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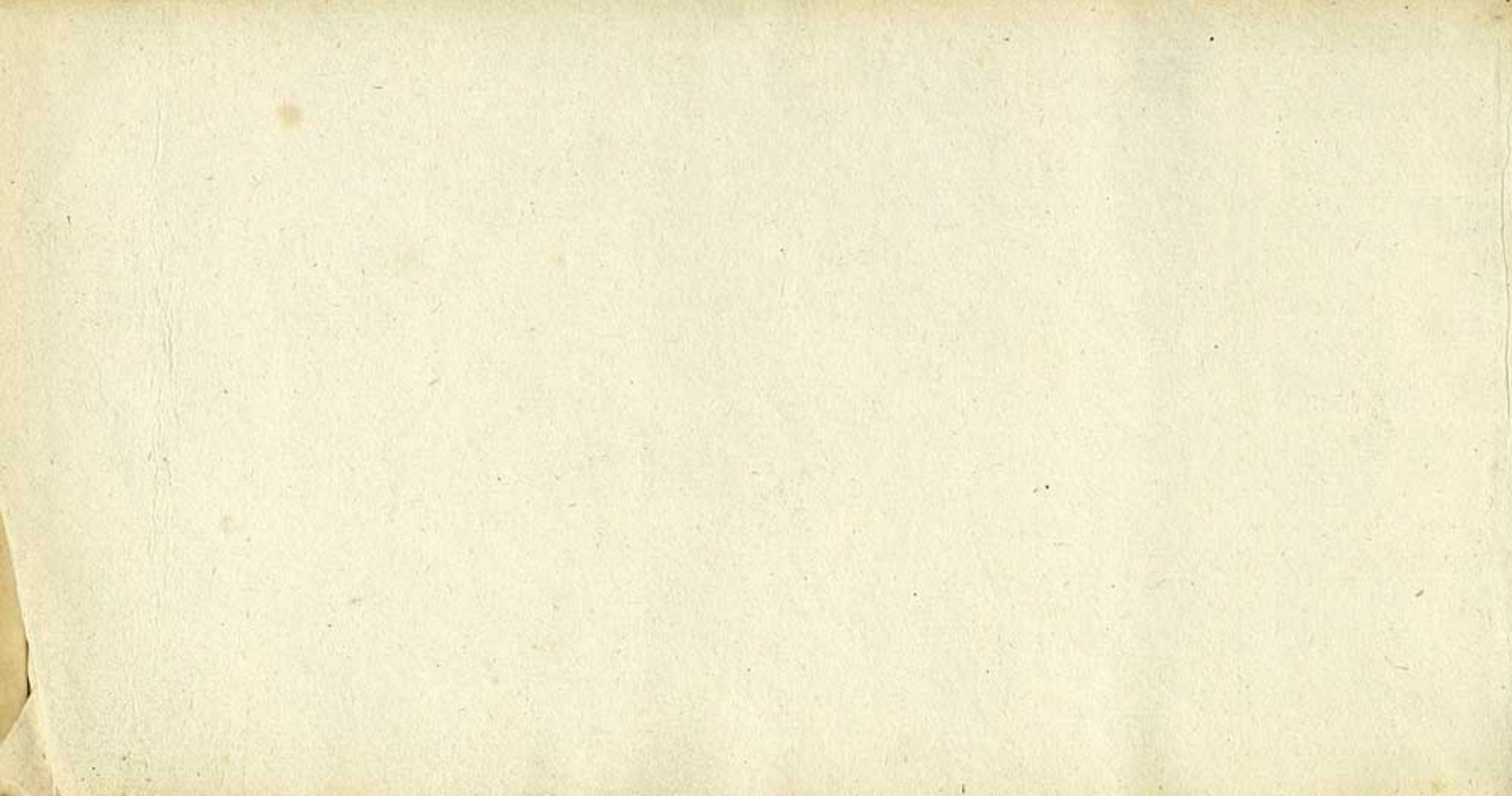
Malle Symen p 9

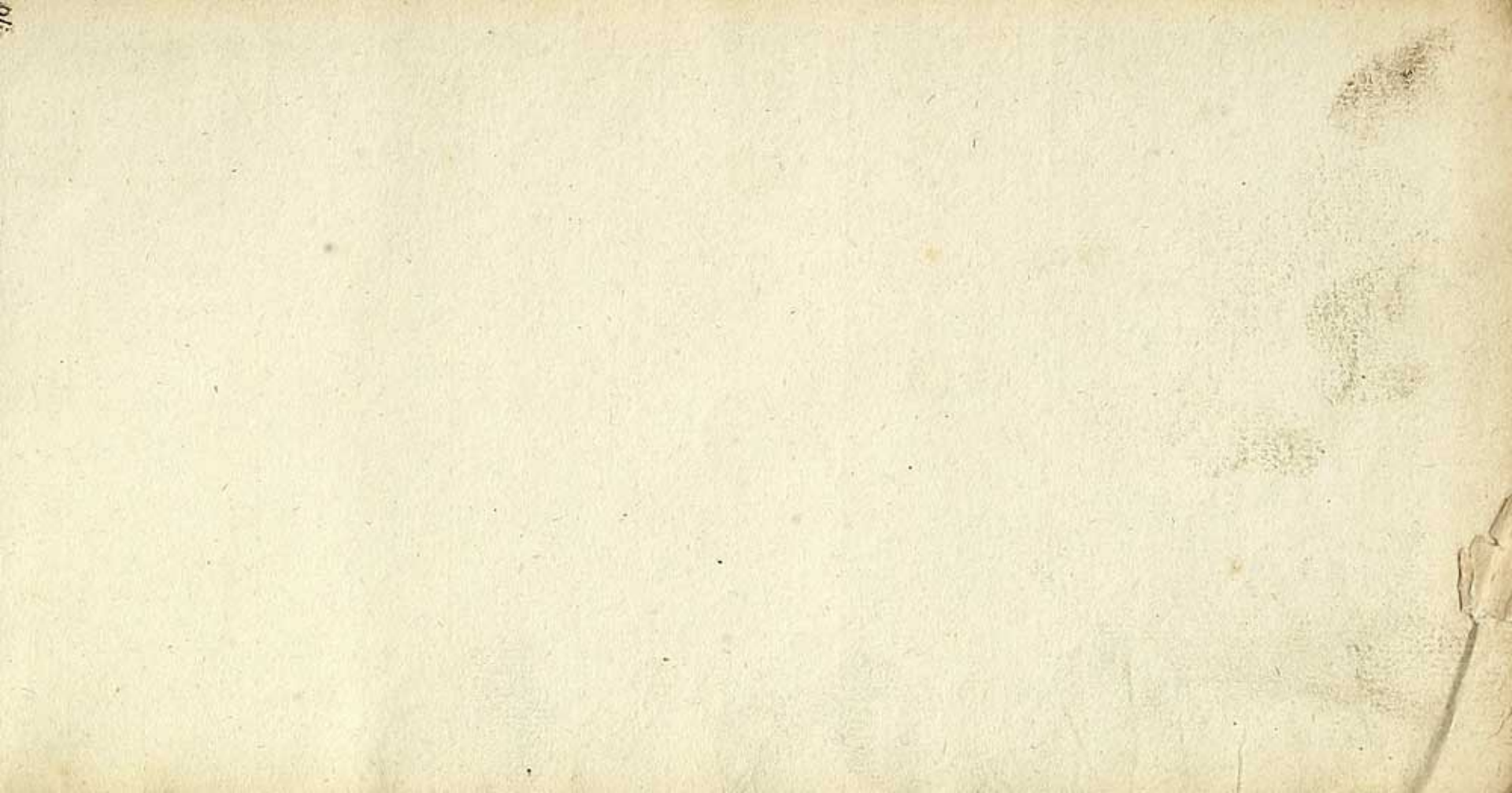
Engels Maekelgael p 34

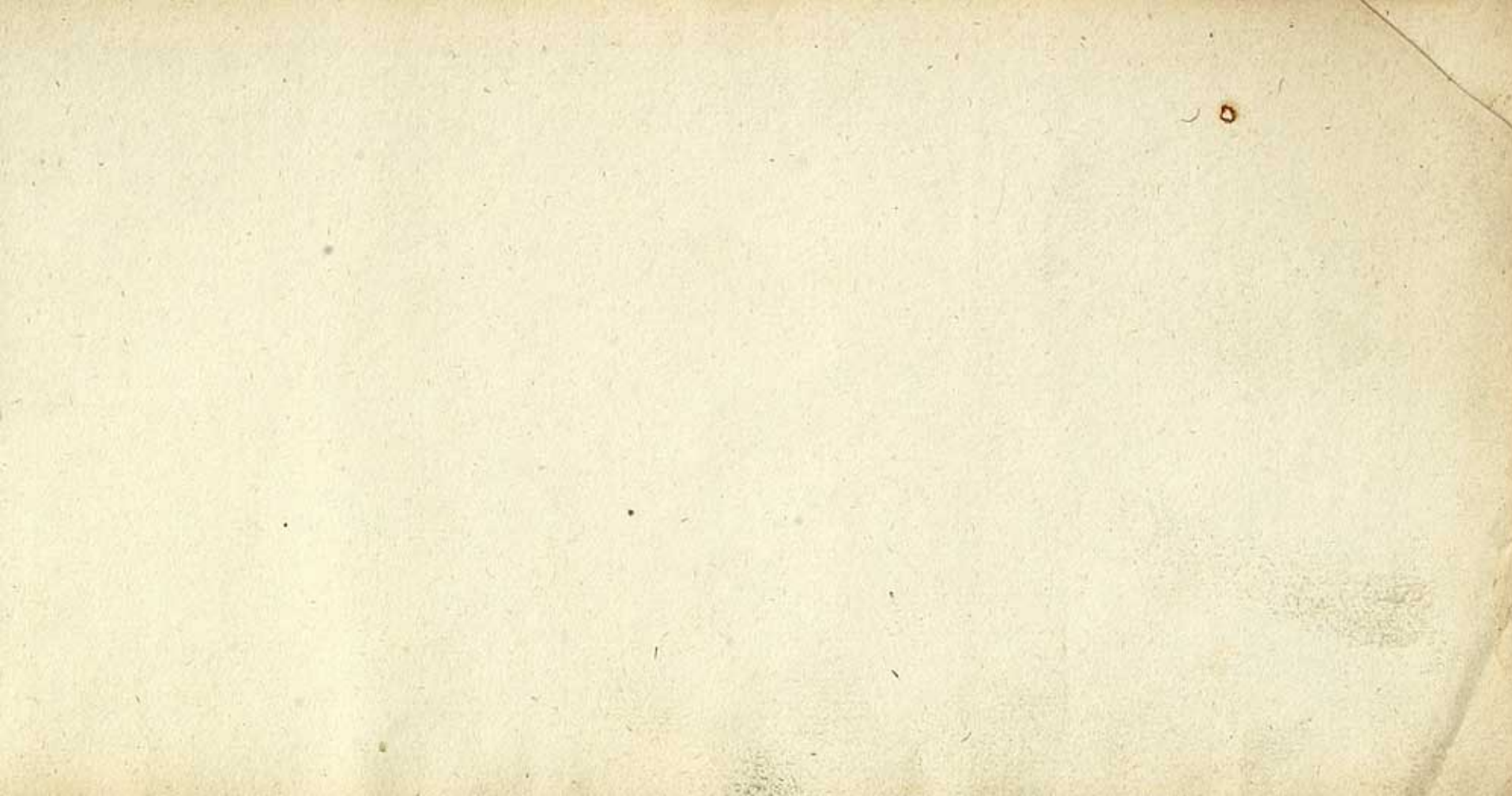
Engels Lied p 45

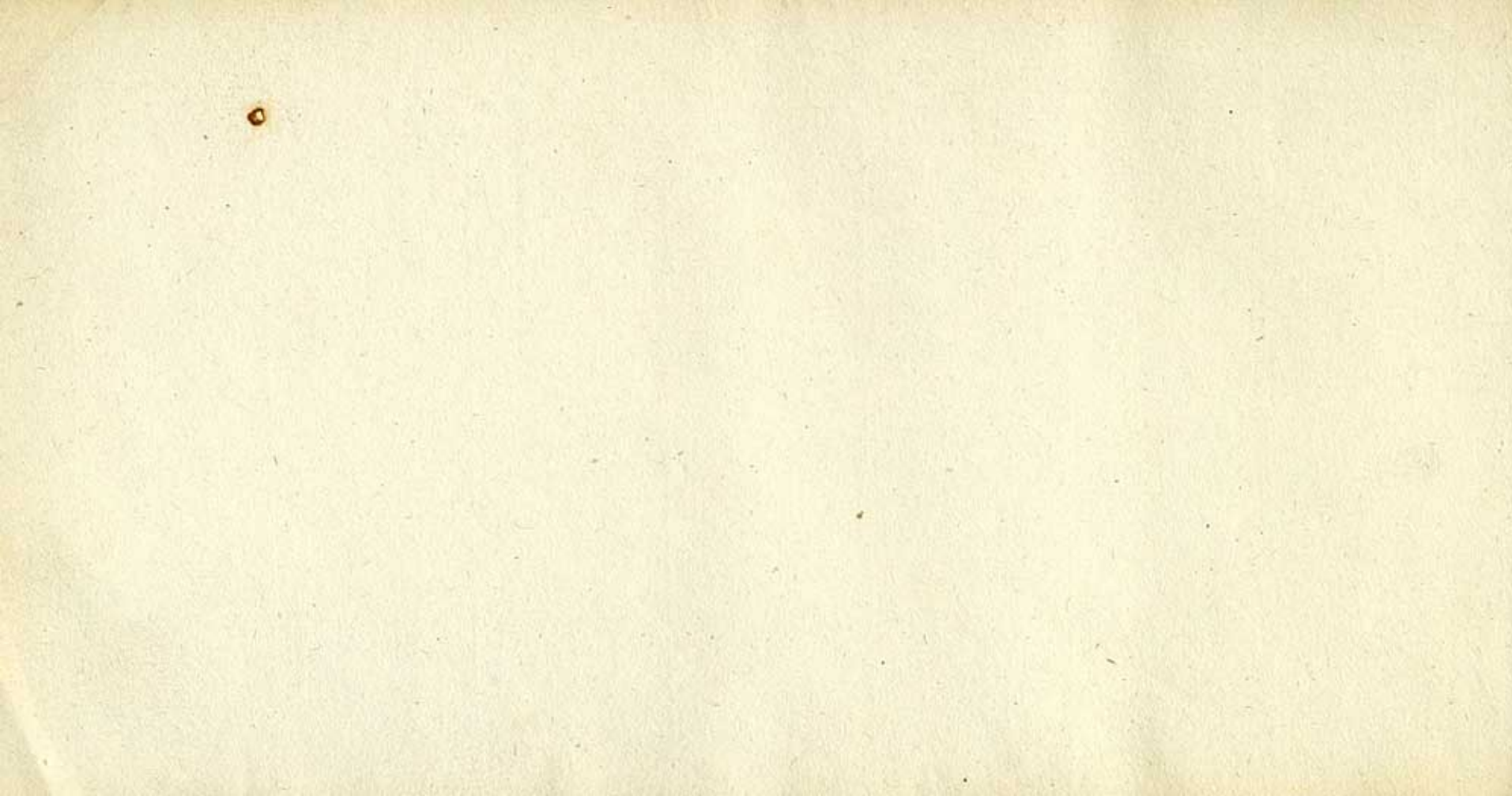
Een Schets Liedjen p 66.

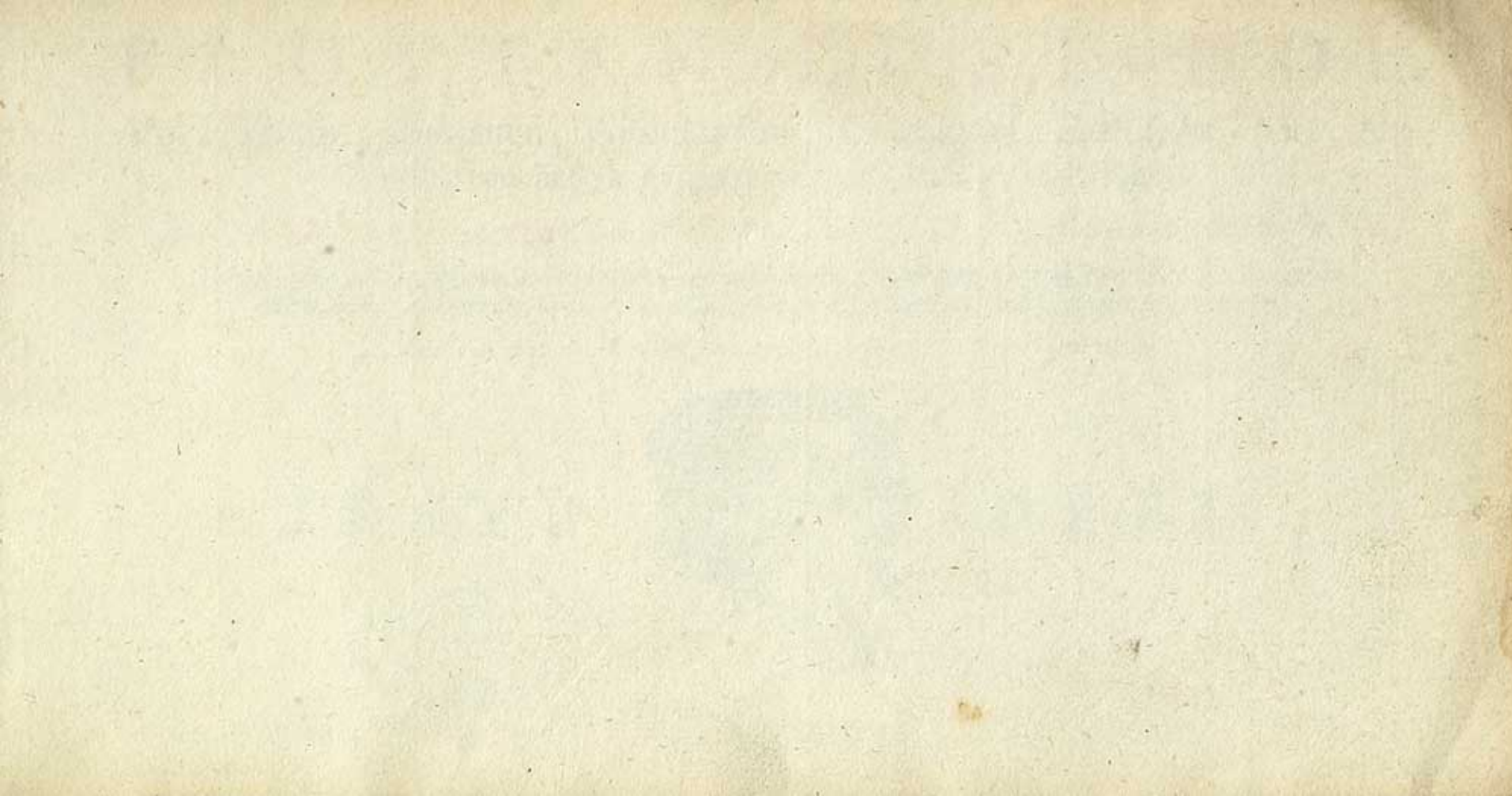
Malle Symen p 33.

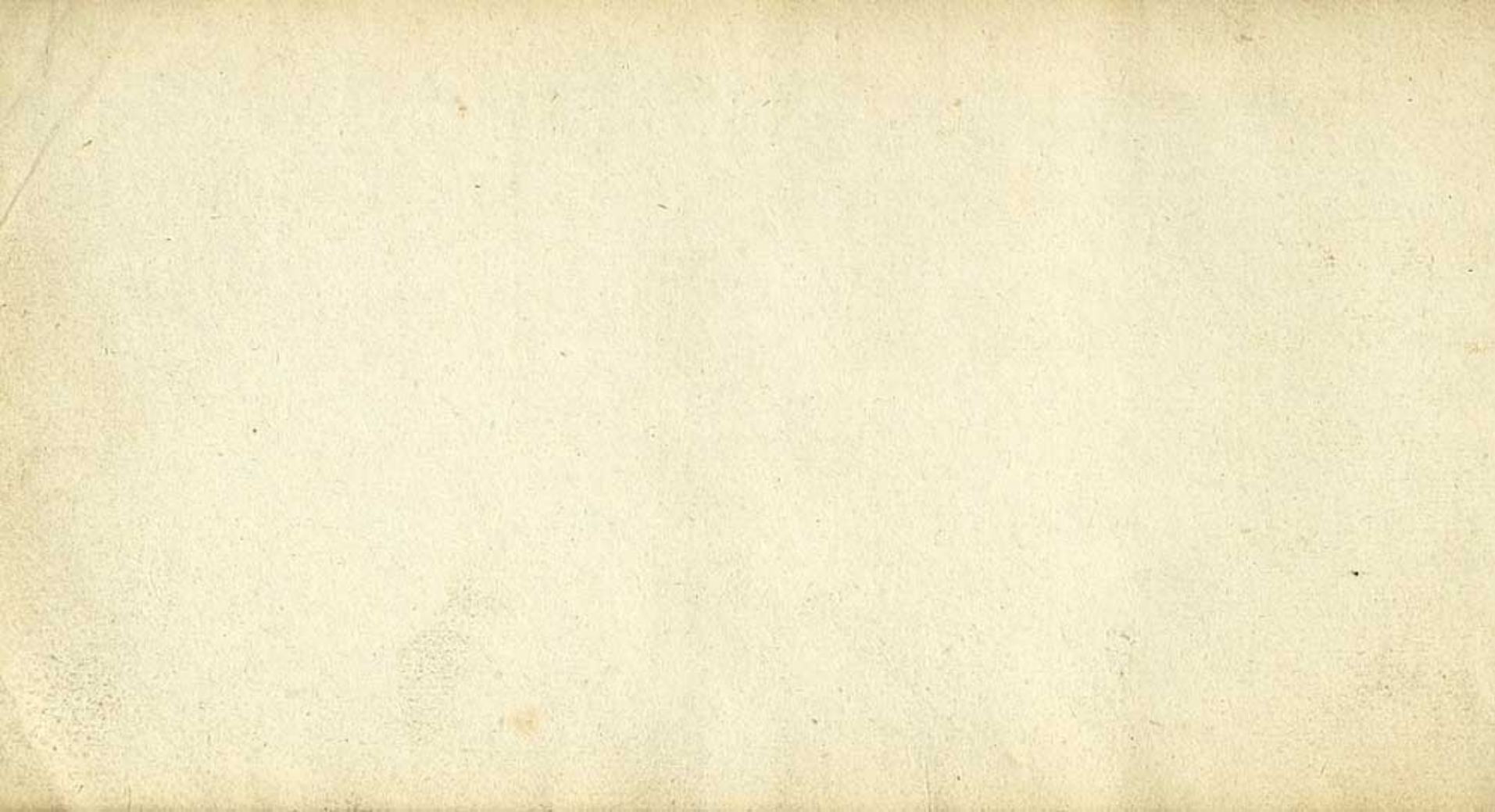












D E R

Glen 34

FLUYTEN LUST-HOF,

Vol Psalmen, Paduanen, Allemanden, Couranten, Balletten, Airs, &c.
Konstigh en lieflyk gefigureert, met veel veranderingen.

Door den Ed. J^r. JACOB van EYK, Musicyn en Directeur vande Klok-werken tot Uitrecht, &c.

Den 2 Druk, op nieuws overhoort, verbeterd en vermeerderd, door den Autheur, met Psalmen, Paduanen, Allemanden, en de nieuwste voyzen, en verscheyden stukken om met 2 Boven-zangen te gebruiken.

Dienstigh voor alle Konstlievers tot de Fluit, Blaes- en allerley Speel-tuigh.

E E R S T E



D E E L.



AMSTERDAM, *by Paulus Matthysz.* inde Stoof-steegh, in 't Muzyk-boek, *gedrukt.* 1649.

4332824

Aen den Heere

C O N S T A N T Y N H U Y G E N S.



Tantvaste Ziel ! al raest rontom
 't Lichaemlyk oor Trompet en Trom,
 Al dondren de Kartouwen,
 Ghy blyft in een geruffte ftact,
 En hebt noch voor de zoete maet
 Uw recht gehoor behouwen ;
 Ontfangh, ter liefde van de kunst,
 Dit kunstigh Boeck in uwe gunst,
 Om voor der Lasteraeren
 Bedurve stem, die 't al misduydt,
 Het Snaer'-en Klocke-spel, de Fluyt,
 En 't Orgel te bewaeren.

Aen den Edelen ende Hoogh geleerden Heere

CONSTANTYN HUYGENS,

Ridder, Heere tot Zuylichem, Secretaris van zyn Hoogheyd,
den Prince van Orangien.

MYN HEERE,

Alzoo ick ter begeerte van verscheyden Lief-hebbers der Speel-konste, niet konde laten eenige myne Inventien op de Fluyt, door den Druck gemeyn te maken, ende overleyde onder wiens luyster ende bescherminge dezelve de werelt alderveylighst zoude mogen passeeren: Zoo is uwe Ed. my voor gekomen, die niet alleen een groot Lief-hebber ende voorstander der Muzyck-Konste is, maer ook met de levende stemme ende verscheyde Speel-tuygh, te recht een Phœnix geacht werd. Derhalven ik te meer vertrouwe uw Ed. dit werck met zoo goede genegentheyd zal aennemen, als het van my werd opgedraghen, die altydt blyven zal.

Uwer Ed. onderdanighe Dienaer.

JACOB VAN EYCK.

B L A D T - W Y Z E R.

tot der FLUYTEN LUST-HOF.

Preludium of Voorspel.	fol. 1	Si vous me voules guetir.	29. 30	Schoonste Herderinne.	52	O slaep, o zoete slaep.	77. 78
Onse Vader in Hemelryck.	1. 2. 3	Courante.	30	Batali. #	51. 52	Gabrielle Maditelle.	79
Doen Daphne.	4. 5	Ghy Ridder in het prachtigh.	31. 32	Rosemont die lagh gedoken.	53	Een Spaens Voys.	80
Pfalm 118.	6. 7. 8	Ballette Gravefand.	32. 33	Ballette Bronckhorst.	54	Een Courant.	81
Malfimmes.	9	Engels Nachtegaeltje.	34	Wat zal men op den Avondt doen.	55. 56. 57	Bien heurus.	82. 83
Pfalm 140.	10. 11	Ach Moorderesse.	35. 36	Sarabanda.	58	Een Frans Air.	85. 86
Aerdigh Martyntje.	11. 12	Lanterlu.	36	Repicavan.	59	Kits Almande.	87. 88
Pavaen Lachryma.	12. 13	Philis schoone Herderin.	37. 38	Janneman en Alemoer.	59	Schafsmise vous re veille.	88. 89
Lavignone.	14	Vande Lombart.	38	O Heiligh Zaligh.	59. 60	Prins Robberts Masco.	89. 90
Rosemont.	15	Comagain.	39. 40. 41	Tweede Courante Mars.	60	Waekt op Israël.	90. 91
Courant, of Ach treurt myn.	16	Courant.	42	Tweede Lavignone.	61. 62	Princesse hier koom ick by nacht.	97
Lofzangh Marie.	17	Tweede Daphne.	42	Pavane Lachryme.	63. 64. 65	Wel Jan &c.	97. 98
Frans Ballet.	18	Amarilli mia bella.	43. 44	Een Schors Lietjen.	66	Pfalm 150.	98. 99. 100
Stil, stil een reys.	18	Lus de mi alma.	44	Derde Daphne.	67. 68. 69. 70	<i>Met 2 Boven-zangen.</i>	
Fantasia & Echo.	19	Engels Lied.	45	Amarilleken doet myn.	70. 71	Philis schoon Herderinne.	92
Gefwinde Bode van de Min.	20	Philis quam Philander.	46	Eerste Carileen.	72	Engels Lied.	93
Onan of Tanneken.	20. 21.	Al hebben de Princen haren.	47	Tweede Carileen.	73	More palatino.	94
Pfalm 68.	23	Tweede Rosemond.	47	Derde Carileen.	74	Amarilli mia bella.	95
P'Amie Cillæ.	24	De zoete Zoomer tyden.	48	Verde Carileen.	84. 85	Prins Robberts Masco.	96
Bravade.	25	Wilhelmus van Nassouwen.	49. 50	Amarilli mia bella.	75. 76		
Pfalm 103.	25. 26. 27	Meysje wilje by.	50	Courante Madame de la M.	76		
Van Goosen.	28. 29	Courante Mars.	50				

DER
FLUYTEN LUST-HOF,

Vol Psalmen, Paduanen, Allemanden, Couranten, Balletten, Airs, &c.
Konstigh en lieflyck gefigureert, met veel veranderingen.

