

A handwritten musical score on a four-line staff. The top line is a vocal line with a treble clef and a key signature of one flat (Bb). The bottom three lines are for piano accompaniment, with a bass clef. The music is divided into two measures by a vertical bar line. The notes are labeled with their solfège names: RE, ut, fa, sol, la, ci, ut, Re, mi, ci, ut, re, mi, fa, sol, la, ci, ut, la, sol, fa, mi. The piano accompaniment consists of a single bass note in each measure, with a 'b' (flat) symbol above the second measure's note.

Handwritten musical notation on a four-line staff. The top line is a vocal line with a treble clef and a key signature of one flat (Bb). The bottom three lines are for piano accompaniment, with a bass clef. The music is divided into two measures by a vertical bar line. The notes are labeled with their solfège names: RE, ut, fa, sol, la, ci, ut, Re, mi, ci, ut, re, mi, fa, sol, la, ci, ut, la, sol, fa, mi. The piano accompaniment consists of a single bass note in each measure, with a 'b' (flat) symbol above the second measure's note.

E U T E R P E

O F T

S P E E L - G O D D I N N E,

Opgepronkt met veelerhande uitnemende Voysen, als Psalmen, Pavanen, Couranten, &c. konstelyk en lieffelyk gefigureert; met verscheyde veranderingen.

*Door den E. JR. JACOB van EYCK, Musicyn en Directeur
vande Klok-werken tot Witrecht, &c.*

Nut en dienstigh, voor alle Konst-lievende Lief-hebbers tot de Fluit, Blaes- en allerley Speel-tuygh.

EERSTE.



DEEL.

t'AMSTERDAM, Gedrukt by *Paulus Matthyisz.* in de Stoof-steegh, in de Boek-drukkery, 1644.

O P D R A C H T

Aen den Heere

CONSTANTYN HUYGENS.



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

PRUDENTER.

Aen den Edelen ende Hoogh-geleerden Heere

CONSTANTYN HUYGENS,

Ridder, Heere tot Zuylichem, Secretaris van sijn Hoocheyt,
den Prince van Orangien.

MYN HEERE,

Alsoo 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 deselve de Werelt alderveylighst soude mogen passeeren: Soo is uwe Ed. my voor gekomen, die niet alleen een groot Lief-hebber ende voorstander der Musyck-Konste is, maer oock met de levende stemme ende verscheyde Speel-uygh, te recht een Phœnix geacht wert. Derhalven ick te meer vertrouwe uw Ed. dit werck met soo goede genegenheyt sal aennemen, als het van my wert opgedraghen, die altyt blyven sal

Uwe Ed. onderdanige Dienaer

J A C O B van E Y C K.

R E G I S T E R.

<p>P Reludium Onse vader Doen Daphne 2 Daphne Psalm 118 Malle Symes Psalm 140 Aerdigh Martyntje Pavaen Lachrimæ 2. Pavaen Lachrimæ Lavignone 2 Lavignone Sarabanda Rosemont 1 Courant Loffangh Marie Frans Ballet Fantasia Echo Geswinde bode Tanneken Psalm 60. La mie cille Bravade</p>	<p>fol. 1. 1, 2, 3. 4. 5. 6, 7. 8. 9. 10. 11, 12. 61, 62, 63. 13. 59, 60. 14. 14, 15. 15, 16. 16, 17. 17. 18. 19. 19, 20, 21. 22. 23. 24.</p>	<p>Psalm 103 Van Goosen Si vous ne voules me guarir 2 Courant Ha quille Ciele Ballette Gravezand Nachtegaeltje Ach moorderesse Phillis (schoonste herderinne Vande Lombert Commagyn 3 Courant 3 Daphne Amarilli mia bella Lux de mi alma Engels liet Phillis quam Philander tegen Al hebben de Princen 2 Rosemont De zoete zomer tyden Wilhelmus van Nassouwen Meysje wilje by myn slapen 1 Courante mars</p>	<p>24, 25, 26. 27. 27, 28. 28. 29, 30. 30, 31. 32. 33, 34. 35, 36. 36. 37, 38, 39 40. 40. 41, 42, 43. 43. 44. 45. 46. 46. 47. 48, 49. 49. 49.</p>	<p>2 Courante mars Bataly Rosemont die lagh gedoocken Ballette Bronckhorst Wat zal men op den avont Sarabanda Repicaban O heylich zaligh Bethlehem Schots lietje 4 Daphne Amarilliken doet myn willeken 1 Carileen 2 Carileen 1 Nieuw voifken 2 Nieuw voifken.</p>	<p>49. 50, 51. 52. 53. 54, 55, 56. 56, 57. 57. 58. 64. 65, 66. 67, 68. 68, 69. 69, 70. 71. 71.</p>
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E U T E R P E

Ofc

S P E E L - G O D D I N N E,

Om

Op de Fluit en allerlei Blaef-tuigh te gebruiken:

Gestelt door den E. JONCKER JACOB van EYCK, Uitnemendt
Meester, op de Fluit en Klock-gespeel, van den Dom tot Utrecht, &c.

Elck stuck met verscheyde veranderinghen.

Nut en dienstigh, voor alle Konst-lievende Lief-hebbers van de Fluit, of Blaes-tuigh, en allerlei Instrumenten.

E E R S T E -



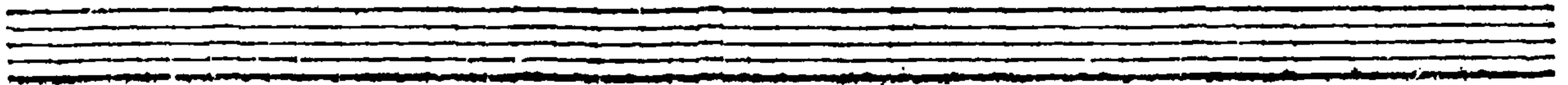
D E E L.

t' Amsterdam by *Paulus Matthijsz.* in de Stoof-steegh in de Boek-drukkery gedruckt, 1644.

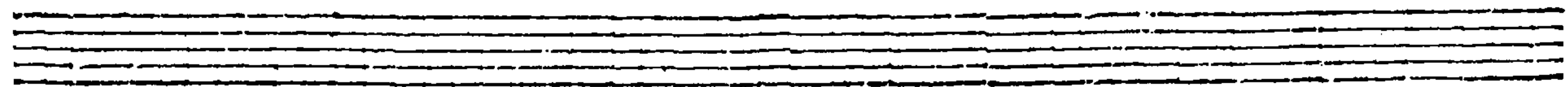
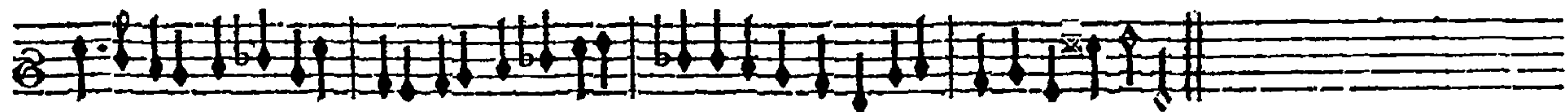
Preludium of t' Voor-spel, Van I. I. van Eyck.

Prelu-
dium.

The musical score consists of five staves. The first four staves contain the notation for the piece. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a style characteristic of the Northern Renaissance, featuring complex rhythmic patterns and dense chordal textures. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The fifth staff is empty, serving as a placeholder for a second part or a continuation of the piece.



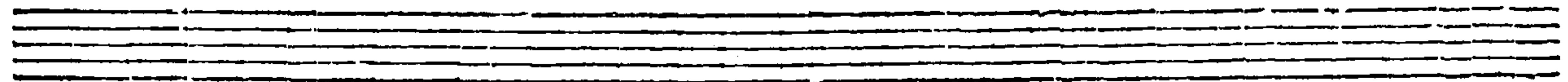
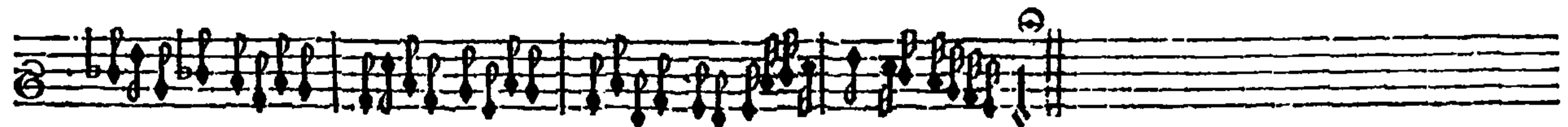
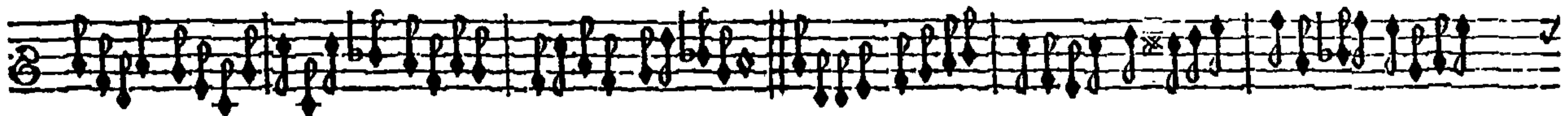
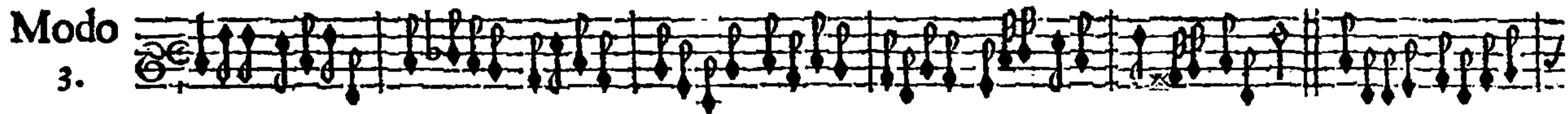
Onse Vader in Hemelr. van I. I. van Eyck gebroken.



Onse Vader in Hemelryk van

I. van EYCK.

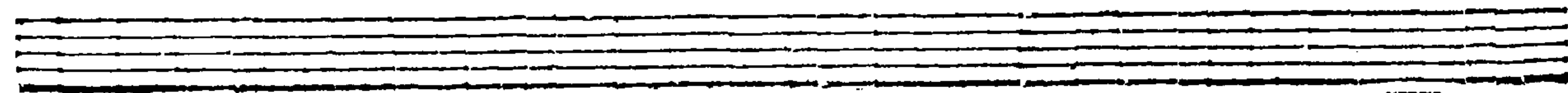
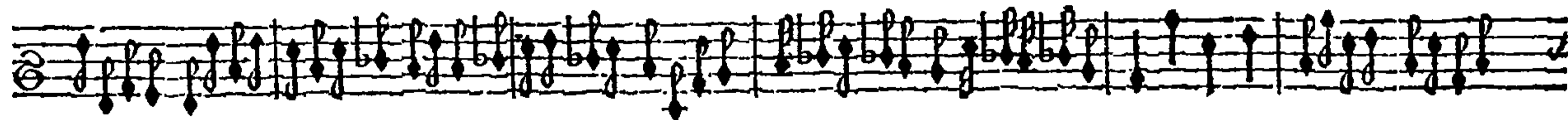
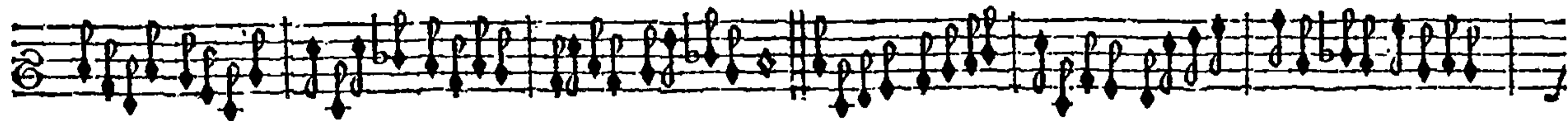
Modo
3.



Onse Vader in Hemelryk

I O N C K E R van E Y C K.

Modo
4.

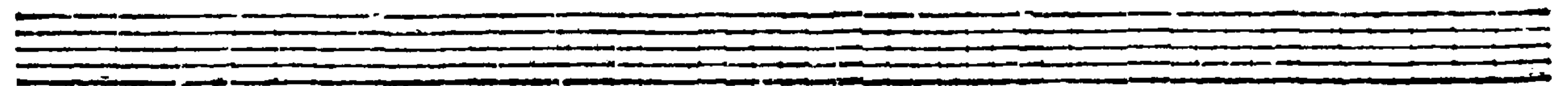
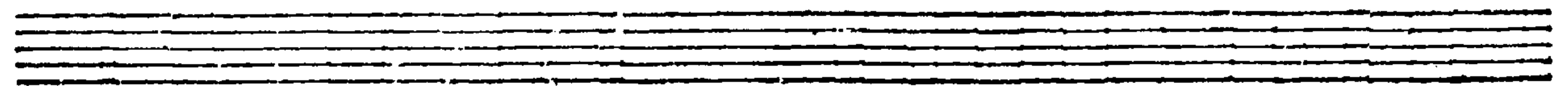
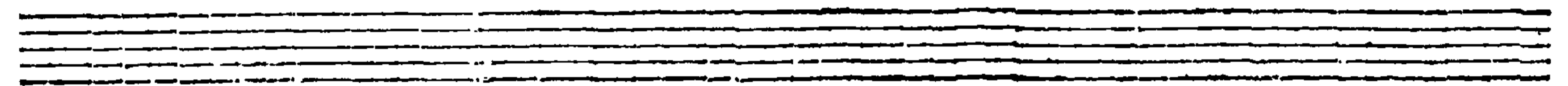
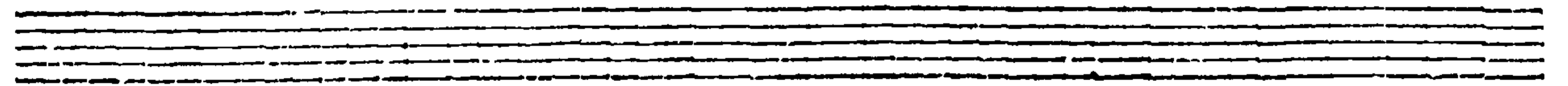


