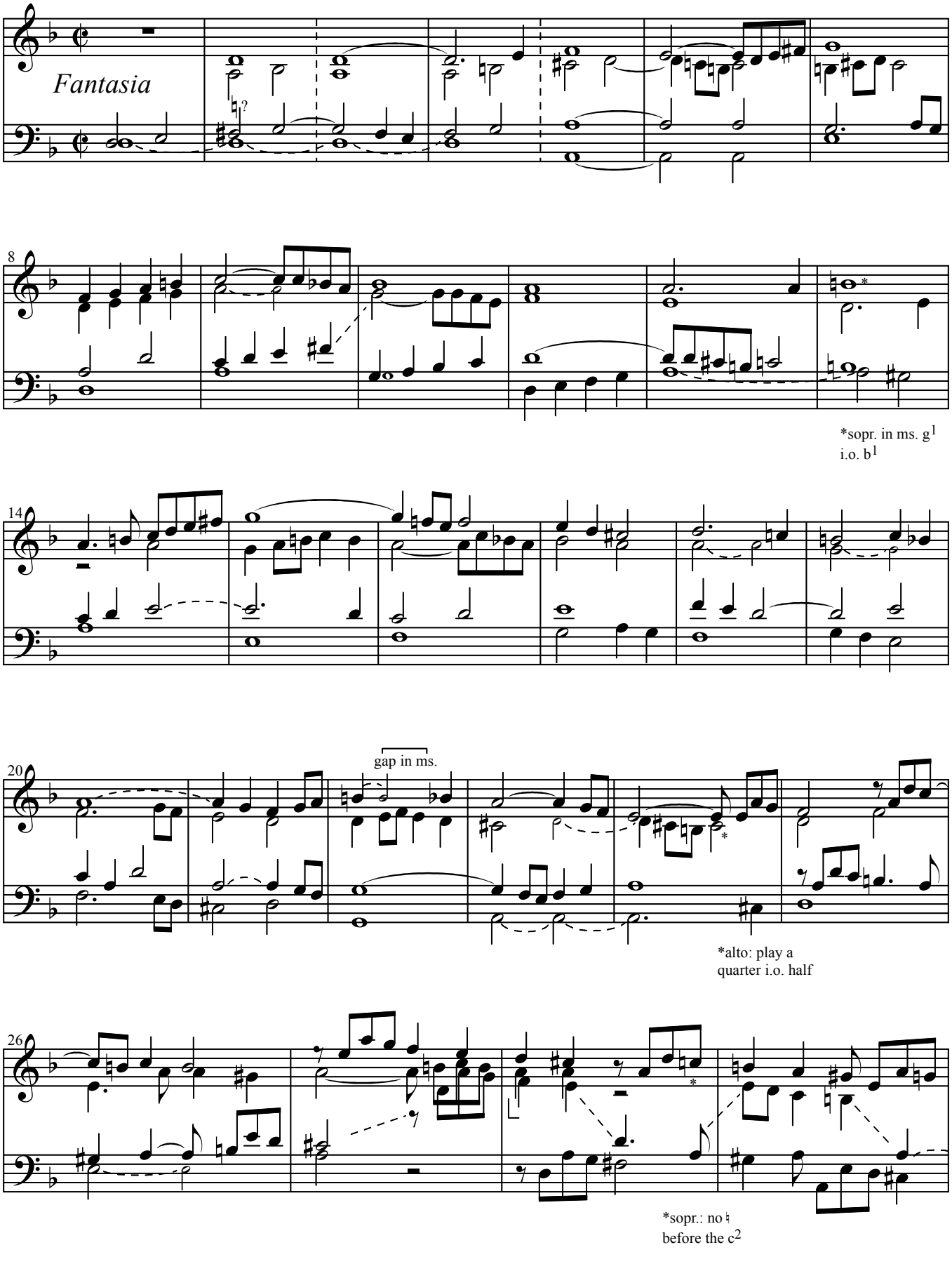
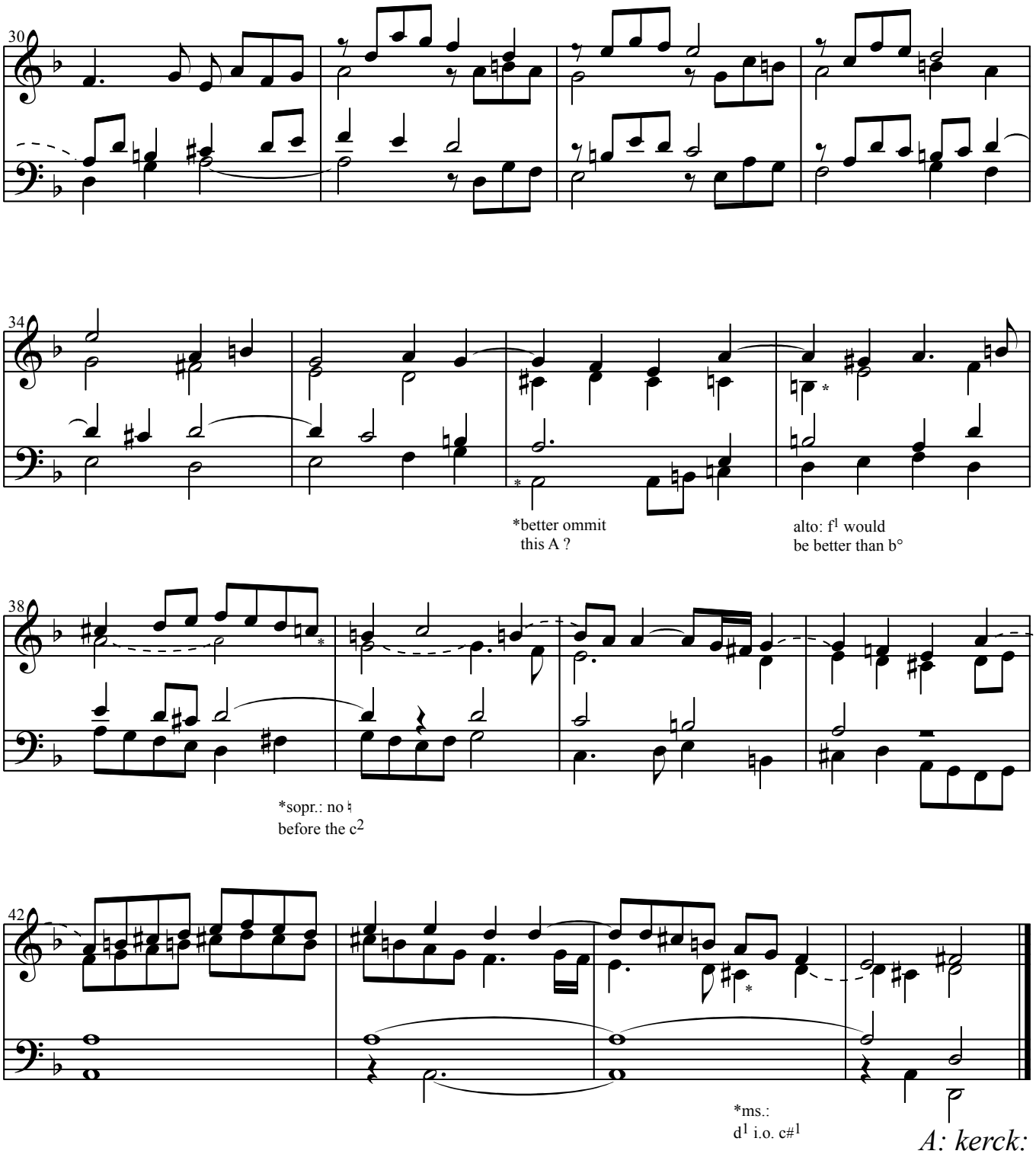
352b. * [see note at the end]

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).