

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

**Deel I**  
nrs. 001-156  
(fol. 1 r° t.e.m. fol. 48 v°)

transcriptie (2008-2010) door Patrick Roose  
met muzieknotatieprogramma *Finale 2001d*



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Nederlandstalige versie (2010)  
(Engelstalige versie beschikbaar op <http://icking-music-archive.com> )

Bronnen :

- 1) Orgelmuziek van Abraham van den Kerckhoven e.a in facsimile uitgegeven naar het handschrift in de Koninklijke Bibliotheek te Brussel / met een inleiding door Godelieve Spiessens (dr. musicol.), uitg. "Documentatiecentrum voor Orgel", Vleeshouwersstraat 23, B-8480 Veurne, Veurne 1982.
- 2) A. van den Kerckhoven, orgelwerk, uitg. Monumenta Musicae Belgicae, 2, Antwerpen, 1933  
(i.e. bloemlezing uit het Cocquiel-manuscript, zie overzichtstabel)



**Orgelmuziek**  
**van**  
**Abraham van den Kerckhoven e.a.**  
**Handschrift**  
**in de Koninklijke Bibliotheek**  
**te Brussel**

Godelieve SPIESSENS  
dr. musicol.  
(1982)

Het oorspronkelijke handschrift van deze muziek berust onder het nr. *Hs.II 3326* in de muziekafdeling van de Koninklijke Bibliotheek Albert I te Brussel. Het werd in 1905 aangekocht bij E.H. Puissant te Bergen (Mons, in Henegouwen).<sup>(1)</sup> Volgens een latijns opschrift op de binnenkant van het voorste plaat is het boek afkomstig uit Zinnik ("Soignies", eveneens in Henegouwen), waar het omstreeks 1741 gebruikt werd door Jacobus Ignatius Josephus Cocquiel, organist van de Sint-Vincentiuskerk:

*ad usum Jacobi Ignatii  
Josephi Cocquiel nec  
non organista ecclesiae  
Collegiatae S<sup>ti</sup>: Vincentii  
Soneghis. Benef: cler: in j:  
1741 2<sup>da</sup> martii*

Het handschrift bevindt zich in een perfecte staat van bewaring. Het langwerpig formaat bedraagt 19,5 x 25 cm. De oude bruinlederen band met goudstempeling op de rugvelden bleef behouden. De lijvige bundel bevat 160 beschreven folio's hetzij 320 bladzijden muziek. De foliering is van latere datum.

De inhoud kan men bestempelen als een bloemlezing van orgelmuziek in functie van de katholieke eredienst en ten behoeve van een kerkorganist uit het Brabantse, gezien de opname van Brusselse, Leuvense en Mechelse componisten. Enkele van deze meesters konden pas na 1700 enige bekendheid als componist genieten zodat het handschrift wellicht pas tijdens de eerste helft van de 18<sup>de</sup> eeuw ontstond.<sup>(2)</sup> De aanduidingen voor de orgelregistratie zijn in het Nederlands geschreven zodat Vlaams Brabant de bakermat van het handschrift moet geweest zijn. De verzameling bestaat uit 364 ongenummerde stukken en voor het grootste deel uit korte versetten van twee tot vier regels die gegroepeerd zijn in reeksen, nl. op het *Gloria de beata*, het *Salve Regina*, een *Missa duplex* en op de toonsoorten. Terwijl 28 nummers zonder titel eveneens korte versetten schijnen te zijn, dragen de laatste 22 nummers titels als *fuga*, *fantasia*, *preludium-fuga* en zijn van grotere omvang. Op enkele uitzonderingen na zijn alle stukken uitvoerbaar op orgel met één manuaal. Een uitstekende bloemlezing van 138 nummers werd in 1933 o.l.v. organist Jos Watelet in een fraaie moderne notendruk uitgegeven door de Vereniging voor Muziekgeschiedenis met een inleiding van Paul Bergmans en een "levensbericht" over Abraham van den Kerckhoven door Irma De Jans.<sup>(3)</sup>

Het muziekhandschrift zelf is zeer verzorgd en goed leesbaar zodat het ook voor praktisch gebruik geschikt is.

De namen van de componisten werden voluit of in verkorting geschreven. *A. Kerckhoven* komt als eerste auteur en het veelvuldigste voor, nl. 25 maal. *C. Vaes* is met 7 nummers vertegenwoordigd en verder zijn er nog enkele werkjes van *Polletti*, *A. Kolfs*, *Papen* en *L.F.* Het allerlaatste ingeschreven stuk, *Fuga d'un italien*, werd reeds door Paul Bergmans geïdentificeerd als een onnauwkeurige en onvolledige copie van de *Canzone in F* van Frescobaldi.<sup>(4)</sup>

Van de genoemde autochtonen is *A. Kerckhoven* ongetwijfeld de belangrijkste componist. Zijn naam werd ook nog geschreven als *A. Kerckho.*; *A. Kerck.*; *A.K. hoven*; *Kerckoven*; *Kerchoven*;

*A. Kercho.* en *A.K.* Het ligt voor de hand dat *A. Kerckhoven* niemand anders was dan de Brusselse hoforganist *ABRAHAM van den Kerckhoven* die in zijn tijd een grote faam genoot.<sup>(5)</sup> In een berijmde beschrijving van het nieuwe orgel van de Antwerpse Dominikanenkerk werd zijn orgelspel in 1654 hoog geroemd.<sup>(6)</sup> Onze hoforganist behoorde tot het talrijk muzikantengeslacht *Van den Kerckhoven* dat van de 16<sup>de</sup> tot de 18<sup>de</sup> eeuw bedrijvig was in de Brusselse kerken en aan het hof, en waarover Edmond Van der Straeten de eerste mededelingen deed.<sup>(7)</sup> In het genoemde levensbericht bracht Irma De Jans als eerste de nodige opheldering over de figuur van *Abraham van den Kerckhoven*.<sup>(8)</sup> Haar bevindingen zijn het resultaat van een degelijk kritisch onderzoek van de Brusselse archieven die na haar verder werden uitgepluisd door Susanne Clercx. Deze laatste bracht de biografie van de componist in verband met de gelijknamige organist van de Sint-Katelijnekerk die in 1702 begraven werd, en tevens maakte zij een stijlanalyse van de muziek zelf zoals ook Charles Van den Borren, Flor Peeters en J. De Koninck deden.<sup>(9)</sup> In een ophefmakende genealogische studie kon Leo Lindemans wellicht de juiste herkomst van Abraham vaststellen en de familiebanden leggen met het aanzienlijk geslacht *Van den Kerckhove* dat uit Mechelen afkomstig was en tal van Brusselse notarissen, procureurs en muzikanten opleverde in de 17<sup>de</sup> en 18<sup>de</sup> eeuw.<sup>(10)</sup> Na een diepgaander onderzoek van de archieven van de Brusselse Sint-Katelijnekerk wist Ghislain Potvlieghe de biografie van Abraham verder af te ronden en de juiste sterfdatum mee te delen.<sup>(11)</sup> Volgens de laatste stand van de opzoeken ziet de biografie van Abraham van den Kerckhoven er dan als volgt uit. Hij werd omstreeks 1618 waarschijnlijk te Mechelen geboren als tiende kind van Philips en van Margriete de Clerck. Vader was thesaurier en schepen van de stad Mechelen en stierf in 1625 terwijl de moeder reeds in 1622 overleden was. Evenals zijn broer Philips die notaris werd, bouwde Abraham zijn loopbaan in de hoofdstad op. Reeds in 1632 musiceerde hij in de Sint-Katelijnekerk te Brussel waar hij in 1634 François Cornet opvolgde als vaste organist en bleef tot bij zijn dood in 1701. Uit zijn huwelijk met Jenno Baert Niclaesdochter werden tussen 1645 en 1659 tien kinderen geboren waarvan er drie muzikant zouden worden. De vrouw van Abraham was zeer waarschijnlijk een zuster van Peter en Niclaes Baert die in 1648 en 1650 twee van haar kinderen boven de doopvont hielden. Beide peters zijn wellicht te vereenzelvigen met de gelijknamige Brusselse hofzangers vermeld in 1637, 1641 en 1655.<sup>(12)</sup> In 1648 werd Abraham kamerorganist van aartshertog Leopold Willem van Oostenrijk aan het Hof van Brussel. In deze functie verving hij Johann Caspar Kerll (1627-1693) die in 1647 met de nieuwe landvoogd uit Wenen was meegekomen doch op studiereis naar Rome vertrok. Volgens de rekeningen van de hofhuishouding van Leopold Willem die slechts tot 1652 lopen, bleef Abraham tot dan toe kamerorganist doch men mag aannemen dat hij in dienst bleef tot bij het vertrek van de landvoogd in 1656. In datzelfde jaar tot 1684 staat hij in de archieven als hoforganist vermeld.<sup>(13)</sup> Daar zijn salaris aanzienlijk hoger was dan dat van de andere hoforganist, mag men veronderstellen dat hij *eerste* hoforganist was. Uit de rekeningen van de Brusselse Sint-Katelijnekerk verneemt men ten slotte dat haar organist Abraham van den Kerckhoven stierf omstreeks kerstmis 1701 en opgevolgd werd door zijn zoon Jo(ann)es. Het blijft nu nog de vraag of de gelijknamige hof- en kerkorganist één en dezelfde persoon geweest is die beide ambten gelijktijdig kon vervullen.<sup>(14)</sup>

*Polletti* kan niemand anders geweest zijn dan *Alessandro Poglietti* (†1683), de Italiaanse organist en componist die in 1661 Weens hoforganist werd en bleef tot aan zijn tragische dood tijdens het beleg van Wenen door de Turken. Hij was bevriend met Johann Caspar Kerll die in 1647-1648 te Brussel kamerorganist van aartshertog Leopold Willem geweest was.<sup>(15)</sup>

*C. Vaes* is misschien in verband te brengen met *Gaspard Vaes* die in 1727-1731 organist was van de kerk O.L.Vrouw-over-de-Dijle te Mechelen.<sup>(16)</sup>

*A. Kolfs* is wellicht te identificeren met *Antoon Colfs* die te Mechelen in 1714 beiaardier en in 1717 ook organist werd van Sint-Romboutskerk nadat hij van 1706 tot 1715 organist van SS. Pieters-en-Pauluskerk was geweest. Hij werd in zijn dubbele functie opgevolgd door zijn zoon Joannes-Josephus en stierf in 1729.<sup>(17)</sup> In het geschreven beiaardboek (1746) van de Antwerpse stadsbeiaardier Joannes de Gruijters bevindt zich een "Marche par Mr. Colfs à Malines"<sup>(18)</sup> en deze aanduiding wijst dan wel in de richting van de Mechelse organist-beiaardier Colfs, vader of zoon. Dezelfde mars in een andere toonsoort en met lichte varianten werd zonder bronopgave gepubliceerd door Xavier van Elewyck in zijn bloemlezing *Clavecinistes flamands*.<sup>(19)</sup>

*L. F.* kon tot dusver niet worden geïdentificeerd.

*Papen* werd reeds door Paul Bergmans in verband gebracht met *Pieter De Paep*, ook *Paepen*, die organist was van de Sint-Pieterskerk te Leuven van 1689 tot 1726.<sup>(20)</sup> Daar hij in de archiefteksten "dominus" genoemd werd, mag men aannemen dat hij priester was.<sup>(21)</sup> Van hem publiceerde Xavier van Elewyck twee stukjes, allebei als "aria" betiteld, in zijn genoemde bloemlezing.<sup>(22)</sup> De afkorting *P.* kan zowel *Polletti* als *Papen* betreffen. Logischerwijze zou ze op Polletti moeten terugslaan daar ze ná de naam Polletti en vóór de naam Papen voorkomt in het handschrift.<sup>(23)</sup> In verband met Girolamo Frescobaldi (1583-1643) die niet genoemd wordt in ons handschrift maar van wie een stuk anoniem werd opgenomen, is het misschien vermeldenswaard dat deze Italiaanse componist in 1607-1608 een jaar te Brussel verbleef waar zijn meester Mgr. Guido Bentivoglio pauselijk nuntius benoemd was.<sup>(24)</sup>

Voor de anonieme composities heeft men het raden naar de mogelijke auteurs. Paul Bergmans beweerde dat de meeste daarvan zo goed als zeker ook aan *Abraham van den Kerckhoven* kunnen toegeschreven worden.<sup>(25)</sup> Deze uitspraak, die wij niet zouden durven bijkreten, berust op stijl-kritische gronden en verdient allicht ook nog enig krediet door het feit dat de werkjes van Abraham in de overgrote meerderheid zijn en verder dat zijn naam soms aan het begin van een reeks versetten staat zodat men geneigd is de hele reeks aan hem toe te schrijven zoals bijv. de 15 versetten *Primi toni a Kerckhoven* op f° 8r°.<sup>(26)</sup> Nochtans kan zijn naam ook in het midden van een reeks aangetroffen worden, evenals die van de andere componisten. Voor de 12 versetten van de zevende toon op f° 39v°-40r° staat zijn naam vermeld bij de eerste drie versetten en bij het achtste zodat men mag veronderstellen dat de overigen niet van hem zijn.<sup>(27)</sup>

Uit de stijlontledingen van de muziek is gebleken dat behalve de Engels-Nederlandse traditie van Sweelinck via Peter Philips en Pieter Cornet, ook een Zuidduitse invloed, bijv. die van Froberger, waarneembaar is in bepaalde stukken.<sup>(28)</sup> In dit verband kan men aanstippen dat *Johann Jakob Froberger* (1616-1667) in 1652 enkele malen optrad aan het Hof van Brussel als gast van aarts-hertog Leopold.<sup>(29)</sup> Men herinnere zich ook dat Johann Caspar Kerll in 1647-1648 te Brussel kamerorganist van de aartshertog was.<sup>(30)</sup> Ook werden onlangs Venetiaanse en Spaanse invloeden in het handschrift *Kerckhoven* vastgesteld.<sup>(31)</sup>

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|---|---|
| 1 | Zie B. HUYS, <i>Van Paus Gregorius tot Stockhausen</i> , Brussel, 1966, nr. 74.   |
| 2 | Over het algemeen wordt het handschrift einde 17 <sup>de</sup> - begin 18 <sup>de</sup> eeuw gedateerd. Volgens C. VAN DEN BORREN, <i>Geschiedenis van de muziek in de Nederlanden</i> , 2, Antwerpen, 1951, p.134, kan de muziek zelf, stijlistisch gezien, niet vroeger dan 1660-1665 ontstaan zijn.  |
| 3 | MONUMENTA MUSICAE BELGICAE, 2, Antwerpen, 1933, reprint Amsterdam 1968, verder aangeduid als MMB2. Uit dit basiswerk werd herhaaldelijk en meestal zonder bronvermelding door de organisten geput voor de praktische uitgave van afzonderlijke orgelstukken van Abraham van den Kerckhoven.   |
| 4 | Zie MMB2, p. XI. Frescobaldi publiceerde het stuk als <i>Canzone quarta in Il secondo libro di toccate</i> , Rome, N.Borbone, 1637. Zie moderne uitgave door P. PIDOUX, <i>Girolamo Frescobaldi : Orgel- und Klavierwerke</i> , 4, Kassel, 3/1963, pp. 62-63.   |
| 5 | Onwaarschijnlijk is het dat <i>ANTOON van den Kerckhoven</i> (1566-1627) die in 1572 koraal en in 1594 organist was in de Sint-Goedelekerk te Brussel, de componist zou geweest zijn van ons handschrift waarvan de muziek duidelijk in een latere stijlperiode thuistroomt.  |
| 6 | <i>Beschryvinghe van de wyt-geroemde orghel te sien en te hooren by de PP. Predickheeren te Antwerpen</i> , Antwerpen, G. Verhulst jr., 1658, afgedrukt bij Gh. POTVIEGHE, <i>De school van de Zuidnederlandse orgelmaker Nicolaas Van Hagen</i> , in : DE MIXTUUR, 26 (1976), pp.638-640.  |
| 7 | <i>La Musique aux Pays-Bas avant le XIX<sup>e</sup> siècle</i> , Brussel, 1 (1867), p.83; 4 (1878), pp.320, 335; 5 (1880), pp.142, 146, 153, 156, 181, 182, 184, 406. Zie ook G. HUYBENS, <i>Le personnel des maîtrises liturgiques à Bruxelles du XV<sup>e</sup> au XVIII<sup>e</sup> siècle</i> , in : BELGISCH TIJDSCHRIFT VOOR MUZIEK-WETENSCHAP, 25 (1971), p.27 en 37, die behalve <i>Antoon</i> ook nog een <i>Gisbert</i> van den Kerckhoven vermeldt die in 1556-1557 zanger was in de Sint-Goedelekerk.                           |
| 8 | Zie MMB2, p. V-X.   |
| 9 | S. CLERCX, <i>Le dix-septième et le dix-huitième siècle</i> , in : C. VAN DEN BORREN & E. CLOSSON, <i>La Musique en Belgique du Moyen âge à nos jours</i> , Brussel, 1950, pp.152-153, 164-167; C. VAN DEN BORREN, o.c., 2, pp.134-135; F. PEETERS & M.A. VENTE, <i>De Orgelkunst in de Nederlanden van de 16<sup>de</sup> tot de 18<sup>de</sup> eeuw</i> , Antwerpen, 1971, pp.213-222; J. DE KONINCK, <i>Het orgelwerk van Abraham van den Kerckhoven (16..-Brussel 1702)</i> , in : EIGEN SCHOON & DE BRABANDER, 62 (1979), pp.408-414. |

10	<i>Van den Kerckhove</i> , in : EIGEN SCHOON & DE BRABANDER, 52 (1969), pp.170-178.
11	<i>Abraham van den Kerckhoven</i> , in : HET ORGEL, 67 (1971), pp.157-162, en <i>Abraham van den Kerckhoven (Mechelen ca.1618-Brussel 1701)</i> , in : ORGELKUNST, 2 (1979), pp.7-27.
12	Zie J.A. STELLFELD, <i>Johannes Ruckers de Jongere en de Koninklijke Kapel te Brussel</i> , in : E. CLOSSON, <i>Hommage à Charles van den Borren</i> : Mélanges, Antwerpen, 1945, p.288; S. CLERCX, o.c., pp.152, 153.
13	Het laatste document is van 1 maart 1684 volgens Gh. POTVLIEGHE, o.c., in : HET ORGEL, 67 (1971), p.159.
14	Een aantal argumenten pleiten ten voordele van één en dezelfde persoon. De oudste zoon van Abraham, nl. Jan(-Baptist) staat in 1703-1707 als hofzanger en -organist vermeld. Een Jo(ann)es van den Kerckhoven was in 1691 zanger in de Sint-Katelijnekerk en werd in 1702 kerkorganist in plaats van zijn overleden vader Abraham. In 1707 was hij samen met zijn broer (Jan-)Philips zanger in dezelfde kerk. De functie van kamerorganist kon Abraham wellicht verenigen met die van kerkorganist. Immers voor de kamermuziek van de landvoogd had hij ongetwijfeld op andere tijdstippen dan in de kerk, diensten van meer profane aard te verrichten, misschien ook als klavecinist. Ook moeten die diensten weinig talrijk geweest zijn want zijn salaris was gering in vergelijking met dat van de andere kamermuzikanten. Als hoforganist was het misschien moeilijker om ook nog het ambt van kerkorganist te vervullen maar daar hij blijkbaar <i>eerste</i> hoforganist was, moest hij wellicht alleen de meer belangrijke kerkdiensten aan het Hof opluisteren of als klavecinist optreden - in 1673 kocht hij immers een spinet aan voor het Hof. De hypothese als zou hij in 1648-1656 gelijktijdig kamer- en hoforganist geweest zijn, moet verworpen worden aangezien de twee hoforganisten in die periode François en Philips Cornet waren.
15	Zie <i>Die Musik in Geschichte und Gegenwart</i> , 10 (1962), s.v. Poglietti.
16	Zie G. VAN DOORSLAER, <i>La Fondation du Chant à l'Eglise Notre-Dame au-delà de la Dyle</i> , in : BULLETIN DU CERCLE ARCHEOLOGIQUE, LITTERAIRE ET ARTISTIQUE DE MALINES, 7 (1897), p.324; IDEM, <i>Notes sur les Jubés et les Maîtrises des Eglises des SS. Pierre et Paul, de St.-Jean, de Notre-Dame au delà de la Dyle et de St.-Rombaut</i> , IBIDEM, 16 (1906), p.144. In 1727-1732 was er ook een N. VAES stadsbeiaardier van Leuven. Zie X. VAN ELEWYCK, <i>Matthias van den Gheyn, le plus grand organiste et carillonneur belge du XVIIIe siècle, et les célèbres fondeurs de cloches de ce nom depuis 1450 jusqu'à nos jours</i> , Paris, 1862, p.(30), voetnoot (2), en p.(64).
17	Zie E. GREGOIR, <i>Galerie biographique des artistes musiciens belges du XVIIIe et du XIXe siècle</i> , Brussel, 1 (1862), p.35, en 2 (1887), p.51; G. VAN DOORSLAER, <i>Les Carillons &amp; les Carillonneurs à Malines</i> , Mechelen, 1896, pp.50-51; IDEM, <i>Académie Ste-Cécile, Société de Musiciens amateurs à Malines au début du XVIIIe siècle</i> , in : BULLETIN DU CERCLE ARCHEOLOGIQUE ... DE MALINES, 13 (1903), pp.98, 103-104, 106, 126; IDEM, <i>Notes sur les Jubés ...</i> , o.c., pp.125-126, 202-203; G. CAMMAERT, <i>Orgelisten in Sint-Rombouts te Mechelen</i> , in : HANDELINGEN VAN DE KON. KRING VOOR OUDHEIDKUNDE, LETTEREN EN KUNST VAN MECHELEN (BULLETIN DU CERCLE ARCHEOLOGIQUE DE MALINES), 56 (1952), pp.146-149.
18	Zie facsimile uitgegeven door de klokkenmakerij EYSBOUTS n.v. te Asten (Nederland), 1968, p.91, nr.114.
19	<i>Collection d'œuvres composées par d'anciens et célèbres clavecinistes flamands retrouvées et publiées</i> , Brussel, etc. (1877) 2, p.47. Volgens deze auteur was componist Colfs kapelmeester van Sint-Pieterskerk te Leuven omstreeks 1731.
20	Zie MMB2, p.XVII, voetnoot b.
21	Zie X. VAN ELEWYCK, <i>Matthias van den Gheyn ...</i> , o.c., p.(64), en <i>Clavecinistes flamands</i> , o.c., 1, p. VIII.
22	2, pp.3-4.
23	Zie de hier bijgevoegde inhoudsopgave.
24	Zie A. MACHABEY, <i>Gerolamo Frescobaldi ferrarensis (1583-1643)</i> , Paris, 1952, pp.16-17.
25	Zie MMB2, p.XVII.
26	Onze nrs. 32-46.
27	Onze nrs. 133-144.
28	Zie S. CLERCX, o.c., p.166; C. VAN DEN BORREN, o.c., 2, p.134; F. PEETERS & M.A. VENTE, o.c., p.214.
29	In 1650 keerde deze laatste hem een som van 240 gl. uit om zijn reis voort te zetten en in 1652 een som van 144 gl. voor enkele malen optreden. Zie <i>Algemeen Rijksarchief Brussel, Manuscrits divers n° 1374 : Dépenses de l'Archiduc Léopold-Guillaume</i> , 1647-1652, f° 126r° en 232v°.
30	Zie supra.
31	Zie J. DE KONINCK, o.c., p.413-414.

