



2293.

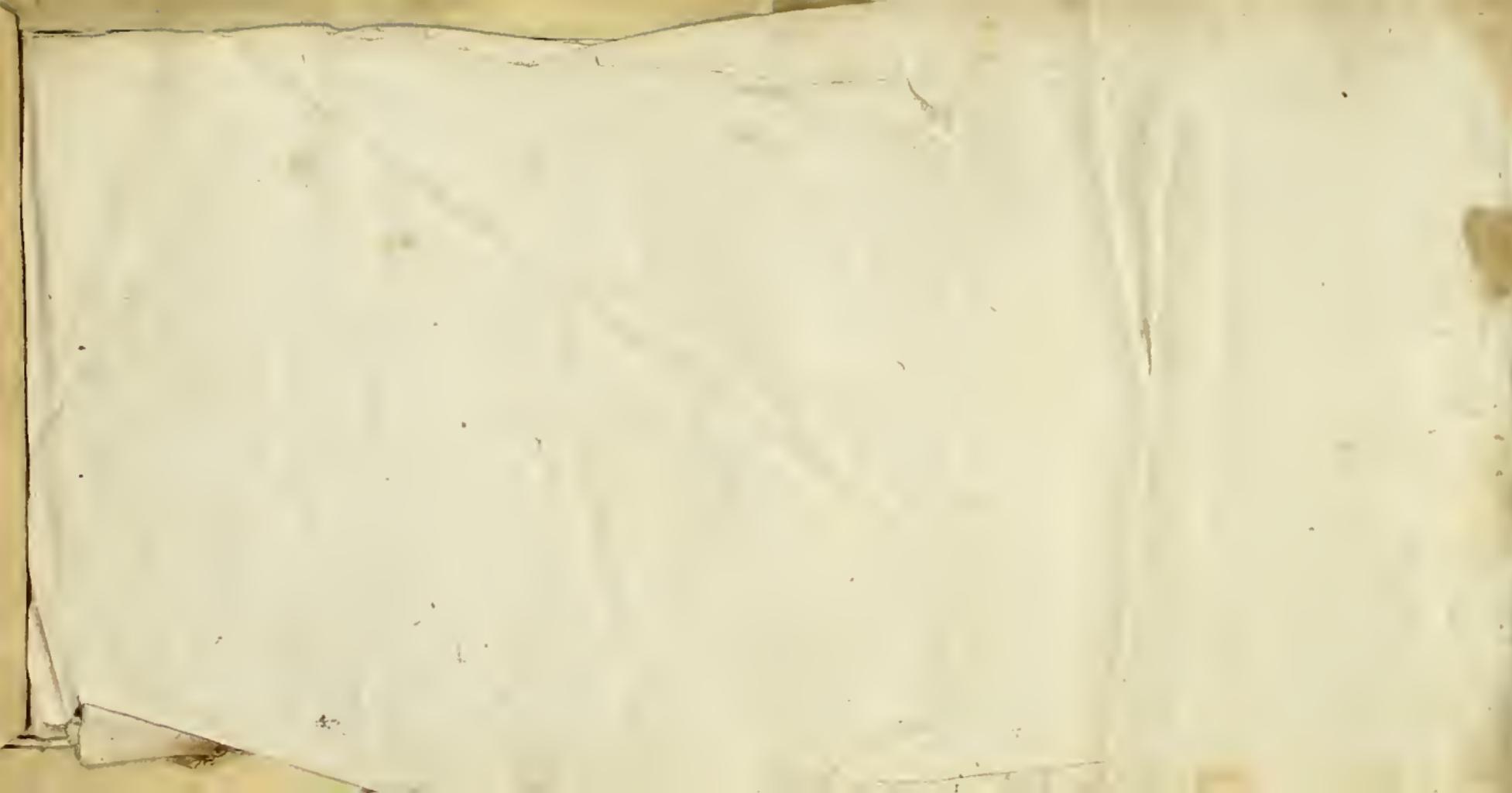
41163506

THE GLEN COLLECTION
OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-
Brise to the National Library of Scotland,
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George Stewart Murray, Black Watch,
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28th January 1927.





Murk's at your end
Engel - Engel is 36
Lorado died 36
Same before election 1888.

Walter Johnson 1888





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<http://www.archive.org/details/acompositemusicv02rugg>





Glen 34
1 - 2

DER X

FLUYTEN LUST - HOF,

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

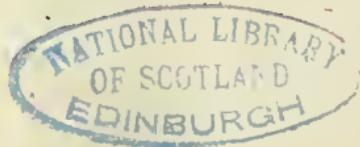
Door den Ed. Jr. JACOB van EYK, *Musicyn en Directeur vande Klok-werken tot Utrecht, &c.*

Den 2 Druk, op nieuws overhoort, verbetert en vermeerdert, door den Autheur, met Psalmen, Paduanen,
Allemanden, en de nieuste voyzen, en verscheyden stukken om met 2 Boven-zangen te gebruikken.

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.

4332224

O P D R A C H T

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 geruſte staet,
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 Laſteraeeren
Bedurve ſtem, die 't al misduydt;
Het Snaer'-en Klocke-spel, de Fluyt,
En 't Orgel te bewaeren.

P R U D E N T E R.

Aen den Edelen ende Hoogh geleerden Heere

CONSTANTYN HUYGENS,

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

M Y N H E E R E ,

Alzoo ick ter begeerte van verscheyden Lief-hebbers der Speel-konst, 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 uw Ed.
my voor gekomen, die niet alleen een groot Lief-hebber ende voorstander der Muzyck-Konst 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 genegenheyd zal aennemen, als het van my
werd opgedraghen, die altydt blyven zal.

Uwcr Ed: onderdanighe Dienaer.
J A C O B v a n E Y C K .

BLADT-WYZER.

tot der FLUYTEN Lust-HOF.

Preludium of Voorspel.	fol. 1	Si vous me voules guerir.	29. 30	Schoonste Herderinne.	52	O slaep, o zoete slaep.	77. 78
Onse Vader in Hemelyck.	1. 2. 3	Courante.	30	Batali. *	51. 52	Gabrielle Maditelle.	79
Doen Daphne.	4. 5	Ghy Ridders in het prachtigh.	31. 32	Rosemont die lagh gedoken.	53	Een Spaense Voys.	80
Psalm 118.	6. 7. 8	Ballette Gravesand.	32. 33	Ballerette Bronckhorst.	54	Een Courant.	81
Malsimmes.	9	Engels Nachtegaeltje.	34	Wat zal men op den Avondt doen.	55. 56. 57	Bien heureus.	82. 83
Psalm 140.	10. 11	Ach Moorderesse.	35. 36	Sarabanda.	58	Een Frans Air.	85. 86
Aerdigh Martynctje.	11. 12	Lanterlu.	36	Repicavan.	59	Kirs Almande.	87. 88
Pavaen Lachrymæ.	12. 13	Philis schoone Herderin.	37. 38	Janneman en Alemoer.	59	Schafmisie vous re veille.	88. 89
Lavignone.	14	Vande Lombart.	38	O Heiligh Zaligh.	59. 60	Prins Robberts Masco.	89. 90
Rosemonr.	15	Comagain.	39. 40. 41	Tweede Courante Mats.	60	Waekt op Israël.	90. 91
Courant, of Ach treurt myn.	16	Contant.	42	Tweede Lavignone.	61. 62	Princesse hiet koom ick by nacht.	97
Lof-zangh Marie.	17	Tweede Daphne.	42	Pavane Lachryme.	63. 64. 65	Wel Jan &c.	97. 98
Frans Ballet.	18	Amarilli mia bella.	43. 44	Een Schots Lietjen.	66	Psalm 150.	98. 99. 100
Stil, stil een reys.	18	Lns de mi alma.	44	Derde Daphne.	67. 68. 69. 70	<i>Met z Boven-zangen.</i>	
Fantasia & Echo.	19	Engels Liëd.	45	Amarilleken doet myo.	70. 71	Philis Schoon Herderinne.	92
Gefwinde Bode van de Min.	20	Philis quam Philander.	46	Eerste Carileen.	72	Engels Lied.	93
Onan of Tanneked.	20. 21. 22	Al hebben de Priocen haren.	47	Tweede Carileen.	73	More palatino.	94
Psalm 68.	23	Tweede Rosemond.	47	Derde Carileen.	74	Amarilli mia bella.	95
l'Amie Cillæ.	24	De zoete Zoomer tyden.	48	Vierde Carileen.	74	Prins Robberts Masco.	96
Bravade.	25	Wilhelmnus van Nassouwen.	49. 50	Amarilli mia bella.	75. 76		
Psalm 103.	25. 26. 27	Meysje wilje by.	50	Courante Madamme de la M.	76		
Van Goosen.	28. 29	Courante Mars.					

DE RODE VOGEL

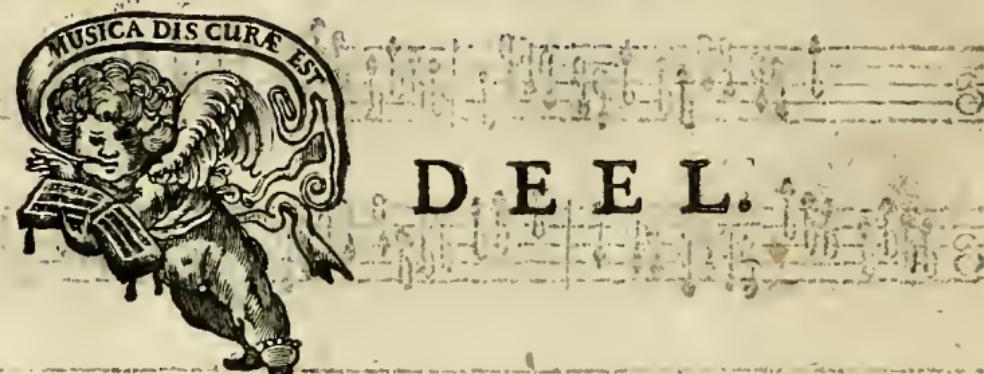
F L U Y T E N L U S T - H O F,

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

Door den Ed. J. JACOB van EYK, Muscyn en Directeur vande Klok-wercken tot Utrecht, &c.

Den 2 Druck, op nieuws overhoort, verberert en vermeerdert, door den Autheur, met Psalmen, Paduanen,
Allemanden, en de nieustc voyzen, en verscheyden stukken om met 2 Boven-zangen te gebruycken.

Dienstig voor alle Konst-lievers tot de Fluit, Blaes- en allerley Speel-tuigk.



E E R S T E . D E E L.

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

Preludium of Voor spel, Van I. I. van Eyck.

OH-TÉU, KÉE-I TU-E

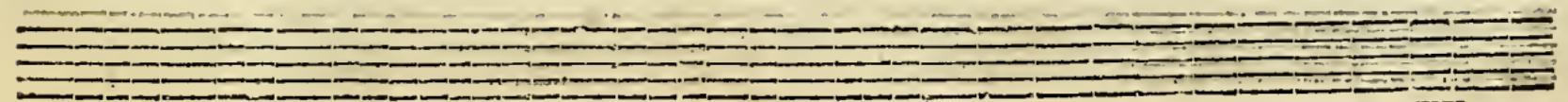
A handwritten musical score for organ, consisting of four staves of music. The first staff begins with a treble clef, the second with a bass clef, and the third with an alto clef. Measures 1-4 are shown, featuring various note heads and rests. The score is written on a grid of horizontal lines.

A handwritten musical score page featuring a single treble clef staff. The staff begins with a whole note followed by a half note, then a series of eighth notes and sixteenth notes. There are several rests interspersed throughout the measure, including a double bar line with repeat dots. The music is written in black ink on white paper.

A horizontal strip of aged, yellowed paper containing a single staff of musical notation. The staff begins with a clef symbol and a key signature of one sharp. It features several note heads, some with vertical stems extending upwards and others downwards, separated by vertical bar lines. The paper shows signs of wear, including creases and discoloration.

A handwritten musical score page featuring a single staff with ten measures. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8. Measures 1-4 show eighth-note patterns primarily in the treble clef. Measures 5-8 transition to a bass clef, continuing eighth-note patterns. Measures 9-10 conclude with eighth-note patterns. The manuscript includes various performance markings like dynamics (pp, p), accents, and slurs.

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

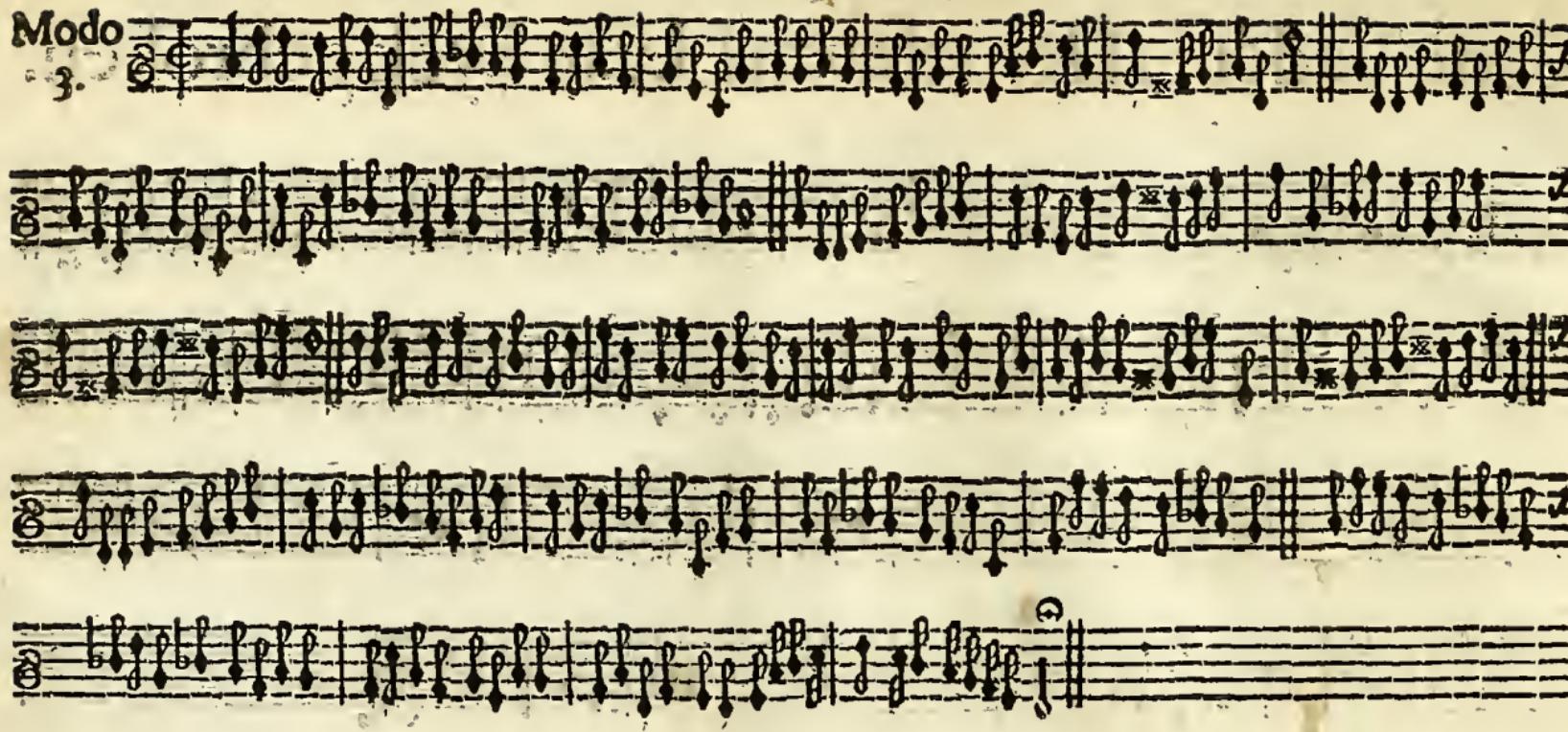


Onse Vader in Hemelryck van

J. van E Y C K.

Modo

3.



Onse Vader in Hemelryck

JONCKER van EYCK.

2

Modo

4.

A handwritten musical score consisting of five staves. The first four staves are in common time (indicated by a 'C') and the fifth staff begins in common time and ends in 2/4 time (indicated by a '2'). The music uses a unique notation system with vertical stems and small horizontal strokes. Measure numbers 1 through 12 are written above the staves. The score concludes with the text "Keer-om." followed by a fermata over the final note.

Onse Vader in Hemelryk van

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

Modo

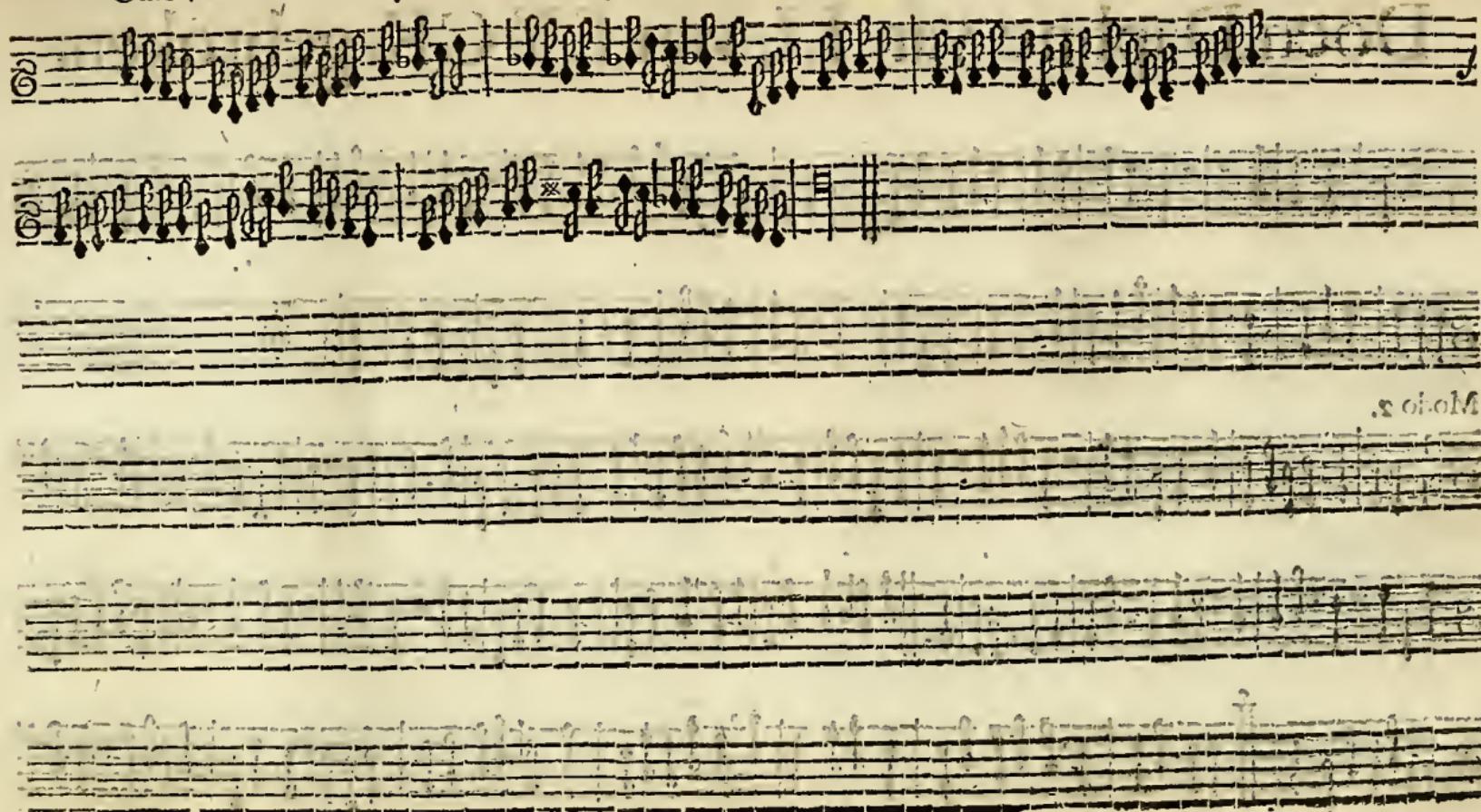
5.

A handwritten musical score consisting of six staves of music. The music is written in a style characteristic of early printed music, using a system of note heads and rests without a standard staff notation. The first staff begins with a clef symbol resembling a 'G' with a small 'C' inside, followed by a 'C' clef. The subsequent staves use a 'G' clef. The music is divided into measures by vertical bar lines. The notes are represented by small circles with stems, some containing dots, and rests are indicated by short horizontal dashes. The score is organized into six staves, likely intended for a six-part composition or a single instrument with six voices. The handwriting is in black ink on aged paper.

Onse Vader in Hemelryk, van

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

3



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



Modo 2.

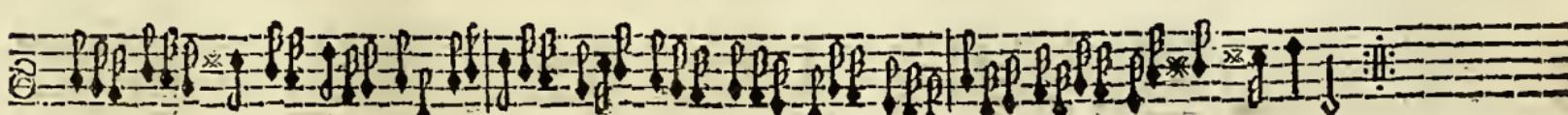
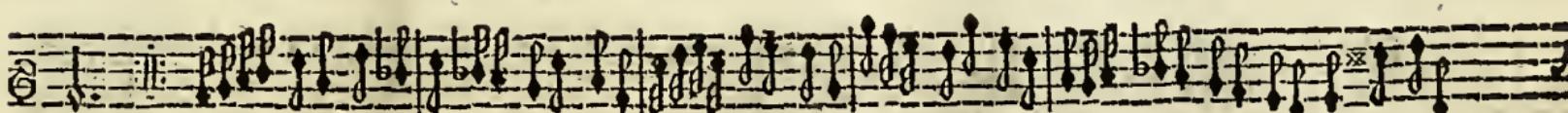


A

Doen Daphne van

J. JACOB van EYCK.

4



Keer-om.

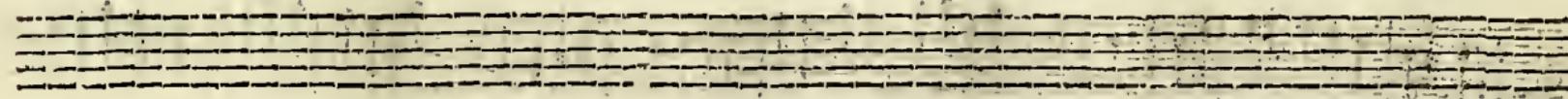
Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.

Modo

4.

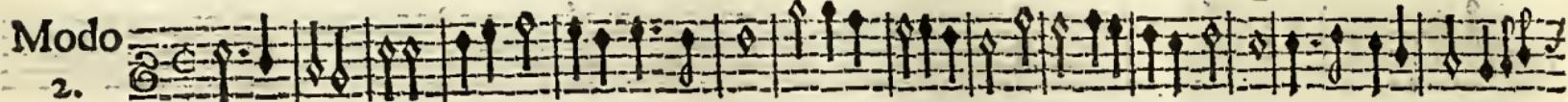
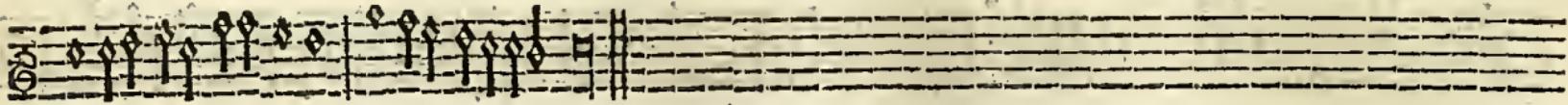
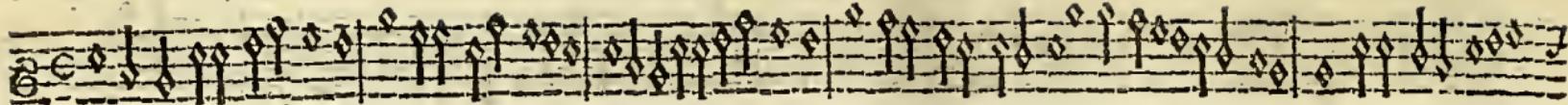
Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.

5



Psalm 118. Gebroken, van

J. JACOB van EYCK.



Modo

3.

B Eerste Deel. Verte.

118. Psalm gebroken van

J. JACOB van EYCK.

Modo

4.



118. Psalm gebroken, van

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



Keer-om. ■■■

118. Psalm gebroken, van

J. JACOB van EYCK.

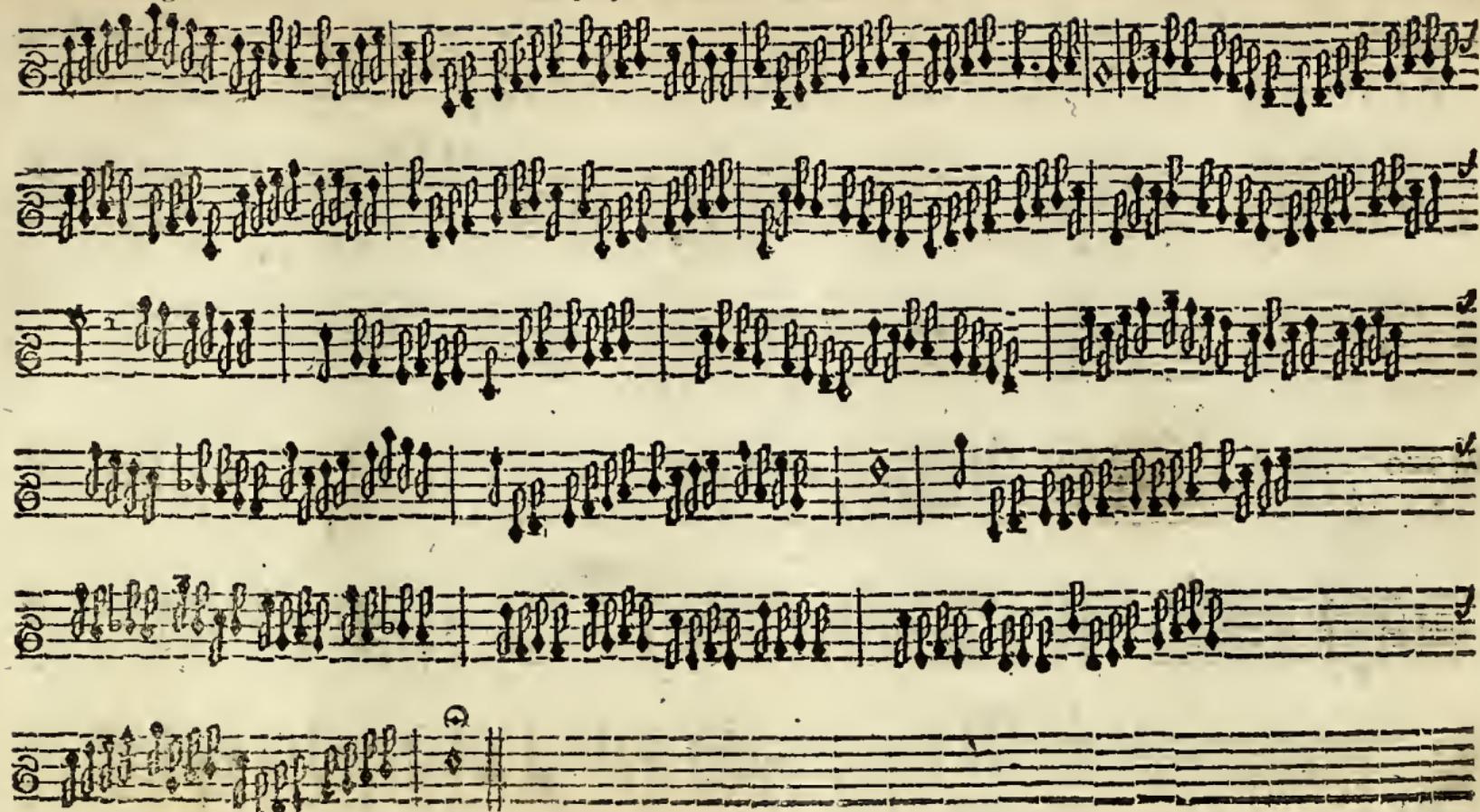
Modo 5.

The musical score is composed of six staves of handwritten notation. The notation uses vertical stems with small dots at the top to indicate pitch. Measures are separated by vertical bar lines. The music is predominantly eighth-note patterns, with occasional sixteenth-note figures and rests. The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The score is organized into six measures across the six staves.

118. Psalm gebroken, van

J. JACOB van EYCK.

8

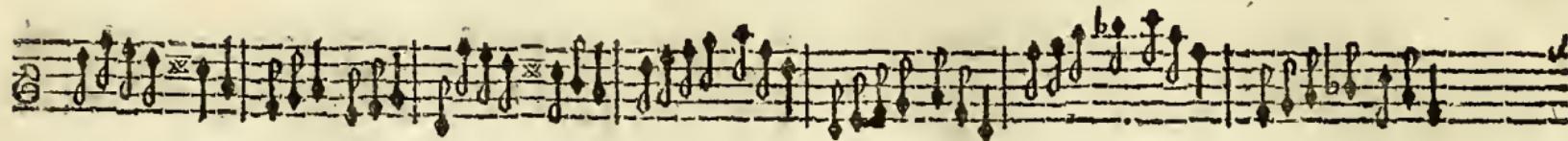


Malsimmes gebroken, van

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

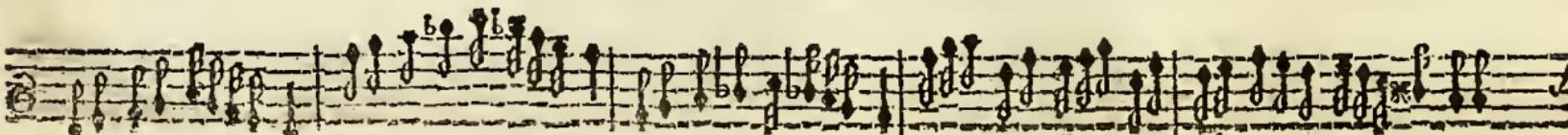
Malle Symen van

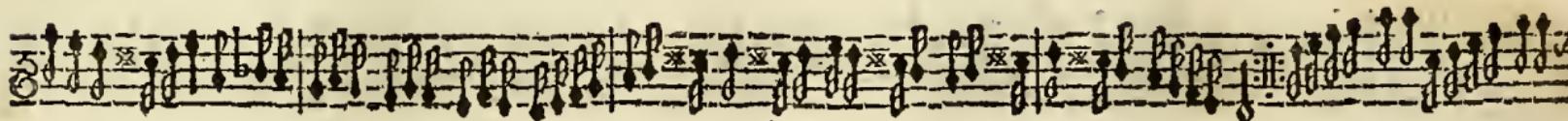
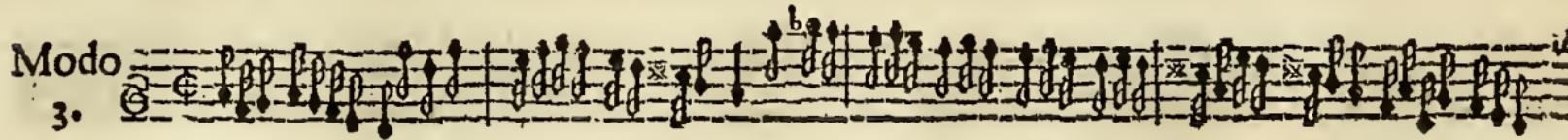
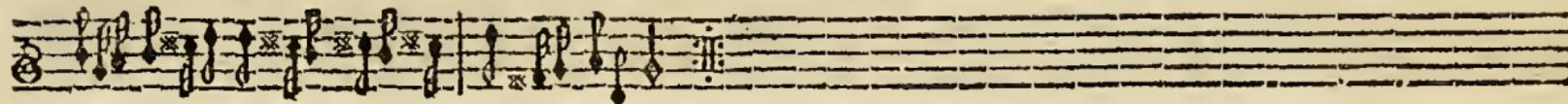
J. J. van Eyck.



Modo

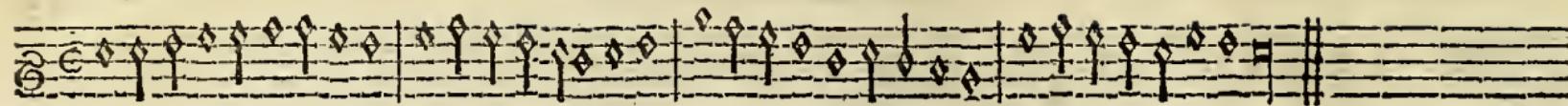
2.





Psalm 140. ofte tien Geboden, van

I. IACOB van EYCK.



Modo

2.



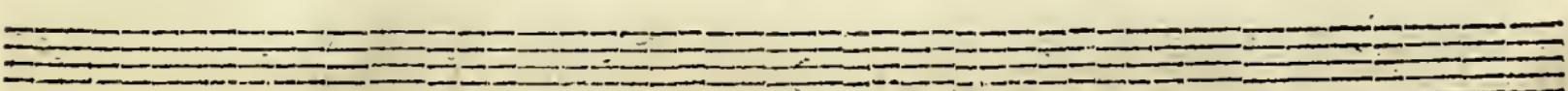
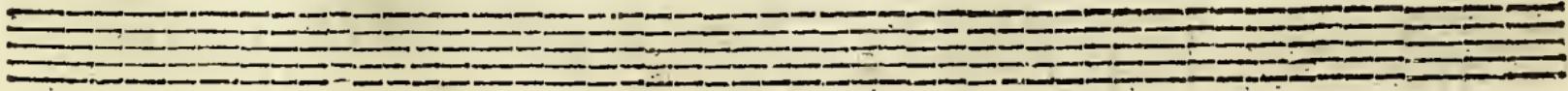
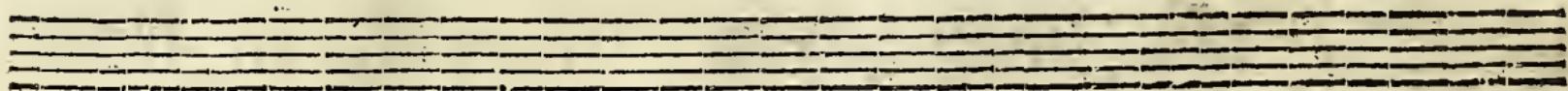
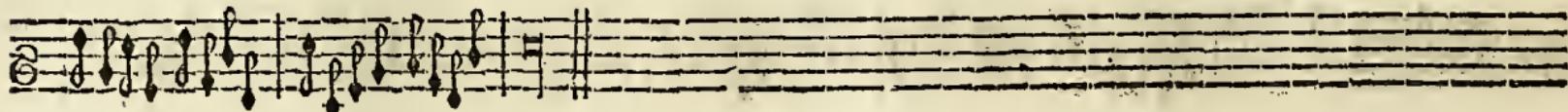
Modo 3.



Psalm 140. Gebroocken van

J. JACOB van EYCK.

10



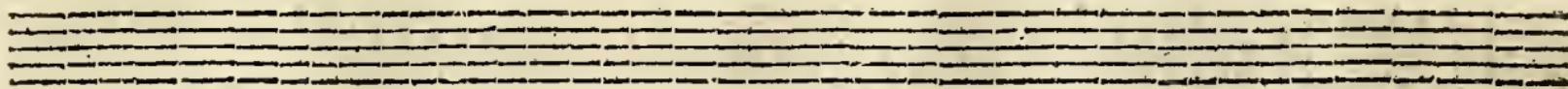
Psalm 140. gebroken, van

J. JACOB van EYCK.

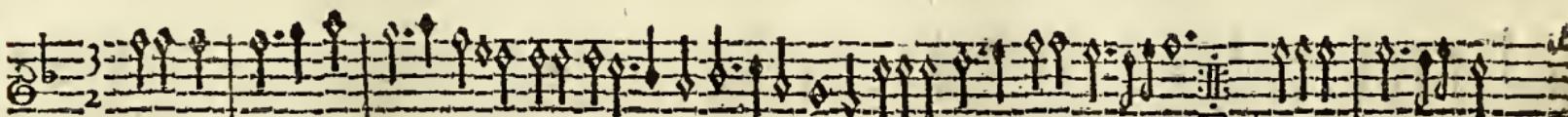
Modo

4.

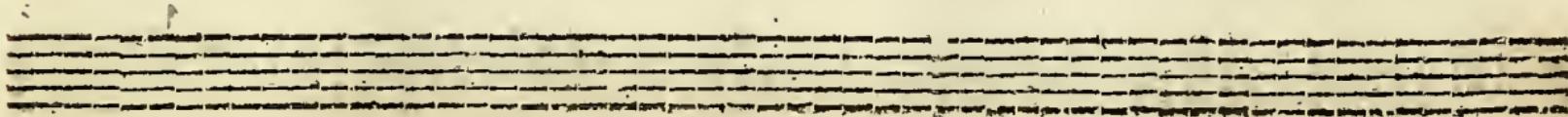




Aerdigh Martyntje, gebroken, van I. I. van Eyck.



Keer-om.



Modo 2. Aerdingh Martytje. van

J. IACOB van EYCK.



Aerdigh Martynje, van

J. JACOB van EYCK.

12



Pavaen Lachrymæ,
van I. I. van EYCK.



Keer-om.

C

Eerste Deel.

Pavaen Lachrimæ , van

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

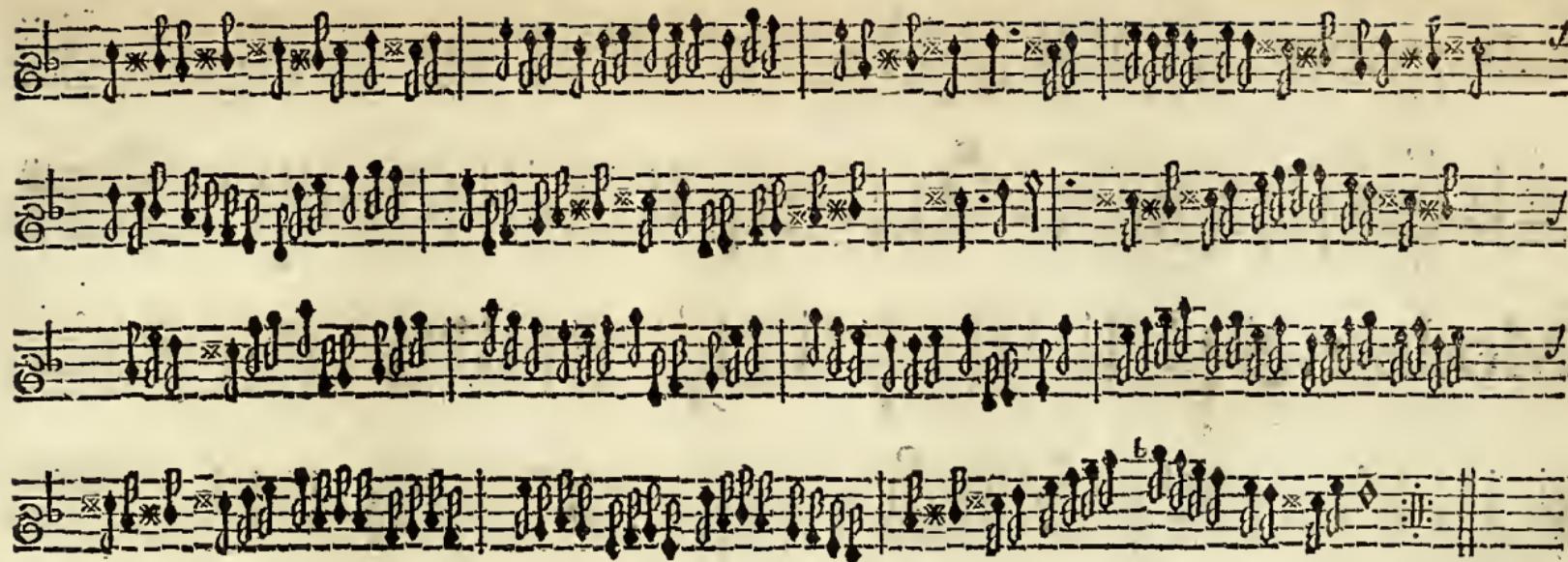
Modo 2.



Pavane Lachrimæ, gebroocken van

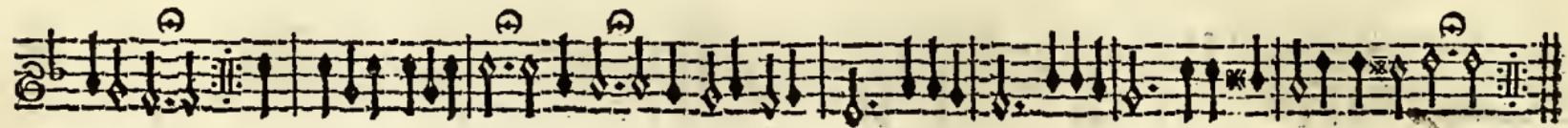
I. IACOB van EYCK.

13



Lavignone. Gebroocken van

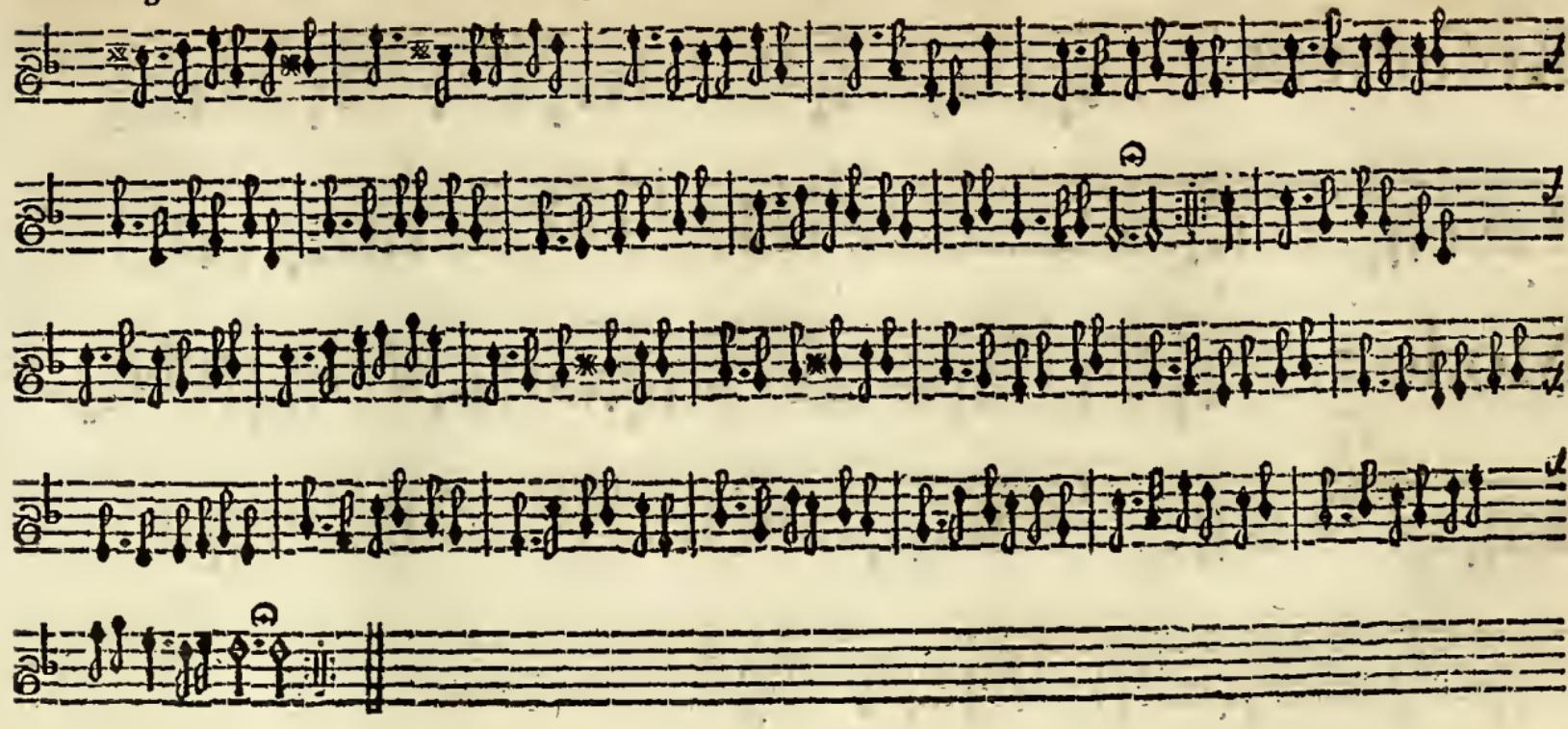
I. IACOB van EYCK.



