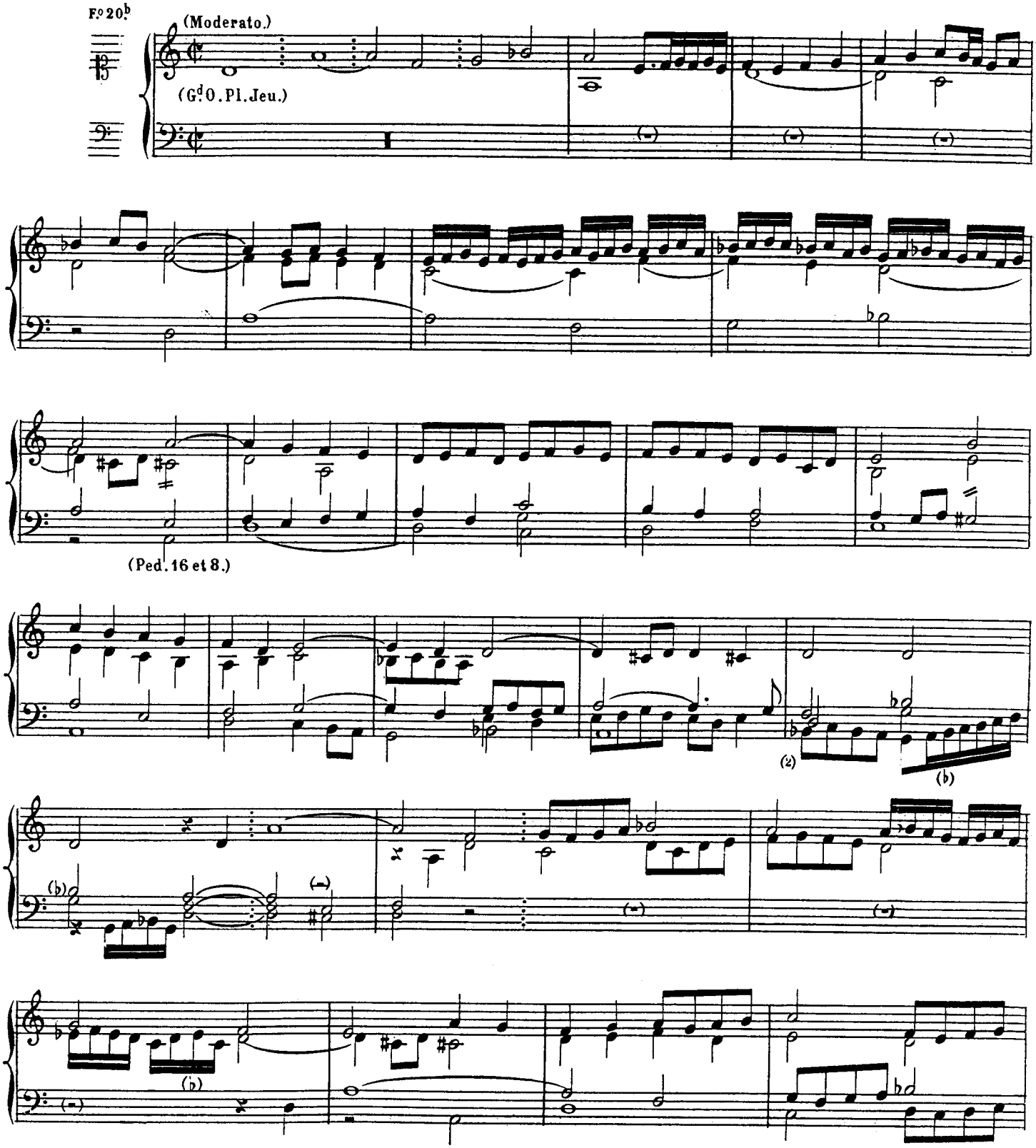
PIÈCES

DE

PETER CORNET

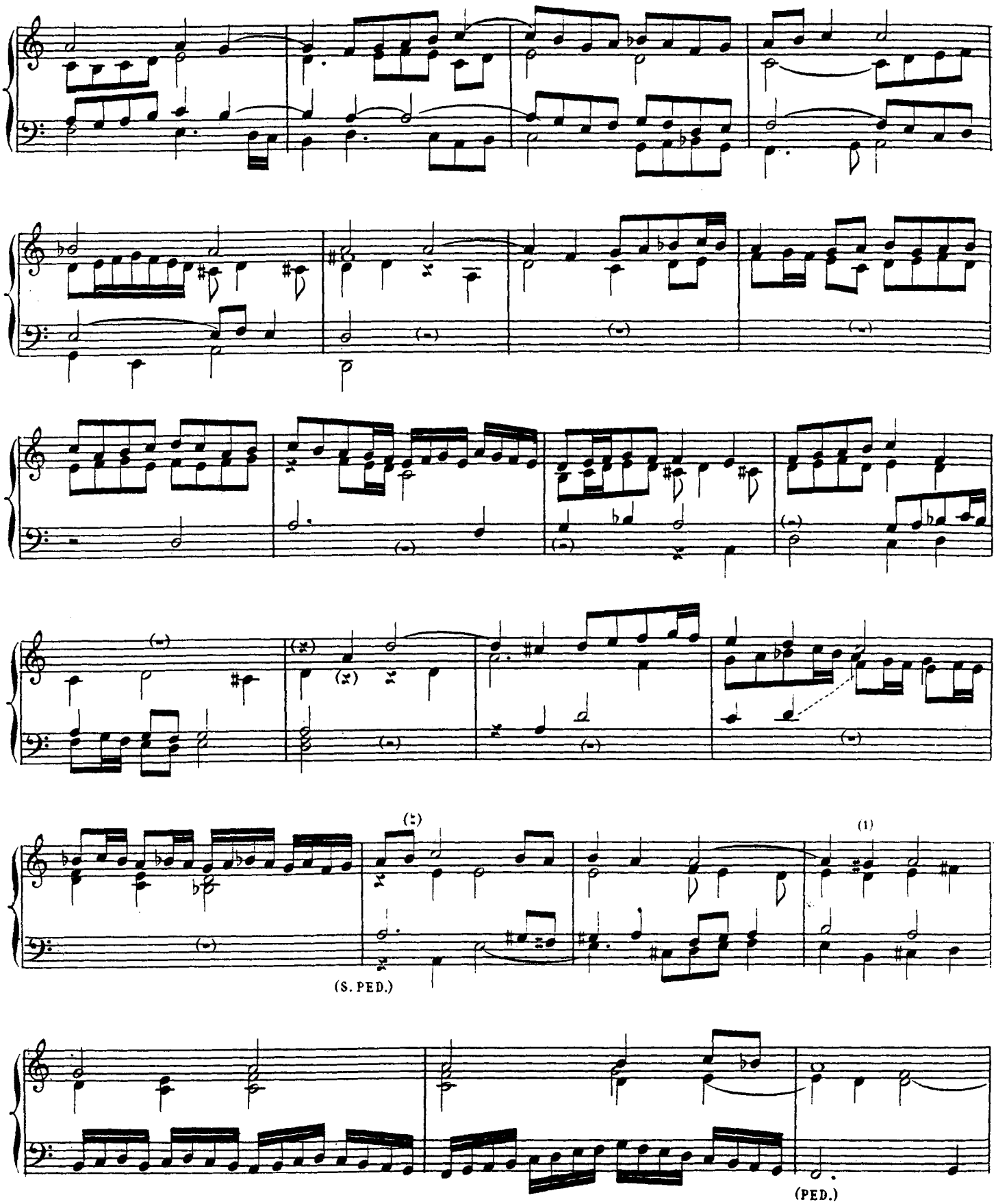
Publiées d'après le manuscrit 191, enregistré à la Bibliothèque Royale de Berlin sous le N° 1008 (in folio), et portant le titre suivant: Eine Sammlung von Compositionen für Cembalo oder Organo von Frescobaldi, Jeannetton, Philippi, Sweling Bruno u. anderen.

Fantasia del primo Tono di Maestro pietro Cornet

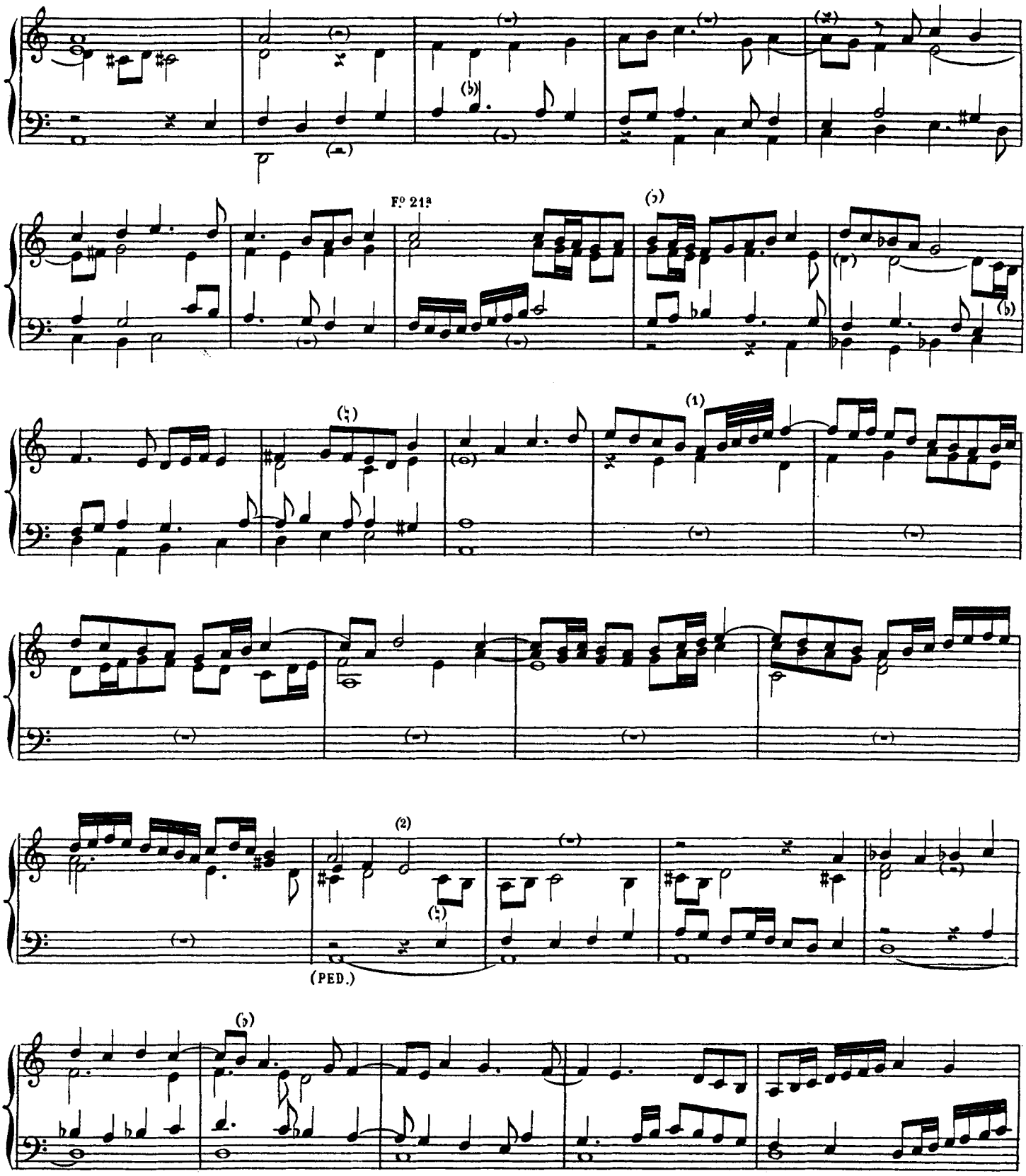


(1) Je publie ces Pièces de Peter Cornet d'apres le Ms. 191, enregistré à la Bibliothêque Royale de Berlin, sous le Nº 1008

(2) Ms.

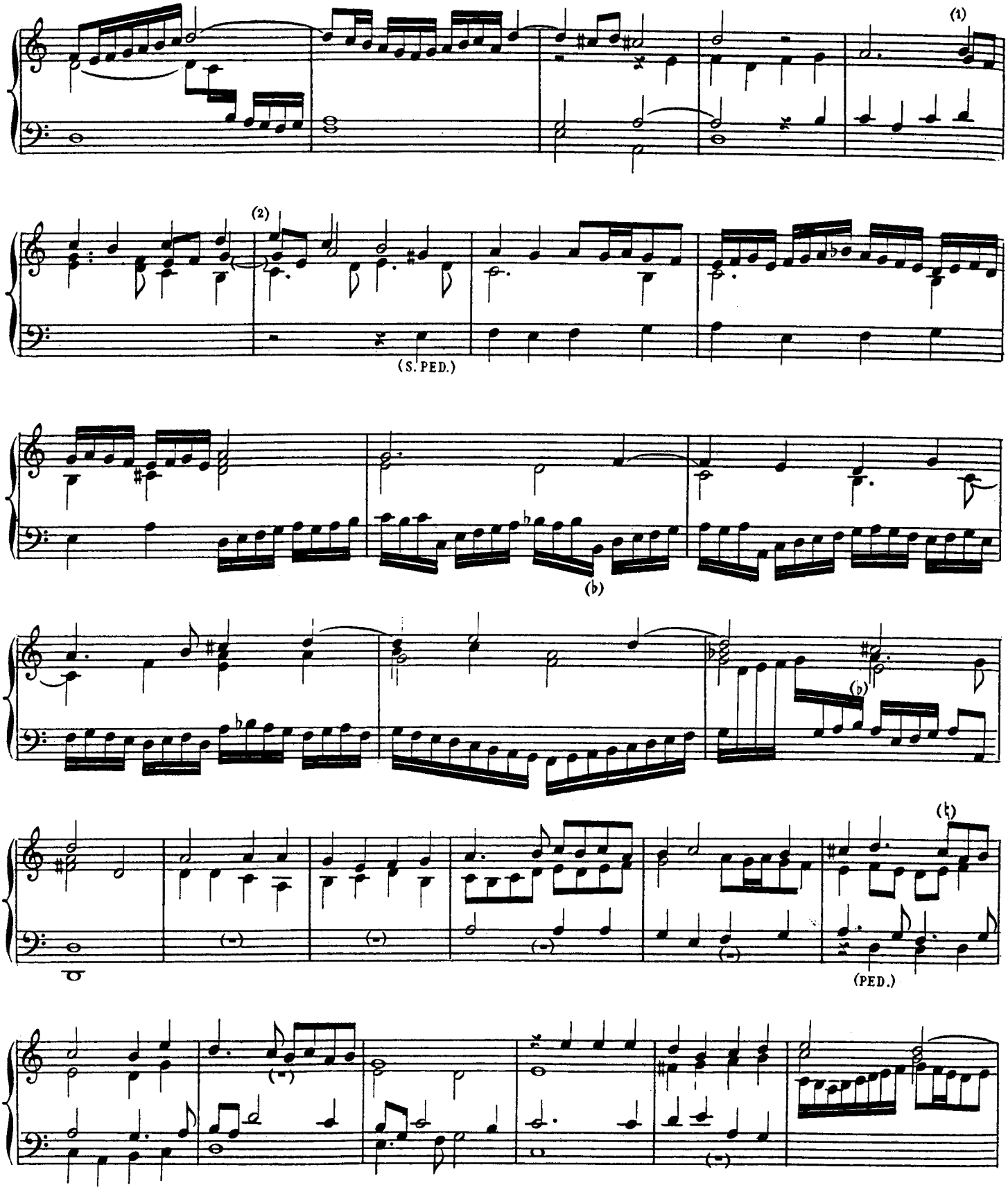


(1) Dans le Ms. le dièze se trouve devant le RÉ.



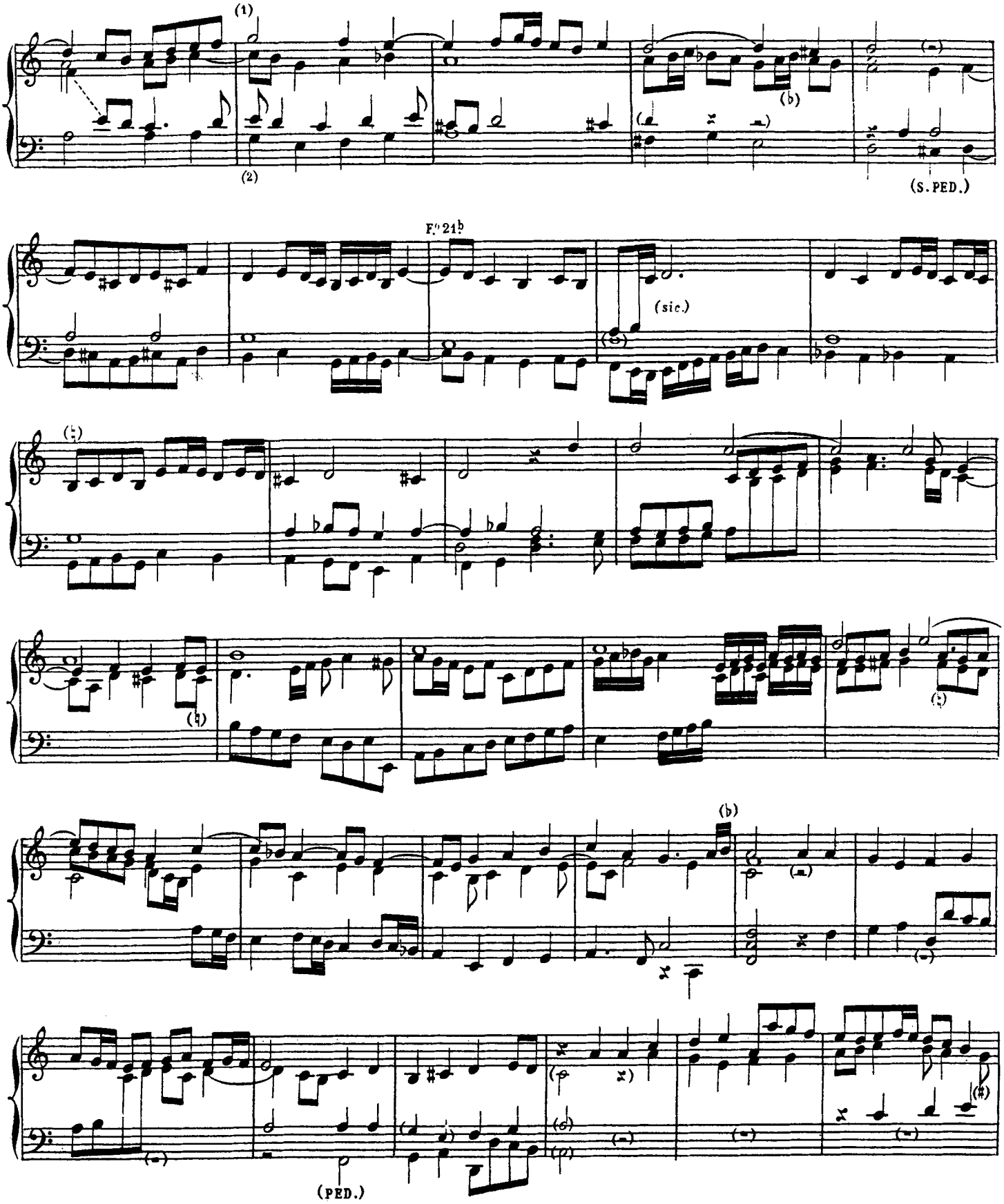
(1) Ms.

(2) Ms. FA au lieu de Mi.



(1) Ms. Sol ♯.

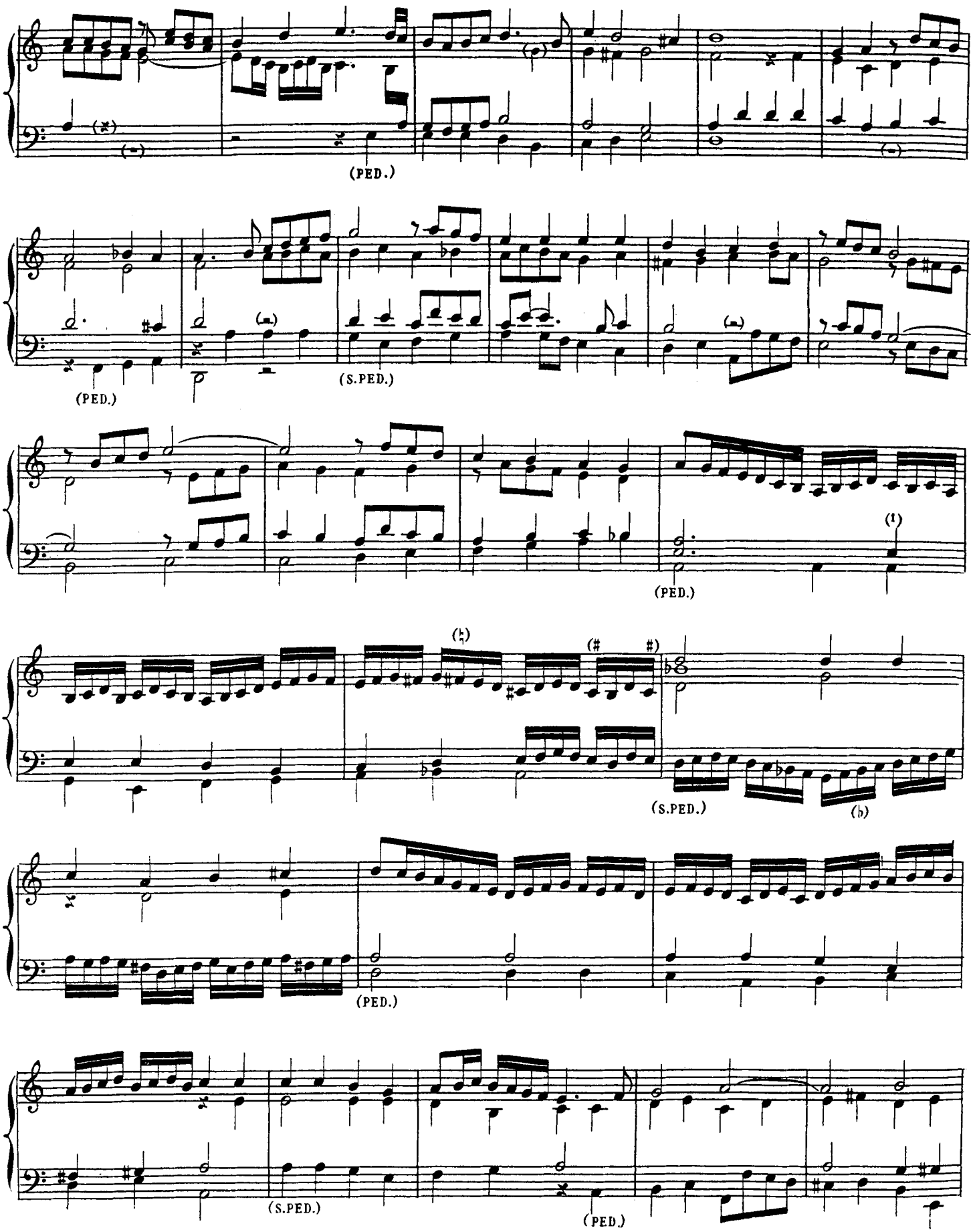
(2) Ms.



(1) Ms.

(2) Ms.

(A.G. 149.)



(1) Ms. FA au lieu de MI.

F°22ª

(S.PED.)

