



2233

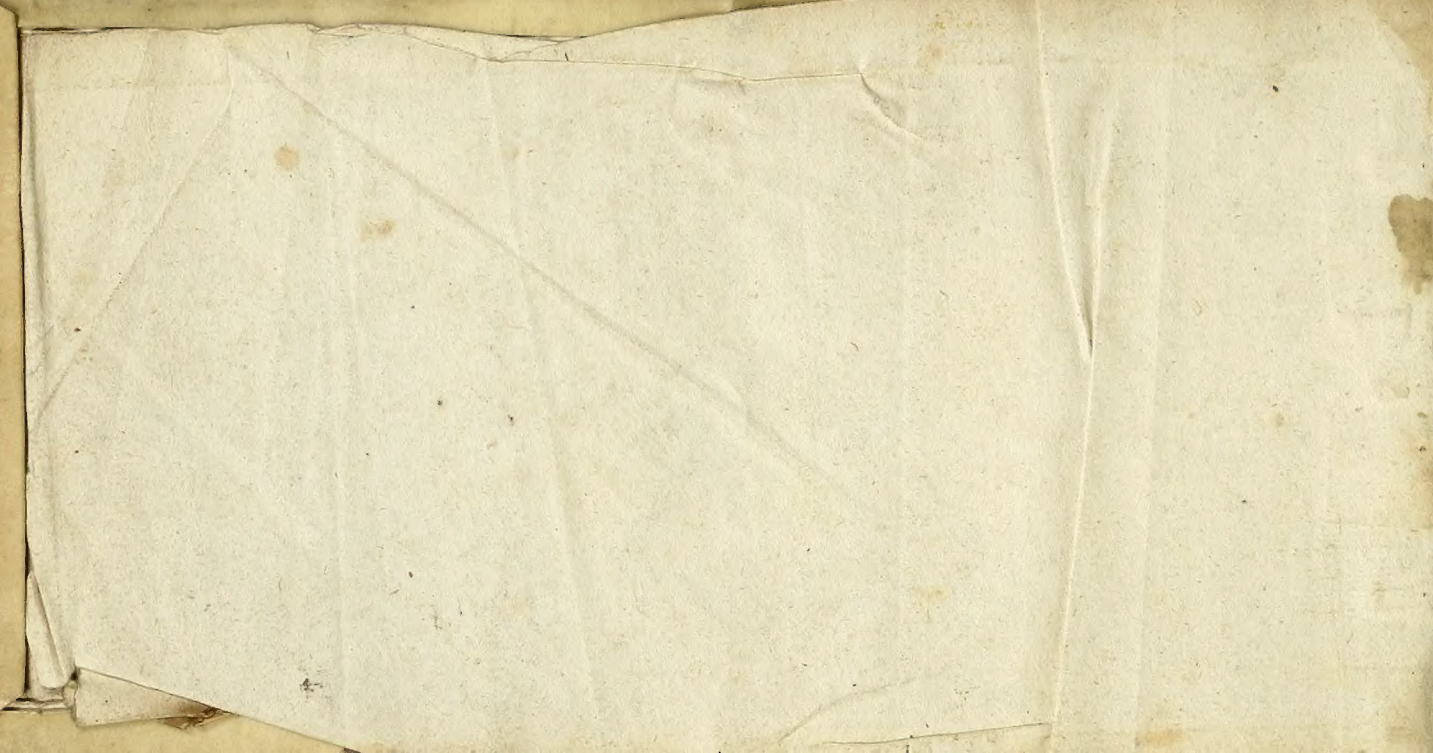
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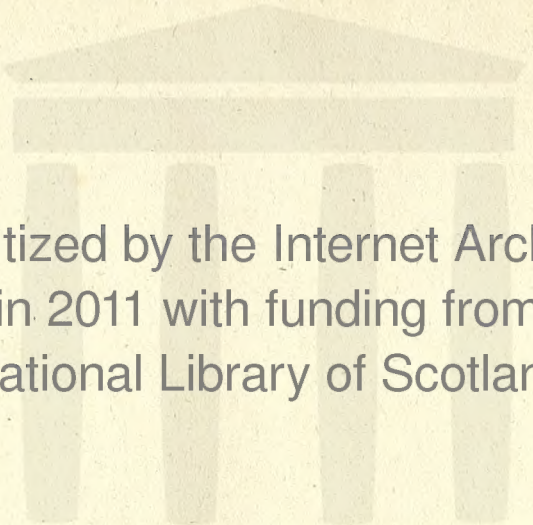


Malle Symeon p 9
Engels Nachtegal p 34
Engels Lied p 45
Een Schots Liedje p 66.

Malle Symeon p 33.





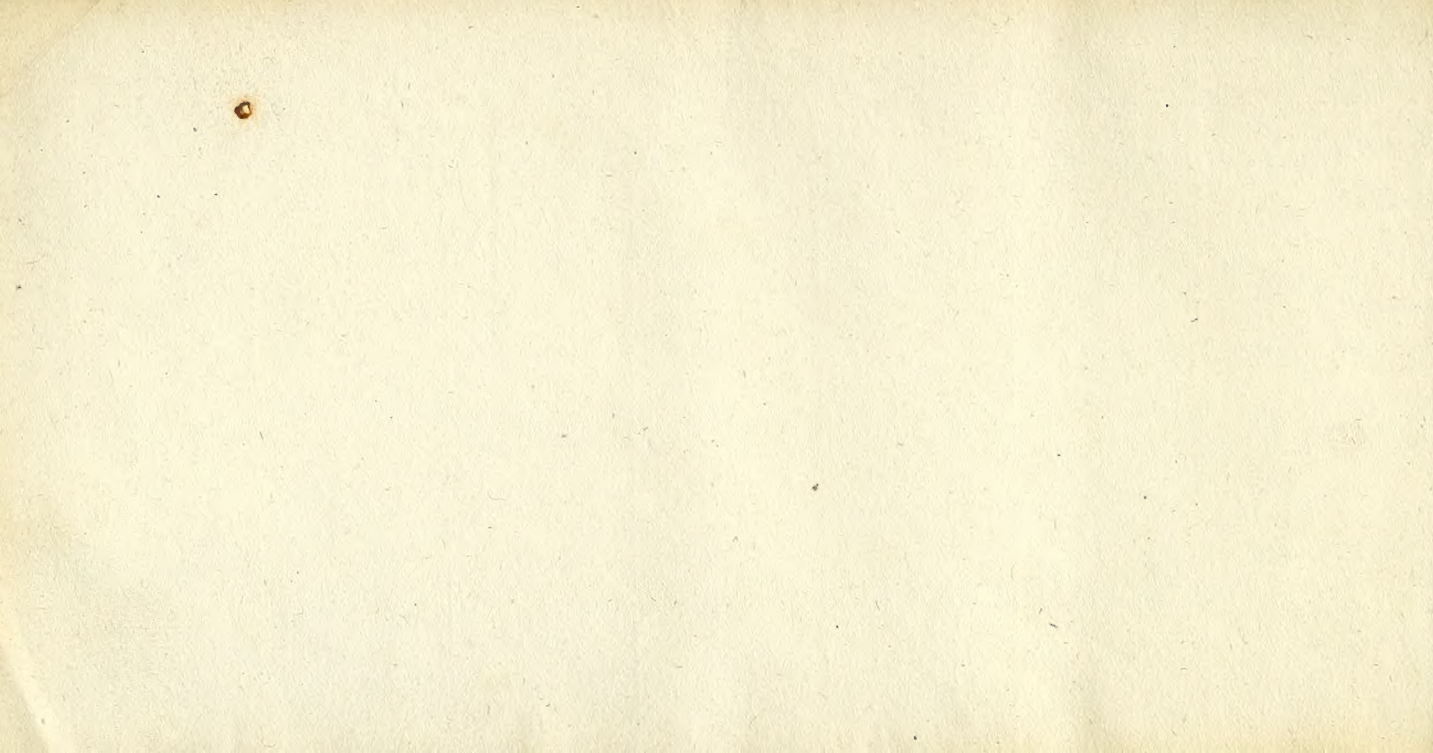


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D E R

FLUYTEN LUST-HOF,

glen 34

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

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

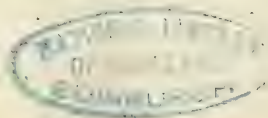
Den 2 Druk, op nieuws overhoort, verbeterd en vermeerderd, door den Autheur, met Psalmen, Paduanen, Allemanden, en de nieuwste voyzen, en verscheyden stukken om met 2 Boven-zangen te gebruiken.

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

E E R S T E



D E E L.



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

4332824

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 gerufte ftact,
 En hebt noch voor de zoete maet
 Uw recht gehoor behouwen ;
 Ontfangh, ter liefde van de kunst,
 Dit kunstigh Boeck in uwe gunst,
 Om voor der Lasteraeren
 Bedurve stem, die 't al misduydt,
 Het Snaer'-en Klocke-fpel, de Fluyt,
 En 't Orgel te bewaeren.

Aen den Edelen ende Hoogh geleerden Heere

CONSTANTYN HUYGENS,

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

MYN HEERE,

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

Uwer Ed: onderdanighe Dienaer.

JACOB VAN EYCK.

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

tot der FLUYTEN LUST-HOF.

Preludium of Voorſpel.	fol. 1	Si vous me voules guerir.	29. 30	Schoonſte Herderinne.	52	O ſlaep, o zoete ſlaep.	77. 78
Onſe Vader in Hemelryck.	1. 2. 3	Courante.	30	Batali.	51. 52	Gabrielle Maditelle.	79
Doen Daphne.	4. 5	Ghy Ridderſ in het prachtigh.	31. 32	Rofemont die lagh gedoken.	53	Een Spaenſe Voys.	80
Pſalm 118.	6. 7. 8	Ballette Graveſand.	32. 33	Ballette Bronckhorſt.	54	Een Courant.	81
Malfimmes.	9	Engels Nachtegaeltje.	34	Wat zal men op den Avondt doen.	55. 56. 57	Bien heurus.	82. 83
Pſalm 140.	10. 11	Ach Moordereffe.	35. 36	Sarabanda.	55. 56. 57	Een Frans Air.	85. 86
Aerdigh Martyntje.	11. 12	Lanterlu.	36	Repicavan.	58	Kits Almande.	87. 88
Pavaen Lachrymæ.	12. 13	Philis ſchoone Herderin.	37. 38	Janneman en Alemoer.	59	Schafmiſſie vous re veille.	88. 89
Lavignone.	14	Vande Lombart.	38	O Heiligh Zaligh.	59. 60	Prins Robberts Maſco.	89. 90
Rofemont.	15	Comagain.	39. 40. 41	Tweede Courante Mars.	60	Waekt op Iſraël.	90. 91
Courant, of Ach treurt myn.	16	Courant.	42	Tweede Lavignone.	61. 62	Prinſſe hier koom ick by nacht.	97
Loſ-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	Lus de mi alma.	44	Derde Daphne.	67. 68. 69. 70	<i>Met 2 Boven-zangen.</i>	
Fantafia & Echo.	19	Engels Lied.	45	Amarilleken doet myn.	70. 71	Philis ſchoon Herderinne.	92
Gefvinde Bode van de Min.	20	Philis quam Philander.	46	Eerſte Carileen.	72	Engels Lied.	93
Onan of Tanneken.	20. 21.	Al hebben de Princen haren.	47	Tweede Carileen.	73	More palatino.	94
Pſalm 68.	23	Tweede Rofemond.	47	Derde Carileen.	74	Amarilli mia bella.	95
P'Amie Cilla.	24	De zoete Zoomer tyden.	48	Verde Carileen.	84. 85	Prins Robberts Maſco.	96
Bravade.	25	Wilhelmus van Naſſouwen.	49. 50	Amarilli mia bella.	75. 76		
Pſalm 103.	25. 26. 27	Meysje wilje by.	50	Courante Madamme de la M.	76		
Van Goofen.	28. 29	Courante Mars.	50				

D E R

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 gefigureert, met veel veranderingen.

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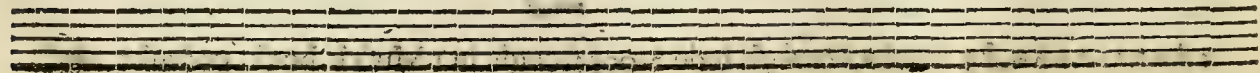
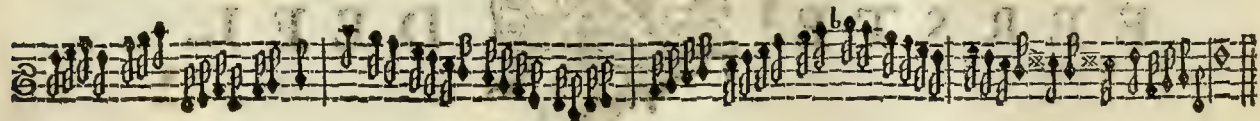
E E R S T E -



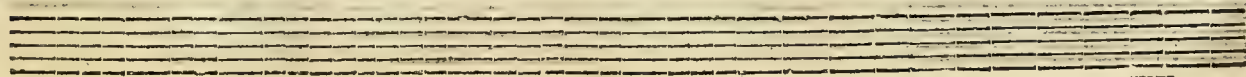
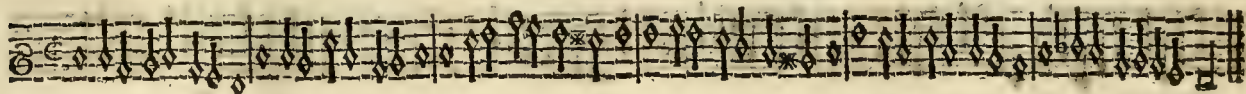
D E E L.

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

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

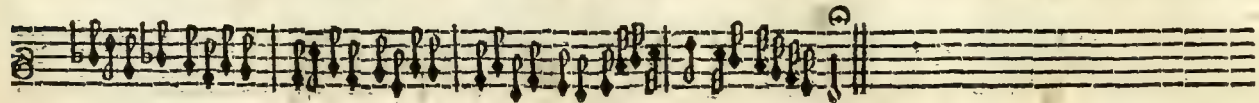
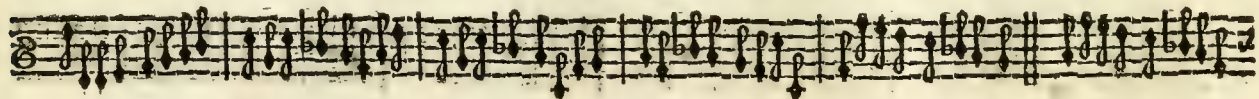
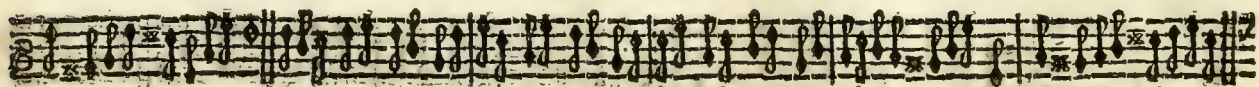
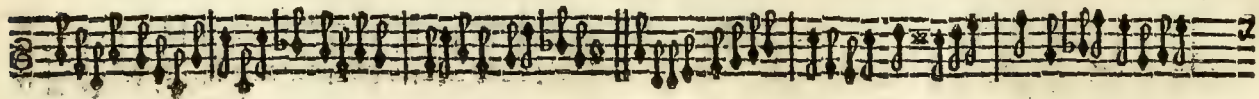
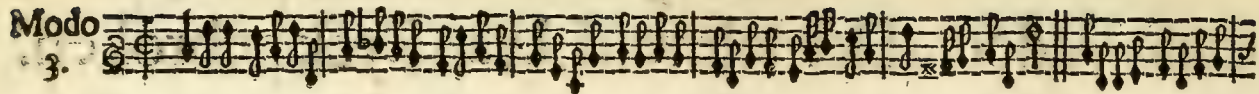


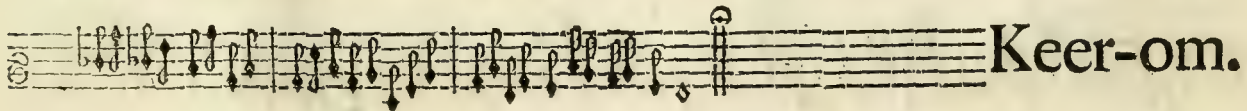
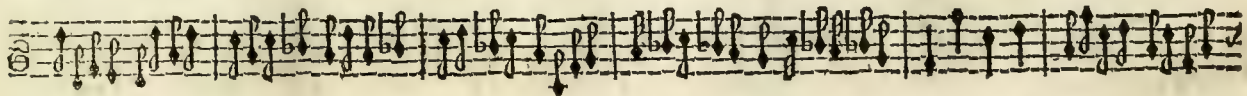
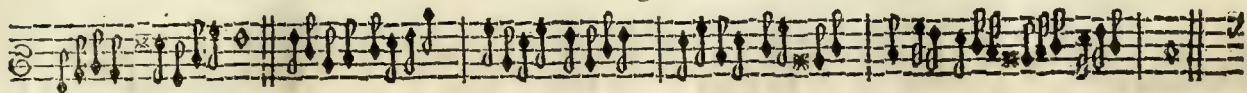
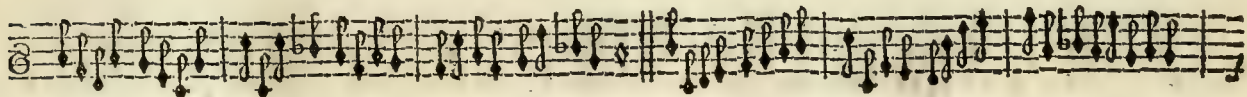
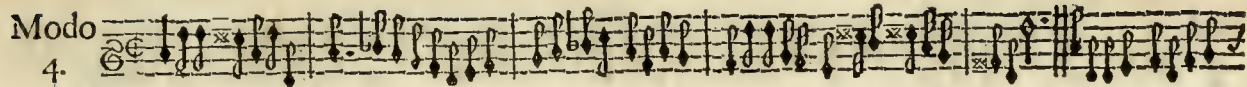
Onse Vader in Hemelr. van I. I. van Eyck gebroken.



Modo

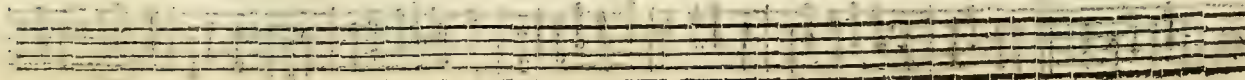
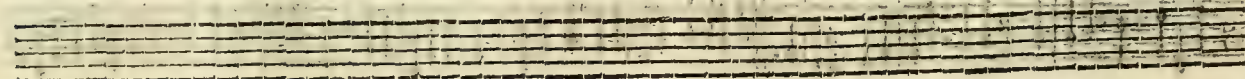
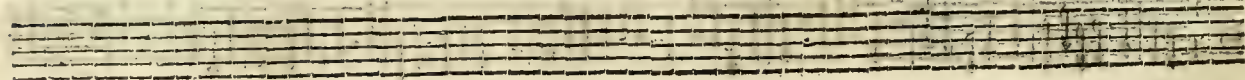
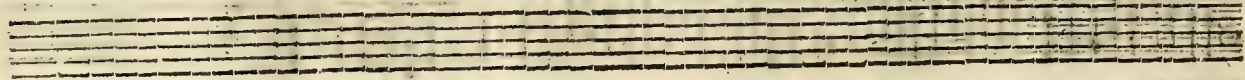
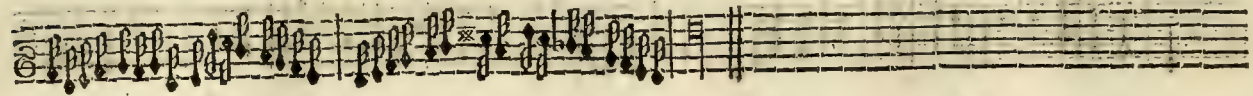
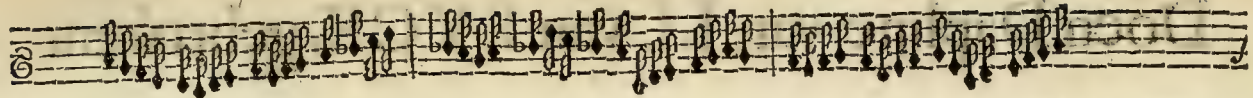
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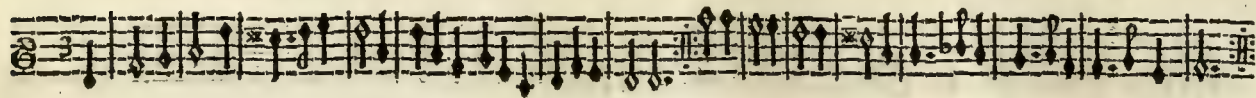


Modo
5.

The image shows a handwritten musical score for a piece titled "Onse Vader in Hemelryk" by J. Iacob van Eyck. The score is written on six staves of music. The first staff is marked "Modo 5." and includes a treble clef and a 5/4 time signature. The music is written in a historical style with various note values and rests. The score ends with a double bar line and a fermata on the final note of the sixth staff.

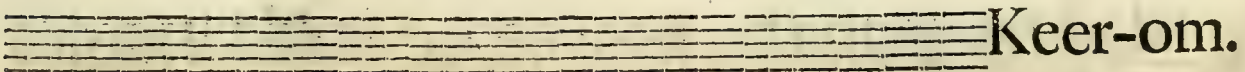
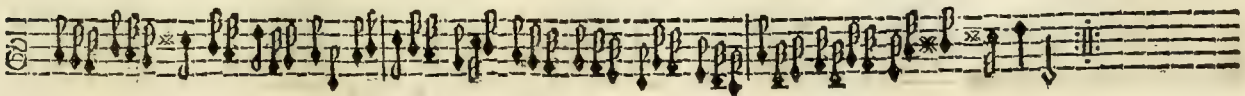
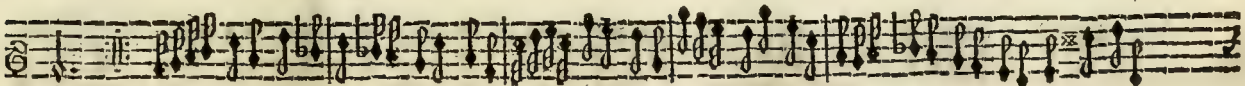
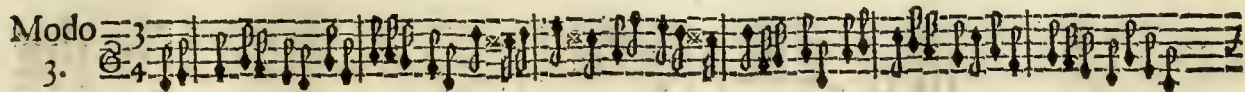


Doen Daphne. van I.I. van E Y CK. gebroken.



Modo 2.



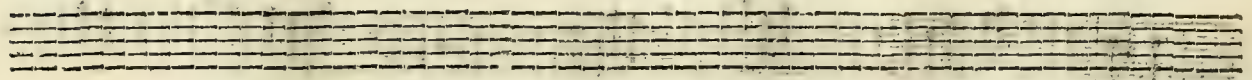
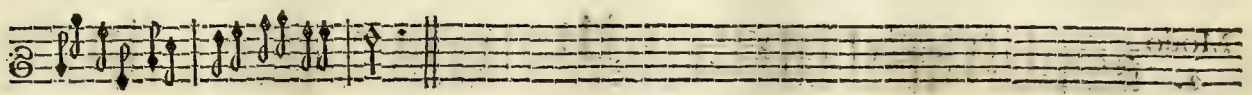
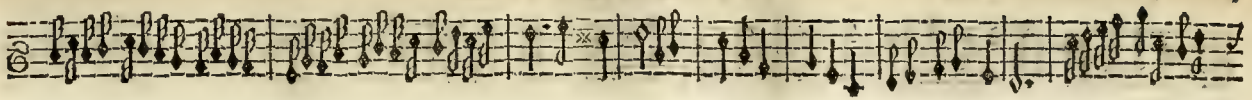


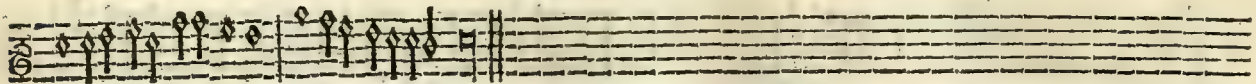
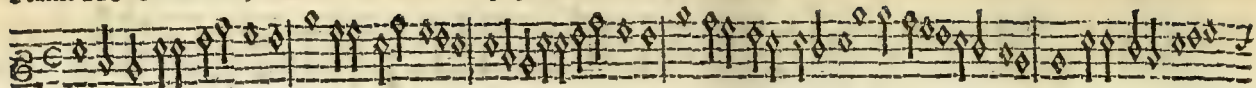
Keer-om.

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

— Modo —
4. $\text{C}^{\frac{3}{4}}$

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





Modo
2.



Modo
3.

B

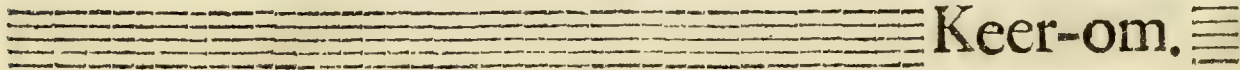
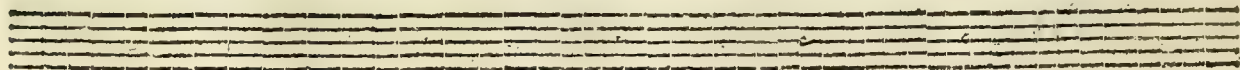
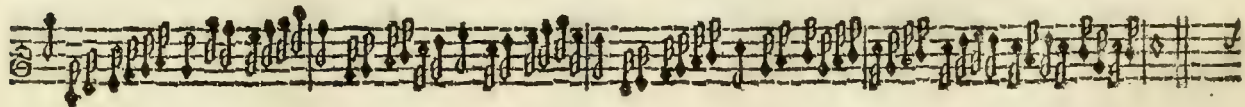
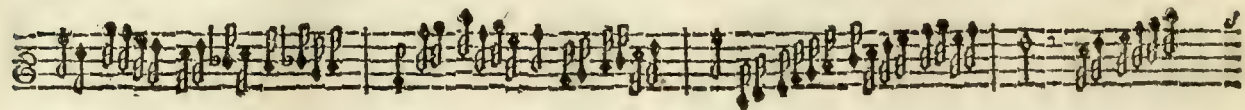
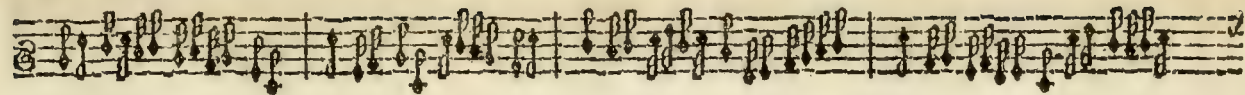
Eerste Deel.

Verte.

Modo

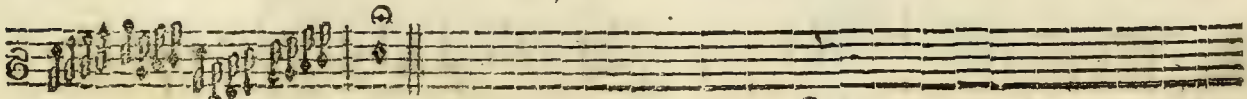
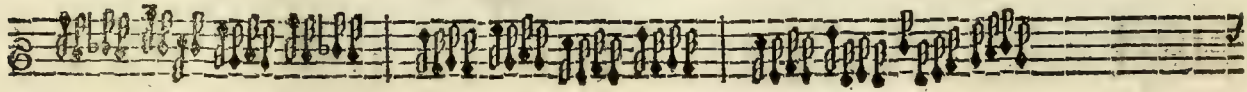
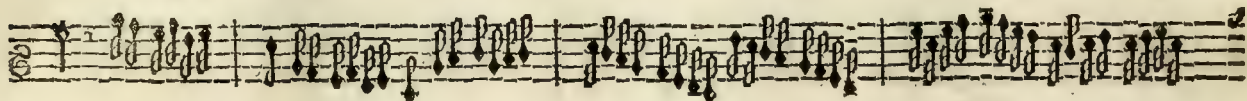
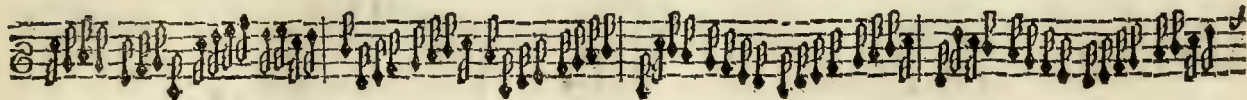
4.

The musical score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a '4.' below the staff. The music is in G major, indicated by one sharp (F#). The notation is a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several ornaments (trills) throughout the piece. The score ends with a double bar line and a fermata over the final note.



Modo

5.

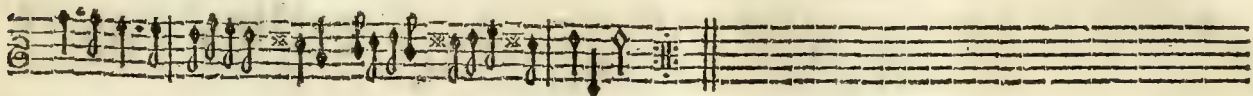
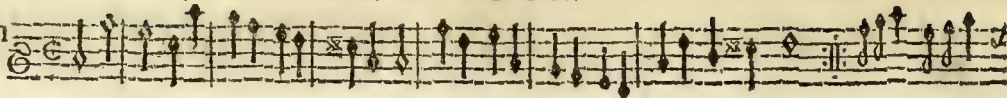


Malimmes gebroken, van

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

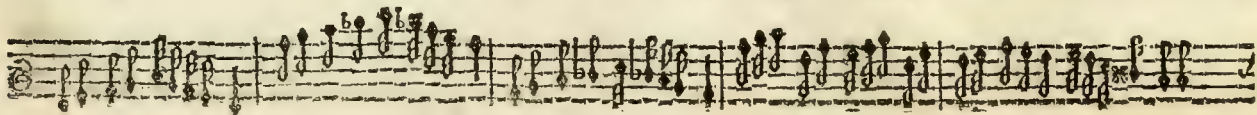
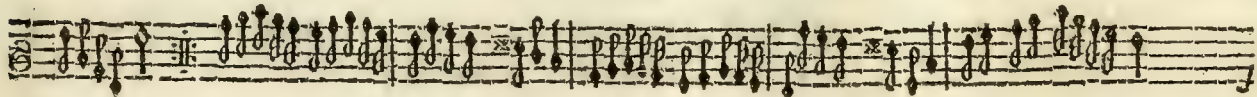
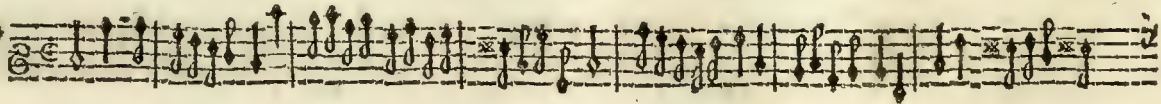
Malle Symen van

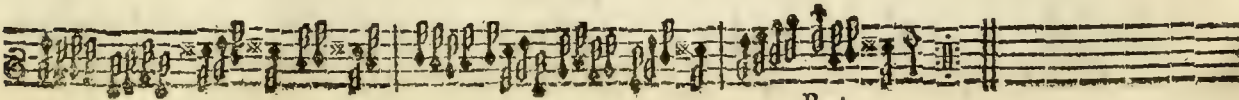
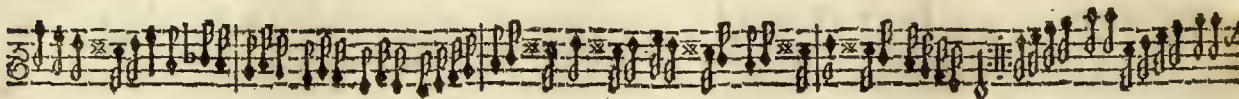
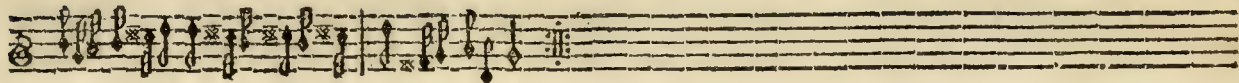
7. 7. van *Eyck*.

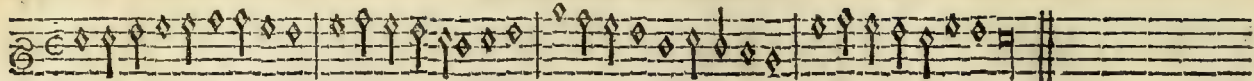


Modo

2.

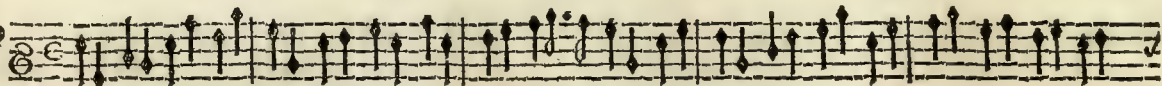






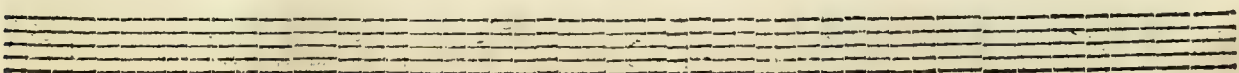
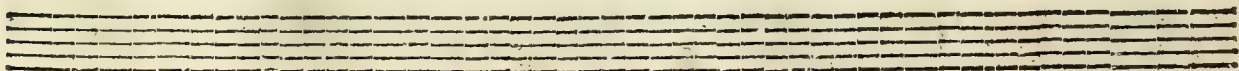
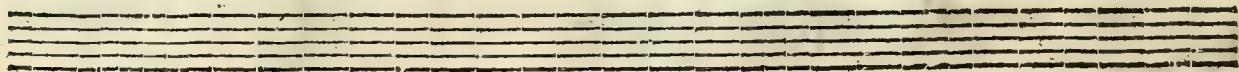
Modo

2.



Modo 3.

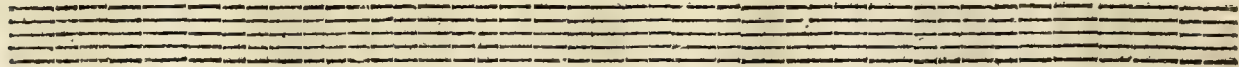
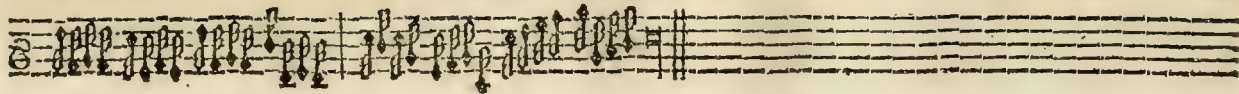




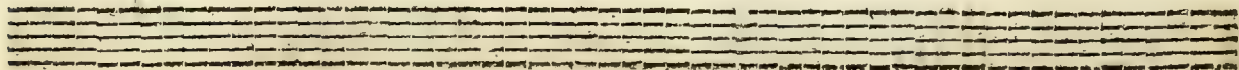
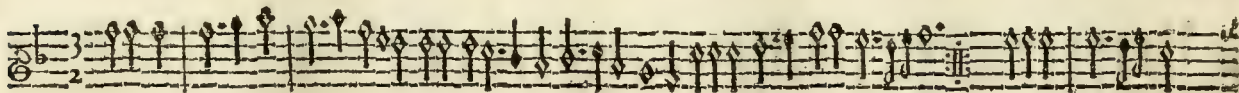
Modo

4.

The musical score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Modo' and the meter is '4.'. The music is a single melodic line featuring a variety of rhythmic patterns, including eighth and sixteenth notes, often with beams. There are several instances of 'p' (piano) markings throughout the piece. The notation includes various ornaments and grace notes, particularly in the later staves. The piece concludes with a double bar line and repeat dots.



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



Modo 2. Aerdigh Martyntje. van

J. IACOB van EYCK.

First staff of music for Modus 2, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various rhythmic values and rests.

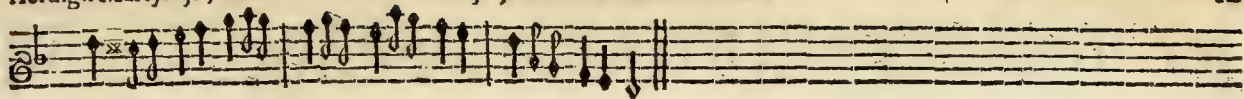
Second staff of music for Modus 2, continuing the melodic line with various rhythmic patterns.

Third staff of music for Modus 2, ending with a double bar line and repeat dots. The text "Modo 3." is written to the right of the staff.

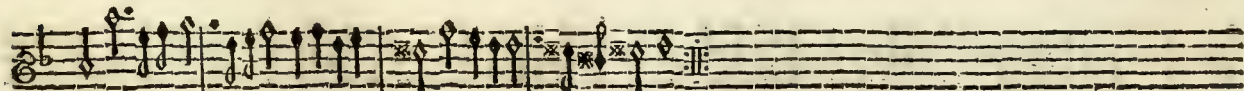
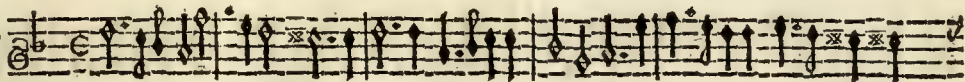
First staff of music for Modus 3, featuring a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The notation includes various rhythmic values and rests.

Second staff of music for Modus 3, continuing the melodic line with various rhythmic patterns.

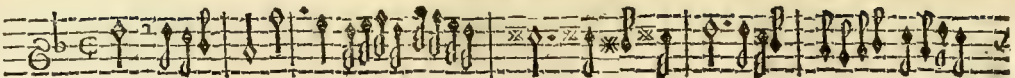
Third staff of music for Modus 3, continuing the melodic line with various rhythmic patterns.

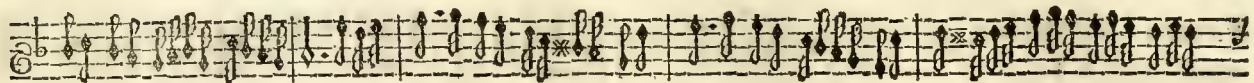


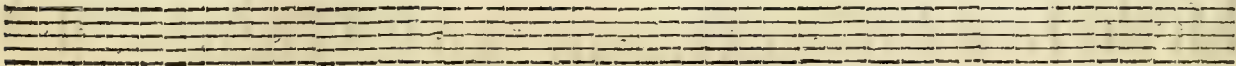
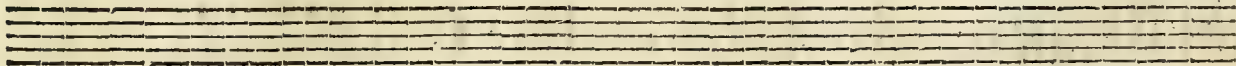
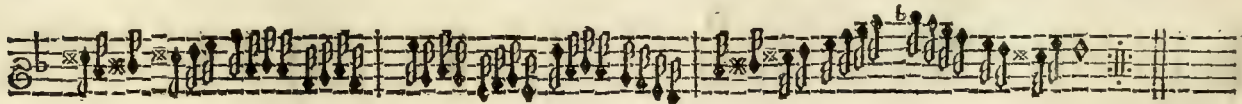
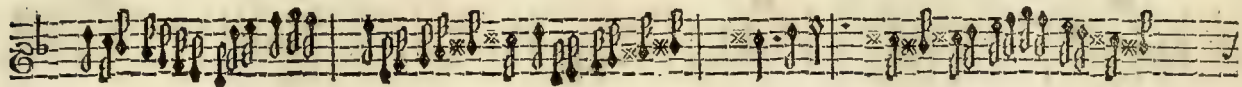
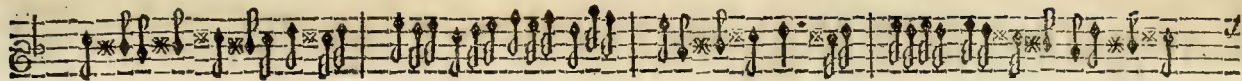
Pavaen Lachrymæ,
van I. I. van EYCK.



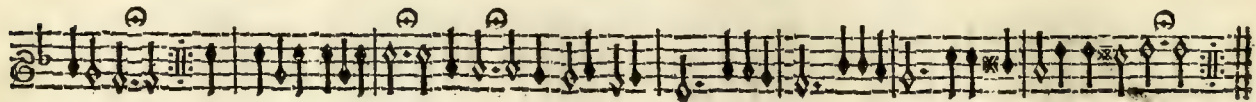
Keer-om.

Modo 2. 

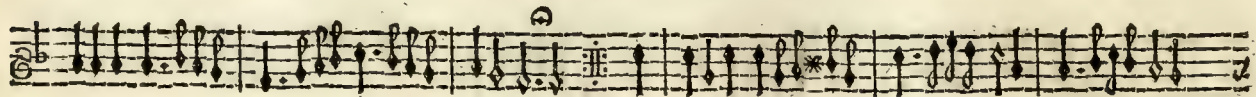




Lavignone. 

