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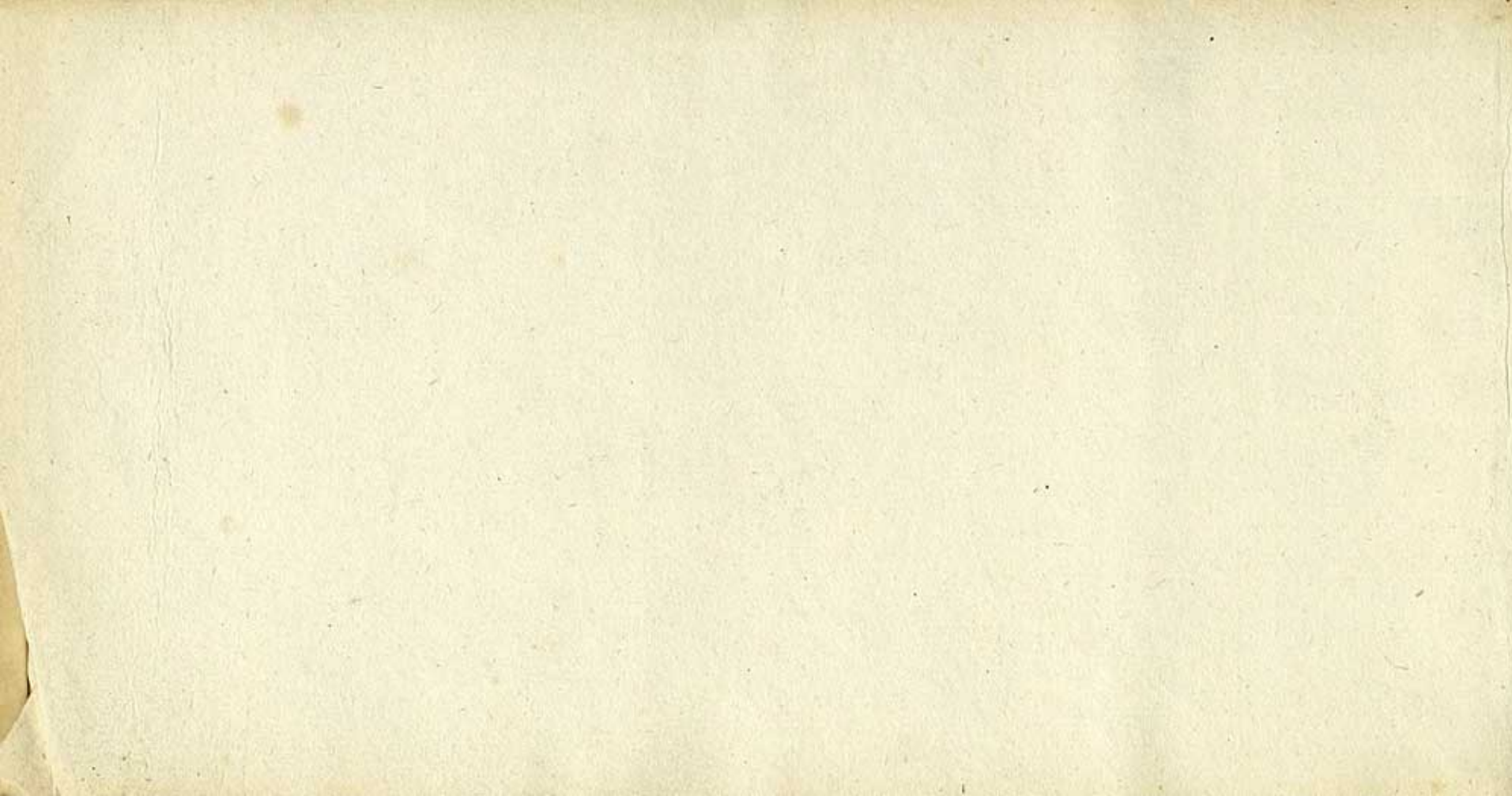
Malle Symen p 9

Engels Maekelgael p 34

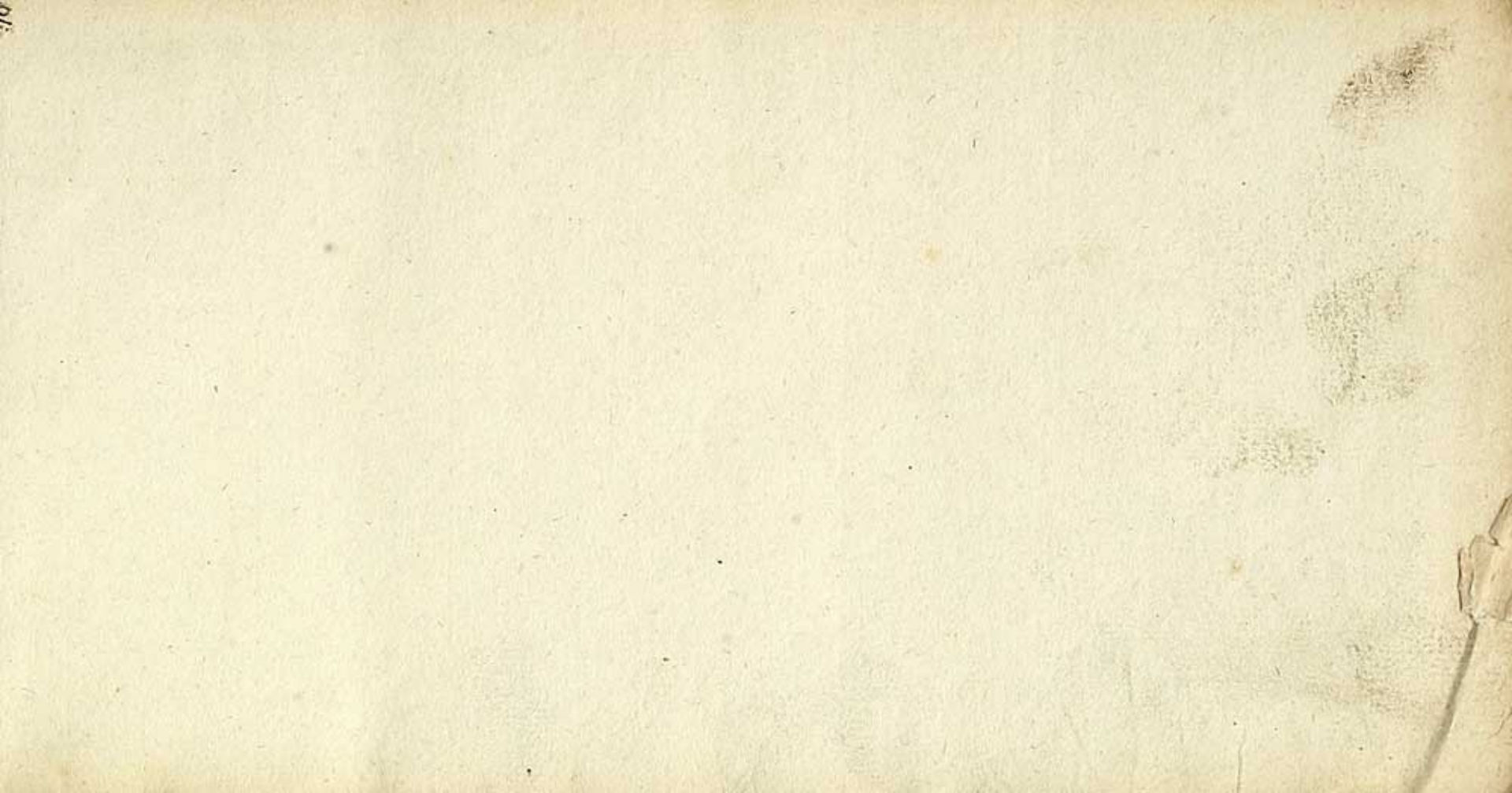
Engels Lied p 45

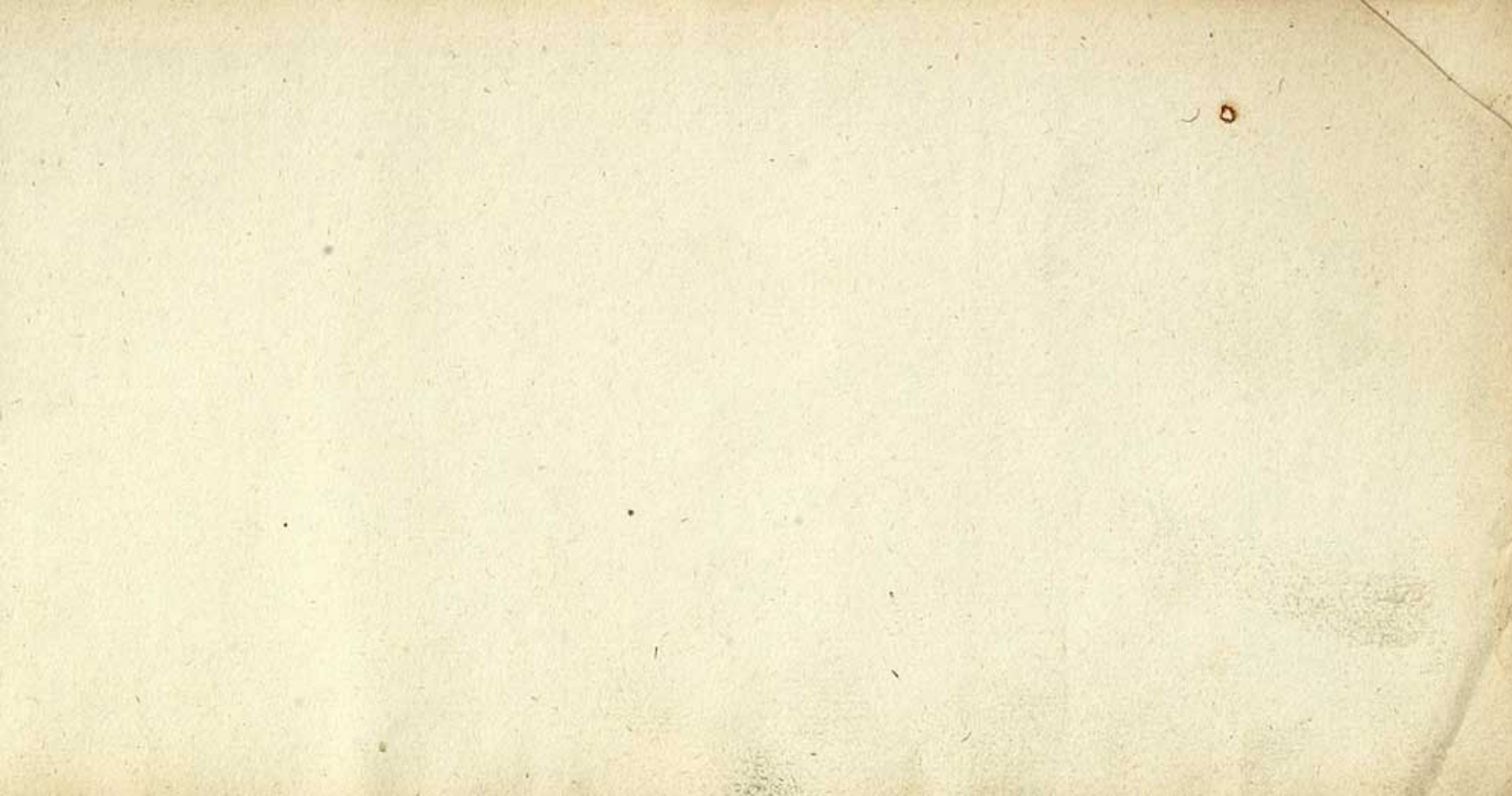
Een Schets Lictjon p 66.

Malle Symen p 33.

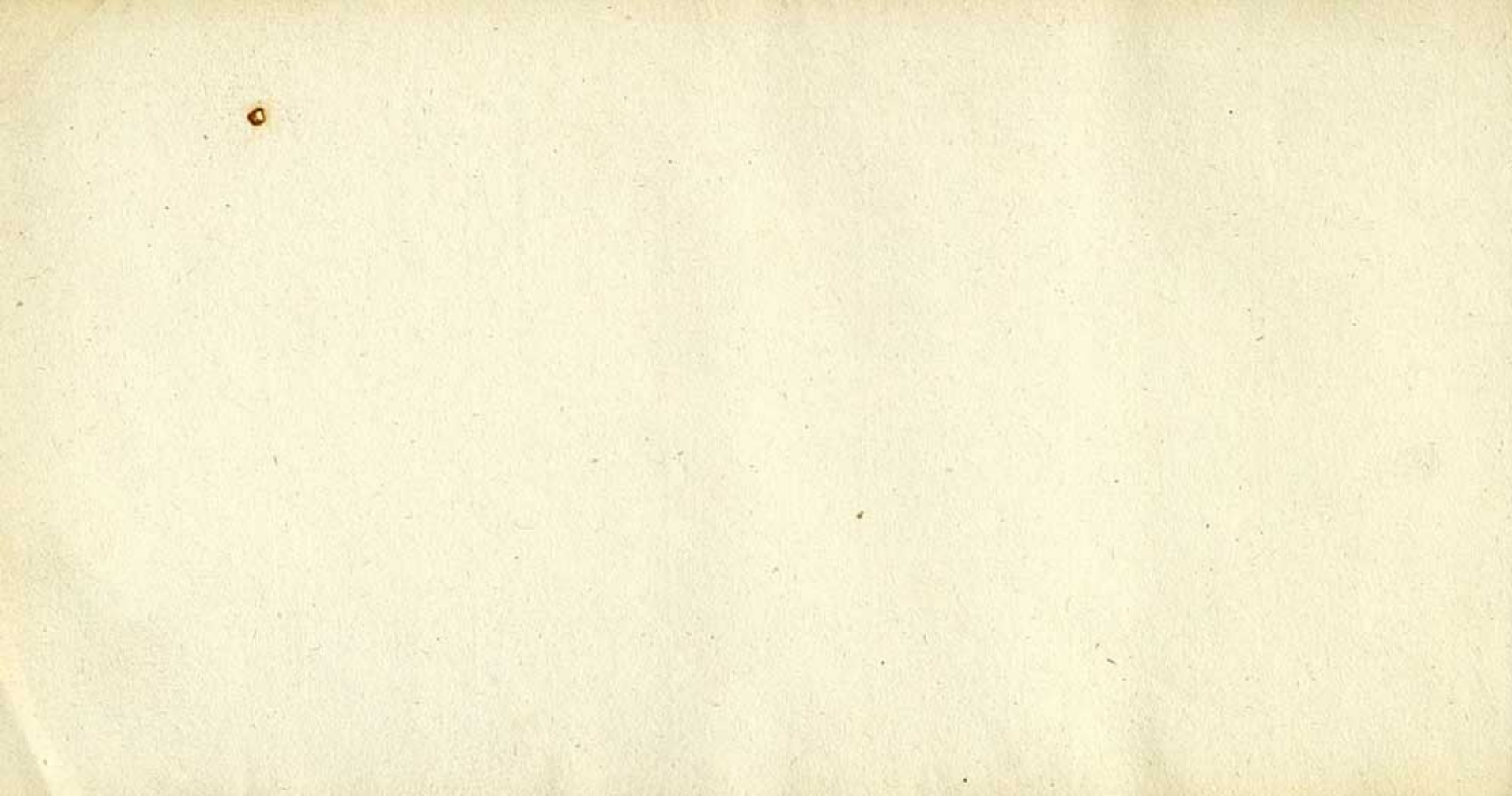








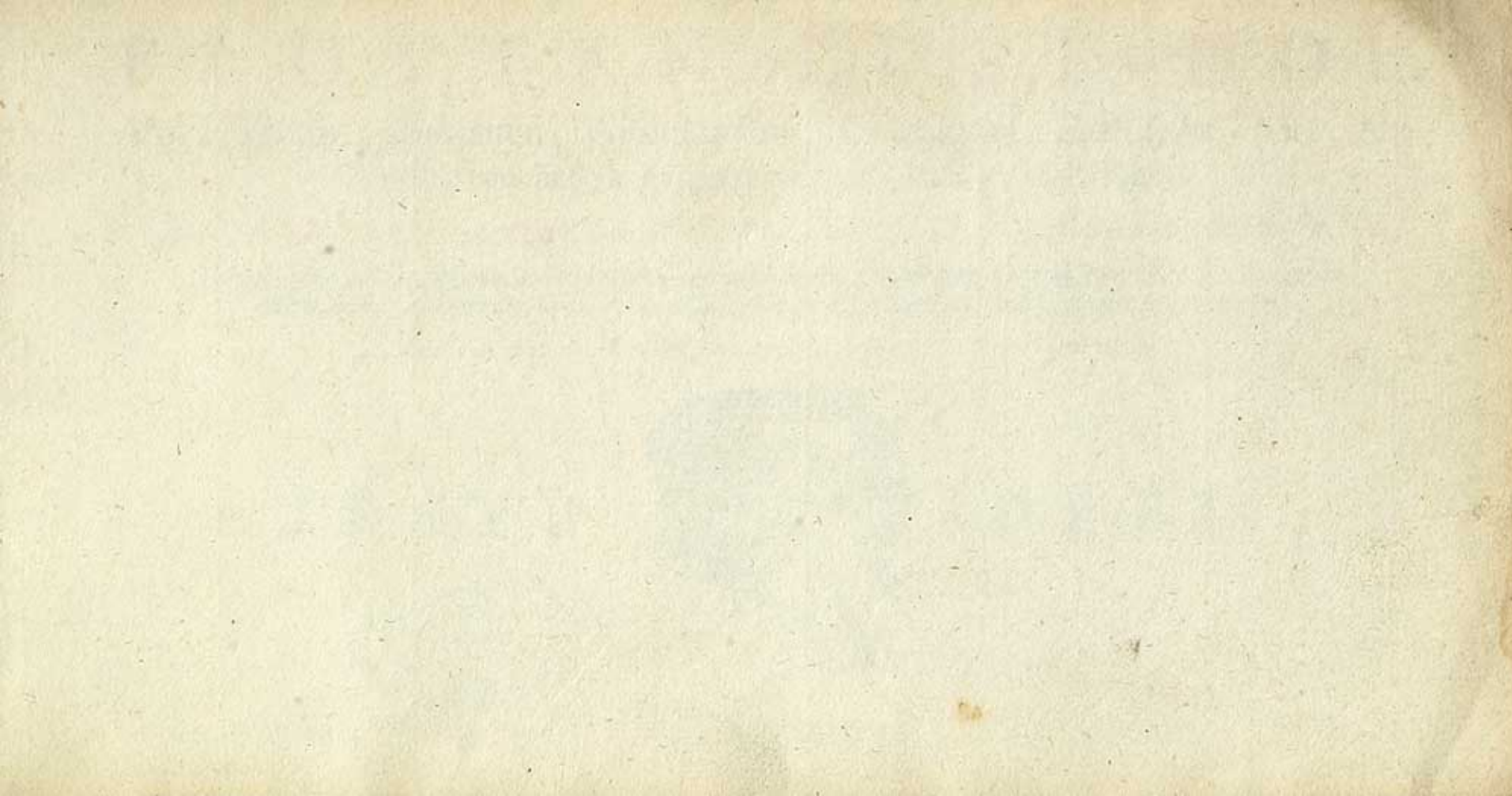


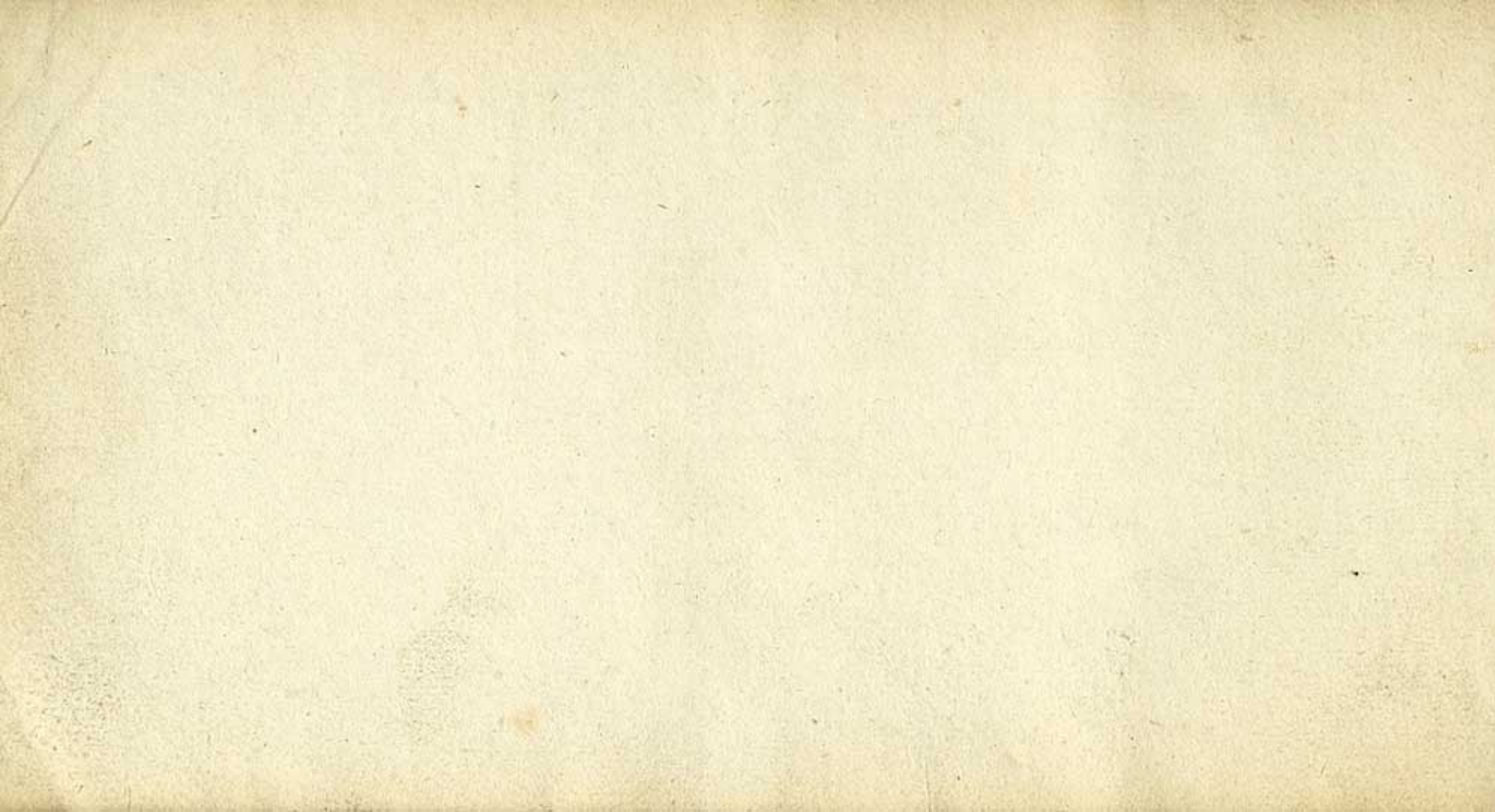














D E R

Glen 34

# FLUYTEN LUST-HOF,

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

*Door den Ed. J<sup>r</sup>. JACOB van EYK, Musicyn en Directeur vande Klok-werken tot Uitrecht, &c.*

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

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

E E R S T E



D E E L.



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

4332824



*Aen den Heere*

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



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

*Aen den Edelen ende Hoogh geleerden Heere*

# CONSTANTYN HUYGENS,

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

**M**YN HEERE,

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

Uwer Ed. onderdanighe Dienaer.

JACOB VAN EYCK.



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

## tot der FLUYTEN LUST-HOF.

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



DER  
FLUYTEN LUST-HOF,

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

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

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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.



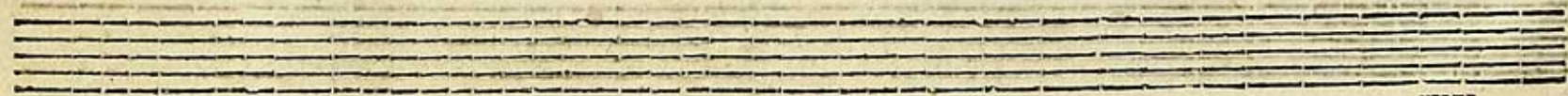
# Preludium of Voorospel, Van I. I. van Eyck.

**Preludium.**

The image shows a handwritten musical score for a Preludium by J. I. van Eyck. The score is written on five staves. The first staff is labeled 'Preludium.' and has a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The third and fourth staves have treble clefs and common time signatures. The fifth staff is empty. The notation includes various note values, rests, and clefs. The first staff contains a series of eighth notes, followed by a series of sixteenth notes. The second staff contains a series of eighth notes, followed by a series of sixteenth notes. The third and fourth staves contain a series of eighth notes, followed by a series of sixteenth notes. The fifth staff is empty.



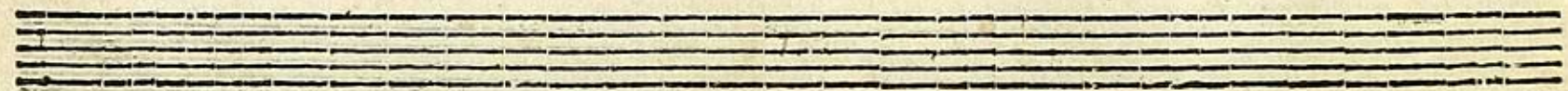
Onse Vader in Hemelr. van I. I. van Eyck gebroken.





