

Glen 34  
1 - 2

DER X

# FLUYTEN LUST - HOF,

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

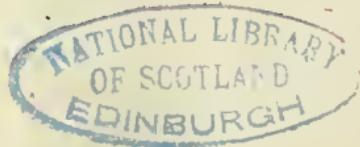
Door den Ed. Jr. JACOB van EYK, *Musicyn en Directeur vande Klok-werken tot Utrecht, &c.*

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

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

E E R S T E

D E E L.



AMSTERDAM, by Paulus Matthysz. inde Stoof-steegh, in 't Muzyk-boek, gedrukt. 1649.  
4332224

O P D R A C H T

Aen den Heere

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



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

P R U D E N T E R.

Aen den Edelen ende Hoogh geleerden Heere

# CONSTANTYN HUYGENS,

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

M Y N H E E R E ,

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

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

# BLADT-WYZER.

## tot der FLUYTEN Lust-HOF.

Preludium of Voorspel.	fol. 1	Si vous me voules guerir.	29. 30	Schoonste Herderinne.	52	O slaep, o zoete slaep.	77. 78
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Van Goosen.	28. 29	Courante Mars.					

# DE RODE VOGEL

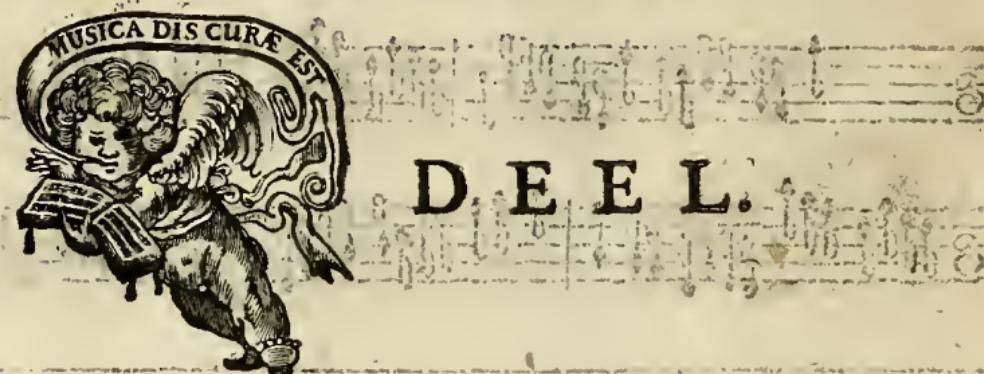
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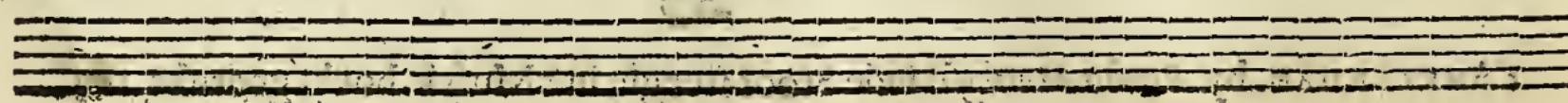
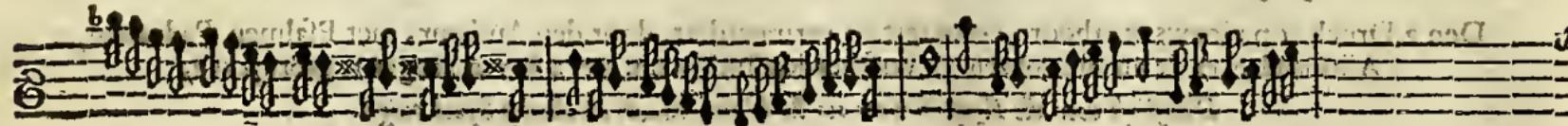


## E E R S T E . D E E L.

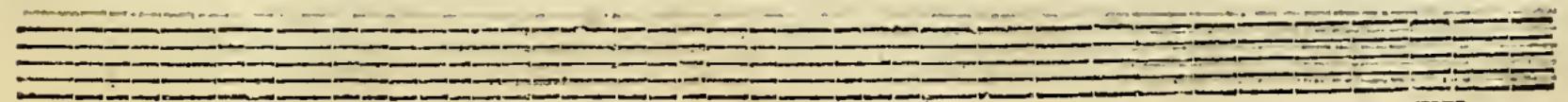
t'AMSTERDAM, by Paulus Matthyisz. inde Stoof-steegh, in't Musyk-boek, gedrukt. 1648.

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

O H - I S U J M H I F U S T  
Wij blyven Pausen, Alles Gouwende Baffelten,  
Prelu-  
dium. Jacob Jan Eij. 1710.



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

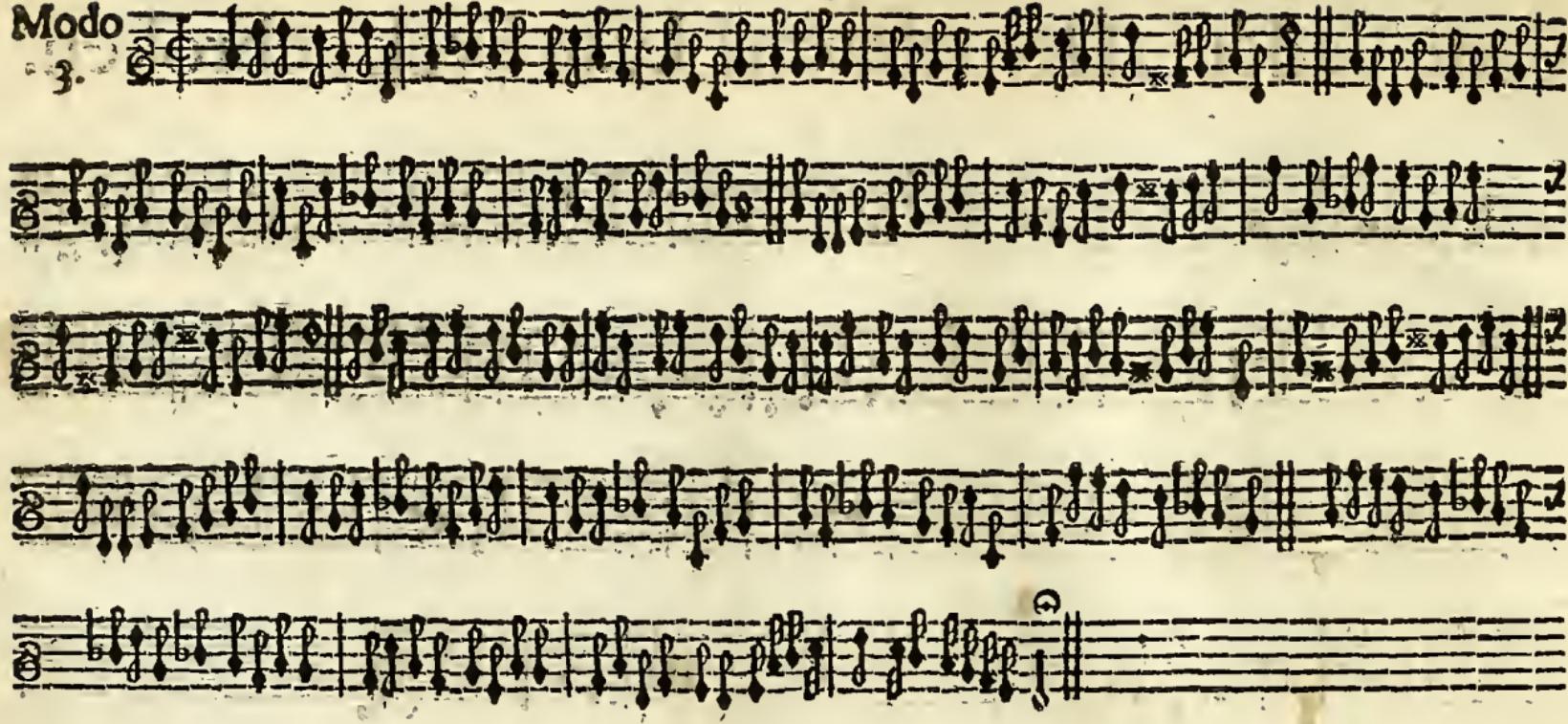


Onse Vader in Hemelryck van

J. van E Y C K.

Modo

3.



Onse Vader in Hemelryck

JONCKER van EYCK.

2

Modo

4.

A handwritten musical score consisting of five staves. The first four staves are in common time (indicated by a 'C') and the fifth staff begins in common time and ends in 2/4 time (indicated by a '2'). The music uses a unique note system where each note has a vertical stem and a horizontal stroke through it. Measures 1-4 end with a double bar line. Measure 5 starts in common time and ends with a double bar line. Measure 6 begins in 2/4 time. The score concludes with the text "Keer-om." followed by a fermata over the final note.

Onse Vader in Hemelryk van

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

Modo

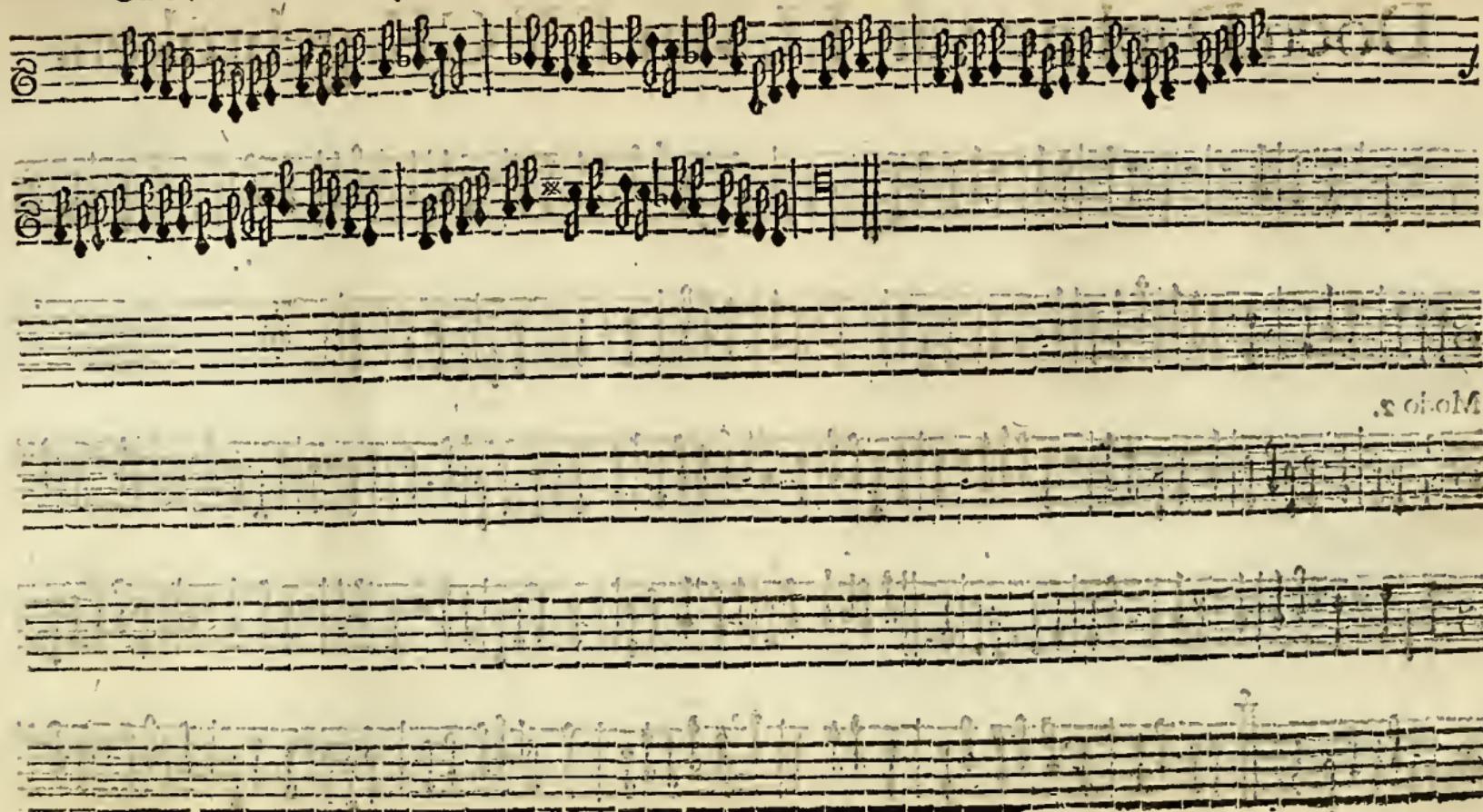
5.