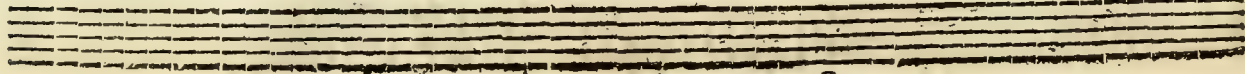
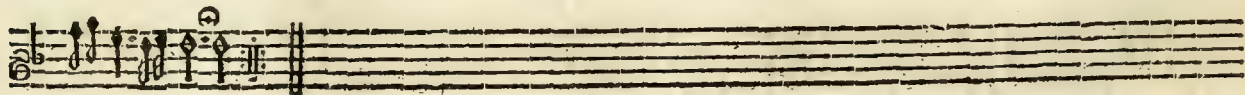
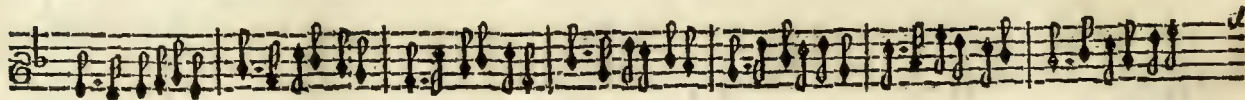
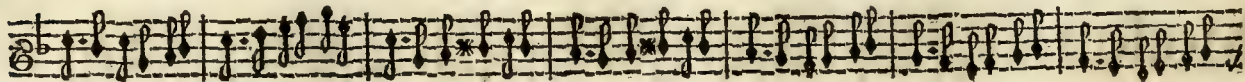
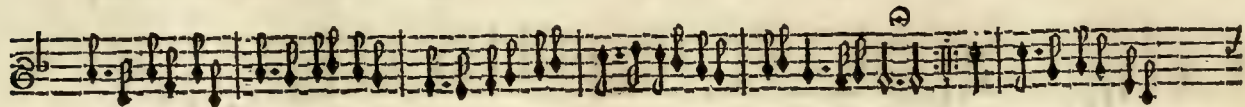
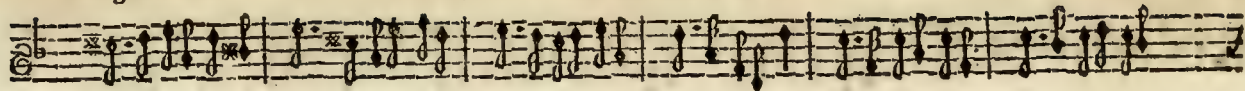


Modo 2. 





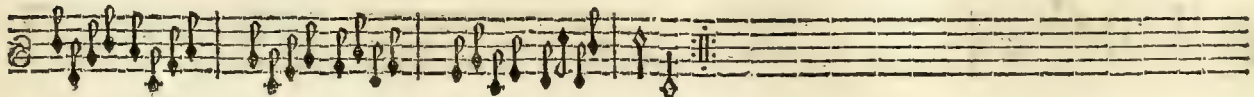
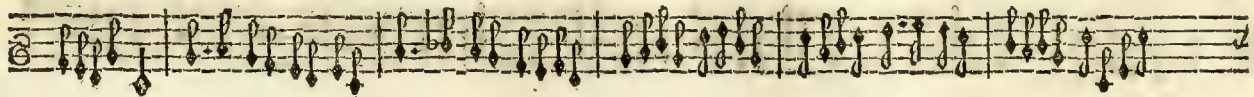
Modo 3. 



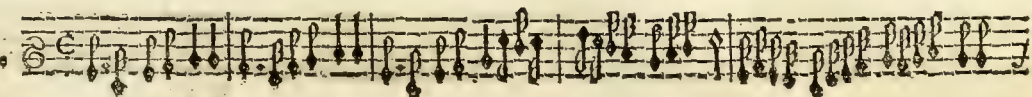
Rosemont.

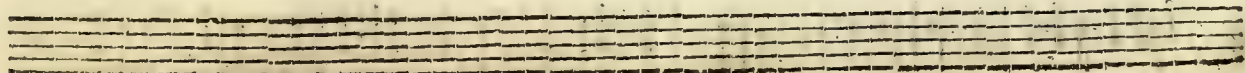
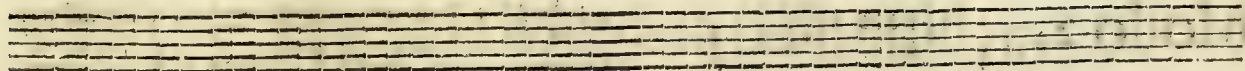
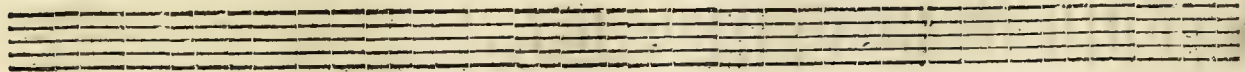
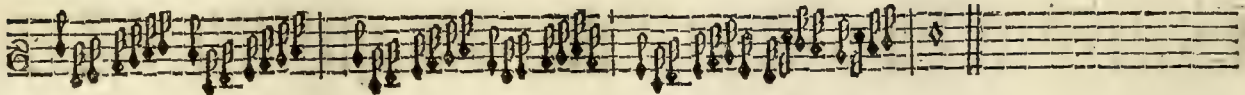
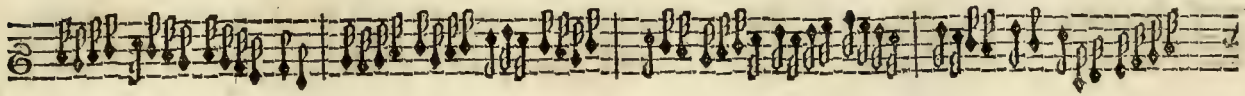
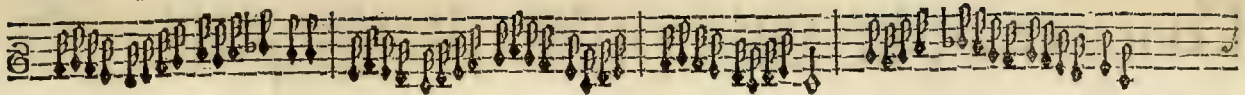


Modo 2.



Modo 3.

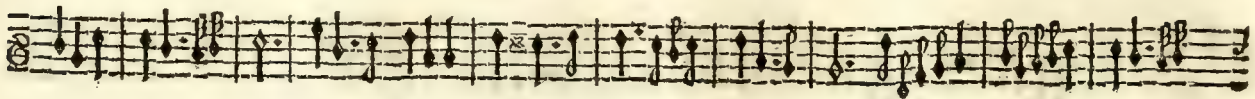


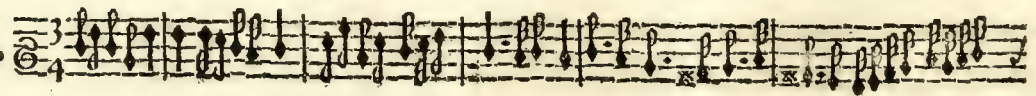


Courant, of Ach treurt myn bedroefde van

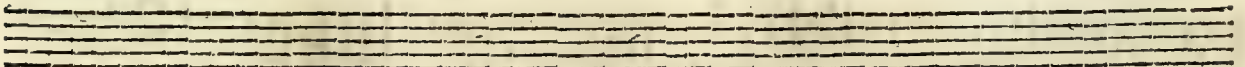
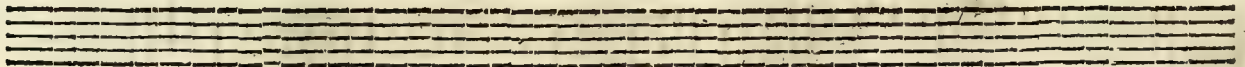
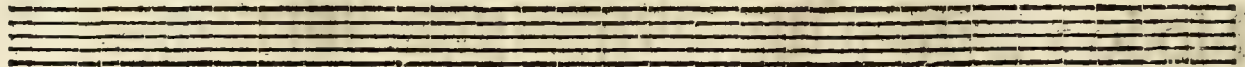
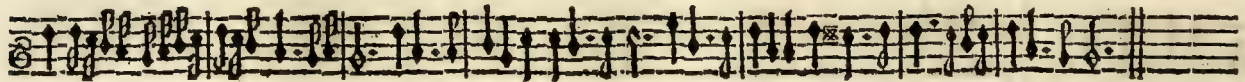
I. IACOB van EYCK,

Courante. 



Modo 2. 

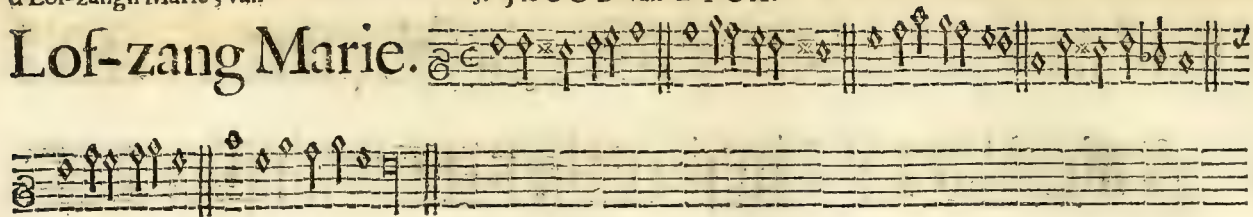




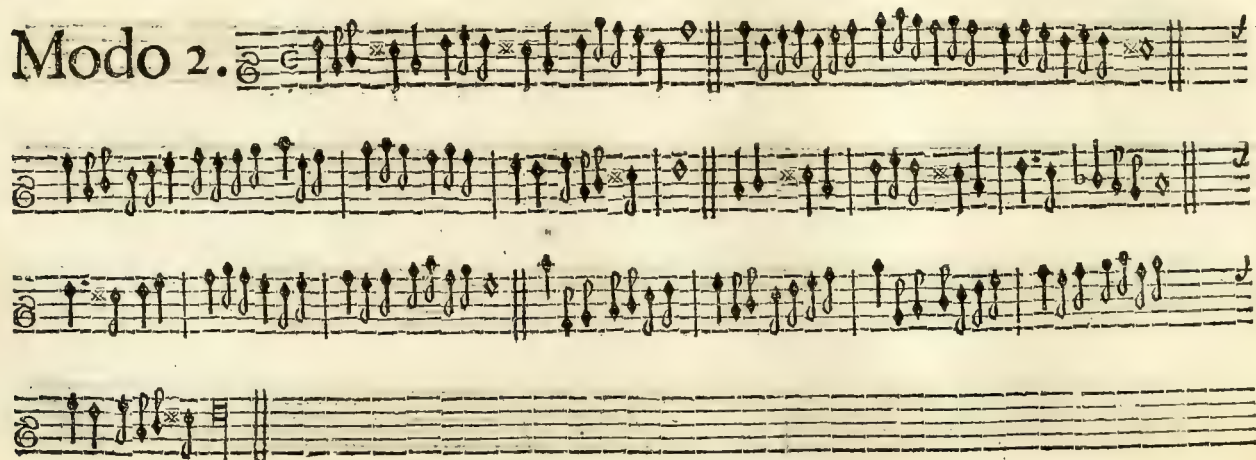
d'Lof-zangh Marie , van

J. JACOB van EYCK.

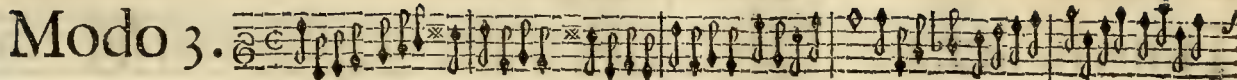
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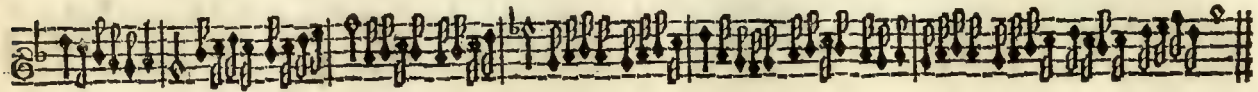
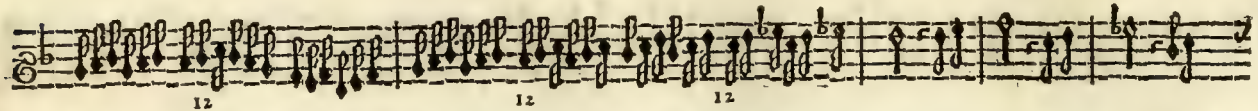
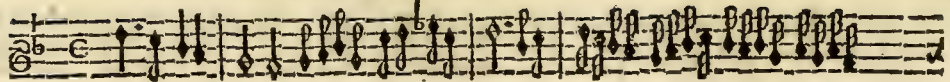
Modo 2.



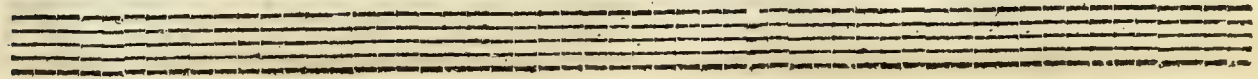
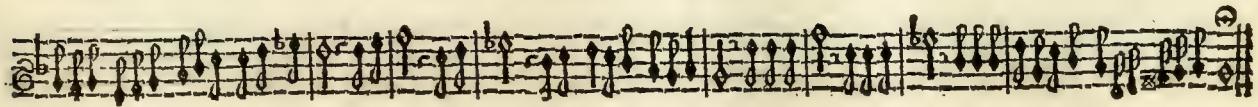
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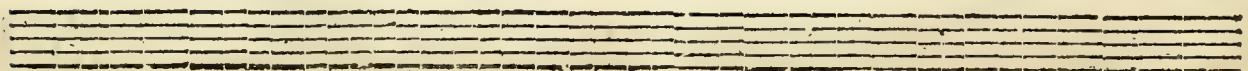
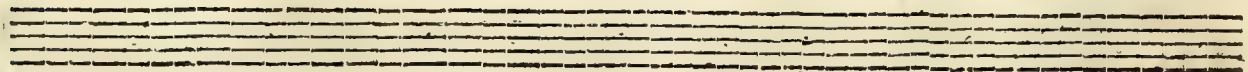
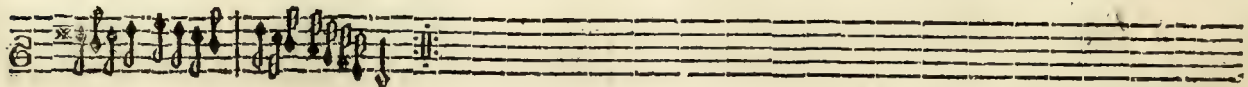
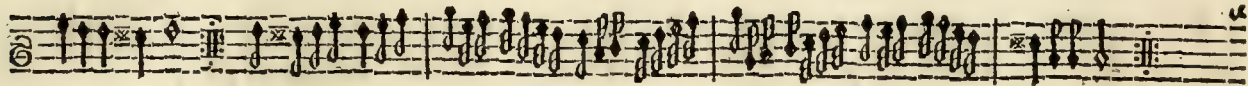


Frans Ballet.



Modo 2.





Fantasia & Echo.

The musical score consists of six staves of music, each beginning with a treble clef and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *pian.* and *forte.* are placed below the staves to indicate volume changes. Performance instructions, including *rit.* (ritardando) and *tr.* (trill), are also present. The score concludes with a double bar line and a fermata on the final note of the sixth staff.

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

pian. *forte.* *pian.*

forte. *pian.*

forte. pian. forte.

forte. 3 3 pian. 3 3 forte. 3 3 pian. 3 for. 3 3 3 3 3 3

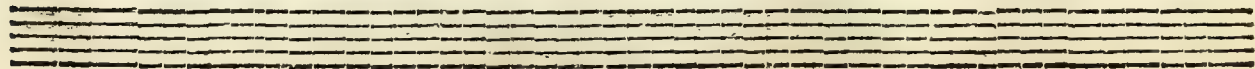
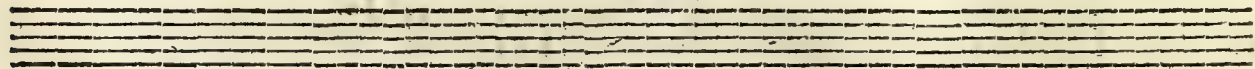
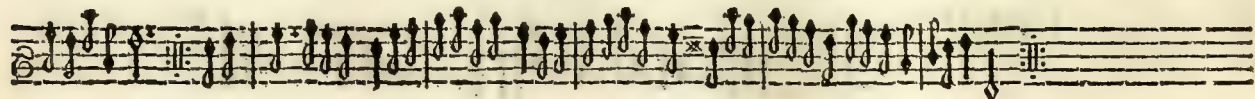
forte. 3 3 3 3 pian. 3 3 3 3 forte. 3 3 3 3

pian. 3 3 3 3 forte. 3 3

Gefwinde Bode.



Modo 2.

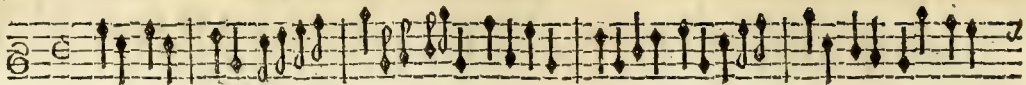


Tanneken.

Musical notation for the piece 'Tanneken'. It consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

A single empty musical staff with a treble clef, positioned below the first section of the score.

Musical notation for the piece 'Keer-om.'. It consists of a single staff of music with a treble clef. The notation includes various rhythmic values and rests.

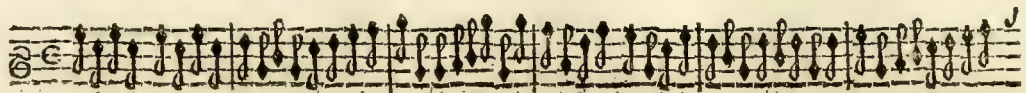
Modo 2. 









Modo 3. 

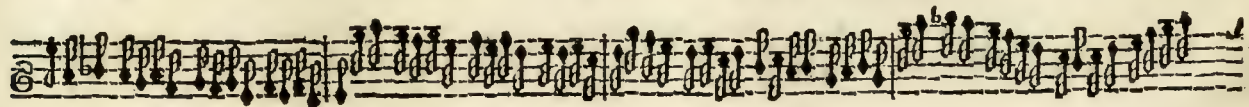
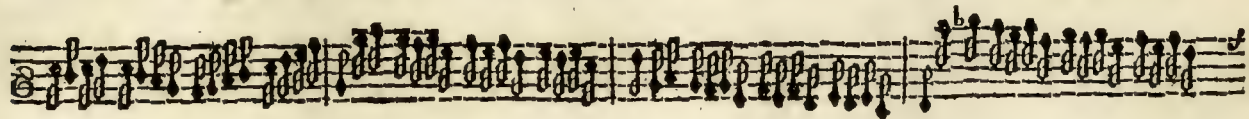
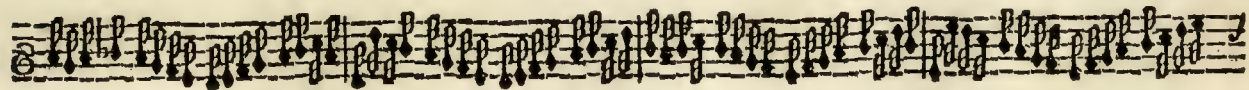
Keer-om.

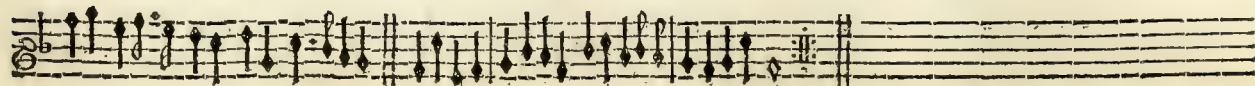
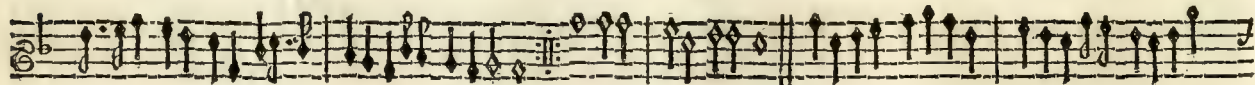
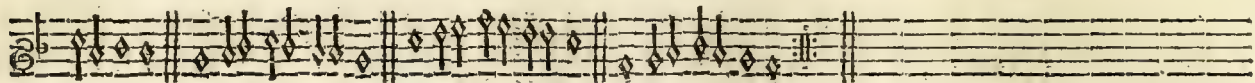
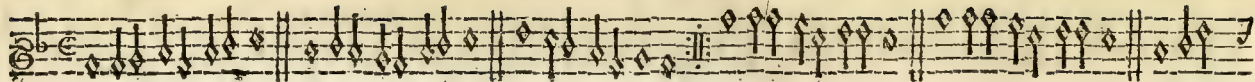
Modo 4.

The musical score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a 6/8 time signature. The music is characterized by a dense, rhythmic texture, primarily using eighth and sixteenth notes. The melody is highly active, with frequent sixteenth-note runs and eighth-note patterns. The piece concludes with a final cadence on the sixth staff.

Onan of Tanneken, van

J. JACOB van EYCK.



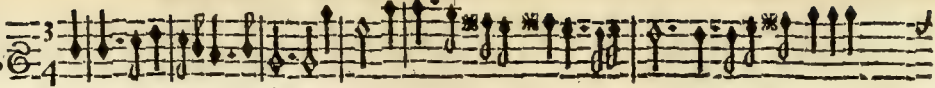


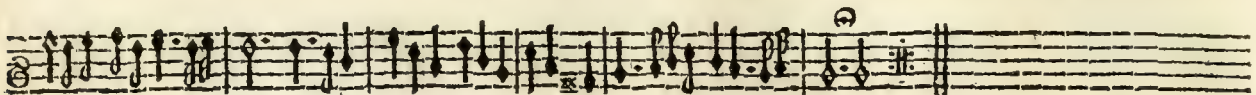
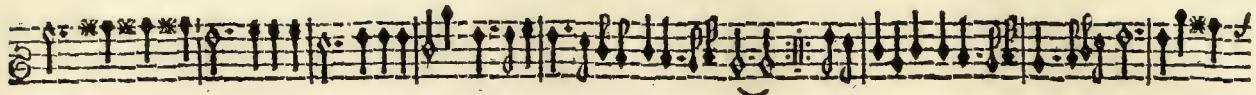
Modo 3.

The musical score is written on six staves. The first staff begins with the title 'Modo 3.' and a treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The music is a single melodic line with a rhythmic accompaniment of eighth notes. The melody is characterized by frequent ornaments, including mordents and grace notes. The score is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of several phrases. The notation includes various note values, rests, and dynamic markings such as asterisks (*). The piece concludes with a double bar line and a fermata over the final note.

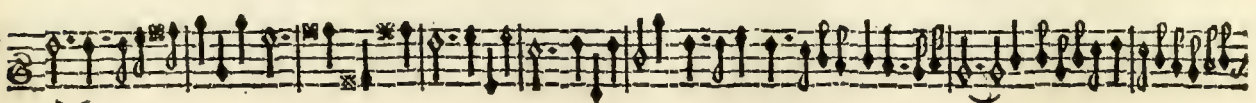
l'Amie Cillæ, van

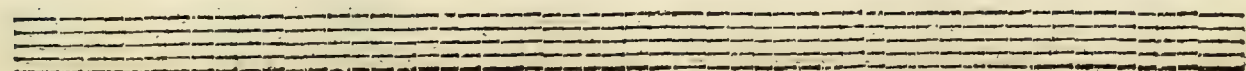
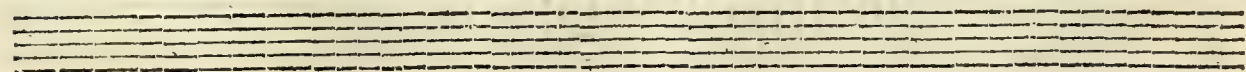
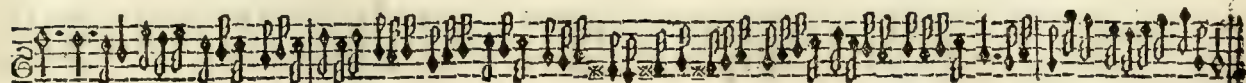
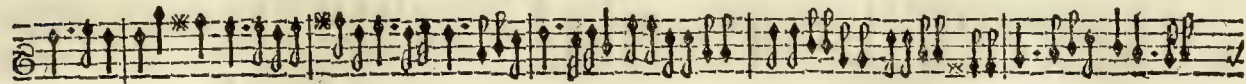
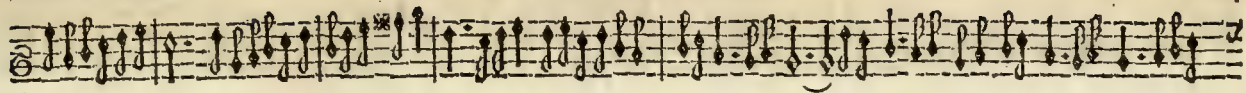
J. JACOB van EYCK.

l'Amie Cillæ. 



Modo 2. 





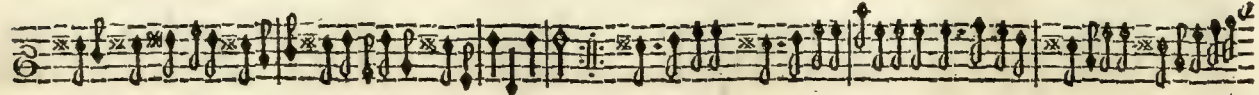
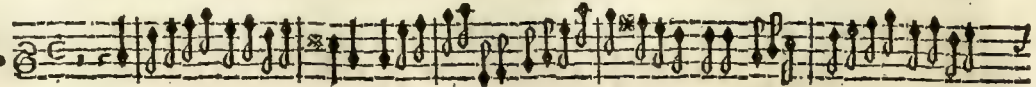
Bravade, gebroocken van

J. IACOB van EYCK.

Bravade.



Modo 2.



Modo 3.

The musical score for 'Modo 3.' consists of four staves of music in 6/8 time. The notation is dense, featuring many beamed eighth and sixteenth notes. There are several 'x' marks above the notes, likely indicating specific performance techniques or ornaments. The piece concludes with a double bar line and repeat signs.

Pſalm 103.

The musical score for 'Pſalm 103.' consists of two staves of music in 6/8 time. The notation is simpler than the previous piece, primarily using quarter and eighth notes. The piece concludes with a double bar line and repeat signs.

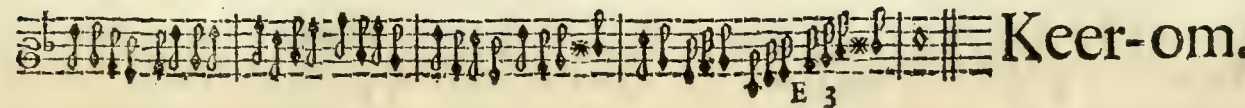
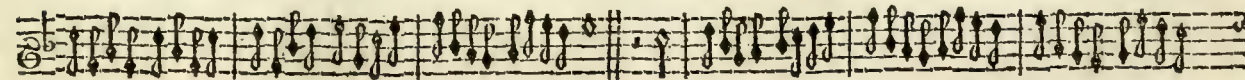
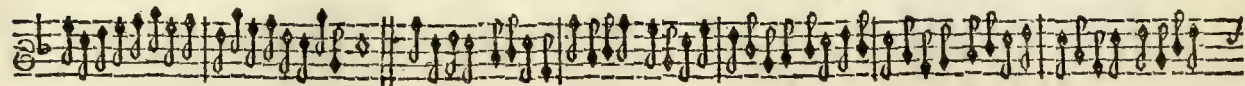
Keer-om.

Modo 2.

The musical score for Modus 2 consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 6/8 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff contains a double bar line followed by a repeat sign (two dots) and then continues the melody. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line and a repeat sign.

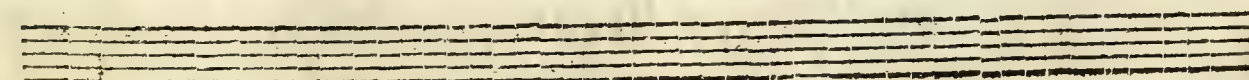
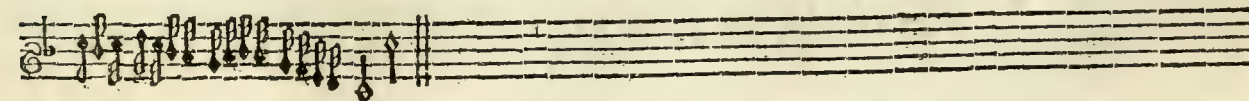
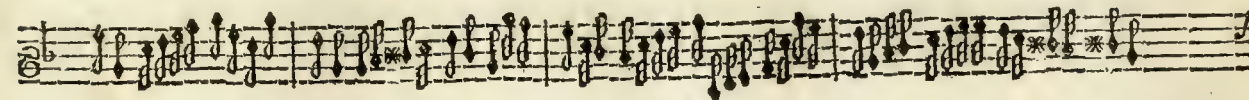
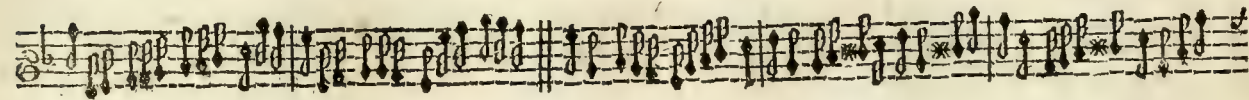
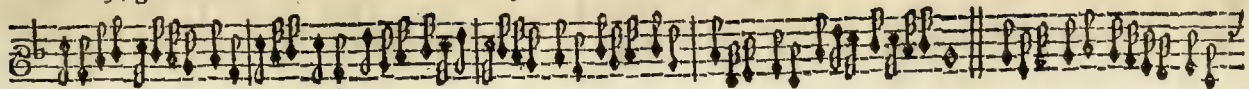
Modo 3.

The musical score for Modus 3 consists of a single staff of music. It begins with a treble clef, a key signature of one flat (F major), and a 6/8 time signature. The music is written in a single melodic line and concludes with a double bar line and a repeat sign.

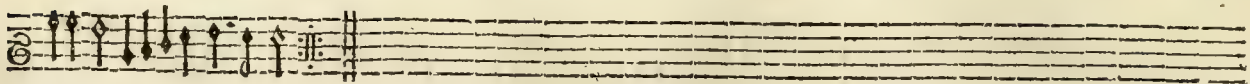
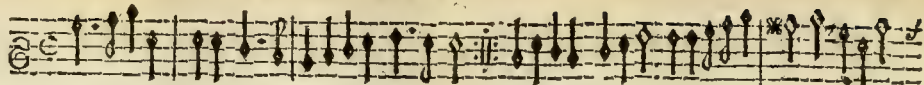


Modo 4.

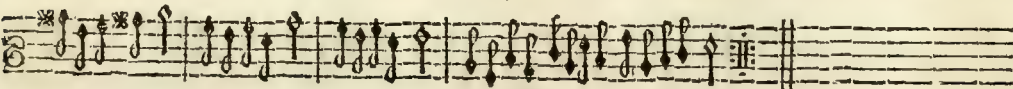
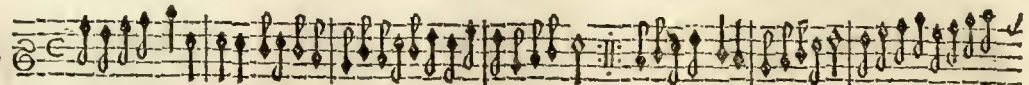




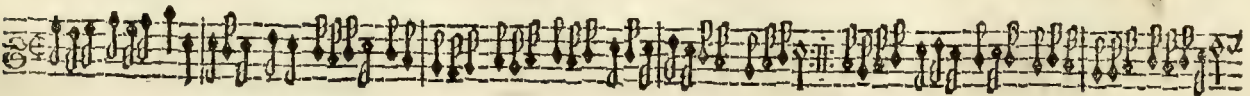
Van Goofen.



Modo 2.



Modo 3.

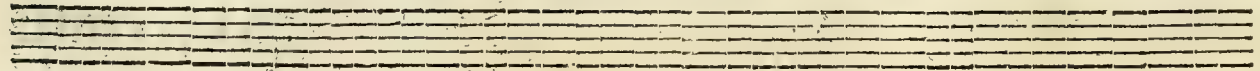
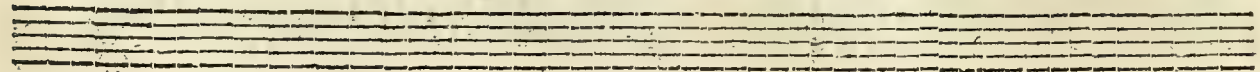
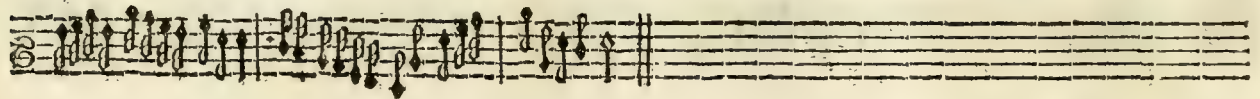
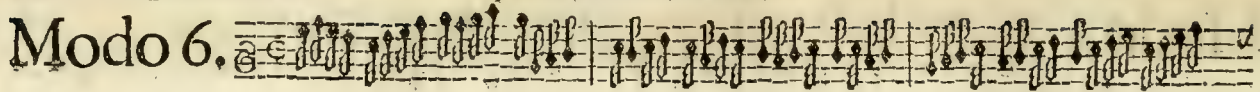


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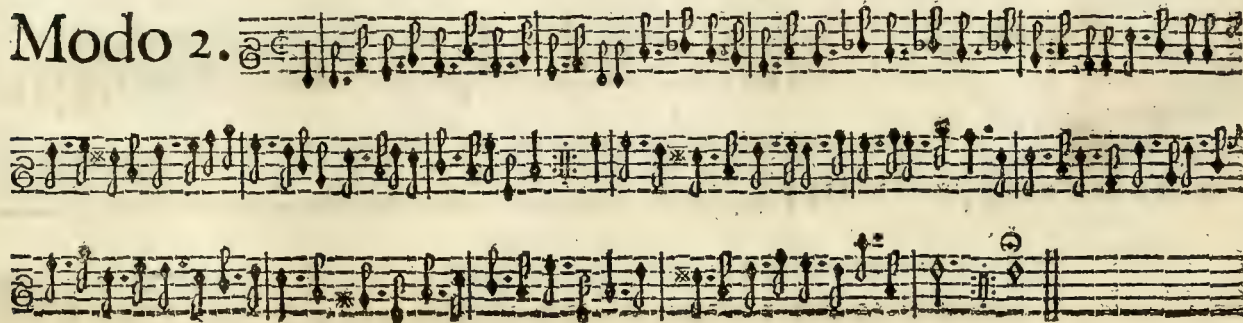
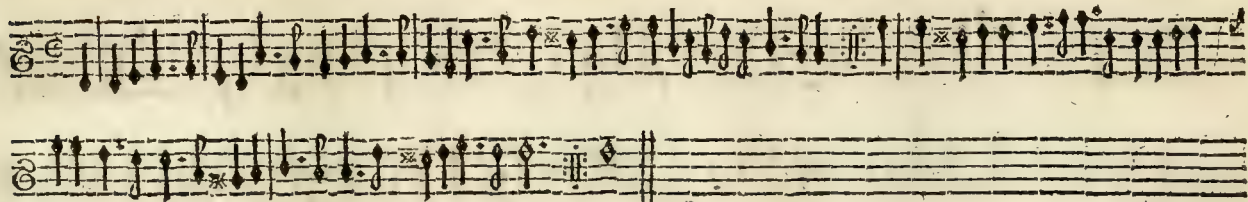
Modo 5.

Keer-om.

Modo 6.



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

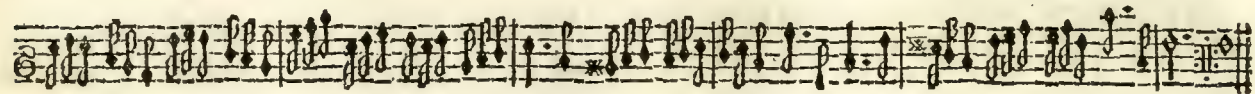
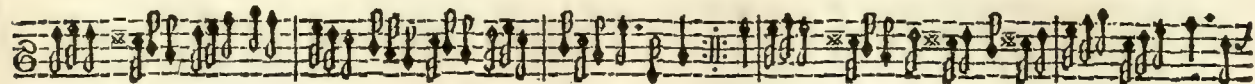
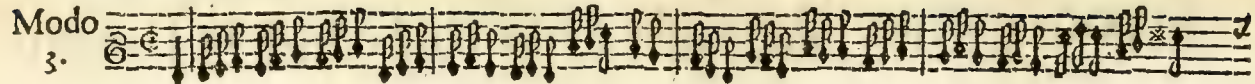


Si vous me voules guerir , van

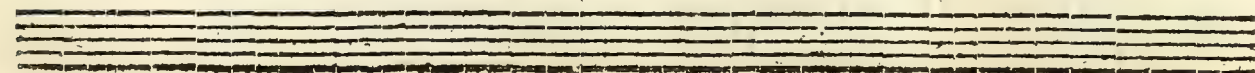
I. IACOB van EYCK.

Modo

3.

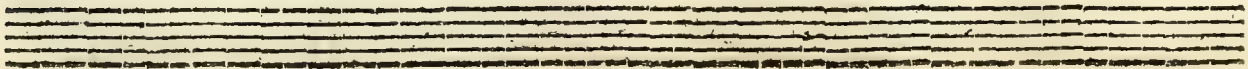
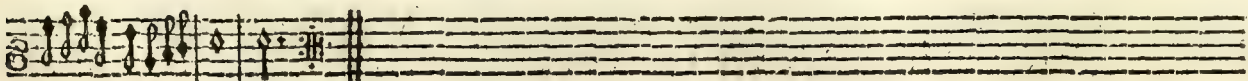
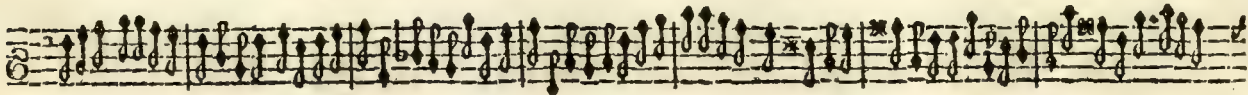
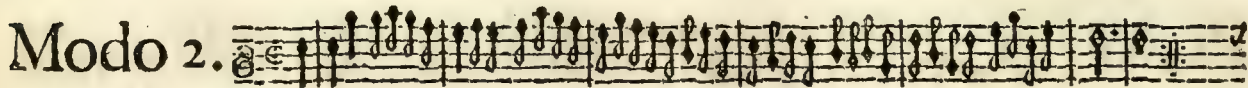
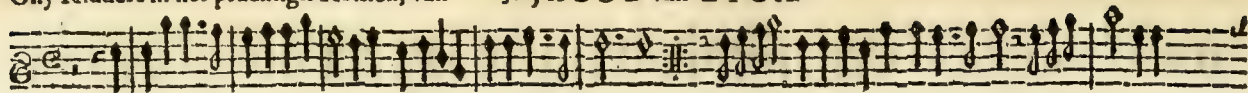


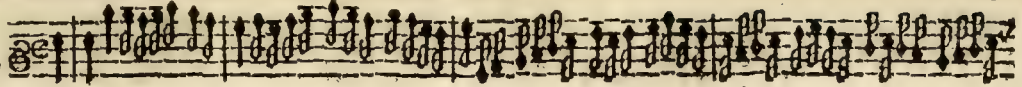
Courante.

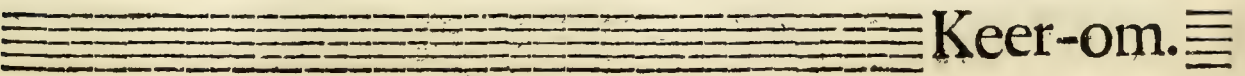
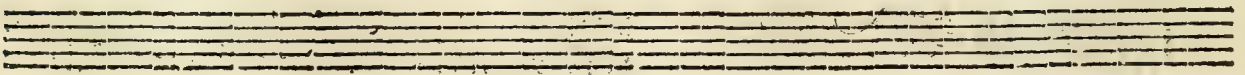
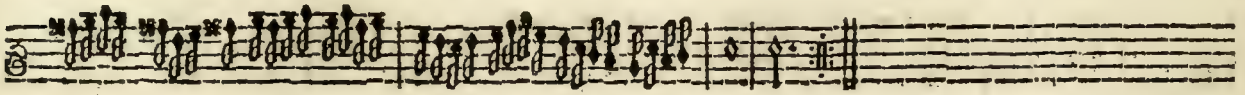
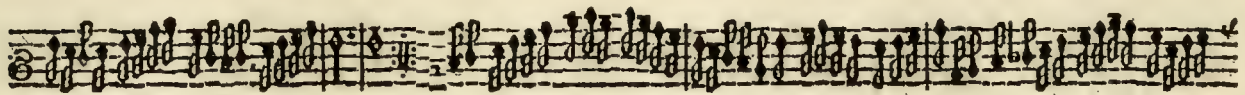


Modo 2.

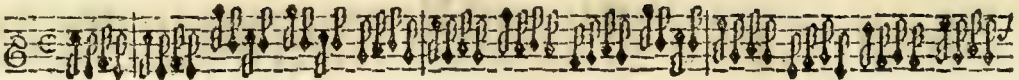
Modo 3.



Modo 3. 