Onse vader in Hemelryk van

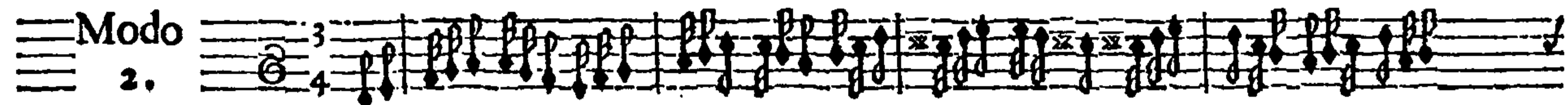
I. IACOB van EYCK

Modo

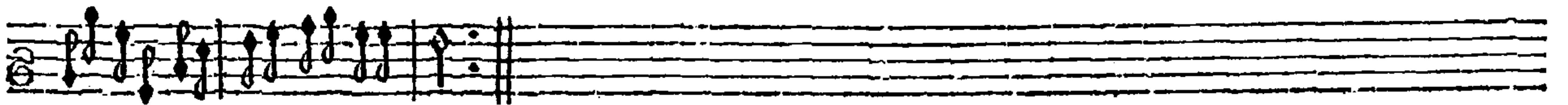
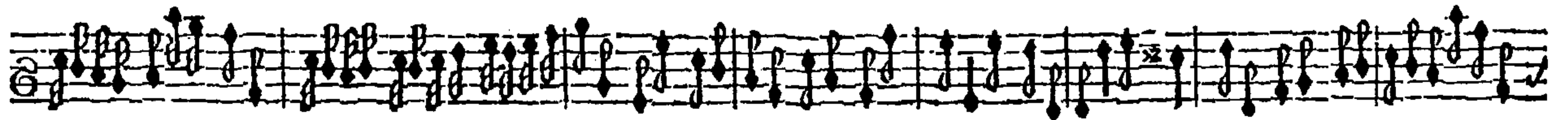
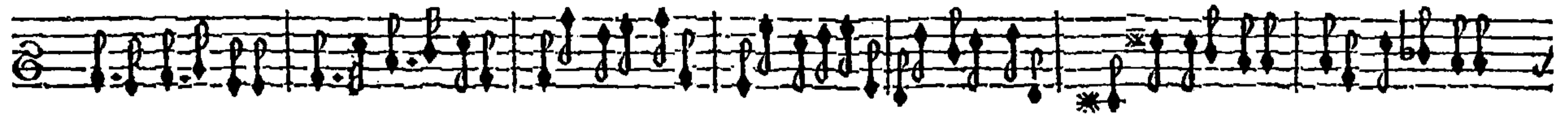
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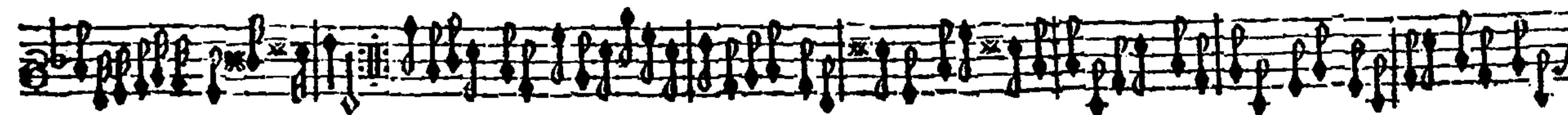
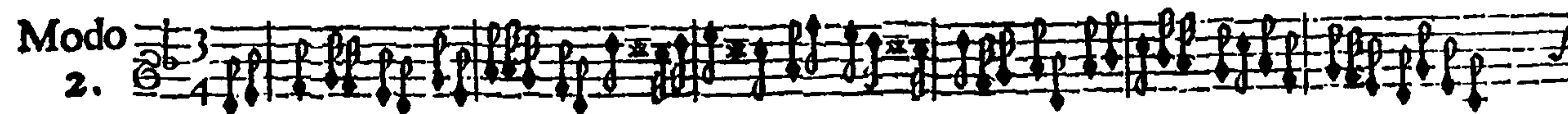
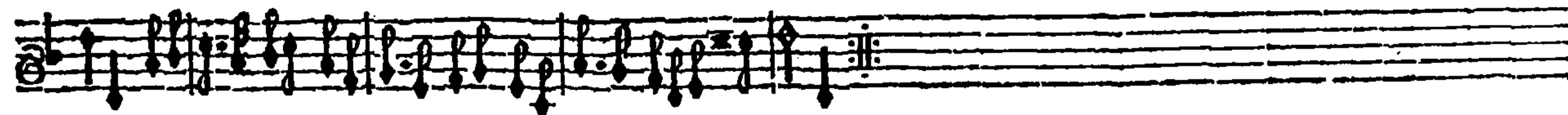
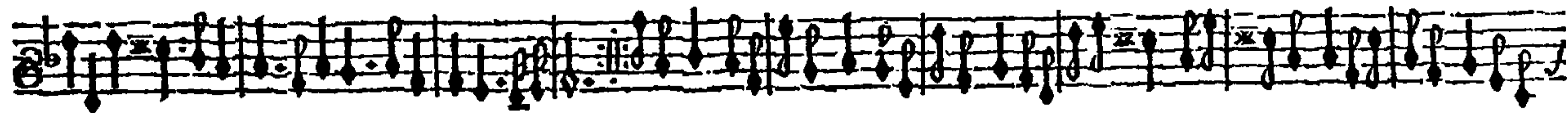
Doen Daphne. van I. I. van E Y C K. gebroocken.



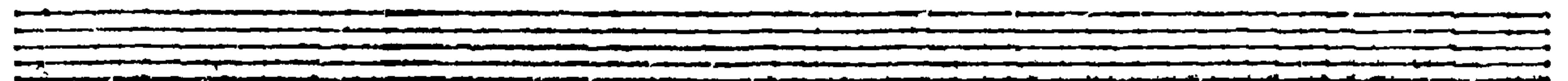
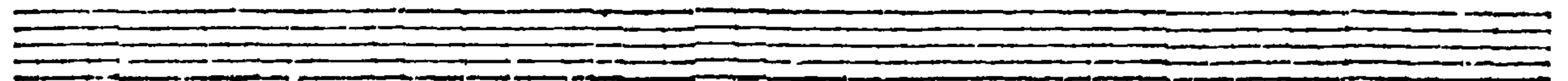
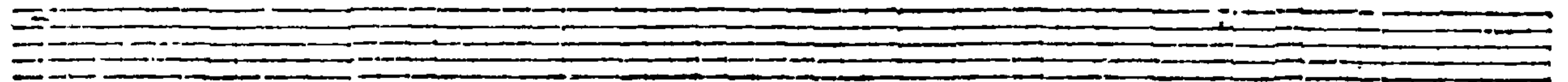
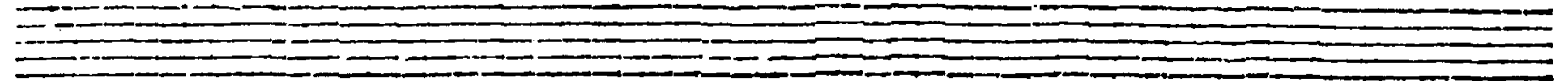
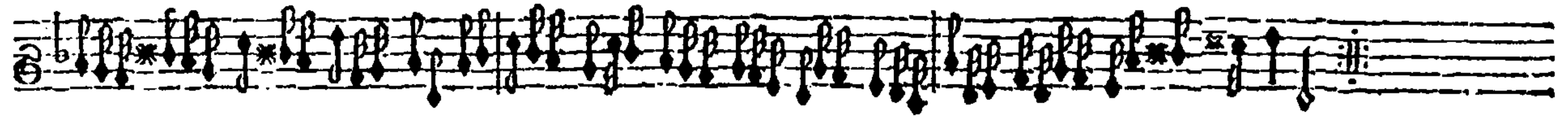
Doen Daphne 'd over schoone Maeght van J. J A C O B van E Y C K.



Nogh een veranderingh van Doen Daphne van J. J A C O B van E Y K.

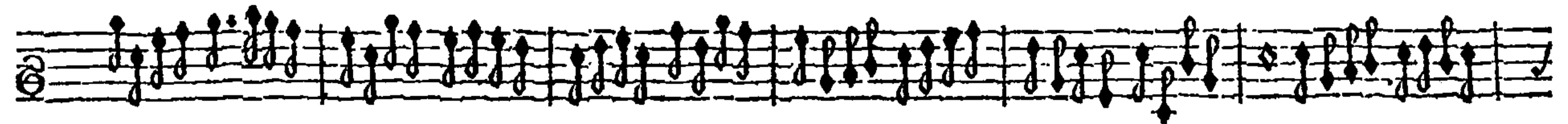
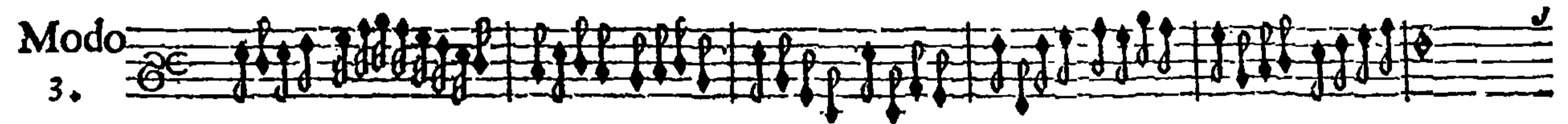
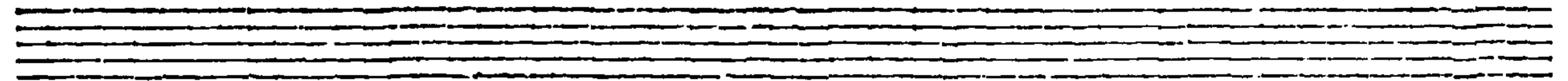
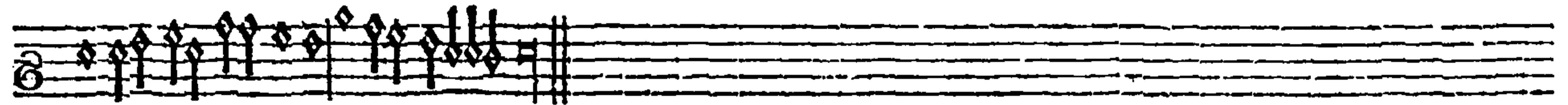


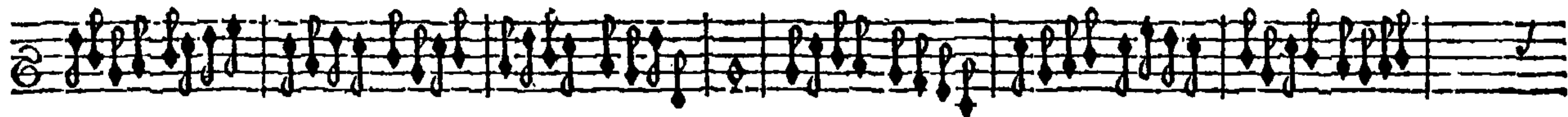
Doen Daphne d'over schoone Maeght van I. I A C O B van E Y C K.



Pfalm 118. Gebrooken, van

I. IACOB van EYCK.



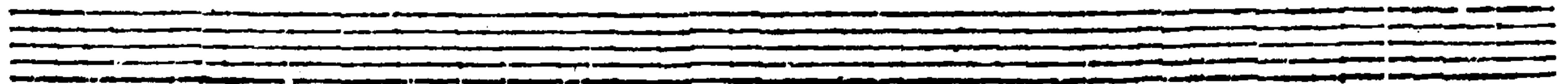
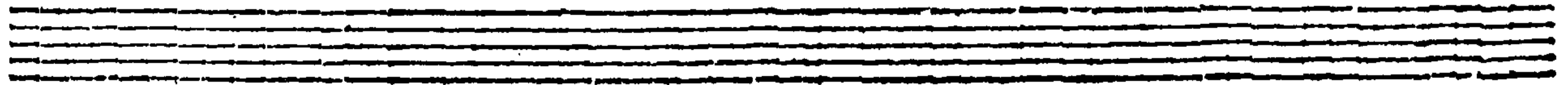
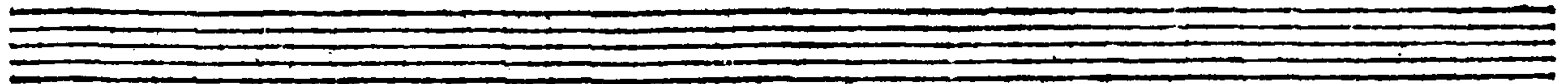
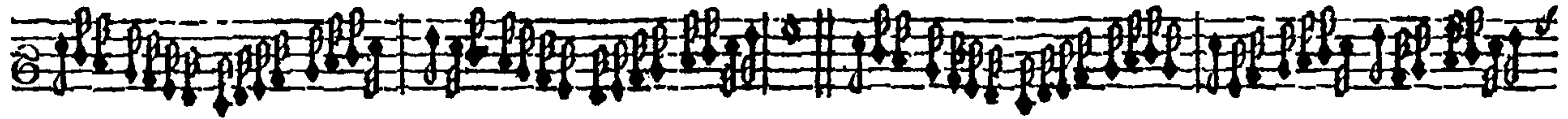


Keer-om.



Modo
2.

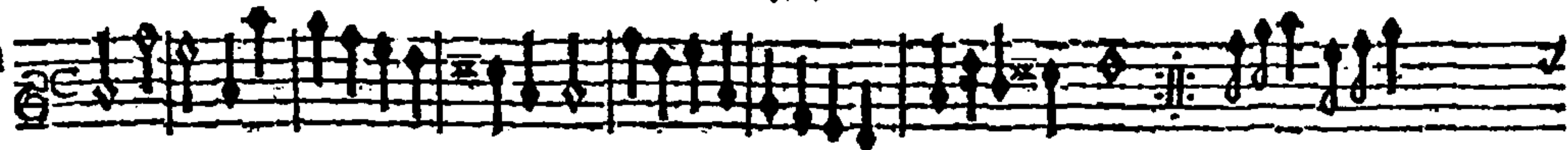
The musical score is presented in a single system with six staves. It begins with a treble clef and a common time signature (C). The notation is dense, featuring many beamed notes and rests. The first staff starts with a few quarter notes, followed by a series of beamed eighth and sixteenth notes. The subsequent staves continue this pattern of rhythmic complexity. The piece concludes with a final cadence on the sixth staff.



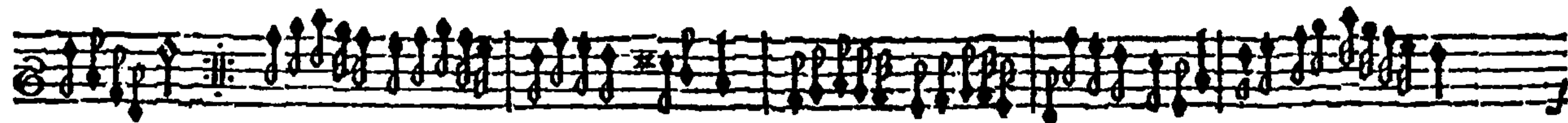
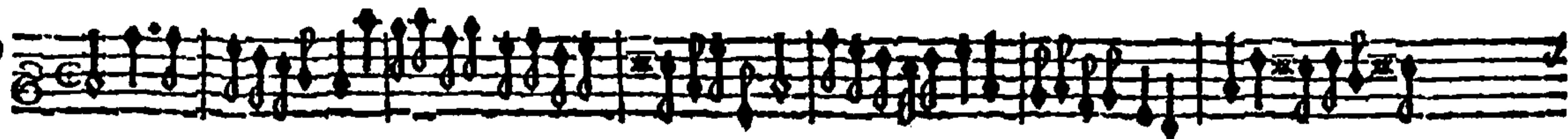
Malimmes gebroeken van

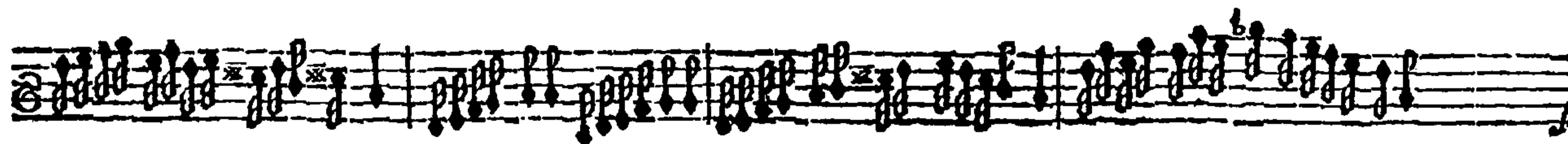
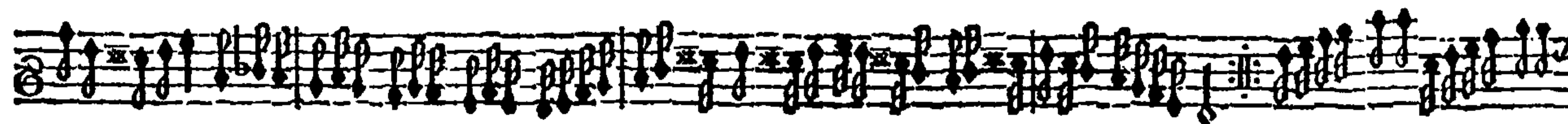
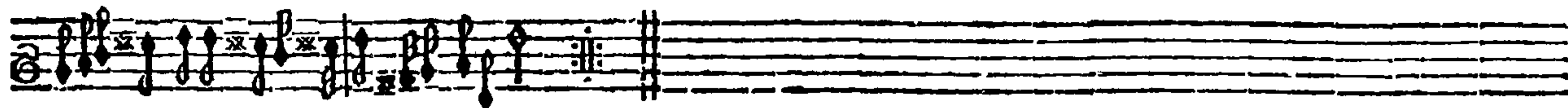
I. I A C O B van EYCK.