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

Onse Vader in Hemelryk, van

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

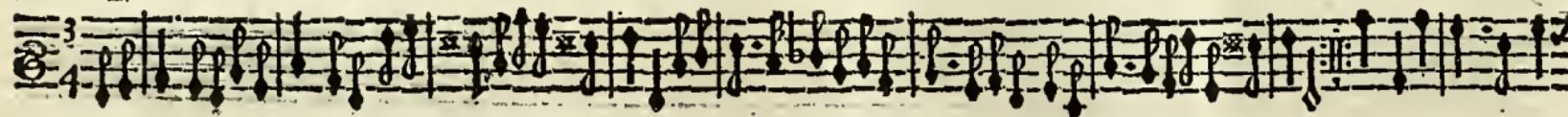
3



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



Modo 2.

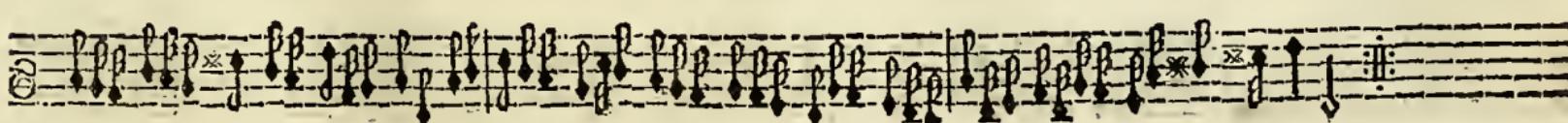
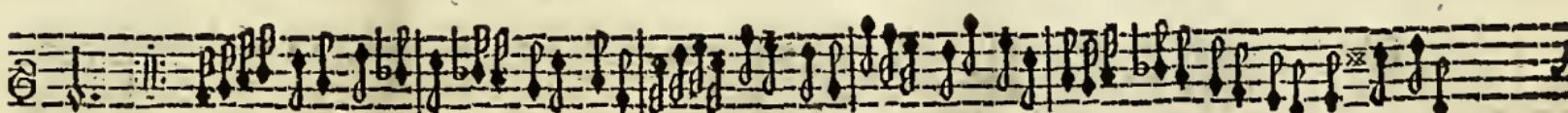


A

Doen Daphne van

J. JACOB van EYCK.

4



Keer-om.

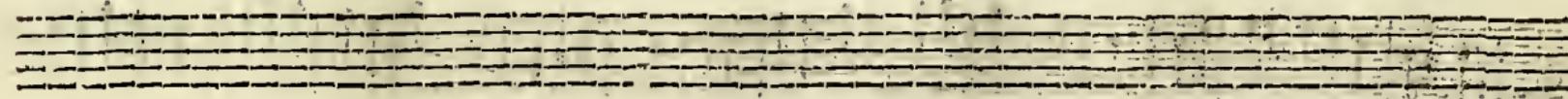
Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.

Modo

4.

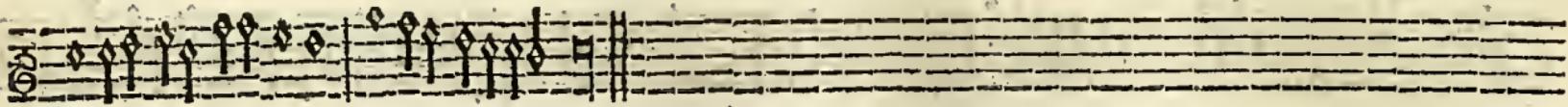
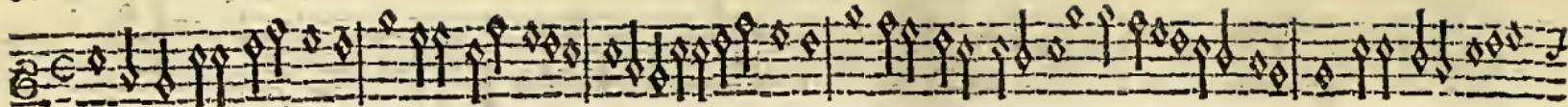
Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.

5



Psalm 118. Gebroken, van

J. JACOB van EYCK.



Modo

3.

B      Eerste Deel.      Verte.

## 118. Psalm gebroken van

J. JACOB van EYCK.

Modo

4.



118. Psalm gebroken, van

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

7



Keer-om. ■■■

82

## 118. Psalm gebroken, van

J. JACOB van EYCK.

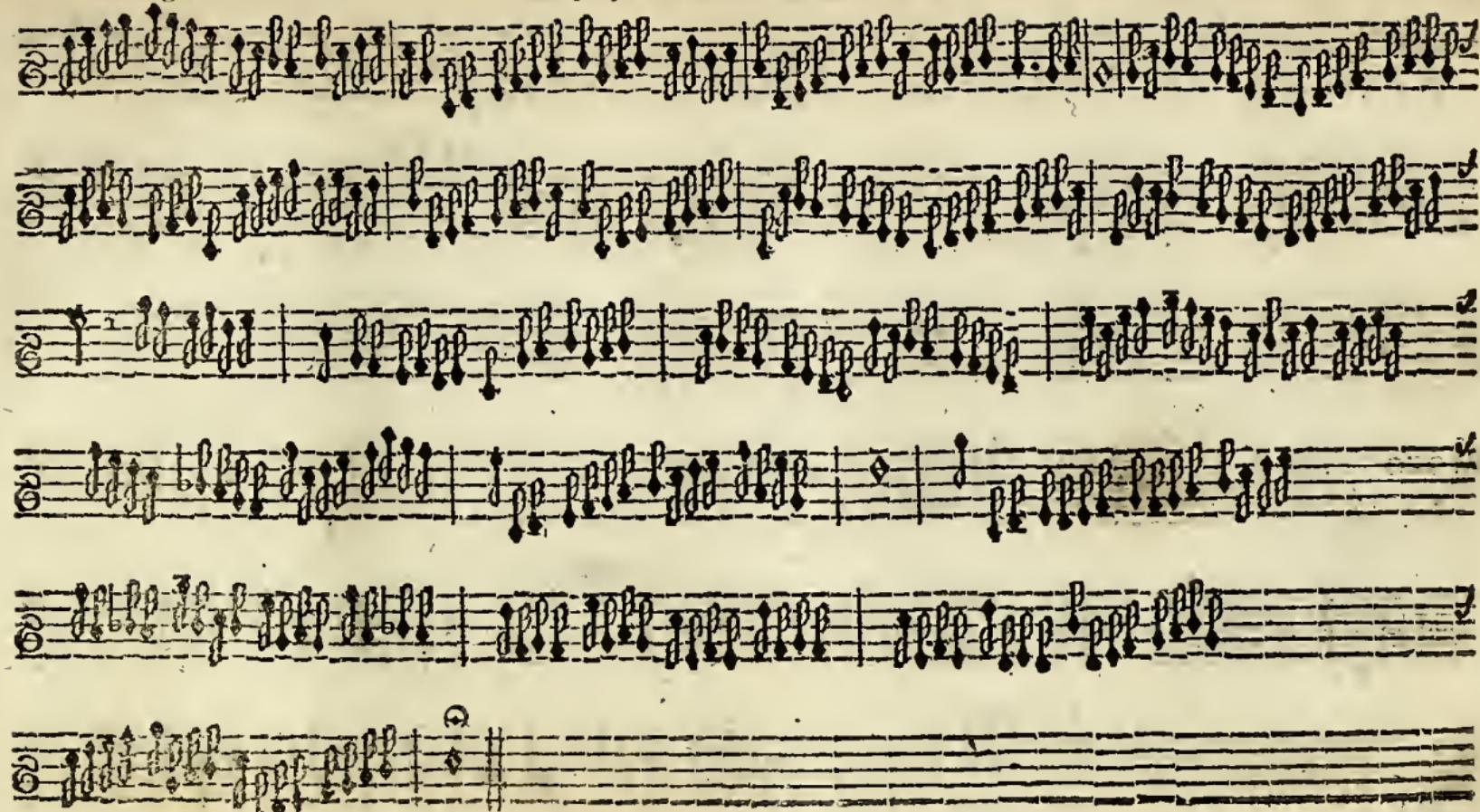
Modo 5.

The musical score is composed of six staves of handwritten notation. The notation uses vertical stems with small dots at the top to indicate pitch. Measures are separated by vertical bar lines. The music is predominantly eighth-note patterns, with occasional sixteenth-note figures and rests. The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The score is organized into six measures, each starting with a different note on the staff. The first measure begins with a G-sharp, the second with an A-sharp, the third with a C-sharp, the fourth with a D-sharp, the fifth with an E-sharp, and the sixth with a G-sharp. The notation is clear and legible, showing a mix of rhythmic values and harmonic progression typical of early printed music notation.

118. Psalm gebroken, van

J. JACOB van EYCK.

8

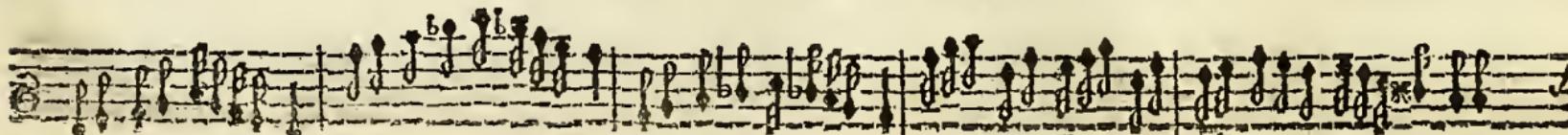
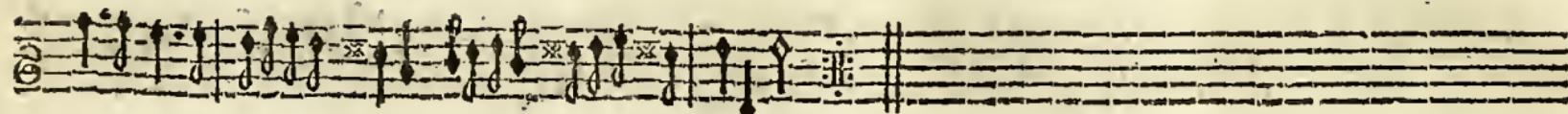
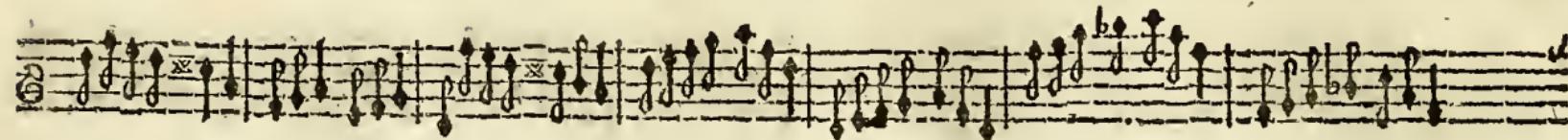


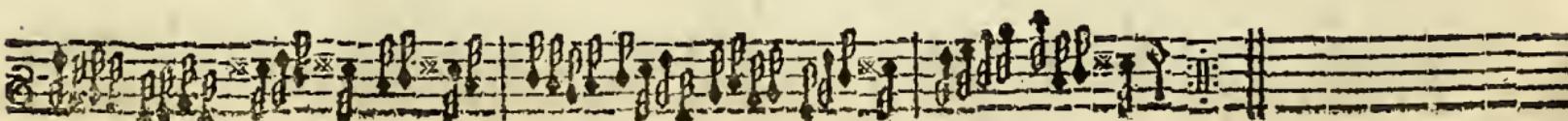
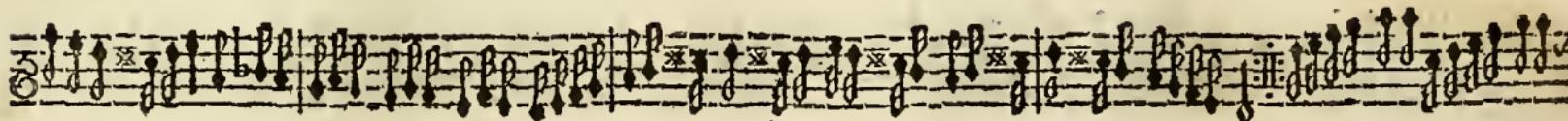
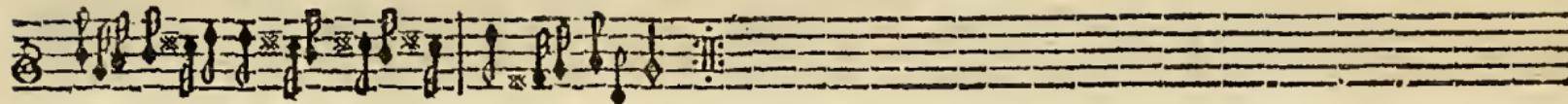
Malsimmes gebroken, van

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

Malle Symen van

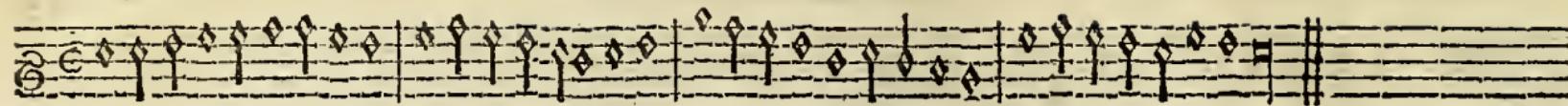
J. J. van Eyck.