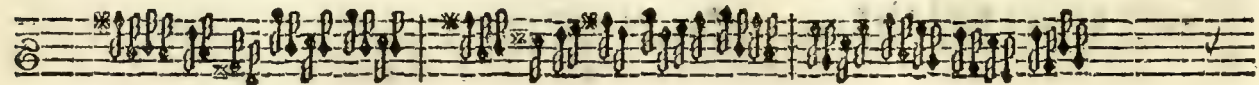


Keer-om.

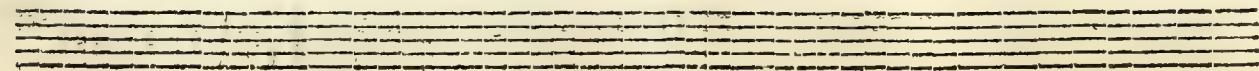
Modo 4. 



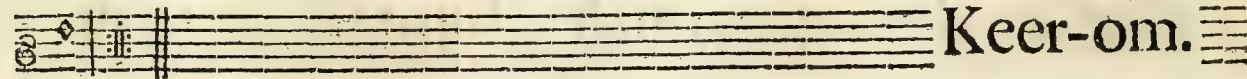
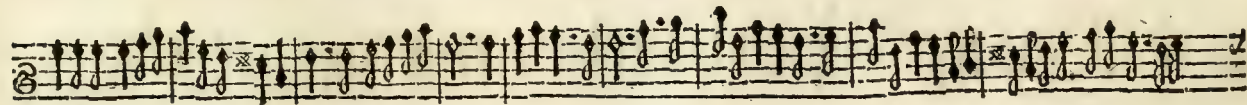


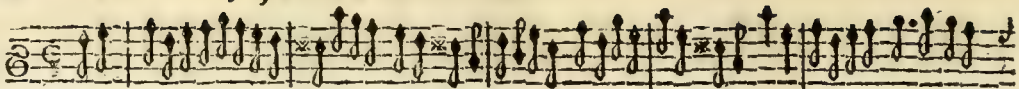







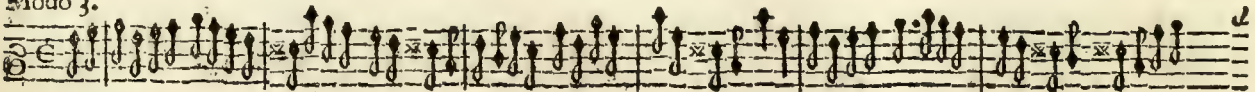
Ballete Gravefand gebrooken van I. I. van Eyck.

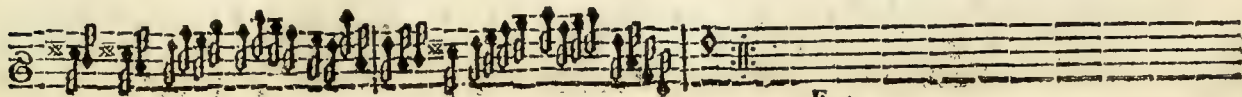
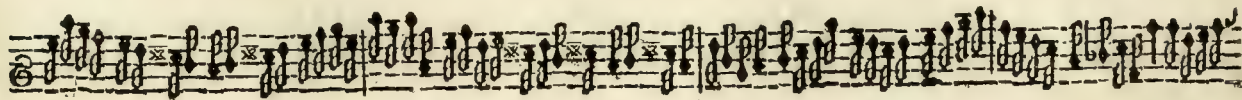
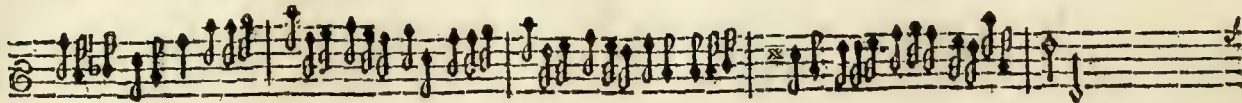
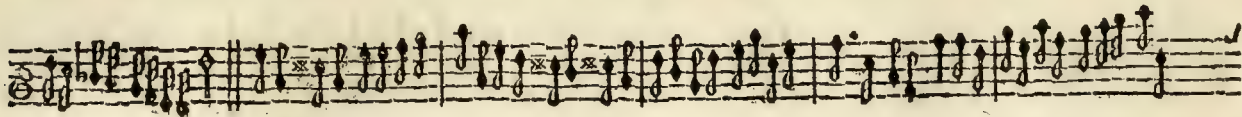
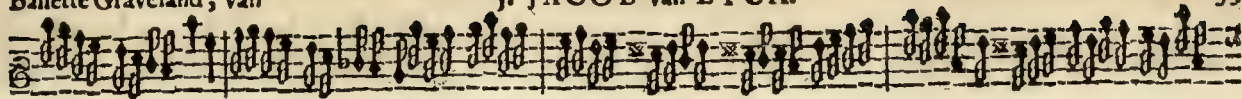


Modo 2. 



Modo 3.



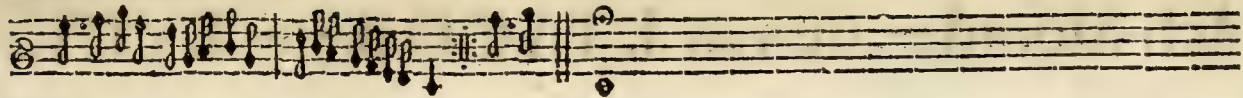


Nachtegael.

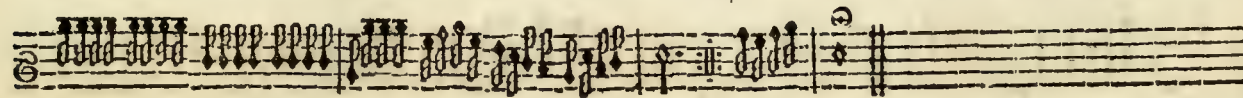
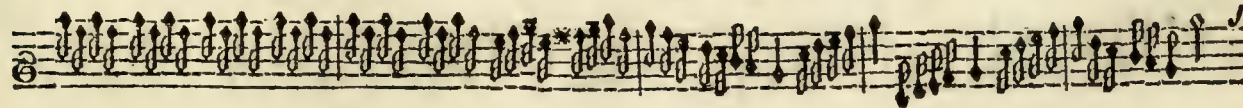
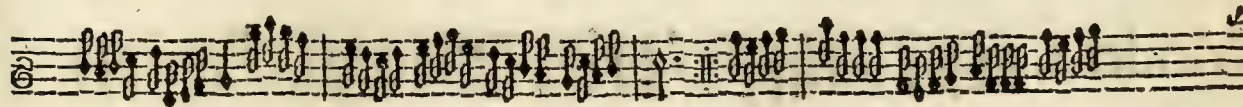
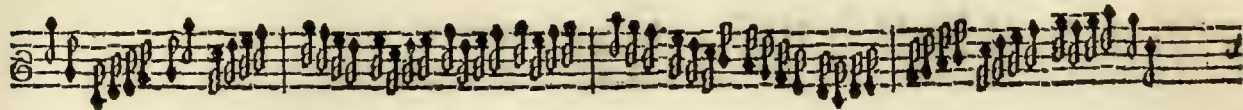
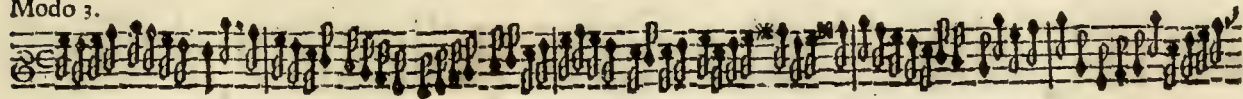
Musical score for 'Nachtegael' in G major, 6/8 time. The score consists of three staves. The first staff is the vocal line, the second is the piano accompaniment, and the third is a lute or guitar accompaniment. The piece begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is characterized by a series of eighth notes and quarter notes, with a final cadence. The piano accompaniment features a steady eighth-note pattern. The lute accompaniment consists of a series of eighth notes, with a final cadence.

Modo 2.

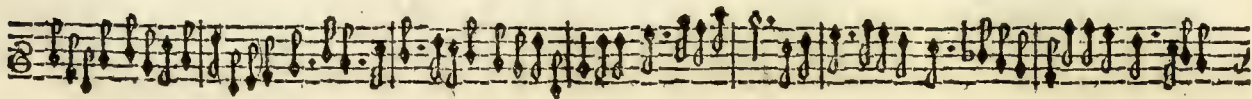
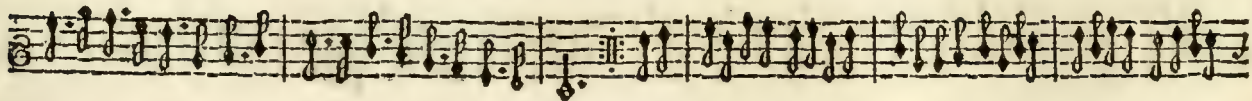
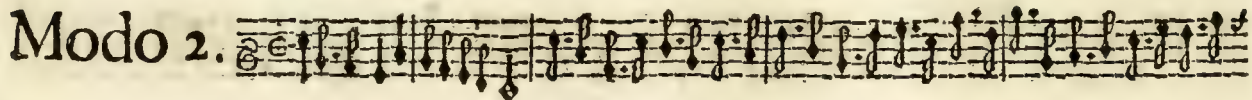
Musical score for 'Modo 2' in G major, 6/8 time. The score consists of three staves. The first staff is the vocal line, the second is the piano accompaniment, and the third is a lute or guitar accompaniment. The piece begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is characterized by a series of eighth notes and quarter notes, with a final cadence. The piano accompaniment features a steady eighth-note pattern. The lute accompaniment consists of a series of eighth notes, with a final cadence.

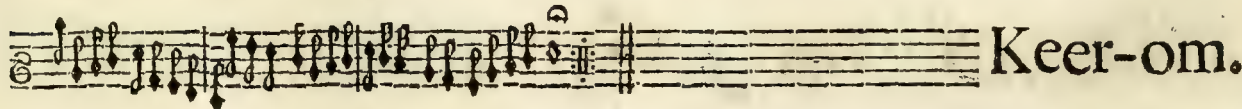
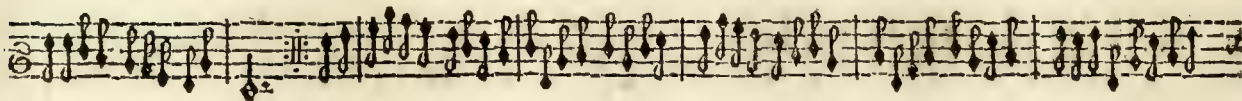
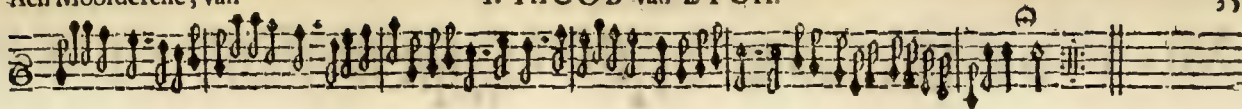


Modo 3.

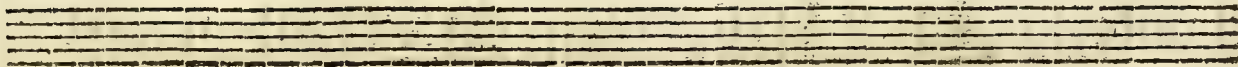



Ach Moorderesse van I. IACOB van EYCK.

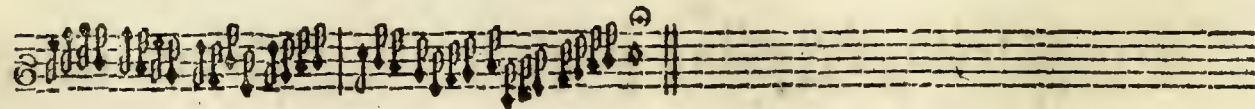

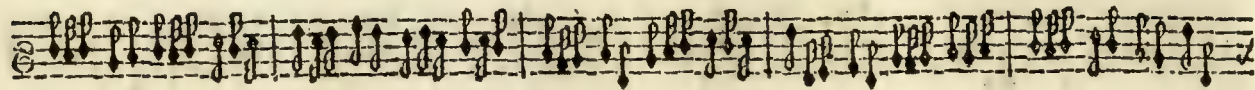
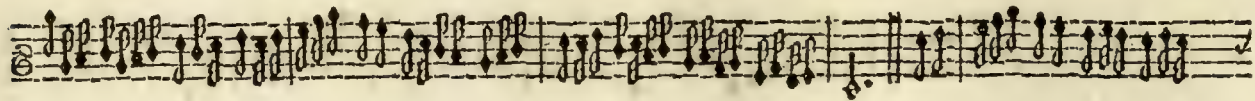


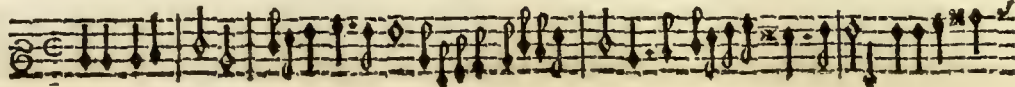


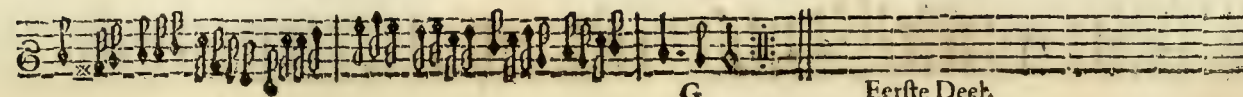
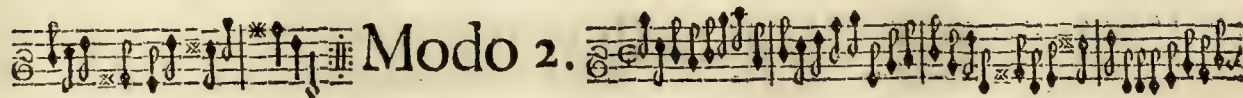
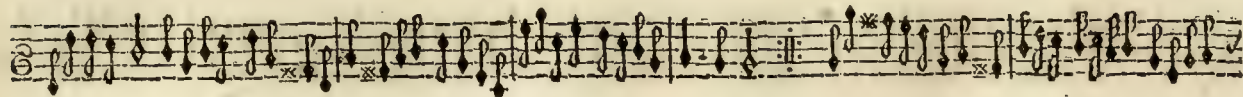
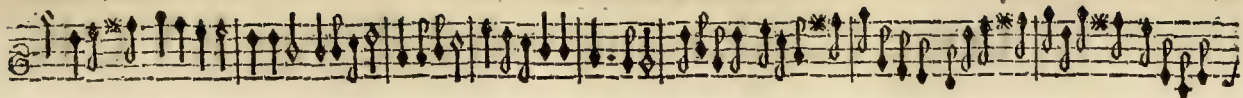
Keer-om.



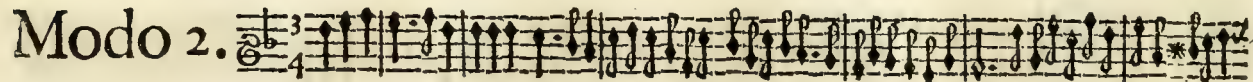
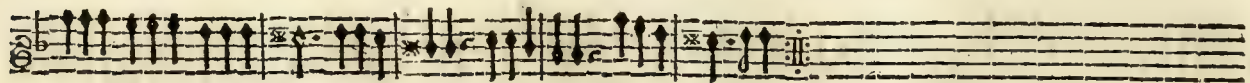
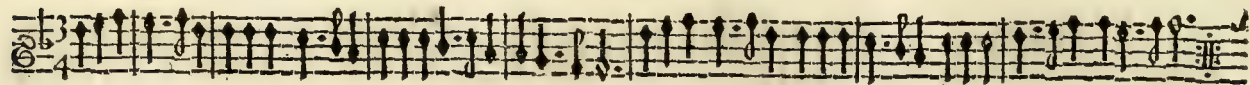
Modo 4. 

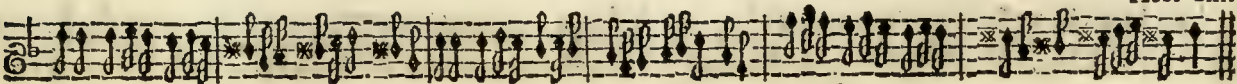
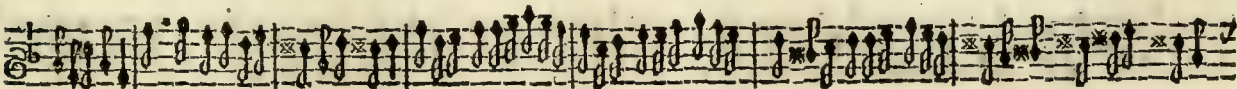
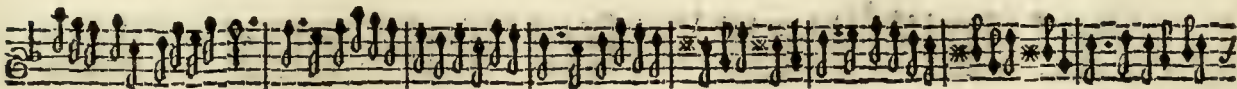
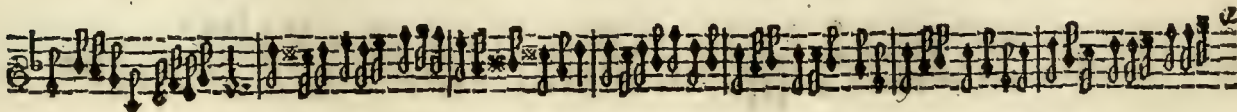
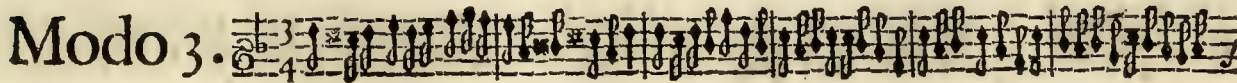


Lanterlu. 



Philis schoone Harderinne van I. I. van EYCK.

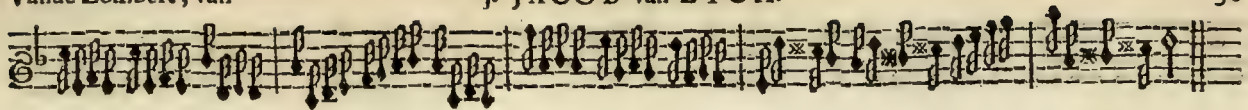




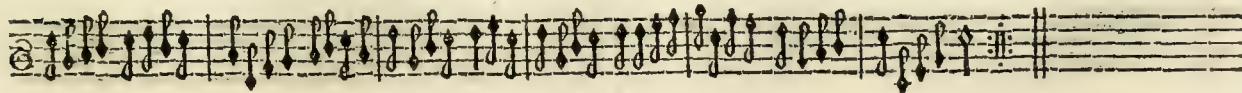
Keer-om.

Modo 4.

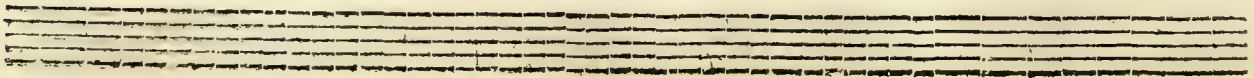
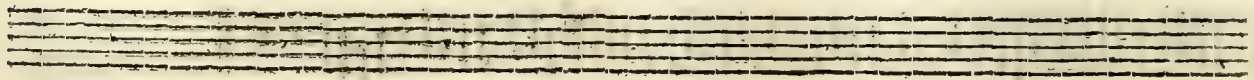
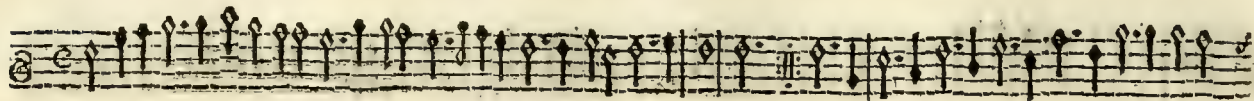
The musical score is written on six staves. The first staff starts with a treble clef, a 3/4 time signature, and a 4-measure rest. The notation is a form of lute tablature, using 'x' for fretted notes and '*' for natural notes. The music consists of a series of rhythmic patterns, including minims, crotchets, and quavers, often beamed together. The piece ends with a fermata on the final note of the sixth staff.



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

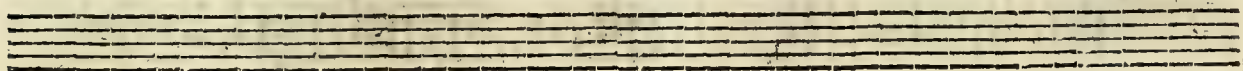



Comagain gebroken van I. I A C O B van E Y C K.



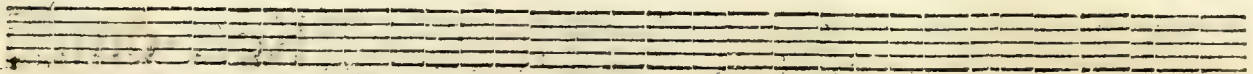
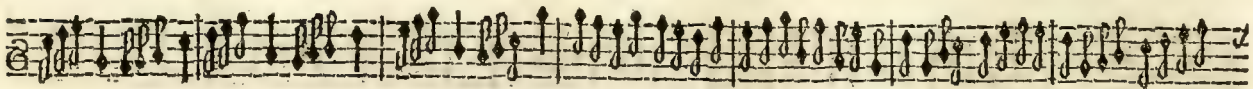
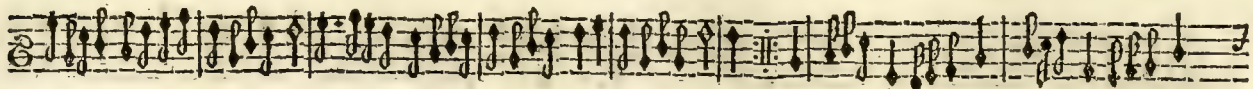
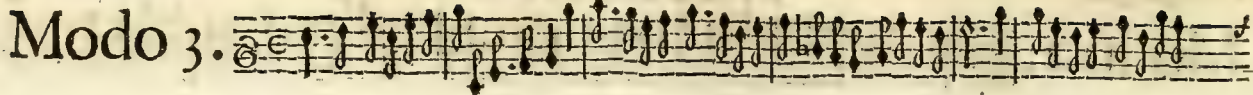
Modo 2.

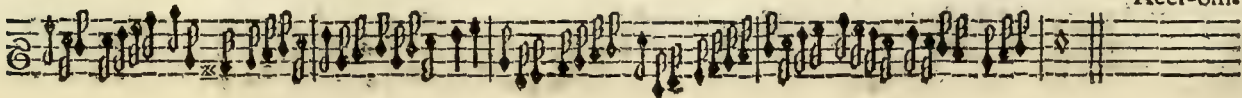
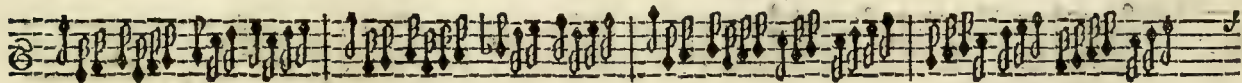
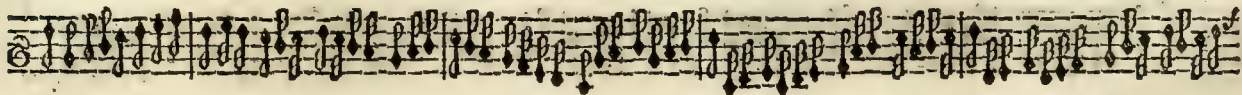
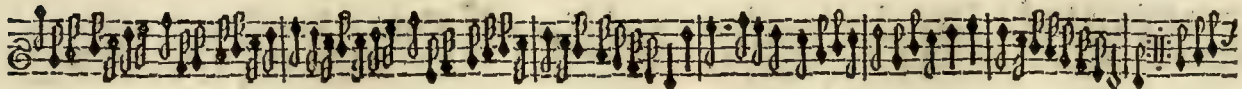
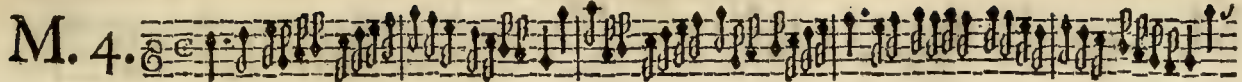
The musical notation for 'Modo 2.' consists of four staves of music. The first staff begins with a treble clef, a G-clef, and a common time signature (C). The music is written in G major and 2/4 time. The melody is characterized by eighth and sixteenth notes, with some rests and accidentals. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and repeat dots.

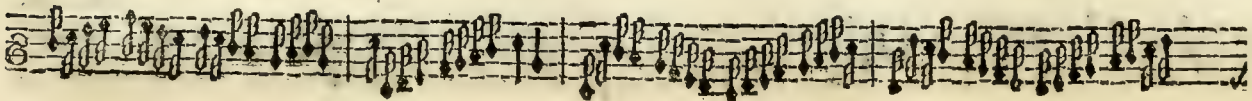
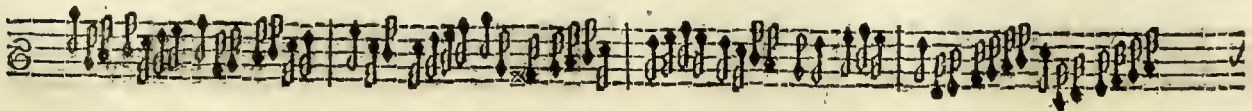
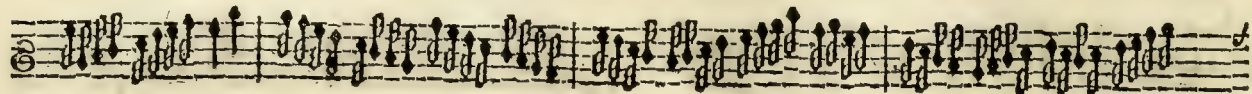


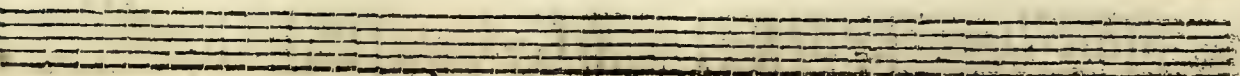
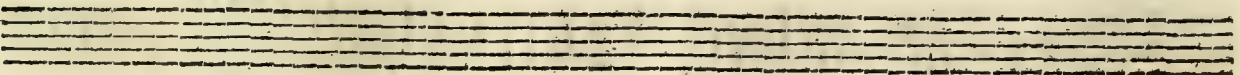
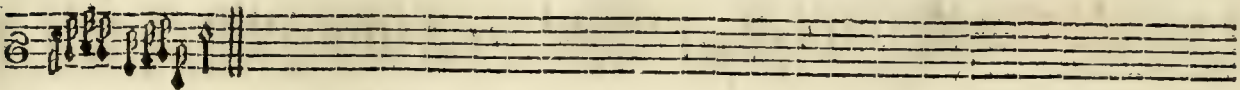
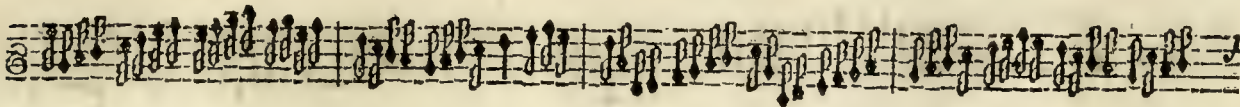
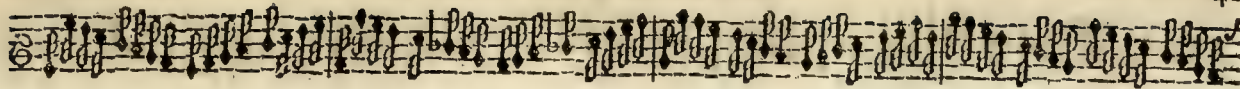
Keer-om. 

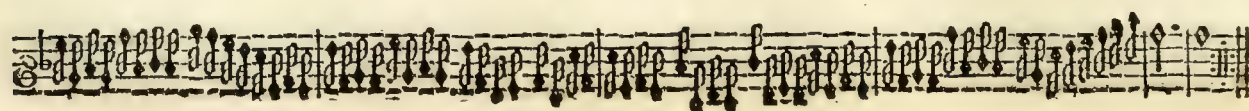
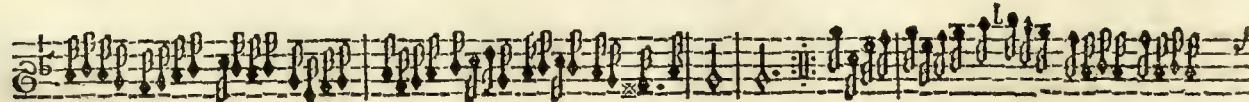
Modo 3.



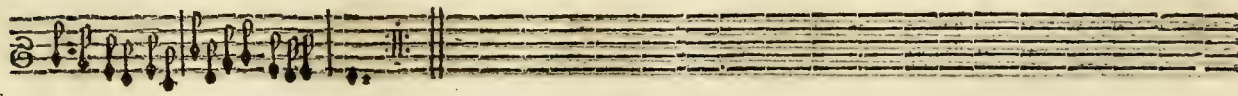
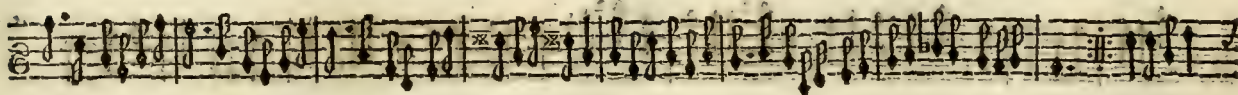








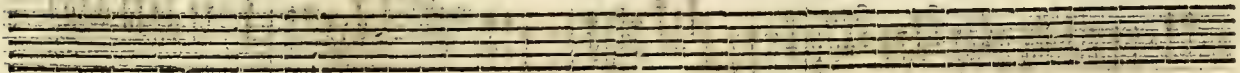
Tweede Daphne, van L. I A C O B van Eyck.



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



Modo 2.



Keer-om.

Amarilli mia bella, van

J. IACOB van EYCK.

Derde Modo.

The musical score is presented on six staves. The first staff starts with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several asterisks (*) and flats (b) scattered throughout the score, likely indicating specific performance instructions or ornaments. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.



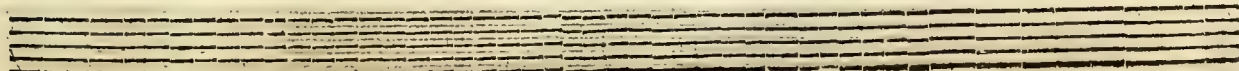
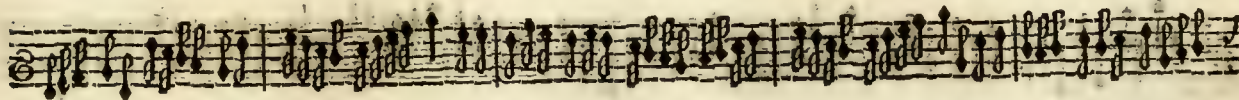
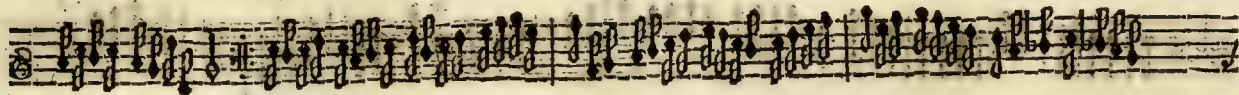
Engels Lied.

The first system of musical notation for 'Engels Lied' consists of two staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. The bottom staff is a bass line, also in common time, providing a steady accompaniment. The system concludes with a double bar line and repeat dots.

Modo 2.

The second system, titled 'Modo 2', consists of five staves of musical notation. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is more complex than in the first system, featuring many sixteenth notes. The subsequent four staves are bass lines, each providing a different accompaniment for the same melody. The system concludes with a double bar line and repeat dots.

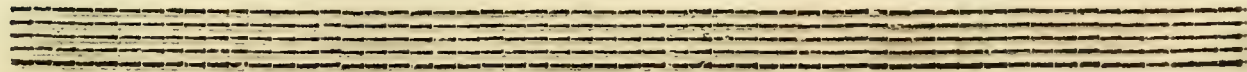
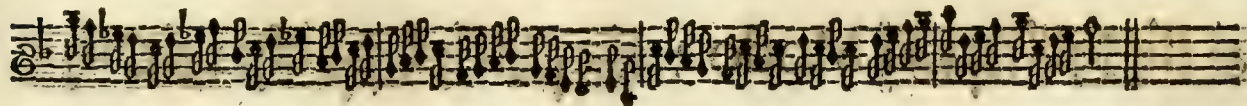
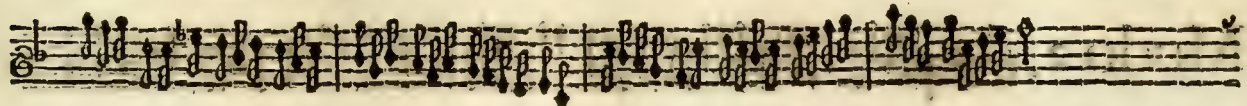
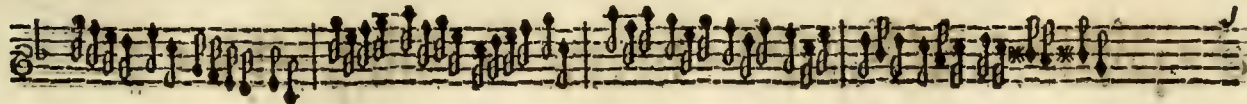
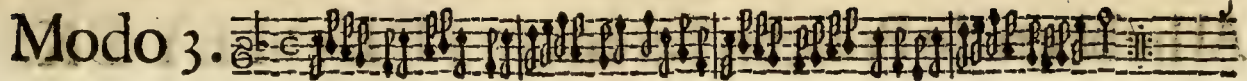
Modo 3.



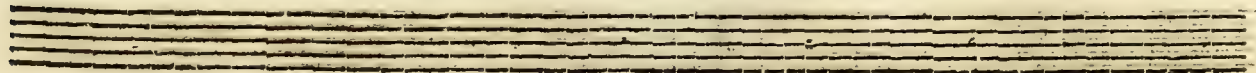
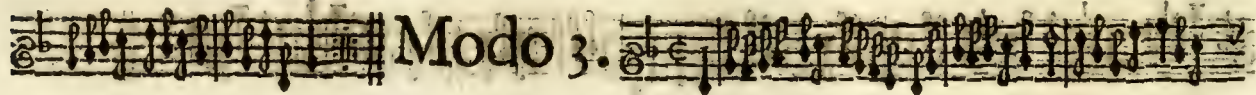
Philis quam Philander: van I. Jacob van Eyck.



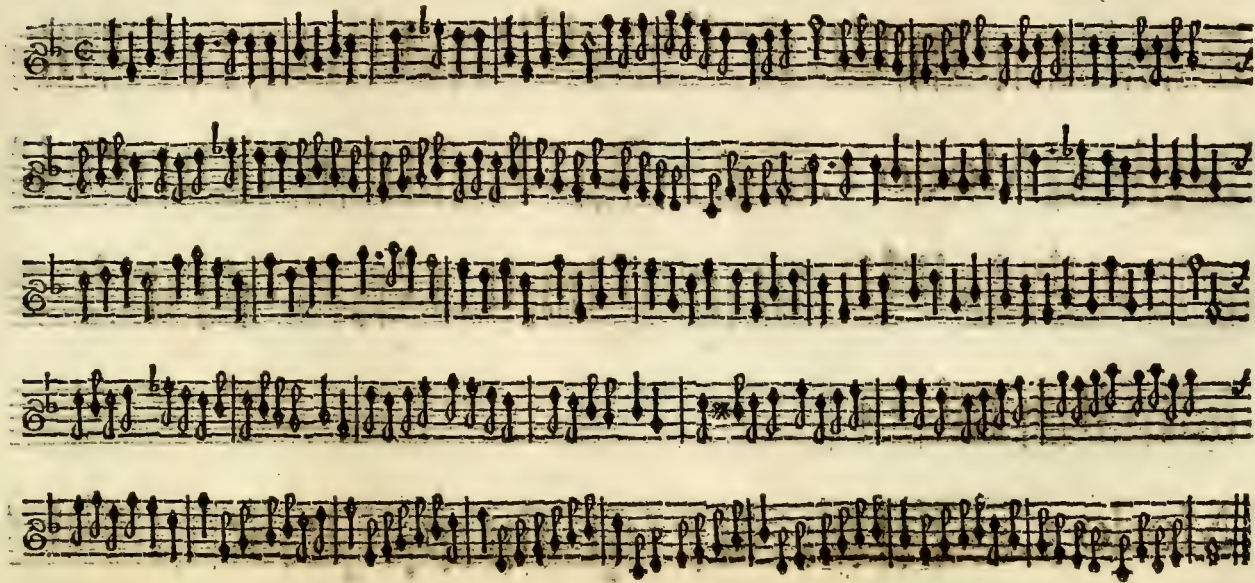
Modo 3.



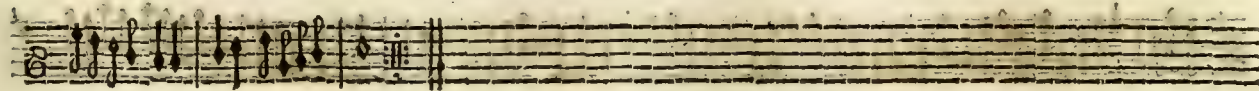
Al hebben de Princen haren, van I. I. van EYCK.

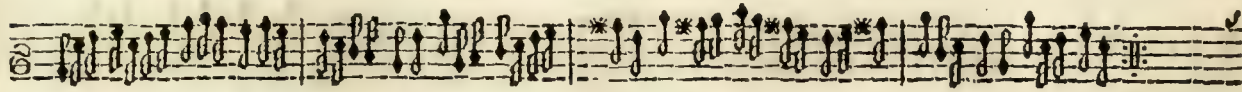
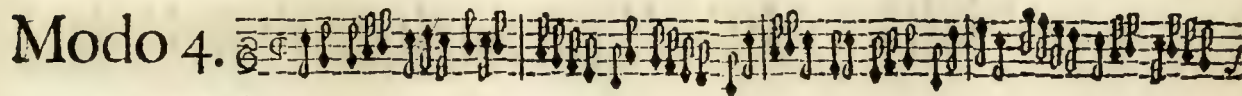
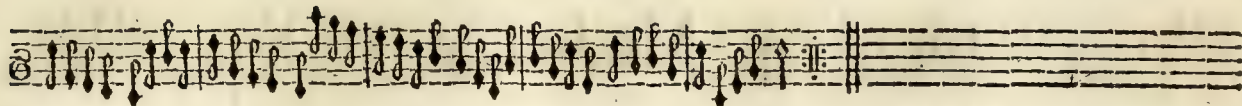
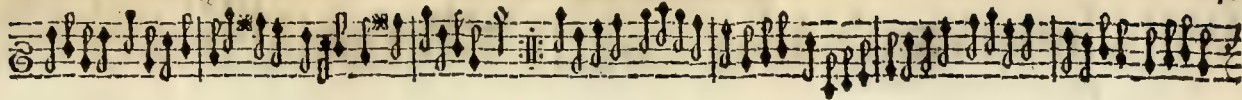


Tweede Rosemond, van I. I. van E Y C K,



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

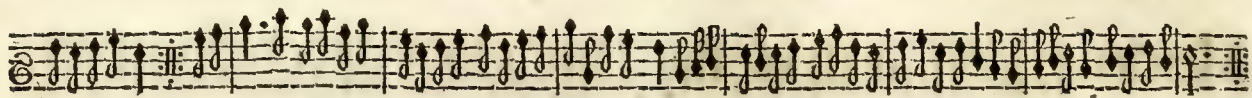




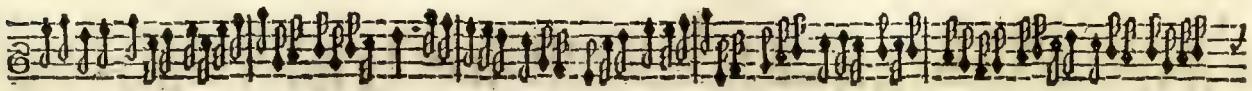
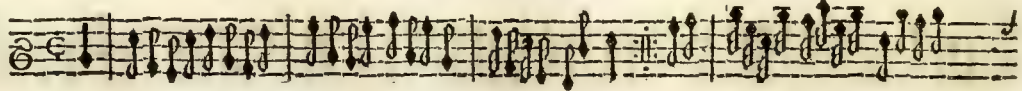
Wilhelmus van Nass.



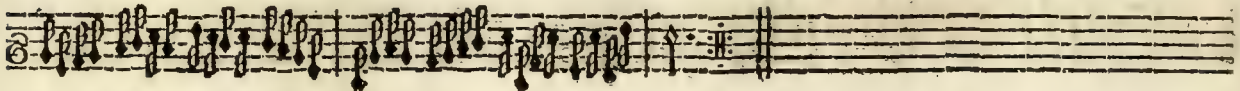
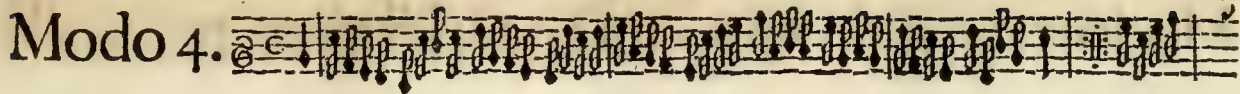
Modo 2.