Door den Ed. J. JACOB VAN EYK, *Muscyn en Directeur vande Klok-wercken tot Utreche, &c.*

Den 2 Druck, op nieuws overhoort, verbeteret en vermeerderet, door den Auteur, met Psalmen, Paduanen,
Allemanden, en de nieuwste voyzen, en verscheyden stucken om met 2 Boven-zangen te gebruycken.

Dienstigh voor alle Konst-leevers tot de Fluyt, Blaes- en allerley Speel-tuigh,

E E R S T E -



D E E L.

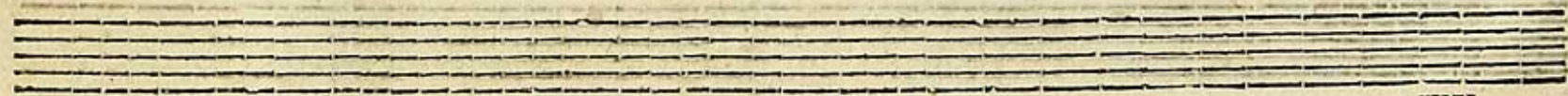
t'AMSTERDAM, by *Paulus Matthyfz.* inde Stoof-steegh, in't Musyk-boek, gedrukt. 1648.

Preludium of Voorospel, Van I. I. van Eyck.

Preludium.

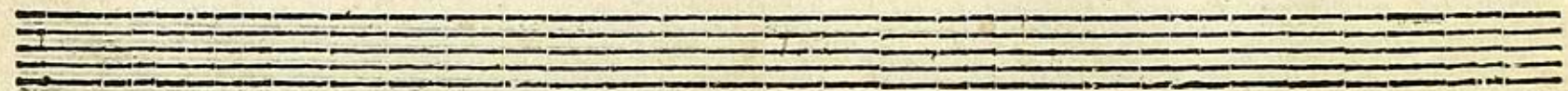
The image shows a page of handwritten musical notation. At the top, the title "Preludium of Voorospel, Van I. I. van Eyck." is written in a large, black, serif font. Below the title, the word "Preludium." is written in a smaller, bold, black font. The musical score consists of five staves. The first four staves contain musical notation, including a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation features a complex rhythmic pattern with many sixteenth and thirty-second notes. The fifth staff is empty.

Onse Vader in Hemelr. van I. I. van Eyck gebroken.



Modo

3.





Modo
5.



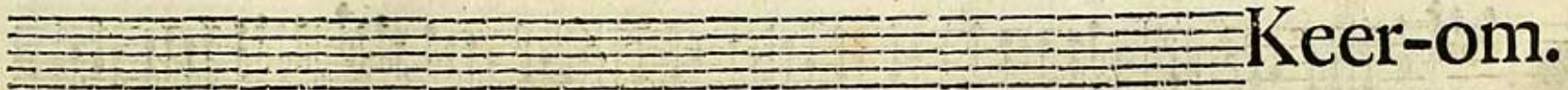
o b o M

Doen Daphne. van I.I. van E Y C K. gebroken.



Modo 2.





Keer-om.

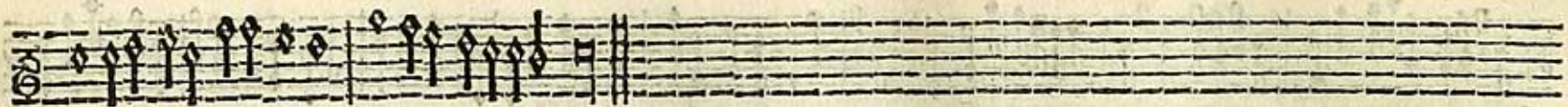
Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.

— Modo — 3
4. — 4

Handwritten musical score for 'Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.' The score consists of six staves of music. The first staff is labeled 'Modo' and '4.' and has a '3' above it. The music is written in a style characteristic of 17th-century manuscript notation, featuring various note values, rests, and ornaments. The notation includes many beamed notes and some notes with 'x' marks above them, possibly indicating ornaments or specific performance instructions. The piece concludes with a double bar line and a fermata-like flourish.

Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.



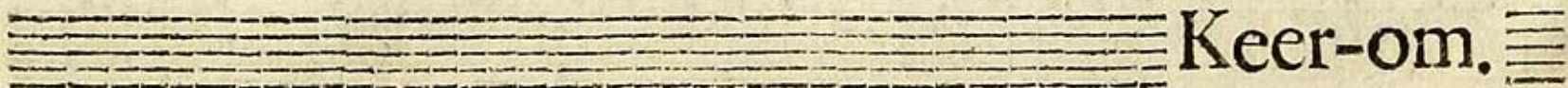
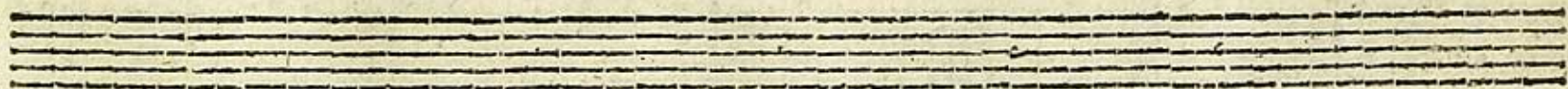


Modo
3.

B Eerste Deel. Verte.

Modo
4.

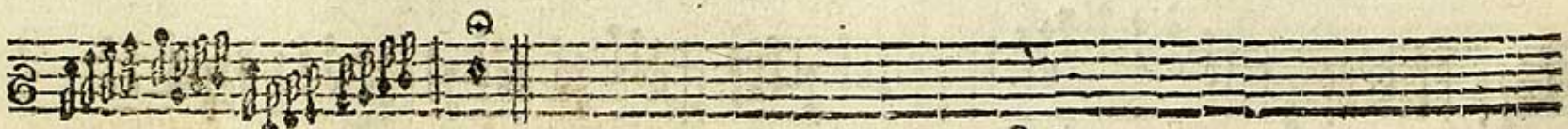
The musical score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo or style is indicated as 'Modo 4.'. The music is a single melodic line. The notation includes a variety of note values: minims, crotchets, and quavers. There are several rests throughout the piece. Dynamic markings, specifically 'pp' (pianissimo), are used in several places. The piece concludes with a double bar line and a fermata over the final note.



Modo

5.



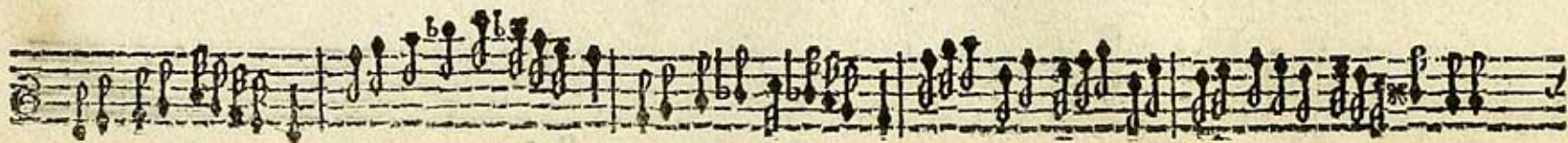


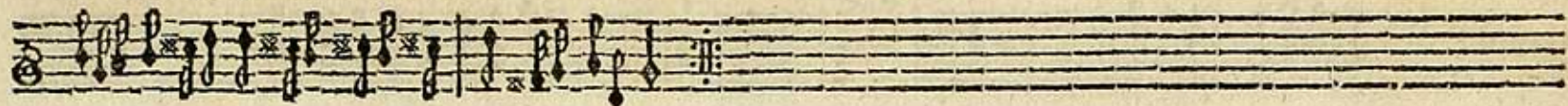
Malfimmes gebroken, van

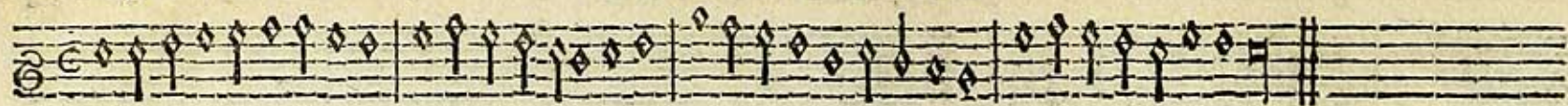
J. I A C O B van E Y C K.

Malle Symen van

7. 7. van Eyck.







Modo 3.



Modo

4.





Aerdigh Martyntje, gebroken, van I. I. van Eyck.



Keer-om.

Modo 2. Aerdigh Martyntje. van

J. IACOB van EYCK.

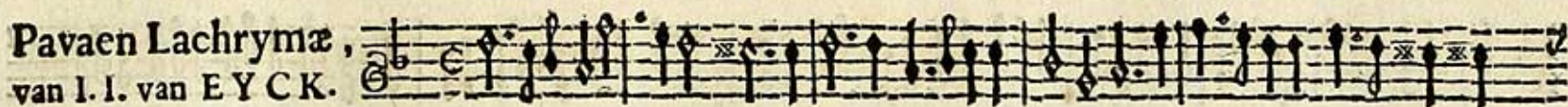


Modo 3.

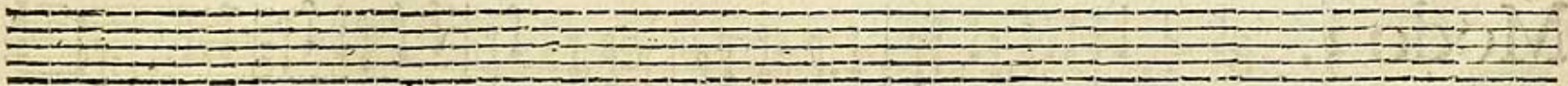
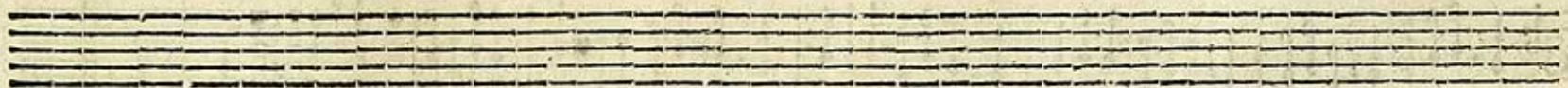




Pavaen Lachrymæ,
van I. I. van EYCK.







Lavignone. 

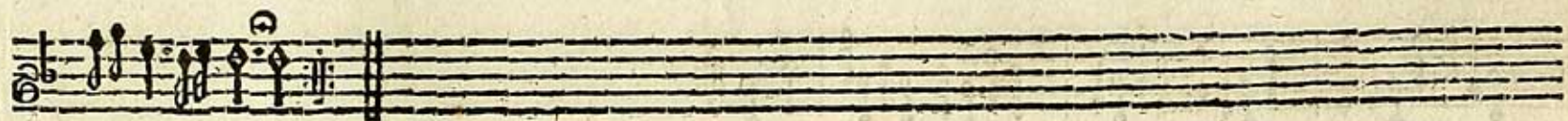


Modo 2. 





Modo 3. 



Rosemont. 



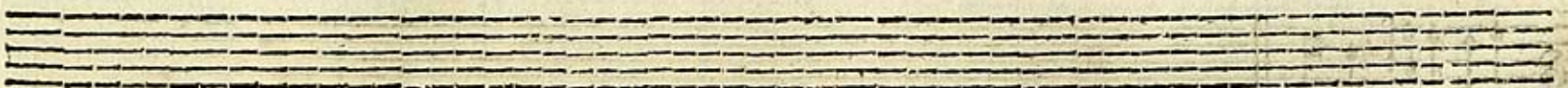
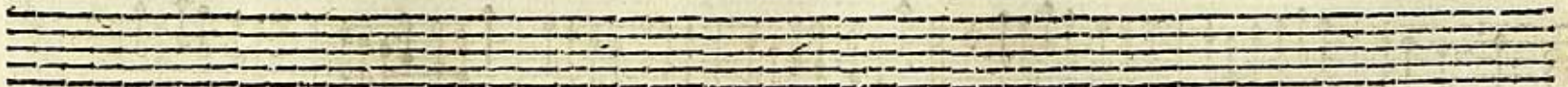
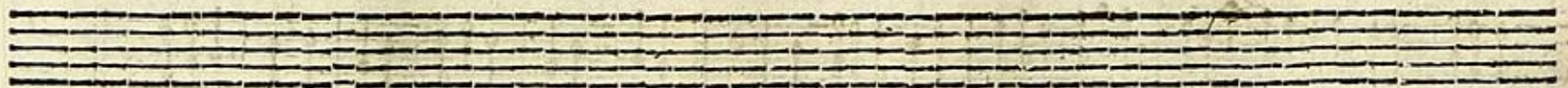
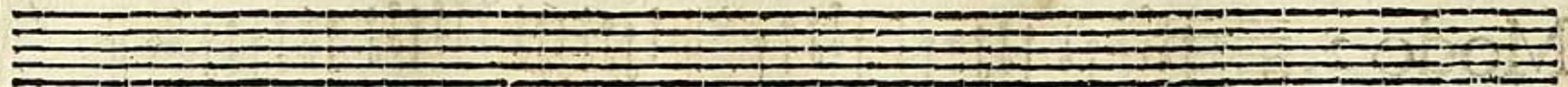
Modo 2. 



Modo 3. 



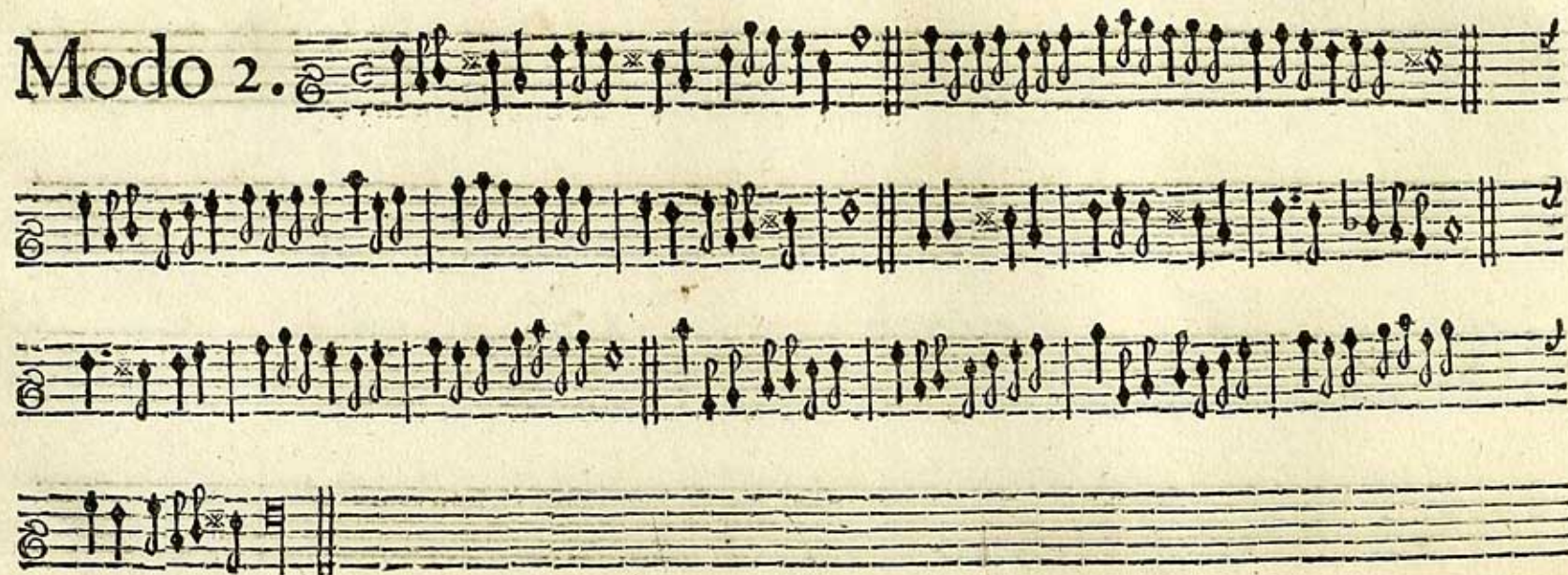




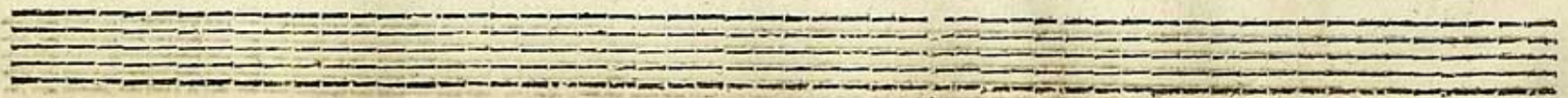
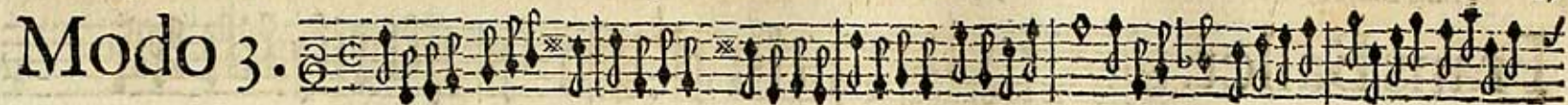
Lof-zang Marie.



Modo 2.



Modo 3.

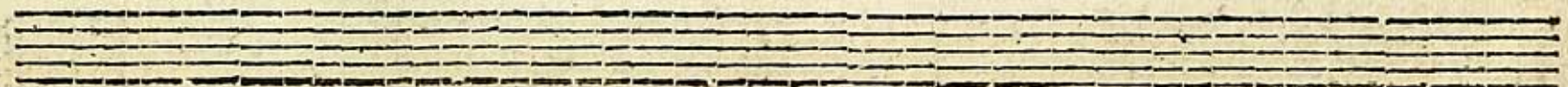
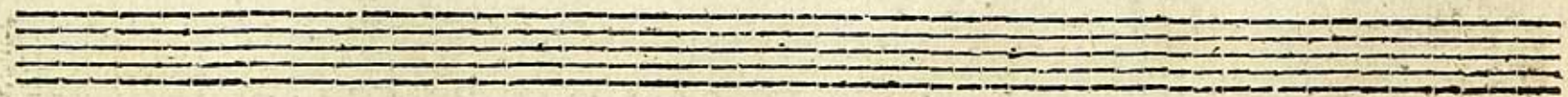


Frans Ballet.

Musical score for 'Frans Ballet' in G major, 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line. The second and third staves continue the melody. The second staff has three measures marked with the number '12' below them. The third staff ends with a double bar line and repeat dots.

Modo 2.

Musical score for 'Modo 2' in G major, 6/8 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a single melodic line. The second staff continues the melody. The second staff has two measures marked with the number '6' below them. The third staff ends with a double bar line and repeat dots.



Fantasia & Echo.

The musical score consists of six staves of music, each beginning with a treble clef and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout: *pian.* (piano) and *forte.* (forte). Articulation symbols, such as asterisks and crosses, are placed above or below notes to indicate specific performance techniques. The score is divided into sections by these markings, with some sections marked with a cross symbol (⊗) above the notes. The final staff concludes with a double bar line and a fermata.

pian. *forte.* *pian.* *forte.* *pian.* *forte.*

pian. *forte.* *pian.*

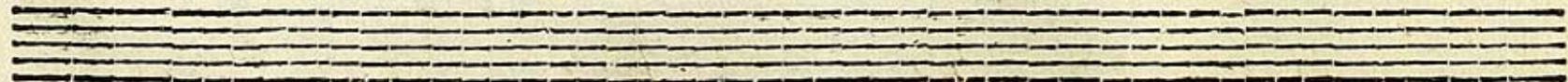
forte. *pian.*



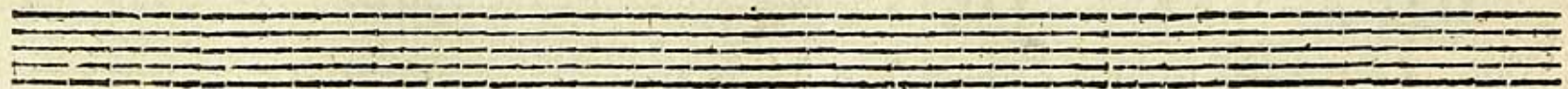
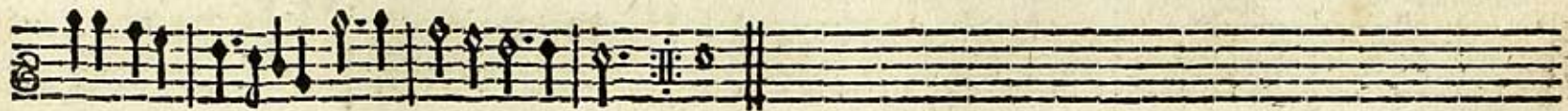
Gefwinde Bode.



Modo 2.



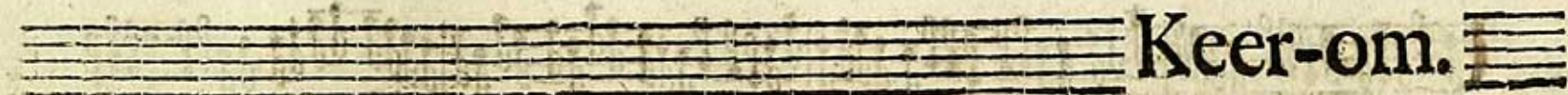
Tanneken.



Modo 2. 



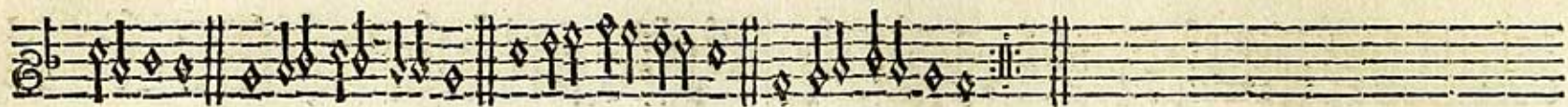
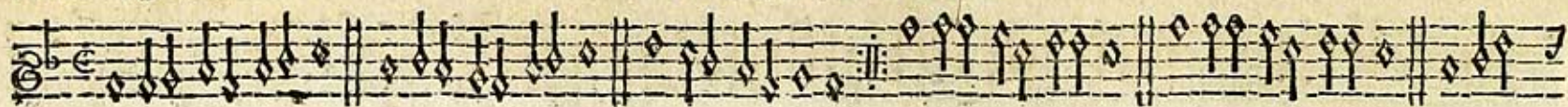
Modo 3. 



Modo 4.

The image displays a handwritten musical score for a piece titled "Modo 4" by J. JACOB van EYCK. The score is written on six staves of music. The first staff begins with a treble clef, a common time signature (C), and a 6/8 time signature. The music is characterized by a dense, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The notation includes various accidentals, such as flats and naturals, and rests. The overall style is that of a historical manuscript, with clear, dark ink on aged paper.





Modo 3.

The musical score is written on six staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo or mood is indicated as 'Modo 3.'. The notation is a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) and some asterisks marking specific notes. The piece concludes with a double bar line and a final cadence.

l'Amie Cillæ, van

J. JACOB van EYCK.

l'Amie Cillæ. 



Modo 2. 





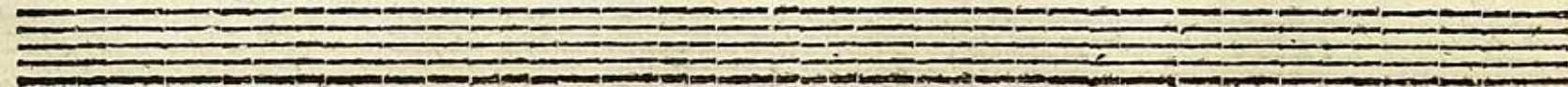
Bravade, gebroocken van

J. IACOB van EYCK.

Bravade.



Modo 2.



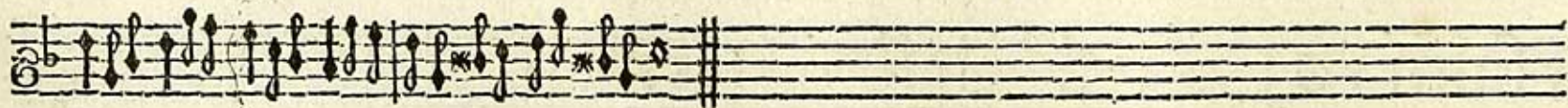
Modo 3.



Psalm 103.



Modo 2. 



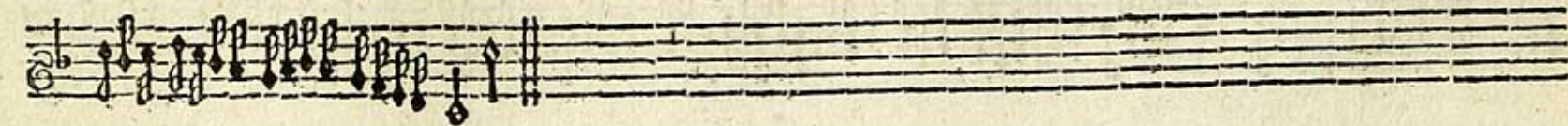
Modo 3. 

Keer-om.

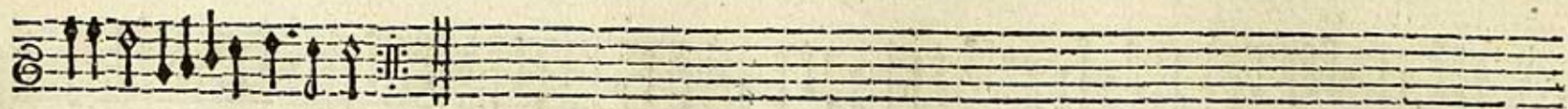
E 3

Modo 4.

The musical score is written on six staves. The first staff is labeled 'Modo 4.' and begins with a treble clef, a G-clef, and a common time signature. The notation is dense, featuring many beamed notes and rests. The second staff contains asterisks under certain notes. The third staff has a sharp sign under the first note. The fourth staff continues the melodic line. The fifth and sixth staves conclude the piece with various rhythmic patterns and rests.



Van Goofen.