Malle Symen van
7.7. van Eyck.



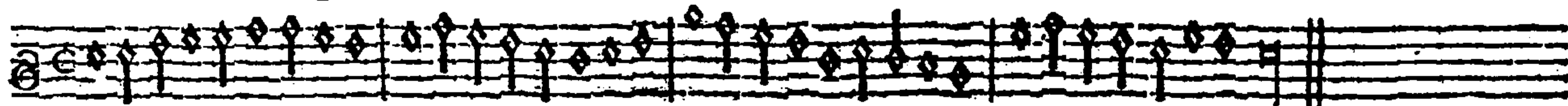
Modo
2.



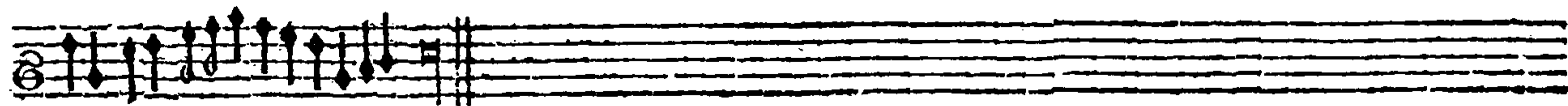
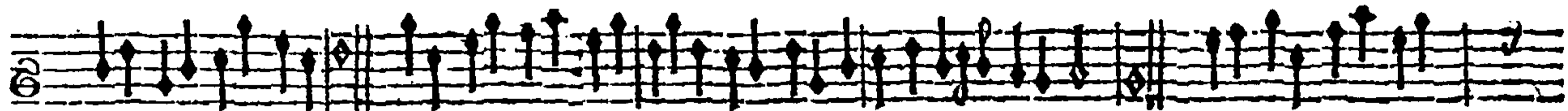


Palm 140. ofte Thien geboden, van

I. IACOB van EYCK

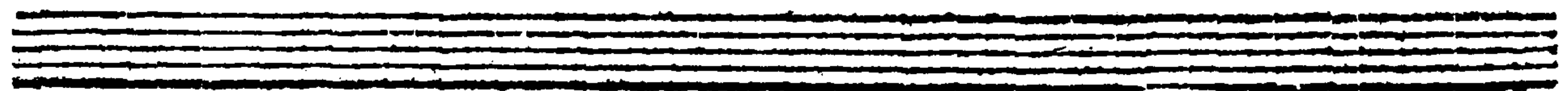
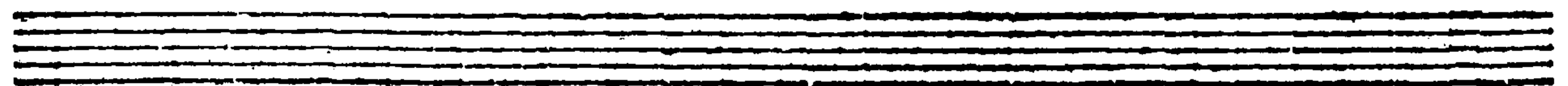
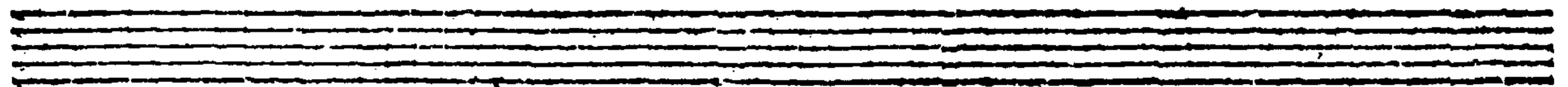
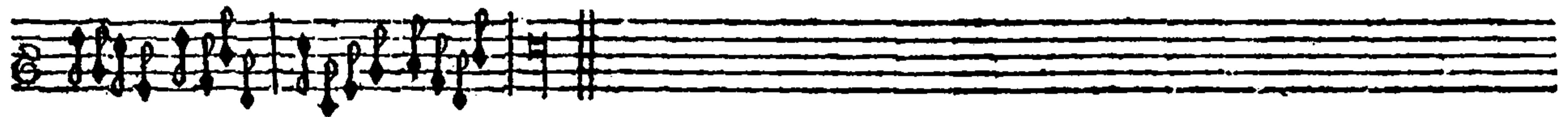


Modo
2.



Modo 3.



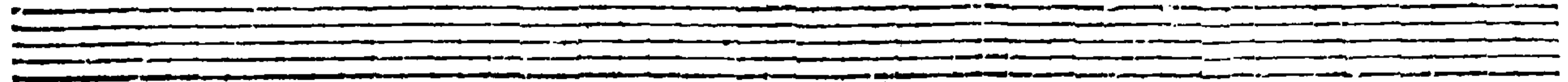


Pſalm 140 gebroocken van

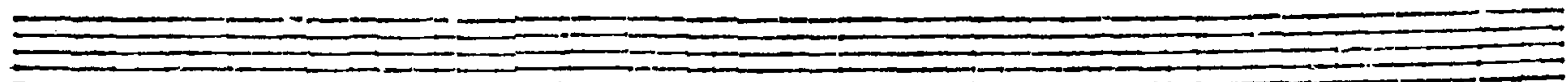
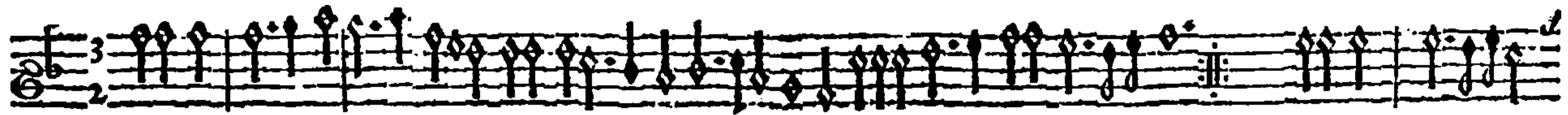
I. I A C O B van E Y C K.

Modo
4

The musical score is presented on six staves. The first staff begins with a treble clef, a common time signature (C), and a 4/4 time signature. The notation is dense, with many beamed eighth and sixteenth notes, and rests. The staves are arranged vertically, with the first staff at the top and the sixth staff at the bottom. The music concludes with a final cadence on the sixth staff.

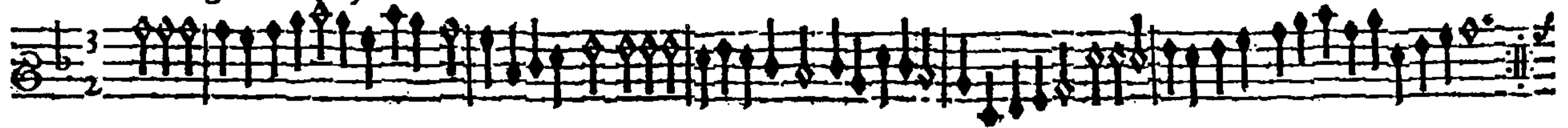


Aerdigh Martyntje, gebroken van I. I. van E Y C K,

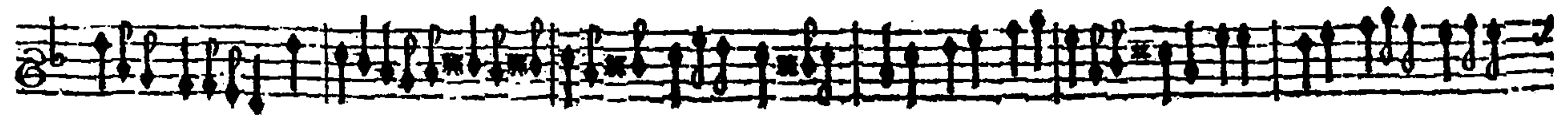
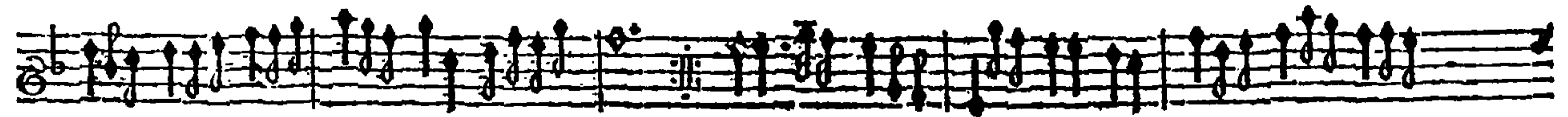
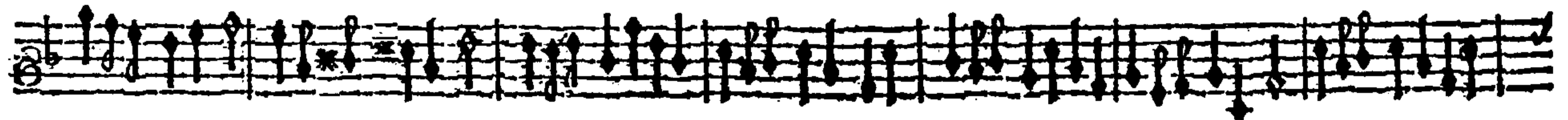


Modo 2. Aerdigh Martijntj. van

I. IACOB van EYCK.



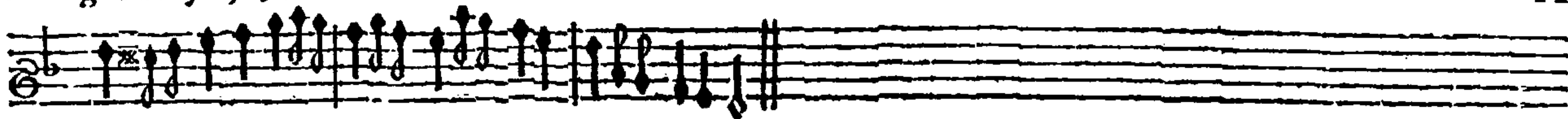
Modo 3.



Aerdigh Martyntje, van

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

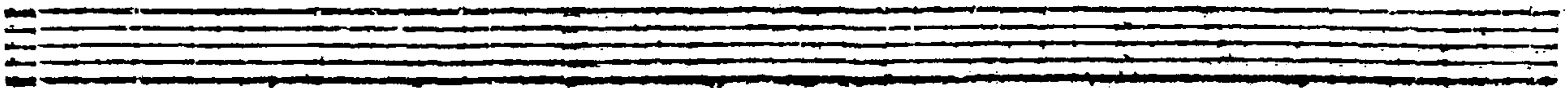
11



Pavaen Lachrymæ,
van J. J. van E Y C K.



Keerom.

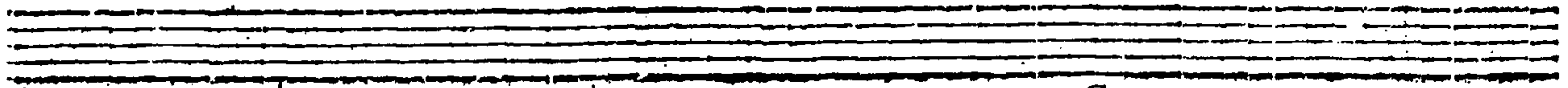
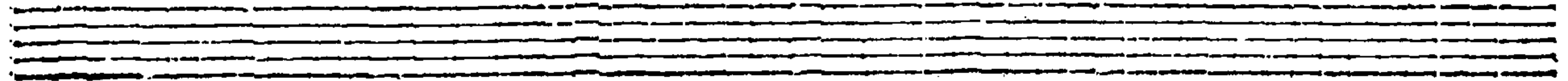
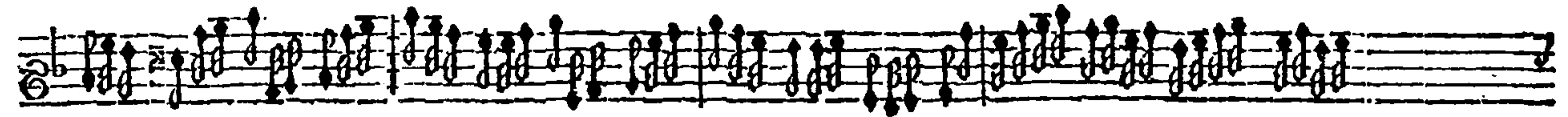
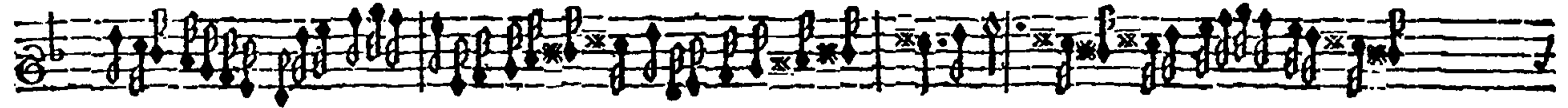


Pavaen Lachrimæ , van

J. JACOB van EYK.

Modo 2.

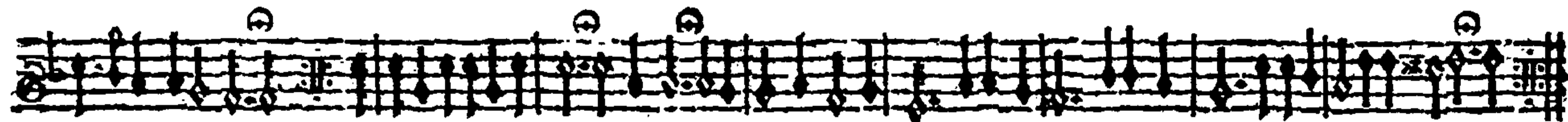
The musical score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The music is in a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and some notes with asterisks above them, possibly indicating ornaments or specific performance instructions. The piece concludes with a double bar line and a fermata over the final note.



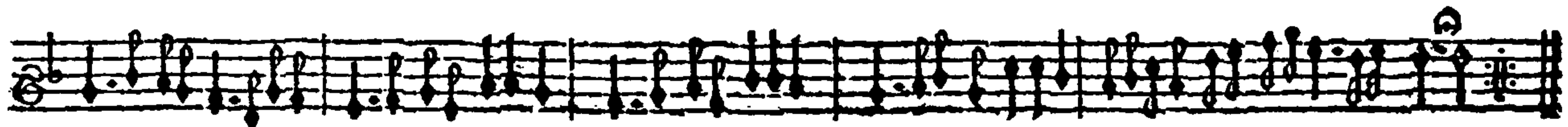
Lavignone. Gebroocken van

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

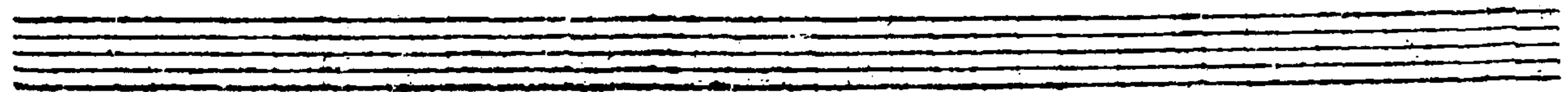
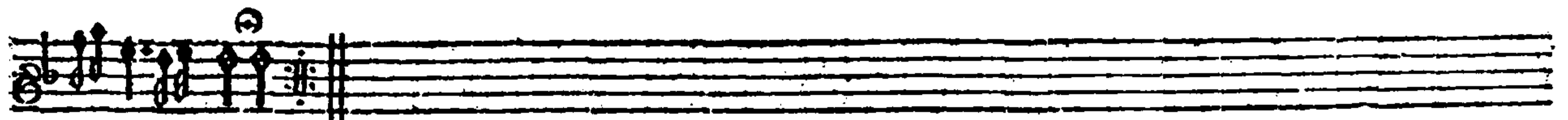
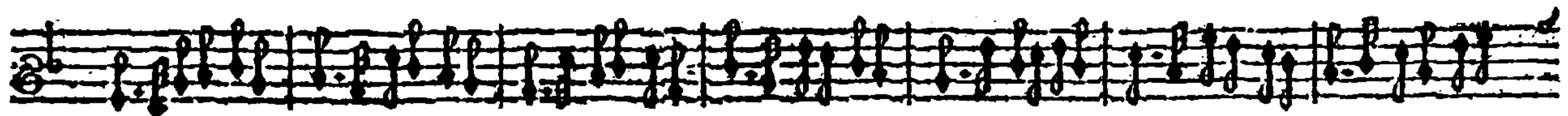
Lavignone. 