**Addenda**  
na 1982

Abraham VAN DEN KERCKHOVEN
gedoopt : Brussel, 11.10.1617
overleden : Brussel, 1701, rond Kerstdag

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Hierin:

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- Felix, J.-P. : De orgelcultuur in Brussel ten tijde van Abraham van den Kerckhoven
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- P. PAPEN :

FELIX, J.-P. : *Petrus Papen organist van de collegiale Sint-Pieterkerk te Leuven, componist en orgelexpert*, in Jaarboek van de Geschied- en Oudheidkundige Kring voor Leuven en Omgeving, XXXII, 1992; p. 46.

## • PARTITUUR

1) *Orgelmuziek van Abraham van den Kerckhoven e.a in facsimile uitgegeven naar het handschrift in de Koninklijke Bibliotheek te Brussel*

met een inleiding door Dr. Godelieve Spiessens

ed. "Documentatiecentrum voor Orgel", Vleeshouwersstraat 23, B-8480 Veurne (België), Veurne 1982.

pp. III-XIV Introductie (Nederlands, Français, Deutsch, English)

pp. 1-320 Facsimile van het manuscript

2) *Jacobus (?) La Fosse (?)*

*4 stukken uit het handschrift J.I.J. Cocquiel*

(i.e. fol. 116 v° - 125 r°)

ed. : Documentatiecentrum voor Orgel, Veurne (Belgium), 1991

*Het handschrift Cocquiel bevat behalve werken van Abraham van den Kerckhoven en enkele anderen, vier stukken waarvan de auteur wordt aangeduid met de letters L.F. Het toeschrijven van deze werken aan La Fosse (ook Lafosse of Laforce) berust op een veronderstelling die tot op heden niet kan gestaafd worden met bewijzen. Enkel de datering van het handschrift (2 maart 1741) laat ons toe het auteurschap van La Fosse (organist aan de kathedraal te Antwerpen van 1703 tot 1721) als mogelijk te achten.*

*Deze muziek is bedoeld voor een Vlaams orgel met een klavier gedeeld af c#I, met typische registratiemogelijkheden als "Cornet", "Volspel" of "Trompet bas". De volgorde van de stukken werd in deze uitgave gewijzigd.*

*Robert Deleersnyder*

## • COMPACT DISC audio

Het Forceville-orgel in Broechem / The Forceville-organ in Broechem (Belgium).

Vol. II in de reeks The Flemish Organ Heritage, CD NAXOS 8.555809, München 2000.

Joris Verdin speelt werk van A. van den Kerckhoven. / Joris Verdin plays works by A. van den Kerckhoven in the Our-Lady's-Nativity parish church at Broechem.

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**Muziekafdeling - Handschrift II 3326**  
(zogeheten "Cocquiel-handschrift", 1741)

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kolom

A : werkelijke bladzijde in het manuscript

B : nummer van het muziekstuk

C : folio (recto of verso) in het manuscript

D : titel of bijschrift (indien aanwezig)

E : naam van de componist indien vermeld; indien niet, dan tussen [ ... ]

F : nummer van hetzelfde muziekstuk in de editie MMB2 \*

\* MMB2 = MONUMENTA MUSICAE BELGICAE, 2, Antwerpen, 1933

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	4	"		4	36
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	<b>26</b>	"	<i>Sonder holpijp</i>	7	118
13	<b>27</b>	7 r°		8	119
	<b>28</b>		<i>Amen</i>	9	120
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17	<b>35</b>	9 r°	<i>met trompet</i>	4	3
18	<b>36</b>	9 v°		5	4
	<b>37</b>			6	5
19	<b>38</b>	10 r°	<i>Cornet</i>	7	6
20	<b>39</b>	10 v°	<i>trompet bas</i>	8	7
21	<b>40</b>	10 v°-11 r°	<i>Salve</i>	9	102
22	<b>41</b>	11 v°		10	103
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	<b>46</b>			15	9a
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	<b>47</b>		<i>volspel</i>	1	10
	<b>48</b>			2	11
27	<b>49</b>	14 r°	<i>Cornet</i>	3	12
	<b>50</b>			4	13
	<b>51</b>			5	14
28	<b>52</b>	14 v°		6	15
	<b>53</b>		<i>Cornet of half register</i>	7	16
	<b>54</b>		<i>Volspel</i>	8	17
29	<b>55</b>	15 r°		9	9b
	<b>56</b>			10	106
30	<b>57</b>	15 v°		11	18
	<b>58</b>			12	19
	<b>59</b>			13	-
31	<b>60</b>	16 r°	<i>Cornet</i>	14	-
	<b>61</b>			15	-
32	<b>62</b>	16 v°		16	<i>A.K</i>
	<b>63</b>			17	21
33	<b>64</b>	17 r°		18	-
	<b>65</b>			19	-
34	<b>66</b>	17 v°	<i>Cornet</i>	20	-
	<b>67</b>	17 v°-18 r°	<i>Volspel</i>	21	-
35	<b>68</b>	18 r°	<i>Volspel</i>	22	-
36		18 v°	<i>Versus 2di Toni</i>		
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	<b>70</b>			2	41

37	<b>71</b>	19 r°	<i>Trompet bas</i>	3		42
	<b>72</b>	"		4		43
38	<b>73</b>	19 v°	<i>Cornet</i>	5		-
	<b>74</b>	"		6		44
39	<b>75</b>	20 r°		7		45
	<b>76</b>	"		8		-
	<b>77</b>	"		9		-
	<b>78</b>	"		10		46
40	<b>79</b>	20 v°		11		47
	<b>80</b>	"	<i>Volspel</i>	12		48
	<b>81</b>	20 v°-21 r°	<i>Cornet</i>	13		-
41	<b>82</b>	21 r°	<i>Volspel</i>	14		49
42	<b>83</b>	21 v°		15	<i>Pollietti</i>	-
	<b>84</b>	21 v°-22 r°	<i>Volspel</i>	16	<i>C.V(aes)</i>	-
43	<b>85</b>	22 r°	<i>Volspel</i>	17		-
44	<b>86</b>	22 v°	<i>Versus 3ii toni</i> <i>Volspel</i>	1		-
45	<b>87</b>	23 r°		2		-
46	<b>88</b>	23 v°	<i>Cornett</i>	3		-
47	<b>89</b>	24 r°	<i>Cornet</i>	4		-
48	<b>90</b>	24 v°		5		-
	<b>91</b>	24 v°-25 r°		6		-
49	<b>92</b>	25 r°		7		-
50	<b>93</b>	25 v°		8		-
51	<b>94</b>	26 r°		9		-
52	<b>95</b>	26 v°		10		-
53	<b>96</b>	27 r°		11		-
	<b>97</b>	"	<i>Volspel</i>	12	<i>C.V(aes)</i>	-
54	<b>98</b>	27 v°	<i>Volspel</i>	13	<i>C.V(aes)</i>	-
55	<b>99</b>	28 r°	<i>Versus 4ti toni</i> <i>Volspel</i>	(1)		-
56	<b>100</b>	28 v°		2		63
	<b>101</b>	"		3		-
57	<b>102</b>	29 r°	<i>Cornet</i>	4		-
58	<b>103</b>	29 v°		5		64
	<b>104</b>	"		6		65
59	<b>105</b>	30 r°		7		66
	<b>106</b>	"		8		-
60	<b>107</b>	30 v°	<i>Volspel</i>	9		-
	<b>108</b>	30 v°-31 r°	<i>Volspel</i>	10		-
61	<b>109</b>	31 r°	<i>Versus 5ti Toni</i> <i>Volspel</i>	1		-
62	<b>110</b>	31 v°		2		-
63	<b>111</b>	32 r°		3		-
	<b>112</b>	"		4		-
64	<b>113</b>	32 v°		5		-
65	<b>114</b>	33 r°	<i>Cornet</i>	6		-
66	<b>115</b>	33 v°		7		-
67	<b>116</b>	33 v°-34 r°	<i>Fuga</i>	8		-
68	<b>117</b>	34 v°		9		-

69	<b>118</b>	35 r°	<i>Cornet</i>	10		-
70	<b>119</b>	35 v°		11		-
	<b>120</b>		"			-
			<i>Volspel</i>	12		
71		36 r°	<i>Versus 6ti Toni</i>			
	<b>121</b>		<i>Volspel</i>	1		-
72	<b>122</b>	36 v°		2		-
73	<b>123</b>	37 r°	<i>Cornetto</i>	3		-
74	<b>124</b>	37 v°		4		-
	<b>125</b>	37 v°-38 r°		5		-
75	<b>126</b>	38 r°		6		-
76	<b>127</b>	38 v°		7		-
	<b>128</b>		"	8		-
	<b>129</b>	38 v°-39 r°		9		-
77	<b>130</b>	39 r°		10		-
	<b>131</b>		"	11		-
78	<b>132</b>	39 v°	<i>Preludium</i>	12		-
	<b>133</b>	39 v°-40 r°	<i>Versus 7mi Toni</i>			
			<i>Volspel</i>	1	<i>A.K(erckhoven)</i>	- !
79	<b>134</b>	40 r°		2	<i>A.K(erckhoven)</i>	89
	<b>135</b>		"	3	<i>A.K(erckhoven)</i>	-
80	<b>136</b>	40 v°		4		90
81	<b>137</b>	41 r°		5		-
82	<b>138</b>	41 v°		6		-
83	<b>139</b>	42 r°		7		-
84	<b>140</b>	42 v°		8	<i>A.K(erckhoven)</i>	91
	<b>141</b>		"	9		-
85	<b>142</b>	43 r°	<i>Trompet bas</i>	10		-
86	<b>143</b>	43 v°	<i>Cornet</i>	11		-
87	<b>144</b>	44 r°	<i>Volspel</i>	12		-
	<b>145</b>		"		<i>[Versus] 8vi Toni</i>	
			<i>Volspel</i>	1		-
88	<b>146</b>	44 v°-45 r°		2		-
89	<b>147</b>	45 r°		3		-
90	<b>148</b>	45 v°-46 r°		4		-
91	<b>149</b>	46 r°		5		-
92	<b>150</b>	46 v°-47 r°		6		-
93	<b>151</b>	47 r°		7		-
94	<b>152</b>	47 v°		8		-
	<b>153</b>		"		<i>Cornet</i>	-
95	<b>154</b>	48 r°		9		-
	<b>155</b>	48 r° - v°	<i>Cornet</i>	10		-
96	<b>156</b>	48 v°	<i>Volspel</i>	11		-
97		49 r°	<i>Versus 1mi Toni</i>			
	<b>157</b>		<i>Volspel</i>	1		-
	<b>158</b>		"	2		22
98	<b>159</b>	49 v°		3		-
	<b>160</b>		"	4		-
99	<b>161</b>	50 r°		5		-
	<b>162</b>		"	6		23

100	<b>163</b>	50 v°	7		24
	<b>164</b>		8		-
101	<b>165</b>	51 r°	9		25
	<b>166</b>		10		-
102	<b>167</b>	51 v°	11		-
	<b>168</b>		12		-
	<b>169</b>		13		-
103	<b>170</b>	52 r°	14		-
	<b>171</b>		<i>Cornet</i>	15	-
104	<b>172</b>	52 v°	16		-
	<b>173</b>		17		26
	<b>174</b>		18		27
105	<b>175</b>	53 r°	19		-
	<b>176</b>		20		28
106	<b>177</b>	53 v°	21		29
	<b>178</b>	53 v°-54 r°	22		30
107	<b>179</b>	54 r°	23		-
	<b>180</b>		24		-
108	<b>181</b>	54 v°	25		-
	<b>182</b>	54 v°-55 r°	26		-
109	<b>183</b>	55 r°	27		-
	<b>184</b>		28		-
110	<b>185</b>	55 v°	29	<i>C.V(aes)</i>	-
111	<b>186</b>	56 r°	30		-
	<b>187</b>		31		-
112	<b>188</b>	56 v°	32		31
113	<b>189</b>	57 r°	<i>Volspel</i>	33	32
114		57 v°	<i>Versus 2di Toni</i>		
	<b>190</b>		<i>Volspel</i>	1	50
	<b>191</b>		"	2	-
115	<b>192</b>	58 r°	3		-
	<b>193</b>		4		51
116	<b>194</b>	58 v°	5		-
	<b>195</b>		6		-
	<b>196</b>		7		-
117	<b>197</b>	59 r°	8		52
	<b>198</b>		9		-
118	<b>199</b>	59 v°	10		53
	<b>200</b>		11		-
119	<b>201</b>	60 r°	12		54
120	<b>202</b>	60 v°	13		-
	<b>203</b>		14		55
121	<b>204</b>	61 r°	<i>Volspel</i>	15	56
	<b>205</b>	"	<i>Versus 3ii toni</i>		
			<i>Volspel</i>	1	56bis
122	<b>206</b>	61 v°	2		57
	<b>207</b>		3		-
	<b>208</b>		4		-

123	<b>209</b>	62 r°	5		-
	<b>210</b>	"	6		-
124	<b>211</b>	62 v°	7		58
	<b>212</b>		8		-
	<b>213</b>		9		59
125	<b>214</b>	63 r°	10		-
	<b>215</b>		11		-
126	<b>216</b>	63 v°	12		60
	<b>217</b>		13		61
127	<b>218</b>	64 r°	14		-
	<b>219</b>		<i>Vol spel</i>	15	<i>A.K(erckhoven)</i>
128	<b>220</b>	64 v°	<i>Versus 4ti toni</i>		
	<b>221</b>	64 v°-65 r°	<i>Vol spel</i>	1	
				2	68
129	<b>222</b>	65 r°		3	69
	<b>223</b>			4	70
130	<b>224</b>	65 v°		5	-
	<b>225</b>			6	-
131	<b>226</b>	66 r°		7	-
	<b>227</b>			8	-
132	<b>228</b>	66 v°-67 r°	<i>Vol spel</i>	9	<i>C. Vaes</i>
133	<b>229</b>	67 r°	<i>Versus 5ti Toni</i>		75
134	<b>230</b>	67 v°		2	-
	<b>231</b>			3	-
	<b>232</b>	67 v°-68 r°		4	76
135	<b>233</b>	68 r°		5	-
136	<b>234</b>	68 v°		6	-
	<b>235</b>	68 v°-69 r°		7	74
137	<b>236</b>	69 r°		8	-
138	<b>237</b>	69 v°		9	
	<b>238</b>			10	-
139	<b>239</b>	70 r°		11	-
140	<b>240</b>	70 v°		12	-
141	<b>241</b>	71 r°		13	-
	<b>242</b>			14	78
142	<b>243</b>	71 v°-72 r°		15	<i>C.V(aes)</i>
143	<b>244</b>	72 r°	<i>Vol spel</i>	16	
144		72 v°	<i>Versus 6ti Toni</i>		
	<b>245</b>		<i>Vol spel</i>	1	-
	<b>246</b>			2	-
145	<b>247</b>	73 r°		3	81
	<b>248</b>			4	-
	<b>249</b>			5	82
146	<b>250</b>	73 v°		6	-
	<b>251</b>			7	-
147	<b>252</b>	74 r°		8	-
	<b>253</b>			9	83
148	<b>254</b>	74 v°		10	-
	<b>255</b>			11	84

149	<b>256</b>	75 r°	12		-
	<b>257</b>	"	13		-
150	<b>258</b>	75 v°	14		-
151	<b>259</b>	76 r°	15		-
	<b>260</b>	"	16	A.K(erckhoven)	85
152	<b>261</b>	76 v°	<i>Vol spel</i>	17	-
153	<b>262</b>	77 r°	<i>Versus 7mi Toni</i>		
	<b>263</b>	"	<i>Vol spel</i>	1	-
				2	-
154	<b>264</b>	77 v°		3	-
	<b>265</b>	"		4	-
155	<b>266</b>	78 r°		5	P(ollietti ?)
	<b>267</b>	"		6	P(ollietti ?)
156	<b>268</b>	78 v°-79 r°		7	93
157	<b>269</b>	79 r°		8	94
158	<b>270</b>	79 v°		9	-
	<b>271</b>	"		10	-
159	<b>272</b>	80 r°	<i>Vol spel</i>	11	-
160	<b>273</b>	80 v°	<i>Versus 8vi Toni</i>		
	<b>274</b>	"	<i>Vol spel</i>	1	-
				2	-
161	<b>275</b>	81 r°		3	-
	<b>276</b>	"		4	-
162	<b>277</b>	81 v°		5	-
	<b>278</b>	"		6	95
163	<b>279</b>	82 r°		7	-
	<b>280</b>	"		8	-
164	<b>281</b>	82 v°-83 r°		9	96
165	<b>282</b>	83 r°		10	-
166	<b>283</b>	83 v°		11	-
167	<b>284</b>	83 v°-84 r°	<i>Vol spel</i>	12	-
168	<b>285</b>	84 v°	<i>Versus 1mi Toni</i>		
	<b>286</b>	"	<i>Vol spel</i>	1	-
				2	33
169	<b>287</b>	85 r°		3	34
	<b>288</b>	"		4	-
170	<b>289</b>	85 v°	<i>Cornet</i>	5	-
	<b>290</b>	85 v°-86 r°		6	-
171	<b>291</b>	86 r°	<i>met tramblant, lente</i>	7	-
	<b>292</b>	"		8	A.K(erckhoven)
					35
172	<b>293</b>	86 v°		9	-
	<b>294</b>	"		10	-
	<b>295</b>	86 v°-87 r°		11	-
173	<b>296</b>	87 r°	<i>Vol spel</i>	12	-
174	<b>297</b>	87 v°		13	-
	<b>298</b>	"		14	-
175	<b>299</b>	88 r°		15	-
	<b>300</b>	"		16	-

176	<b>301</b>	88 v°	<i>Volospel</i>	17	-
	<b>302</b>		<i>Versus 2di Toni</i>		
177	<b>303</b>	89 r°	<i>Volospel</i>	1	-
	<b>304</b>		"	2	-
	<b>305</b>		"	3	-
	<b>306</b>		"	4	-
178	<b>307</b>	89 v°	<i>Cornet</i>	5	-
	<b>308</b>		"	6	-
	<b>309</b>		<i>Volospel</i>	7	-
179	<b>310</b>	90 r°	<i>Volospel</i>	8	<i>A.K(erckhoven)</i> - !
180			<i>Versus 3ii Toni</i>		
181	<b>311</b>	90 v°-91 r°	<i>Volospel</i>	1	<i>A. Kolfs</i>
182	<b>312</b>	91 v°-92 r°		2	<i>C.V(aes)</i>
183	<b>313</b>	92 r°		3	-
184	<b>314</b>	92 v°		4	-
185	<b>315</b>	93 r°		5	-
186	<b>316</b>	93 v°		6	-
187	<b>317</b>	94 r°		7	-
188	<b>318</b>	94 v°	[ Versus 4ti Toni ]	8 (1)	-
189	<b>319</b>	95 r°	(nihil) "	(2)	-
190	<b>320</b>	95 v°	(nihil) "	(3)	-
191	<b>321</b>	96 r°	(nihil) [ 5ti Toni ]	(1)	79
192	<b>322</b>	96 v°	(nihil) "	(2)	80
193	<b>323</b>	97 r°	(nihil) "	(3)	-
194	<b>324</b>	97 v°	(nihil) [ 6ti Toni ]	(1)	-
195	<b>325</b>	97 v°-98 r°	(nihil) "	(2)	-
196	<b>326</b>	98 v°-99 r°	(nihil) "	(3)	<i>A.K(erck)hoven</i> 86
197					
198	<b>327</b>	99 v°	(nihil) "	(4)	-
199	<b>328</b>	100 r°	(nihil) "	(5)	-
200	<b>329</b>	100 v°	(nihil) "	(6)	-
201	<b>330</b>	101 r°	(nihil) "	(7)	87
202	<b>331</b>	101 v°	(nihil) "	(8)	88
203	<b>332</b>	102 r°	(nihil) "	(9)	-
204	<b>333</b>	102 v°	(nihil) [ 7mi Toni ]	(1)	-
205	<b>334</b>	103 r°	(nihil) "	(2)	-
206	<b>335</b>	103 v°	(nihil) "	(3)	-
207	<b>336</b>	104 r°	(nihil) "	(4)	-
208	<b>337</b>	104 v°	(nihil) "	(5)	-
209	<b>338</b>	105 r°	(nihil) [ 8vi Toni ]	(1)	-
210	<b>339</b>	105 v°	(nihil) "	(2)	-
211	<b>340</b>	106 r°	(nihil) "	(3)	-
212	<b>341</b>	106 v°	(nihil) "	(4)	-
213	-	107 r°	lege bladzijde		
214	<b>342</b>	107 v°-108 r°	<i>Fuga</i>	(1)	124
215			(a kl.)		
216	<b>343</b>	108 v°-110 r°	<i>Fuga</i>	(2)	125
217			(C gr.)		
218					