Psalm 140. ofte tien Geboden, van

I. IACOB van EYCK.



Modo

2.



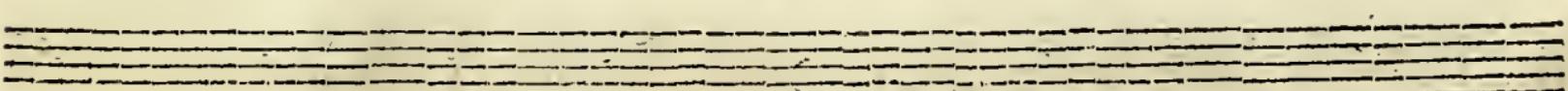
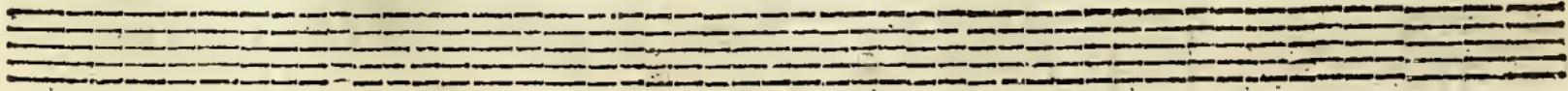
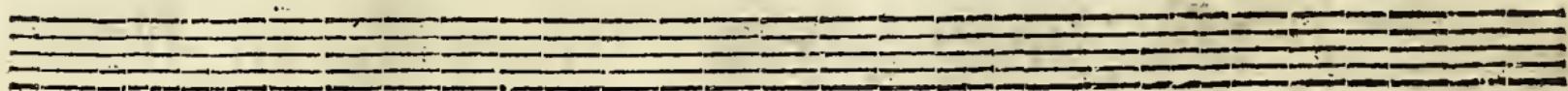
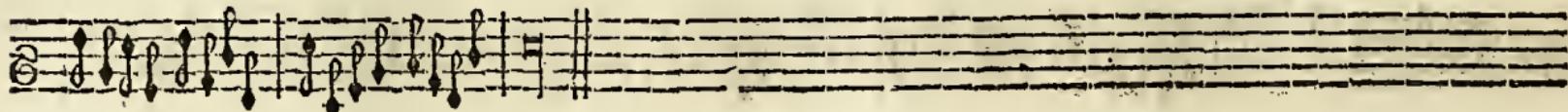
Modo 3.



Psalm 140. Gebroocken van

J. JACOB van EYCK.

10



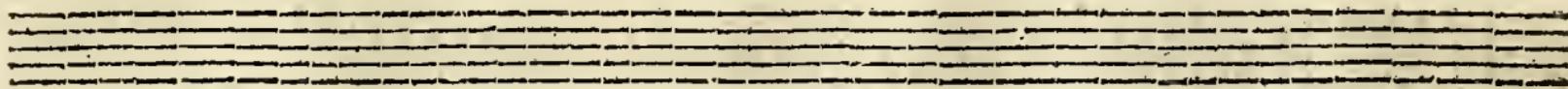
Psalm 140. gebroken, van

J. JACOB van EYCK.

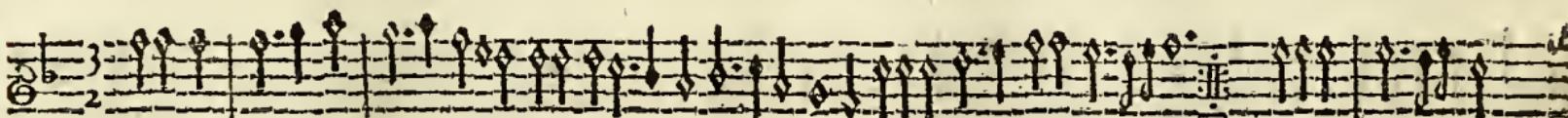
Modo

4.

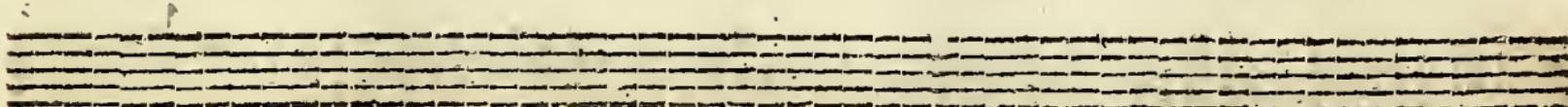




Aerdigh Martyntje, gebroken, van I. I. van Eyck.



Keer-om.



Modo 2. Aerdingh Martytje. van

J. IACOB van EYCK.



Aerdigh Martynje, van

J. JACOB van EYCK.

12



Pavaen Lachrymæ,  
van I. I. van EYCK.



Keer-om.

C

Eerste Deel.

Pavaen Lachrimæ , van

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

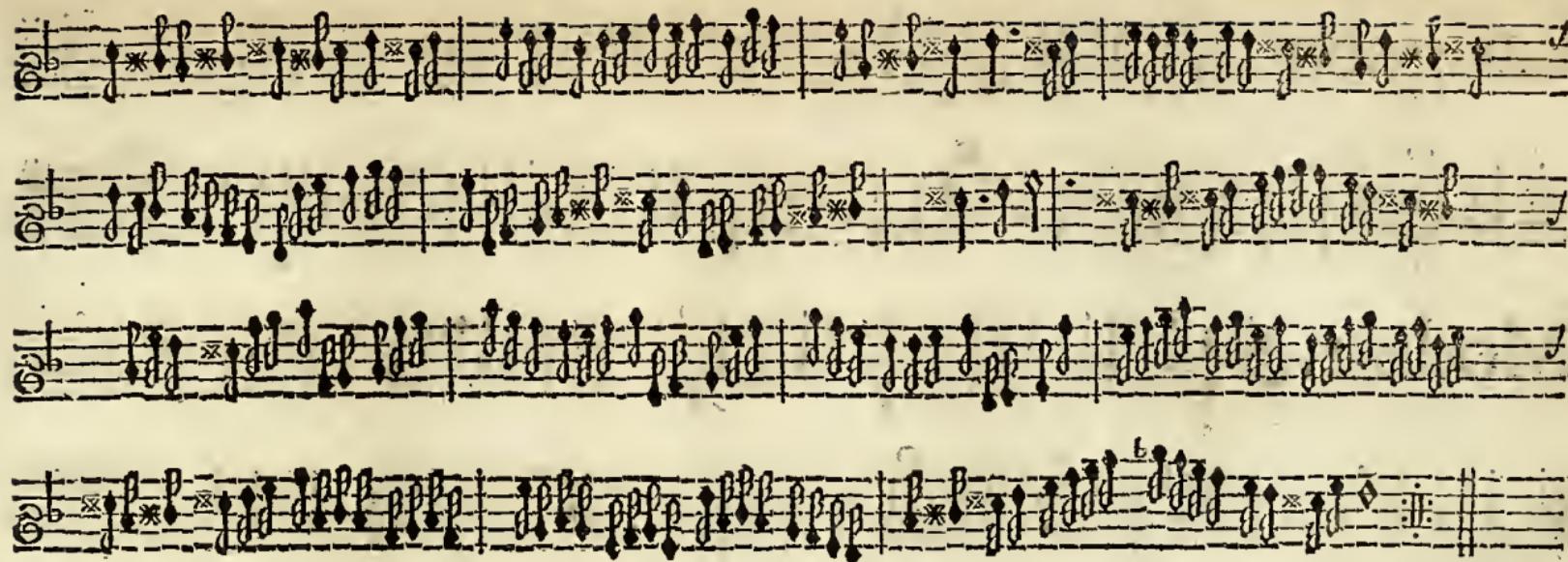
Modo 2.



Pavane Lachrimæ, gebroocken van

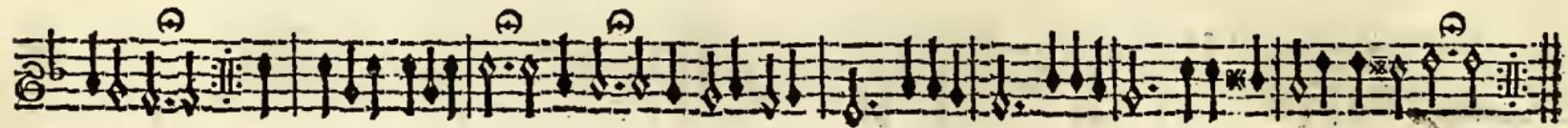
I. IACOB van EYCK.

13



Lavignone. Gebroocken van

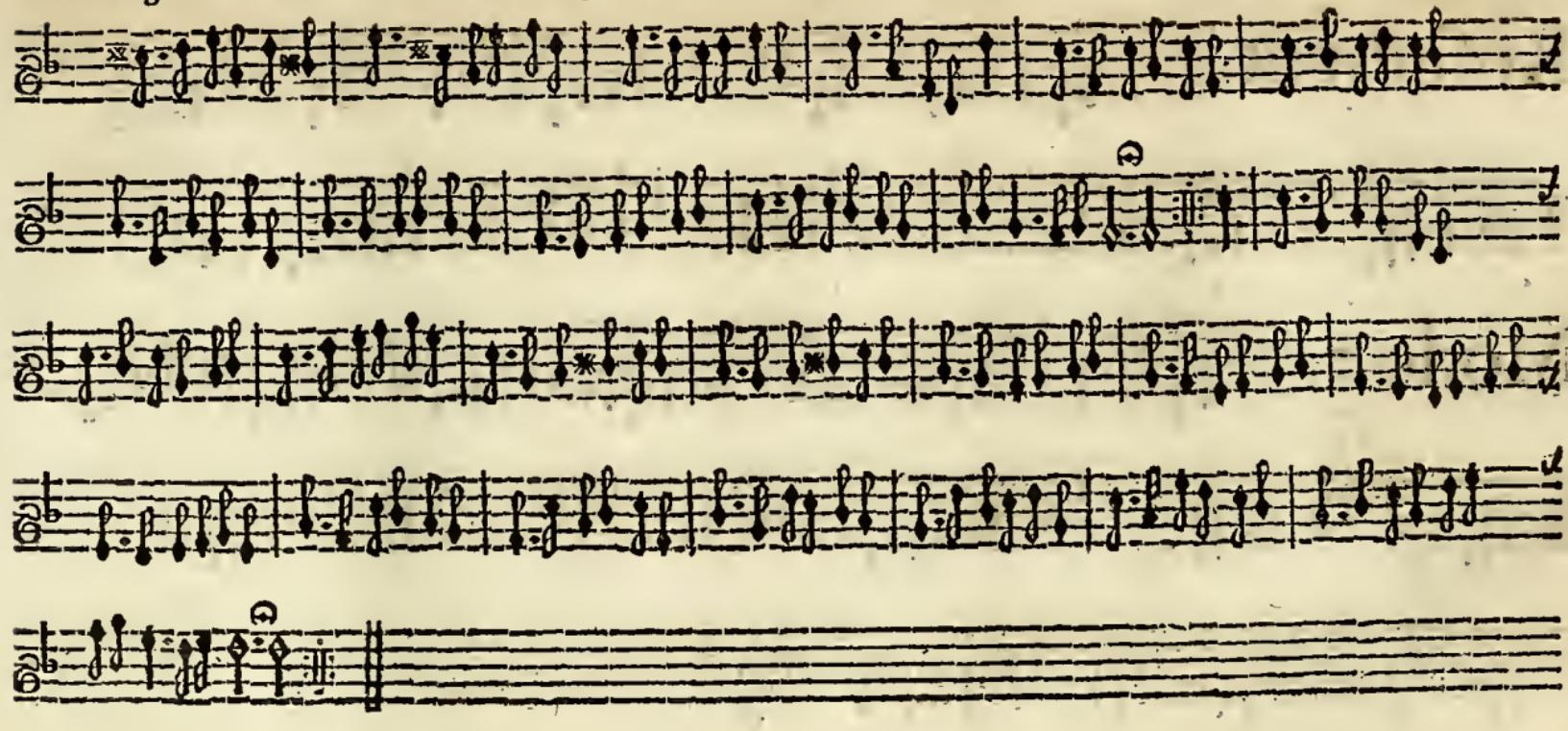
I. IACOB van EYCK.