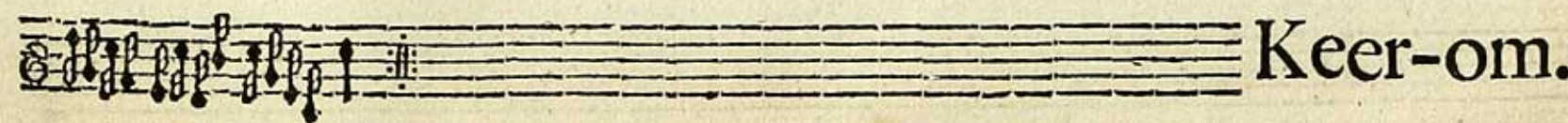
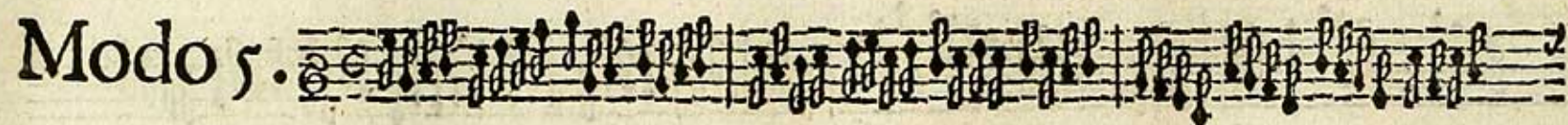
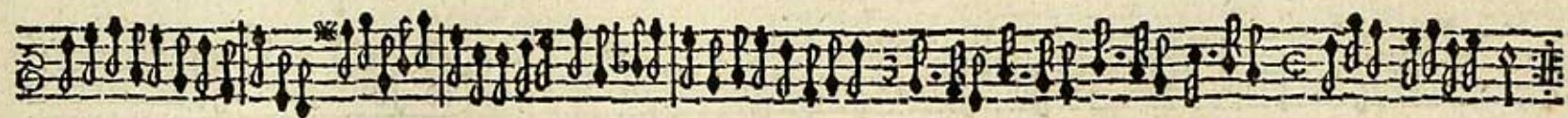


Modo 2.



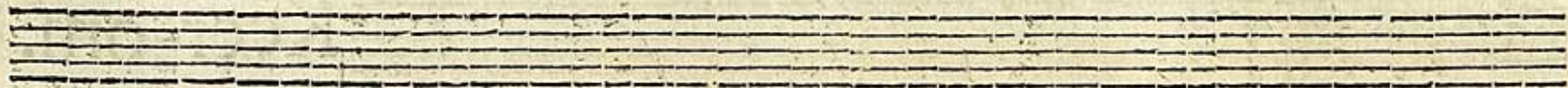
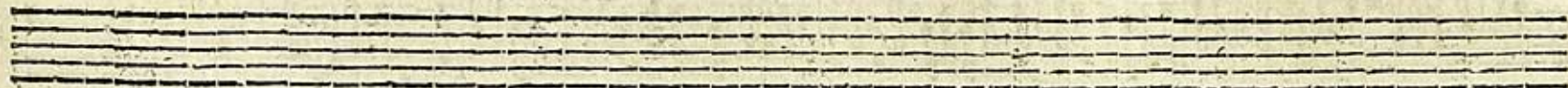
Modo 3.



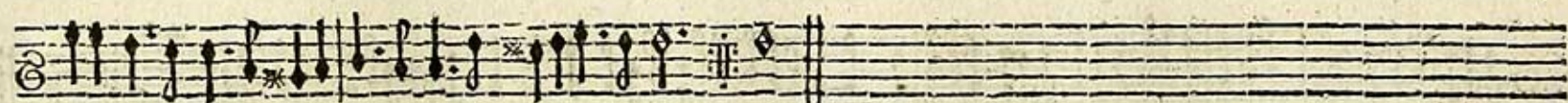


Keer-om.

Modo 6.



Si vous me voules guerir , van I. I. van EYCK.



Si vous me voules guerir , van

I. IACOB van EYCK.

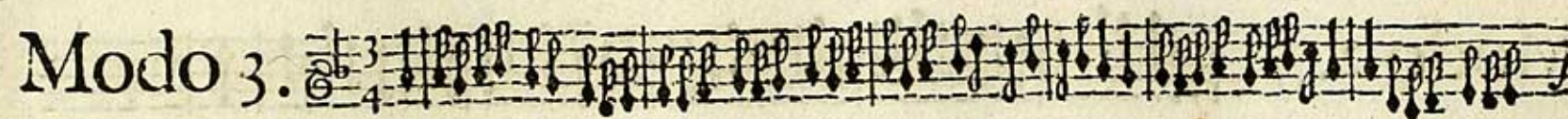
Modo

3.

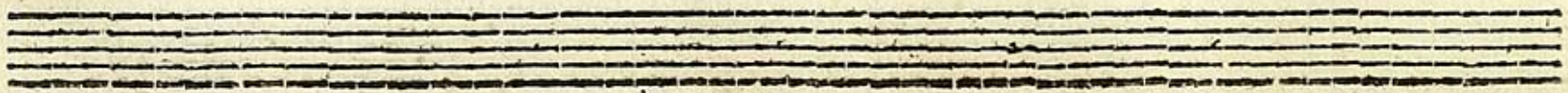
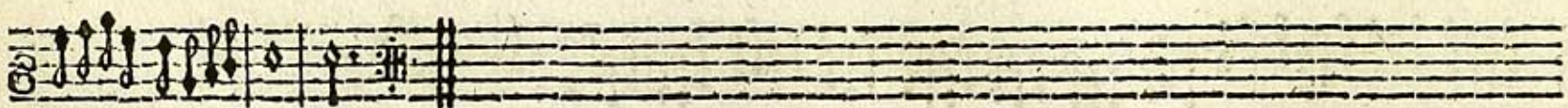
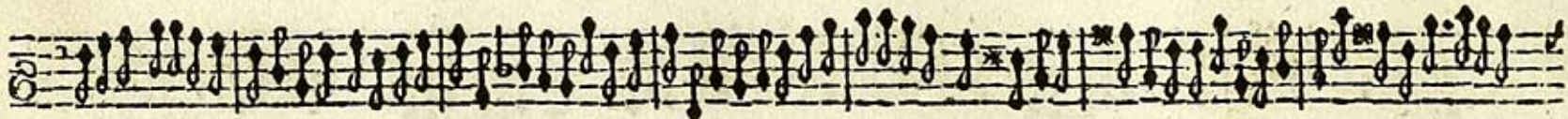


Courante.

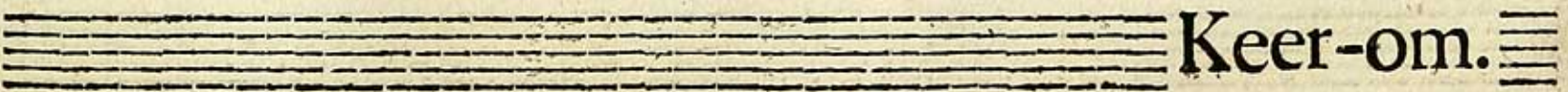
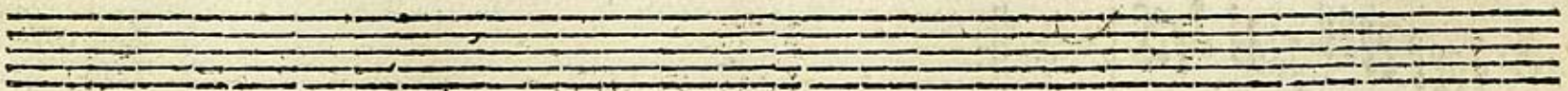
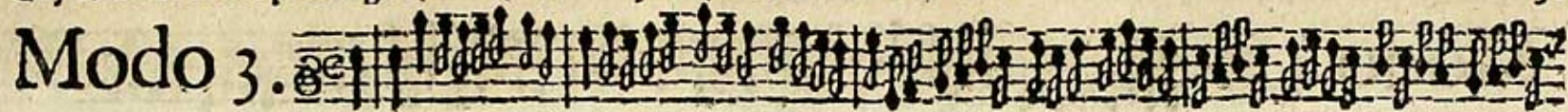




Ghy Ridder in het prachtigh Romen, van J. JACOB van EYCK.

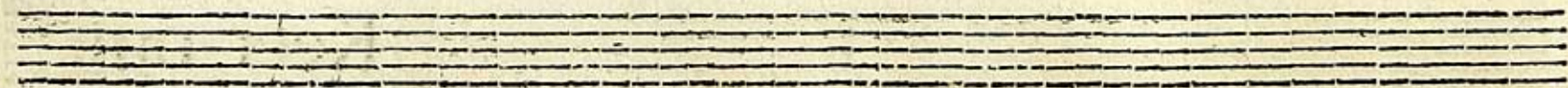


Modo 3.



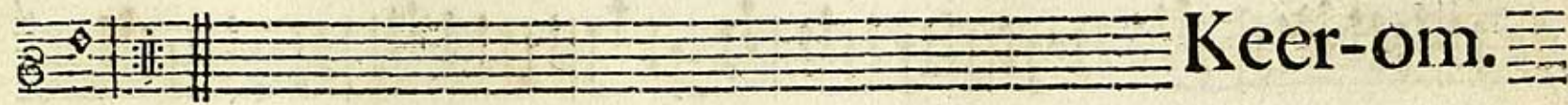
Keer-om.

Modo 4. 





Ballete Gravefand gebrooken van I. I. van Eyck.



Keer-om.



Modo 2.

Musical score for Modo 2, consisting of five staves of music. The notation is in a single system with a common time signature (C) and a treble clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes several accidentals (sharps and naturals) and repeat signs (double bars with dots).

Modo 3.

Musical score for Modo 3, consisting of two staves of music. The notation is in a single system with a common time signature (C) and a treble clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes several accidentals (sharps and naturals) and repeat signs (double bars with dots).

Handwritten musical score for "Ballette Gravefand" by J. J. van Eyck. The score consists of six staves of music in a single system. The notation is dense, featuring many beamed notes and rests. The first staff begins with a treble clef and a common time signature. The music concludes with a double bar line and a repeat sign.

Nachtgael.

Musical score for 'Nachtgael' in G major, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written in a single voice. The second staff continues the melody, featuring a fermata over a measure. The third staff contains a series of sixteenth-note runs, likely for a keyboard accompaniment, and ends with a double bar line.

Modo 2.

Musical score for 'Modo 2' in G major, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written in a single voice. The second staff continues the melody, featuring a fermata over a measure. The third staff contains a series of sixteenth-note runs, likely for a keyboard accompaniment, and ends with a double bar line.



Modo 3.

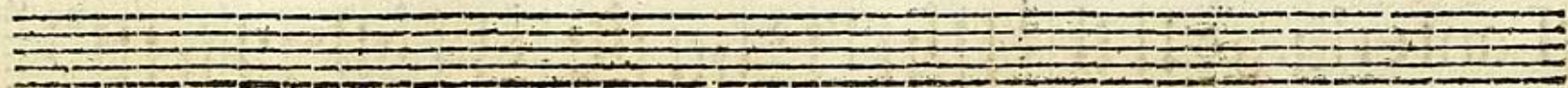


Ach Moorderesse van I. IACOB van EYCK.





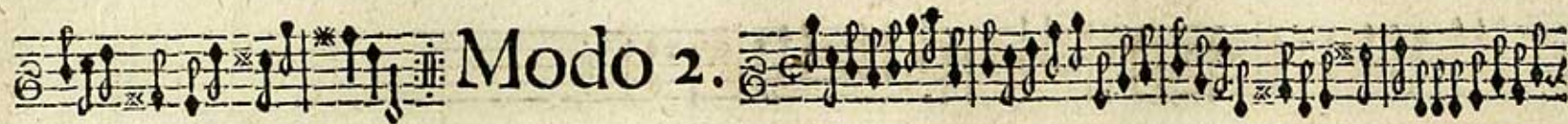
Keer-om.



Modo 4. 



Lanterlu. 



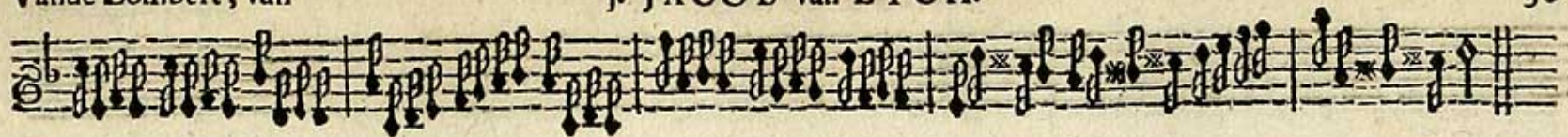
Philis schoone Harderinne van I. I. van EYCK.





Modo 4.

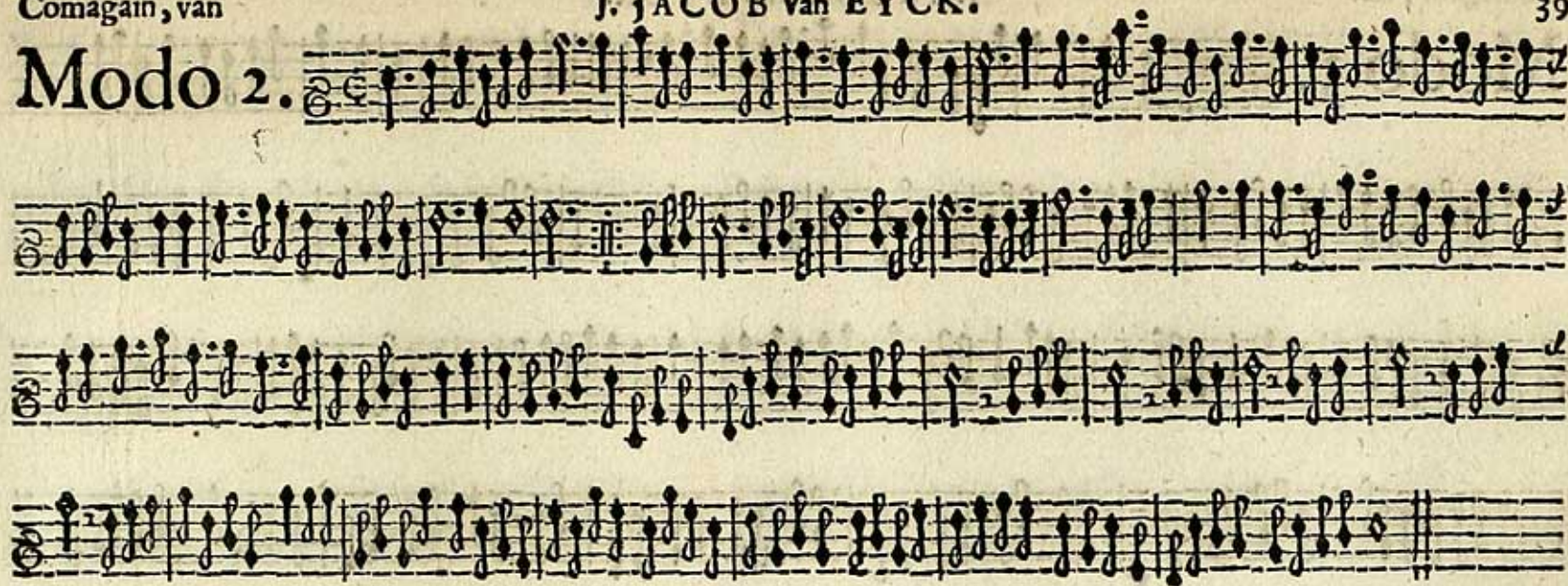
The musical score is written on six staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and ornaments. The notation includes eighth and sixteenth notes, rests, and some notes with 'x' marks above them, possibly indicating ornaments or specific articulation. The piece concludes with a double bar line and a fermata-like flourish.



Vande Lombart, van I. I A C O B van Eyck.



Modo 2.



Keer-om.

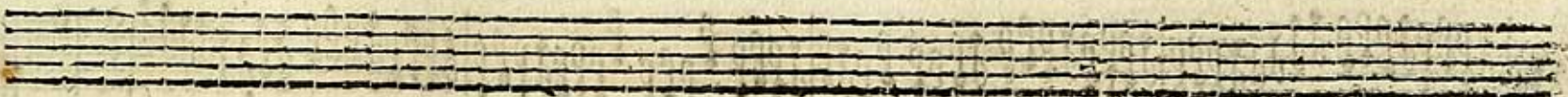
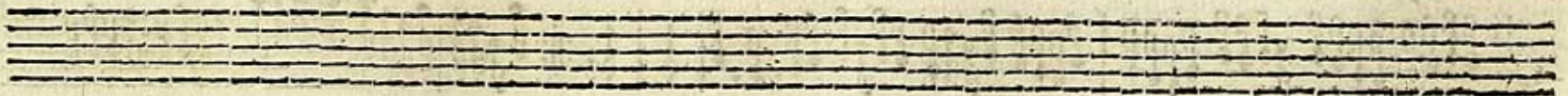
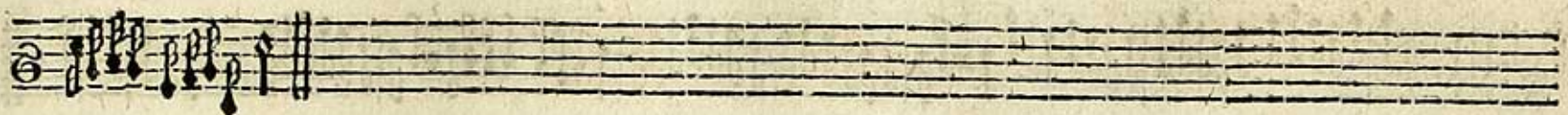
Modo 3.





M. 5.

Handwritten musical score for 'Comagain, van' by I. IACOB van EYCK, measure 5. The score consists of six staves of music in a single system. The first staff begins with a treble clef, a common time signature (C), and a '5' indicating the measure number. The music is written in a style characteristic of 17th-century manuscript notation, featuring a mix of eighth and sixteenth notes, often beamed together in groups. The notation includes various ornaments and slurs. The system concludes with a double bar line and a fermata-like flourish on the final note of the sixth staff.

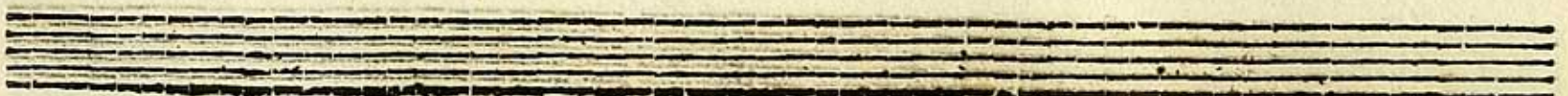
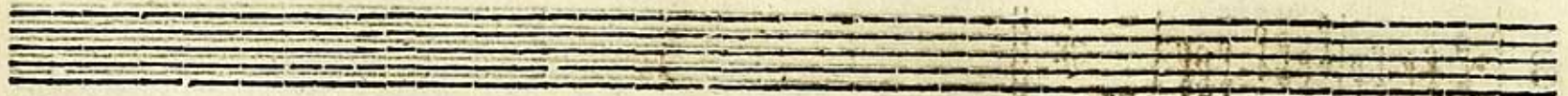




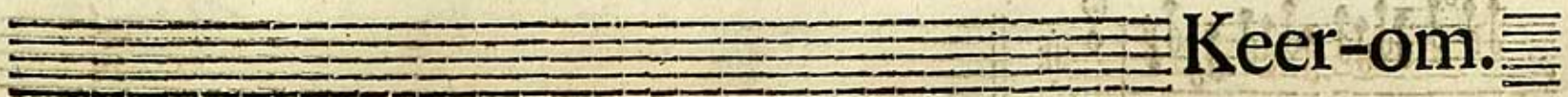
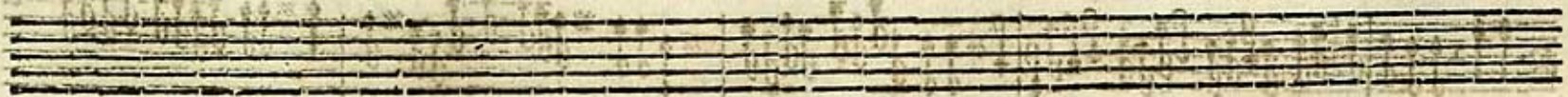
Tweede Daphne, van I. I A C O B van Eyck.



Amarilli mia Bella, van I. I. van Eyck.



Modo 2.



Keer-om!

**Modo 2.****M. 3.**

Engels Lied.



Modo 2.


The second system, titled 'Modo 2', consists of five staves. The top staff has a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody continues with similar rhythmic patterns. The bottom four staves are lute tablatures, providing the fretting for the piece. The notation includes various rhythmic values and rests, typical of early printed music.

Modo 3.



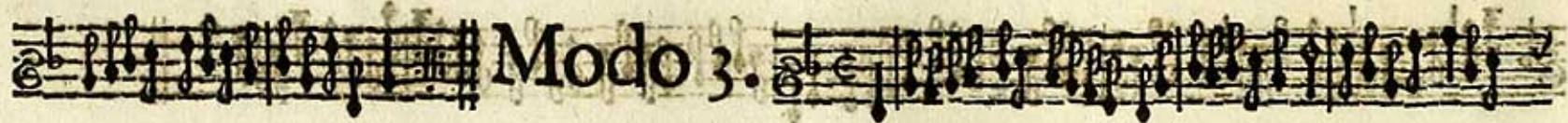
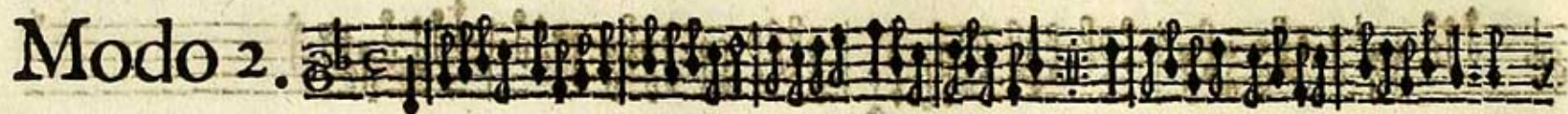
Philis quam Philander: van I. Jacob van Eyck.



Modo 3. 



Al hebben de Princen haren, van I. I. van EYCK.



Tweede Rosemond, van I. I. van EYCK,



De zoete Zoomer tyden, van I. Jacob van Eyck.





Wilhelmus van Nass.

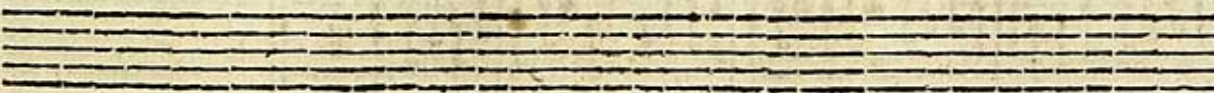


Modo 4. 



Noch een veranderingh van Wilhelmus.



 Keer-om. 

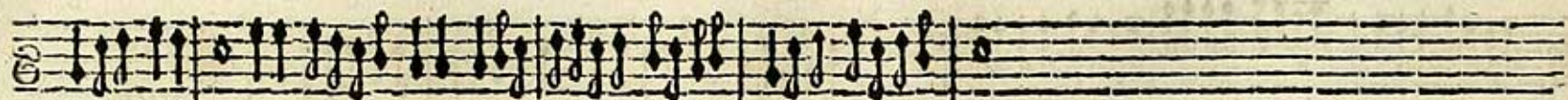
Modo 2.



Meysje wilje by.



Courante Mars, van I. I A C O B van Eyck.



Batali.

The image displays a page of handwritten musical notation for a piece titled "Batali" by I. Iacob van Eyck. The page contains six staves of music, all in treble clef and 3/4 time. The notation is dense, featuring many beamed eighth and sixteenth notes, and rests. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music is written in a clear, historical hand.



*Wilhelmus moet
men 2 speelen.*



Keer-om.

Batali, van

J. JACOB van EYCK.



Schoonste Herderinne.



Modo 2.

The musical score consists of seven staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century manuscript notation, featuring a variety of note values including minims, crotchets, and quavers. The piece concludes with a double bar line and repeat dots.

Rosemond die lach gedoocken, van I. I. van Eyck.





Ballete Bronckhorst, van I. Jacob van Eyck.



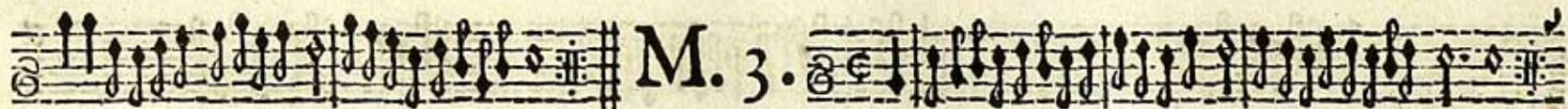
M. 3.

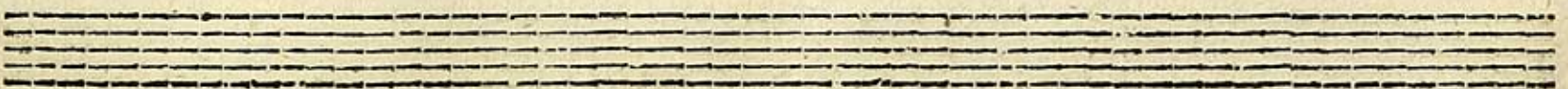
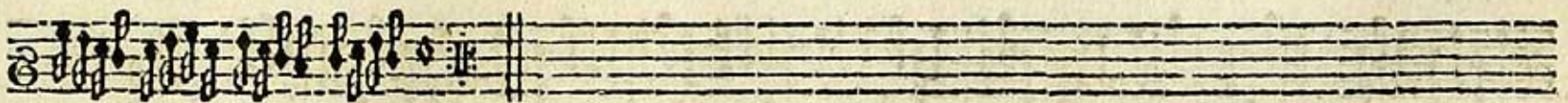
K

Eerste Deel.

The image shows a handwritten musical score on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes. The piece concludes with a double bar line and a repeat sign. The text 'M. 3.' is written above the first staff, 'K' is centered below the fifth staff, and 'Eerste Deel.' is centered below the sixth staff.

Wat zalmen op den Avond doen, van I.I. van Eyck.

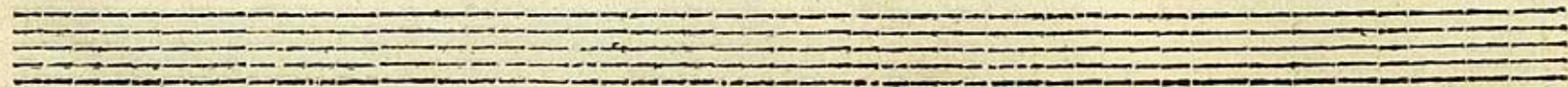
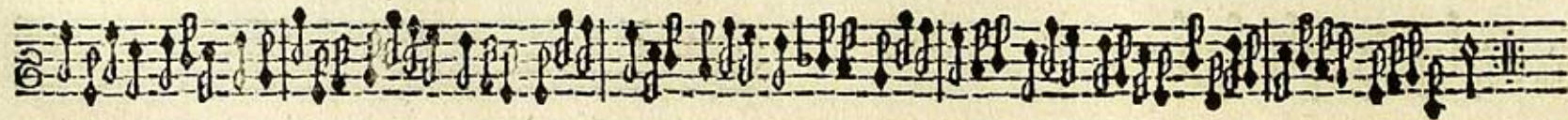


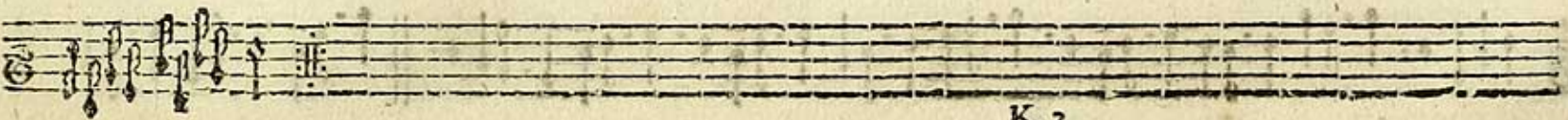
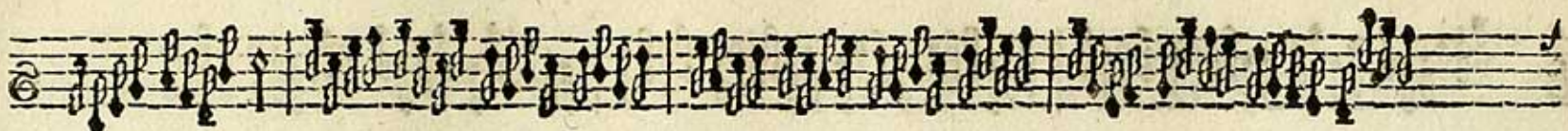


Wat zalmen op den avond doen, van

J. JACOB van EYCK.

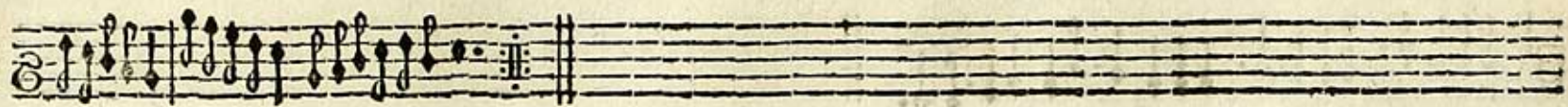
Noch verscheyden Veranderinge van J. JACOB
van EYCK. Wat zalmen op den Avond doen.



