

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. J A C O B van E Y C K , Muſicyn en Direſteur
vande Klok-werken tot Witrecht, &c.*

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

EERSTE.



DEEL.

t'AMSTERDAM, Gedrukt by *Paulus Matthysz.* 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.



YN HEERE,

Alfoo 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 luster ende bescherminge deselve de Werelt alderveylghst 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-tuygh, te recht een Phœnix geacht wert. Derhalven ick te meer vertrouwe uw Ed. dit werck met soo goede genegentheyt 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.

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E U T E R P E
Oft
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.

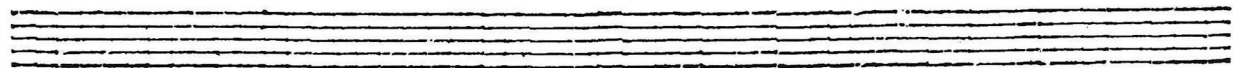
t' Amsterdam by *Paulus Matthijfz.* in de Stoof-steegh in de Boek-drukkery gedruckt, 1644.

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

Prelu-
dium.



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

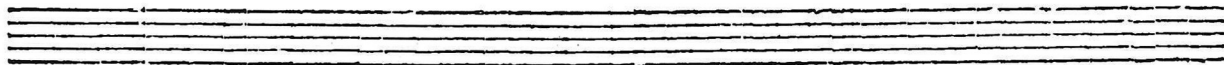


Onse Vader in Hemelryk van

I. van EYCK.

Modo

3.

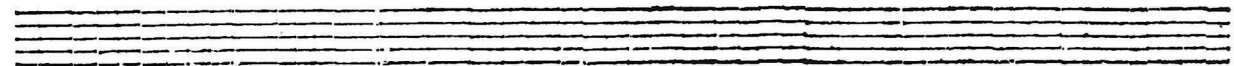
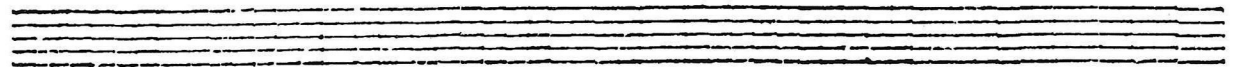


Modo
4.

Modo

5.





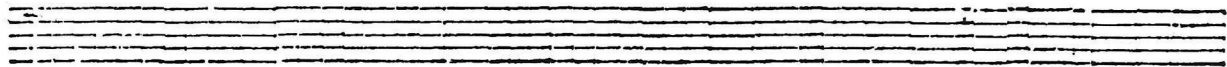
Doen Daphne. van I. I. van E Y C K. gebroocken.





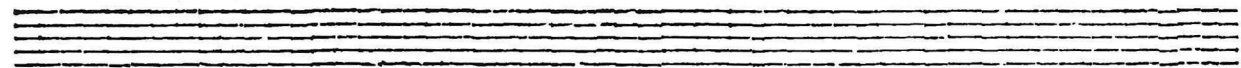
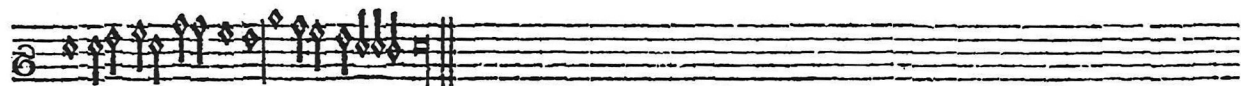
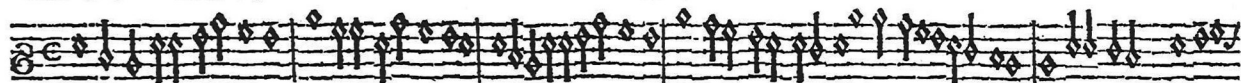
Nogh een veranderingh van Doen Daphne van J. JACOB van EYK.





Pfalm 118. Gebrooken, van

I. IACOB van EYCK.





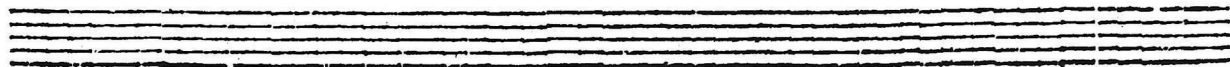
Keer-om.



Modo

2.



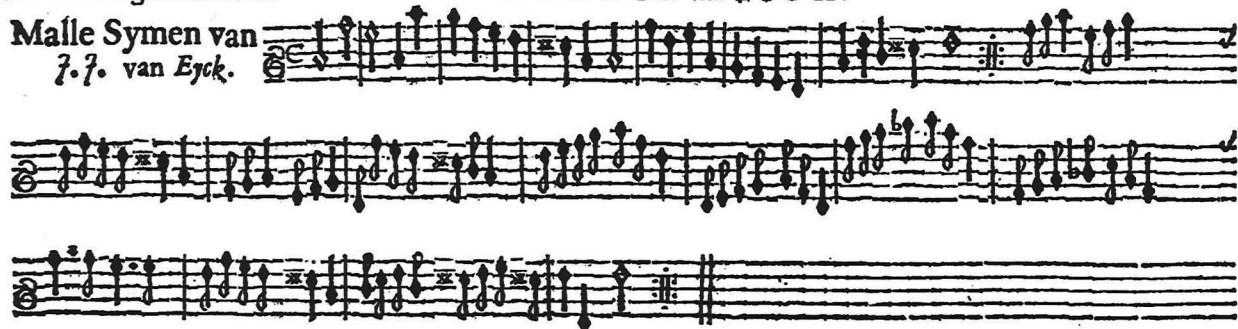


Mafimmes gebroken van

I. I A C O B van EYCK.

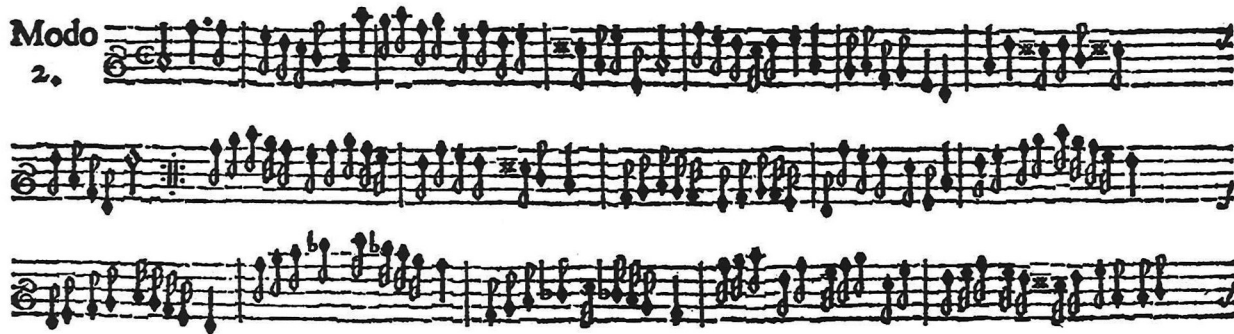
Malle Symen van

7.7. van Eyck.