Lavignone. van

J. IACOB van EYCK.

14



Rosemont gebroken, van

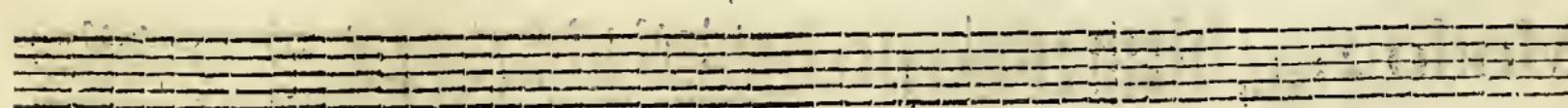
J. I A C O B van E Y C K.



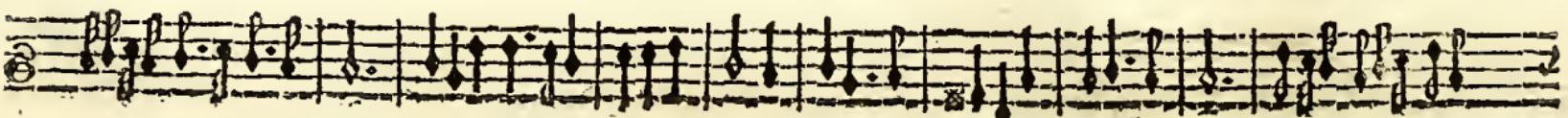
Rosemont, gebroken van

J. JACOB van EYCK.

15



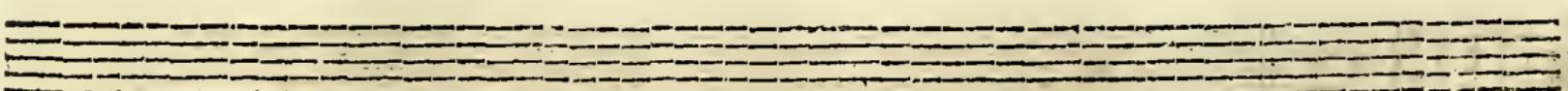
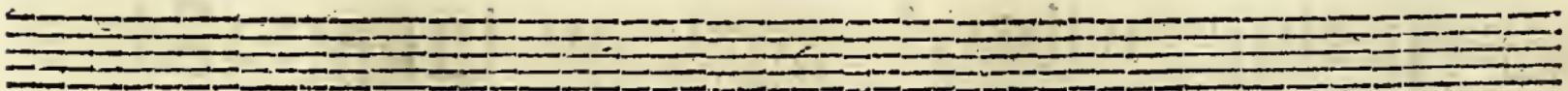
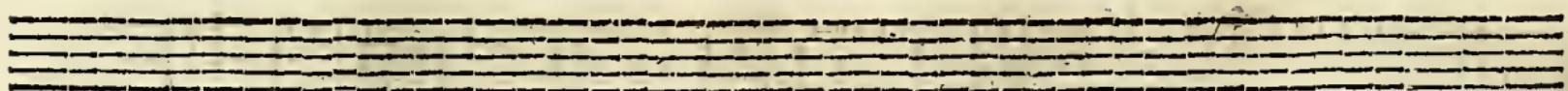
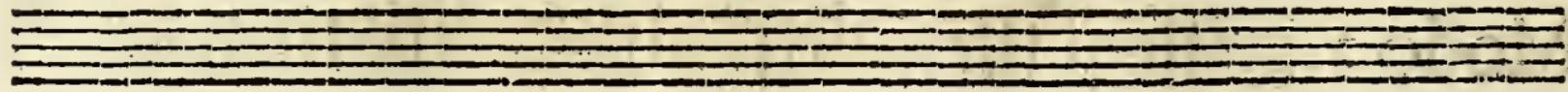
Courant, of Ach treurt myn bedroefde van I. IACOB van EYCK,



Courant, of Ach treurt myn bedroefde van

J. JACOB van EYCK.

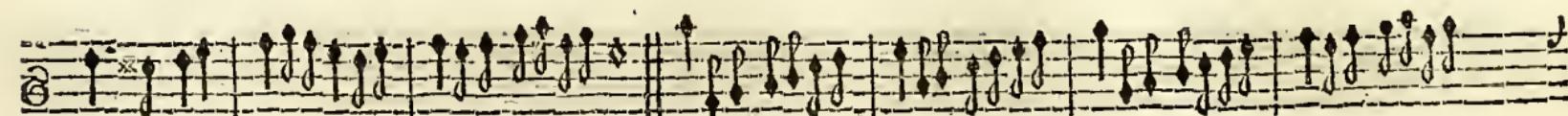
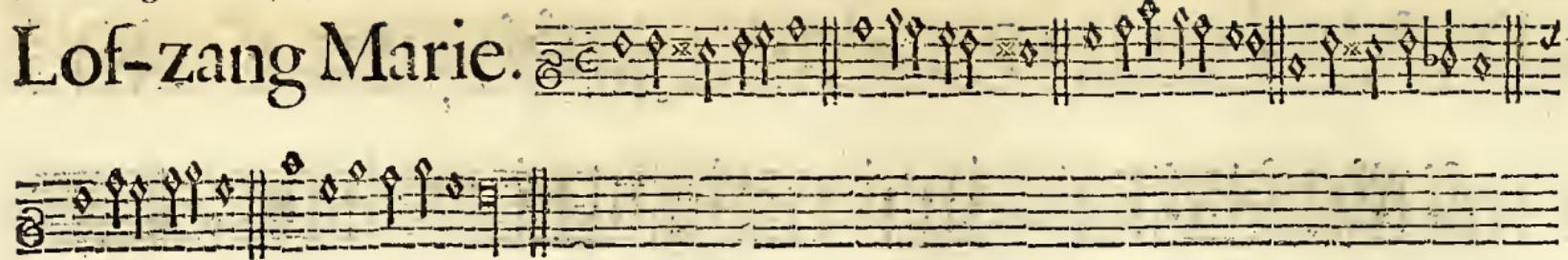
16



d'Lof-zangh Marie , van

J. JACOB van EYCK.

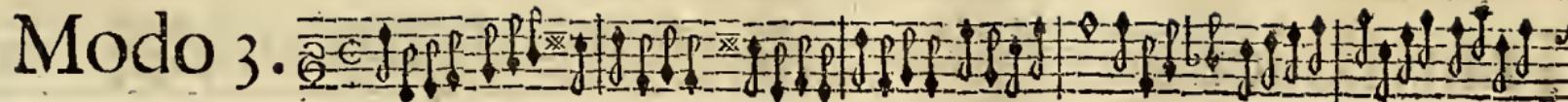
Lof-zangh Marie.



Lof-zangh Marie , van

J. JACOB van EYCK.

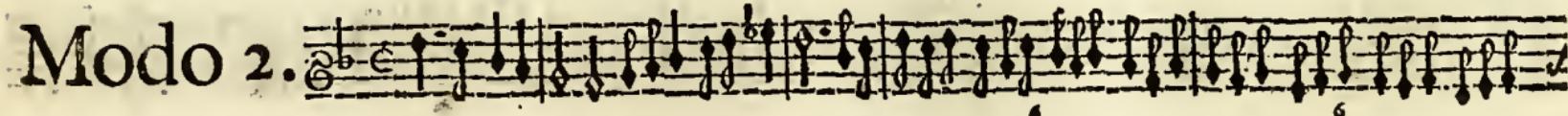
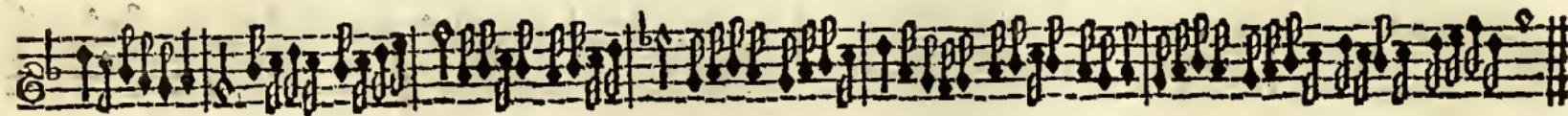
17



Frans Ballet , van

J. IACOB van EYCK.

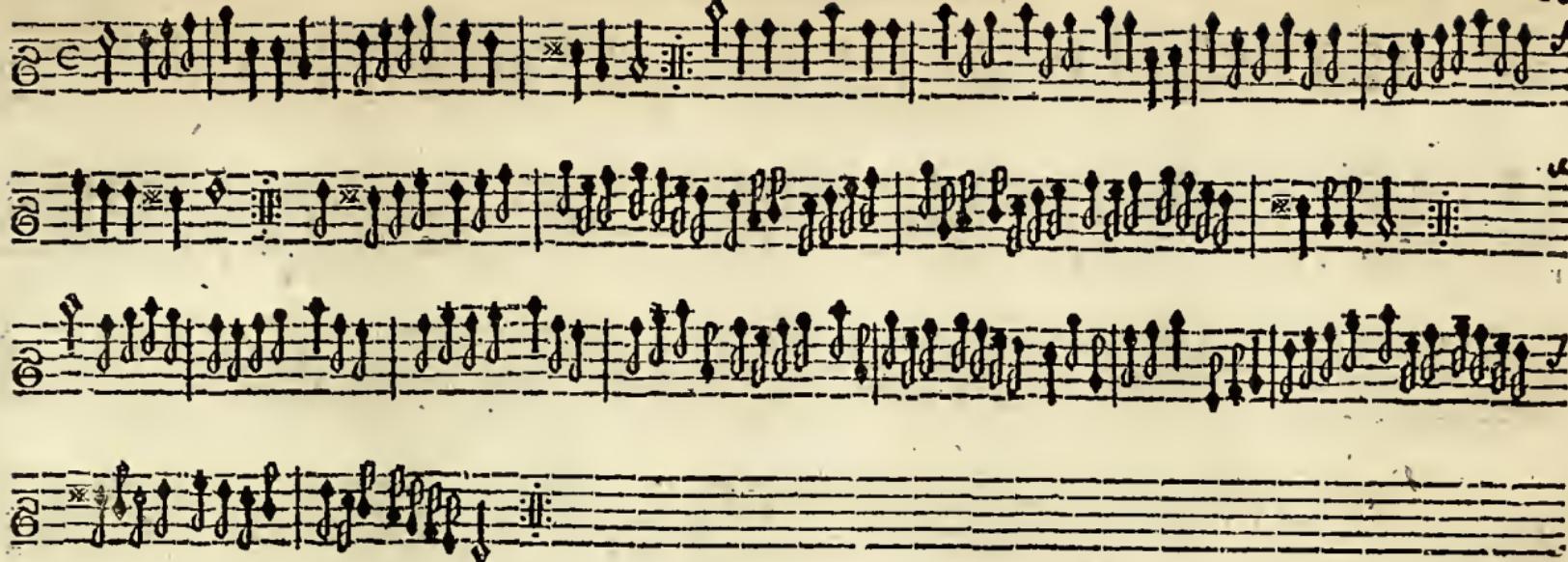
Frans Ballet.



Stil, stil een reys, van

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

18



D

Eerste Deel.

Fantasia & Echo, van

J. IACOB van EYCK.

Fantasia & Echo.

Fantasia & Echo. J. H. HOOD

Fantasia & Echo.

pian. forte. pian. forte. pian. forte.

pian. forte. pian. forte. pian.

forte. pian.

The sheet music consists of five staves of musical notation for piano. The notation uses a unique system of dots and dashes to represent pitch and rhythm. The first staff begins with a forte dynamic. The second staff starts with a pianissimo dynamic. The third staff contains a forte dynamic followed by a series of sixteenth-note patterns. The fourth staff features a forte dynamic at the beginning. The fifth staff concludes with a forte dynamic. The music is divided into measures by vertical bar lines, and each measure is subdivided into eighth-note groups by horizontal bar lines. The notes are represented by small dots or dashes on the staff lines, with stems extending downwards. Measures are numbered above the staff, such as 'forte. 3' and 'pian. 3'. The music is set against a background of horizontal lines, likely representing a piano keyboard.

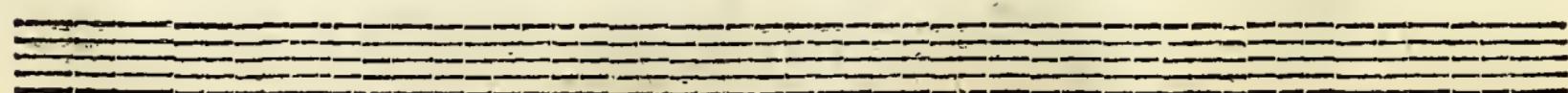
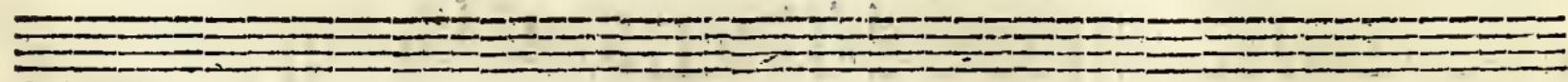
Gefwinde Bode van de Min , van

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

Gefwinde Bode.



Modo 2.

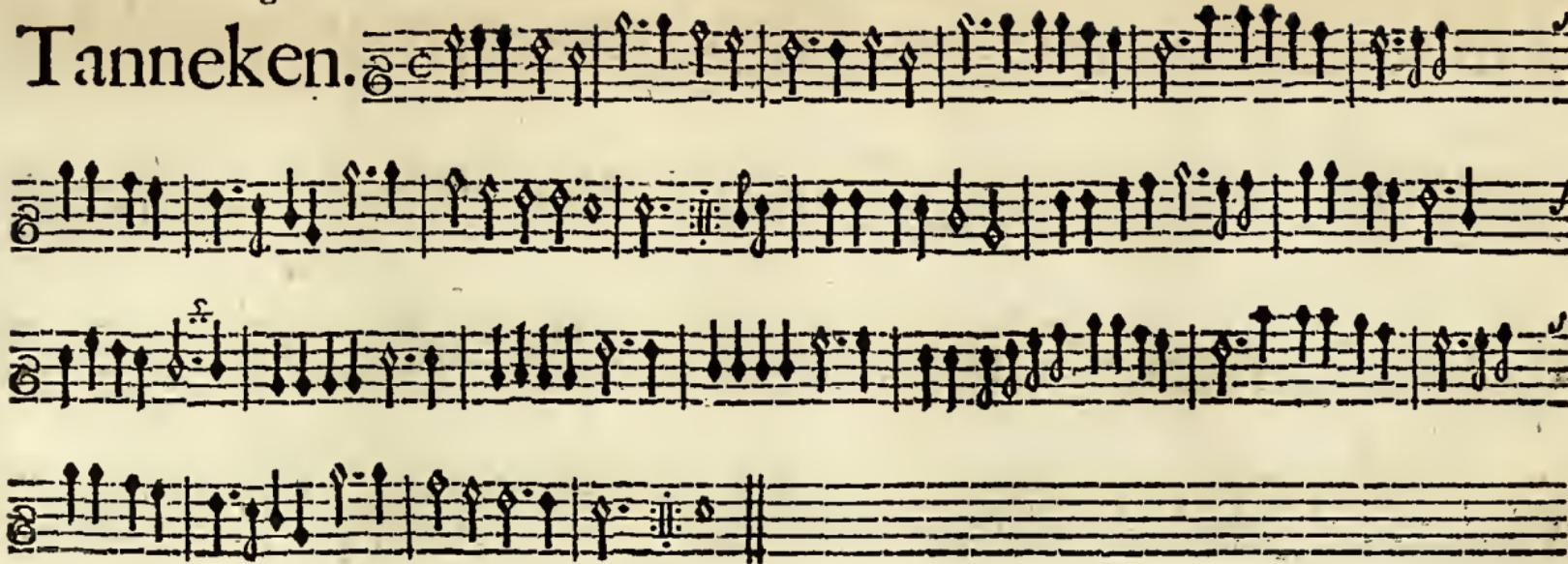


Onan of Tanneken gebroocken van

I. IACOB van EYCK.

20

Tanneken.



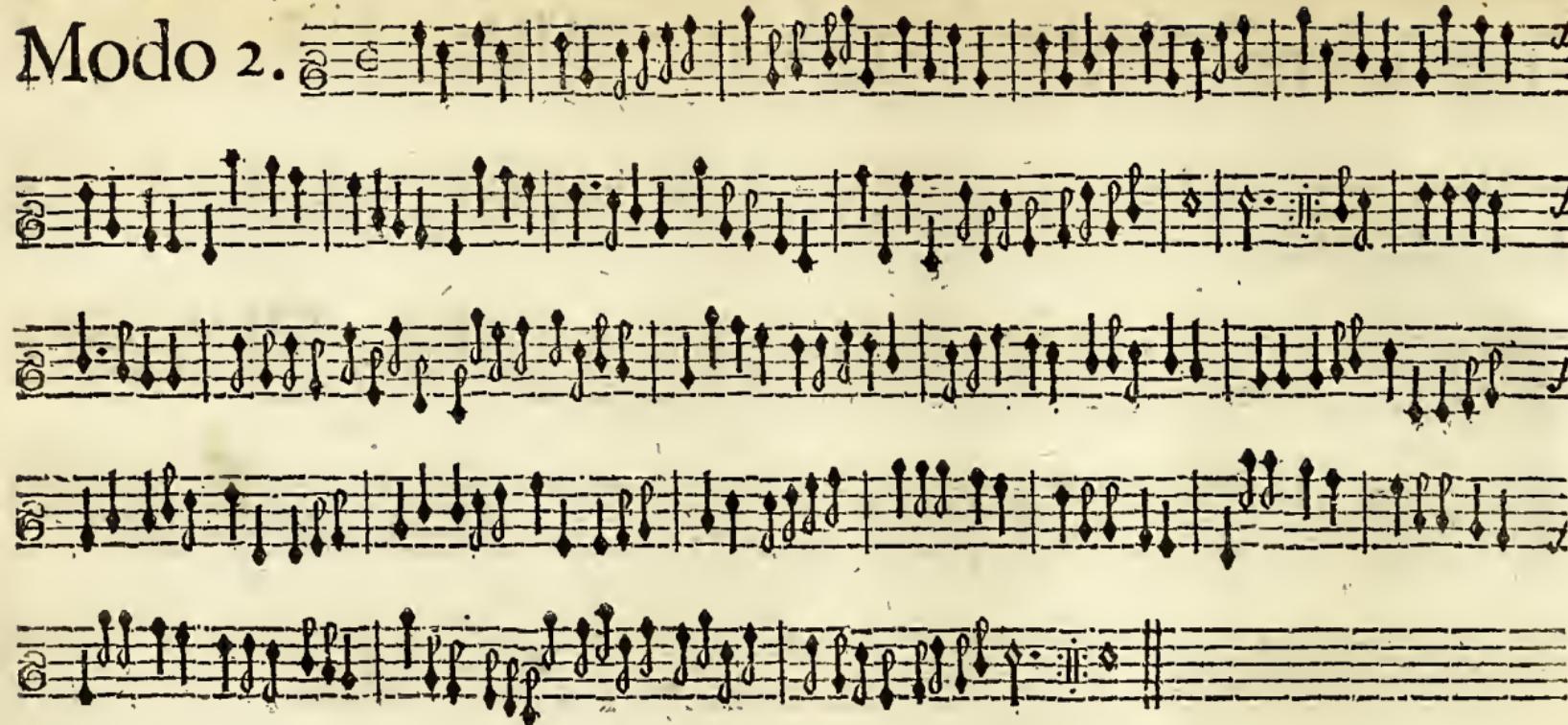
Keer-om.

D 3

Onna of Tanneken, gebroocken van

I. IACOB van EYCK.

Modo 2.



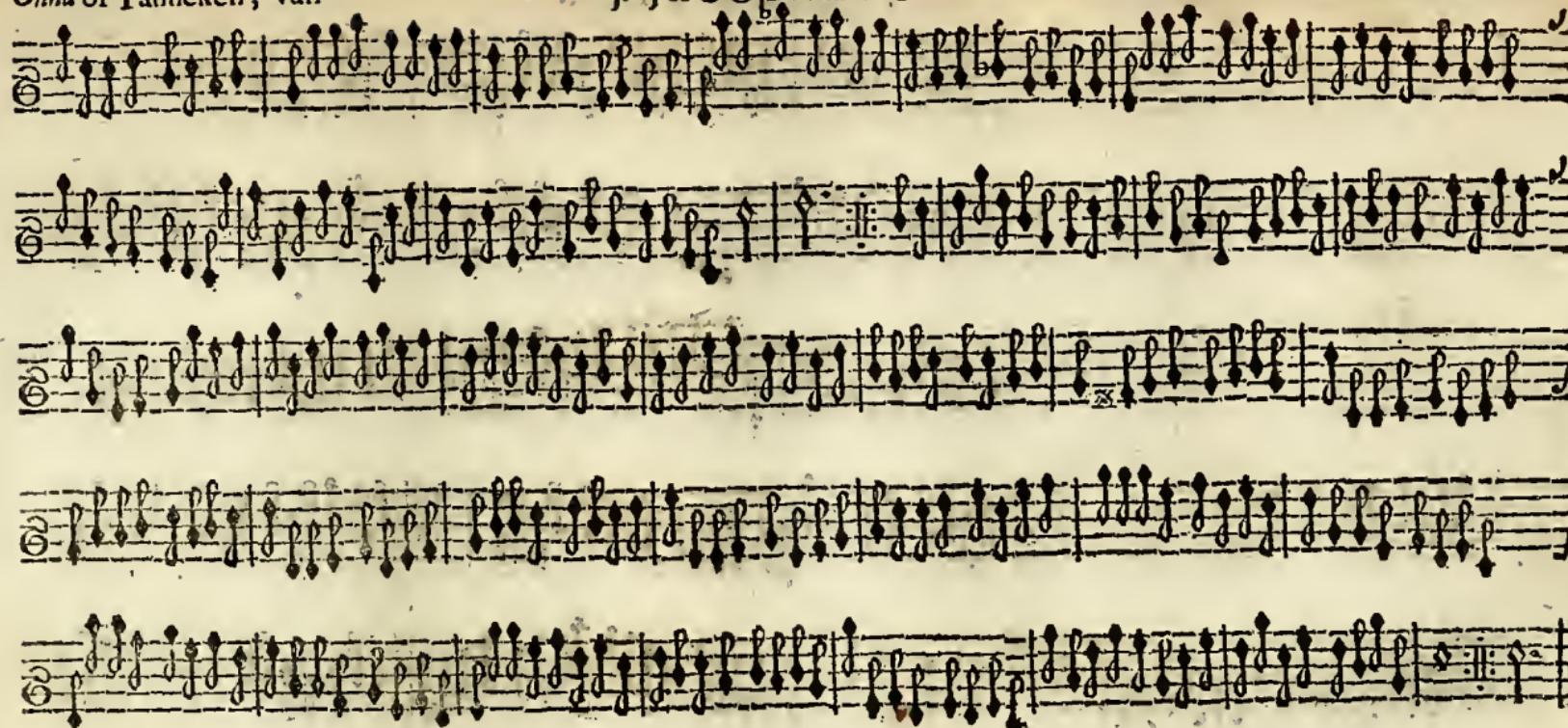
Modo 3.



Onna of Tanneken, van

J. JACOB van EYCK.

21



Keer-om. ■■■

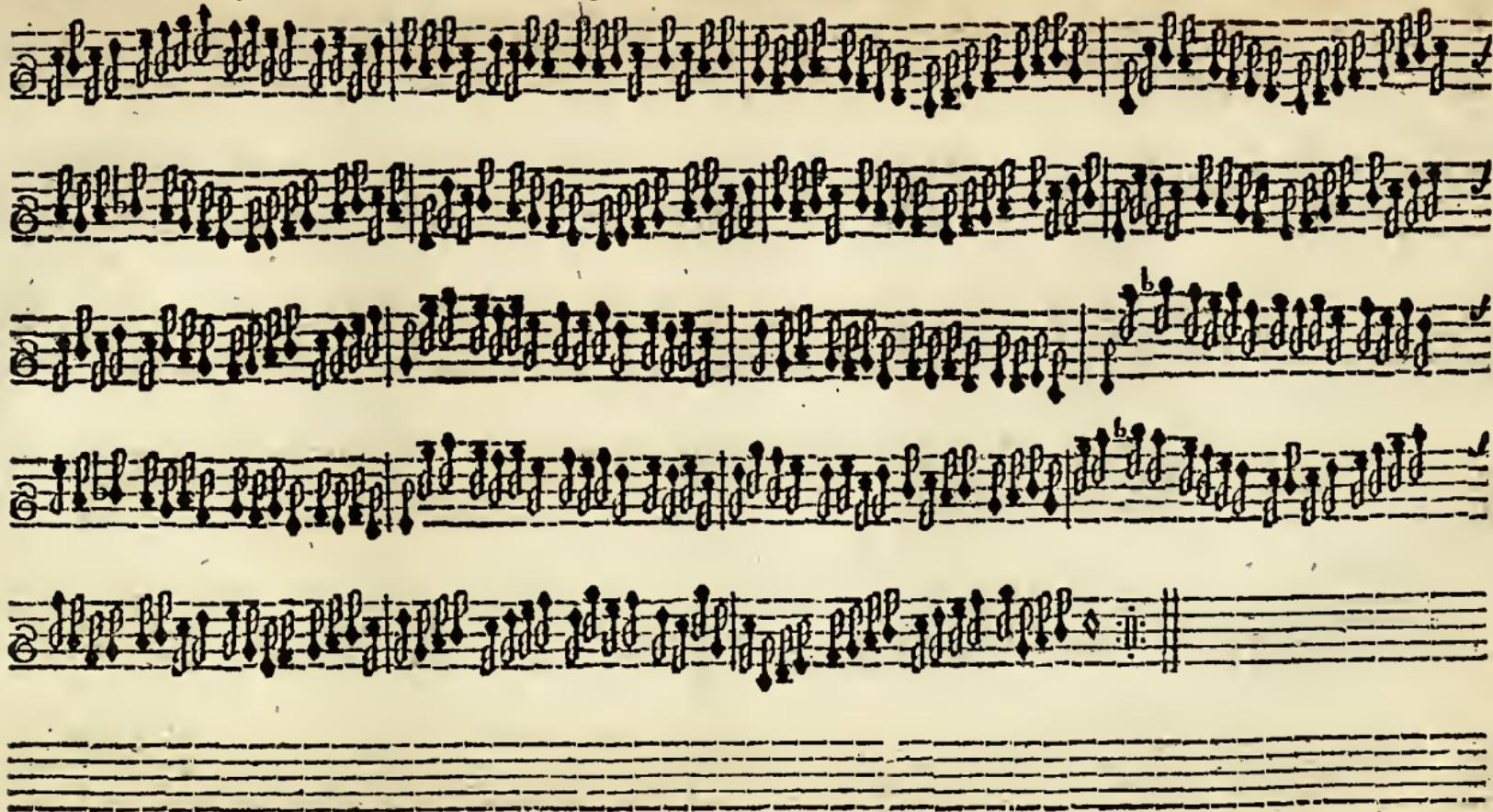
Onan of Tanneken gebroocken van

J. JACOB van EYCK.



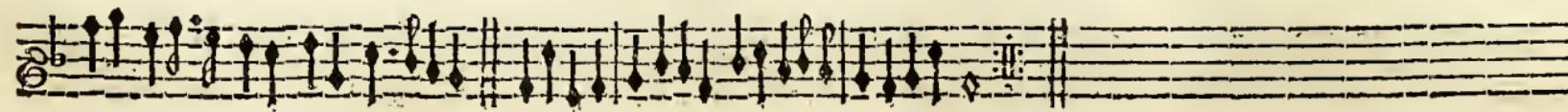
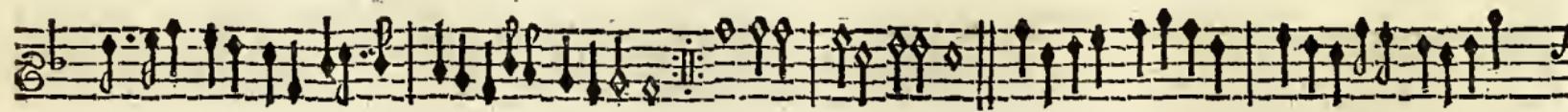
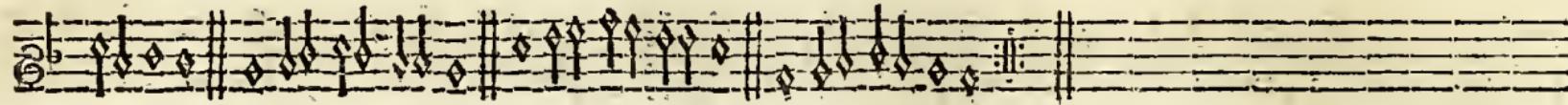
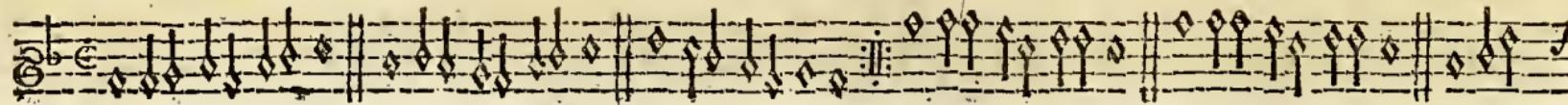
Onan of Tanneken, van

J. JACOB van EYCK.



Psalm 68 gebroocken van

I. IACOB van EYCK.



Psalm 68 gebroocken, van

J. IACOB van EYCK.

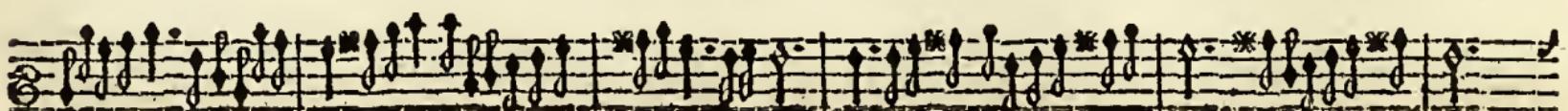
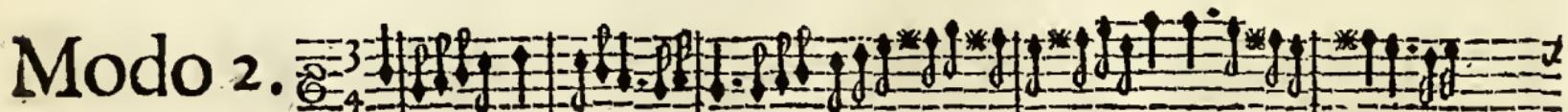
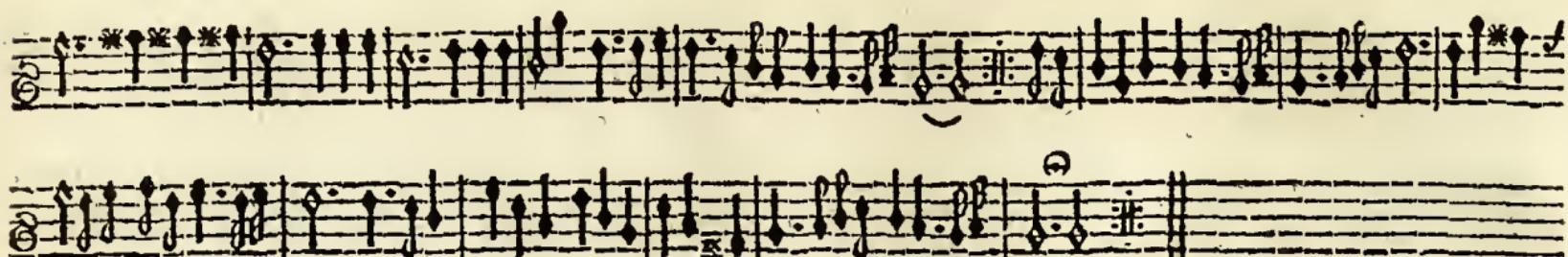
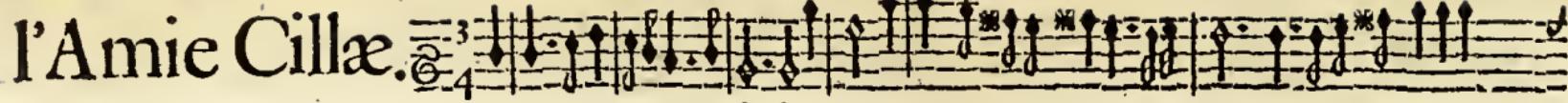
23

modo 3.

The musical score consists of six staves of music, each staff starting with a clef (either C-clef or F-clef) and a 'C' (common time). The key signature is one flat (F#). The music is composed of eighth-note patterns. Some notes have small vertical dashes or dots above them, likely indicating performance techniques like grace notes or slurs. Vertical bar lines divide measures, and double bar lines with repeat dots are used to indicate sections. The notation is dense and continuous across all staves.

I'Amie Cillæ, van

J. JACOB van EYCK.



PAmie Cilla, van

J. JACOB van EYCK.

24



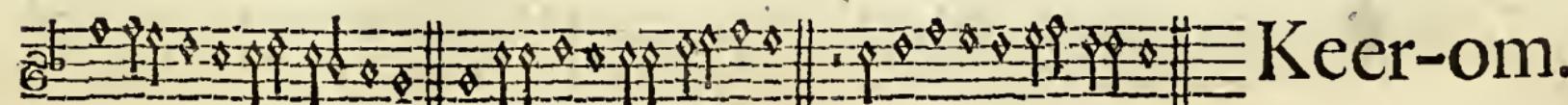
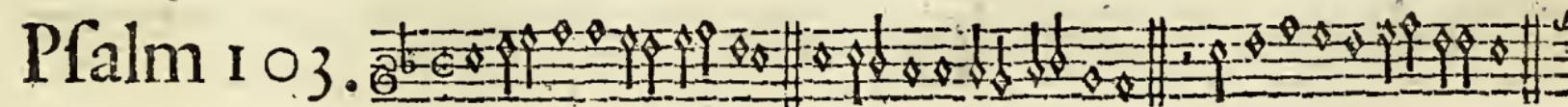
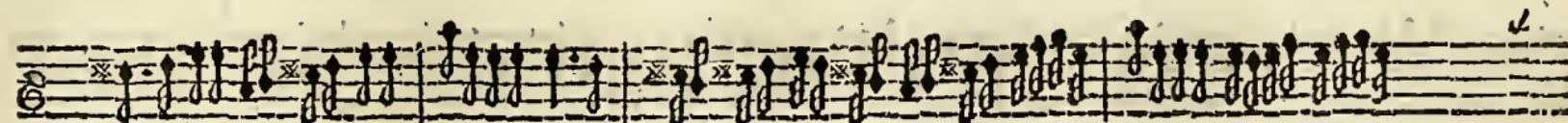
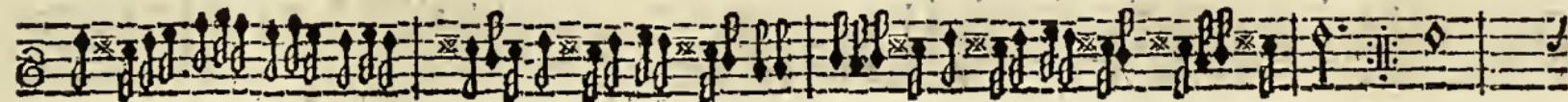
E

Eerste Deel.

Bravade , gebroocken van

J. IACOB . van EYCK.



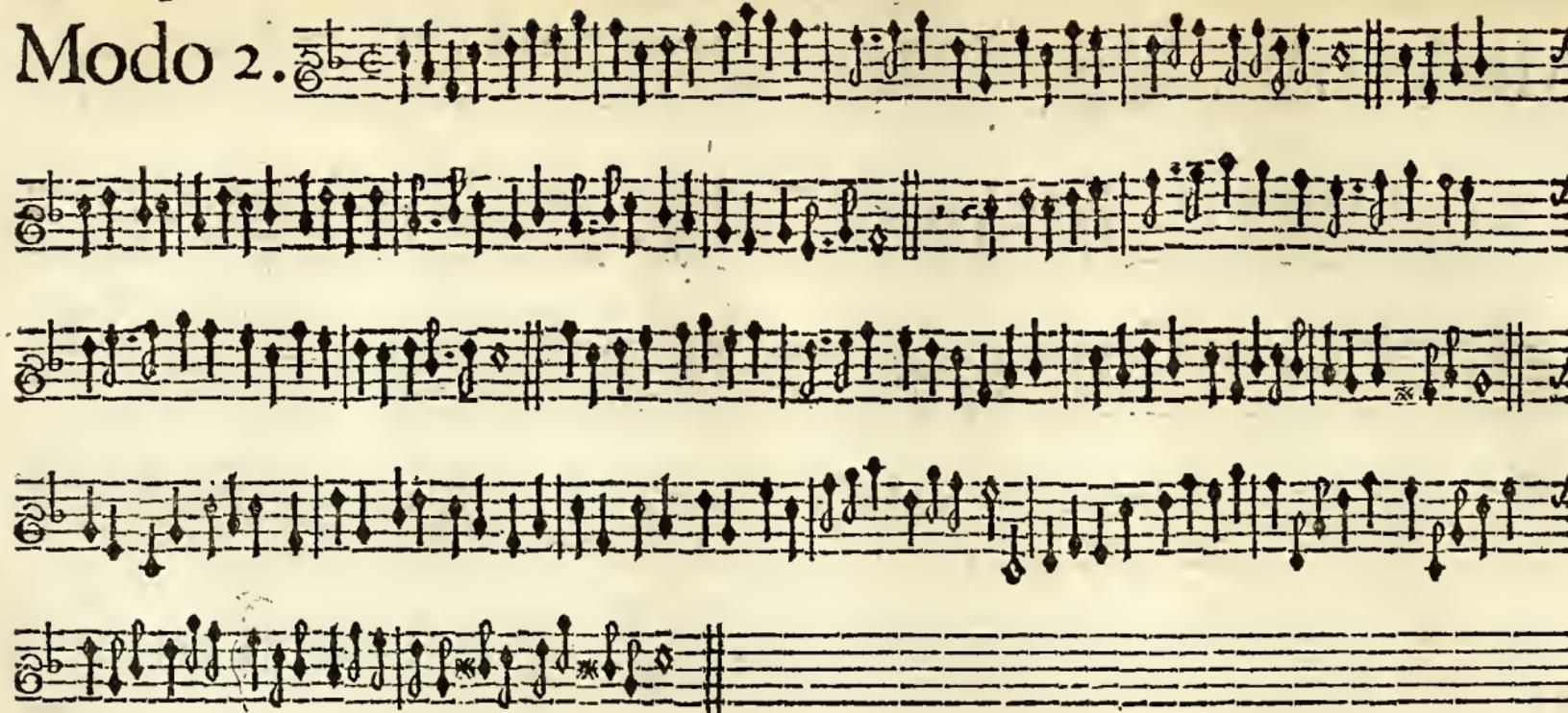


Keer-om.

Psalm 103 gebroocken van

I. IACOB van EYCK.

Modo 2.



Modo 3.

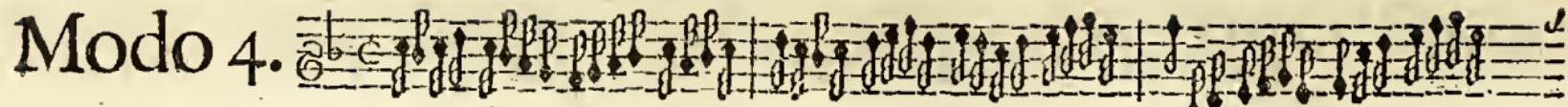


Keer-om.

E 3

Psalm 103, gebroocken van

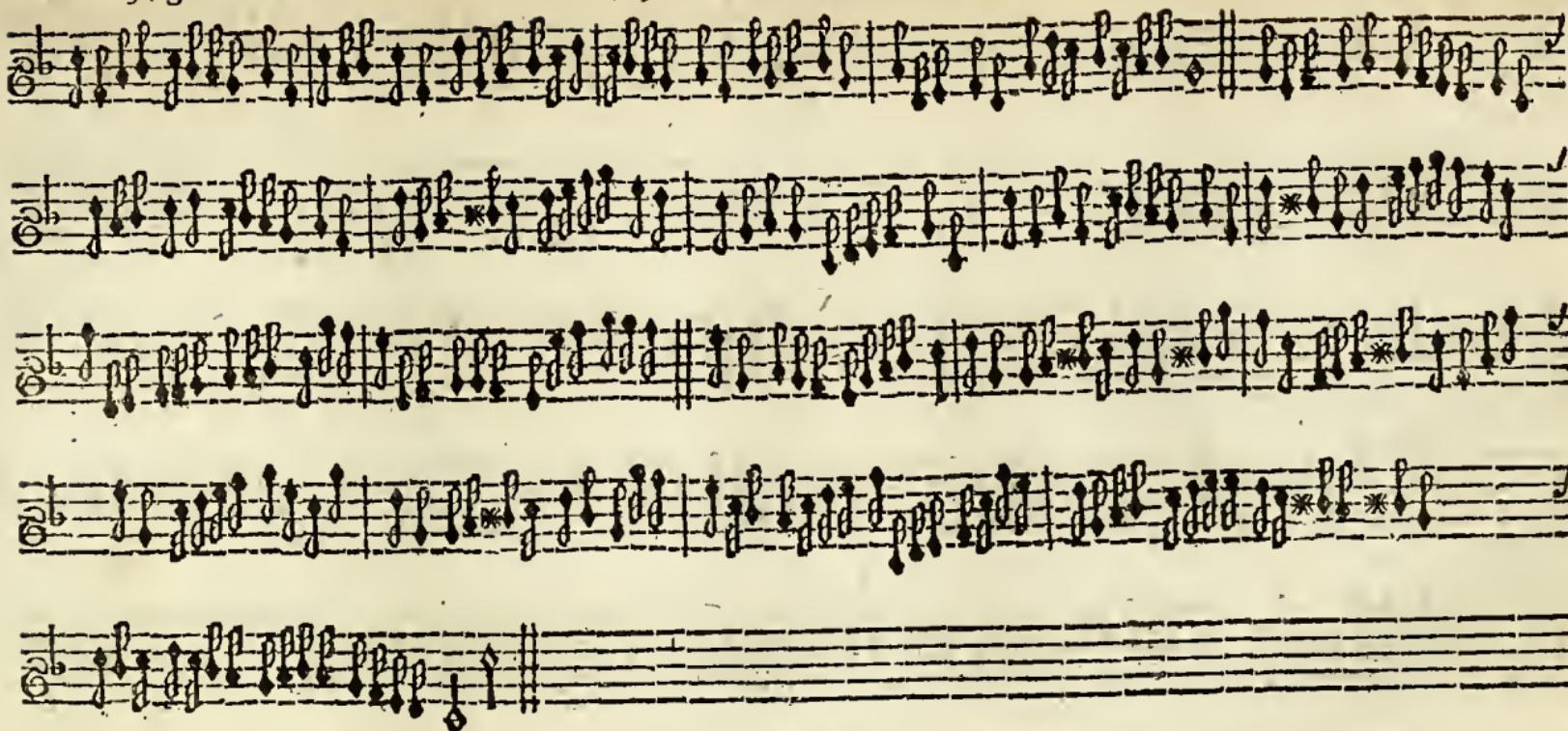
I. IACOB van EYCK.