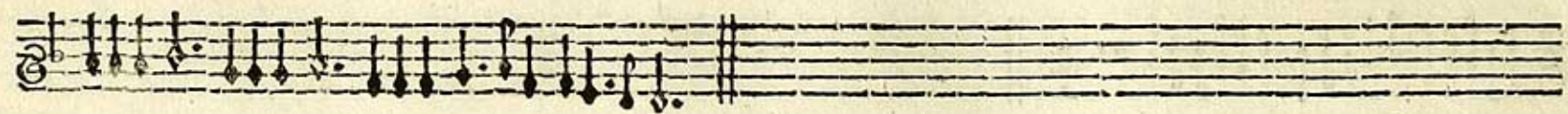


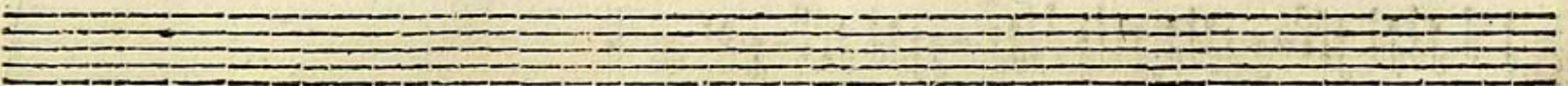
Modo 6. met

Twee-en-dertigh
noten in een maet.



Sarabanda, van I. JACOB van EYCK.





Repicavan, van

J. I A C O B van E Y C K.

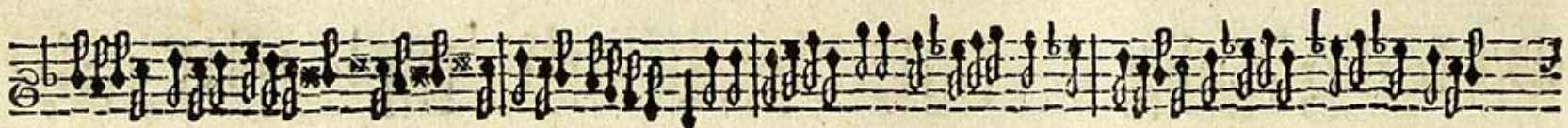
Repicavan.

A handwritten musical score for a piece titled "Repicavan" by J. I A C O B van E Y C K. The score is written on six staves of music. The first staff begins with a treble clef, a common time signature (C), and the title "Repicavan." The music is written in a style characteristic of the 17th or 18th century, featuring a mix of eighth and sixteenth notes, often beamed together. The notation includes various ornaments and accidentals, such as flats and naturals. The piece concludes with a double bar line and repeat dots. The paper shows signs of age, with some staining and wear.



O Heyligh zaligh Bethlehem, van

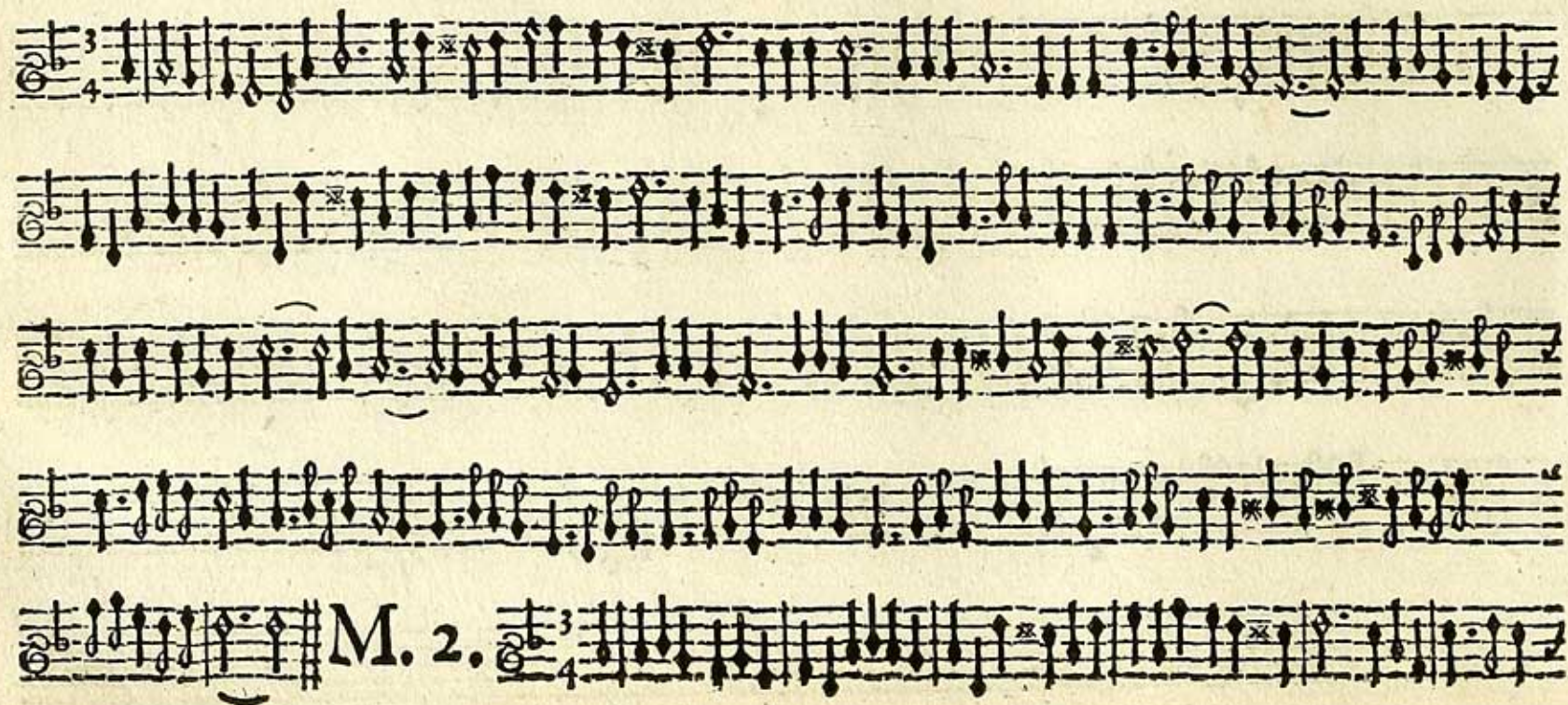
J. JACOB van EYCK.



Tweede Courante Mars, van I. I. van E Y C K.



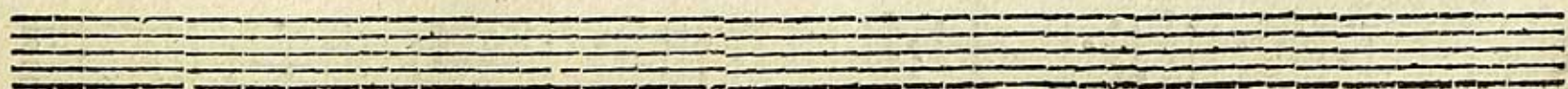
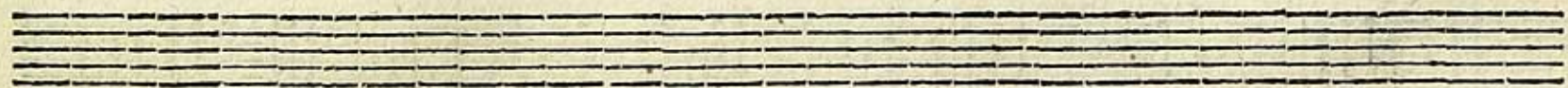
Tweede Lavignione, van I. I. van EYCK.



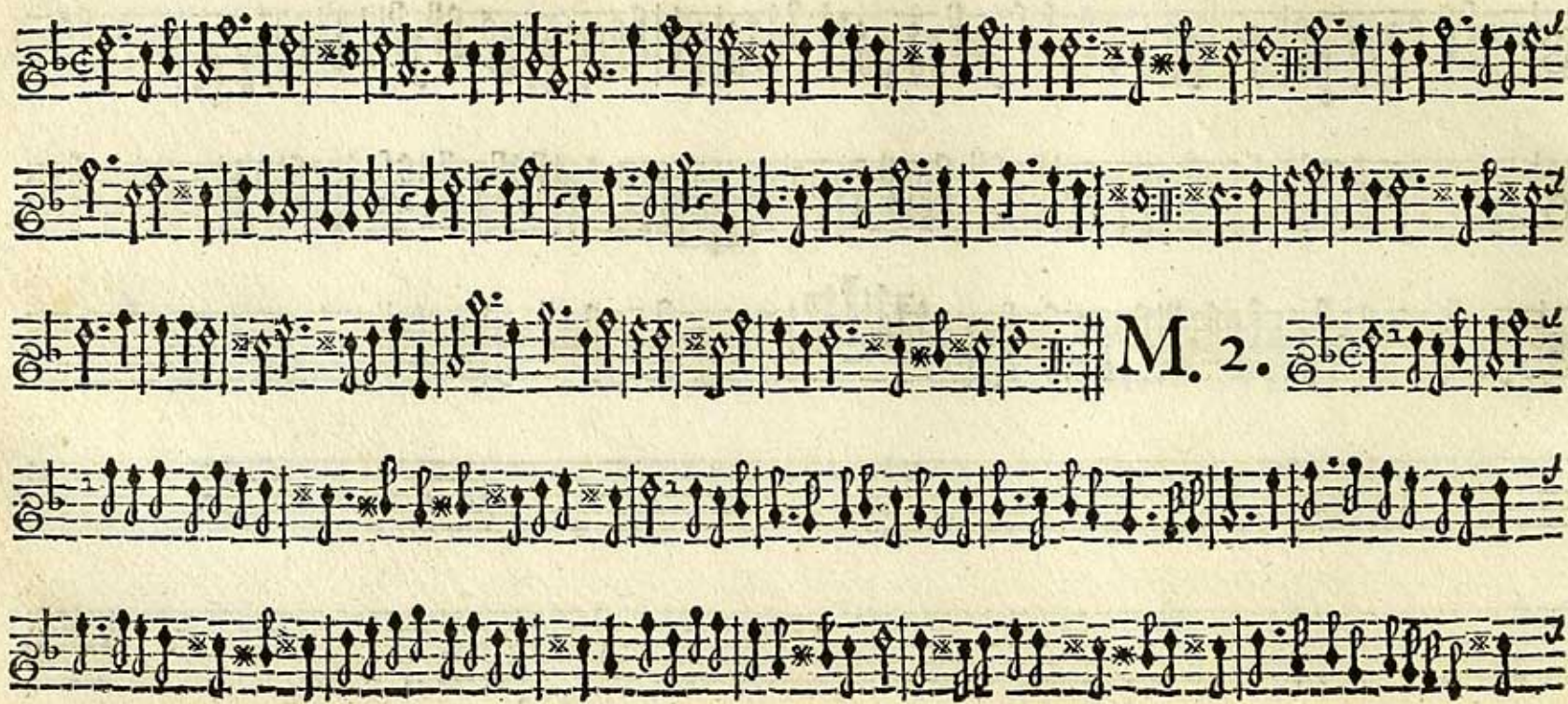
Handwritten musical score for "Lavigenione" by I. Iacob van Eyck. The score consists of six staves of music in G major and 3/4 time. The first five staves contain the main melody, and the sixth staff concludes with a double bar line and the instruction "Keer-om."

Modo 3. 





Pavane Lacryme, van I. I A C O B van Eyck.





Keer-om.

Md. 3.

The image shows a page of handwritten musical notation for a piece titled "Pavane Lachryme" by I. Iacob van Eyck. The piece is identified as "Md. 3." (Movement 3). The notation is written on six staves, each beginning with a treble clef, a key signature of one flat (F major), and a common time signature (C). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with occasional rests and accidentals. The notation includes various symbols such as asterisks and crosses, which likely indicate specific performance instructions or editorial markings. The overall style is that of a 16th-century manuscript.

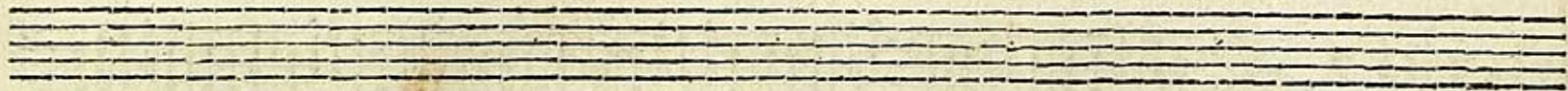


Keerom.

Pavane Lacryme, van

J. IACOB van EYCK.

A handwritten musical score for a piece titled "Pavane Lacryme" by J. Iacob van Eyck. The score is written on six staves of five-line music paper. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The music is characterized by a dense, rhythmic texture, primarily consisting of eighth and sixteenth notes, often beamed together in groups. There are several instances of repeat signs (double bar lines with dots) and a double bar line with a repeat sign at the end of the piece. The paper shows signs of age, with some staining and discoloration.



Een Schots Lietjen, van I. I A C O B van Eyck.





Derde, Doen Daphne d'over, van I. I. van Eyck.





M. 3.





Md. 4.

The image displays a musical score for a piece titled "Md. 4." The score is written on six staves, each containing a single melodic line. The time signature is 3/4, indicated by a "3" over the "4" in the first staff. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The notation includes various accidentals, such as flats and naturals, and some notes are marked with a double asterisk (**). The score concludes with a double bar line and repeat dots (||) at the end of the sixth staff.

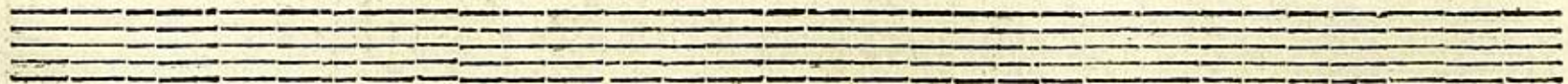
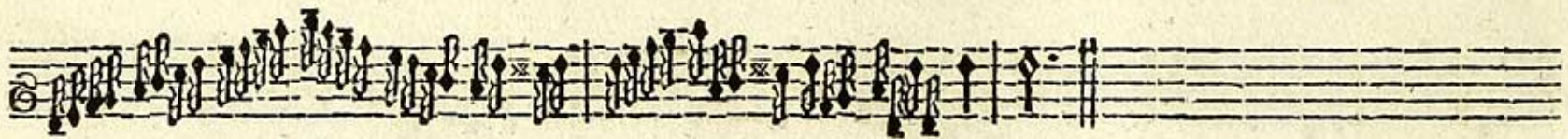
Vyfde Modo.

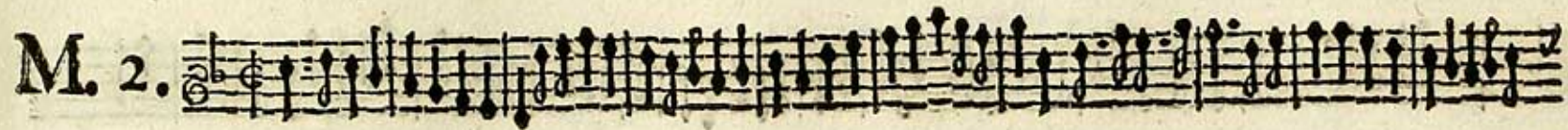
Musical score for 'Vyfde Modo' in 6/8 time. The score consists of six staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a 3/4 measure rest. The music is written in a style characteristic of 17th-century Dutch lute tablature, with many notes beamed together in groups. The second staff starts with a treble clef and a 6/8 time signature. The third staff starts with a treble clef and a 6/8 time signature. The fourth staff starts with a treble clef and a 6/8 time signature. The fifth staff starts with a treble clef and a 6/8 time signature. The sixth staff is empty.

Keer-om.

Daphne, van

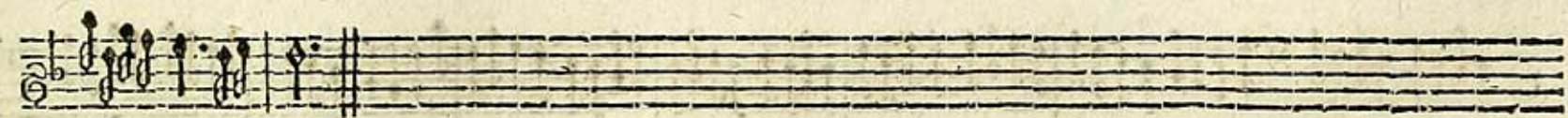
J. JACOB van EYCK.





Keer-om.



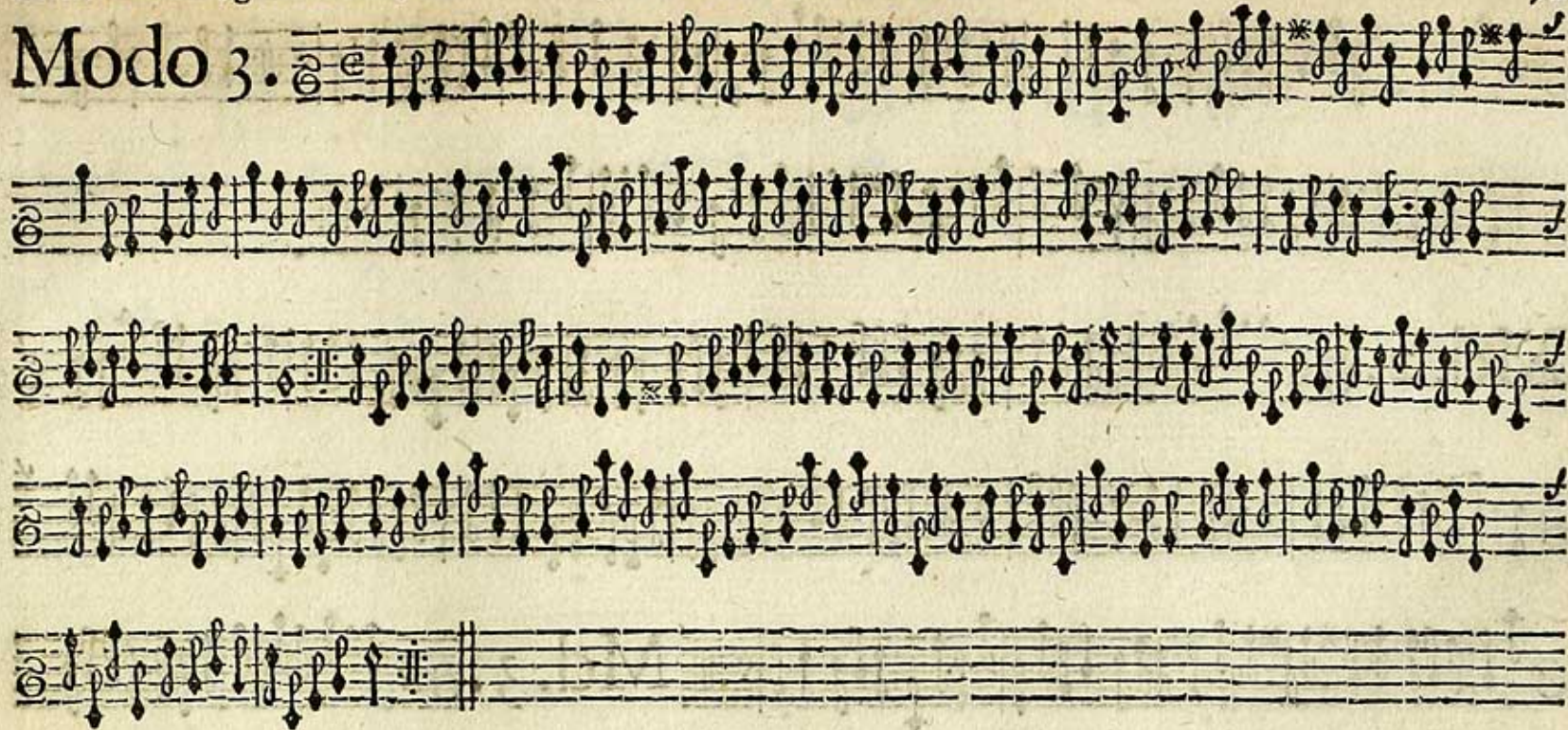


Eerste Carileen, gebroocken van

J. JACOB van EYCK.



Modo 3.







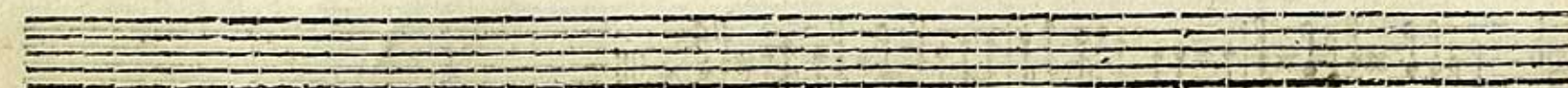
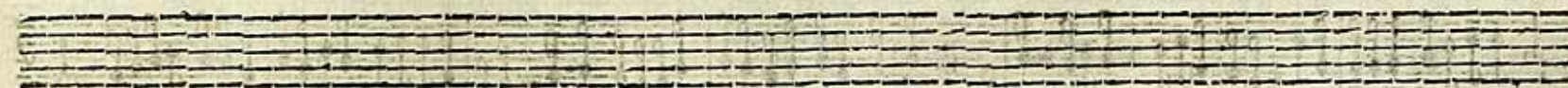
Keer-om.

Derde Carileen, gebroocken van

I. IACOB van EYCK.

nav naboordeq, an lino 3 lino 1









Keer-om.

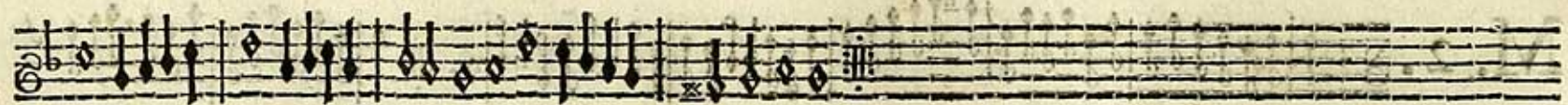




O slaep, o zoete slaep, van

J. JACOB van EYCK.

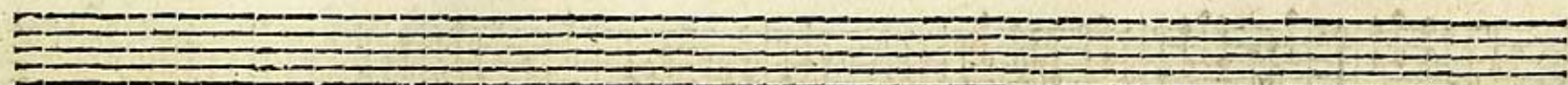
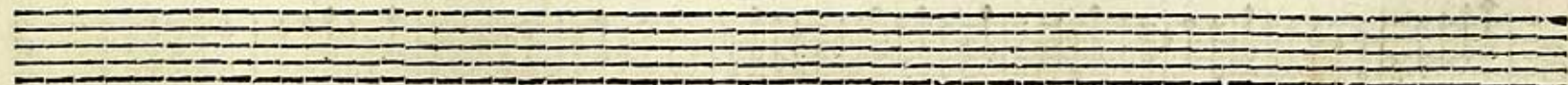
Comme l'oiseau de la montagne



Modo 3.

Keer-om.

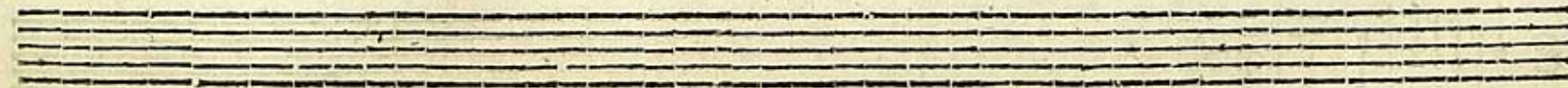




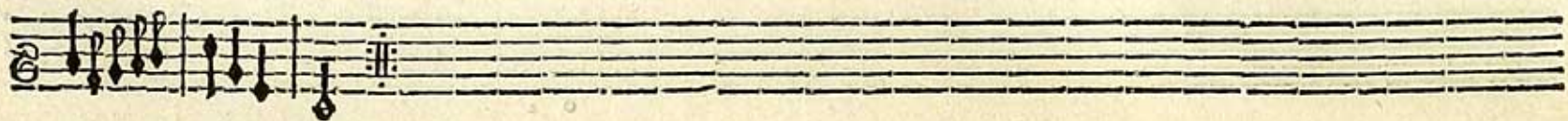
Gabrielle Maditelle, van

I. IACOB van EYCK.

A handwritten musical score consisting of six staves of music. The notation is in a single system, with each staff containing a line of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The music is written in a style characteristic of the 17th or 18th century, featuring a mix of eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and a double bar line with a repeat sign in the middle of the first staff. The notation includes various ornaments and slurs. The paper shows signs of age, with some staining and a slightly yellowed tone.



Een Spaense Voys, van J. I A C O B van E Y C K.



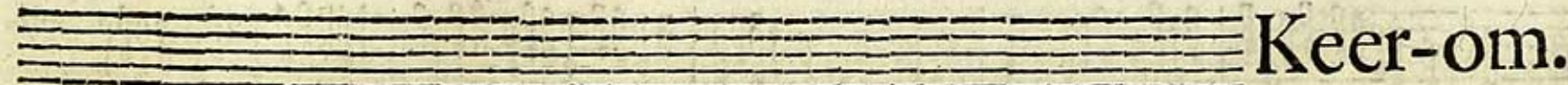
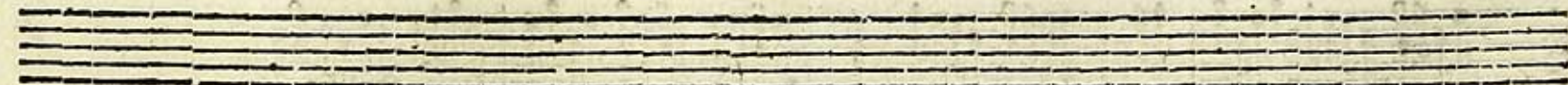
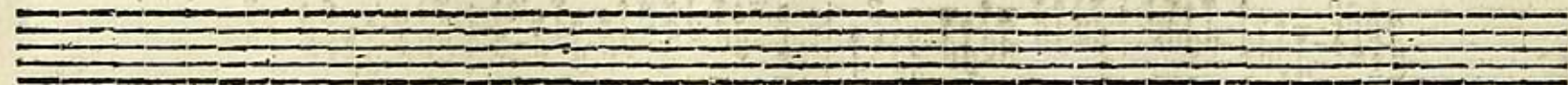
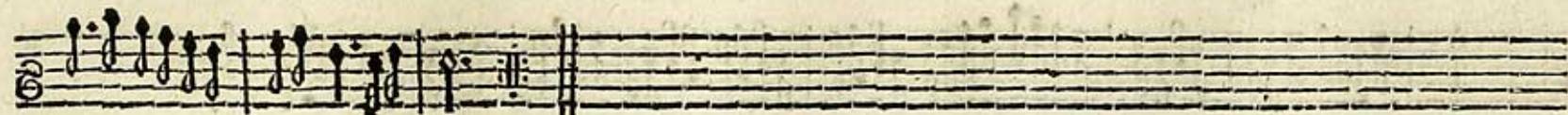






Bien heurus, van I. IACOB van EYCK.