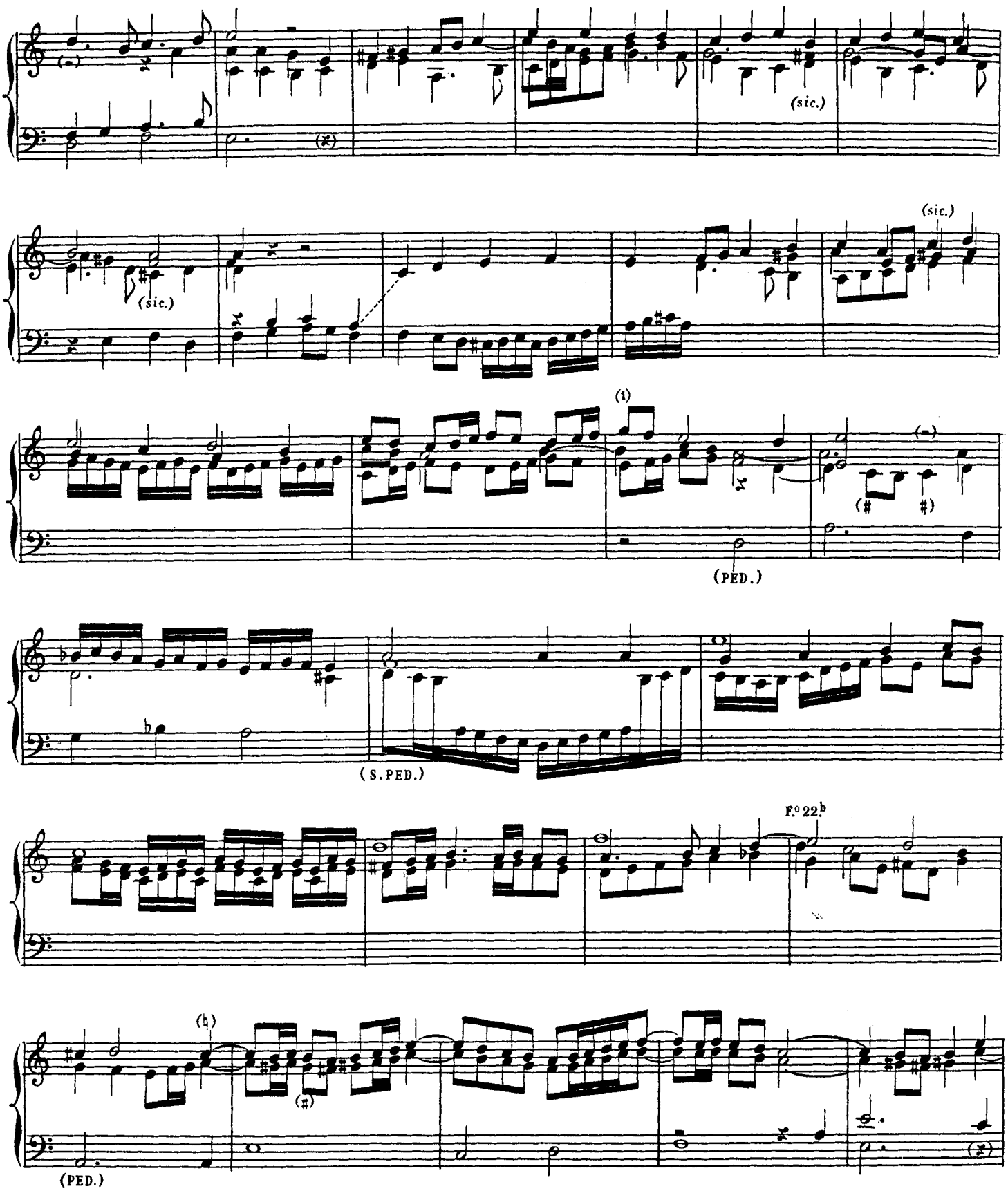
(1)

(PED.)

(S.PED.)

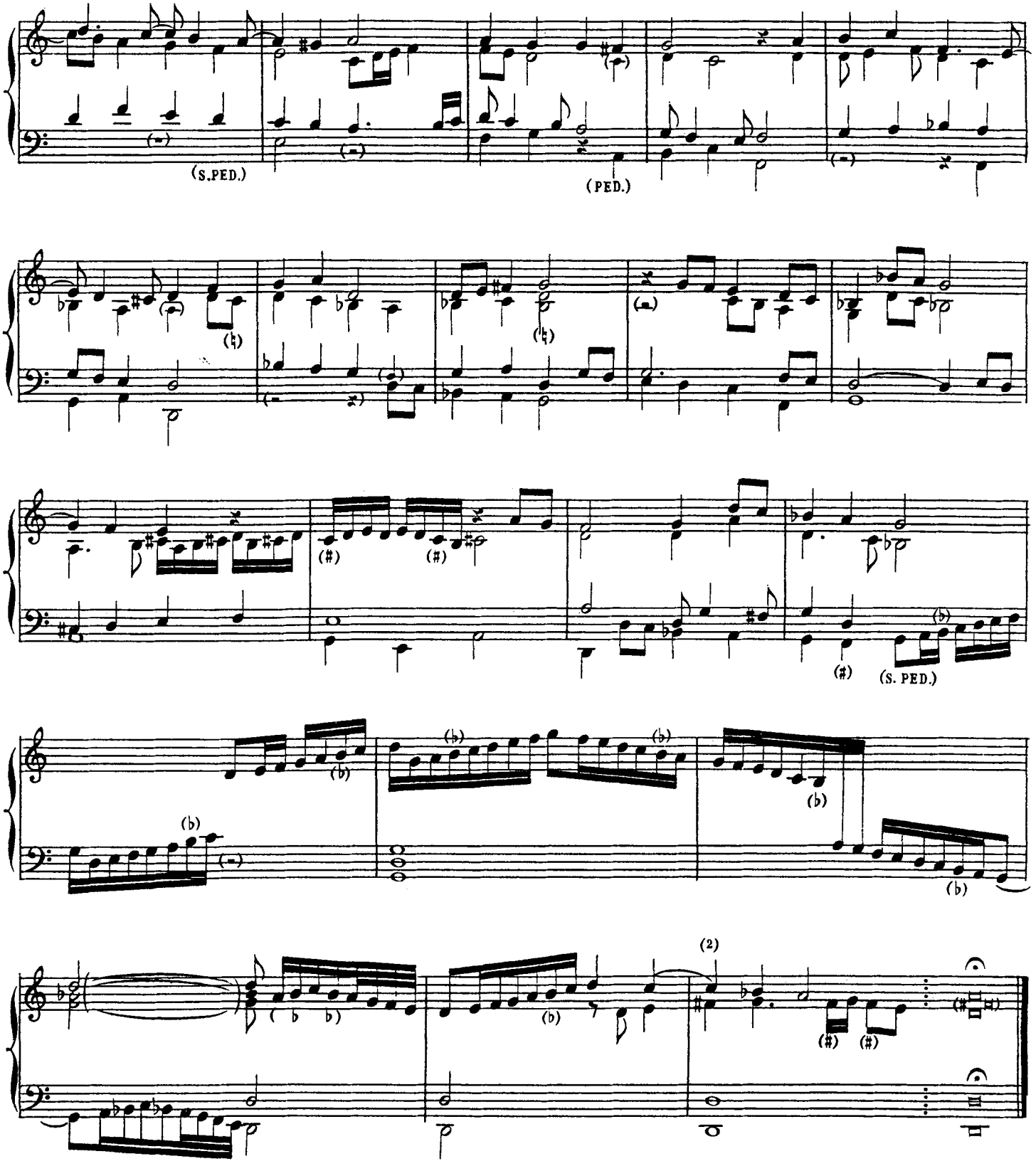
(PED.)

(1) Ms.

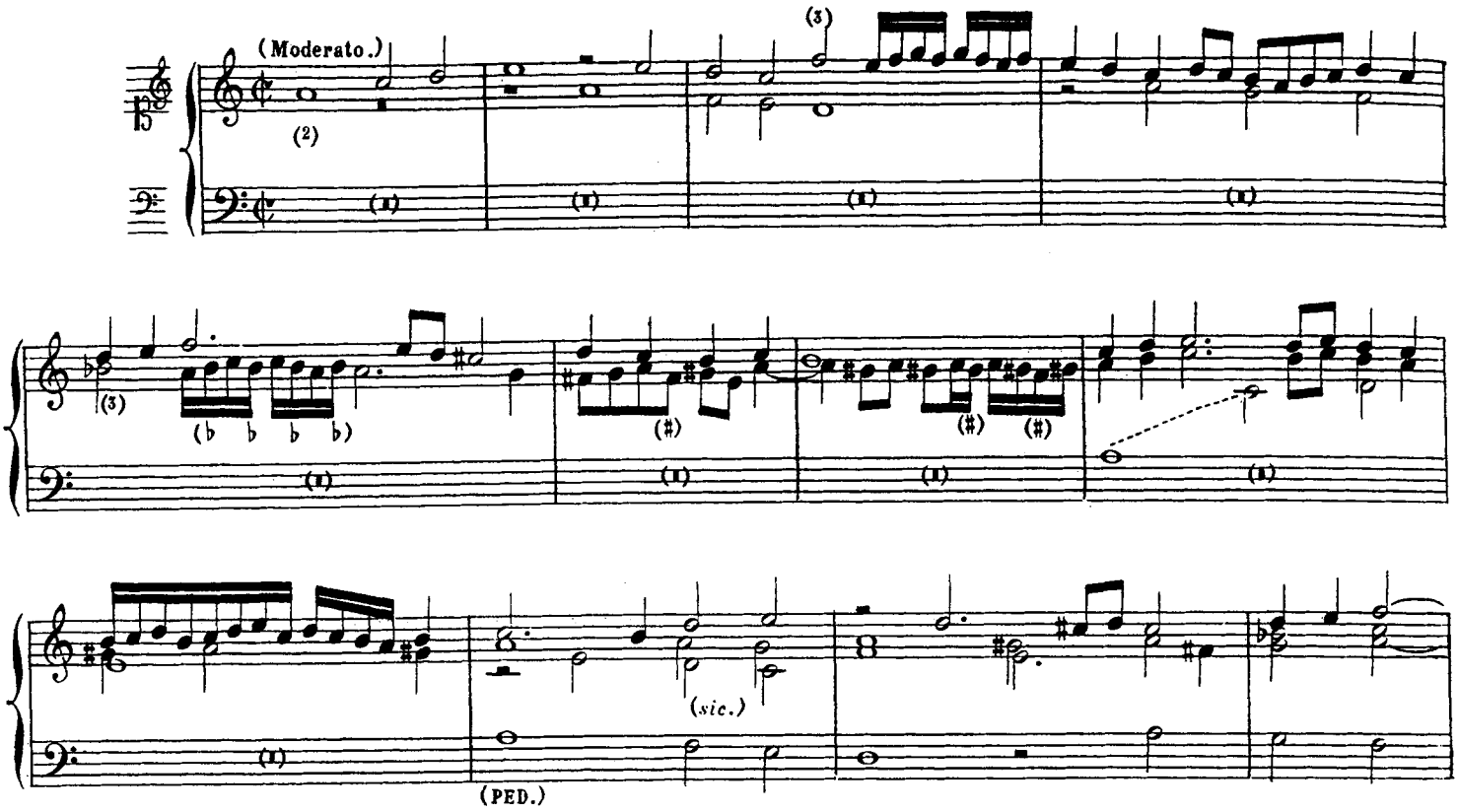


(1) Ms.

(2) Ms.


(S.PED.)
(PED.)
(S. PED.)
(1) Ms.
(2) Ms.

FANTASIA 3 TONI DI M. PETRO CORNET[1]



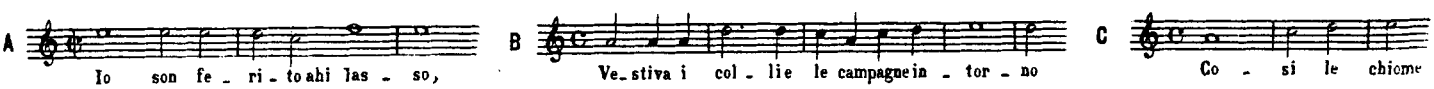
(1) En écartant la première mesure, le motif initial de cette *Fantasia* de Peter Cornet est identique :

1° au sujet d'un *Ricercar* de Hans Leo Hassler (1564-1612), publié par Ernst von Werra dans les *Denkmäler der Tonkunst in Bayern* (4e année t. II, 1903, p. 77);

2° au sujet d'un *Ricercar* de Christian Erbach (1570-1635) publié par le même auteur (*ibid.*, p. 26);

3° au sujet de la *Fantasia, fuga quadruplici* de Samuel Scheidt (1587-1654) publiée dans la première partie de sa *Tabulatura nova* (*Denkmäler deutscher Tonkunst*, t. I, p. 11).

L'un des manuscrits sur lesquels E. von Werra a établi son édition de Christian Erbach porte la mention suivante, ajoutée vraisemblablement par le copiste : « sopra le fughe *Io son ferito, ahi lasso* e *Vestiva i colli* ». Cette mention fait allusion à deux madrigaux de Palestrina (1526-1594) dont voici les thèmes (*Pierluigi da Palestrina's Werke*, t. XXVIII, pp. 179, 239 et 243) :

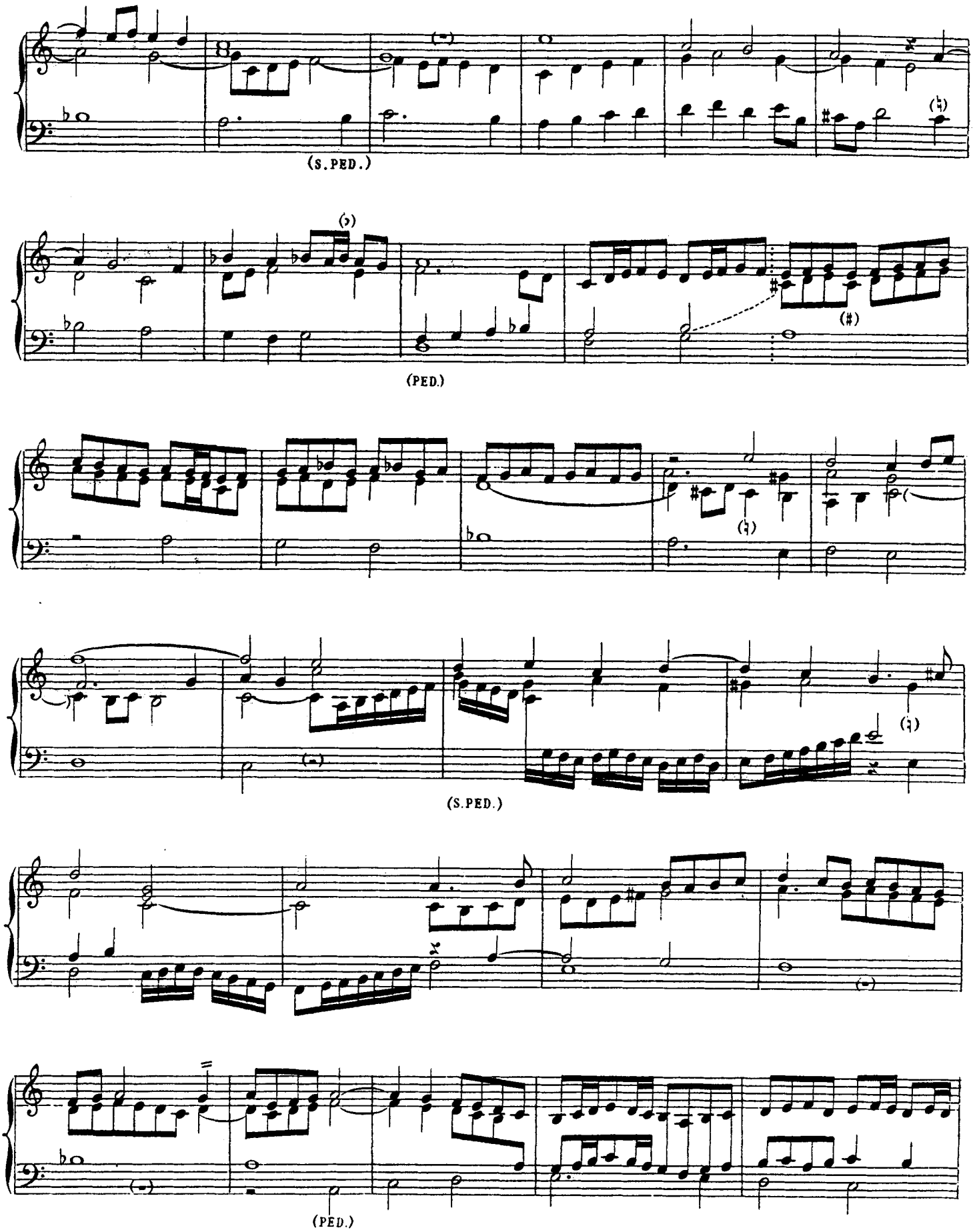


On remarquera de suite que le motif initial complet de P. Cornet est constitué au moyen du sujet C suivi du sujet A.

(2) RÉCIT : Basson-Hautbois et Fonds de 8 P.
POSITIF : Fonds de 8 et 4 P. Nasard de 2 P. $\frac{2}{3}$
Gd ORGUE : Fonds de 16, 8 et 4 P.
PÉDALE : Jeux doux de 16 et 8 P. Tirasse du Gd O. (Trompette préparée.)

(3) Ms. Il y a un point après cette blanche.

Paris, Imp. Delanchy, 51, Fg St Denis.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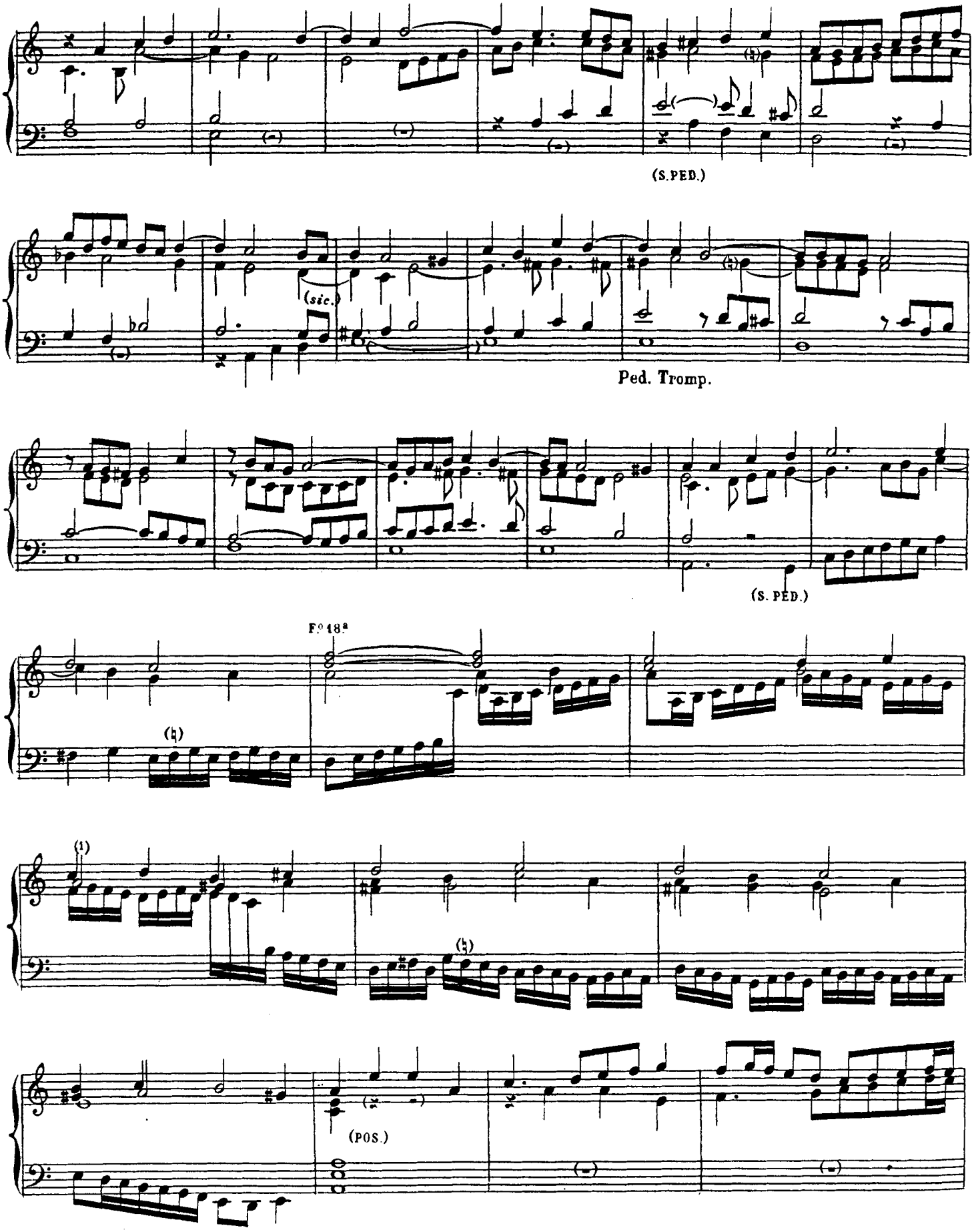
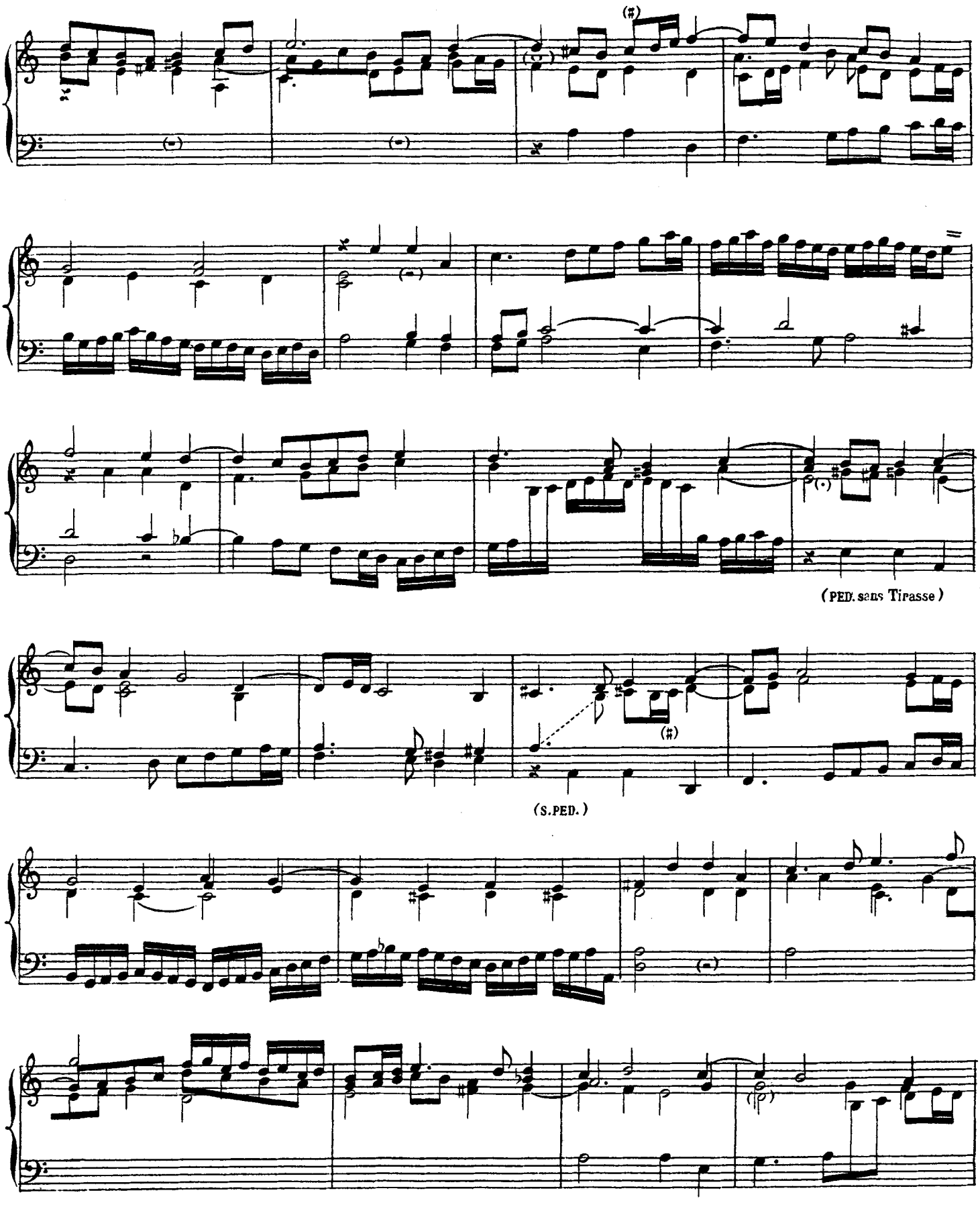
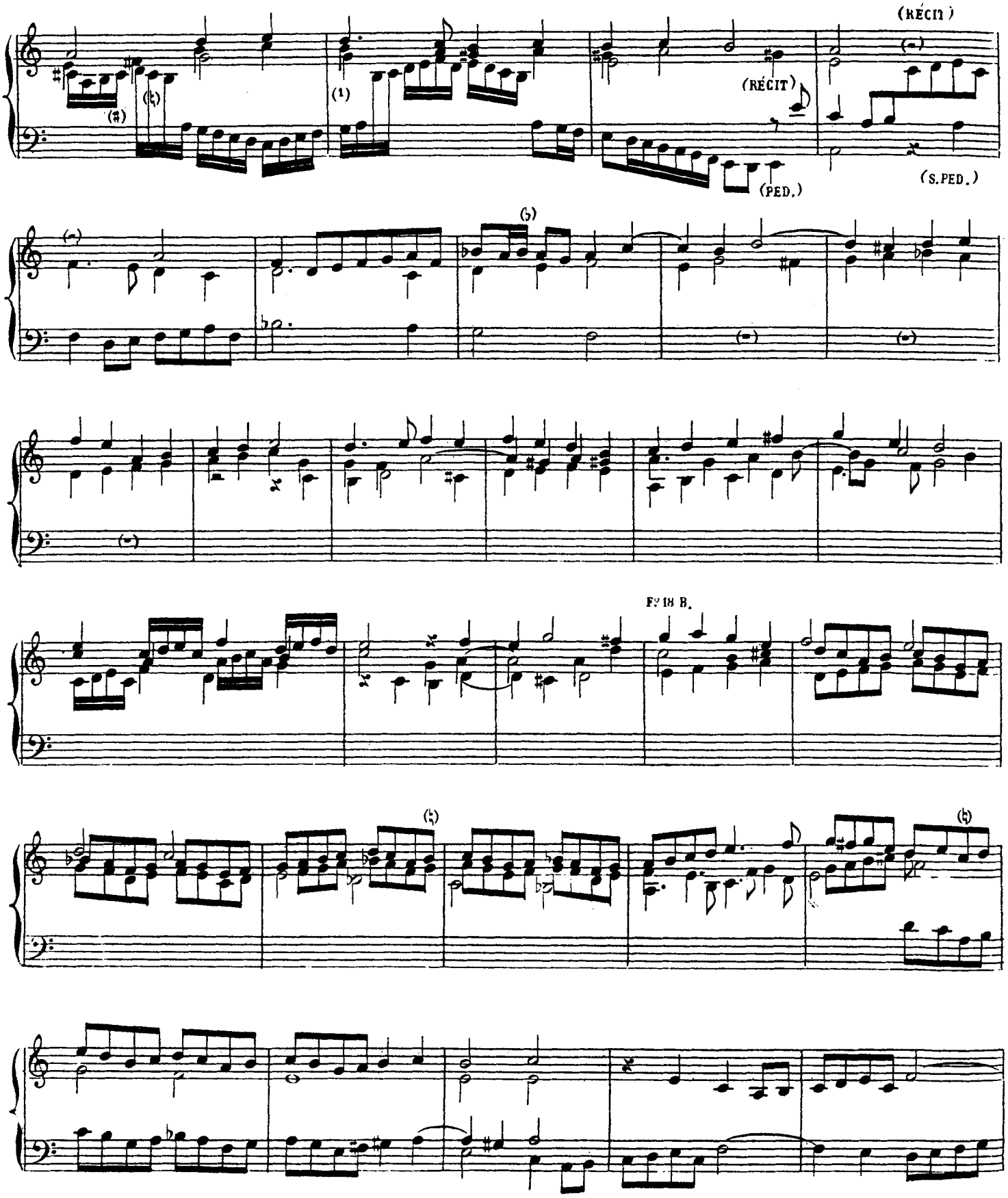
(PED.)
(S.PED.)
(PED.)