Modo

3.









*Modo*  
5.

Handwritten musical score for "Onse Vader in Hemelryk van J. I A C O B van E Y C K." The score consists of six staves of music, likely for a single melodic line. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a historical style, featuring various rhythmic values and ornaments. The score begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff is marked "Modo" and "5.". The piece concludes with a double bar line and a fermata on the final note of the sixth staff.





o b o M



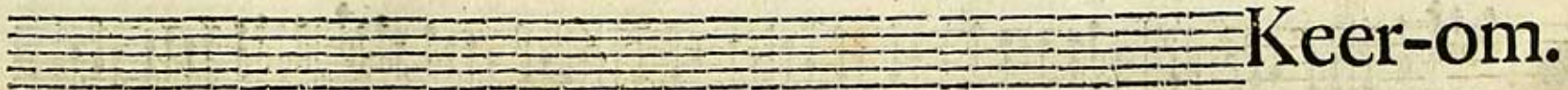
# Doen Daphne. van I.I. van E Y C K. gebroken.



Modo 2.







Keer-om.



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

— Modo — 3  
4. — 4

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



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









Modo  
3.

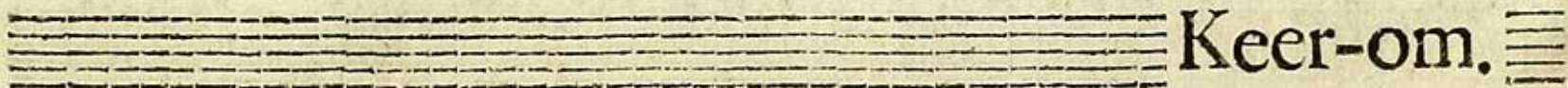
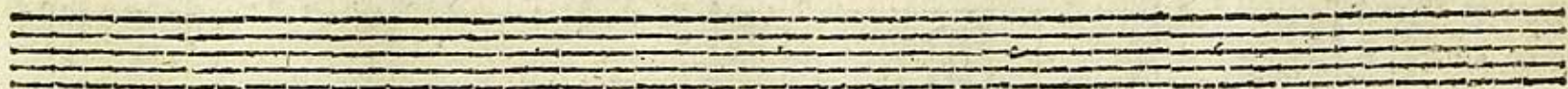
B Eerste Deel. Verte.



Modo  
4.

The musical score is written on six staves. The first staff begins with the tempo marking 'Modo' and the number '4.' below it. The music is in G major, indicated by one sharp (F#) on the staff. The time signature is 4/4. The notation features a variety of rhythmic patterns, including minims, crotchets, and quavers, often grouped together. There are several rests throughout the piece. Dynamic markings, specifically 'pp' (pianissimo), are used in several places, notably in the first, second, and fifth staves. The piece concludes with a final cadence on the sixth staff.





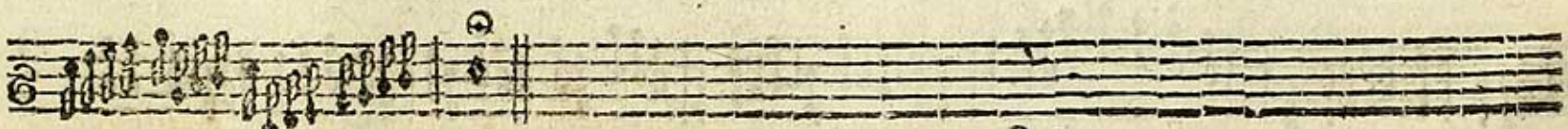


Modo

5.









Malfimmes gebroken, van

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

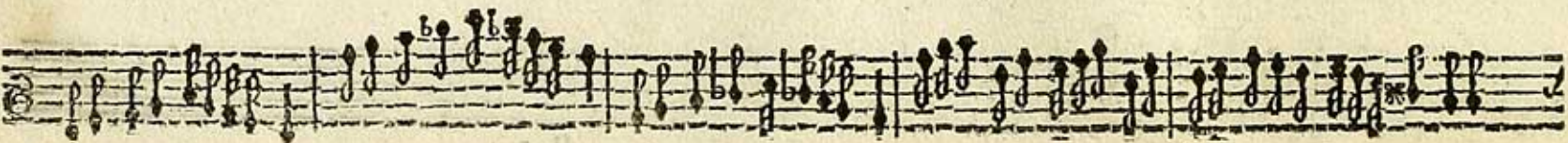
Malle Symen van

7. 7. van Eyck.

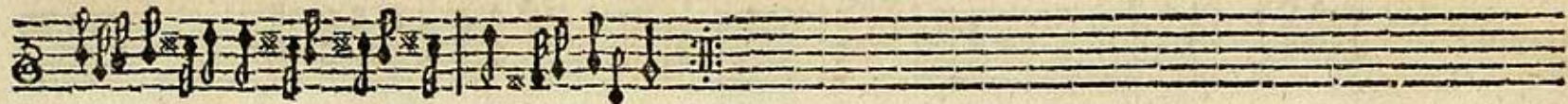


Modo

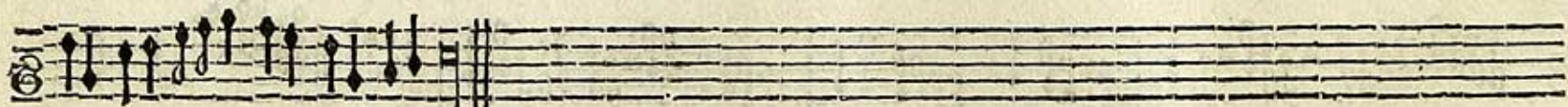
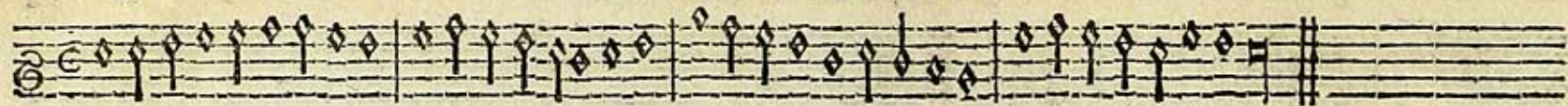
2.











Modo 3.









Modo

4.







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



Keer-om.



Modo 2. Aerdigh Martyntje. van

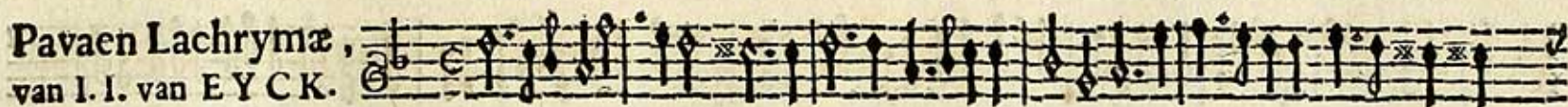
J. IACOB van EYCK.







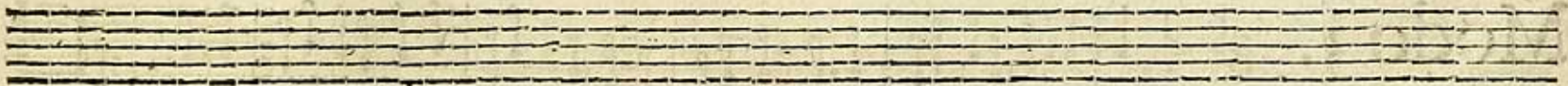
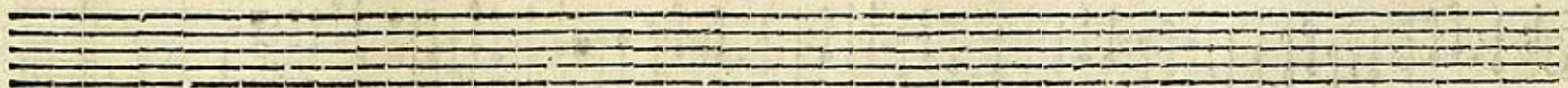
Pavaen Lachrymæ,  
van I. I. van EYCK.













Lavignone. 



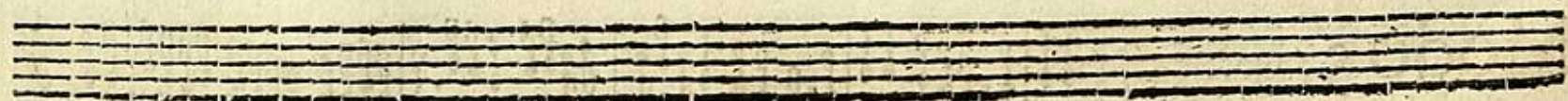
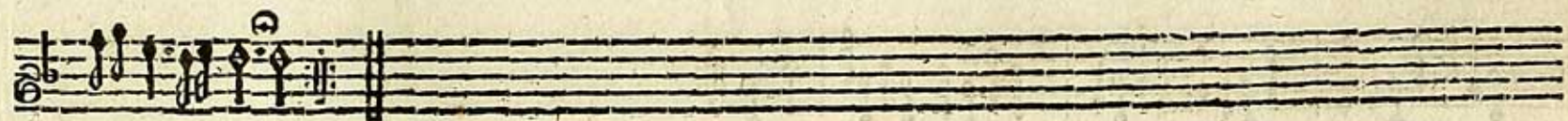
Modo 2. 





Modo 3. 







Rosemont. 



Modo 2. 



Modo 3. 

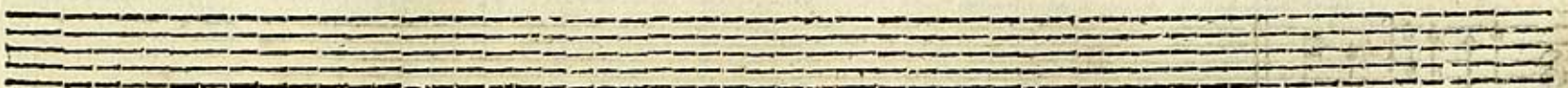
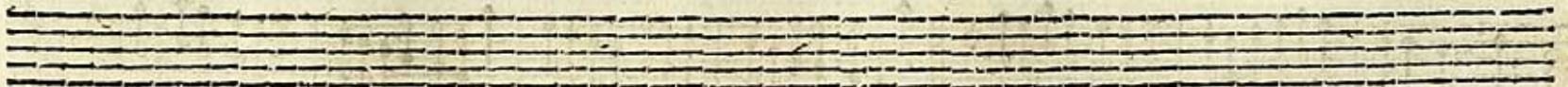
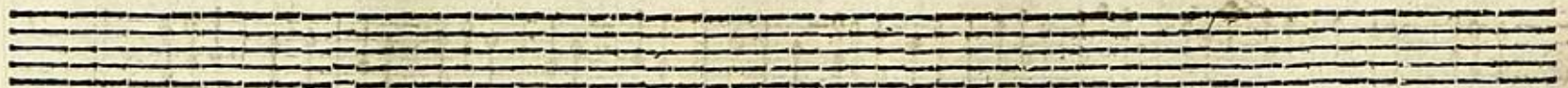
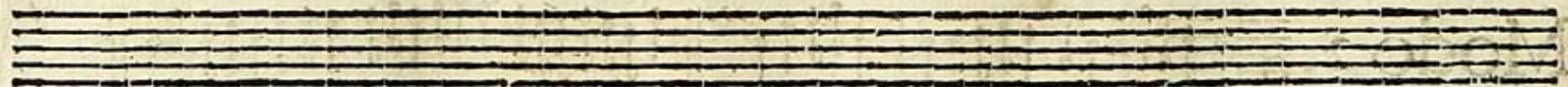






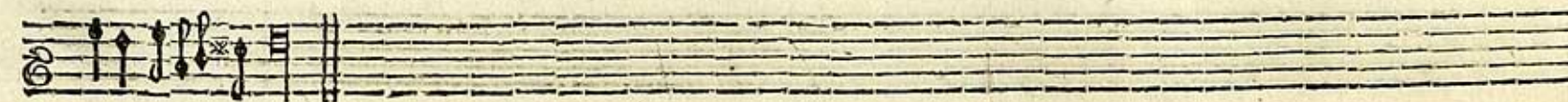






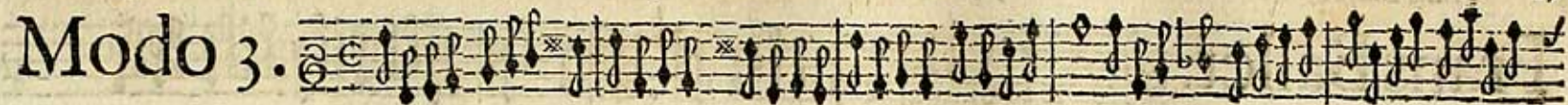


## Lof-zang Marie.





Modo 3.





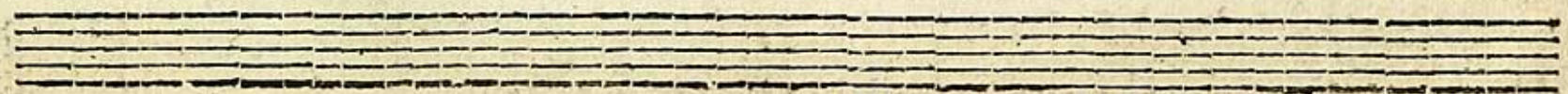
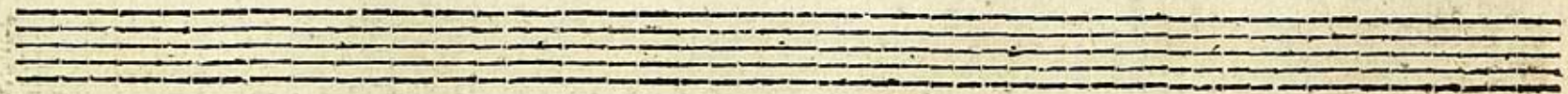
## Frans Ballet.



## Modo 2.









## Fantasia &amp; Echo.

forte.

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

pian. forte. pian.

forte. pian.



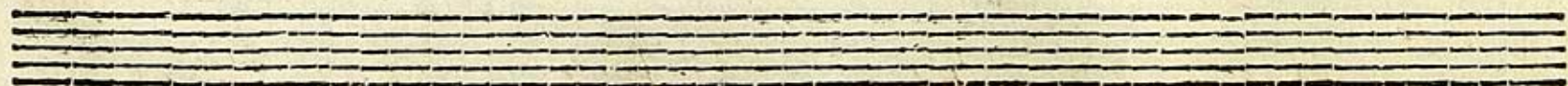
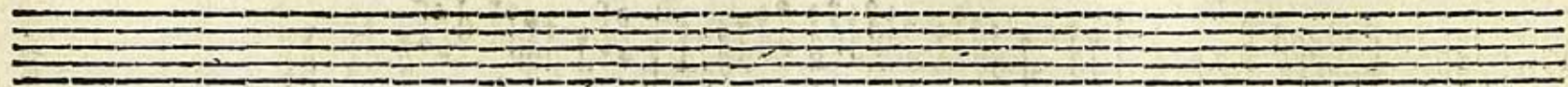




## Gefwinde Bode.

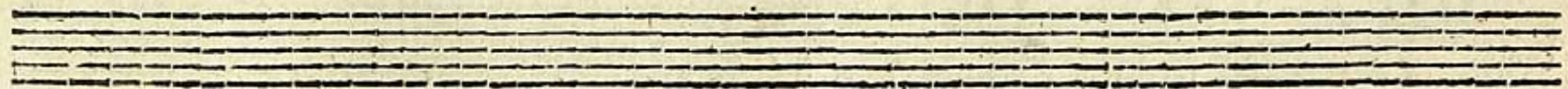
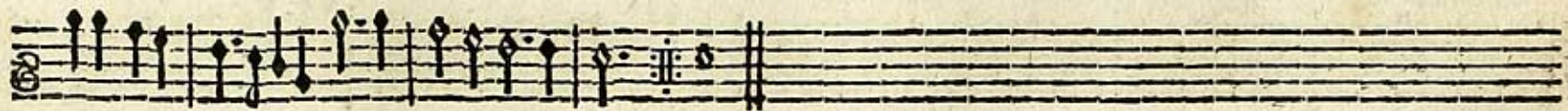


## Modo 2.





## Tanneken.



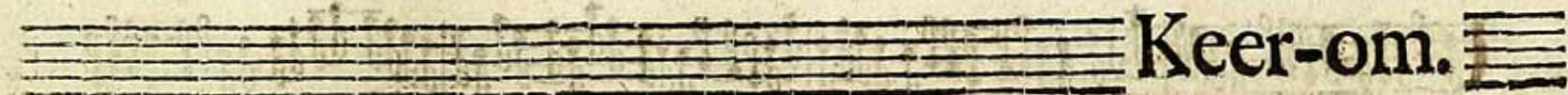


Modo 2. 



Modo 3. 







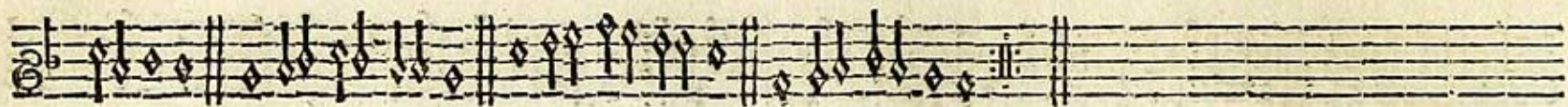
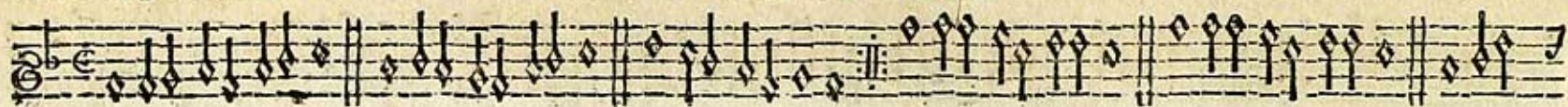
## Modo 4.













Modo 3.

The musical score is written on six staves. The first staff begins with the tempo marking 'Modo 3.' and the time signature '3/4'. The key signature has one sharp (F#). The notation is a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final cadence on the sixth staff.



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.

Musical score for 'Modo 3', consisting of four staves of music. The notation is in a single system with a treble clef and a common time signature (C). The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, and includes several measures with a double bar line and a repeat sign (two dots). The piece concludes with a double bar line and a repeat sign.

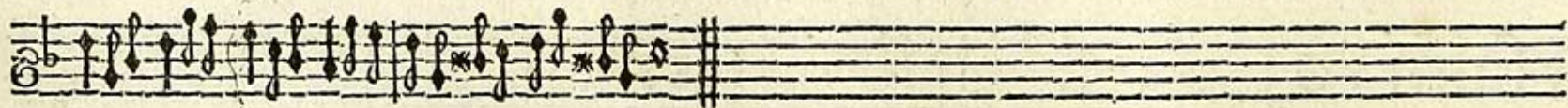
## Psalm 103.

Musical score for 'Psalm 103', consisting of two staves of music. The notation is in a single system with a treble clef and a common time signature (C). The music is simpler than the previous piece, featuring a steady rhythm of eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

Keer-om.



Modo 2. 



Modo 3. 



Keer-om.

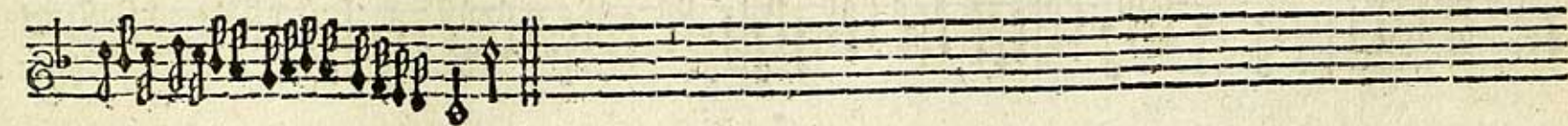
E 3



Modo 4.

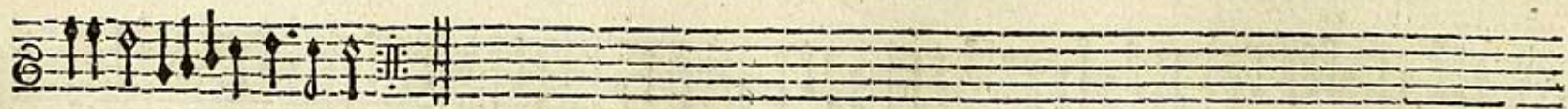
The musical score is written on six staves. The first staff is labeled 'Modo 4.' and begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The notation is dense, featuring many beamed eighth and sixteenth notes. The second staff contains asterisks under certain notes. The third staff has a sharp sign at the beginning. The fourth staff continues the melodic line. The fifth and sixth staves conclude the piece with various rhythmic patterns and accidentals.







## Van Goofen.



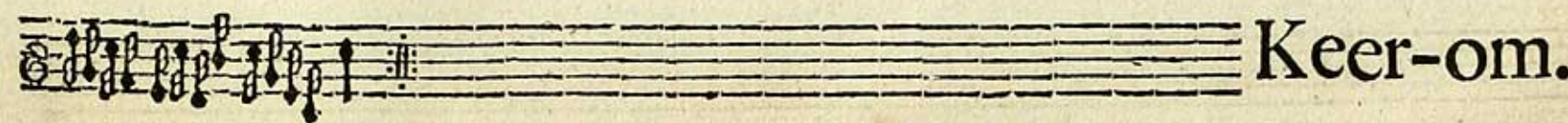
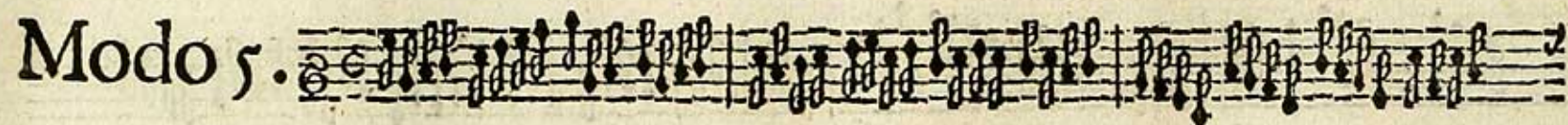
## Modo 2.



## Modo 3.



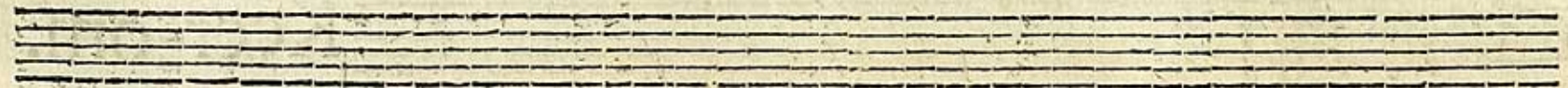
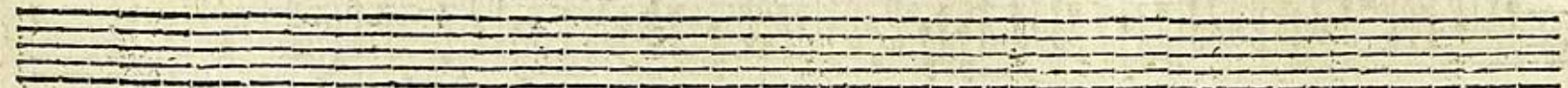




Keer-om.



## Modo 6.





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





Si vous me voules guerir , van

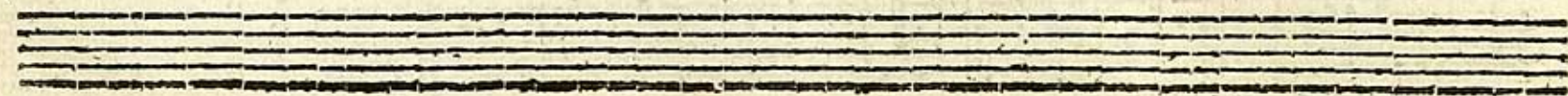
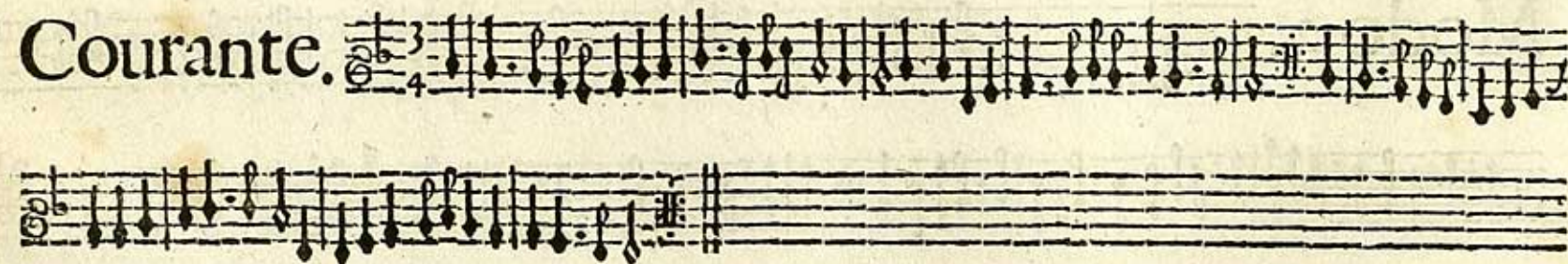
I. IACOB van EYCK.

