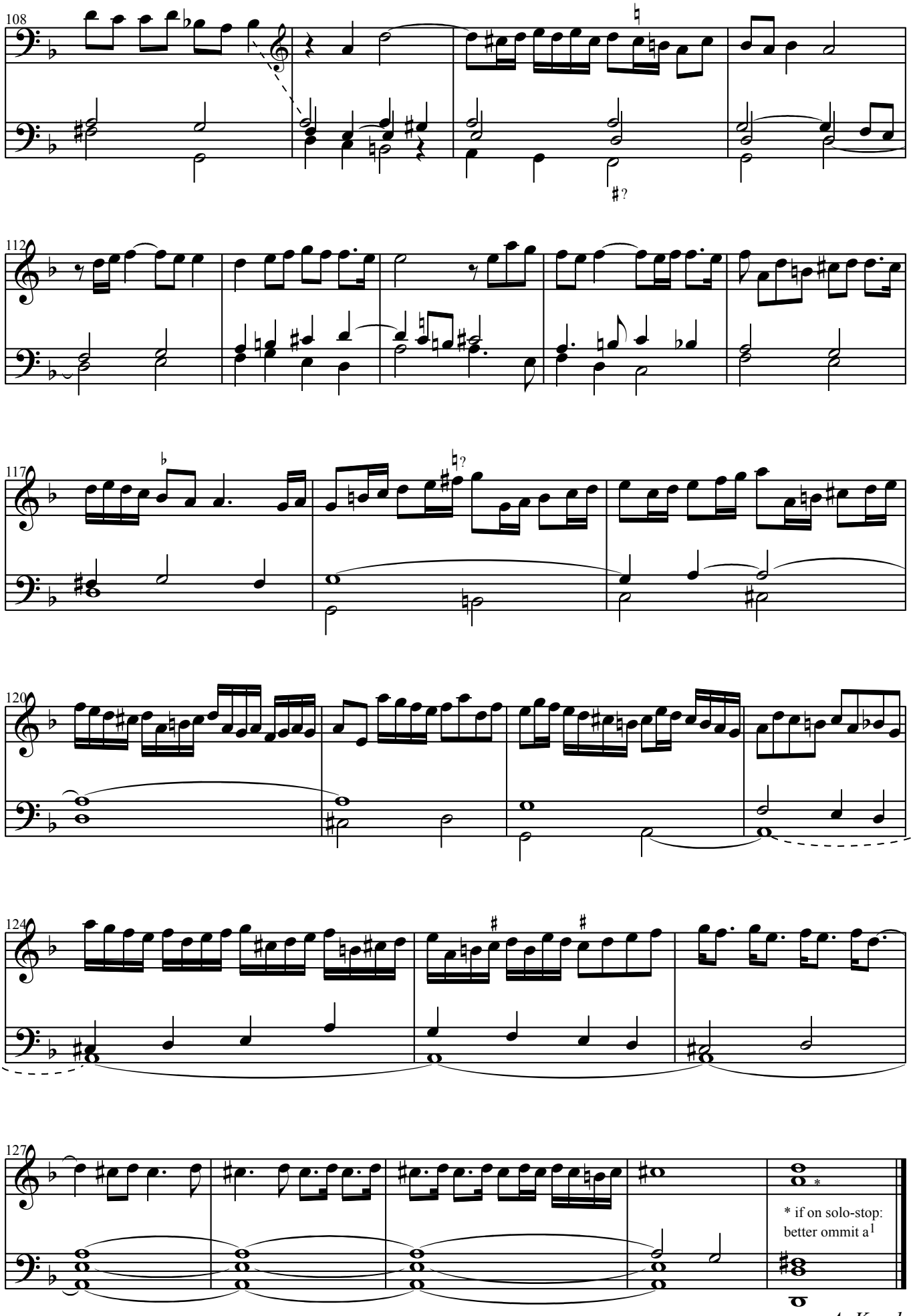


* &
** : see notes at the end


34
38
*tenor = f♯° in ms.
cfr. meas. 105
45
51
55
58


61
66
71
*d1 = half note in ms.
*e1 in ms. i.o. f1
75
79
83

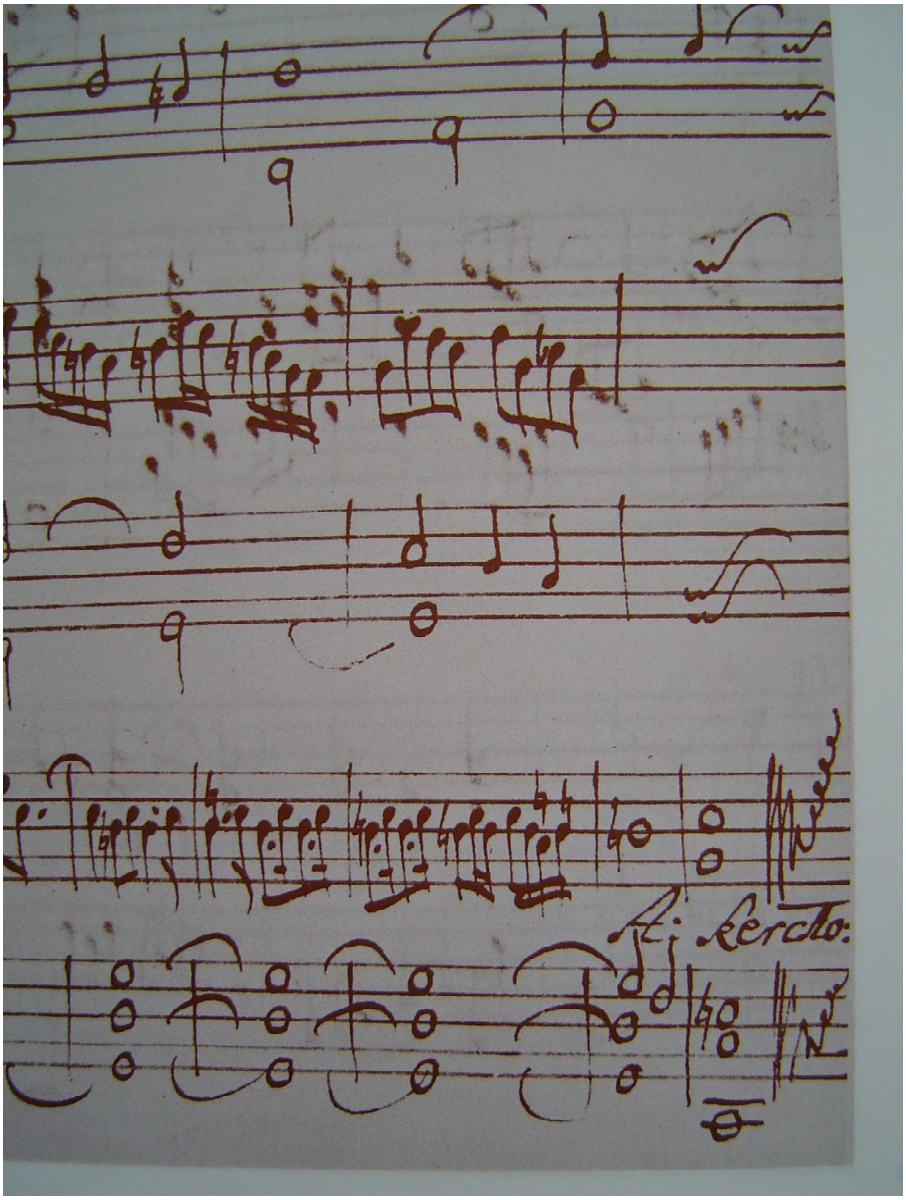

86
* no ♭ in ms.
90
94
97
* no ♭ in ms.
100
103



A. Kercho:

* See nr. 354a : did A. van den Kerckhoven write this piece in c-minor? It is possible that copiist J. Cocquiel (1741 !) has transposed this piece; therefore the editor presents here a (re-)transposed version in d-minor. (See also notes as to nr. 352 / 352bis.)

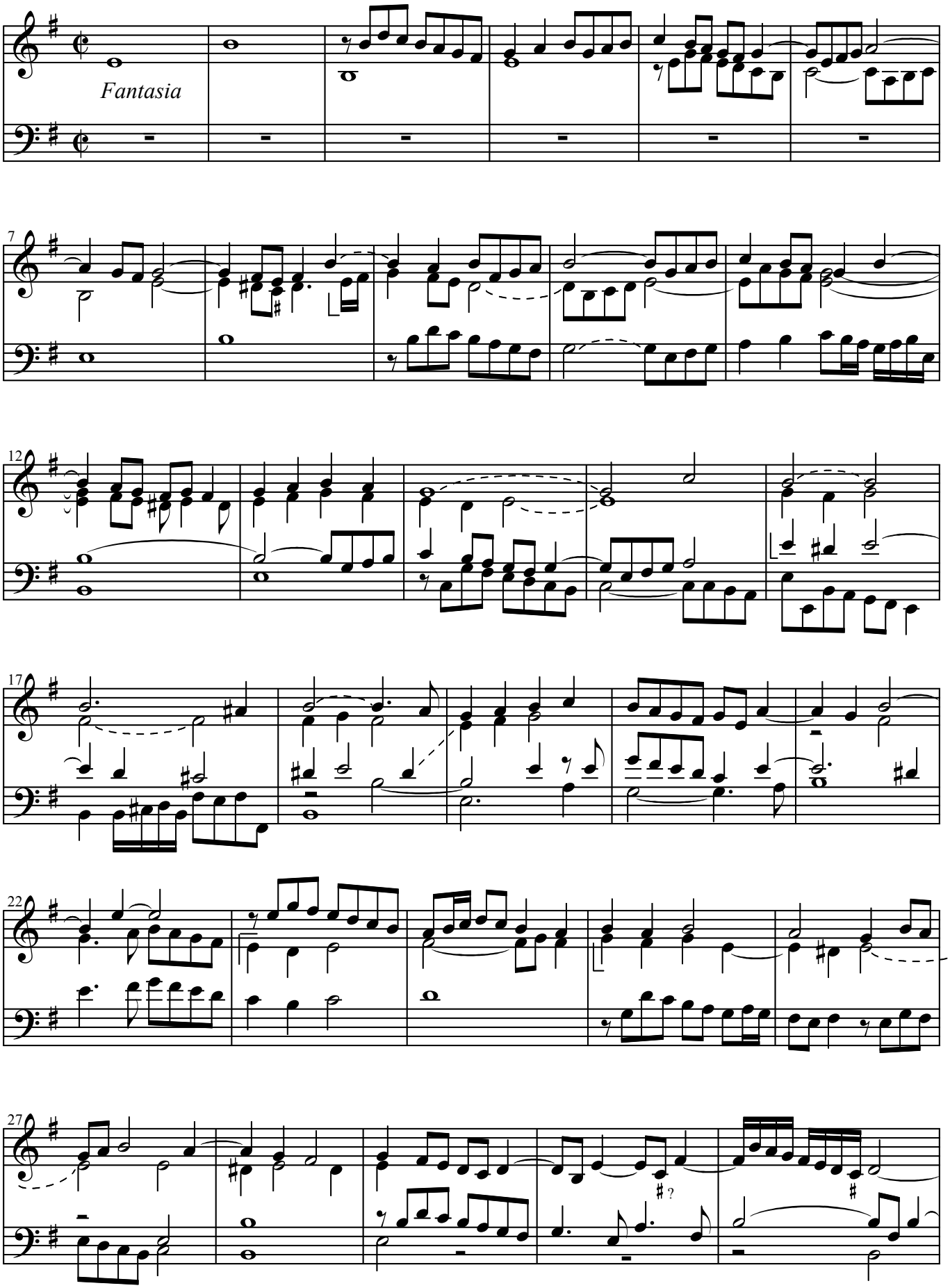
** In addition to piece nr. 354 :
If one likes to play the soprano as a solo-voice, this work requires a 2-manual instrument.
Even when - using a single-manual organ - the trebble-stop (Cornet?) is pulled only from measure 10, the keys d^1 & e^1 (middle of the keyboard) are to be touched as well in the solo as in the accompaniment, which excludes the execution on a single-manual.

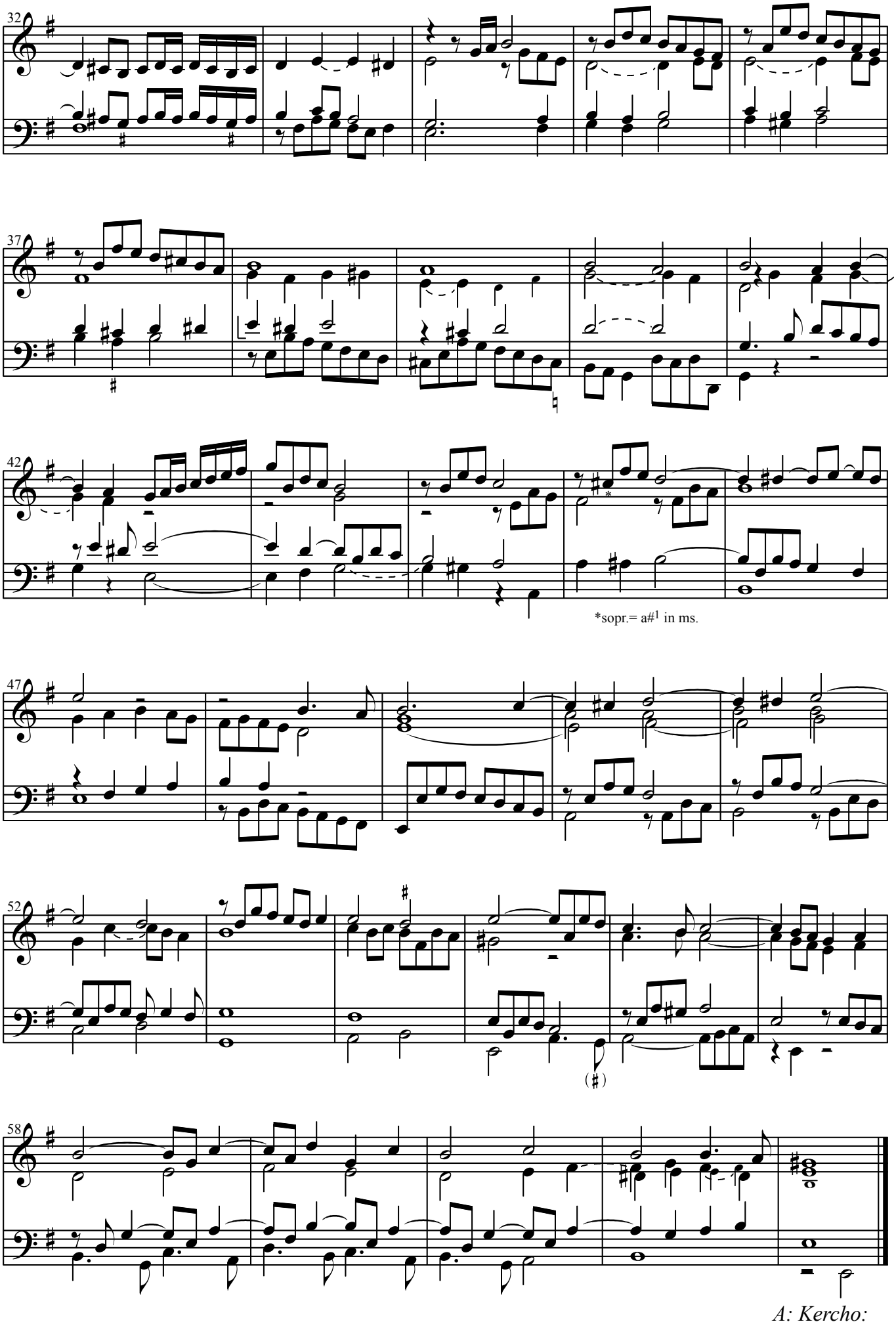


The Cocquiel-manuscript, fol. 139 recto (partially)

355.