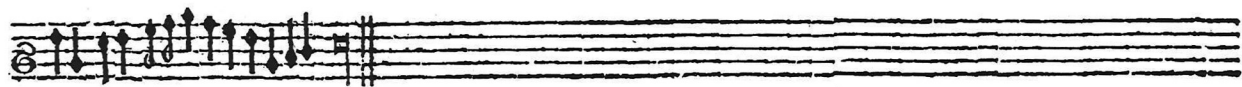
Modo

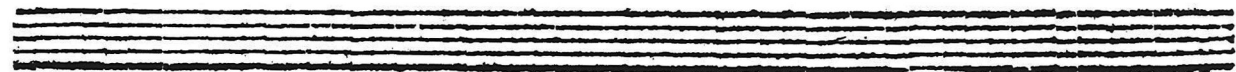
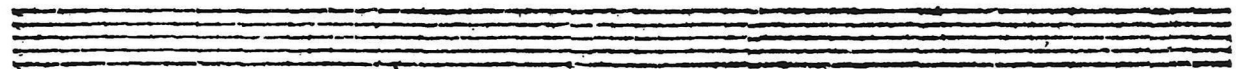
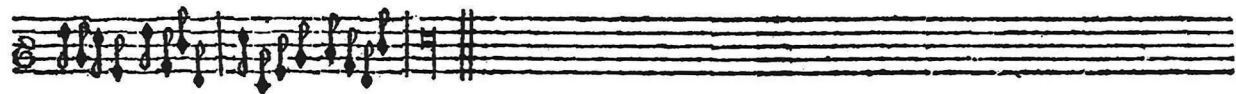
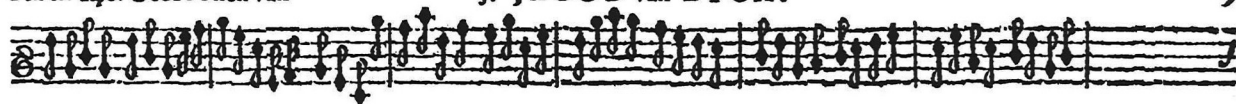
2.



Handwritten musical score for a piece titled "Malfimmes gebroken van I. I A C O B van E Y C K." The score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. The second staff is labeled "Modo 3." and continues the melody. The subsequent staves show a complex arrangement of notes and rests, with some staves featuring a key signature change to two flats (B-flat and E-flat). The score concludes with a double bar line and a final key signature of one flat. A small number "3" is visible at the bottom right of the page.

Palm 140. ofte Thiengeboden, van I. IACOB van EYCK





Pfalm 140 gebroocken van

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

Modo

4.

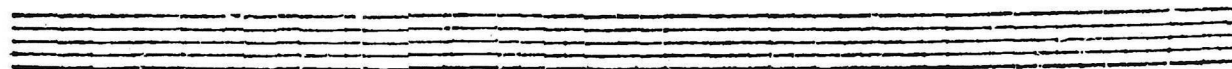




Aerdigh Martyntje, gebroken van I. I. van E Y C K,



Keer-om.



Modo 2. Aerdigh Martijntj. van

I. IACOB van EYCK.



Aerdigh Martyntje, van

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

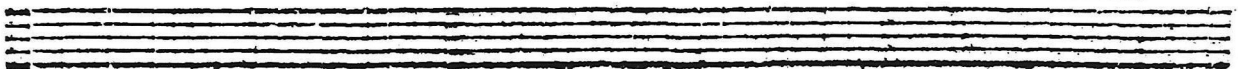
II



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



Keerom.



Modo 2.





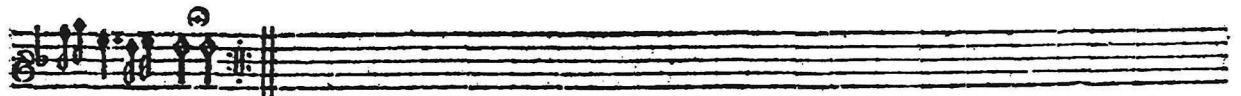
Lavignone. 



Modo 2. 



Modo 3. 



Sarabande. gebroocken, van

I. IACOB van EYCK.



Sarabande gebroocken van

J. J. van EYCK.

14



Rosemont.



Keer-om.



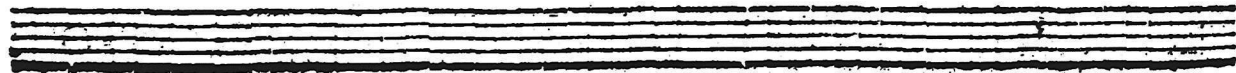
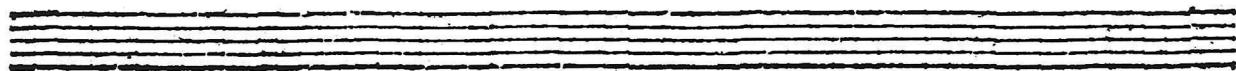


Keer-om.

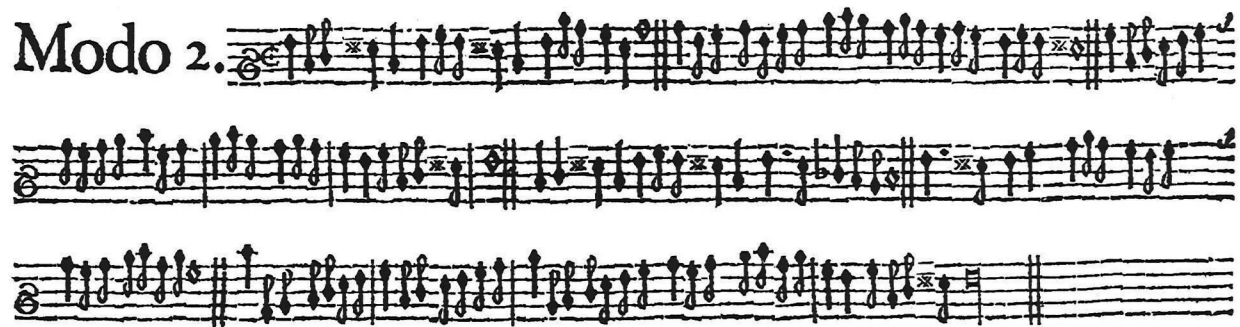
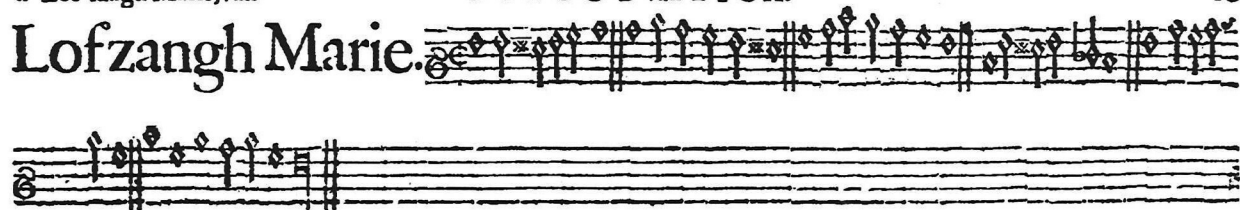
Courant of Ach treurt mijn bedroefde . van