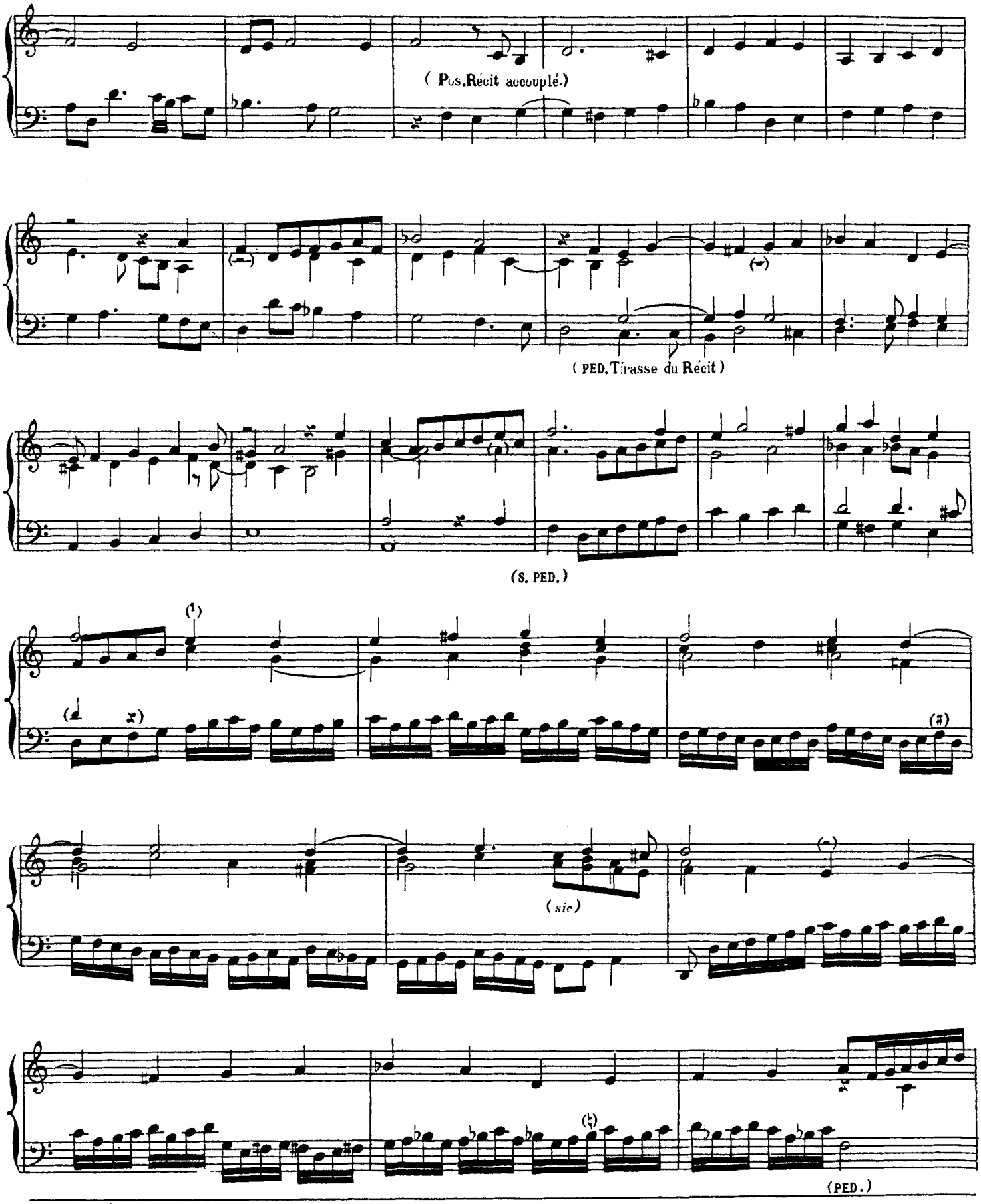


(1) Ms

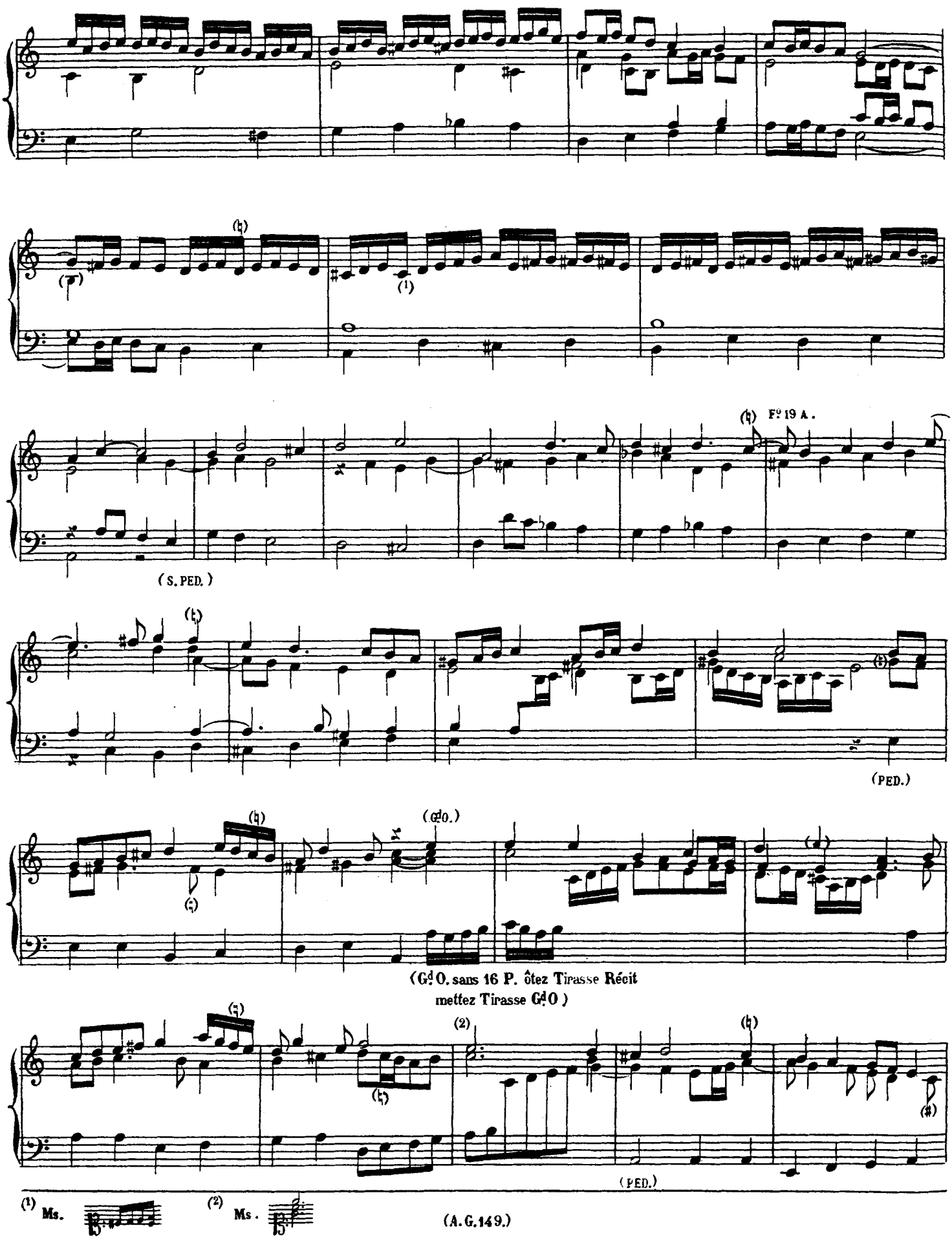

(PED. sans Tirasse)
(S.PED.)

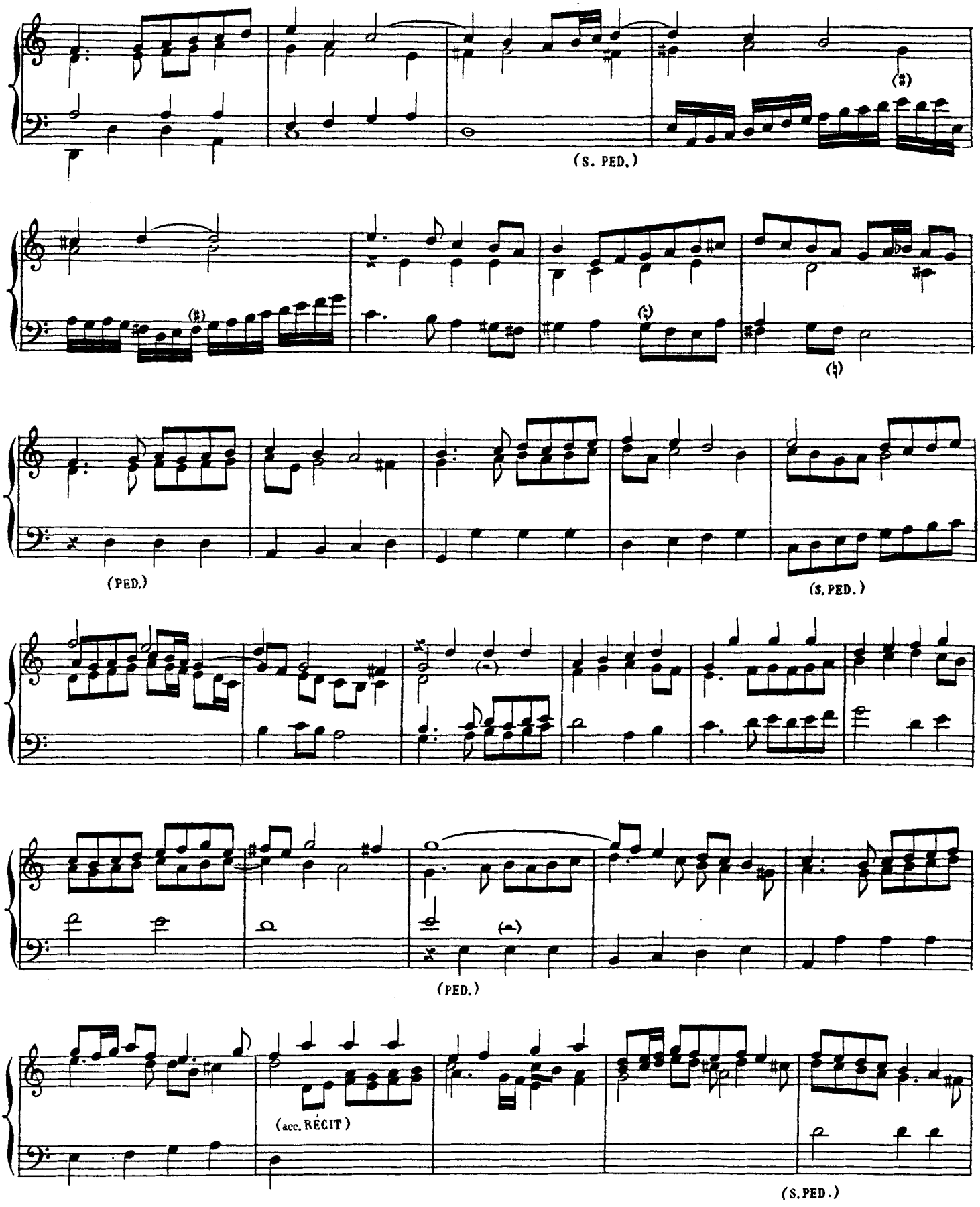


(1) Ms. FA au lieu de SOL



(1) Ms.


(S. PED.)
Fº 19 A.
(PED.)
(Gd O.)
(Gd O. sans 16 P. ôtez Tirasse Récit
mettez Tirasse Gd O)
(PED.)
(1) Ms.
(2) Ms.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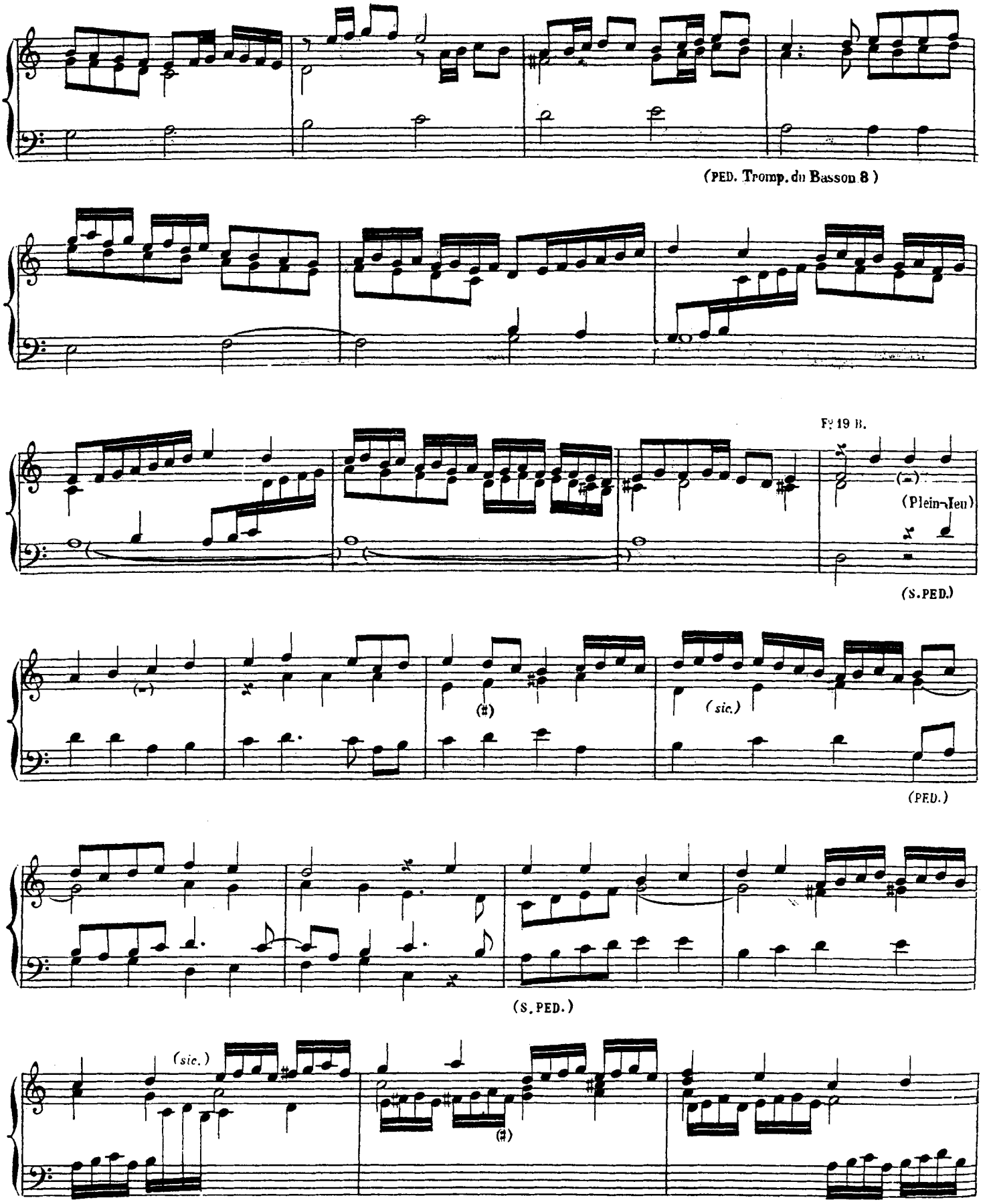
(PED.)
(S. PED.)
(PED.)
(acc. RÉCIT)
(S. PED.)


(PED. Tromp. du Basson 8)
Fr 19 B.
(Plein-Jeu)
(S.PED.)
(sic.)
(PED.)
(S. PED.)
(sic.)

(Bourdon de 16)

(PED.)

(S. PED.)

(PED.)

(Ms.)

(S. PED.)

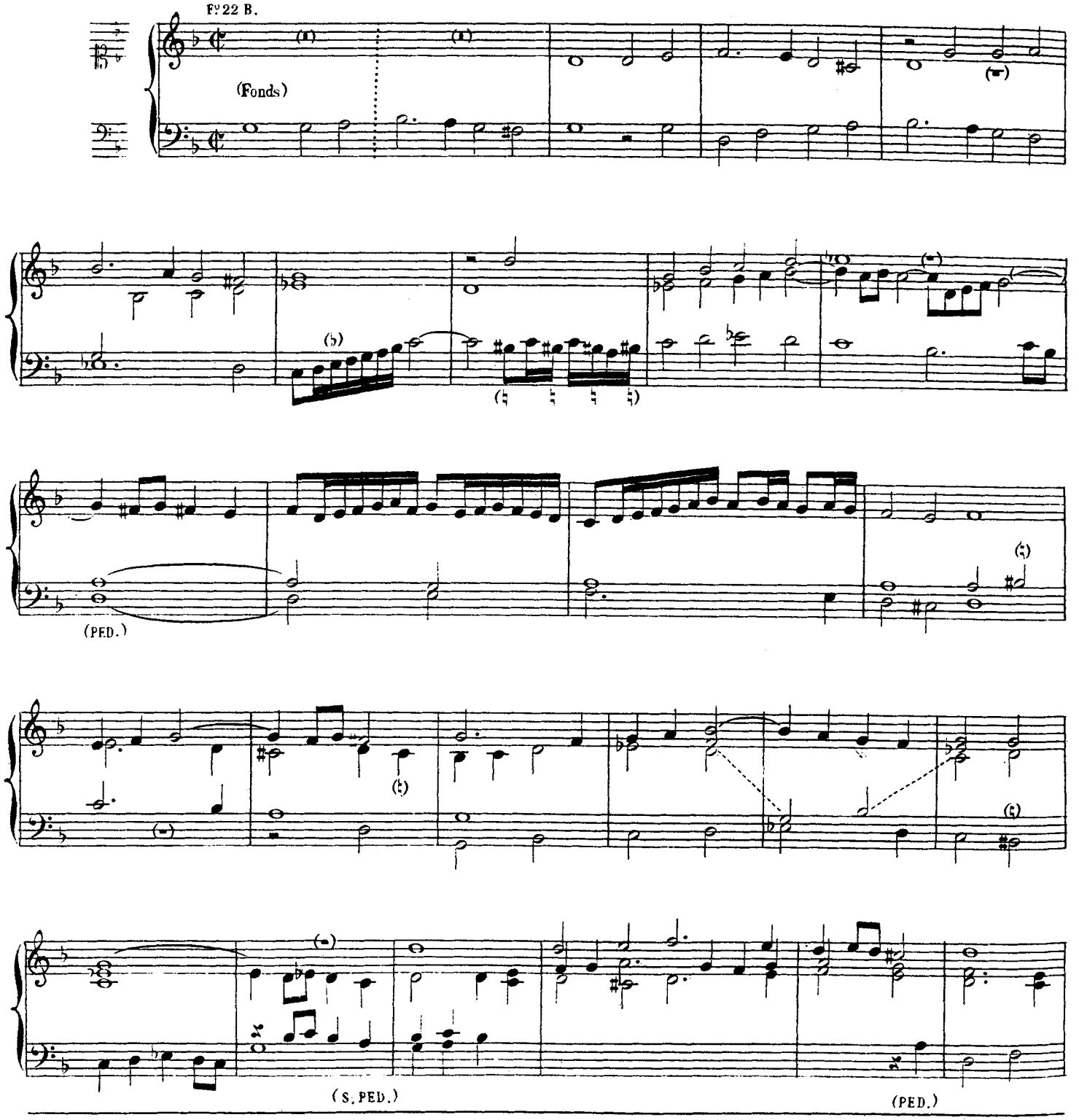
(PED.)