Modo 2. 

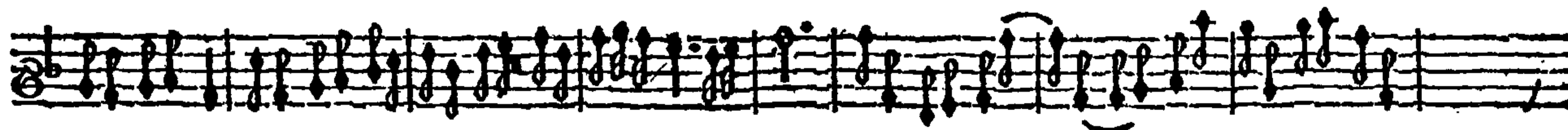
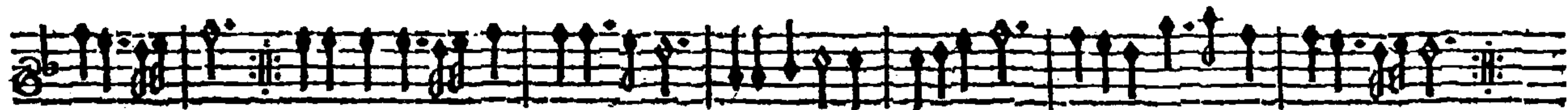


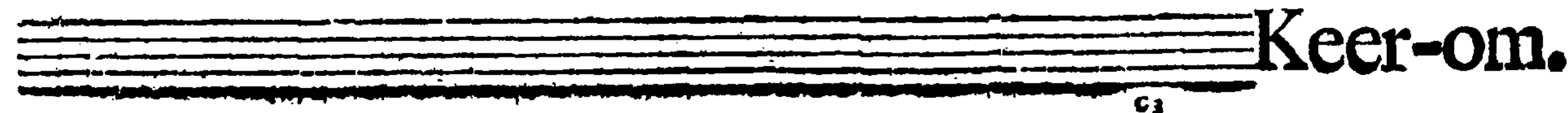
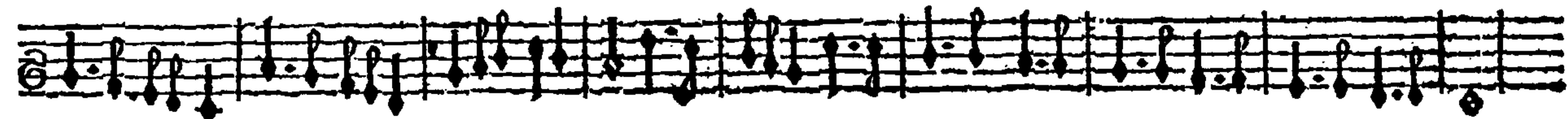
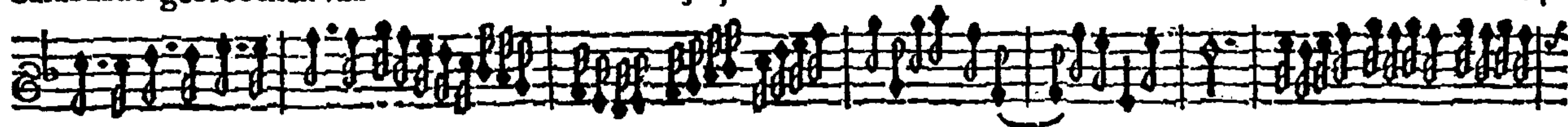
Modo 3. 



Sarabande. gebroocken, van

I. IACOB van EYCK.

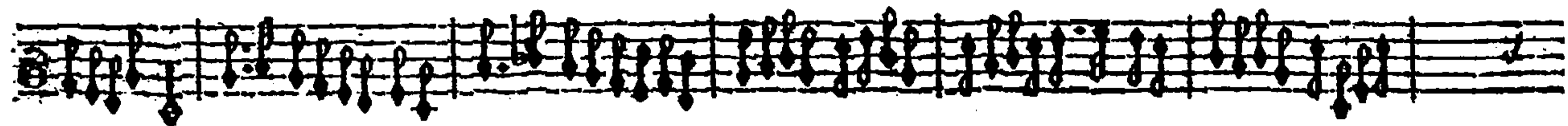




Rosemondte gebroken van

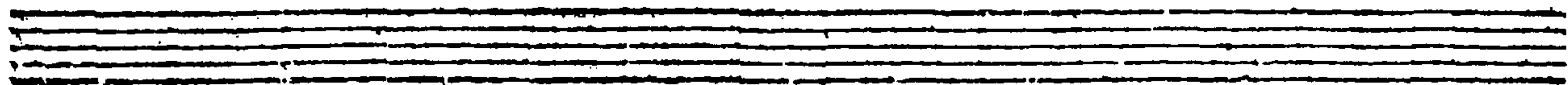
L. I A C O B van E Y C K,

Modo 2.



Modo 3.



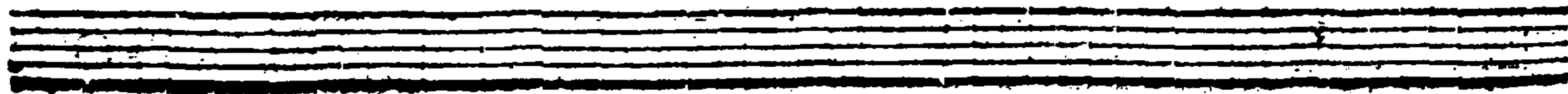
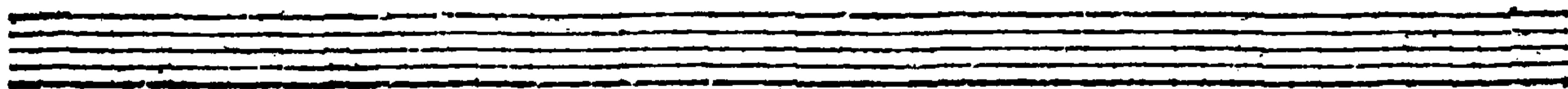
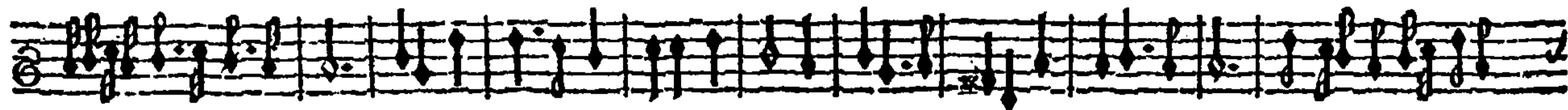
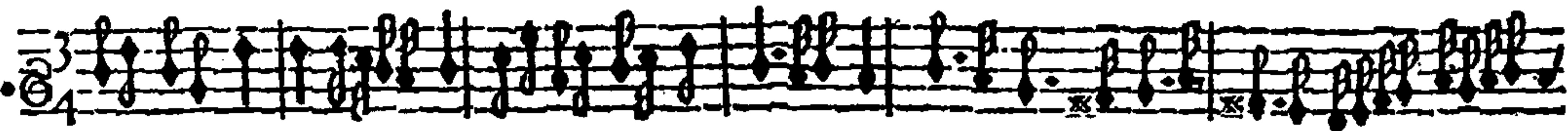


Keer-on.

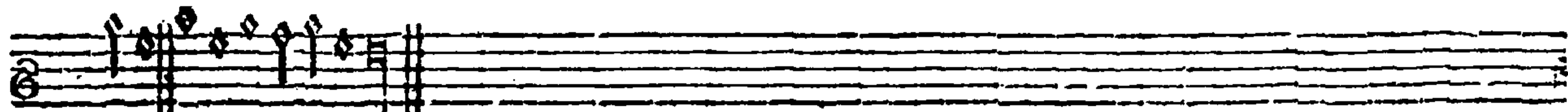
Courant of Ach treurt mijn bedroefde . van

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

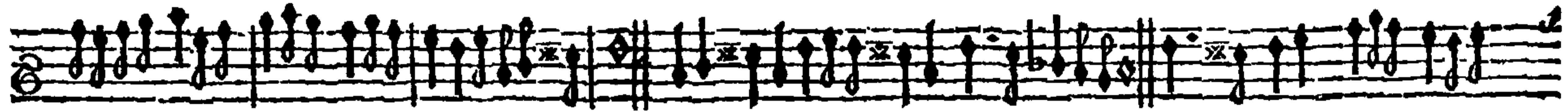
Modo 2.



Lofzangh Marie.



Modo 2.

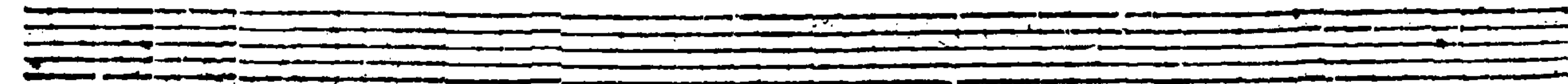
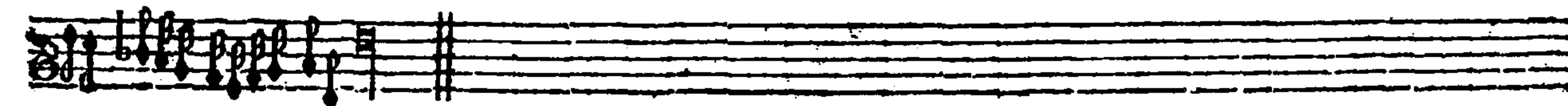
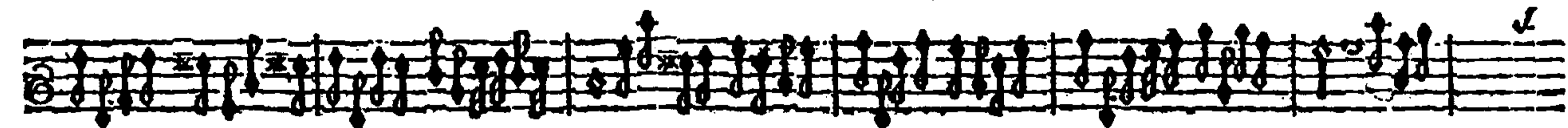
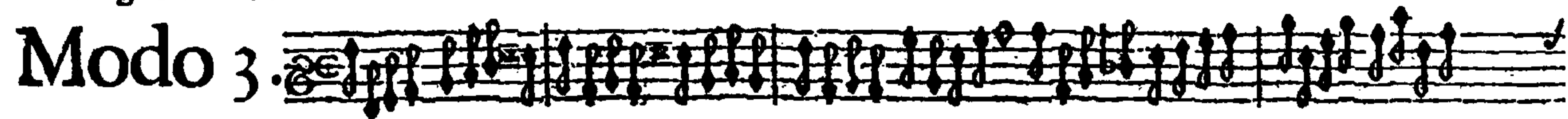


Keer-om.

Lof-fangh Marie van

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

Modo 3.



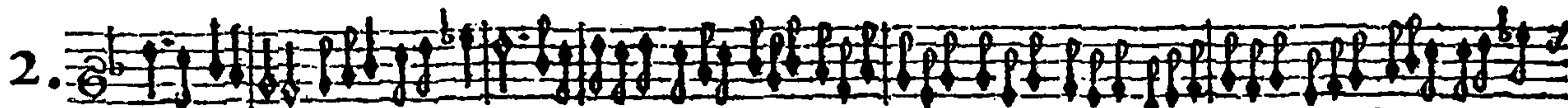
Frans Ballet.



12

12

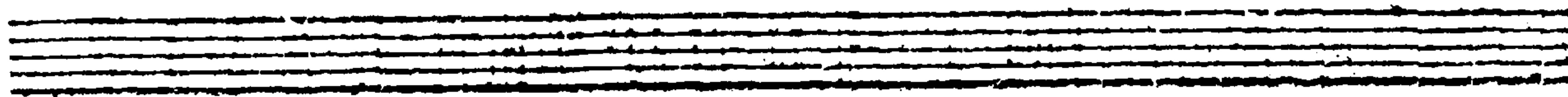
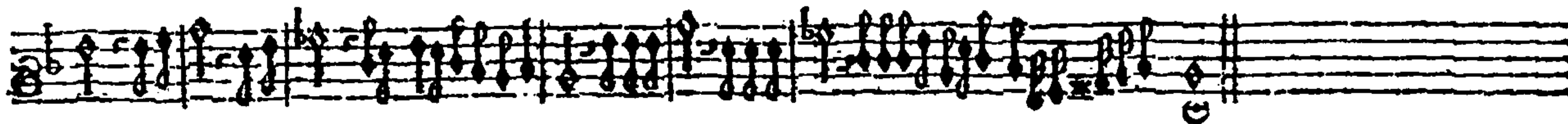
12



6

6

6

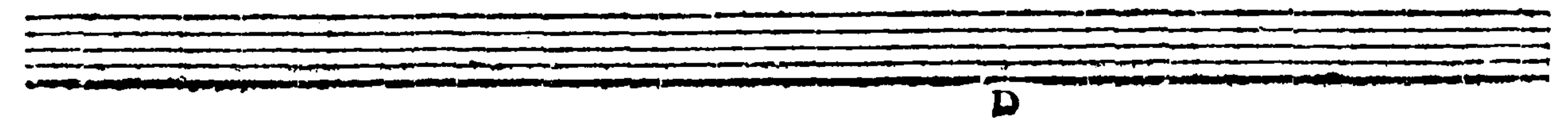
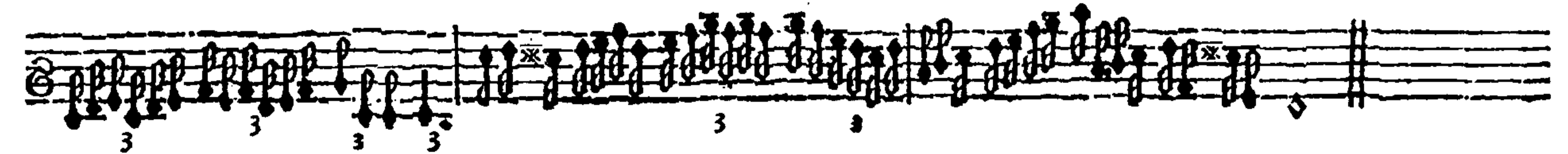
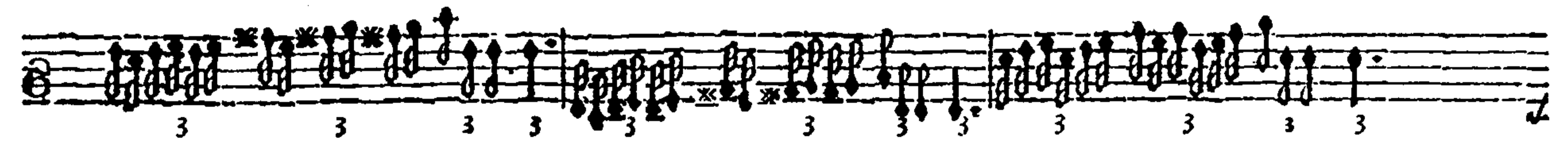
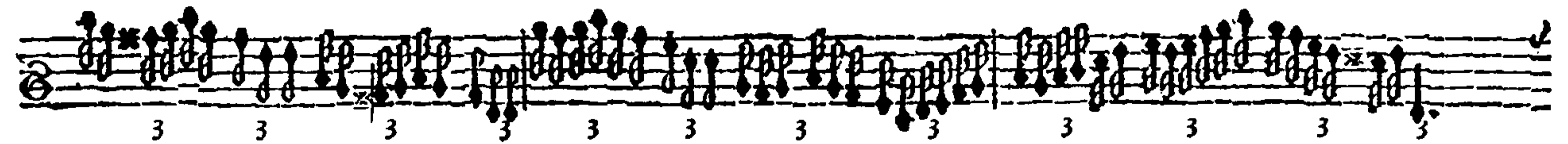
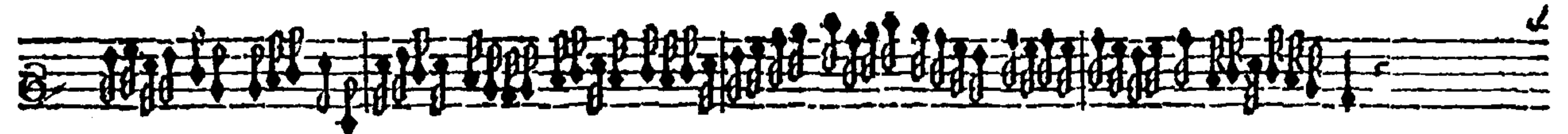
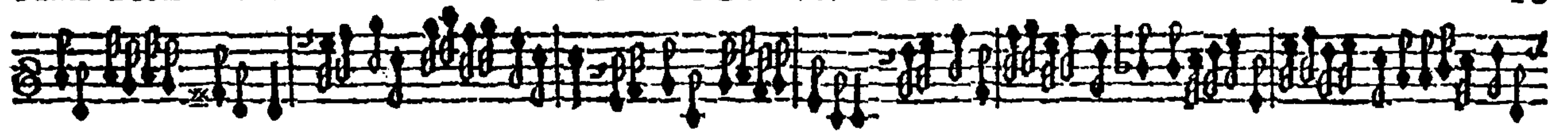


Fantasia & Echo, van

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

Fantasia & Echo.