Psalm 103, gebroocken van

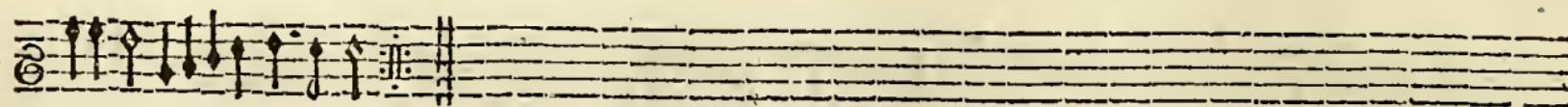
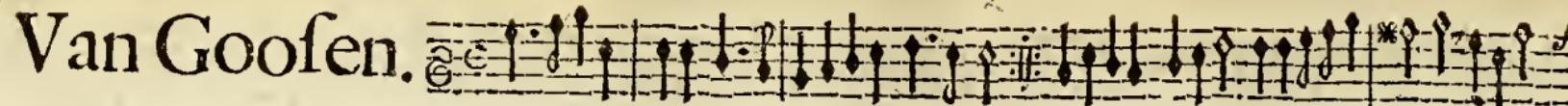
J. JACOB van EYCK.

27



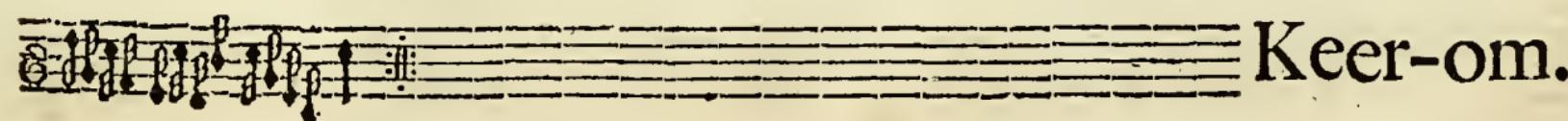
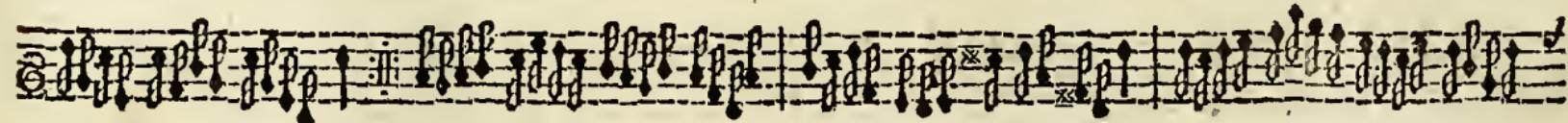
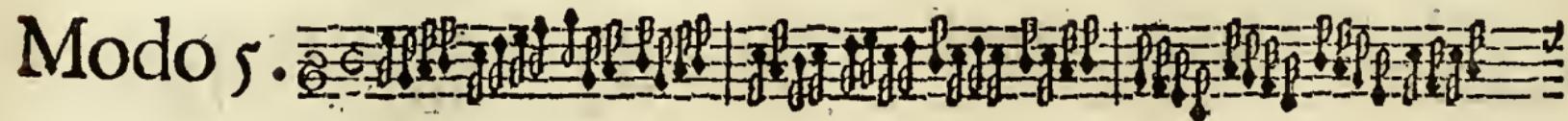
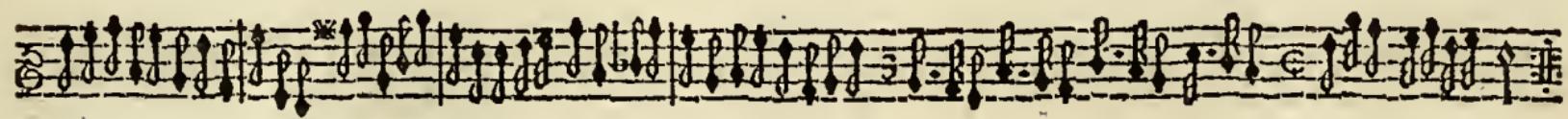
Van Goosen, gebroocken van

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



Modo 3.



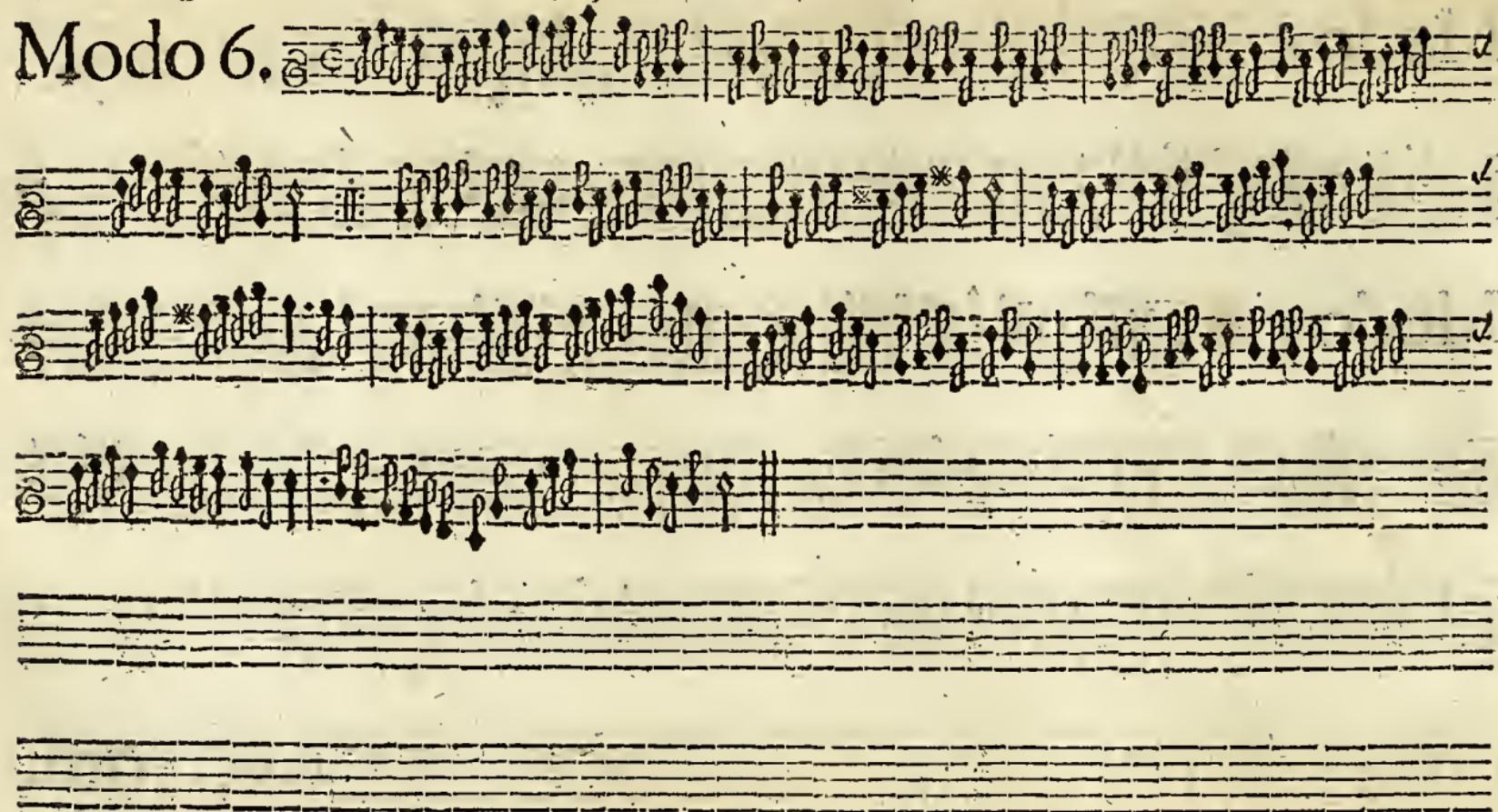


Keer-om.

Van Goosen, gebroocken van

J. JACOB van EYCK.

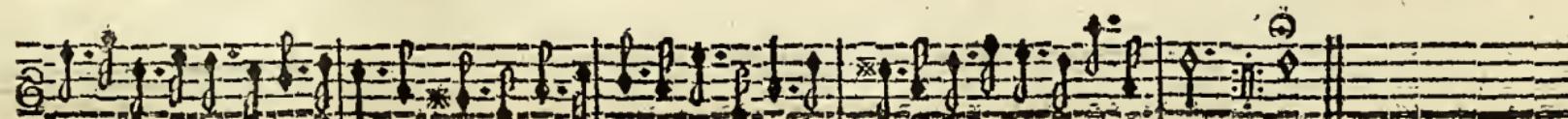
Modo 6.



Si vous me voules guerir , van I. I. van E Y C K.



Modo 2.

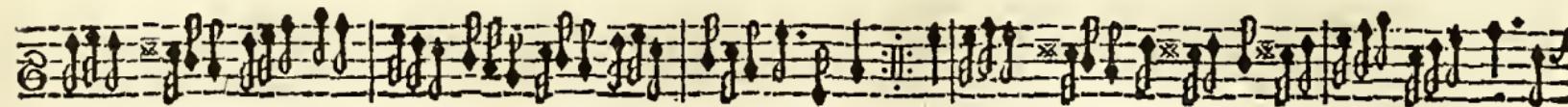


Si vous me voules guerir , van

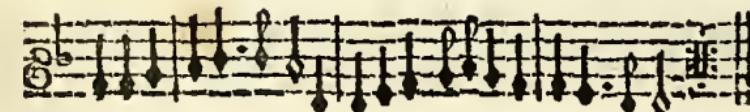
I. IACOB van EYCK.

Modo

3.



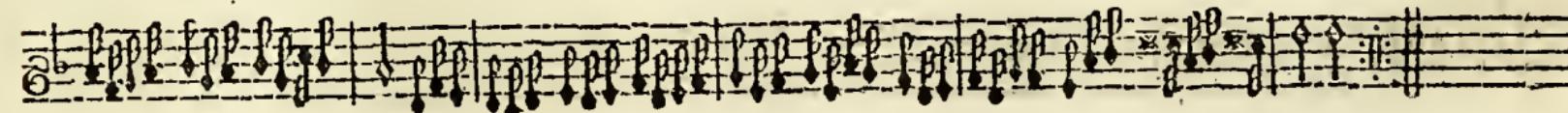
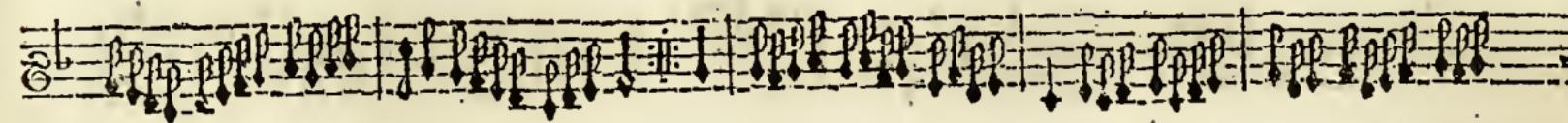
Courante.



Conrante, gebroocken van

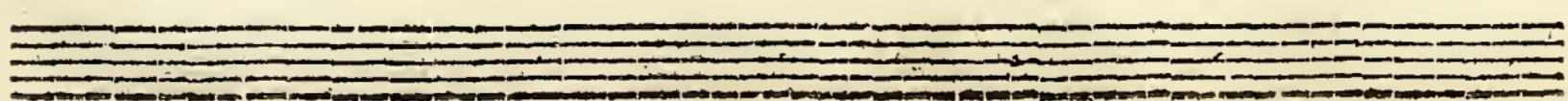
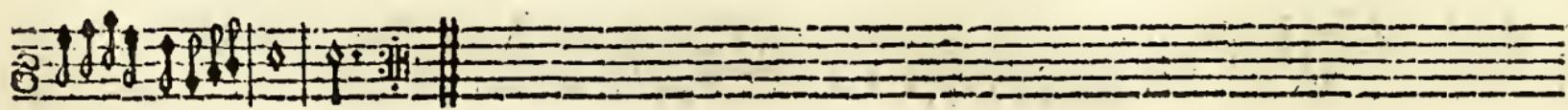
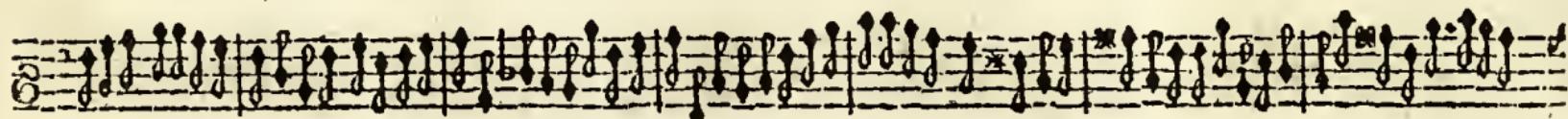
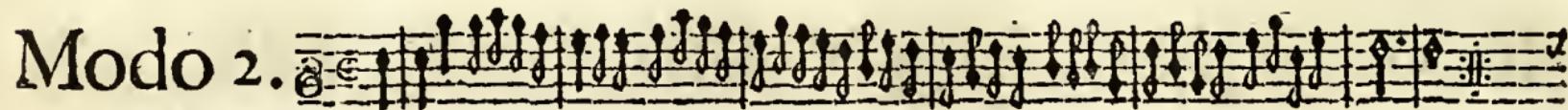
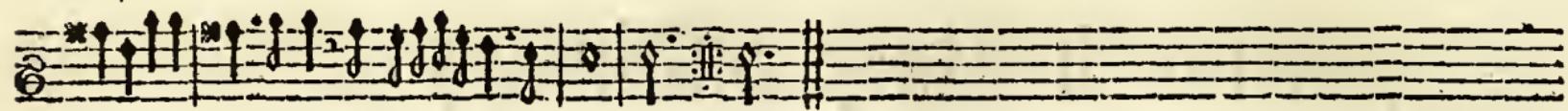
J. I A C O B . v a n E Y C K .

30



Ghy Ridders in het prachthig Romen, van

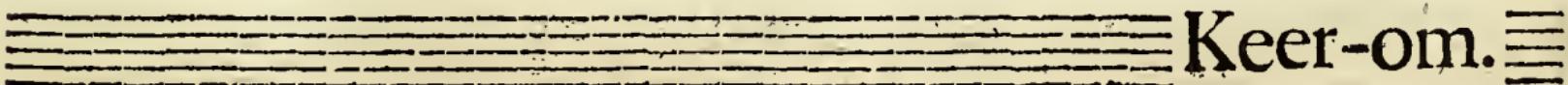
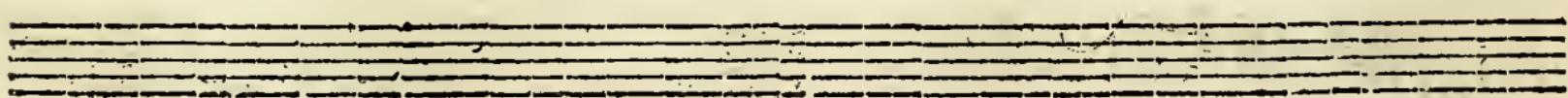
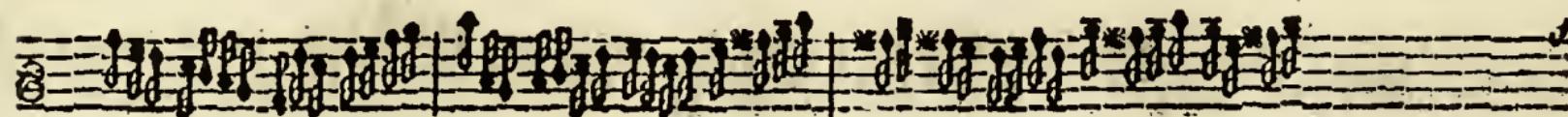
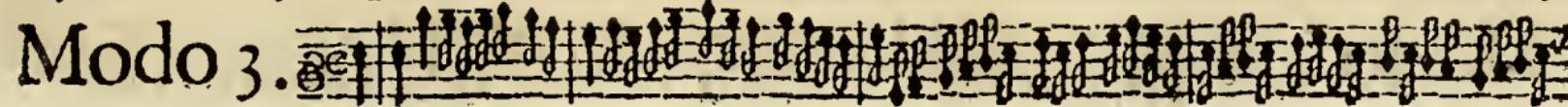
J. JACOB van EYCK.



Ghy Ridders in het prachtigh Romen, van

J. IACOB van EYCK.

31

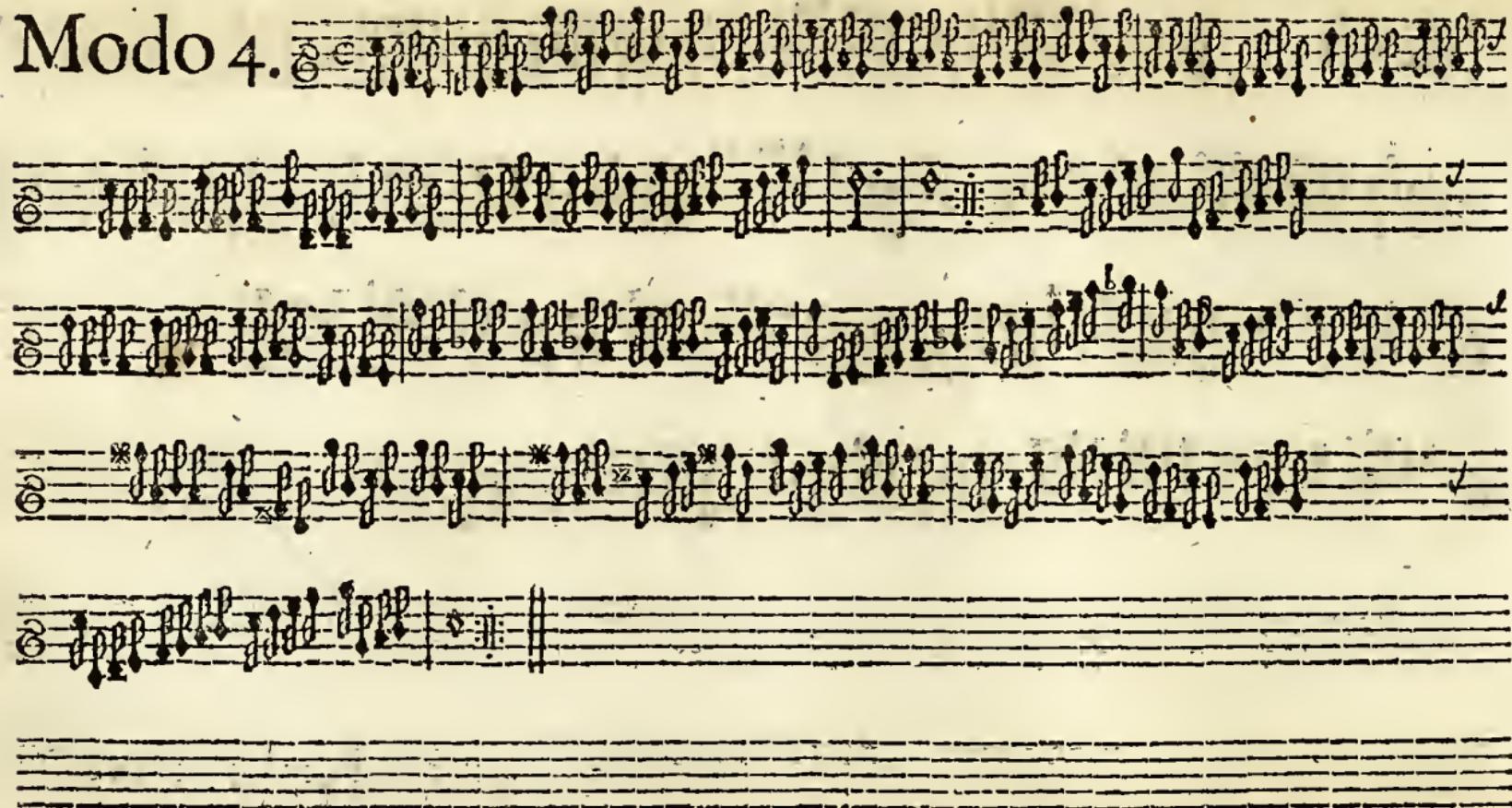


Keer-om. ■■■

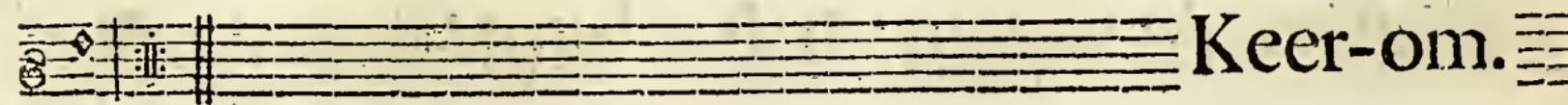
Ghy Ridders in het prachtigh Romen, van

I. IACOB van EYCK.

Modo 4.



Ballette Gravesand gebrooken van I. I. van Eyck.



Keer-om.

Ballette Gravesand , van

J. JACOB van EYCK.



Modo 3.

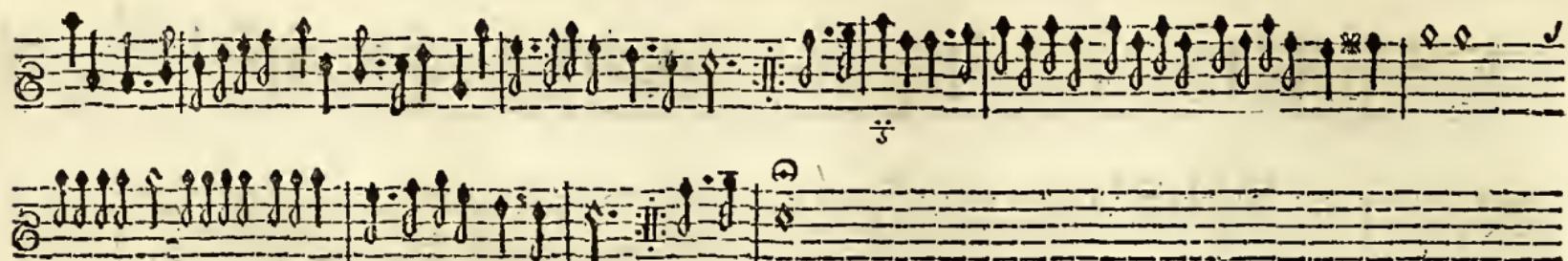




Engels Nachtegaeltje, gebroocken van

J. IACOB van EYCK.

Nachtegael.



Modo 2.



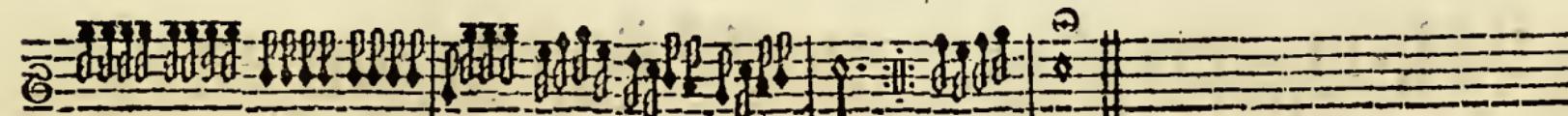
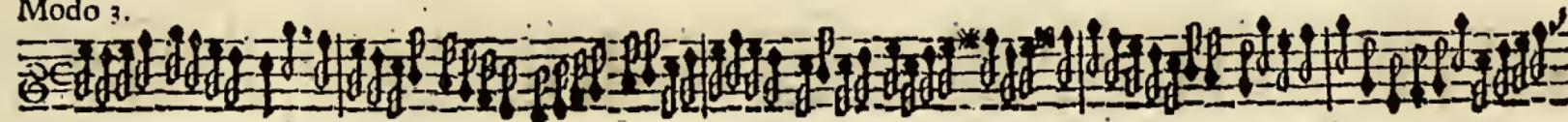
Engels Nachtegaeltje, van

J. JACOB van EYCK.

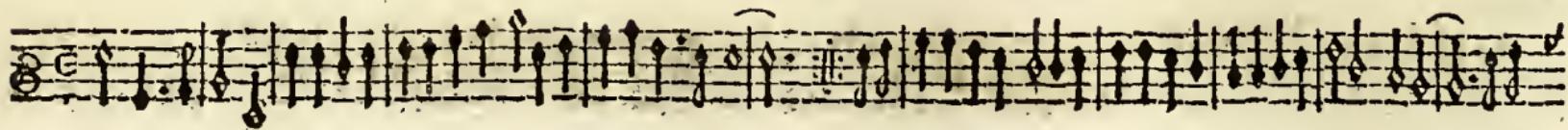
34



Modo 3.



Ach Moorderesse van I. JACOB van EYCK.



Ach Moorderesse, van

I. IACOB van EYCK.

35

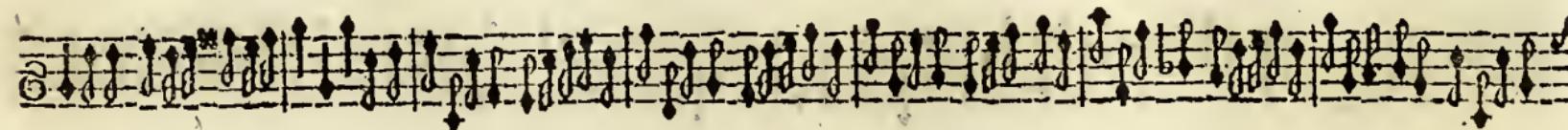
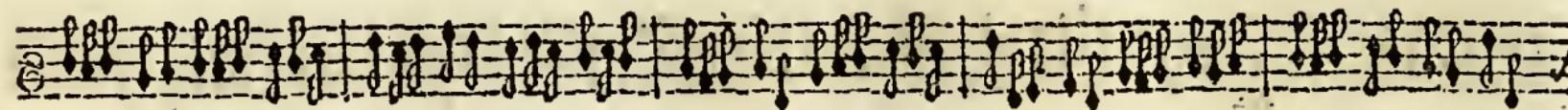
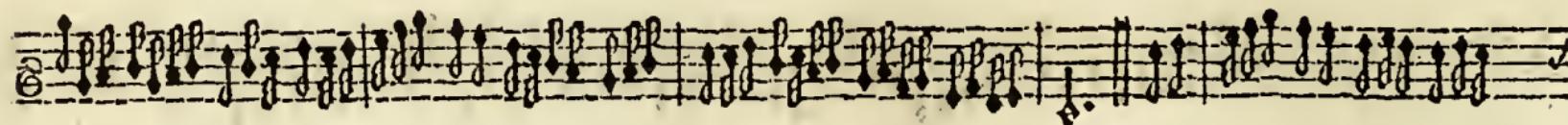


Keer-om.

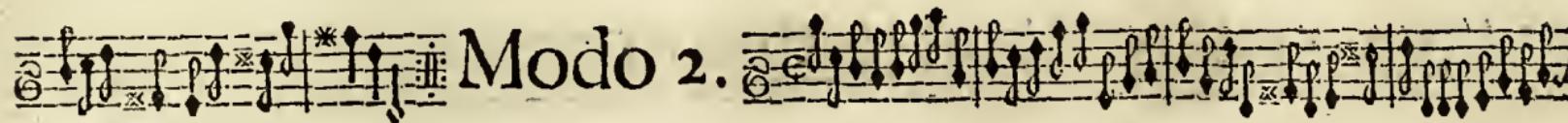
Ach Moorderesse , van

I. IACOB van EYCK.

Modo 4.



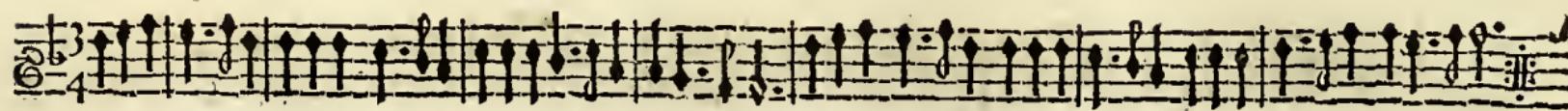
Lanterlu.

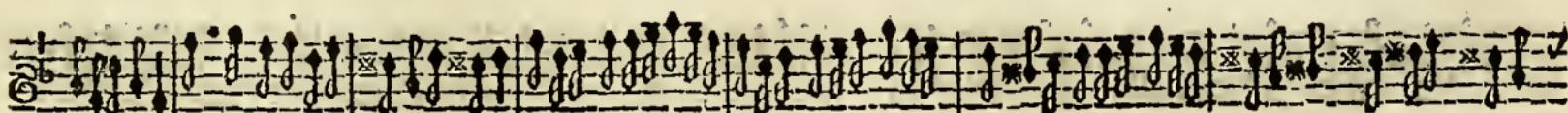
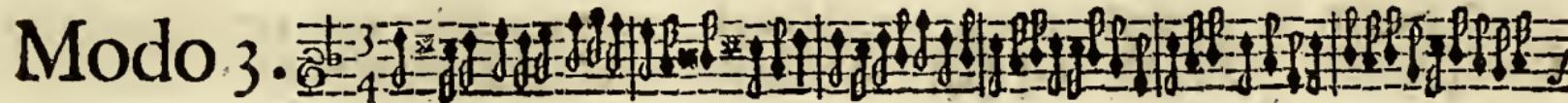


G

Eerste Deel.

Philis schoone Harderinne van I. I. van EYCK.





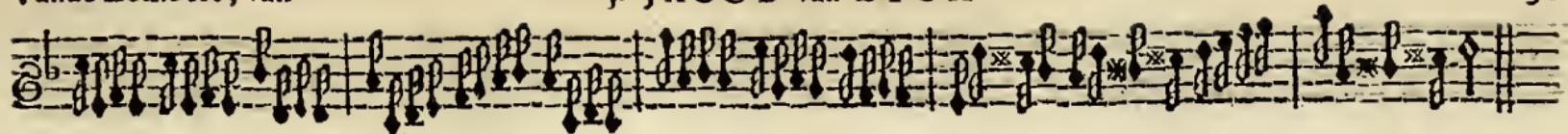
Keer-om.

Philis schoone Herderin , van

J. JACOB van EYCK.

Modo 4.





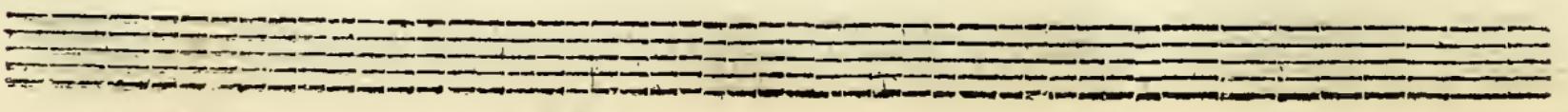
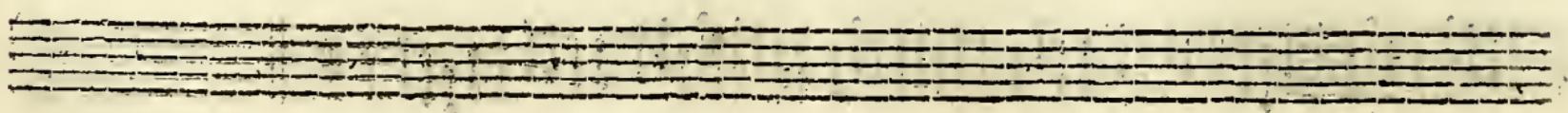
Vande Lombart, van I. JACOB van Eyck.



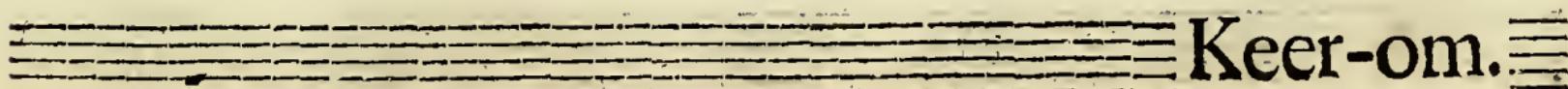
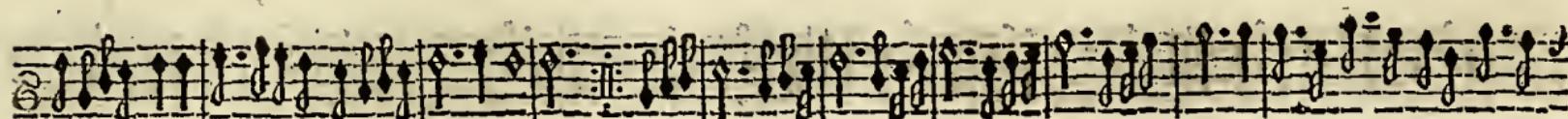
Modo 2.



Comagain gebroken van I.IACOB van EYCK.



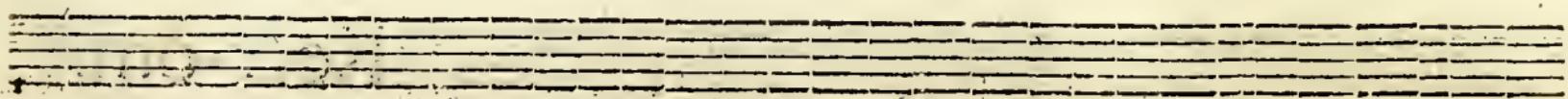
Modo 2.



Keer-om.

Comagain , van

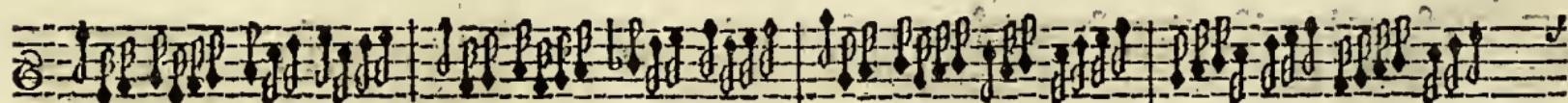
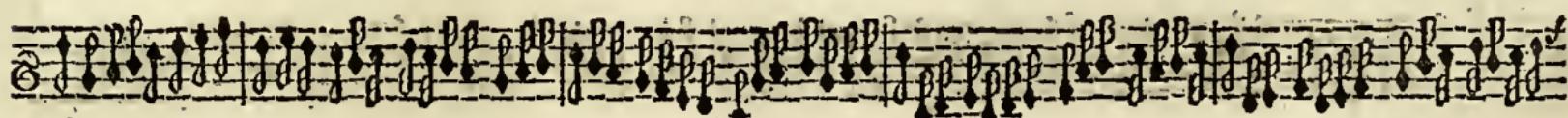
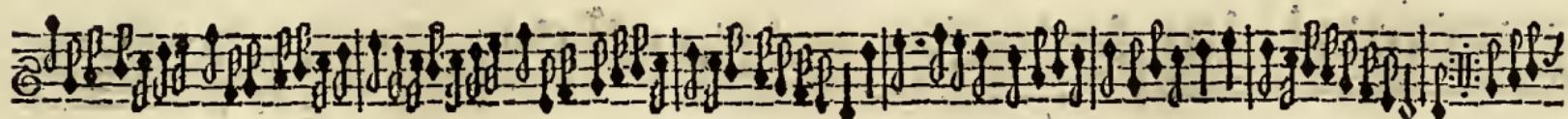
I. IACOB van EYCK.



Comagain, van

J. JACOB van EYCK!

40



Keer-om.



Comagain, van

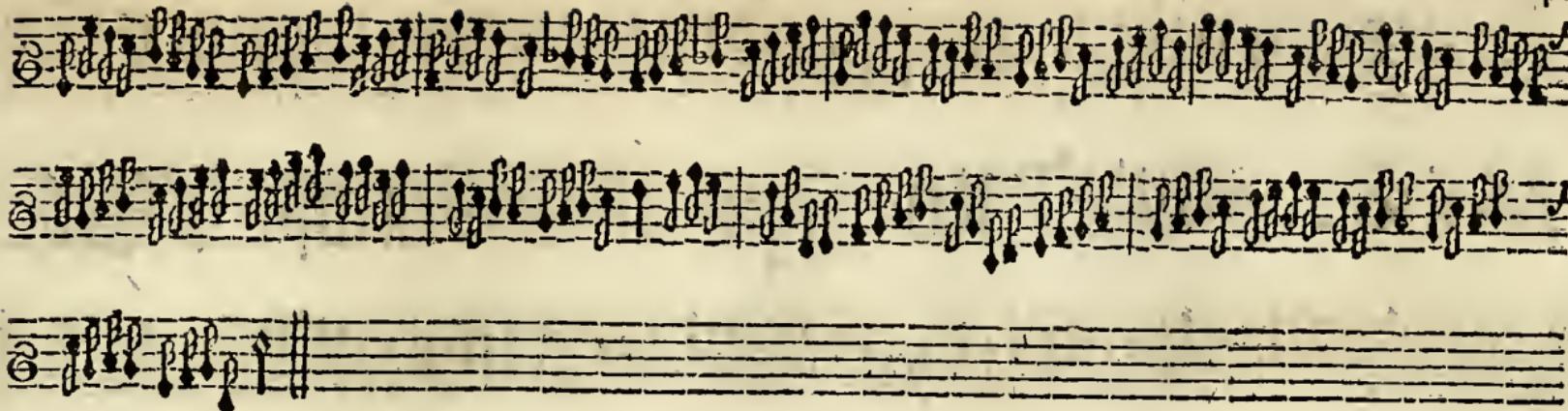
I. JACOB van EYCK.



Comagain , van

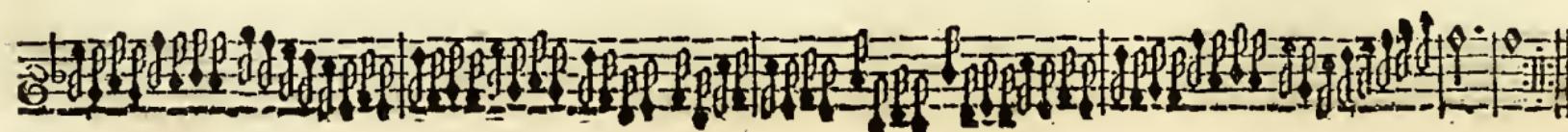
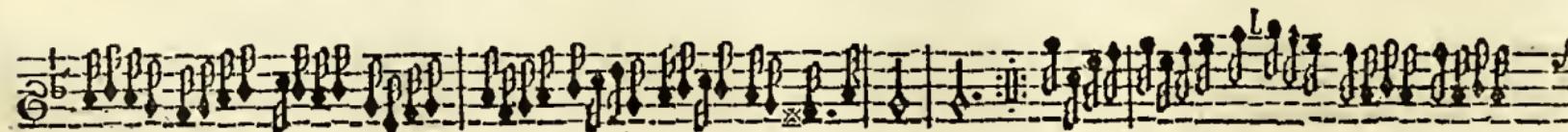
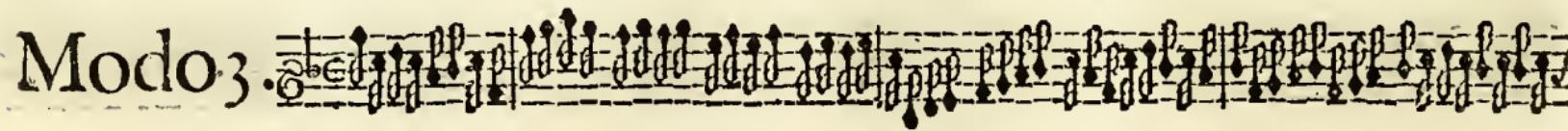
J. IACOB van EYCK.

45

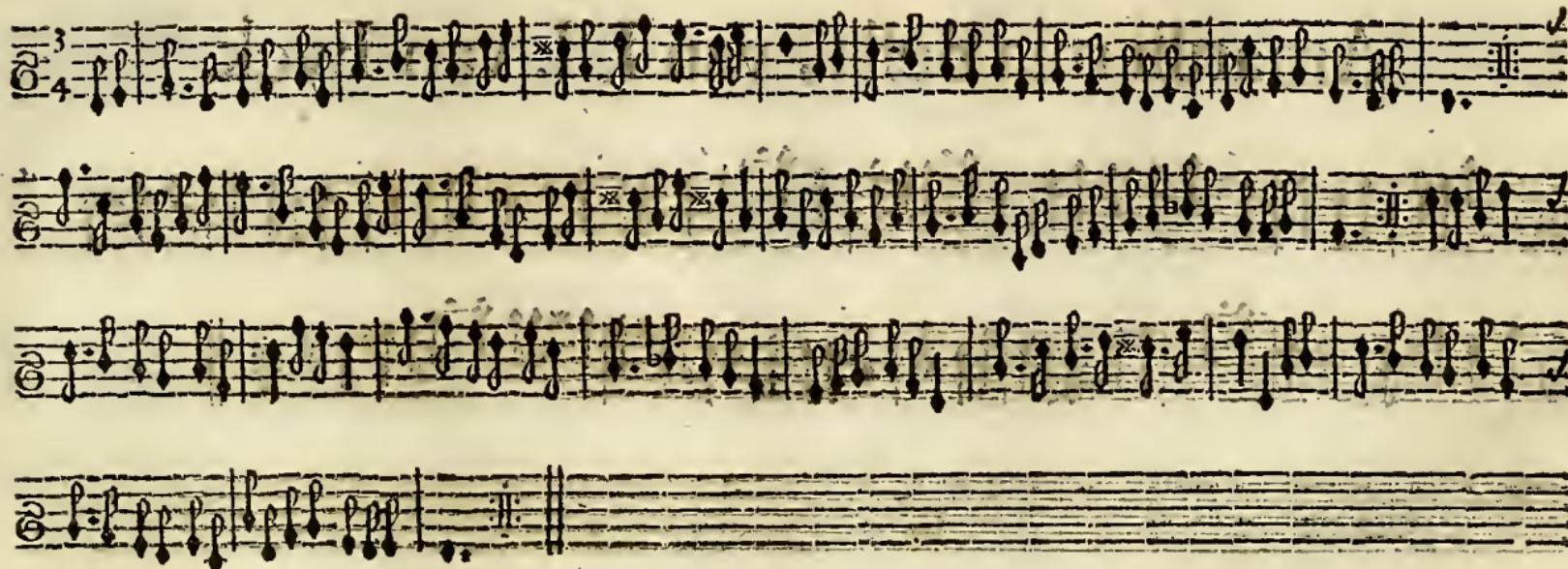


Courant, van

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



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



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



Amarili mia bella', van

J. JACOB van EYCK.

ESTABLISHED - 43

A page from a handwritten musical manuscript. The title "Modo 2." is written in large, bold letters at the top left. Below the title, there is a single staff of music. The staff begins with a clef symbol resembling a 'G' with a small 'C' below it, followed by a 'C' note. The staff consists of six measures, each containing a series of eighth notes. The music is written on five-line staves.