Modo

3.



Courante.

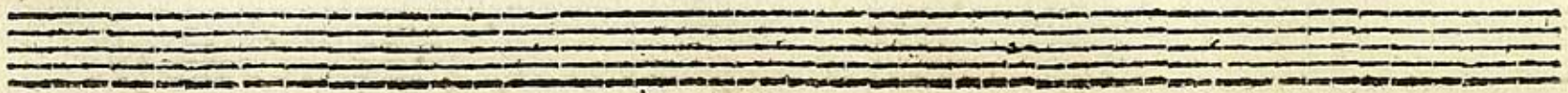






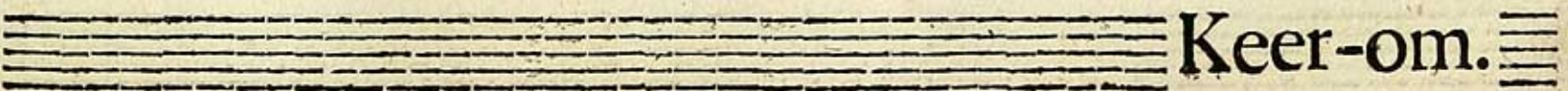
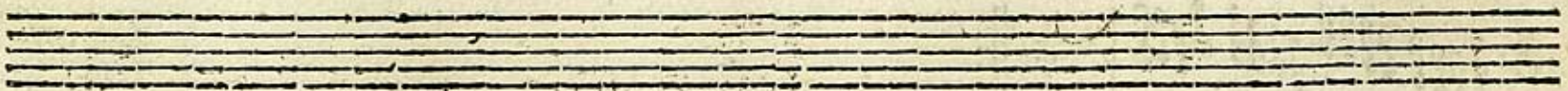
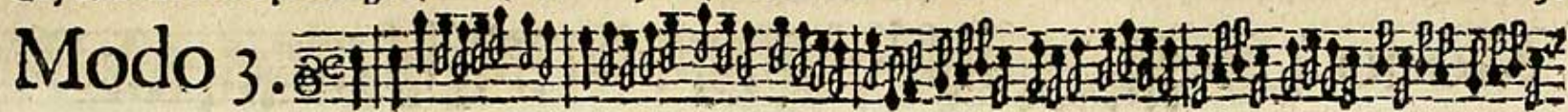


Ghy Ridder in het prachtigh Romen, van J. JACOB van EYCK.





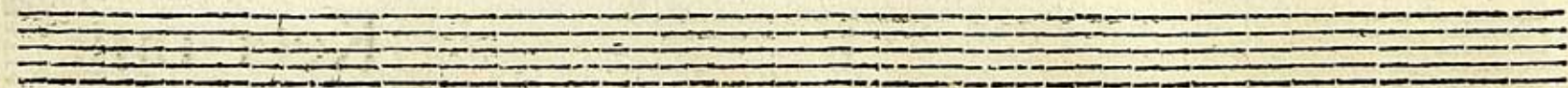
Modo 3.



Keer-om.



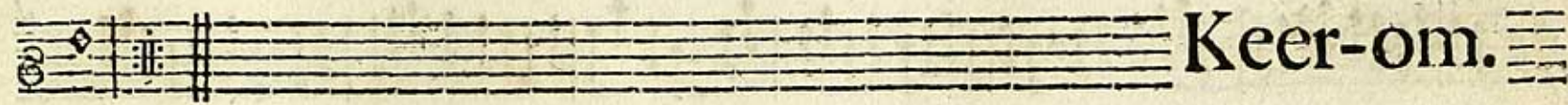
Modo 4. 







# Ballete Gravefand gebrooken van I. I. van Eyck.





Modo 2.

The first staff of music for Modo 2 is written on a five-line staff with a treble clef. It begins with a common time signature (C) and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes marked with an 'x' symbol. The staff ends with a double bar line and a fermata.The second staff of music for Modo 2 continues the melody from the first staff. It features similar rhythmic patterns and note values, with 'x' marks under certain notes. The staff concludes with a double bar line and a fermata.The third staff of music for Modo 2 continues the melody. It maintains the same rhythmic and melodic structure as the previous staves, with 'x' marks under specific notes. The staff ends with a double bar line and a fermata.The fourth and final staff of music for Modo 2 continues the melody. It features a dense sequence of notes, primarily eighth and sixteenth notes, with 'x' marks under some notes. The staff ends with a double bar line and a fermata.

Modo 3.

The first staff of music for Modo 3 is written on a five-line staff with a treble clef. It begins with a common time signature (C) and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes marked with an 'x' symbol. The staff ends with a double bar line and a fermata.The second staff of music for Modo 3 continues the melody from the first staff. It features similar rhythmic patterns and note values, with 'x' marks under certain notes. The staff concludes with a double bar line and a fermata.



A handwritten musical score consisting of six staves of music. The notation is in a single system, likely for a lute or similar instrument, given the complex rhythmic patterns and the use of a treble clef with a common time signature. The music features a variety of note values, including minims, crotchets, and quavers, often beamed together in groups. There are several measures with multiple notes on a single stem, suggesting a fast or intricate piece. The score is written in black ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a common time signature. The piece concludes with a double bar line and a repeat sign (two dots) at the end of the sixth staff.



# Nachtegael.

Musical score for 'Nachtegael' in G major, 3/4 time. It consists of three staves. The first staff begins with a treble clef, a G-clef, and a common time signature. The melody is written in a single line. The second staff continues the melody. The third staff features a complex rhythmic pattern of sixteenth notes, with a '3' written below it, indicating a triplet. The piece concludes with a double bar line and a fermata.

# Modo 2.

Musical score for 'Modo 2' in G major, 3/4 time. It consists of three staves. The first staff begins with a treble clef, a G-clef, and a common time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the melody with various rhythmic patterns, including sixteenth and thirty-second notes. The piece concludes with a double bar line and a fermata.





Modo 3.





# Ach Moorderesse van I. IACOB van EYCK.







Keer-om.

Three empty musical staves at the bottom of the page, consisting of three sets of five horizontal lines.

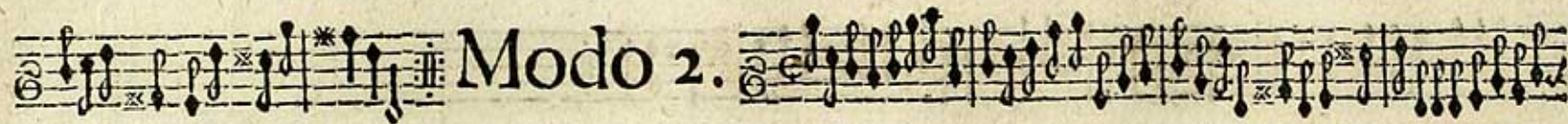


Modo 4. 



Lanterlu. 





G

Eerste Deel.



# Philis schoone Harderinne van I. I. van EYCK.





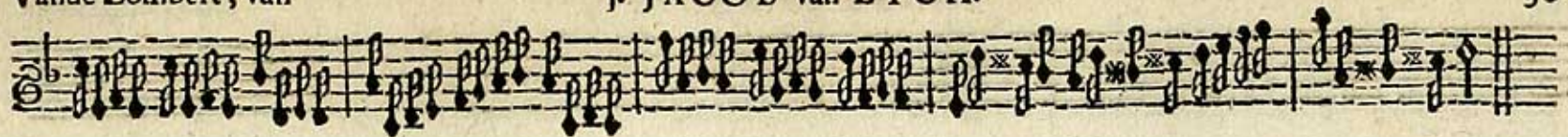




Modo 4.

The musical score is written on six staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and ornaments. The notation includes many beamed eighth and sixteenth notes, and some notes with asterisks indicating ornaments. The piece concludes with a final cadence on the sixth staff.



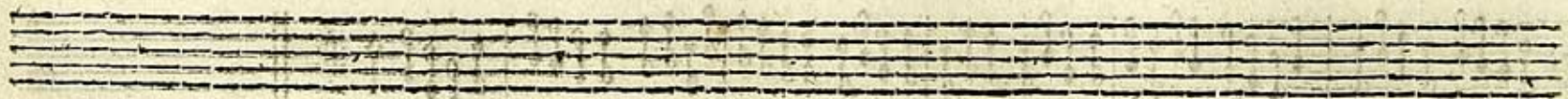
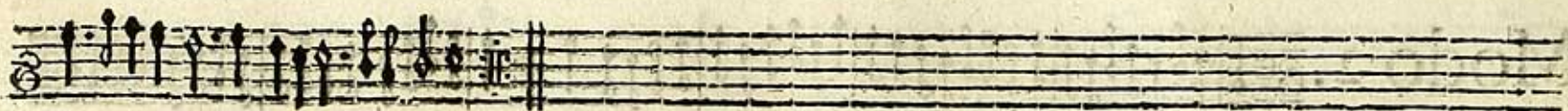


## Vande Lombart, van I. I A C O B van Eyck.



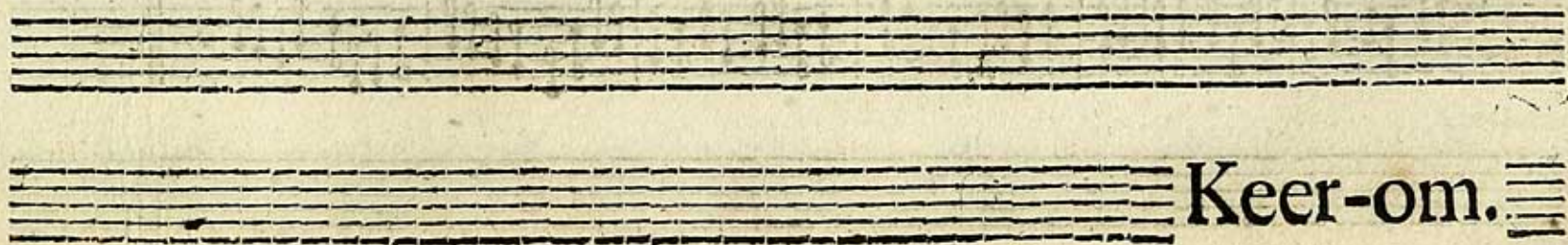
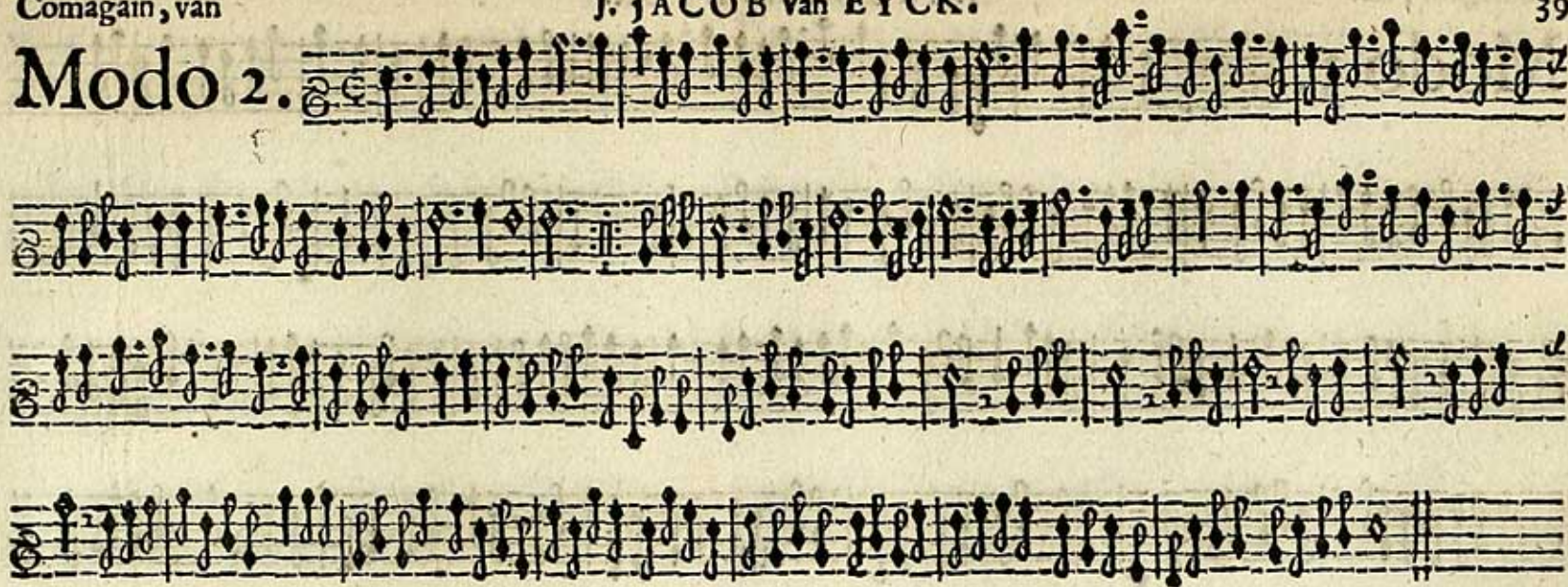


Comagain gebroken van I. I A C O B van E Y C K.





Modo 2.

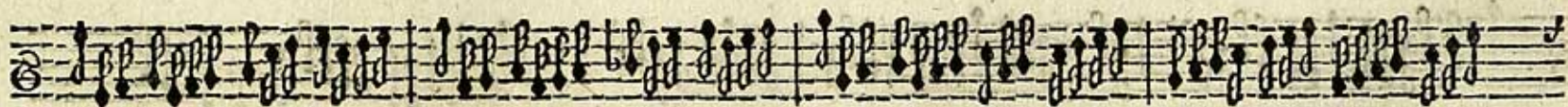




Modo 3.





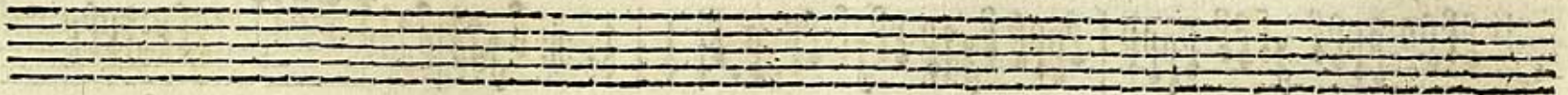
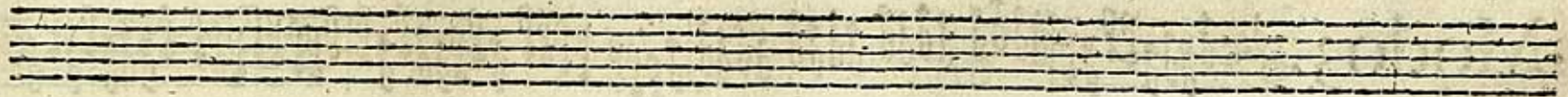
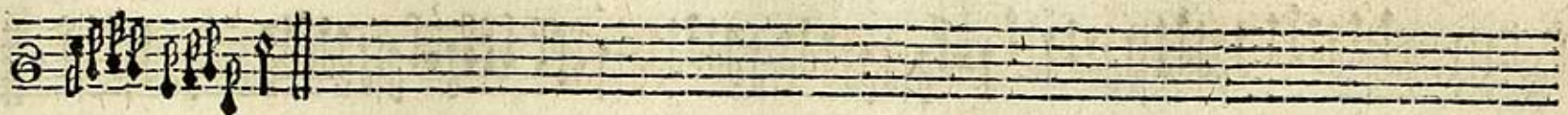




M. 5.

Handwritten musical score for 'Comagain, van' by I. IACOB van EYCK, measure 5. The score consists of six staves of music in a common time signature (C). The notation is dense, featuring many beamed notes and rests. The first staff begins with a treble clef and a common time signature. The subsequent staves continue the melodic and rhythmic patterns. The paper shows signs of age, including some staining and wear.









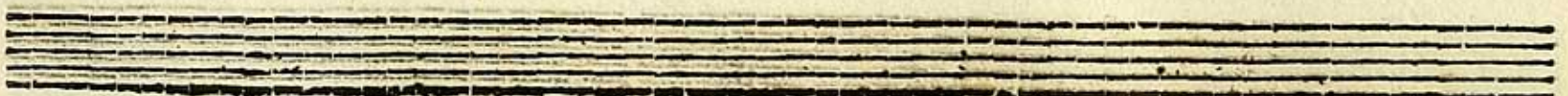
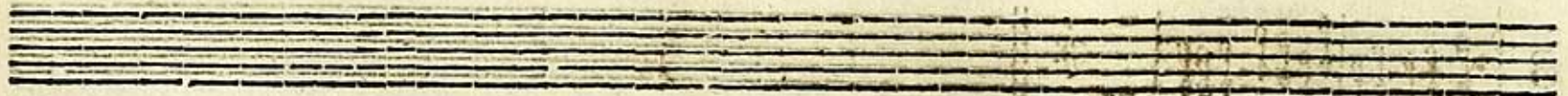


# Tweede Daphne, van I. I A C O B van Eyck.



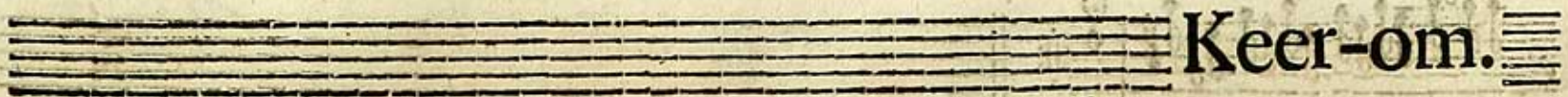
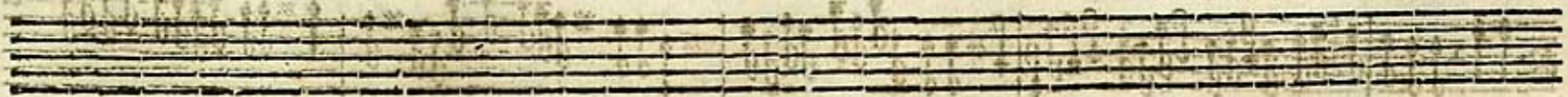


Amarilli mia Bella, van I. I. van Eyck.





Modo 2.









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



## Engels Lied.



## Modo 2.





Modo 3.





Philis quam Philander: van I. Jacob van Eyck.



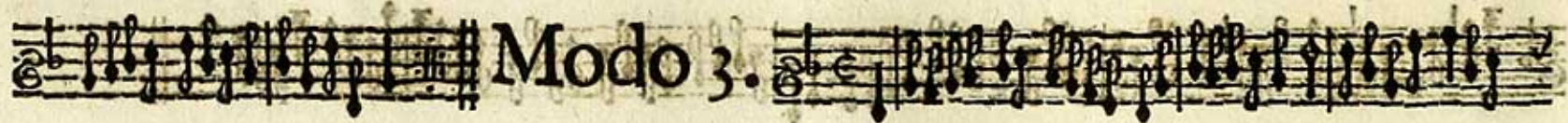
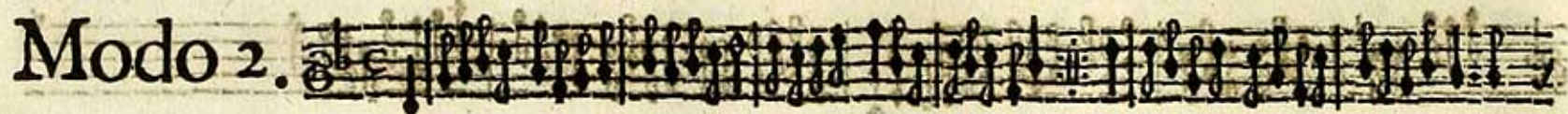


Modo 3. 





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





## Tweede Rosemond, van I. I. van EYCK,





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









## Wilhelmus van Nass.






Modo 4. 



Noch een veranderingh van Wilhelmus.



 Keer-om. 



Modo 2.

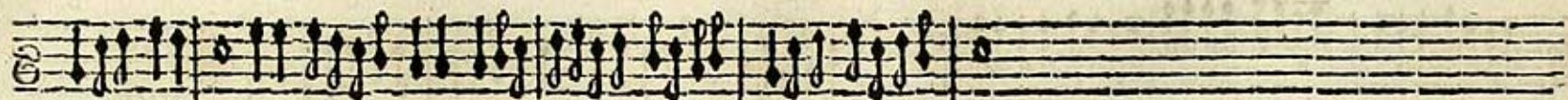


Meysje wilje by.





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





## Batali.

The image displays a page of handwritten musical notation for a piece titled "Batali" by I. Iacob van Eyck. The notation is arranged in six staves, each containing a line of music. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by a high density of notes, with many beamed eighth and sixteenth notes, suggesting a lively and rhythmic piece. The notation is written in a single system across six staves. The paper shows signs of age, with some discoloration and wear.



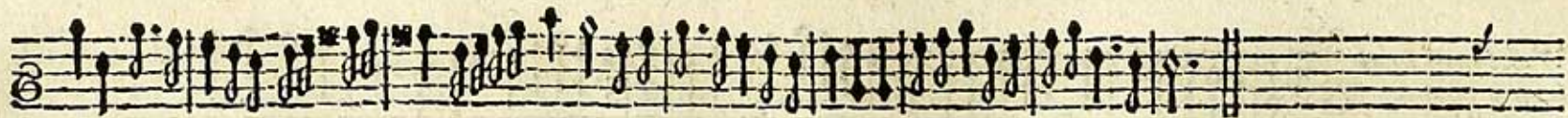


*Wilhelmus moet  
men 2 speelen.*



Keer-om.





Eynde.

Schoonste Herderinne.





Modo 2.

The musical score is written on seven staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The notation includes beams connecting notes, slurs, and various rests. The piece concludes with a double bar line and repeat dots.



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









# Ballete Bronckhorst, van I. Jacob van Eyck.





M. 3.

K

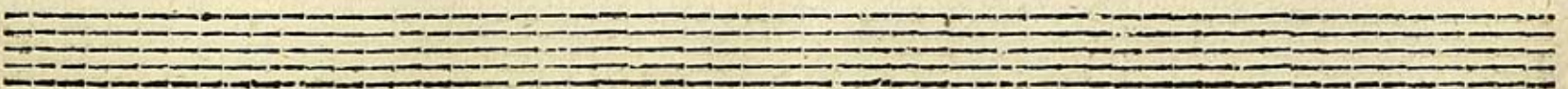
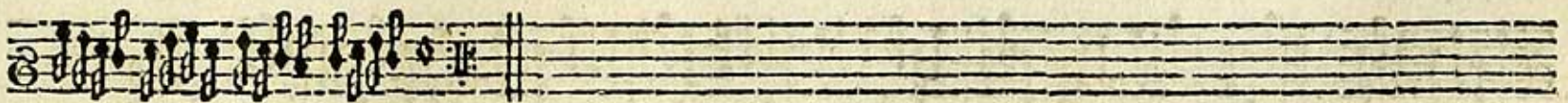
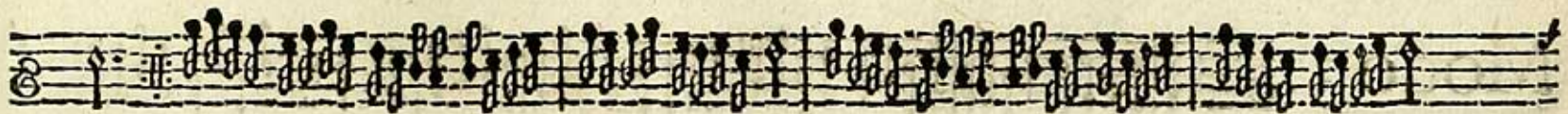
Eerste Deel.

This page contains a handwritten musical score for a dance piece. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style characteristic of the 17th or 18th century, featuring a mix of eighth and sixteenth notes, often beamed together. The notation includes various rhythmic values and rests. The piece is marked 'M. 3.' and ends with a double bar line. Below the sixth staff, the letters 'K' and 'Eerste Deel.' are written, indicating the end of the first part of the dance.