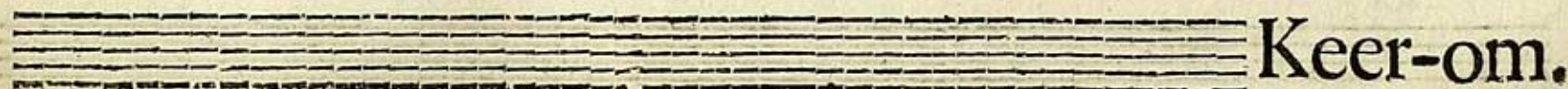
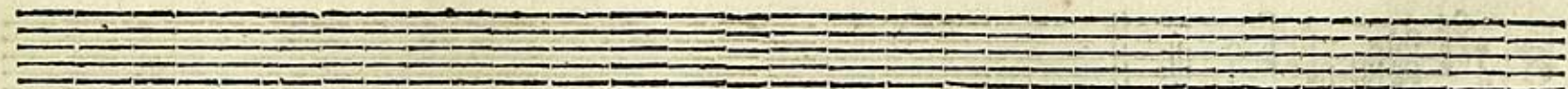
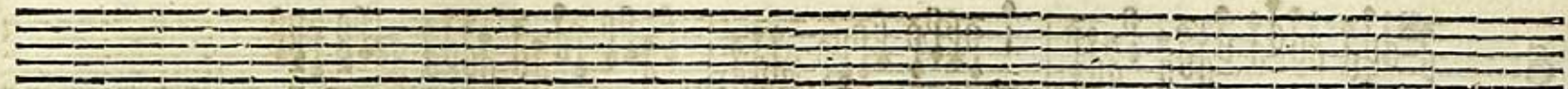
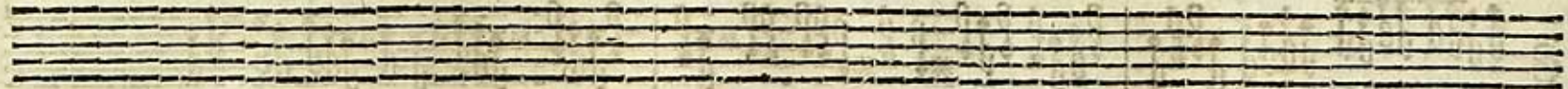
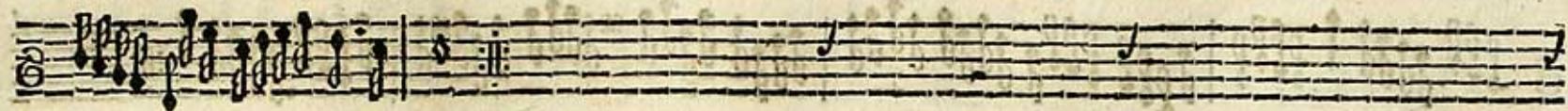


Keer-om.





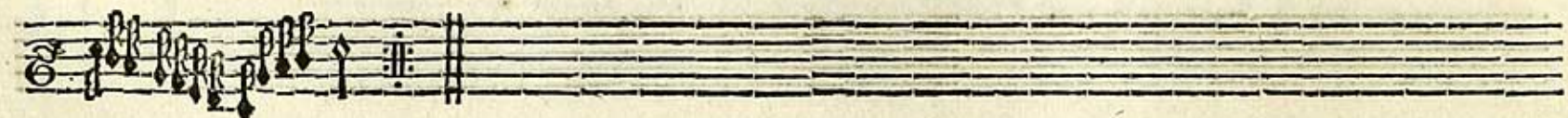




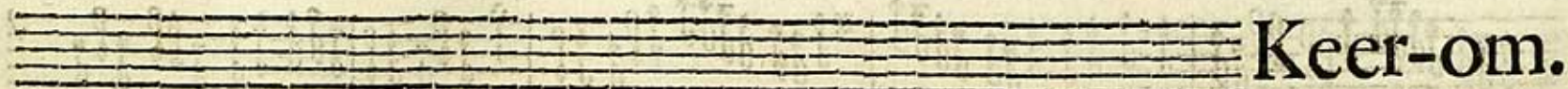
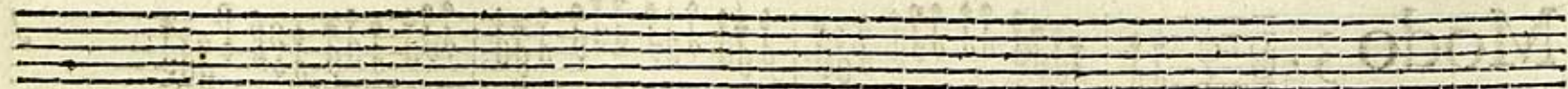
Keer-om.

P

Eerste Deel.



J. IACOB VAN EYCK
85
Een Frans Air, van J. IACOB van EYCK.



Keer-om.

M. 2.

Musical score for M. 2, consisting of four staves of music in 6/8 time. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and repeat signs. The first staff begins with a treble clef, a 6/8 time signature, and a common time signature. The second and third staves continue the melody with various rhythmic patterns. The fourth staff concludes with a double bar line and repeat dots.

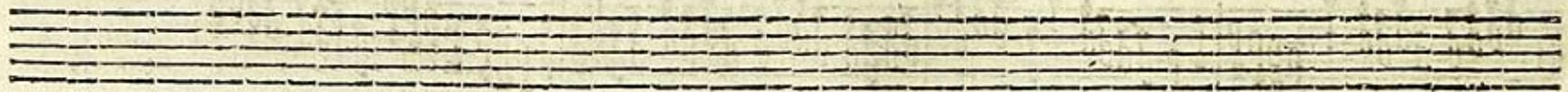
Modo 3.

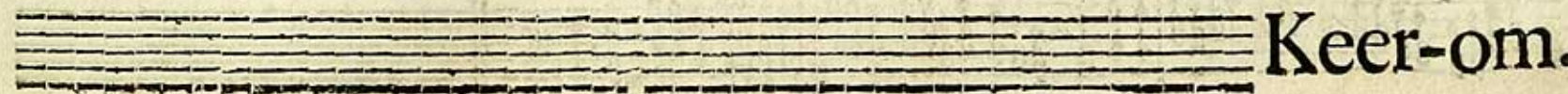
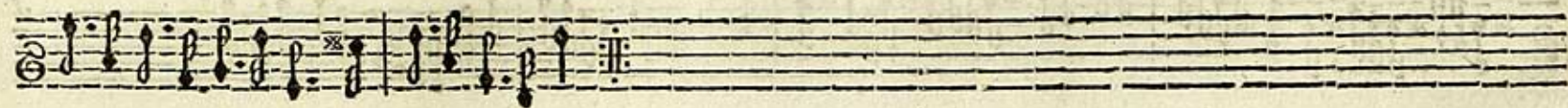
Musical score for Modo 3, consisting of two staves of music in 6/8 time. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and repeat signs. The first staff begins with a treble clef, a 6/8 time signature, and a common time signature. The second staff continues the melody with various rhythmic patterns and concludes with a double bar line and repeat dots.



Kits Almande, van

J. JACOB van EYCK.

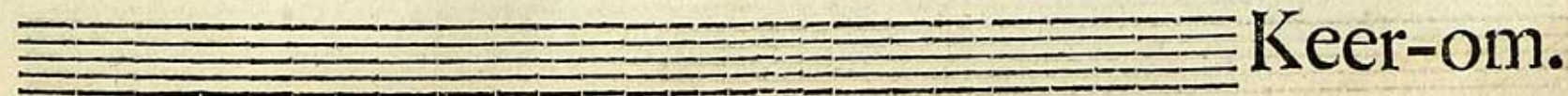
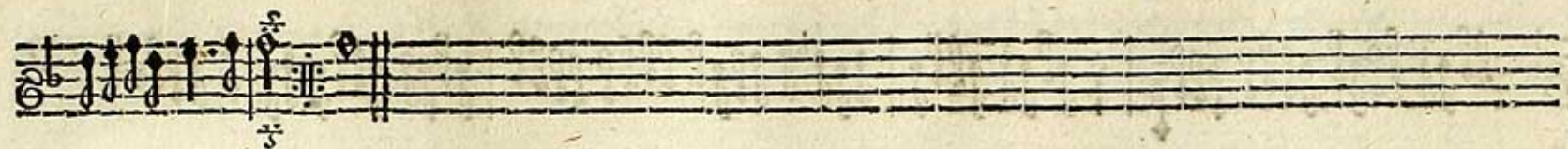




Keer-om.

Modo 3.

Handwritten musical score for "Kits Almande" by J. JACOB van EYCK, titled "Modo 3." The score consists of six staves of music in G major, 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" and "pp".



Keer-om.

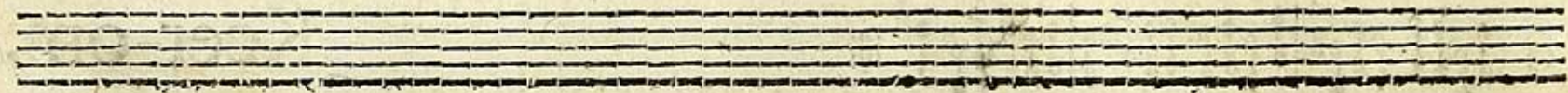
Schafamifie vous re veille , van

J. IACOB van EYCK.

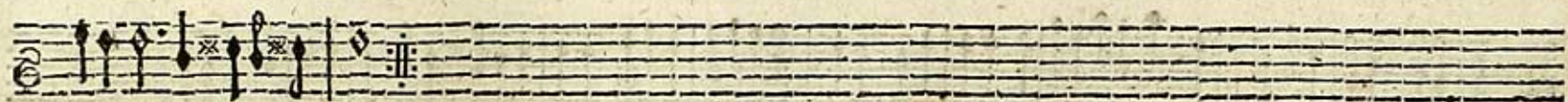
Schafamifie vous re veille van







Waeckt op Israël, van I. IACOB van EYCK.



Q

Eerste Deel,

Modo 2. 

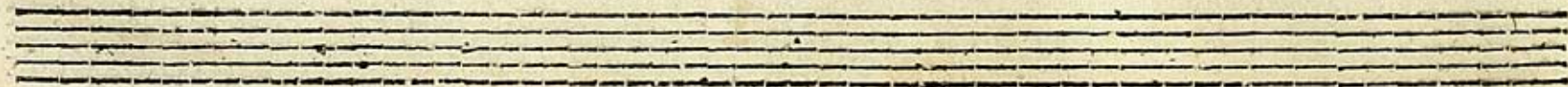
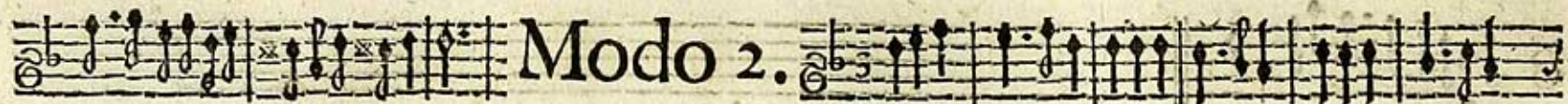


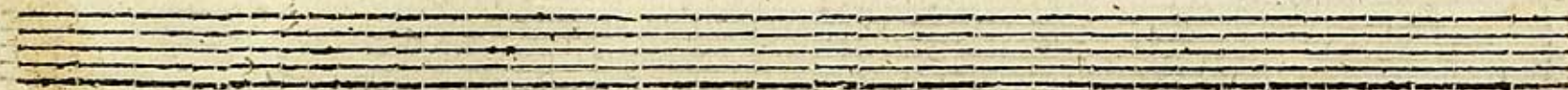
Modo 3. 





Philis schoon Herderinne , met 2. Eerste Boven-zang. door J. JACOB van EYCK.

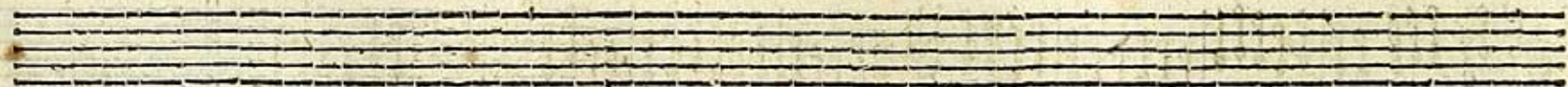
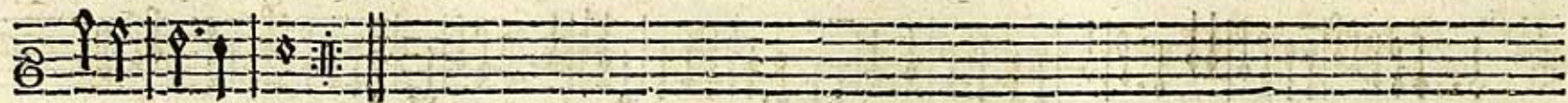




Engels liedt, met 2. door J. I. van EYCK.



Nu raffe Maet.



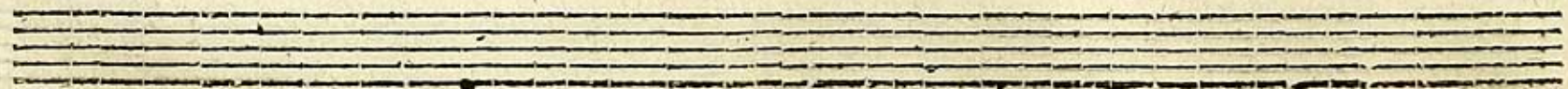
Engels Liedt, door I. IACOB van EYCK.



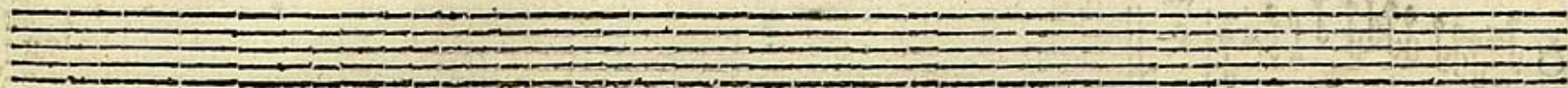
No rasse Maet.



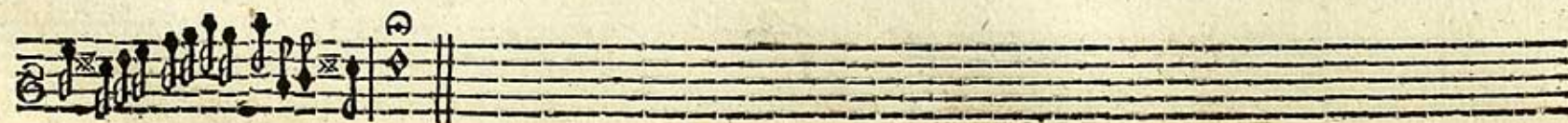
More palatino, met 2. door J. I. van EYCK.

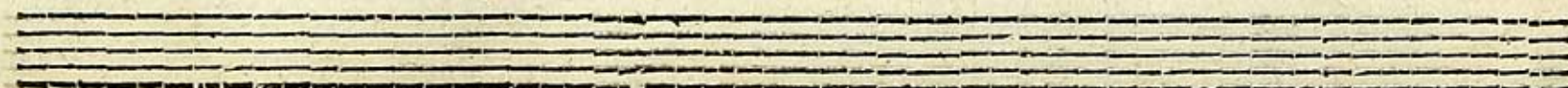
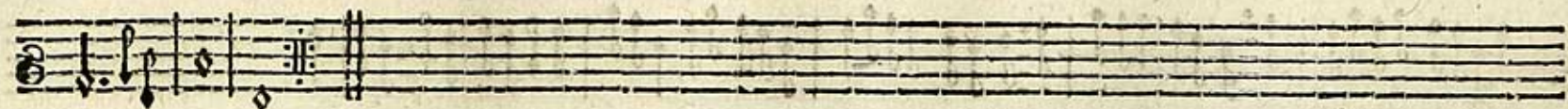


More palatino, door I. IACOB van EYCK.

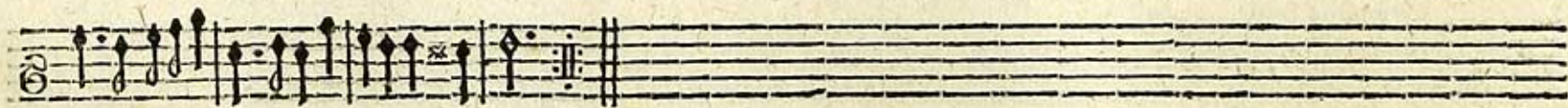


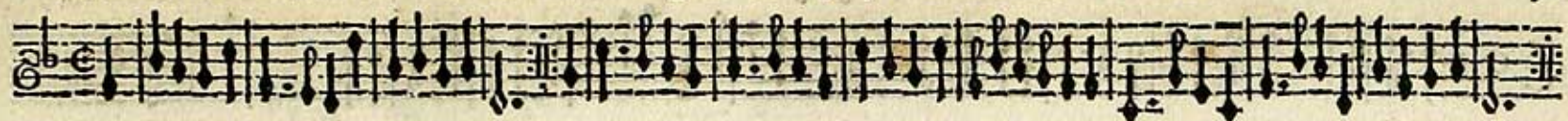
Amarilli mla bella , met 2. Eerste Boven-zang. door J. JACOB van EYCK.





Prins Robert Masco, met 2. Eerste Boven-zang. door I. IACOB van EYCK.



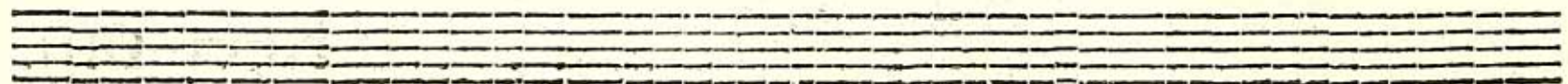
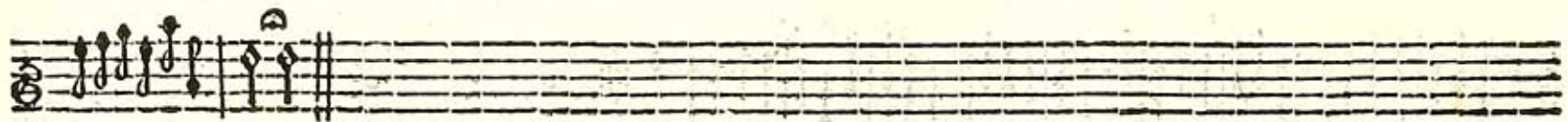


Princesse hier koom ick by nacht , gebroocken van J. J A C O B van E Y C K.



Wel Jan &c. gebroocken van

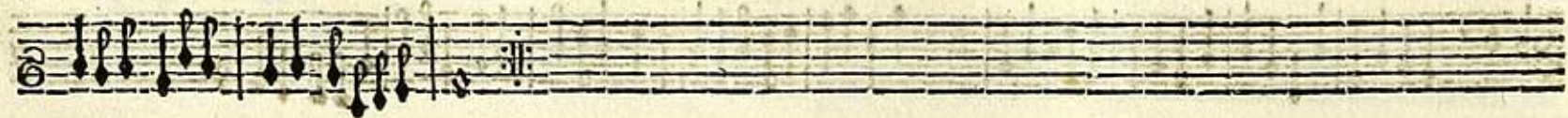
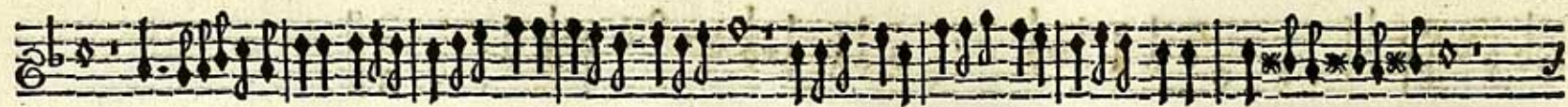
J. J A C O B van E Y C K.



Pfalm 150.

M. 2.

Keer-om.



Modo 4.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a rhythmic style characteristic of 17th-century Dutch church music, featuring a mix of eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth and fifth staves also follow the same style, with some measures containing asterisks. The sixth staff concludes the piece with a double bar line and a repeat sign (two vertical lines with a diamond shape), followed by the text 'Keer-om.' and the number '4' below it.

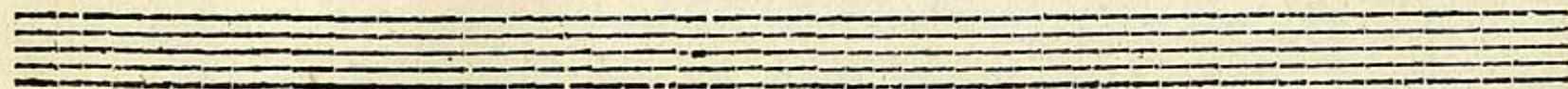
Keer-om.

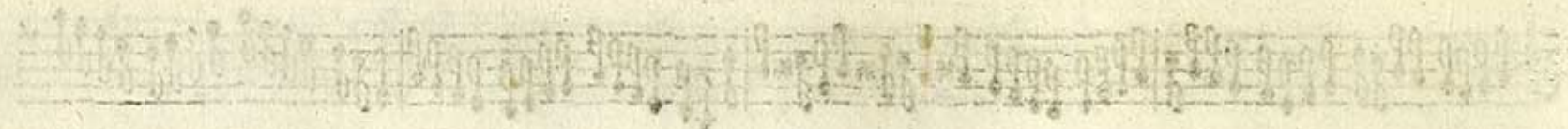
M. 5.

Handwritten musical score for Psalm 150, measure 5. The score consists of six staves of music in G-clef and 3/4 time. The notation is dense, featuring many beamed eighth and sixteenth notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system across six staves. The notation includes various rhythmic values, accidentals, and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and a fermata over the final note.

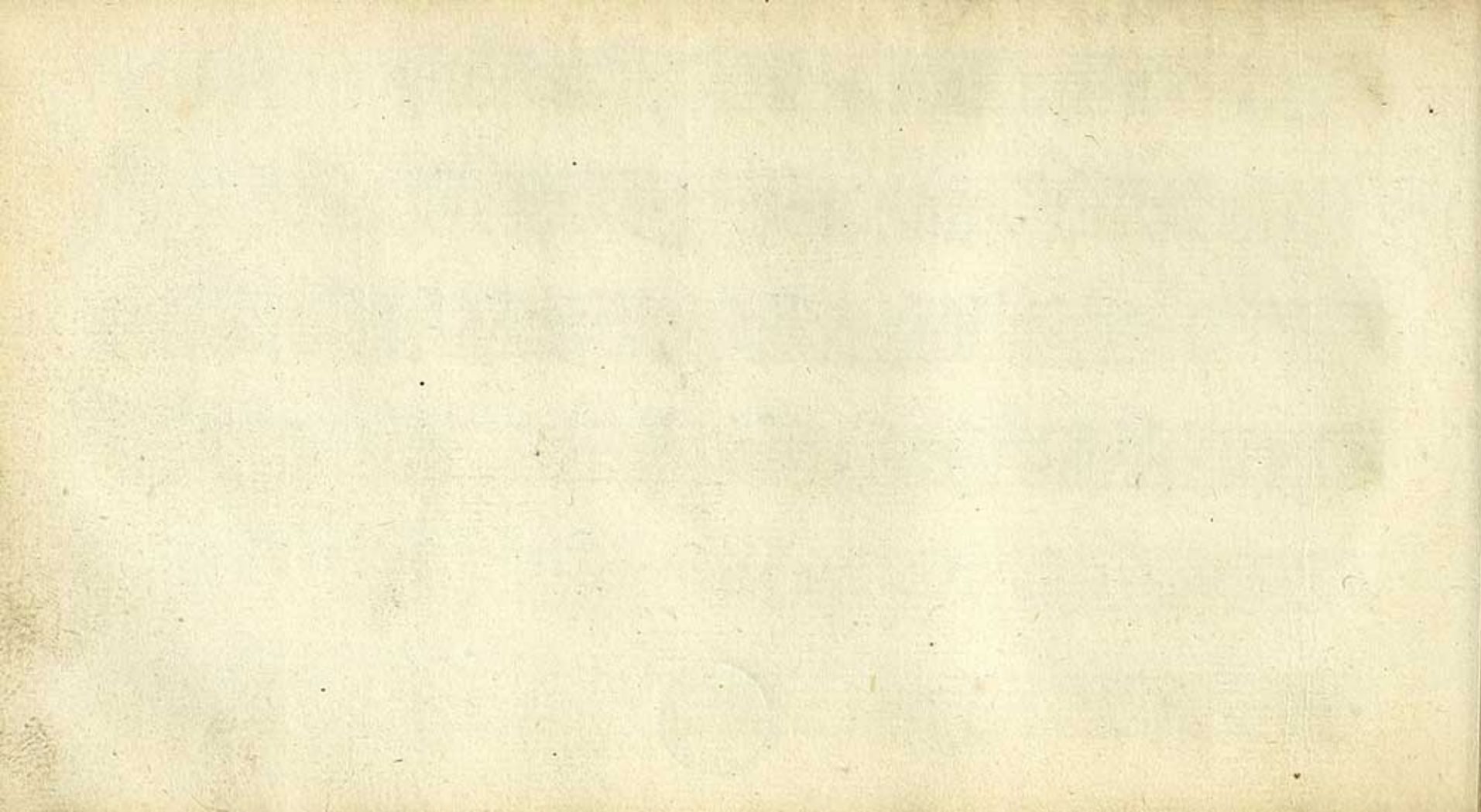


Ik eyndige.









T U I T N E M E N D

K A B I N E T

Vol Pavanen, Almanden, Sarbanden, Couranten, Balletten, Intraden, Airs &c.
En de nieuwste Voizen, om met 2 en 3 Fiolen, of ander Speel-tuigh te gebruiken.

Van d' Alder-konstighste Speel-meesters, (dezer tyd,) gestelt.

*Wy zullen om ons K A B I N E T te beter op te pronken, laerlyx al't geen wy uyt de nieuwe
vermaekelykheden krynnen bekomen, aen de Konst-lievers medede deelen.*

Ook eenige stukken voor 2. Fiolen de Gamba. met een korte onderwyzinge op de Hand-fluit.

T W E E D E



D E E L.

t' AMSTERDAM, by *Paulus Matthysz.* in de Stoof-steegh, in 't Muzyk-boeck, **gedrukt.** 1649.

4332834

Het Boek spreekt.

Het oogh behaaght zich zelf, wanneer het komt t' aanschouwen
Of bosschen, groen van loof, of statige gebouwen:
Maar dat 's alleen voor haar, al is ze dan verheught,
Geen ander deel van 't lyf heeft deel aan die geneught.
Maar gaat het oor te feest, dan zal, door zang en snaren,
De ziel als op-gewekt tot in den hemel varen.
Hy neem my in zyn handt die daar toe is gezint
En ik bedriegh my zelf zoo hy 't niet zoo bevindt.

Une me tire.

Juffr. ADRIANA vanden BERGH.