Cocquiel-manuscript
fol. 139 v°- 140 v°

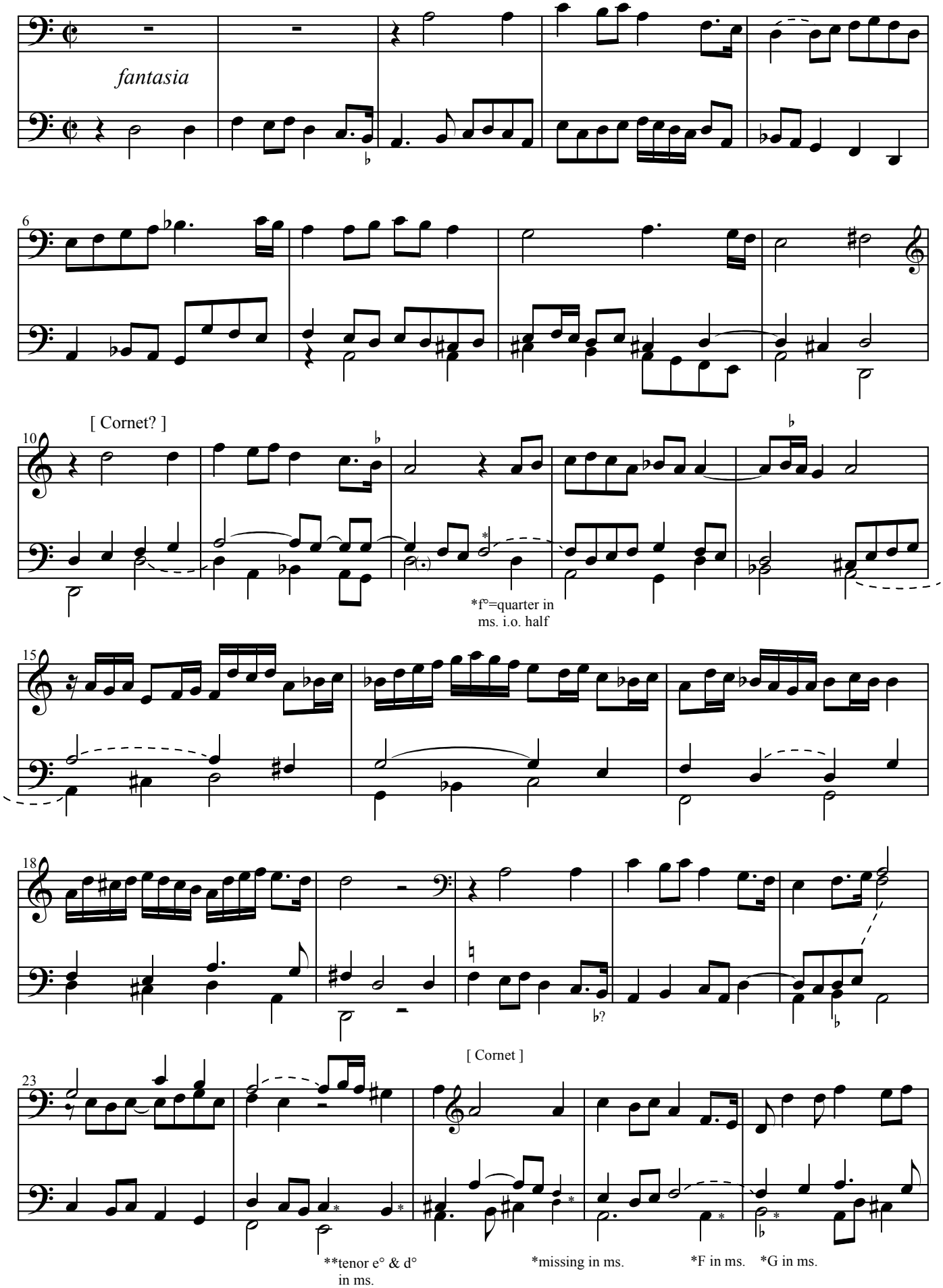


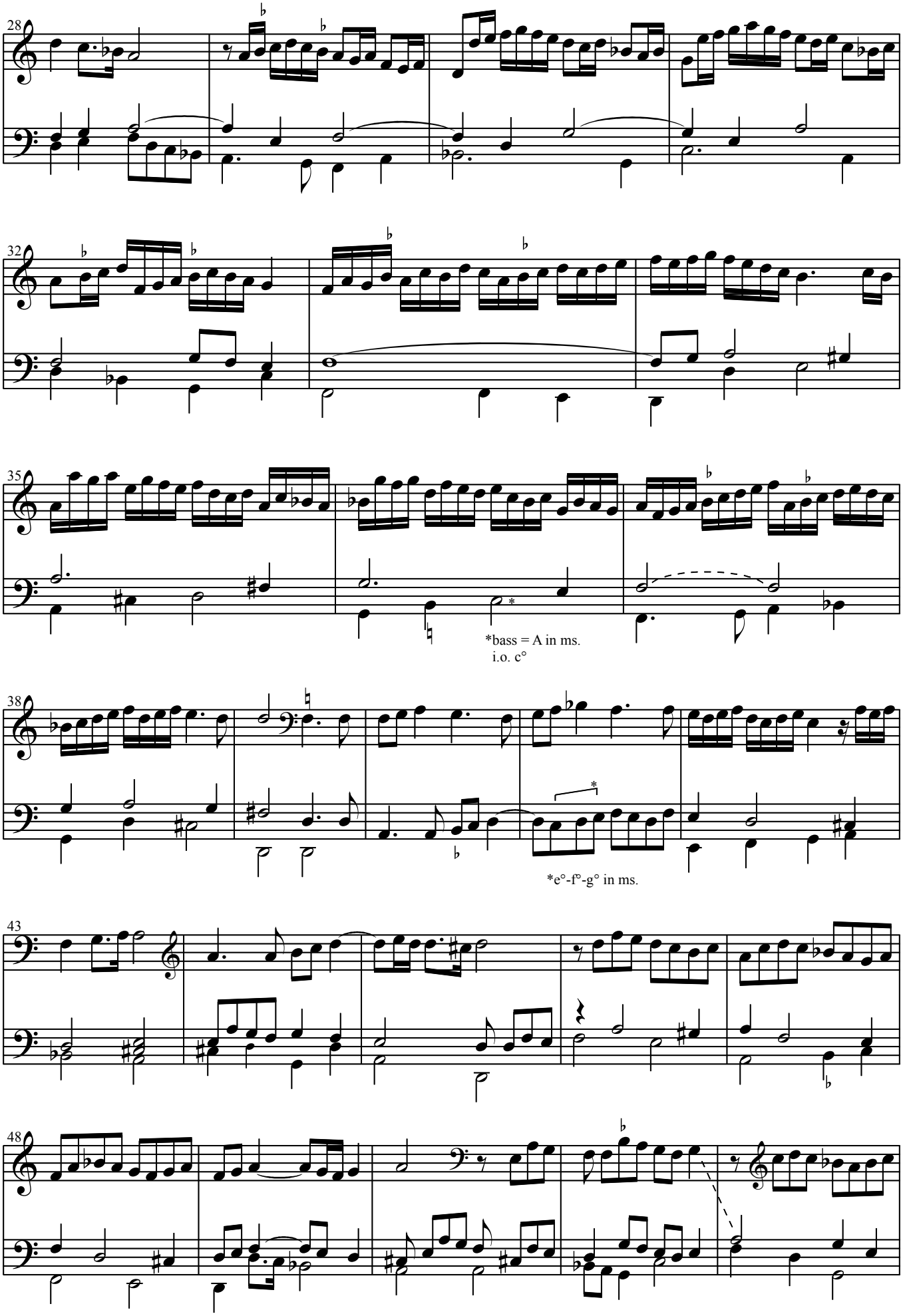


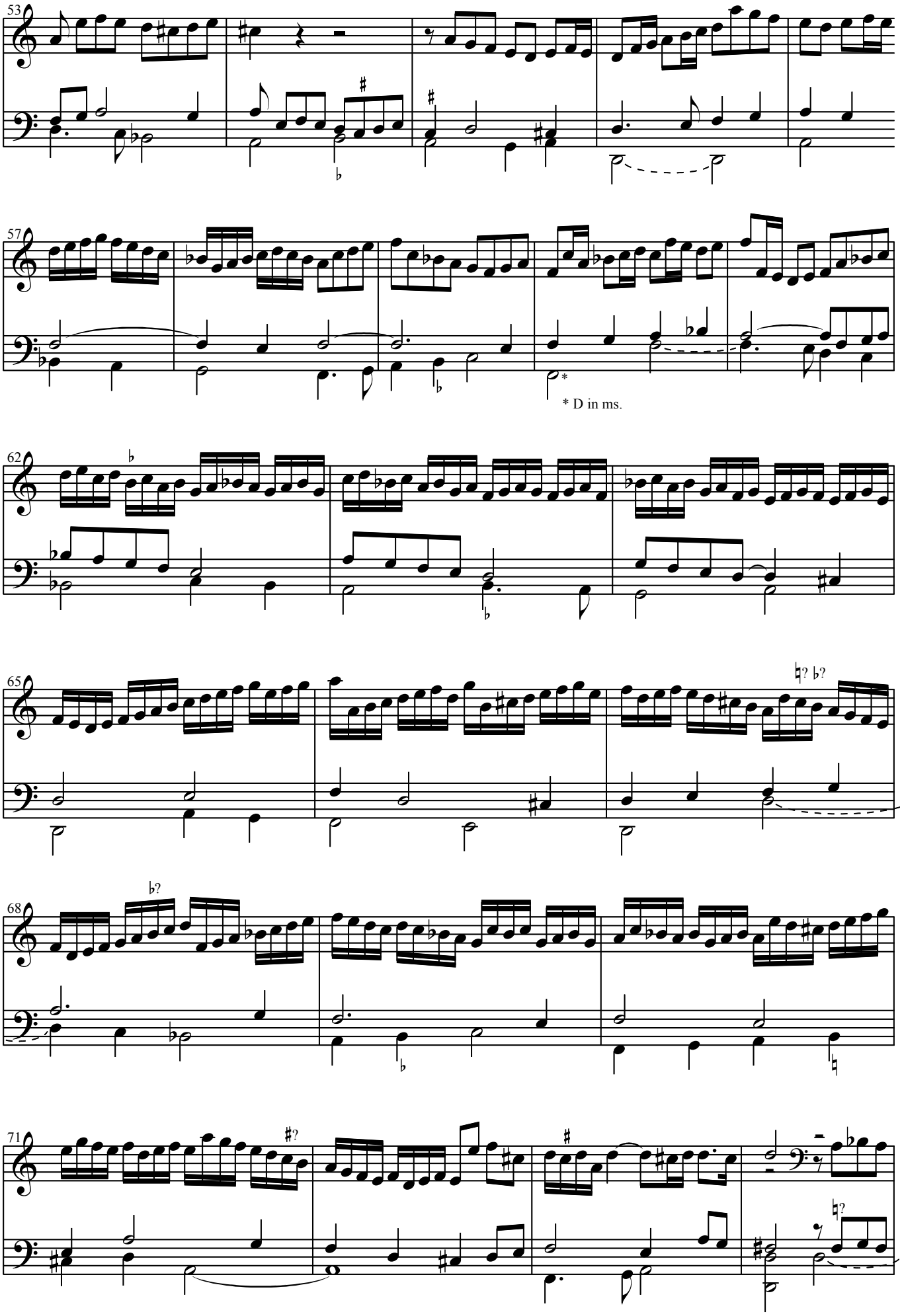
A: Kercho:

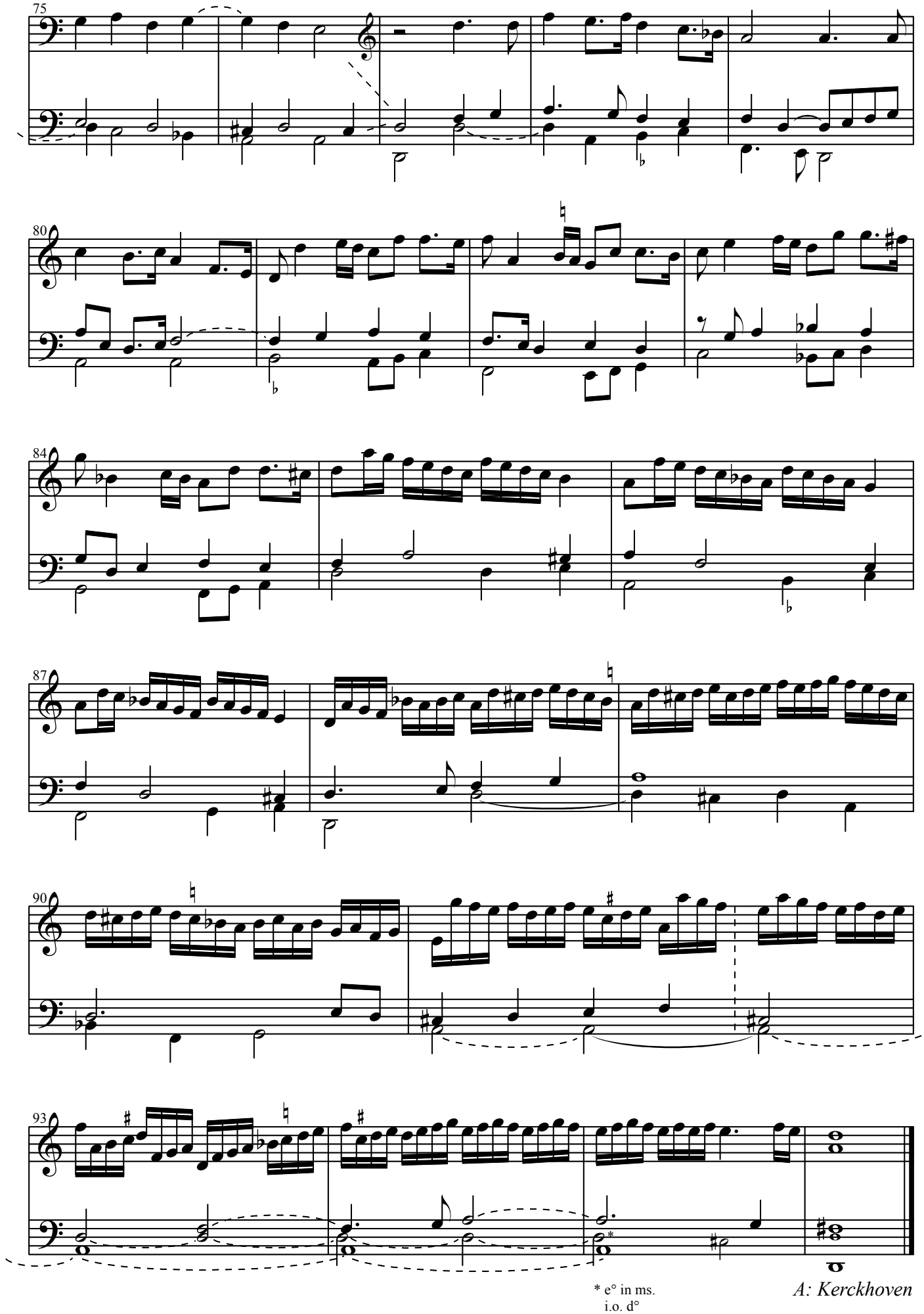
356.