A page from a handwritten musical manuscript. The page contains a single staff of music. The staff starts with a clef, followed by a key signature of one sharp (F#), and a common time signature (C). The music consists of six measures. Measures 1-4 feature eighth-note patterns primarily in the soprano and alto voices. Measure 5 begins with a bass note (B) and continues with eighth-note patterns. Measure 6 concludes with a bass note (B) and a final measure ending with a double bar line and repeat dots.

卷之三

Keer-om.

Amarilli mia bella, van

J. JACOB van EYCK.

Derde Modo.

A handwritten musical score for 'Derde Modo.' featuring six staves of music. The music is written in common time (indicated by 'C') and consists primarily of eighth-note patterns. The first staff begins with a bass clef, while the subsequent staves begin with a treble clef. Measure numbers 1 through 12 are present above the staves. The score includes various performance markings such as 'pp' (pianissimo), 'f' (fortissimo), and dynamic changes indicated by asterisks (*). The handwriting is in black ink on aged paper.

Lus de mi alma , van

J. JACOB van EYCKA

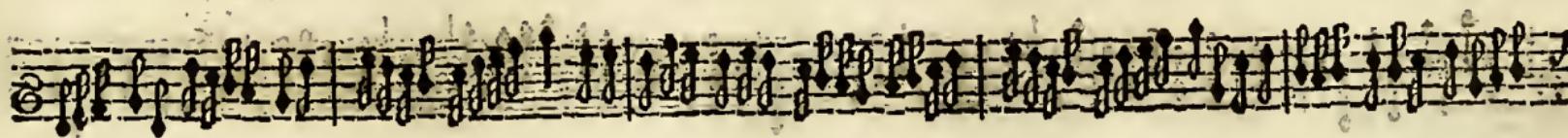
msv. b. 1. d. 2. folg. 44



Engels Lied , van

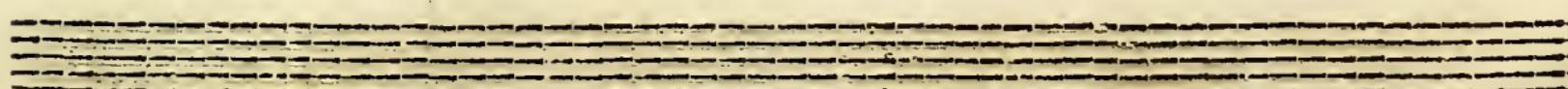
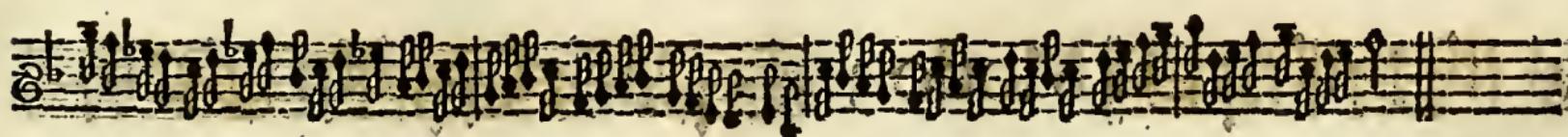
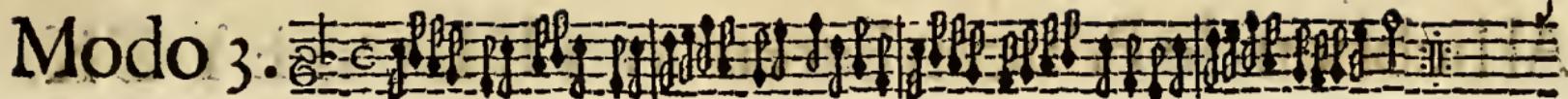
I. IACOB van EYCK.





Philis quam Philander: van I. Jacob van Eyck.

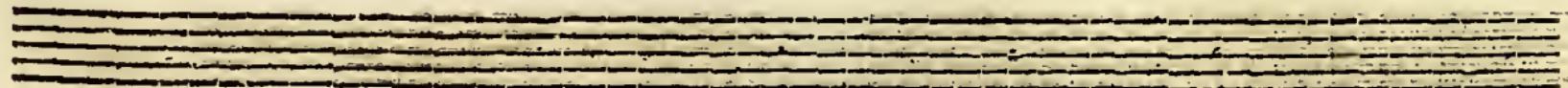




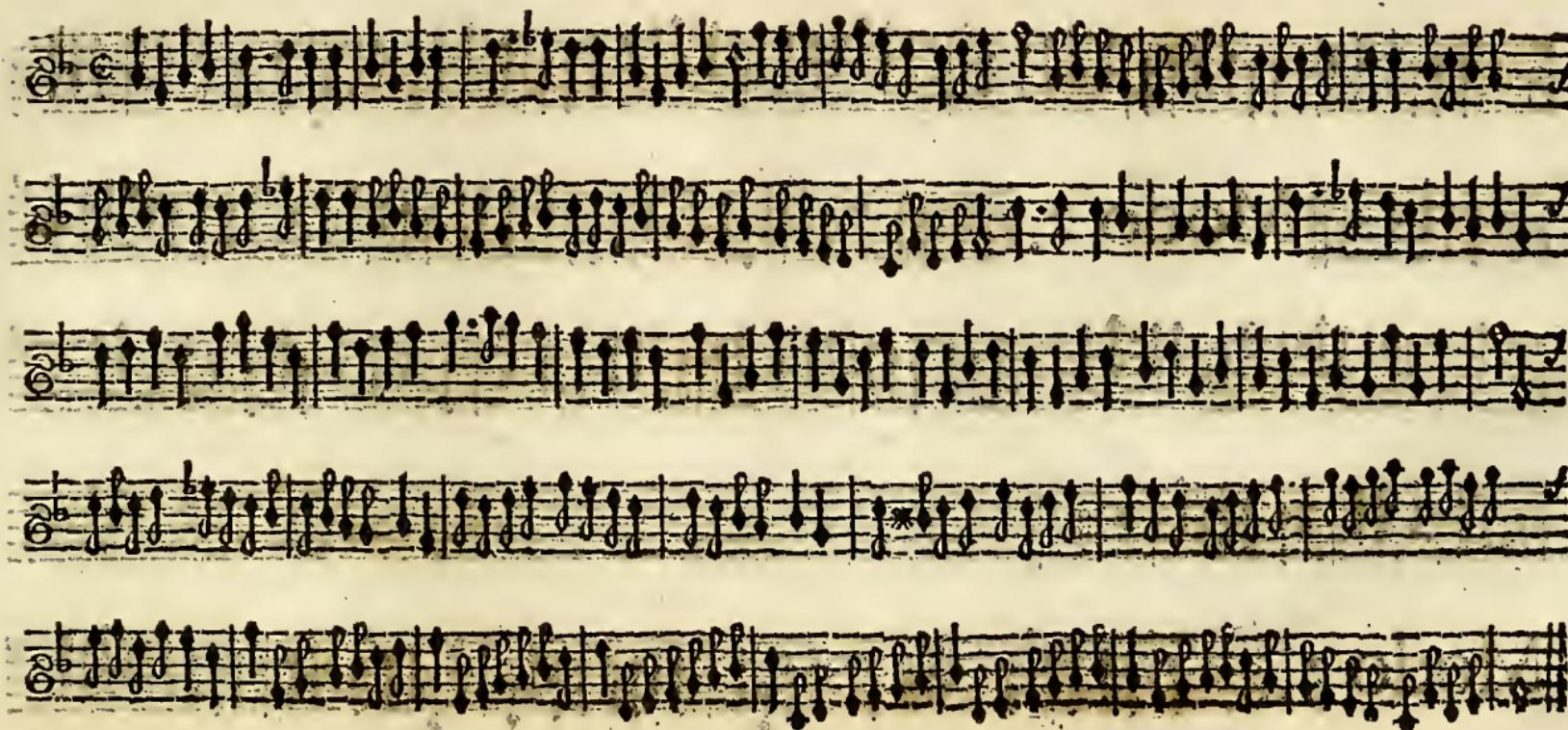
Alhebben de Princeen haren, van I. I. van EYCK.



Modo 2.



Tweede Rofemond, van I. I. van EYCK,



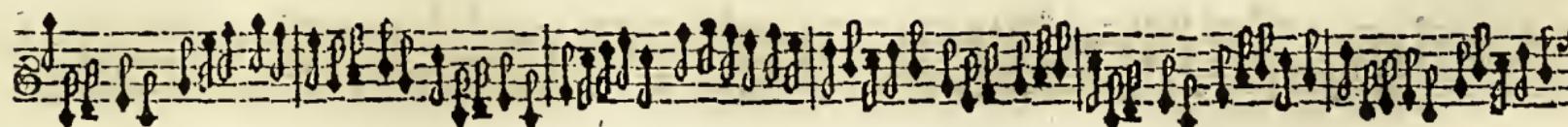
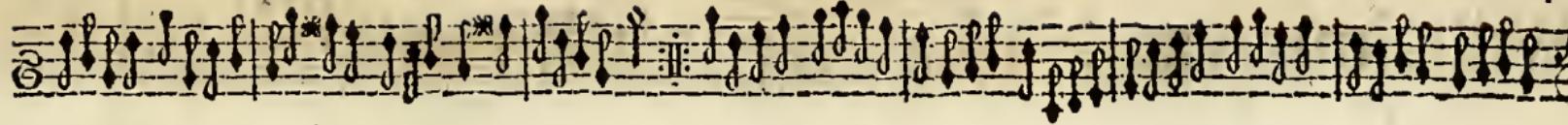
De zoete Zoomertyden, van I. Jacob van Eyck.



De zoete Zomer tyden , van

I. IACOB van EYCK.

48



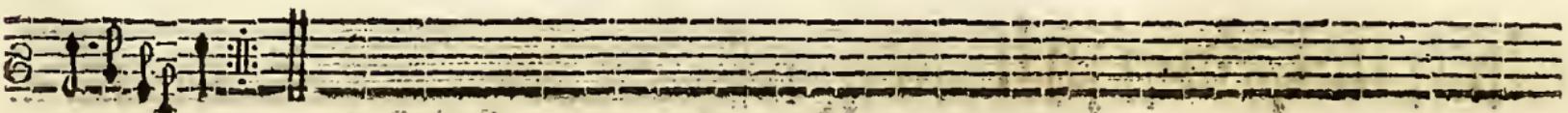
I

Eerste Deel.

Wilhelmus van Nassouwen, van

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

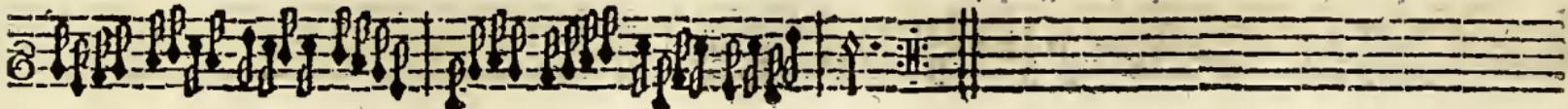
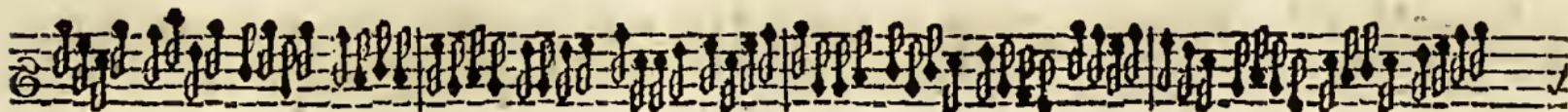
Wilhelmus van Nass.



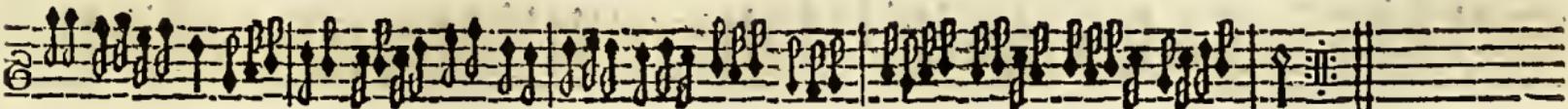
Wilhelmus van Nassouwen , van

J. IACOB van EYCK.

49

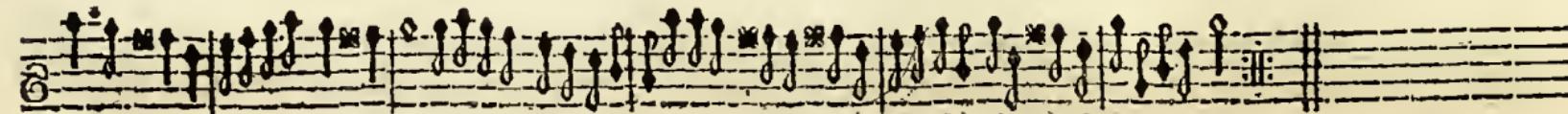
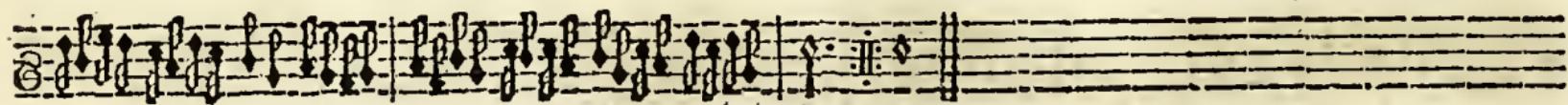
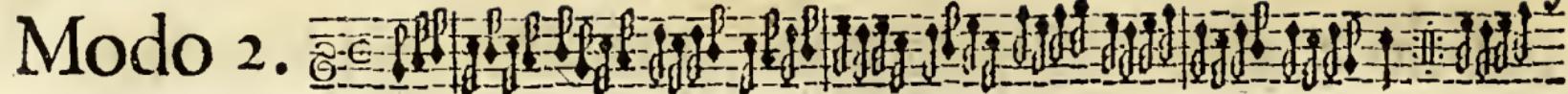


Noch een veranderingh van Wilhelmus.

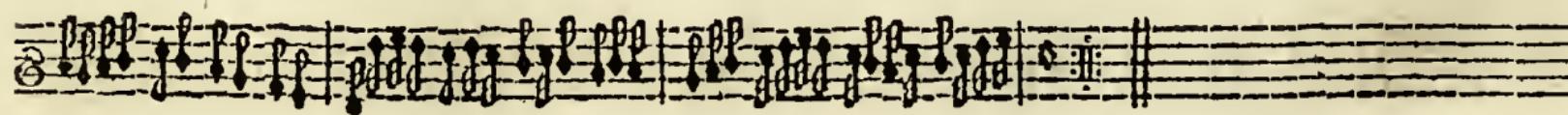
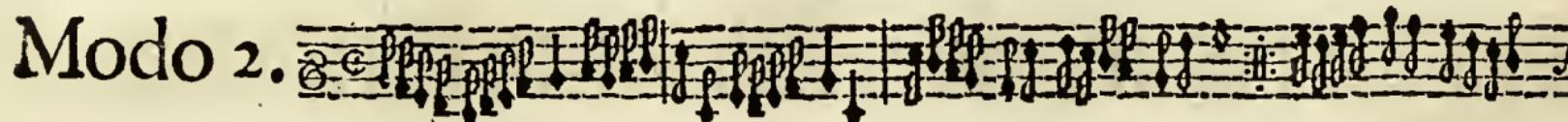


Wilhelmus van Nass. van

J. JACOB van EYCK.

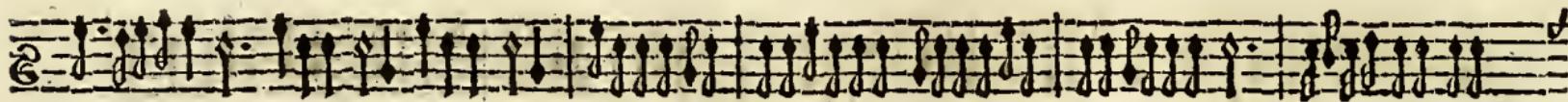


Courante Mars, van I. IACOB van Eyck.



Batali , van

I. IACOB van EYCK.





Batali , van

J. JACOB van EYCK.

Allarm.



Ick wou wel dat den krygh
anginck , moet 2 gespeeli werd.



Schoonste Herderinne.

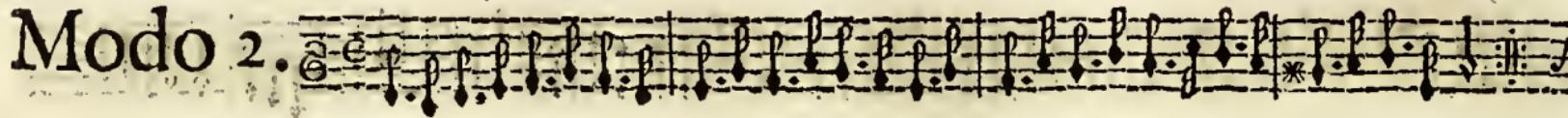
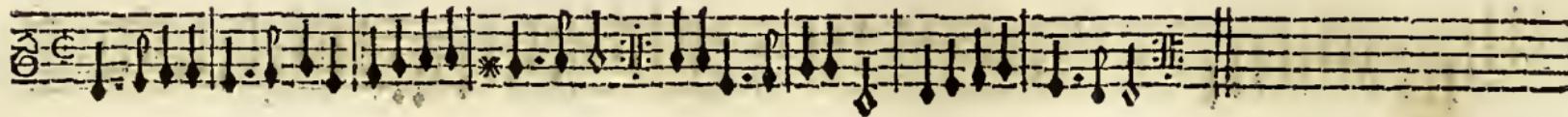


Eynde.

Modo 2.



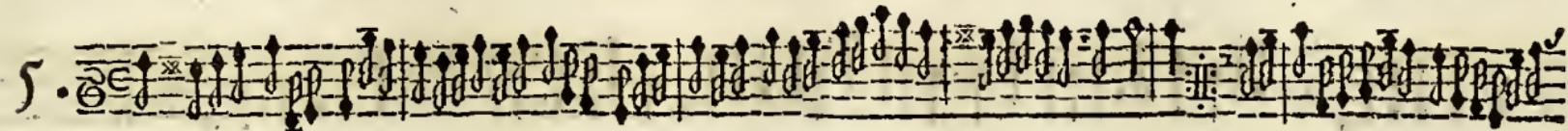
Rosemond die lagh gedoocken, van I. I. van Eyck.



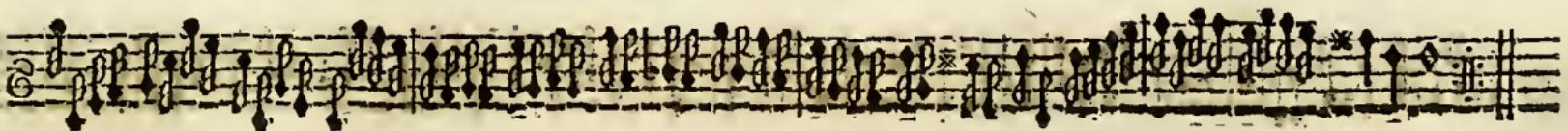
Rosemond die lagh gedoooken , van

J. JACOB van EYCK.

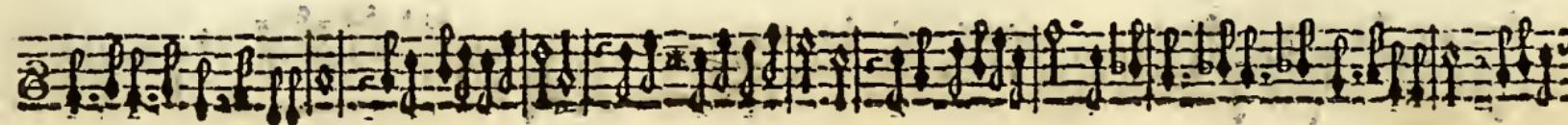
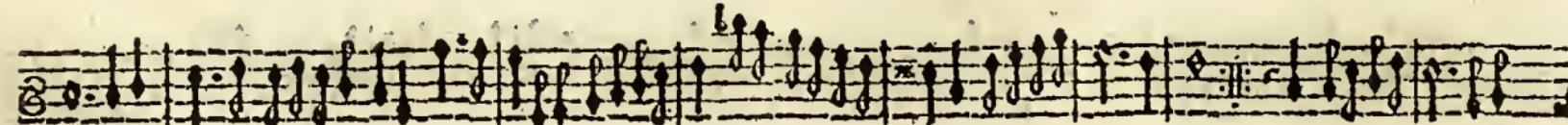
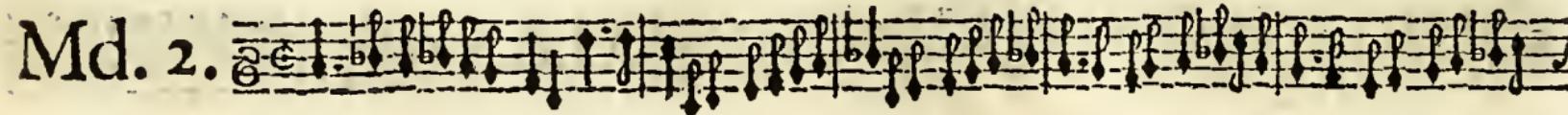
53



M. 6.



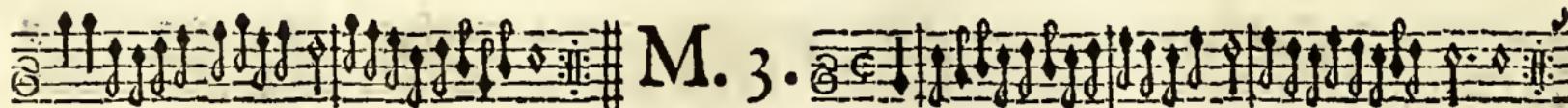
Ballette Bronckhorst, van I. Jacob van Eyck.



M. 3.

K Eerste Deel.

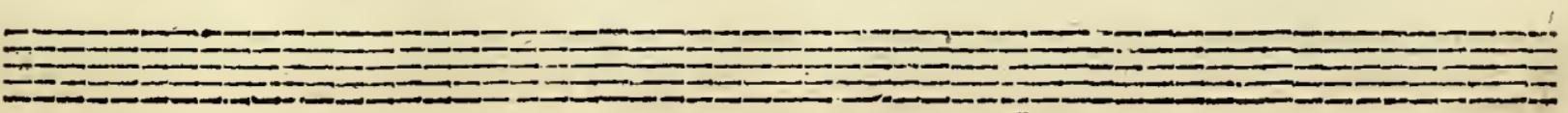
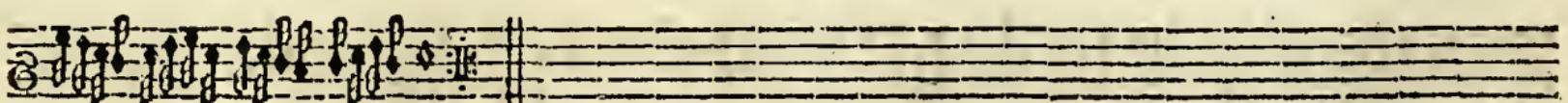
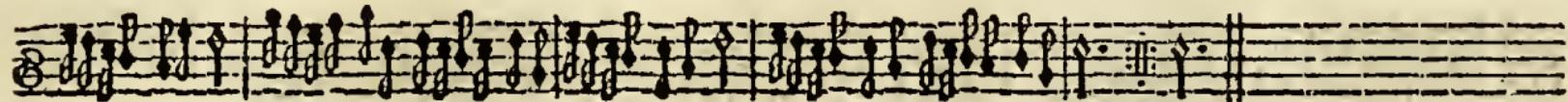
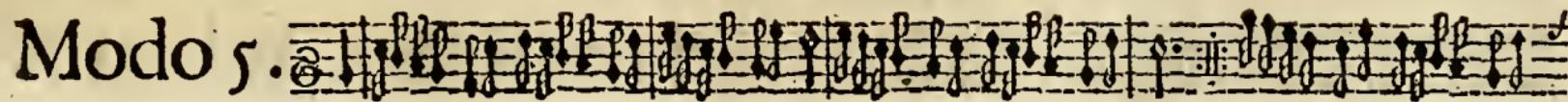
Wat zalmen op den Avond doen, van I.I. van Eyck.



Wat zalmen op den Avond doen, van

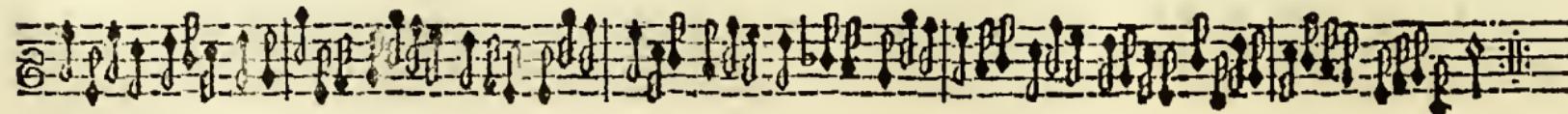
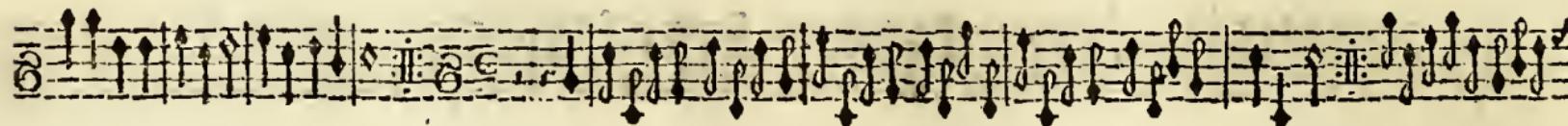
J. IACOB van EYCK.

55



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.



Wat zalm'en op den Avond doen , van

I. IACOB van EYCK.

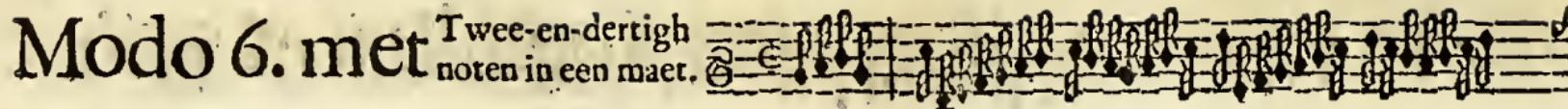
56

M. 4 en 5.

K 3

Wat zalm'en op den Avond doen, van

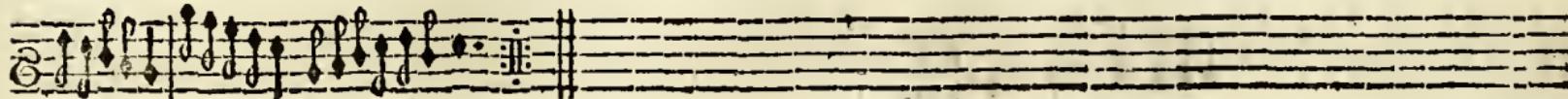
J. IACOB van EYCK.



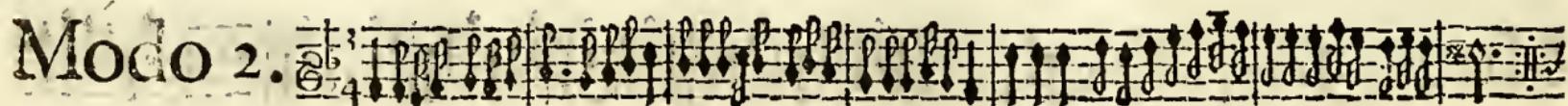
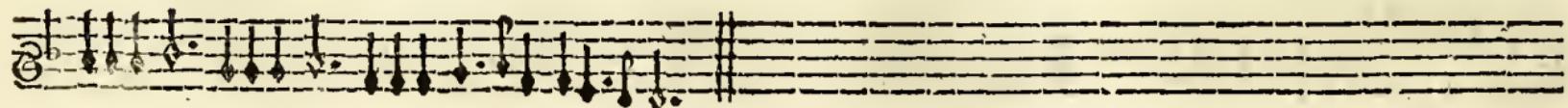
Wat zalmen op den avond doen, van

I. IACOB van EYCK.

57



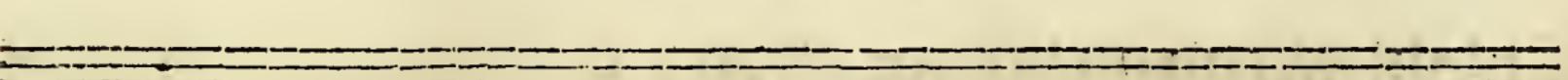
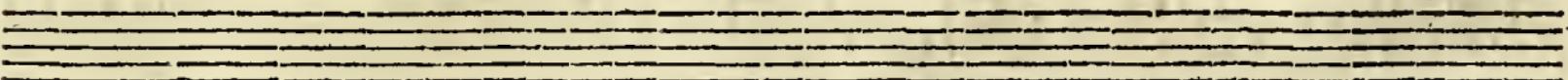
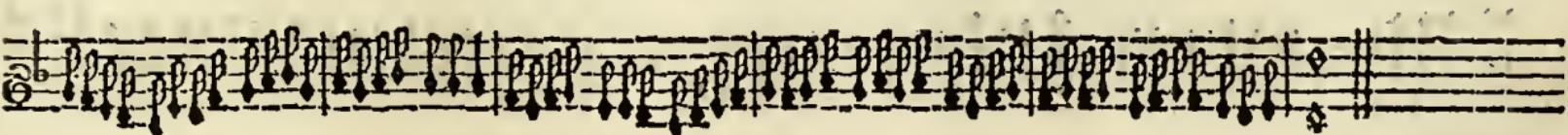
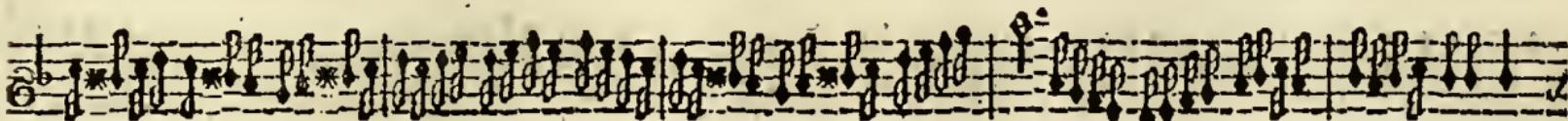
Sarabanda, van I. JACOB van EYCK.



Sarabanda, van

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

58



Repicavan, van

J. I A C O B · van E Y C K.

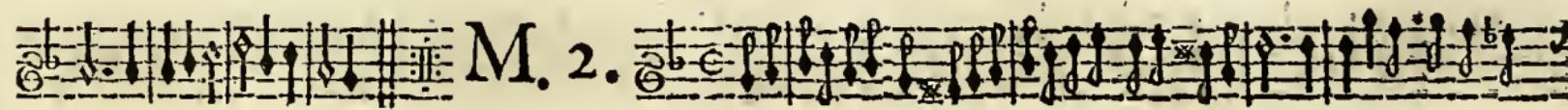
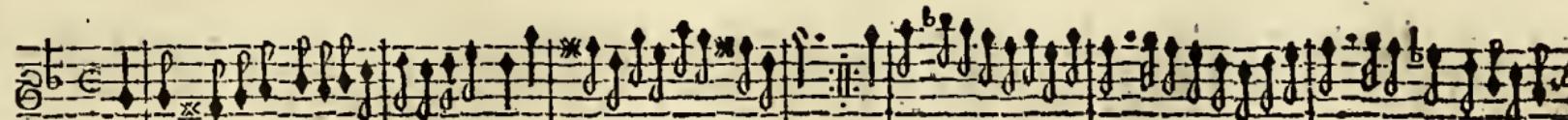
Repicavan.



Janneman en Alemoer, van

J. JACOB van EYCK.

59



M. 2.

O Heyligh zaligh Bethlehem , van

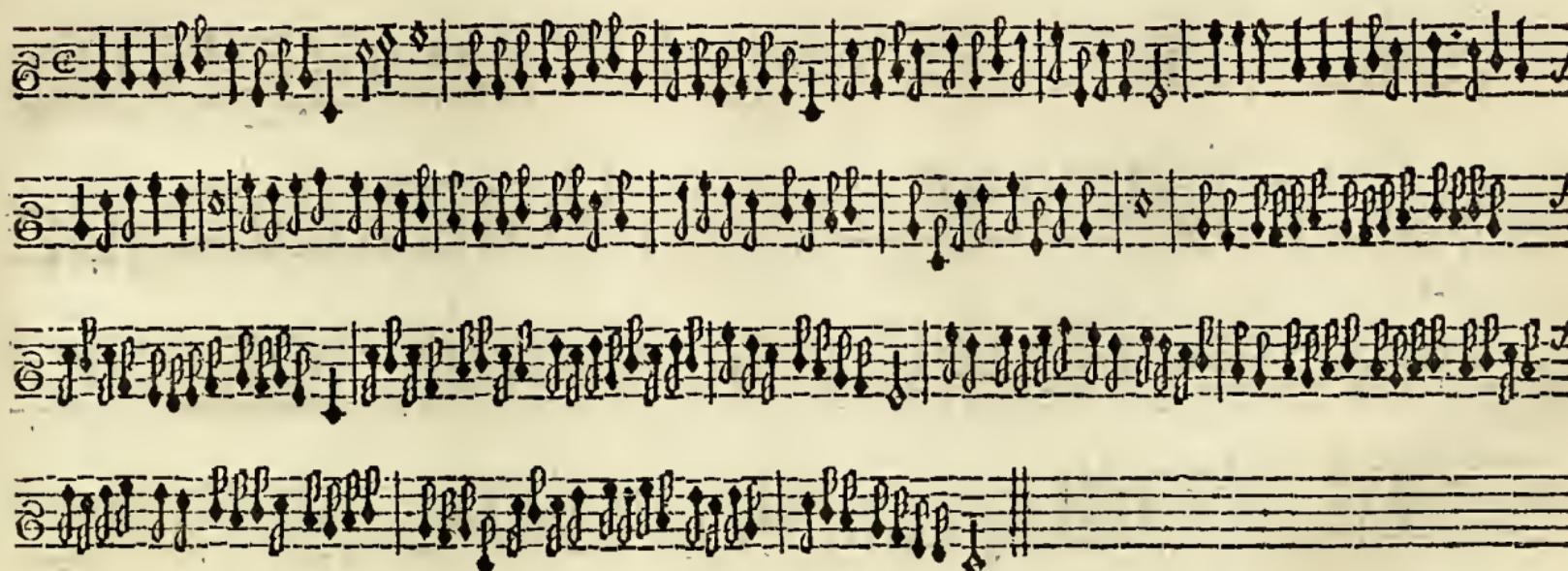
J. JACOB van EYCK.

M. 3.

M. 4.

The musical score consists of eight staves of music. The first four staves are labeled 'M. 3.' and the last four staves are labeled 'M. 4.'. Each staff has a clef, a key signature of one flat, and a common time signature. The music is composed of eighth and sixteenth notes, with various rests and dynamic markings like 'p' (piano) and 'f' (forte). The notation is typical of early printed music, using vertical stems for notes and horizontal dashes for rests.

Tweede Courante Mars, van I. I. van EYCK.



Tweede Lavignione, van I. I. van EYCK.

The image shows five staves of musical notation. Each staff begins with a clef (either C or F), followed by a 'C' indicating common time, and a '4' indicating four beats per measure. The notation consists of vertical stems with dots at the top, some with horizontal dashes, and various rests. The stems are mostly vertical, with some diagonal strokes and small horizontal dashes. The rests include short vertical dashes and longer horizontal dashes. The music is divided into measures by vertical bar lines. The first four staves are identical in length, while the fifth staff is shorter, ending with a double bar line and the instruction 'M. 2.'



Keer-om.

Tweede l'Avignone , van

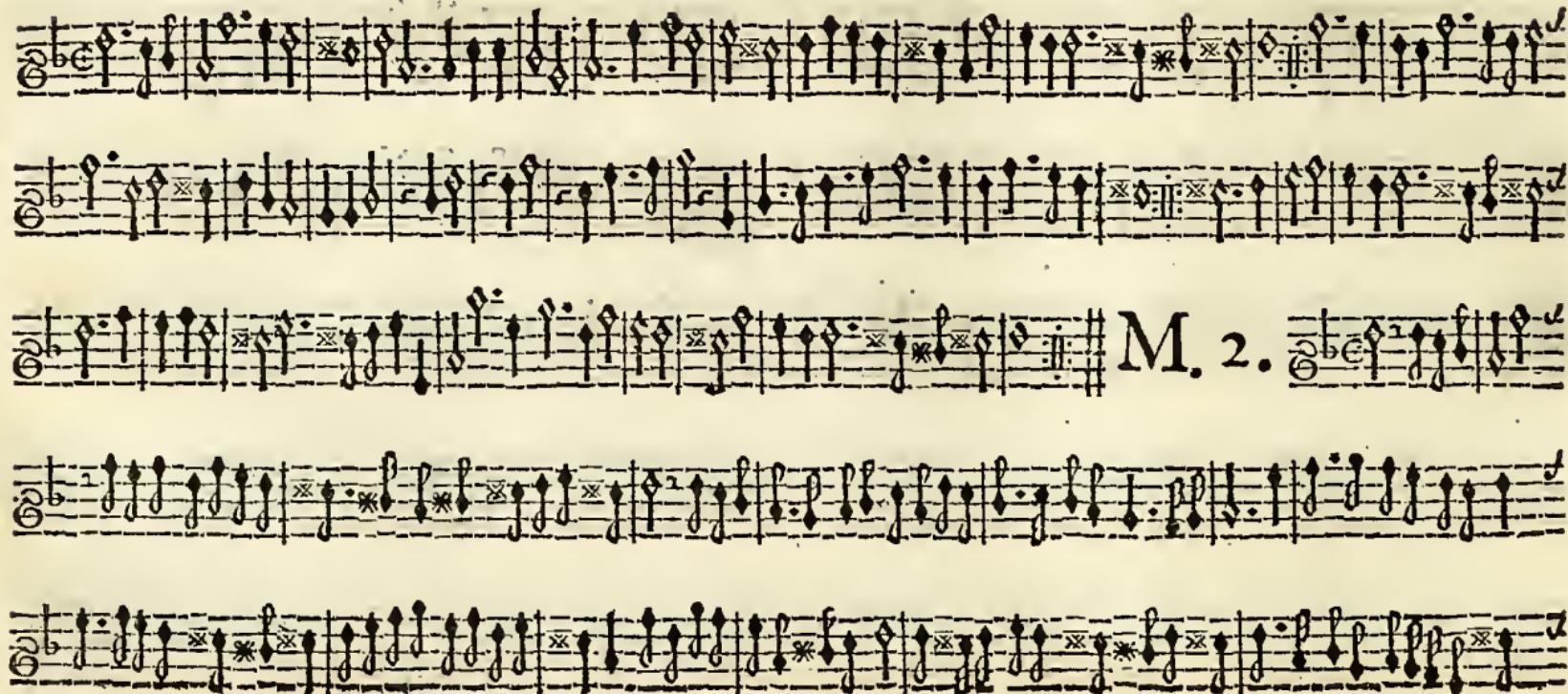
I. IACOB van EYCK.

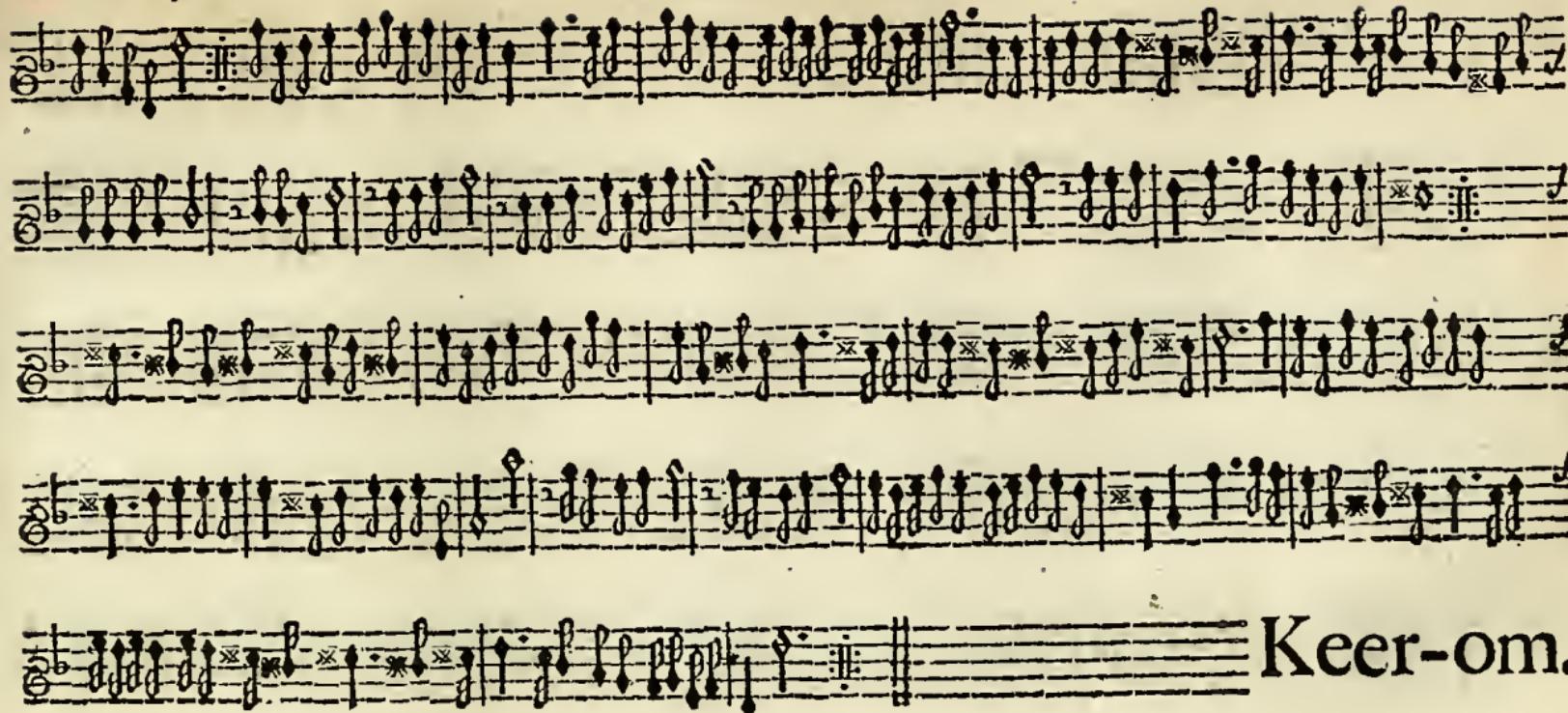
Modo 3.