(1) Ms

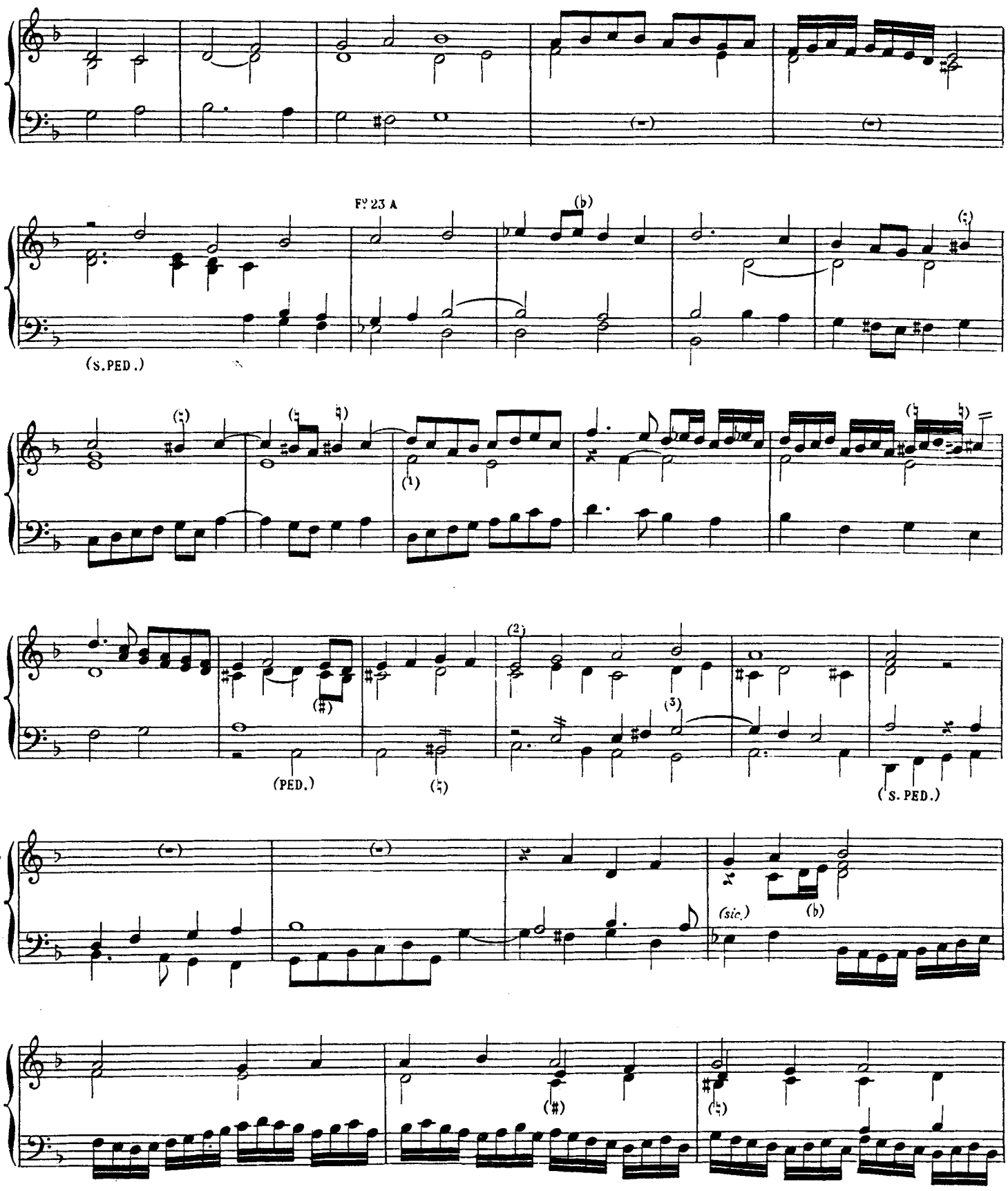
(2) Ms

(3) Ms

Fantasia del 2. Tuono di M. Pietro Cornet[1]



[1] Ms. Pietrro

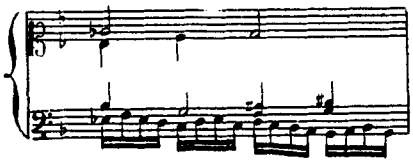


(1) Ms. FA ♯ ronde. (2) Ms. SOL au lieu de MI. (3) Ms. RÉ ♯

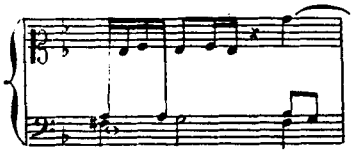
(PED.)

(S. PED.)

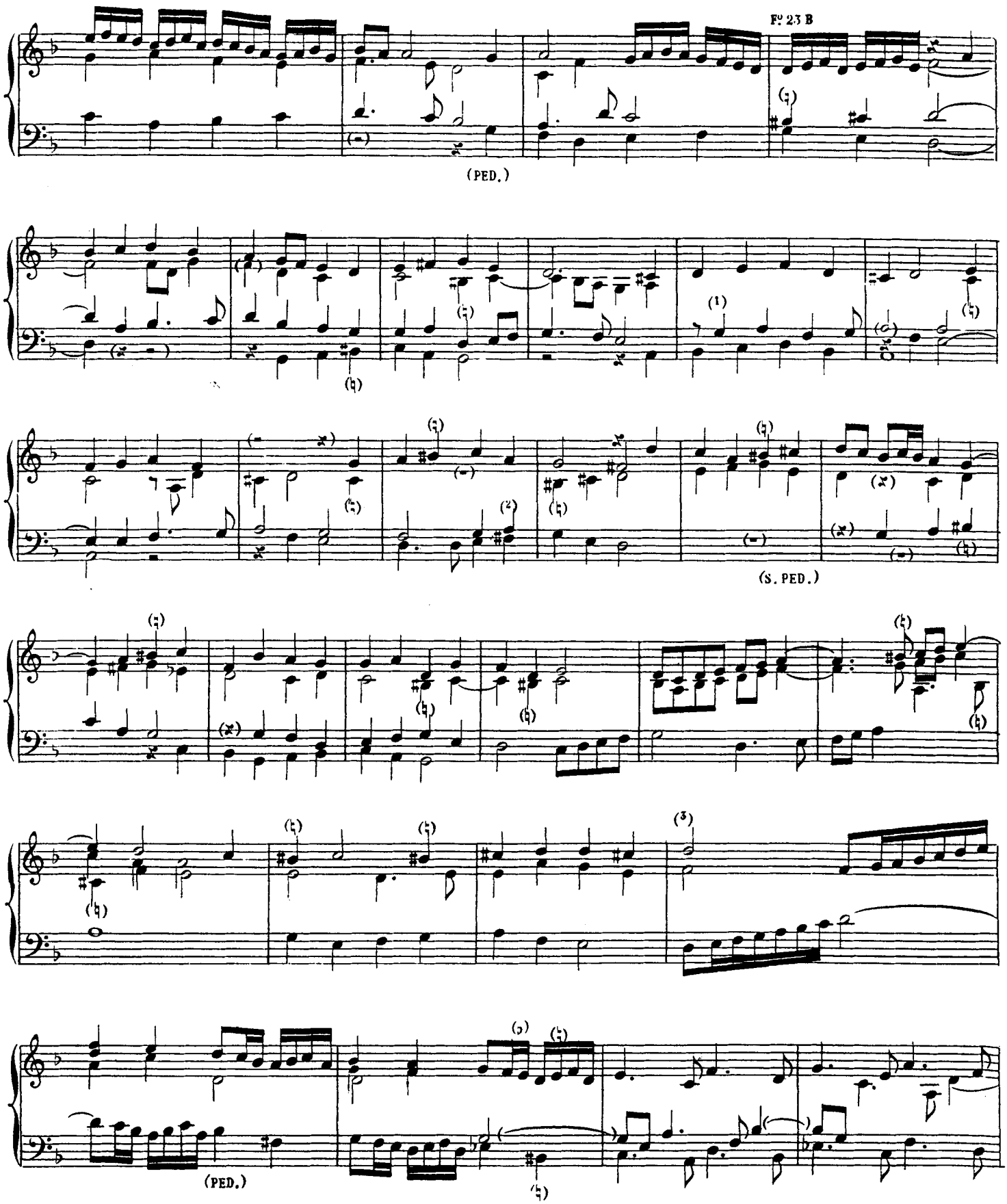
(1) Ms



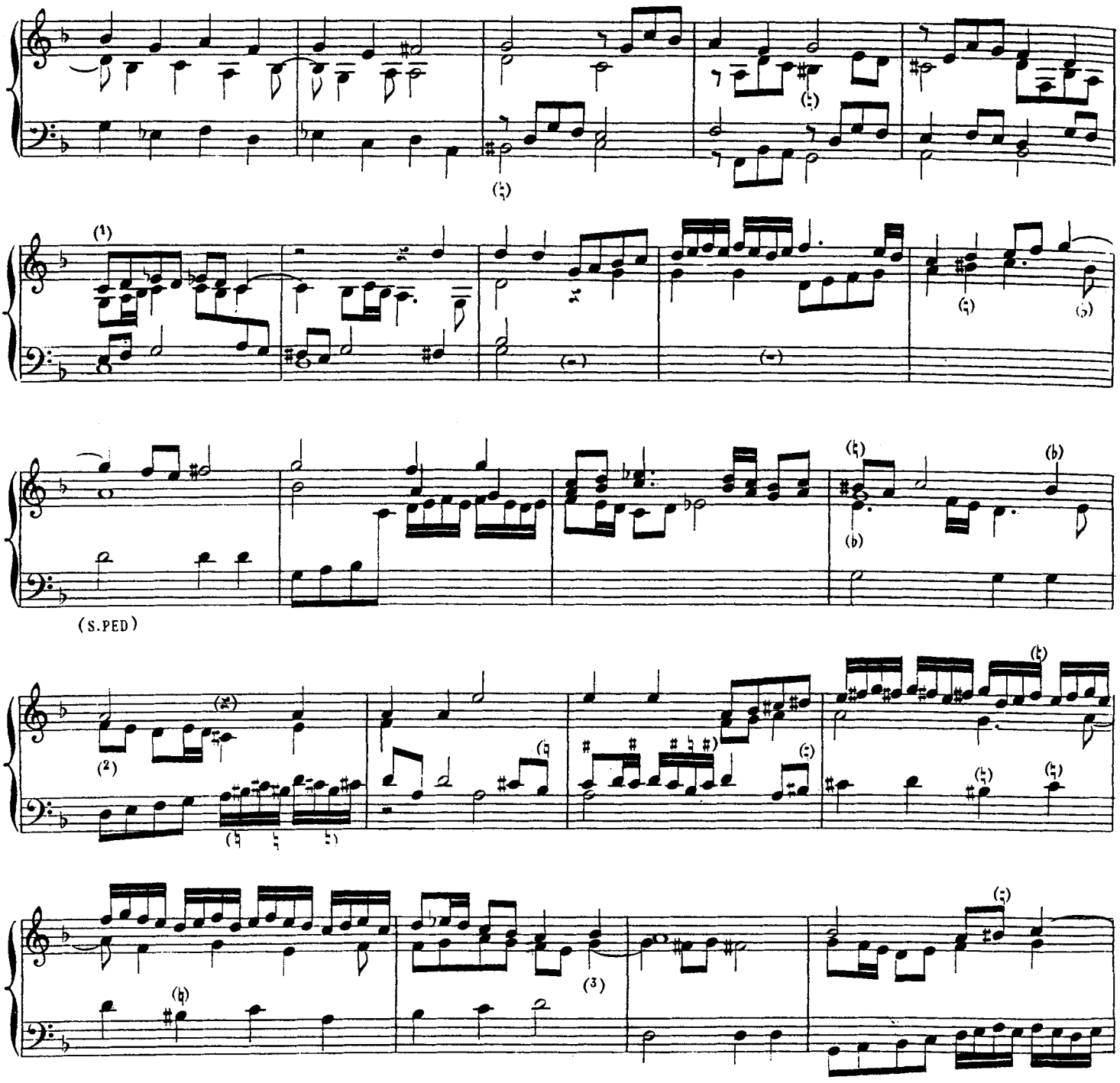
(2) Ms



(A.G.149.)



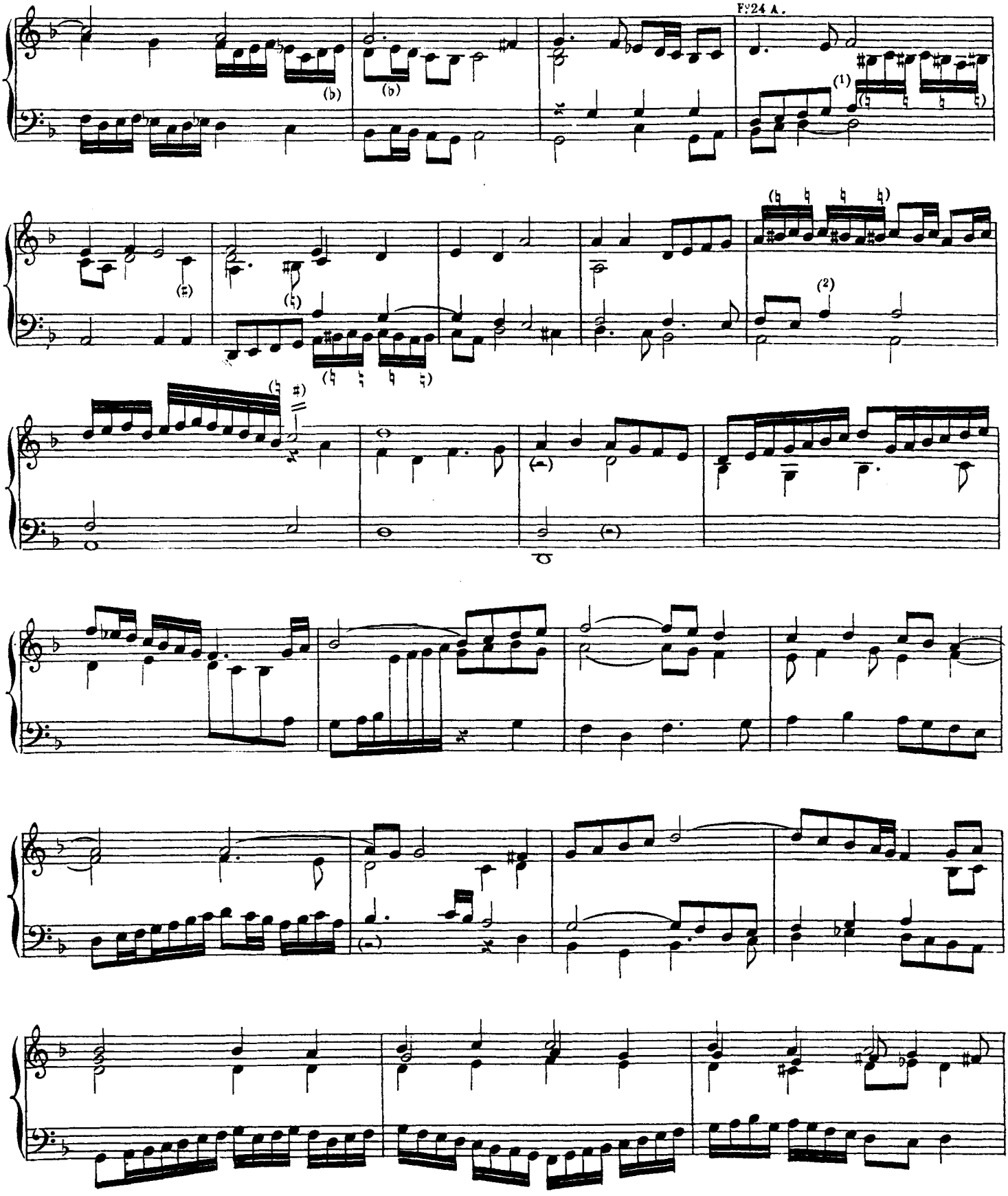
(1) Ms. SOL croche (2) Ms. LA # (3) Ms. Il y a un point après ce RÉ.



(1) Ms.

(2) Ms.

(3) Ms. Sol #



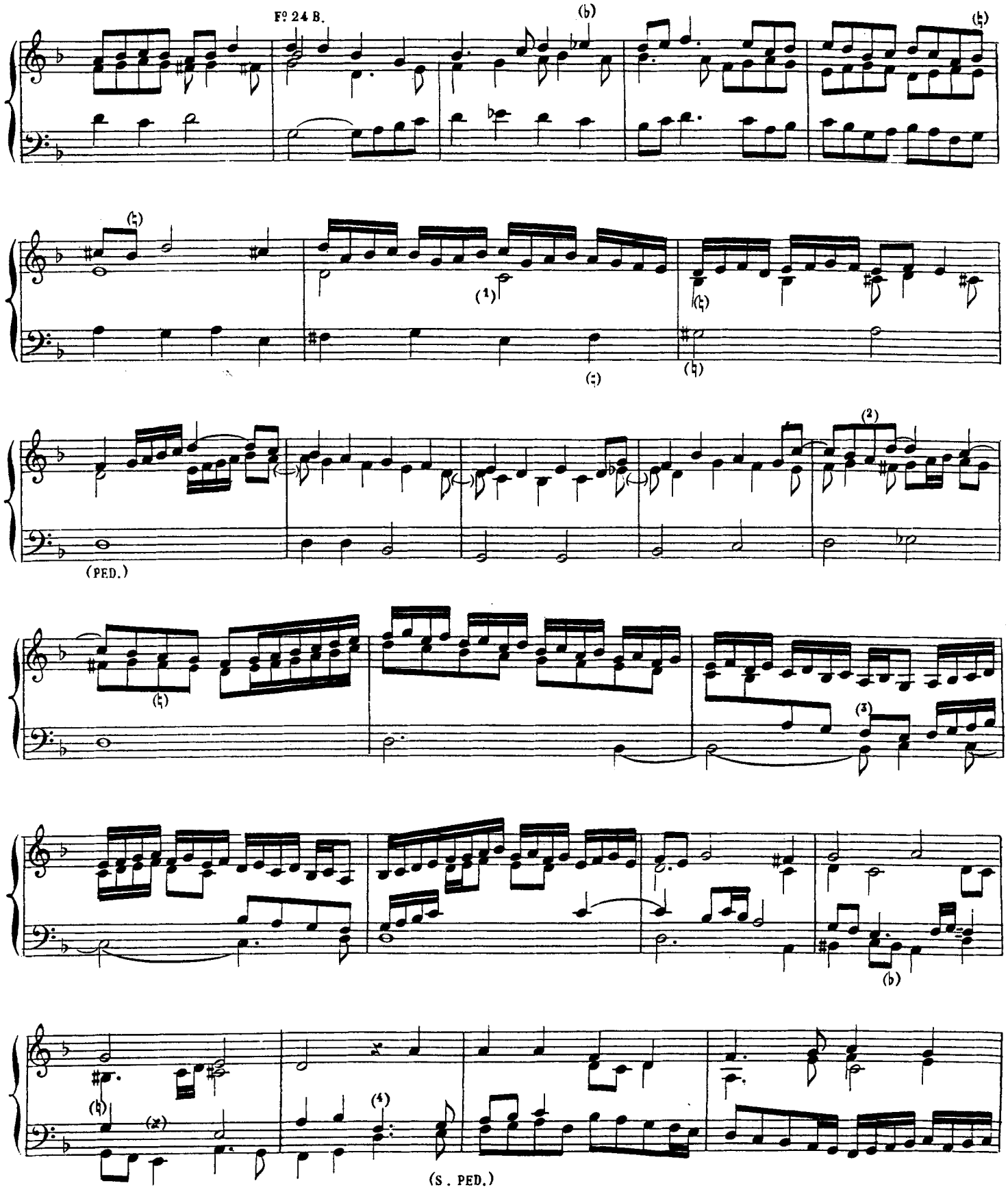
(1) Ms. Quatre croches.

(2) SOL au lieu LA dans le Ms.

(PED.)

(S. PED.)

(1) Ms.

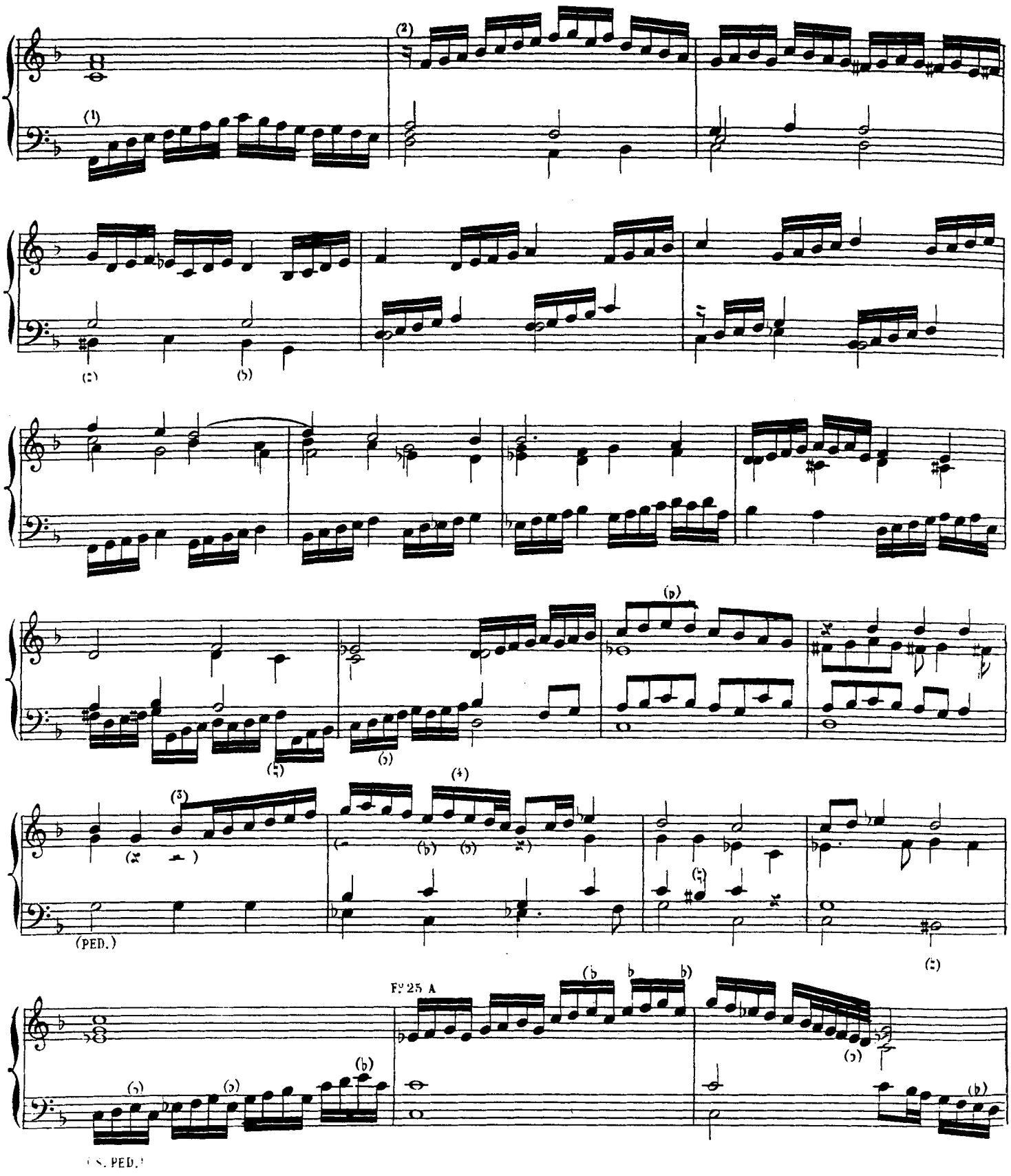


(1) Ms. RÉ au lieu de DO.