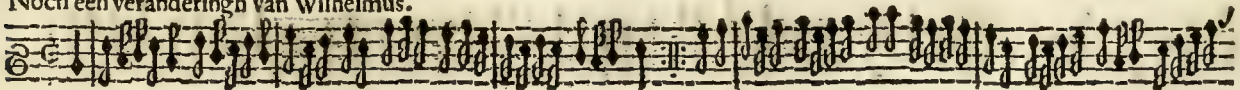
Modo 3.

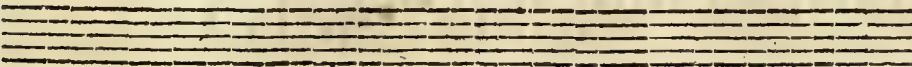


Modo 4.



Noch een veranderingh van Wilhelmus.



Keer-om. 

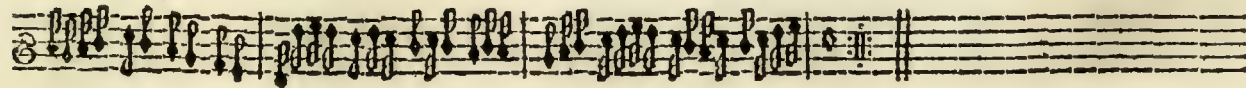
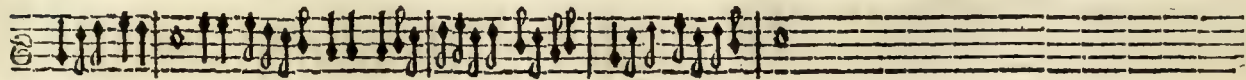
Modo 2.

The first piece, 'Modo 2.', is written on three staves. The first staff begins with a treble clef (G-clef) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some beamed pairs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line and repeat dots.

Meysje wilje by.

The second piece, 'Meysje wilje by.', is written on three staves. The first staff begins with a treble clef (G-clef) and a common time signature (C). The melody is characterized by dotted rhythms and eighth notes. The second staff continues the piece, and the third staff concludes with a double bar line and repeat dots. The third piece, 'M. 2.', is written on three staves. The first staff begins with a treble clef (G-clef) and a common time signature (C). The music features a mix of eighth and sixteenth notes. The second staff continues the melody, and the third staff concludes with a double bar line and repeat dots.

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



Batali , van

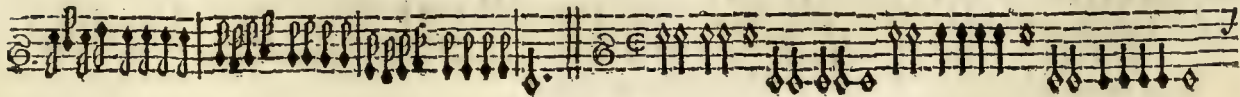
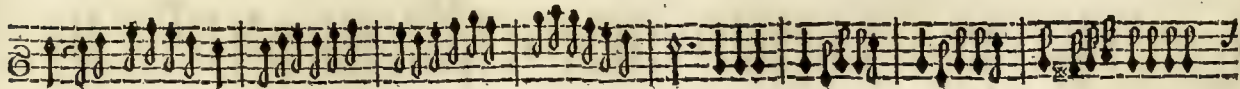
I. IACOB van EYCK.

Batali.

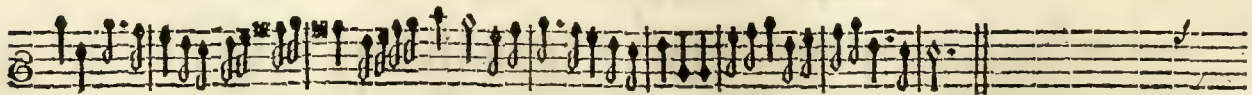
The image displays a musical score for a piece titled "Batali" by I. Iacob van Eyck. The score is written on six staves, each beginning with a treble clef and a 3/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with occasional rests and dynamic markings. The notation is clear and legible, typical of 17th-century manuscript notation. The piece concludes with a final cadence on the sixth staff.



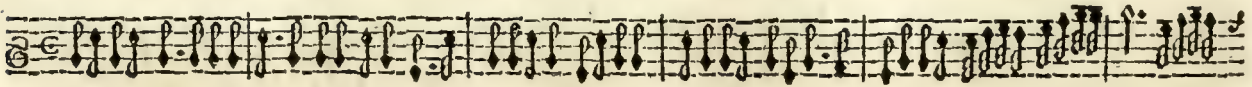
*Wilhelmus moet
men 2 speelen.*



Allarm. 

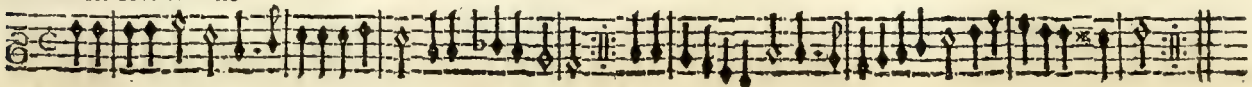


*Ick wou wel dat den krygh
an ginck, moet 2 gespeelt werd.* 




Eynde.

Schoonste Herderinne.

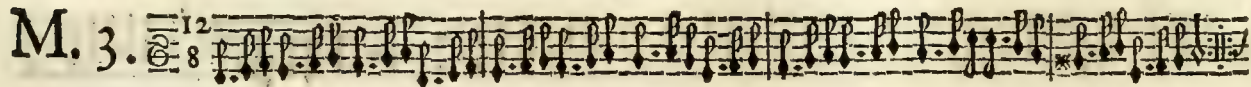
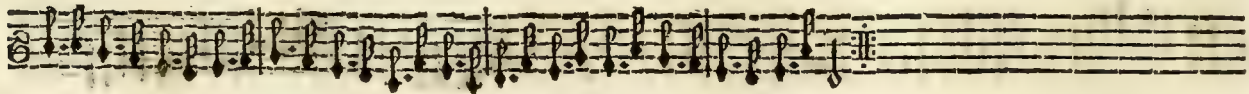
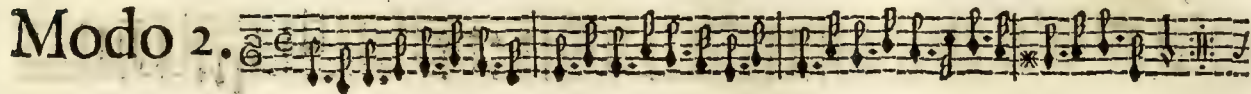
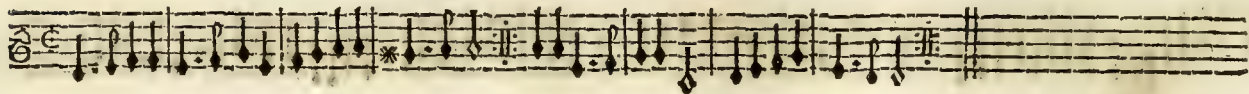


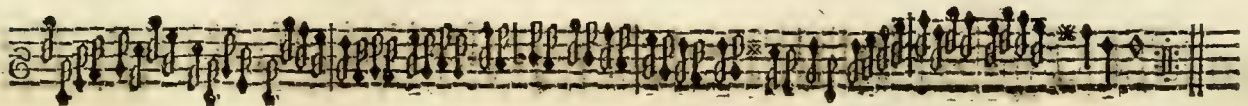
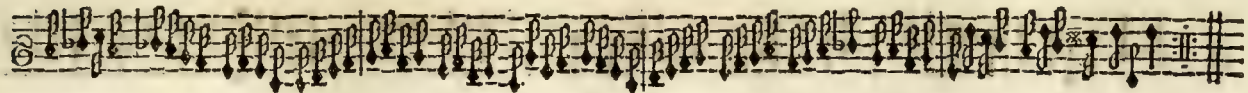
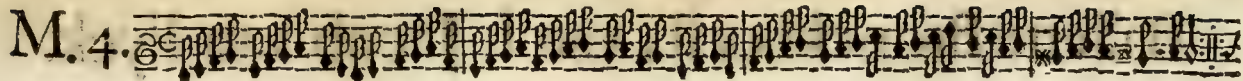
Modo 2.

The musical score consists of six staves of music, all in G major (one sharp) and 3/4 time. The notation is as follows:

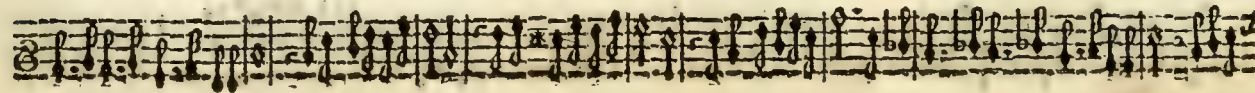
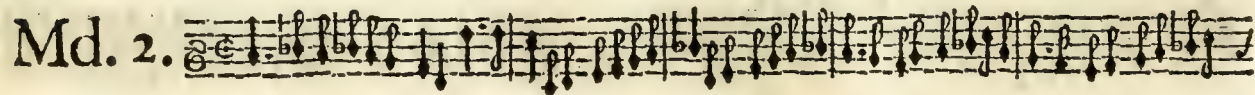
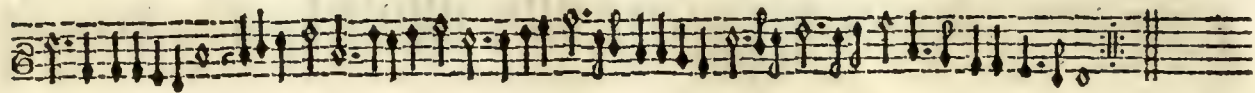
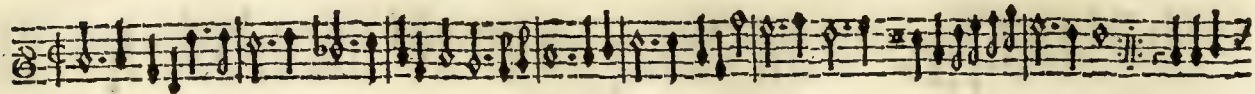
- Staff 1:** Starts with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. It continues with a series of eighth and sixteenth notes, ending with a quarter note G4.
- Staff 2:** Continues the melody from the first staff, featuring a mix of eighth and sixteenth notes.
- Staff 3:** Continues the melody, showing a change in rhythm with some dotted notes and eighth notes.
- Staff 4:** Continues the melody, featuring a prominent sixteenth-note pattern.
- Staff 5:** Continues the melody, showing a change in rhythm with some dotted notes and eighth notes.
- Staff 6:** Continues the melody, ending with a double bar line and repeat dots (||:). The final notes are G4, A4, and B4.

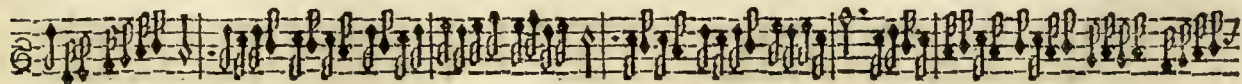
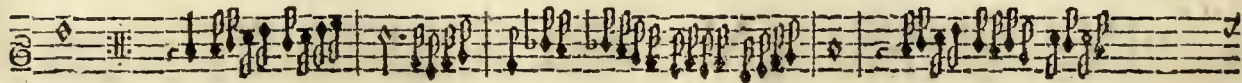
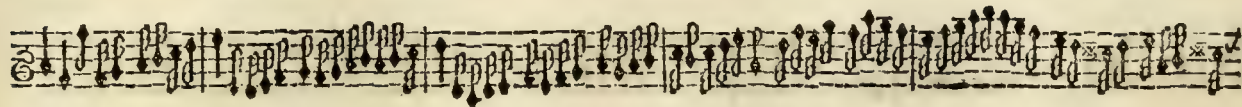
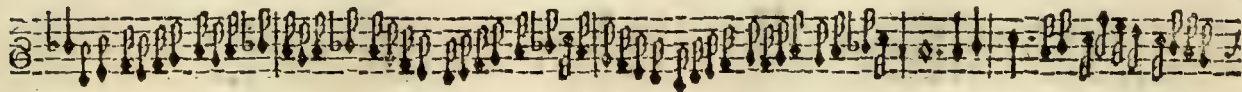
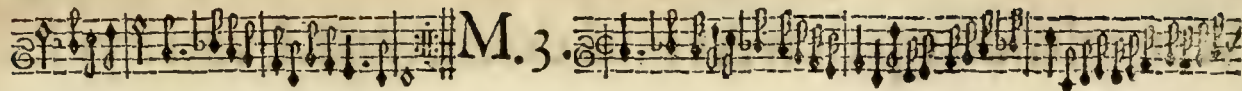
Rosemond die lach gedoocken, van I. I. van Eyck.



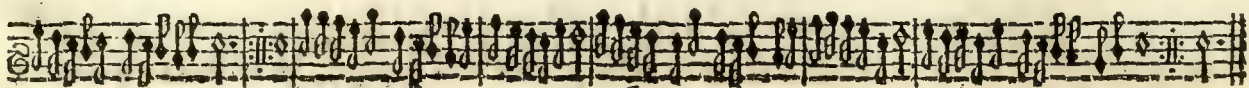
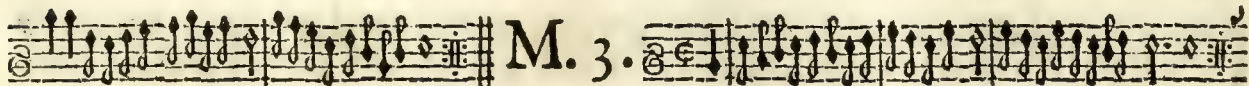


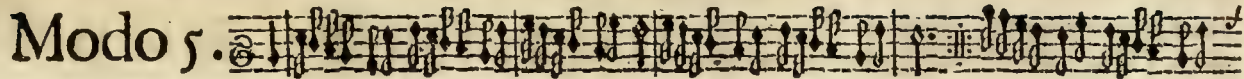
Ballette Bronckhorst, van I. Jacob van Eyck.

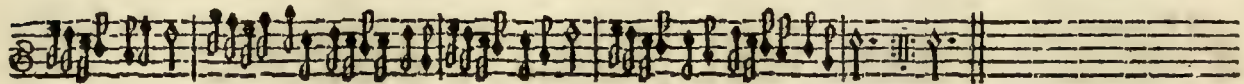


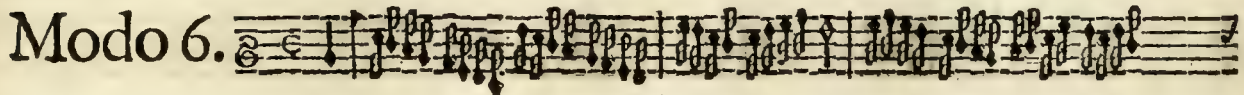


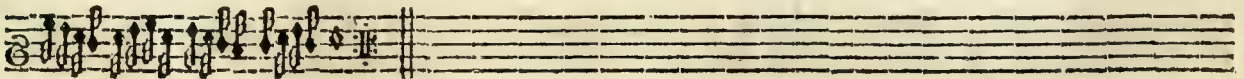
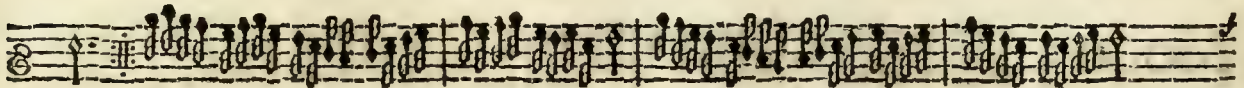
Wat zalmen op den Avond doen, van I.I. van Eyck.



Modo 5. 

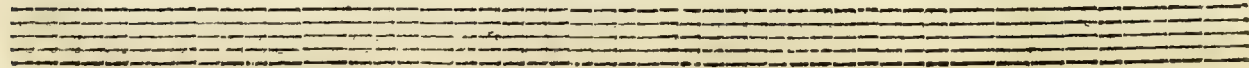
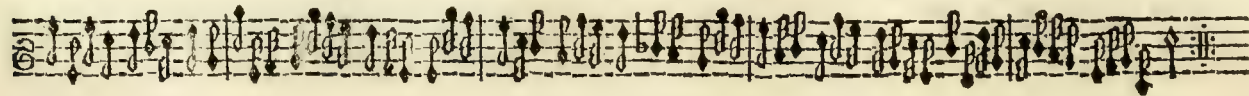
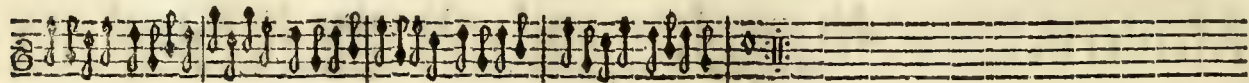


Modo 6. 



Wat zalmen op den avond doen, van J. JACOB van EYCK.

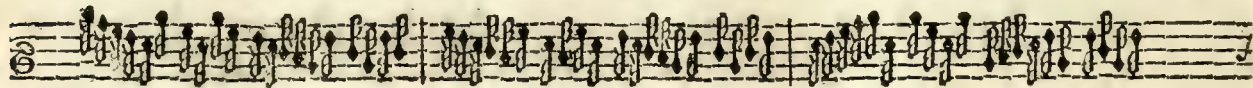
Noch verscheyden Veranderinge van J. JACOB
van EYCK. Wat zalmen op den Avond doen.



M. 4 en 5.

The image shows a musical score for two measures, labeled 'M. 4 en 5'. The score is written on six staves, all of which are in the treble clef and have a common time signature (C). The music is a single melodic line. The first five staves contain the main body of the piece, with various rhythmic values including eighth and sixteenth notes, and rests. The sixth staff begins with a double bar line and a repeat sign, indicating the end of the piece or a section. The paper is aged and shows some staining.

Modo 6. met Twee-en-dertigh
noten in een maet.



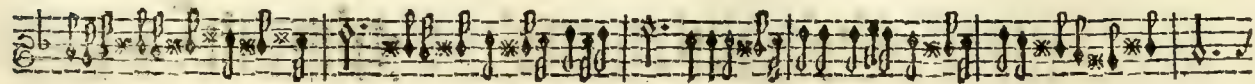
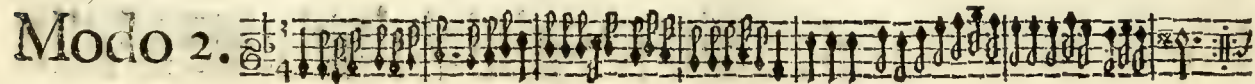
Modo 7.



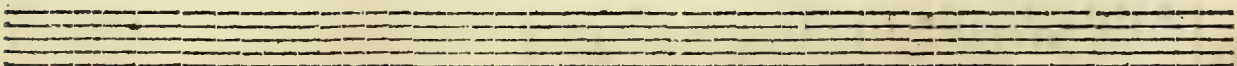
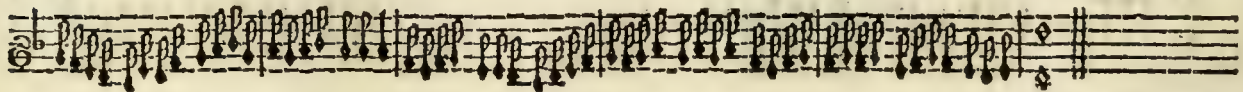
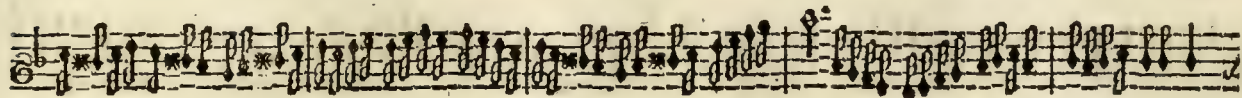

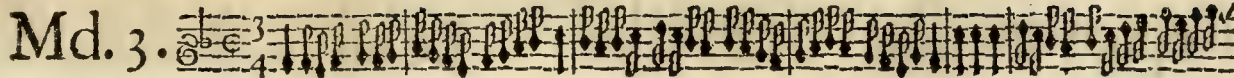
Modo 8.

Modo 9.

Sarabanda, van I. JACOB van EYCK.



Md. 3.

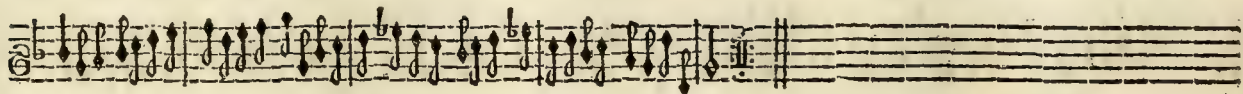
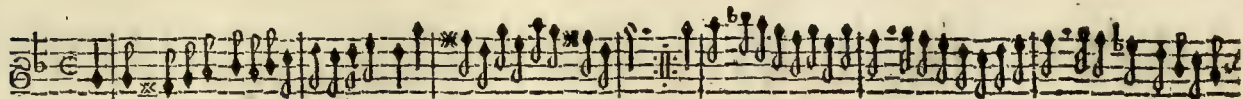


Repicavan, van

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

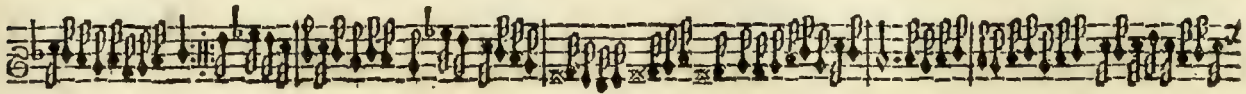
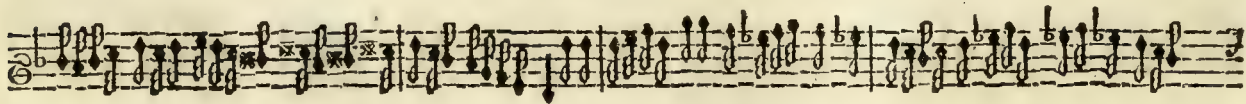
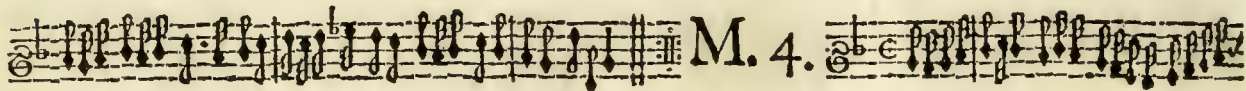
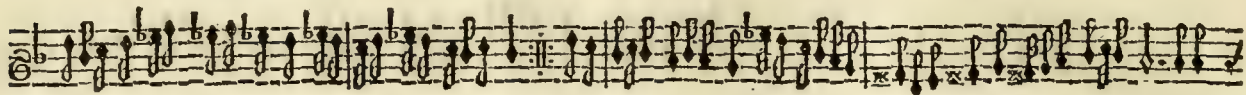
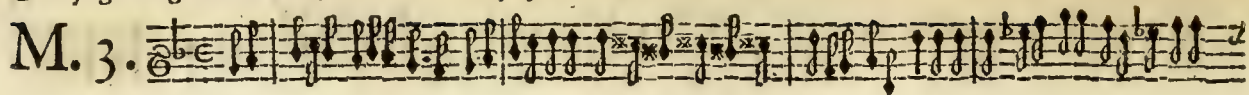
Repicavan.

The image displays a musical score for a piece titled "Repicavan" by J. Iacob van Eyck. The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is a form of early modern lute tablature, where letters (A, B, C, D, E, F, G) are placed on the staff lines to indicate fret positions. The music is characterized by a complex, rhythmic pattern of repeated notes and rests, typical of the "Repicavan" genre. The score includes various musical symbols such as accidentals (sharps and flats), dynamic markings (e.g., "pp"), and time signatures (3/4 and 4/4). The piece concludes with a double bar line and a repeat sign.



O Heyligh zaligh Bethlehem, van

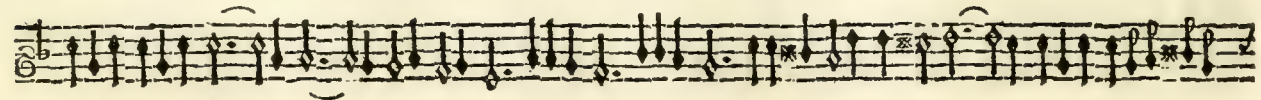
J. JACOB van EYCK.



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

Musical score for 'Tweede Courante Mars' by I. I. van Eyck. The score consists of four staves of music in G major and 3/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music is a rhythmic dance piece with a mix of eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and repeat dots.

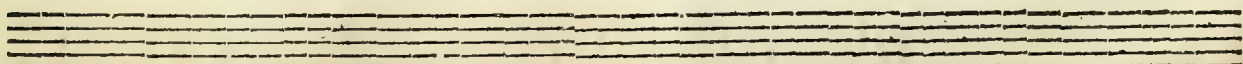
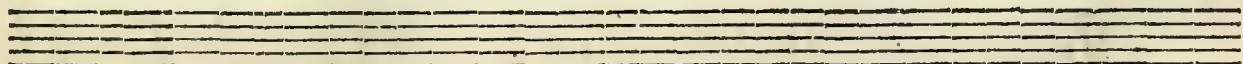
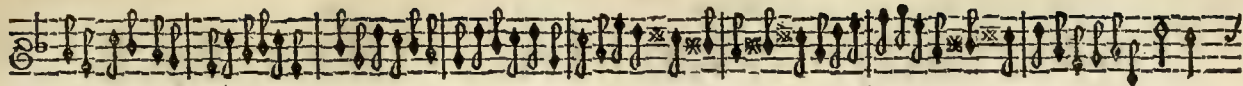
Tweede Lavignione, van I. I. van E Y C K.



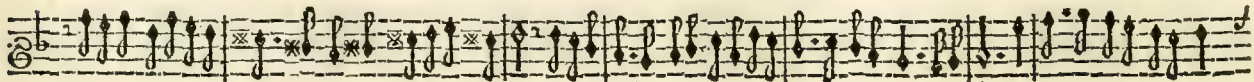
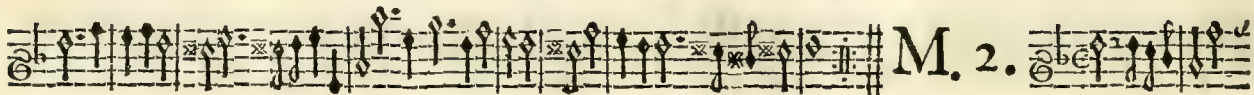
Musical score for "Lavignione" by I. Iacob van Eyck, page 61. The score consists of six staves of music in G major and 3/4 time. The first five staves contain the main melody, and the sixth staff concludes with a double bar line and the text "Keer-om."

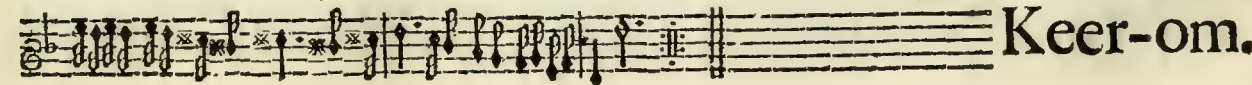
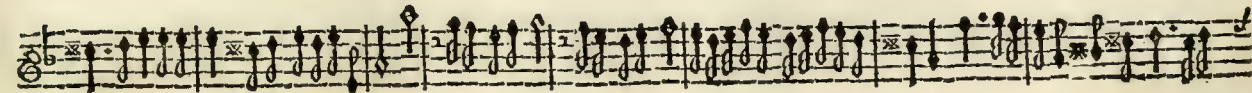
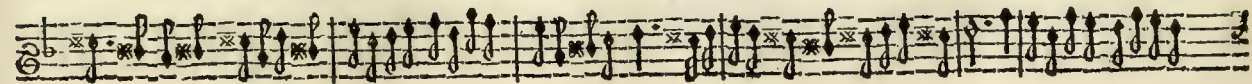
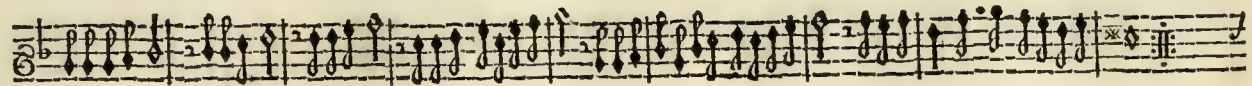
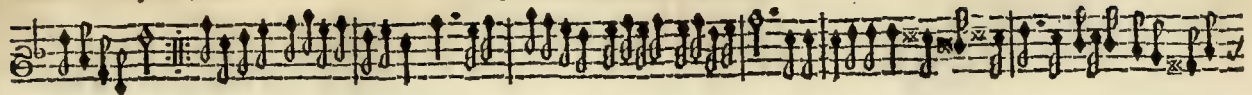
Modo 3.

The image displays a musical score for a piece titled "Tweede l'Avignone" by I. Iacob van Eyck. The score is written in a single system with six staves. The time signature is 3/4, and the key signature has one flat (B-flat). The notation is a form of early printed music, likely lute tablature, characterized by rhythmic values and accidentals. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music consists of a series of rhythmic patterns and notes, with some notes marked with an asterisk (*). The score is arranged in six horizontal staves, each containing a line of music. The notation is dense and rhythmic, typical of early printed music.

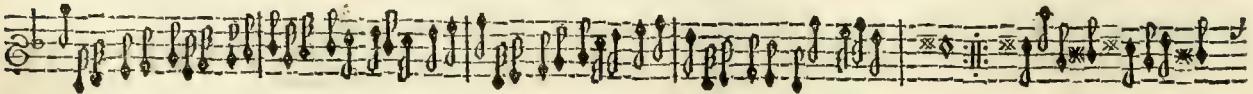
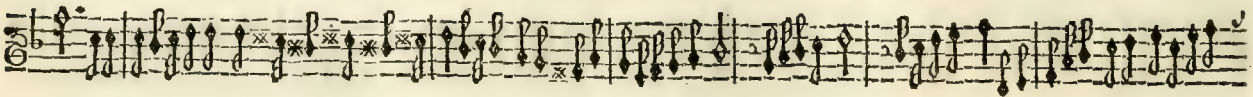
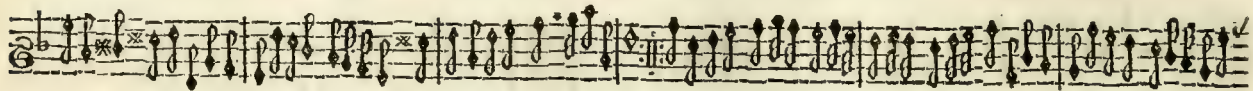


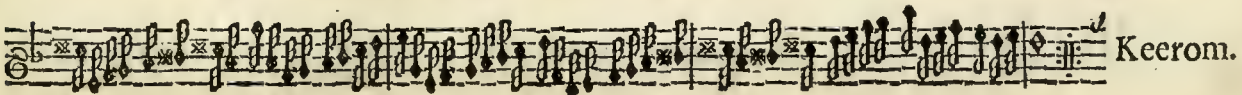
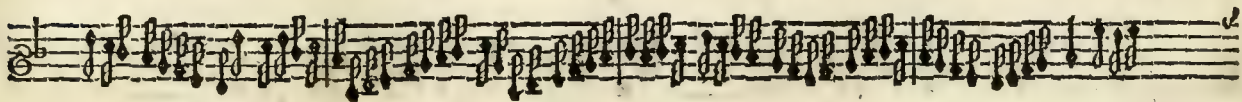
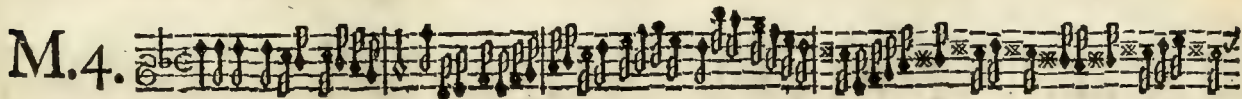
Pavane Lacryme, van I. I A C O B van Eyck.





Keer-om.

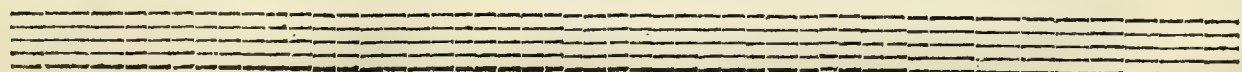
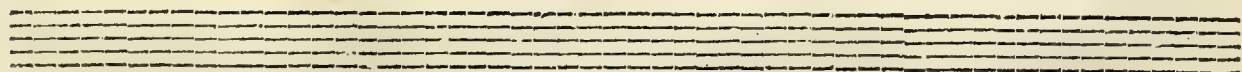
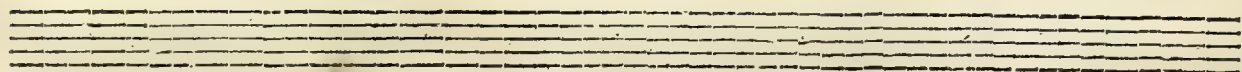
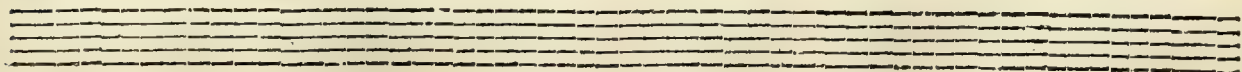
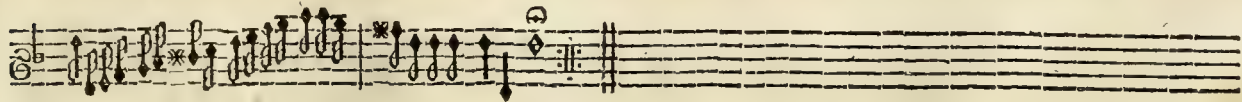
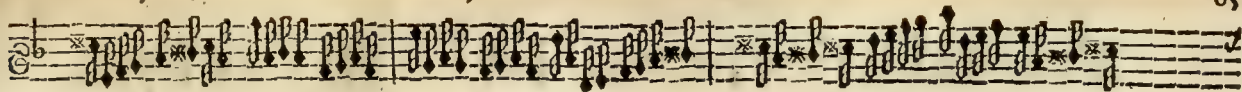




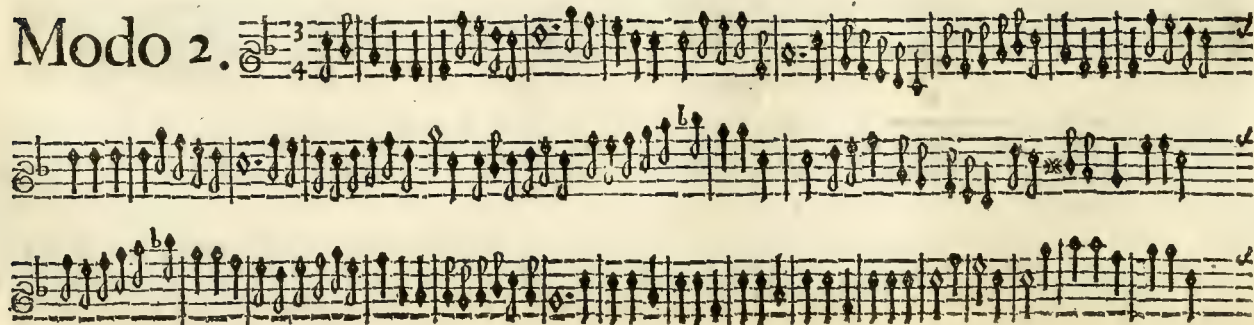
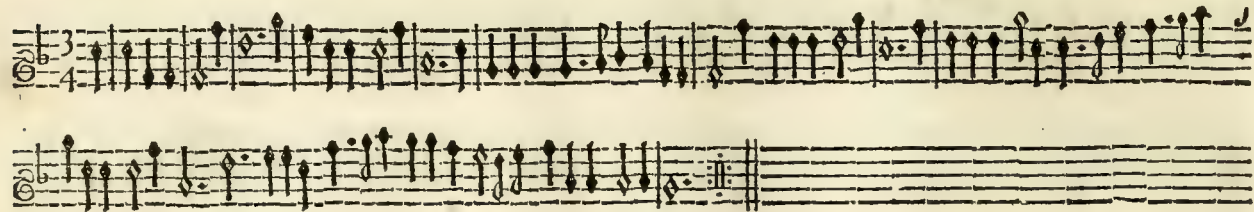
Pavane Lacryme, van

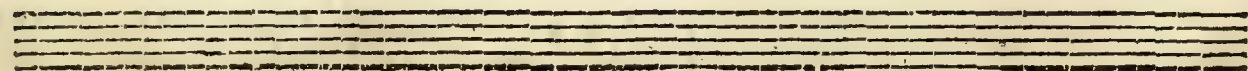
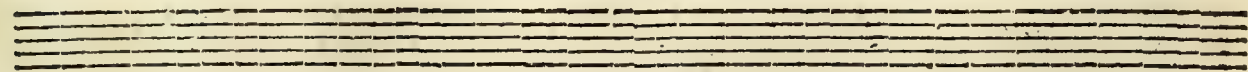
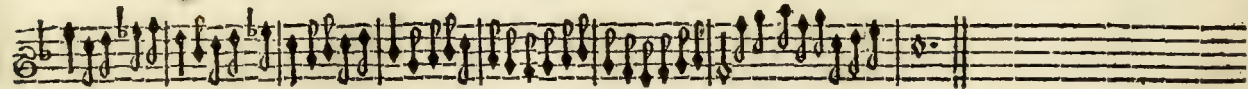
J. IACOB van EYCK.

This image shows a handwritten musical score for a piece titled "Pavane Lacryme" by J. Iacob van Eyck. The score is written on six staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music is characterized by a dense, rhythmic texture, primarily consisting of eighth and sixteenth notes. The notation includes various ornaments, such as mordents and grace notes, which are typical of the early modern period. The piece concludes with a double bar line and a repeat sign (two dots) at the end of the sixth staff.

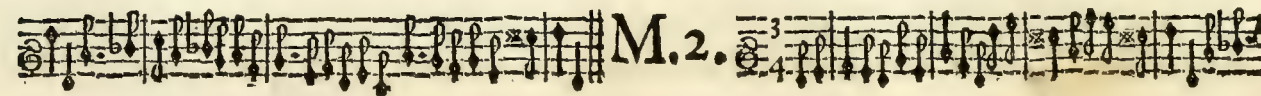
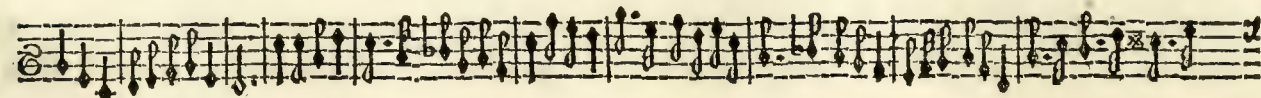
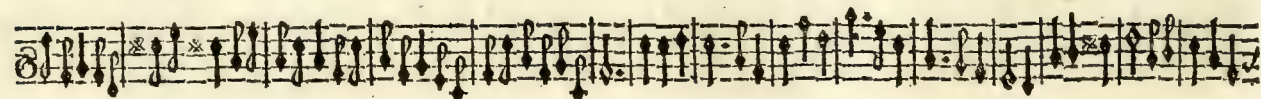
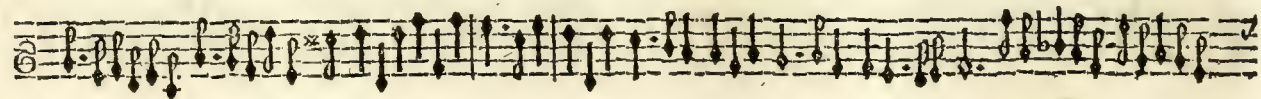


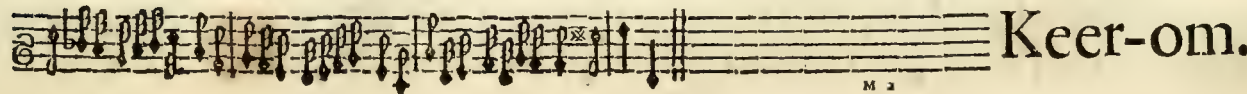
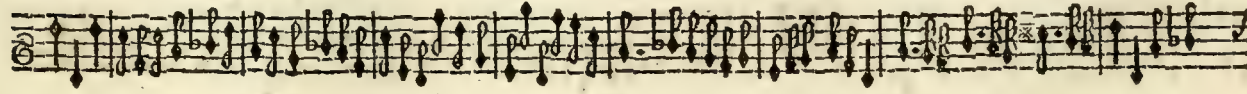
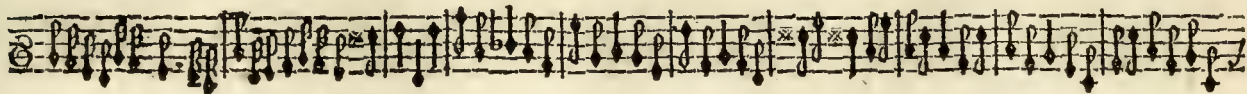
Een Schots Lietjen, van I. I A C O B van Eyck.