Lavignone. van

J. IACOB van EYCK.

14



Rosemont gebroken, van

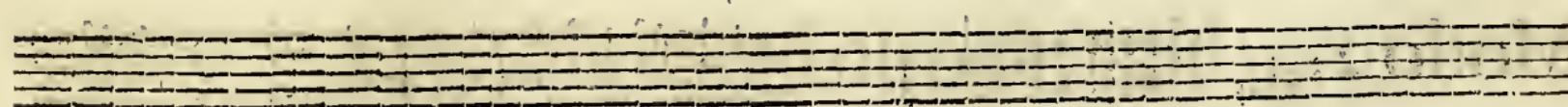
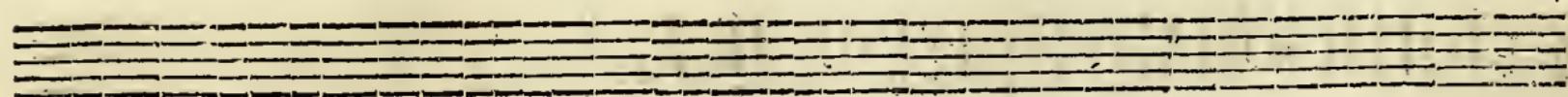
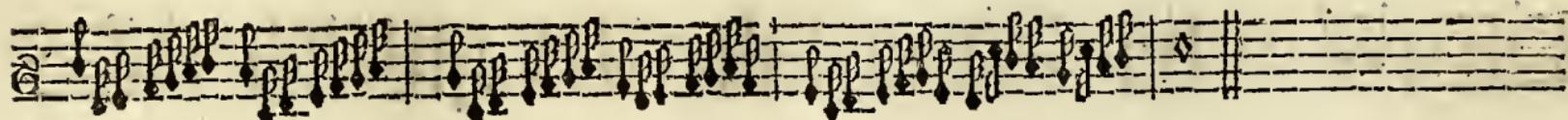
J. I A C O B van E Y C K.



Rosemont, gebroken van

J. JACOB van EYCK.

15



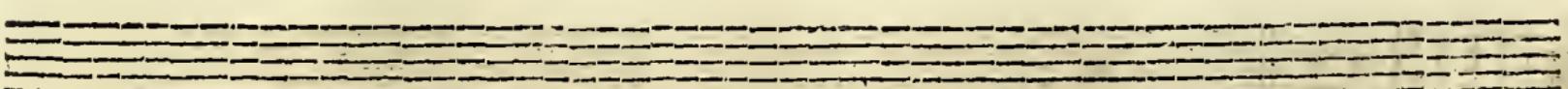
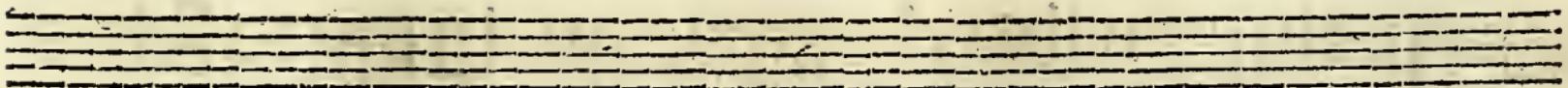
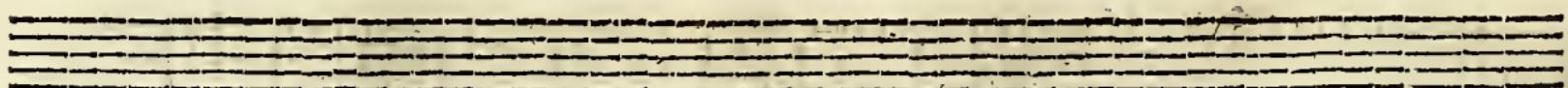
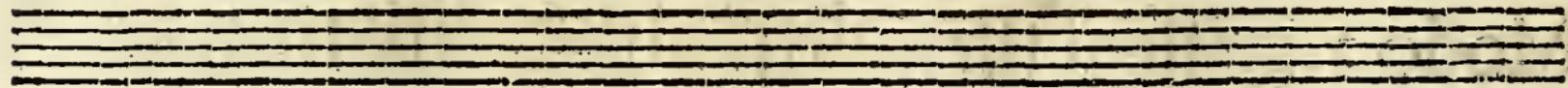
Courant, of Ach treurt myn bedroefde van I. IACOB van EYCK,



Courant, of Ach treurt myn bedroefde van

J. JACOB van EYCK.

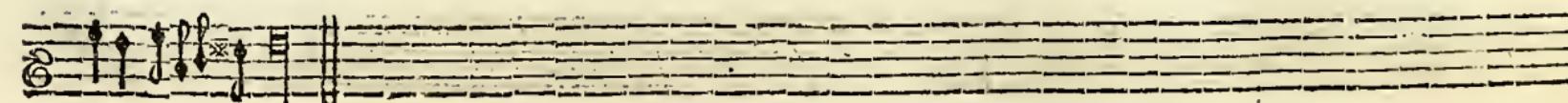
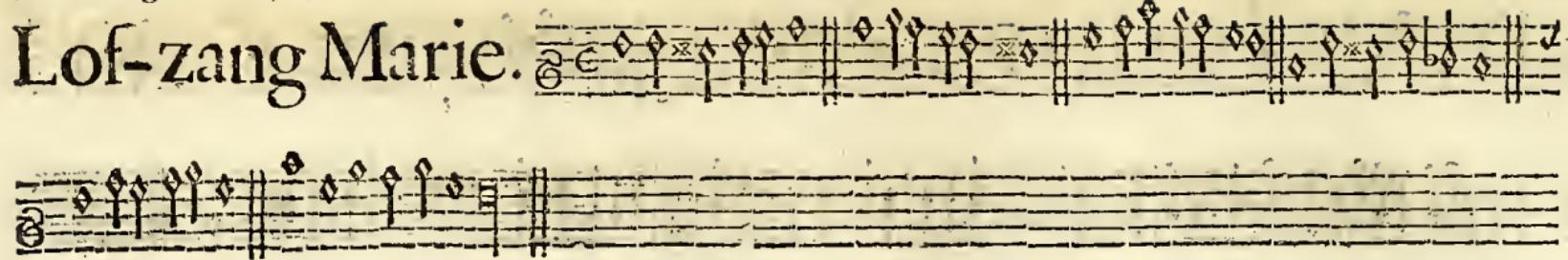
16



d'Lof-zangh Marie , van

J. JACOB van EYCK.

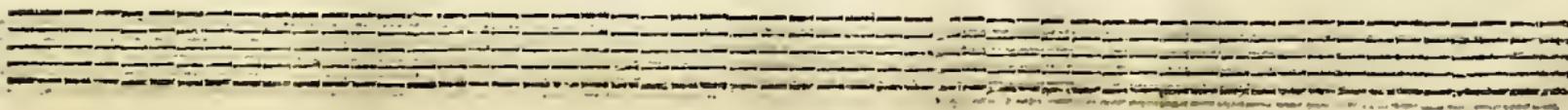
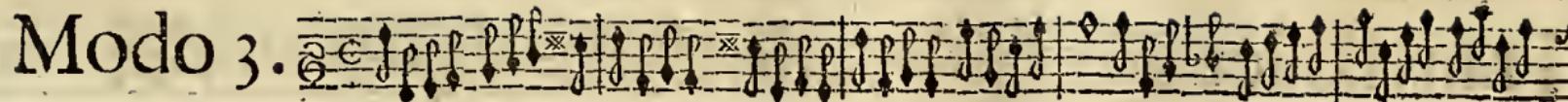
# Lof-zangh Marie.



Lof-zangh Marie , van

J. JACOB van EYCK.

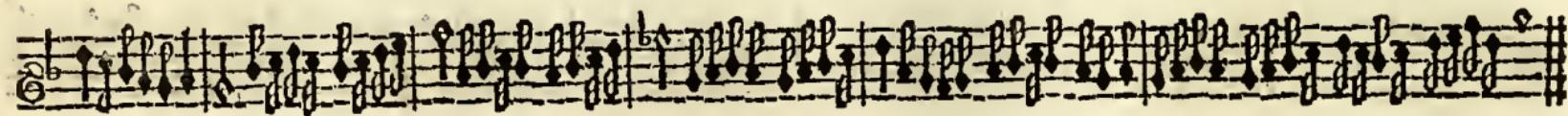
17



Frans Ballet , van

J. IACOB van EYCK.

# Frans Ballet.



Stil, stil een reys, van

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

18



D

Eerste Deel.

Fantasia & Echo, van

J. IACOB van EYCK.

# Fantasia & Echo.

A handwritten musical score for piano featuring six staves of music. The music is in common time and consists of six measures per staff. The key signature varies between staves. The notation includes various note heads (solid black, hollow black, solid white) and stems, with some notes having vertical dashes through them. Measure 1 starts with a forte dynamic. Measures 2 and 3 start with pianissimo dynamics. Measures 4 and 5 start with forte dynamics. Measure 6 starts with pianissimo. The score concludes with a forte dynamic. The manuscript is written in black ink on white paper.

forte.

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

pian. forte. pian.

forte. pian.

The sheet music consists of five staves of musical notation for piano. The notation uses a unique system of dots and stems. The first staff begins with a dynamic marking "forte." The second staff begins with "pian." The third staff begins with "forte." The fourth staff begins with "forte. 3" followed by "pian. 3". The fifth staff begins with "pian. 3". The music features various dynamics and performance instructions throughout the staves.

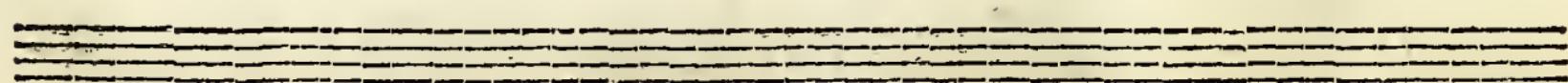
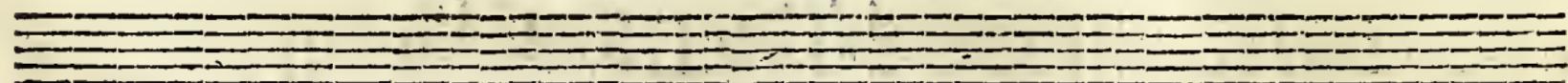
Gefwinde Bode van de Min , van

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

# Gefwinde Bode.



## Modo 2.

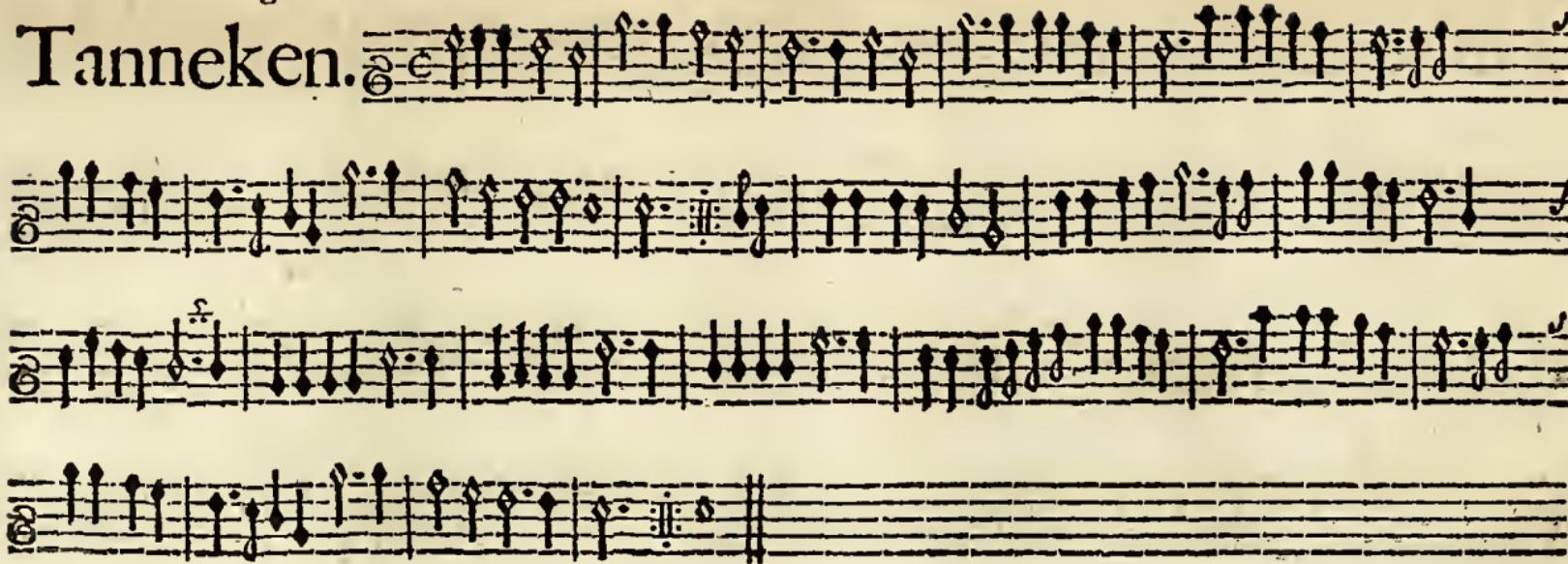


Onan of Tanneken gebroocken van

I. IACOB van EYCK.

20

Tanneken.