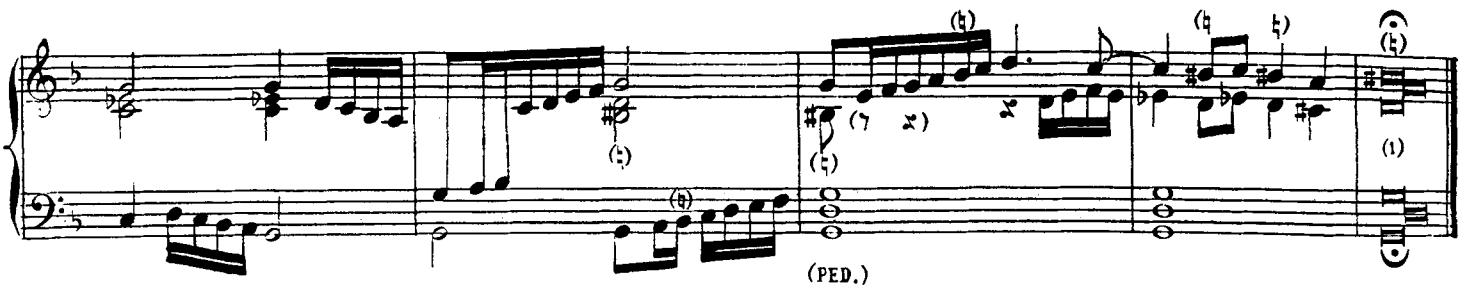
(2) Ms. SOL au lieu de LA.

(3) Ms. Le FA manque.

(4) Ms. Le FA manque.

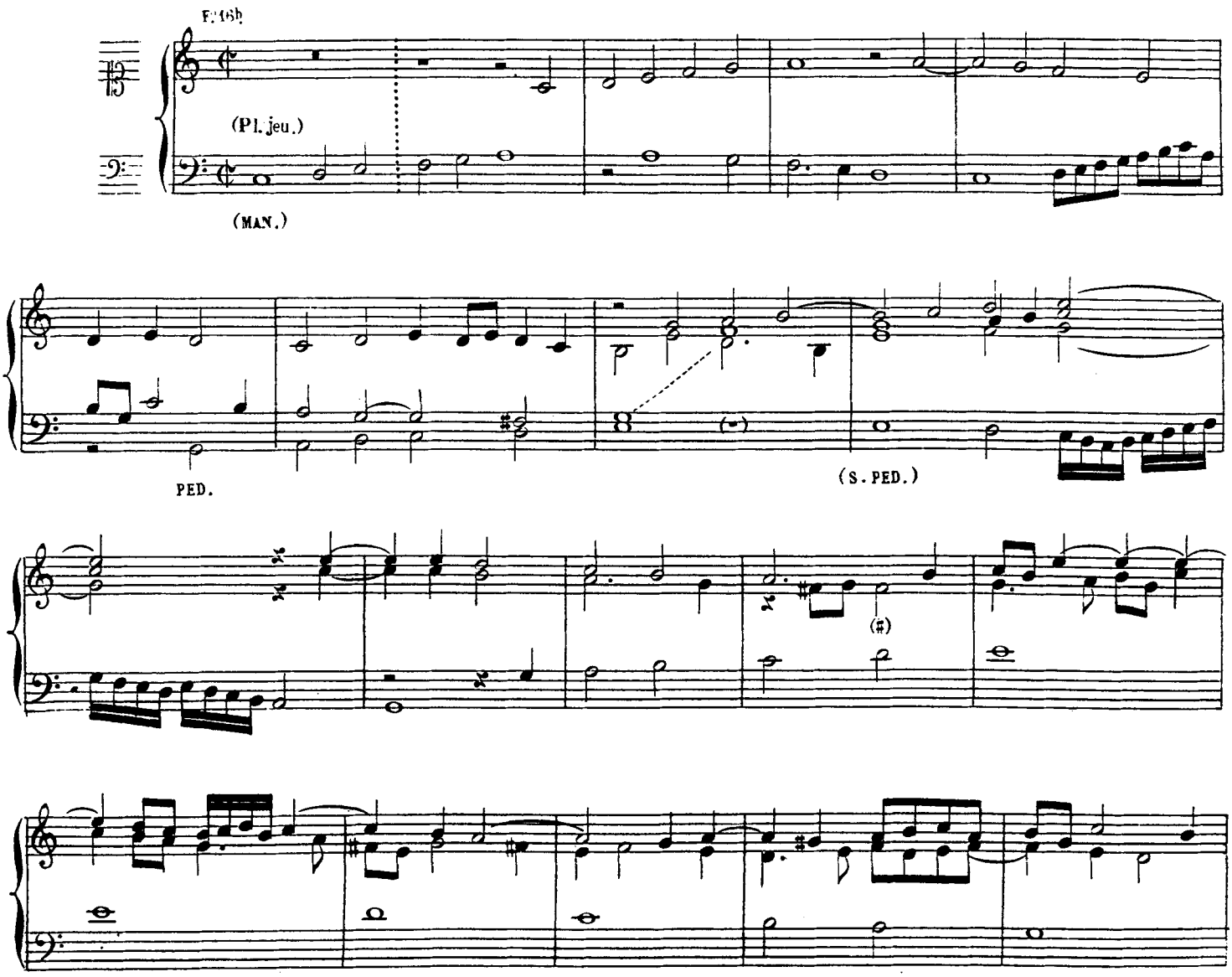


(1) Ms. SOL au lieu de FA. (2) Ms. Un quart de soupir. (3) Ms. (4) Ms.



Fantasia del 5° Tuono di mro Pietro Cornet

ORGANISTA DELLA S^ma^ INFANTA SOPRA UT, RE, MI, FA, SOL, LA,



(1) Ms. MI au lieu de RÉ.

(1)

(PED.)

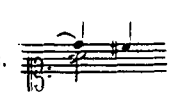
(S.PED.)

(2)

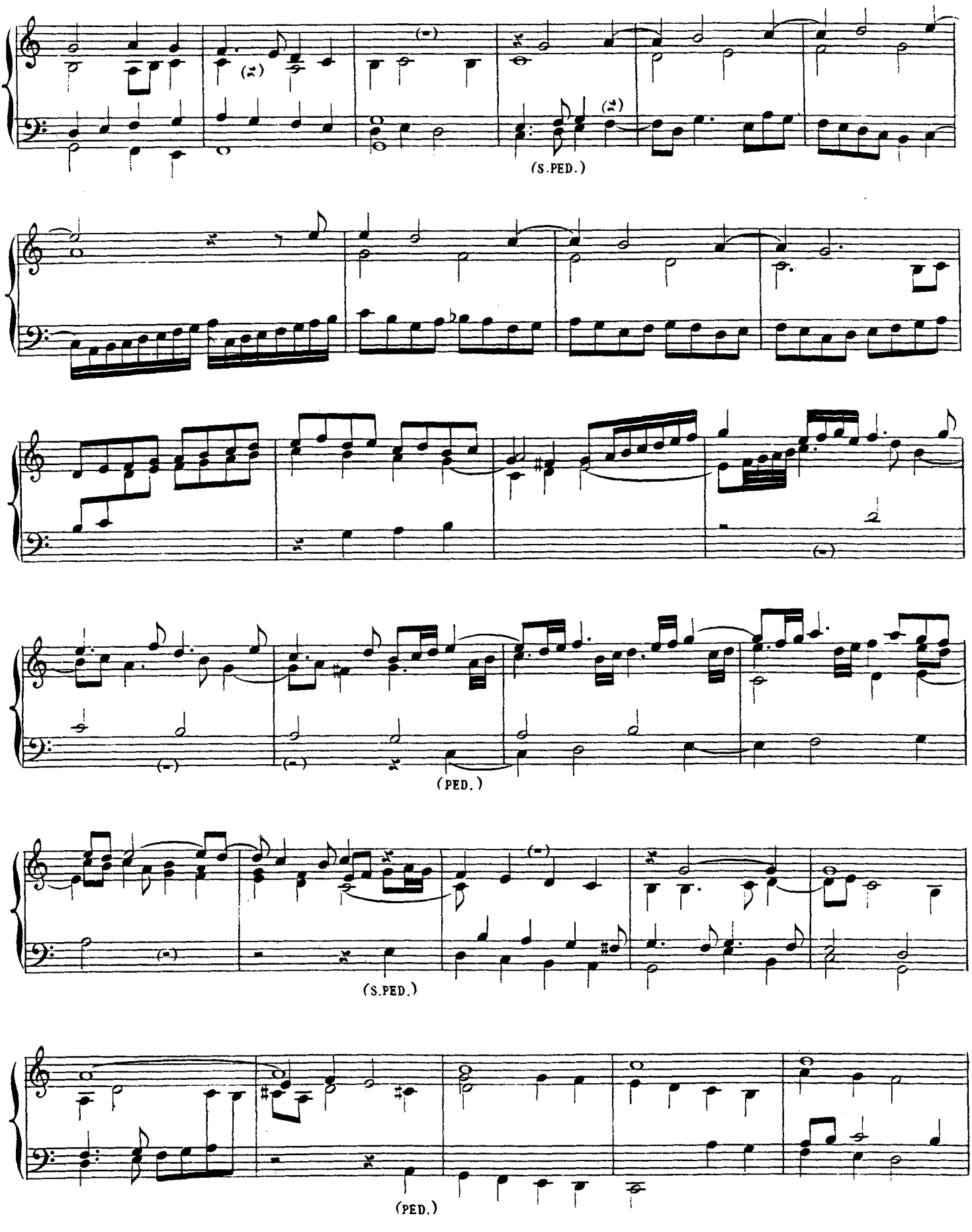
(PED.)

Fr17 A

(1) Ms.



(2) Ms. SI ronde.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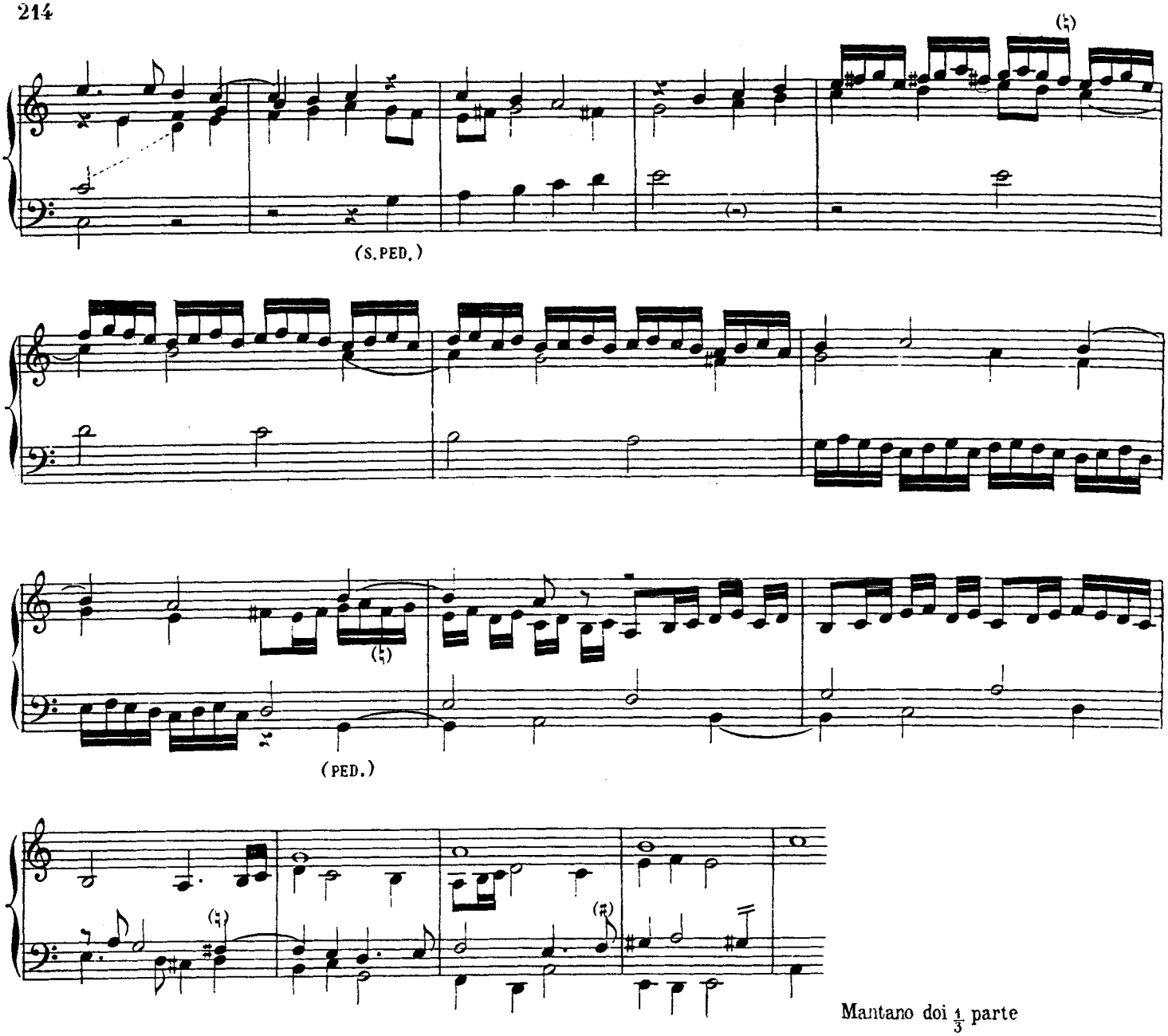
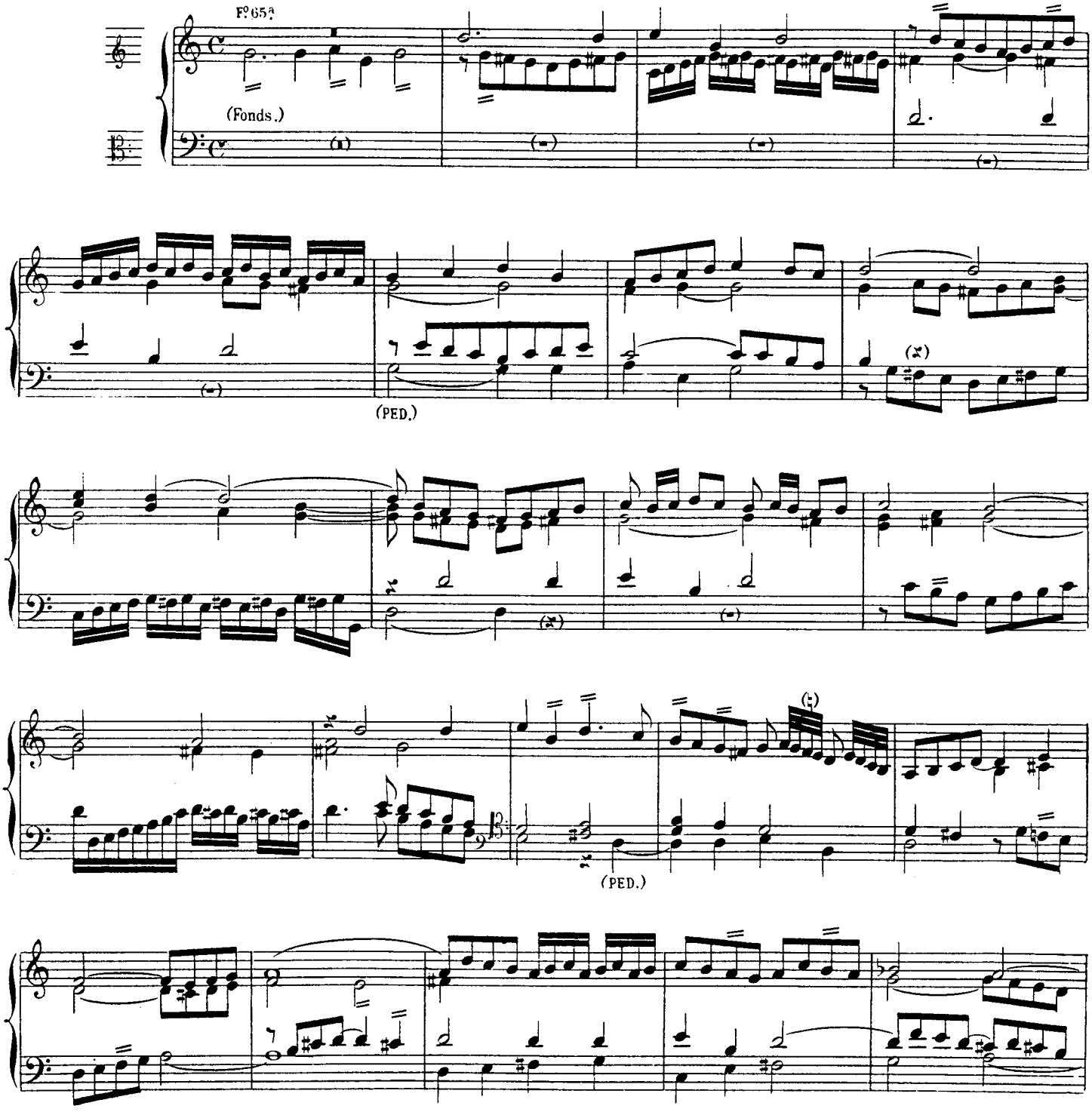


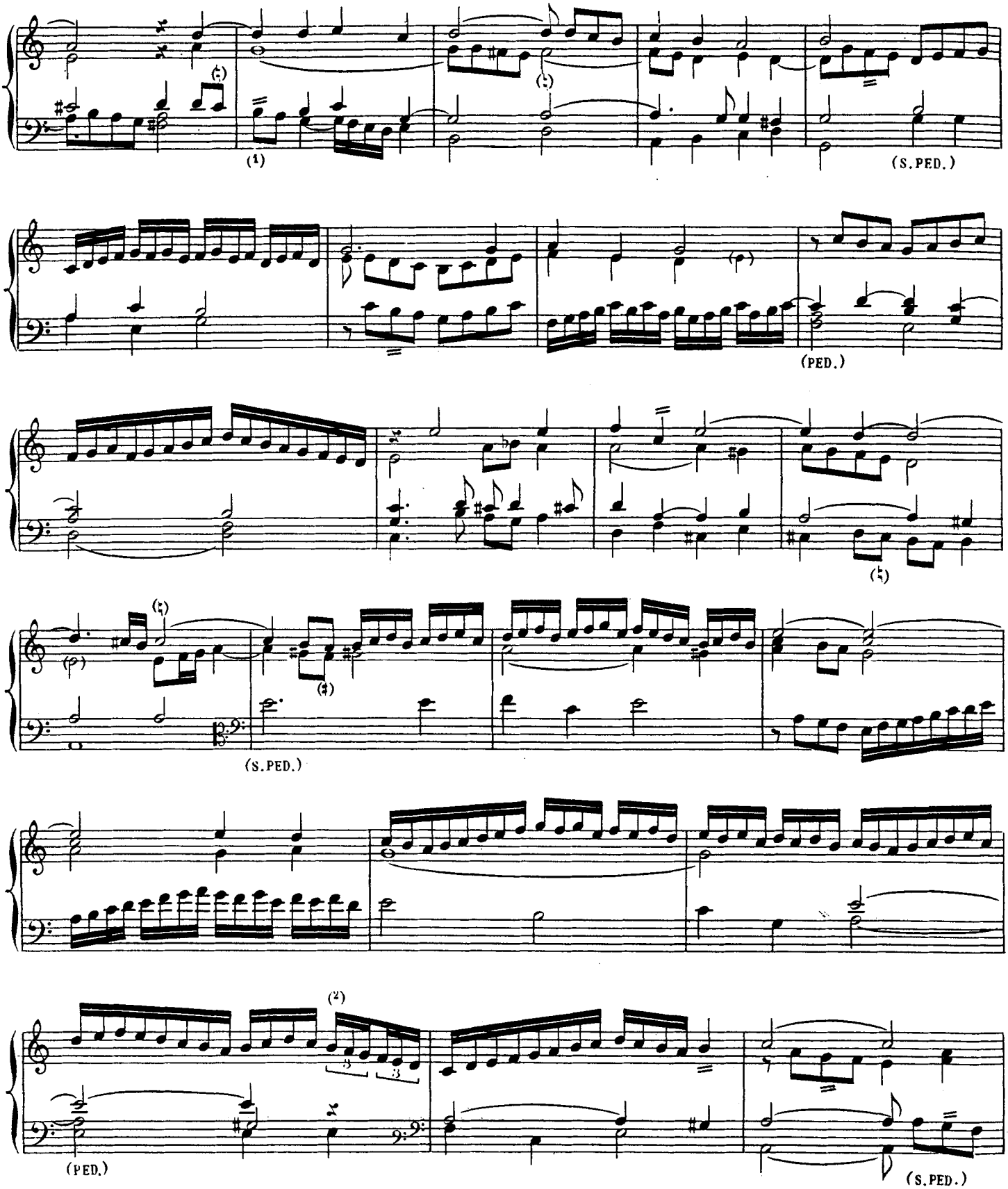
Mantano doi $\frac{1}{3}$ parte

Fantasia 8 Toni dal Sigr Pietro Cornet

MADATOMI ALLI 3º SEPTEMBRE 1625 (1)

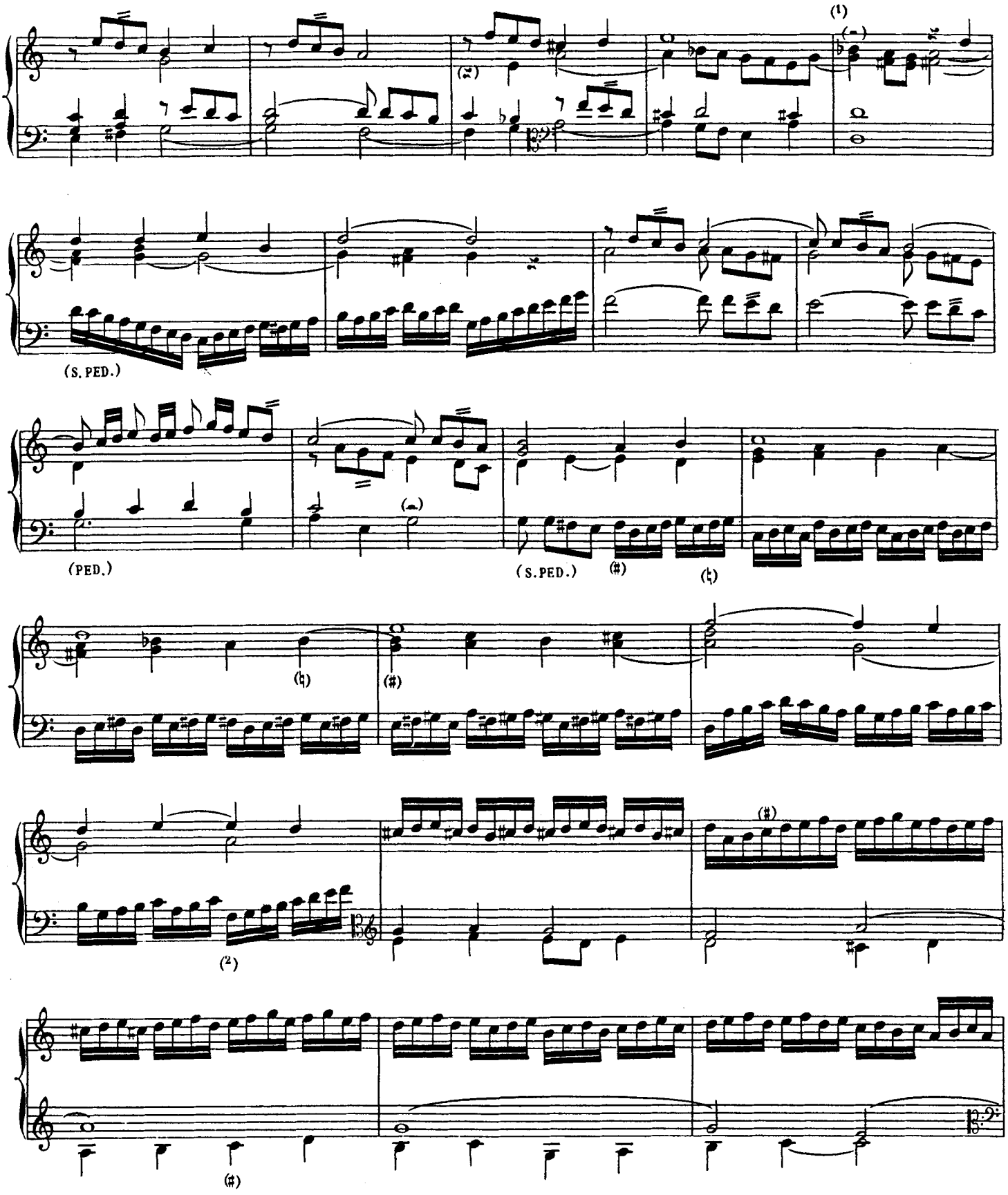


(1) Ms. 7tembre 1625.