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

Modo 2. 



Lofzangh Marie.

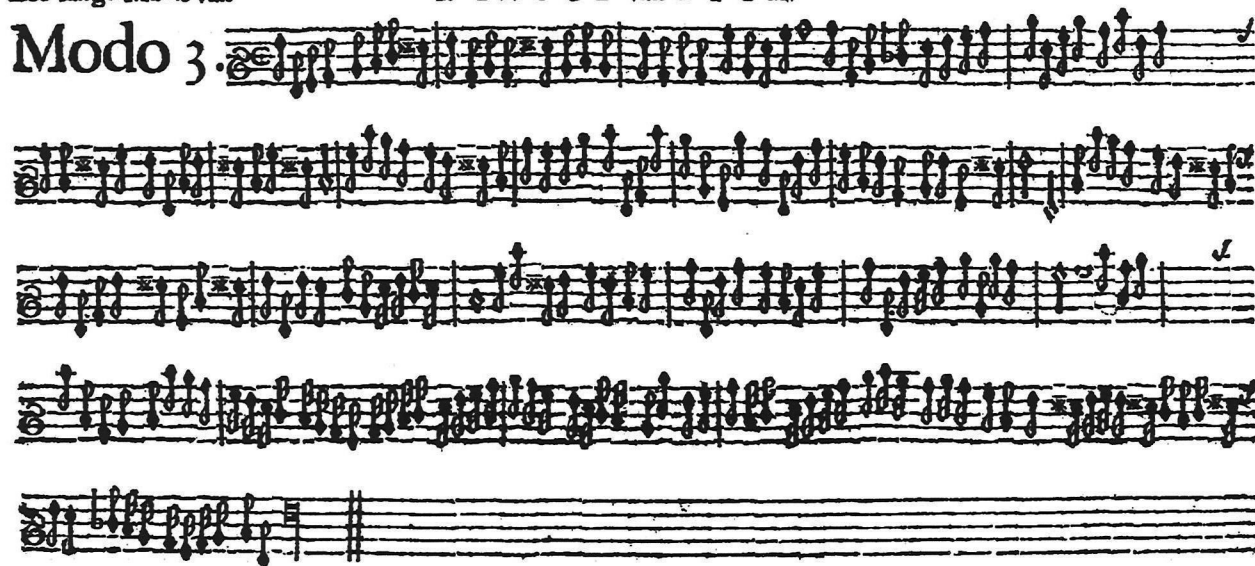


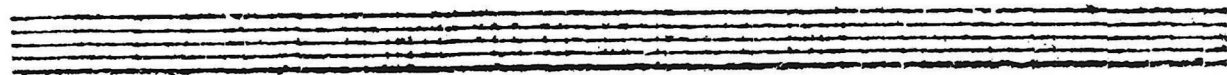
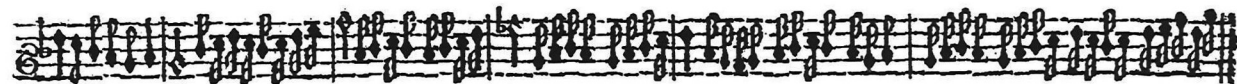
Keer-om.

Lof-fangh Marie van

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

Modo 3

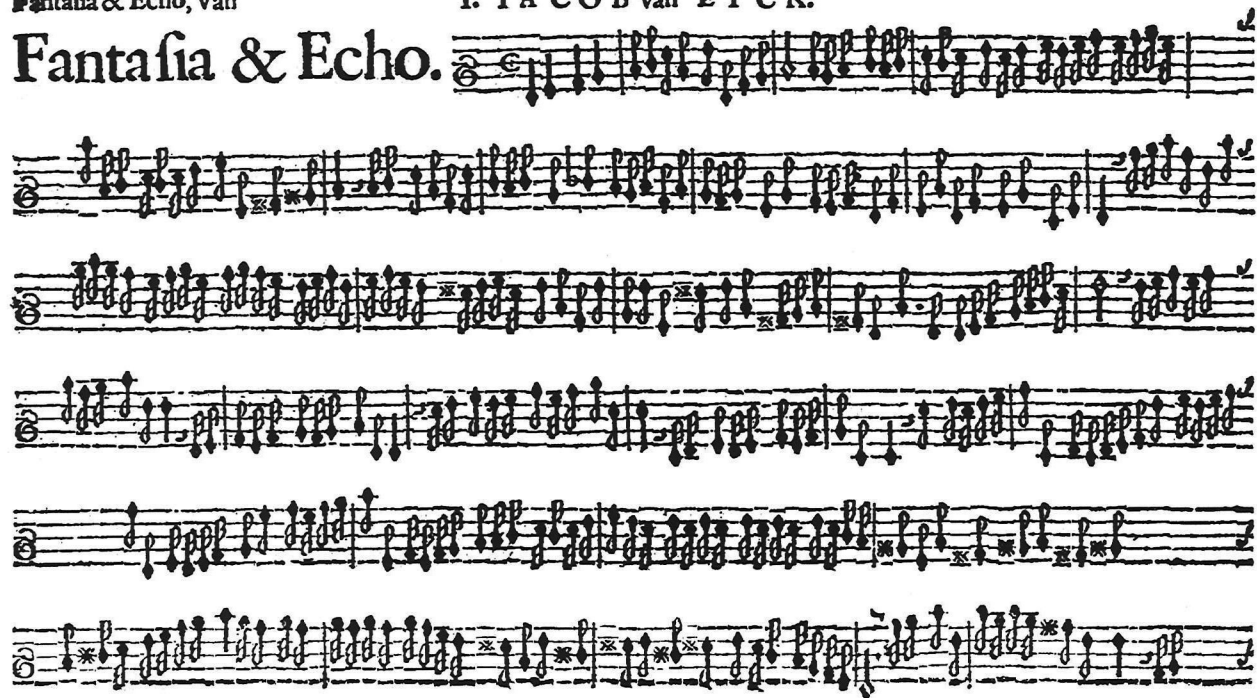




Fantasia & Echo, van

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

Fantasia & Echo.