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

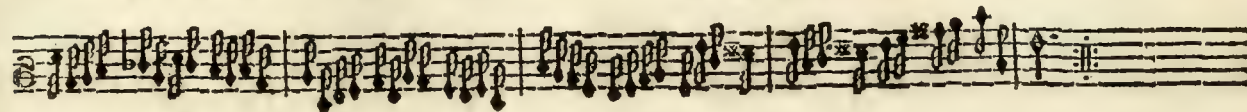
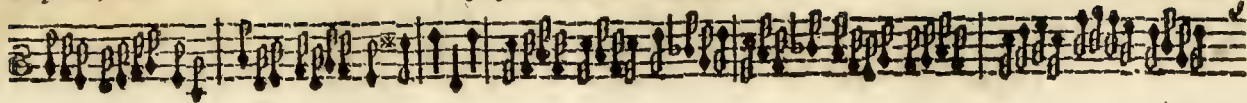




Keer-om.

M. 3.

The image displays a musical score for a piece titled "M. 3." The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by a complex, rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. The notation includes various ornaments, such as mordents and grace notes, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and a fermata. The overall style is typical of 17th-century Dutch lute or keyboard music.



Md. 4.

The image displays a musical score for a piece titled "Md. 4." The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a dense texture of sixteenth and thirty-second notes, often beamed together in groups. The notation includes various rhythmic values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and repeat dots. The manuscript shows signs of age, with some ink bleed-through and slight fading.

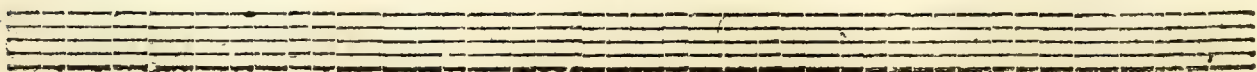
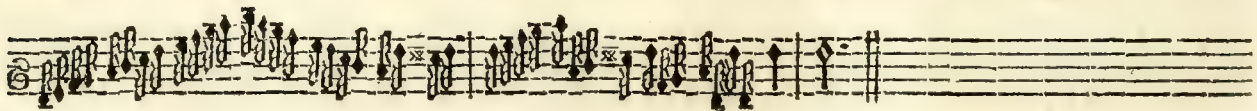
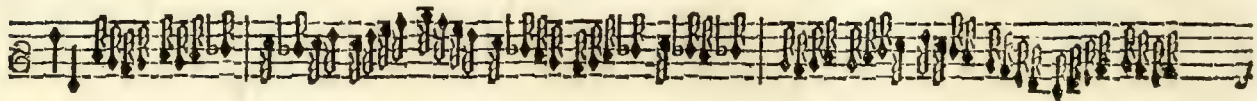
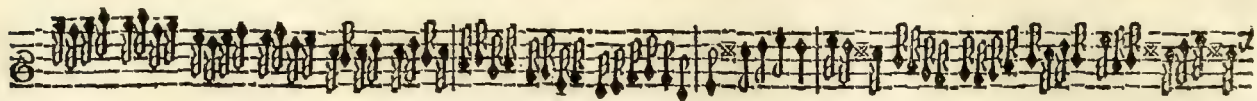
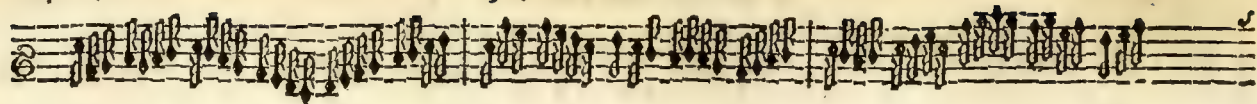
Vyfde Modo.

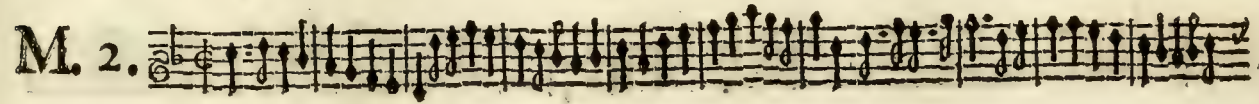
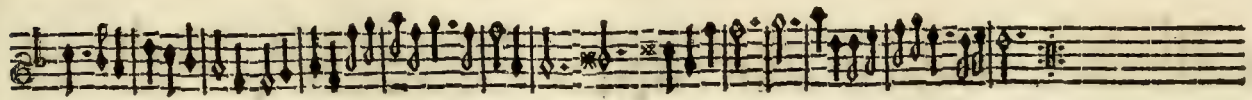
The musical score for 'Vyfde Modo.' is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The notation is dense and characteristic of early printed music. The piece concludes with a final cadence on the sixth staff.

Keer-om.

Daphne, van

J. JACOB van EYCK.

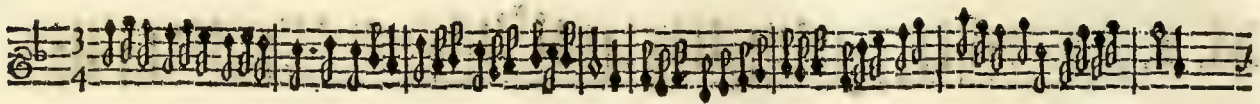
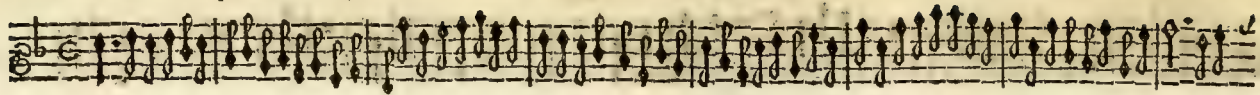


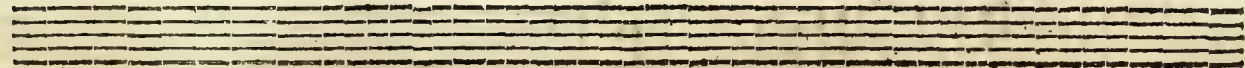
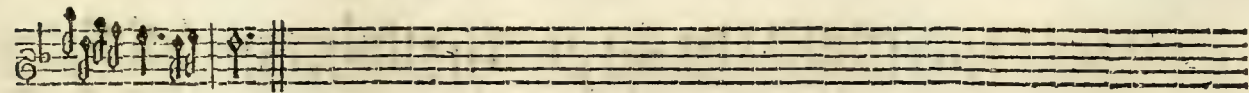
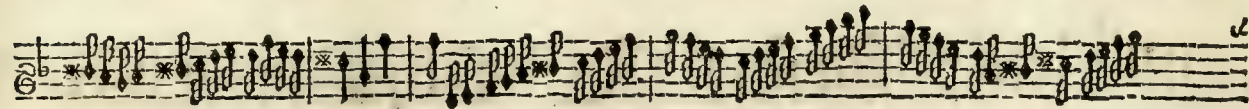
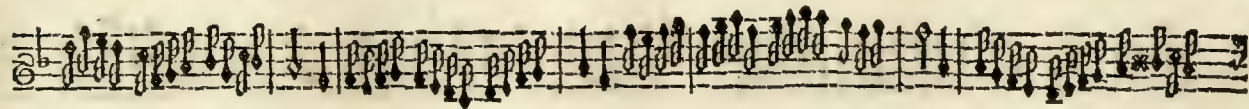


Keer-om.

Amarilleken doet myn willeken , van

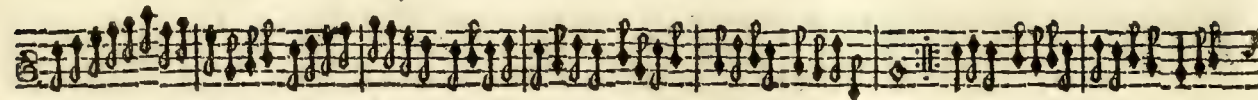
J. IACOB van EYCK.



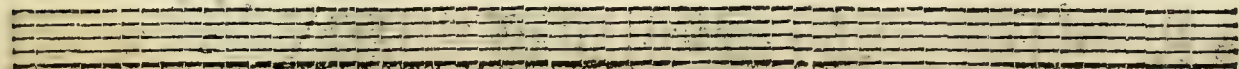
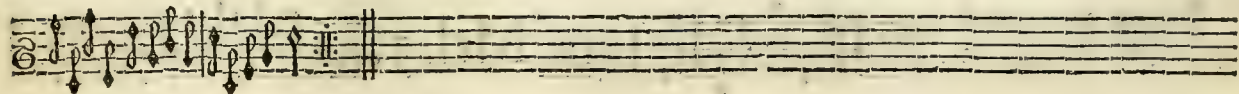
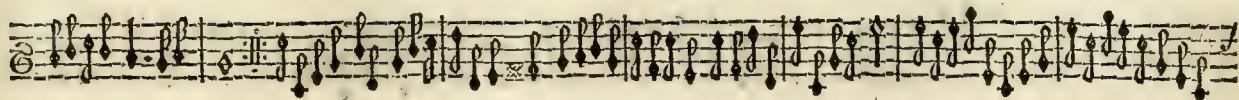


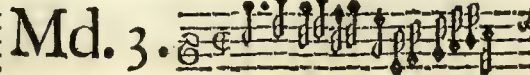
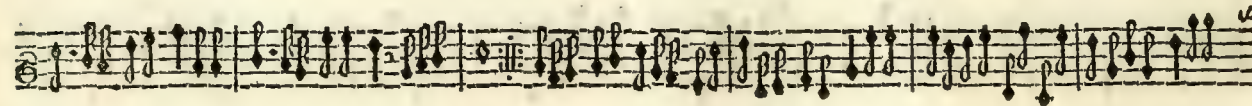
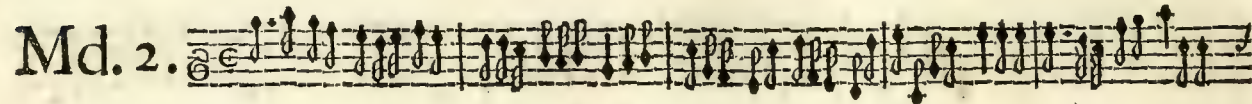
Eerste Carileen, gebroocken van

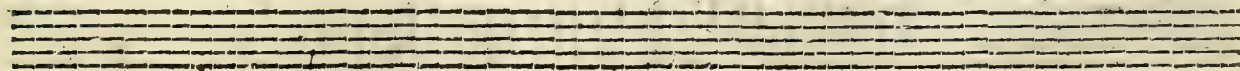
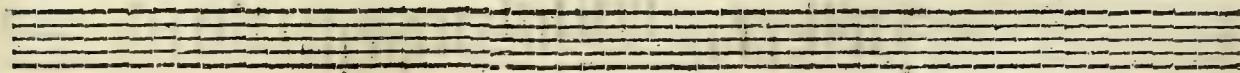
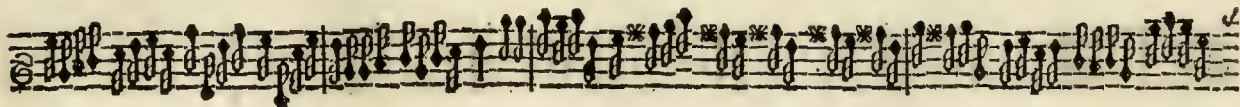
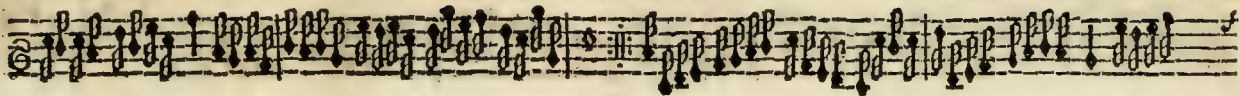
J. JACOB van EYCK.



Modo 3. 



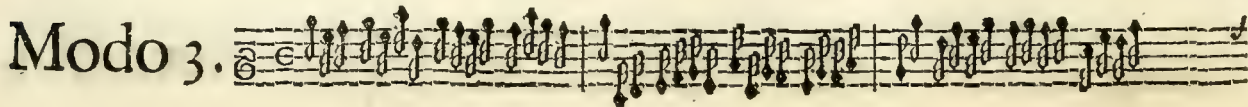
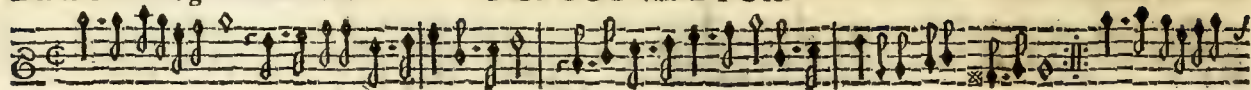


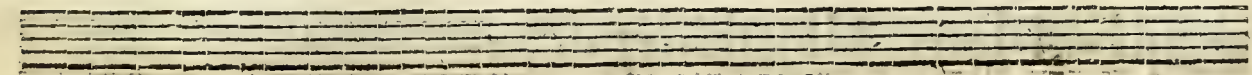
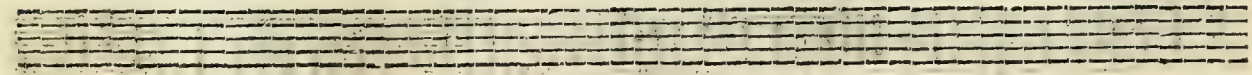
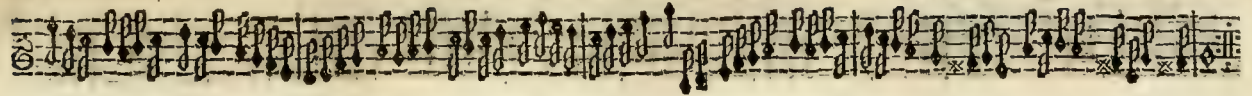


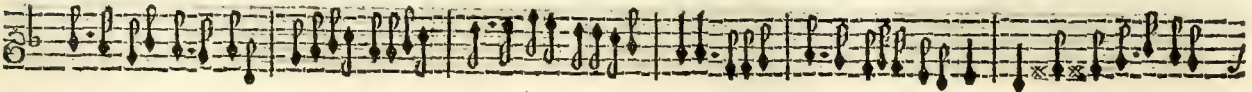
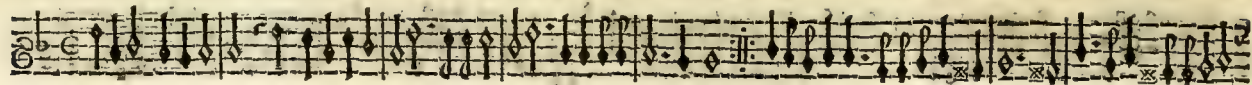
Keer-om.

Derde Carileen, gebroocken van

I. IACOB van EYCK.



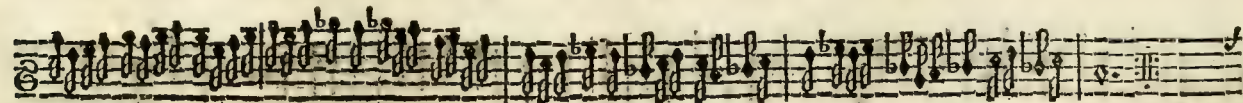
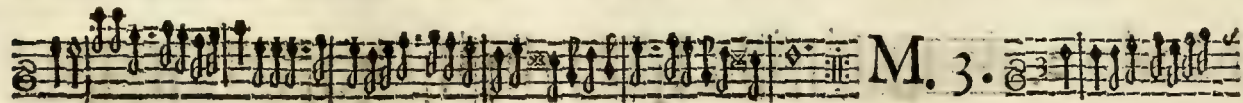
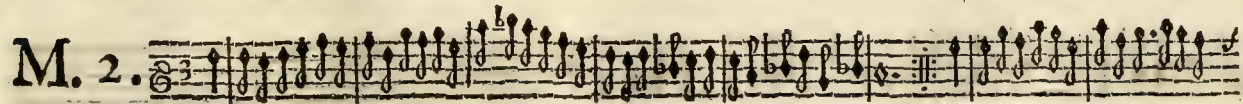
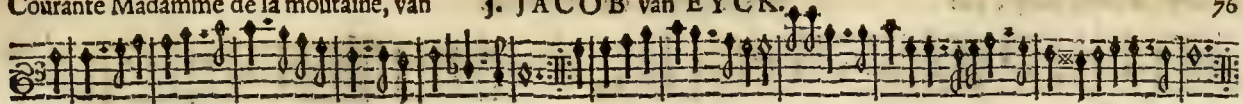




Md. 3.

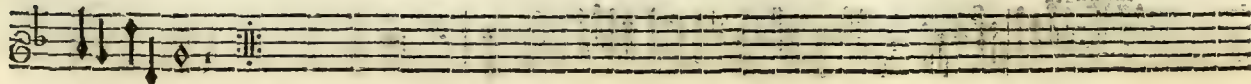
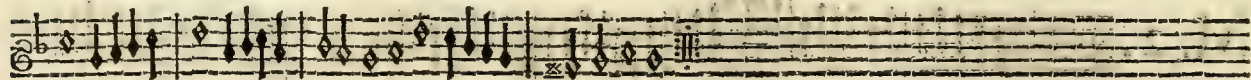
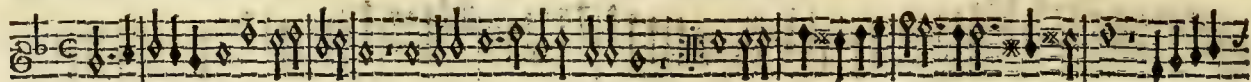
Keer-om.

Modo 4.



O slaep, o zoete slaep, van

J. JACOB van EYCK.

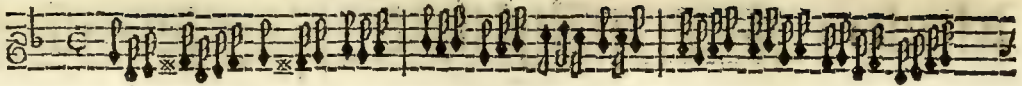


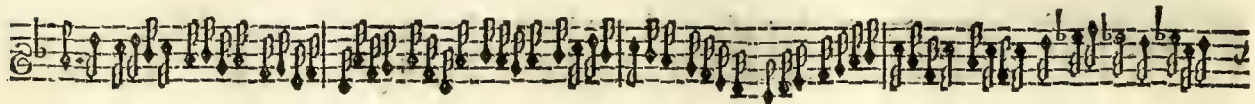
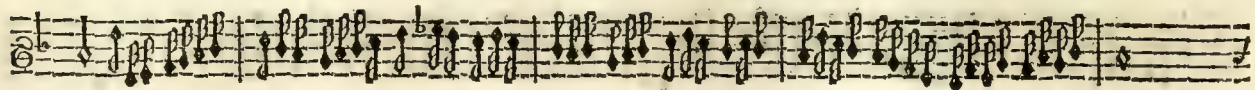
Modo 3.

Keer-om.

O slaep, o zoete slaep, van

J. JACOB van EYCK.

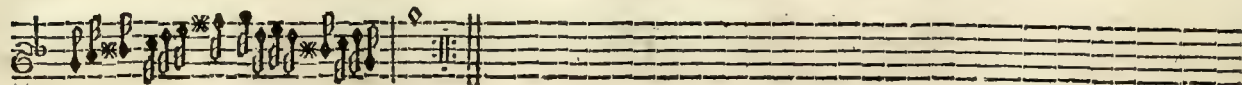
Modo 4. 



O slaep , o zoete slaep , van

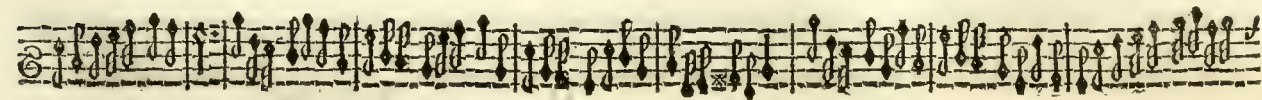
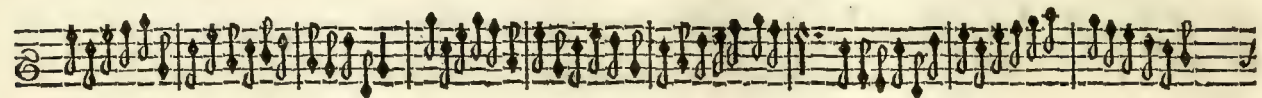
J. JACOB van EYCK.

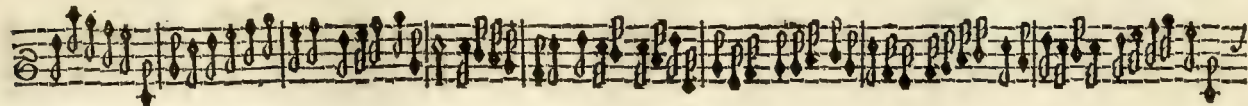
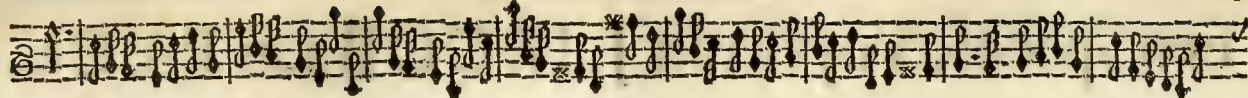
78



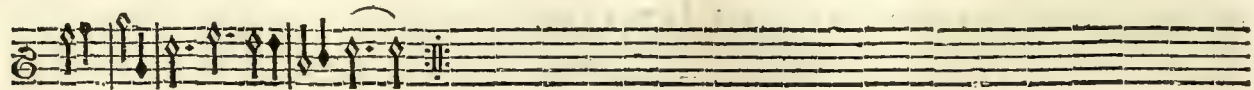
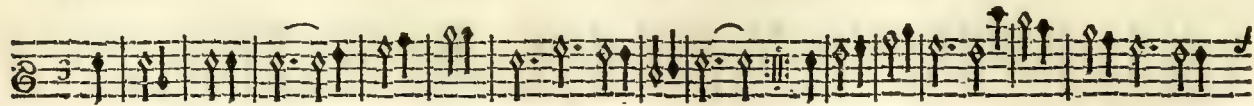
Gabrielle Madirelle, van

I. IACOB van EYCK.





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



Modo 3.

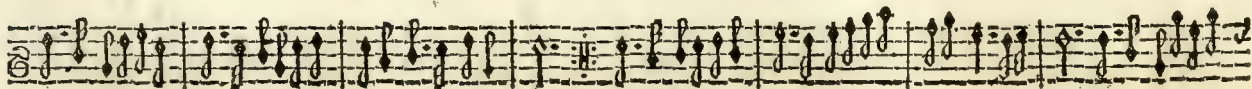
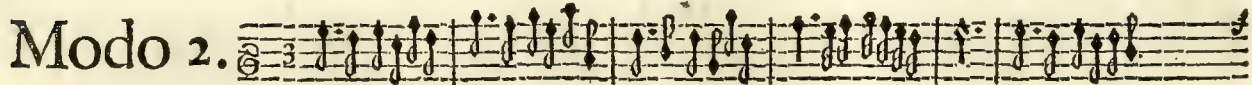
The musical notation consists of three staves. The first staff begins with a treble clef, a common time signature (C), and a '3' above the staff, indicating a triple meter. The music is written in a single melodic line with various note values and rests. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. The paper shows signs of age, including some staining and discoloration.

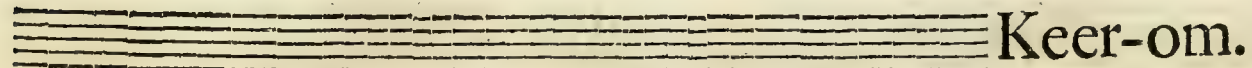
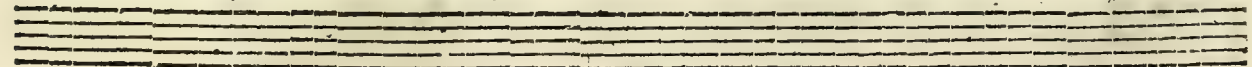
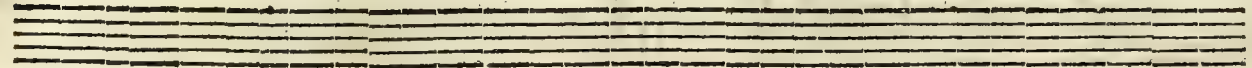
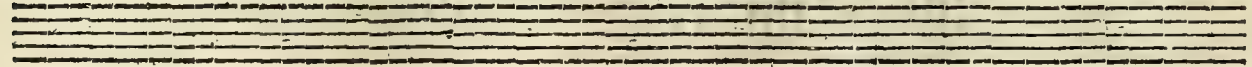
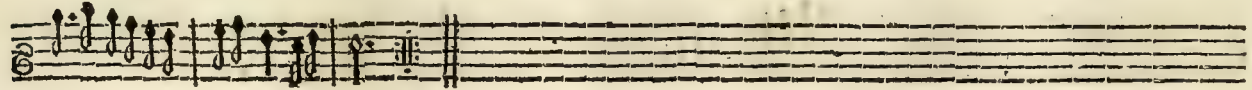
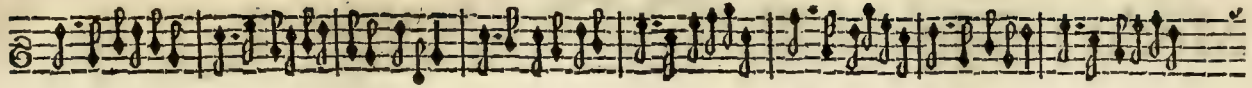


Modo 3.

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by a constant eighth-note accompaniment in the right hand and a more melodic line in the left hand. The notation includes various ornaments, such as mordents and grace notes, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

Bien heureus, van I. IACOB van EYCK.



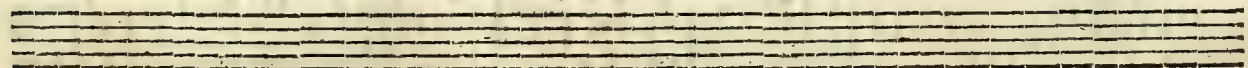
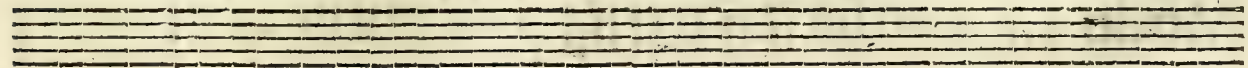
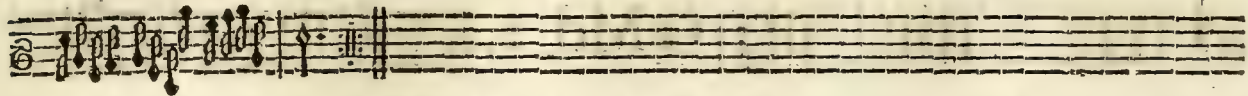
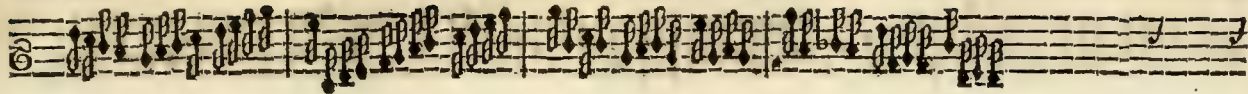


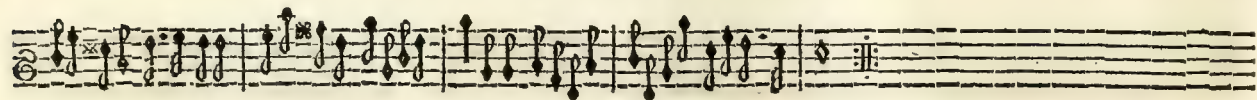
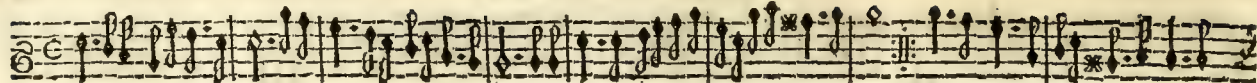
Keer-om.

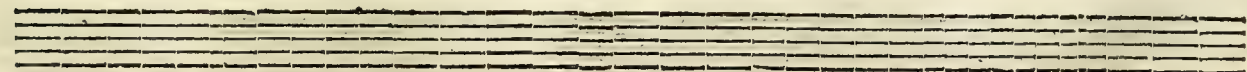
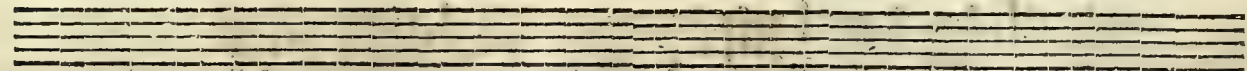
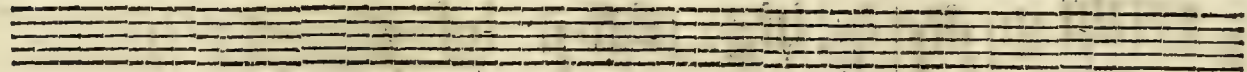
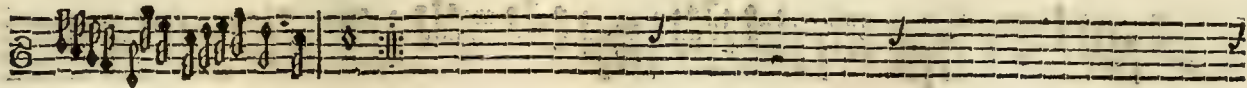
Bien heurus , van

J. JACOB van EYCK.

Modo 3.

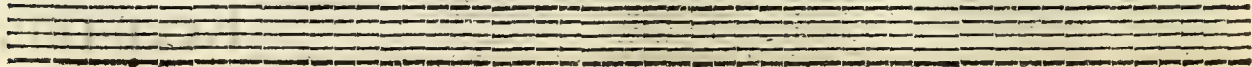




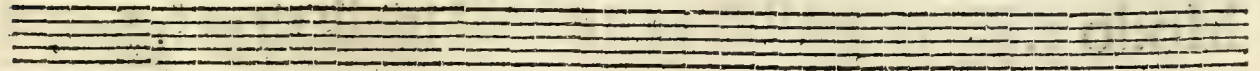
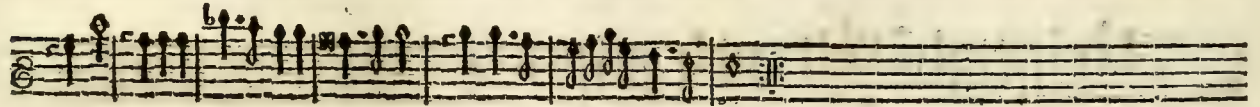


Keer-om.

Modo 4.



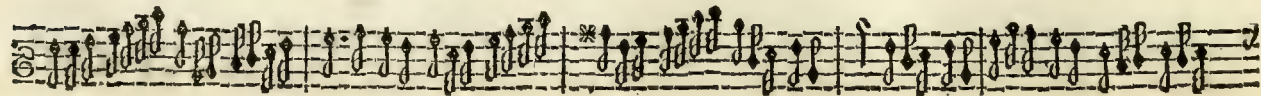
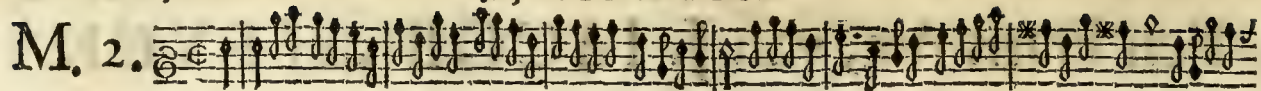
Een Frans Air, van J. IACOB van EYCK.

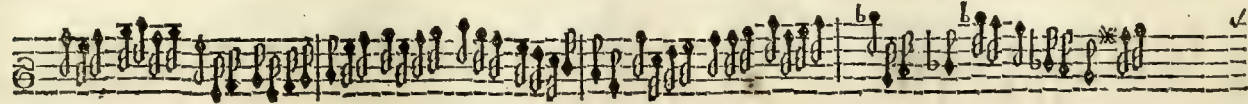
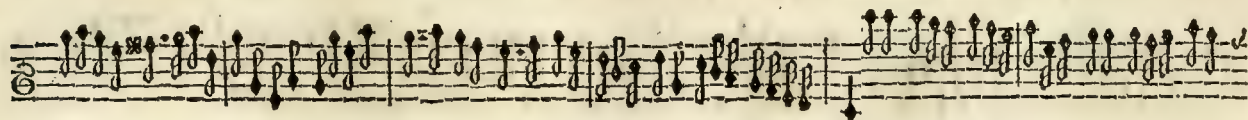
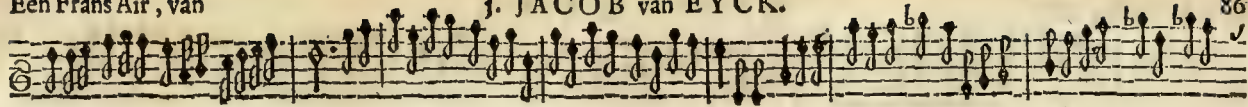


Keer-om.

Een Frans Air , van

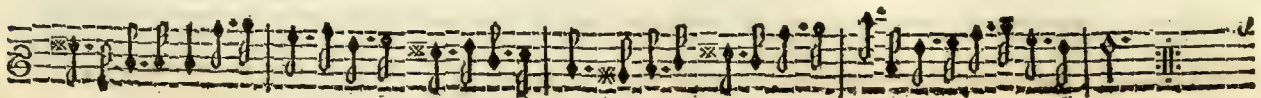
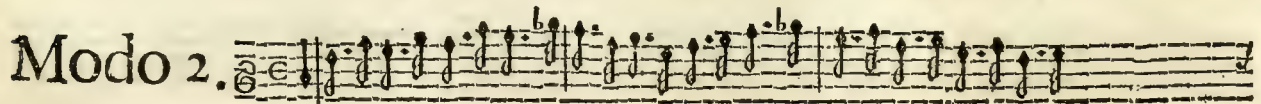
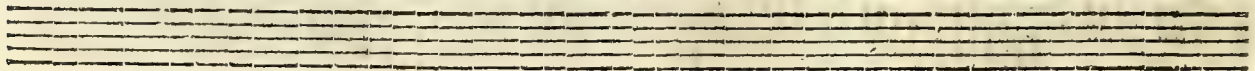
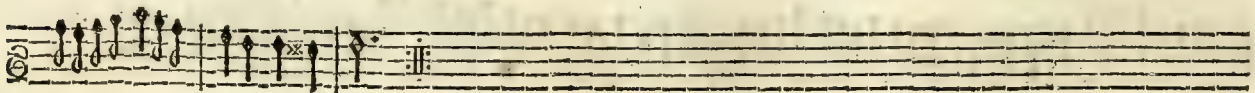
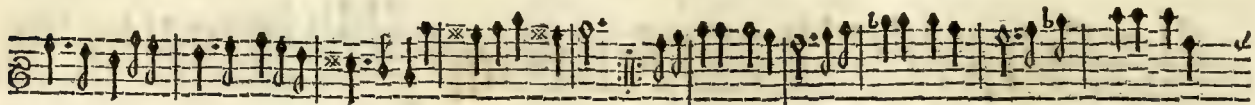
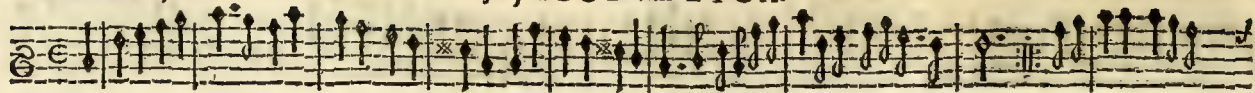
J. JACOB van EYCK.





Kits Almande, van

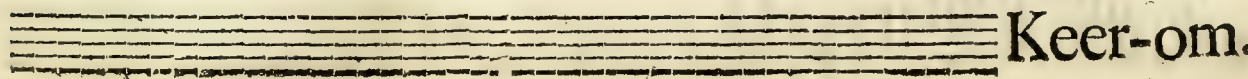
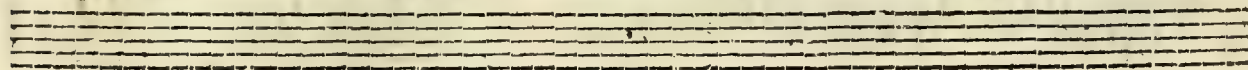
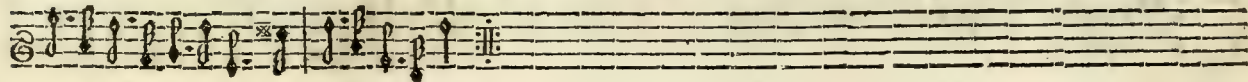
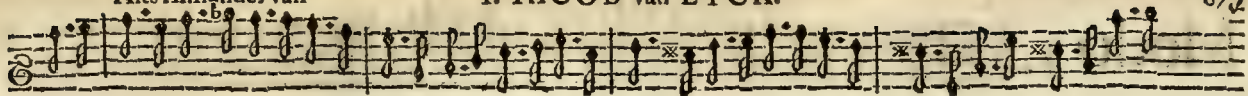
J. JACOB van EYCK.



Kits Almande, van

I. IACOB van EYCK.

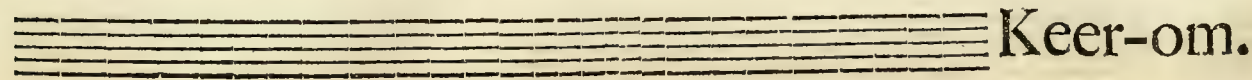
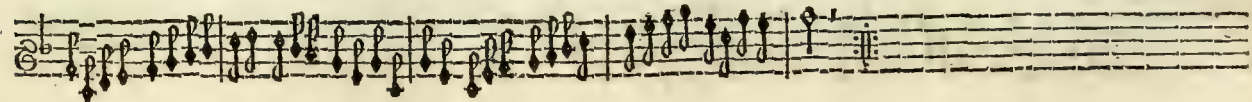
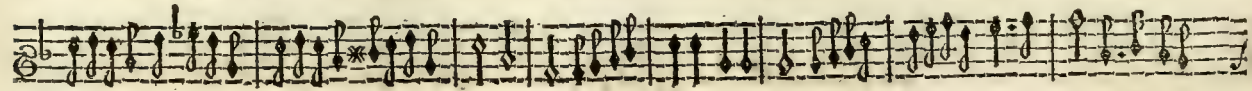
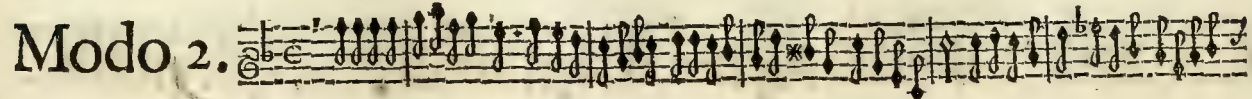
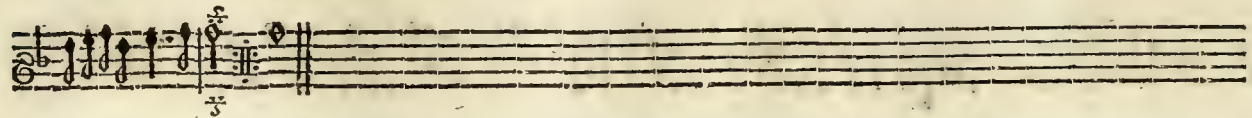
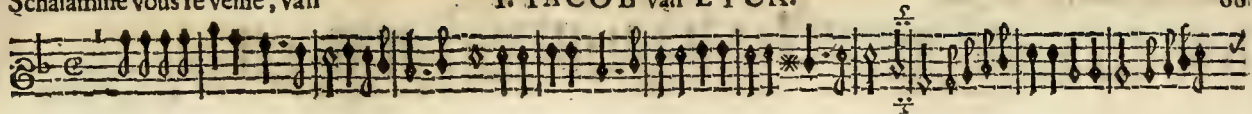
87



Keer-om.

Modo 3.

The musical score is presented in six staves. The first staff uses a treble clef and a common time signature. The second staff uses a different clef and includes some notes with 'x' marks. The third staff uses a treble clef and includes a repeat sign. The fourth staff uses a treble clef and includes a repeat sign. The fifth staff uses a treble clef and includes several flats (b) above notes. The sixth staff uses a treble clef and includes several flats (b) above notes. The piece concludes with a double bar line and repeat dots.