Cocquiel-manuscript
fol. 141 r°- 143 v°




28
32
35
*bass = A in ms.
i.o. c°
38
*e°-f°-g° in ms.
43
48


53
57
* D in ms.
62
65
68
71

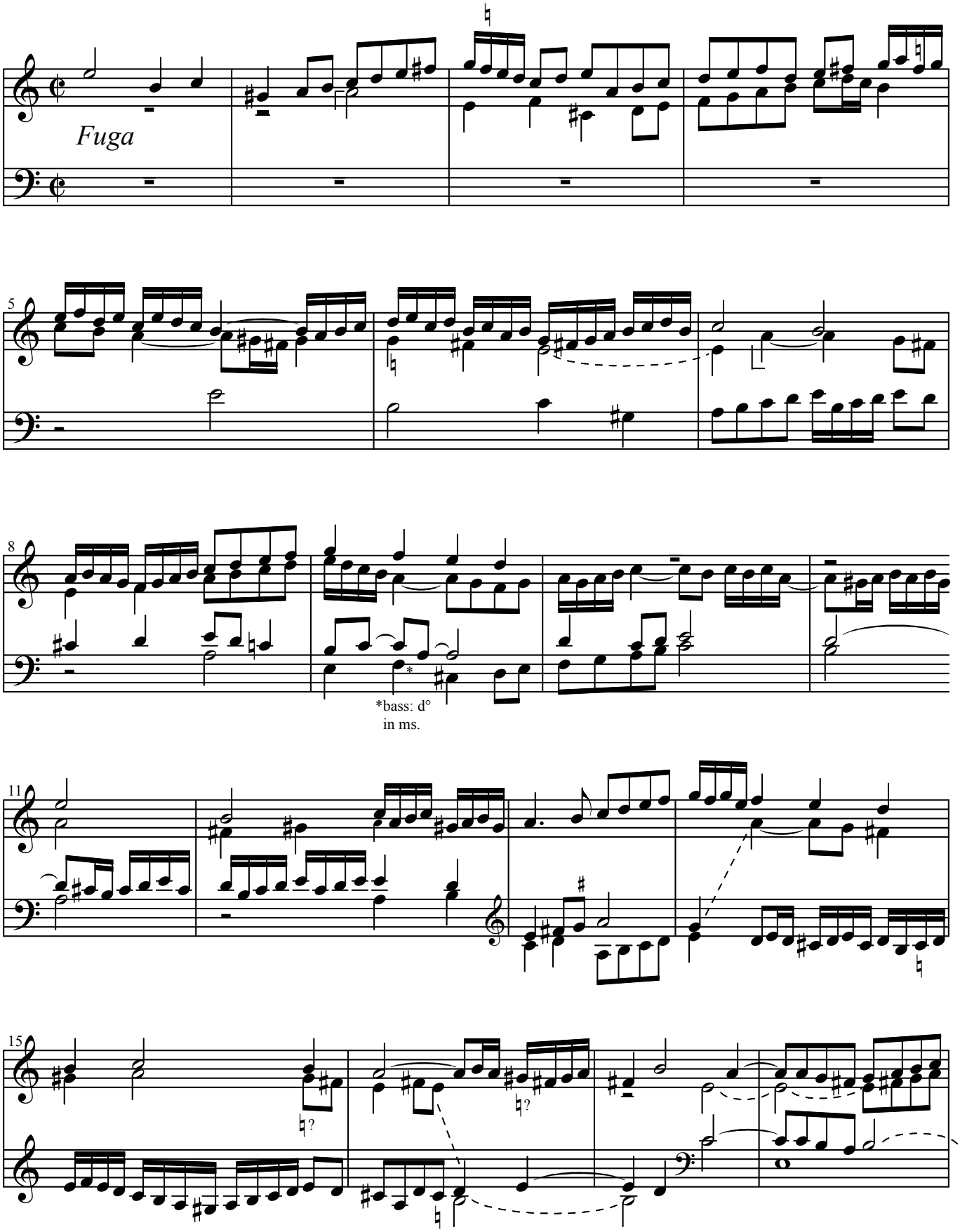


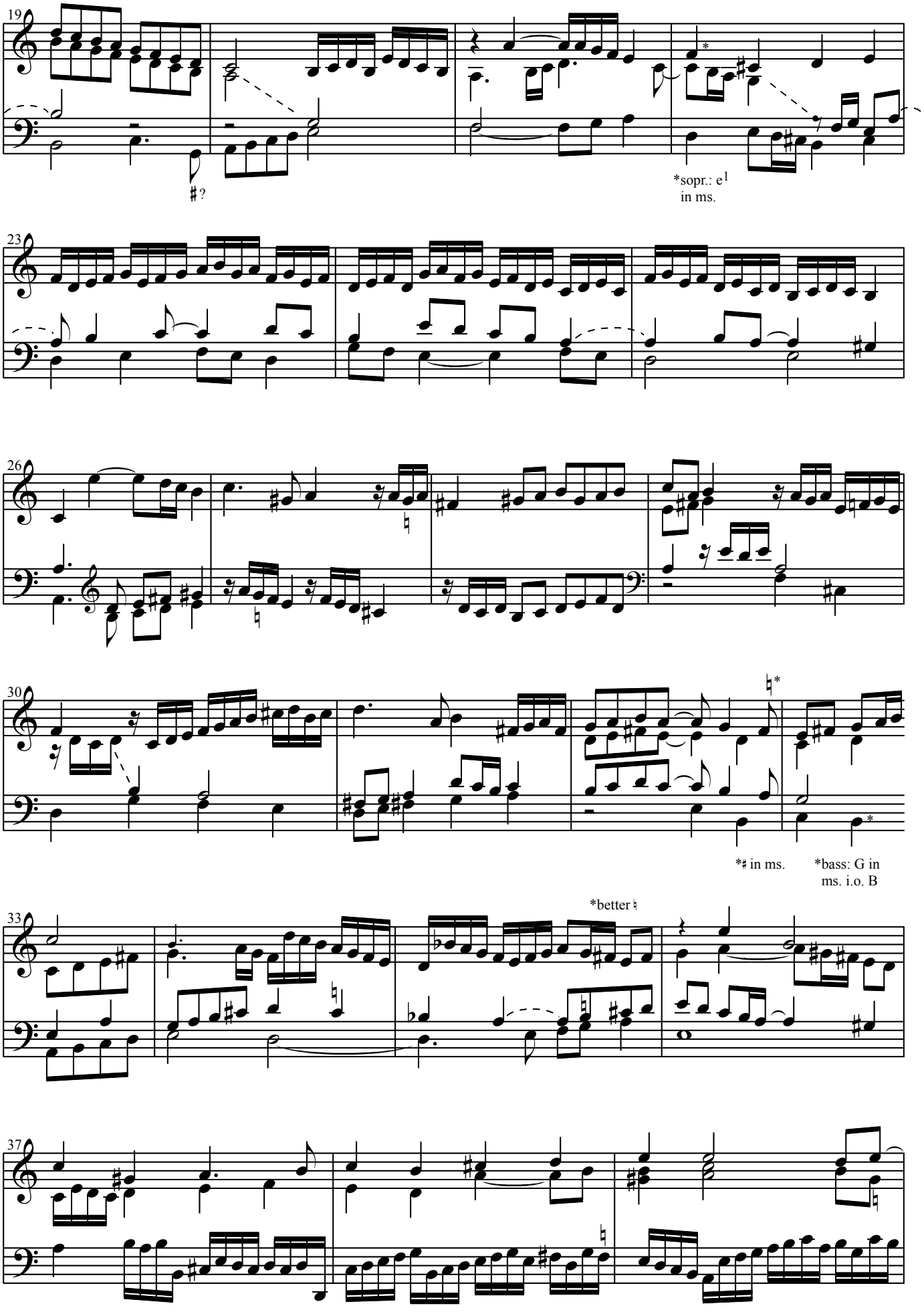
* e° in ms.
i.o. d°

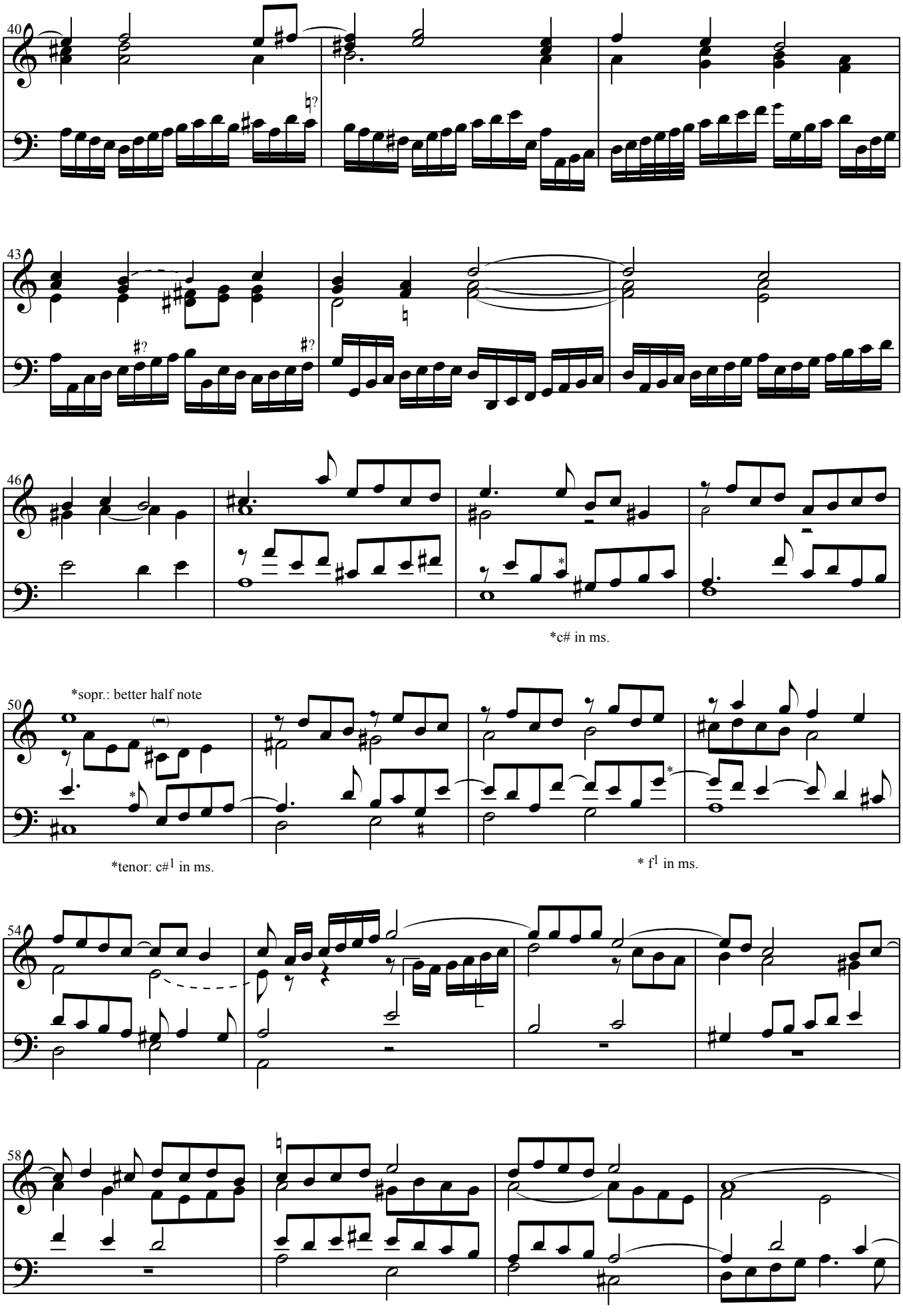
A: Kerckhoven

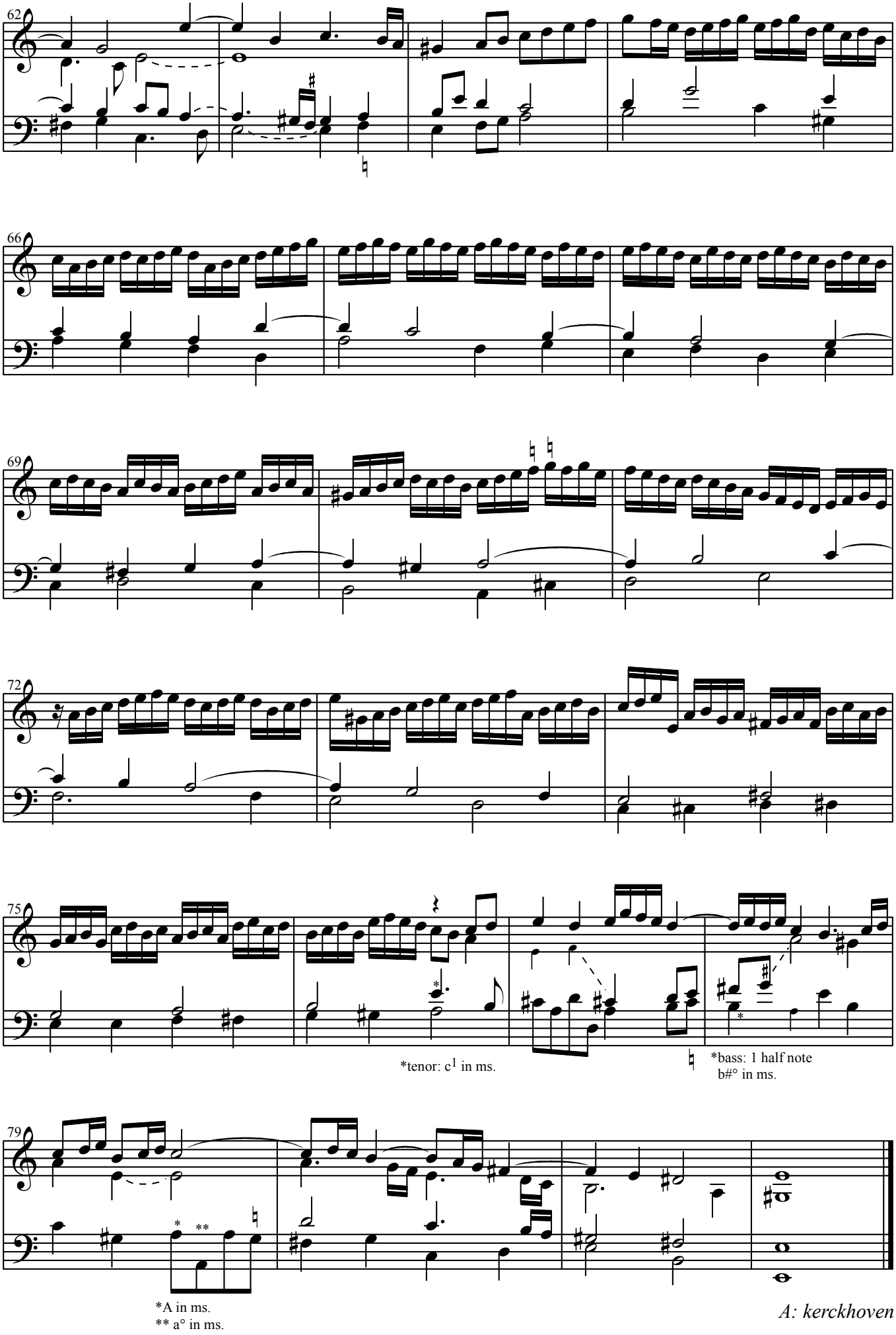
357.

Cocquiel-manuscript
fol. 144 r°- 146 r°




19
#?
*sopr.: e1
in ms.
23
26
30
*♯ in ms.
*bass: G in
ms. i.o. B
33
*better ♮
37

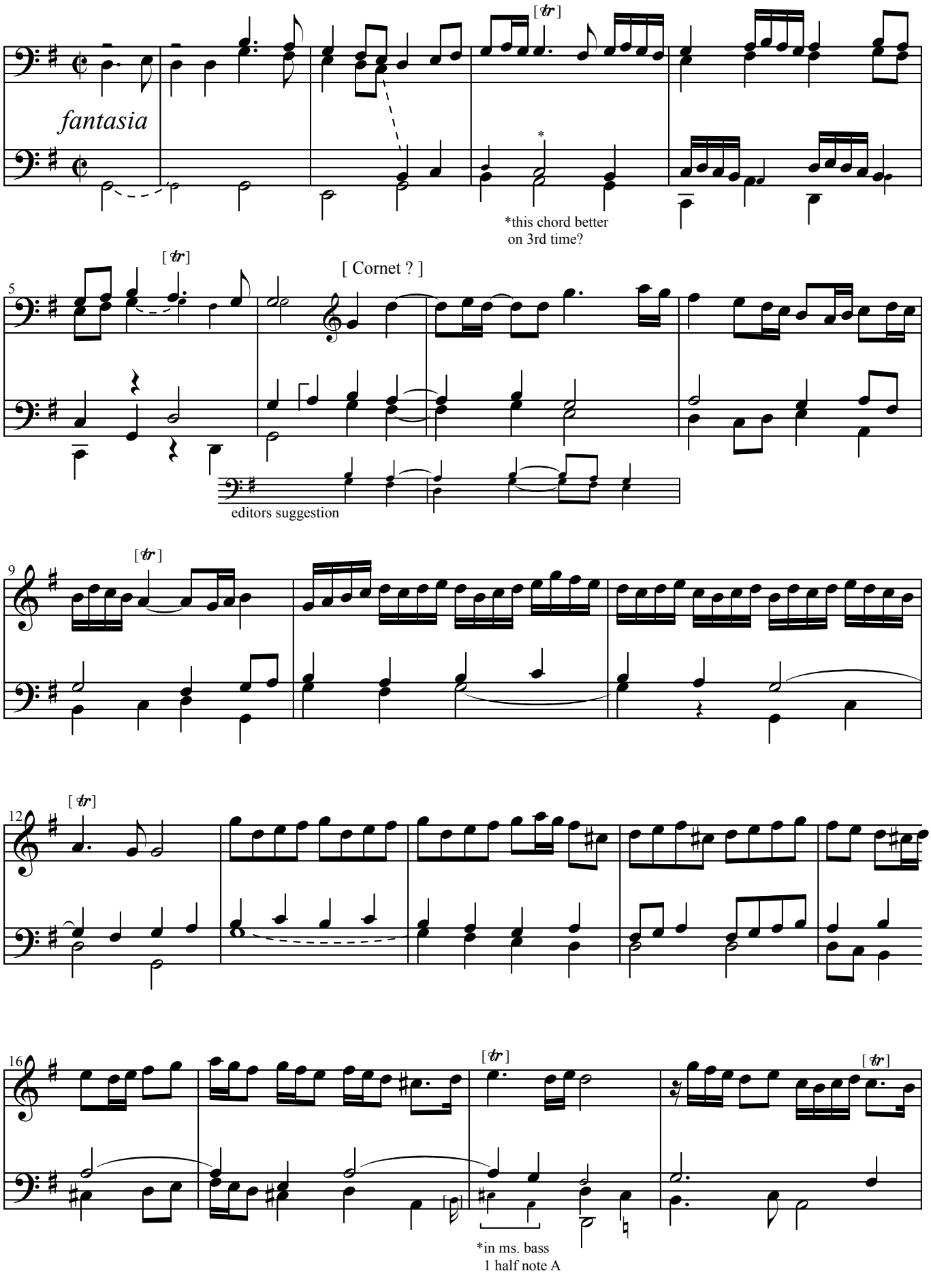

40
43
46
*c# in ms.
*sopr.: better half note
50
*tenor: c#1 in ms.
* f1 in ms.
54
58