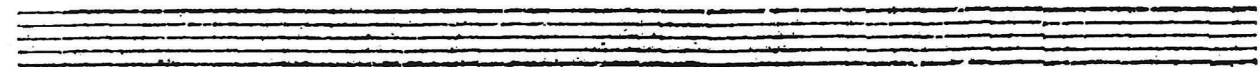
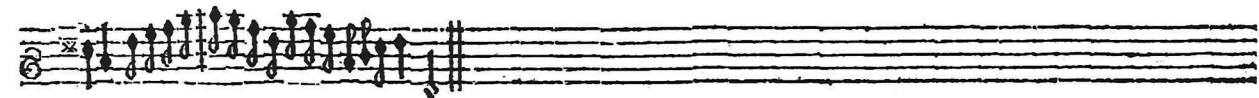
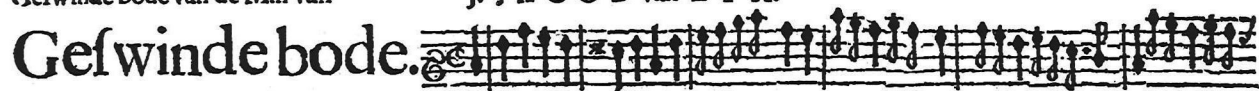




Gefwinde bode van de Min van

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

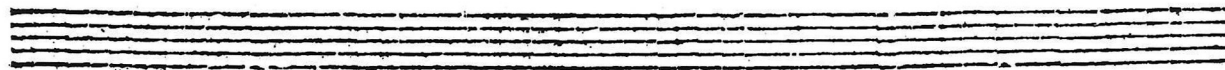
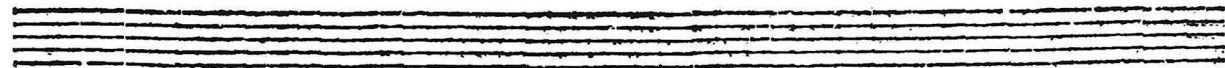
Gefwinde bode.



Tanneken.



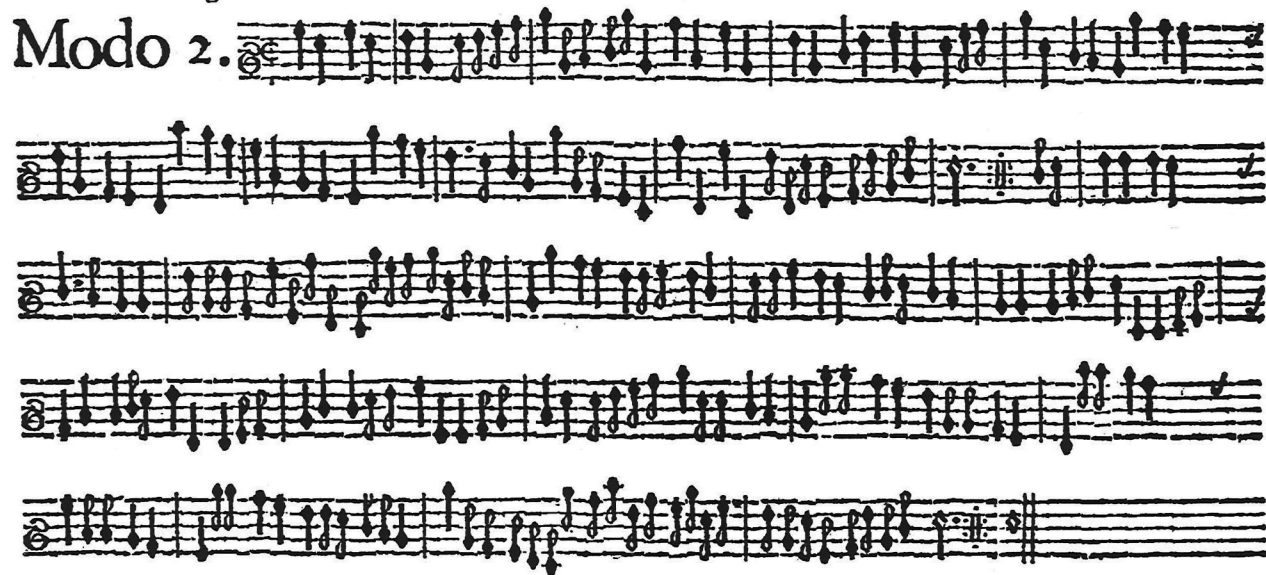
Keer-om.



Oma of Tanneken gebroken, van

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

Modo 2.



Modo 3.



