Koninklijke Bibliotheek Albert I
Brussel
Muziekafdeling - Handschrift II 3326
(zogeheten "Cocquiel-handschrift", 1741)

Royal Library Albert I
Brussels (Belgium)
Music Dept. - Manuscript II 3326
(the so-called "Cocquiel-manuscript", 1741)

typesetting by Patrick Roose (Belgium)*
with Finale 2001d

Sources :

1) Orgelmuziek van Abraham van den Kerckhoven e.a in facsimile uitgegeven naar het handschrift in de Koninklijke Bibliotheek te Brussel / Facsimile edition of organ music by Abraham van den Kerckhoven et alii based on the manuscript in the Royal Library, Brussels met een inleiding door / with an introduction by : Dr. Godelieve Spiessens ed. "Documentatiecentrum voor Orgel", Vleeshouwersstraat 23, B-8480 Veurne (België), Veurne 1982.

2) A. van den Kerckhoven, orgelwerk, ed. Monumenta Musicae Belgicae, 2, Antwerpen (Belgium), 1933 (i.e. excerpta from the Cocquiel-manuscript)

* Ter nagedachtenis van organist en muziekuitgever Robert Deleersnyder (°1944-†1992), die als eerste het integrale Cocquiel-manuscript toegankelijke maakte door de Facsimile-uitgave in 1982.

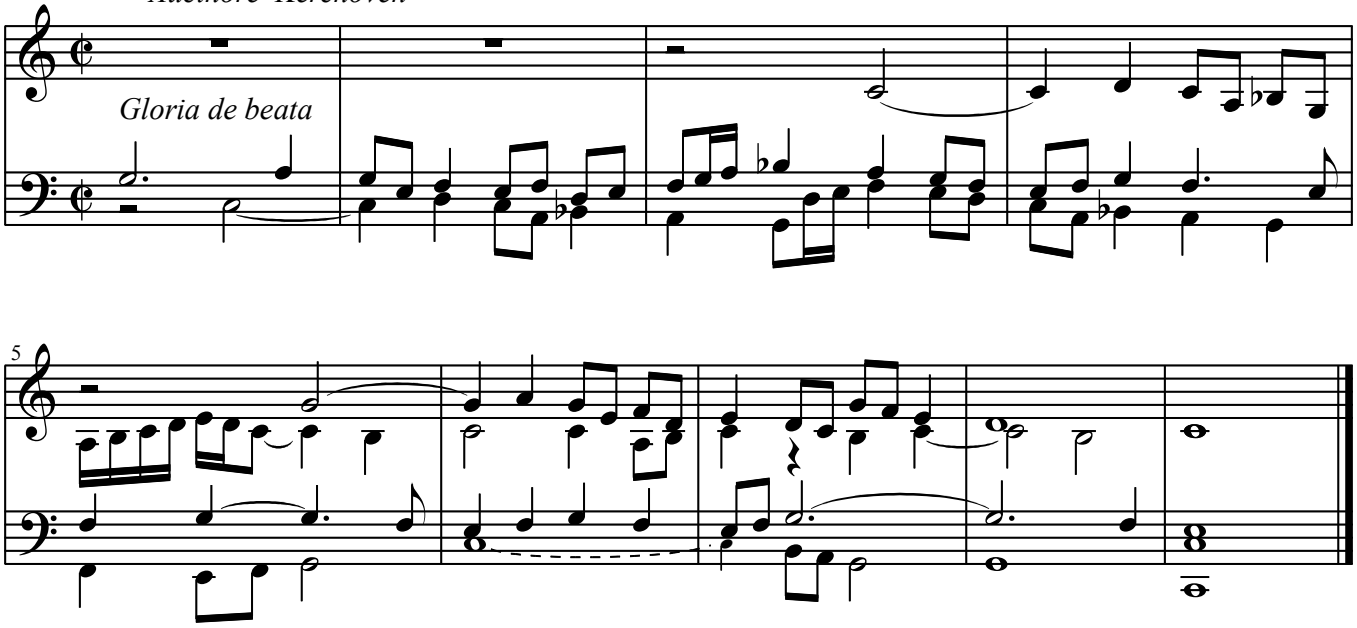
* Dedicated to the memory of organ player and music publisher Robert Deleersnyder (°1944-†1992), who was the first to make the complete Cocquiel manuscript available to the public by publishing a facsimile edition in 1982.

[GLORIA]

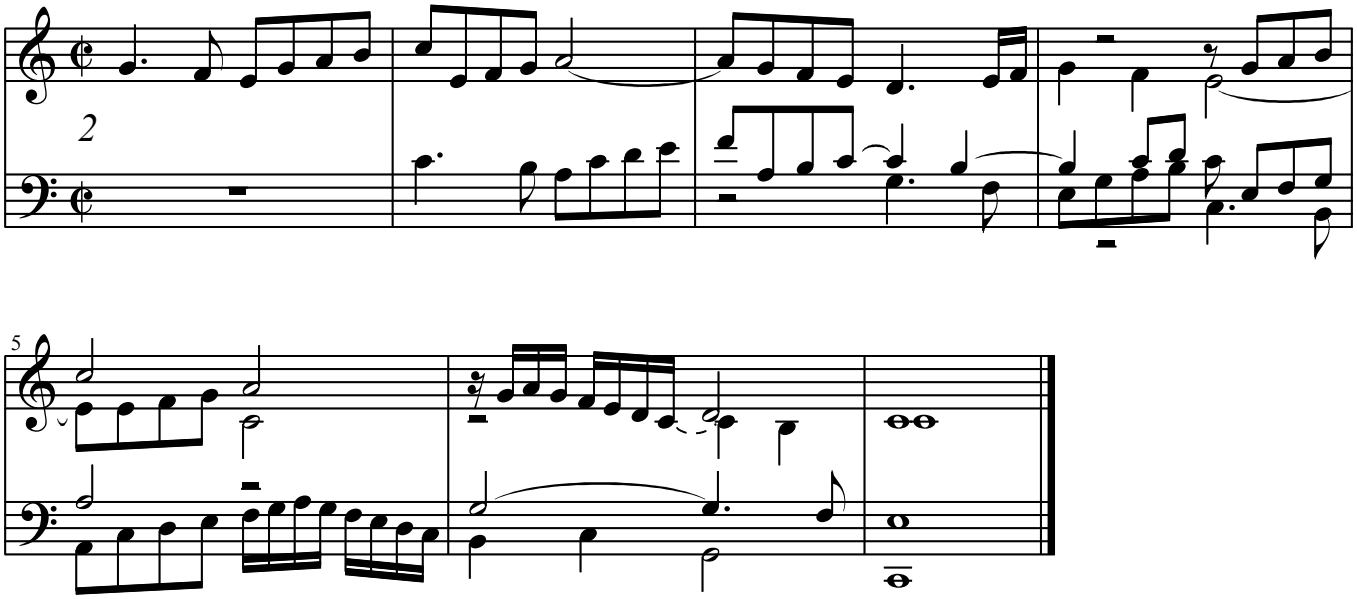
001. [Et in terra]

Aucthore Kerchoven

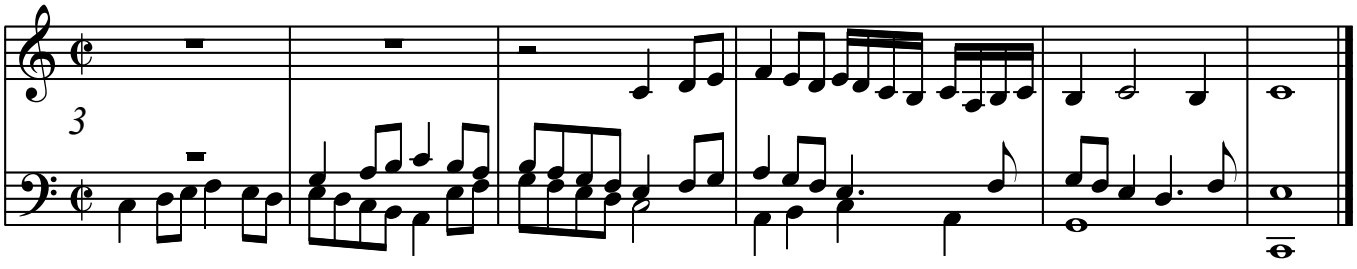
Gloria de beata



002. [Benedicimus te]



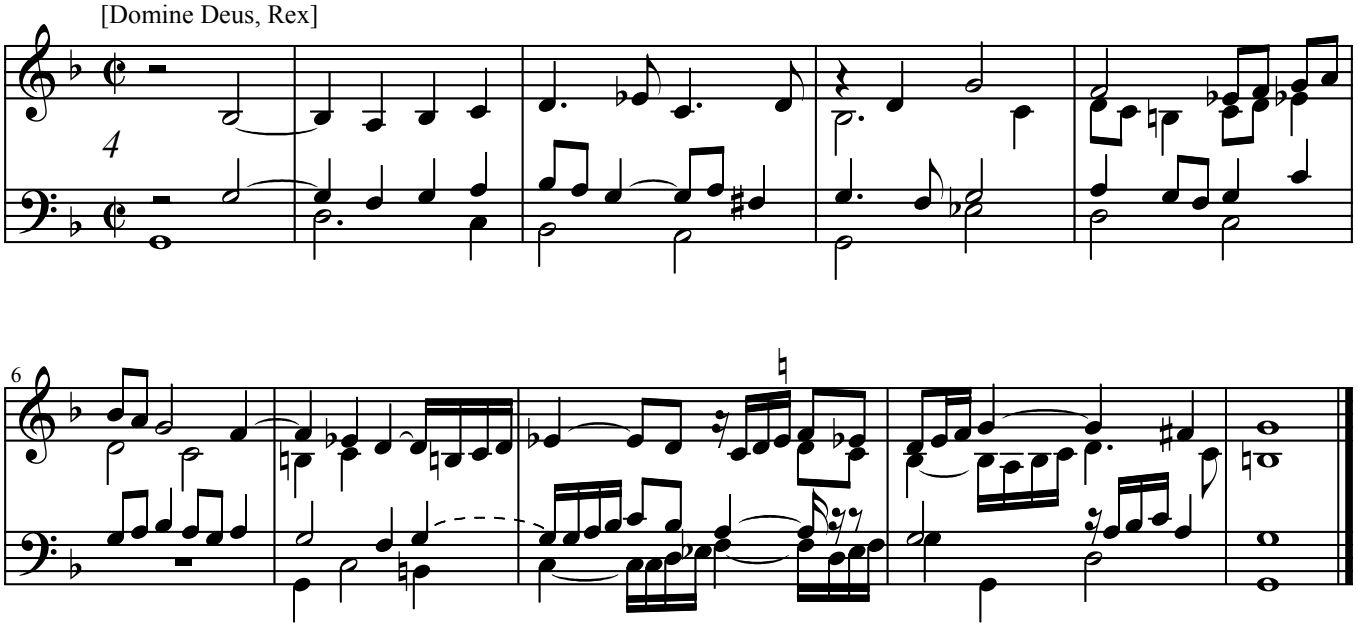
003. [Glorificamus te]



Cocquiel-manuscript
fol. 1 r°

004.

[Domine Deus, Rex]

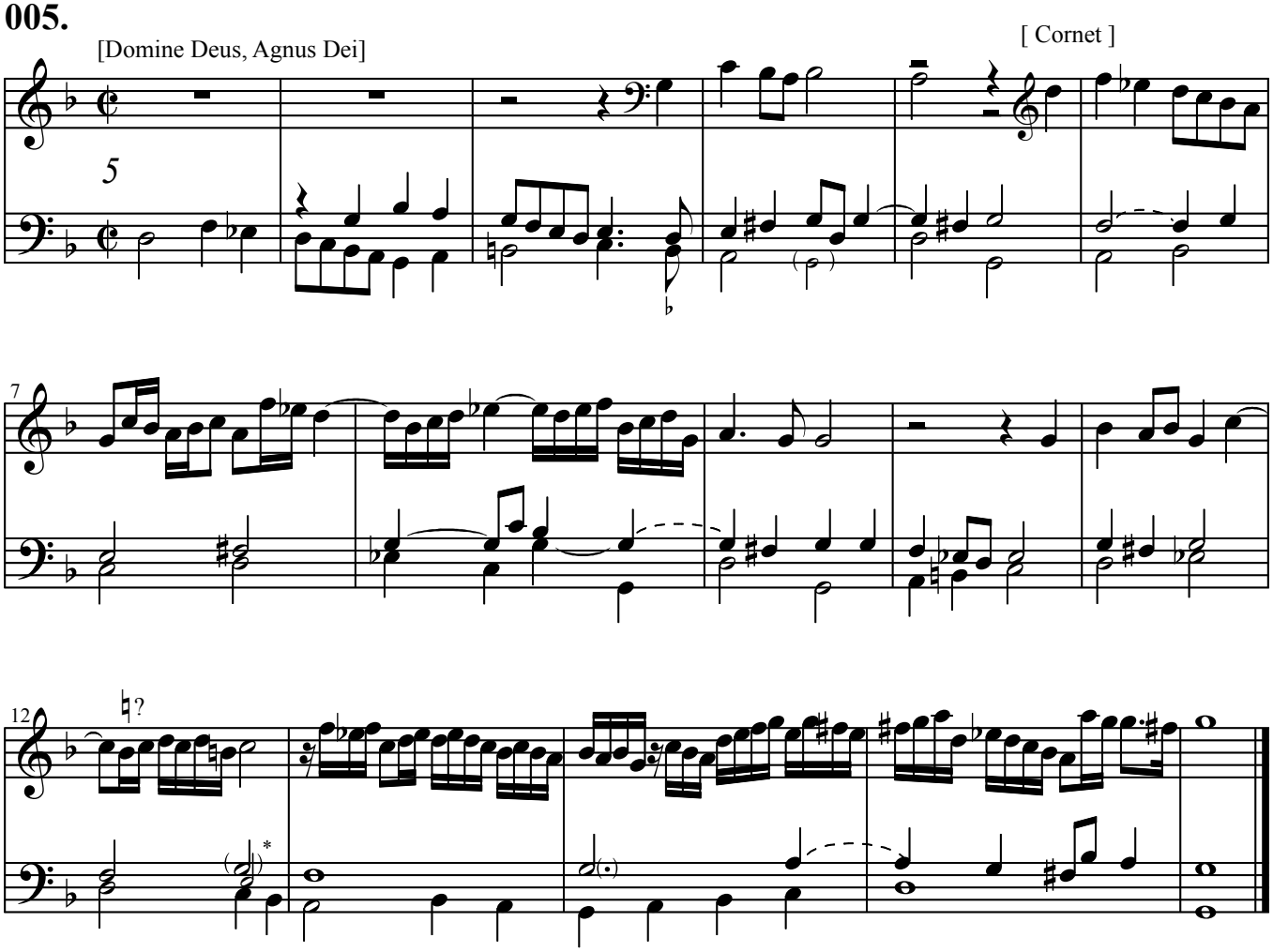


Cocquiel-manuscript
fol. 1 v°

005.

[Domine Deus, Agnus Dei]

[Cornet]

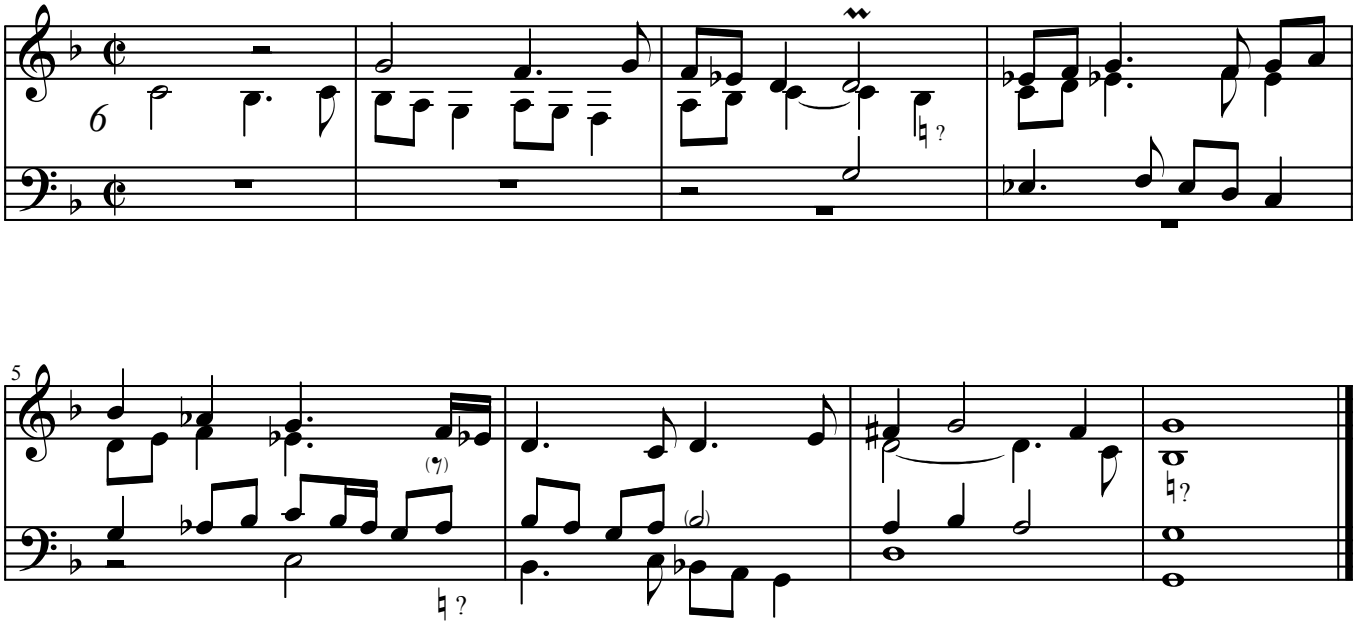


* tenor : better e° than g°

Cocquiel-manuscript
fol. 1 v°

006.

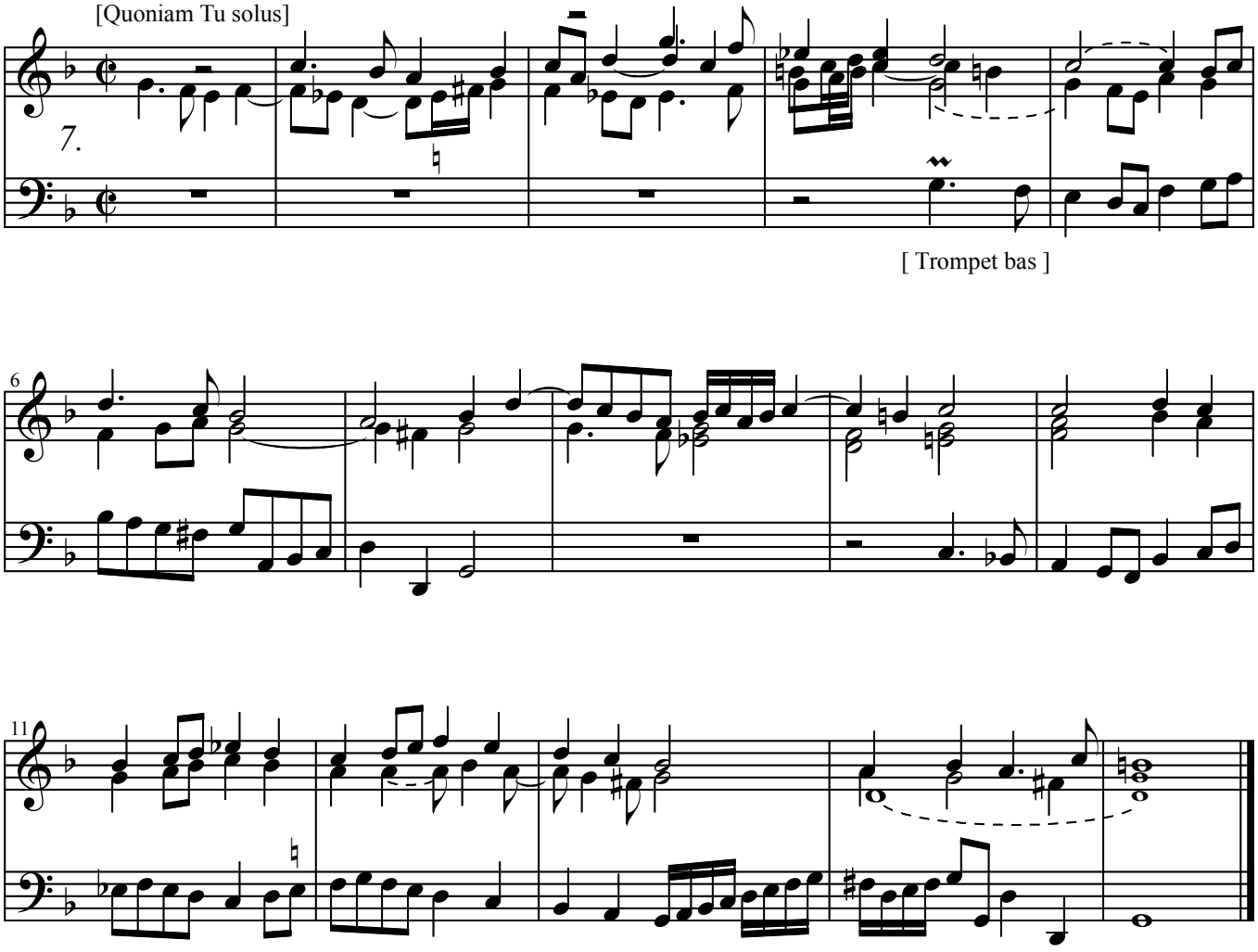
[Qui tollis peccata mundi, suscipe]



Cocquiel-manuscript
fol. 1 v°- 2 r°

007.

[Quoniam Tu solus]



Cocquiel-manuscript
fol. 2 r°

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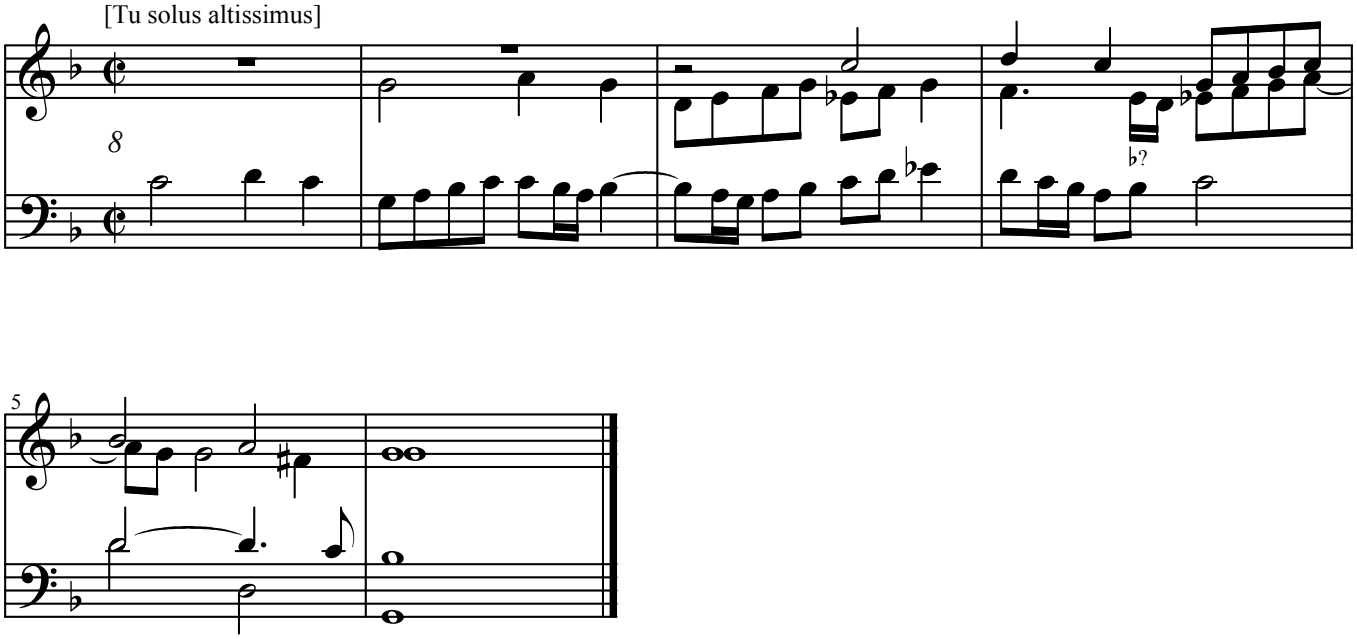
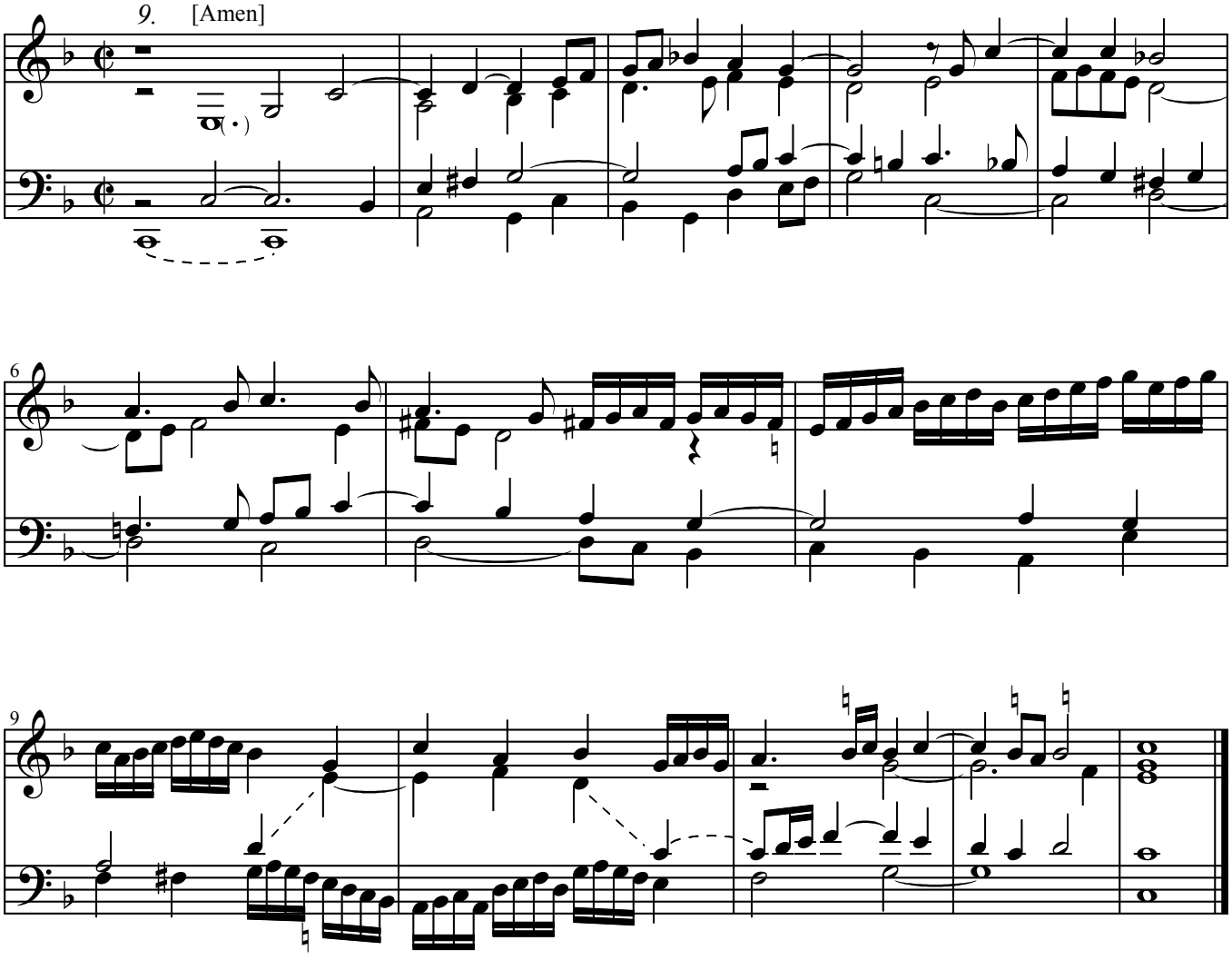
[Tu solus altissimus]



Cocquiel-manuscript
fol. 2 r°

009.

9. [Amen]



[SALVE REGINA]

Cocquiel-manuscript
fol. 2 v°

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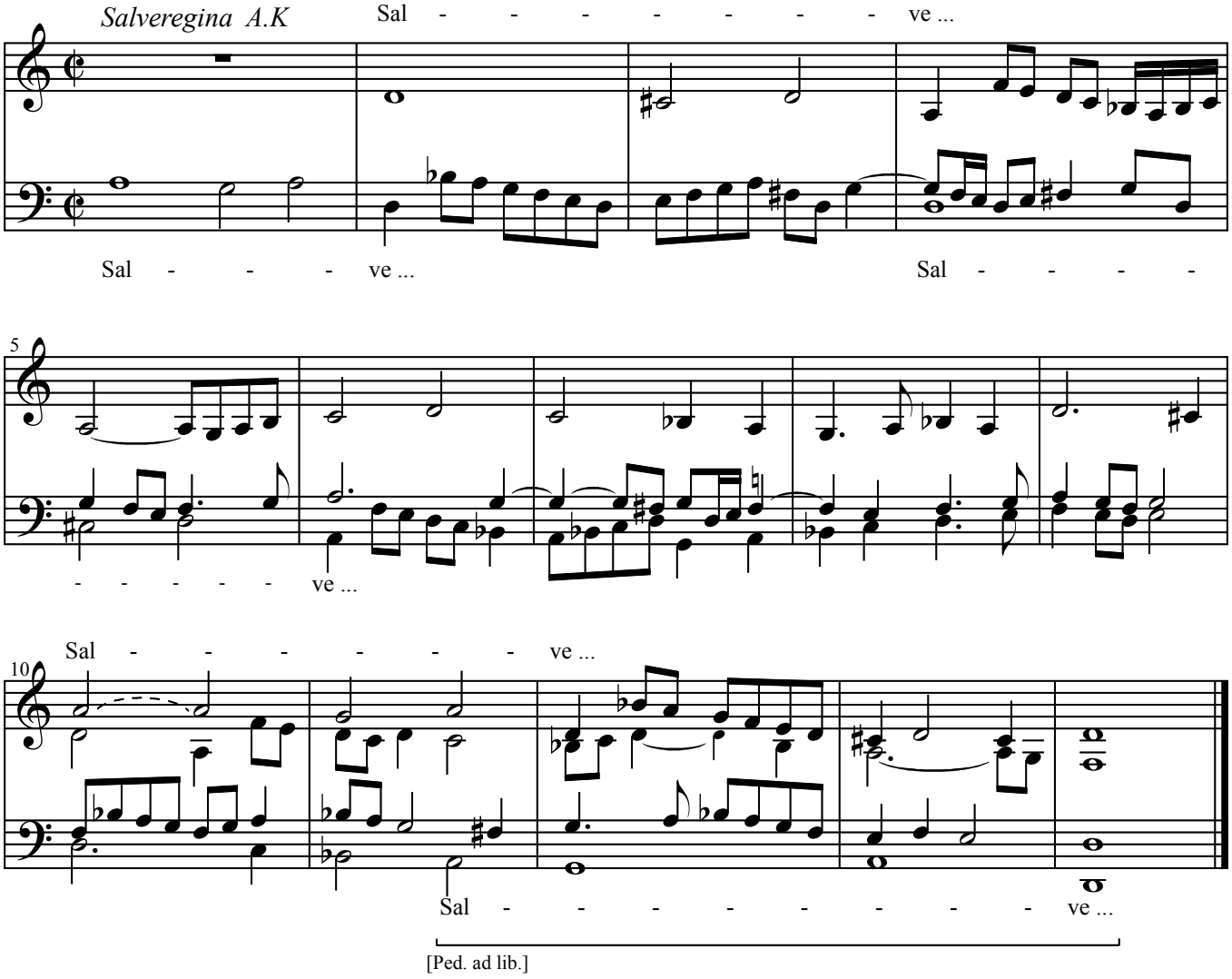

Cocquiel-manuscript
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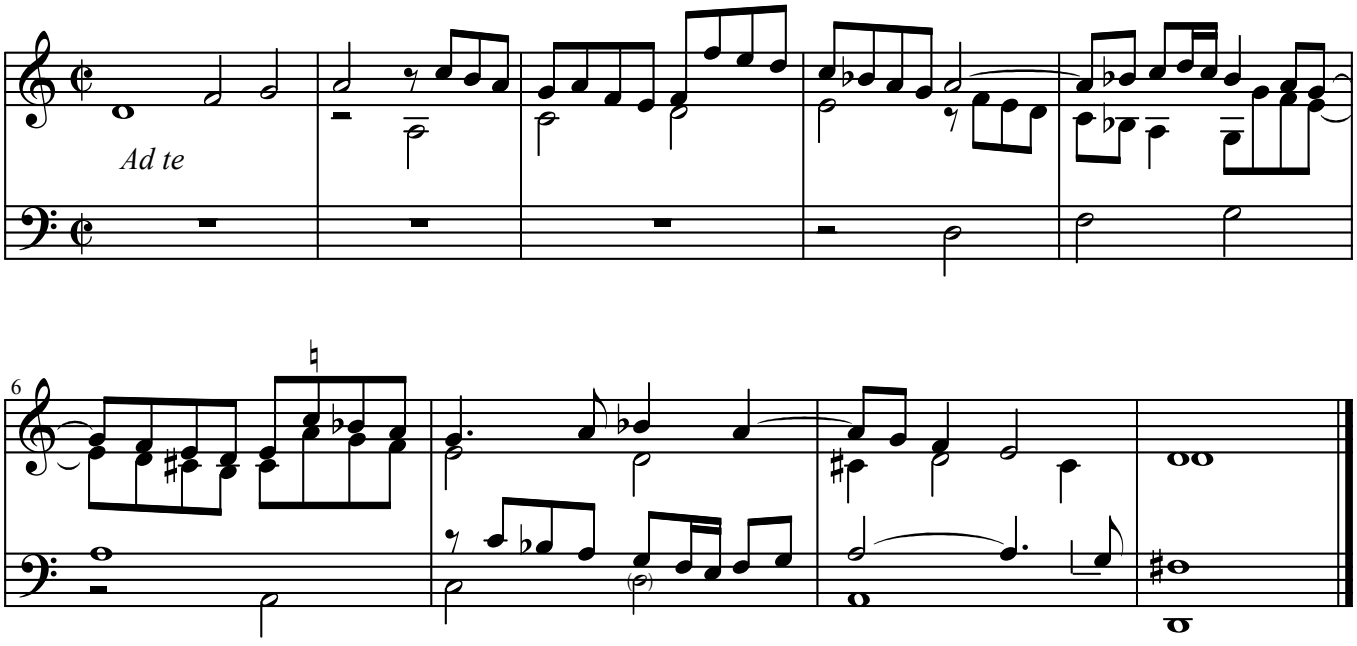

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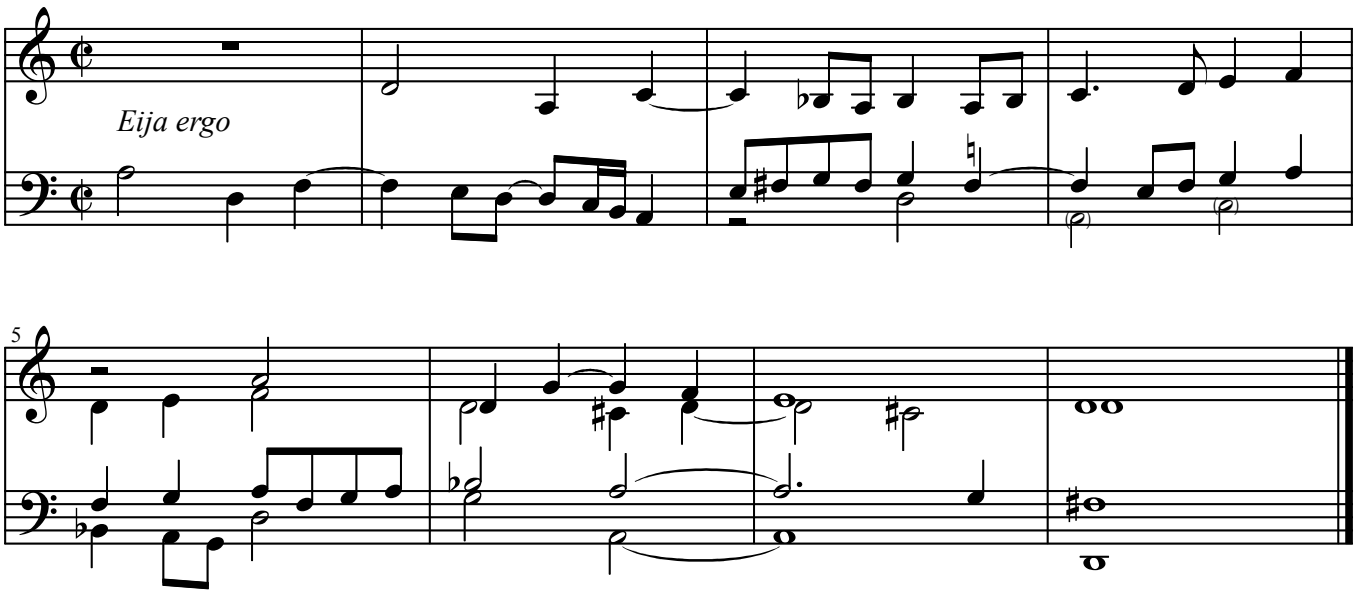

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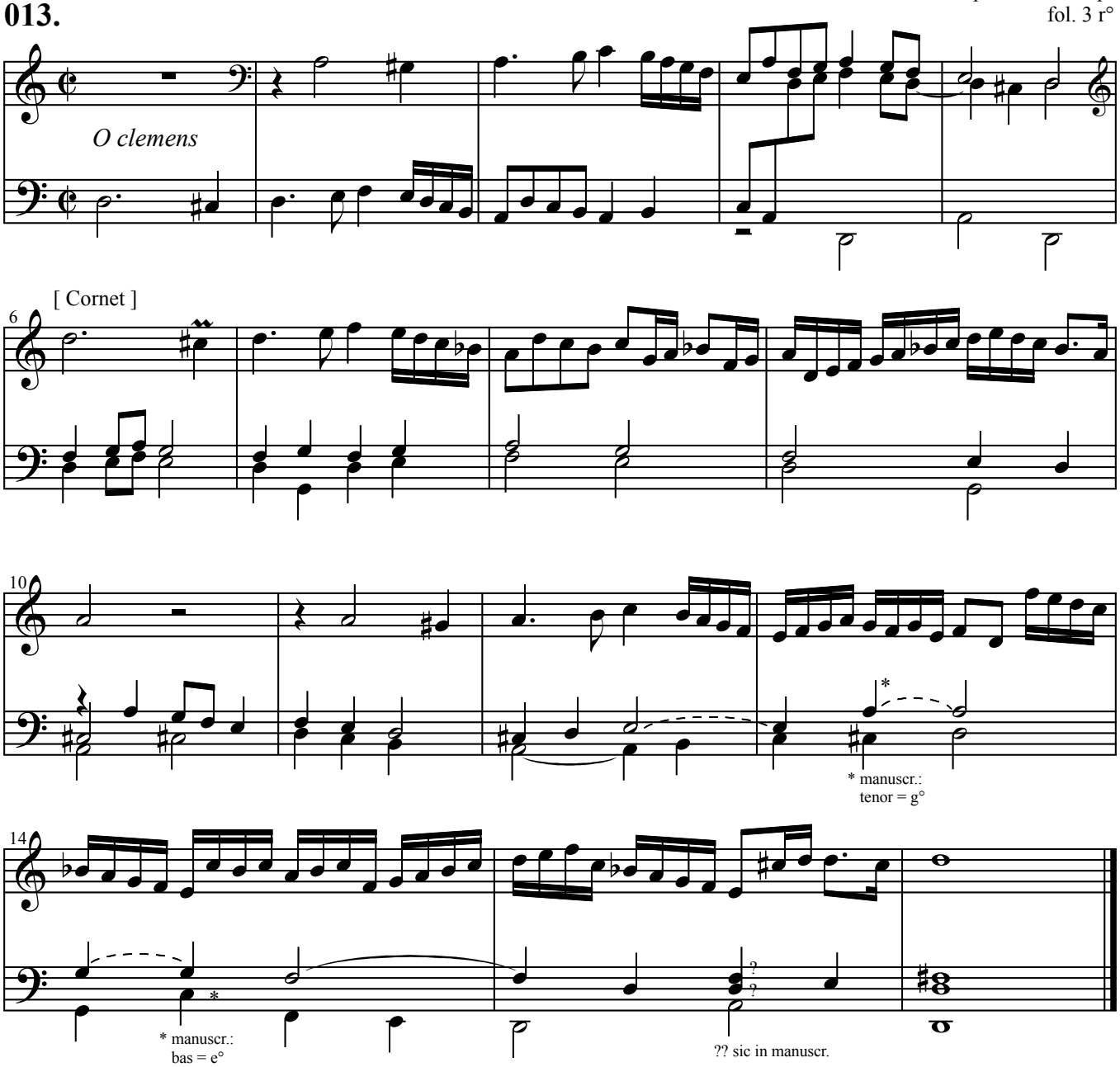
fol. 3 r°



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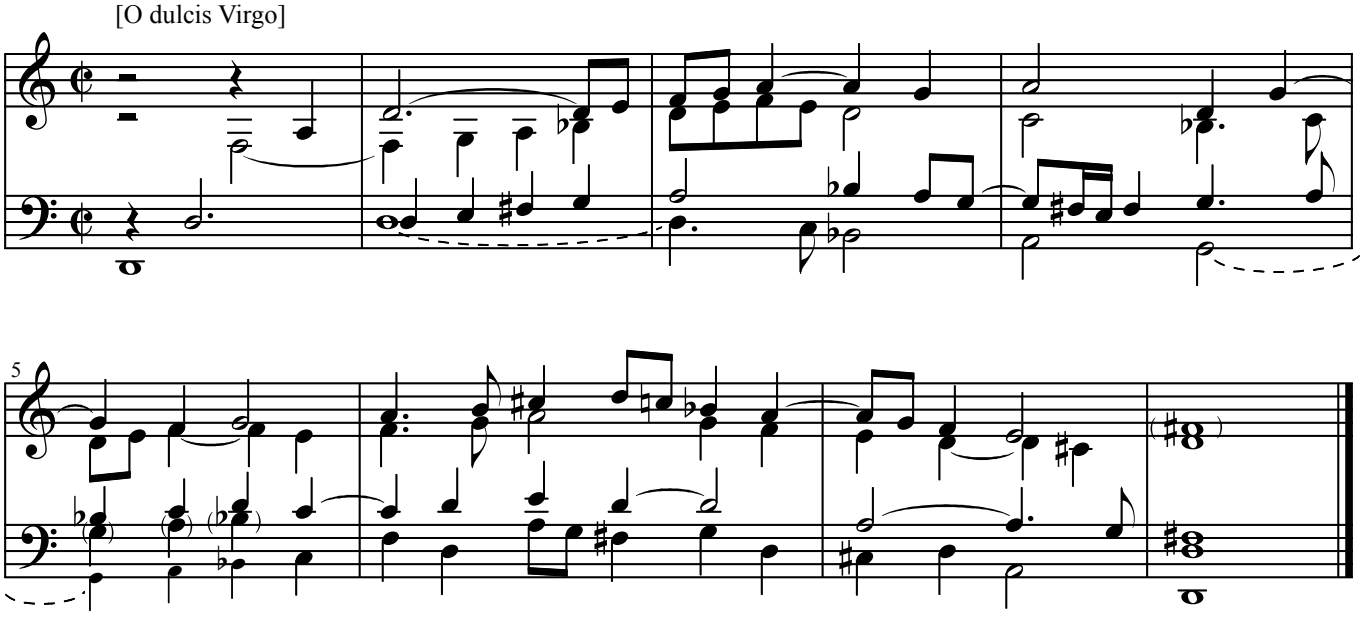
Cocquiel-manuscript
fol. 3 r°

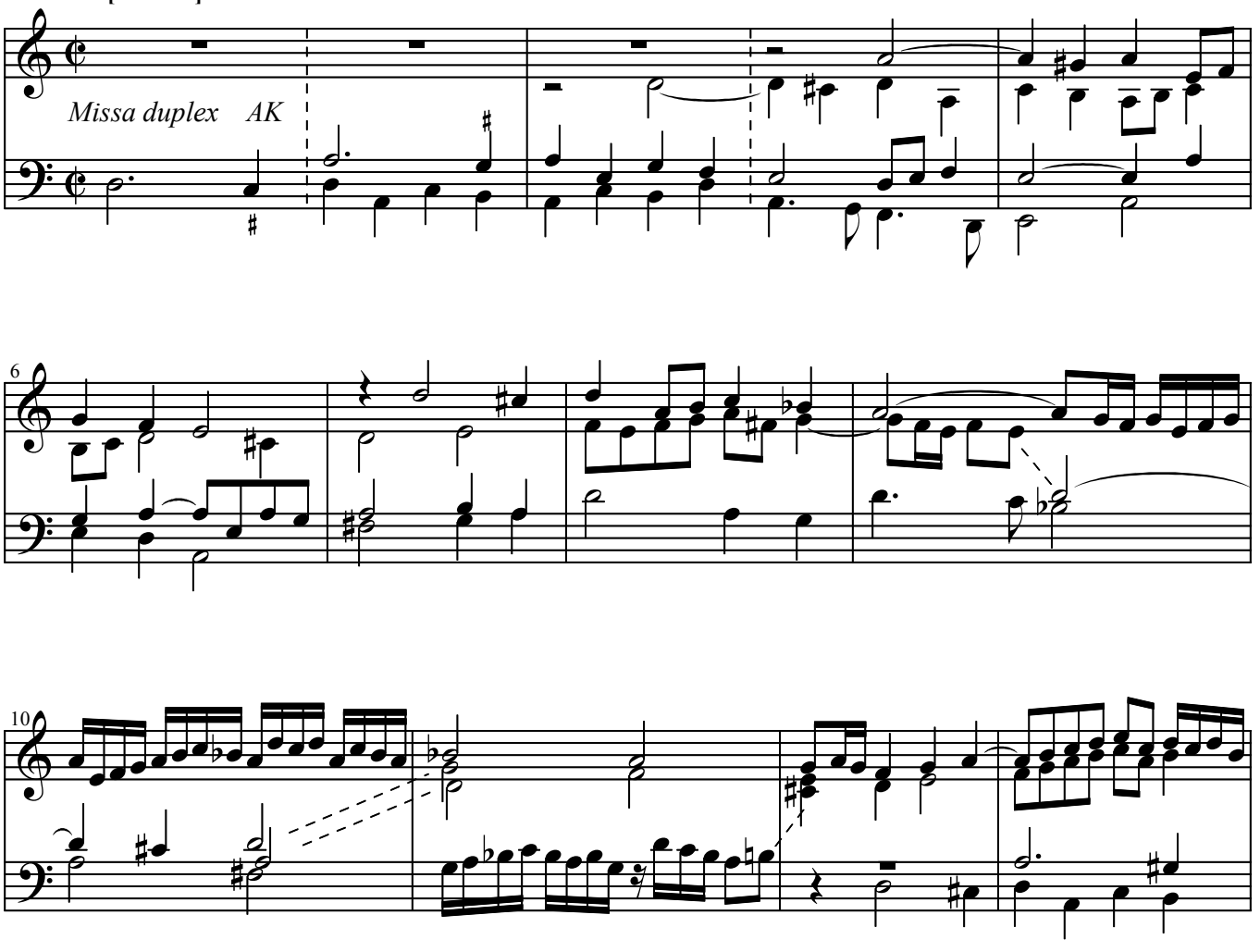
[O dulcis Virgo]

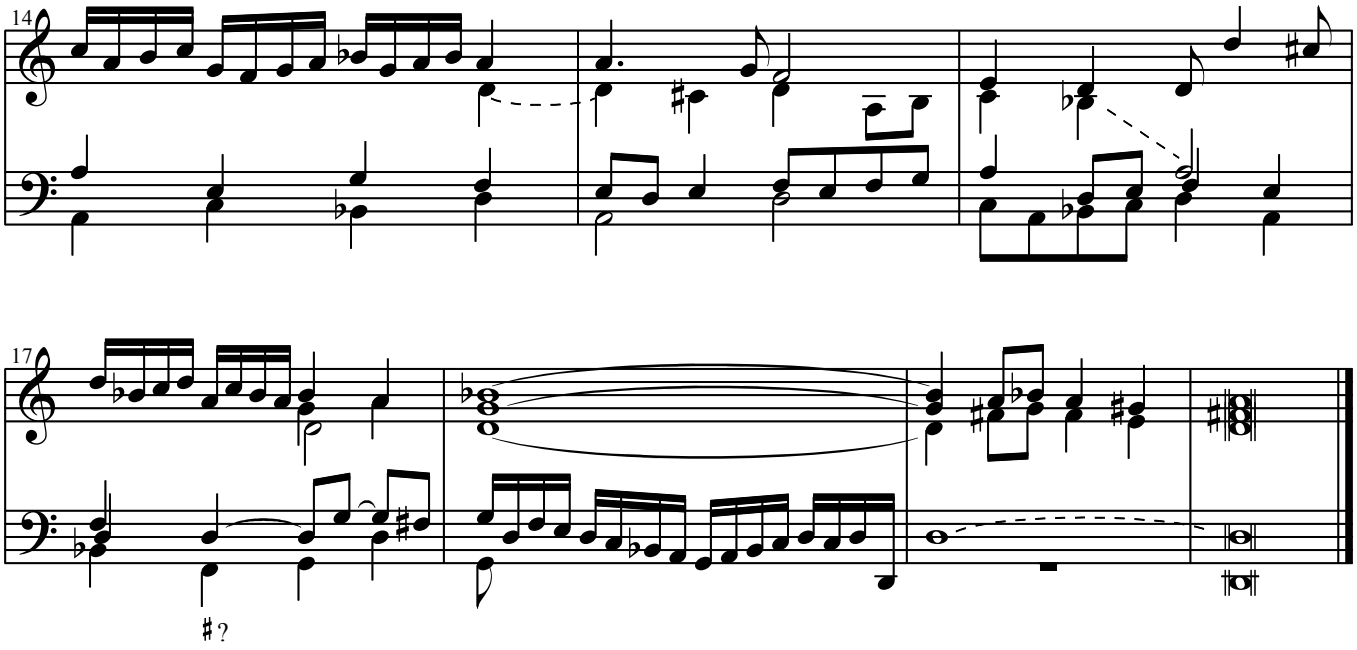


015.

Cocquiel-manuscript
fol. 3 v°

[KYRIE]





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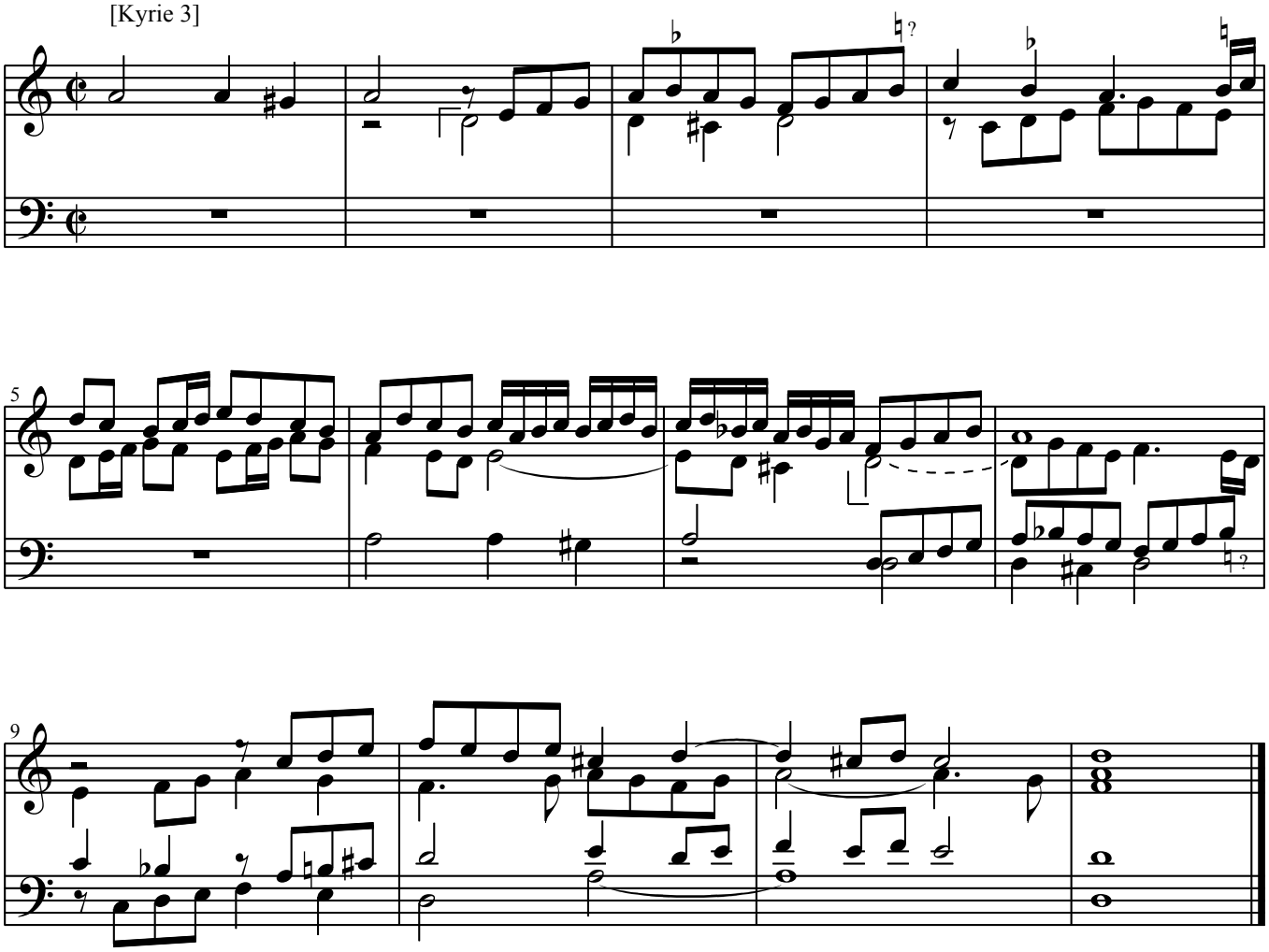
Cocquiel-manuscript
fol. 3 v°- 4 r°



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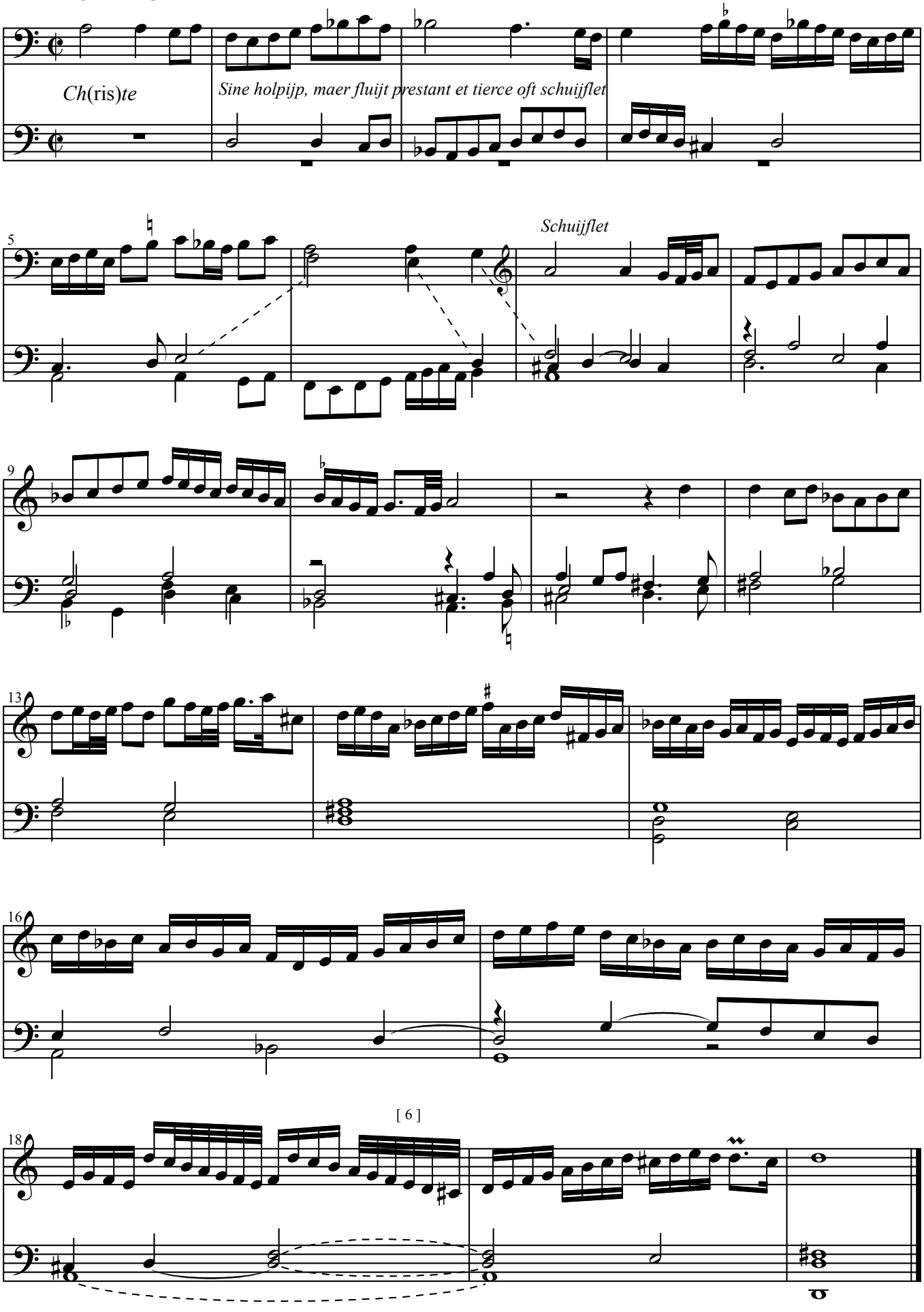

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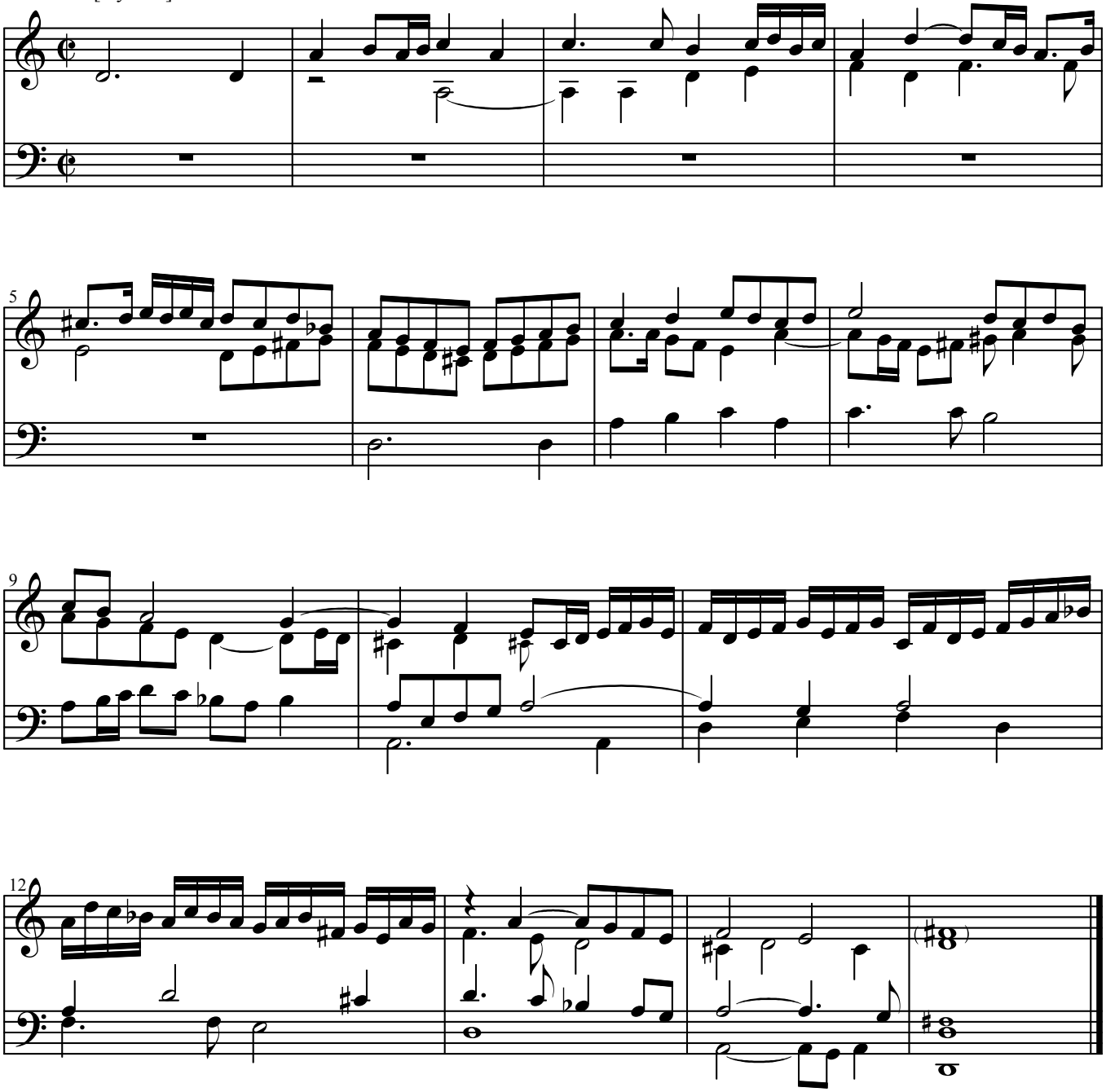
[Kyrie 7]



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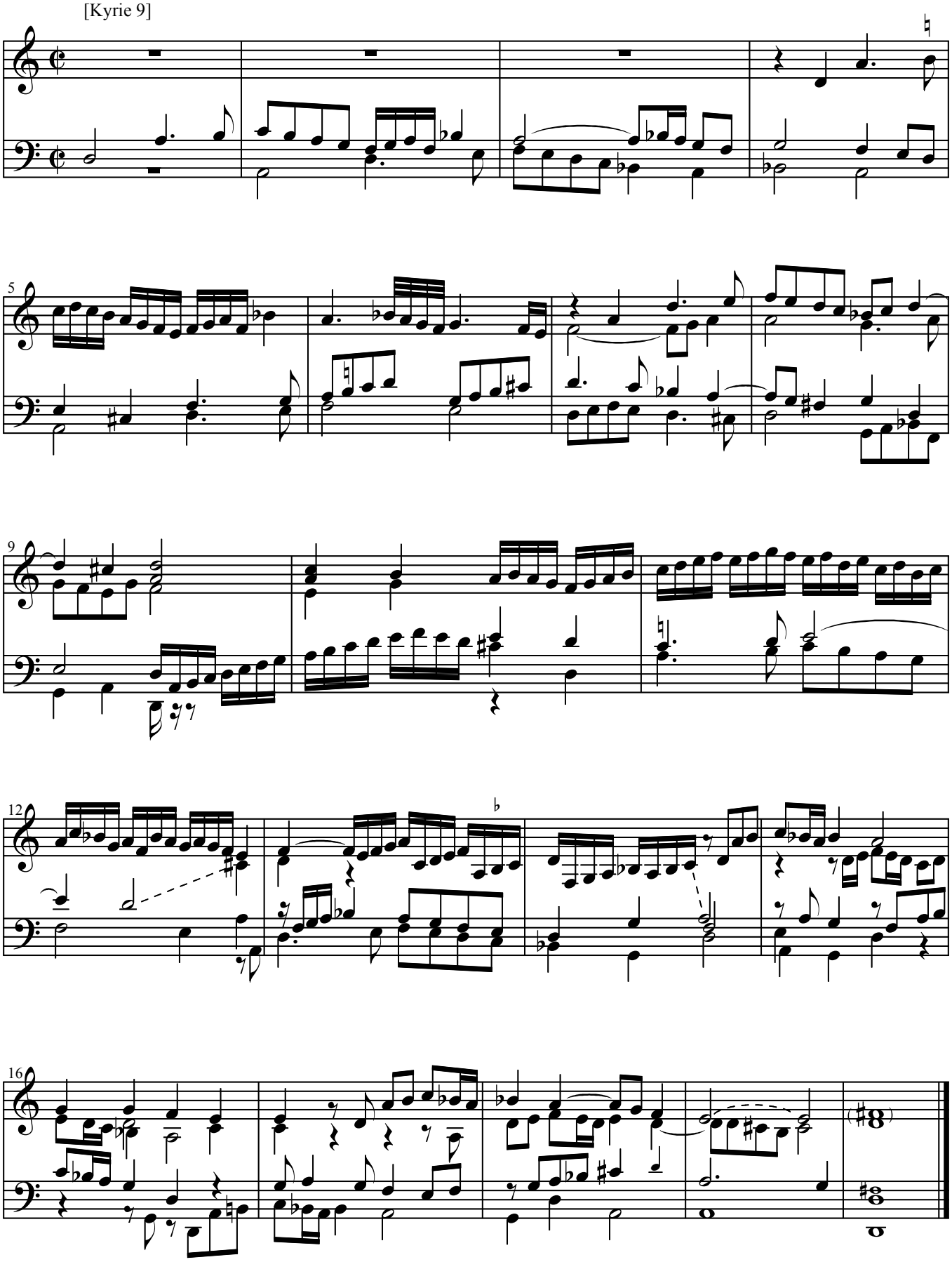
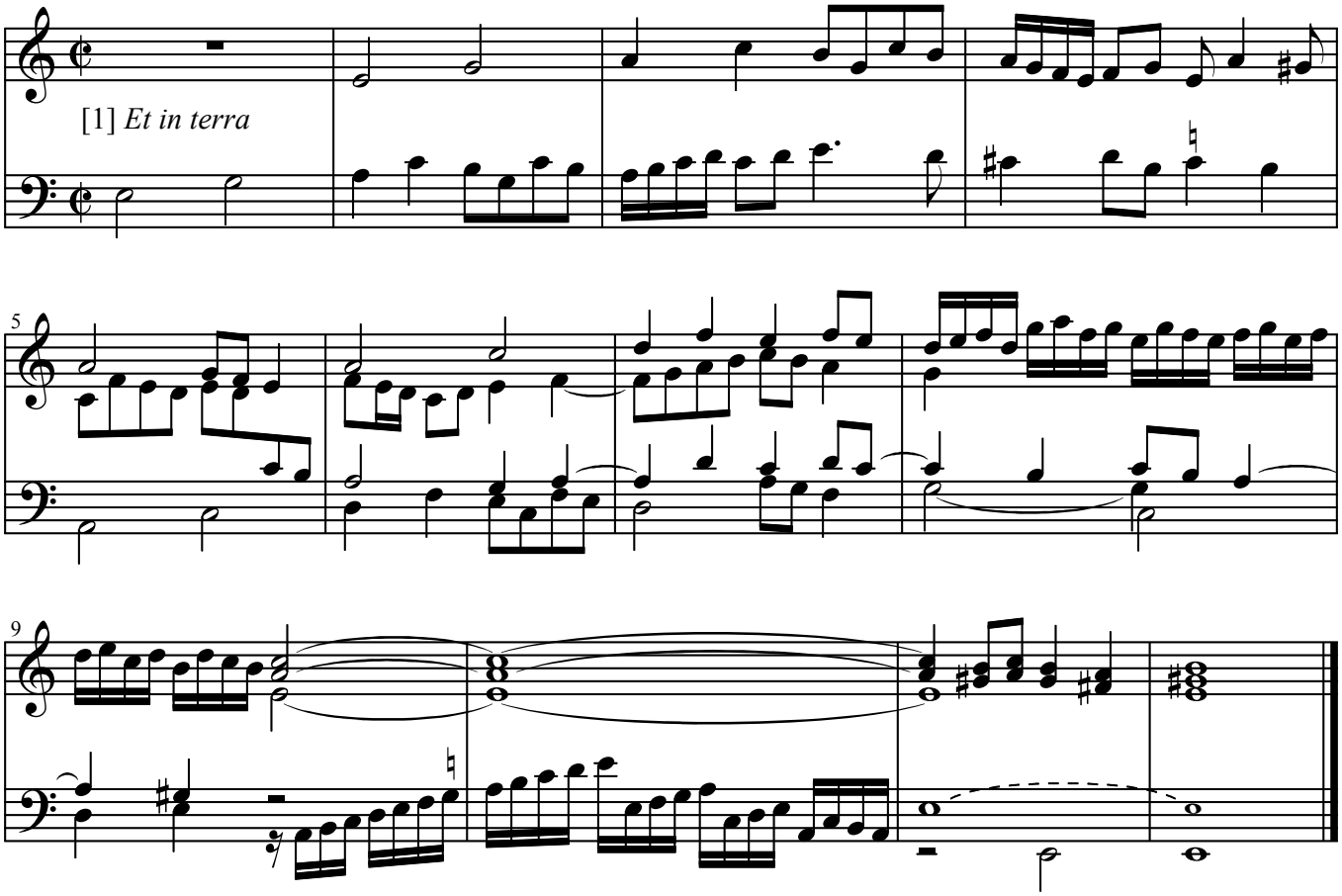
[Kyrie 9]



[GLORIA]

020.

Cocquiel-manuscript
fol. 5 r°



021. [Benedicimus te]

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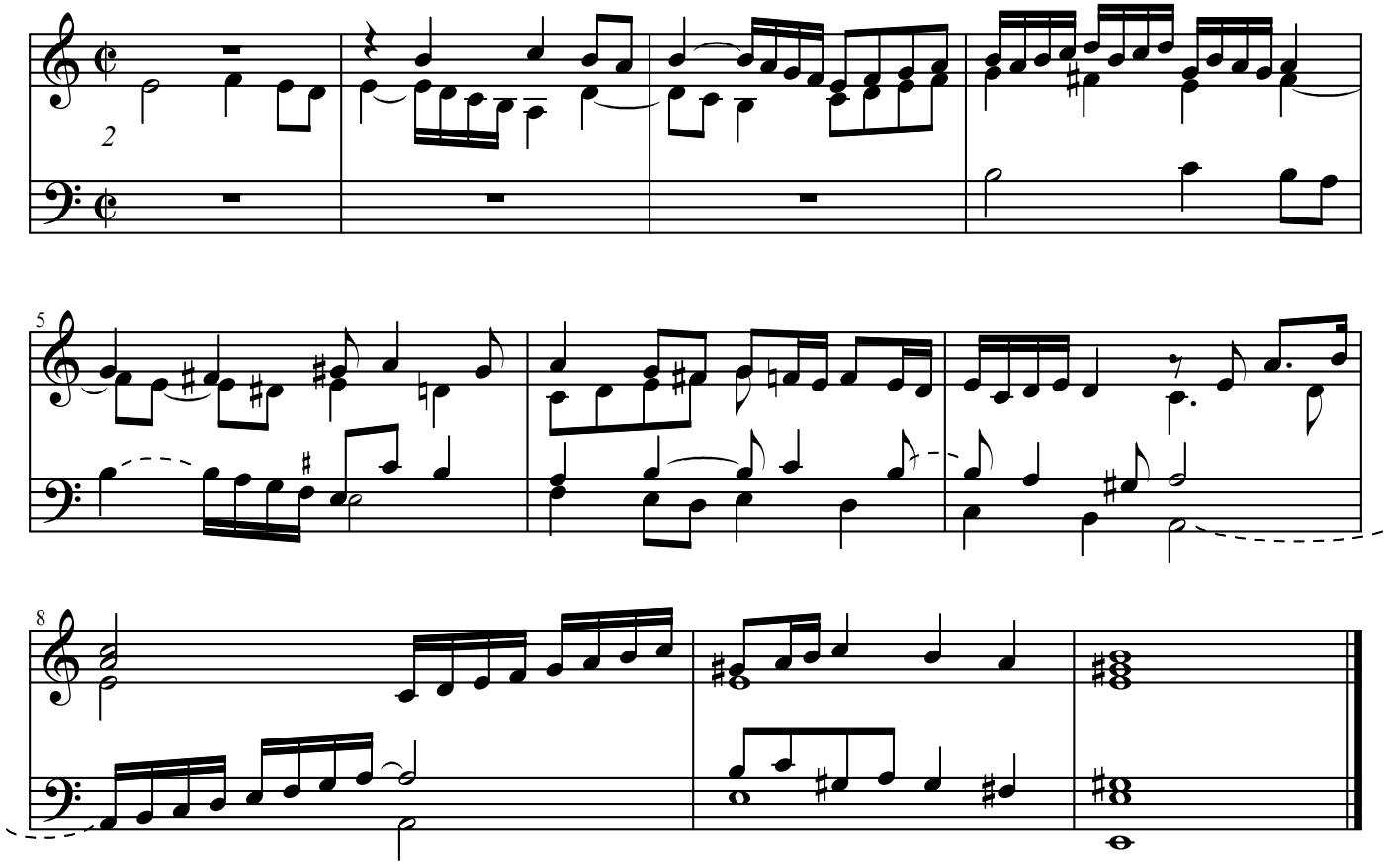

022. [Glorificamus te]

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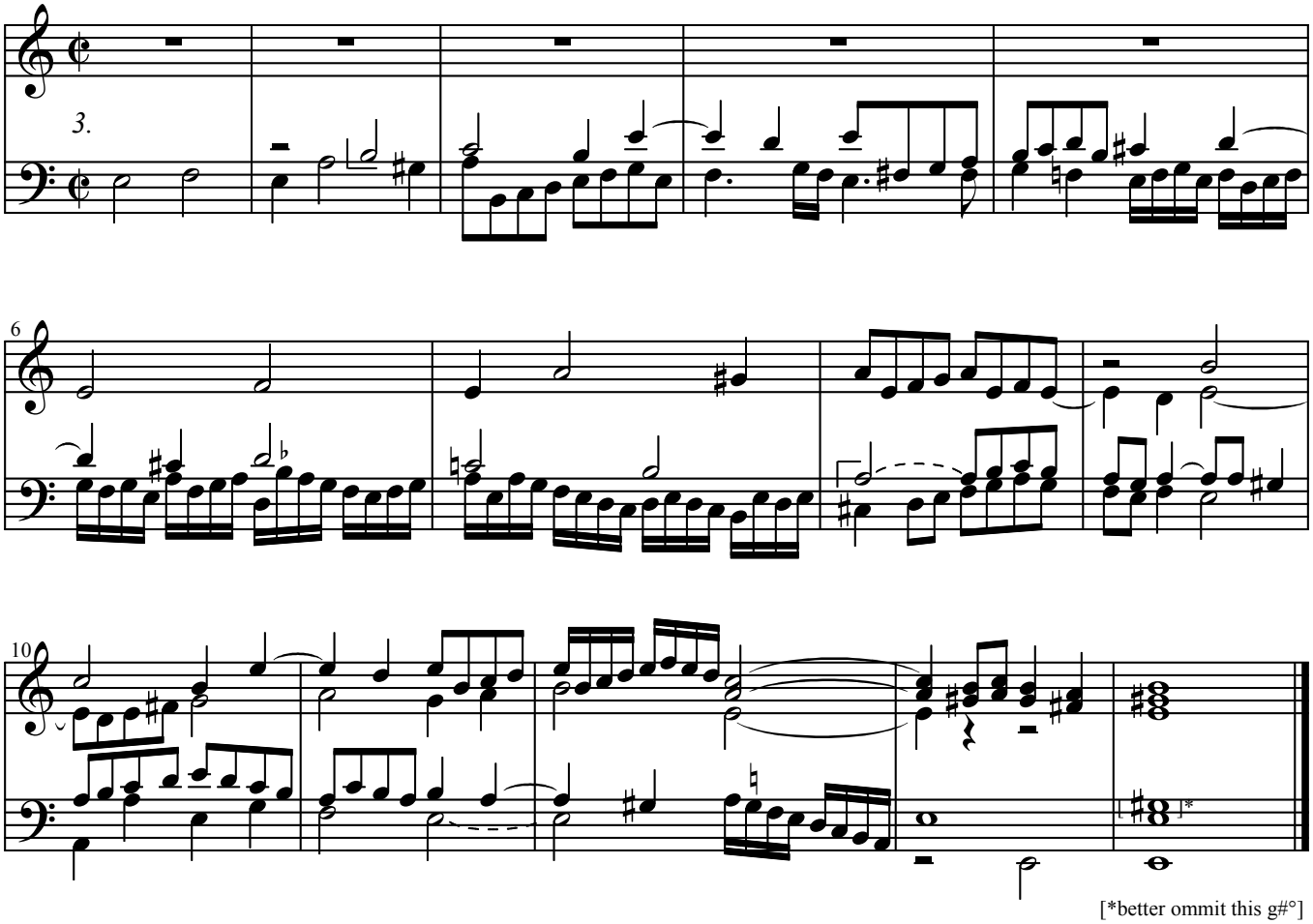

[*better ommit this g#°]

023. [Domine Deus, Rex]

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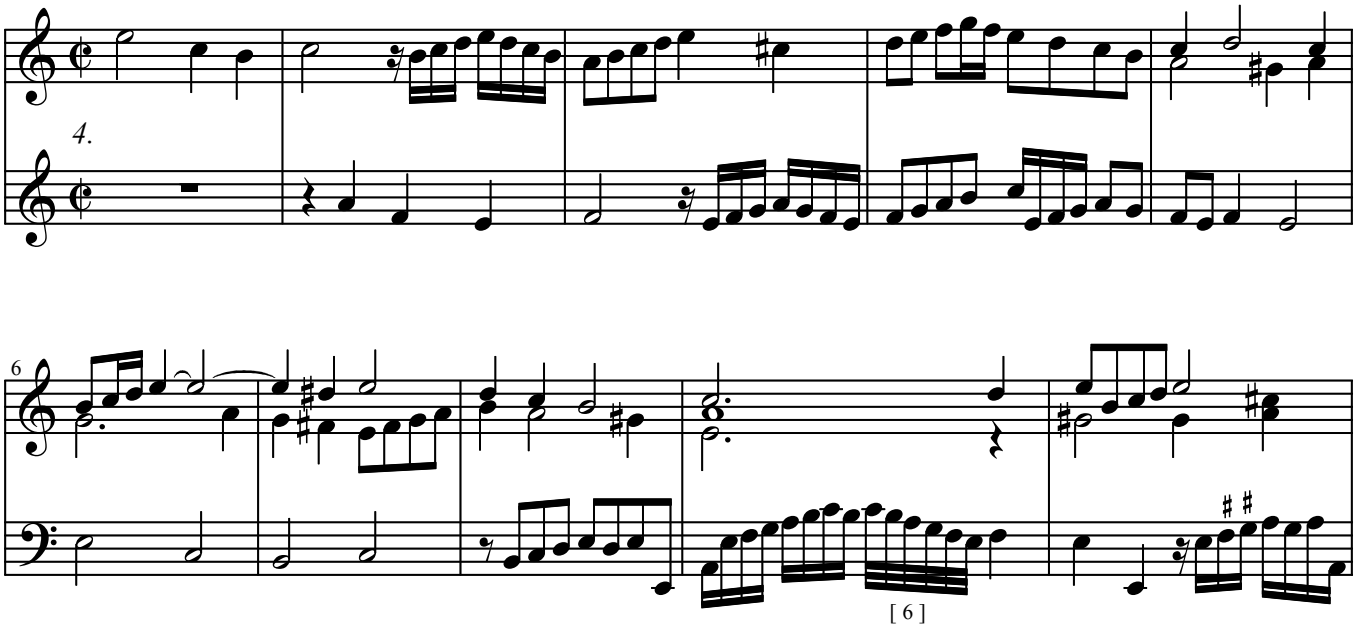
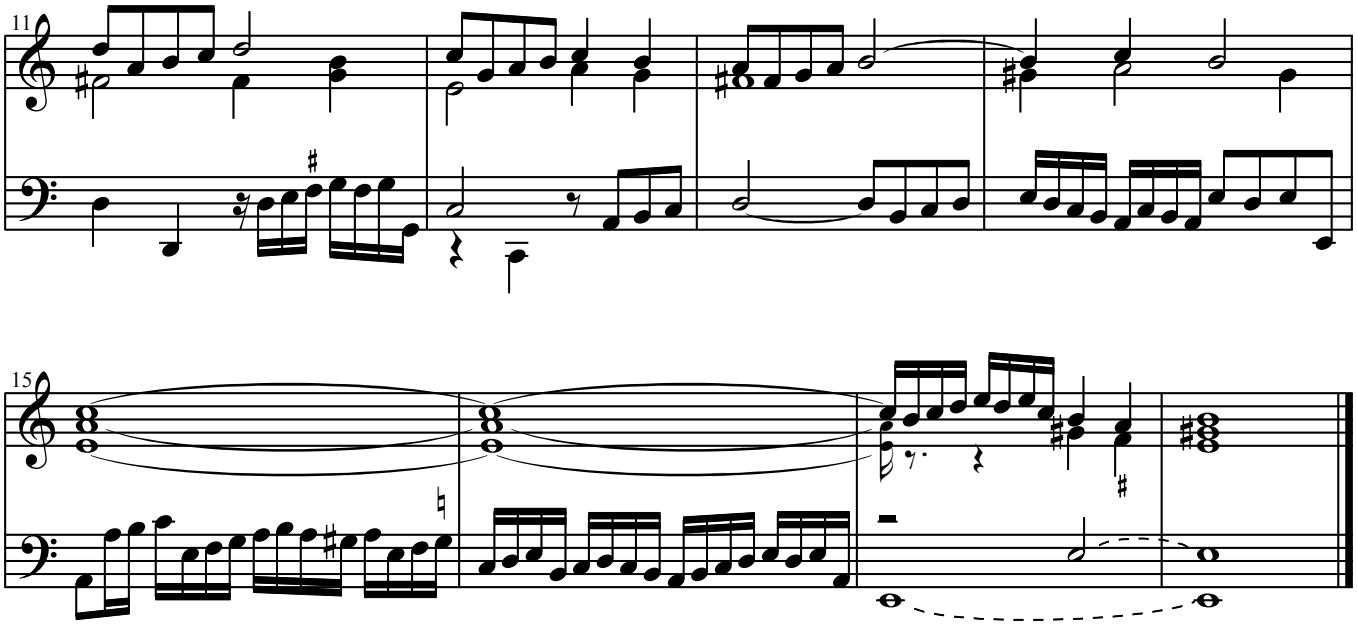
fol. 6 r°





024. [Domine Deus, Agnus Dei]

Cocquiel-manuscript
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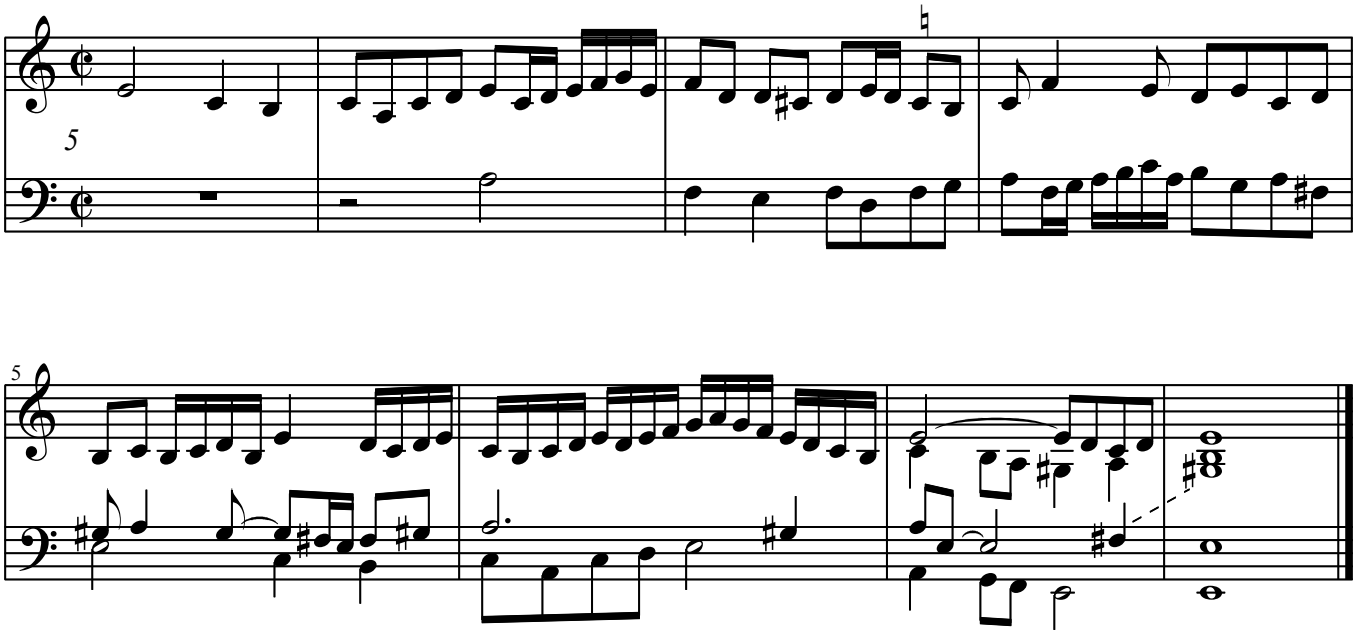
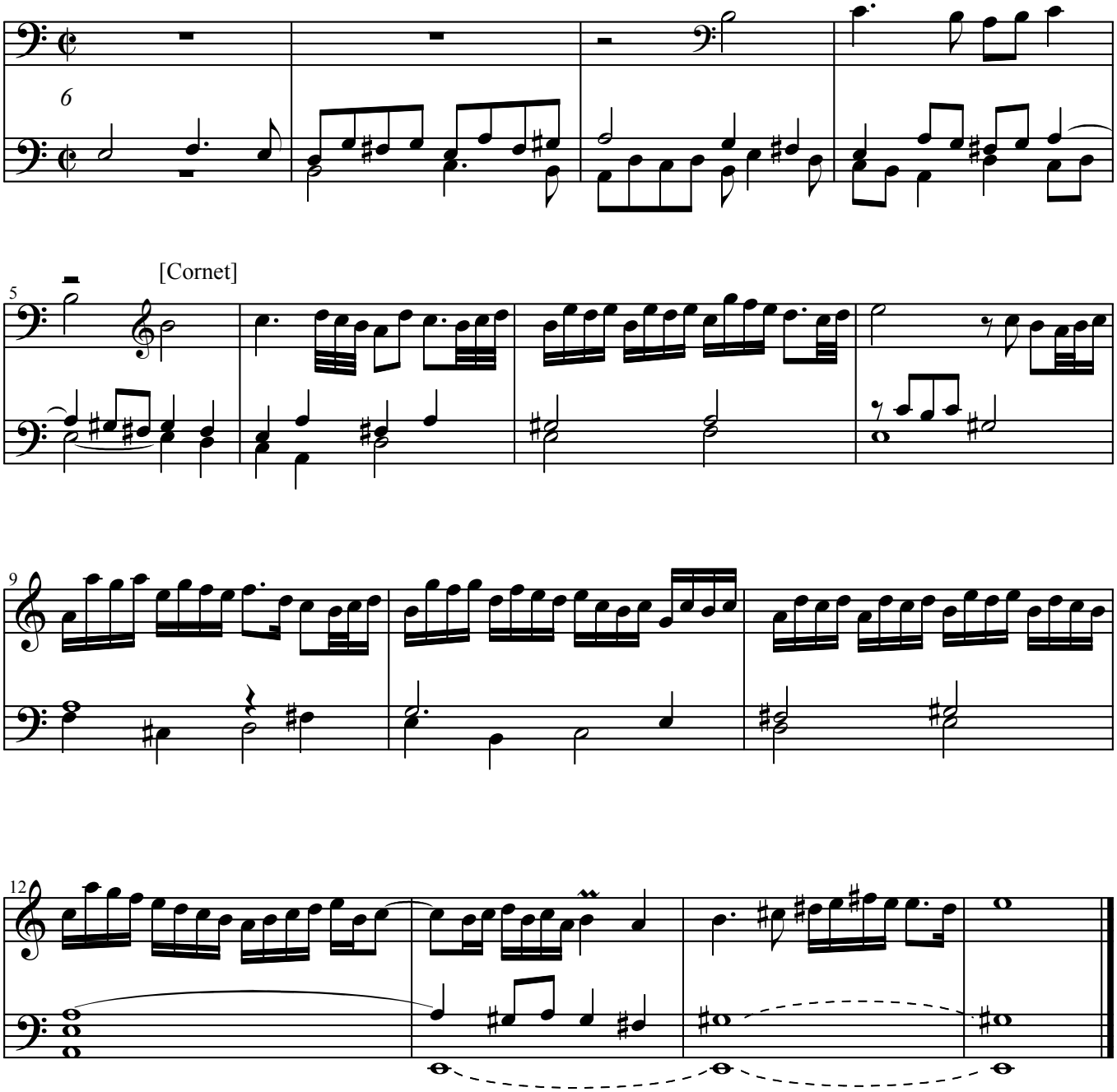


025. [Qui tollis peccata mundi, suscipe]



Cocquiel-manuscript
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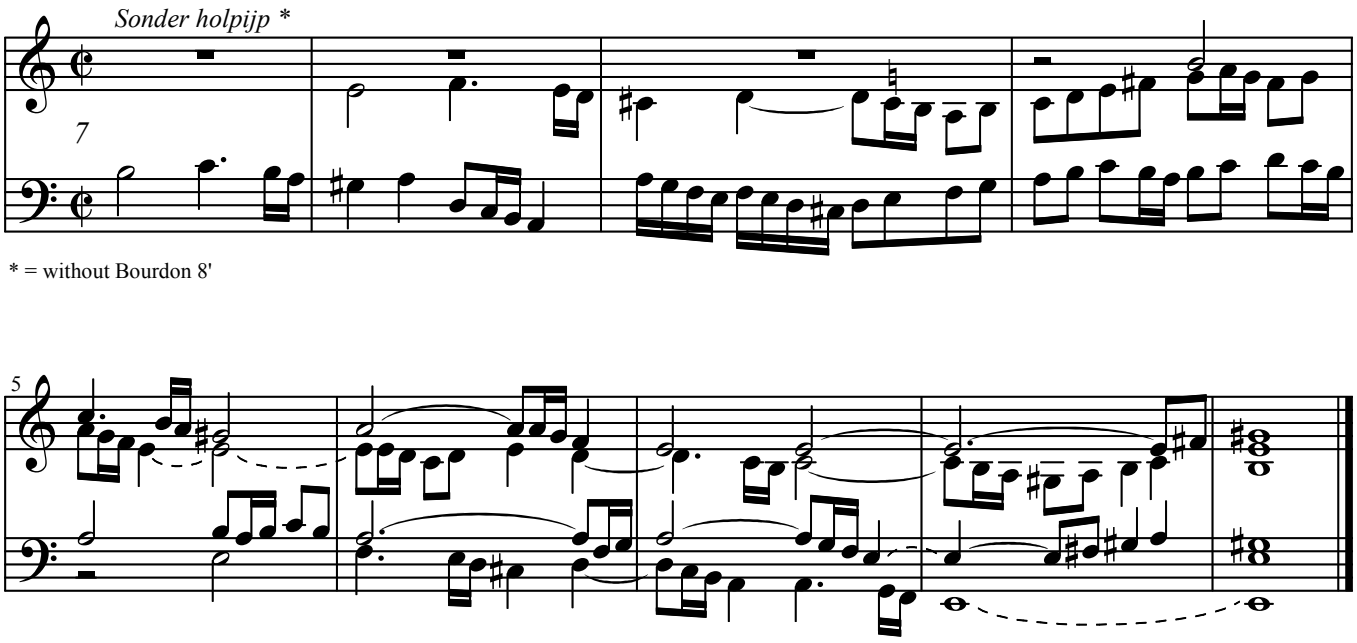
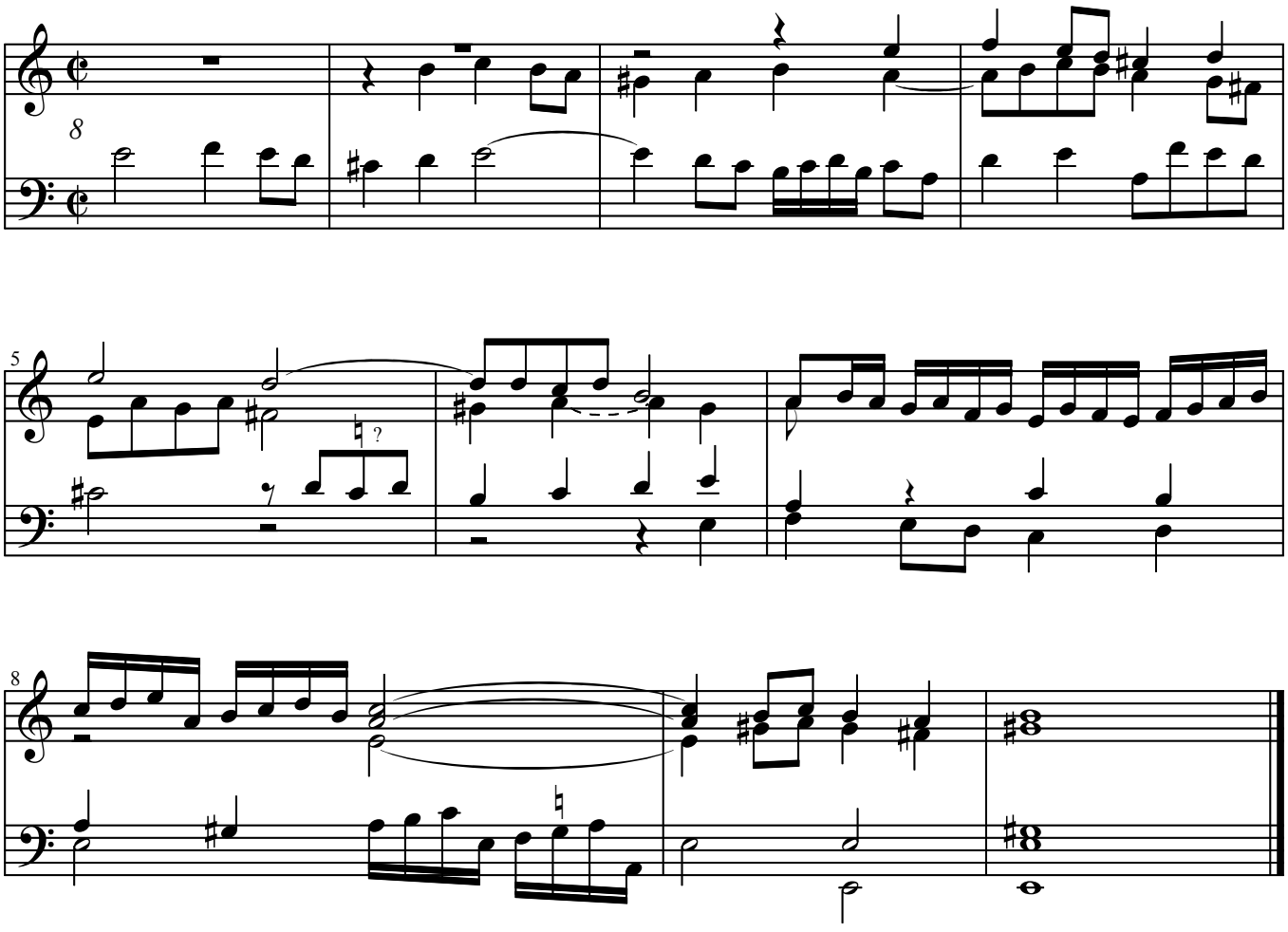
026. [Qui tollis peccata mundi, suscipe]



* = without Bourdon 8'

Cocquiel-manuscript
fol. 7 r°

027. [Tu solus altissimus]



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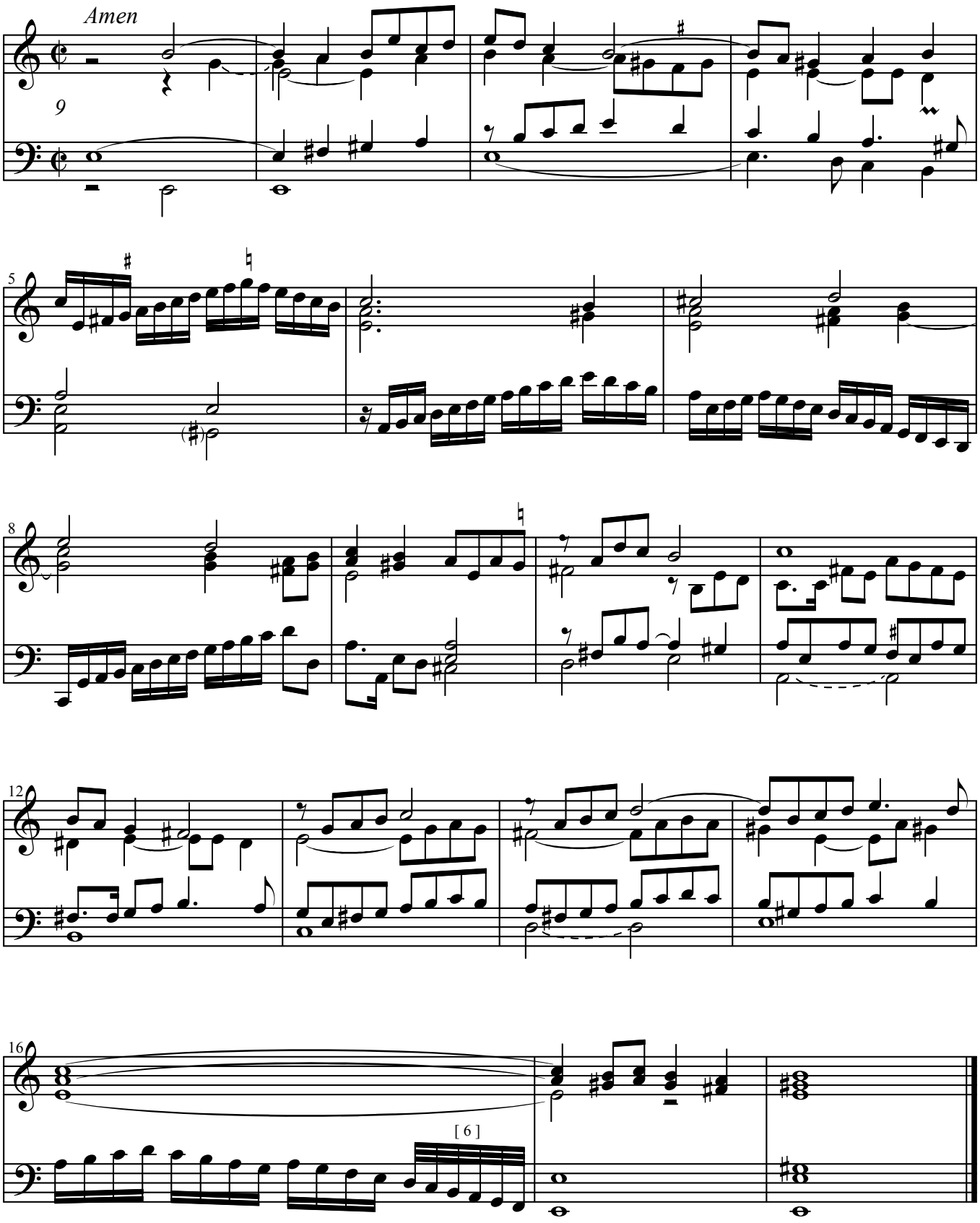
fol. 7 r°



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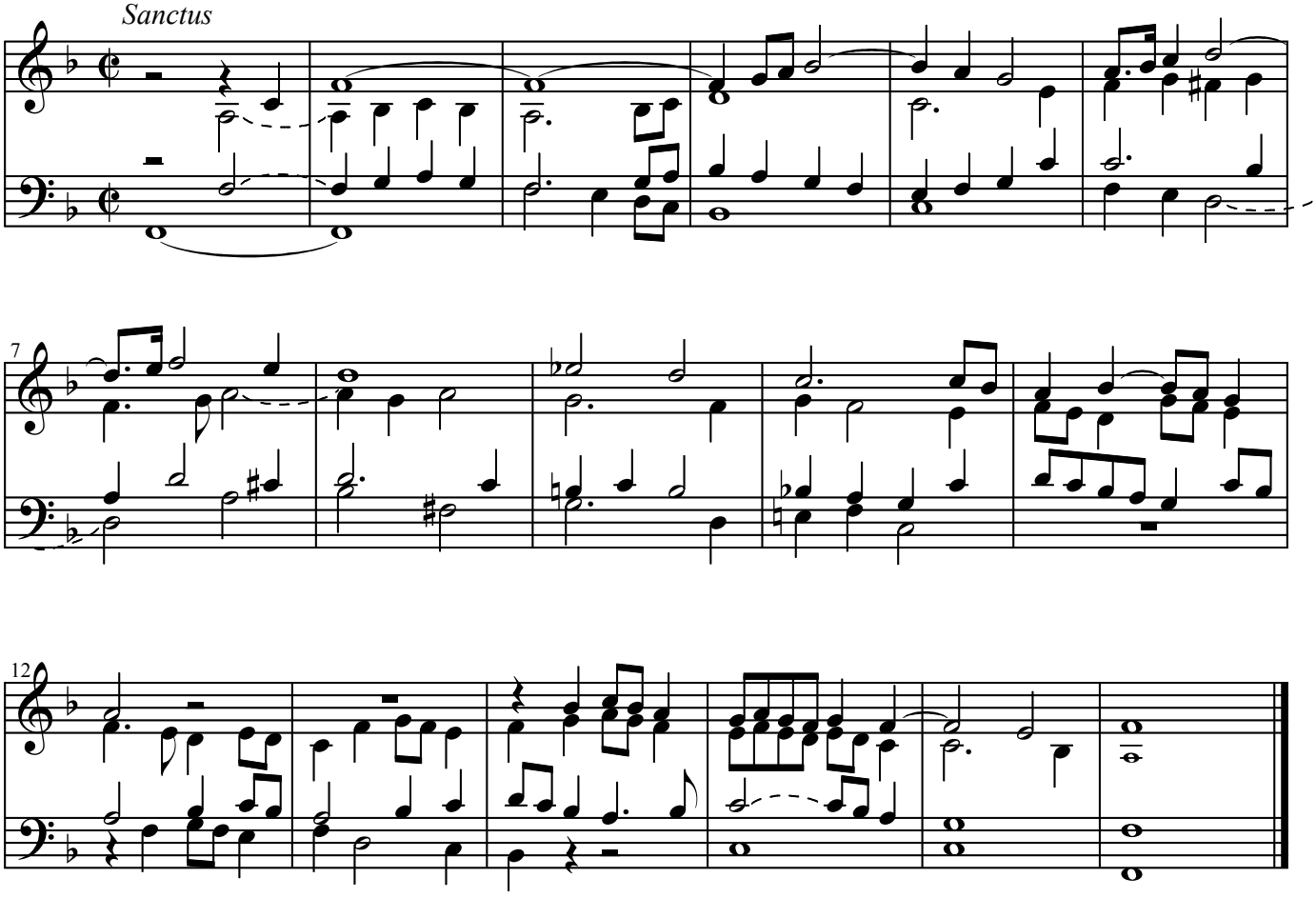
fol. 7 v°

029.

Sanctus



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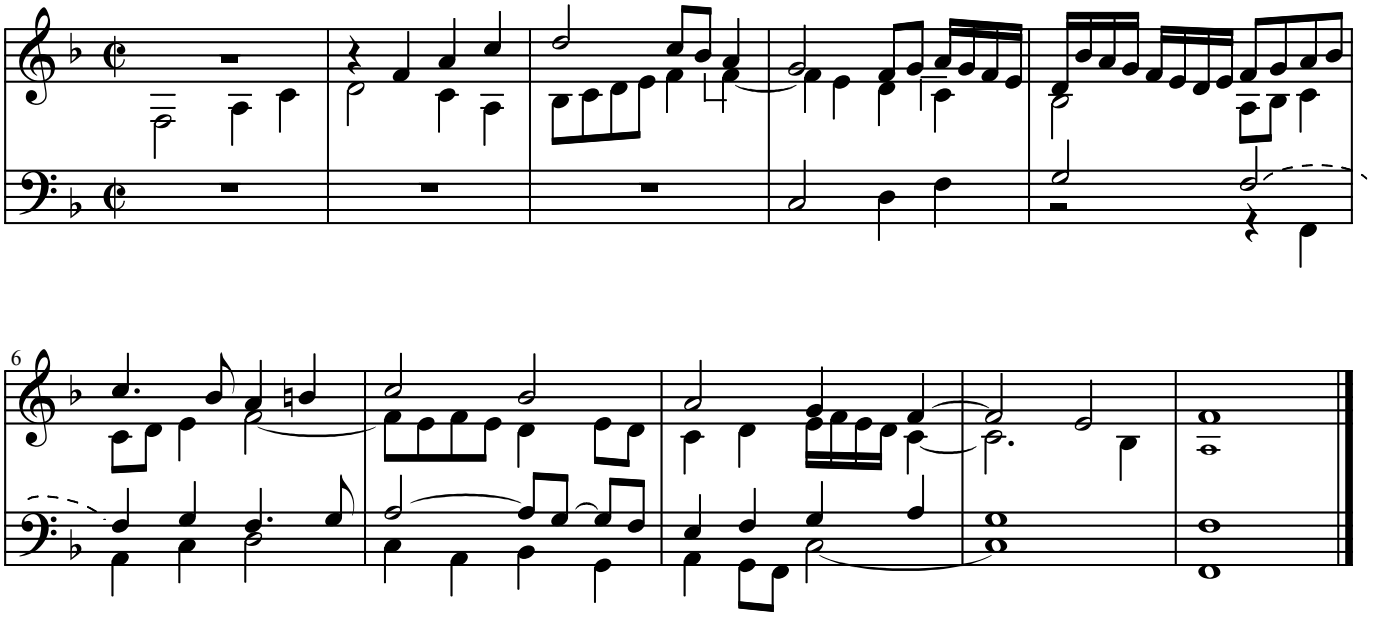

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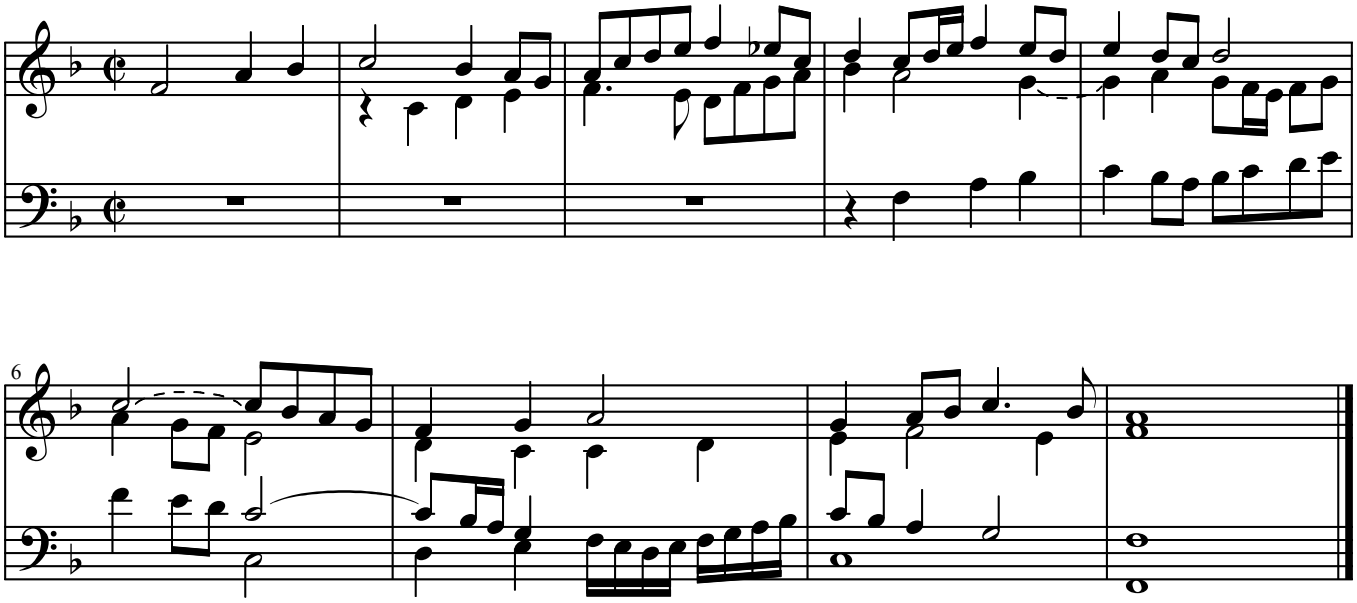
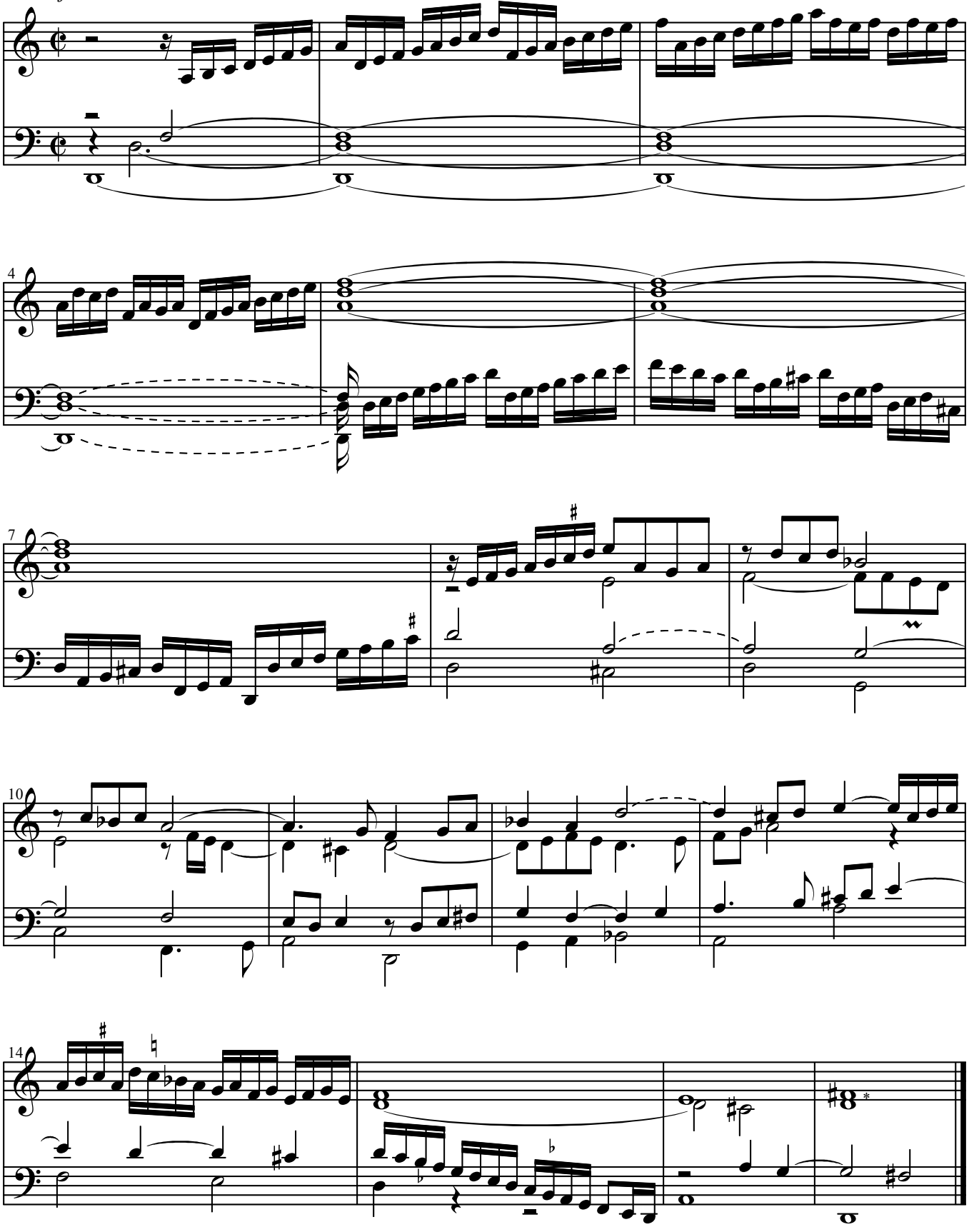


[VERSUS]
primi toni

Cocquiel-manuscript
fol. 8 r°

032.

j mi toni a kerchoven

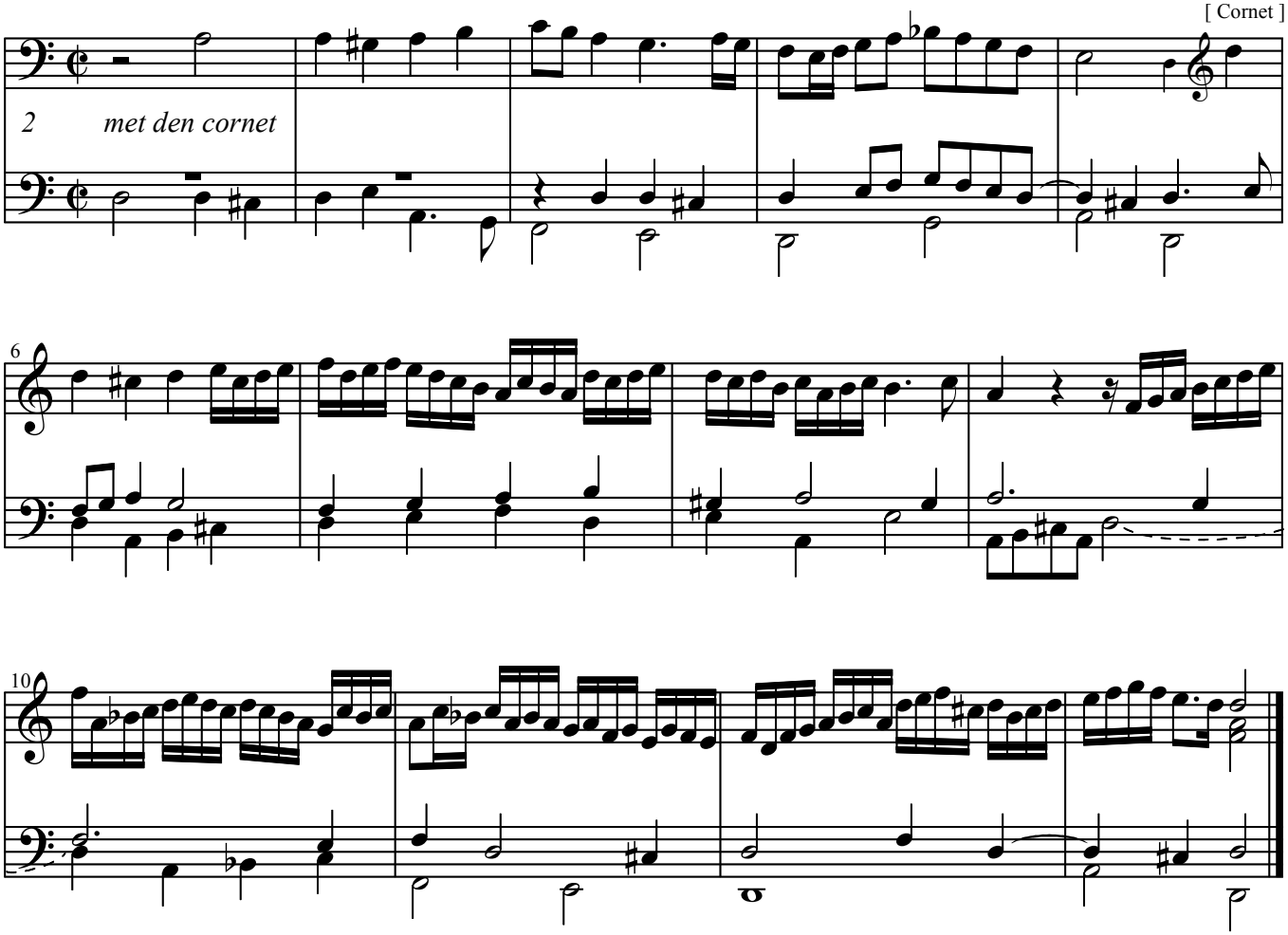


* better ommit f#[1]

Cocquiel-manuscript
fol. 8 v°

033.

[Cornet]



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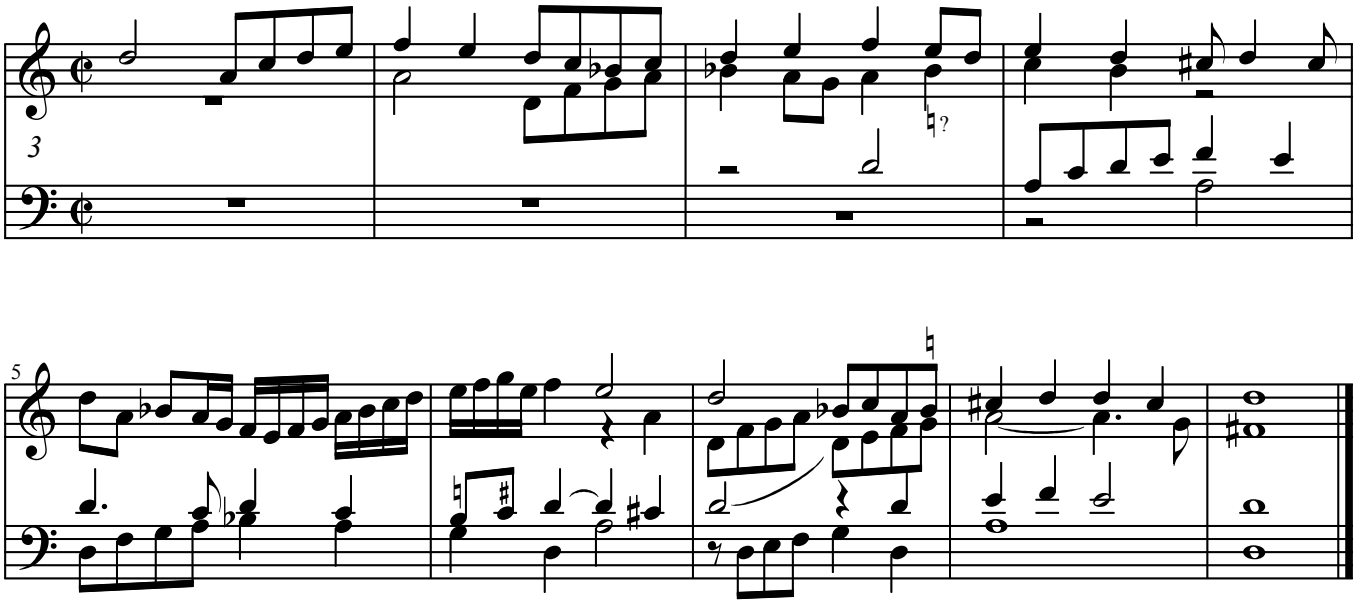
fol. 8 v°



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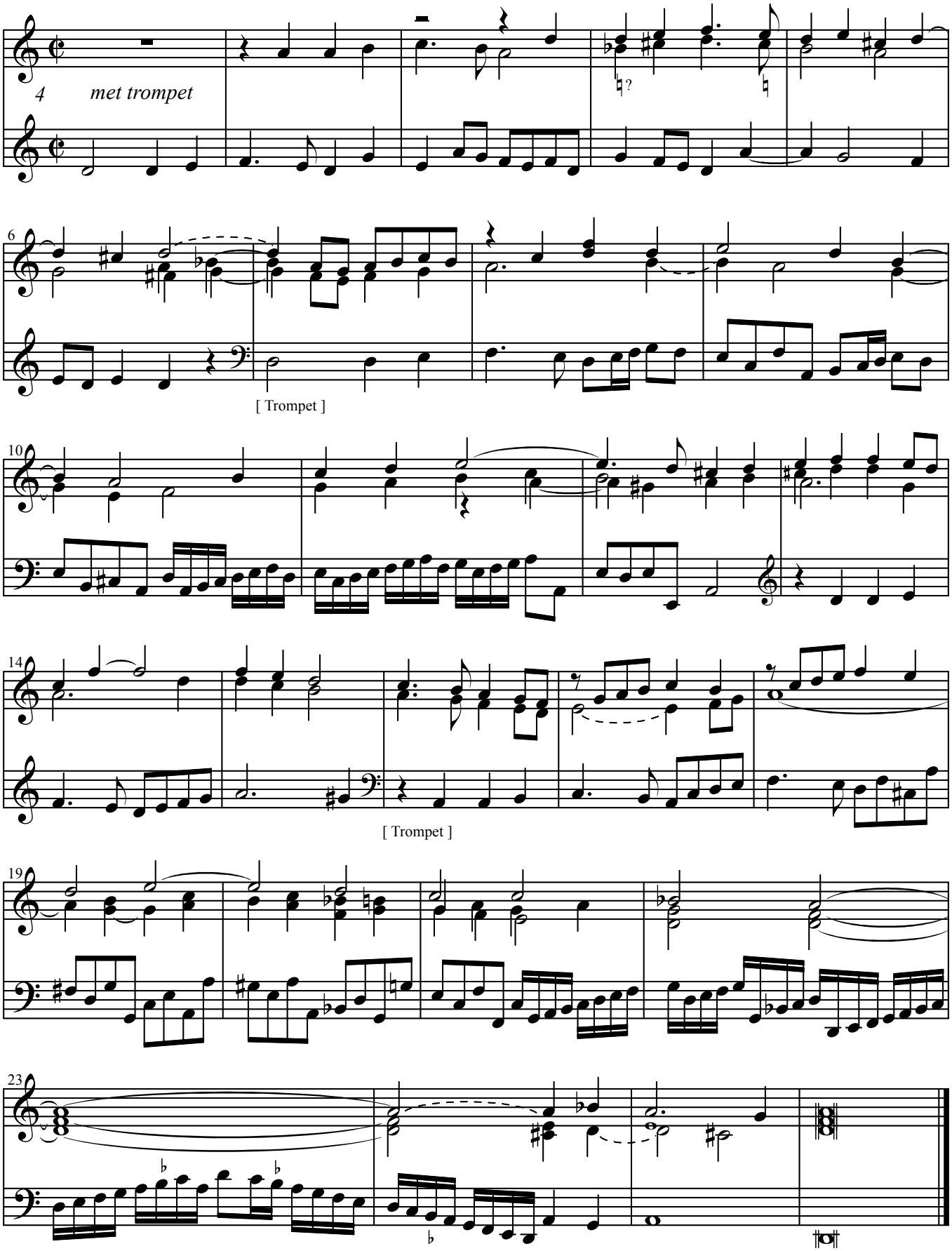
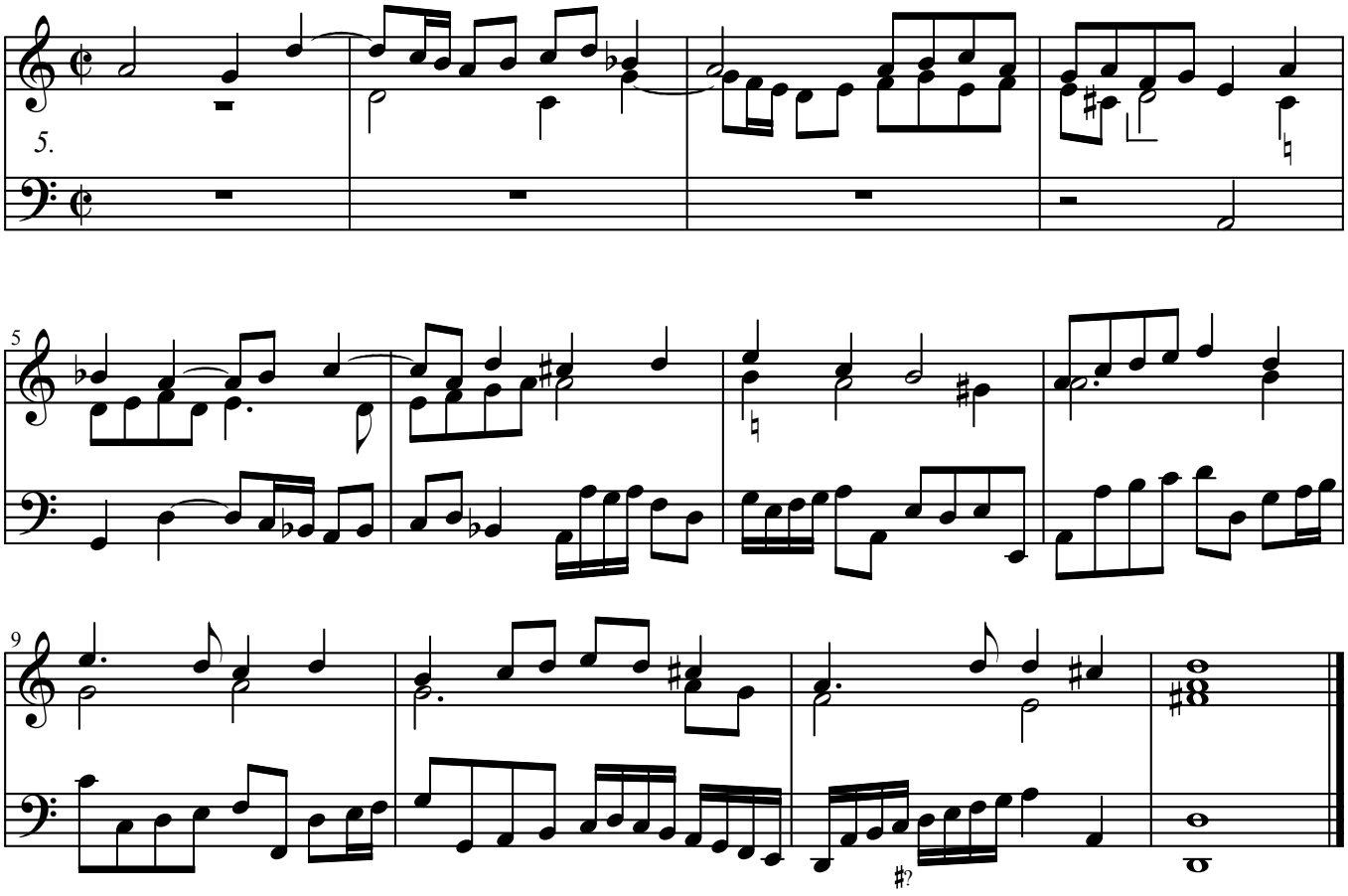


Cocquiel-manuscript
fol. 9 v°

036.



Cocquiel-manuscript
fol. 9 v°

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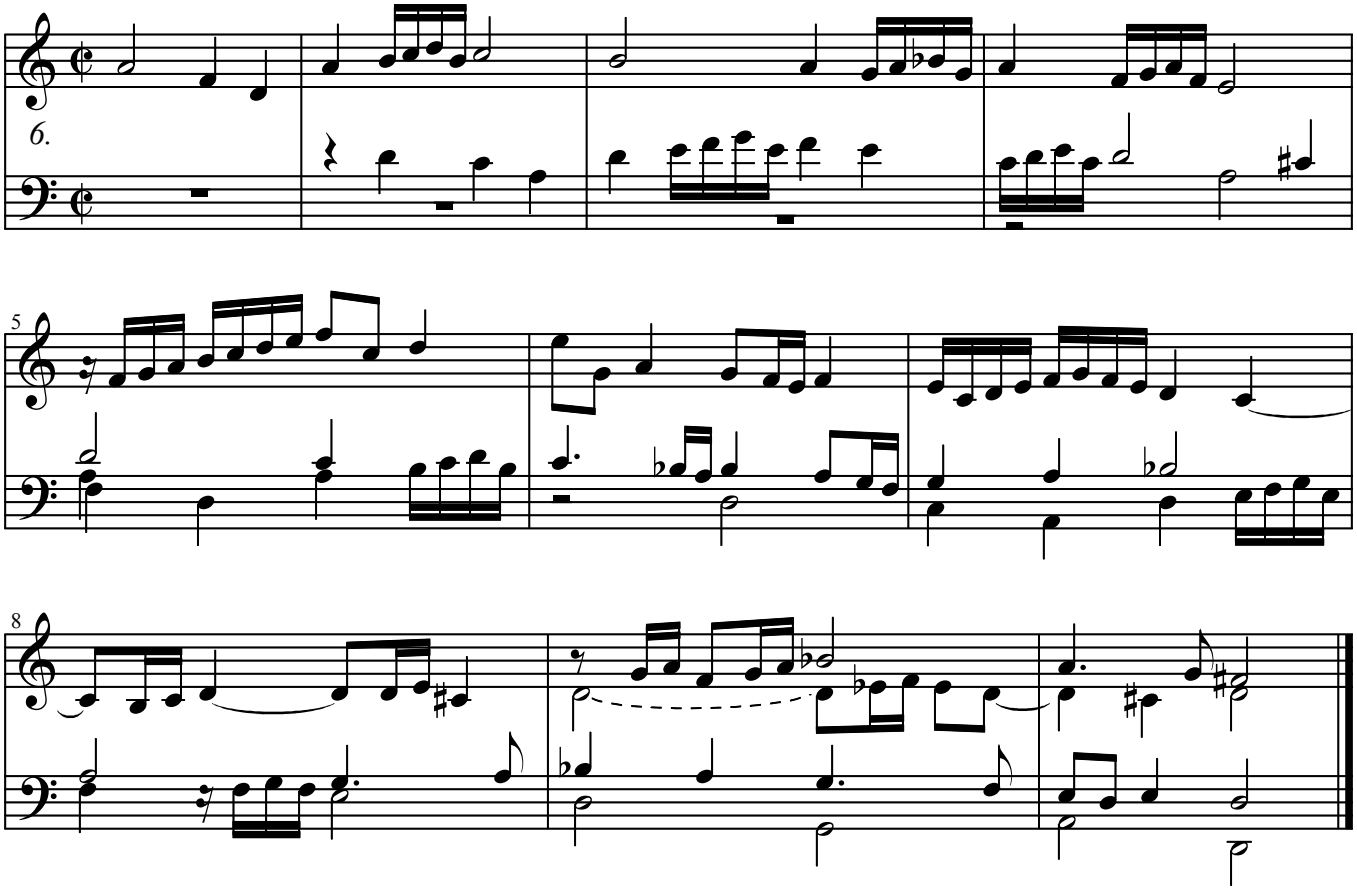

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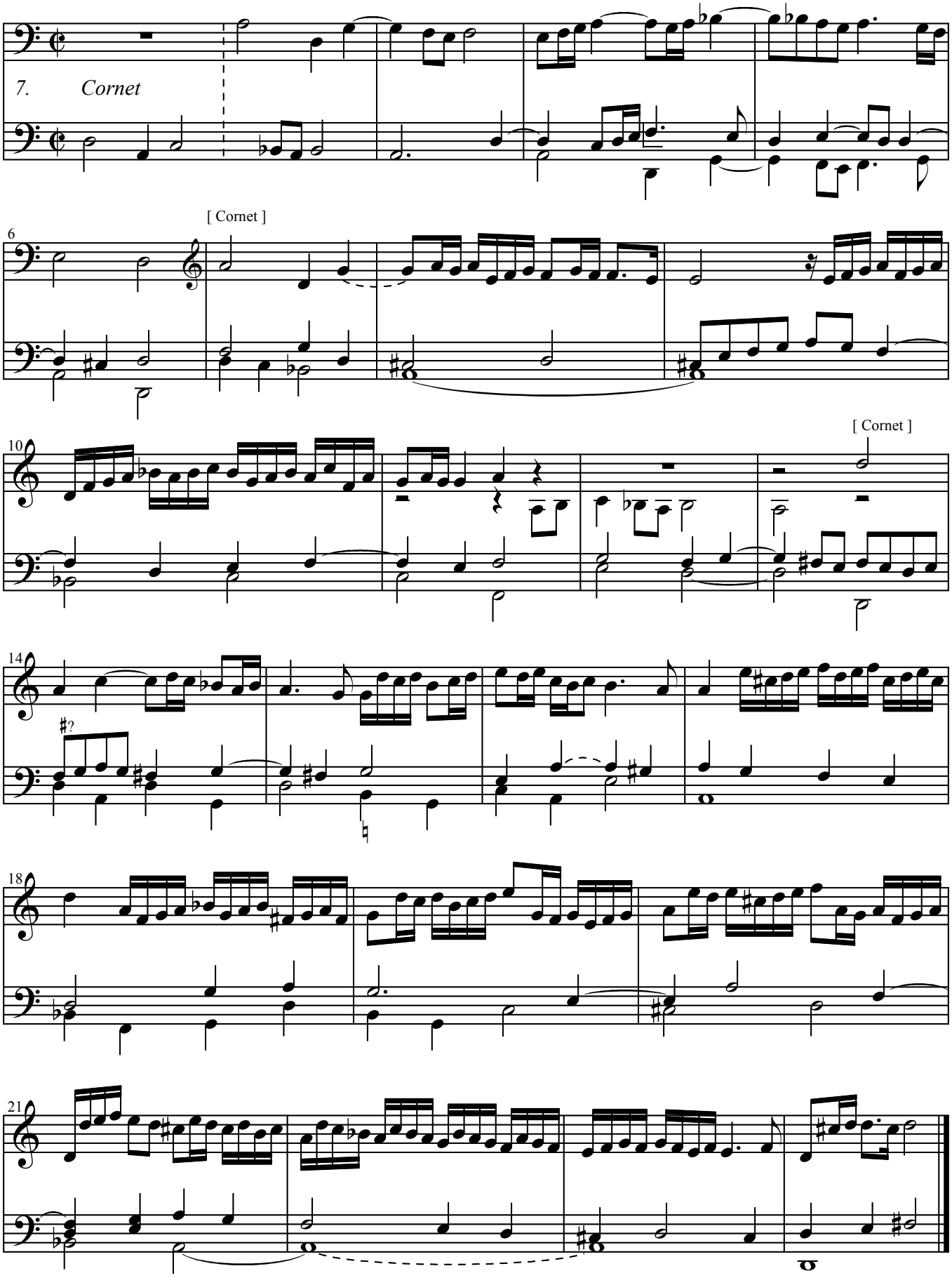
Cocquiel-manuscript
fol. 10 r°



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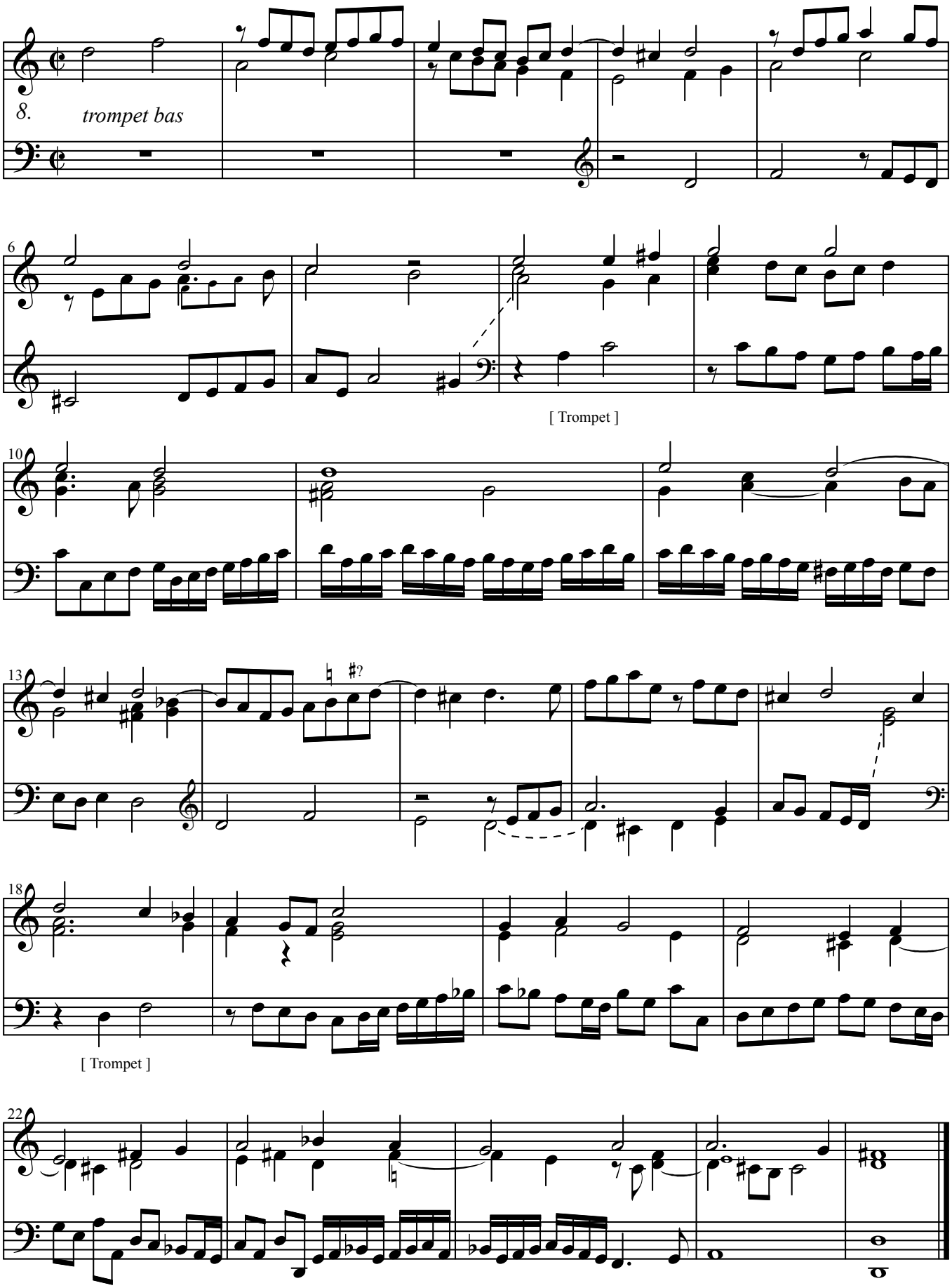

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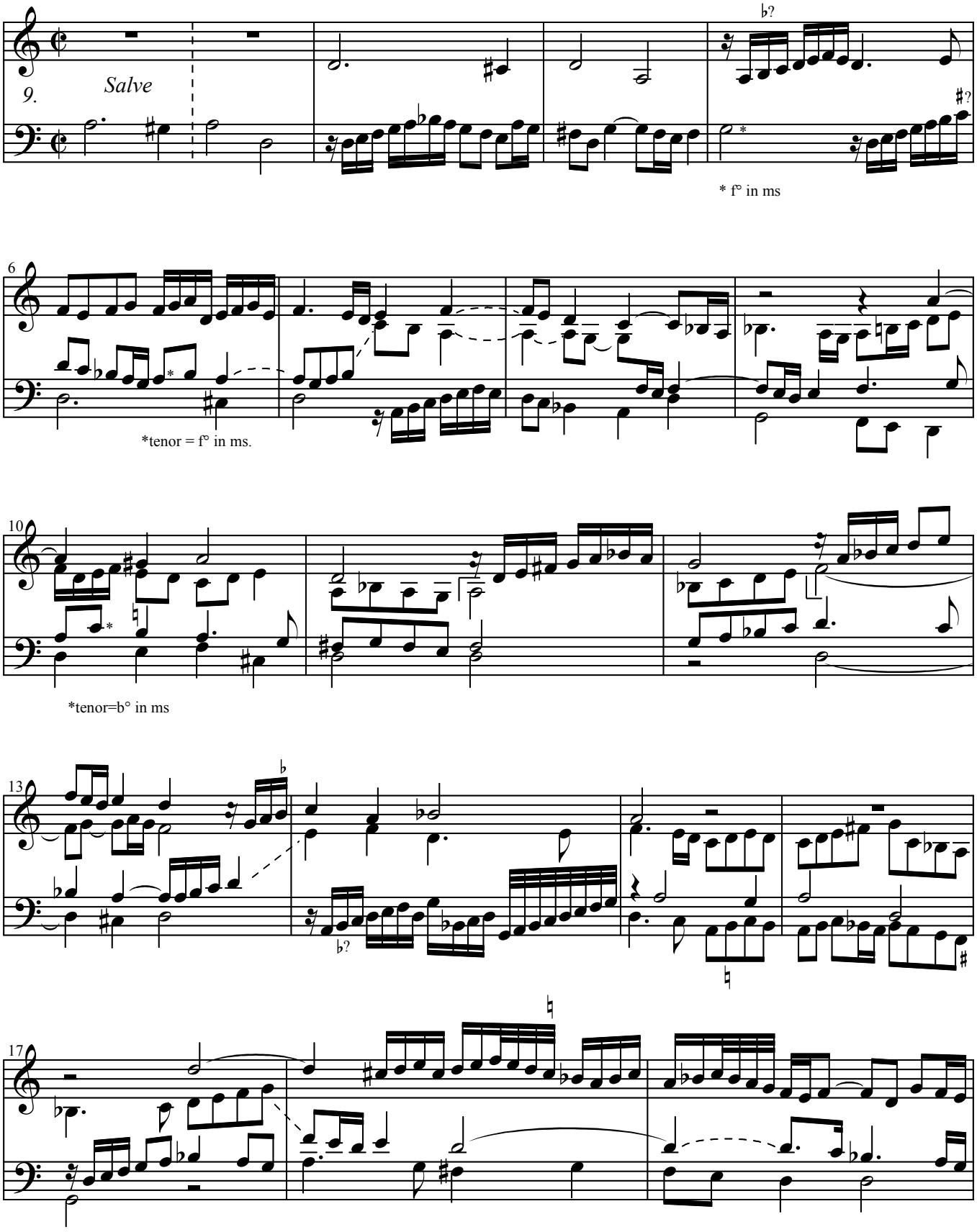
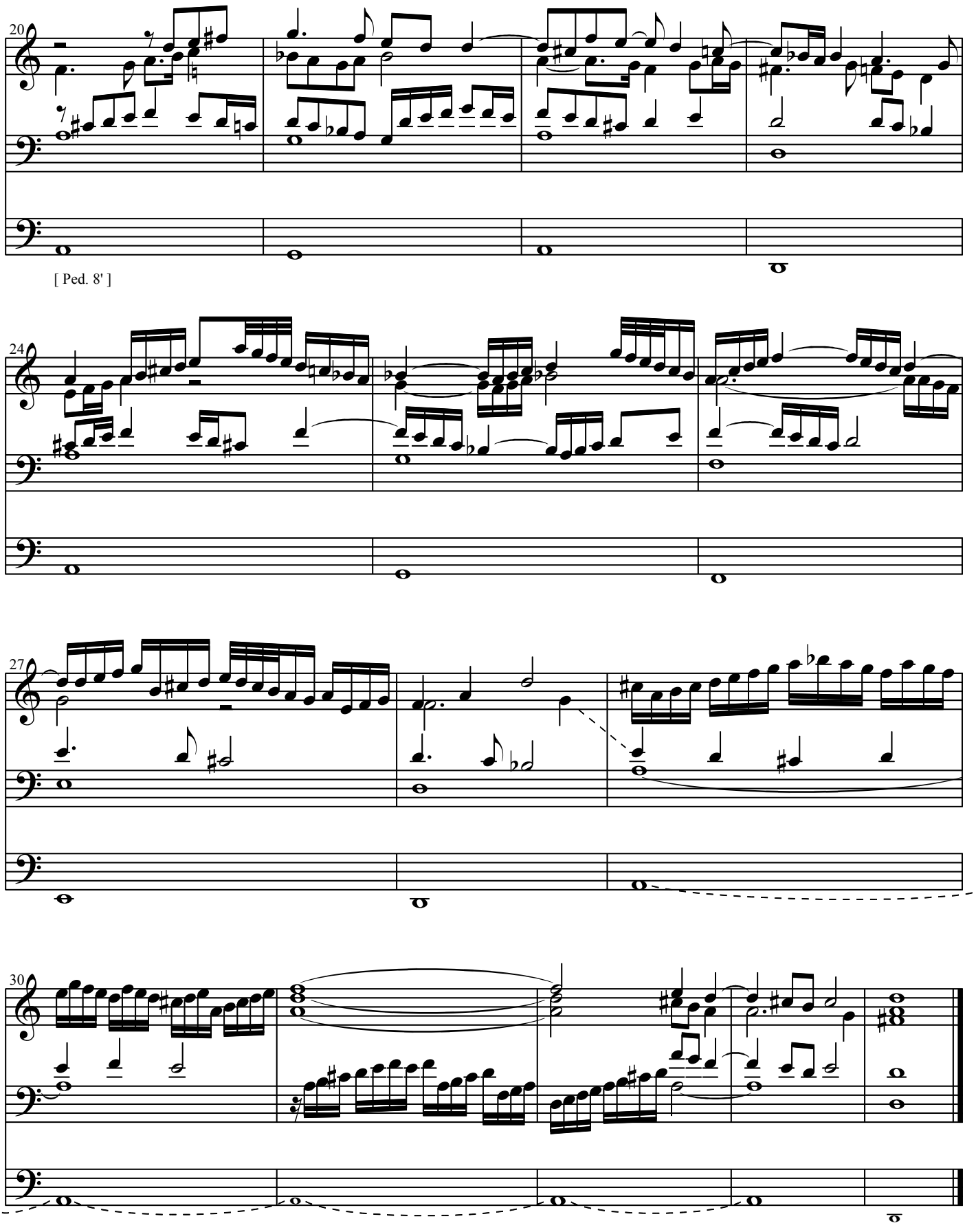
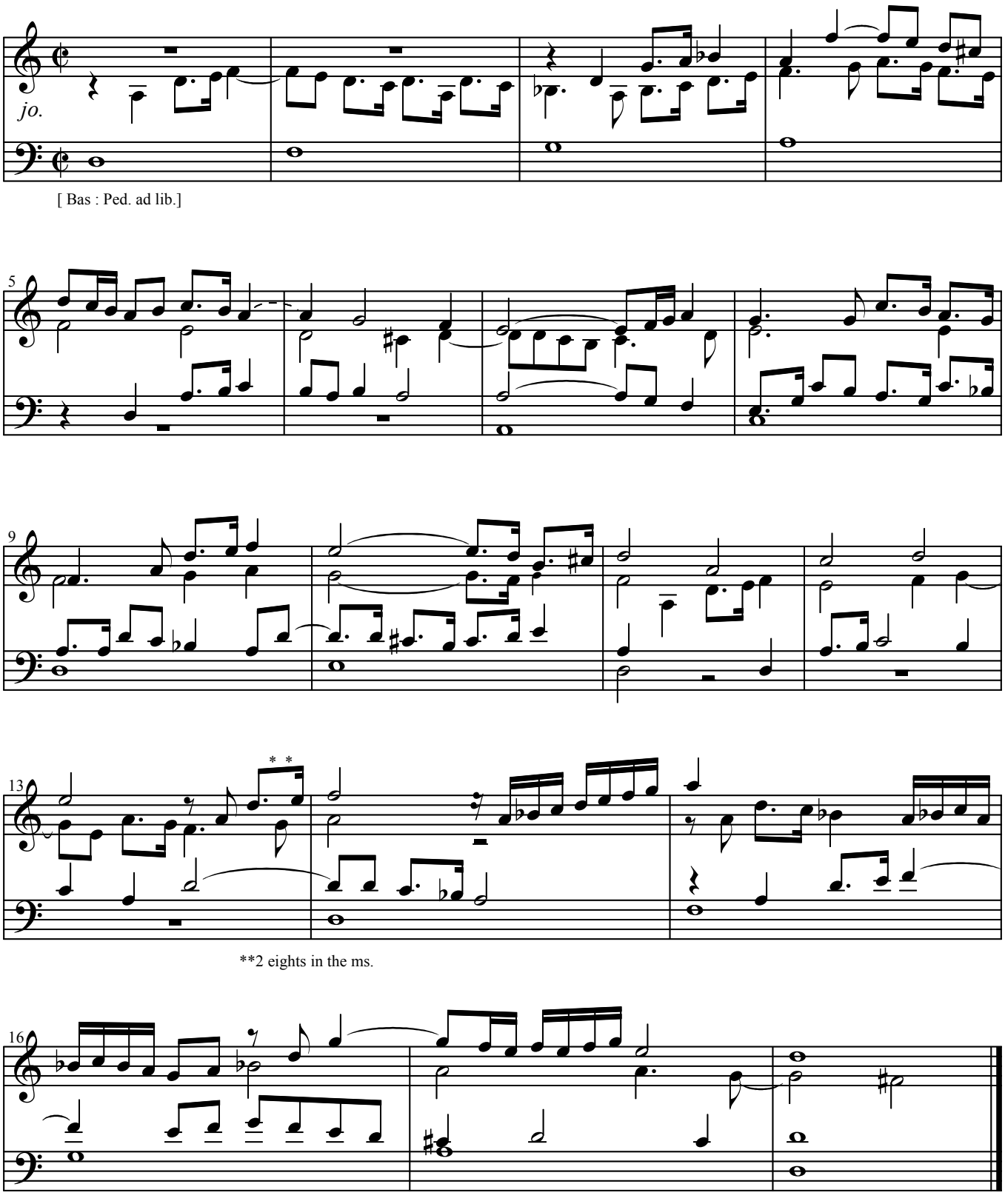
[Salve Regina]

Cocquiel-manuscript
fol. 10 v°- 11 r°




20
[Ped. 8']
24
27
30

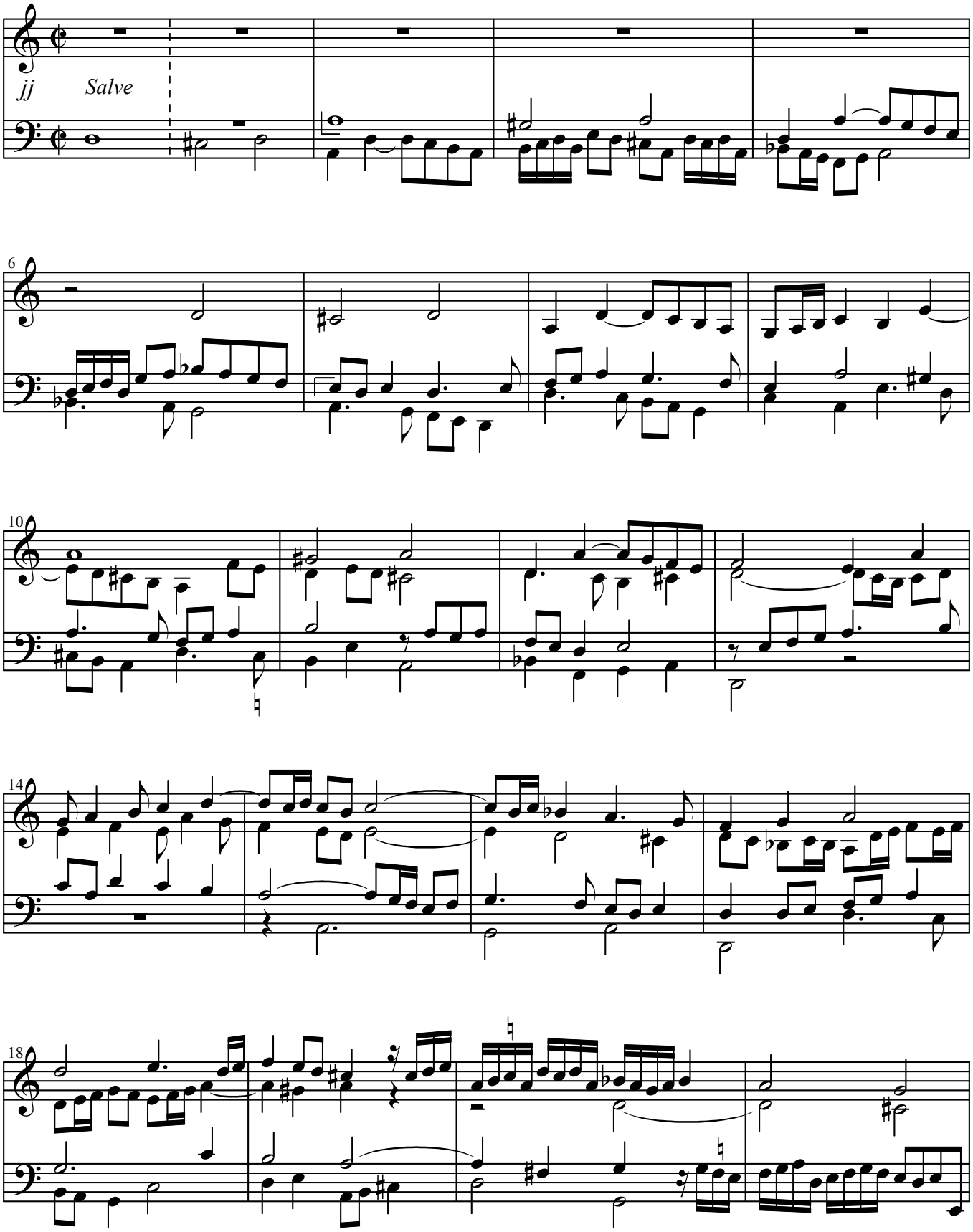
041. [Ad te]

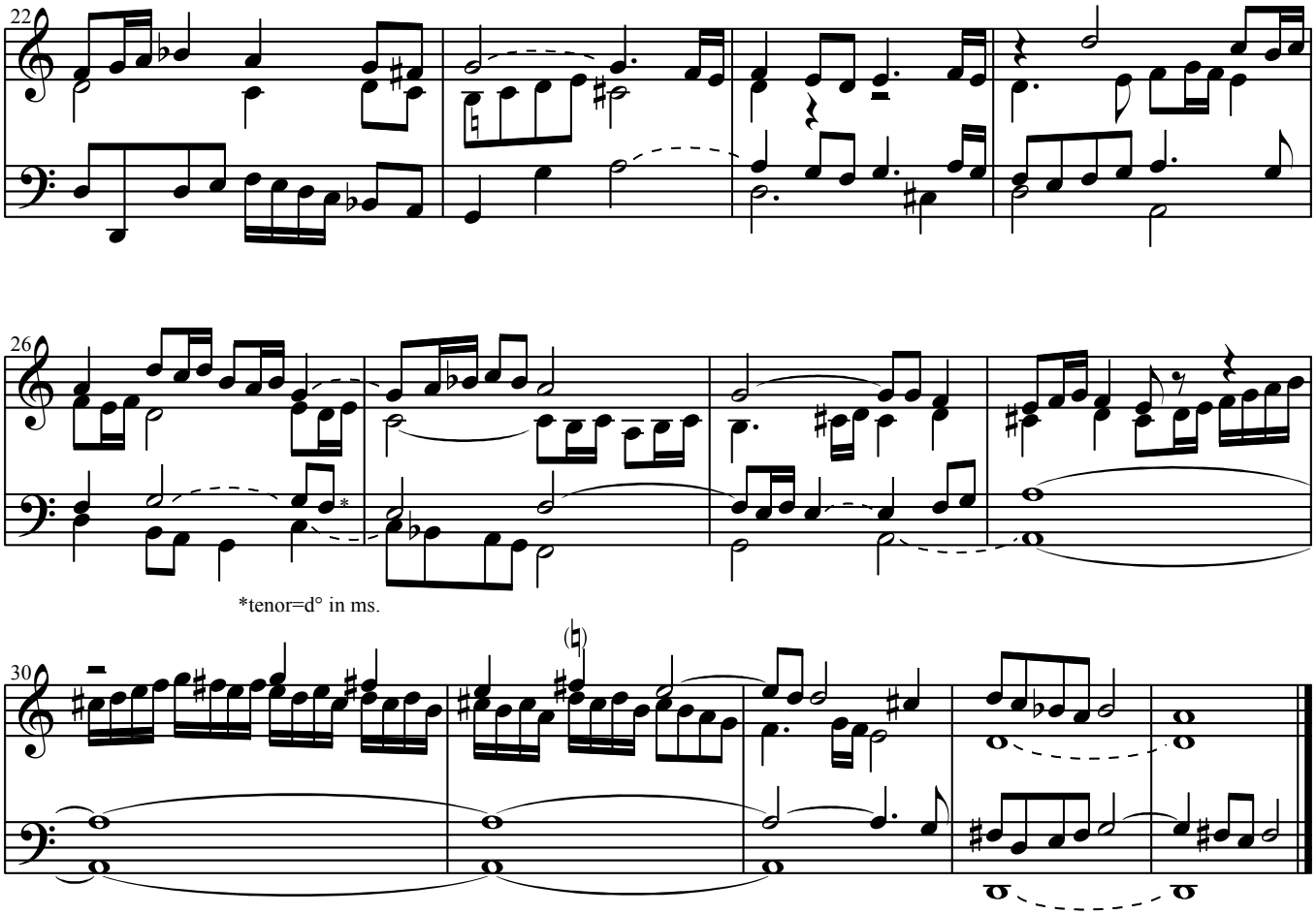


Cocquiel-manuscript
fol. 11 v°-12 r°

042.

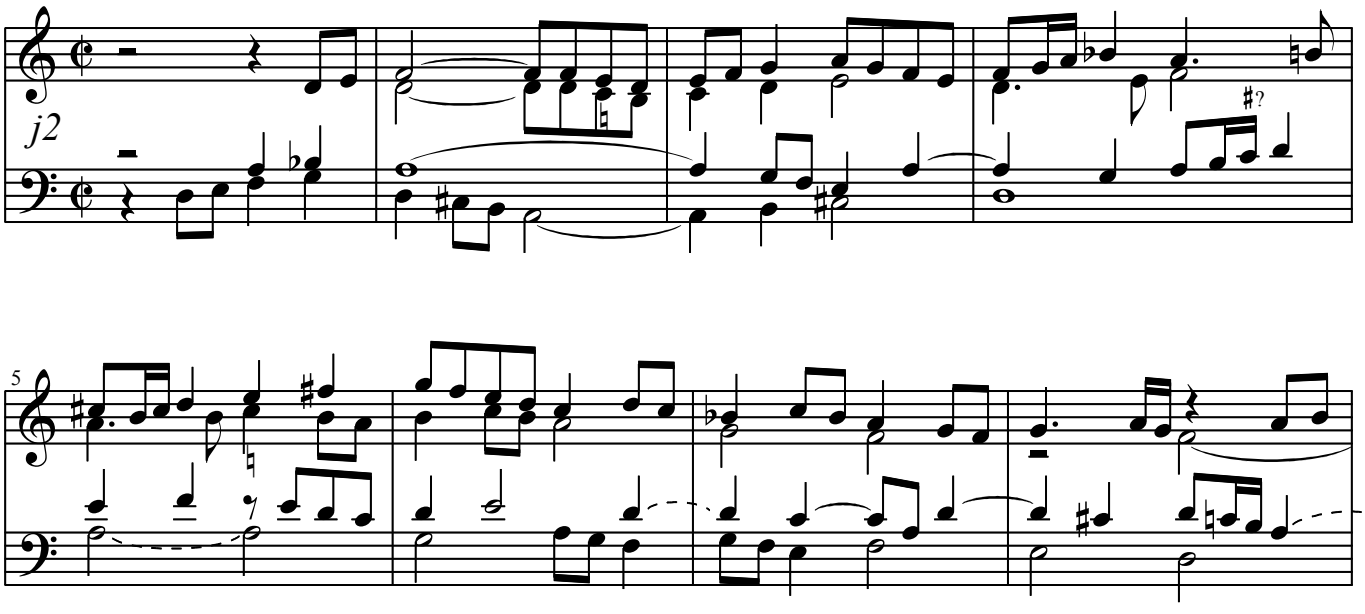
[SALVE REGINA]

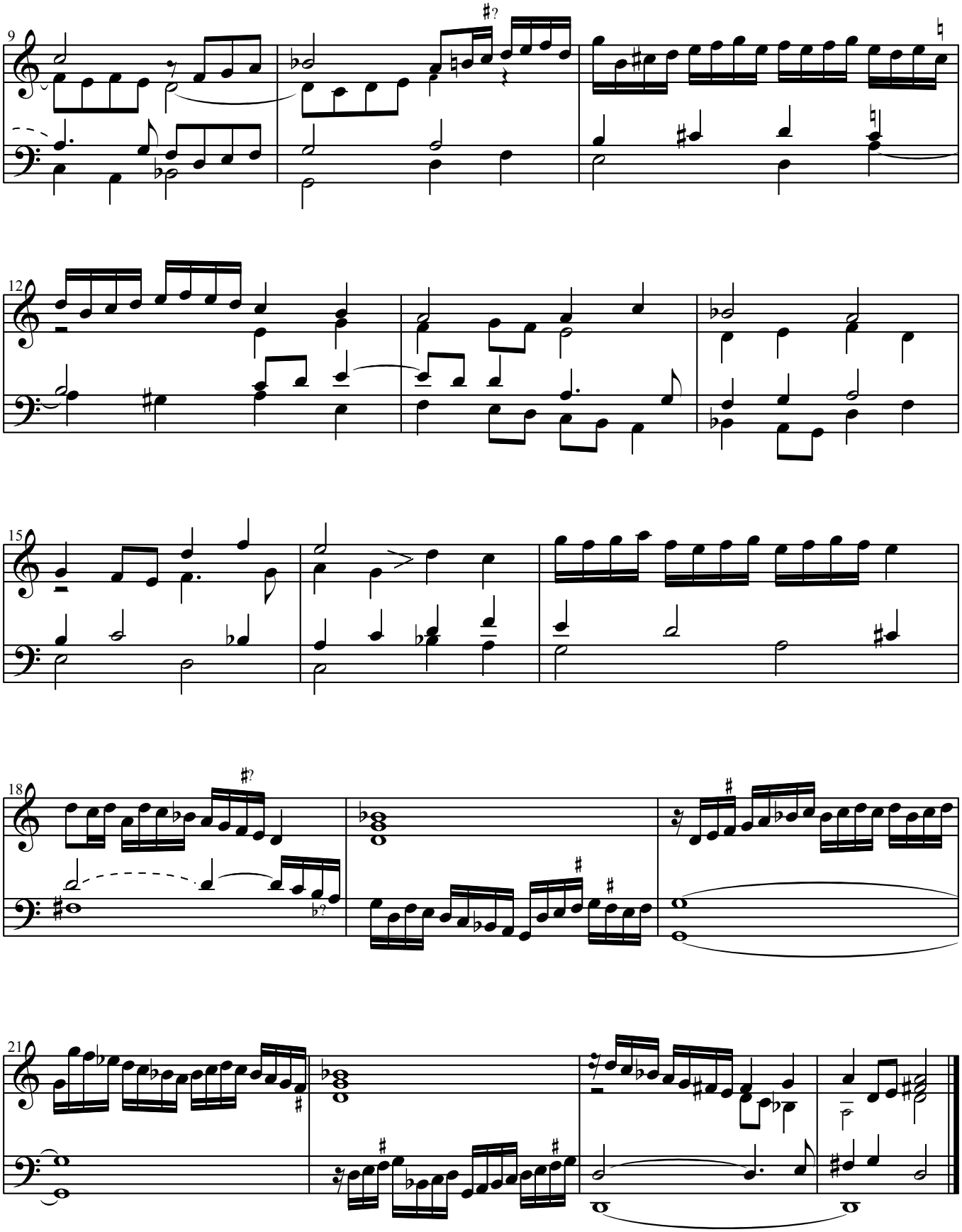




043.

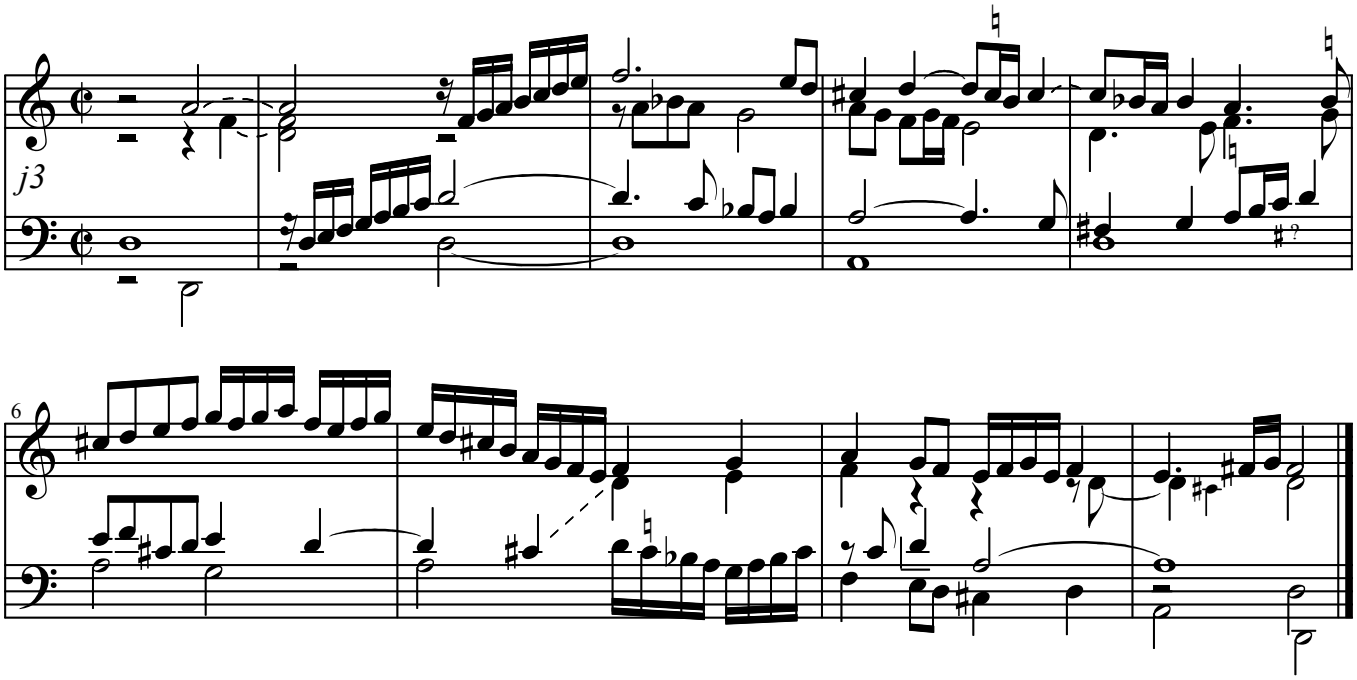
Cocquiel-manuscript
fol. 12 v°





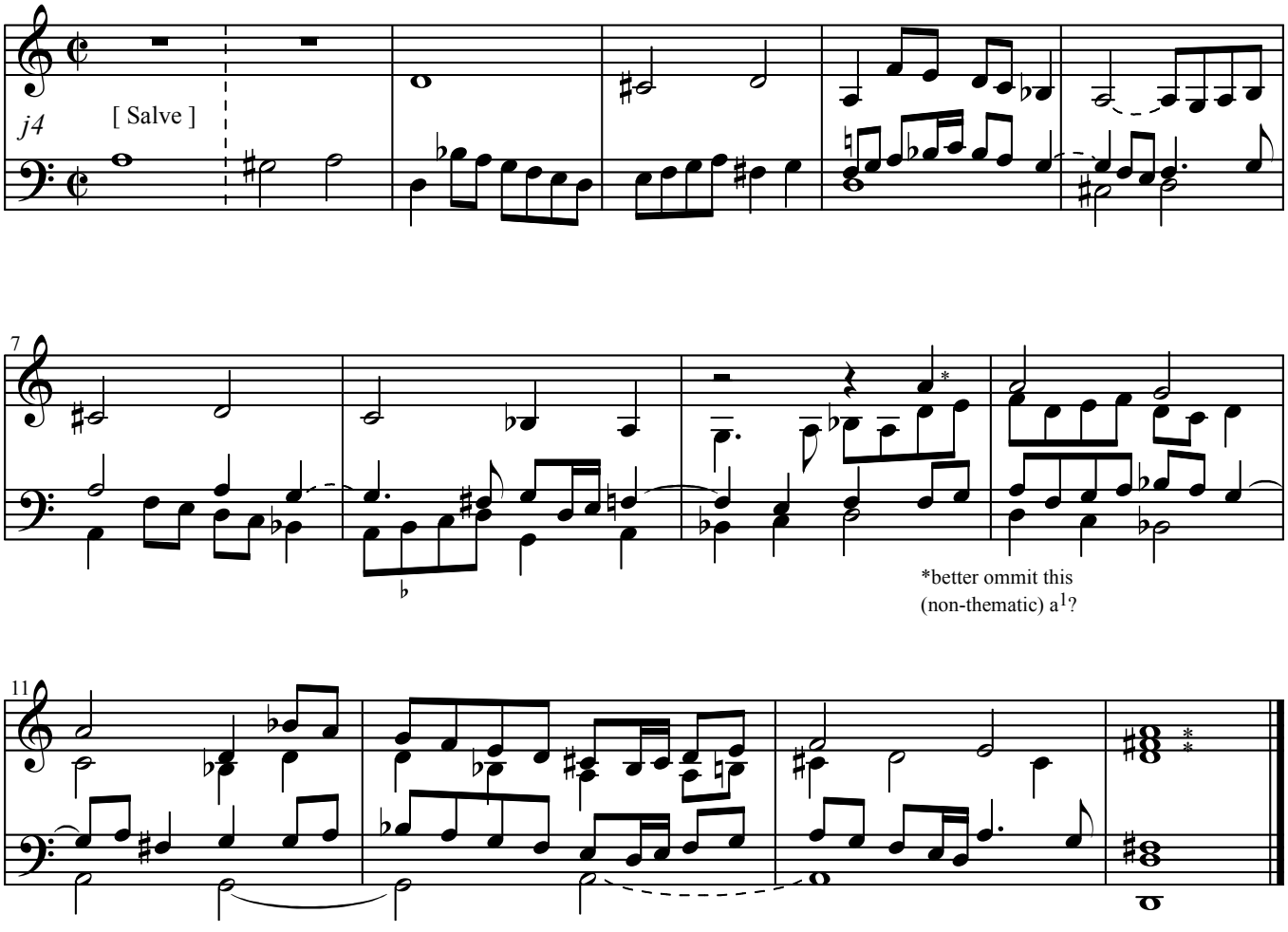
044.

Cocquiel-manuscript
fol. 12 v°



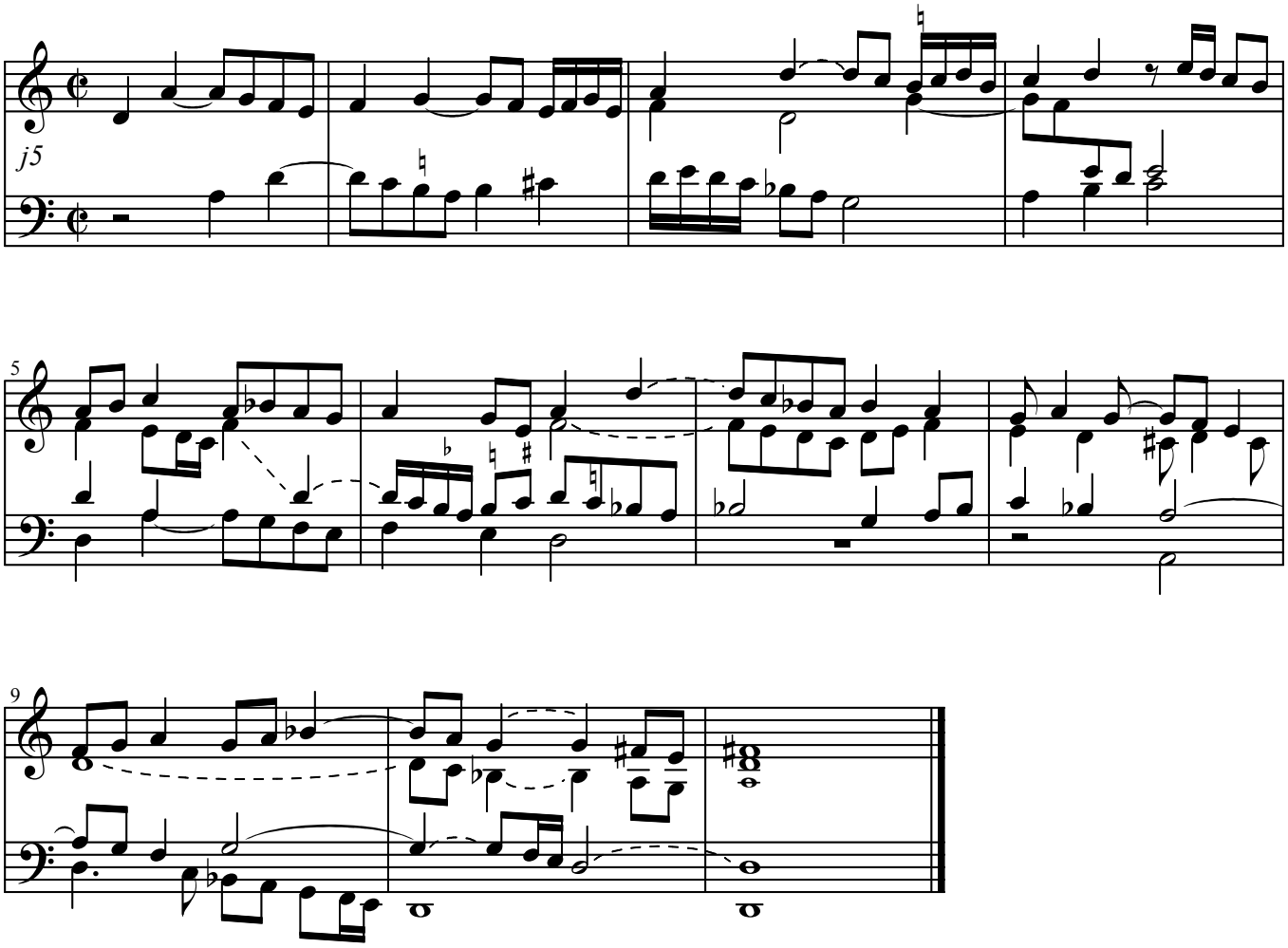
045. [SALVE REGINA]

Cocquiel-manuscript
fol. 13 r°



Cocquiel-manuscript
fol. 13 r°

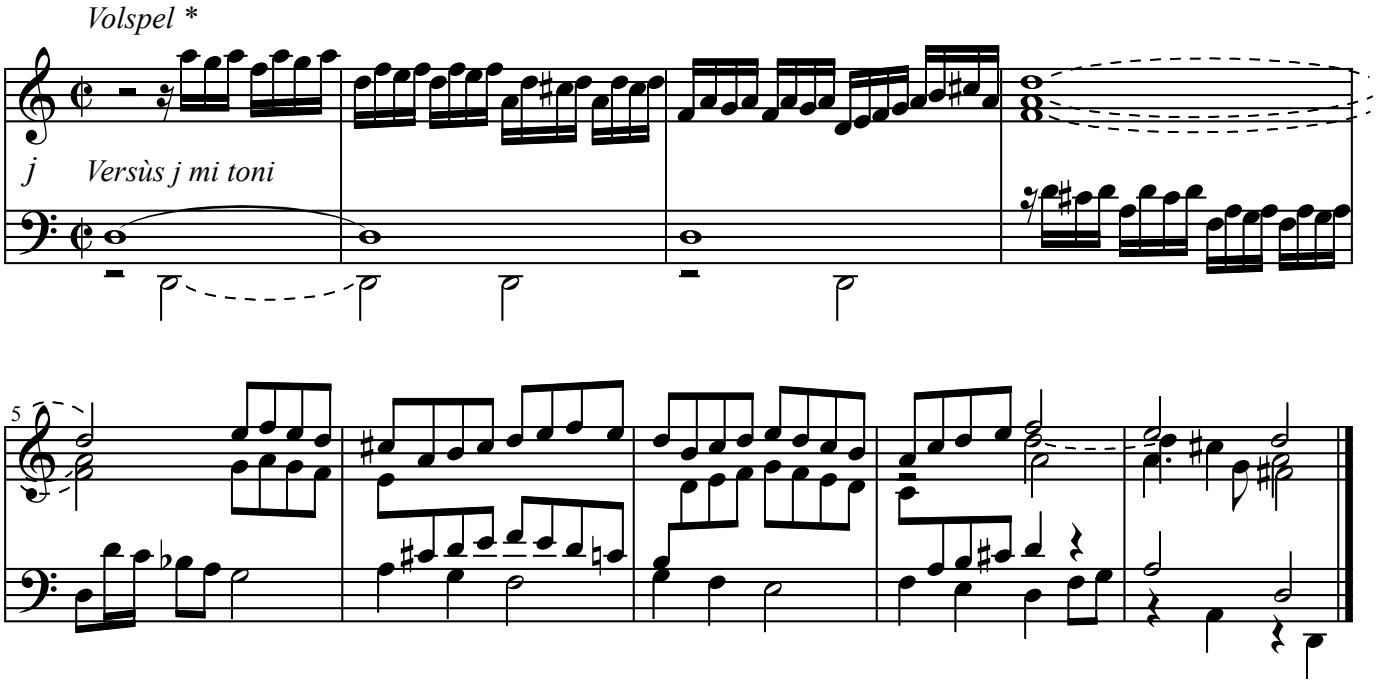
046.



[VERSUS]
primi toni

Cocquiel-manuscript
fol. 13 v°

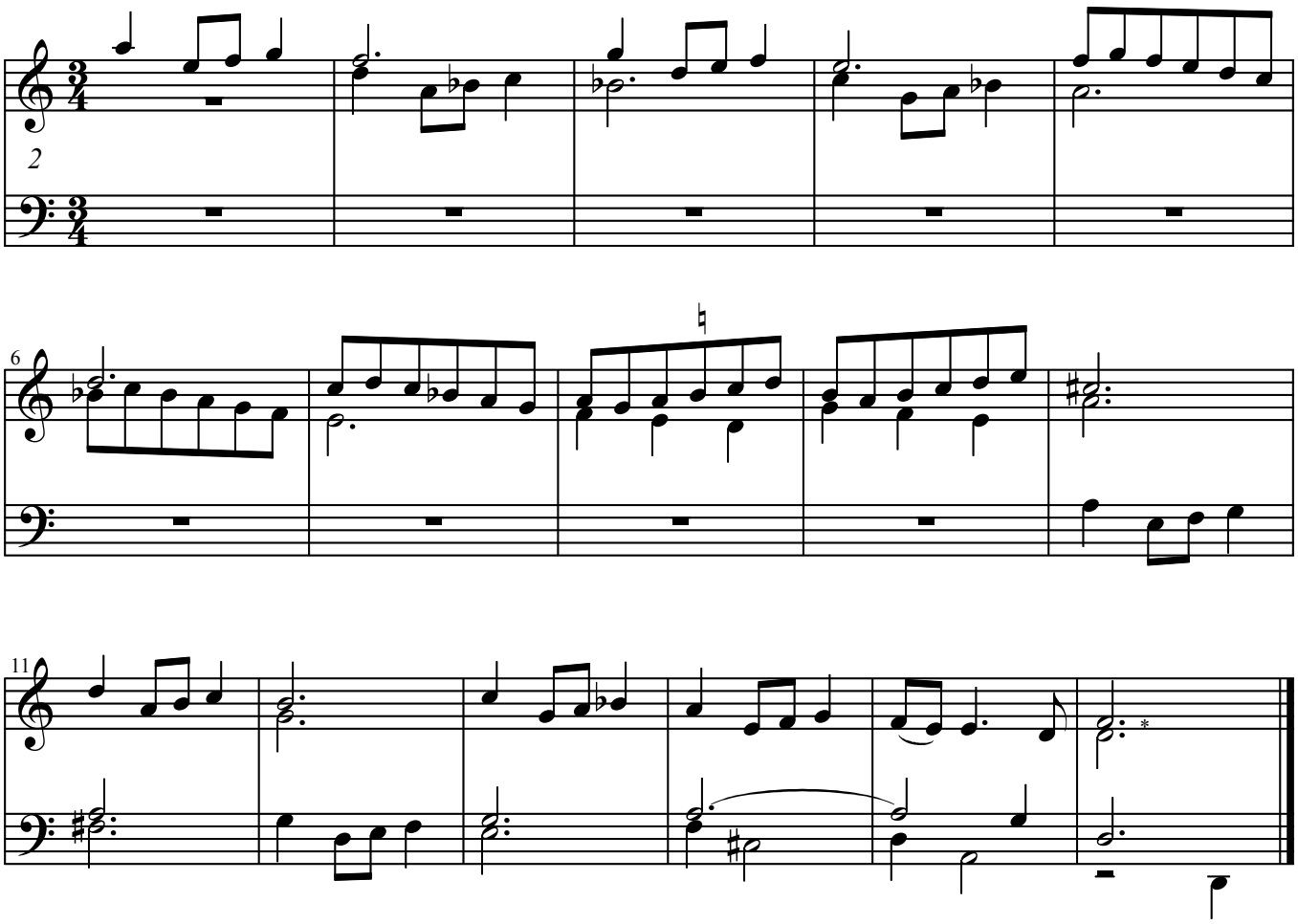
047.



* *Volspel* = Plein Jeu

048.

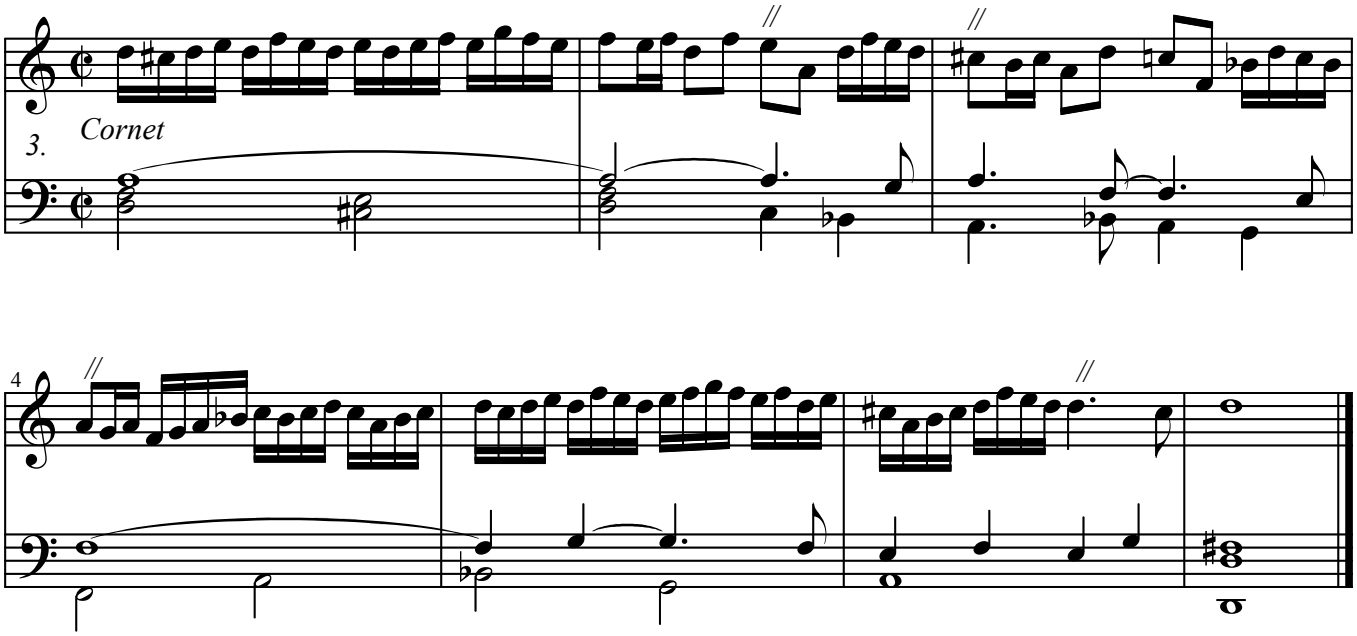
Cocquiel-manuscript
fol. 13 v°



* f[1] better in tenor?

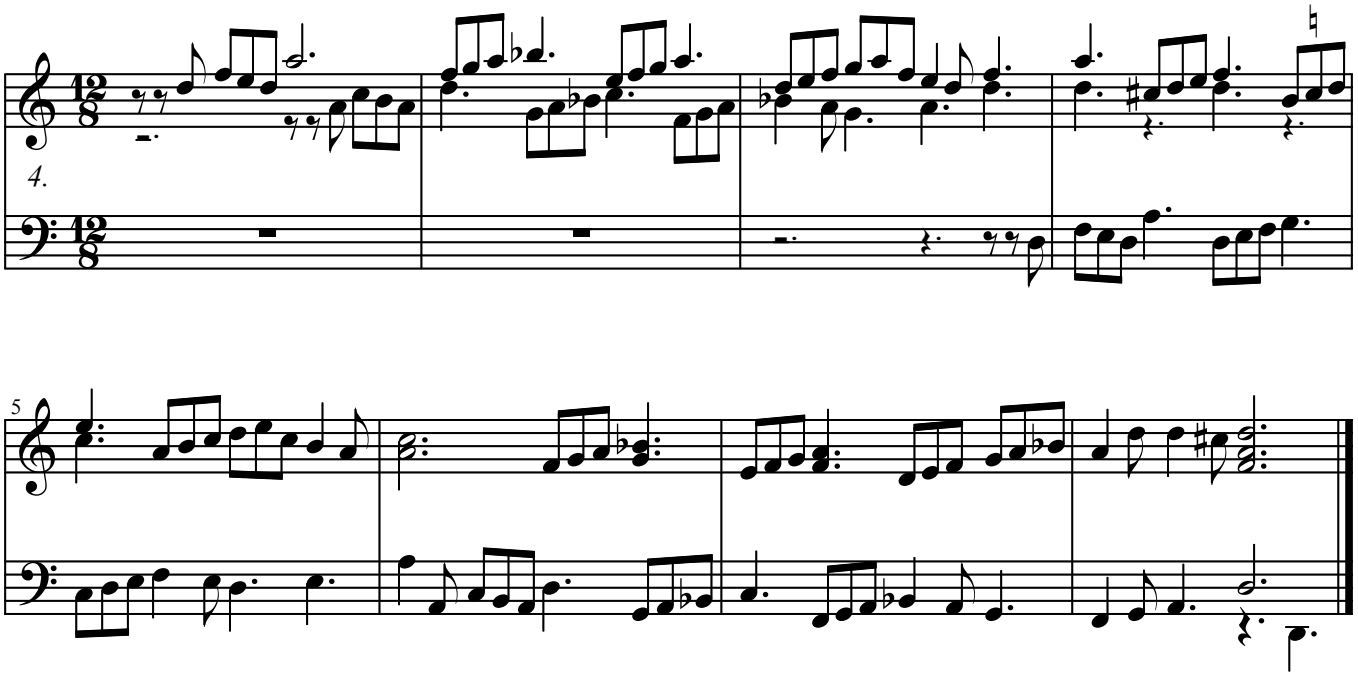
049.

Cocquiel-manuscript
fol. 14 r°



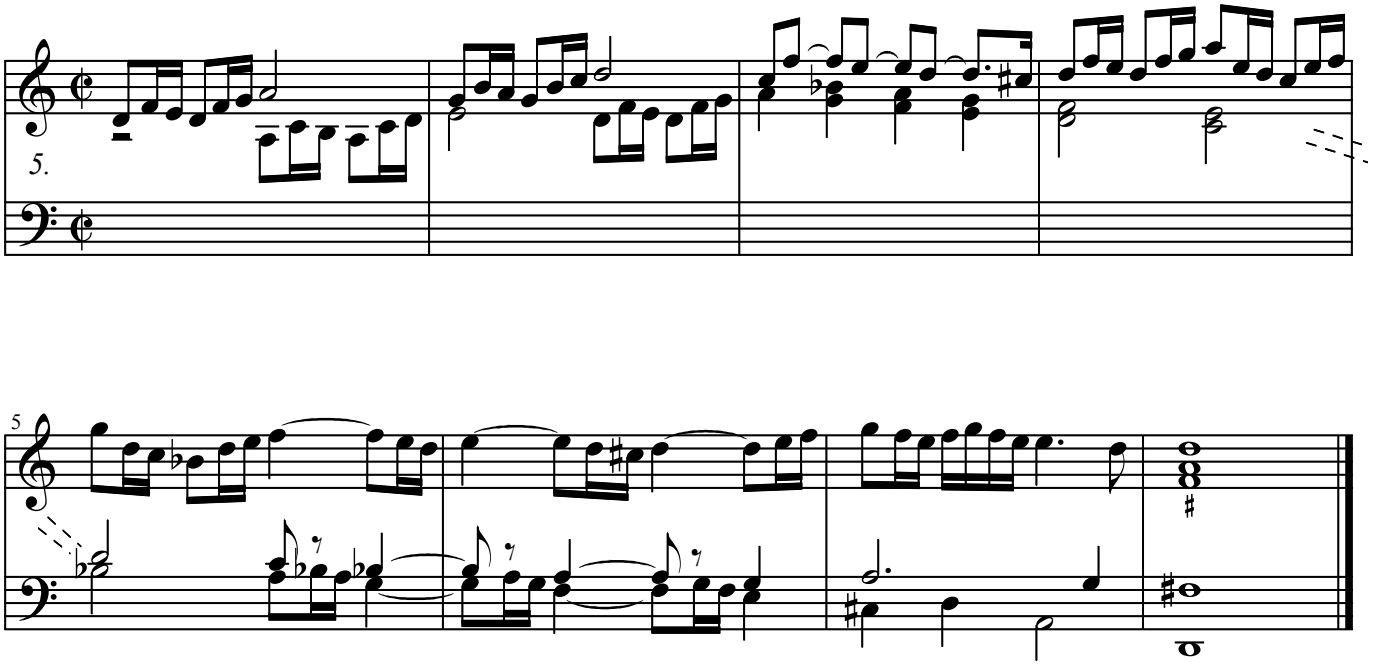
Cocquiel-manuscript
fol. 14 r°

050.



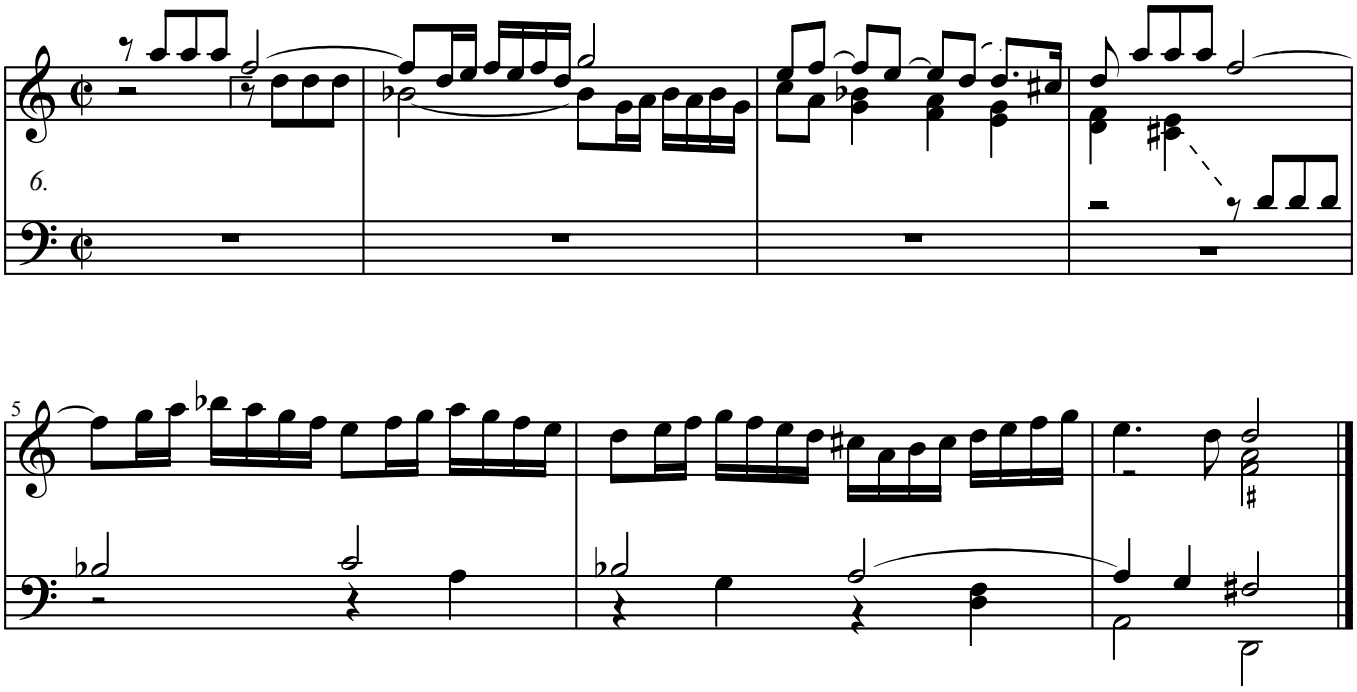
051.

Cocquiel-manuscript
fol. 14 r°



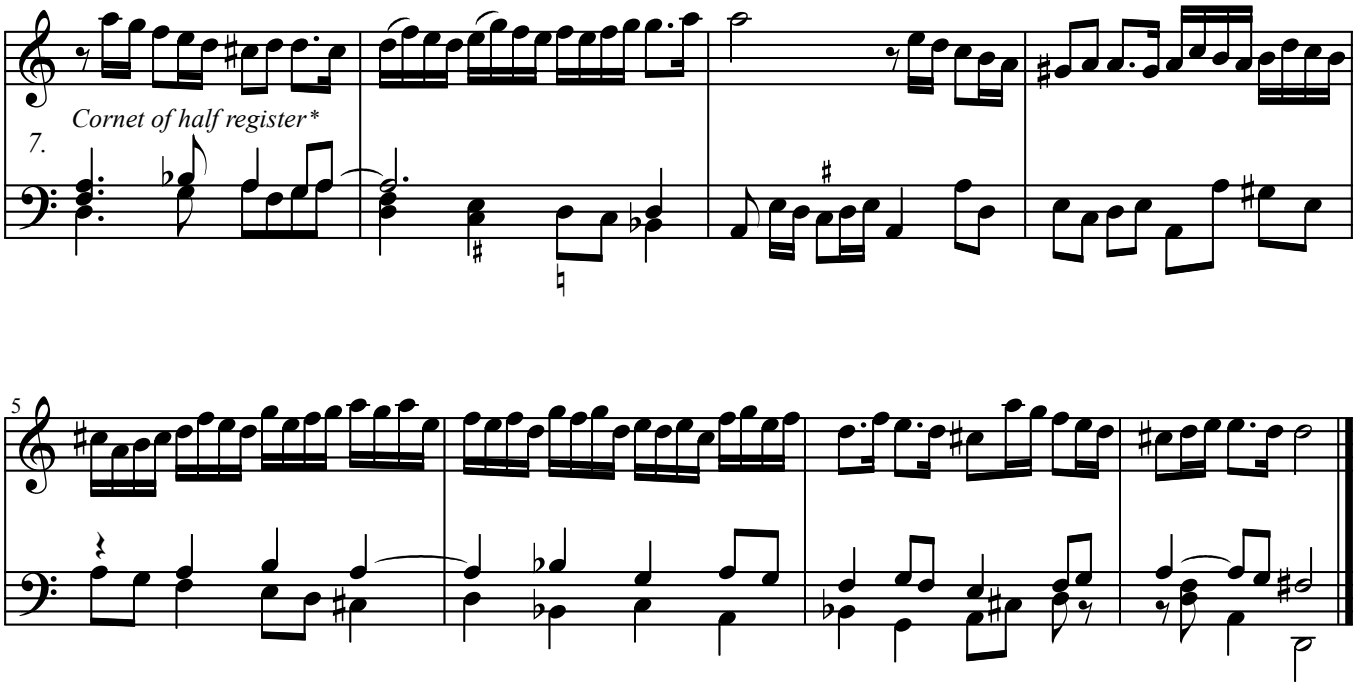
052.

Cocquiel-manuscript
fol. 14 v°



053.

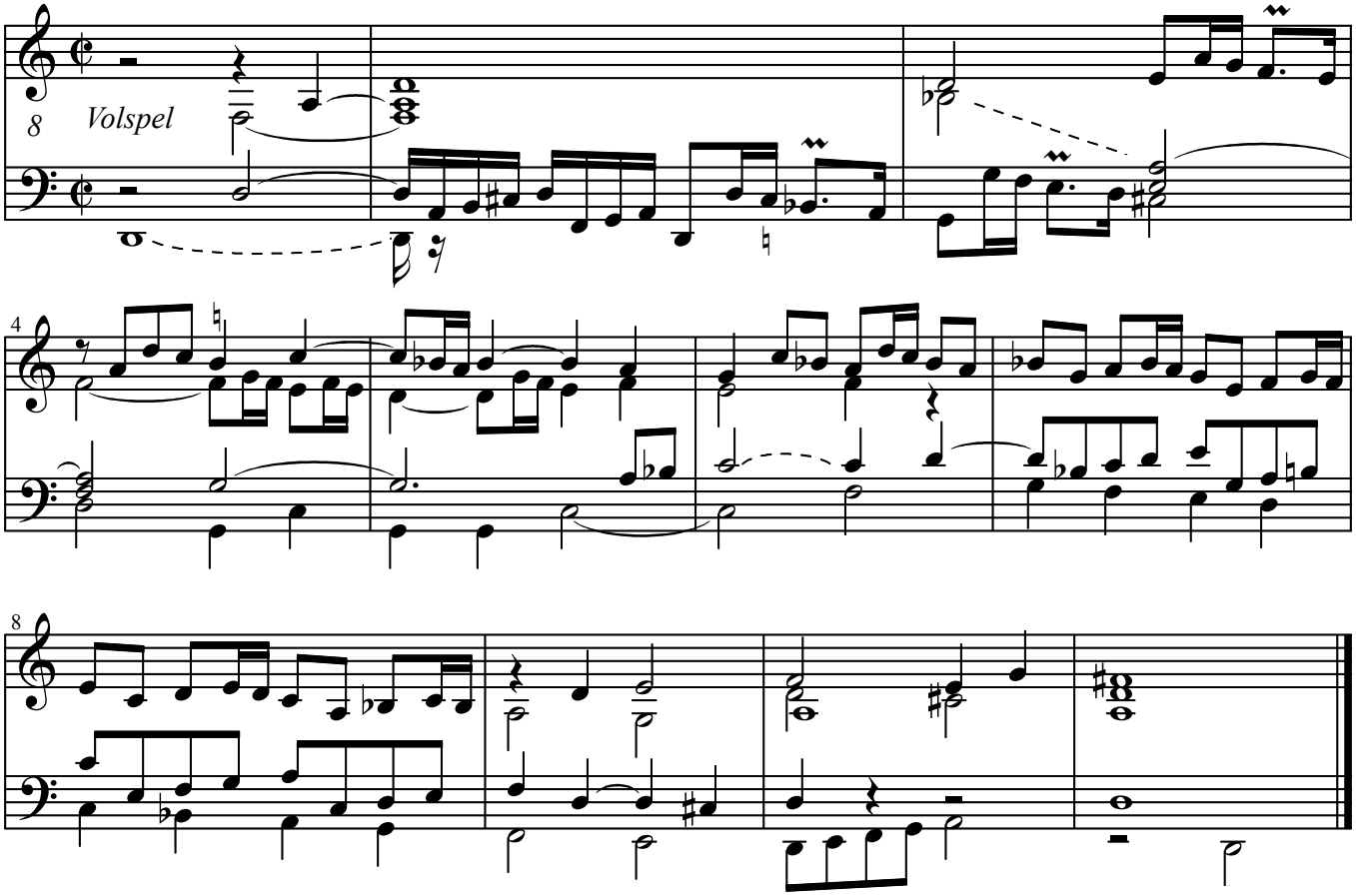
Cocquiel-manuscript
fol. 14 v°



* = Cornet or other discant-stop

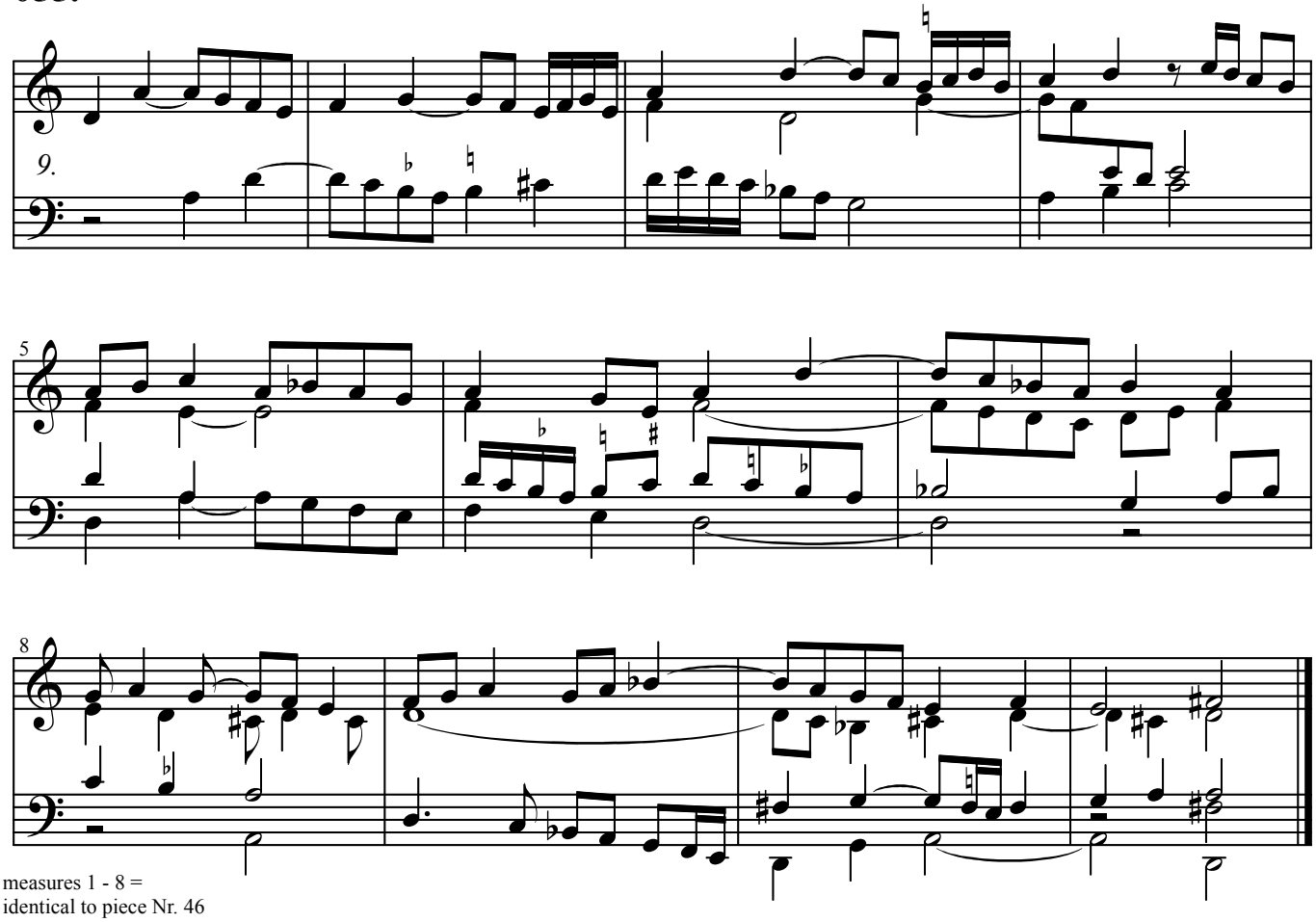
054.