219					
220	<b>344</b>	110 v°-112 r°	<i>Fuga</i> (G gr.)	(3)	-
221					
222					
223					
224	<b>345</b>	112 v°-113v°	<i>Fuga</i> (d kl.)	(4)	[Chr. Erbach] 126
225					
226					
227	<b>346</b>	114 r°-116 r°	<i>Fantasia</i> <i>Cornet</i> (C gr.)		127
228					
229					
230					
231					
232	<b>347</b>	116 v°-118 r°	<i>Cornet</i> (d kl.)	<i>L.F.</i> [Jacob LaFosse?]	-
233					
234					
235					
236	<b>348</b>	118 v°-120 r°	<i>Fuga &amp; Allegro</i> <i>Volspel</i> (C gr..)	<i>L.F.</i> [Jacob LaFosse?]	-
237					
238					
239					
240	<b>349</b>	120 v°-123 r°	<i>Trompet bas</i> (g kl.)	<i>L.F.</i> [Jacob LaFosse?]	-
241					
242					
243					
244					
245					
246	<b>350</b>	123 v°-125 r°	<i>Fuga</i> <i>Volspel</i> (C gr.)	<i>L.F.</i> [Jacob LaFosse?]	-
247					
248					
249					
250	<b>351</b>	125 v°-130 r°	<i>Fantasia</i> (F gr.)	<i>A. Kerckhoven</i>	128
251					
252					
253					
254					
255					
256					
257					
258					
259					
260	<b>352</b>	130 v°-131 r°	<i>Fantasia</i> (c kl.)	<i>A. Kerck(hoven)</i>	129
261					
262	<b>353</b>	131 v°-136 r°	<i>Fantasia</i> <i>Pro Duplici Organo</i> (D gr.)	<i>A. Kerckhoven</i>	130
263					
264					
265					
266					
267					
268					
269					

270					
271					
272	<b>354</b>	136 v°-139 r°	<i>Fantasia</i> [Cornet] (c kl.)	<i>A. Kercho(ven)</i>	131
273					
274					
275					
276					
277					
278	<b>355</b>	139 v°-140v°	<i>Fantasia</i> (e kl.)	<i>A. Kercho(ven)</i>	132
279					
280					
281	<b>356</b>	141 r°-143 v°	<i>Fantasia</i> [Cornet] (d kl.)	<i>A. Kerchoven</i>	133
282					
283					
284					
285					
286					
287	<b>357</b>	144 r°-146 r°	<i>Fuga</i> (a kl.)	<i>A. Kerckhoven</i>	134
288					
289					
290					
291					
292	<b>358</b>	146 v°-148 r°	<i>Fantasia</i> [Cornet] (G gr.)	<i>A. Kerckho(ven)</i>	135
293					
294					
295					
296	<b>359</b>	148 v°-149v°	<i>Preludium &amp; fuga</i> (1) (d kl.)	<i>A. Kerckhoven</i>	- !
297					
298					
299	<b>360</b>	150 r°-152 v°	<i>Preludium &amp; Fuga</i> (2) (d kl.)	<i>A. Kercho(ven)</i>	136
300					
301					
302					
303					
304					
305	<b>361</b>	153 r°-155 r°	<i>Preludium &amp; Fuga</i> (G gr.)	<i>A. Kerckhoven</i>	137
306					
307					
308					
309					
310	<b>362</b>	155 v°-156v°	<i>Fuga</i> (1) (C gr.)	<i>Papen</i>	-
311					
312					
313	<b>363</b>	157 r°-158 r°	<i>Fuga</i> (2) (C gr.)	<i>Papen</i>	-
314					
315					
316	<b>364</b>	158 v°-160v°	<i>Fuga d'un Italien</i> [Canzona quarta, F gr.]	[G. Frescobaldi]	-
317					
318					
319					
320					

SYNOPSIS	
Versetten	nrs.
1mi toni	32 - 39 / 47 - 68 / 157 - 189 / 285 - 301
2di toni	69 - 85 / 190 - 204 / 302 - 310
3ii toni	86 - 98 / 205 - 219 / 311 - 317
4ti toni	99 - 108 / 220 - 228 / 318 - 320
5ti toni	109 - 120 / 229 - 244 / 321 - 323
6ti toni	121 - 132 / 245 - 261 / 324 - 332
7mi toni	133 - 144 / 262 - 272 / 333 - 337
8vi toni	145 - 156 / 273 - 284 / 338 - 341
Missa	1 - 9 / 15 - 31
Salve Regina	10 - 14 / 40 - 46
Fantasia	351, 352, 353, 355
Fantasia [Cornet-solo]	346, 354, 356, 358
Fuga	342, 343, 344, 345, 357, 362, 363, 364
Preludium & Fuge	359, 360, 361



# [ GLORIA ]

**001.** [Et in terra]

Cocquiel-manuscript  
fol. 1 r°

*Aucthore Kerchoven*

Musical score for Et in terra, featuring two staves. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, with a key signature of one sharp. The vocal line begins with "Gloria de beata". The score includes various musical markings such as slurs, grace notes, and dynamic changes.

Continuation of the musical score, showing measures 5 through 8. The vocal line continues with rhythmic patterns and harmonic changes. Measure 8 concludes with a final cadence.

**002.** [Benedicimus te]

Cocquiel-manuscript  
fol. 1 r°

Musical score for Benedicimus te, featuring two staves. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, with a key signature of one sharp. The vocal line begins with a dotted half note followed by eighth-note pairs. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

Continuation of the musical score, showing measures 5 through 8. The vocal line continues with rhythmic patterns and harmonic changes. Measure 8 concludes with a final cadence.

**003.** [Glorificamus te]

Cocquiel-manuscript  
fol. 1 r°

Musical score for Glorificamus te, featuring two staves. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, with a key signature of one sharp. The vocal line begins with a dotted half note followed by eighth-note pairs. The score includes various musical markings such as slurs, grace notes, and dynamic changes.

## 004. [Domine Deus, Rex]

Cocquiel-manuscript  
fol. 1 r°

\* e<sup>1</sup> in ms.  
i.p.v. d<sup>1</sup>

## 005. [Domine Deus, Agnus Dei]

Cocquiel-manuscript  
fol. 1 v°

[ Cornet? ]

\*tenor g° in  
ms. i.p.v. e°

## 006. [Qui tollis peccata mundi, suscipe]

Cocquiel-manuscript  
fol. 1 v°

6

5

## 007. [Quoniam Tu solus]

Cocquiel-manuscript  
fol. 1 v°- 2 r°

7.

[ Trompet bas ? ]

5

9

13

## 008. [Tu solus altissimus]

Cocquiel-manuscript  
fol. 2 r°

8

5

## 009. [Amen]

Cocquiel-manuscript  
fol. 2 r°

9.

5

8

10

\*e-f-g-e in ms.

[ SALVE REGINA ]

010.

*Salveregina A.K*

Cocquiel-manuscript  
fol. 2 v°

Sal - - - ve ...

Sal - - - ve ...

Sal - - - - - \*in ms. halve  
noot i.p.v. hele

5

Sal - - - ve ...

10

Sal - - - - - ve ...

[Ped. ad lib.] \*in ms. halve  
noot i.p.v. hele

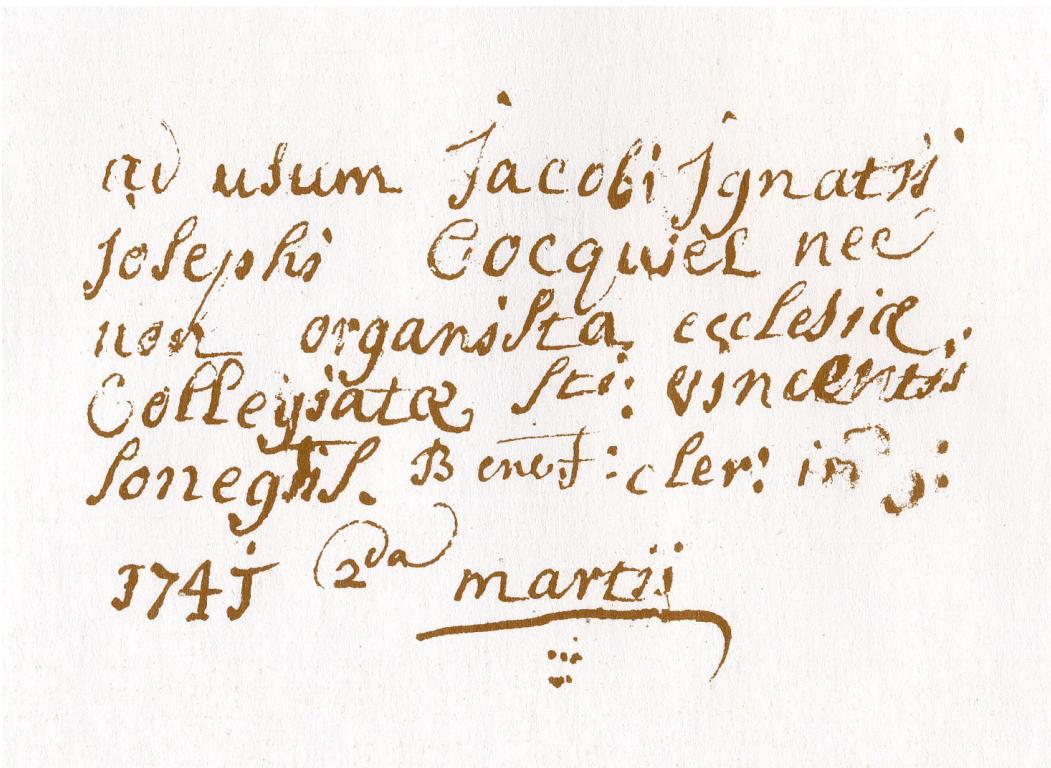
011.

Cocquiel-manuscript  
fol. 2 v°

*Ad te*

\* f° in ms.  
i.p.v. d°

6



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Muziekafdeling, Hs. II 3326

De hierboven afgebeelde tekst (overigens de enige niet-muziek tekst die in het manuscript voorkomt) is genoteerd op de binnenkant van het voorste plaatje van het boek. Een voorafgaand titelblad – indien dit er al zou geweest zijn – zal verloren gegaan zijn.

De latijnse tekst vermeldt dat het boek in gebruik was door Jacobus Ignatius Josephus Cocquiel, die ook organist was van de collegiale kerk Sint-Vincentius in Zinnik ("Soignies", in de provincie Henegouwen).

De toegevoegde afkortingen betekenen waarschijnlijk dat Cocquiel een kanunnik was van het Zinnikse kapittel en er beneficiant was (i.e. een kanunnikenprebende genoot).

De datum is 2 maart 1741. Het is niet duidelijk waarop deze datum betrekking heeft : het jaar waarin Cocquiel in het bezit kwam van het boek? het jaar van zijn aanstelling? ...

012.

Cocquiel-manuscript  
fol. 2 v°

*Eija ergo*

5

013.

Cocquiel-manuscript  
fol. 3 r°

*O clemens*

[solo-reg.; Cornet?]

10

\*ms.: g° in  
tenor i.p.v. a°

14

\*ms. in bas  
e° i.p.v. c°

? sic in ms.  
[beter 2 achtsten e°-f°?]

**014.** [O dulcis Virgo]

Cocquiel-manuscript  
fol. 3 r°

The musical score consists of two staves of music in common time. The top staff begins with a treble clef, a key signature of one flat, and a dotted half note. The bottom staff begins with a bass clef and a dotted half note. The music features various note heads, stems, and beams, with some notes having horizontal dashes below them. Measure numbers 1 through 5 are visible on the left side of the top staff. A small note at the end of the score indicates a performance instruction: *\*deze f# beter weglaten*.

[ MISSA ]  
duplex

[ KYRIE ]

**015.** [Kyrie 1]

Cocquiel-manuscript  
fol. 3 v°

The musical score consists of two staves of music in common time. The top staff begins with a treble clef and a key signature of one sharp. The bottom staff begins with a bass clef and a key signature of one sharp. A label *Missa duplex AK* is placed in the upper staff. The music includes various note heads, stems, and beams, with some notes having horizontal dashes below them. Measure numbers 1 through 5 are visible on the left side of the top staff.

The musical score continues with two staves of music in common time. The top staff begins with a treble clef and a key signature of one sharp. The bottom staff begins with a bass clef and a key signature of one sharp. The music includes various note heads, stems, and beams, with some notes having horizontal dashes below them. Measure number 6 is visible on the left side of the top staff. A note at the end of the score indicates a performance instruction: *\*dit fragm. een tertie te hoog genoteerd in ms.*

The musical score concludes with two staves of music in common time. The top staff begins with a treble clef and a key signature of one sharp. The bottom staff begins with a bass clef and a key signature of one sharp. The music includes various note heads, stems, and beams, with some notes having horizontal dashes below them. Measure number 10 is visible on the left side of the top staff.

Musical score page 14, showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of various note heads and rests, with some notes connected by horizontal lines.

Musical score page 17, showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes a measure with a 16th-note pattern and a measure with a 12th-note pattern.

\*# ontbreekt in ms.

[ # onmogelijk op klavier  
met verkort octaaf ]

## 016. [Kyrie 3]

Cocquiel-manuscript  
fol. 3 v°- 4 r°

Manuscript page 3v, showing the beginning of Kyrie 3. The music is in common time (indicated by 'c'). The top staff starts with a 'Kyrie' label, followed by a treble clef and a 'c'. The bottom staff starts with a bass clef and a 'c'. The music consists of eighth-note patterns.

Manuscript page 4r, continuing the music from the previous page. The top staff shows a measure with a 16th-note pattern. The bottom staff shows a measure with a 12th-note pattern.

Manuscript page 4r, continuing the music from the previous page. The top staff shows a measure with a 16th-note pattern. The bottom staff shows a measure with a 12th-note pattern.

017. [Christe 2]

Ch(ris)te      Sine holpijp, maer fluijt prestant et tierce oft schuifflen

Schuifflen

\*beter niet binden? (thema)

9

13

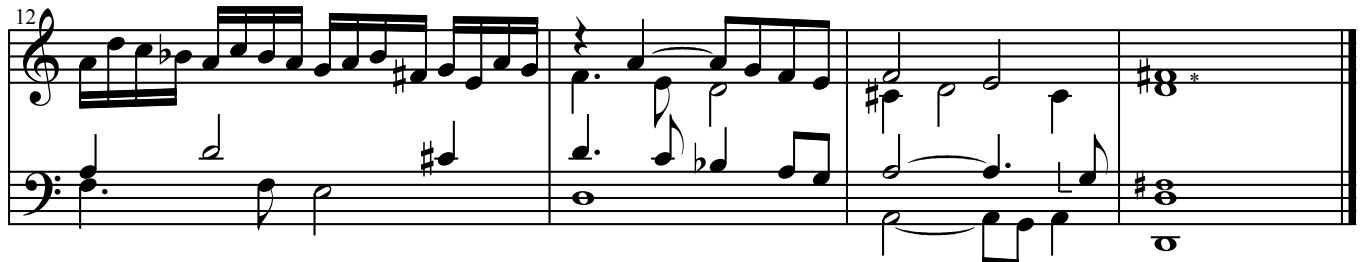
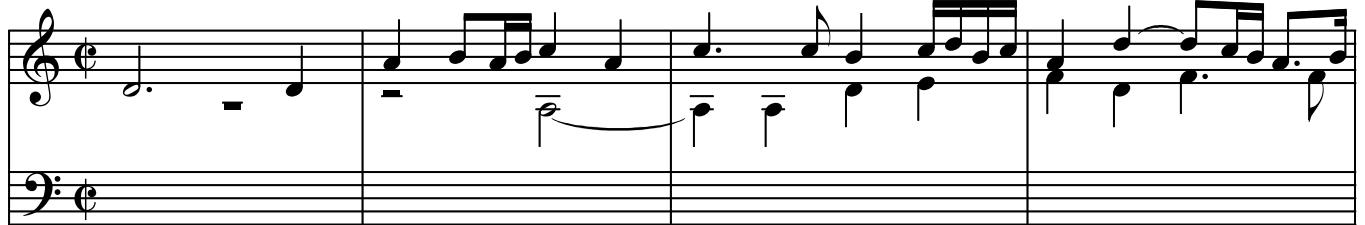
16

[ 6 ]

18

018.

[Kyrie 7]



\*deze f# beter niet in sopr.  
maar in tenor nemen

019.

[Kyrie 9]

Cocquiel-manuscript  
fol. 4 v°- 5 r°

Musical score page 1. Treble clef, common time. Bassoon part (Bass clef) starts with a sustained note. Measures 1-4 show various melodic patterns with grace notes and slurs.

Musical score page 2. Treble clef, common time. Bassoon part continues with melodic patterns. Measure 5 shows a change in bassoon line, indicated by a vertical line and a bassoon symbol.

Musical score page 3. Treble clef, common time. Bassoon part continues. Measure 8 shows a change in bassoon line, indicated by a vertical line and a bassoon symbol.

Musical score page 4. Treble clef, common time. Bassoon part continues. Measure 11 shows a change in bassoon line, indicated by a vertical line and a bassoon symbol.

Musical score page 5. Treble clef, common time. Bassoon part continues. Measure 14 shows a change in bassoon line, indicated by a vertical line and a bassoon symbol.

Musical score page 6. Treble clef, common time. Bassoon part continues. Measure 17 shows a change in bassoon line, indicated by a vertical line and a bassoon symbol. Key signature changes to A major (three sharps).

\*beter ♭?

\*f♯ beter niet in sopr.  
maar in tenor nemen

## [ GLORIA ]

020.

Cocquiel-manuscript  
fol. 5 r°

Musical score for piece 020, featuring three staves of music in common time. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The score consists of three systems of music. The first system starts with a fermata over a note, followed by a melodic line in the treble and bass staves. The second system begins with a bass note, followed by a melodic line in the bass staff. The third system begins with a bass note, followed by a melodic line in the bass staff. Measure numbers 1, 5, and 9 are indicated above the staves.

021. [Benedicimus te]

Cocquiel-manuscript  
fol. 5 v°

Musical score for piece 021, featuring three staves of music in common time. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The score consists of three systems of music. The first system starts with a bass note, followed by a melodic line in the bass staff. The second system begins with a bass note, followed by a melodic line in the bass staff. The third system begins with a bass note, followed by a melodic line in the bass staff. Measure numbers 2, 5, and 8 are indicated above the staves. A note at the bottom left indicates "\*fl in ms. i.p.v. g<sup>1</sup>".

022. [Glorificamus te]

The musical score consists of three staves of organ or harpsichord music. Staff 3 (measures 1-5) starts in common time with a treble clef, followed by a bass clef. Staff 6 (measures 6-10) begins in common time with a treble clef, changes to a bass clef at measure 7, and ends in common time with a treble clef. Staff 10 (measures 10-14) starts in common time with a treble clef, changes to a bass clef at measure 11, and ends in common time with a treble clef. The music features various note heads (solid, hollow, etc.), stems, and bar lines.

\*beter deze g♯° weglaten

023. [Domine Deus, Rex]

The musical score consists of three staves of organ or harpsichord music. Staff 4 (measures 1-5) starts in common time with a treble clef, followed by a bass clef. Staff 6 (measures 6-10) begins in common time with a treble clef, changes to a bass clef at measure 7, and ends in common time with a treble clef. Staff 6 (measures 11-15) starts in common time with a treble clef, changes to a bass clef at measure 12, and ends in common time with a treble clef. The music features various note heads (solid, hollow, etc.), stems, and bar lines.

[ 6 ]



A musical score page showing three staves. The top staff is in treble clef, G major, and 3/4 time. The middle staff is in bass clef, C major, and 8/8 time. The bottom staff is in bass clef, C major, and 8/8 time. The music includes various note patterns and rests.

**024.** [Domine Deus, Agnus Dei]

Cocquiel-manuscript  
fol. 6 r°

A musical score page showing two staves. The top staff is in treble clef, C major, and common time. The bottom staff is in bass clef, C major, and common time. The music consists of eighth-note patterns.

A continuation of the musical score from page 5. It shows two staves. The top staff is in treble clef, C major, and common time. The bottom staff is in bass clef, C major, and common time. The music includes eighth-note patterns and a dynamic instruction: "\*beter nemen".

025. [Qui tollis peccata mundi, suscipe]



[ Cornet ]

Musical score for cornet. The top staff shows a continuous sixteenth-note pattern. The bottom staff shows basso continuo notes, with measure 6 starting with a bass note and measure 7 with a bass-drum note.

Musical score for voices and basso continuo. The top staff shows two voices in soprano and alto clefs. The bottom staff shows basso continuo notes, with measure 9 starting with a bass note and measure 10 with a bass-drum note.

Musical score for voices and basso continuo. The top staff shows two voices in soprano and alto clefs. The bottom staff shows basso continuo notes, with measure 12 starting with a bass note and measure 13 with a bass-drum note. A dashed line connects the basso continuo notes from the previous page.

026. [Qui tollis peccata mundi, suscipe]

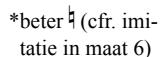
*Sonder holpijp*

7

5

027. [Tu solus altissimus]

8



5

8

028.\*

Cocquiel-manuscript  
fol. 7 r°

*Amen*

9

5

\*ms.: # staat voor de b<sup>1</sup>

8

12

16

[ 6 ]

#8

\*Dit stuk is nagenoeg identiek aan nr. 099.

[ SANCTUS ]

029. [Sanctus 1]

Cocquiel-manuscript  
fol. 7 v°

The image shows three staves of musical notation. The top staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains the word "Sanctus" in a cursive script. The middle staff begins with a bass clef, a common time signature, and a key signature of one flat. The bottom staff begins with a bass clef, a common time signature, and a key signature of one flat. All staves feature various note heads, stems, and bar lines.

030. [Sanctus Dominus]

Cocquiel-manuscript  
fol. 7 v°

The image shows two staves of musical notation. The top staff begins with a treble clef, a common time signature, and a key signature of one flat. The bottom staff begins with a bass clef, a common time signature, and a key signature of one flat. Both staves contain various note heads, stems, and bar lines.