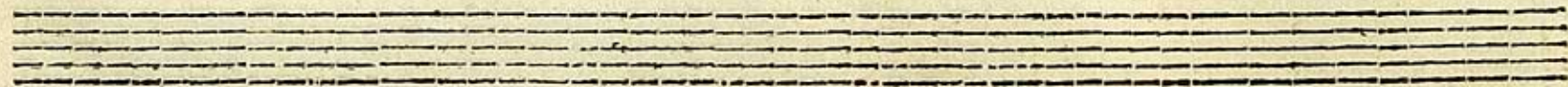
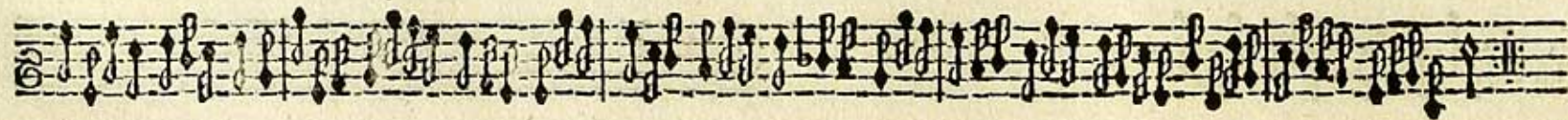




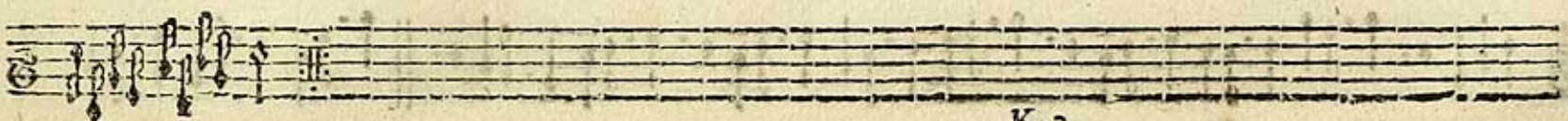
Wat zalmen op den avond doen, van

J. JACOB van EYCK.

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





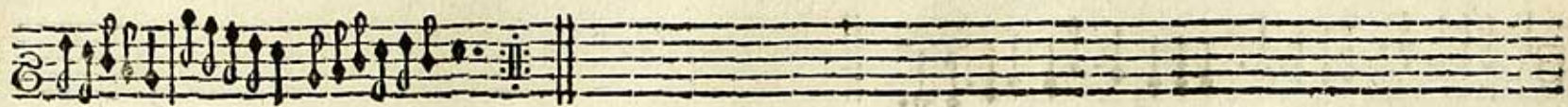




## Modo 6. met

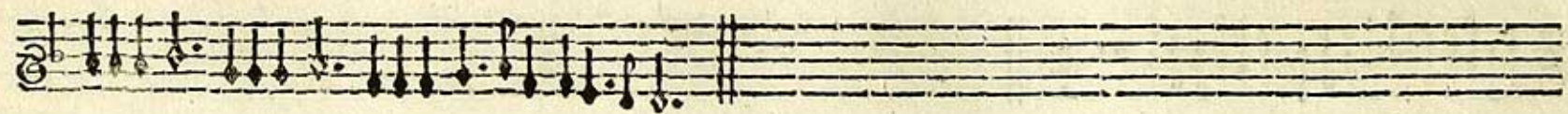
Twee-en-dertigh  
noten in een maet.



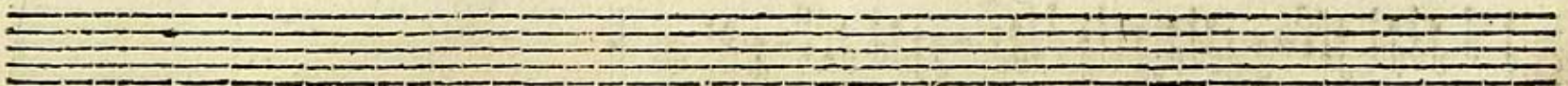
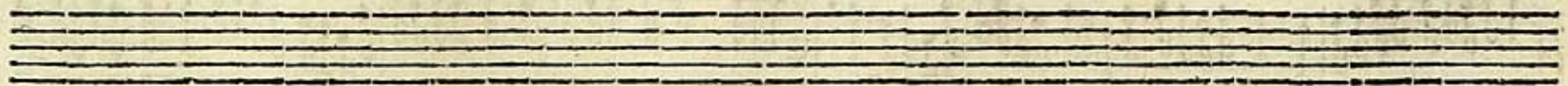




# Sarabanda, van I. JACOB van EYCK.









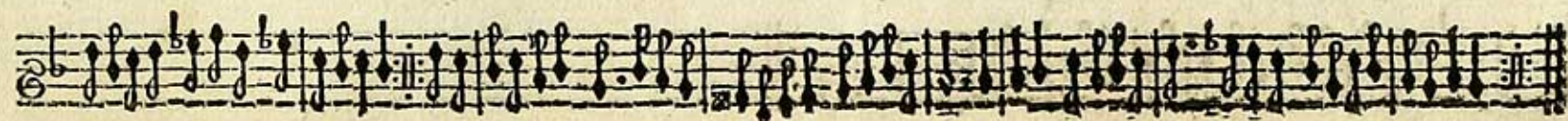
Repicavan, van

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

Repicavan.









O Heyligh zaligh Bethlehem, van

J. JACOB van EYCK.



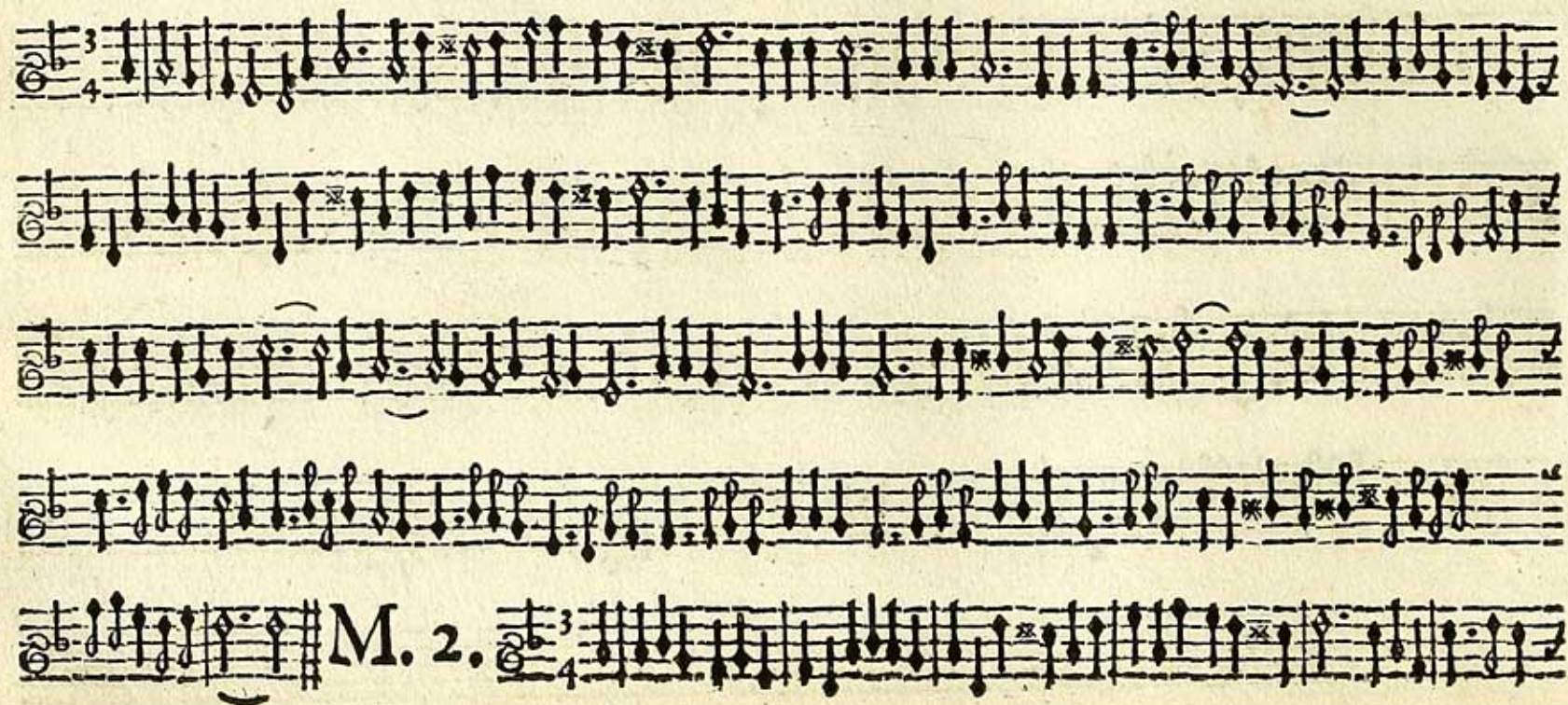


## Tweede Courante Mars, van I. I. van E Y C K.





# Tweede Lavignione, van I. I. van EYCK.





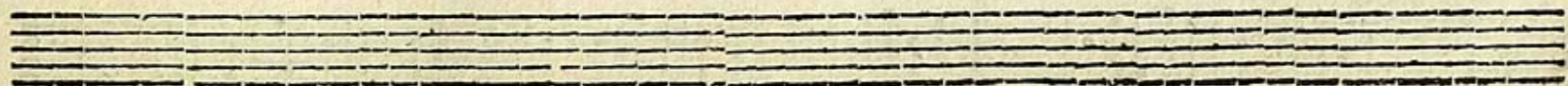
Handwritten musical score for "Lavigenione" by I. Iacob van Eyck. The score consists of six staves of music in G major and 3/4 time. The first five staves contain the main melody, and the sixth staff concludes with a double bar line and the text "Keer-om."



Modo 3. 

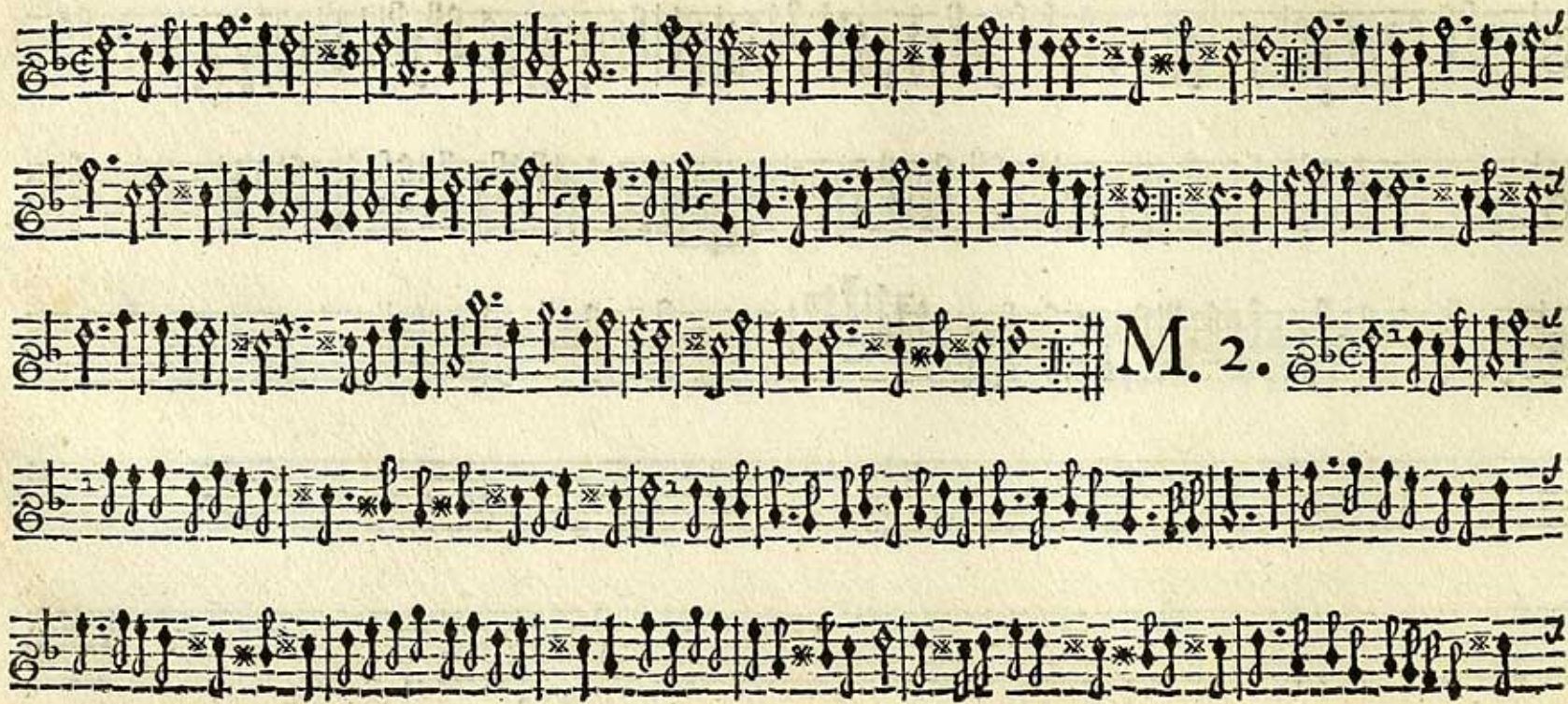




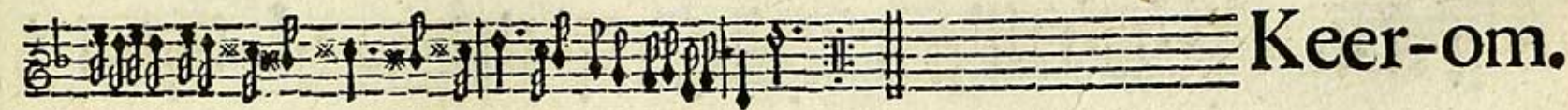




# Pavane Lacryme, van I. I A C O B van Eyck.









Md. 3.

The image shows a page of handwritten musical notation for a piece titled "Pavane Lachryme" by Jacob van Eyck, specifically Movement 3 (Md. 3). The music is written on six staves in G major (one sharp) and 3/4 time. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several repeat signs (double lines with dots) and some asterisks scattered throughout the score. The paper shows signs of age, with some staining and discoloration.





Keerom.

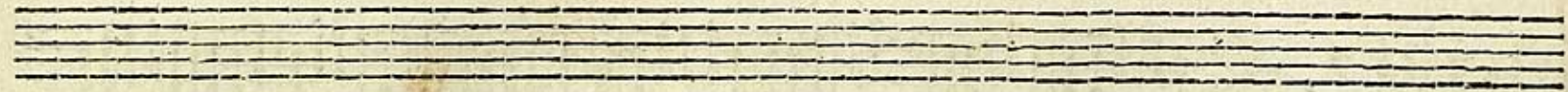
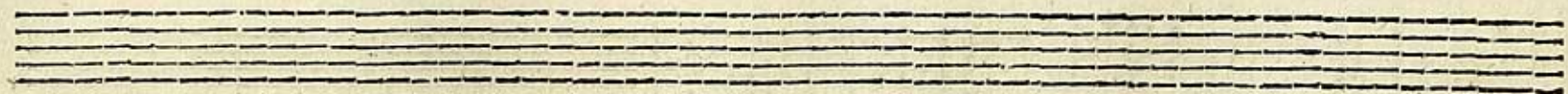


## Pavane Lacryme, van

J. IACOB van EYCK.

This image shows a page of handwritten musical notation 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, and some notes are marked with asterisks. 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.



Modo 2.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The middle and bottom staves are in bass clef with a key signature of one flat and a 3/4 time signature. This system features a more complex rhythmic pattern with many sixteenth notes. It includes various musical markings such as a flat (b) and an asterisk (\*). The system ends with a double bar line and repeat dots.







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







Keer-om.



M. 3.

A handwritten musical score consisting of 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 written in a single system across six staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several 'x' marks above certain notes, likely indicating fingerings or specific performance instructions. The paper shows signs of age, with some staining and wear.







## Md. 4.

Handwritten musical score for 'Md. 4.' by J. JACOB van EYCK. The score consists of six staves of music in 3/4 time, featuring a complex rhythmic pattern of eighth and sixteenth notes with many beamed notes. The notation includes various ornaments and dynamic markings.



## Vyfde Modo.

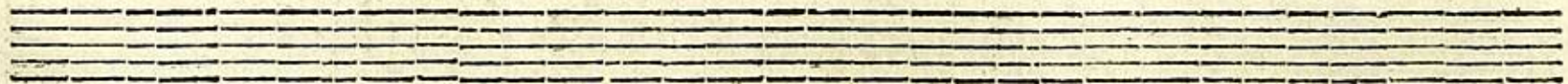
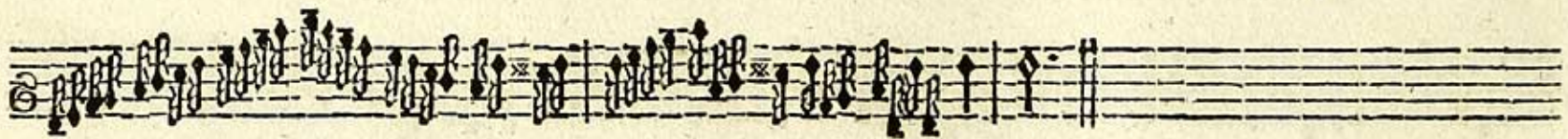
A musical score for a piece titled 'Vyfde Modo'. It consists of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music is written in a style characteristic of 17th-century Dutch lute tablature, with many notes beamed together in groups. The subsequent staves continue the piece with similar notation. The sixth staff is mostly empty, with only a few notes at the end.

Keer-om.

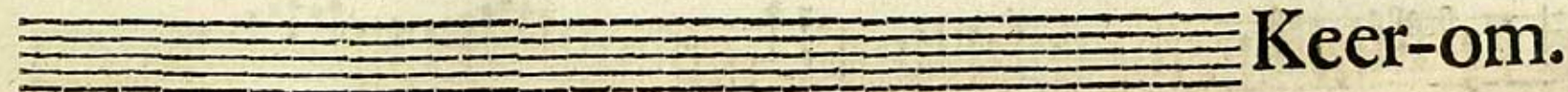
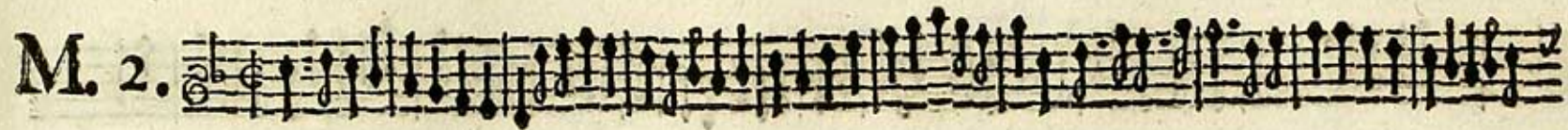


Daphne, van

J. JACOB van EYCK.





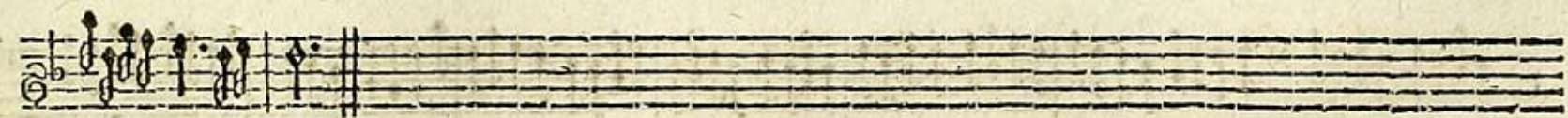


Keer-om.











Eerste Carileen, gebroocken van

J. JACOB van EYCK.





Modo 3.











Keer-om.



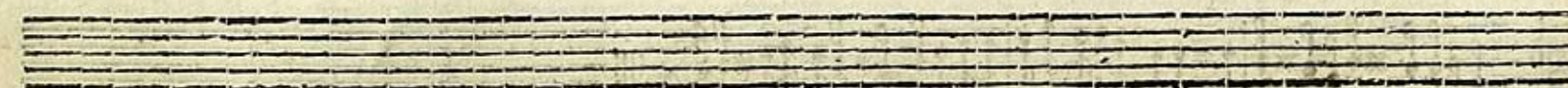
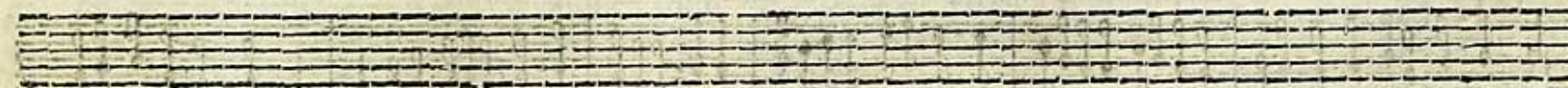
Derde Carileen, gebroocken van

I. IACOB van EYCK.

nav naboordeq, an lino 3 lino 1















Keer-om.







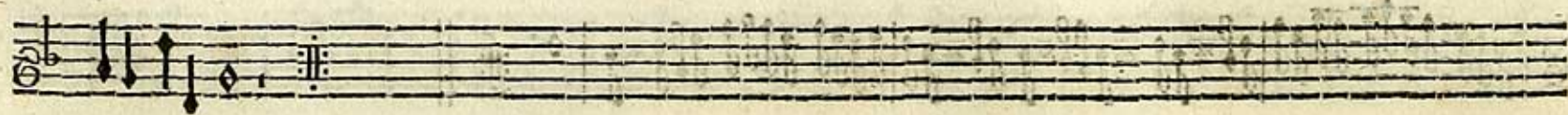
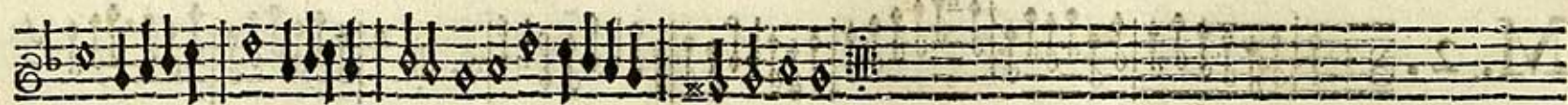




O slaep, o zoete slaep, van

J. JACOB van EYCK.

Compte Mémoire de la Montagne 1740





Modo 3. 

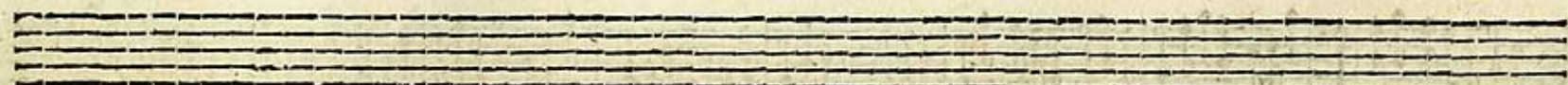
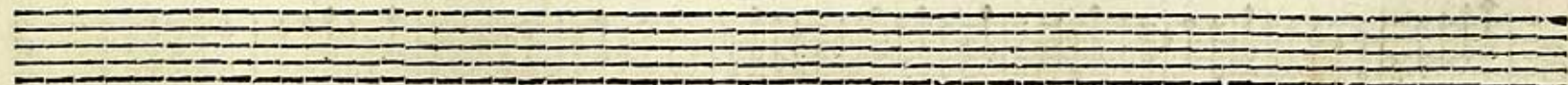




Modo 4.

The musical score is written on six staves. The first staff begins with the title 'Modo 4.' and a treble clef with a key signature of one flat (F major) and a common time signature (C). The music is composed of eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings: 'p' (piano) and 'f' (forte) are used throughout. Some notes have 'x' marks above them, possibly indicating specific performance techniques or ornaments. The score concludes with a double bar line and a repeat sign.







Gabrielle Maditelle, van

I. IACOB van EYCK.

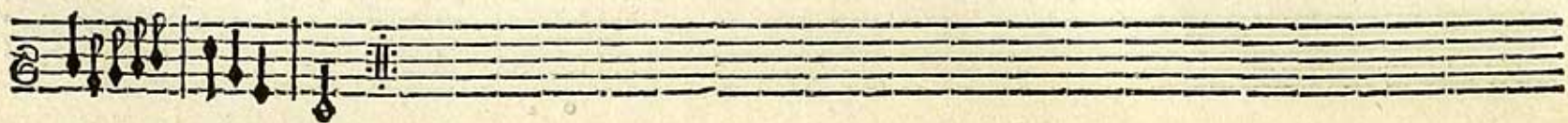
The image displays a handwritten musical score for a piece titled "Gabrielle Maditelle, van I. IACOB van EYCK." The score is written on six staves of five-line music paper. The key signature is one sharp (F#), and the time signature is 3/4. The notation is in a single system, with each staff containing a line of music. The first staff begins with a treble clef, a 3/4 time signature, and a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the score. The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.





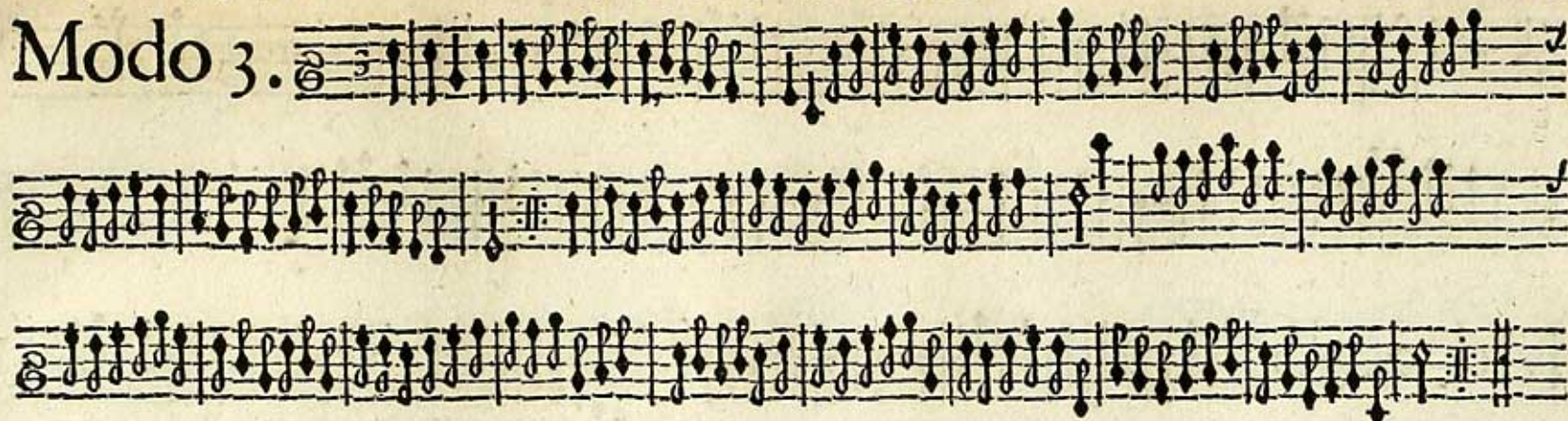


Een Spaense Voys, van J. I A C O B van E Y C K.