Cocquiel-manuscript
fol. 14 v°



055. *

Cocquiel-manuscript
fol. 15 r°

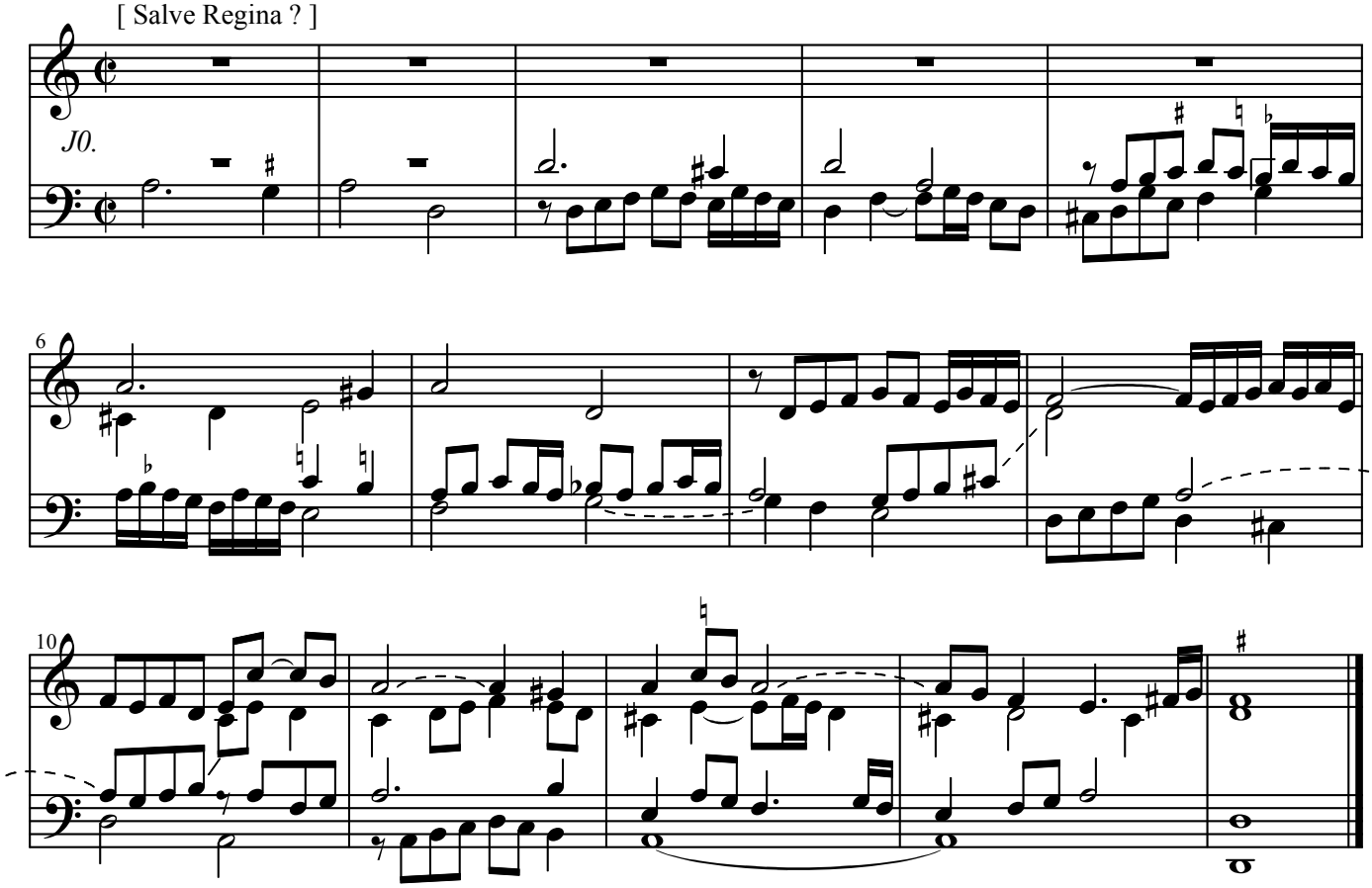


* measures 1 - 8 =
identical to piece Nr. 46

056.

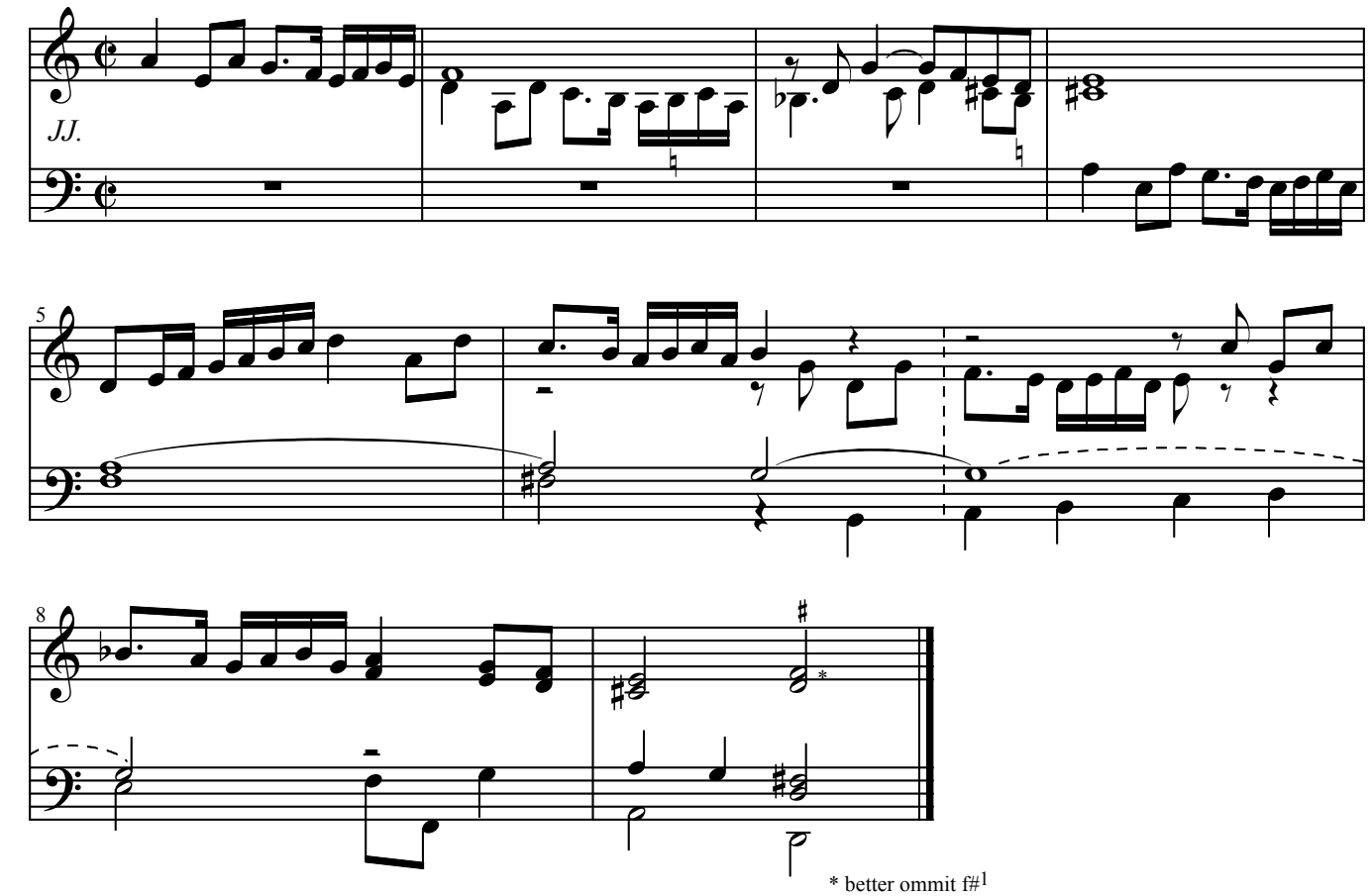
Cocquiel-manuscript
fol. 15 r°

[Salve Regina ?]



057.

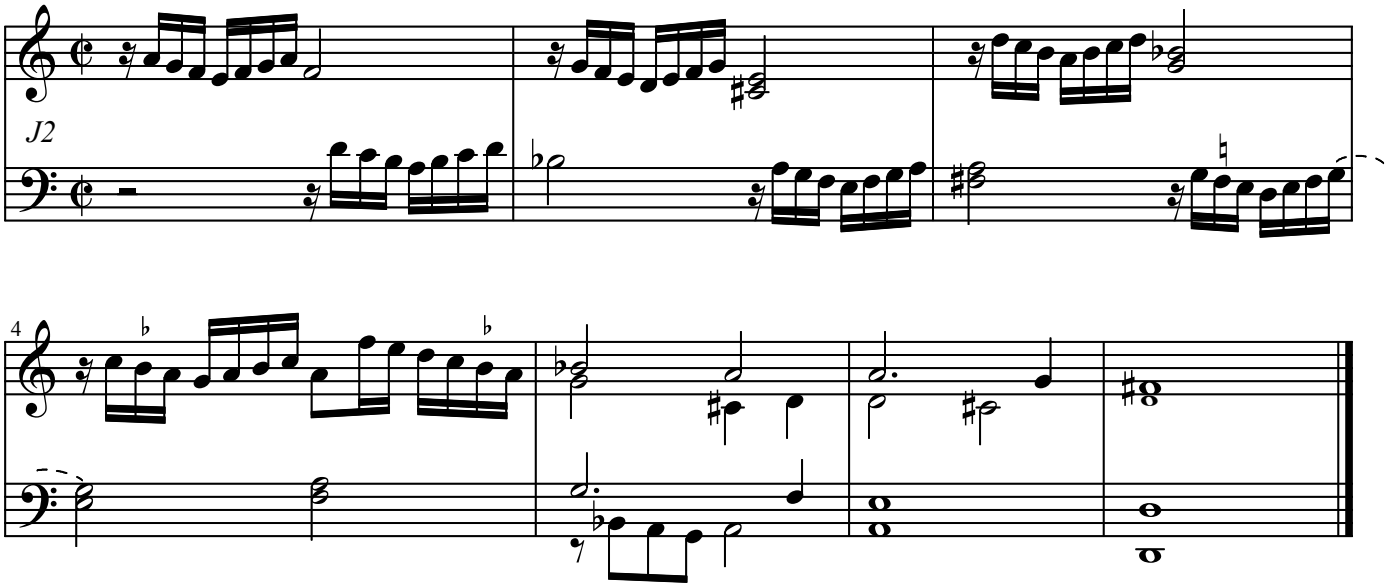
Cocquiel-manuscript
fol. 15 v°



* better ommit f#[1]

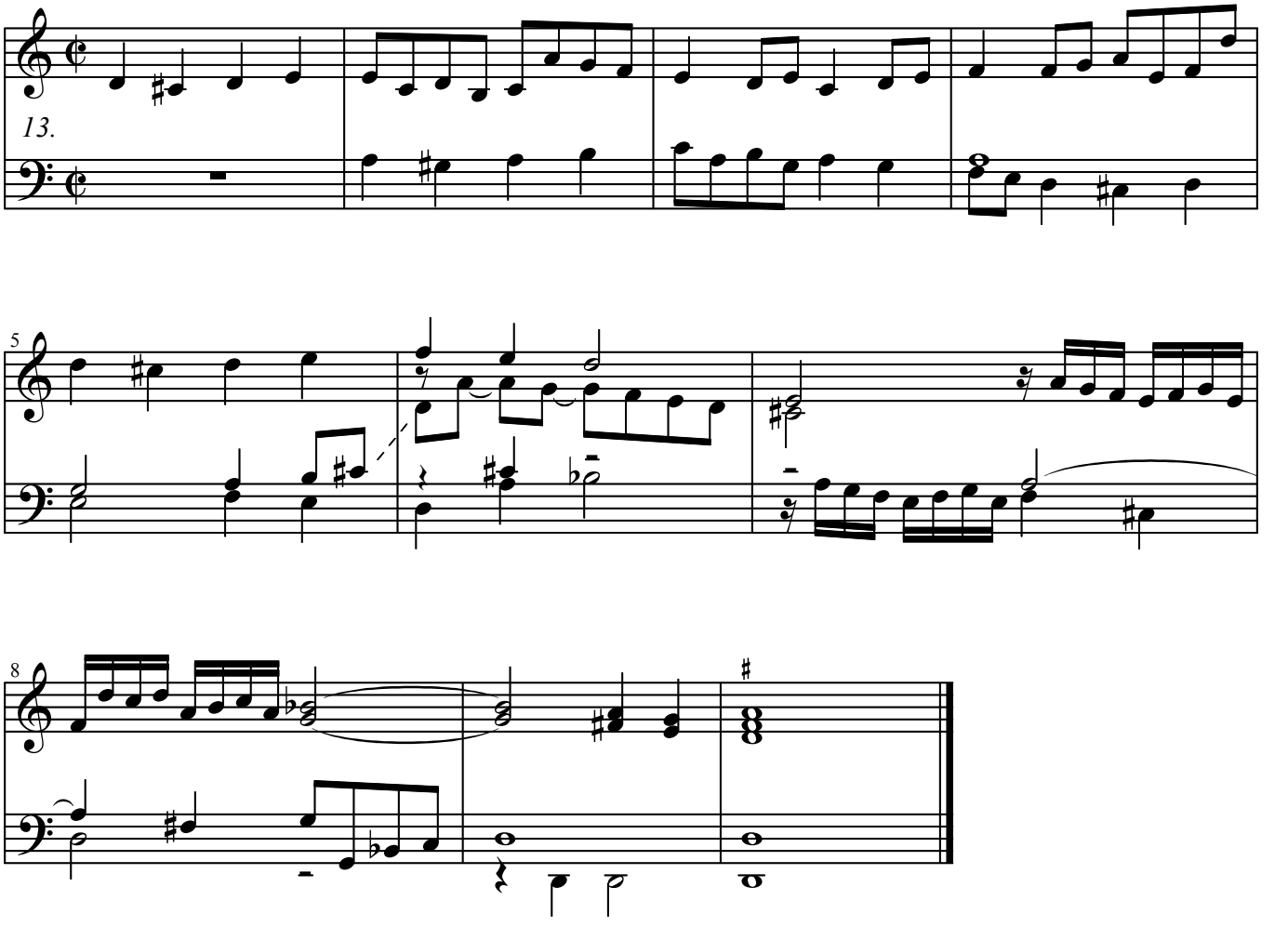
058.

Cocquiel-manuscript
fol. 15 v°



059.

Cocquiel-manuscript
fol. 15 v°

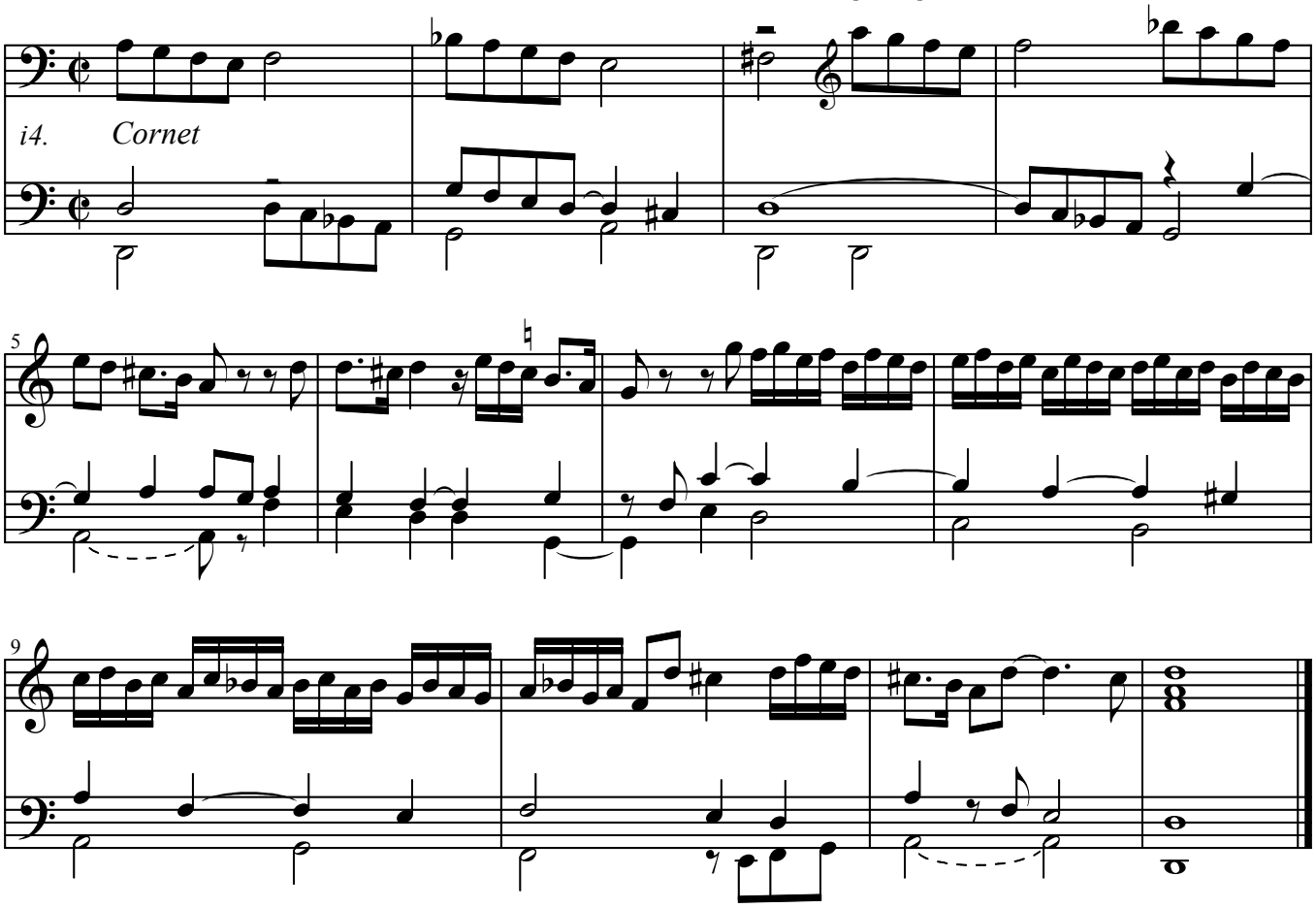


060.

Cocquiel-manuscript
fol. 16 r°

[Cornet]

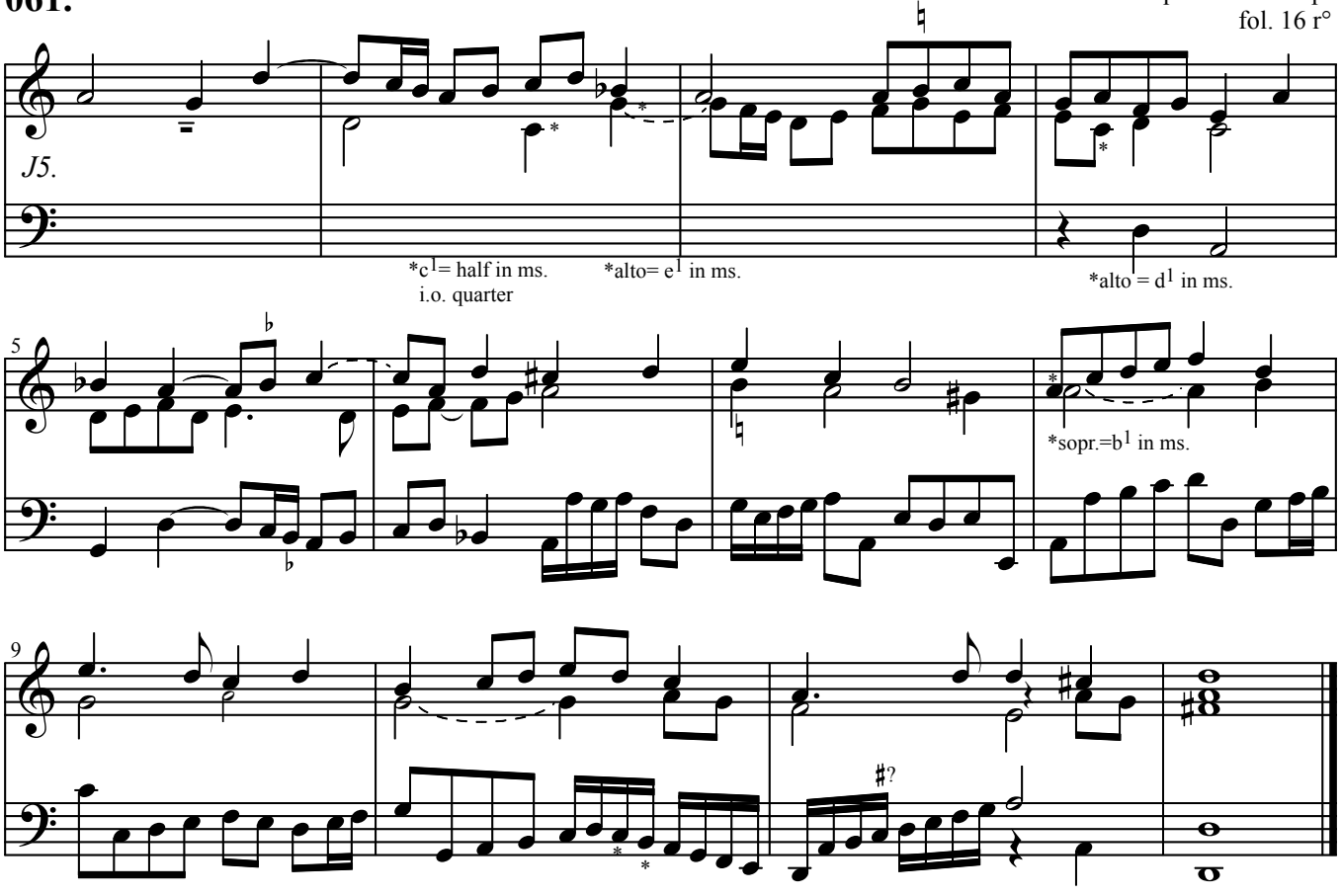
i4. *Cornet*



061.

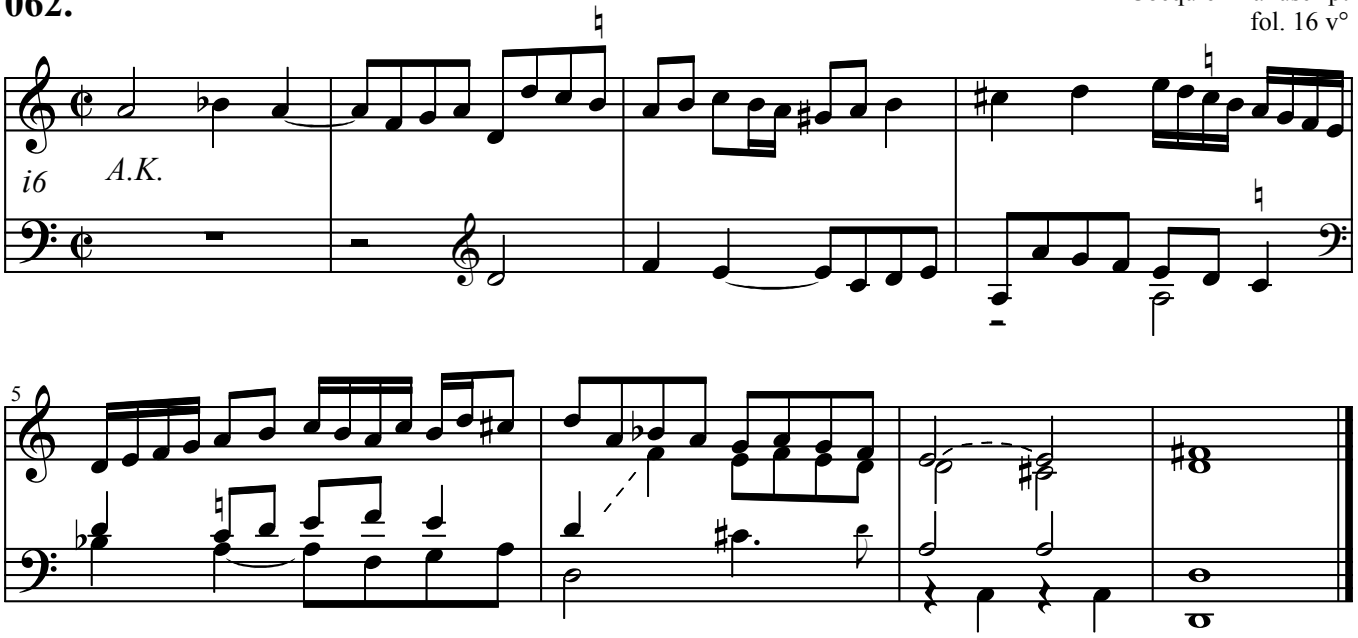
Cocquiel-manuscript
fol. 16 r°

J5.



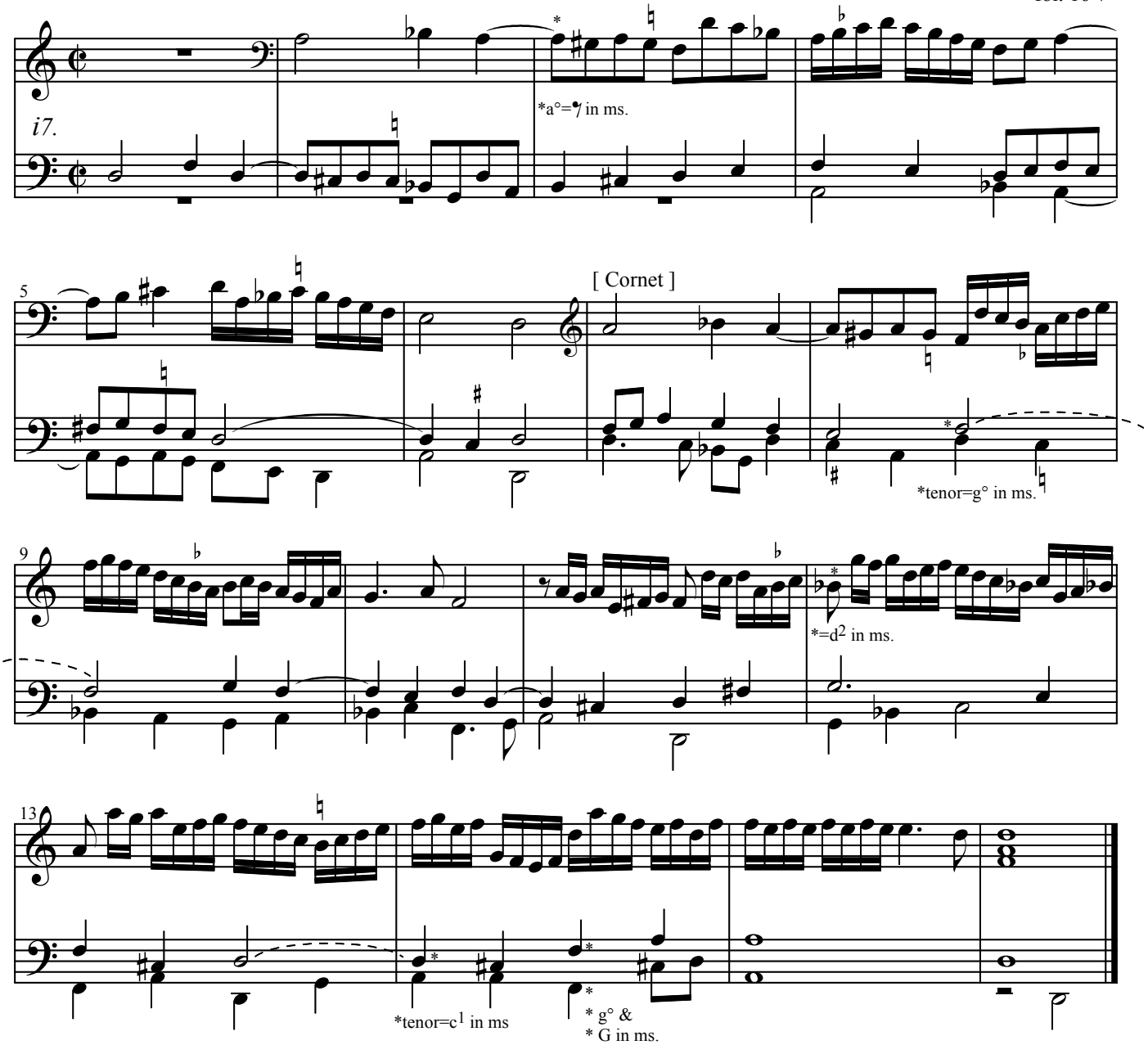
062.

Cocquiel-manuscript
fol. 16 v°



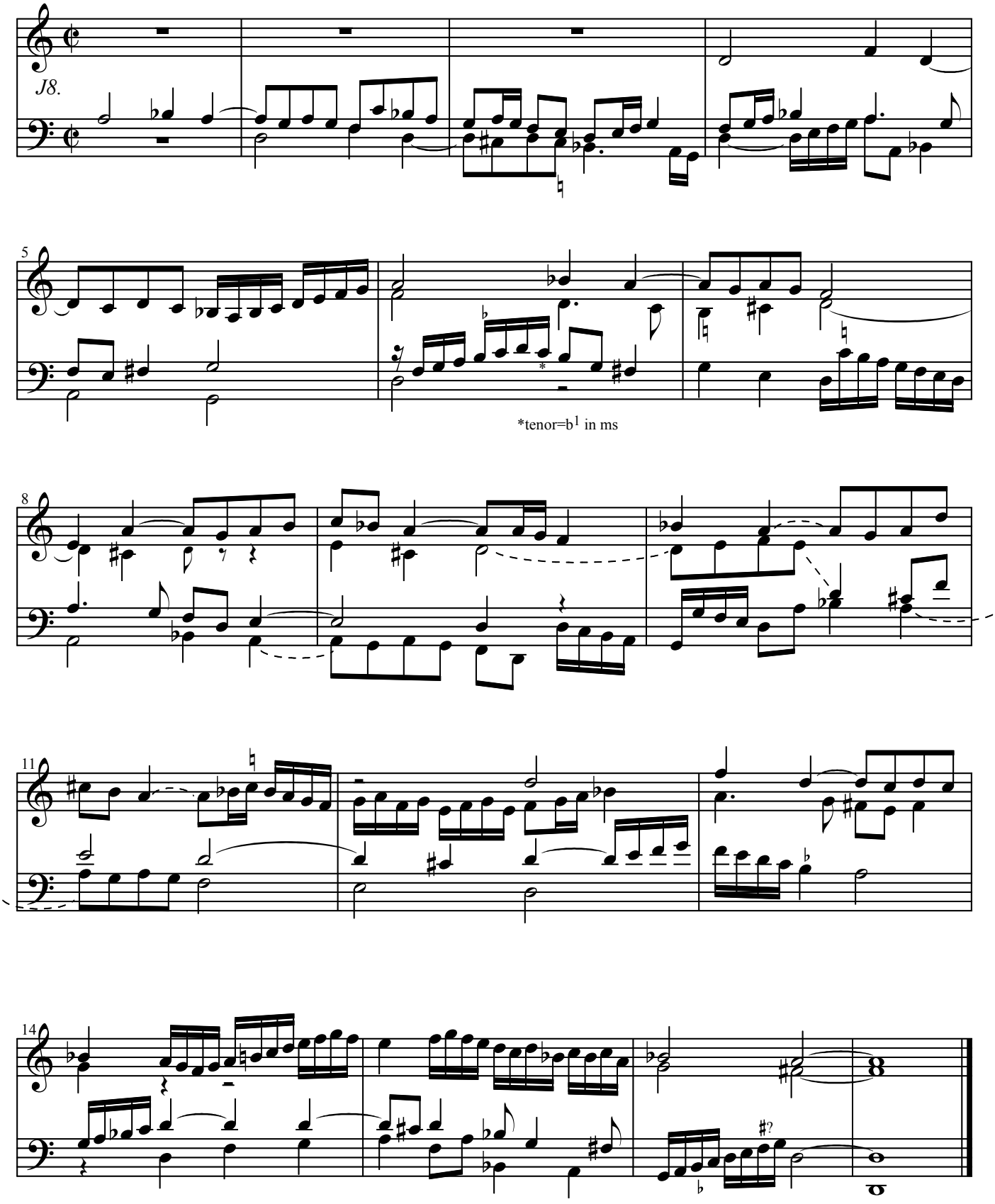
063.

Cocquiel-manuscript
fol. 16 v°



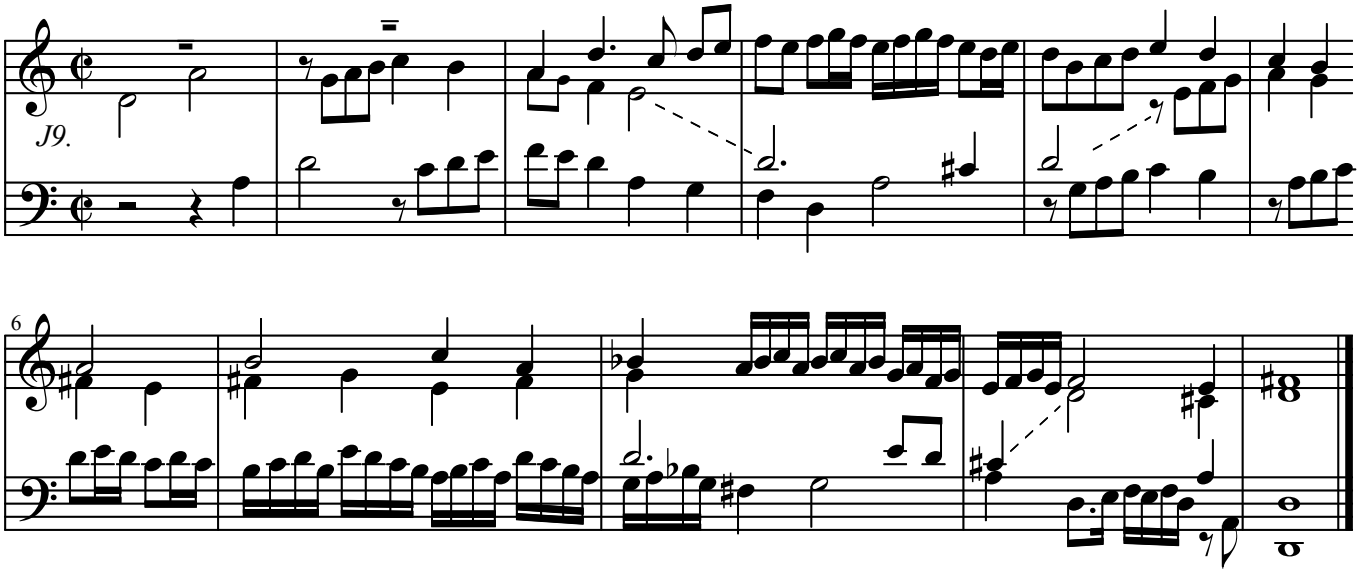
064.

Cocquiel-manuscript
fol. 17 r°



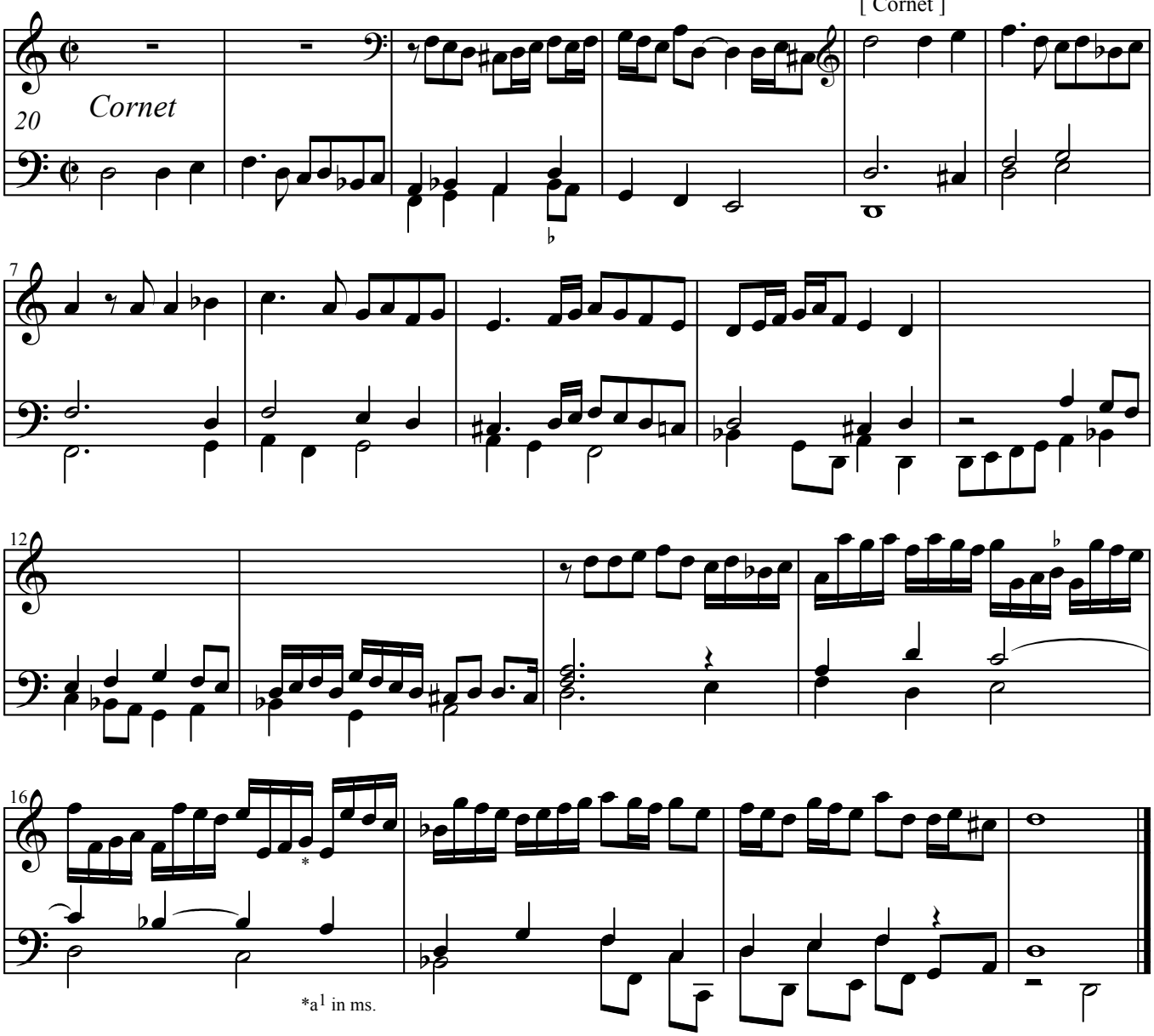
065.

Cocquiel-manuscript
fol. 17 r°



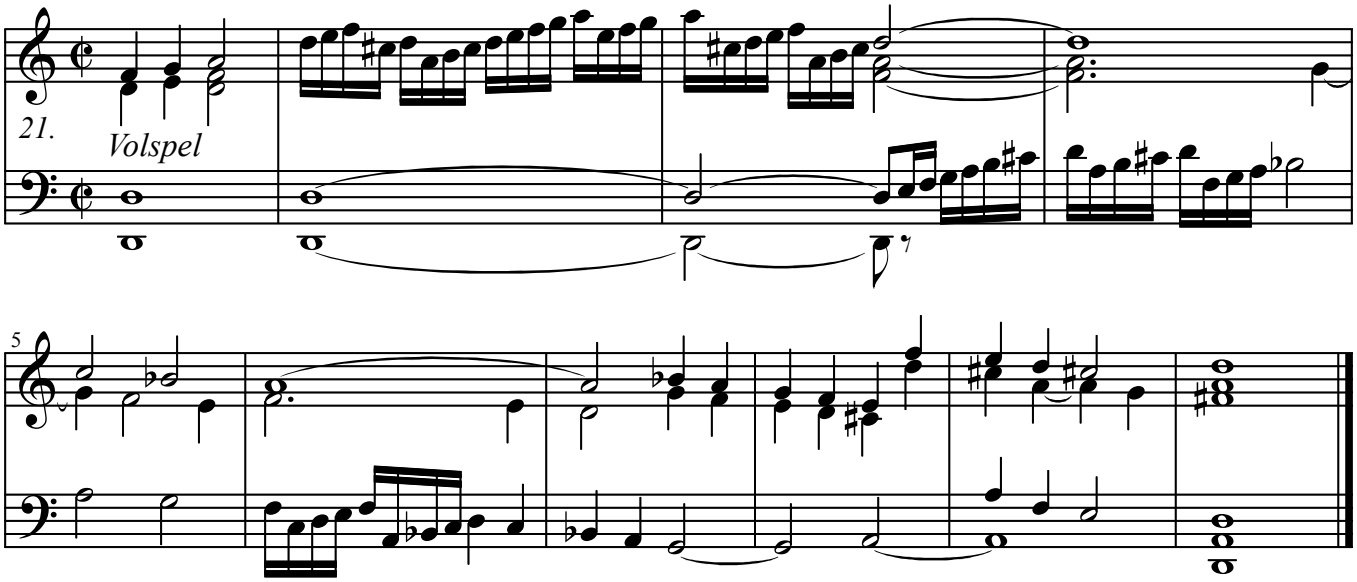
066.

Cocquiel-manuscript
fol. 17 v°



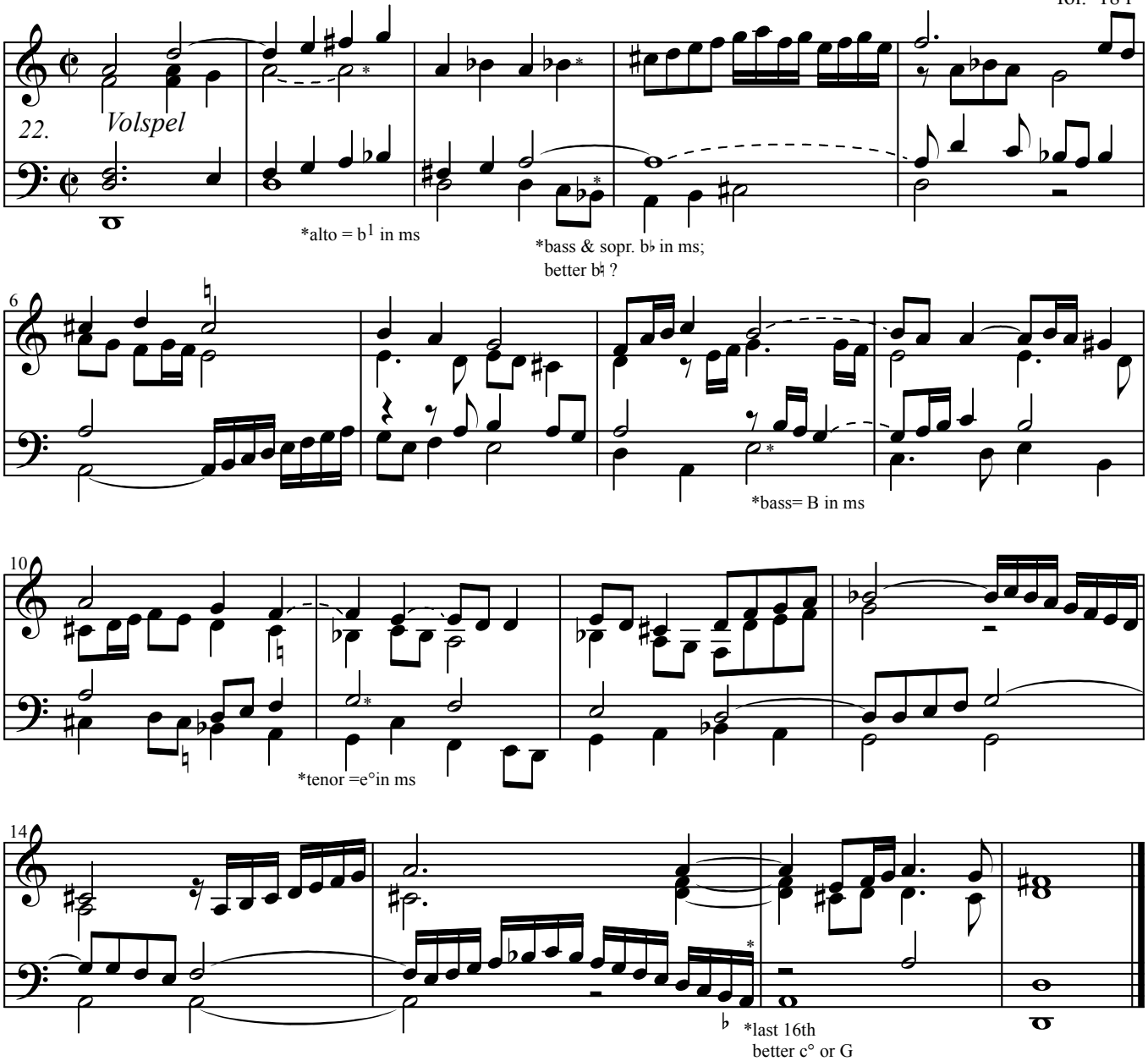
067.

Cocquiel-manuscript
fol. 17 v°- 18 r°



068.

Cocquiel-manuscript
fol. 18 r°

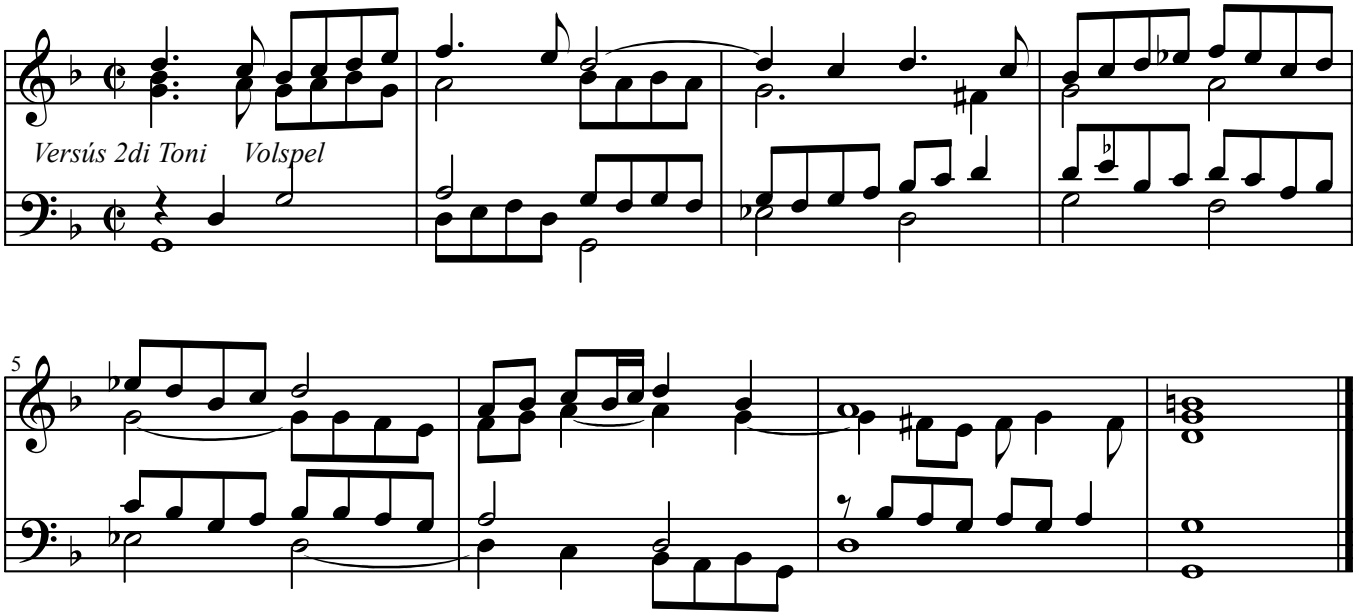


[VERSUS]

secundi toni

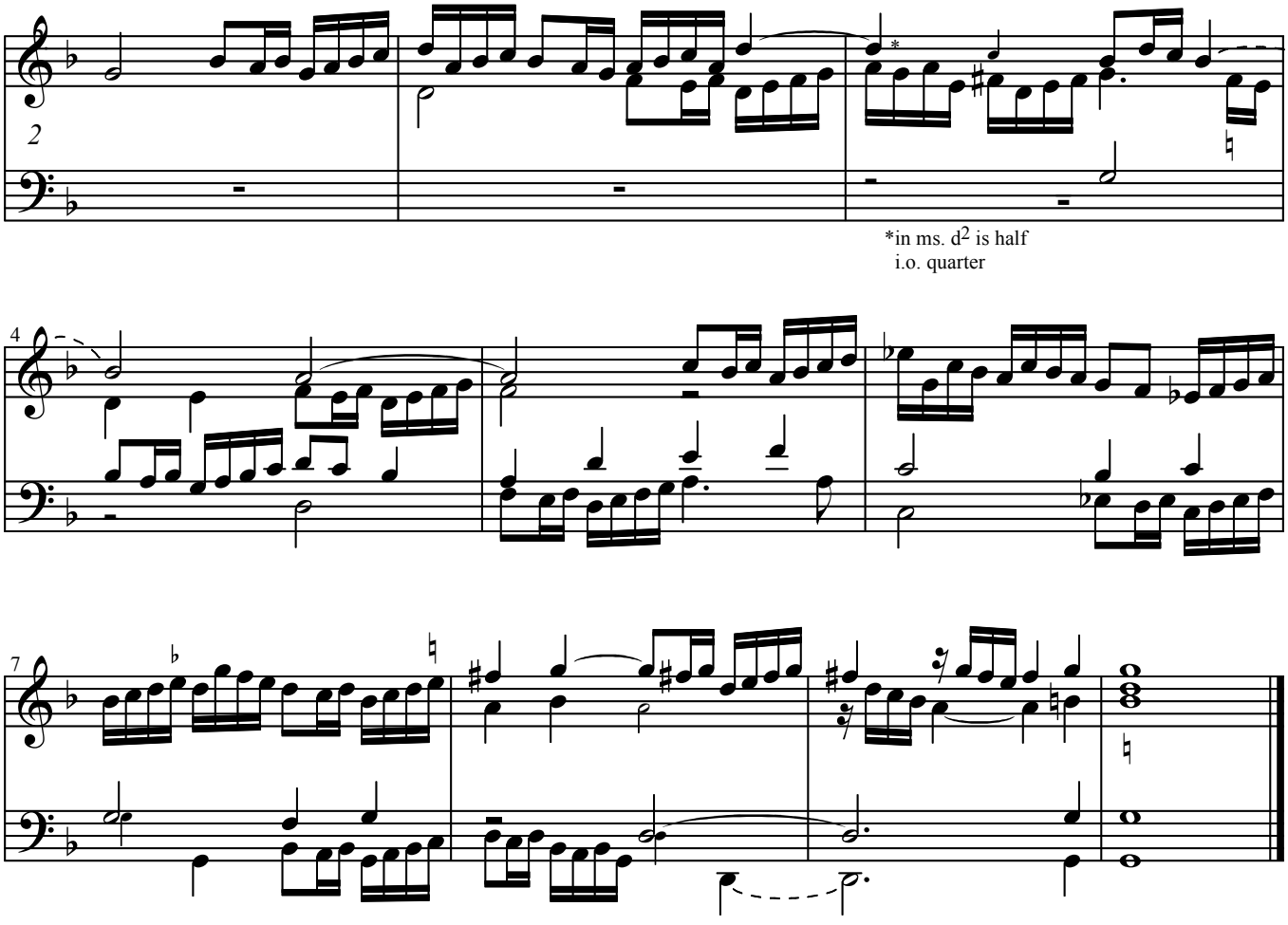
069.

Cocquiel-manuscript
fol. 18 v°



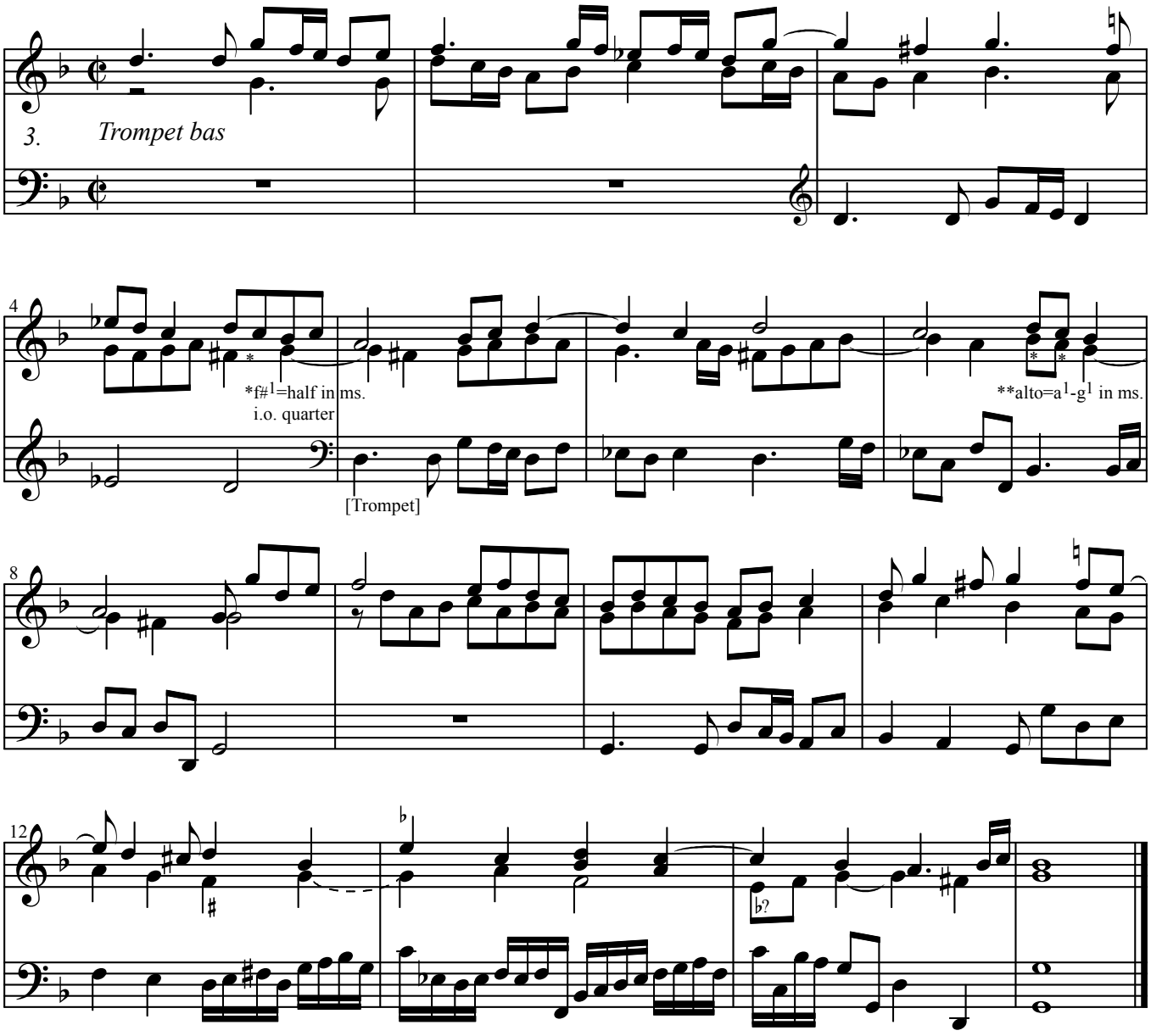
070.

Cocquiel-manuscript
fol. 18 v°



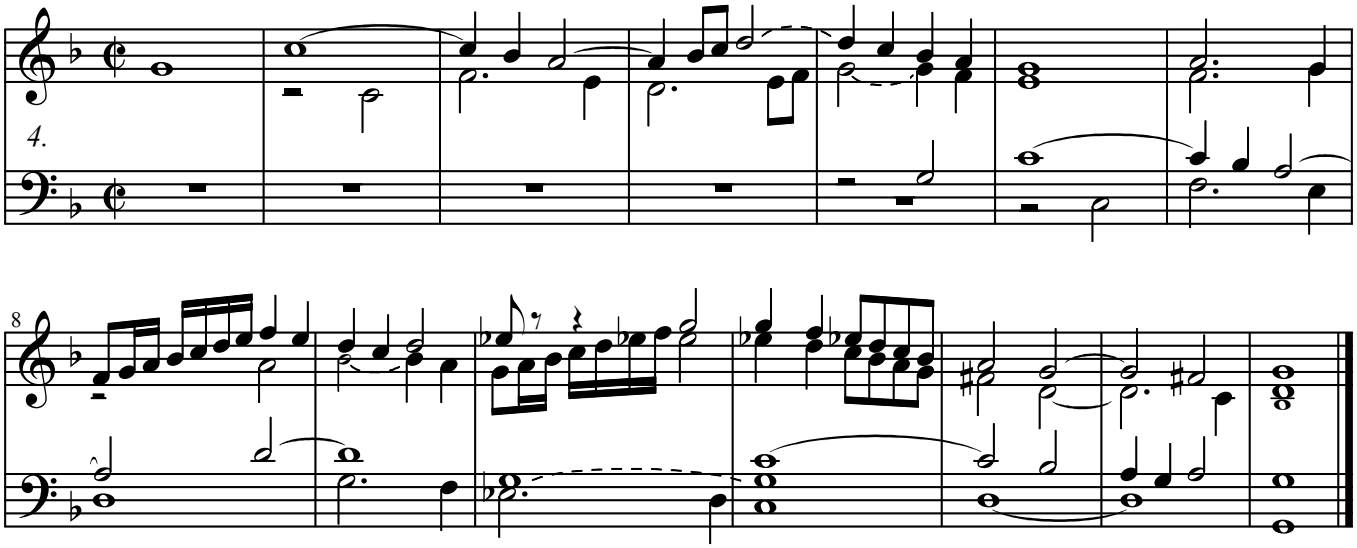
071.

Cocquiel-manuscript
fol. 19 r°



072.

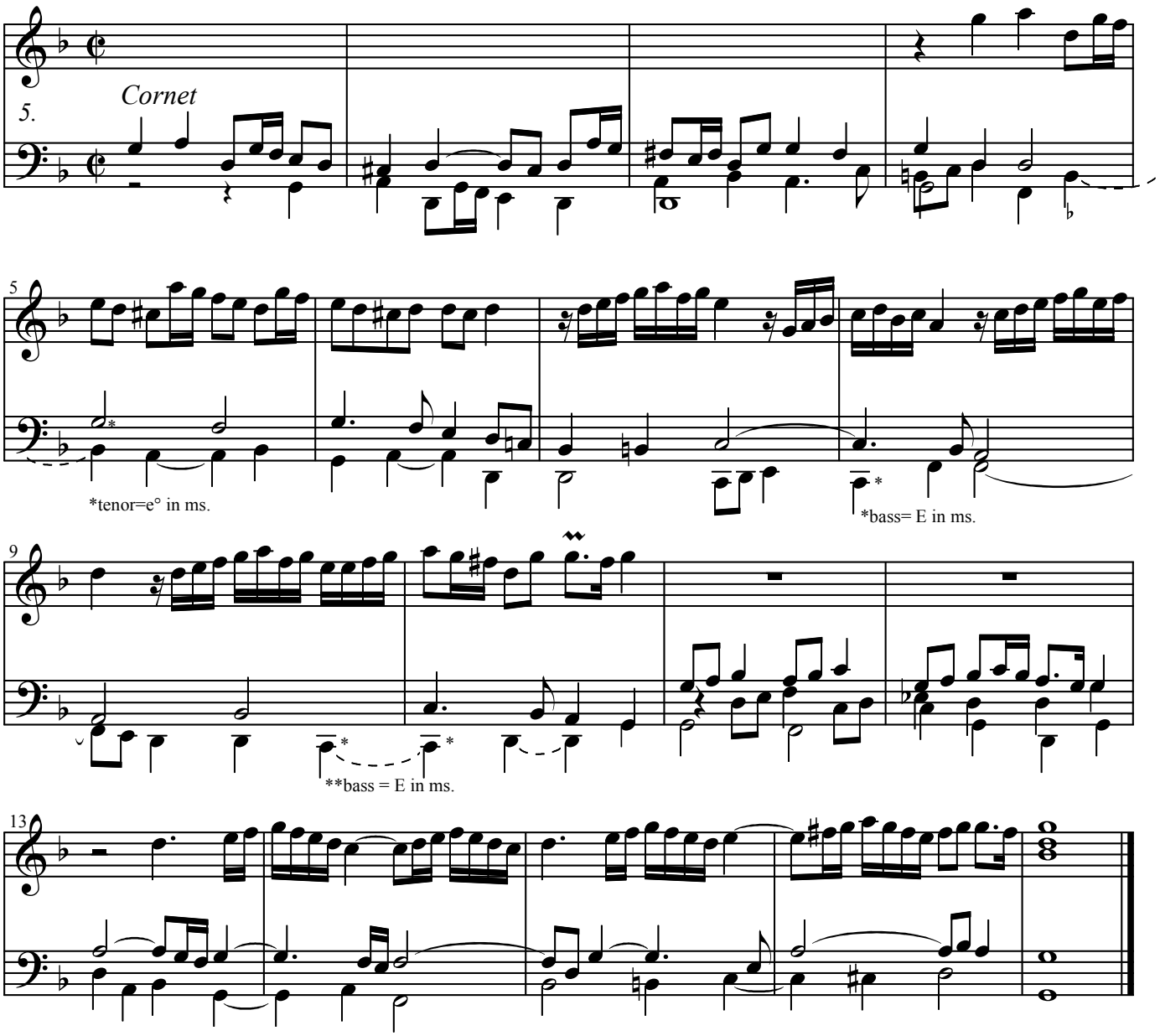
Cocquiel-manuscript
fol. 19 r°



073.

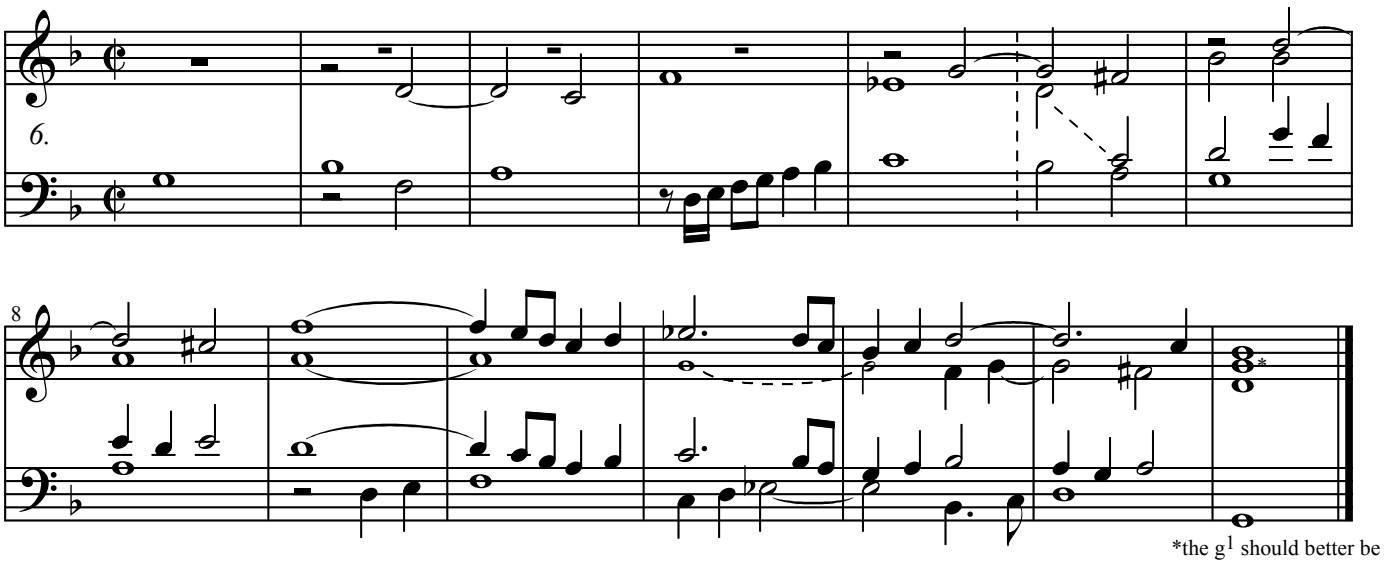
Cocquiel-manuscript
fol. 19 v°

[Cornet]



074.

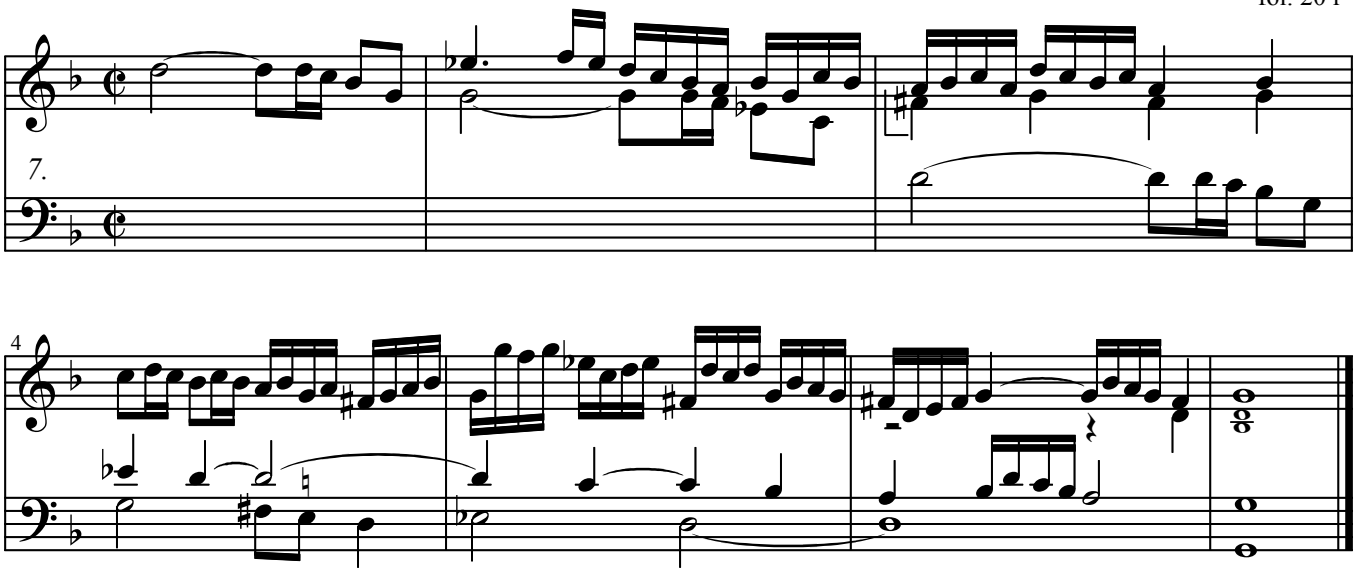
Cocquiel-manuscript
fol. 19 v°



*the g^{1} should better be g°, in tenor

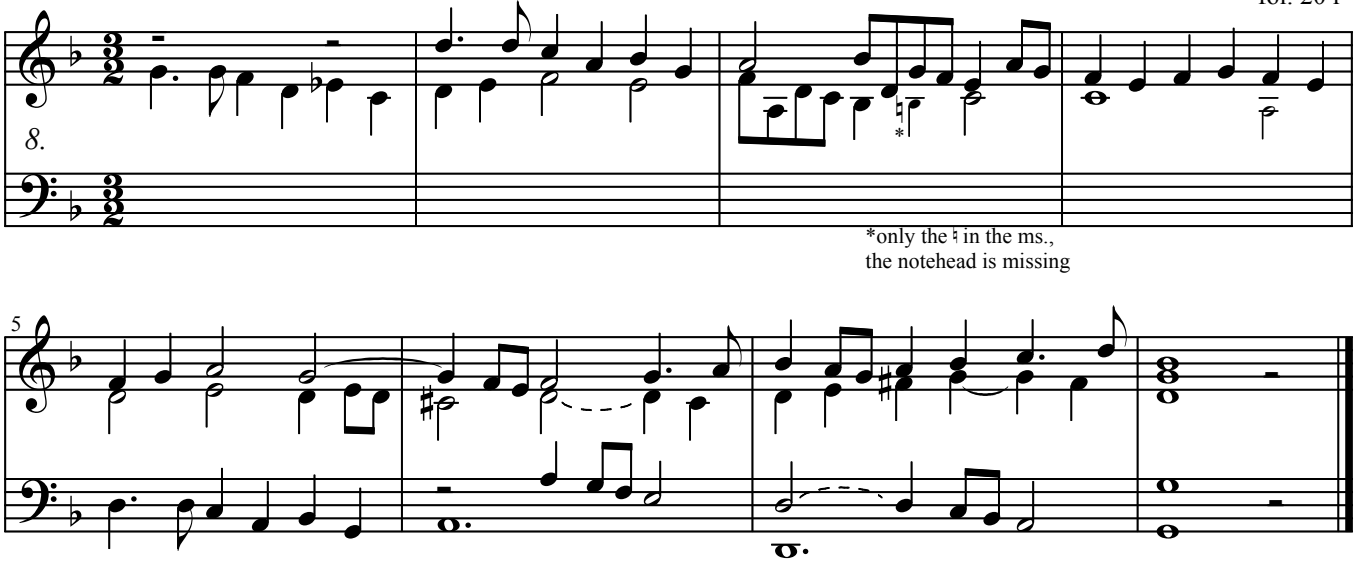
075.

Cocquiel-manuscript
fol. 20 r°



076.

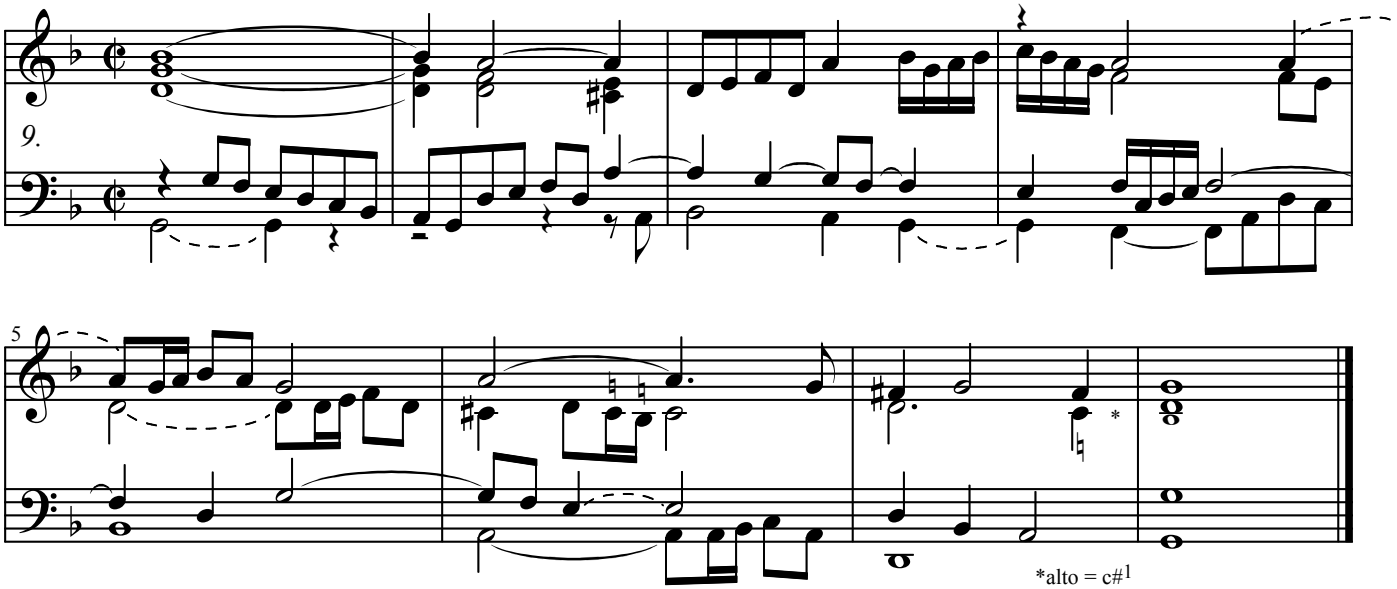
Cocquiel-manuscript
fol. 20 r°



*only the ♮ in the ms.,
the notehead is missing

077.

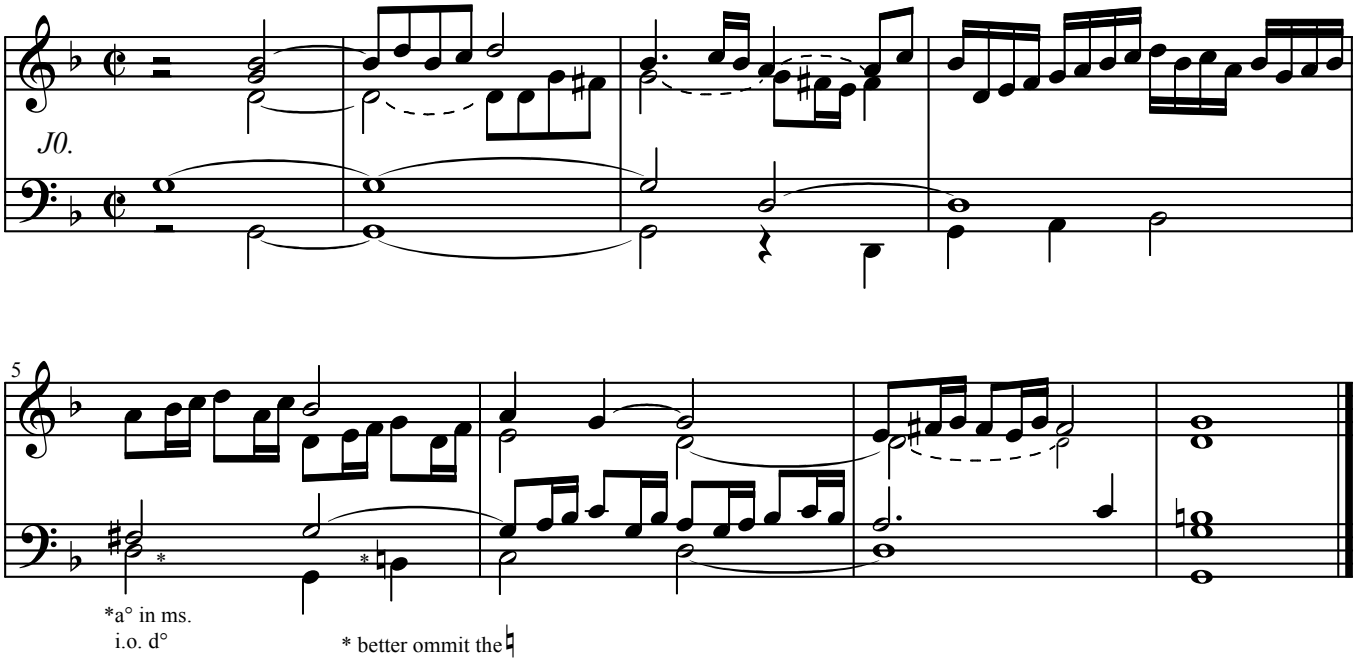
Cocquiel-manuscript
fol. 20 r°



*alto = c#[1]
in the ms.

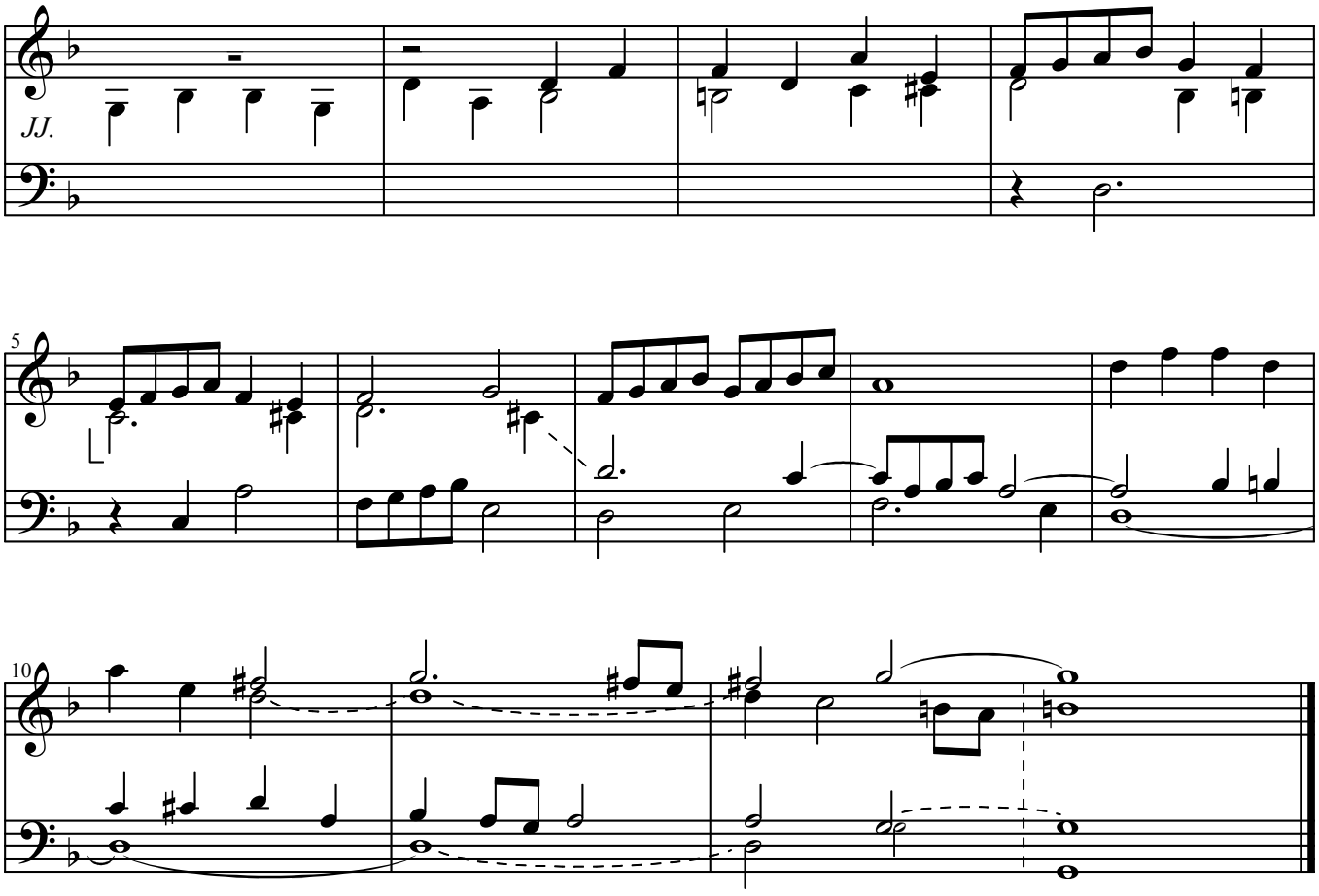
078.

Cocquiel-manuscript
fol. 20 r°



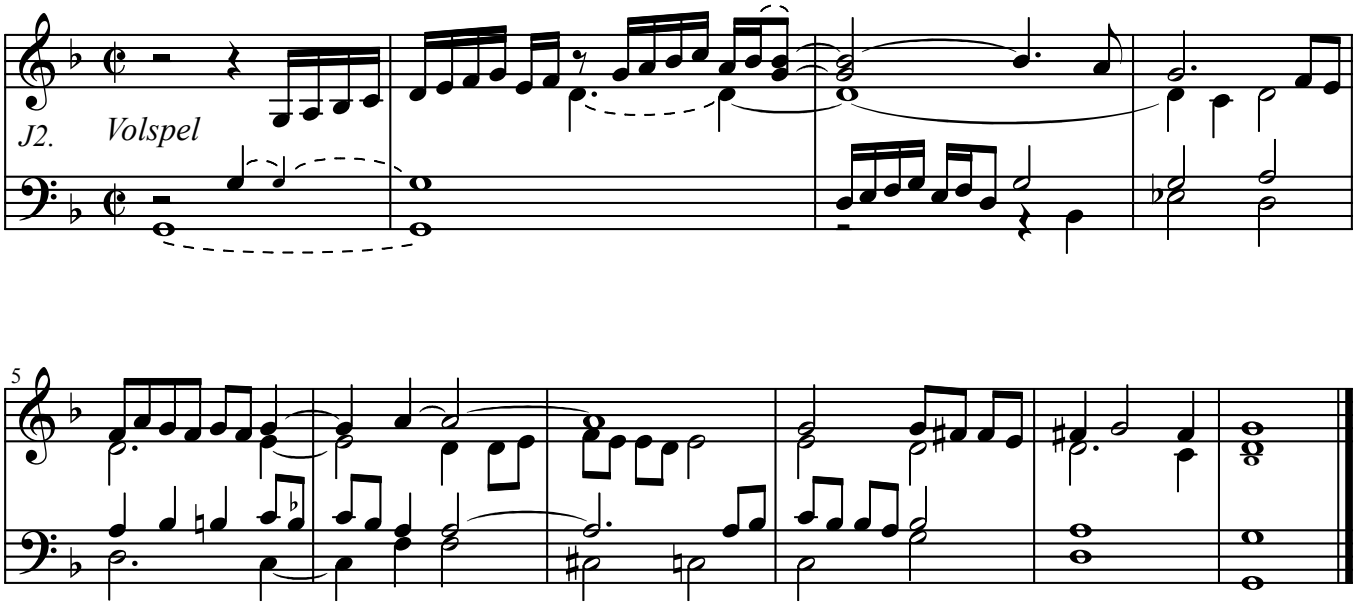
079.

Cocquiel-manuscript
fol. 20 v°



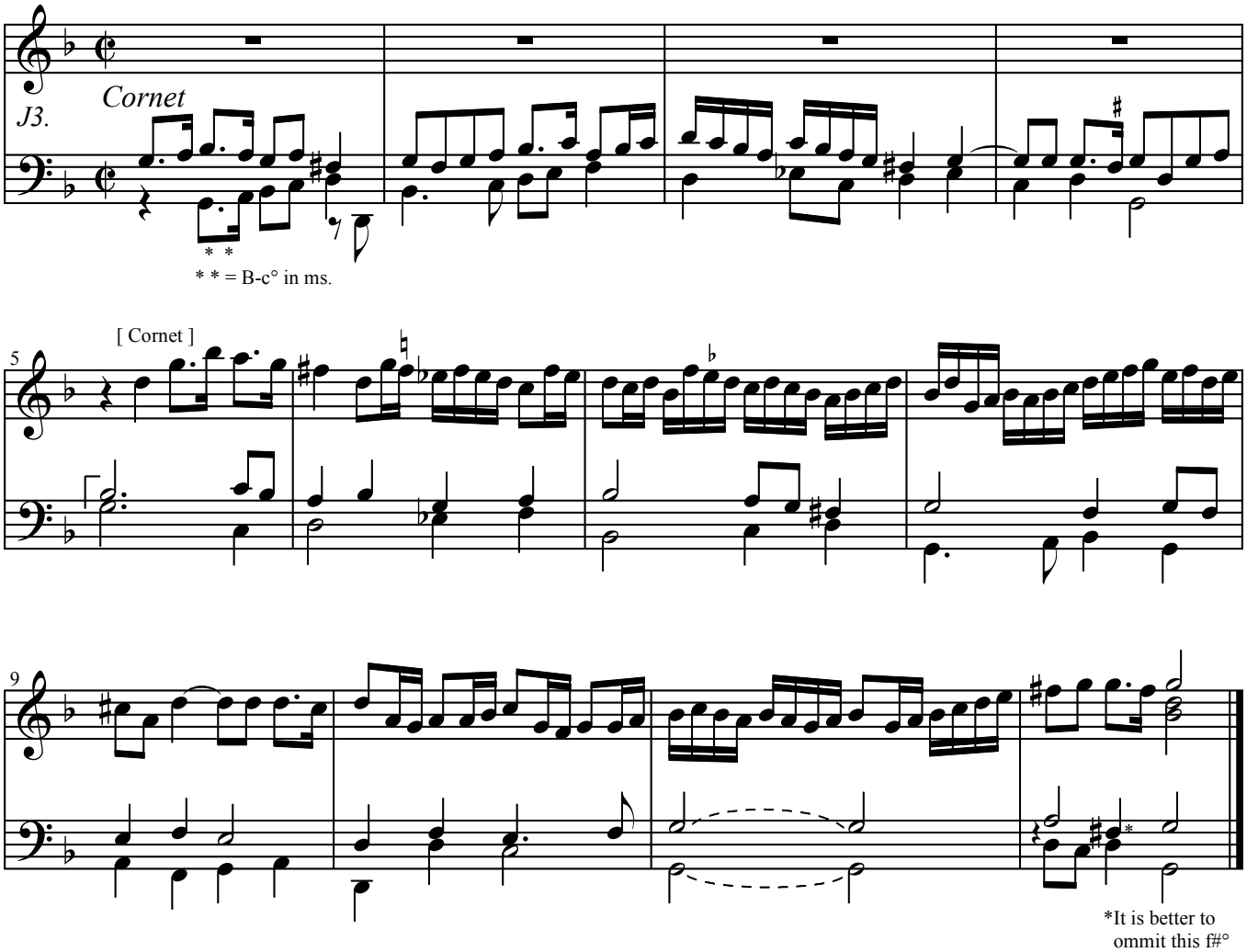
Cocquiel-manuscript
fol. 20 v°

080.



Cocquiel-manuscript
fol. 20 v°-21 r°

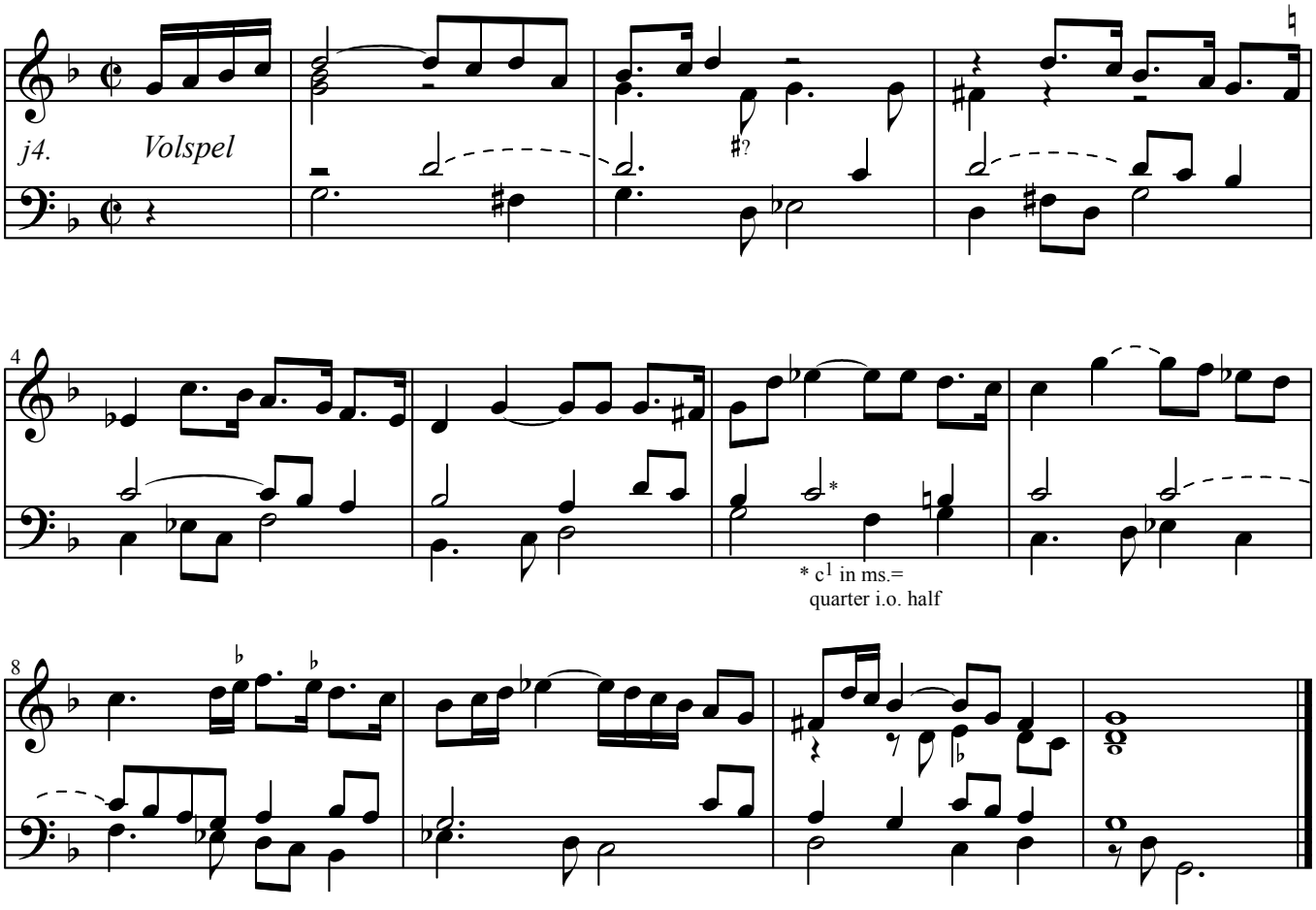
081.



* * = B-c° in ms.

082.

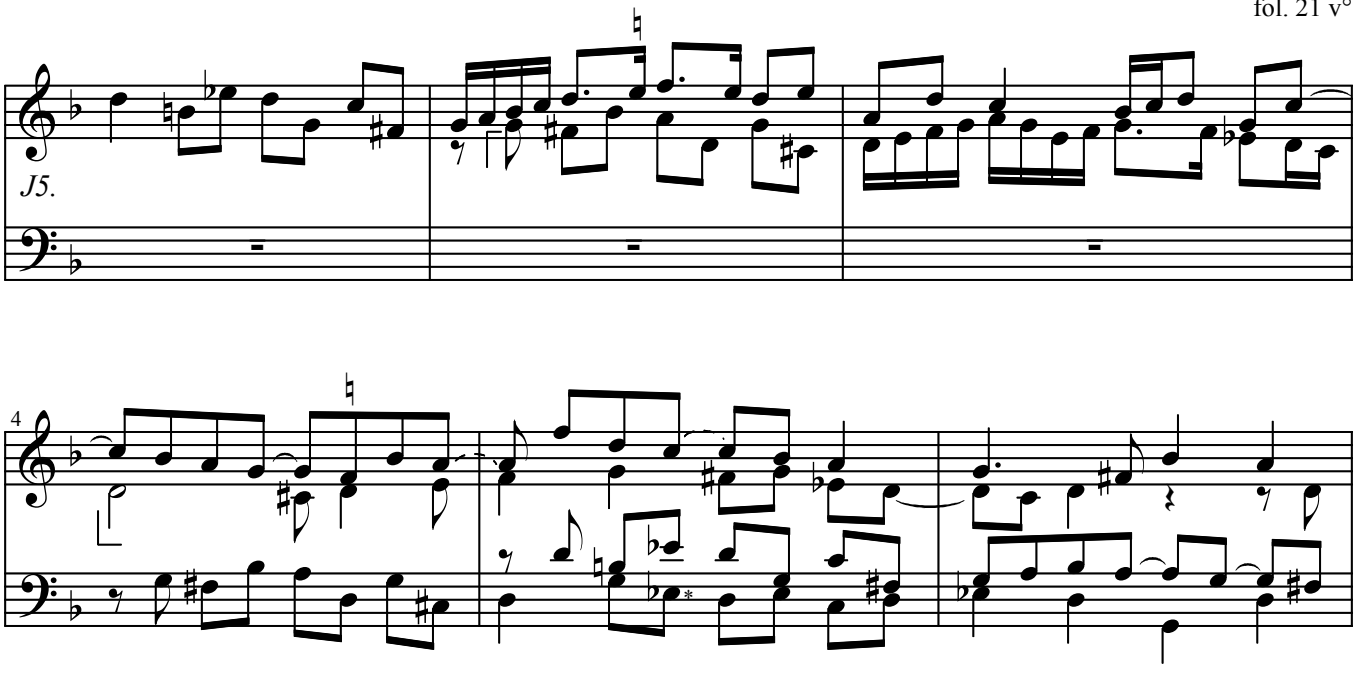
Cocquiel-manuscript
fol. 21 r°



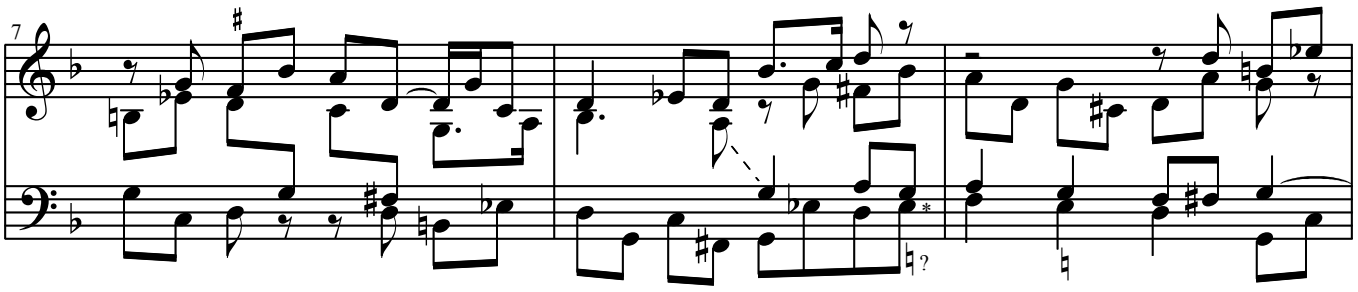
* c^1 in ms.=
quarter i.o. half

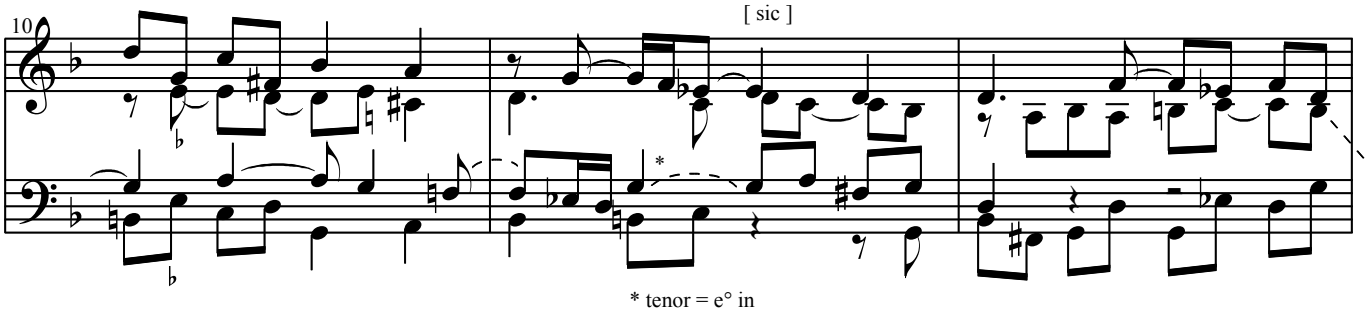
083.

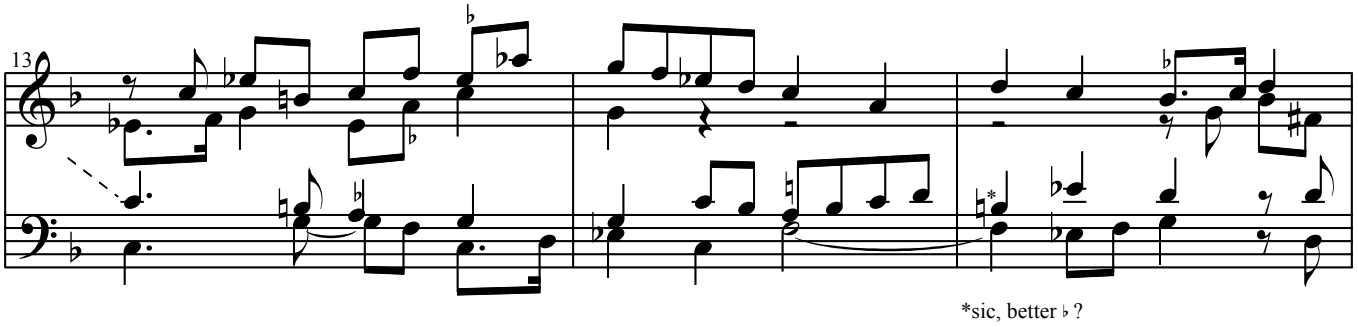
Cocquiel-manuscript
fol. 21 v°

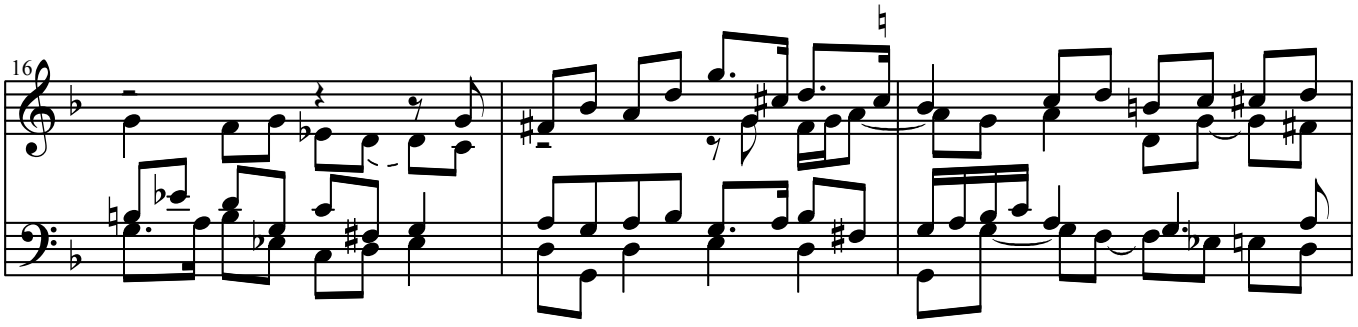


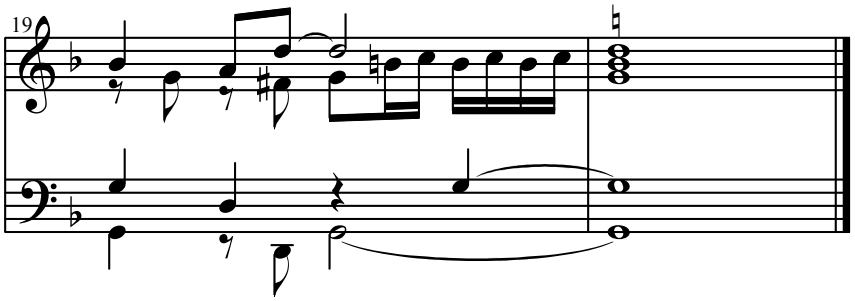
* bass better c°?
(avoids parall. octaves)









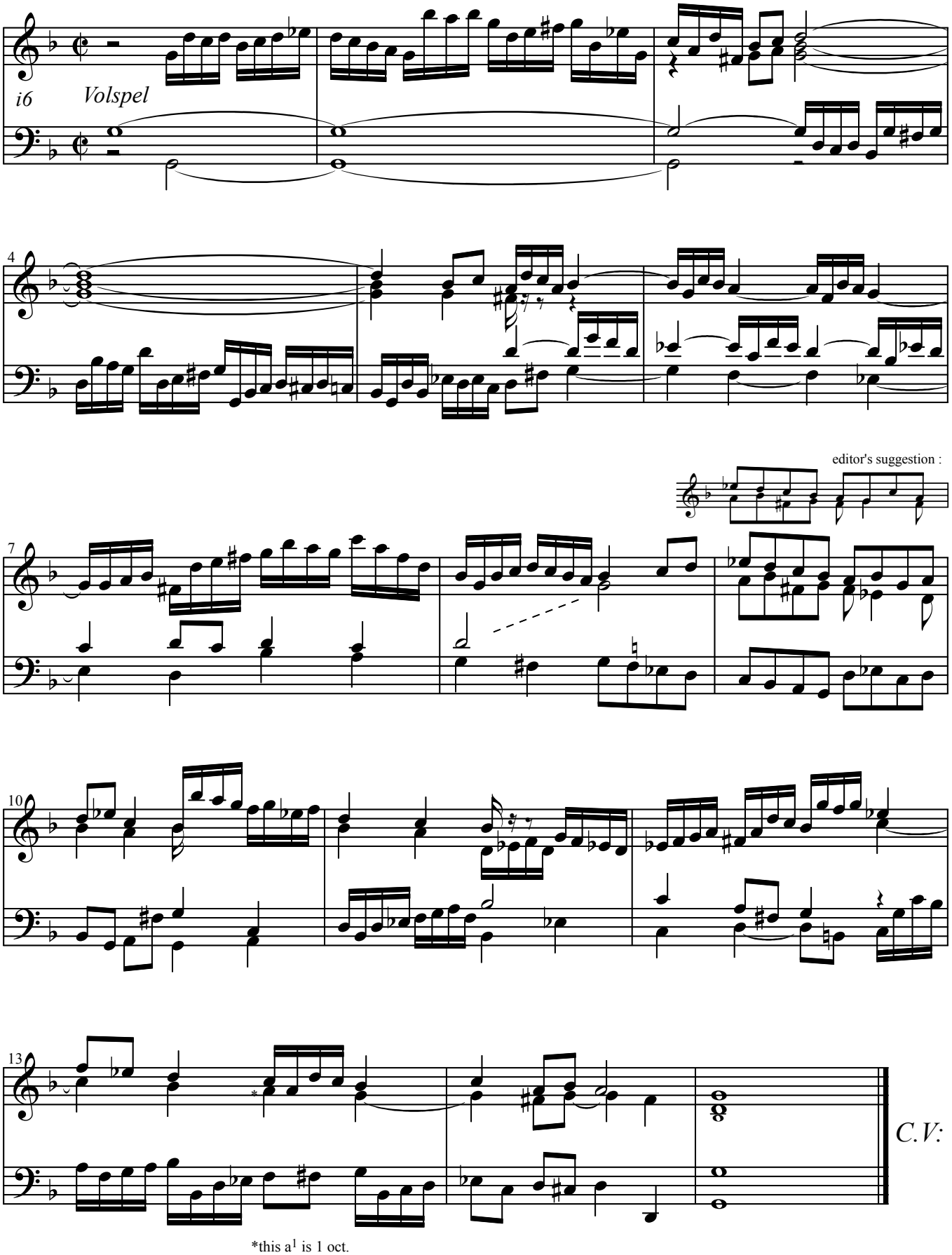


pollietti *

* perhaps Alessandro Poglietti (16??-1683)

084.

Cocquiel-manuscript
fol. 21 v°-22 r°

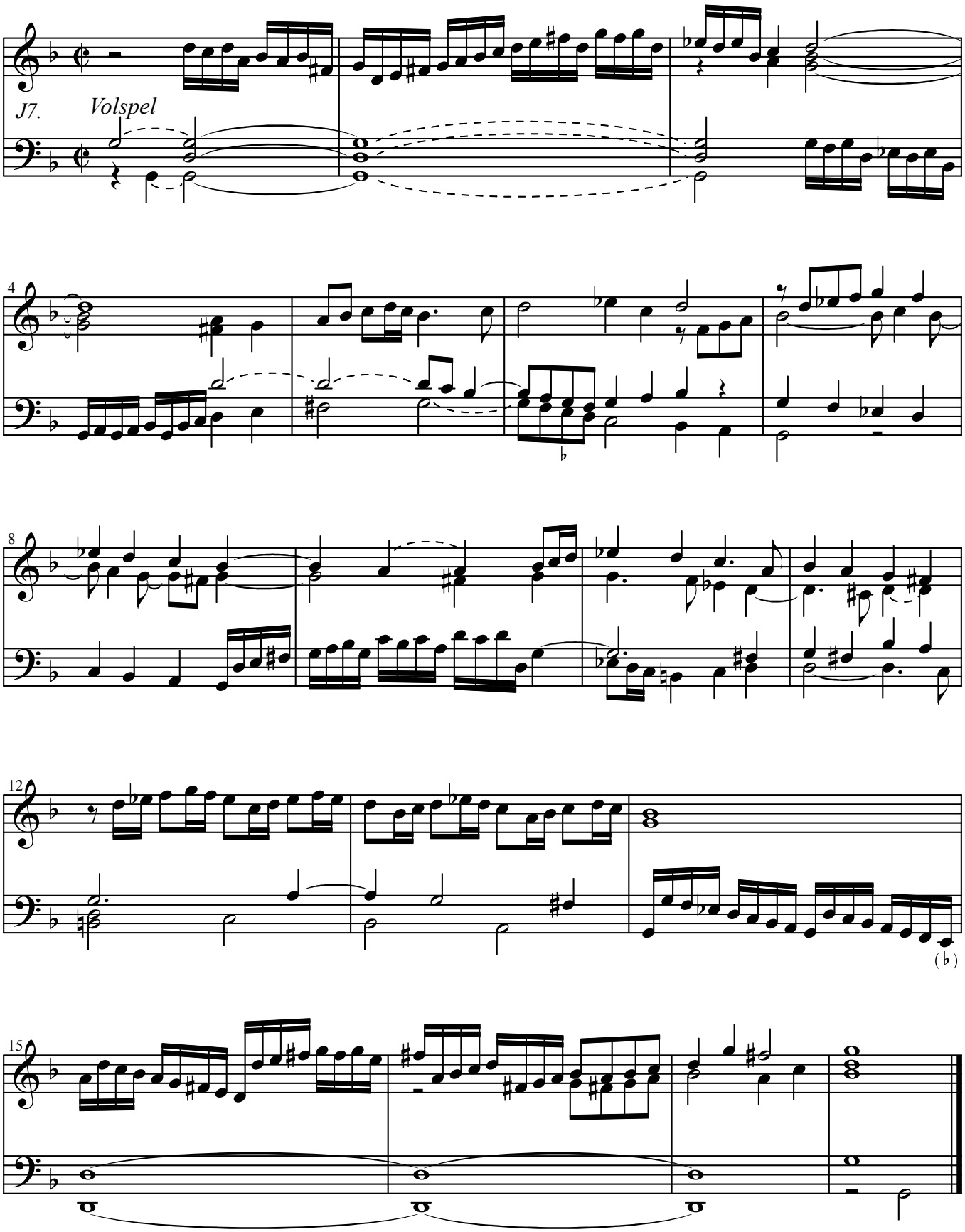


*this a^{1} is 1 oct.
lower in the ms.

* C. Vaes?
see Introduction text

085.

Cocquiel-manuscript
fol. 22 r°

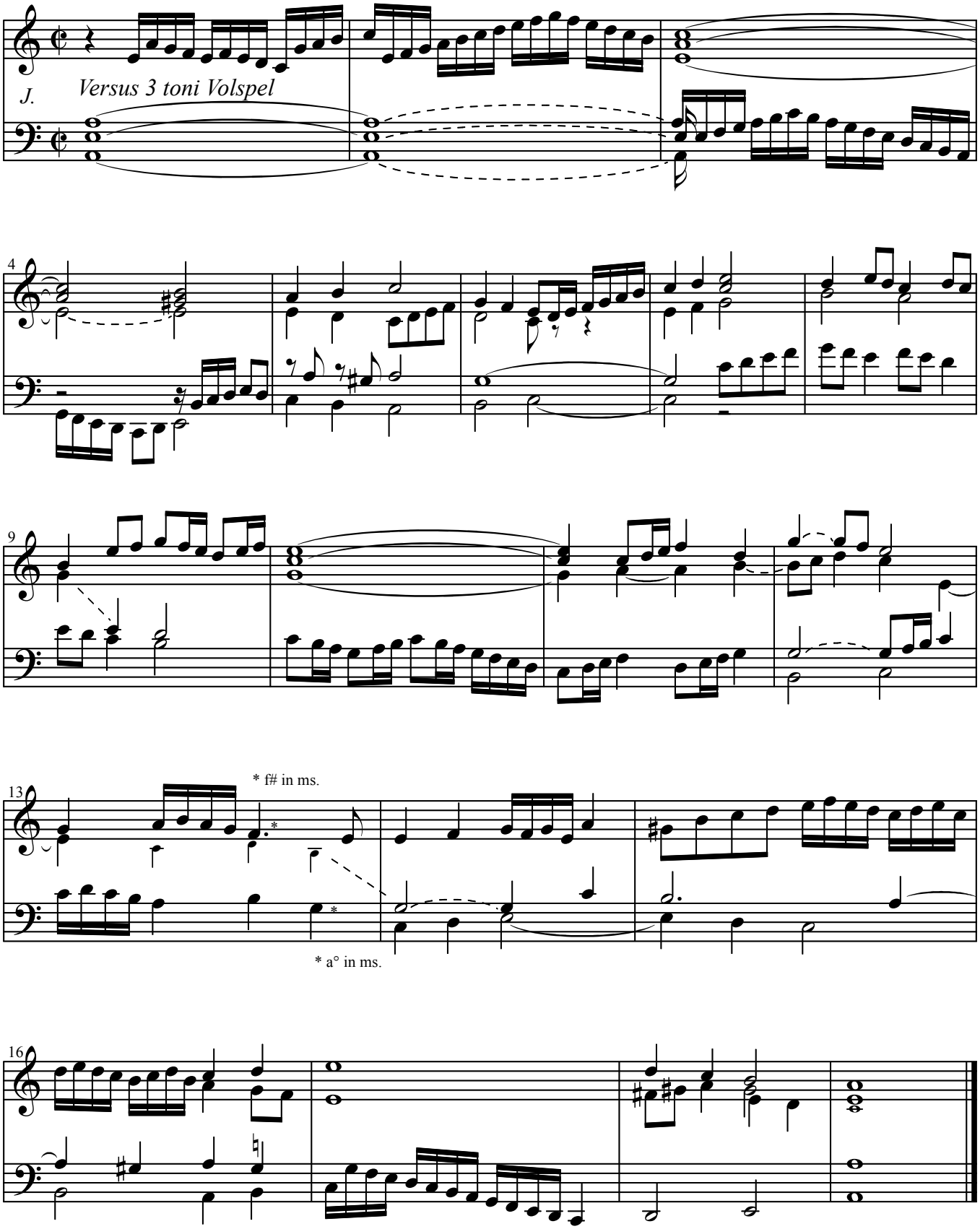


[VERSUS]

tertii toni

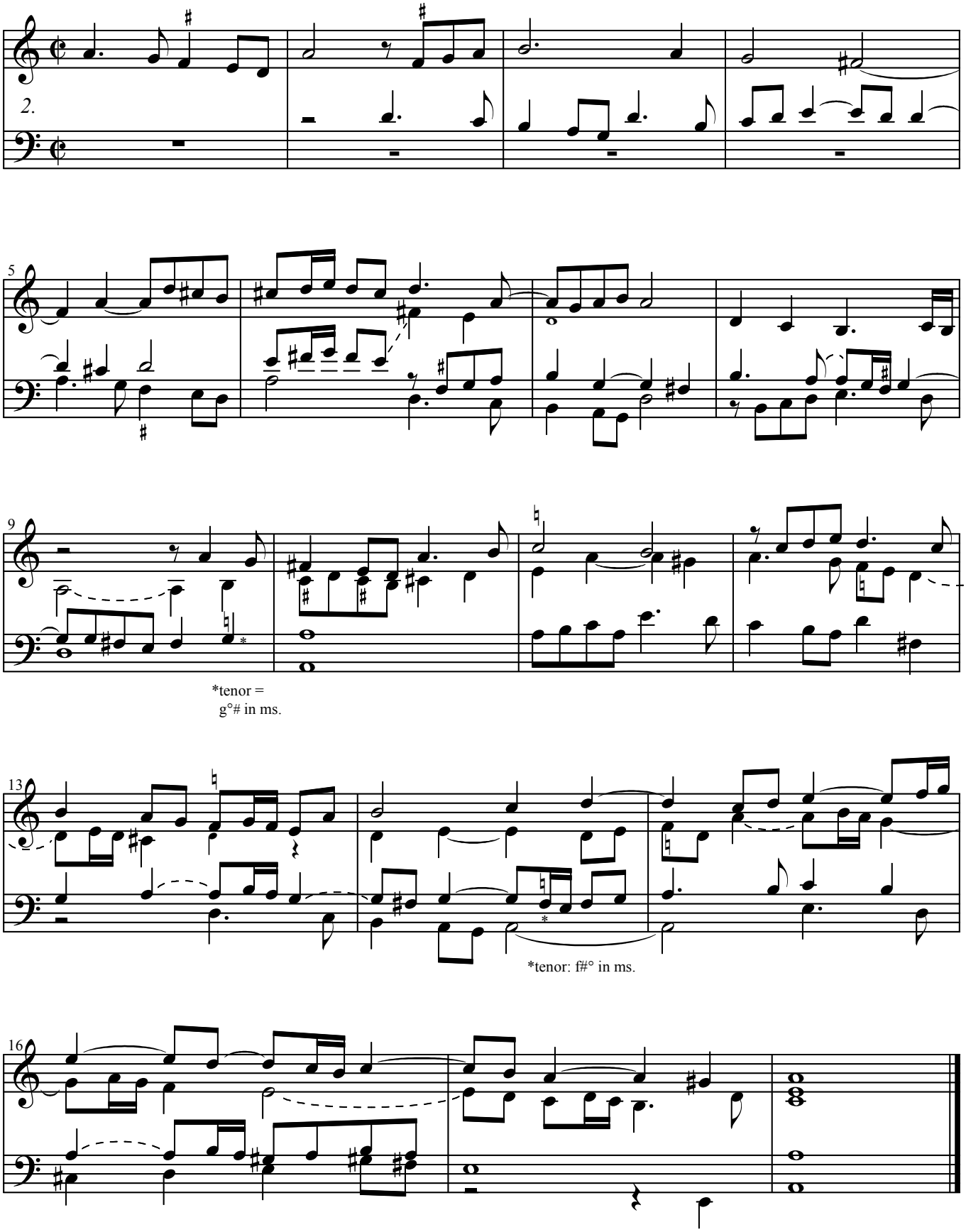
086.

Cocquiel-manuscript
fol. 22 v°



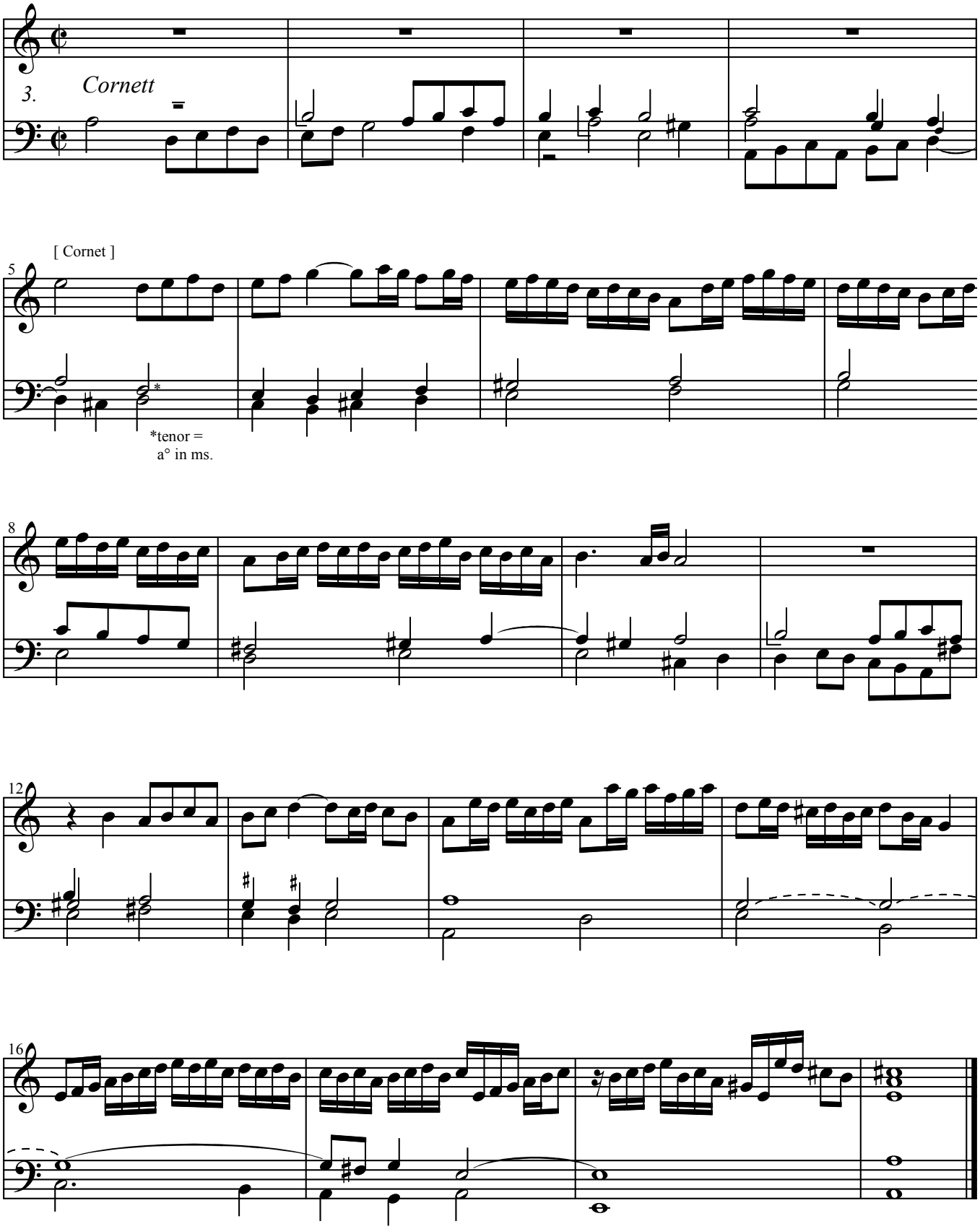
087.

Cocquiel-manuscript
fol. 23 r°



088.

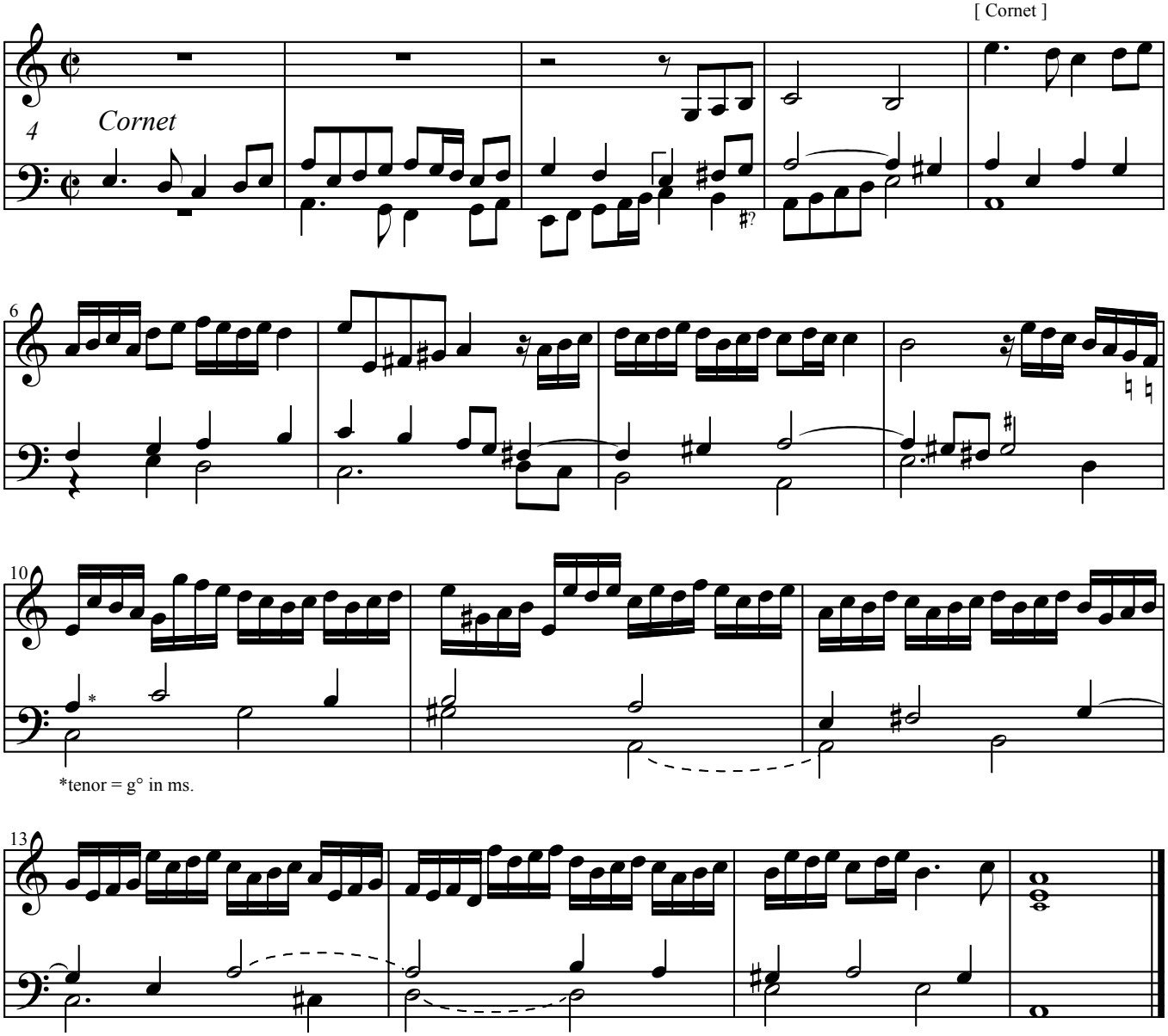
Cocquiel-manuscript
fol. 23 v°



089.

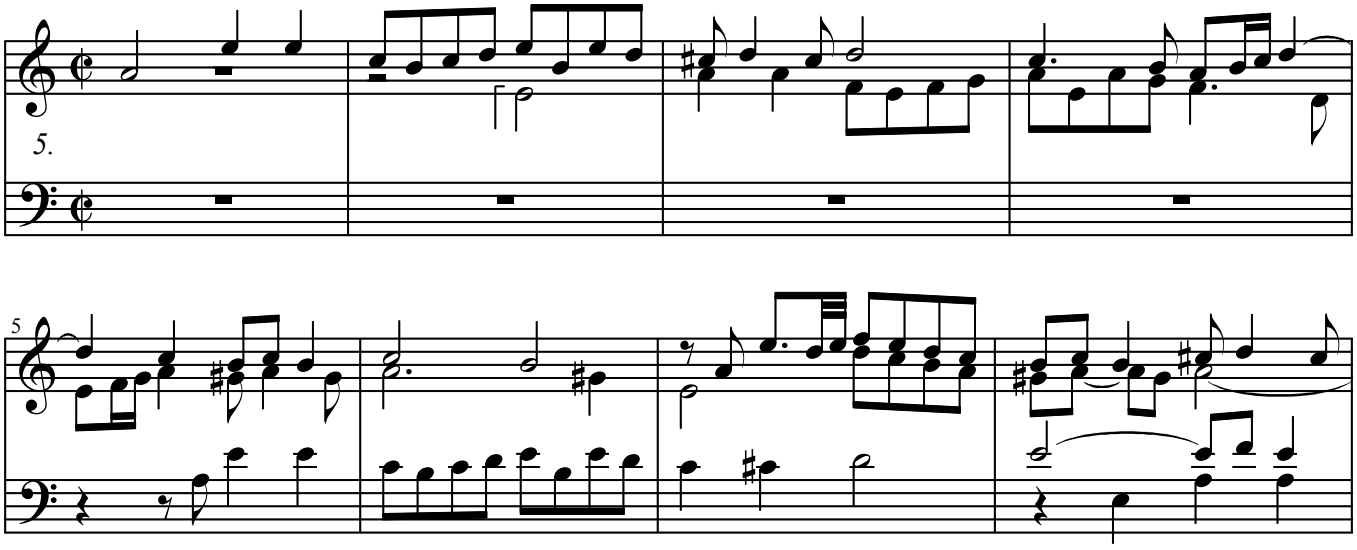
Cocquiel-manuscript
fol. 24 r°

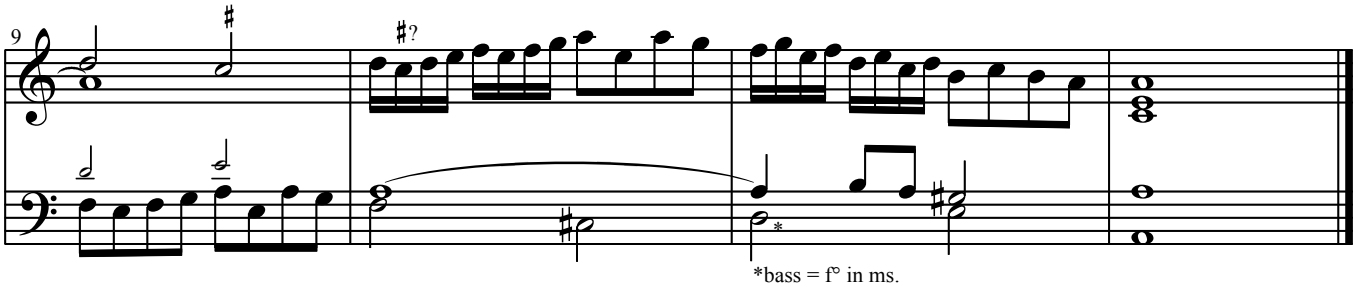
[Cornet]



090.

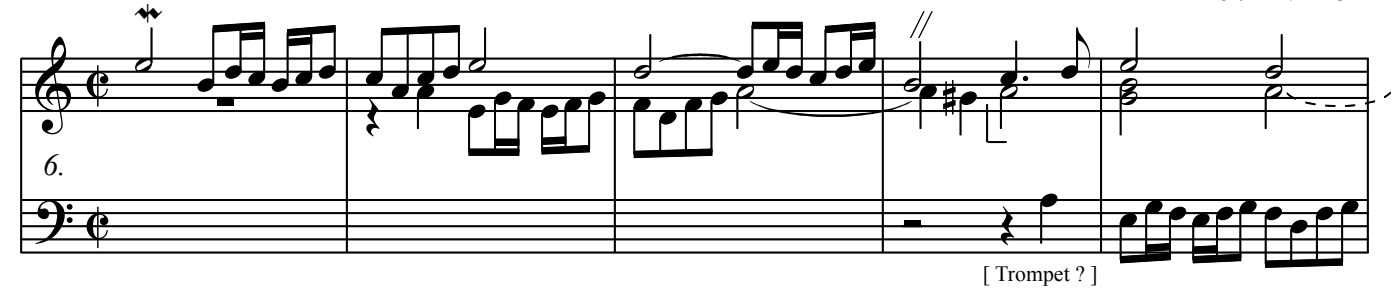
Cocquiel-manuscript
fol. 24 v°

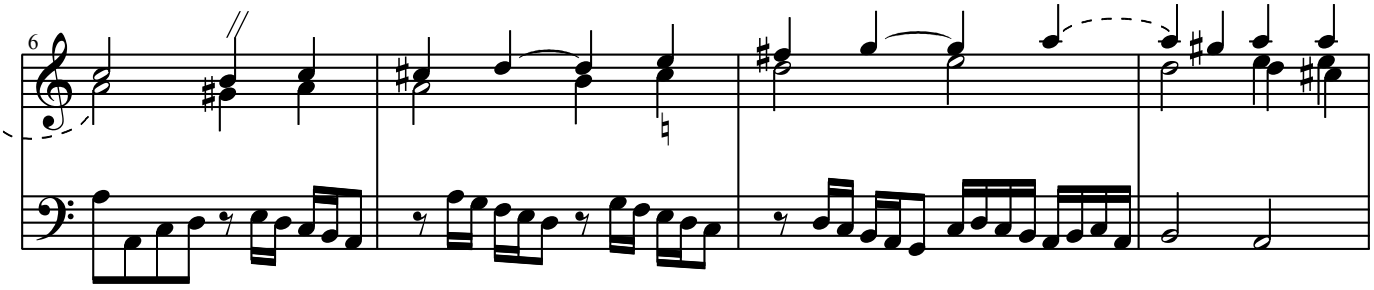


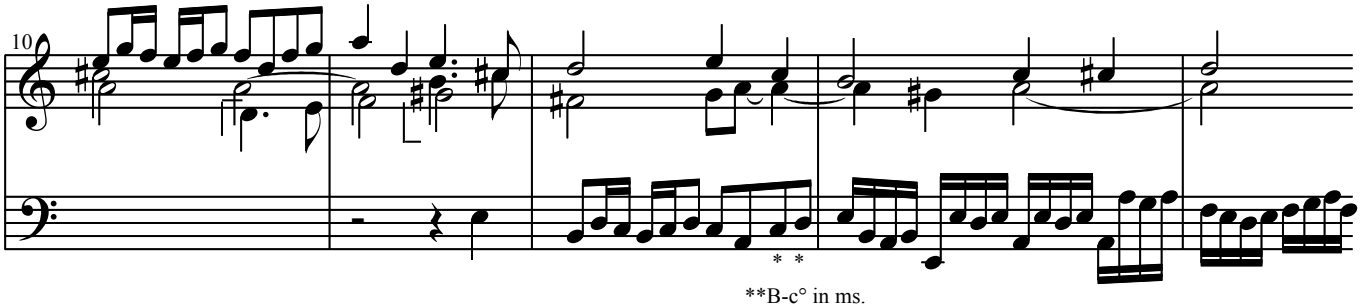


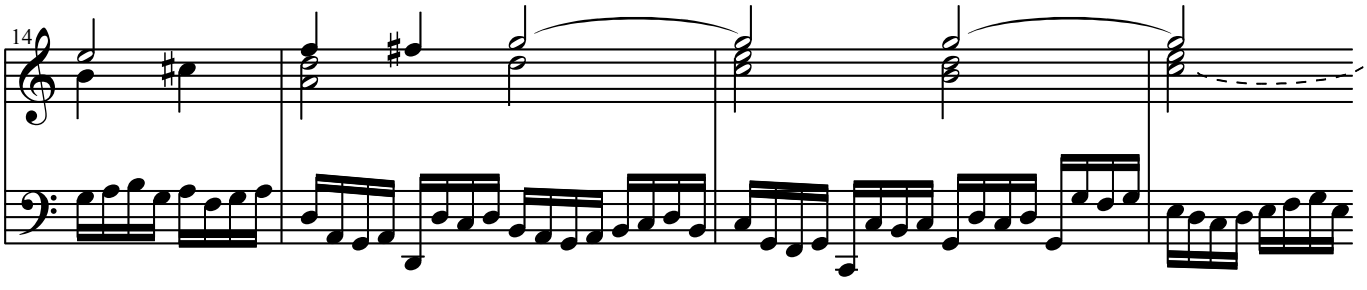
091.

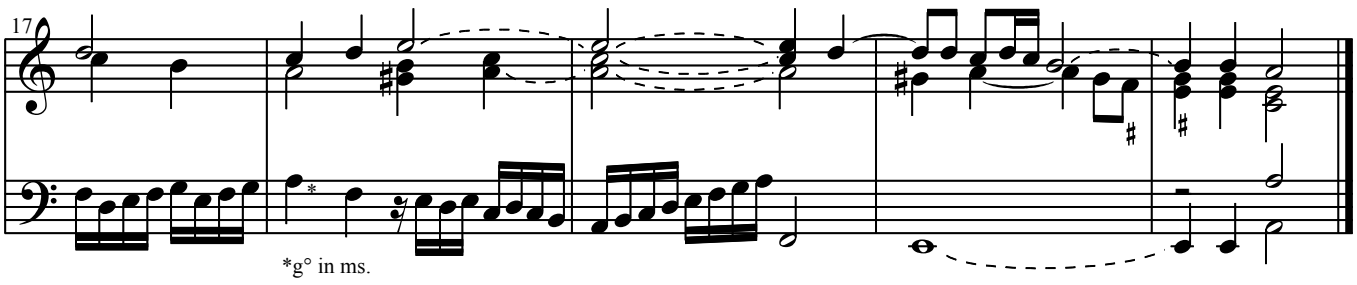
Cocquiel-manuscript
fol. 24 v°- 25r°





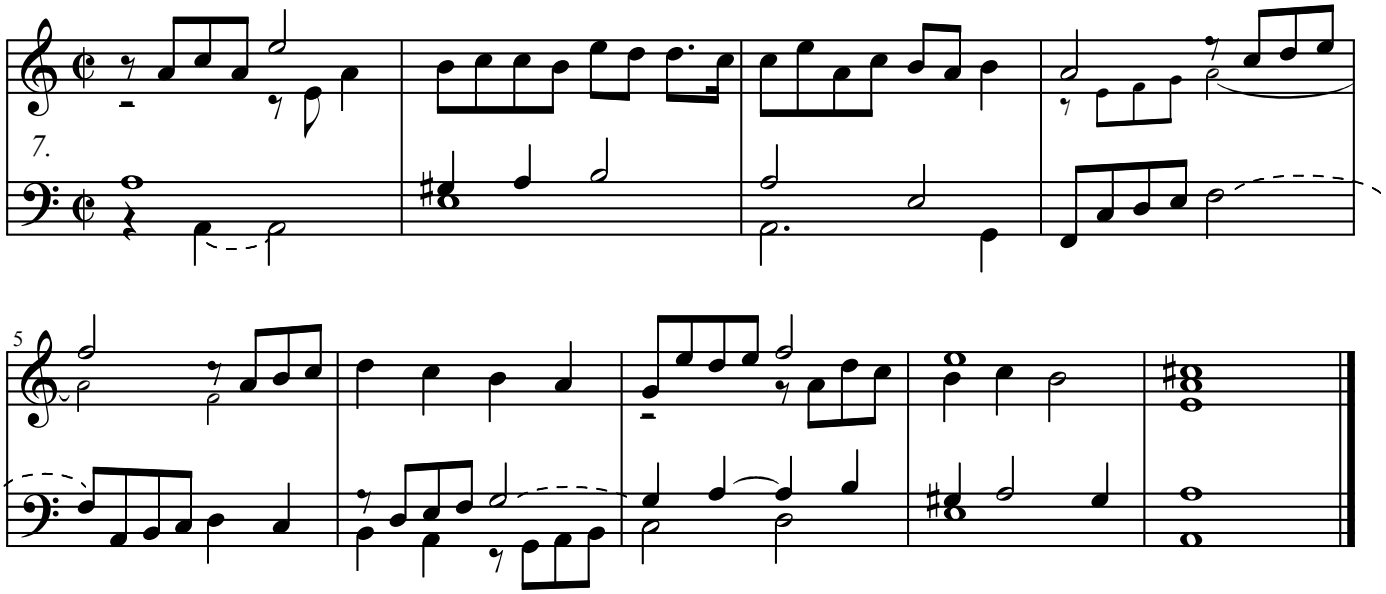






092.

Cocquiel-manuscript
fol. 25 r°



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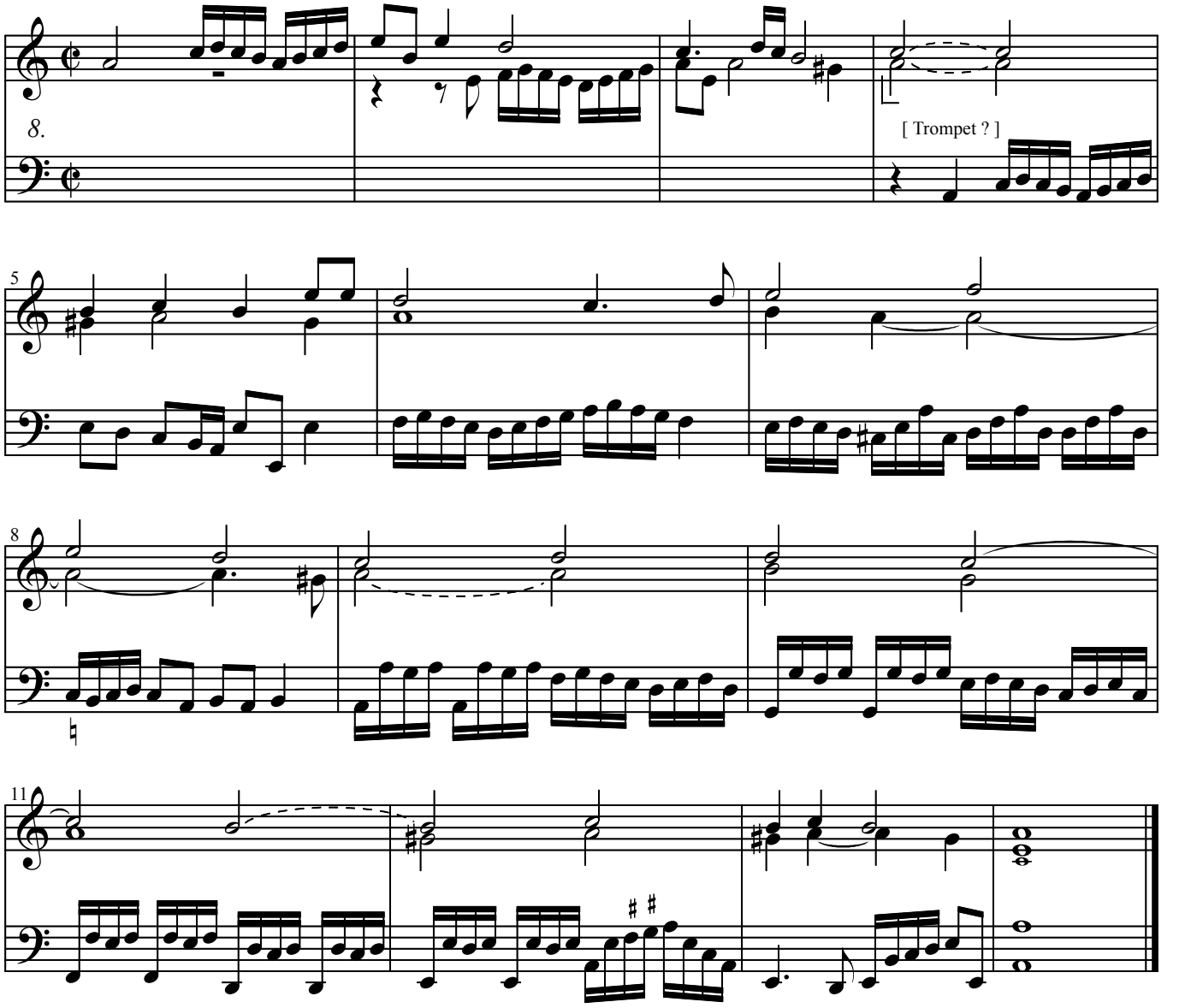
fol. 25 v°



094.

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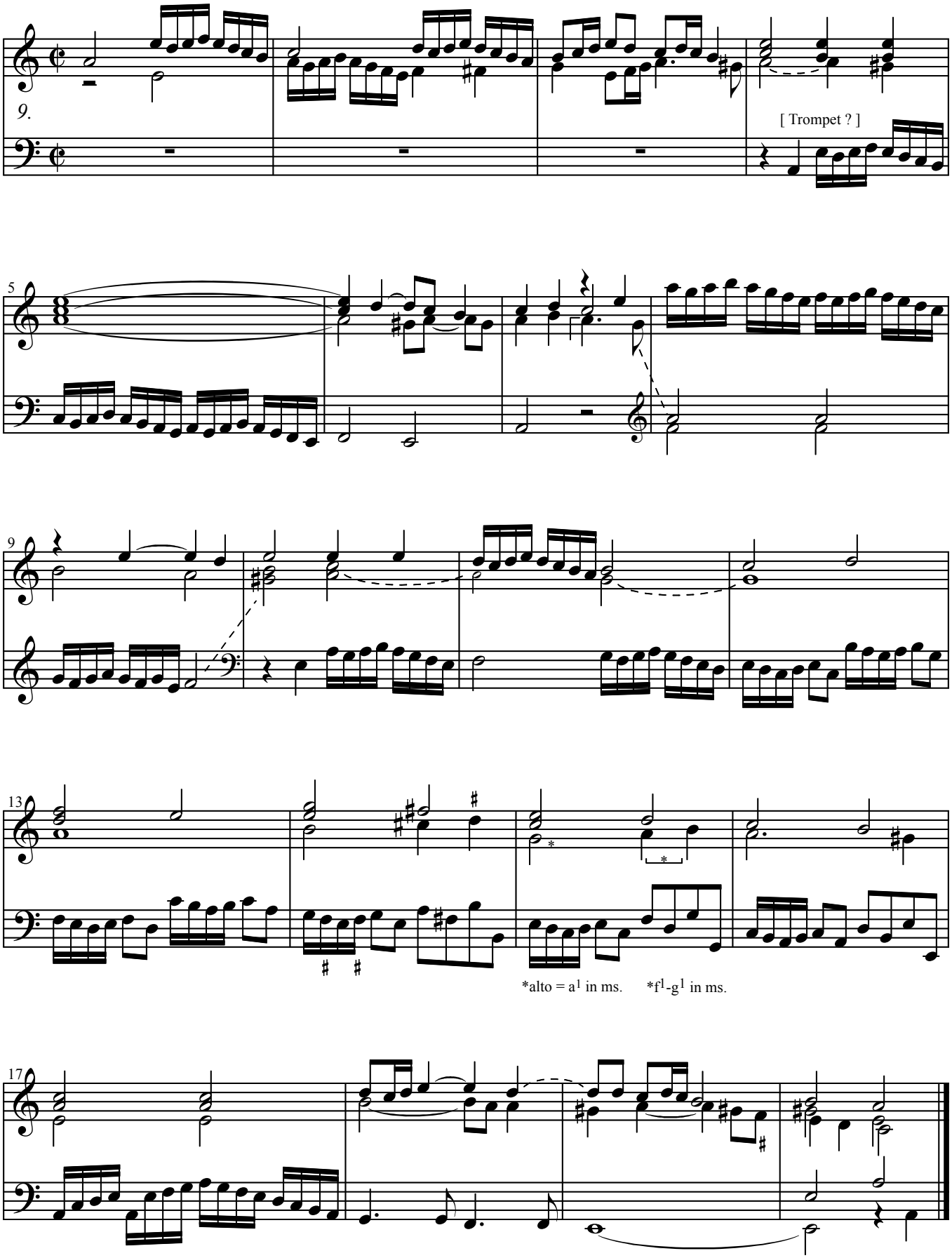
fol. 26 r°



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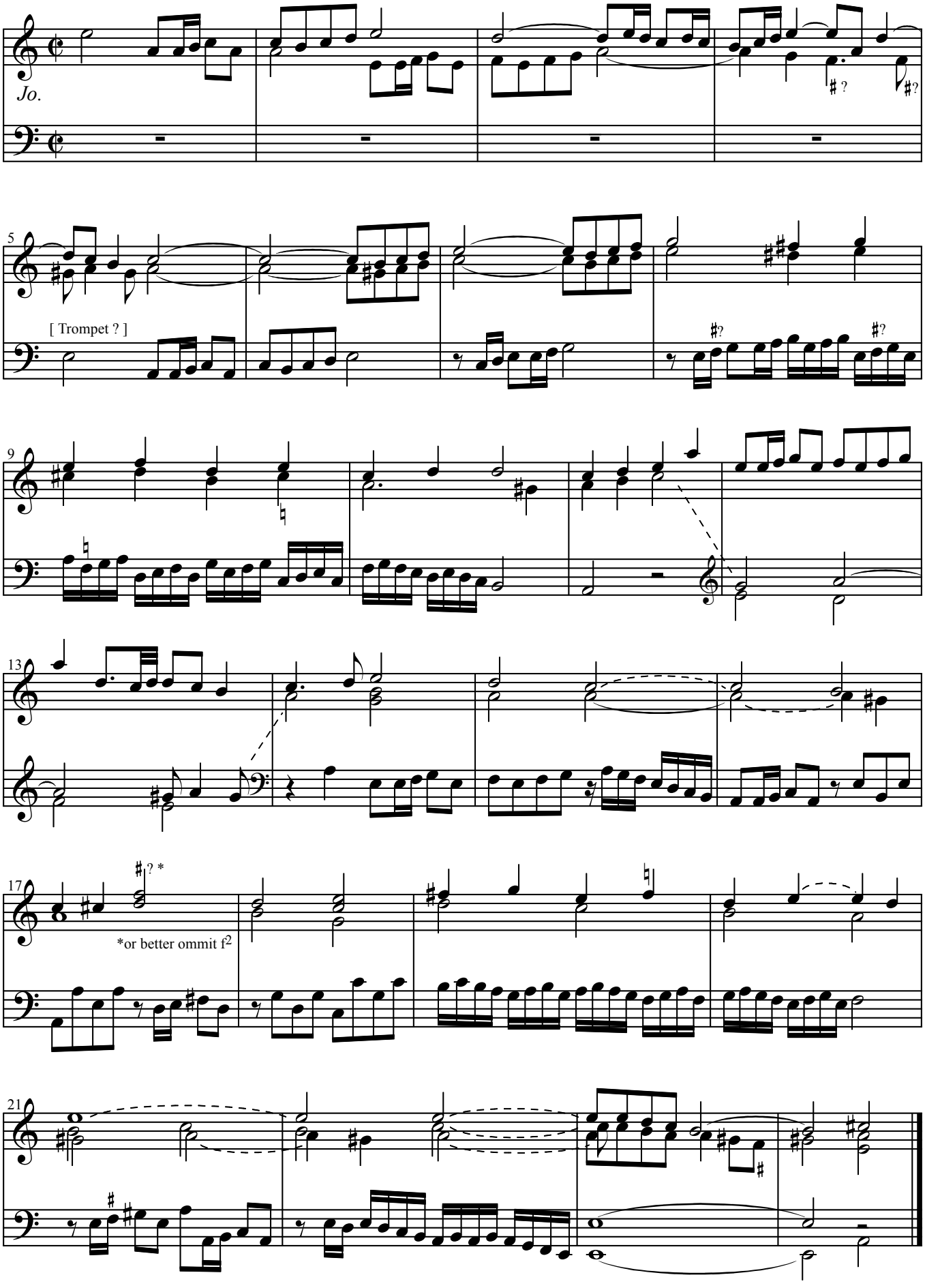
fol. 26 v°



096.

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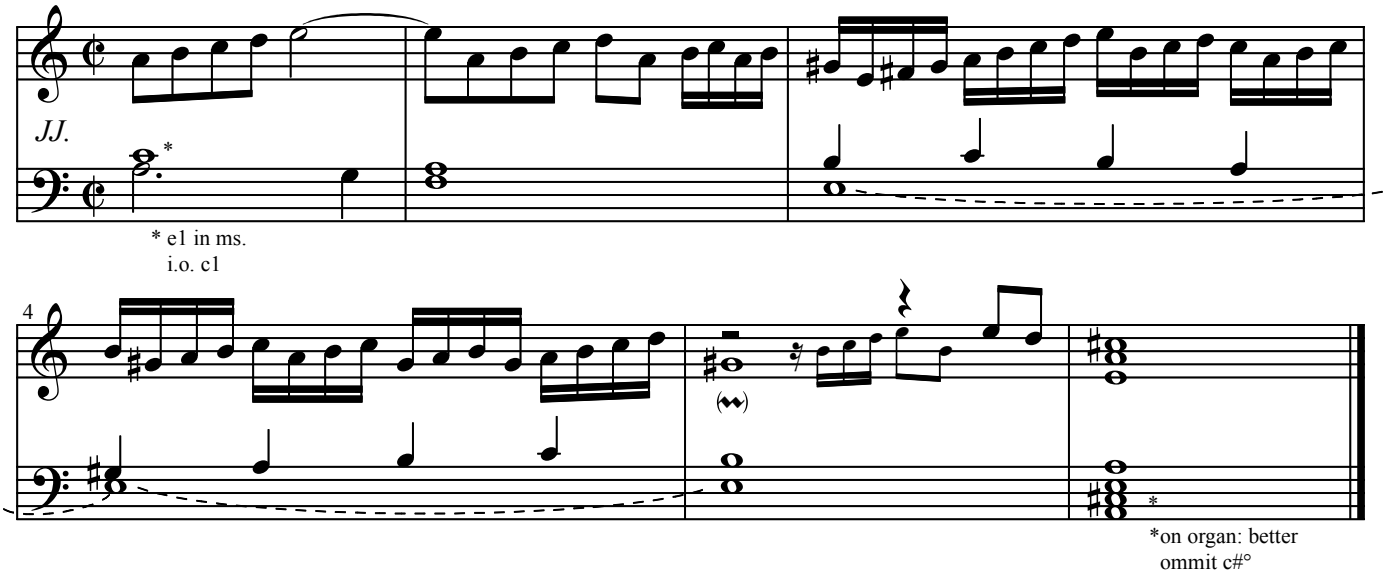
fol. 27 r°



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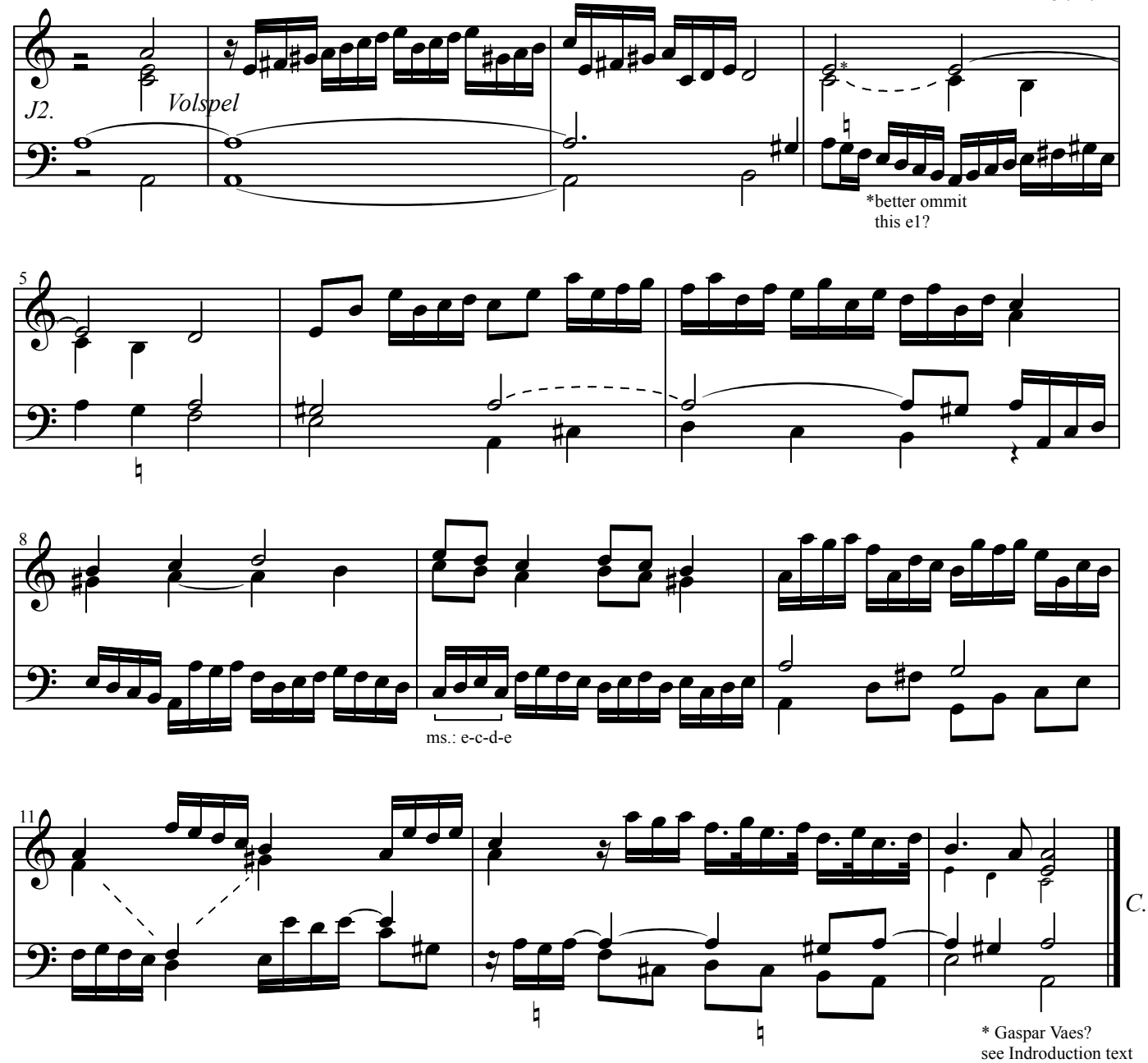
fol. 27 r°



098.

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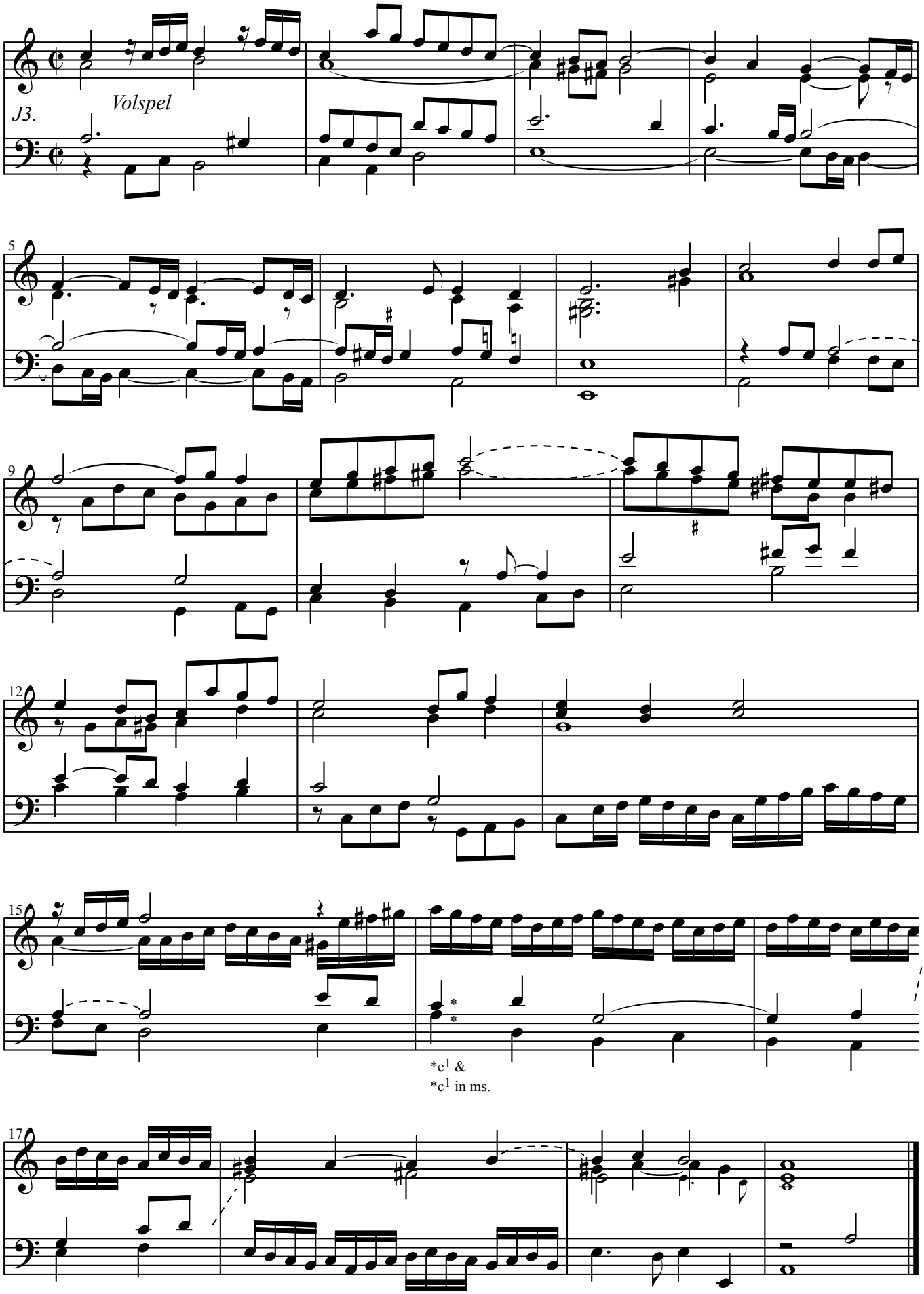
fol. 27 v°

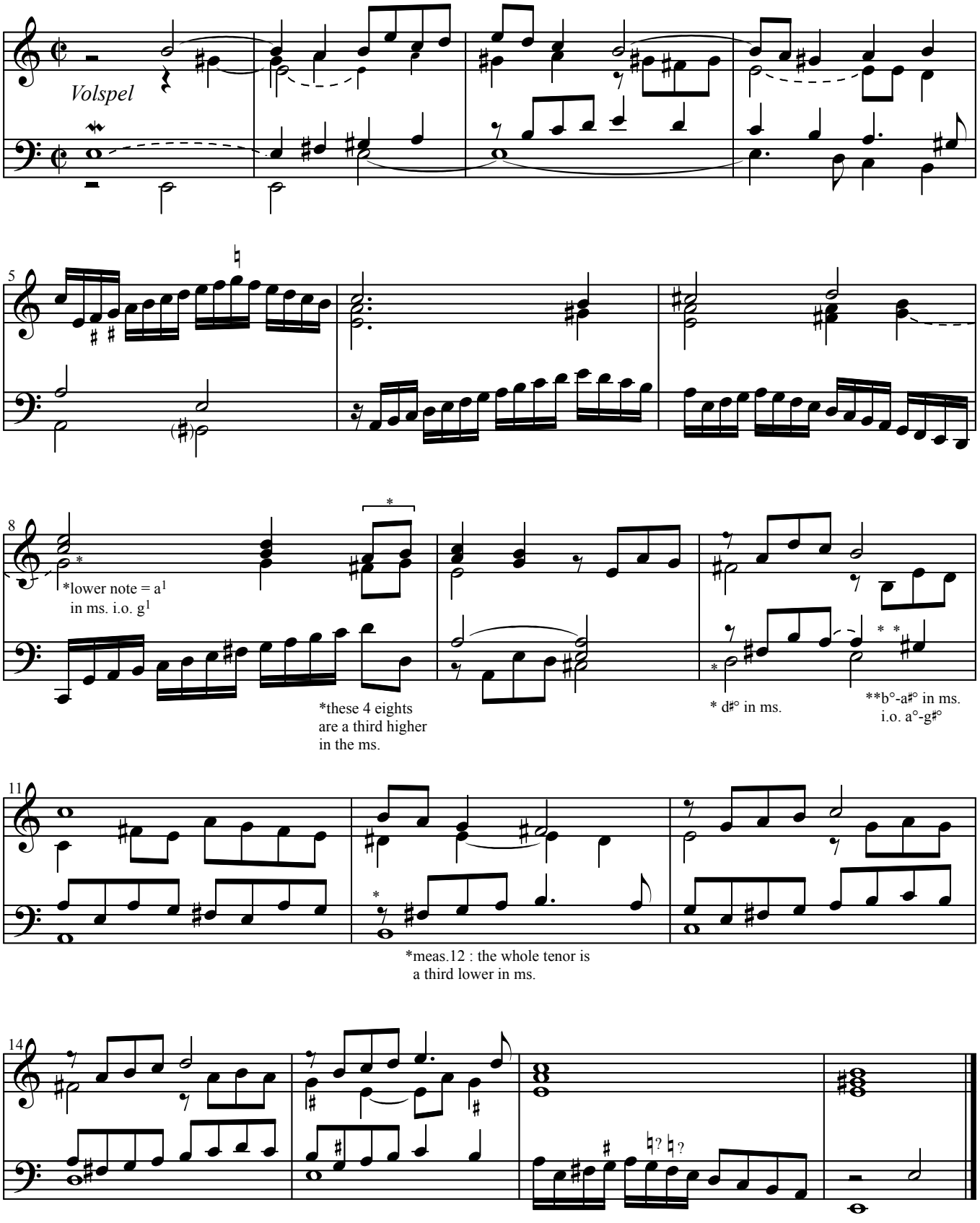


* Gaspar Vaes ?
see Introduction text

Versús 4ti toni

099.*

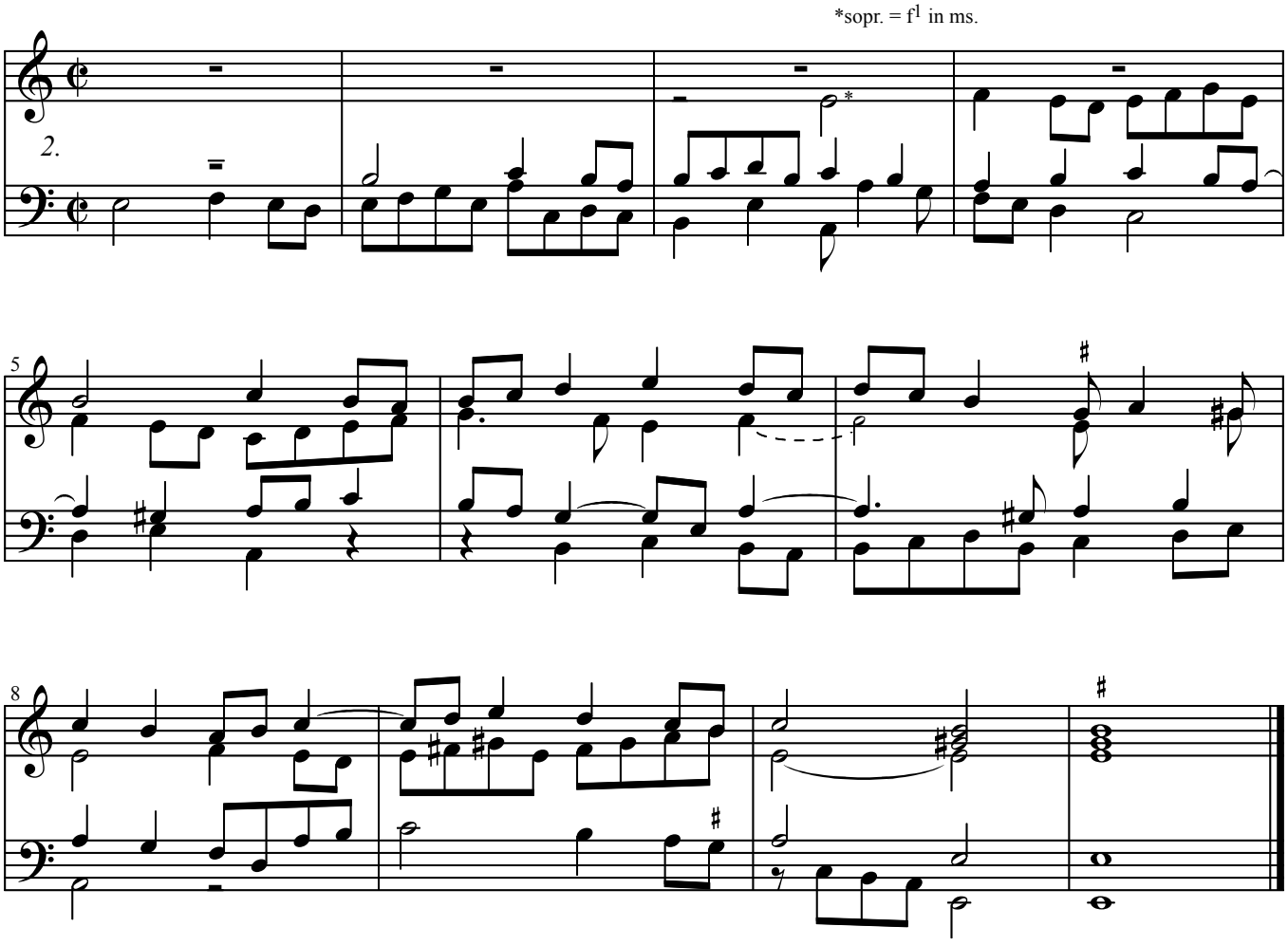
Cocquiel-manuscript
fol. 28 r°



*This piece is nearly identic to nr. 28.

100.

Cocquiel-manuscript
fol. 28 v°



101.

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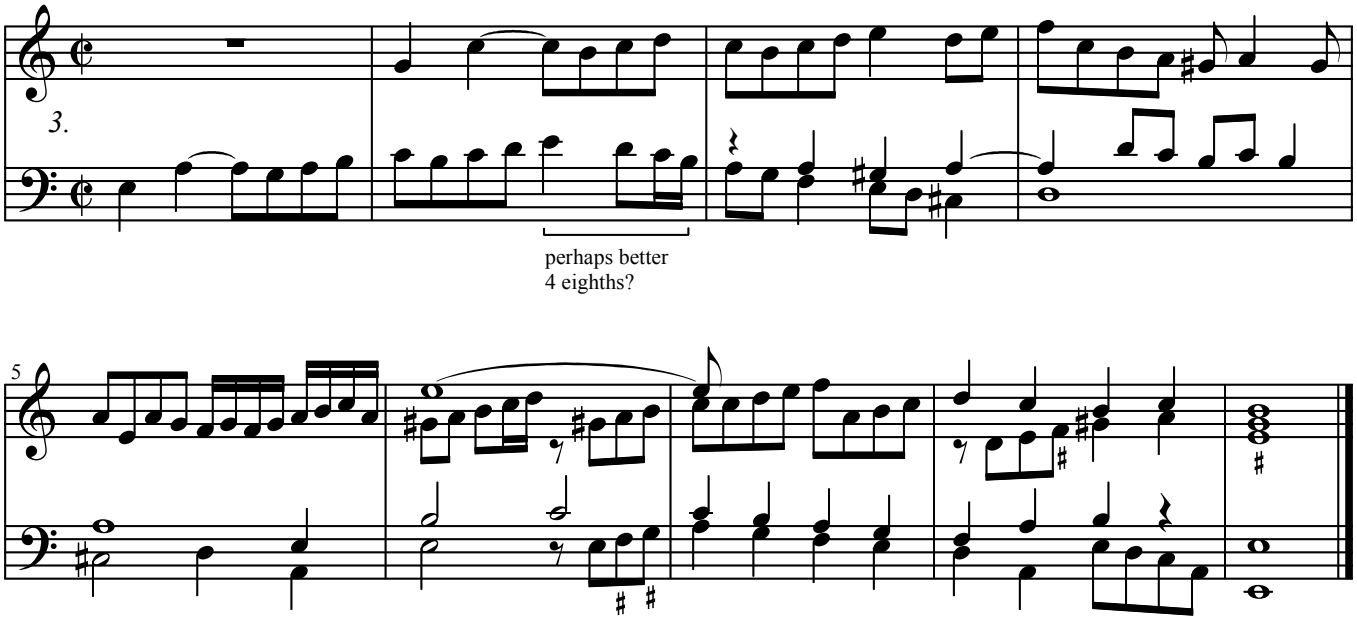

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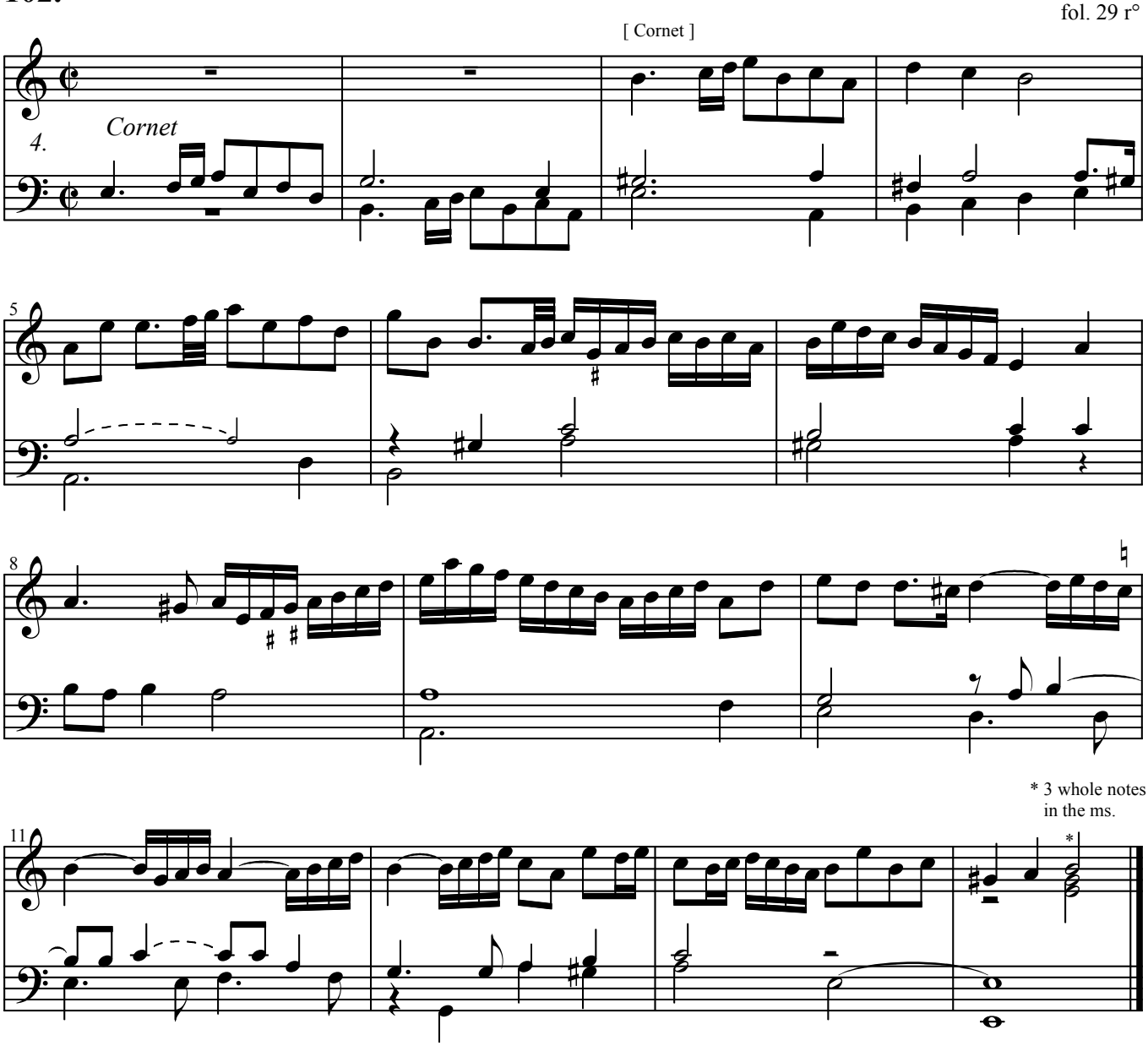
fol. 29 r°



103.

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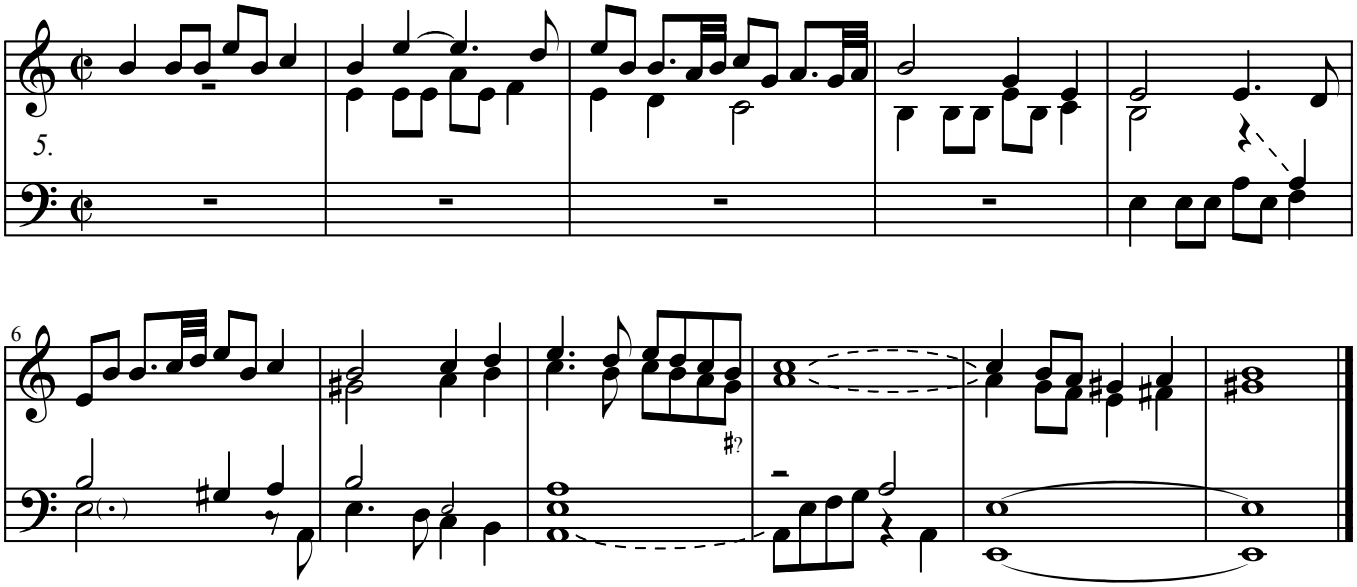
fol. 29 v°



104.

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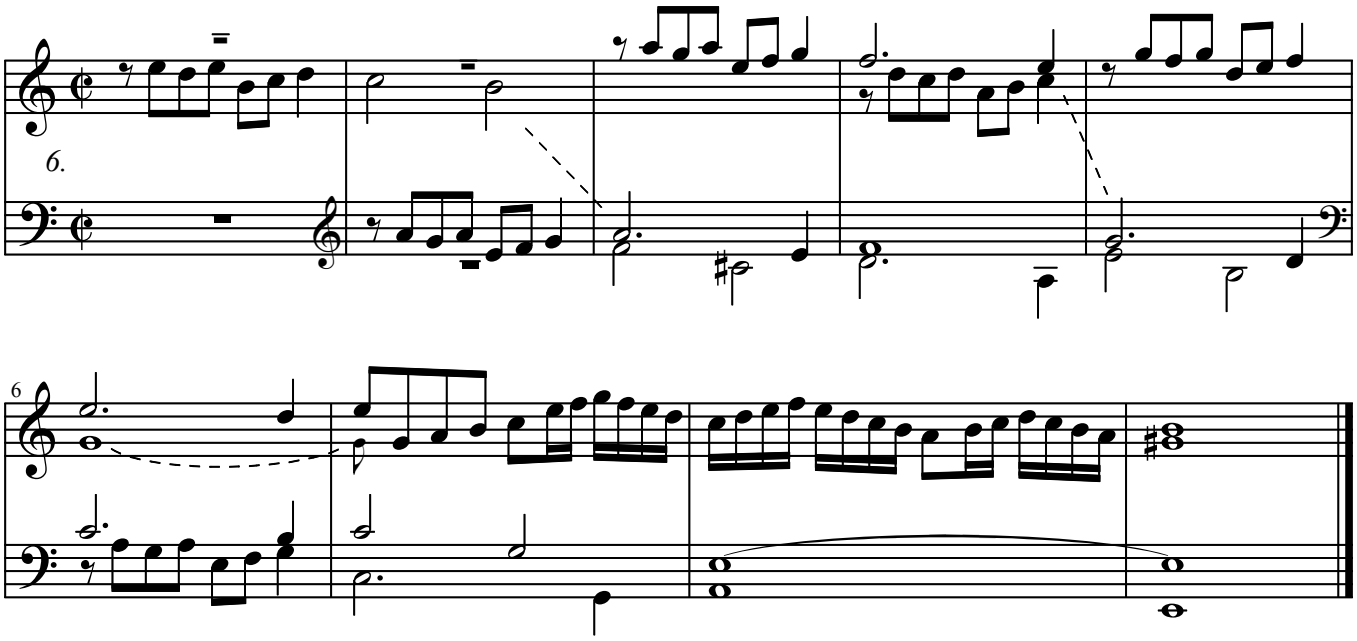
fol. 29 v°



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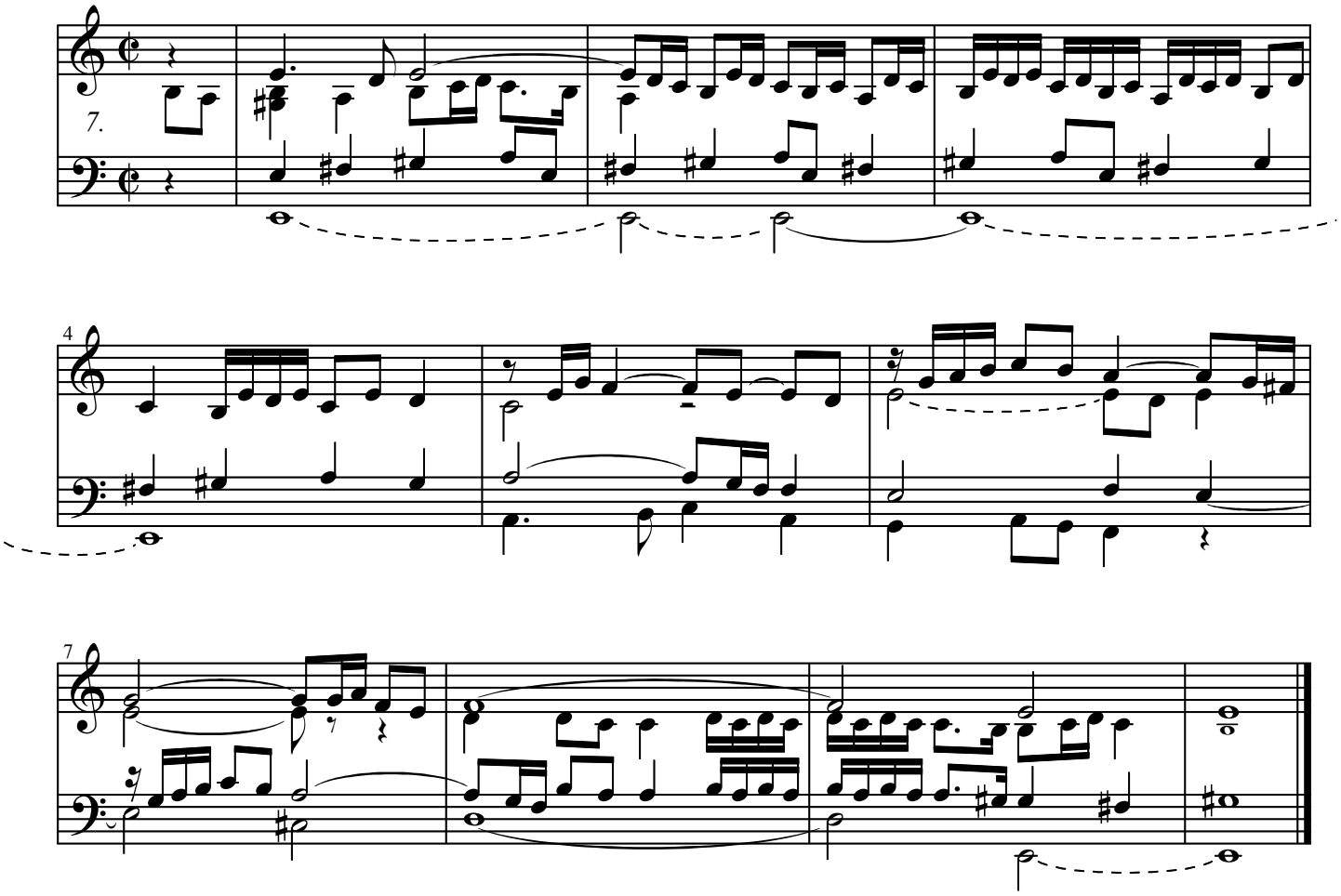
fol. 30 r°



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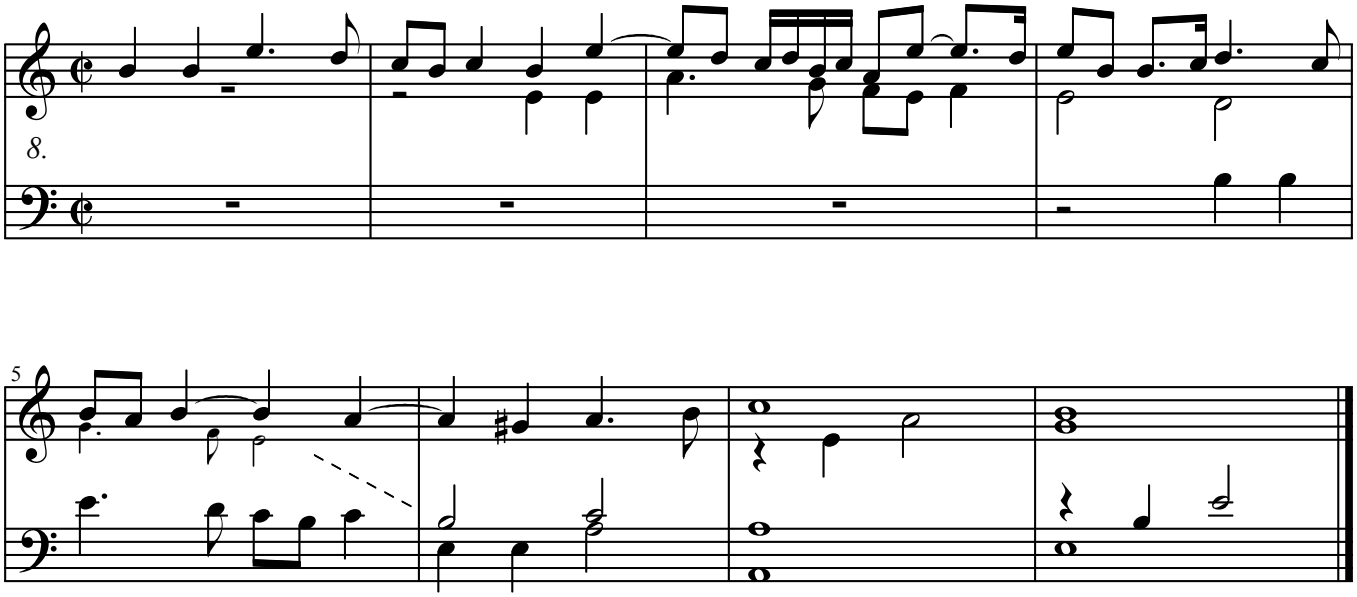

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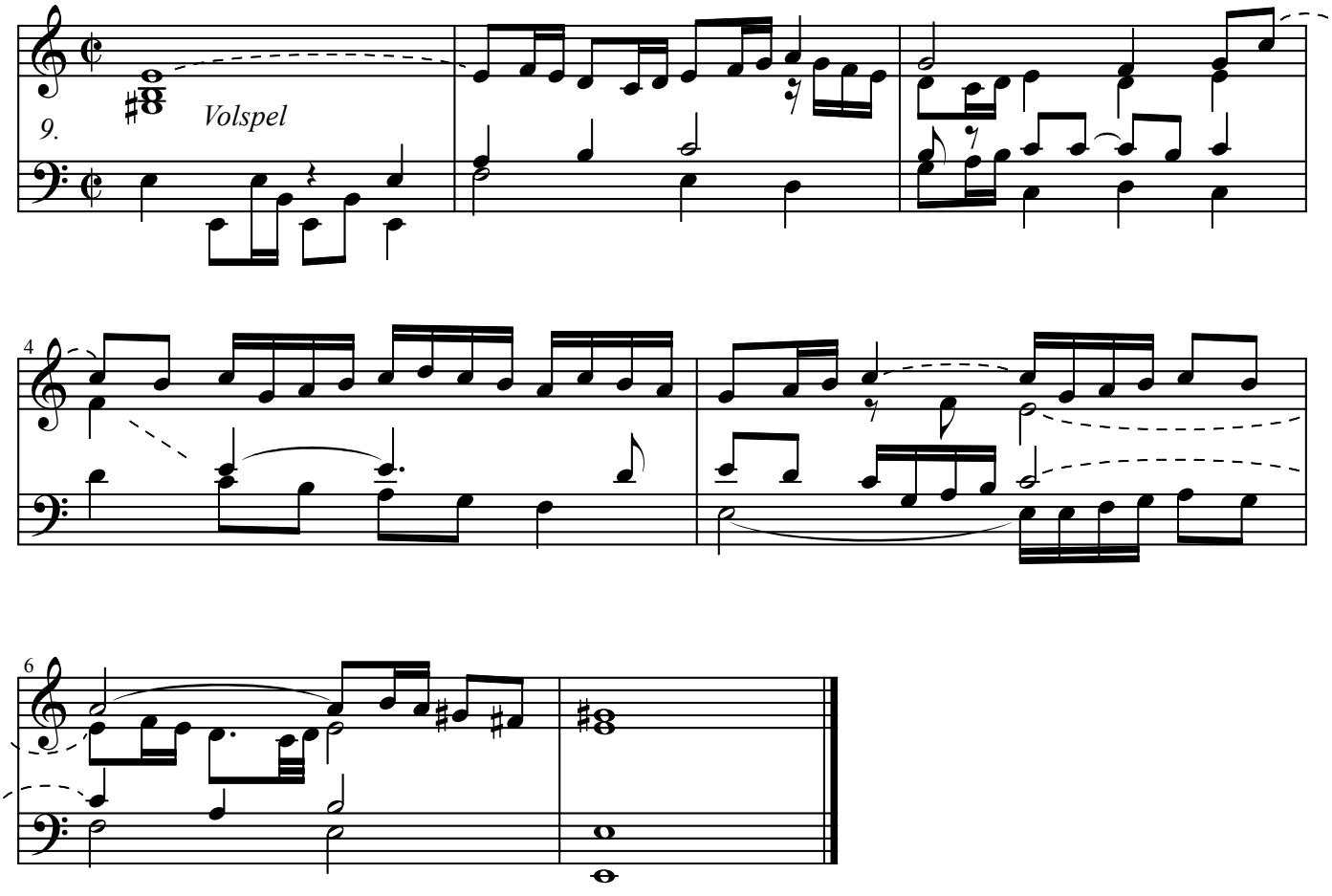
fol. 30 v°



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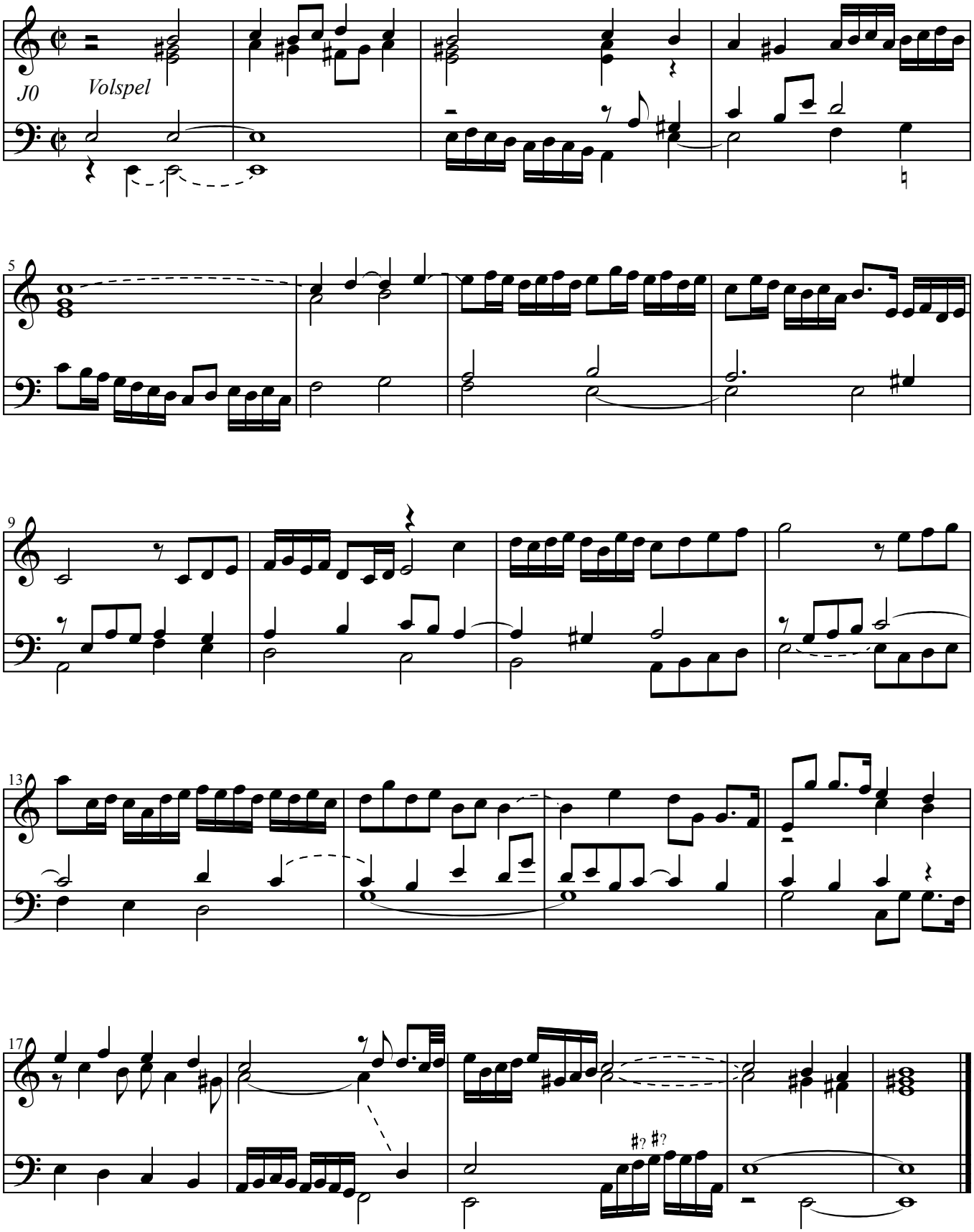
fol. 30 v°



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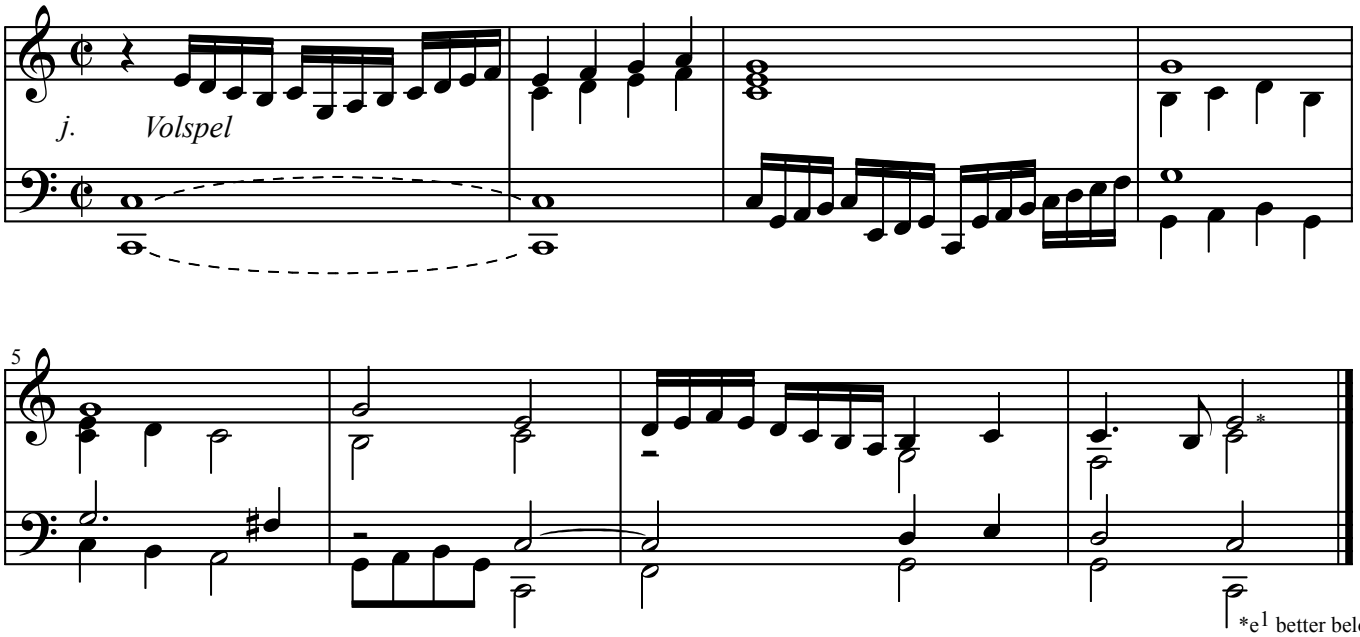
Cocquiel-manuscript
fol. 31 r°



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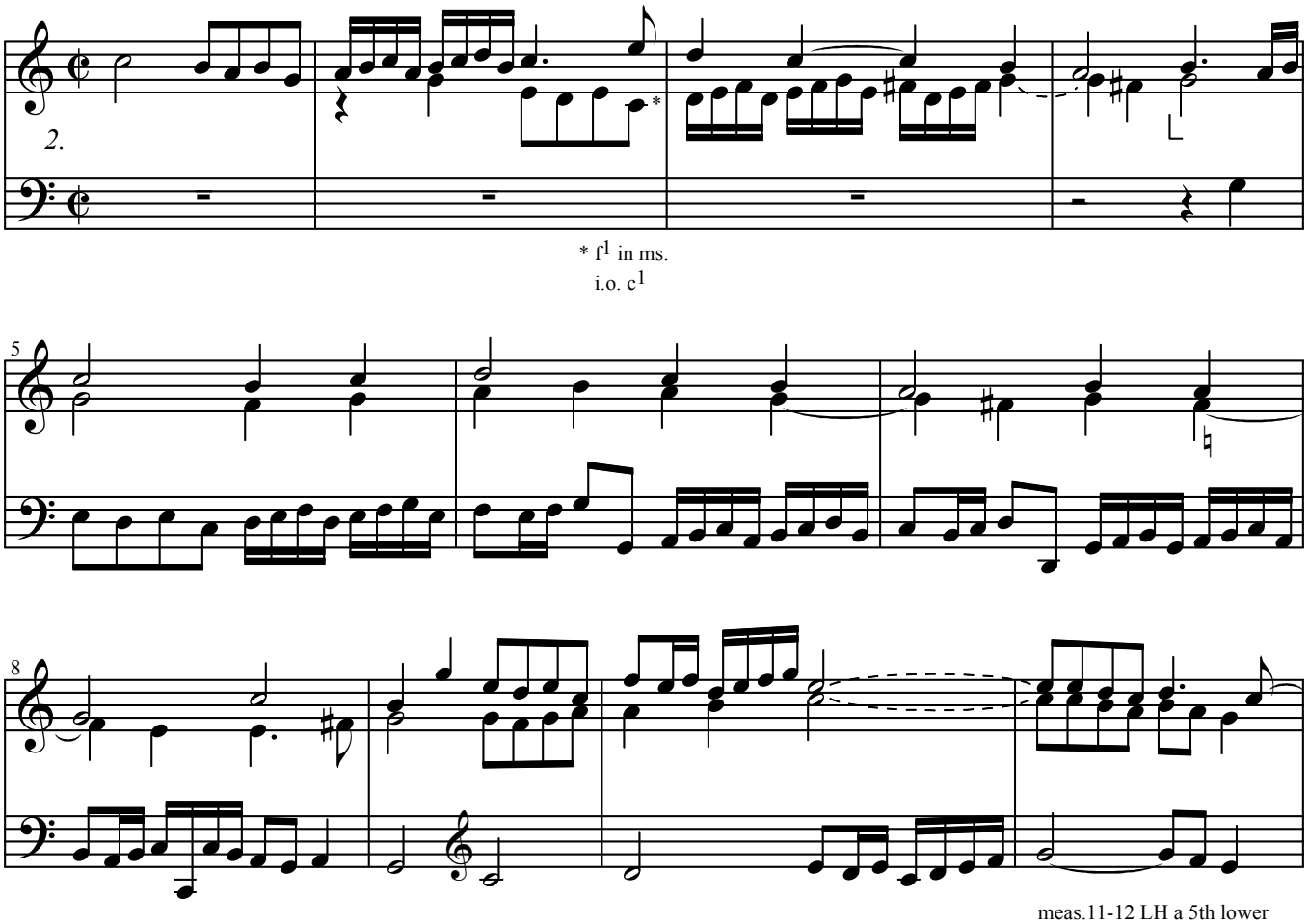
fol. 31 v°



12

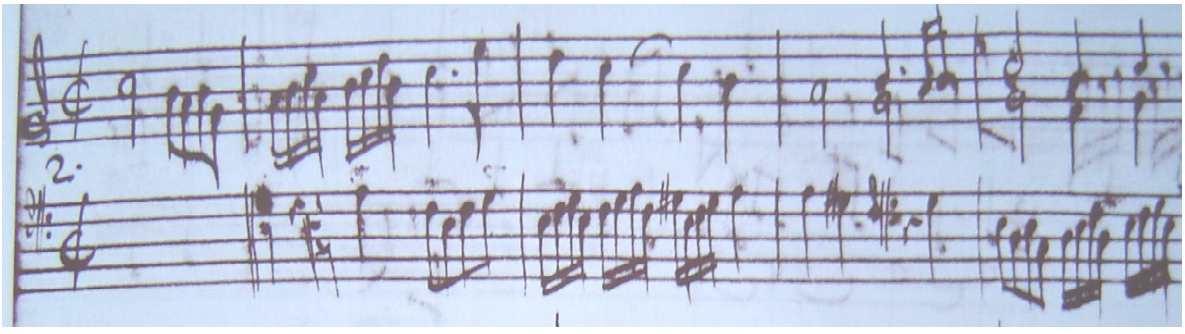
16

* c° in ms.
i.o. d°

20

*better ommit
this b[1] ?

23



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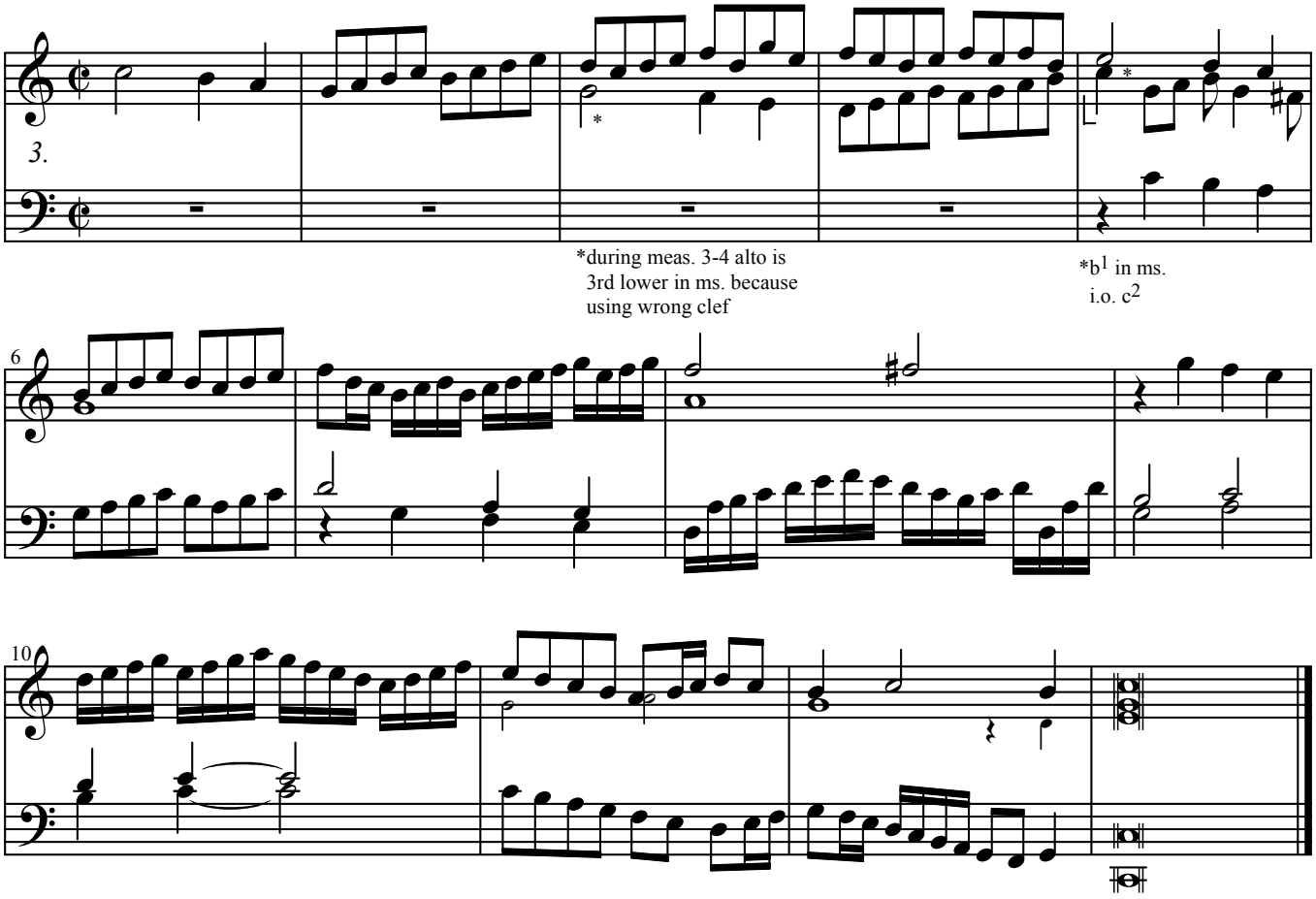
fol. 32 r°



112.