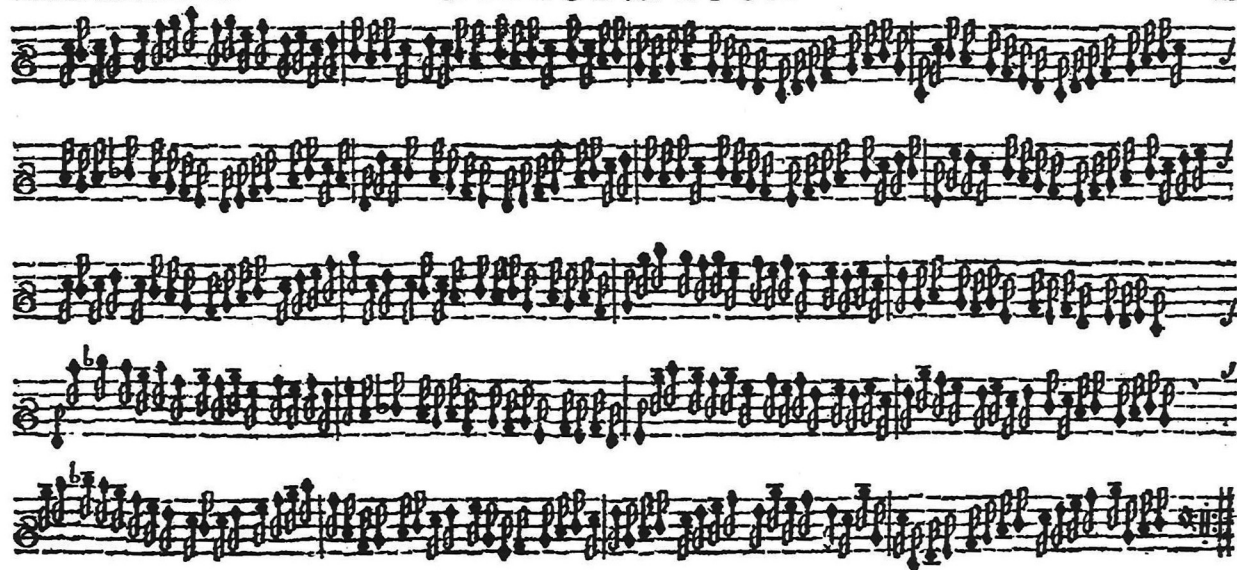


Orma of Tanneken gebroocken van

I. IACOB van EYCK.

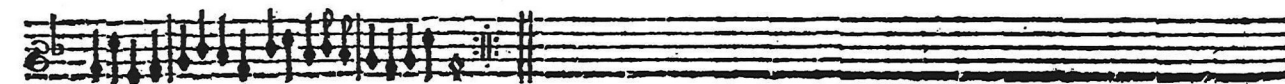
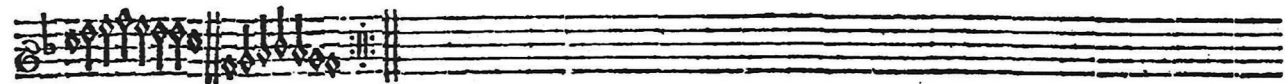
Modo 4.





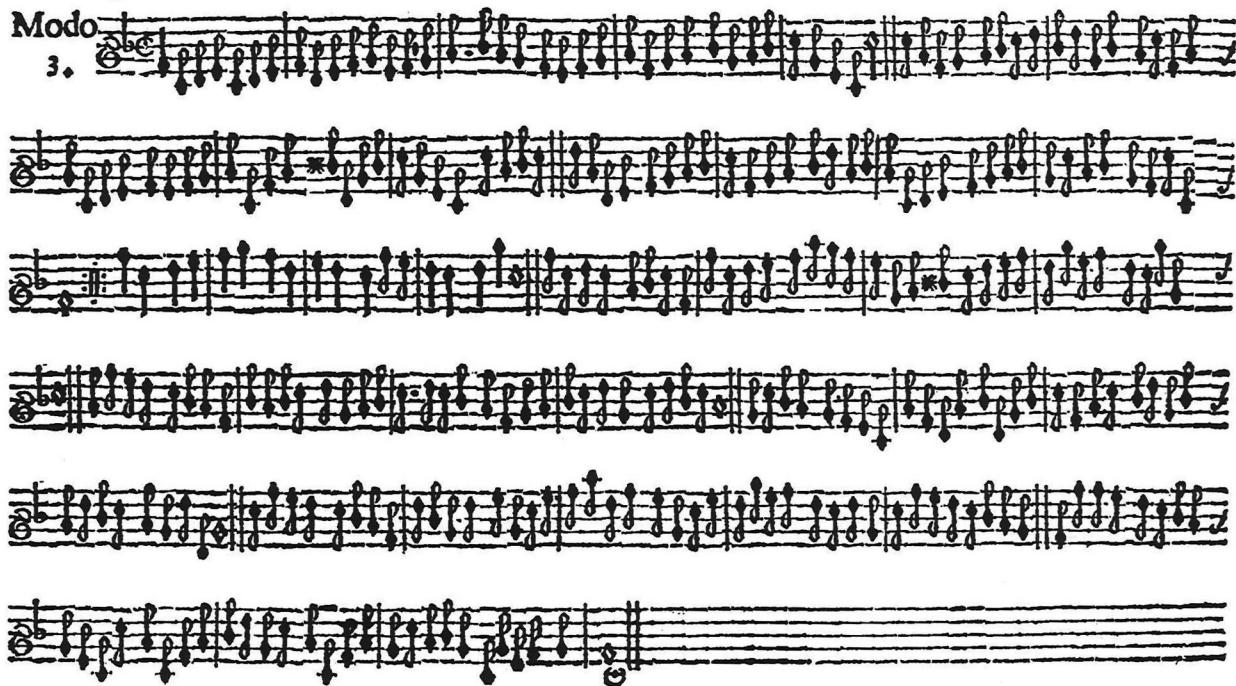
Pſalm 68 gebroocken, van

I. IACOB van EYCK.



Modo

3.



La mie cille van

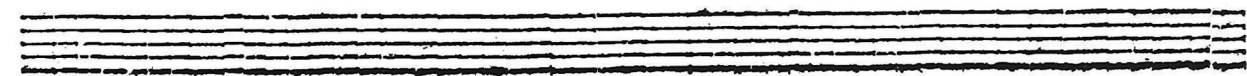
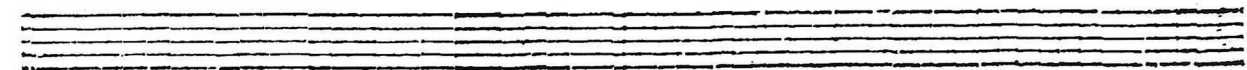
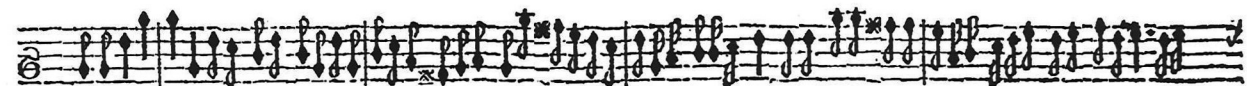
I. I A C O B van EYCK.

La mie cille.



Modo 2.