031. [Benedictus ?]\*



\* Het is niet duidelijk of dit korte verset dient als "Benedictus" dan wel als een alternatief voor de tweede Sanctus.

In een zogenaamde "Orgelmiss" zijn er normaliter in het Sanctus vier delen voorzien :

1. Sanctus (1) : orgel
2. Sanctus (2) : zang ("Plain chant")
3. Sanctus Dominus : orgel
4. Benedictus : orgel.

In Franse orgelmissen functioneert het "Benedictus" (altijd een expressief en trager deel) soms meteen als "Elévation" (omdat de celebrant zijn gebeden in stilte voortzegt en vooruit loopt op de muziek).

[ VERSUS ]

*J mi toni*

032.

Cocquiel-manuscript  
fol. 8 r°

*J mi toni a kerchoven*

The musical score consists of five staves of music, each with a treble clef and a bass clef. The first staff starts with a common time signature, followed by measures in 8/8, 8/8, and 8/8. The second staff starts with a common time signature, followed by measures in 8/8, 8/8, and 8/8. The third staff starts with a common time signature, followed by measures in 8/8, 8/8, and 8/8. The fourth staff starts with a common time signature, followed by measures in 8/8, 8/8, and 8/8. The fifth staff starts with a common time signature, followed by measures in 8/8, 8/8, and 8/8. The music features various note heads, stems, and bar lines, with some notes connected by horizontal lines. The bass clef is used for the first, second, and fifth staves, while the treble clef is used for the third and fourth staves. The time signature changes between common time and 8/8 throughout the piece.

\* beter de f#1  
weglaten

033.

[ Cornet ]

Musical score for Cornet, page 033. The score consists of three staves of music. The top staff is in bass clef (C-clef) and common time (indicated by a 'c'). The middle staff is also in bass clef and common time. The bottom staff is in bass clef and common time. The music begins with a measure of rest followed by a series of eighth and sixteenth note patterns. A dynamic instruction '2 met den cornet' is written above the first measure. The score continues with more complex patterns of eighth and sixteenth notes, including a section starting at measure 6 with a key signature of one sharp (F#). Measure 10 includes a key signature of one flat (B-flat).

034.

Musical score for Cornet, page 034. The score consists of two staves of music. The top staff is in treble clef (G-clef) and common time (indicated by a 'c'). The bottom staff is in bass clef and common time. The music begins with a measure of rests followed by a series of eighth and sixteenth note patterns. A dynamic instruction '3' is written above the third measure. The score continues with more complex patterns of eighth and sixteenth notes, including a section starting at measure 5 with a key signature of one sharp (F#).

035.

4 *met trumpet*

[Trompet]

14 [Trompet]

\*in ms. 7  
i.p.v. d<sup>1</sup>

036.

Musical score for piece 036, featuring three staves of music. The top staff is in common time (c) and G major (indicated by a G with a sharp). The middle staff is in common time (c) and F major (indicated by a F with a sharp). The bottom staff is in common time (c) and E major (indicated by an E with a sharp). The score consists of three measures per staff, with various note heads, stems, and bar lines.

037.

Musical score for piece 037, featuring three staves of music. The top staff is in common time (c) and G major (indicated by a G with a sharp). The middle staff is in common time (c) and F major (indicated by a F with a sharp). The bottom staff is in common time (c) and E major (indicated by an E with a sharp). The score consists of three measures per staff, with various note heads, stems, and bar lines.

038.

Cocquiel-manuscript  
fol. 10 r°

Musical score for two cornets, page 038. The score consists of six staves of music, divided into three systems by vertical bar lines. The first system starts at measure 7, the second at measure 10, and the third at measure 14. The music is written in common time.

**7. Cornet**

[ Cornet ]

[ Cornet ]

\*A in ms.  
i.p.v. B

14

18

21

# MONUMENTA MUSICÆ BELGICÆ

UITGEGEVEN DOOR DE  
**VEREENIGING VOOR MUZIEKGESCHIEDENIS**  
**TE ANTWERPEN**

2<sup>e</sup> JAARGANG

A. (VAN DEN) KERCKHOVEN  
WERKEN VOOR ORGEL

«DE RING»  
BERCHEME-ANTWERPEN  
1933

Omslagblad van de eerste (gedeeltelijke) uitgave van  
muziek uit het Cocquiel-handschrift.

039.

Cocquiel-manuscript  
fol. 10 v°

8 *trompet bas*

[ Trompet ]

[ Trompet ]

[ SALVE REGINA ]

040.

Cocquiel-manuscript  
fol. 10 v°- 11 r°

9. *Salve*

5      b?

\*in ms. f°  
i.p.v. g°

8      b

\*tenor in ms.  
b° i.p.v. c°

11      b

14      b?

17

\*rust ontbreekt in ms.

[ Ped. 8' ] \*

\* in ms op slechts 2 notenbalken genoteerd;

CF in parallele octaven (enkele noten in onderste oct. afwezig, in mt. 23 en 26)

\*f<sup>2</sup> in ms.  
i.p.v. e<sup>2</sup>

041. [ Ad te ]

Musical score for page 11, folio 11 v°, showing measures 1-4. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is common time (C). Measure 1: Treble staff has a fermata over the first note, followed by eighth-note pairs. Bass staff has a single note. Measure 2: Both staves show eighth-note pairs. Measure 3: Both staves show eighth-note pairs. Measure 4: Both staves show eighth-note pairs.

[ Bas : Ped. ad lib.]

Musical score for page 11, folio 11 v°, showing measures 5-8. The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes to A major (three sharps). Measure 5: Treble staff has eighth-note pairs. Bass staff has a single note. Measure 6: Both staves show eighth-note pairs. Measure 7: Both staves show eighth-note pairs. Measure 8: Both staves show eighth-note pairs.

Musical score for page 11, folio 11 v°, showing measures 9-12. The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes to G major (one sharp). Measure 9: Both staves show eighth-note pairs. Measure 10: Both staves show eighth-note pairs. Measure 11: Both staves show eighth-note pairs. Measure 12: Both staves show eighth-note pairs.

Musical score for page 11, folio 11 v°, showing measures 13-16. The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes to E major (three sharps). Measure 13: Both staves show eighth-note pairs. Measure 14: Both staves show eighth-note pairs. Measure 15: Both staves show eighth-note pairs. Measure 16: Both staves show eighth-note pairs.

\*\*2 achtsten in ms.

Musical score for page 11, folio 11 v°, showing measures 16-19. The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes to D major (two sharps). Measure 16: Both staves show eighth-note pairs. Measure 17: Both staves show eighth-note pairs. Measure 18: Both staves show eighth-note pairs. Measure 19: Both staves show eighth-note pairs.

[ SALVE REGINA ]

042.

Cocquiel-manuscript  
fol. 11 v°-12 r°

*JJ Salve*

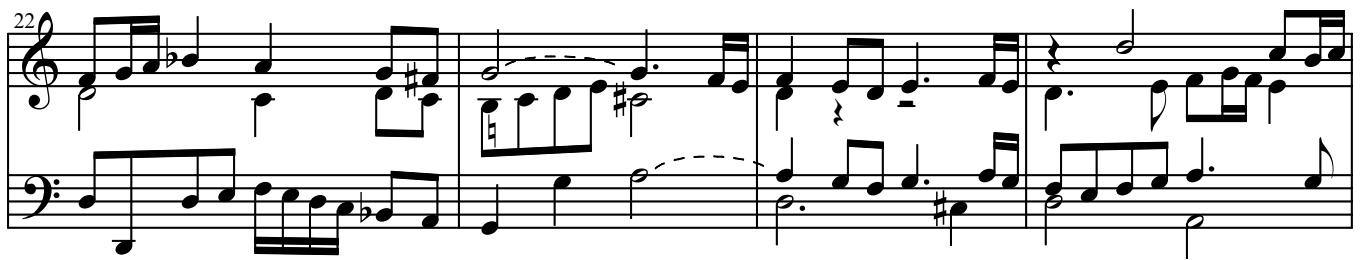
6

10

14

[sic, thema-inzet op  
2de tel ipv op 1ste]

18



Musical score page 26. The top staff shows a treble clef, common time, and a key signature of one sharp. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The music consists of two staves with various note heads and stems.

\*tenor=a° in ms.

Musical score page 30. The top staff shows a treble clef, common time, and a key signature of one sharp. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The music consists of two staves with various note heads and stems.

\*beter ♫ nemen

\*\*in ms. d-d gebonden

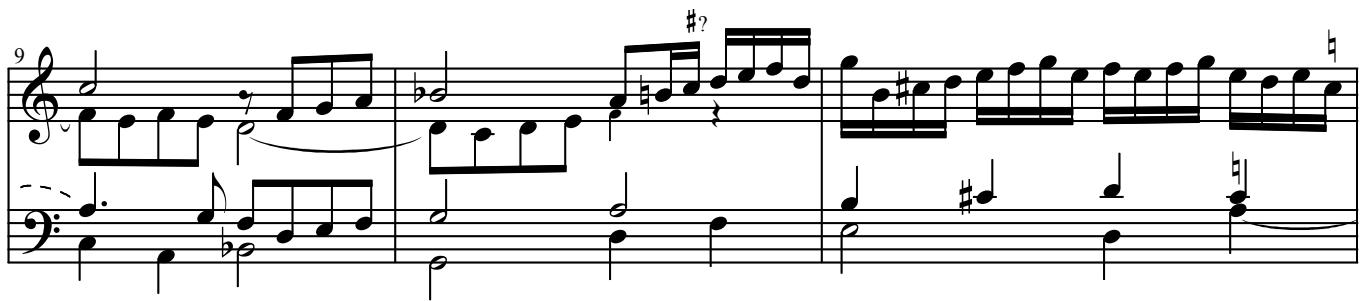
## 043.

Cocquiel-manuscript  
fol. 12 v°

Manuscript page 12 v°, section J2. The top staff shows a treble clef, common time, and a key signature of one sharp. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The music consists of two staves with various note heads and stems.

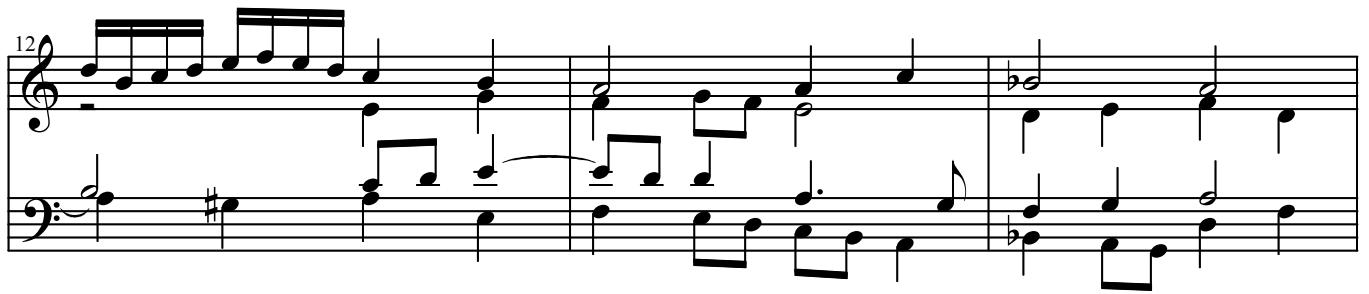
Continuation of the manuscript from folio 12 v°. The top staff shows a treble clef, common time, and a key signature of one sharp. The bottom staff shows a bass clef, common time, and a key signature of one sharp. The music consists of two staves with various note heads and stems.

9



Musical score page 9. The music is in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature changes from one flat to one sharp. The melody consists of eighth and sixteenth notes, with a prominent eighth-note figure in the right hand at the end of the measure.

12



Musical score page 12. The music continues in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The melody is primarily eighth notes, with some sixteenth-note patterns in the right hand.

15



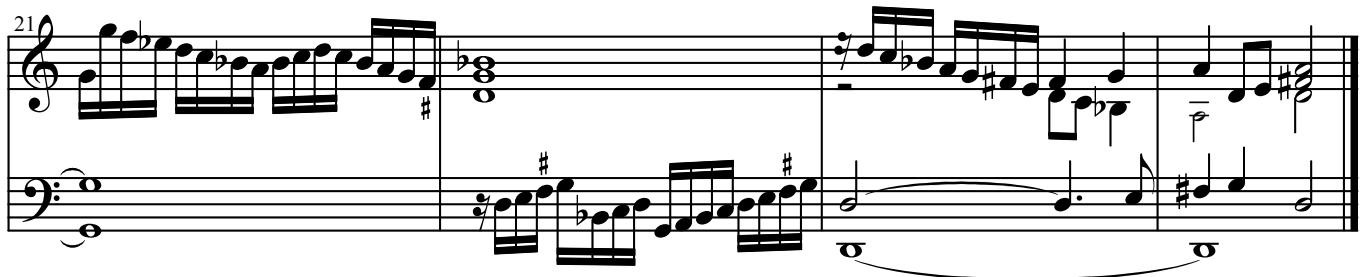
Musical score page 15. The music is in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The melody features eighth and sixteenth notes, with a dynamic change indicated by a crescendo symbol.

18



Musical score page 18. The music is in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The melody includes eighth and sixteenth notes, with a dynamic change indicated by a decrescendo symbol.

21



Musical score page 21. The music is in common time. The treble clef is on the first line, and the bass clef is on the fourth line. The melody consists of eighth and sixteenth notes, with a dynamic change indicated by a decrescendo symbol.

044.\*

j3

\*in ms. halve noot d° (niet-gewiste schrijffout?)

\*

\*in ms. rust op 4° tel

?

\* Dit verset wordt aan het einde van dit manuscript nogmaals hernomen, fungerend als Preludium op een "Preludium & Fuga" (zie nr. 359, fol. 148 v°).

[ SALVE REGINA ]

045.

Cocquiel-manuscript  
fol. 13 r°

Musical score for page 045, first system. Treble clef, common time. Key signature changes from J4 (no key) to C major (one sharp). The bass clef part starts with one sharp. Measures 1-4: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns. Measure 5: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns. Measure 6: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns.

Musical score for page 045, second system. Treble clef, common time. Key signature changes from J4 (no key) to C major (one sharp). The bass clef part starts with one sharp. Measures 7-10: Treble part has eighth-note patterns. Bass part has eighth-note patterns. Measure 11: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns. Measure 12: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns.

\* b ontbreekt in ms.

\*deze (niet-thematische)  
a<sup>1</sup> beter weglaten?

Musical score for page 045, third system. Treble clef, common time. Key signature changes from J4 (no key) to C major (one sharp). The bass clef part starts with one sharp. Measures 13-16: Treble part has eighth-note patterns. Bass part has eighth-note patterns. Measure 17: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns. Measure 18: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns.

\* f#<sup>1</sup> & a<sup>1</sup>  
beter weglaten

046.

Cocquiel-manuscript  
fol. 13 r°

Musical score for page 046, first system. Treble clef, common time. Key signature changes from J5 (no key) to C major (one sharp). The bass clef part starts with one sharp. Measures 1-4: Treble part has eighth-note patterns. Bass part has eighth-note patterns. Measure 5: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns. Measure 6: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns.

\*hier in de bas ook  
een zinloze d°

Musical score for page 046, second system. Treble clef, common time. Key signature changes from J5 (no key) to C major (one sharp). The bass clef part starts with one sharp. Measures 5-8: Treble part has eighth-note patterns. Bass part has eighth-note patterns. Measure 9: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns. Measure 10: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns.

Musical score for page 046, third system. Treble clef, common time. Key signature changes from J5 (no key) to C major (one sharp). The bass clef part starts with one sharp. Measures 8-11: Treble part has eighth-note patterns. Bass part has eighth-note patterns. Measure 12: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns. Measure 13: Treble part has a dotted half note followed by eighth notes. Bass part has eighth-note patterns.



## INLEIDING.

**H**ET boek, nummer 3326, II, afdeeling handschriften, van de Koninklijke Bibliotheek te Brussel, dat de orgelmuziek van A. Kerckhoven bevat, welke in dezen bundel verschijnt, is waarschijnlijk eene verzameling afschriften, die vervaardigd werden tegen het einde der zeventiende of in het begin der achttiende eeuw. Rond dit laatste tijdstip (misschien was de toondichter toen nog in leven) werden die afschriften vermoedelijk verzameld en ingebonden in een kalfslederen band.

Het boek, waaraan het titelblad ontbreekt, is langwerpig van vorm, in 4° formaat. Op de binnenzijde van den band staat vermeld : « Ad usum Jacobi Ignatii Cocquiel, nec non organista Ecclesiae Collegiate St Vincentii Sonegiis. Benes Cler : 1741. 2<sup>di</sup> Martii ». Het muziekschrift is duidelijk ; de nauwkeurigheid laat echter veel te wenschen over.

Het boek bevat 364 stukken (Versus, Salve Regina's, Missa Duplex, Fantasia's, Fuga's), verdeeld over 160 dubbele bladzijden. Men kan, door onderlinge vergelijking van deze stukken, zonder vrees zich te vergissen, als schepper van het grootste deel dezer muziek A. Kerckhoven noemen, al staat de naam van dezen laatste bij de meeste dezer stukken niet opgegeven.

Buiten de stukken, waarbij de naam A. Kerckhoven vermeld wordt, zijn er vijftien waarbij de namen van de volgende toondichters voorkomen : Polletti (Poglietti 16... + 1683), C. Vaes (tot nu toe onbekend), A. Kolfs<sup>a</sup> (onbekend), L. F. (onbekend), Papen<sup>b</sup>. Het laatste stuk van het handschrift, dat als titel draagt « Fugue d'un Italien », is een slecht en onvolledig afschrift van eene Canzone van Gir. Frescobaldi<sup>c</sup> (1583-1644).

De naam A. Kerckhoven, of eene verkorting ervan, wordt aangetroffen bij de volgende nummers van het handschrift : van 1 tot 46, 55, 61, 62, 133, 134, 135, 140, 219, 292, 310, 326, van 351 tot 361. Deze worden alle, behalve enkele minder belangrijke, in dezen bundel opgenomen. Hierbij worden de meest waardevolle der naamloze stukken gevoegd, die, al staat er de naam Kerckhoven niet bij vermeld, meestal zoo duidelijk zijn stempel dragen, dat er geen twijfel kan bestaan omtrent hunne herkomst.

Men hoede er zich evenwel voor, de enkele stukken, die twijfel zouden kunnen opwekken wegens hunnen oorsprong, overijld een ander toondichter toe te schrijven, daar Kerckhoven, als zeventiendeeuwer de invloeden ondergaande van zijn voorgangers en tijdgenooten, deze invloeden natuurlijk tot uiting bracht in zijne werken. Onder de Nederlanders wordt hij vooral beïnvloed door zijn voorganger aan de Koninklijke

<sup>a</sup> Zou hij verwant zijn met Colfs, kapelmeester van St Pieters te Leuven rond 1731? Een marsch van dezen toondichter vindt men in « Les Clavecinistes Flamands » van Ridder van Elenwick. Dezelfde marsch, een toon lager komt, voor in het « Bojaerdboek der Stad Antwerpen », door Joannes de Gruyters (1746), met de vermelding « door Mr Colfs te Mechelen ».

<sup>b</sup> Het gaat hier waarschijnlijk over Pieter de Paep of Paepen, orgelist van St-Pieters te Leuven rond 1689. Van dezen toondichter bestaan twee stukken, welke voorkomen in het vooroemde werk « Les Clavecinistes Flamands ».

<sup>c</sup> Canzone in F. (Ex libro di toccate etc. 1637).

Inleidend artikel in de eerste (gedeeltelijke) uitgave van  
muziek uit het Cocquiel-handschrift.

# VERSUS

*Imi toni*

047.

*Volspel*

J Versus j mi toni

\*ms.: bindingsboog tussen  
a<sup>1</sup>-a<sup>1</sup> i.p.v. d<sup>2</sup>-d<sup>2</sup>

048.

Cocquiel-manuscript  
fol. 13 v°

\*beter een f  
in de tenor

049.

Cocquiel-manuscript  
fol. 14 r°

*Cornet*

3.

4.

050.

Cocquiel-manuscript  
fol. 14 r°

4.

5.

\*ms.: in dit akkoord  
ook nog een f<sup>2</sup>

051.

Cocquiel-manuscript  
fol. 14 r°

5.

6.

\*vanaf hier de middenstem  
beter 1 okt. hoger nemen?

052.

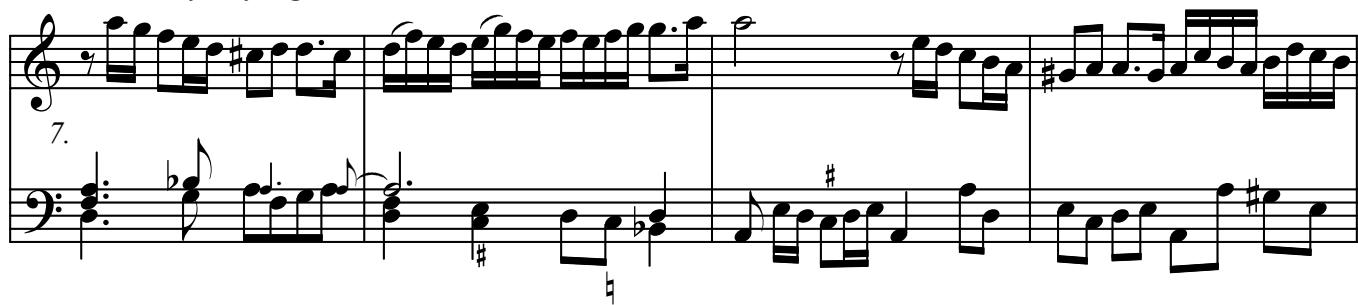
Cocquier-manuscript  
fol. 14 v°



053.

Cocquier-manuscript  
fol. 14 v°

*Cornet of half register*



054.

Cocquiel-manuscript  
fol. 14 v°*Volspel*

Musical score for Volspel, fol. 14 v°, measures 8-10. The score consists of two staves: Treble and Bass. Measure 8 starts with a rest followed by eighth-note pairs. Measure 9 begins with a bass note, followed by eighth-note pairs. Measure 10 continues with eighth-note pairs. Various musical markings are present, including a sharp sign over the bass staff, a dashed line indicating a break, and a note with a circled asterisk (\*). A note in measure 10 has a bracket with the text "\*2 achtsten in ms." Below the staff, there is a note with a circled asterisk (\*). The bass staff also features a note with a circled asterisk (\*). The score concludes with a final measure ending in a sharp sign.