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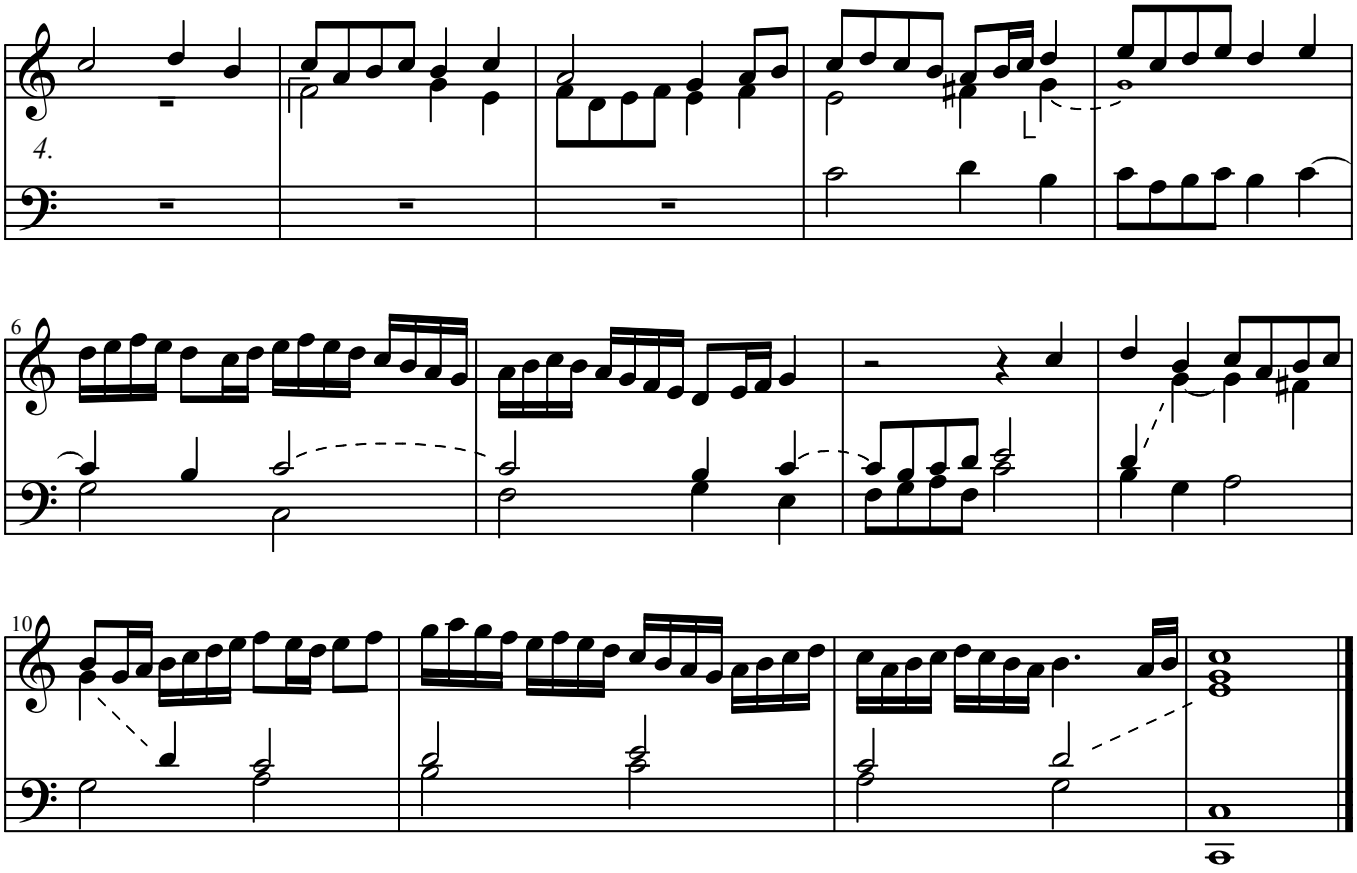
fol. 32 r°



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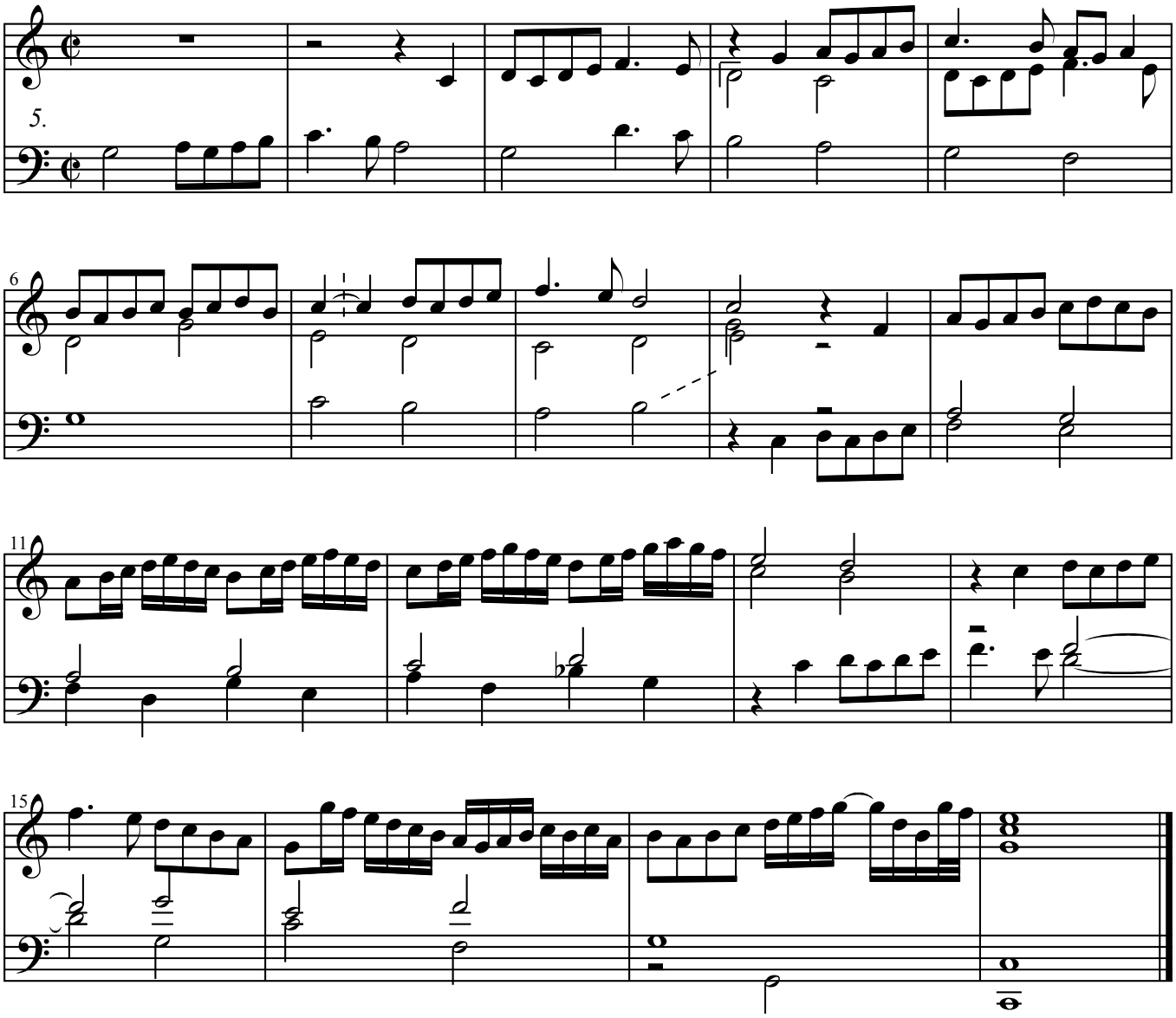
fol. 32 v°



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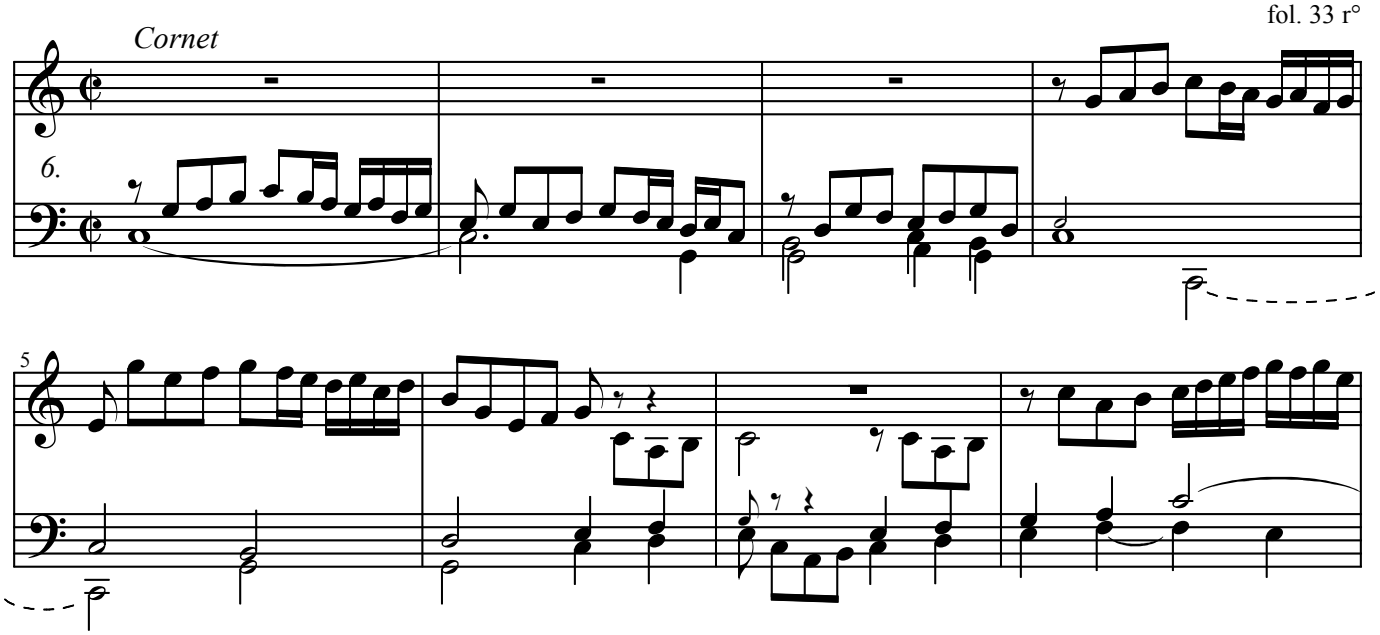
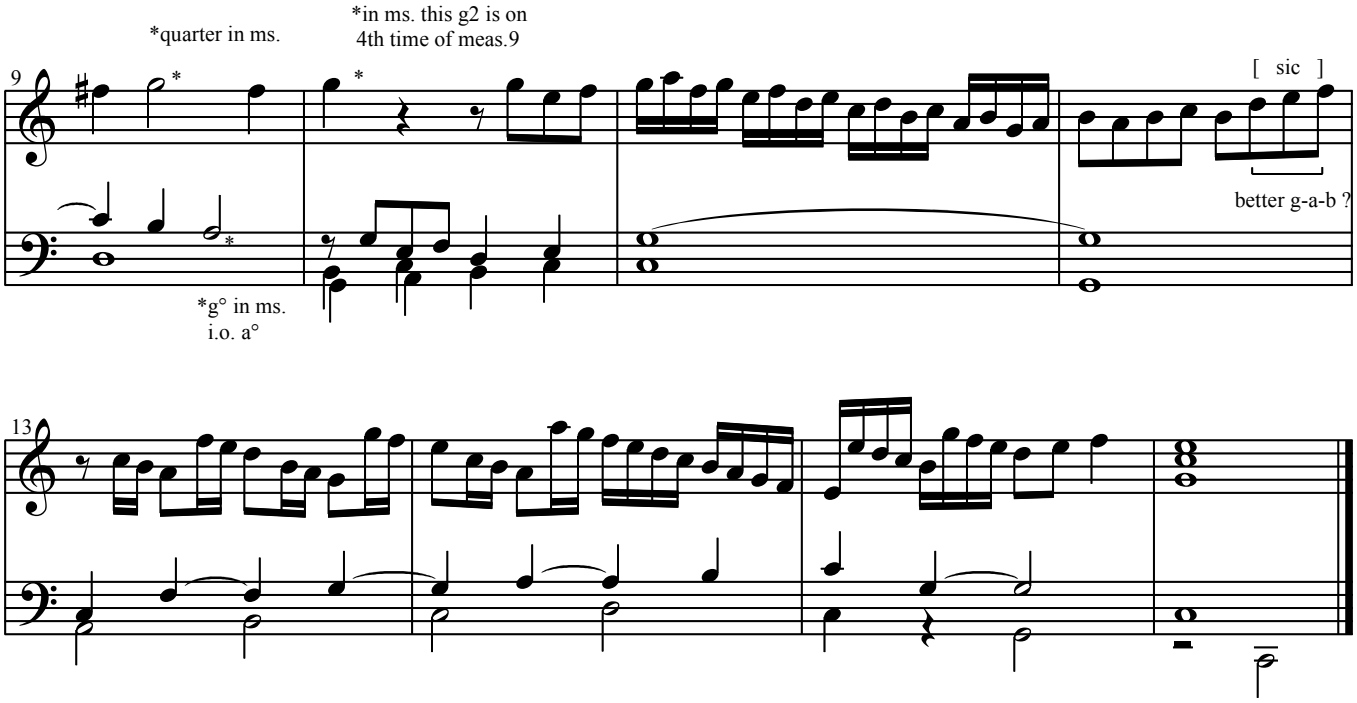
fol. 33 r°





115.

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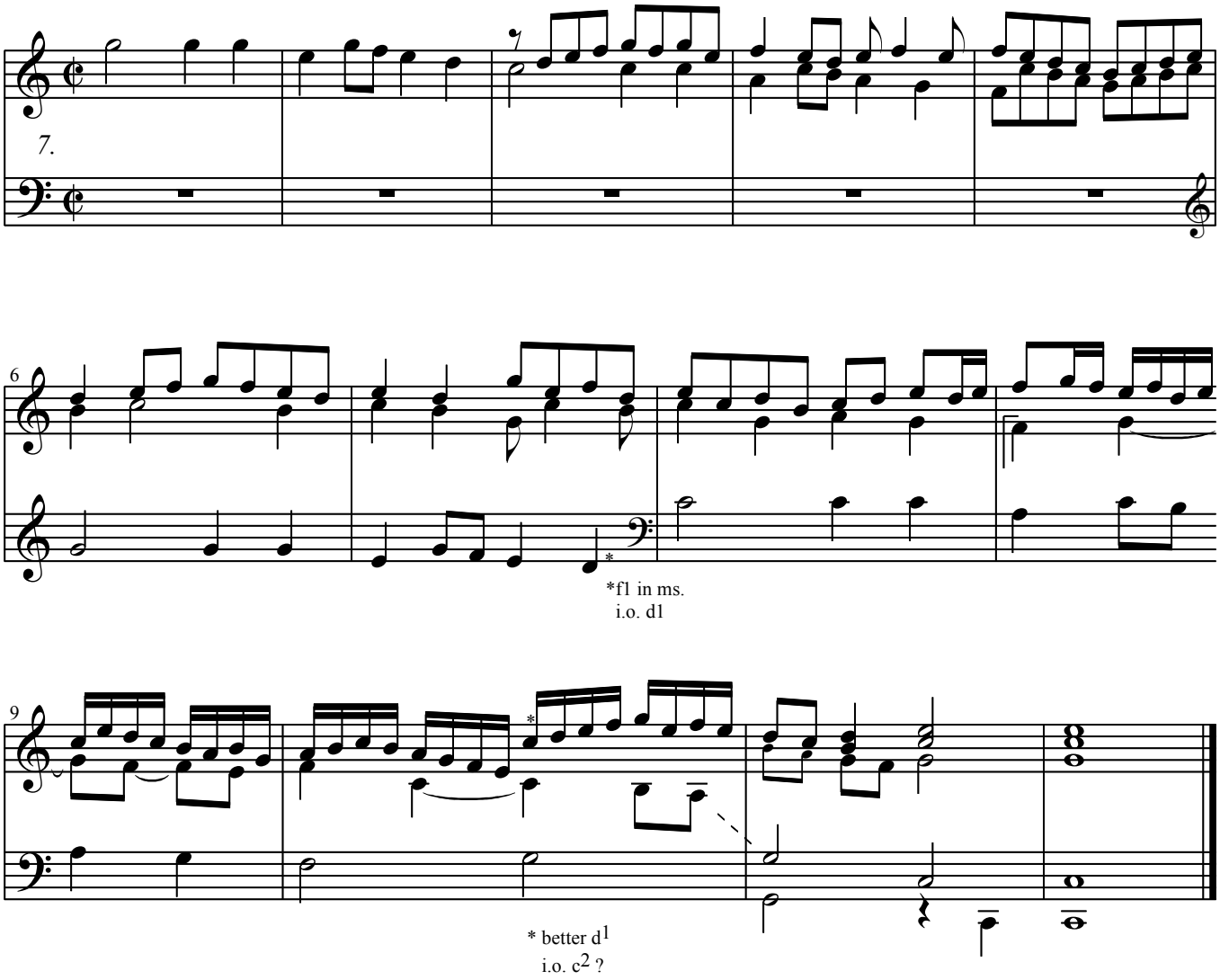
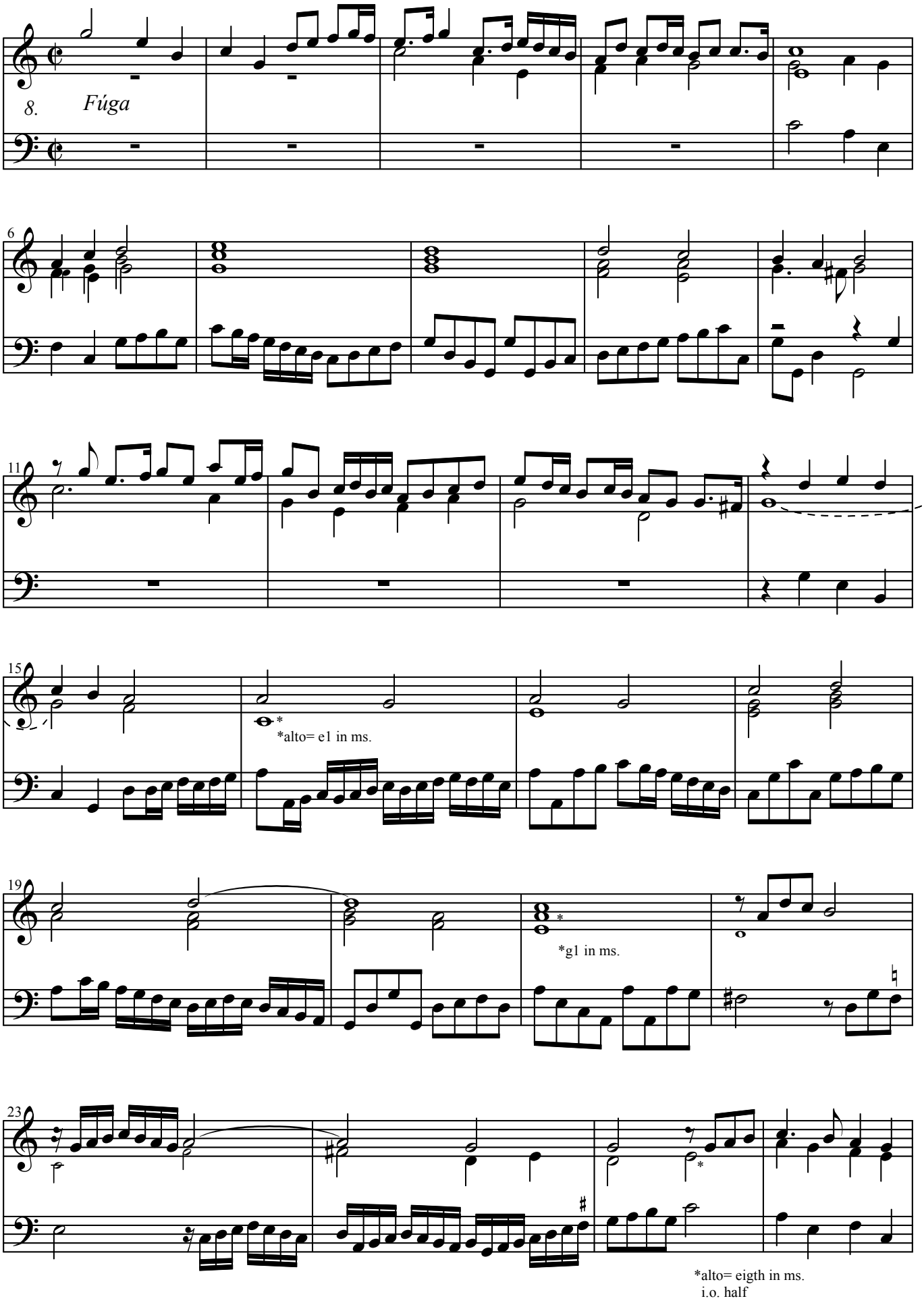
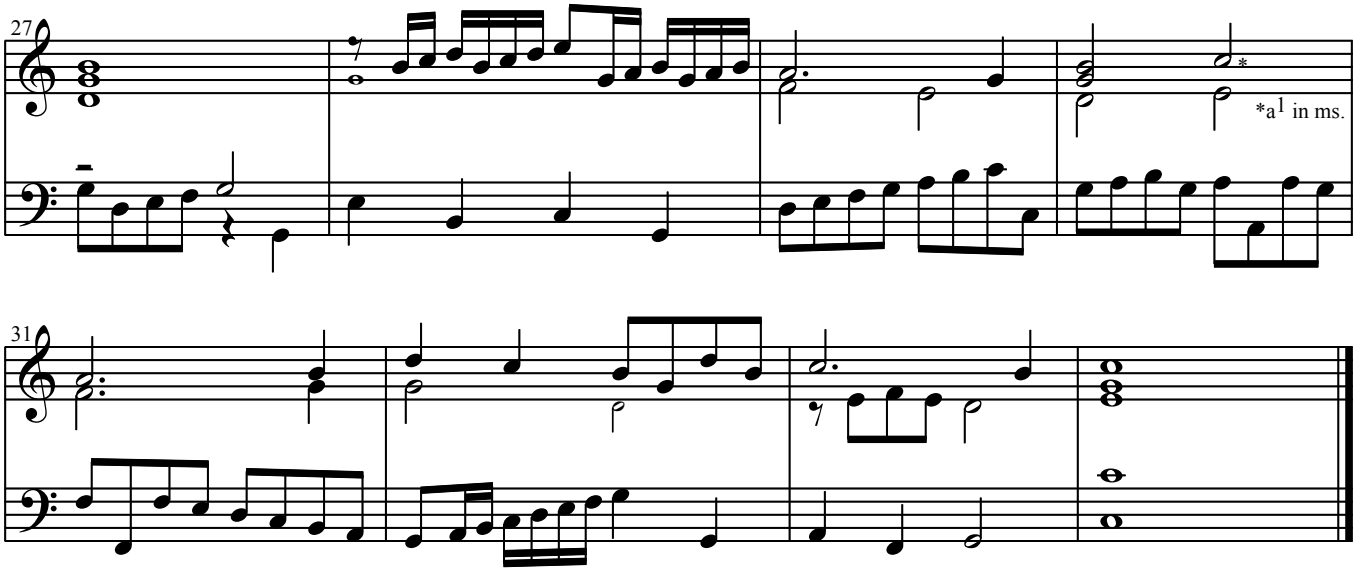
fol. 33 v°



Cocquiel-manuscript
fol. 33 v°-34 r°





117.

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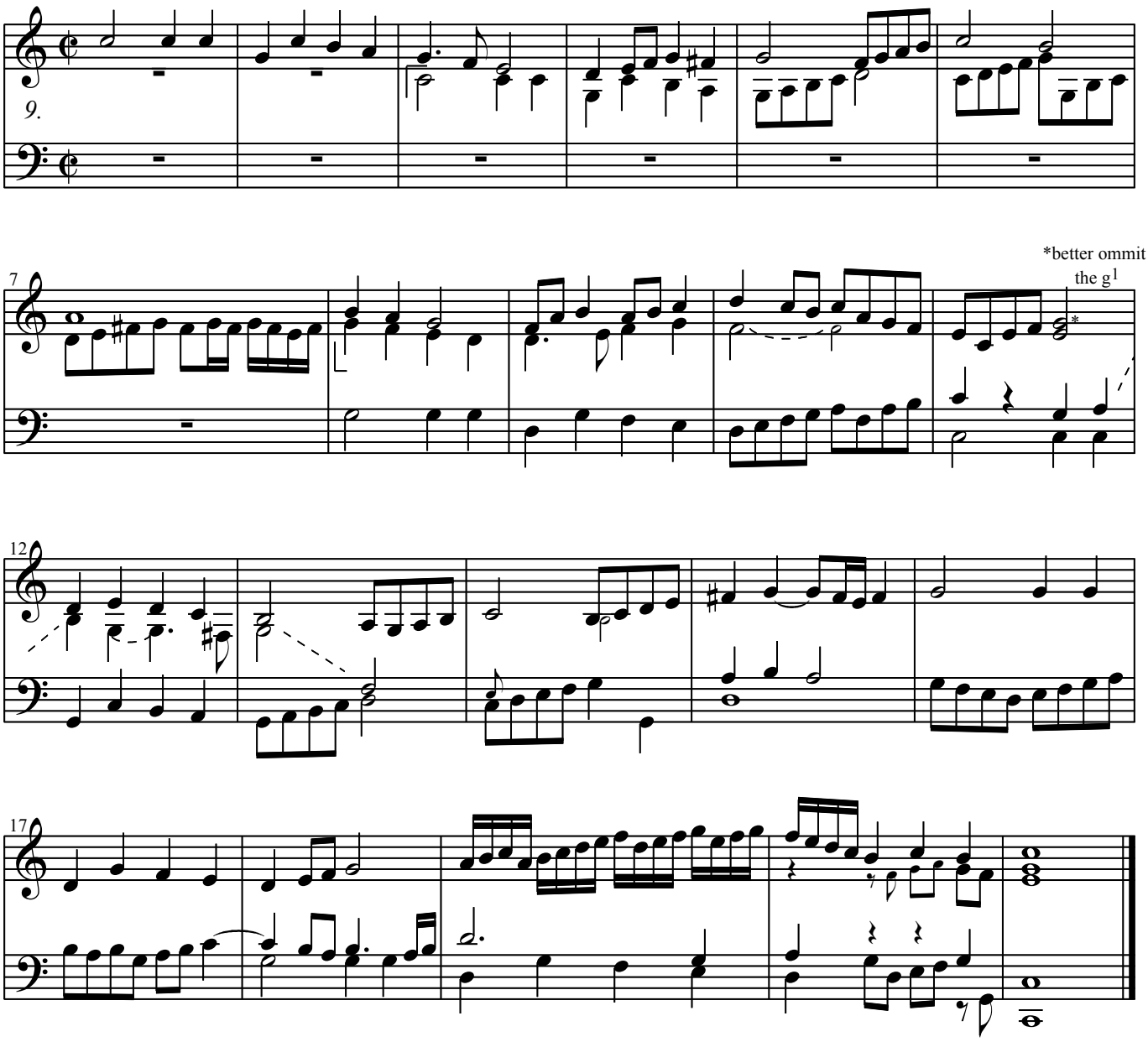
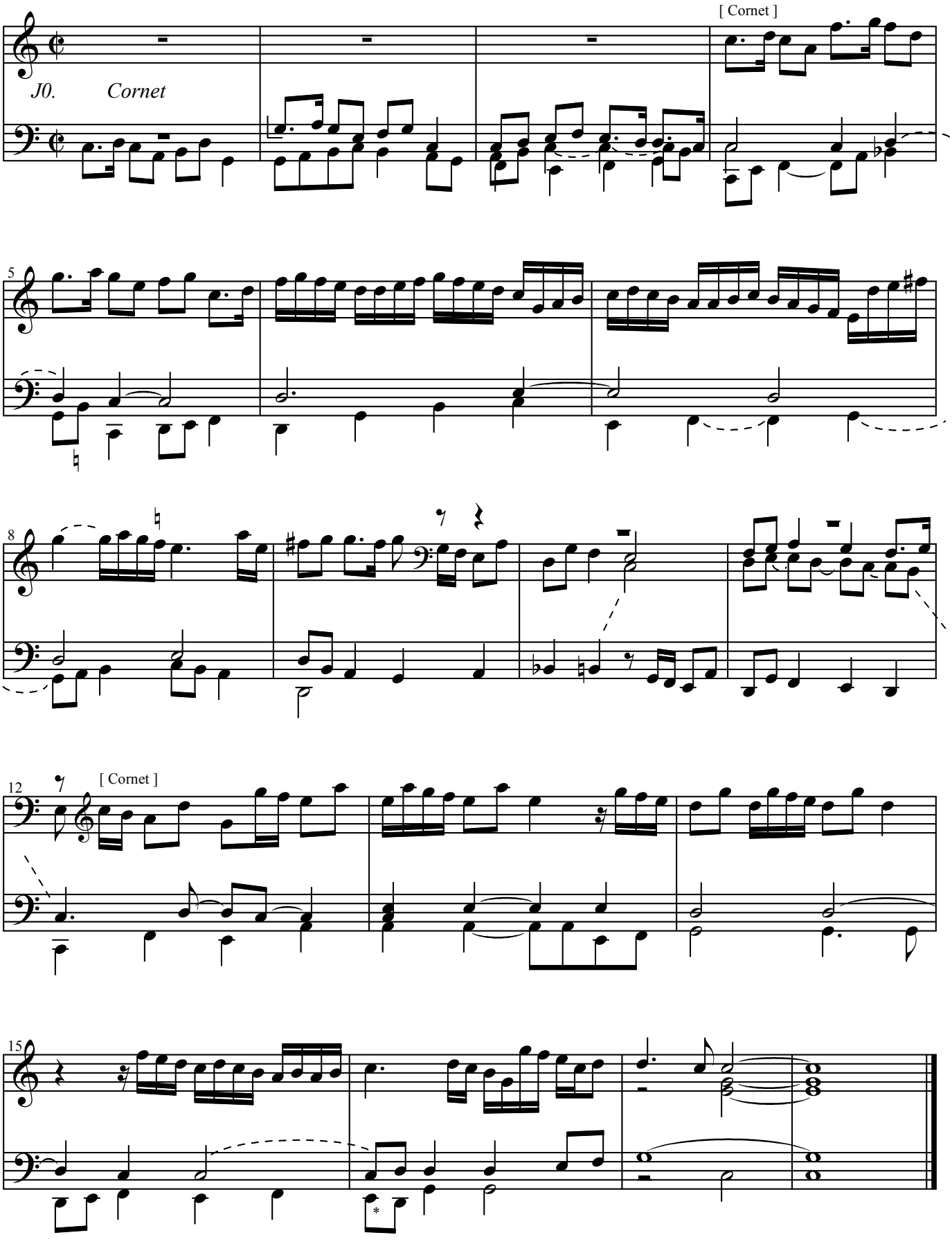
fol. 34 v°

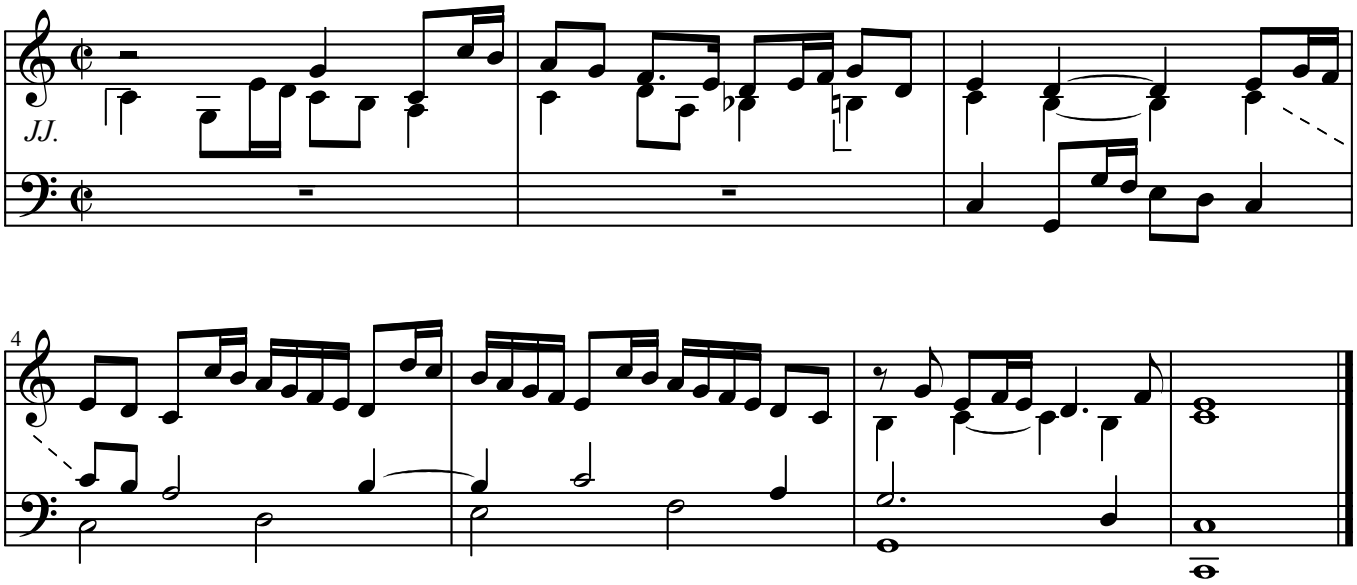




*F in ms
i.o. E

119.

Cocquiel-manuscript
fol. 35 v°



120.

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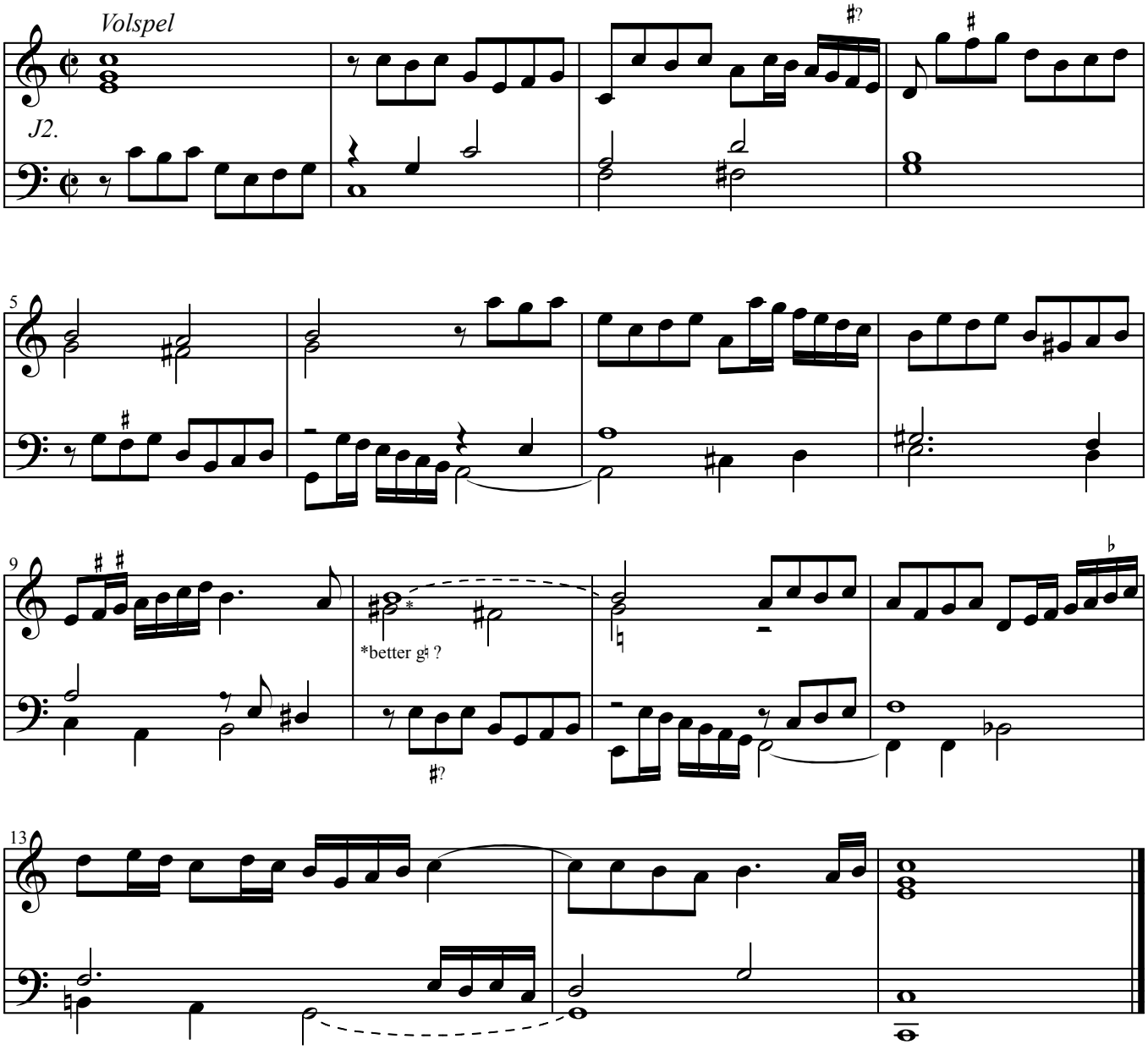
fol. 35 v°



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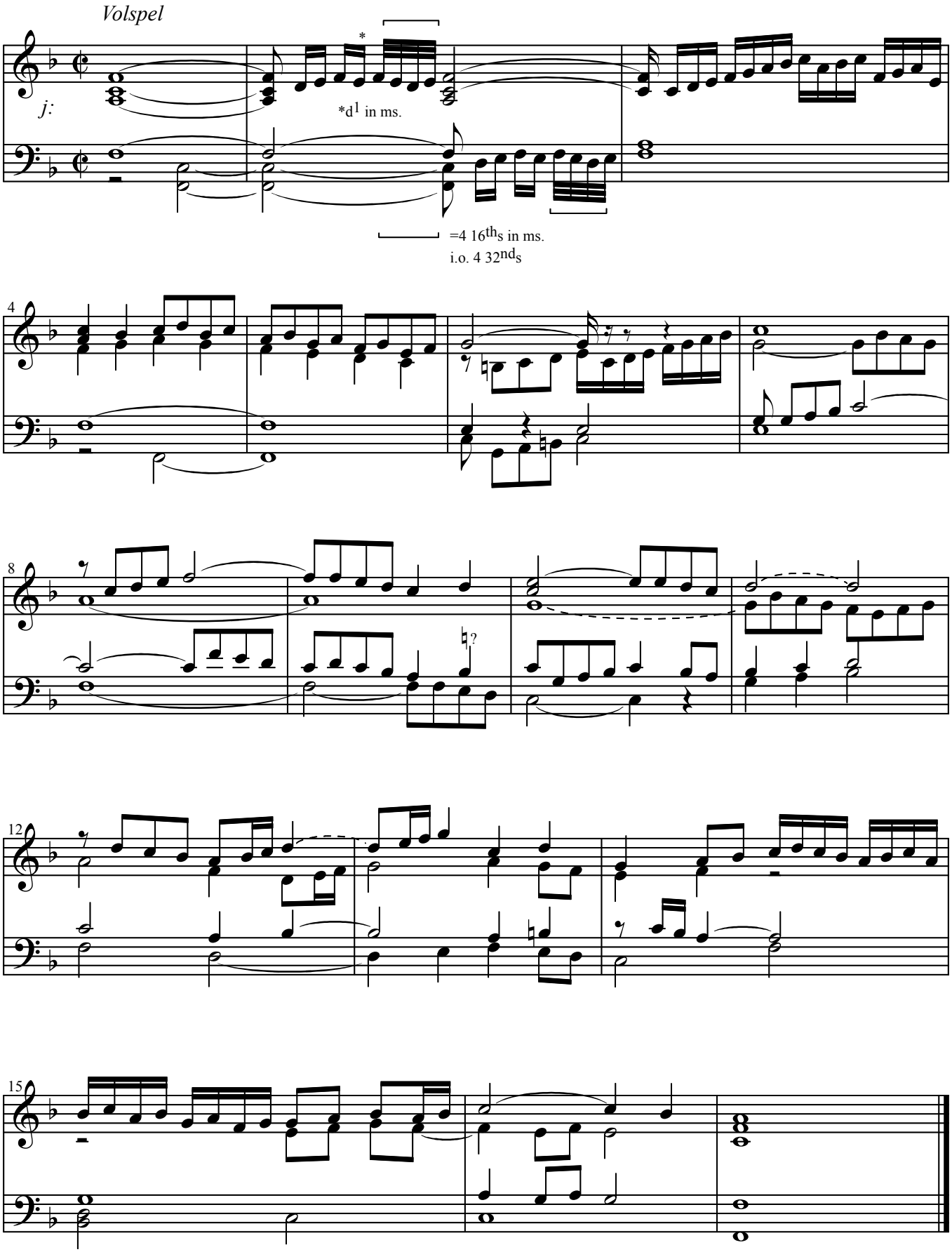
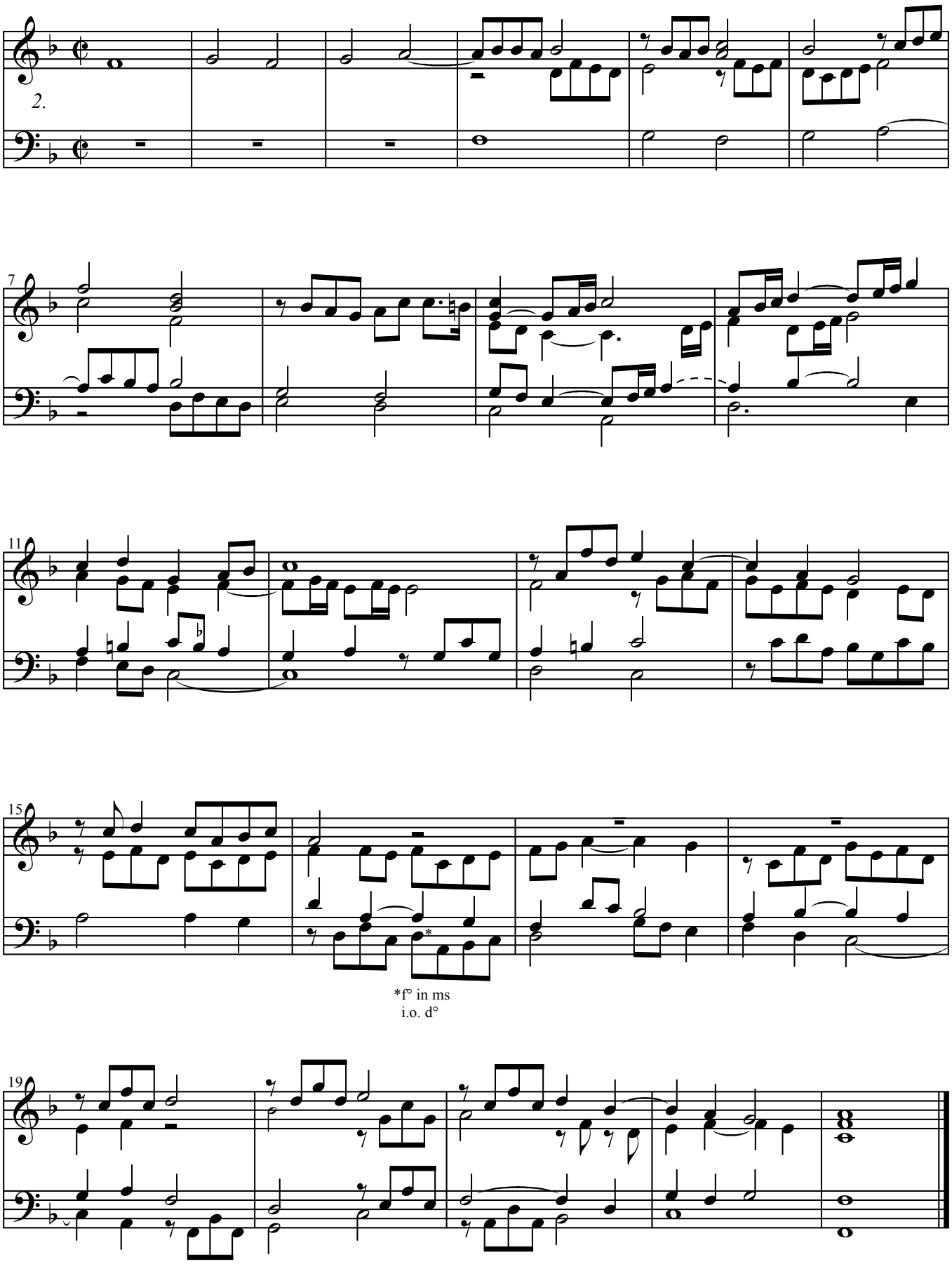
121.

Cocquiel-manuscript
fol. 36 r°

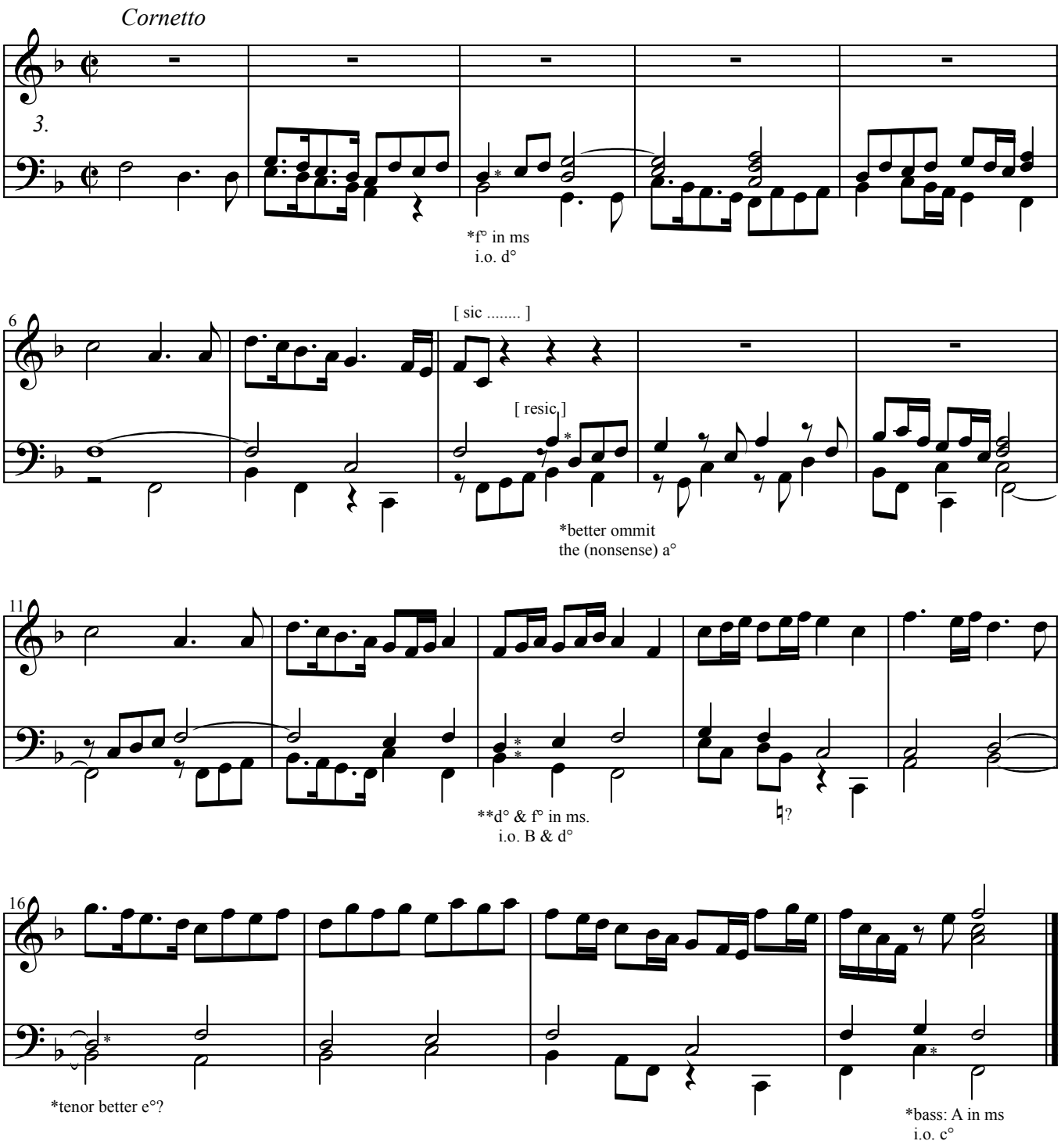




*f° in ms
i.o. d°

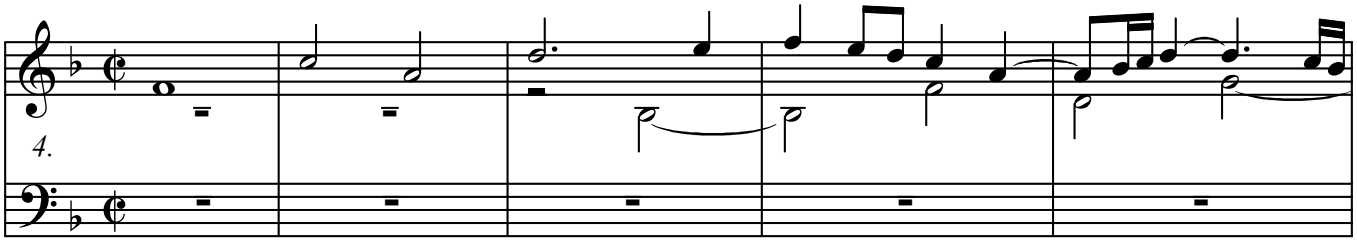
123.

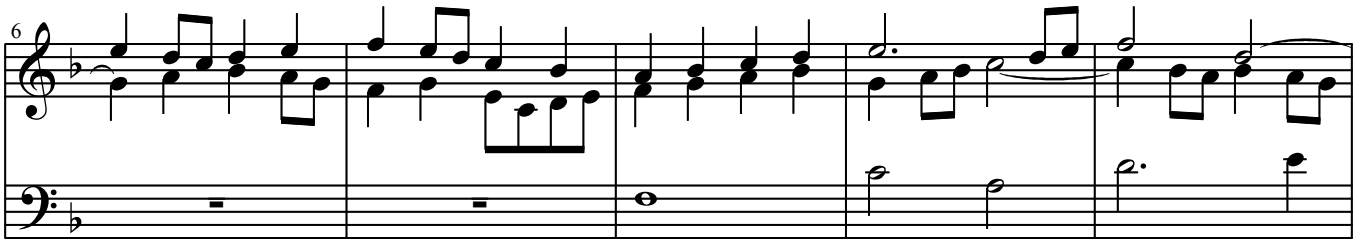
Cocquiel-manuscript
fol. 37 r°

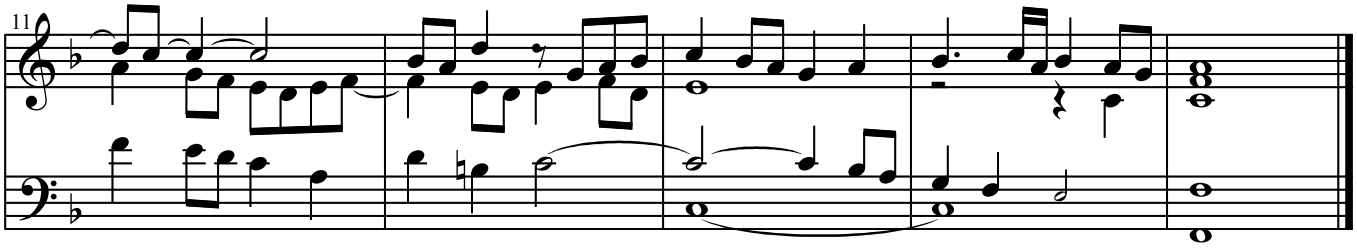


124.

Cocquiel-manuscript
fol. 37 v°

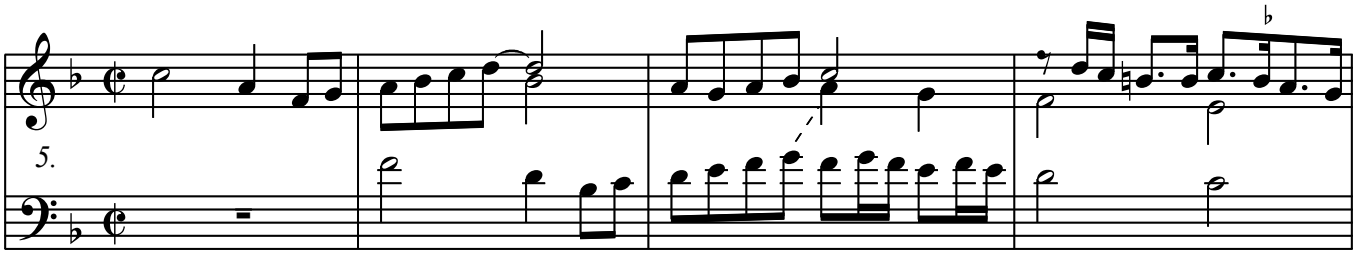


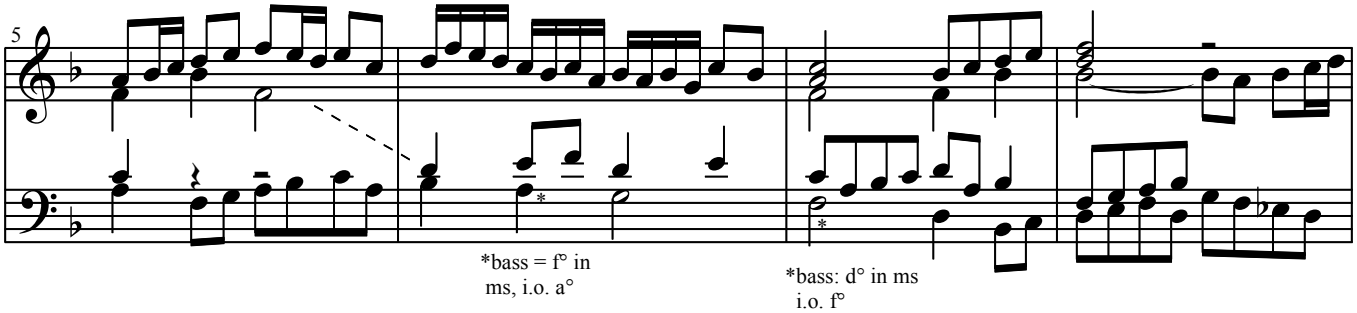


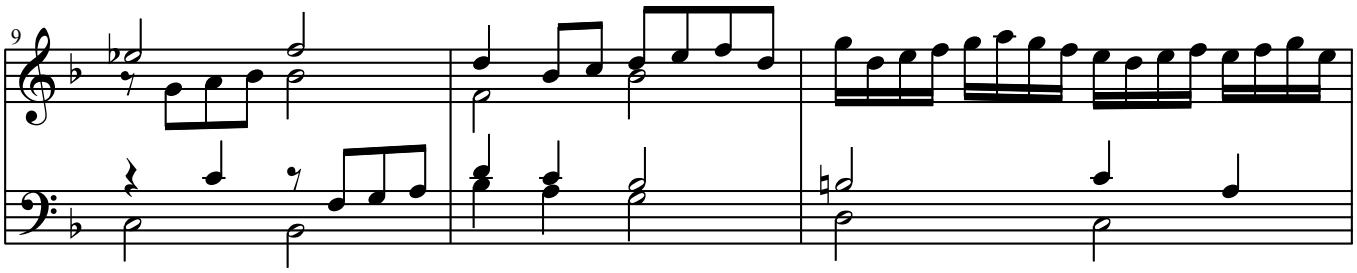


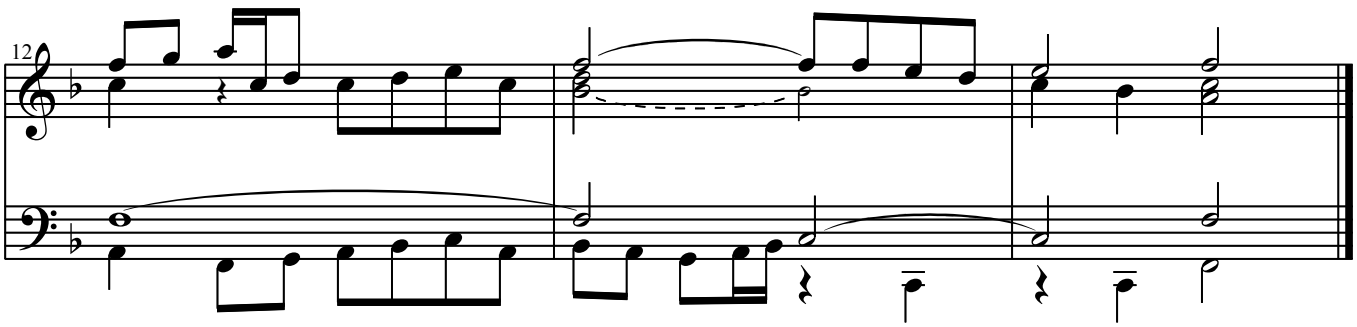
125.

Cocquiel-manuscript
fol. 37 v° - 38 r°



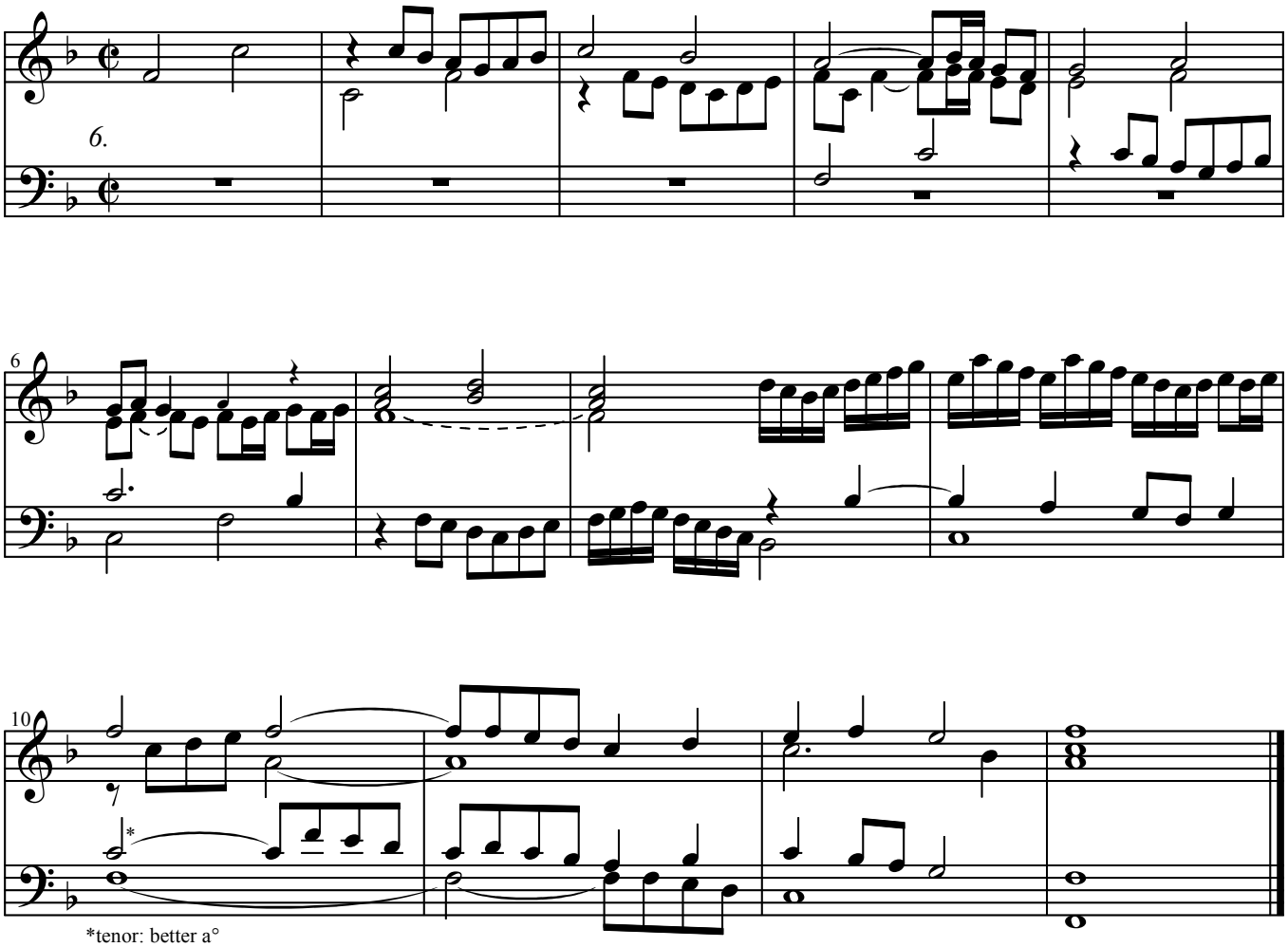






126.

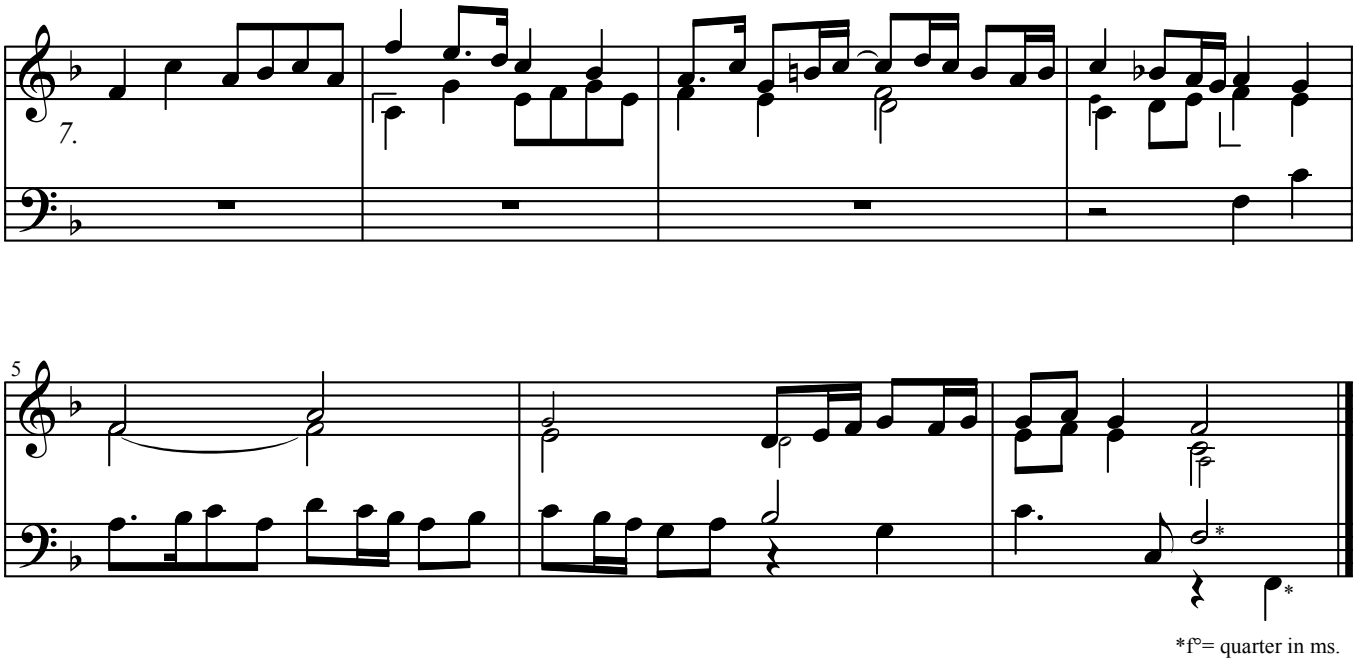
Cocquiel-manuscript
fol. 38 r°



*tenor: better a° than c[1]

127.

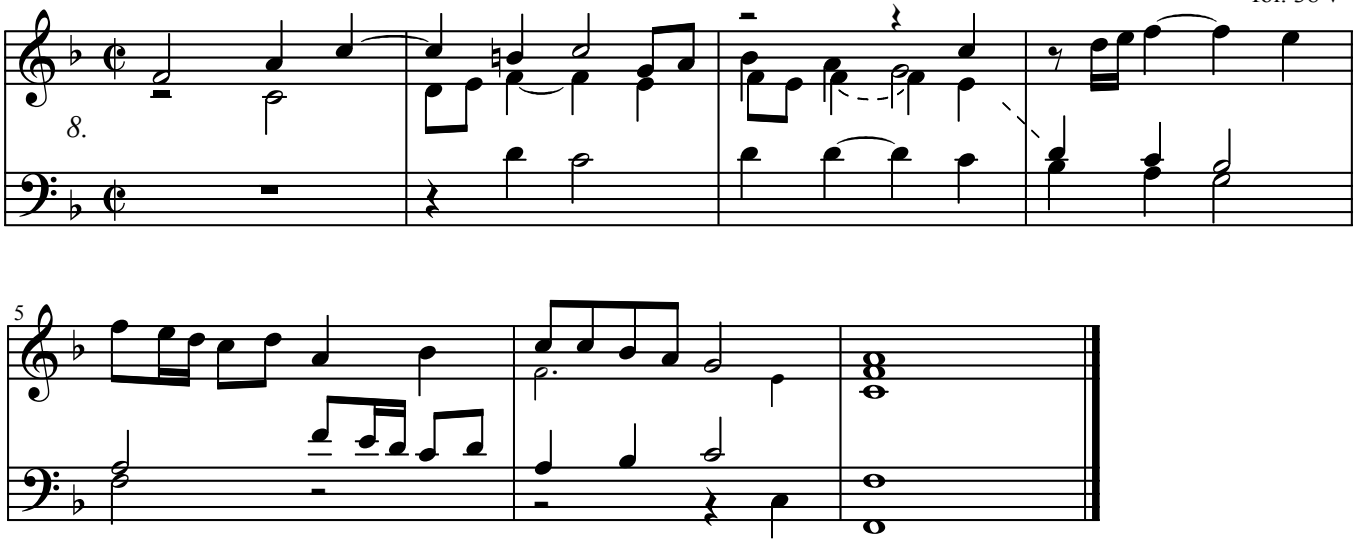
Cocquiel-manuscript
fol. 38 v°



*f°= quarter in ms.
F= eighth in ms.

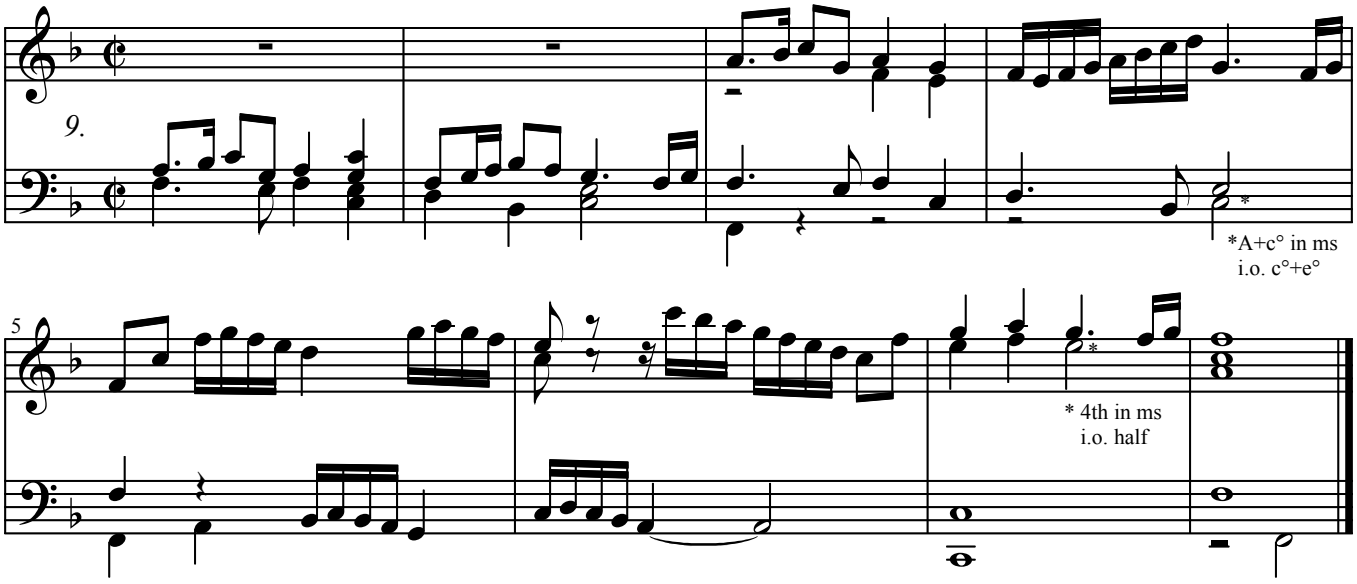
128.

Cocquiel-manuscript
fol. 38 v°



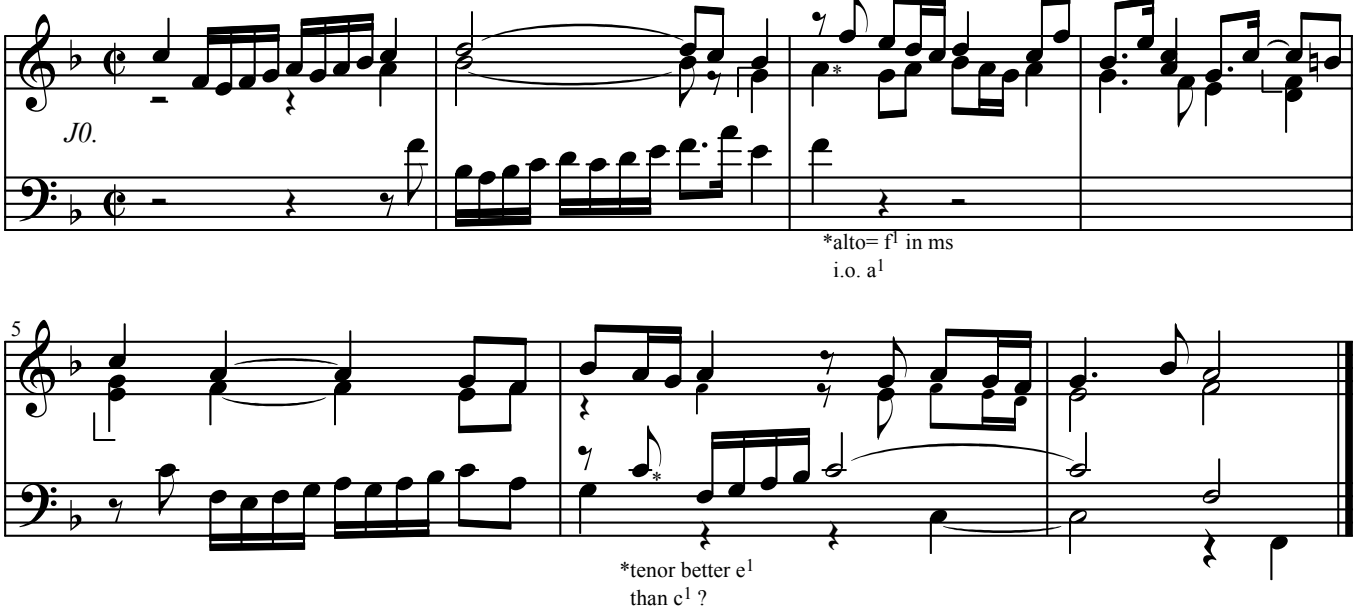
129.

Cocquiel-manuscript
fol. 38 v°-39 r°



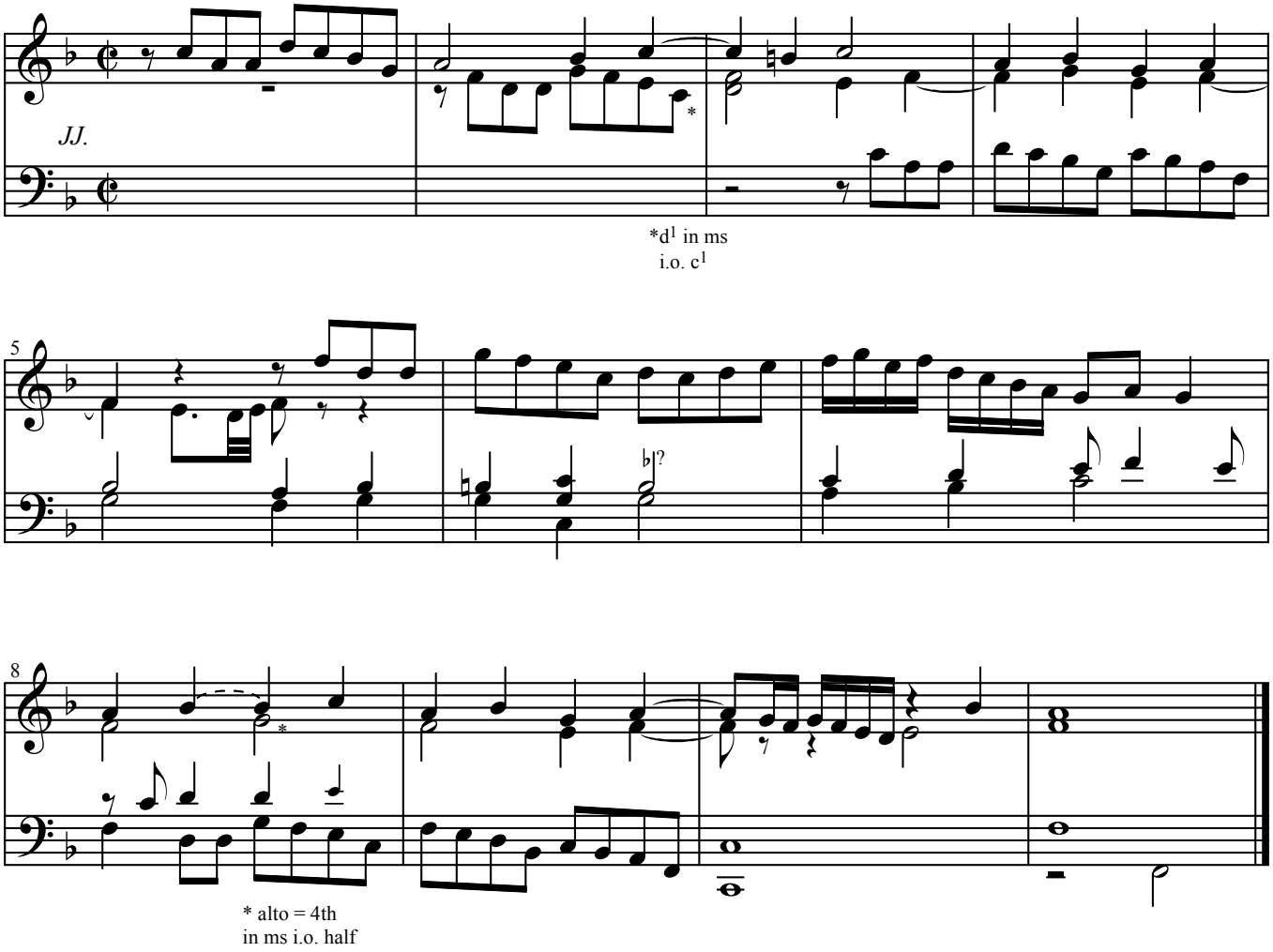
130.

Cocquiel-manuscript
fol. 39 r°



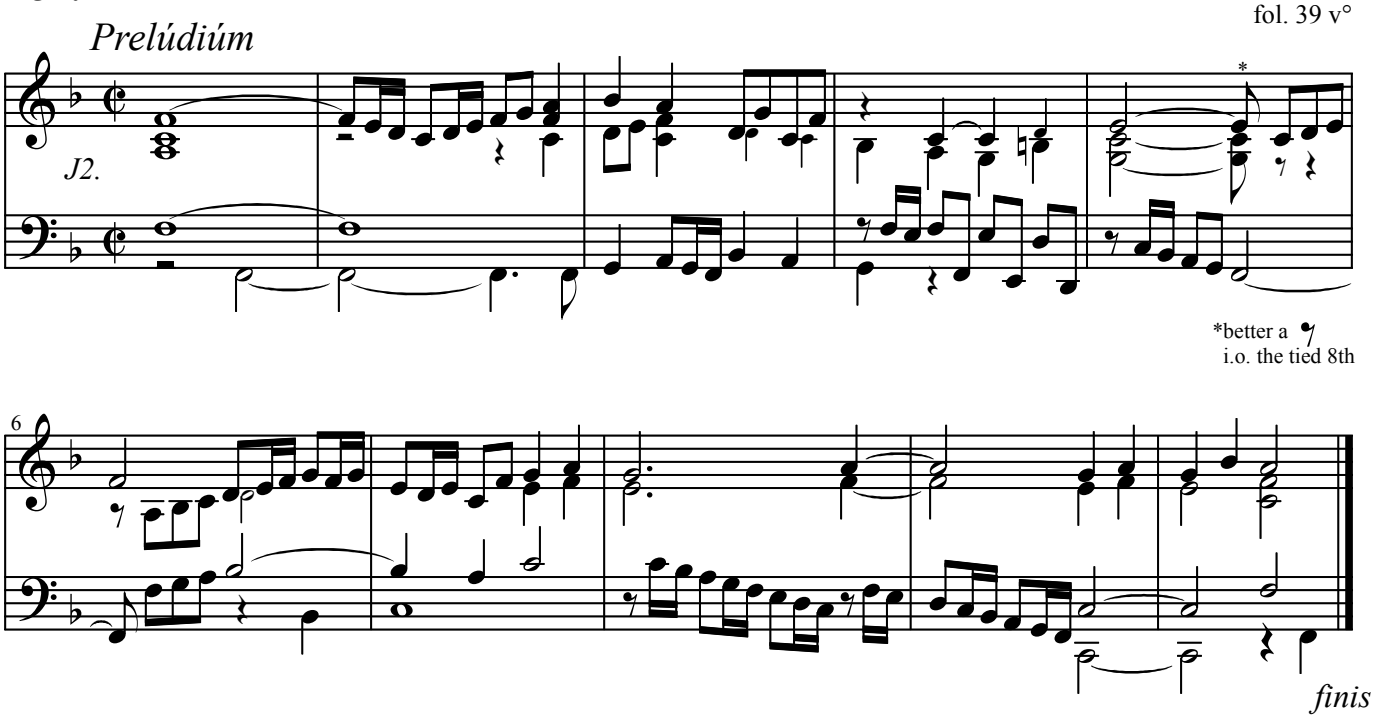
131.

Cocquiel-manuscript
fol. 39 r°



132.

Cocquiel-manuscript
fol. 39 v°

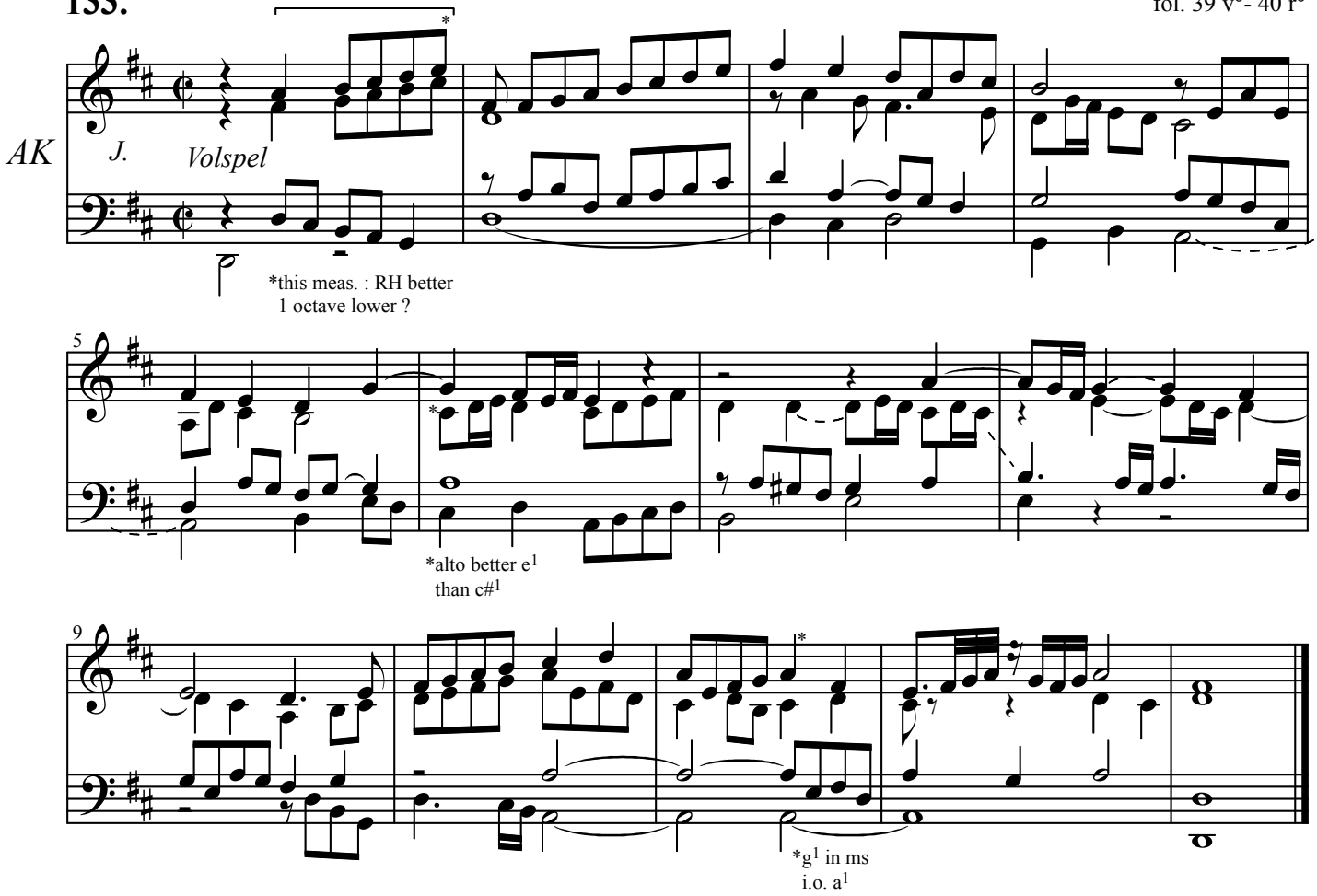


VERSÙS

7mi Toni

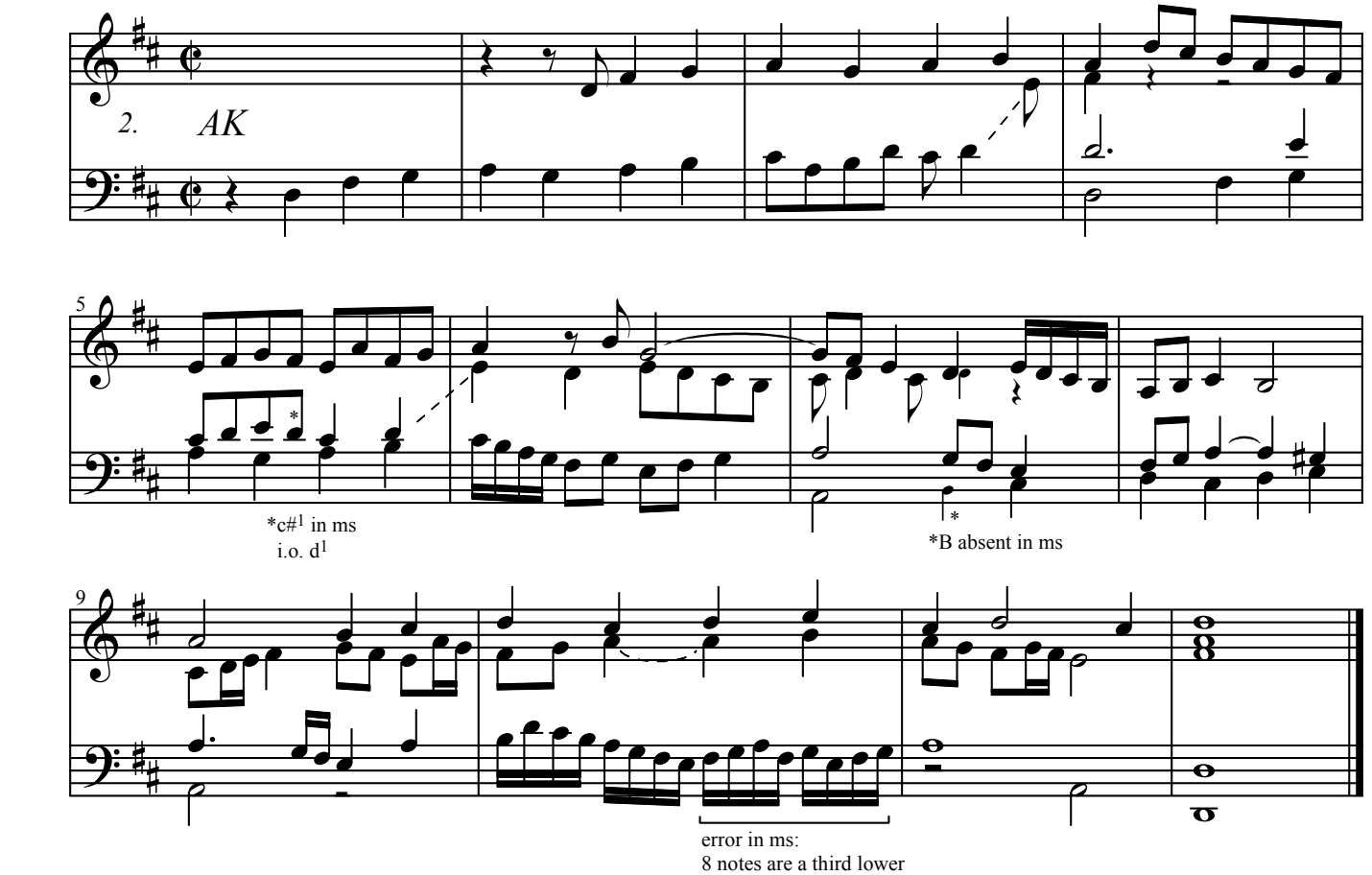
133.

Cocquiel-manuscript
fol. 39 v°- 40 r°



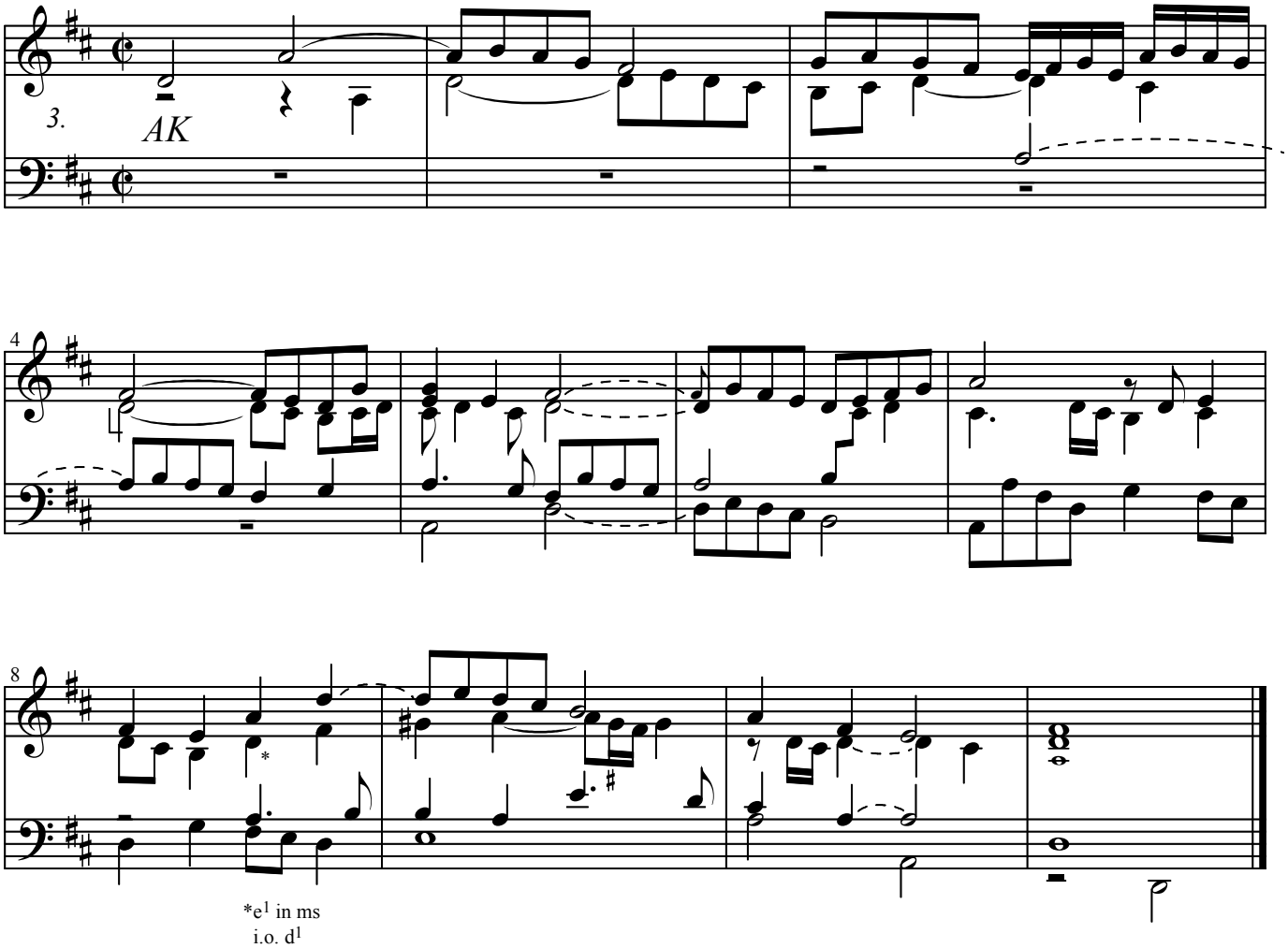
134.

Cocquiel-manuscript
fol. 40 r°



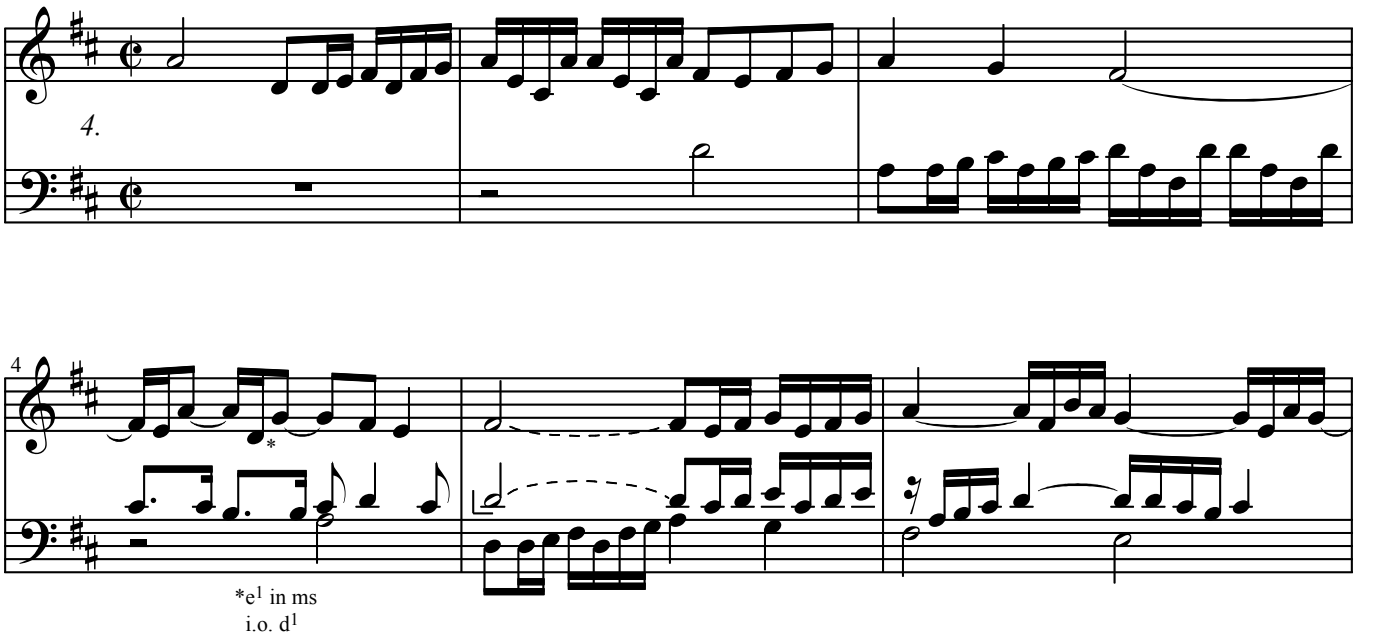
Cocquiel-manuscript
fol. 40 r°

135.



136.

Cocquiel-manuscript
fol. 40 v°



7

*c♯° in ms i.o. A

*middle note: better a° than f♯?

10

*(double) half in ms. i.o. quarter

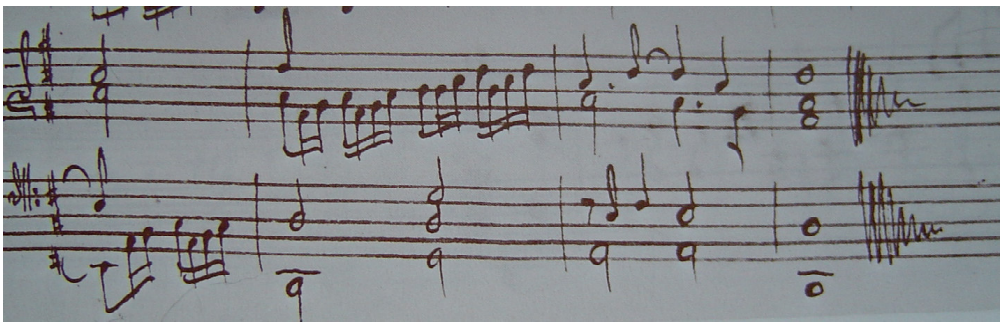
13

* ommit this c♯°

*(tied) E in ms i.o. A

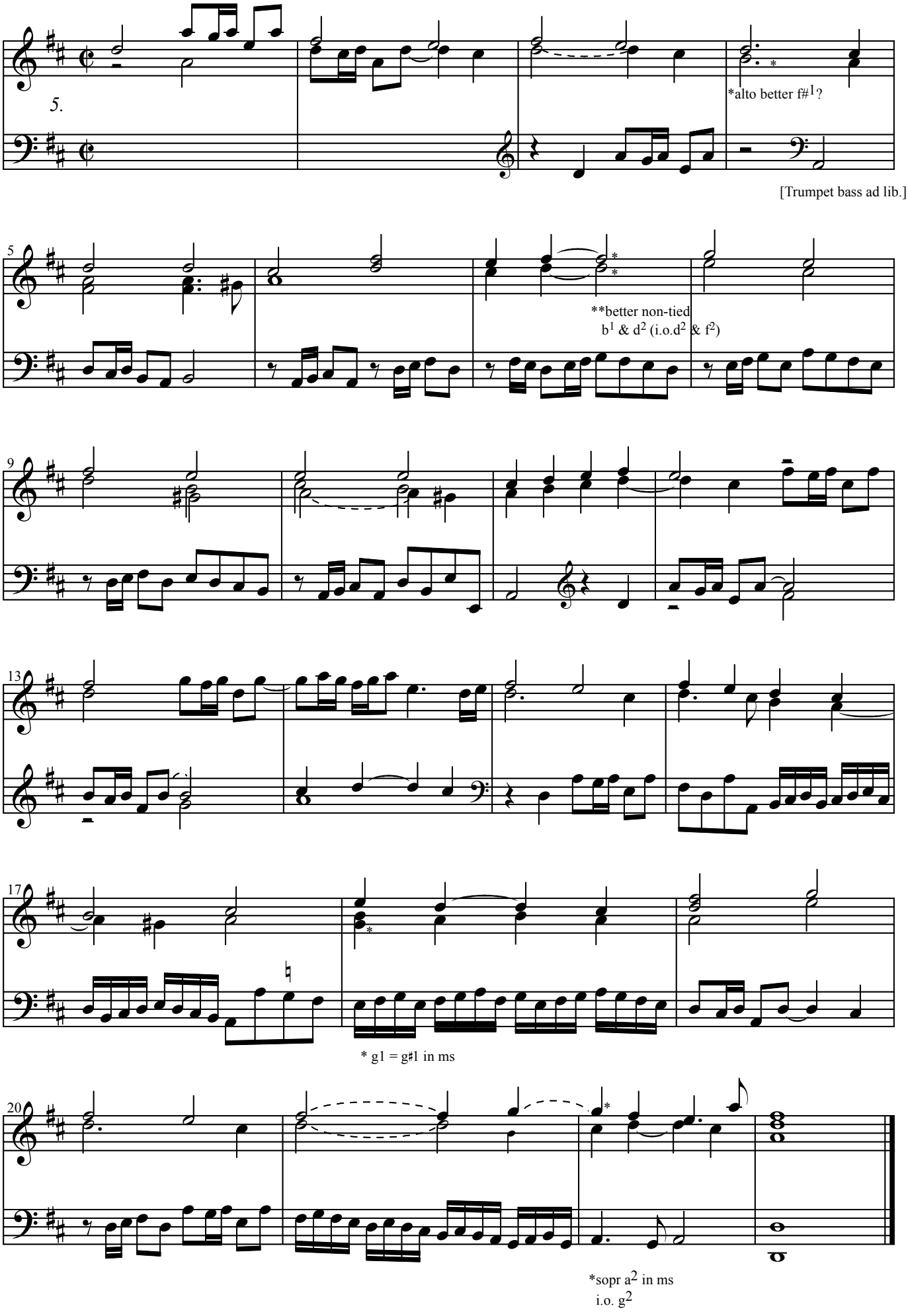
16

*better ommit d^2 and add $f♯^1$



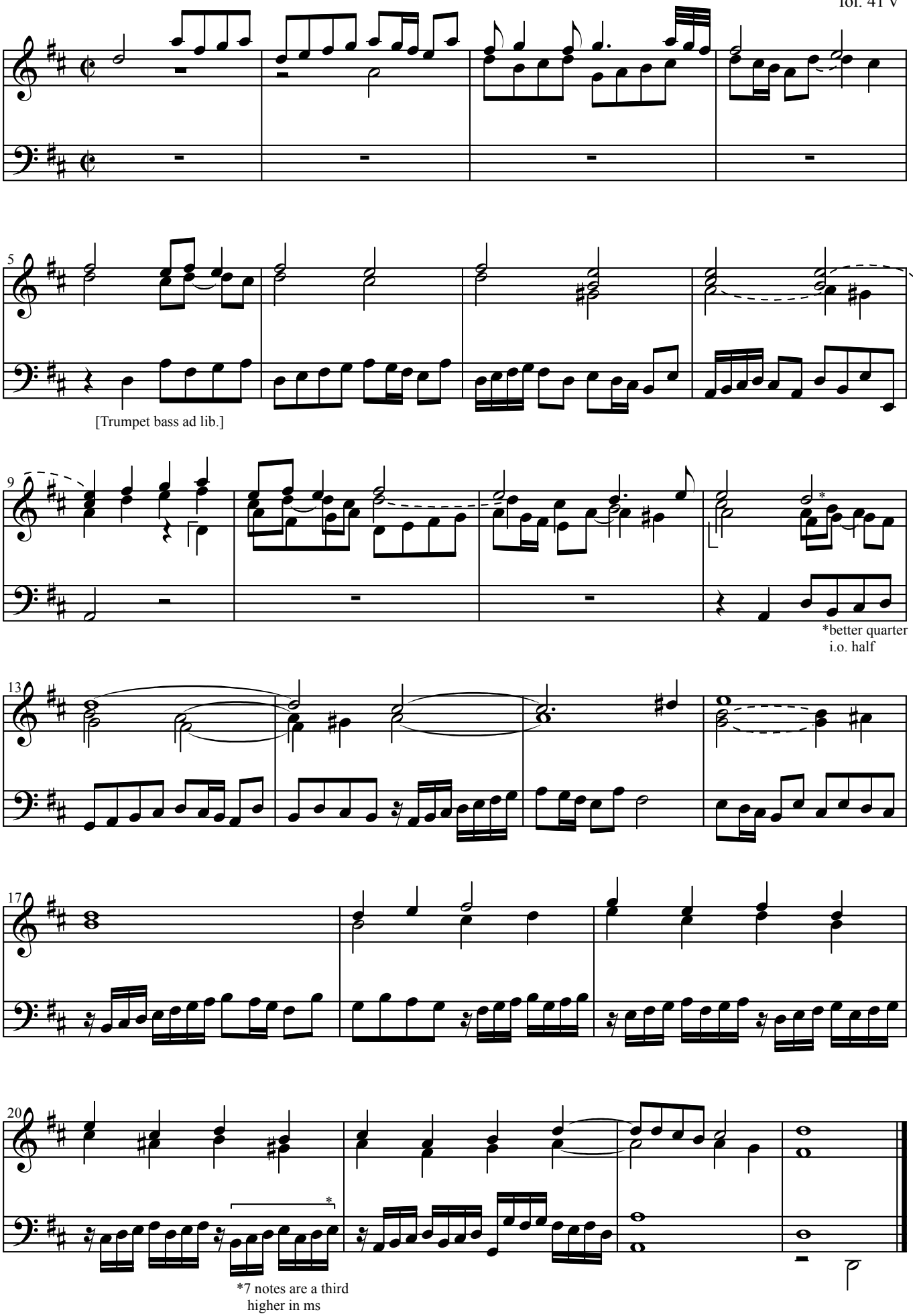
137.

Cocquiel-manuscript
fol. 41 r°



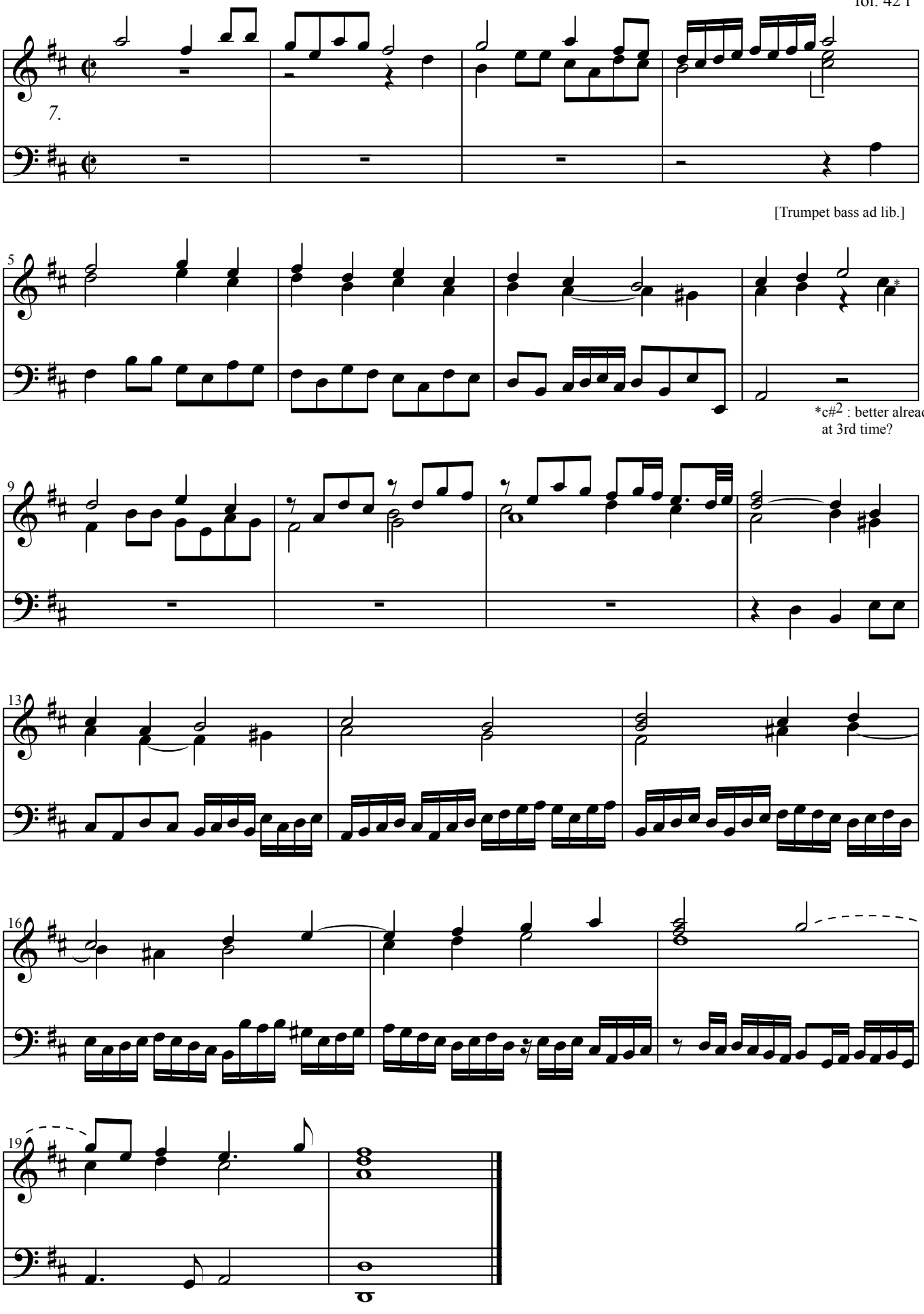
138.

Cocquiel-manuscript
fol. 41 v°



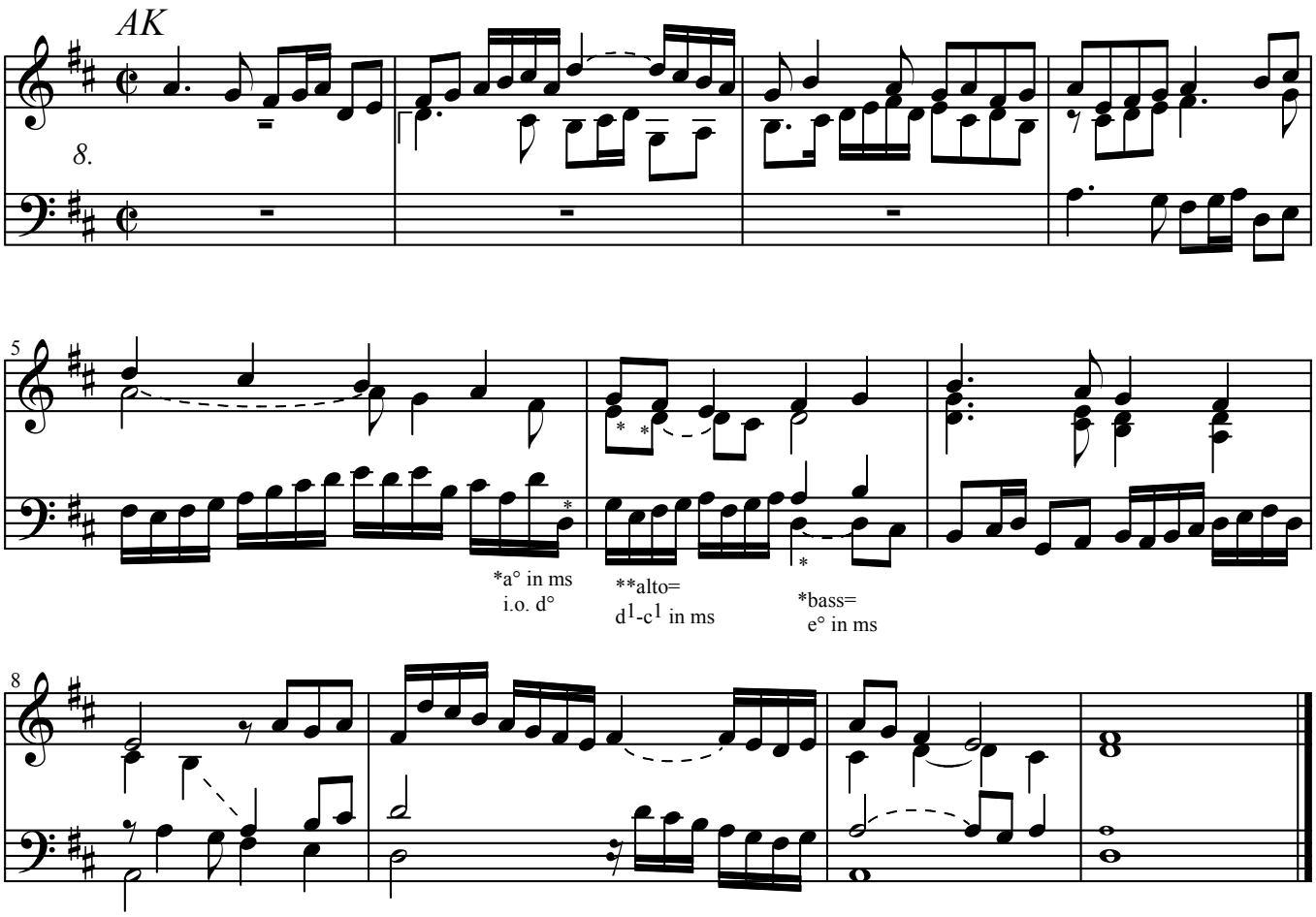
139.

Cocquiel-manuscript
fol. 42 r°



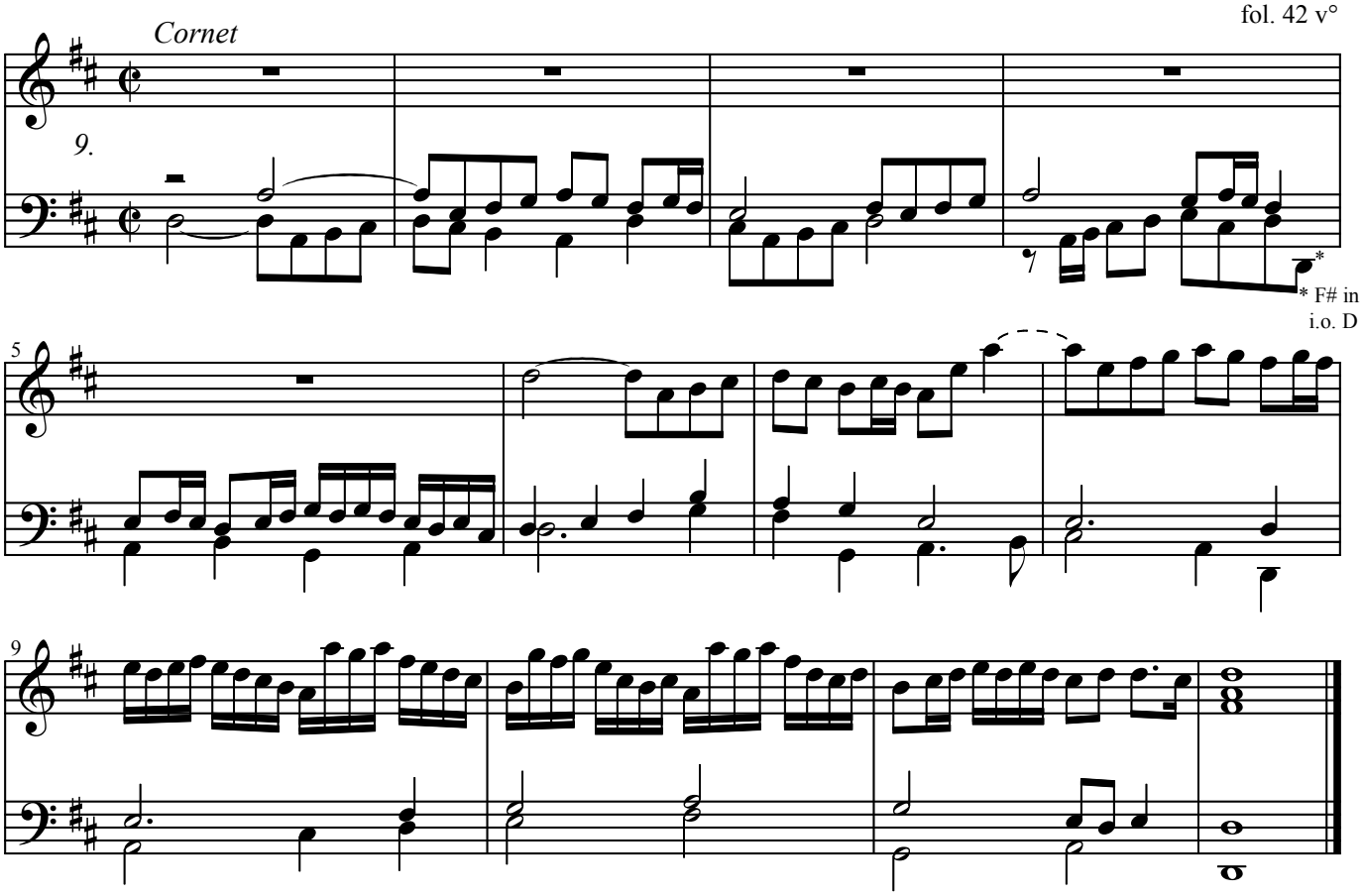
140.

Cocquiel-manuscript
fol. 42 v°



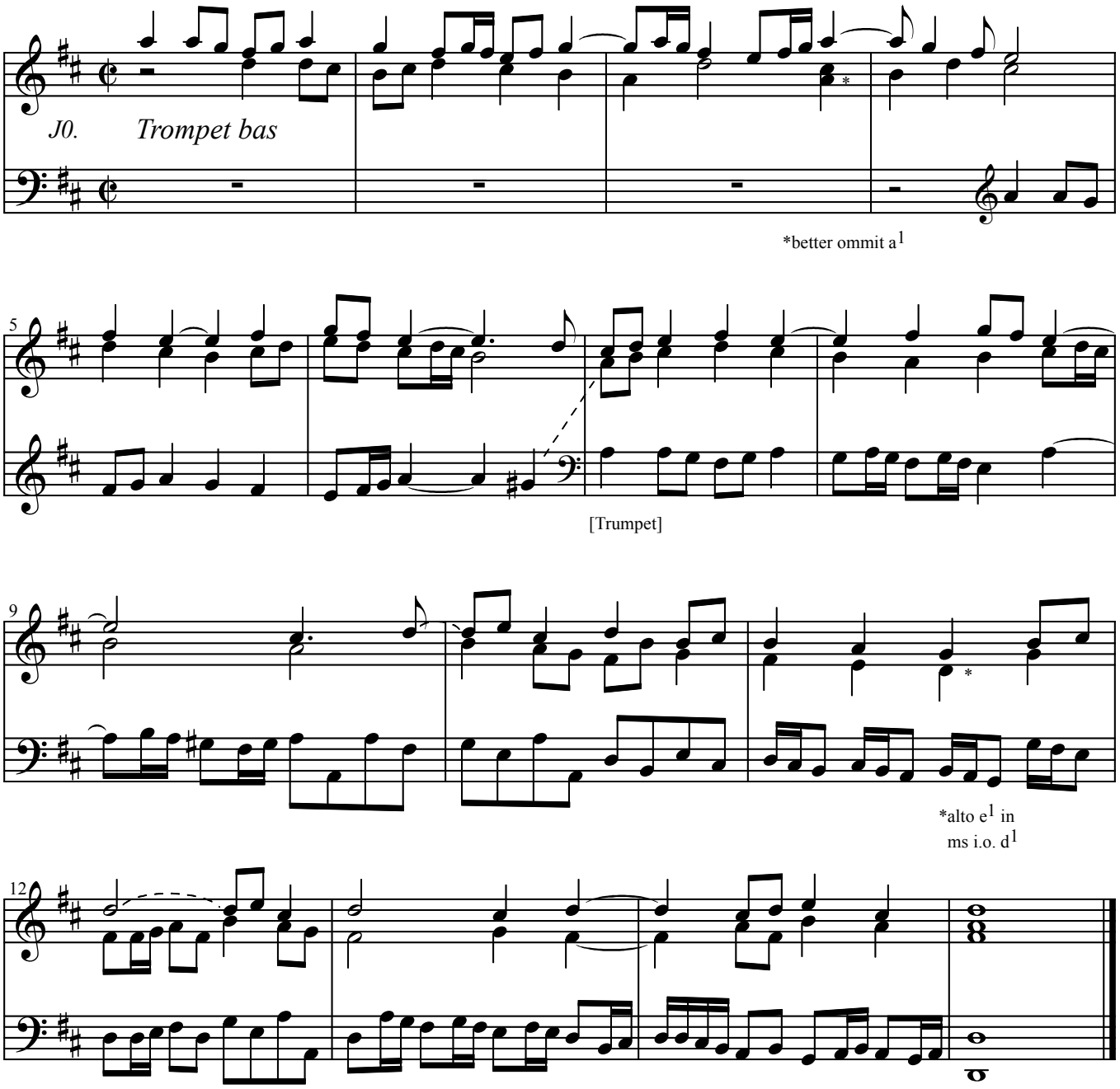
141.

Cocquiel-manuscript
fol. 42 v°



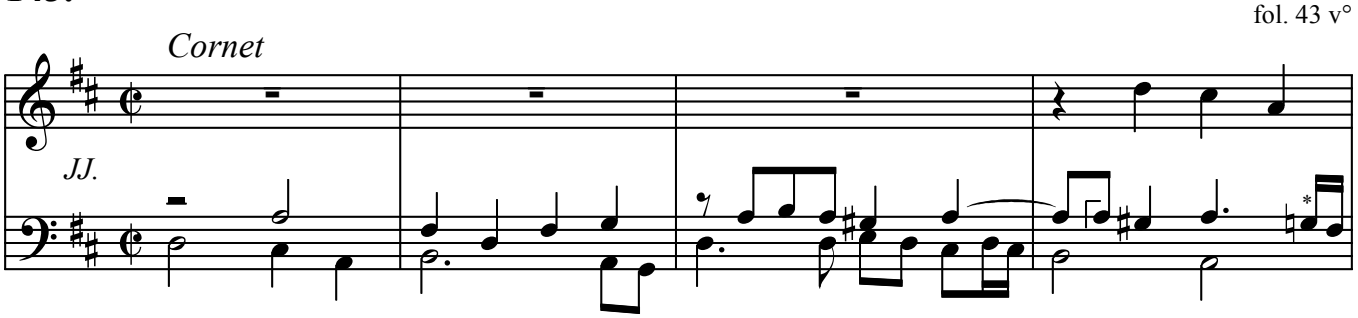
142.

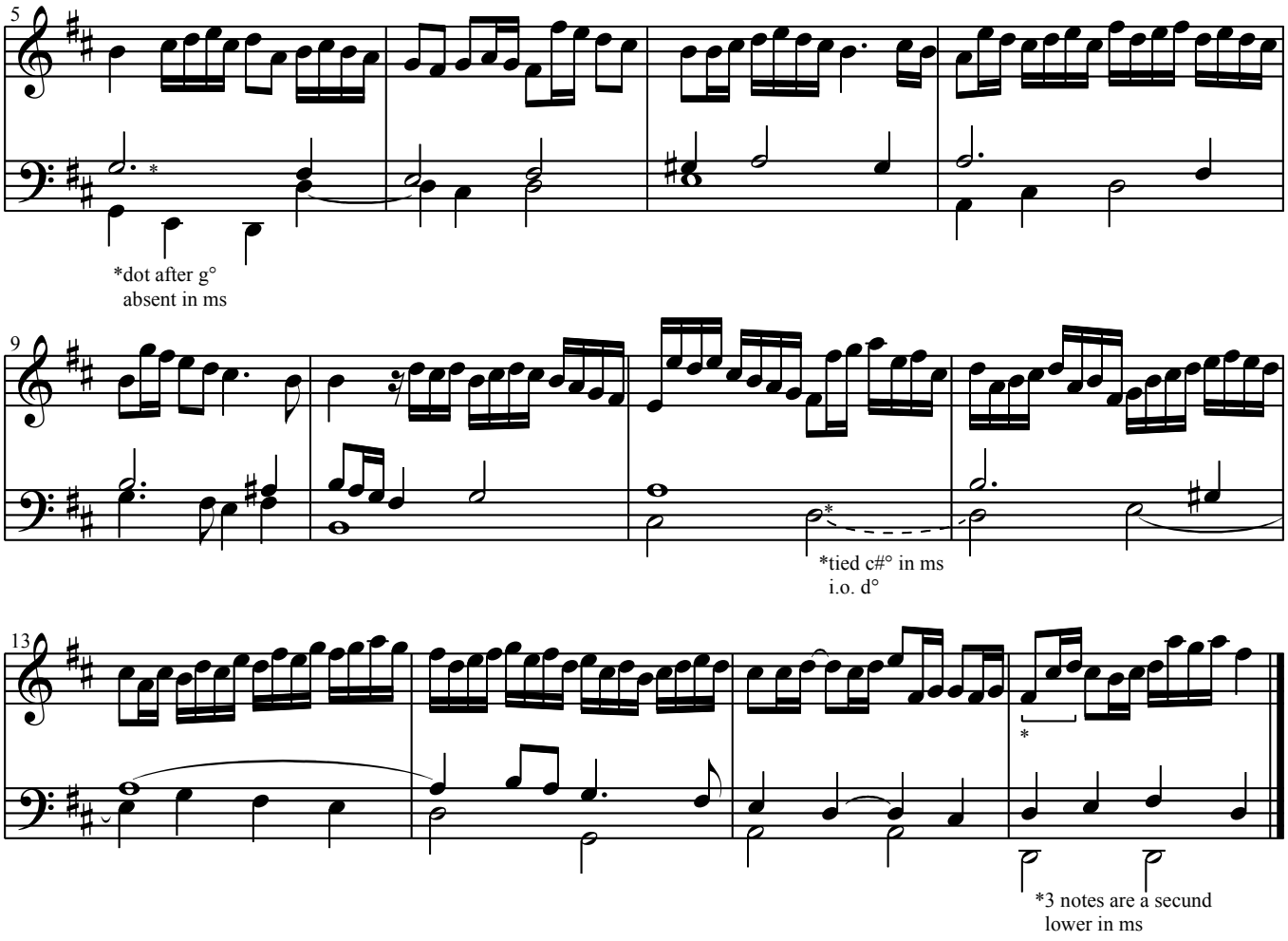
Cocquiel-manuscript
fol. 43 r°



143.

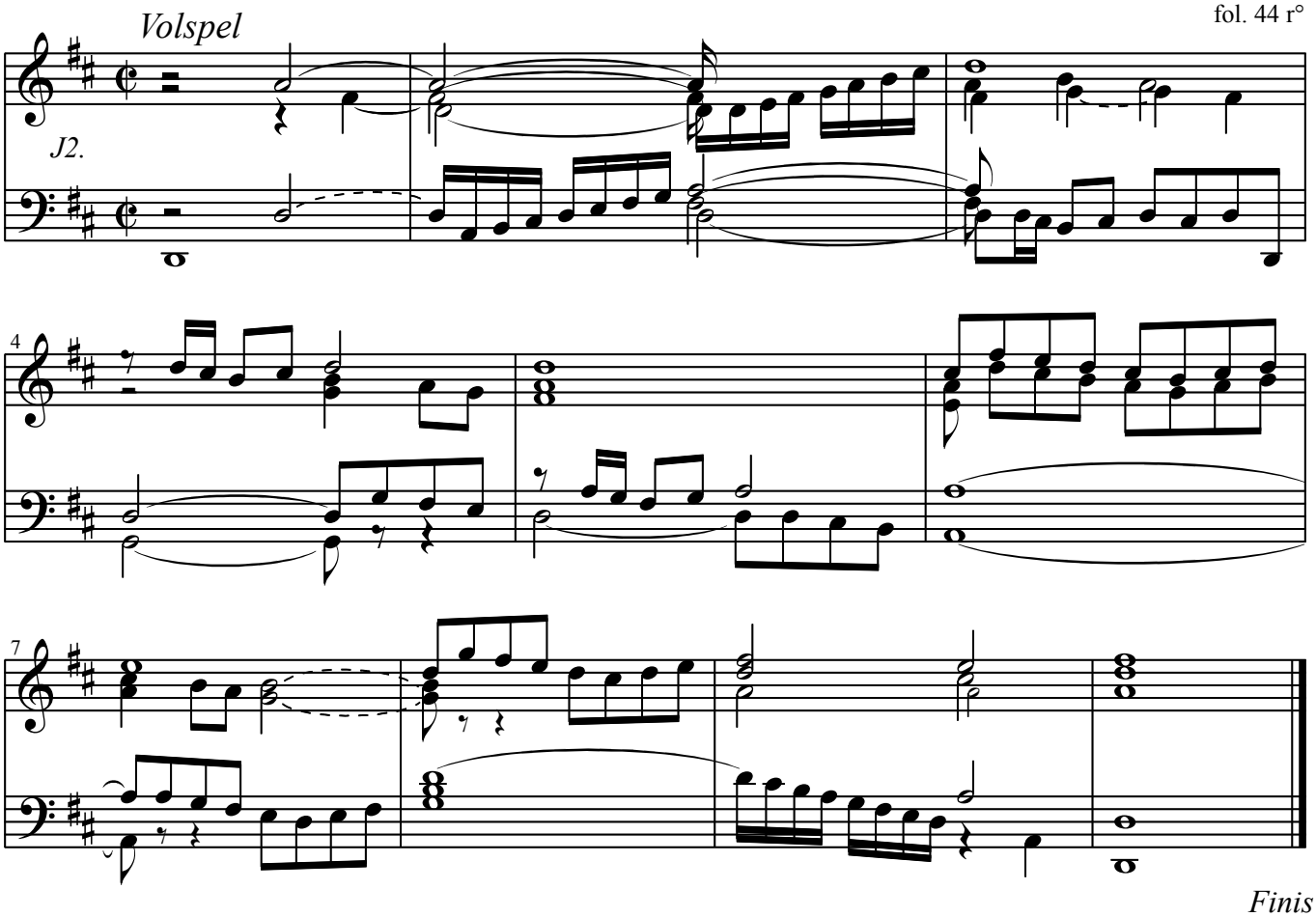
Cocquiel-manuscript
fol. 43 v°





144.

Cocquiel-manuscript
fol. 44 r°



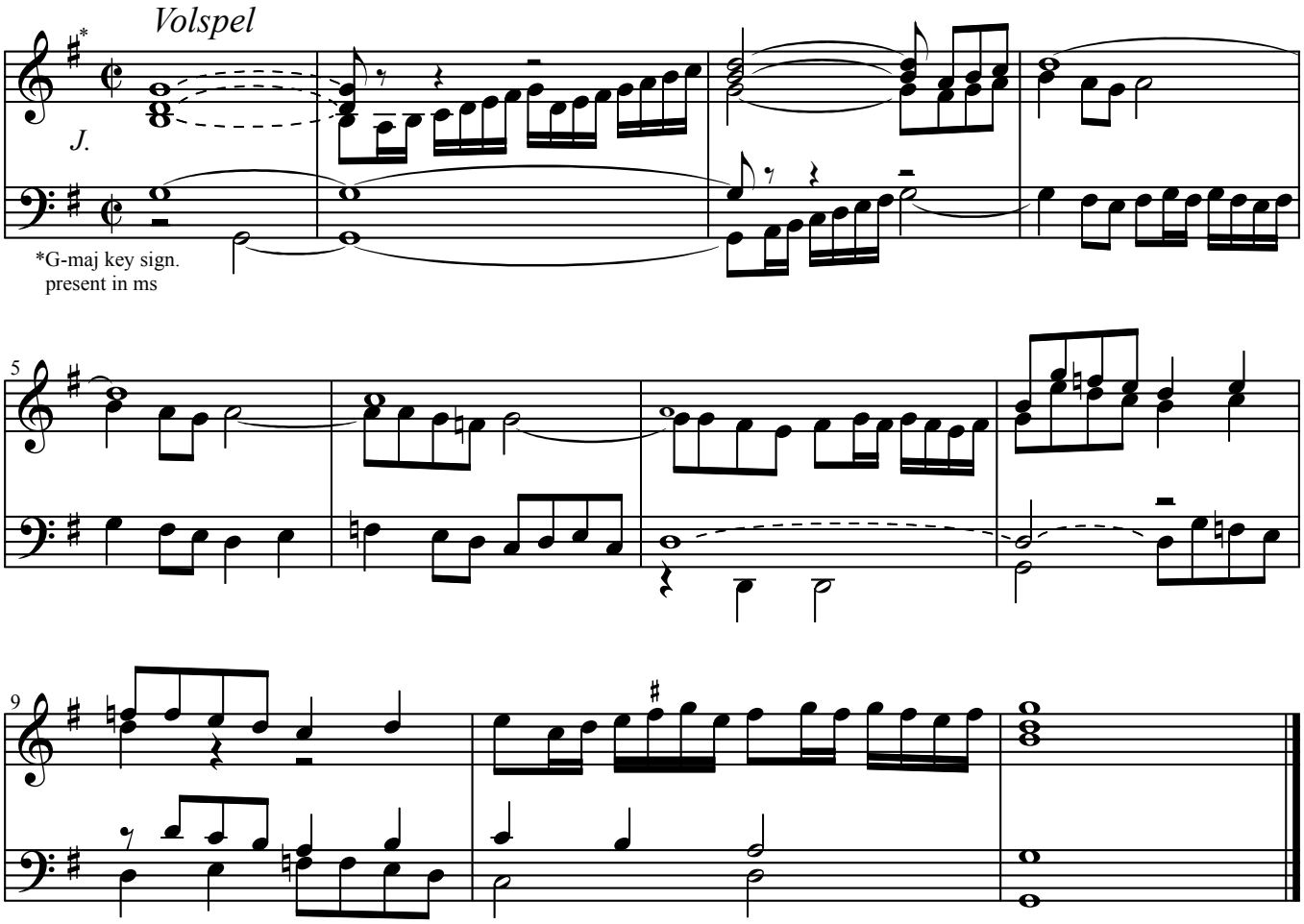
Finis

[VERSUS]

8.vi Toni

145.*

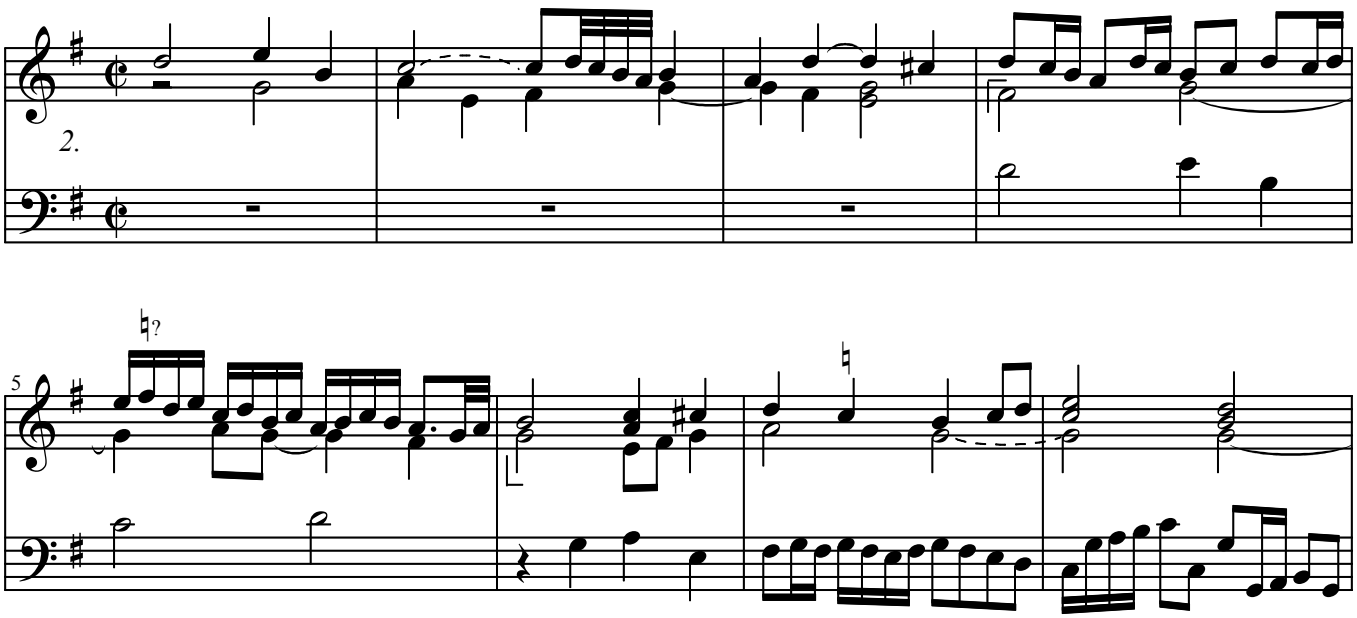
Cocquiel-manuscript
fol. 44 v°

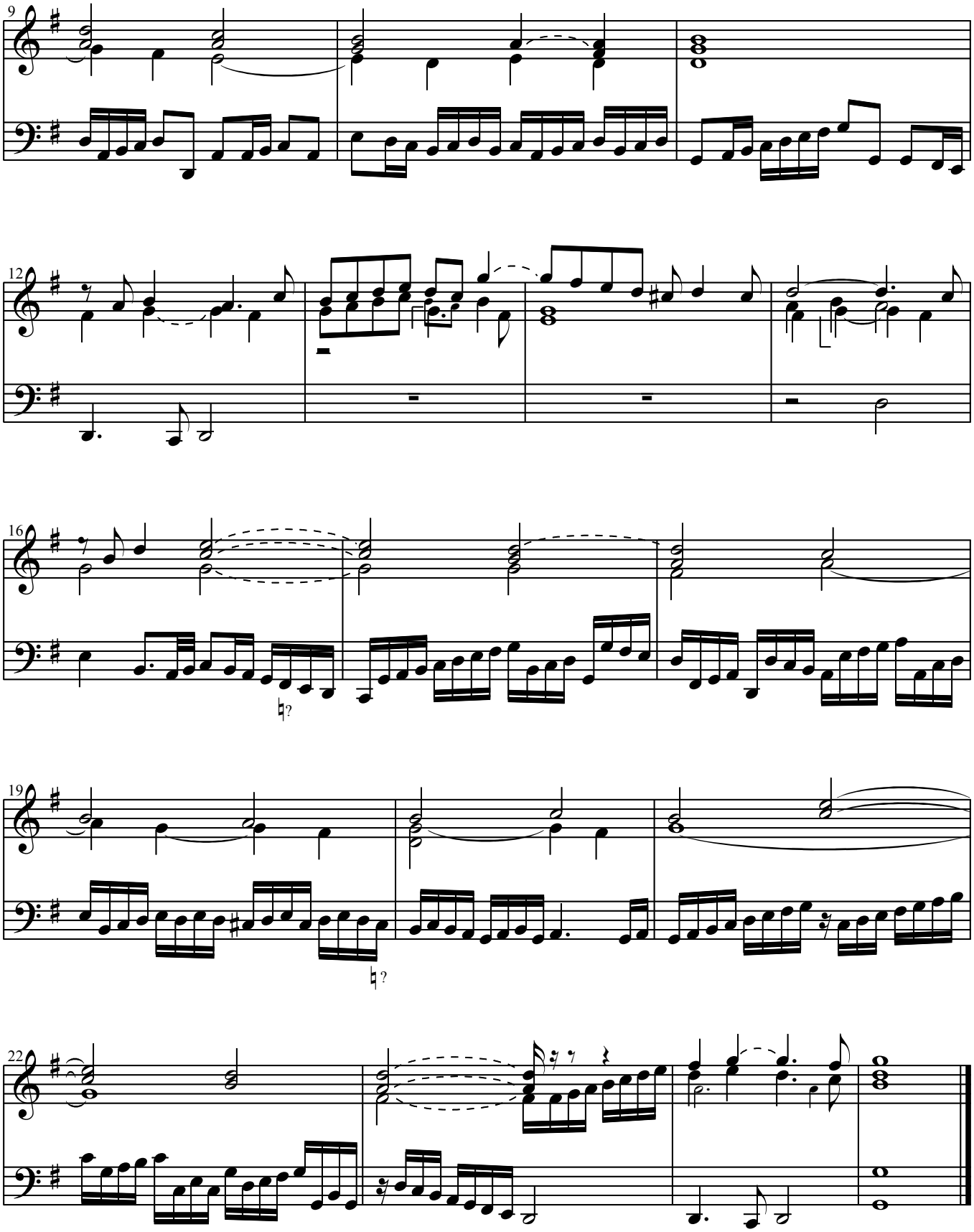


*this nr 145 is nearly identic to nr 156

146.

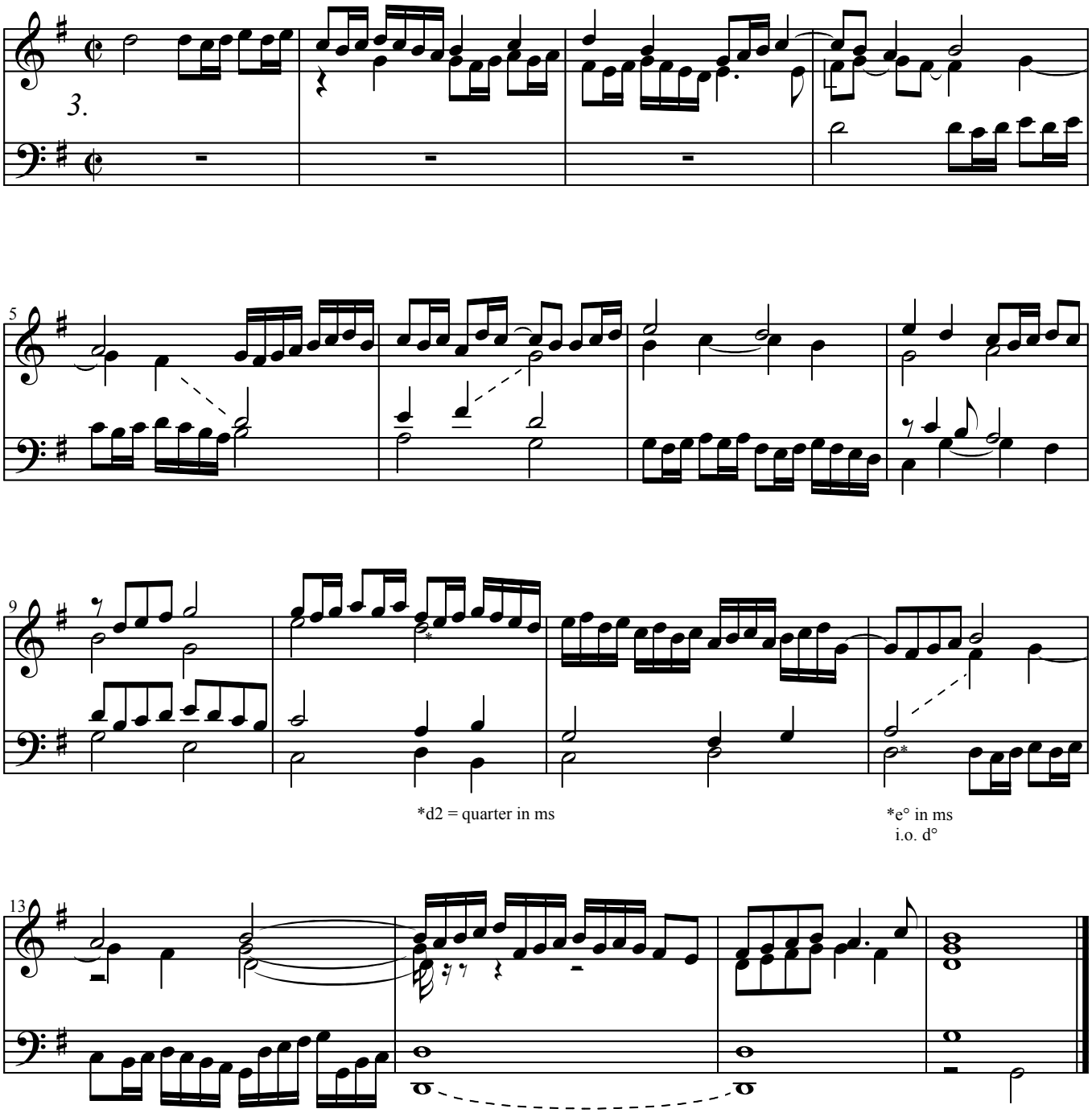
Cocquiel-manuscript
fol. 44 v° - 45 r°




9
12
16
19
22

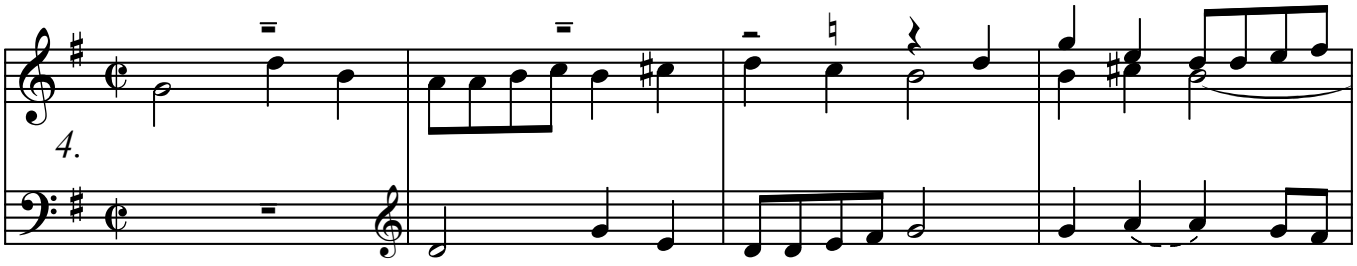
147.

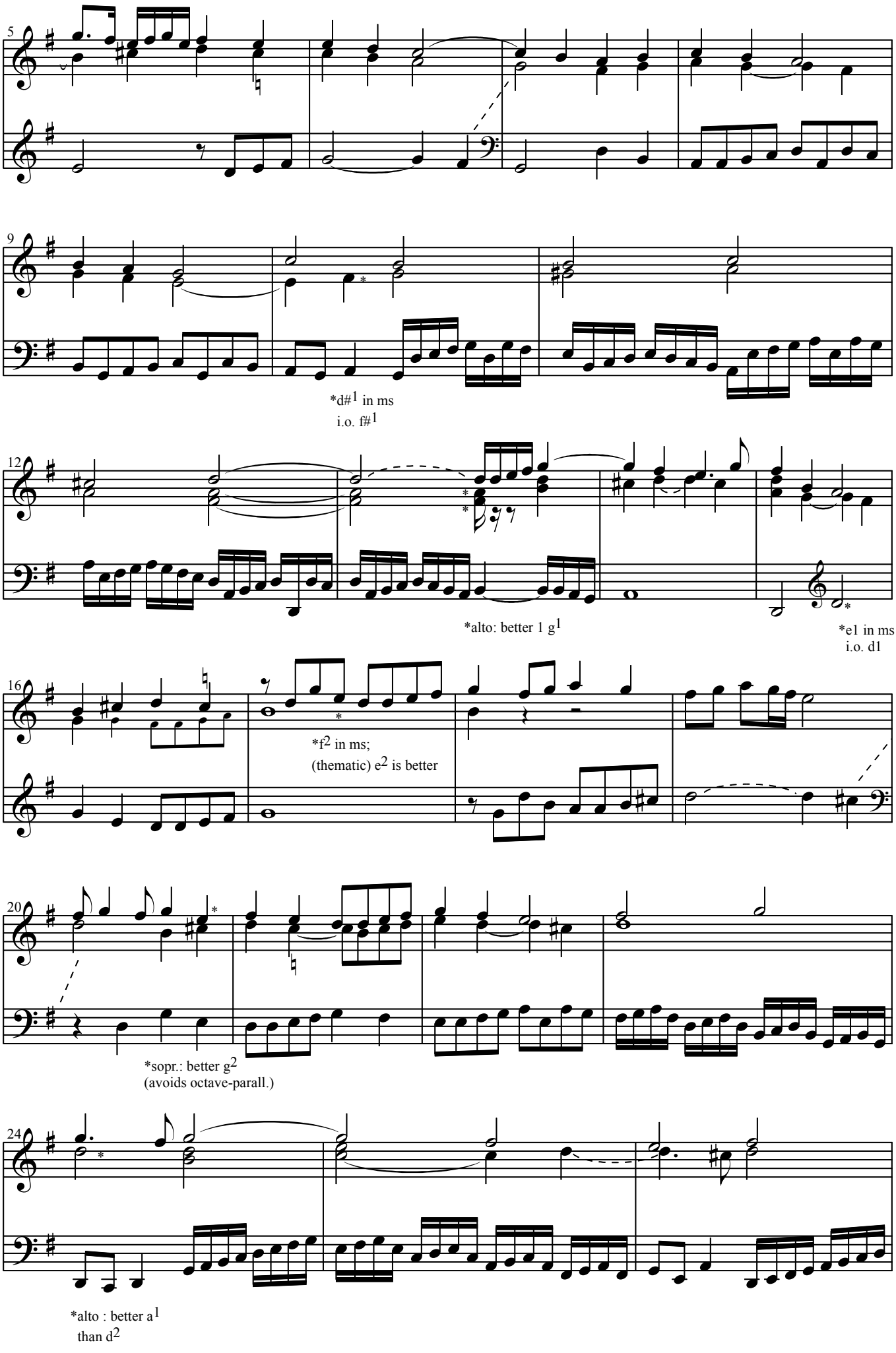
Cocquiel-manuscript
fol. 45 r°

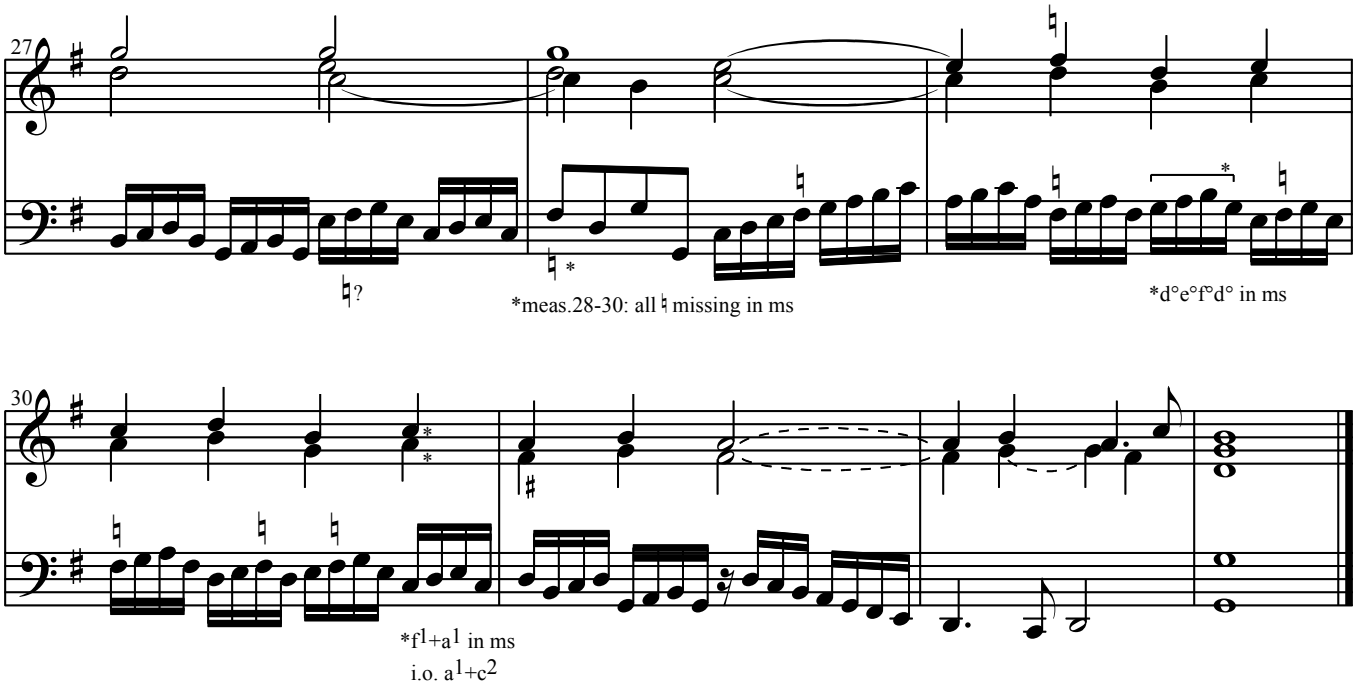


148.

Cocquiel-manuscript
fol. 45 v°- 46 r°

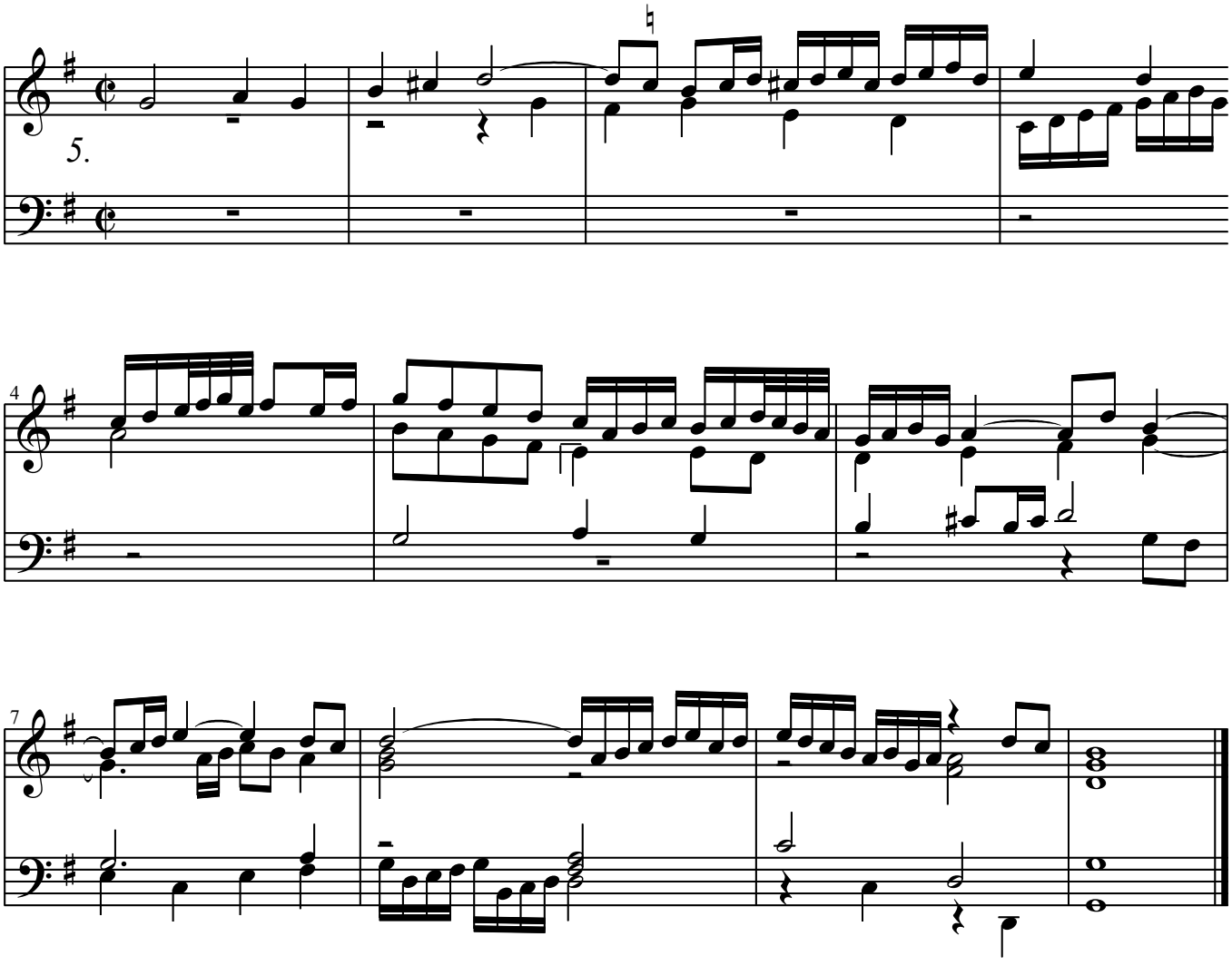



5
9
*d#1 in ms
i.o. f#1
12
*alto: better 1 g1
*e1 in ms
i.o. d1
16
*f2 in ms;
(thematic) e2 is better
20
*sopr.: better g2
(avoids octave-parall.)
24
*alto : better a1
than d2

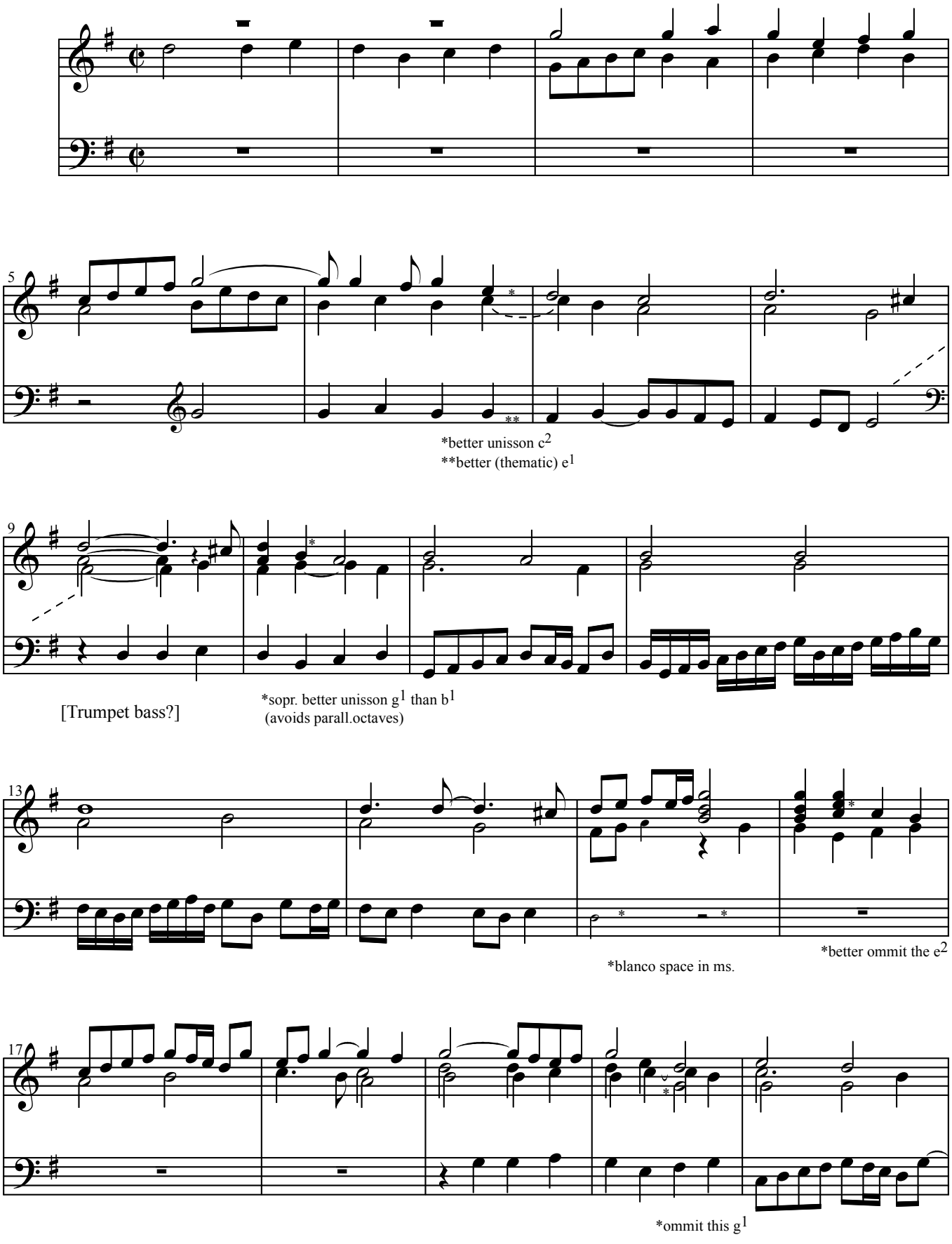


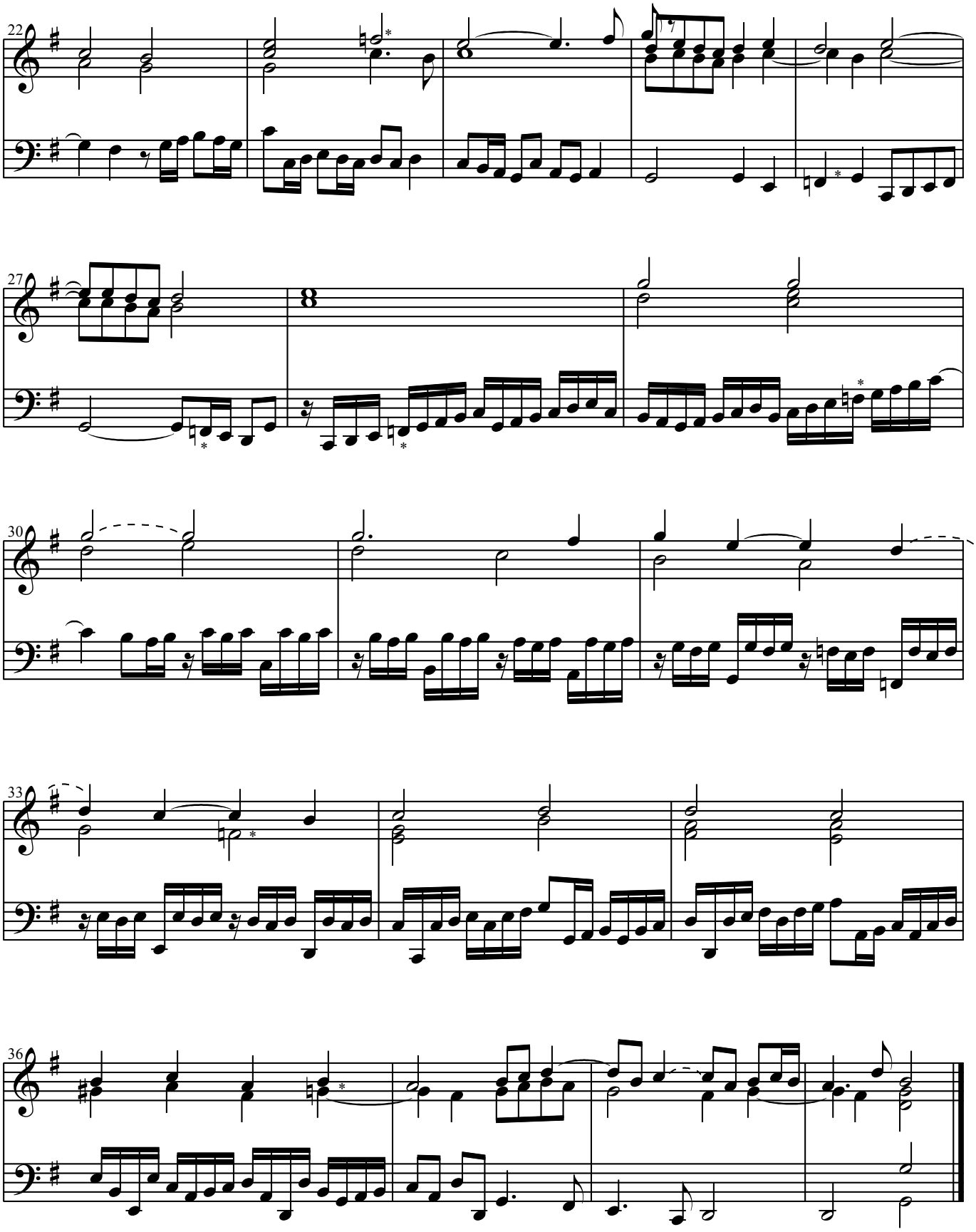
149.

Cocquiel-manuscript
fol. 46 r°



150.

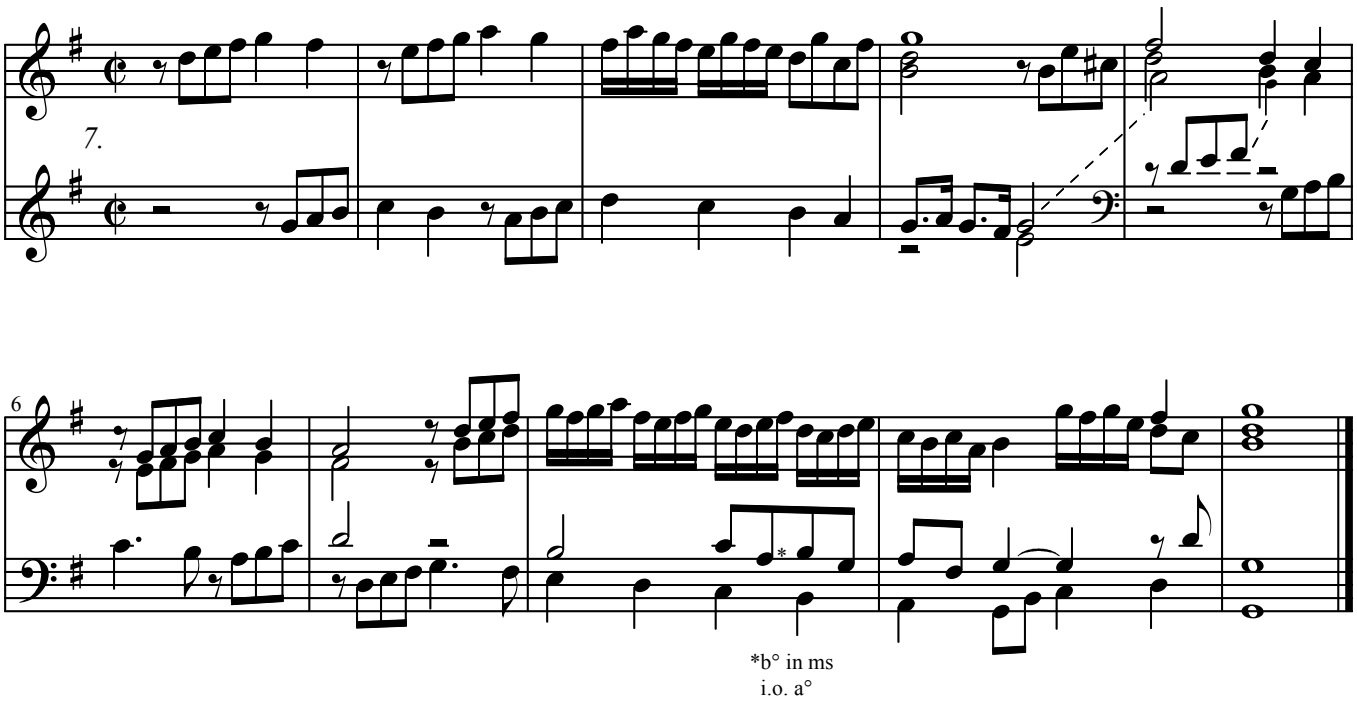

5
*better unisson c2
**better (thematic) e1
9
[Trumpet bass?]
*sopr. better unisson g1 than b1
(avoids parall.octaves)
13
*blanco space in ms.
*better ommit the e2
17
*ommit this g1



* every time ♮ absent in ms.

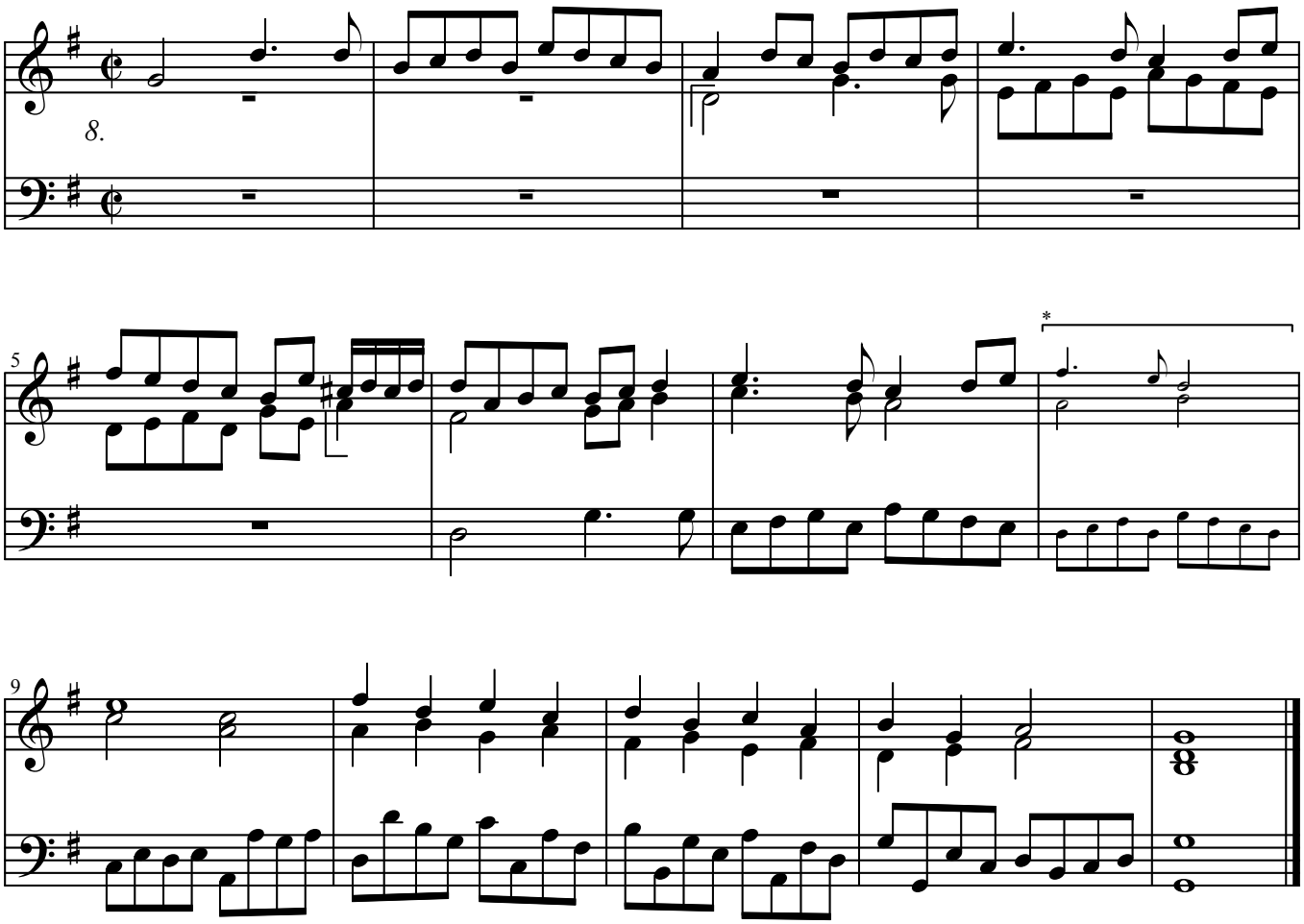
151.

Cocquiel-manuscript
fol. 47 r°



152.

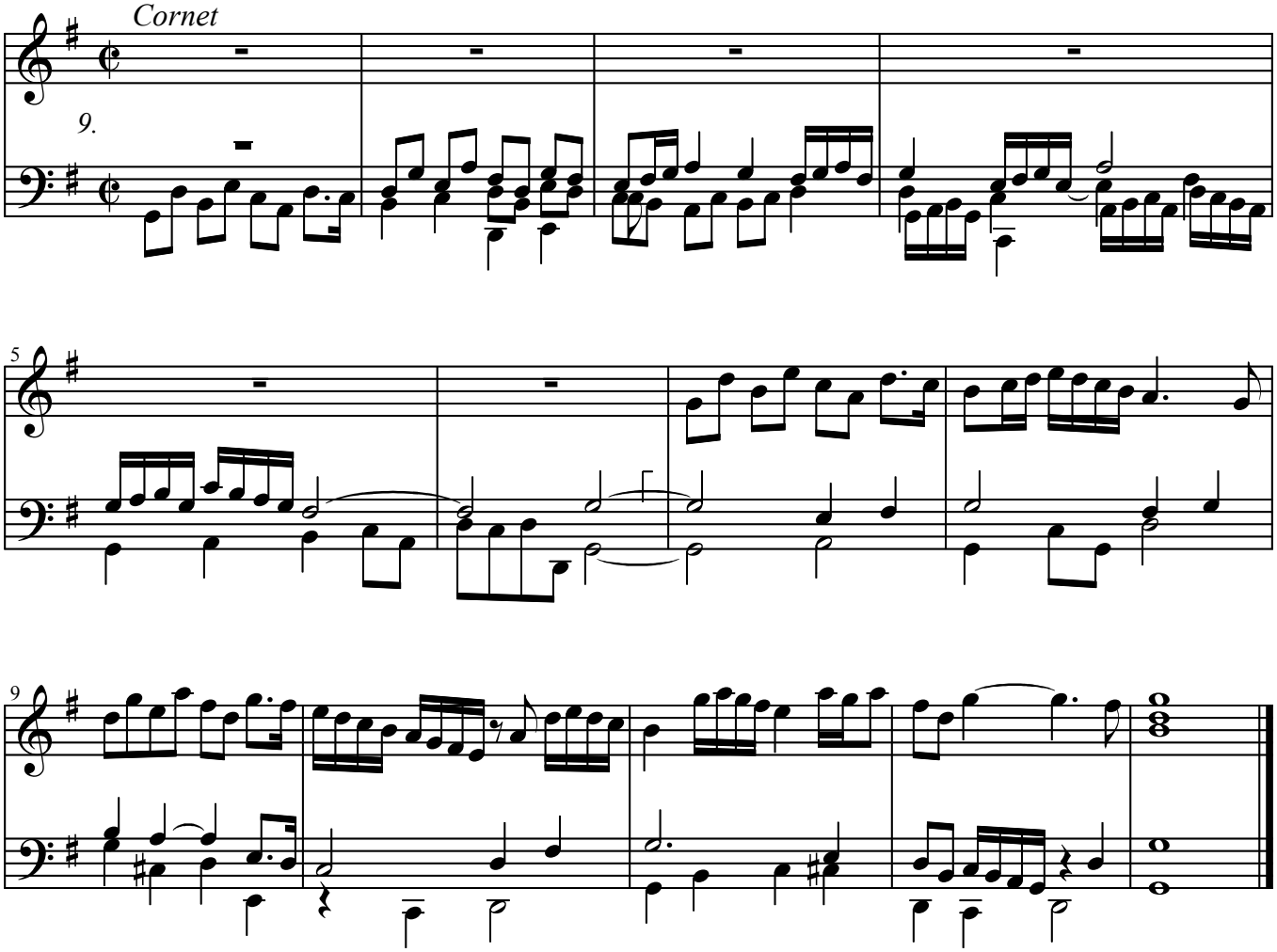
Cocquiel-manuscript
fol. 47 v°



*probably a measure is here forgotten (after meas.7 starts a new system)
[meas.8 = reconstruction by the editor]

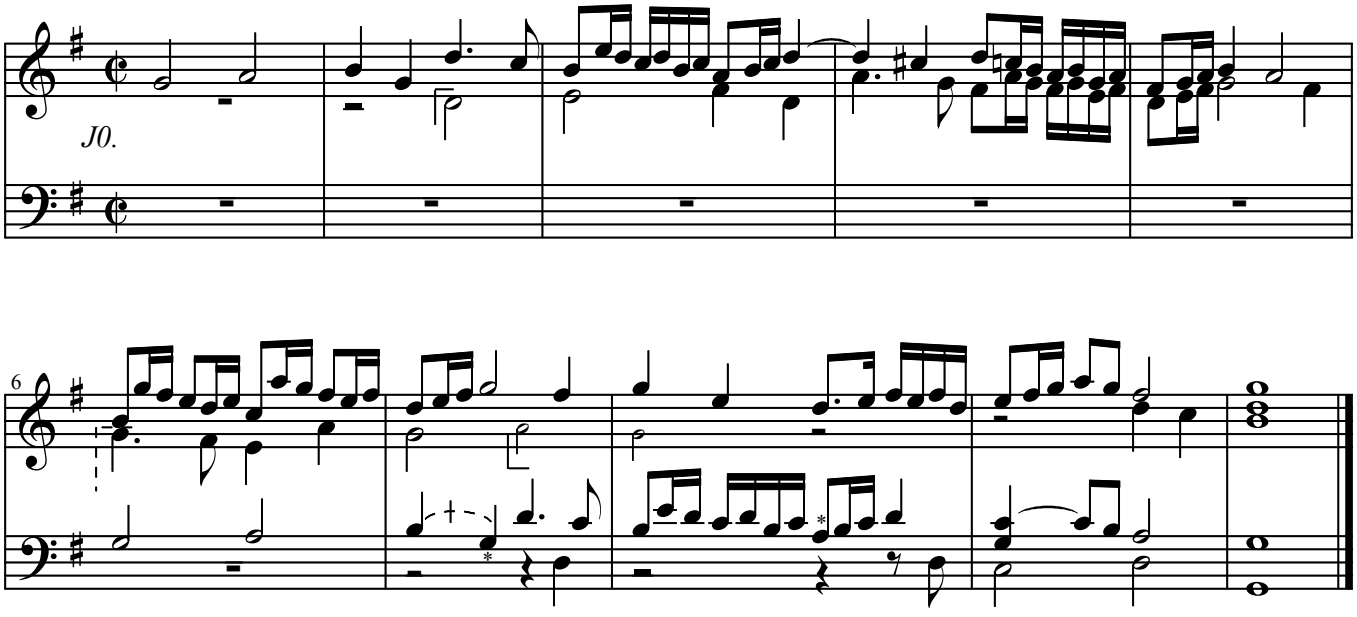
153.

Cocquiel-manuscript
fol. 47 v°



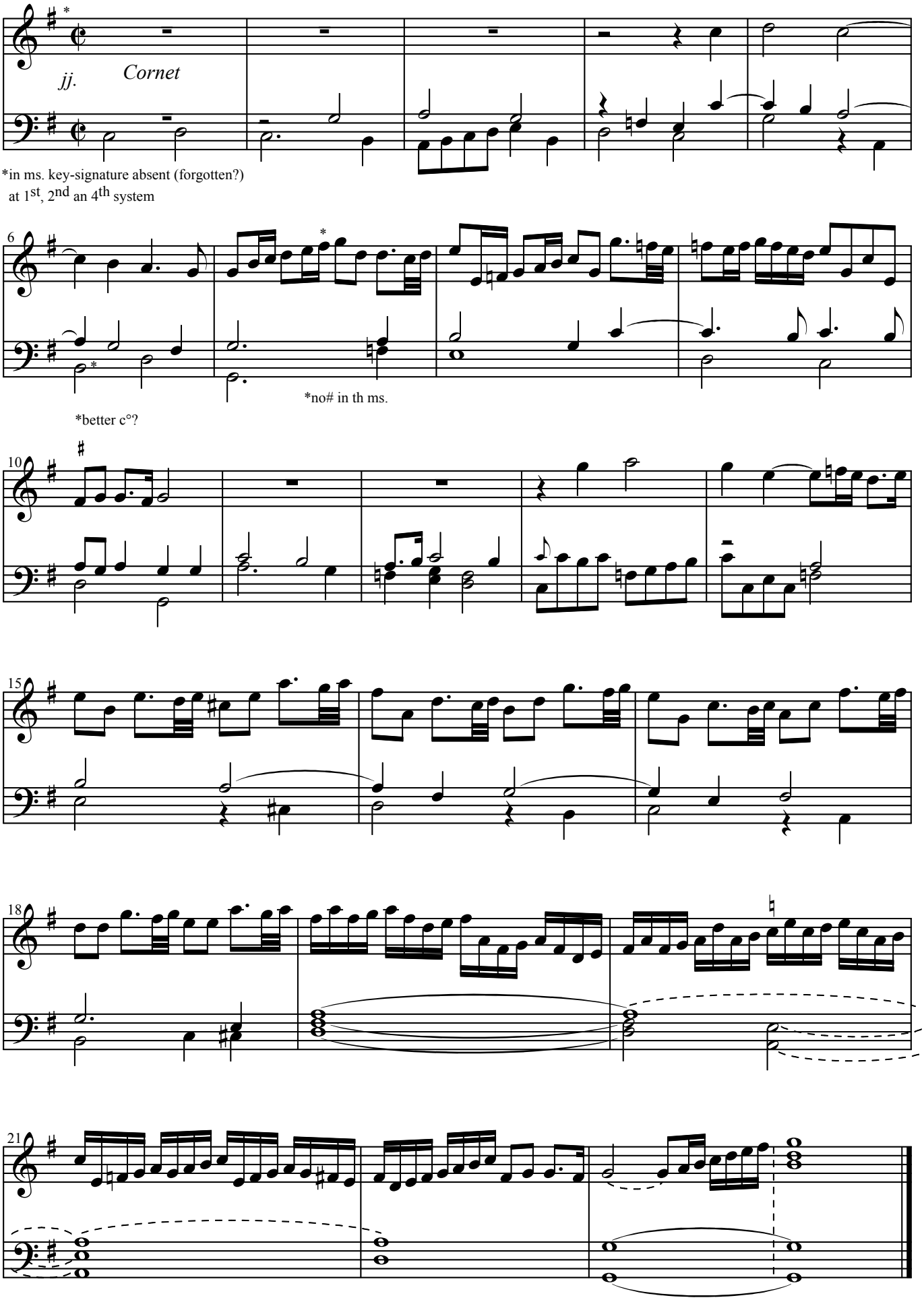
154.

Cocquiel-manuscript
fol. 48 r°



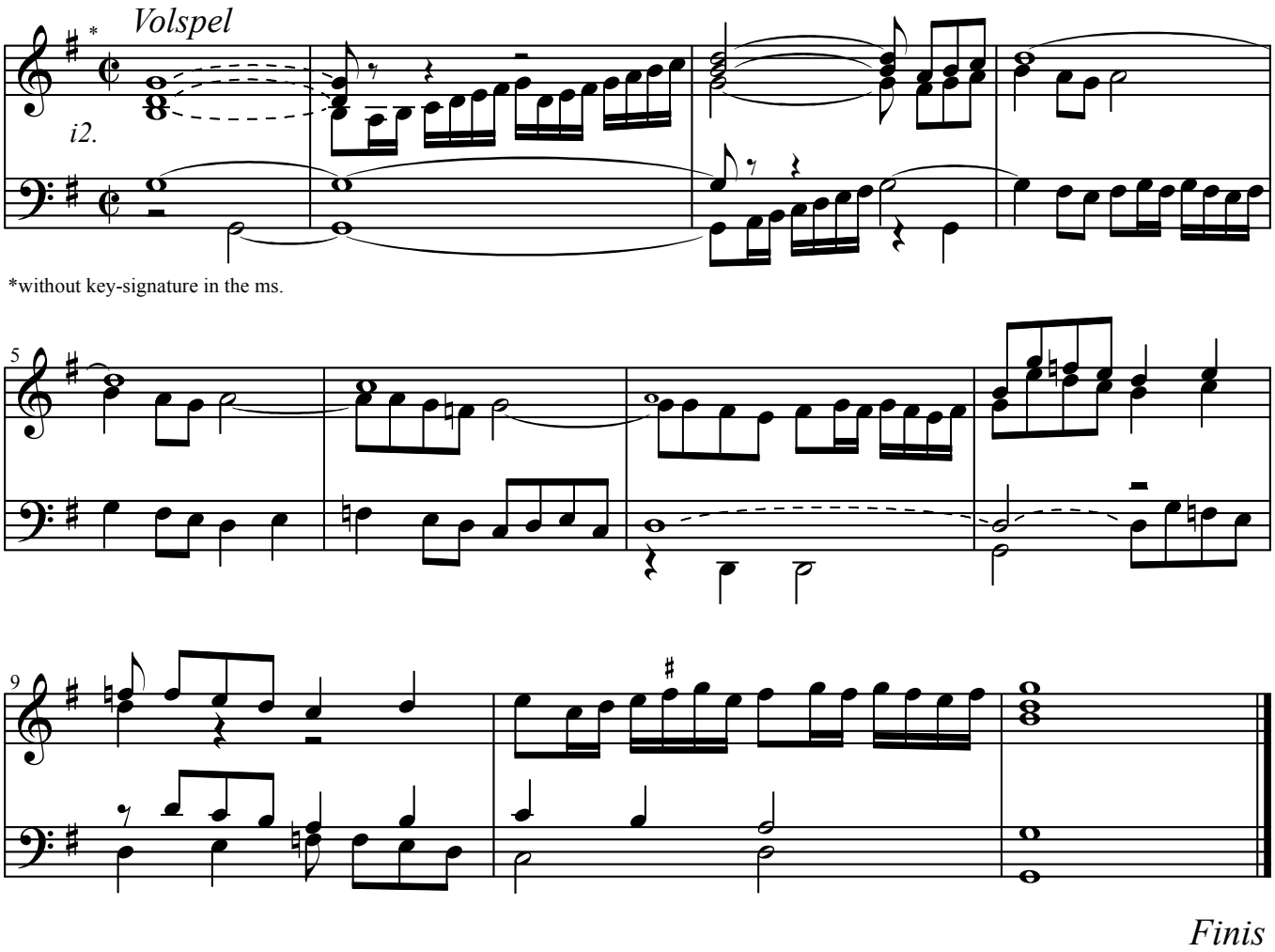
*tied b° in ms
i.o. (thematic) g°

* sic
(better b° ?)


jj.
Cornet
*in ms. key-signature absent (forgotten?)
at 1st, 2nd an 4th system
6
*no# in th ms.
*better c°?
10
15
18
21

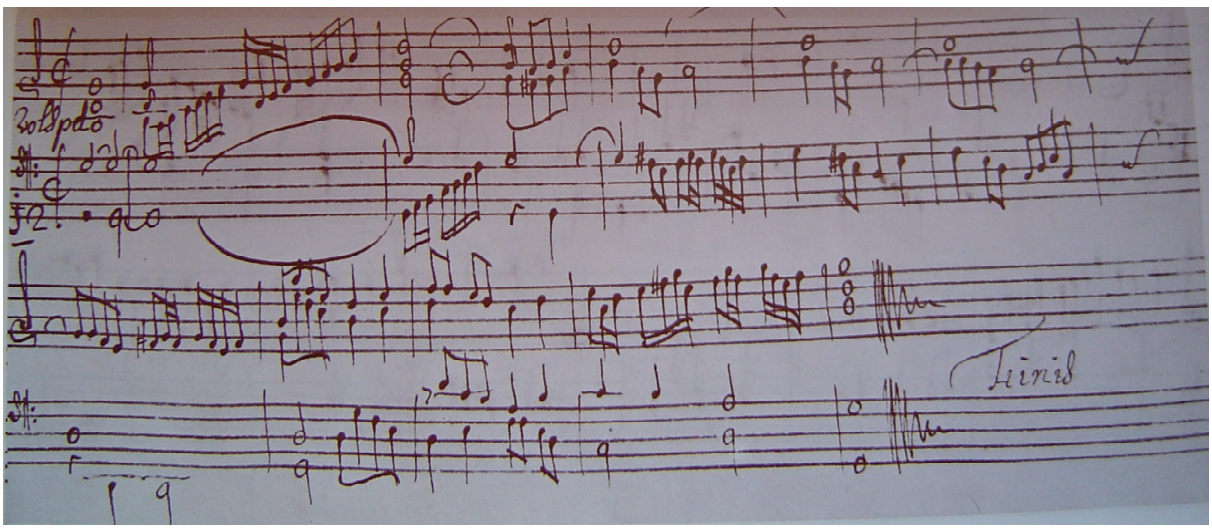
156.*

Cocquiel-manuscript
fol. 48 v°



*without key-signature in the ms.

*This nr. 156 is nearly identic to nr 145.

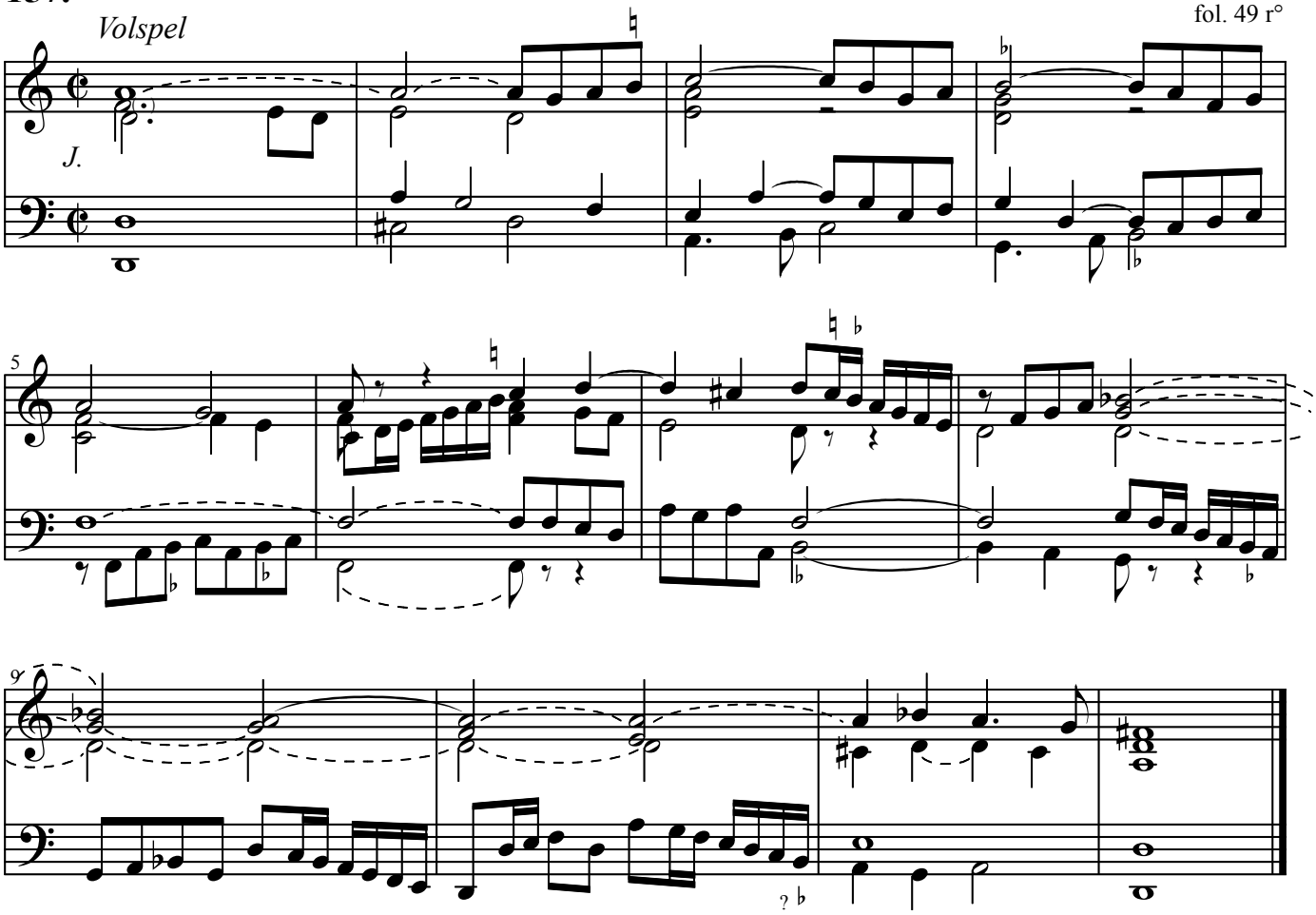


VERSUS

Jmi Toni

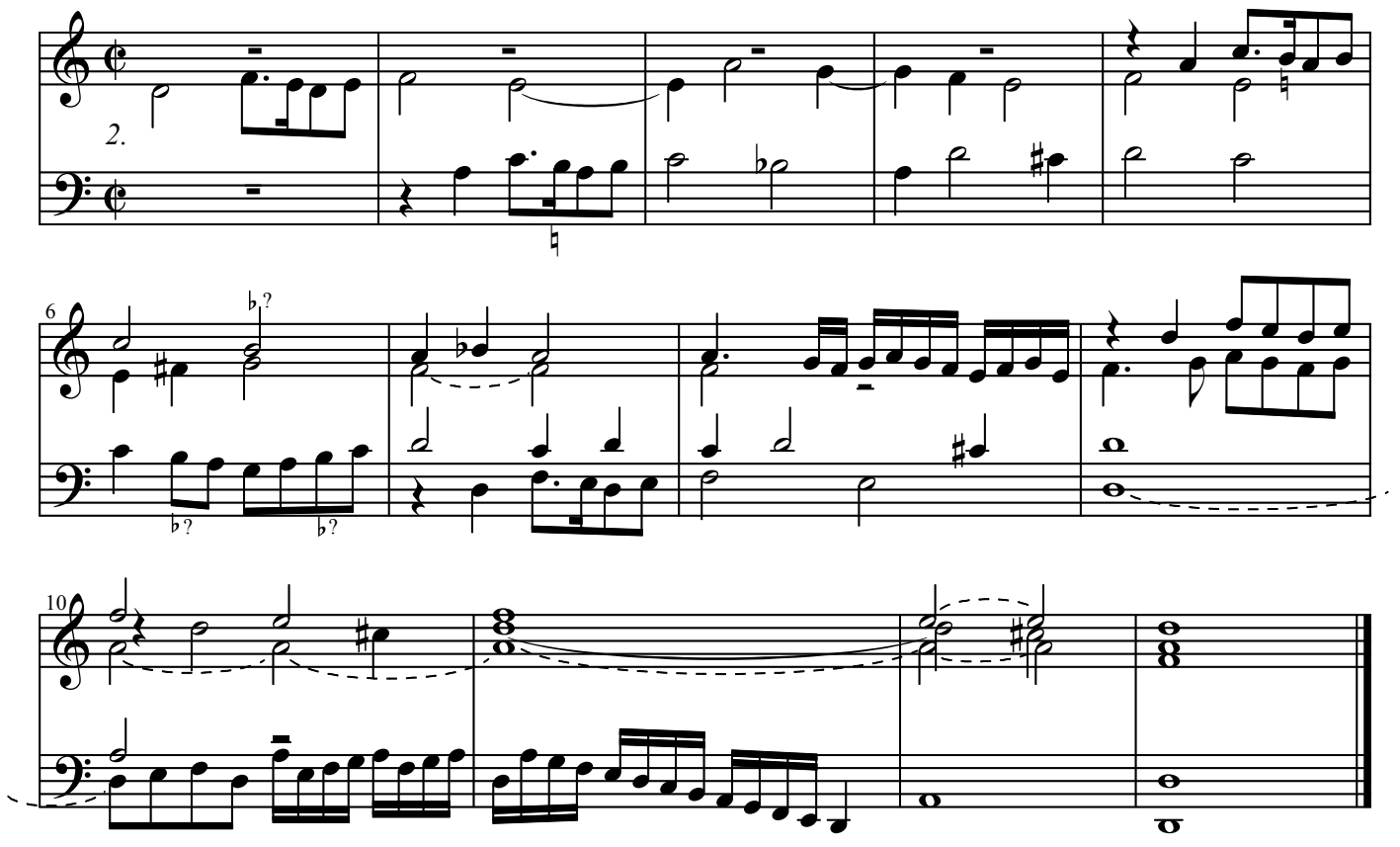
157.

Cocquiel-manuscript
fol. 49 r°



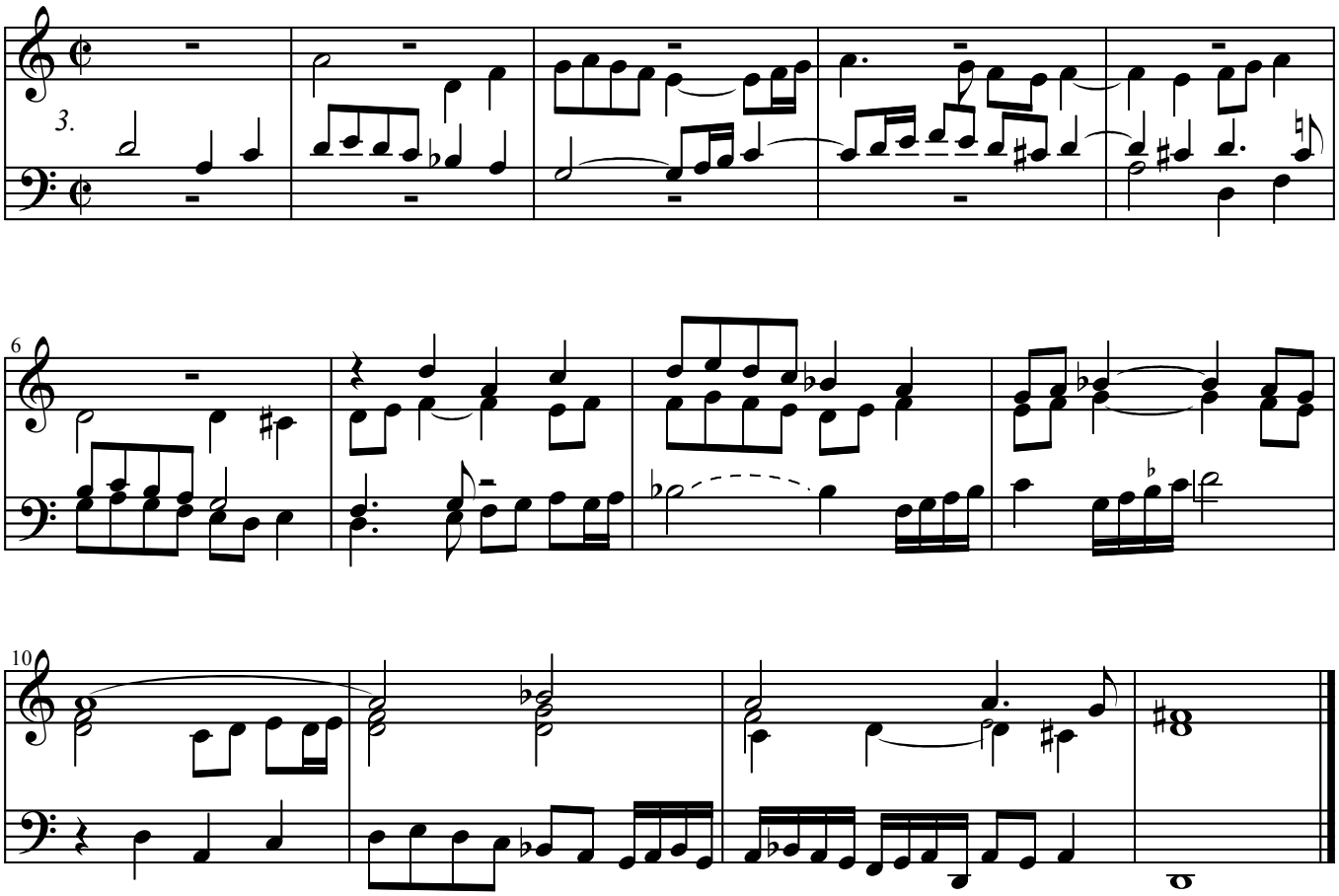
158.

Cocquiel-manuscript
fol. 49 r°



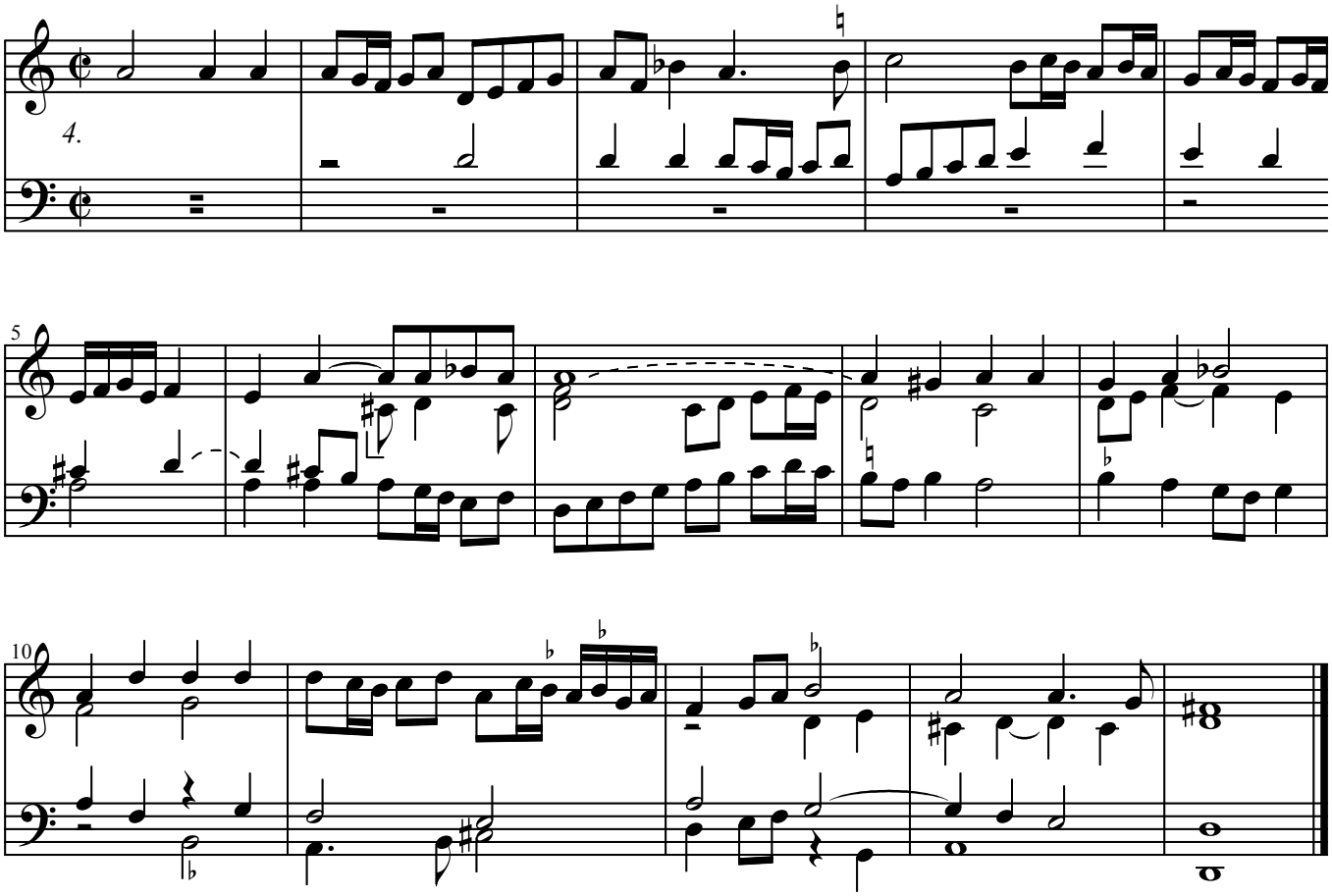
159.

Cocquiel-manuscript
fol. 49 v°



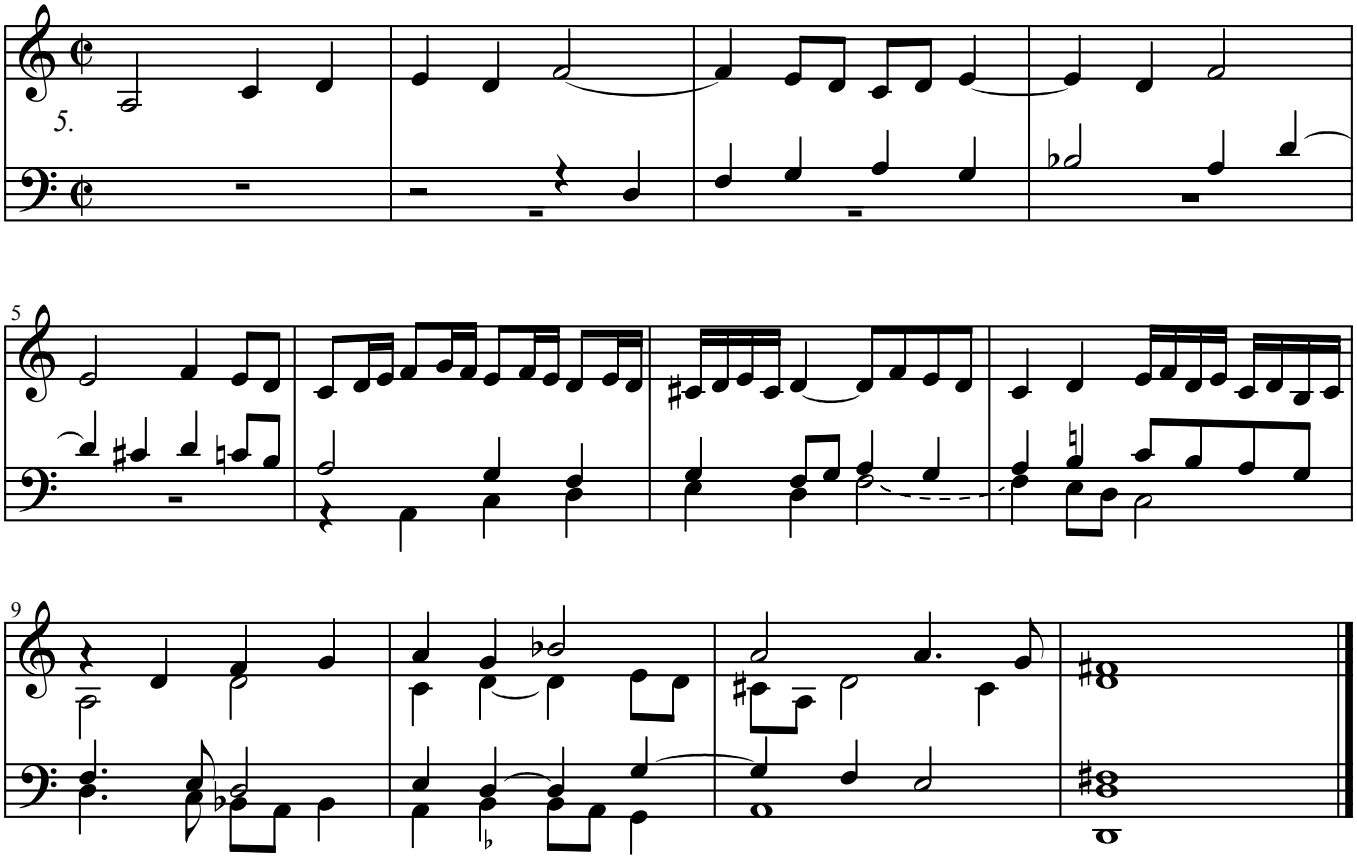
160.

Cocquiel-manuscript
fol. 49 v°



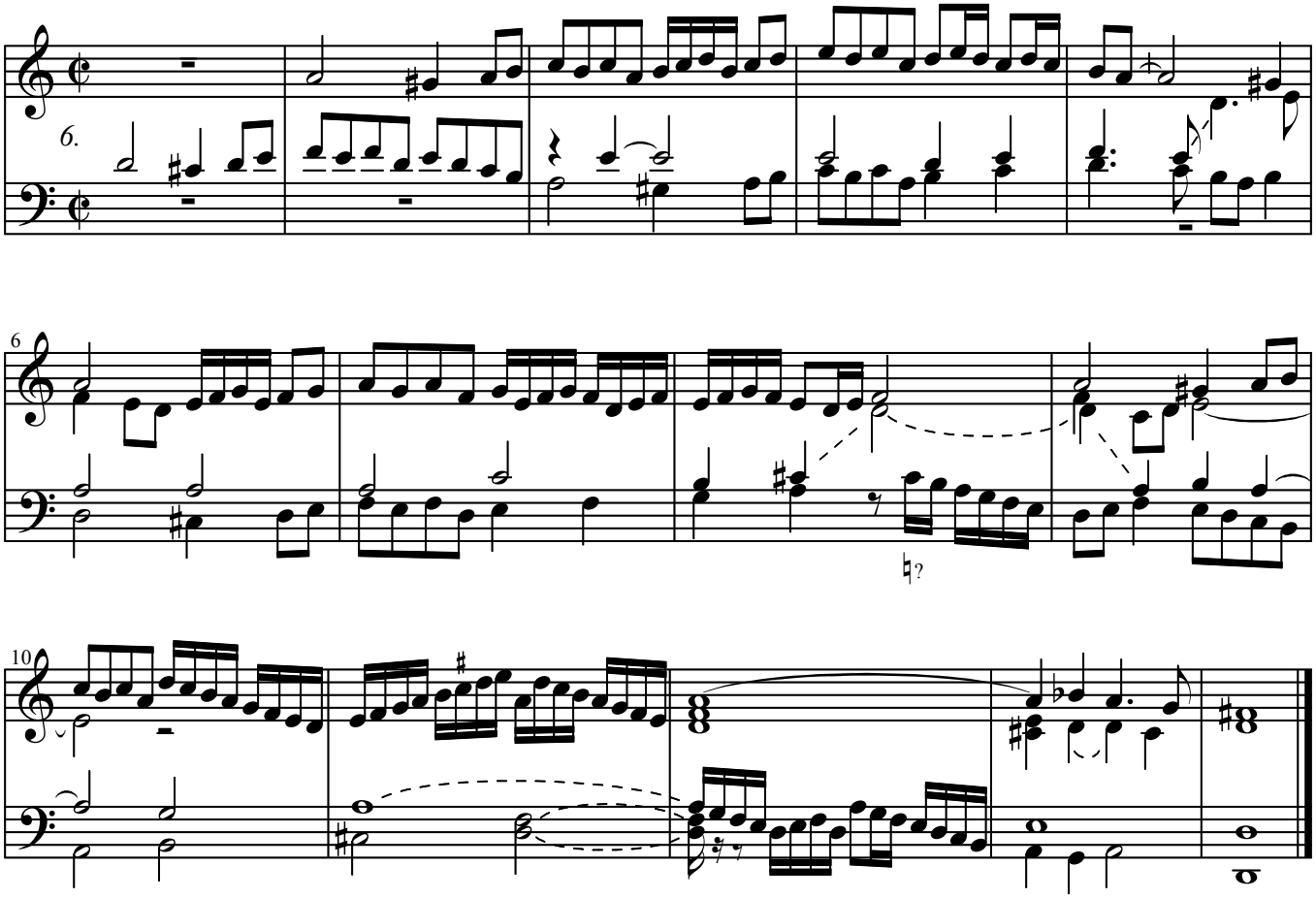
161.