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



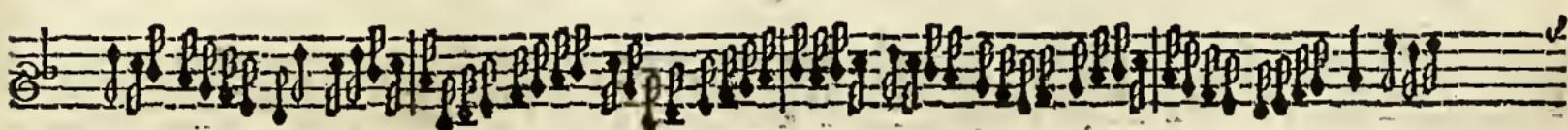
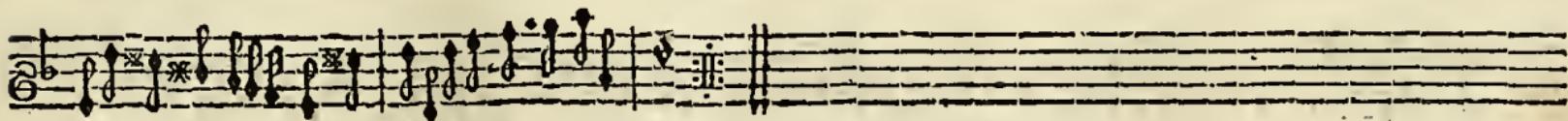


Pavane Lachryme , van

I. IACOB van EYCK.

Md. 3.

The musical score consists of six staves of music. The first three staves begin with a treble clef, while the last three staves begin with a bass clef. The key signature is one flat. The music is written in common time. The notation includes various note heads, some with vertical stems and others with horizontal stems, and several rests. There are also several small 'x' marks placed above certain notes and rests. The manuscript is written in black ink on aged paper.



Keerom.

Pavane Lacryme, van

J. IACOB van EYCK.



Pavane Lacryme , van

J. IACOB van EYCK.

65



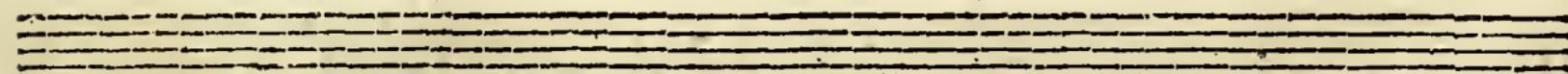
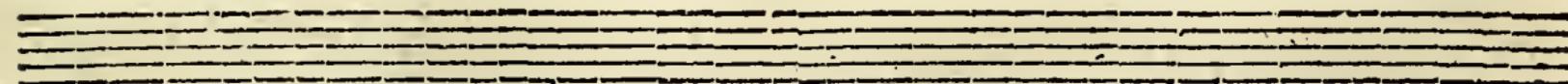
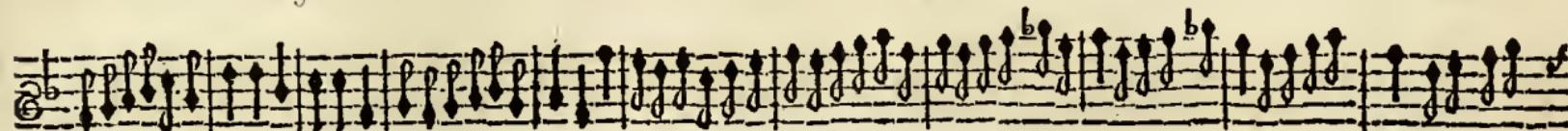
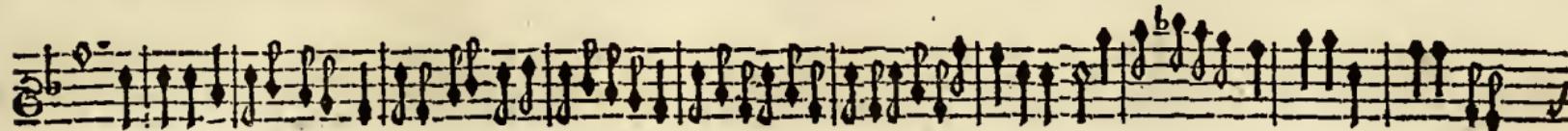
Een Schots Lietjen, van I. IACOB van Eyck.



Een Schots Lietjen , van

J. JACOB van EYCK.

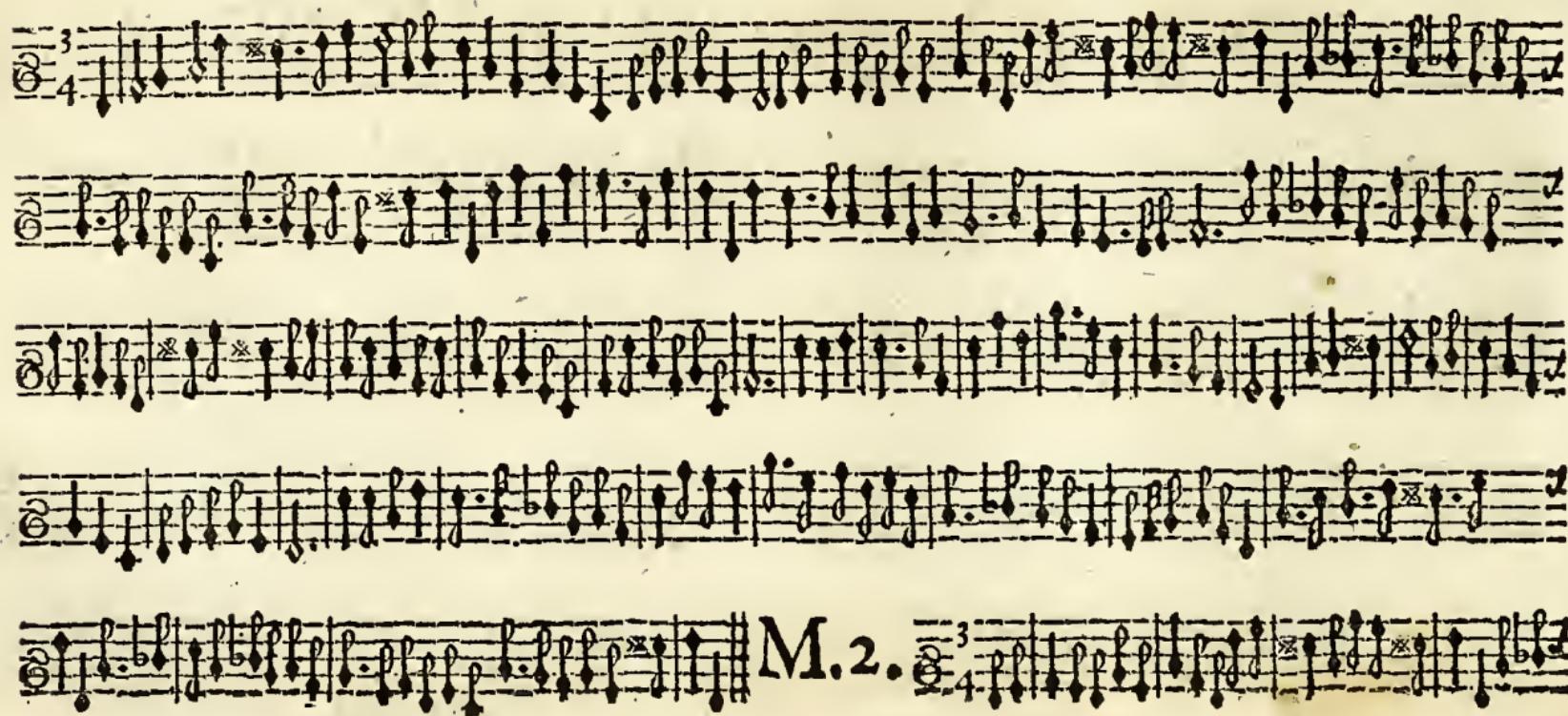
66



M

Eerste Deel.

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



Keer-om.

Daphne , van

I. IACOB van EYCK.

M. 3.

The music is divided into six measures by vertical bar lines. The first measure starts with a solid black note on the soprano staff. The second measure begins with a cross-hatched note on the alto staff. The third measure starts with a solid black note on the tenor staff. The fourth measure begins with a solid black note on the bass staff. The fifth measure starts with a solid black note on the soprano staff. The sixth measure starts with a solid black note on the alto staff.

Daphne, van

J. JACOB van EYCK.

68

The image shows three staves of handwritten musical notation on five-line staff paper. The notation consists of vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The first two staves begin with a clef symbol resembling a 'C' with a diagonal line through it. The third staff begins with a clef symbol resembling a 'G' with a diagonal line through it. The music is divided into measures by vertical bar lines. There are several rests and various note heads. The paper has a light beige or cream color.

M 3

Daphne , van

J. JACOB van EYCK.

Md. 4.



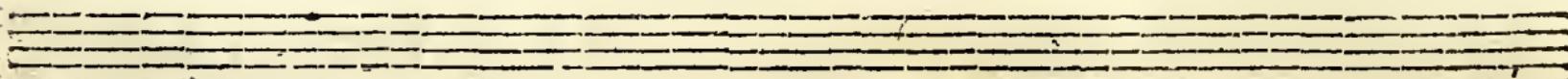
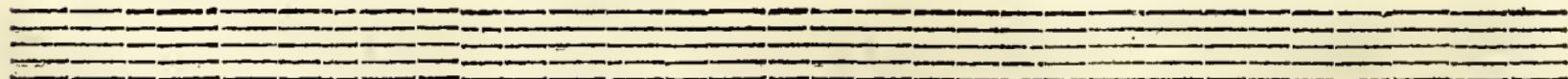
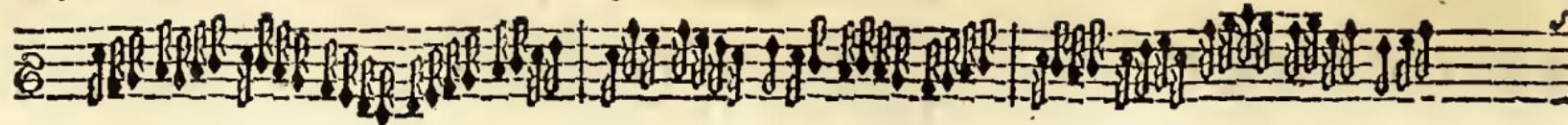
Vyfde Modo.

M 4

Keer-om.

Daphne, van

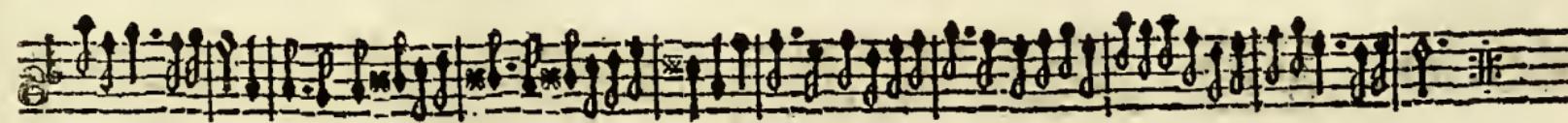
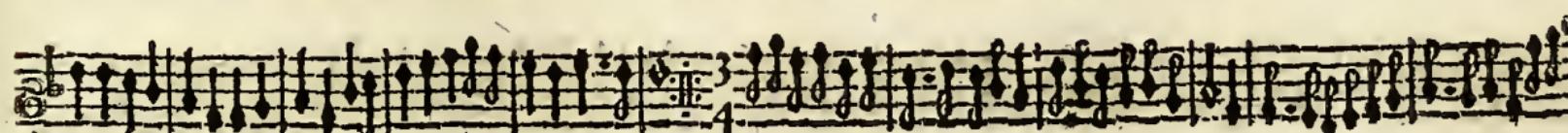
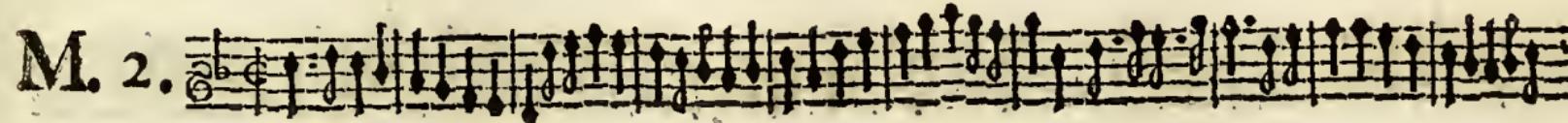
J. JACOB van EYCK.



Amarilleken doet myn willeken , van

J. IACOB van EYCK.

70



Keer-om.

Amarilleken doet myn willeken , van

J. IACOB van EYCK.



Modo 4.



Amarilleken doet myn willeken , van

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

71



Eerste Carileen, gebroocken van

J. JACOB van EYCK.

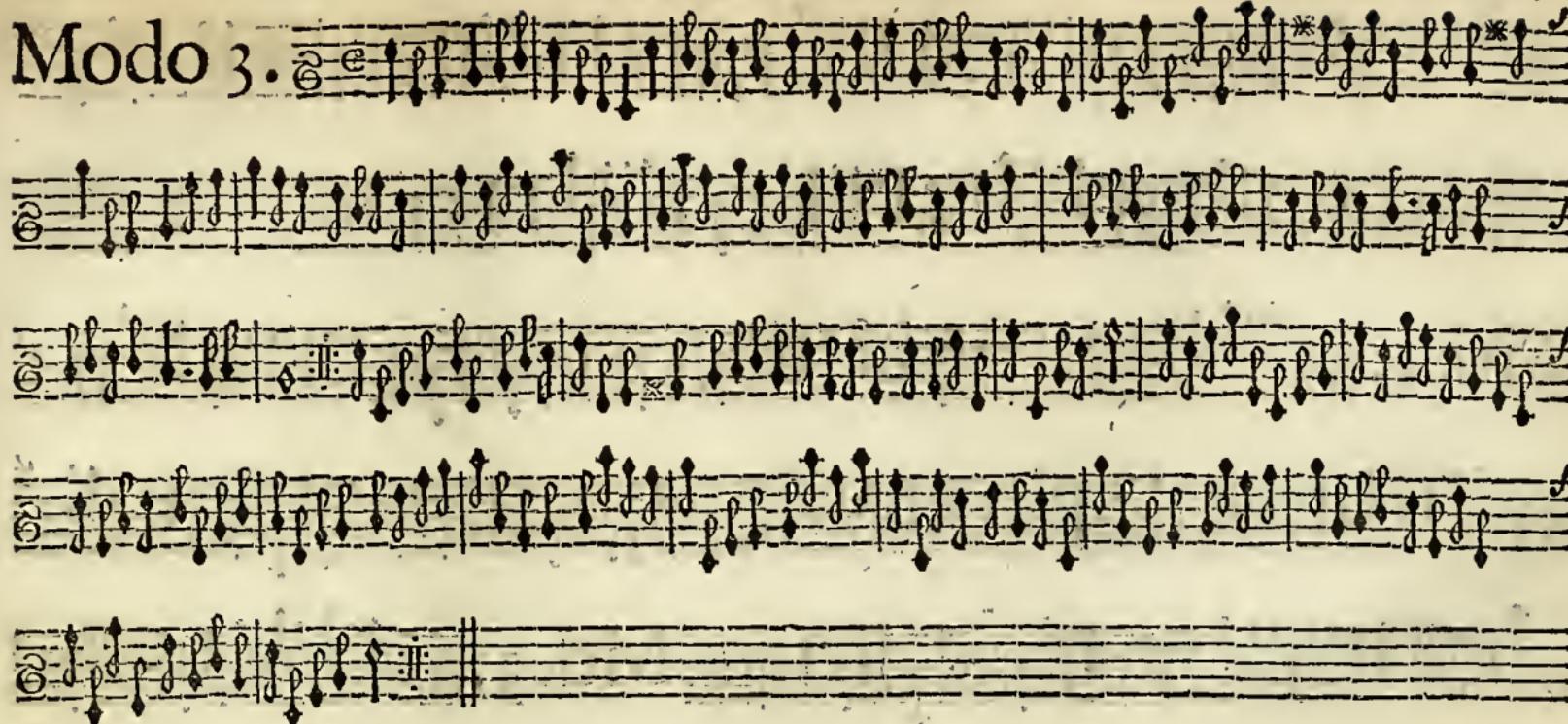


Eerste Carileen , gebroocken , van

J. IACOB van EYCK.

72

Modo 3.



N

Eerste Deel.

Tweede Carileen Gebroocken van

J. JACOB van EYCK.

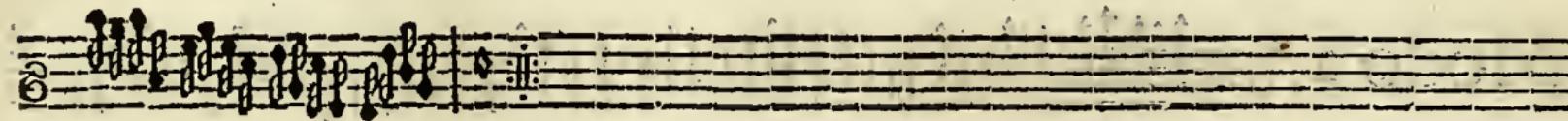


Md. 3.

Tweede Carileen , gebroocken van

J. IACOB van EYCK.

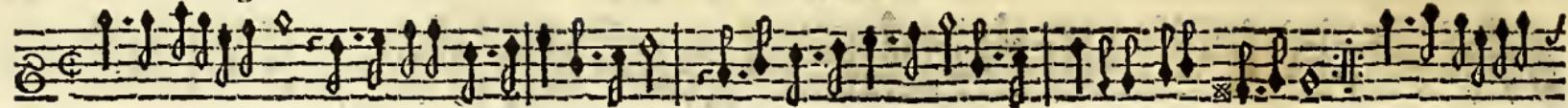
73



Keer-om.

Derde Carileen , gebroocken van

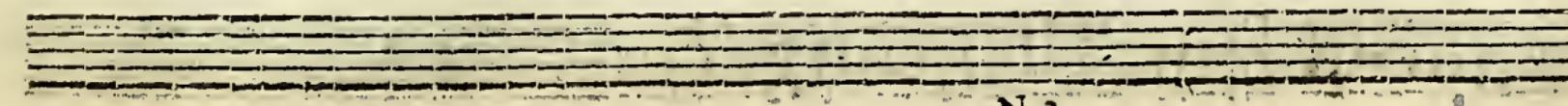
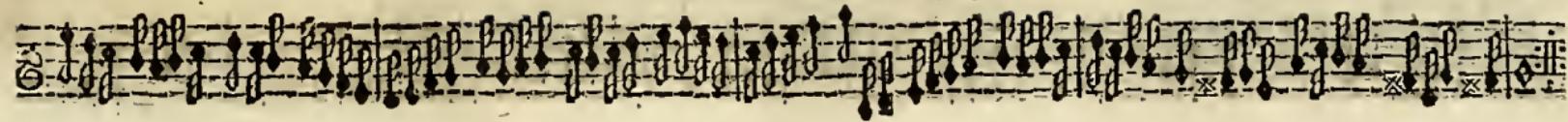
I. IACOB van EYCK.



Derde Carileen , gebroocken van

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

Nr. 27 , en volgt op Nod nro. 74

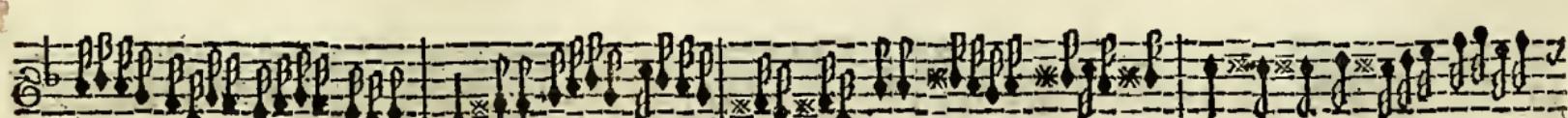
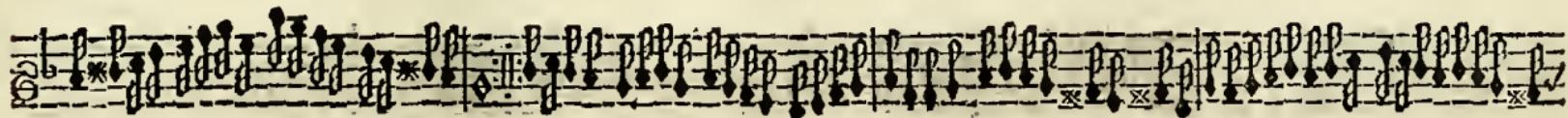


Amarilli mia bella gebroken , van

J. JACOB VAN EYCK.

caenhoed g. v. d. O. D.





Keer-om.

Amarilli mia bella gebroken , van

J. JACOB van EYCK.

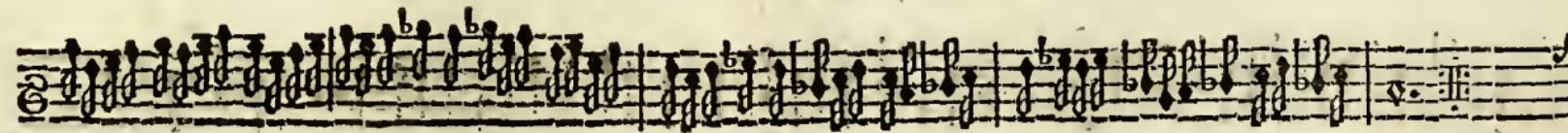
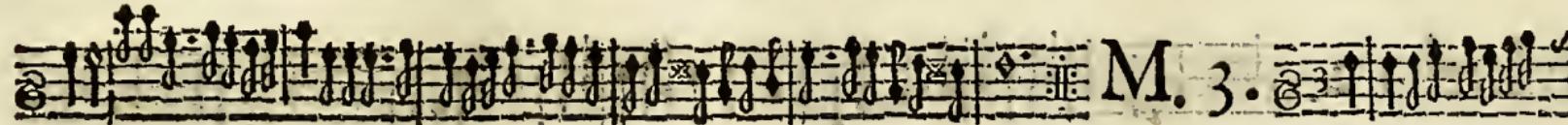
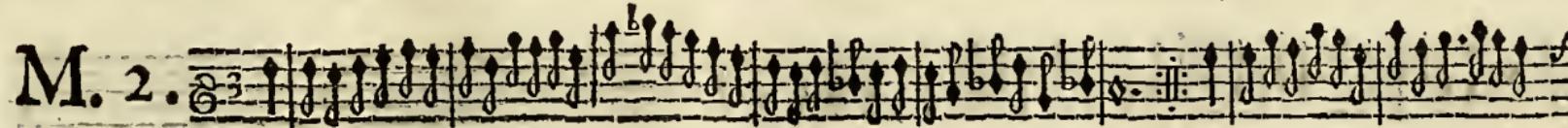
Modo 4.

The musical score is handwritten on five staves. The first staff starts with a dotted half note followed by a sixteenth-note pattern. The second staff starts with a sixteenth note. The third staff begins with a quarter note. The fourth staff starts with a sixteenth note. The fifth staff begins with a quarter note.

Courante Madamme de la moutaine, van

J. JACOB van EYCK.

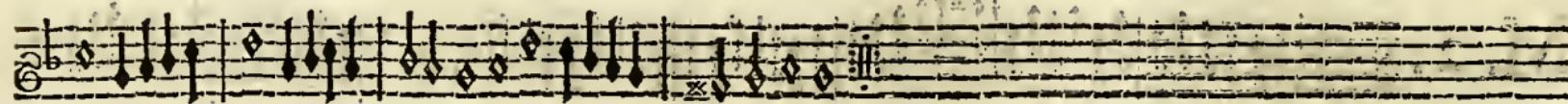
76



O slaep, o zoete slaep, van

J. JACOB van EYCK.

G. J. Asselijn's



O slaep, o zoete slaep, van

J. JACOB van EYCK.

77

Modo 3.

A handwritten musical score consisting of five staves of music. The music is written in common time (indicated by a 'C') and uses a G clef (indicated by a 'G'). The notation is primarily sixteenth notes, with some eighth and quarter notes interspersed. The first four staves are identical, while the fifth staff begins with a different rhythmic pattern. The score is preceded by lyrics in Dutch: 'O slaep, o zoete slaep, van' and 'J. JACOB van EYCK.' It is followed by the number '77'. The title 'Modo 3.' is also present above the first staff. The score concludes with the word 'Keer-om.' at the end of the fifth staff.

O slaep, o zoete slaep, van

J. JACOB van EYCK.

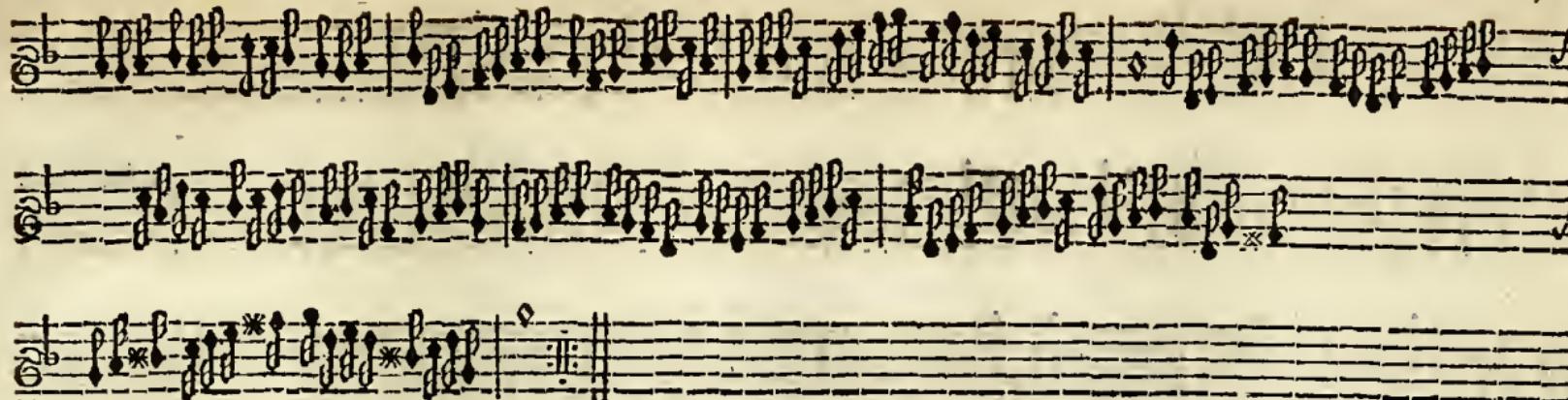
Modo 4.



O slaep, o zoete slaep, van

J. JACOB van EYCK.

78



Gabrielle Maditelle, van

I. IACOB van EYCK.



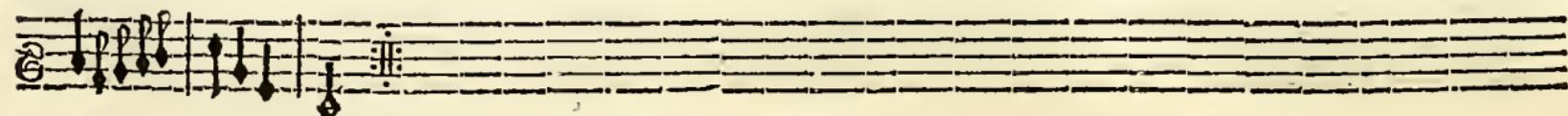
Gabrielle Maditelle , van

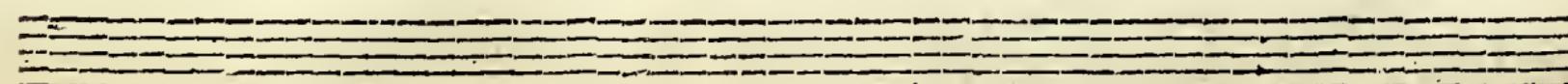
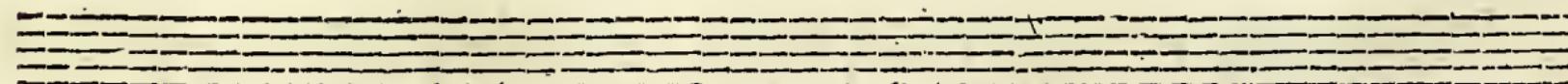
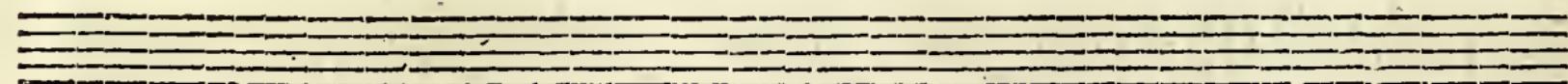
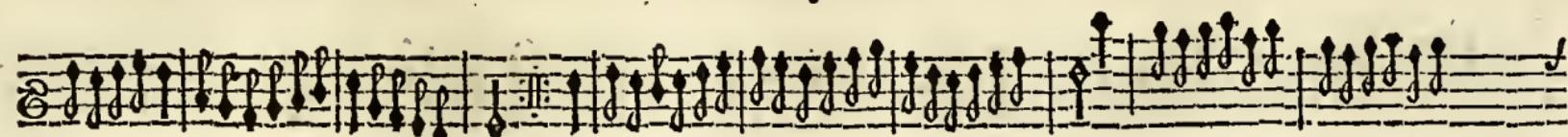
J. JACOB van EYCK.

79

The image shows three staves of handwritten musical notation on five-line staff paper. The notation consists of vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The first two staves begin with a clef, likely F or C, and the third staff begins with a clef. Measures are separated by vertical bar lines. The music is highly rhythmic, featuring many eighth and sixteenth note patterns. The paper has a light beige background with dark brown ink.

Een Spaense Voys, van J. IACOB van EYCK.

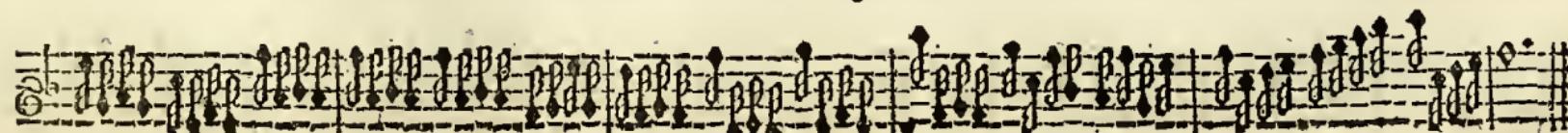
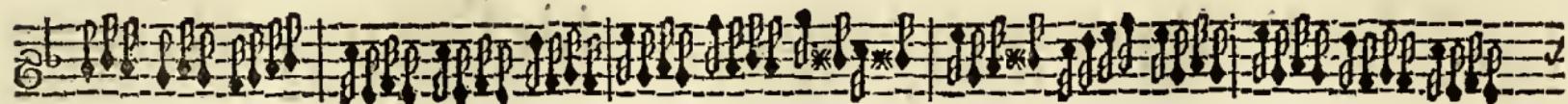




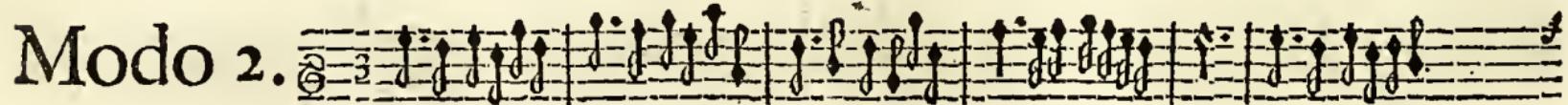
Een Courant, van

I. IACOB van EYCK.

A handwritten musical score for two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures of music. The notation includes various note heads, stems, and rests, typical of early printed music notation.



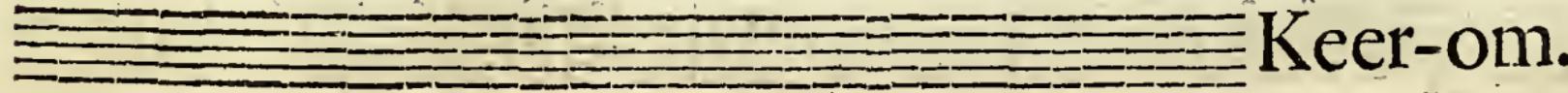
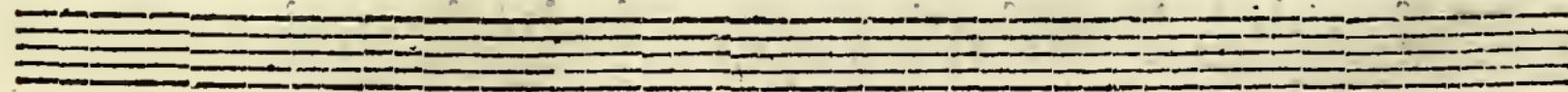
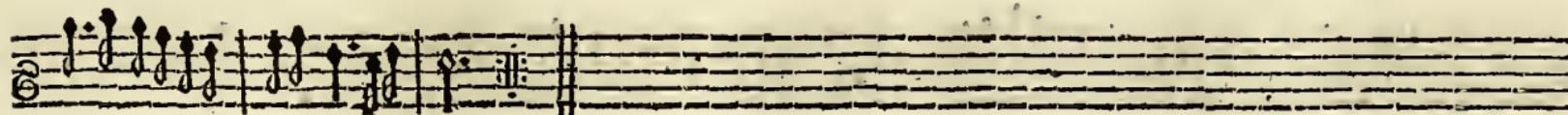
Bien heureus, van I. IACOB van EYCK.



Bien heureus, van

J. JACOB van EYCK.

82



Keer-om.

Bien heureus , van

J. JACOB van EYCK.

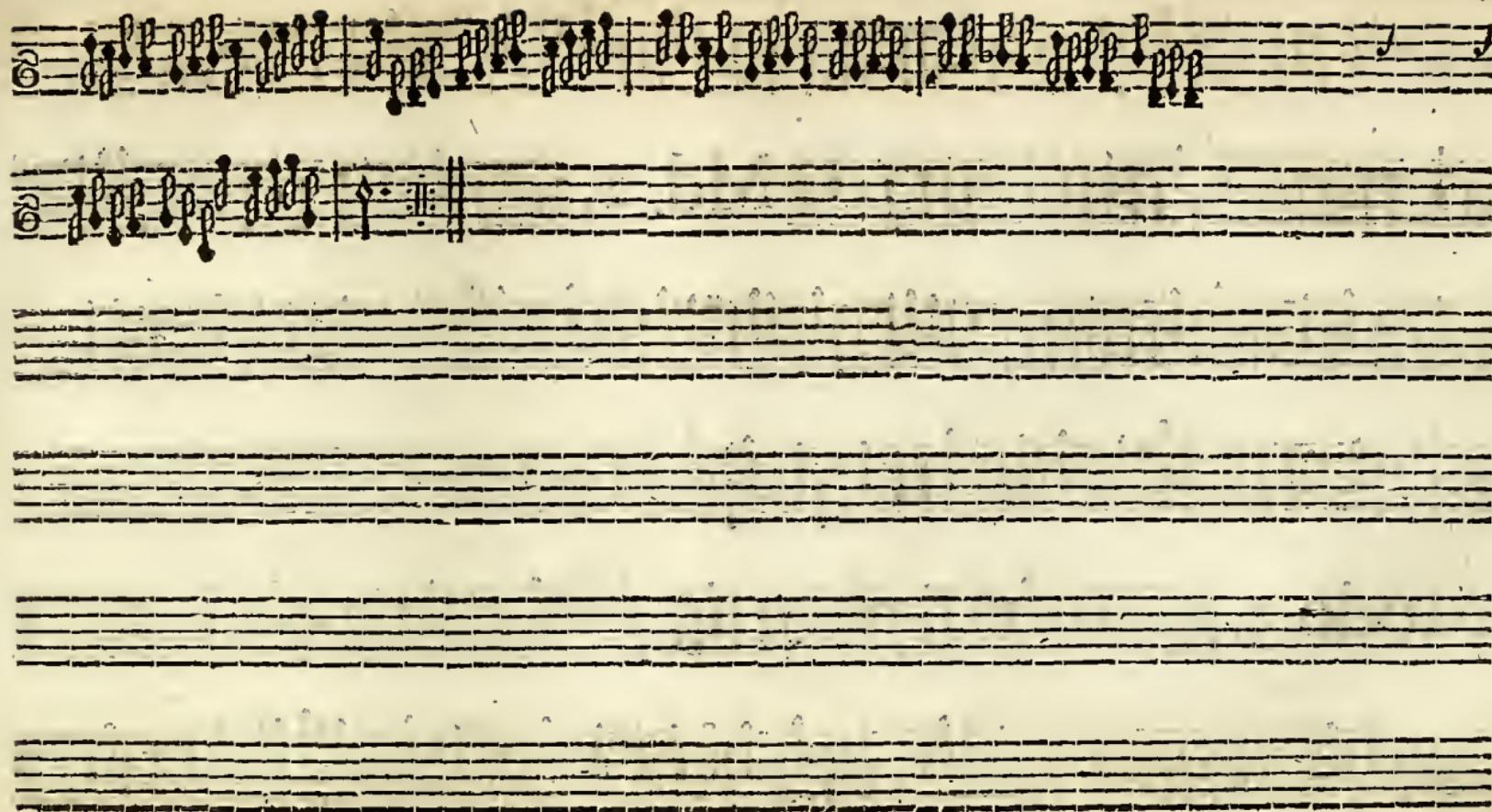
Modo 3.

The musical score consists of five staves of music. The first staff begins with a treble clef, the second with an alto clef, the third with a bass clef, the fourth with a tenor clef, and the fifth with a bass clef. The music is written in a dense, early printed style with various note heads (some with stems, some with dots) and rests. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, the fourth staff contains measures 13 through 16, and the fifth staff contains measures 17 through 20. The music is divided into measures by vertical bar lines.

Bien heureus, van

J. JACOB van EYCK.

83



Vierde Carileen, gebroocken van

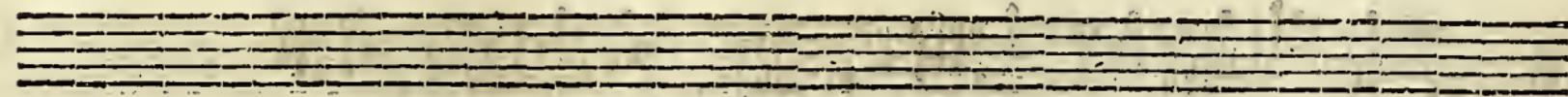
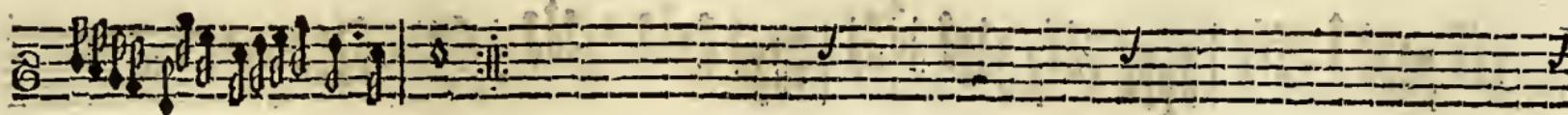
I. IACOB van EYCK.



Vierde Carileen gebroken, van

J. IACOB van EYCK.

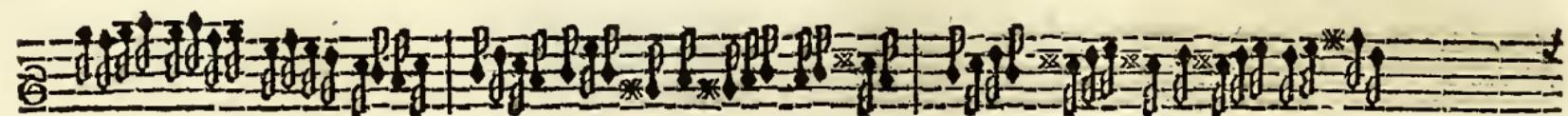
84



Keer-om.
P Eerste Deel,

Vierde Carileen gebroken, van

J. JACOB van EYCK.



Een Frans Air; van J. IACOB van EYCK.



Keer-om.

Een Frans Air , van

J. JACOB van EYCK.

M. 2.

The musical score for Mode 2 is written on four staves. The first staff begins with a common time signature and a key signature of one flat. The second staff starts with a common time signature and a key signature of one flat. The third staff begins with a common time signature and a key signature of one flat. The fourth staff begins with a common time signature and a key signature of one flat. The music is composed of sixteenth-note patterns, with various dynamics and markings such as asterisks and flats.

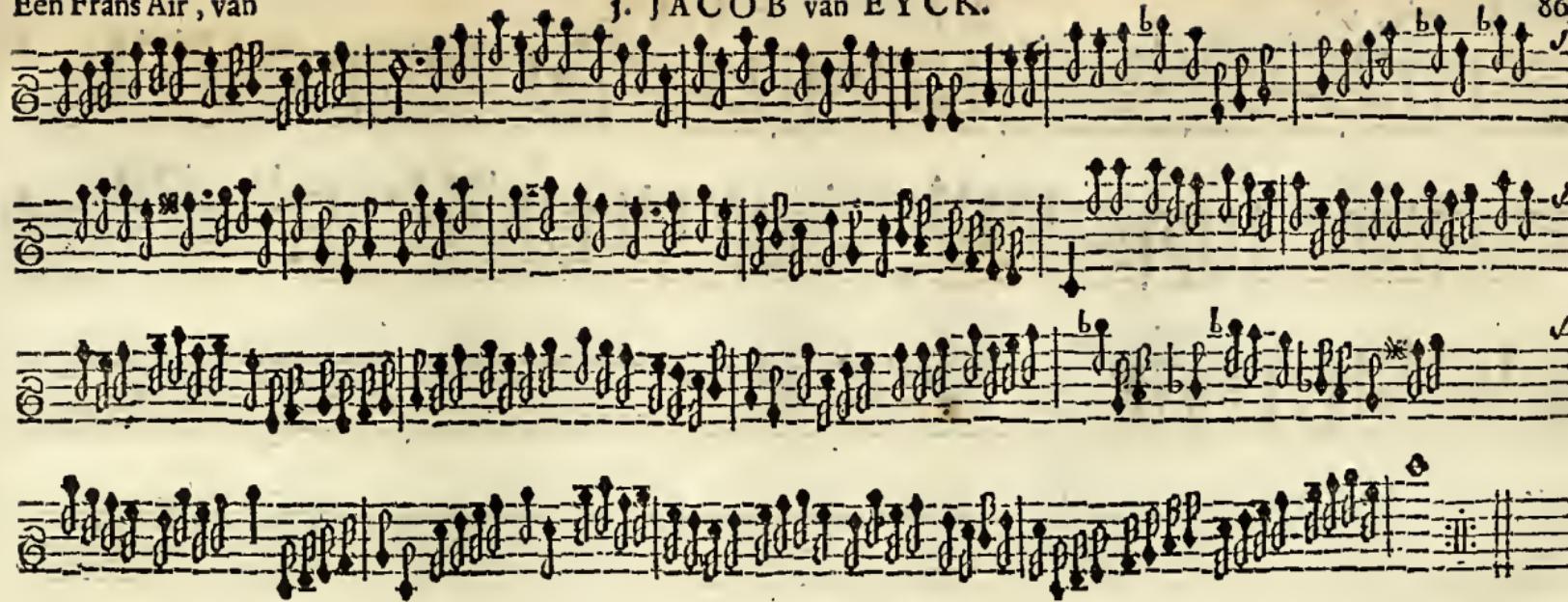
Modo 3.

The musical score for Modo 3 is written on two staves. The first staff begins with a common time signature and a key signature of one flat. The second staff begins with a common time signature and a key signature of one flat. The music is composed of sixteenth-note patterns, with various dynamics and markings.