055. \*

Cocquiel-manuscript  
fol. 15 r°

Musical score for Volspel, fol. 15 r°, measures 9-10. The score consists of two staves: Treble and Bass. Measure 9 starts with eighth-note pairs. Measure 10 begins with a bass note, followed by eighth-note pairs. Various musical markings are present, including a sharp sign over the bass staff, a dashed line indicating a break, and a note with a circled asterisk (\*). The bass staff also features a note with a circled asterisk (\*). The score concludes with a final measure ending in a sharp sign.

Musical score for Volspel, fol. 15 r°, measures 5-8. The score consists of two staves: Treble and Bass. Measure 5 starts with eighth-note pairs. Measure 6 begins with a bass note, followed by eighth-note pairs. Measure 7 continues with eighth-note pairs. Measure 8 concludes with a final measure ending in a sharp sign.

\* maten 1 - 8 =  
identiek aan verset 46

\*beter ♮?

## 056.

Cocquiel-manuscript  
fol. 15 r°

[ Salve Regina ? ]

Musical score for piece 056, featuring three staves of music in common time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 10 starts with a forte dynamic. Measures 6 through 10 show various rhythmic patterns and dynamics, including a measure of eighth-note pairs and a measure of sixteenth-note pairs. Measure 10 concludes with a fermata over the bass staff.

## 057.

Cocquiel-manuscript  
fol. 15 v°

Musical score for piece 057, featuring three staves of music in common time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 1 starts with a forte dynamic. Measures 5 through 8 show various rhythmic patterns and dynamics, including a measure of eighth-note pairs and a measure of sixteenth-note pairs. Measure 8 concludes with a fermata over the bass staff. A note at the end of the score is marked with a small circle and the text "f(♯)1 beter weglaten".

058.

Cocquiel-manuscript  
fol. 15 v°



Continuation of the musical score for Cocquiel-manuscript fol. 15 v°, page 058. This section starts at measure 4 and continues. The top staff shows a sequence of eighth and sixteenth notes with a flat sign. The bottom staff shows sustained notes with sharp signs. Measures 5 and 6 show eighth-note patterns with sharp signs.

059.

Cocquiel-manuscript  
fol. 15 v°

Musical score for Cocquiel-manuscript fol. 15 v°, page 059, system 13. The score consists of two staves. The top staff is in common time ('c') and has a treble clef. The bottom staff is in common time ('c') and has a bass clef. The music features eighth-note patterns and sharp signs.

Continuation of the musical score for Cocquiel-manuscript fol. 15 v°, page 059. This section starts at measure 5. The top staff shows eighth-note patterns with sharp signs. The bottom staff shows eighth-note patterns with sharp signs and a bass clef.

Final continuation of the musical score for Cocquiel-manuscript fol. 15 v°, page 059. This section starts at measure 8. The top staff shows eighth-note patterns with a flat sign above the staff. The bottom staff shows eighth-note patterns with sharp signs and a bass clef. Measure 9 shows a sustained note with a sharp sign.

060.

Cocquiel-manuscript  
fol. 16 r°*Cornet*

[Cornet]

061.

Cocquiel-manuscript  
fol. 16 r°

\*c<sup>1</sup>= halve in ms.  
i.p.v. vierde

\*alt= e<sup>1</sup> in ms.

\*deze (niet-them.) d<sup>1</sup> weglaten?

\*sopr.=b<sup>1</sup> in ms.

\*alt: hele in ms.  
i.p.v. halve

\*\*pas=e<sup>o</sup>-d<sup>o</sup> in ms.

062.

Cocquiel-manuscript  
fol. 16 v°

i6 AK.

5

\*fouten door vergissing  
van sleutel in ms.

063.

Cocquiel-manuscript  
fol. 16 v°

i7.

\*a°=γ in ms.

[ solo-spel; Cornet? ]

\*A in ms.  
i.p.v. G

9

\*=d² in ms.

13

\*tenor=c in ms

\*g° &  
G in ms.

064.

Cocquiel-manuscript  
fol. 17 r°

Musical score page 1. The score consists of two staves. The top staff is in treble clef and common time, starting with a rest. The bottom staff is in bass clef and common time. Measure 1 starts with a bass note followed by a series of eighth and sixteenth notes. Measures 2-4 show a continuation of this pattern with some changes in pitch and rhythm. Measure 5 begins with a treble note followed by a series of eighth and sixteenth notes.

Musical score page 2. The score continues with two staves. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. Measures 6-7 show a continuation of the rhythmic patterns from the previous measures. A note in measure 7 is marked with an asterisk and a note below it is labeled "tenor=b<sup>1</sup> in ms." Measures 8-9 show further development of the musical ideas.

Musical score page 3. The score continues with two staves. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. Measures 10-11 show a continuation of the rhythmic patterns from the previous measures.

Musical score page 4. The score continues with two staves. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. Measures 12-13 show a continuation of the rhythmic patterns from the previous measures.

Musical score page 5. The score continues with two staves. The top staff is in treble clef and common time. The bottom staff is in bass clef and common time. Measures 14-15 show a continuation of the rhythmic patterns from the previous measures.

065.

Cocquier-manuscript  
fol. 17 r°

J9.

6

066.

*Cornet*Cocquier-manuscript  
fol. 17 v°

20

7

\*punt ontbreekt  
in ms.

12

16

\*a<sup>1</sup> in ms.  
i.p.v. g<sup>1</sup>

067.

*Volspel*

Cocquiel-manuscript  
fol. 17 v°- 18 r°

068.

*Volspel*

Cocquiel-manuscript  
fol. 18 r°

\*punten ontbreken in ms.      \*alt = b<sup>1</sup> in ms.      \*bas & sopr. bb in ms.;  
beter b<sup>1</sup>?      \*in ms. boven a-b-a  
ook c-d-c (= niet-gewiste schrijffout)

22.

\* # in ms.      \*bas= B in ms.

10

\*tenor = e° in ms.

14

\*punt ontbrekt in ms.      \*laatste 16de  
beter c° of G

*VERSÚS*

069.

*2di Toni*

Cocquiel-manuscript  
fol. 18 v°

*Volspel*

*J.*

070.

Cocquiel-manuscript  
fol. 18 v°

*2.*

\*in ms. is d<sup>2</sup> een  
halve i.p.v. vierde

071.

Cocquiel-manuscript  
fol. 19 r°

*Trompet bas*

3.

4

\*ff<sup>1</sup>=halve in ms.  
i.p.v. vierde

[Trompet]

\*\*alt=a<sup>1</sup>-g<sup>1</sup> in ms.

8

l\*

\*alt= a-g-f in ms.

12

b?

072.

Cocquiel-manuscript  
fol. 19 r°

4.

8

073.

*Cornet*

Cocquiel-manuscript  
fol. 19 v°  
[ Cornet ]

Musical score for Cornet, page 073. The score consists of five staves of music. The first staff starts at measure 5. The second staff starts at measure 9. The third staff starts at measure 13. The fourth staff starts at measure 6. The fifth staff starts at measure 8. Various musical markings are present, including dynamic signs, articulation marks, and performance instructions such as "\*# in ms.", "\*sic in ms.; beter B♭", and "\*\*bas = E in ms.".

074.

Cocquiel-manuscript  
fol. 19 v°

Musical score for Cornet, page 074. The score consists of two staves of music. The first staff starts at measure 6. The second staff starts at measure 8. The music includes various note heads and stems, with some stems pointing downwards and others upwards. A performance instruction at the end of the score reads "\*de g¹ ware beter g° in tenor".

075.

Cocquiel-manuscript  
fol. 20 r°

7.

8.

076.

Cocquiel-manuscript  
fol. 20 r°

8.

9.

\*enkel het  $\natural$  in het ms., \*alt c<sup>1</sup> in ms.  
de noot ontbreekt i.p.v. d<sup>1</sup>

077.

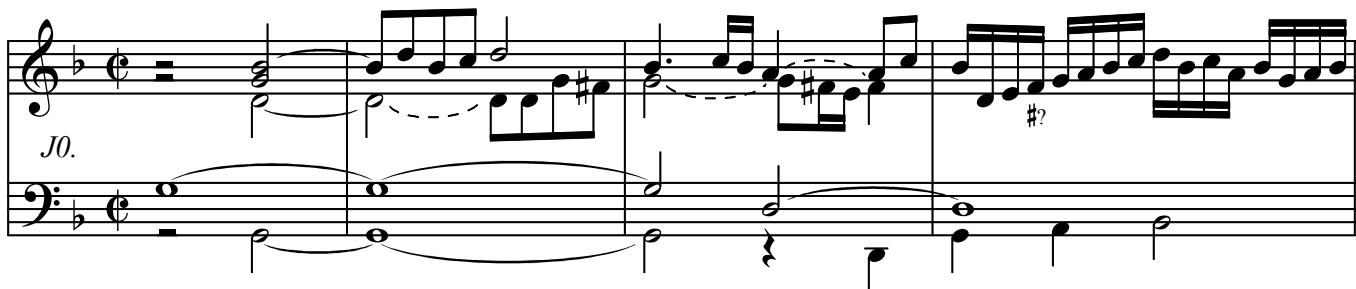
Cocquiel-manuscript  
fol. 20 r°

9.

10.

\*alt = c#<sup>1</sup>  
in het ms.

078.

Cocquiel-manuscript  
fol. 20 r°

\*a° in ms.  
i.p.v. d°

\* beter het weglaten

079.

Cocquiel-manuscript  
fol. 20 v°

080.

Cocquiel-manuscript  
fol. 20 v°

*J2. Volspel*

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. The key signature is one flat. The music features various note heads and stems, with some notes connected by horizontal lines. The bass staff has several dashed notes. The score is labeled "J2. Volspel" at the beginning.

5

This section continues the musical score from the previous page. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. The key signature changes to one sharp. The music includes various note heads and stems, with some notes connected by horizontal lines. The bass staff has several dashed notes.

081.

Cocquiel-manuscript  
fol. 20 v°-21 r°

*Cornet*

*J3.*

This musical score is for the cornet. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. The key signature is one flat. The music features various note heads and stems, with some notes connected by horizontal lines. The bass staff has several dashed notes. A note at the bottom of the page is marked with an asterisk and an asterisk, indicating it is B-c° in ms.

[Cornet]

This section continues the musical score for the cornet. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. The key signature is one flat. The music includes various note heads and stems, with some notes connected by horizontal lines. The bass staff has several dashed notes.

This section continues the musical score for the cornet. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time. The key signature is one sharp. The music features various note heads and stems, with some notes connected by horizontal lines. The bass staff has several dashed notes. A note at the end of the page is marked with an asterisk and an asterisk, indicating it is better deze f#° weglaten.

082.

*Vol spel*Cocquiel-manuscript  
fol. 21 r°

Musical score for Vol spel, system 1. The score consists of two staves: Treble and Bass. The key signature is one flat. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 shows a melodic line with eighth and sixteenth notes. Measure 3 includes a bass note with a sharp sign. Measure 4 concludes the first system.

Musical score for Vol spel, system 2. The score continues from the previous system. Measure 5 shows a melodic line with eighth and sixteenth notes. Measure 6 includes a bass note with a sharp sign. Measure 7 concludes the second system. A note in measure 6 is marked with an asterisk and a bracket, with the text "\* c<sup>1</sup> in ms.= vierde i.p.v. halve".

Musical score for Vol spel, system 3. The score continues from the previous systems. Measure 8 shows a melodic line with eighth and sixteenth notes. Measure 9 includes a bass note with a sharp sign. Measure 10 concludes the third system.

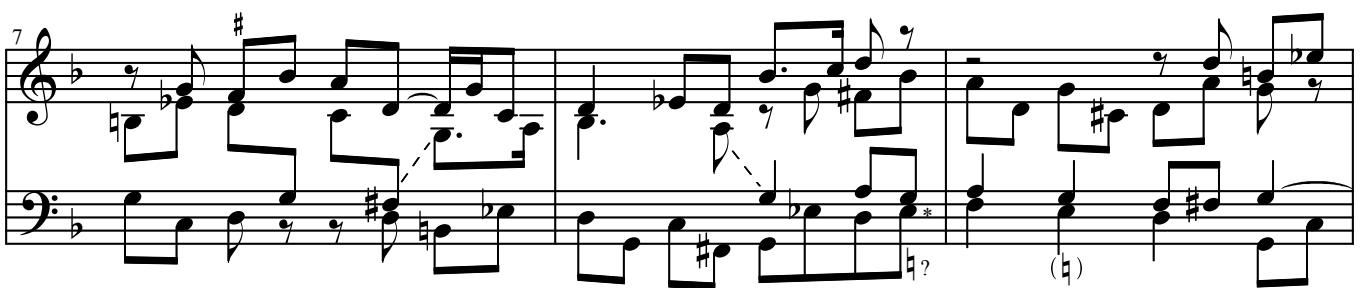
083.

Cocquiel-manuscript  
fol. 21 v°

Musical score for Vol spel, system 4. The score continues from the previous systems. Measure 11 shows a melodic line with eighth and sixteenth notes. Measure 12 includes a bass note with a sharp sign. Measure 13 concludes the fourth system.

Musical score for Vol spel, system 5. The score continues from the previous systems. Measure 14 shows a melodic line with eighth and sixteenth notes. Measure 15 includes a bass note with a sharp sign. Measure 16 concludes the fifth system.

\* bas beter c°?  
(vermijdt parall. octaven)



\*e<sup>b</sup>° in ms.

Musical score for measures 10-11. The score consists of two staves: treble and bass. The key signature changes back to B-flat major. Measure 10 shows a continuation of the rhythmic pattern. Measure 11 begins with a sharp sign above the bass staff.

\* tenor = e<sup>b</sup>° in  
ms. i.p.v. g°

Musical score for measures 13-14. The score consists of two staves: treble and bass. The key signature changes to B-flat major. Measure 13 features a melodic line with eighth and sixteenth notes. Measure 14 concludes with a sharp sign above the bass staff.

\*sic, beter ♯ ?

Musical score for measures 16-17. The score consists of two staves: treble and bass. The key signature changes to B-flat major. Measure 16 shows a continuation of the rhythmic pattern. Measure 17 concludes with a sharp sign above the bass staff.

\*f♯ in ms.

Musical score for measure 19. The score consists of two staves: treble and bass. The key signature changes to B-flat major. The treble staff begins with a dotted half note followed by a sixteenth-note pattern. The bass staff has a sustained note with a fermata. The score ends with a double bar line and a repeat sign.

polletti \*

\* mogelijks Alessandro Poglietti (16??-1683)

084.

Cocquiel-manuscript  
fol. 21 v°-22 r°

*Volspel*

i6

4

suggestie v.d. uitgever :

7

10

\*deze c in ms.  
2 oct. lager

13

\*deze a staat 1 oct.  
lager in het ms.

C.V: \*

\* C. Vaes?  
zie inleidende tekst

085.

Cocquiel-manuscript  
fol. 22 r°

*Volspel*

J7.

A musical score page featuring two staves. The top staff is in treble clef and common time, with a key signature of one flat. It contains six measures of music, ending with a fermata over the last note. The bottom staff is in bass clef and common time, with a key signature of one flat. It contains five measures of music, with a dashed line indicating a continuation from the previous staff. Measure 7 ends with a fermata over the last note.

4

A musical score page featuring two staves. The top staff is in treble clef and common time, with a key signature of one flat. It contains four measures of music. The bottom staff is in bass clef and common time, with a key signature of one flat. It contains four measures of music, with a dashed line indicating a continuation from the previous staff.

8

A musical score page featuring two staves. The top staff is in treble clef and common time, with a key signature of one flat. It contains five measures of music. The bottom staff is in bass clef and common time, with a key signature of one flat. It contains five measures of music, with a dashed line indicating a continuation from the previous staff. A note at the end of the staff is marked with an asterisk and the instruction "beter c".

12

A musical score page featuring two staves. The top staff is in treble clef and common time, with a key signature of one flat. It contains four measures of music. The bottom staff is in bass clef and common time, with a key signature of one flat. It contains four measures of music, with a dashed line indicating a continuation from the previous staff. A note at the end of the staff is marked with a parenthesis and the letter "b".

15

A musical score page featuring two staves. The top staff is in treble clef and common time, with a key signature of one flat. It contains five measures of music. The bottom staff is in bass clef and common time, with a key signature of one flat. It contains four measures of music, with a dashed line indicating a continuation from the previous staff. Measures 15 and 16 end with fermatas over the last note.



Brussel, voormalige parochiekerk Sint-Catharina.  
(West-zijde van de toren)

Aan deze kerk was Abraham vanden Kerckhoven verbonden als organist.  
De oude kerk werd in 1893 afgebroken, met uitzondering van de toren  
(links de nieuwe kerk van 1854-1874).

Foto ©KIK-IRPA, Brussel

# VERSÚS

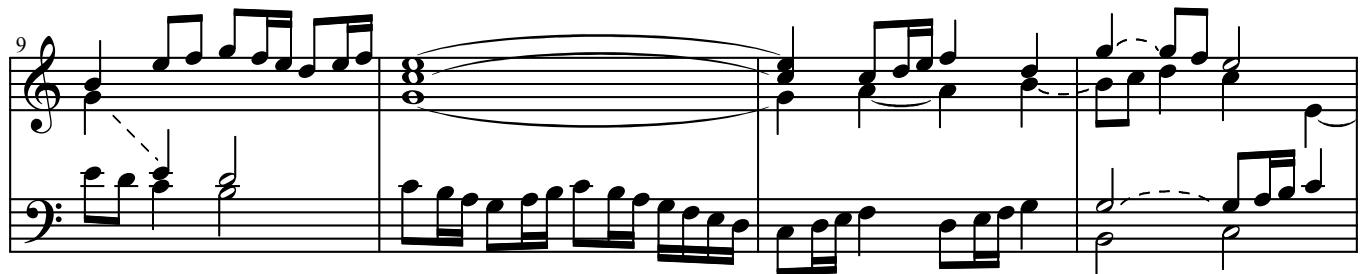
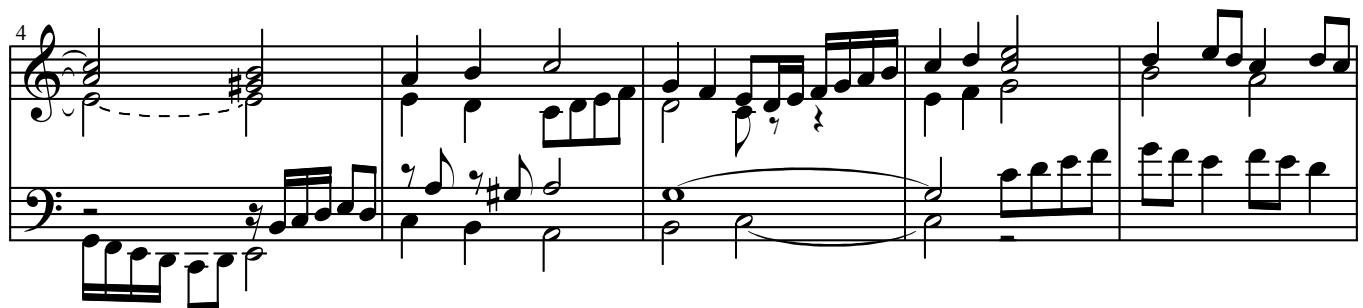
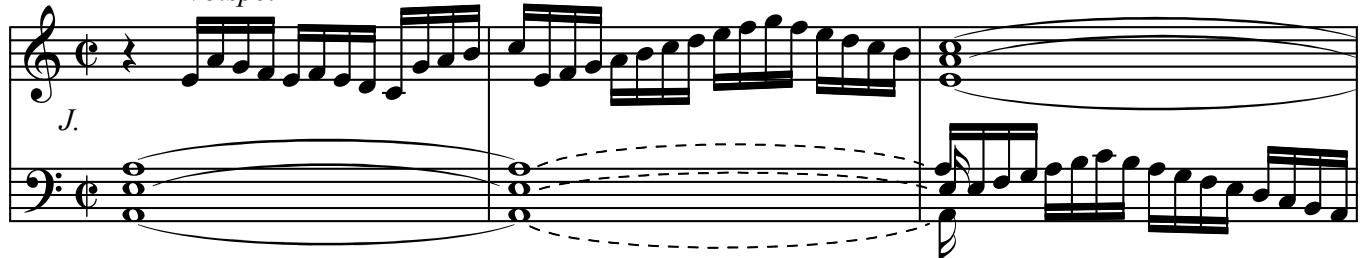
3tii toni

086.

Versús 3 toni

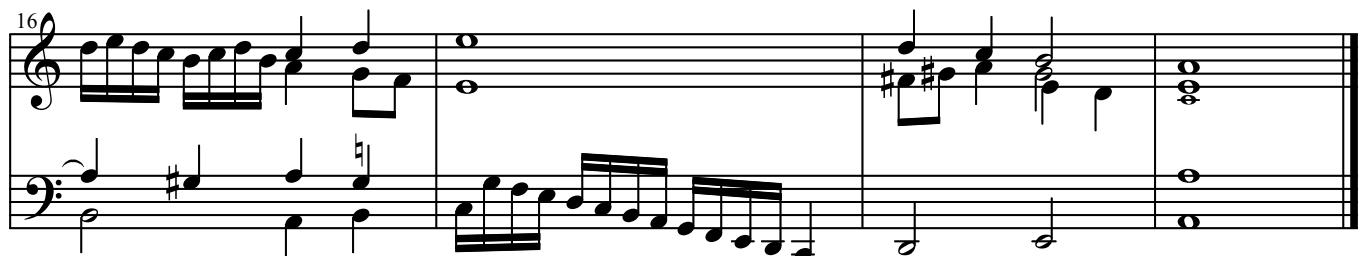
Cocquiel-manuscript  
fol. 22 v°

*Volspel*



Musical score for system 4, continuing from system 3. It features two staves in common time. The top staff starts with a dotted half note followed by eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measure 4 ends with a fermata over the bass staff. Measure 5 begins with a dotted half note. Measure 6 concludes with a sixteenth-note pattern.