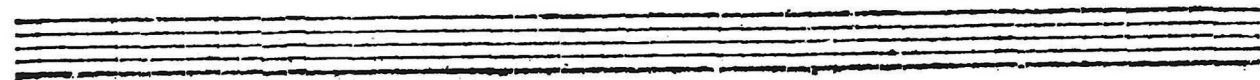
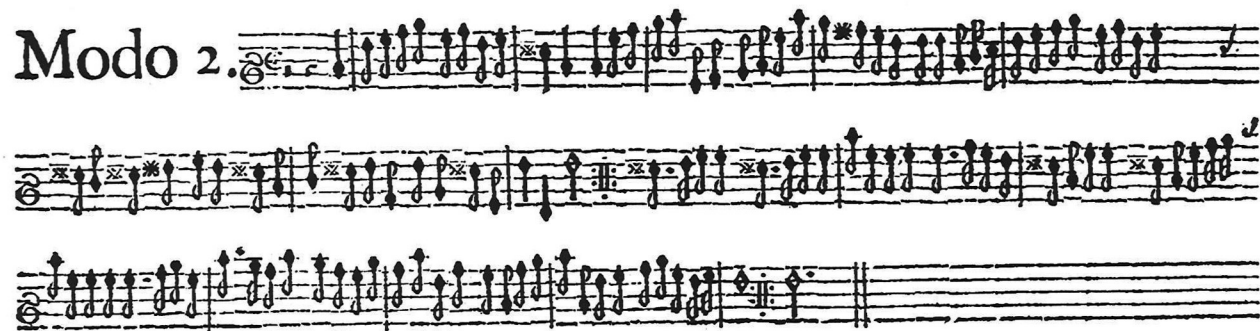
Bravade gebroocken van

I. IACOB van EYCK.

Bravade.



Modo 2.



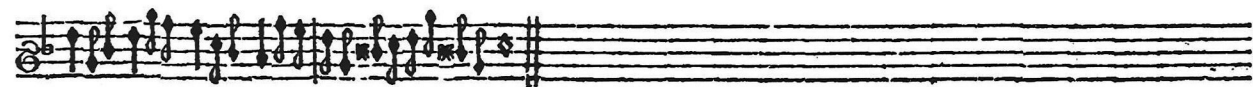
Modo 3.



Psalm 103.

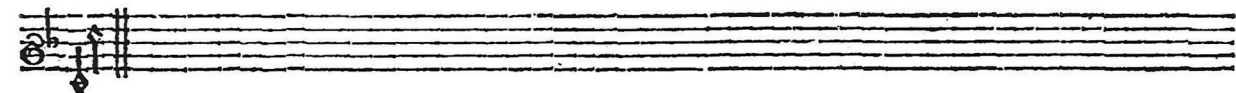
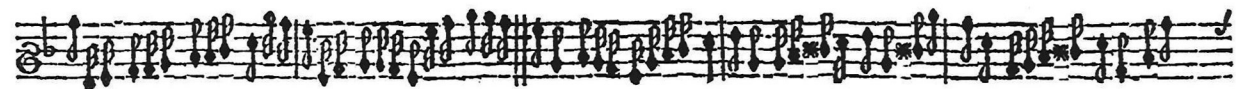


Keer-om.





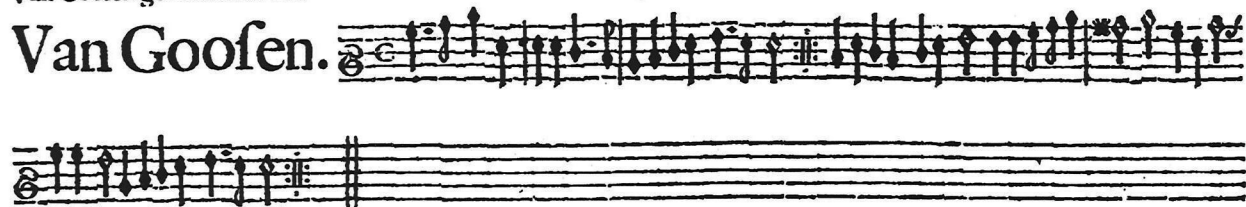
Modo 4.



Van Goosen gebroocken van

I. I A C O B van EYCK.

Van Goosen.



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



Si vous ne voules me guarir, van

I. IACOB vau EYCK.

Modo

3.



Courante.





Modo 3.



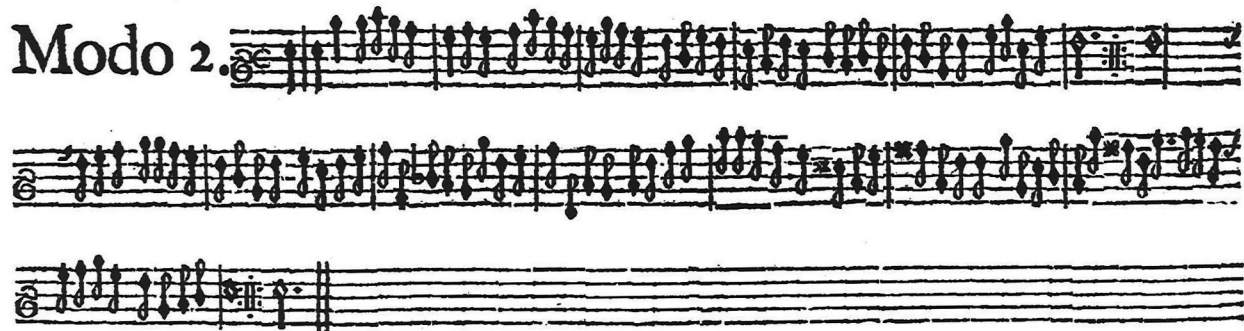
Ha kille hele, van

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

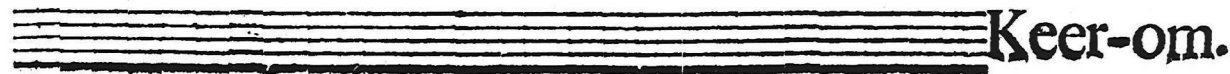
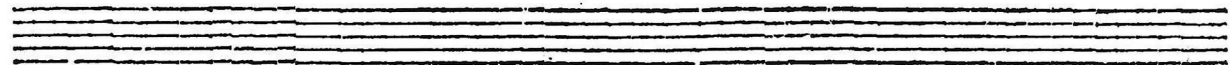
Ha Kille fiele.



Modo 2.



Modo 3.



Keer-om.

Ha kille Siele, van

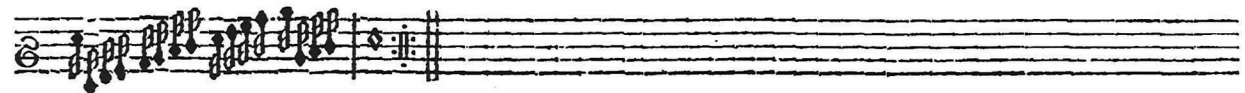
I. I A C O B. van EYCK.

Modo 4. 