Een Frans Air , van

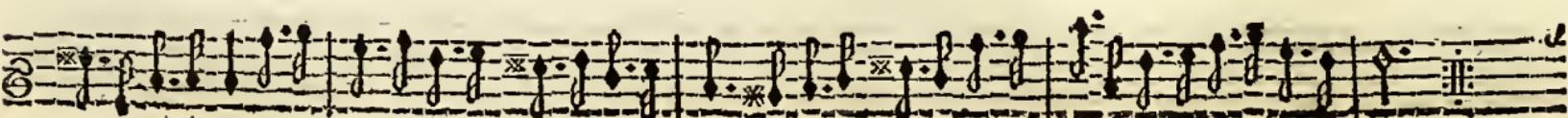
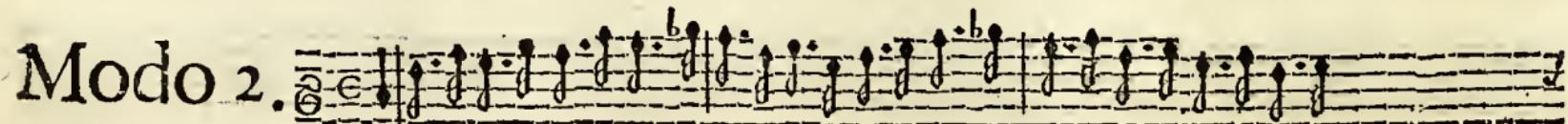
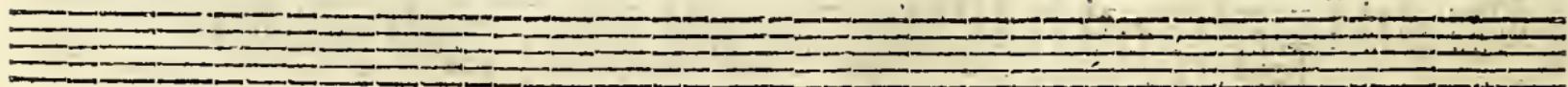
J. JACOB van EYCK.

86



Kits Almande , van

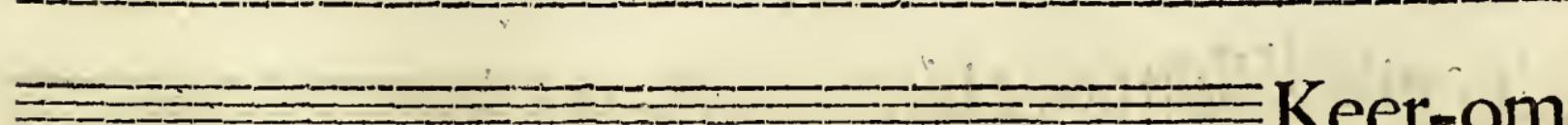
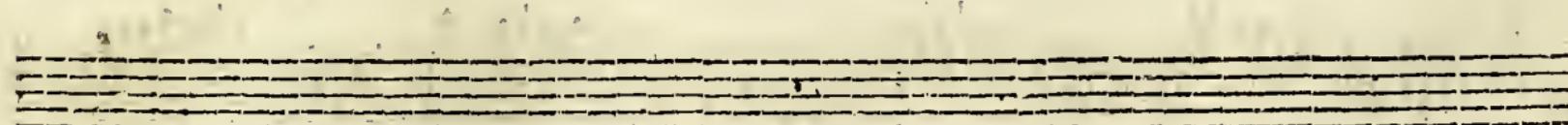
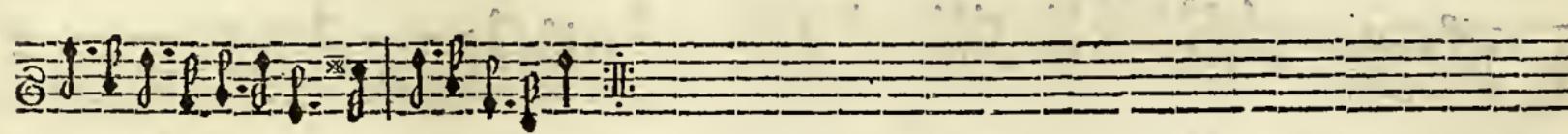
J. JACOB van EYCK.



Kits Almande, van

I. IACOB van EYCK.

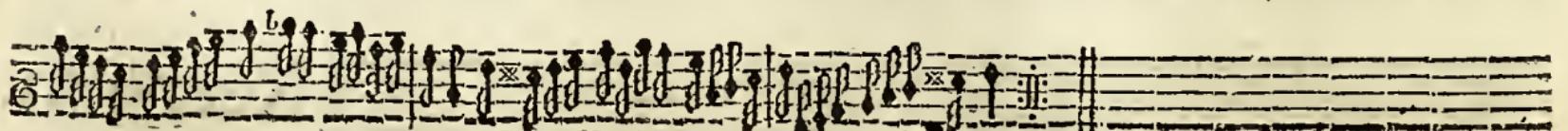
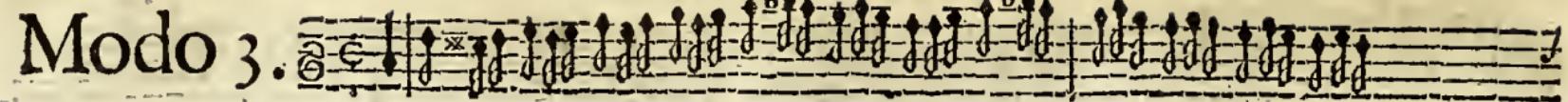
87



Keer-om.

Kits Almande , van

J. JACOB van EYCK.



Schasamisse vous re veille , van

J. JACOB van EYCK.

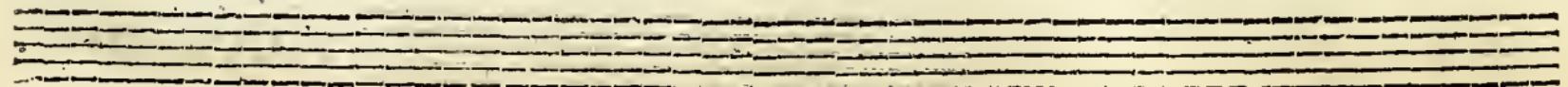
88

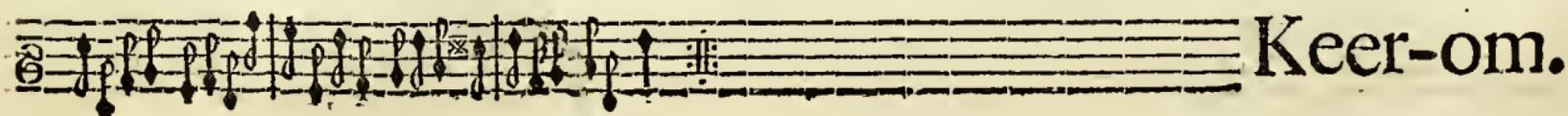


Keer-om.

Schafamisie vous re veille , van

J. IACOB van EYCK.

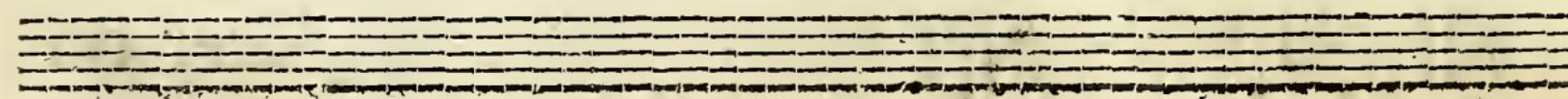
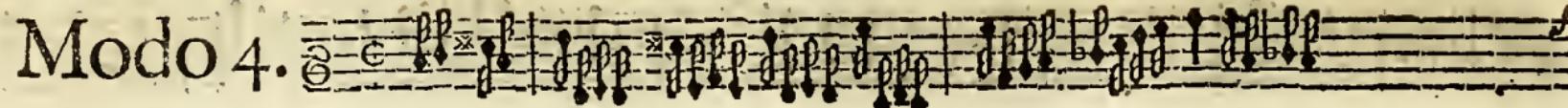




Keer-om.

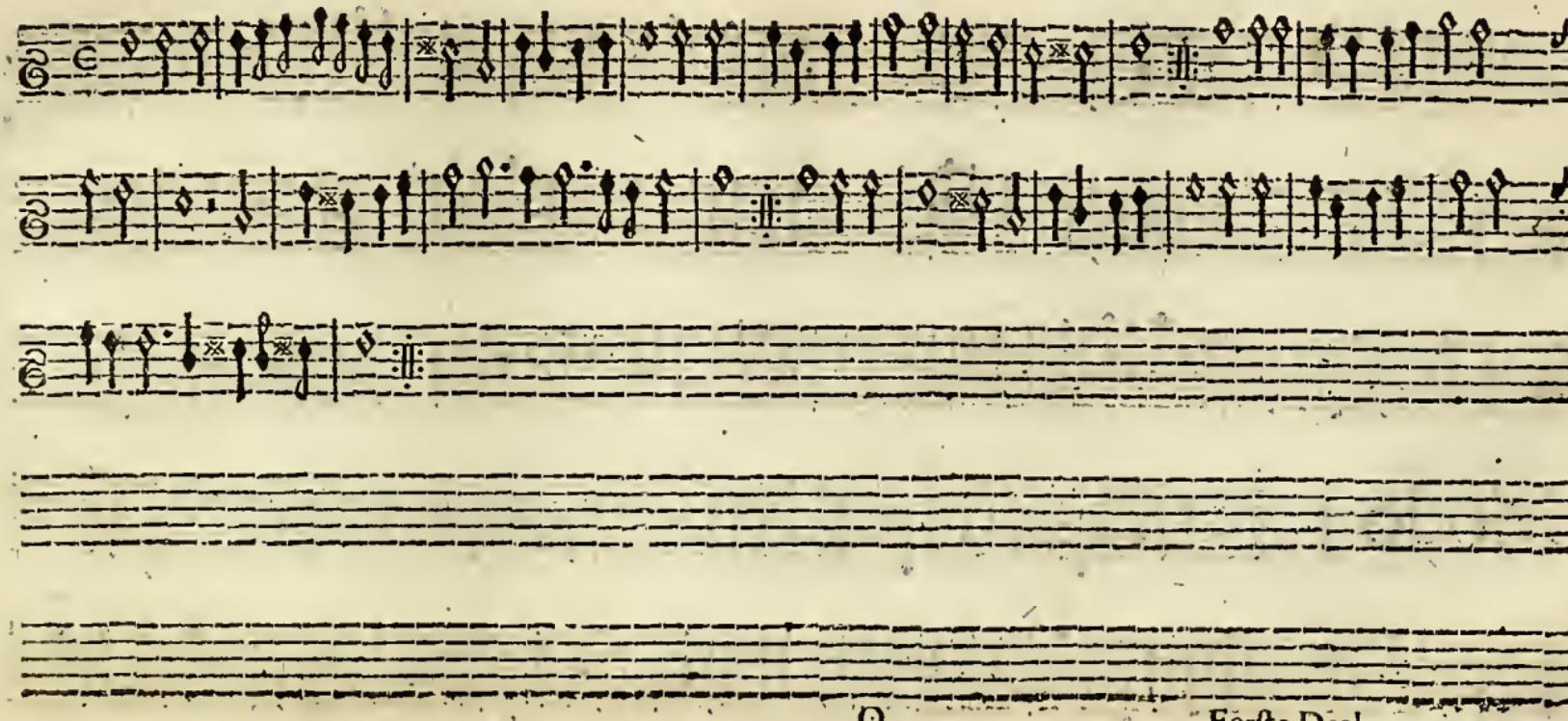
Prins Robberts Masco , van

J. JACOB van EYCK.



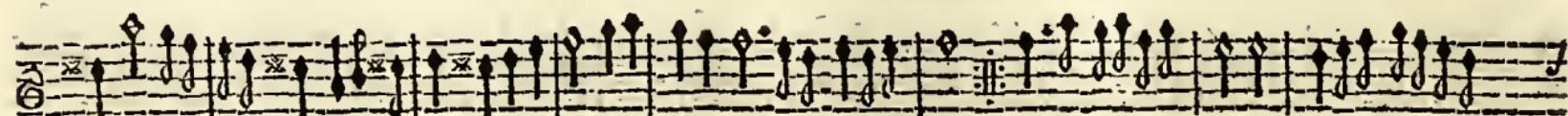
Waeckt op Israël, van I. IACOB van EYCK.

90



Waeckt op Israël &c , van

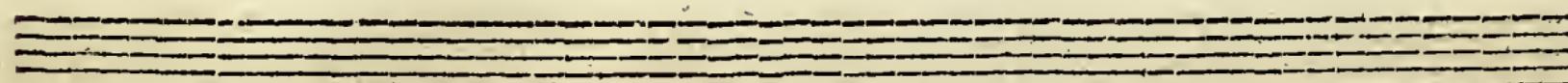
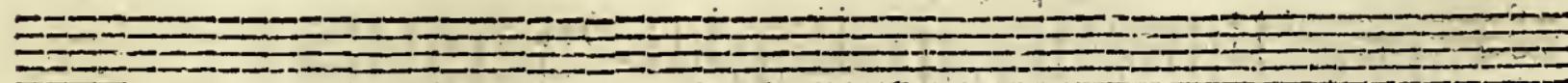
J. IACOB van EYCK.



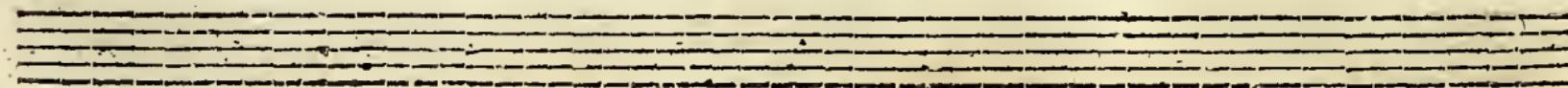
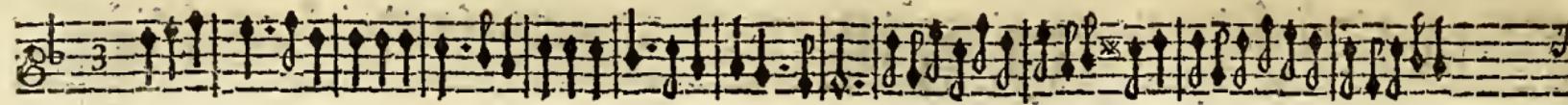
Waeckt op Israël , van

I. IACOB van EYCK.

91



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



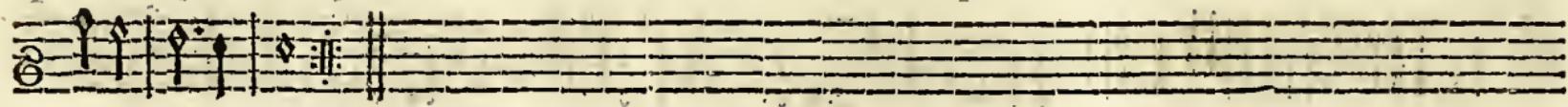


Eerste BOVEN-ZANGH.

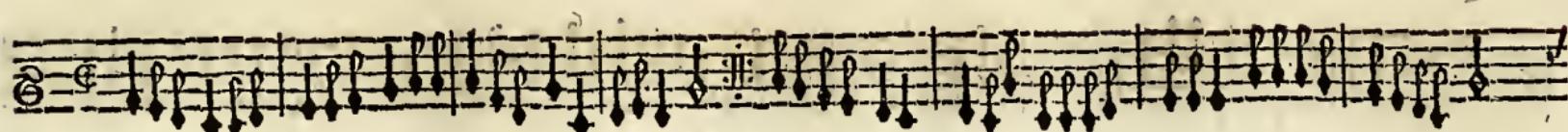
Engels liedt, met 2. door J. I. van EYCK.



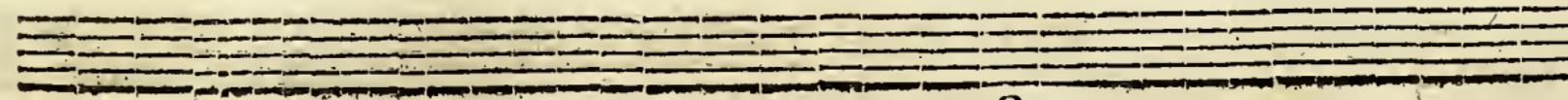
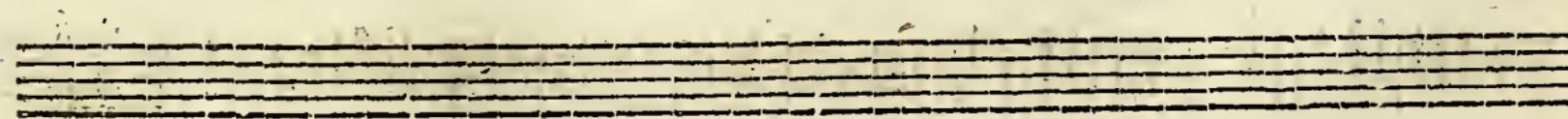
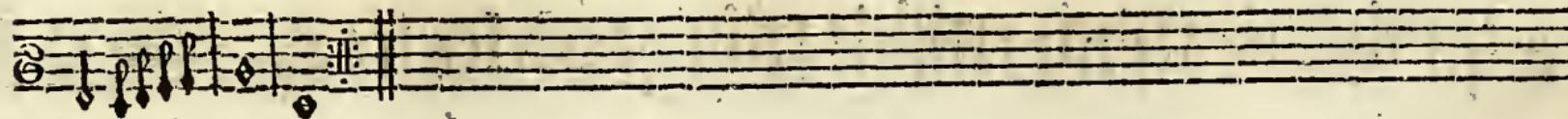
Nu rasse Maet.



Engels Liedt, door J. IACOB van EYCK.

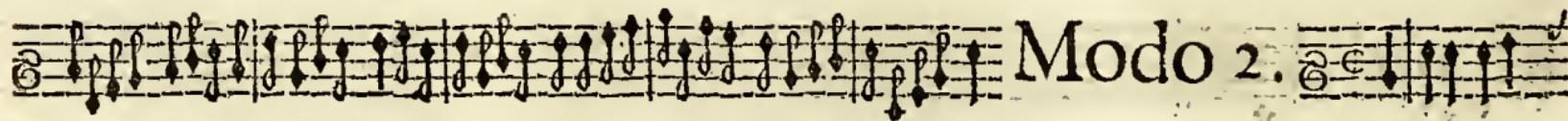
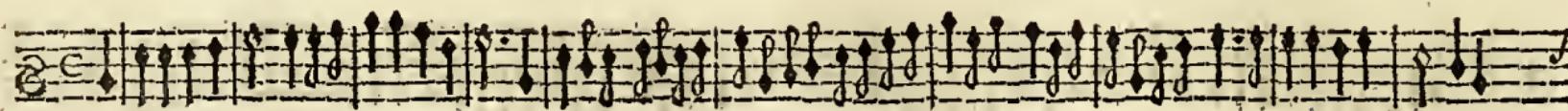


Nu rasse Maet.

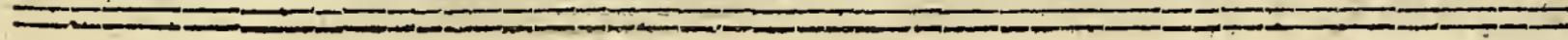
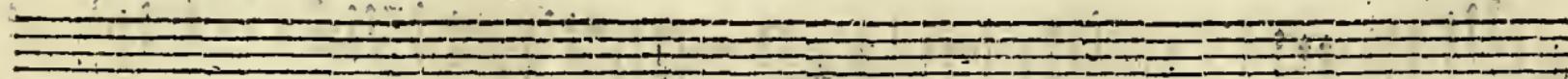
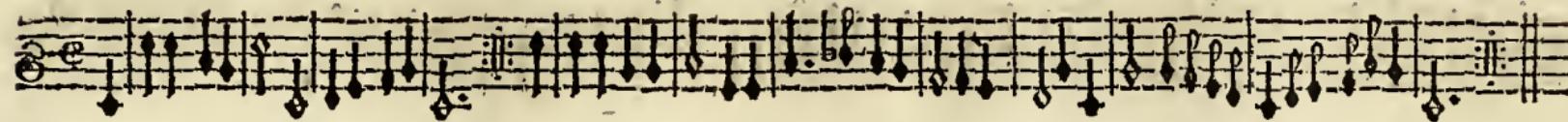


Eerste BOVEN-ZANGH.

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



More palatino, door I. IACOB van EYCK.

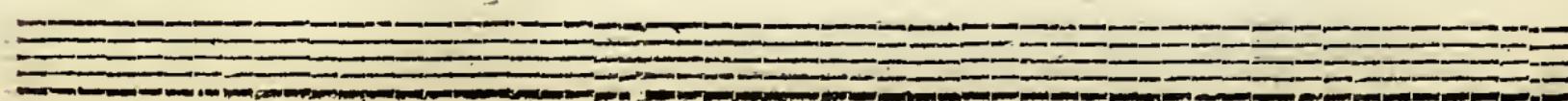
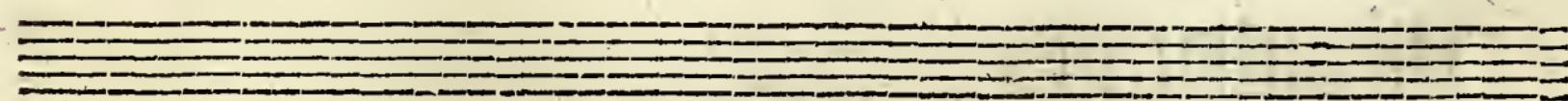
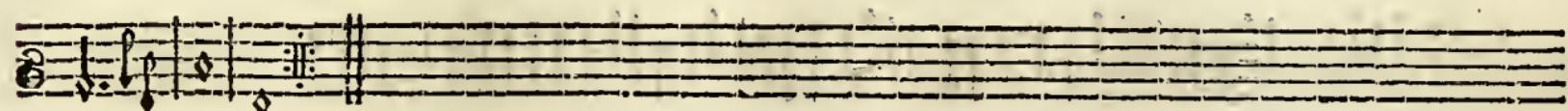


Amarilli mia bella , met 2. Eerste Boven-zang. door J. JACOB van EYCK.

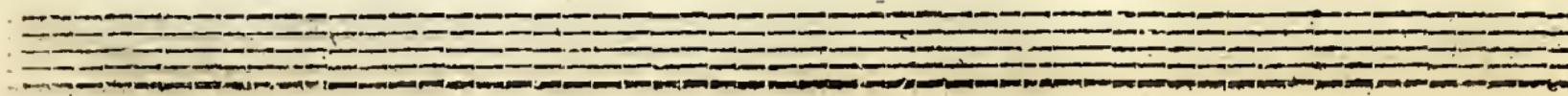
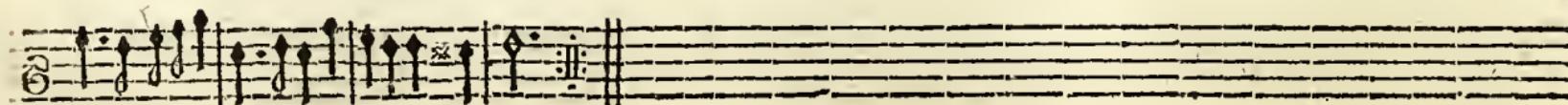
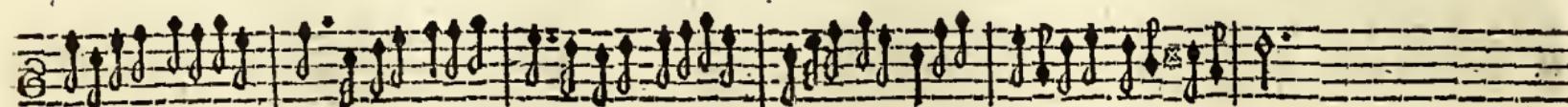


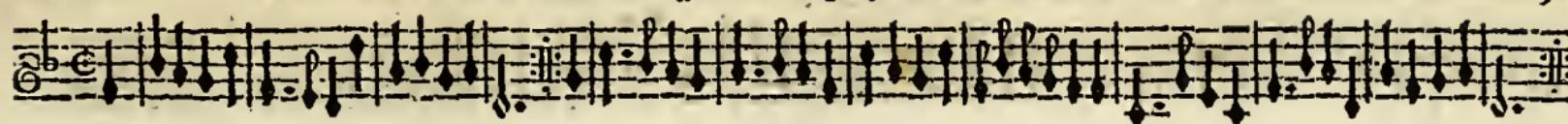
Amarilli mia bella, à 2. Tweede Boven-zang. door I. IACOB van EYCK.

95



Prins Robbert 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. gebrooken van

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

97



Keer-om.

Wel Jan &c. gebroocken van

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

Modo 3.

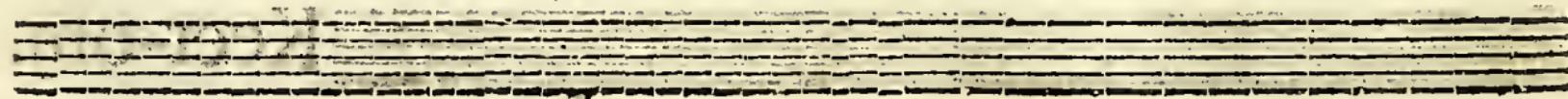
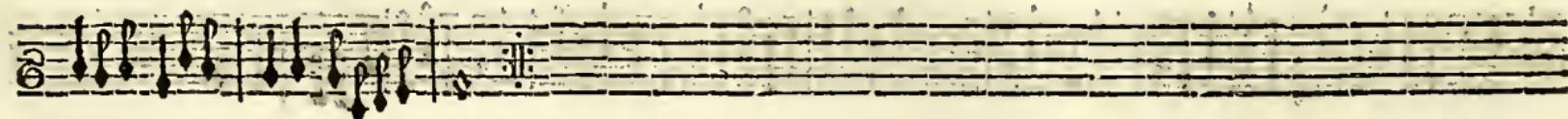
The musical score consists of five staves of music. The top staff starts with a common time signature (indicated by a 'C') and a key signature of one sharp (F#). The second staff begins with a 6/8 time signature (indicated by a '6' over an '8') and a key signature of one sharp. The third staff continues with a 6/8 time signature and a key signature of one sharp. The fourth staff also begins with a 6/8 time signature and a key signature of one sharp. The fifth staff begins with a 6/8 time signature and a key signature of one sharp. The music is composed of vertical stems with dots and dashes, and includes various rests and markings like 'x' and 'z'.



Keer-om.

Psalm 150. gebroocken van

J. JACOB van EYCK.



Modo 4.

Keer-om.
R 4

Psalm 150. gebroocken van

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

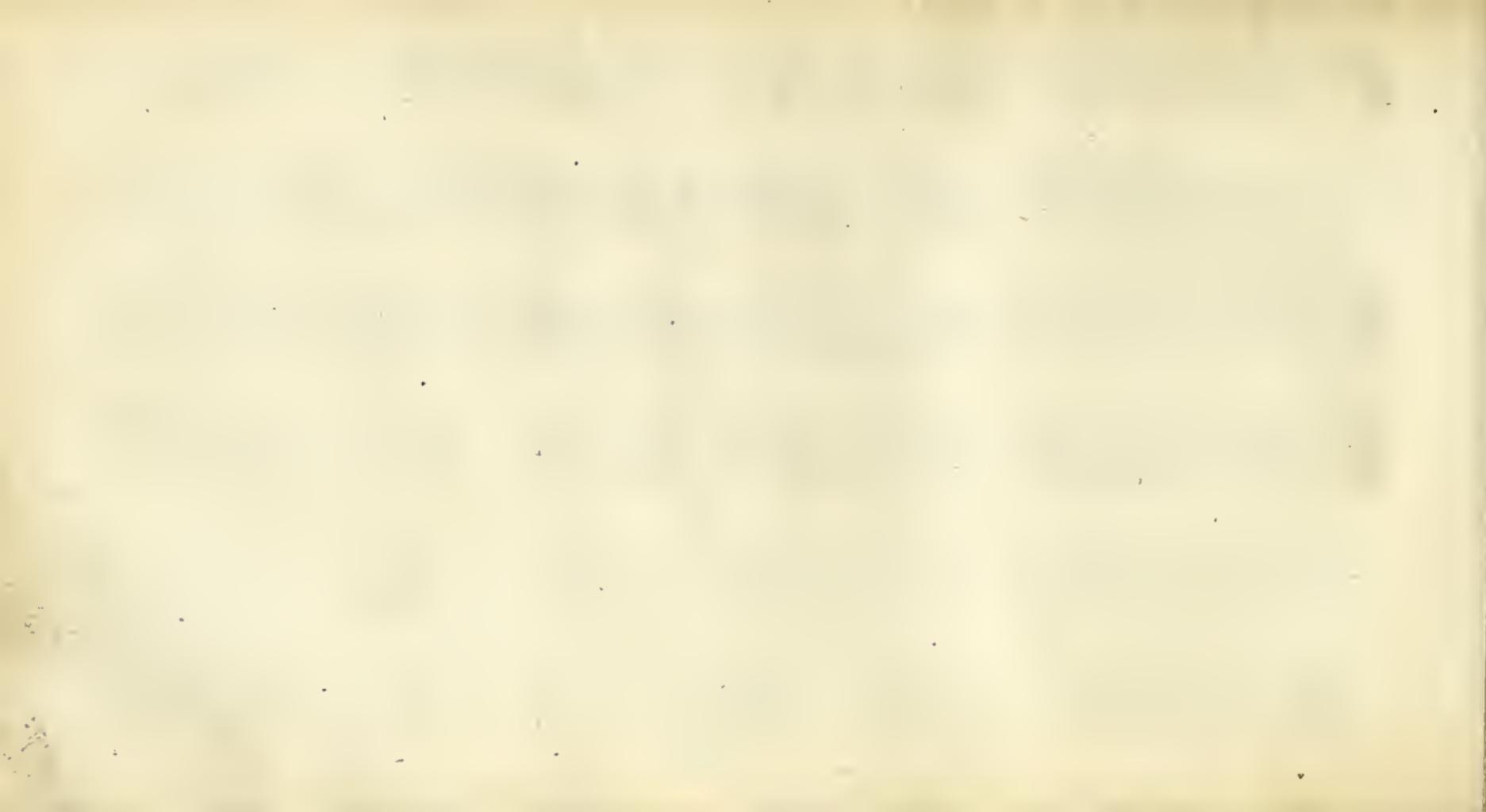




Ik eyndige.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 289 290 291 292 293 294 295 296 297 298 299 299 300 301 302 303 304 305 306 307 308 309 309 310 311 312 313 314 315 316 317 318 319 319 320 321 322 323 324 325 326 327 328 329 329 330 331 332 333 334 335 336 337 338 339 339 340 341 342 343 344 345 346 347 348 349 349 350 351 352 353 354 355 356 357 358 359 359 360 361 362 363 364 365 366 367 368 369 369 370 371 372 373 374 375 376 377 378 379 379 380 381 382 383 384 385 386 387 388 389 389 390 391 392 393 394 395 396 397 398 399 399 400 401 402 403 404 405 406 407 408 409 409 410 411 412 413 414 415 416 416 417 418 419 419 420 421 422 423 424 425 426 427 428 429 429 430 431 432 433 434 435 436 437 438 439 439 440 441 442 443 444 445 446 447 448 449 449 450 451 452 453 454 455 456 457 458 459 459 460 461 462 463 464 465 466 467 468 469 469 470 471 472 473 474 475 476 477 478 479 479 480 481 482 483 484 485 486 487 488 489 489 490 491 492 493 494 495 496 497 498 498 499 500 501 502 503 504 505 506 507 508 509 509 510 511 512 513 514 515 516 516 517 518 519 519 520 521 522 523 524 525 526 527 528 529 529 530 531 532 533 534 535 536 537 538 539 539 540 541 542 543 544 545 546 547 548 549 549 550 551 552 553 554 555 556 557 558 559 559 560 561 562 563 564 565 566 567 568 569 569 570 571 572 573 574 575 576 577 578 579 579 580 581 582 583 584 585 586 587 588 589 589 590 591 592 593 594 595 596 597 598 598 599 600 601 602 603 604 605 606 607 608 609 609 610 611 612 613 614 615 616 616 617 618 619 619 620 621 622 623 624 625 626 627 628 629 629 630 631 632 633 634 635 636 637 638 639 639 640 641 642 643 644 645 646 647 648 649 649 650 651 652 653 654 655 656 657 658 659 659 660 661 662 663 664 665 666 667 668 669 669 670 671 672 673 674 675 676 677 678 679 679 680 681 682 683 684 685 686 687 688 689 689 690 691 692 693 694 695 696 697 698 698 699 700 701 702 703 704 705 706 707 708 709 709 710 711 712 713 714 715 716 716 717 718 719 719 720 721 722 723 724 725 726 727 728 729 729 730 731 732 733 734 735 736 737 738 739 739 740 741 742 743 744 745 746 747 748 749 749 750 751 752 753 754 755 756 757 758 759 759 760 761 762 763 764 765 766 767 768 769 769 770 771 772 773 774 775 776 777 778 779 779 780 781 782 783 784 785 786 787 788 789 789 790 791 792 793 794 795 796 797 798 798 799 800 801 802 803 804 805 806 807 808 809 809 810 811 812 813 814 815 816 816 817 818 819 819 820 821 822 823 824 825 826 827 828 829 829 830 831 832 833 834 835 836 837 838 839 839 840 841 842 843 844 845 846 847 848 849 849 850 851 852 853 854 855 856 857 858 859 859 860 861 862 863 864 865 866 867 868 869 869 870 871 872 873 874 875 876 877 878 879 879 880 881 882 883 884 885 886 887 888 889 889 890 891 892 893 894 895 896 897 898 898 899 900 901 902 903 904 905 906 907 908 909 909 910 911 912 913 914 915 916 916 917 918 919 919 920 921 922 923 924 925 926 927 928 929 929 930 931 932 933 934 935 936 937 938 939 939 940 941 942 943 944 945 946 947 948 949 949 950 951 952 953 954 955 956 957 958 959 959 960 961 962 963 964 965 966 967 968 969 969 970 971 972 973 974 975 976 977 978 979 979 980 981 982 983 984 985 986 987 988 989 989 990 991 992 993 994 995 996 997 998 998 999 999 1000





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 Fioolen, of ander Speel-tuigh te gebruiken.

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

Wij zullen om ons KABINET te beter op te pronken, laerlyx al't geen wy uyt de nieuwe
vermackelykheden krenen bekomen, aan de Konst-lievers, mede deelen.

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



T W E E D E

D E E L.

t' AMSTERDAM, by Paulus Matthyisz. in de Stoof-steegh, in 't Muzyk-bock, gedrukt. 1649.

4332834

Het Boek spreekt.

Het oogh behaagt 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 opgewekt 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.

Aān d' E. Konst-rykke

Juffr. A D R I A N A vanden B E R G H.

MYN Druk-pers altyd belust om de Konstlievende te yermaken, heeft voor dezen de vrymoedigheyd durven nemen om Uw E. het Speel-boek, der *Goden-Fluit-Hemel* op te offeren, en dat met den glans van Uw E. naam haat konst te verheerlyken; en beyond dat zy d' eere heeft genooten, niet alleen van Uw E. geest te verheugen, maar ook andere door Uw E. geestigheit zoo zoet te onderhouden, dat die fracye Speel-stukken haar volmaaktheid scheenen t'ontfangen door den schoonen toon daer 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 fnaaren van Uw E. *Fiool de Gamba* door haar zuiver geluid de keurighe ooren der Speel-meesteren vefnoegen, die van Uw E. (als een der *Zangh-en-Speel-Godinnen*, *vanden Bergb. Parnassus*) hun beste stukken wenschen te laten goet keuren, en daar in zich gelukkigh 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 Meestersse, aan wien ik ten hooghsten verplicht ben te blyven

Uw E.

Dienstwilligste Dienaar

P A U L U S M A T T H Y S Z.

BLADT-WYZER.

Tot 't Hooghste-geluid.

Met 2 Hooge en 1 Laeghste-geluid.

Voorspel van Helmbreker. fol. 1

Met 3 Hooge-geluiden.

I Courant, Foucatt.

II Courant, F.

III Courant, F.

I Allemande, Constantyo.

II Courant, C.

III Allemande, C.

IV Allemande, C.

I Allemande, J. Schop.

II Allemande, J. S.

III Allemande, J. S.

IV Allemande, J. S.

V Allemande, J. S.

VI Allemande, J. S.

Hane eo Henne gekray.

Met 1 Hoog en 1 Laeghste-geluid.

I La Suedoise.

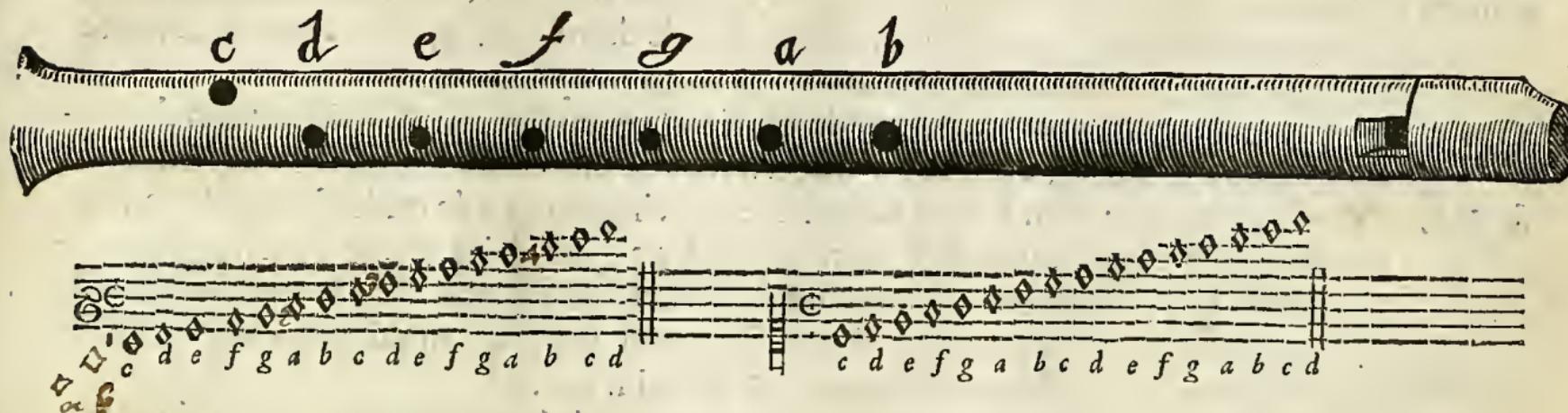
II Sarabande op la Suedoise.

III Courant la Landgraef.

IV Courante de Mons. le Prince.	9	Galliarda.	13	Poliphemus.	14
V Courante la Reyné.	9	Pastorella.	14	Air.	14
VI La Royalle extraordinaire.	9	Capriciosa.	14	Courant.	15
VII La petite Royalle.	10	1 Carileen.	18	Courant.	15
VIII La dernire Royalle.	10	2 Carileen.	18	Postileon.	15
2 Brandes M. Primerose.	10	3 Carileen.	18	Dooden-dans.	15
2 Gay.	10	4 Carileen.	18	Air.	16
3 Amenez.	10	Masarin, of wie wil hooren.	18	O Kers-nacht.	16
3 Double.	11	Les petits Brandes.	19, 20	Allemande.	16
4 Montrande.	11	't Waren 2 Boerinnenjetjes.	20	Symphonie.	16
5 Gavotte.	11	Frere Fraper.	21	Air.	17
6 Intrada.	11	Als Boxvoetjes.	21	Courant.	17
7 I Courant Royalle premire.	12	Wel Jan wat drommel.	22	Carileen.	17
7 II Courante de la pay.	12	Courant.	23	Comagain.	17
7 III Contant de la Montagne.	12	Sarabanda.	23	Vyf Balletten.	21
7 IV Courante, Constantyn.	12	Capritie. van P. L.	23, 24	Vier Balletten.	22
8 V Contant la graveline.	12	Concerto, C. Hervrich.	25	<i>Met 1.</i>	
8 VI Courante Mardyk.	12	Joh. Schop.	26, 27	5 Brandes door J. van Noort.	32 33
8 VII Courante Nova.	13	Nasce la pena mia.	27, 28, 29	Frere fraper.	34
VIII Courante, of Aenhoort ghy	13	Fantasia.	30	Malle Symes.	35
Dochters en Jongmans al.	13	Fantasia.	31	Couraor la Royalle van J. Dix.	36
Zeer moy.	13	<i>Met 2 Hooge-geluiden.</i>		2 France Ait.	37
Paduana.	13	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 darde-vinger en voorts alle d' andre vingren met de duim toe. een octaef, *hoger* , de duim half op. Van *f. b duer*, ofte \ast in *f.* zalmen 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.* \ast , ofte halve-toon in *g.* zal men op een ander plaets aenwyzen .

Om *a.* teblazen: 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 dc onderste-hand , en de twe onderste-vingren van de boyenste-hand op , de duim en de voorste-vinger , van de bovenste-hant toe. (*Om b mol te blazen*) de vingren van de onderste-hand op , de onderste-vinger van de bovenste-handt toe , de middelste-vinger van de bovenste-hand op , de bovenste-vinger en de duim toe.

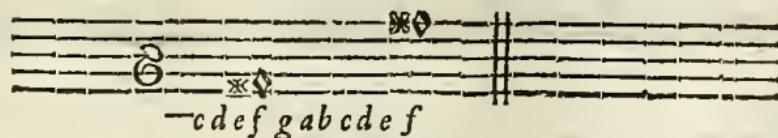
b fa, b mi, (om hoogh in b duer.) de twe bovenste-vingren van de bovenste-hand toe, en de duim half ; de onderste-hand de twee bovenste-vingren toe. (*Om b mol te blazen :*) de twee onderste-vingren naest de pink toe. (*dit is de tweede b.*)

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 \ast by staet , dan zyn alle de vingren op ,

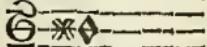
maar de duim toe. (*dit is de tweede c.*)

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

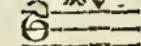
De \ddot{x} in *f, onder* : de bovenste-hand toe, de onderste-hand de voorste-vinger toe. het octaef, *om hoogh*, de duim maar half toe.



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



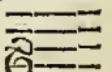
De \ddot{x} in *d, la, sol, re* : alle de vingren toe ; maar de duim half op.



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

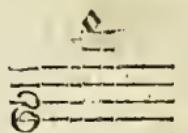
Uw E. Dienaar P. M.

c, sol, fa, ut, (in b duer, om hoogh) de bovenste-vinger vande bovenste-hand toe, de duim half, en de twe bovenste-vingren van de onderstehand toe. *c sol fa ut in b mol* : de 2 vingren naest de pink, van de onderste-hand toe, en de bovenste-hand als \ddot{x} vooren. (*dit is de derde c.*)



d. la, sol, 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.*)



Vertooninge op de Dwars-fluit, wat de onderste G is. Want, als alle de gaten gedeckt zijn zo blaest men d' onderste G. en zo voorts gelyk met de G. en C. sleutels hier wordt aengewez'en. Men zal de Lief-hebbers in't Derde-deel naerder onderrichtinge stellen.

e a c b a g



Aen de Lief-hebbers.

Ik zal met de eerste gelegenheit, eenige stukken voor de Knie en Arm-fiool uitgeven, als mede eenige stukken, die op de Verstemde manier gespeeld zyn, en dat op meniger-hande manier; vermakelyk om te spelen; door-dien de halve-tonien, Mi Fa ofre Ci Ur, door de verstemminge van de Arm en Knie-fiolen, op vremde plaatzen komen, te vervallen. Daer beneficent een klaer bewys, op wat manier zulks geschiet; Op dat, wanneer de Kunst-lievers, eenige Couranten, Balletten, All. &c. ter handt gesteld worden, voort zullen weten, op wat verstemminge datze kunnen gebracht worden.