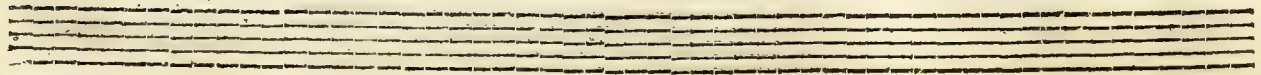
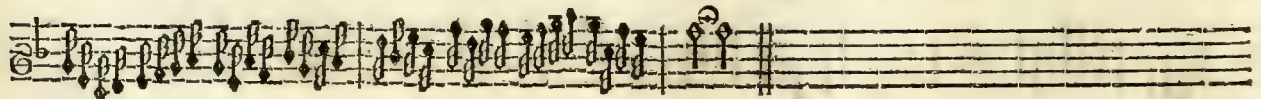
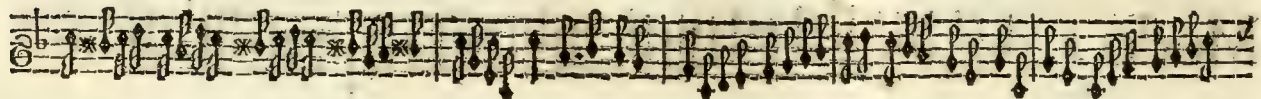
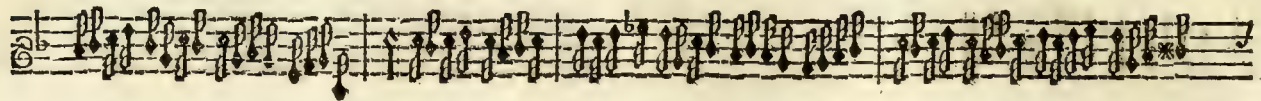
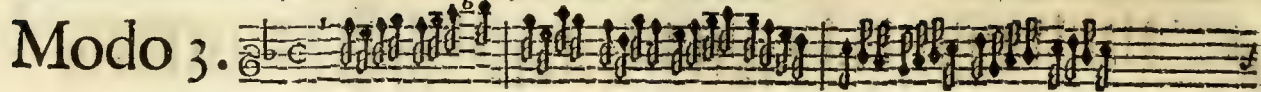


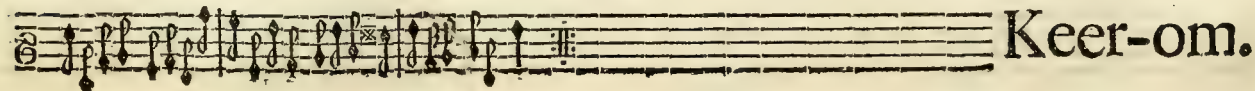
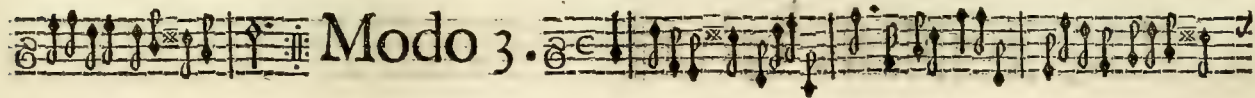
Keer-om.

Schafamfie vous re veille , van

J. IACOB van EYCK.

Modo 3.

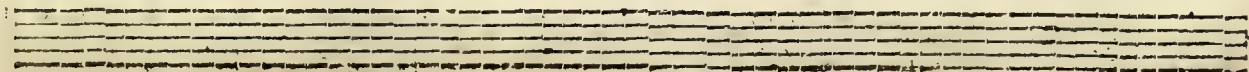
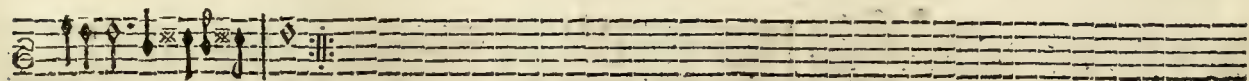




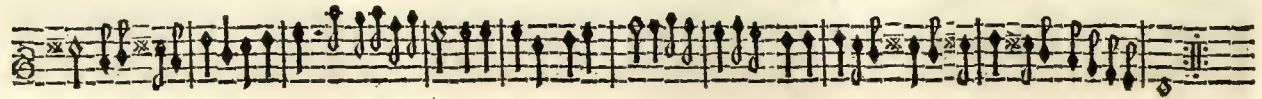
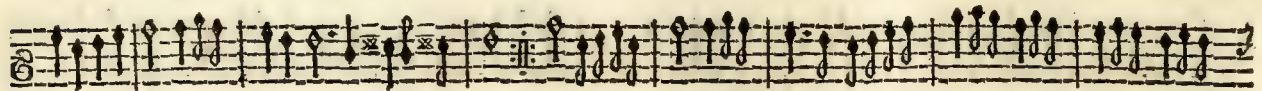
Modo 4.

Handwritten musical score for 'Modo 4'. The score is written on four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and accidentals. The notation is dense and characteristic of early modern lute tablature notation. The second staff continues the piece, showing a change in key signature to two flats (B-flat and E-flat) and a repeat sign. The third staff continues the piece, and the fourth staff concludes with a repeat sign and a double bar line. The bottom half of the page contains several empty staves.

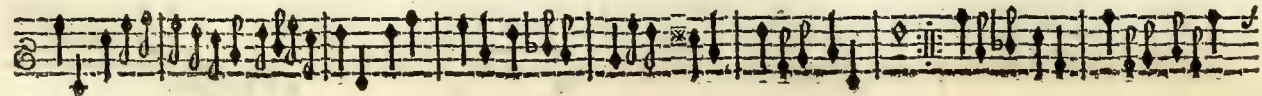
90
Waeckt op Israël, van I. IACOB van EYCK.

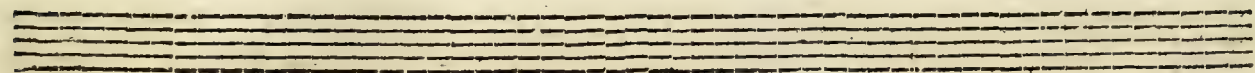
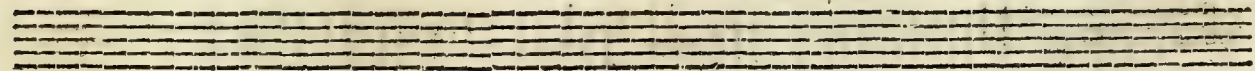
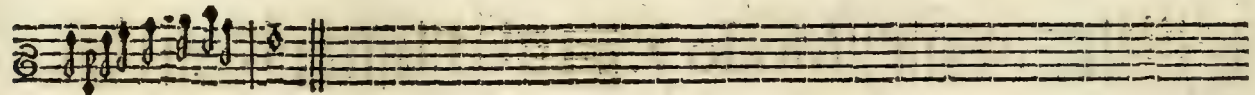
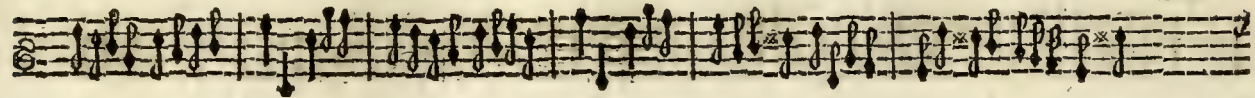


Modo 2.

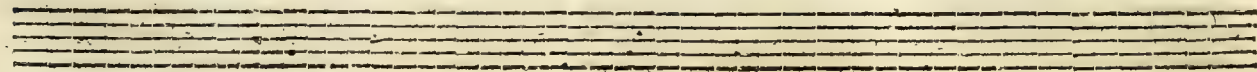
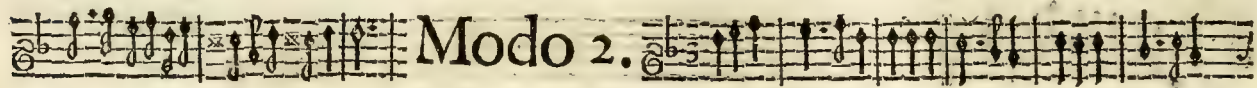
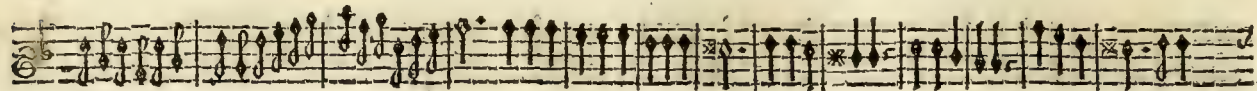
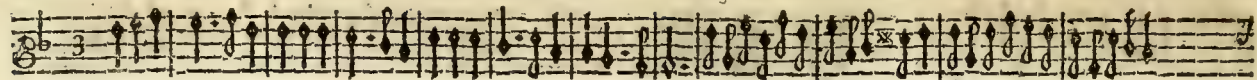


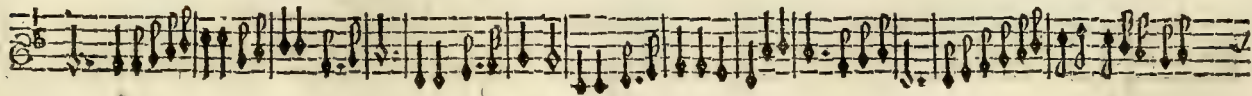
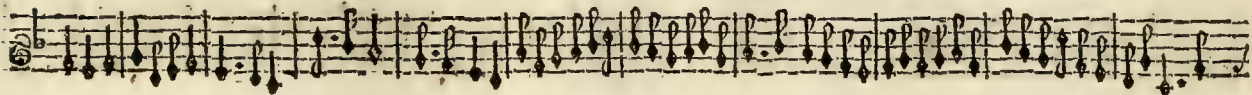
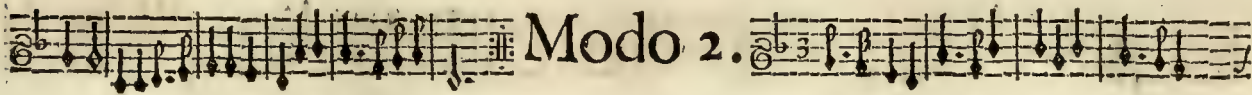
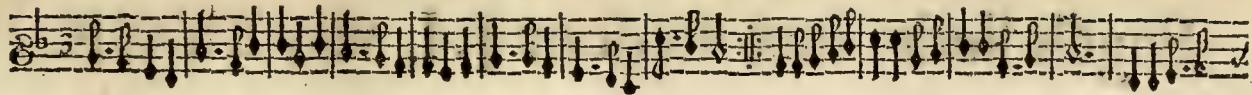
Modo 3.





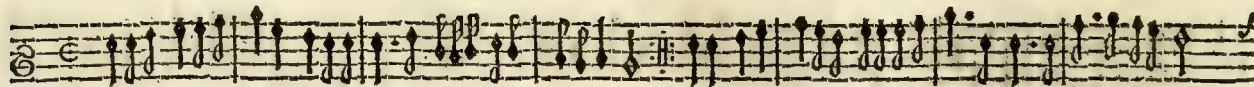
Philis schoon Herderinne, met 2. Eerste Boven-zang. door J. JACOB van EYCK.



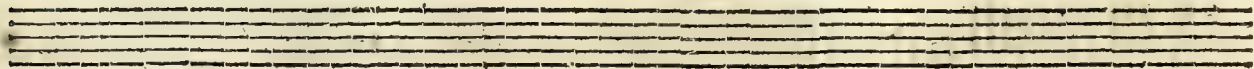
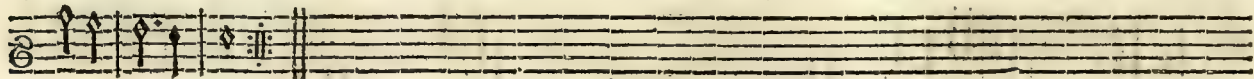
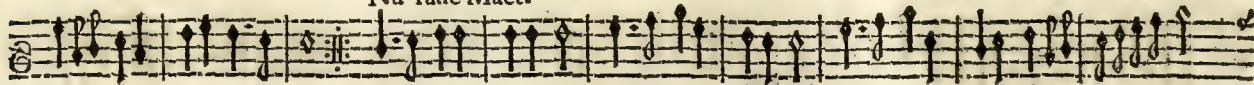


Eerste BOVEN-ZANGH.

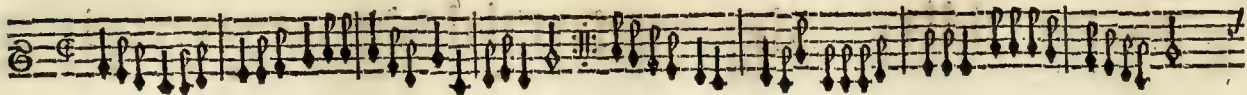
Engels liedt, met 2. door J. I. van EYCK.



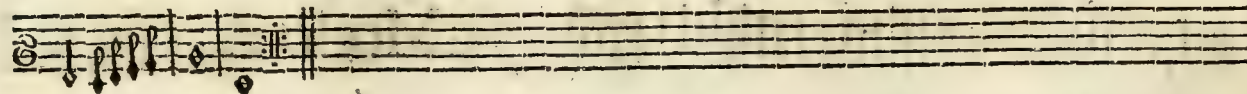
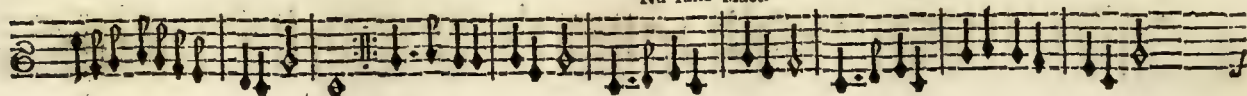
Nu raffe Maet.



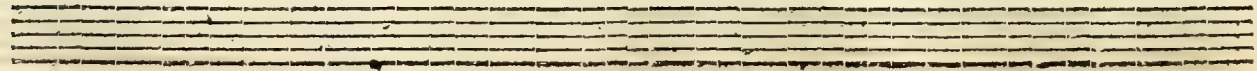
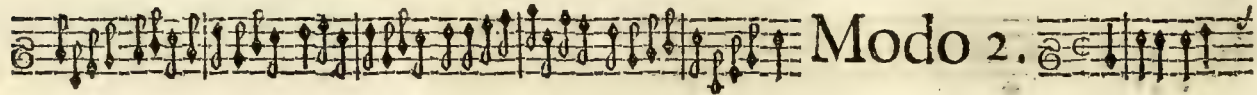
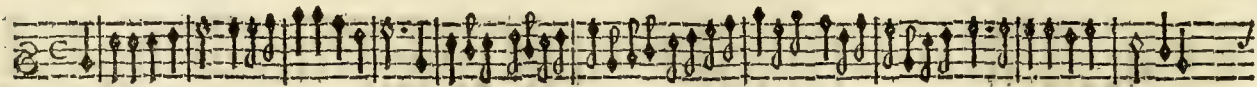
Engels Liedt, door I. IACOB van EYCK.



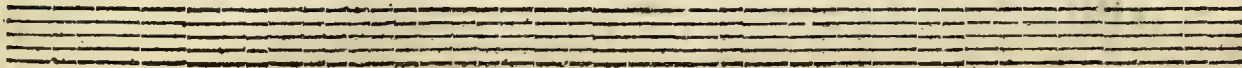
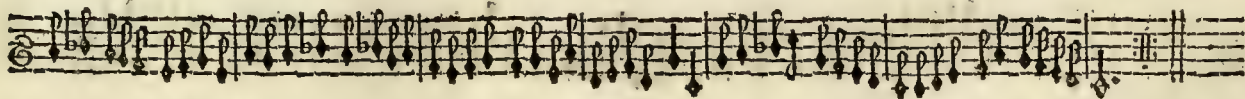
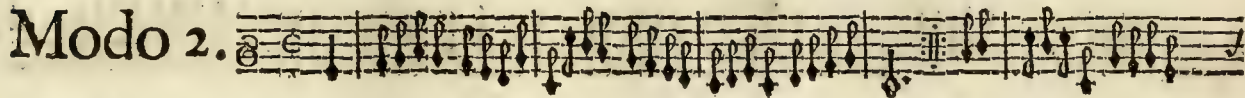
Nu raffe Maet.



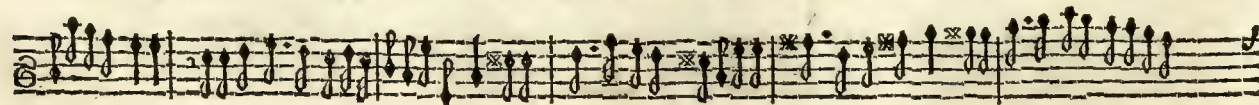
More palatino, met 2. door J. I. van EYCK.

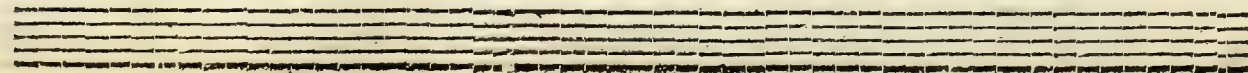
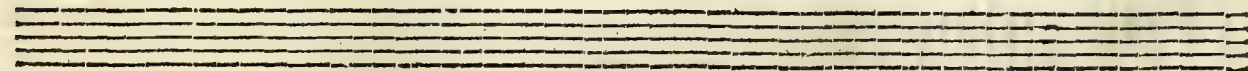
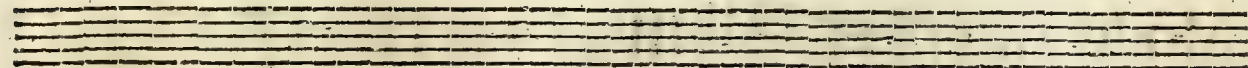
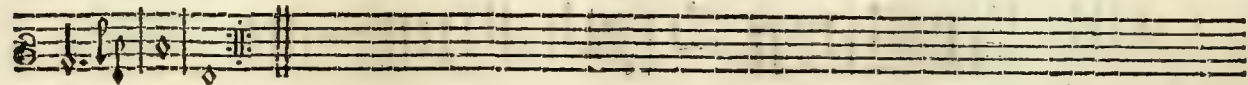
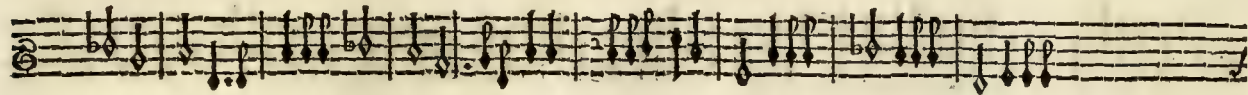
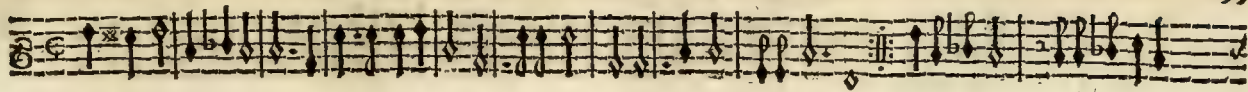


More palatino, door I. IACOB van EYCK.

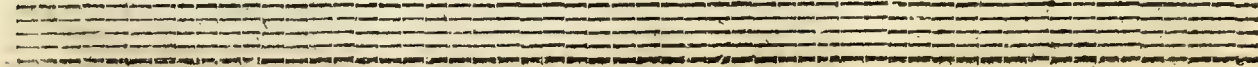
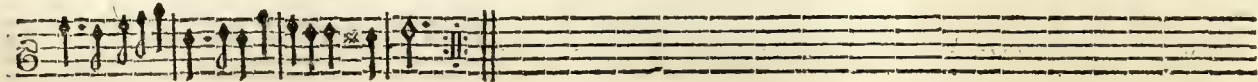
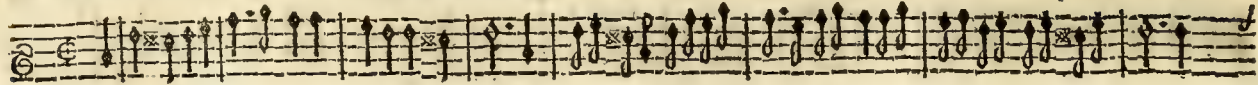


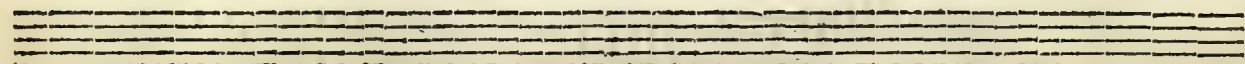
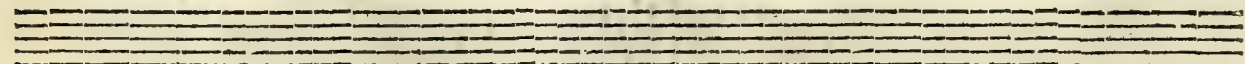
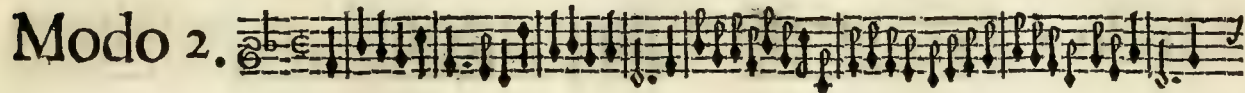
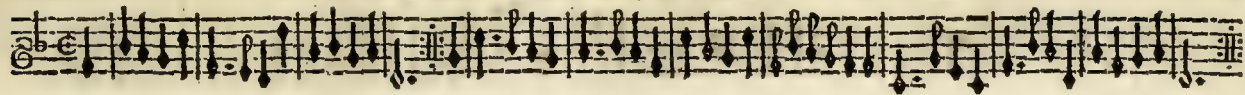
Amarilli mia bella, met 2: Eerste Boven-zang. door J. JACOB van EYCK.



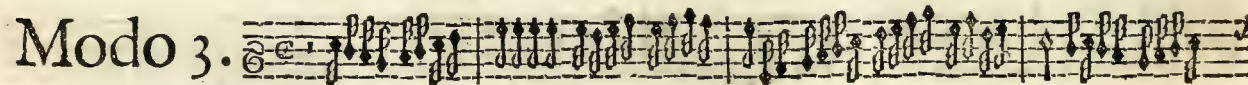
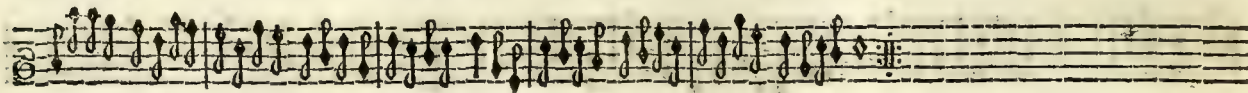


Prins Robbert Masco , met 2. Eerste Boven-zang. door I. IACOB van EYCK.



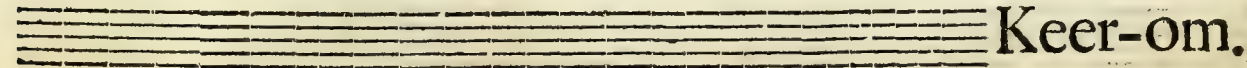
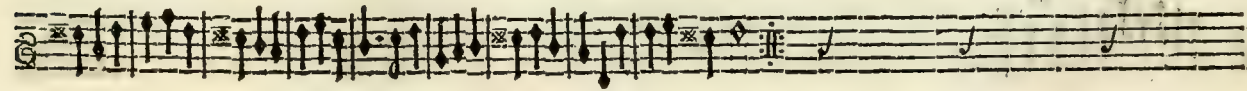
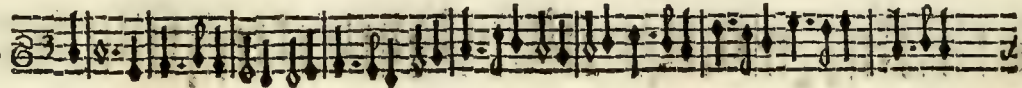


Princesse hier koom ick by nacht , gebroocken van J. J A C O B van E Y C K.





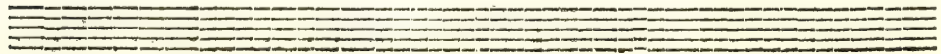
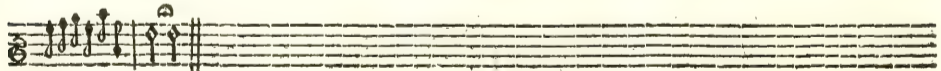
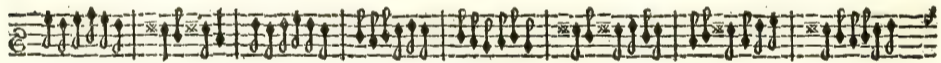
Modo 2.



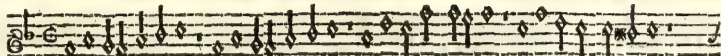
Keer-om.

Wel Jan &c. gebroocken van

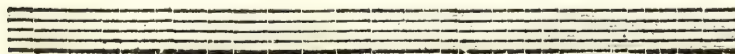
J. J A C O B van E Y C K.



Pfalm 150.

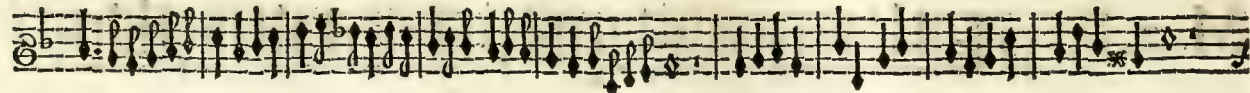
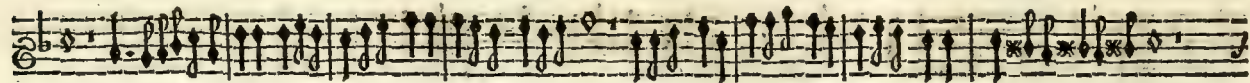


M. 2.



Keer-om.

Modo 3.

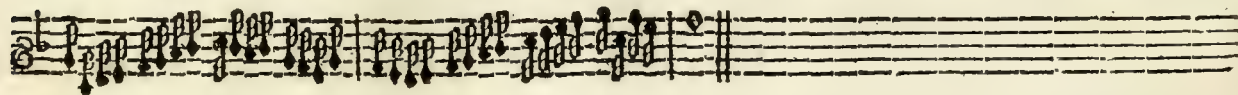
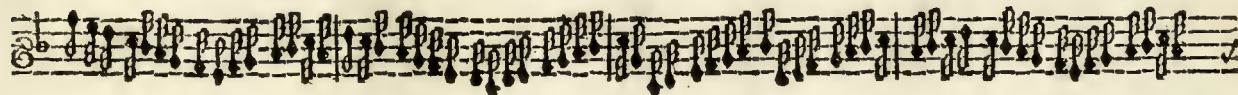
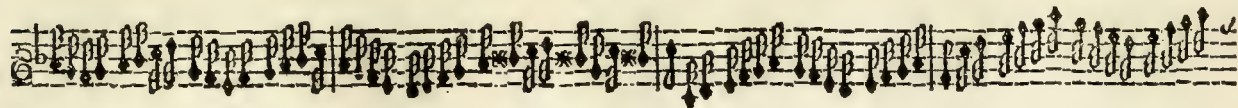


Modo 4.

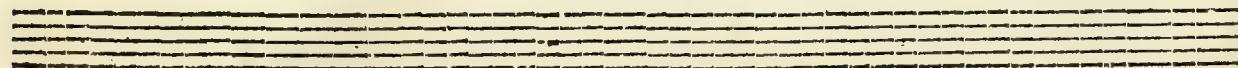
The musical score consists of six staves of music. The first five staves are in a common time signature (C) and a key signature of one flat (B-flat). The sixth staff begins with a new time signature of 3/4 and a key signature of one flat. The music is written in a style characteristic of 17th-century Dutch lute tablature, with many notes beamed together in groups. The piece concludes with the text 'Keer-om.' and a repeat sign.

M. 5.

The image shows a musical score for Psalm 150, measure 5. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a rhythmic style characteristic of 17th-century Dutch church music, featuring a mix of eighth and sixteenth notes. The subsequent staves continue the melodic and harmonic development of the measure, with various rhythmic patterns and rests. The notation is clear and legible, typical of an early printed music book.



Ik eyndige.



Handwritten text on a page with horizontal lines. The text is extremely faint and illegible due to low contrast and blurring. It appears to be a list or a series of entries, possibly names or titles, arranged in approximately 10 rows. The lines are evenly spaced and run horizontally across the page.





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-meesters, (dezer tyd,) gestelt.

*Wy zullen om ons K A B I N E T te beter op te pronken, laerlyx al't geen wy uyt de nieuwe
vermackelykheden kunnen bekomen, aen de Konst-lievers moede 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 Matthyfz.* in de Stoof-steegh, in 't Muzyk-boek, gedrukt. 1649.

Het Boek spreekt.

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

Une me tire.

Aan d' E. Konst-rykke

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



Y N Druk-pers altyd beluft om de Konstlievende te vermaken, 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 haar konst te verheerlyken; en bevond dat zy d'eere heeft genooten, niet alleen van Uw E. geest te verheugen, maar ook andere door Uw E. geestigheid zoo zoet te onderhouden, dat die fraeye Speel-stukken haar volmaaktheid scheenen t'ontfangen door den schoonen toon daar mede Uw E. dezelve heeft op-geheven. Zoo helder klonk in dien tydt Uw E. Fluit, daar al de wereld met verwonderingh lof van spreekt; En gelyk Uw E. de natuure te baat heeft, en d'aartigheid van handelingh Uw E. kloek vernuft niet ontvalt, zoo hoort men nu als op-getogen, de zoete snaaren van Uw E. *Fiool de Gamba* door haar zuiver geluid de keurighe ooren der Speel-meesteren vernoegen, die van Uw E. (als een der *Zangh-en-Speel-Godinnen, vanden Bergh, Parnassus*) hun beste stukken wenschen te laten goet keuren, en daar in zich 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 Meesterse, aan wien ik ten hooghsten verplicht ben te blijven

Uw E.

Dienstwillighste Dienaar

PAULUS MATTHYSZ.

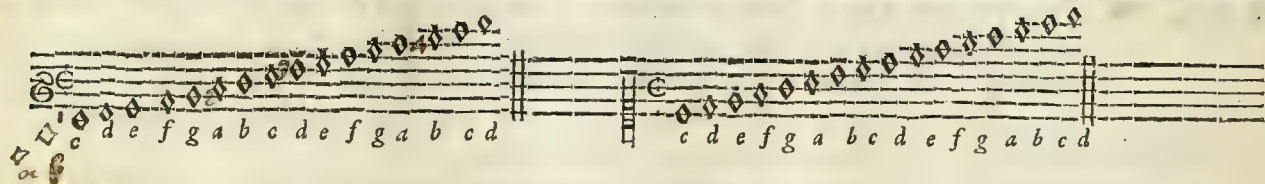
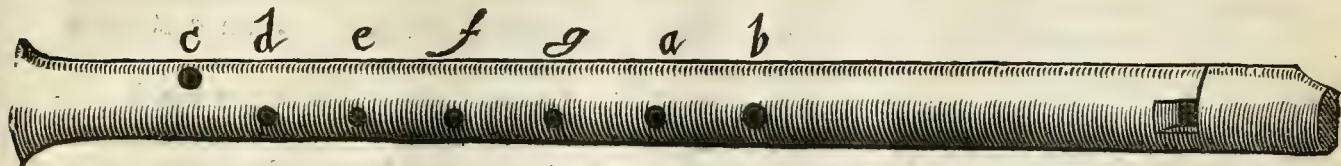
B L A D T - W Y Z E R.

Tot 't Hoogste-geluid.

<i>Met 2 Hooge en 1 Laeghste-geluid.</i>	IV Courante de Monf. le Prince.	9	Galliarda.	13	Poliphemus.	14
	V Courante la Reyne.	9	Pastorella.	14	Air.	14
Voorfpel van Helmbreker. fol. 1	VI La Royale extraordinaire.	9	Capriciofa.	14	Courant.	15
<i>Met 3 Hooge-geluiden.</i>	VII La petite Royale.	10	1 Carileen.	18	Courant.	15
I Courant, Foucart.	VIII La dernire Royale.	10	2 Carileen.	18	Postileon.	15
II Courant, F.	Brandes M. Primerose.	10	3 Carileen.	18	Dooden-dans.	15
III Courant, F.	Gay.	10	4 Carileen.	18	Air.	16
I Allemande, Conftantyn.	A menez.	10	Mafarin, of wie wil hooren.	18	O Kers-nacht.	16
II Courant, C.	Double.	3	Les petits Brandes.	19, 20	Allemande.	16
III Allemande, C.	Montirande.	4	't Waren 2 Boerinetjes.	20	Symphonie.	16
IV Allemande, C.	Gavotte.	5	Frere Fraper.	21	Air.	17
I Allemande, J. Schop.	Intrada.	6	Als Boxvoetjes.	21	Courant.	17
II Allemande, J. S.	I Courant Royale premiere.	7	Wel Jan wat drommel.	22	Carileen.	17
III Allemande, J. S.	II Courante de la pay.	7	Courant.	23	Comagain.	17
IV Allemande, J. S.	III Courant de la Montagne.	7	Sarabanda.	23	Vyf Balletten.	21
V Allemande, J. S.	IV Courante, Conftantyn.	7	Capritie. van P. L.	23, 24	Vier Balletten.	22
VI Allemande, J. S.	V Courant la graveline.	8	Concerto, C. Hervrich.	25		
Haec en Henne gekray.	VI Courante Mardyk.	8	Joh. Schop.	26, 27	<i>Met 1.</i>	
<i>Met 1 Hoog en 1 Laeghste-geluid.</i>	VII Courante Nova.	13	Nafce la pena mia.	27, 28, 29	5 Brandes door J. van Noort, 32	33
I La Suedoife.	VIII Courante, of Aenhoort ghy	13	Fantafia.	30	Frere fraper.	34
II Sarabande op la Suedoife.	Dochters en Jongmans al.	13	Fantafia.	31	Malle Symes.	35
III Courant la Landgraef.	Zeer moy.	13			Courant la Royale van J. Dix.	36
	Paduana.	13	<i>Met 2 Hooge-geluiden.</i>		2 France Air.	37
			Garint,	14		

Vertoninge en Onderwyzinge op de Hand-fluit.

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



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

*

Om *f*

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

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

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

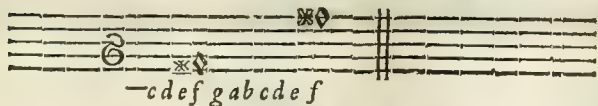
b fa, *b* mi, (*om hoogh in b duer.*) de twe bovenste-vingren van de bovenste-hand toe, en de duim half, de onderste-hand de twee bovenste-vingren toe. (*Om b mol te blazen*;) de twee onderste-vingren naest de pink toe. (*dit is de tweede b.*)

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

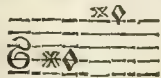
maar de duim toe. (*dit is de tweede c.*)

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

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



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



De ✱ in *d*, *la*, *sol*, *re*: alle de vingen toe; maar de duim half op.

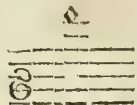


c, *sol*, *fa*, *ut*, (*in b duer*, *om hoogh*) de bovenste-vinger vande bovenste-hand toe, de duim half, en de twee bovenste-vingren vande onderste-hand toe. *c sol fa ut in b mol*: de 2 vingren naest de pink, van de onderste-hand toe, en de bovenste-hand als vooren. (*dit is de derde c.*)



d. la, *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.

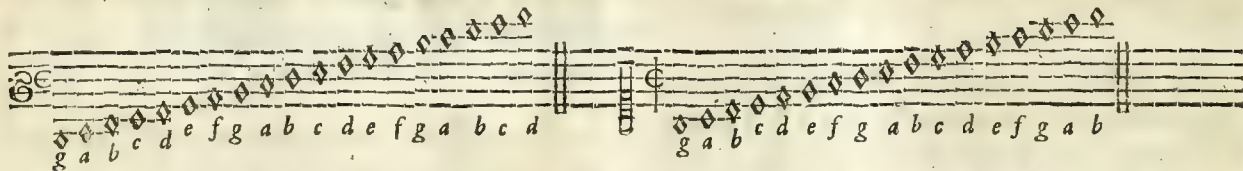
(*dit is de derde d.*)



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

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

e d c b a g



Aen de Lief-hebbers.

Ik zal met de eerste gelegenheit, eenige stukken voor de Knie en Arm-fool uitgeven, als mede eenige stukken, die op de Verstemde manier gestelt zyn, en dat op meniger-hande manier; vermakelyk om te spelen; door-dien de halveronen, Mi Fa ofte Ci Ur, door de verstemminge van de Arm en Knie-foolen, op vemde plaetsen komen, te vervallen. Daer beneffens 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.



MUSICA DIS CURE EST.

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

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

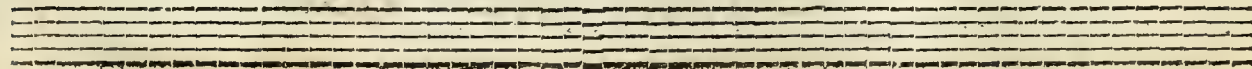
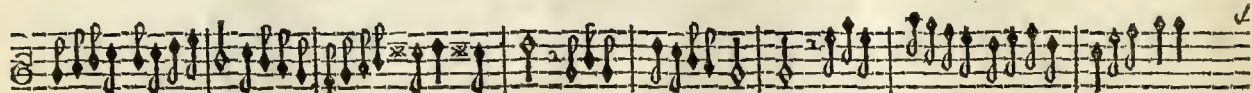
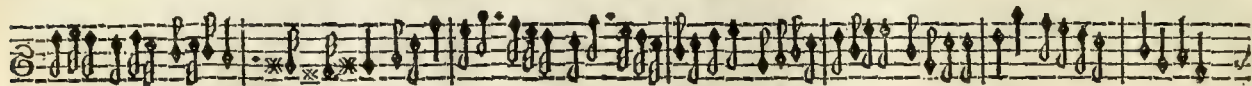
T W E E D E D E E L.

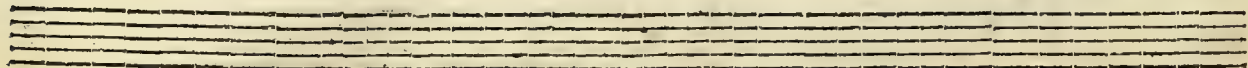
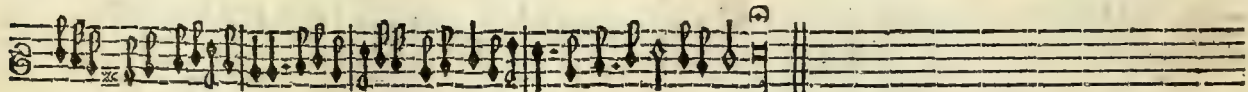
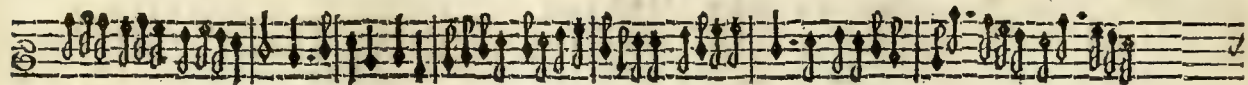
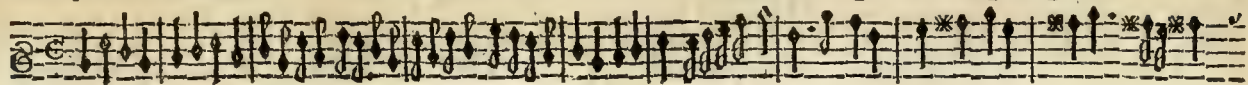
Om met 1. 2. 3. Speel-instrumenten te gebruiken.

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

Voorspel van *Helmbrecker*.

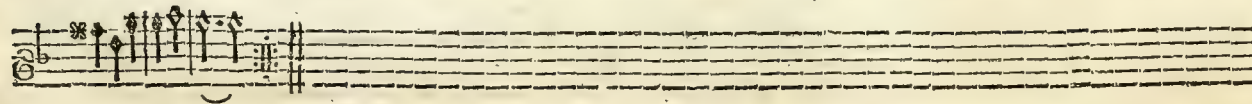
HOOGHSTE - GELUIT. met 2 Hooghe en 1 Laeghe geluid.





Eerste Courante, I. Foucart.

met 3 Hooge geluiden. HOOGHSTE - GELUID.



Musical notation for the first piece, Courante 1. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a 4-measure rest at the beginning. The second staff continues the melody with various note values and rests. The third staff concludes the piece with a double bar line and repeat dots.

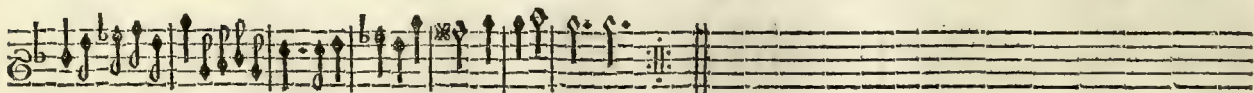
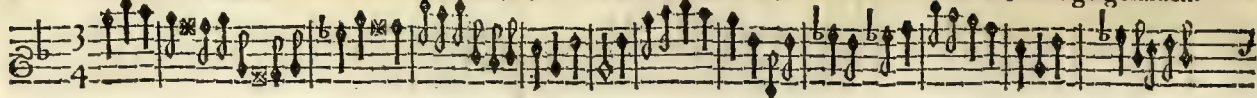
Courante 2.

Musical notation for the second piece, Courante 2. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system with a 4-measure rest at the beginning. The second staff continues the melody with various note values and rests, ending with a double bar line and repeat dots.

III Courante, I. Foucart.

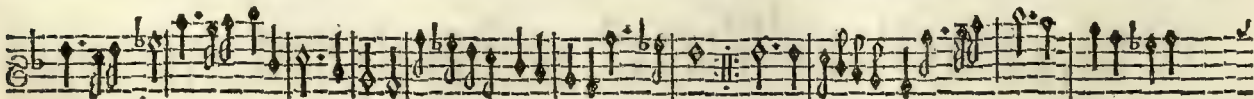
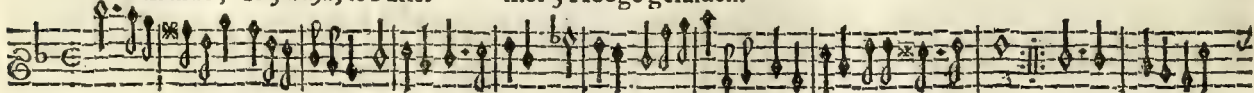
HOOGHSTE-GELUIT.

met 3 Hooge geluiden.



Almande, Constantyn, te Paris.

met 3 Hooge geluiden.