YN Druk-pers altyd beluft om de Konstlievende te vermaken, heeft voor dezen de vrymoedigheid durven nemen om Uw E. het Speel-boek, der *Goden-Fluit-Hemel* op te offeren, en dat met den glans van Uw E. naam haar konst te verheerlyken; en bevond dat zy d'eere heeft genooten, niet alleen van Uw E. geest te verheugen, maar ook andere door Uw E. geestigheid zoo zoet te onderhouden, dat die fracye Speel-stukken haar volmaaktheid scheenen t'ontfangen door den schoonen toon daar mede Uw E. dezelve heeft op-geheven. Zoo helder klonk in dien tydt Uw E. Fluit, daar al de wereld met verwonderingh lof van spreekt; En gelyk Uw E. de natuure te baat heeft, en d'aartigheid van handelingh Uw E. kloek vernuft niet ontvalt, zoo hoort men nu als op-getogen, de zoete snaaren van Uw E. *Fiool de Gamba* door haar zuiver geluid de keurighe ooren der Speel-meesteren vernoegen, die van Uw E. (als een der *Zangh-en-Speel-Godinnen, vanden Bergh, Parnassus*) hun beste stukken wenschen te laten goet keuren, en daar in zich gelukkig achten, dat zy Uw E. behaagen moghen. Derhalven zal het Uw E. gelieven niet ongerymt te vinden, dat ik op 't oordeel van zoo veele Konstlievende vertrouwende, wederom koom openen dien *vernieuwden Hemel*, vervult met klancken uit het Hooge-koor der vermaarde Meesters, die naar den aart der edele zielen, alleen gunst zoeken by zulk een uit-geleerde Meesterisse, aan wien ik ten hooghsten verplicht ben te blyven

Uw E.

Dienstwillighste Dienaar

PAULUS MATTHYSZ.

B L A D T - W Y Z E R.

Tot 't Hoogste-geluid.

<i>Met 2 Hooge en 1 Laeghstegeluid.</i>	IV Courante de Monf. le Prince.	9	Galliarda.	13	Poliphemus.	14
Voorspel van Helmbreker. fol. 1	V Courante la Reyne.	9	Pastorella.	14	Air.	14
<i>Met 3 Hooge-geluiden.</i>	VI La Royale extraordinaire.	9	Capriciosa.	14	Courant.	15
I Courant, Foucart.	VII La petite Royale.	10	1 Carileen.	18	Courant.	15
II Courant, F.	VIII La dernire Royale.	10	2 Carileen.	18	Postileon.	15
III Courant, F.	Brandes M. Primerose.	10	3 Carileen.	18	Dooden-dans.	15
I Allemande, Constantyn.	Gay.	10	4 Carileen.	18	Air.	16
II Courant, C.	A menez.	10	Mafarin, of wie wil hooren.	18	O Kers-nacht.	16
III Allemande, C.	Double.	11	Les petits Brandes.	19, 20	Allemande.	16
IV Allemande, C.	Montirande.	11	't Waren 2 Boerinetjes.	20	Symphonie.	16
I Allemande, J. Schop.	Gavotte.	11	Frere Fraper.	21	Air.	17
II Allemande, J. S.	Intrada.	11	Als Boxvoetjes.	21	Courant.	17
III Allemande, J. S.	I Courant Royale premiere.	12	Wel Jan wat drommel.	22	Carileen.	17
IV Allemande, J. S.	II Courante de la pay.	12	Courant.	23	Comagain.	17
V Allemande, J. S.	III Courant de la Montagne.	12	Sarabanda.	23	Vyf Balletten.	21
VI Allemande, J. S.	IV Courante, Constantyn.	12	Capritie. van P. L.	23, 24	Vier Balletten.	22
Hane en Henne gekray.	V Courant la graveline.	12	Concerto, C. Hervrich.	25		
<i>Met 1 Hoog en 1 Laeghstegeluid.</i>	VI Courante Mardyck.	12	Joh. Schop.	26, 27	<i>Met 1.</i>	
I La Suedoife.	VII Courante Nova.	13	Nasce la pena mia.	27, 28, 29	5 Brandes door J. van Noort.	32, 33
II Sarabande op la Suedoife.	VIII Courante, of Aenhoort ghy	13	Fantasia.	29	Frere fraper.	34
III Courant la Landgraef.	Dochters en Jongmans al.	13	Fantasia.	30	Malle Symes.	35
	Zeer moy.	13		31	Courant la Royale van J. Dix.	36
	Paduana.	13	<i>Met 2 Hooge-geluiden.</i>		2 France Air.	37
			Garint.	14		

Vertoninge en Onderwyzinge op de Hand=fluit.

Om alle Toonen zuiver te blazen: Zoo ist, dat men spreekt, van ondren op; dat is: van *c* na boven toe, op-gaende.



Om *c.* te blazen: moet men alle de vingeren, met de pink en de duim toe doen.
Om *d.* te blazen: moet men de pink op doen, de andere vingren, met de duim toe.
Om *e.* te blazen: moet men de pink, en de vinger naest de pink op doen, voorts alle de vingren en de duim toe. een octaef, Hoger, dan de duim achter, maer half op.

*

Om *f*

Om *f.* *b* mol te blazen: (*Want daer is f. b mol ende f. b duer*) zo moet men de pink op doen, de vinger naest de pink toe, de tweede-vinger op, de derde-vinger en voorts alle d'andre vingren met de duim toe. een octaef, *hoger*, de duim half op. Van *f. b duer*, ofte \times in *f.* zal men op een ander plaets aenwyzen.

Om *g.* te blazen: moet men de onderste geheele hand op doen, de bovenste-hand met de duim geheel toe. een octaef, *hoger*; dan de duim half op. Van *g* \times , ofte halve-toon in *g.* zal men op een ander plaets aenwyzen.

Om *a.* te blazen: alle de vingren van de onderste-hand op, en de onderste-vinger van de bovenste-hand mede op, de andre 2 vingren met de duim toe. het octaef de duim half.

b. *Daer is b mol, en b duer*: Om *b duer* te blazen; de vingren van de onderste-hand, en de twe onderste-vingren van de bovenste-hand op, de duim en de voorste-vinger, van de bovenste-hand toe. (*Om b mol te blazen*) de vingren van de onderste-hand op, de onderste-vinger van de bovenste-hand toe, de middelste-vinger van de bovenste-hand op, de bovenste-vinger en de duim toe.

b fa, b mi, (*om hoogh in b duer.*) de twe bovenste-vingren van de bovenste-hand toe, en de duim half, de onderste-hand de twee bovenste-vingren toe. (*Om b mol te blazen:*) de twee onderste-vingren naest de pink toe. (*dit is de tweede b.*)

Om *c* te blazen: alle de vingren op; behalven de middelste-vinger en de duim van de bovenste-hand. *c* scherp, is als 'er een \times by staet, dan zyn alle de vingren op,

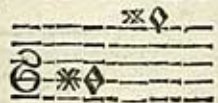
maar de duim toe. (dit is de tweede c.)

Om *d* te blazen: *om hoogh*: is de duim en alles op. Van *d* met een ✂ zal men op een ander plaets aenwyzen. (dit is de tweede d.)

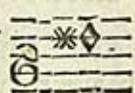
De ✂ in *f*, *onder*: de bovenste-hand toe, de onderste-hand de voorste-vinger toe. het octaef, *om hoogh*, de duim maar half toe.



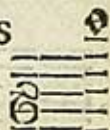
De ✂ in *g*: de duim en de twee bovenste-vingren van de bovenste-hand, en de bovenste-vinger vande onderste-hand toe. De ✂ in *g*, *om hoogh*: de duim half op; en dan als vooren.



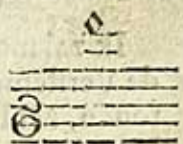
De ✂ in *d*, *la*, *fol*, *re*: alle de vingren toe; maar de duim half op.



c, *fol*, *fa*, *ut*, (in *b* *duer*, *om hoogh*) de bovenste-vinger vande bovenste-hand toe, de duim half, en de twee bovenste-vingren vande onderste-hand toe. *c* *fol* *fa* *ut* in *b* *mol*: de 2 vingren naest de pink, van de onderste-hand toe, en de bovenste-hand als vooren. (dit is de derde c.)



d. *la*, *fol*, *re*, *om hoogh*: de onderste-hand de middelste-vinger met de pink op, de bovenste-hand, de middelste-vinger op; de duim half. maer als men *b* *mol* blaest, dan doet men de pink ook toe. (dit is de derde d.)



Dit uw E. behagende, zal dan alle de verborgenste, zoetste bewegingen; (die op de hand-fluit te doen zijn) aenwyzen: maer om de Verlangende niet op te houden, eyndige ick, en blyf Uw E. Dienaer P. M.



MUSICA DIS CURE EST.

'T U I T N E M E N D'
K A B I N E T,

Konstelyk gestelt, door d'aller-konstighste Musicyns deser Tyde.

T W E E D E D E E L.

Om met 1. 2. 3. Speel-instrumenten te gebruiken.

t'AMSTERDAM, by *Paulus Matthyfz.* in de Stoof-steegh, gedrukt. 1649.



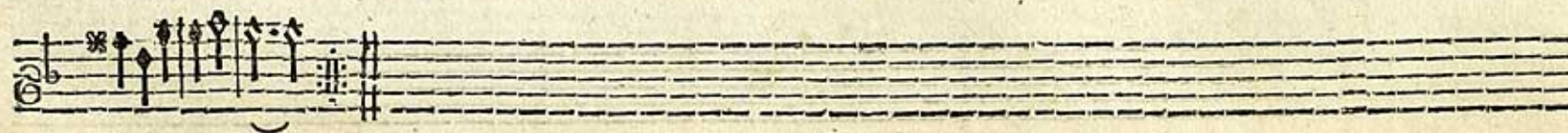
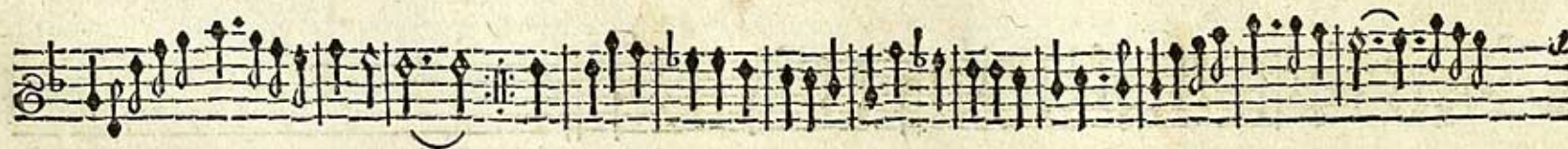


Eerste Courante, 1. Foucart.

met 3 Hooge geluiden. HOOGHSTE - GELUID.



Courante 2.



Courante, I. Foucart. met 3 H. geluiden. MIDDELSTE-GELUID.

Musical score for Courante 1, Middle Voice. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody, featuring a triplet of eighth notes. The third staff concludes the piece with a double bar line and repeat dots.

Courante 2.

Musical score for Courante 2. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody, featuring a triplet of eighth notes and concludes with a double bar line and repeat dots.

III Courante, I. Foucart.

MIDDELSTE-GELUIT.

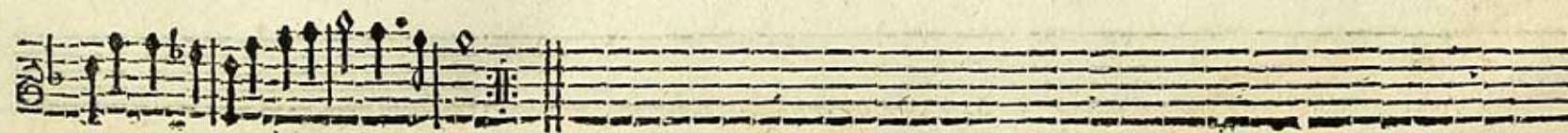
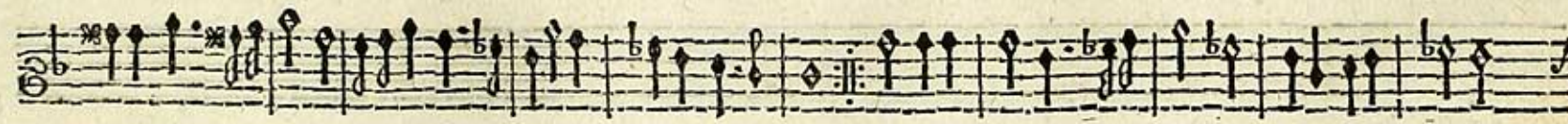
met 3 H. geluiden.

3



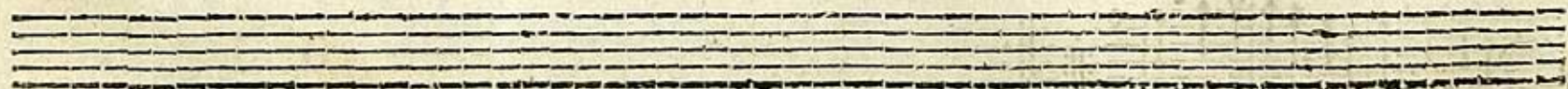
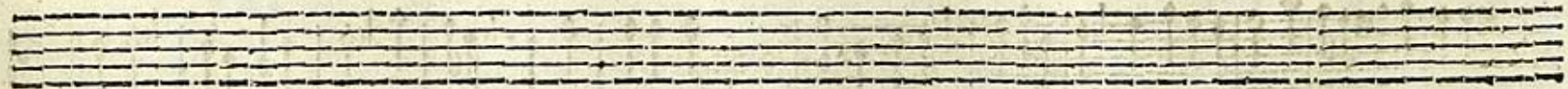
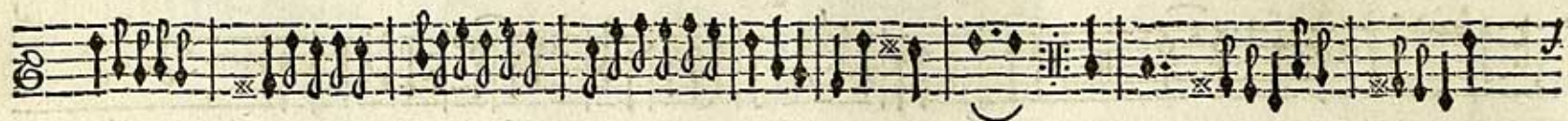
Almante, Constantyn, te Paris.

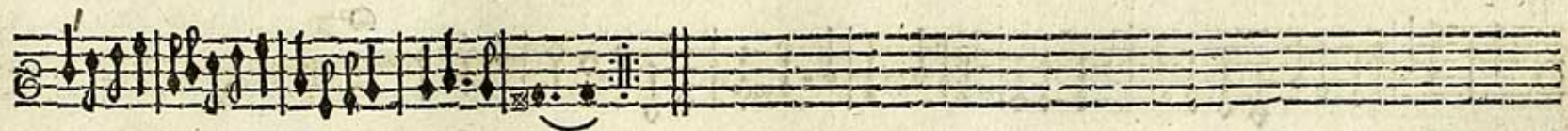
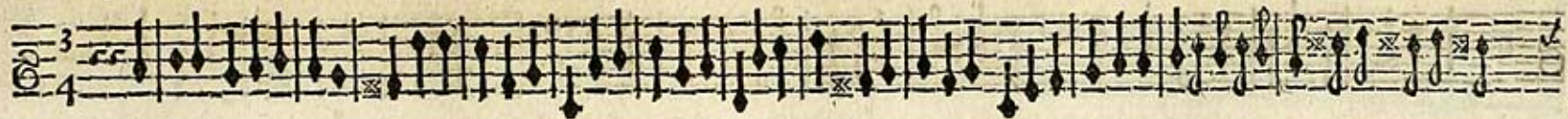
met 3 H. geluiden.



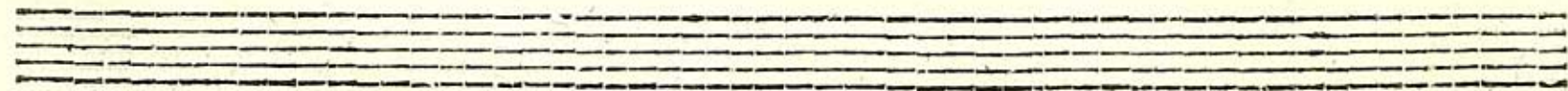
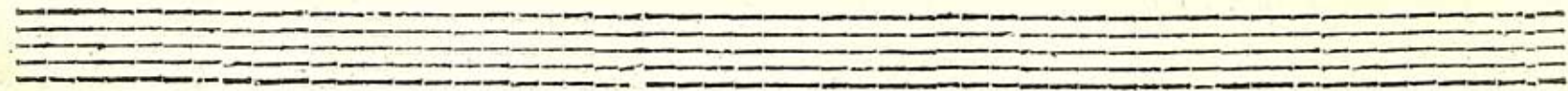
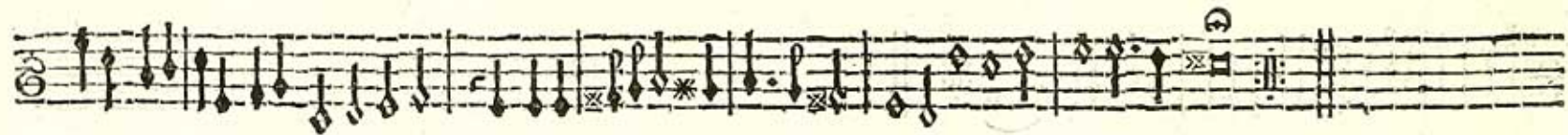
II M^r. *Constantyn*. met 3 H. geluiden.

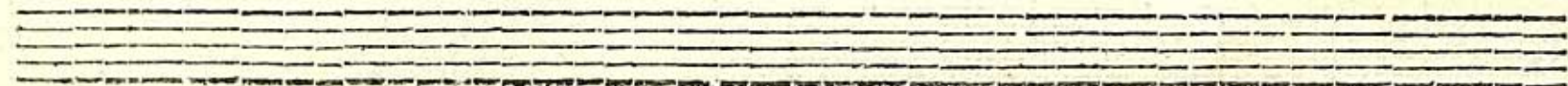
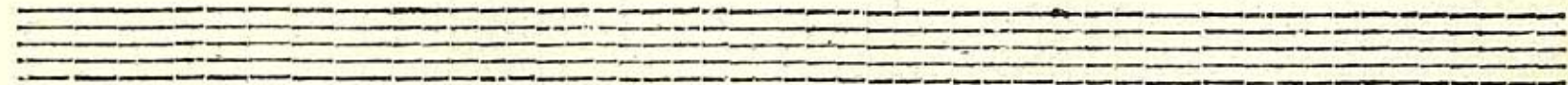
HOOGHSTE-GELUID.





III stuk. M^r. *Constantyn*. met 3 H. geluiden. HOOGHSTE-GELUIT.

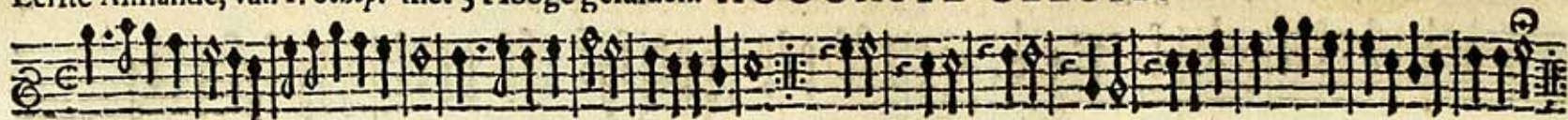




IV. M^r. *Constantyn*. met 3 Hooge geluiden. HOOGHSTE-GELUID.

IV. M^o. *Constantyn*, met 3 Hooge geluiden. MIDDELSTE - GELUID.

Eerste Almande, van I. Schop. met 3 Hooge geluiden. HOOGHSTE-GELUID:



Tweede Almande. Hooghste Geluid.



Derde Almande. Hooghste Geluid.



Vierde Allemande.
Hooghste Geluid.



Eerste Allemande. met 3 Hooge geluiden. MIDDELSTE-GELUID.

7



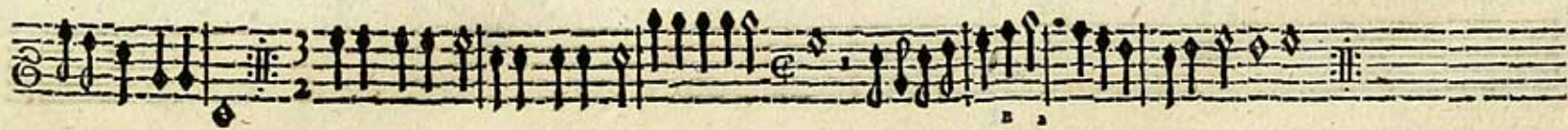
Twede Allemande. Middelfte Geluid.



Derde Allemande.
Middelfte Geluid.



Vierde Allemande.
Middelfte Geluid.



Vyfde Almande, met 3 Hooge geluiden. HOOGHSTE-GELUID: van I. Schop.



't Hane en 't Henne gekray, met 3 Hooge geluiden. Hooghte-gekuid. I. H.



Vyfde Allemande, met 3 Hooge geluiden. MIDDELSTE - GELUID.

van I. Schop. 8



Seste Allemande.
Middelste-geluid.



't Hane en 't Henne gekray, met 3 Hooge geluiden. Middelste-geluid. I. H.



I. La Suedoife. met 2 Geluiden.

HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.

Two staves of musical notation for the piece 'La Suedoife'. The first staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The second staff is in bass clef. The music consists of eighth and sixteenth notes, with some rests and repeat signs. There are asterisks in the first staff, likely indicating specific notes or ornaments.

I I. Sarabande op la Suedoife.

Two staves of musical notation for the piece 'Sarabande op la Suedoife'. The first staff is in treble clef with a 3/4 time signature and a key signature of one flat. The second staff is in bass clef. The music features a slower tempo with prominent eighth and sixteenth notes. There are asterisks in the first staff.

I I I. Courant la Landgrave.

Two staves of musical notation for the piece 'Courant la Landgrave'. The first staff is in treble clef with a 3/4 time signature and a key signature of one flat. The second staff is in bass clef. The music is characterized by a lively tempo with frequent sixteenth-note patterns. There are asterisks in the first staff.

IV. Courante de Mons^r. le Prince. met 2. HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.

9



V. Courante la Reyne.



VI. La Royale extraordinaire.



VII. La petite Royale. met 2 Geluiden. HOOGHSTE-GELUID. met Hoogh en Laeghste geluid.



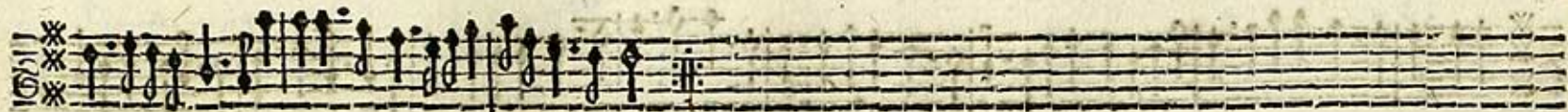
VIII. La dernire Royale.



Brandes, M^r. Primirose. met 2 Geluiden. HOOGHSTE-GELUID. met Hoogh en Laeghste geluid. 10



Gay, met 2 Geluiden.



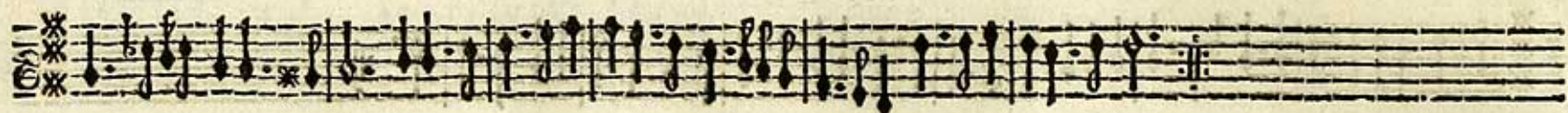
A menez, met 2 Geluiden.

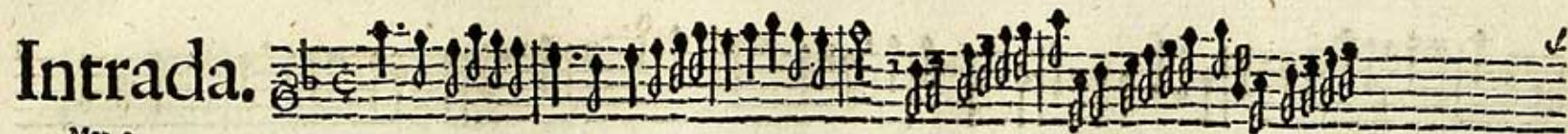
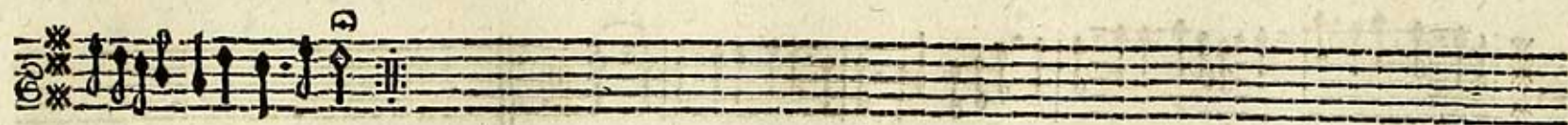


Double. met 2 Geluiden.

HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.





Met 2.



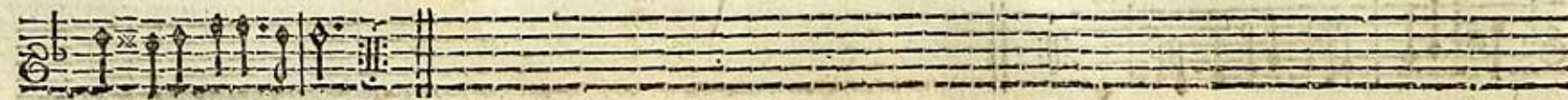
I Cour. La nouvelle Royale premiere, met 2 Geluiden. HOOGHSTE - GELUID. met Hoog en Laeghste geluid.



II. Courante de la pay, met 2 Geluiden.



III. Courante Madame de la Montagne, met 2 Geluiden.



IV. Courante, van M^r. Constantyn.

HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid.

12



V. Courante nouvelle la graveline. met 2.



VI. Courante Mardyck. met 2.



VII. Courante, met 2.

HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid.

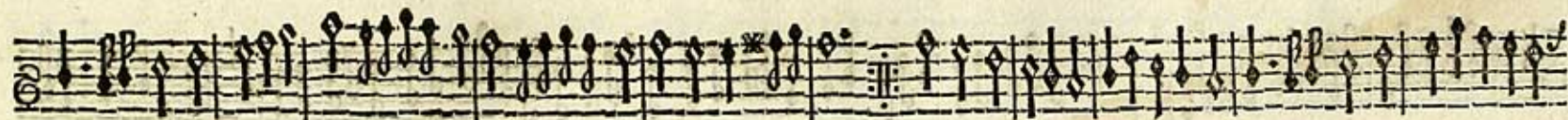


VIII. Courant. Aen-hoort ghy Dochters en Jongh-mans al.



Zeer moy.





Pastorella, met 2 Geluiden.

HOOGHSTE-GELUID.

met 1 Hoogh en Laeghste geluid.

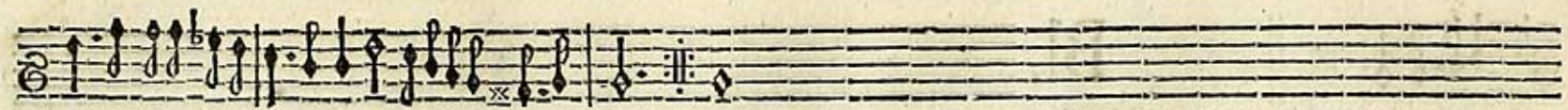


Capriciosa, met 1 Hoogh en Laeghste geluid.



Garint , met 2 Hooge geluiden.

HOOGHSTE-GELUID.



Met 2 Hooge geluiden.