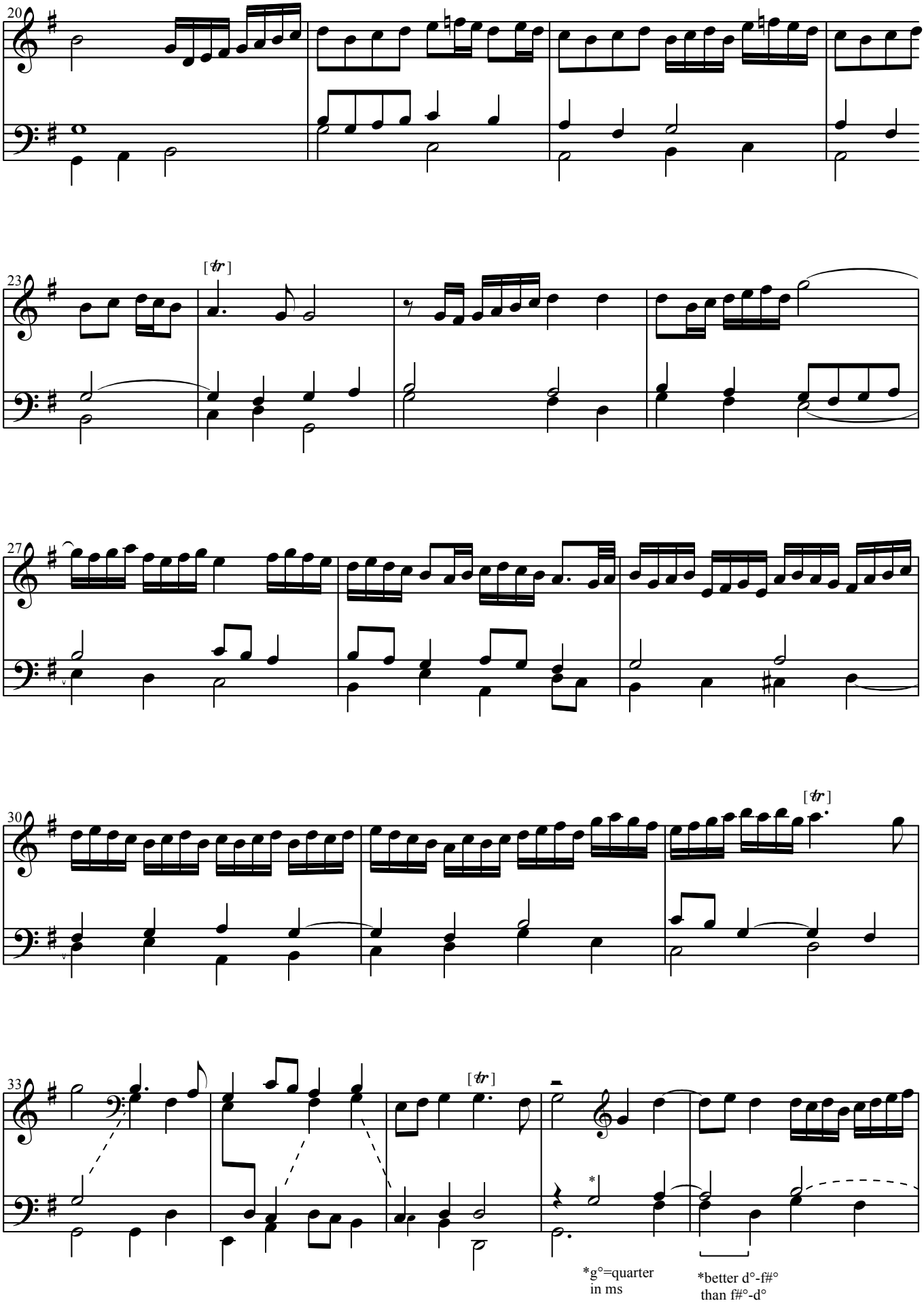


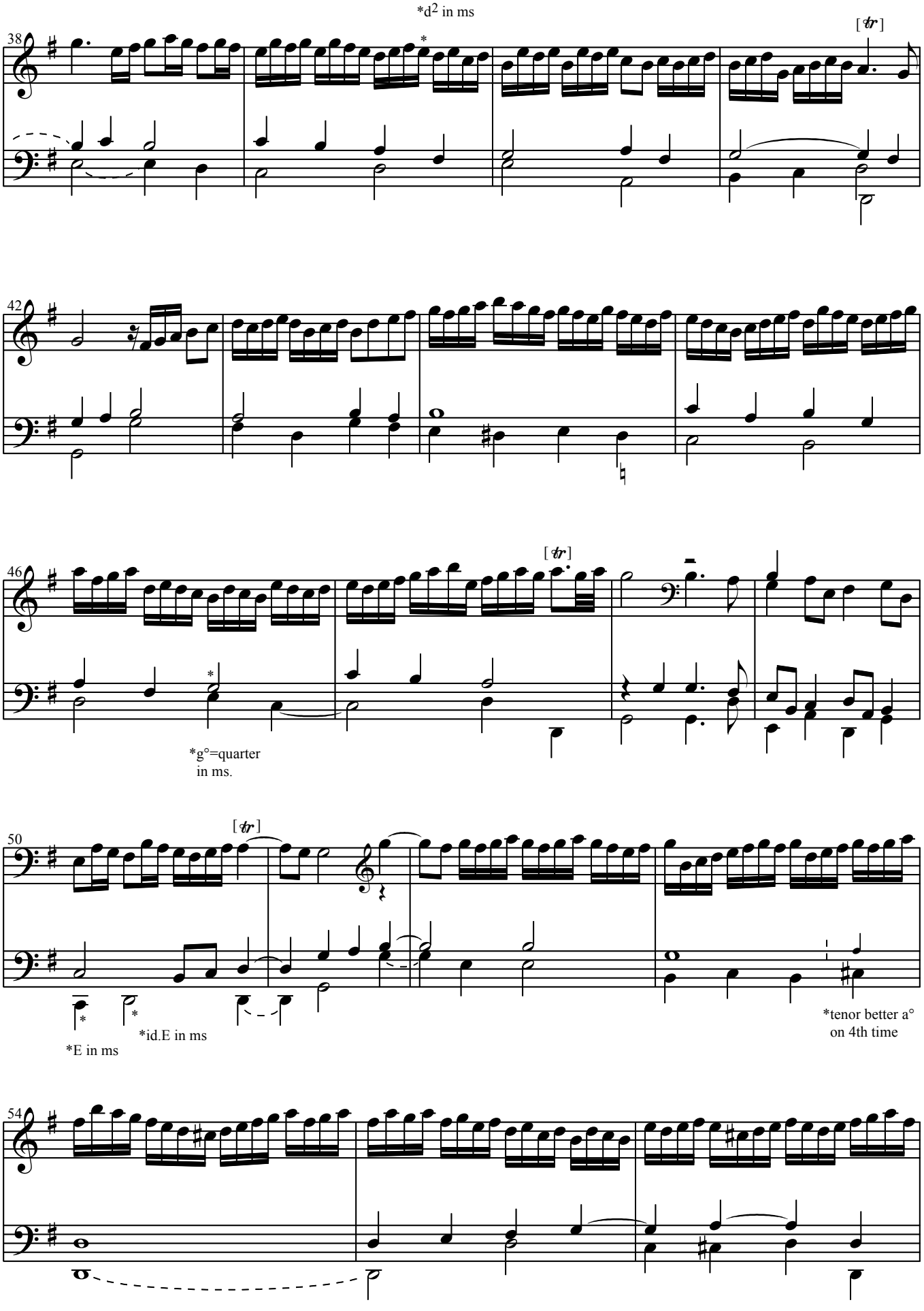
A: kerckhoven --

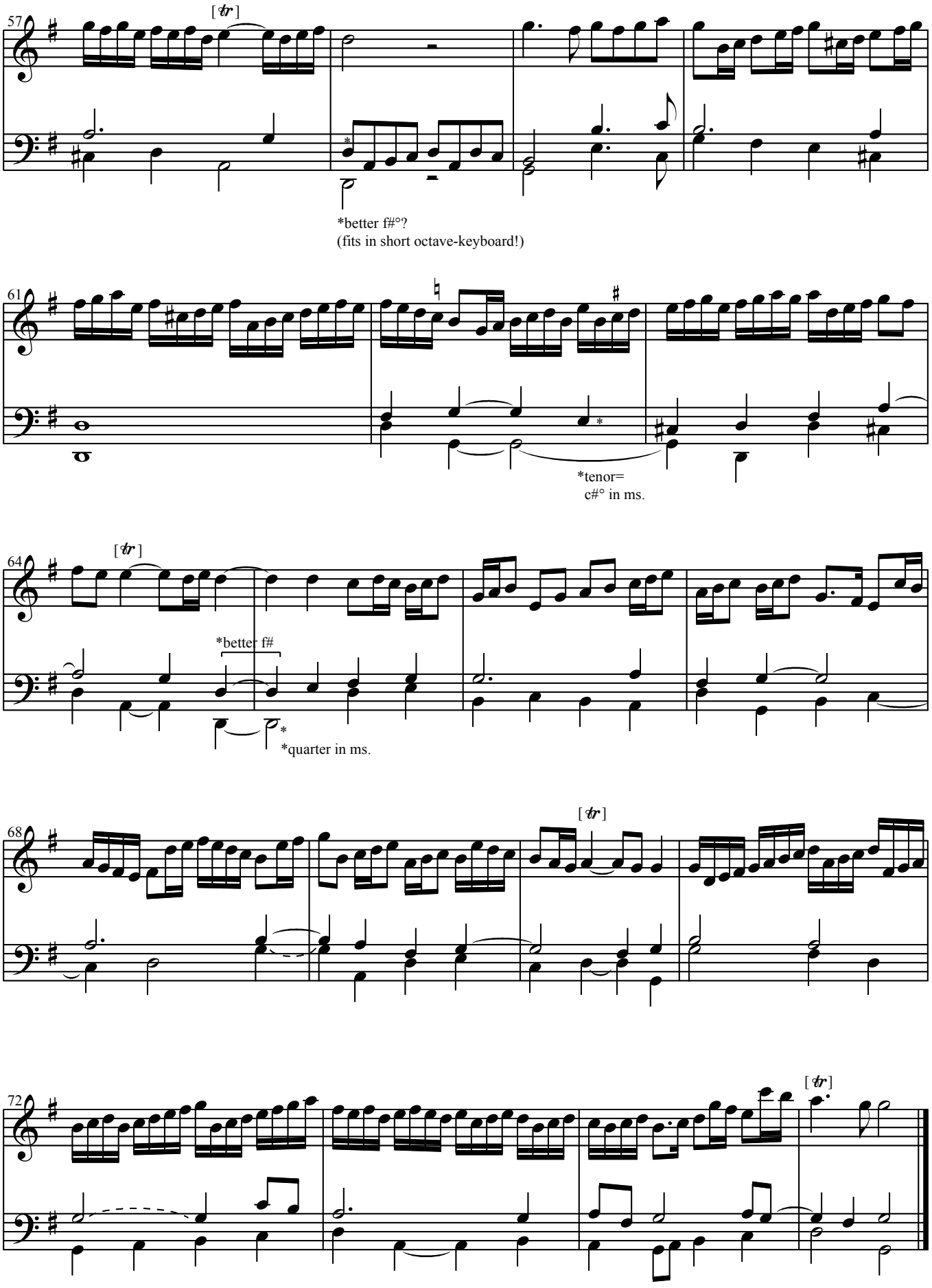
358.

Cocquiel-manuscript
fol. 146 v° - 148 r°




20
23
[tr]
27
30
[tr]
33
[tr]
*g°=quarter
in ms
*better d°-f#°
than f#°-d°

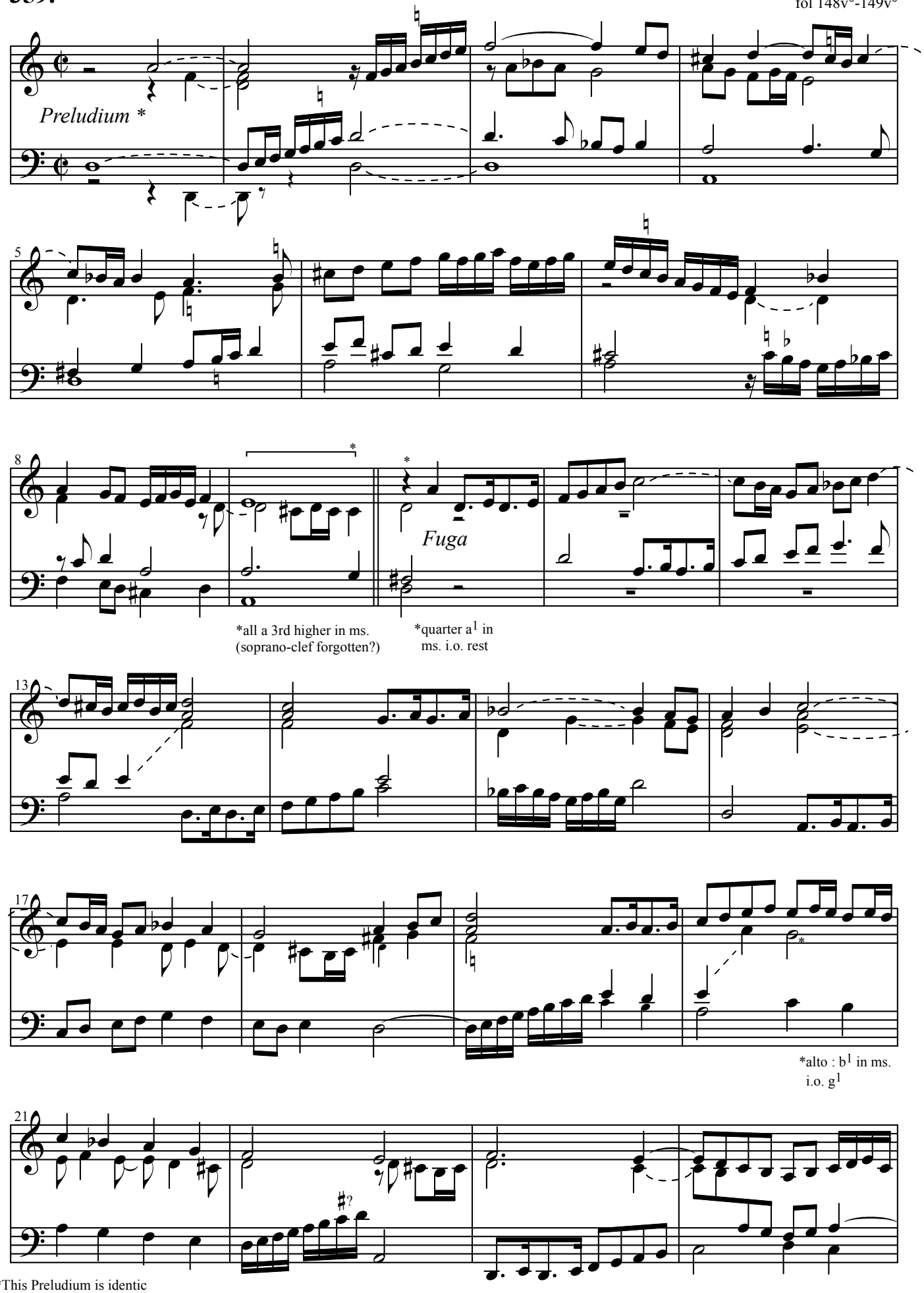

*d2 in ms
38
[tr]
42
46
[tr]
*g°=quarter
in ms.
50
[tr]
*E in ms
*id.E in ms
*tenor better a°
on 4th time
54



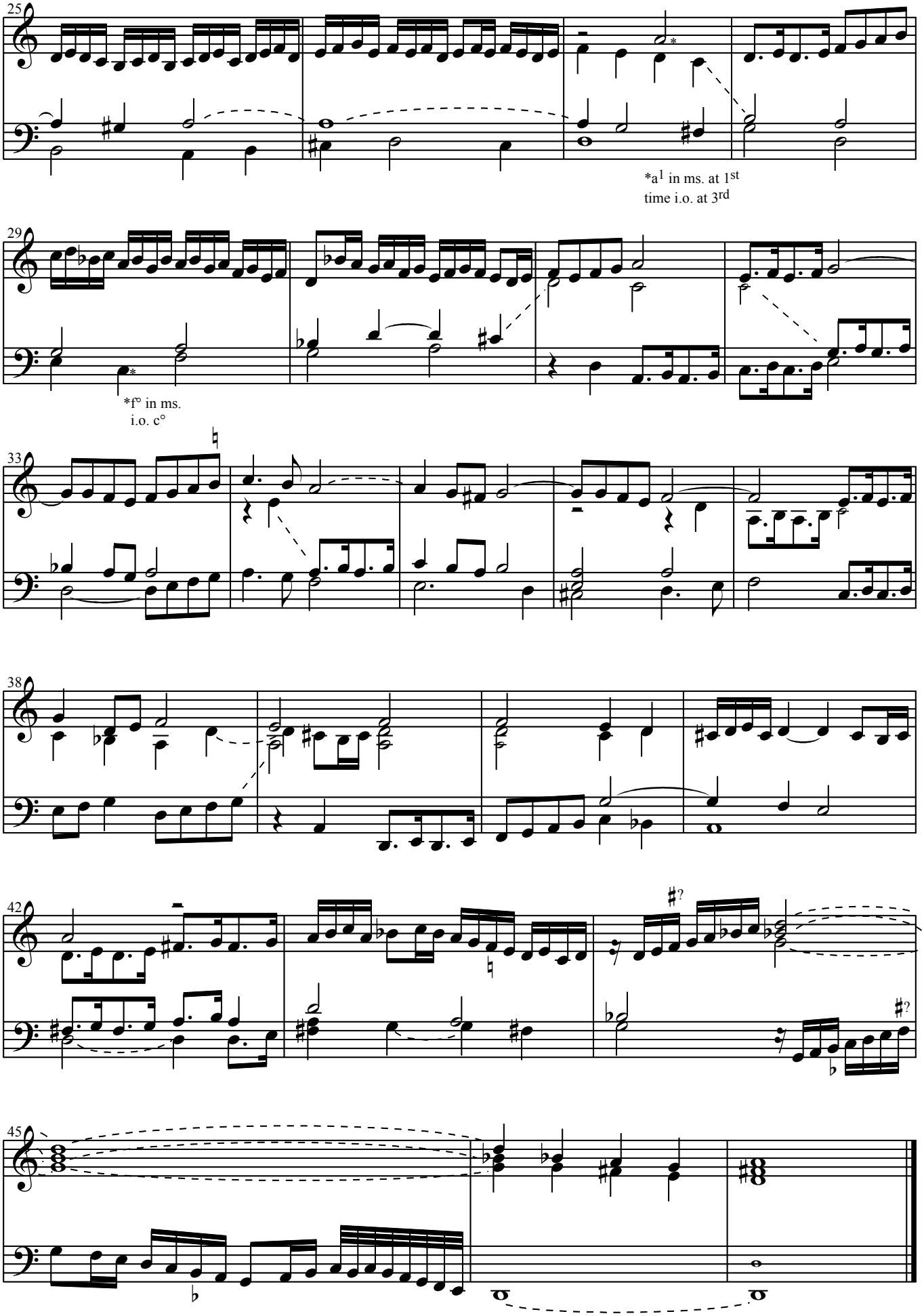
A: Kerckhoven

359.

Cocquiel-manuscript
fol 148v°-149v°



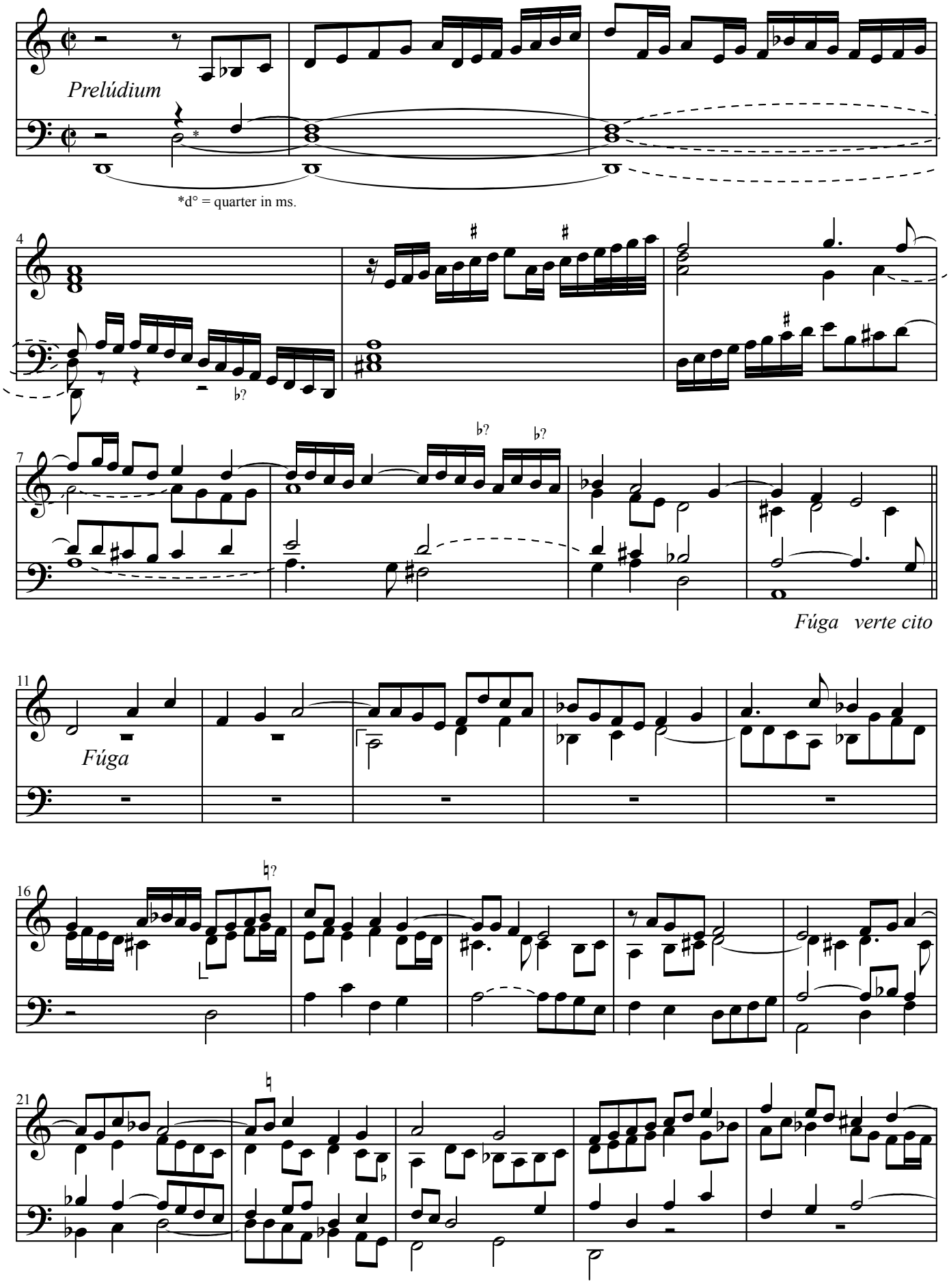
*This Preludium is identic
to the Versus nr. 44