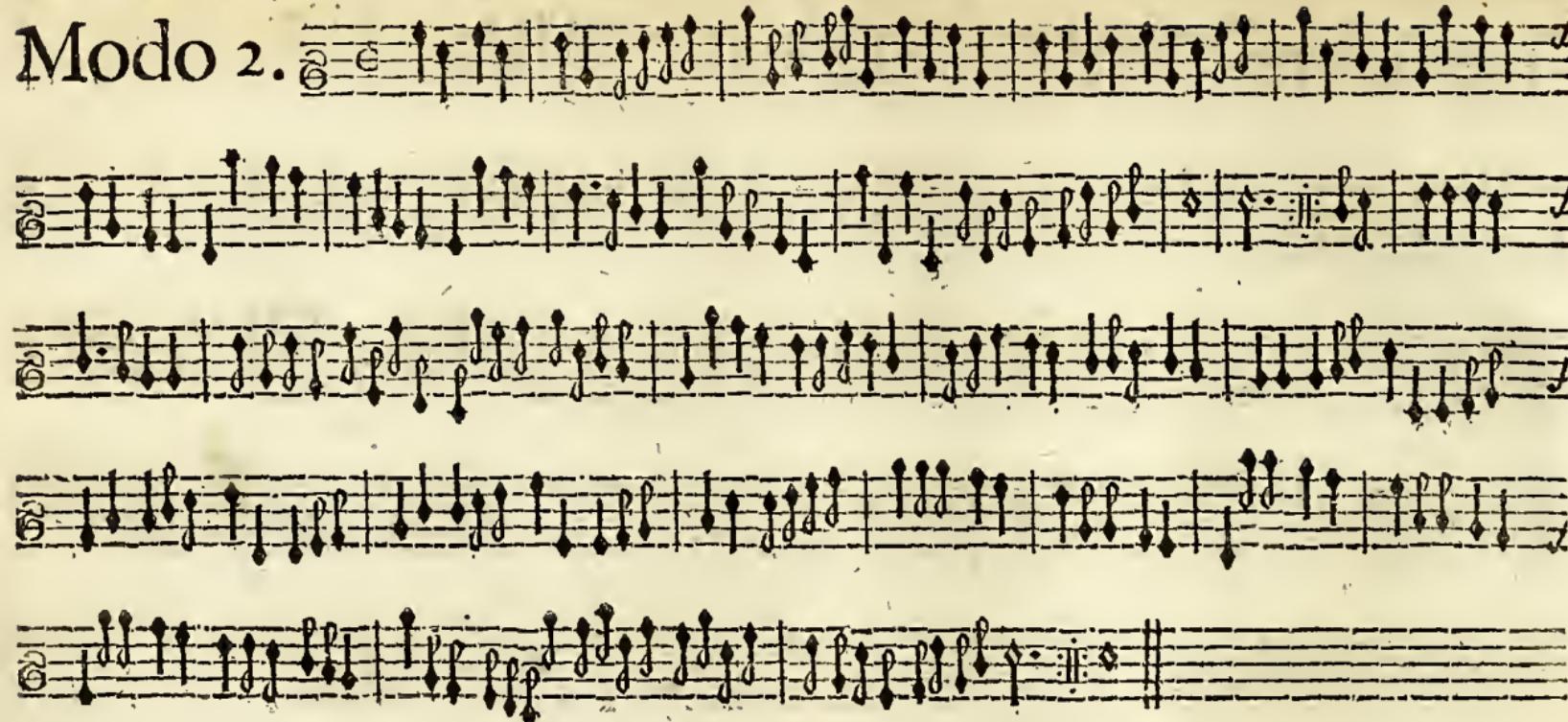
Keer-om.

D 3

Onna of Tanneken, gebroocken van

I. IACOB van EYCK.

Modo 2.



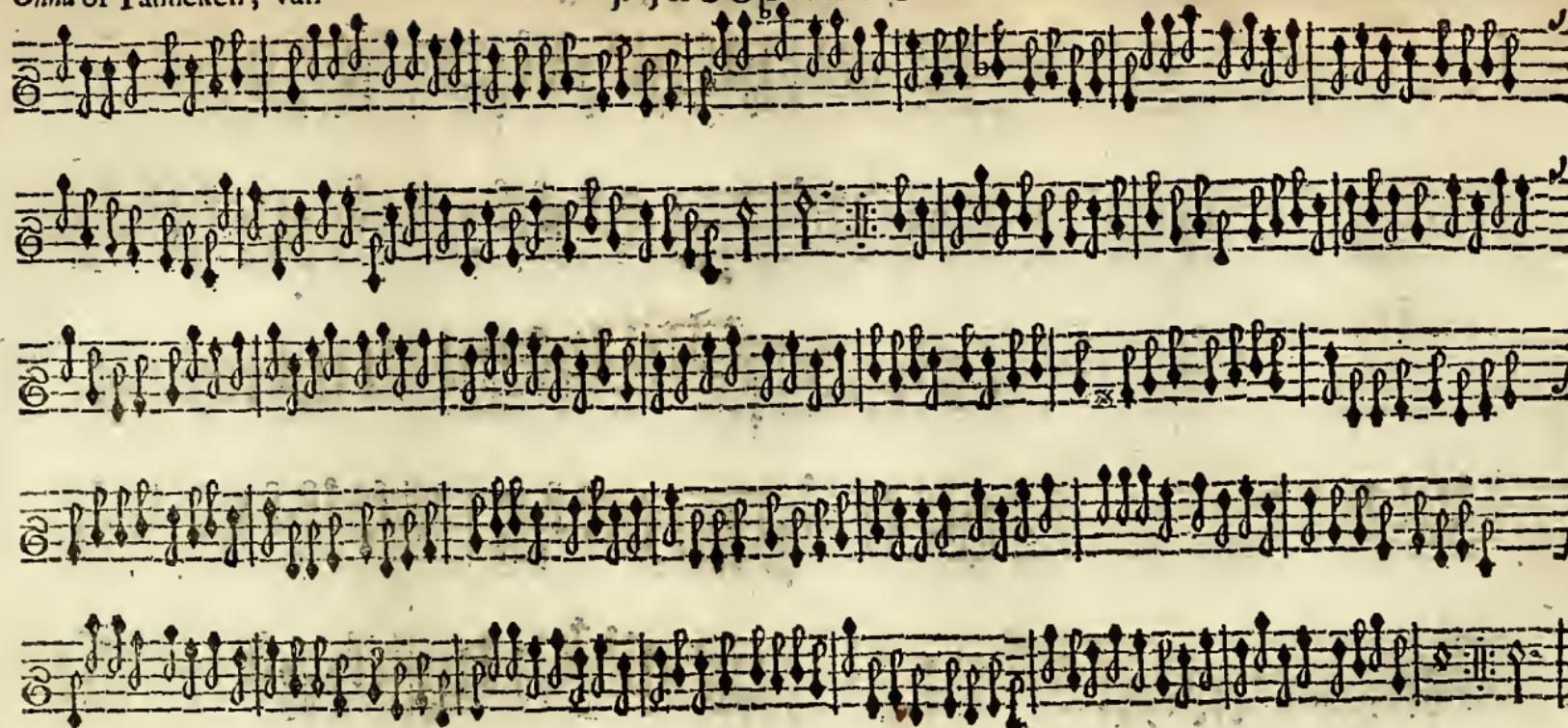
Modo 3.



Onna of Tanneken, van

J. JACOB van EYCK.

21



Keer-om. ■■■

D 4.

Onan of Tanneken gebroocken van

J. JACOB van EYCK.



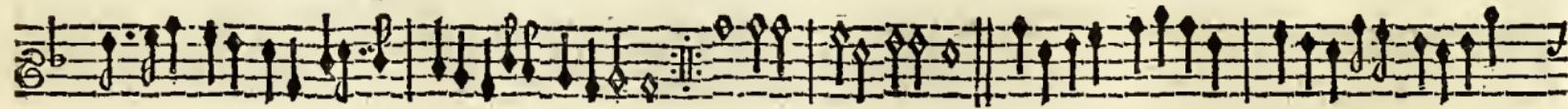
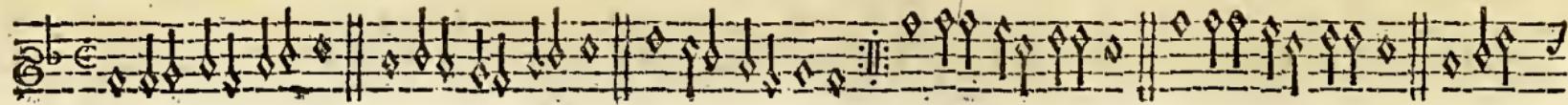
Onan of Tanneken, van

J. JACOB van EYCK.



Psalm 68 gebroocken van

I. IACOB van EYCK.



Psalm 68 gebroocken, van

J. IACOB van EYCK.

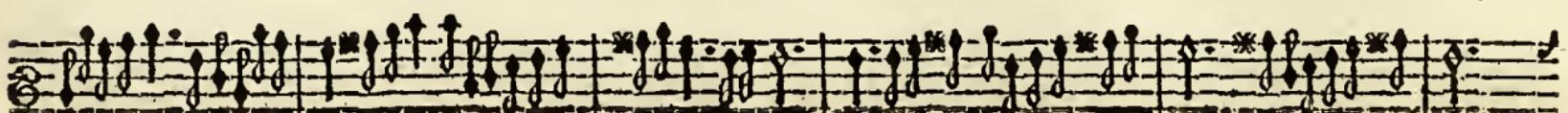
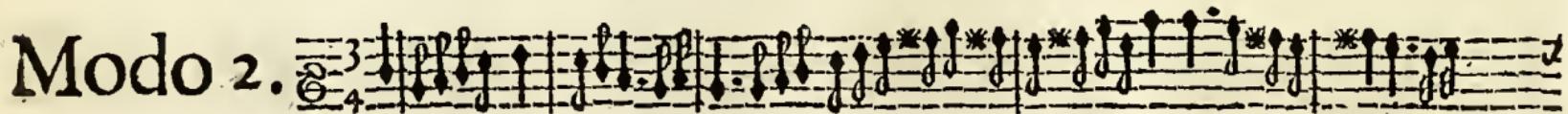
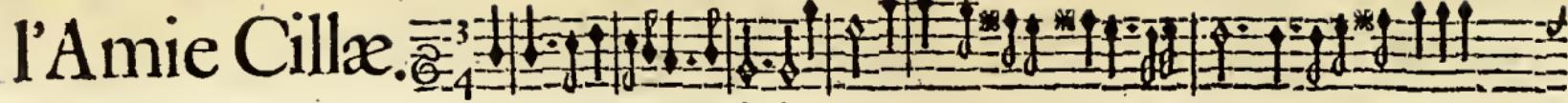
23

modo 3.

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

I'Amie Cillæ, van

J. JACOB van EYCK.



PAmie Cilla, van

J. JACOB van EYCK.

24



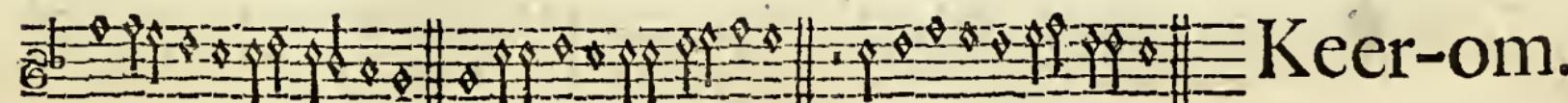
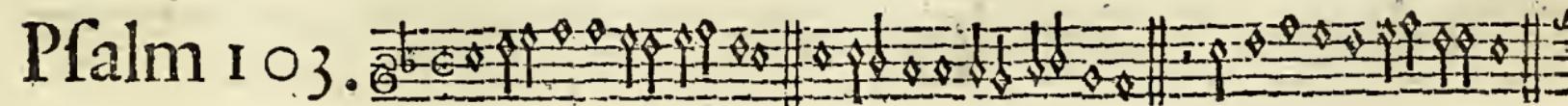
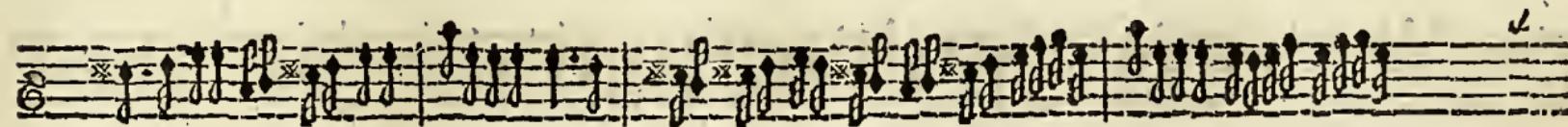
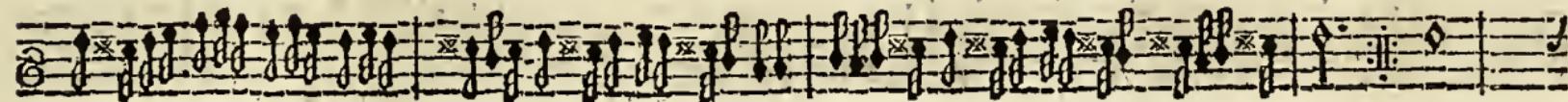
E

Eerste Deel.