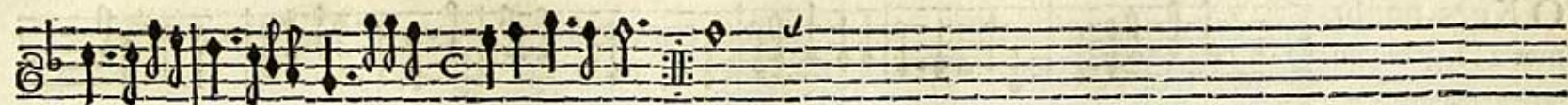
Hooge geluiden.



Met 2 Hooge geluiden.

HOOGHSTE-GELUID.





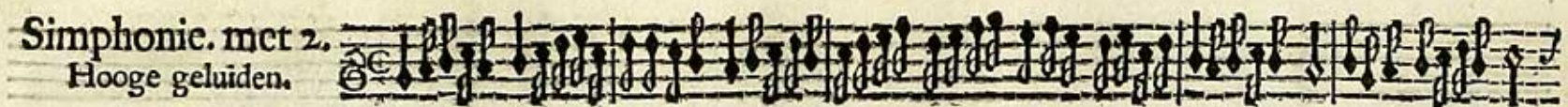
Dooden dans. met 2.
Hooge geluiden.



Aier, met 2 Hooge geluiden.

HOOGHSTE-GELUID.





Gemaekt van P. M.

Aier, met 2 Hooge geluiden.

HOOGHSTE-GELUID.



Courant, met 2.
Hooge geluiden.



Carileen, met 2 Hooge geluiden.

HOOGHSTE-GELUID:

17



Comagain.

Met 2.



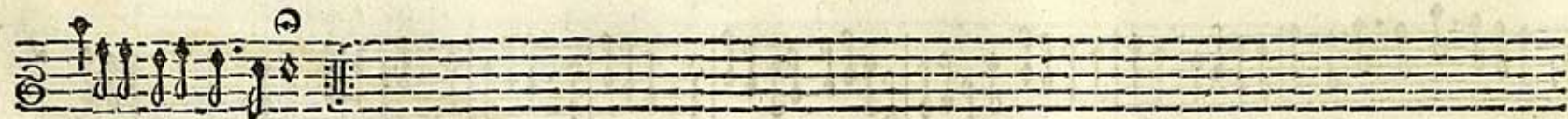
Eerste Carileen, met 2.

HOOGHSTE-GELUID.

met een Hoogh en Laefhste geluid.



Tweede Carileen.
met 2 Geluiden.

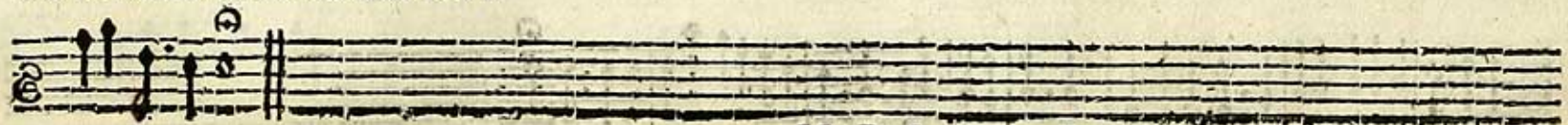




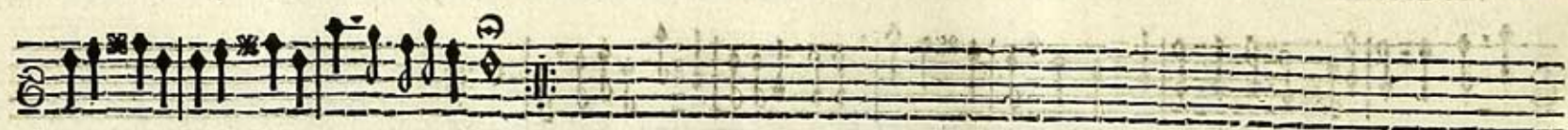
Vierde Carileen.
met 2 Geluiden.
van C. Kift.

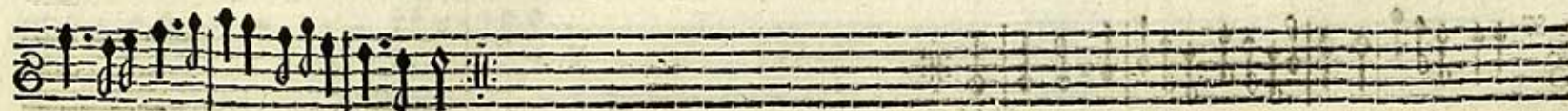


Wie wil hooren een nieuw lied. met 2.



Les petits Brandes, met 2. HOOGHSTE-GEEUID. met een Hoogh en Laeghste geluid.





Les petits Brandes, met 2.

HOOGHSTE- GELUID.

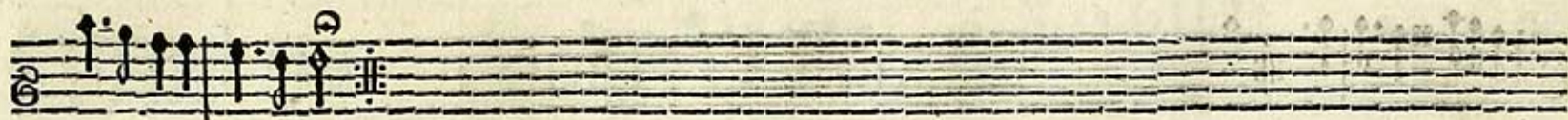
met een Hoogh en Laeghste geluid.



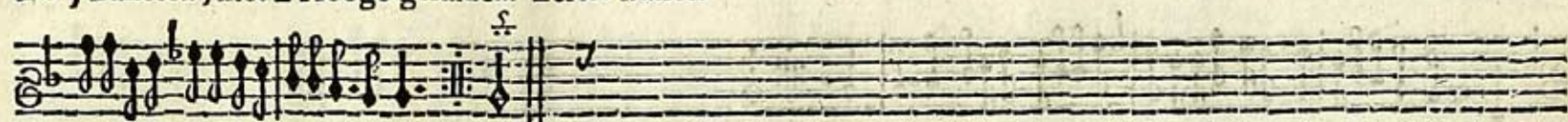
Les petits Brandes, met 2.

HOOGHSTE-GELUID.

met 1 Hoogh en Laeghste geluid. 20



De 5 Balleten, met 2 Hooge geluiden. Eerste Ballet.

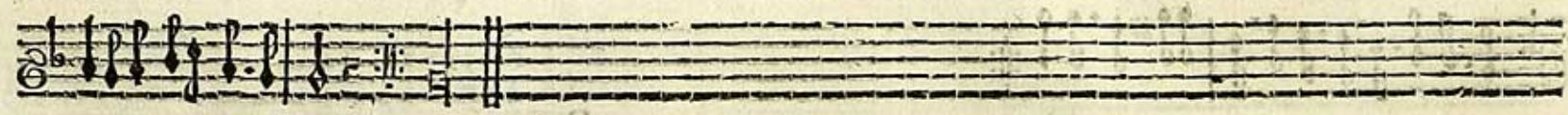


Tweede Ballet.

Hooghste-geluid.



Derde Ballet, met 2 Hooge geluiden. HOOGHSTE-GELUID.





Frere Fraper , met 2. door P. D. Pers.



Als Boxvoetjes , door P. D. Pers.



Eerste Ballet, met 2 Hooge geluiden.

HOOGHSTE-GELUID.

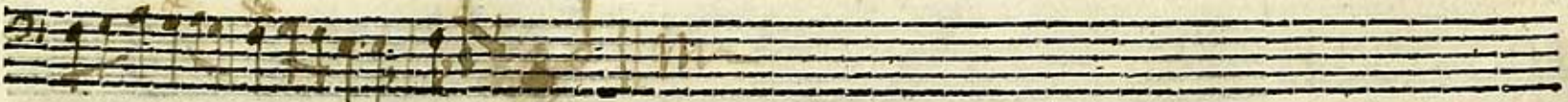
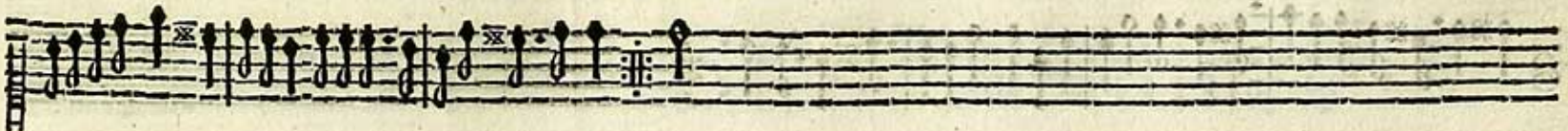
door B. F. de Bruin.





Wel Jan wat drommel. met 1 Hoogh en Laeghste geluid.

Mr. z. Geluiden



Met 2 Geluiden.

HOOGHSTE-GELUID.

Vierde Ballet. met 2.



Sarabanda, met 2 Geluiden.

Wel Jan wat drommel. met 2 Hoogh en Laeghe geluid.

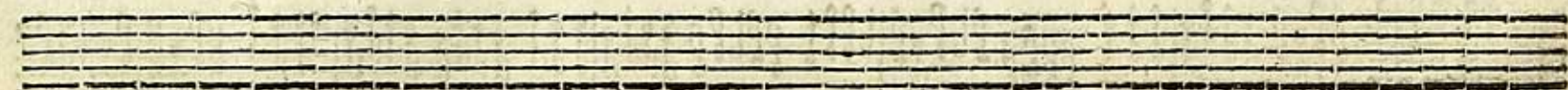
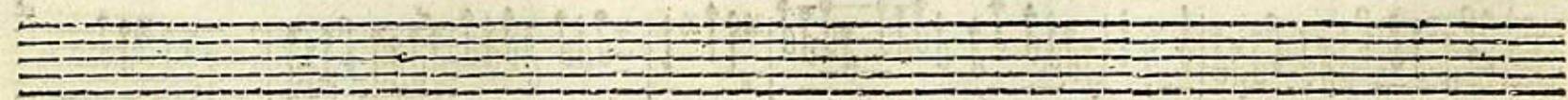


Caprtie , met 2 Geluiden.

HOOGHSTE-GELUID.

Mus. v. v. de F. v. de G. v. de G.

A handwritten musical score consisting of six staves. The first staff begins with a treble clef, a 3/2 time signature, and a key signature of one flat (B-flat). The music is written in a style characteristic of the 17th or 18th century, featuring a variety of note values including minims, crotchets, and quavers. The notation includes many beamed notes and rests. The second staff continues the melody. The third staff features a change in time signature to common time (C) in the middle. The fourth and fifth staves continue the piece with similar rhythmic patterns. The sixth staff concludes the piece with a final cadence. The paper shows signs of age, with some staining and wear.

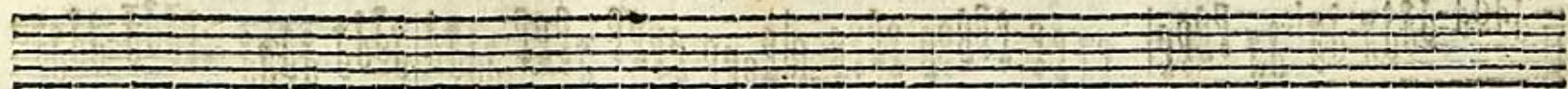


Concerto, door Christiaan Hervrich.

HOOGHSTE-GELUID.

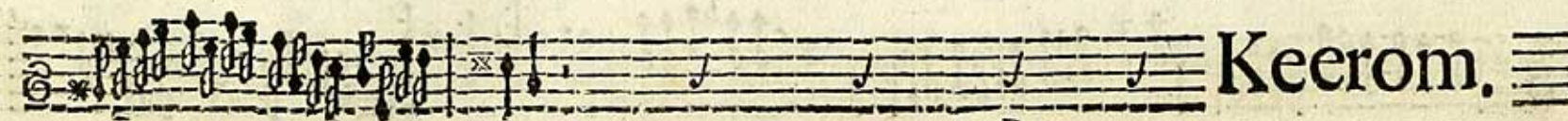
1 Hoogh en Laefste geluid.





Joh. Schop. Met 2 Fiolen, HOOGHSTE-GELUID. of Fiolen de Gamba en ander

This image shows a page of handwritten musical notation for two violins. The title at the top reads "Joh. Schop. Met 2 Fiolen, HOOGHSTE-GELUID. of Fiolen de Gamba en ander". The music is written on six staves, each with a treble clef and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several instances of ornaments, marked with an asterisk (*), and some notes are marked with an 'x'. The bottom staff includes several triplets and a quintuplet, indicated by the numbers 3 and 5 below the notes. The paper shows signs of age, with some staining and fading.

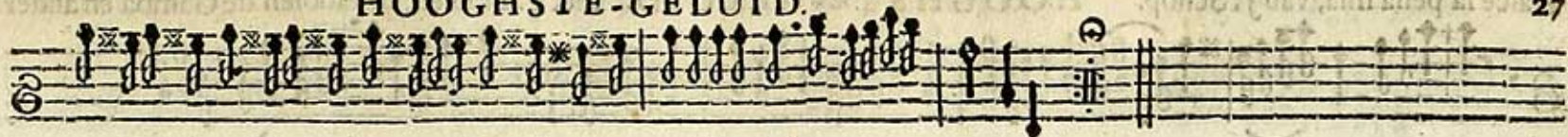


Joh. Scop,

HOOGHSTE-GELUID.

I Hoogh en Laeghste geluid.

A handwritten musical score consisting of six staves of music. The notation is in a single system with a treble clef and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and articulation marks like asterisks and crosses. The score is written in black ink on aged, slightly yellowed paper. The title 'HOOGHSTE-GELUID.' is written in large, bold, capital letters at the top center. The composer's name 'Joh. Scop,' is at the top left, and the subtitle 'I Hoogh en Laeghste geluid.' is at the top right.



Nasce la pena mia , Joh. Schop. met 2.

Fioolen of Fioolen de Gamba te gebruycken. met 1 Hoogh en Laeghste geluid.

Keer-om.

Nafce la pena mia, van J. Schop. HOOGHSTE - GELUID. met 2. Fiolen, of Fiolen de Gamba en ander

The image shows a page of handwritten musical notation for the piece "Nafce la pena mia" by J. Schop. The title at the top reads "HOOGHSTE - GELUID. met 2. Fiolen, of Fiolen de Gamba en ander". The music is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "p" (piano) and "pp" (pianissimo), and some notes are marked with an asterisk (*). The piece concludes with a double bar line and repeat dots. The handwriting is in a historical style, and the paper shows signs of age.

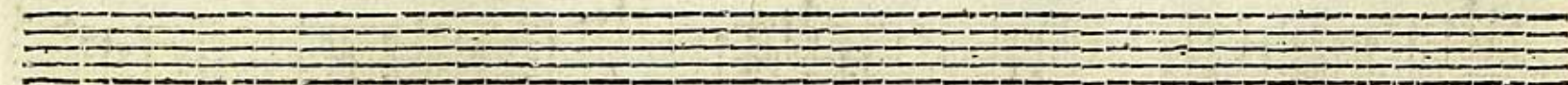
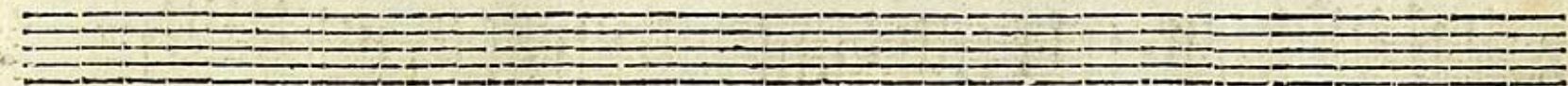
A handwritten musical score consisting of six staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The music is written in a single system, with each staff containing a line of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are also some longer notes, possibly half or whole notes. The paper shows signs of age, with some discoloration and wear.

Nafce la pena mia, van J. Schop. HOOGHSTE-GELUID. met 2. Fiolen, of Fiolen de Gamba en ander





A handwritten musical score consisting of six staves. The first staff begins with a treble clef, a common time signature 'C', and a key signature of one flat (B-flat). The notation is dense, featuring many beamed eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. There are several double bar lines throughout, indicating the end of phrases or sections. The ink is dark, and the paper shows signs of age and wear.



Fantasia. met 1 Hoogh en Laeghste geluid.

HOOGHSTE - GELUID.

Gemaekt ter eeren de E. E. Iuffrouw



Handwritten musical score for 'Adriana van den Bergh' by P. D. Pers. The score consists of six staves of music in G major, 3/4 time. The notation includes various note values, rests, and ornaments. The first five staves are in treble clef, and the sixth staff is in bass clef. The signature 'P. D. Pers.' is at the end of the sixth staff.

A handwritten musical score consisting of six staves of music. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and bar lines. There are several instances of a double cross symbol (⊗) used as a measure rest. The score concludes with a double bar line and a repeat sign.

2. 



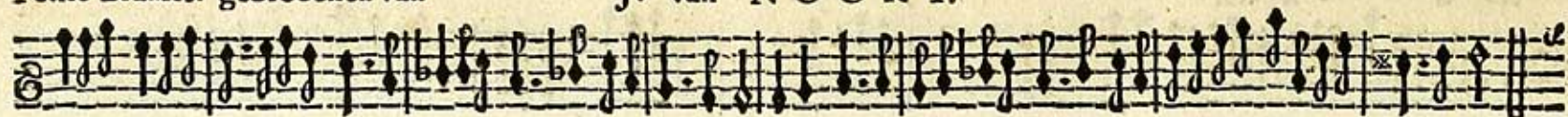




3. 



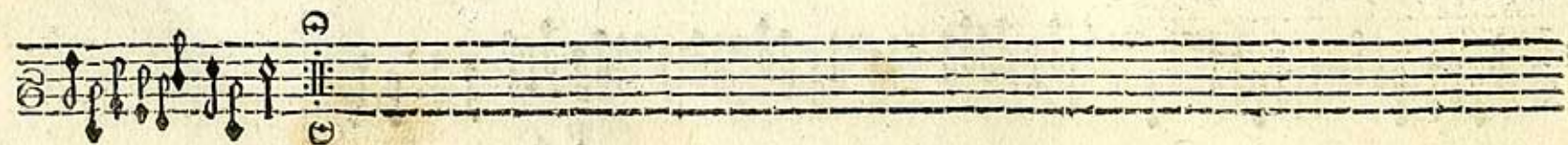
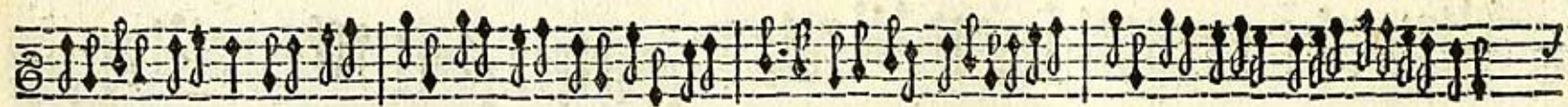
Keer-om.

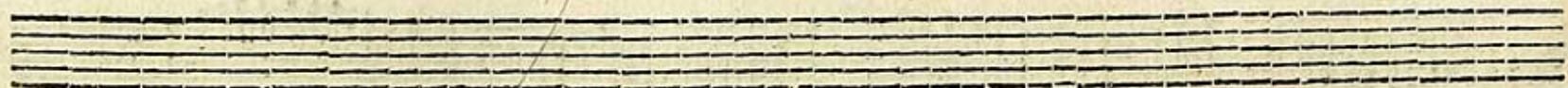




Frere Fraper. gebroocken van

J. van N O O R D T.











Modo 3.

The image displays a musical score for a piece titled "Courante la Royale" in "Modo 3". The score is written on six staves of music. The first staff begins with a treble clef, a common time signature (C), and a 3/8 time signature. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The notation includes various ornaments and dynamic markings, such as asterisks and slurs. The piece concludes with a double bar line and a final cadence. The paper shows signs of age, including some staining and discoloration.

Frans Air. gebroocken

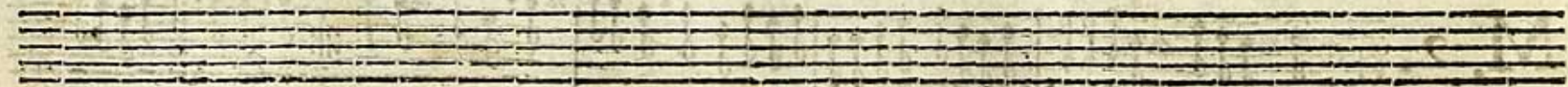
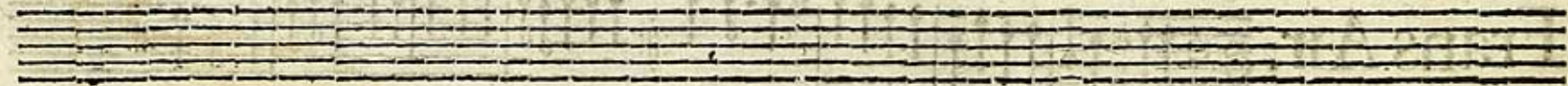
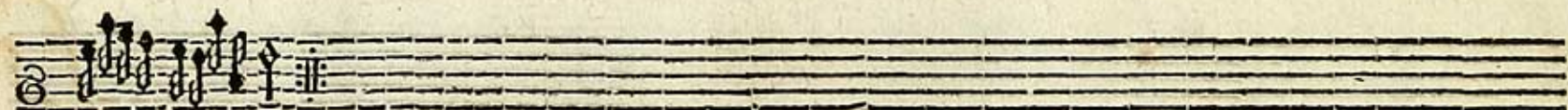
door J. D I X.

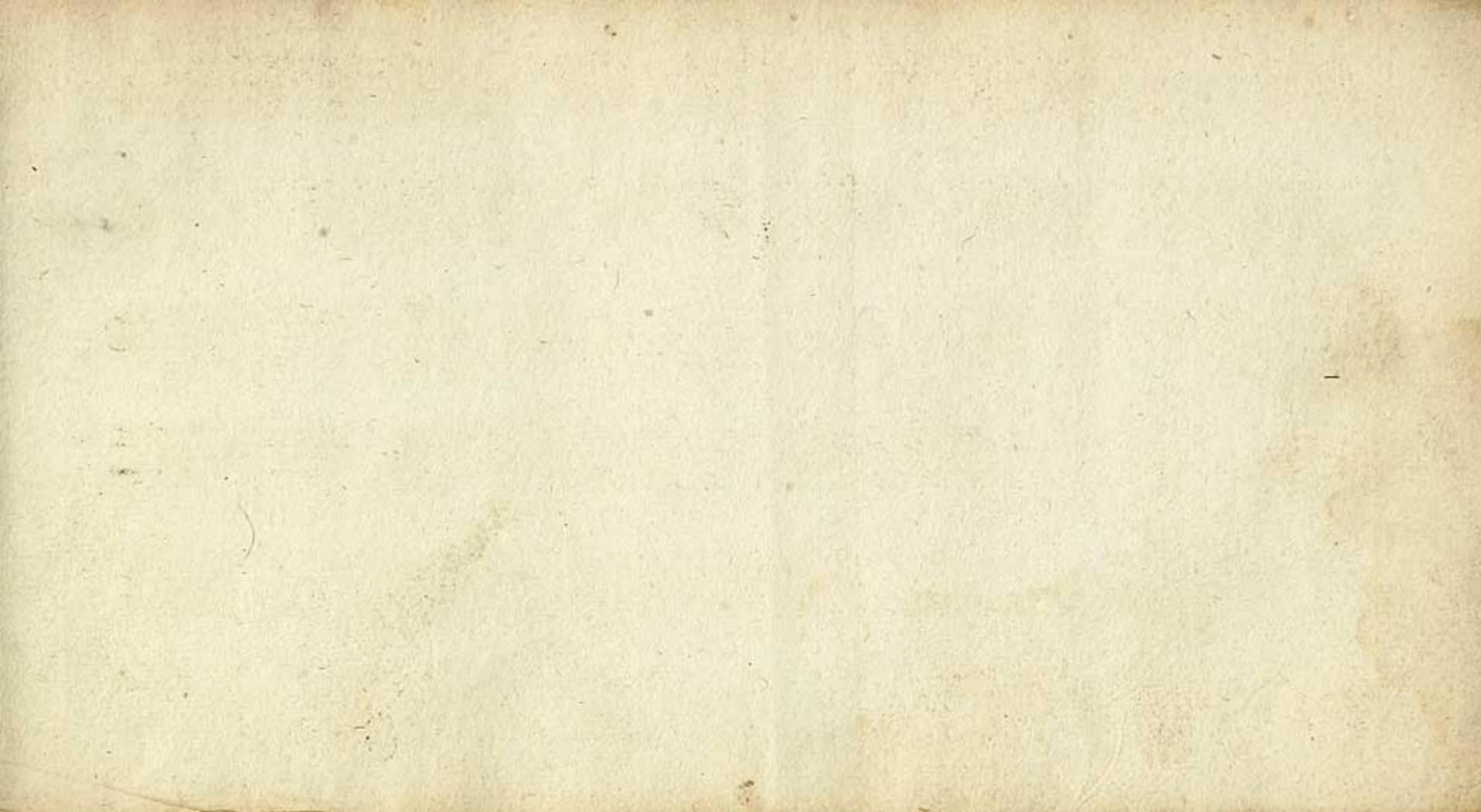
Gedrukt bij de Koninklijke Academie van Wetenschappen, Letteren en Schone Kunsten te Amsterdam.