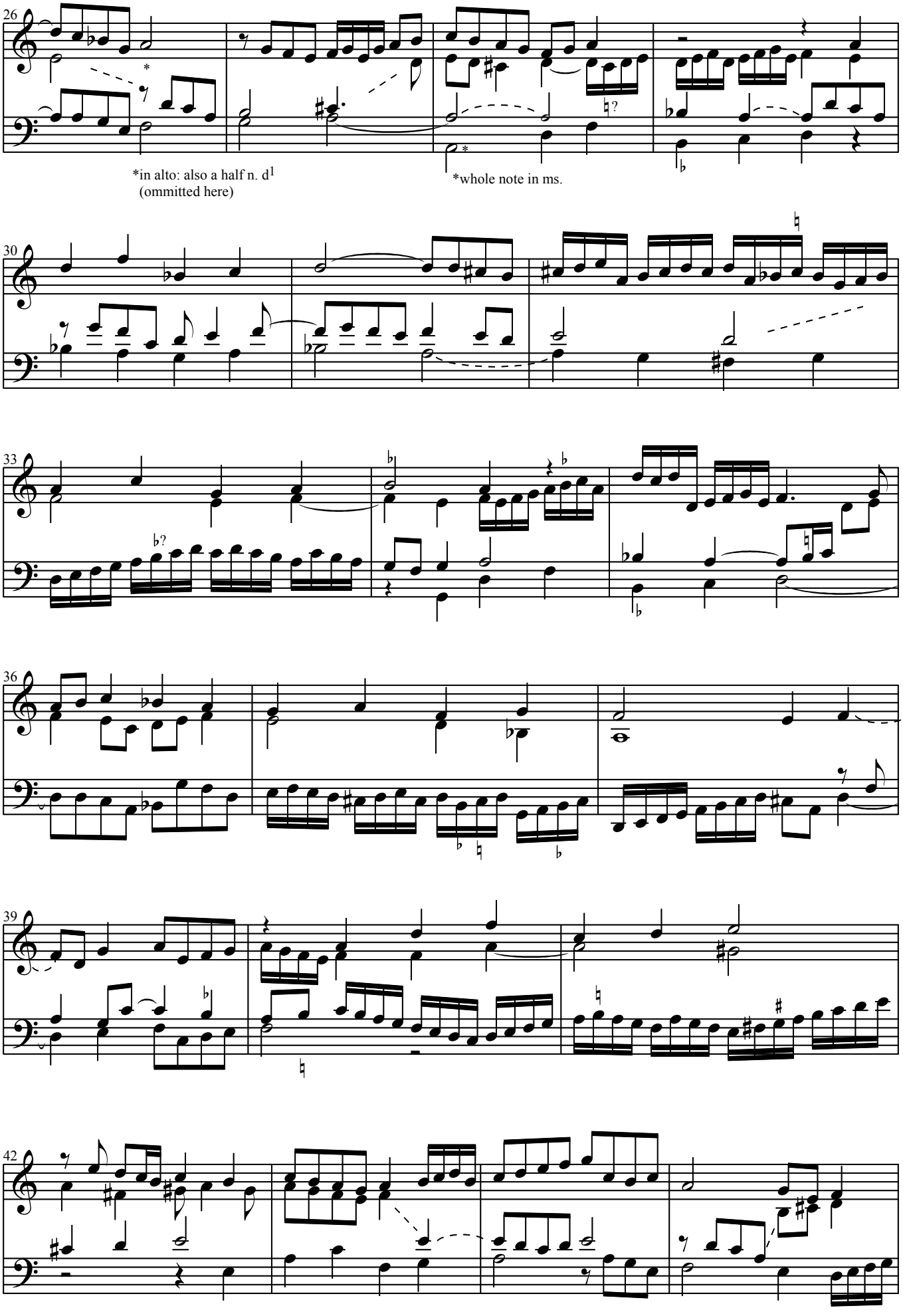


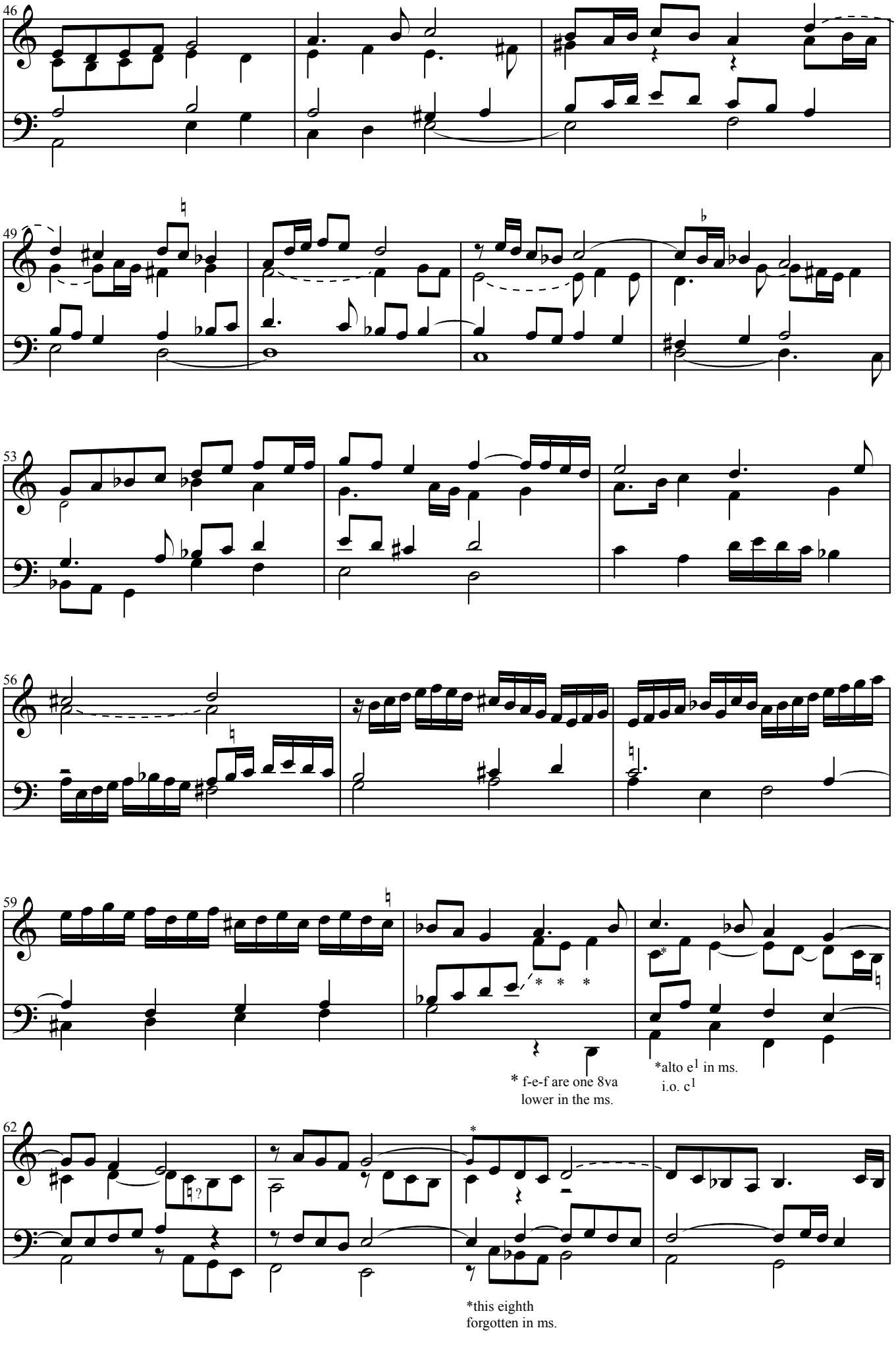
A: Kerckhoven

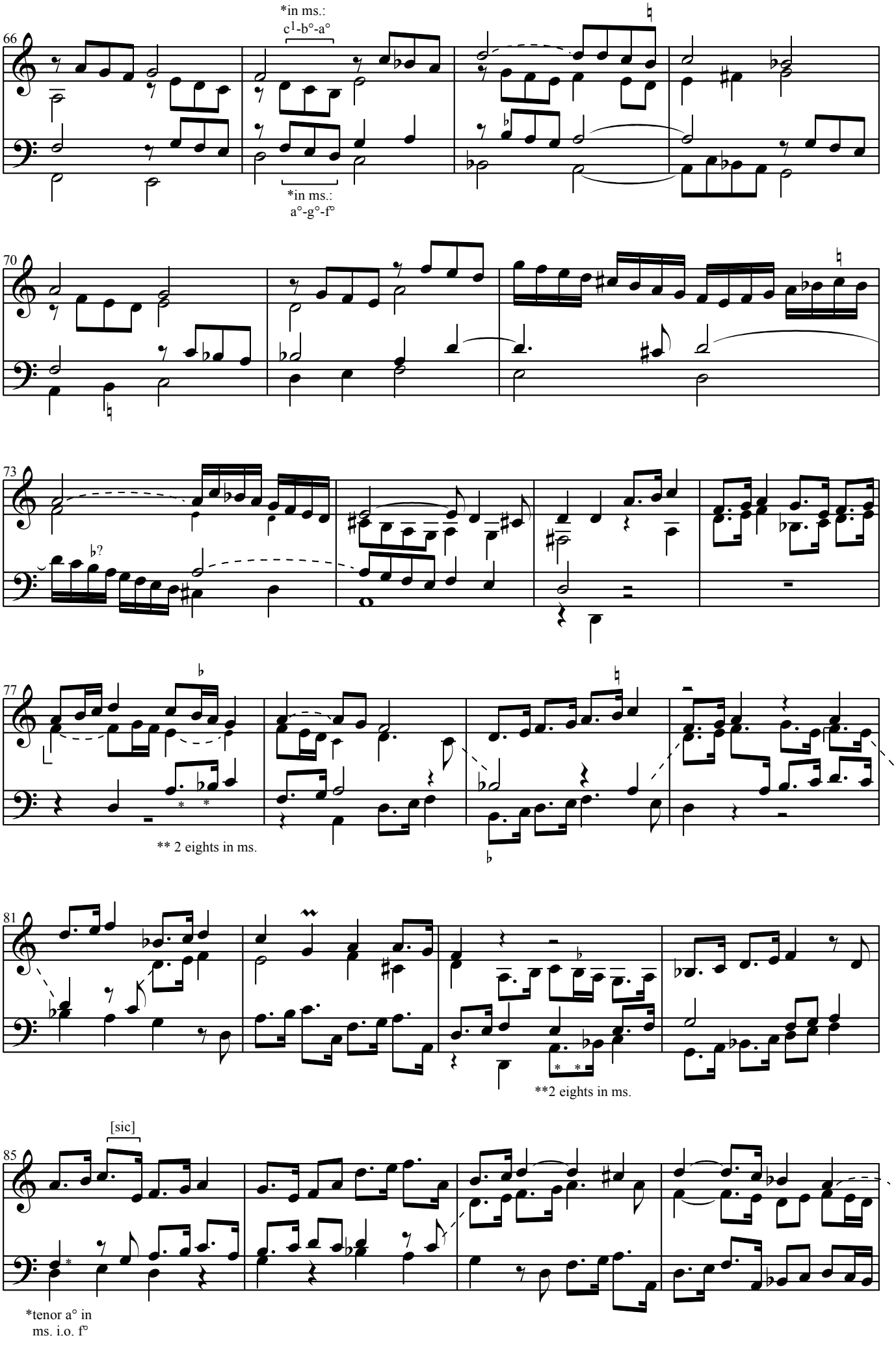
360.

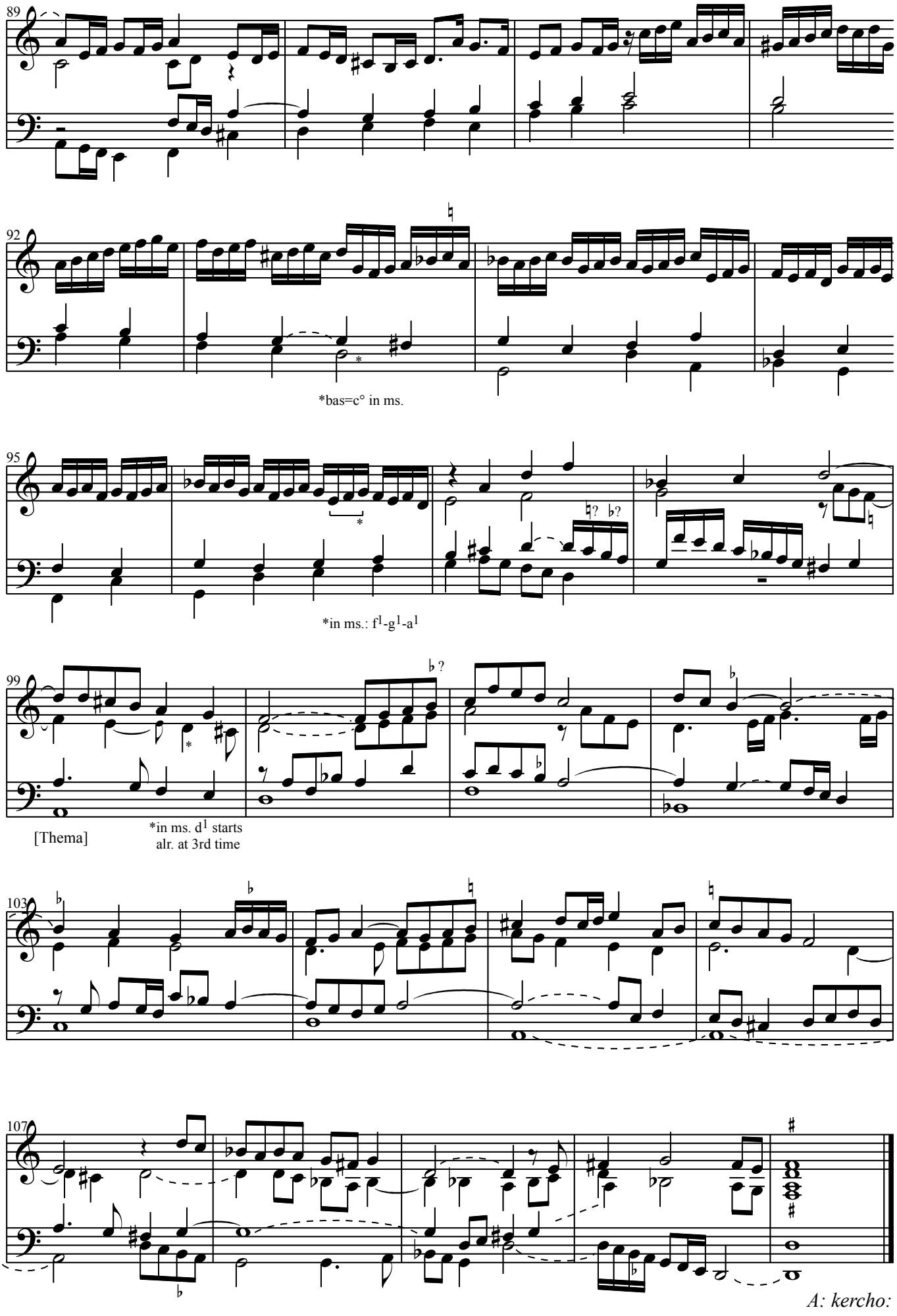
Cocquiel-manuscript
fol. 150 r°- 152 v°




26
*in alto: also a half n. d1
(ommitted here)
*whole note in ms.
30
33
36
39
42

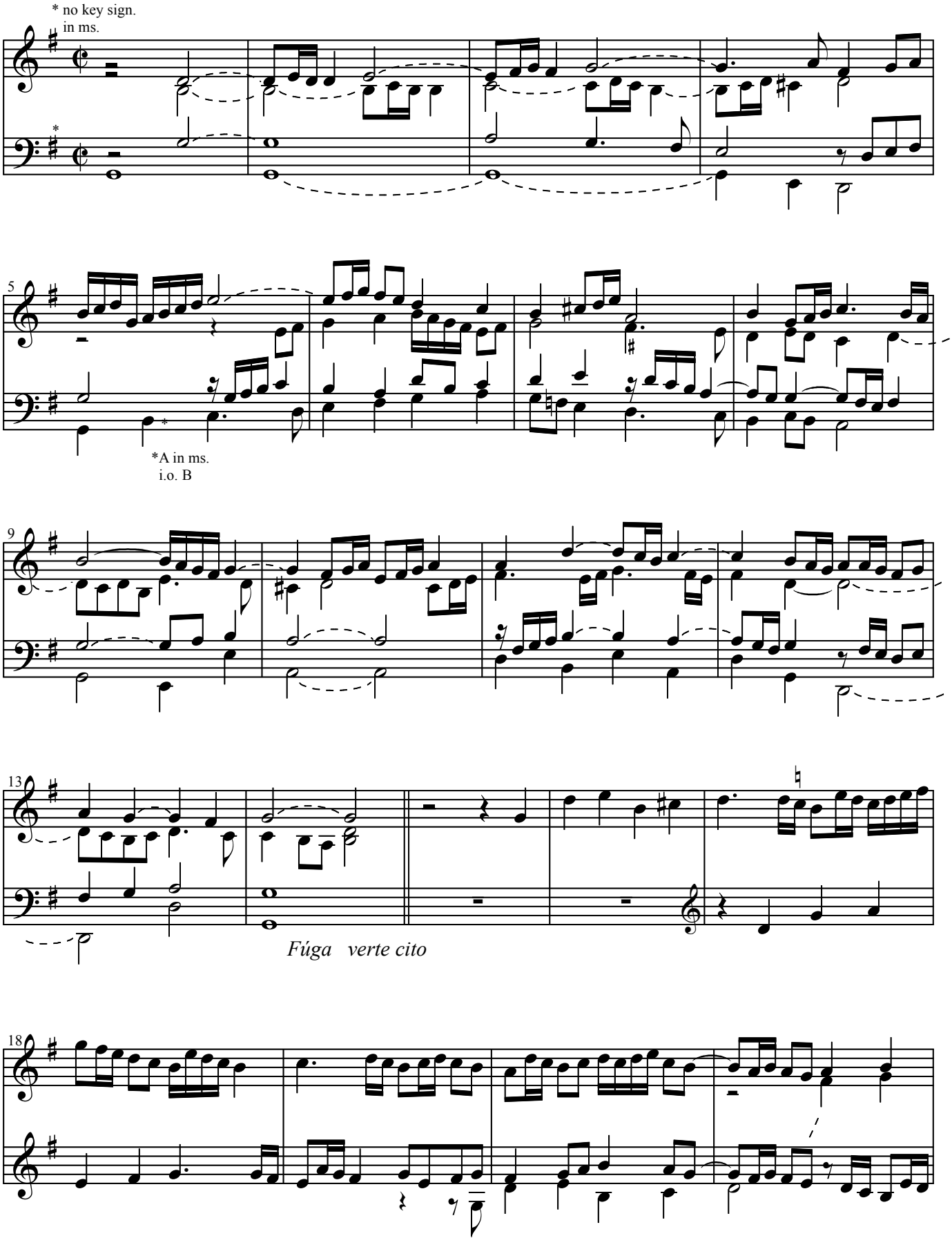

46
49
53
56
59
* f-e-f are one 8va lower in the ms.
*alto e1 in ms. i.o. c1
62
*this eighth forgotten in ms.