(1)Ms.

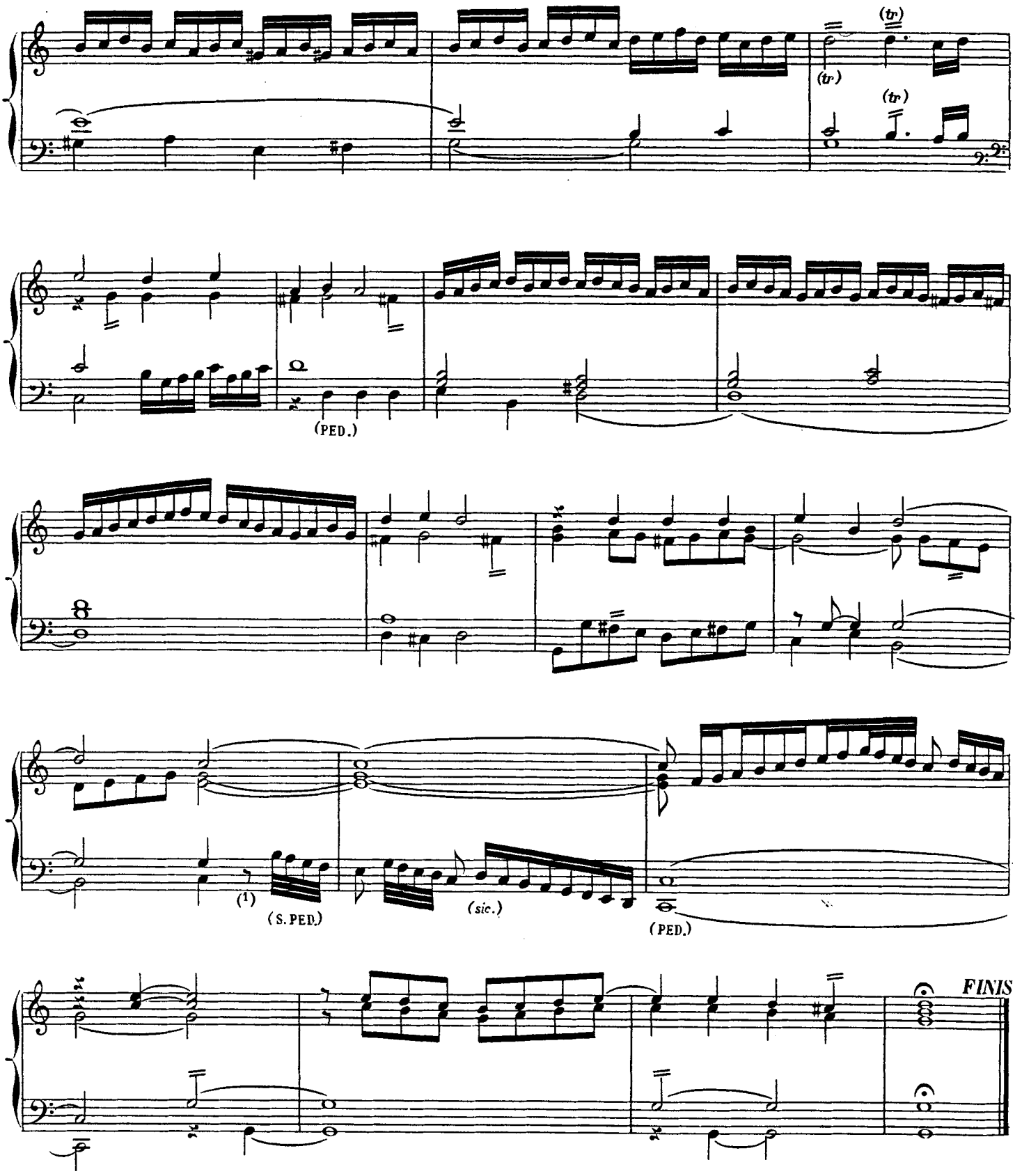
(2)Ms



(1) Ms (2) Ms.

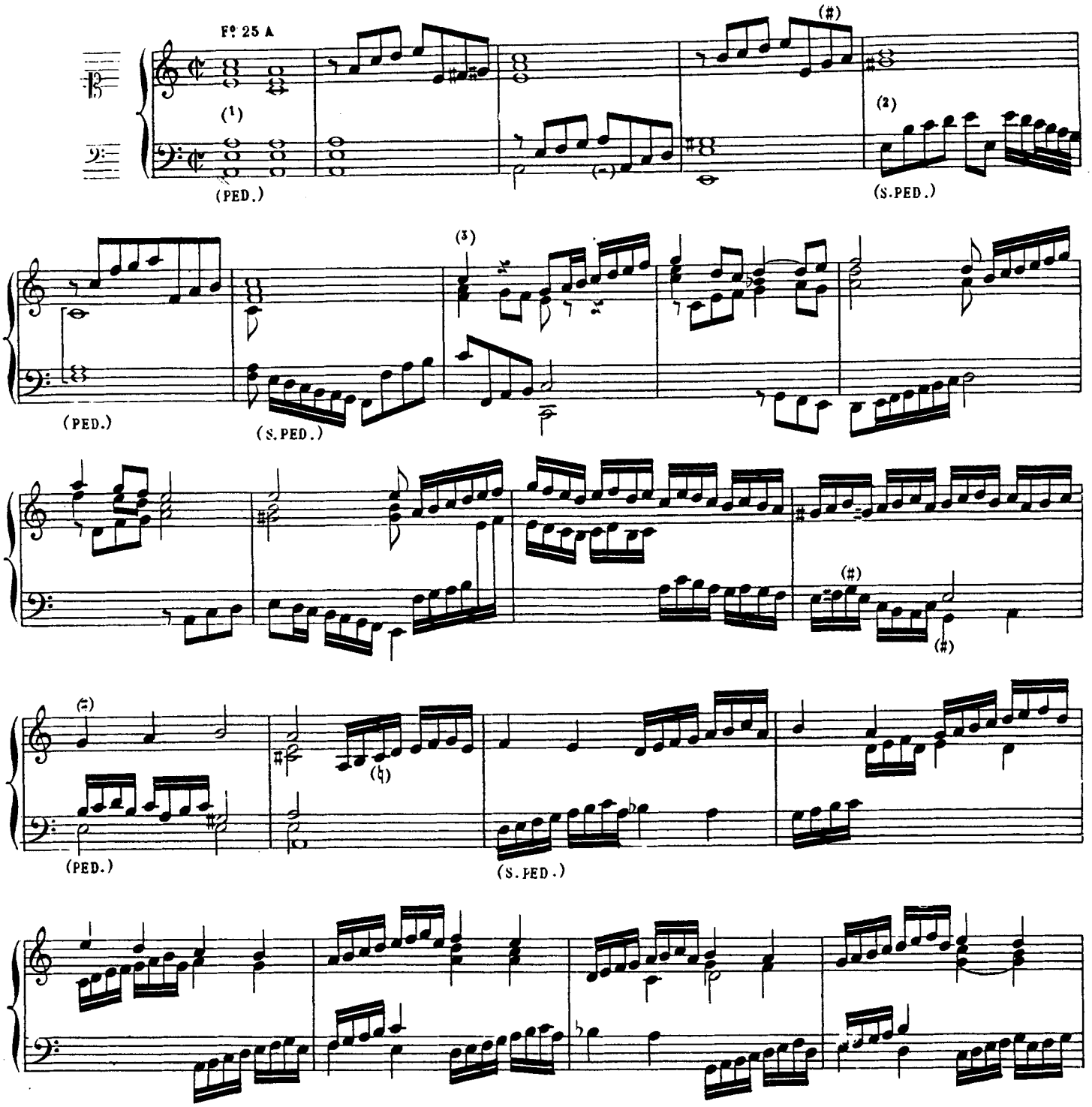
Corrigé d'après A.G. Ritter: *Zur Geschichte des Orgelspiels, Band 2*, page 62.

ALEX. G.



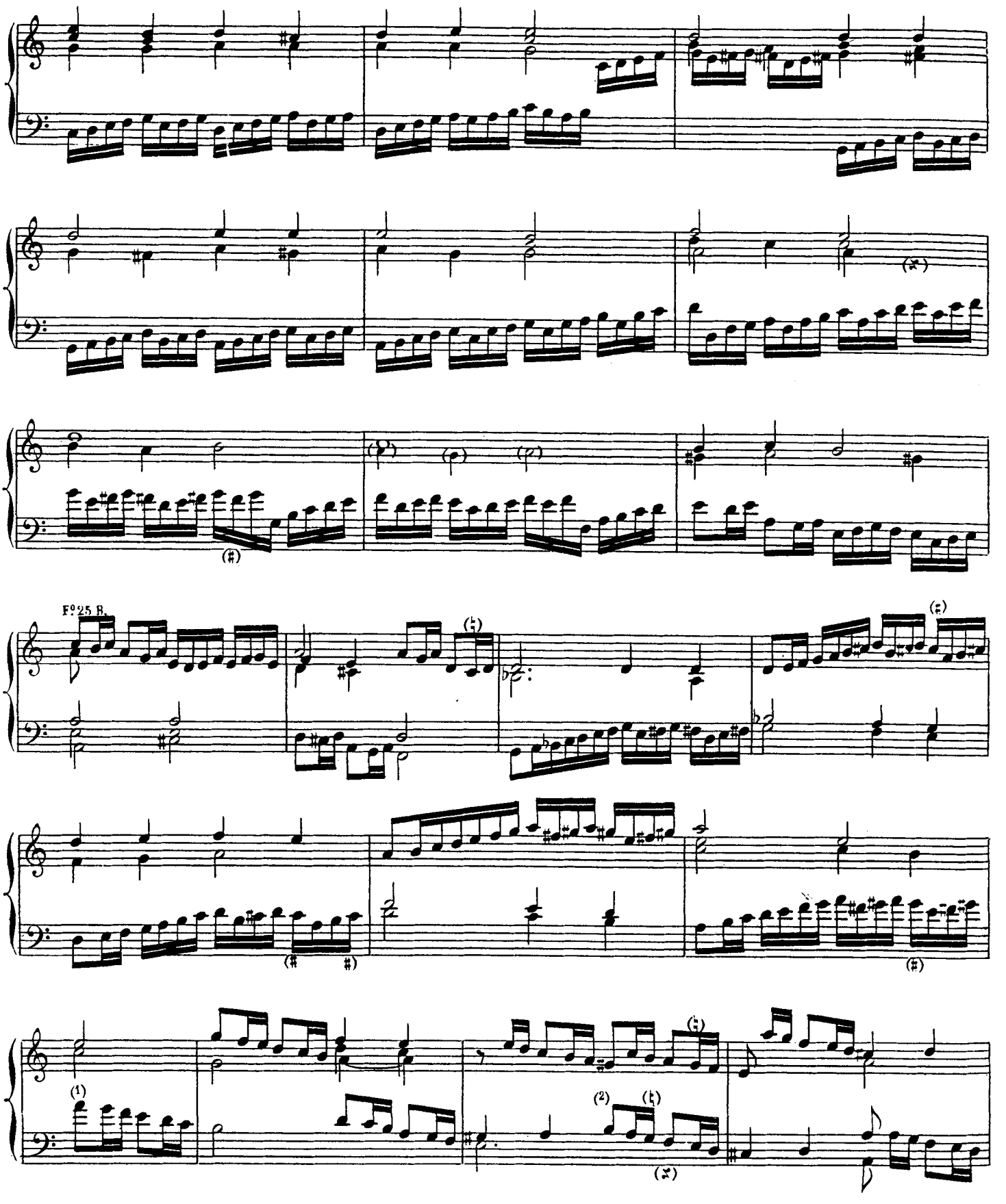
(1) Ms. Un quart de soupir 𝄾

Toccada del 3. Tono di Pietro Cornet

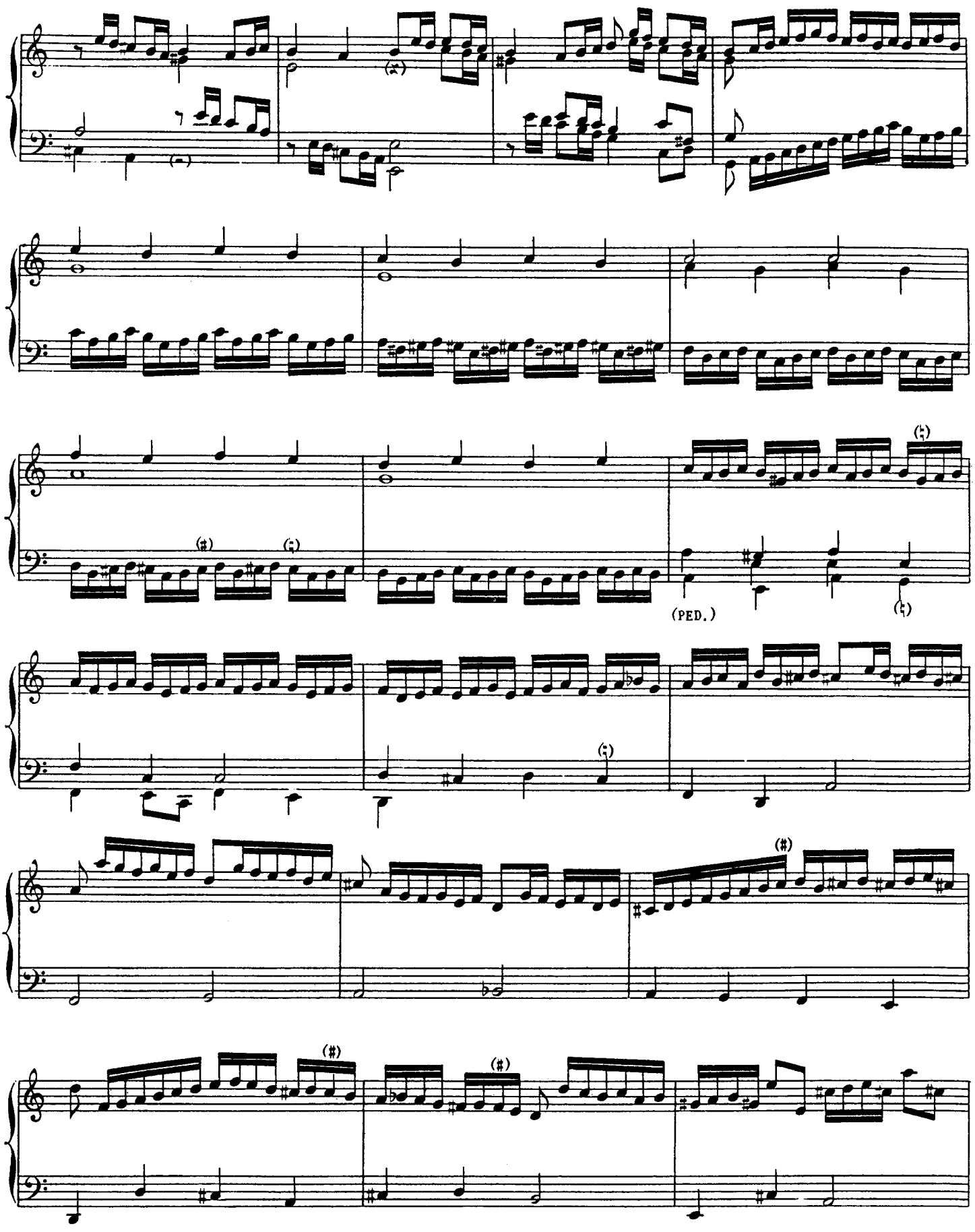


(1) Récit, Bourdon, Flûte 8, Dulciana 4, Doublette 2. (2) Ms. (3) Ms.

(A.G.149.)