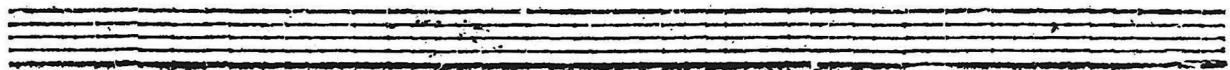
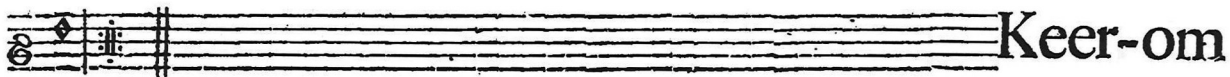
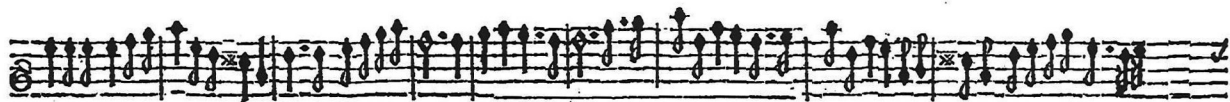








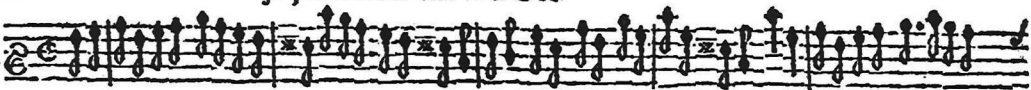
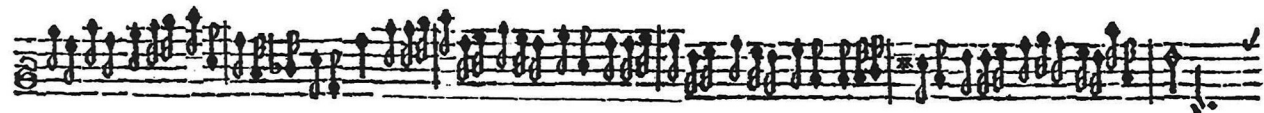
Ballette Gravezand gebrooken van I. I. van Eyck.



Ballette graveland, van

J. JACOB. van EYCK.

Modo 2.

The first staff of music for Modo 2 is written on a five-line staff with a treble clef and a common time signature (C). It begins with a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests and accidentals (sharps and naturals) indicating specific pitches. The staff ends with a double bar line and a repeat sign.The second staff of music for Modo 2 continues the melody from the first staff. It features a similar rhythmic pattern of eighth and sixteenth notes, with some rests and accidentals. The staff ends with a double bar line and a repeat sign.The third staff of music for Modo 2 continues the melody. It maintains the rhythmic pattern and includes some rests and accidentals. The staff ends with a double bar line and a repeat sign.The fourth staff of music for Modo 2 continues the melody. It features a similar rhythmic pattern of eighth and sixteenth notes, with some rests and accidentals. The staff ends with a double bar line and a repeat sign.

Modo 3.

The first staff of music for Modo 3 is written on a five-line staff with a treble clef and a common time signature (C). It begins with a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests and accidentals (sharps and naturals) indicating specific pitches. The staff ends with a double bar line and a repeat sign.The second staff of music for Modo 3 continues the melody from the first staff. It features a similar rhythmic pattern of eighth and sixteenth notes, with some rests and accidentals. The staff ends with a double bar line and a repeat sign.



Engels Nachtegaeltje gebroocken, van

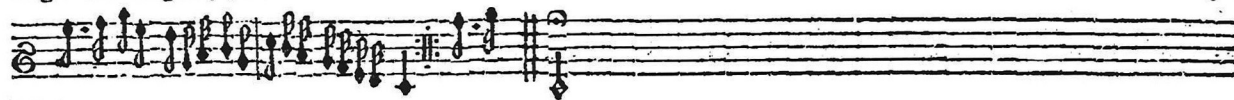
I. I A C O B van E Y C K.

Nachtegaal.



Modo 2.



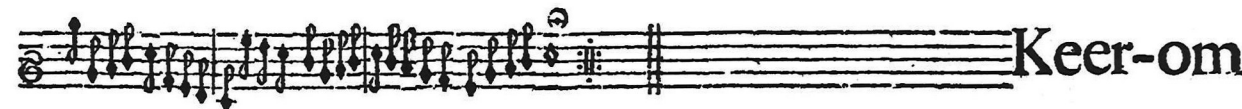
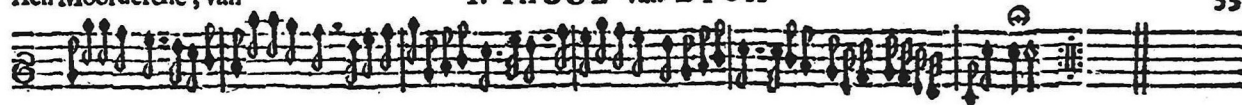


Modo 3.

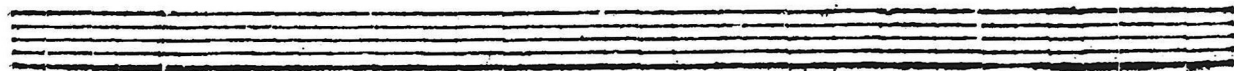


Ach Moordereffe van I. I A C O B van E Y C K.





Keer-om



Ach Moordereffe van

I. IACOB van EYCK.

Modo 4.



Lanterlu.





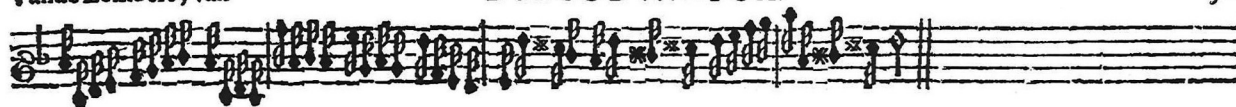
Philis schoone Harderinne van I. Iacob van Eyck.



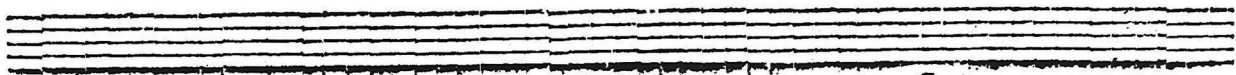


Modo 4.