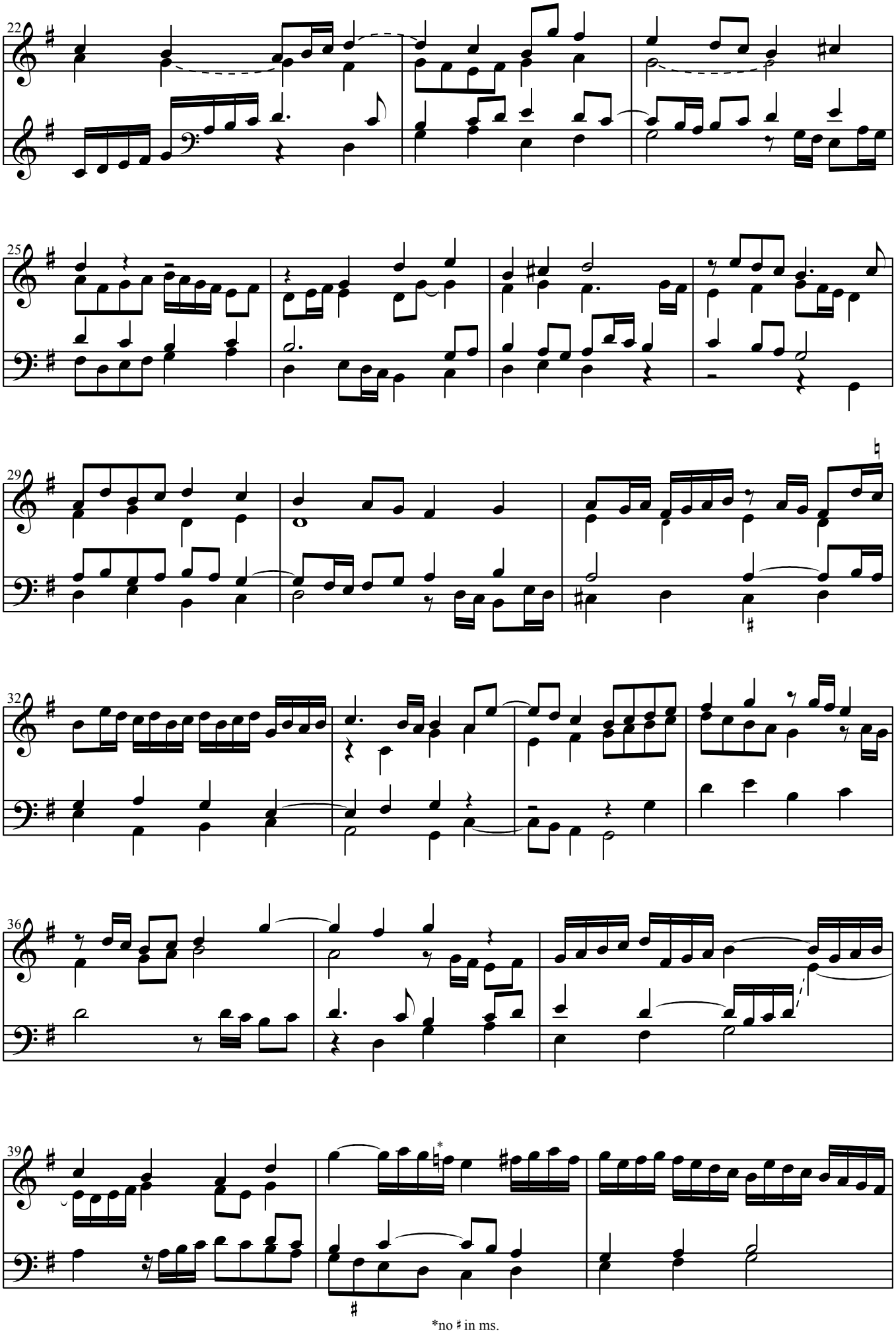

66
*in ms.:
c1-b°-a°
*in ms.:
a°-g°-f°
70
73
77
** 2 eights in ms.
81
**2 eights in ms.
85
[sic]
*tenor a° in
ms. i.o. f°

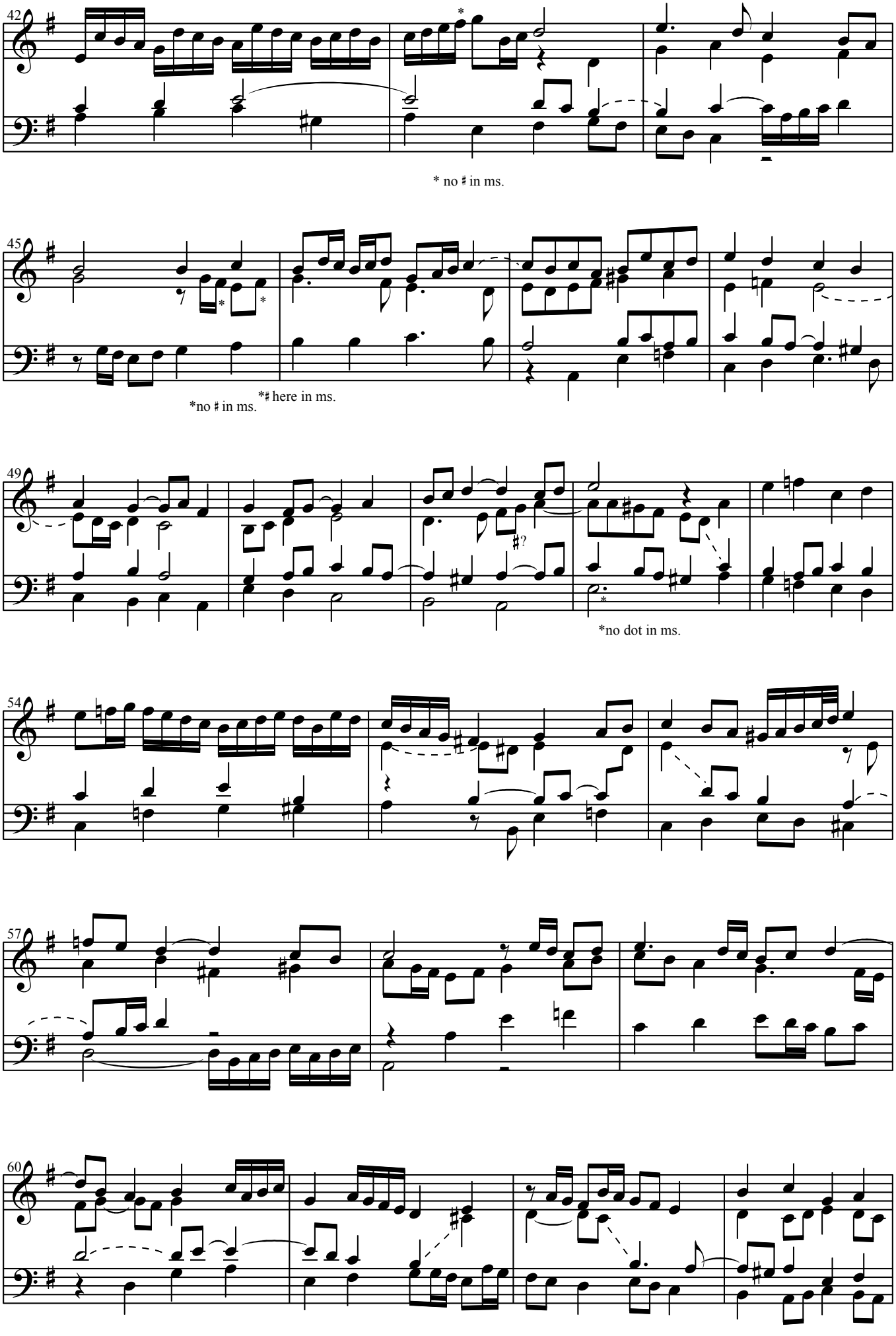

89
92
*bas=c° in ms.
95
*in ms.: f1-g1-a1
99
[Thema]
*in ms. d1 starts
alr. at 3rd time
103
107
A: kercho:

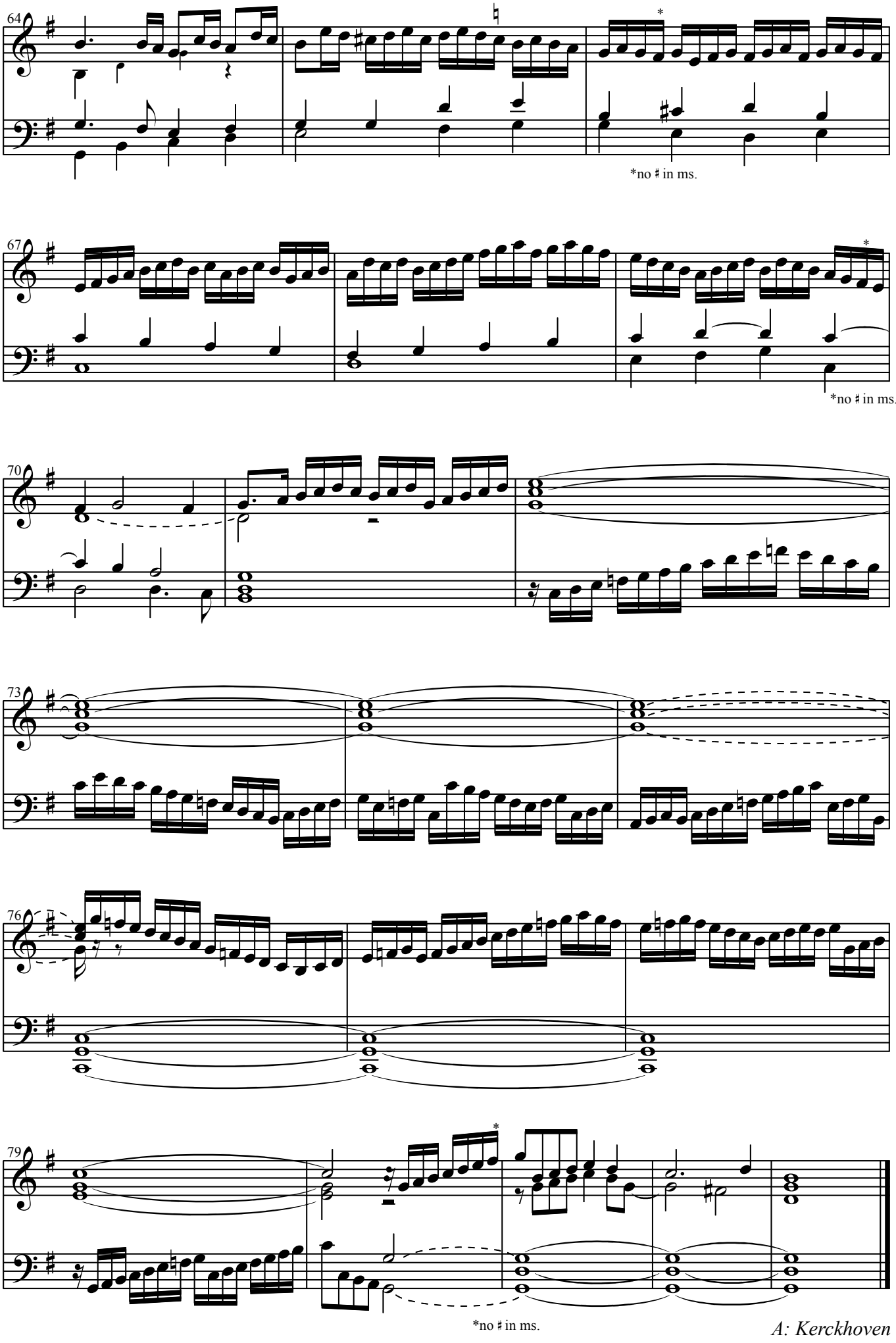
361.

Cocquiel-manuscript
fol. 153 r°- 155 r°



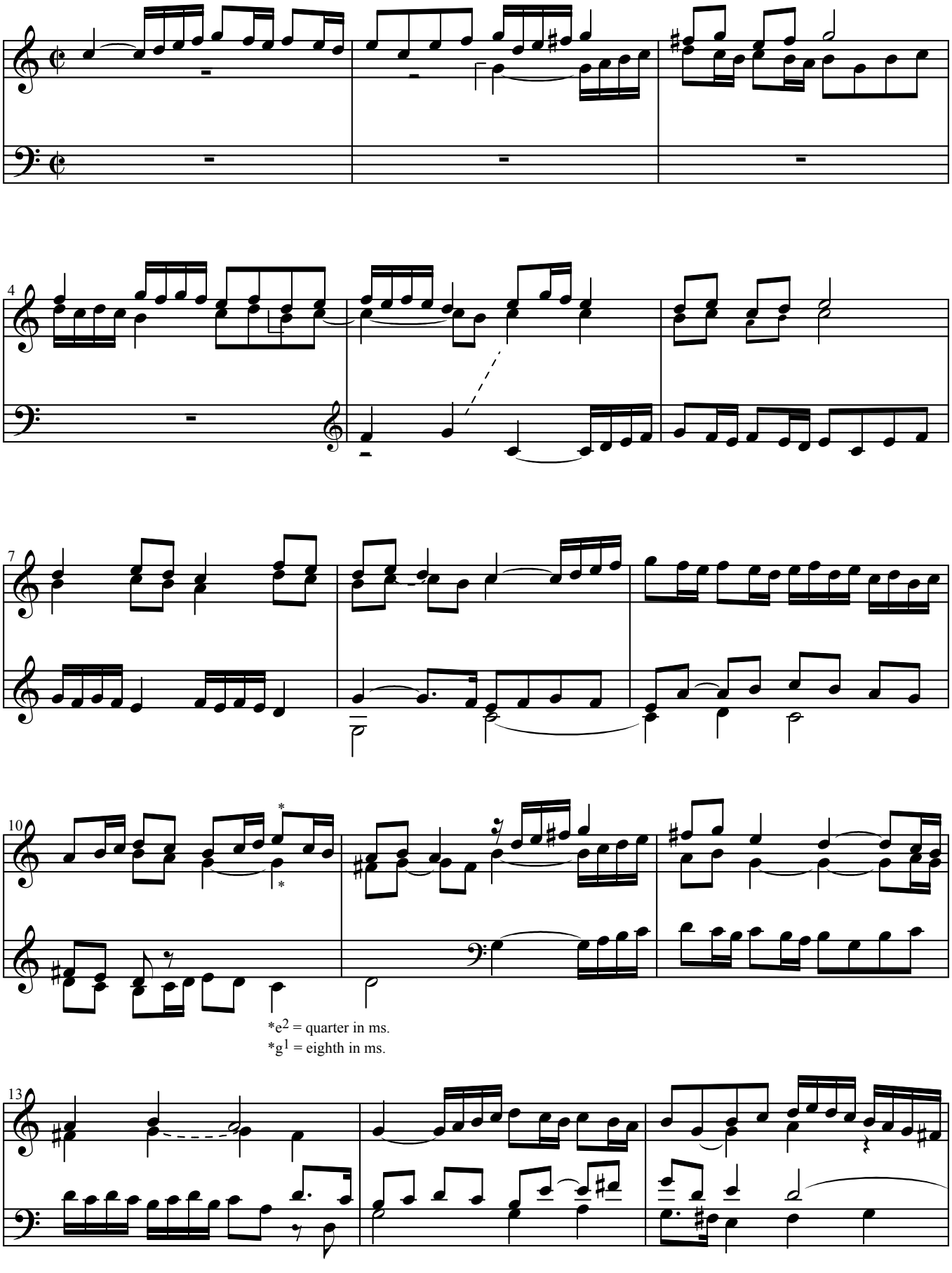

22
25
29
32
36
39
*no ♯ in ms.


42
* no ♯ in ms.
45
*no ♯ in ms.
*♯ here in ms.
49
*no dot in ms.
54
57
60

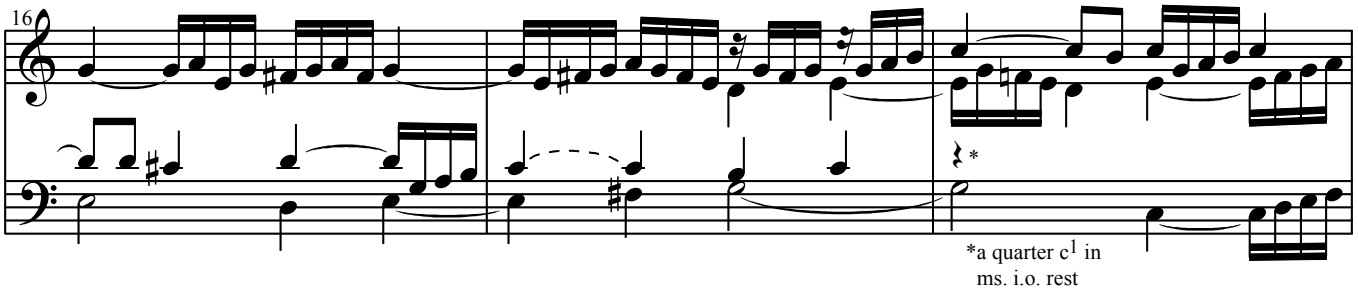


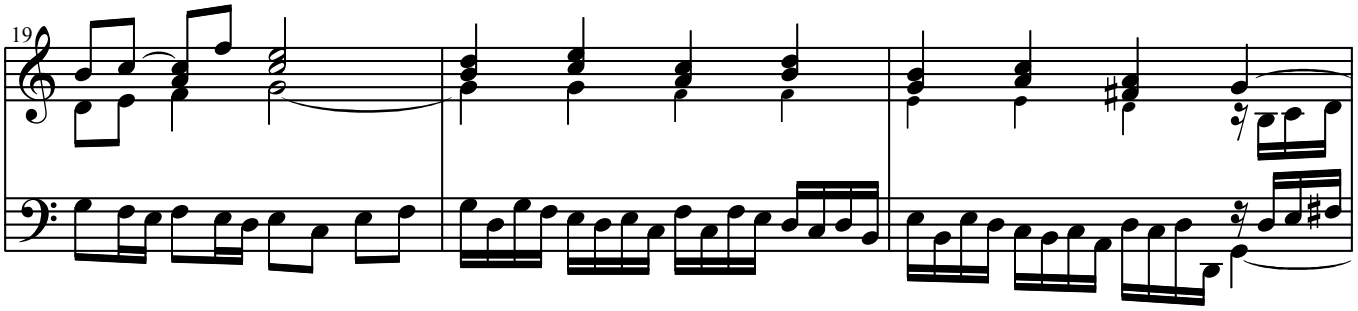
A: Kerckhoven

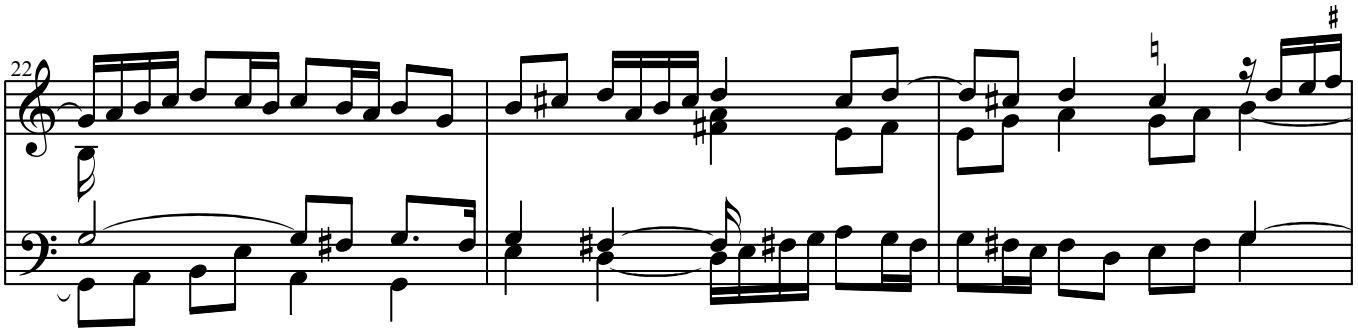
Cocquiel-manuscript
fol. 155 v° - 156 v°

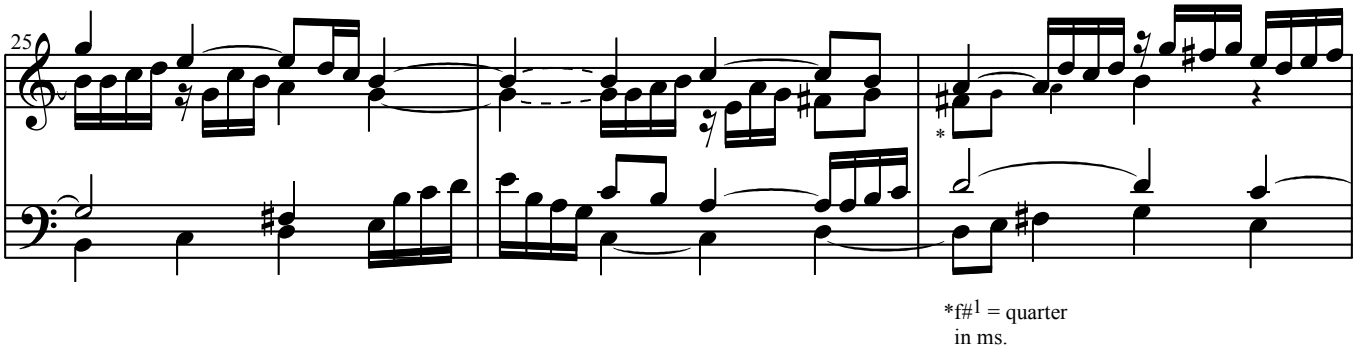


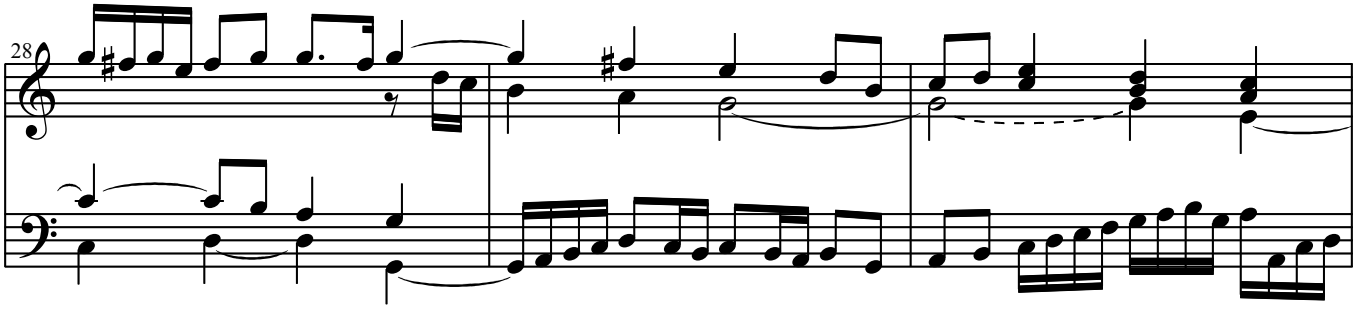
*e^{2} = quarter in ms.
*g^{1} = eighth in ms.