(1) Ms. Mesure incomplète. (2) Ms. SOL au lieu de SI.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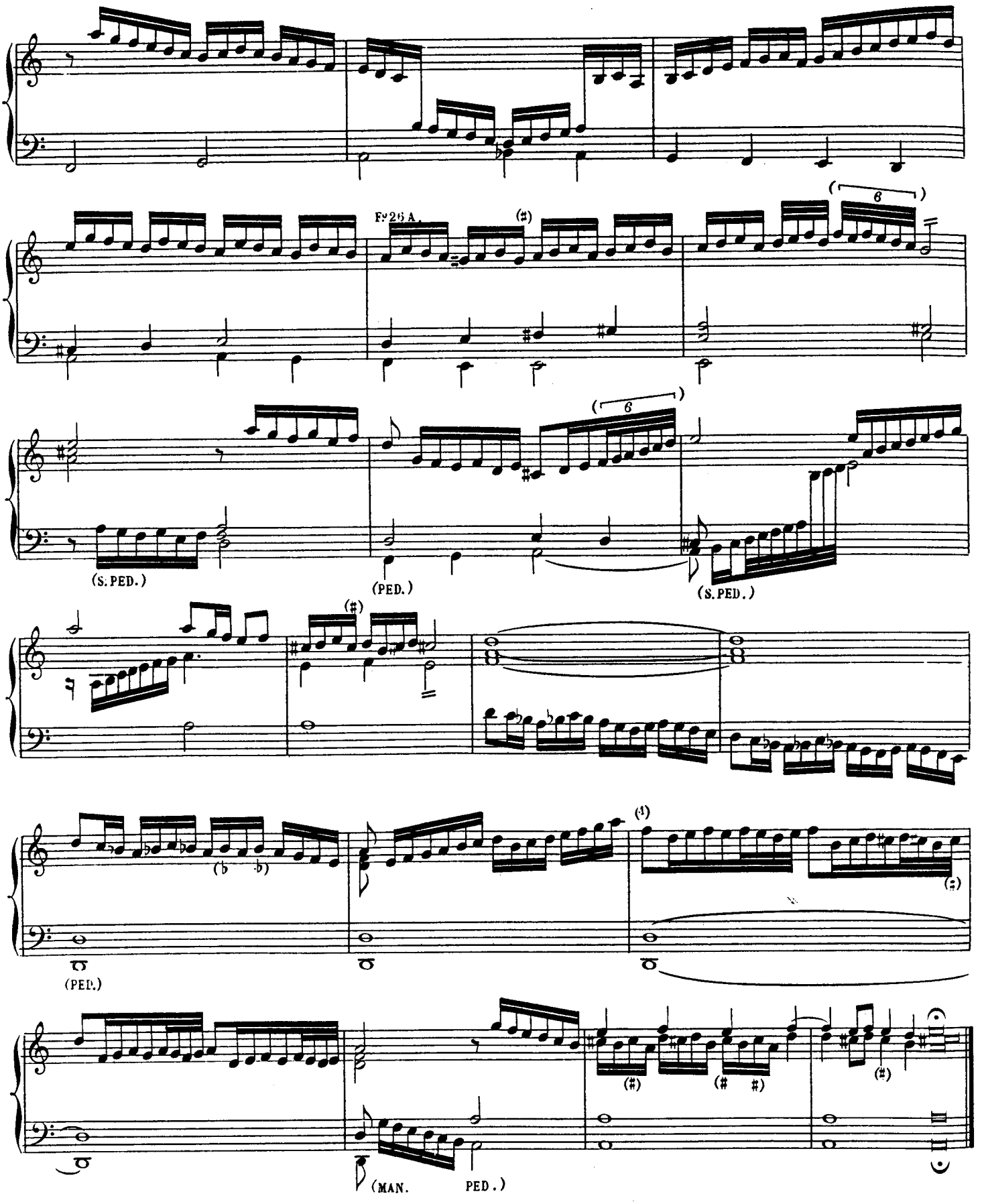
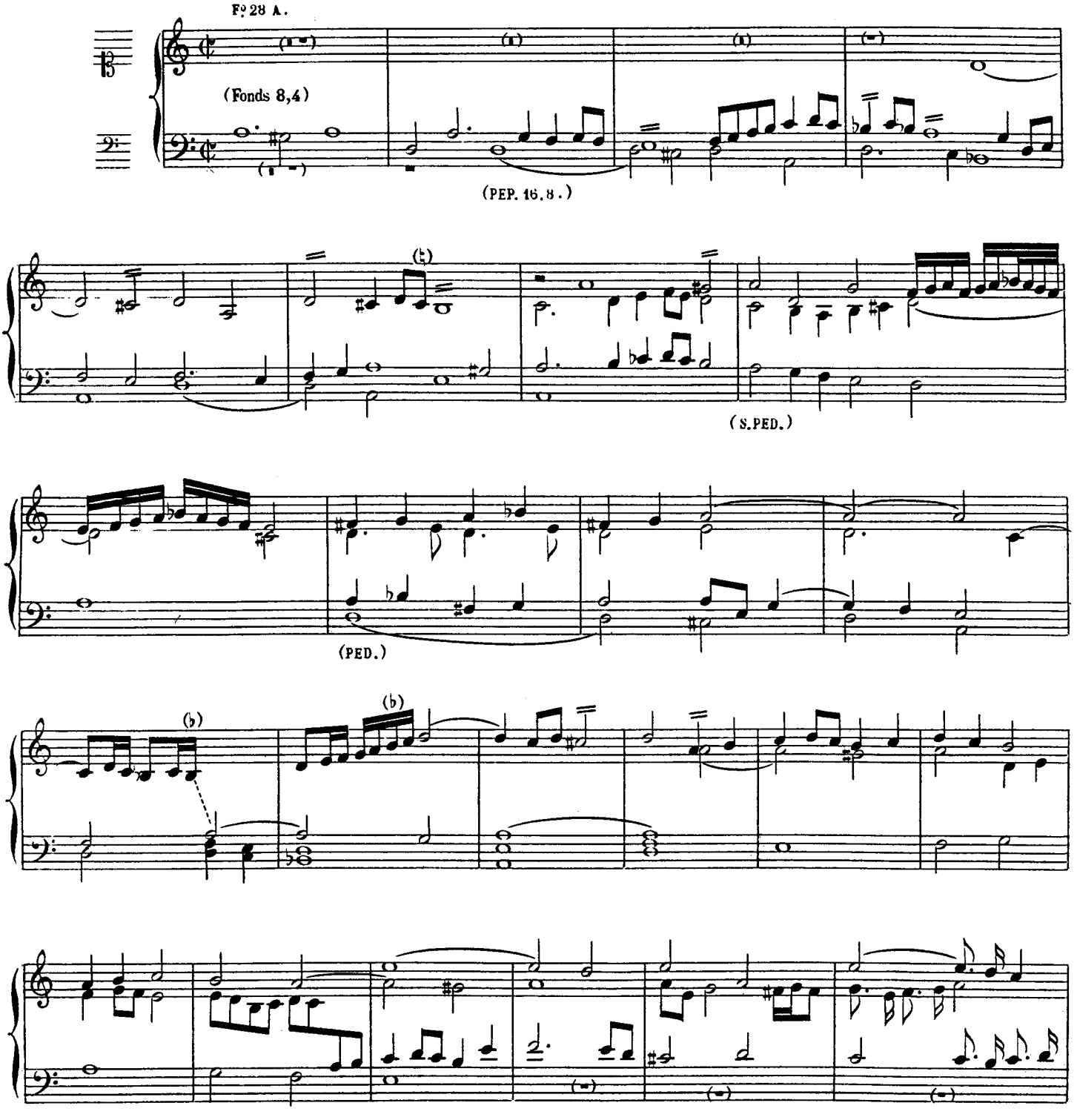
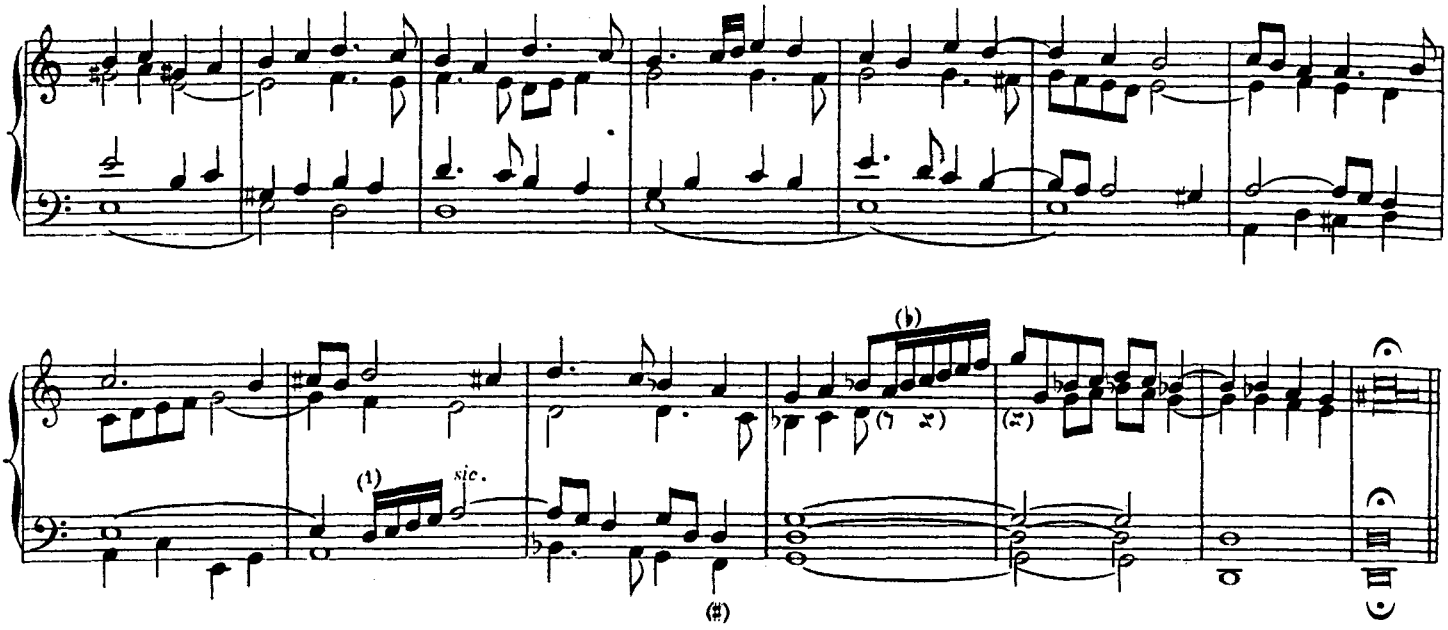


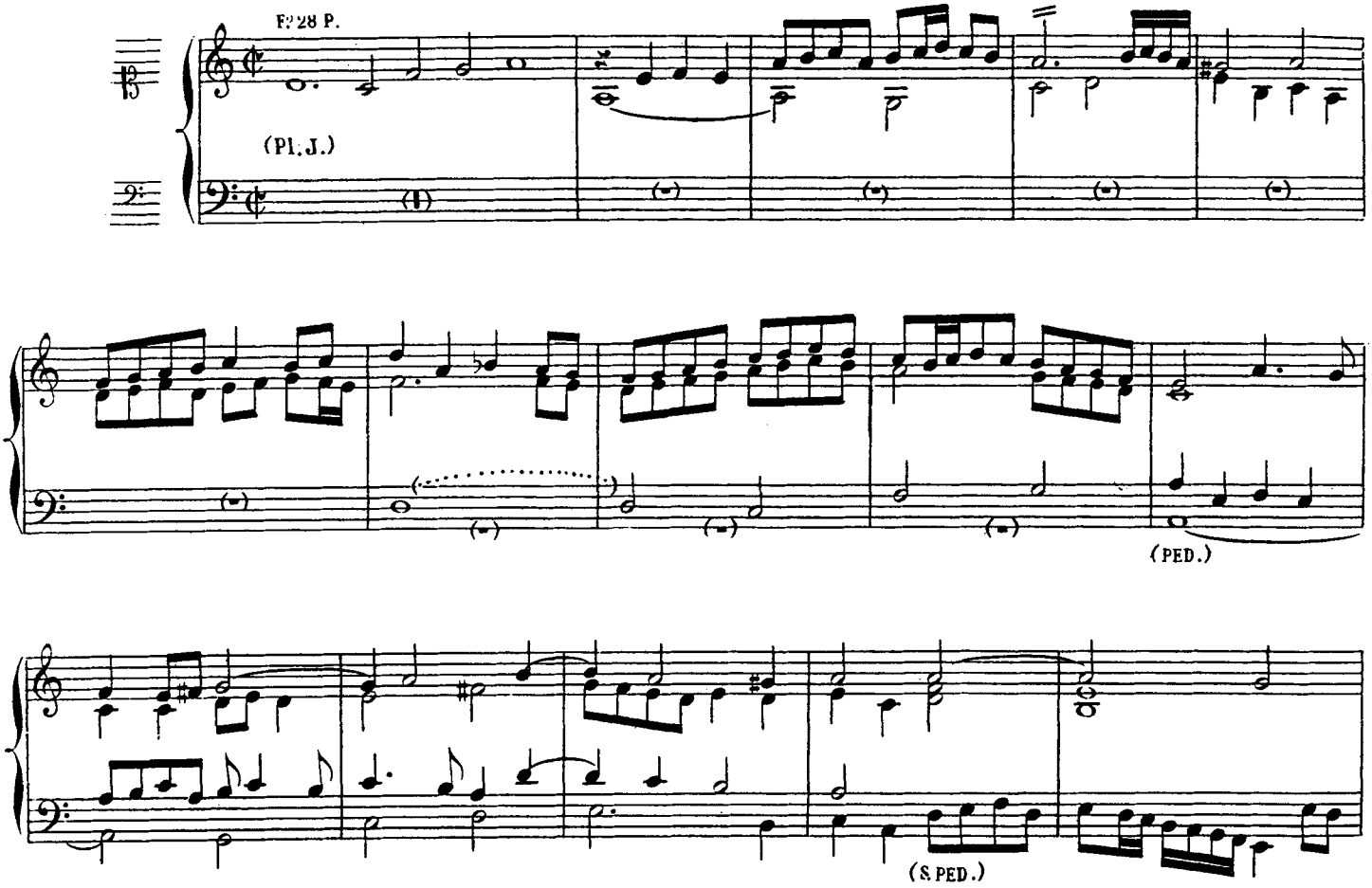
(1) Ms.

Salue di. Maestro Petro Cornet

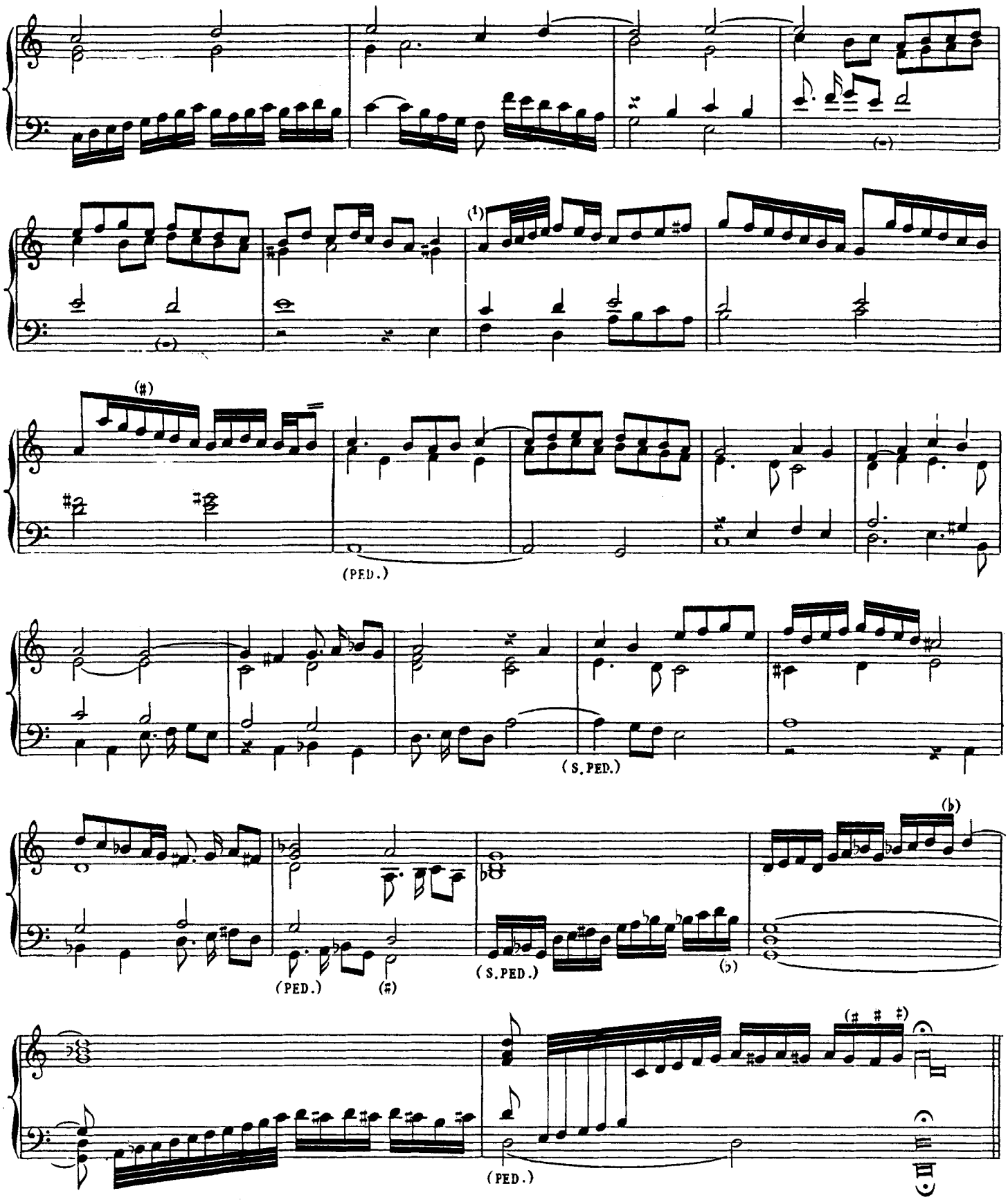




AD TE CLAMAMUS

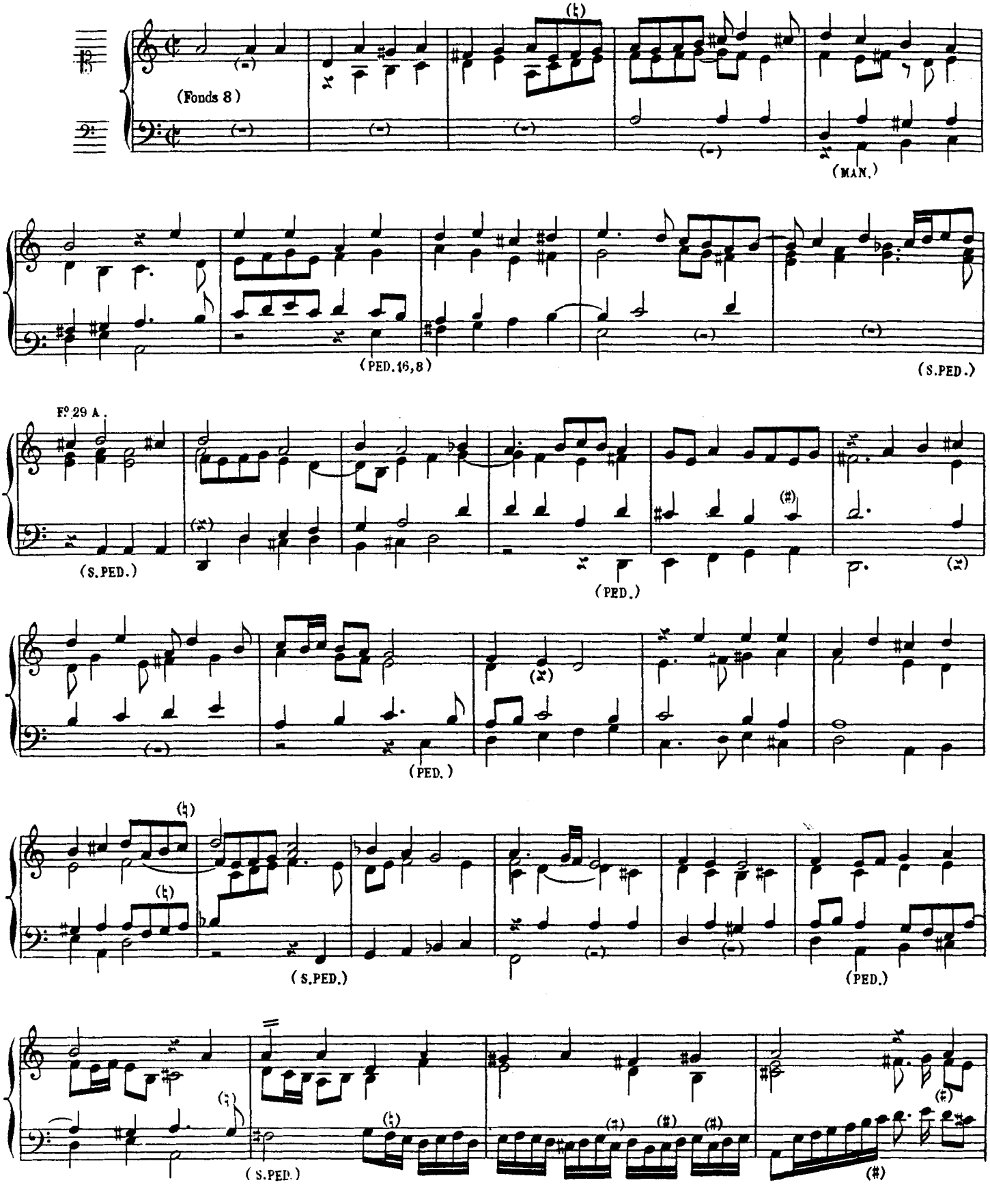


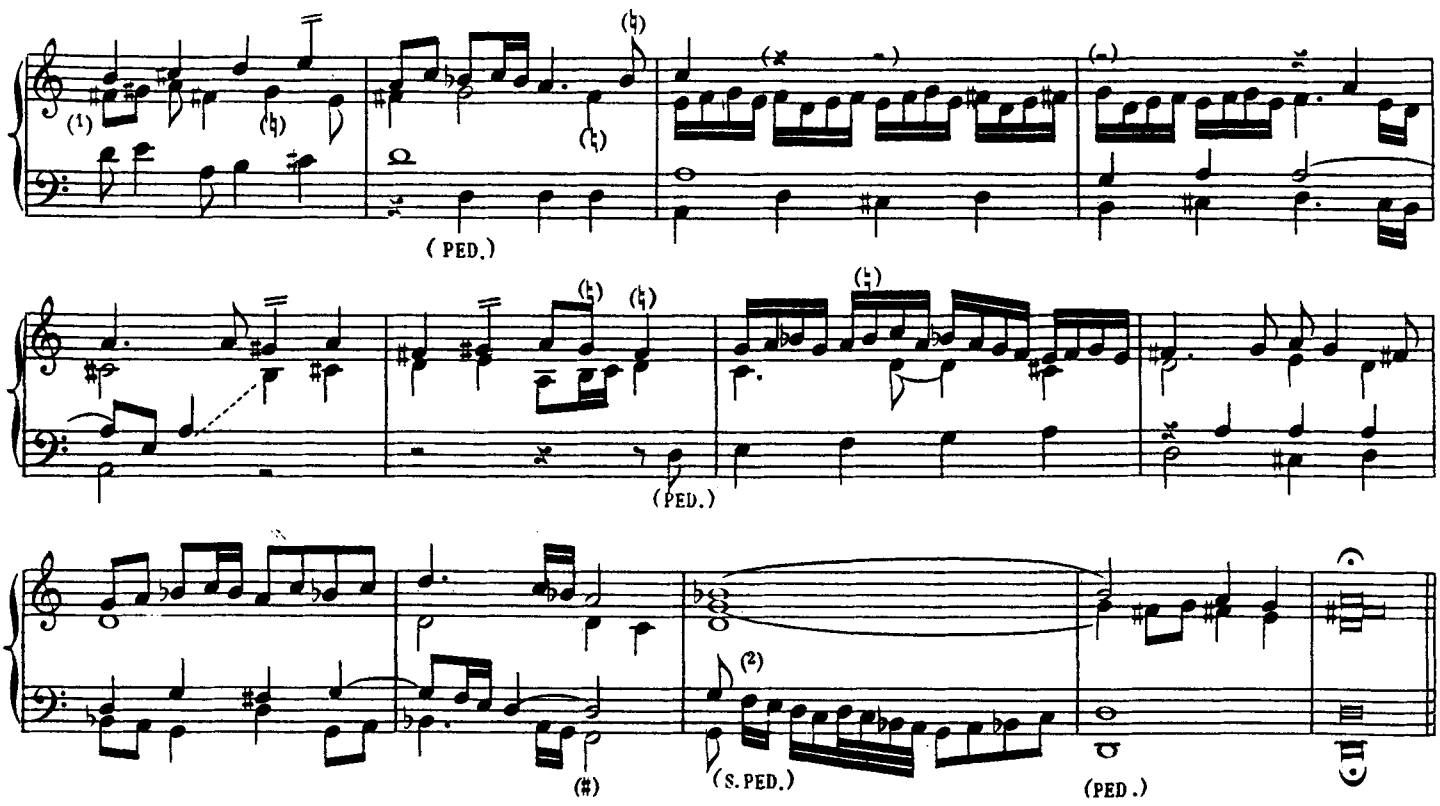
(1) Ms. Quatres croches au lieu des doubles croches.



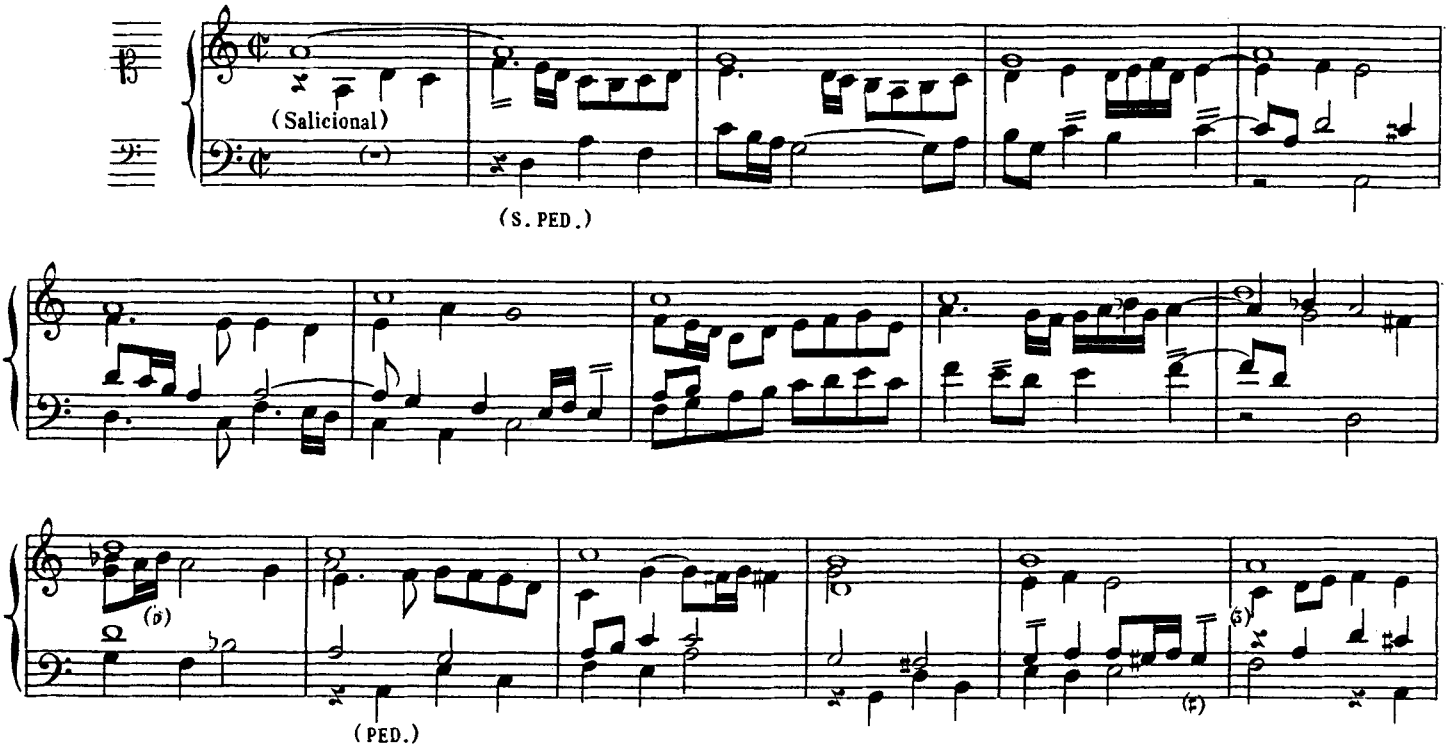
(1) Ms.