Cocquiel-manuscript
fol. 50 r°



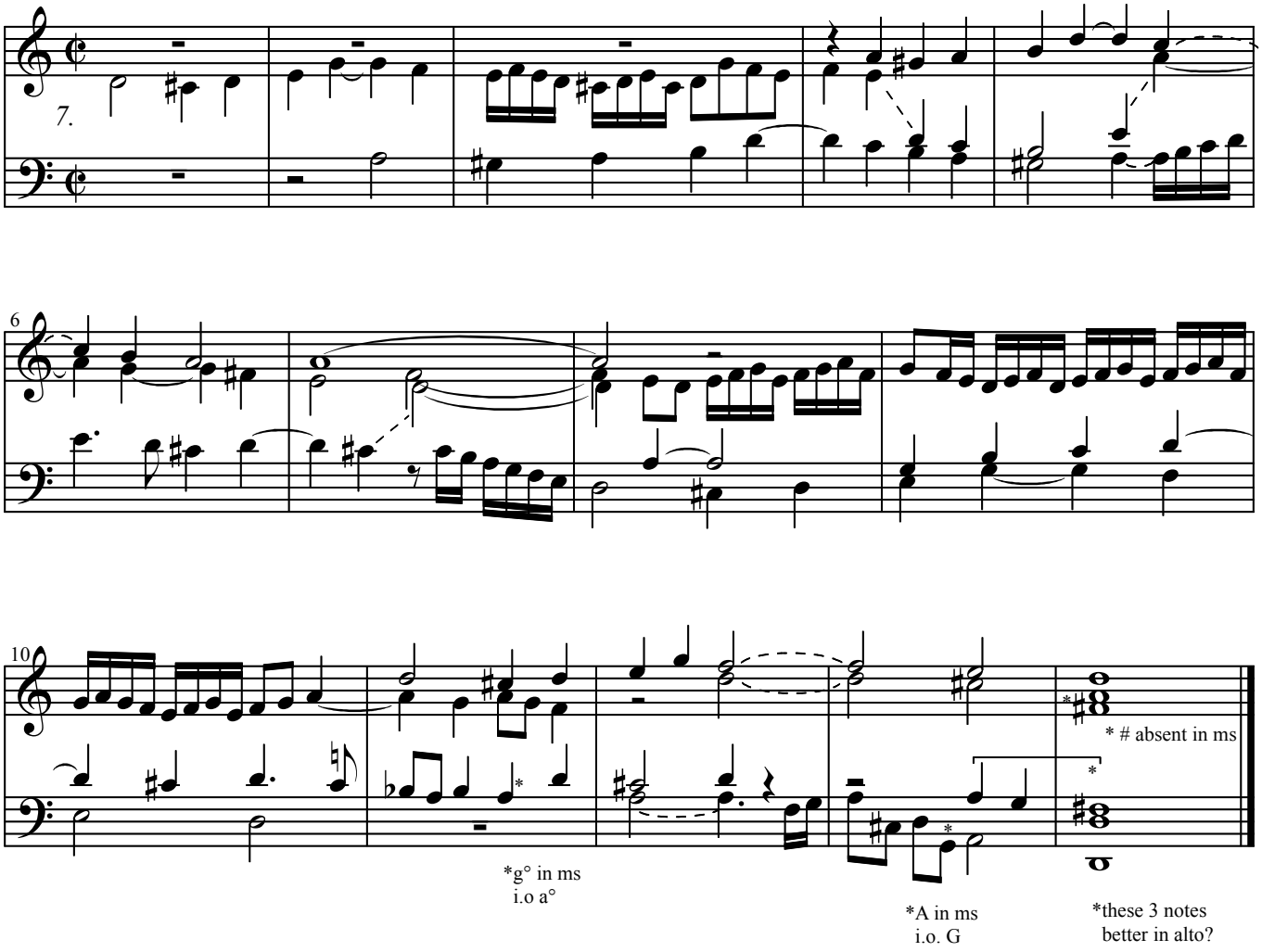
162.

Cocquiel-manuscript
fol. 50 r°



163.

Cocquiel-manuscript
fol. 50 v°



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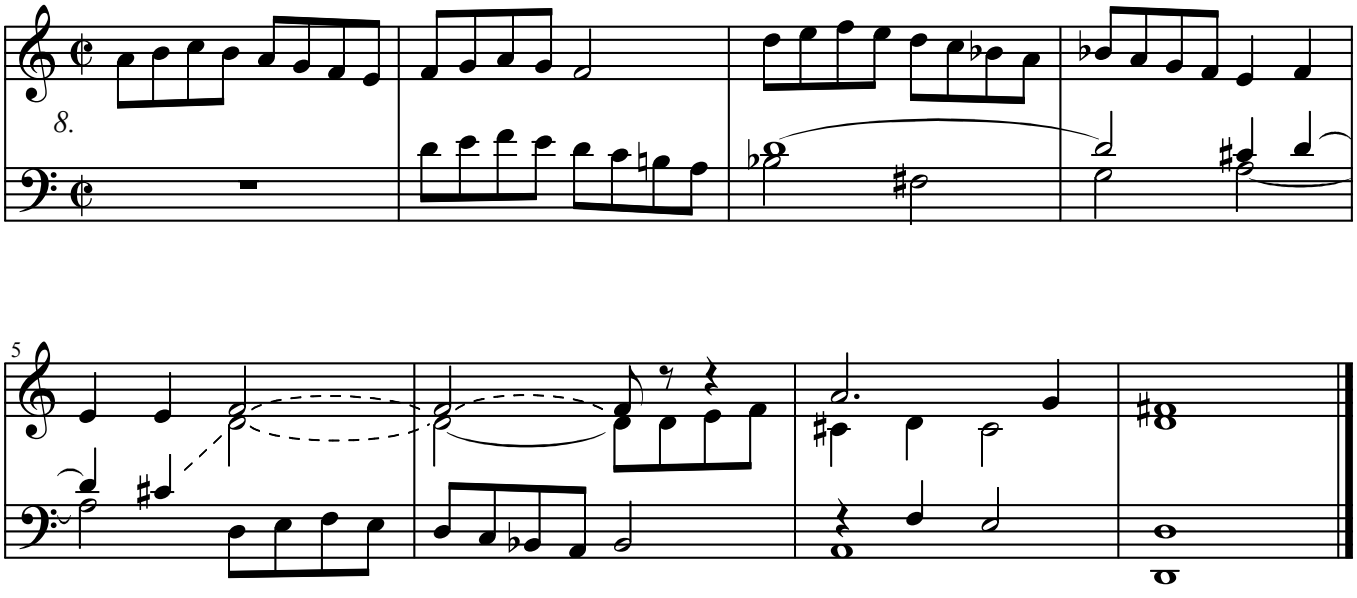

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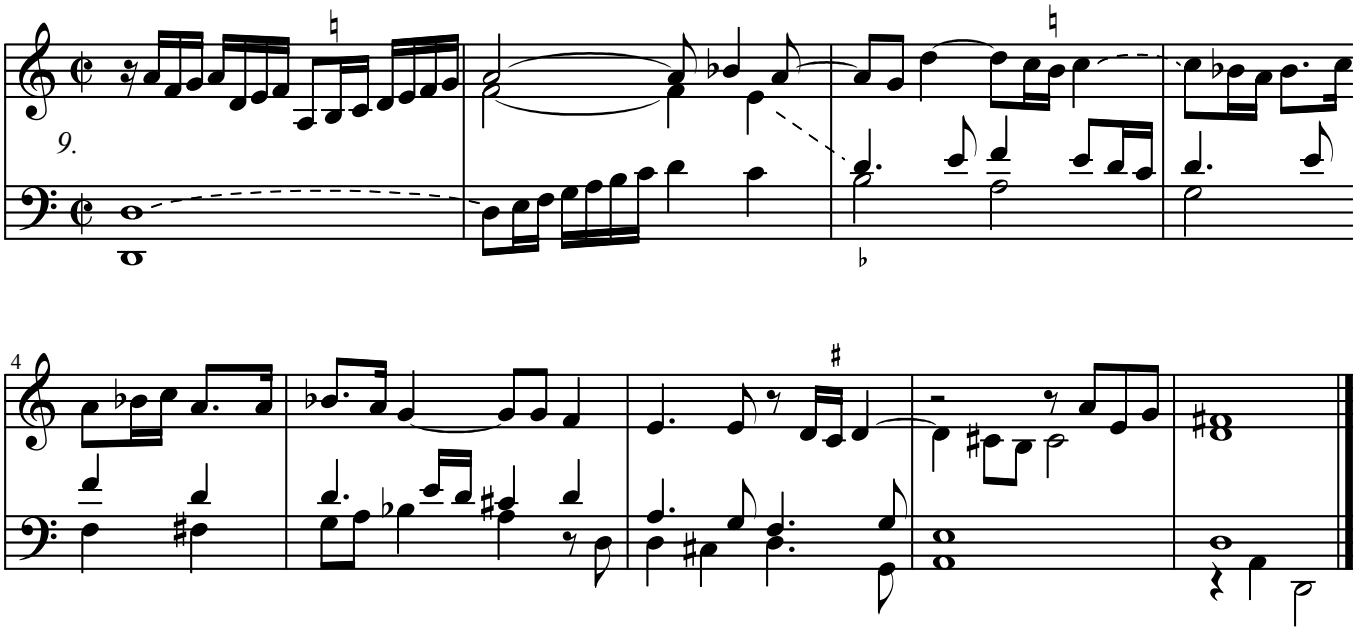
fol. 51 r°



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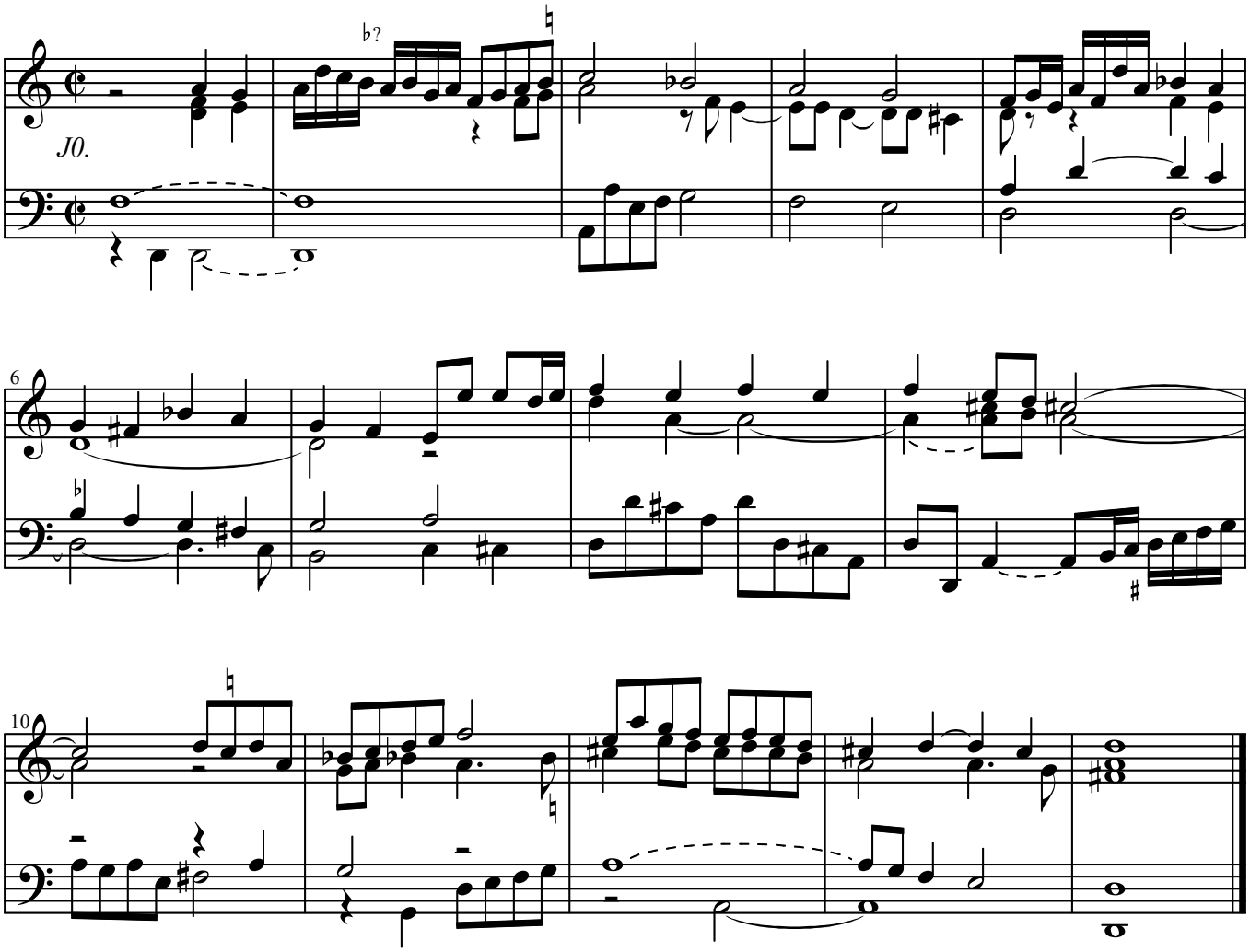
fol. 51 r°



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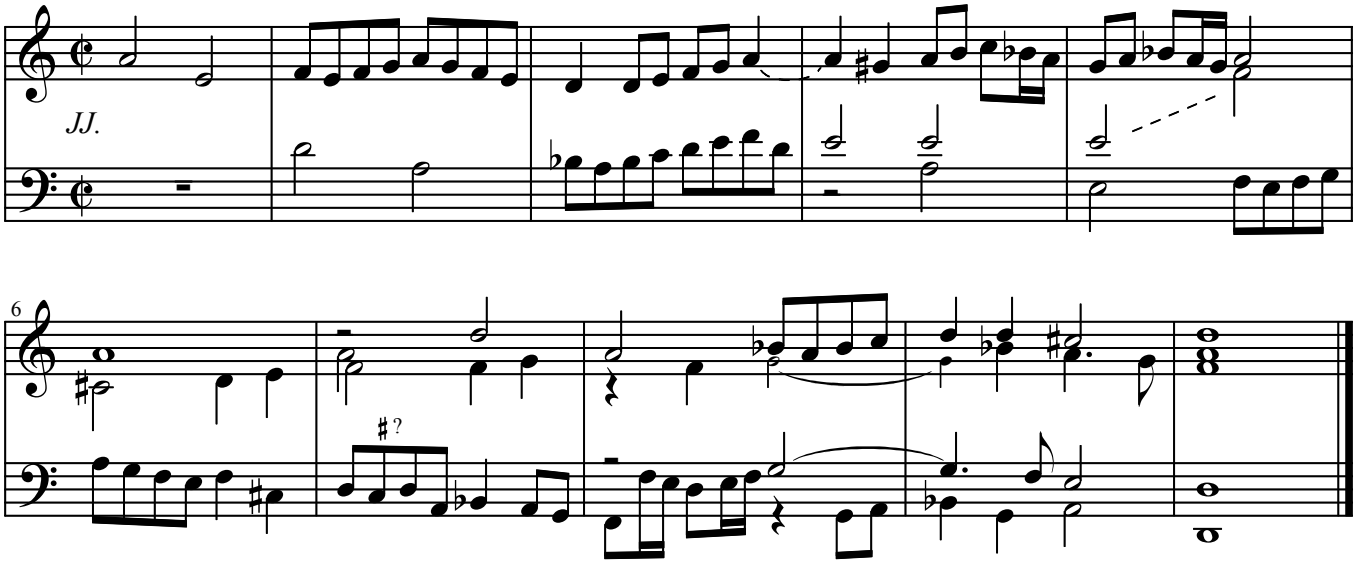

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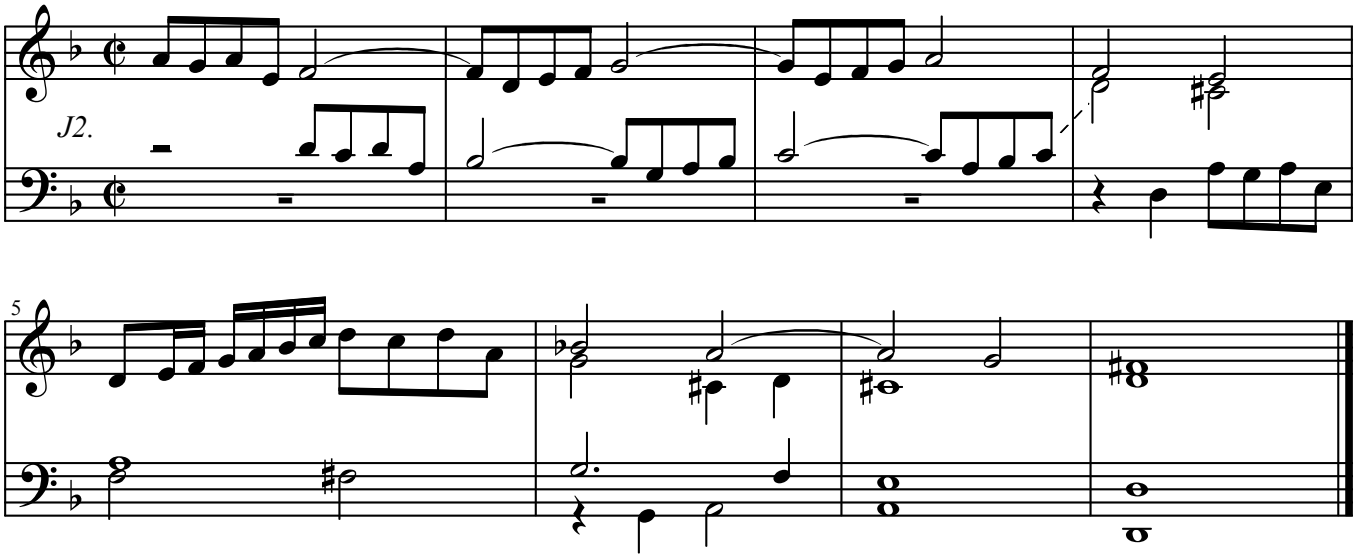

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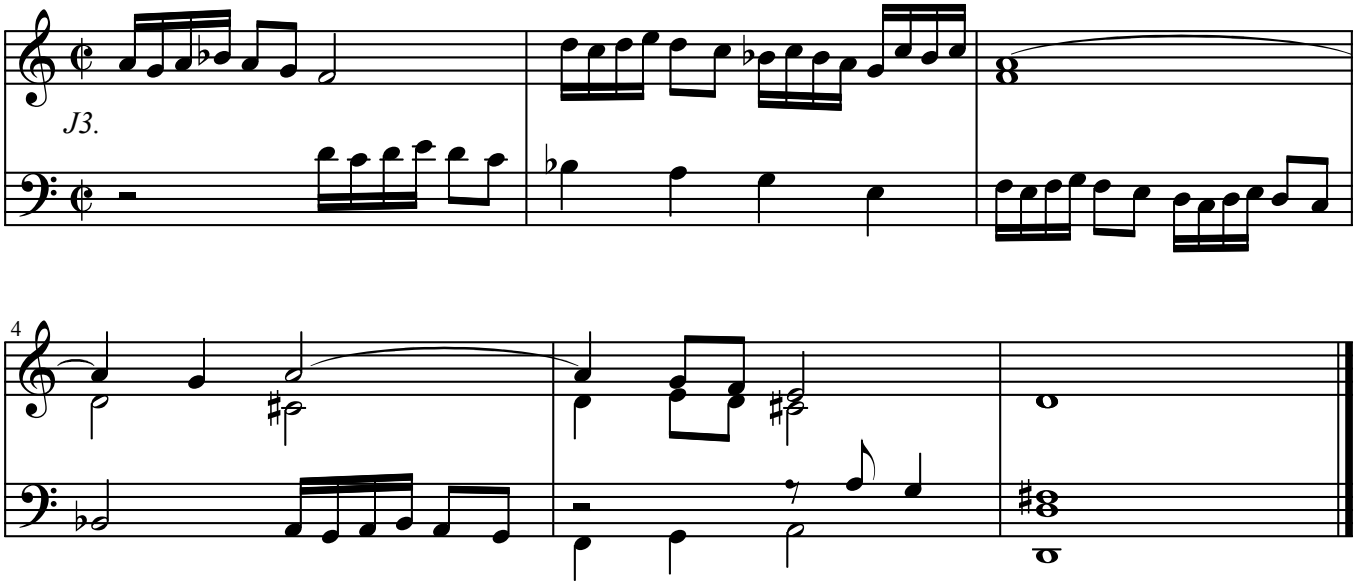

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fol. 52 r°

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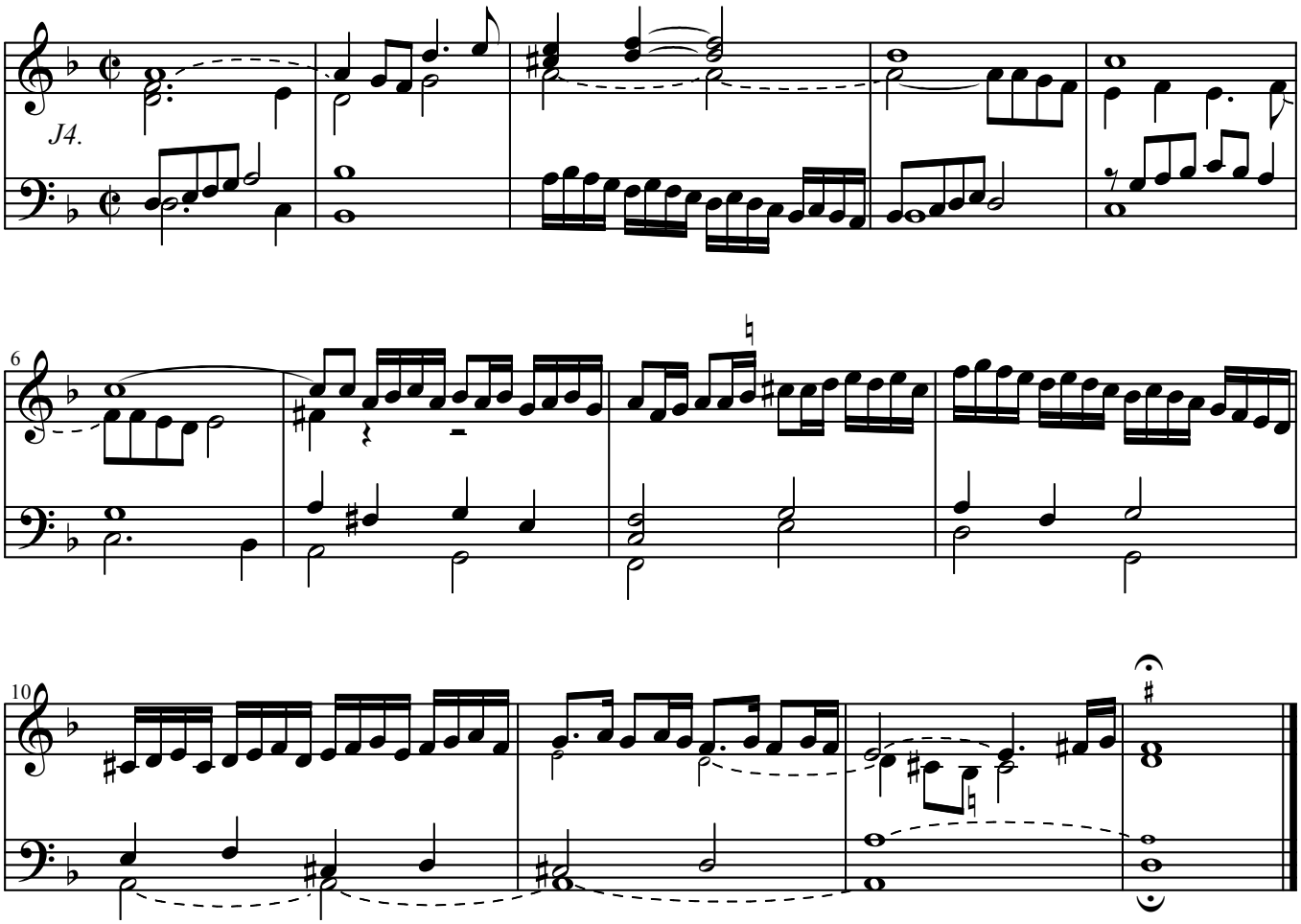

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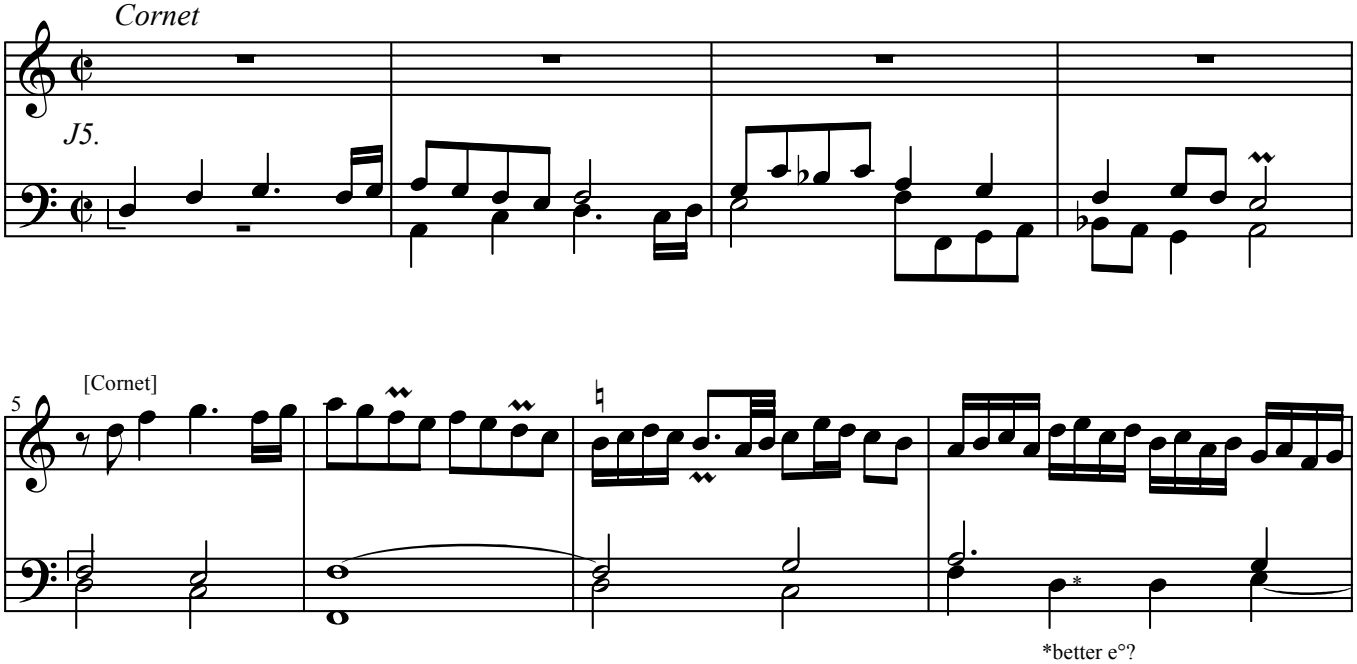
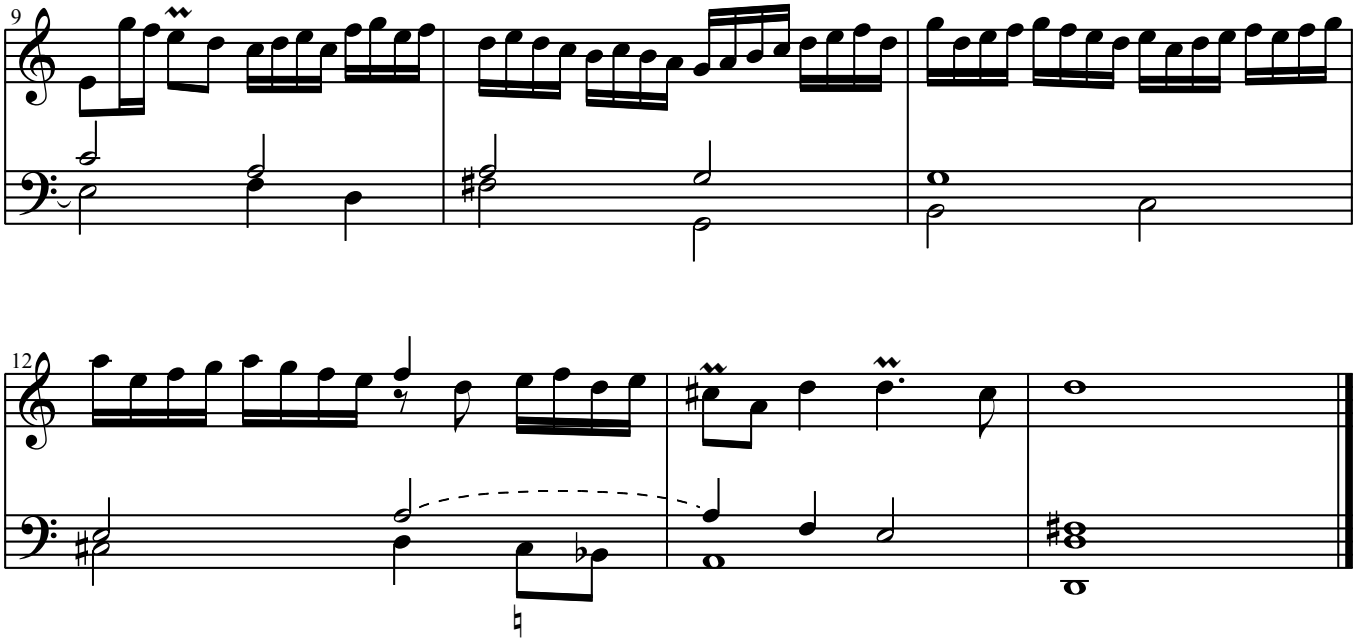


*better e°?



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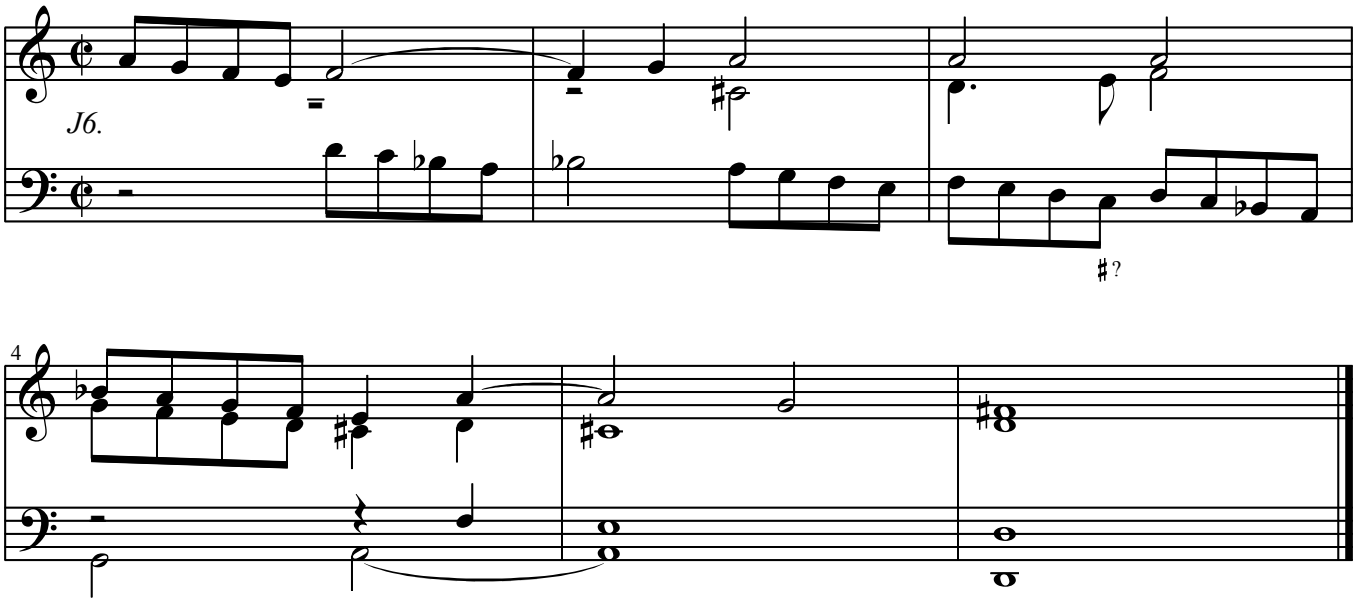

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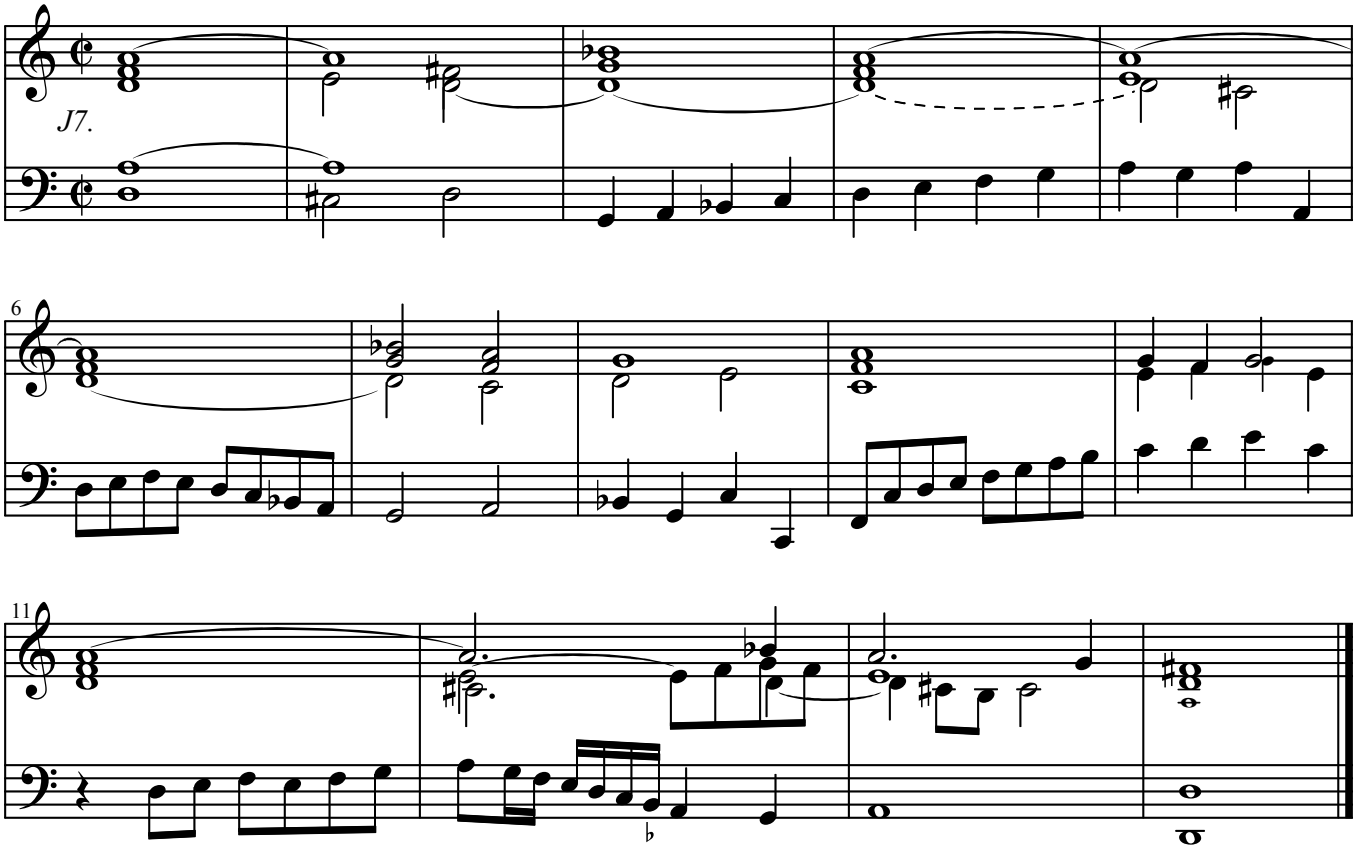

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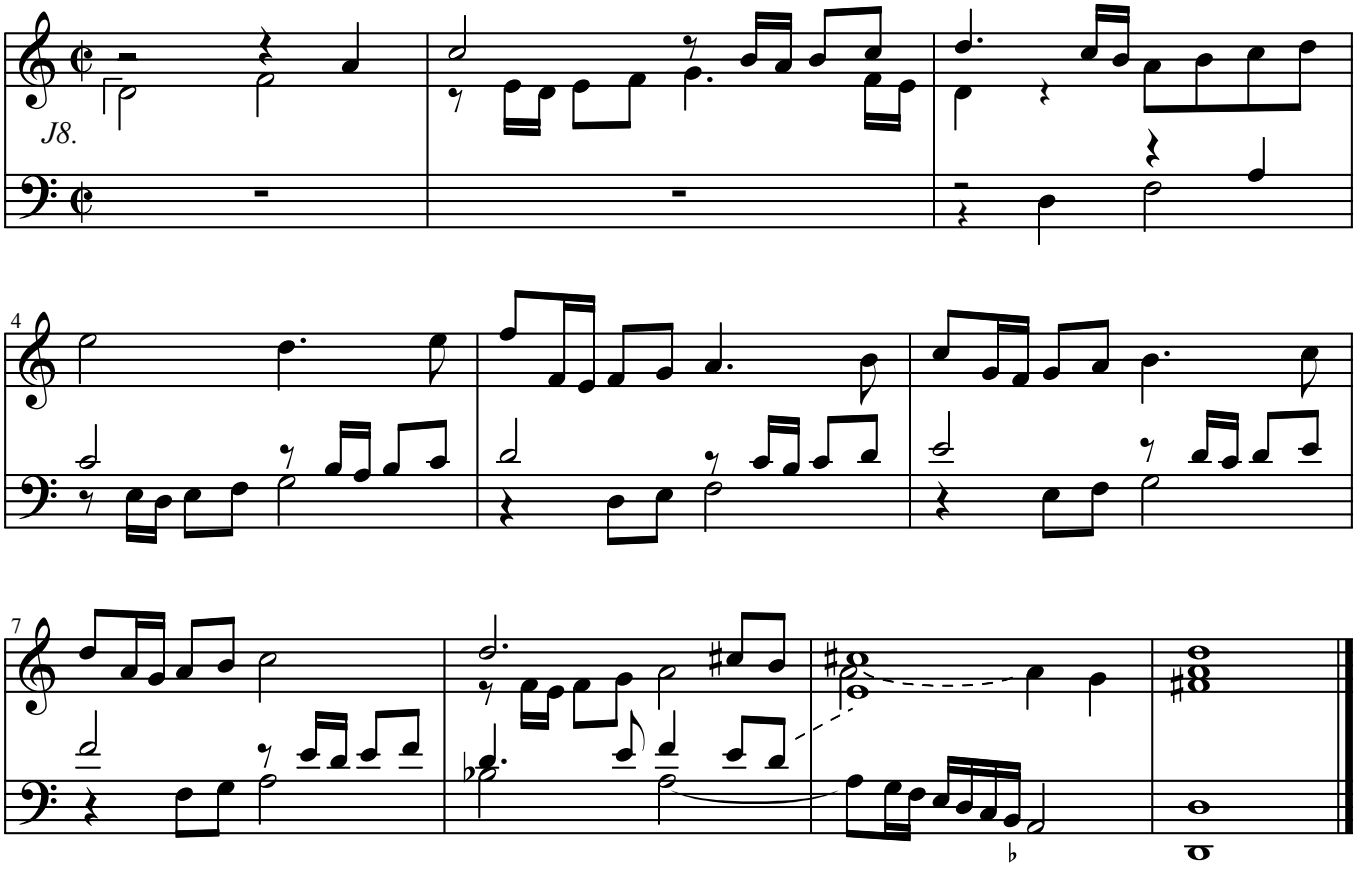

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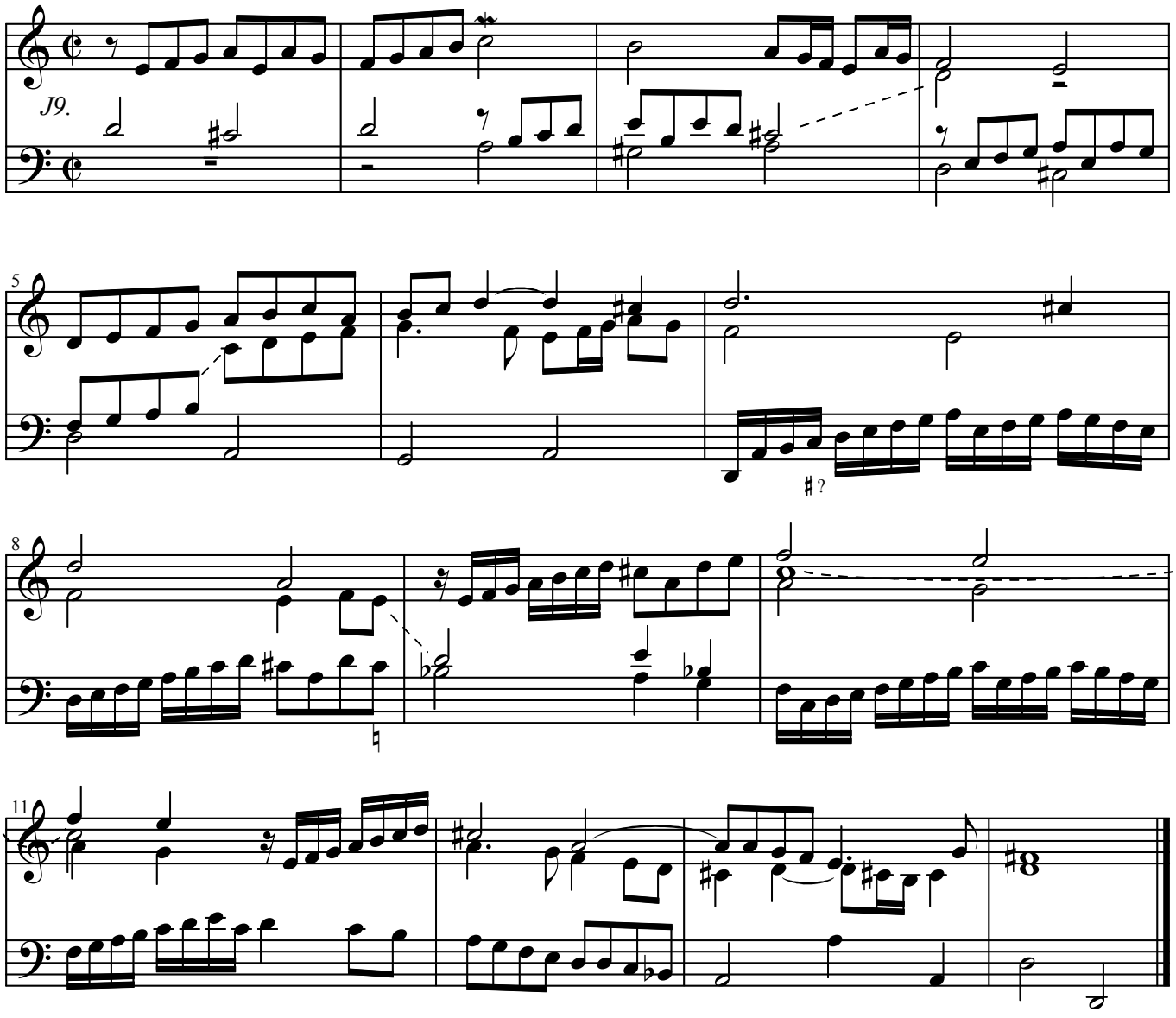

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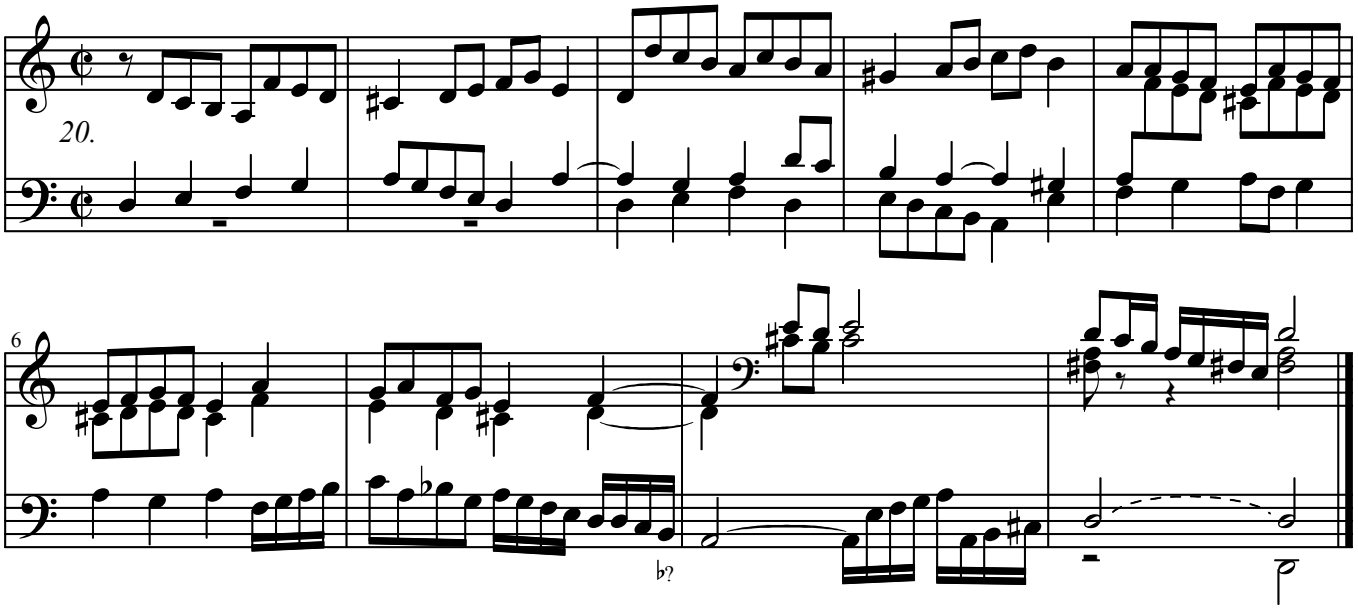

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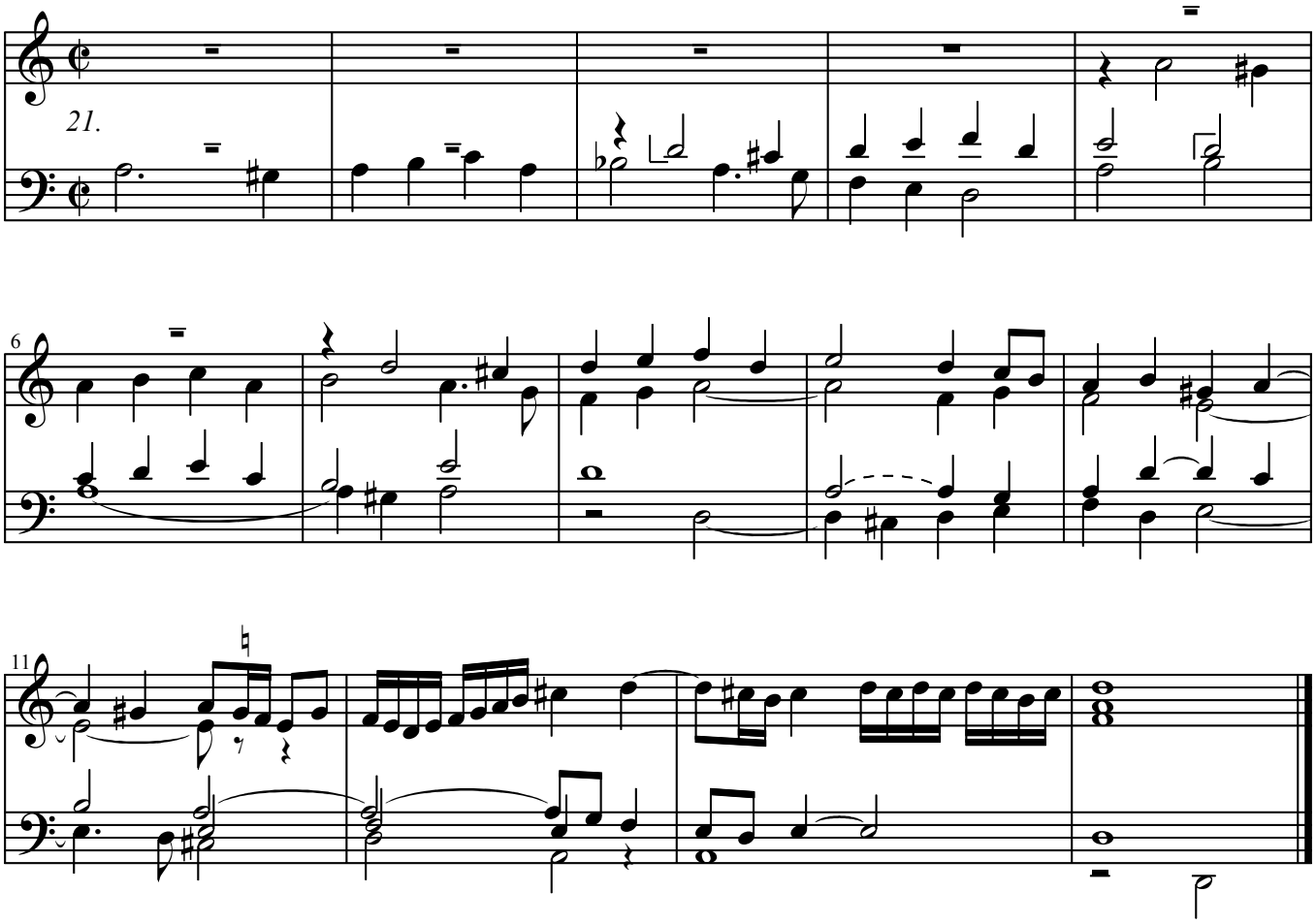
fol. 53 v°



178.

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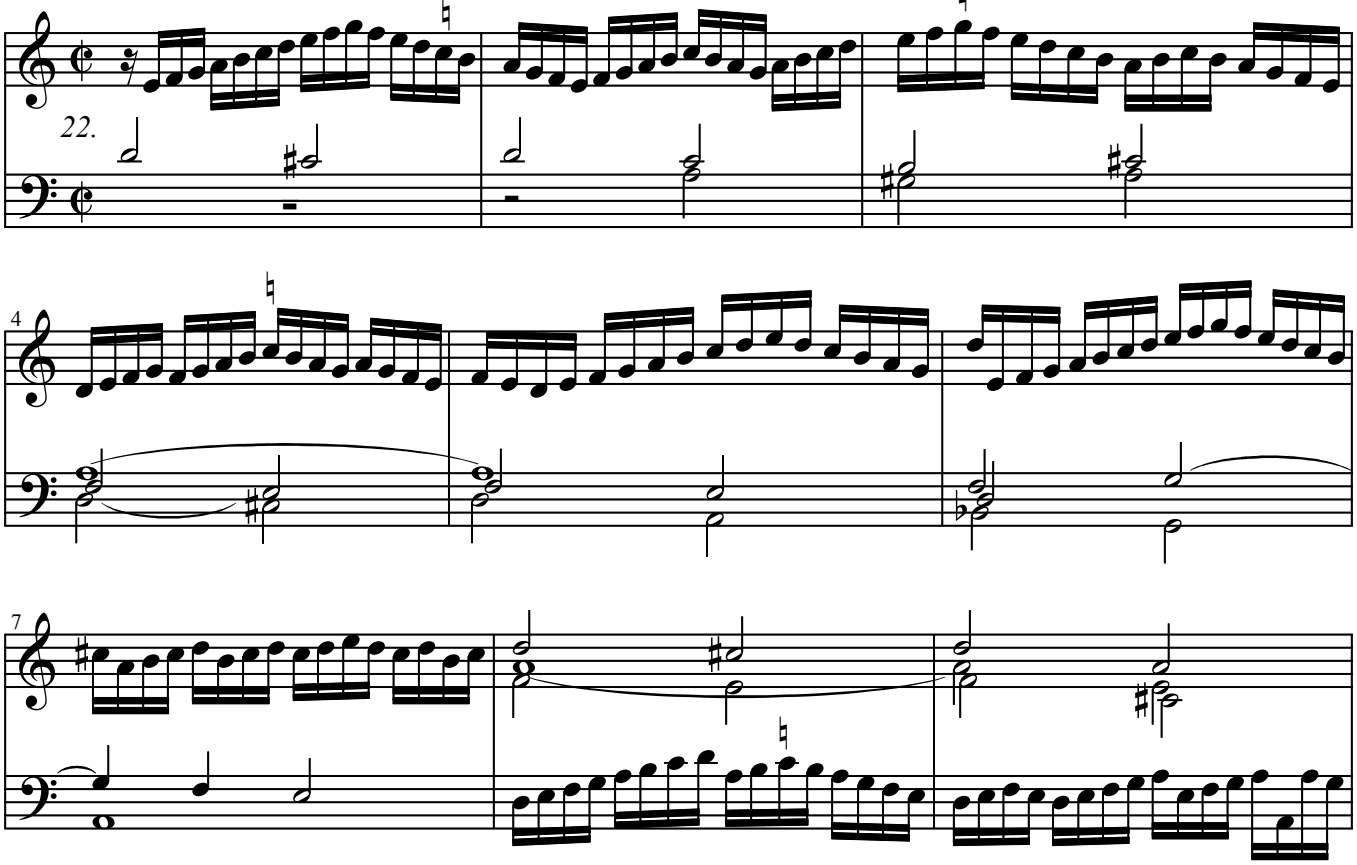
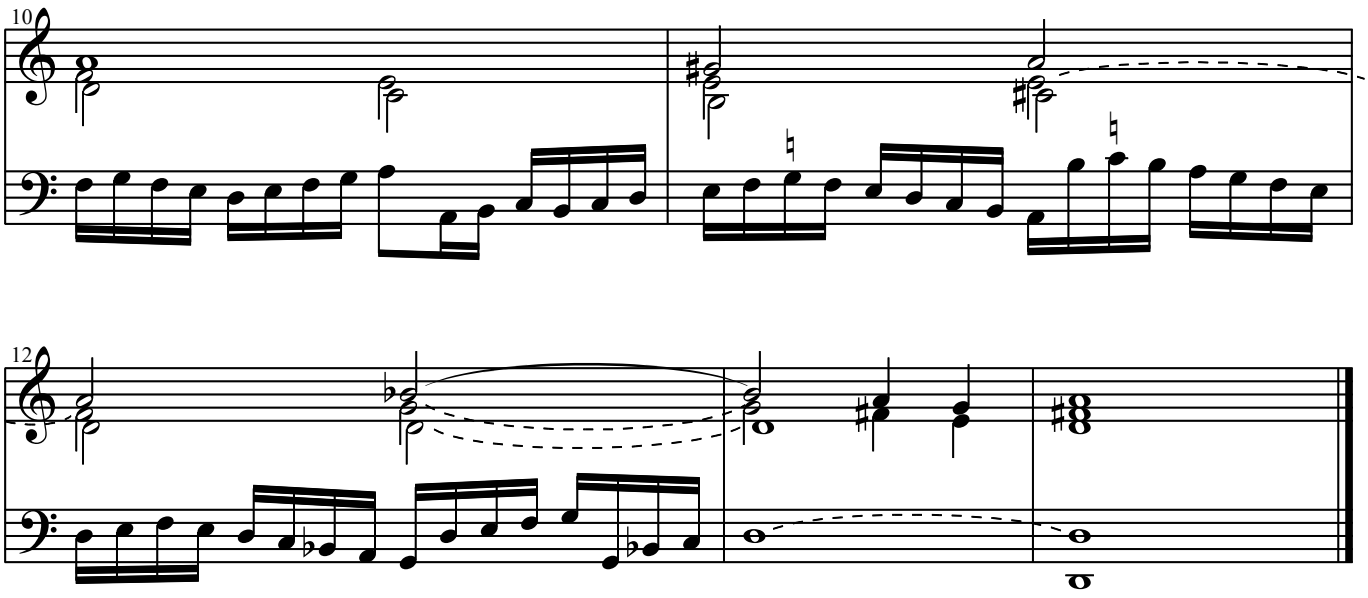
fol. 53 v°-54r°





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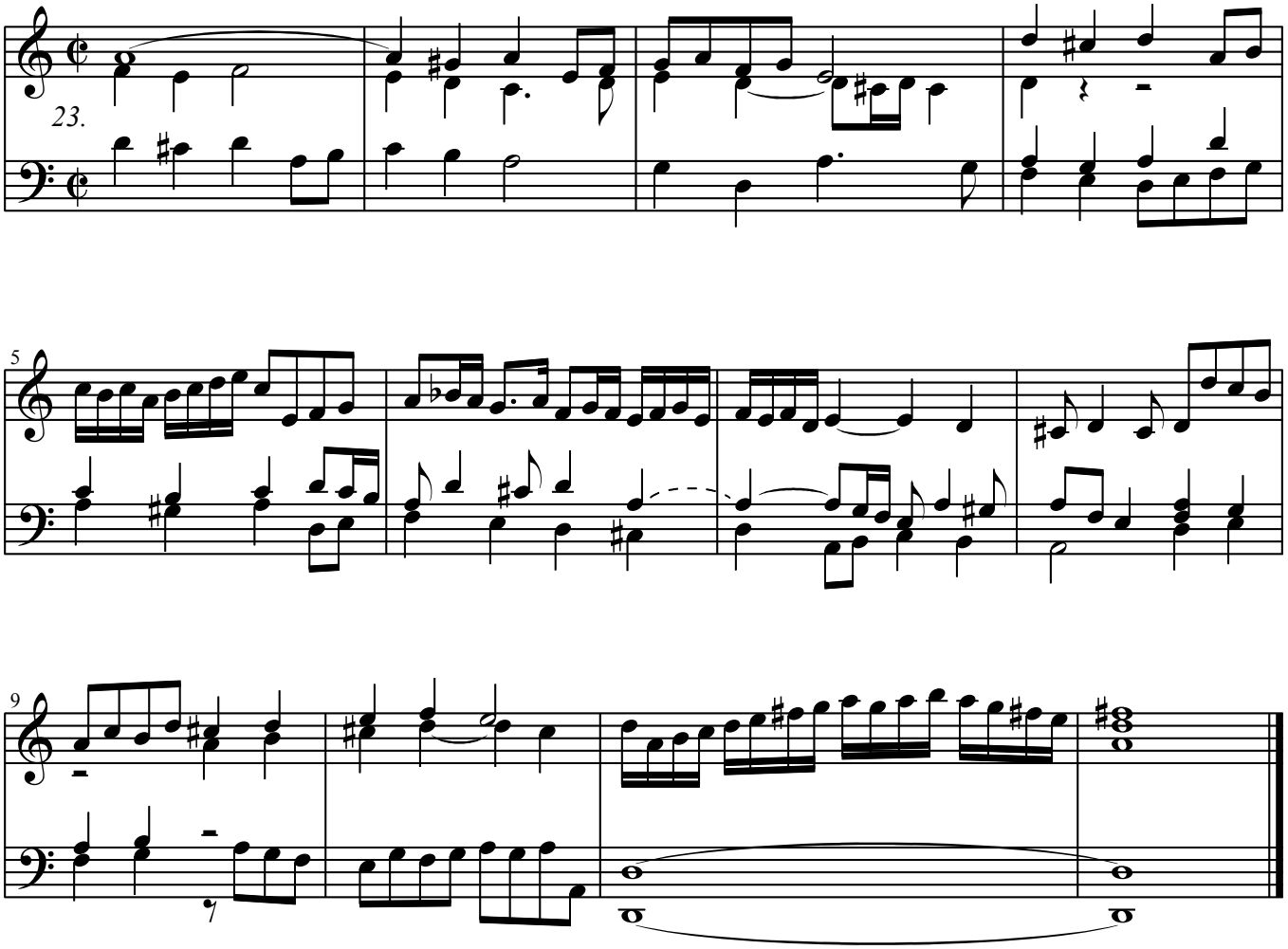
fol. 54 r°



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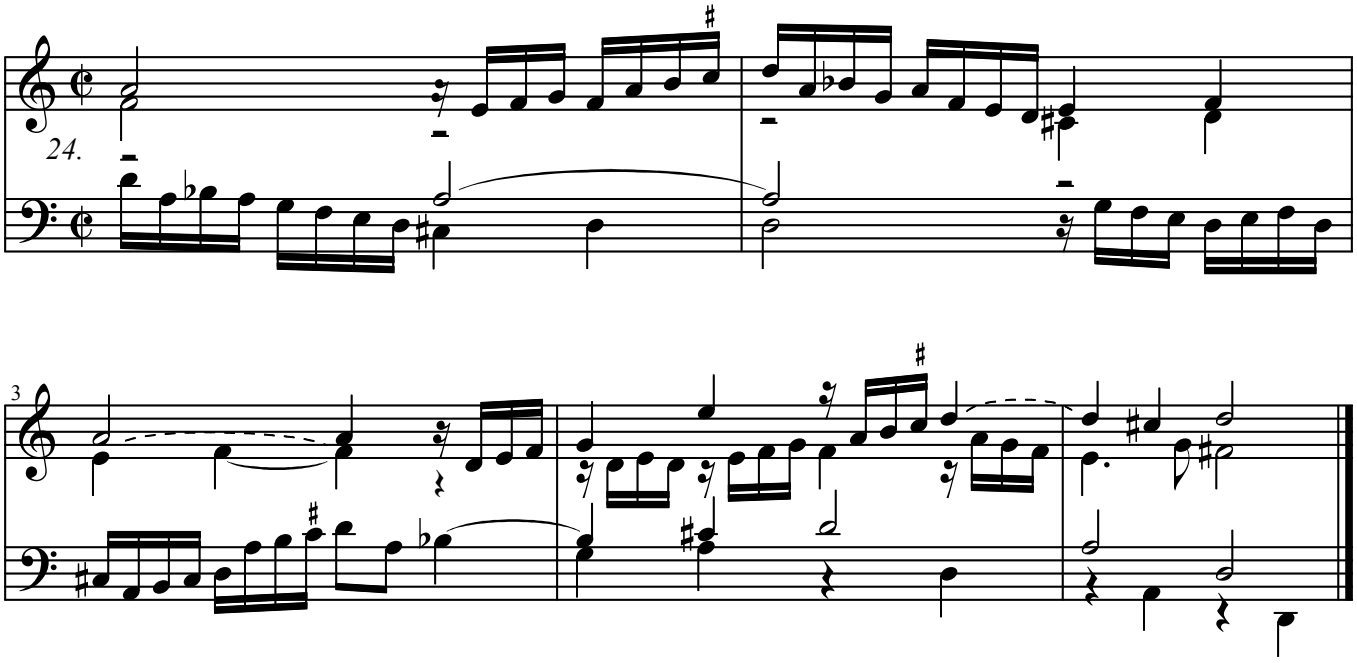
fol. 54 r°



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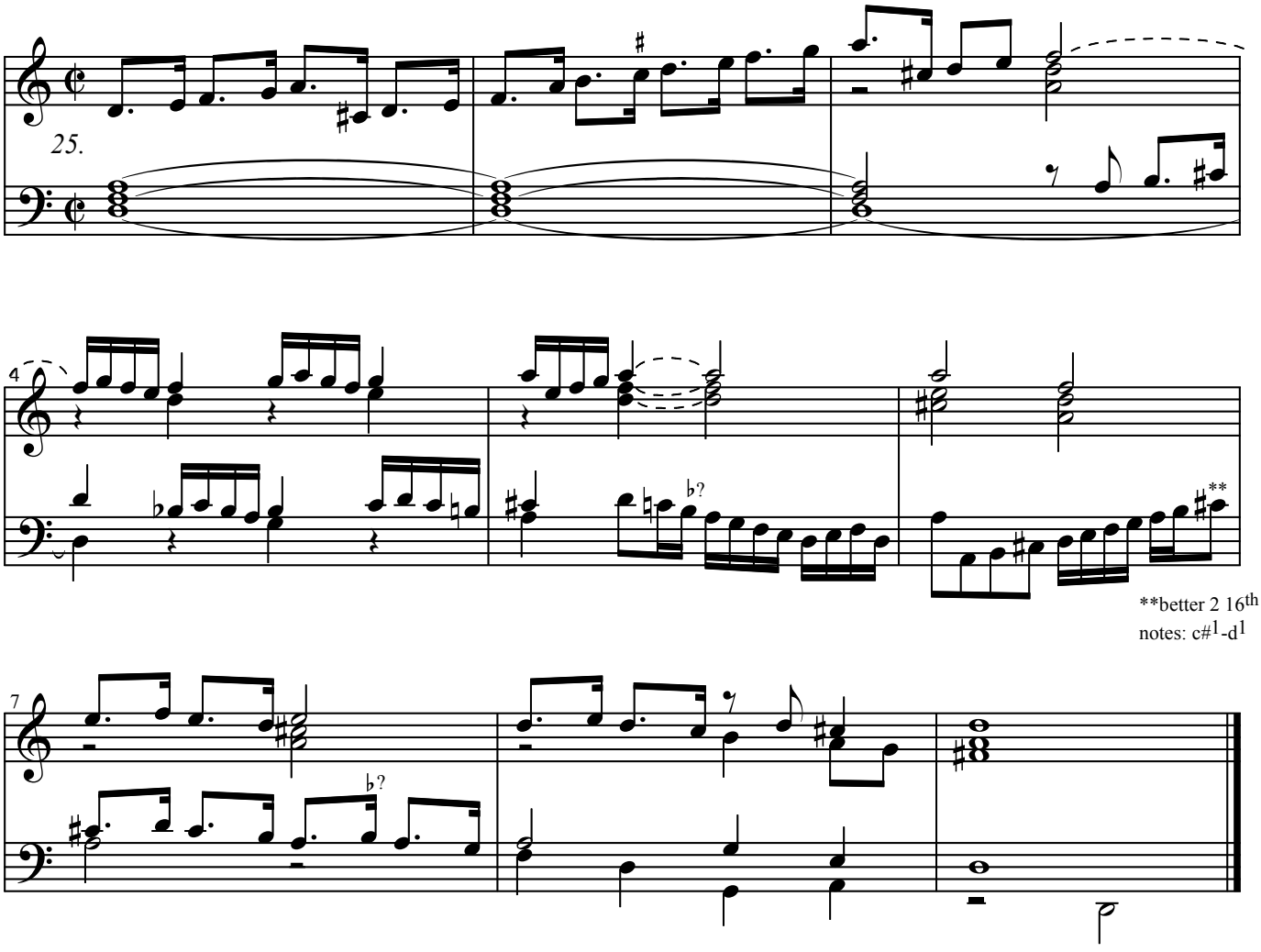

**better 2 16th notes: c#1-d1

182.

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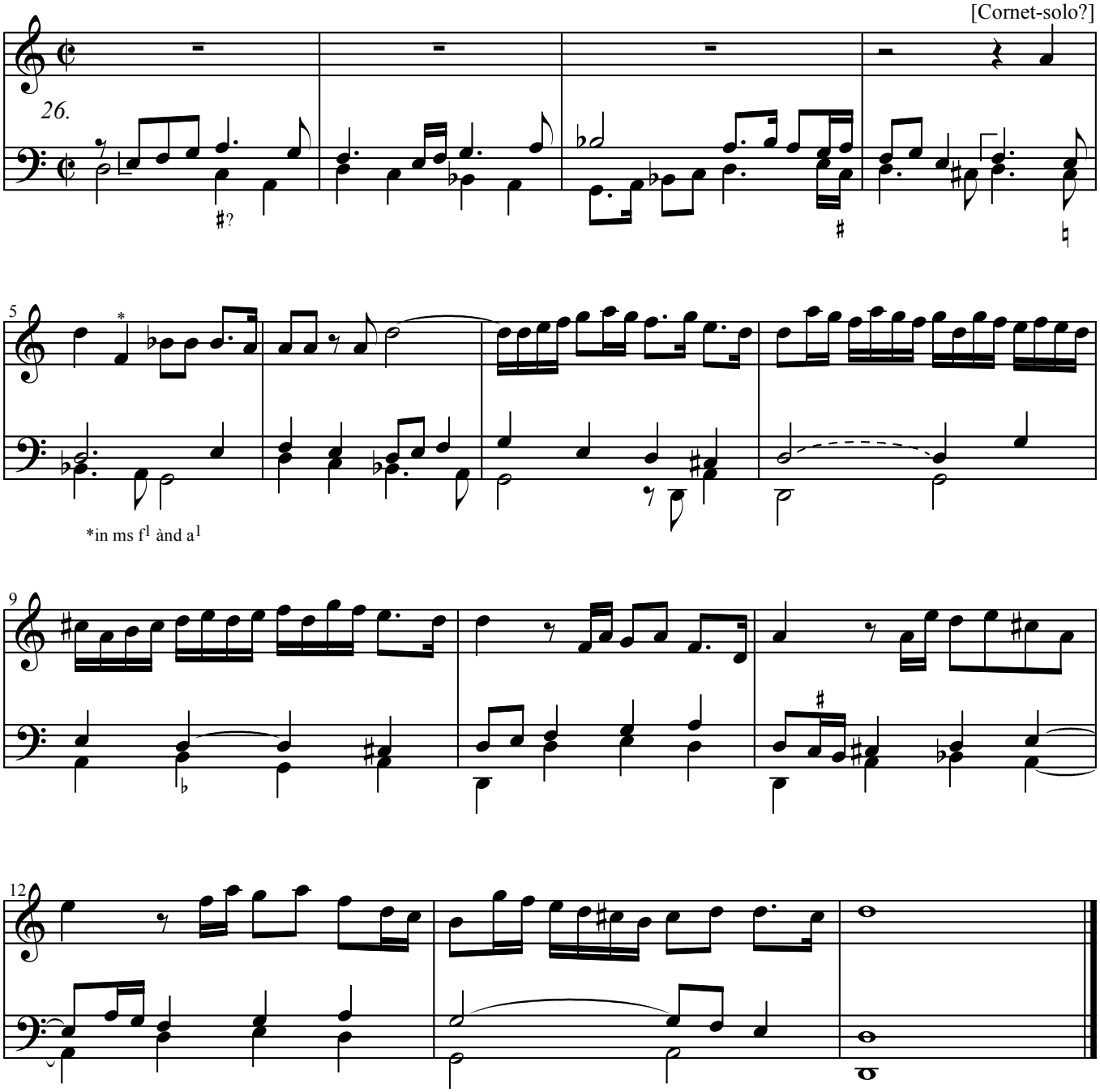
fol. 54 v°-55 r°

[Cornet-solo?]



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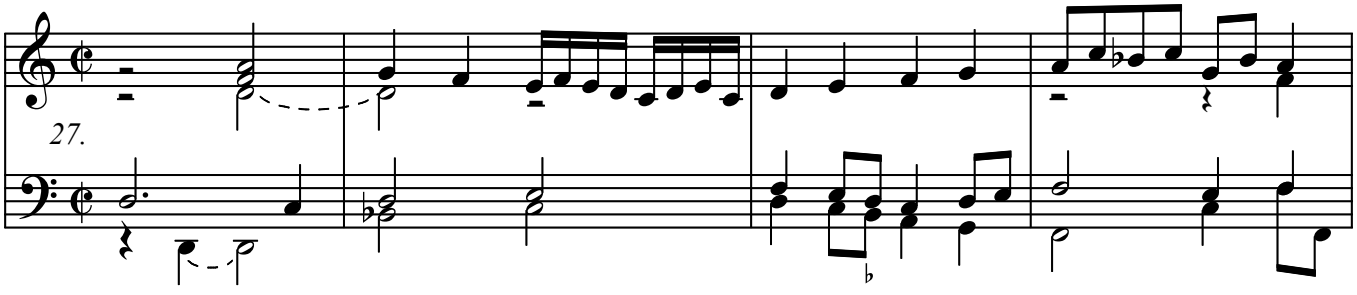
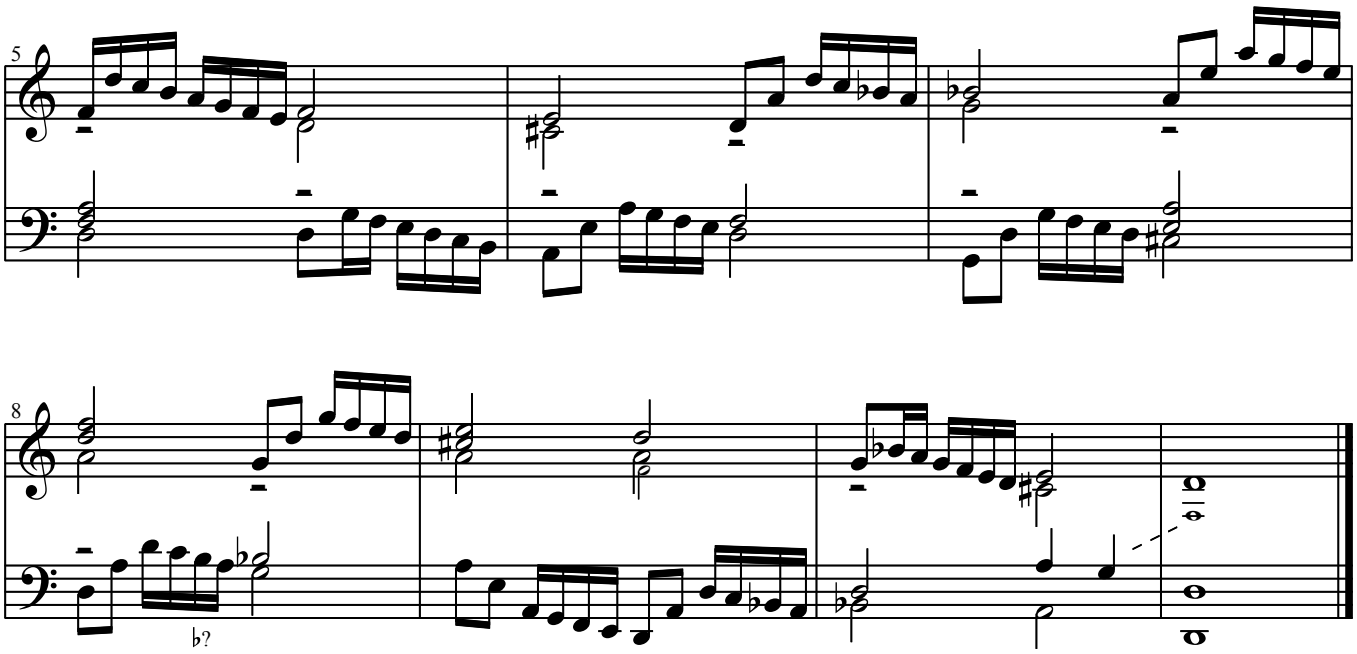
fol. 55 r°





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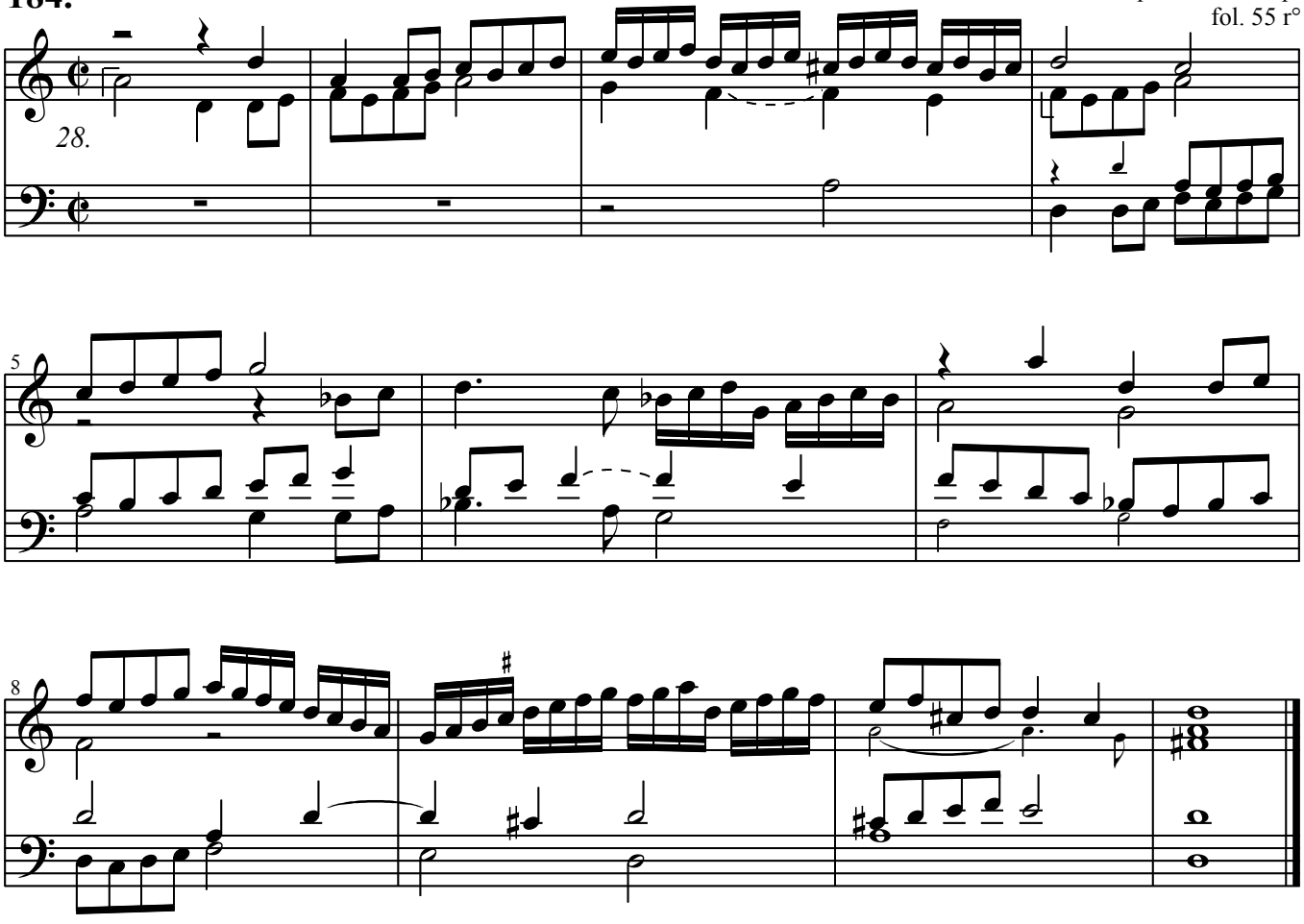

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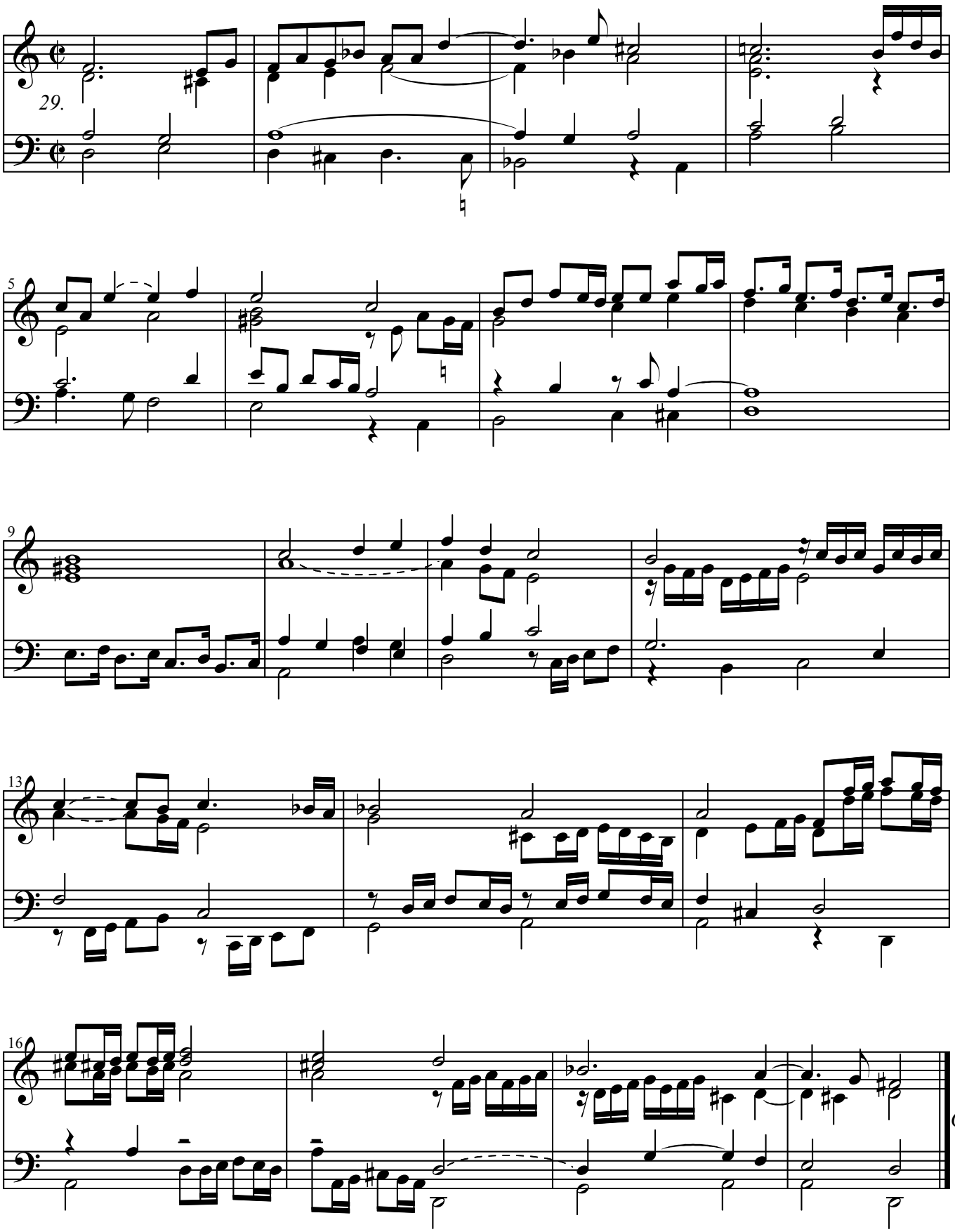

C.V. : Caspar Vaes ?
see Introduction

186.

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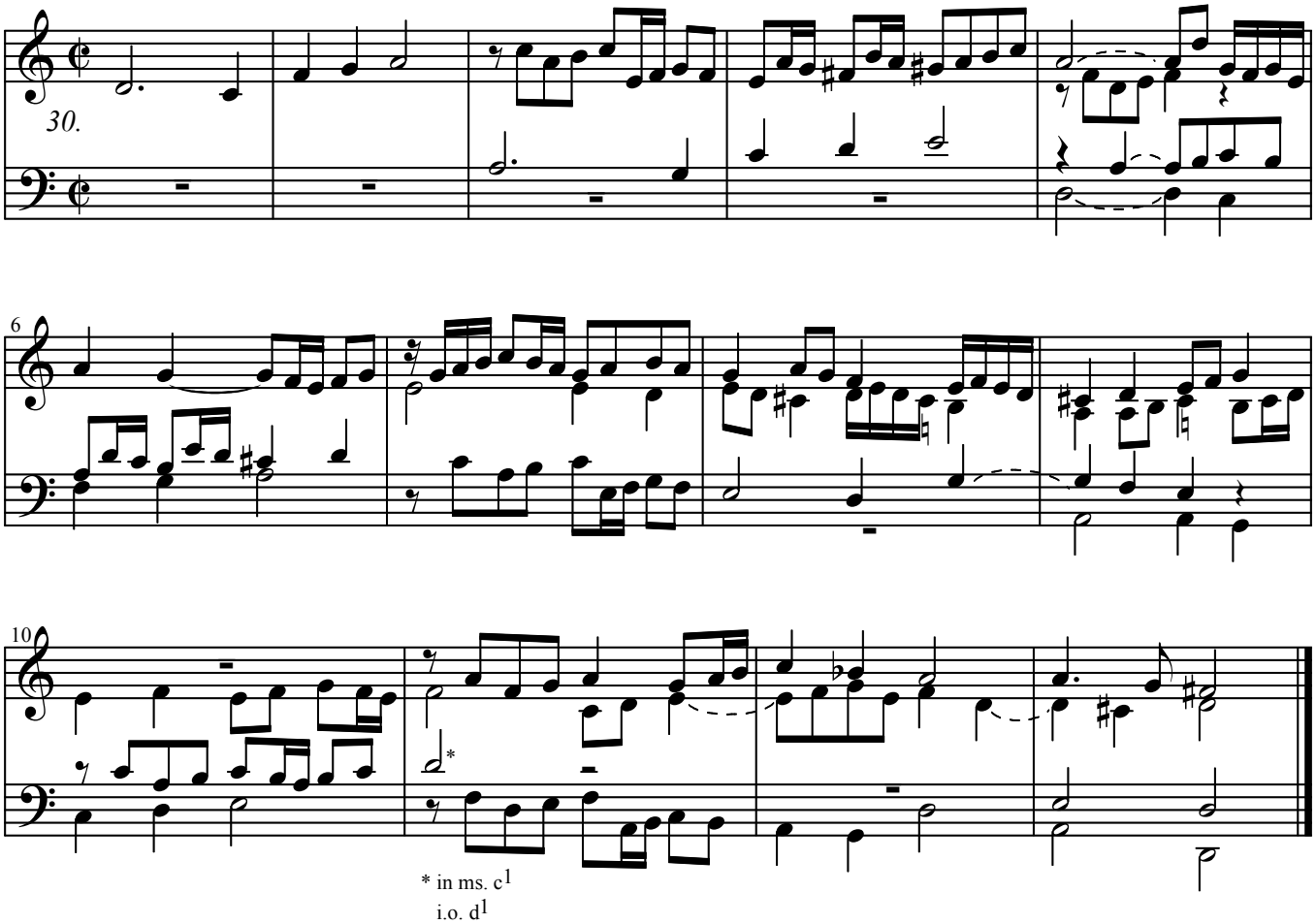
fol. 56 r°



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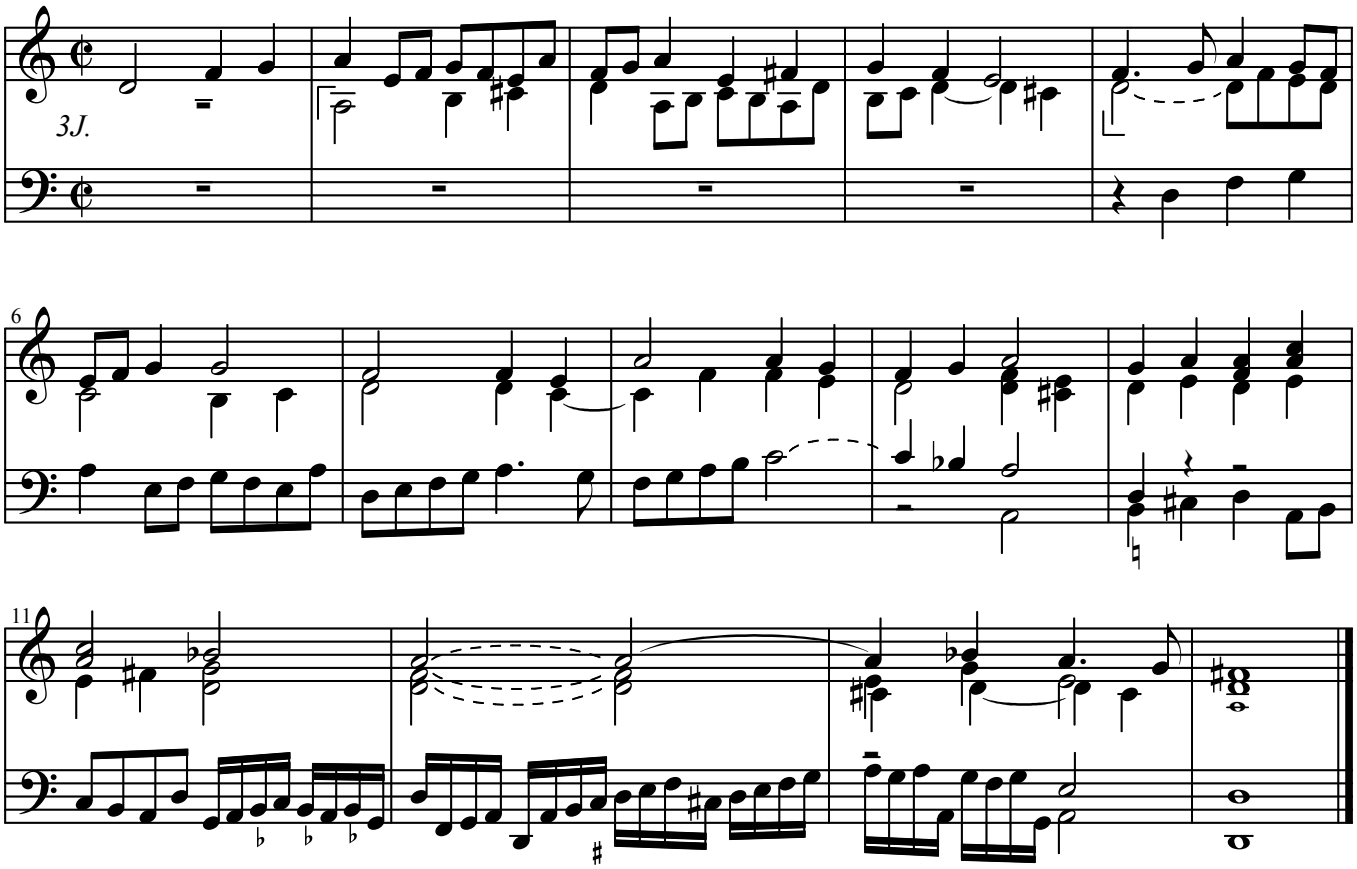
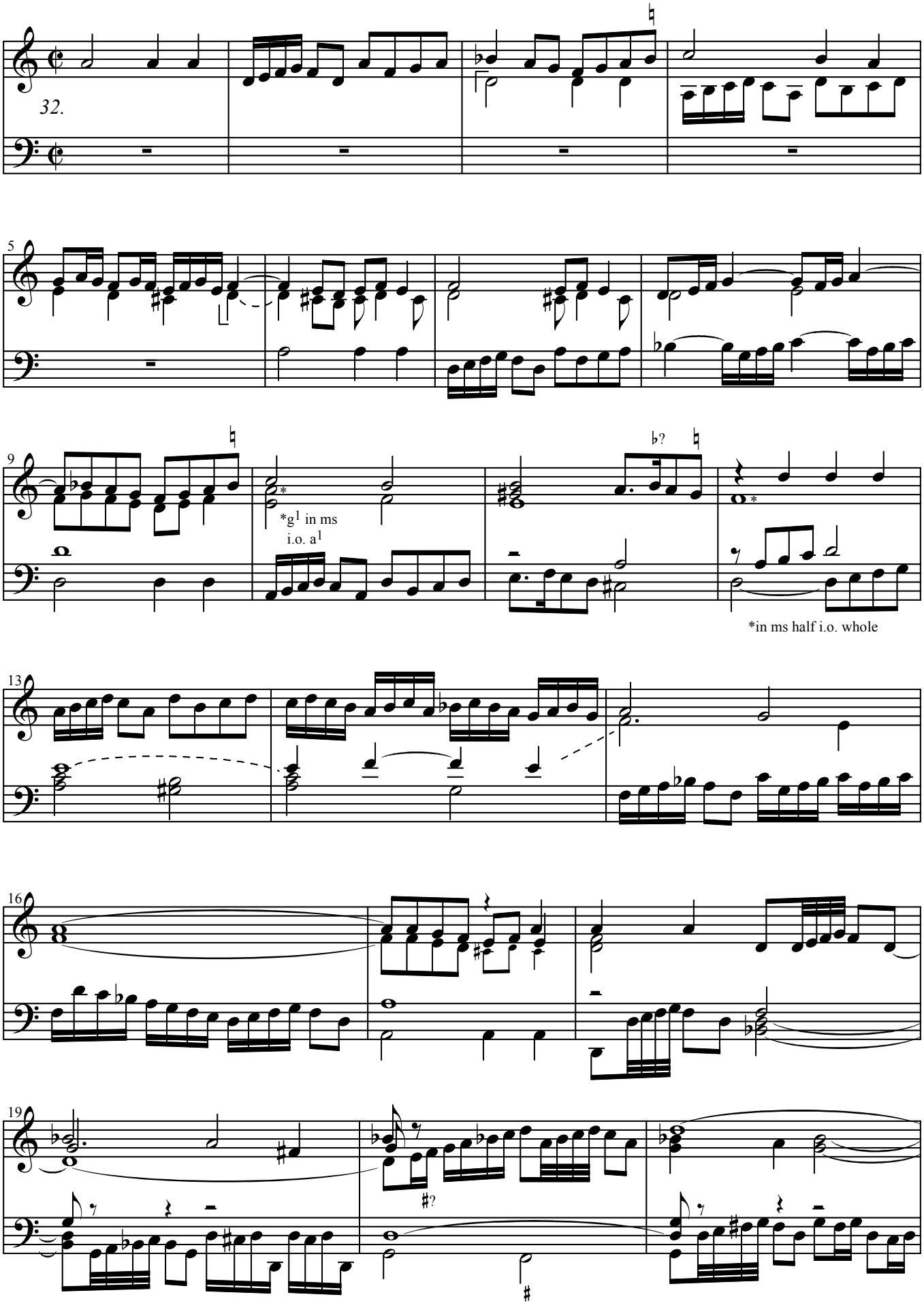
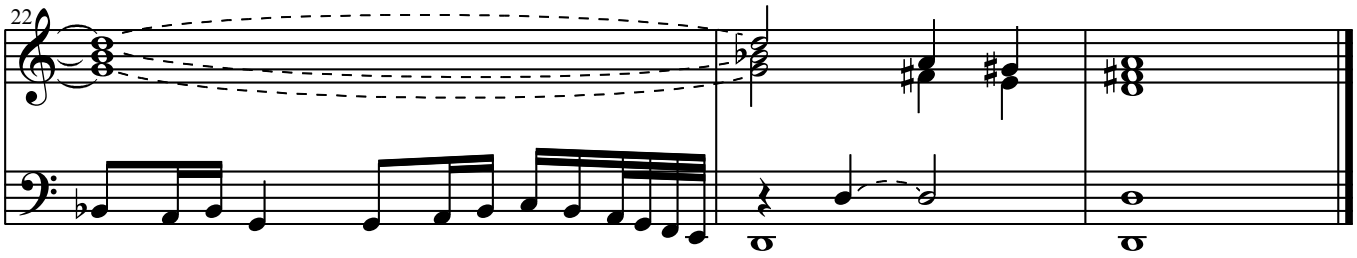



32.
5
9
*g1 in ms
i.o. a1
*in ms half i.o. whole
13
16
19



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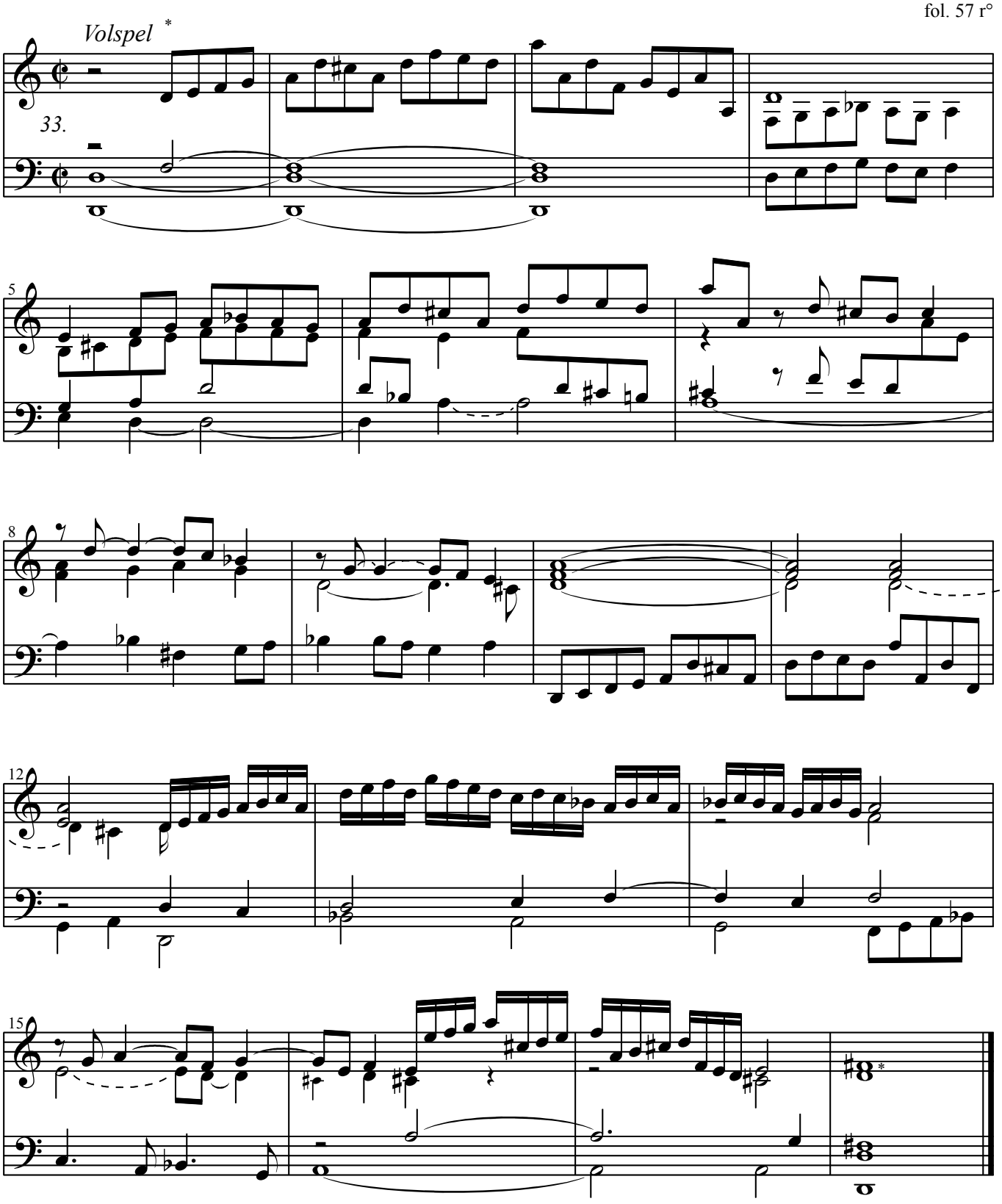
fol. 57 r°



*better ommit this f#[1]

VERSUS

2di TONI

190.

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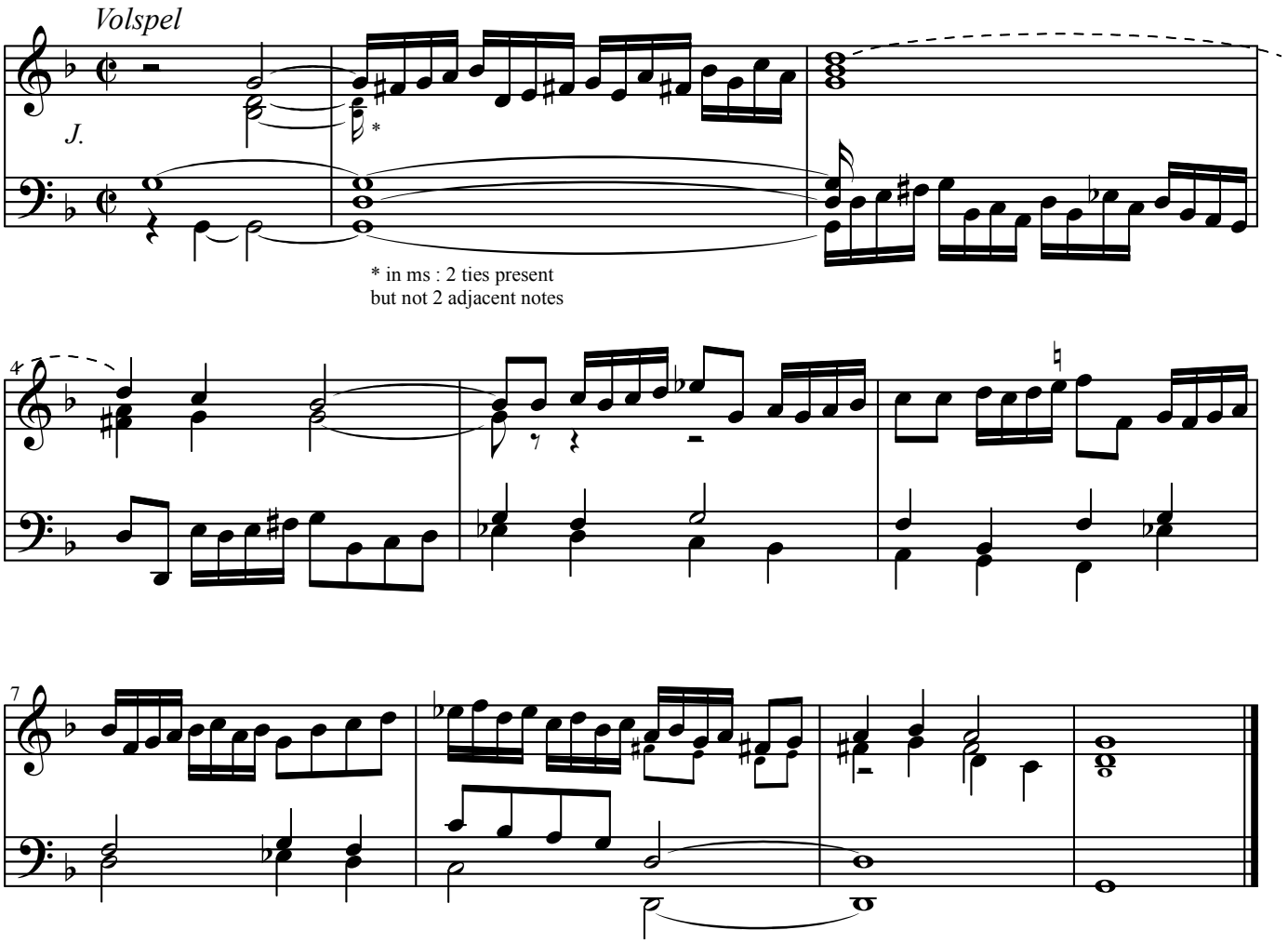
fol. 57 v°



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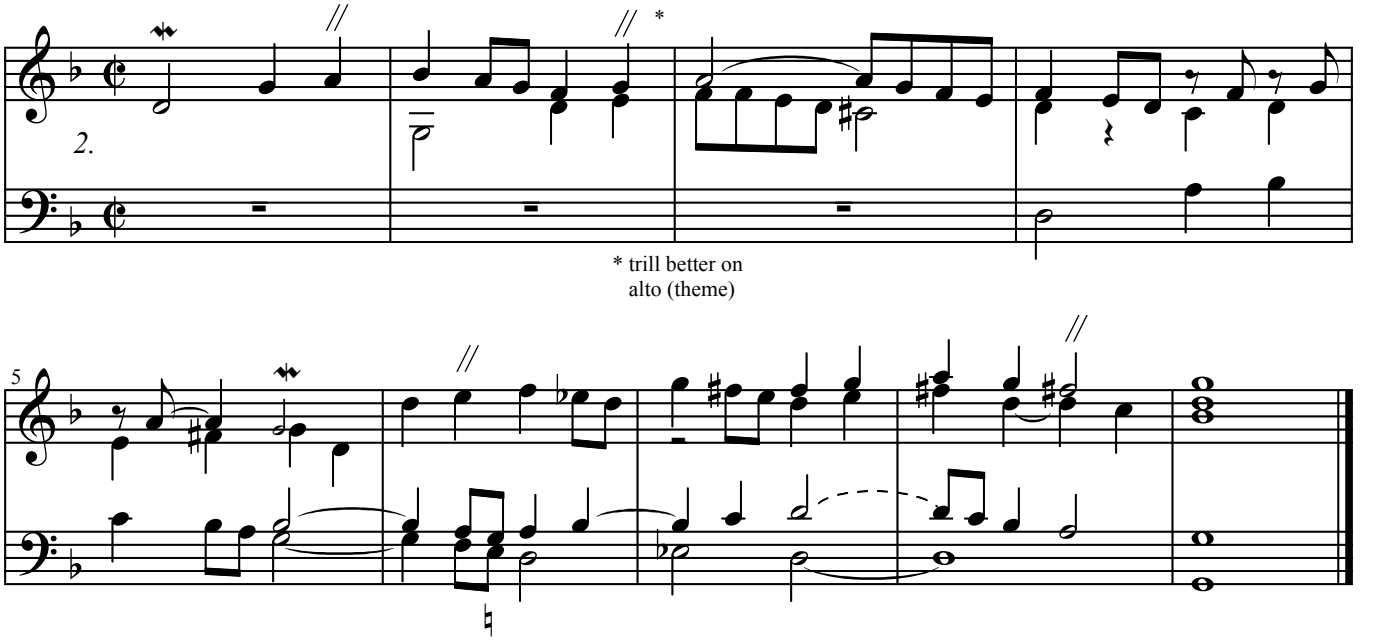
fol. 57 v°



192.

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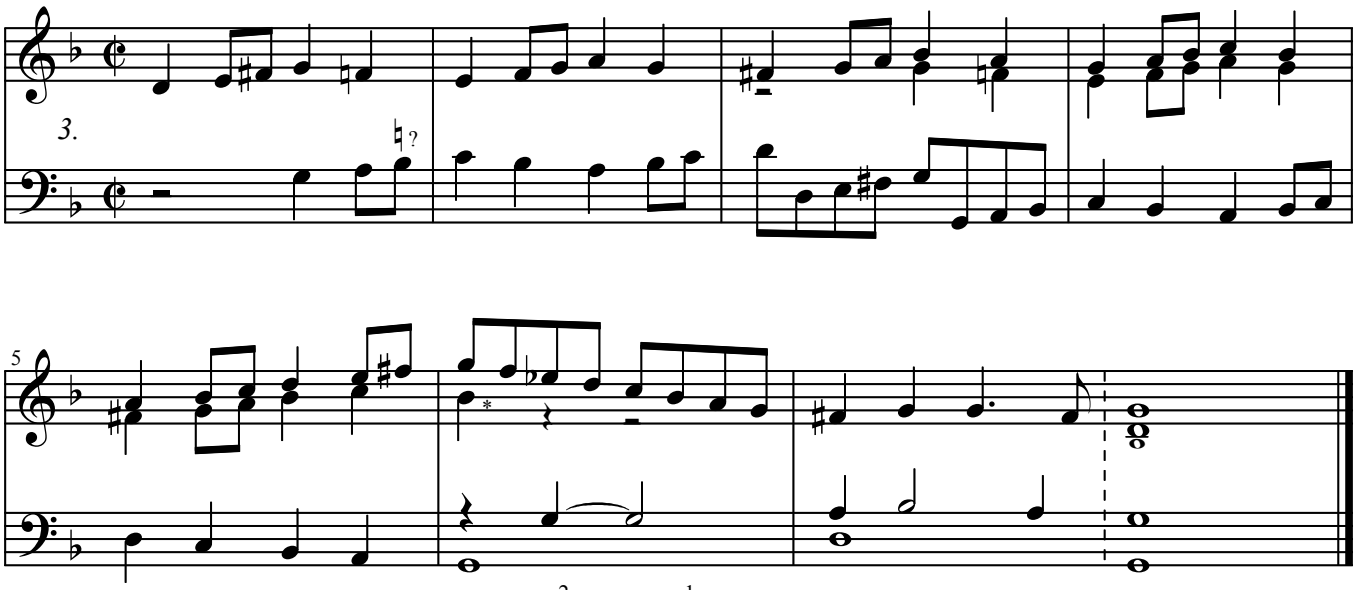
fol. 58 r°



*in ms d^2 and erased b^1;
nevertheless b^1 is better

193.

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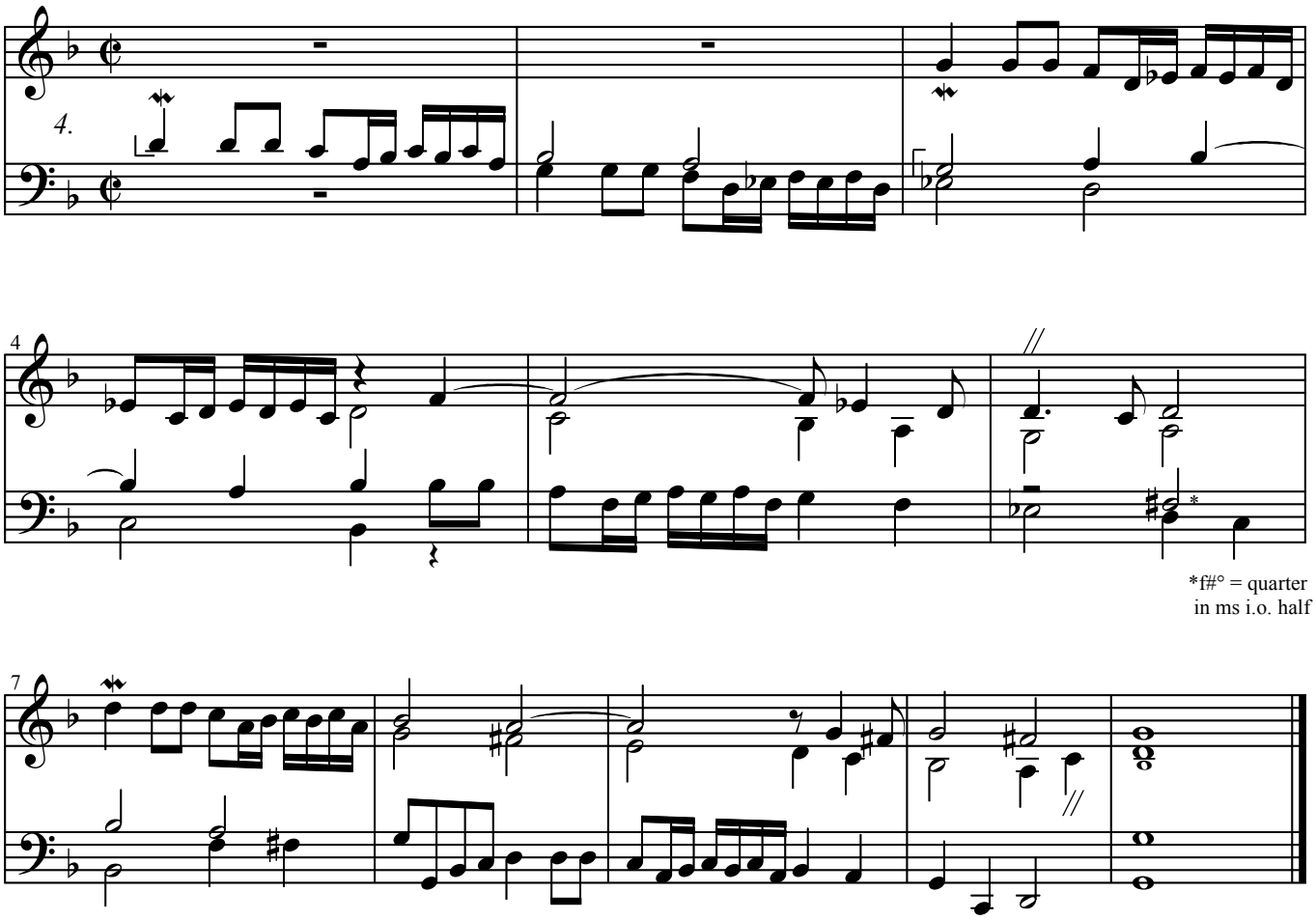
fol. 58 r°



*f#° = quarter
in ms i.o. half

194.

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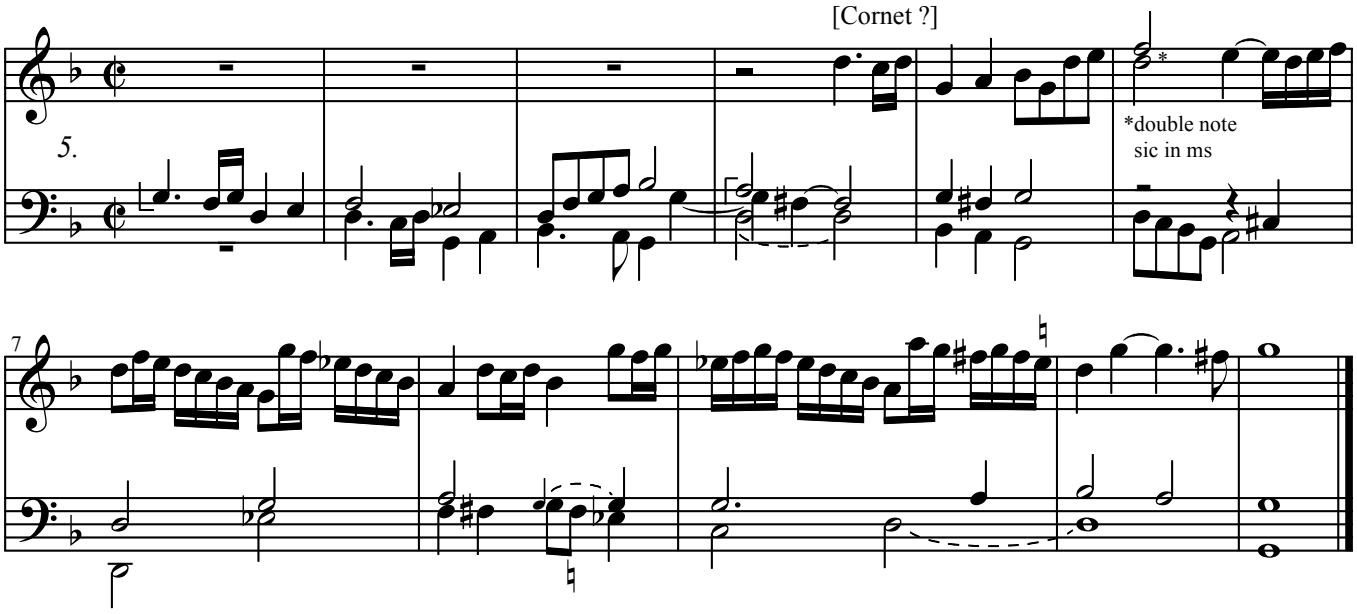
fol. 58 v°



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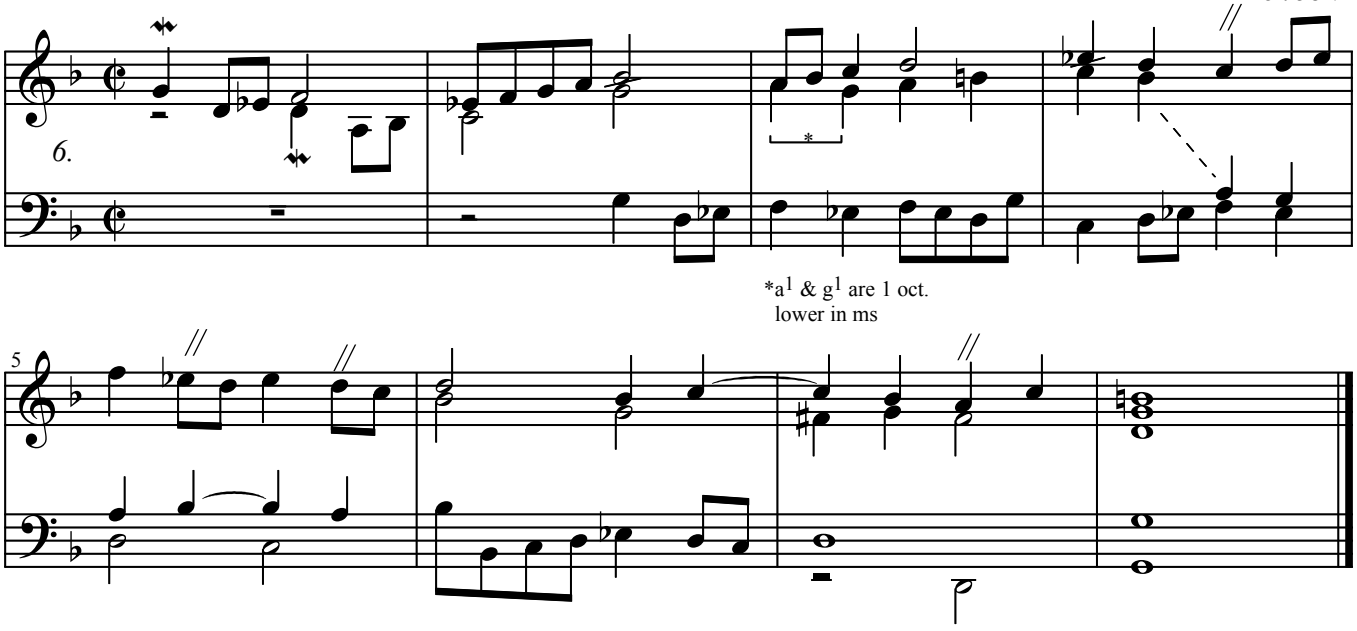
fol. 58 v°



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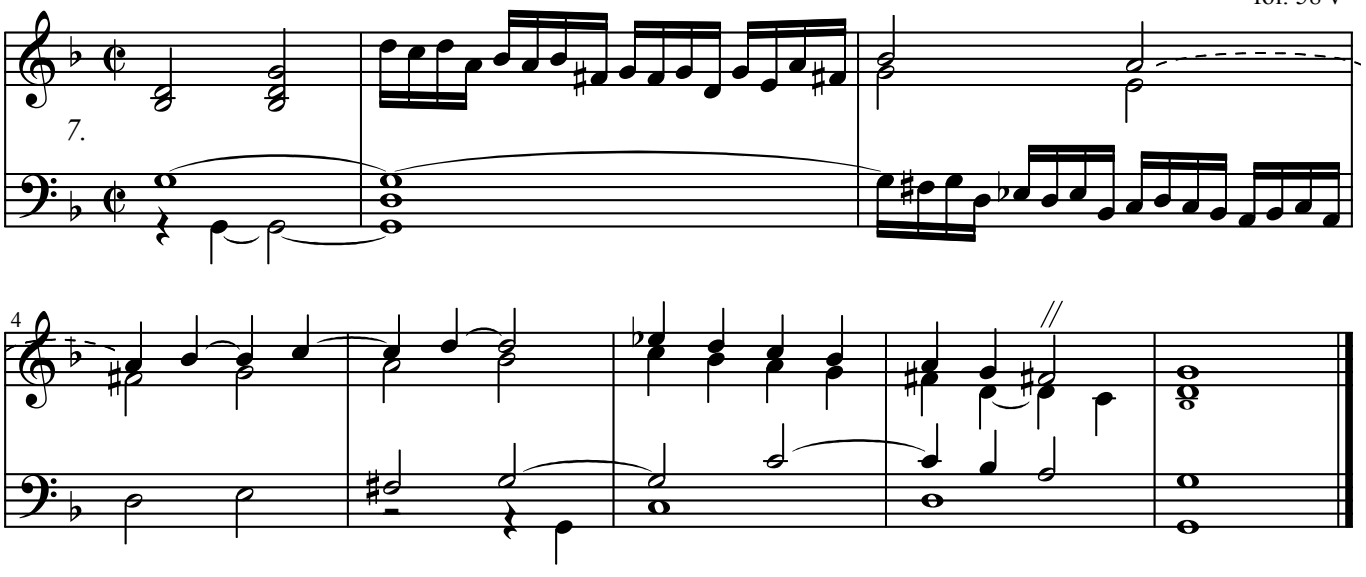

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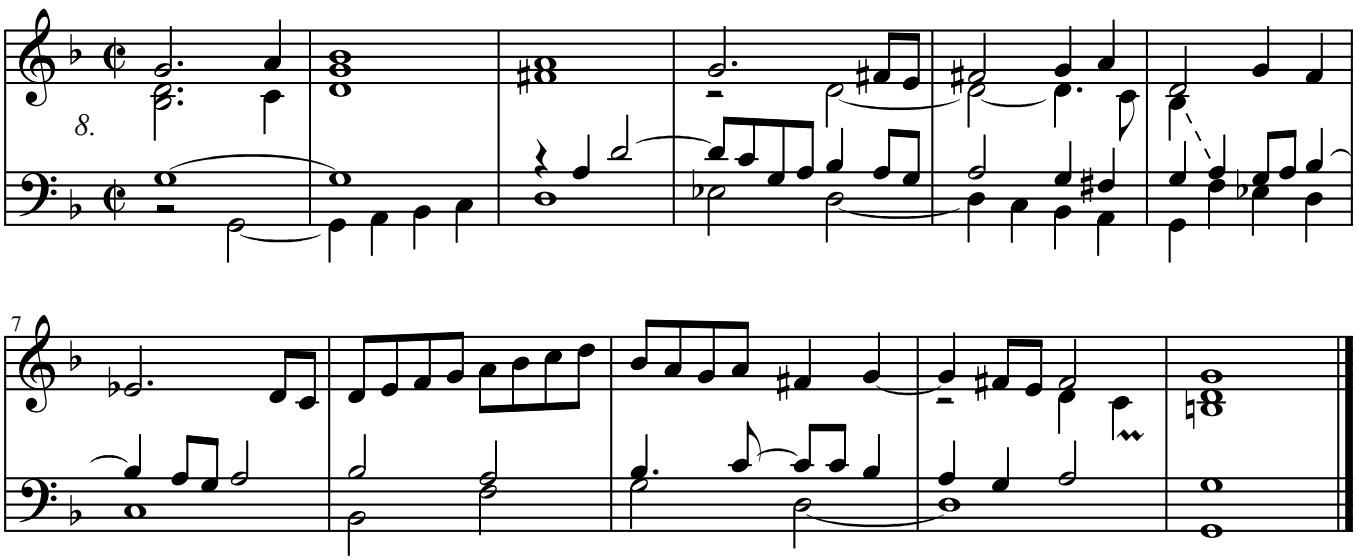
fol. 59 r°



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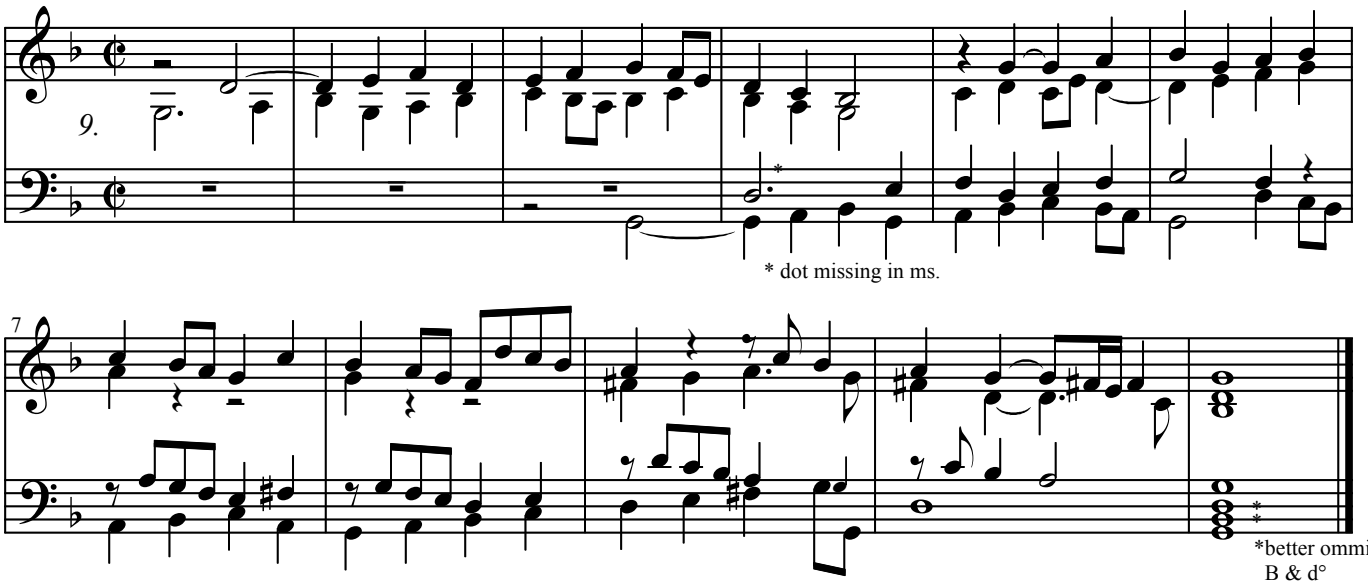

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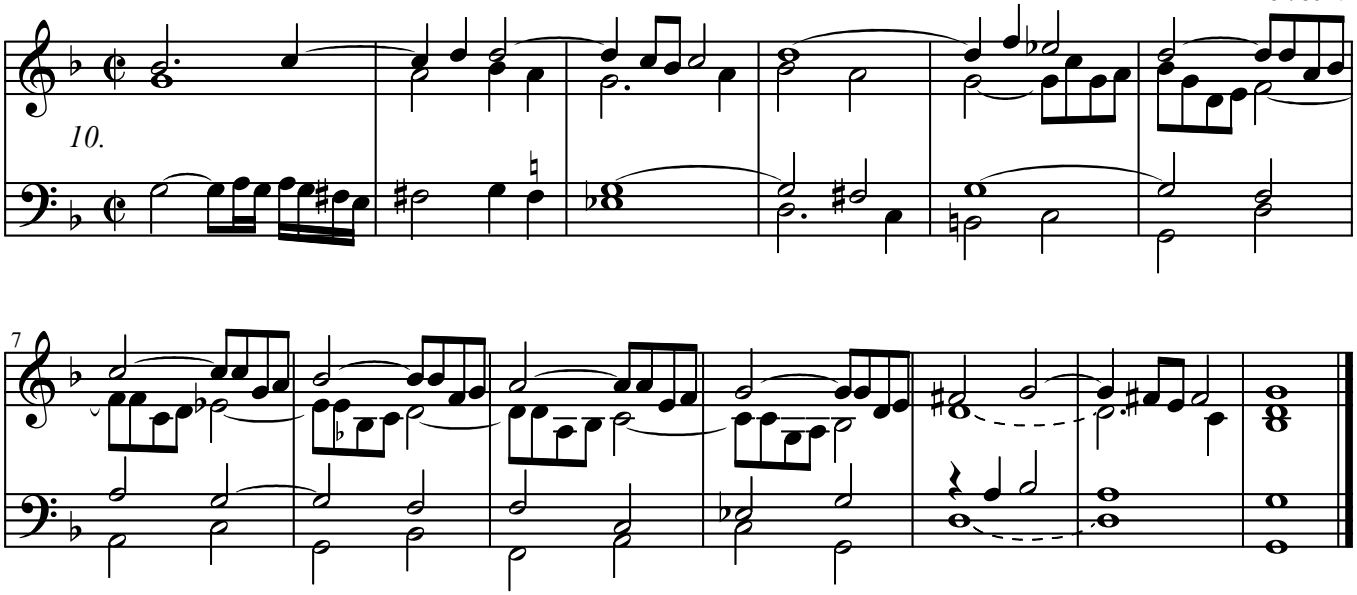
fol. 59 v°



200.

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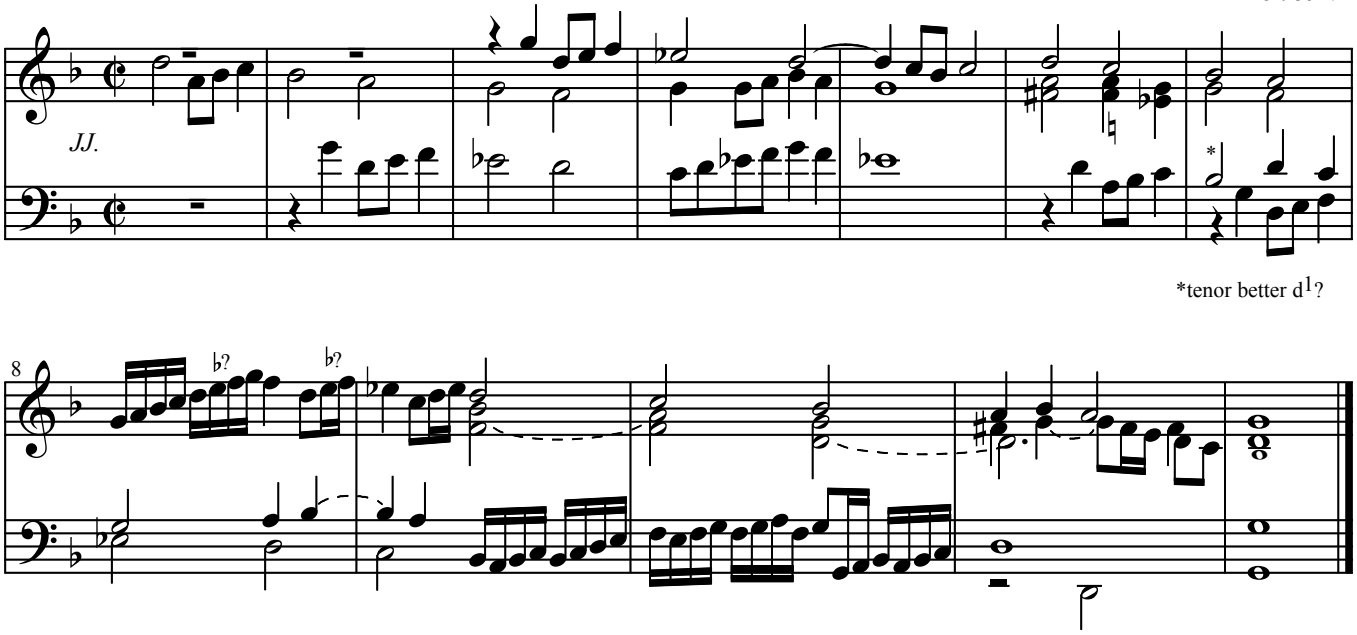
fol. 59 v°



*tenor better d[1]?

201.

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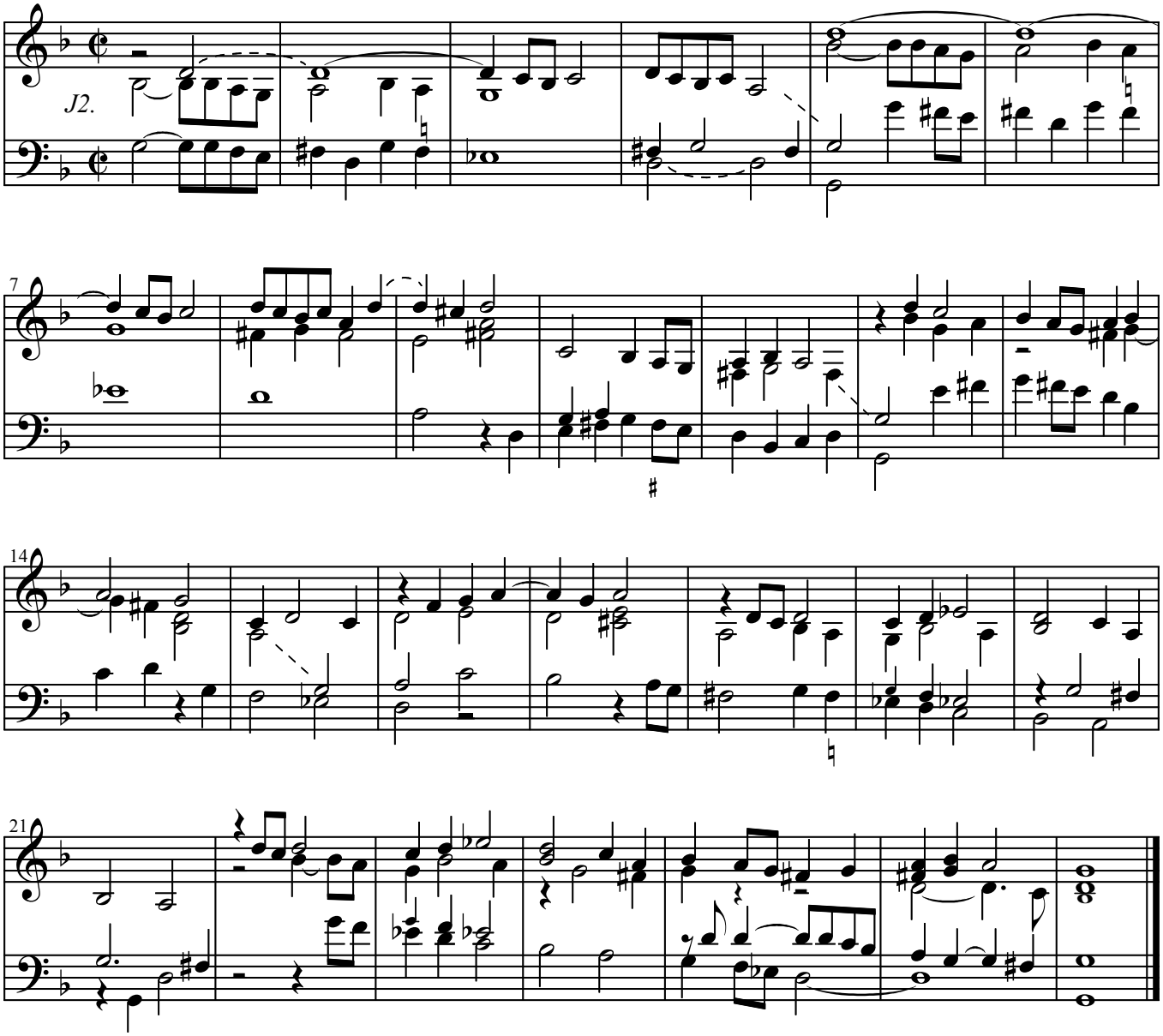
fol. 60 r°



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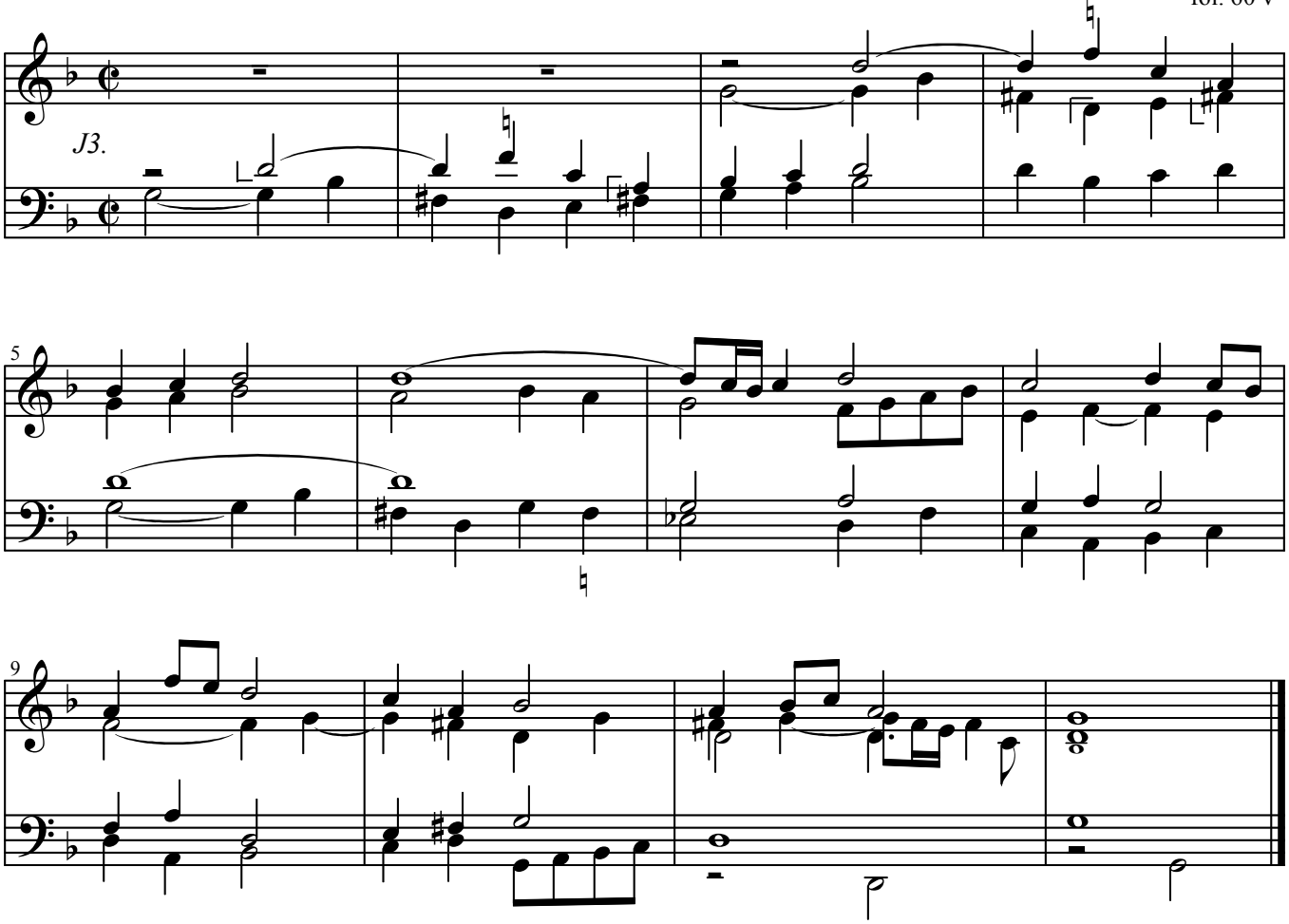
fol. 60 v°



203.

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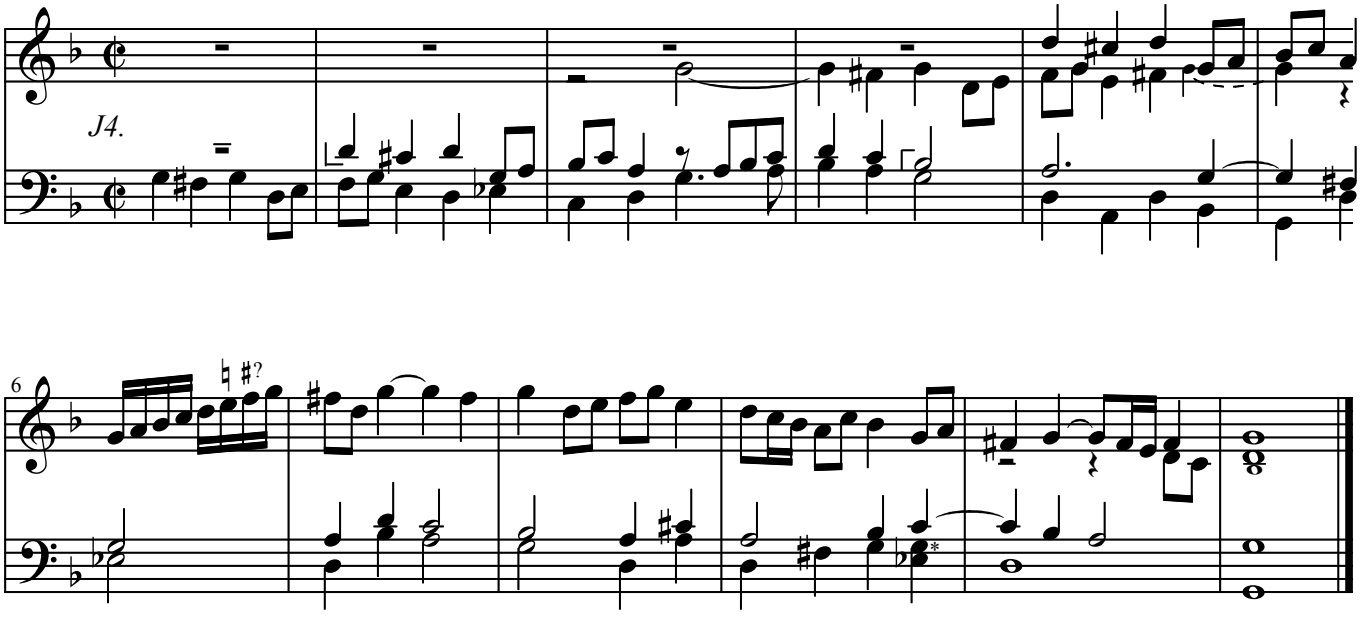
fol. 60 v°



*better ommit
the g°?

204.

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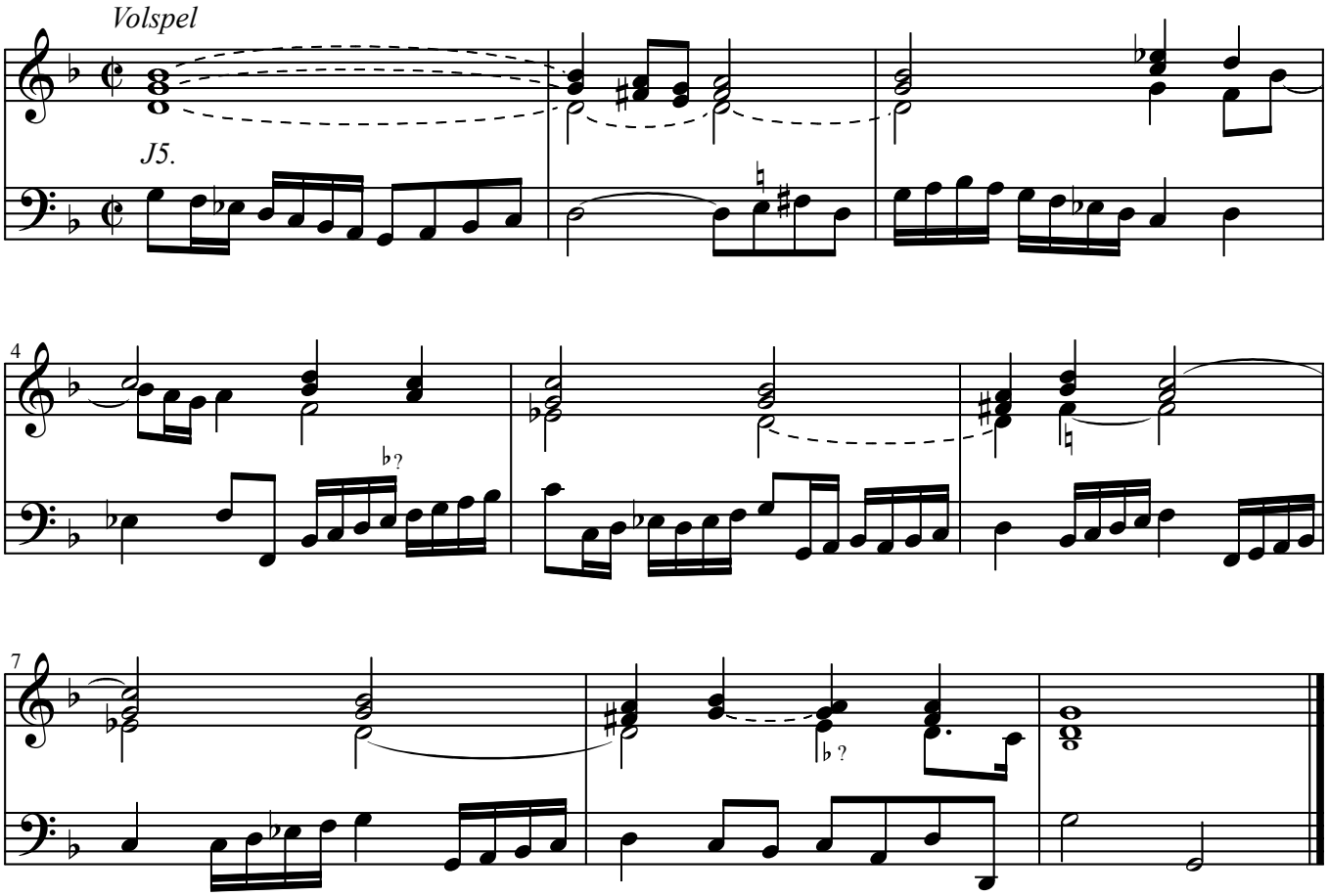
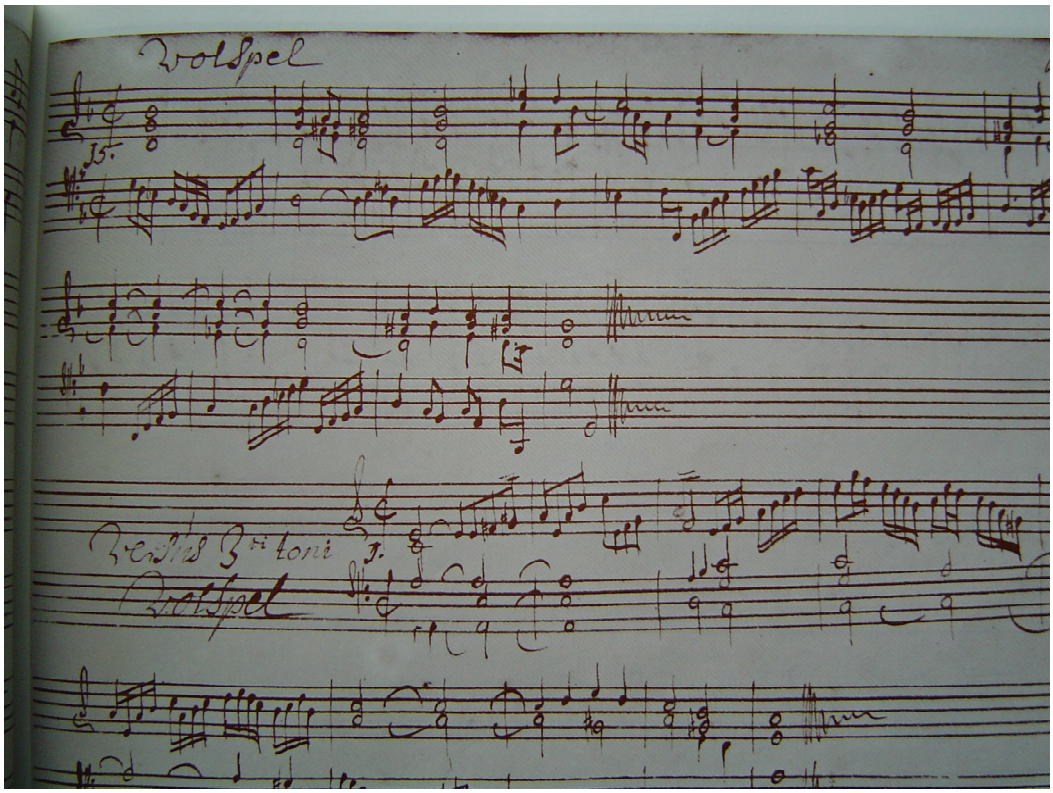
fol. 61 r°





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205.

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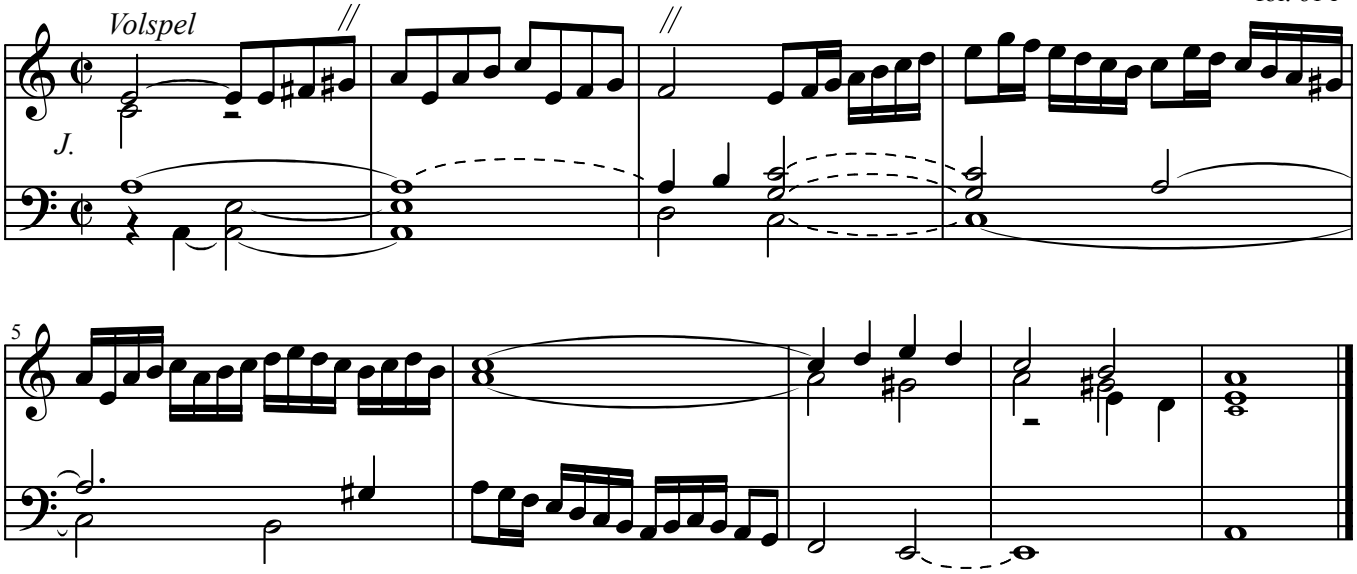
fol. 61 r°



206.

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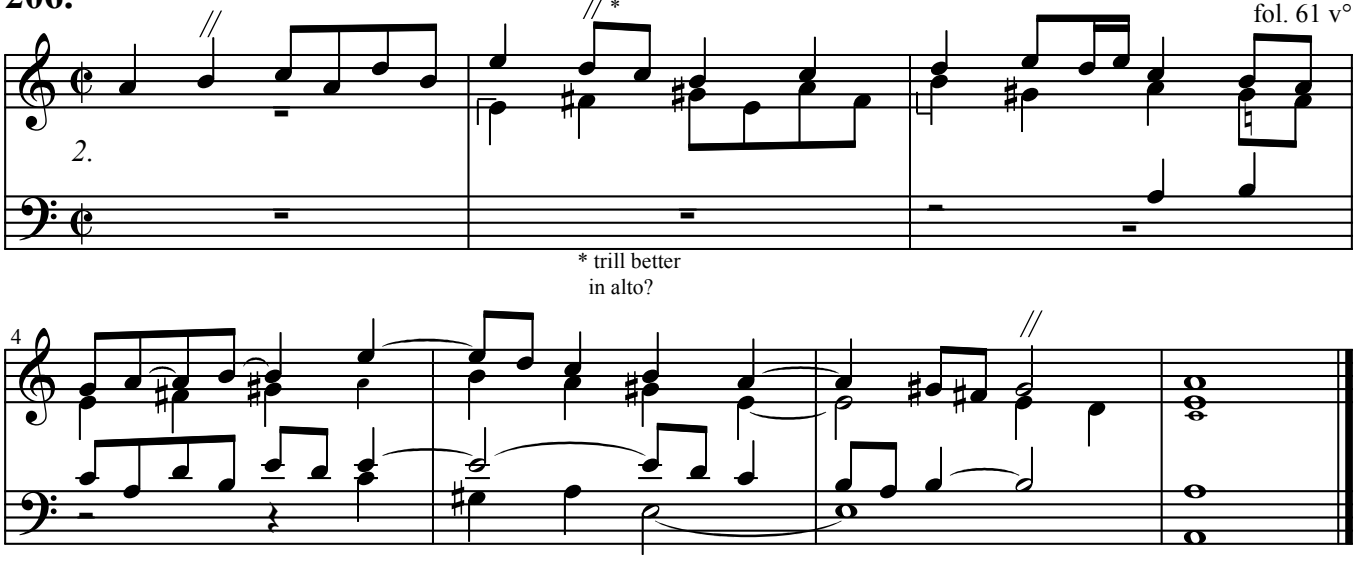
fol. 61 v°



* trill better
in alto?

207.

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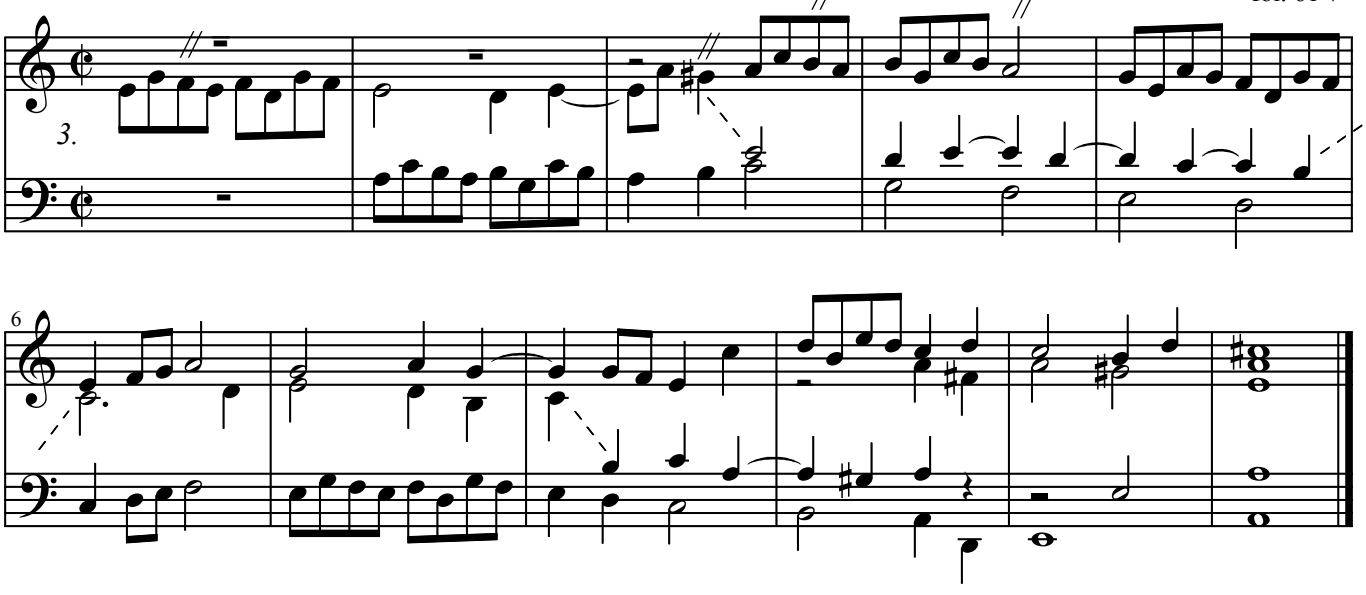
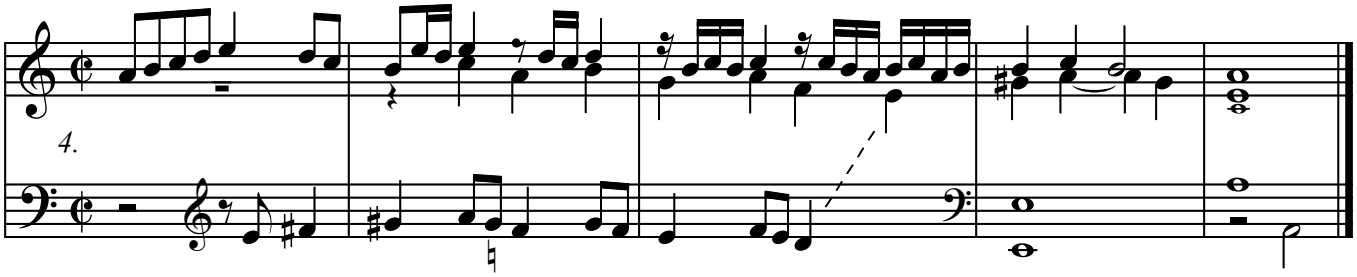
fol. 61 v°



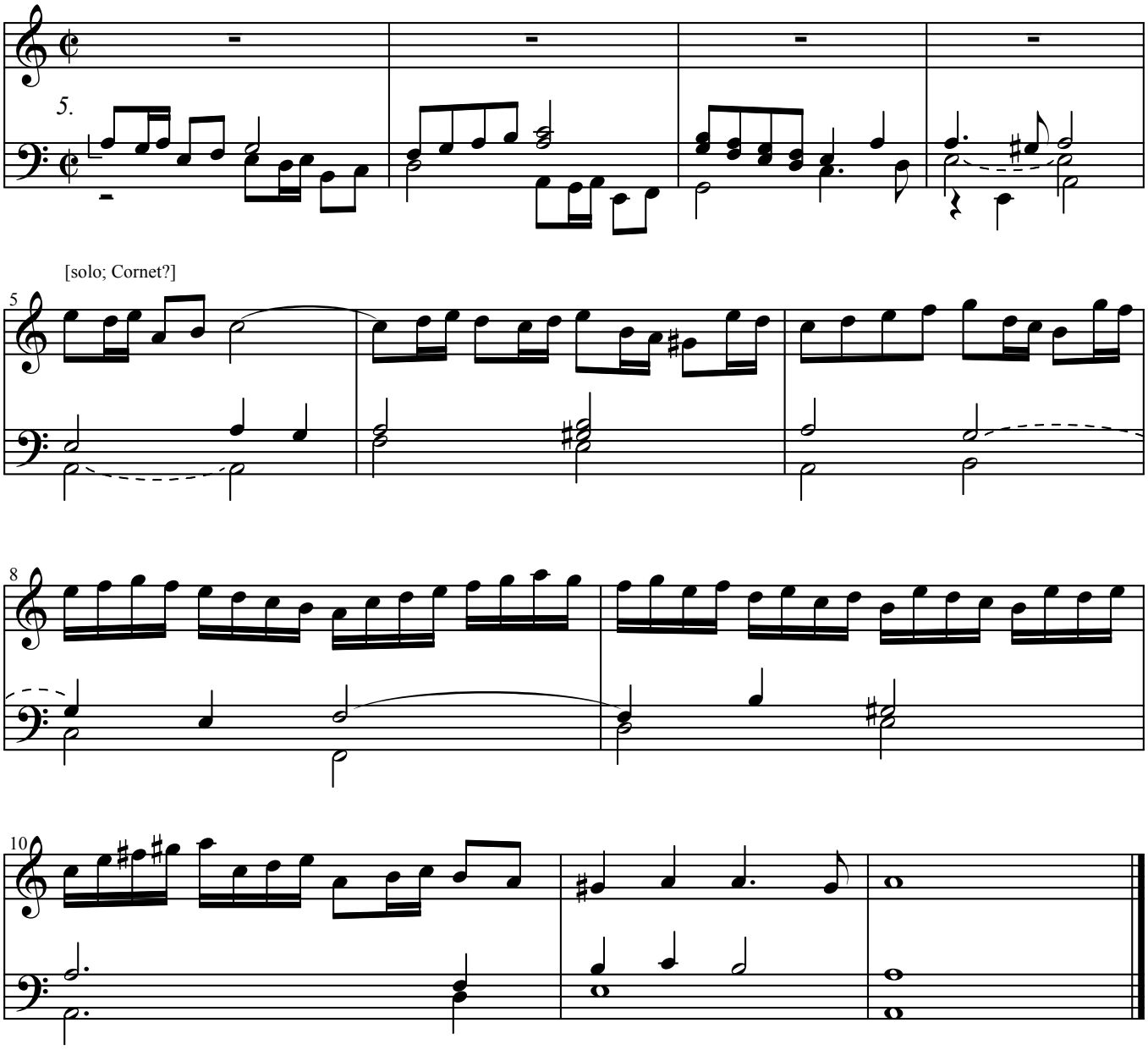
208.

Cocquiel-manuscript
fol. 61 v°



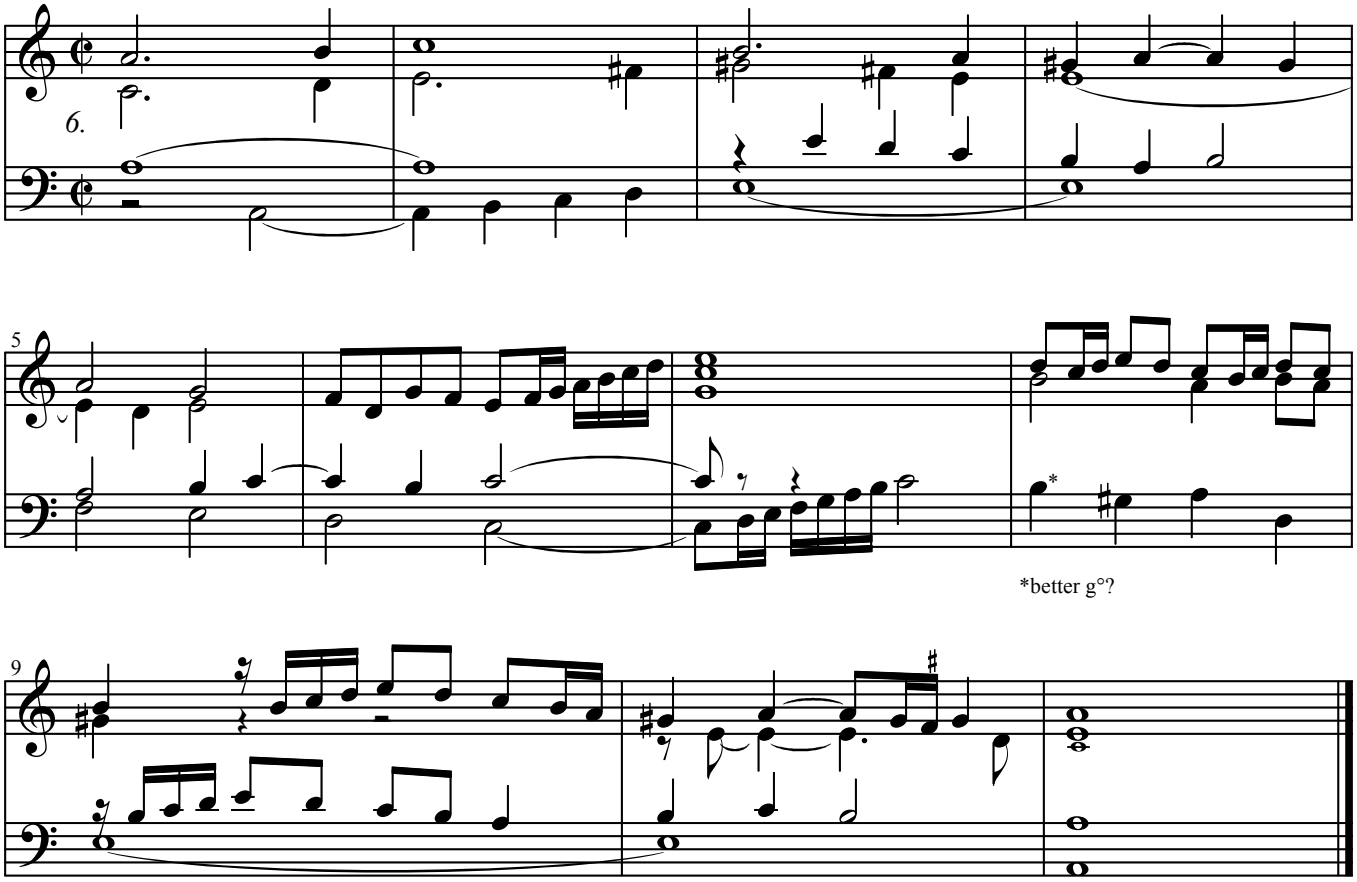
209.

Cocquiel-manuscript
fol. 62 r°



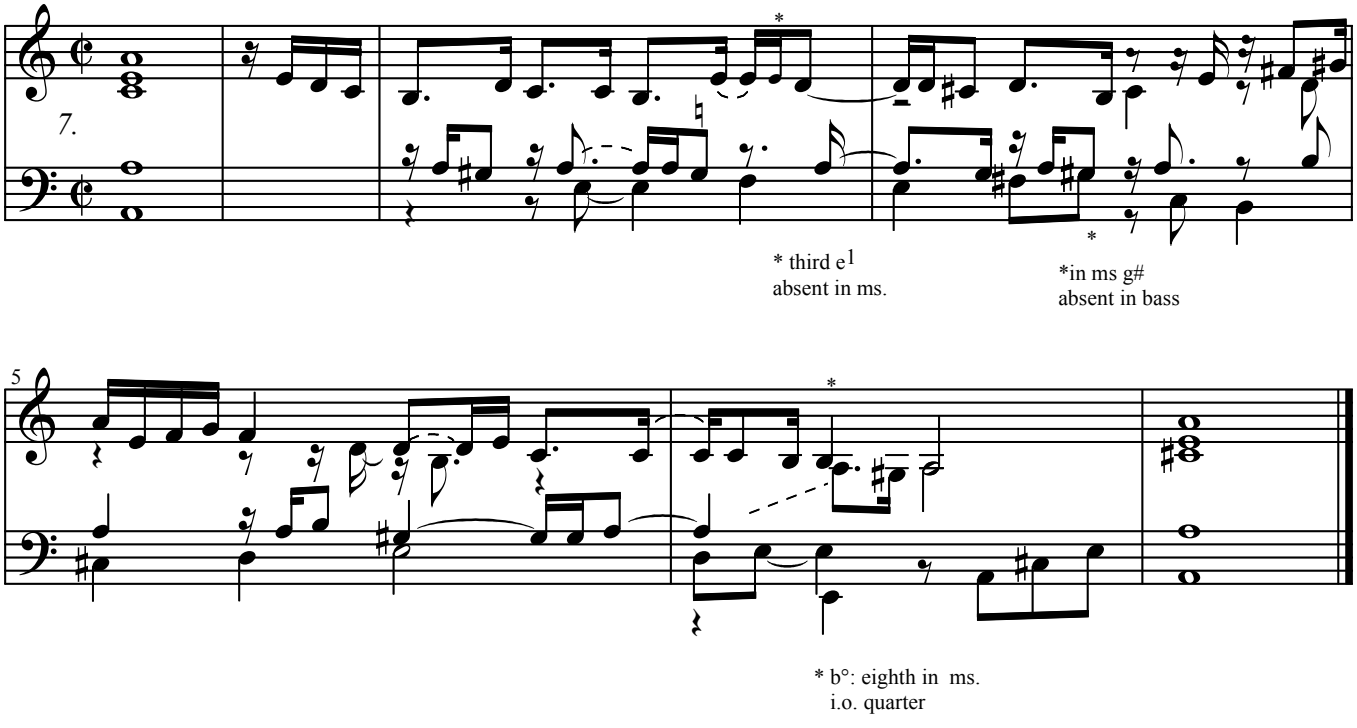
210.

Cocquiel-manuscript
fol. 62 r°



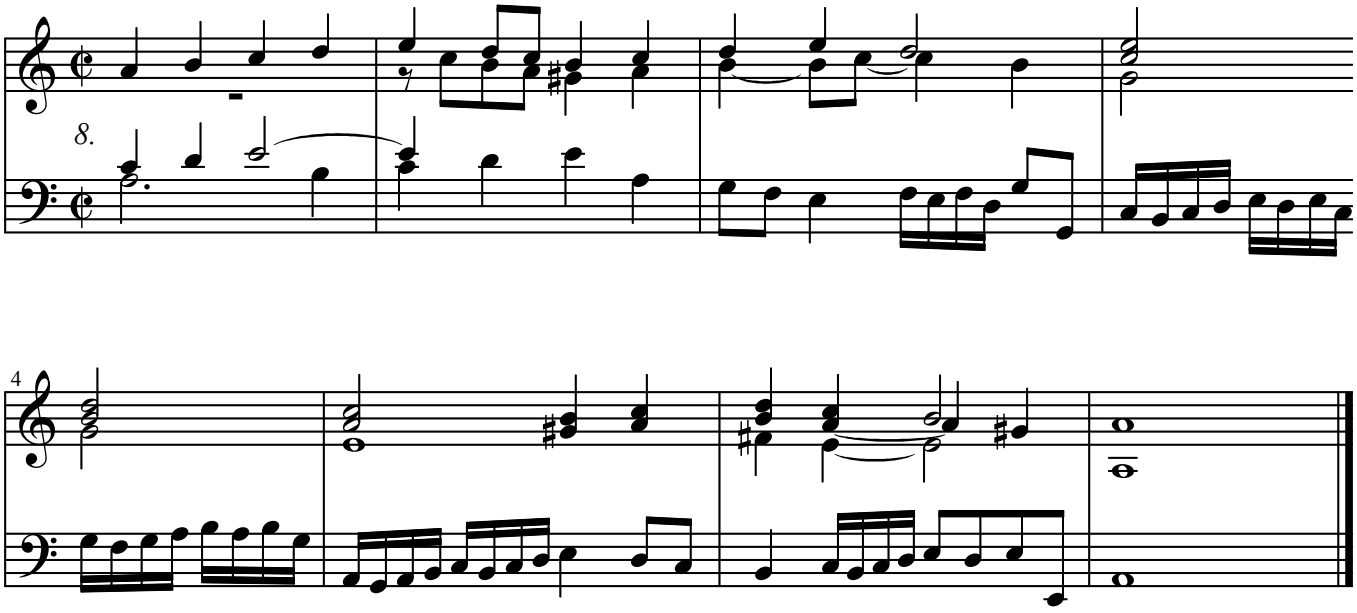
211.

Cocquiel-manuscript
fol. 62 v°



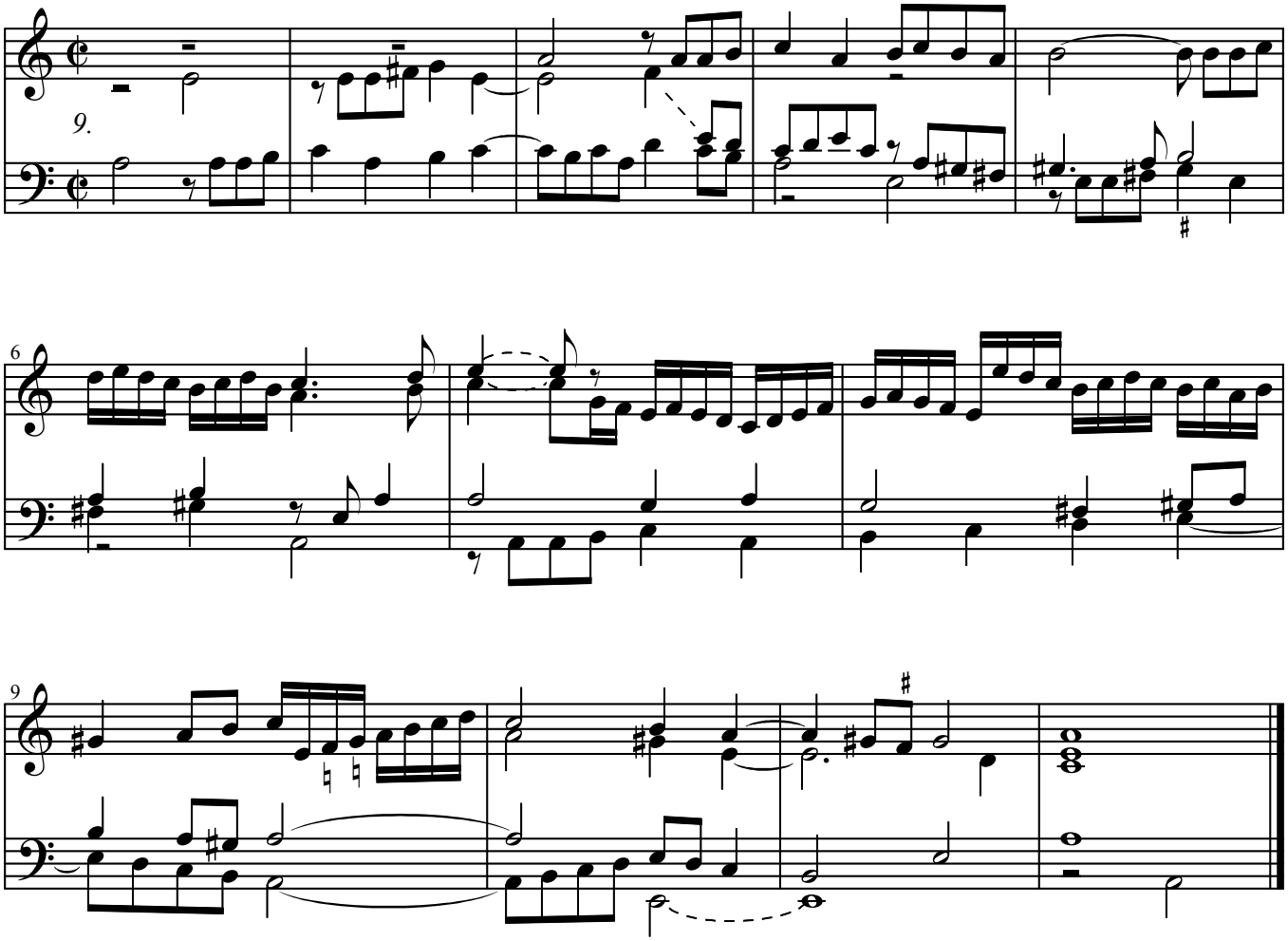
212.

Cocquiel-manuscript
fol. 62 v°



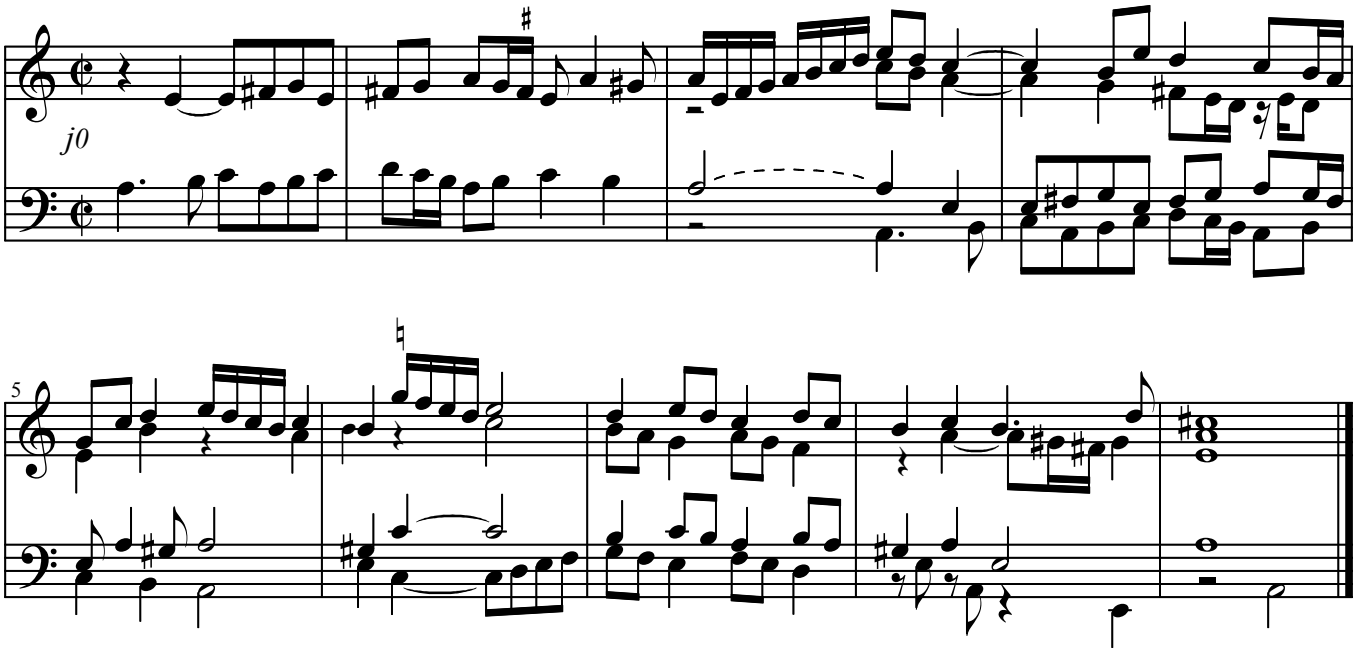
213.

Cocquiel-manuscript
fol. 62 v°



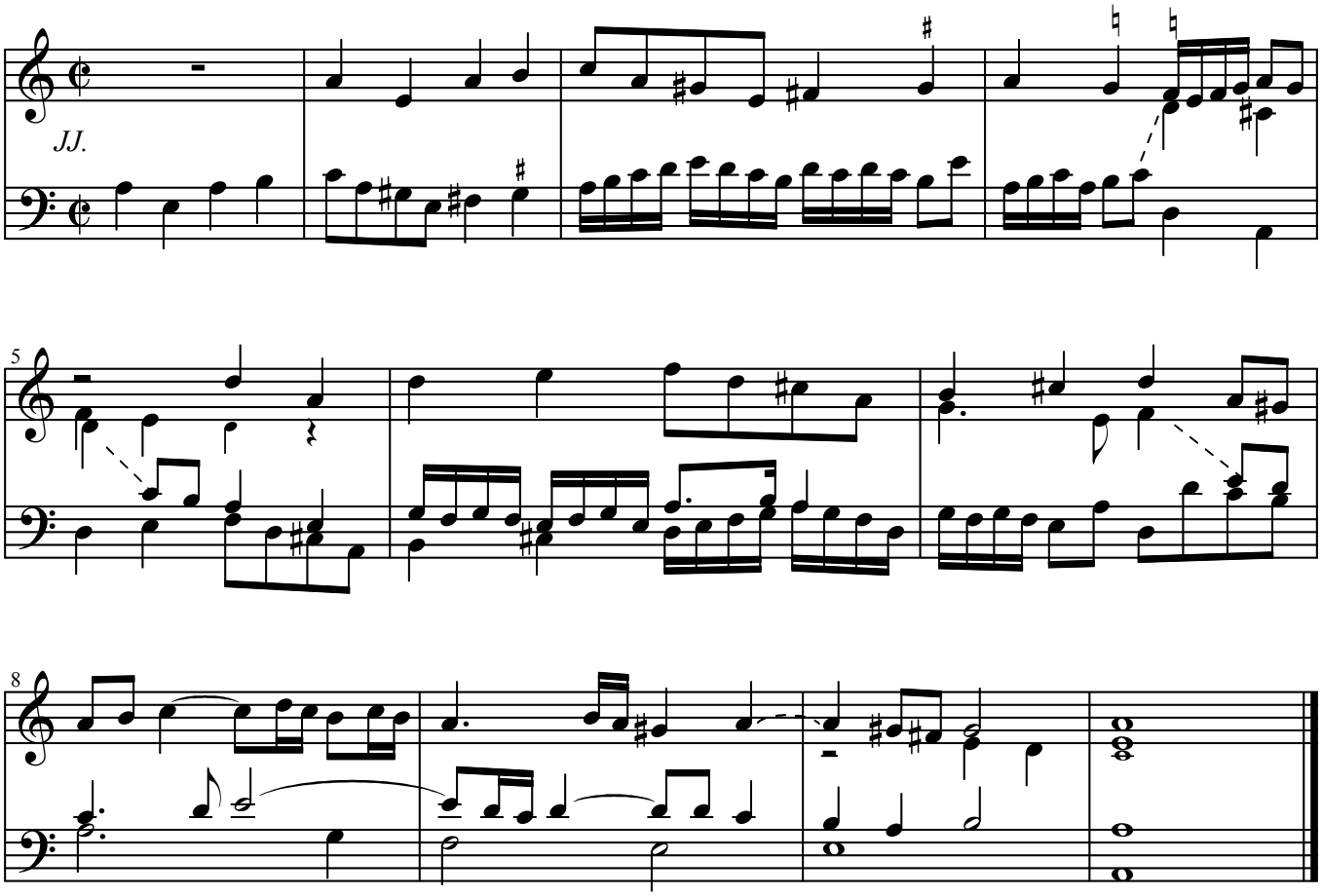
214.

Cocquiel-manuscript
fol. 63 r°



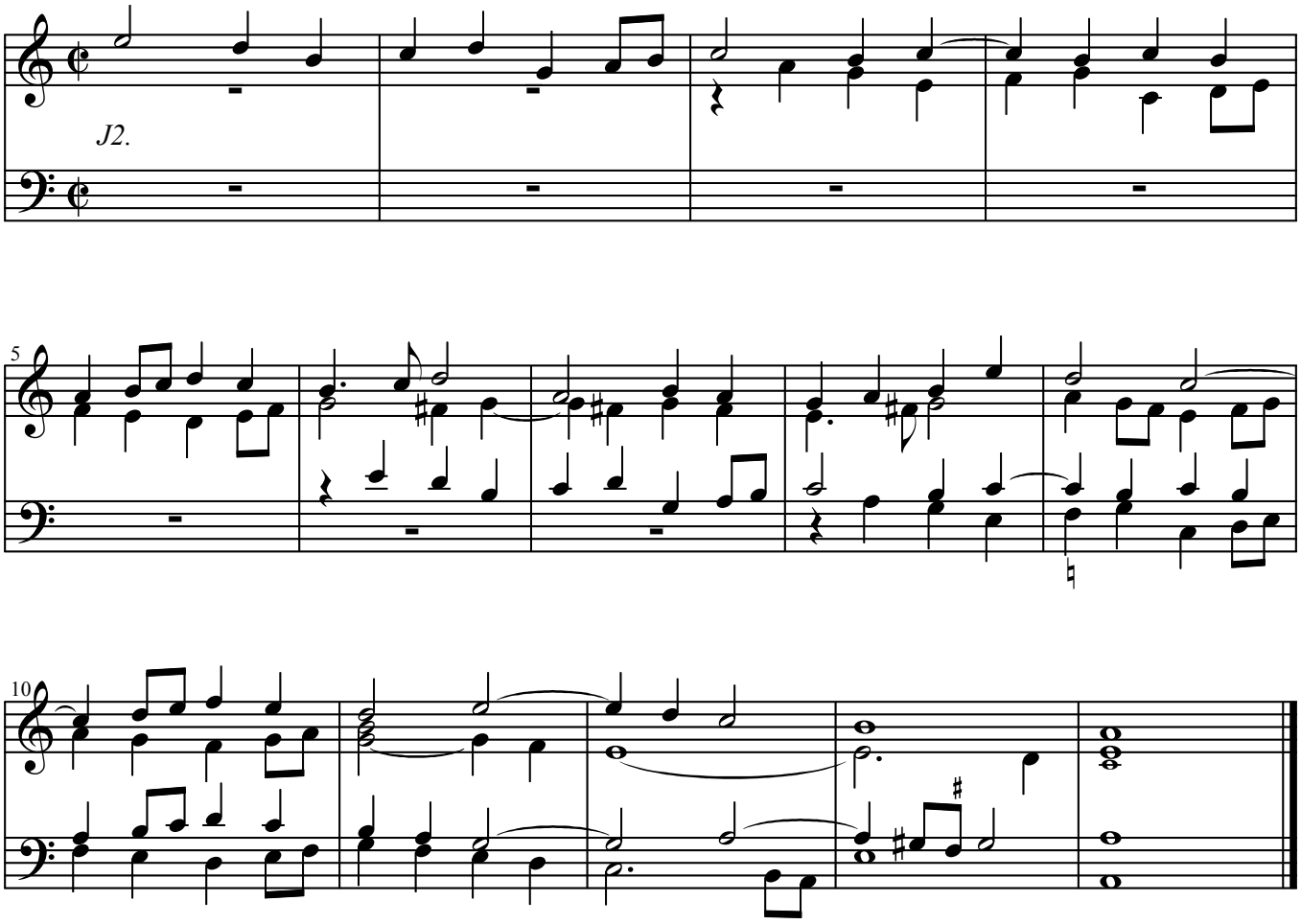
215.

Cocquiel-manuscript
fol. 63 r°



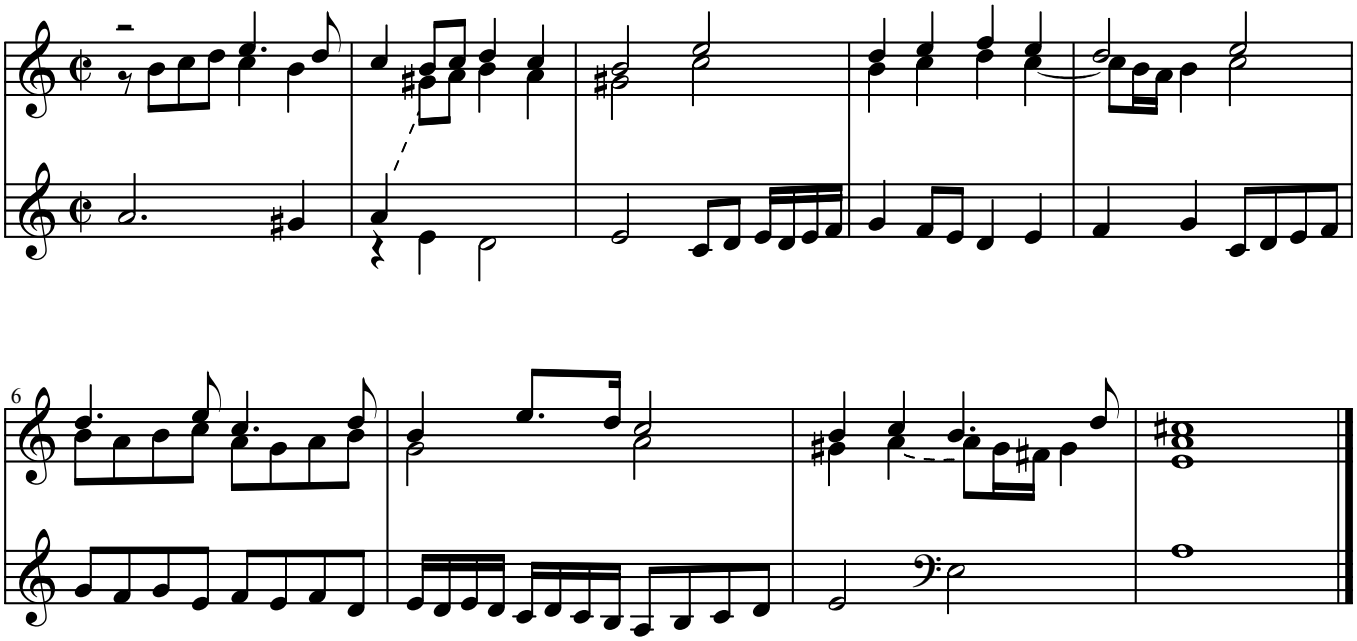
216.

Cocquiel-manuscript
fol. 63 v°



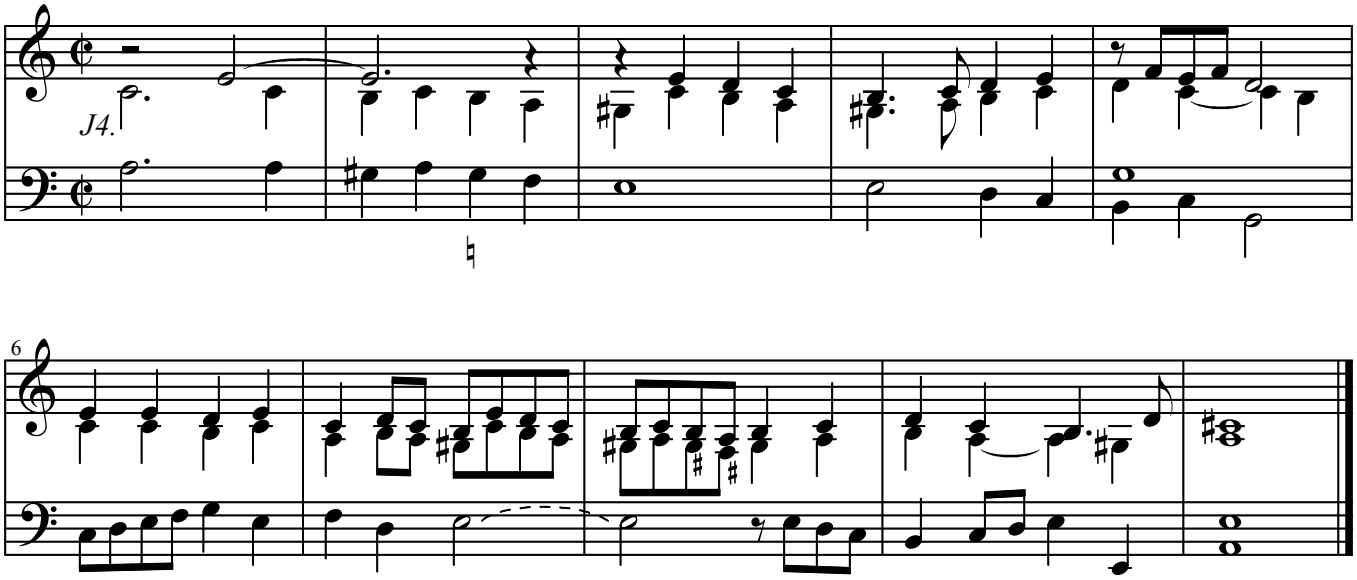
217.

Cocquiel-manuscript
fol. 63 v°



218.

Cocquiel-manuscript
fol. 64 r°



219.

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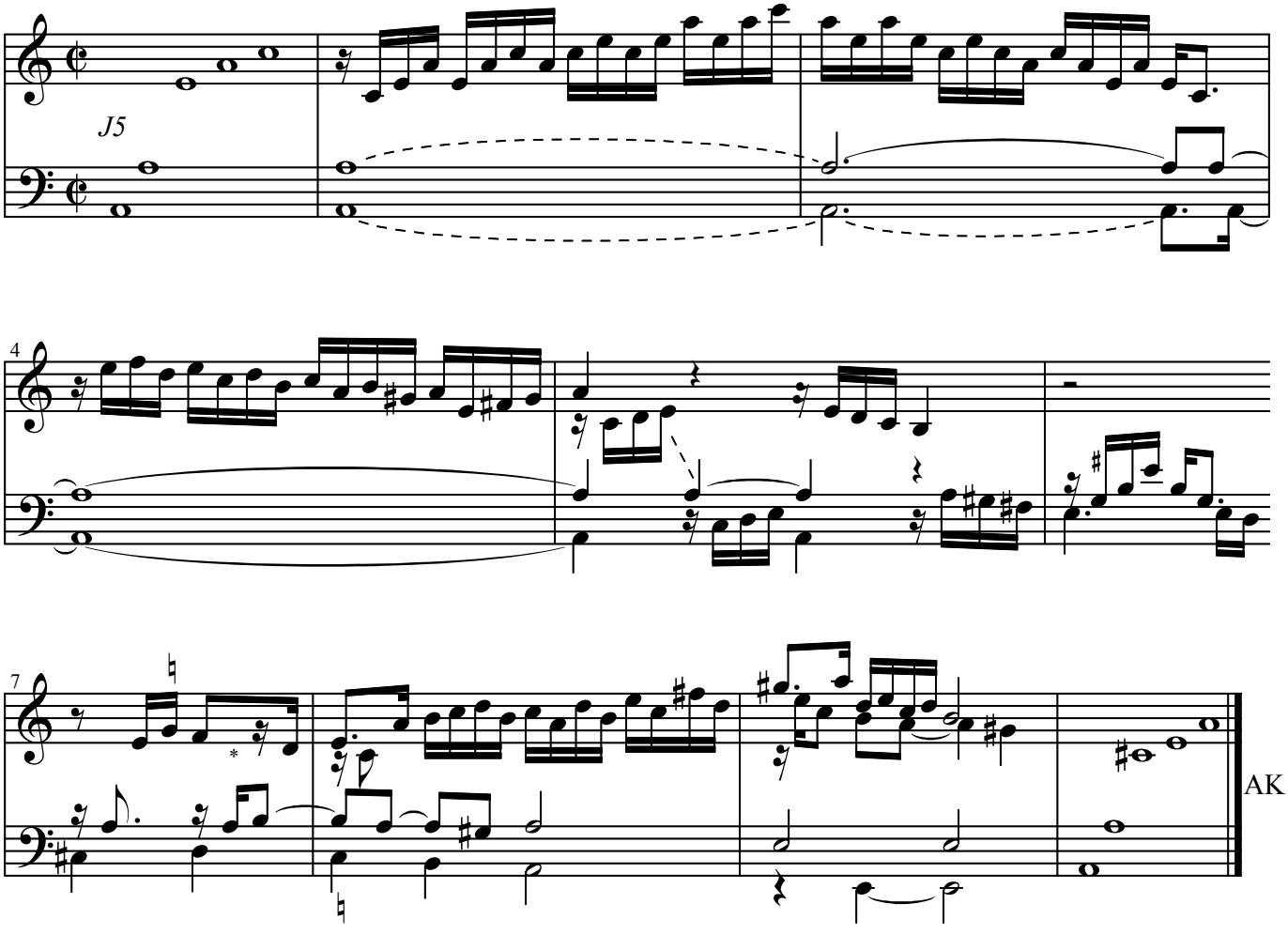
fol. 64 r°



*in ms before the 16th rest
is a needless 8th rest

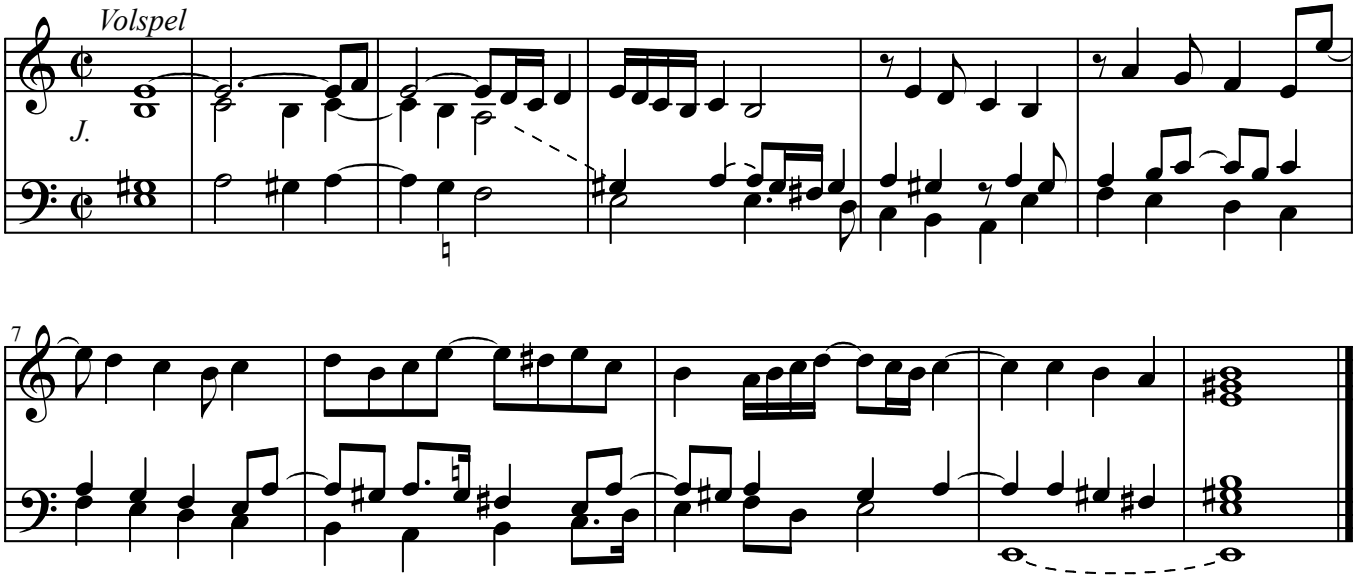
*It should not be excluded that Van den Kerckhoven
is the author of all 15 preceeding verses.

VERSÚS

4ti toni

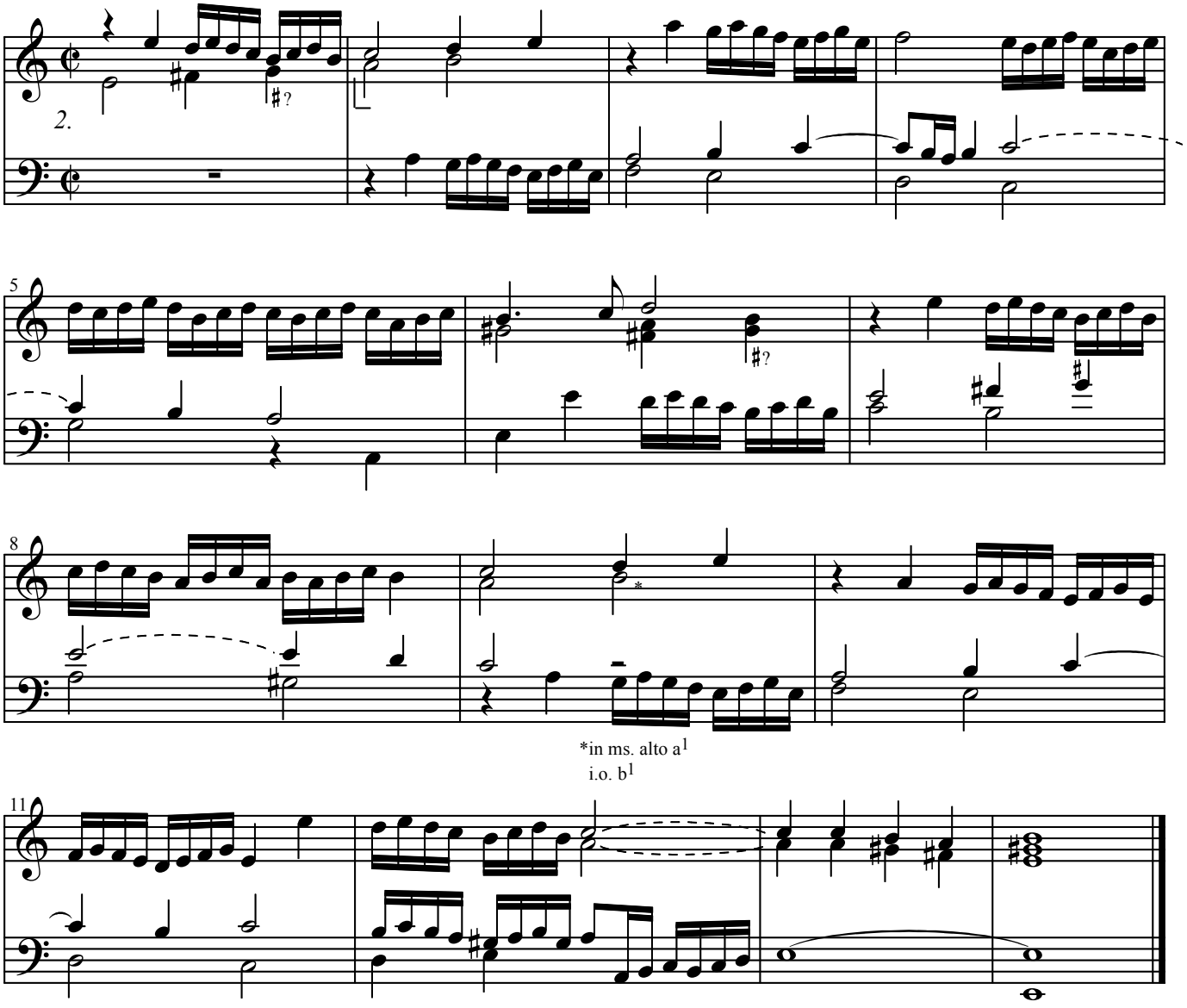
220.

Cocquiel-manuscript
fol. 64 °v



221.