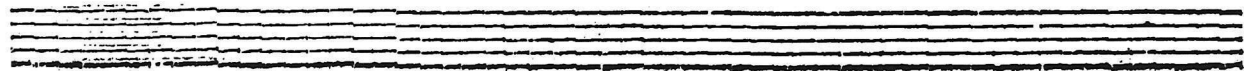
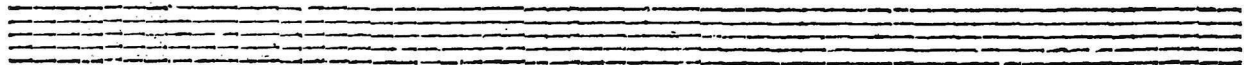
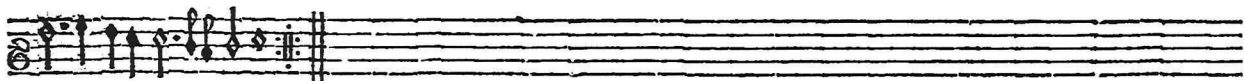




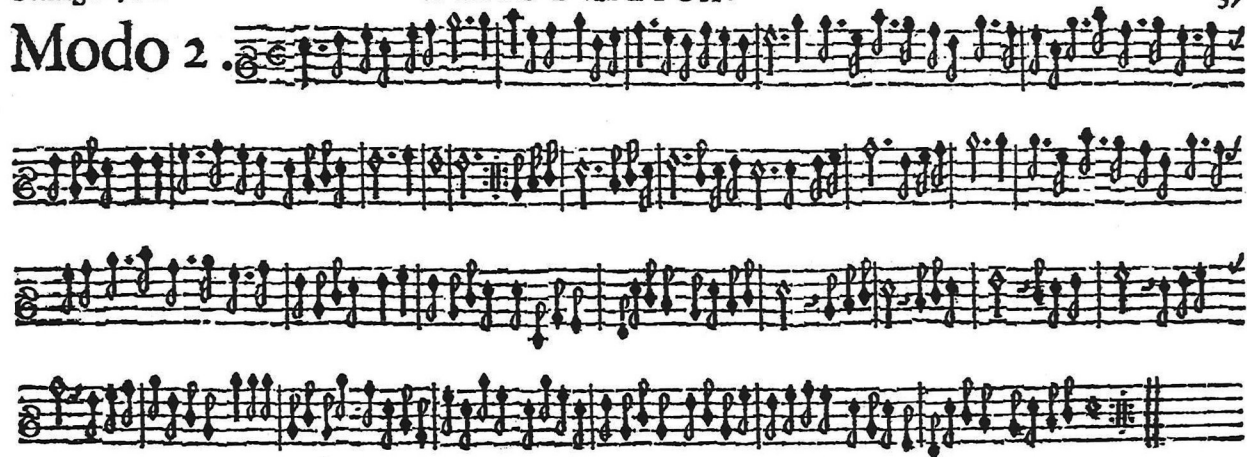
Vande Lombart, van I. Iacob van Eyck.



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



Modo 2.



Keer-om.

Comagain, van

I. IACOB van EYCK.

Modo 3.



Comagain ,

I. IACOB van EYCK.

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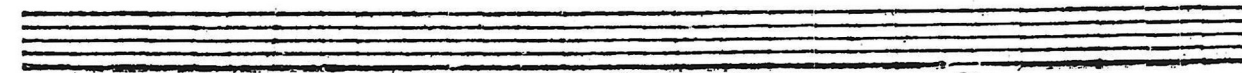
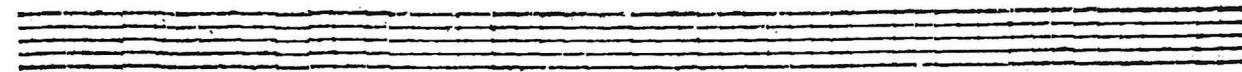
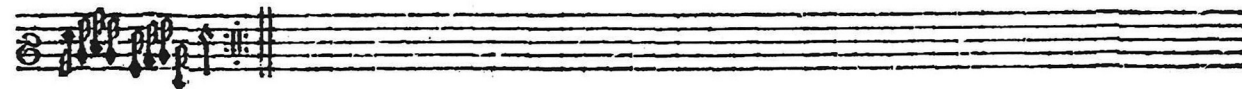


Keer-om.

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.

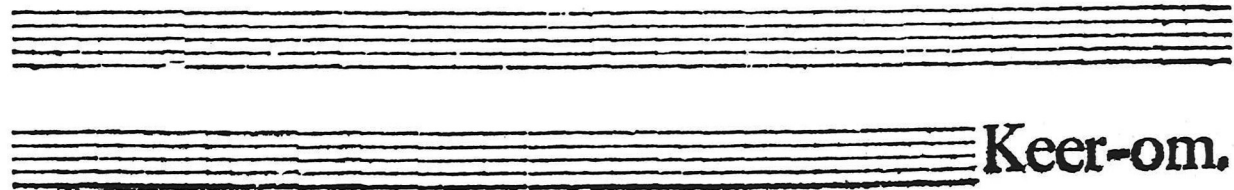
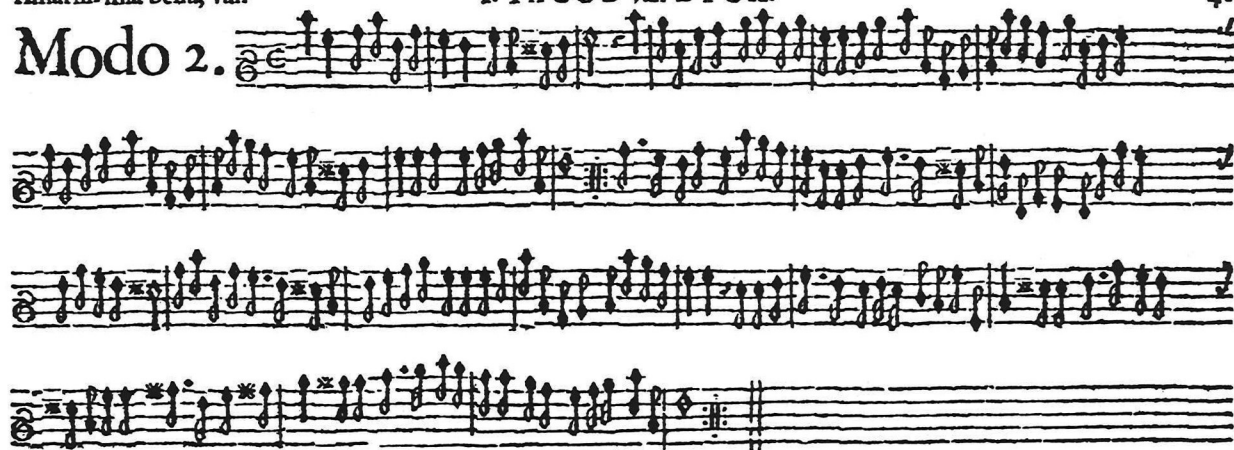


Amarilli mia bella, van

I. I A C O B van EYCK.

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Modo 2.



Amarilli mia bella, van

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

Derde Modo.





Amarilli mia bella, van

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

Derde Modo.





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 liefſelyk gefigureert; met verſcheyde veranderingen.

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

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

EERSTE.



DEEL.

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