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 Tydt.

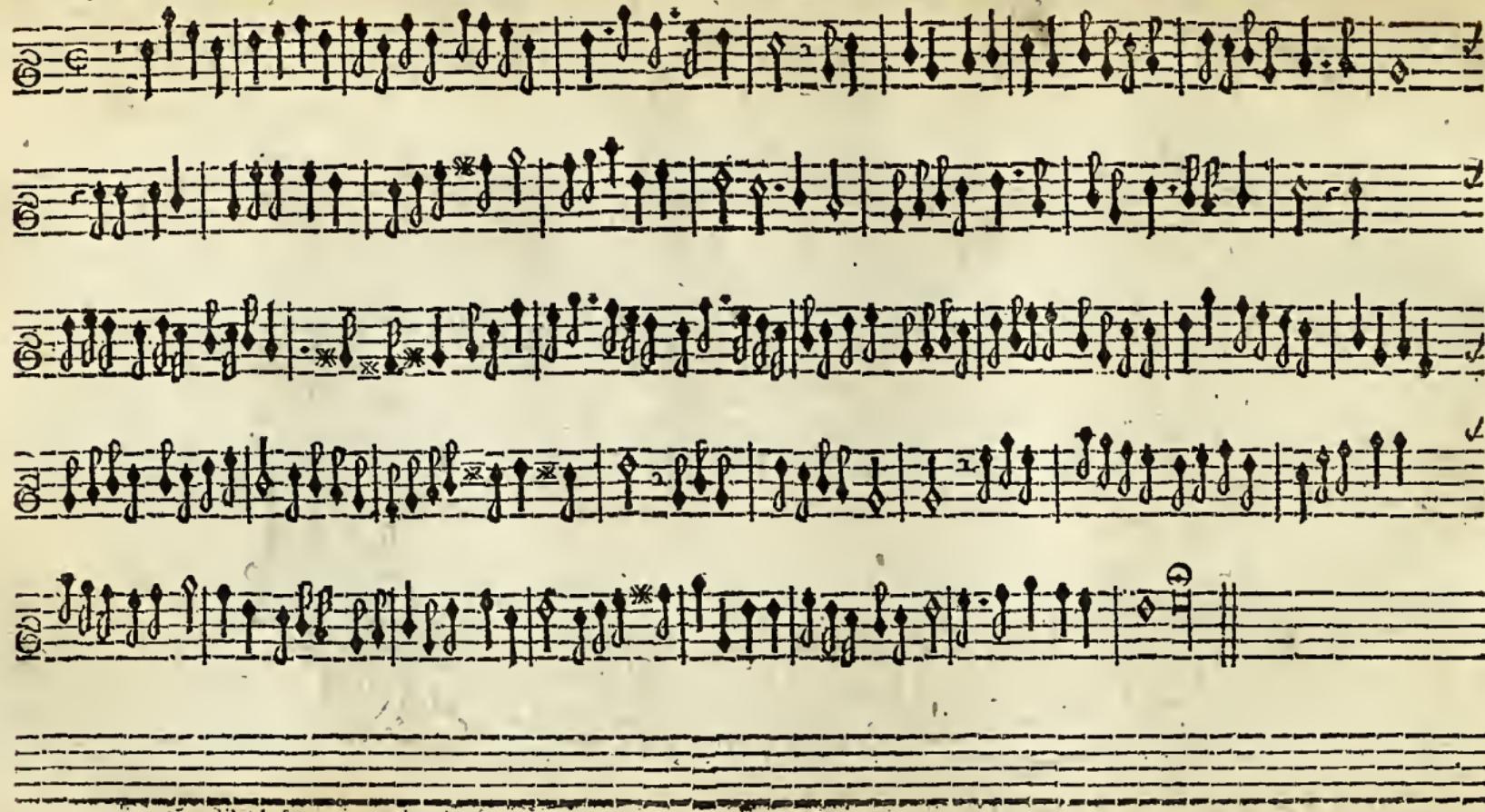
T W E E D E D E E L.

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

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

Voorspel van Helmbrecker.

HOOGHSTE-GELUIT. met 2 Hooghe en 1 Laeghe geluid.



Voorspel van Helmbrecker.

MIDDELSTE-GELUIT. met 2 Hooghe en 1 Laeghste geluid.

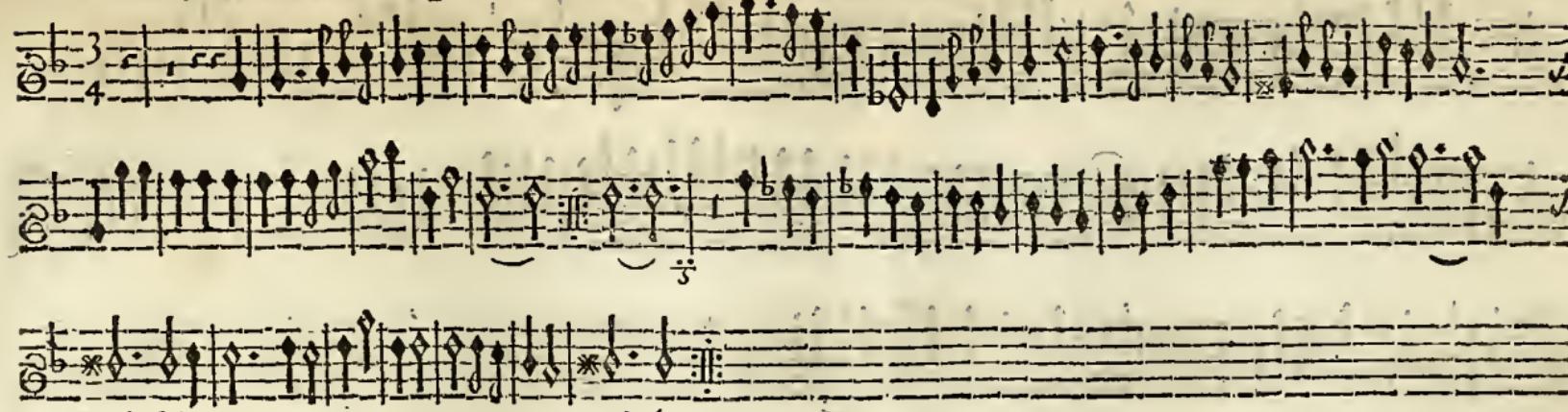
A five-line musical staff with various note heads and rests, representing a musical score. The staff begins with a clef (C), followed by a key signature of one sharp (F#) and a common time signature (indicated by a 'C'). The music consists of six measures. The first measure contains mostly eighth-note pairs. The second measure features eighth-note pairs and some sixteenth-note pairs. The third measure includes eighth-note pairs and sixteenth-note pairs. The fourth measure contains eighth-note pairs and sixteenth-note pairs. The fifth measure consists entirely of sixteenth-note pairs. The sixth measure concludes with a single eighth note. The notes are primarily black, with some white notes and rests interspersed. There are also several small 'x' marks and a circled 'G' symbol on the staff.

Eerste Courante, 1. Foucart. met 3 Hooge geluiden. HOOGHSTE - GELUID.



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

A 2



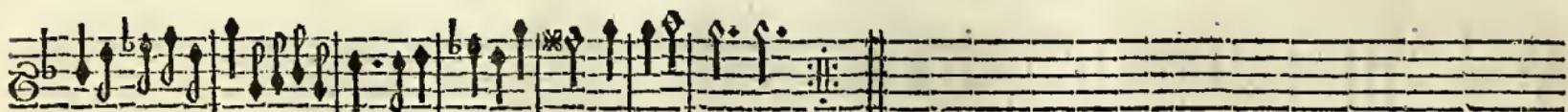
Courante 2.



III Courante, I. Foucart.

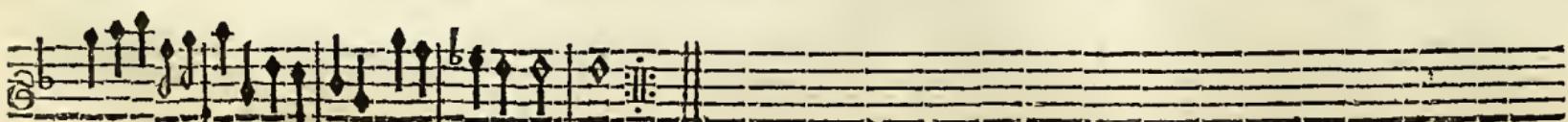
HOOGHSTE-GELUIT.

met 3 Hooge geluiden.



Almande, Constantyn, te Paris.

met 3 Hooge geluiden.



III Courante, I. Foucart.

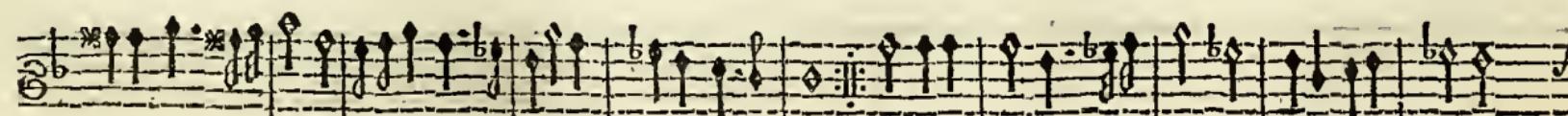
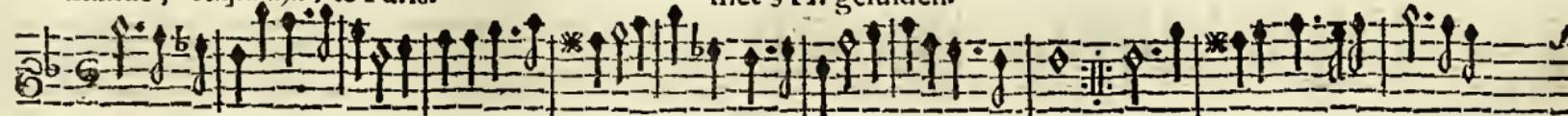
MIDDELSTE-GELUIT.

met 3 H. geluiden.



Almande, Constantyn, te Paris.

met 3 H. geluiden.



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

HOOGHSTE-GELUID.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five staves. The score consists of five horizontal lines representing staves. The first staff begins with a soprano clef, a common time signature, and a key signature of one sharp. The second staff begins with an alto clef. The third staff begins with a tenor clef. The fourth staff begins with a bass clef. The fifth staff continues the bass clef. Measures 1 through 8 are grouped by a large brace under the first four staves. Measures 9 through 12 are grouped by a large brace under the last three staves. The music features various note heads (diamonds, crosses, dots) and rests, typical of early printed music notation.

M^r. Constantyn.

met 3 H. geluiden.

MIDDELSTE-GELUID.

174



III stuk. M^r. Constantyn. met 3 H. geluiden.

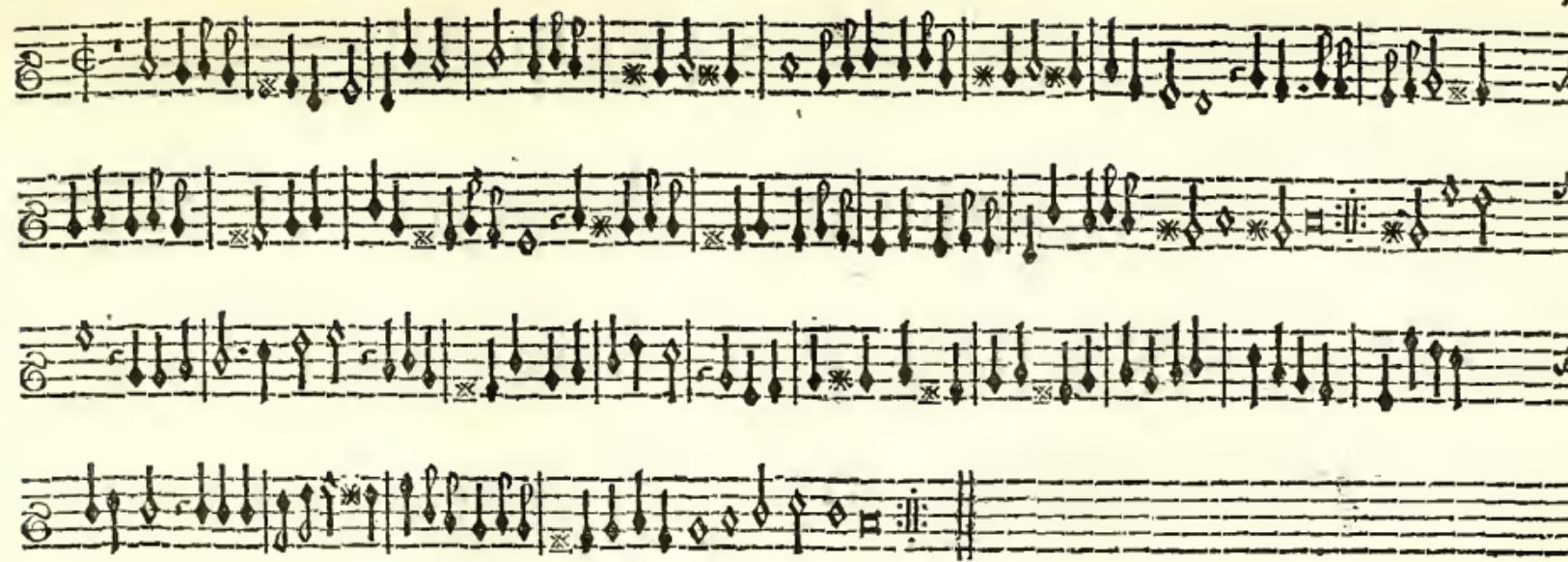
HOOGHSTE - GELUIT.

The image shows four staves of musical notation for three bells. The notation consists of vertical stems with dots indicating pitch and downward arrows indicating stroke direction. The first three staves begin with a common time signature (C) and a key signature of one sharp (F#). The fourth staff begins with a common time signature (C) and a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. The notation includes various symbols such as asterisks (*), crosses (x), and a circled 'G' at the end of the fourth staff. The staves are positioned vertically, with the first three on top and the fourth below them.

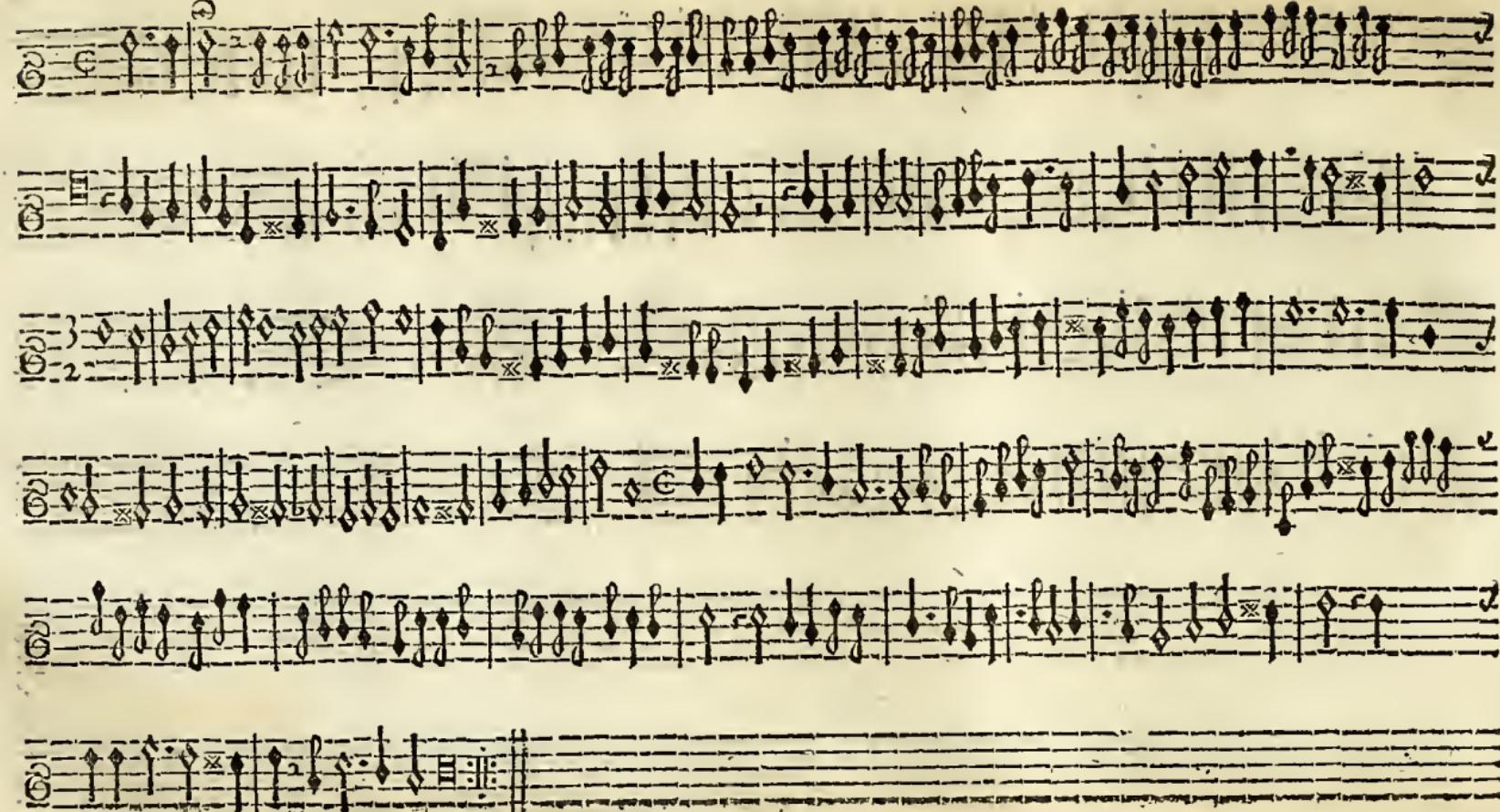
M^r. Constantyn. met 3 H. geluiden.

MIDDELSTE-GELUIT.

5



I V. M'. Constantyn. met 3 Hooge geluiden. HOOGHSTE-GELUID.



I V. M^r. Constantyn, met 3 Hooge geluiden. MIDDLESTE - GELUID.

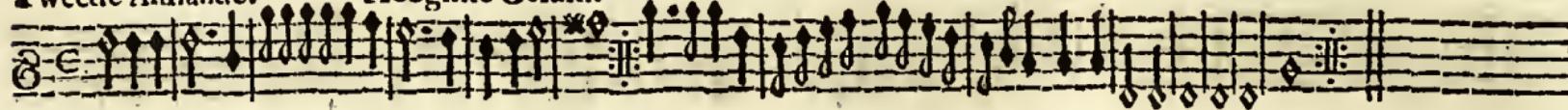
6

A handwritten musical score consisting of five staves, each representing a voice. The music is written in common time (indicated by 'C') and uses a soprano C-clef. The notation includes various note heads (diamonds, crosses, circles) and rests, with some notes having vertical stems and others horizontal stems. The first four staves are grouped together by a brace. The fifth staff is positioned below the group and ends with a double bar line and repeat dots above it. The score is labeled 'I V. M^r. Constantyn, met 3 Hooge geluiden. MIDDLESTE - GELUID.' at the top left, and the number '6' is located at the top right. The letter 'B' is centered at the bottom of the page.

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



Tweede Almande. Hooghste Geluid.

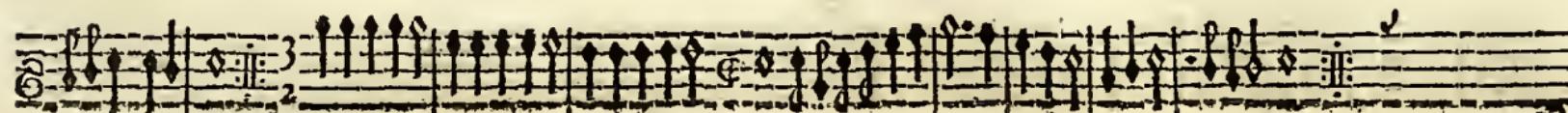


Derde Almande. Hooghste Geluid.



Vierde Allemande.

Hooghste Geluid.



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

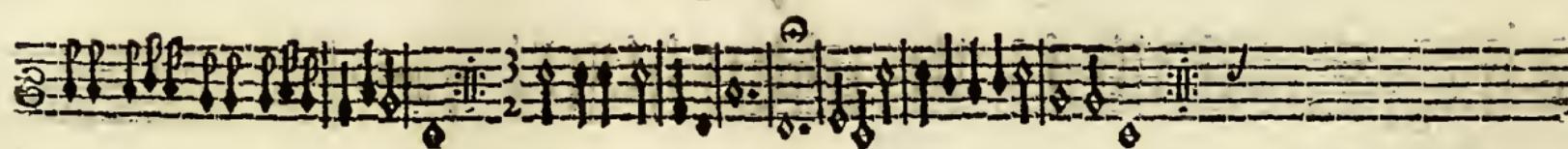


Tweede Allemande. Middelste Geluid.



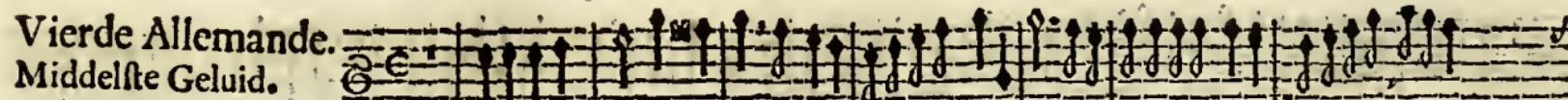
Derde Allemande.

Middelste Geluid.



Vierde Allemande.

Middelste Geluid.

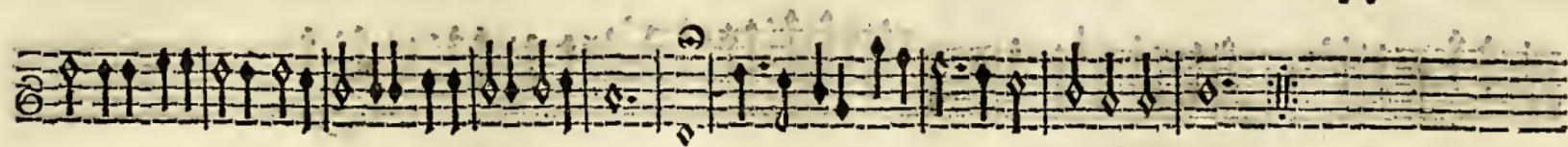


Vyfde Almande, met 3 Hooge geluiden. HOOGHSTE-GELUID: van I. Schop.



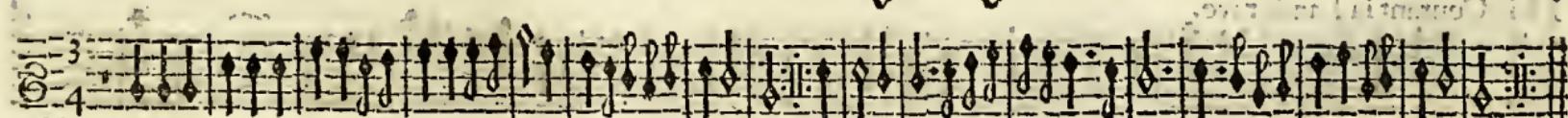
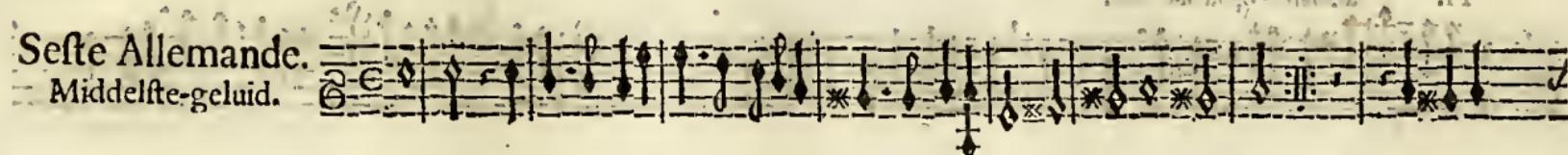
't Hane en 't Henne gekray, met 3 Hooge geluiden. Hooghste-geluid. I. H.

Vyfde Allemande, met 3 Hooge geluiden. MIDDLESTE - GELUID. van I. Schop.



Seste Allemande.

Middelste-geluid.



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



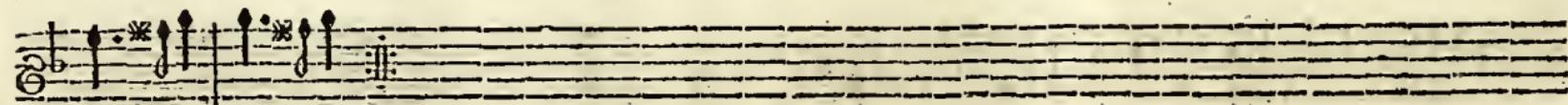
I. La Suedoise. met 2 Geluiden.

HOOGH STE - GELUID.

met Hoogh en Laeghste geluid.



II. Sarabande op la Suedoise.

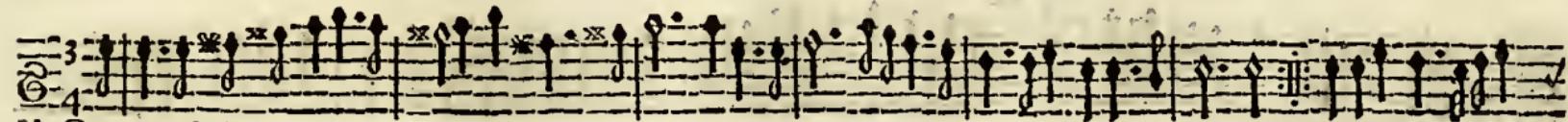


III. Courant la Landgrave.



I V. Courante de Mons^t. le Prince. met 2. HOOGH STE^E-GELUID. met Hoogh en Laeghste geluid.

9



V. Courante la Reyne.



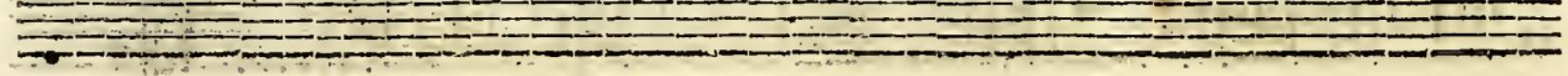
VI. La Royalle extrodinaire.



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



VIII. La dernire Royalle.



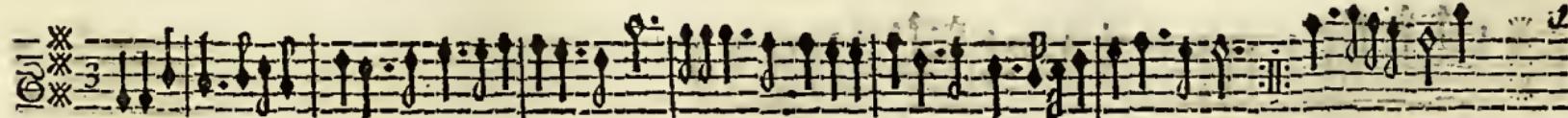
Brandes, M'. Primrose. met 2 Geluiden. HOOGSTE-GELUID.

met Hoogh en Laegste geluid.

1c



Gay, met 2 Geluiden.



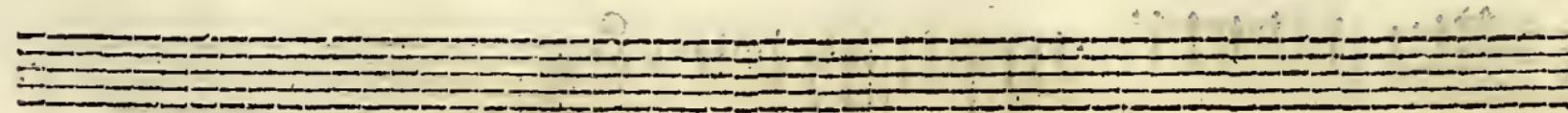
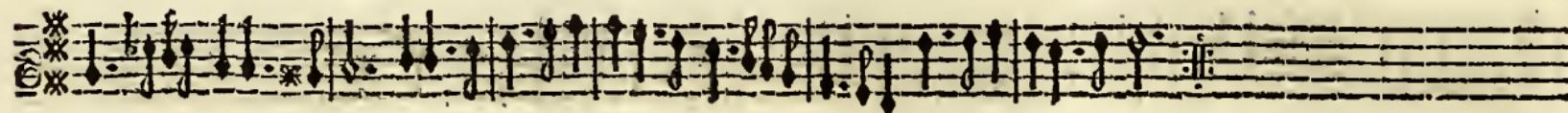
A menez, met 2 Geluiden.



Double. met 2 Geluiden.

HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.



Gavolte, met 2 Geluiden.

HOOGHSTE-GELUID.

met Hoogh en Laegh geluid.

II



Met 2.



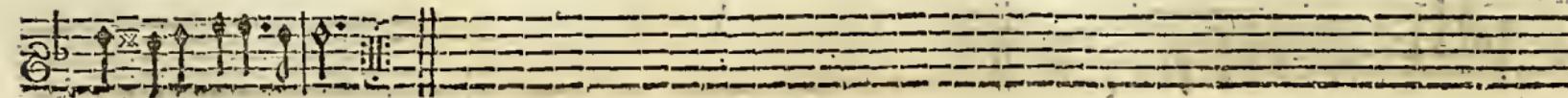
I Cour. La novelle Royalle premiere, met 2 Geluiden. HOOGHSTE - GELUID. met Hoog en Laegheste geluid.



II. Courante de la pay , met 2 Geluiden.

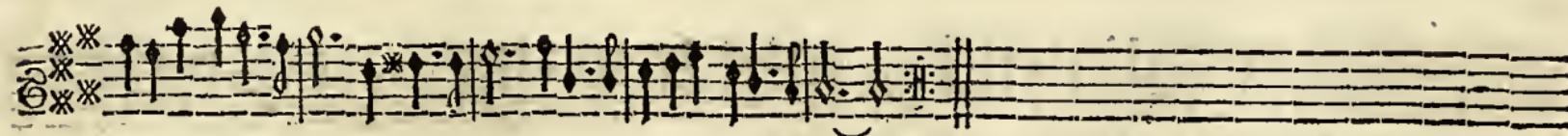


III. Courante Madame de la Montagne , met 2 Geluiden.

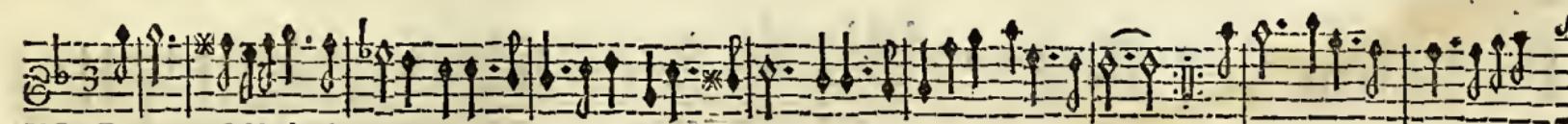


I V. Courante, van M^r. Constantyn.

HOOGHSTE - GELUID. met een Hoogh en Laeghe geluid. 12



V. Courante novelle 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.

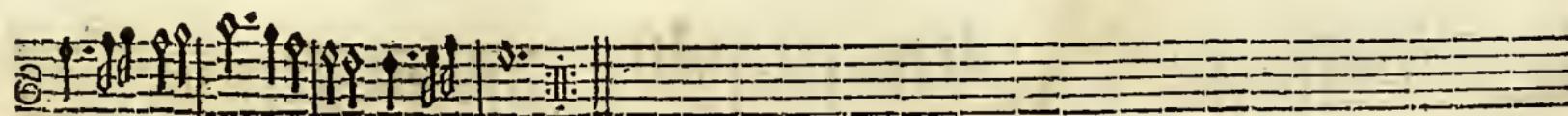
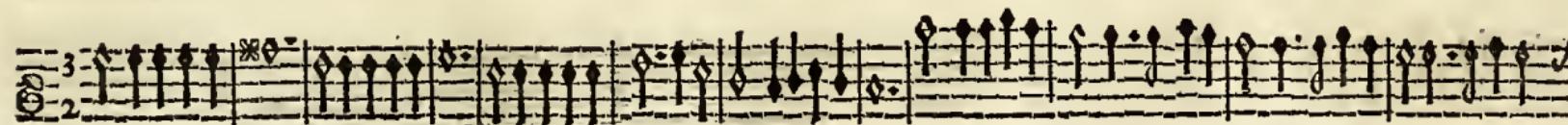


Zeer moy.



Paduana, met 2 Geluiden.

HOOGHSTE - GELUID. I met een Hoogh en Laeghste geluid. 13



Pastorella, met 2 Geluiden.

HOOGHSTE - GELUID.

met 1 Hoogh en Laeghste geluid.

Pastorella.



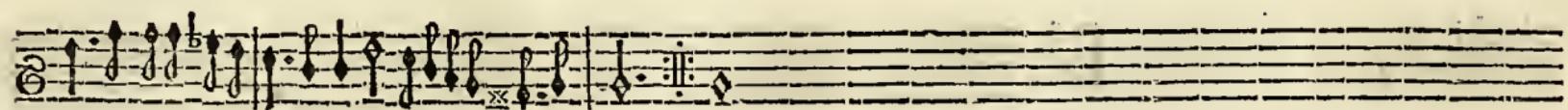
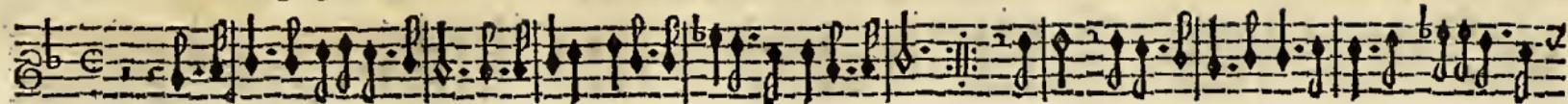
Capriciosa, met 1 Hoogh en Laeghste geluid.



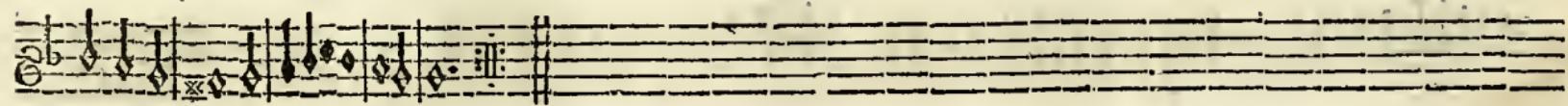
Garint, met 2 Hooge geluiden.

HOOGHSTE-GELUID.

14



Met 2 Hooge geluiden.



met 2.
Hooge geluiden.



C 3

Met 2 Hooge geluiden.

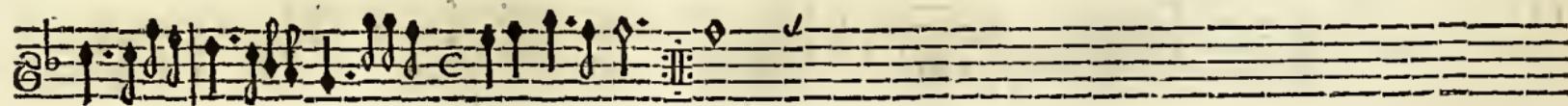
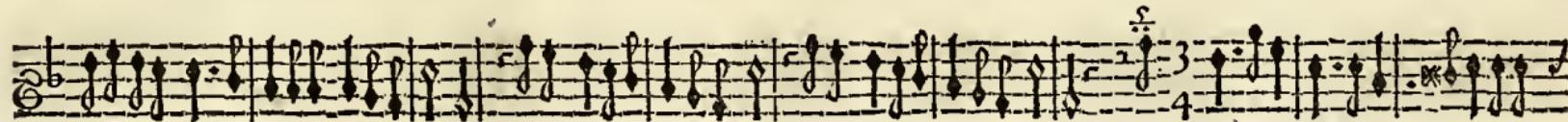
HOOGHSTE-GELUID.



Postileon , met 2 Hooge geluiden.

HOOGHSTE - GELUID.

15



Dooden dans. met 2.

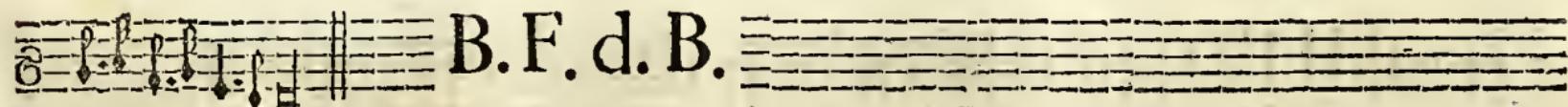
Hooge geluiden.



C 4

Aier, met 2 Hooge geluiden.

HOOGHSTE-GELUID.



Allemande, met 2 Hooge geluiden. door P.M. HOOGHSTE-GELUID: 16.

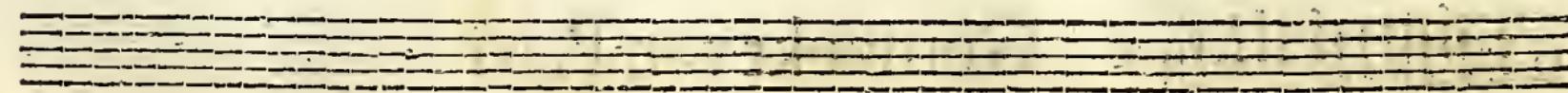
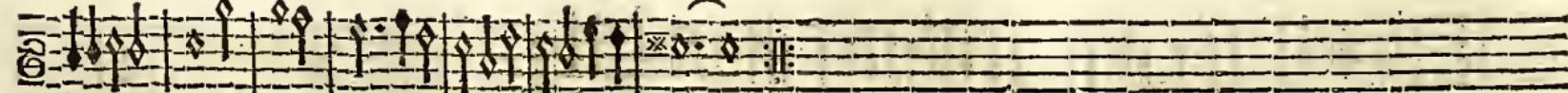


Gemaekt van P. M.

Aier , met 2 Hooge geluiden. *GIU* HOOGHSTE-GELUID.



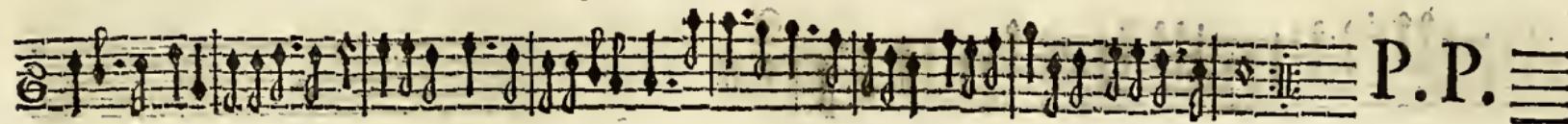
Courant , met 2.
Hooge geluiden. *GIU*



Carileen, met 2 Hooge geluiden.

HOOGHSTE - GELUID:

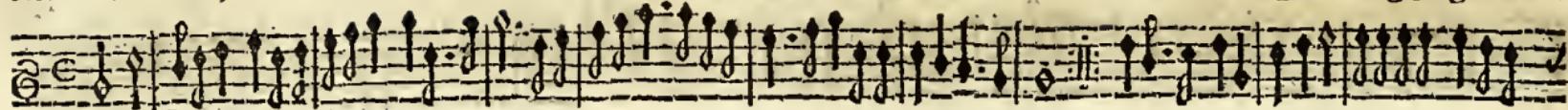
17



Eerste Carileen, met 2.

HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid.



Tweede Carileen.

met 2 Geluiden.



Derde Carileen , met 2.

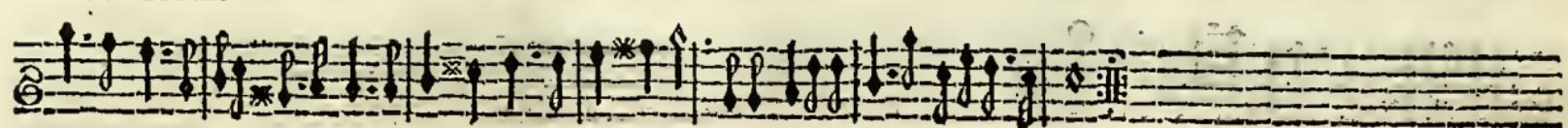
HOOGHSTE - GELUID. H. met een Hoogh en Laeghste geluid. 28



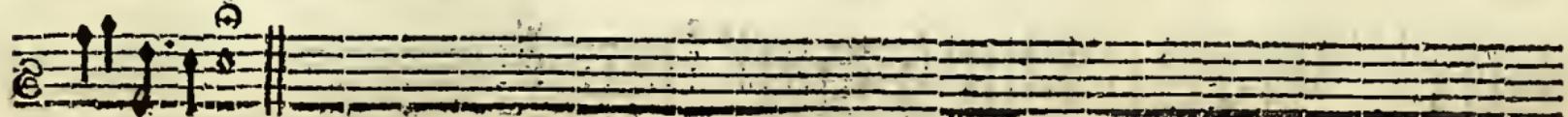
Vierde Carileen.

- met 2 Geluiden.

van C. Kist.



Wie wil hooren een nieuw lied. met 2.



Les petits Brandes, met 2. gelijken tem HOOGHSTE-GEEULDEN met een Hoogh en Laeghste geluid.



Les petits Brandes, met 2.

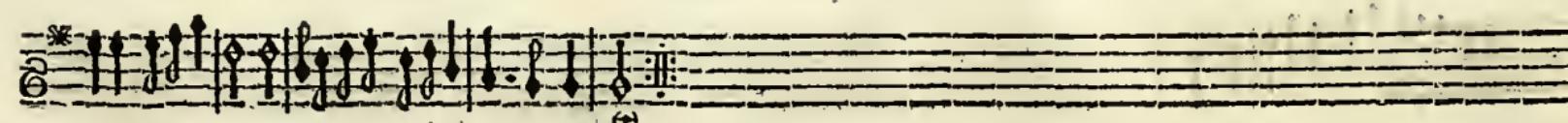
HOOGHSTE GELUIDH

met Hoogh en Laeghste geluid.



Les petits Brandes, met een Hoge geluid.

HOOGHSTE GELUID. met een Hoogh en Laegheste geluid.



Les petits Brandes, met 2.

HOOGHSTE-GELUID.

met 1 Hoogh en Laegheste geluid.

20

10.



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



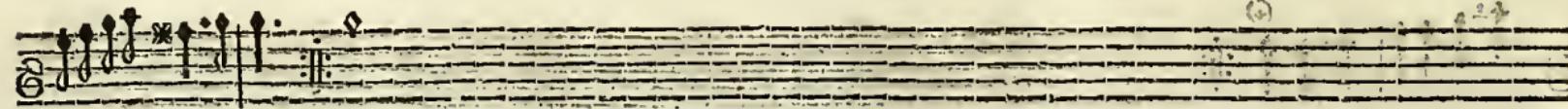
Tweede Ballet.

Hooghste-geluid.



Derde Ballet, met 2 Hooge geluiden.

HOOOGSTE GELUID.



't Waren 2 Boerinnetjes. met 2.

CHOOGHSTE-GELUID.