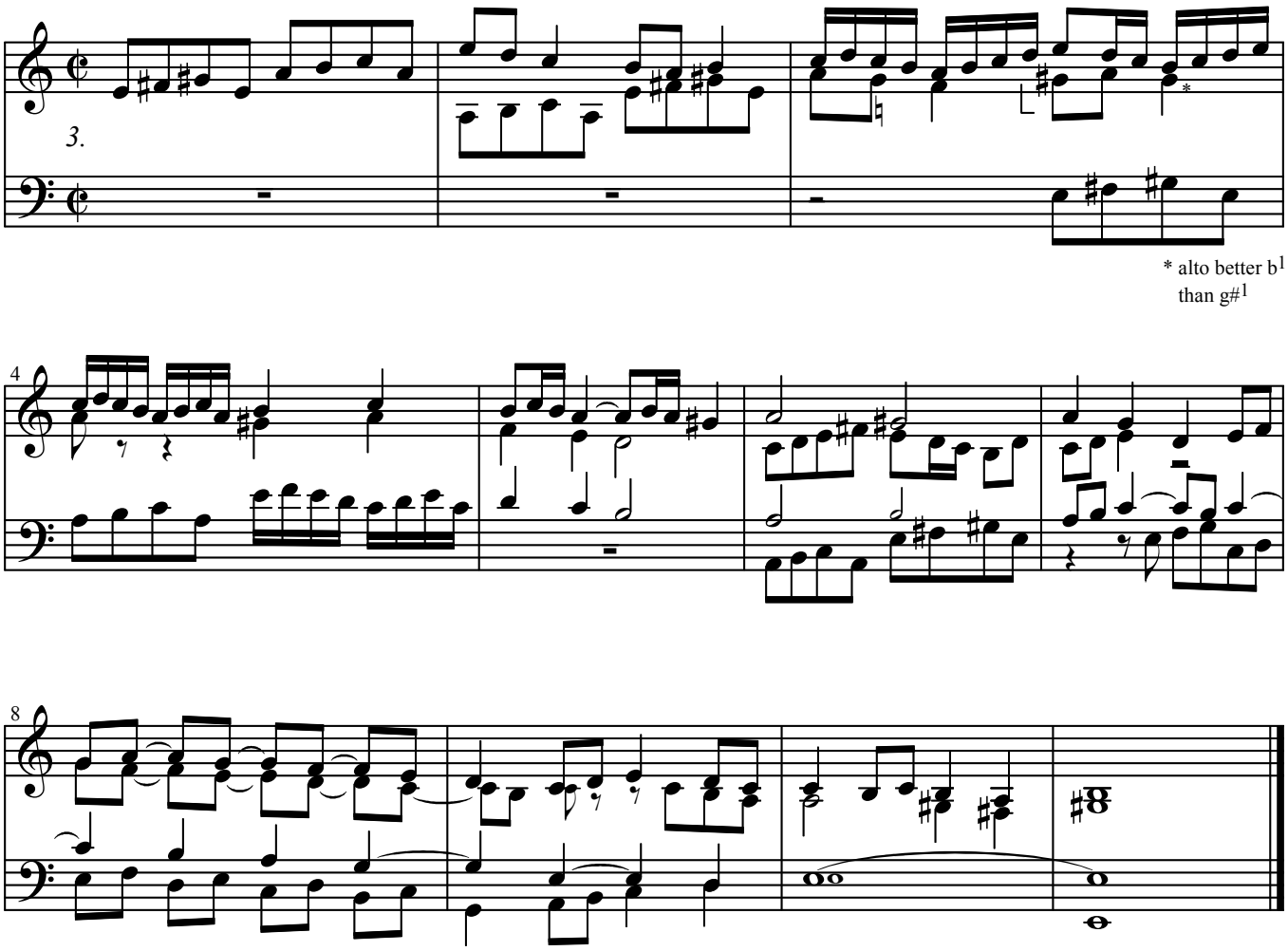
Cocquiel-manuscript
fol. 64 °v - 65 r°



*in ms. alto a[1]
i.o. b[1]

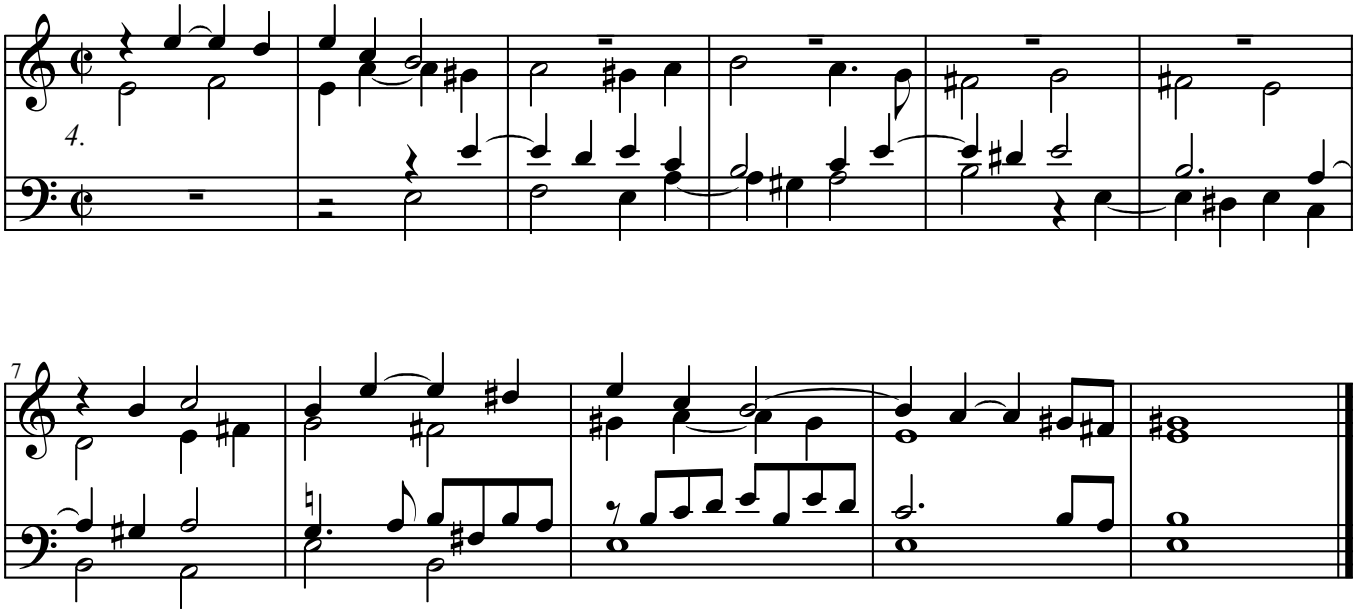
222.

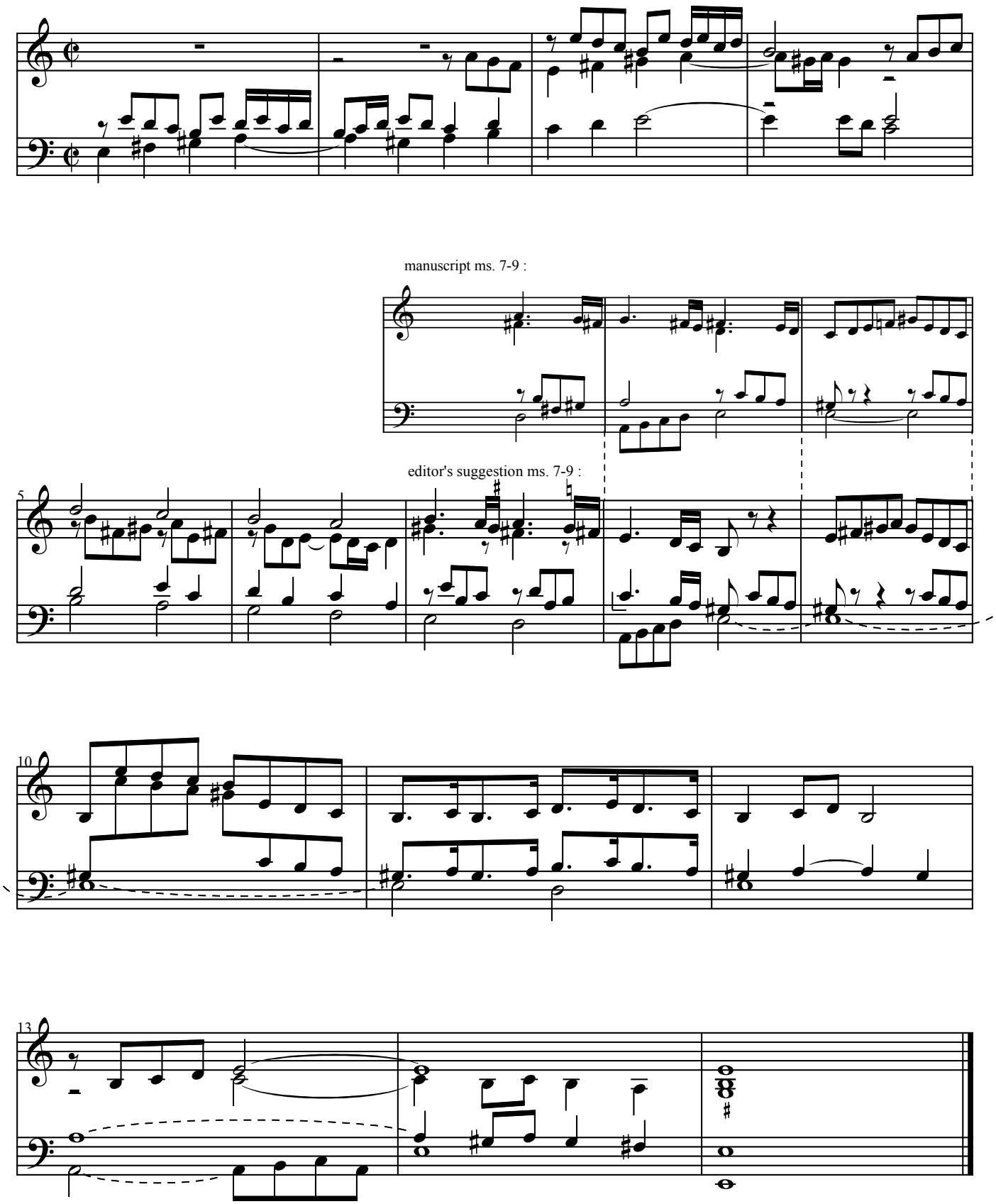
Cocquiel-manuscript
fol. 65 r°



223.

Cocquiel-manuscript
fol. 65 r°

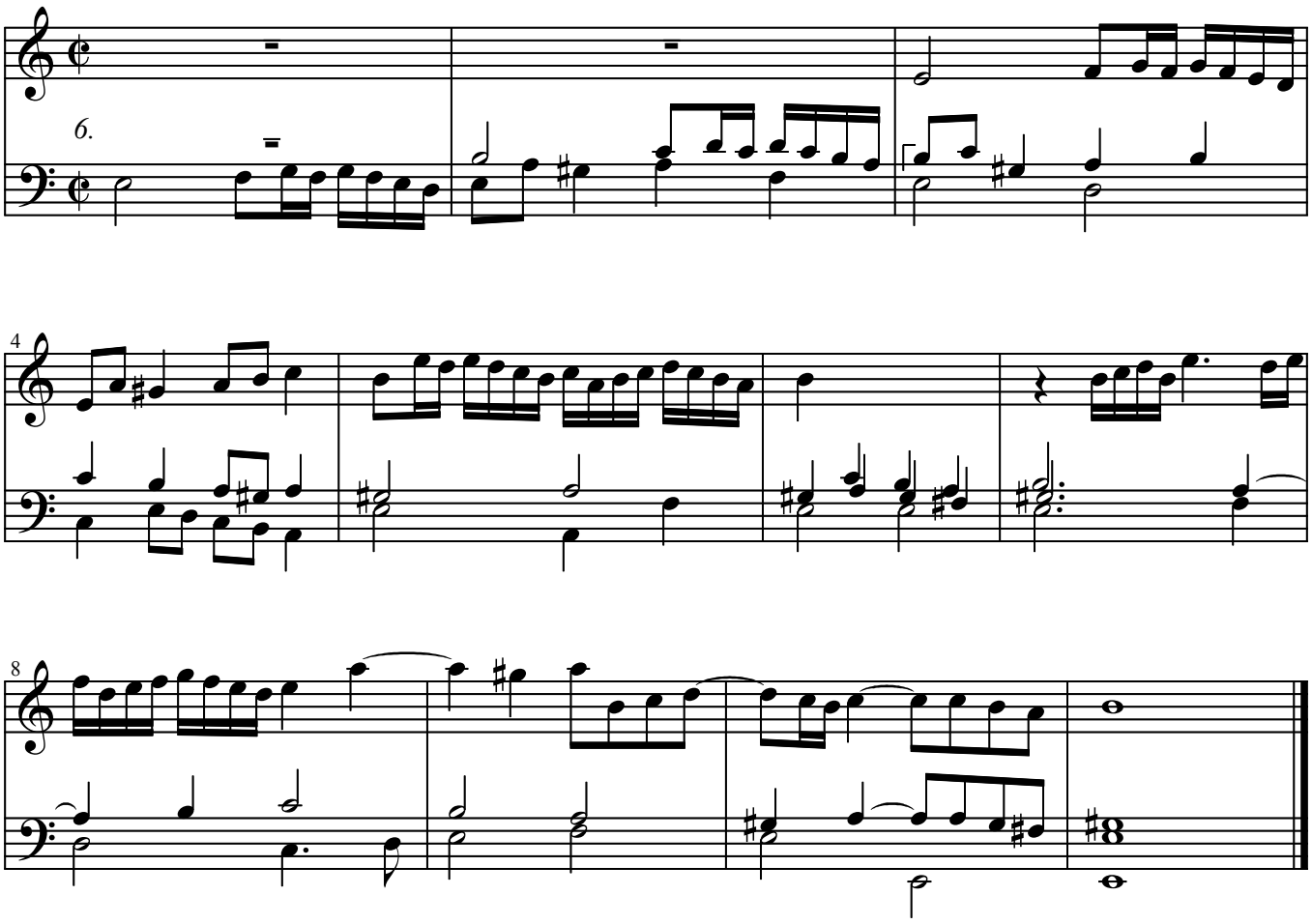



manuscript ms. 7-9 :
editor's suggestion ms. 7-9 :
5
10
13

225.

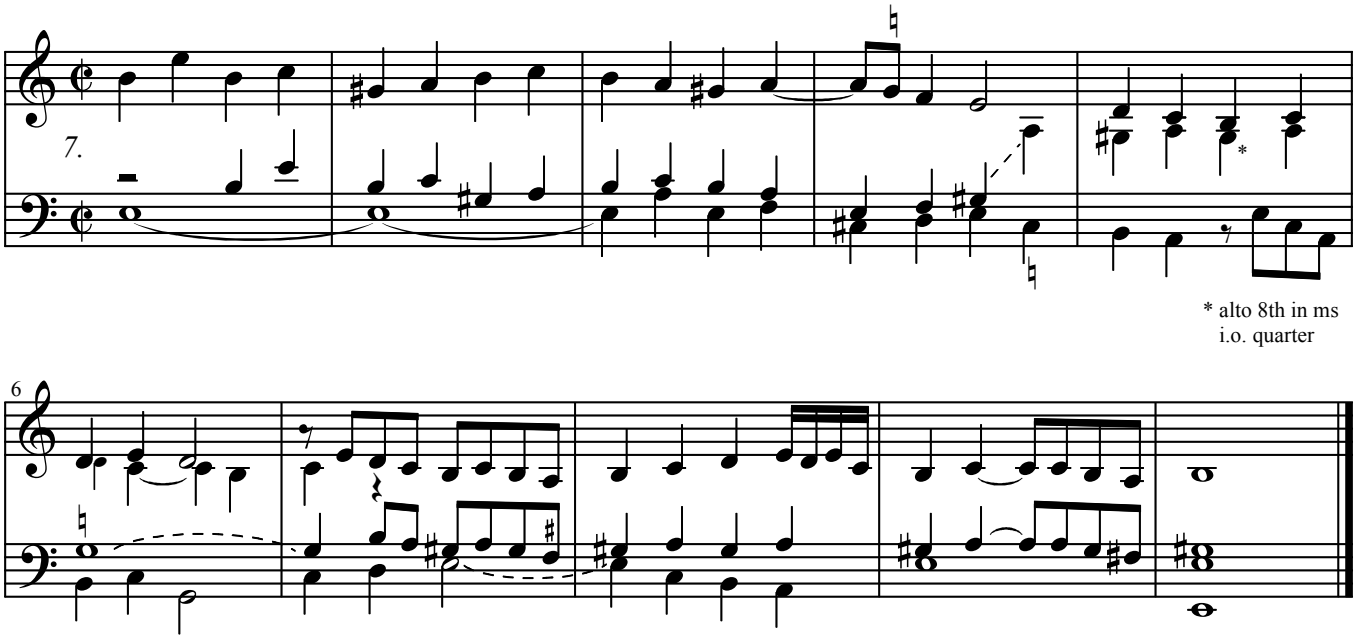
Cocquiel-manuscript
fol. 65 v°

[treble solo stop?]



226.

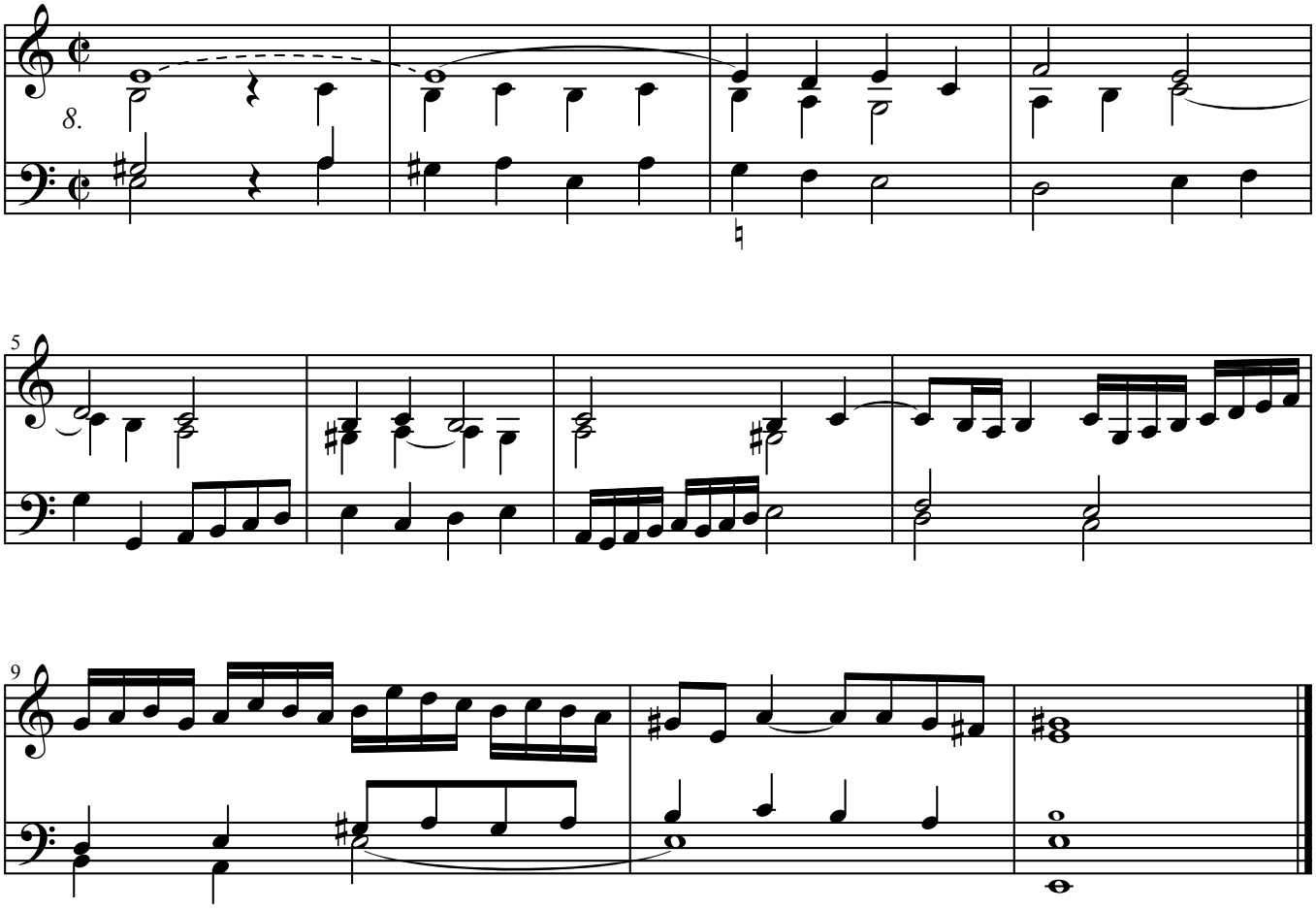
Cocquiel-manuscript
fol. 66 r°



* alto 8th in ms
i.o. quarter

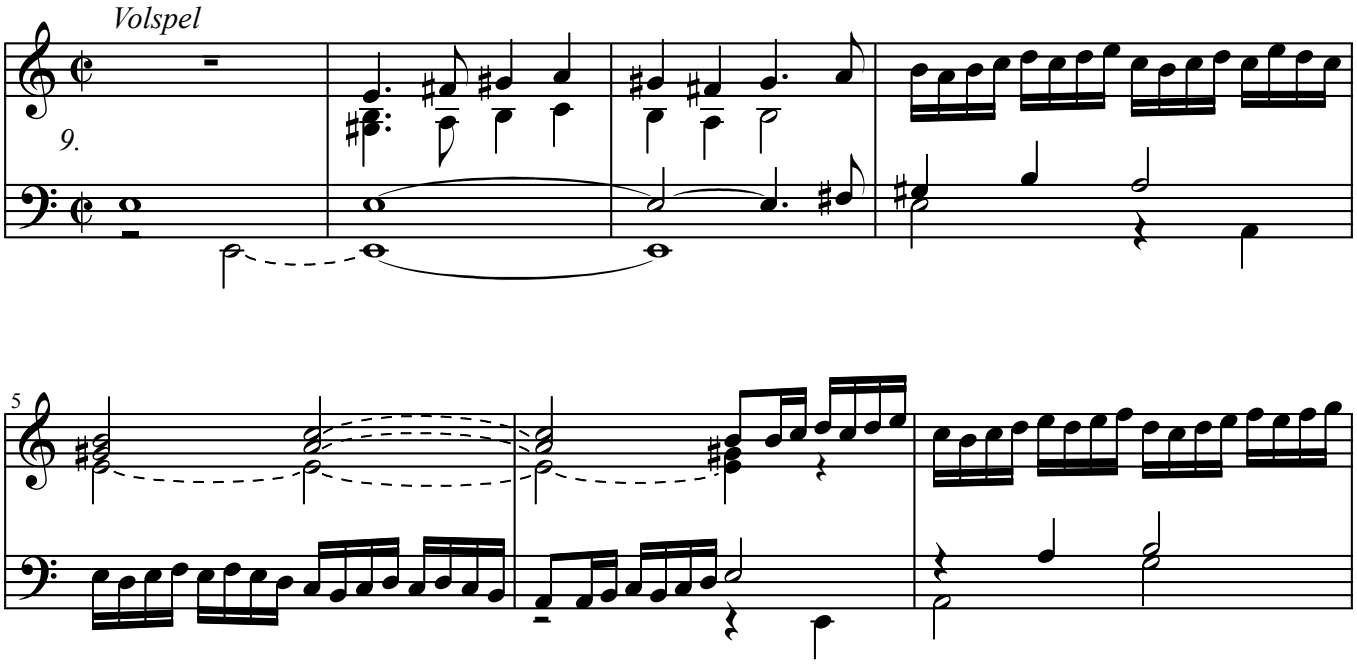
227.

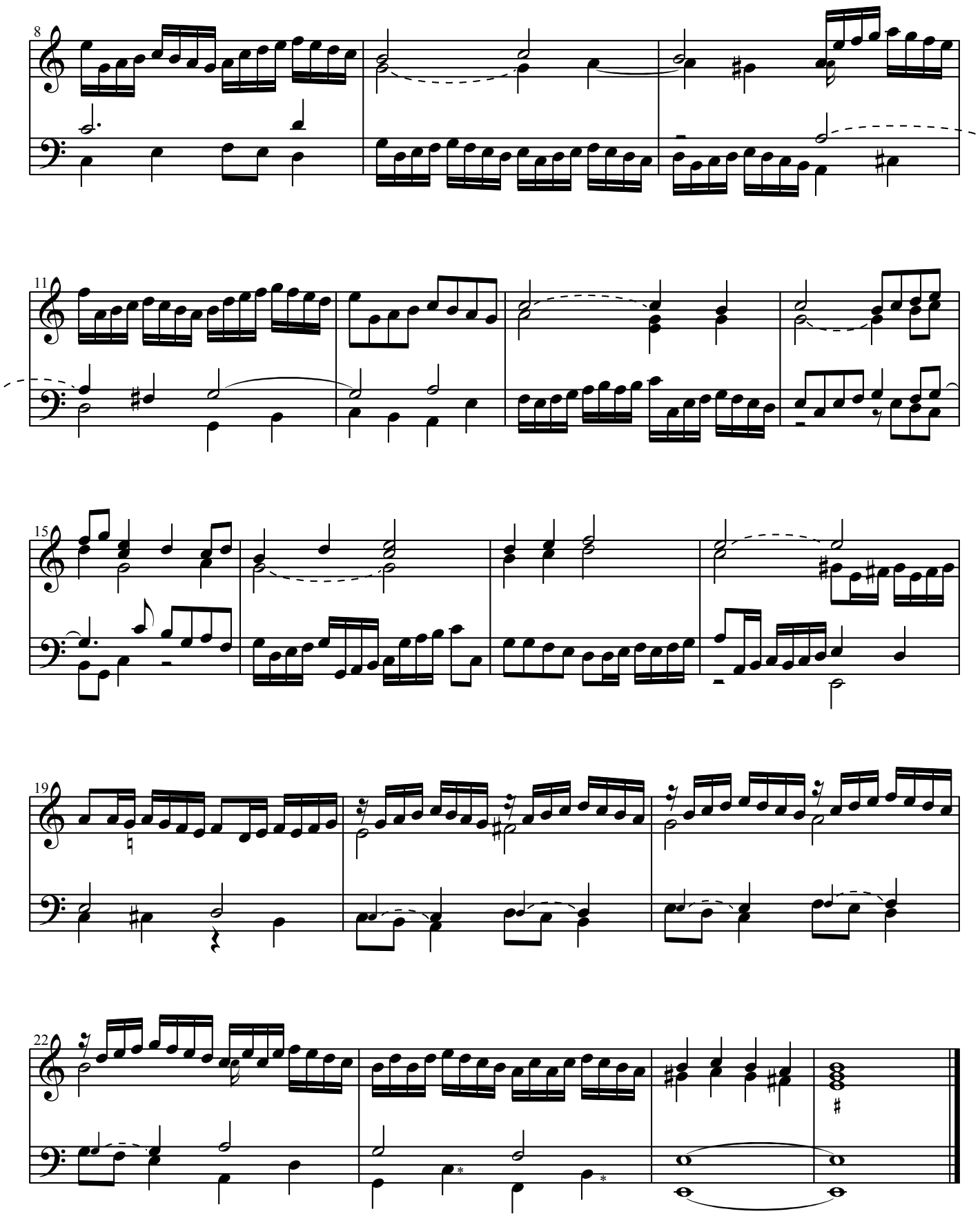
Cocquiel-manuscript
fol. 66 r°



228.

Cocquiel-manuscript
fol. 66 v°- 67 r°





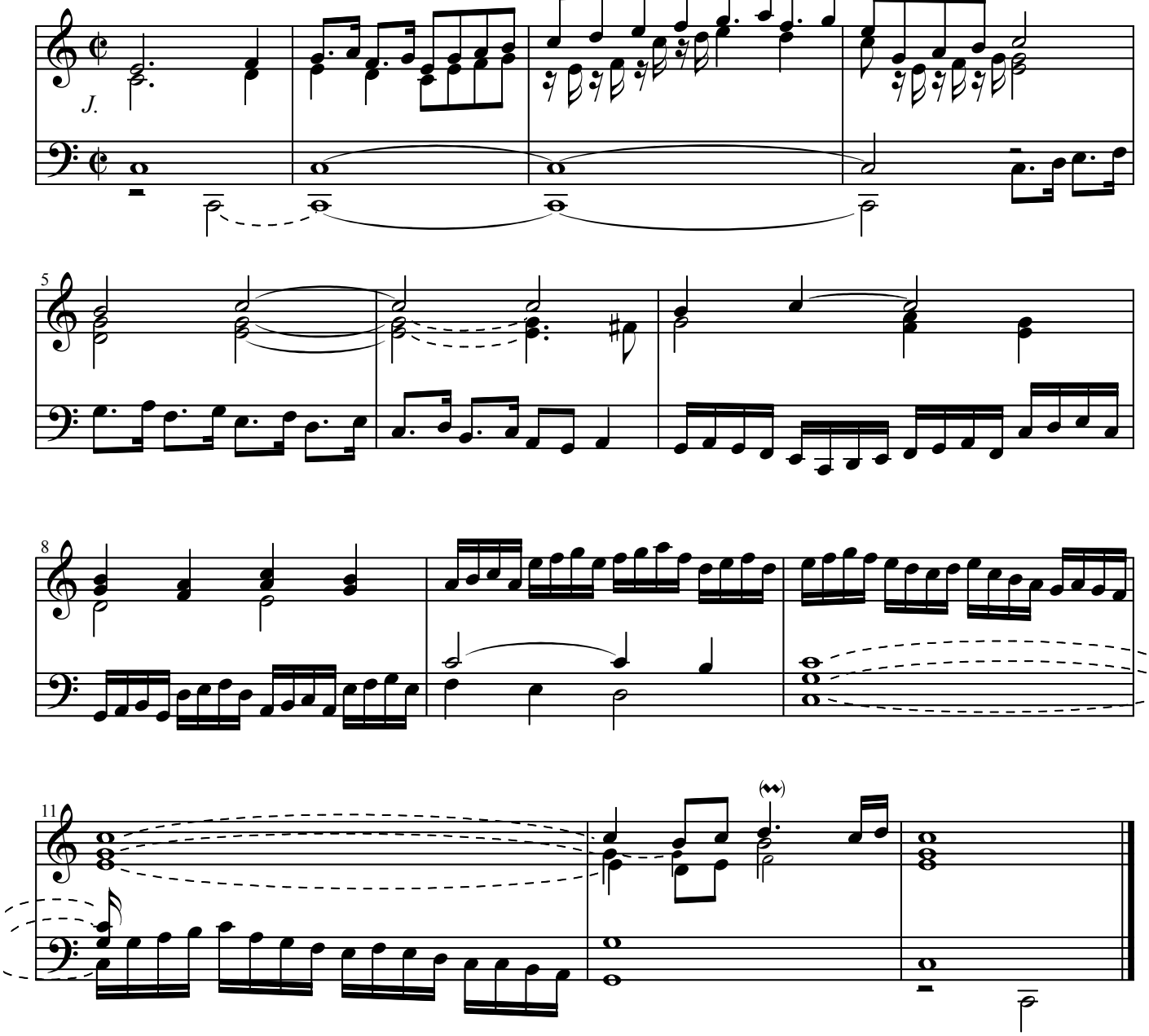
* Caspar Vaes;
see Introduction

VERSÚS

5ti Toni

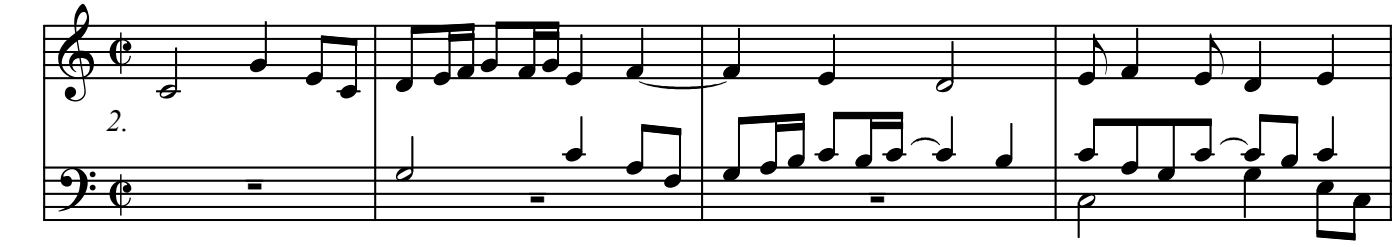
229.

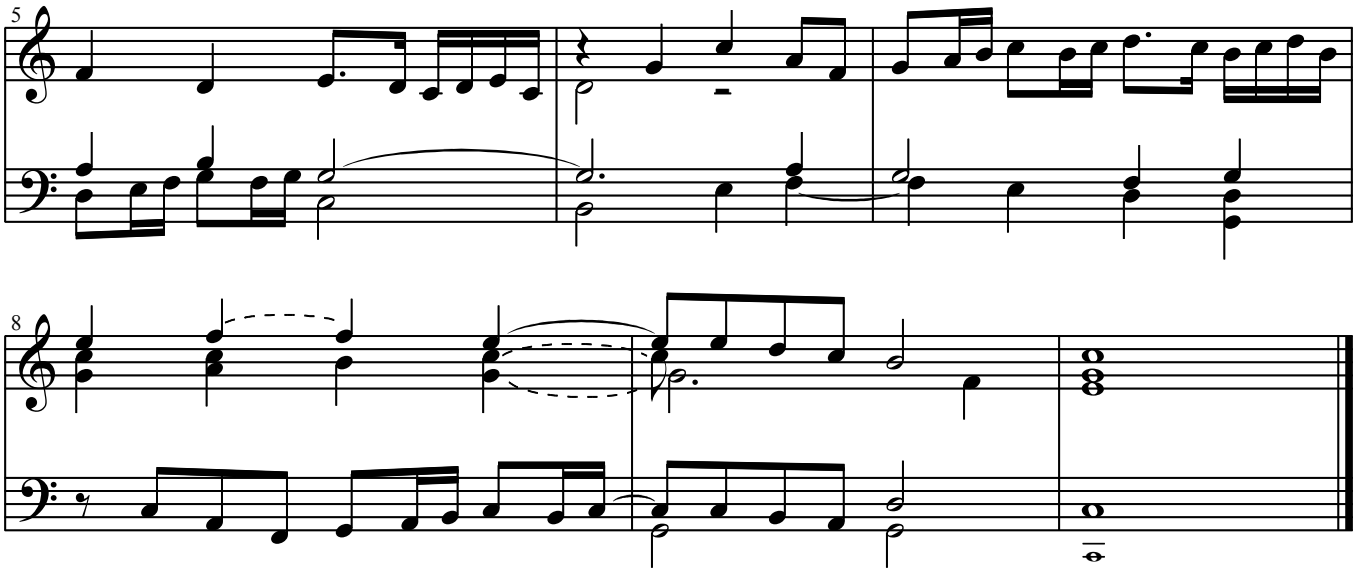
Cocquiel-manuscript
fol. 67 r°



230.

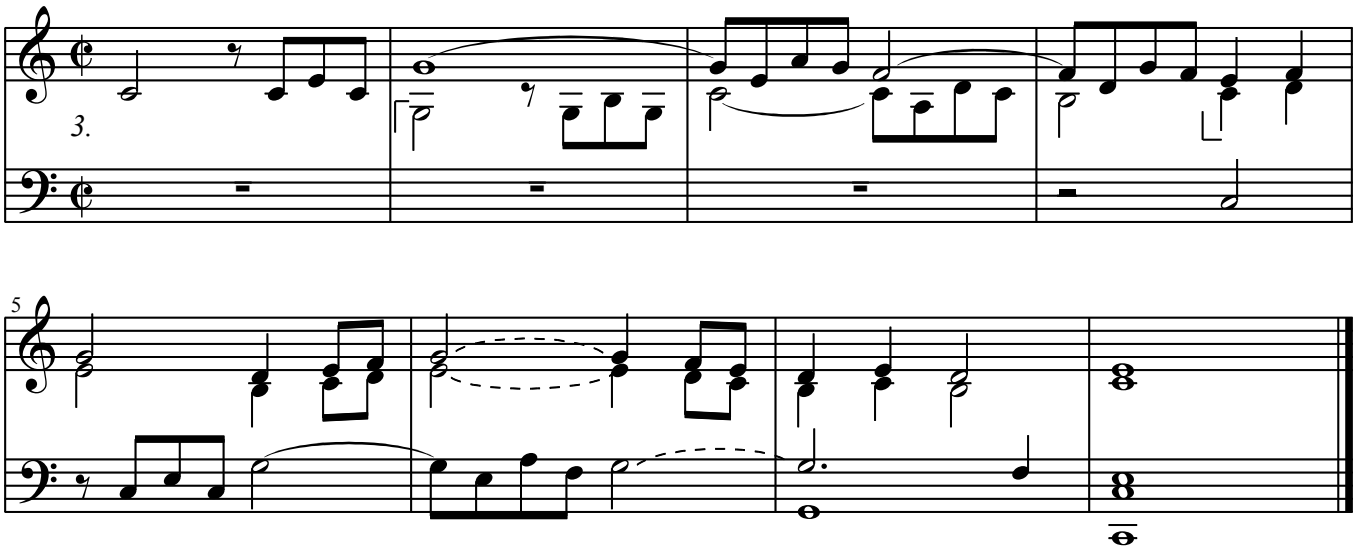
Cocquiel-manuscript
fol. 67 v°





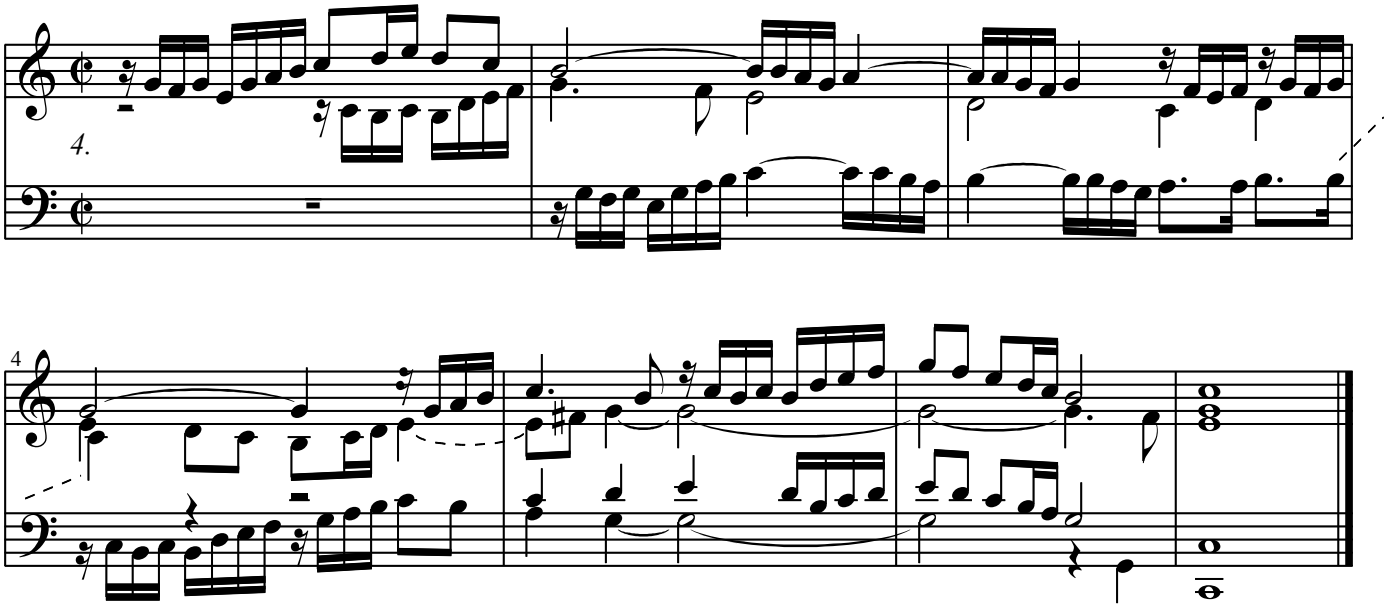
231.

Cocquiel-manuscript
fol. 67 v°



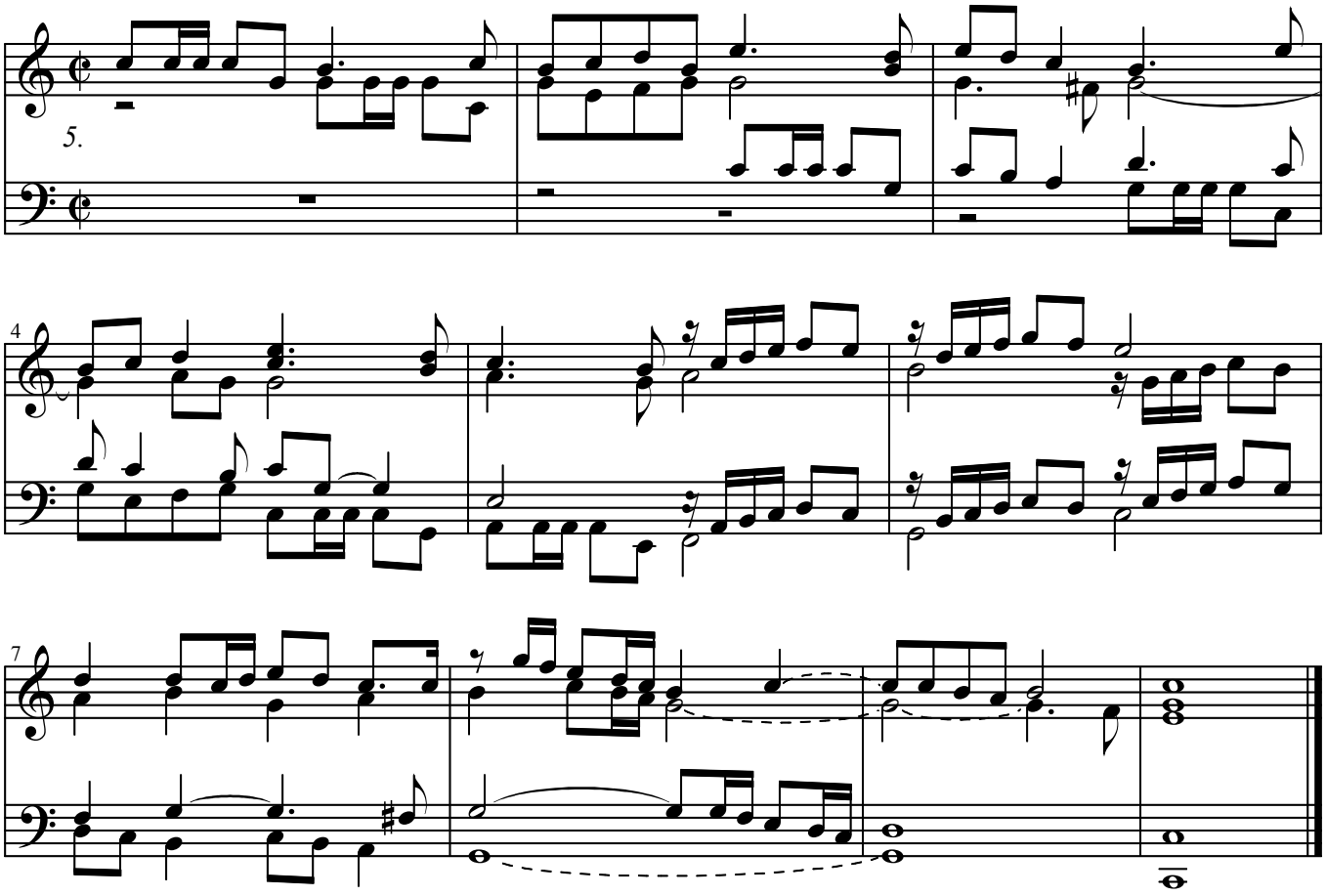
232.

Cocquiel-manuscript
fol. 67 v°- 68 r°



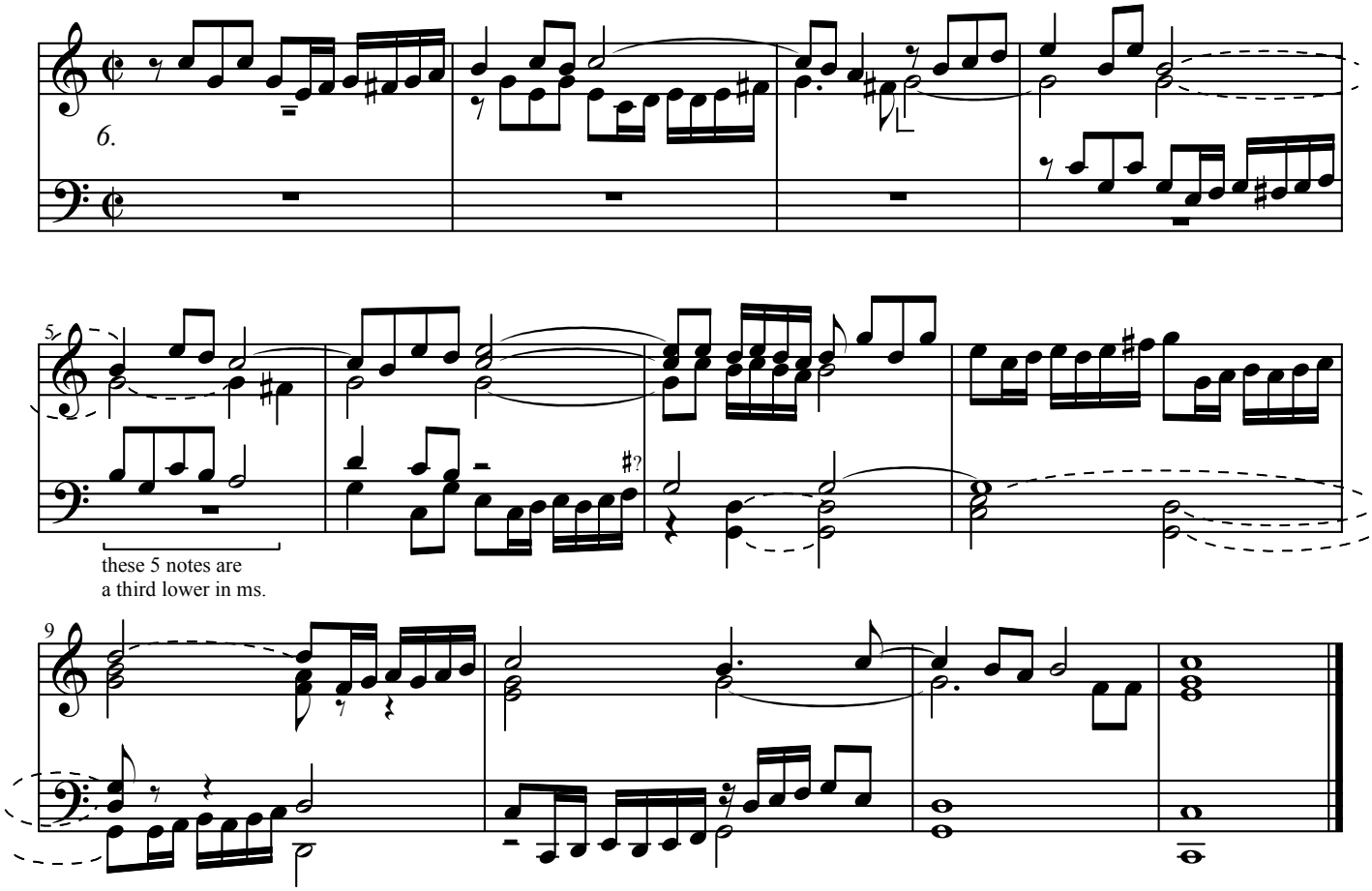
233.

Cocquiel-manuscript
fol. 68 r°



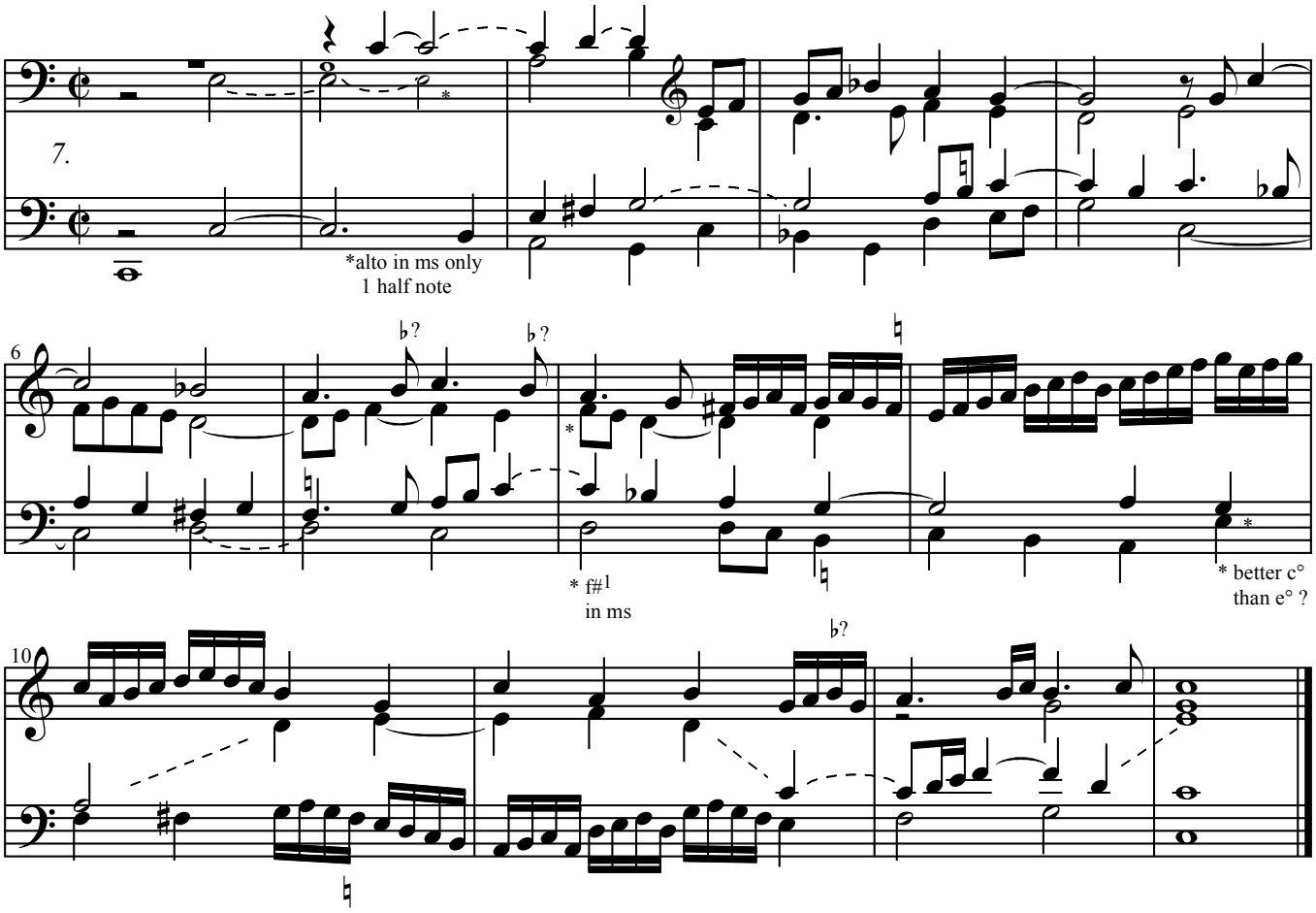
234.

Cocquiel-manuscript
fol. 68 v°



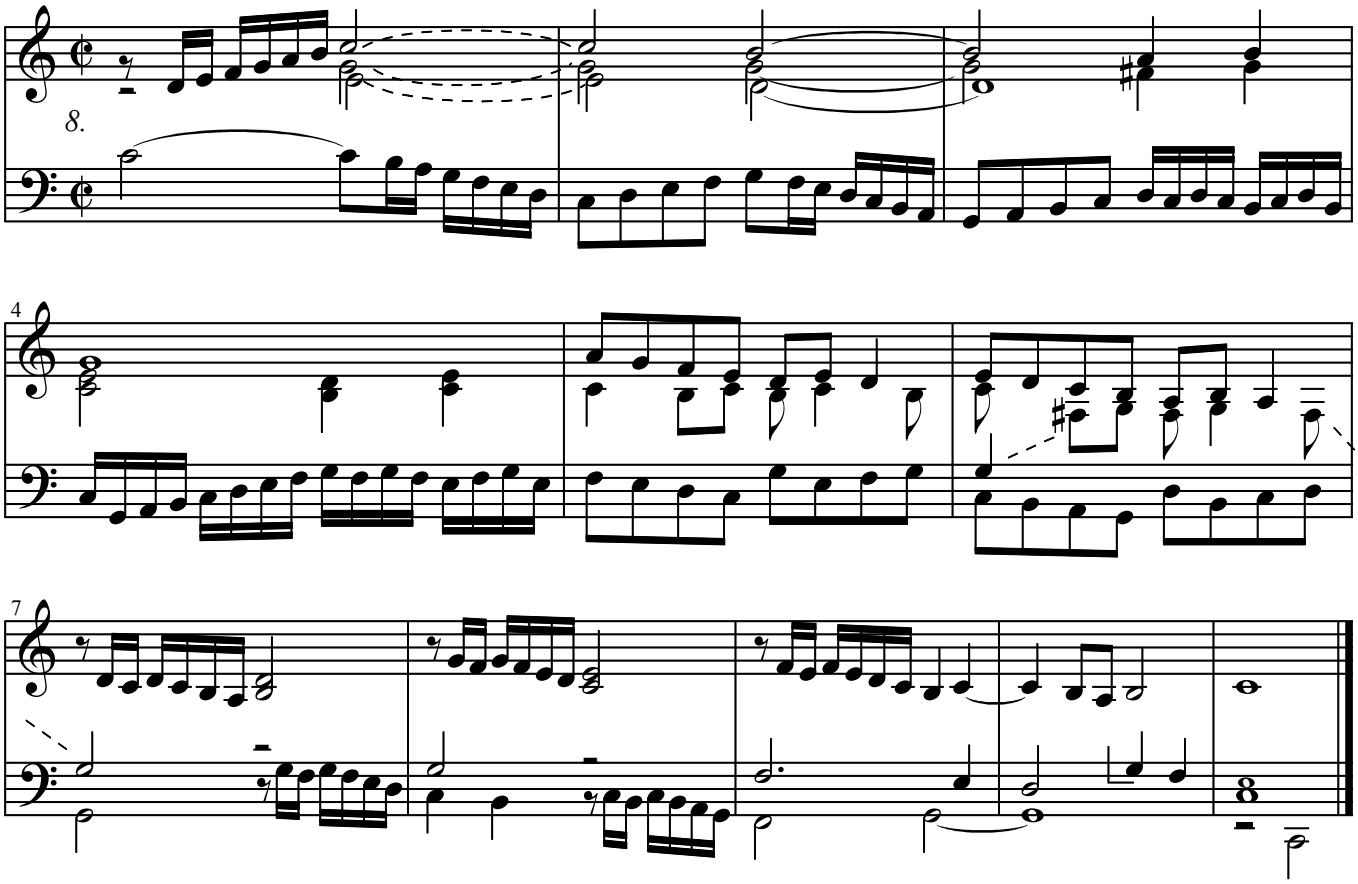
235.

Cocquiel-manuscript
fol. 68 v°



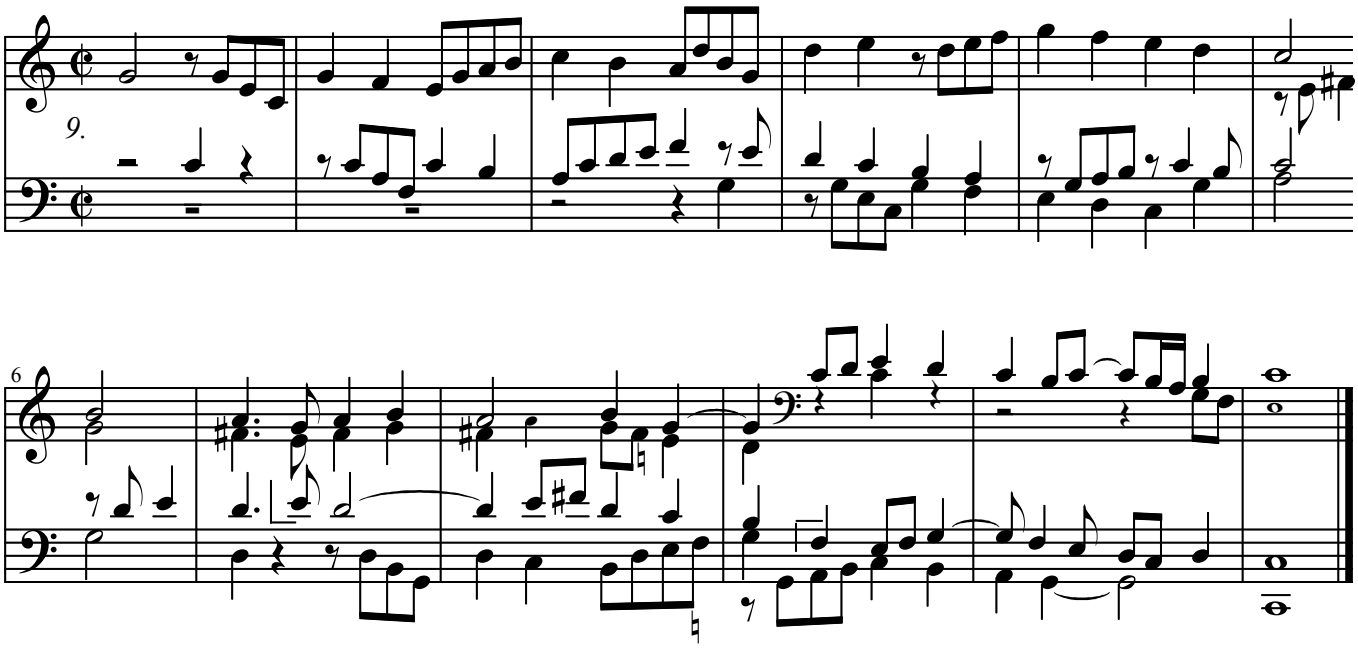
236.

Cocquiel-manuscript
fol. 68 v°- 69 r°



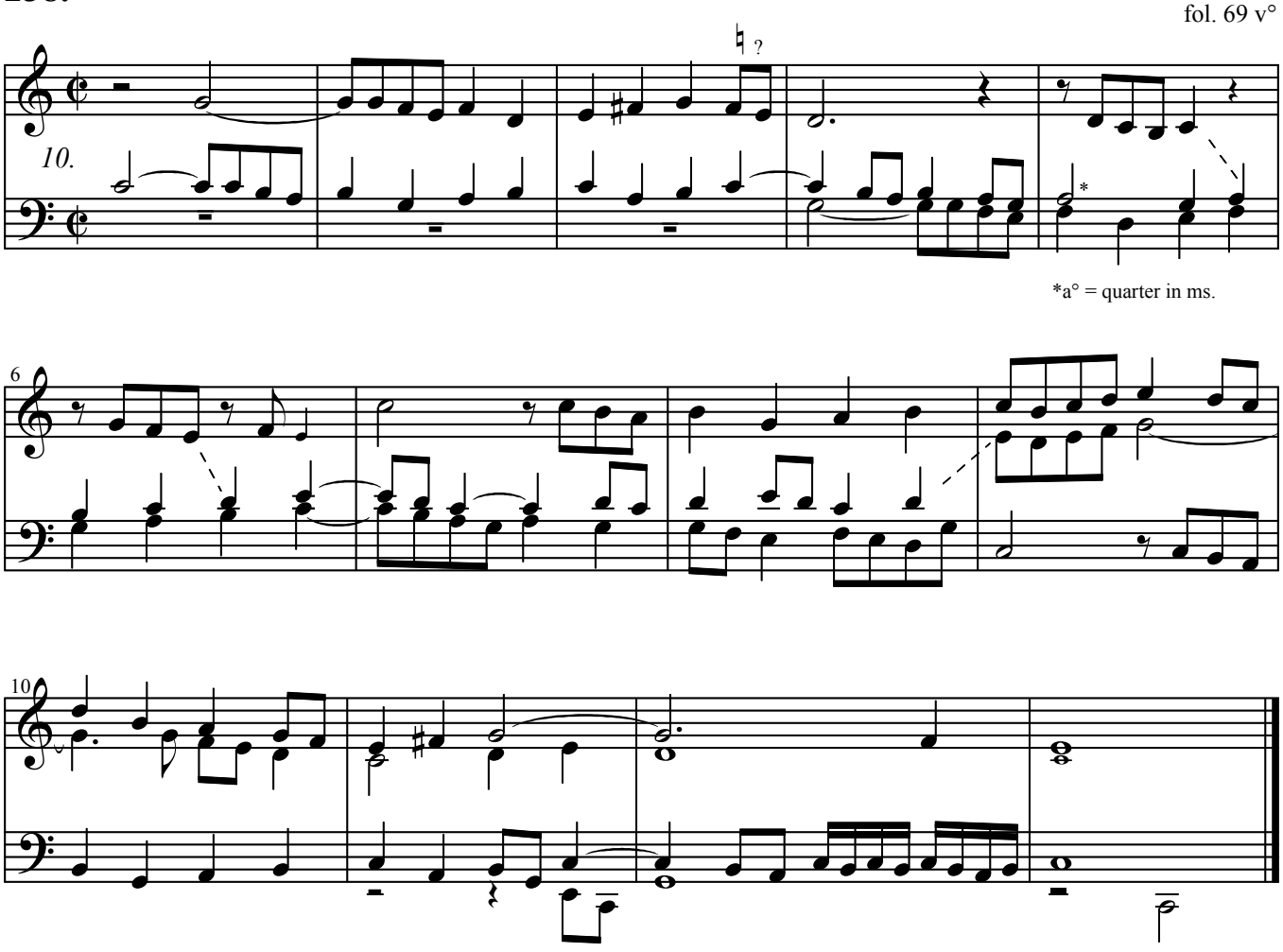
237.

Cocquiel-manuscript
fol. 69 v°



238.

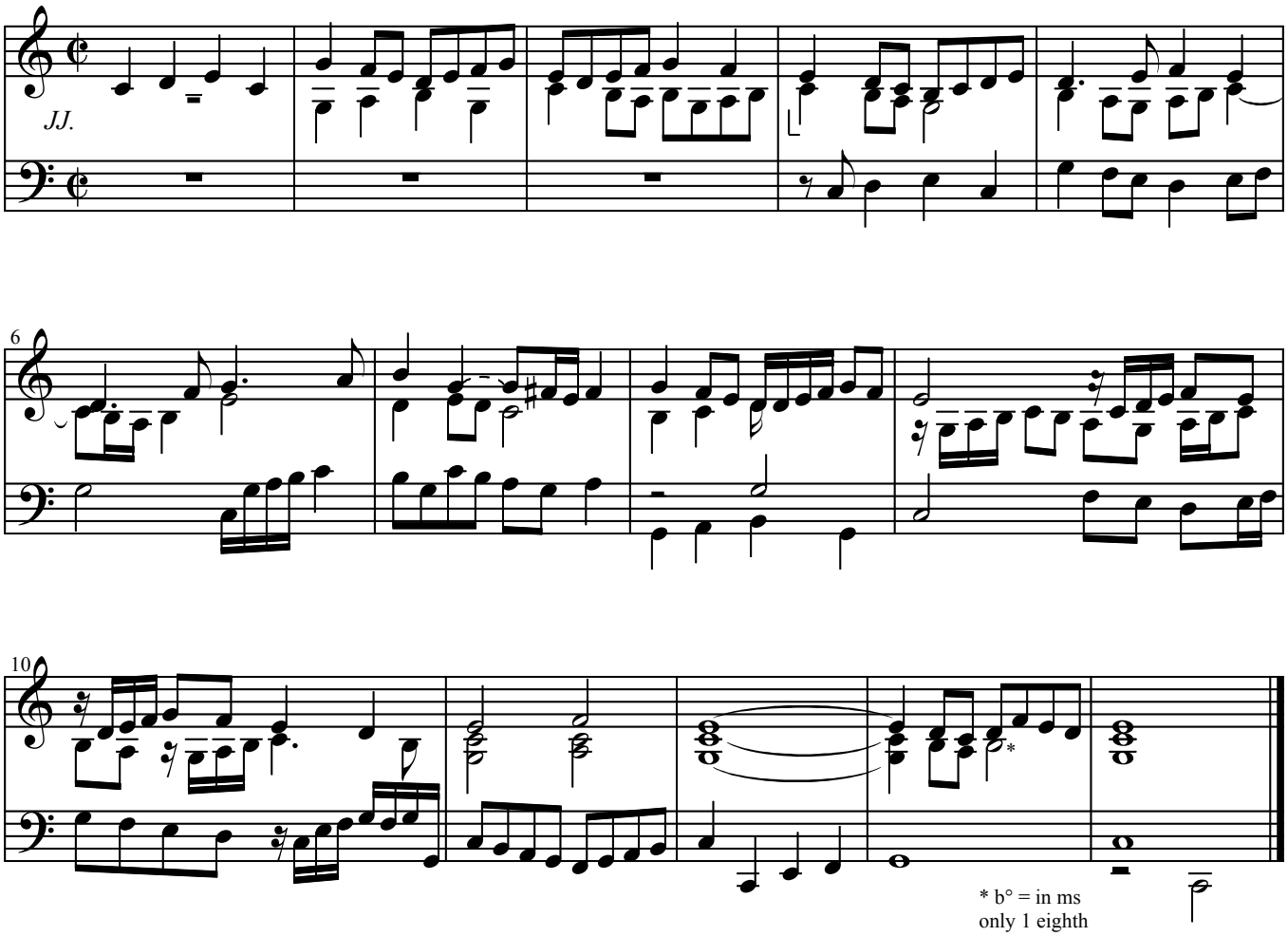
Cocquiel-manuscript
fol. 69 v°



*a° = quarter in ms.

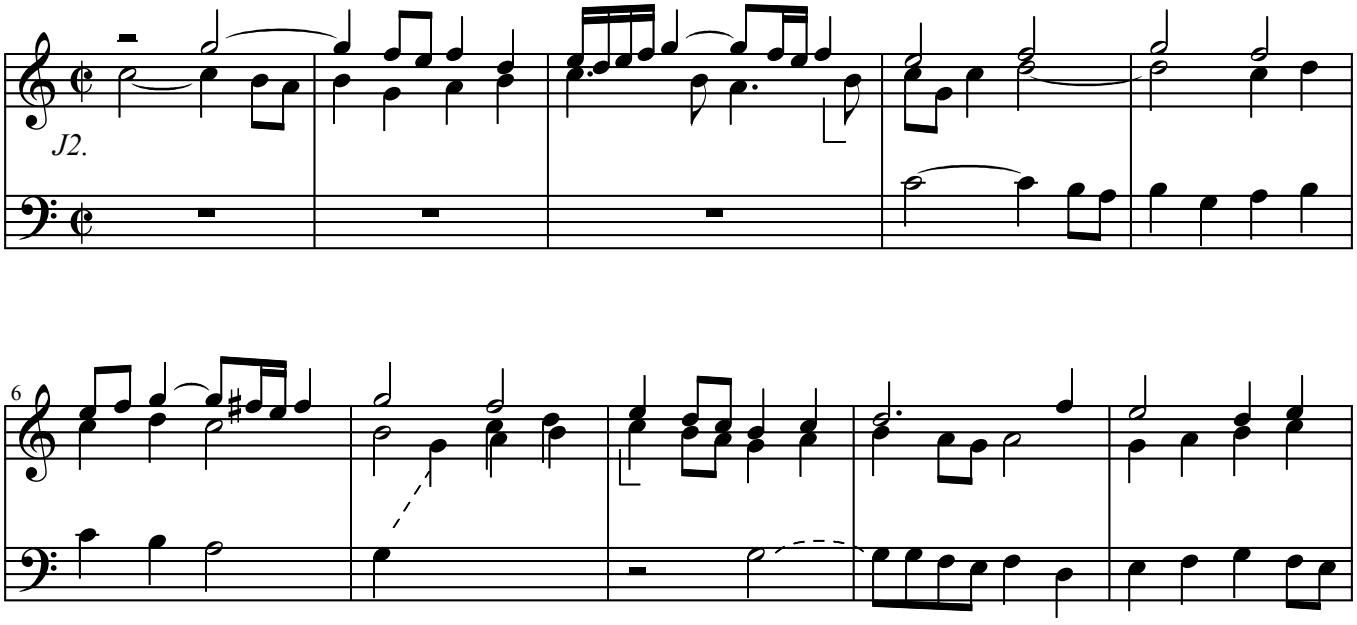
239.

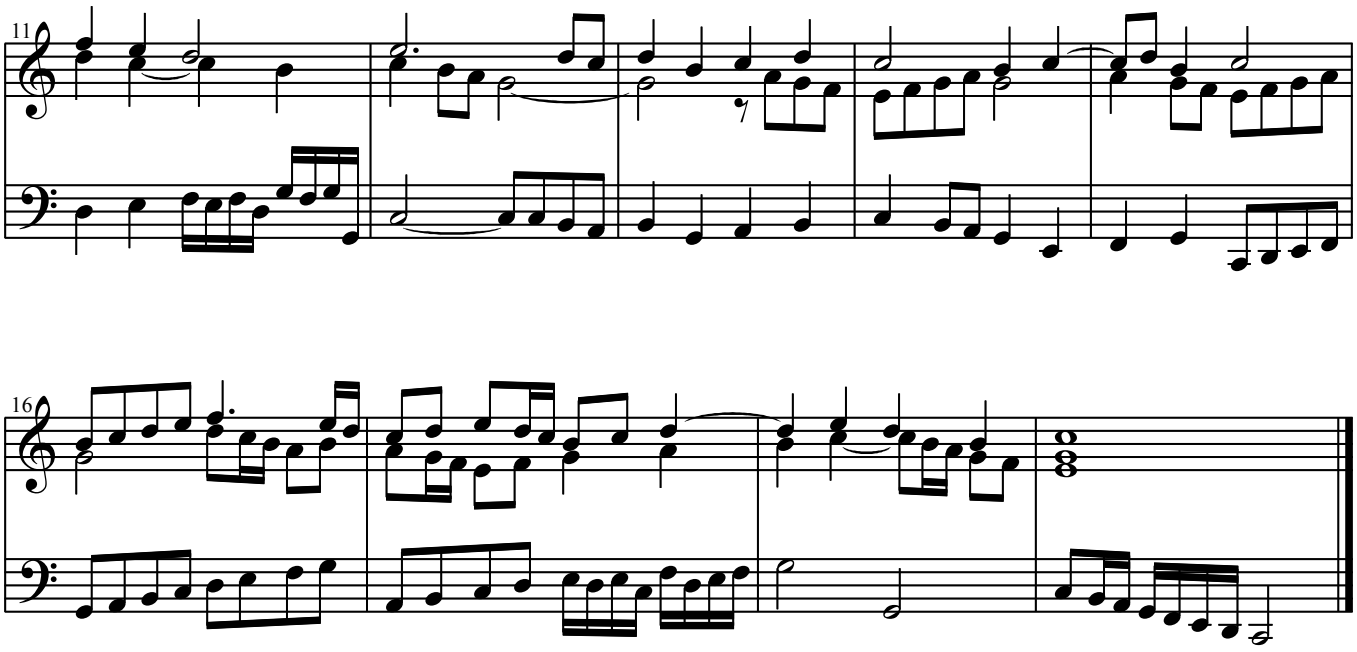
Cocquiel-manuscript
fol. 70 r°



240.

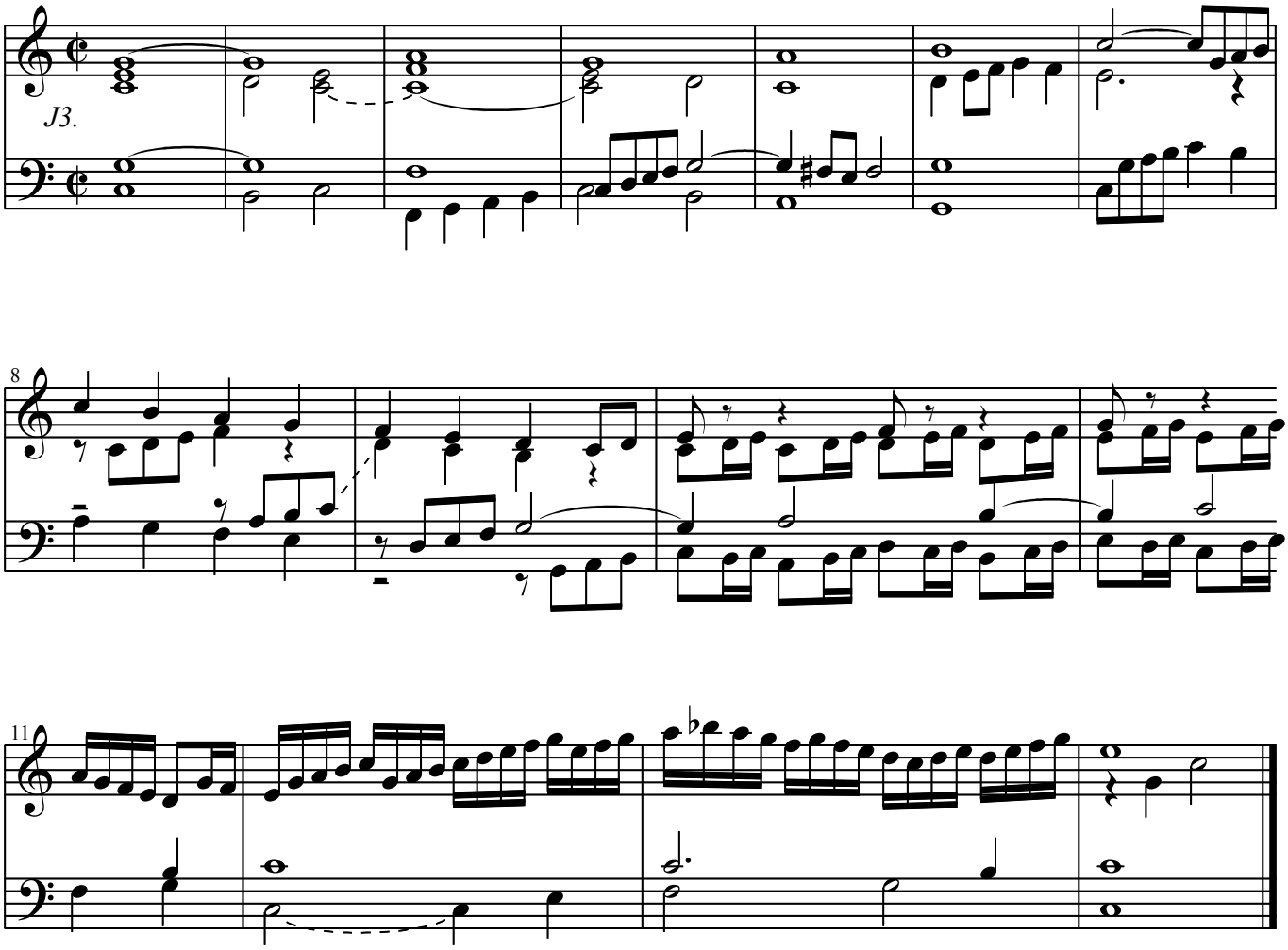
Cocquiel-manuscript
fol. 70 v°





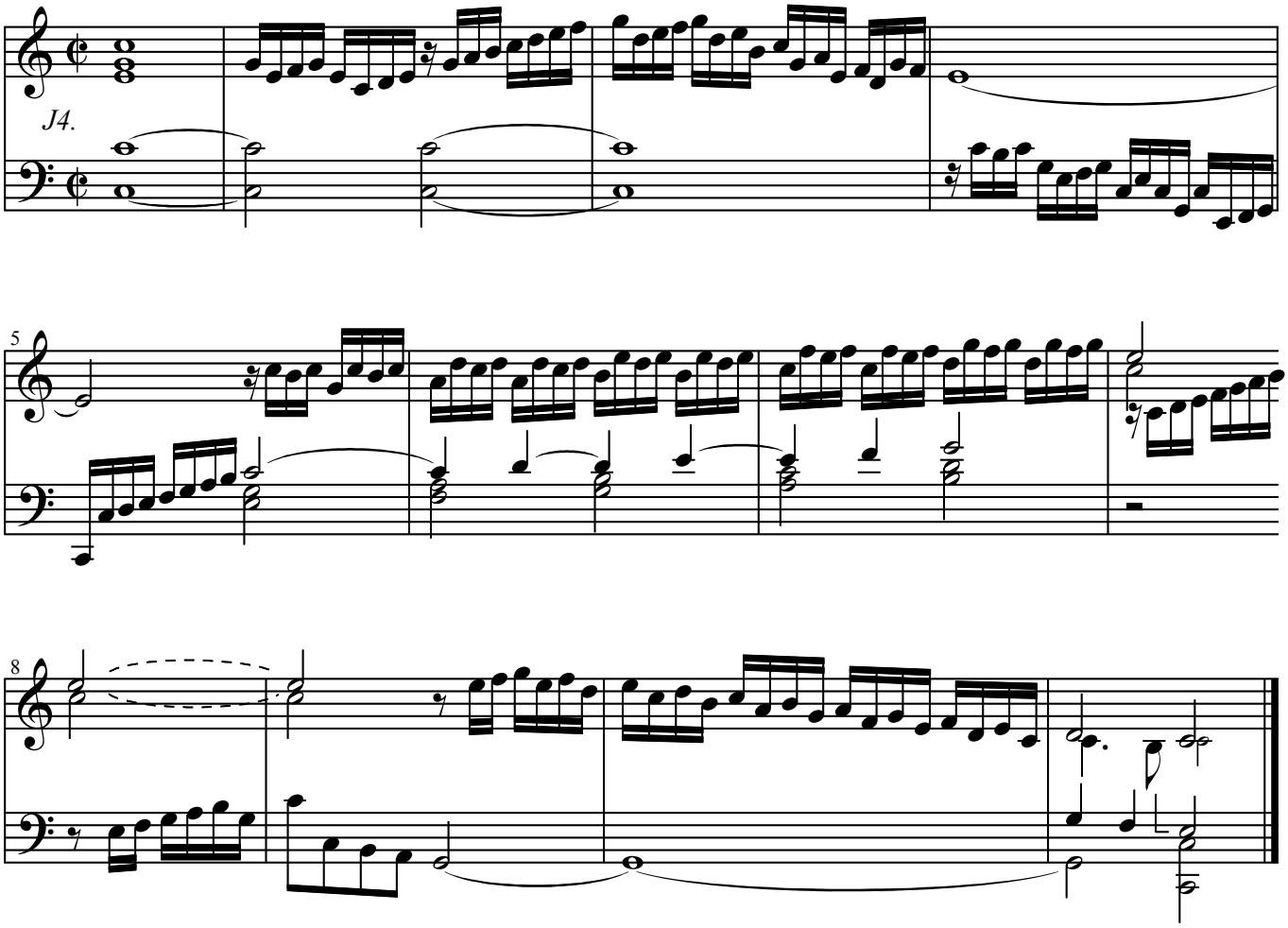
241.

Cocquiel-manuscript
fol. 71 r°



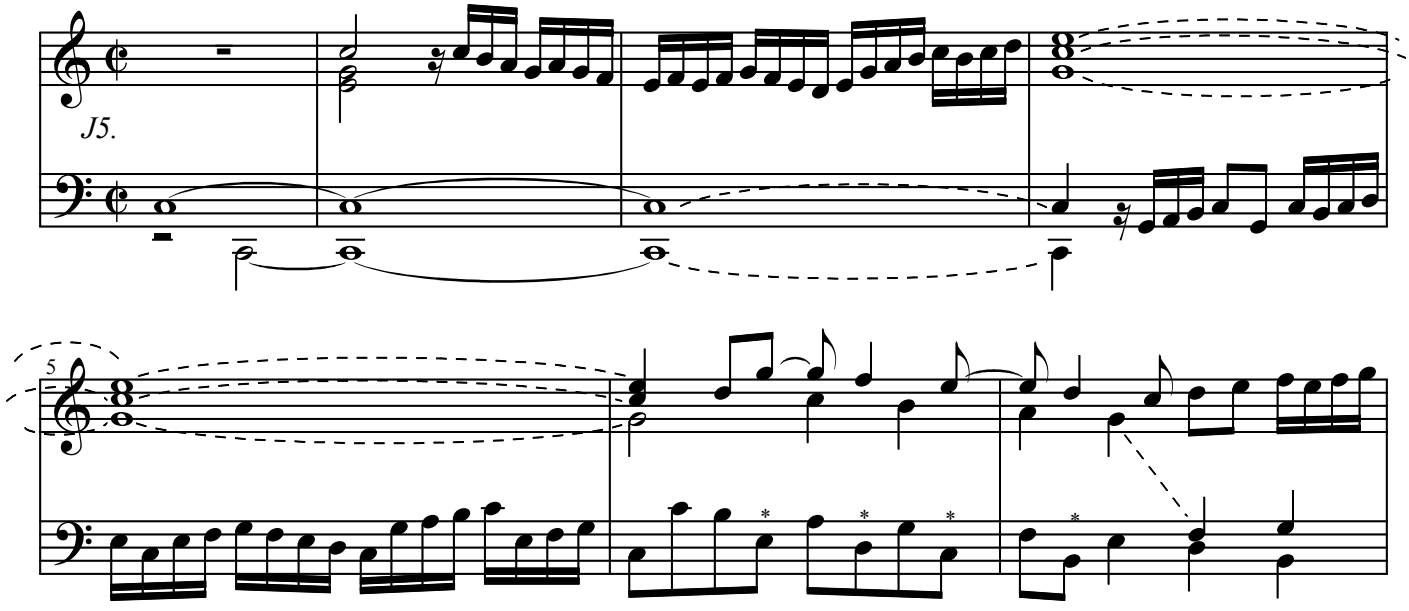
242.

Cocquiel-manuscript
fol. 71 r°

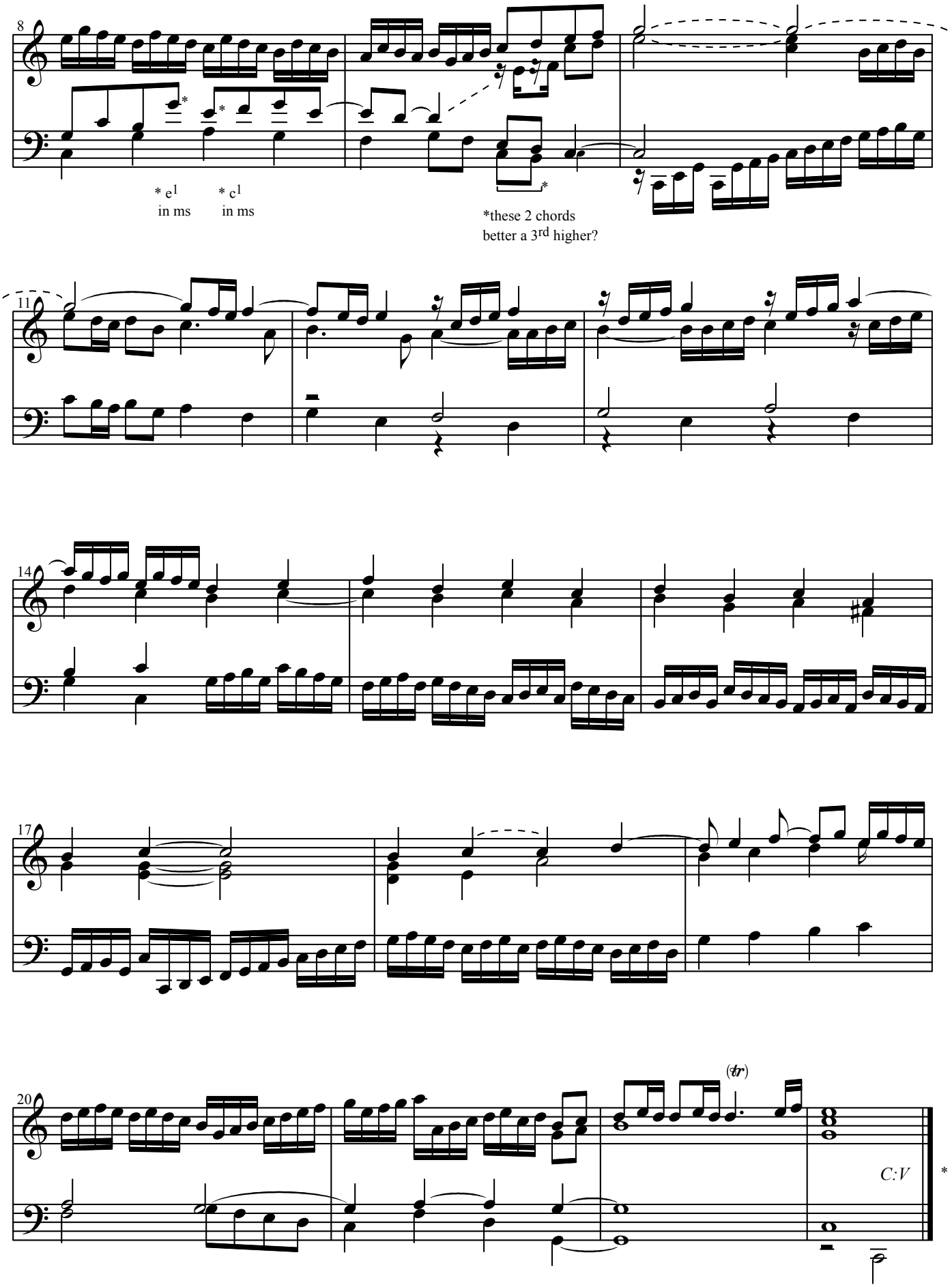


243.

Cocquiel-manuscript
fol. 71 v° - 72 r°

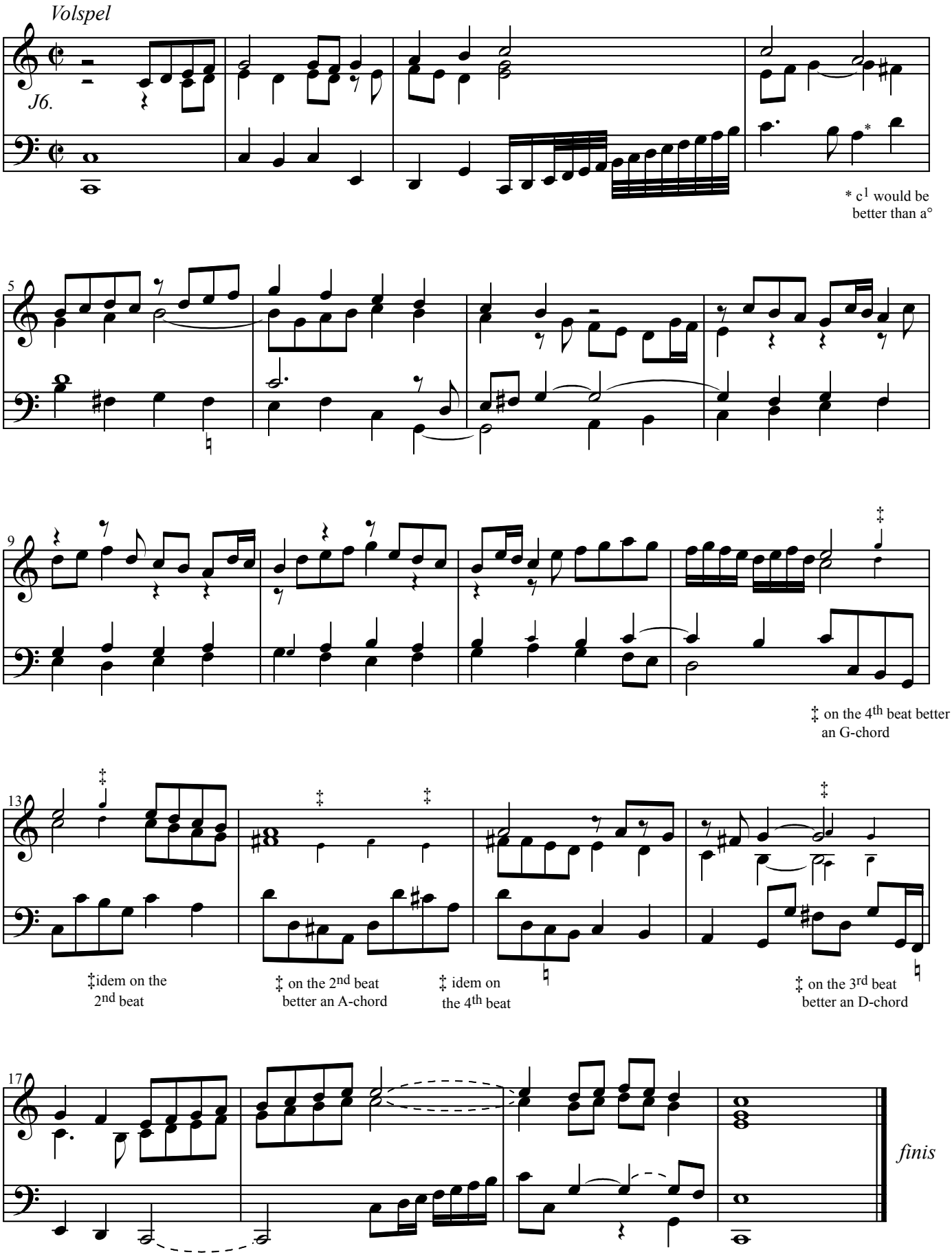


* each of these notes are
a third higher in the ms


8
* e1 in ms
* c1 in ms
*these 2 chords better a 3rd higher?
11
14
17
20
(tr)
C:V
*
* Caspar Vaes? see Introduction

244.

Cocquiel-manuscript
fol. 72 r°

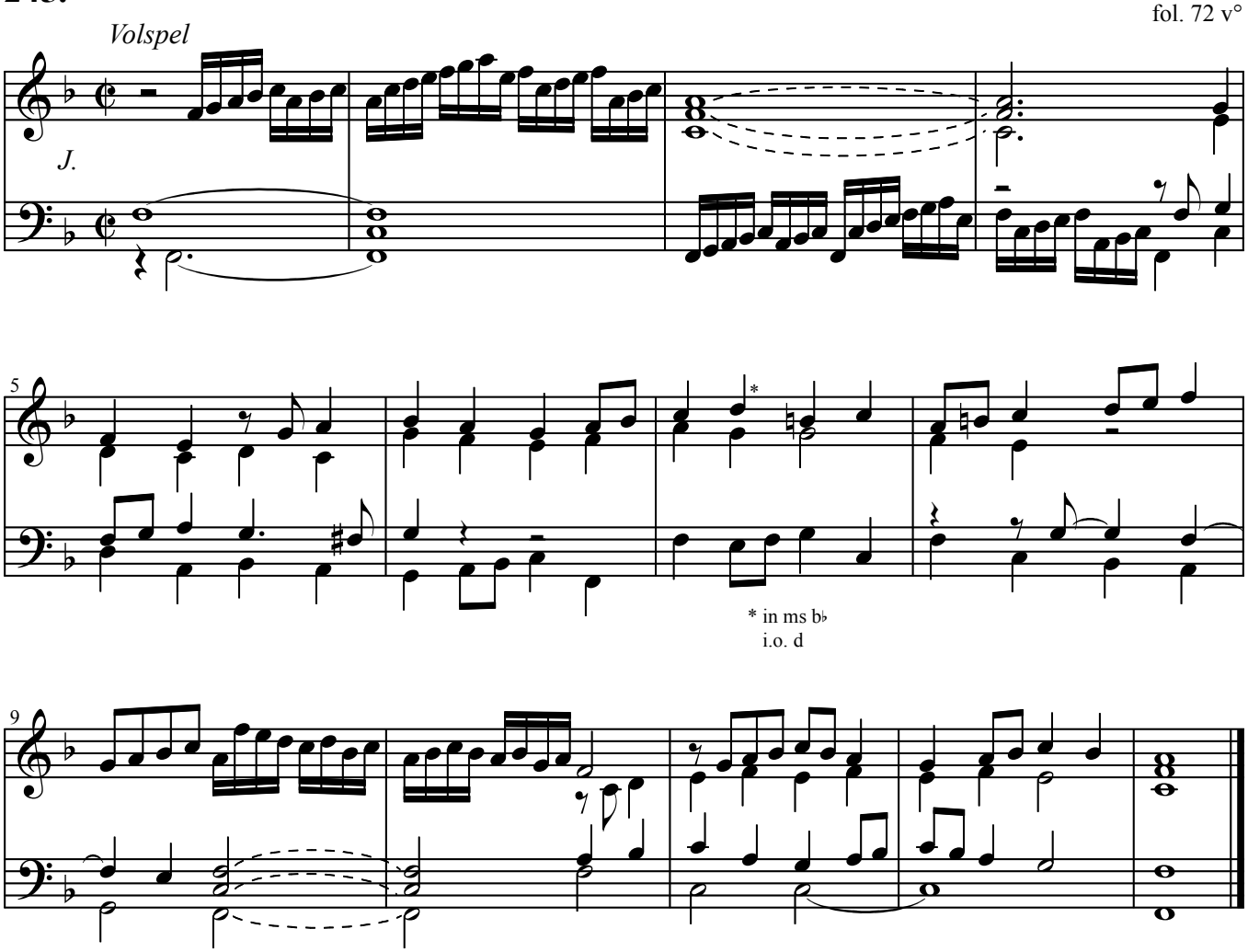


versús

6ti Toni

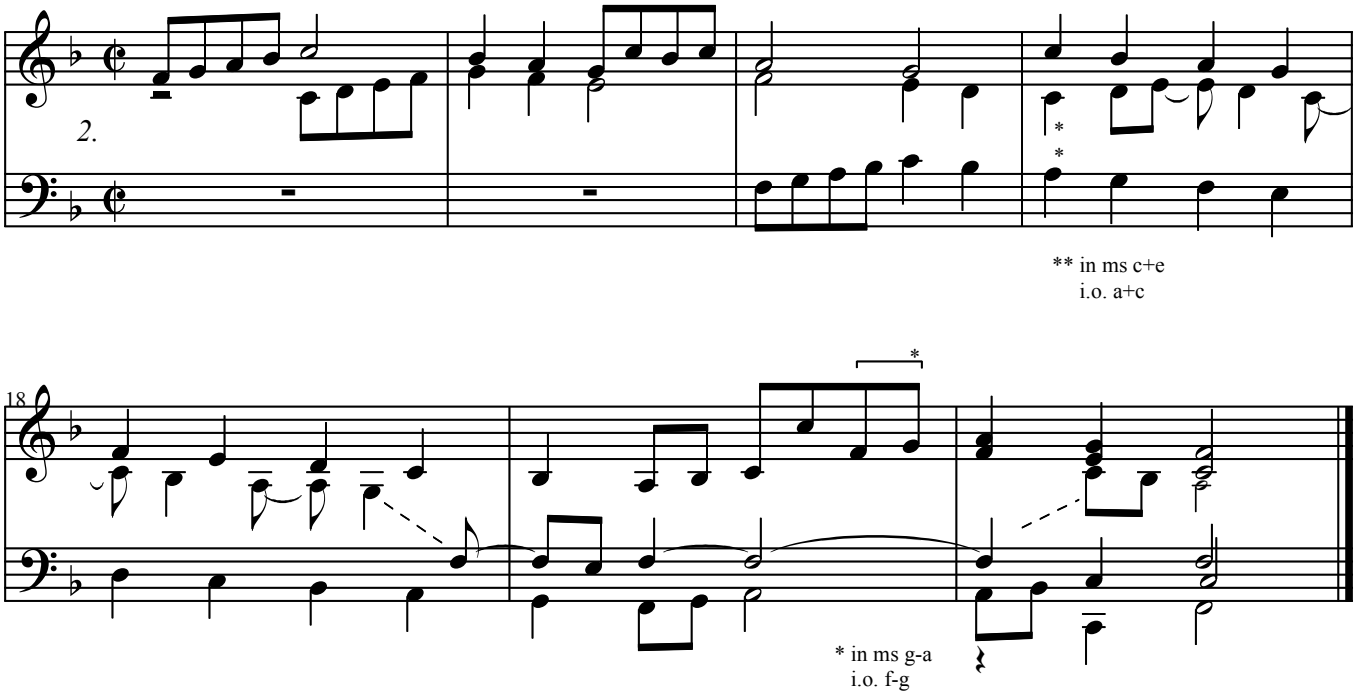
245.

Cocquiel-manuscript
fol. 72 v°



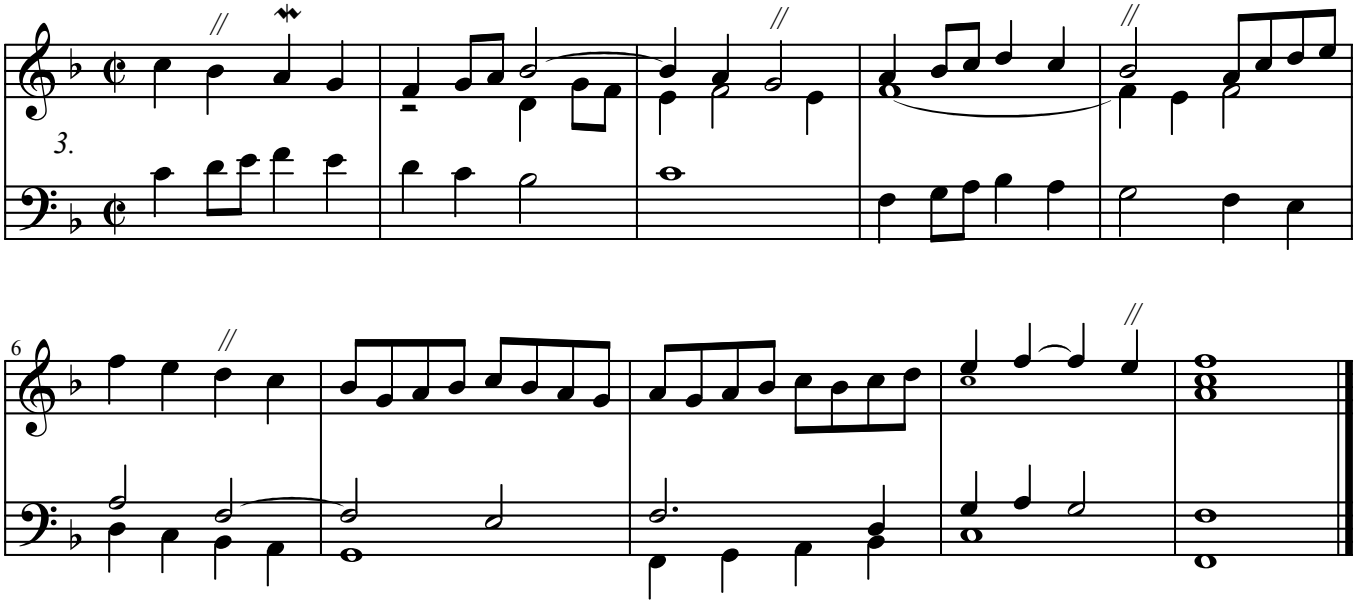
246.

Cocquiel-manuscript
fol. 72 v°

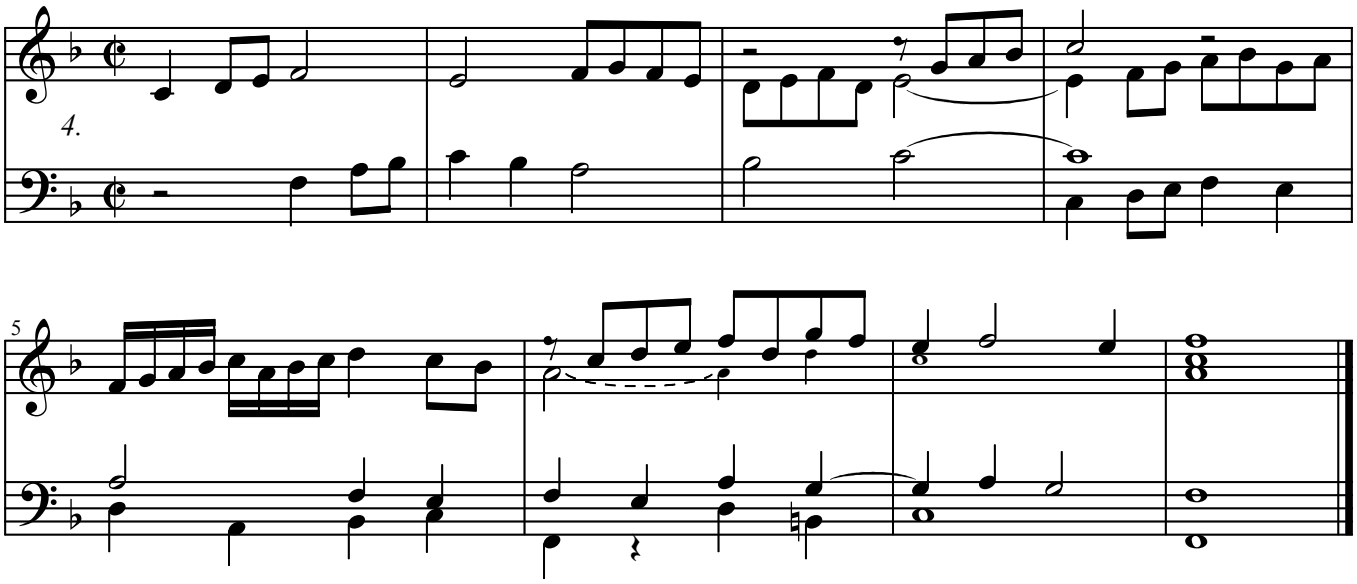


Cocquiel-manuscript
fol. 73 r°

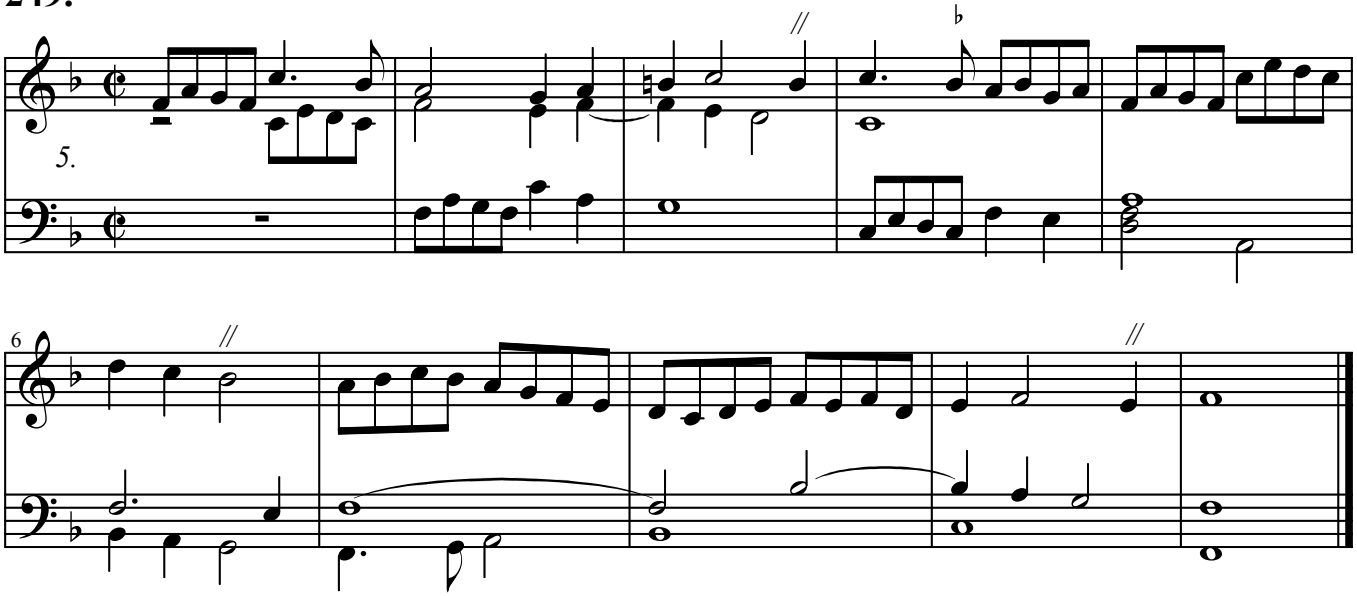
247.



248.

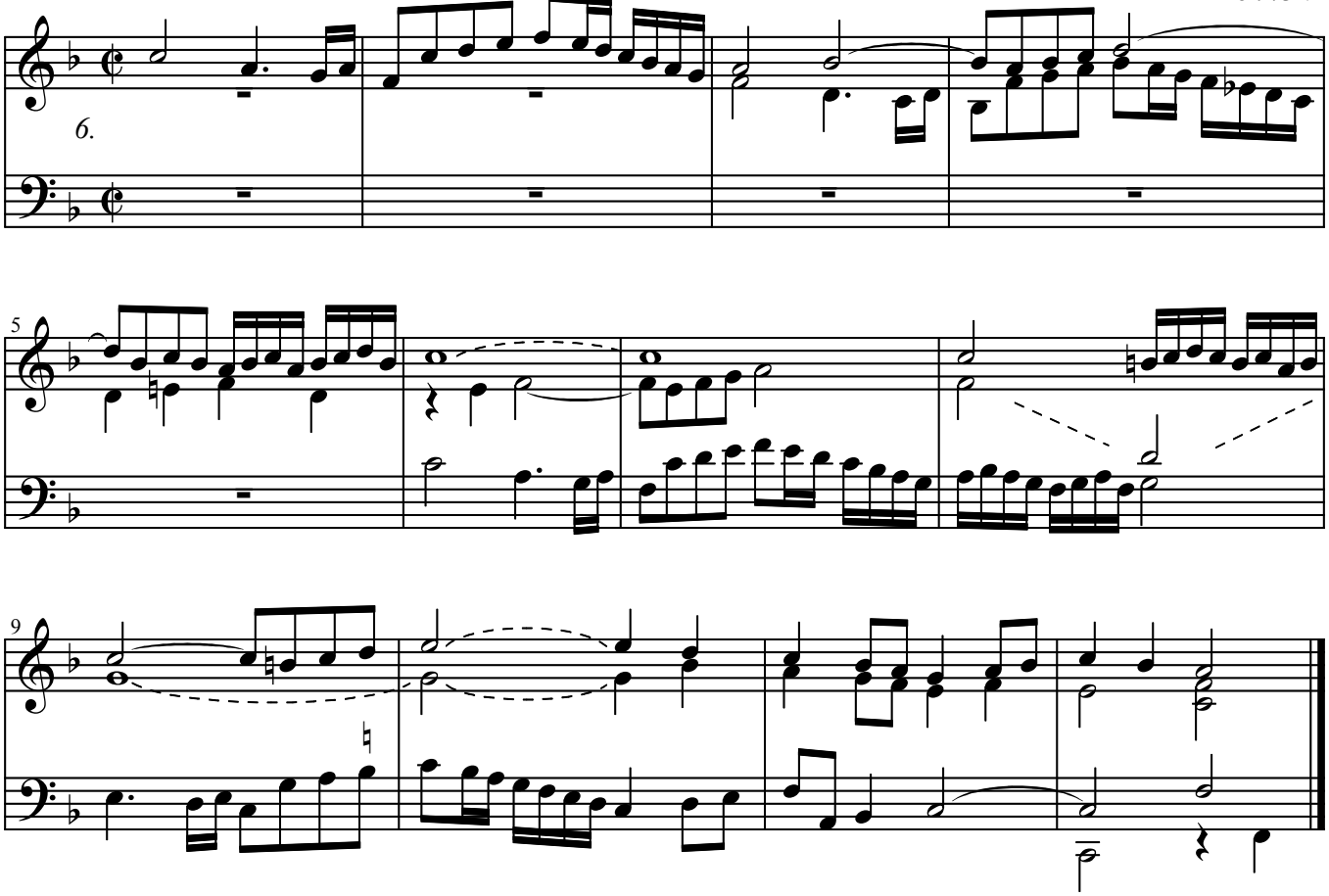


249.

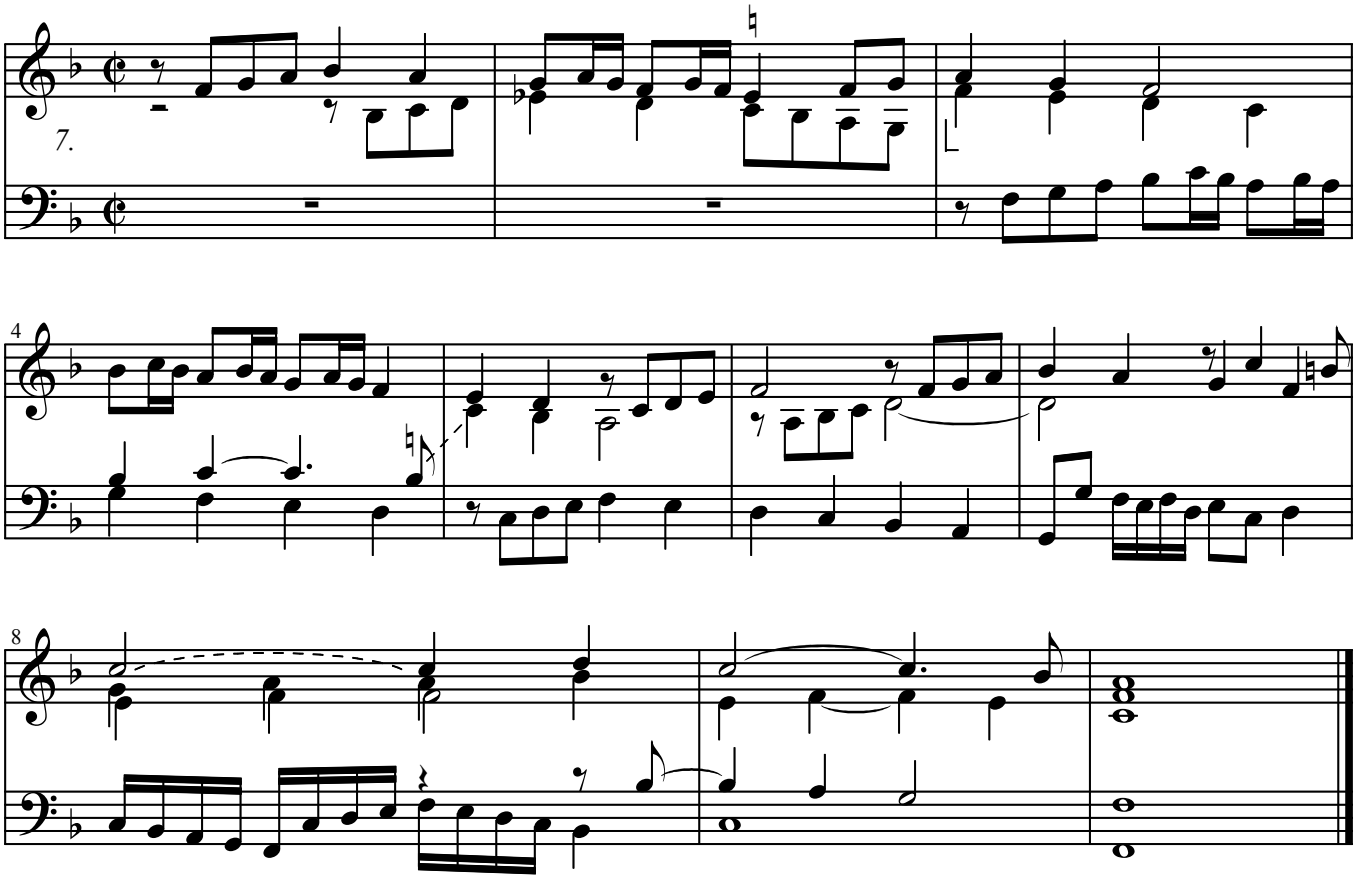


250.

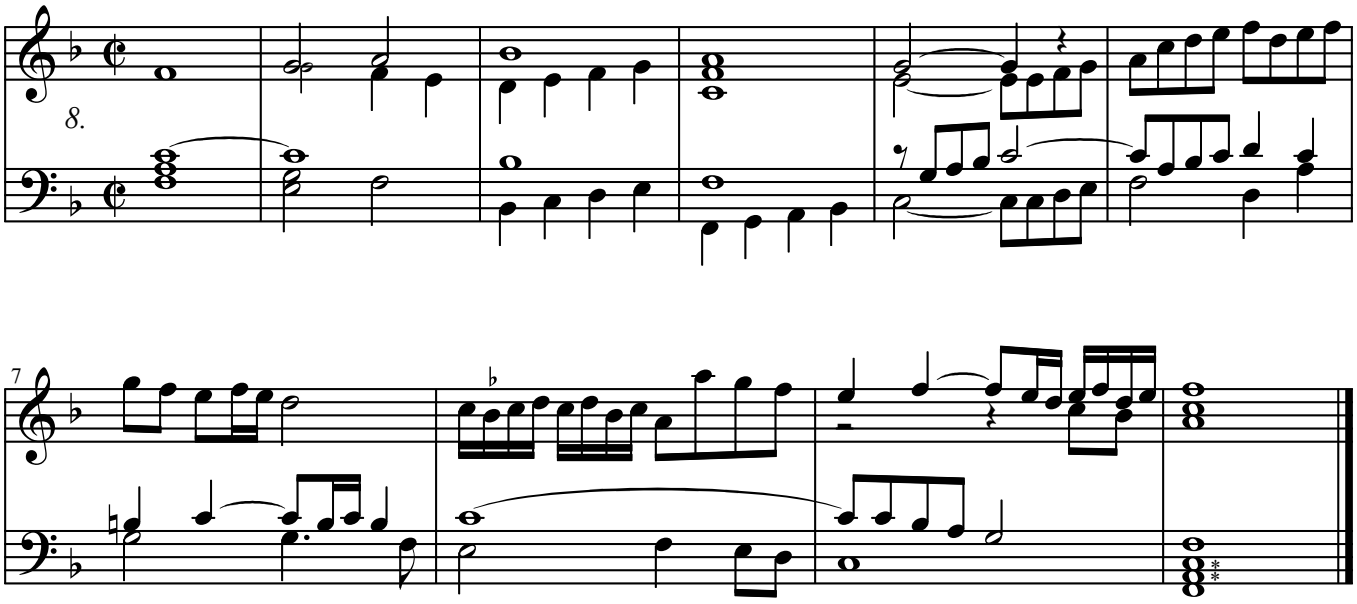
Cocquiel-manuscript
fol. 73 v°



251.

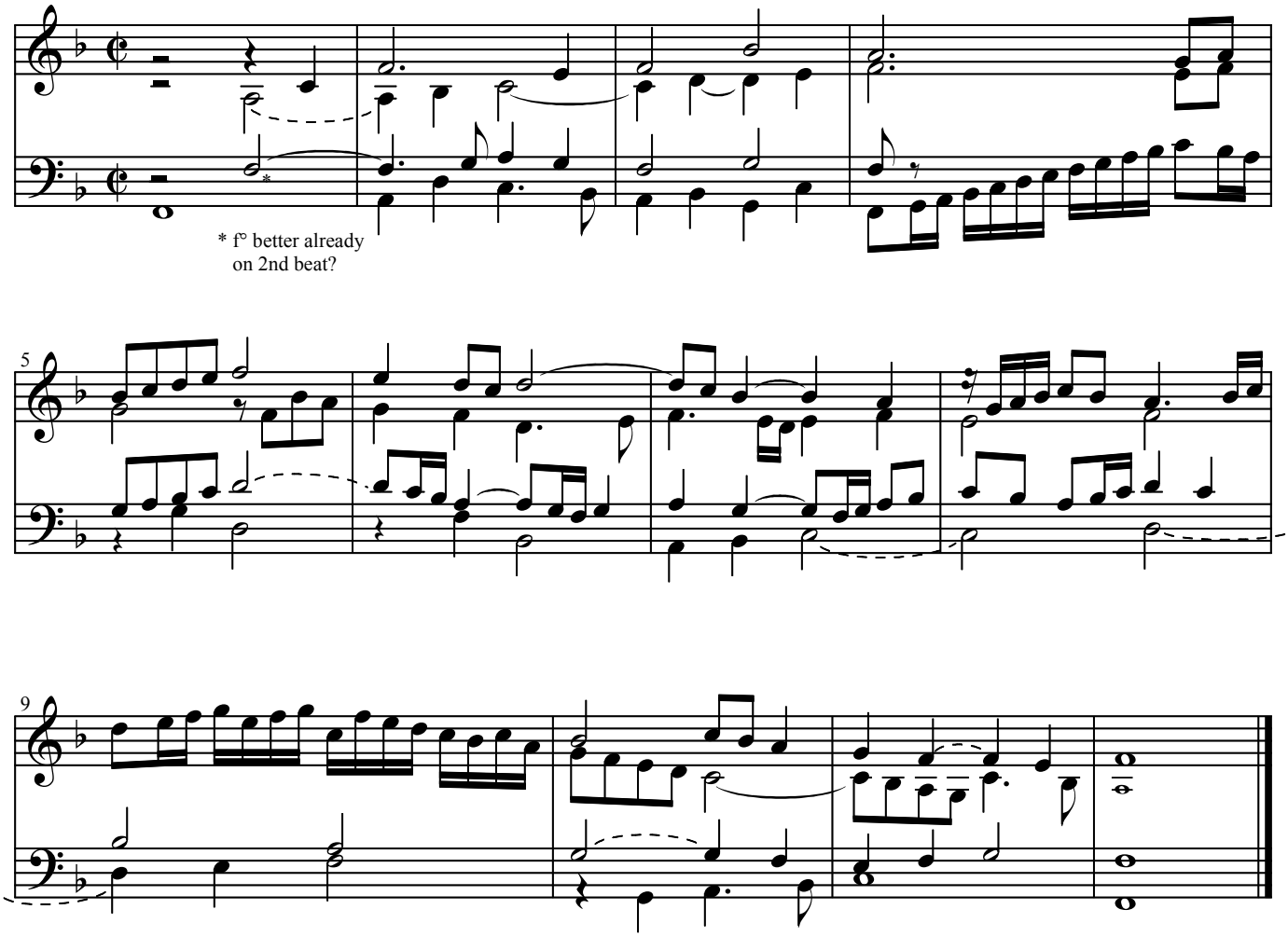


252.



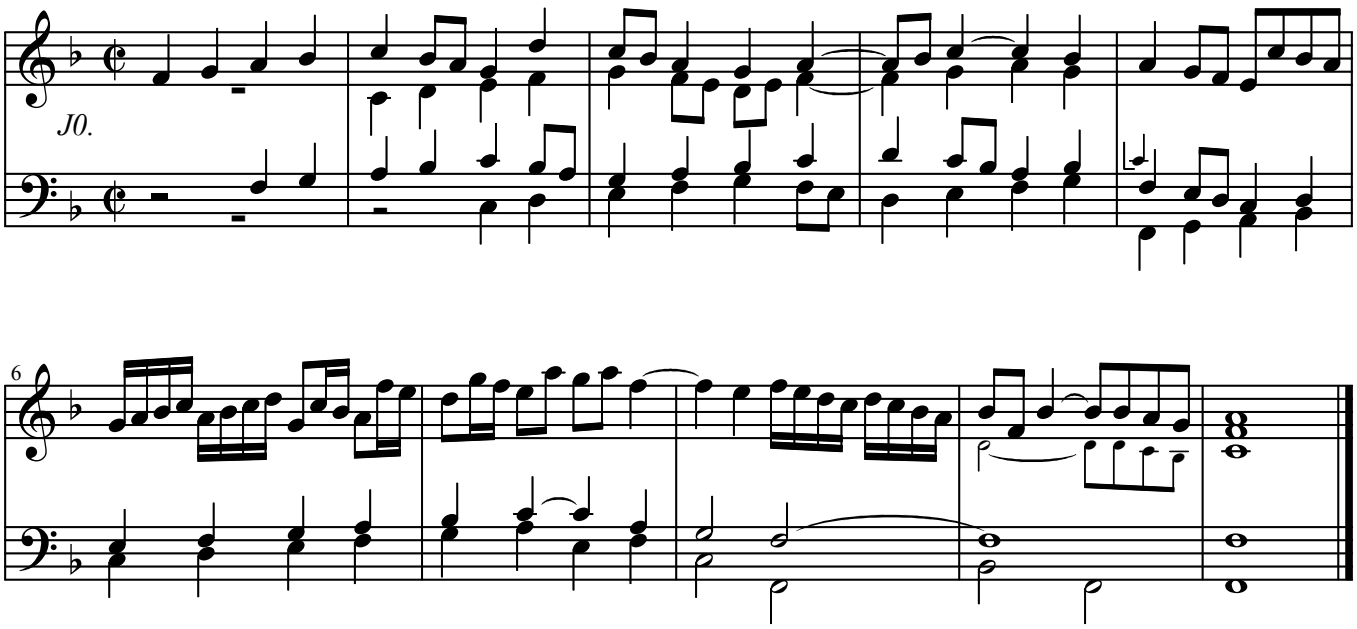
*at the organ better
ommit the A & c°

253.

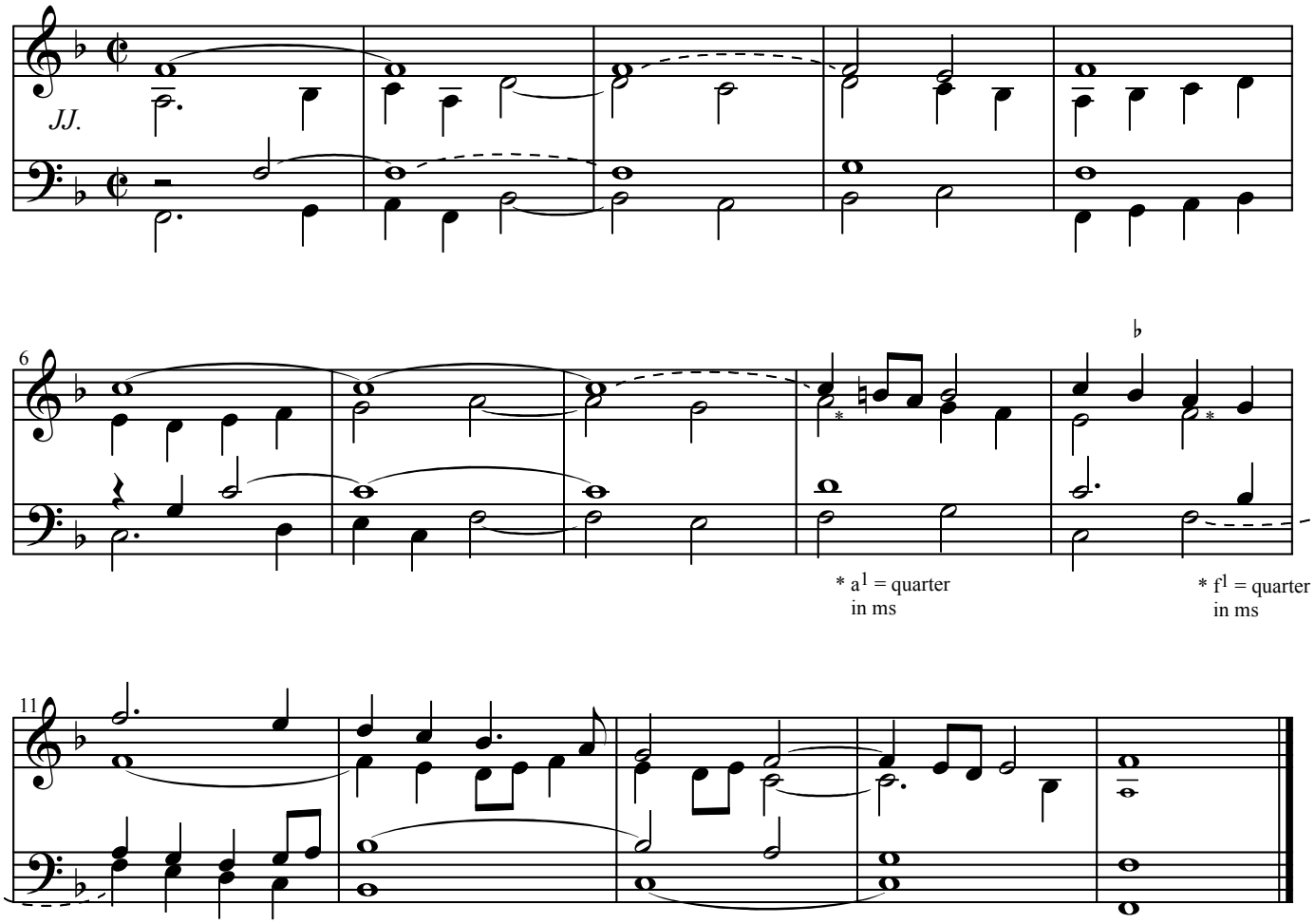


254.

Cocquiel-manuscript
fol. 74 v°

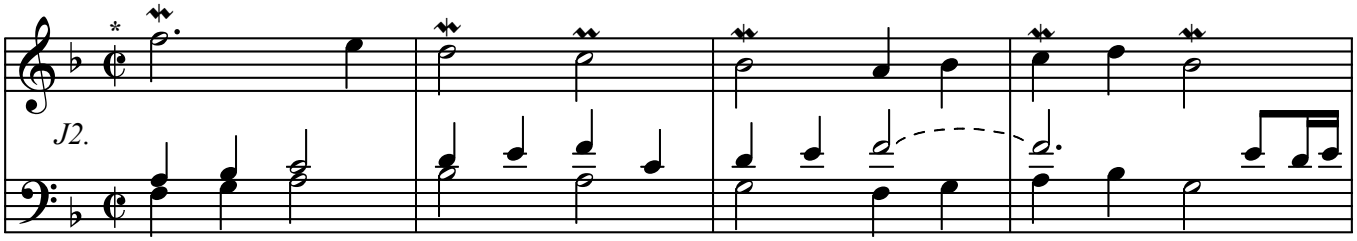


255.

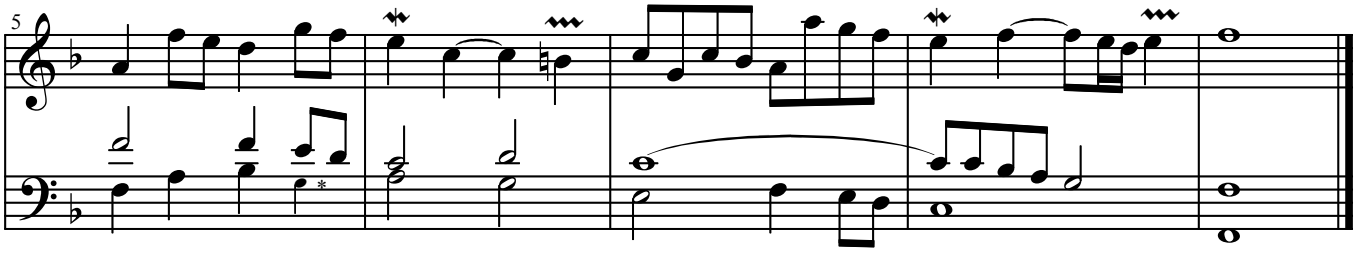


256.

Cocquiel-manuscript
fol. 75 r°

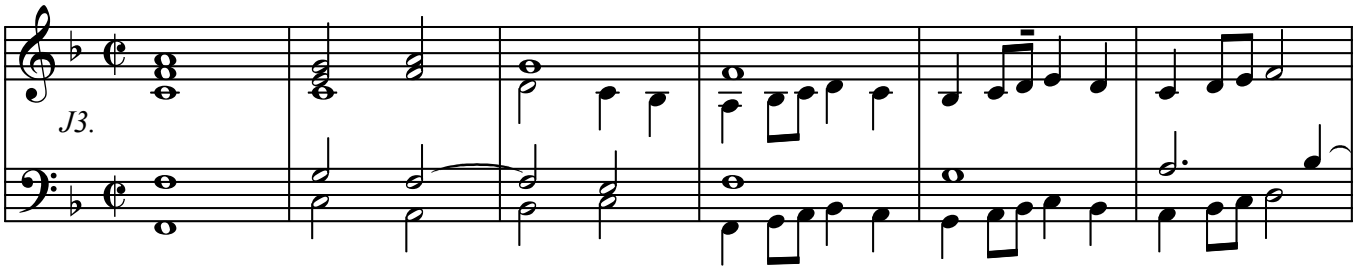


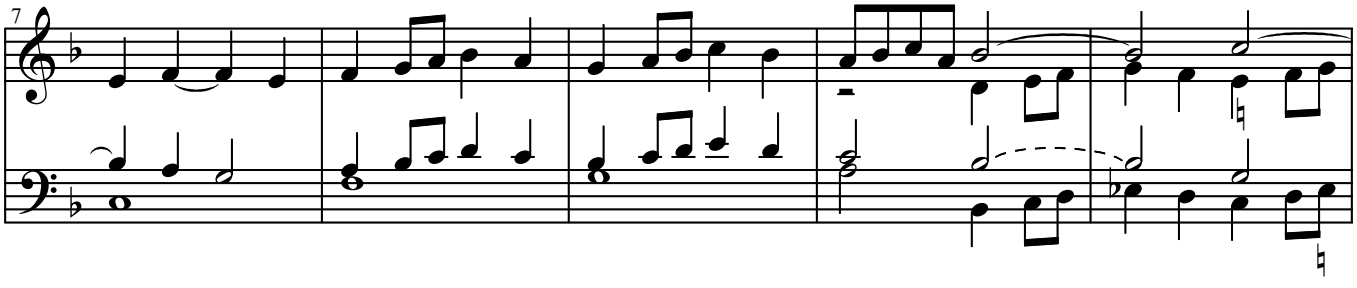
* RH event.
solo stop

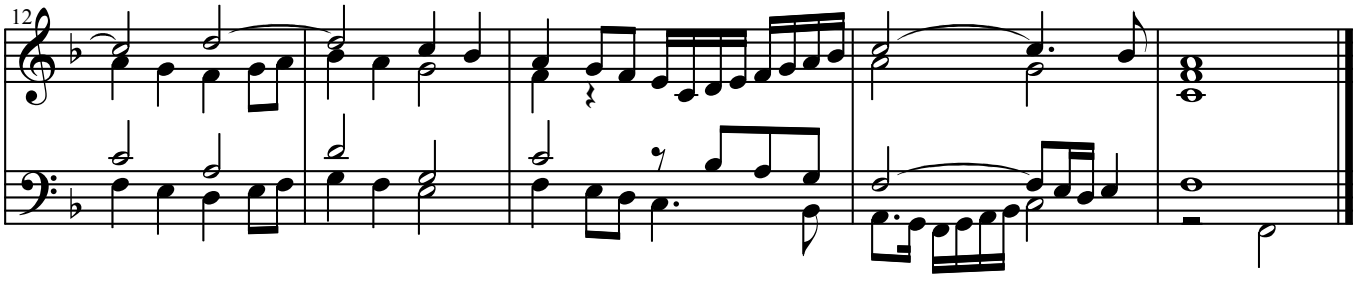


*blanco
space in ms

257.

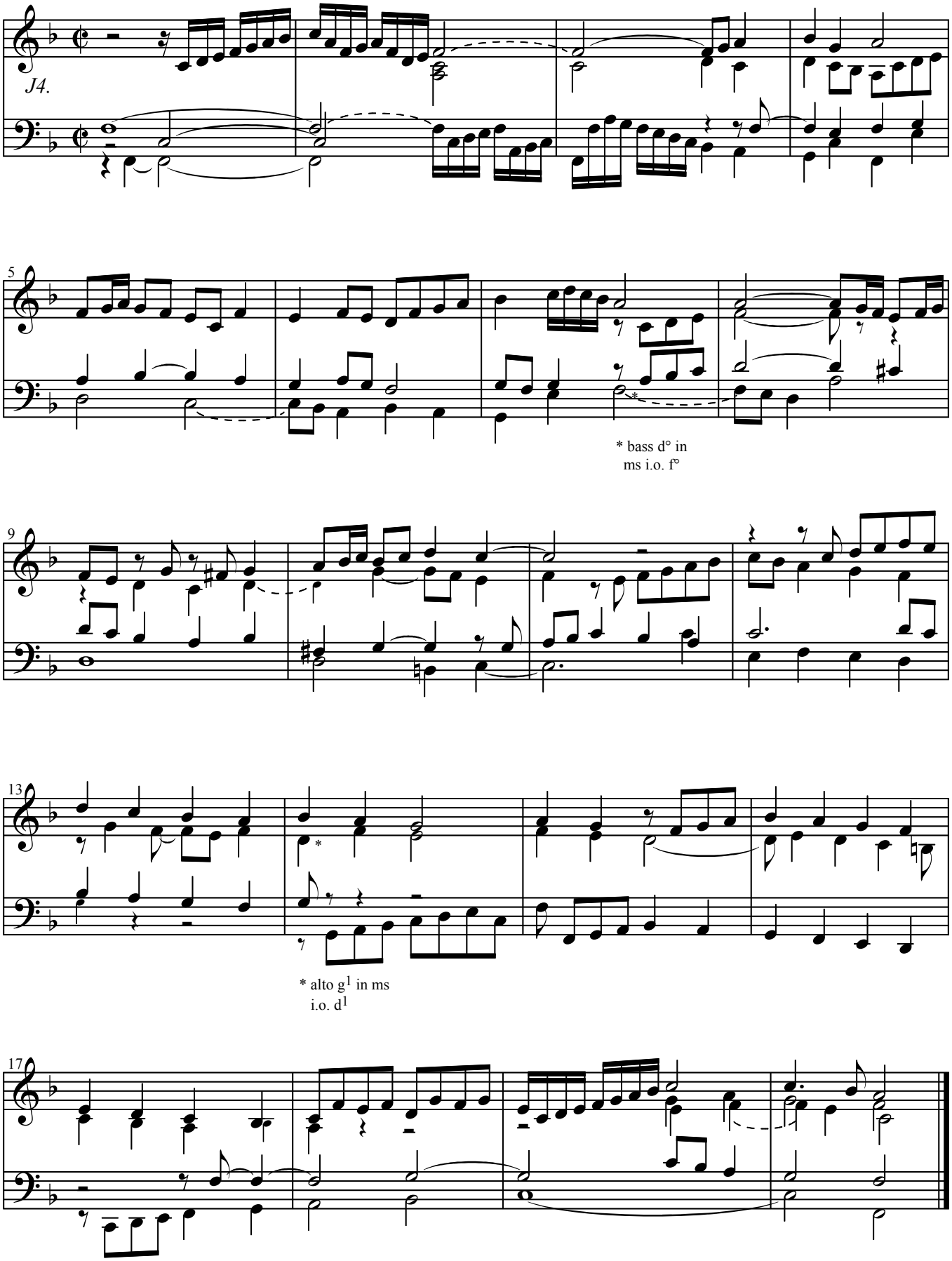






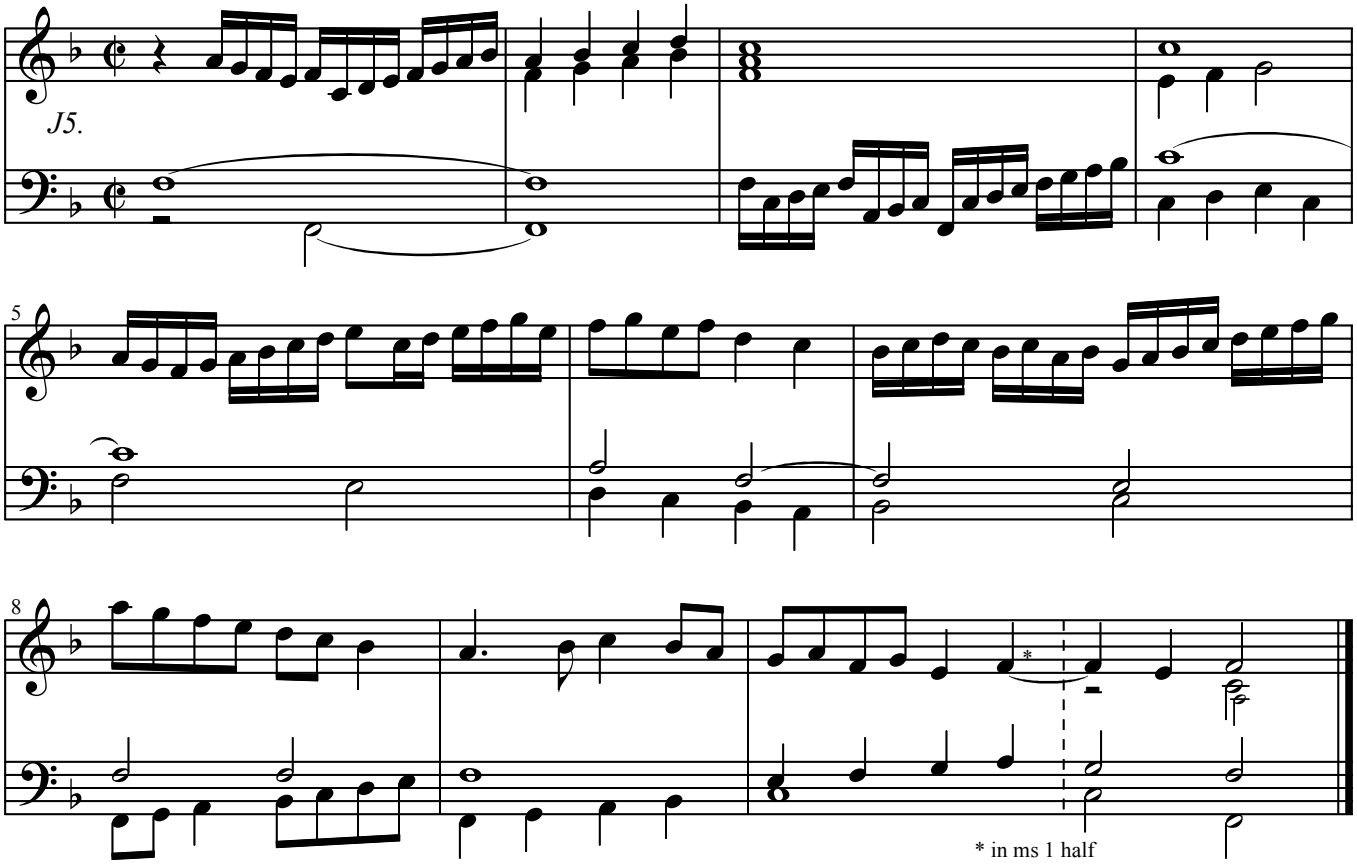
258.

Cocquiel-manuscript
fol. 75 v°

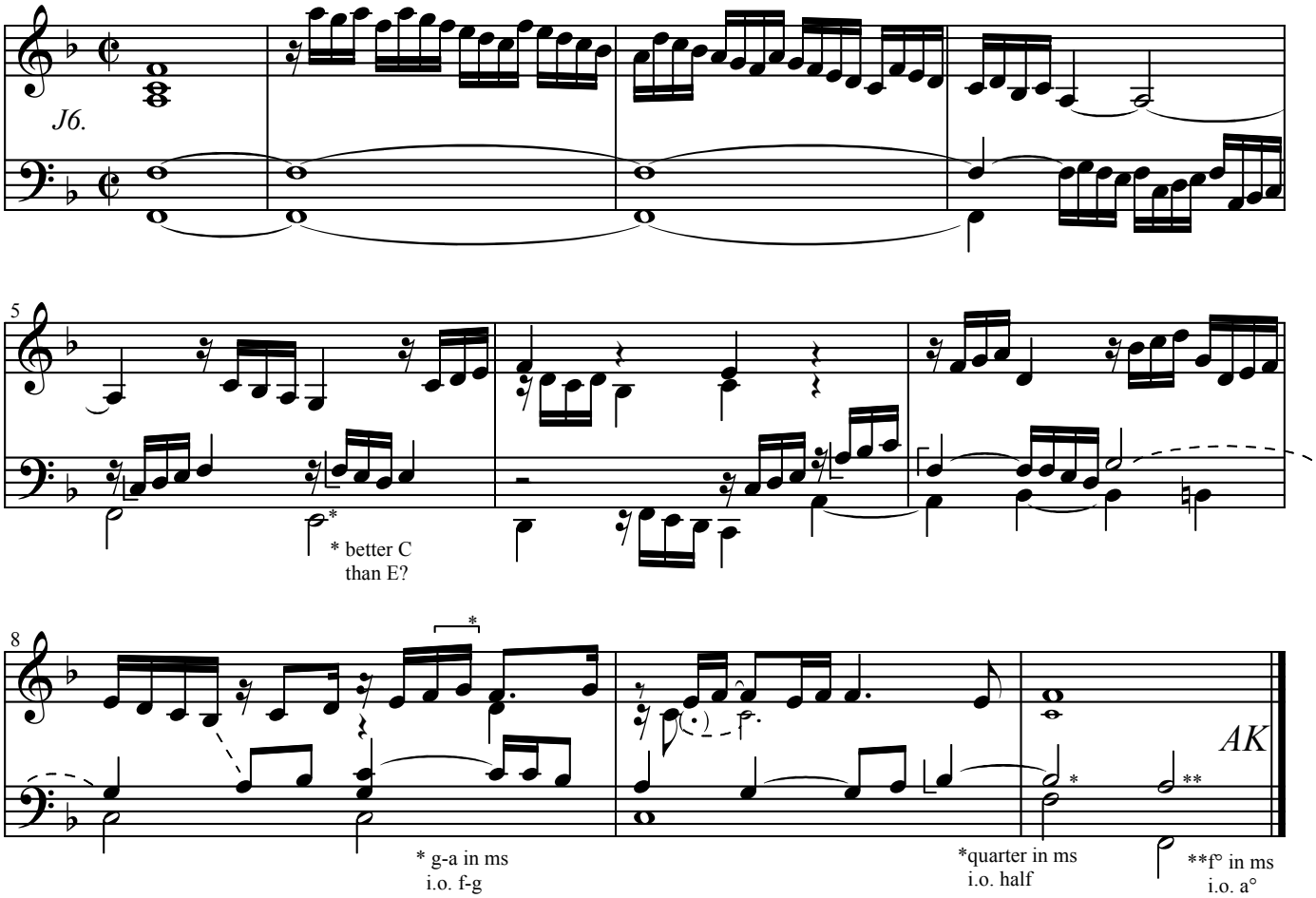


259.

Cocquiel-manuscript
fol. 76 r°

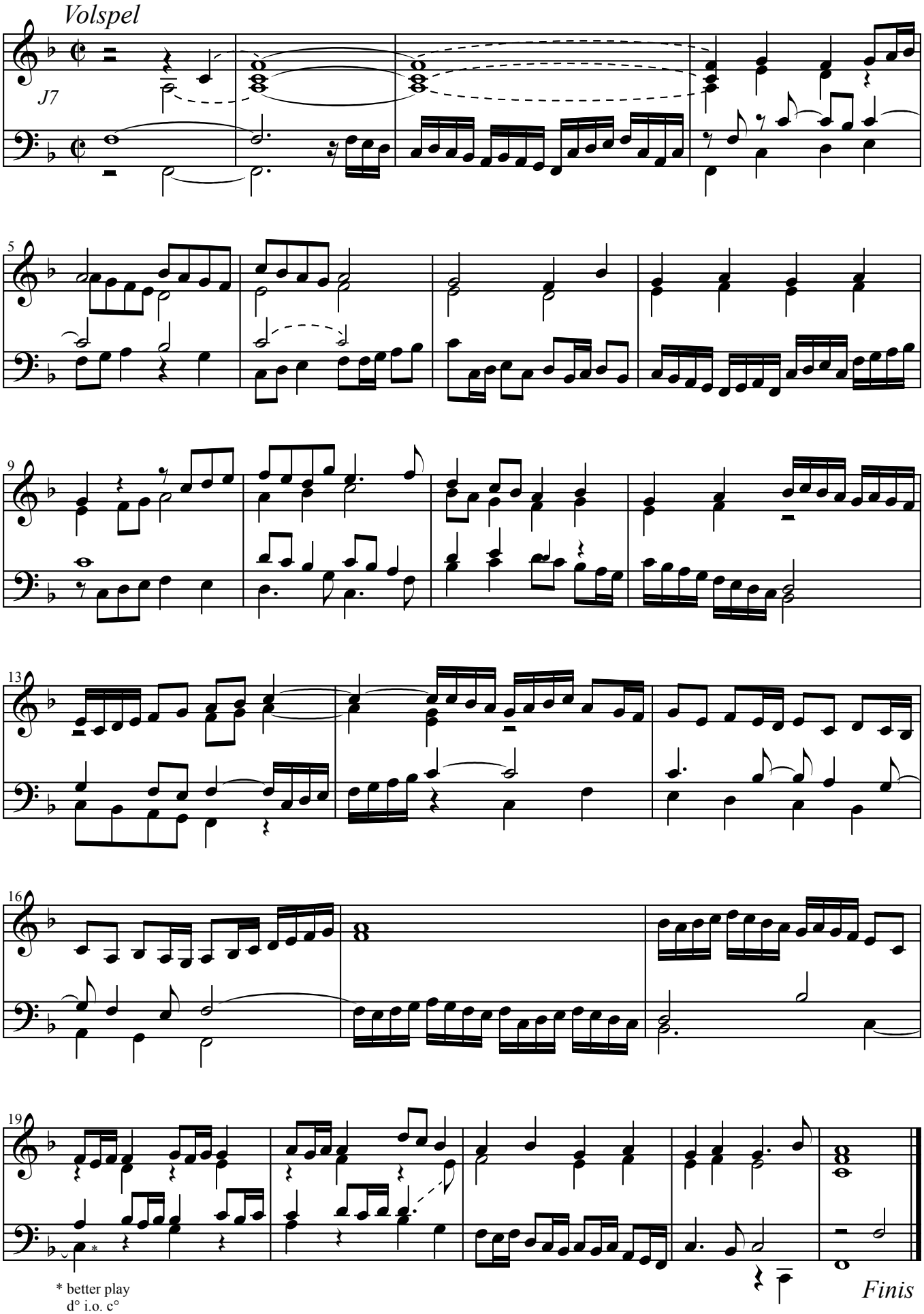


260.



261.

Cocquiel-manuscript
fol. 76 v°

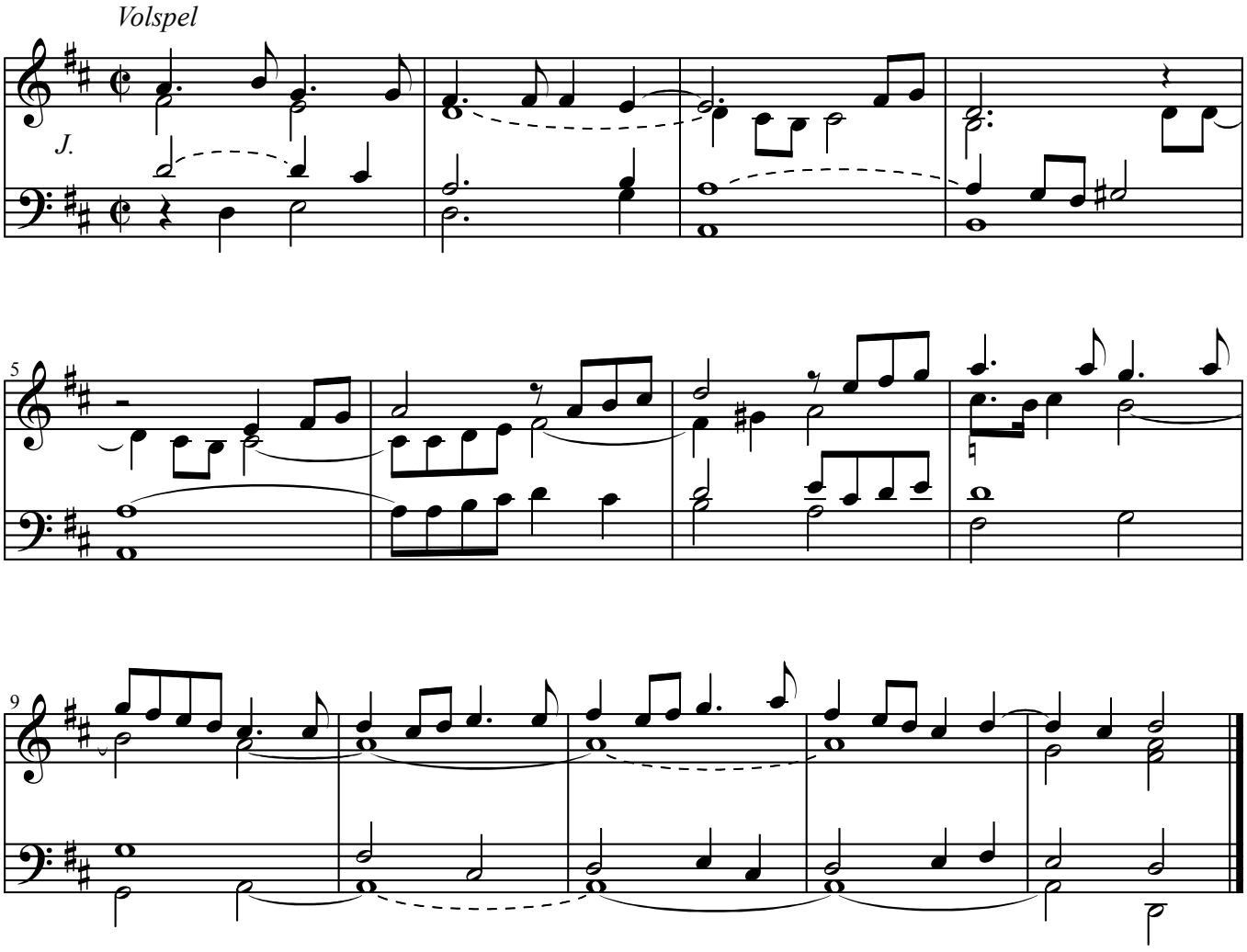


VERSÚS

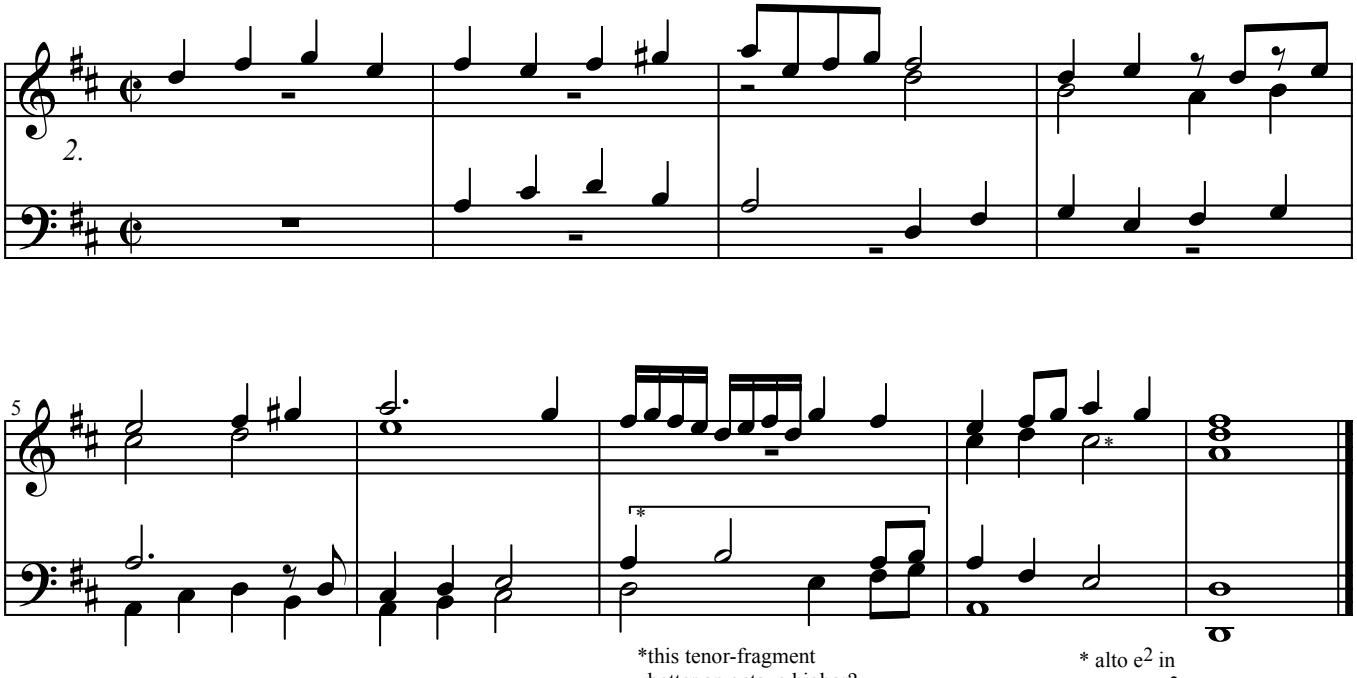
7mi Toni

262.

Cocquiel-manuscript
fol. 77 r°

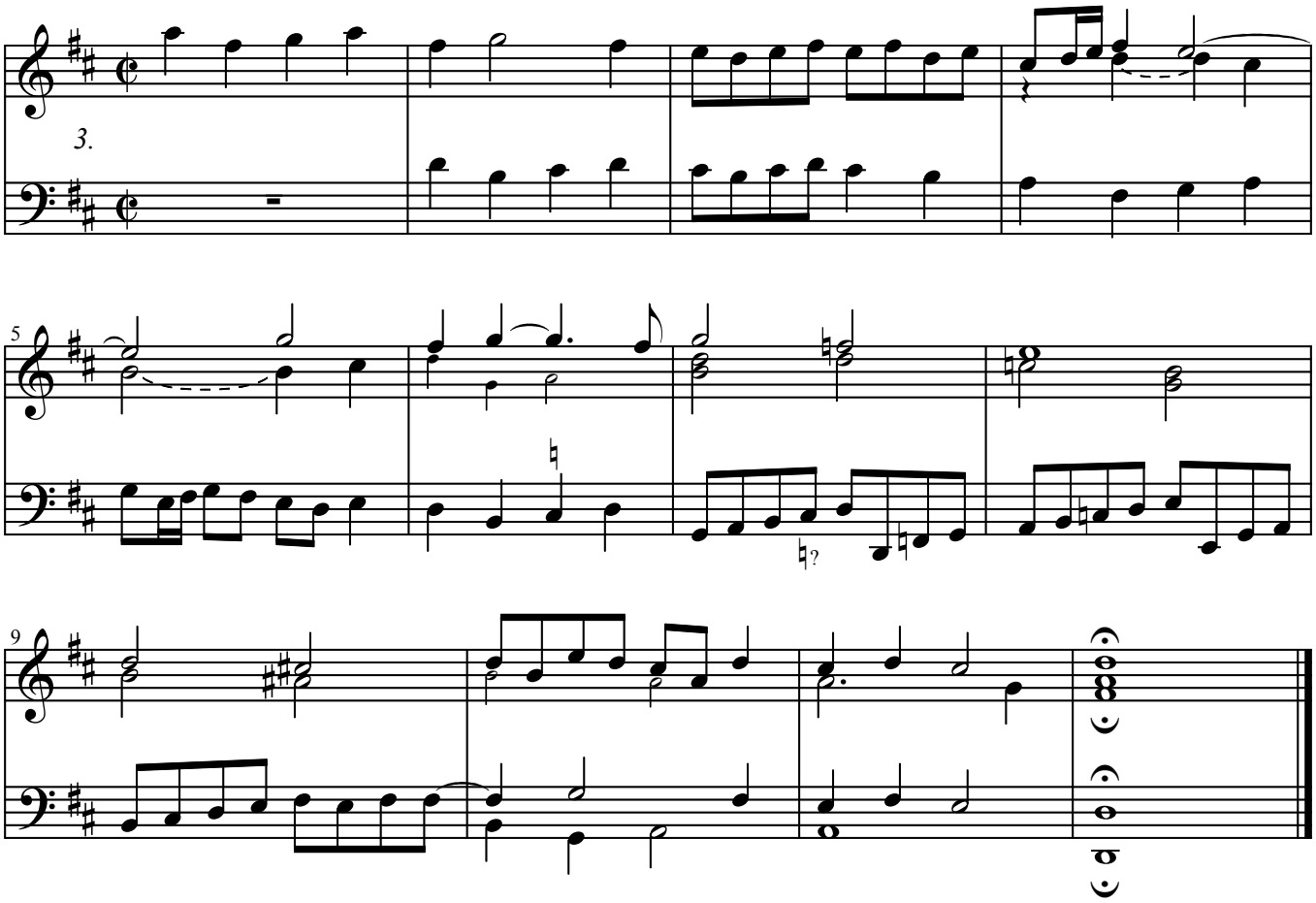


263.

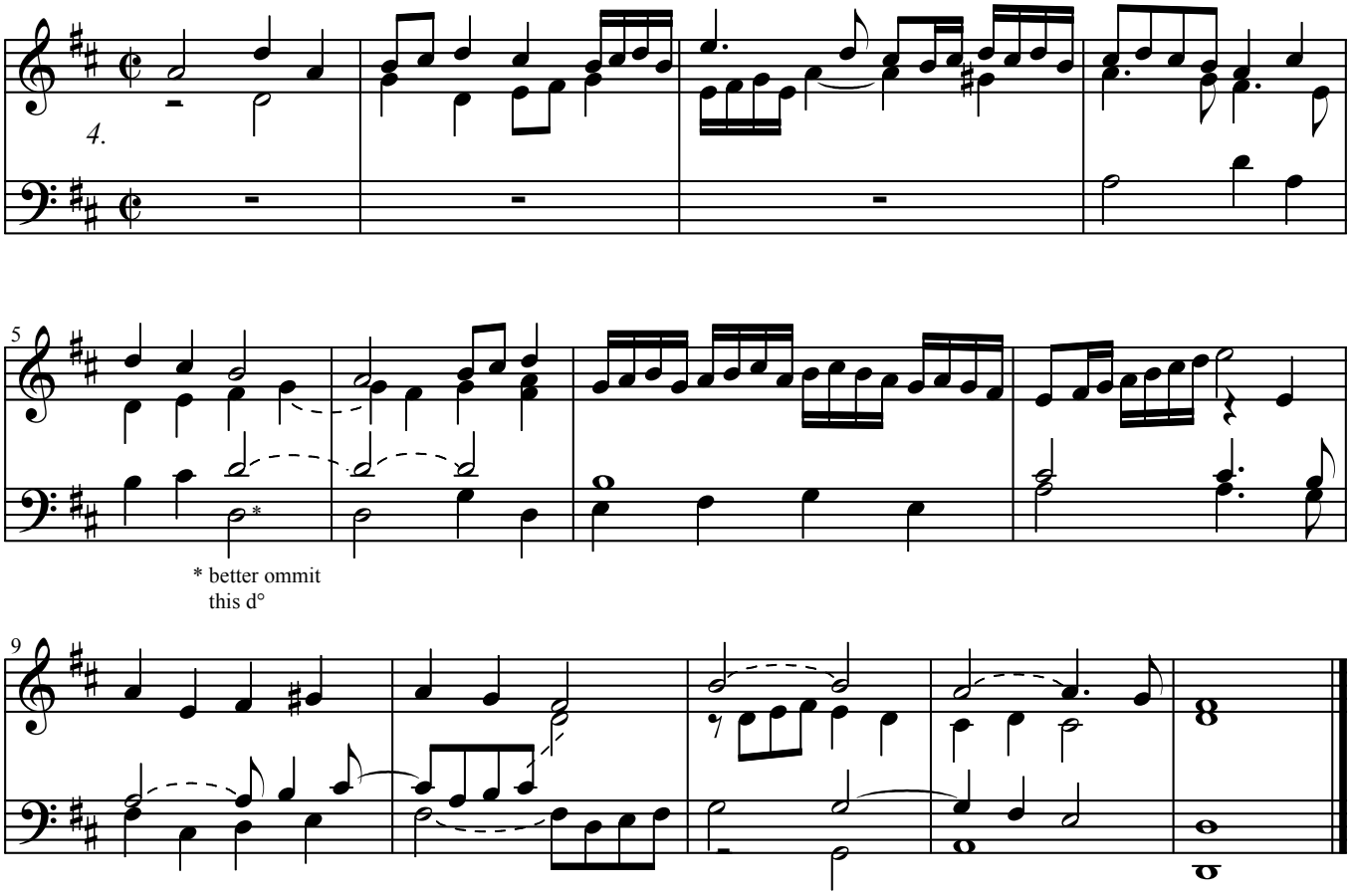


264.

Cocquiel-manuscript
fol. 77 v°

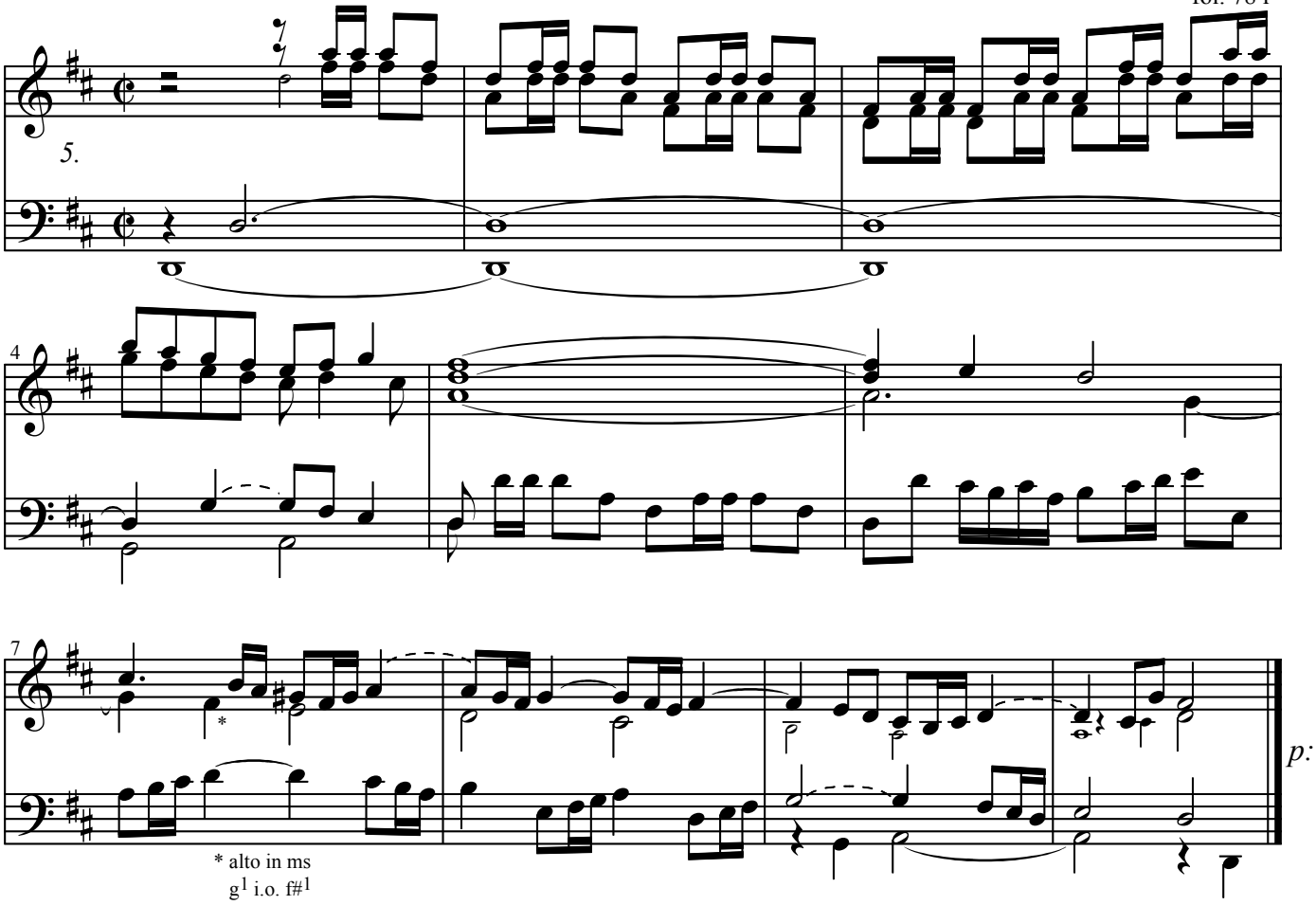


265.



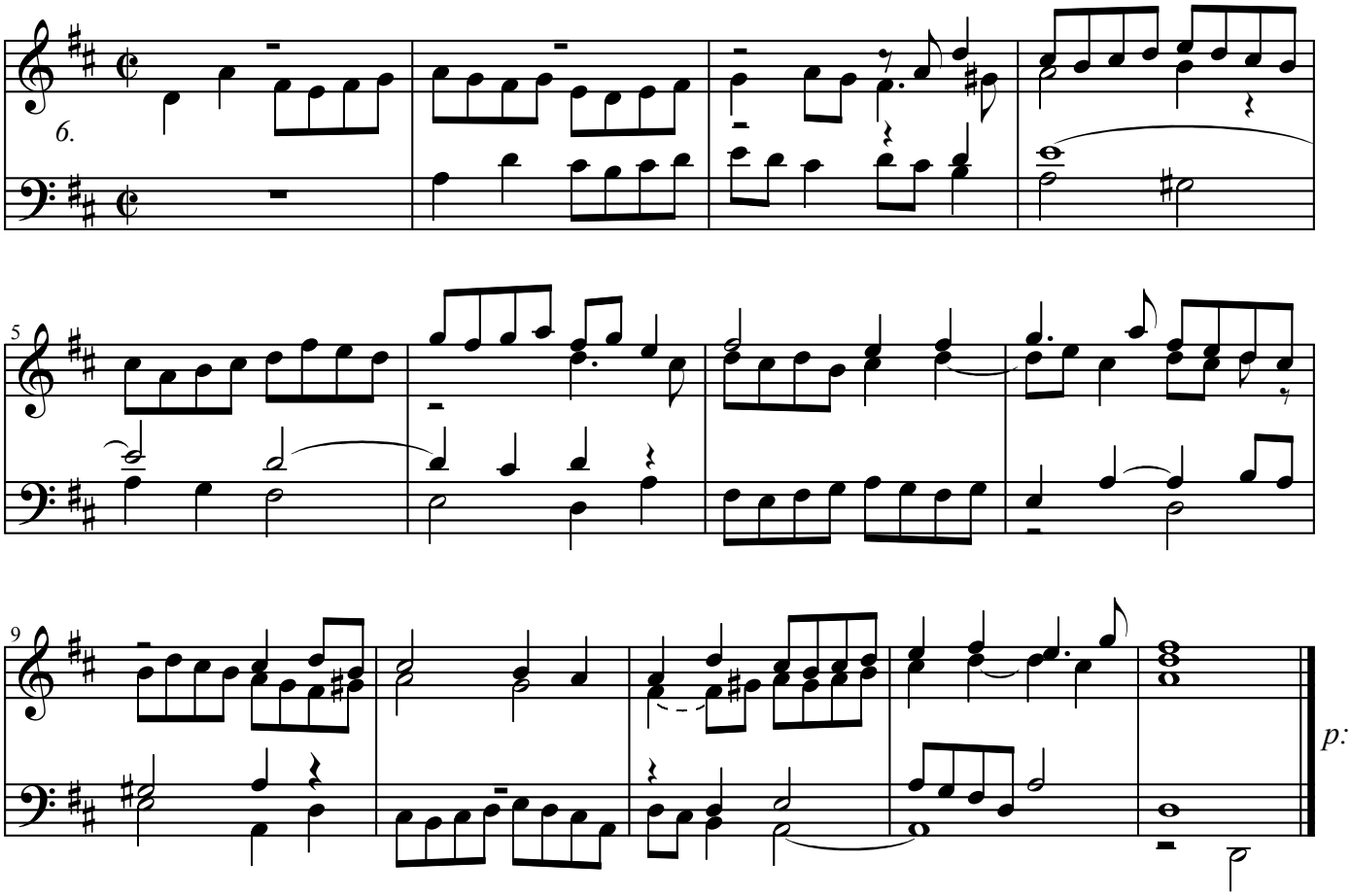
Cocquiel-manuscript
fol. 78 r°

266.



* alto in ms
g[1] i.o. f#[1]

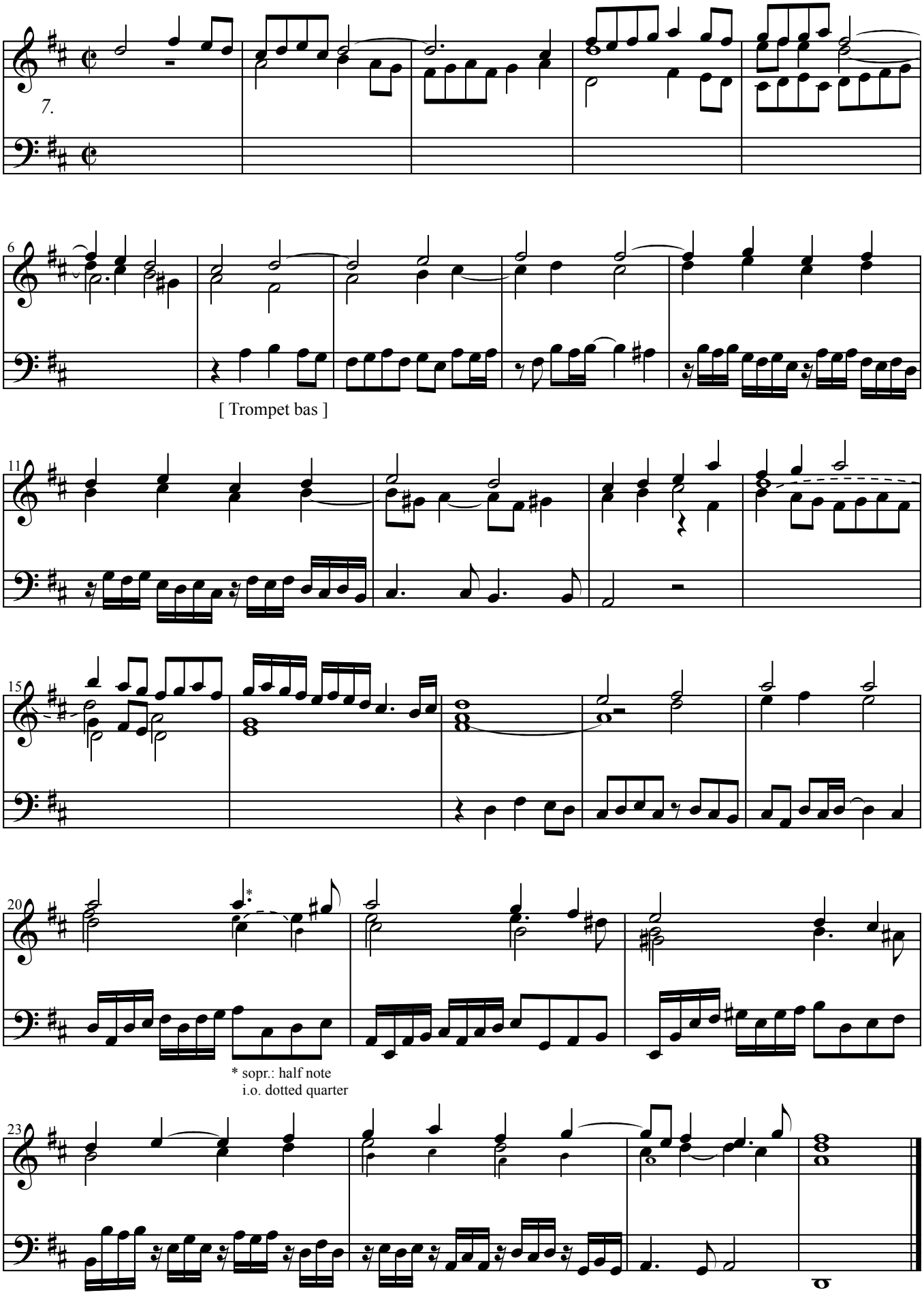
267.



* p: = Pollietti?
see Introduction

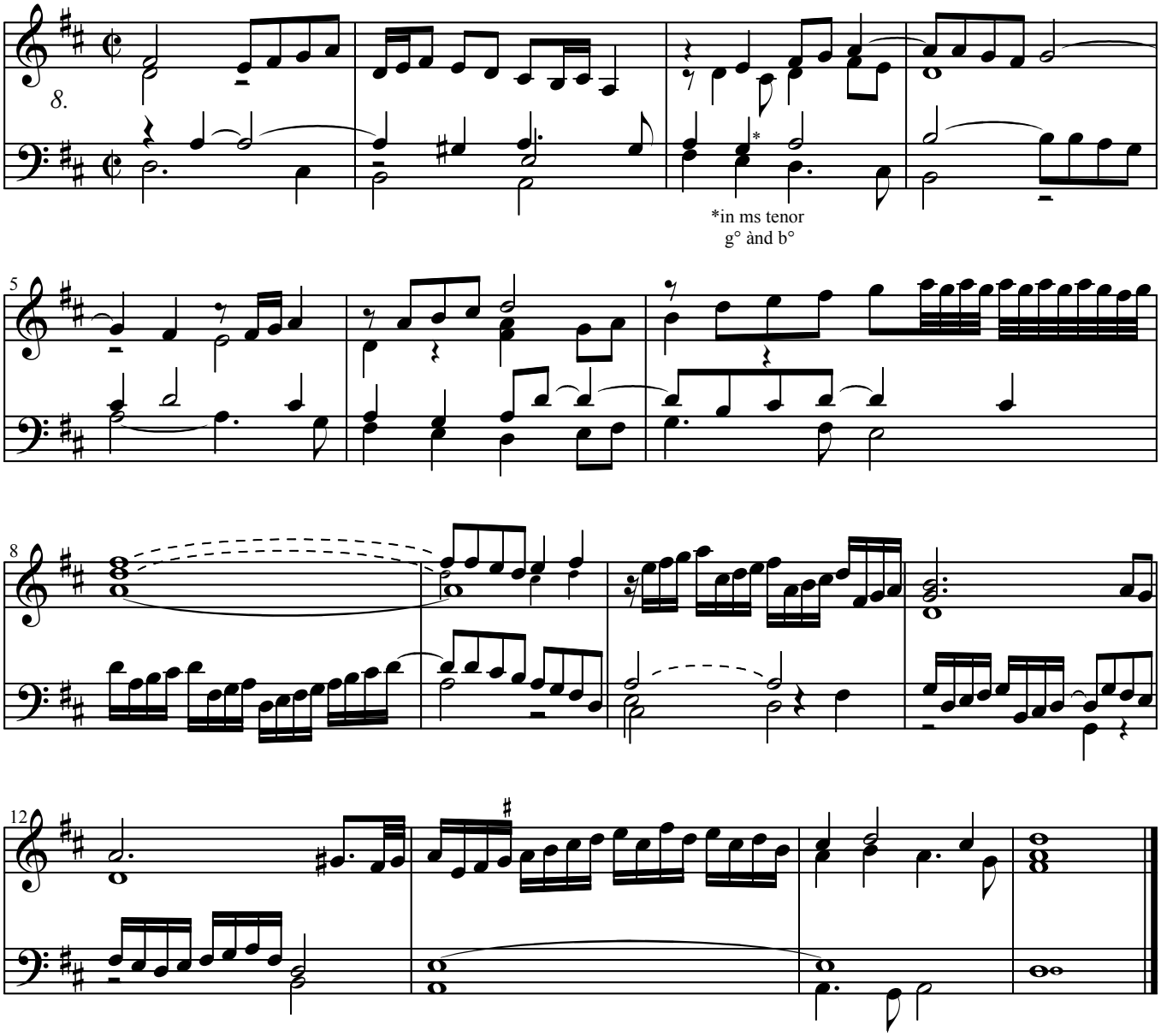
268.

Cocquiel-manuscript
fol. 78 v°- 79 r°



269.

Cocquiel-manuscript
fol. 79 r°



270.

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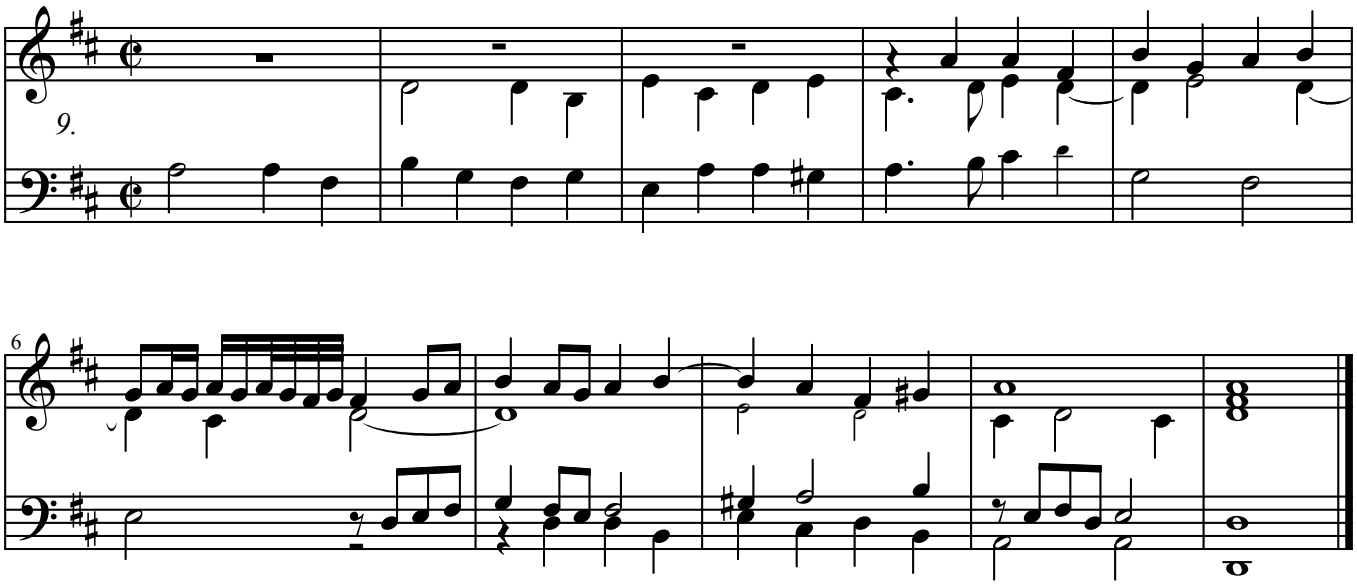
fol. 79 v°



271.

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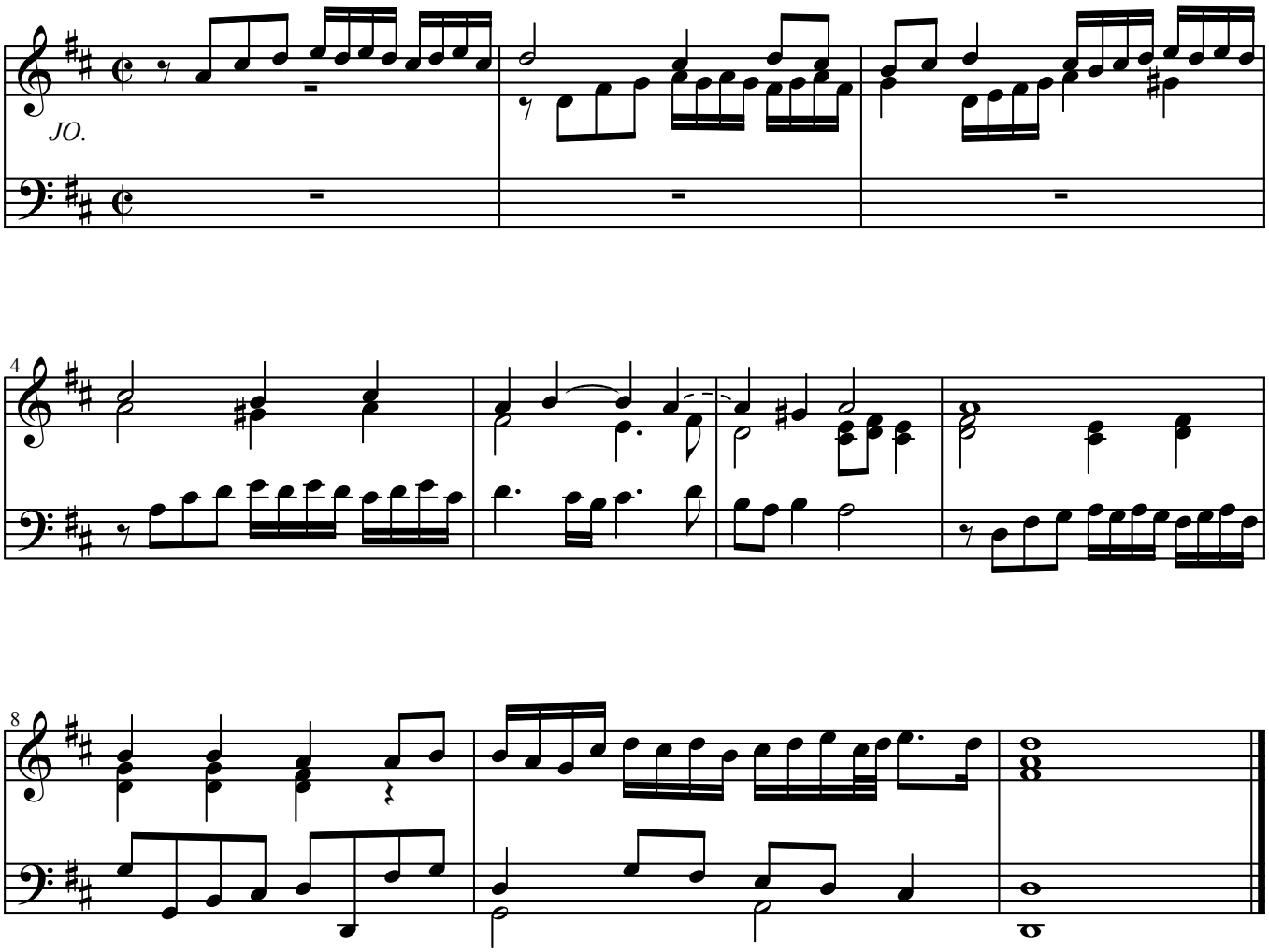
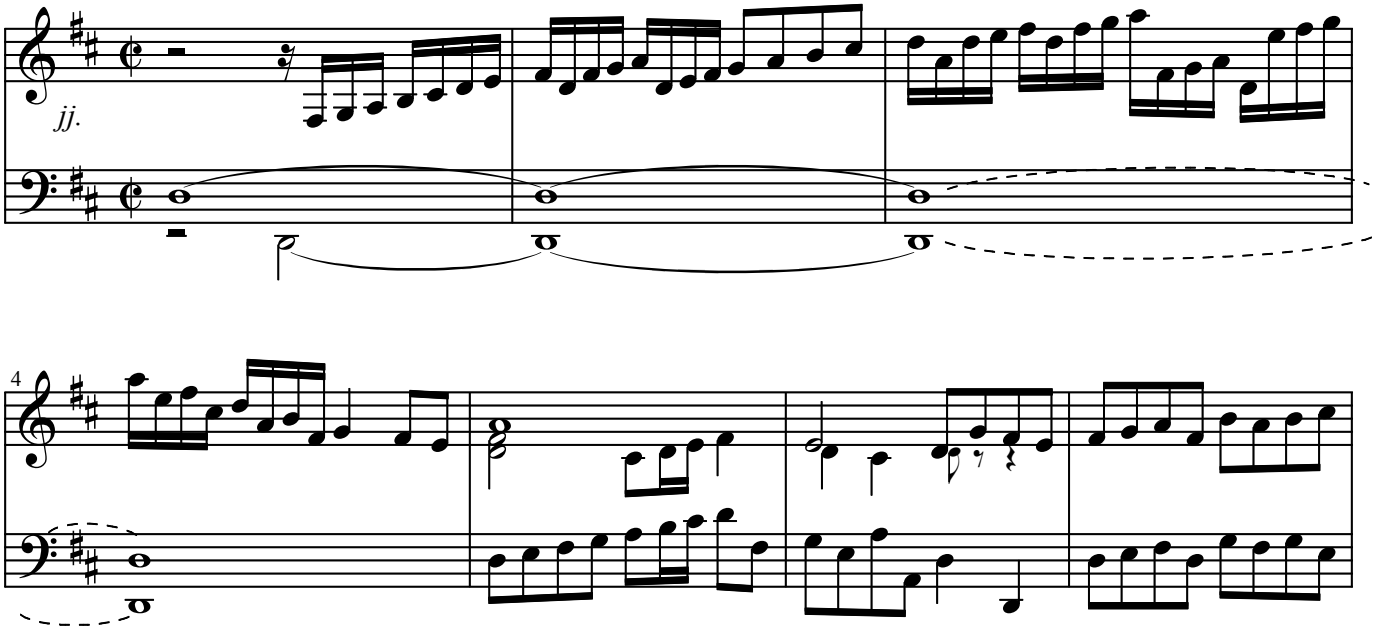
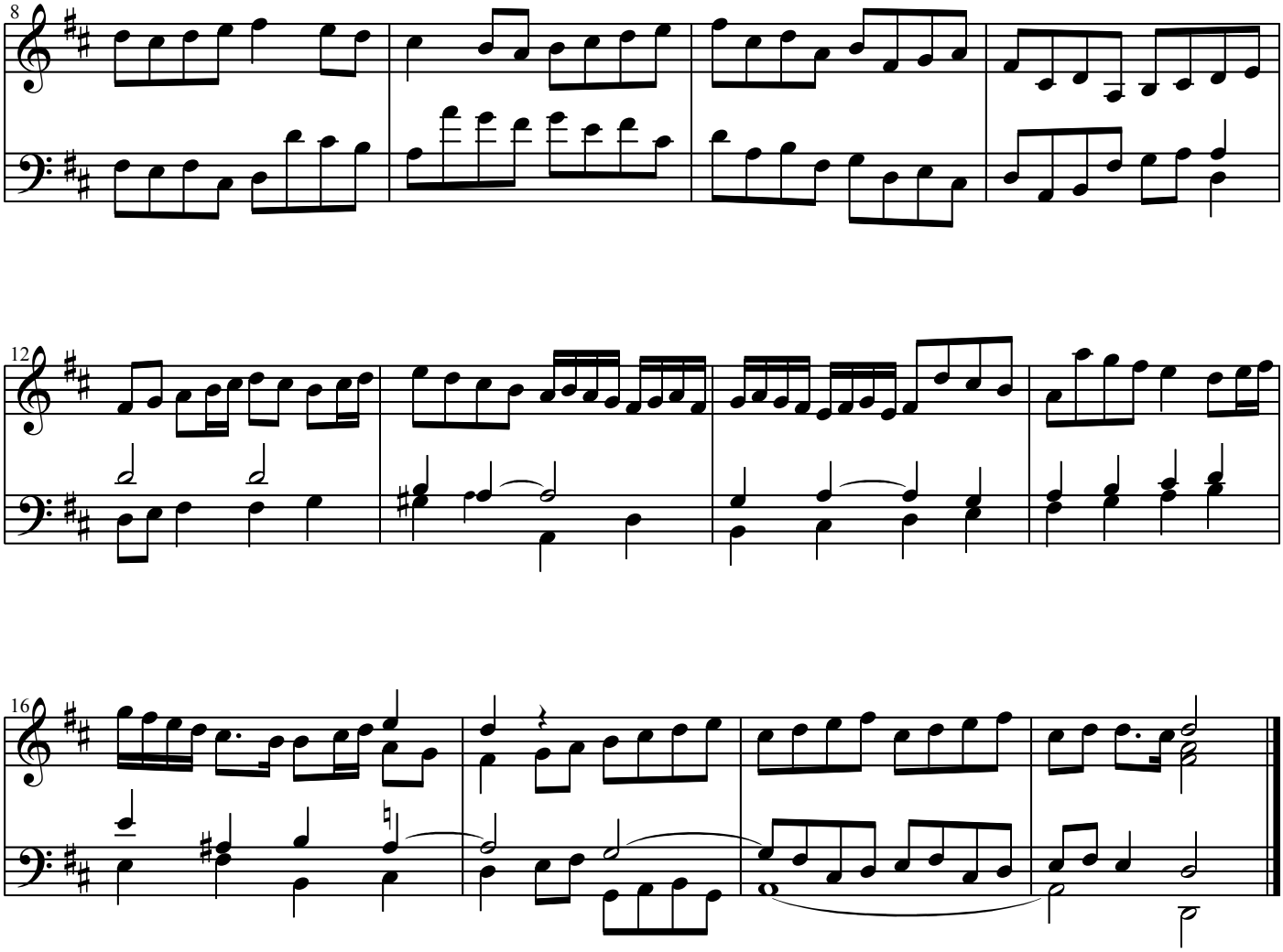
fol. 79 v°



272.

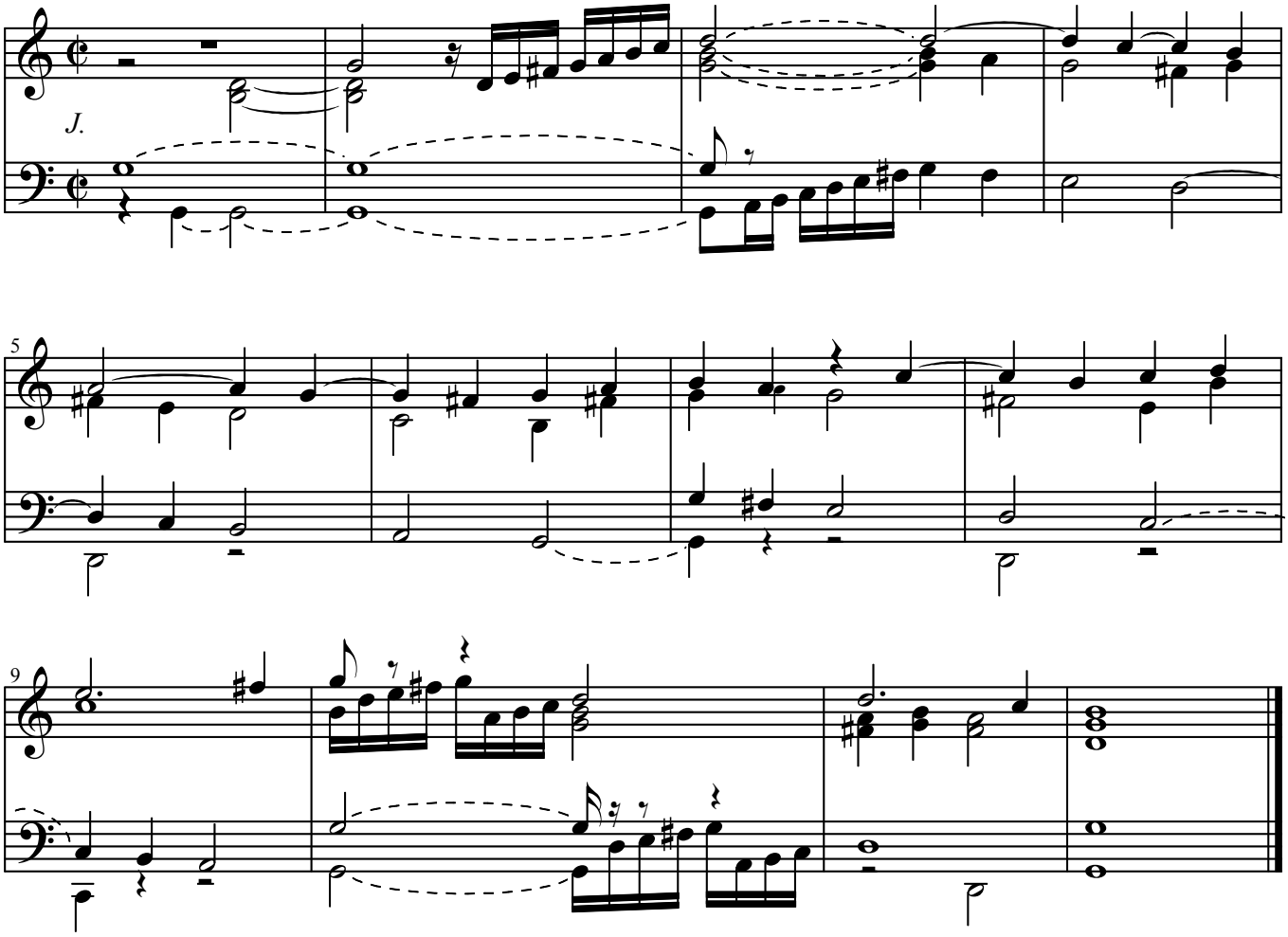
Cocquiel-manuscript
fol. 80 r°




8
12
16

273.

Cocquiel-manuscript
fol. 80 v°



274.

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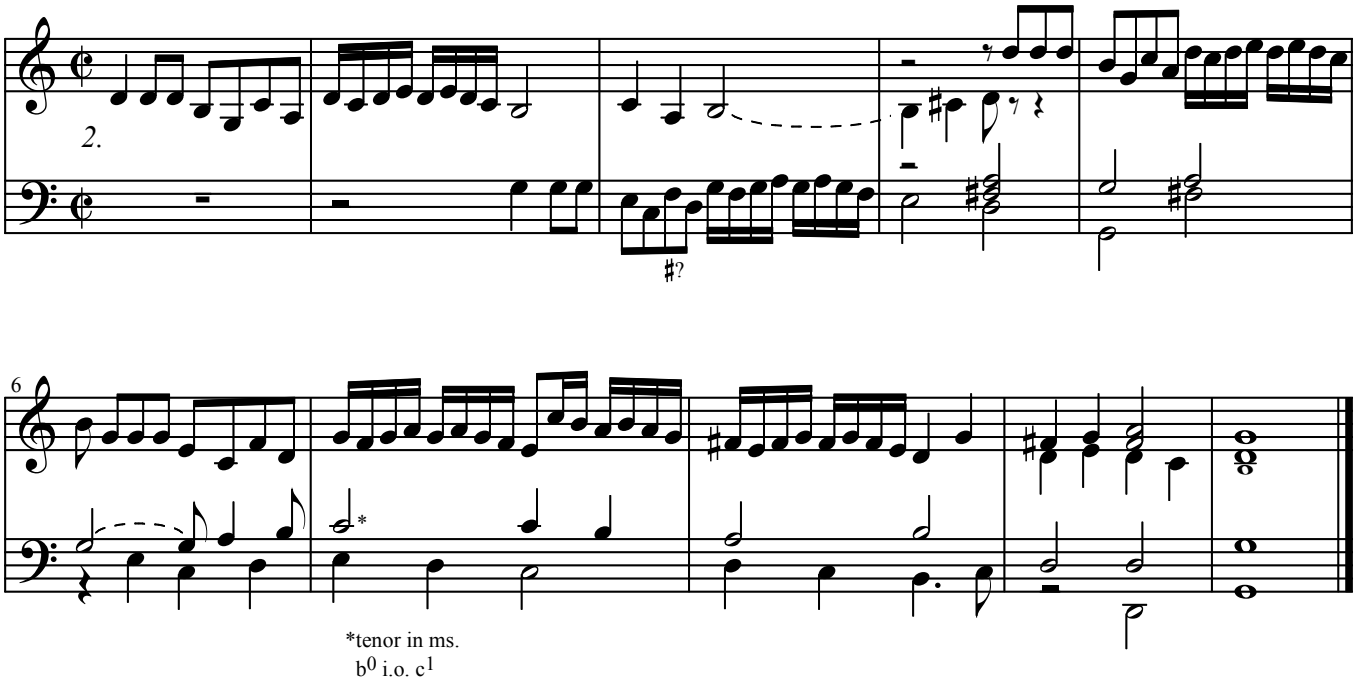
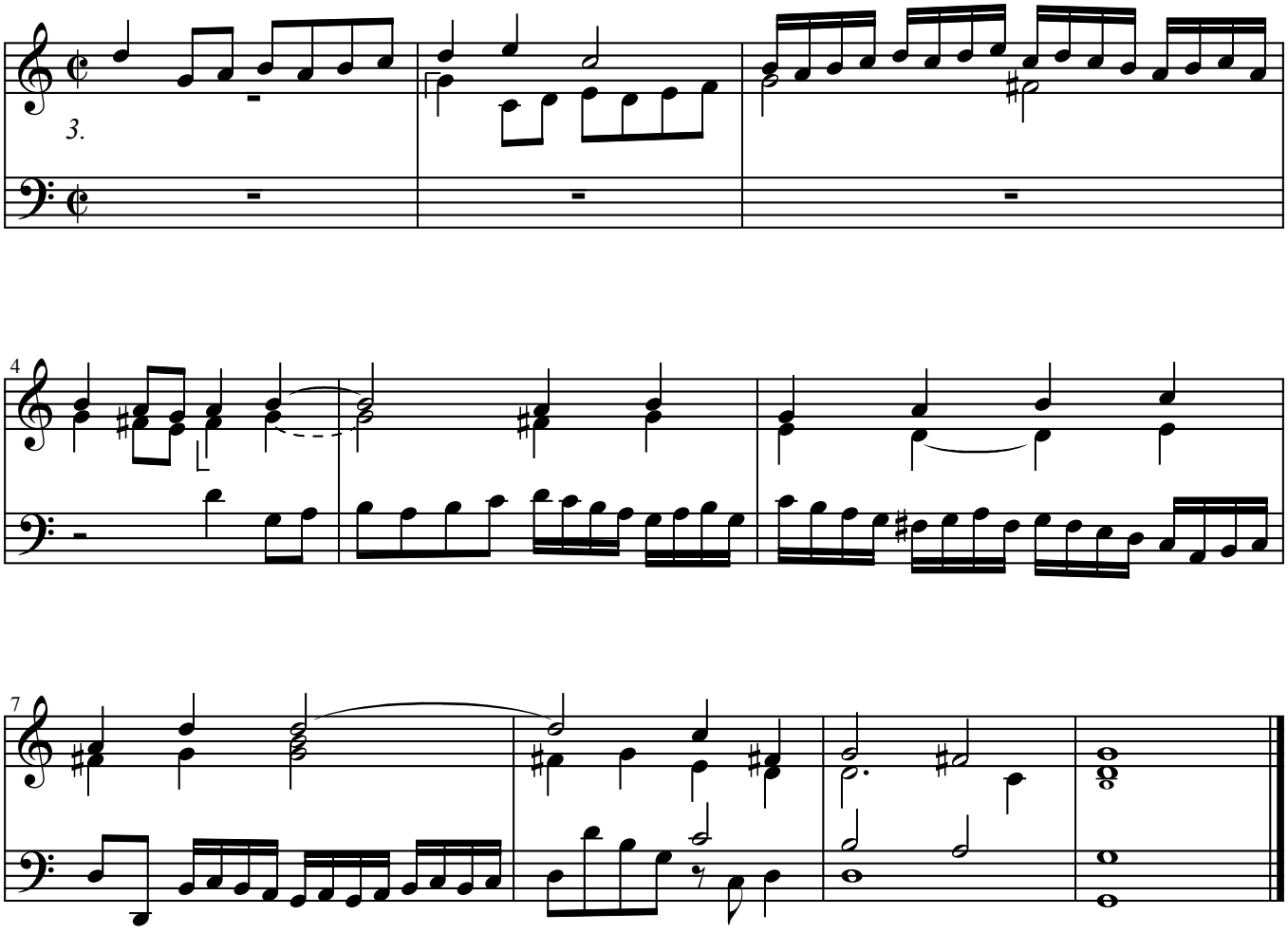
fol. 80 v°



*tenor in ms.
b^0 i.o. c^1

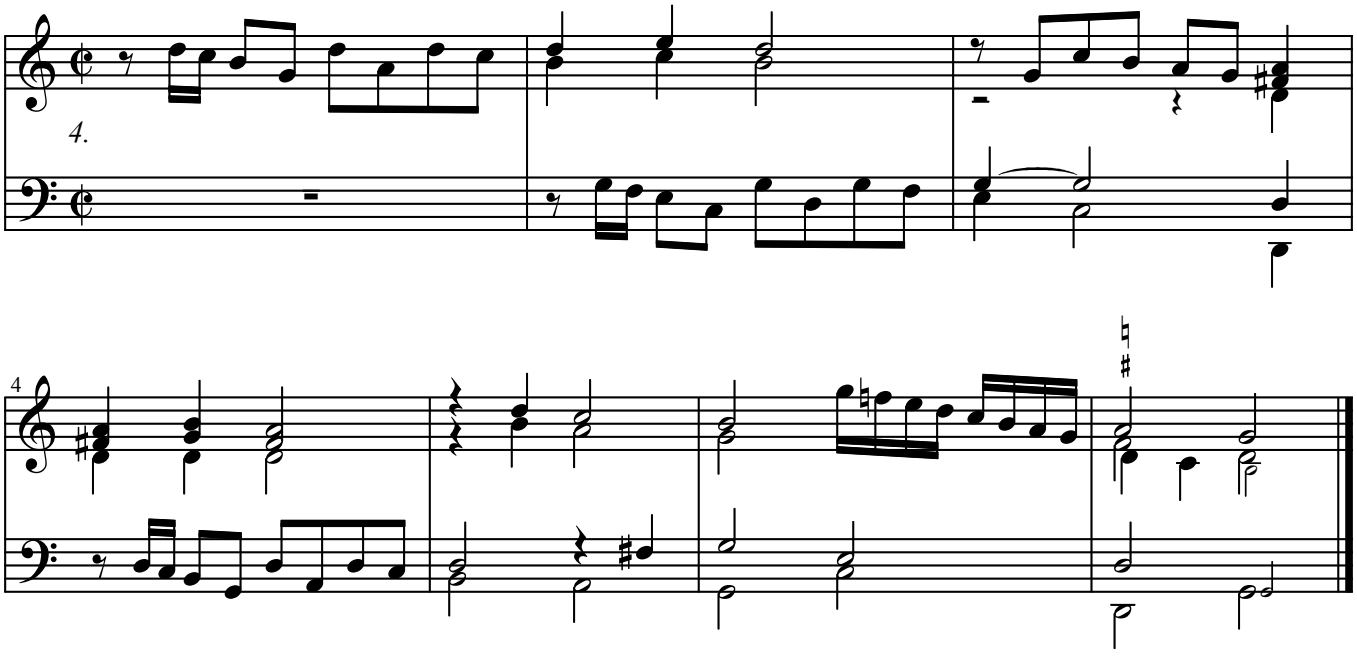
275.

Cocquiel-manuscript
fol. 81 r°



276.

Cocquiel-manuscript
fol. 81 r°



277.

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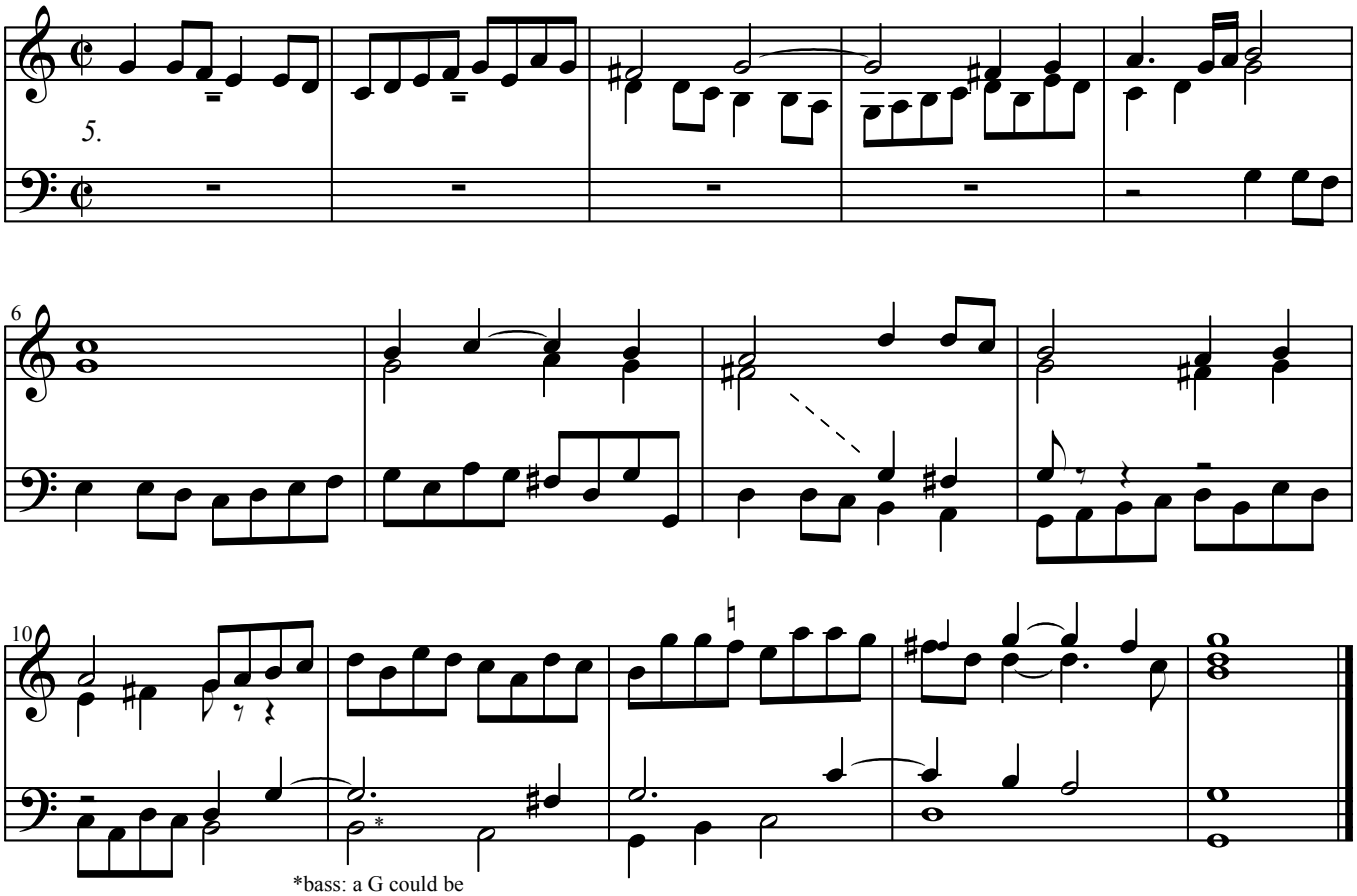
fol. 80 v°



278.