Modo 3.









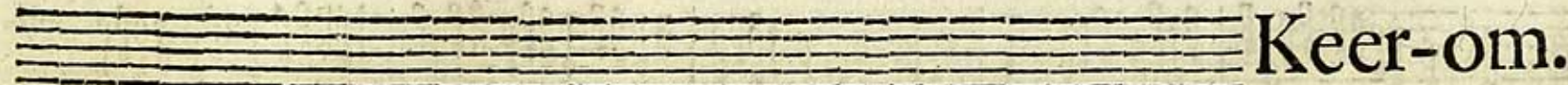
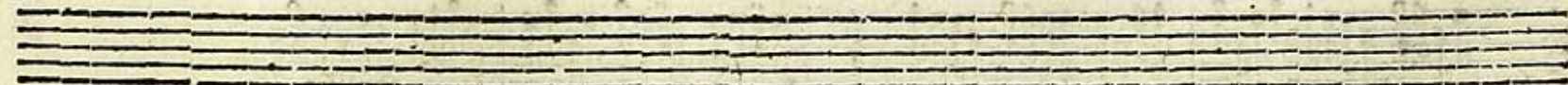
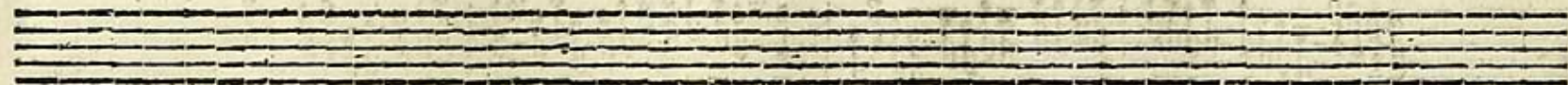
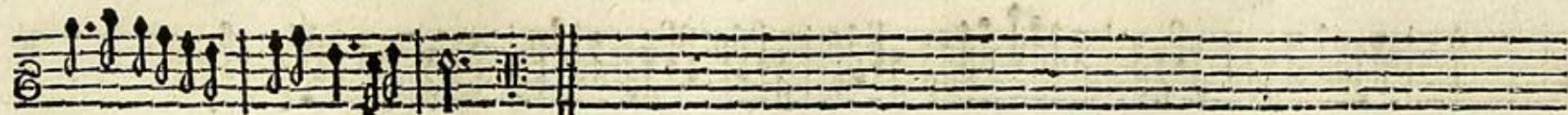




# Bien heureus, van I. IACOB van EYCK.







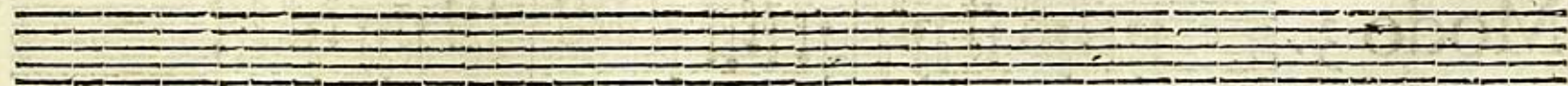
Keer-om.



Modo 3.

The musical score consists of six staves of music. The first staff begins with the title 'Modo 3.' and a treble clef with a 3/8 time signature. The notation is dense, with many sixteenth and thirty-second notes. There are several measures with asterisks above them, possibly indicating specific performance instructions or ornaments. The piece concludes with a double bar line and a fermata.

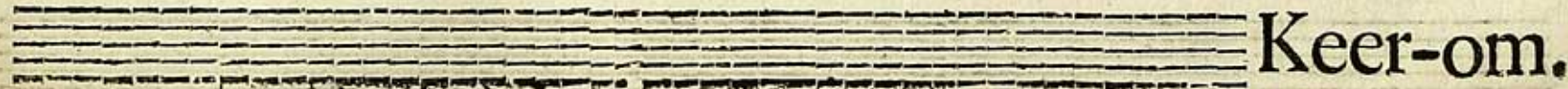
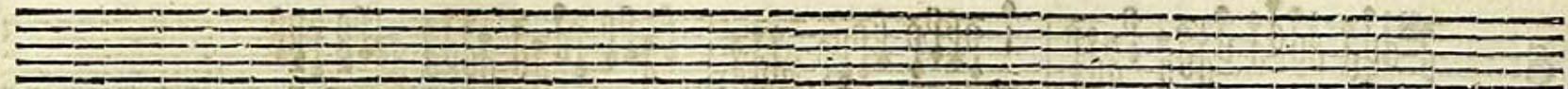
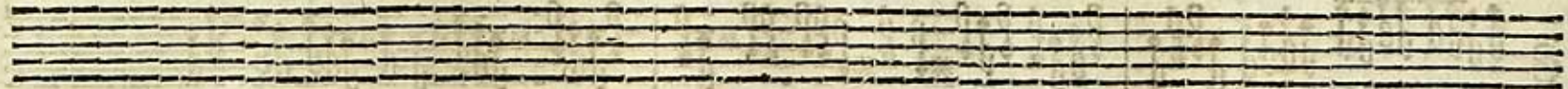
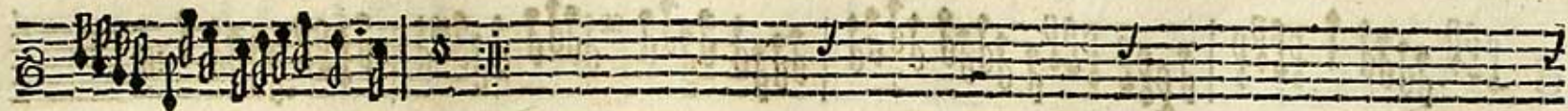










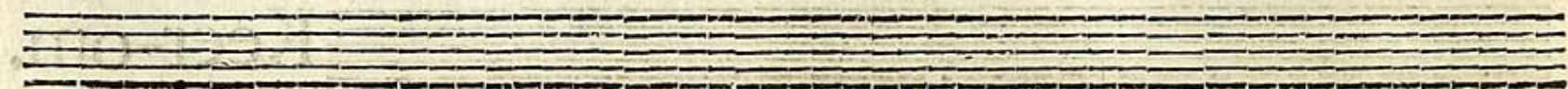
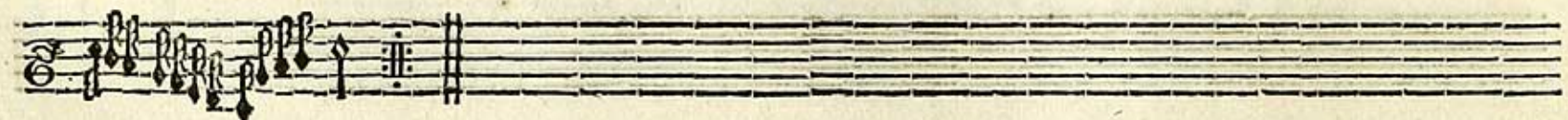


Keer-om.

P

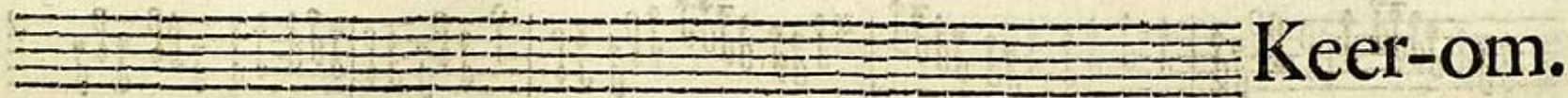
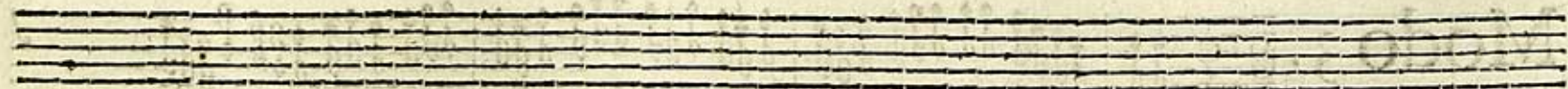
Eerste Deel.







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



Keer-om.



M. 2.

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

Modo 3.

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

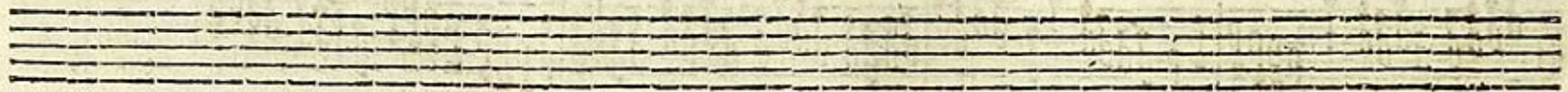
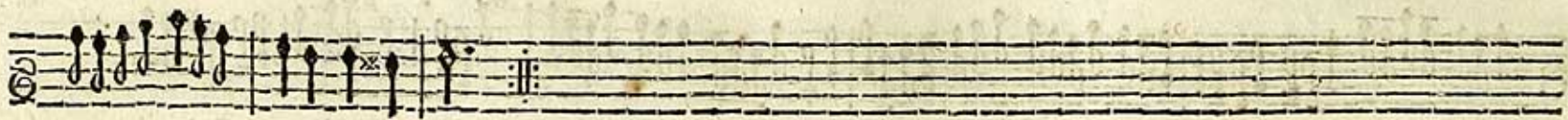




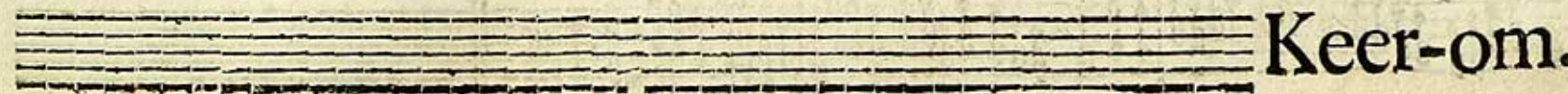
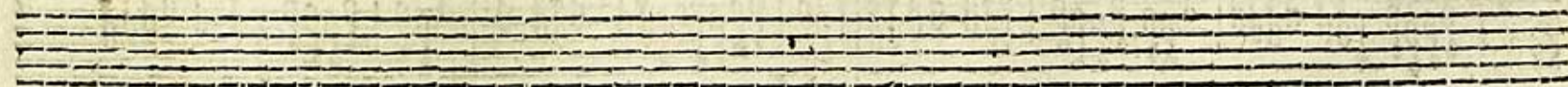
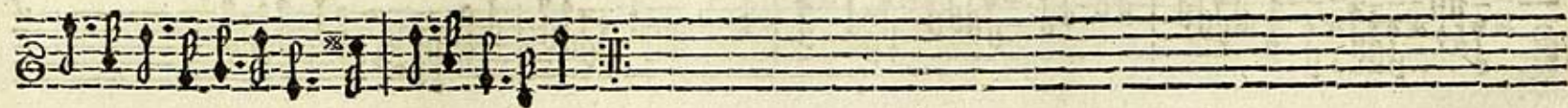


Kits Almande, van

J. JACOB van EYCK.







Keer-om.



## Modo 3.

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







Schafamifie vous re veille , van

J. IACOB van EYCK.

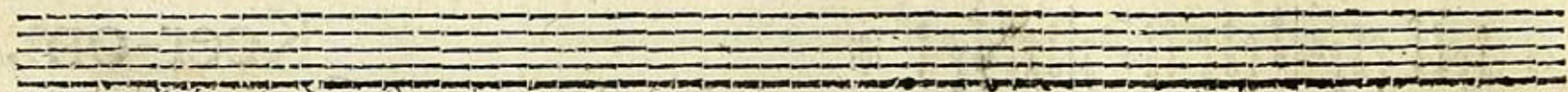
Schafamifie vous re veille van





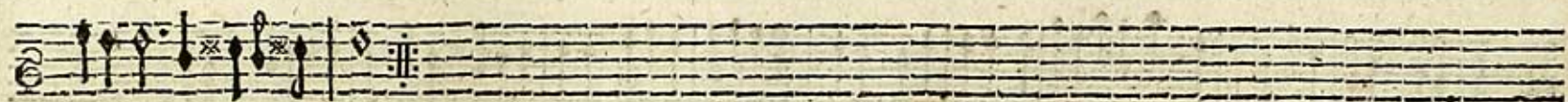








## Waeckt op Israël, van I. IACOB van EYCK.



Q

Eerste Deel,



Modo 2. 



Modo 3. 

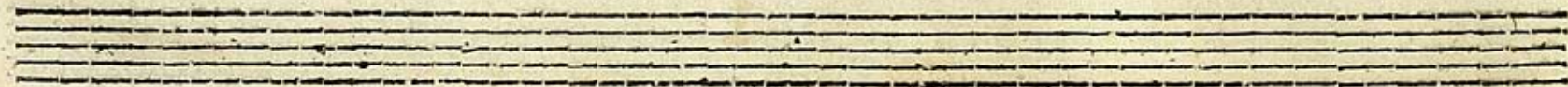
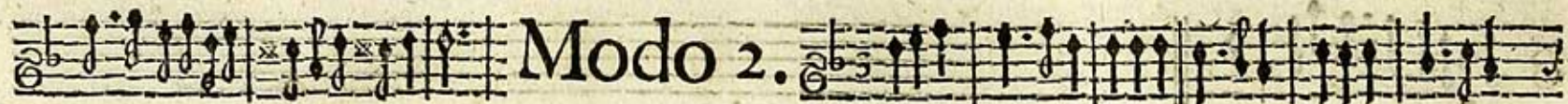




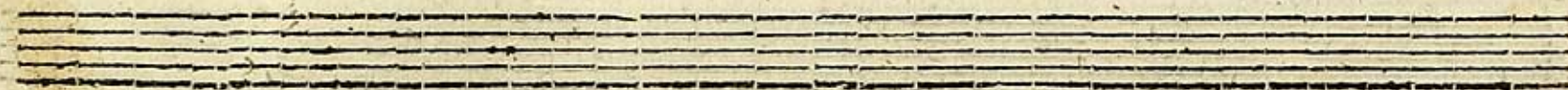




Philis schoon Herderinne , met 2. Eerste Boven-zang. door J. JACOB van EYCK.





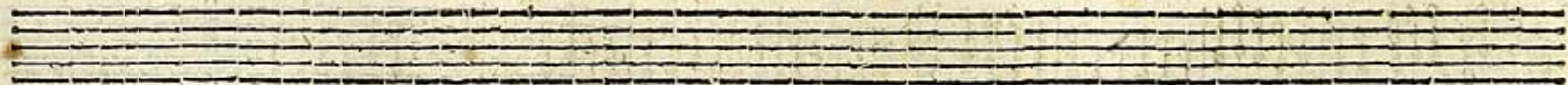
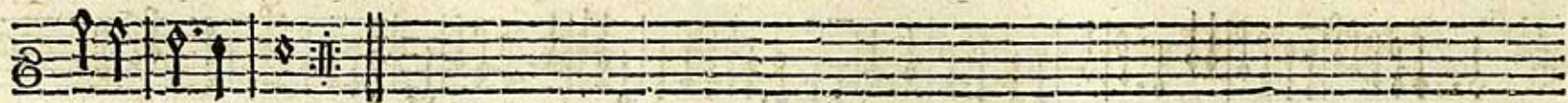




## Engels liedt, met 2. door J. I. van EYCK.



Nu raffe Maet.





## Engels Liedt, door I. IACOB van EYCK.

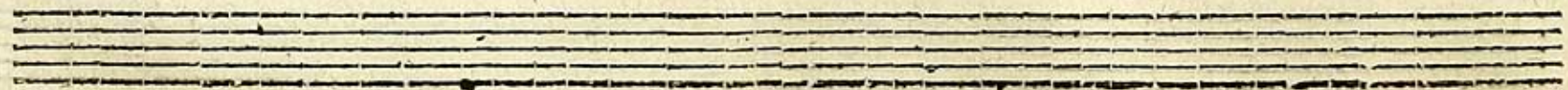


No rasse Maet.



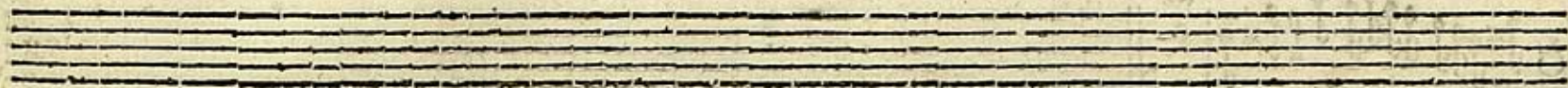


## More palatino, met 2. door J. I. van EYCK.



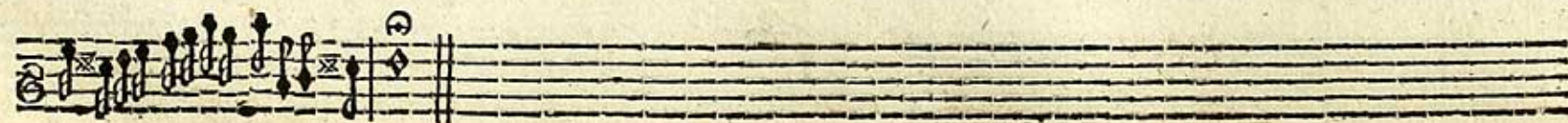


## More palatino, door I. IACOB van EYCK.

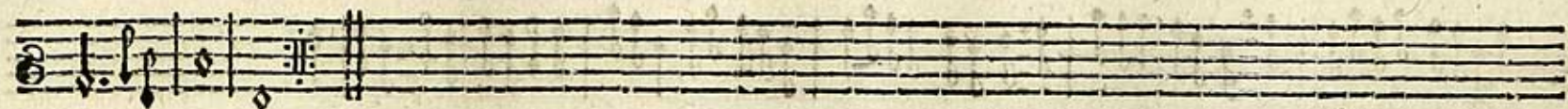
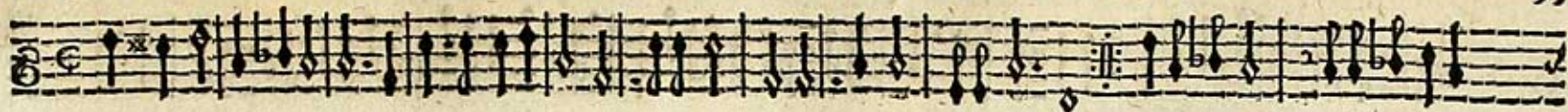




Amarilli mla bella , met 2. Eerste Boven-zang. door J. JACOB van EYCK.

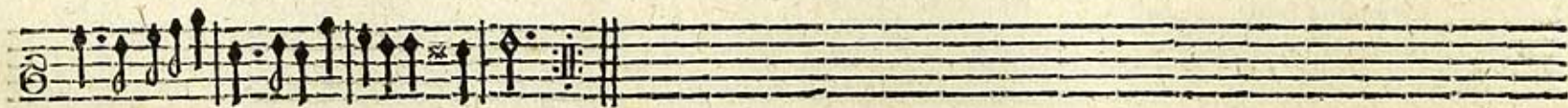




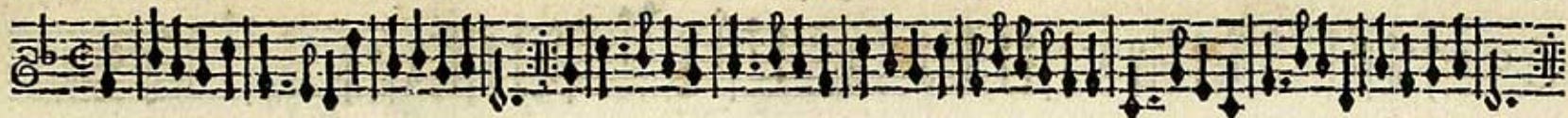




Prins Robert Masco, met 2. Eerste Boven-zang. door I. IACOB van EYCK.





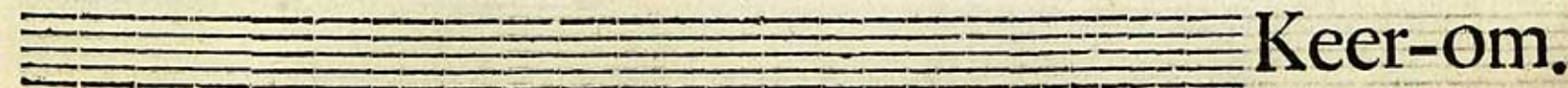




Princesse hier koom ick by nacht , gebroocken van J. J A C O B van E Y C K.





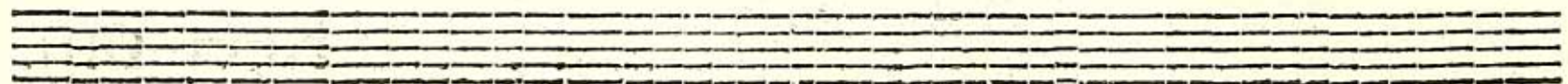


Keer-om.



Wel Jan &c. gebroocken van

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

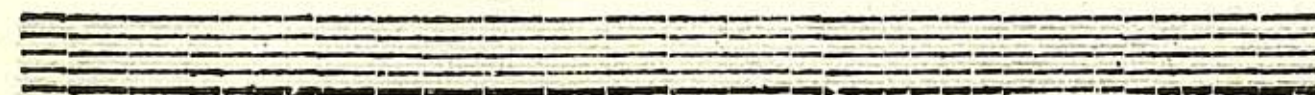




Pfalm 150.

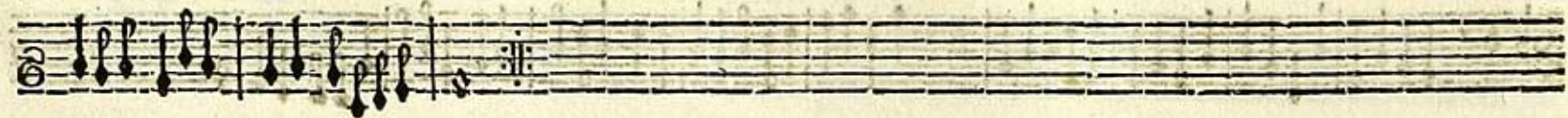


M. 2.



Keer-om.







## Modo 4.

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

Keer-om.



M. 5.

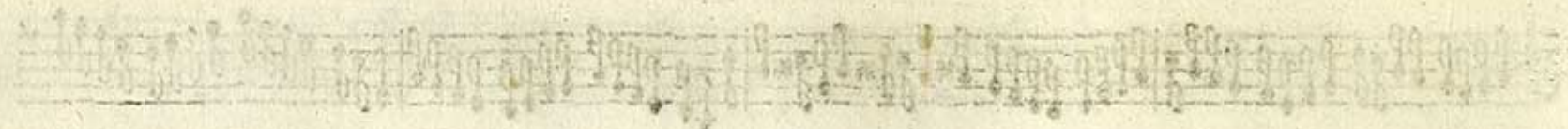
Handwritten musical score for Psalm 150, measure 5. The score consists of six staves of music in G-clef and 3/4 time. The notation is dense, featuring many beamed eighth and sixteenth notes. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system across six staves. The notation includes various rhythmic values and rests, with some notes marked with asterisks in the fifth staff.





Ik eyndige.