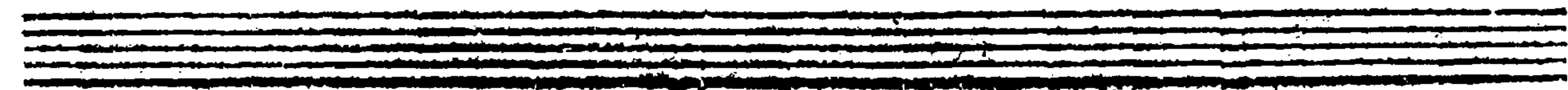
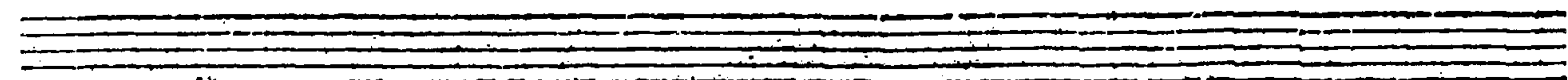
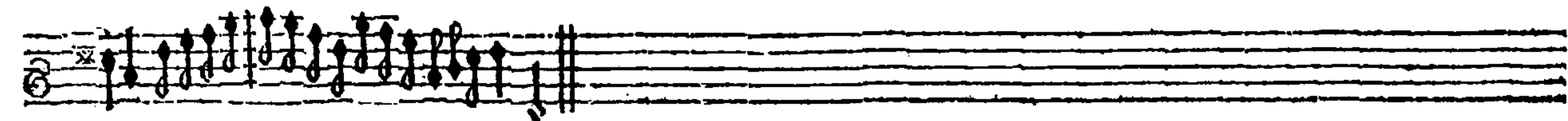
The image displays a musical score for a piece titled "Fantasia & Echo" by Jacob van Eyck. The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is dense and intricate, featuring a variety of note values including minims, crotchets, and quavers, as well as rests and accidentals. The first staff includes a key signature of one flat (B-flat). The piece is characterized by its complex rhythmic patterns and melodic lines, typical of the Northern Renaissance style. The notation is arranged in a single system across the six staves, with no bar lines visible between the staves themselves.




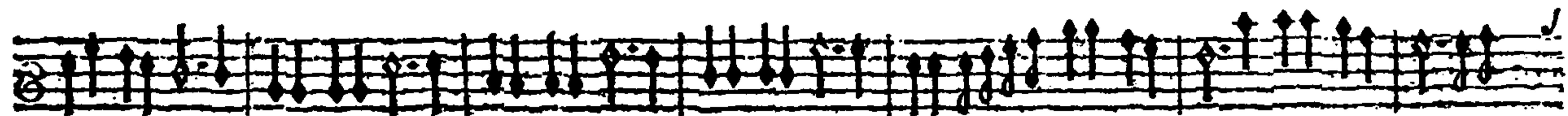
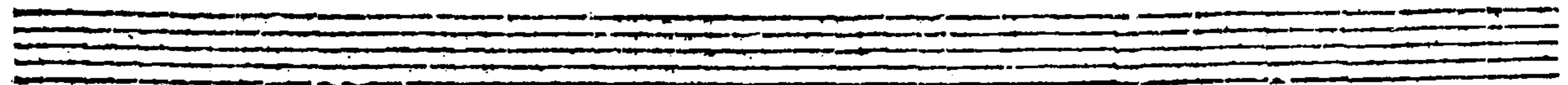
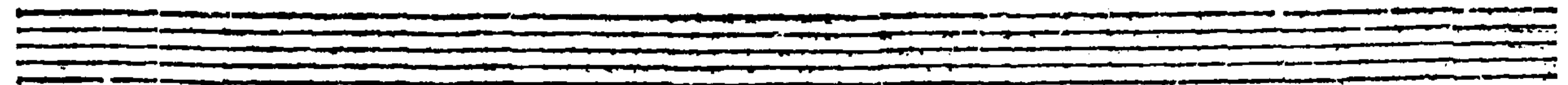
Gefwinde bode van de Min van

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

Gefwinde bode.



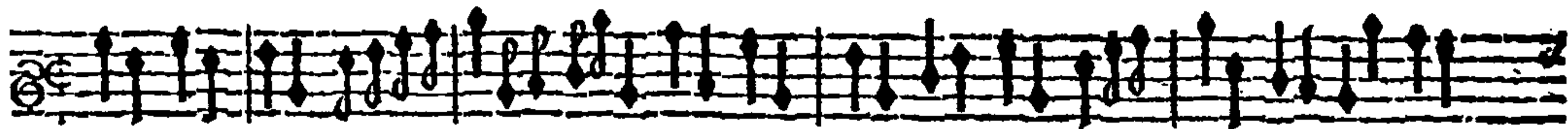
Tanneken. 

 Keer-om.

Oma of Tanneken gebroken, van

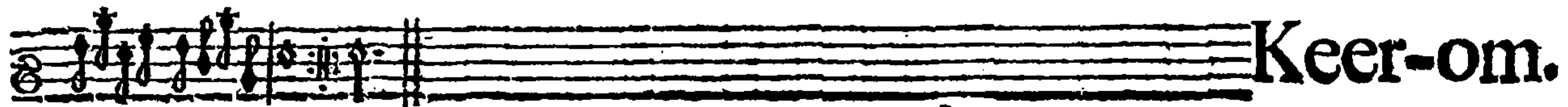
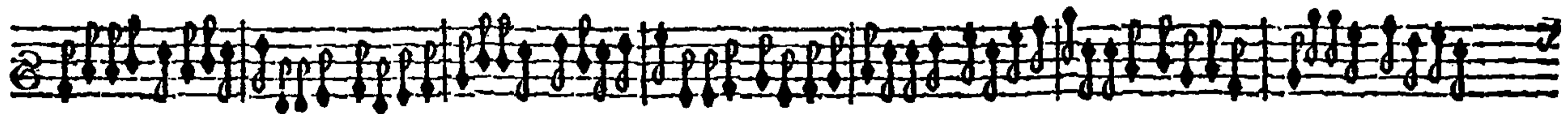
I. I A C O B van E Y C K.

Modo 2.



Modo 3.



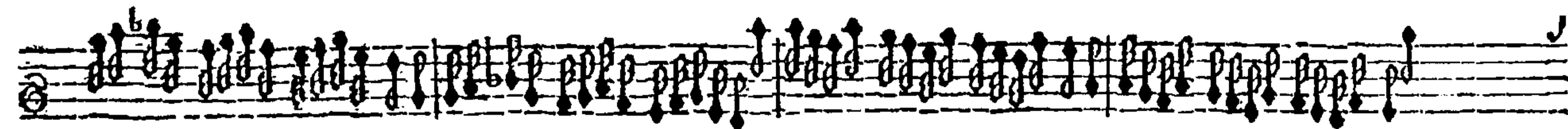


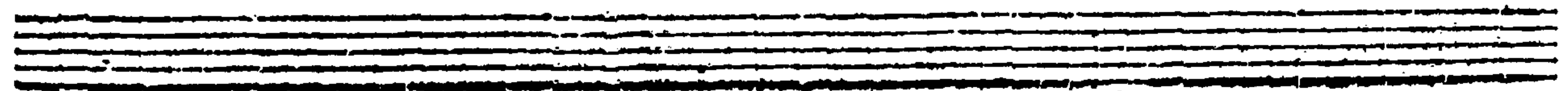
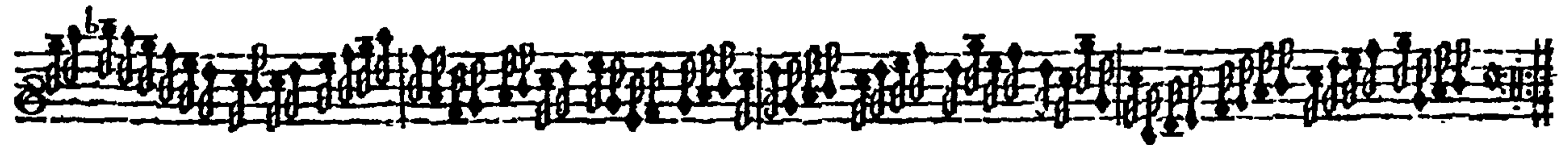
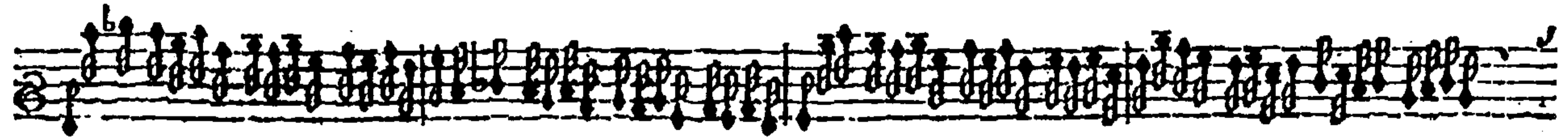
Keer-om.

Orna of Tanneken gebroocken van

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

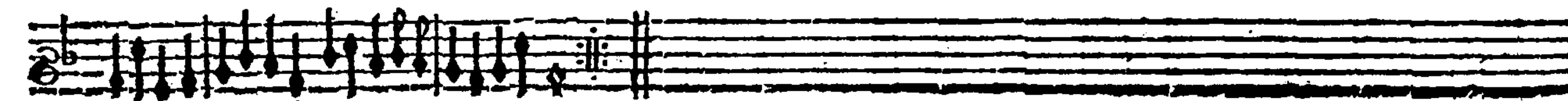
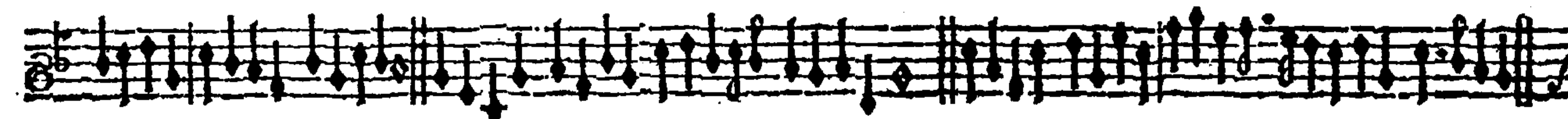
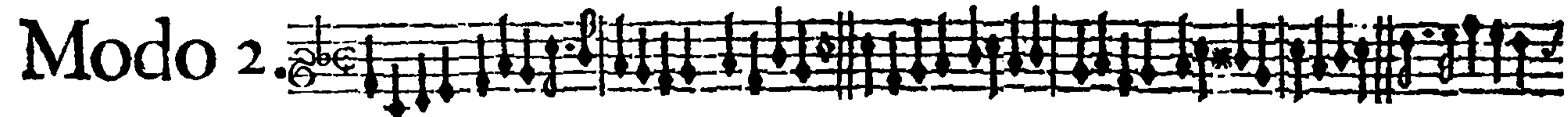
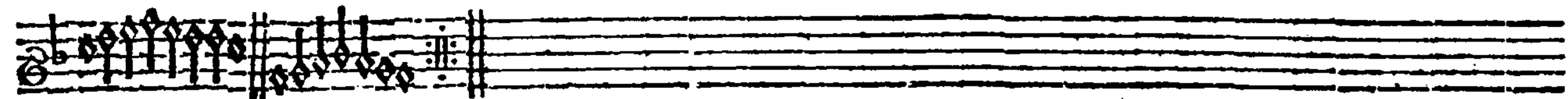
Modo 4.





Pſalm 68 gebroocken, van

I. IACOB van EYCK.



Modo

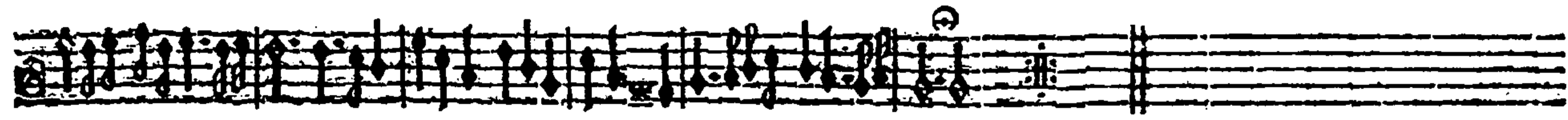
3.

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 common time signature (C). A '3.' indicates a 3/4 time signature. The music is a single melodic line with various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. The notation is in a historical style with some ligatures and specific note heads. The piece concludes with a double bar line and a final cadence.

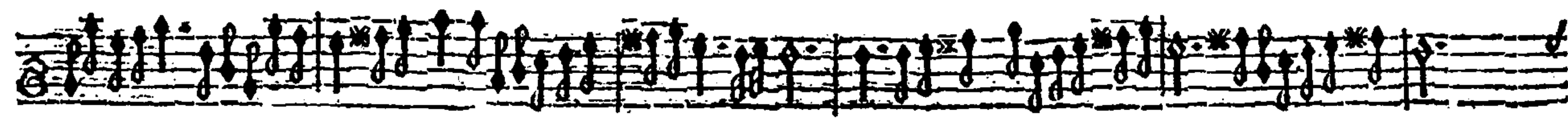
La mic cille van

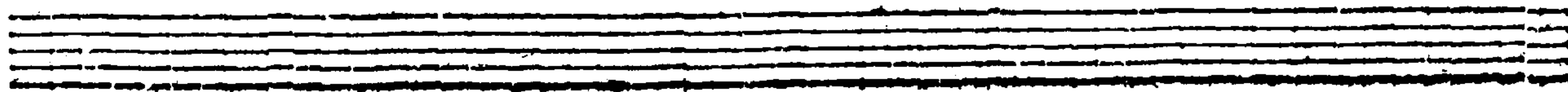
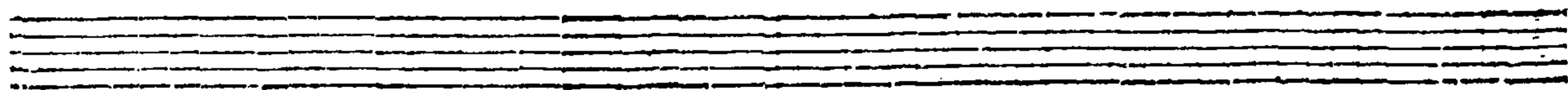
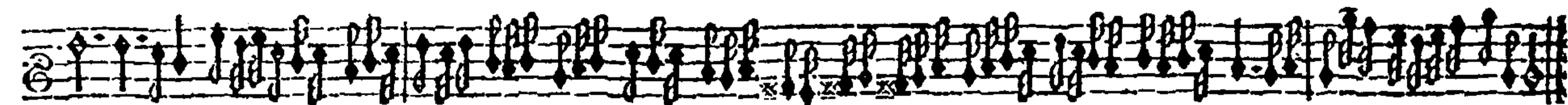
I. I A C O B van EYCK.