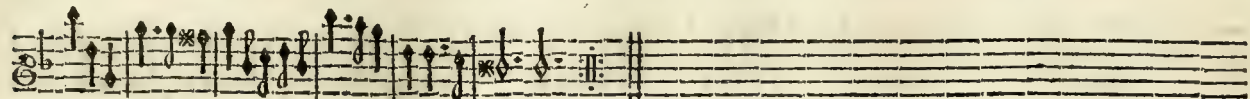
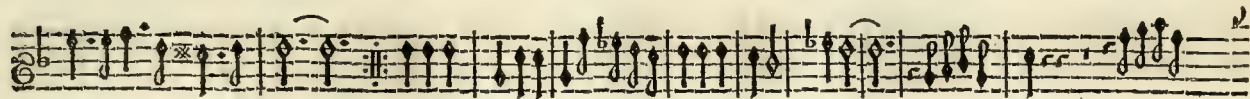
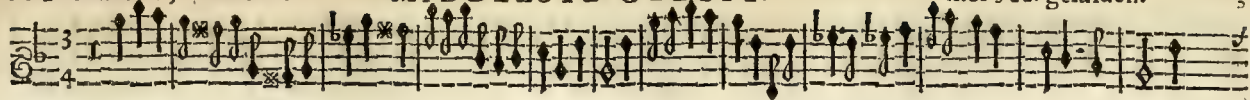


III Courante, I. Foucart.

MIDDELSTE-GELUIT.

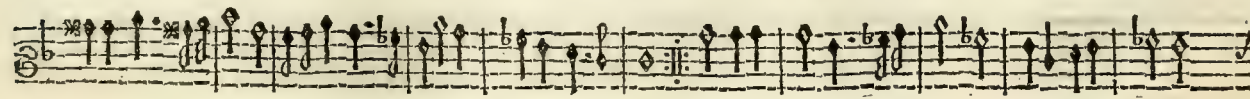
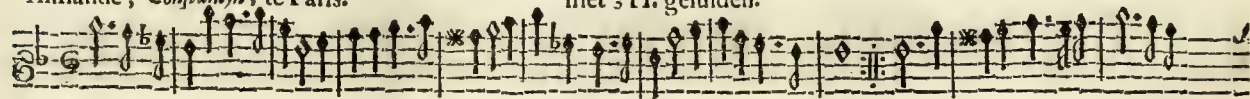
met 3 H. geluiden.

3



Almande, Constantyn, te Paris.

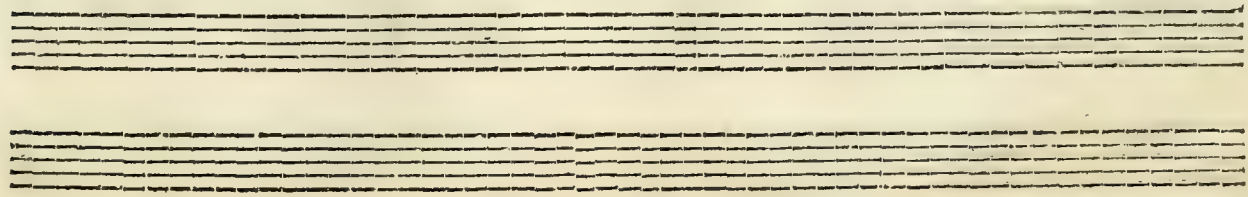
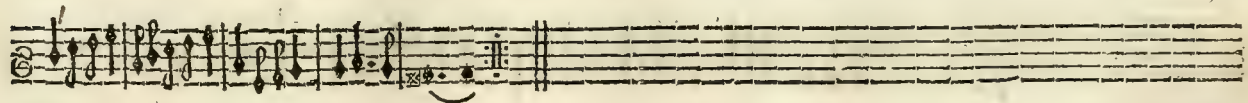
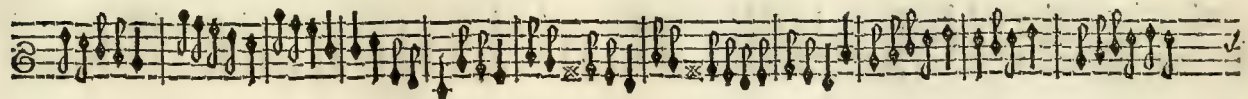
met 3 H. geluiden.



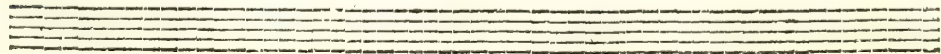
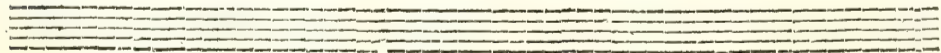
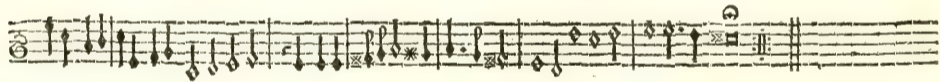
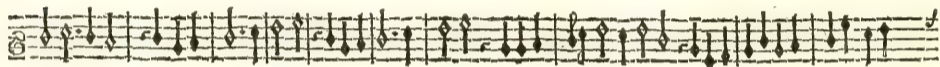
II M^e. *Constantyn.* met 3 H. geluiden.

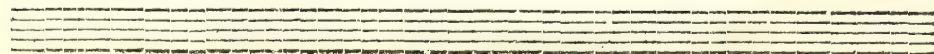
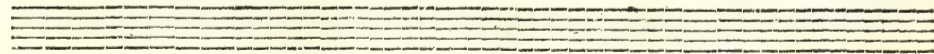
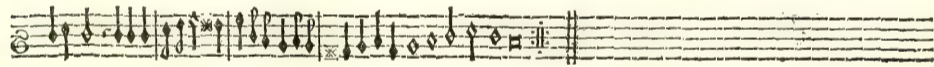
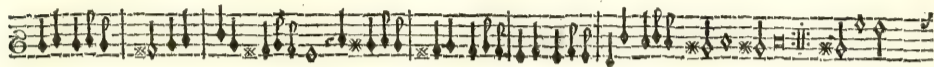
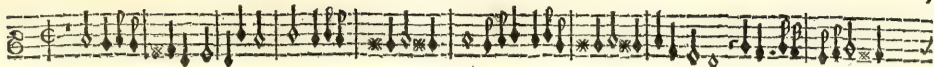
HOOGHSTE-GELUID.





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

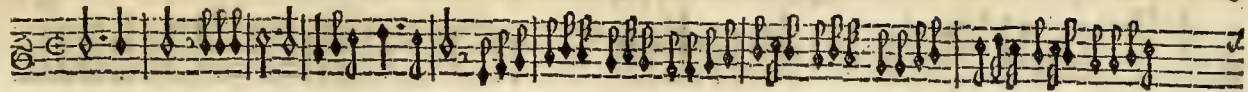




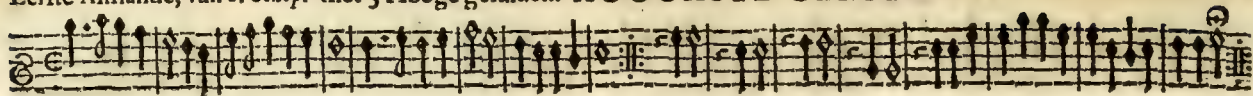
IV. M^r. *Constantyn*. met 3 Hooge geluiden. HOOGHSTE-GELUID.

This musical score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a circled '2' above the first measure. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic values. The third staff features a 3/2 time signature and includes several measures with a circled 'X' above the notes. The fourth staff also contains circled 'X' marks. The fifth staff continues the melodic line. The sixth staff concludes the piece with a double bar line and repeat dots. The notation is characteristic of 17th-century manuscript notation, with some notes having stems that are not clearly defined as up or down.

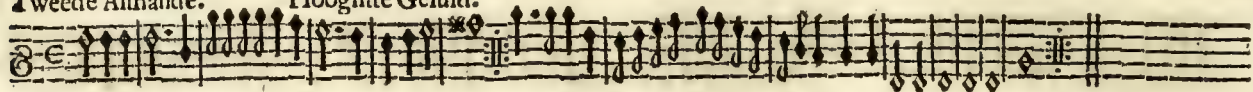
IV. M^r. *Constantyn*, met 3 Hooge geluiden. MIDDELSTE-GELUID.



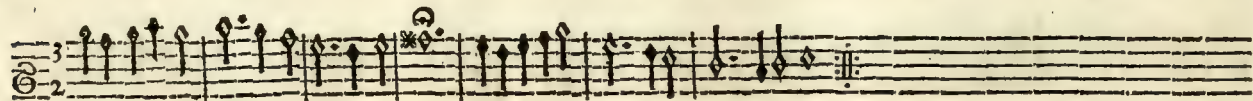
Eerste Almande, van I. Schop. met 3 Hooge geluiden. HOOGHSTE-GELUID:



Tweede Almande. Hooghste Geluid.



Derde Almande. Hooghste Geluid.



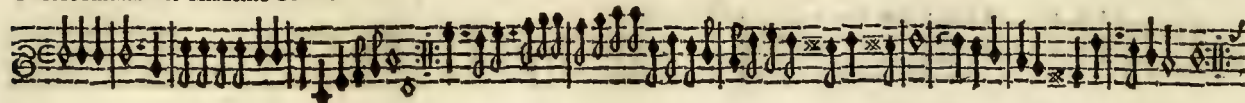
Vierde Allemande. Hooghste Geluid.



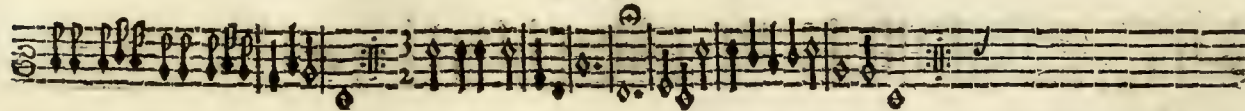
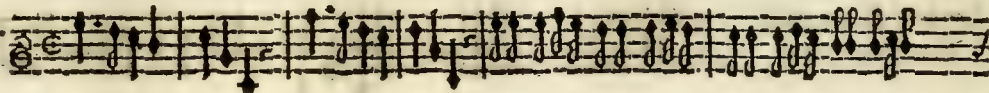
Eerste Allemande. met 3 Hooggeluiden. MIDDELSTE-GELUID.



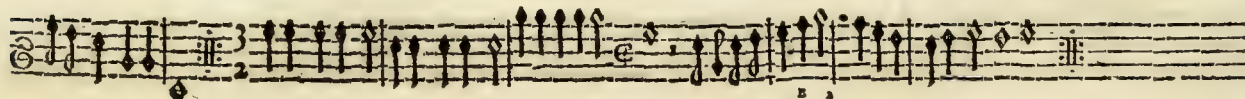
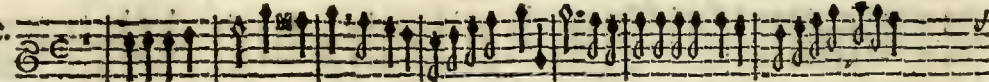
Tweede Allemande. Middelste Geluid.



Derde Allemande.
Middelste Geluid.

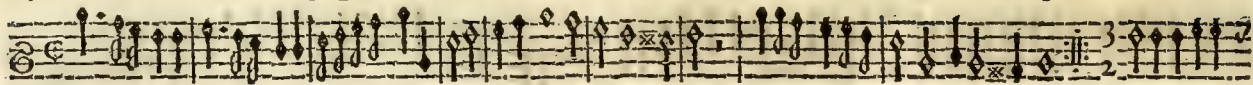


Vierde Allemande.
Middelste Geluid.



Vyfte Almande, met 3 Hooge geluiden. HOOGHSTE-GELUID:

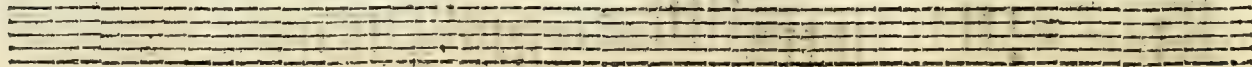
van I. Schop.



Seste Allemande.
Hooghte-geluid.



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



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

van I. Schop.

Seste Allemande.
Middelste-geluid.

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

I. La Suedoife. met 2 Geluiden.

HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.

Musical notation for 'La Suedoife' consisting of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some accidentals and a repeat sign at the end of the second staff.

I I. Sarabande op la Suedoife.

Musical notation for 'Sarabande op la Suedoife' consisting of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music is characterized by a slower tempo with prominent eighth notes and rests, and includes a repeat sign at the end of the second staff.

I I I. Courant la Landgrave.

Musical notation for 'Courant la Landgrave' consisting of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music is a lively dance piece featuring eighth and sixteenth notes, with a repeat sign at the end of the second staff.

IV. Courante de Monf. le Prince. met 2. HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.

Two staves of musical notation for the first ten measures of the piece. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first staff.

Two staves of musical notation for the next ten measures. The notation continues with similar rhythmic patterns, including some notes with asterisks above them, possibly indicating ornaments or specific articulation. A repeat sign is present at the end of the second staff.

V. Courante la Reyne.

Two staves of musical notation for the first ten measures of the second piece. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music consists of eighth and sixteenth notes, with a repeat sign at the end of the first staff.

VI. La Royale extraordinaire.

Two staves of musical notation for the first ten measures of the third piece. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music features eighth and sixteenth notes, with a repeat sign at the end of the first staff.

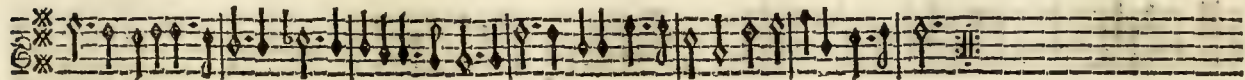
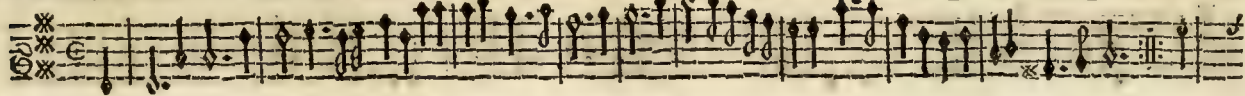
Two staves of musical notation for the next ten measures. The notation continues with eighth and sixteenth notes, including some notes with asterisks above them. A repeat sign is present at the end of the second staff.

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

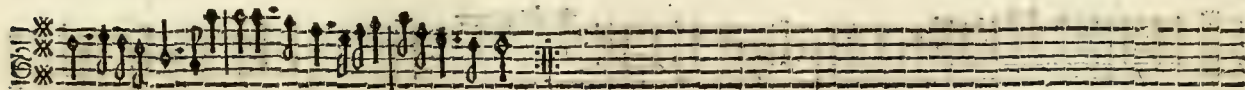


VIII. La dernire Royale.





Gay, met 2 Geluiden.



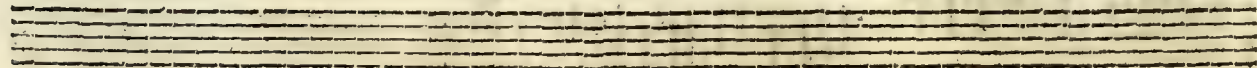
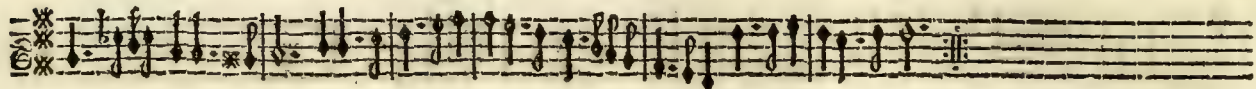
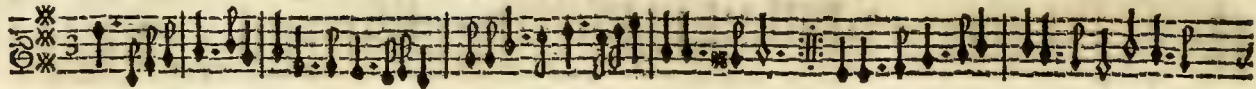
A menez, met 2 Geluiden.

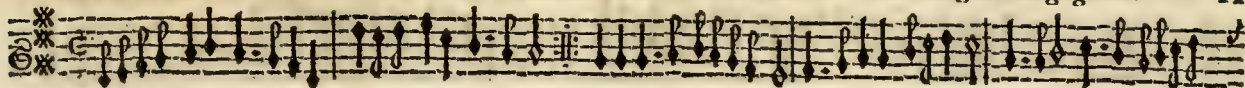


Double. met 2 Geluiden.

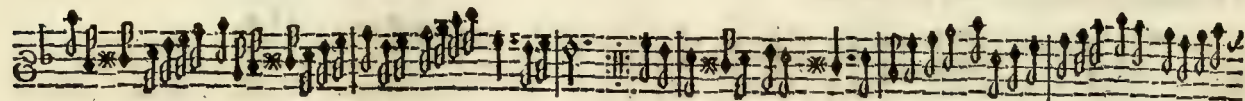
HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.

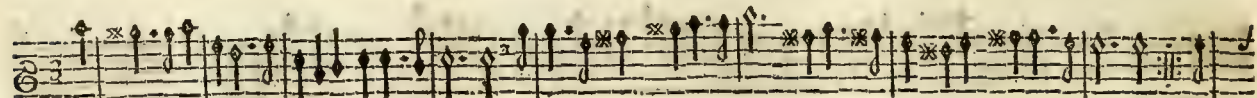




Met 2.



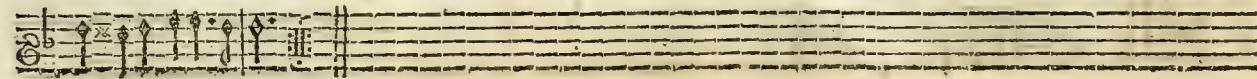
1 Cour. La nouvelle Royale première, met 2 Geluiden. HOOGHSTE - GELUID. met Hoog en Laeghste geluid.



II. Courante de la pay , met 2 Geluiden.



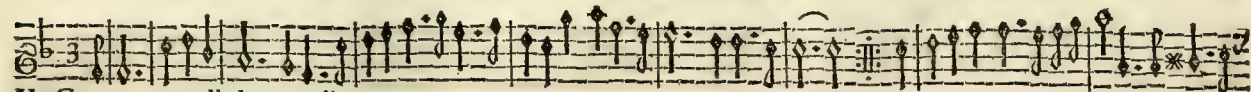
III. Courante Madame de la Montagne , met 2 Geluiden.



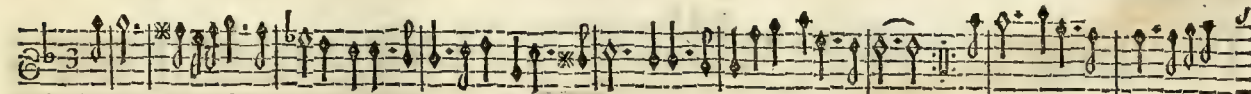
IV. Courante, van M^r. *Constantyn*.

HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid. 12



V. Courante nouvelle la graveline. met 2.



VI. Courante Mardyck. met 2.



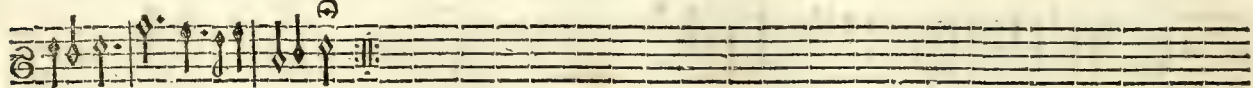
VII. Courante, met 2.

HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid.

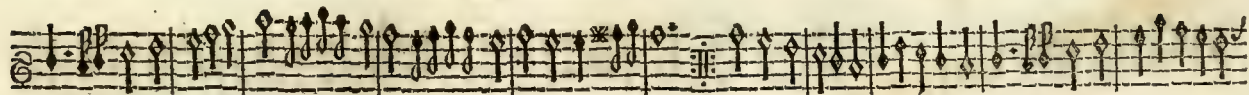
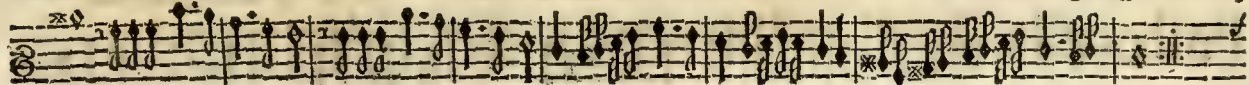


VIII. Courant. Aen-hoort ghy Dochters en Jongh-mans al.



Zeer moy.

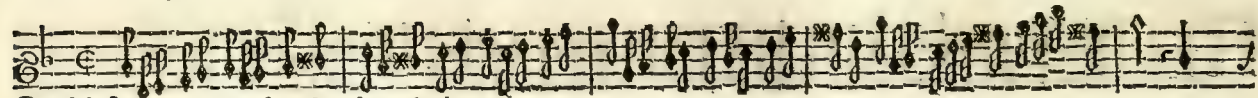




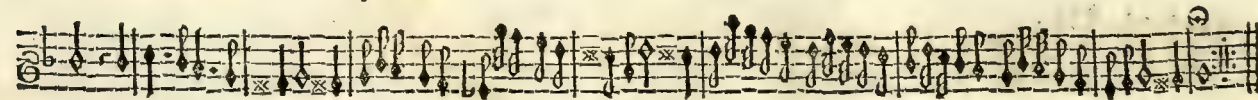
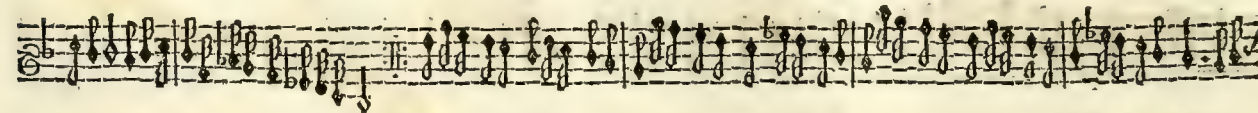
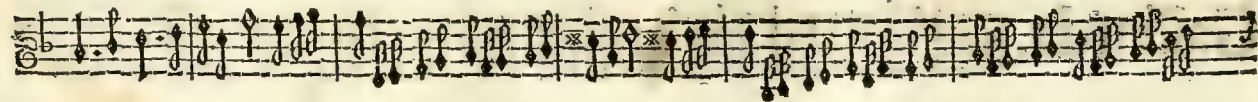
Pastorella, met 2 Geluiden.

HOOGHSTE-GELUID.

met 1 Hoogh en Laeghste geluid.



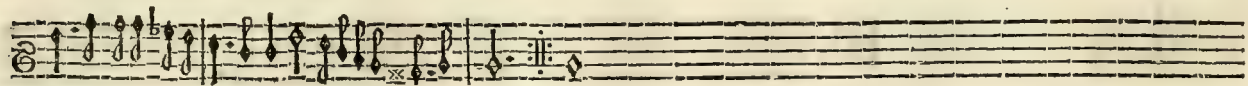
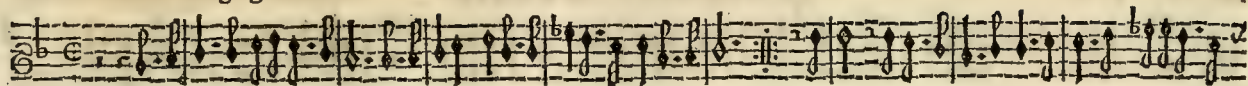
Capriciosa, met 1 Hoogh en Laeghste geluid.



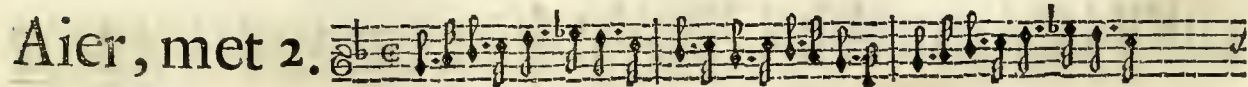
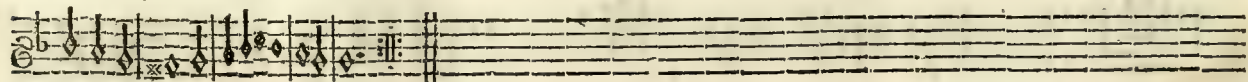
Garint , met 2 Hooge geluiden.

HOOGHSTE - GELUID.

14



Met 2 Hooge geluiden.



Hooge geluiden.



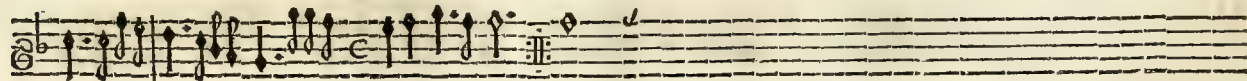
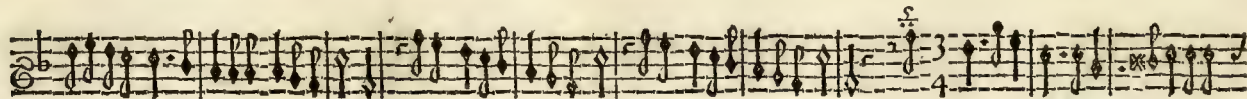
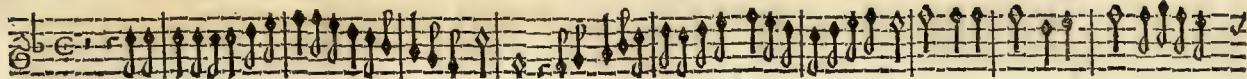
Met 2 Hooge geluiden.

HOOGHSTE-GELUID.



Courant. met 2.
Hooge geluiden.





Dooden dans. met 2.
Hooge geluiden.

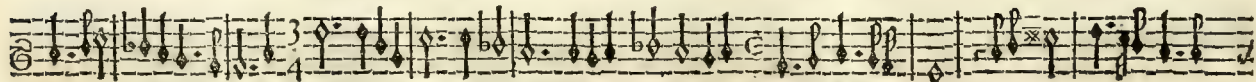


Aier, met 2 Hooge geluiden.

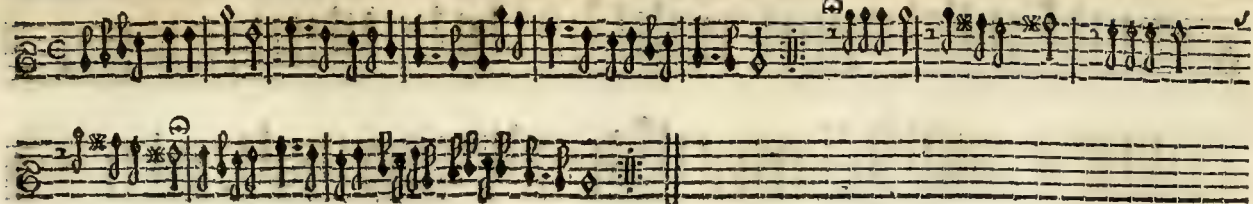
HOOGHSTE-GELUID.



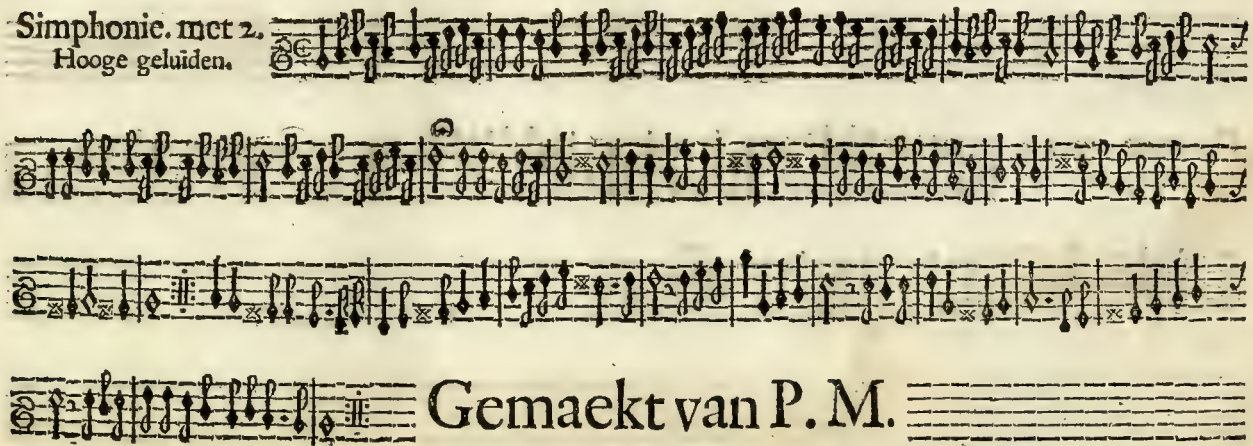
O Kers-nacht.
met 2 H. geluiden.



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



Simphonie. met 2.
Hooge geluiden.

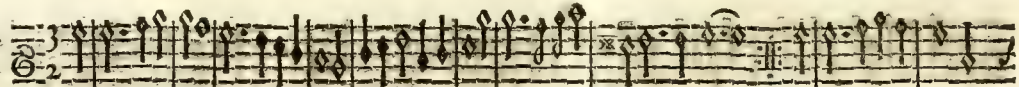


Aier, met 2 Hooge geluiden.

HOOGHSTE-GELUID.



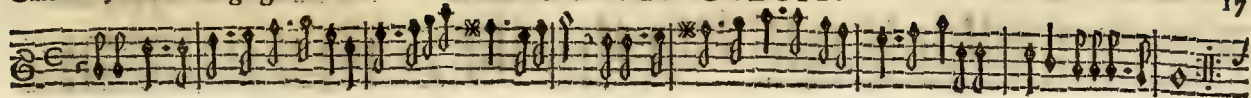
Courant, met 2.
Hooge geluiden.



Carileen, met 2 Hooge geluiden.

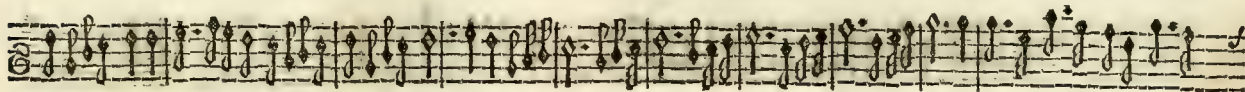
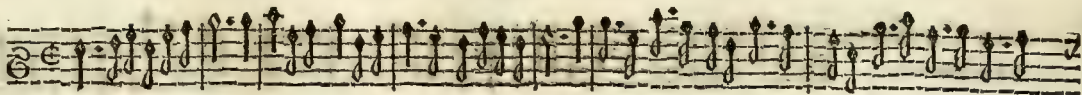
HOOGHSTE-GELUID:

17



Comagain.

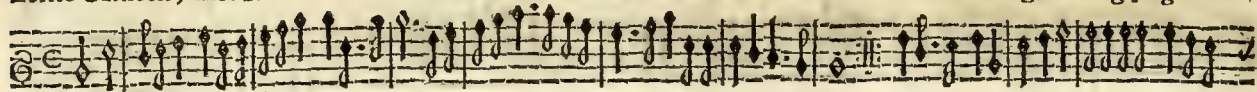
Met 2.



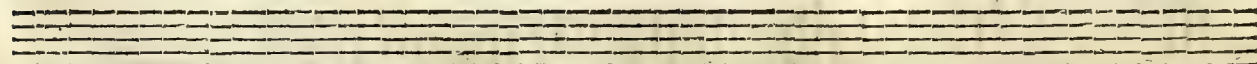
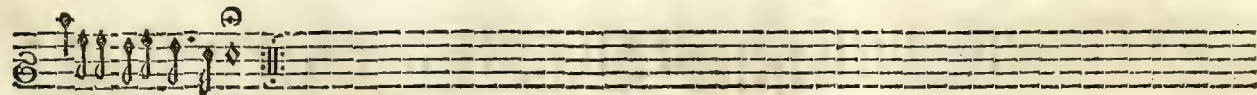
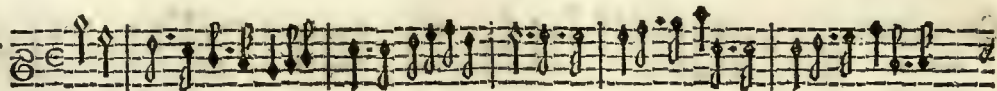
Eerste Carileen, met 2.

HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid.



Tweede Carileen.
met 2 Geluiden.

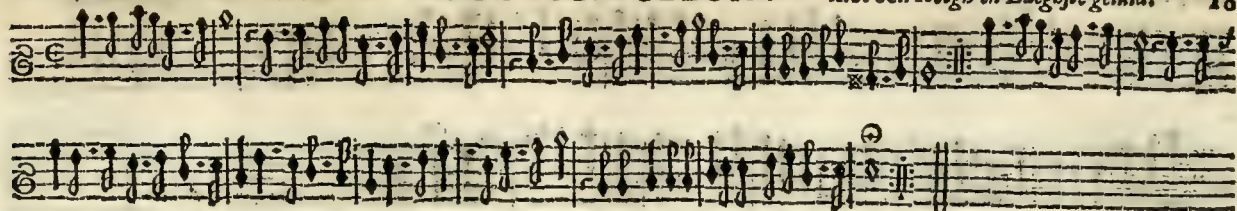


Derde Carileen, met 2.

HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid.

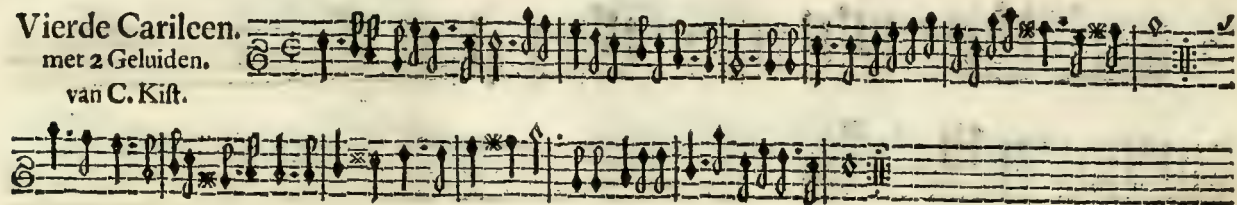
28



Vierde Carileen.

met 2 Geluiden.

van C. Kift.



Wie wil hooren een nieuw lied. met 2.

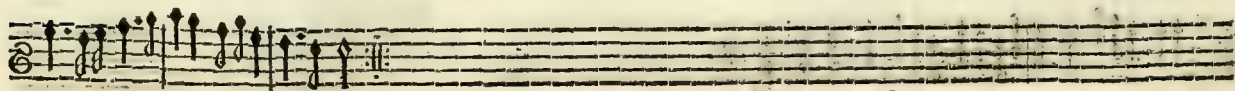
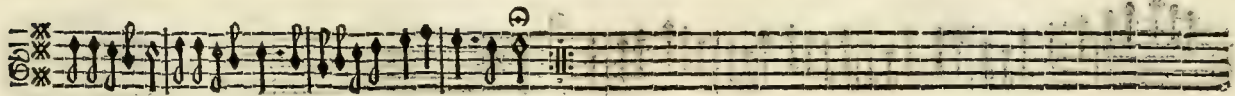


Les petits Brandes, met z.

HOOGHSTE-GEEUID

met een Hoogh en Laeghste geluid.





Les petits Brandes, met 2.

HOOGHSTE- GELUID.

met een Hoogh en Laeghste geluid.

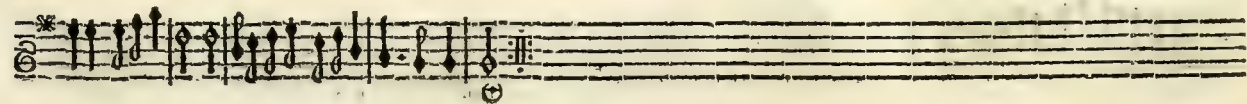
7.  Musical staff 7, top line. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed pairs. It ends with a double bar line and repeat dots.

 Musical staff 7, bottom line. It begins with a bass clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed pairs. It ends with a double bar line and repeat dots.

8.  Musical staff 8, top line. It begins with a treble clef, a common time signature (C), and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with some beamed pairs. It ends with a double bar line and repeat dots.

 Musical staff 8, bottom line. It begins with a bass clef, a common time signature (C), and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, with some beamed pairs. It ends with a double bar line and repeat dots.

9.  Musical staff 9, top line. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed pairs. It ends with a double bar line and repeat dots.

 Musical staff 9, bottom line. It begins with a bass clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed pairs. It ends with a double bar line and repeat dots.

Les petits Brandes, met 2.

HOOGHSTE-GELUID.

met 1 Hoogh en Laeghste geluid.

20

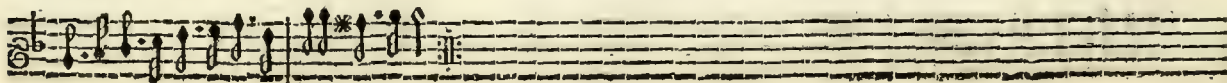


De 5 Balleten, met 2 Hooge geluiden. Eerste Ballet.



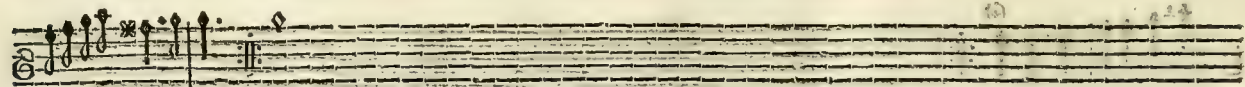
Tweede Ballet.

Hooghste-geluid.



Derde Ballet, met 2 Hooge geluiden.

HOOGHSTE-GELUID.

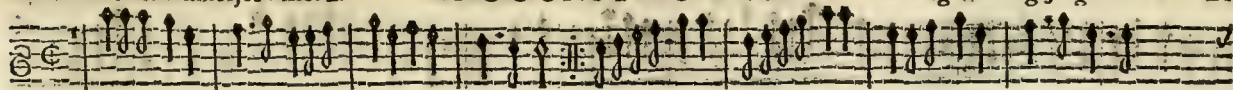


Vierde Ballet.
Hooghte-geluid.

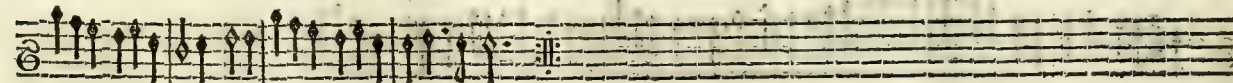


Vyfde Ballet.
Hooghte-geluid.

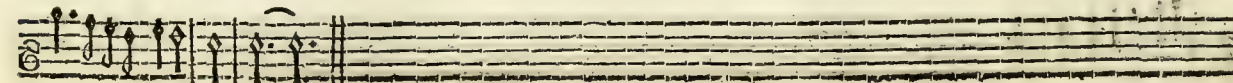




Frere Fraper , met 2. door P. D. Pers.



Als Boxvoetjes , door P. D. Pers.



Eerste Ballet, met 2 Hooge geluiden.

HOOGHSTE-GELUID.

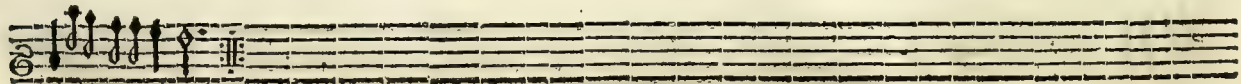
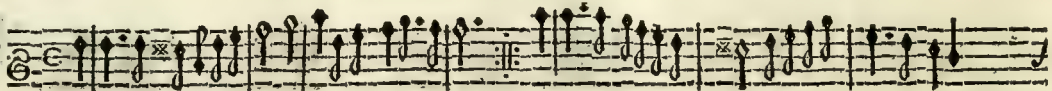
door B. F. de Bruin.

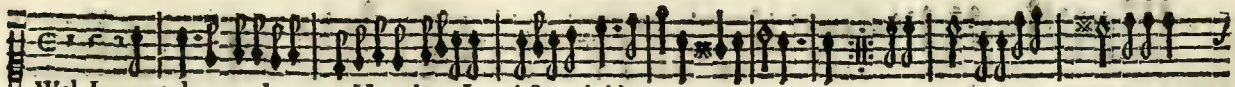
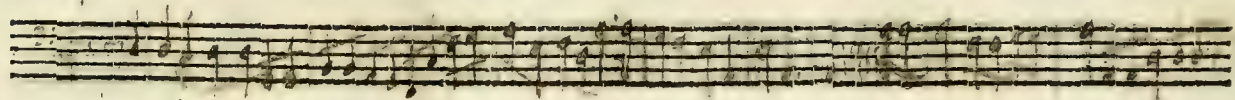
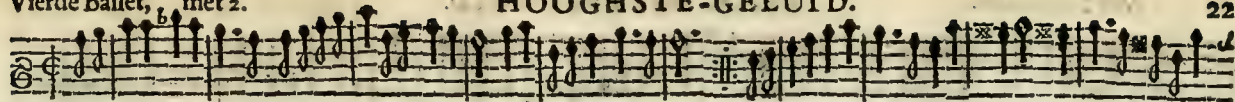


Tweede Ballet.
Hoogste-geluid.

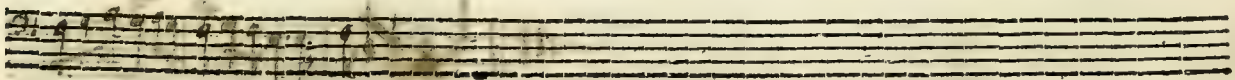


Derde Ballet.
Hoogste-geluid.