\* f# in ms.  
\* a° in ms.  
i.p.v. g°



2.  
#: cfr. mt. 9-10

5

\*ms. in sopr.  
a<sup>1</sup> én c<sup>2</sup>

\*beter c°

9

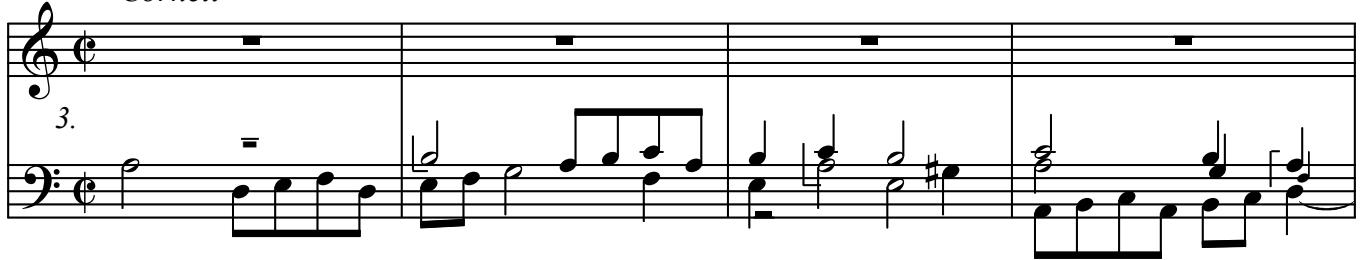
\*tenor =  
g°♯ in ms.

13

\*tenor: f♯° in ms.

16

088.

Cocquiel-manuscript  
fol. 23 v°*Cornett*

[ Cornet ]

Musical score for Cornet, measures 5-6. The score consists of two staves. The top staff is in treble clef (G), common time ('c'). The bottom staff is in bass clef (F). The music includes a dynamic instruction '\*tenor = a° in ms.' below the bass staff. Measure 5 ends with a fermata over the bass staff. Measure 6 begins with a bass note followed by eighth-note patterns.

Musical score for Cornett, measures 8-9. The score consists of two staves. The top staff is in treble clef (G), common time ('c'). The bottom staff is in bass clef (F). The music features eighth-note patterns and rests.

Musical score for Cornett, measures 12-13. The score consists of two staves. The top staff is in treble clef (G), common time ('c'). The bottom staff is in bass clef (F). The music includes a dynamic instruction 'p' below the bass staff. Measure 13 ends with a fermata over the bass staff.

Musical score for Cornett, measures 16-17. The score consists of two staves. The top staff is in treble clef (G), common time ('c'). The bottom staff is in bass clef (F). The music features eighth-note patterns and rests.

089.

Cocquiel-manuscript  
fol. 24 r°

*Cornet*

[ Cornet ]

This musical score for Cornet consists of four staves of music. The first staff begins with a rest followed by a melodic line. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The fourth staff starts with a dotted half note. Measure 4 ends with a fermata over the bass clef. Measures 5 through 13 show continuous sixteenth-note patterns. Measure 13 concludes with a fermata over the bass clef.

\*tenor = g° in ms.

090.

Cocquiel-manuscript  
fol. 24 v°

This musical score for Cornet consists of two staves of music. The first staff begins with a dotted half note. The second staff begins with a dotted half note. Measure 5 ends with a fermata over the bass clef. Measures 6 through 9 show continuous sixteenth-note patterns. Measure 9 concludes with a fermata over the bass clef.

\*bas = f° in ms.

091.

Cocquiel-manuscript  
fol. 24 v°- 25r°

[ Trumpet ? ]

\*B-c° in ms.

\*g° in ms.



STEENOKKERZEEEL (Vlaams-Brabant)  
Orgel door Hans Goltfuss (Haacht), 1634-1636  
(van het originele instrument resten heden enkel  
de orgelkast en een hoeveelheid pijpwerk).

## 092.

Cocquier-manuscript  
fol. 25 r°

7.

\*ms : punt staat  
na eerste d<sup>2</sup>

8.

## 093.

Cocquier-manuscript  
fol. 25 v°

8.

[ Trumpet ? ]

9.

10.

11.

094.

Cocquiel-manuscript  
fol. 26 r°

Musical score for piano and trumpet. The piano part consists of two staves: treble and bass. The treble staff starts with a whole note followed by a dynamic marking  $p$ . The bass staff has a dynamic marking  $f$ . The trumpet part is indicated by the text "[Trumpet ?]" in square brackets.

Musical score for piano, page 5, measures 5-6. The score consists of two staves. The upper staff is in treble clef and 8/8 time, starting with a forte dynamic. It features a melodic line with eighth-note patterns and a sixteenth-note run. The lower staff is in bass clef and 8/8 time, providing harmonic support with sustained notes and rhythmic patterns. Measure 5 ends with a fermata over the bass note.

Musical score for piano, page 10, measures 9-10. The score consists of two staves. The top staff is in treble clef and shows a melodic line with various note values and dynamics. The bottom staff is in bass clef and provides harmonic support with sustained notes and rhythmic patterns. Measure 9 ends with a fermata over the bass note. Measure 10 begins with a dynamic change indicated by a 'p' (piano) and a 'ff' (fortissimo).

\*alt = a<sup>1</sup> in ms.      \*f<sup>1</sup>-g<sup>1</sup> in ms.

\*alt = a<sup>1</sup> in ms.      \*f<sup>1</sup>-g<sup>1</sup> in ms.

Musical score for piano, page 17, measures 1-4. The score consists of two staves. The top staff is in treble clef and shows a melodic line with various note values and rests. The bottom staff is in bass clef and provides harmonic support with sustained notes and rhythmic patterns. Measure 1 starts with a half note in the treble staff followed by a half note in the bass staff. Measures 2 and 3 show more complex melodic and harmonic patterns, including eighth-note chords and sustained bass notes. Measure 4 concludes with a half note in the treble staff and a half note in the bass staff.

095.

Cocquiel-manuscript  
fol. 26 v°

Handwritten musical score from the Cocquiel-manuscript, fol. 26 v°, page 095.

The score consists of six staves of music, likely for a three-part ensemble (e.g., Treble, Alto, Bass). The notation is in common time (indicated by 'c'). The clefs used include G-clef (for Treble and Alto parts), F-clef (for Bass part), and a bass clef with a sharp sign (B-flat). The music includes various note heads (solid black, hollow black, white), stems (upward or downward), and bar lines. Some staves begin with a dash or a fermata. There are several question marks (e.g., at the end of the first staff, after 'Jo.', and at the beginning of the fourth staff) and a bracketed note [Trompet ?] in the third staff. The manuscript includes performance instructions like 'Jo.' and 'of beter f² weglaten'.

Staff 1: Treble clef, common time. Starts with a dash. Includes 'Jo.' and a question mark at the end.

Staff 2: Bass clef, common time. Includes a question mark at the end.

Staff 3: Treble clef, common time. Includes '[ Trompet ? ]' and a question mark at the end.

Staff 4: Bass clef with a sharp sign, common time. Includes a bracketed note '(h)' and a question mark at the end.

Staff 5: Treble clef, common time. Includes a question mark at the end.

Staff 6: Treble clef, common time. Includes a question mark at the end.

096.

Cocquiel-manuscript  
fol. 27 r°

*JJ.*

**8.** ♯

\* e<sup>1</sup> in ms.i.p.v. c<sup>1</sup>

4

(m)

#8

#8 \*

\*op orgel: beter  
de c#° weglaten

097.

Cocquiel-manuscript  
fol. 27 r°

*Volspel*

*J2.*

p

\*beter deze  
e<sup>1</sup> weglaten?

8

ms.: e-c-d-e

11

C.V.\*

\* Gaspar Vaes?  
zie Voorwoord

*Volspel*

1. J3.

5.

9.

12.

15.

17.

\*e<sup>1</sup> &  
\*c<sup>1</sup> in ms.

C.V.

# VERSÚS

*4ti toni*

099.\*

Cocquiel-manuscript  
fol. 28 r°

*Vol spel*

5

8

\*laagste noot = a<sup>1</sup>  
in ms. i.p.v. g<sup>1</sup>

\*deze 4 achtsten een  
terts hoger in het ms.

\* d<sup>#</sup> in ms.

\*\*b<sup>o</sup>-a<sup>#</sup> in ms.  
i.p.v. a<sup>o</sup>-g<sup>#</sup>

11

\*mt. 12 : de hele tenor staat  
een terts lager in het ms.

14

\*Dit stuk is nagenoeg identiek aan nr. 28.

100.

Cocquiel-manuscript  
fol. 28 v°

\*sopr. = f<sup>l</sup> in ms.

Musical score for two voices (Soprano and Bass) in common time. The Soprano part (top staff) starts with a rest, followed by eighth-note patterns. The Bass part (bottom staff) starts with eighth notes. Measure 2 begins with eighth-note patterns for both voices. Measures 5-6 show more complex rhythms, including sixteenth-note figures and rests. Measures 8-9 continue the rhythmic patterns, with the Bass voice providing harmonic support.

101.

Cocquiel-manuscript  
fol. 28 v°

Musical score for two voices (Soprano and Bass) in common time. The Soprano part (top staff) starts with a rest, followed by eighth-note patterns. The Bass part (bottom staff) starts with eighth notes. Measure 3 begins with eighth-note patterns for both voices. A bracket under the Bass staff indicates a performance suggestion: "misschien beter 4 achtsten?" (perhaps better 4 eighths?). Measures 5-6 show more complex rhythms, including sixteenth-note figures and rests. Measures 8-9 continue the rhythmic patterns, with the Bass voice providing harmonic support.

## 102.

Cocquiel-manuscript  
fol. 29 r°

[ Cornet ]

Musical score for Cornet part 4, measures 4 to 11. The score consists of four systems of music. Measure 4 starts with a rest followed by eighth-note pairs. Measure 5 shows sixteenth-note patterns. Measure 6 begins with a bass note followed by eighth-note pairs. Measure 7 features eighth-note pairs. Measure 8 starts with a bass note followed by eighth-note pairs. Measure 9 shows sixteenth-note patterns. Measure 10 begins with a bass note followed by eighth-note pairs. Measure 11 concludes with a bass note followed by eighth-note pairs. The key signature changes between measures, and the time signature is common time throughout.

\* 3 hele noten  
in het ms.

## 103.

Cocquiel-manuscript  
fol. 29 v°

Musical score for Cornet part 5, measures 5 to 8. The score consists of three systems of music. Measure 5 starts with eighth-note pairs. Measure 6 shows sixteenth-note patterns. Measure 7 begins with a bass note followed by eighth-note pairs. Measure 8 concludes with a bass note followed by eighth-note pairs. The key signature changes between measures, and the time signature is common time throughout.

\*ms.: het punt staat  
na de vorige e<sup>1</sup>

104.

Cocquiel-manuscript  
fol. 29 v°

Musical score for Cocquiel-manuscript fol. 29 v°, piece 104. The score consists of two systems of music. The top system starts with a treble clef, common time, and a bass clef. It features a sixteenth-note pattern in the first measure, followed by a dotted half note. A dashed line indicates a break in the manuscript. The second measure begins with a dotted half note, followed by a sixteenth-note pattern. The key changes to common time with a sharp sign. The third measure starts with a dotted half note, followed by a sixteenth-note pattern. The fourth measure starts with a dotted half note, followed by a sixteenth-note pattern. The bottom system starts with a treble clef, common time, and a bass clef. It features a sixteenth-note pattern in the first measure, followed by a dotted half note. A dashed line indicates a break in the manuscript. The second measure begins with a dotted half note, followed by a sixteenth-note pattern. The key changes to common time with a sharp sign. The third measure starts with a dotted half note, followed by a sixteenth-note pattern. The fourth measure starts with a dotted half note, followed by a sixteenth-note pattern.

\*punt ontbreekt  
in ms.

\*f<sup>l</sup> in ms  
i.p.v. a<sup>l</sup>

105.

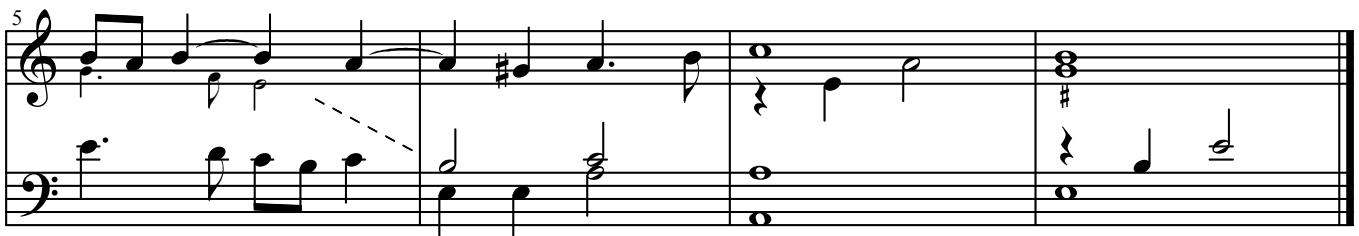
Cocquiel-manuscript  
fol. 30 r°

Musical score for Cocquiel-manuscript fol. 30 r°, piece 105. The score consists of three systems of music. The top system starts with a treble clef, common time, and a bass clef. It features a sixteenth-note pattern in the first measure, followed by a dotted half note. A dashed line indicates a break in the manuscript. The second measure begins with a dotted half note, followed by a sixteenth-note pattern. The key changes to common time with a sharp sign. The third measure starts with a dotted half note, followed by a sixteenth-note pattern. The bottom system starts with a treble clef, common time, and a bass clef. It features a sixteenth-note pattern in the first measure, followed by a dotted half note. A dashed line indicates a break in the manuscript. The second measure begins with a dotted half note, followed by a sixteenth-note pattern. The key changes to common time with a sharp sign. The third measure starts with a dotted half note, followed by a sixteenth-note pattern.

\*e<sup>l</sup>= gepunte  
achtste in ms.

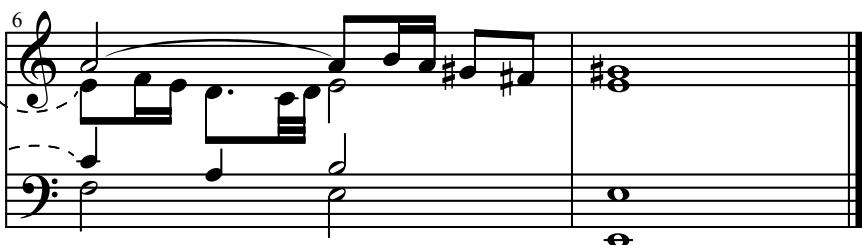
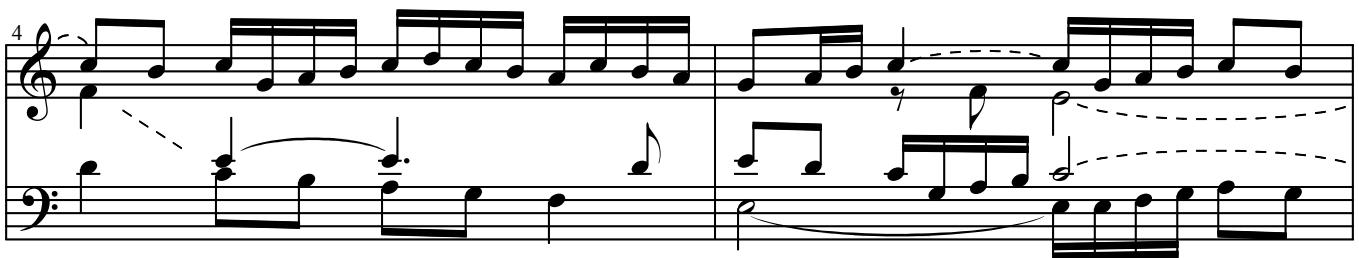
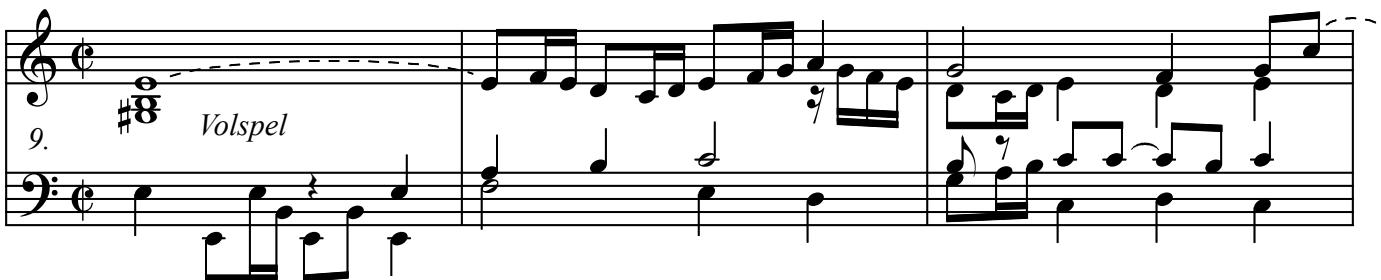
106.

Cocquiel-manuscript  
fol. 30 r°



107.

Cocquiel-manuscript  
fol. 30 v°



108.

Cocquiel-manuscript  
fol. 30 v°

108. *Volspel*

Measures 1-4: Treble clef, common time. Key signature changes from E major (no sharps or flats) to F major (one sharp), then to G major (two sharps), and back to F major. Bass clef. Measures 1-2: Treble and bass staves. Measure 1: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 3: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 4: Treble has eighth-note pairs, bass has eighth-note pairs.

Measures 5-8: Treble clef, common time. Key signature changes from E major to F major to G major. Bass clef. Measures 5-6: Treble and bass staves. Measure 5: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 6: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 7: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 8: Treble has eighth-note pairs, bass has eighth-note pairs.

Measures 9-12: Treble clef, common time. Key signature changes from E major to F major to G major. Bass clef. Measures 9-10: Treble and bass staves. Measure 9: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 10: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 11: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 12: Treble has eighth-note pairs, bass has eighth-note pairs.

Measures 13-16: Treble clef, common time. Key signature changes from E major to F major to G major. Bass clef. Measures 13-14: Treble and bass staves. Measure 13: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 14: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 15: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 16: Treble has eighth-note pairs, bass has eighth-note pairs.

\*deze g<sup>1</sup>  
beter weglaten?

Measures 17-20: Treble clef, common time. Key signature changes from E major to F major to G major. Bass clef. Measures 17-18: Treble and bass staves. Measure 17: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 18: Treble has eighth-note pairs, bass has sixteenth-note pairs. Measure 19: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 20: Treble has eighth-note pairs, bass has eighth-note pairs.

*VERSÚS*

*5ti toni*

109.

Cocquiel-manuscript  
fol. 31 r°

j. *Volspel*

5

\*deze e<sup>1</sup> beter een  
oct. lager nemen?

110.

Cocquiel-manuscript  
fol. 31 v°

2.

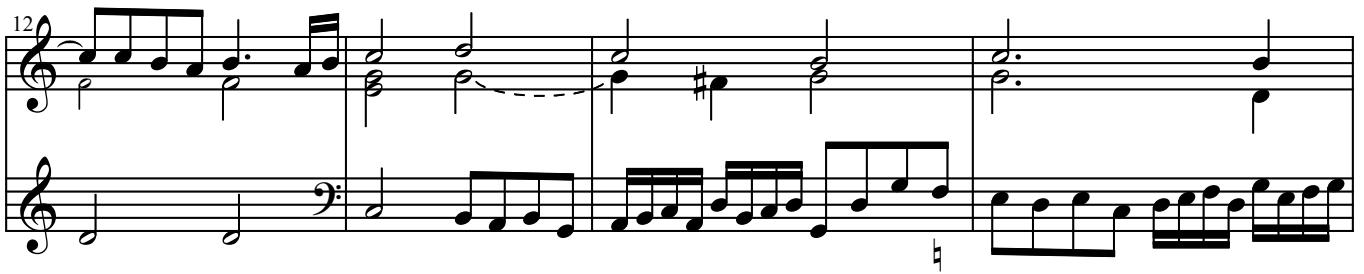
\* f<sup>l</sup> in ms.  
i.p.v. c<sup>1</sup>

[Trompet bas ?]

5

8

mt.11-12 LH een kwint lager in ms.  
wegen gebruik verkeerde sleutel



A musical score page showing two staves. The top staff is in treble clef and has a tempo marking of 16. The bottom staff is in bass clef. The music includes a dynamic instruction at the end of the page: \* c° in ms. i.p.v. d°

A musical score page showing two staves. The top staff is in treble clef and has a tempo marking of 20. The bottom staff is in bass clef. The music includes a dynamic instruction at the end of the page: \*deze b1 beter weglaten ?

A musical score page showing two staves. The top staff is in treble clef and has a tempo marking of 23. The bottom staff is in bass clef. The music includes a dynamic instruction at the end of the page: \*deze b1 beter weglaten ?





Brussel, voormalige parochiekerk Sint-Catharina.  
(zicht op de Z-gevel, net vóór de afbraak)

Aan deze kerk was Abraham vanden Kerckhoven verbonden als organist.  
Deze oude kerk werd in 1893 afgebroken, met uitzondering van de toren.

Foto ©KIK-IRPA, Brussel

## 111.

Cocquier-manuscript  
fol. 32 r°

\*in mt. 3-4 staat in het ms.  
de alt een tert te laag door  
gebruik verkeerde sleutel

\*b<sup>1</sup> in ms.  
i.p.v. c<sup>2</sup>

## 112.

Cocquier-manuscript  
fol. 32 r°

113.

Cocquiel-manuscript  
fol. 32 v°

Musical score for page 32 verso, measures 5 to 15. The score consists of two staves: Treble and Bass. Measure 5 starts with a rest followed by eighth-note pairs. Measure 6 begins with eighth-note pairs. Measure 7 shows eighth-note pairs followed by a bass note. Measure 8 features eighth-note pairs. Measure 9 contains eighth-note pairs. Measure 10 includes eighth-note pairs. Measure 11 is filled with sixteenth-note patterns. Measure 12 continues with sixteenth-note patterns. Measure 13 shows sixteenth-note patterns. Measure 14 includes sixteenth-note patterns. Measure 15 concludes with sixteenth-note patterns.