La mic cille.



Modo 2.

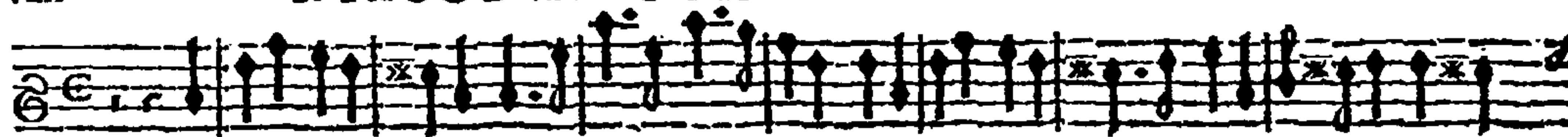




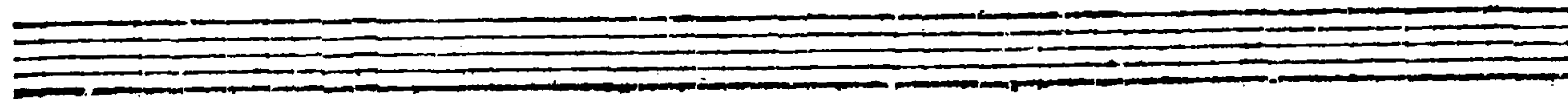
Bravade gebroocken van

I. IACOB van EYCK.

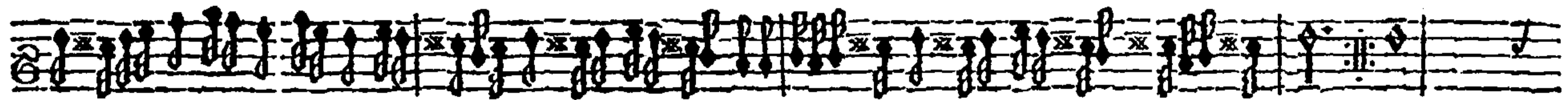
Bravade.

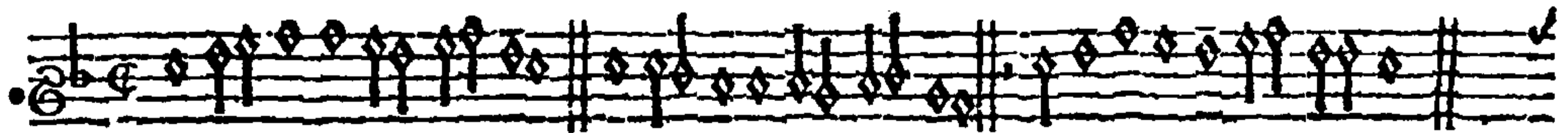


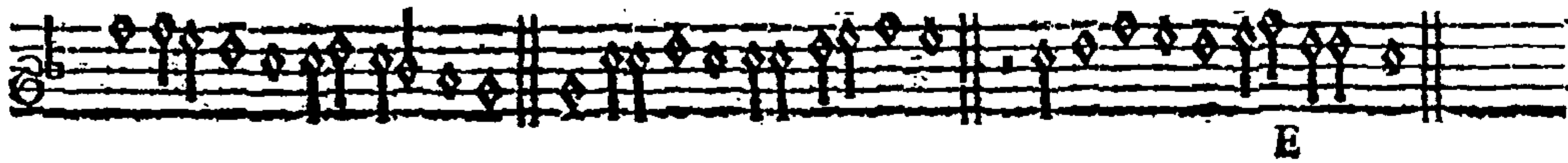
Modo 2.



Modo 3. 



Pfalm 103. 



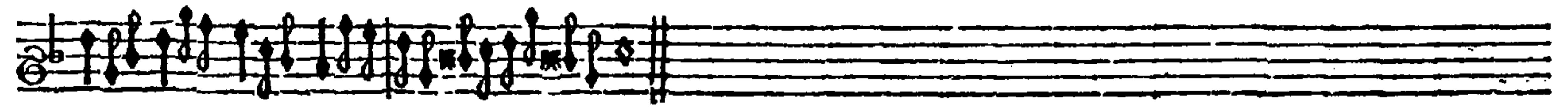
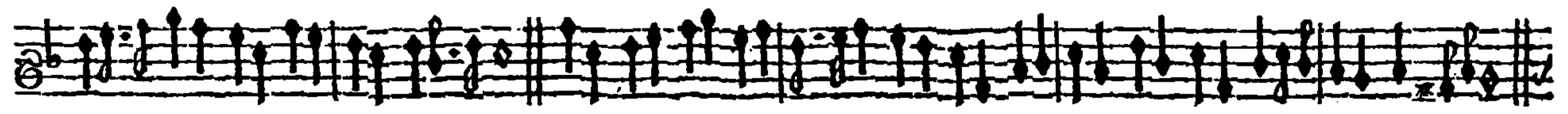
Keer-om.

E

Psalm 103 gebrooken van

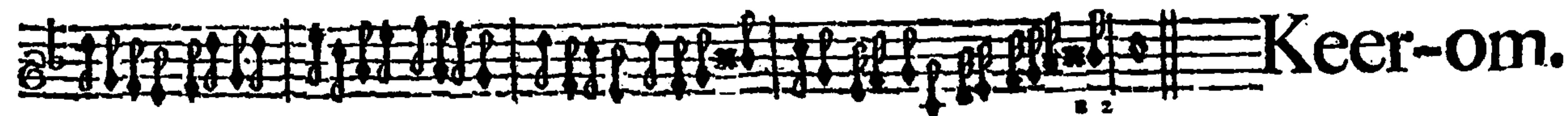
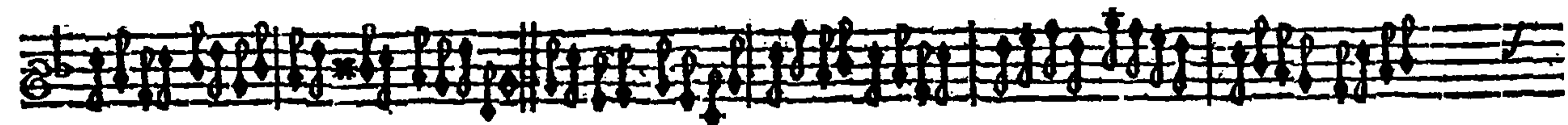
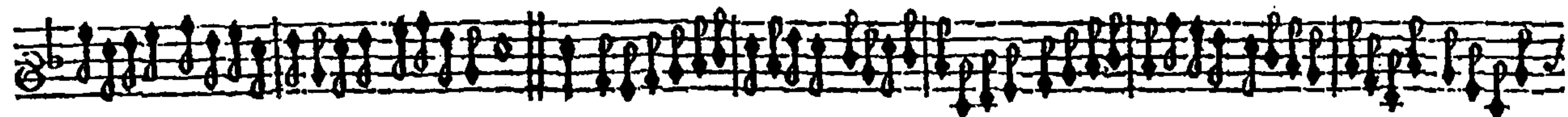
J. JACOB. van EYCK.

Modo 2.



Modo 3.

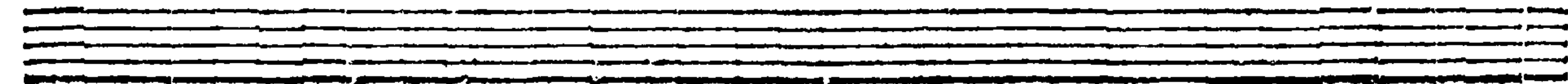
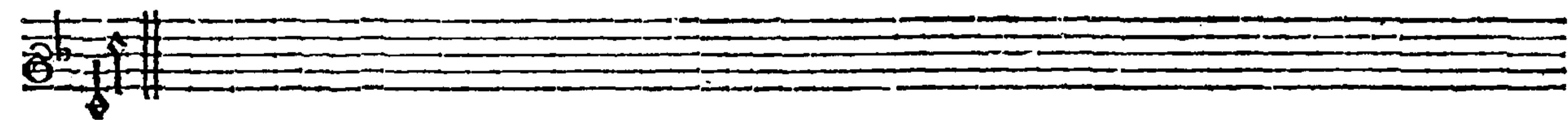
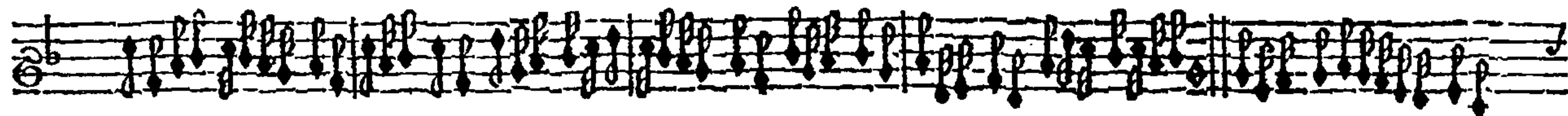




Pſalm 103 gebroocken, van

I. IACOB van EYCK.

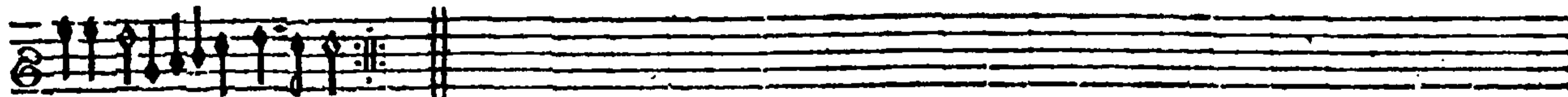
Modo 4.



Van Goofen gebroocken van

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

Van Goofen.



Modo 2



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

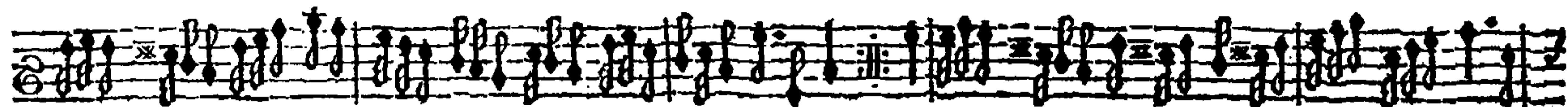


Si vous ne voules me guarir, van

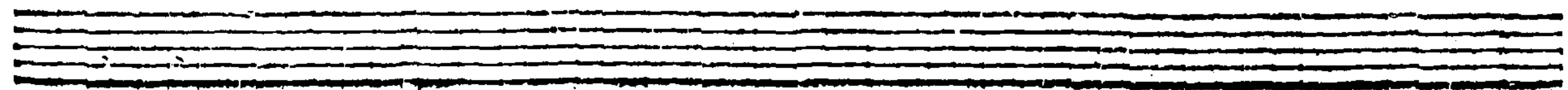
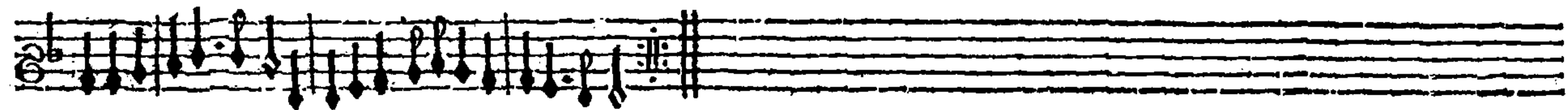
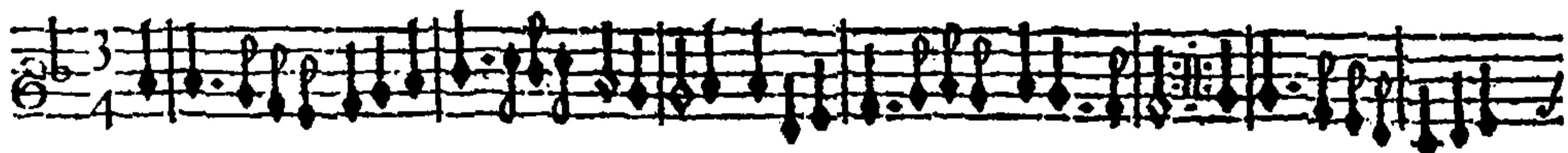
I. I A C O B vau EYCK.

Modo

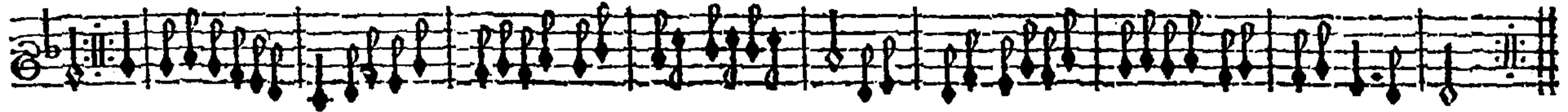
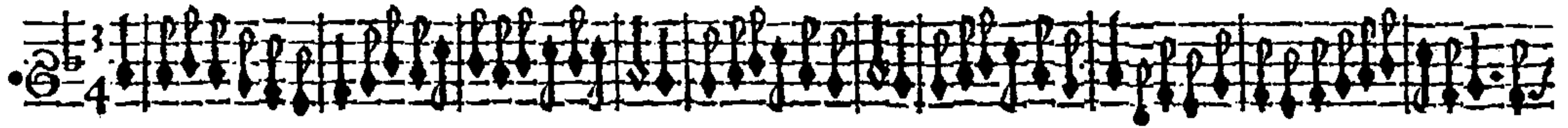
3.



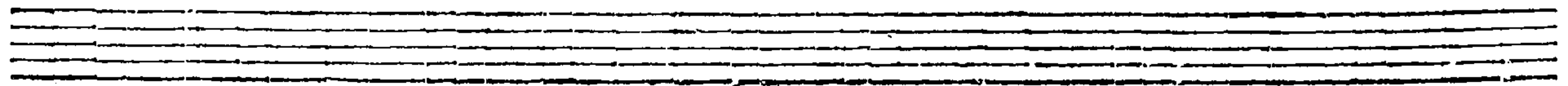
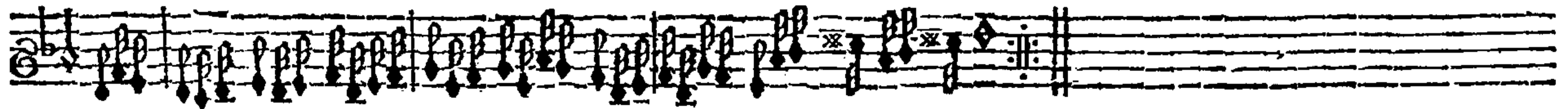
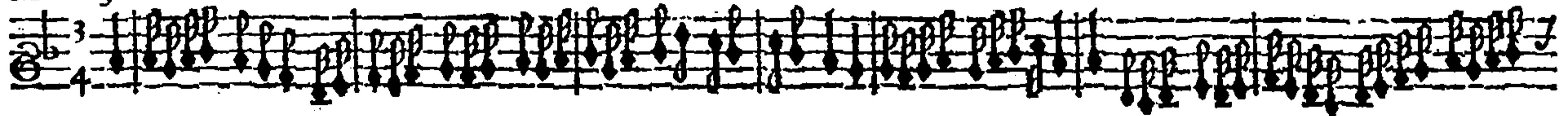
Courante.



Modo 2.



Modo 3.



Ha kille siele, van

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

Ha Kille siele.



The first staff of music for 'Ha Kille siele' is written in 6/8 time. It begins with a treble clef and a common time signature. The melody consists of a series of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and repeat dots.