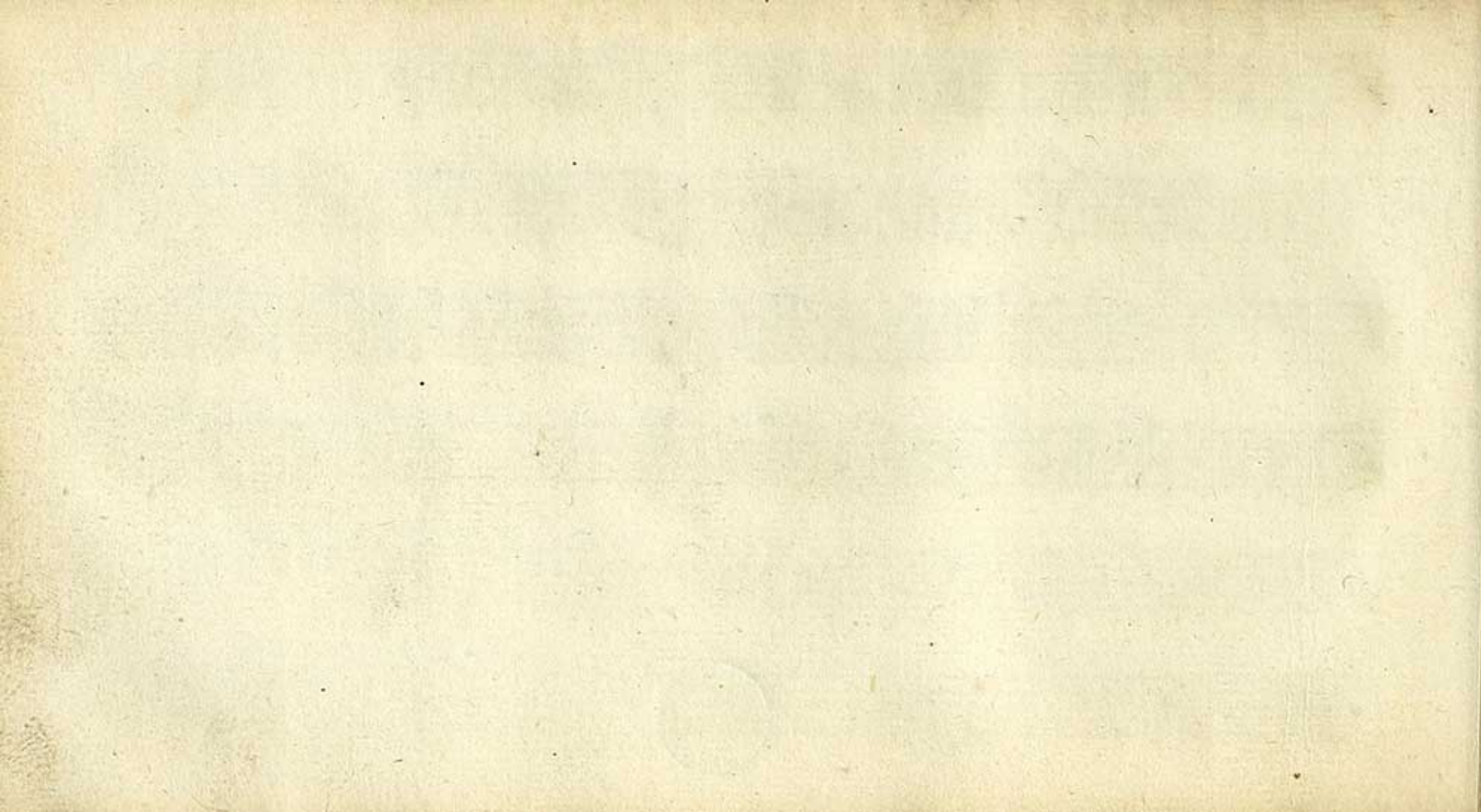














T U I T N E M E N D

**K A B I N E T**

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

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

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

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

T W E E D E



D E E L.

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

4332834



## Het Boek spreekt.

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

Une me tire.



## Juffr. ADRIANA vanden BERGH.



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

Uw E.

*Dienstwillighste Dienaar*

PAULUS MATTHYSZ.



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

## Tot 't Hoogste-geluid.

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



## Vertoninge en Onderwyzinge op de Hand=fluit.

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



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

\*

Om *f*



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

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

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

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

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

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



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

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

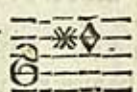
De ✂ in *f*, *onder*: de bovenste-hand toe, de onderste-hand de voorste-vinger toe. het octaef, *om hoogh*, de duim maar half toe.



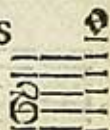
De ✂ in *g*: de duim en de twee bovenste-vingren van de bovenste-hand, en de bovenste-vinger vande onderste-hand toe. De ✂ in *g*, *om hoogh*: de duim half op; en dan als vooren.



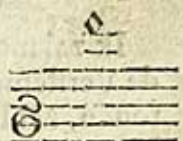
De ✂ in *d*, *la*, *fol*, *re*: alle de vingren toe; maar de duim half op.



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



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



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









MUSICA DIS CURE EST.

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

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

T W E E D E D E E L.

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

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









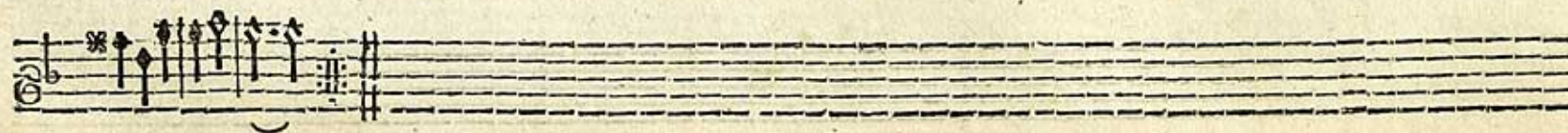
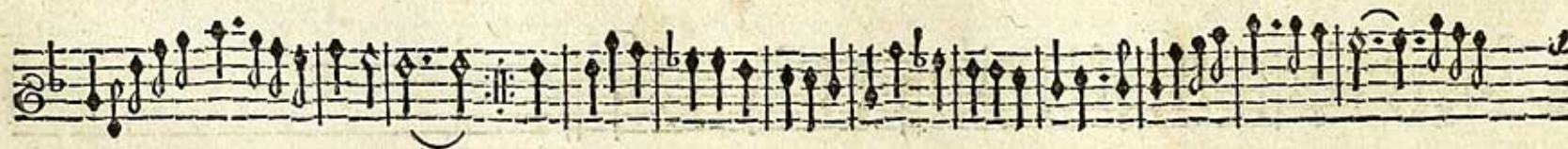


Eerste Courante, 1. Foucart.

met 3 Hooge geluiden. HOOGHSTE - GELUID.



Courante 2.





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

Musical score for Courante 1, Middle Voice. The score consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and ornaments. The second staff continues the melody with some rests and a fermata. The third staff concludes the piece with a double bar line and repeat signs.

Courante 2.

Musical score for Courante 2. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and ornaments. The second staff continues the melody with some rests and a fermata.

Four empty musical staves at the bottom of the page, likely for a second system or as a placeholder.



## III Courante, I. Foucart.

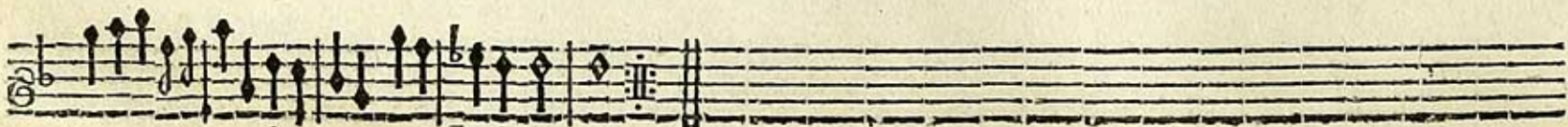
## HOOGHSTE-GELUIT.

met 3 Hooge geluiden.



## Almande, Constantyn, te Paris.

met 3 Hooge geluiden.





## III Courante, I. Foucart.

## MIDDELSTE-GELUIT.

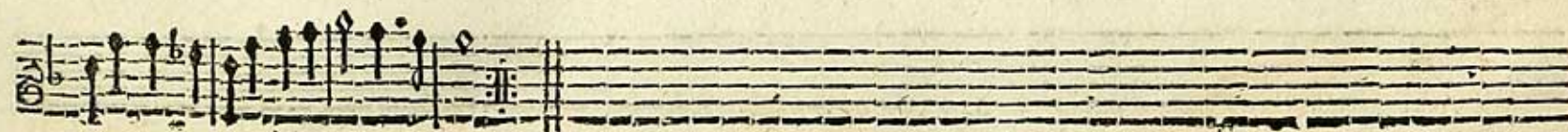
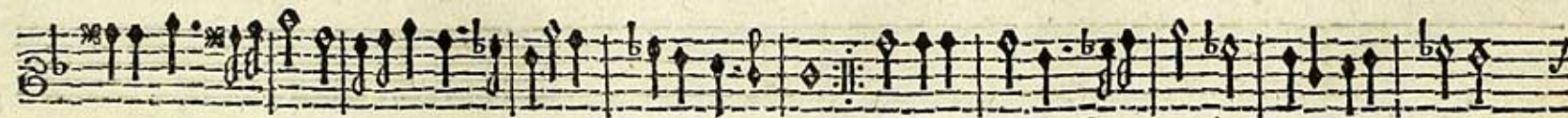
met 3 H. geluiden.

3



## Almante, Constantyn, te Paris.

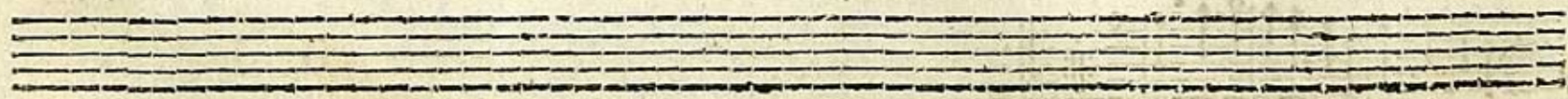
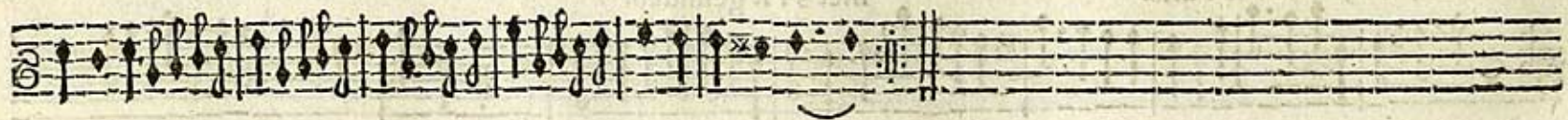
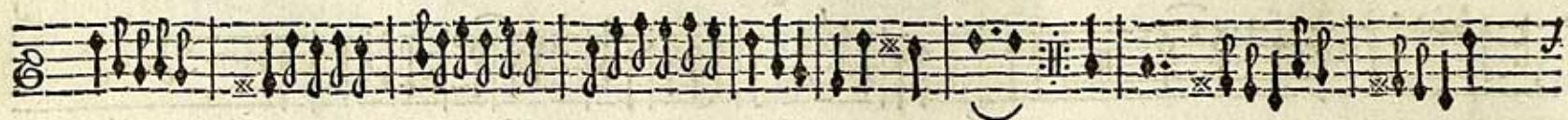
met 3 H. geluiden.



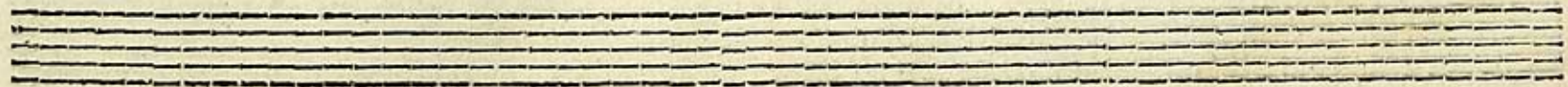
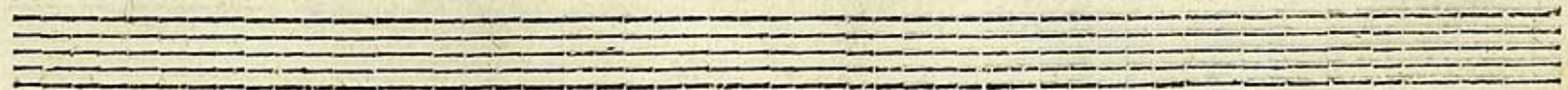
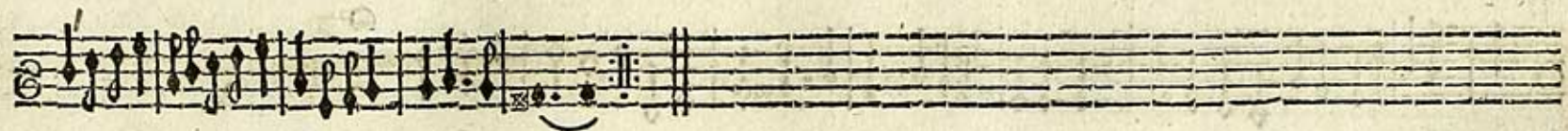
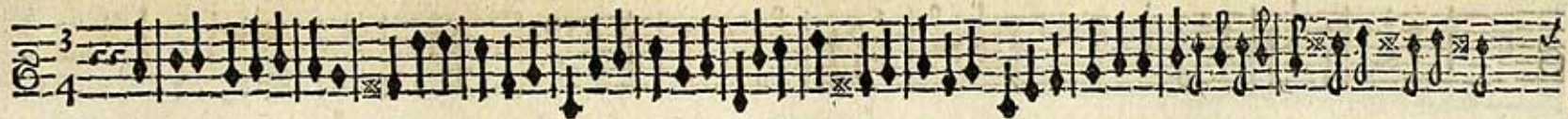


II M<sup>r</sup>. *Constantyn*. met 3 H. geluiden.

HOOGHSTE-GELUID.

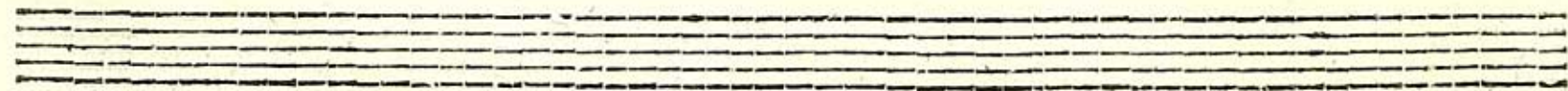
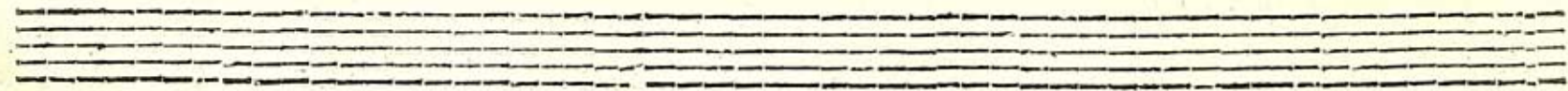




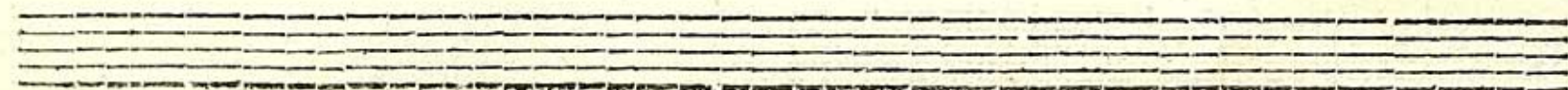
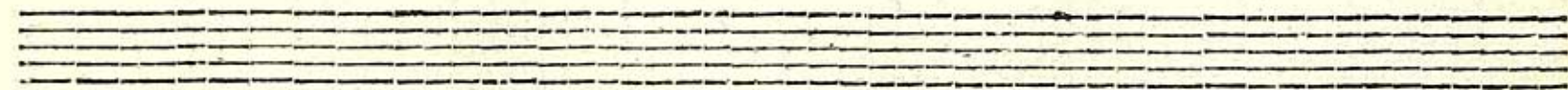
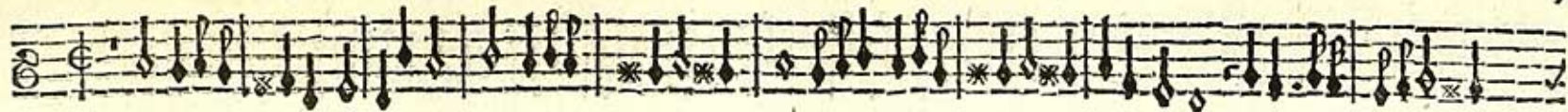




III stuk. M<sup>r</sup>. *Constantyn*. met 3 H. geluiden. HOOGHSTE-GELUIT.





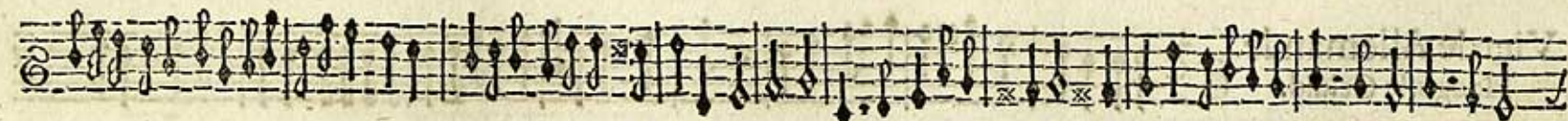




IV. M<sup>r</sup>. *Constantyn*. met 3 Hooge geluiden. HOOGHSTE-GELUID.

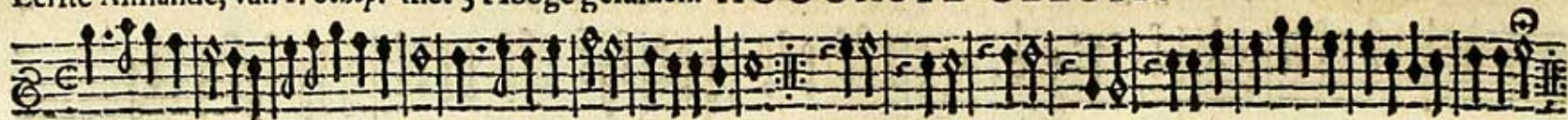




IV. M<sup>o</sup>. *Constantyn*, met 3 Hooge geluiden. MIDDELSTE - GELUID.



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



Tweede Almande. Hooghste Geluid.



Derde Almande. Hooghste Geluid.



Vierde Allemande.  
Hooghste Geluid.





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

7



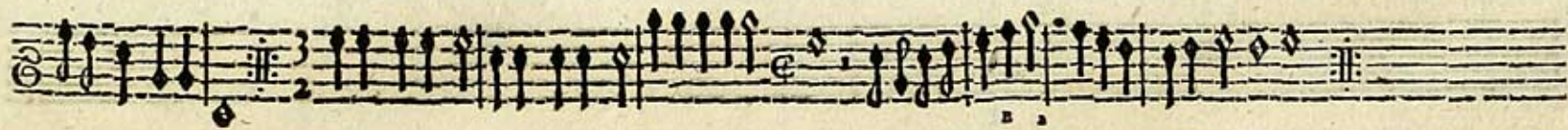
Twede Allemande. Middelfte Geluid.



Derde Allemande.  
Middelfte Geluid.



Vierde Allemande.  
Middelfte Geluid.





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



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





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

van I. Schop. 8



Seste Allemande.  
Middelste-geluid.



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





I. La Suedoife. met 2 Geluiden.

HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.

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

I I. Sarabande op la Suedoife.

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

I I I. Courant la Landgrave.

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



IV. Courante de Mons<sup>r</sup>. le Prince. met 2. HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.

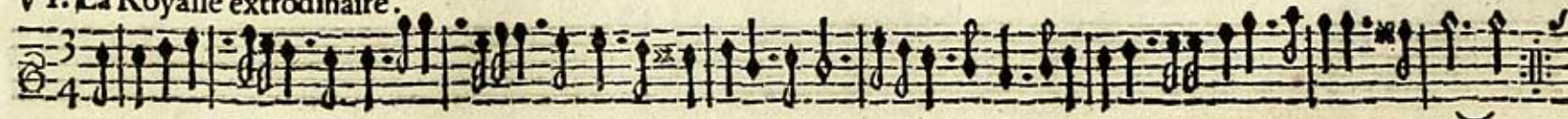
9



## V. Courante la Reyne.



## VI. La Royale extraordinaire.





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



VIII. La dernire Royale.

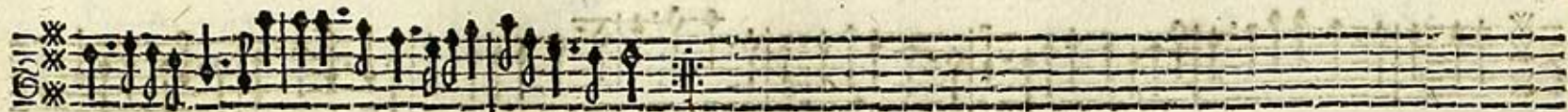




Brandes, M<sup>r</sup>. Primirose. met 2 Geluiden. HOOGHSTE-GELUID. met Hoogh en Laeghste geluid. 10



Gay, met 2 Geluiden.



A menez, met 2 Geluiden.

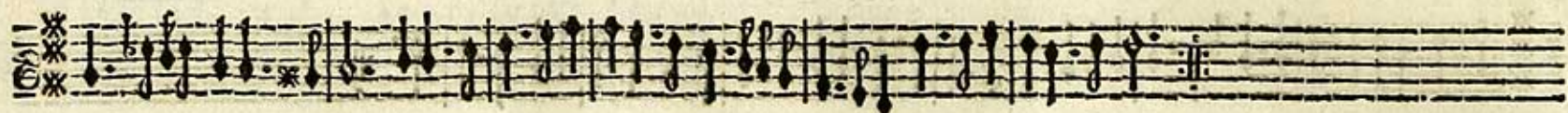




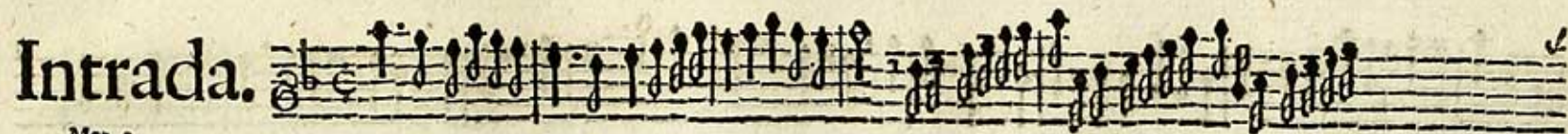
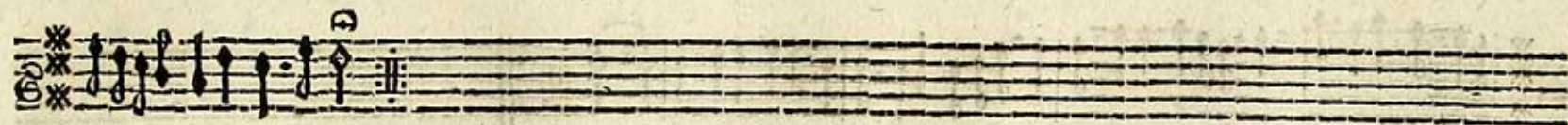
Double. met 2 Geluiden.

HOOGHSTE-GELUID.

met Hoogh en Laeghste geluid.







Met 2.





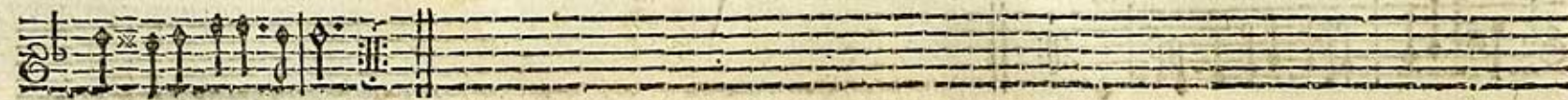
I Cour. La nouvelle Royale premiere, met 2 Geluiden. HOOGHSTE - GELUID. met Hoog en Laeghste geluid.



II. Courante de la pay, met 2 Geluiden.



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





IV. Courante, van M<sup>r</sup>. *Constantyn*.

## HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid.

12



## V. Courante nouvelle la graveline. met 2.



## VI. Courante Mardyck. met 2.





VII. Courante, met 2.

HOOGHSTE-GELUID.

met een Hoogh en Laeghste geluid.



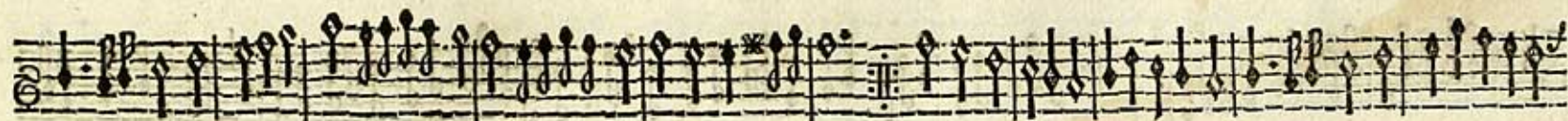
VIII. Courant. Aen-hoort ghy Dochters en Jongh-mans al.



Zeer moy.









Pastorella, met 2 Geluiden.

HOOGHSTE-GELUID.

met 1 Hoogh en Laeghste geluid.



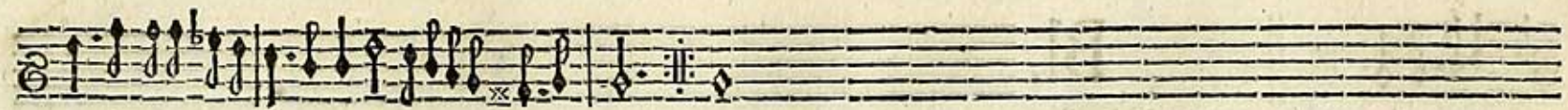
Capriciosa, met 1 Hoogh en Laeghste geluid.





Garint , met 2 Hooge geluiden.

HOOGHSTE-GELUID.



Met 2 Hooge geluiden.



Hooge geluiden.





Met 2 Hooge geluiden.

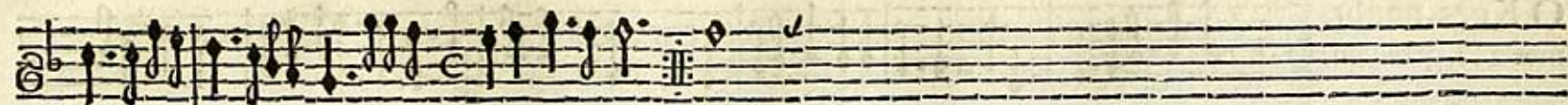
HOOGHSTE-GELUID.



Courant. met 2.  
Hooge geluiden.







Dooden dans. met 2.  
Hooge geluiden.





Aier, met 2 Hooge geluiden.

HOOGHSTE-GELUID.