Bravade , gebroocken van

J. IACOB . van EYCK.



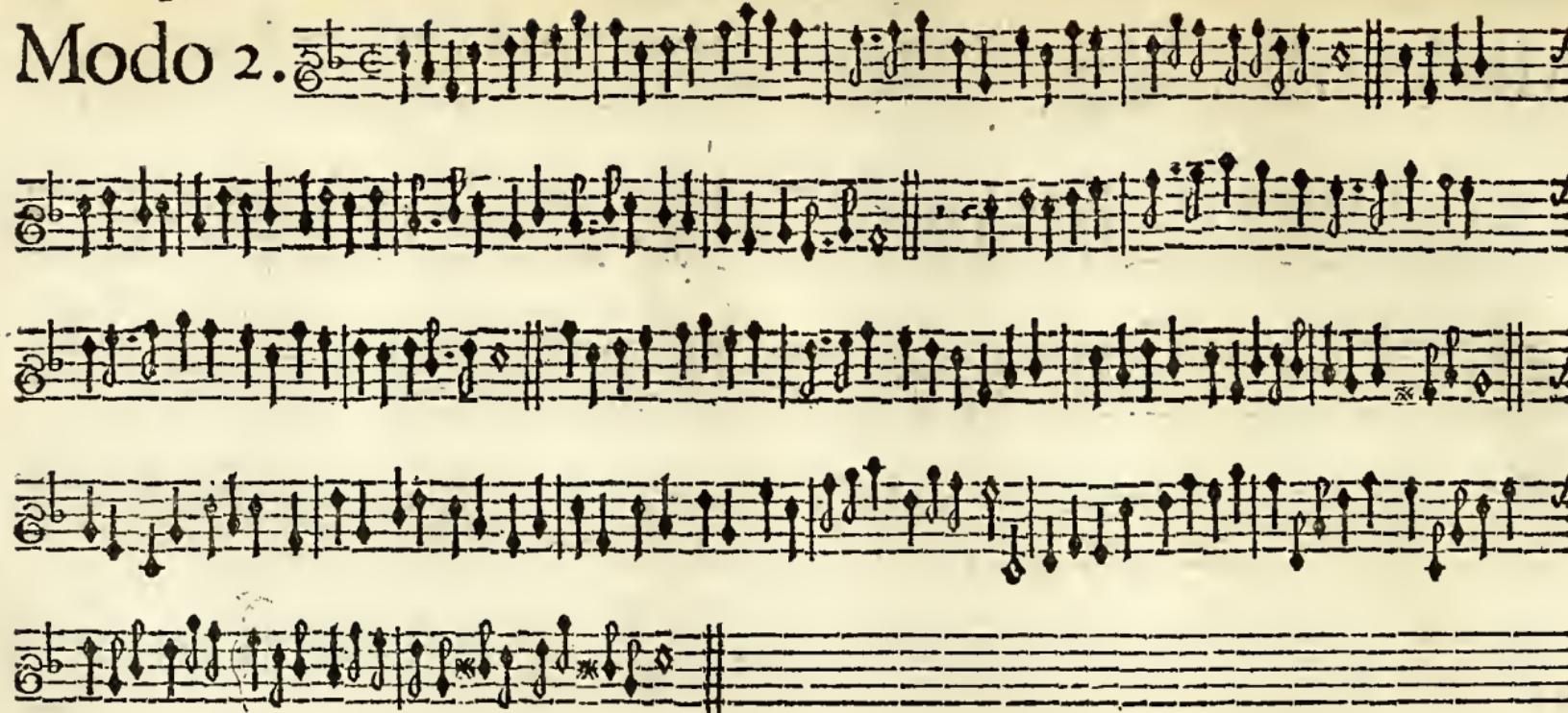


Keer-om.

Psalm 103 gebroocken van

I. IACOB van EYCK.

Modo 2.



Modo 3.



Keer-om.

E 3

Psalm 103, gebroocken van

I. IACOB van EYCK.

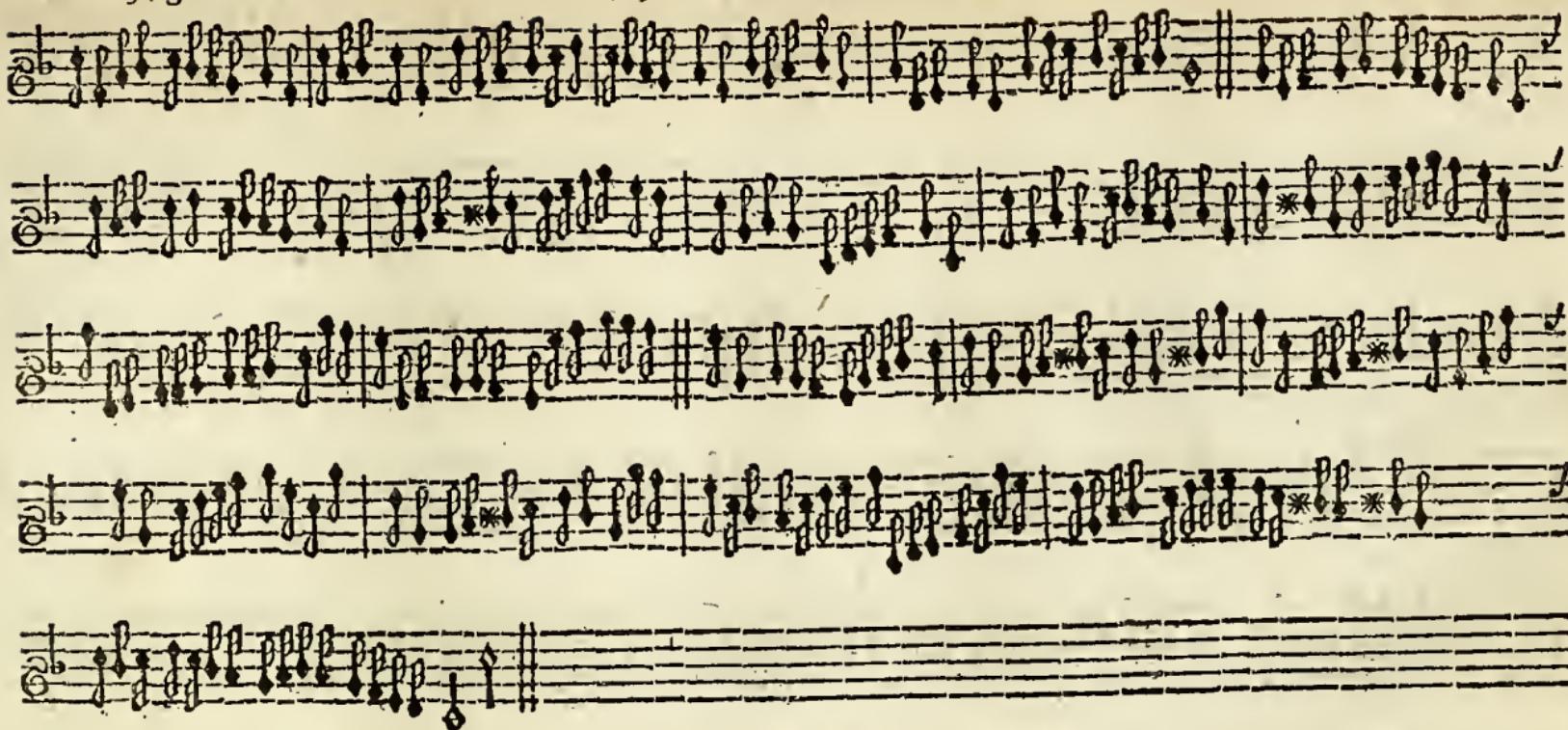
Modo 4.



Psalm 103, gebroocken van

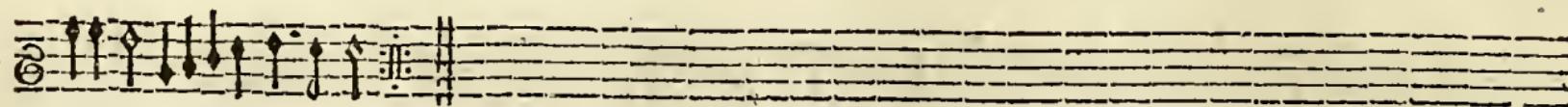
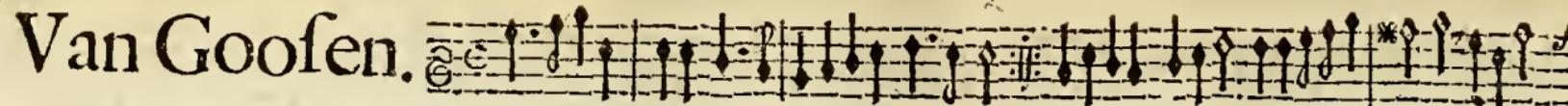
J. JACOB van EYCK.

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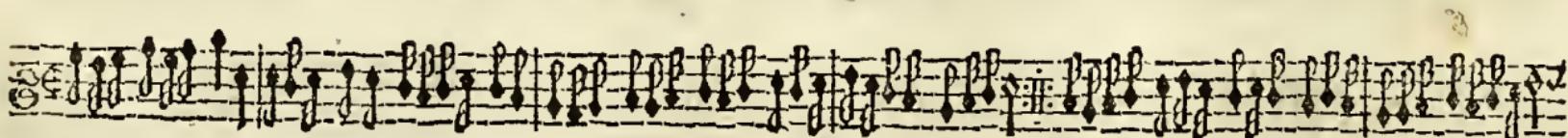


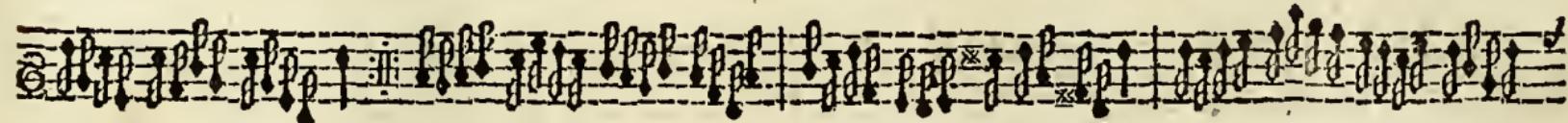
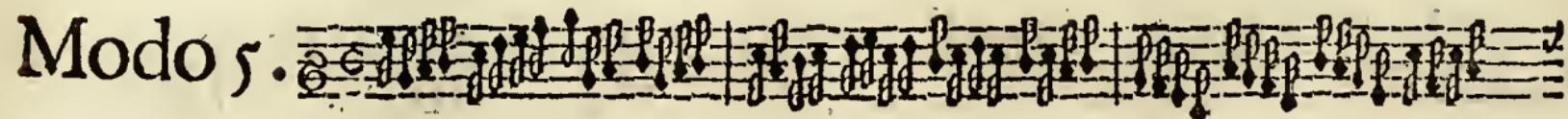
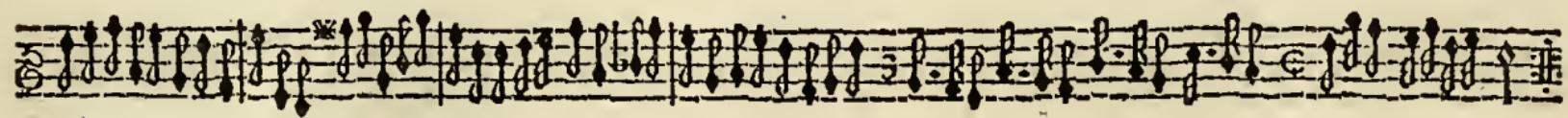
Van Goosen, gebroocken van

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



Modo 3.