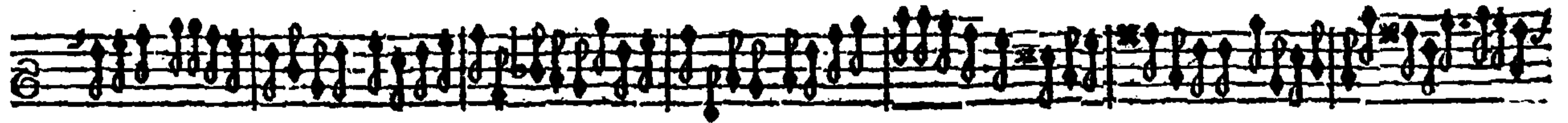


The second staff of music continues the melody from the first staff. It features similar rhythmic patterns and includes two asterisks (*) above certain notes. The staff ends with a double bar line and repeat dots.

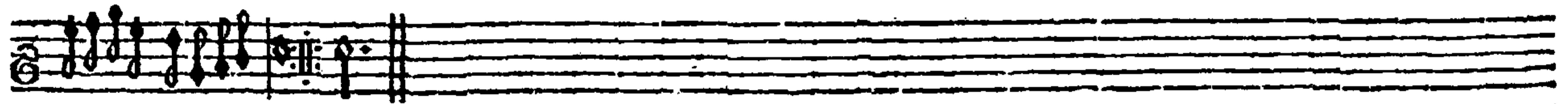
Modo 2.



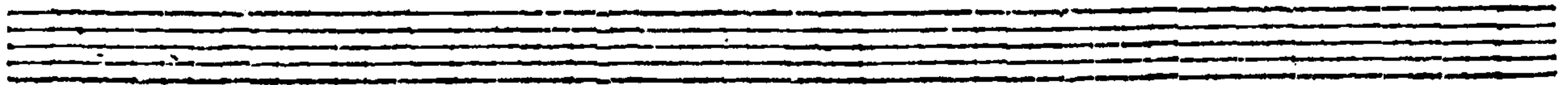
The first staff of music for 'Modo 2' is written in 6/8 time. It begins with a treble clef and a common time signature. The melody is more complex, featuring many sixteenth notes and some triplets. The piece concludes with a double bar line and repeat dots.



The second staff of music continues the melody from the first staff. It features similar rhythmic patterns and includes two asterisks (*) above certain notes. The staff ends with a double bar line and repeat dots.

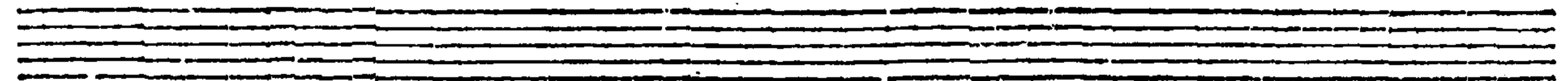
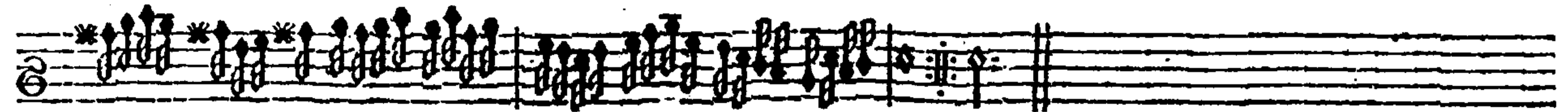


The third staff of music continues the melody from the second staff. It features similar rhythmic patterns and includes two asterisks (*) above certain notes. The staff ends with a double bar line and repeat dots.



Four empty musical staves are shown at the bottom of the page, with no notation.

Modo 3.

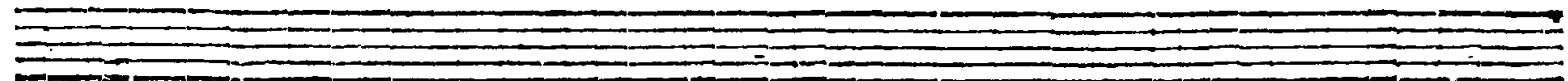
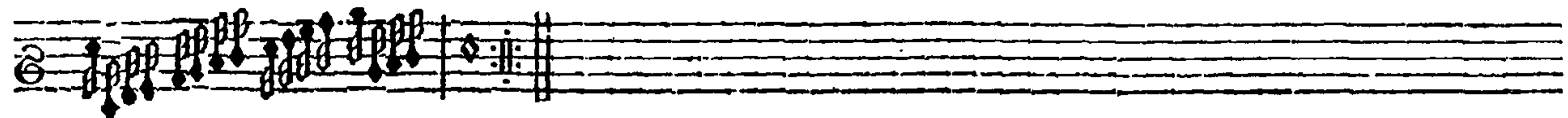



Keer-om.

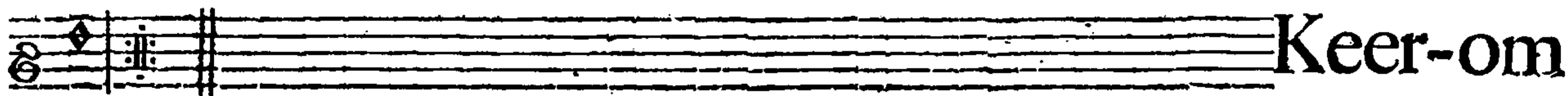
Ha kille Siele, van

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

Modo 4. 



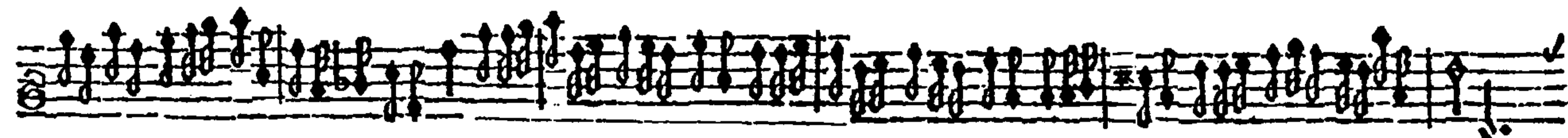
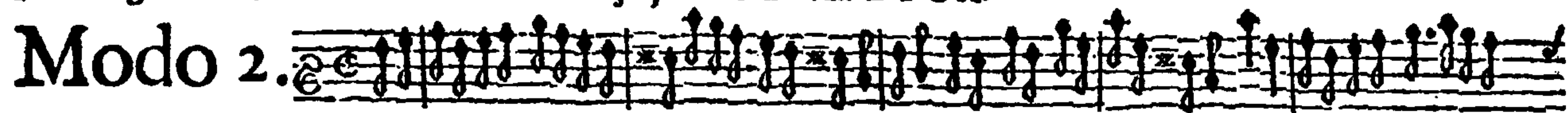
Ballette Gravezand gebrooken van I. I. van Eyck.



Ballette gravesand, van

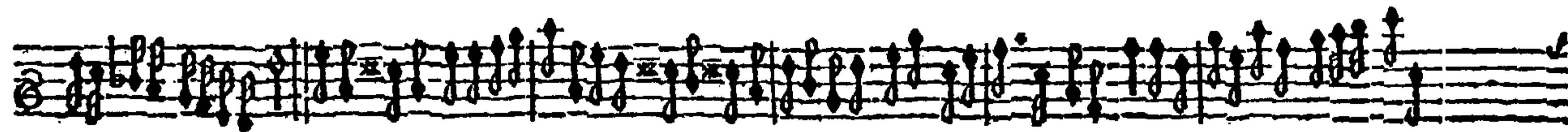
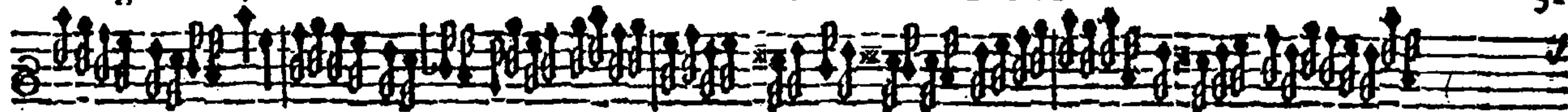
J. JACOB. van EYCK.

Modo 2.



Modo 3.





Engels Nachtegaeltje gebroocken, van

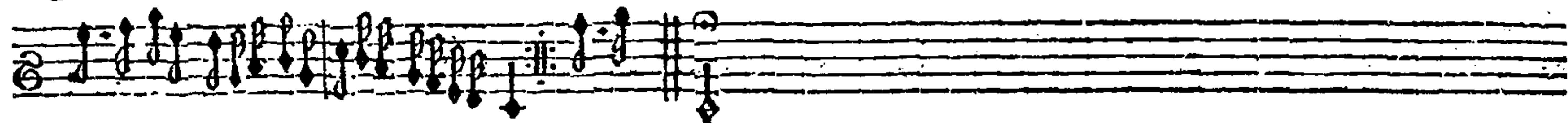
I. I A C O B van E Y C K.

Nachtegaal.

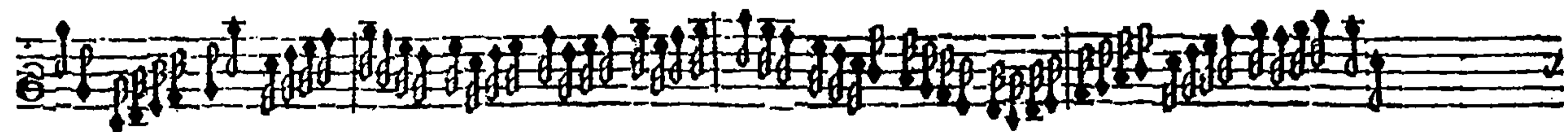
The first piece, 'Nachtegaal', is written on three staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is characterized by frequent sixteenth-note runs. The second staff continues the melody and includes a trill marked with a '3' below it. The third staff features a series of sixteenth-note chords, likely representing the 'gebroocken' (trilled) quality mentioned in the title.

Modo 2.

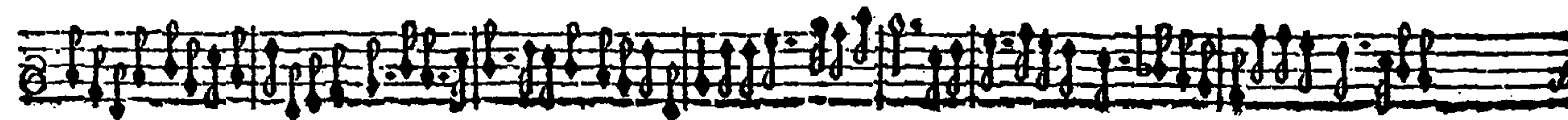
The second piece, 'Modo 2', is written on three staves. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is highly rhythmic, featuring many sixteenth-note patterns. The notation includes various rests and dynamic markings, such as a 'p' (piano) marking.

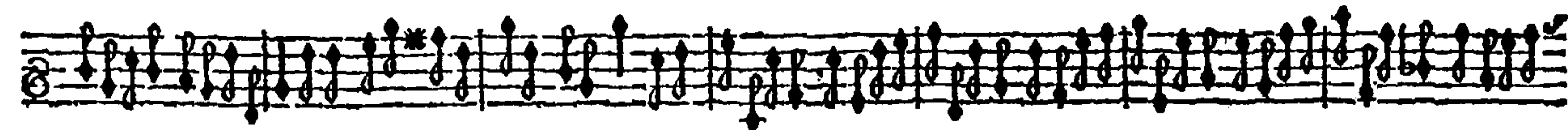
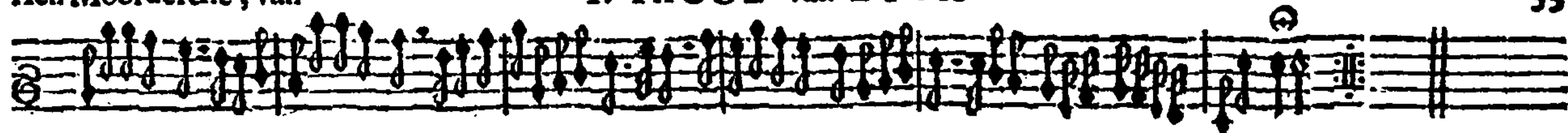


Modo 3.



Ach Moorderesse van I. I A C O B van E Y C K.



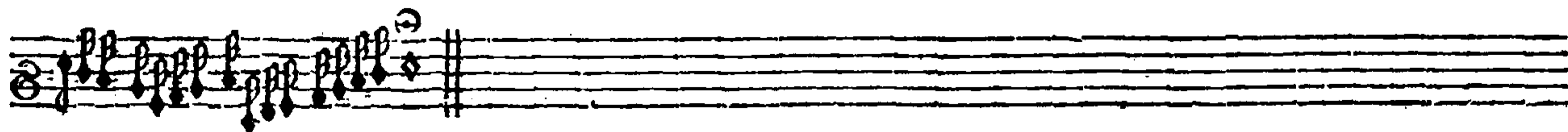



Keer-om

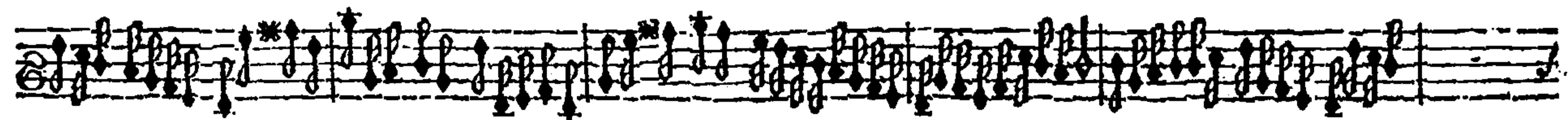
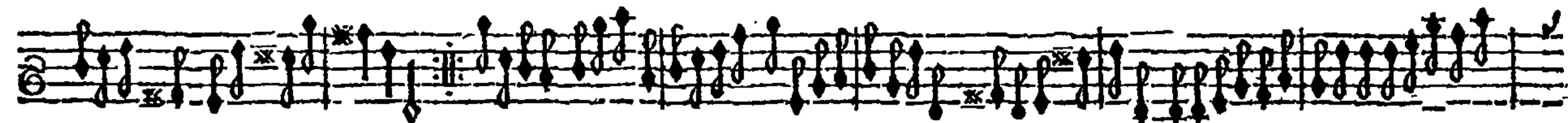
Ach Moorderesse van

I. IACOB van EYCK.

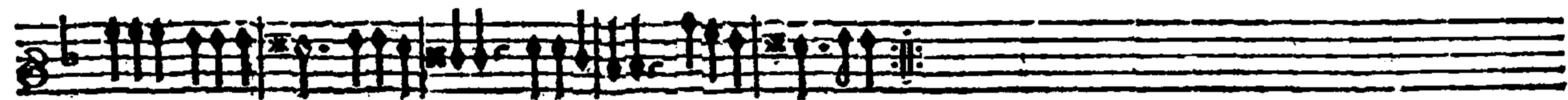
Modo 4. 

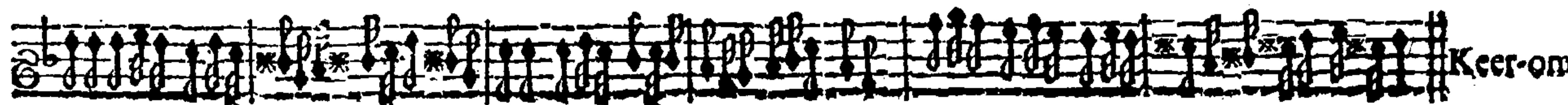
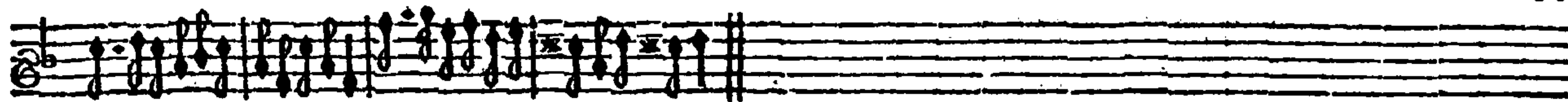


Lanterlu. 



Philis schoone Harderinne van I. Iacob van Eyck.