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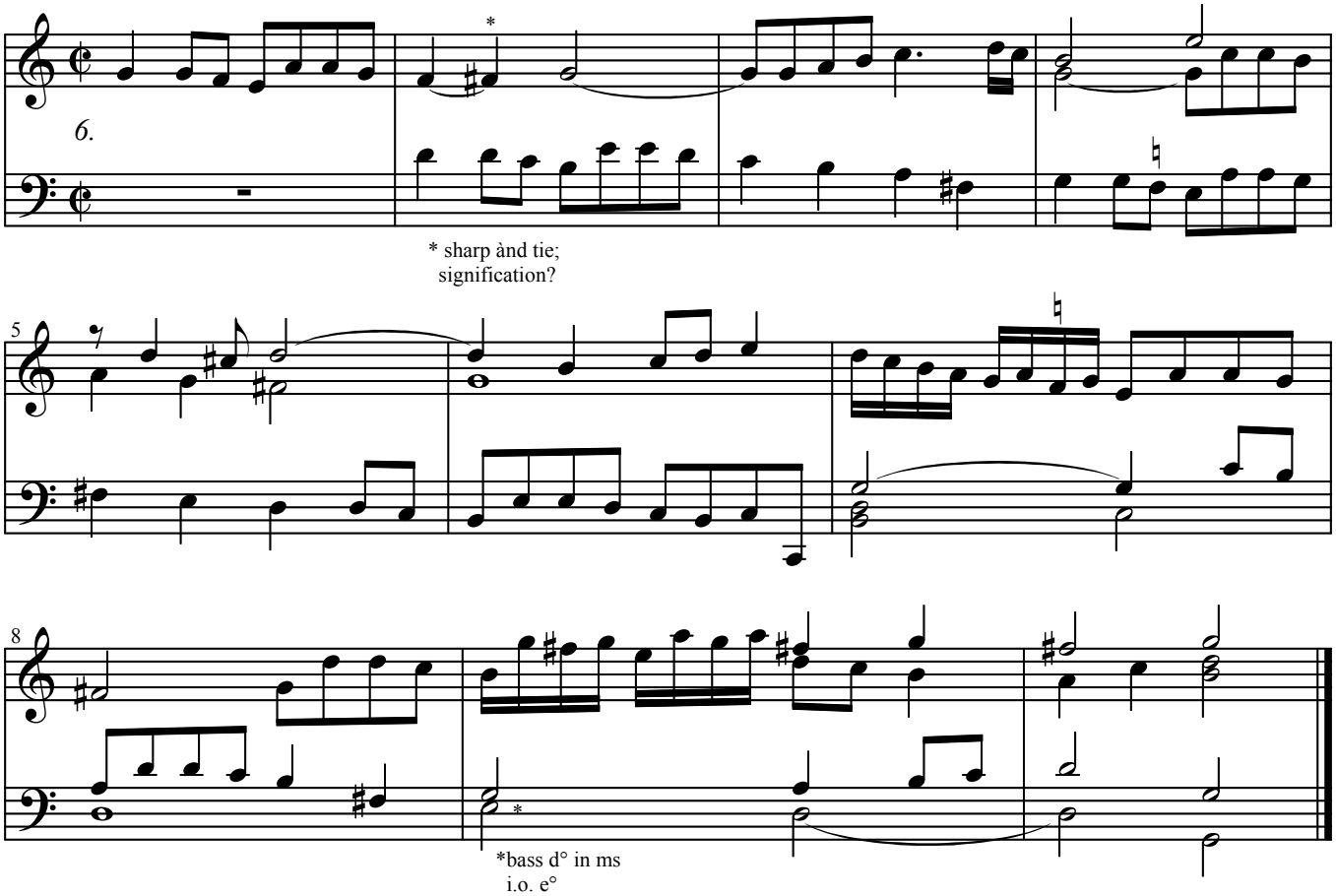
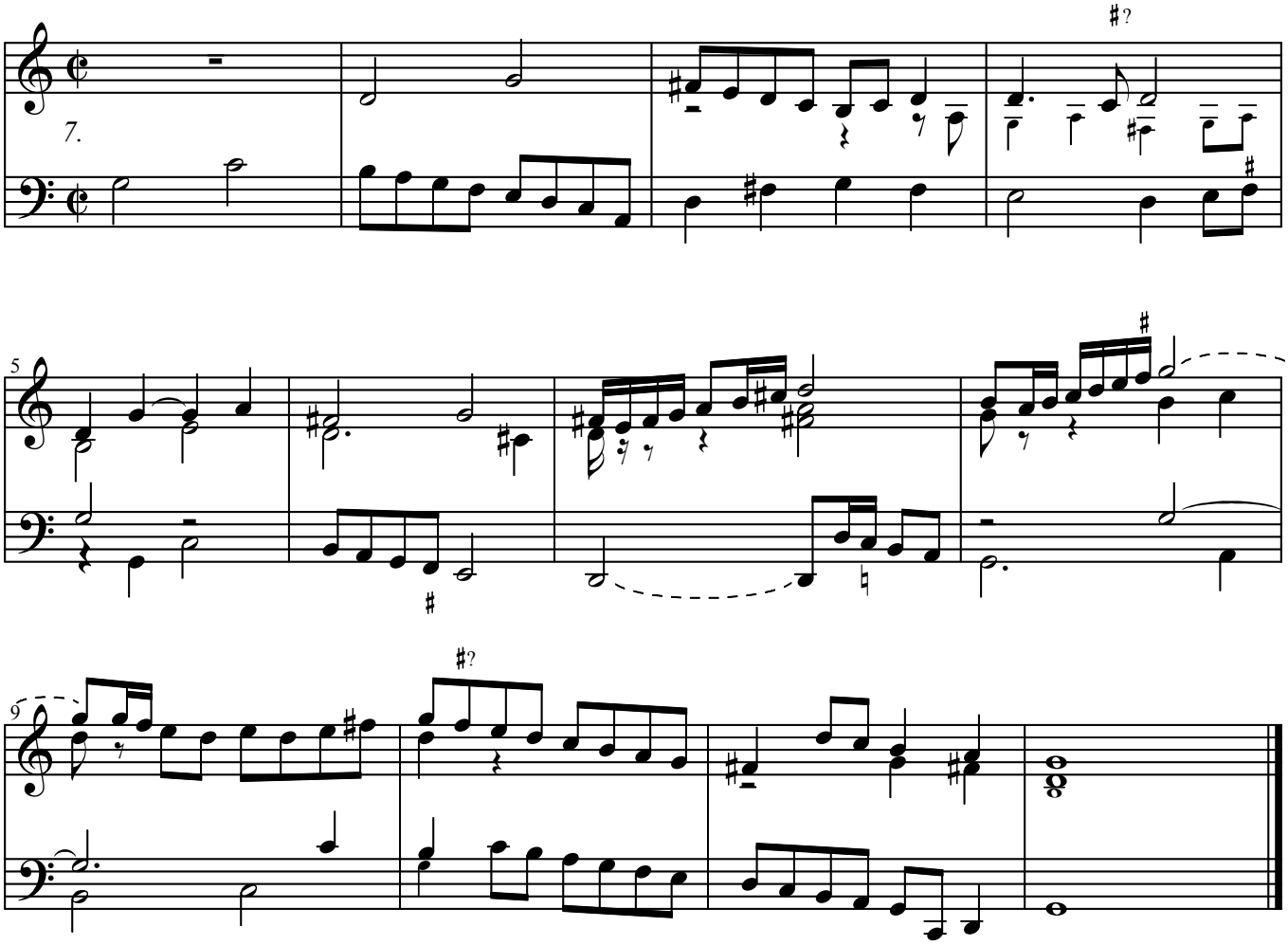
fol. 80 v°



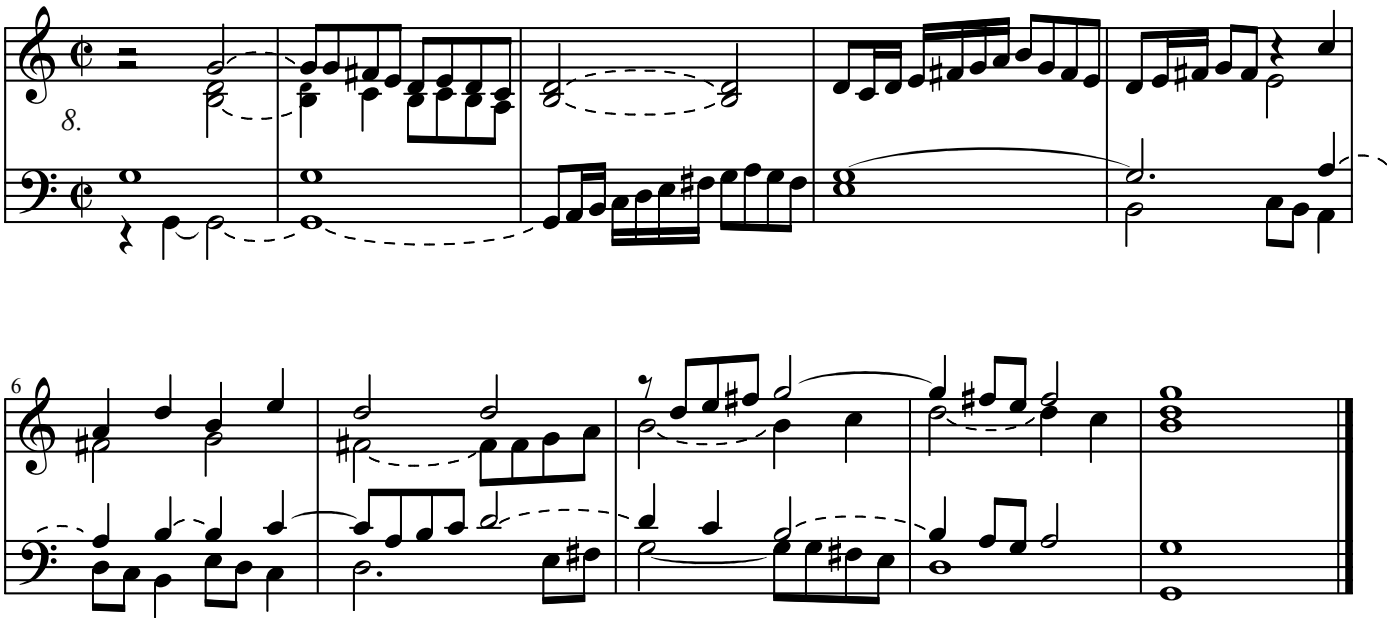
279.

Cocquiel-manuscript
fol. 81 r°



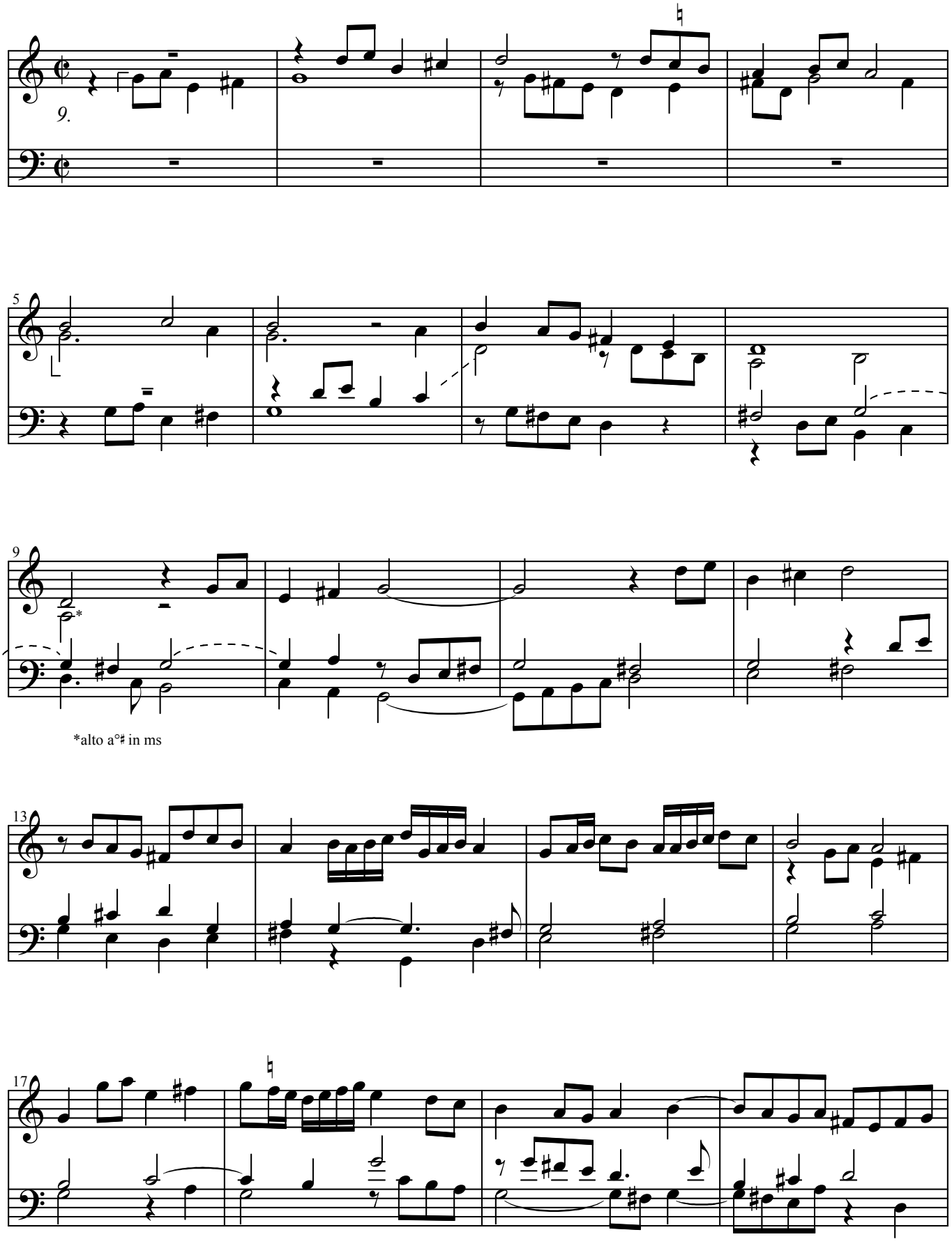
280.

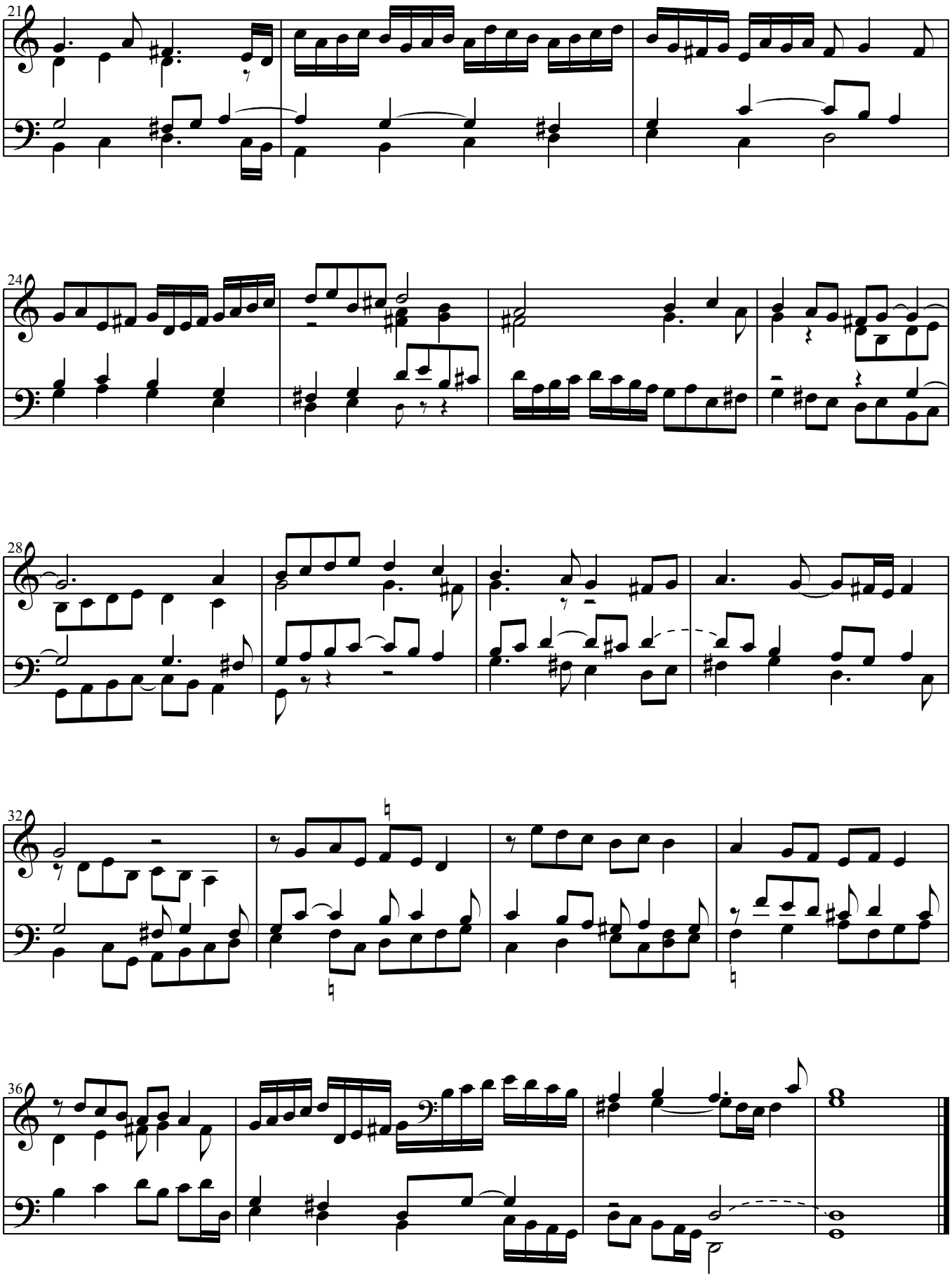
Cocquiel-manuscript
fol. 81 r°



281.

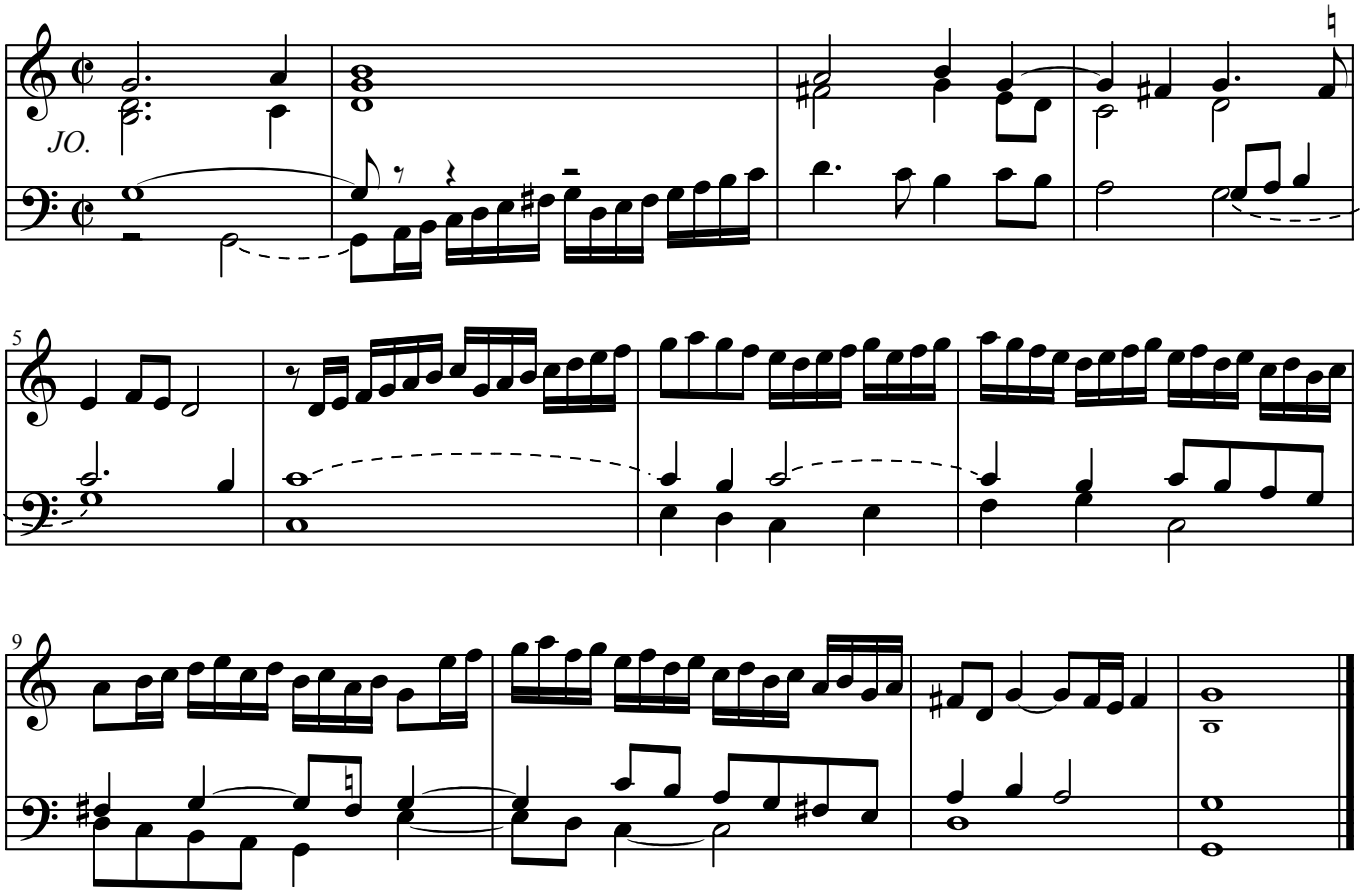
Cocquiel-manuscript
fol. 82 v°- 83 r°




21
24
28
32
36

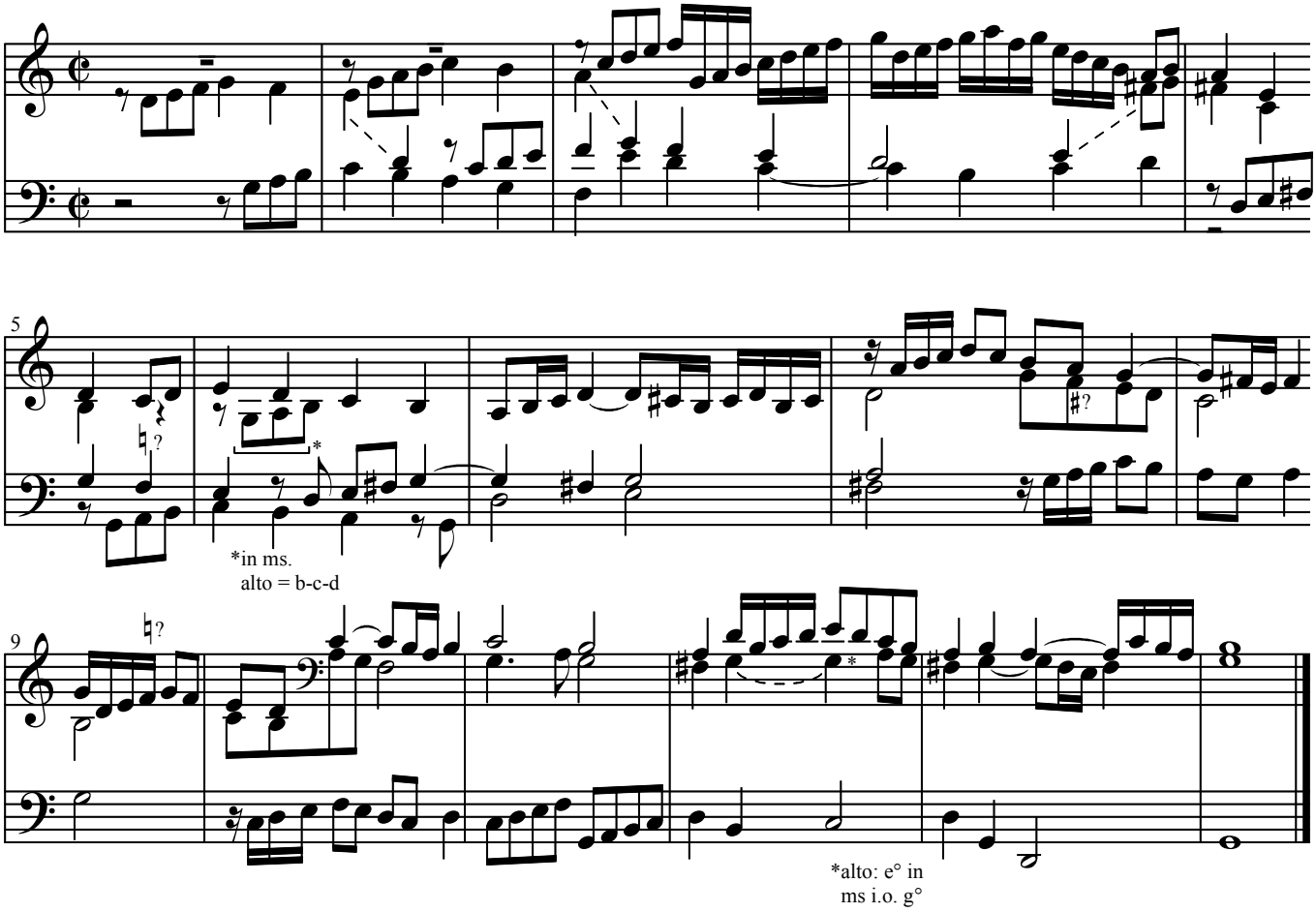
282.

Cocquiel-manuscript
fol. 83 r°



283.

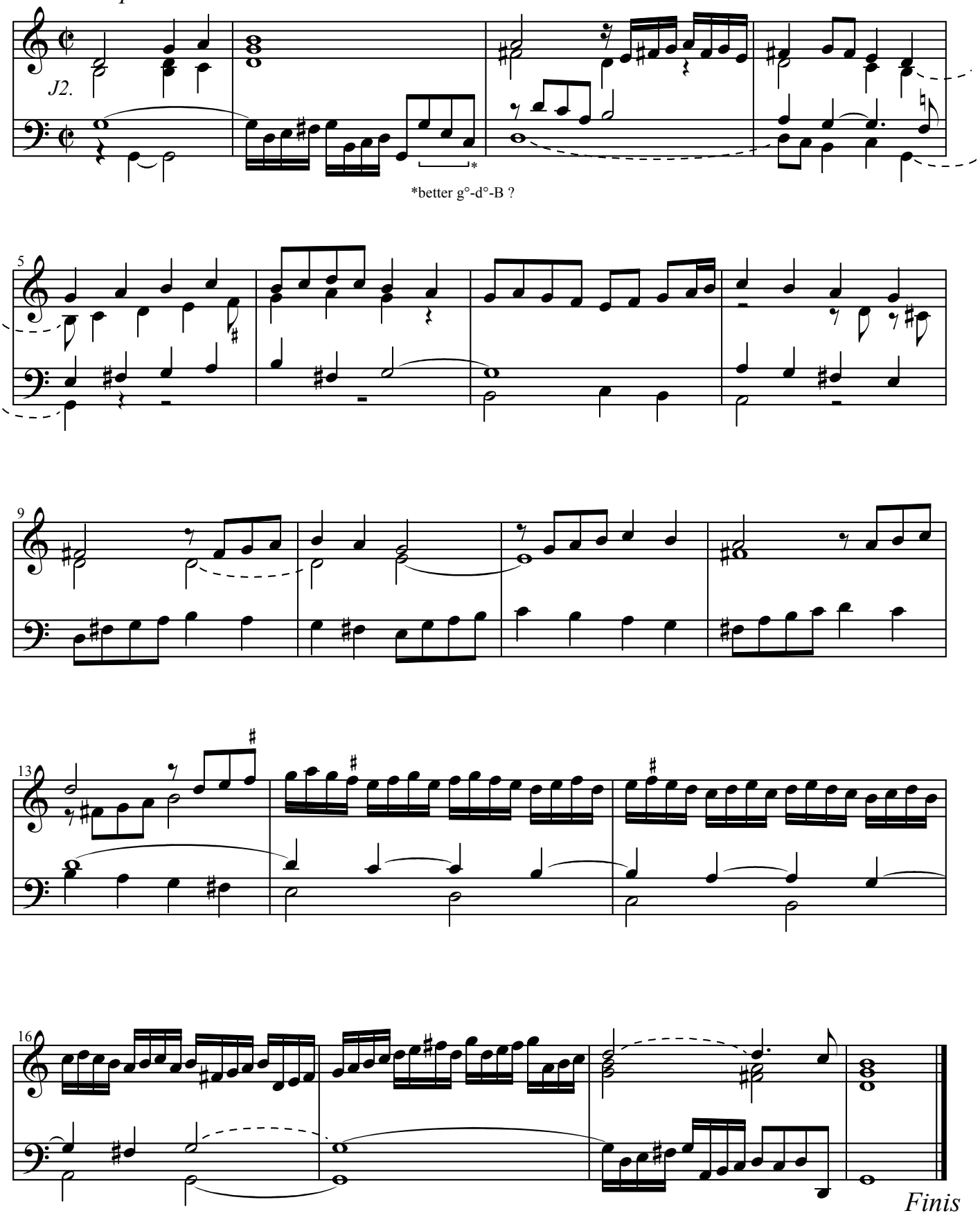
Cocquiel-manuscript
fol. 83 r°



284.

Cocquiel-manuscript
fol. 83 v°- 84 r°

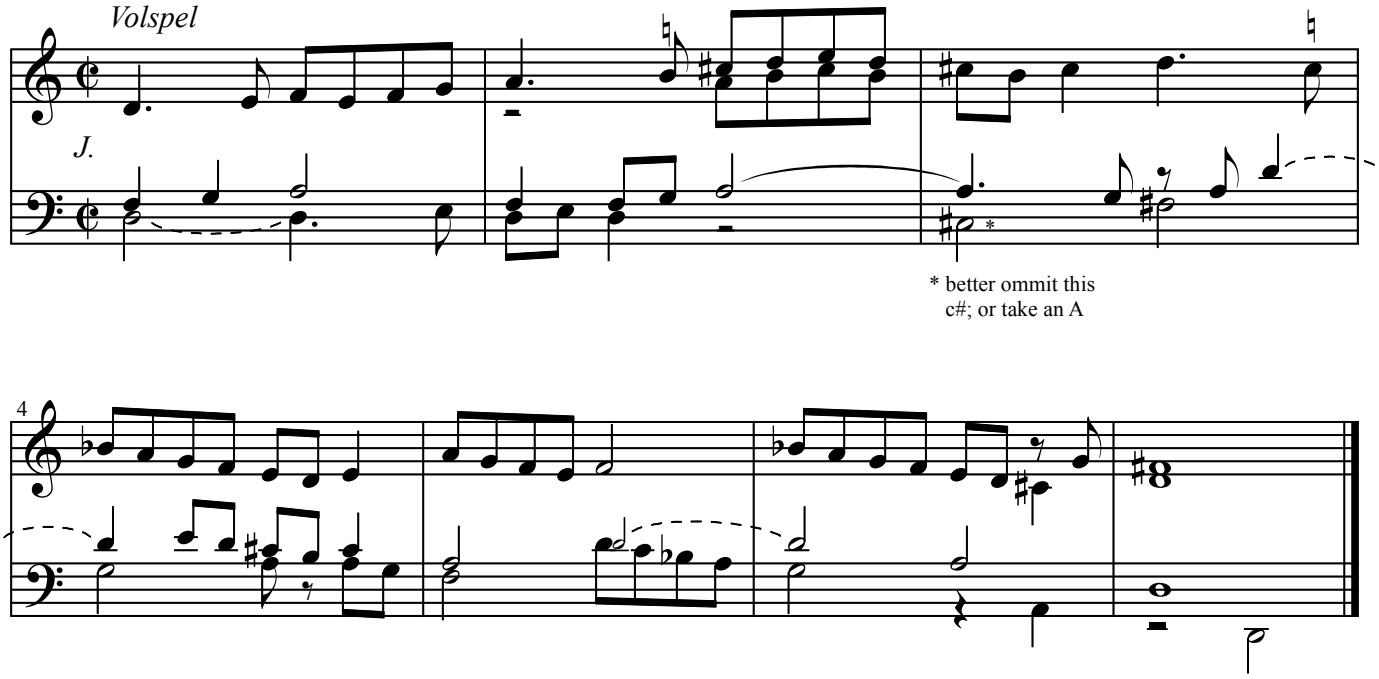
Volspel



*better g°-d°-B ?

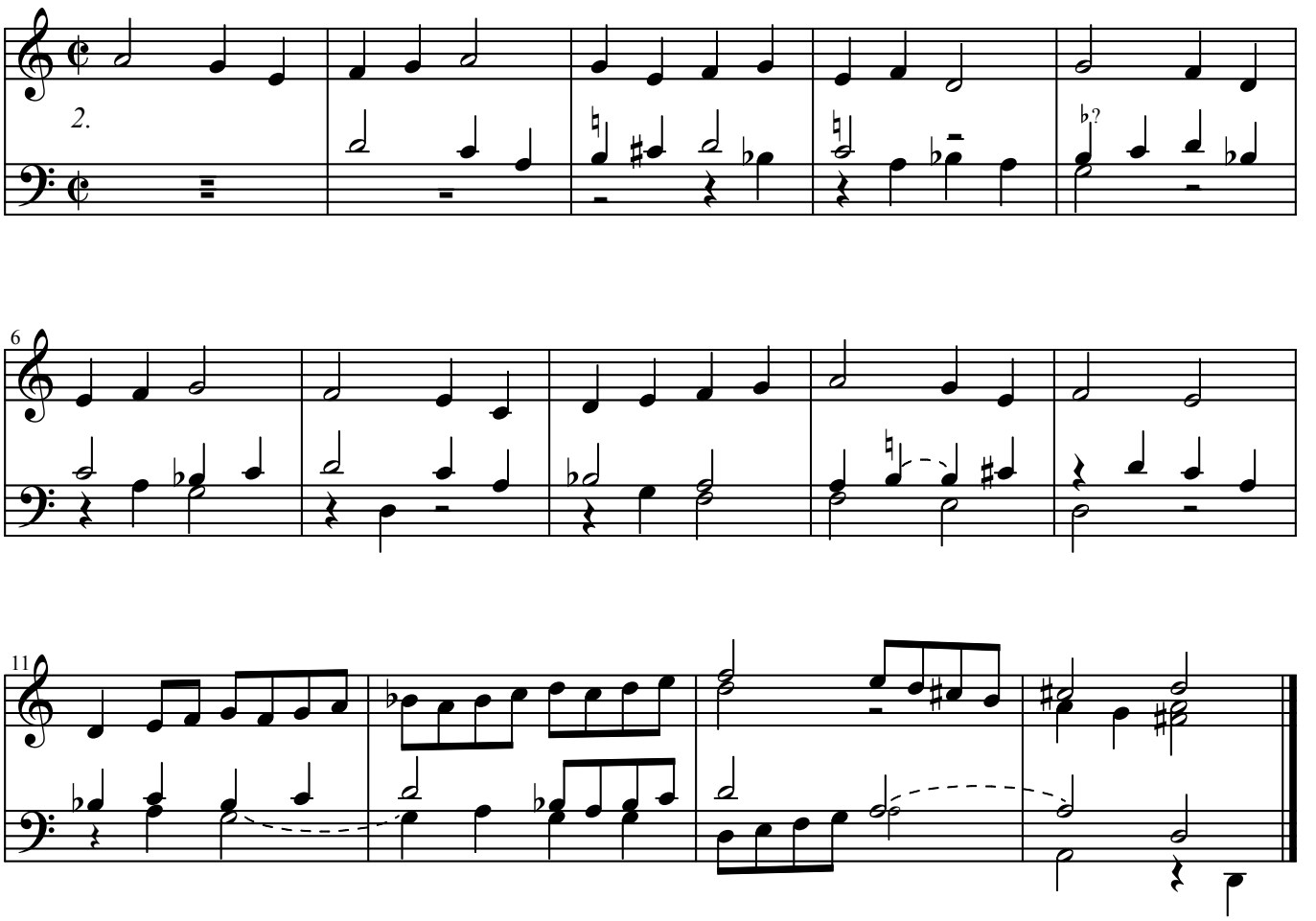
285.

Cocquiel-manuscript
fol. 84 v°



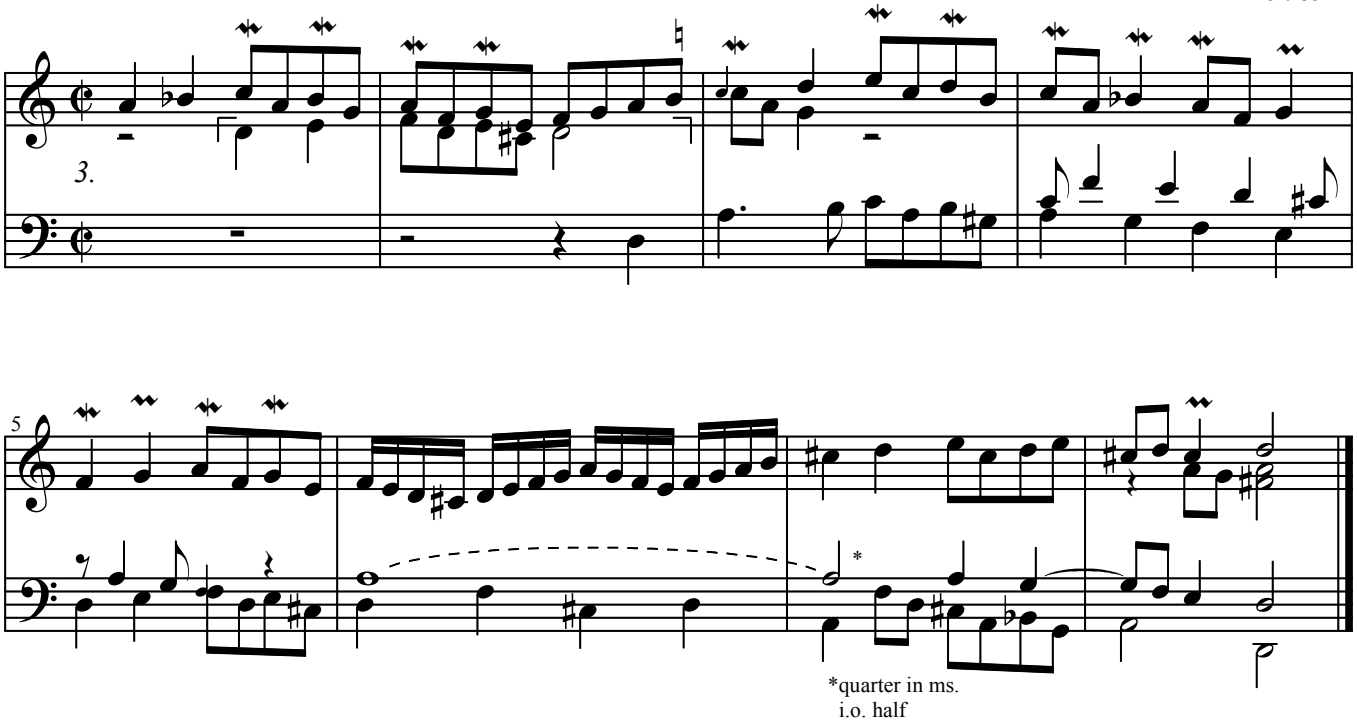
286.

Cocquiel-manuscript
fol. 84 v°



287.

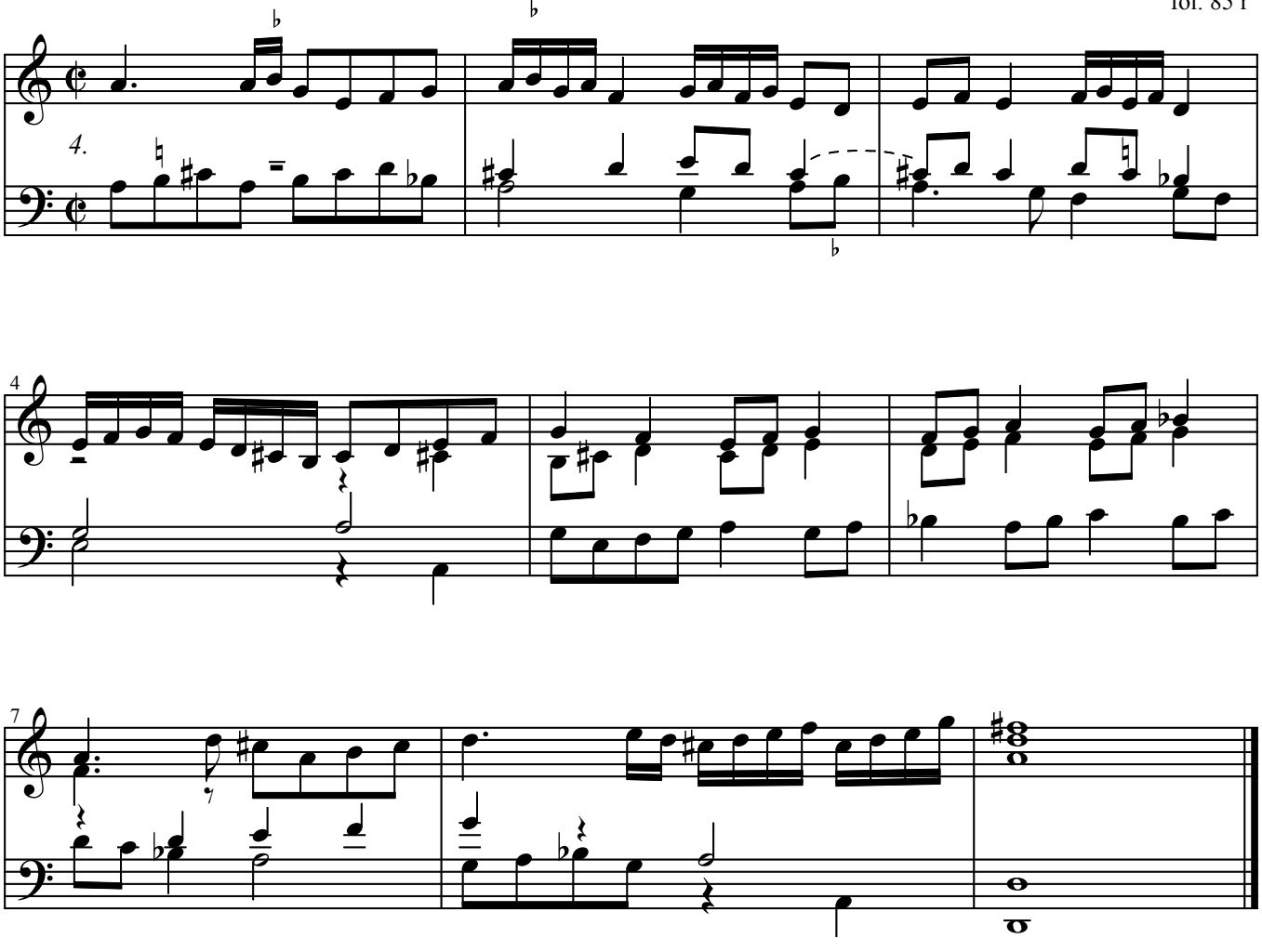
Cocquiel-manuscript
fol. 85 r°



*quarter in ms.
i.o. half

288.

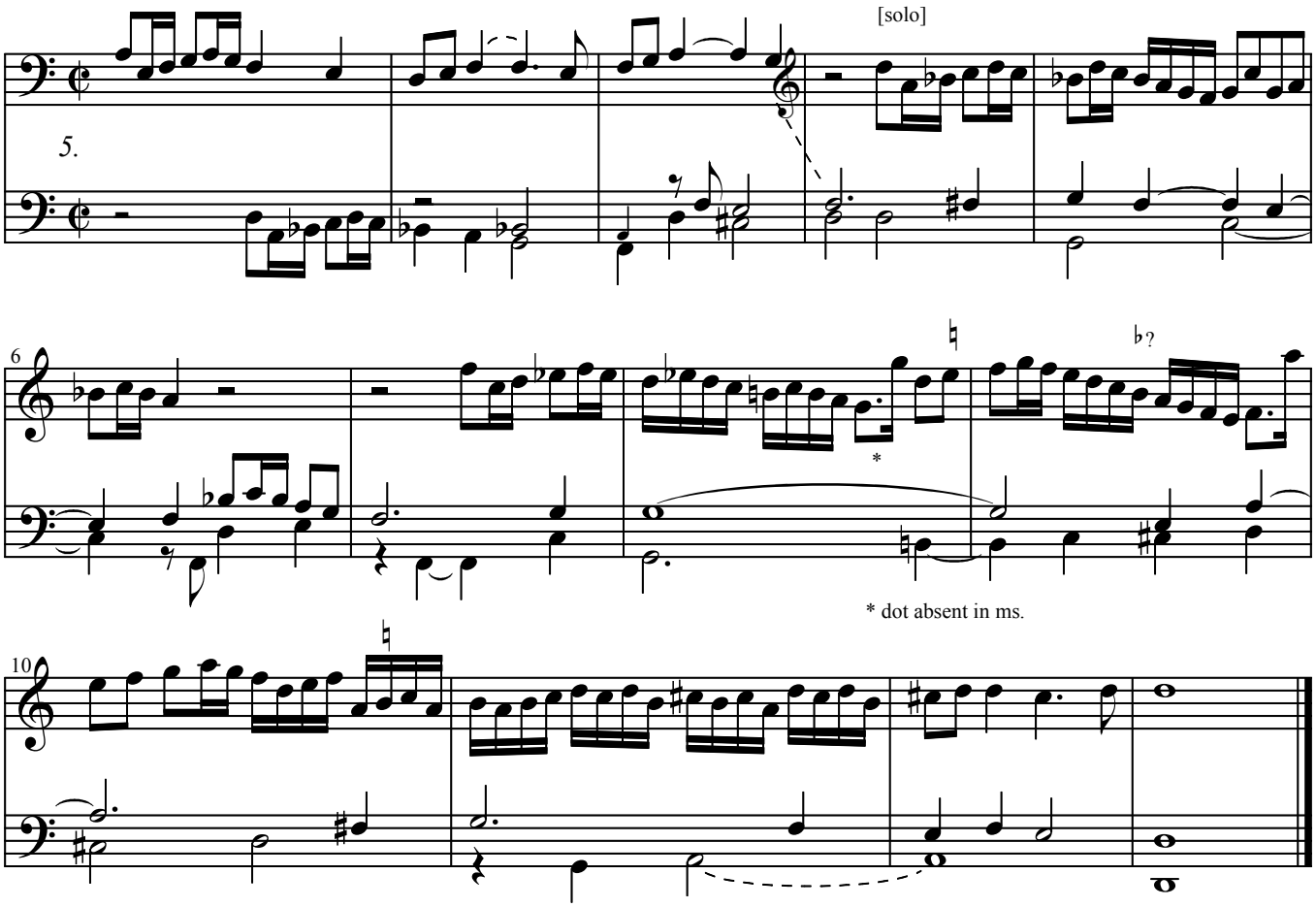
Cocquiel-manuscript
fol. 85 r°



289.

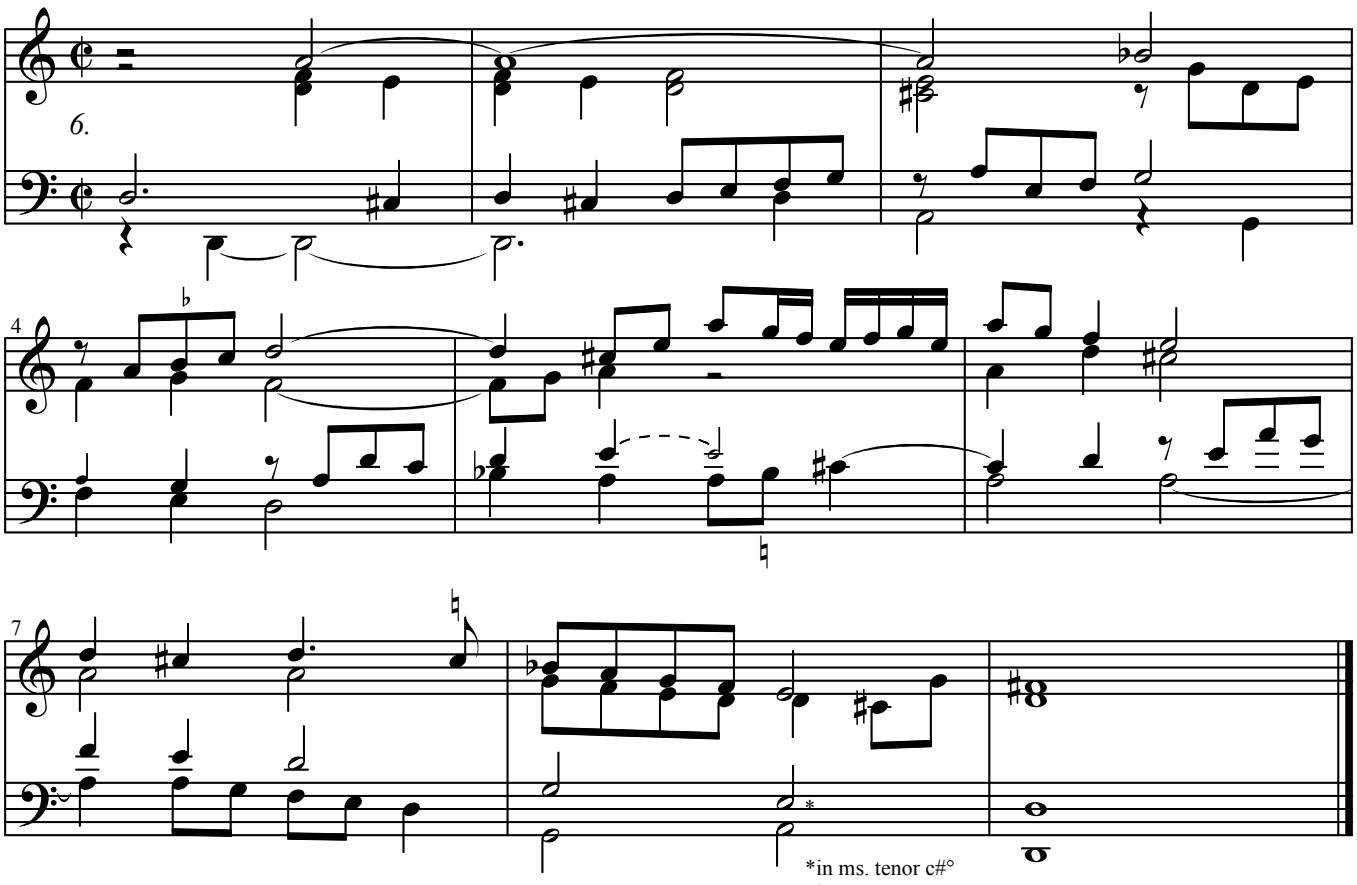
Cocquiel-manuscript
fol. 85 v°

Cornet



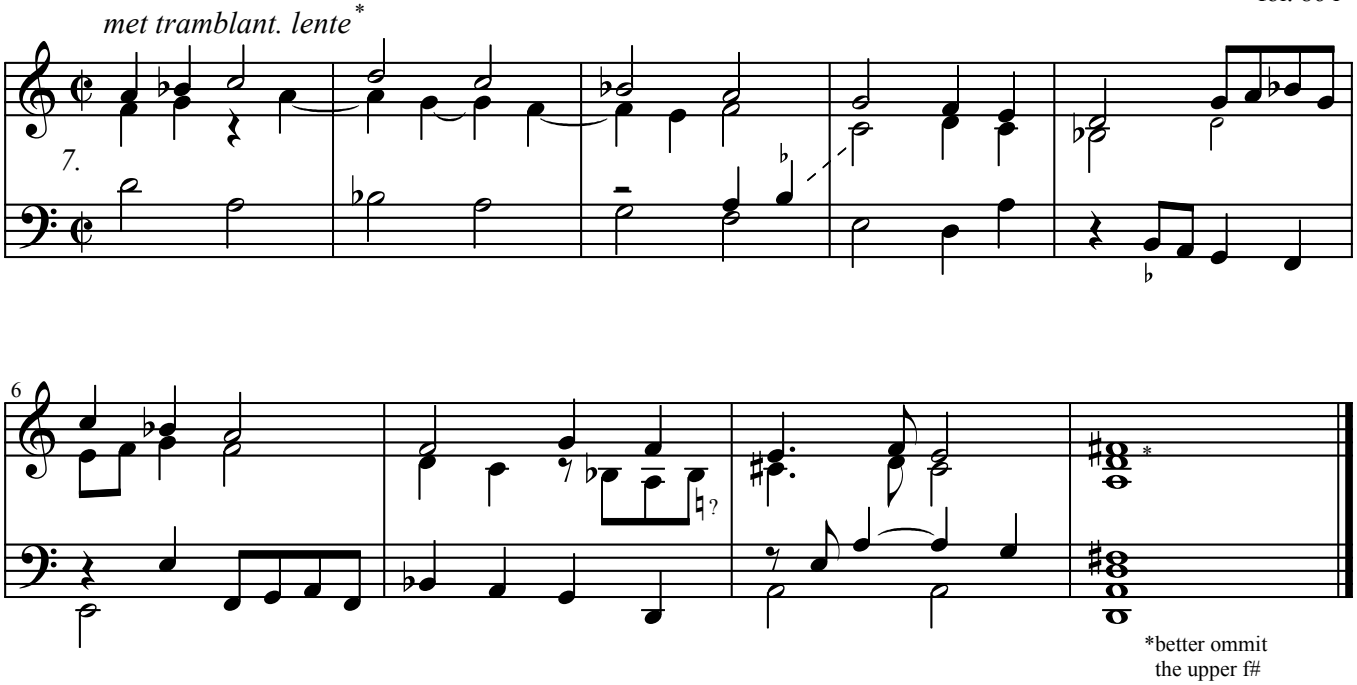
290.

Cocquiel-manuscript
fol. 85 v°- 86 r°



291.

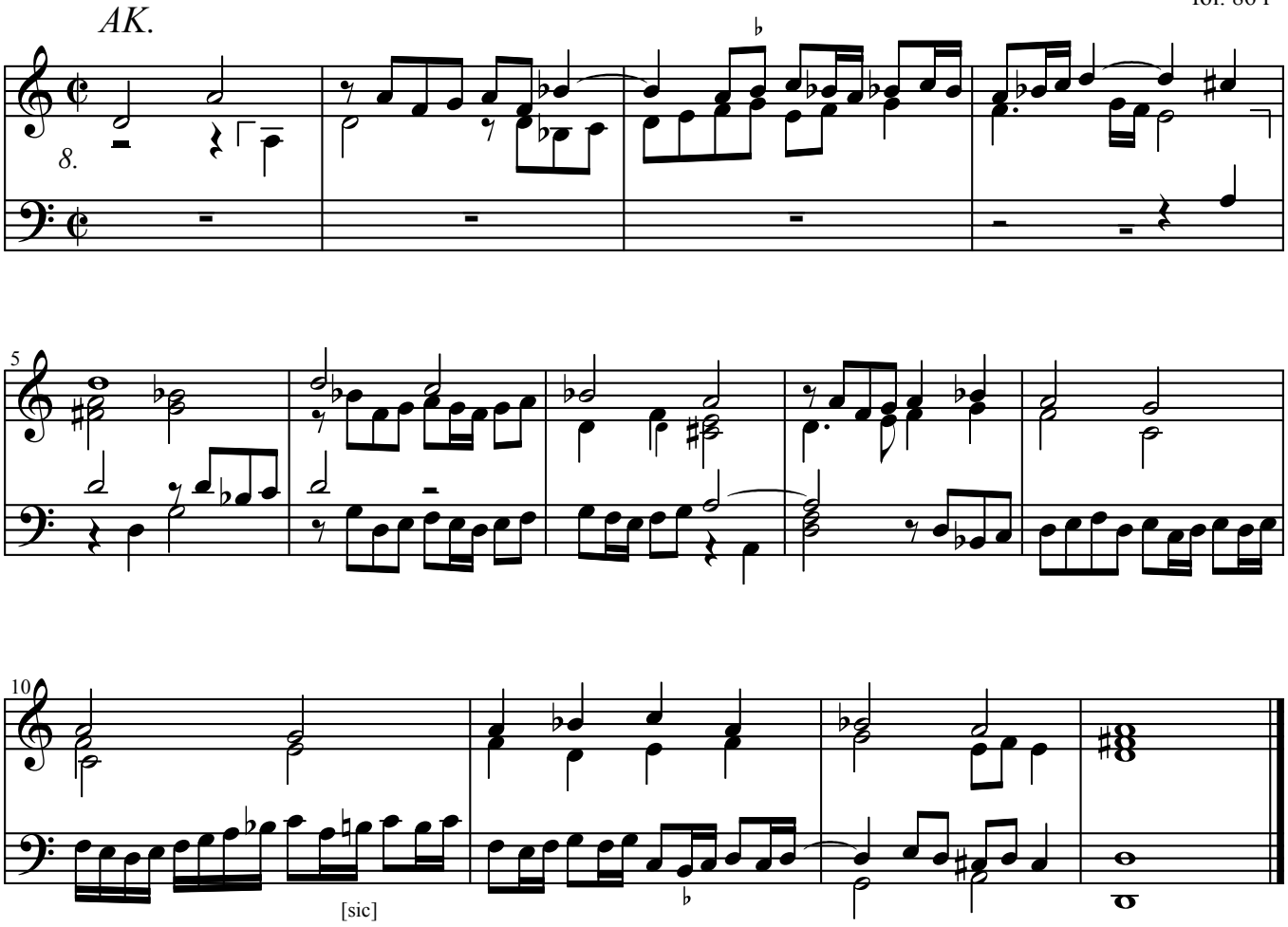
Cocquiel-manuscript
fol. 86 r°



*with "tremblant doux", slow tremolo

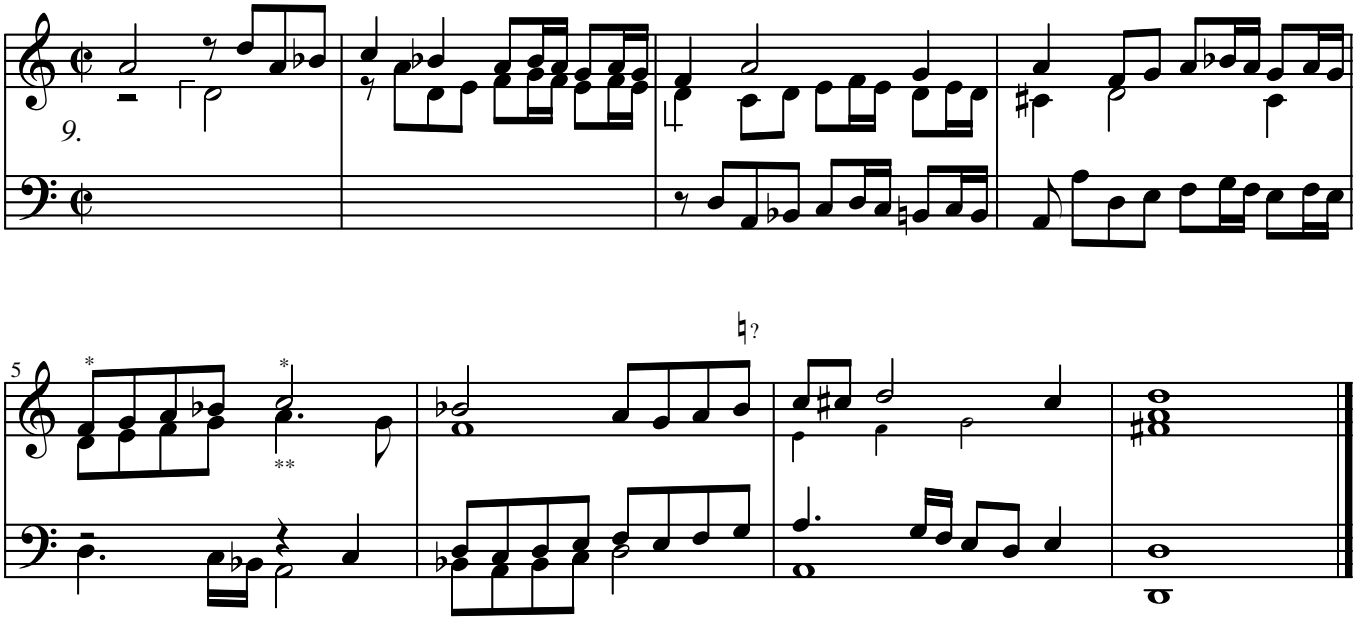
292.

Cocquiel-manuscript
fol. 86 r°



293.

Cocquiel-manuscript
fol. 86 v°

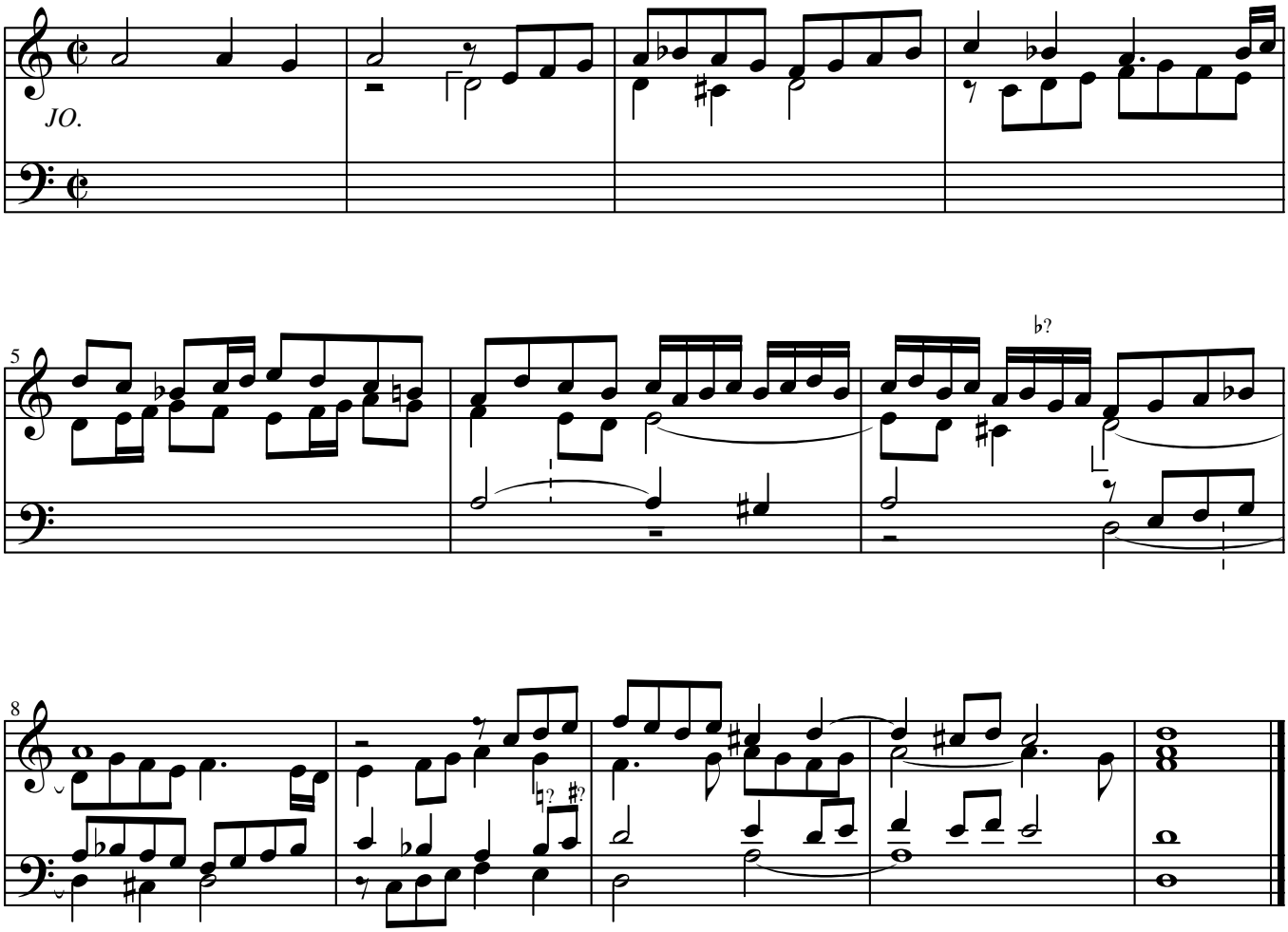


*sopr. in ms. a[1] i.o. f[1]

*sopr. a[1] i.o. c[2]
** alto f[1]-e[1] i.o. a[1]-g[1]

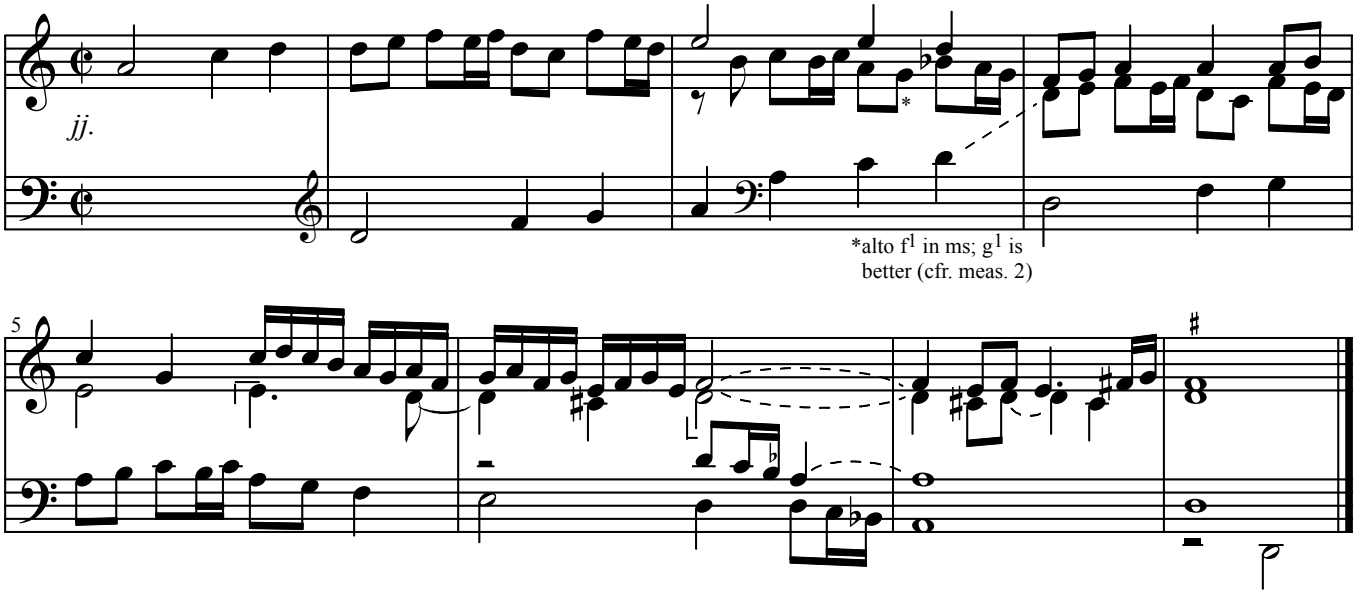
294.

Cocquiel-manuscript
fol. 86 v°



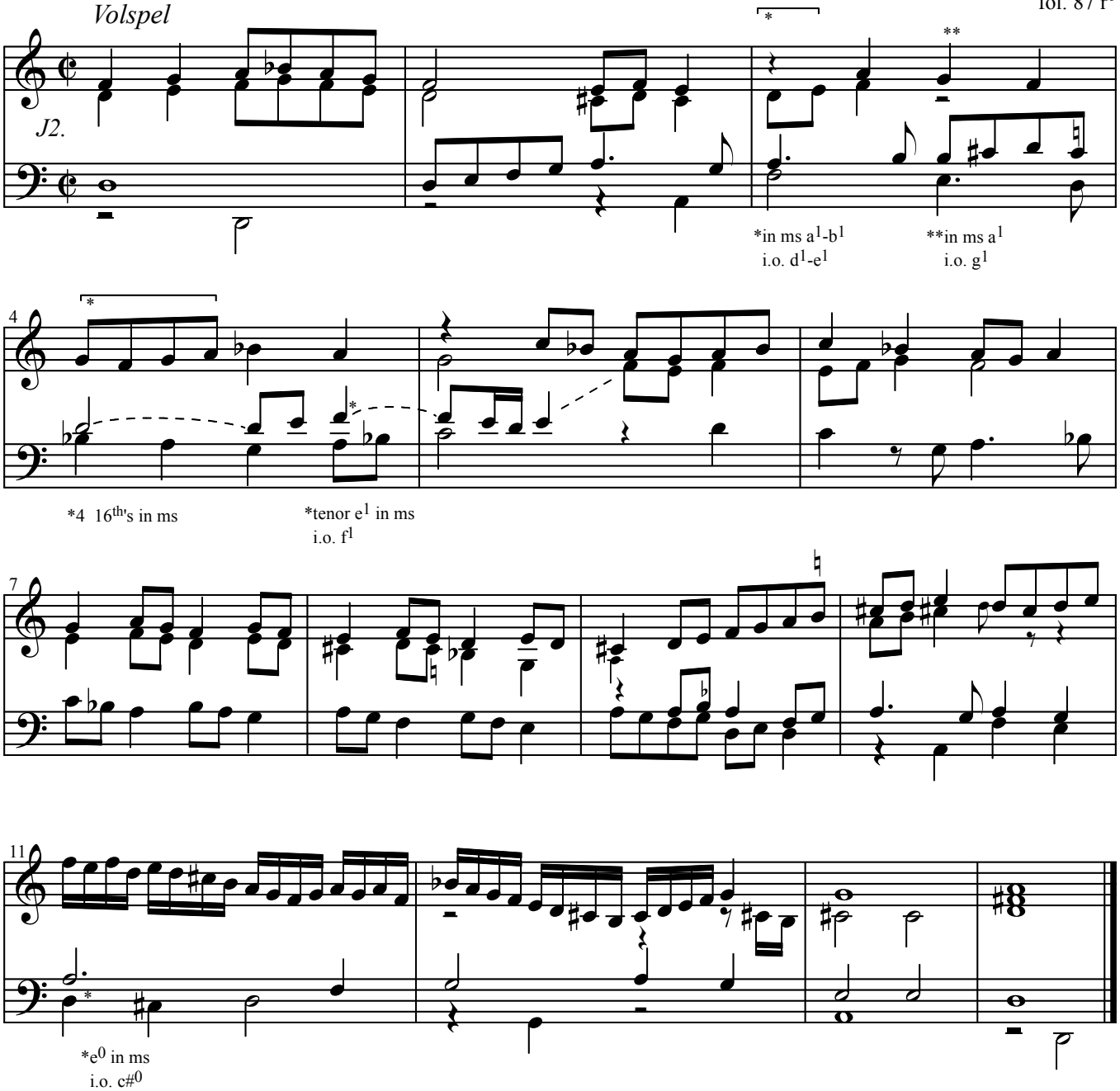
295.

Cocquiel-manuscript
fol. 86 v°-87 r°



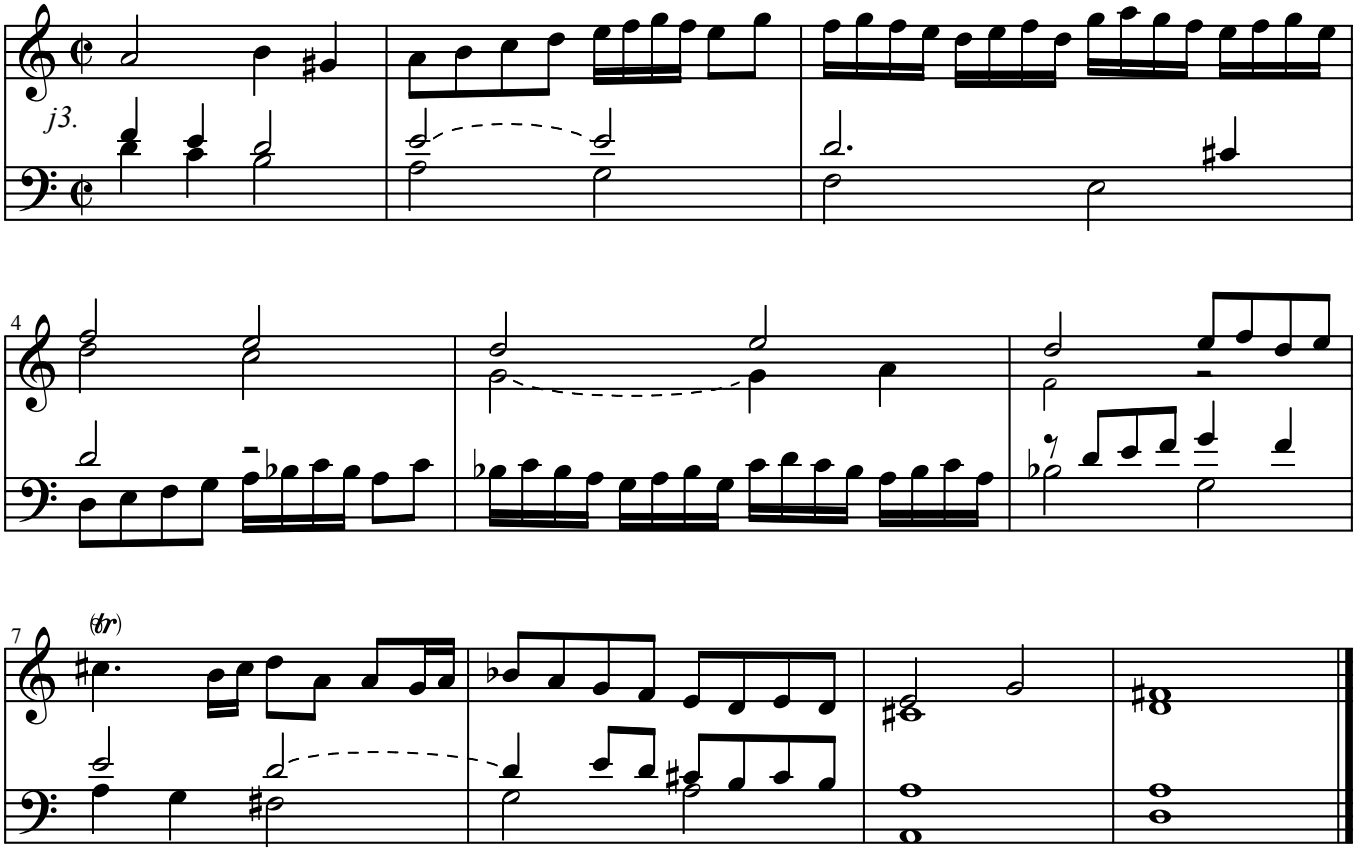
296.

Cocquiel-manuscript
fol. 87 r°



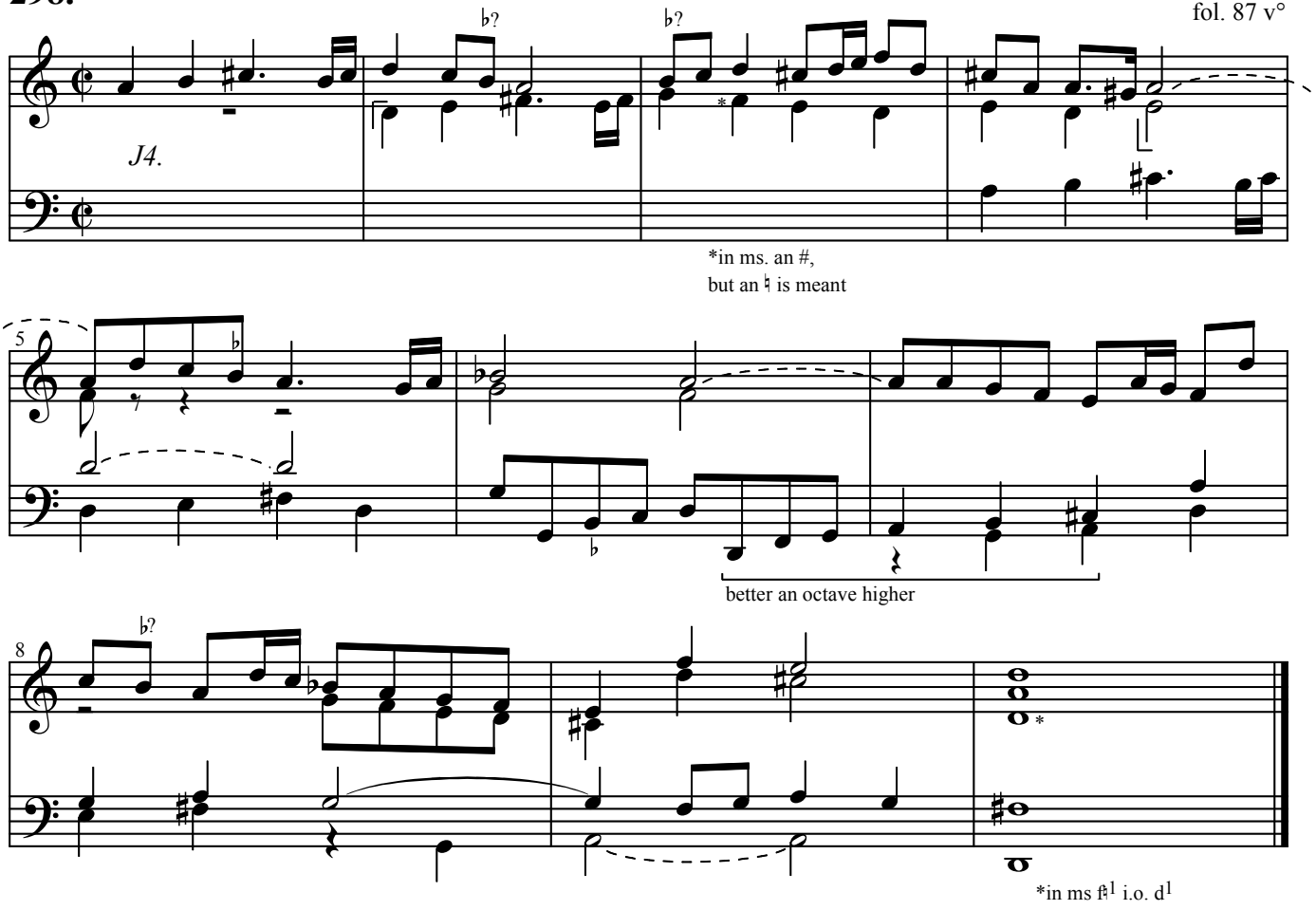
297.

Cocquiel-manuscript
fol. 87 v°



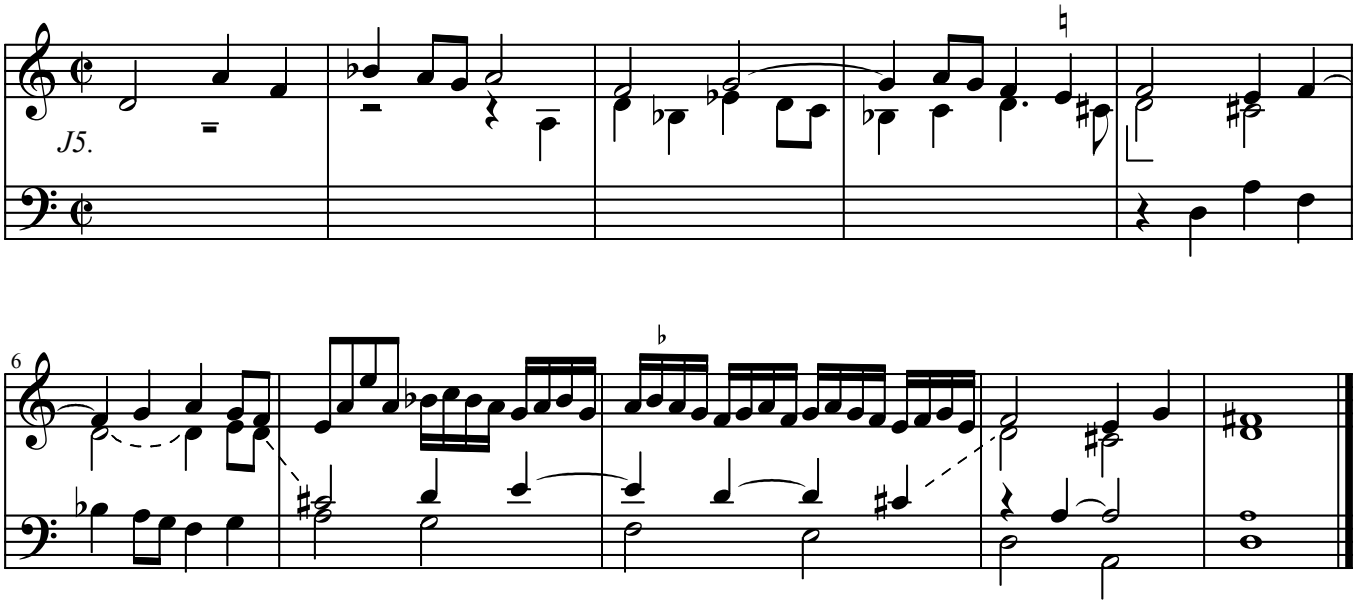
298.

Cocquiel-manuscript
fol. 87 v°



299.

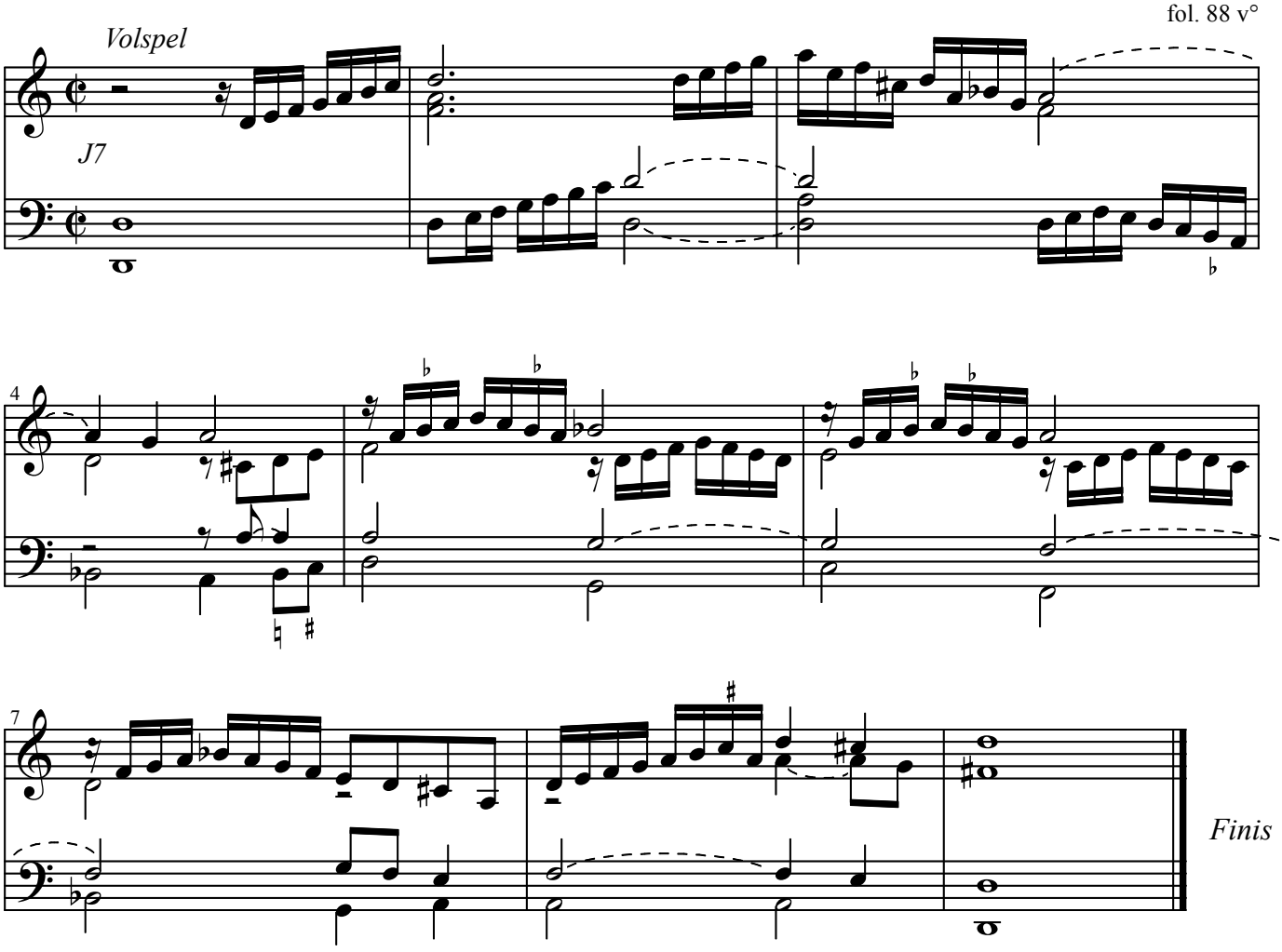
Cocquiel-manuscript
fol. 88 r°



300. see next page

301.

Cocquiel-manuscript
fol. 88 v°

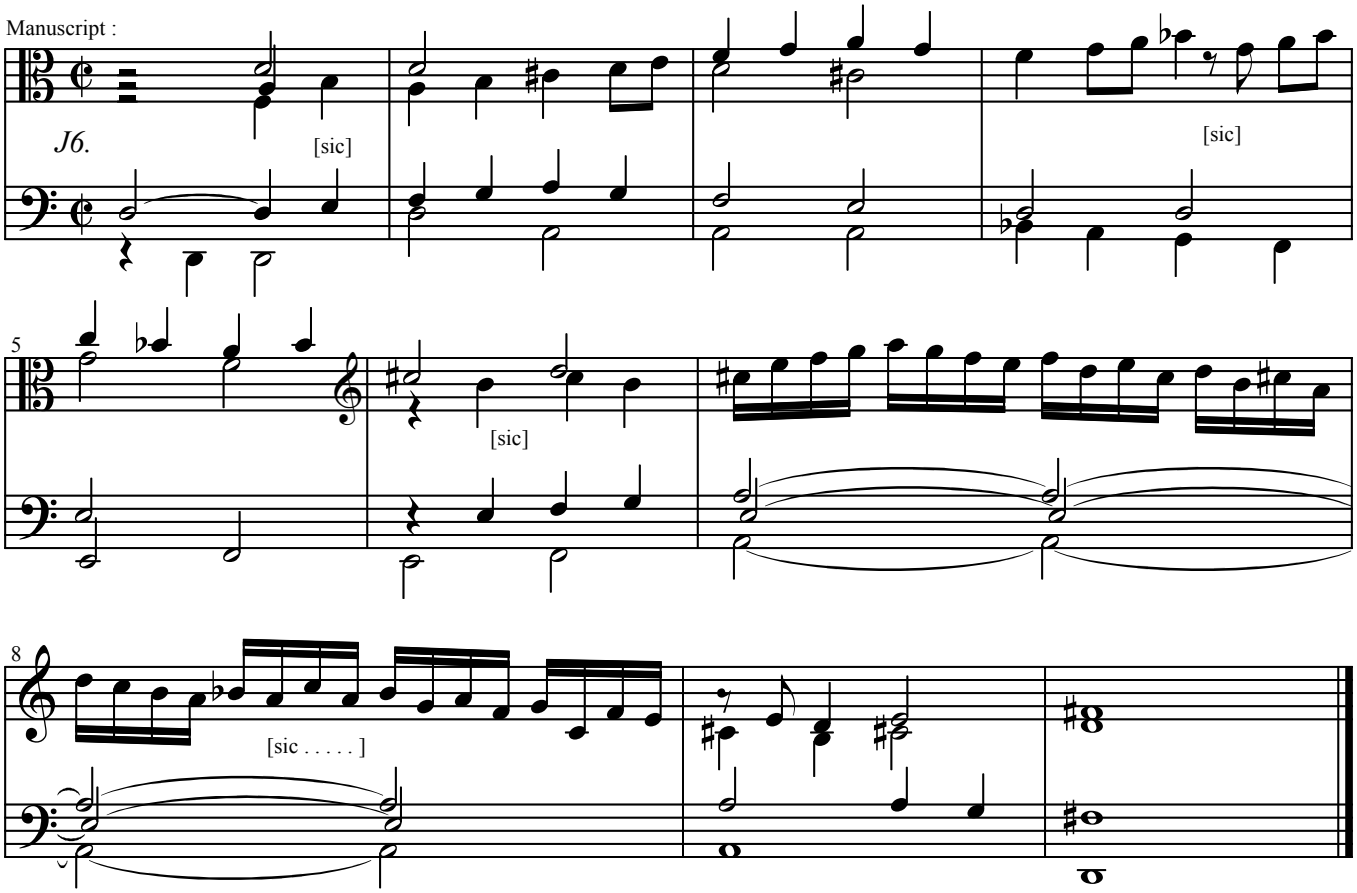


300. (a, "original")

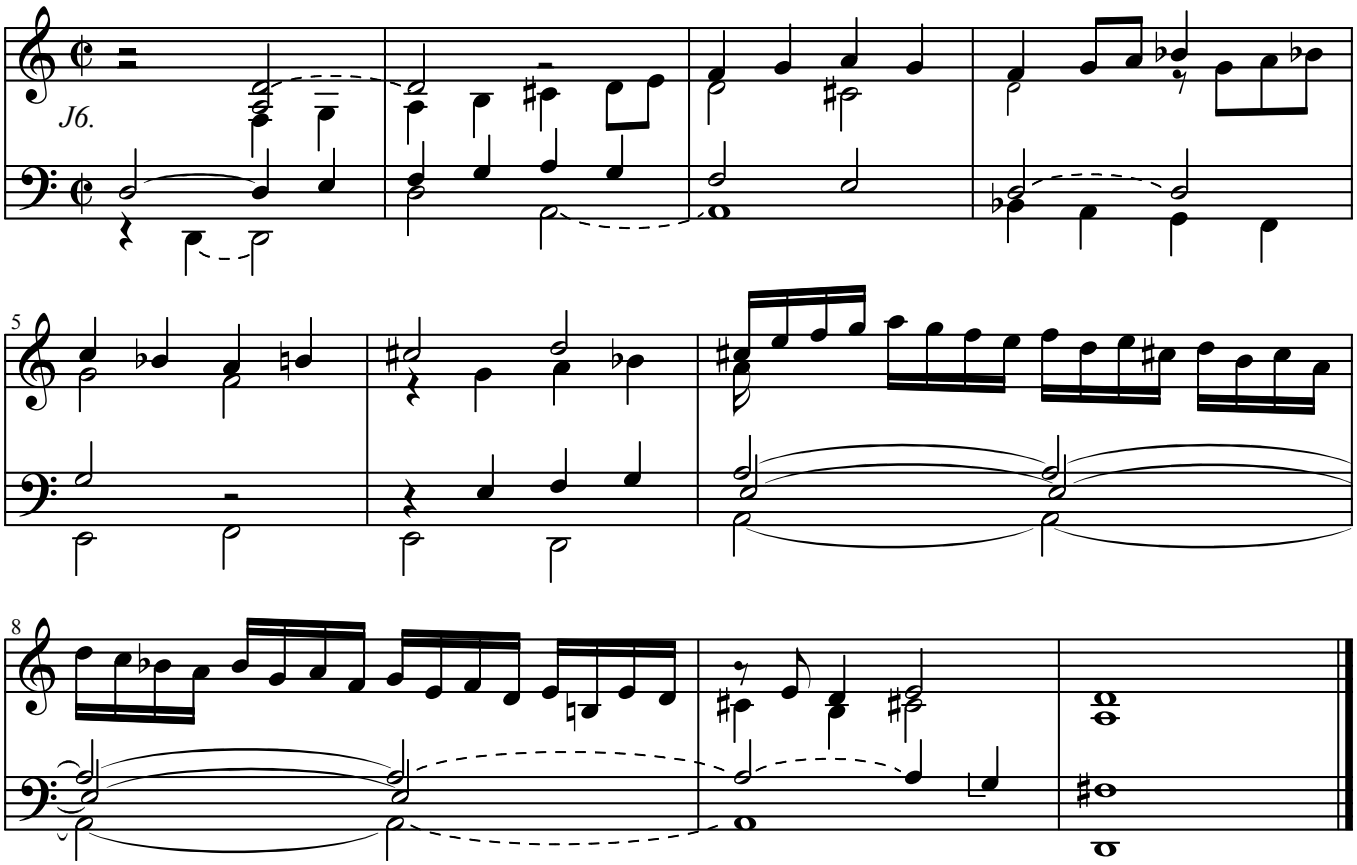
Cocquiel-manuscript
fol. 88 r°

The manuscript of this piece is disastrous. Perhaps the scribent had an off-day? His version of Verset 16 is virtually unplayable. See 300b.

Manuscript :



300. (b, alternative version, proposed by the editor)

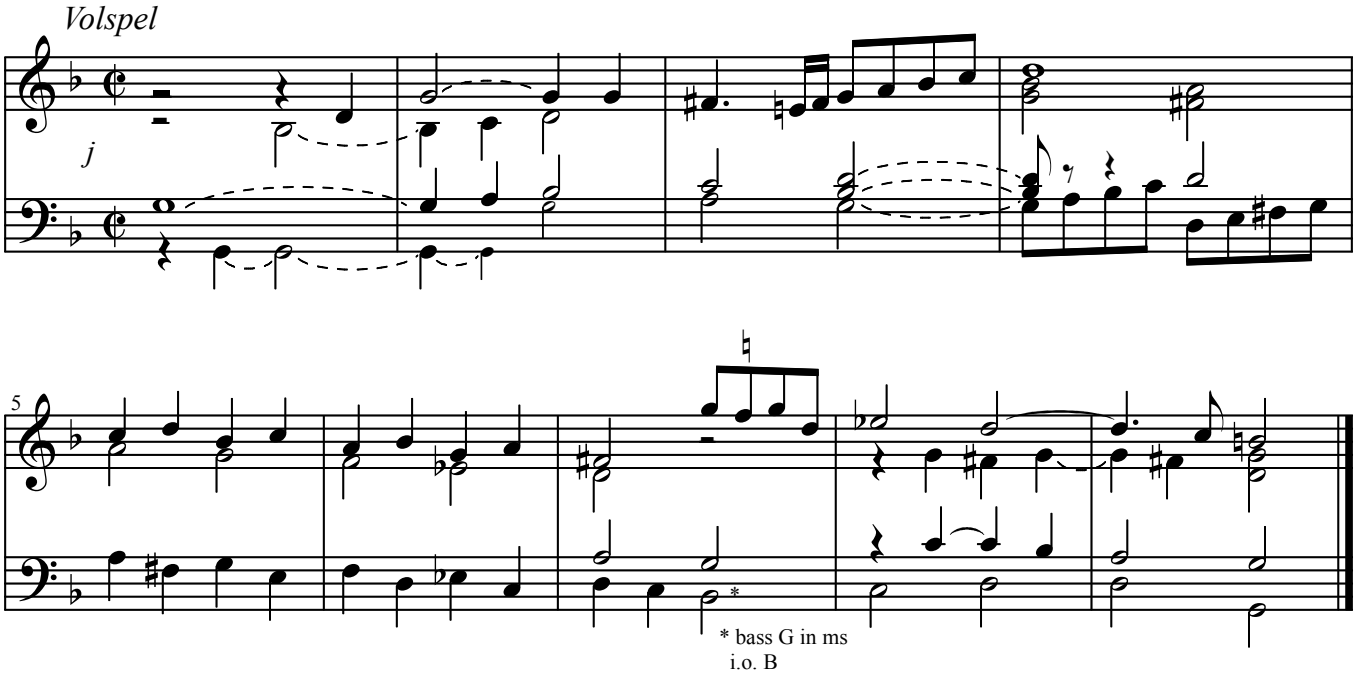


VERSÚS

2di Toni

302.

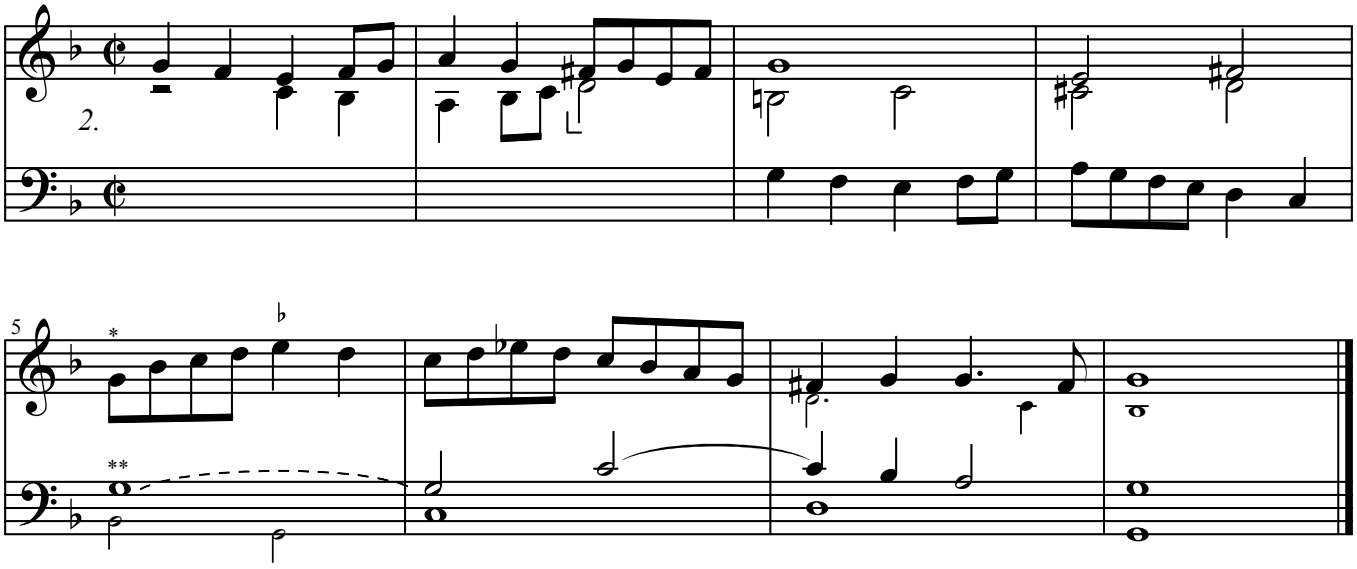
Cocquiel-manuscript
fol. 88 v°



* bass G in ms
i.o. B

303.

Cocquiel-manuscript
fol. 89 r°

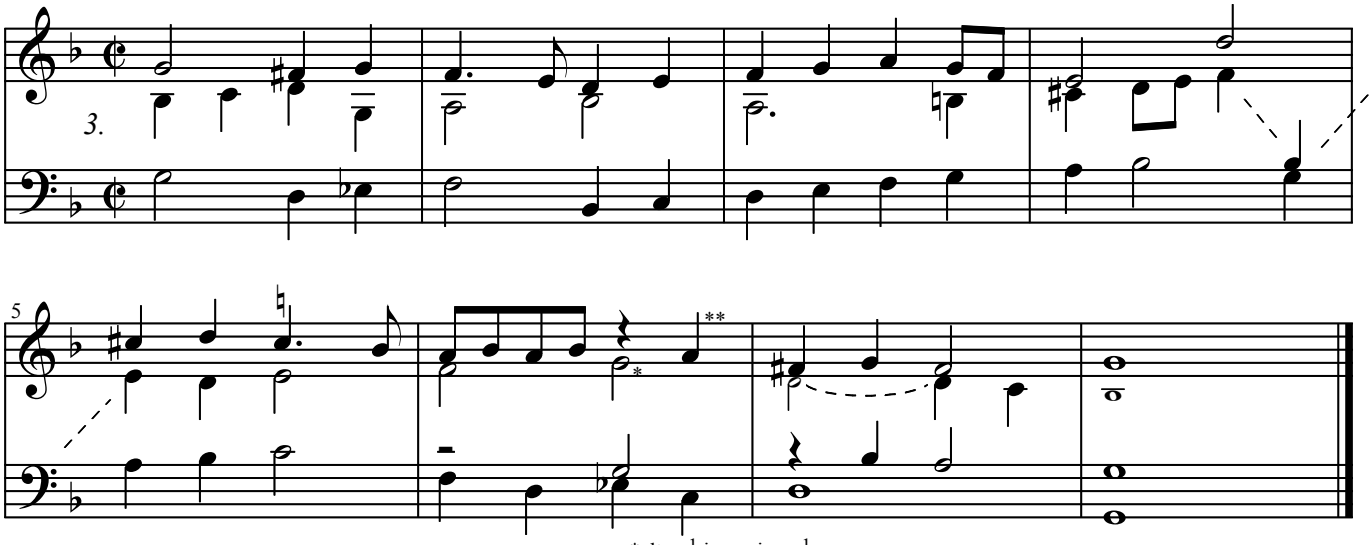


*sopr. : the whole meas.
a third lower in ms.

**in ms : - tenor 1 whole e° i.o. g°
- bass 1 whole A (B-G = proposed by the editor)

304.

Cocquiel-manuscript
fol. 89 r°

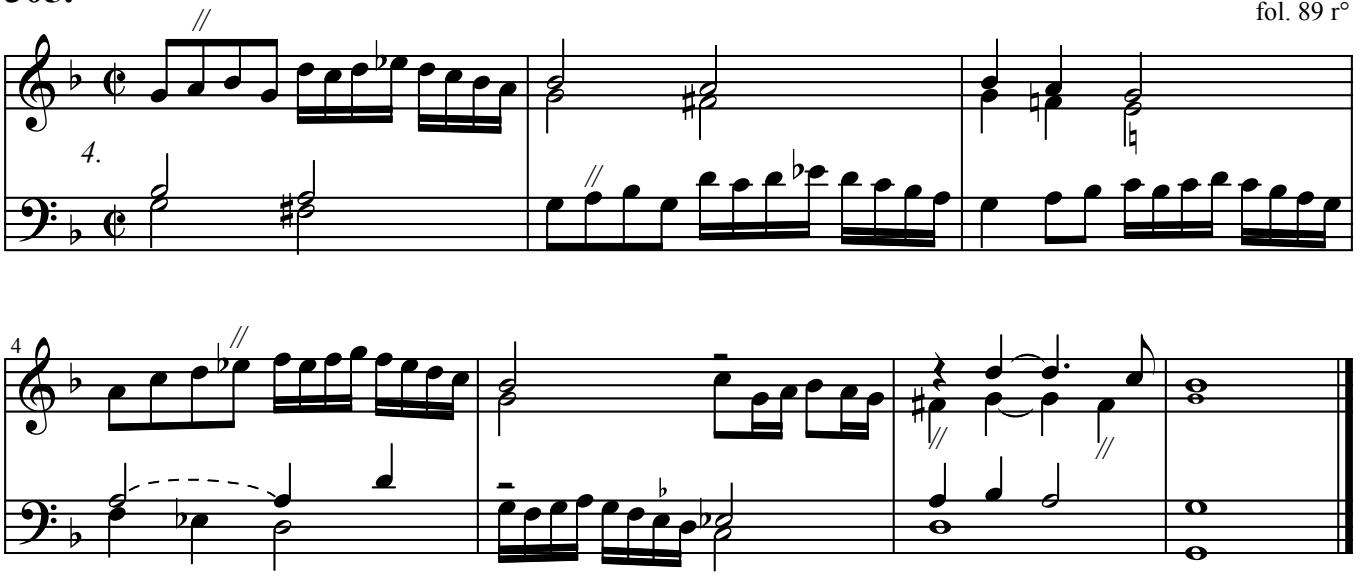


*alto e^1 in ms i.o. g^1

**sopr. c^2 in ms. i.o. a^1

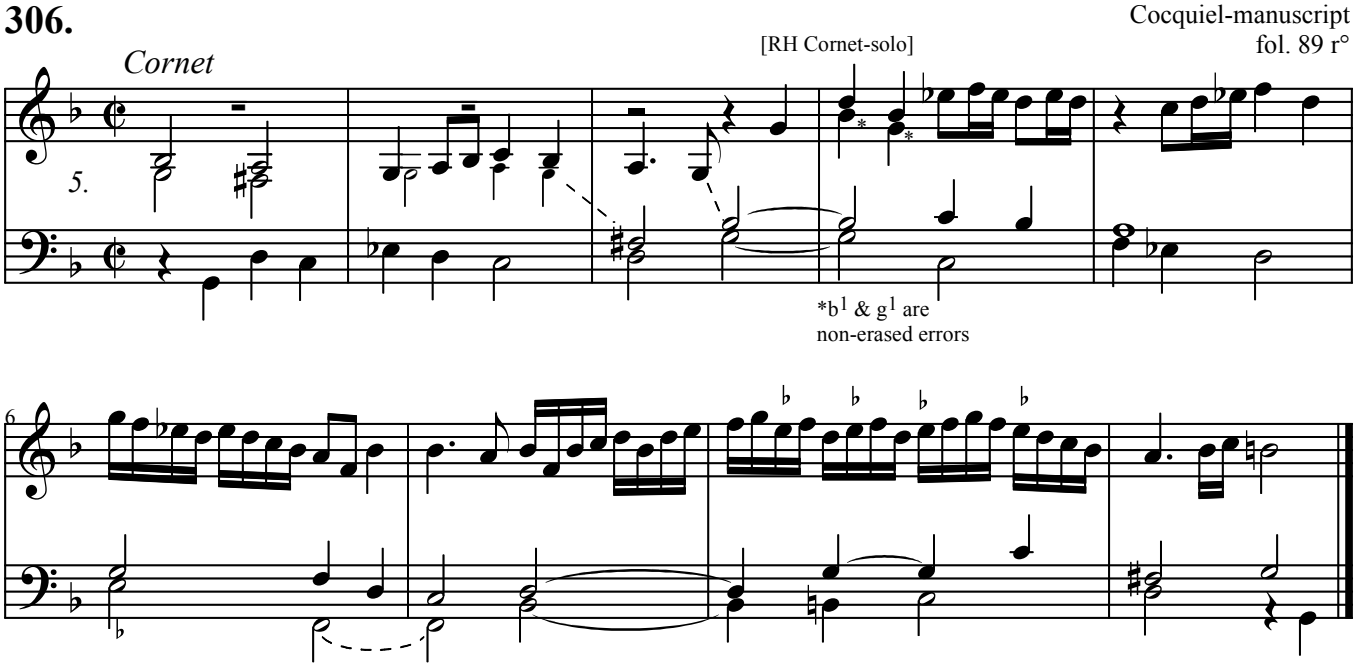
305.

Cocquiel-manuscript
fol. 89 r°



306.

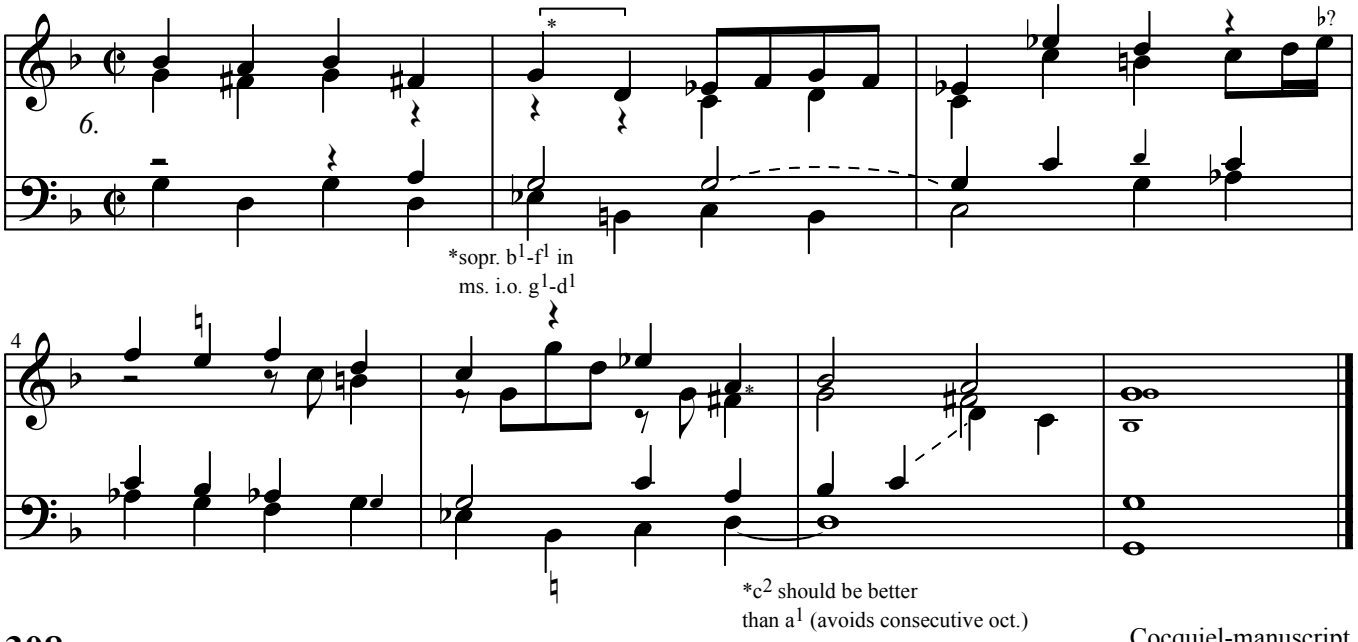
Cocquiel-manuscript
fol. 89 r°



*b^1 & g^1 are
non-erased errors

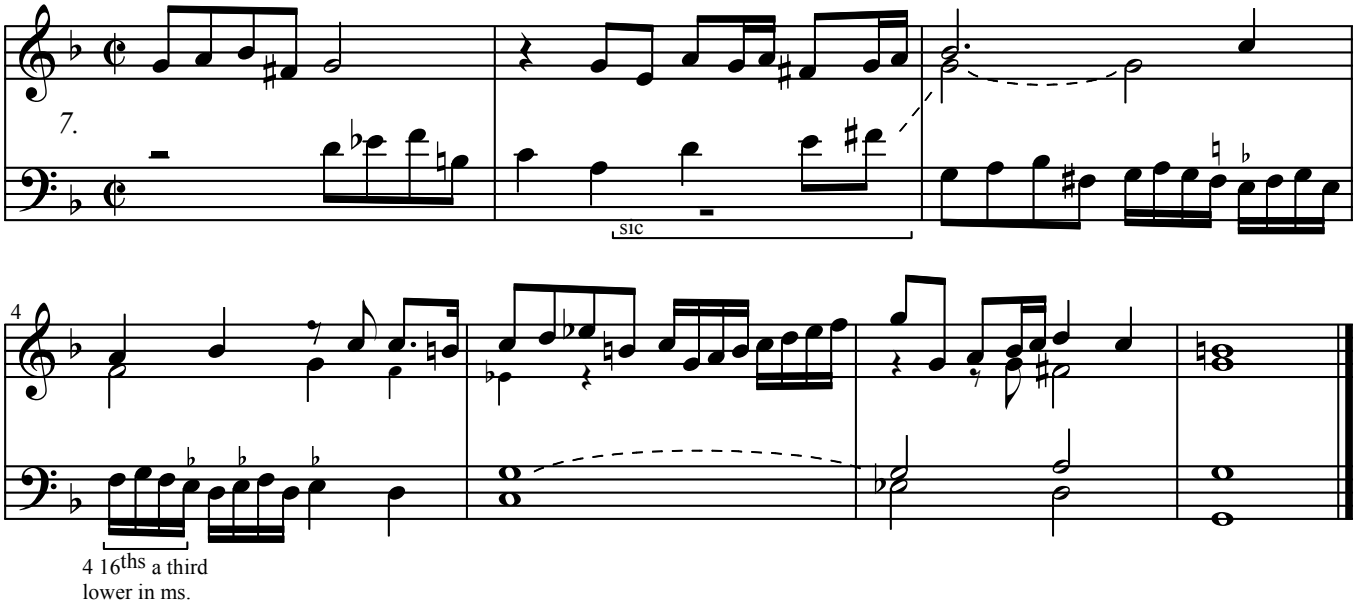
307.

Cocquiel-manuscript
fol. 89 v°



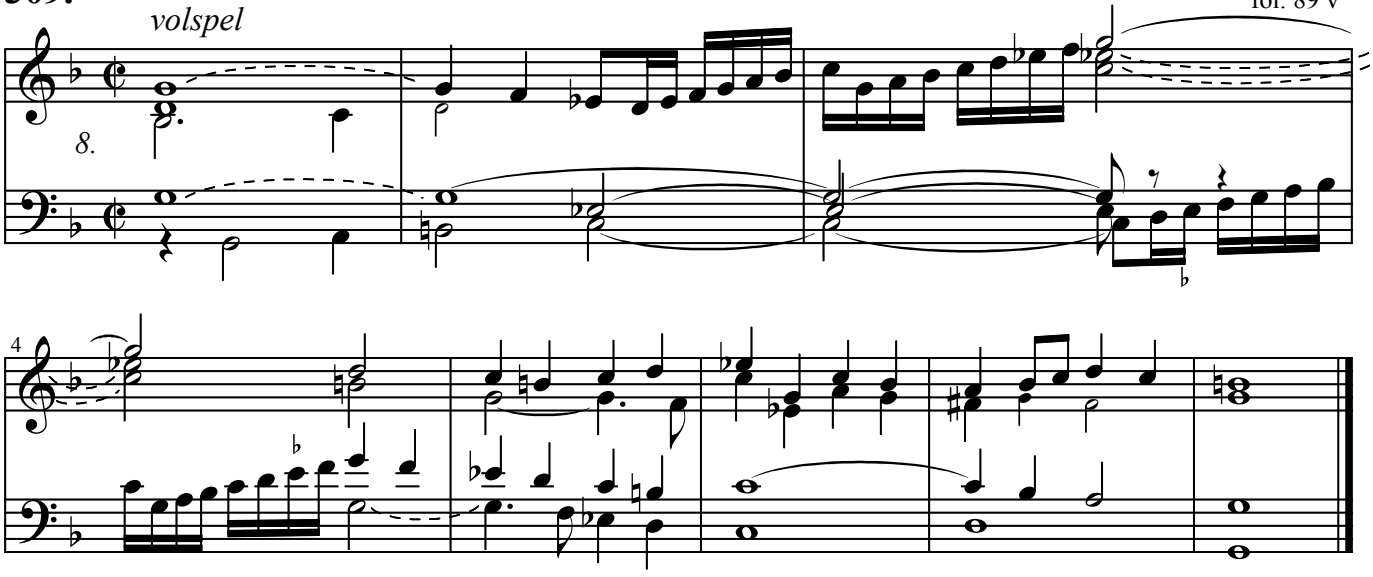
308.

Cocquiel-manuscript
fol. 89 v°



309.

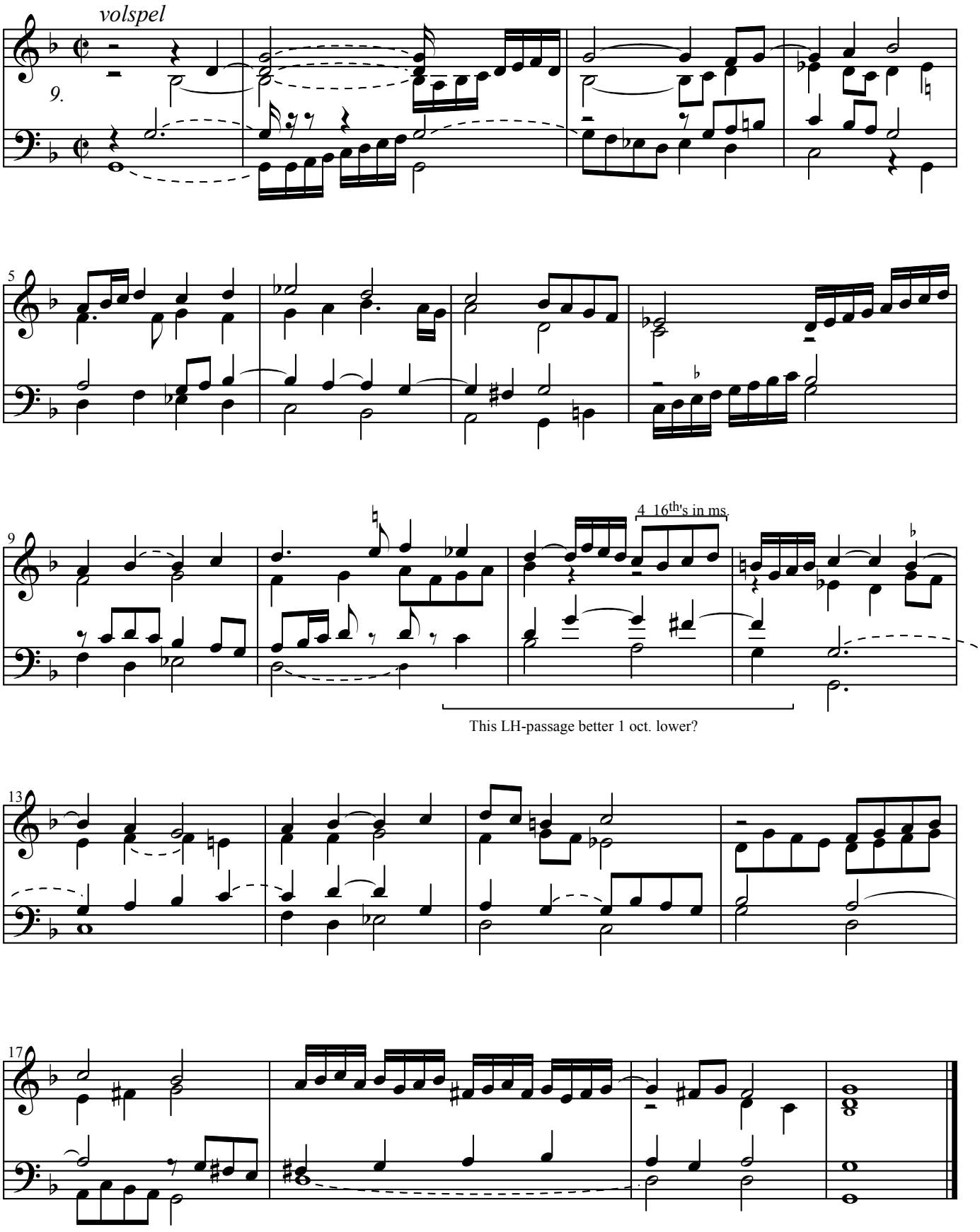
Cocquiel-manuscript
fol. 89 v°



310.

Cocquiel-manuscript
fol. 90 r°

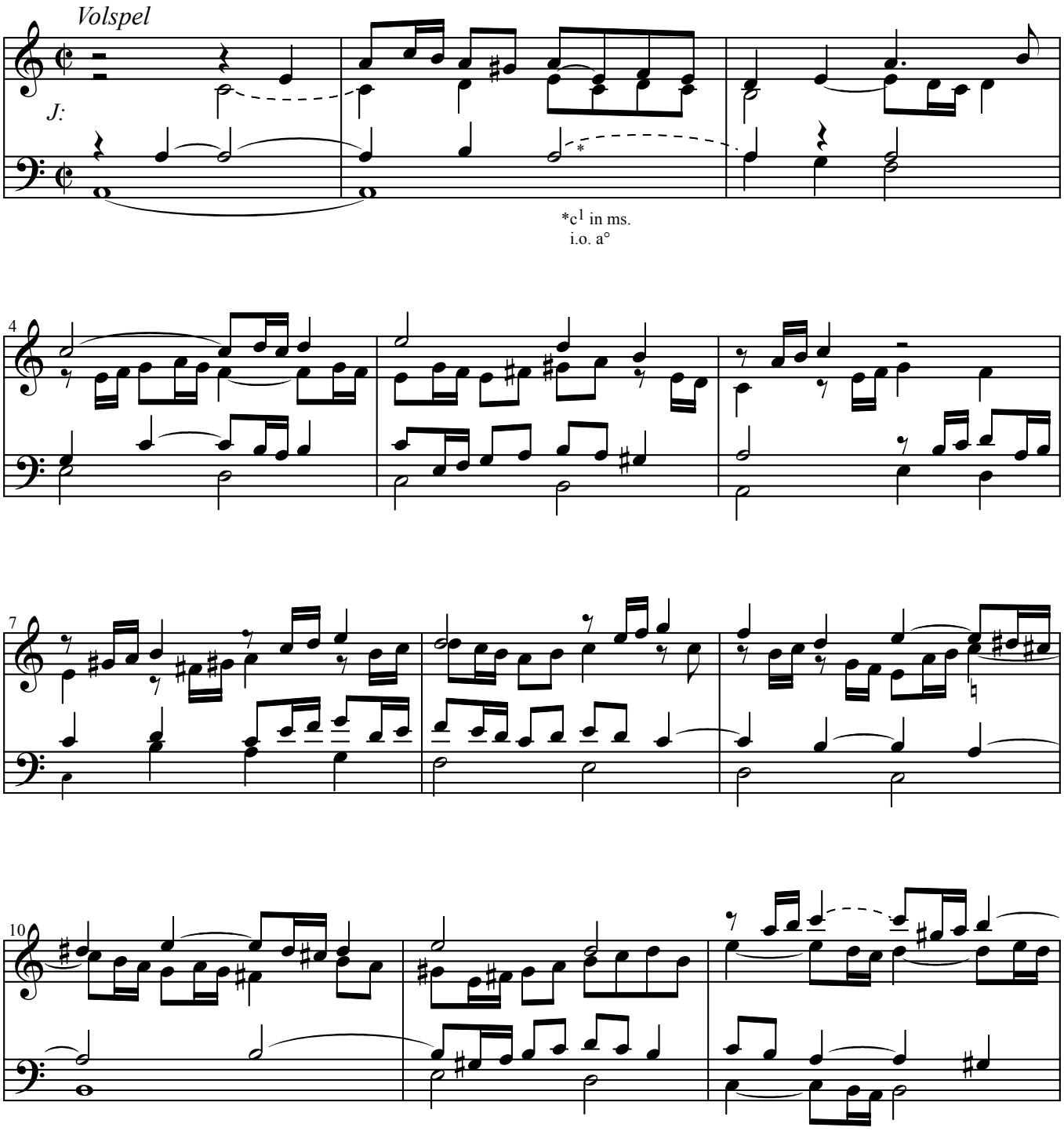
AK:hoven



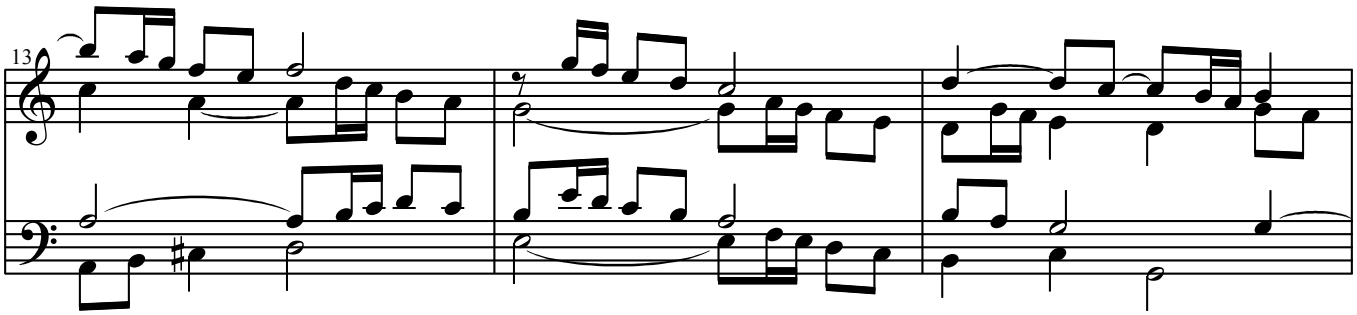
Versús
3ti Toni

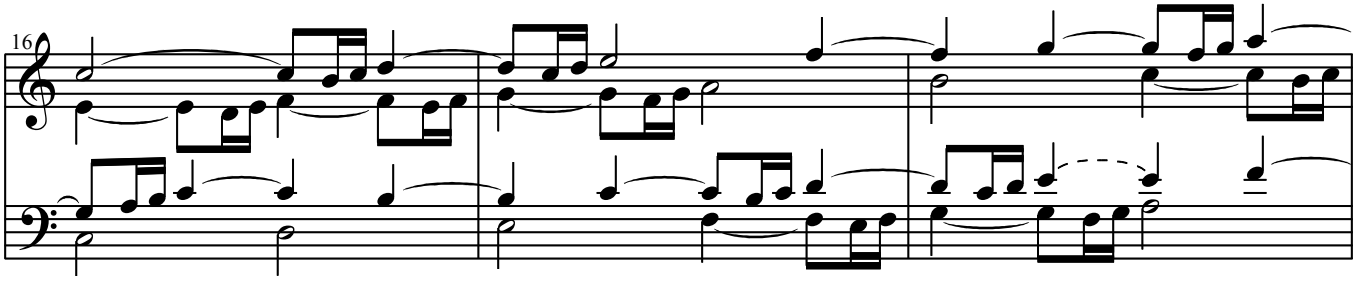
311.

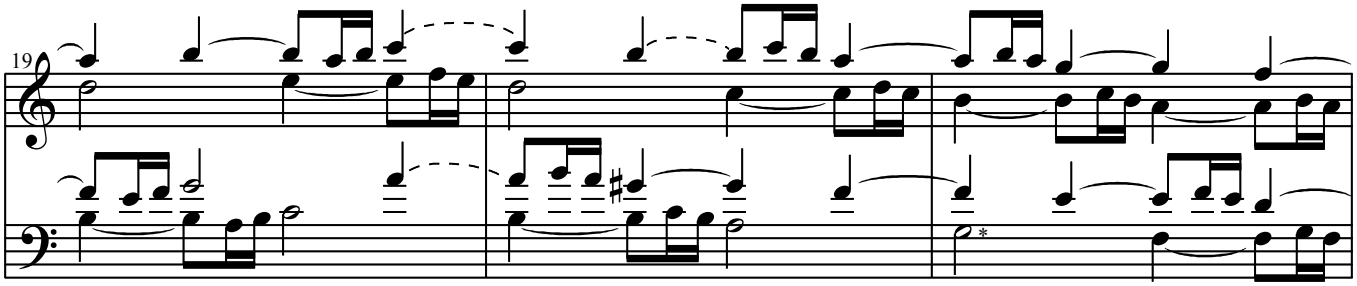
Cocquiel-manuscript *
fol. 90 v°-91 r°



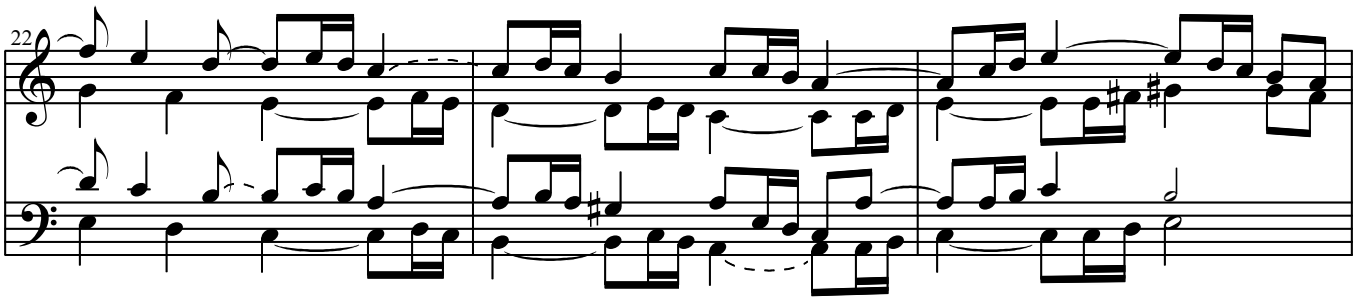
* It seems that from here on the manuscript was written by another hand.
Futhermore, the left hand parts are mostly written in the Baryton-clef (third line F-clef), while before they were always written in Bass-clef.
And, last but not least, there are considerably less mistakes in this part of the manuscript.

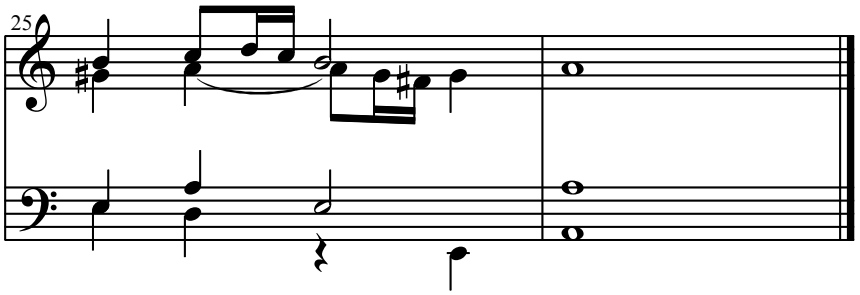






*bass e° in ms.
i.o. g°

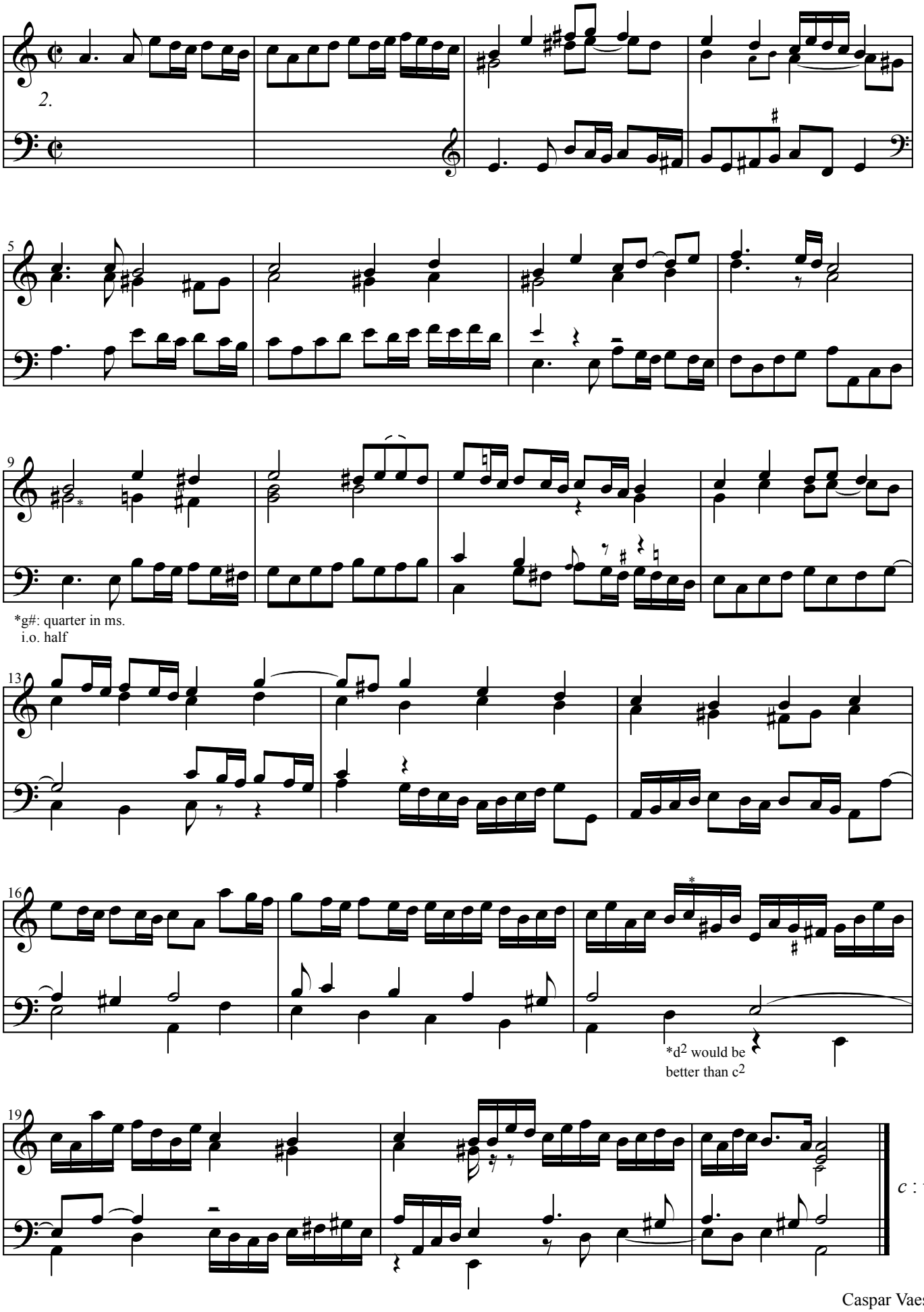




A: *kolfs*:

312.

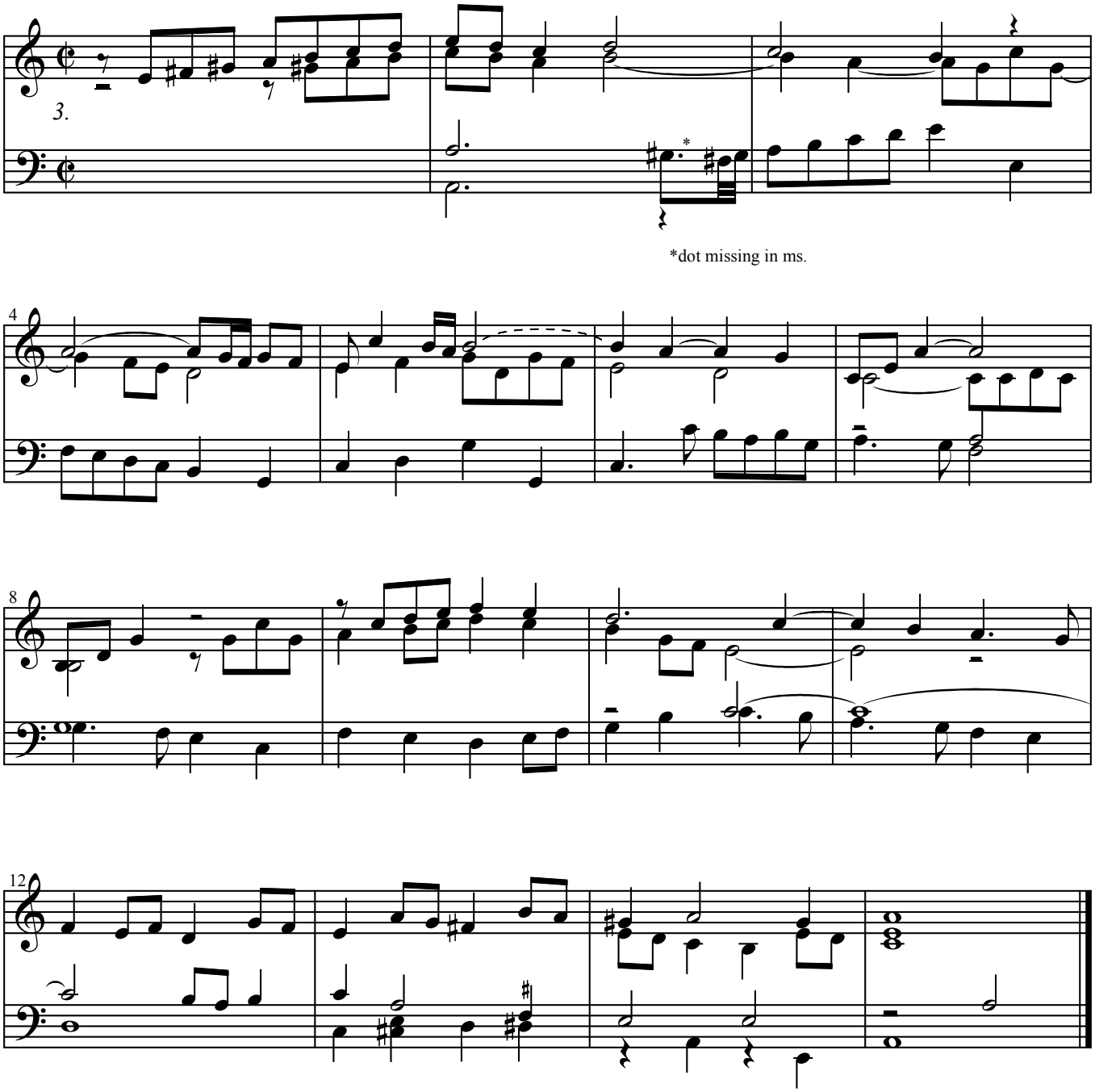
Cocquiel-manuscript
fol. 91 v°- 92 r°



Caspar Vaes ?

313.

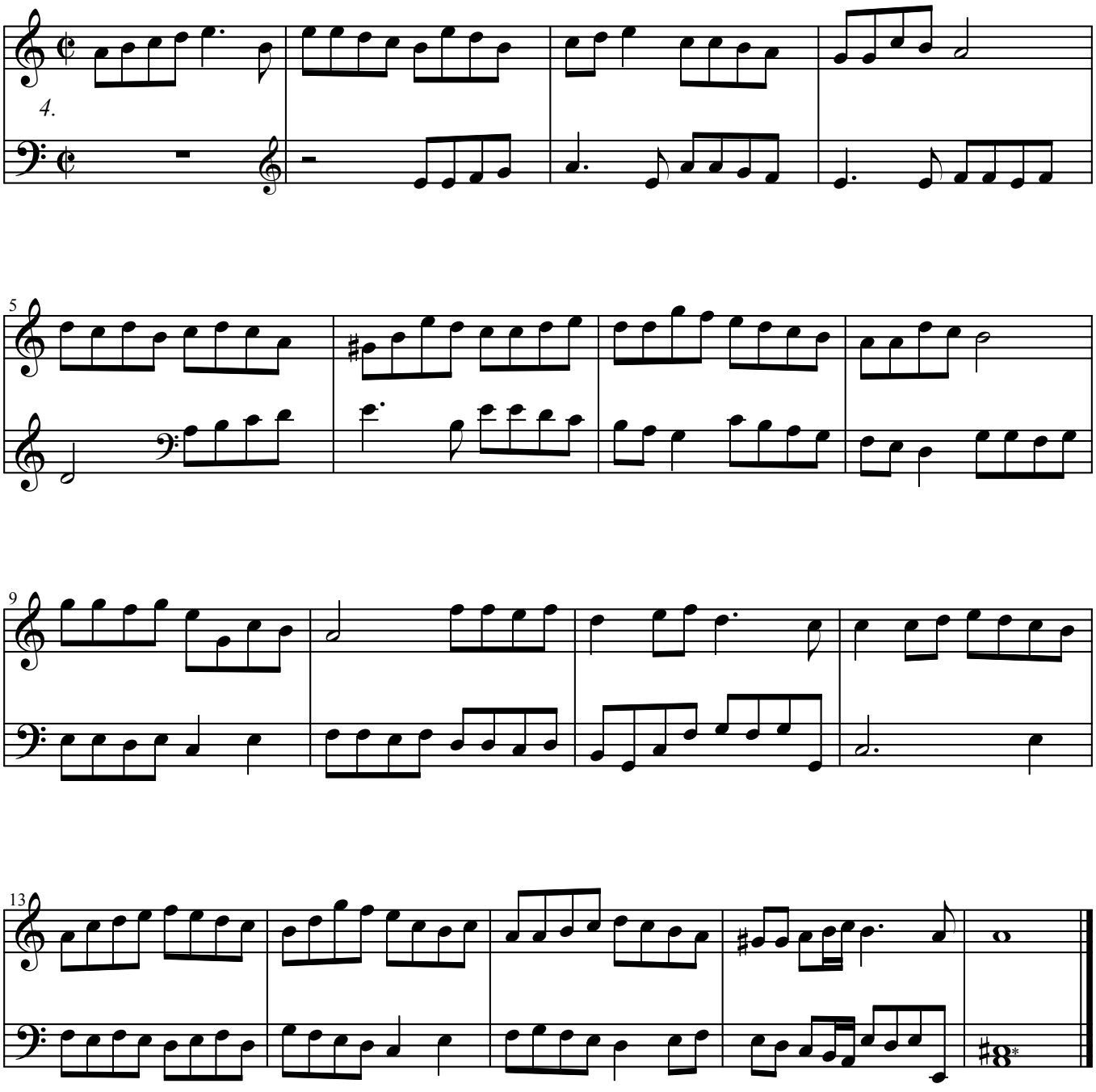
Cocquiel-manuscript
fol. 92 r°



*dot missing in ms.

314.

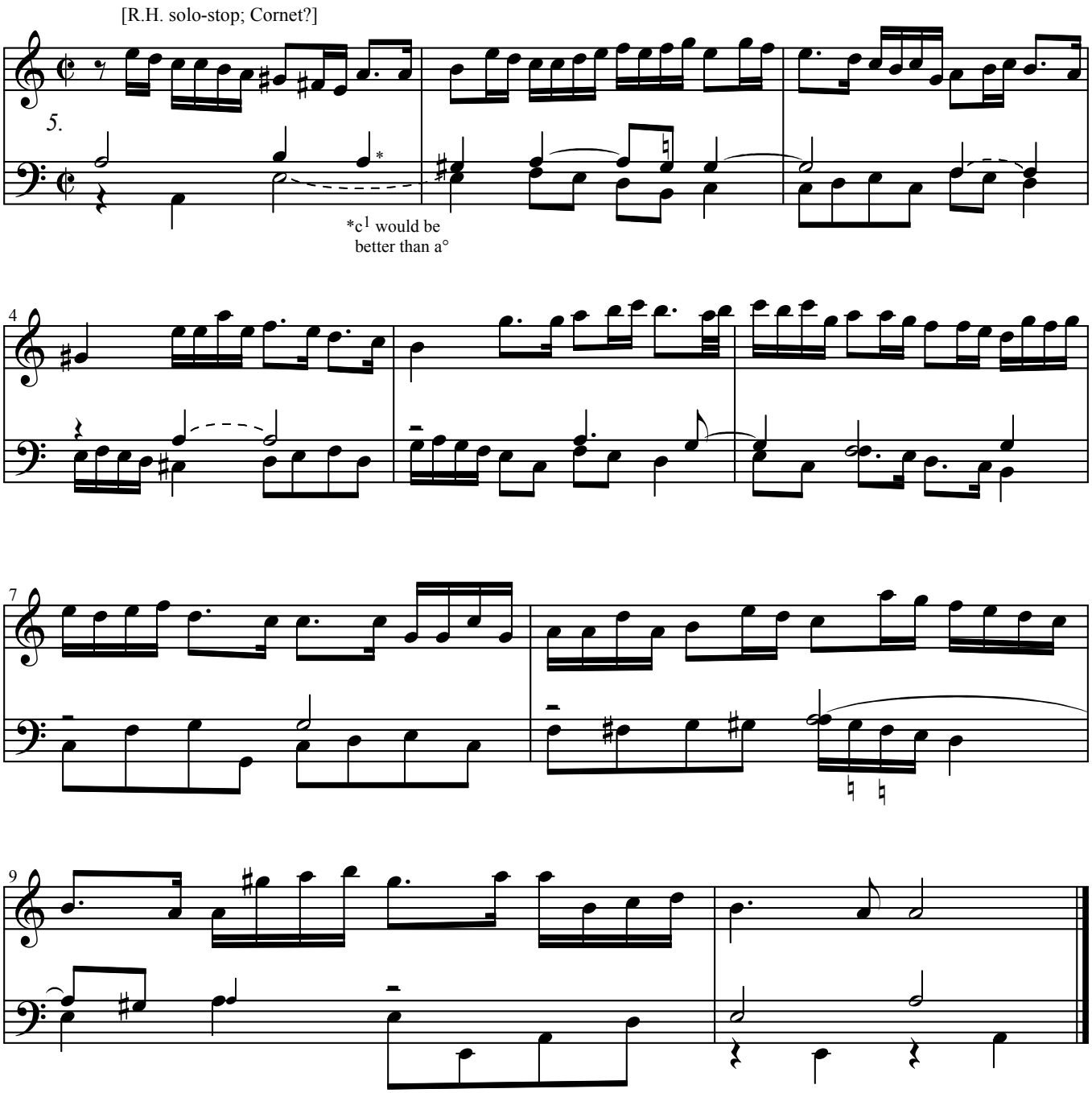
Cocquiel-manuscript
fol. 92 v°



*This c# should sound better 1 oct. higher
(unless the piece is played on 2 man.)

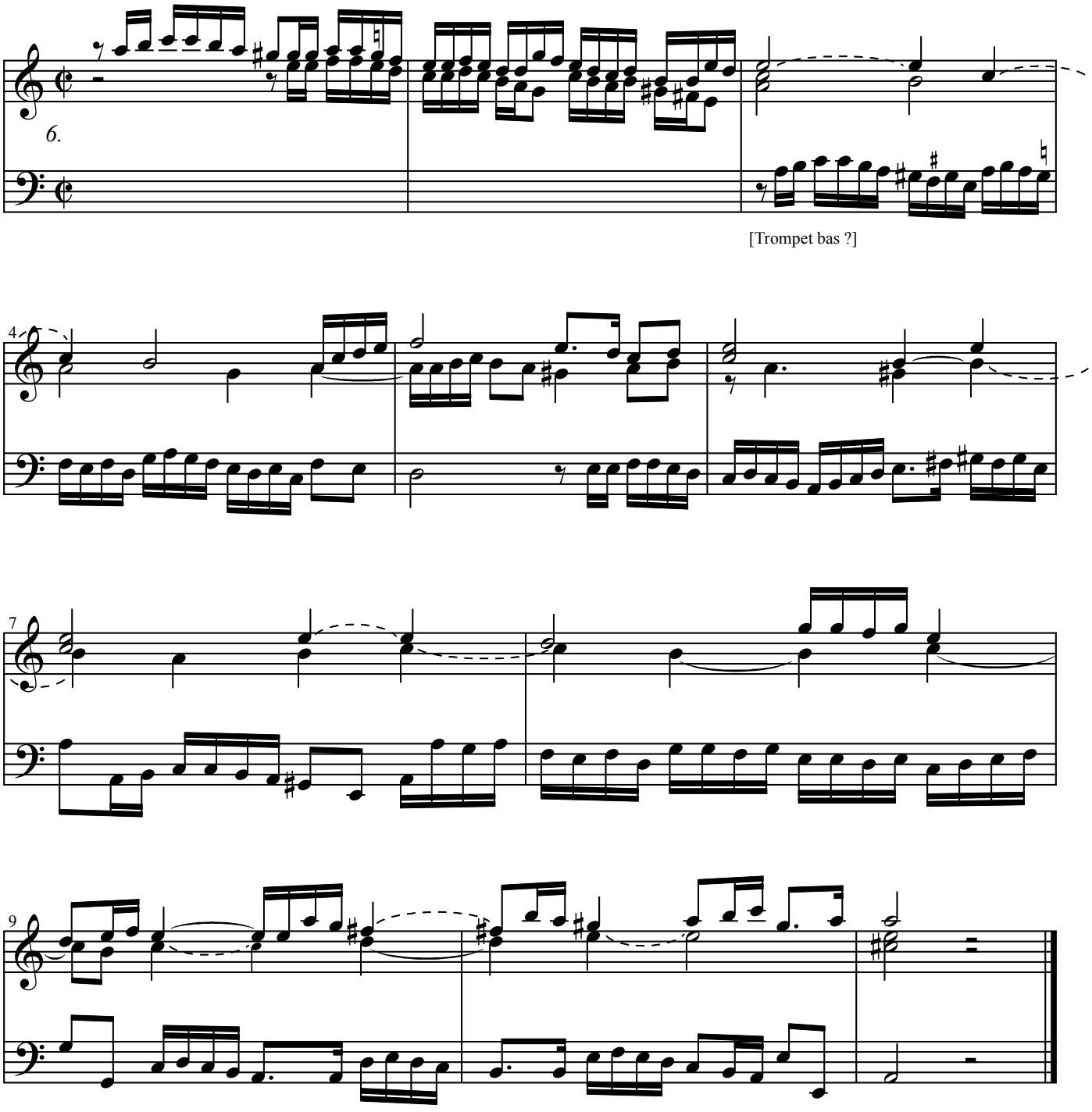
315.

Cocquiel-manuscript
fol. 93 r°



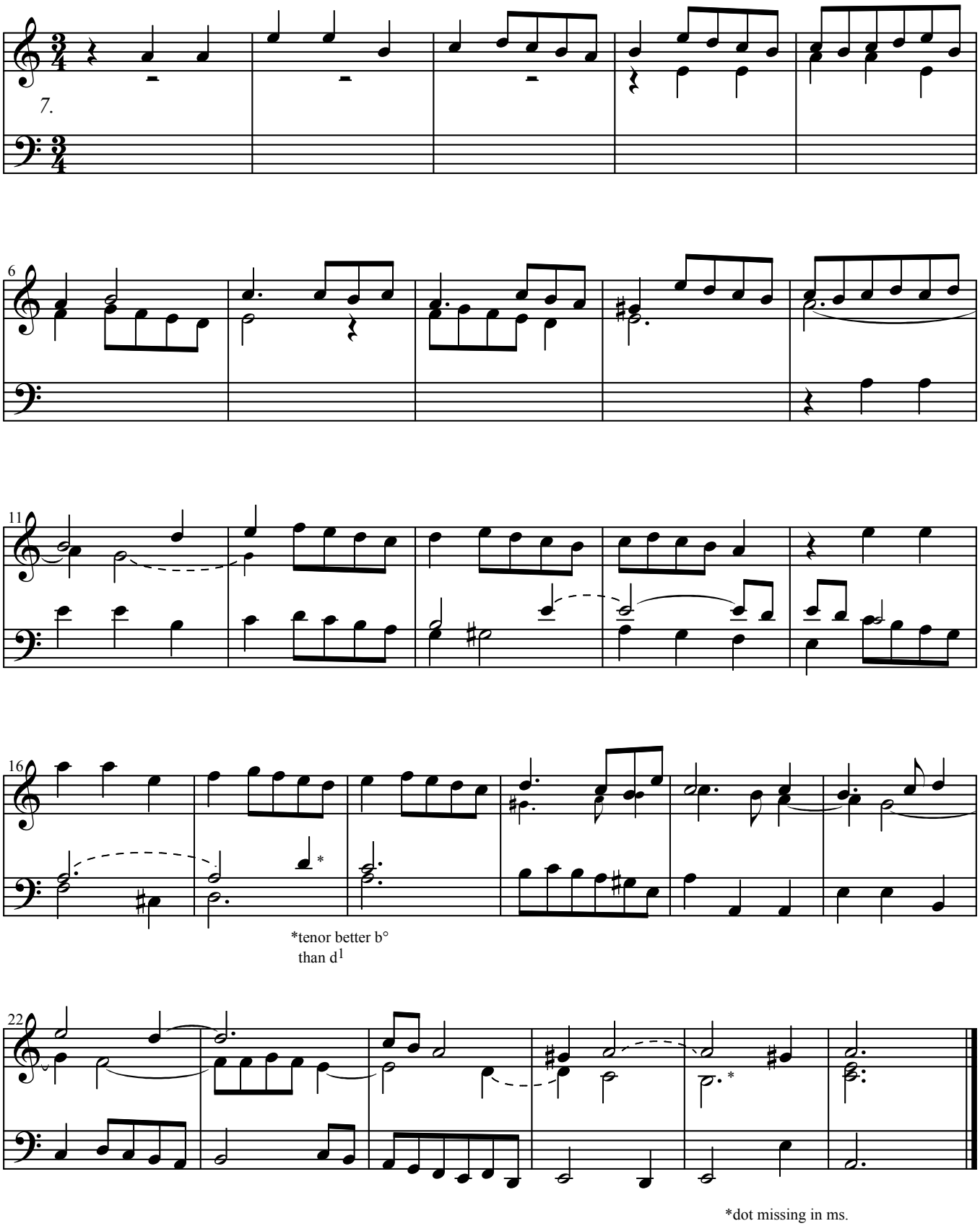
316.

Cocquiel-manuscript
fol. 93 v°



317.

Cocquiel-manuscript
fol. 94 r°

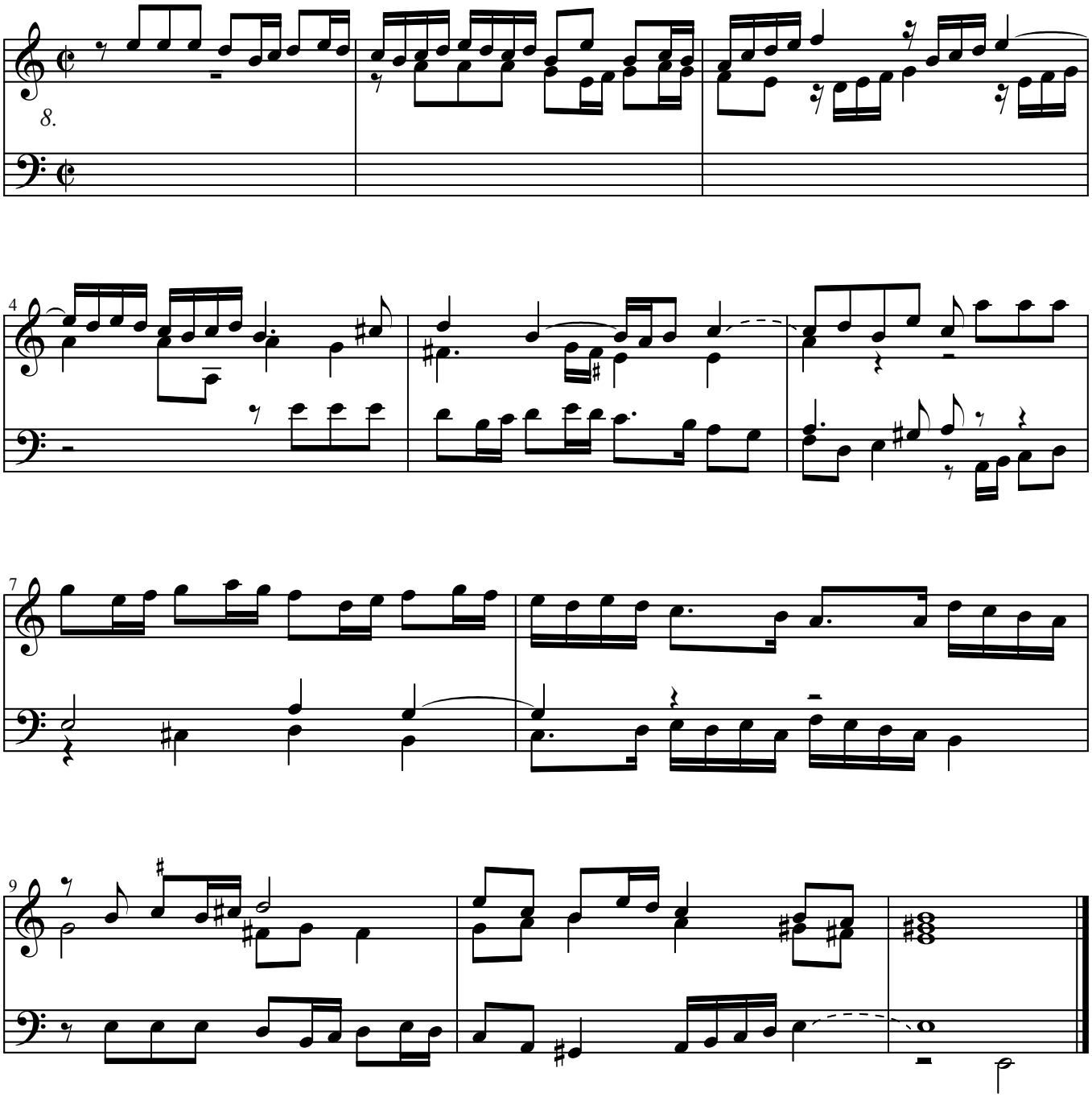


[VERSUS] *

[4ti toni]

318.

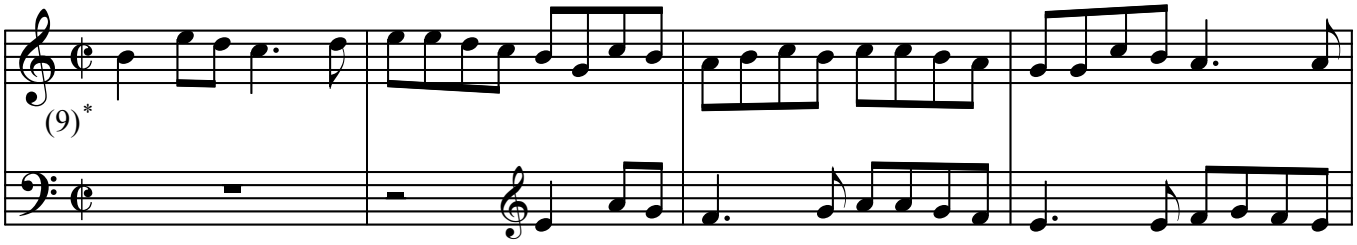
Cocquiel-manuscript
fol. 94 v°



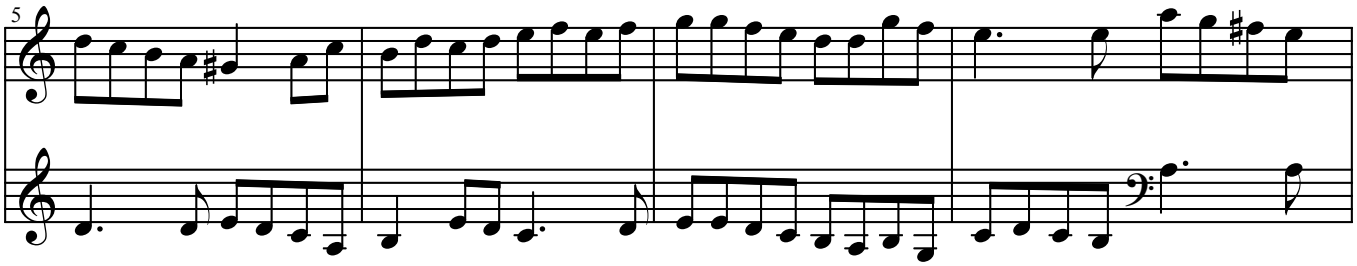
* from here no more titles in the ms.

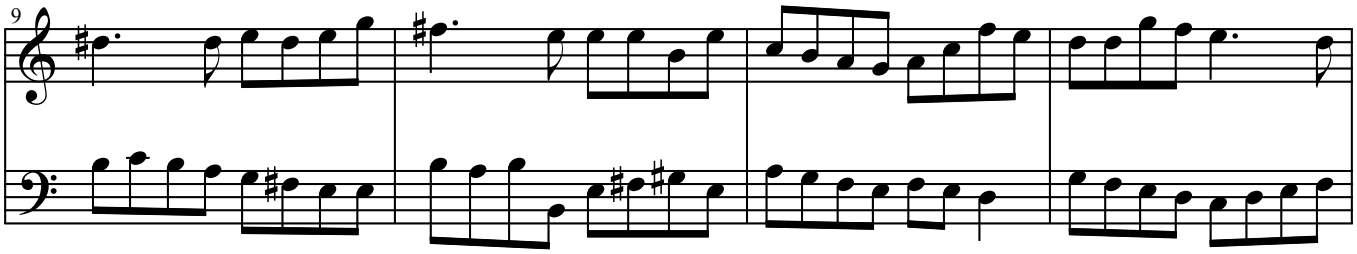
319.

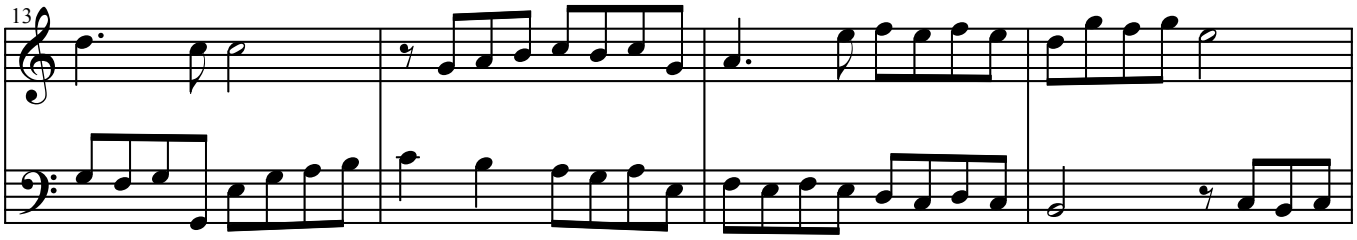
Cocquiel-manuscript
fol. 95 r°

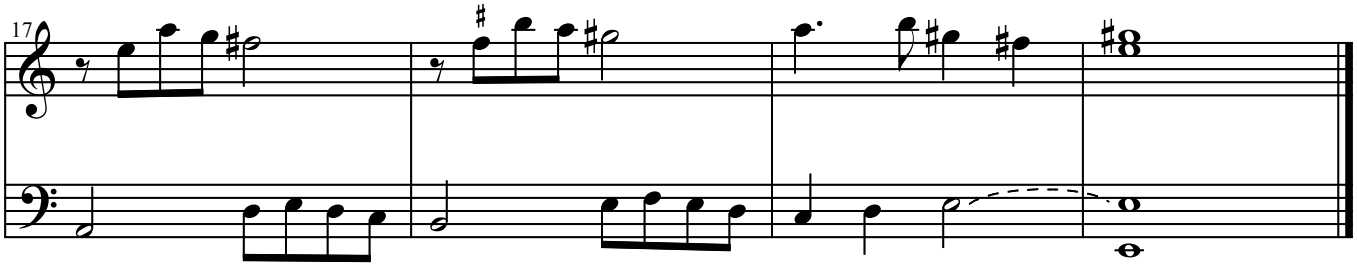


*From here on the Verses
are no longer numbered.





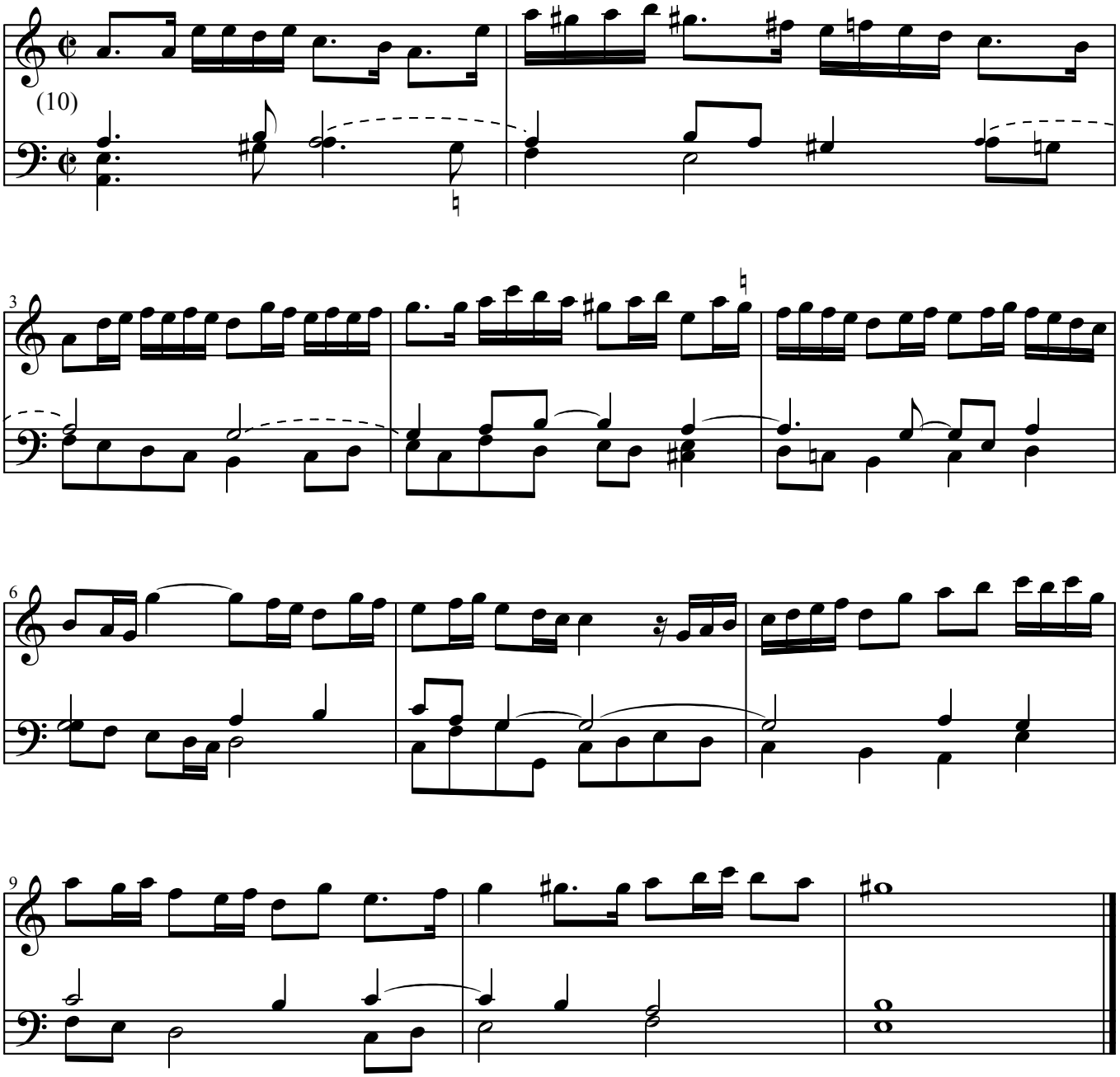




320.

Cocquiel-manuscript
fol. 95 v°

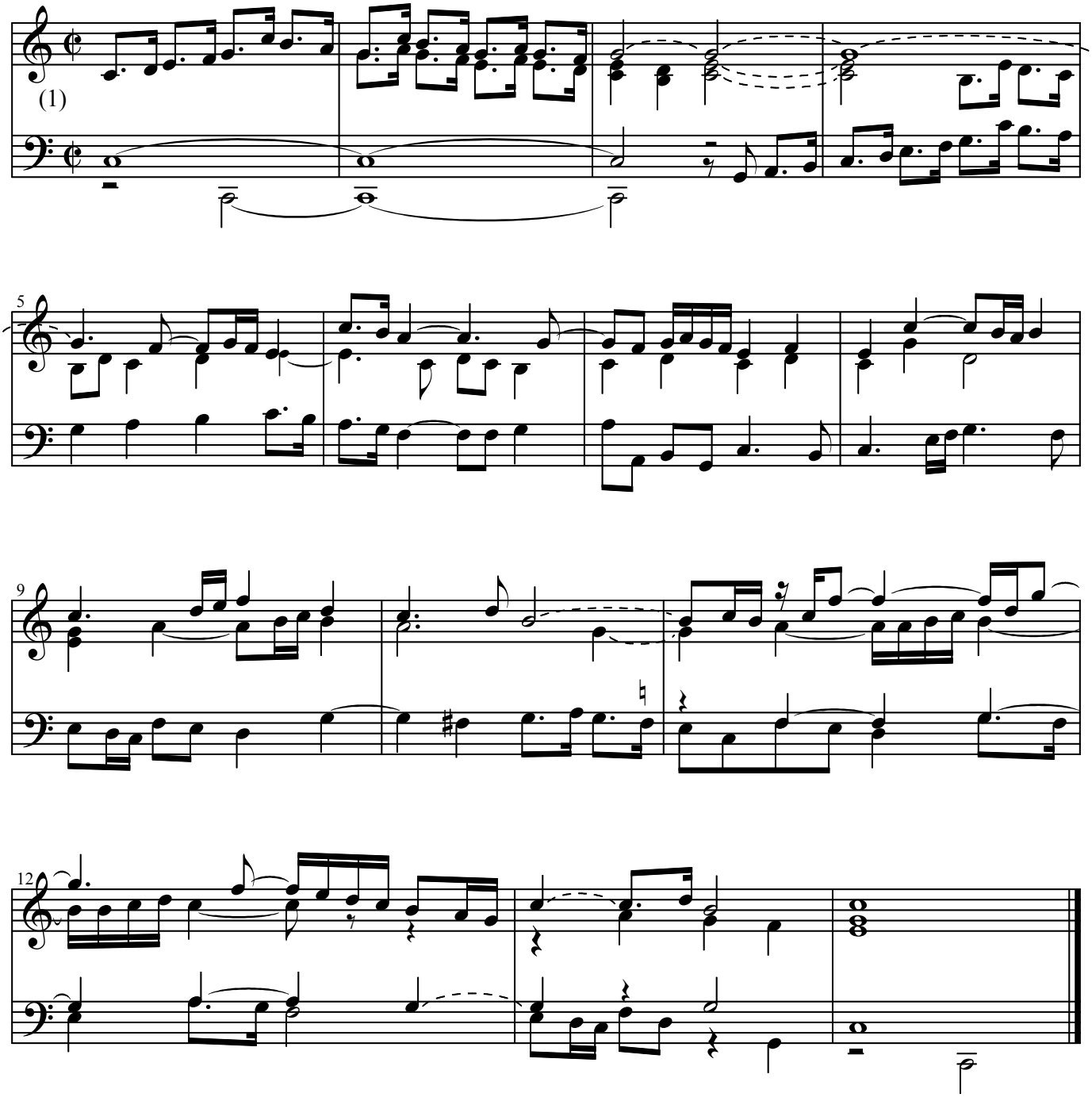
[R.H. solo-stop; Cornet?]



[VERSUS]
[5ti toni]

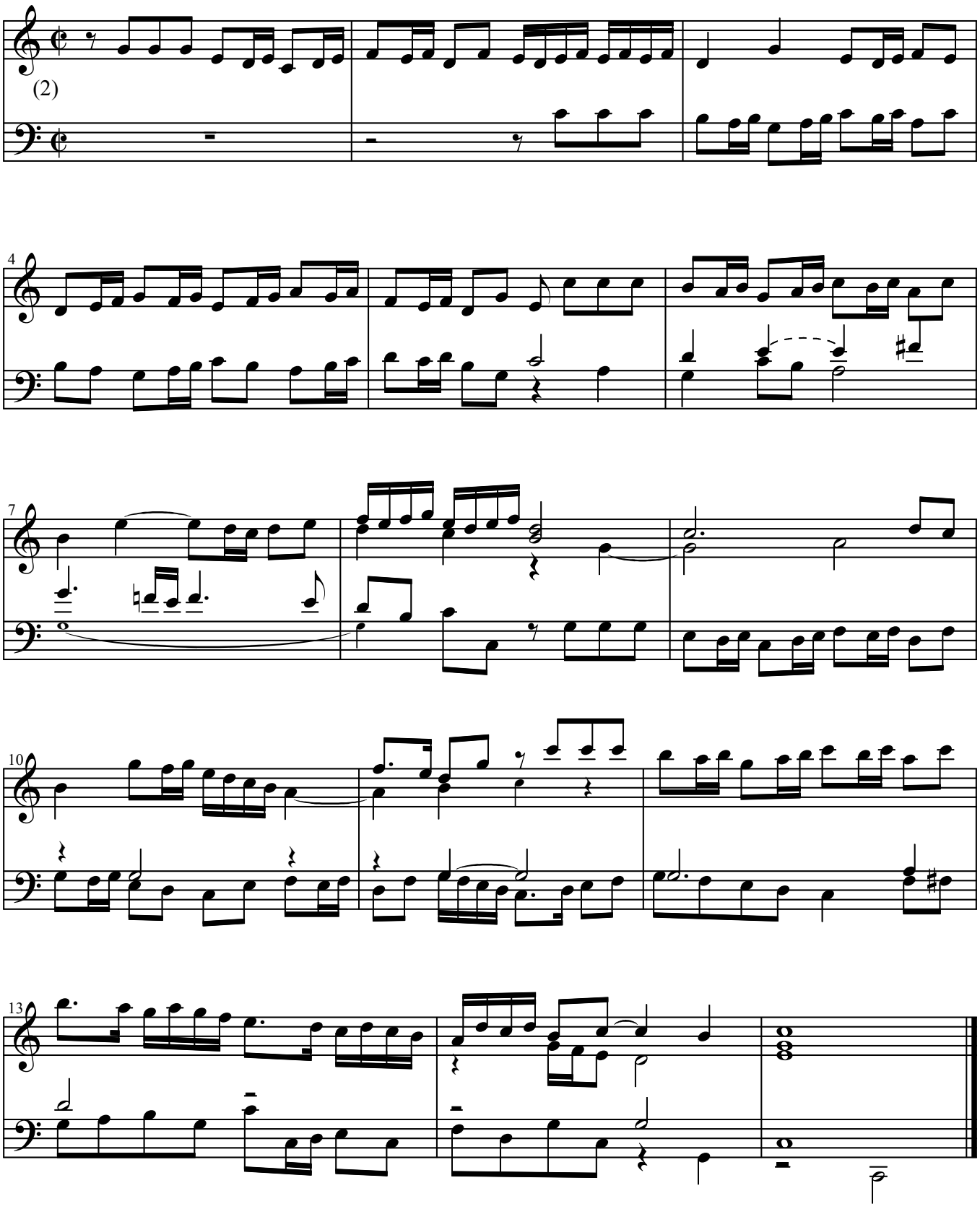
321.

Cocquiel-manuscript
fol. 96 r°



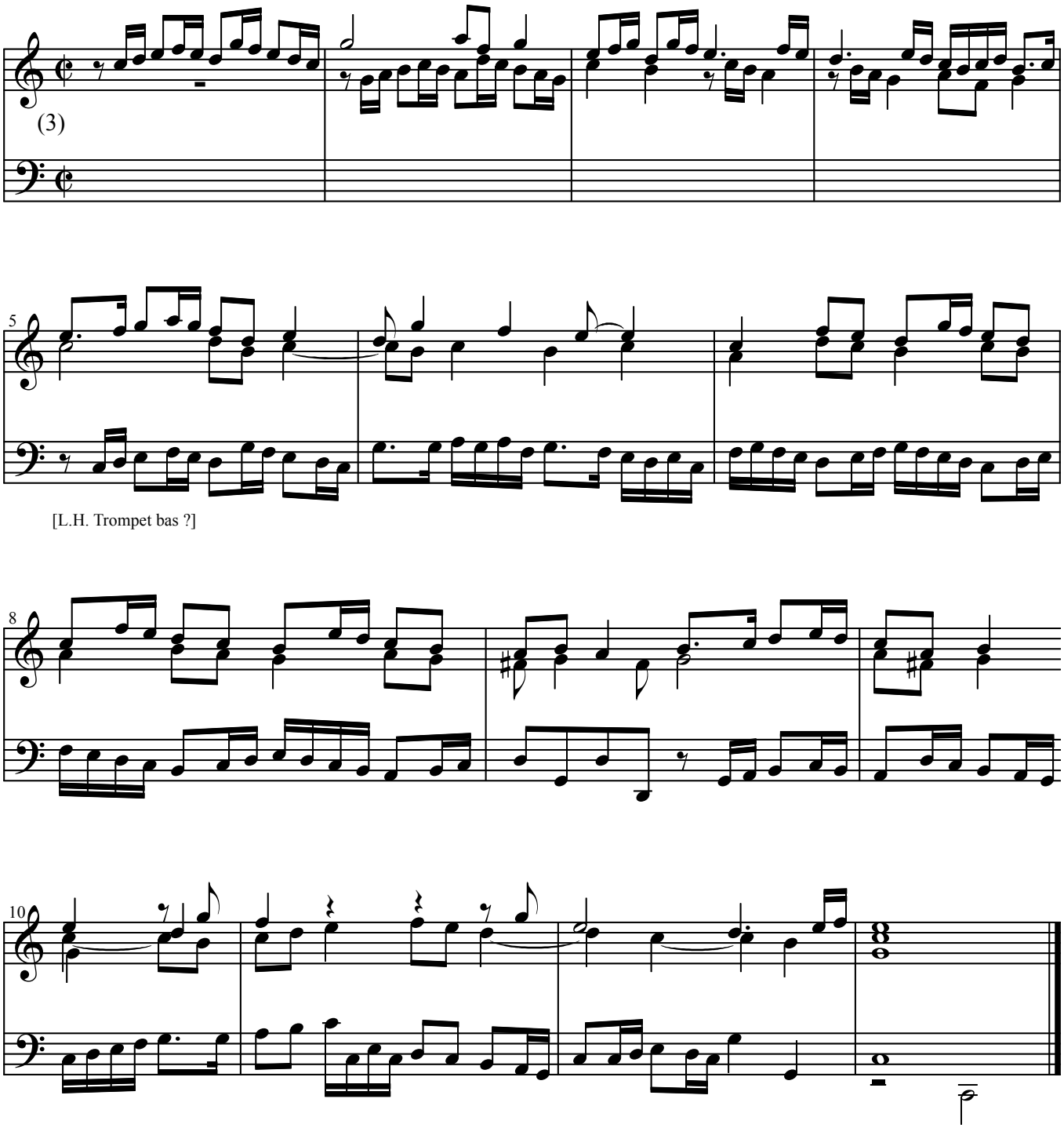
322.

Cocquiel-manuscript
fol. 96 v°



323.

Cocquiel-manuscript
fol. 97 r°

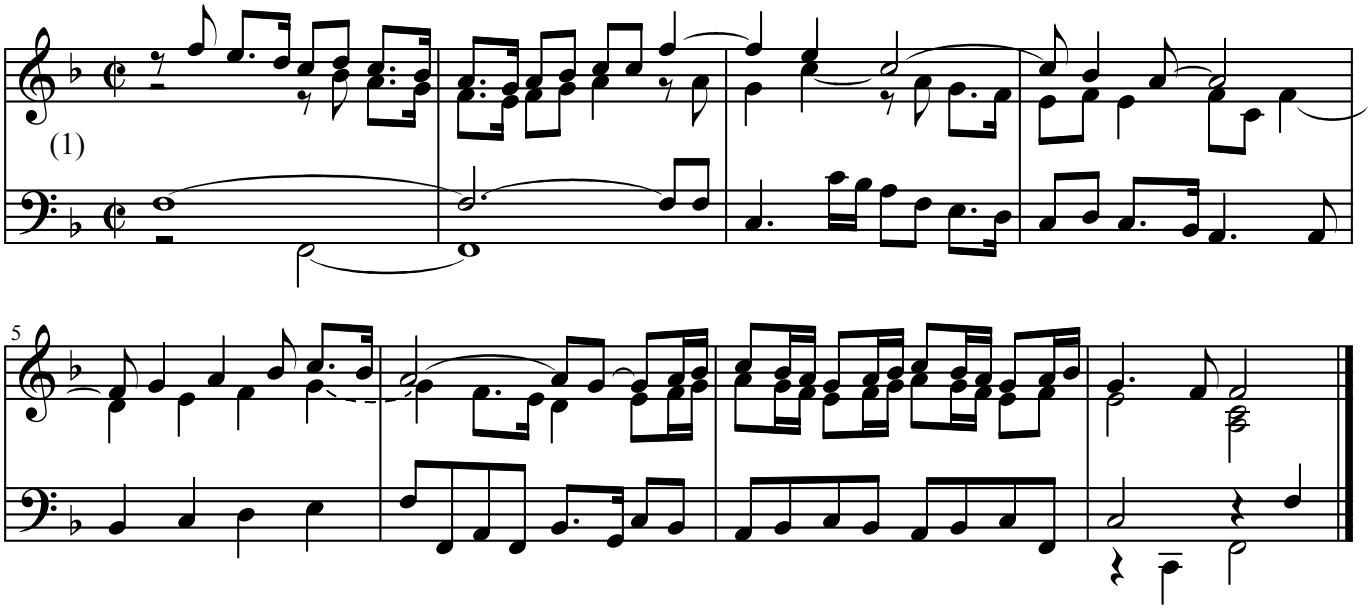


[VERSUS]

[6ti Toni]

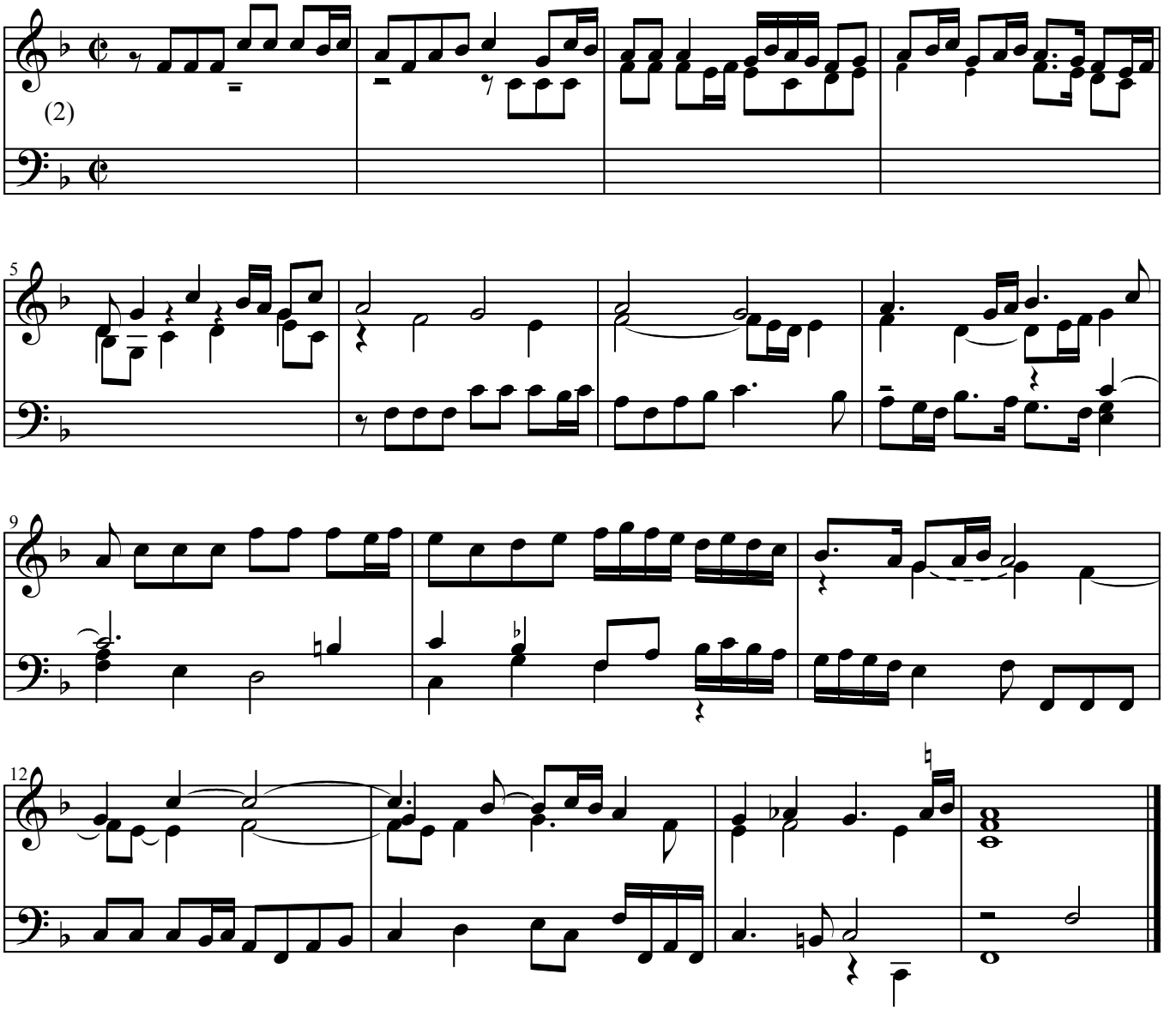
324.

Cocquiel-manuscript
fol. 97 v°



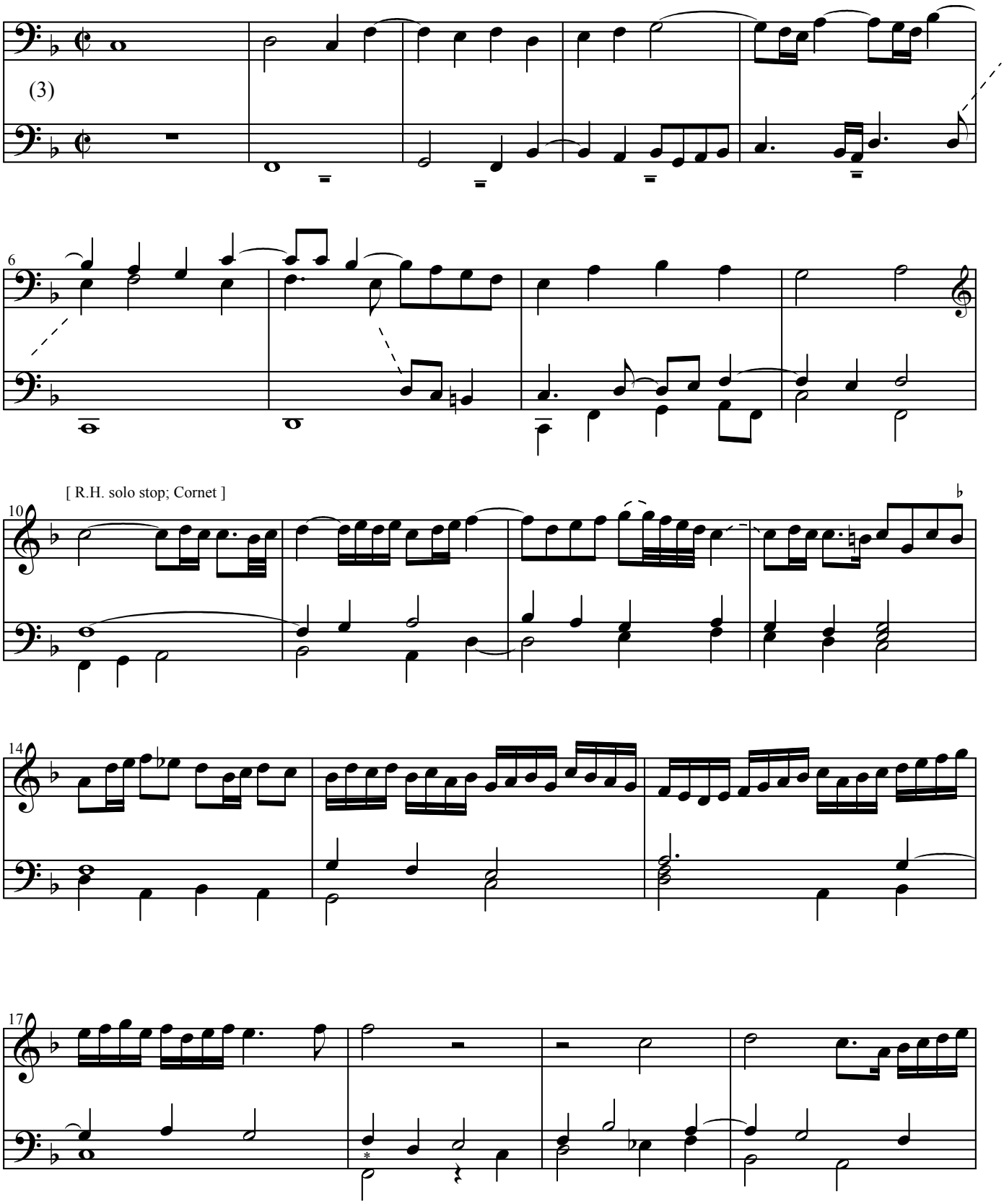
325.

Cocquiel-manuscript
fol. 97 v°- 98 r°

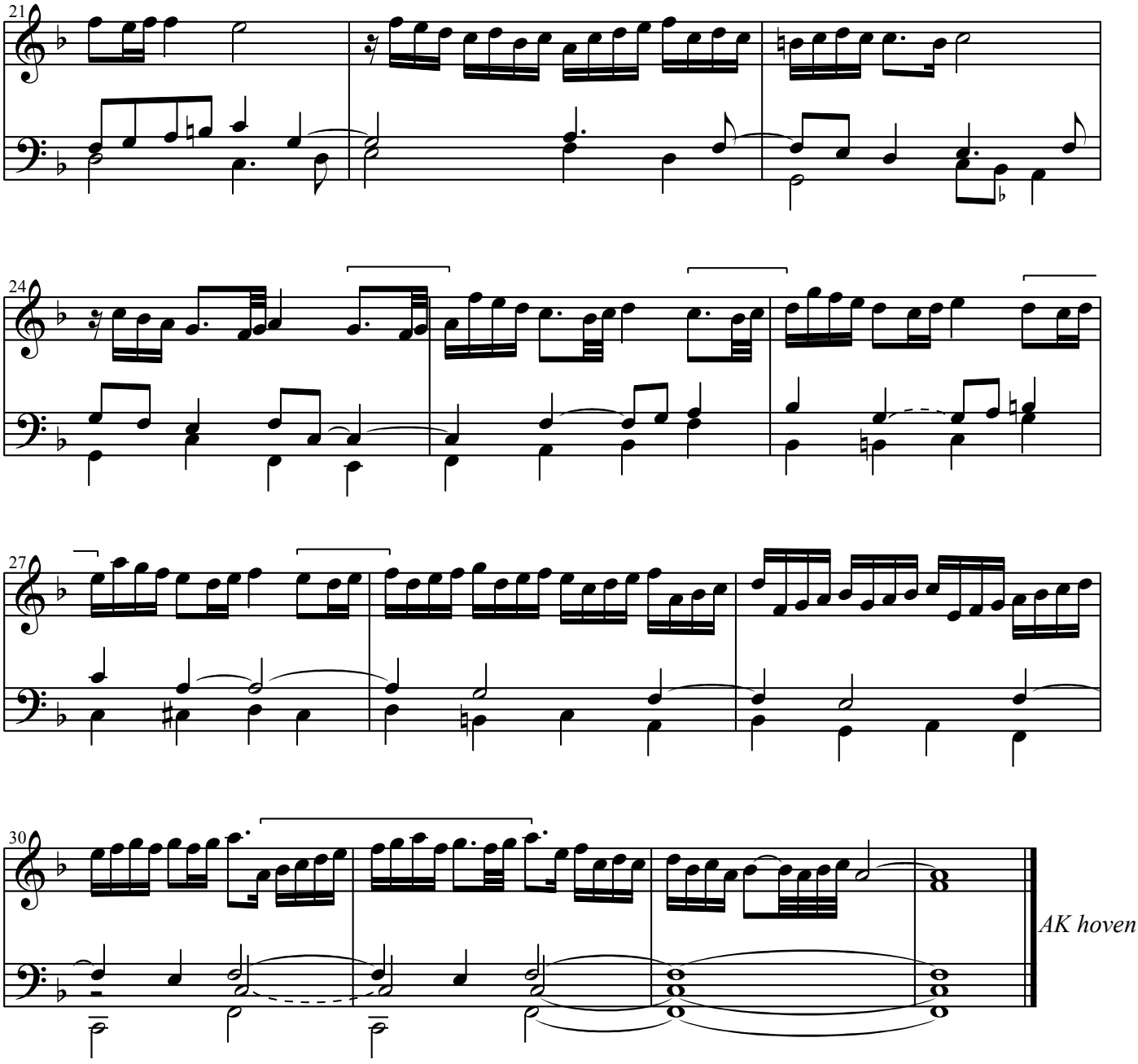


326.

Cocquiel-manuscript
fol. 98 v°-99 r°



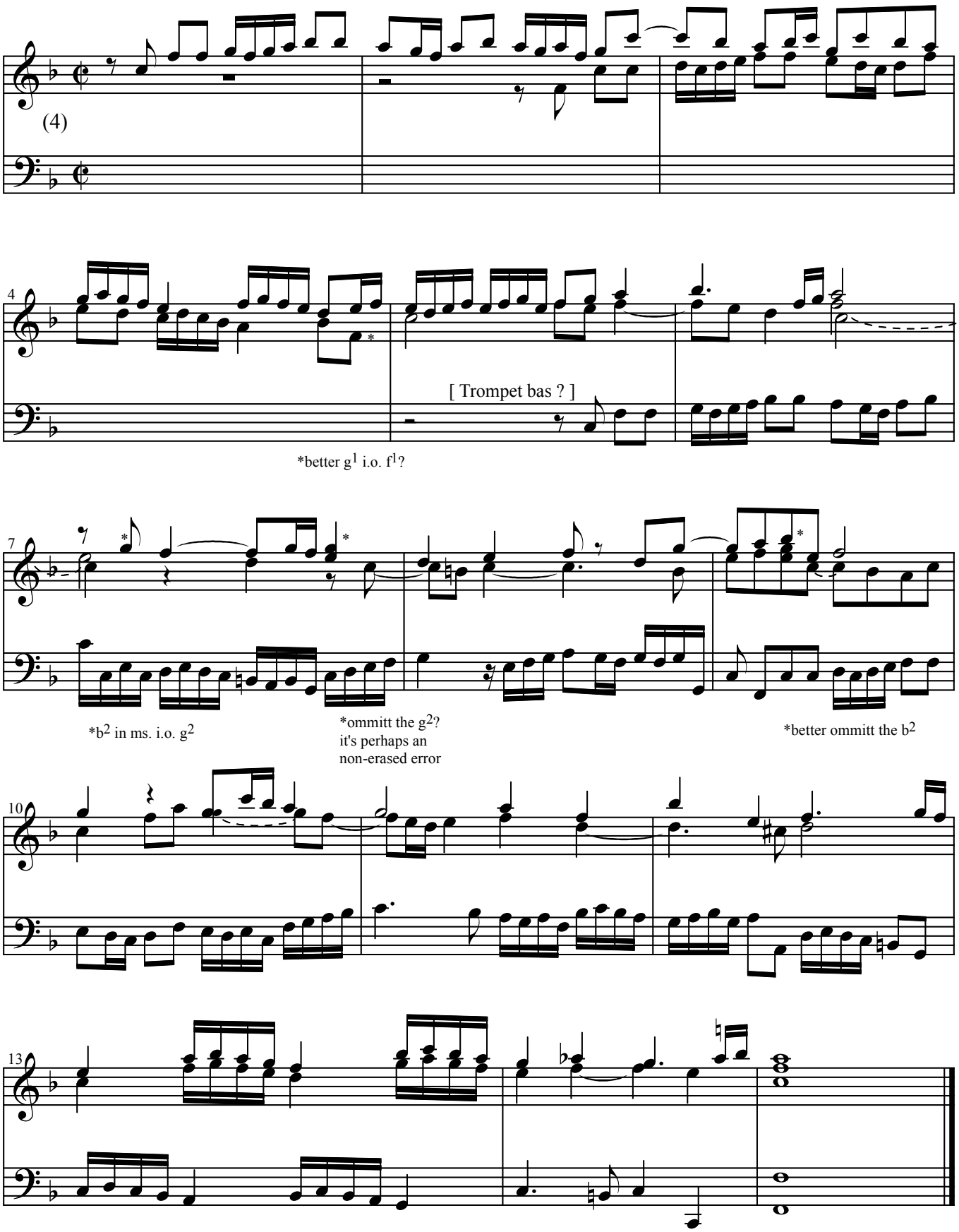
*here also a strange and useless
whole note d° (ommitted by the editor)



⌐¬ : brackets added by the editor;
the notes under a bracket could be played
on another manual, like an "echo".

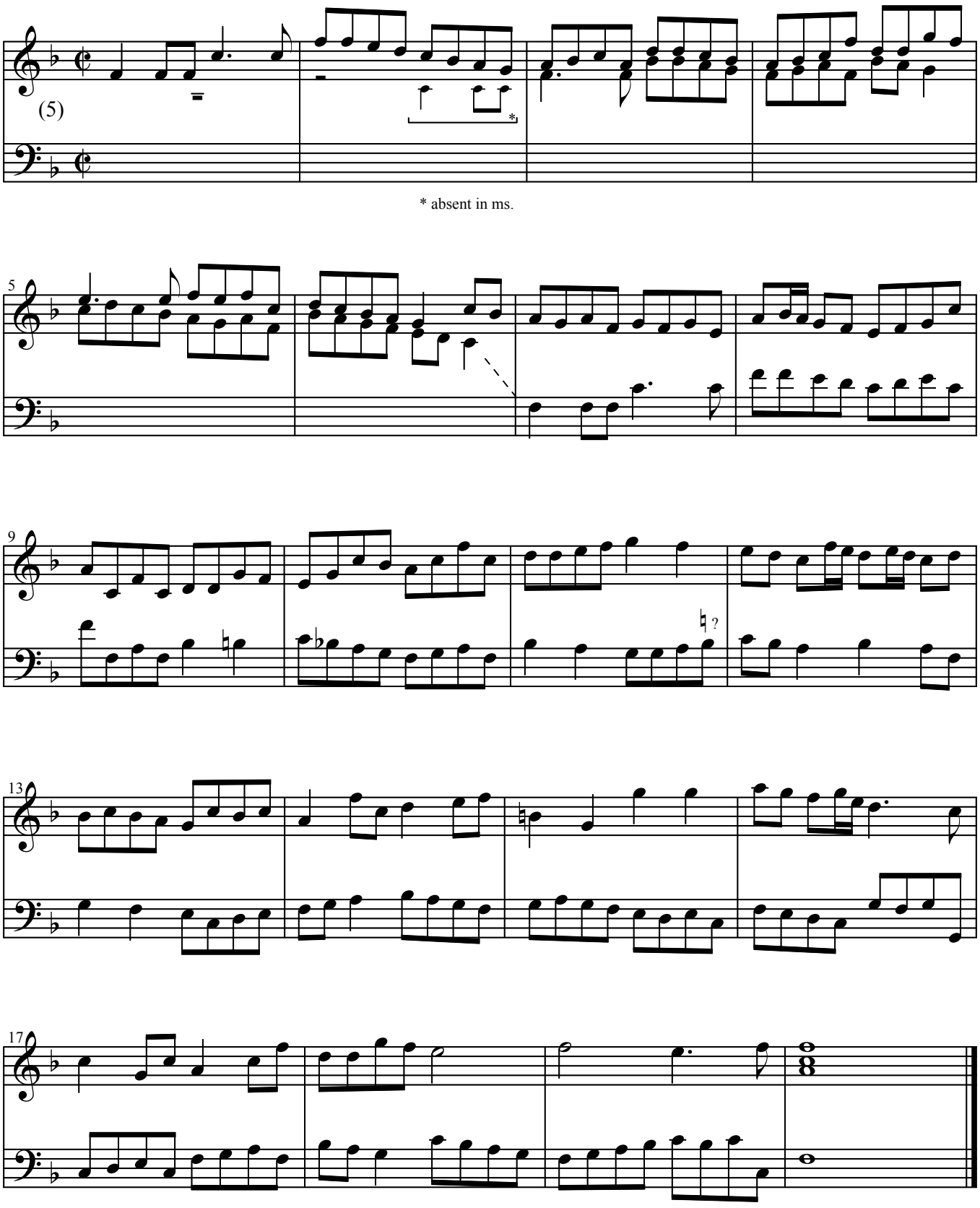
327.

Cocquiel-manuscript
fol. 99 v°



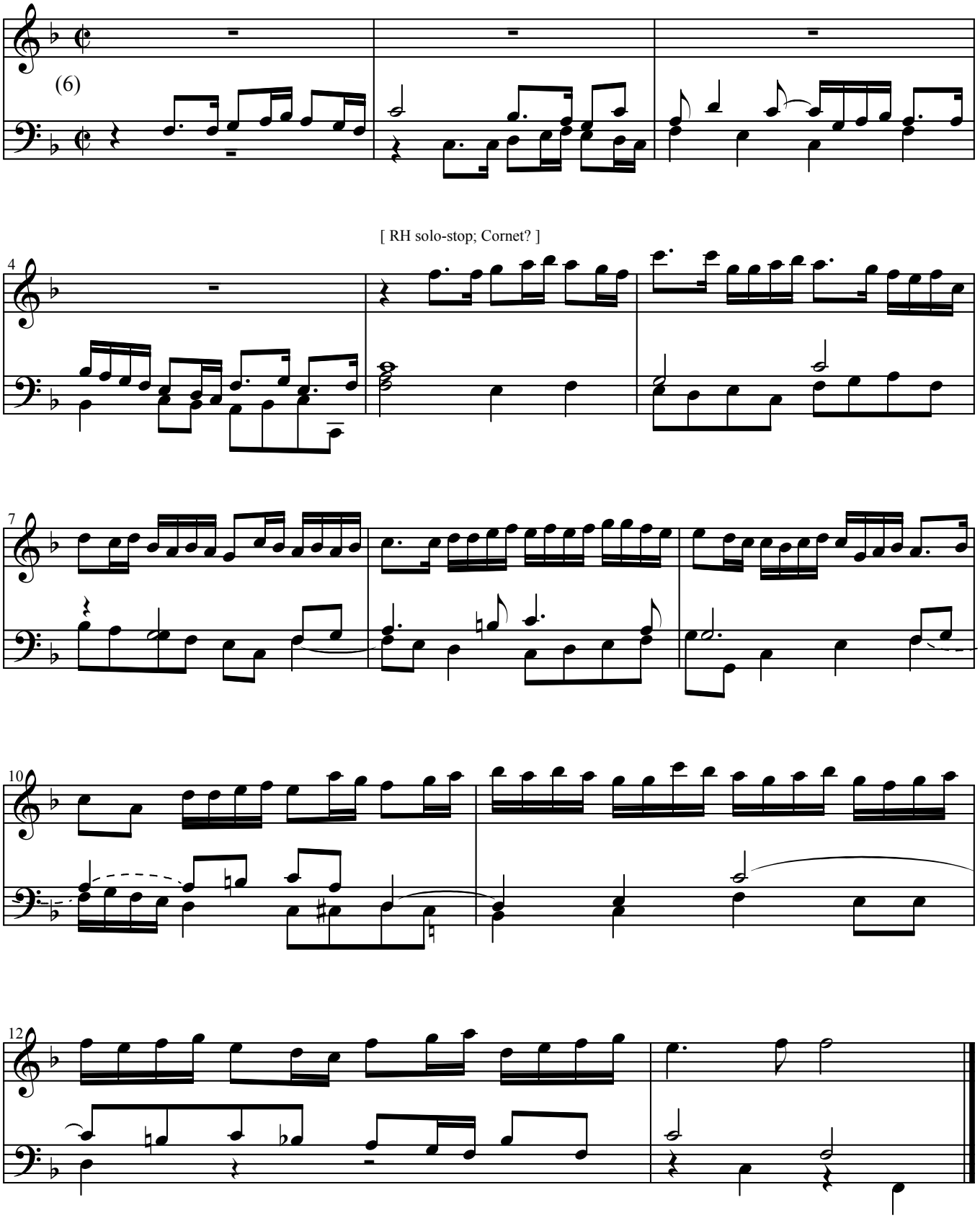
328.

Cocquiel-manuscript
fol. 100 r°



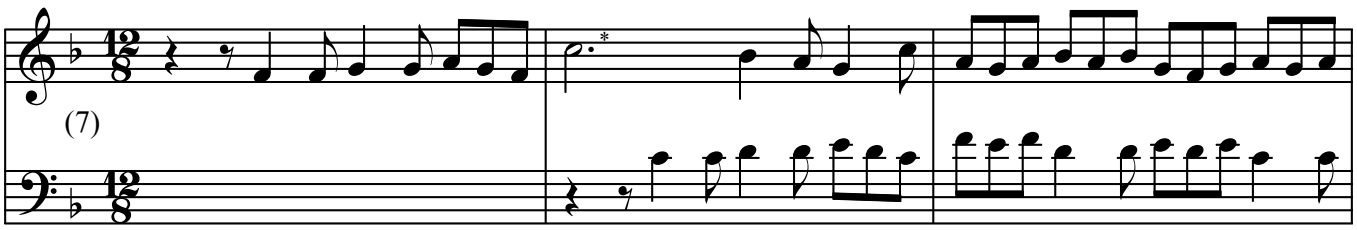
329.