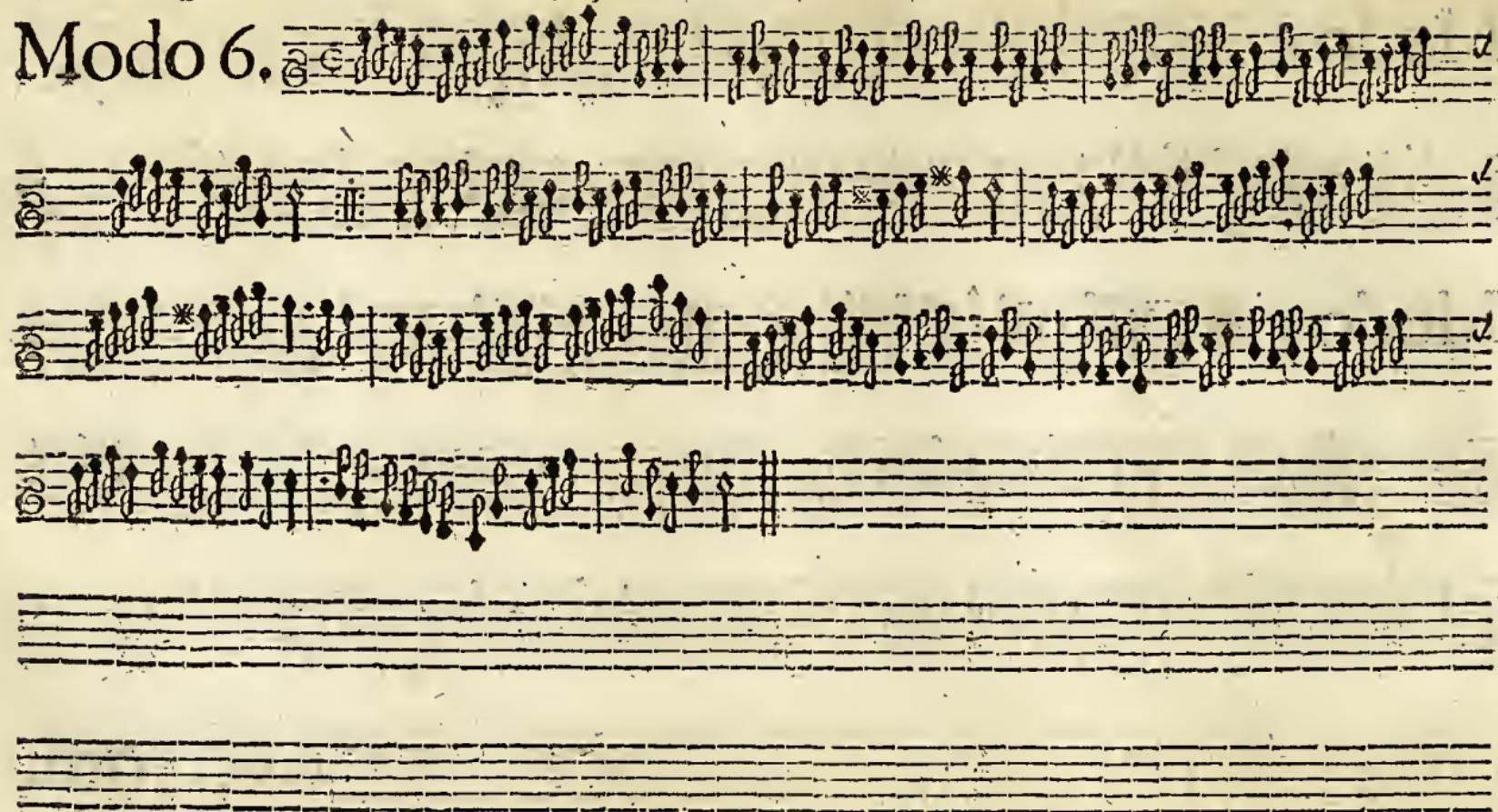




Van Goosen, gebroocken van

J. JACOB van EYCK.

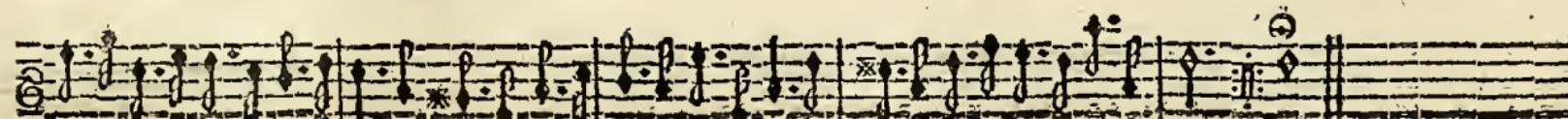
Modo 6.



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



Modo 2.

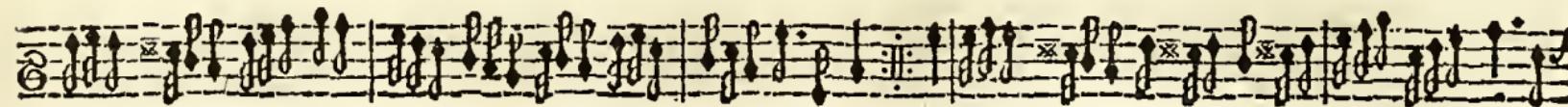


Si vous me voules guerir , van

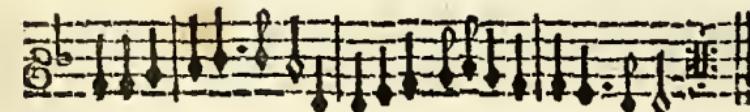
I. IACOB van EYCK.

Modo

3.



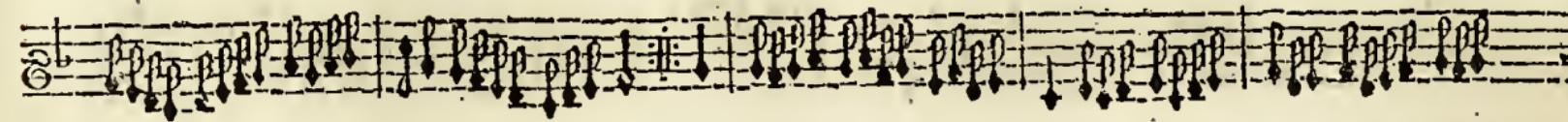
Courante.



Conrante, gebroocken van

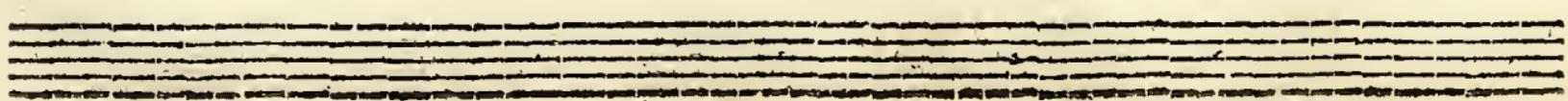
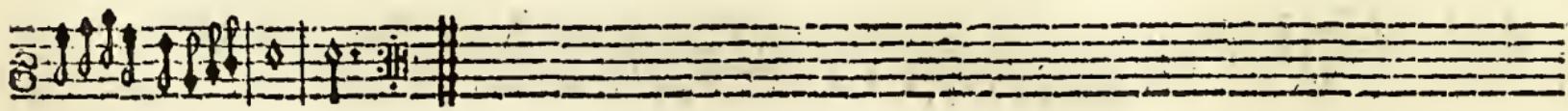
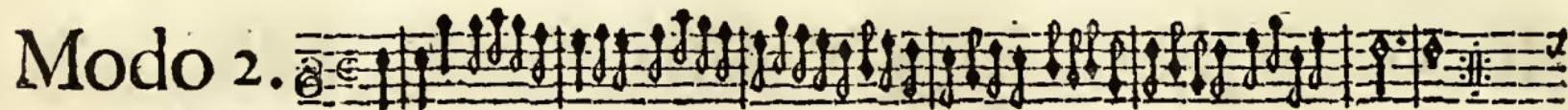
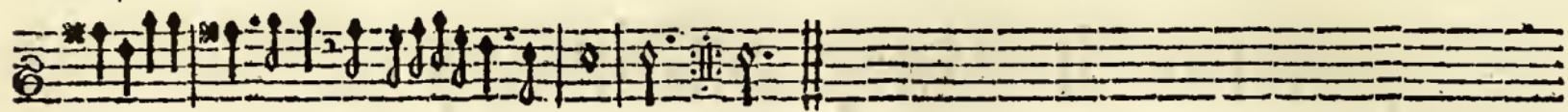
J. I A C O B . v a n E Y C K .

30



Ghy Ridders in het prachthig Romen, van

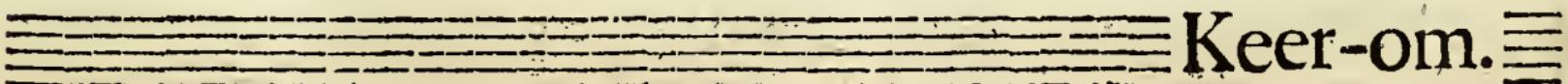
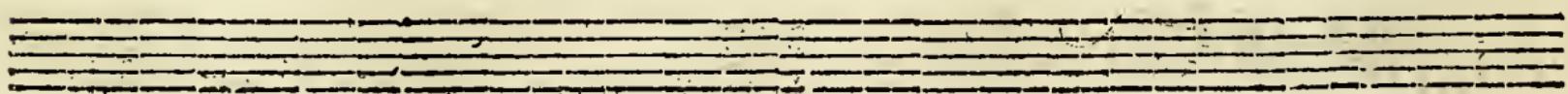
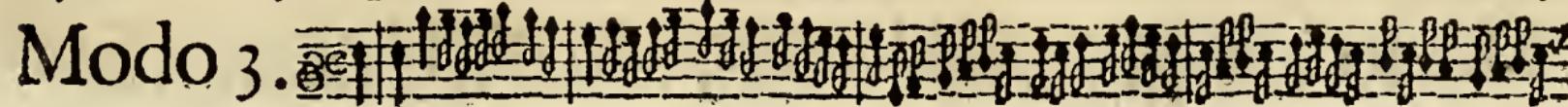
J. JACOB van EYCK.



Ghy Ridders in het prachtigh Romen, van

J. IACOB van EYCK.

31



Keer-om. ■■■

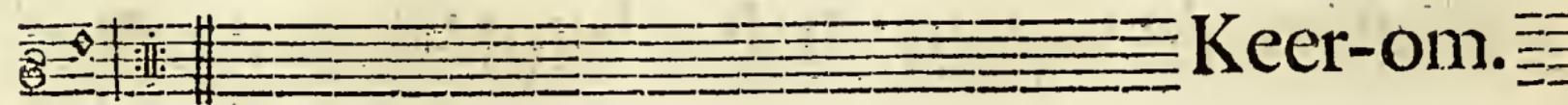
Ghy Ridders in het prachtigh Romen, van

I. IACOB van EYCK.

Modo 4.



# Ballette Gravesand gebrooken van I. I. van Eyck.



Keer-om.

Ballette Gravesand , van

J. JACOB van EYCK.



Modo 3.

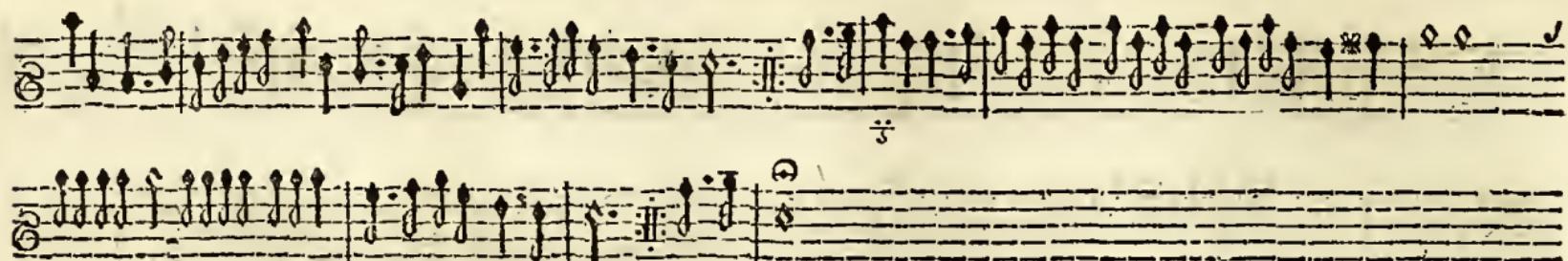




Engels Nachtegaeltje, gebroocken van

J. IACOB van EYCK.

# Nachtegael.



# Modo 2.



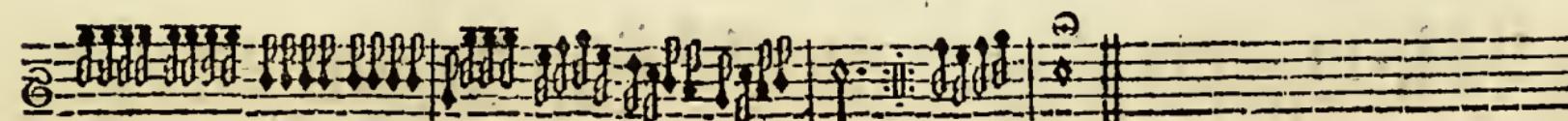
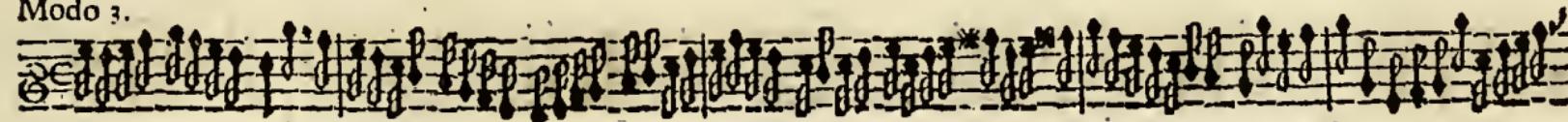
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J. JACOB van EYCK.