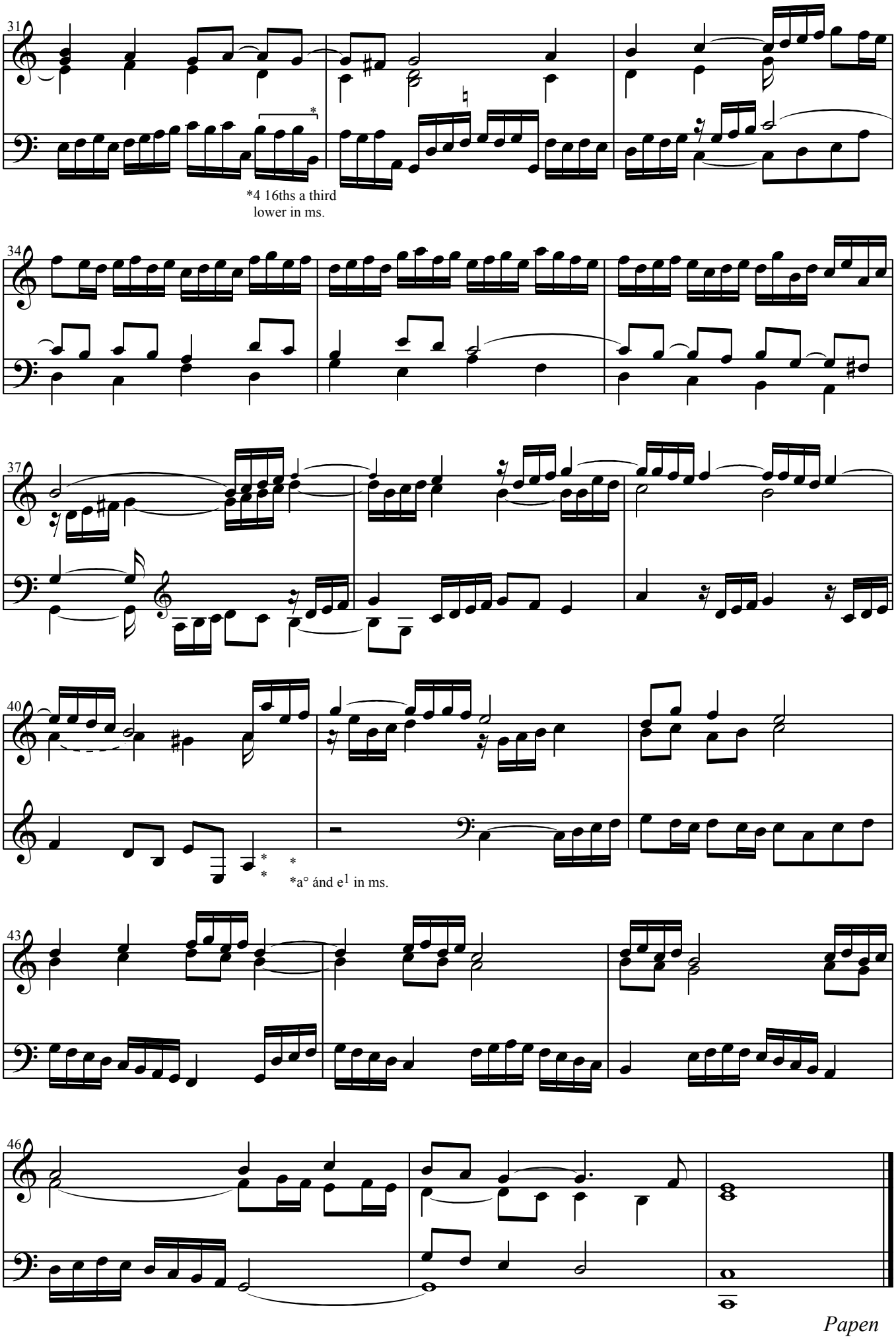

16
*a quarter c1 in
ms. i.o. rest


19


22


25
*f#1 = quarter
in ms.

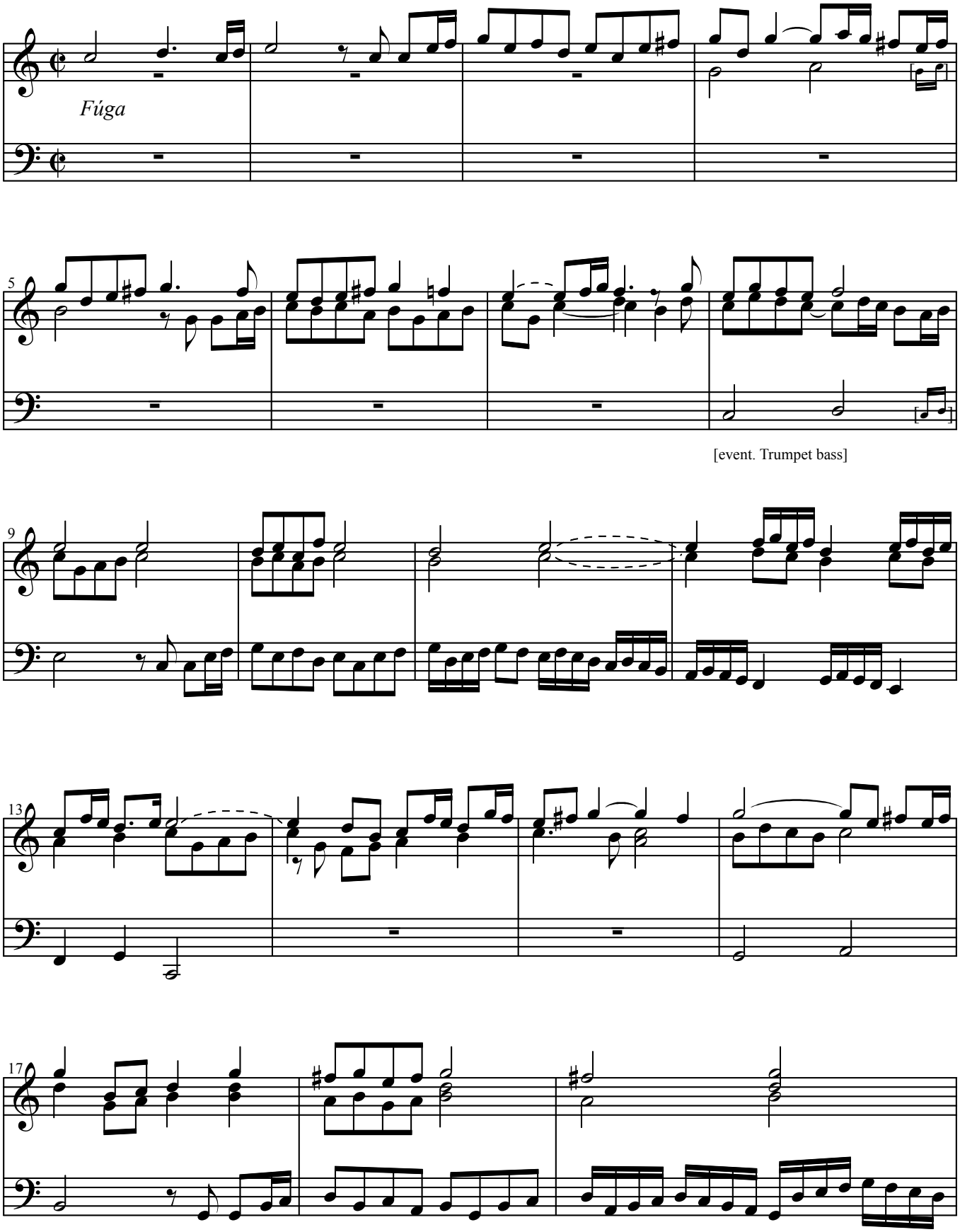

28

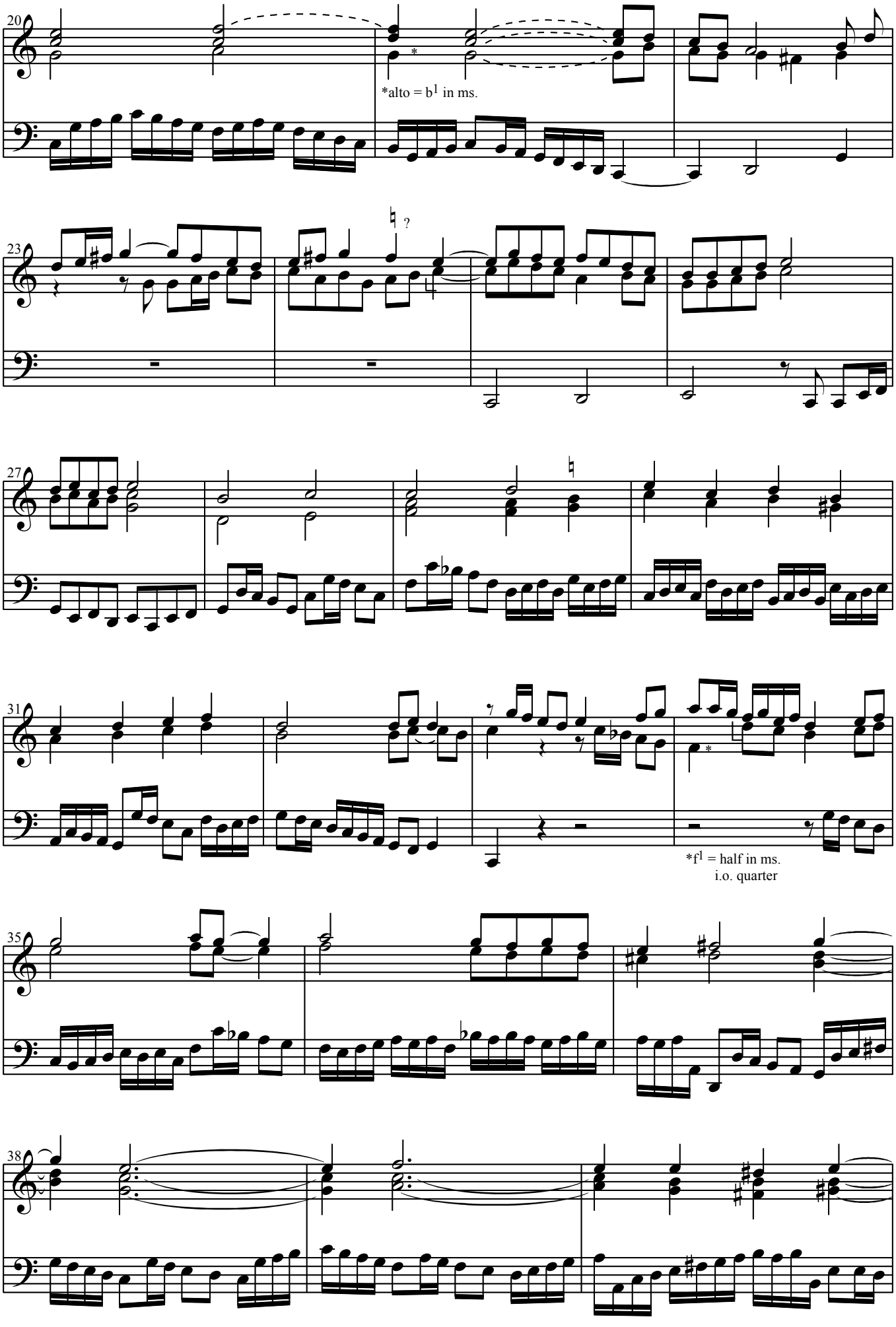


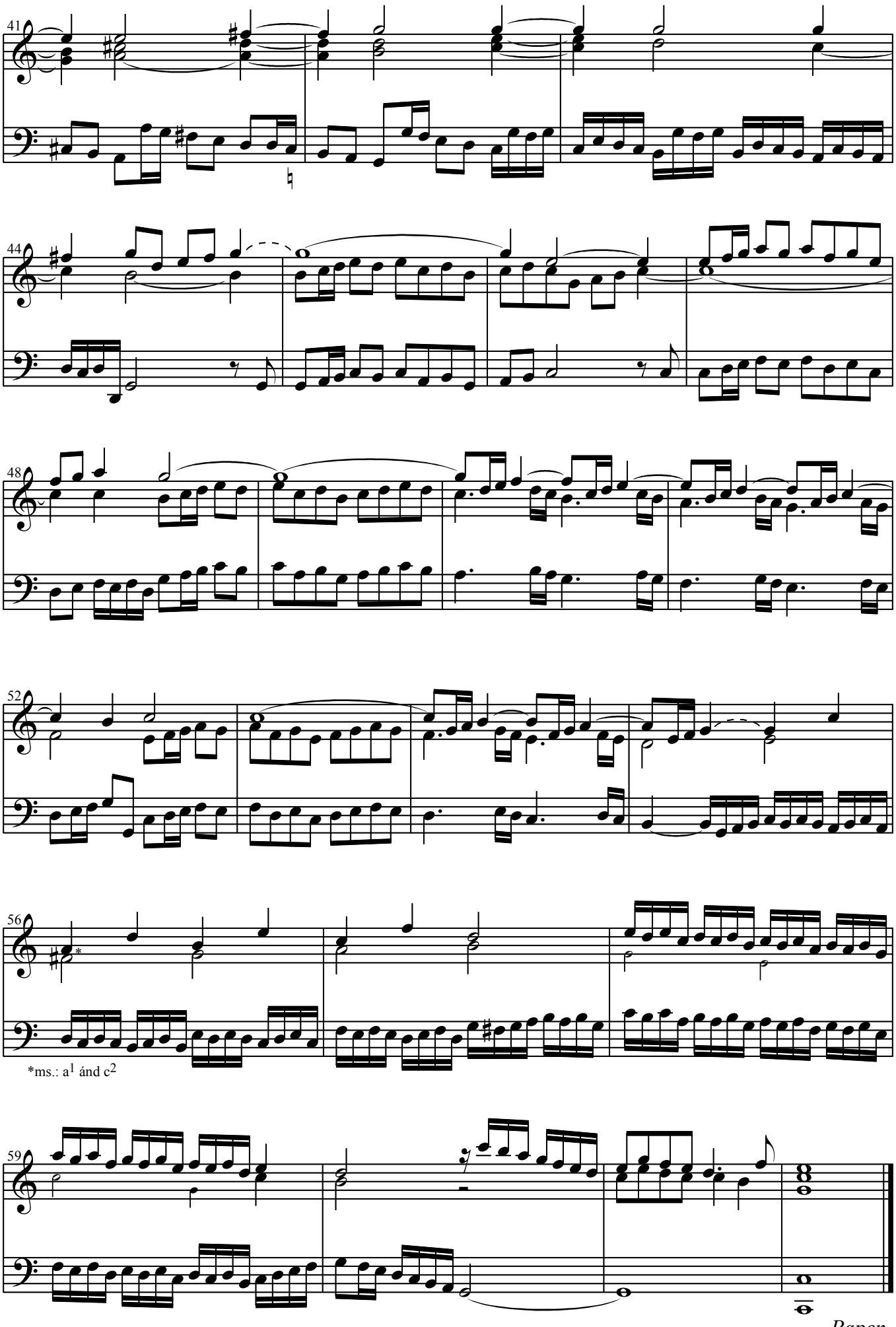
Papen

363.