114.

Cocquiel-manuscript  
fol. 33 r°

*Cornet*

Musical score for page 33 recto, measures 5 to 15. The score is for Cornet, featuring two staves: Treble and Bass. Measure 5 starts with a rest followed by eighth-note pairs. Measure 6 begins with eighth-note pairs. Measure 7 shows eighth-note pairs followed by a bass note. Measure 8 includes eighth-note pairs. Measure 9 contains eighth-note pairs. Measure 10 features eighth-note pairs. Measure 11 includes eighth-note pairs. Measure 12 shows eighth-note pairs. Measure 13 includes eighth-note pairs. Measure 14 shows eighth-note pairs. Measure 15 concludes with eighth-note pairs.

\*vierde in ms.

\*in ms. staat deze g<sup>2</sup>  
op 4de tel van m. 9

[ sic ]

beter g-a-b ?

\*g° in ms.  
i.p.v. a°

13

115. Cocquiel-manuscript  
fol. 33 v°

6

\*f<sup>1</sup> in ms.  
i.p.v. d<sup>1</sup>

9

\* beter d<sup>1</sup>  
i.p.v. c<sup>2</sup> ?

116.

Cocquiel-manuscript  
fol. 33 v°-34 r°

8. *Fúga*

Music score showing two staves. The treble staff starts with a whole note followed by eighth notes. The bass staff starts with a half note followed by eighth notes. The key signature changes from C major to F major.

Music score showing two staves. The treble staff starts with a half note followed by eighth notes. The bass staff starts with a half note followed by eighth notes. The key signature changes from F major to G major.

Music score showing two staves. The treble staff starts with a half note followed by eighth notes. The bass staff starts with a half note followed by eighth notes. The key signature changes from G major to A major.

15

Music score showing two staves. The treble staff starts with a half note followed by eighth notes. The bass staff starts with a half note followed by eighth notes. The key signature changes from A major to B major.

\*  
\*alt= e<sup>1</sup> in ms.

Music score showing two staves. The treble staff starts with a half note followed by eighth notes. The bass staff starts with a half note followed by eighth notes. The key signature changes from B major to C major.

\*  
\*g<sup>1</sup> in ms.

Music score showing two staves. The treble staff starts with a half note followed by eighth notes. The bass staff starts with a half note followed by eighth notes. The key signature changes from C major to D major.

\*  
\*alt= achtste in ms.  
i.p.v. halve

27

\*a<sup>1</sup> in ms.

31

117.

Cocquiel-manuscript  
fol. 34 v°

9.

7

\*de g<sup>1</sup> beter weglaten

12

17

[ Cornet ]

J0. *Cornet*

5

8

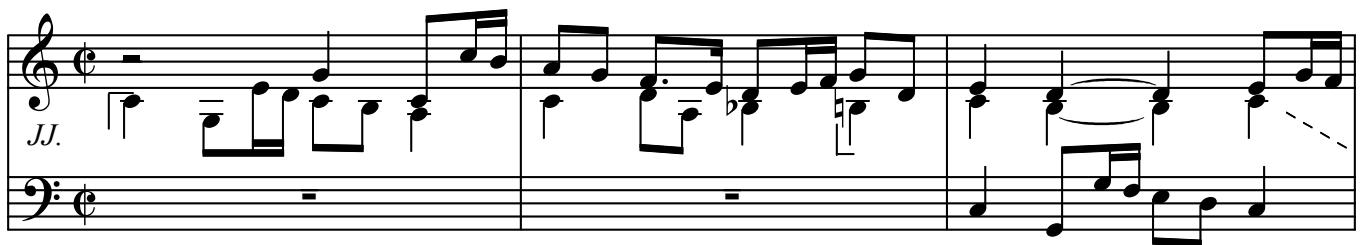
12

15

*[sic]*

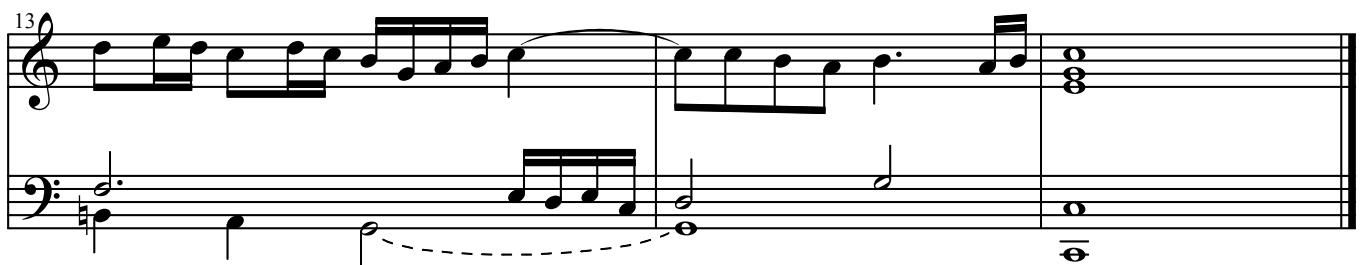
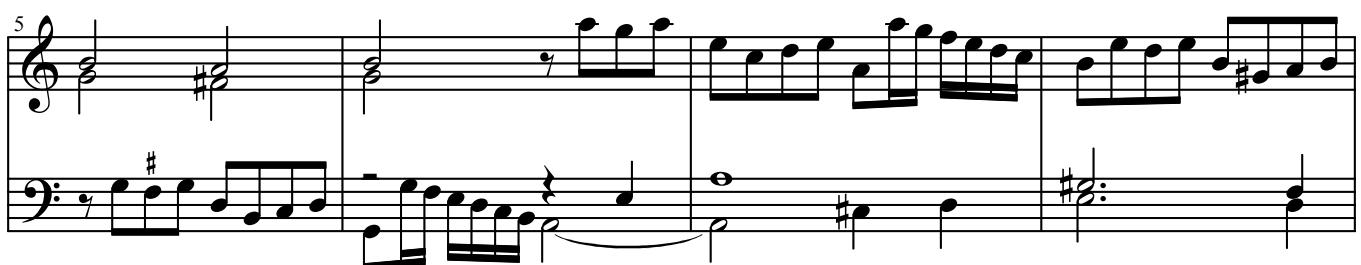
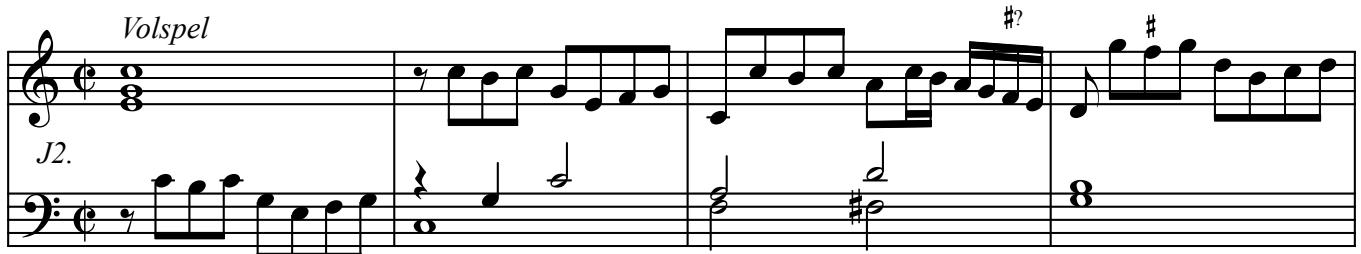
## 119.

Cocquier-manuscript  
fol. 35 v°



## 120.

Cocquier-manuscript  
fol. 35 v°



# VERSÚS

6ti Toni

121.

Cocquiel-manuscript  
fol. 36 r°

*Volspel*



Continuation of the musical score for Volspel, page 121. The score continues with two staves: Treble and Bass. The Treble staff shows a sequence of eighth and sixteenth notes. The Bass staff shows a sequence of eighth notes and sixteenth-note patterns. Measure number 4 is indicated above the staves.

Continuation of the musical score for Volspel, page 121. The score continues with two staves: Treble and Bass. The Treble staff shows a sequence of eighth and sixteenth notes. The Bass staff shows a sequence of eighth notes and sixteenth-note patterns. Measure number 8 is indicated above the staves.

Continuation of the musical score for Volspel, page 121. The score continues with two staves: Treble and Bass. The Treble staff shows a sequence of eighth and sixteenth notes. The Bass staff shows a sequence of eighth notes and sixteenth-note patterns. Measure number 12 is indicated above the staves.

Continuation of the musical score for Volspel, page 121. The score continues with two staves: Treble and Bass. The Treble staff shows a sequence of eighth and sixteenth notes. The Bass staff shows a sequence of eighth notes and sixteenth-note patterns. Measure number 15 is indicated above the staves.

Musical score for two voices (2. and Bass) in common time, key signature one flat. The vocal parts are mostly silent or feature sustained notes, while the bass part provides harmonic support with eighth-note patterns.

Musical score for two voices (2. and Bass). The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The bass part continues its eighth-note harmonic foundation.

Musical score for two voices (2. and Bass). The vocal parts feature eighth-note patterns and sustained notes. The bass part maintains its harmonic function with eighth-note chords. A performance instruction is present at the end of this section.

\*a° in ms  
i.p.v. c<sup>1</sup>

Musical score for two voices (2. and Bass). The vocal parts continue with eighth-note patterns and sustained notes. The bass part provides harmonic support. A performance instruction is present at the end of this section.

\*f° in ms  
i.p.v. d°

Musical score for two voices (2. and Bass). The vocal parts feature eighth-note patterns and sustained notes. The bass part maintains its harmonic function with eighth-note chords. The score concludes with a measure in common time.

123.

Cocquiel-manuscript  
fol. 37 r°

*Cornetto*

3.

\*f° in ms  
i.p.v. d°

[ sic ..... ]

[ resic.]

\*beter deze  
(zinloze) a° weglaten

\*\*d° & f° in ms.  
i.p.v. B & d°

16

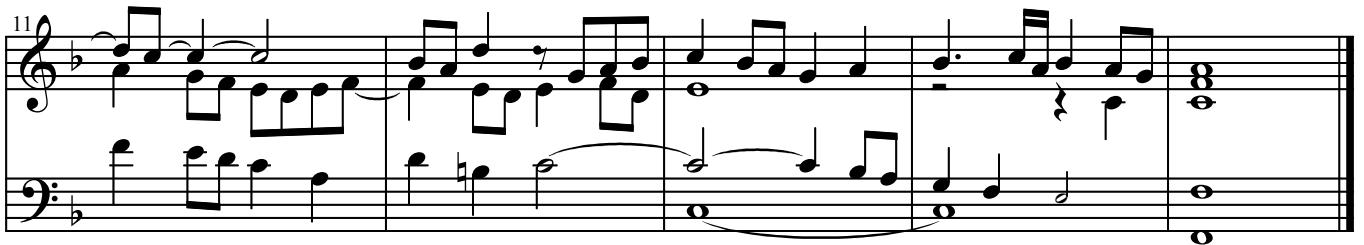
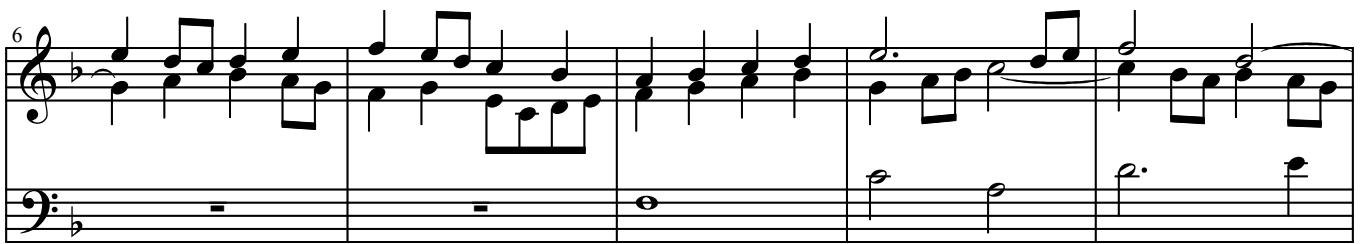
\*tenor beter e°?

\*bas: A in ms  
i.p.v. c°

124.

Cocquiel-manuscript  
fol. 37 v°

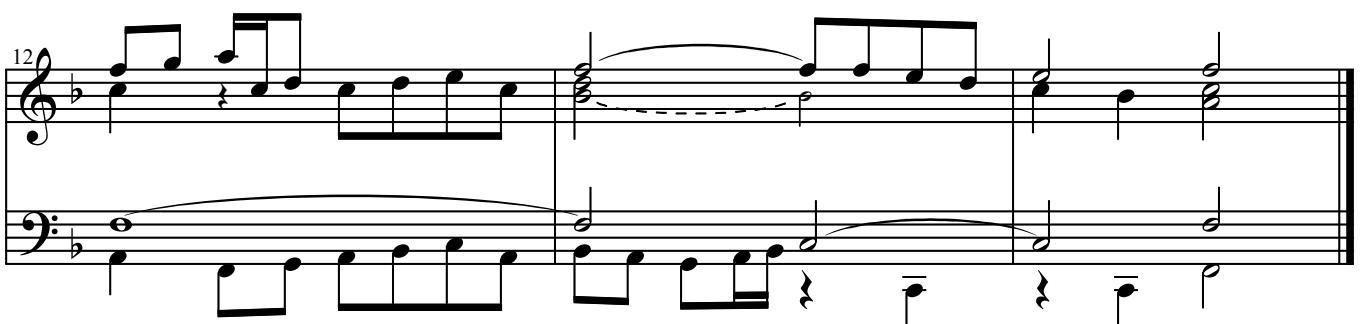
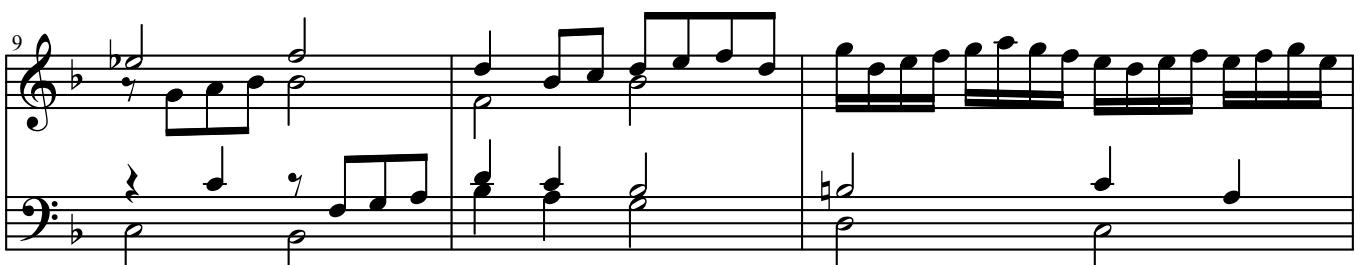
4.



125.

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

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The music consists of five measures. Measure 5 contains a dashed line indicating a continuation from the previous page. Below the staff, there are two notes with the text: "\*bas = f° in ms i.p.v. a°" and "\*bas = d° in ms i.p.v. f°".



## 126.

Cocquiel-manuscript  
fol. 38 r°

6.

6

\*in ms sleutelwissel  
vergeten voor LH

10

\*tenor: beter a°  
dan c¹

## 127.

Cocquiel-manuscript  
fol. 38 v°

7.

\*sopr. beter  
c² of e²?

5

\*f°= vierde in ms.  
F= achtste in ms.

128.

Cocquier-manuscript  
fol. 38 v°

8.

8.

5

8.

129.

Cocquier-manuscript  
fol. 38 v°-39 r°

9.

\*A+c° in ms  
i.p.v. c°+e°

\* vierde in ms  
i.p.v. halve

130.

Cocquier-manuscript  
fol. 39 r°

J0.

\*alt= f°l in ms  
i.p.v. a°l

\*tenor beter e°l  
dan c°l ?

## 131.

Cocquiel-manuscript  
fol. 39 r°

*JJ.*

\*d<sup>1</sup> in ms  
i.p.v. c<sup>1</sup>

\* alt = vierde in  
ms i.p.v. halve

## 132.

Cocquiel-manuscript  
fol. 39 v°

*Prelúdiúm*

*JZ.*

\*beter een ♩ i.p.v.  
de gebonden 8sten

*finis*

*VERSUS*

*7mi Toni*

133.

*AK*

J. Volspel

\*deze maat : RH beter  
1 octaaf lager ?

5

\*alt beter e<sup>1</sup>  
dan c<sup>#1</sup>

9

\*g<sup>1</sup> in ms.  
i.p.v. a<sup>1</sup>

134.

Cocquiel-manuscript  
fol. 40 r°

2. AK

5

\*c<sup>#1</sup> in ms.  
i.p.v. d<sup>1</sup>

\*B ontbreekt in ms

9

vergissing in ms: deze  
8 noten staan een tert lager

Cocquiel-manuscript  
fol. 39 v° - 40 r°

135.

Musical score for system 135, measure 3. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. It features a bassoon part with a dynamic of  $\text{AK}$  and a piano part. The bottom staff is in bass clef, common time, with a key signature of one sharp. The piano part has a dynamic of  $\text{p}$ .

Musical score for system 135, measure 4. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. It features a bassoon part with a dynamic of  $\text{p}$  and a piano part. The bottom staff is in bass clef, common time, with a key signature of one sharp. The piano part has a dynamic of  $\text{p}$ .

Musical score for system 135, measure 8. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. It features a bassoon part with a dynamic of  $\text{p}$  and a piano part. The bottom staff is in bass clef, common time, with a key signature of one sharp. The piano part has a dynamic of  $\text{p}$ . A note in the bassoon part is marked with an asterisk (\*).

\*e<sup>1</sup> in ms.  
i.p.v. d<sup>1</sup>

136.

Musical score for system 136, measure 4. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. It features a bassoon part with a dynamic of  $\text{p}$  and a piano part. The bottom staff is in bass clef, common time, with a key signature of one sharp. The piano part has a dynamic of  $\text{p}$ .

Musical score for system 136, measure 4. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. It features a bassoon part with a dynamic of  $\text{p}$  and a piano part. The bottom staff is in bass clef, common time, with a key signature of one sharp. The piano part has a dynamic of  $\text{p}$ .

\*e<sup>1</sup> in ms.  
i.p.v. d<sup>1</sup>

7

\*c<sup>#</sup>° in ms.  
i.p.v. A

\*middenste noot:  
beter a° i.p.v. f#?

10

\*(dubbele) halve in  
ms. ipv vierde

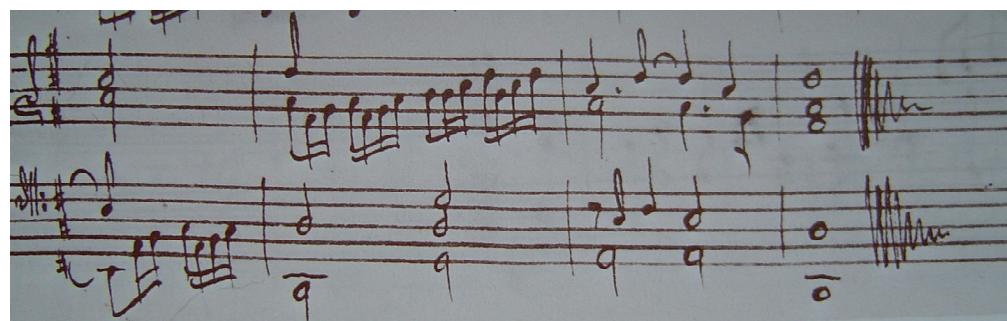
13

\* deze c<sup>#</sup>°  
weglaten

\*(gebonden) E in  
ms. i.p.v. A

16

\*beter d<sup>2</sup> weglaten  
en f<sup>#1</sup> toevoegen



## 137.

Cocquiel-manuscript  
fol. 41 r°

5. \*alt beter f<sup>#1</sup>?

[Trompet bas ad lib.]

\* beter b<sup>1</sup> + d<sup>2</sup> (niet-gebonden)

\* i.p.v. d<sup>2</sup> & f<sup>2</sup>

\* g<sup>1</sup> = g<sup>#1</sup> in ms.

\*sopr. a<sup>2</sup> in ms  
i.p.v. g<sup>2</sup>

138.

Cocquiel-manuscript  
fol. 41 v°

5

[Trompet bas ad lib.]

9

\*beter vierde  
i.p.v. halve

13

17

20

\*7 noten staan een terts  
hoger in ms.

139.

Cocquiel-manuscript  
fol. 42 r°

Musical score for Cocquiel-manuscript fol. 42 r°, page 139, measures 7-8. The score consists of two staves: Treble (G-clef) and Bass (F-clef). The key signature is two sharps (D major). Measure 7 starts with a dotted half note followed by eighth-note pairs. Measure 8 begins with a quarter note, followed by eighth-note pairs, and ends with a sixteenth-note pattern.

[Trompet bas ad lib.]

Musical score for Cocquiel-manuscript fol. 42 r°, page 139, measures 9-10. The score continues with two staves. Measure 9 features eighth-note pairs in the bass staff. Measure 10 shows a sixteenth-note pattern in the bass staff. A note in measure 10 is marked with a sharp sign and a question mark (\*c#? : beter reeds op 3de tel?).

Musical score for Cocquiel-manuscript fol. 42 r°, page 139, measures 11-12. The score continues with two staves. Measure 11 shows eighth-note pairs in the bass staff. Measure 12 shows a sixteenth-note pattern in the bass staff.

Musical score for Cocquiel-manuscript fol. 42 r°, page 139, measures 13-14. The score continues with two staves. Measure 13 shows eighth-note pairs in the bass staff. Measure 14 shows a sixteenth-note pattern in the bass staff.

Musical score for Cocquiel-manuscript fol. 42 r°, page 139, measures 15-16. The score continues with two staves. Measure 15 shows eighth-note pairs in the bass staff. Measure 16 shows a sixteenth-note pattern in the bass staff.

Musical score for Cocquiel-manuscript fol. 42 r°, page 139, measures 17-18. The score continues with two staves. Measure 17 shows eighth-note pairs in the bass staff. Measure 18 shows a sixteenth-note pattern in the bass staff.