Keer-om

Philischoone Harderin van

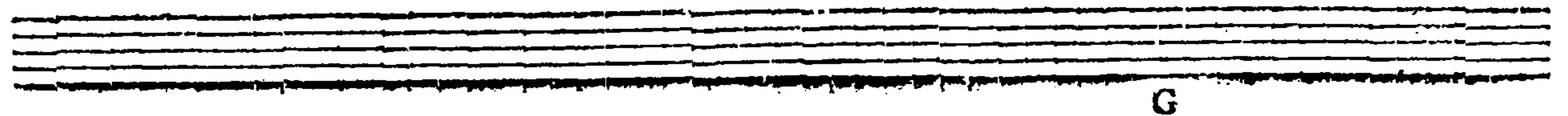
I. I A C O B. van EYCK.

Modo 4.

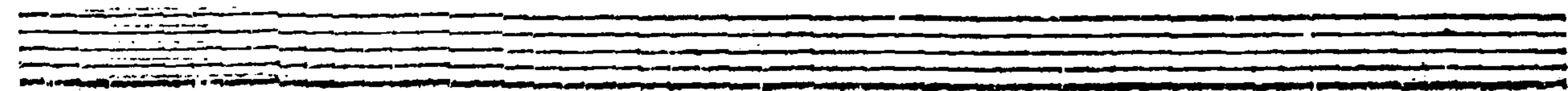
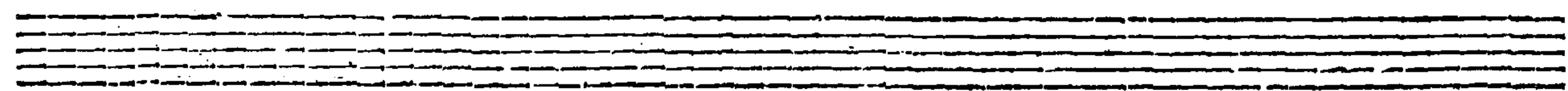
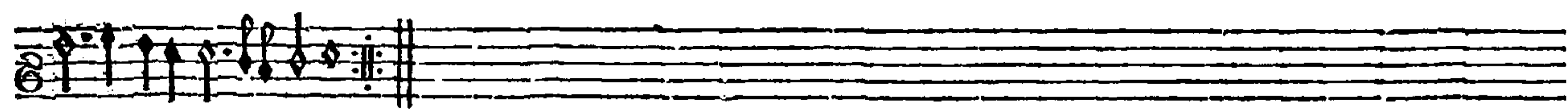
The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by a dense, rhythmic texture, primarily using sixteenth notes and rests. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the first and fourth staves. The piece concludes with a final cadence on the seventh staff.



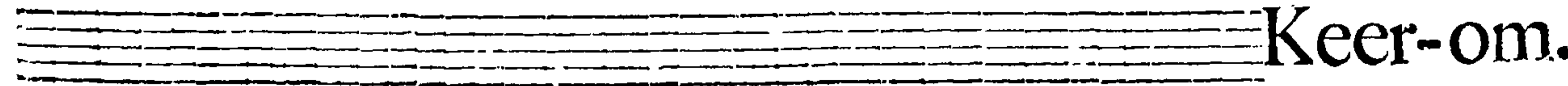
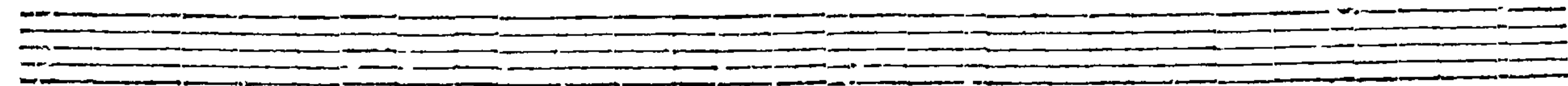
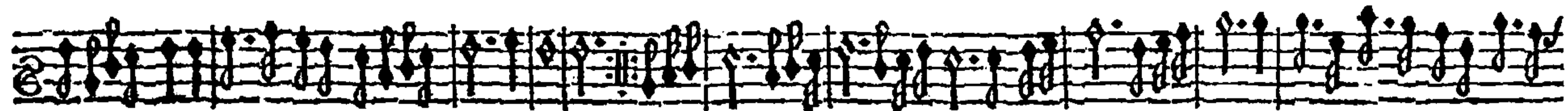
Vande Lombart, van I. Iacob van Eyck.



Comagain gebroken van I. IACOB. van E Y C K.



Modo 2. 

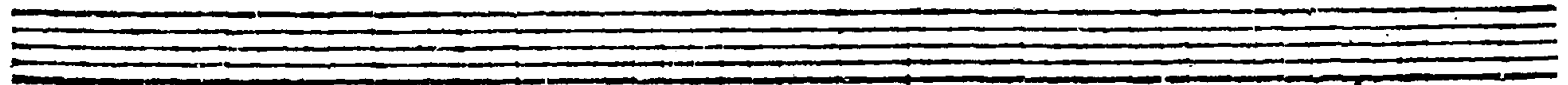


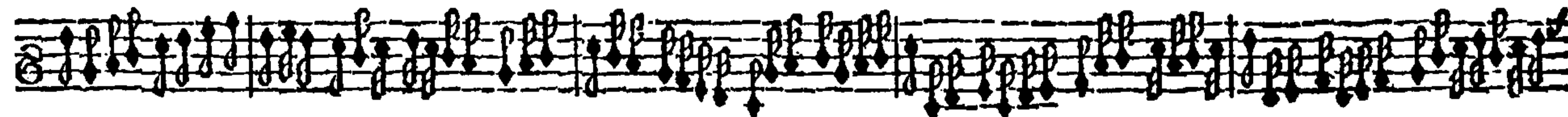
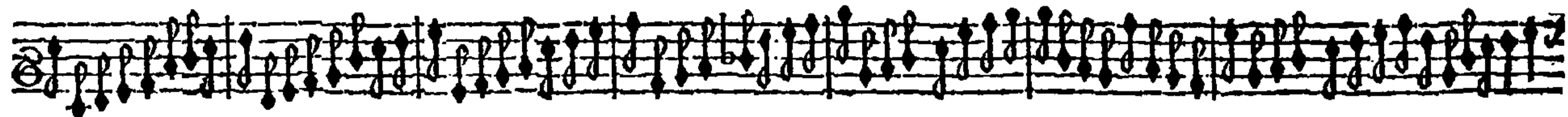
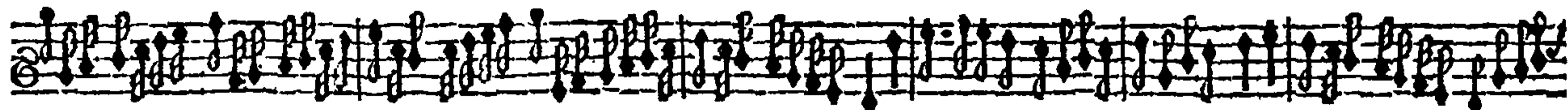
Keer-om.

Comagain, van

I. IACOB van EYCK.

Modo 3.

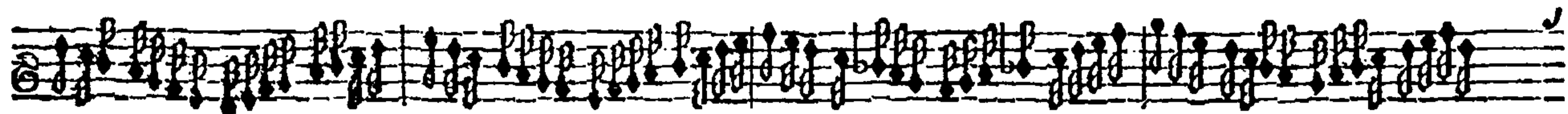


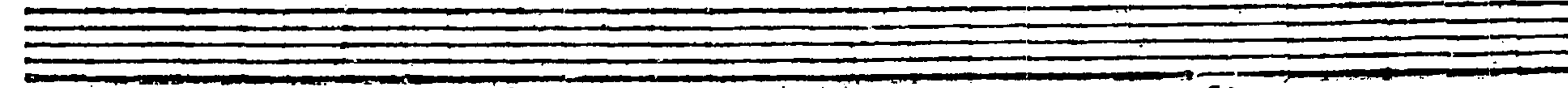
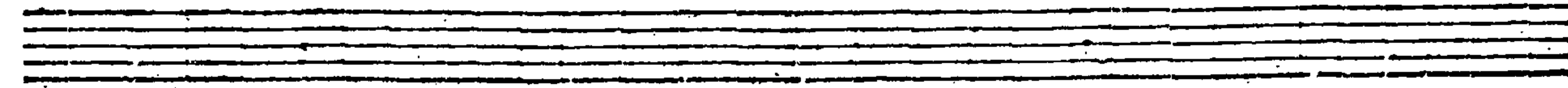
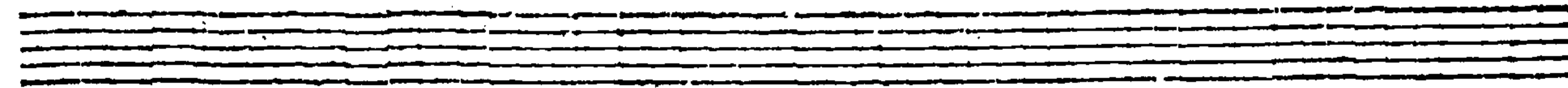
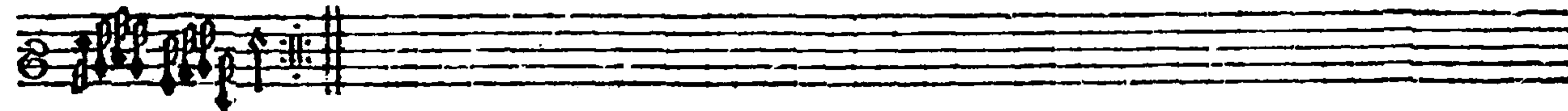


Keer-om.

Comagain, van

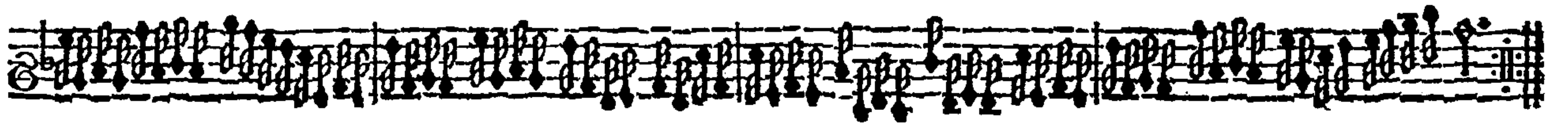
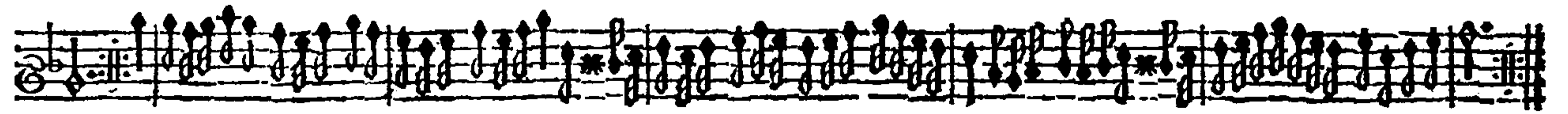
I. IACOB van EYCK.



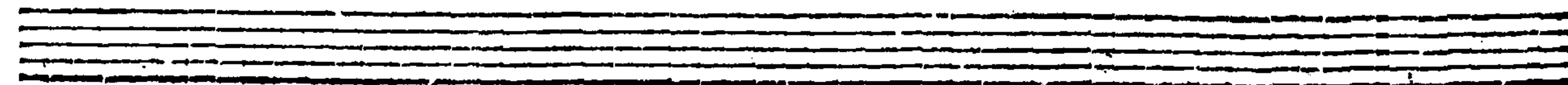
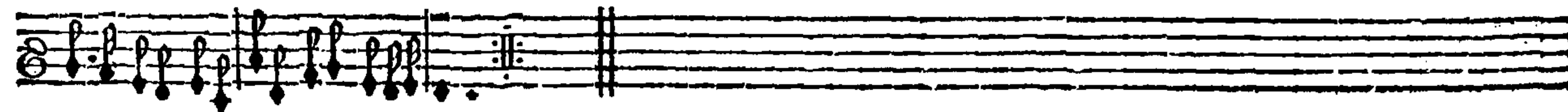


Courant, van

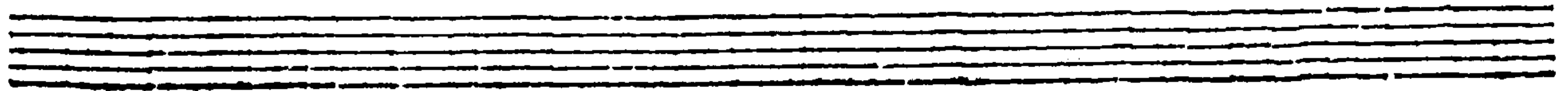
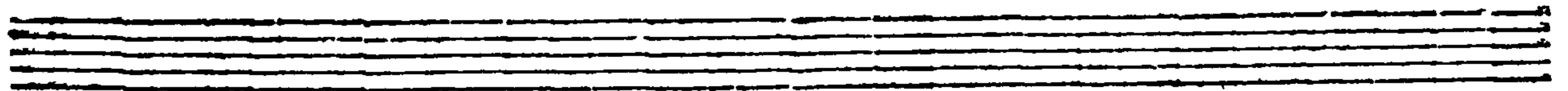
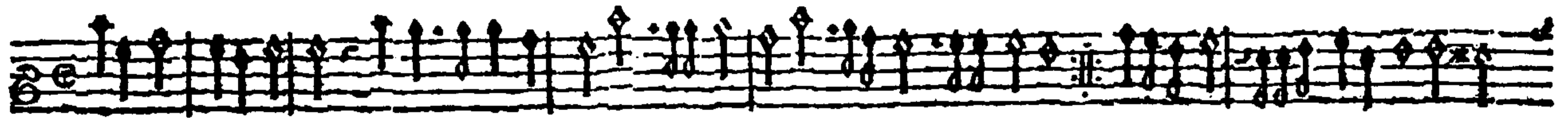
I. I A C O A. van E Y C K.



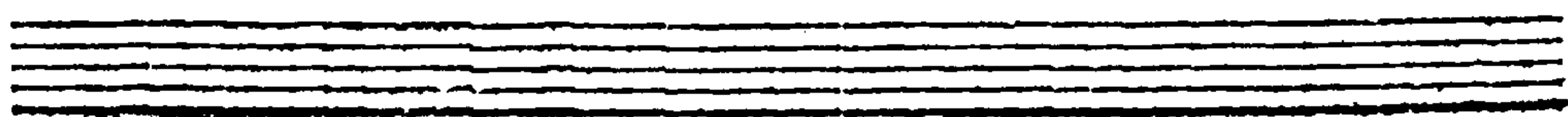
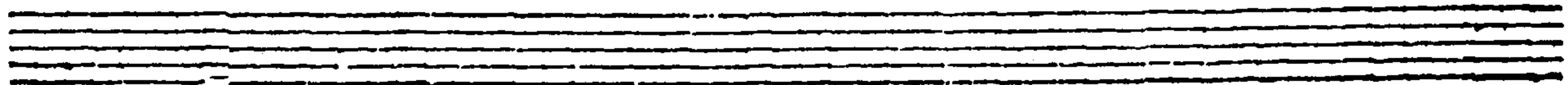

Derde Daphne van I. I A C O B van E Y C K.



Amarilli Mia Bella, van I. I. van Eyck.



Modo 2. 



Keer-om.

Amarilli mia bella, van

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

Derde Modo.

The musical score is written in 6/8 time and consists of seven staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and repeat dots. The first staff begins with a treble clef and a common time signature (C), which then changes to 6/8. The music features a mix of melodic lines and accompaniment, with some measures containing multiple notes beamed together.