Cocquiel-manuscript
fol. 100 v°

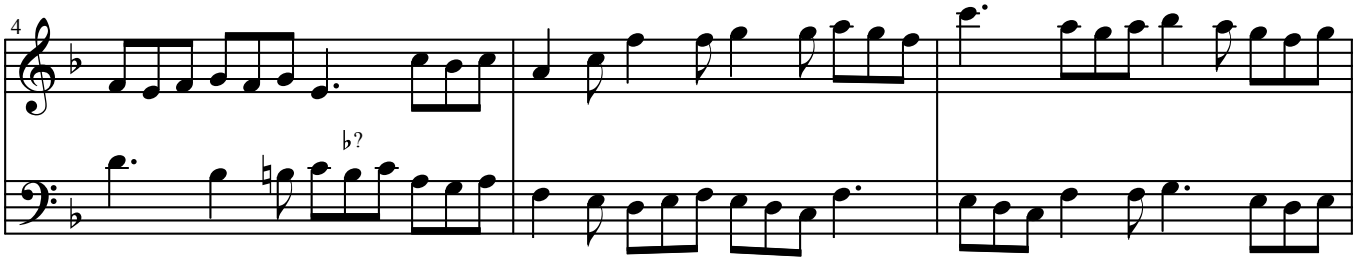


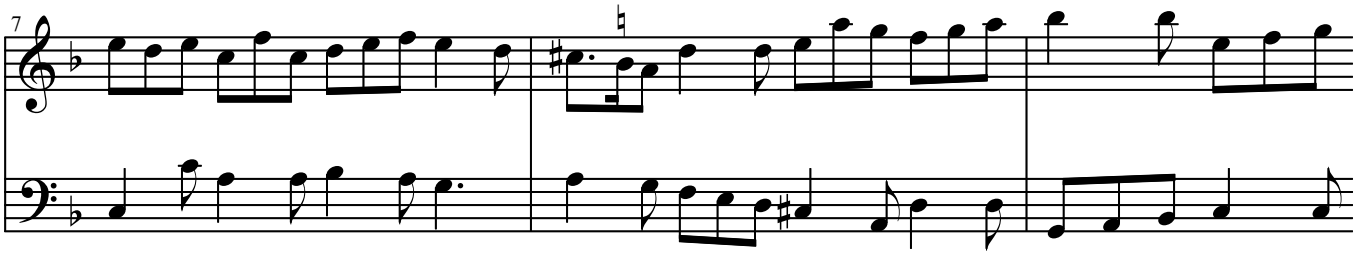
330.

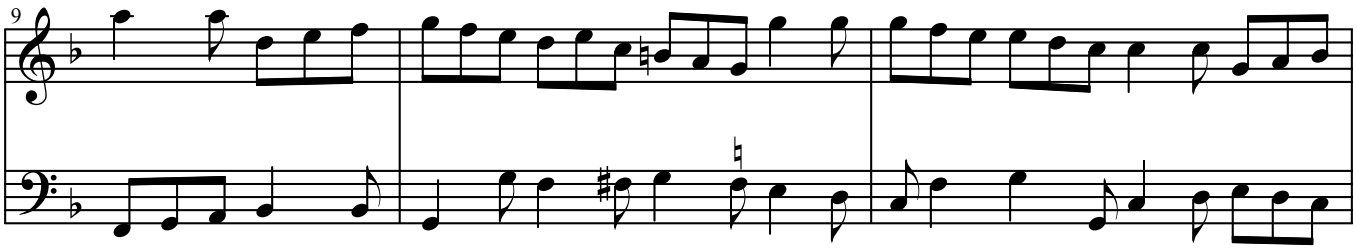
Cocquiel-manuscript
fol. 101 r°

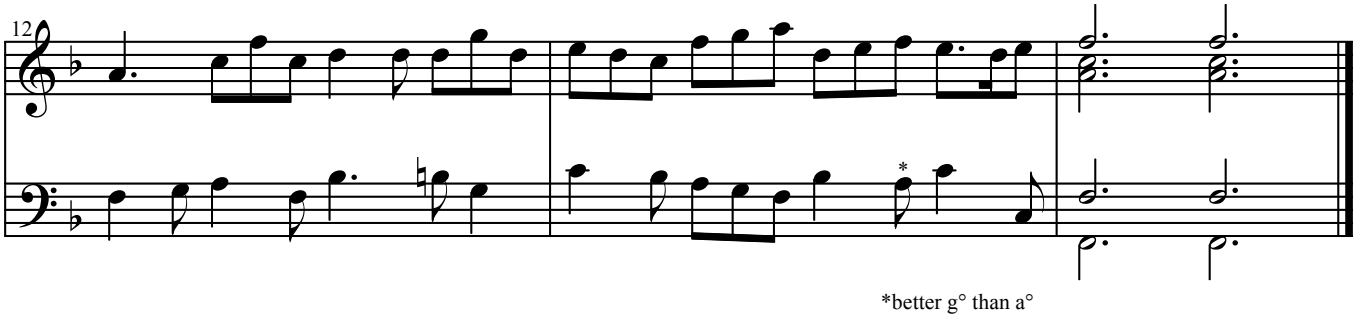


*dot absent in ms.





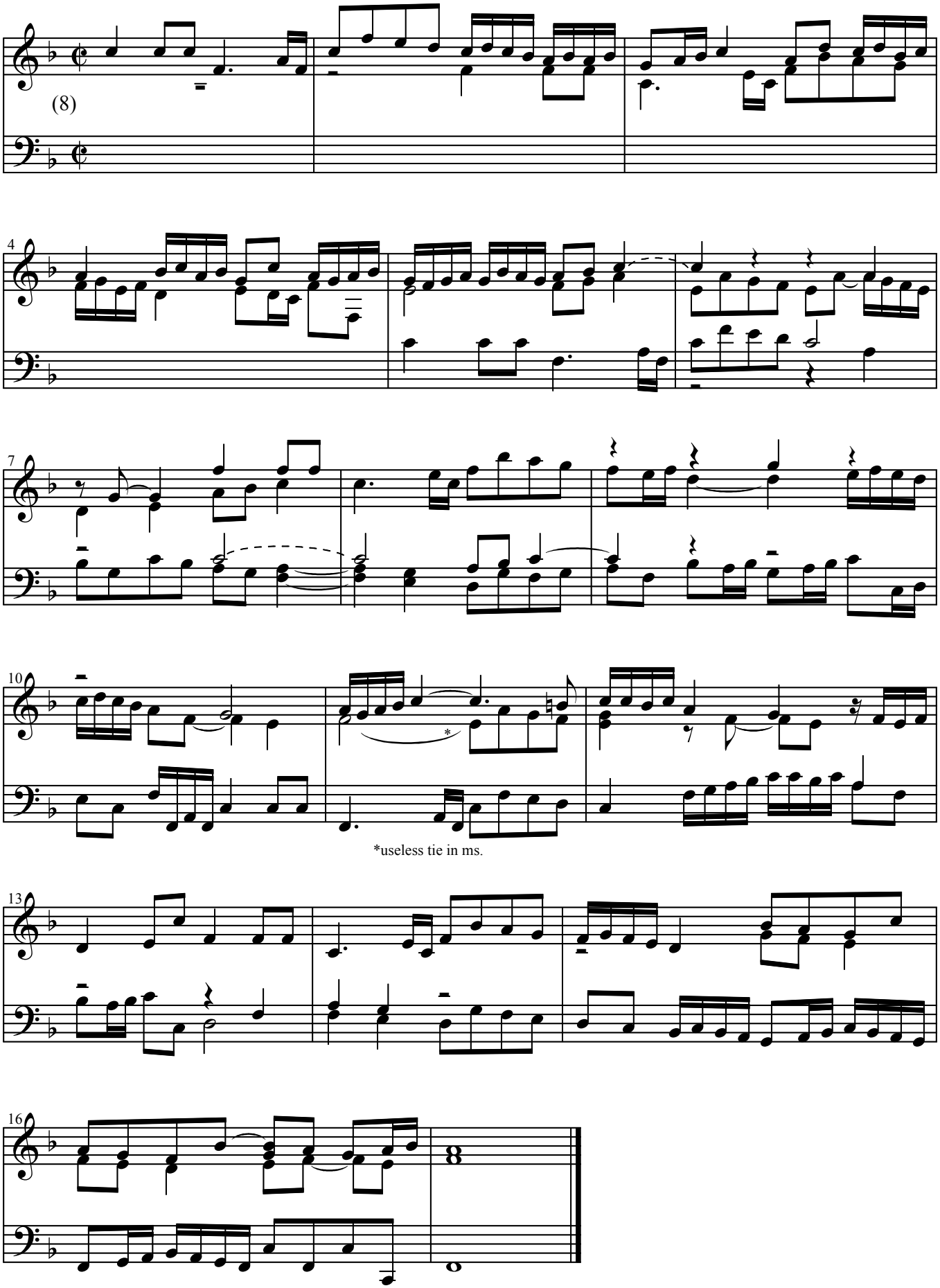




*better g° than a°

331.

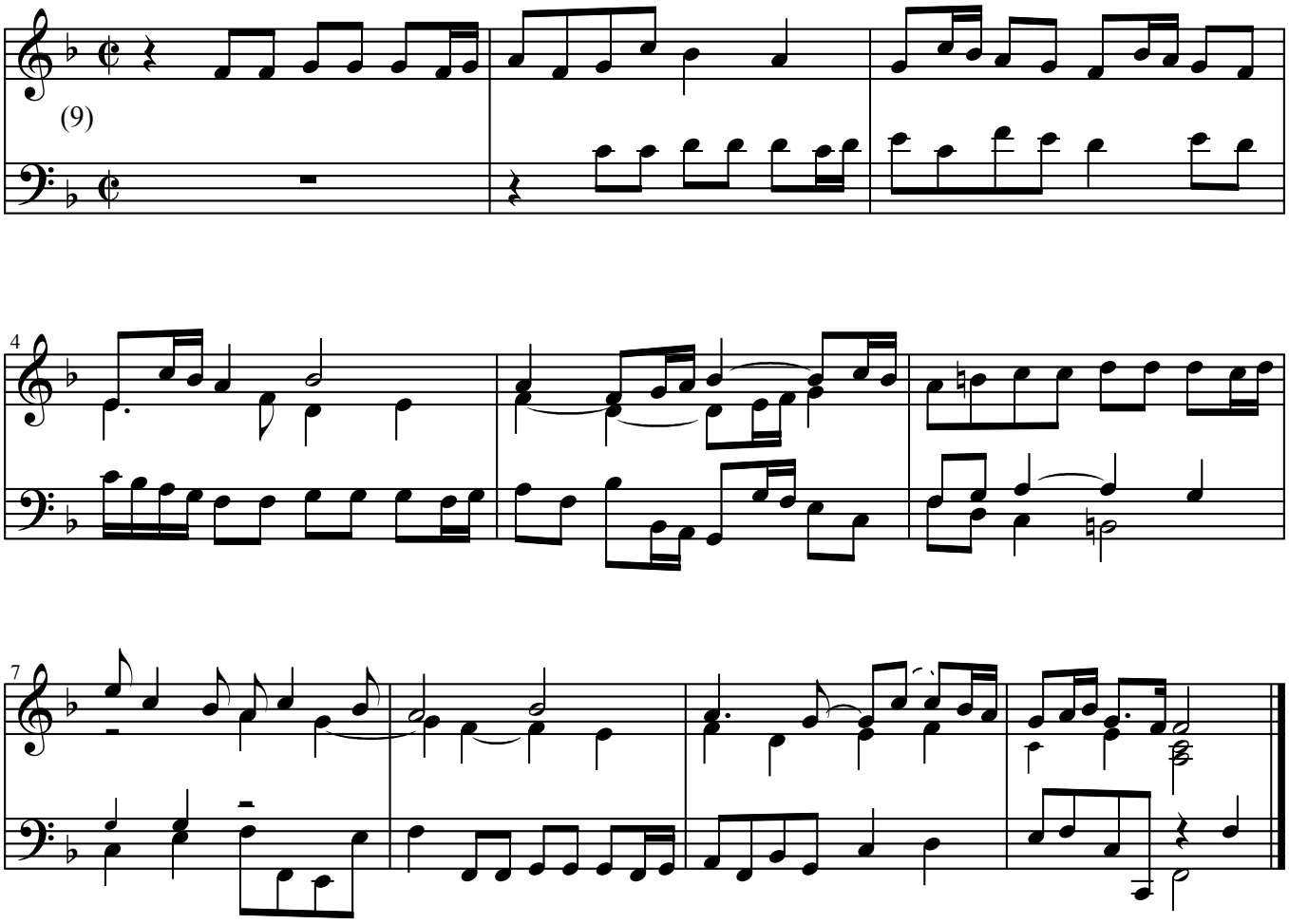
Cocquiel-manuscript
fol. 101 v°



*useless tie in ms.

332.

Cocquiel-manuscript
fol. 102 r°

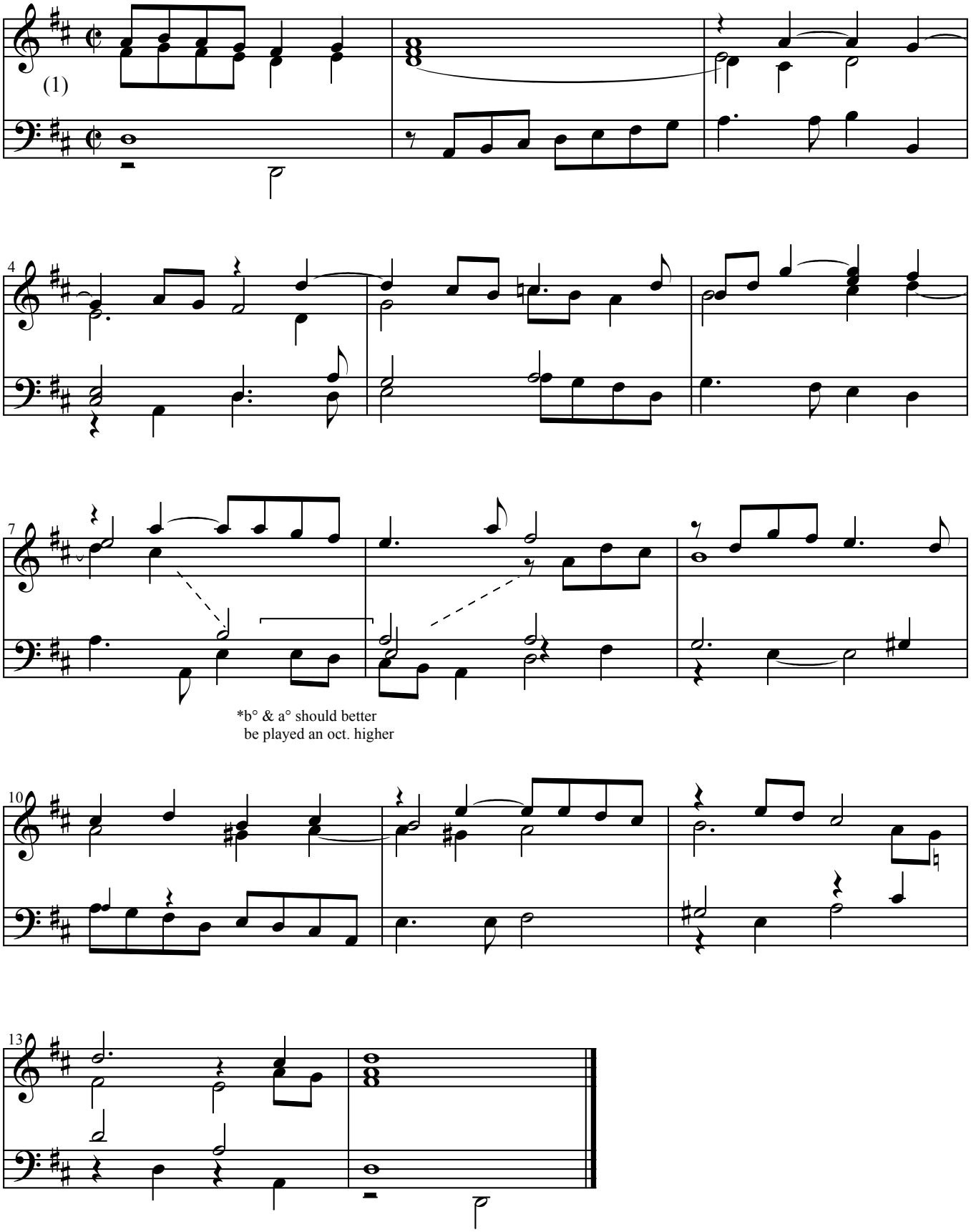


[VERSUS]

[7mi Toni]

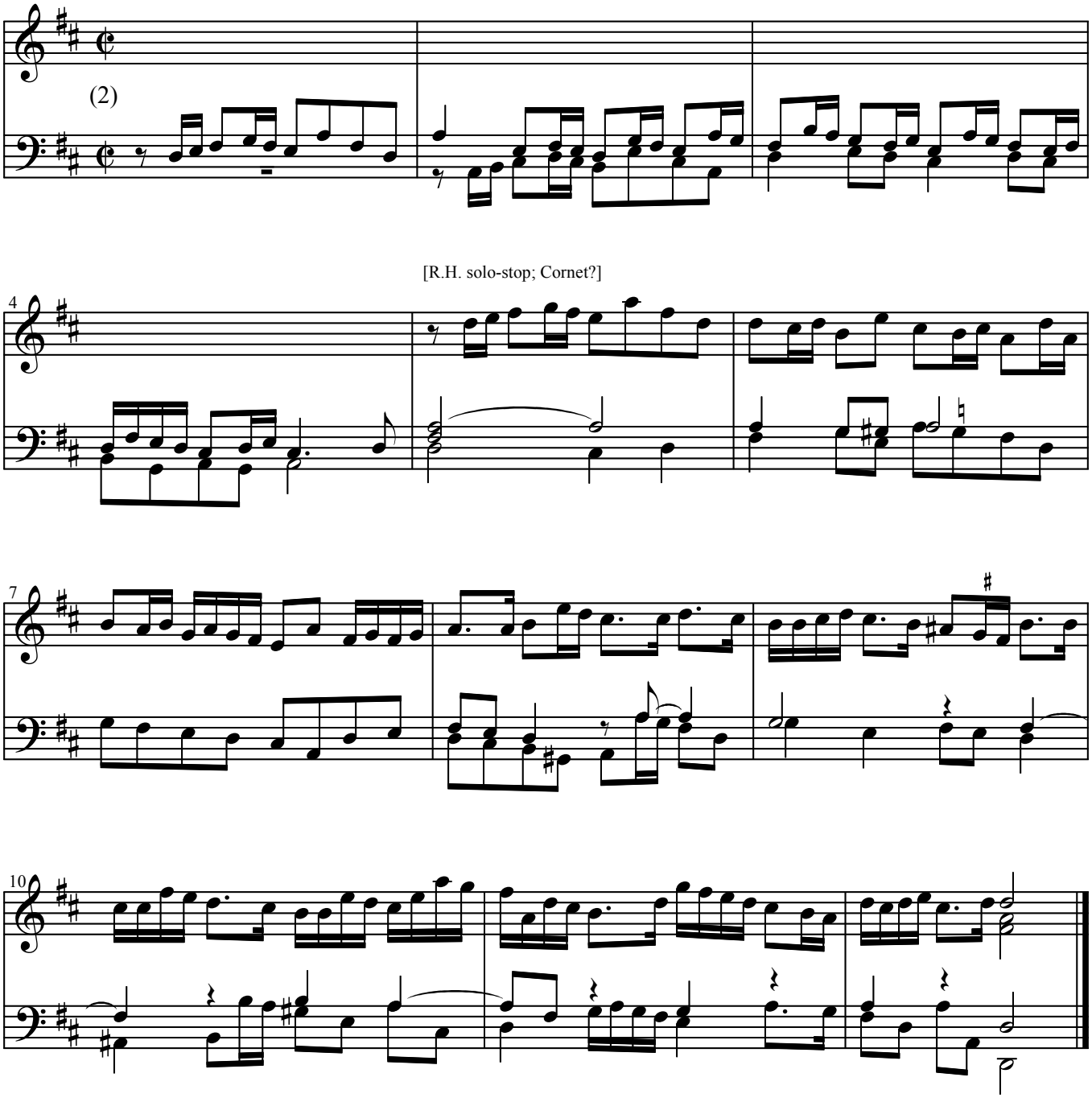
333.

Cocquiel-manuscript
fol. 102 v°



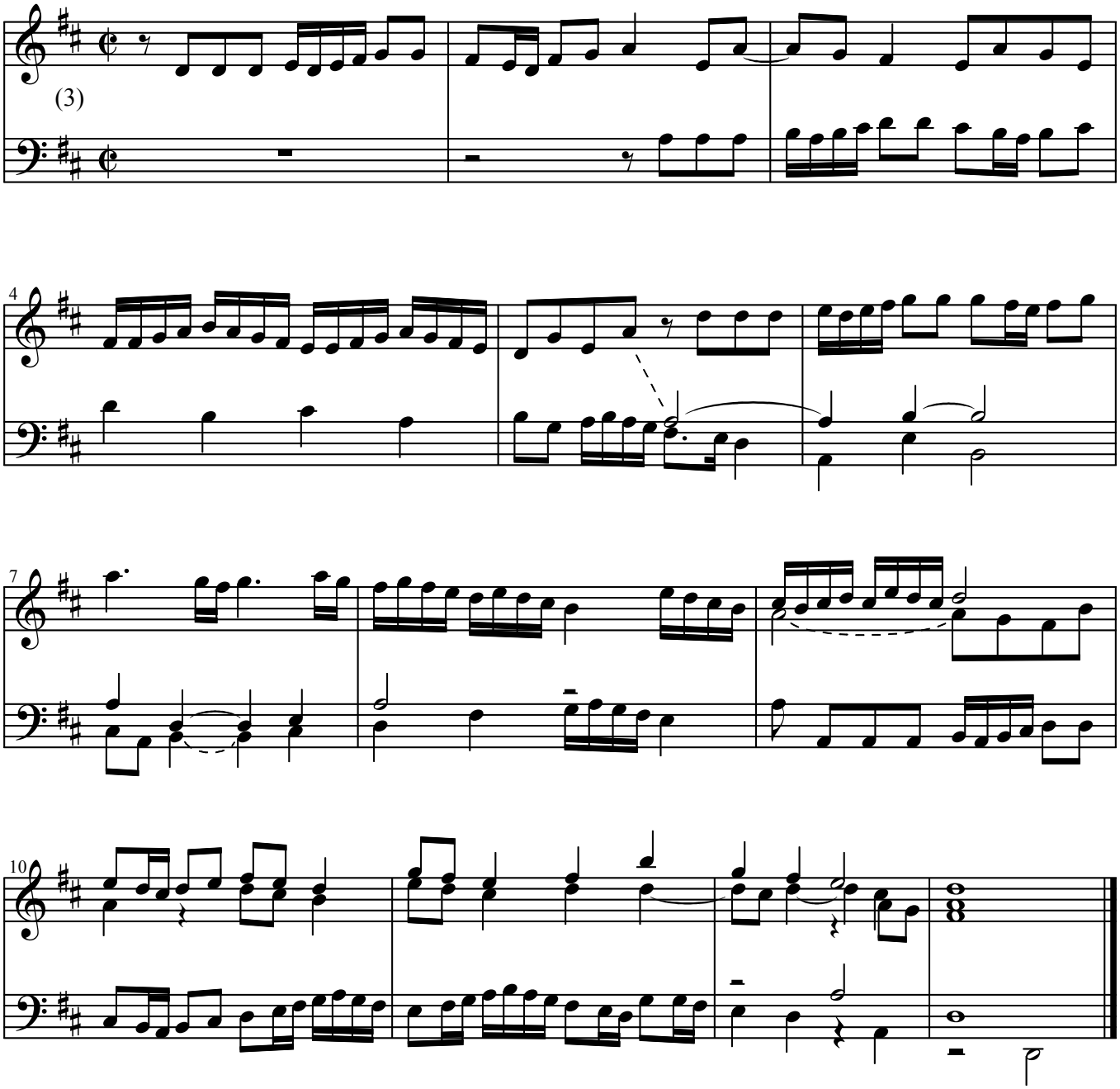
334.

Cocquiel-manuscript
fol. 103 r°



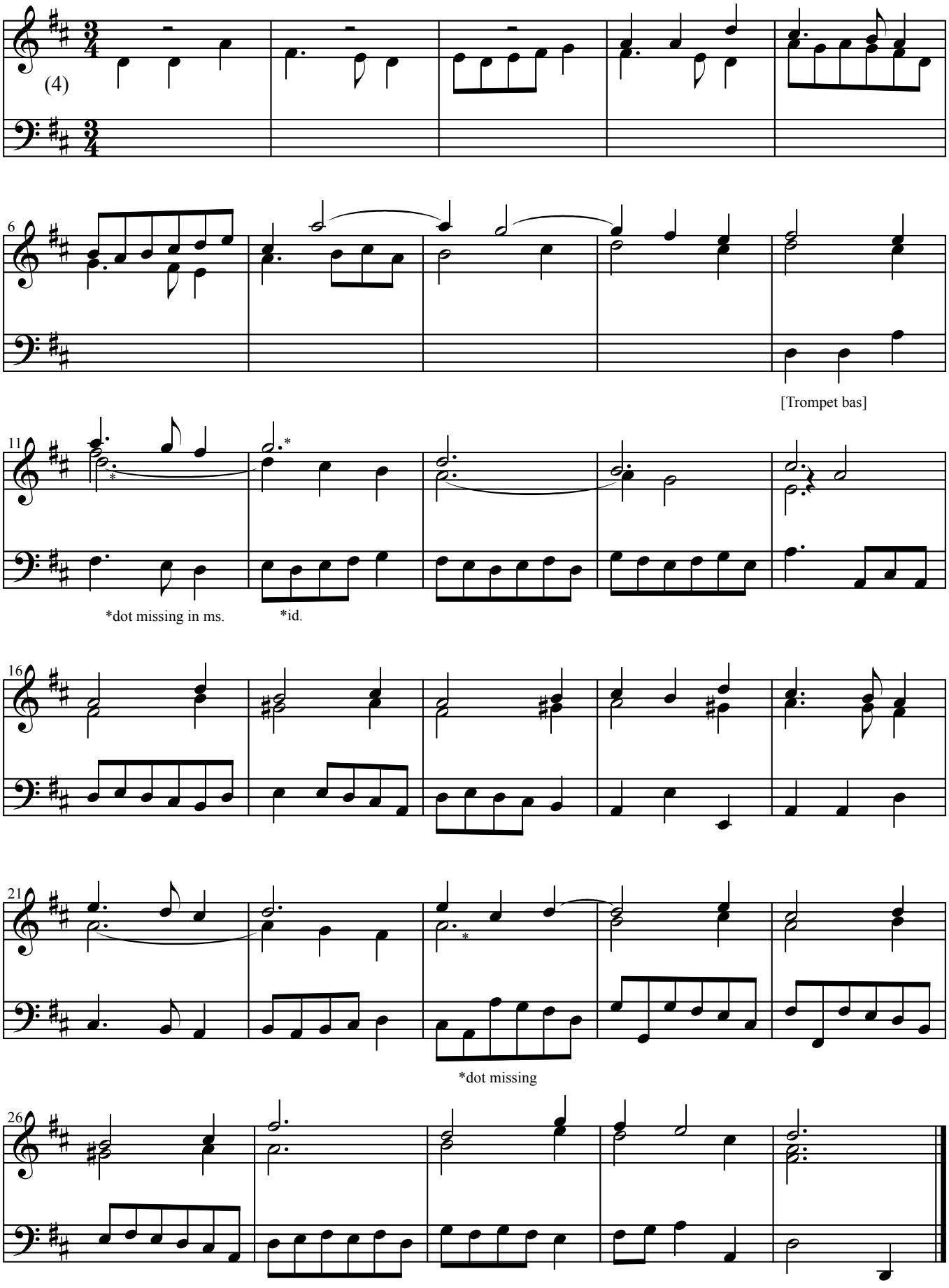
335.

Cocquiel-manuscript
fol. 103 v°



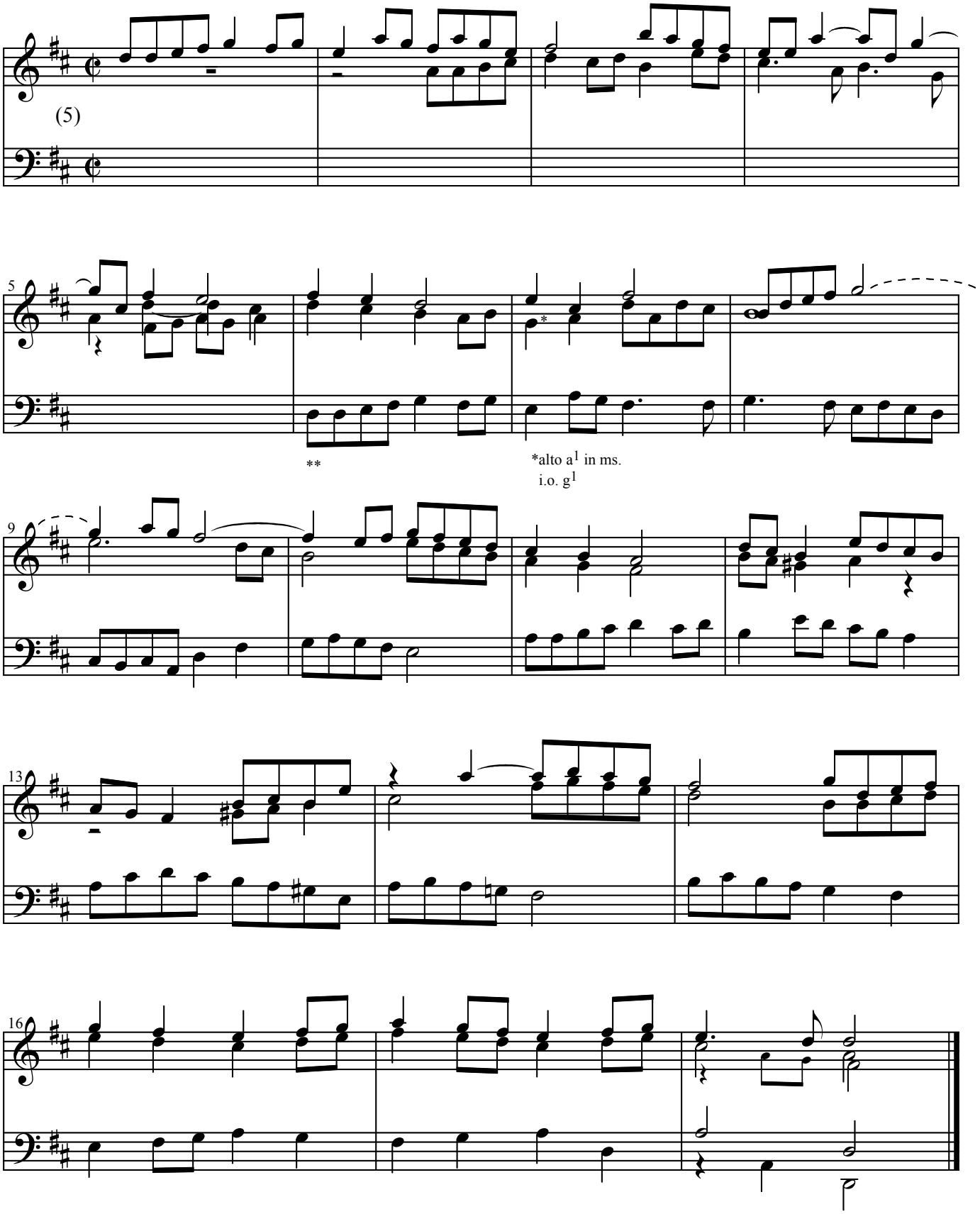
336.

Cocquiel-manuscript
fol. 104 r°



337.

Cocquiel-manuscript
fol. 104 v°



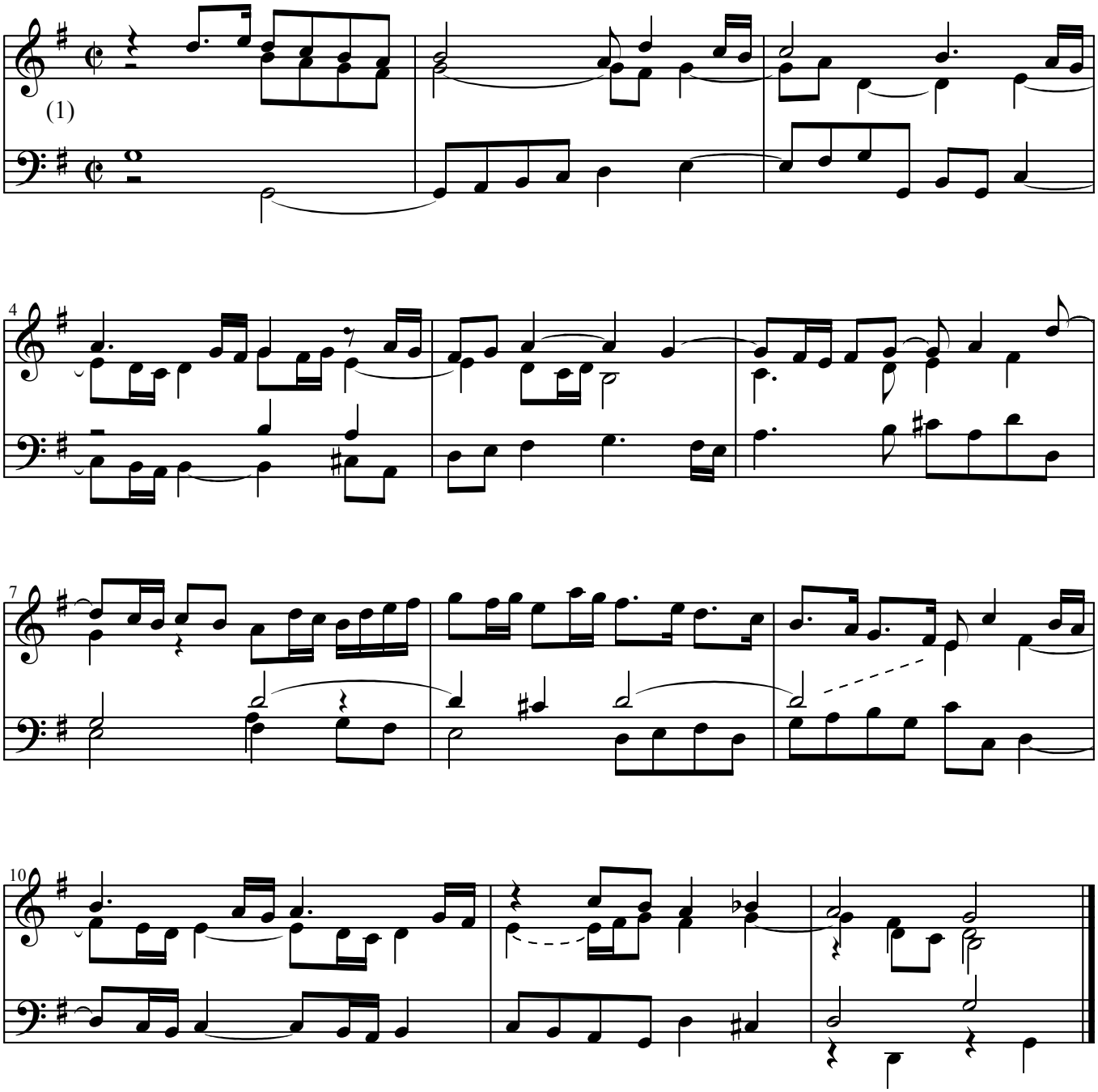
**L.H. : solo-stop possible (Trompet-bas?)

[VERSUS]

[8vi Toni]

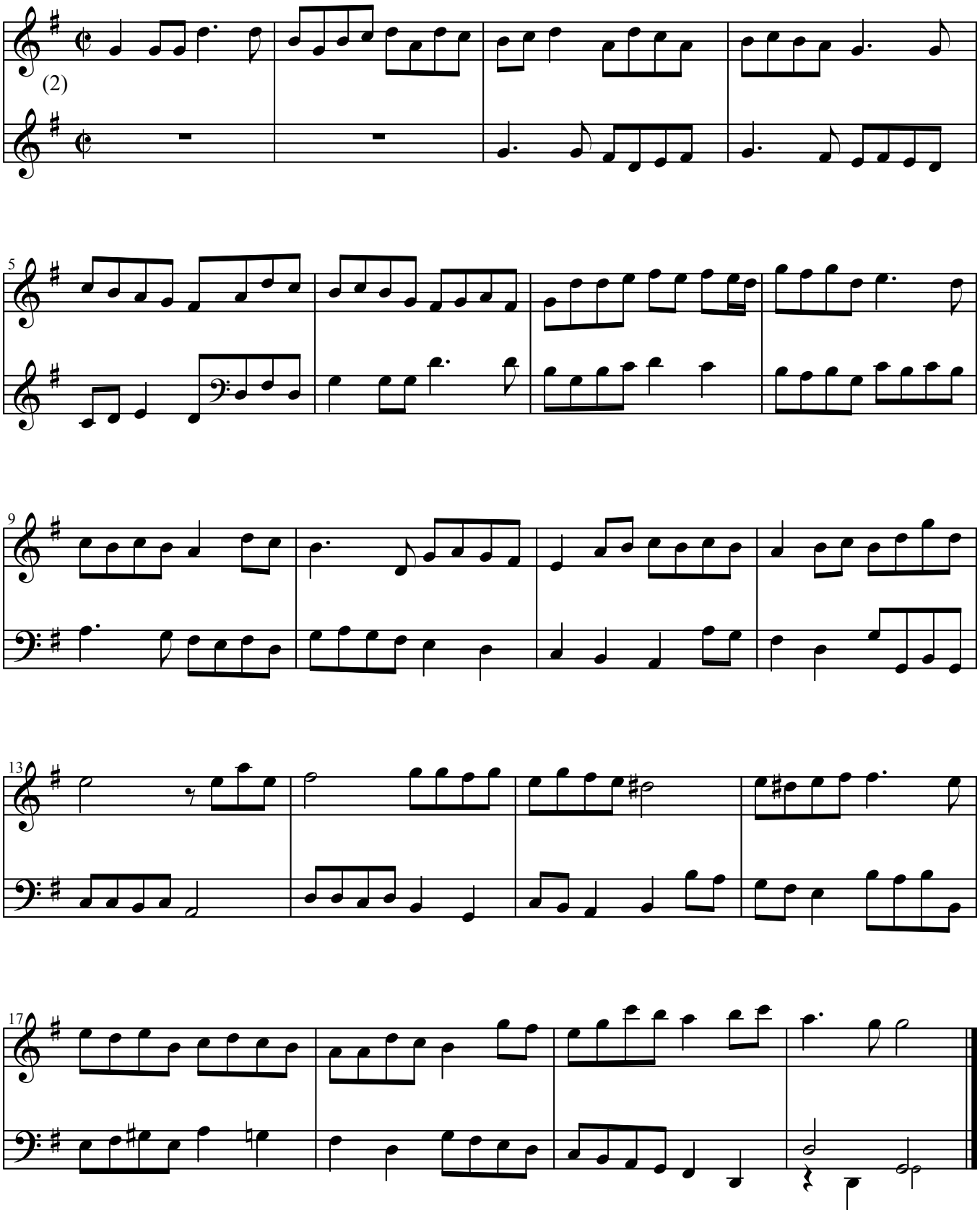
338.

Cocquiel-manuscript
fol. 105 r°



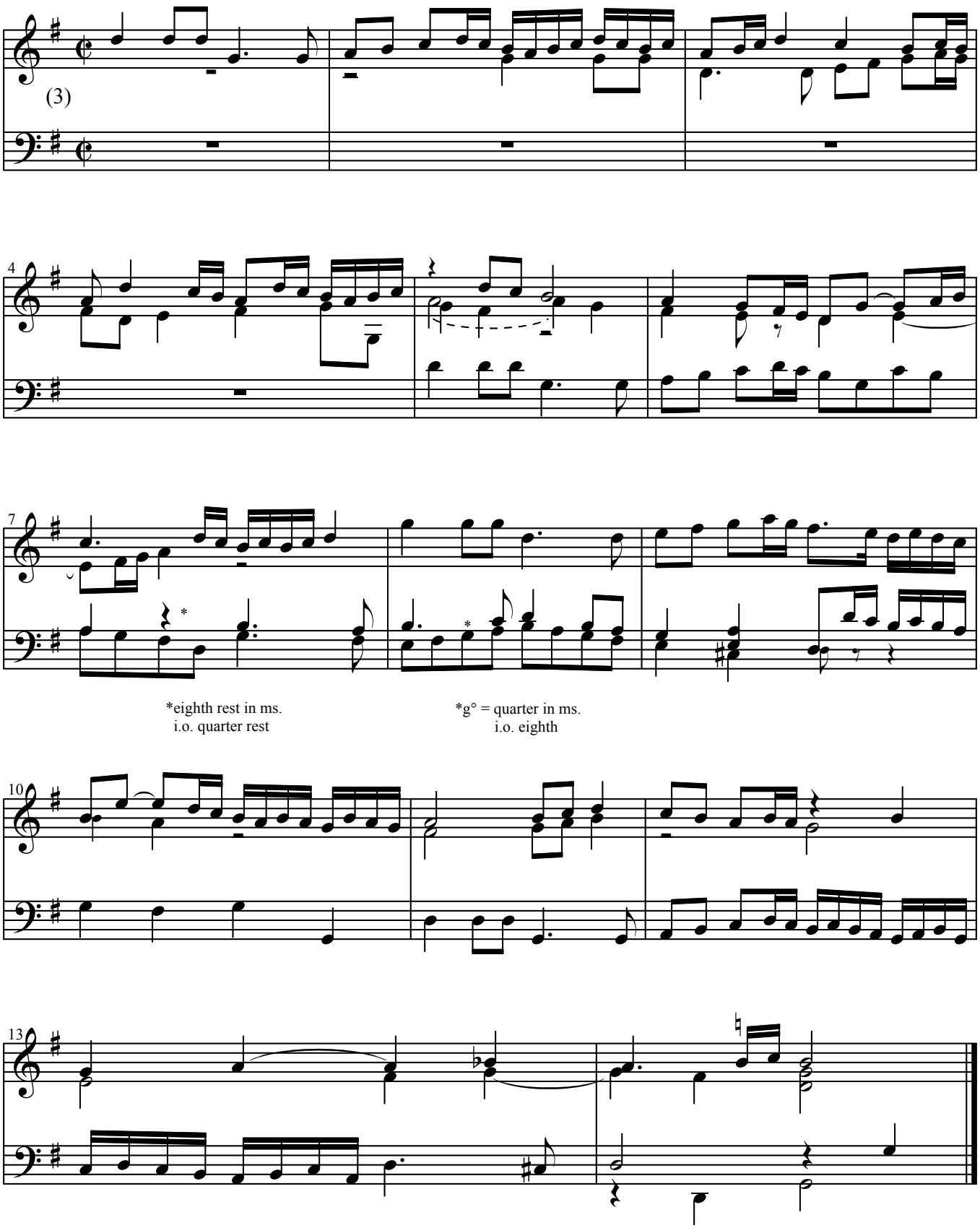
339.

Cocquiel-manuscript
fol. 105 v°



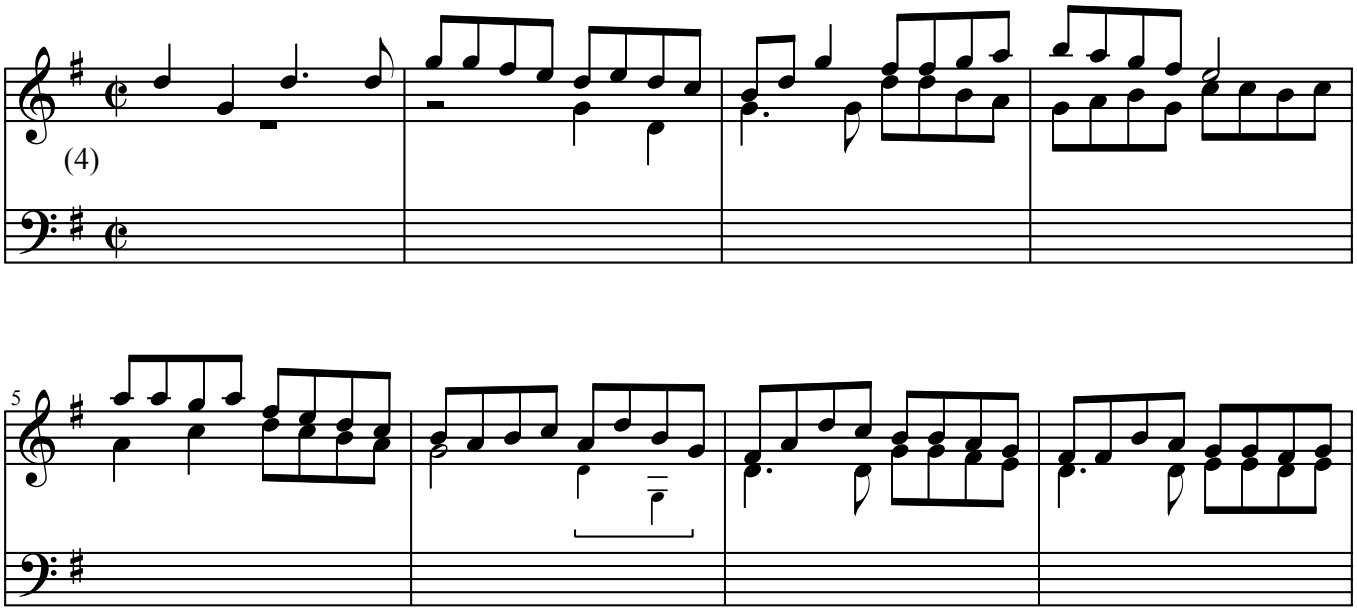
340.

Cocquiel-manuscript
fol. 106 r°

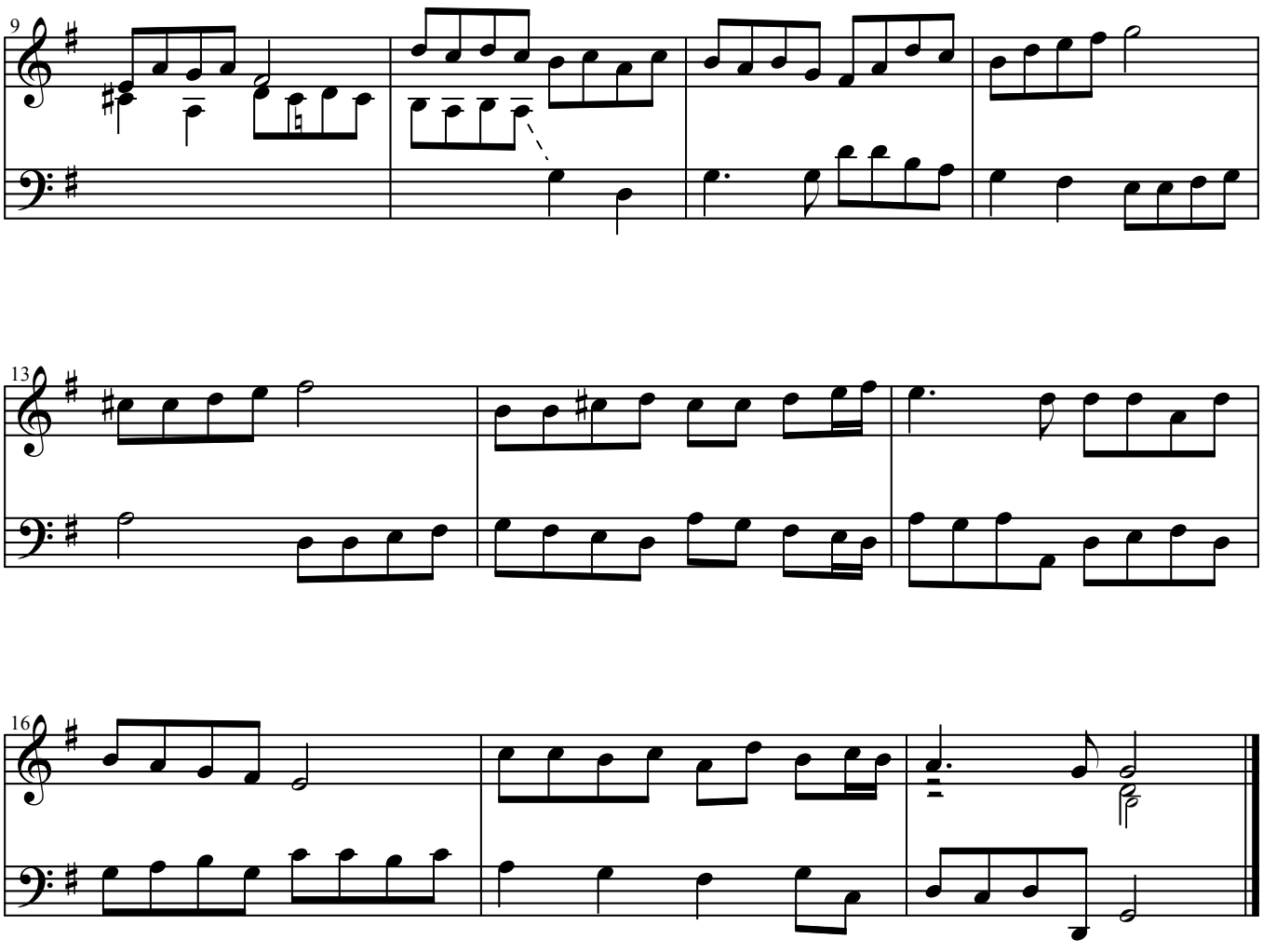


341.

Cocquiel-manuscript
fol. 106 v°

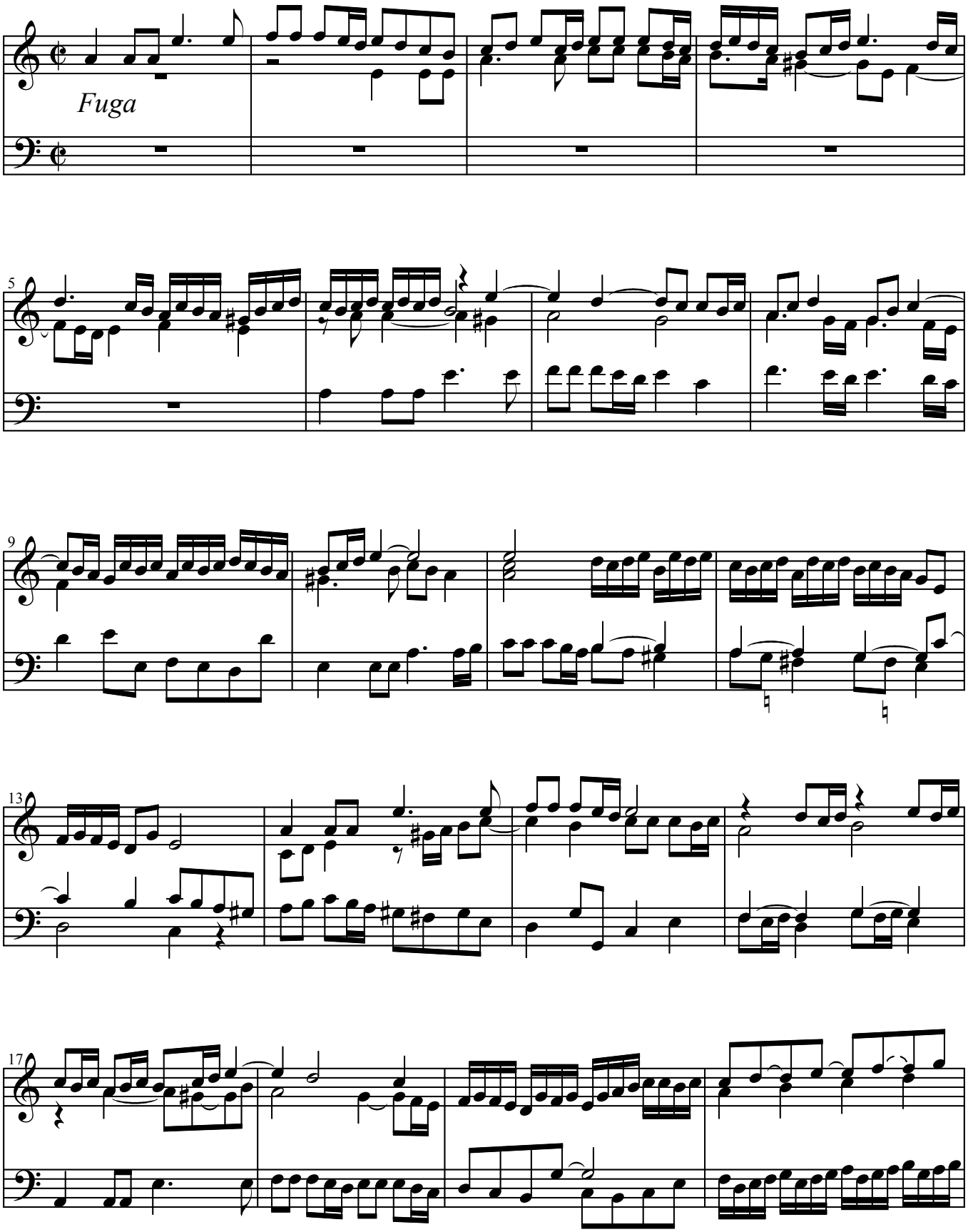


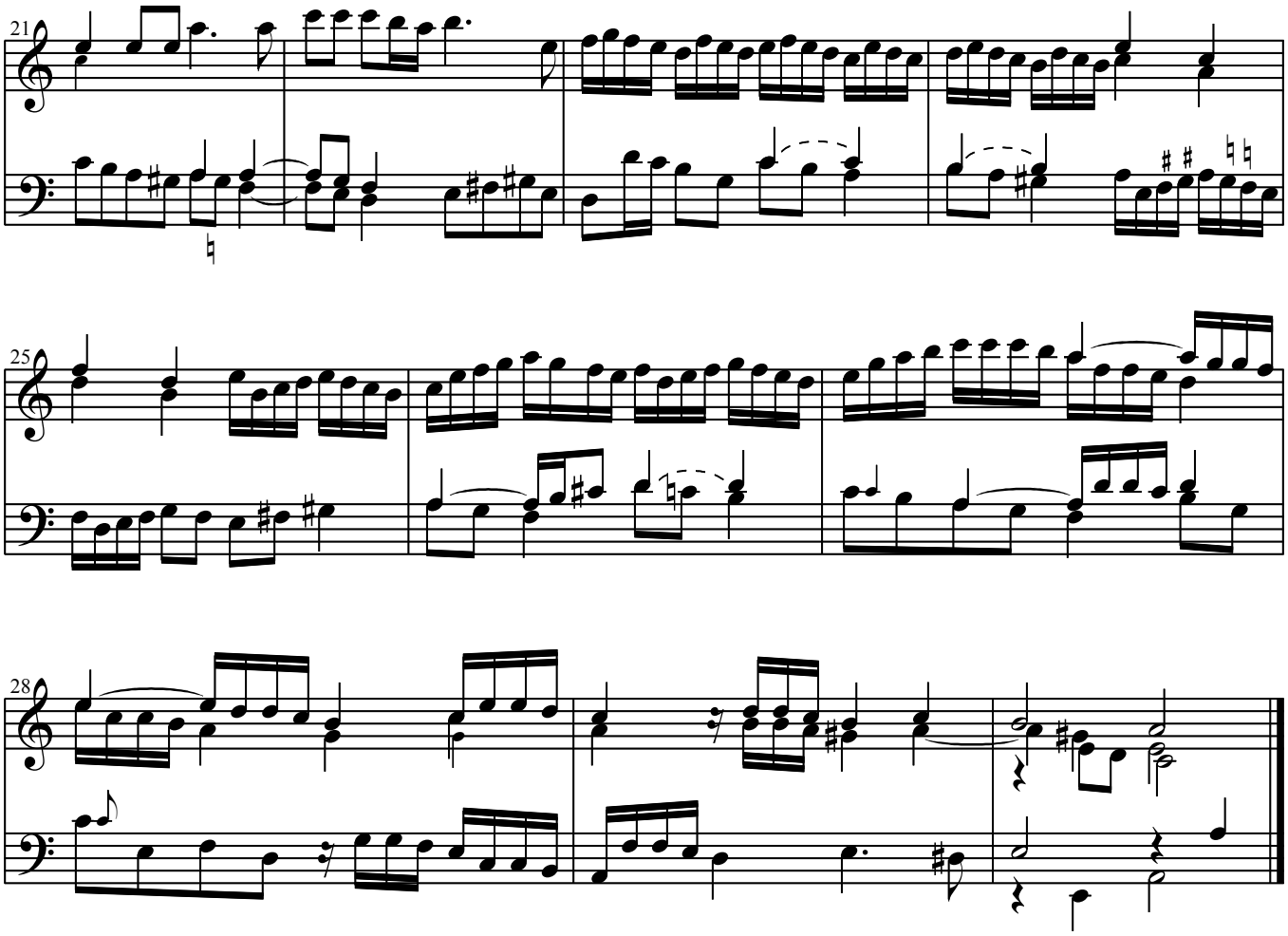
* 2 (thematic) notes
missing in ms.



Cocquiel-manuscript
fol. 107 r° = page with only 6 empty staves

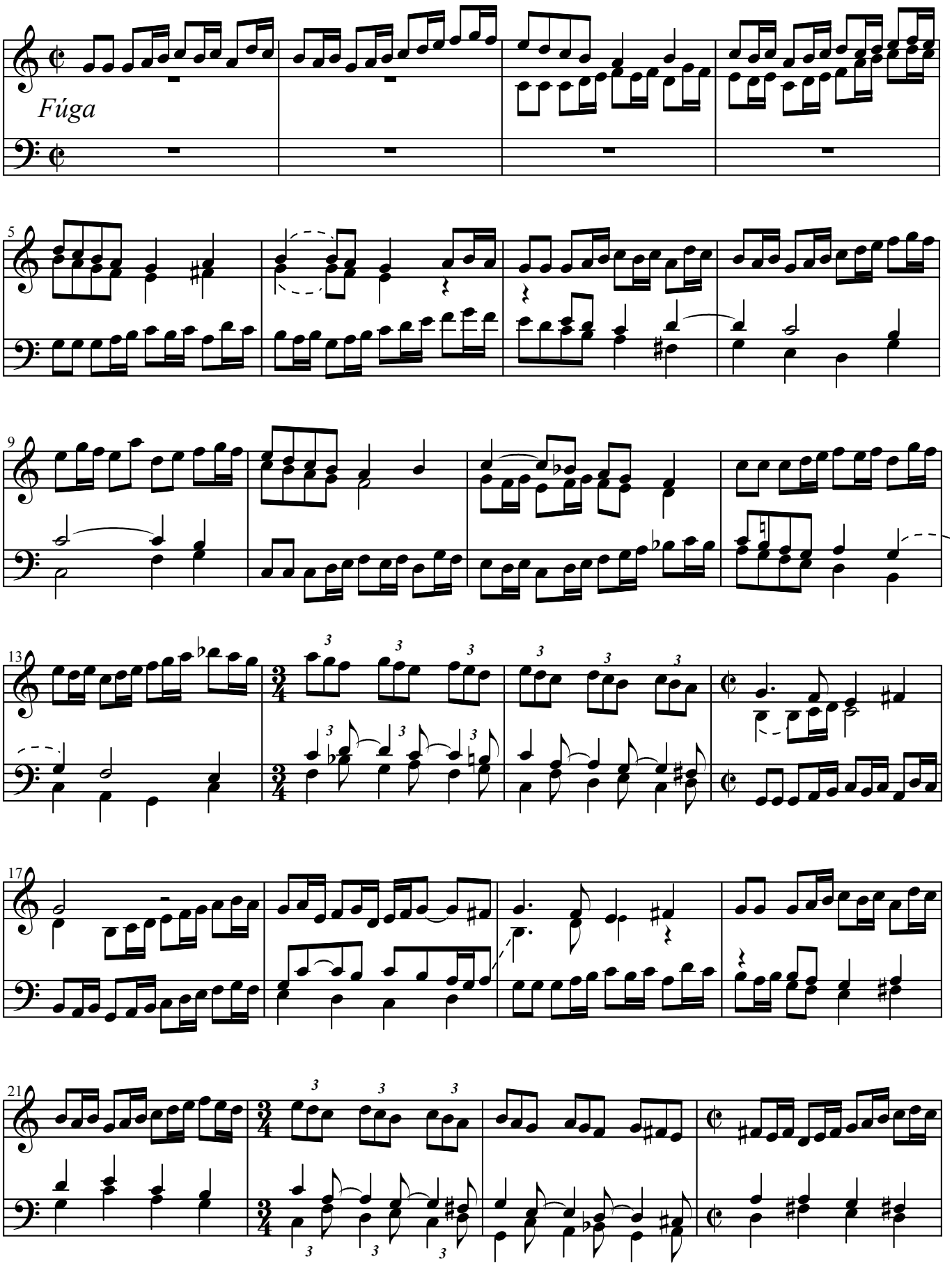
342.

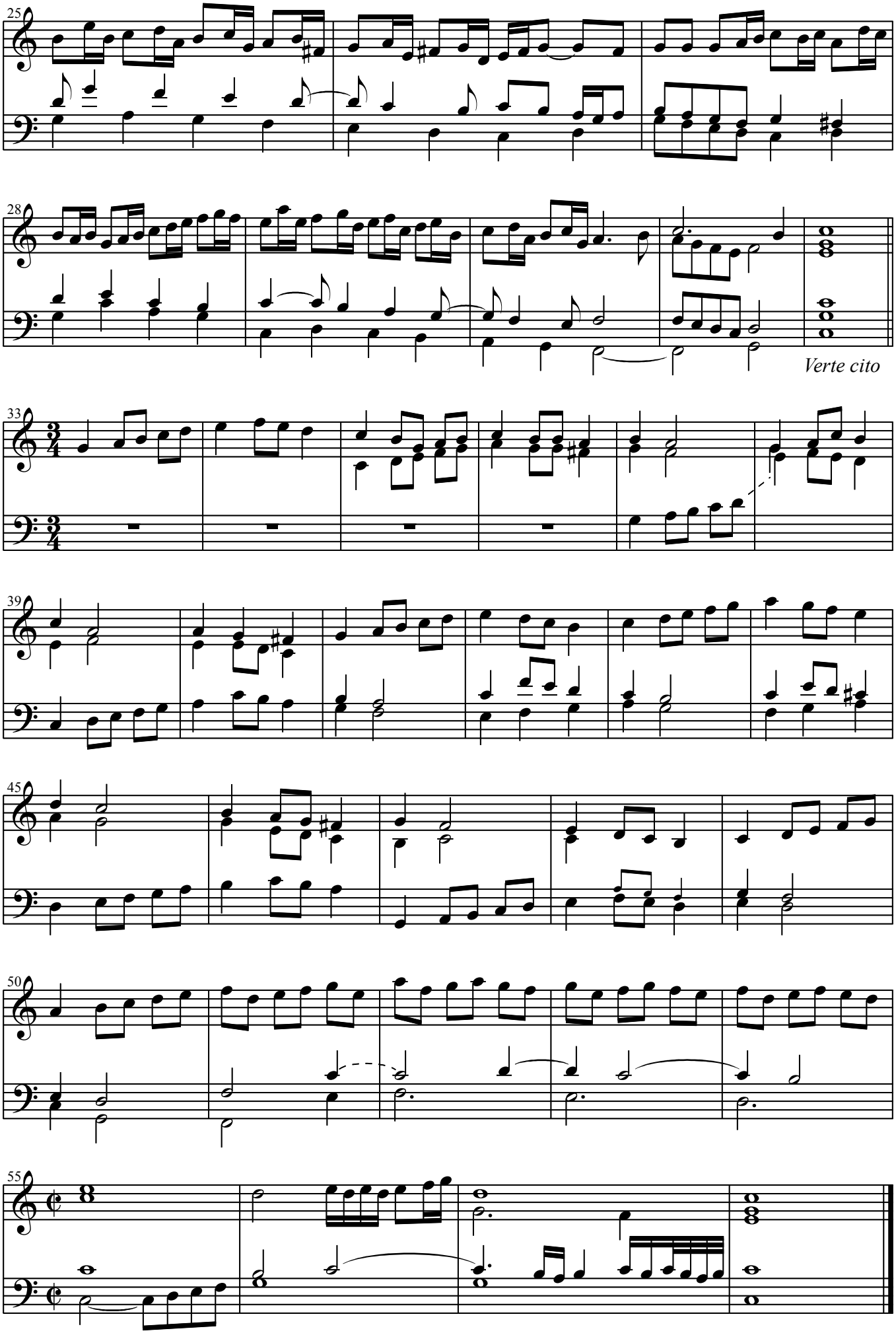



21
25
28

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

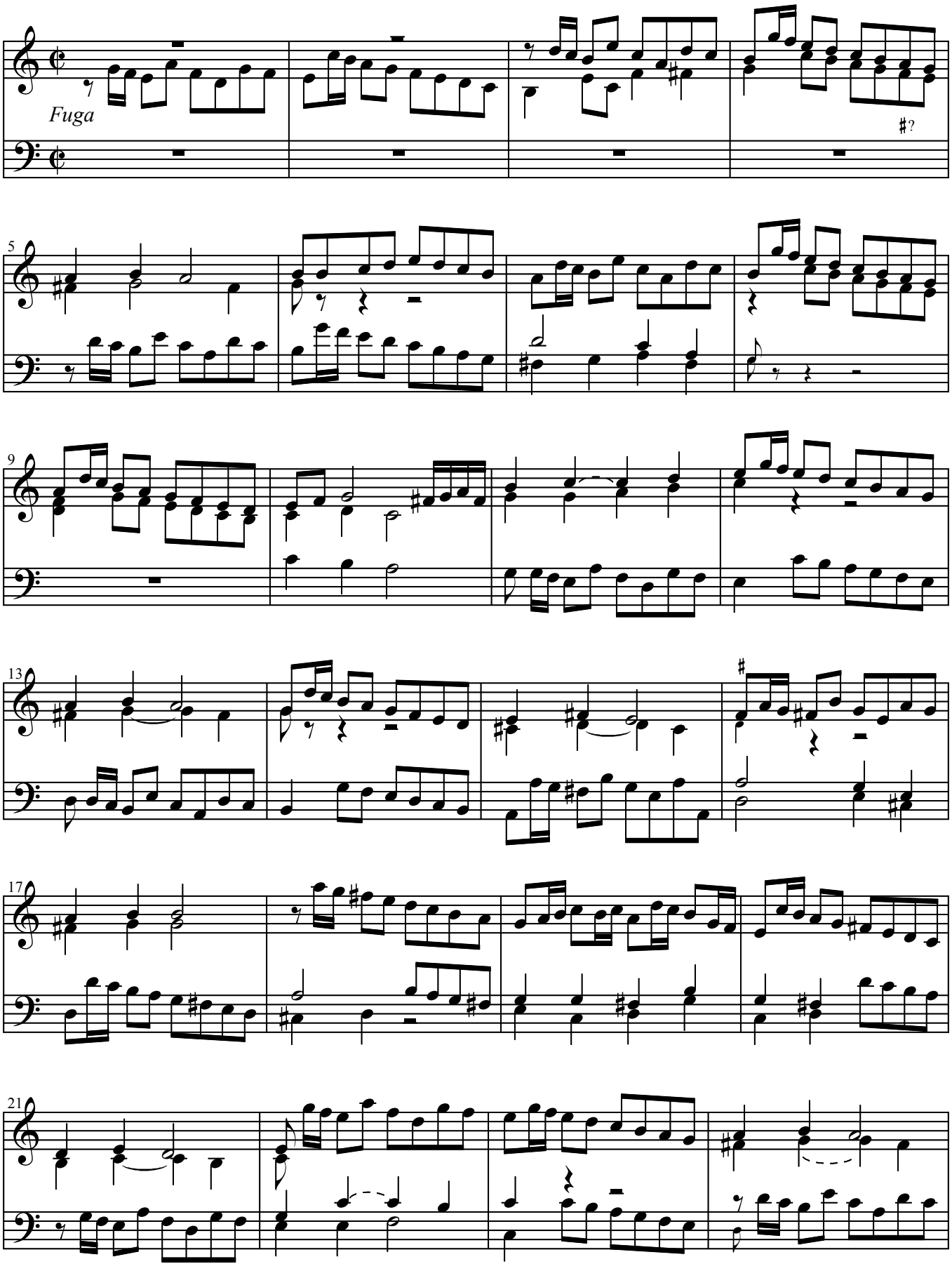
343. *Fuga*

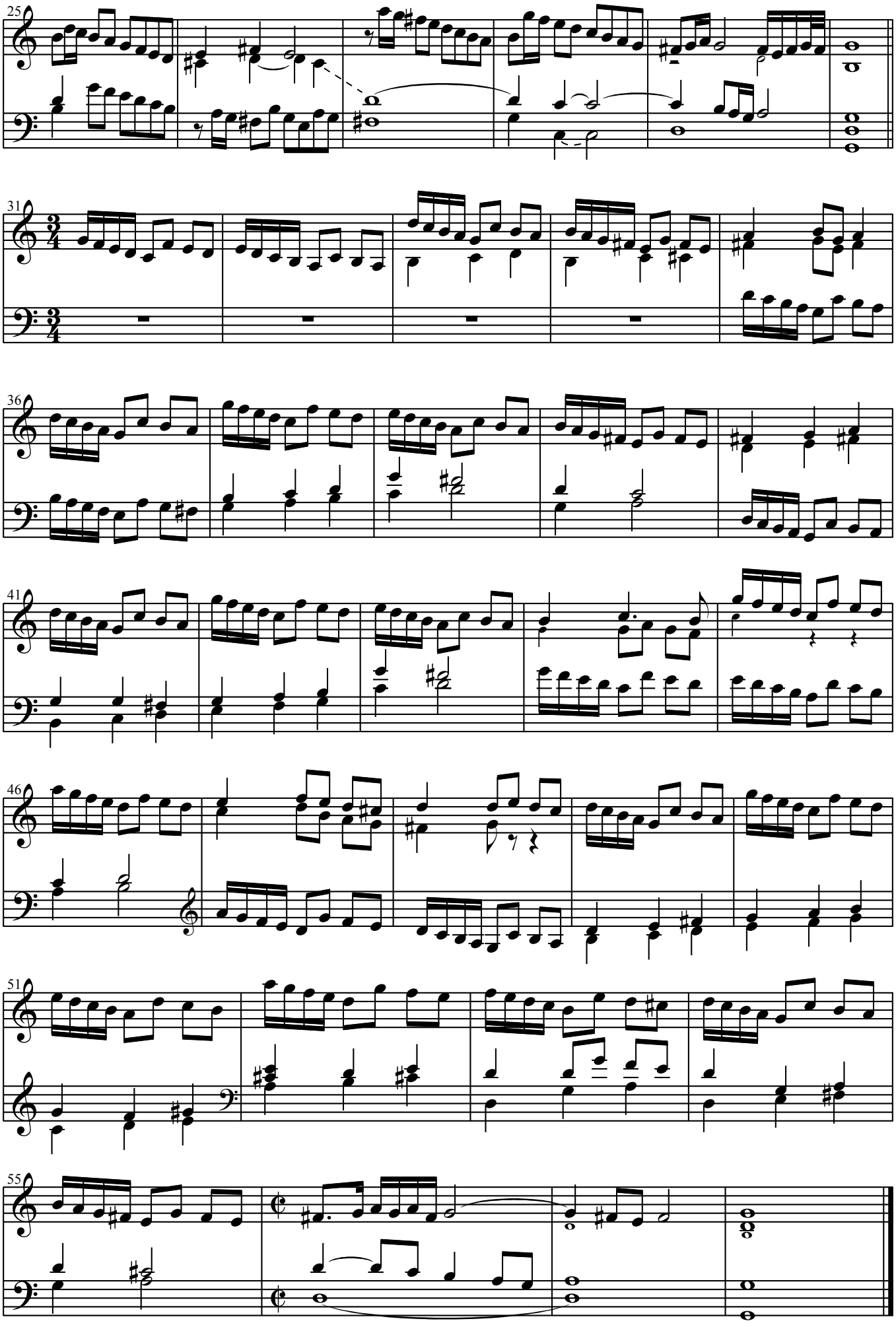



25
28
Verte cito
33
39
45
50
55

344.

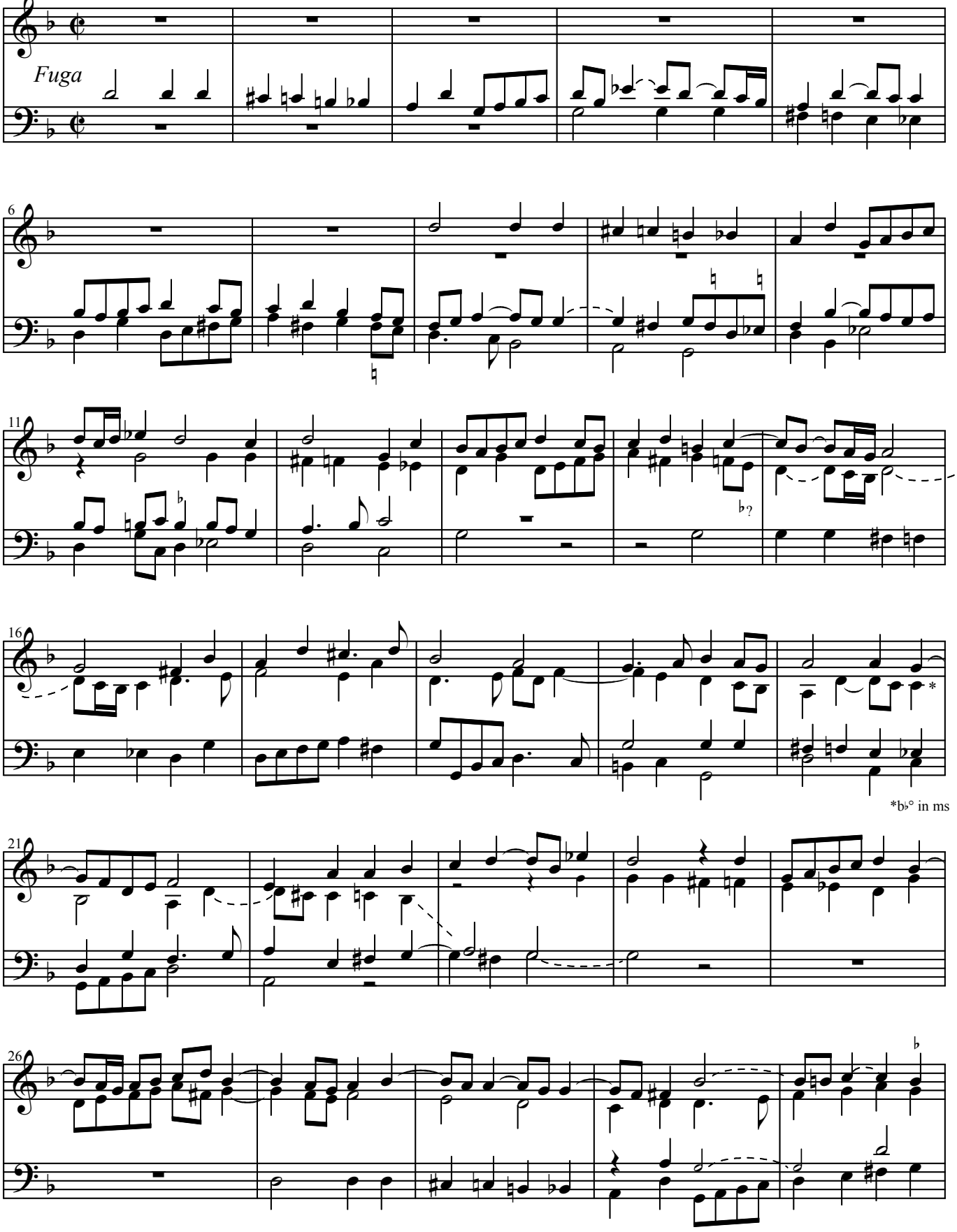
Cocquiel-manuscript
fol. 110 v°- 112 r°



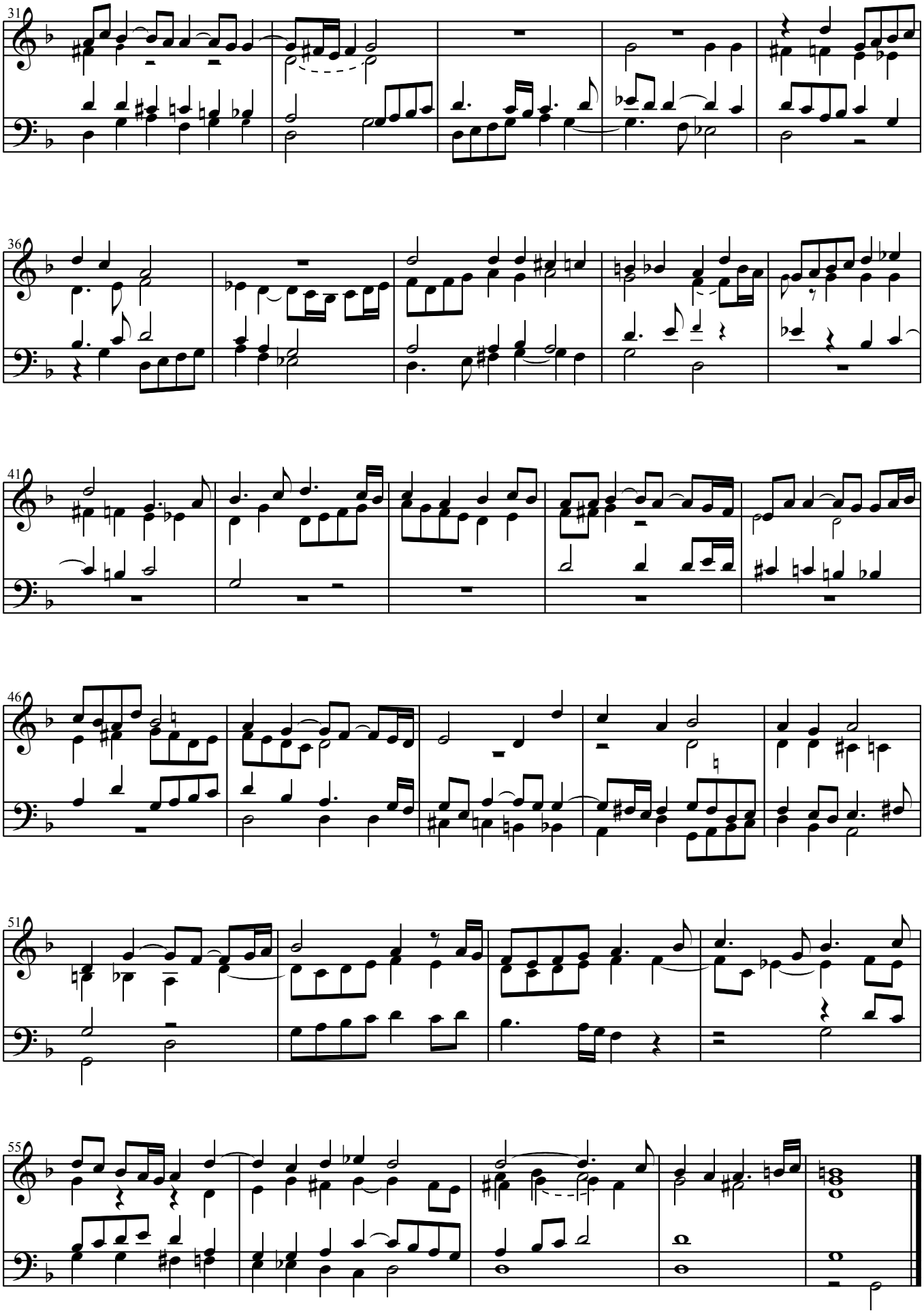


345.

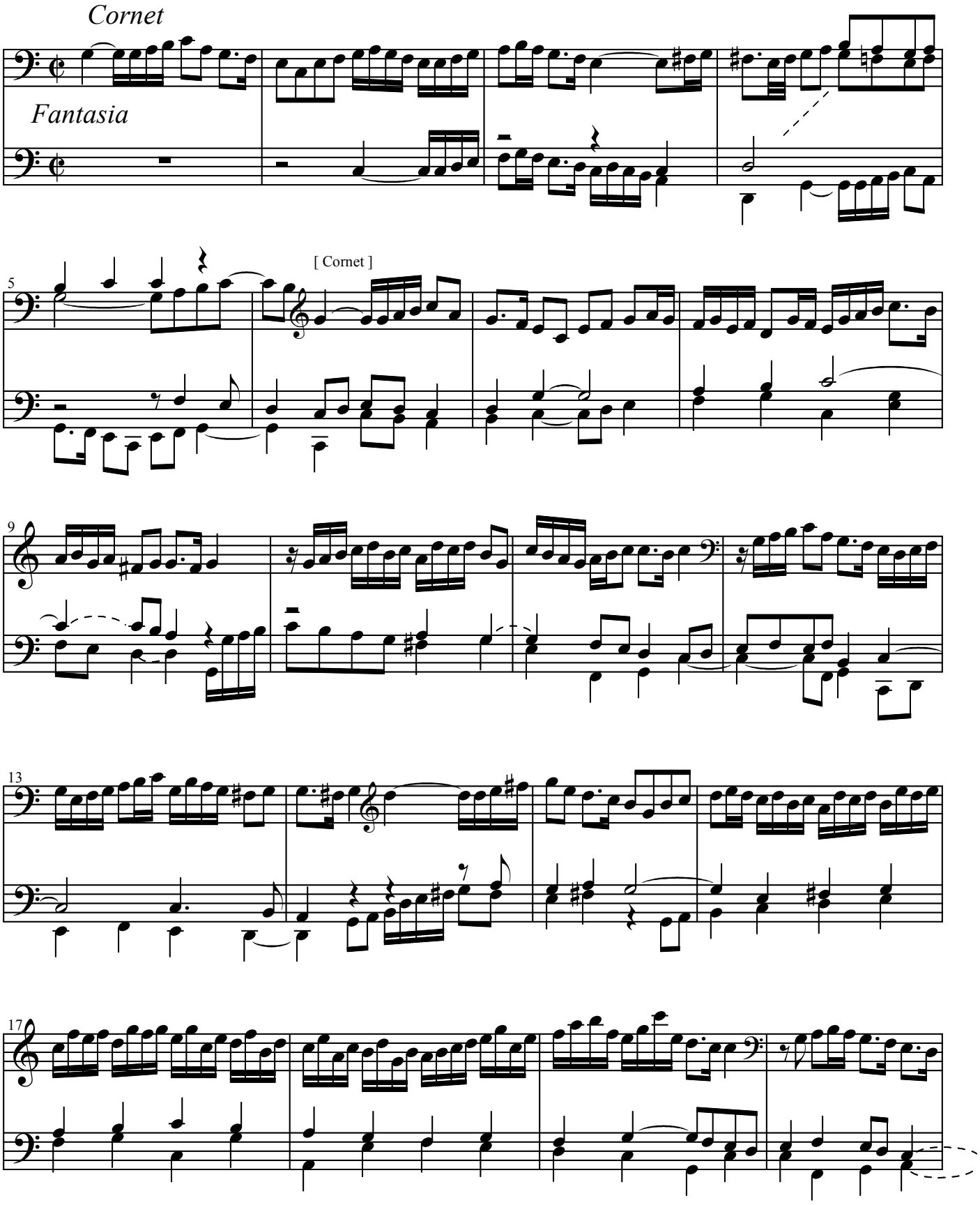
Cocquiel-manuscript
fol. 112v°- 113v°
[anonymous *]

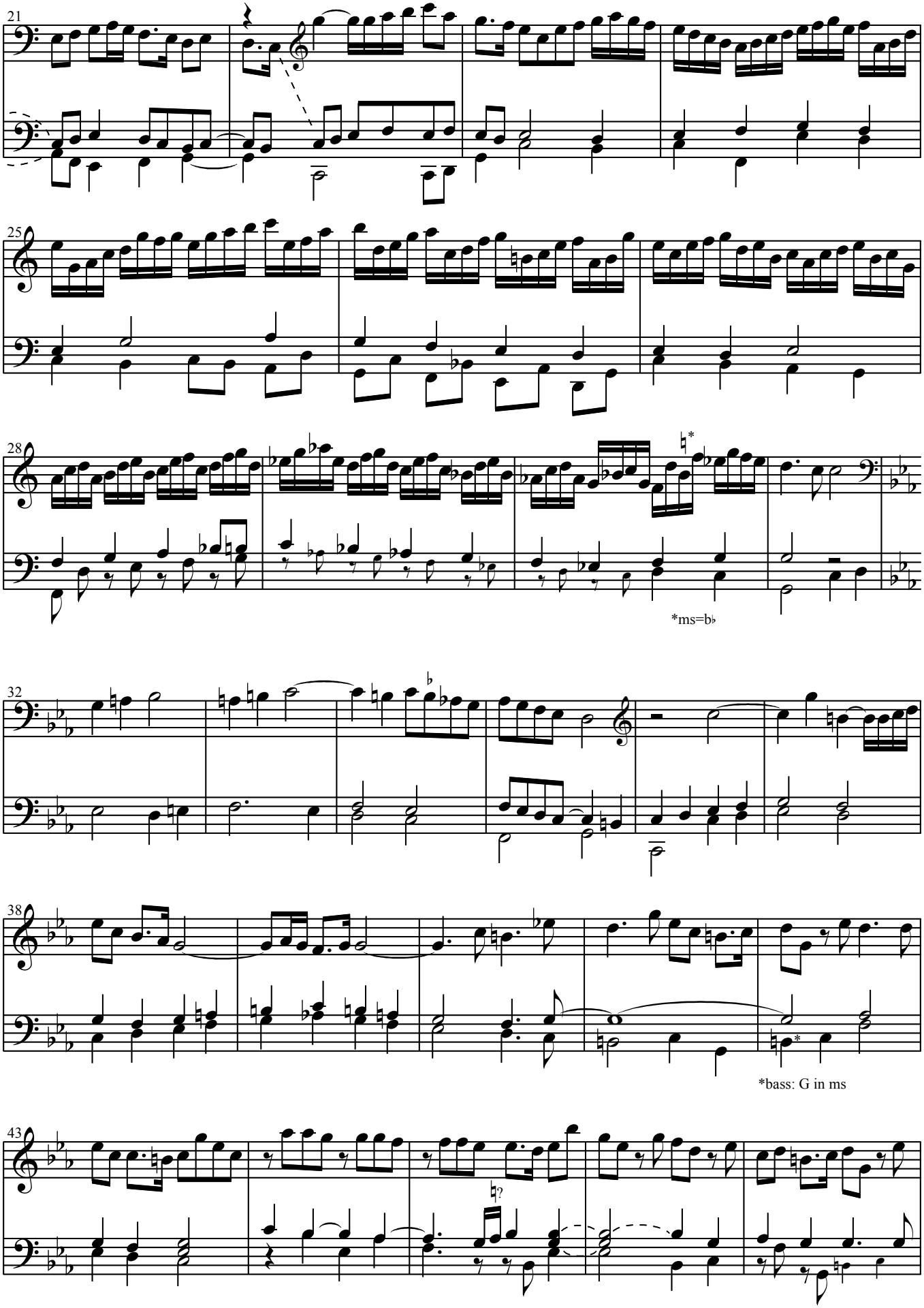


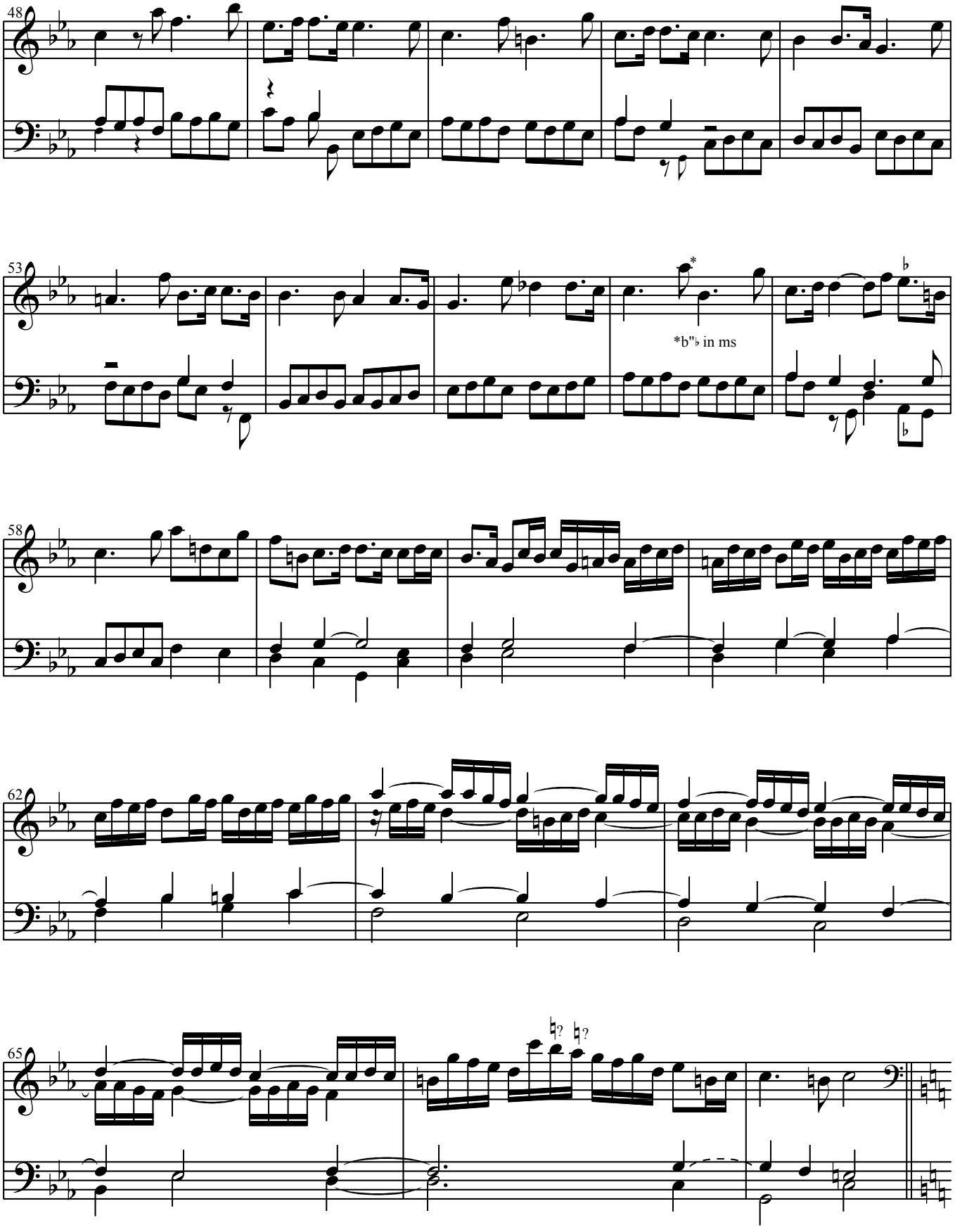
* This piece appears to be a *Ricercar 2di toni* by Christian ERBACH (ca.1570-1635)
and was already published by Ernst von Werra in *Denkmäler der Tonkunst in Bayern*, vol. IV/2,
Breitkopf & Härtel, Leipzig, 1903.
The copy in the Cocquiel-ms is an incomplete and inaccurate version.

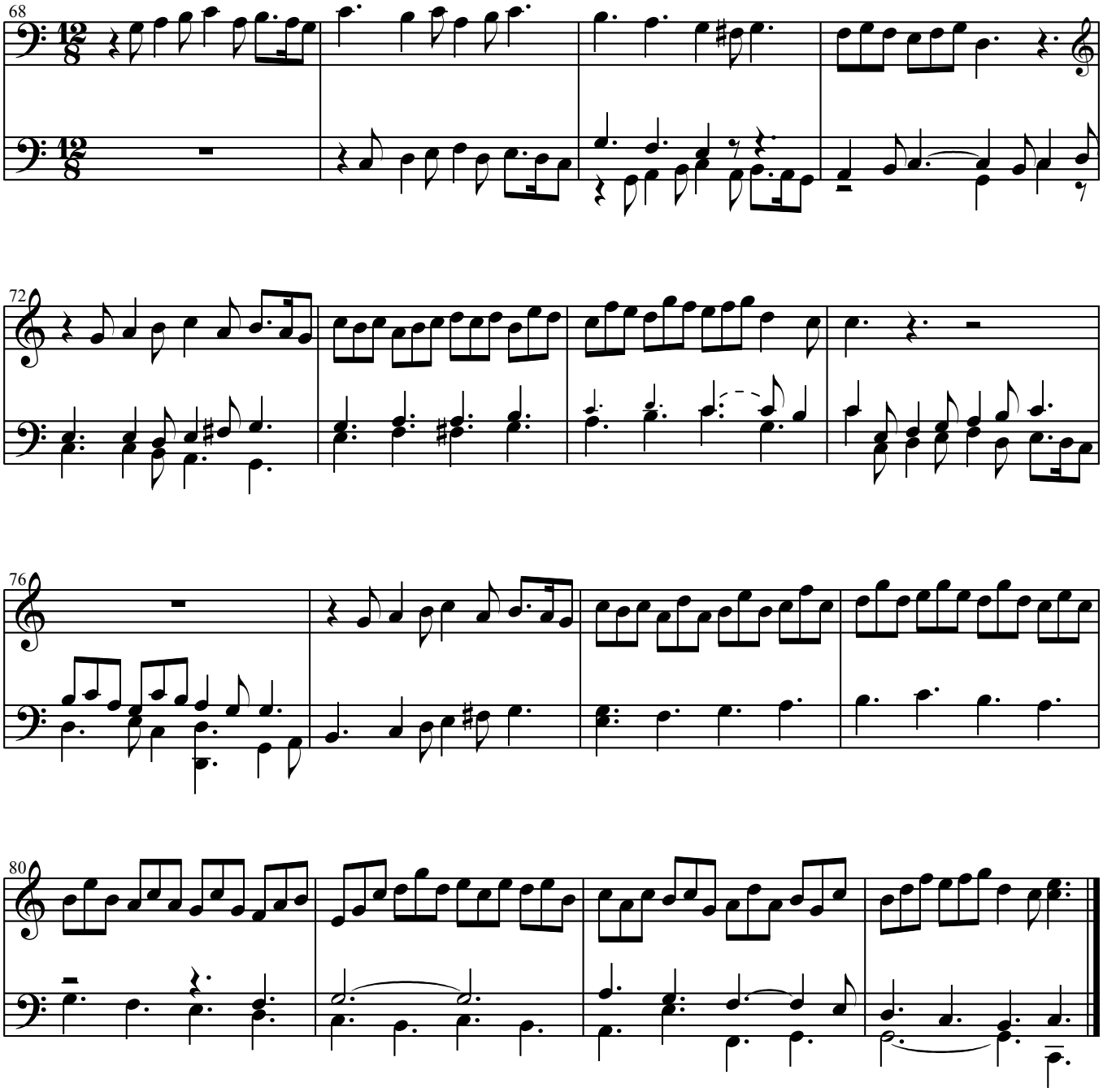

31
36
41
46
51
55

346.



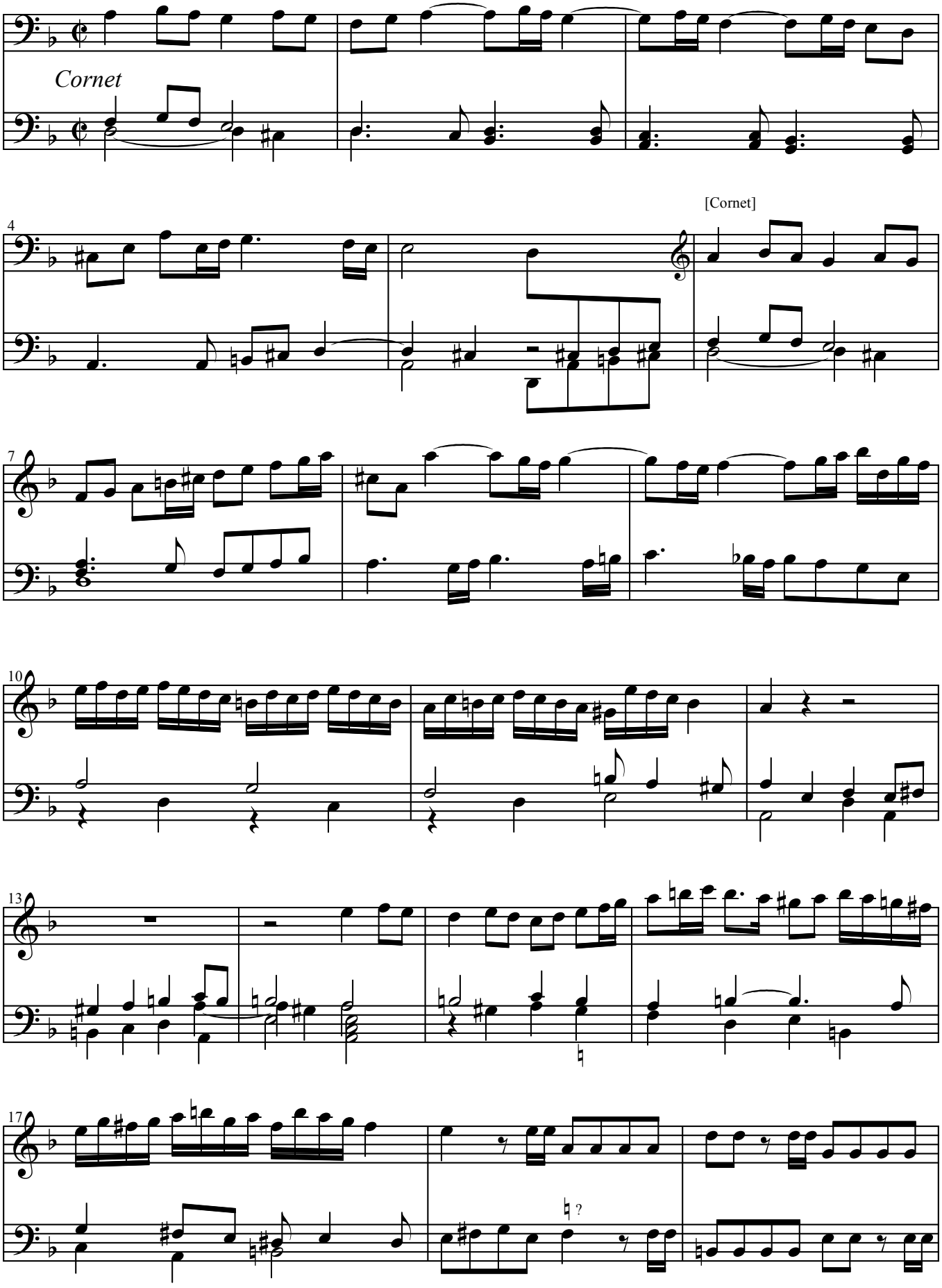

21
25
28
*ms=b♭
32
38
*bass: G in ms
43

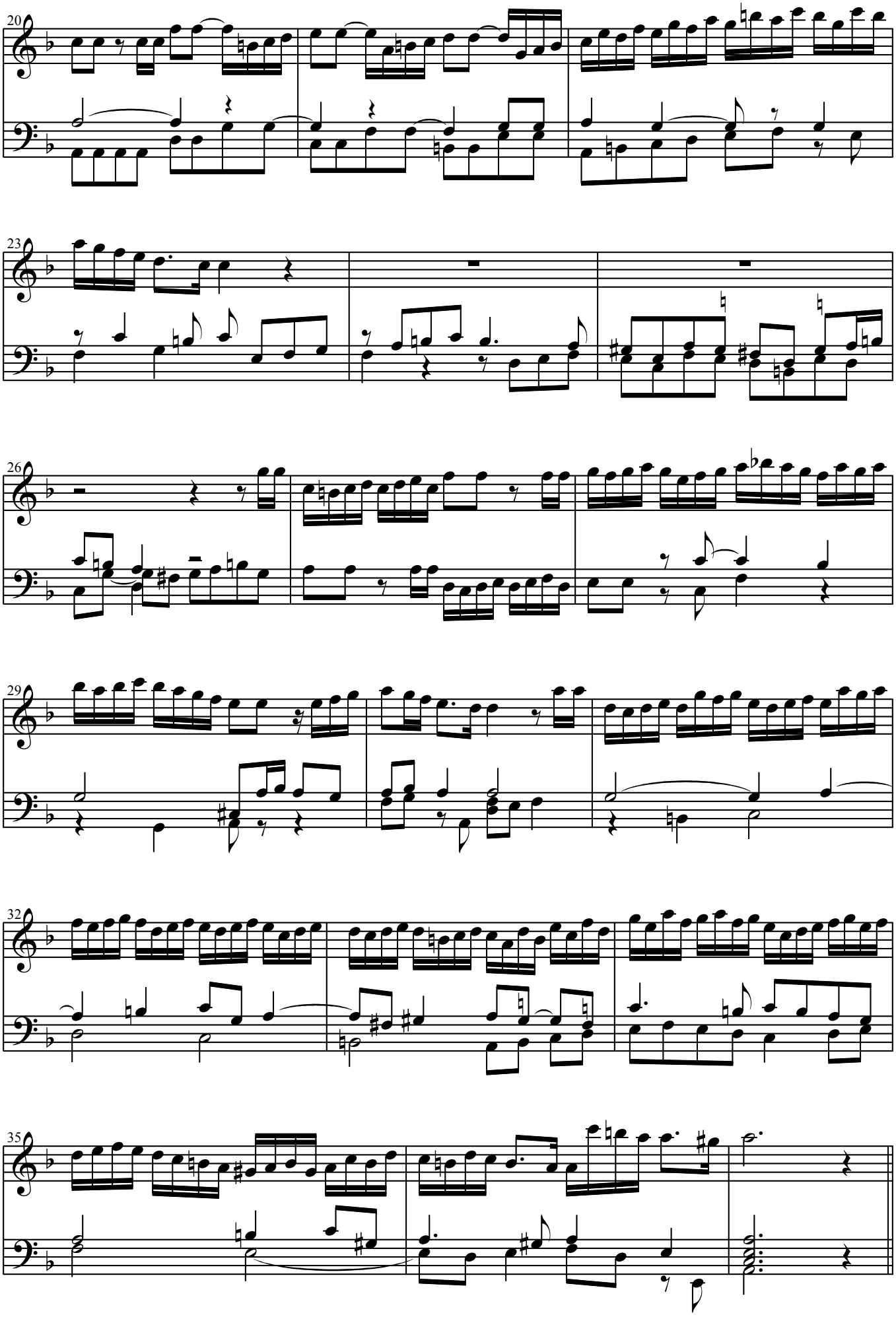

48
53
*b"♭ in ms
58
62
65

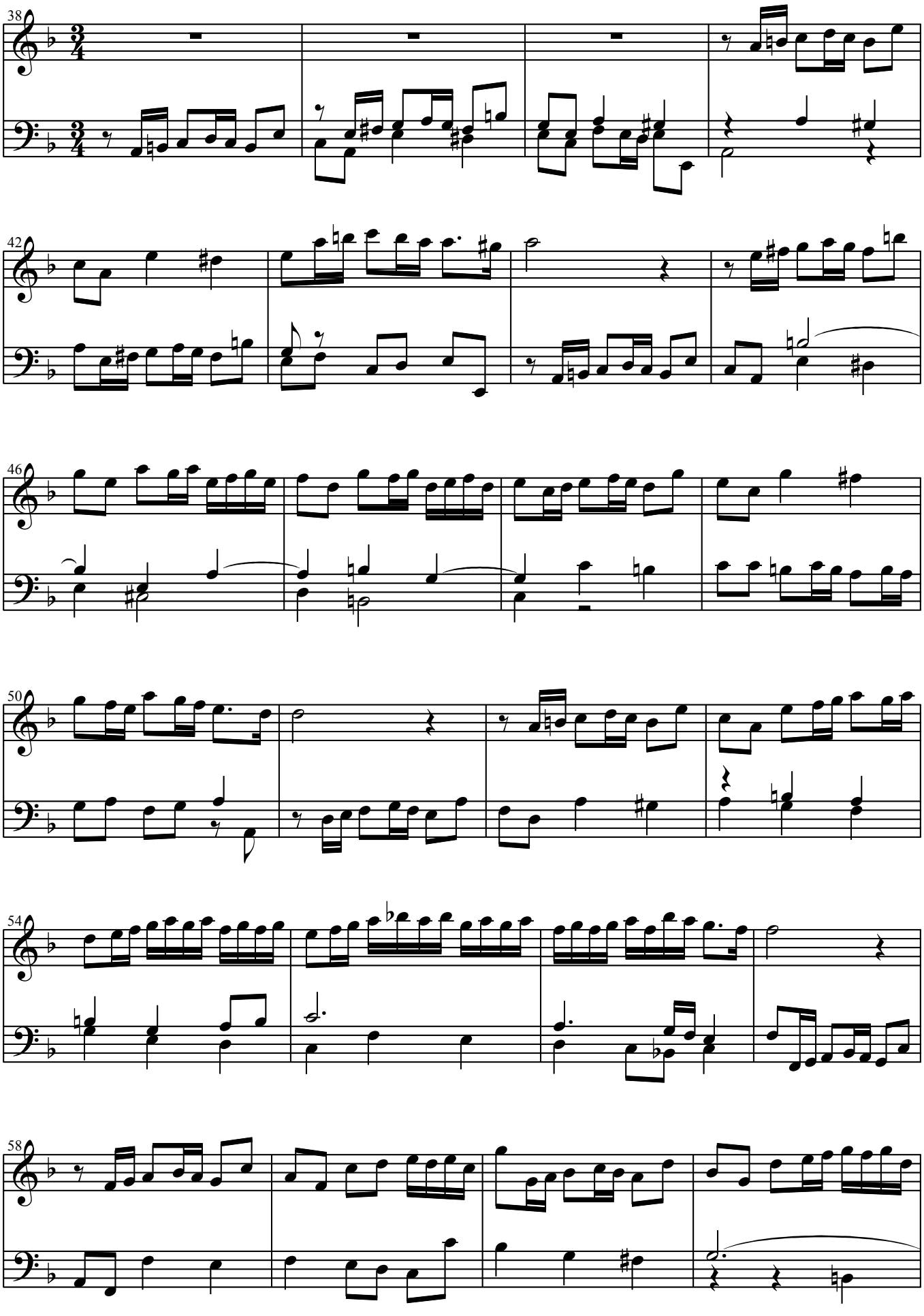

68
72
76
80

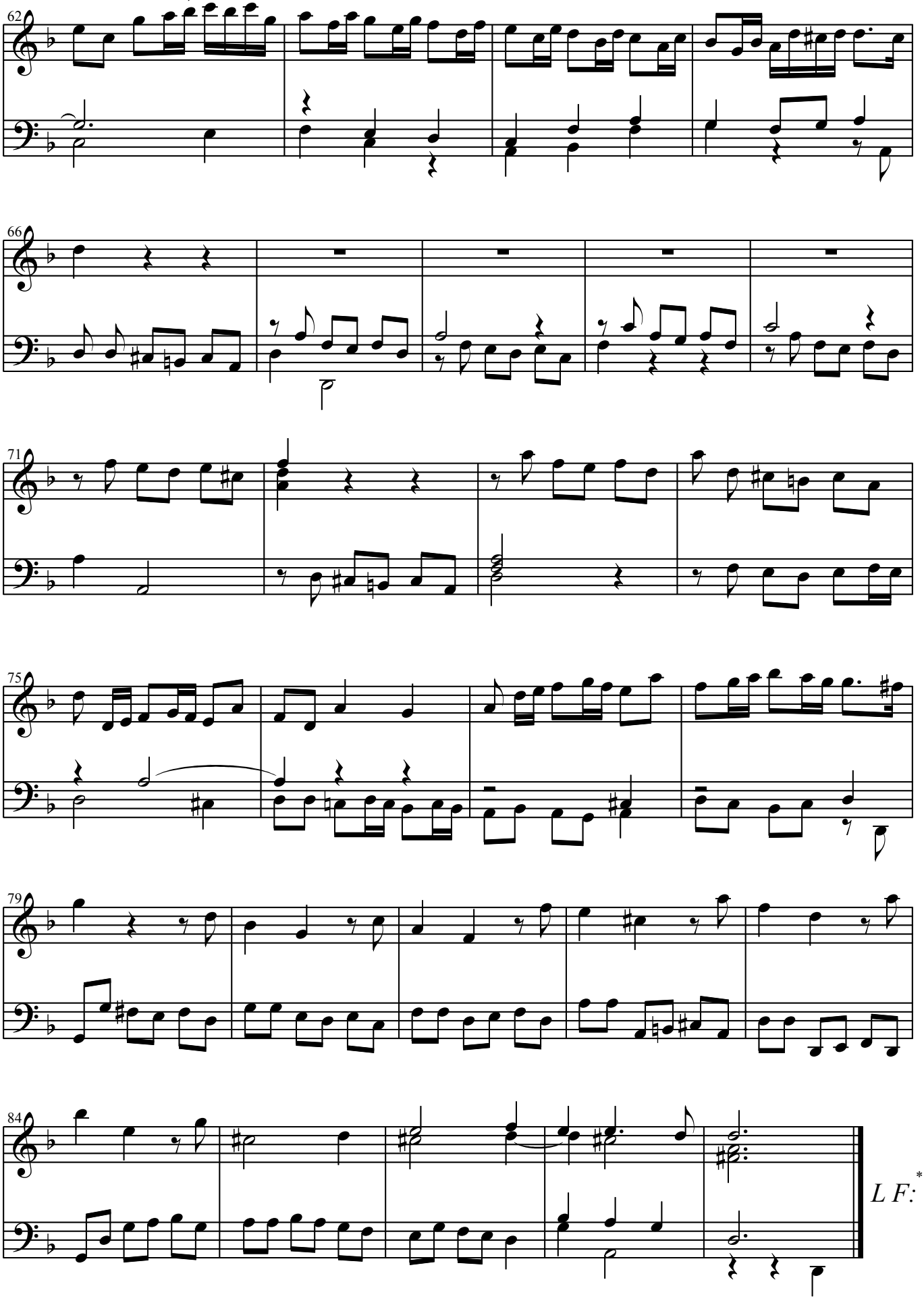
347.

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




20
23
26
29
32
35

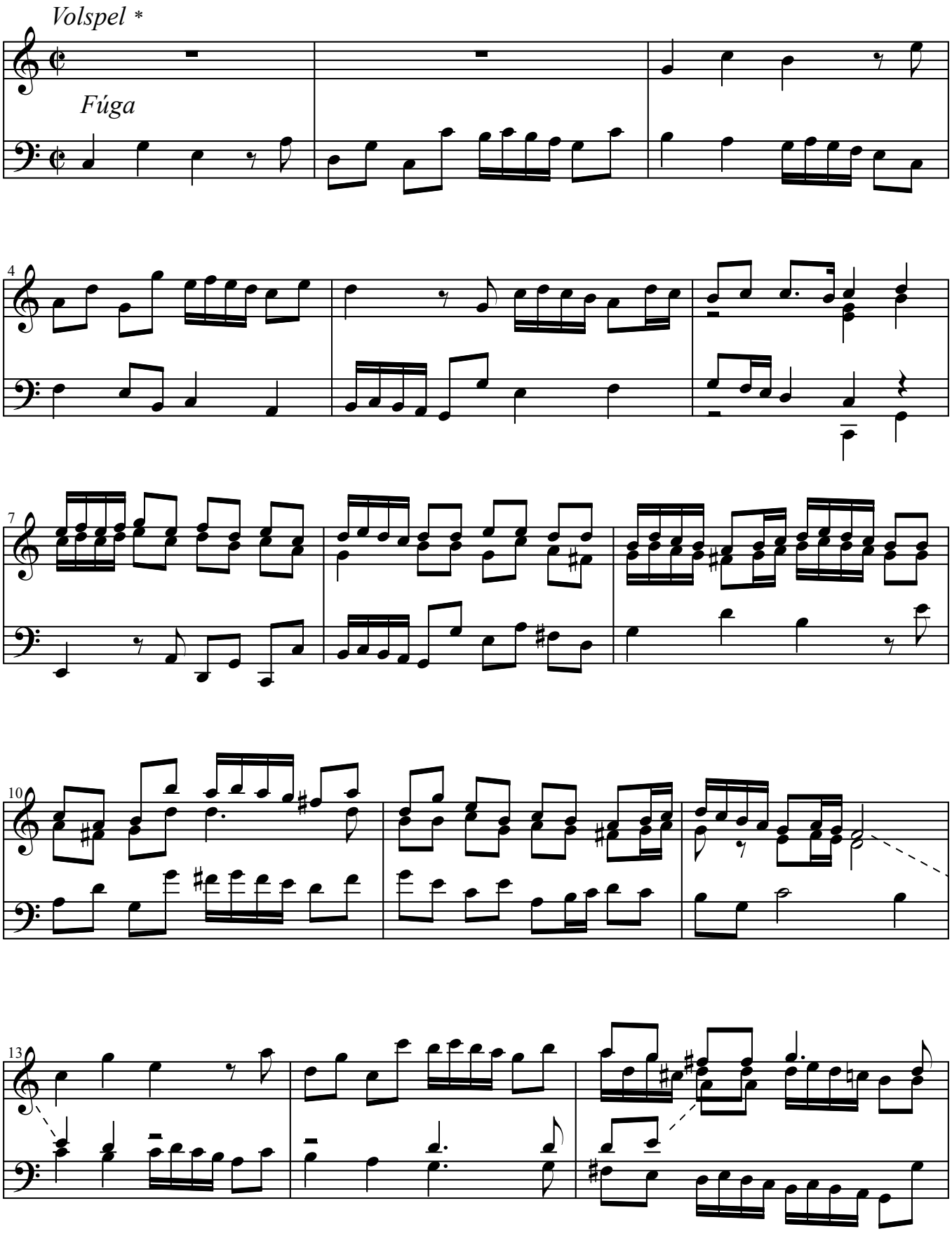




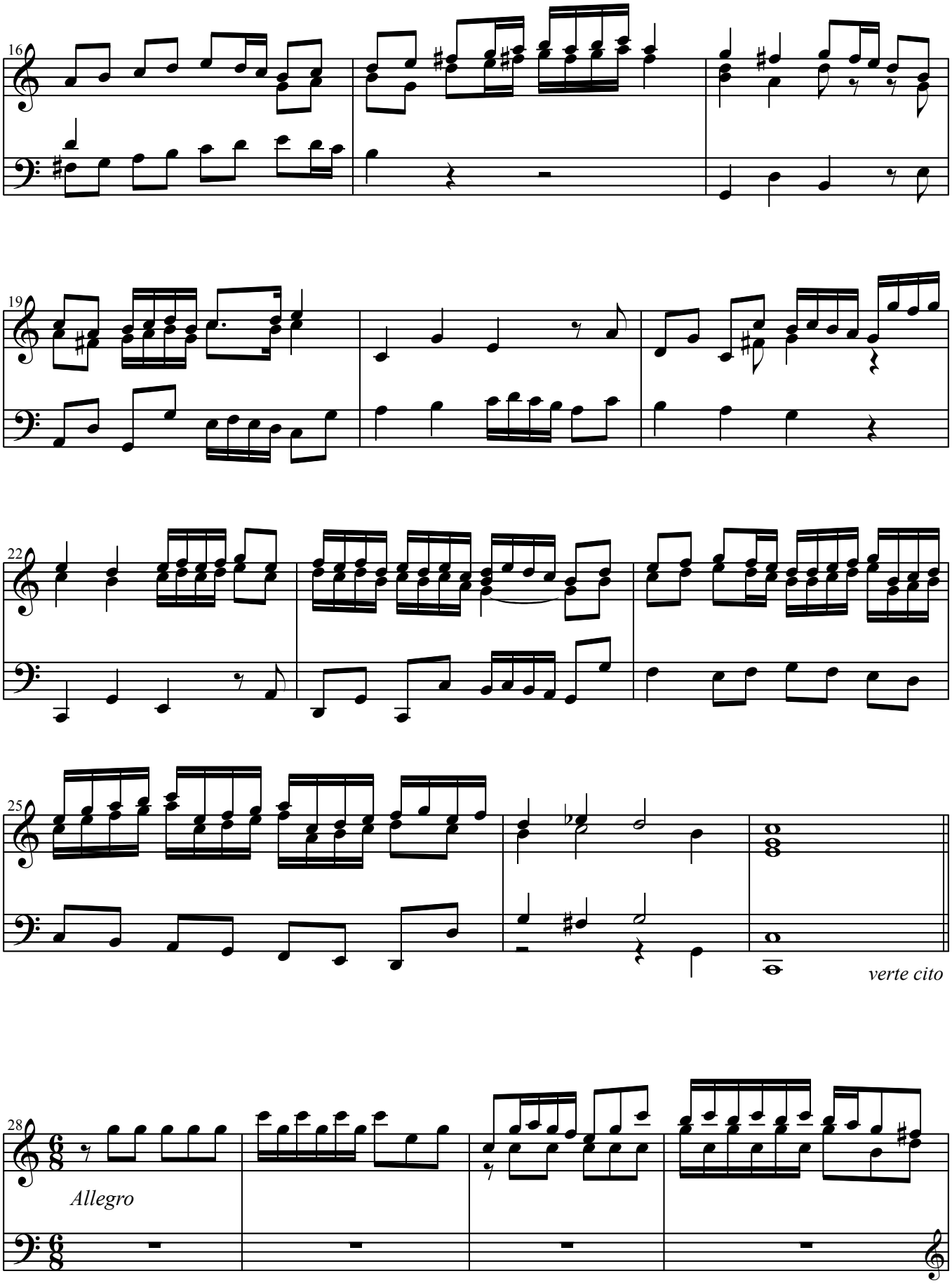
* Jacobus La Fosse (1671-1721) ??

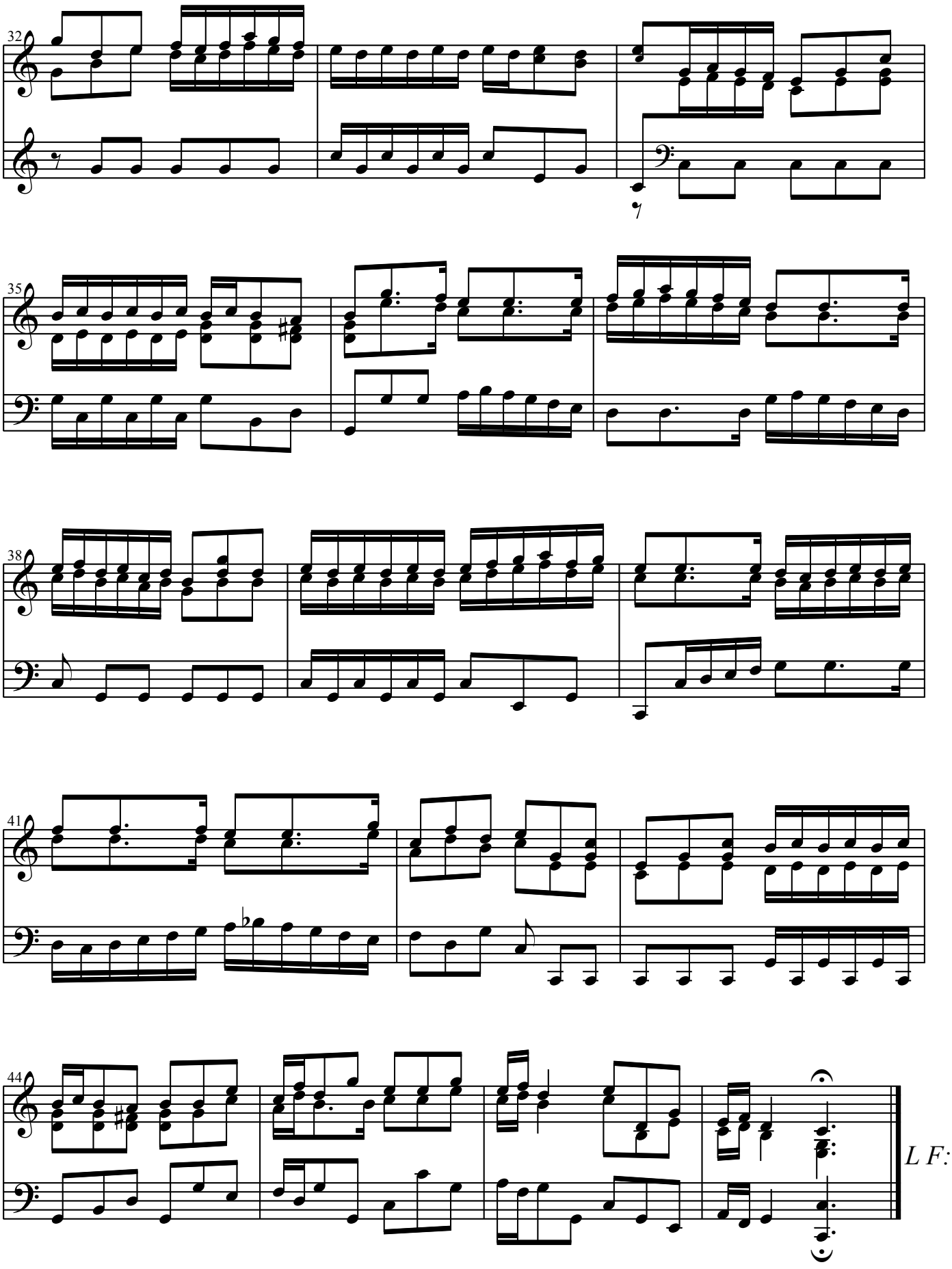
348.

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



* *Volspel* = Full

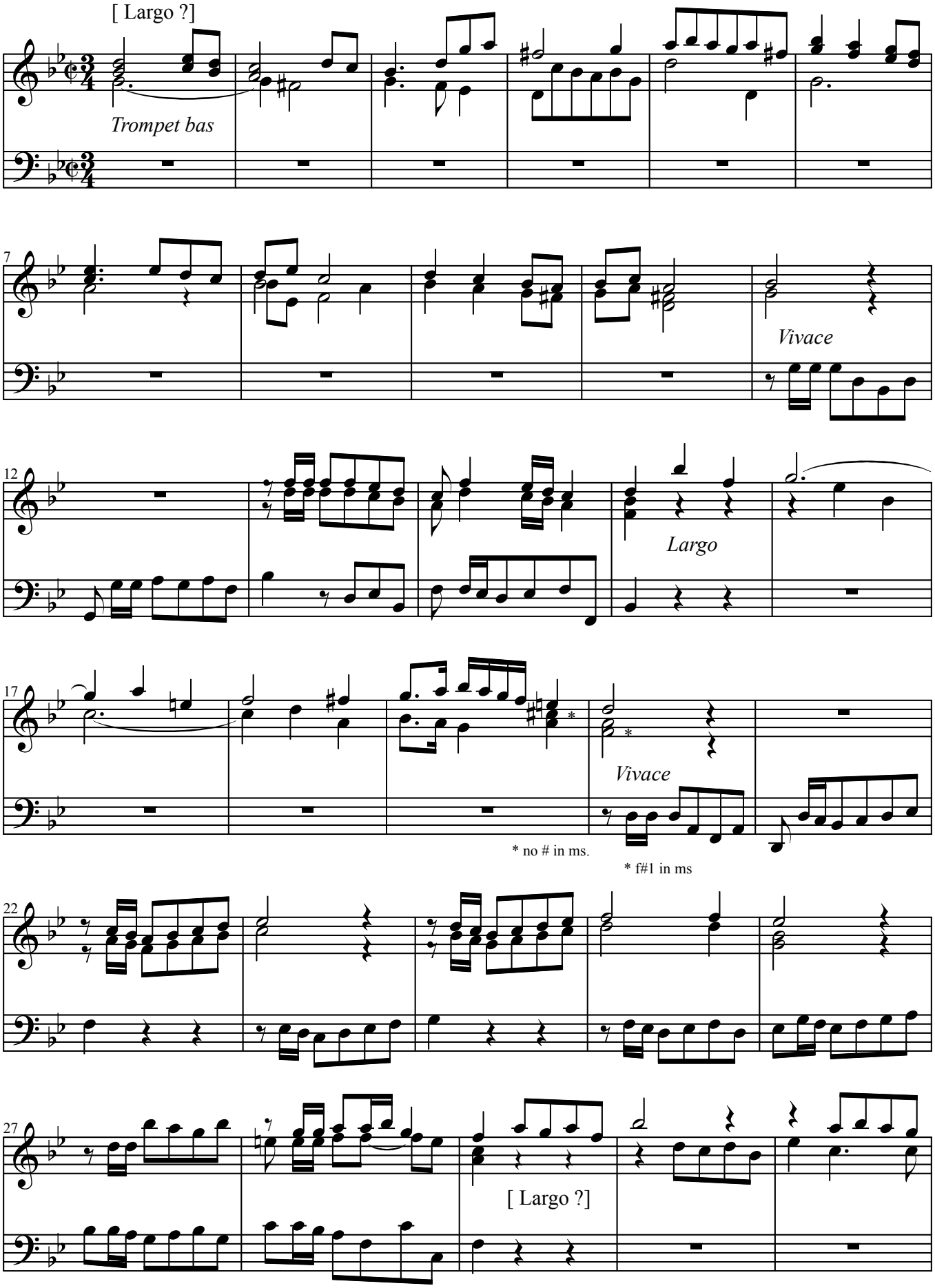

16
19
22
25
verte cito
28
Allegro

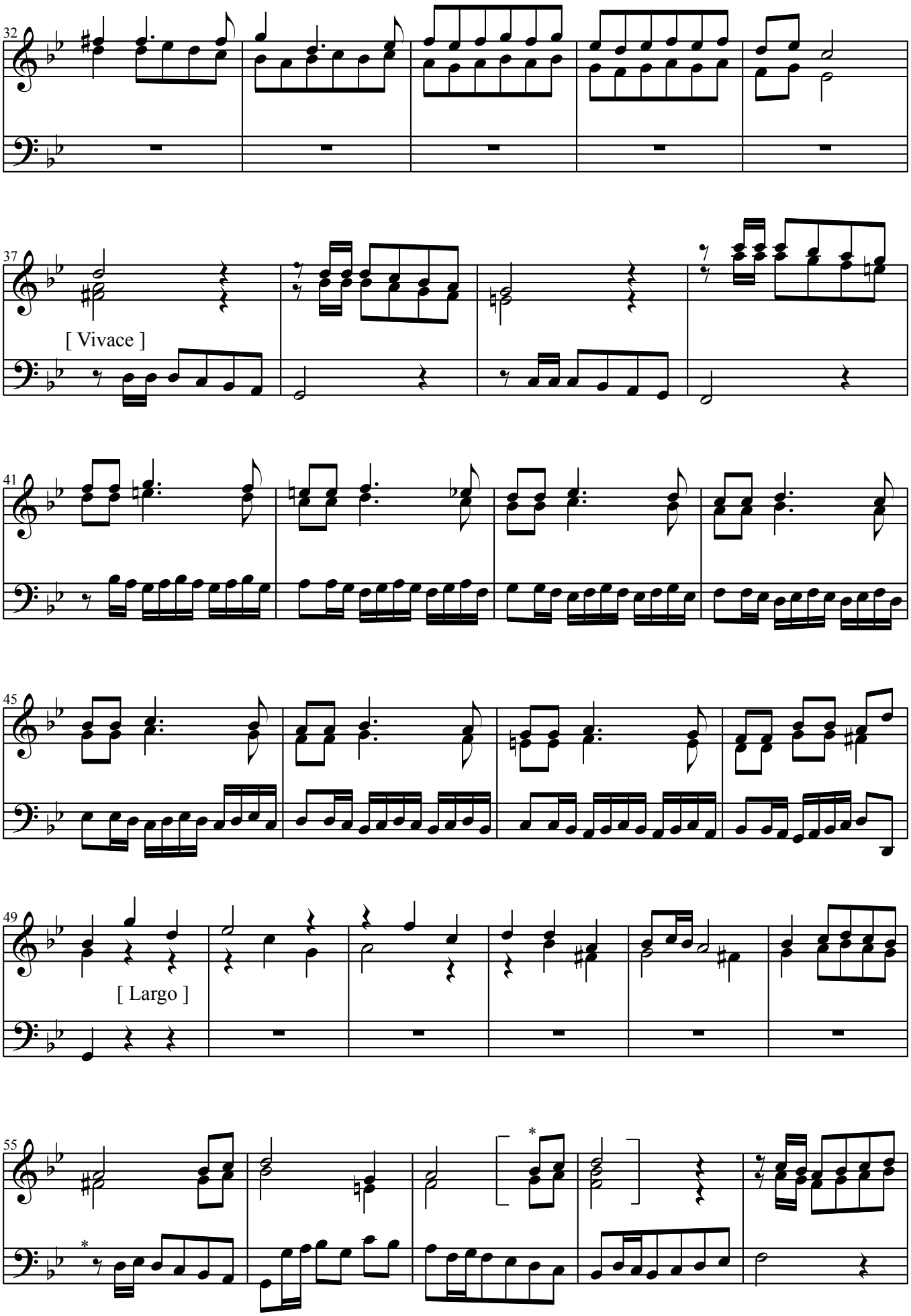


* Jacobus La Fosse (1671-1721) ??

349.

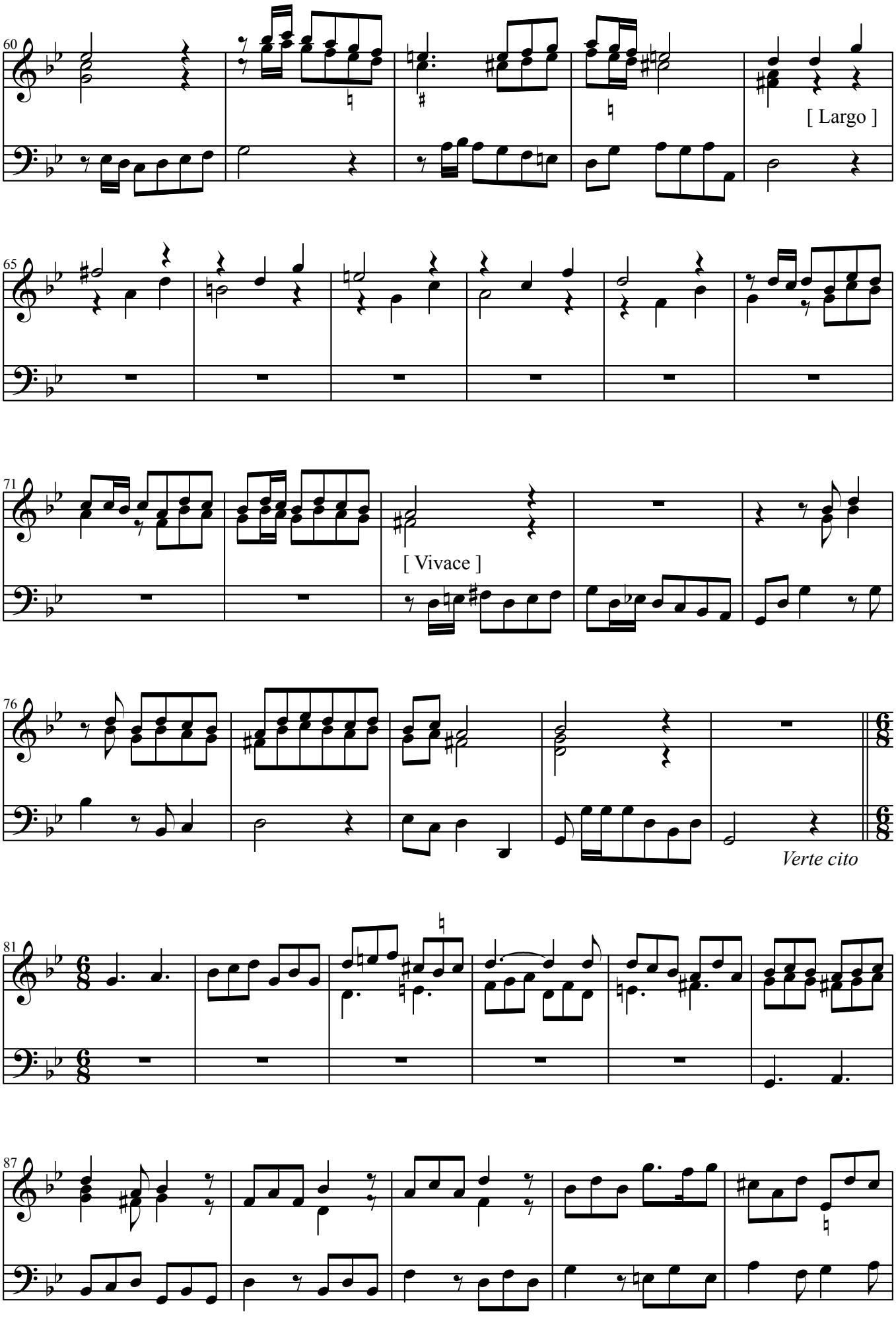
Cocquiel-manuscript
fol. 120 v°- 123 r°

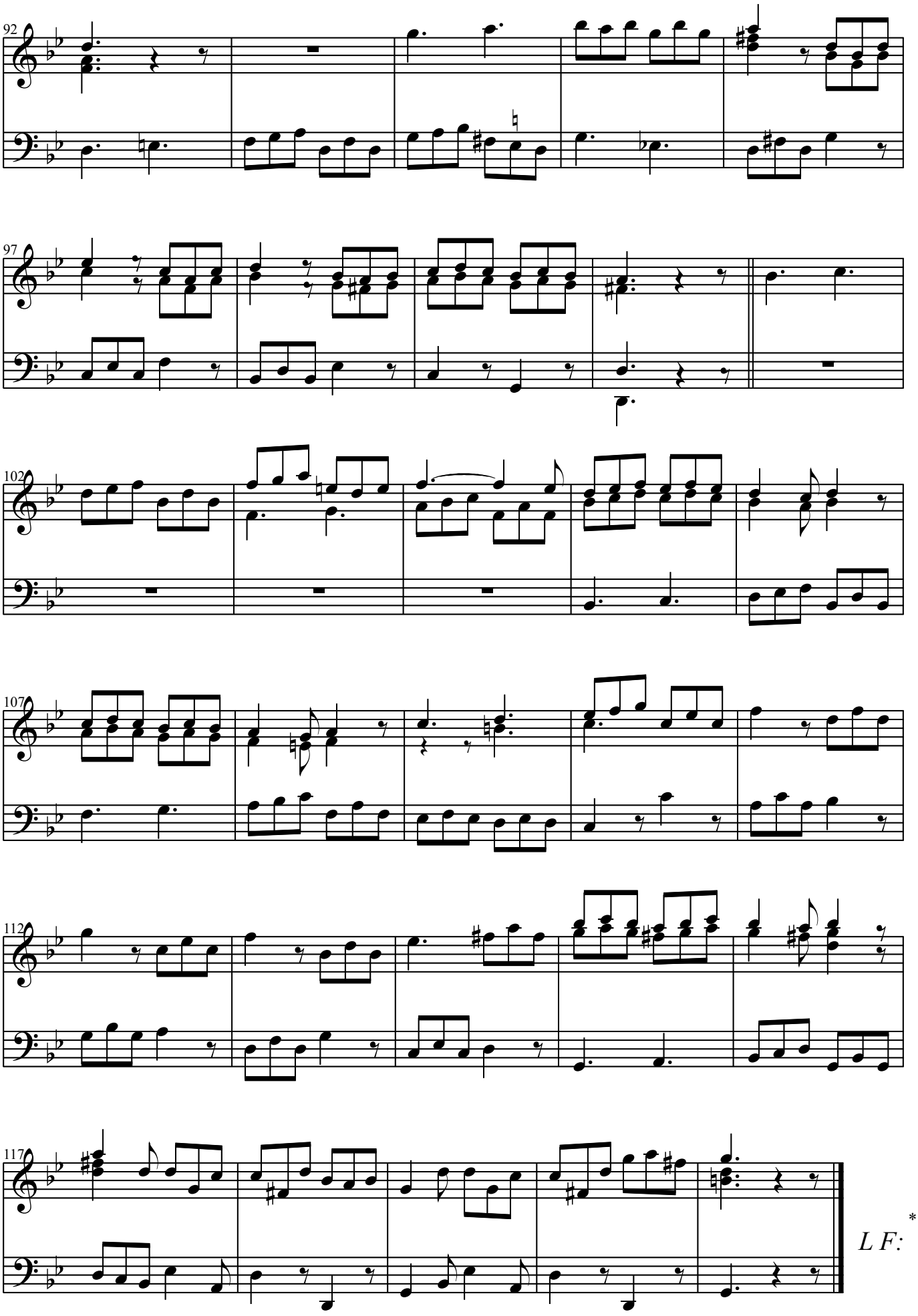




* In the ms. this series of 28 notes starts already in bar 54 i.o. 55

* reconstruction by the editor


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



* Jacobus La Fosse (1671-1721) ??

350.

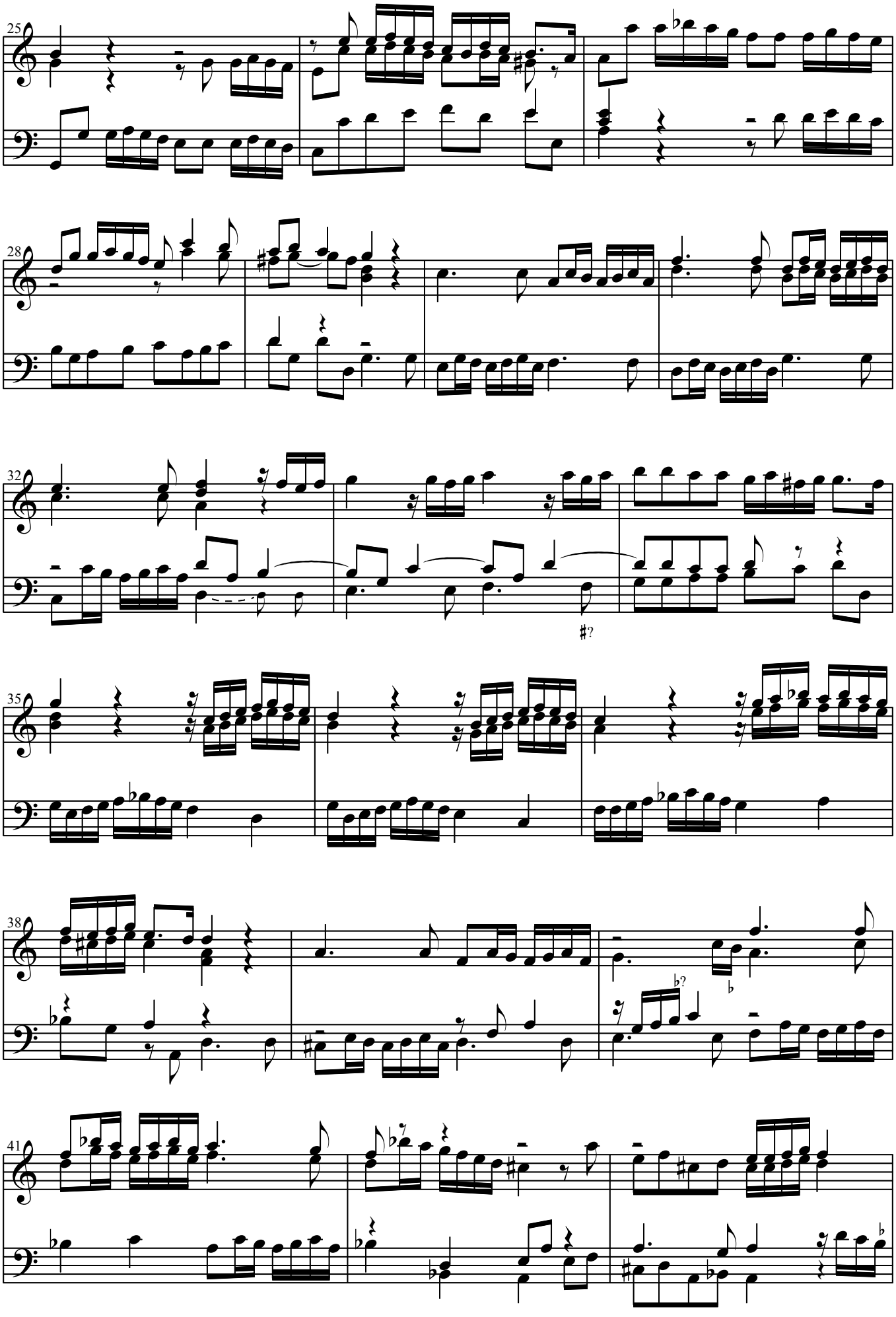
Cocquiel-manuscript
fol. 123 v°- 125 r°

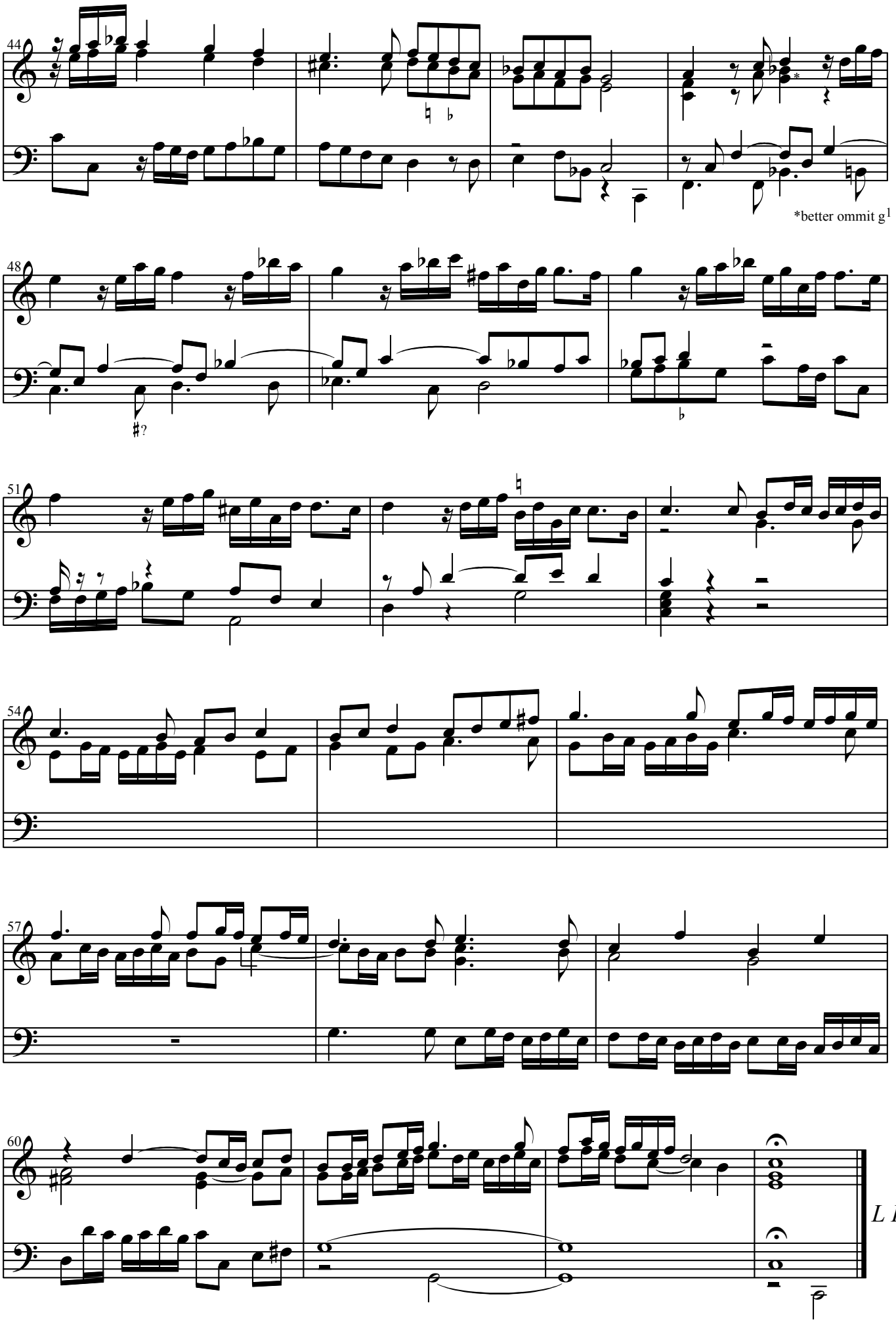
Volspel *

Fúga

*"Volspel" = Full

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

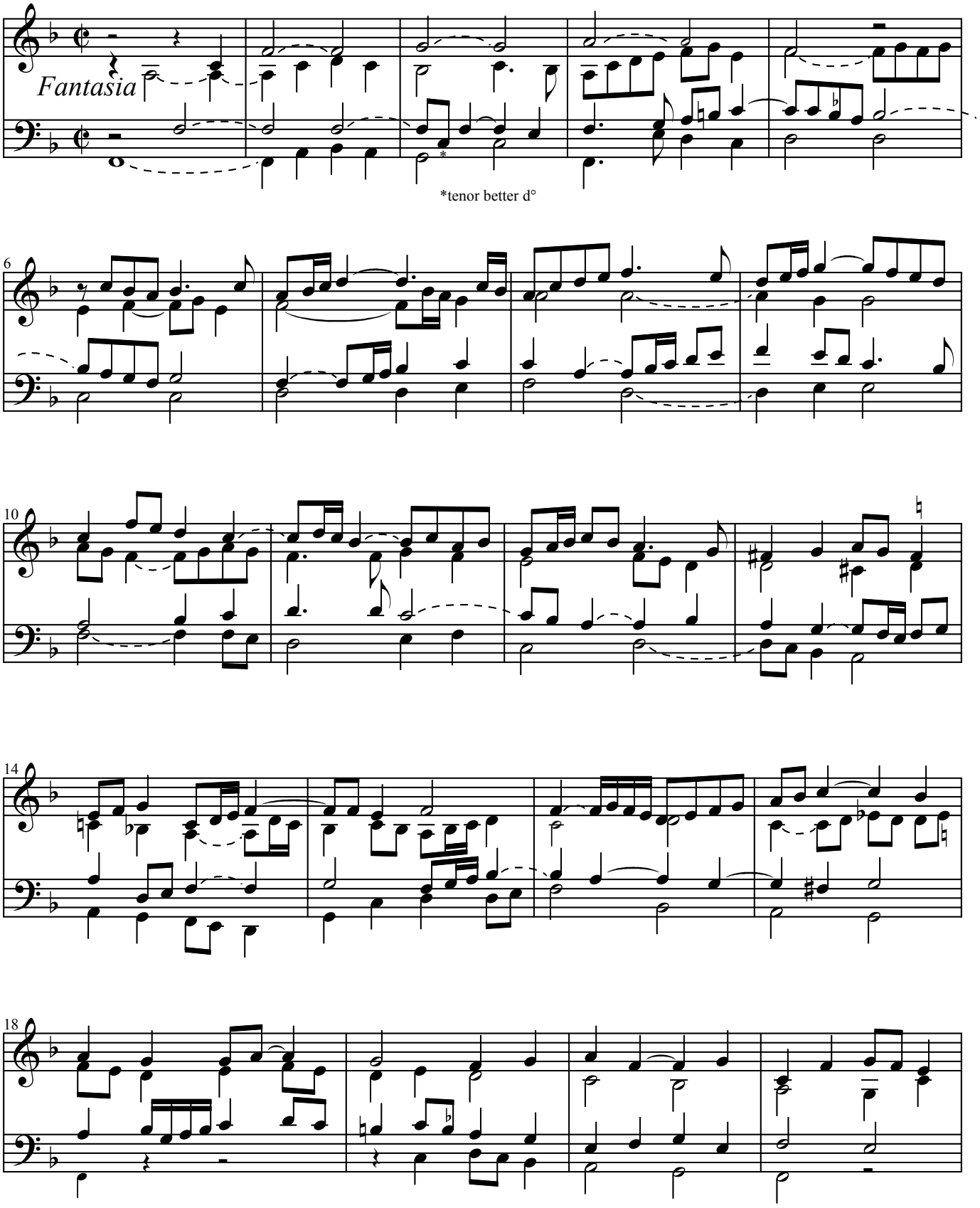

25
28
32
35
38
41

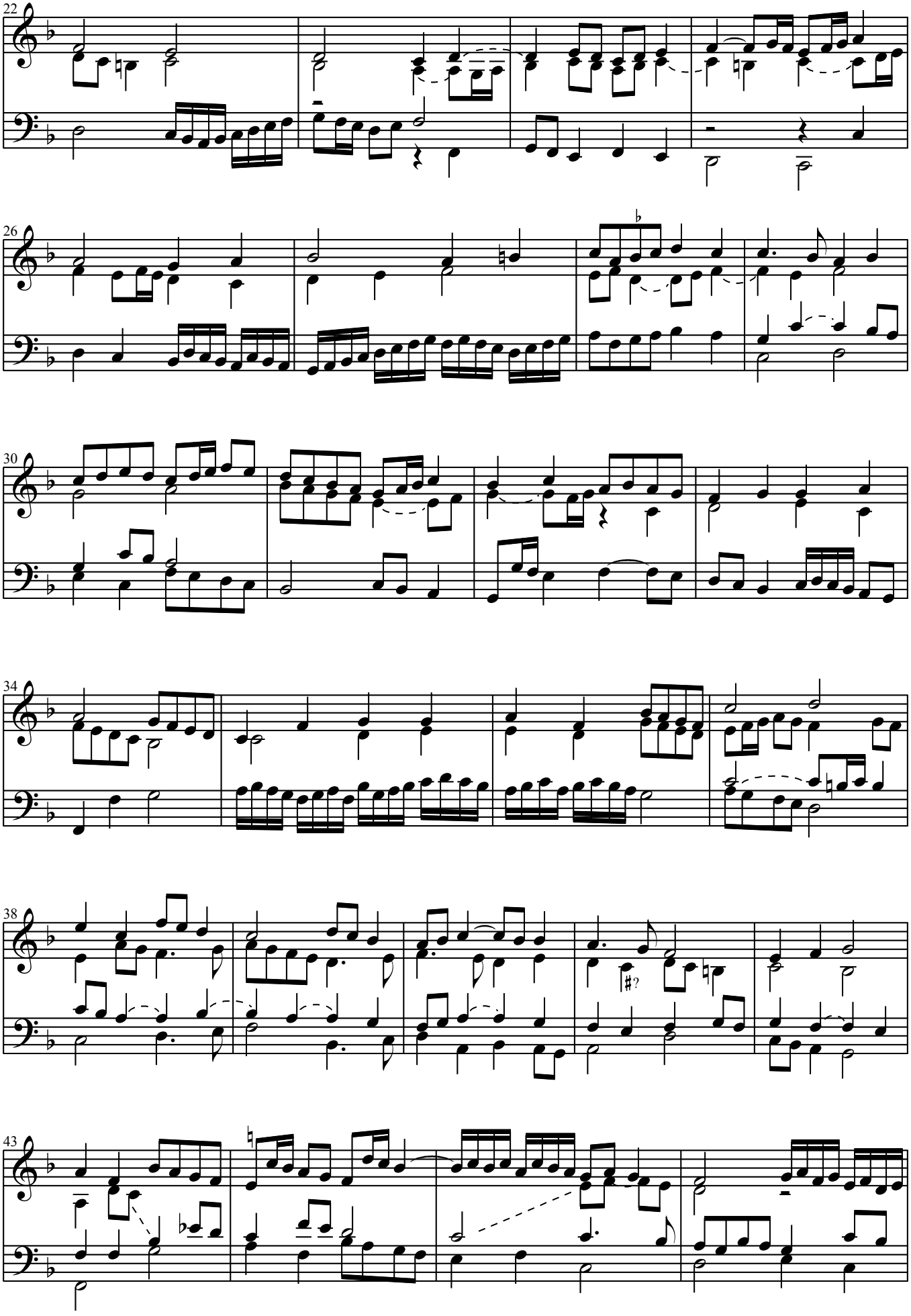


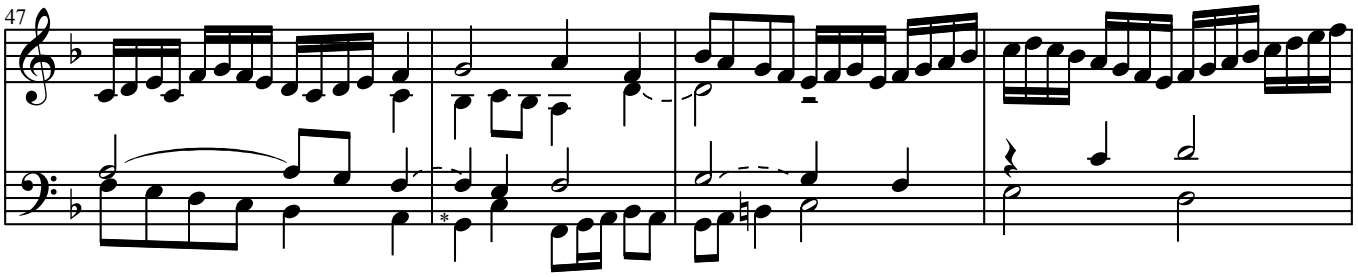
* Jacobus La Fosse (1671-1721) ??

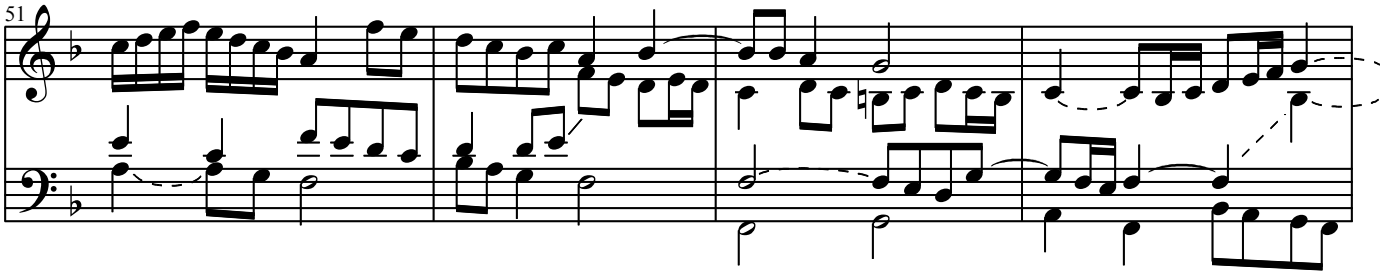
351.

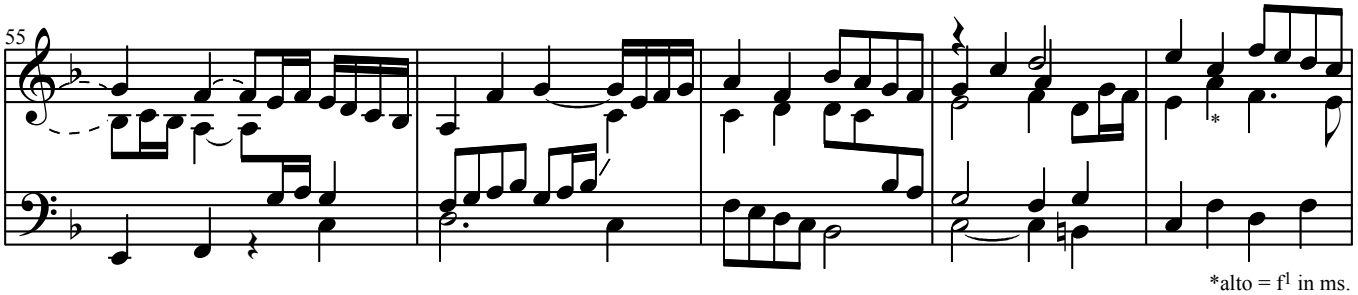
Cocquiel-manuscript
fol. 125 v° - 130 r°

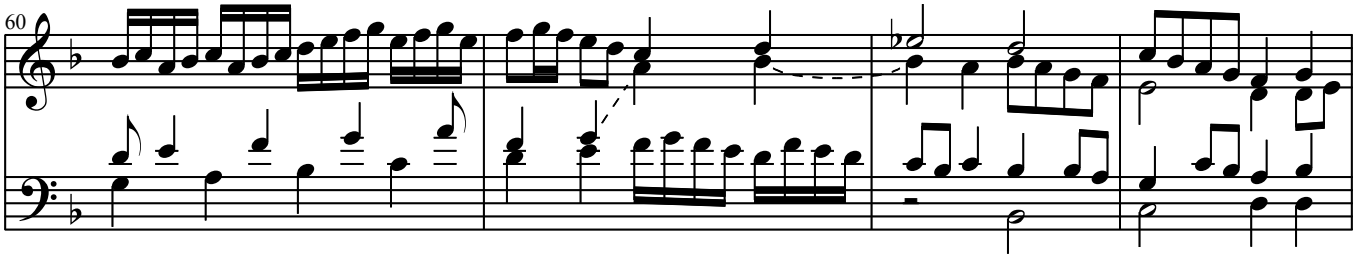


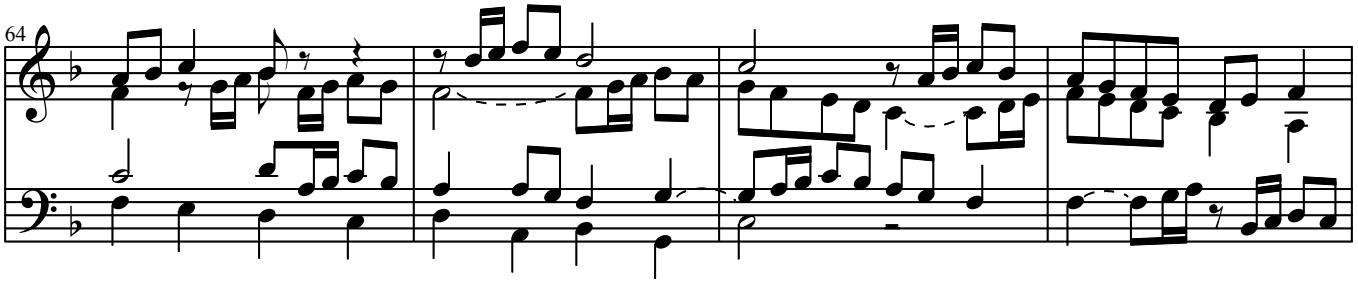

22
26
30
34
38
43

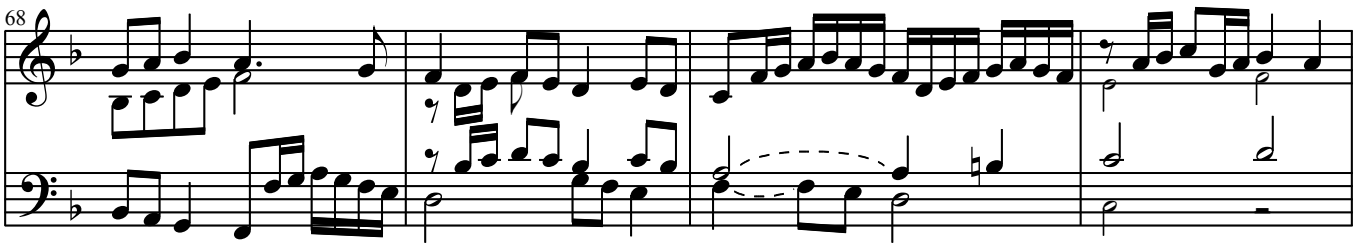

47
*bass = F in ms.

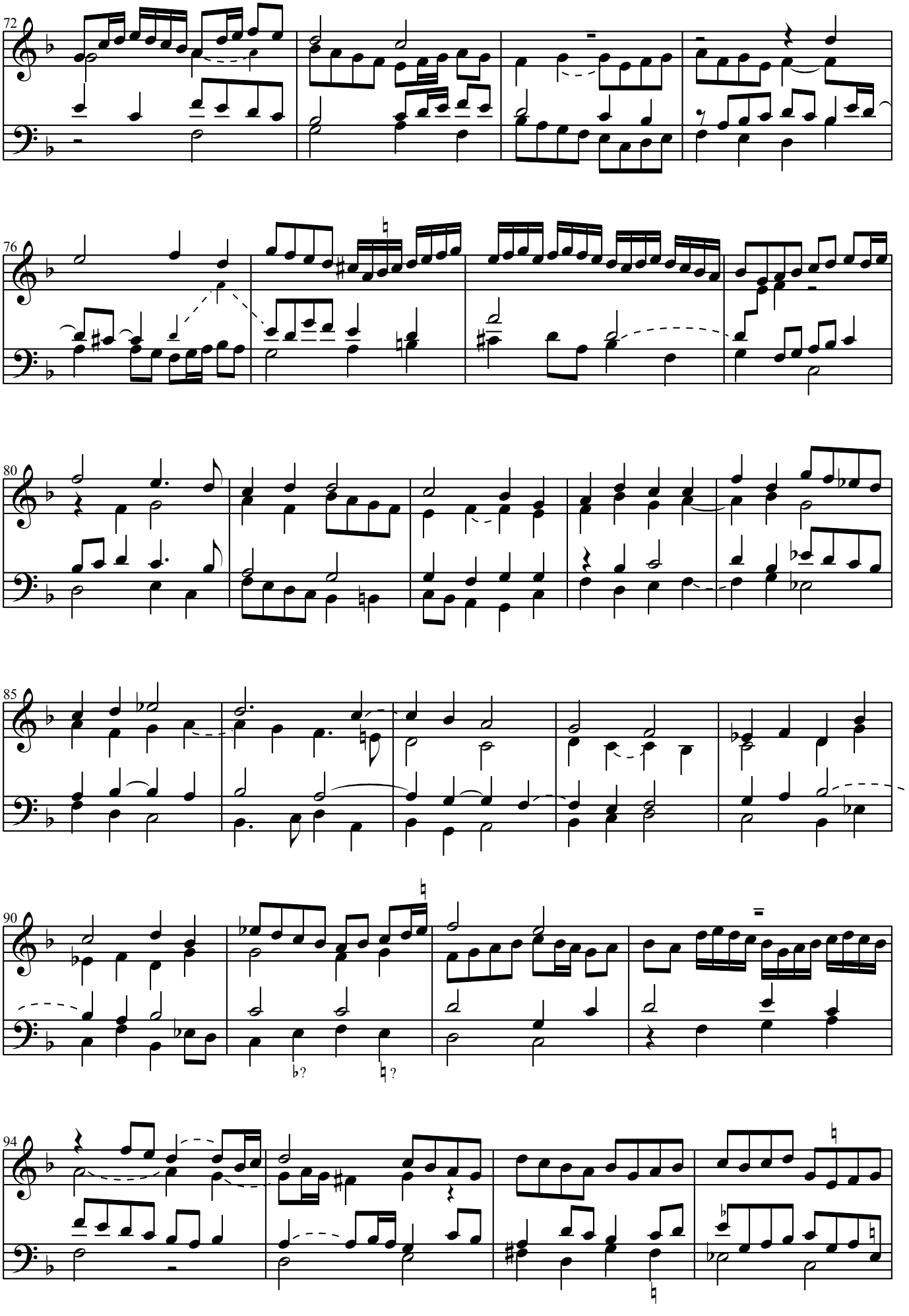

51

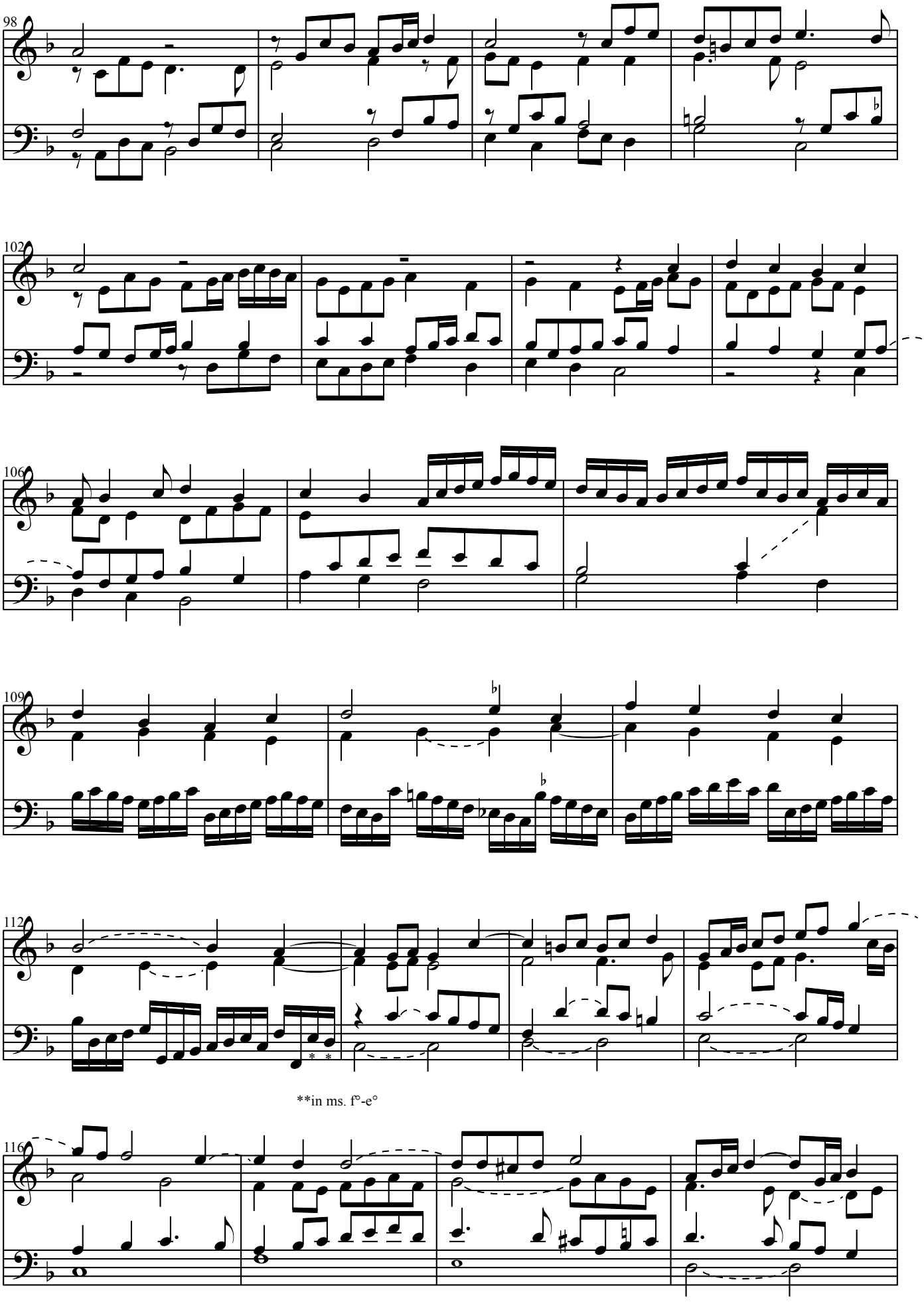

55
*alto = f1 in ms.

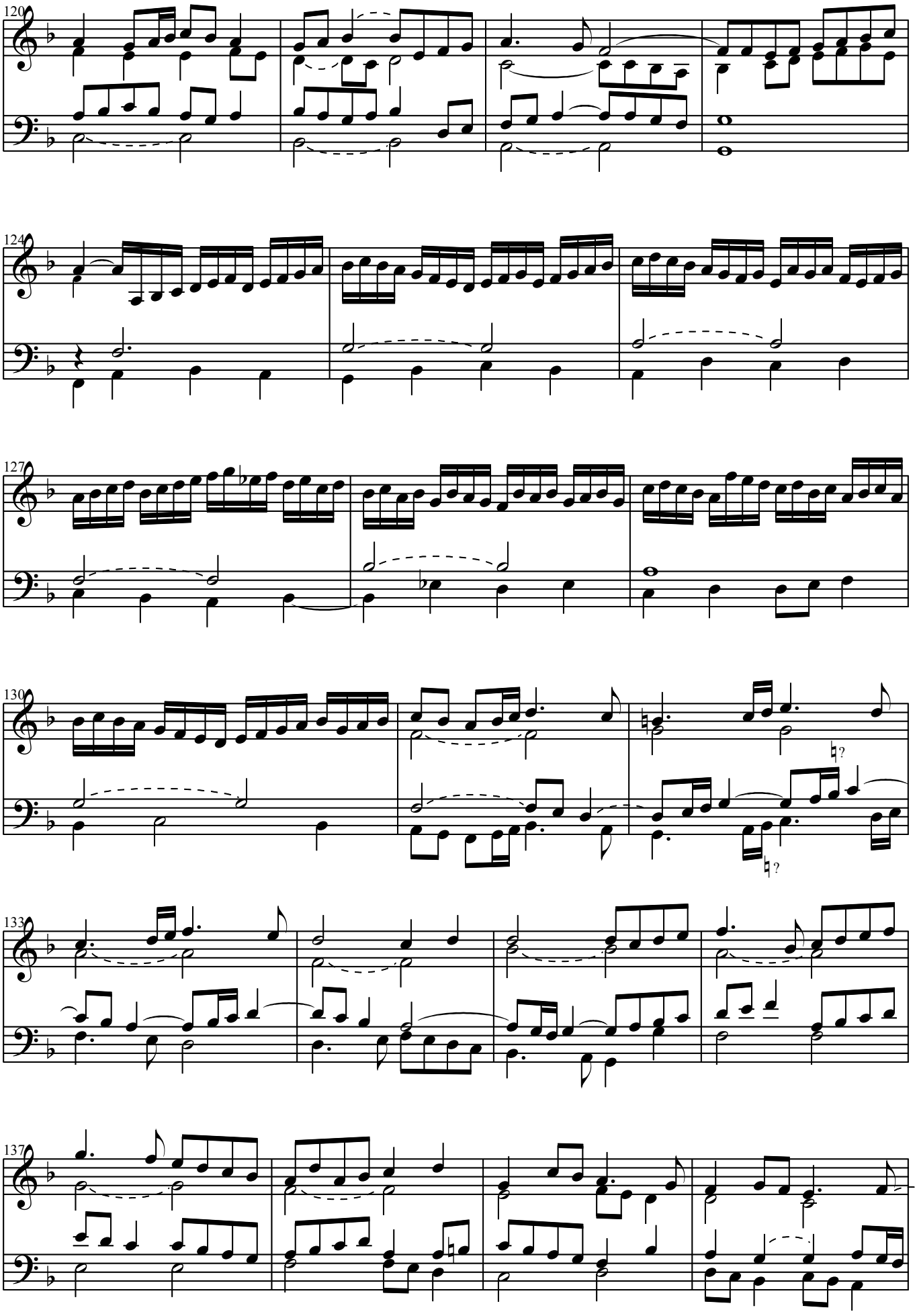

60

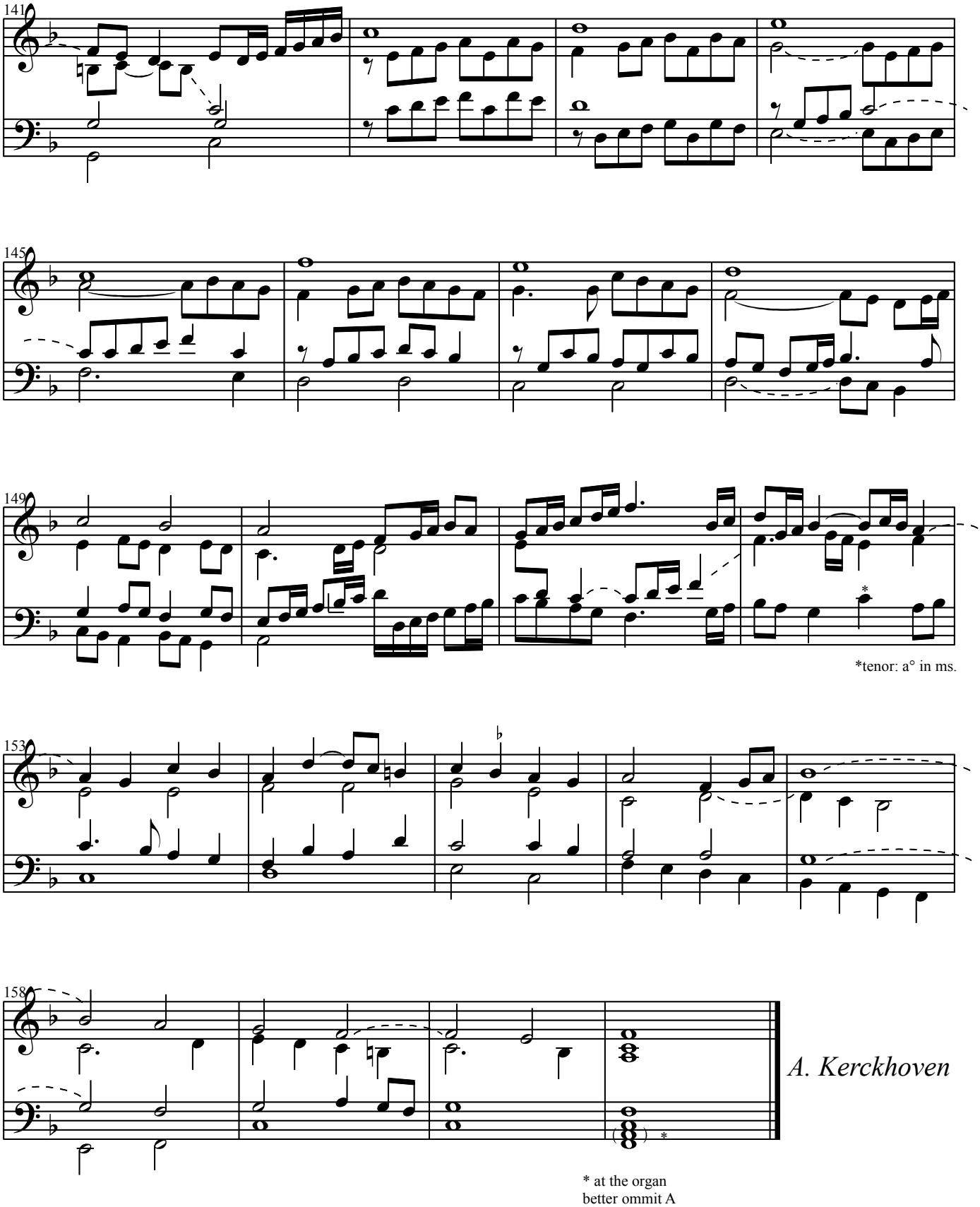

64


68


72
76
80
85
90
94

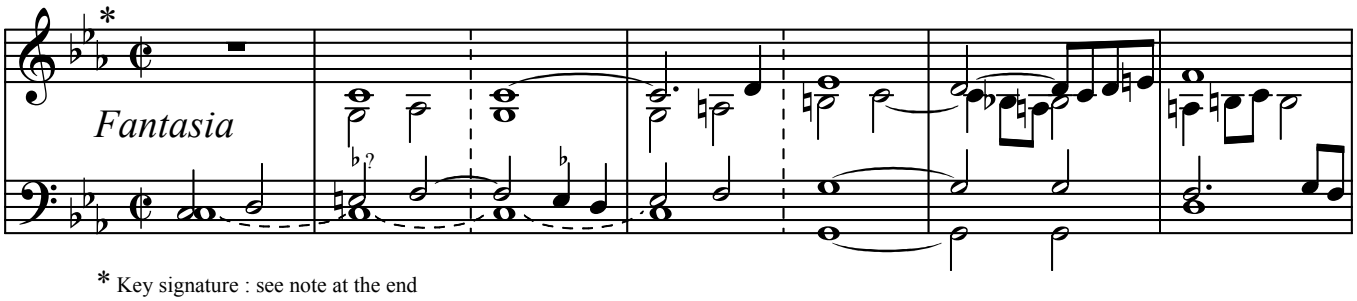

98
102
106
109
112
**in ms. f°-e°
116


120
124
127
130
133
137

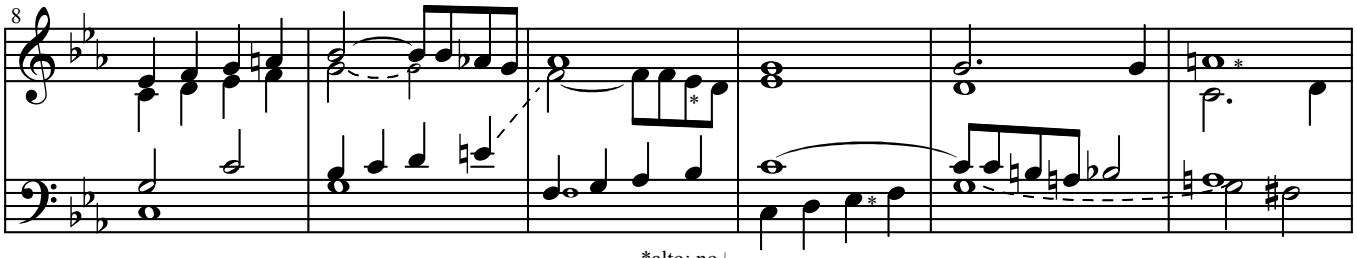

141
145
149
153
158
*tenor: a° in ms.
A. Kerckhoven
* at the organ
better ommit A

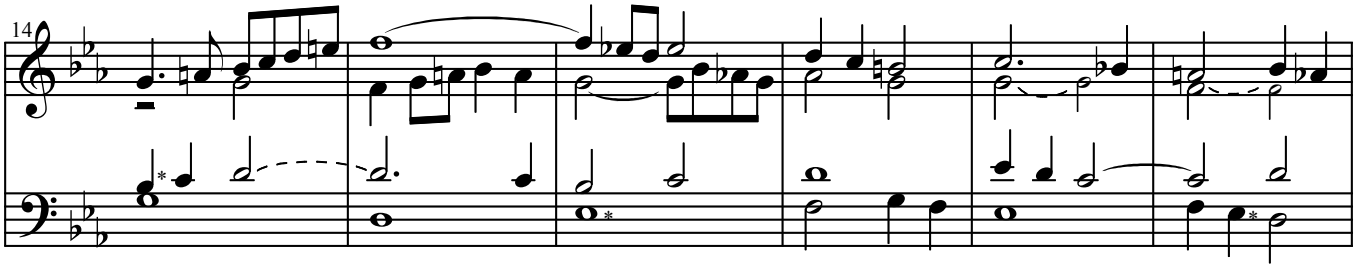
352.

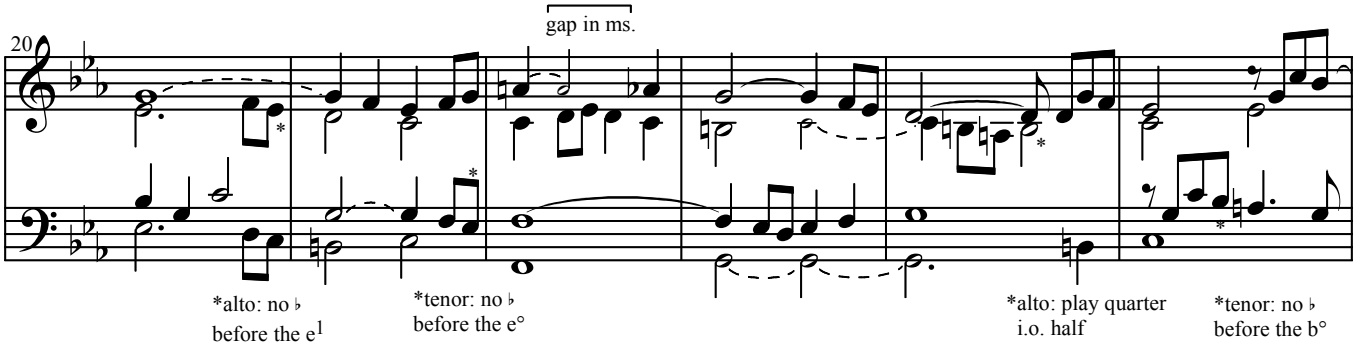
Cocquiel-manuscript
fol. 130 v°- 131 r°

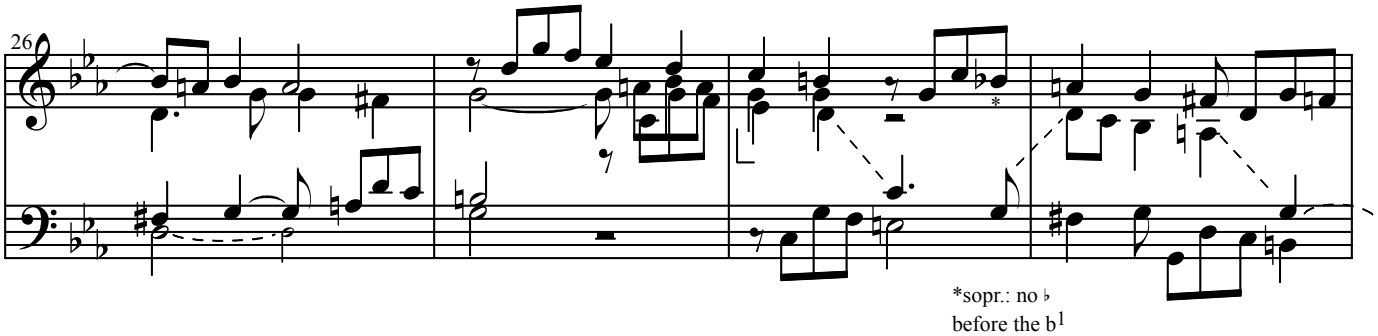


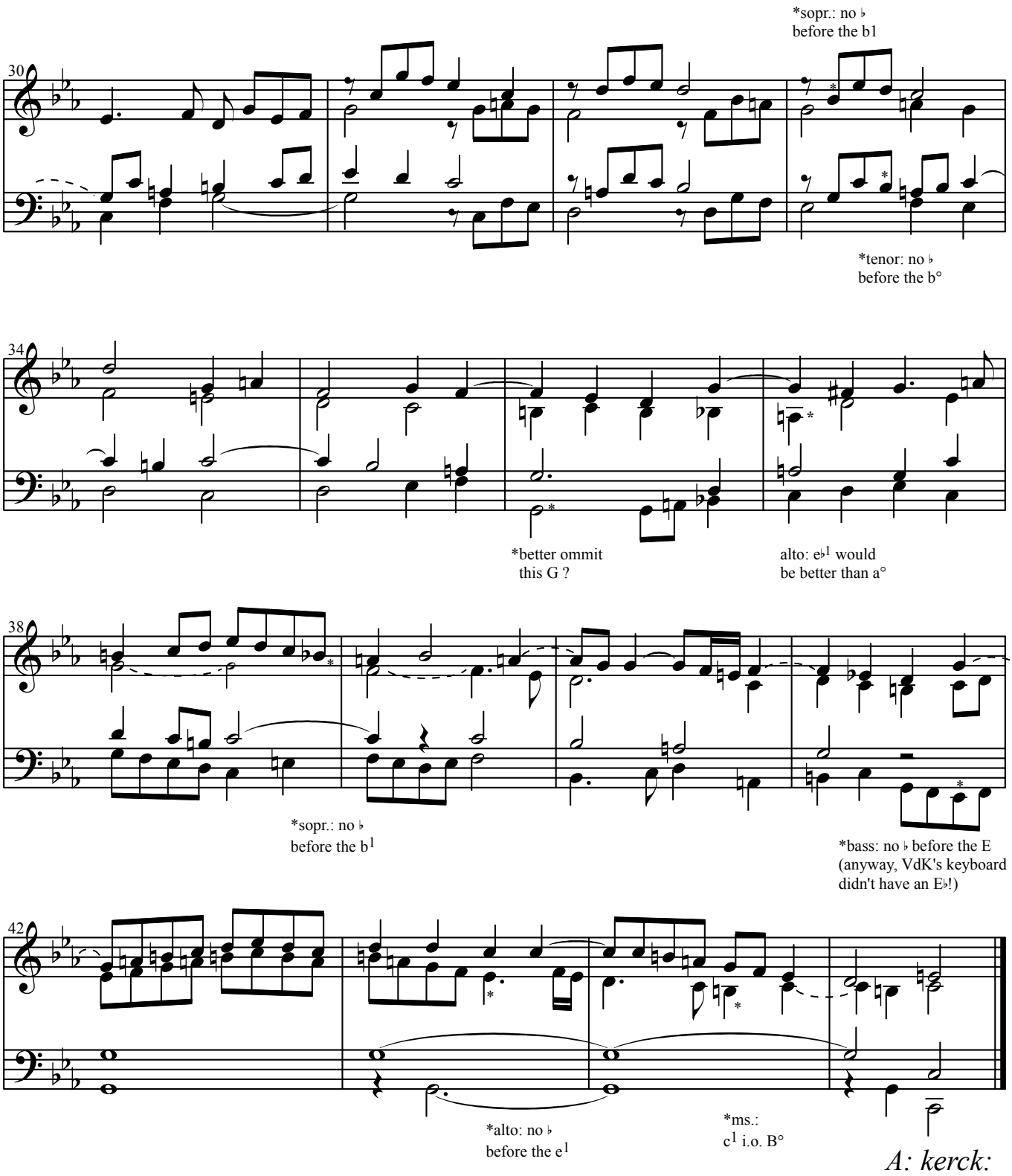
* Key signature : see note at the end









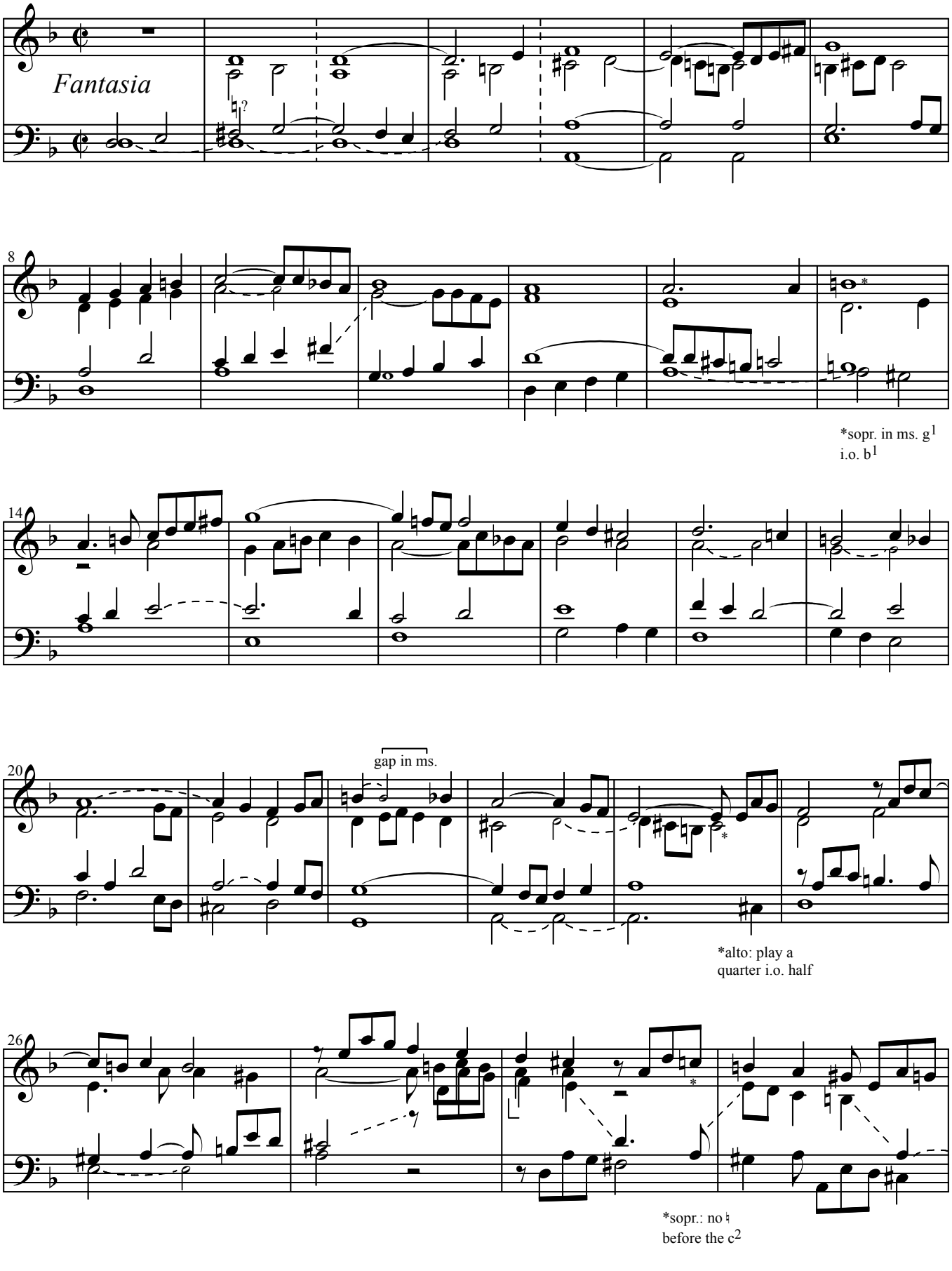


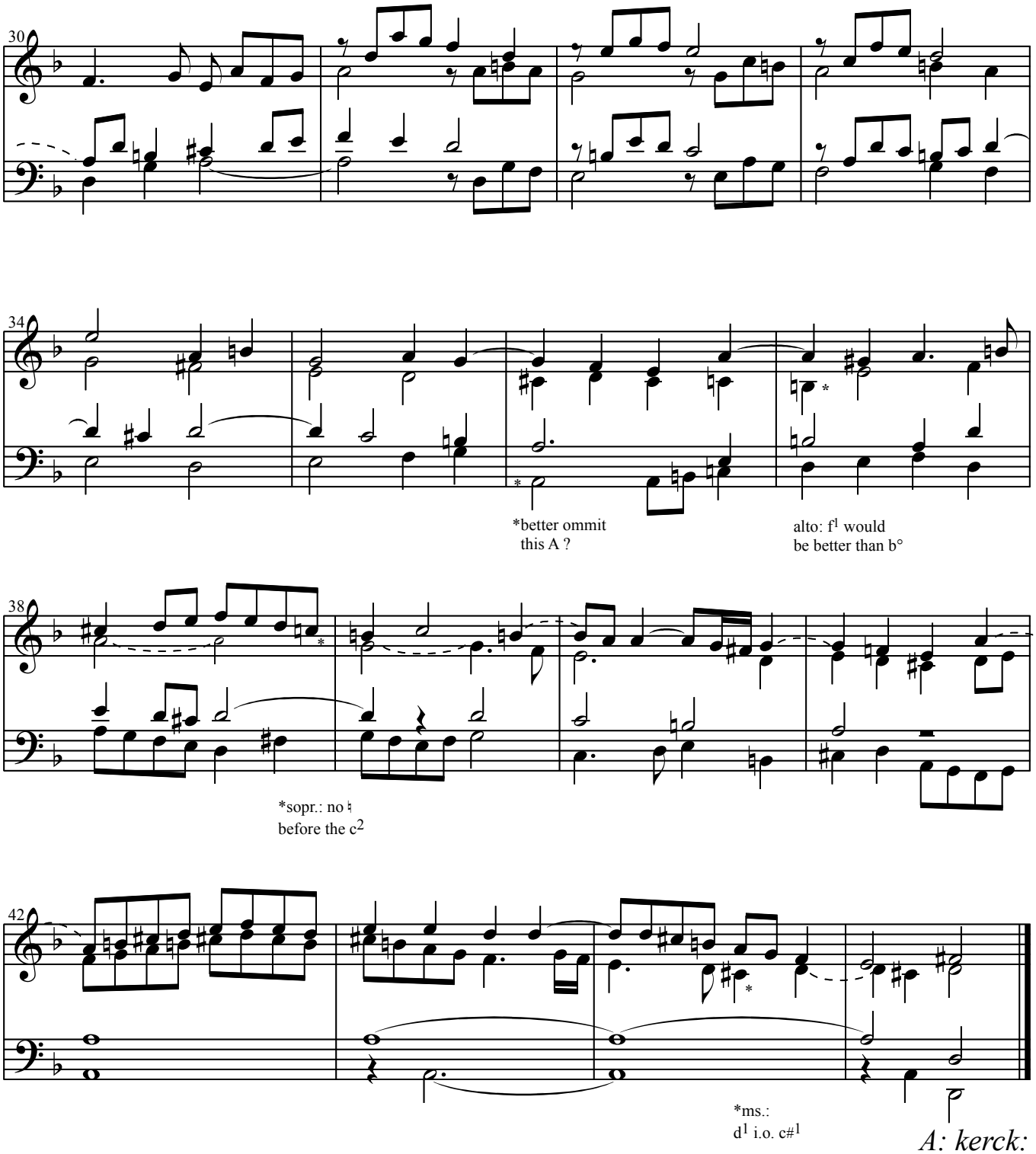
* The Cocquiel-manuscript has no key-signature at the clef;
the key is definitely c-minor, all flats were written directly before the notes in the score.
As a result, a number of flats are missing (forgotten?).

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°





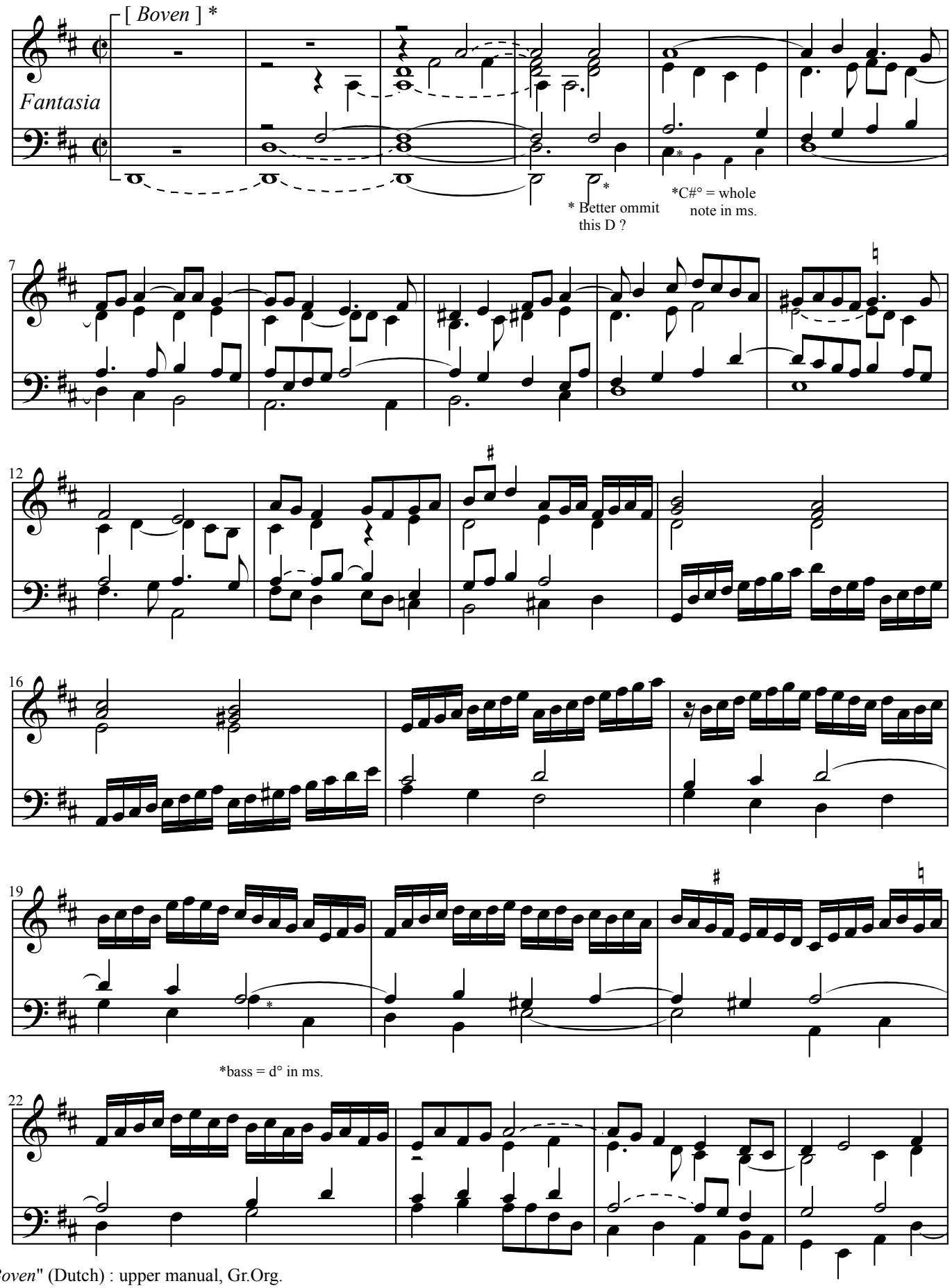
It is not at all certain that c-minor was the original key of the piece as given under nr. 352a. *
The Cocquiel-manuscript has no key-signature at the clef;
the key there is definitely c-minor, but all flats were written directly before the notes in the score.
As a result, - and possibly because of a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

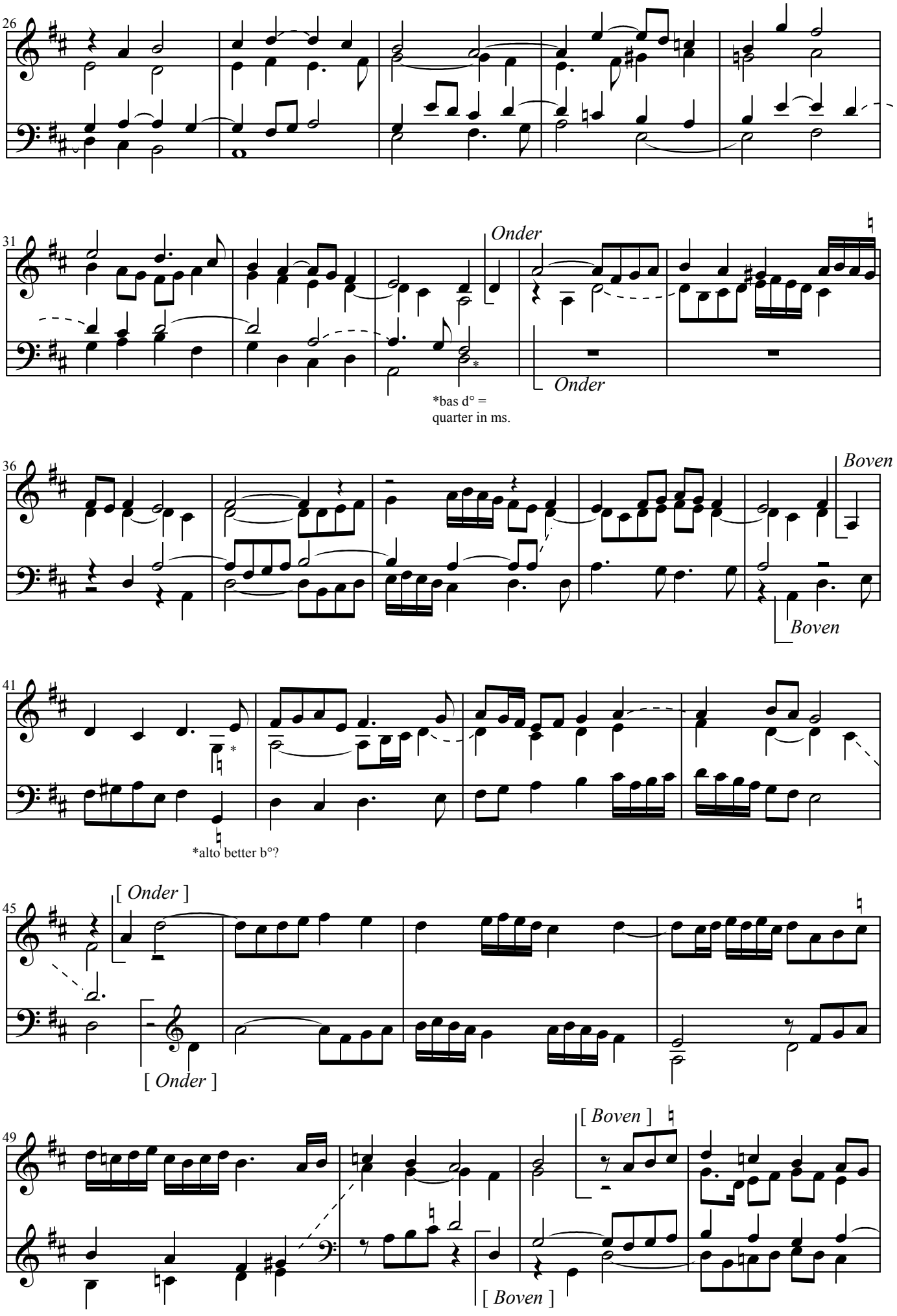
353.