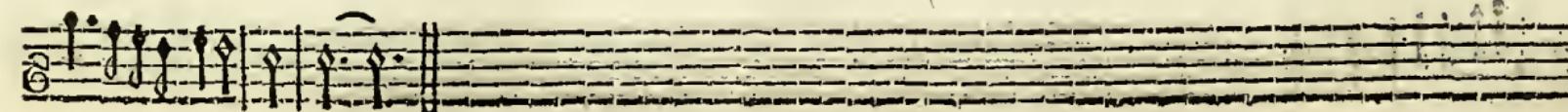
Hoogh en Laeghste geluid. 21



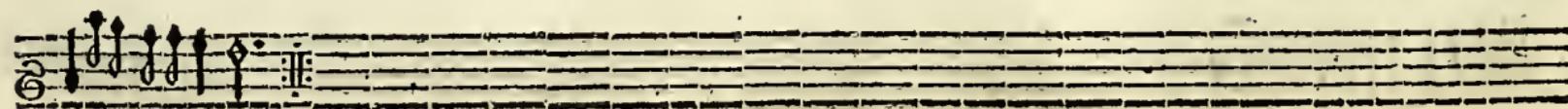
Frere Fraper , met 2. door P. D. Pers.



Als Boxvoetjes , door P. D. Pers.



Eerste Ballet, met 2 Hooge geluiden. HOOGHSTE-GELUID. door B.F. de Bruin.



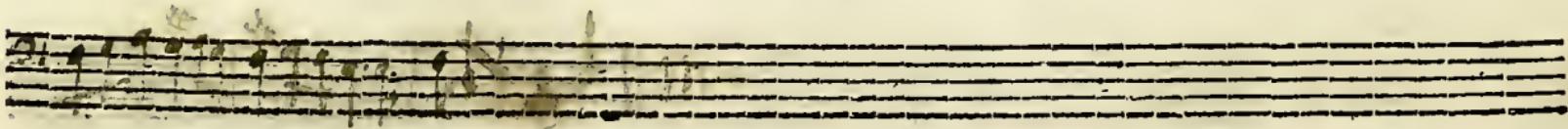
Vierde Ballet, met 2.

HOOGHSTE-GELUID.

22

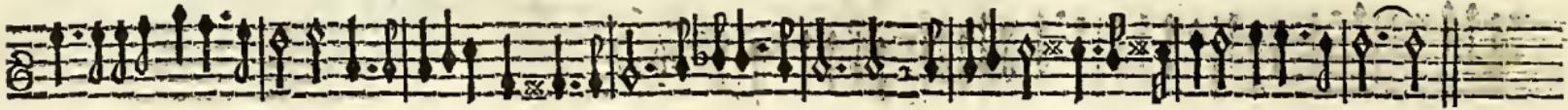


Wel Jan wat drommel. met 1 Hoogh en Laeghste geluid.

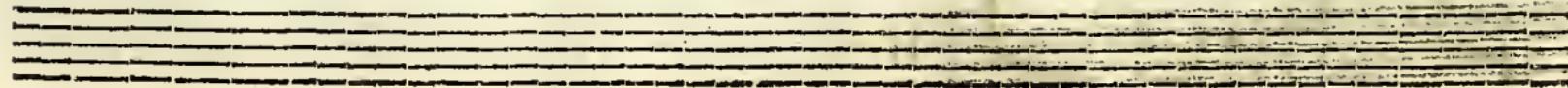
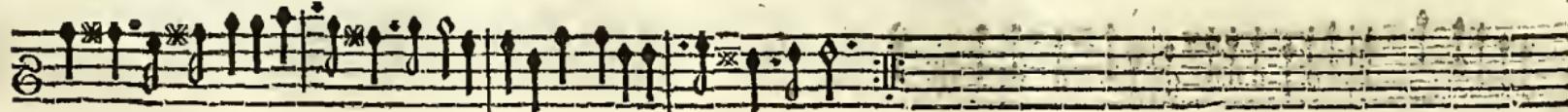


Met 2 Geluiden.

HOOGSTE GELUID.



Sarabanda, met 2 Geluiden.



Met 2 . voor de Fioole de Gamba.

HOOGHSTE GELUID.

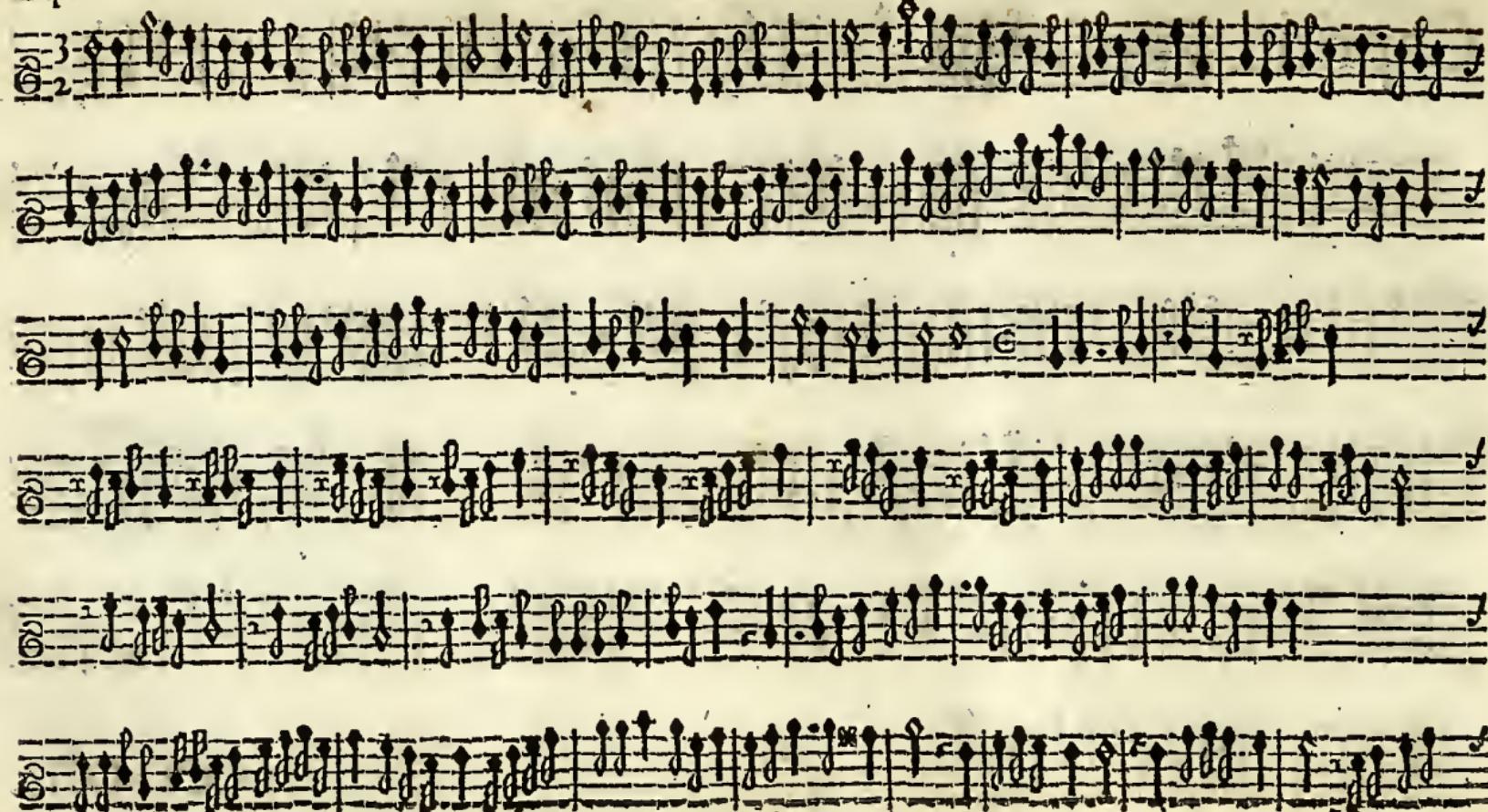
no' d' a' s' m' c' - 23



Keer-om.

Caprtie, met 2 Geluiden.

HOOGHSTE-GELUID.



Voor de Fiool de Gamba , en ander S. t. **(HOOGSTE-GELUID.** met een Hoogh en Laeghste geluid. 24

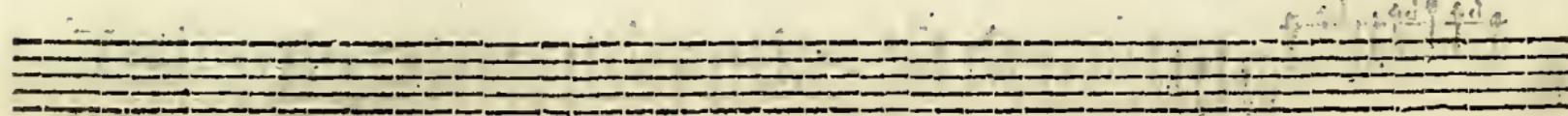
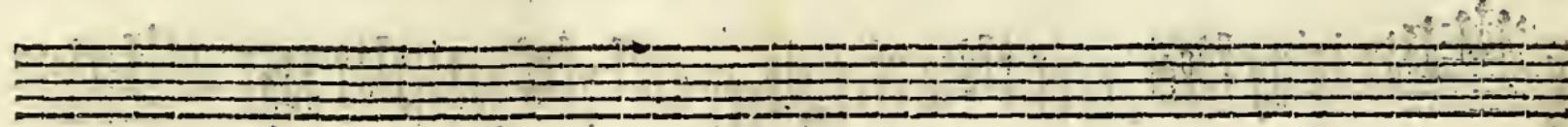
P. Ludens Lusit.

Concerto, door Christiaen Hervich. : KHOOGHSTE-GELUID. 1 Hoogh en Laehste gelnid.



Concerto. met 2. Cello.

HOOGHSTE-GELUID. 123 Hoogh en Laeghste geluid. 123



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



Specel-tuygh te gebruycken.

HOOGHSTE - GELUID.

Met 1 Hoogh en Laeghste geluid. 26

Met 1 Hoogh en Laeghste geluid.

Specel-tuygh te gebruycken.

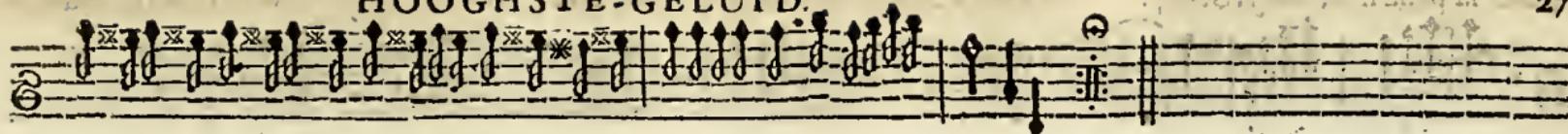
Keerom.

Joh. Scop,

HOOGHSTE-GELUID.

Hoogh en Laeghste geluid.





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

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

Handwritten musical notation for 'Nasce la pena mia' on four staves. The notation uses a combination of vertical stems and horizontal strokes to represent different note heads. Measures are separated by vertical bar lines, and rests are indicated by short vertical dashes. The music is written in common time. The final measure contains the text 'Keer-on.'

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



Speel-tuygh te gebruycken.

HOOGHSTE-GELUID.

1 Hoogh en Laeghste geluid.

28



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

The image shows a handwritten musical score for five staves. The first staff begins with a clef and a key signature of one sharp. The second staff begins with a clef and a key signature of one sharp. The third staff begins with a clef and a key signature of one sharp. The fourth staff begins with a clef and a key signature of one sharp. The fifth staff begins with a clef and a key signature of one sharp. The music consists of various note heads and rests, with some notes having stems and others not. There are also some rests with stems. The score is written in a cursive hand, and there are some small marks and symbols scattered throughout the music.

Speel-tuygh te gebruycken.

HOOGHSTE - GELUID. Met 1 Hoogh en Laeghste geluid. 29



met 2. Fioolen, of Fioolen de Gamba. HOOGHSTE - GELUID. Met 1 Hoogh en Laeghste geluid.

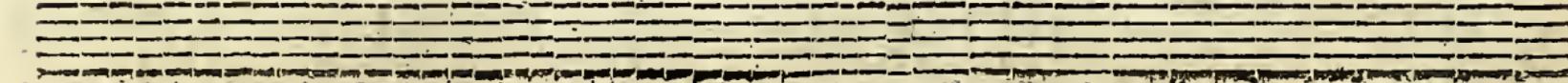
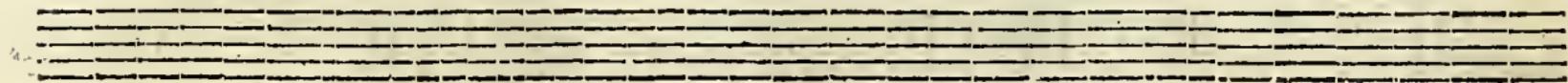


Met 2 Fioolen, of Fioolen de Gamba.

HOOGHSTE - GELUID.

Hoogh en Laeghste geluid.

30



Fantasia met 2 Hoogh en Laeghste geluid.

HOOGHSTE - GELUID.

Gemaake ter eerden de E. E. Iuffrouw



Adriana van den Bergh.

HOOGHSTE-GELUID.

Hoogh en Laeghste geluid.

30

P. D. Pers.

Petite Branles. gebroocken van

J. van N O O R D T.

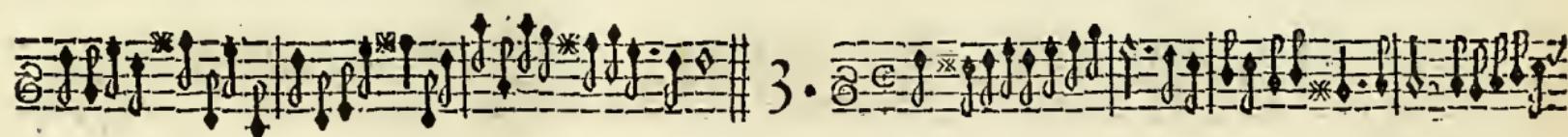
Hier kan het Laeghste-geluid, fol. 13 in 't



Laeghste-geluid oock tegen gespeelt werden.

J. van NOORDT.

32

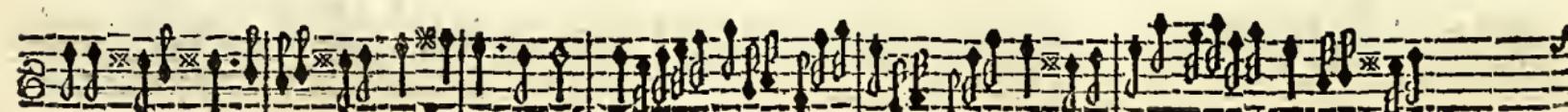
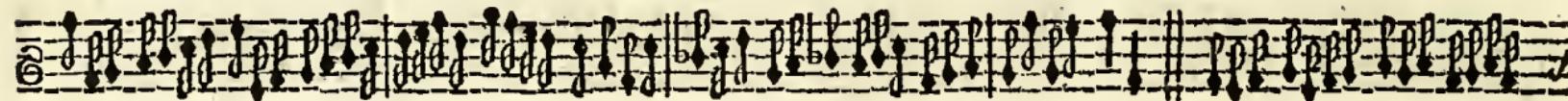
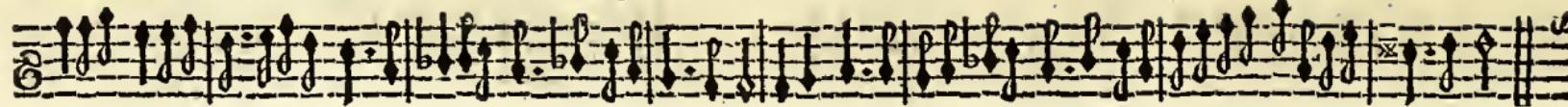


Keer-om.



Petite Branles. gebroocken van

J. van NOORT.



Petite Branles. gebroocken van

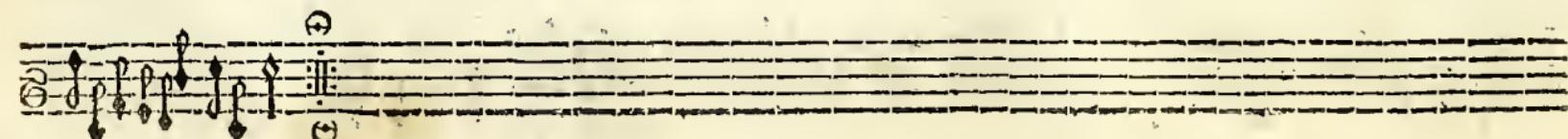
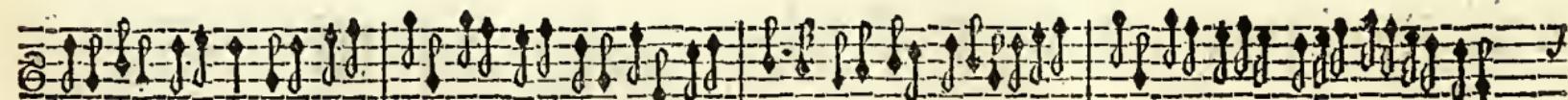
J. van N O O R T.

32

F 4

Frere Fraper. gebroocken van

J. van NOORDT.



Frere Fraper. 3 Modo. gebroecken van J. van NOORDT.

34



Malle Symes. gebroocken van

J. van N O O R T.

A handwritten musical score consisting of two staves of music. Staff 1 (top) starts with a treble clef, a common time signature, and a key signature of one sharp. It features a continuous sequence of sixteenth-note patterns. Staff 2 (bottom) starts with a bass clef, a common time signature, and a key signature of one sharp. It also features a continuous sequence of sixteenth-note patterns. The notation includes various rests, including a half note rest in staff 1 and a whole note rest in staff 2. The score is divided into measures by vertical bar lines. The entire score is written on five-line staff paper.

Malle Symes. gebroocken van

J. van NOORT.

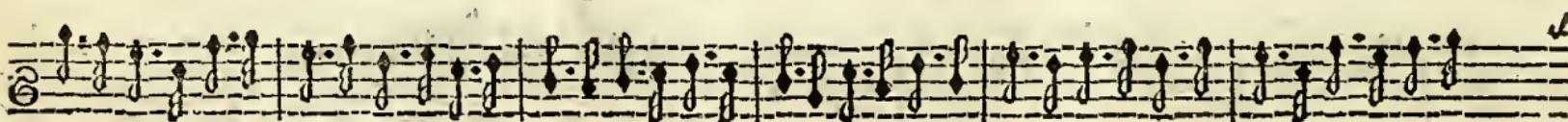
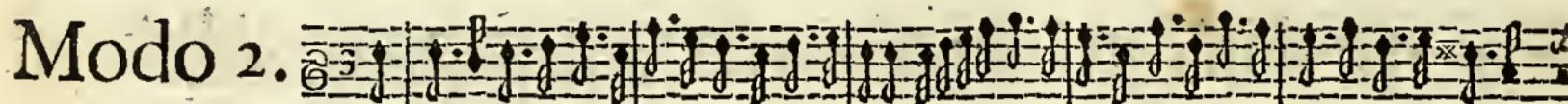
33

Modo 3.

A handwritten musical score for three staves. The top staff begins with a treble clef, the middle staff with a bass clef, and the bottom staff with an alto clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (pp), Bass staff has eighth-note pairs (pp), Alto staff has eighth-note pairs (pp). Measure 2: Treble staff has eighth-note pairs (pp), Bass staff has eighth-note pairs (pp), Alto staff has eighth-note pairs (pp). Measure 3: Treble staff has eighth-note pairs (pp), Bass staff has eighth-note pairs (pp), Alto staff has eighth-note pairs (pp). Measure 4: Treble staff has eighth-note pairs (pp), Bass staff has eighth-note pairs (pp), Alto staff has eighth-note pairs (pp). Measure 5: Treble staff has eighth-note pairs (pp), Bass staff has eighth-note pairs (pp), Alto staff has eighth-note pairs (pp). Measure 6: Treble staff has eighth-note pairs (pp), Bass staff has eighth-note pairs (pp), Alto staff has eighth-note pairs (pp).

Courante la Royalle. gebroocken

van J. D I X.



Courante la Royalle. gebroocken

van J. D I X.

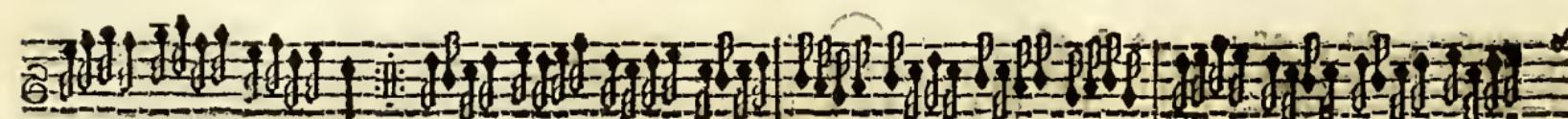
34

Modo 3.

The musical score consists of six staves of handwritten notation. The notation uses vertical stems with small dots or dashes to indicate pitch and rhythm. The first two staves begin with a common time signature (C) and a 6/8 time signature (6/8). The third staff begins with a 3/4 time signature (3/4). The fourth staff begins with a 2/4 time signature (2/4). The fifth and sixth staves return to a 3/4 time signature (3/4). The music is divided into measures by vertical bar lines. The notes vary in length, with some being eighth or sixteenth notes. There are also rests of different lengths. The notation is dense and requires careful interpretation of the stem markings.

Frans Air. gebroocken

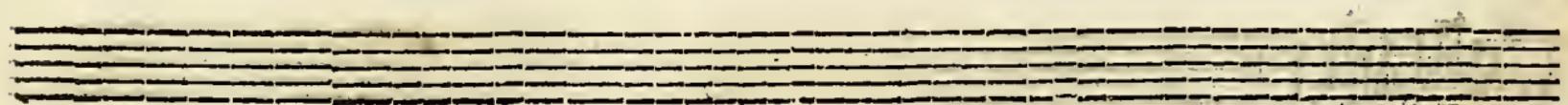
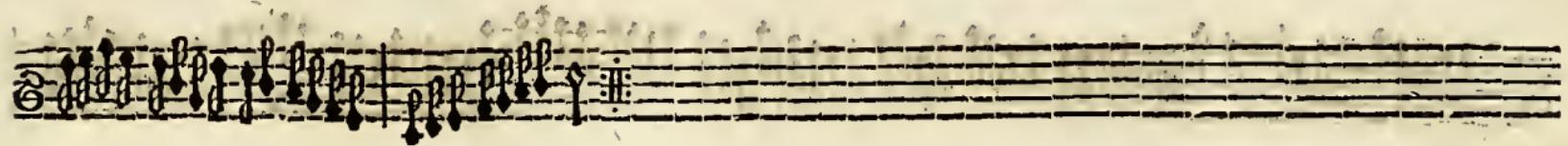
door J. I. D I X.



Frans Air. gebroocken

door J. D I X.

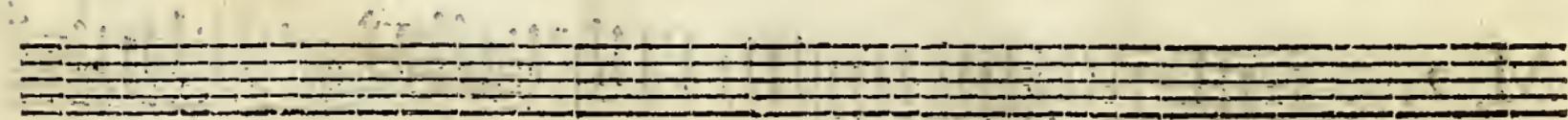
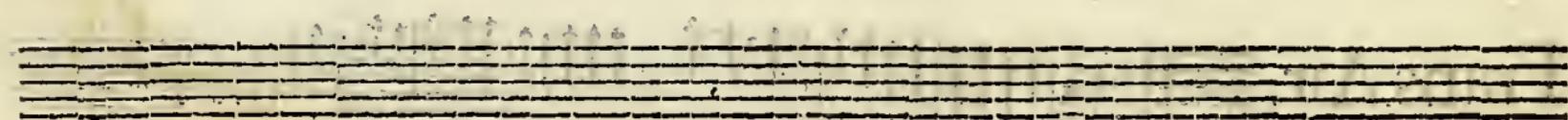
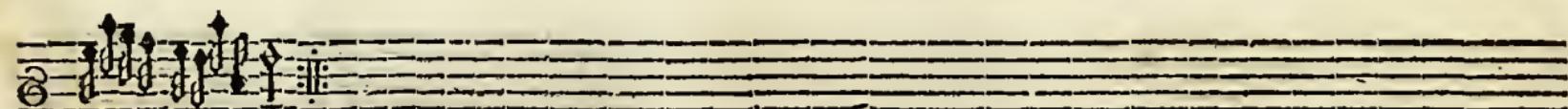
37

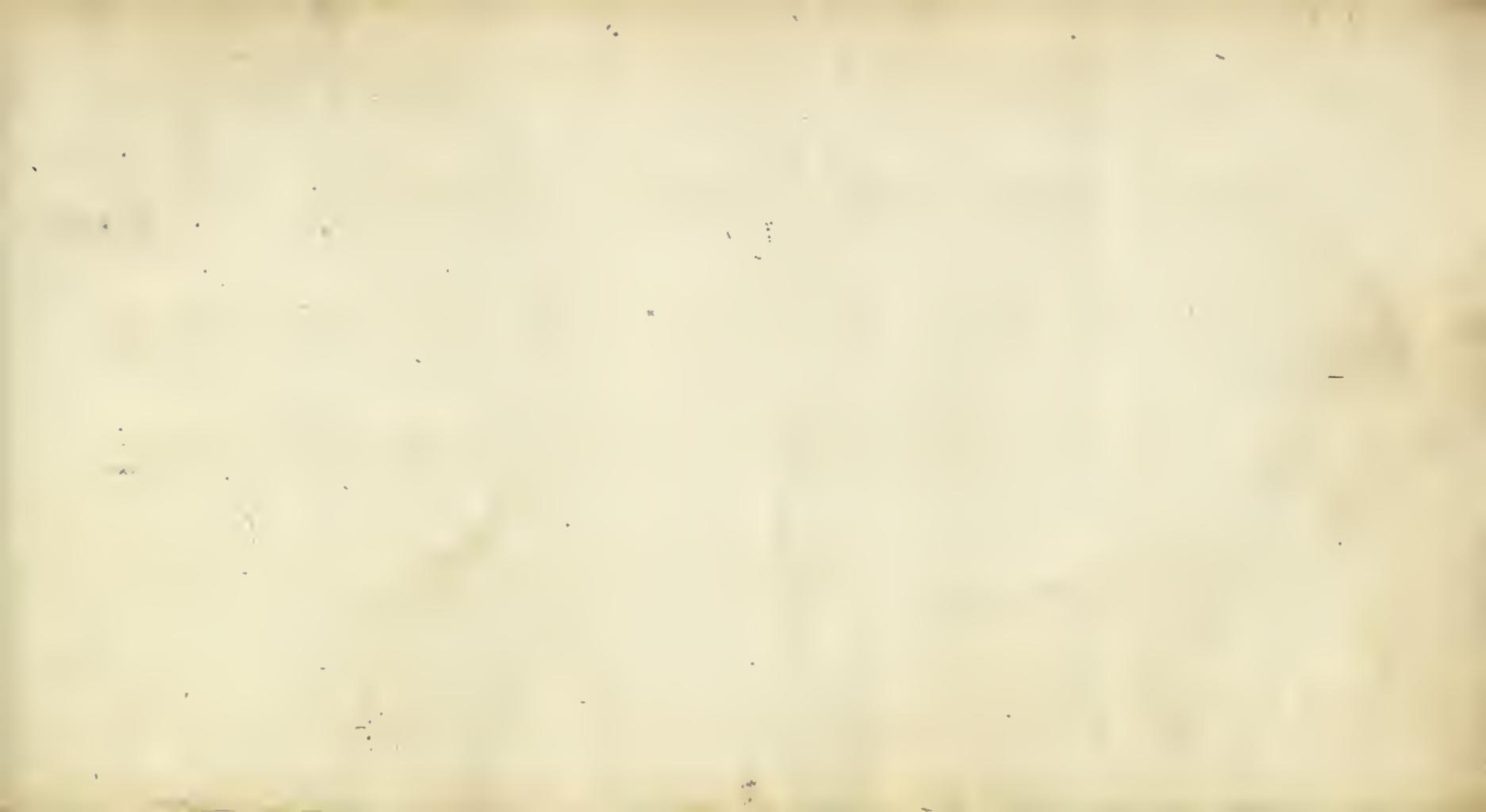


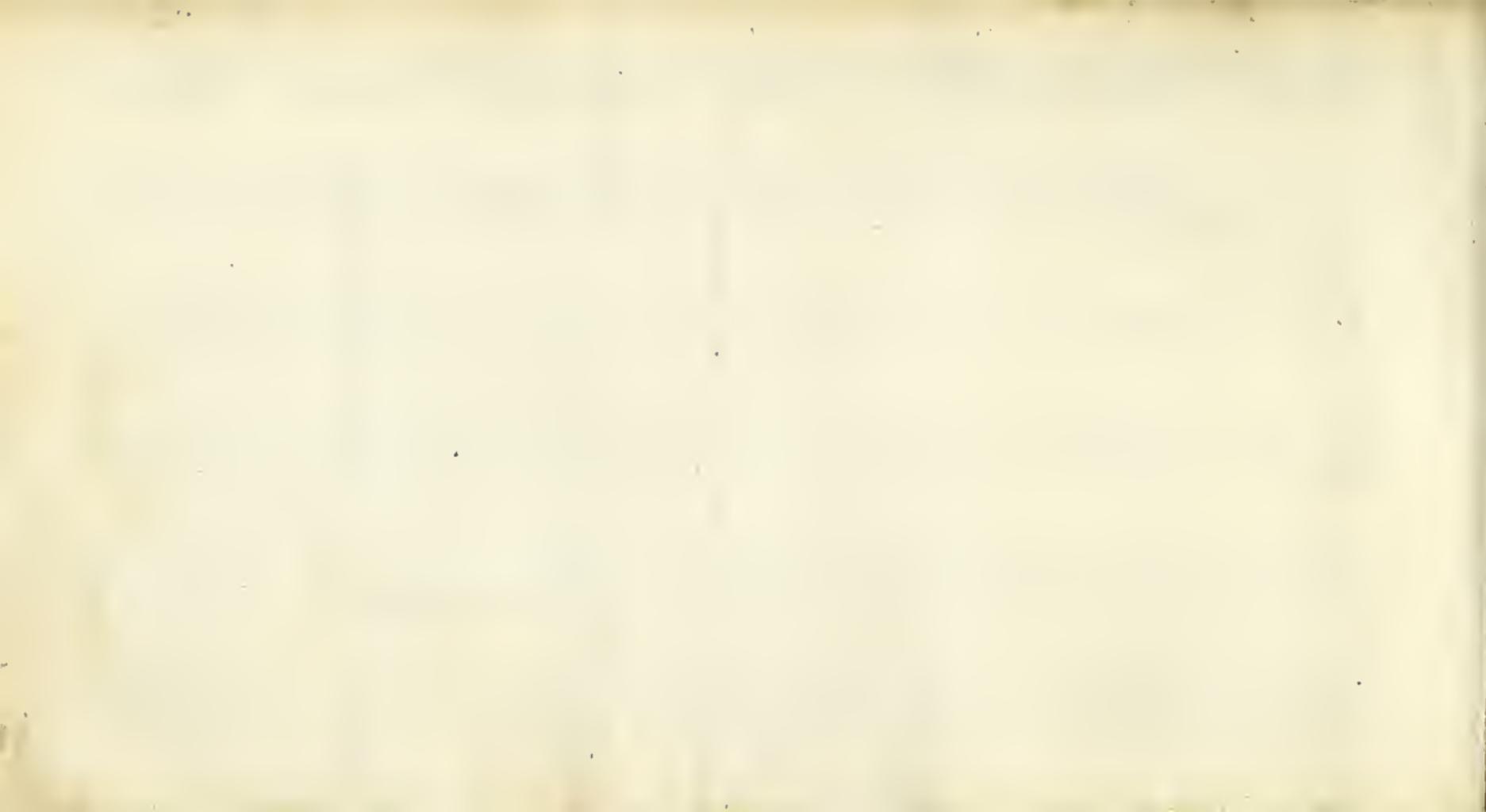
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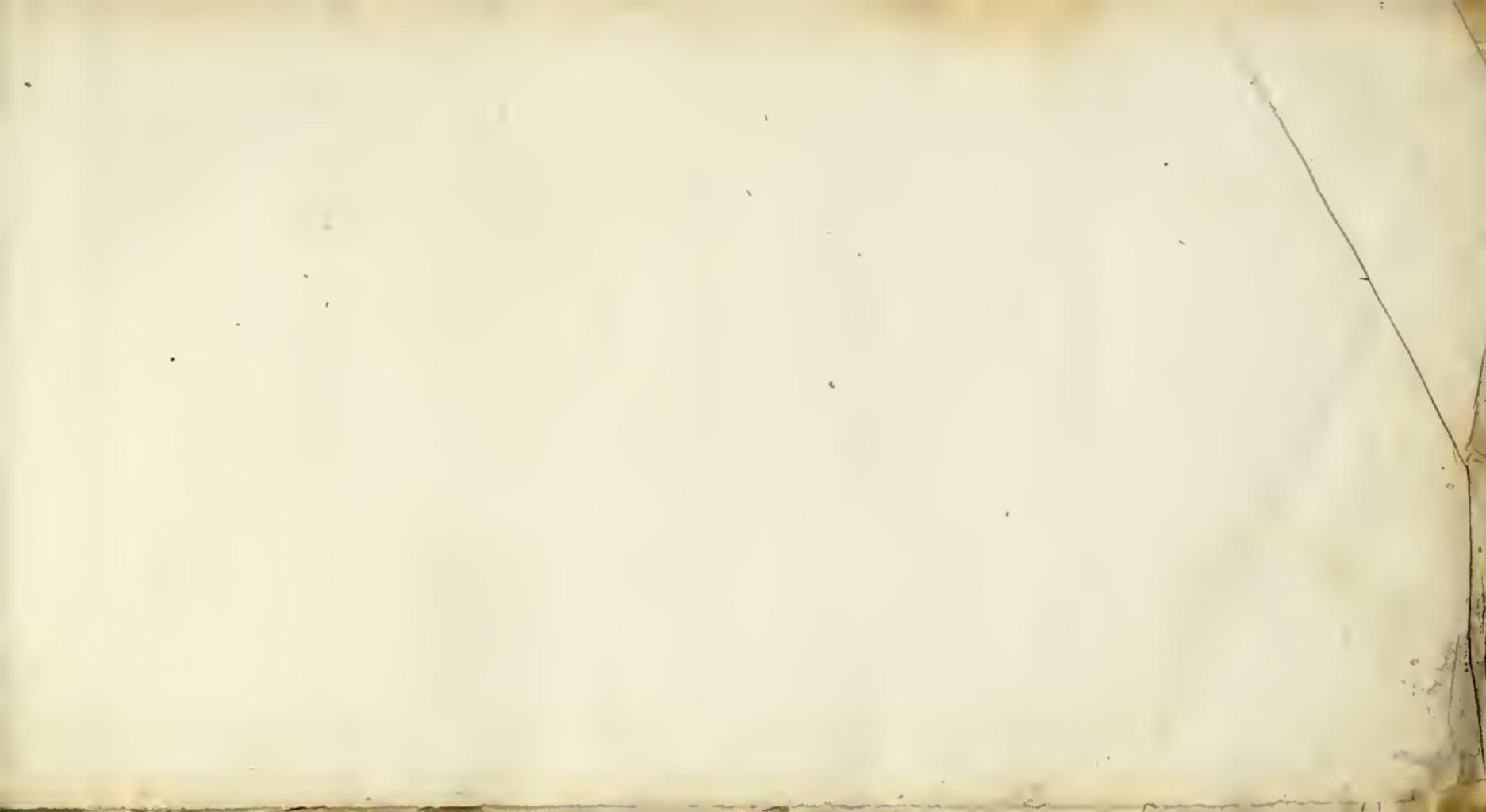


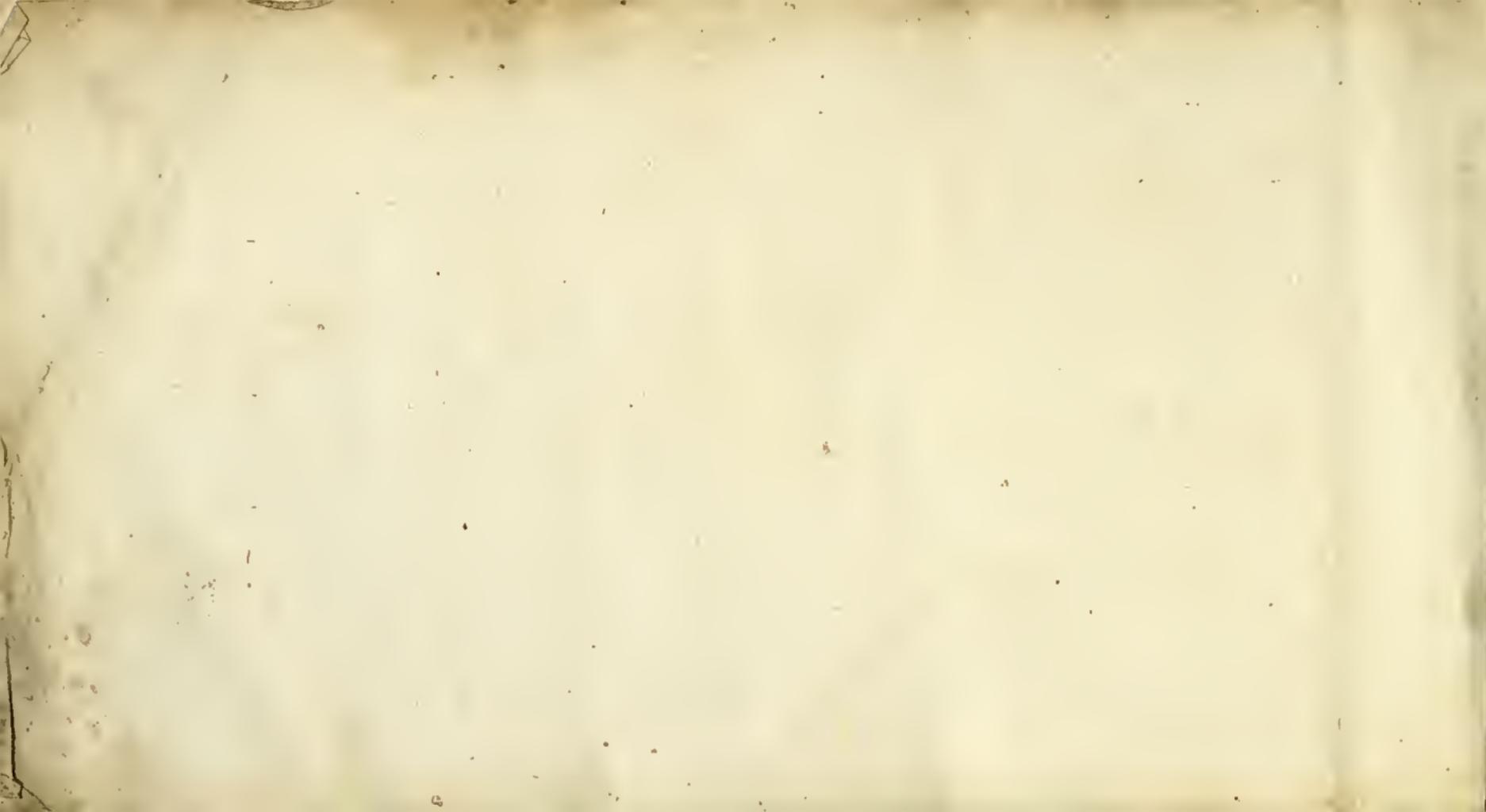


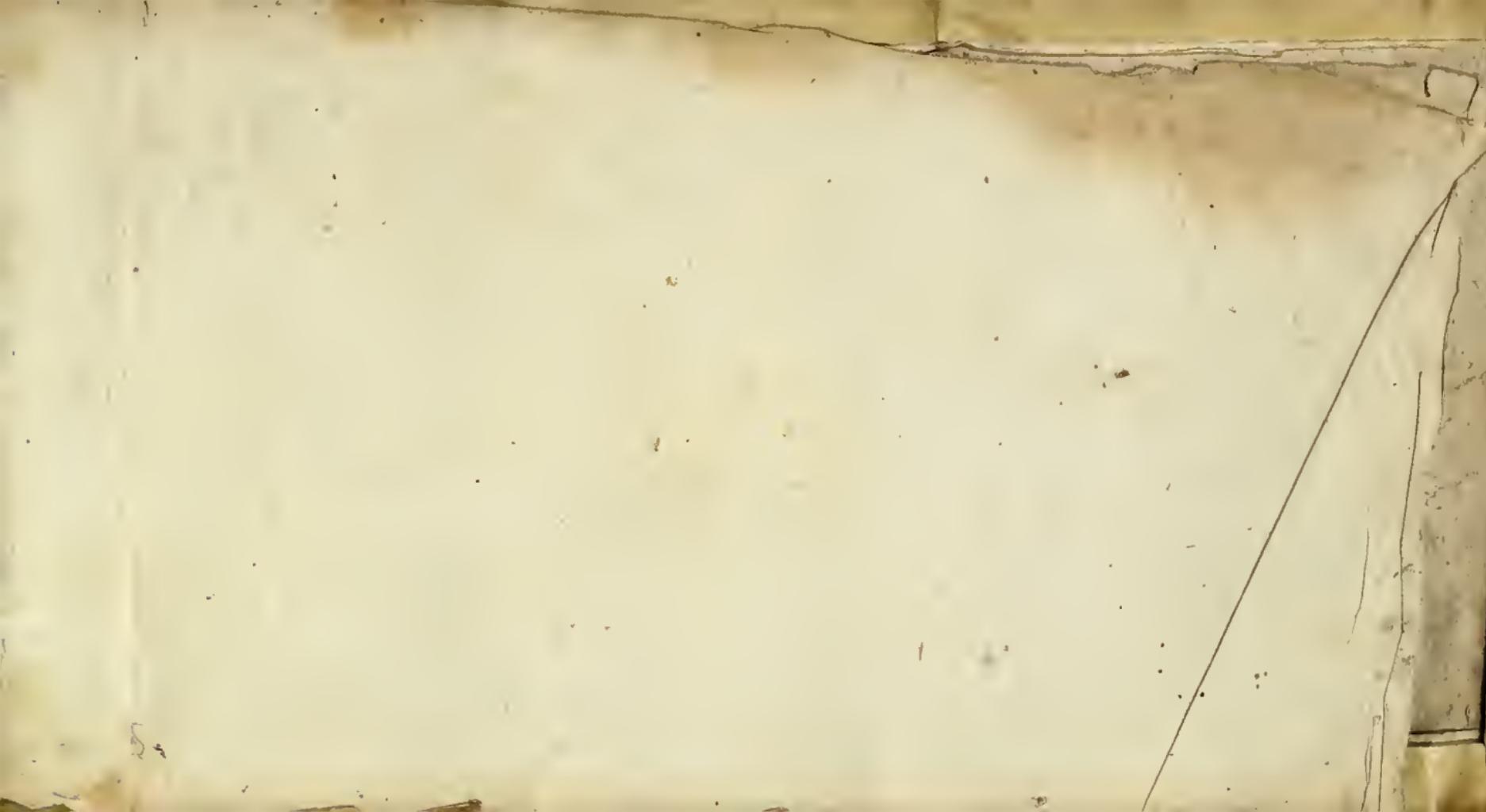












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22 May