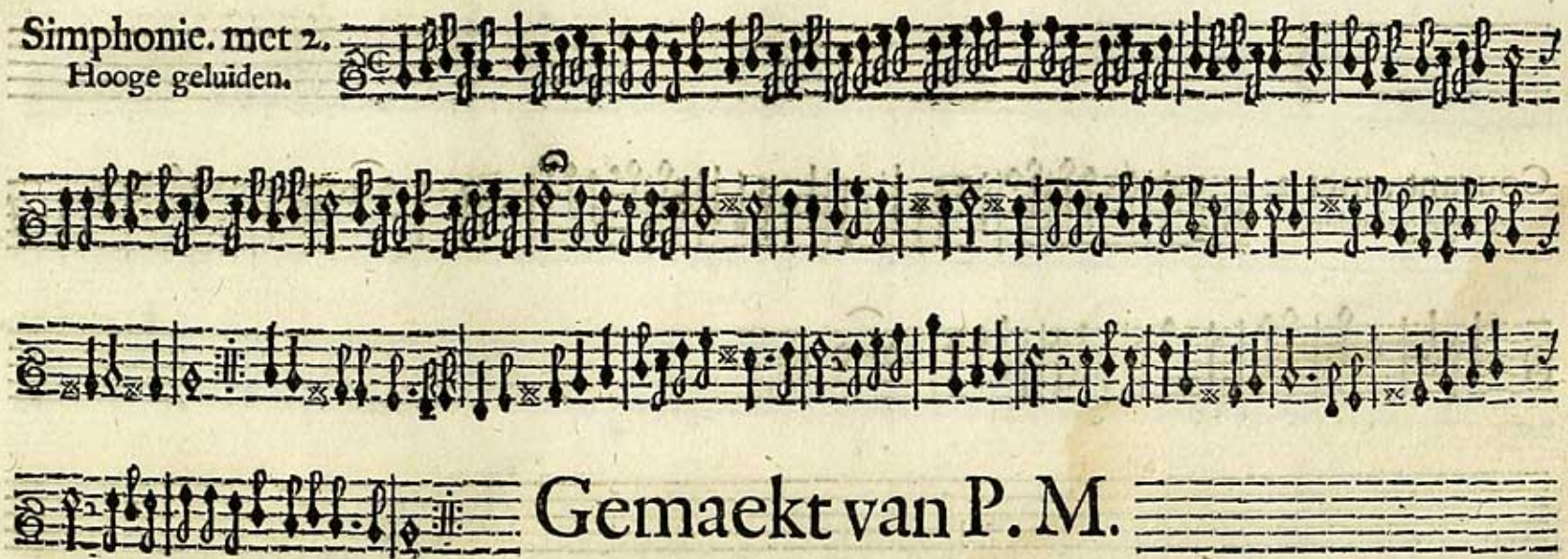




Allemande , met 2 Hooge geluiden. door P. M. HOOGHSTE-GELUID:



Simphonie. met 2.  
Hooge geluiden.

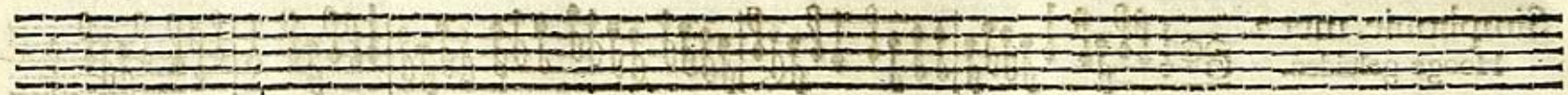


Gemaekt van P. M.

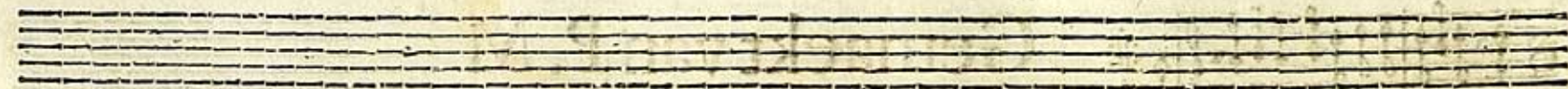


Aier, met 2 Hooge geluiden.

HOOGHSTE-GELUID.



Courant, met 2.  
Hooge geluiden.





Carileen, met 2 Hooge geluiden.

HOOGHSTE-GELUID:

17



Comagain.

Met 2.





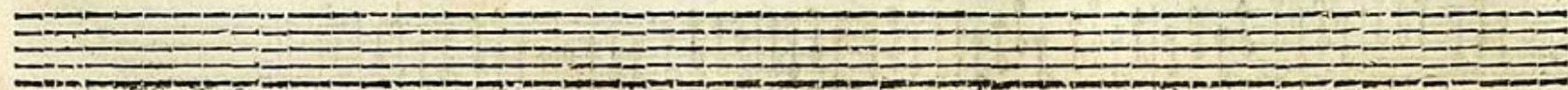
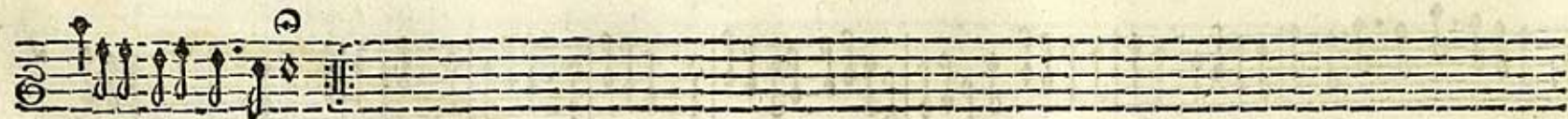
Eerste Carileen, met 2.

HOOGHSTE-GELUID.

met een Hoogh en Laefhste geluid.



Tweede Carileen.  
met 2 Geluiden.



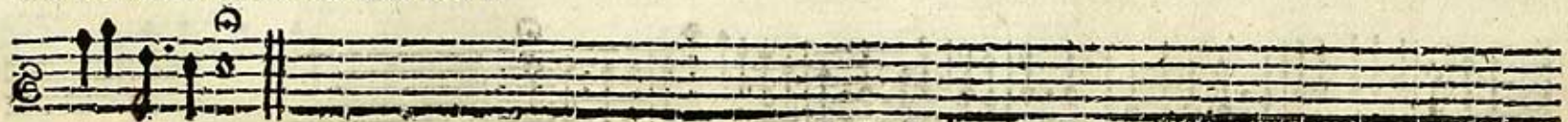




Vierde Carileen.  
met 2 Geluiden.  
van C. Kift.

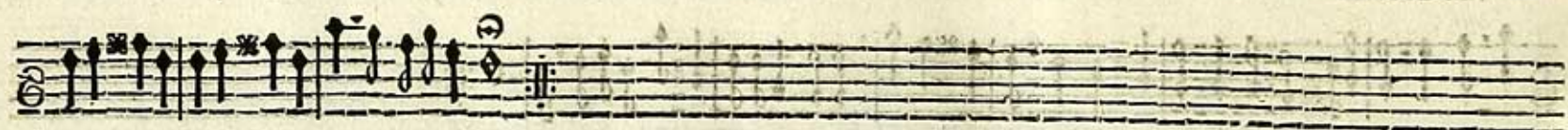


Wie wil hooren een nieuw lied. met 2.

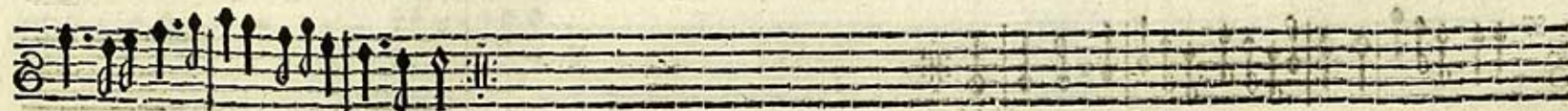




Les petits Brandes, met 2. HOOGHSTE-GEEUID. met een Hoogh en Laeghste geluid.









Les petits Brandes, met 2.

HOOGHSTE- GELUID.

met een Hoogh en Laeghste geluid.





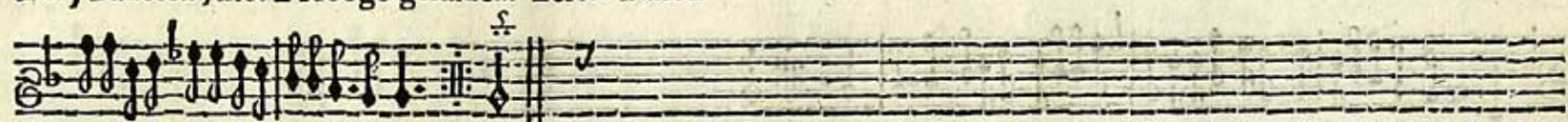
Les petits Brandes, met 2.

HOOGHSTE-GELUID.

met 1 Hoogh en Laeghste geluid. 20



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



Tweede Ballet.

Hooghste-geluid.





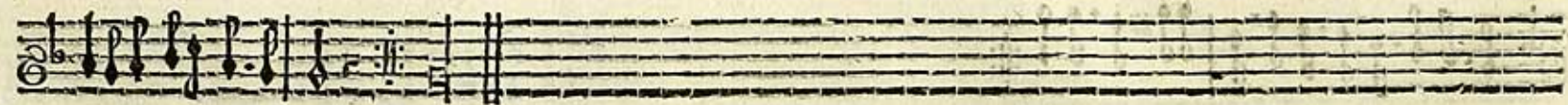
Derde Ballet, met 2 Hooge geluiden. HOOGHSTE-GELUID.



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.

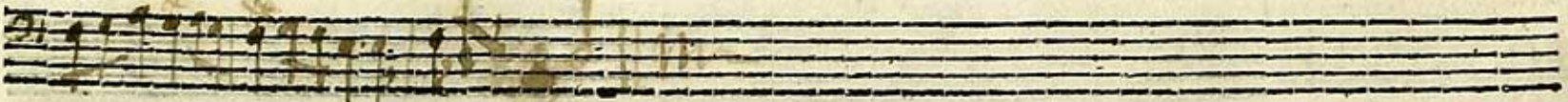
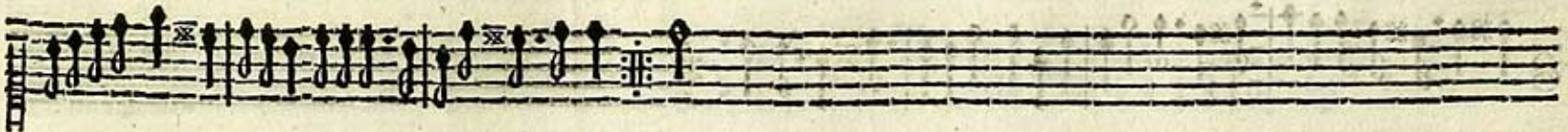
door B. F. de Bruin.







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





Met 2 Geluiden.

HOOGHSTE-GELUID.

Vierde Ballet. met 2.



Sarabanda, met 2 Geluiden.

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









## Caprtie , met 2 Geluiden.

## HOOGHSTE-GELUID.

Muz. v. v. de F. de G. de G.

A handwritten musical score consisting of six staves. The first staff begins with a treble clef, a 3/2 time signature, and a key signature of one flat (B-flat). The music is written in a style characteristic of 17th or 18th-century manuscript notation, featuring various note values, rests, and bar lines. The notation includes many beamed notes and rests, suggesting a complex rhythmic pattern. The score is written in black ink on aged, slightly yellowed paper.





P. Ludens Lufit.



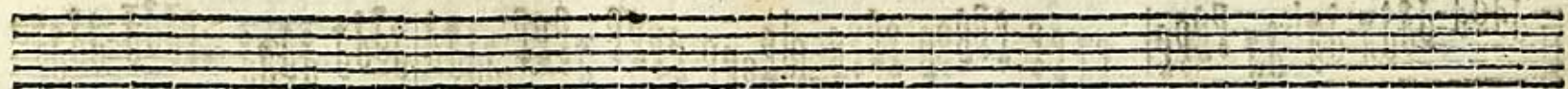
Concerto, door Christiaan Hervrich.

HOOGHSTE-GELUID.

1 Hoogh en Laefste geluid.





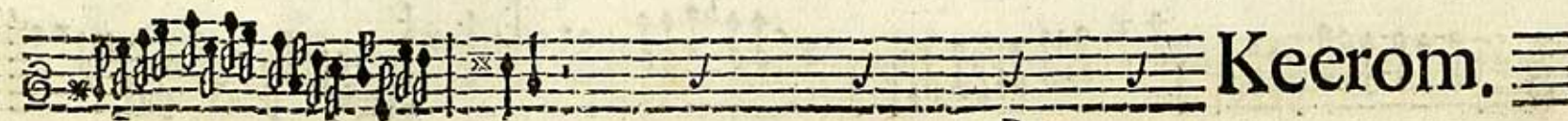




Joh. Schop. Met 2 Fiolen, HOOGHSTE-GELUID. of Fiolen de Gamba en ander

This image shows a page of handwritten musical notation for two violins. The title at the top reads "Joh. Schop. Met 2 Fiolen, HOOGHSTE-GELUID. of Fiolen de Gamba en ander". The music is arranged in six staves. The first staff begins with a treble clef and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several instances of ornaments, marked with an asterisk (\*). The second staff continues the melodic line. The third staff shows a change in texture with more complex rhythmic patterns. The fourth staff features a prominent sixteenth-note figure. The fifth staff continues with similar rhythmic motifs. The sixth staff concludes the piece with a key signature change to two flats (B-flat and E-flat) and includes several triplet markings (indicated by the number 3) and a quintuplet (indicated by the number 5). The manuscript shows signs of age, with some ink bleed-through and staining.







Joh. Scop,

HOOGHSTE-GELUID.

I Hoogh en Laeghste geluid.

A handwritten musical score consisting of six staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style characteristic of the 17th or 18th century, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music is written in a key with one flat (B-flat). The score includes various musical symbols such as accidentals (sharps, flats, naturals), rests, and dynamic markings like 'p' (piano) and 'f' (forte). The notation is dense, with many beamed notes and complex rhythmic patterns. The paper shows signs of age, with some staining and discoloration.





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

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



Keer-om.



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

Handwritten musical score for "Nafce la pena mia" by J. Schop. The score consists of six staves of music in G major, 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 written in a style characteristic of the 17th or 18th century, featuring a variety of note values including minims, crotchets, and quavers, as well as rests and accidentals. The second staff continues the melody with similar notation. The third staff features a key signature change to one flat (F major) and includes a repeat sign. The fourth staff contains a time signature change to 12/8. The fifth staff continues the piece with various note values and rests. The sixth staff concludes the piece with a final cadence. The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page.



A handwritten musical score consisting of six staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The music is written in a single system, with each staff containing several measures of music. The notation includes various note values, rests, and bar lines. There are some asterisks and other markings throughout the score, possibly indicating specific performance instructions or editorial changes. The paper shows signs of age, with some discoloration and wear.



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



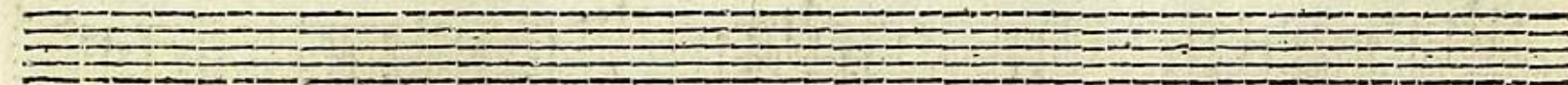
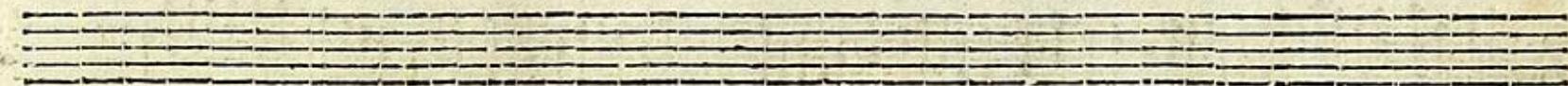






A handwritten musical score consisting of six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is divided into measures by vertical bar lines. The music appears to be a single melodic line for a violin or viola, with the second part of the title indicating a second instrument playing the same part. The handwriting is in black ink on aged, slightly yellowed paper.







Fantasia. met 1 Hoogh en Laeghste geluid.

HOOGHSTE - GELUID.

Gemaekt ter eeren de E. E. Iuffrouw

A musical score consisting of six staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several asterisks (\*) placed above certain notes in the first and sixth staves. The score concludes with a double bar line and a repeat sign.



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







2. 



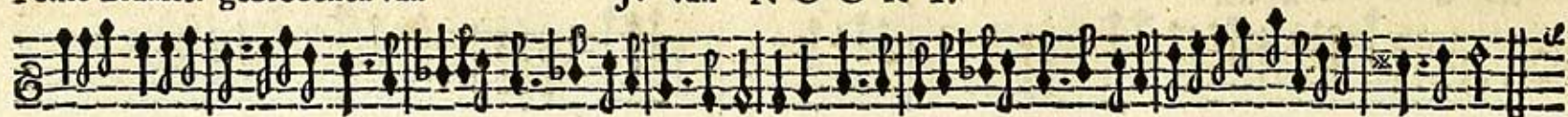












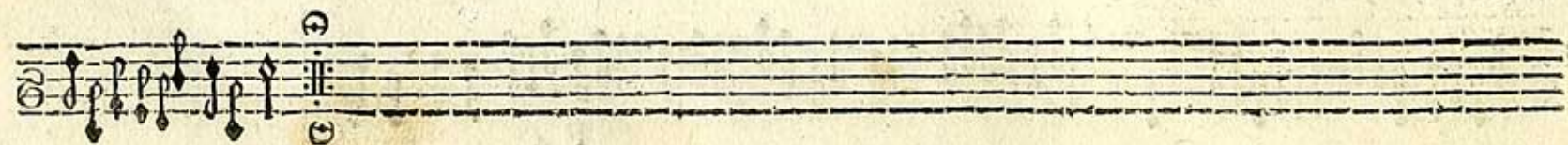
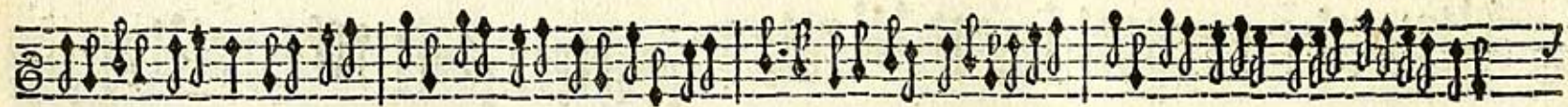




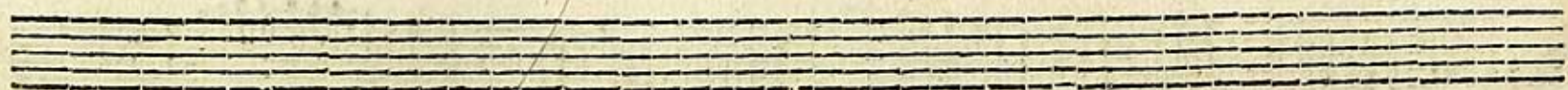


Frere Fraper. gebroocken van

J. van N O O R D T.





















## Modo 3.

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



Frans Air. gebroocken

door J. D I X.

Gedrukt bij de Koninklijke Akademie van Wetenschappen

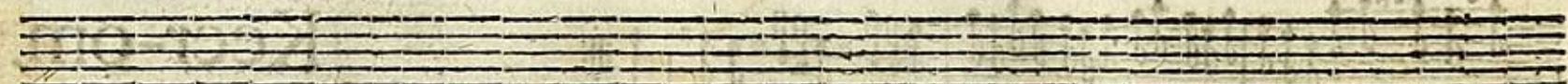
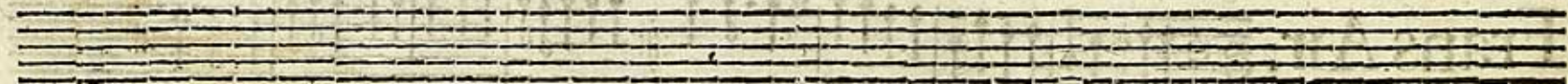
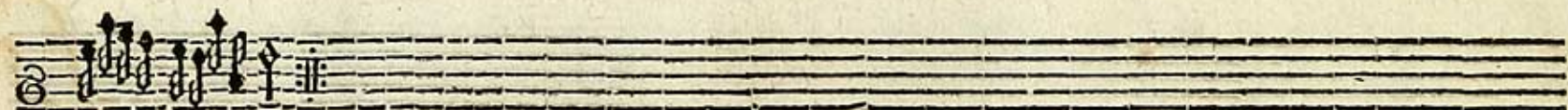




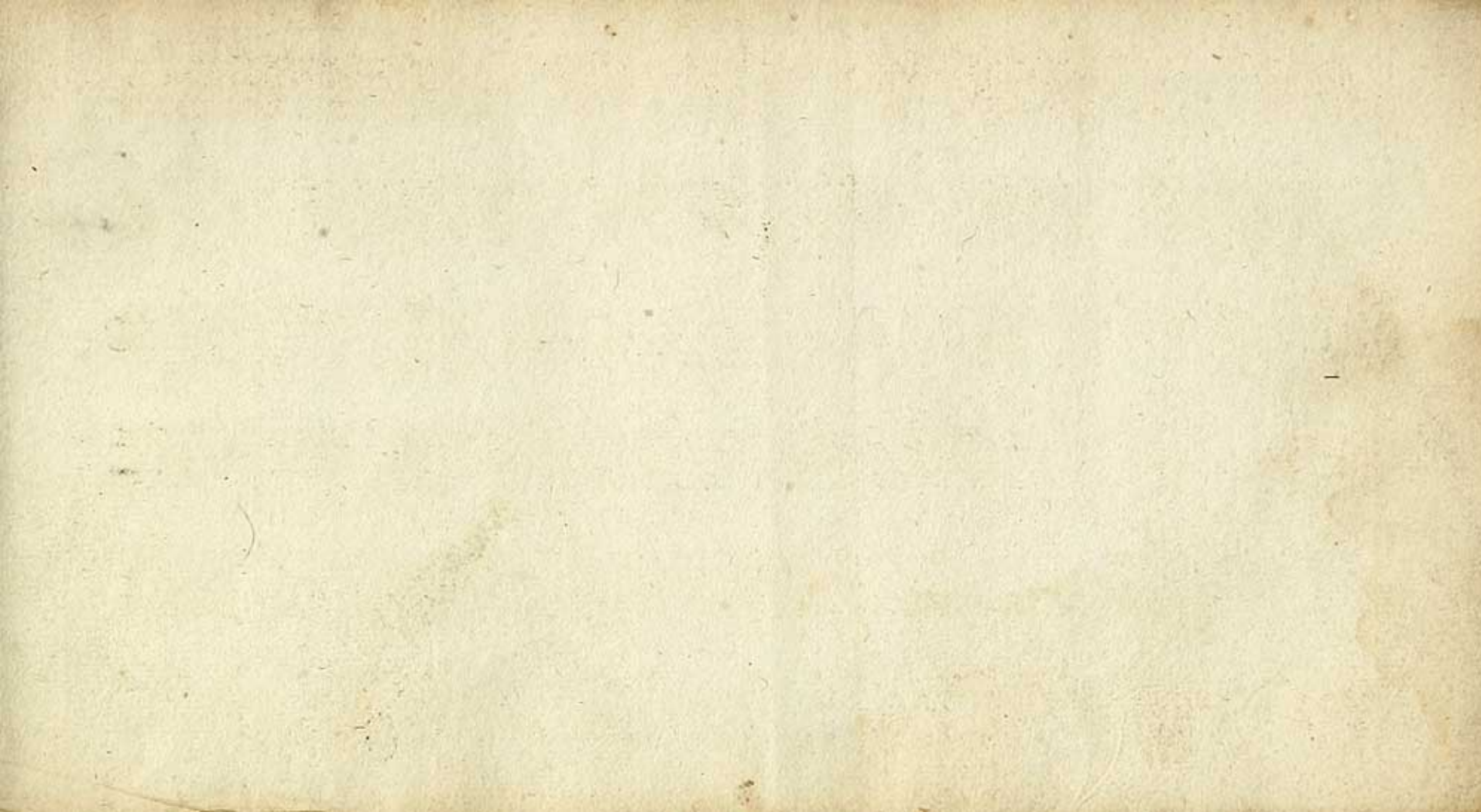




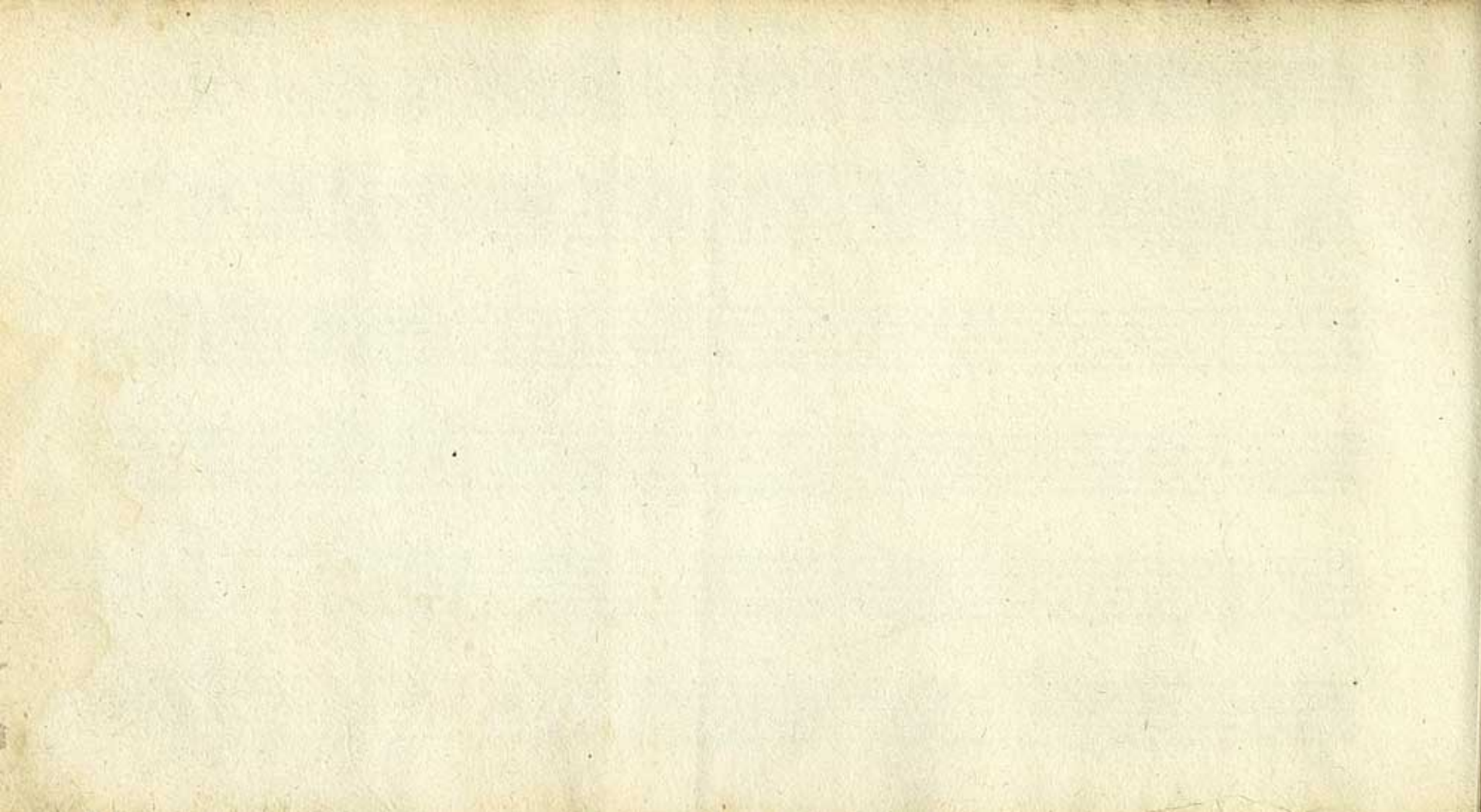
## Modo 3.