Cocquiel-manuscript
fol. 157 r°- 158 r°



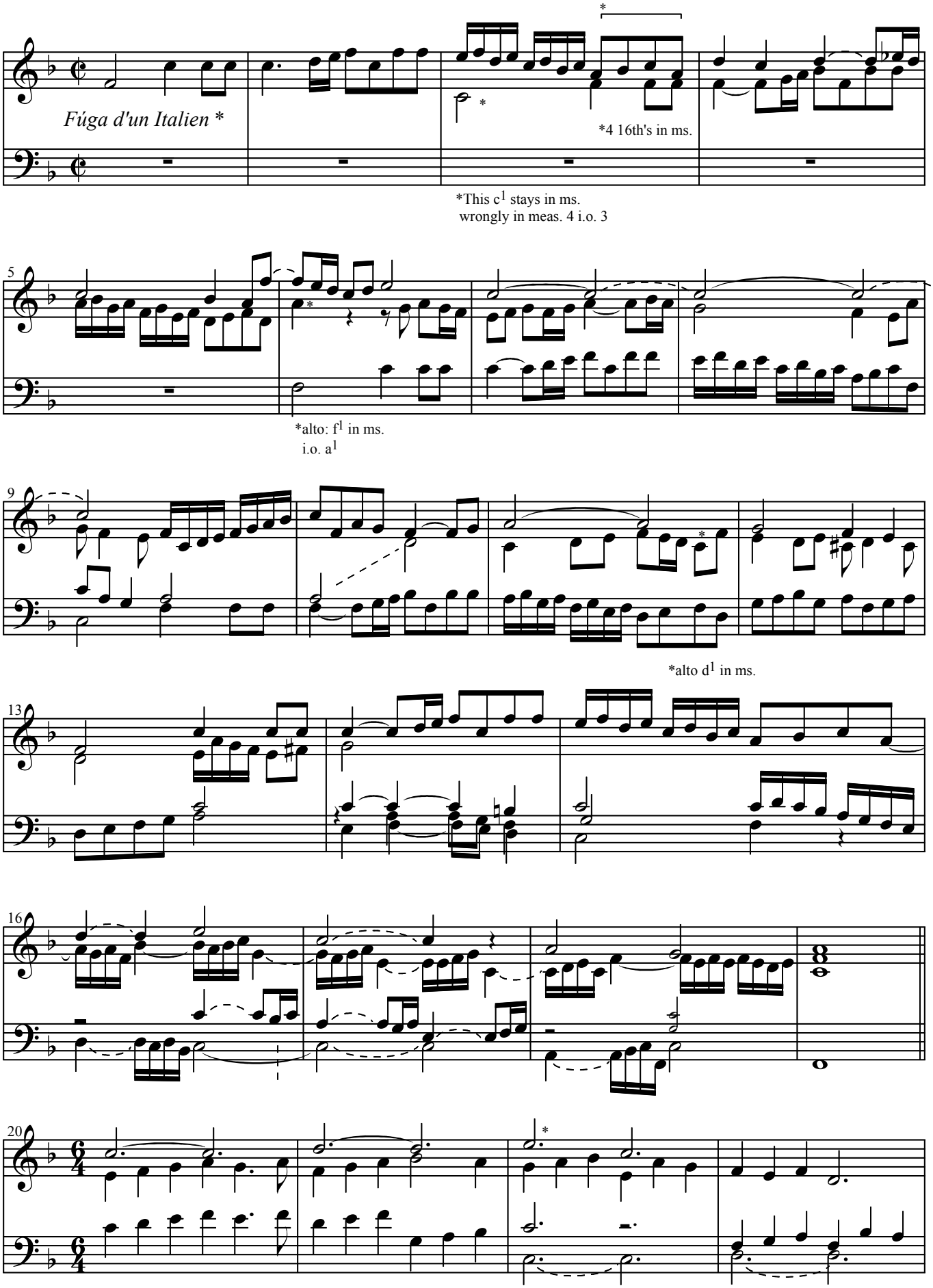

20
*alto = b1 in ms.
23
27
31
*f1 = half in ms.
i.o. quarter
35
38



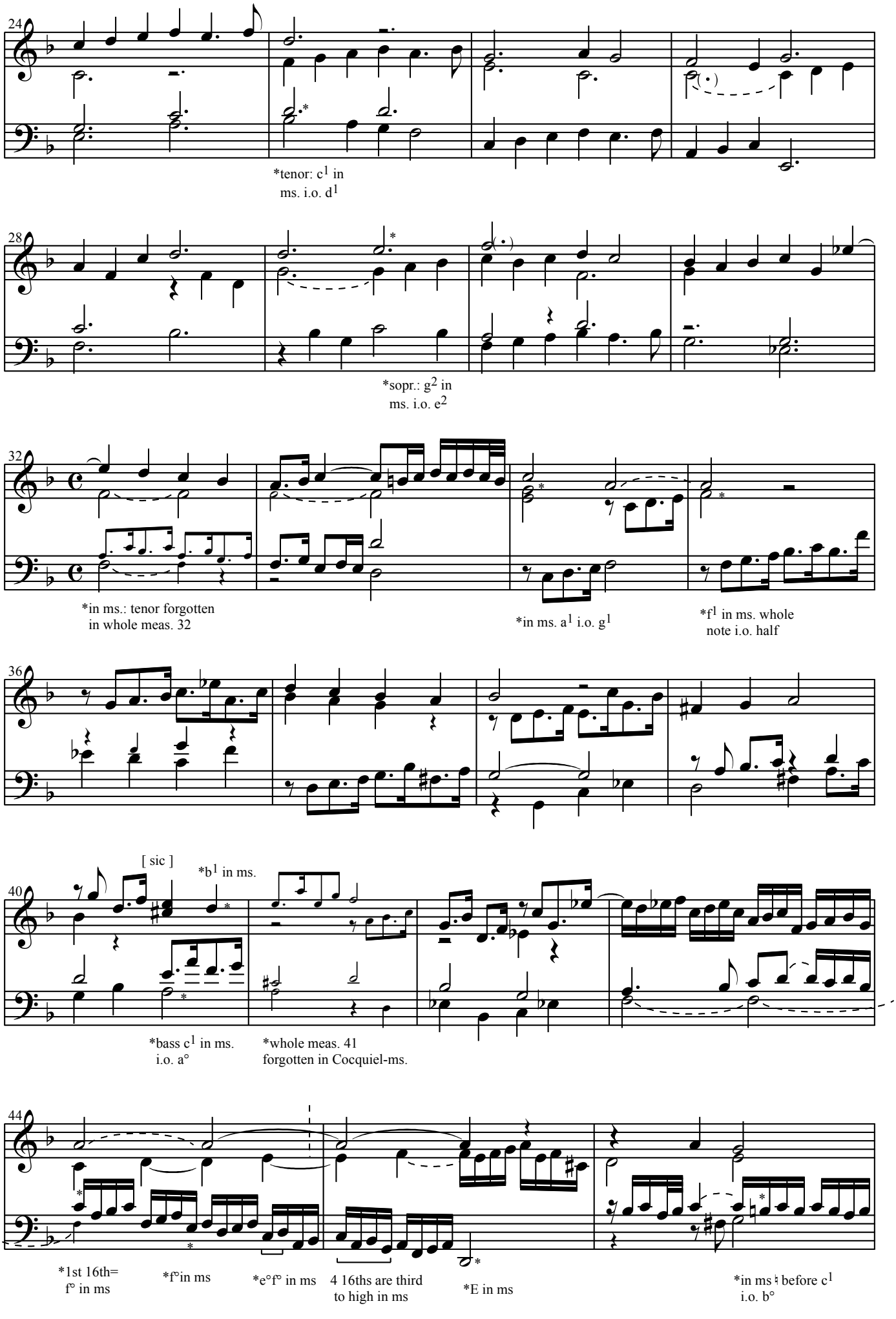
Papen

364. *

Cocquiel-manuscript
fol. 158 v°- 160 v°



*This piece appears to be an incomplete and inaccurate copy of the *Canzona Quarta* (from: Secondo Libro, 1637) by *G. Frescobaldi.*


24
*tenor: c1 in ms. i.o. d1
28
*sopr.: g2 in ms. i.o. e2
32
*in ms.: tenor forgotten in whole meas. 32
*in ms. a1 i.o. g1
*f1 in ms. whole note i.o. half
36
[sic]
*b1 in ms.
40
*bass c1 in ms. i.o. a°
*whole meas. 41 forgotten in Cocquiel-ms.
44
*1st 16th= f° in ms
*f°in ms
*e°f° in ms
4 16ths are third to high in ms
*E in ms
*in ms ♮ before c1 i.o. b°

47

*f1 in ms

50

53

*in ms. c2
i.o. b1

*b°=16th in ms.

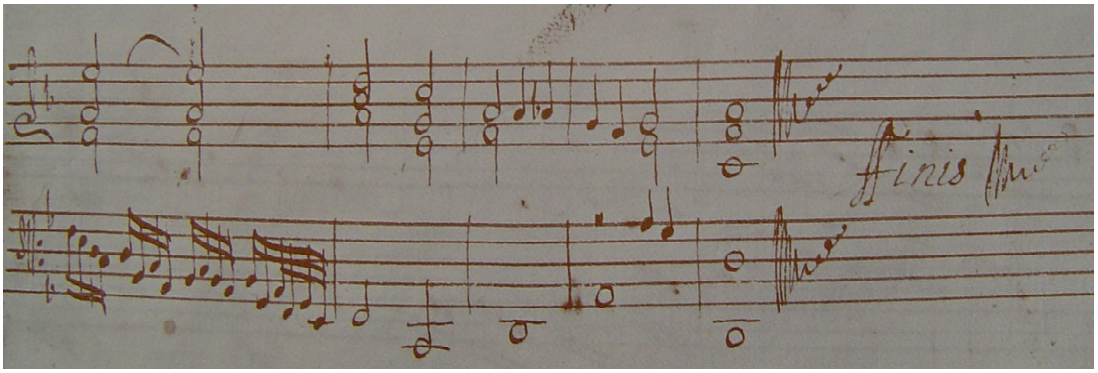
*4 n. third
higher in ms.

56

Finis

*c2 &
*a1 in ms.

The 13 last measures of Frescobaldis composition are missing in the Cocquiel-manuscript.

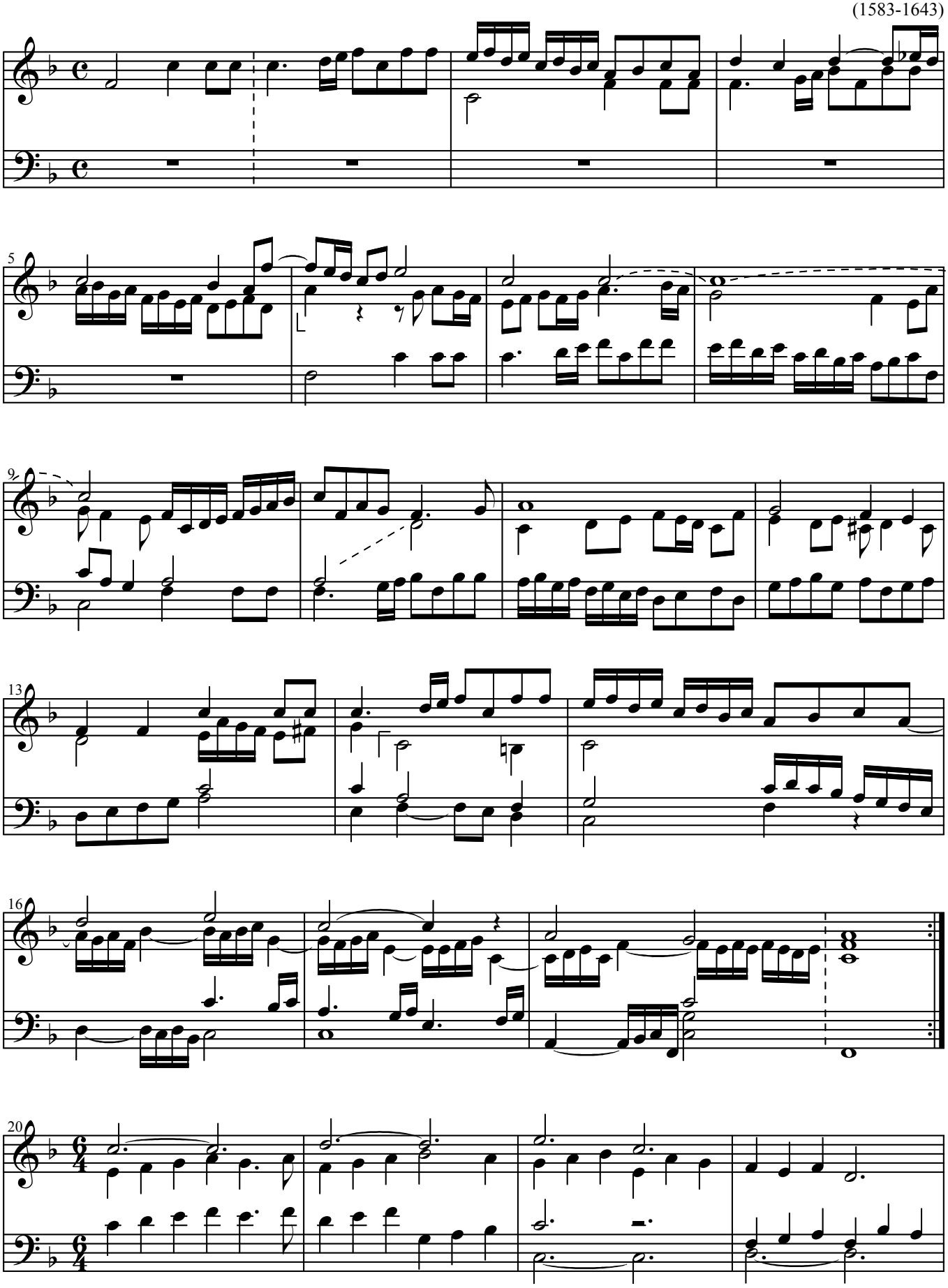


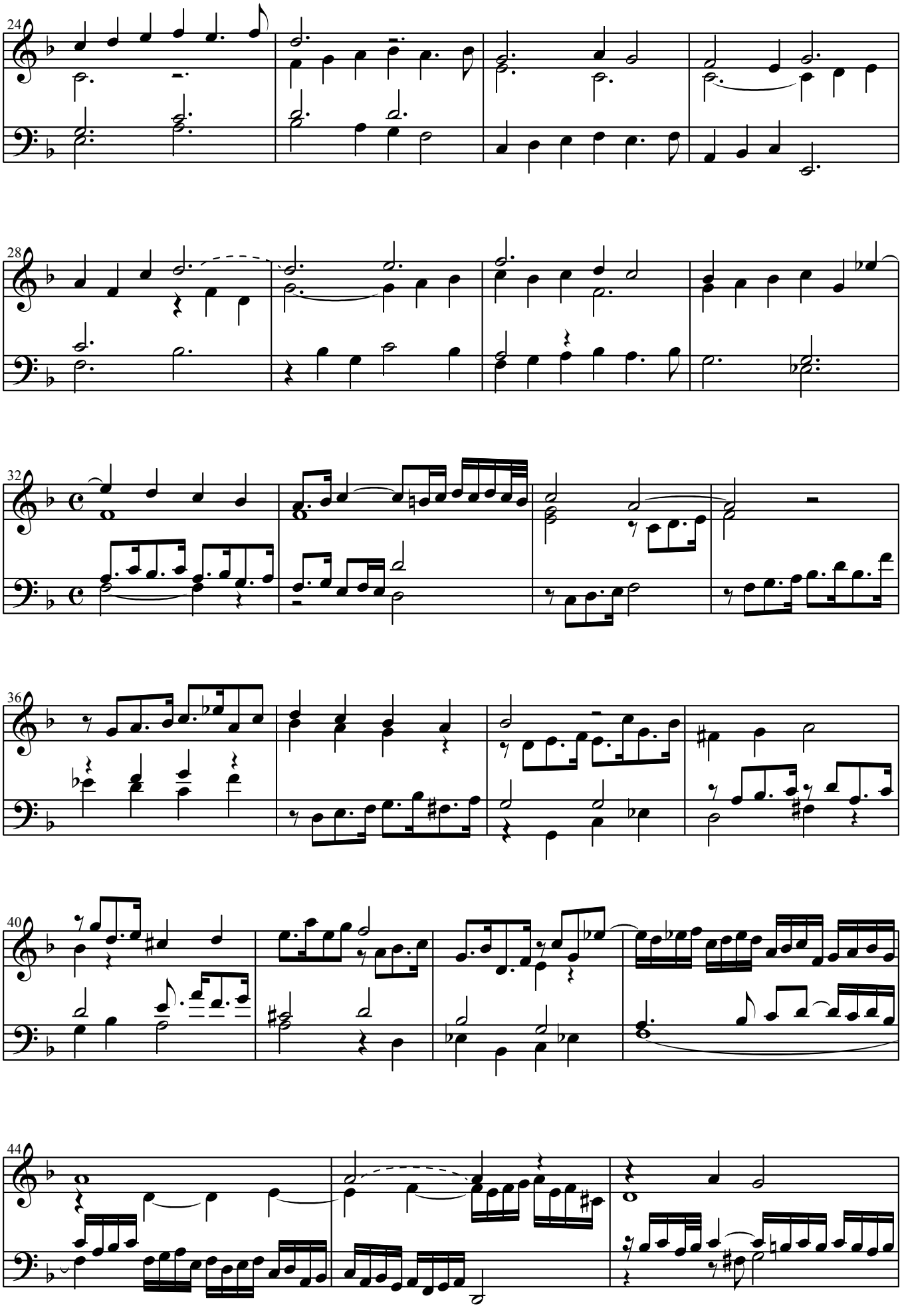
Original score of this Canzona : see appendix, nr. 364b.

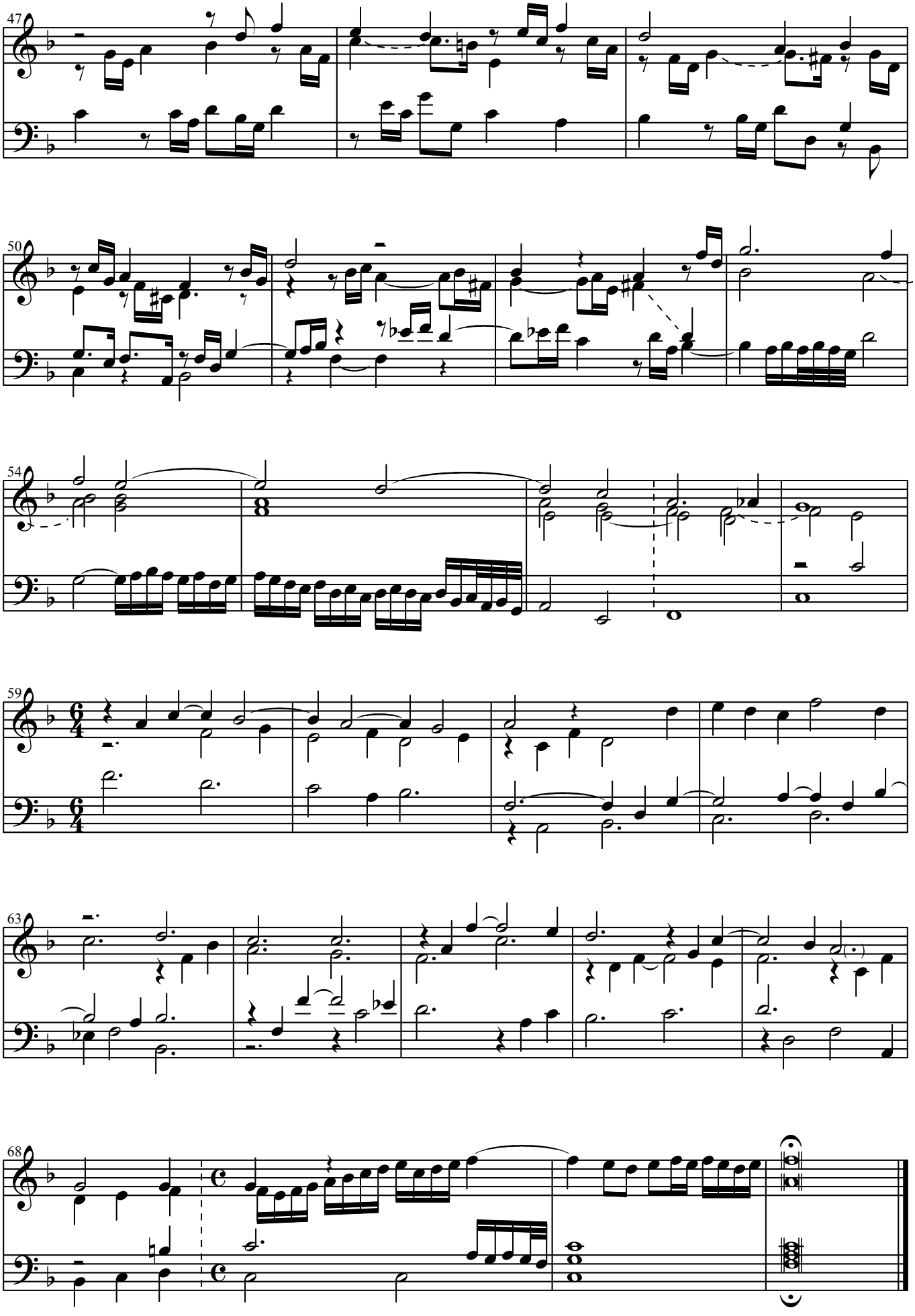
The original composition
by G. Frescobaldi :

Canzona Quarta

Girolamo Frescobaldi
(1583-1643)




24
28
32
36
40
44


47
50
54
59
63
68