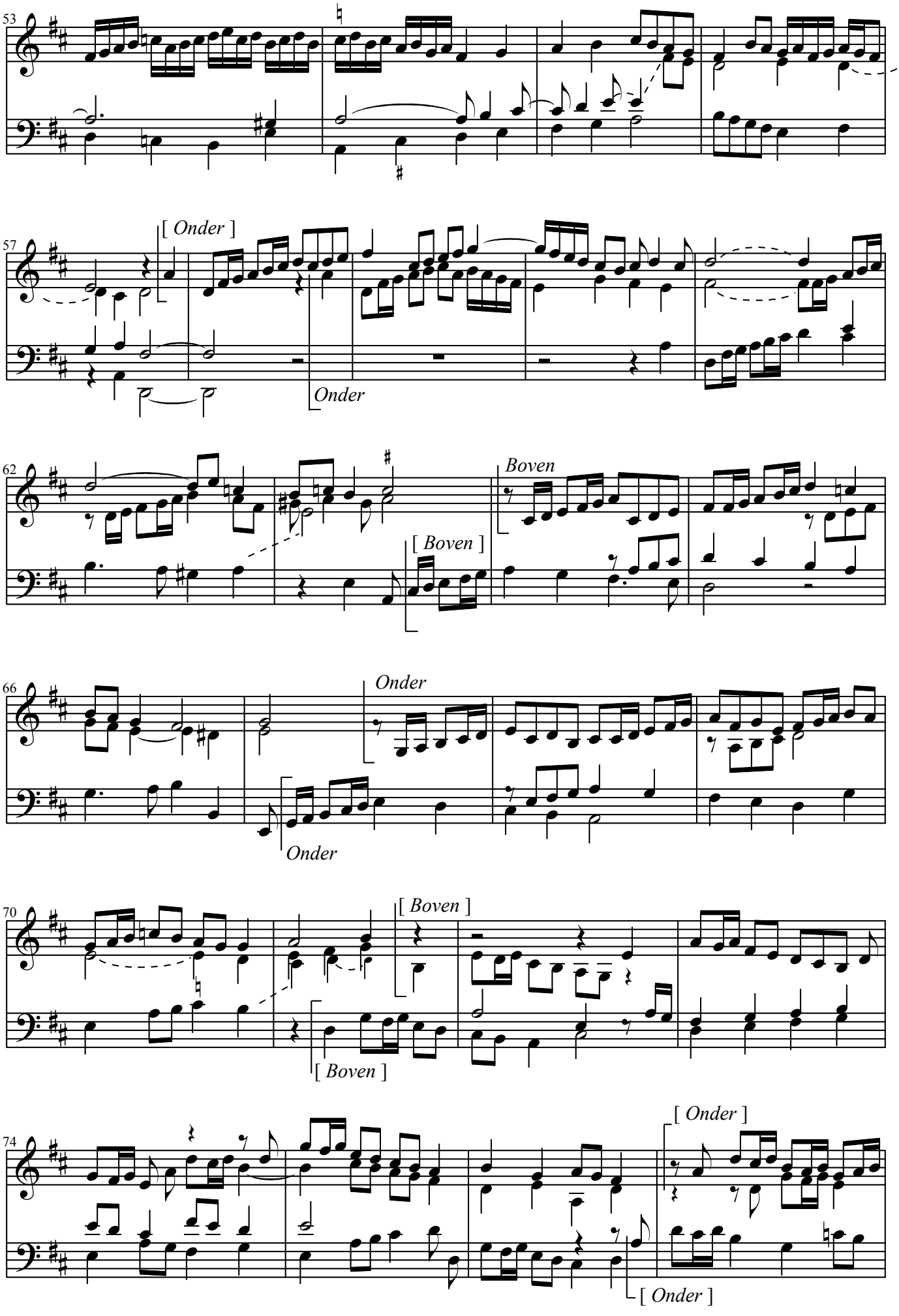
Cocquiel-manuscript
fol. 131 v°- 136 r°

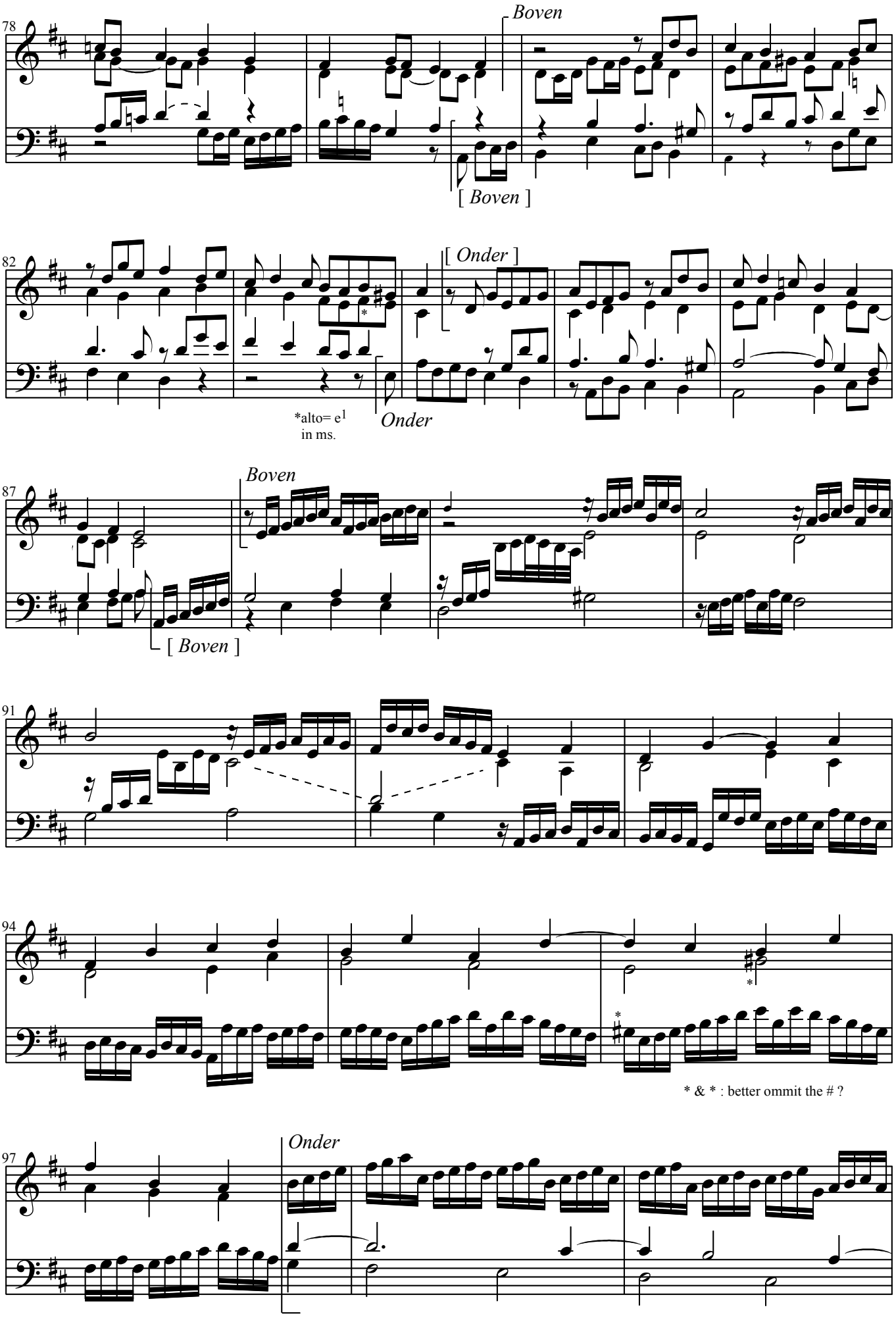
Pro Duplici Organo

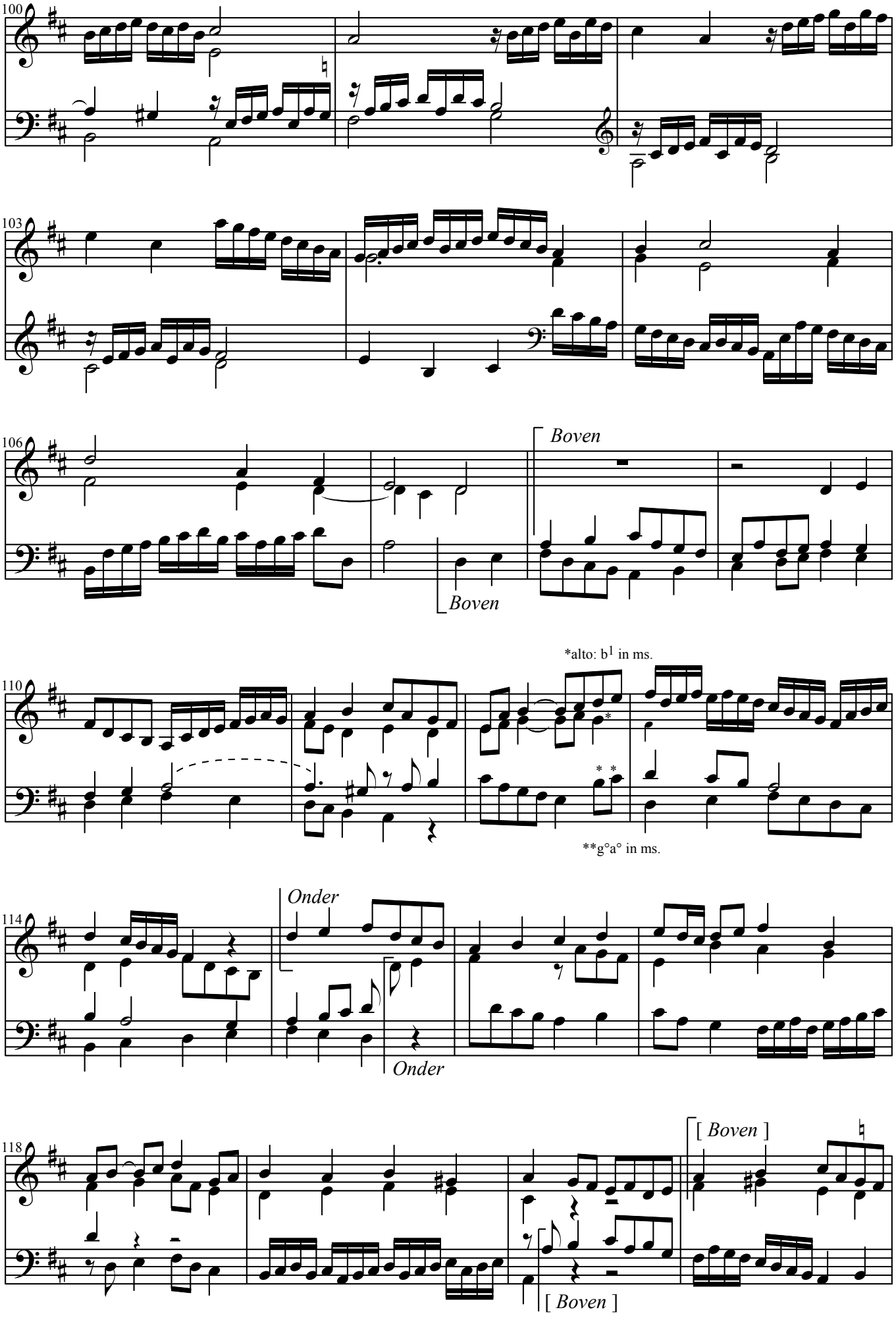


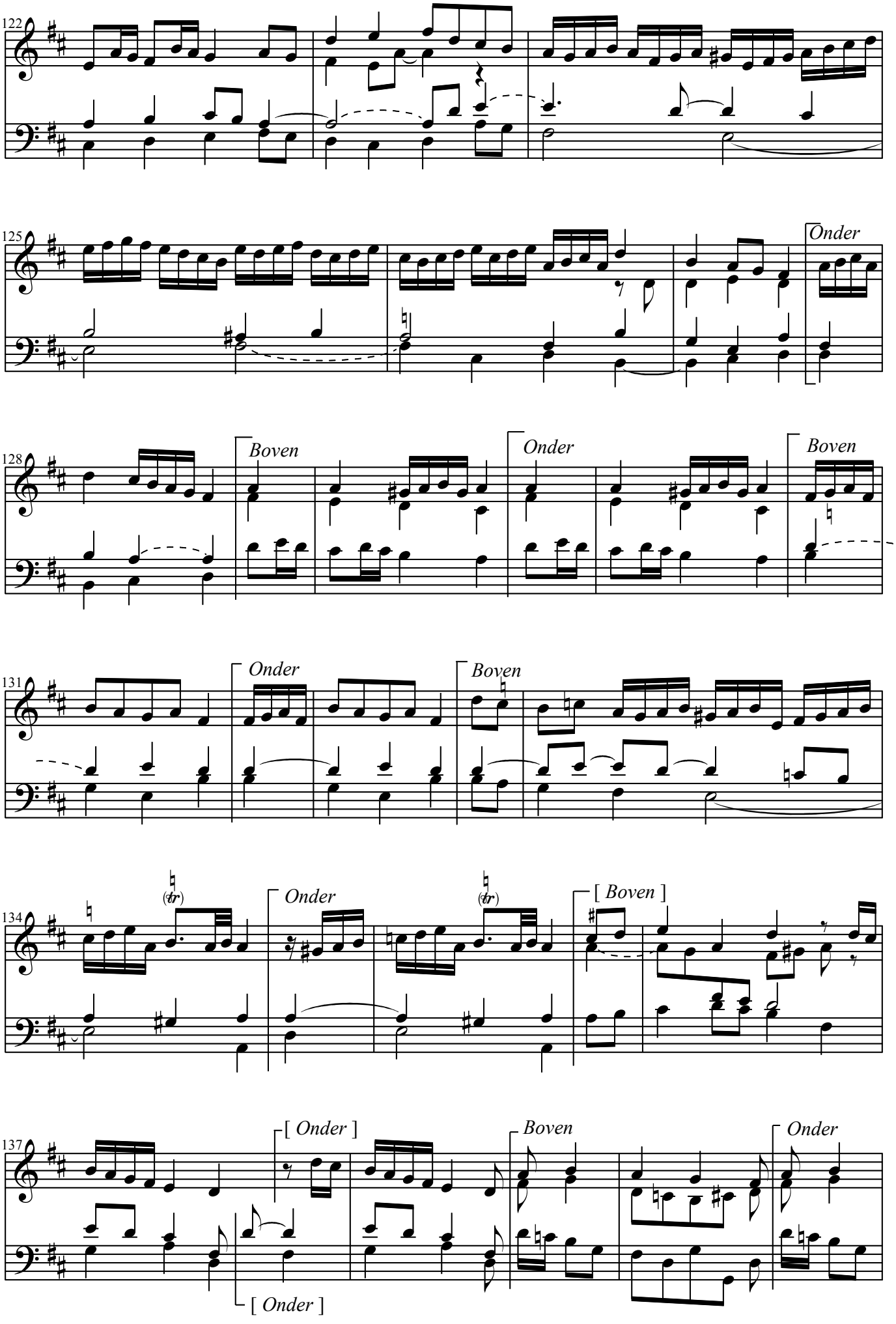
"*Boven*" (Dutch) : upper manual, Gr.Org.
"*Onder*" (id.) : lower manual, Choir / Positif

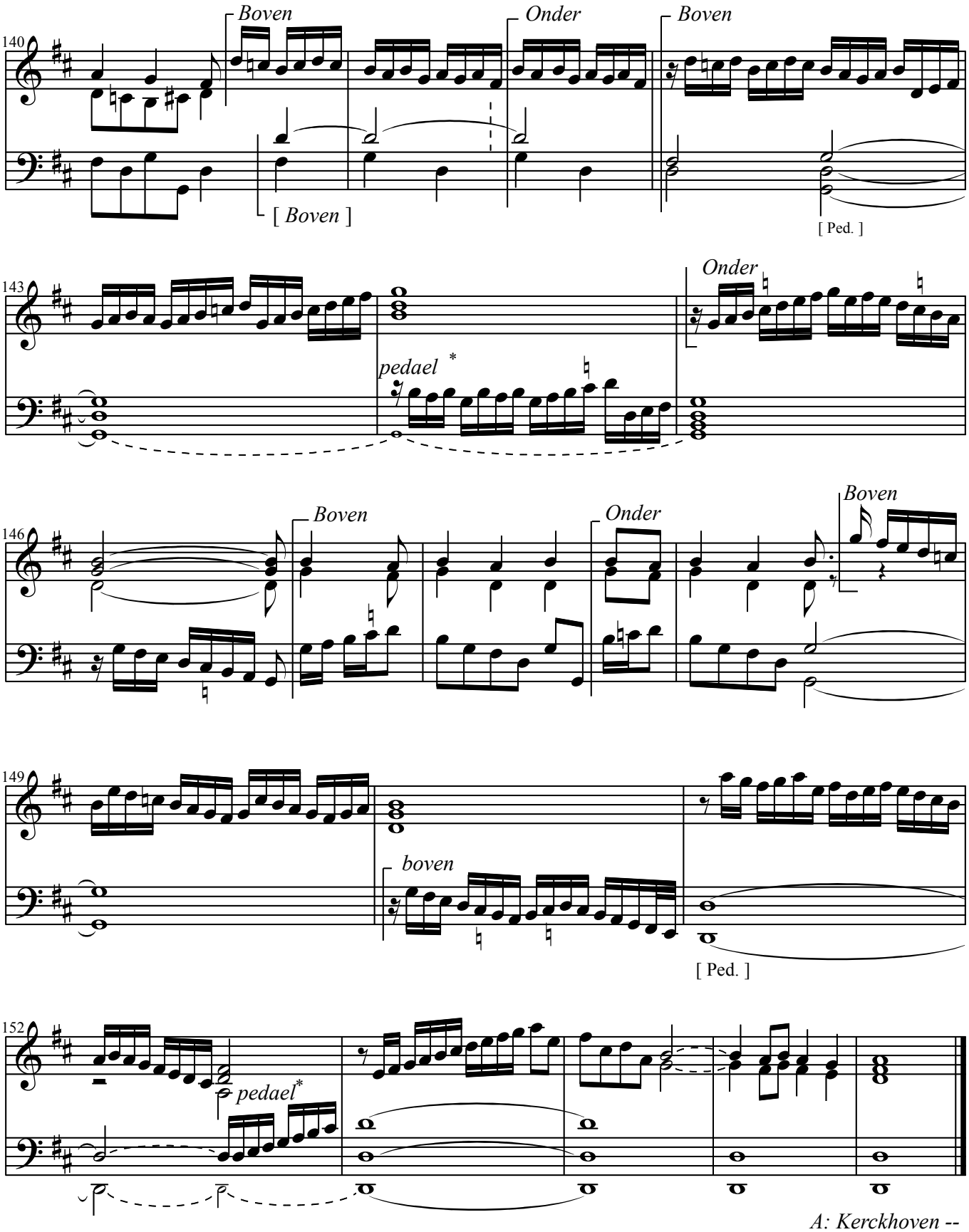

26
31
Onder
Onder
*bas d° =
quarter in ms.
36
Boven
Boven
41
*alto better b°?
45
[Onder]
[Onder]
49
[Boven]
[Boven]


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

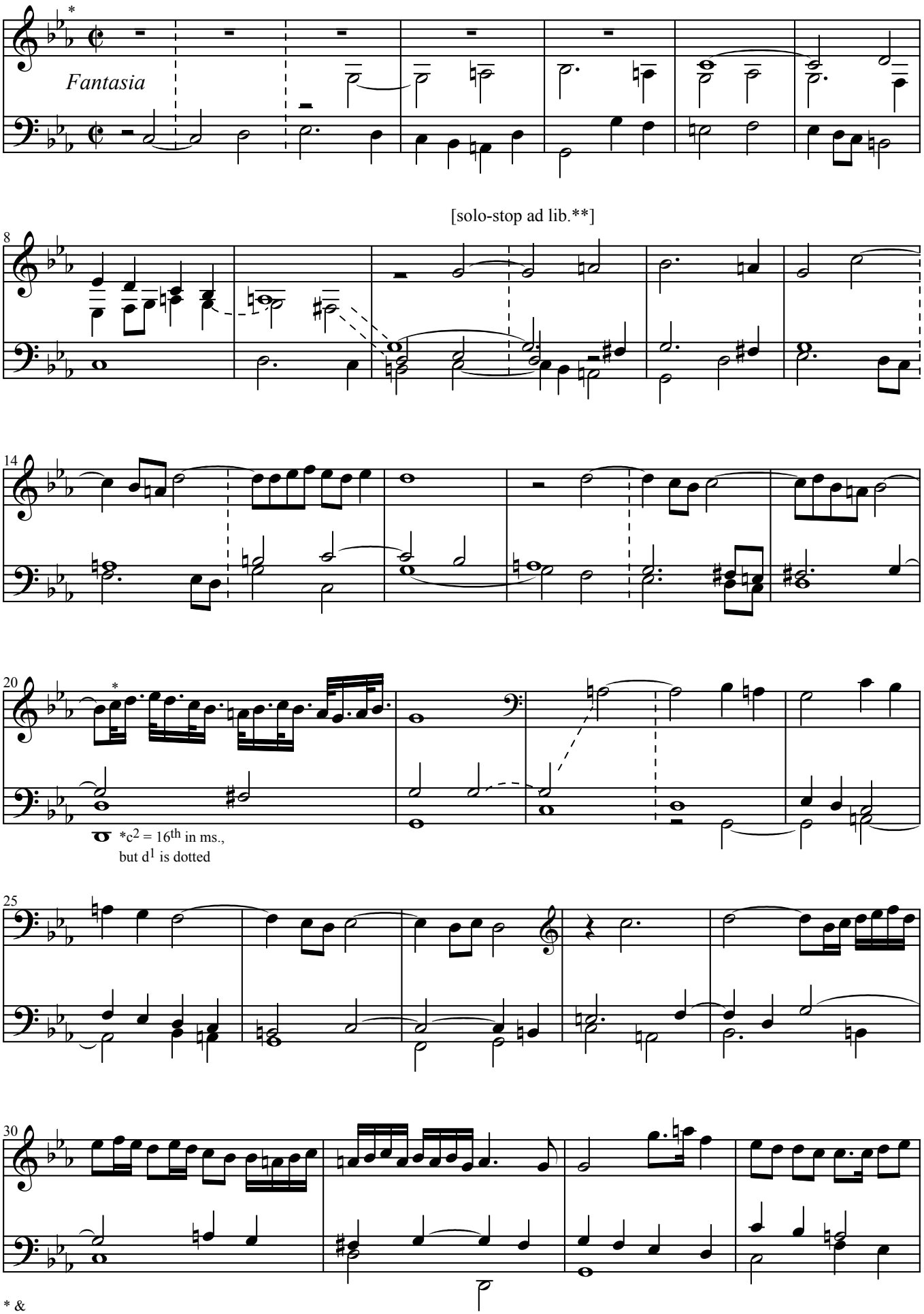

100
103
106
Boven
Boven
*alto: b1 in ms.
110
**g°a° in ms.
114
Onder
Onder
118
[Boven]
[Boven]


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

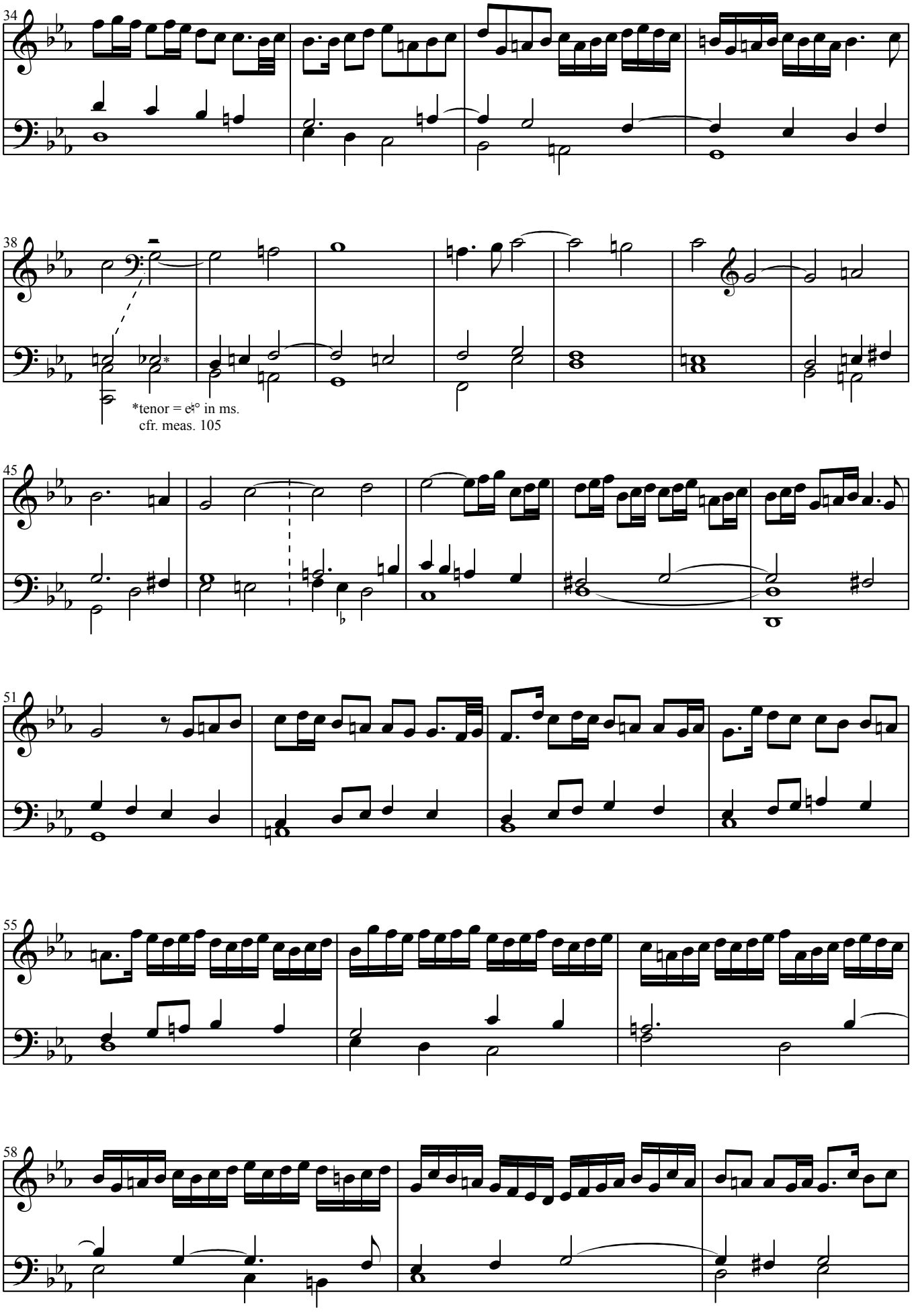


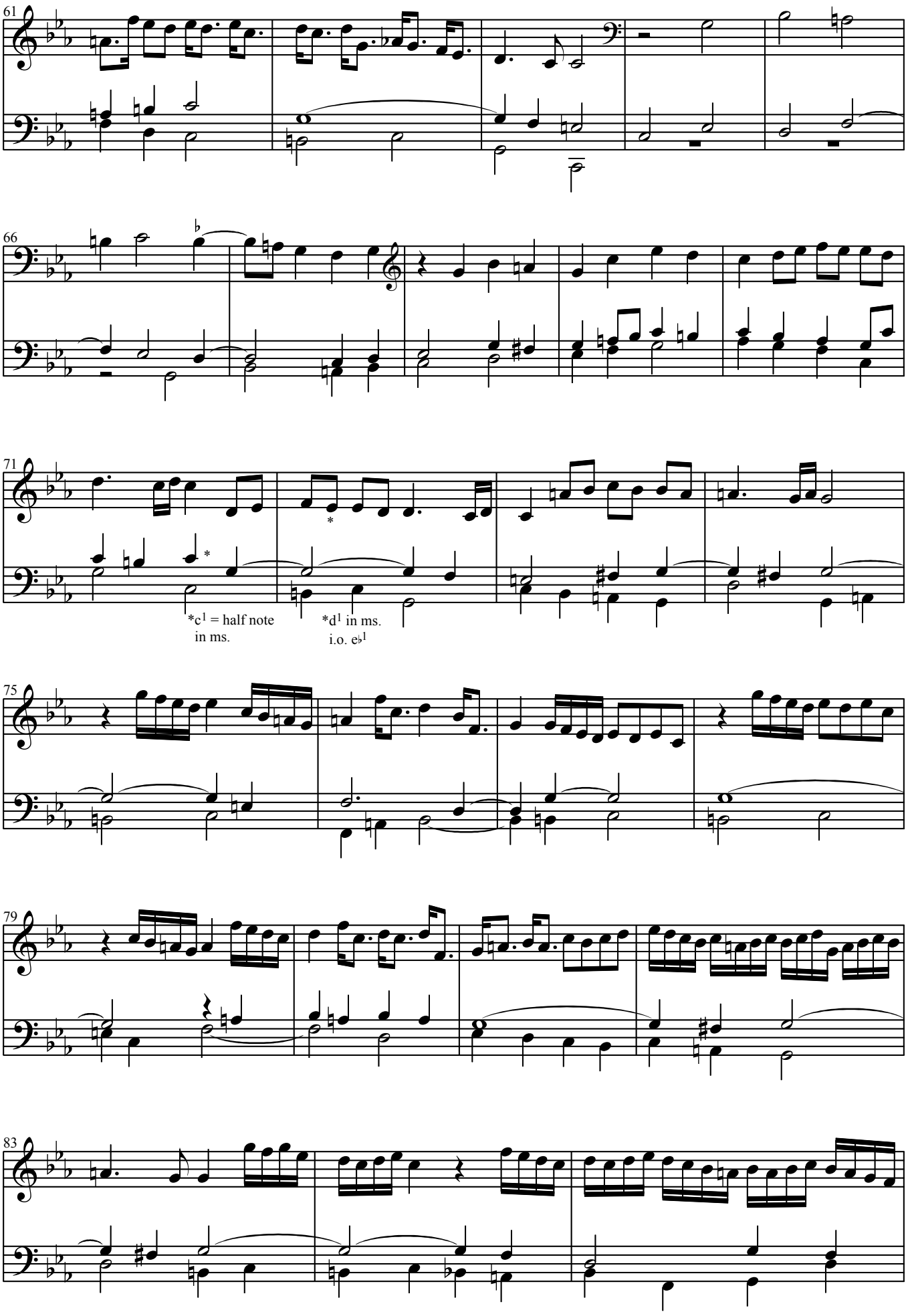
* "*Pedael*" certainly doesn't mean that the 16th's have to be played on the pedals
(wich was impossible on the flemish small pull-down pedal-boards);
perhaps its suggests that the bass G (m.144) or D (m.152) should be hold on the pedal.

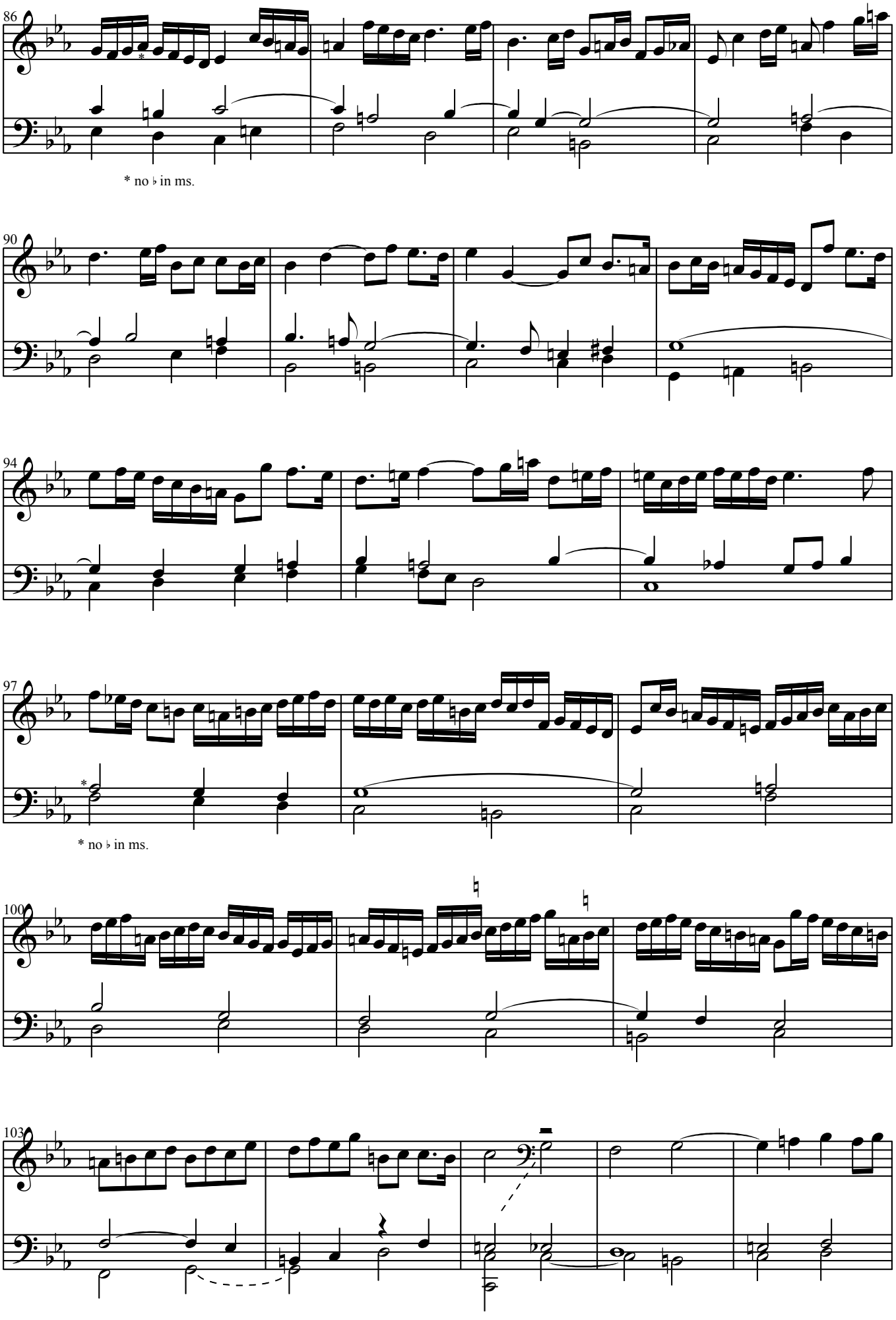
354.

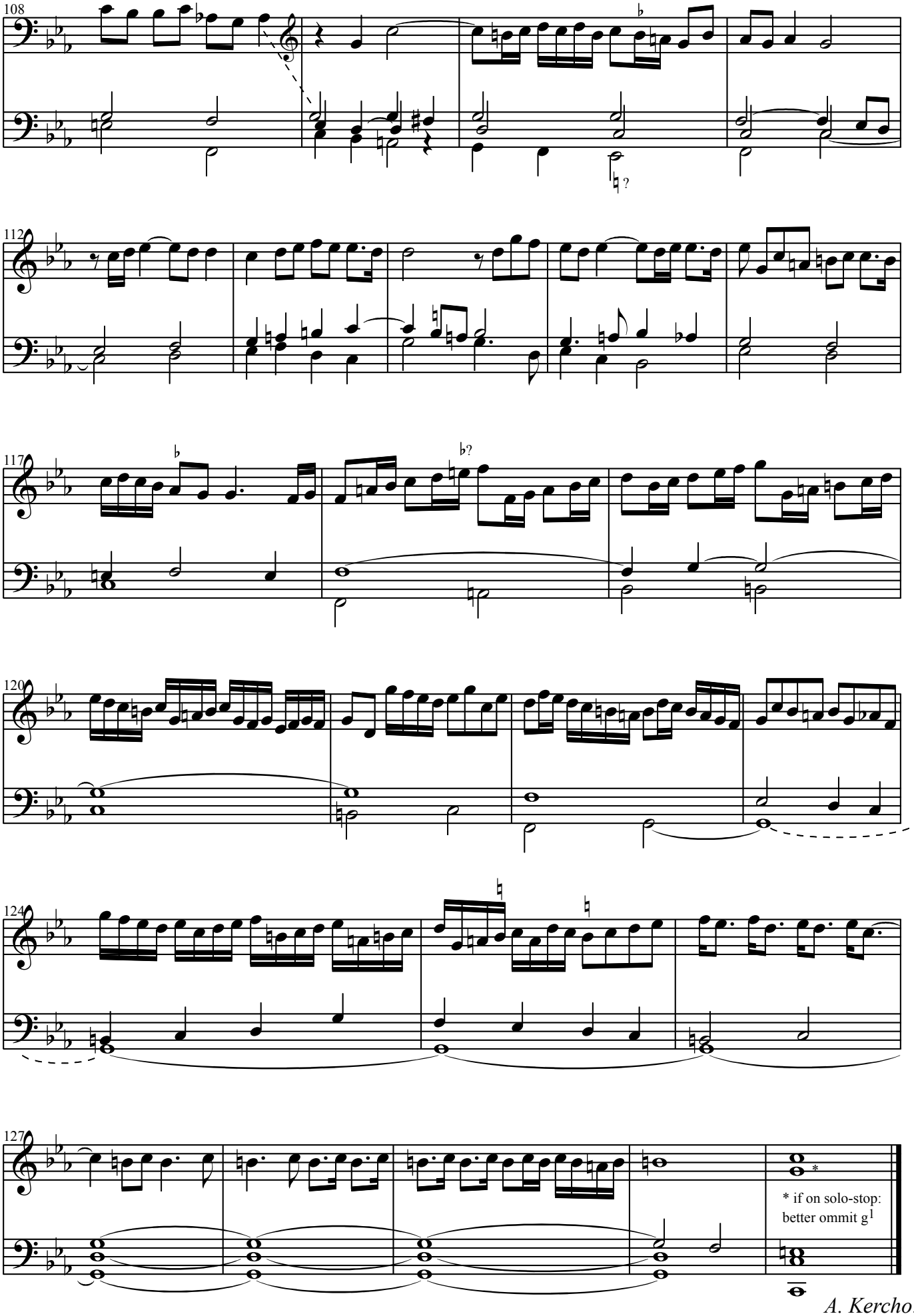


* &
** : see notes at the end


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

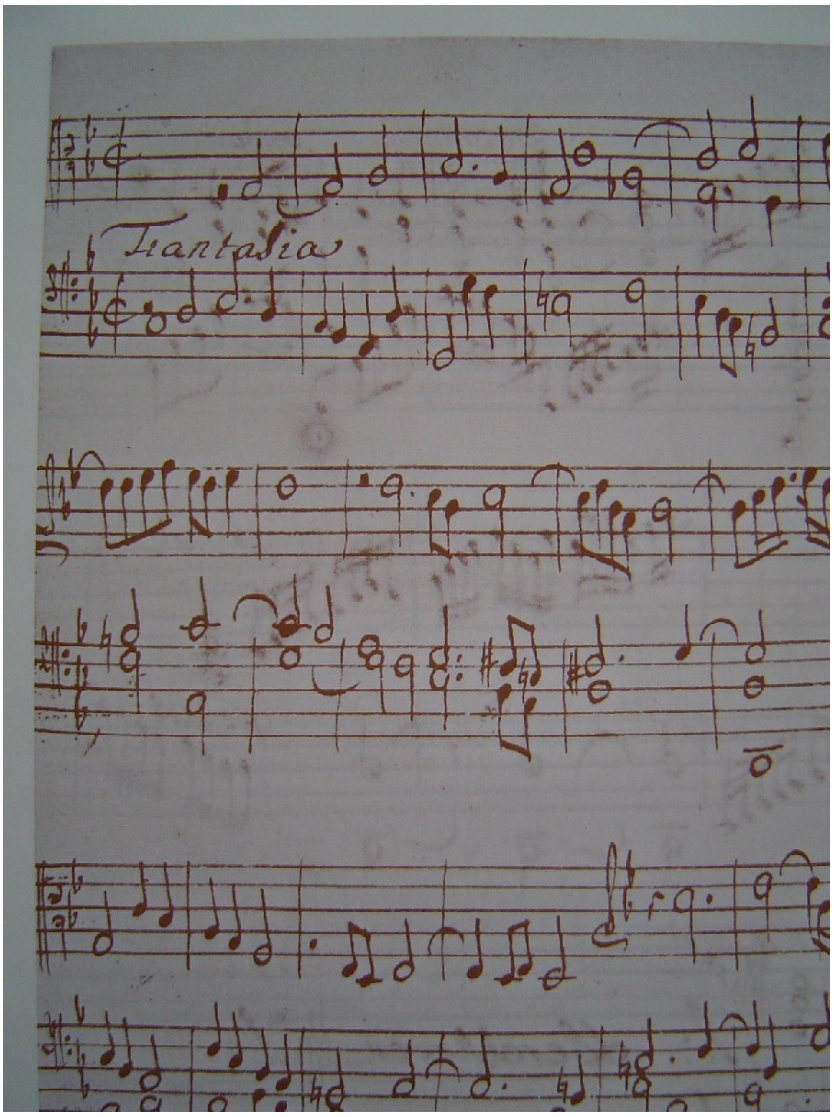

86
* no ♭ in ms.
90
94
97
* no ♭ in ms.
100
103



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.

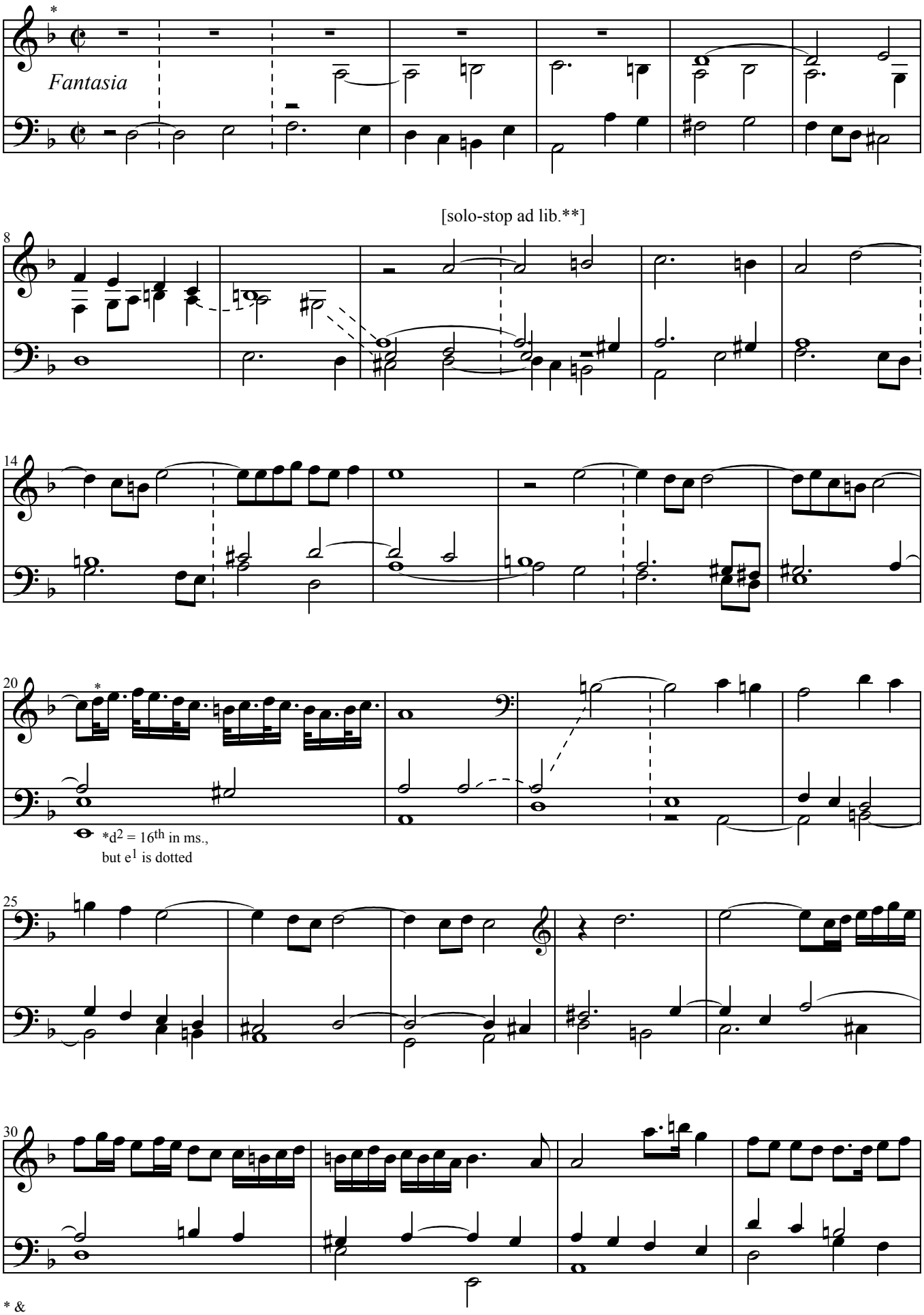
** In addition to piece nr. 354 :
If one likes to play the soprano as a solo-voice, this work requires a 2-manual instrument.
Even when - using a single-manual organ - the trebble-stop (Cornet?) is pulled only from measure 10, the keys c1 & d1 (middle of the keyboard) are to be touched as well in the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



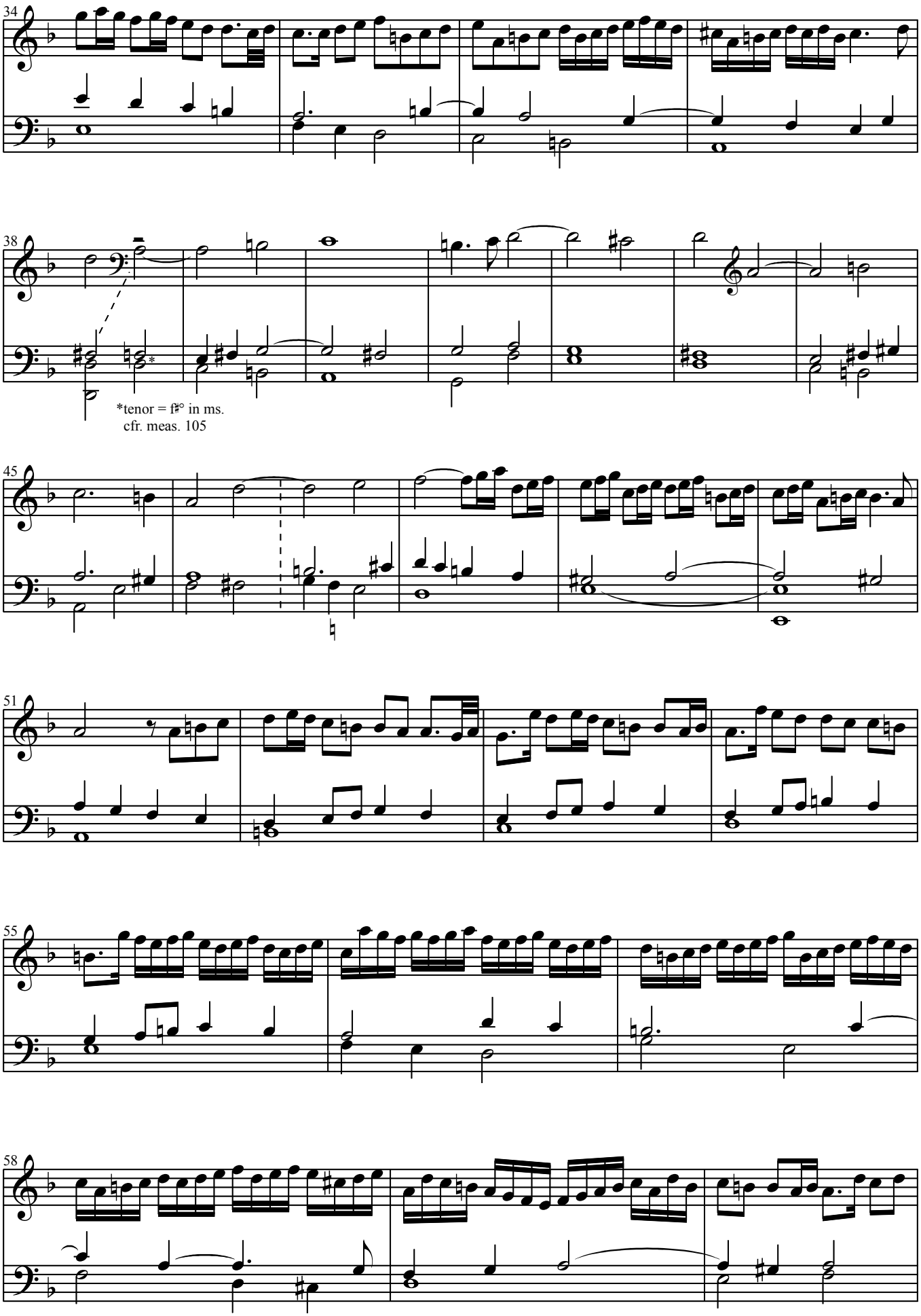
The Cocquiel-manuscript, fol. 136 verso (partially)

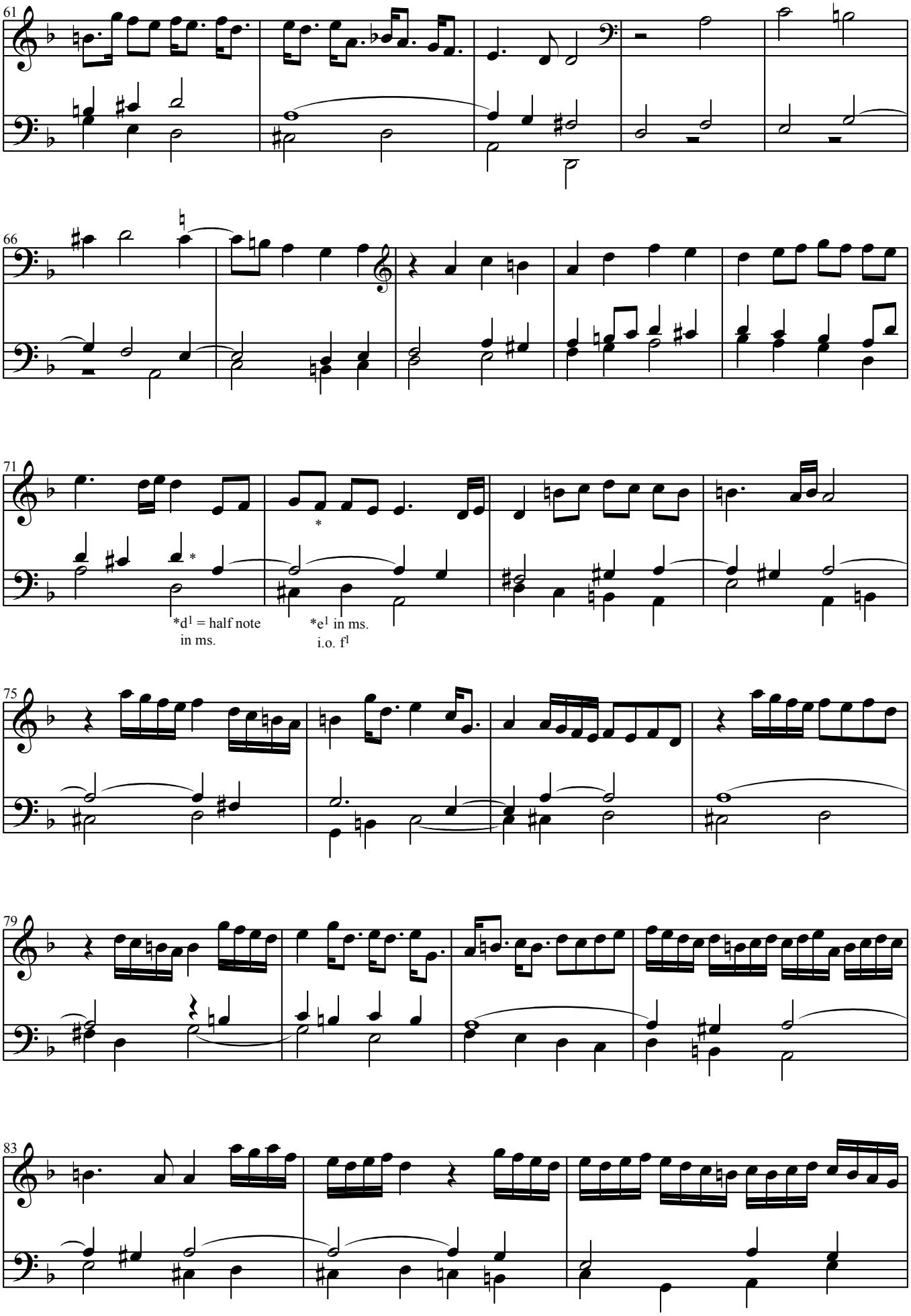
354b.

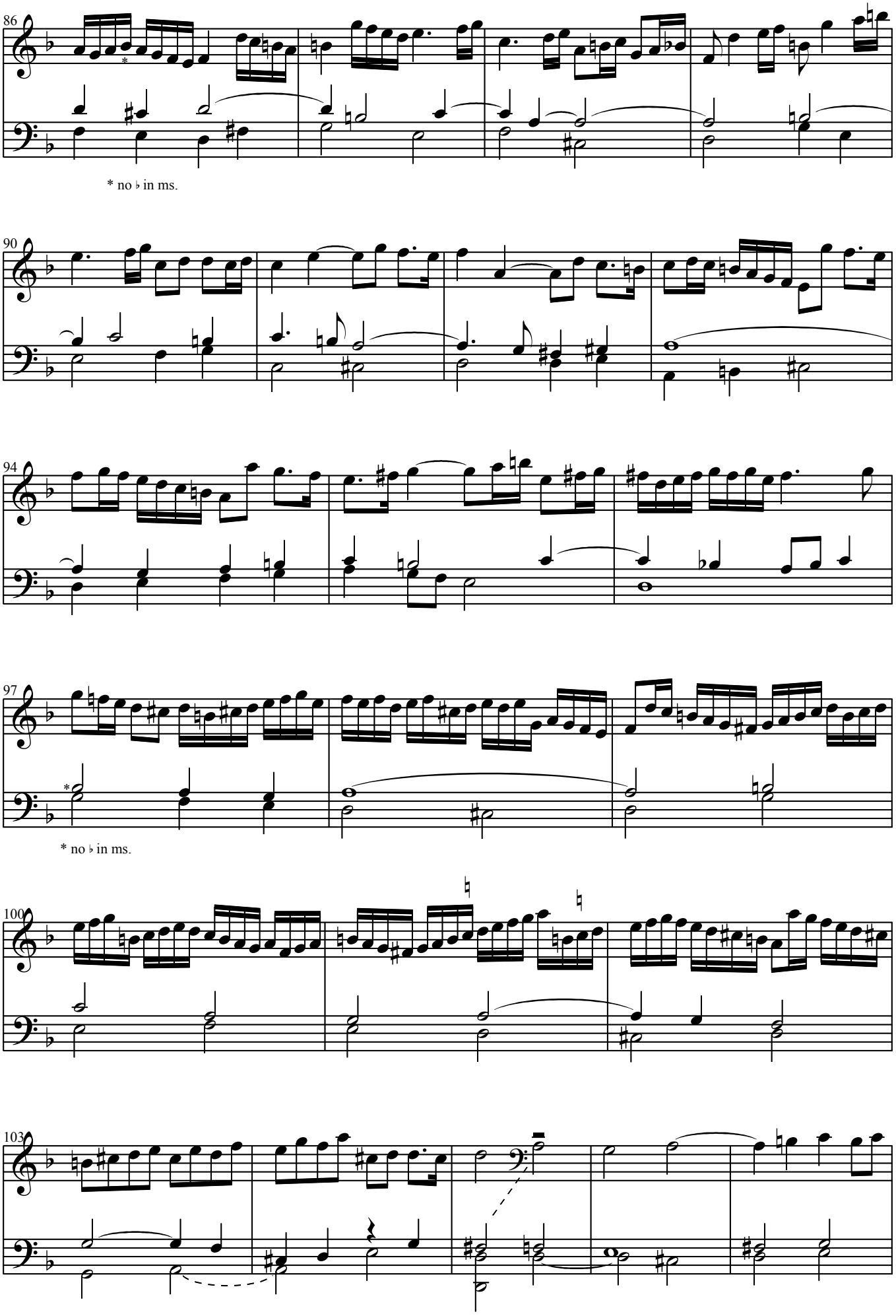
Cocquiel-manuscript
fol. 136 v°- 139 r°

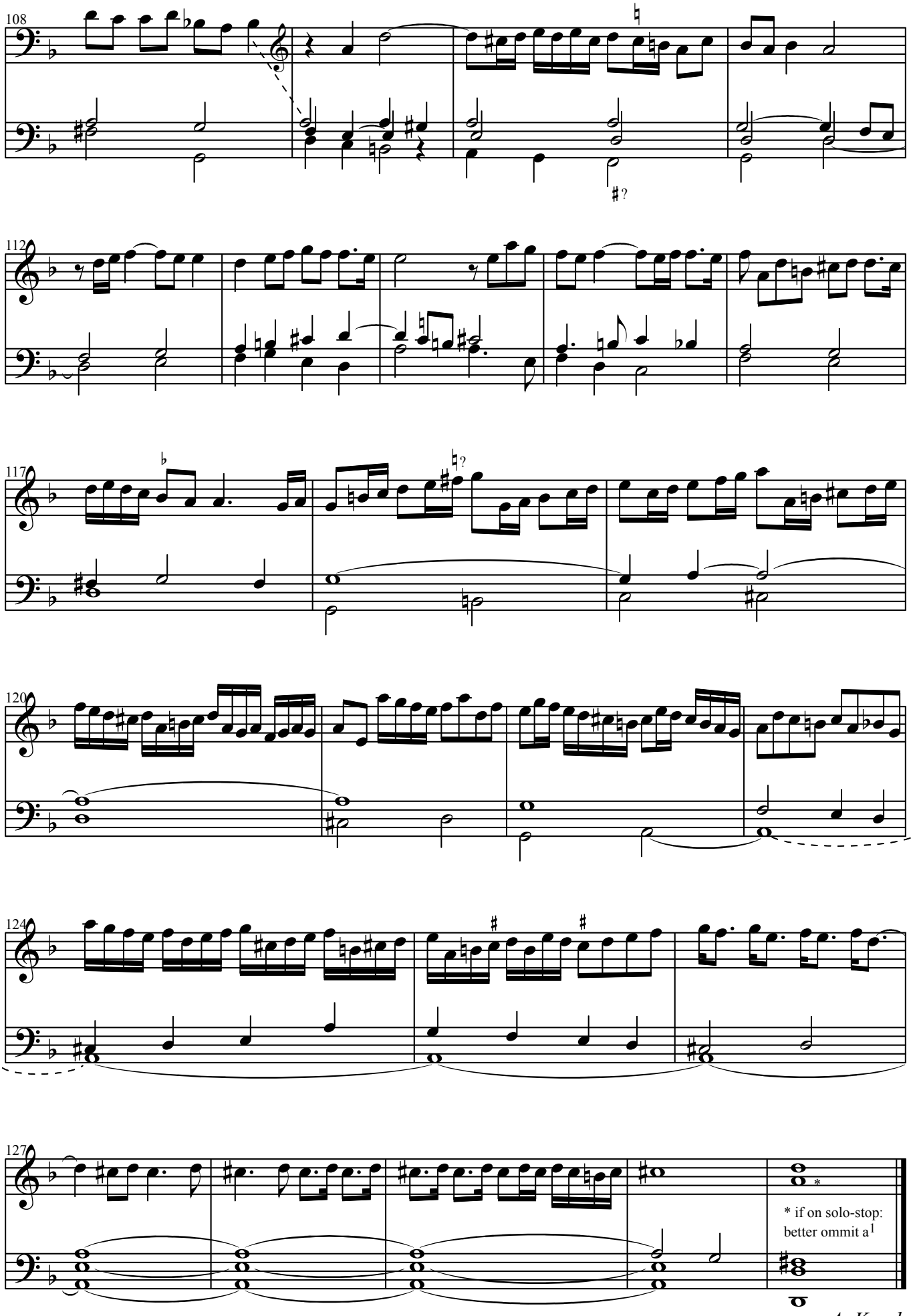


* &
** : see notes at the end


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

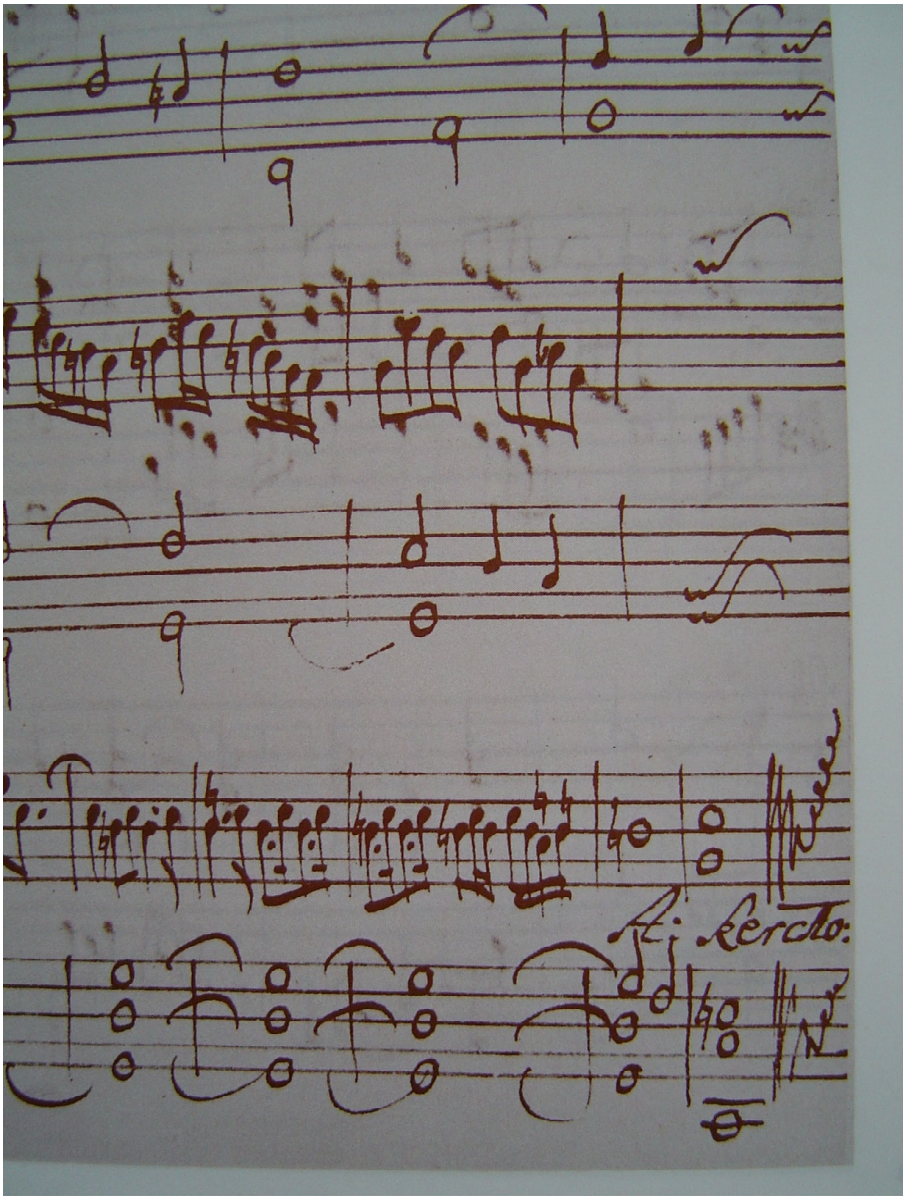

86
* no ♭ in ms.
90
94
97
* no ♭ in ms.
100
103



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.)

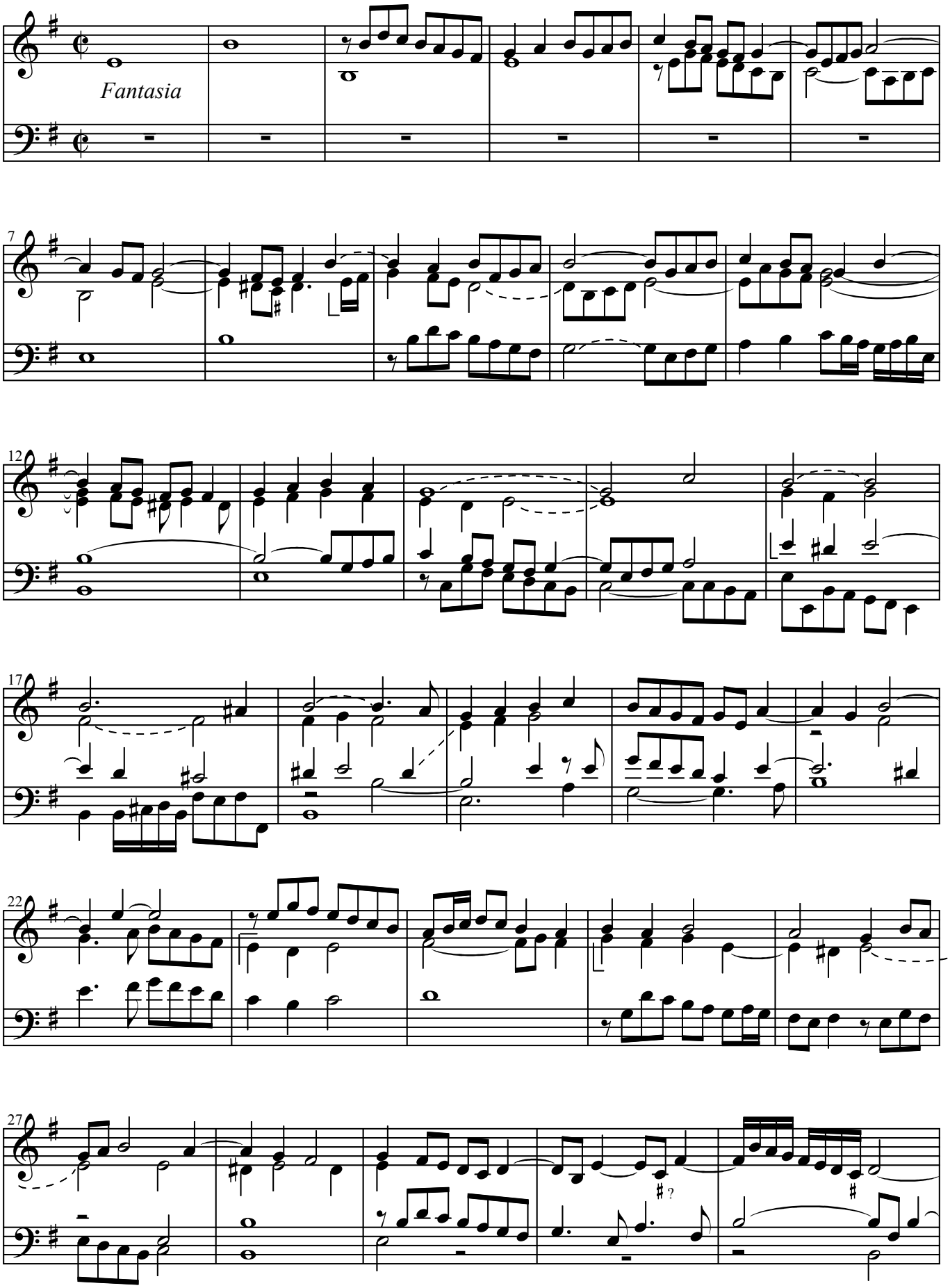
** In addition to piece nr. 354 :
If one likes to play the soprano as a solo-voice, this work requires a 2-manual instrument.
Even when - using a single-manual organ - the trebble-stop (Cornet?) is pulled only from measure 10, the keys d^1 & e^1 (middle of the keyboard) are to be touched as well in the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

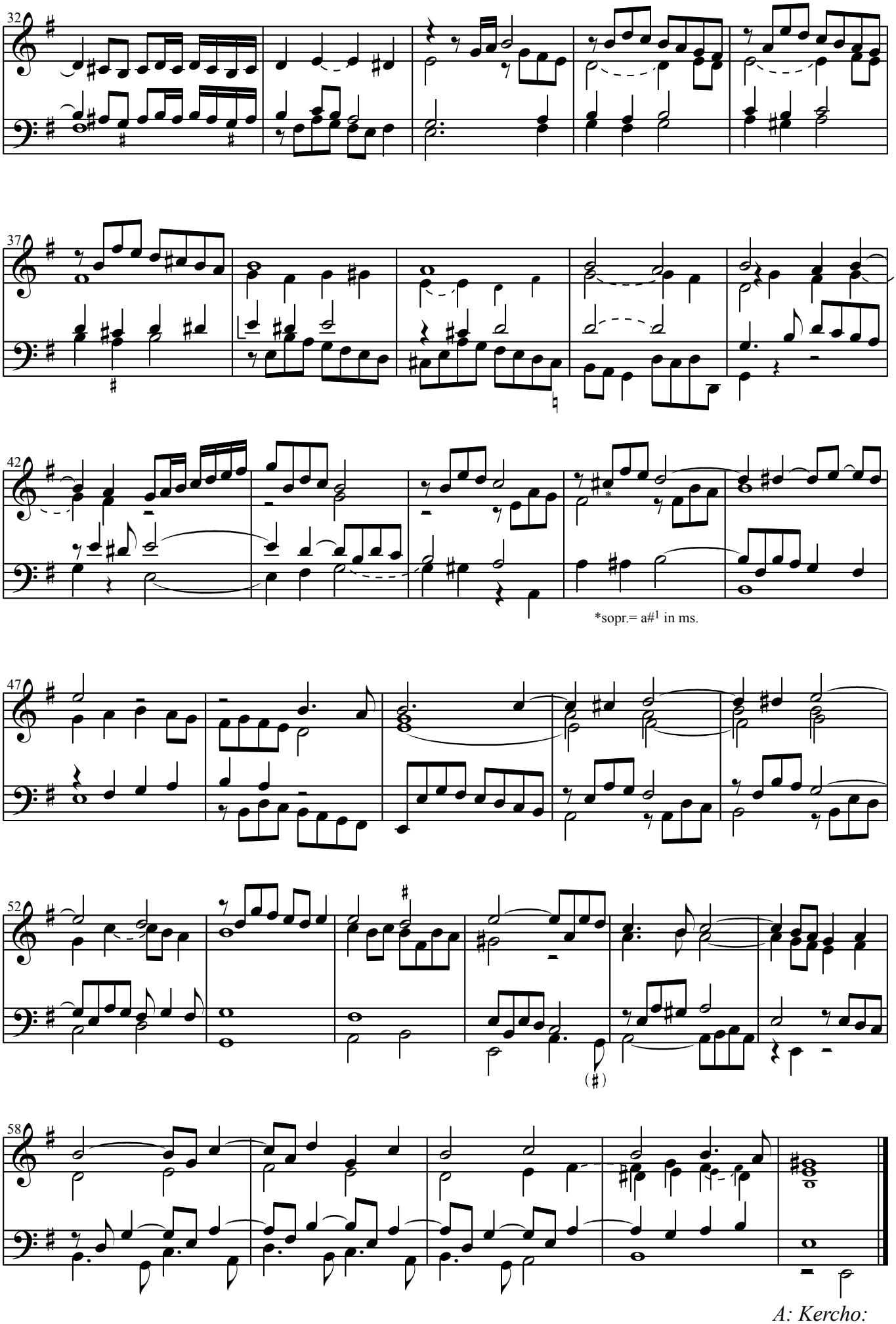


The Cocquiel-manuscript, fol. 139 recto (partially)

355.

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

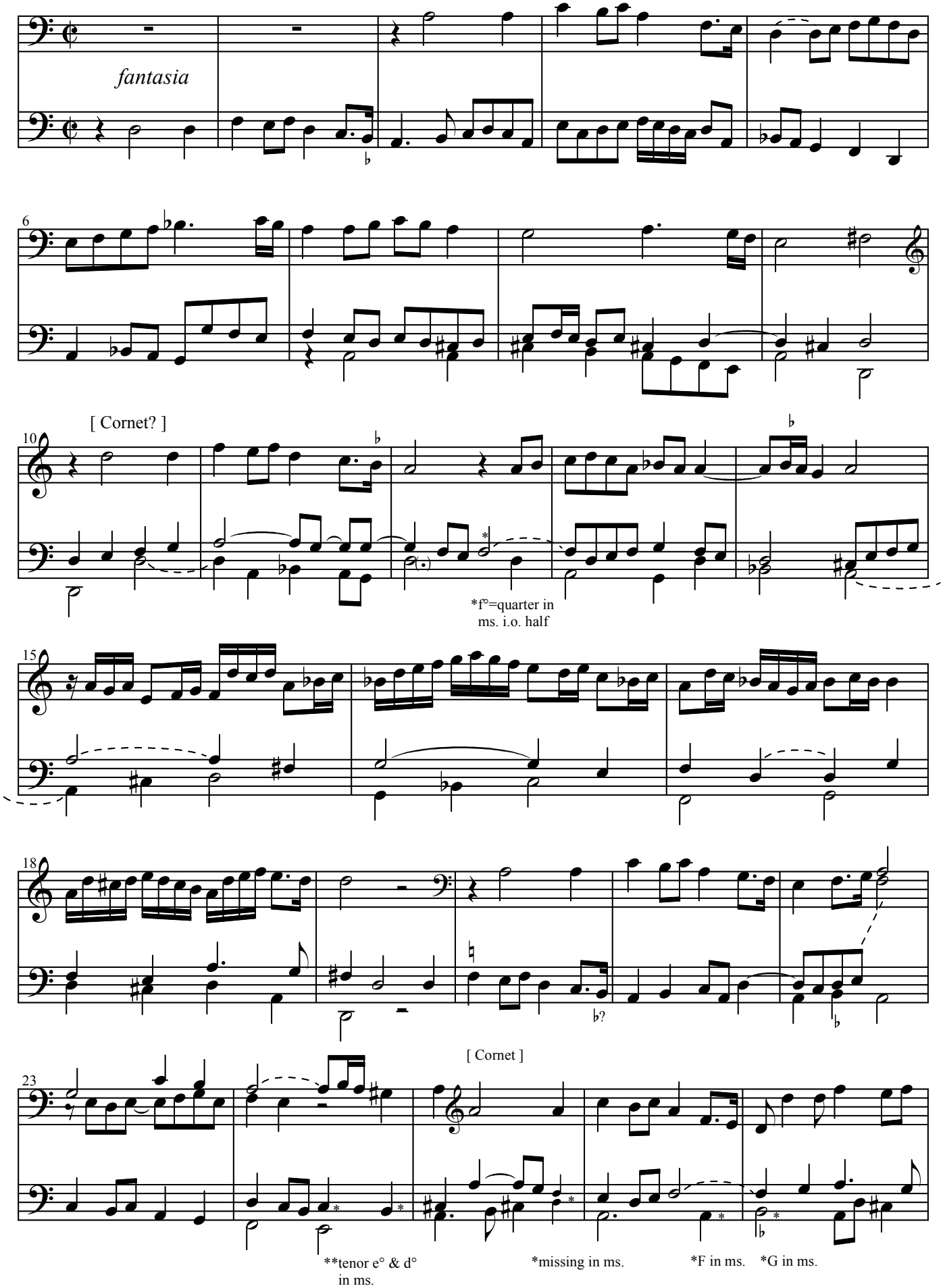


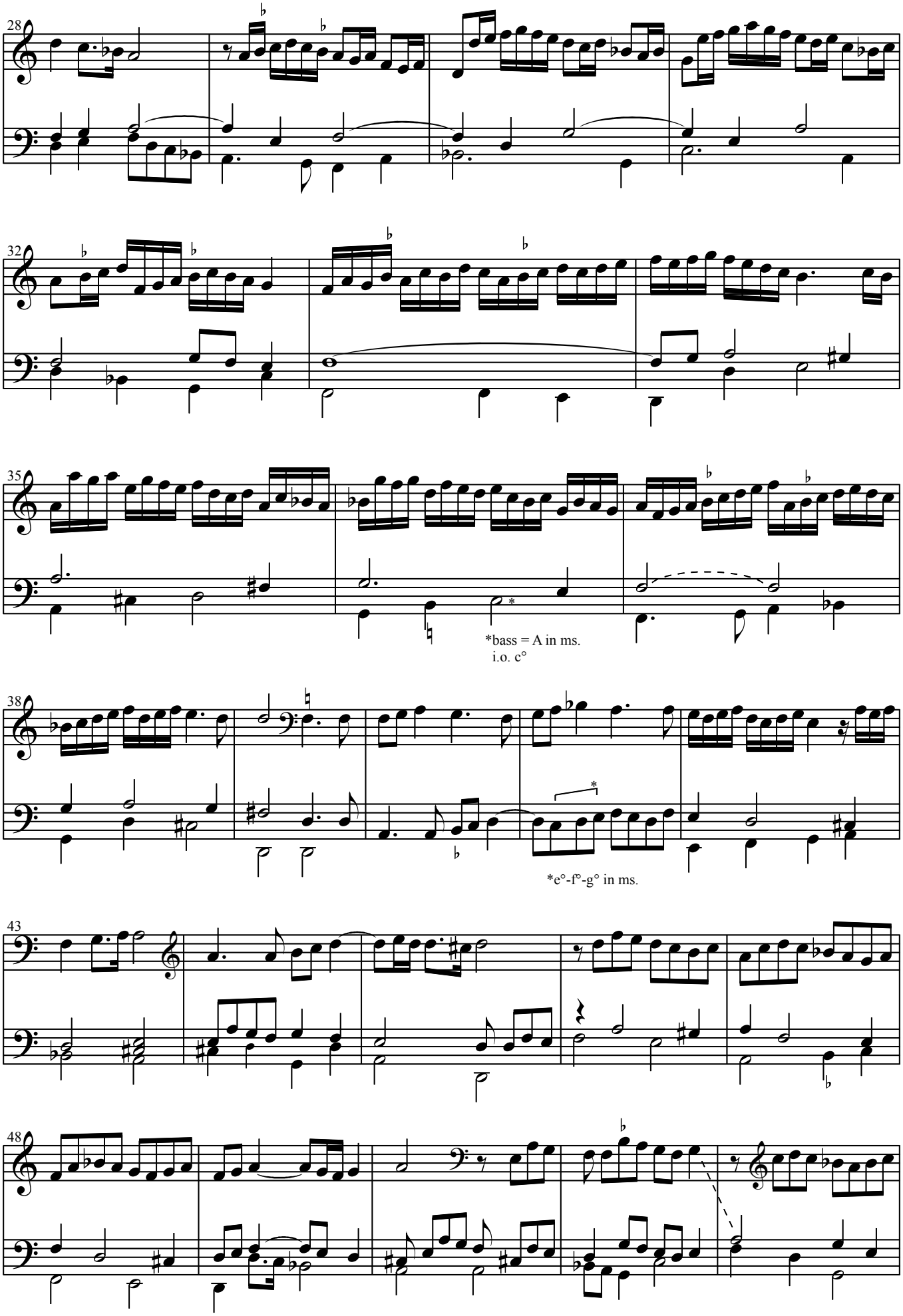


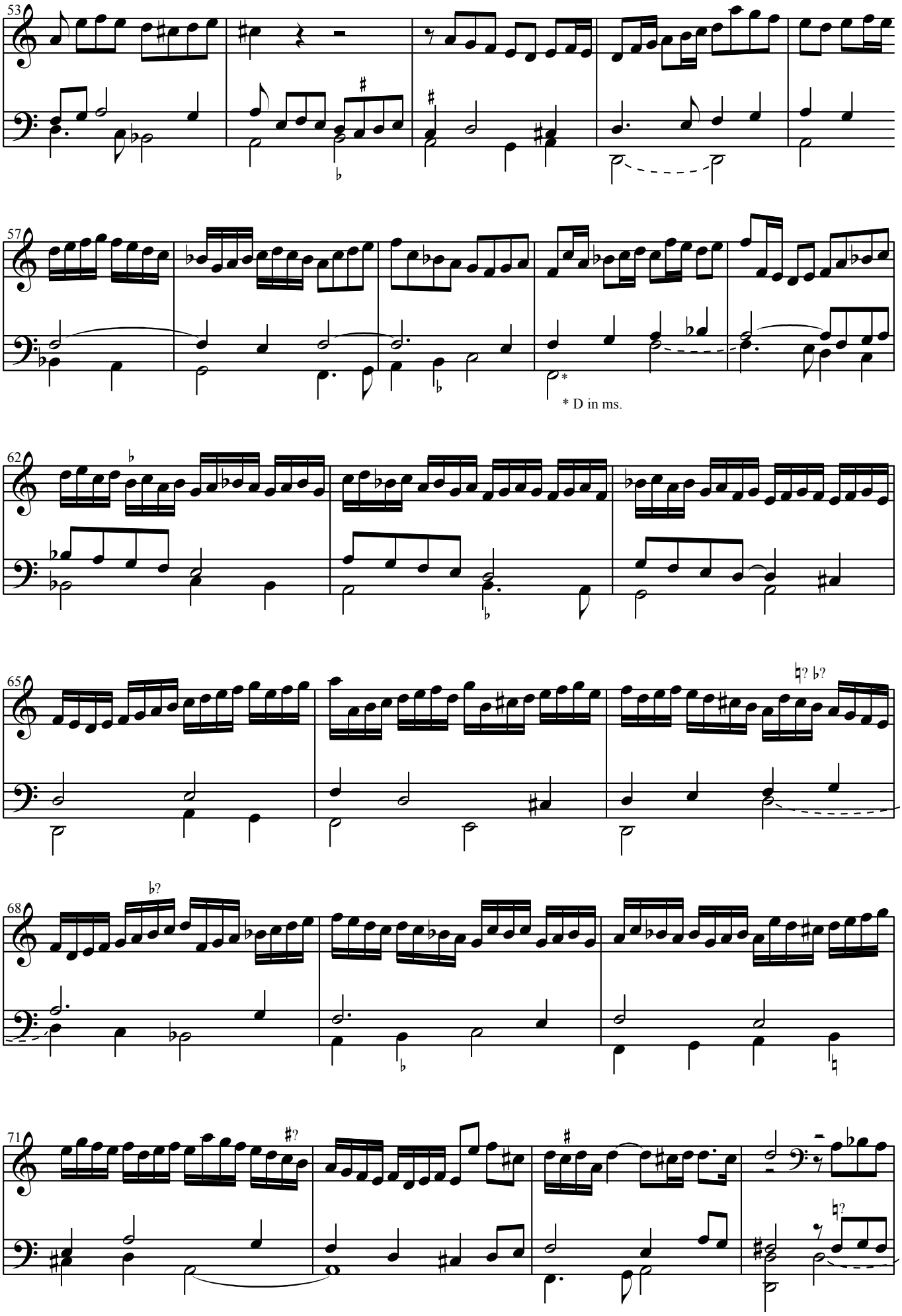
A: Kercho:

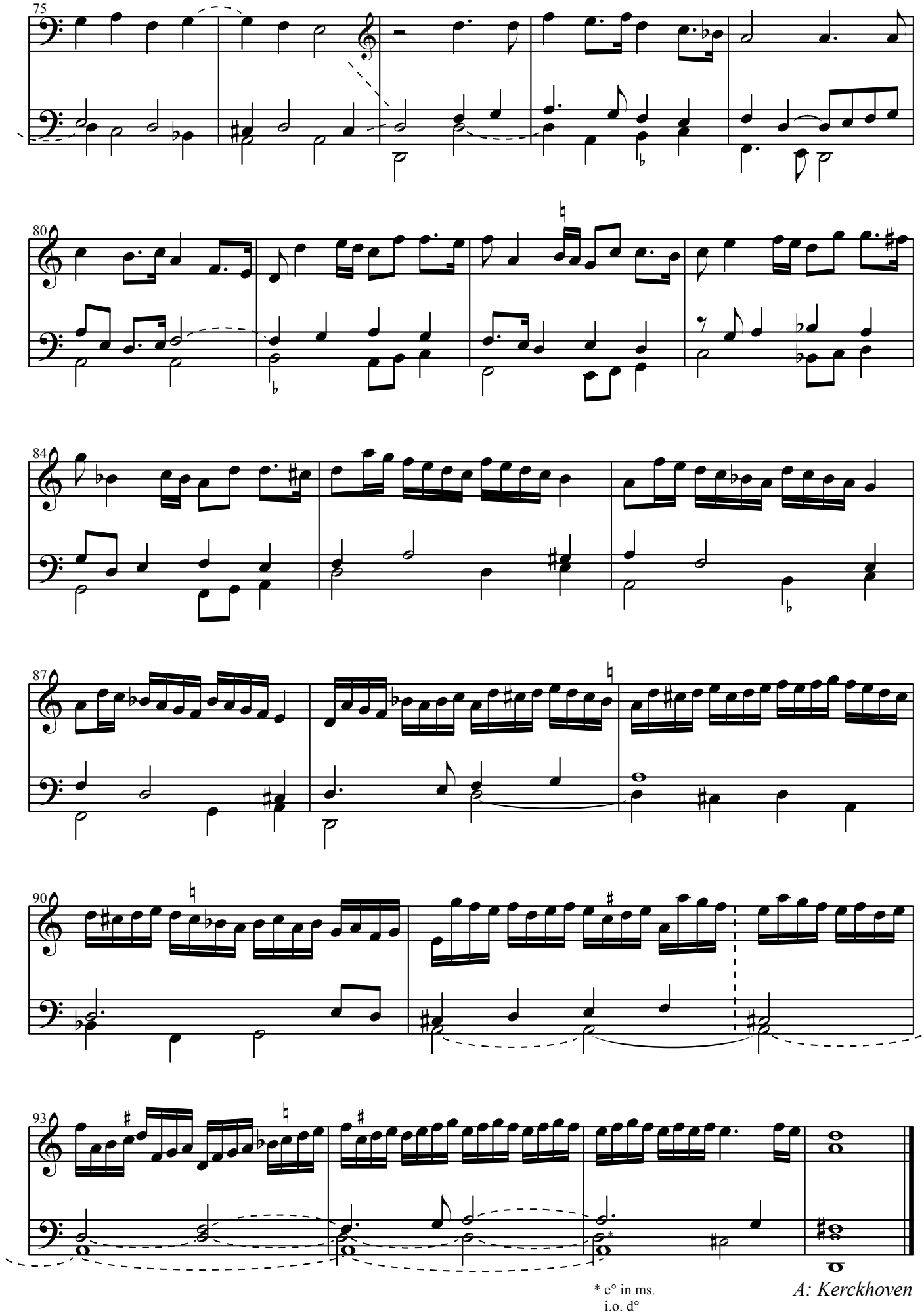
356.

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

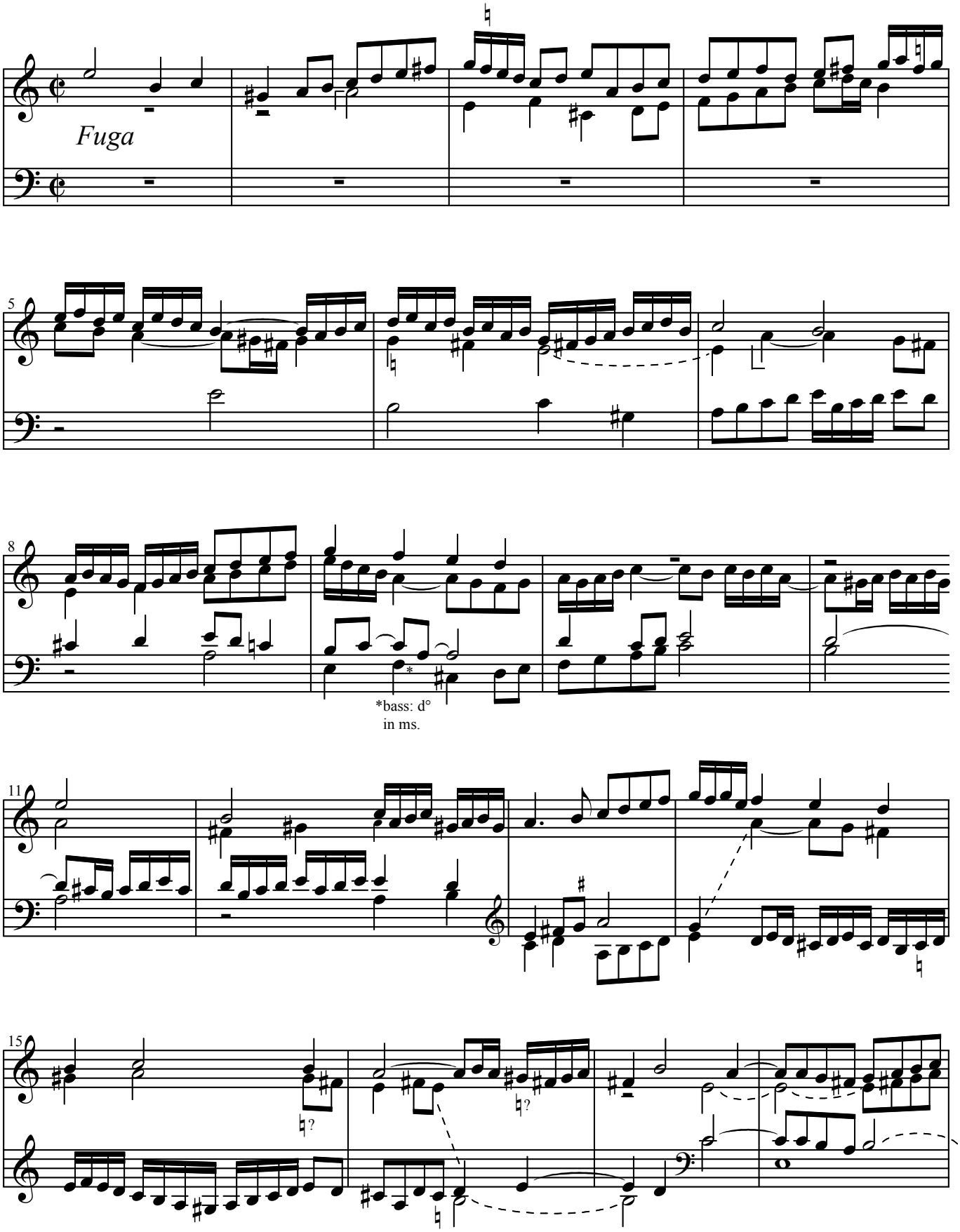


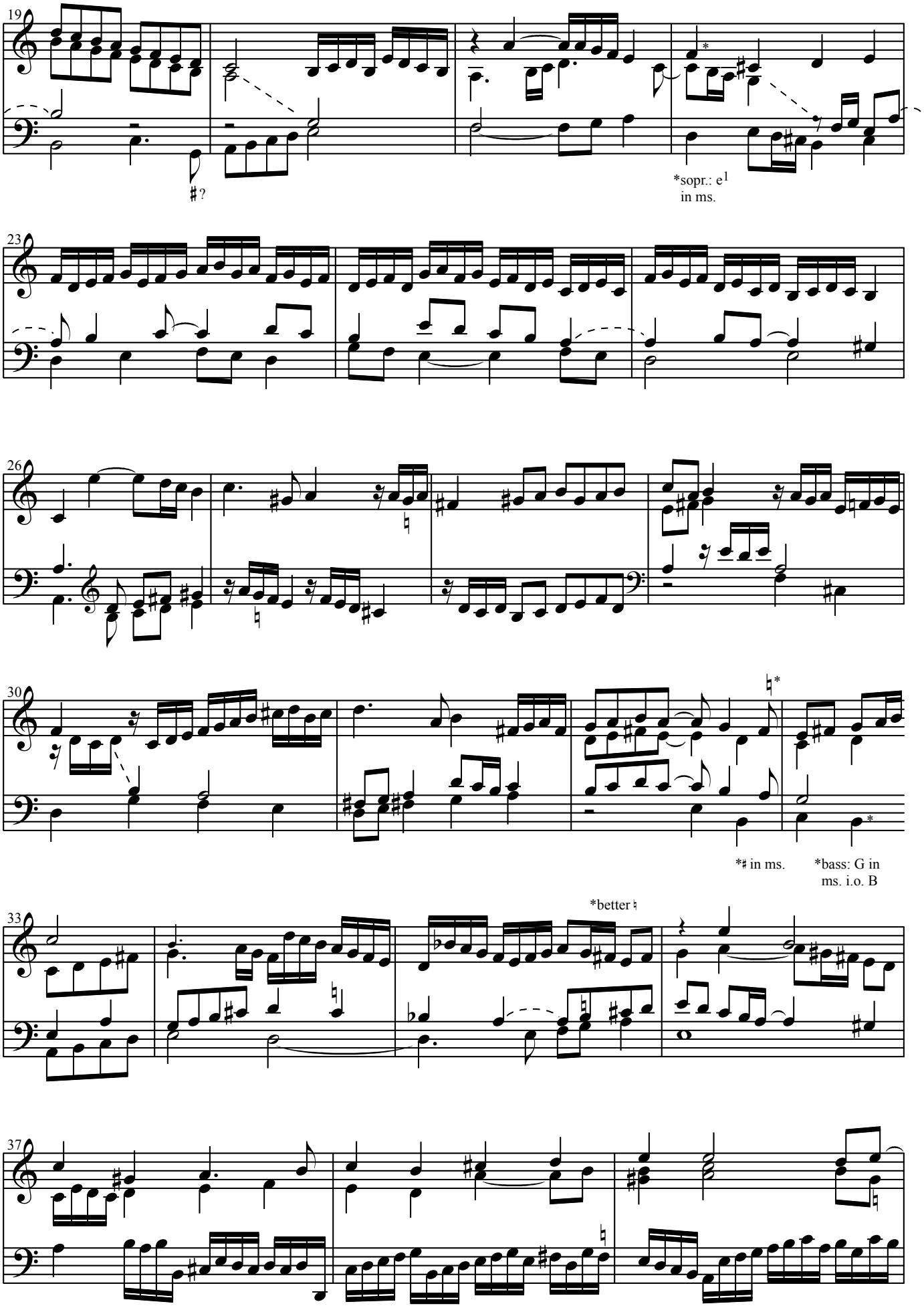
* e° in ms.
i.o. d°

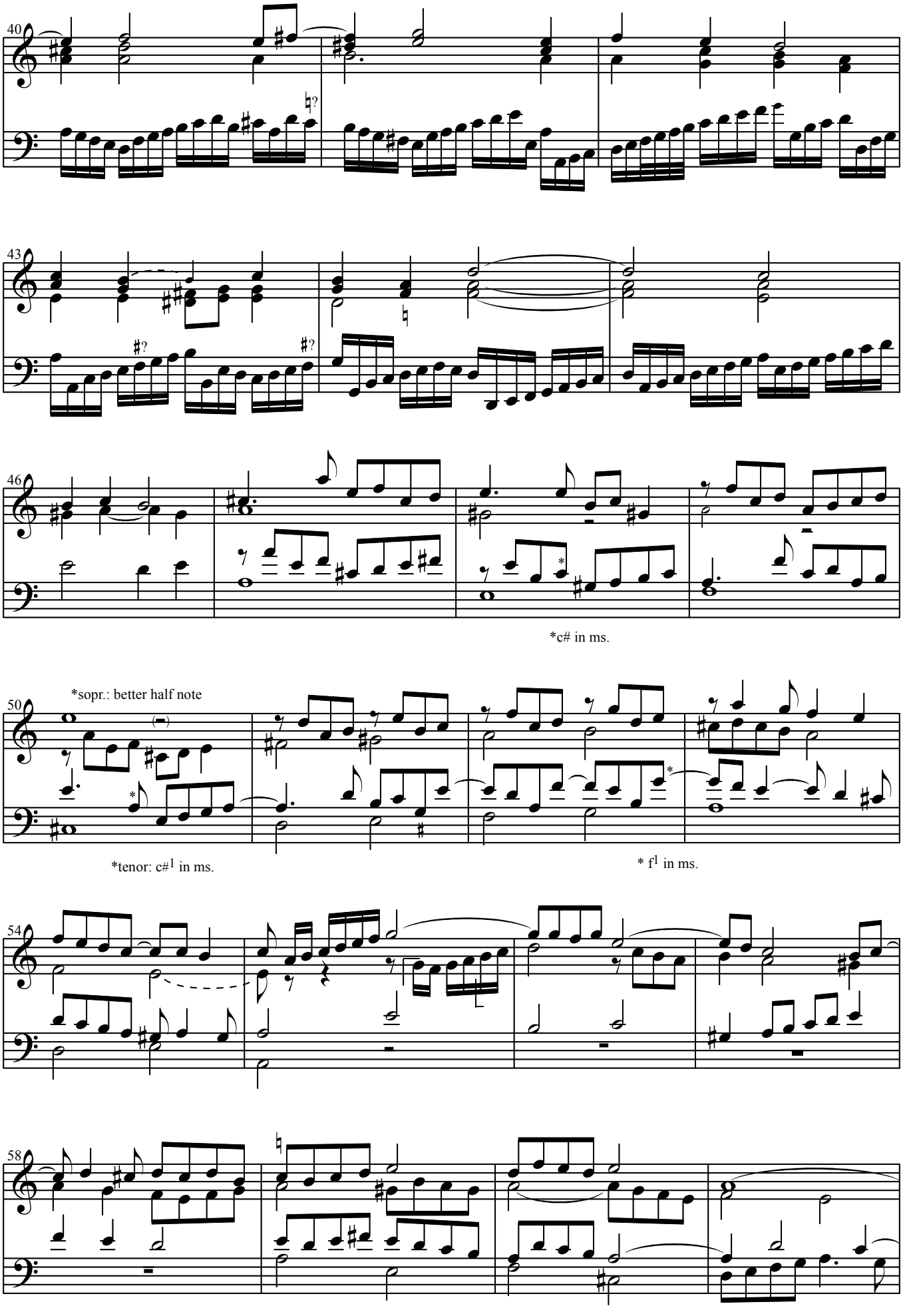
A: Kerckhoven

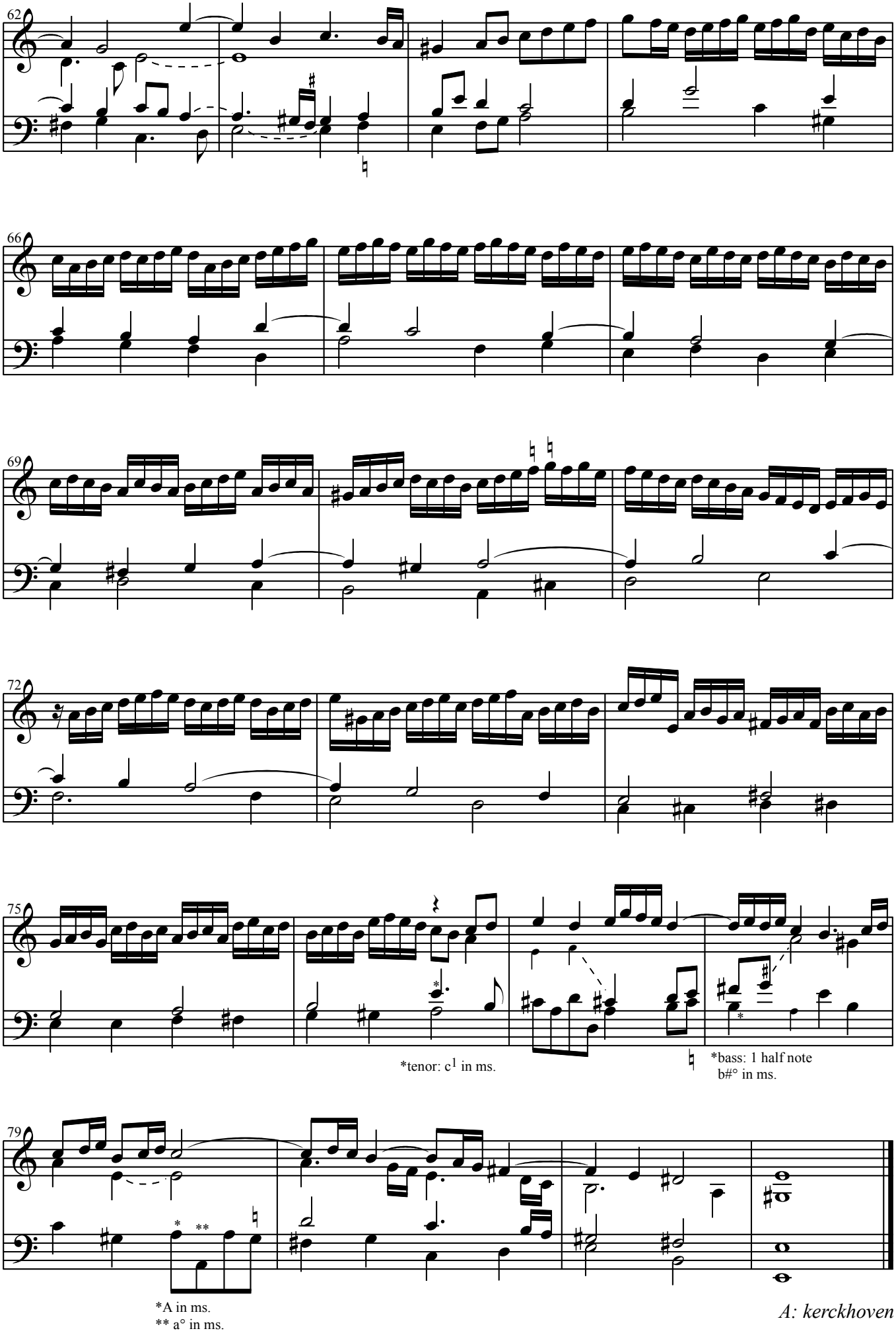
357.

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

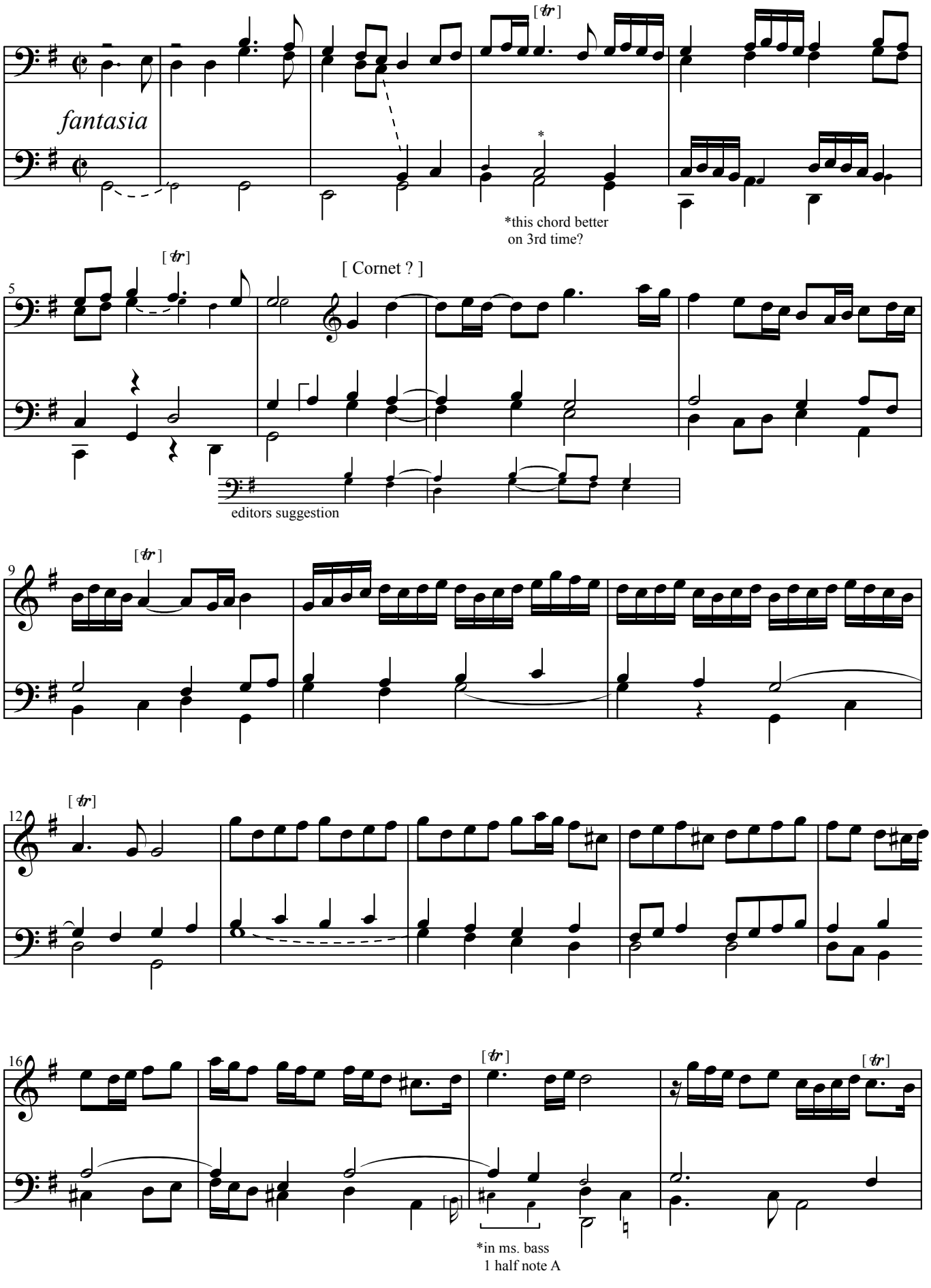

40
43
46
*c# in ms.
*sopr.: better half note
50
*tenor: c#1 in ms.
* f1 in ms.
54
58

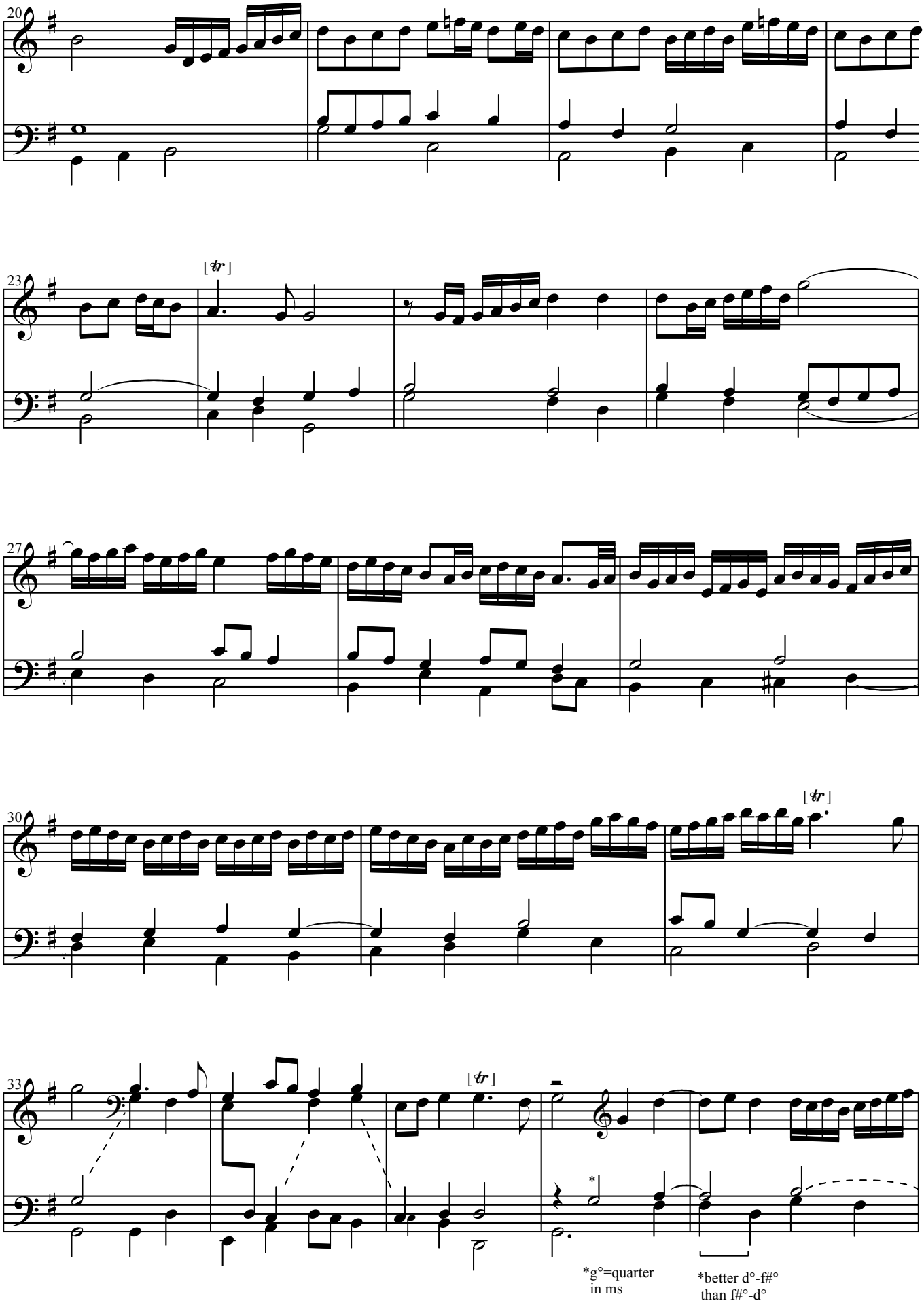


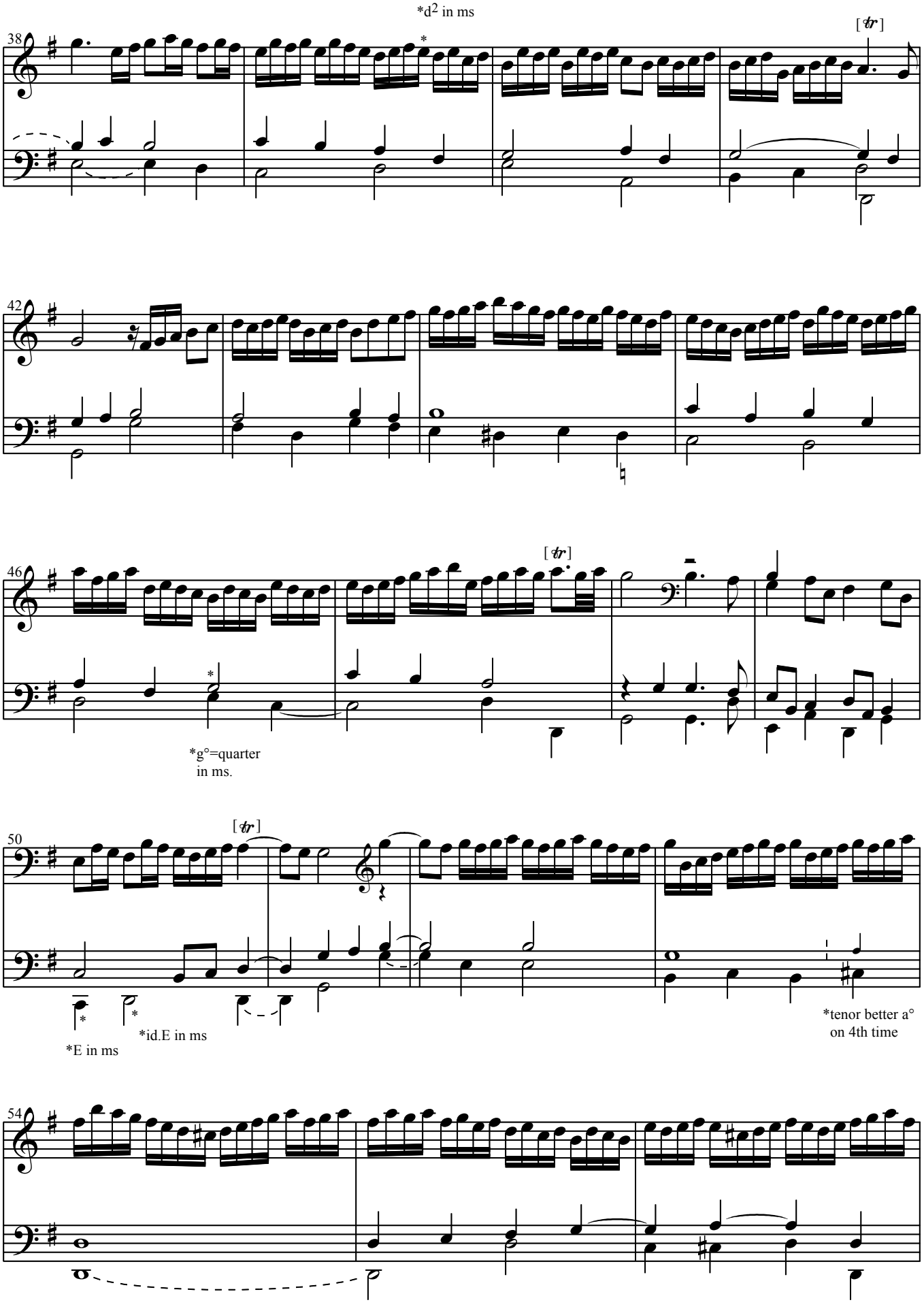
A: kerckhoven --

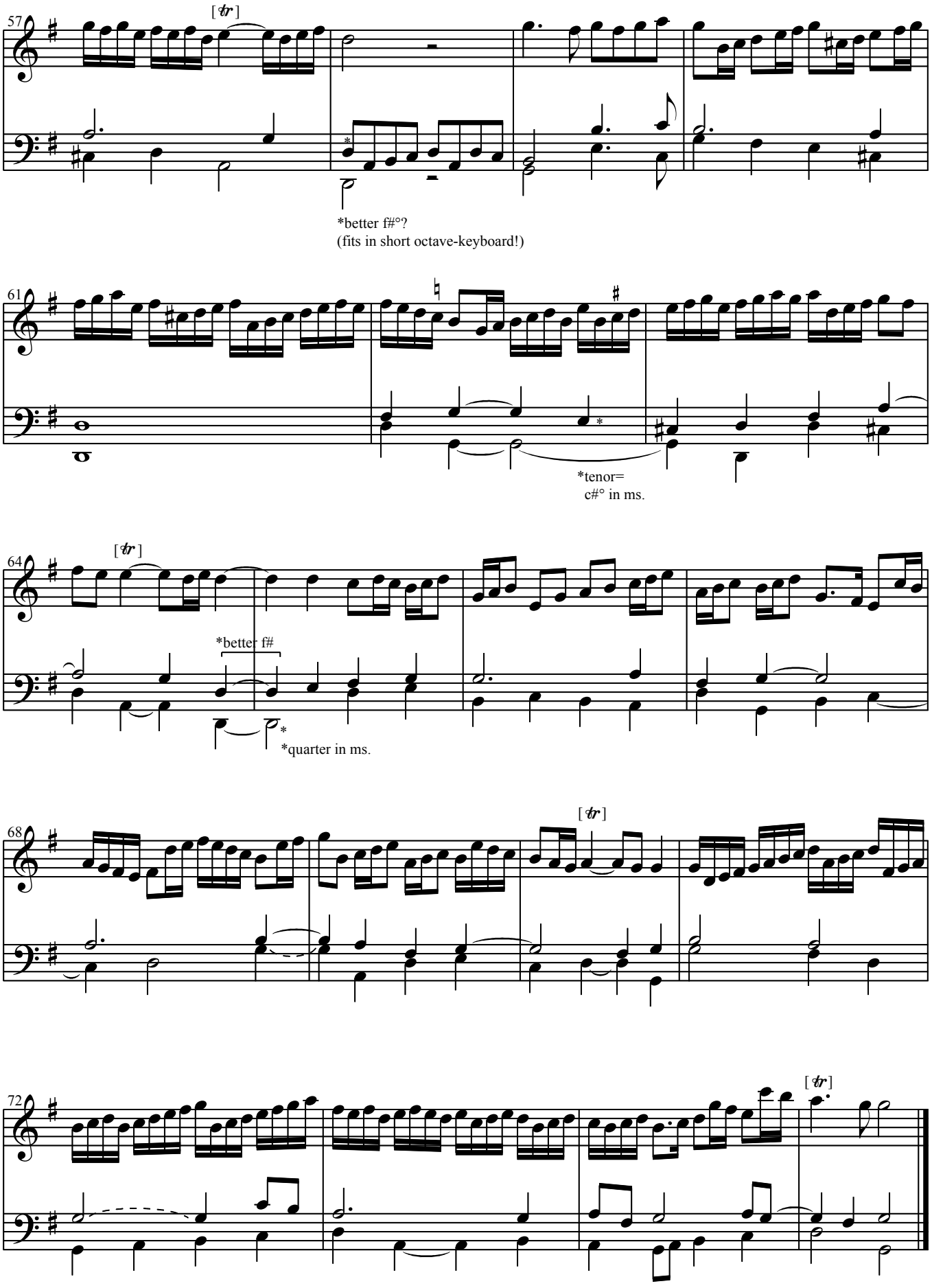
358.

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°

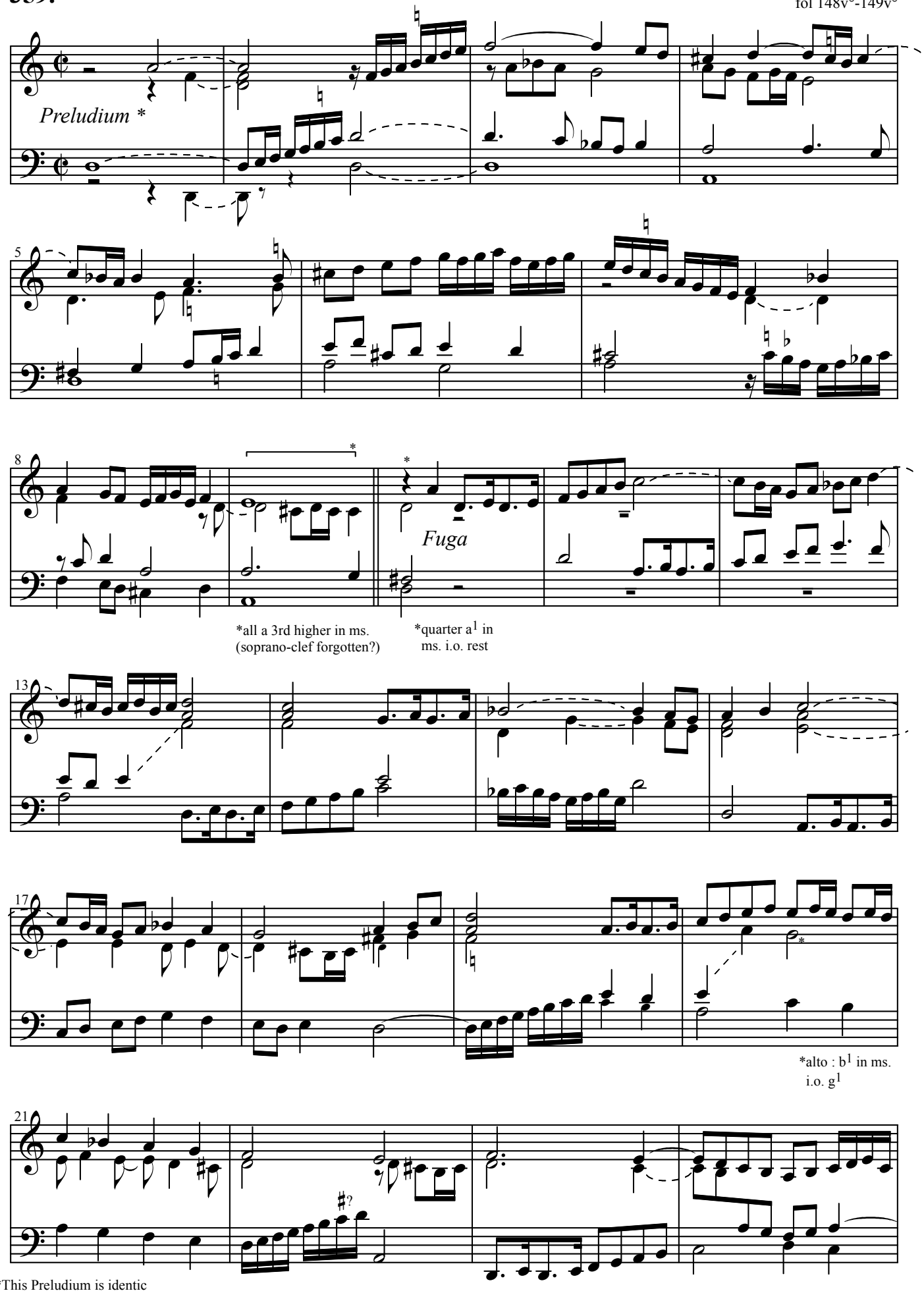

*d2 in ms
38
[tr]
42
46
[tr]
*g°=quarter
in ms.
50
[tr]
*E in ms
*id.E in ms
*tenor better a°
on 4th time
54



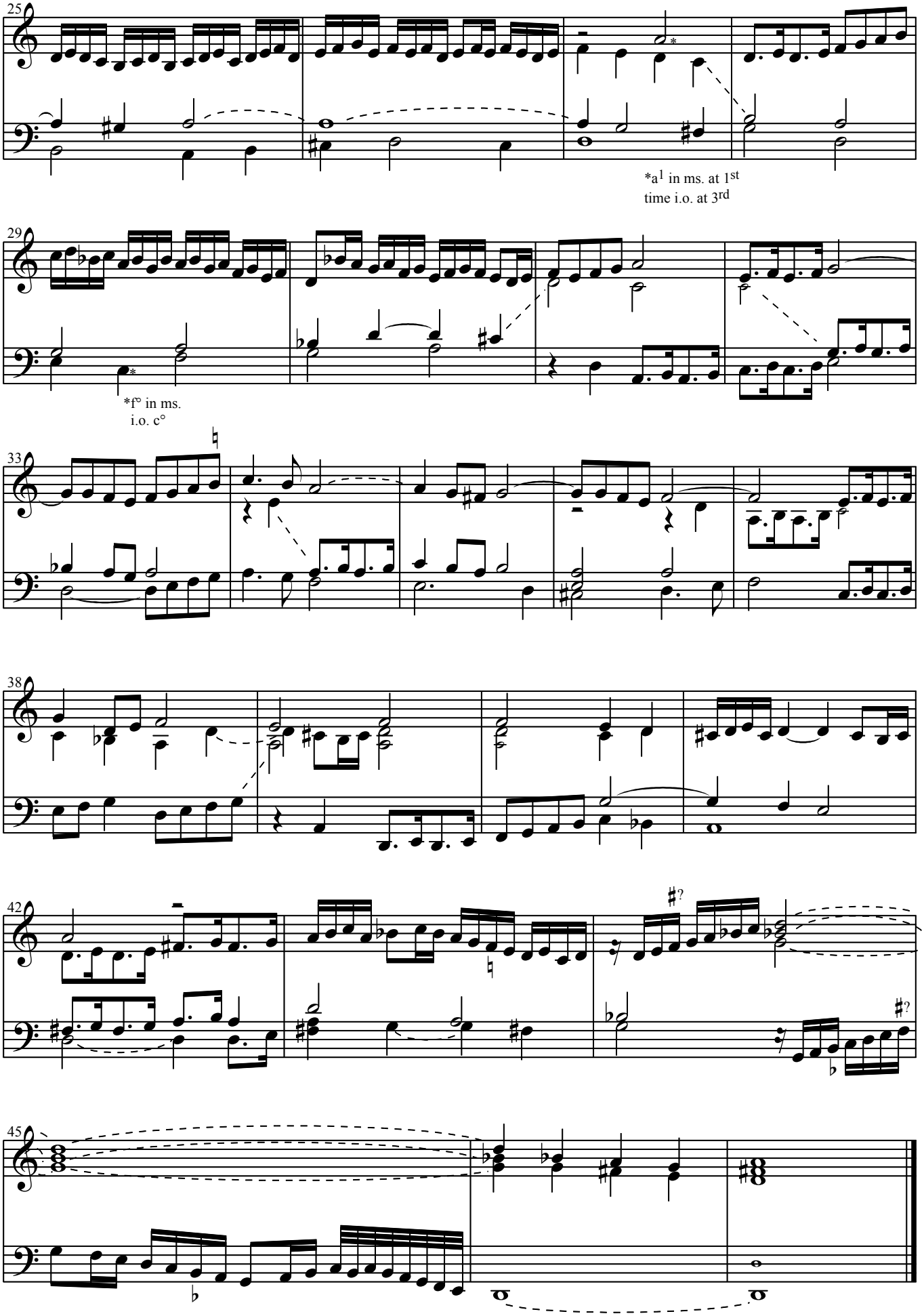
A: Kerckhoven

359.

Cocquiel-manuscript
fol 148v°-149v°



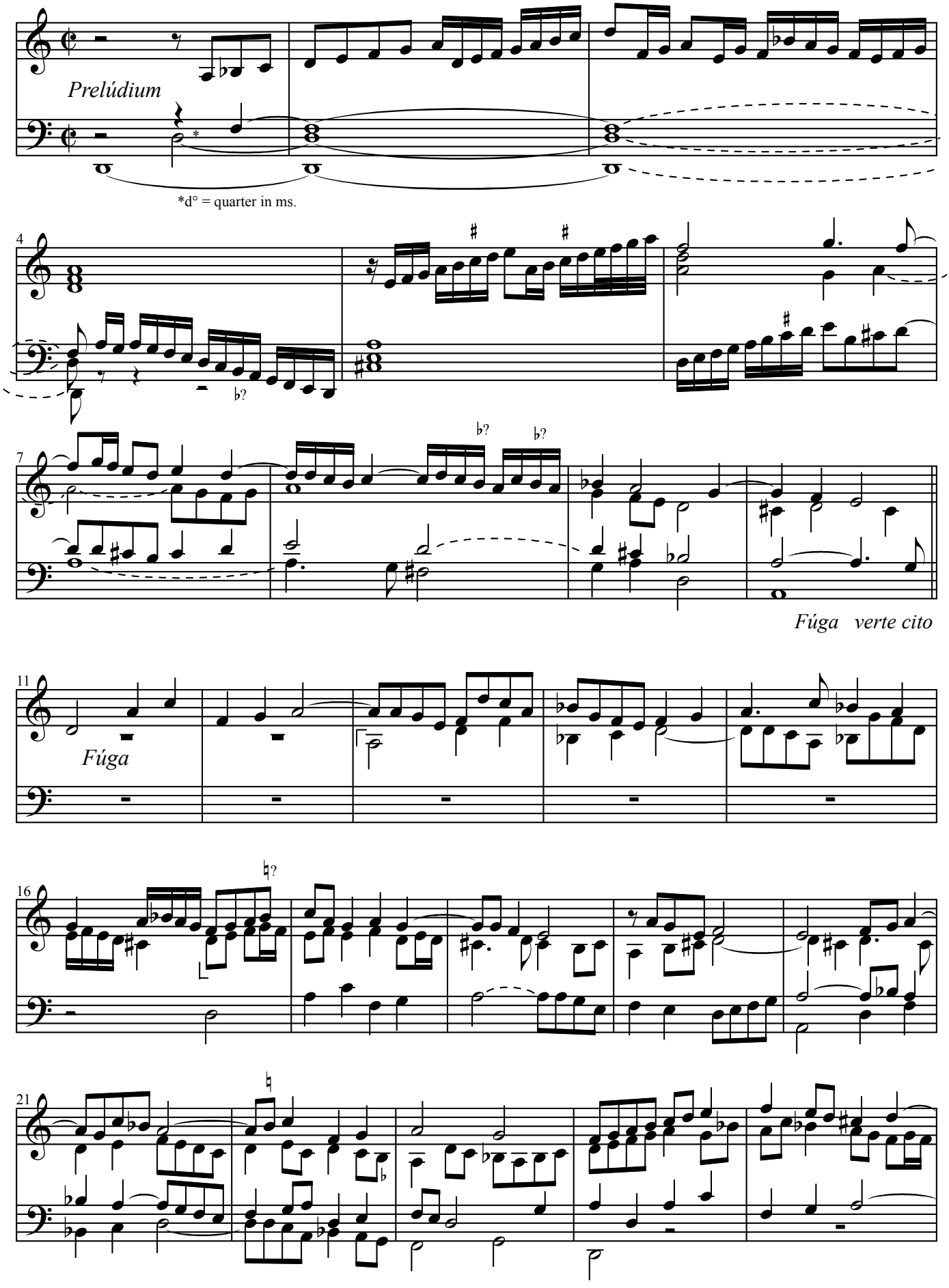
*This Preludium is identic
to the Versus nr. 44

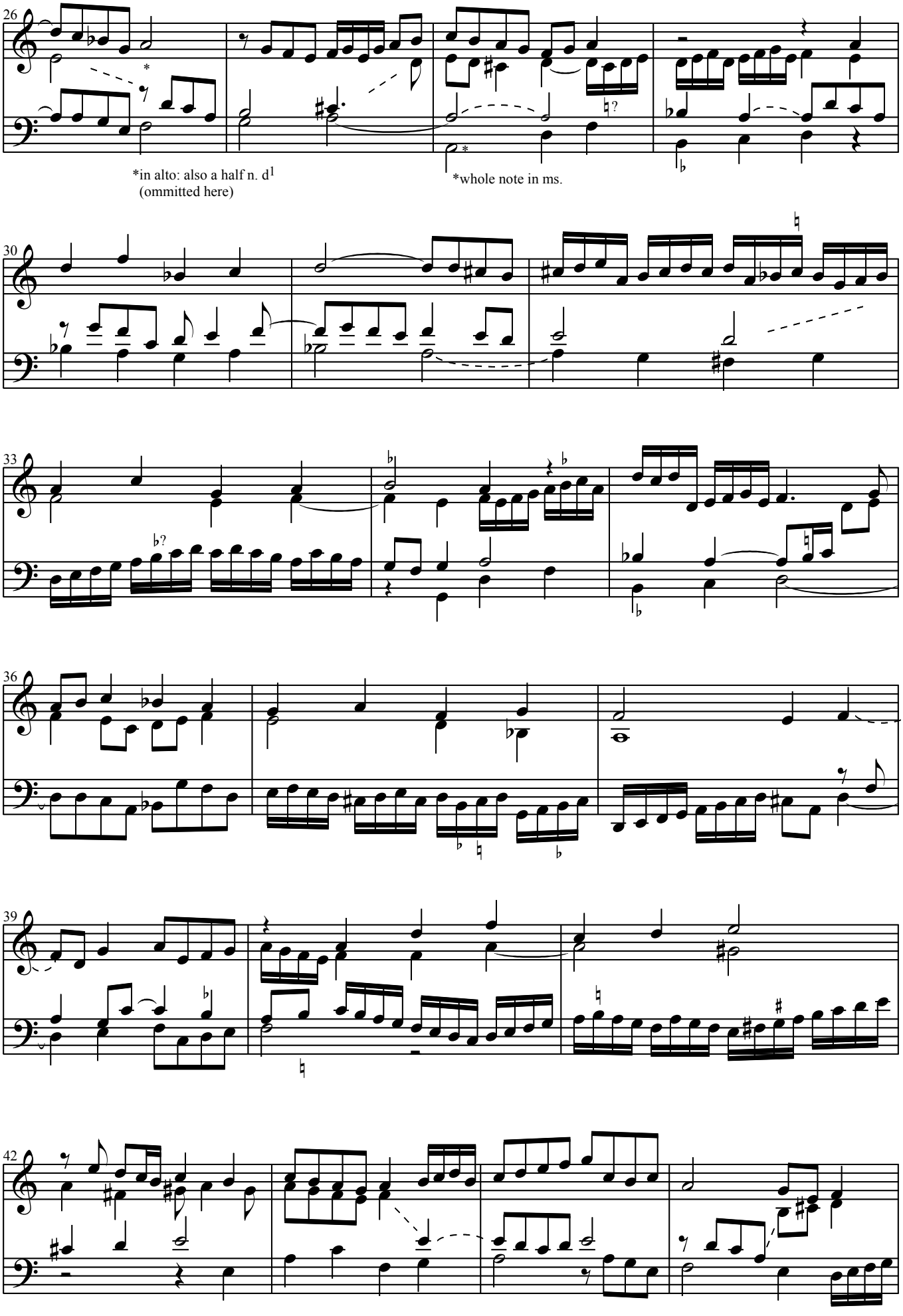


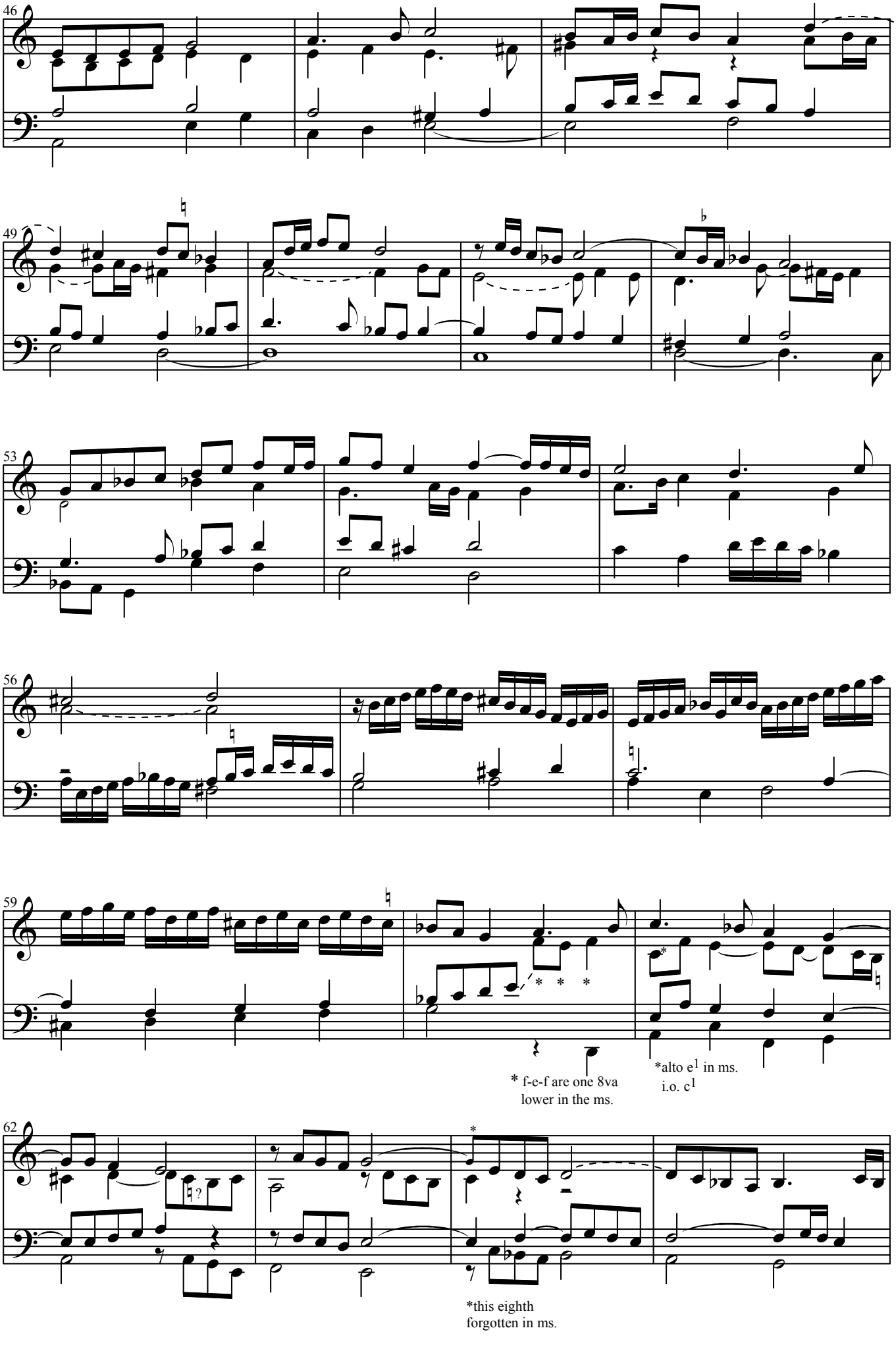
A: Kerckhoven

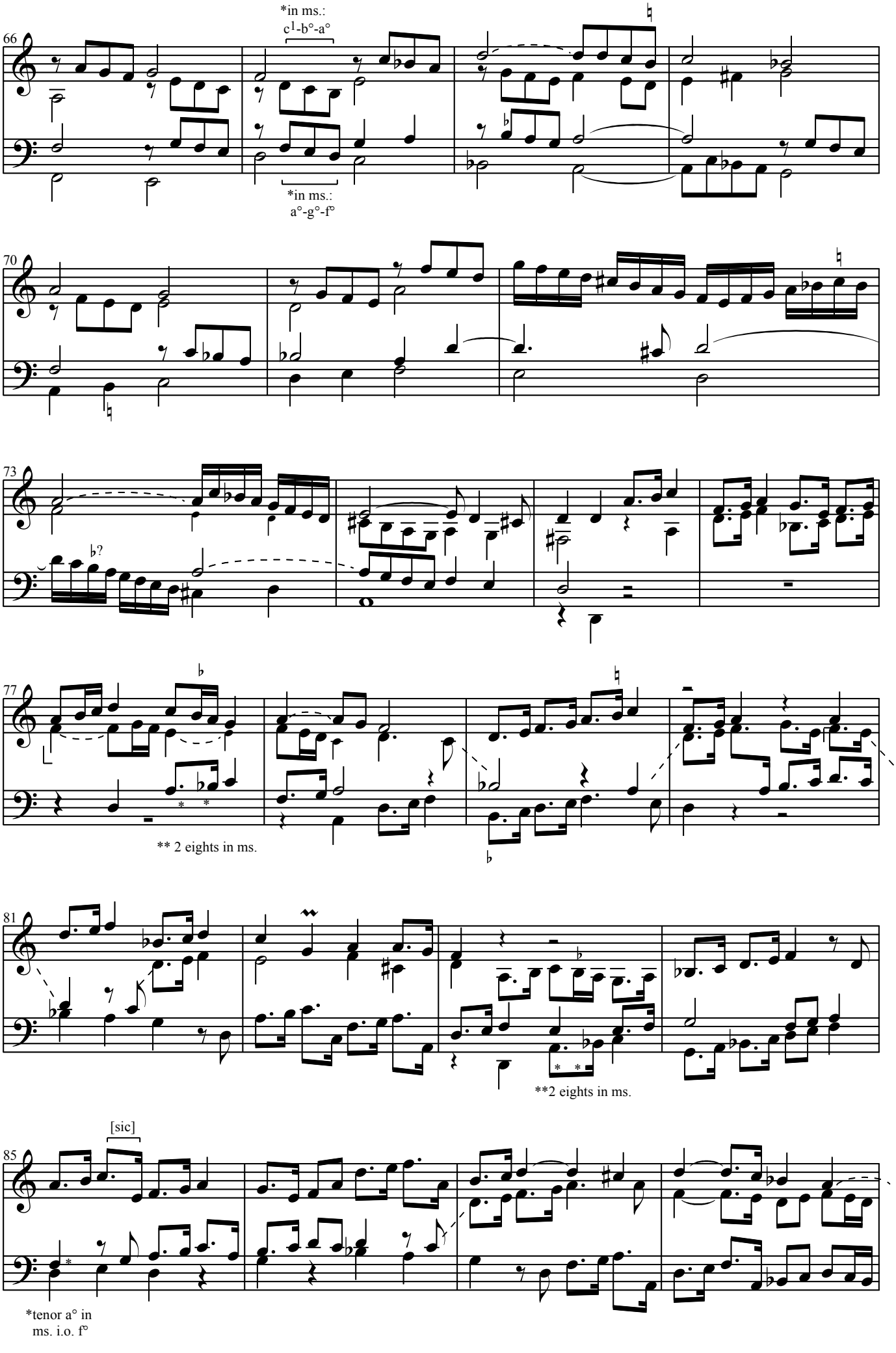
360.

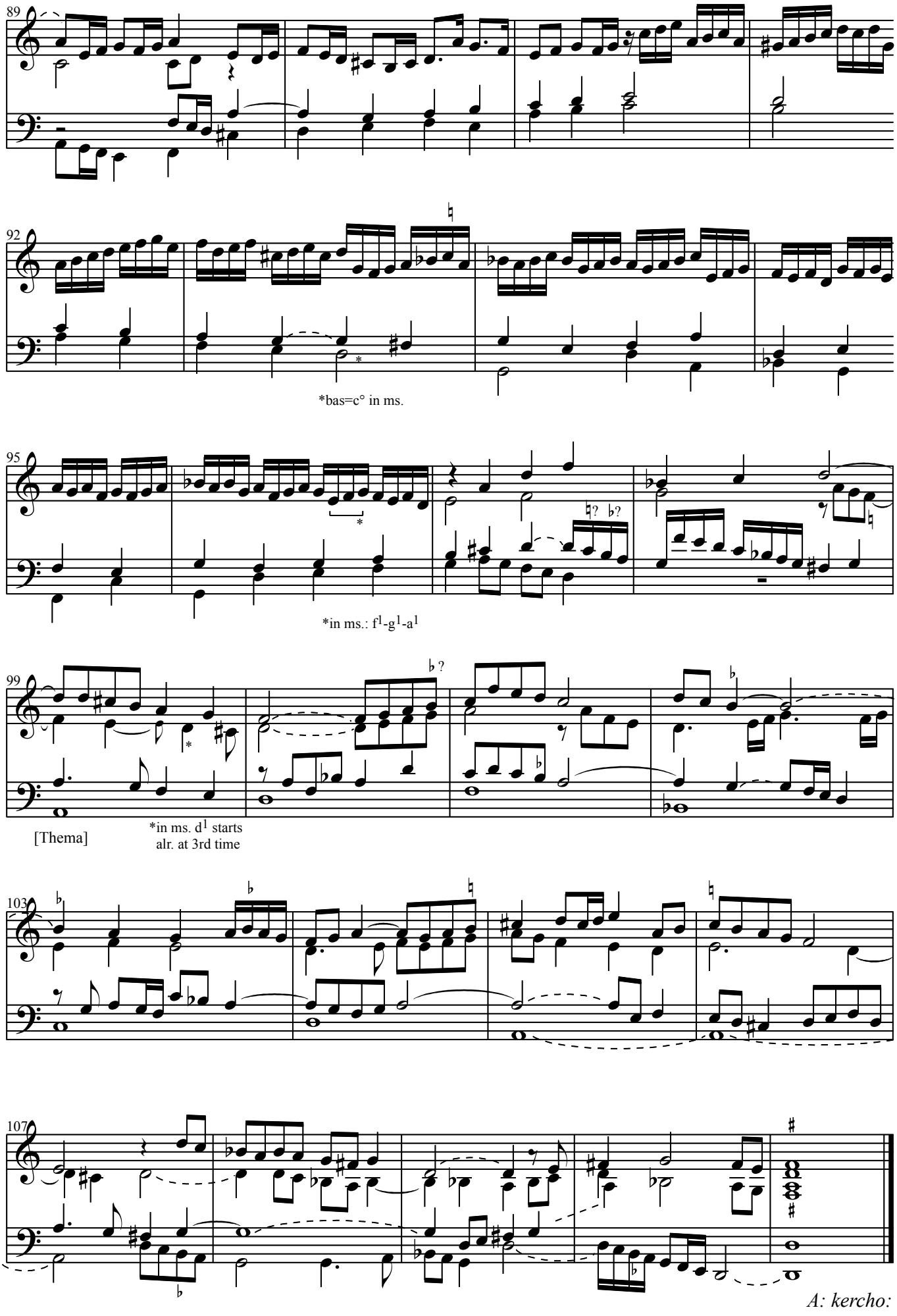
Cocquiel-manuscript
fol. 150 r°- 152 v°




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

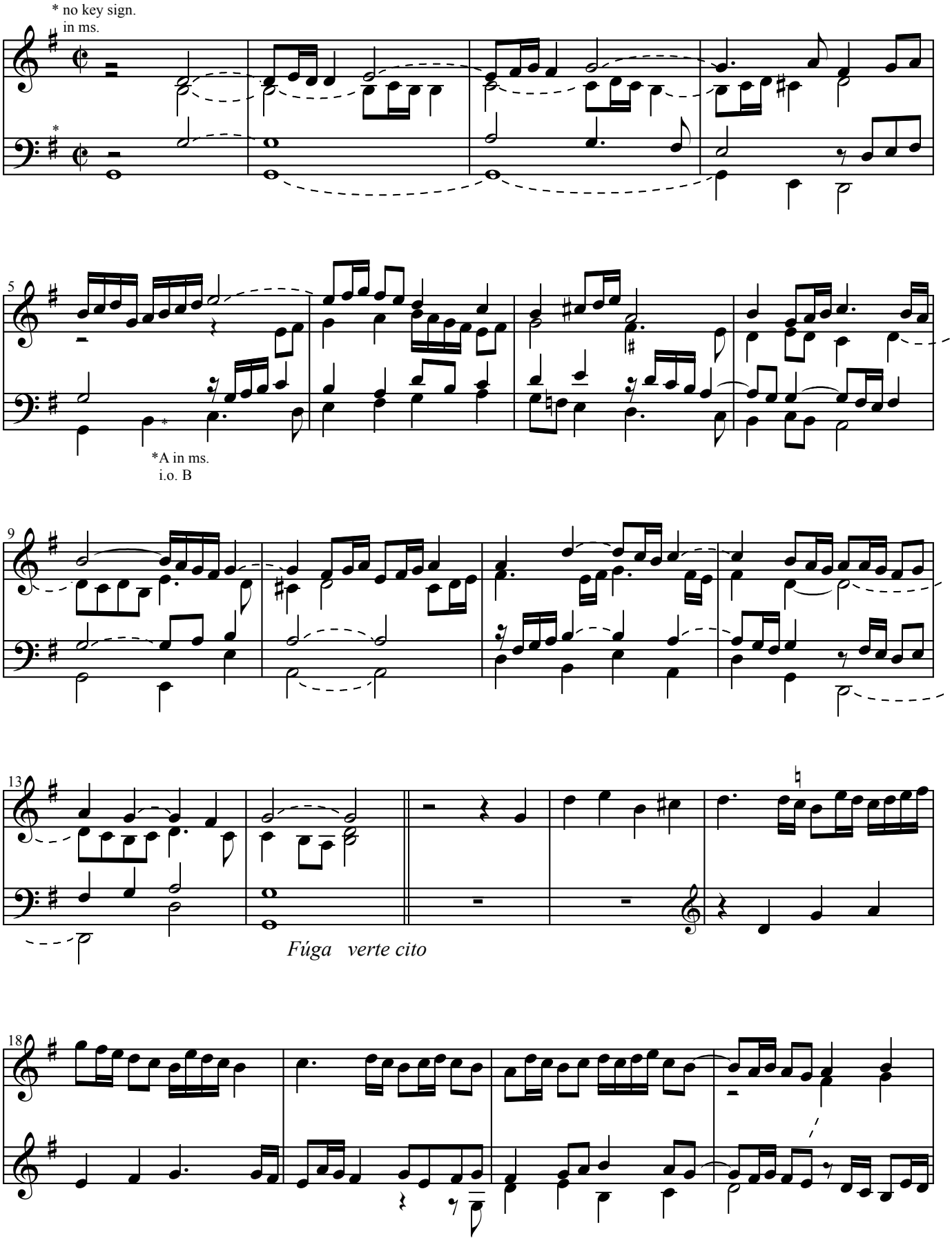

46
49
53
56
59
* f-e-f are one 8va lower in the ms.
*alto e1 in ms. i.o. c1
62
*this eighth forgotten in ms.

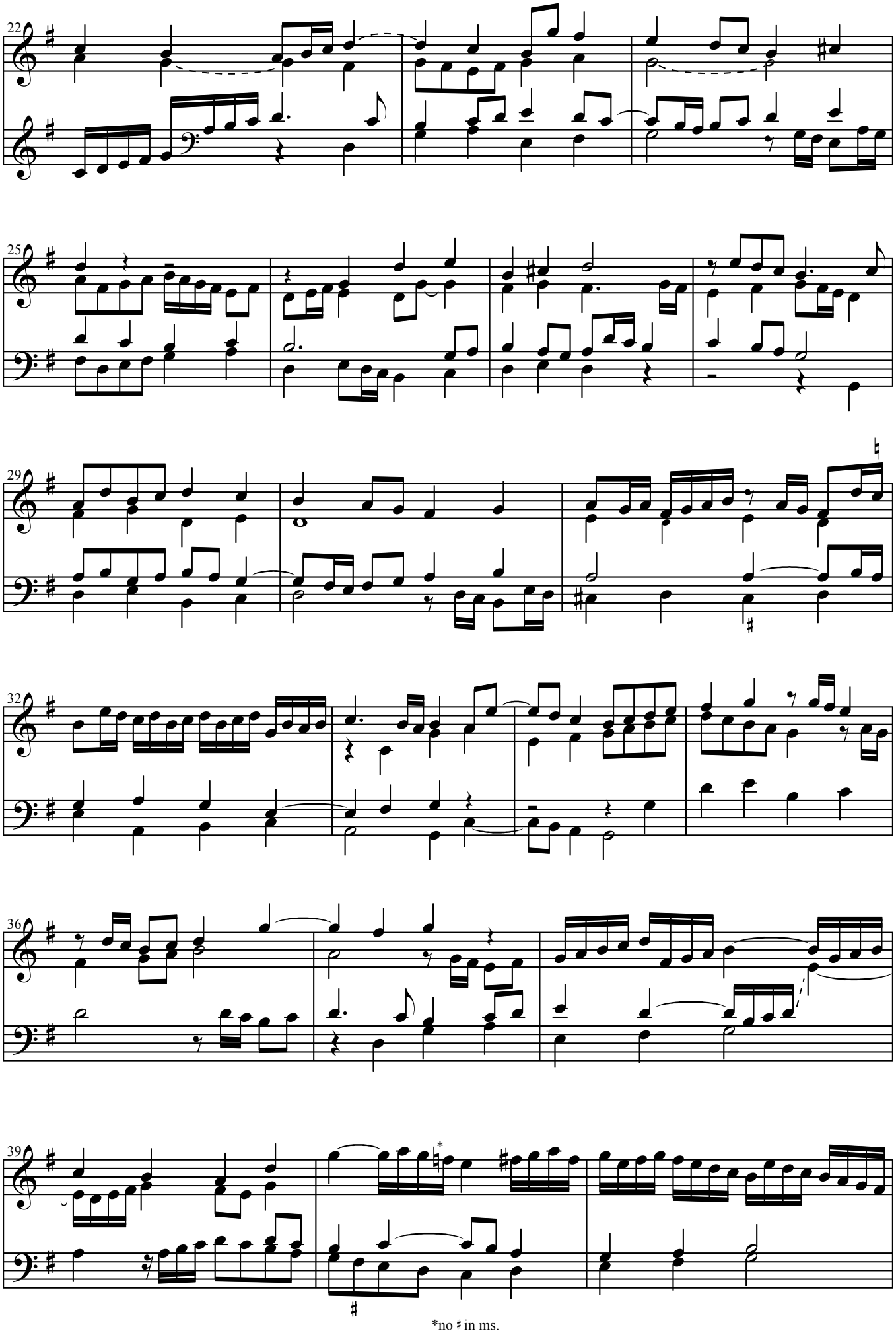

66
*in ms.:
c1-b°-a°
*in ms.:
a°-g°-f°
70
73
77
** 2 eights in ms.
81
**2 eights in ms.
85
[sic]
*tenor a° in
ms. i.o. f°

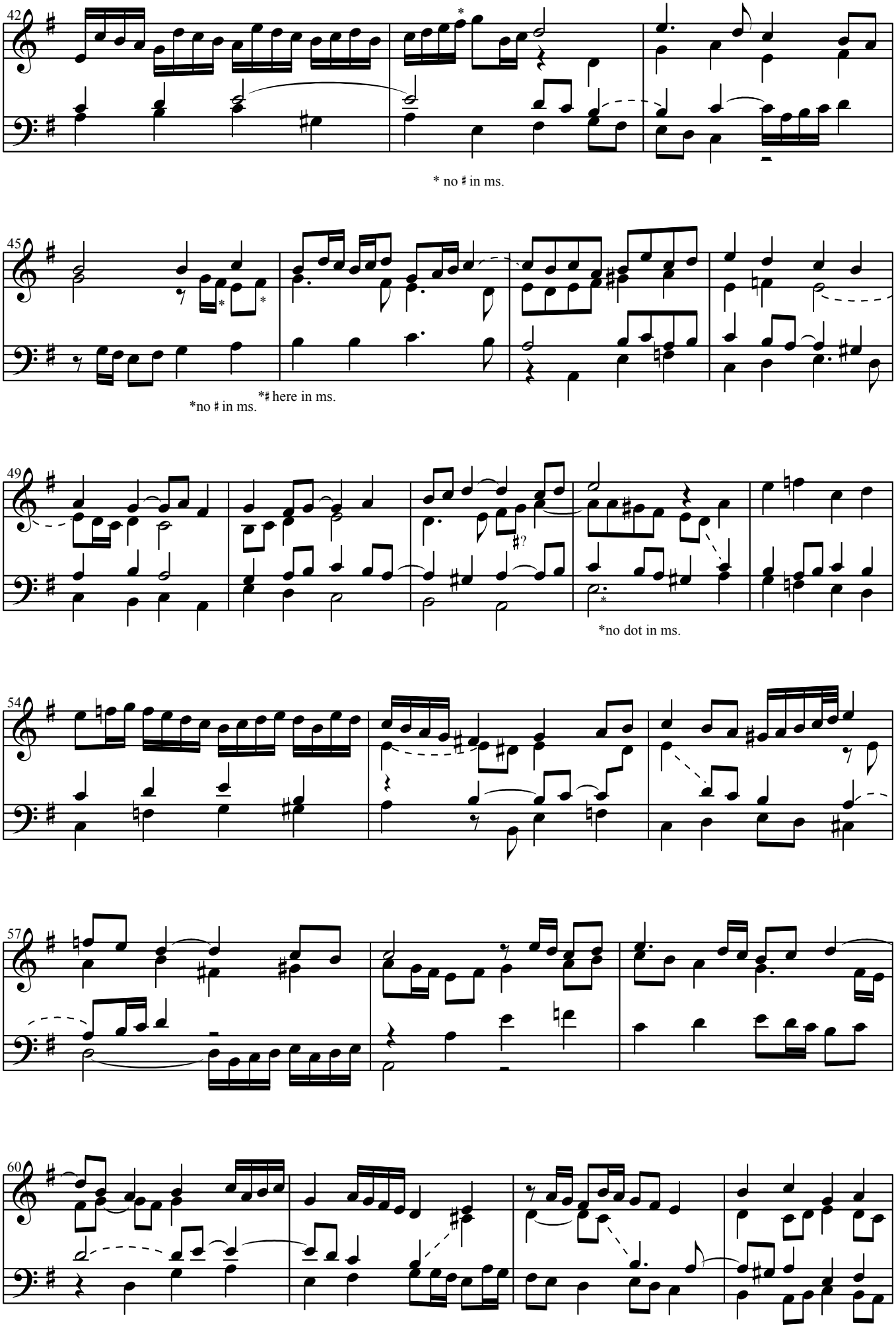

89
92
*bas=c° in ms.
95
*in ms.: f1-g1-a1
99
[Thema]
*in ms. d1 starts
alr. at 3rd time
103
107
A: kercho:

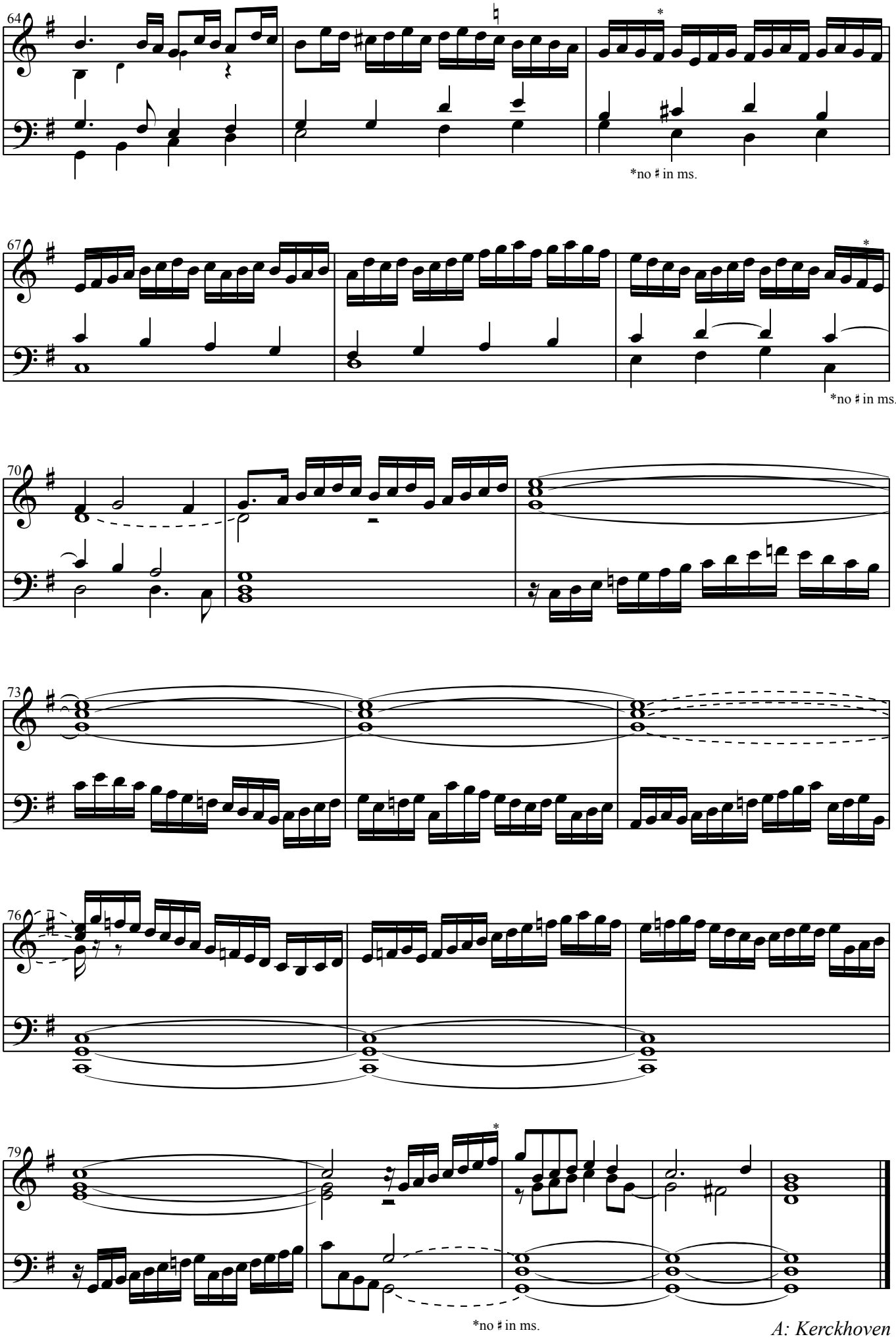
361.

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



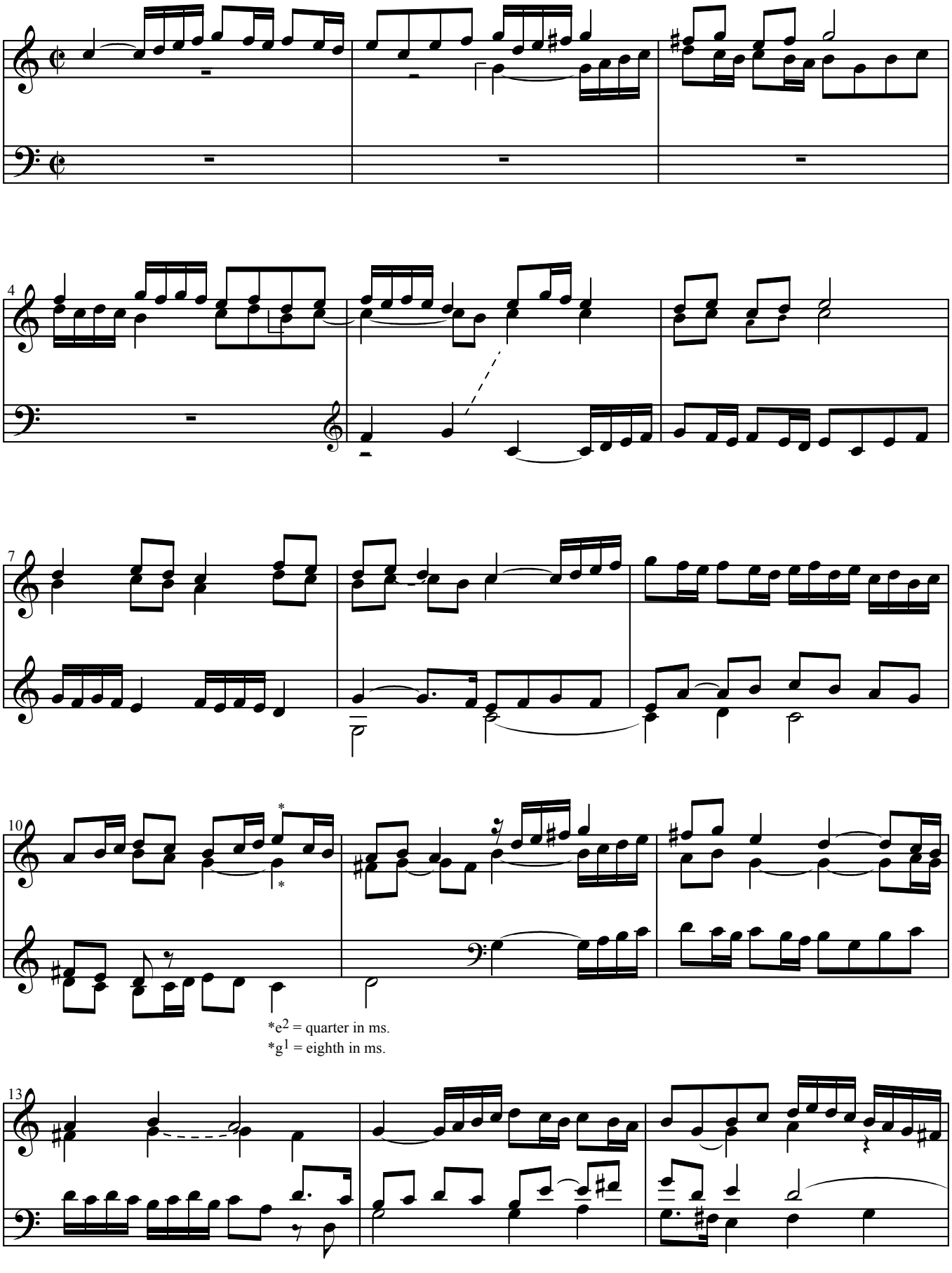

22
25
29
32
36
39
*no ♯ in ms.


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

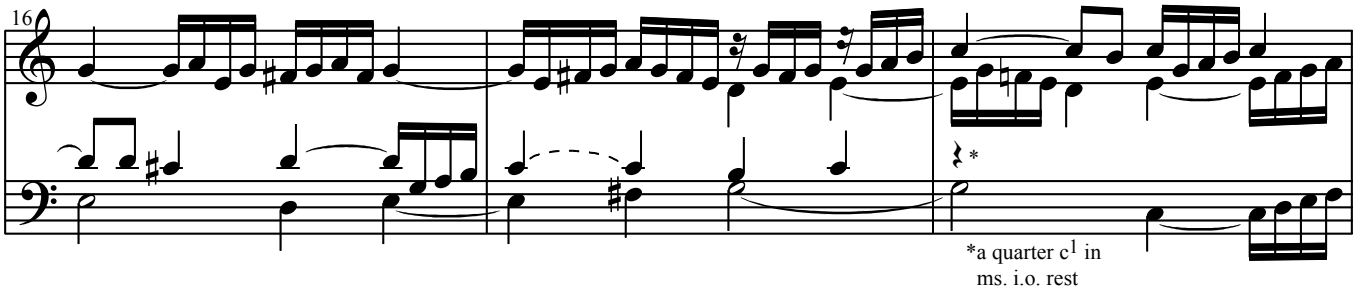


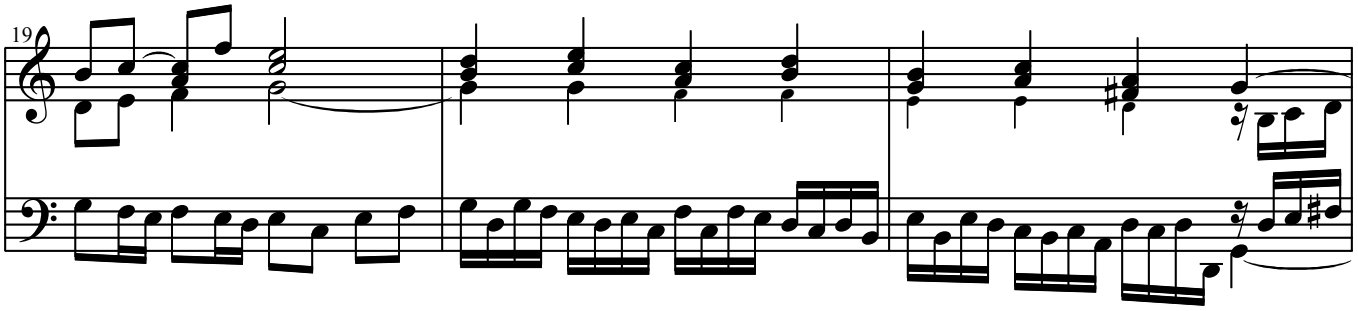
A: Kerckhoven

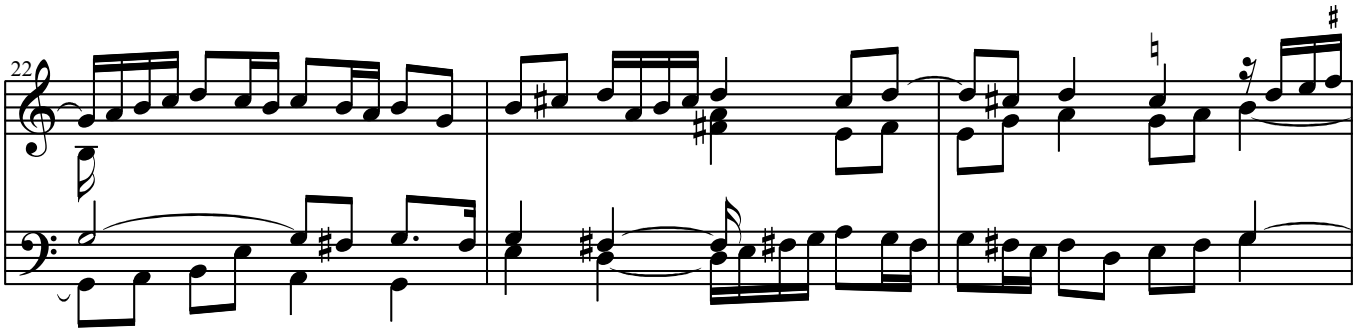
Cocquiel-manuscript
fol. 155 v° - 156 v°

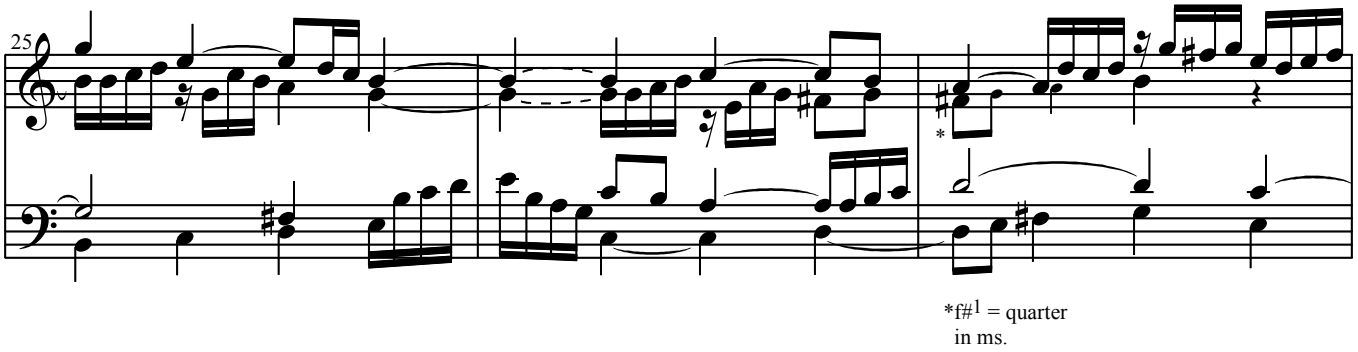


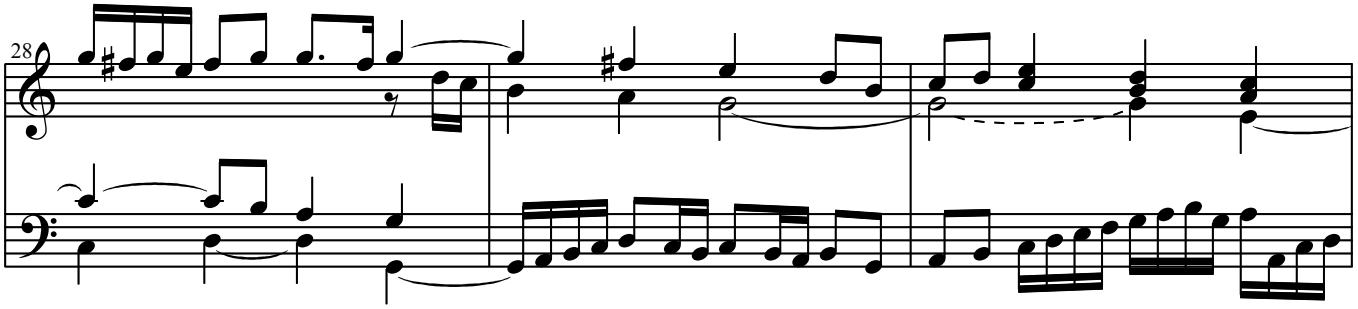
*e^{2} = quarter in ms.
*g^{1} = eighth in ms.

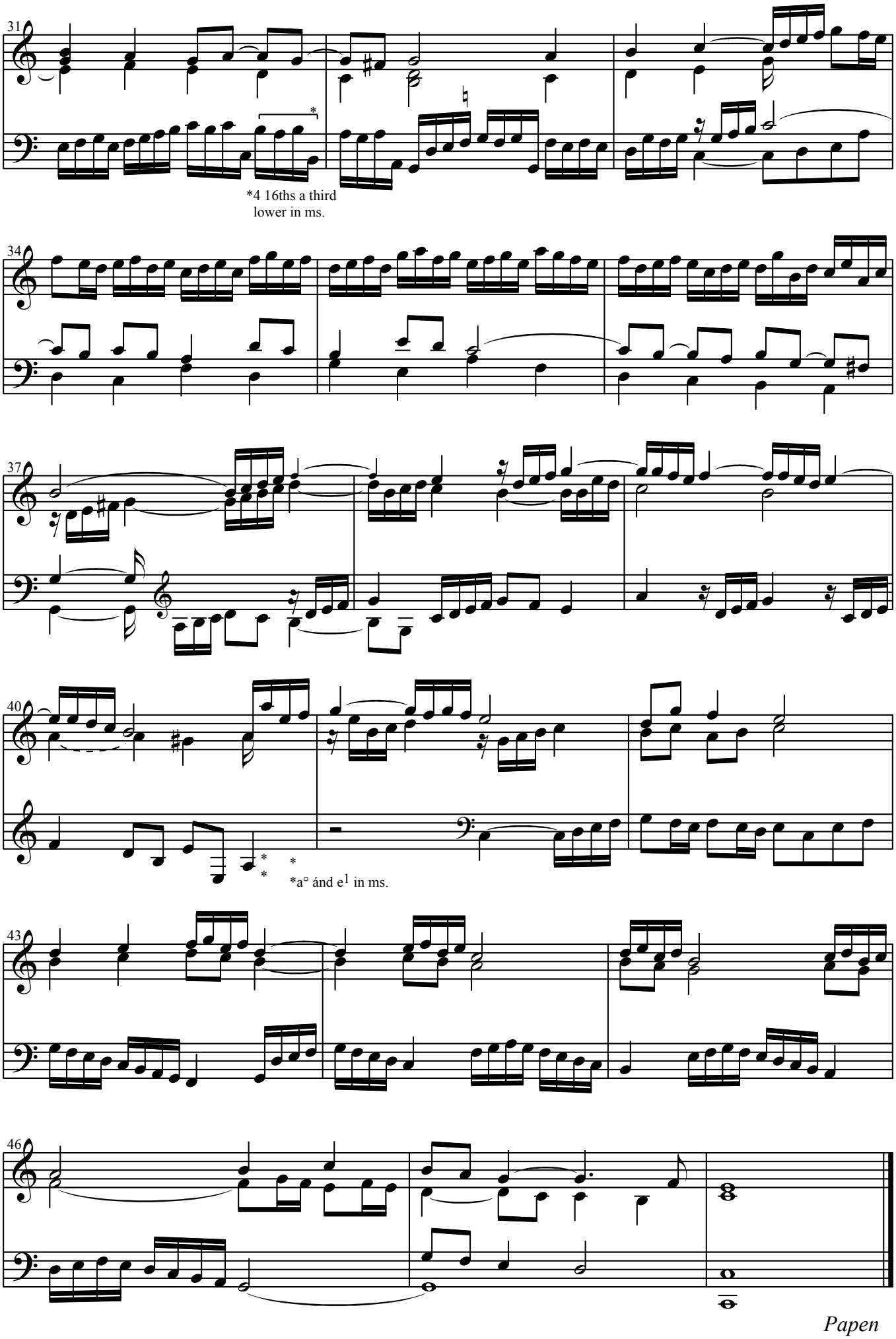

16
*a quarter c1 in
ms. i.o. rest


19


22


25
*f#1 = quarter
in ms.

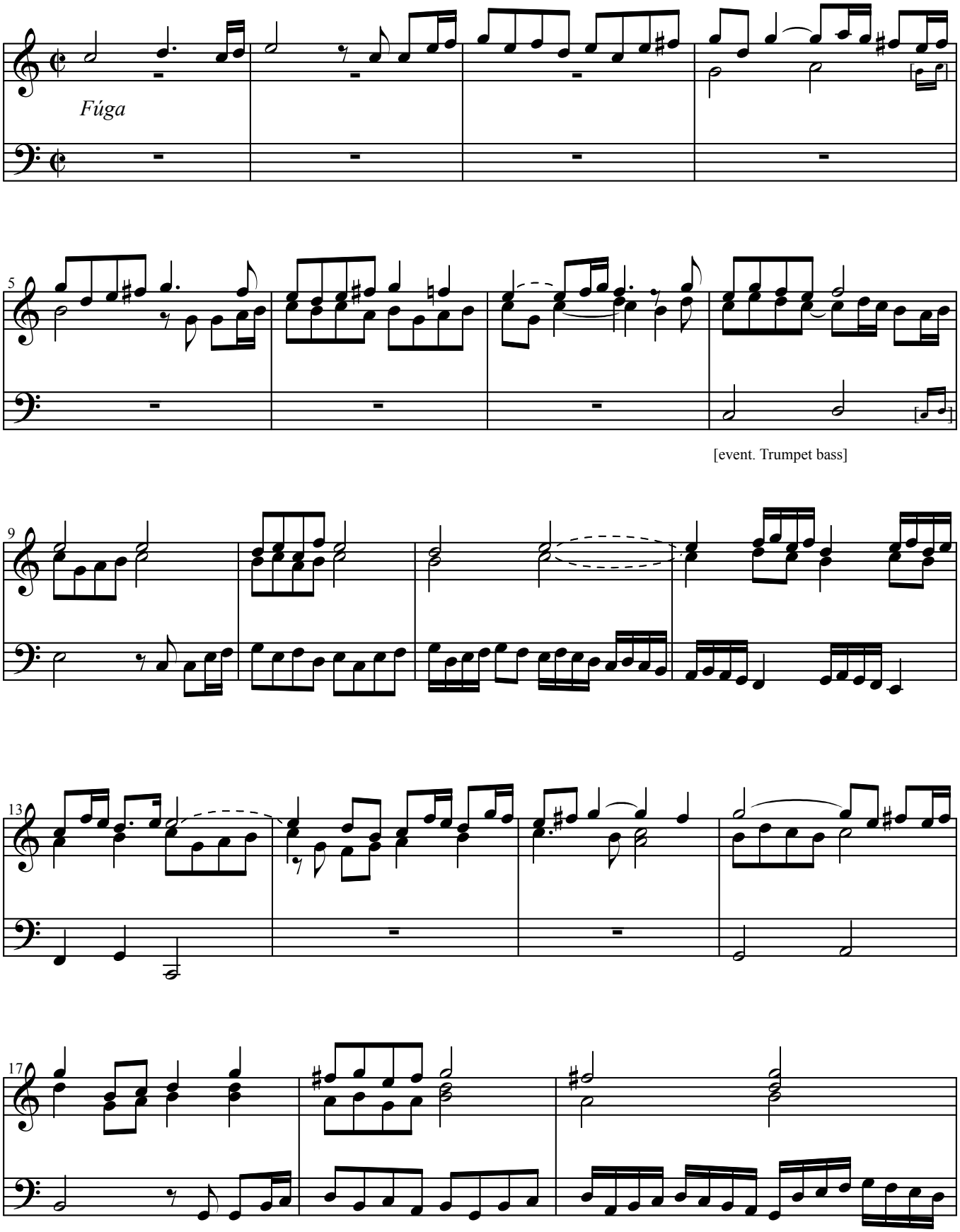

28

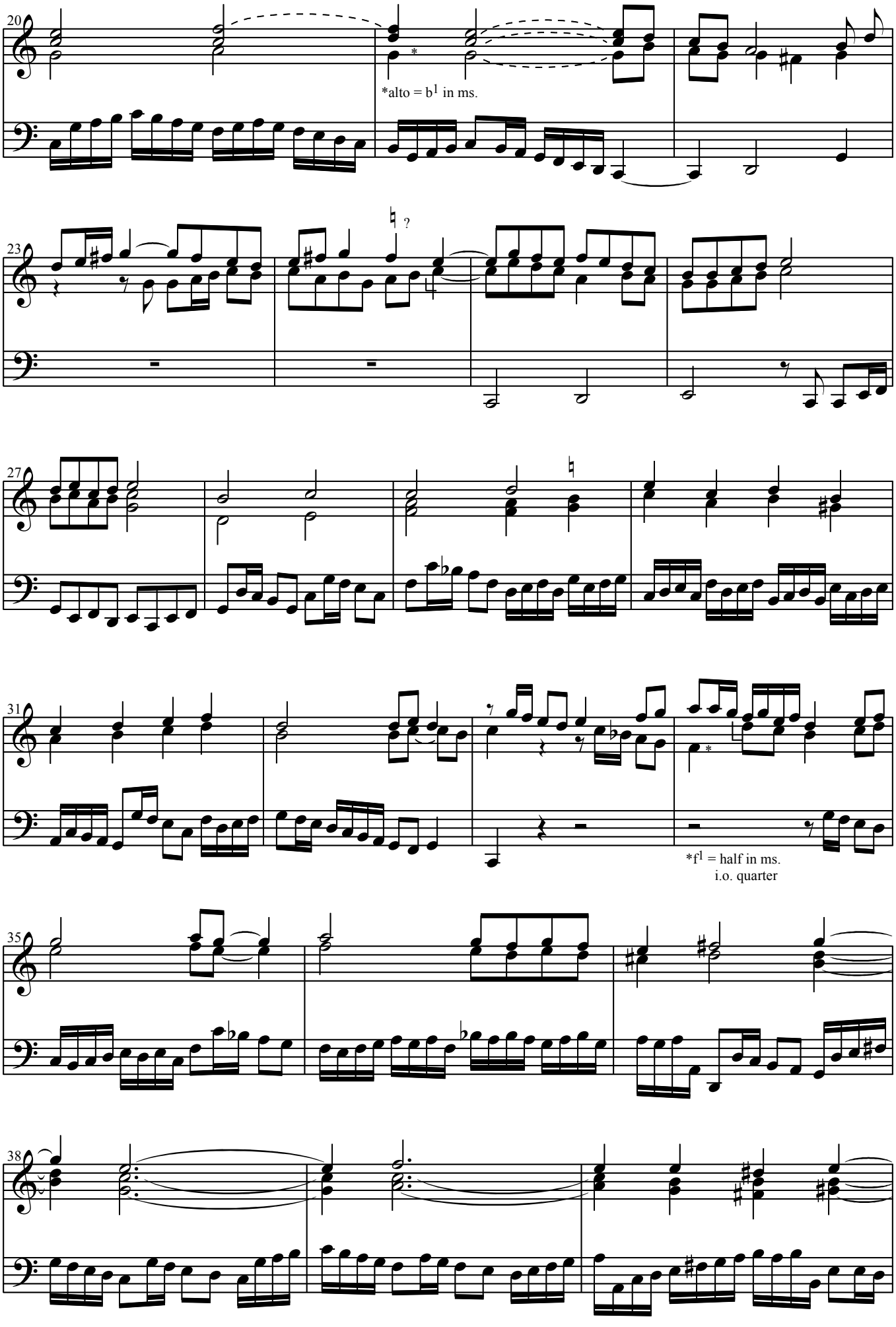


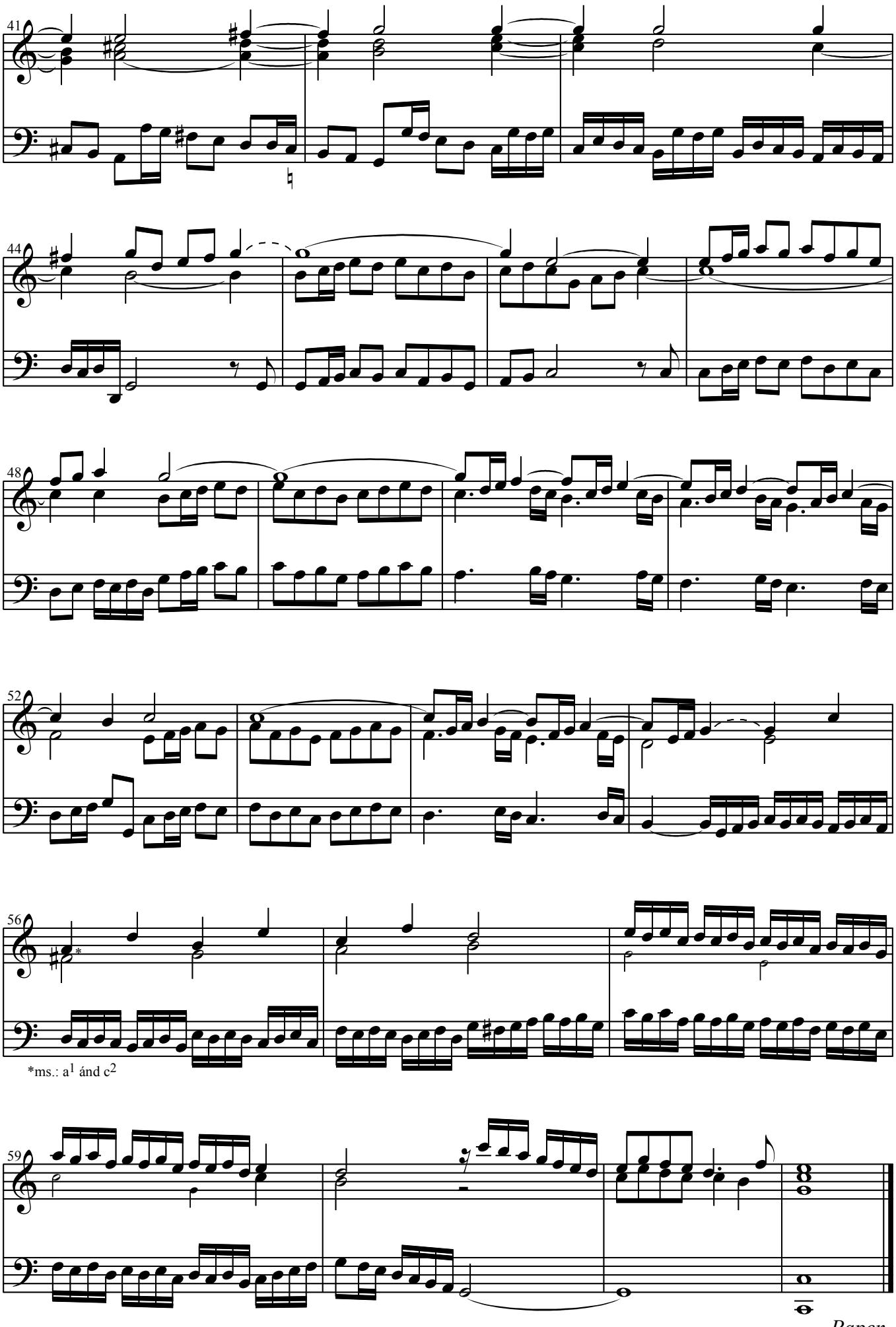
Papen

363.

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



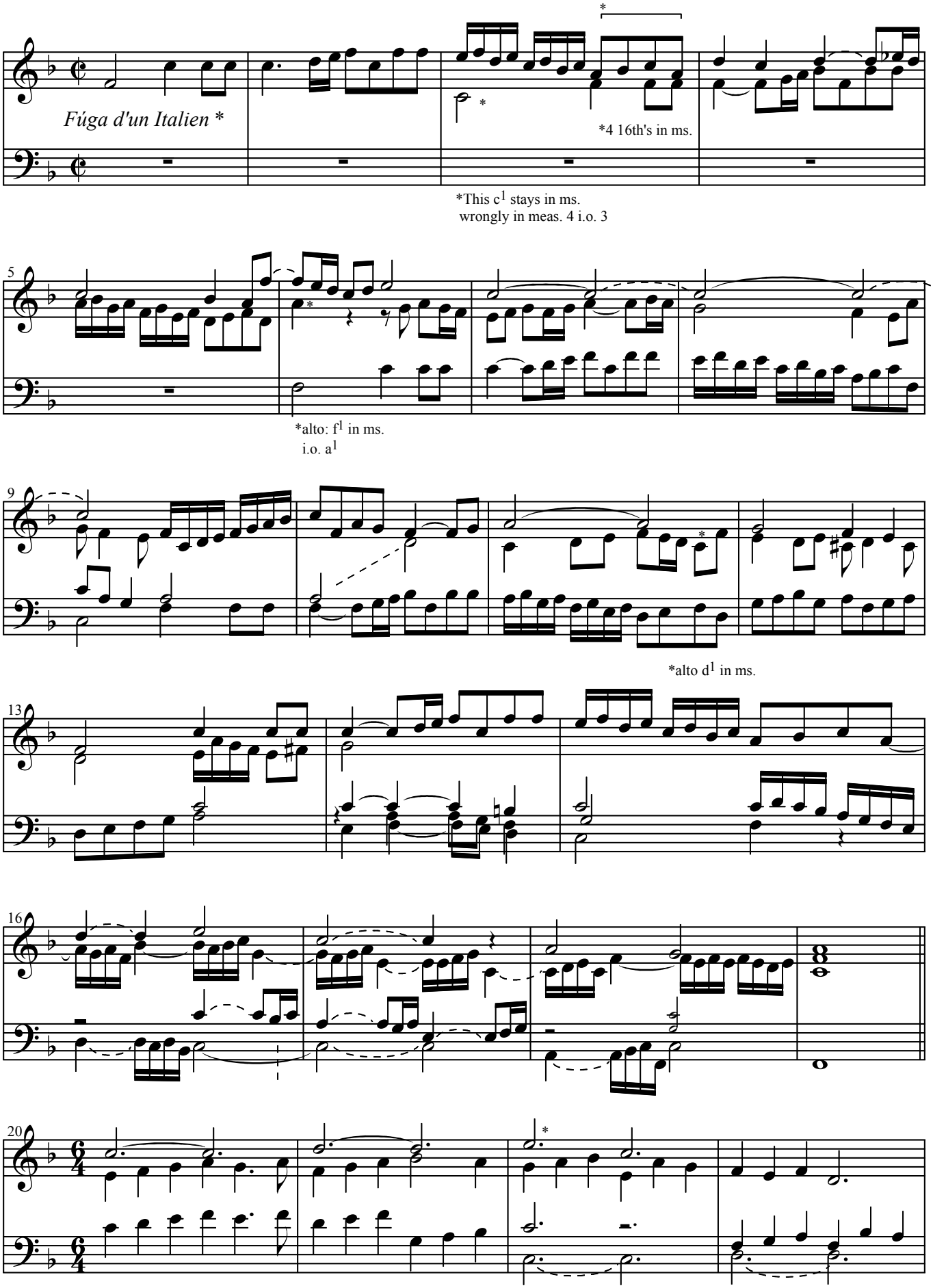

20
*alto = b1 in ms.
23
27
31
*f1 = half in ms.
i.o. quarter
35
38



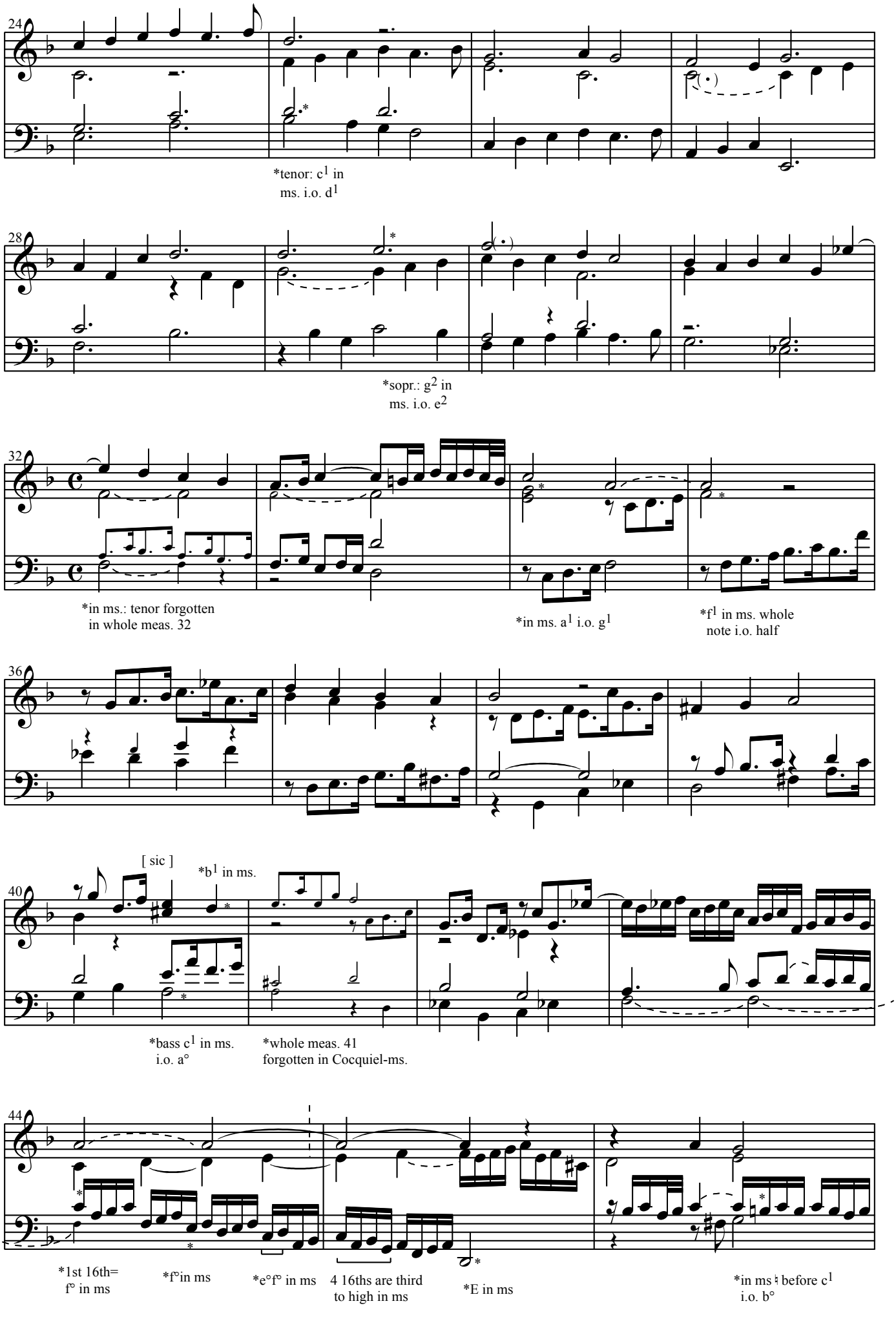
Papen

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.

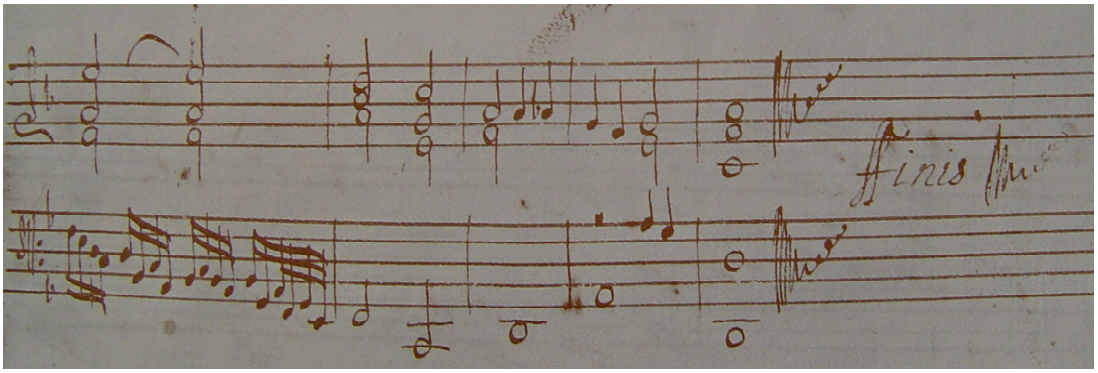
*4 n. third
higher in ms.

56

Finis

*c2 &
*a1 in ms.

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

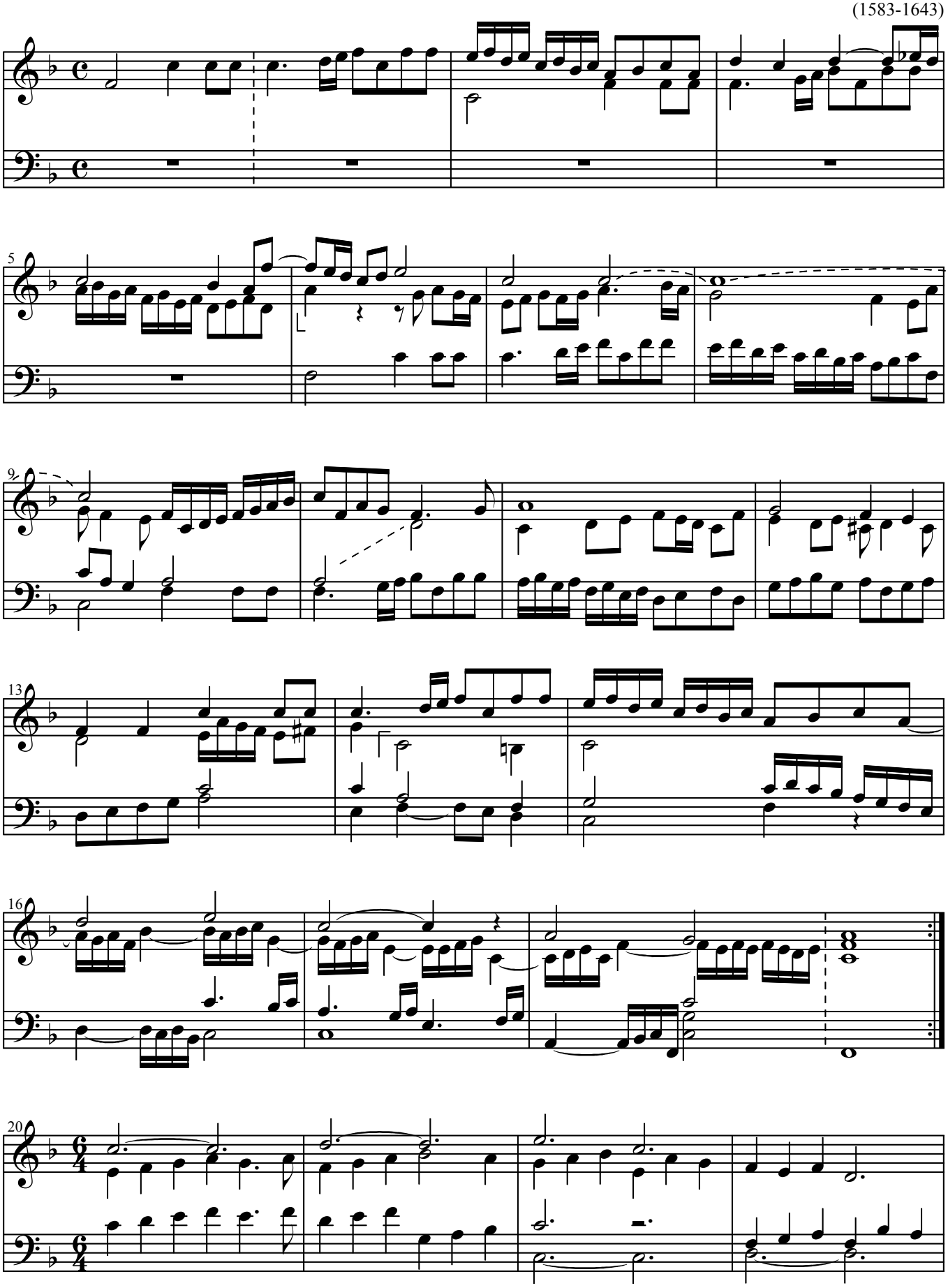


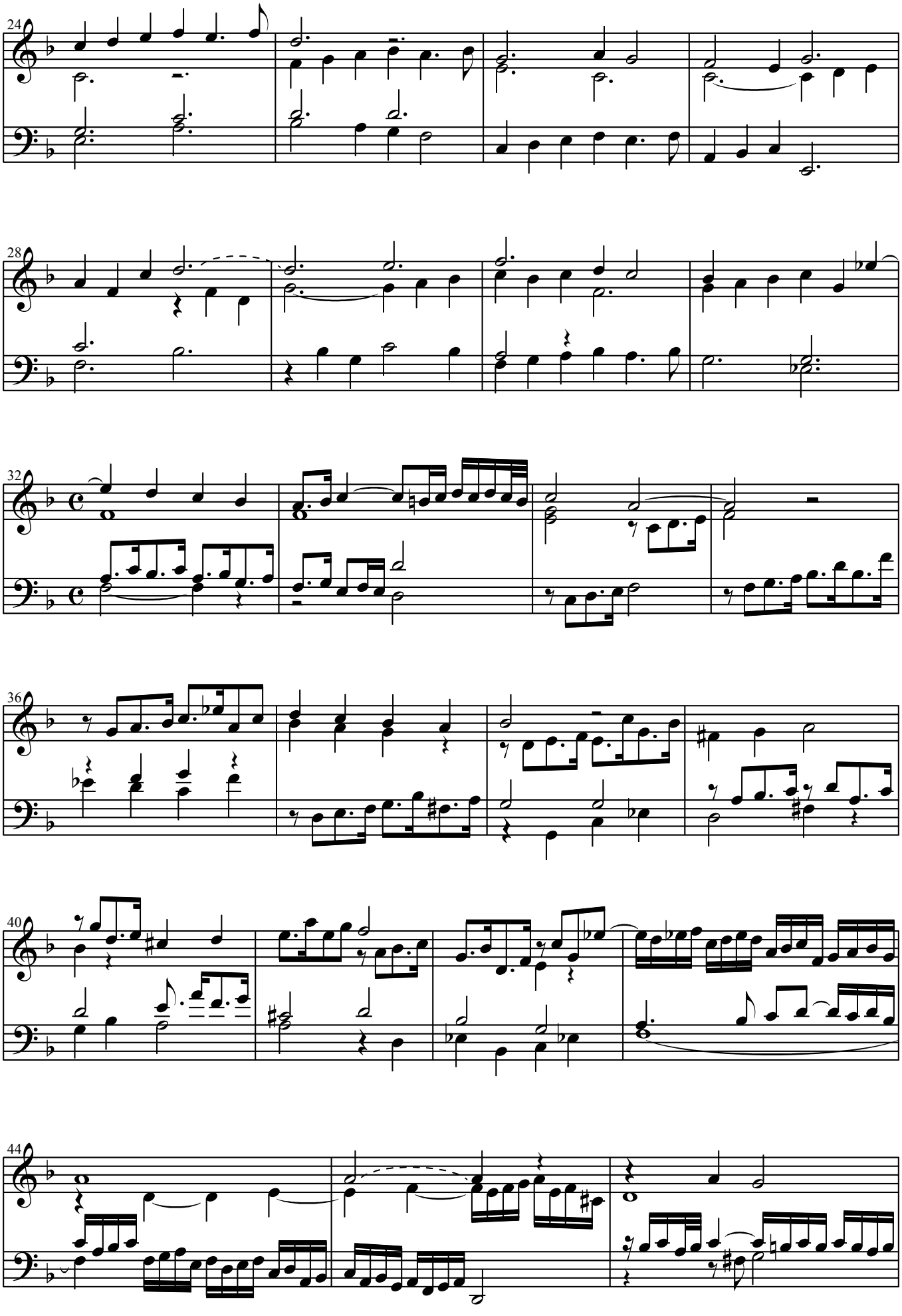
Original score of this Canzona : see appendix, nr. 364b.

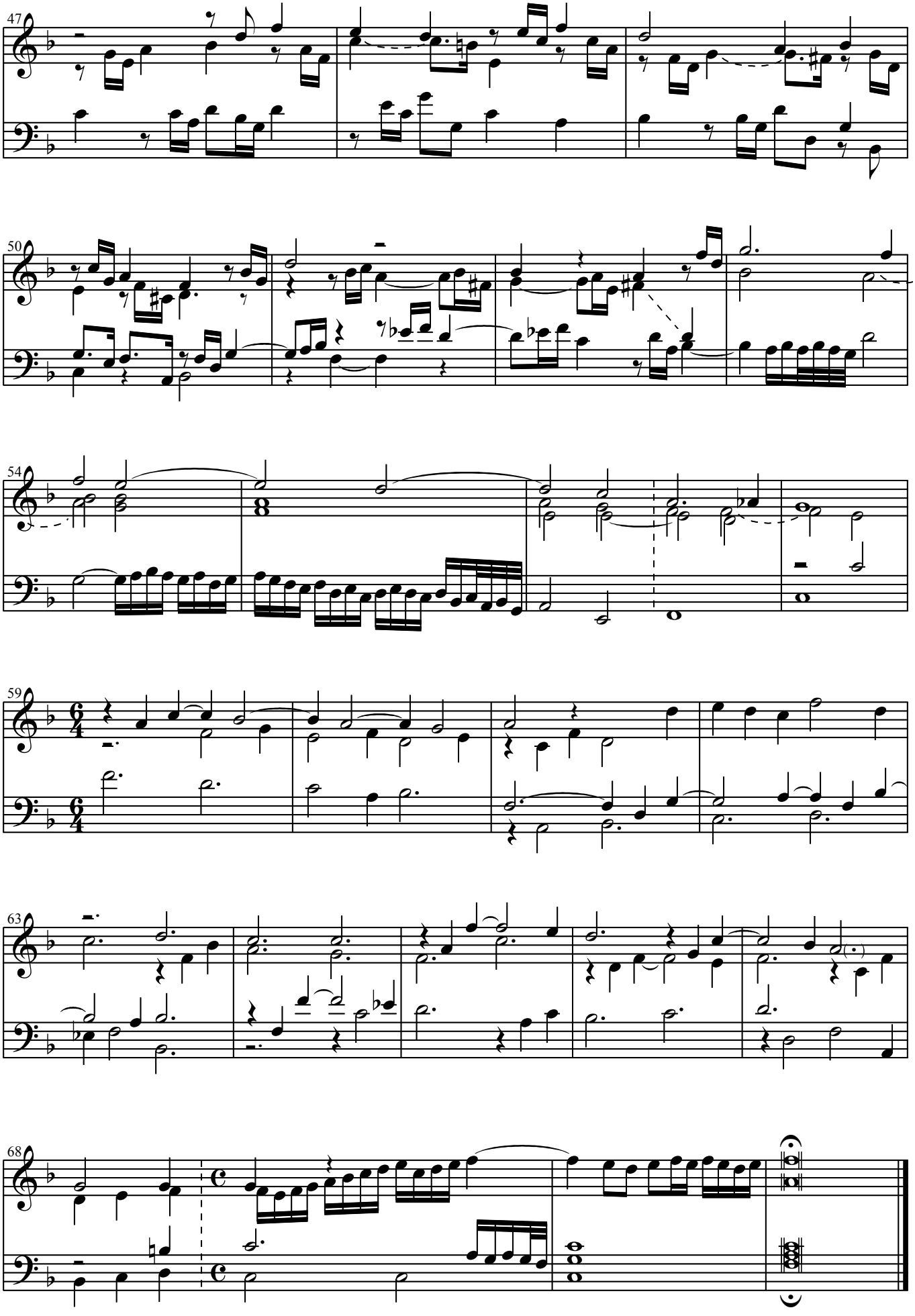
The original composition
by G. Frescobaldi :

Canzona Quarta

Girolamo Frescobaldi
(1583-1643)




24
28
32
36
40
44


47
50
54
59
63
68