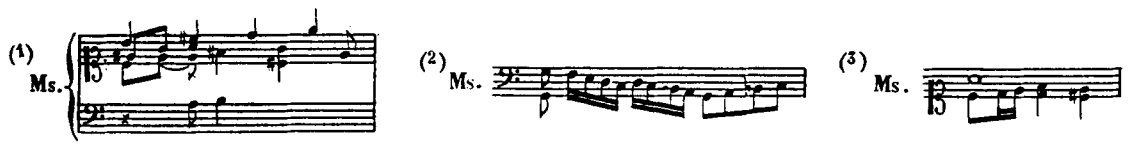
Eia Ergo.



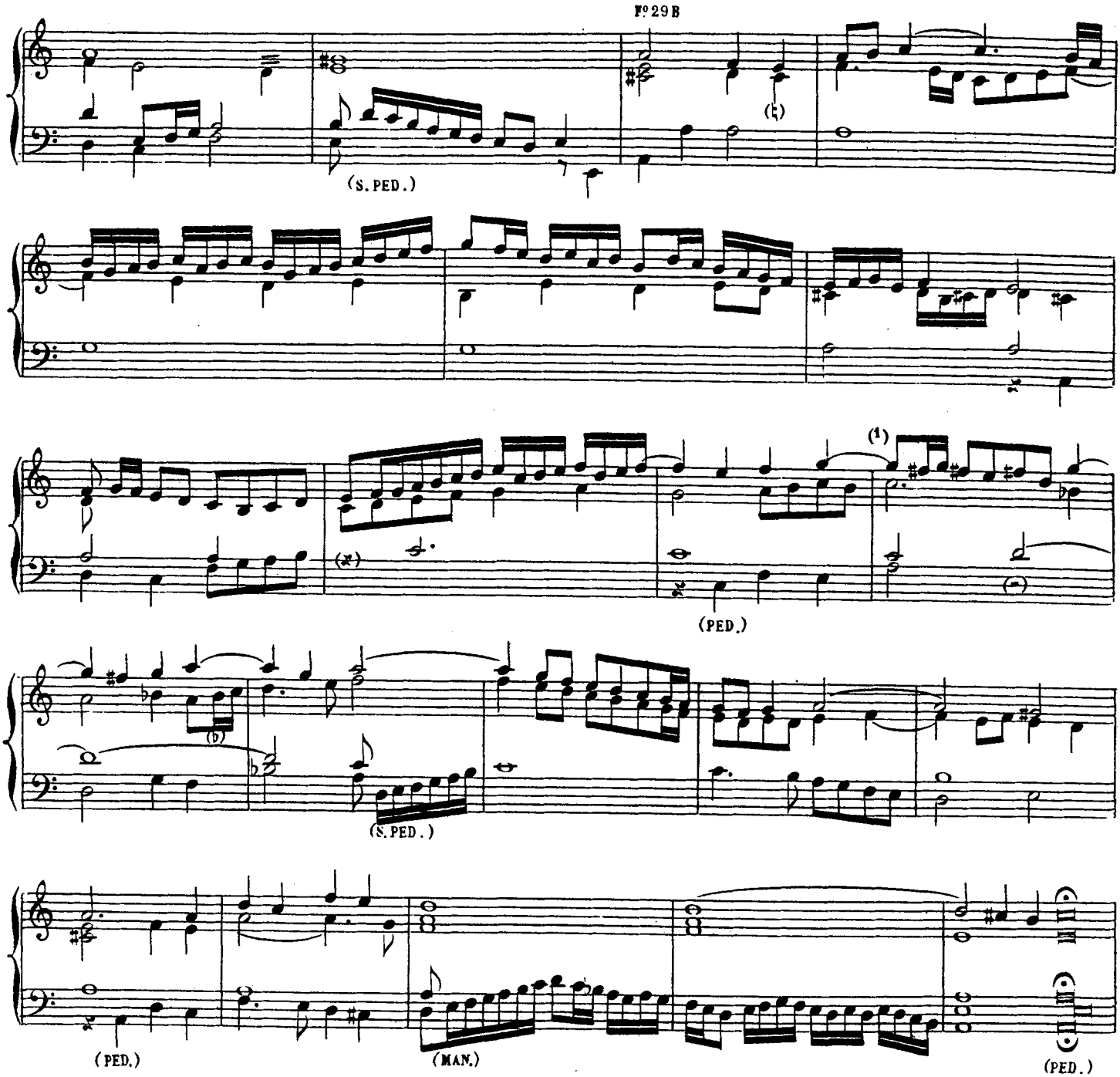


O CLEMENS

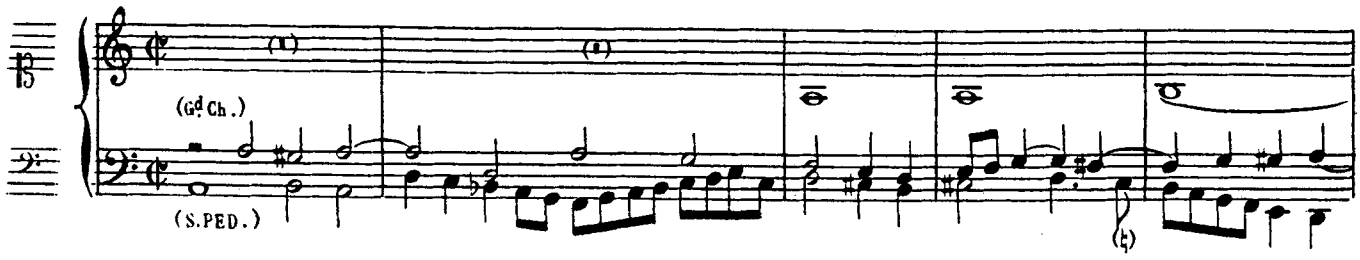




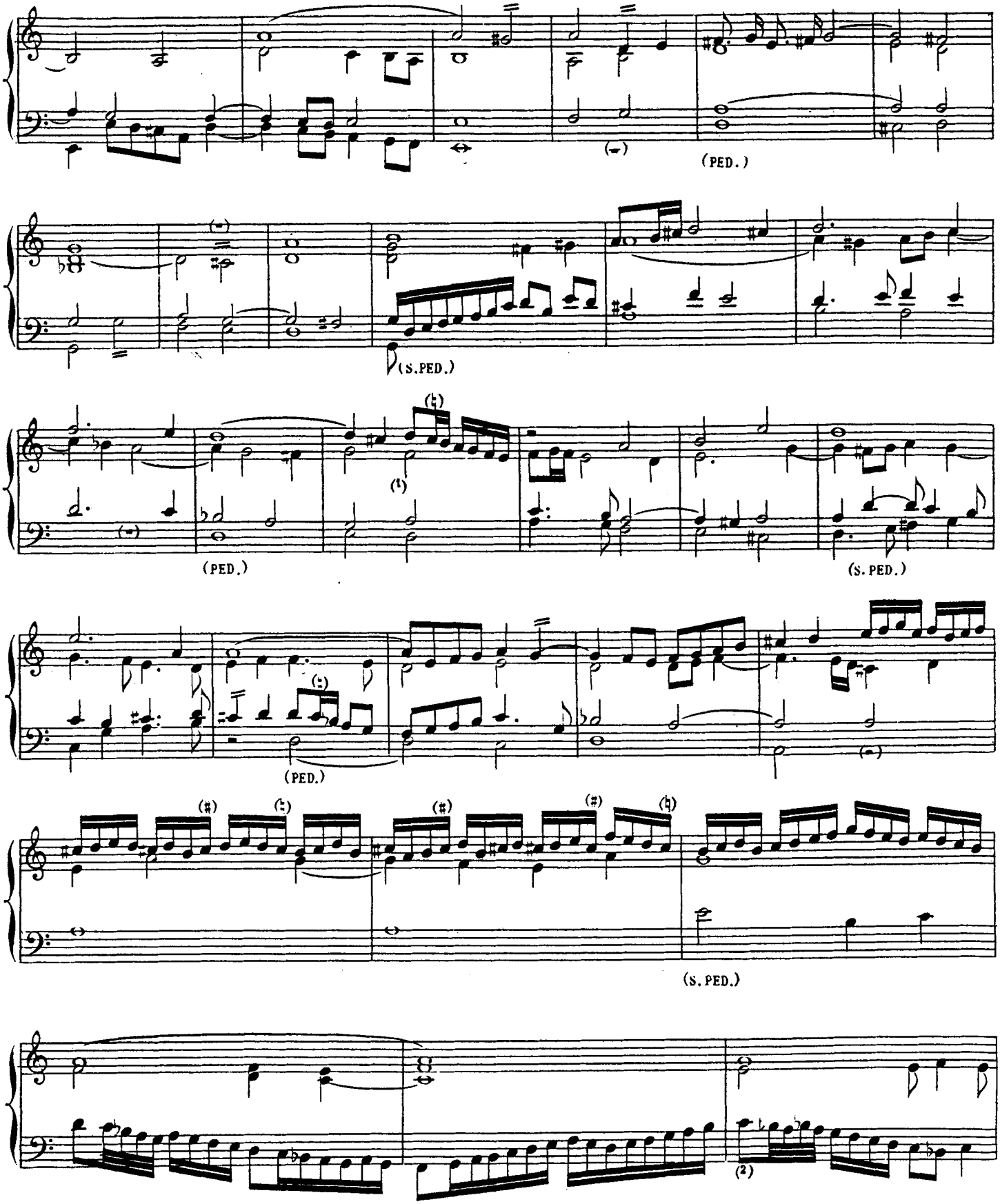
Fº 29 B



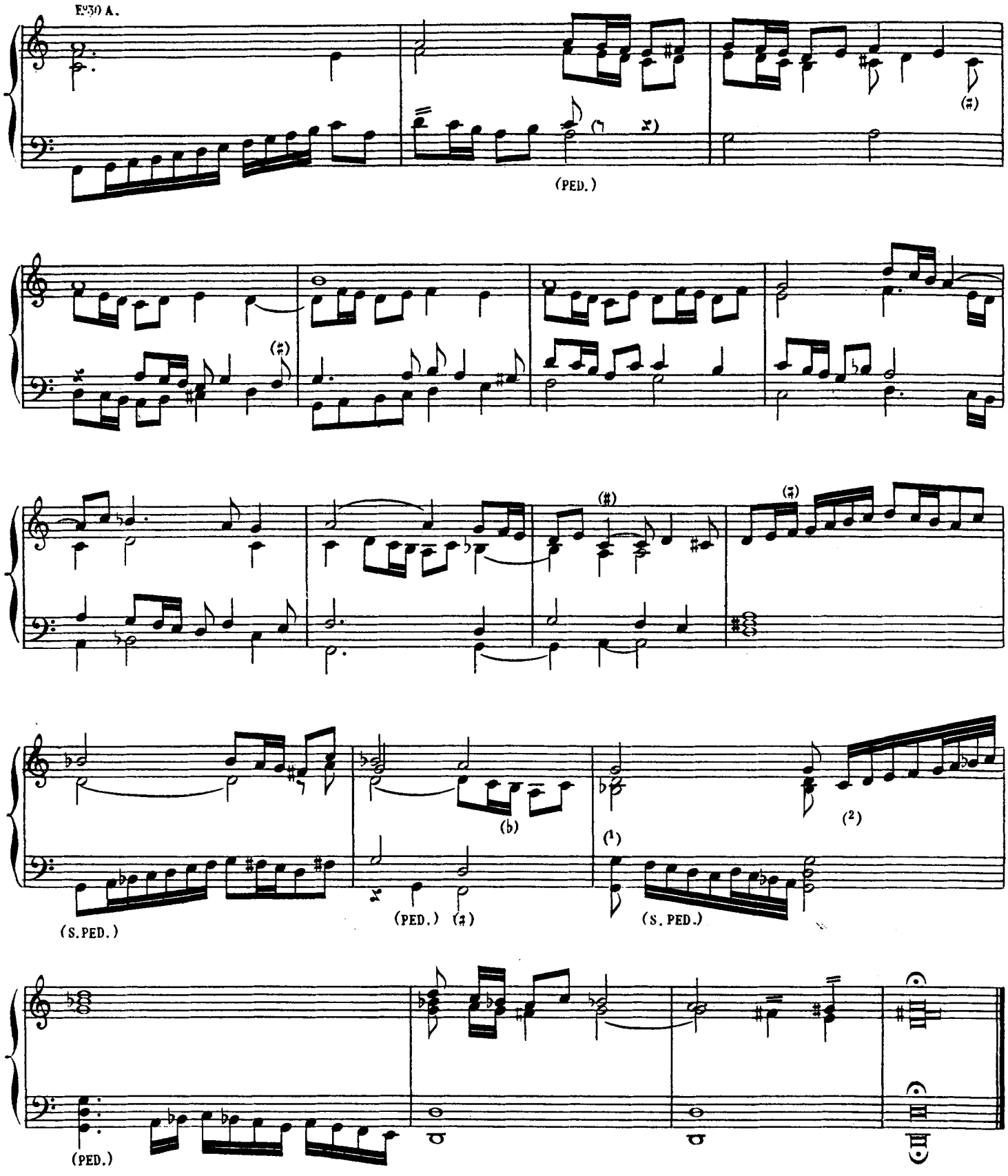
Pro Fine



(1) Ms. SOL noire.



(1) RÉ au lieu de FA (2) Ms.

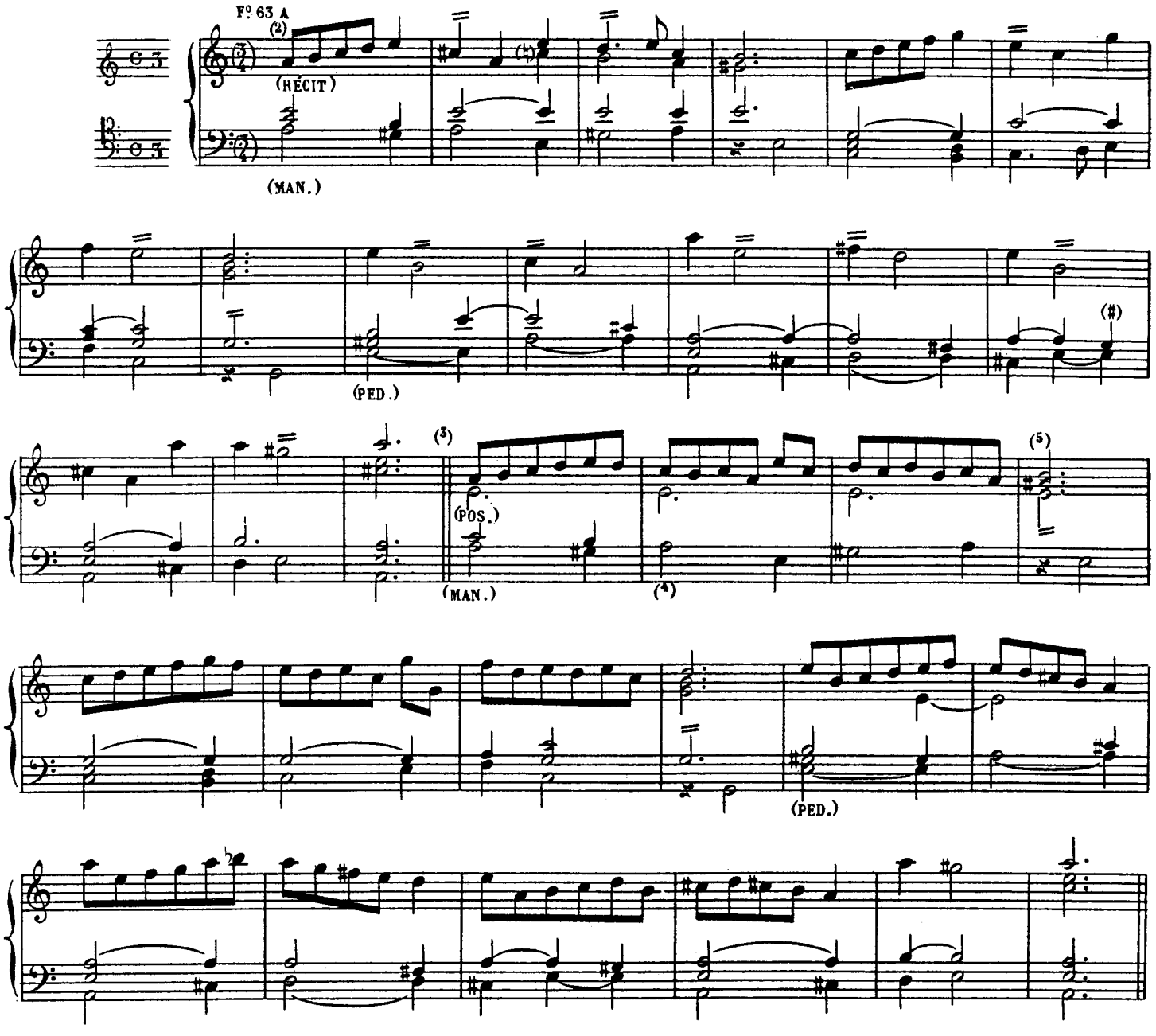


(1) Ms

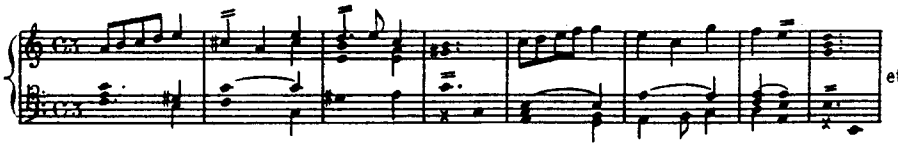
(2) Ms

COURANTE DAL S. PIETRO CORNET

ORGANISTA DE LA S^ma INFANTA IN BRUSSELLES MANDANOMI DA LUY À DI 6 NOVEMBRE 1624 [1]



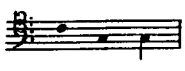
(1) Dans le manuscrit, cette Courante, suivant les formes de l'ancienne notation proportionnelle, est notée ainsi:



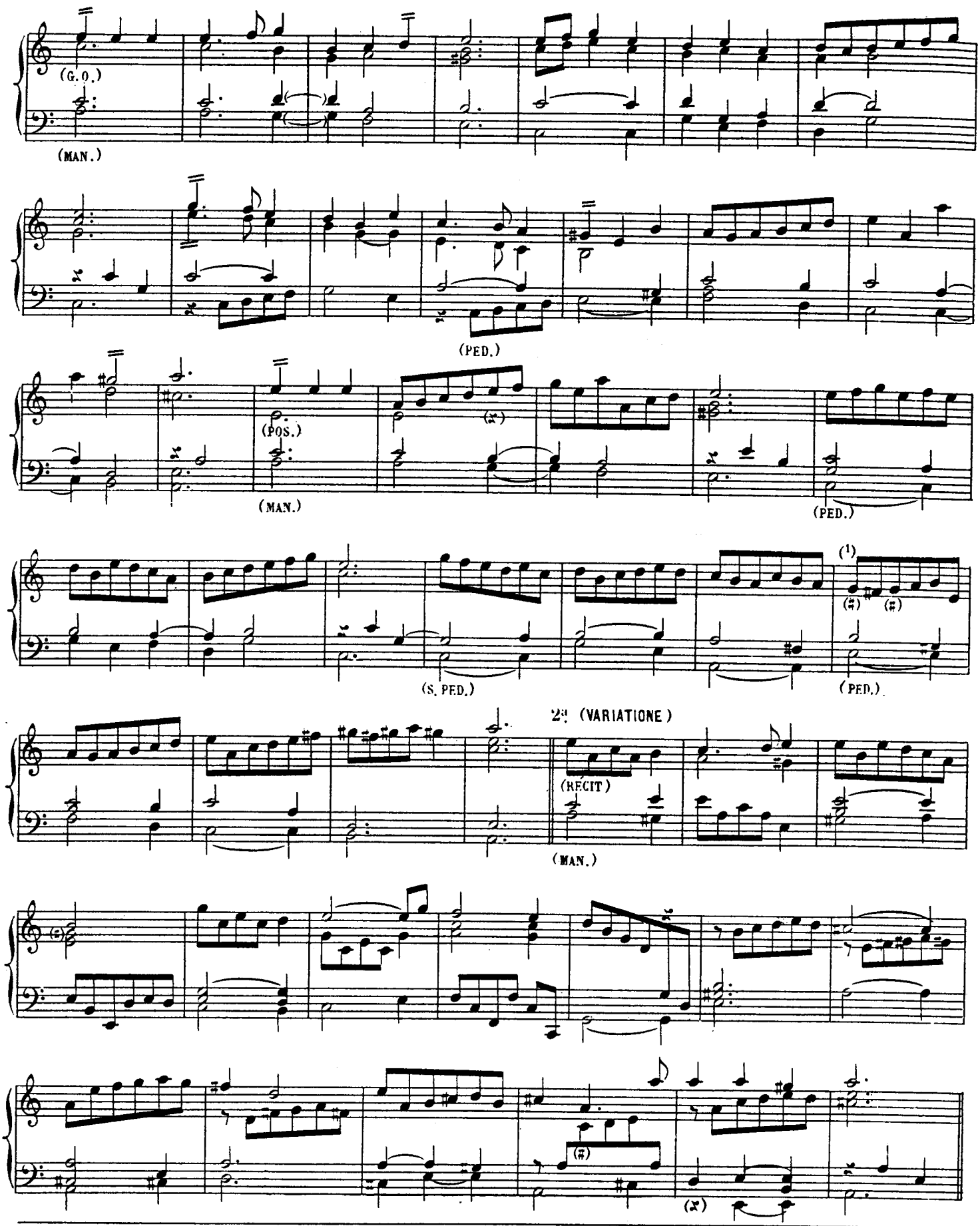
la date est indiquée ainsi à di 6. 9uèbre 1624.

(2) RÉCIT: Fl. 8,4, (Hautbois préparé) POSITIF, Salicional, Bourdon 8, Gd ORGUE, Fl. 8 PÉDALES, Bourdons 16,8

(3) Ms. Les doubles barres sont marquées comme il suit

(4) Ms. 

(5) Ms. MI ♯ au lieu de SOL ♯



(1) Ms. sol fa sol ré mi

Paris, Imp. Delanchy, Faubourg Saint Denis, 51-53.