

352b. \* [see note at the end]

Cocquiel-manuscript  
fol. 130 v<sup>o</sup>- 131 r<sup>o</sup>

Musical score for measures 1-7 of 'Fantasia'. The piece is in G minor (one flat) and 3/4 time. The title 'Fantasia' is written in the first measure. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 1 has a whole rest in the treble and a half note G in the bass. Measures 2-7 show a complex texture with various rhythmic patterns and accidentals.

Musical score for measures 8-13. The treble staff begins with a measure rest marked '8'. The bass staff continues from the previous system. Measure 13 features a note marked with an asterisk (\*).

\*sopr. in ms. g<sup>1</sup>  
i.o. b<sup>1</sup>

Musical score for measures 14-19. The treble staff begins with a measure rest marked '14'. The bass staff continues from the previous system. Measure 19 features a note marked with an asterisk (\*).

Musical score for measures 20-25. The treble staff begins with a measure rest marked '20'. A bracket above the staff from measure 21 to 22 is labeled 'gap in ms.'. Measure 25 features a note marked with an asterisk (\*).

\*alto: play a  
quarter i.o. half

Musical score for measures 26-31. The treble staff begins with a measure rest marked '26'. Measure 31 features a note marked with an asterisk (\*).

\*sopr.: no ♯  
before the c<sup>2</sup>

30

34

\*better omit  
this A ?

alto: f<sup>1</sup> would  
be better than b<sup>o</sup>

38

\*sopr.: no ♯  
before the c<sup>2</sup>

42

\*ms.:  
d<sup>1</sup> i.o. c<sup>#1</sup>

A: kerck:

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 clumsy 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 inconvenient on such instruments).

It is possible that copist 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 always between c<sup>1</sup> and c<sup>#1</sup>,  
some organ manufacturers put the scission between c<sup>#1</sup> - d<sup>1</sup> or even between d<sup>1</sup> - e<sup>1</sup>.

This might be relevant for pieces requiring solo-halfstops, as can be found among the Cornet-Fantasia's (f.i. nr. 354).