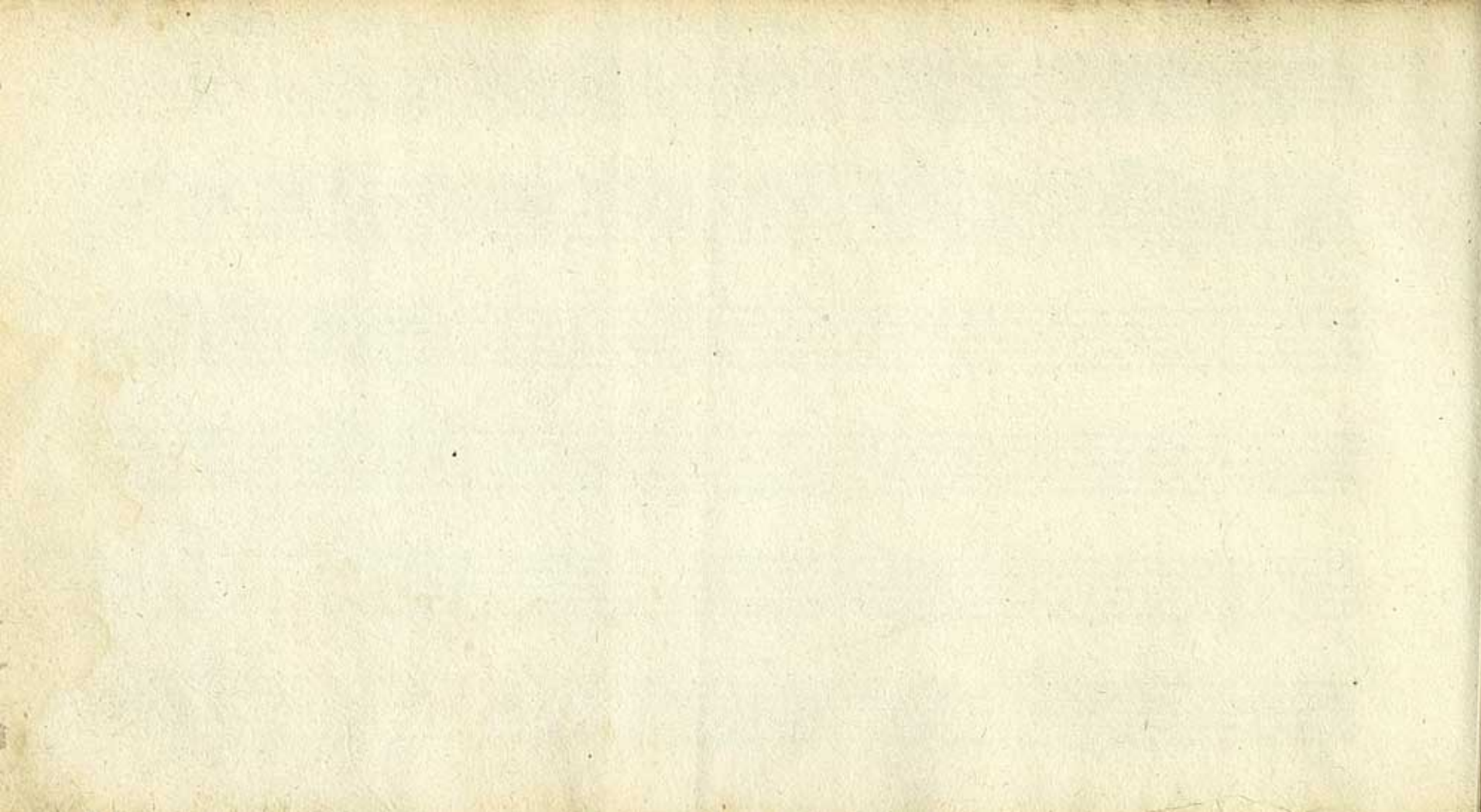




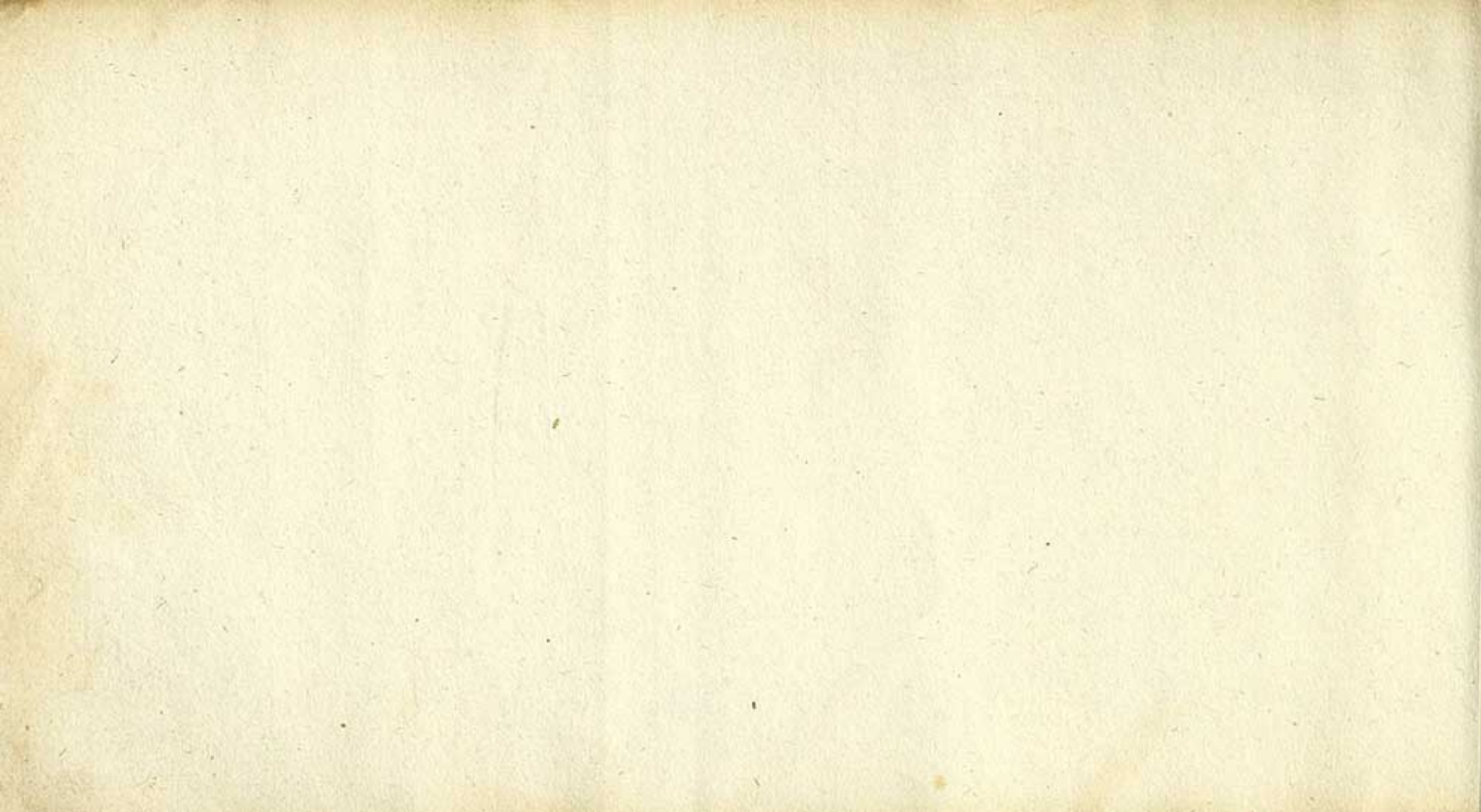
Modo 3.

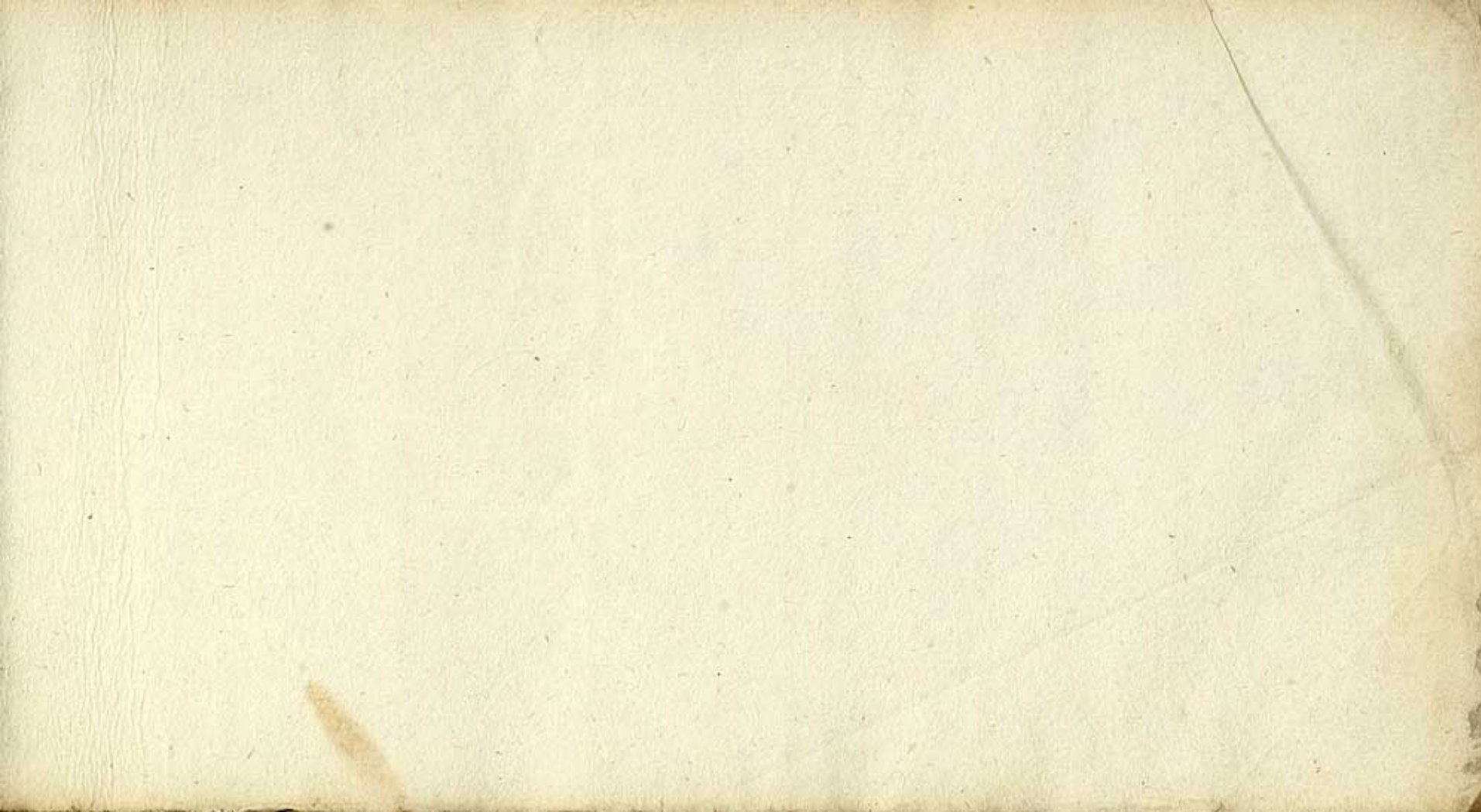




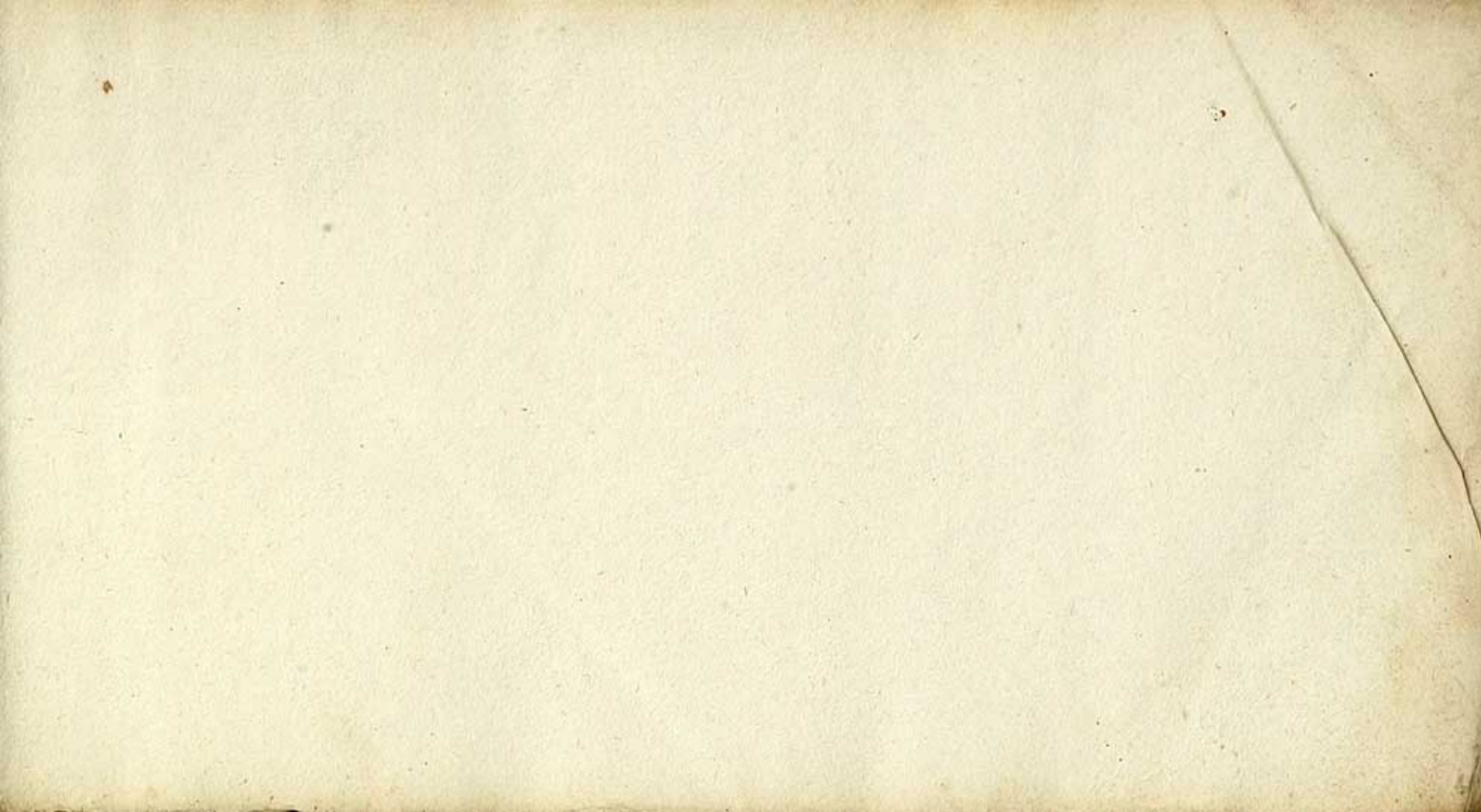


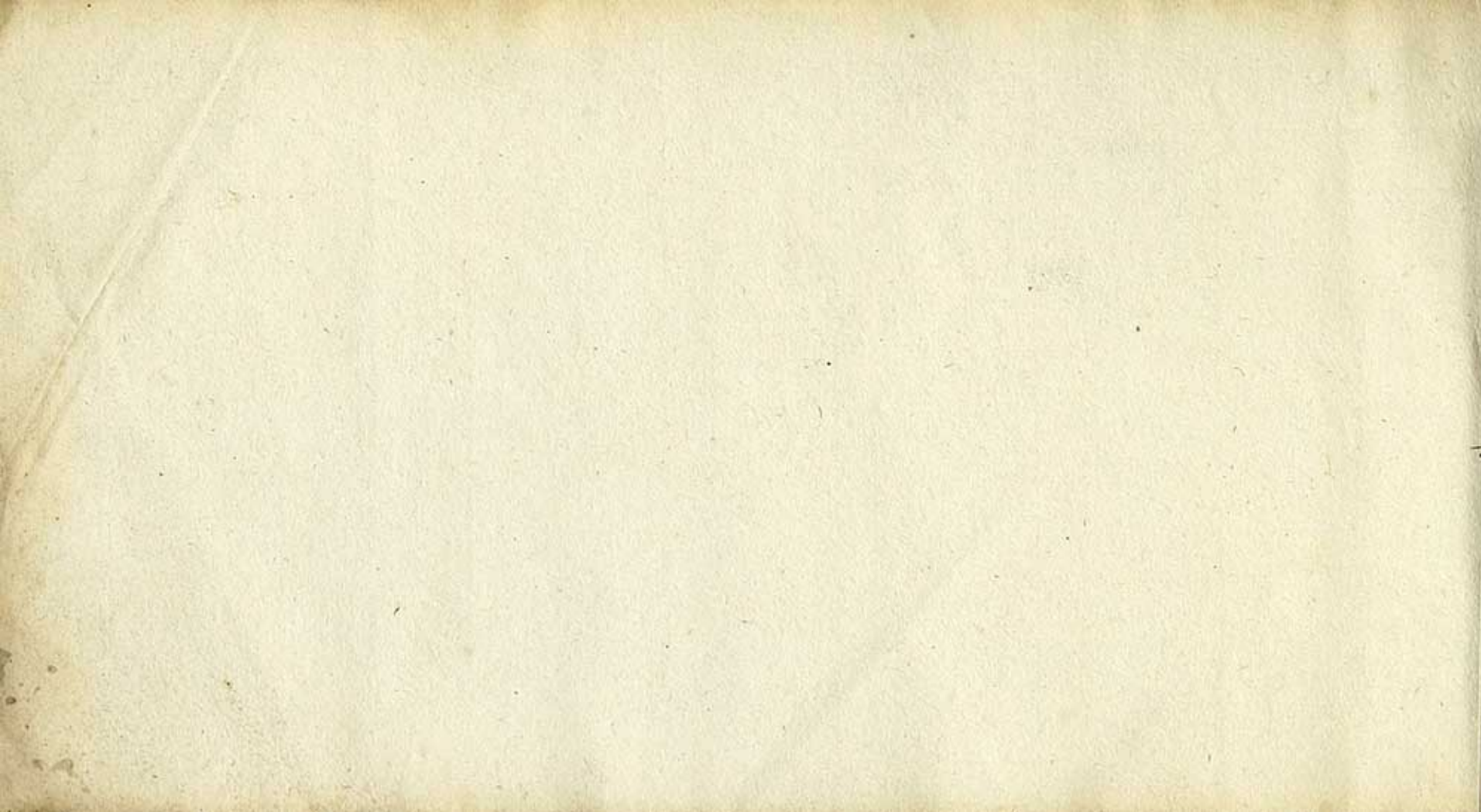


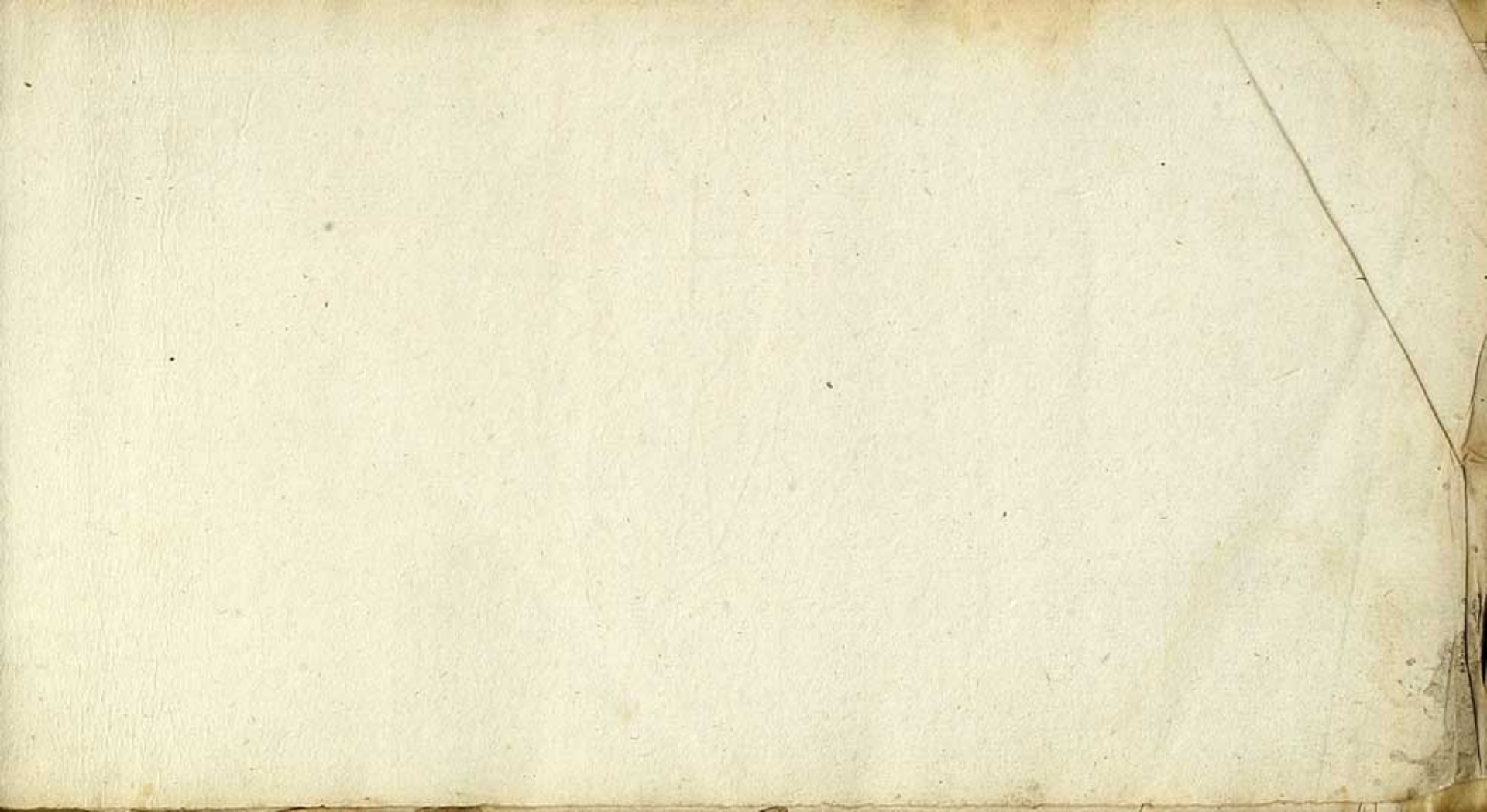


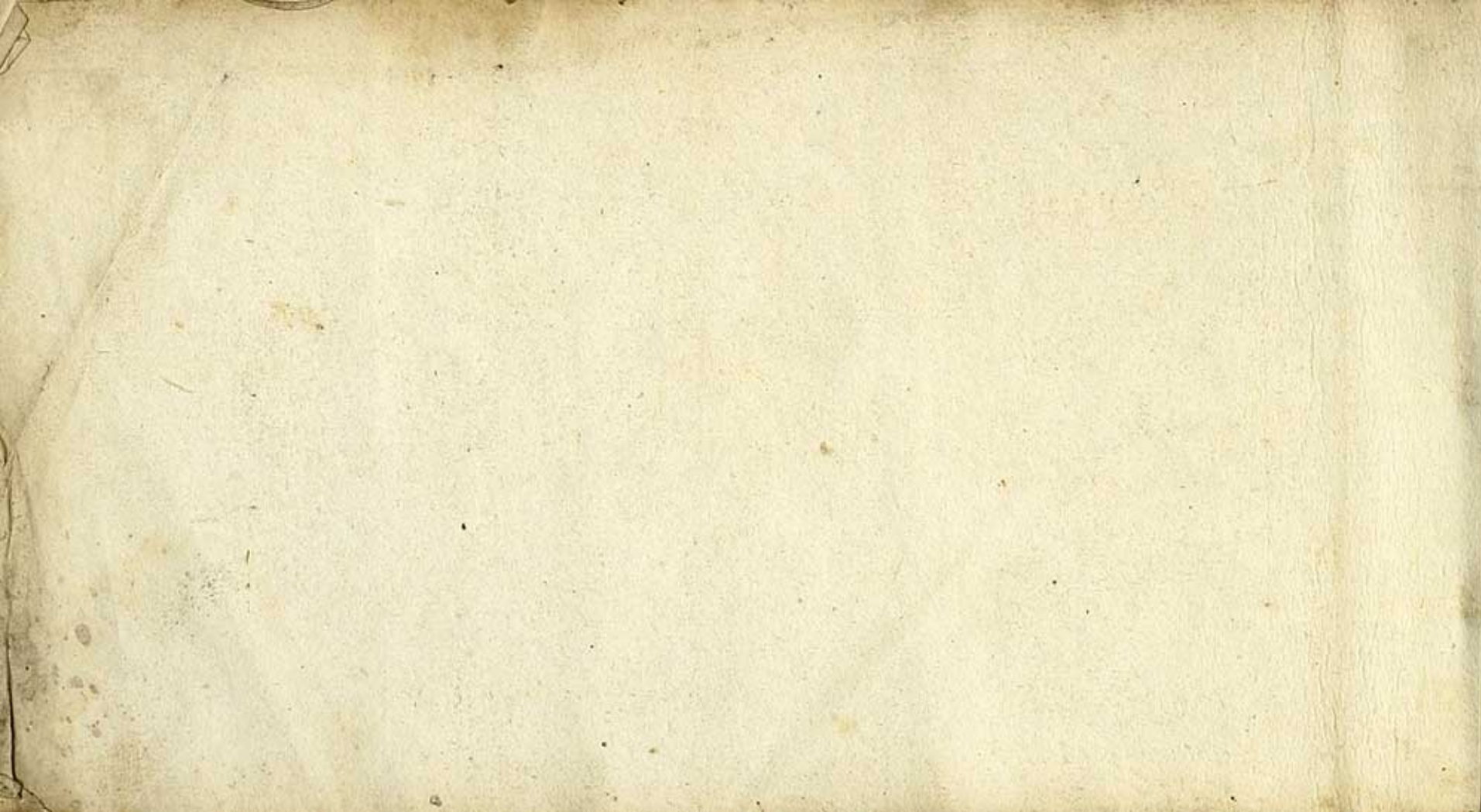




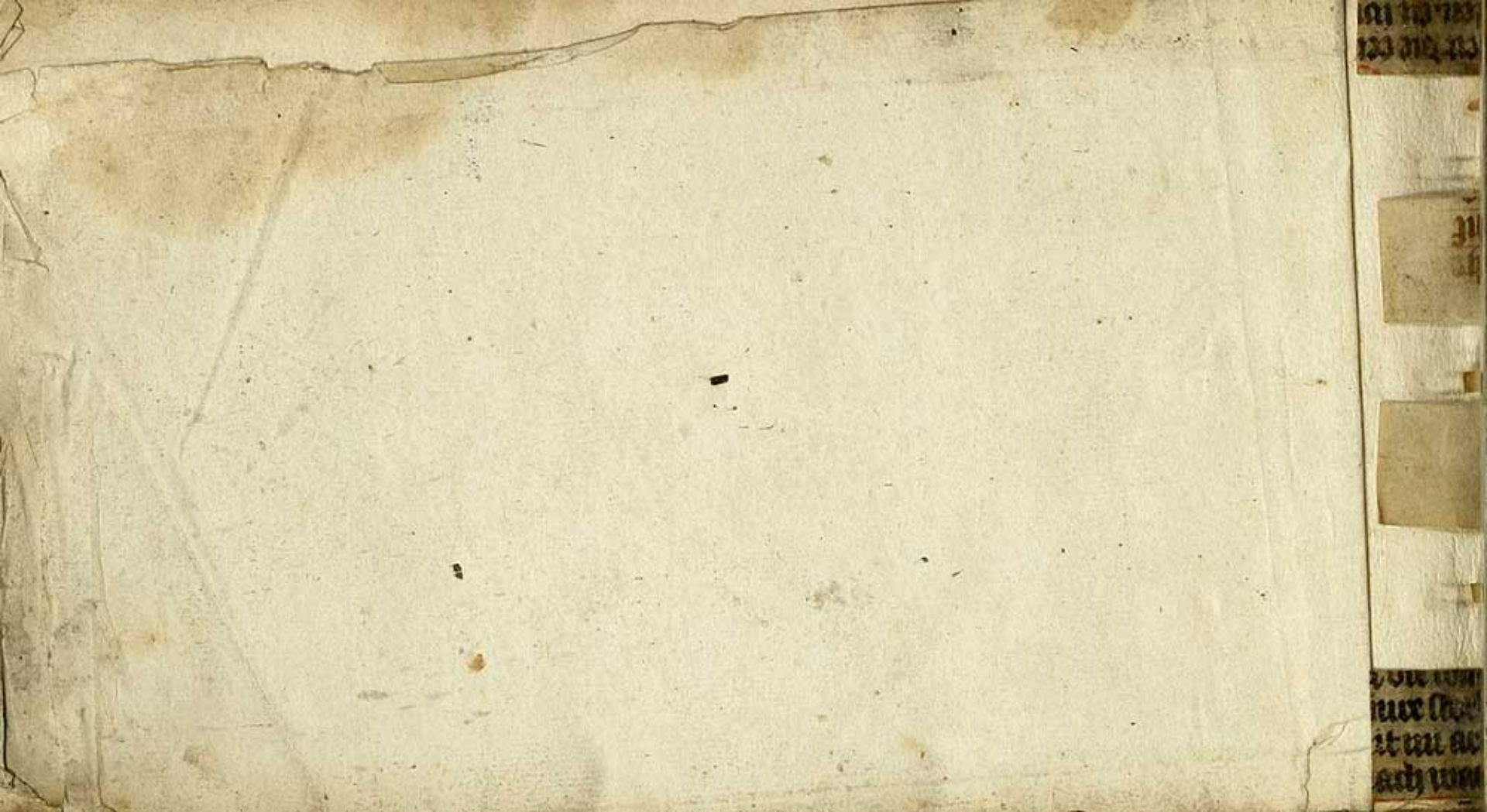












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ach wot

Op. n. 7