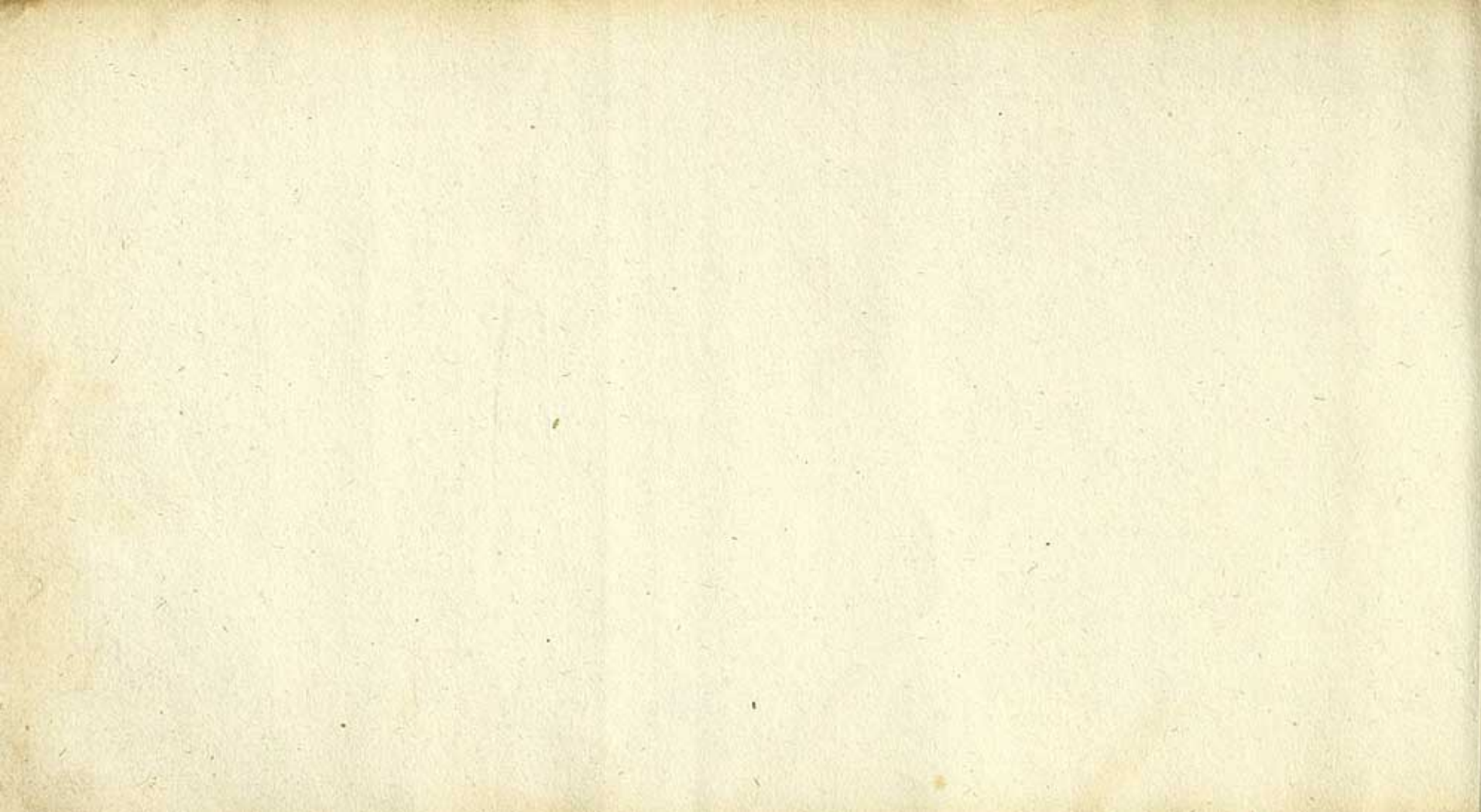












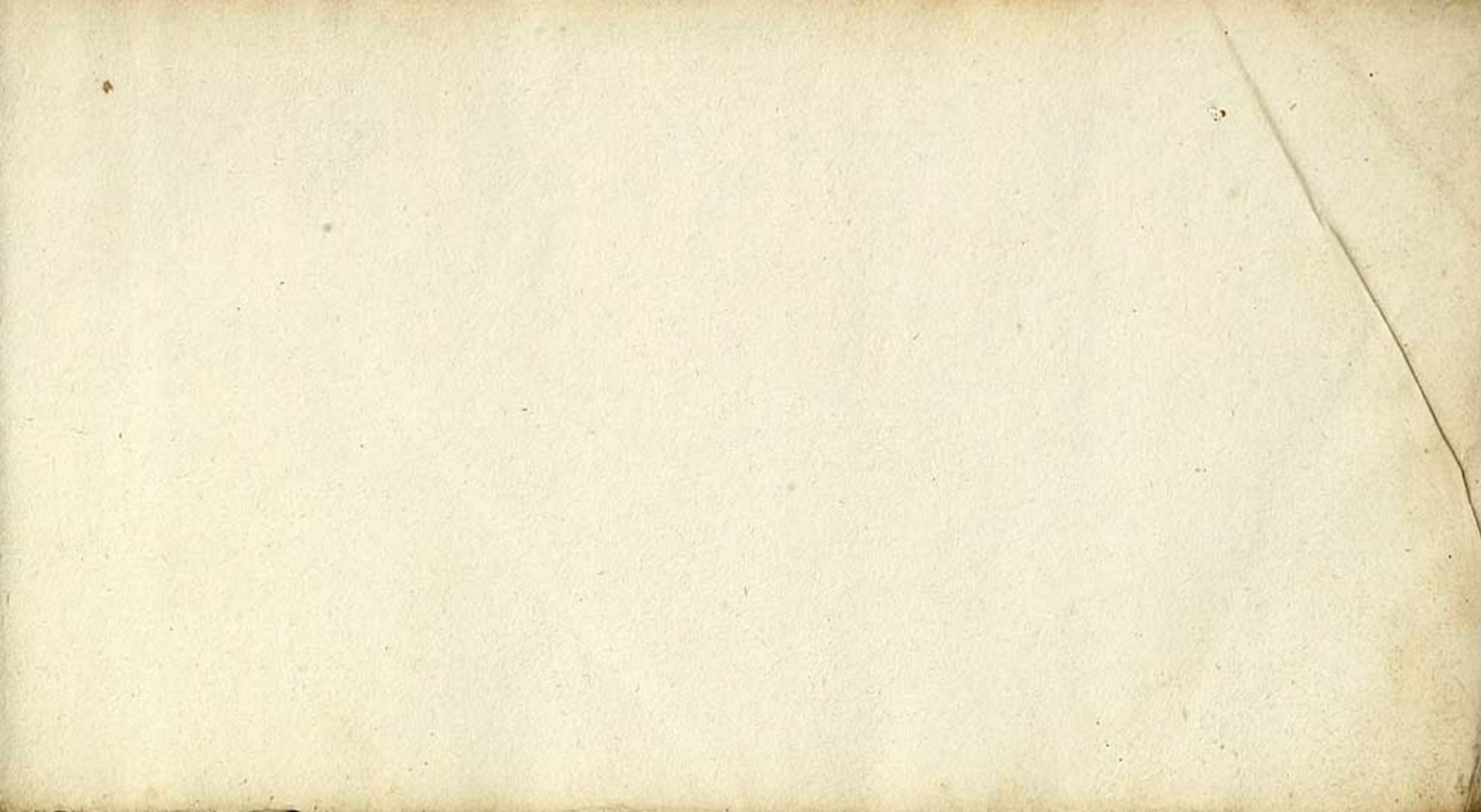




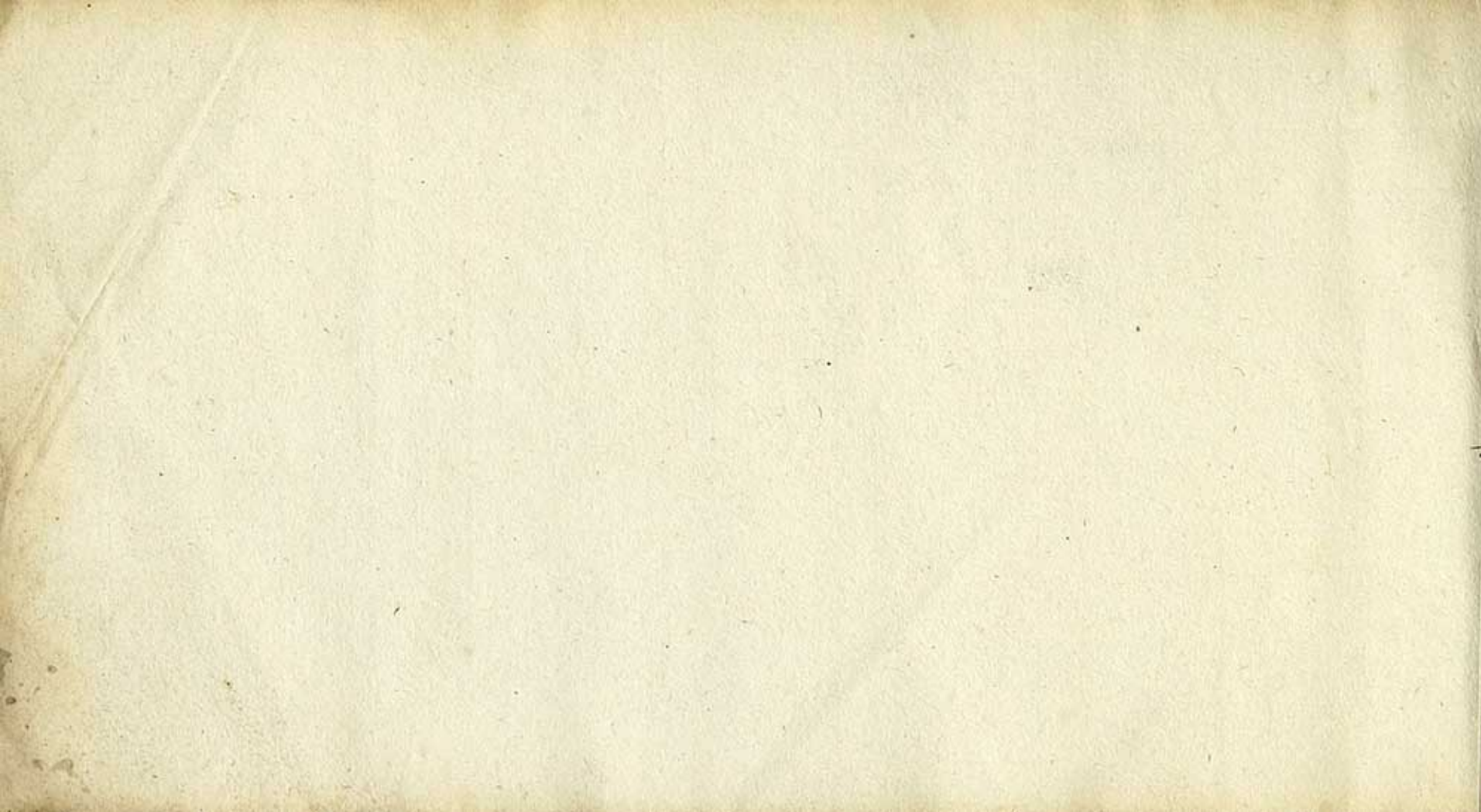




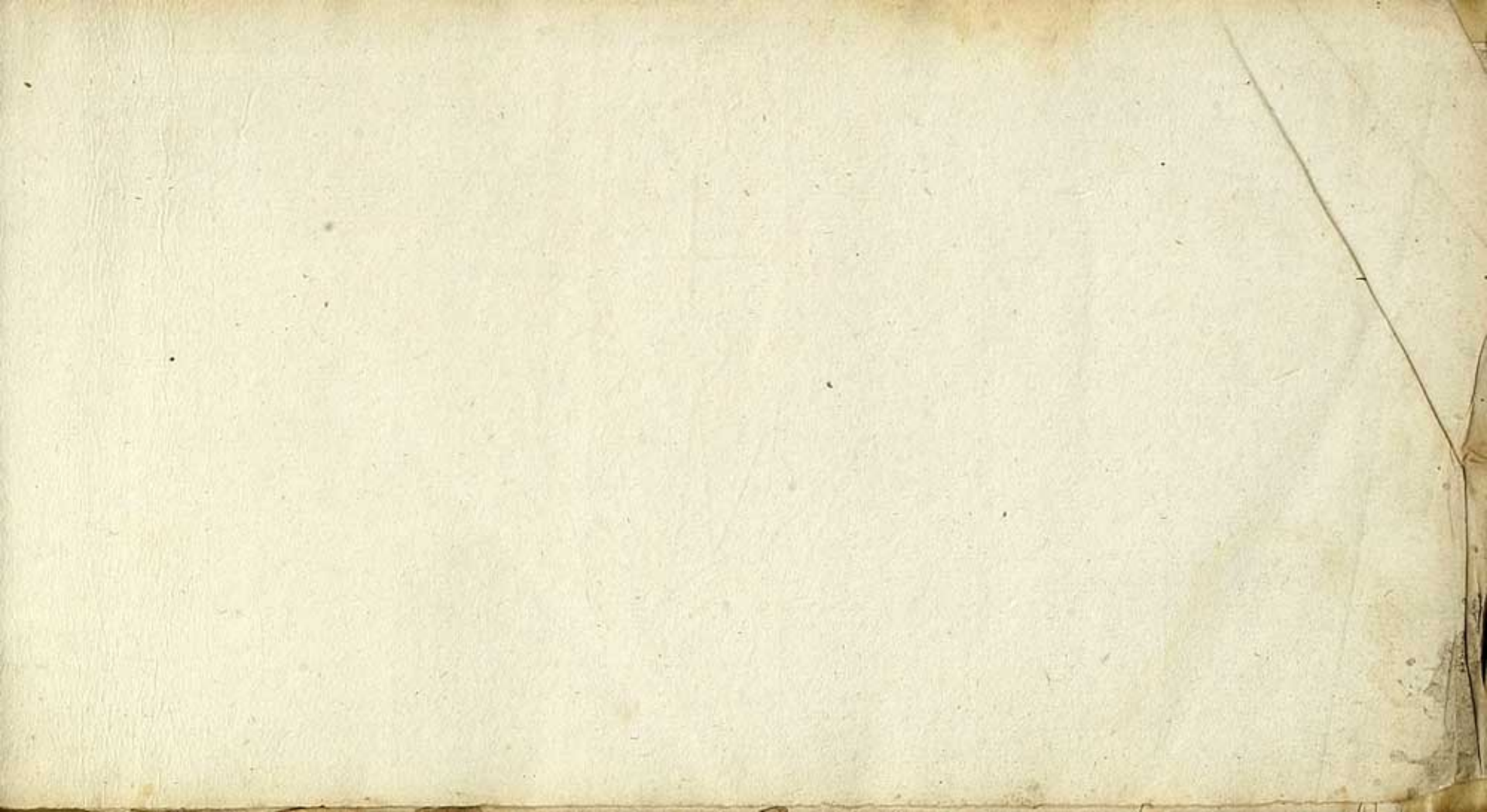




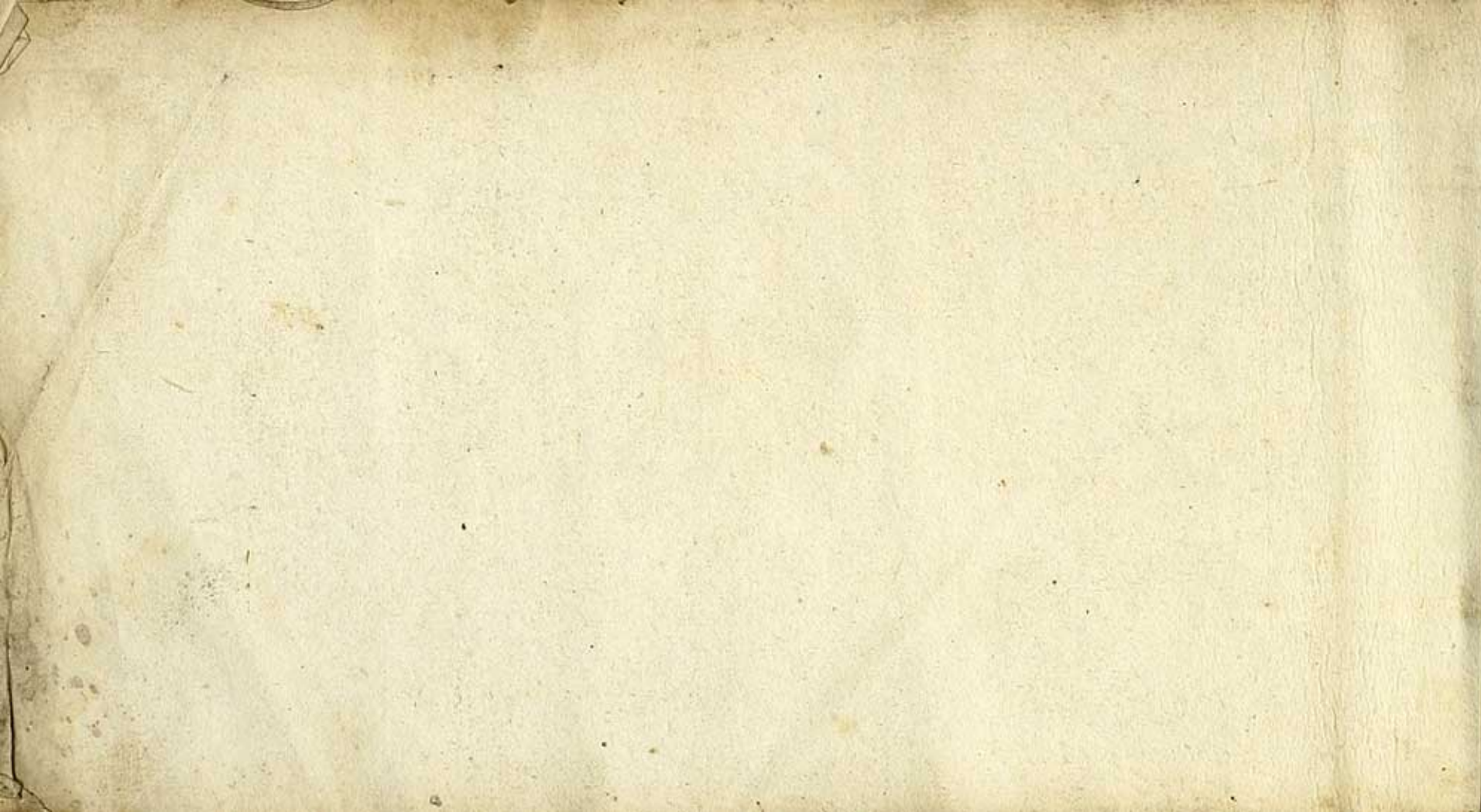




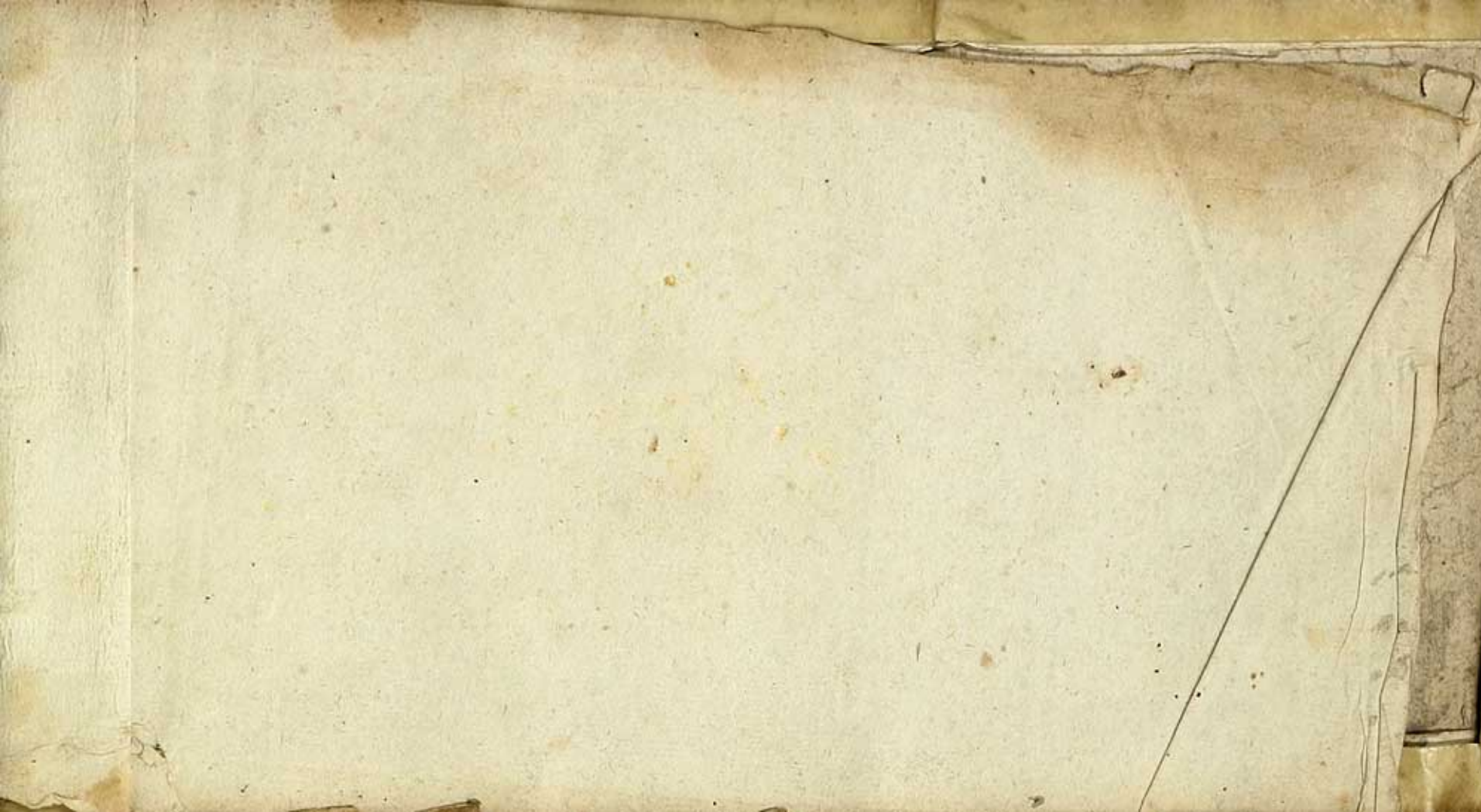
















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Op. n. 7