## 140.

Cocquiel-manuscript  
fol. 42 v°

*AK*

8.

5

\* $a^\circ$  in ms.  
i.p.v.  $d^\circ$

\*\*alt=  
 $d^1-c^1$  in ms.

\*bass=  
 $e^\circ$  in ms.

8

## 141.

Cocquiel-manuscript  
fol. 42 v°

*Cornet*

9.

5

9

\*  $F^\#$  in ms.  
i.p.v. D

## 142.

Cocquiel-manuscript  
fol. 43 r°

Measures 1-4 of the musical score for Trompet bas. The music is in common time with a key signature of two sharps. The first measure shows a bass clef on the top staff and a treble clef on the bottom staff. The second measure begins with a bass clef on the bottom staff. The third measure has a bass clef on the top staff. The fourth measure has a treble clef on the top staff. The notation consists of eighth and sixteenth note patterns.

*J0. Trompet bas*

\*beter a<sup>1</sup> weglaten

Measures 5-8 of the musical score for Trompet. The music is in common time with a key signature of two sharps. The notation consists of eighth and sixteenth note patterns. A dashed line connects the end of the Trompet bas section to the start of this section.

[Trompet]

Measures 9-12 of the musical score for Trompet. The music is in common time with a key signature of two sharps. The notation consists of eighth and sixteenth note patterns.

\*alt e<sup>1</sup> in  
ms. i.p.v. d<sup>1</sup>

Measures 12-15 of the musical score for Trompet. The music is in common time with a key signature of two sharps. The notation consists of eighth and sixteenth note patterns.

## 143.

Cocquiel-manuscript  
fol. 43 v°

Measures 1-4 of the musical score for Cornet. The music is in common time with a key signature of one sharp. The first measure has a treble clef on the top staff and a bass clef on the bottom staff. The second measure has a bass clef on the top staff. The third measure has a bass clef on the top staff. The fourth measure has a treble clef on the top staff. The notation consists of eighth and sixteenth note patterns.

*Cornet*

*JJ.*

\*  $\natural$  ontbreekt in ms.

5

\*punt na g°  
ontbreekt in ms.

9

13

\*gebonden c♯° in ms.  
i.p.v. d°

\*3 noten staan een  
secunde lager in ms.

144.

Cocquier-manuscript  
fol. 44 r°

*Volspel*

J2.

4

7

*Finis*

[ VERSUS ]

*8.vi Toni*

145.\*

Cocquiel-manuscript  
fol. 44 r°

*Volspel*

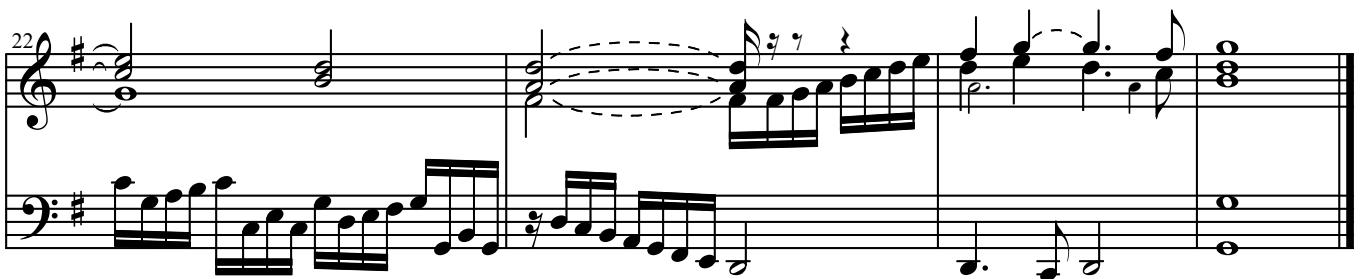
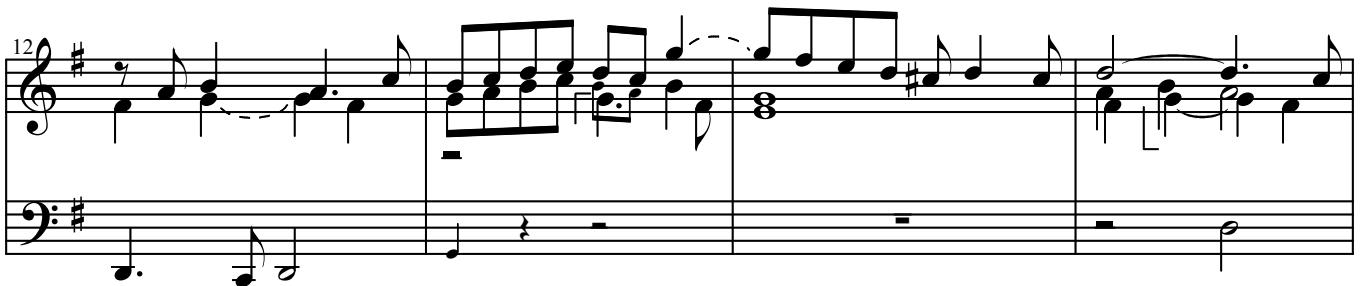
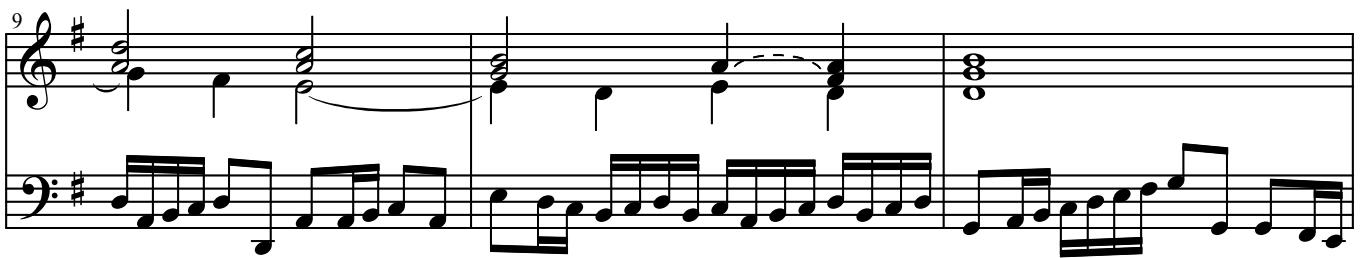
\*G.gr.-voortekening  
aanwezig in ms.

\*\*\*\* : ♫ hier telkens afwezig  
vgl. met nr. 156

\*dit nr. 145 is nagenoeg identiek aan nr. 156

146.

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



## 147.

Cocquiel-manuscript  
fol. 45 r°

Musical score for Cocquiel-manuscript fol. 45 r°, page 147, system 3. The score consists of two staves: Treble and Bass. The key signature is one sharp (F#). The music features sixteenth-note patterns and eighth-note chords. Measure 3 ends with a fermata over the bass staff.

Musical score for Cocquiel-manuscript fol. 45 r°, page 147, system 5. The score consists of two staves: Treble and Bass. The key signature is one sharp (F#). The music continues with sixteenth-note patterns and eighth-note chords, with a dashed line indicating a continuation from the previous system.

Musical score for Cocquiel-manuscript fol. 45 r°, page 147, system 9. The score consists of two staves: Treble and Bass. The key signature is one sharp (F#). The music continues with sixteenth-note patterns and eighth-note chords, with a dashed line indicating a continuation from the previous system.

\*d<sup>2</sup> = vierde in ms.

\*e<sup>o</sup> in ms.  
i.p.v. d<sup>o</sup>

Musical score for Cocquiel-manuscript fol. 45 r°, page 147, system 13. The score consists of two staves: Treble and Bass. The key signature is one sharp (F#). The music features sixteenth-note patterns and eighth-note chords, with a fermata over the bass staff.

## 148.

Cocquiel-manuscript  
fol. 45 v°- 46 r°

Musical score for Cocquiel-manuscript fol. 45 v°- 46 r°, page 148, system 4. The score consists of two staves: Treble and Bass. The key signature is one sharp (F#). The music features sixteenth-note patterns and eighth-note chords, with a sharp sign above the bass staff.

\*d#<sup>1</sup> in ms.  
i.p.v. f#<sup>1</sup>

\*alt: beter 1 g<sup>1</sup>

\*e<sup>1</sup> in ms.  
i.p.v. d<sup>1</sup>

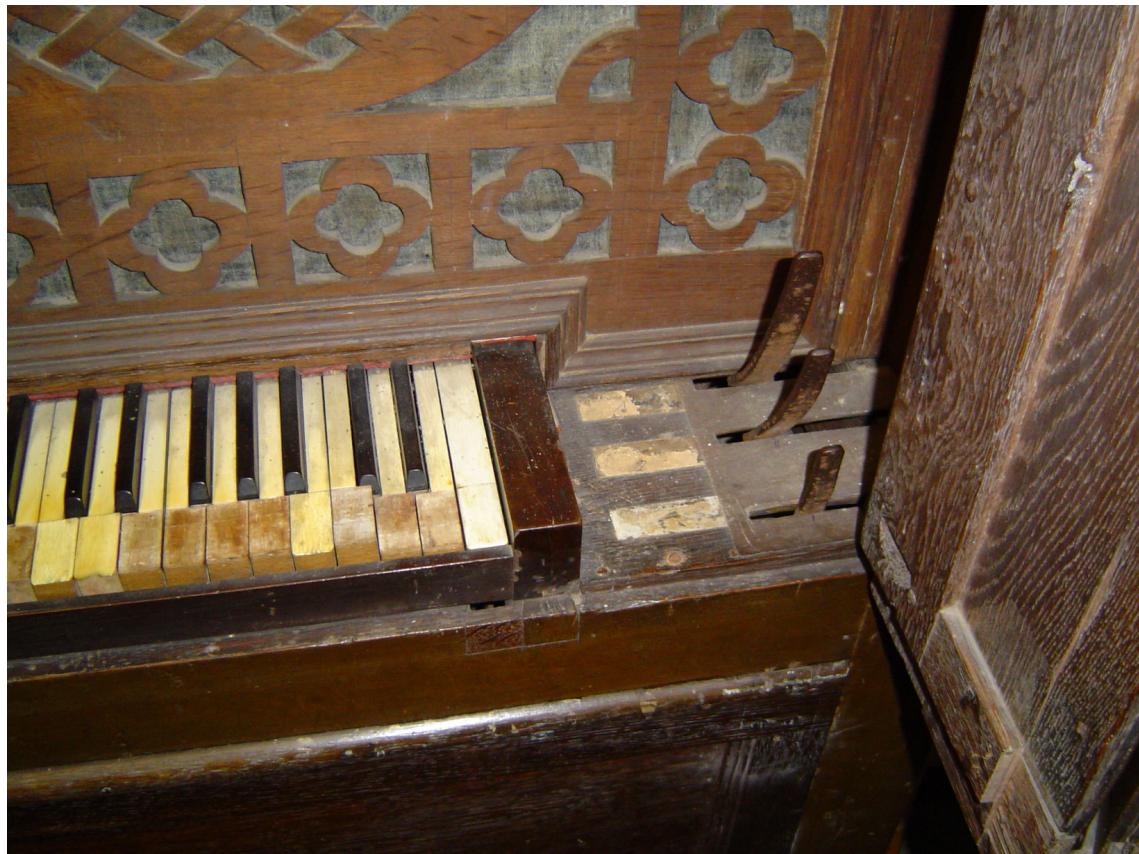
\*f<sup>2</sup> in ms.; een  
(thematische) e<sup>2</sup> is beter

(\*sopr: beter g<sup>2</sup>  
(vermijdt octaaf-parall.))

\*alt : beter a<sup>1</sup>  
dan d<sup>2</sup>



IMDE, Boskapel  
Positief-orgel , anoniem (Jan Dekens?), eind 17<sup>de</sup> e.  
Het prospect is een toevoeging uit begin 18<sup>de</sup> e.



27

\*mt.28-30: alle ♫ ontbreken in ms.

\*d°e°f°d° in ms.

30

\*fl+a<sup>1</sup> in ms.  
i.p.v. a<sup>1</sup>+c<sup>2</sup>

149.

Cocquiel-manuscript  
fol. 46 r°

5.

(♯)

4

\*sleutelwissel vergeten in ms.

150.



Musical score for measures 5-8. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). Measure 5: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 6: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 7: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 8: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. A dashed line continues from measure 8 to measure 9.

\*beter unisono c<sup>2</sup>  
\*\*beter (thematische) e<sup>1</sup>

Musical score for measures 9-12. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). Measure 9: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 10: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 11: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 12: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. A dashed line continues from measure 12 to measure 13.

[Trumpet bas?]

\*sopr. beter unisono g<sup>1</sup> dan b<sup>1</sup>  
(vermijdt parall.octaven)

Musical score for measures 13-16. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). Measure 13: Treble has a half note followed by a eighth-note pair. Bass has a eighth-note pair followed by a half note. Measure 14: Treble has a half note followed by a eighth-note pair. Bass has a eighth-note pair followed by a half note. Measure 15: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 16: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. A dashed line continues from measure 16 to measure 17.

\*blanco maat in ms.

\*beter de e<sup>2</sup> weglaten

Musical score for measures 17-20. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). Measure 17: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 18: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 19: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. Measure 20: Treble has a eighth-note pair followed by a half note. Bass has a eighth-note pair followed by a half note. A dashed line continues from measure 20 to the end.

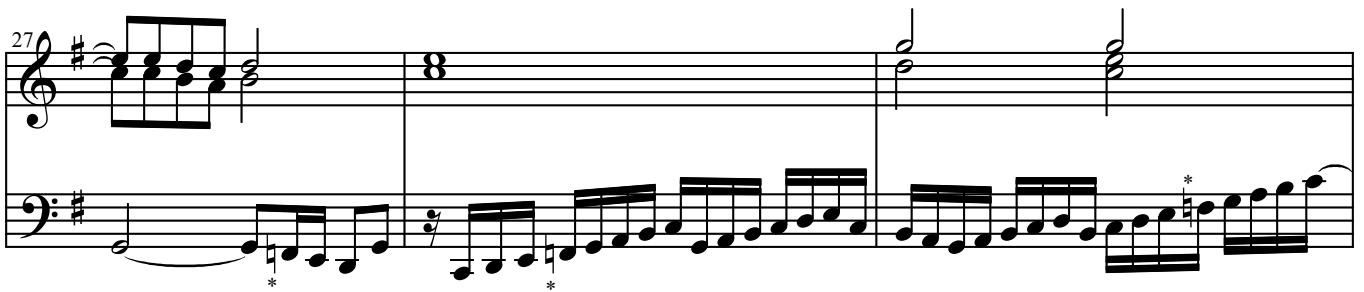
\*deze g<sup>1</sup>  
weglaten

22



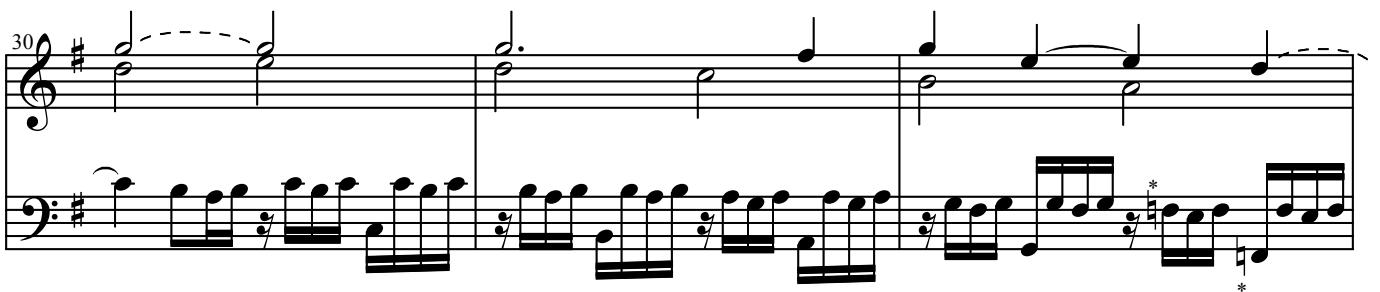
Musical score page 22. Treble and bass staves. Key signature: one sharp. Measure 22 starts with a half note followed by a quarter note. The bass staff has eighth-note patterns. Measures 23-24 show more eighth-note patterns. Measure 25 begins with a dotted half note followed by a sixteenth-note pattern.

27



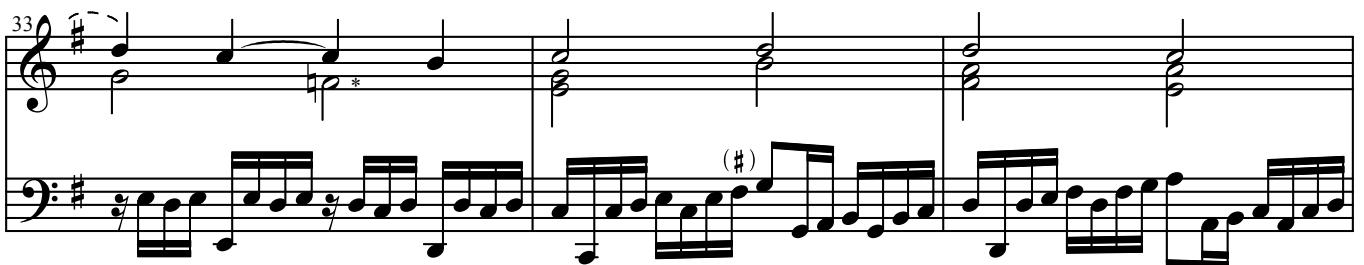
Musical score page 27. Treble and bass staves. Key signature: one sharp. Measure 27 starts with a sixteenth-note pattern. Measure 28 begins with a half note followed by a quarter note. The bass staff has eighth-note patterns. Measures 29-30 show more eighth-note patterns.

30



Musical score page 30. Treble and bass staves. Key signature: one sharp. Measure 30 starts with a half note followed by a quarter note. The bass staff has eighth-note patterns. Measures 31-32 show more eighth-note patterns. Measure 33 begins with a half note followed by a quarter note.

33



Musical score page 33. Treble and bass staves. Key signature: one sharp. Measure 33 starts with a half note followed by a quarter note. The bass staff has eighth-note patterns. Measures 34-35 show more eighth-note patterns. Measure 36 begins with a half note followed by a quarter note.

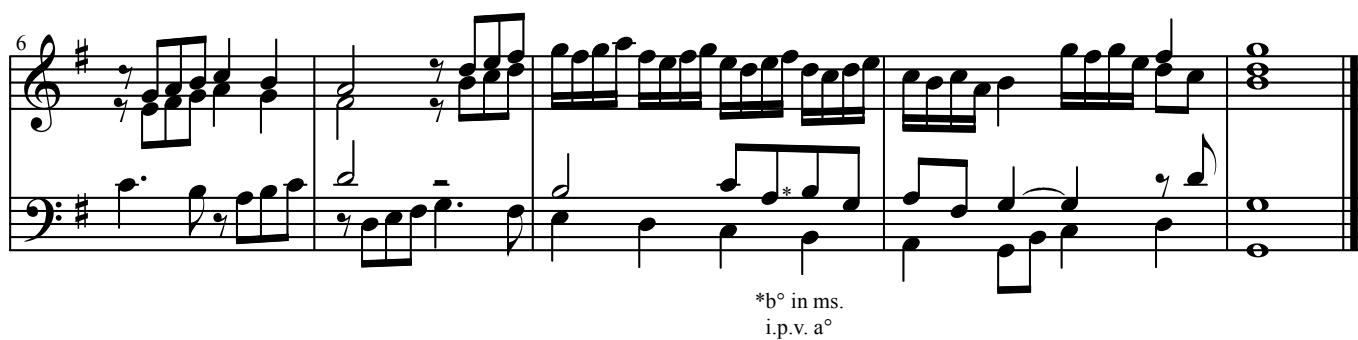
36



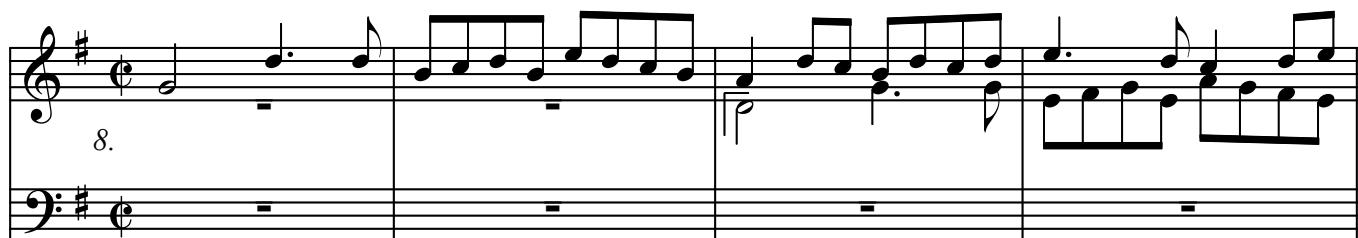
Musical score page 36. Treble and bass staves. Key signature: one sharp. Measure 36 starts with a half note followed by a quarter note. The bass staff has eighth-note patterns. Measures 37-38 show more eighth-note patterns.

\*\*\*\* telkens ontbreekt  $\natural$  in ms.

151.

Cocquiel-manuscript  
fol. 47 r°

152.

Cocquiel-manuscript  
fol. 47 v°

\*vermoedelijk is hier een maat vergeten (na mt.7 begint een nieuw systeem in het ms.)  
[mt.8 = reconstructie door de uitgever]

153.

Cocquiel-manuscript  
fol. 47 v°

*Cornet*

9.

MS

10.

11.

12.

13.

14.

154.

Cocquiel-manuscript  
fol. 48 r°

10.

11.

12.

13.

14.

15.

\*gebonden b° in ms.  
i.p.v. (thematische) g°

\* sic  
(beter b° ?)

*jj. Cornet*

\*in ms. ontbreekt voortekening (vergeten?)  
op het 1ste, 2de en 4de systeem

\*beter c°?

\*geen # in ms.

## 156.\*

Cocquier-manuscript  
fol. 48 v°

*Volspel*

i2.

\*in het ms. zonder voortekening

5

9

(#)

*Finis*

\*Dit nr. 156 is nagenoeg identiek aan nr. 145.