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

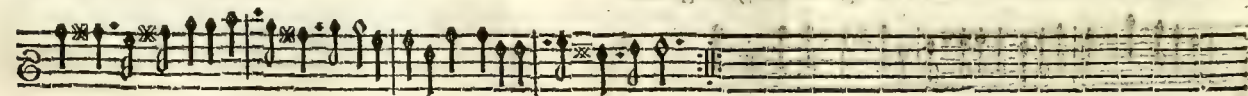


Met 2 Geluiden.

HOOGHSTE-GELUID.



Sarabanda , met 2 Geluiden.

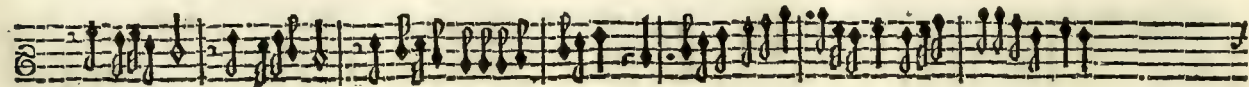
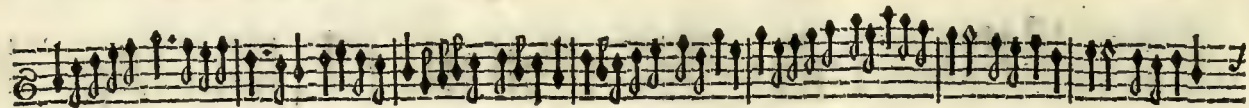
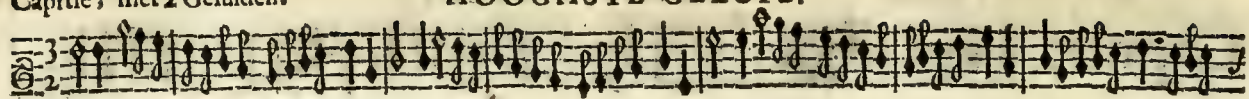


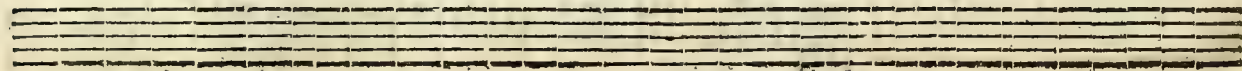
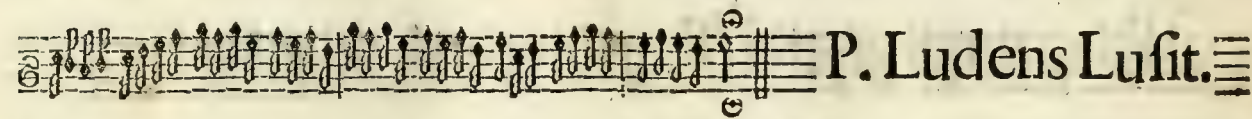
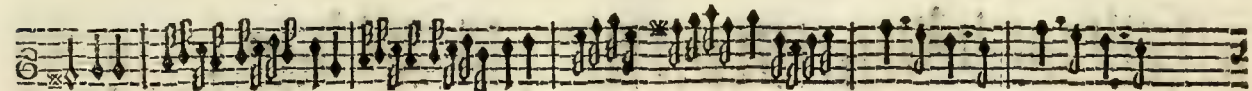
Capritie.

Keer-om.

Caprtie, met 2 Geluiden.

HOOGHSTE-GELUID.

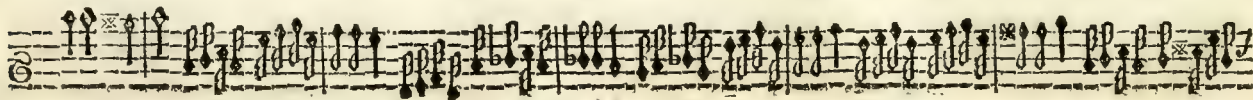
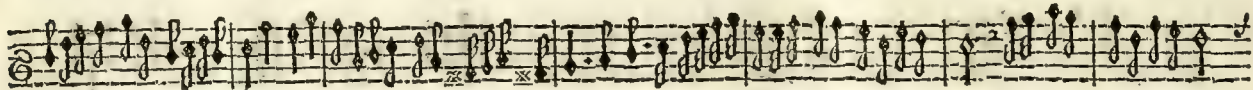
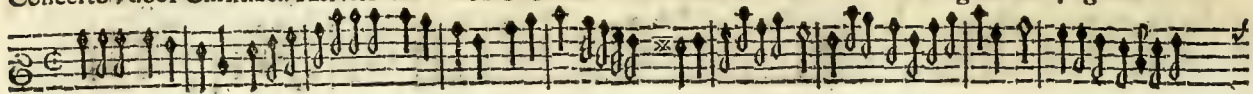


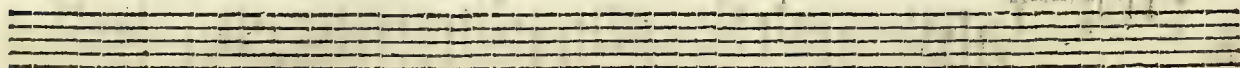
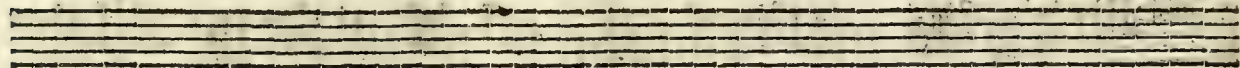


Concerto, door Christiaan Hervrich.

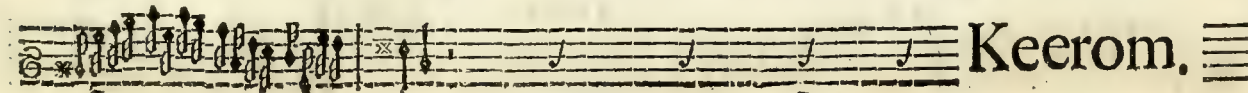
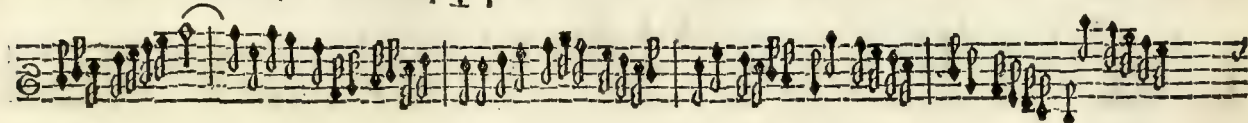
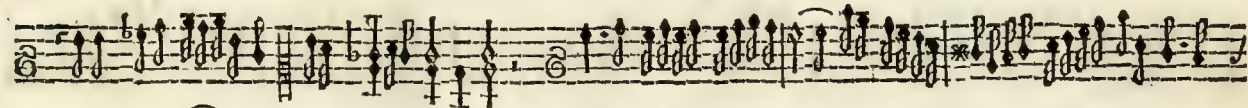
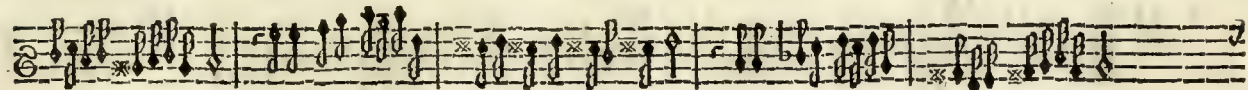
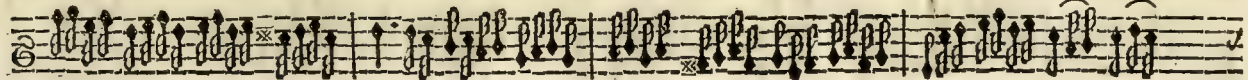
HOOGHSTE-GELUID.

1 Hoogh en Laefste geluid.





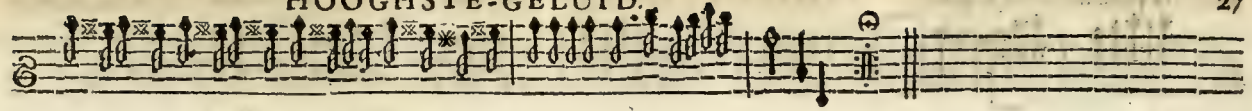
The image displays a page of musical notation for two violins. The score is organized into six horizontal staves. The first two staves are in treble clef with a common time signature (C). The third and fourth staves are in alto clef. The fifth and sixth staves are in bass clef. The music is characterized by a high density of notes, including many sixteenth and thirty-second notes, often grouped in beams. There are several instances of triplets, indicated by a '3' below the notes. The notation includes various rhythmic values, rests, and dynamic markings such as asterisks (*). The overall style is typical of 17th-century manuscript notation.



Joh. Scop,

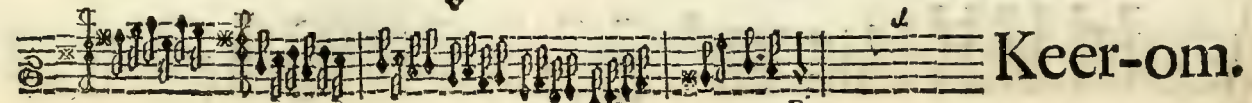
HOOGHSTE-GELUID.

I Hoogh en Laeghste geluid.



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

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



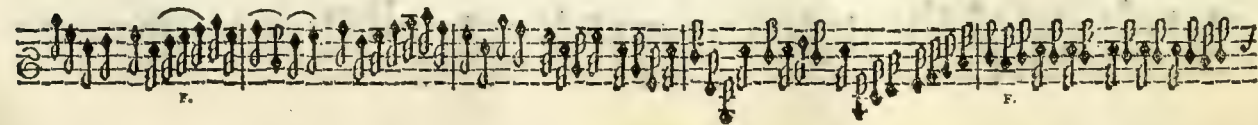
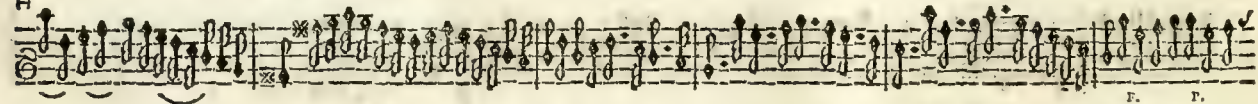
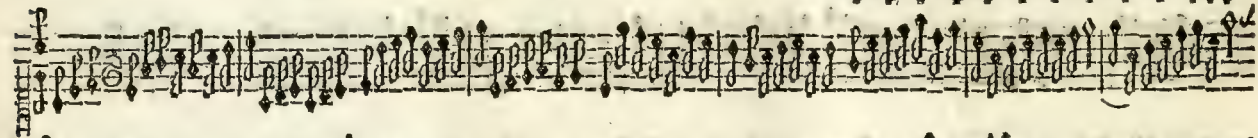
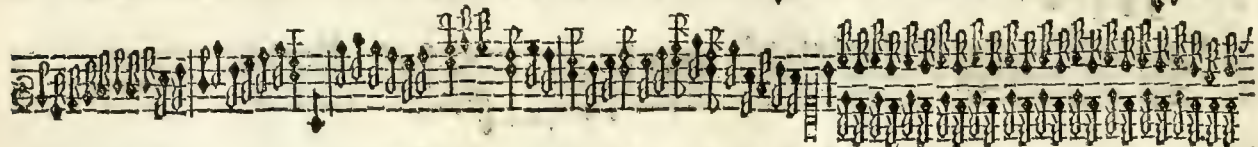
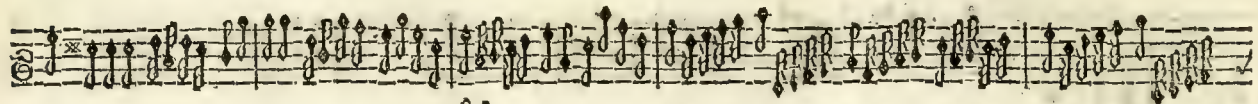
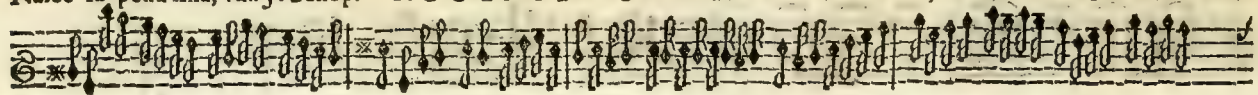
Keer-om.

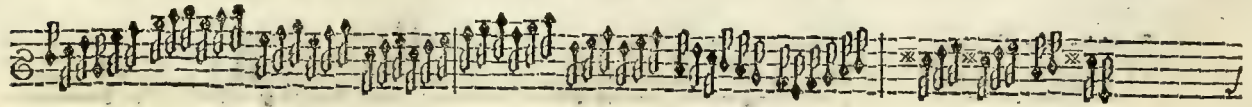
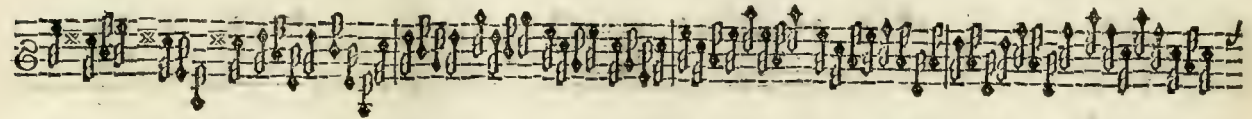
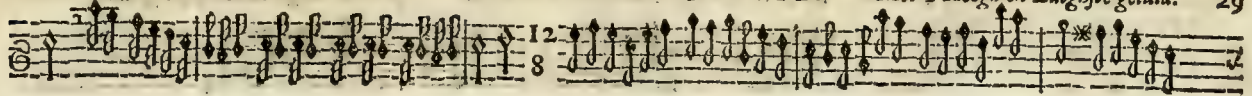
Nasce la pena mia, van J. Schop. HOOGHSTE - GELUID. met 2. Fioolen, of Fioolen de Gamba en ander

The image displays a musical score for the piece "Nasce la pena mia" by J. Schop. The score is arranged in six horizontal staves, each containing a line of musical notation. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). There are also performance instructions like *pppp* and *ppppp*. The score is marked with a common time signature (C) and includes a key signature of one flat (B-flat). The piece is titled "HOOGHSTE - GELUID" and is intended for two violins or violas and other instruments. The notation is written in a historical style, with some notes beamed together and some measures containing complex rhythmic patterns. The score concludes with a double bar line and a fermata.

This page contains six staves of musical notation. The top staff is in treble clef with a common time signature. The second staff is in alto clef. The third staff is in bass clef and includes asterisks above certain notes. The bottom three staves are in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together in groups.

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

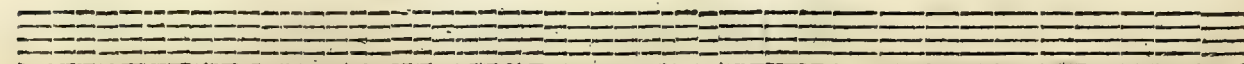
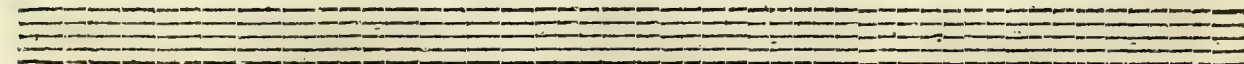
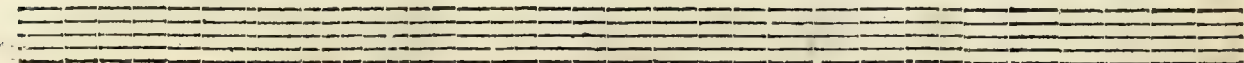
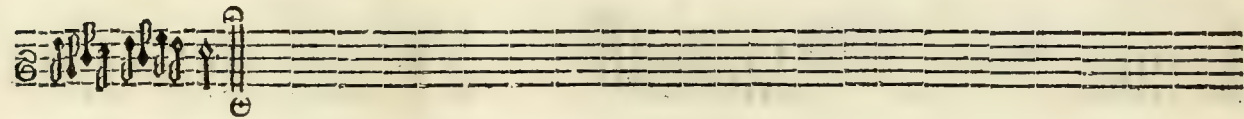
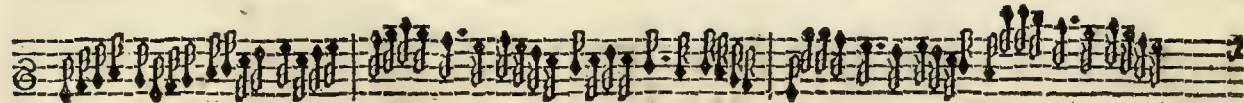
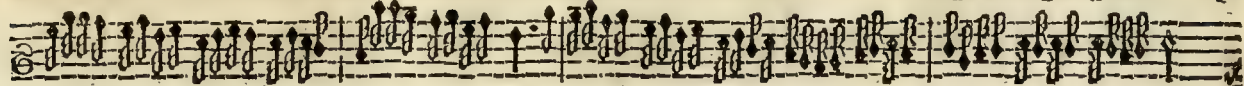




met 2. Fioolen, of Fioolen de Gamba. HOOGHSTE - GELUID.

Met 1 Hoogh en Laeghste geluid.

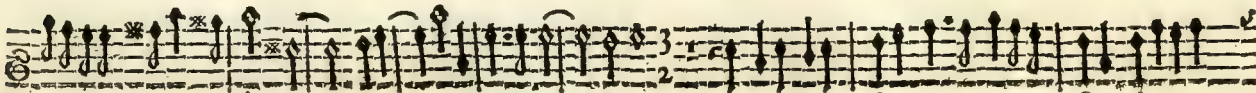
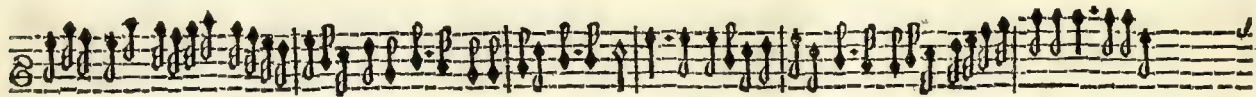
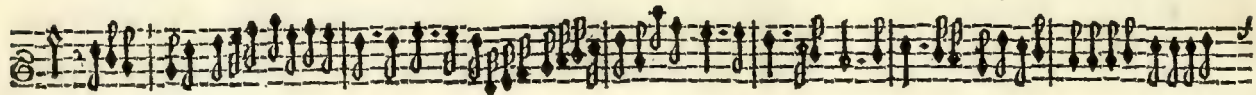
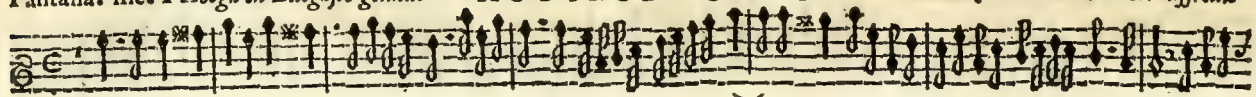
The image displays a page of musical notation for two violins or violas. The notation is arranged in six horizontal staves. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system, with the two parts of the instrument sharing the same staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several accidentals, including sharps and naturals, scattered throughout the piece. A double bar line is used to separate sections of the music. The overall style is characteristic of 17th or 18th-century manuscript notation.

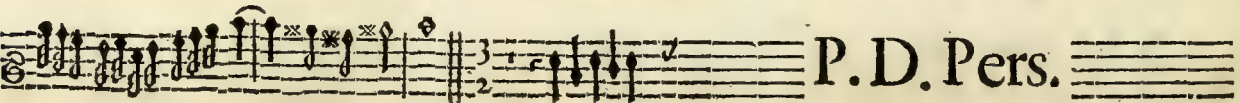
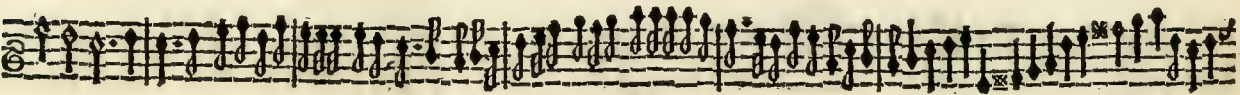
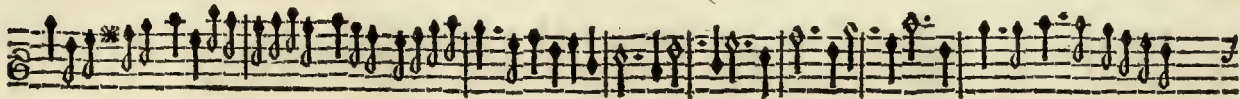
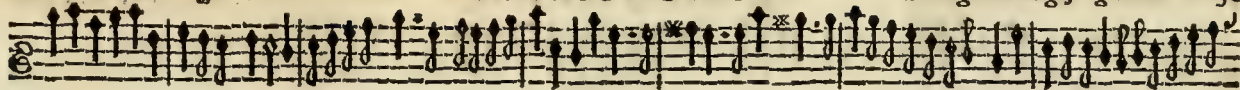


Fantasia: met 1 Hoogh en Laeghste geluid.

HOOGHSTE - GELUID.

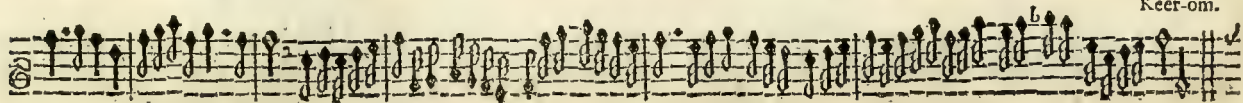
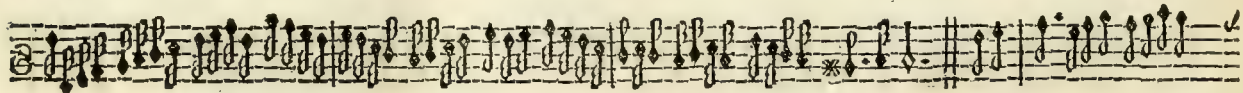
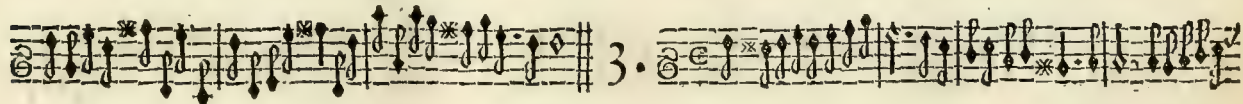
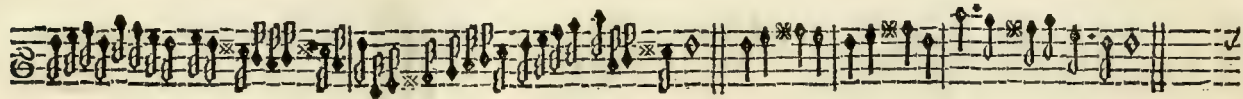
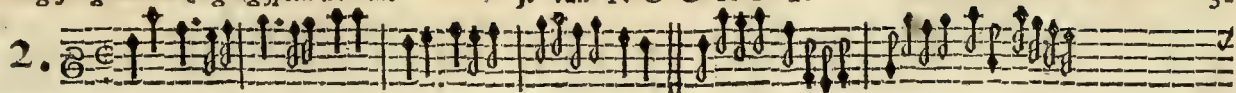
Gemacke ter eeren de E. E. Iuffrouw



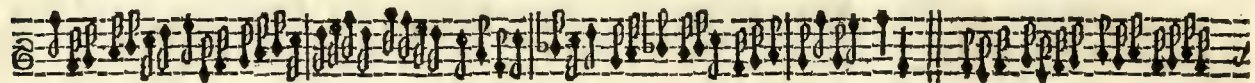
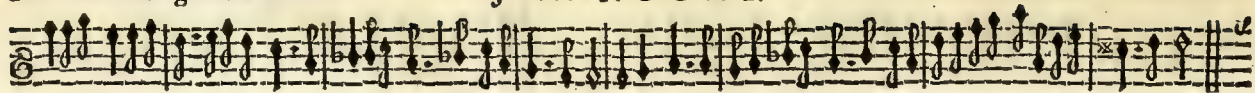


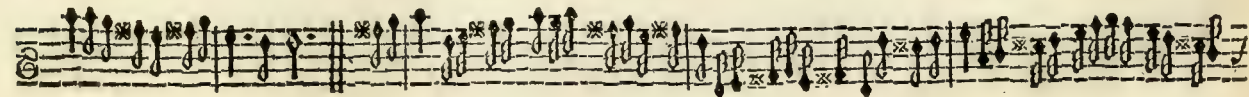
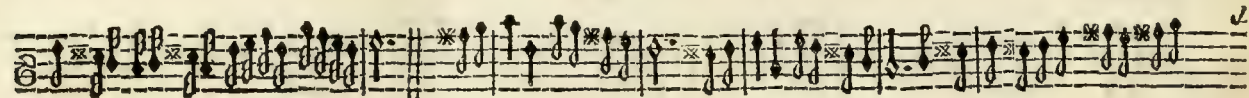
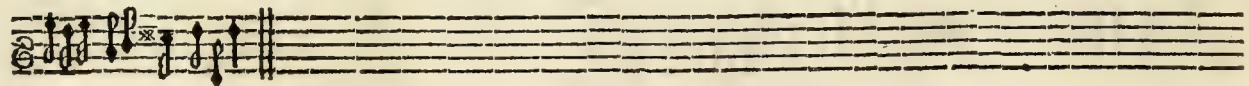
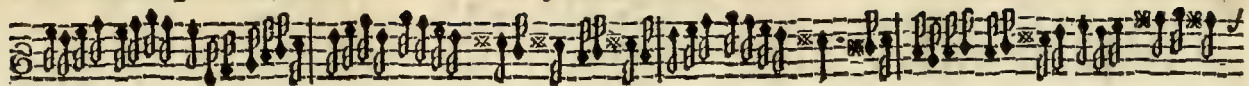
P. D. Pers.

The image displays a page of handwritten musical notation for a piece titled "Petite Branles" by J. van Noordt. The page is organized into six horizontal staves, each containing a line of music. The notation is written in a historical style, featuring a treble clef and a common time signature (C). The music consists of various note values, including minims, crotchets, and quavers, along with rests and accidentals. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.



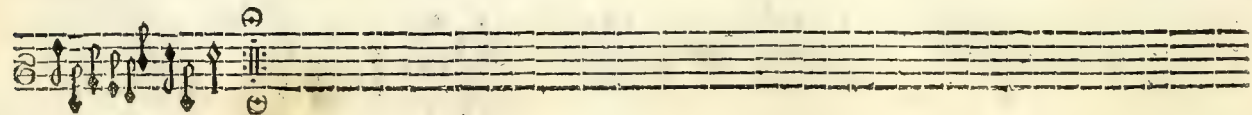
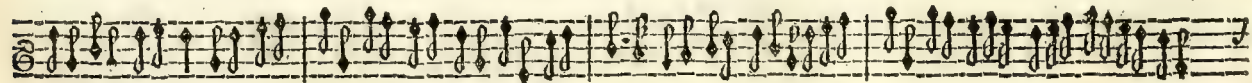
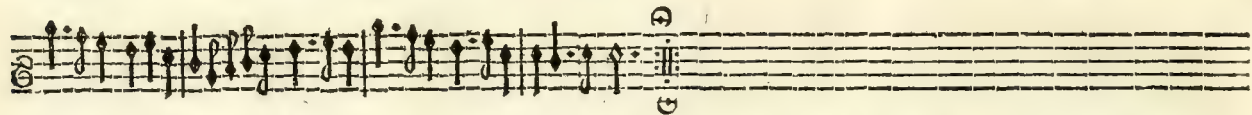
Keer-om.

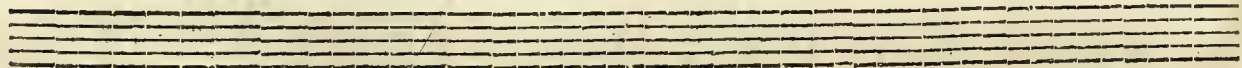
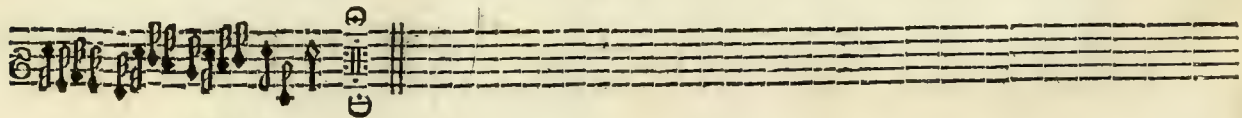
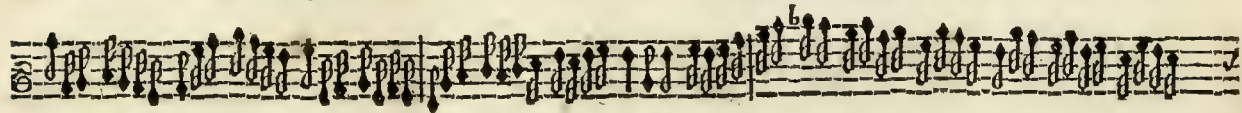
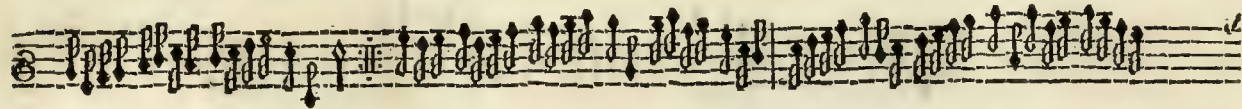




Frere Fraper. gebroocken van

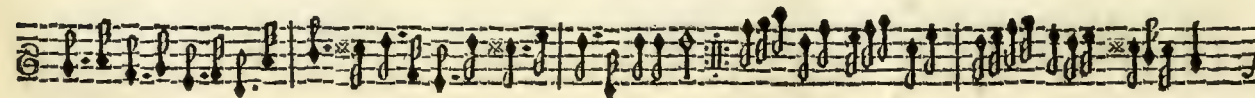
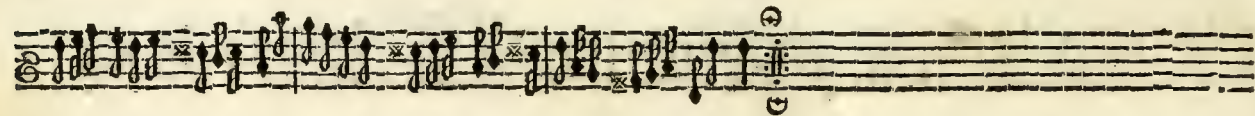
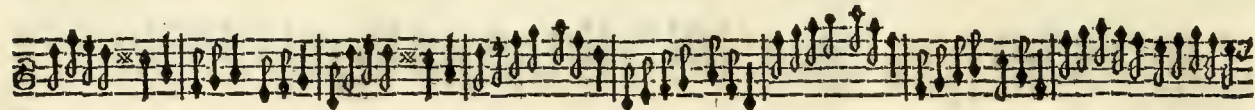
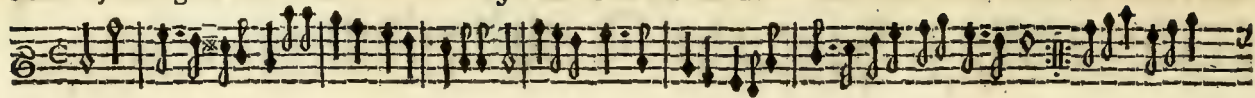
J. van N O O R D T.

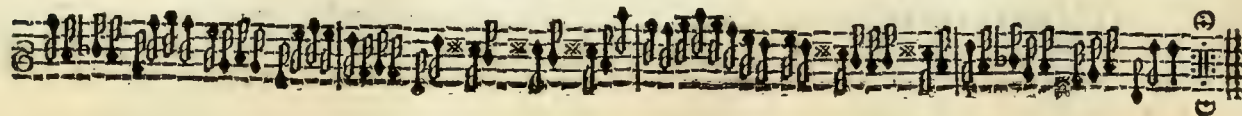
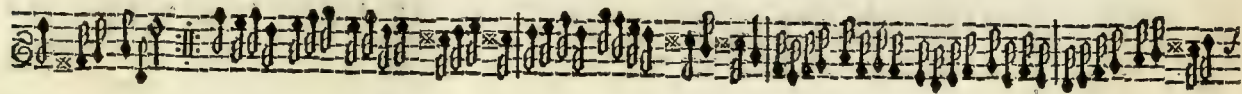
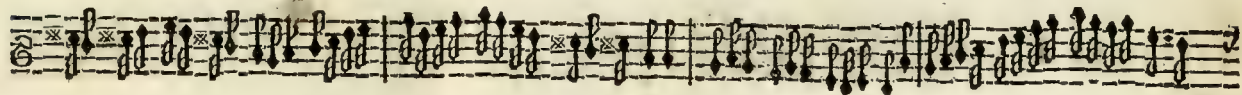
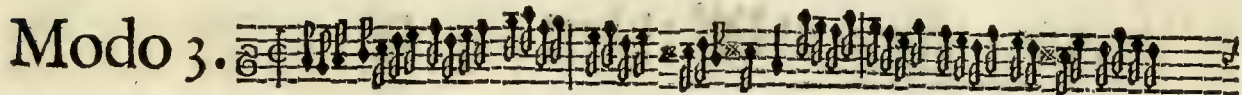
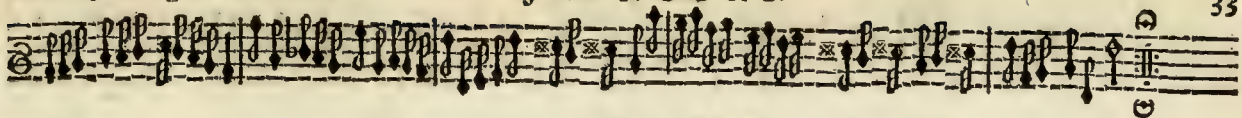




Malle Symes. gebroocken van

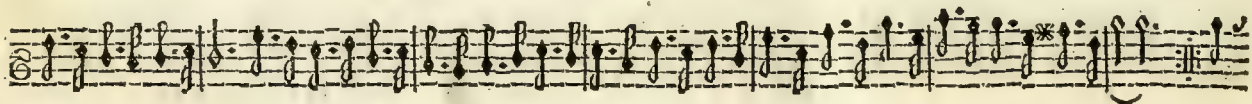
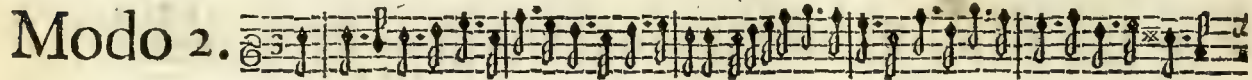
J. van N O O R T.





Courante la Royale. gebroocken

van J. D I X.

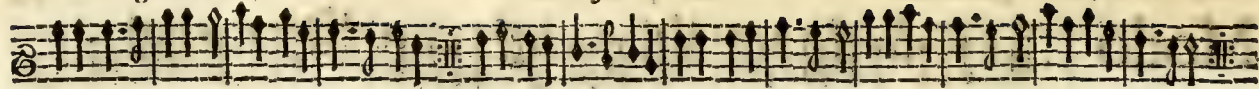


Modo 3.

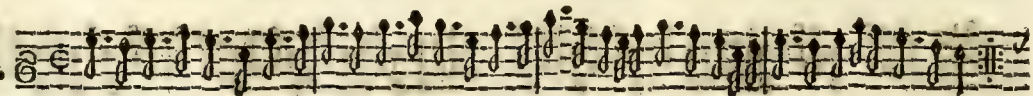
The musical score consists of six staves of music in 3/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The score is heavily ornamented with trills, mordents, and grace notes. Dynamics like *pp* (pianissimo) and *ppp* (pianississimo) are used throughout. There are also asterisks (*) and a 'b' marking specific notes. The piece concludes with a double bar line and a fermata over the final notes.

Frans Air. gebroocken

door J. D I X.

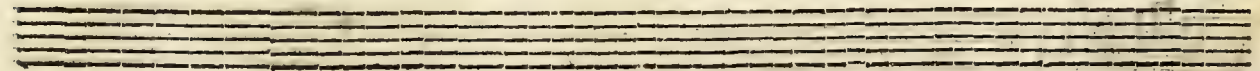
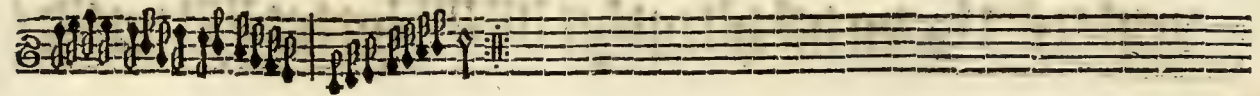


Modo 2.



Modo 3.

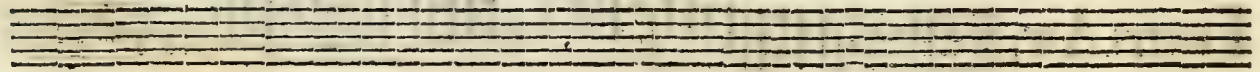
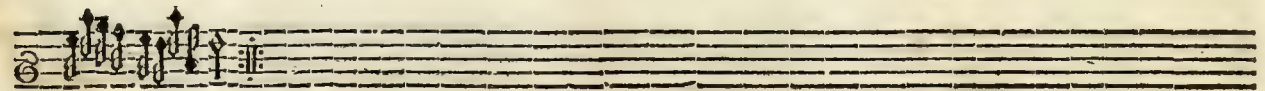
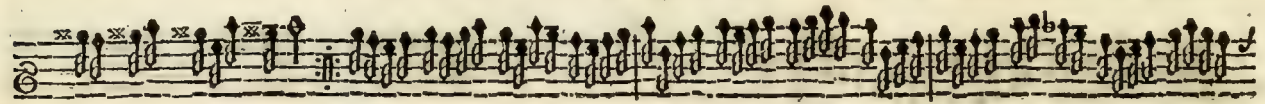




Frans Air. gebroocken

door J. D I X.

Modo 3.









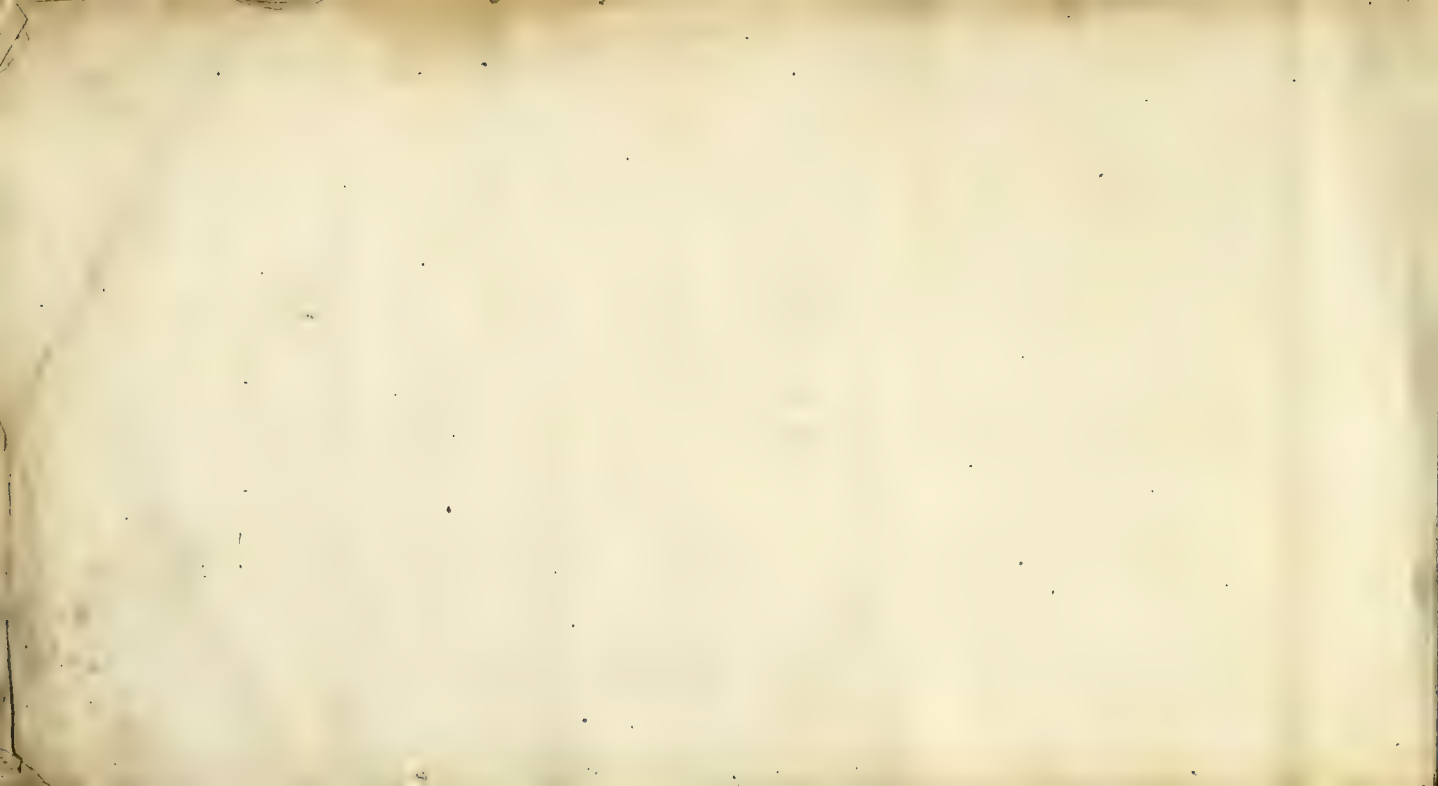
















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Op. n. y.