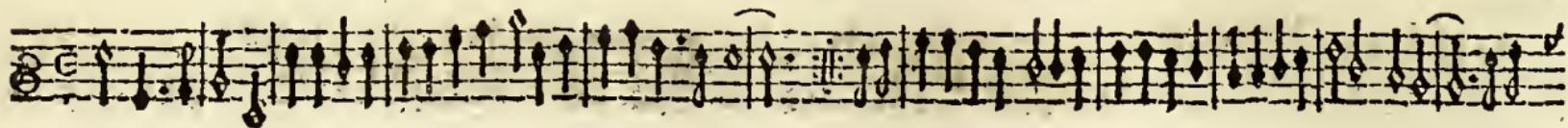
34



Modo 3.



# Ach Moorderesse van I. IACOB van EYCK.



Ach Moorderesse, van

I. IACOB van EYCK.

35

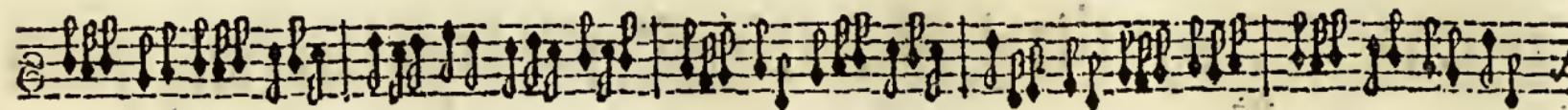
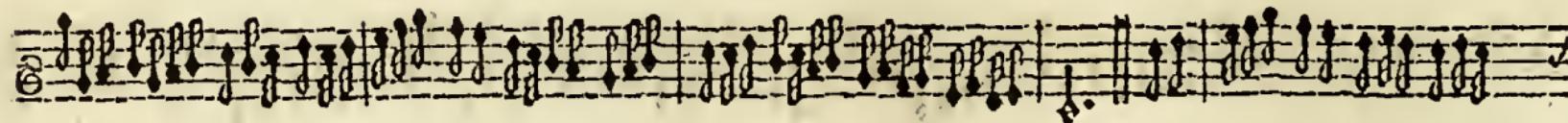


Keer-om.

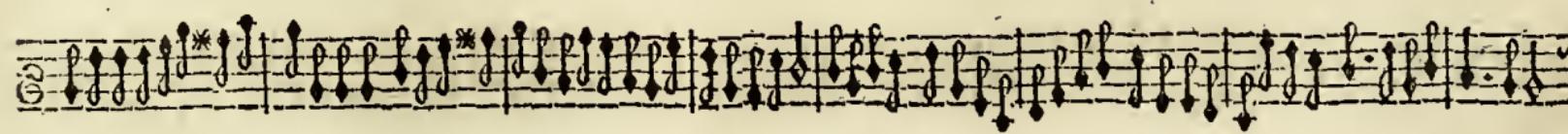
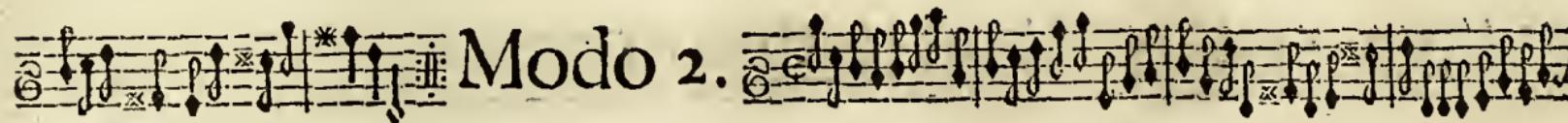
Ach Moorderesse , van

I. IACOB van EYCK.

Modo 4.



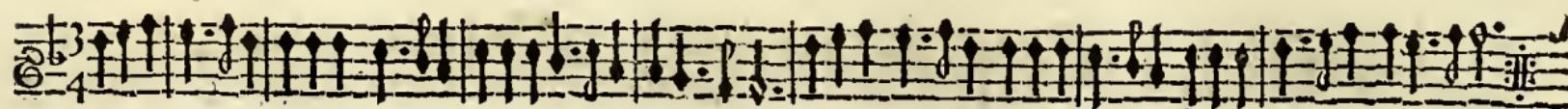
Lanterlu.

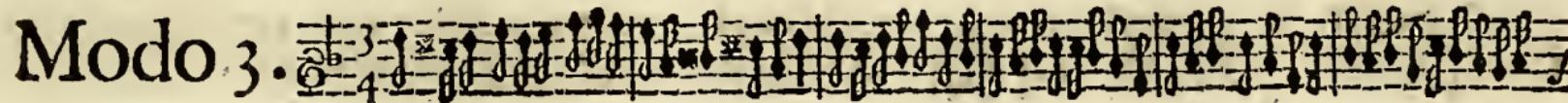


G

Eerste Deel.

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





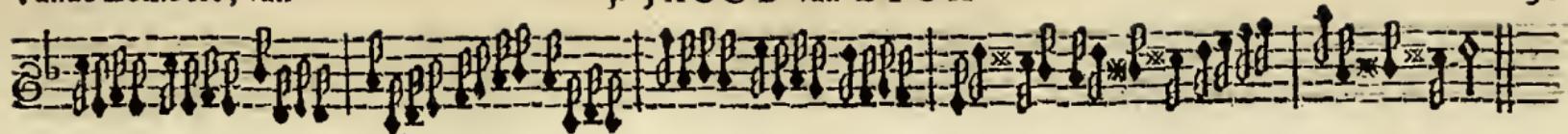
Keer-om.

Philis schoone Herderin , van

J. JACOB van EYCK.

Modo 4.





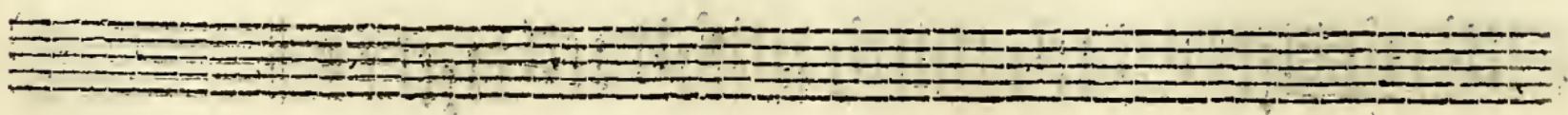
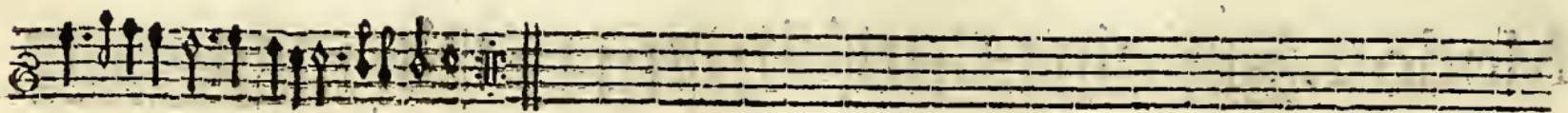
Vande Lombart, van I. JACOB van Eyck.



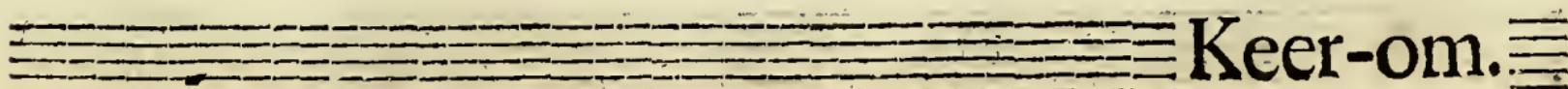
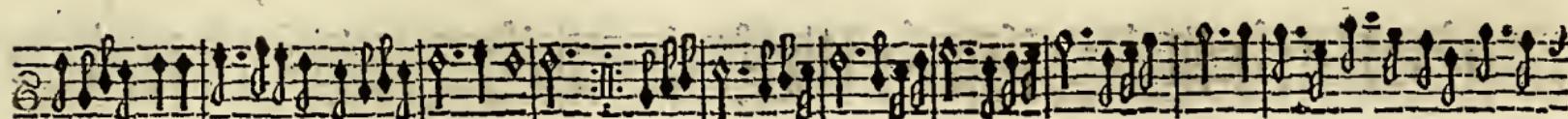
Modo 2.



Comagain gebroken van I.IACOB van EYCK.



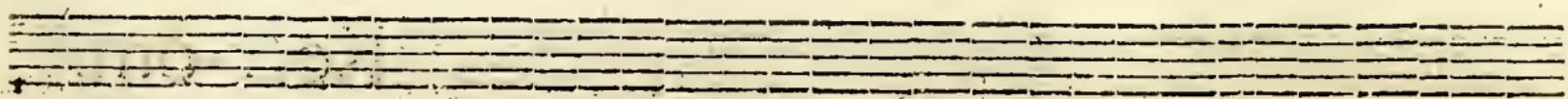
Modo 2.



Keer-om.

Comagain , van

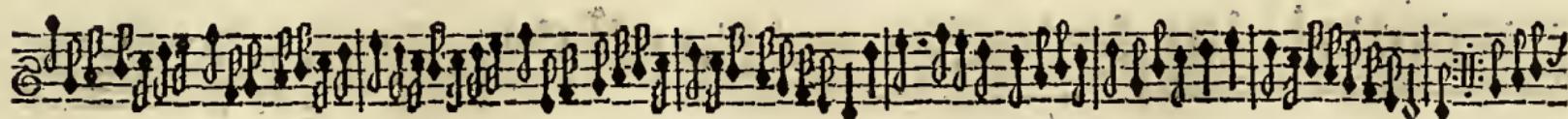
I. IACOB van EYCK.



Comagain, van

J. JACOB van EYCK!

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Keer-om.



Comagain, van

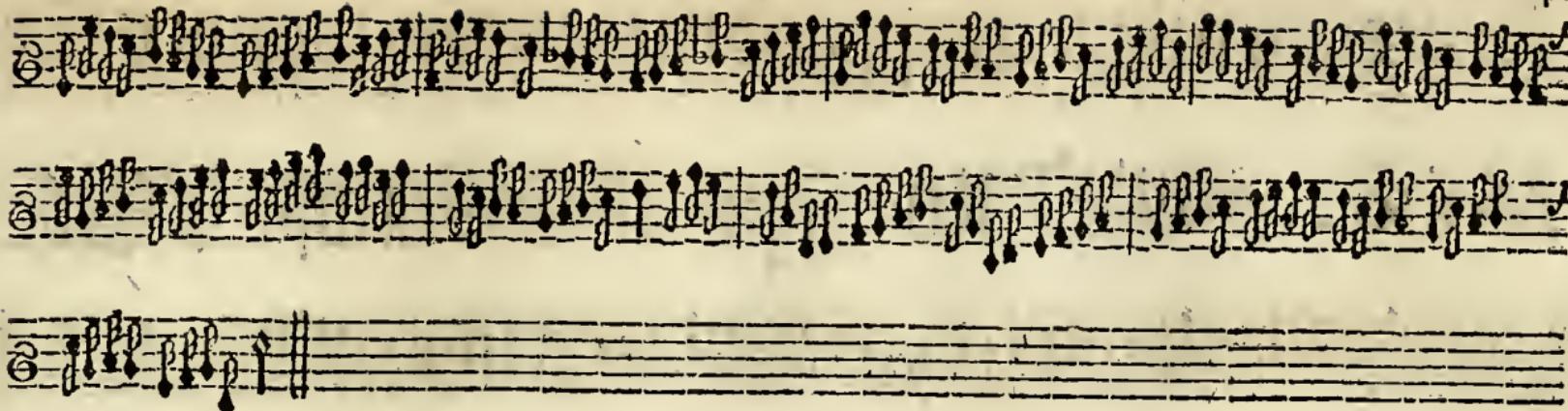
I. JACOB van EYCK.



Comagain , van

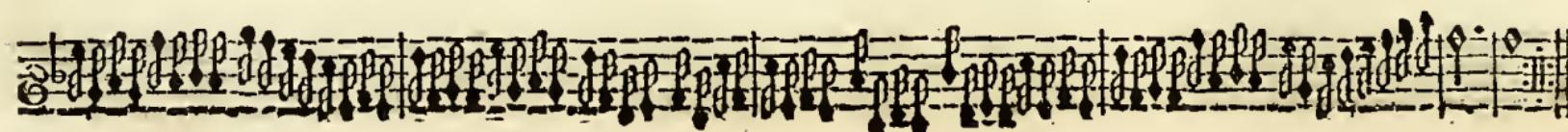
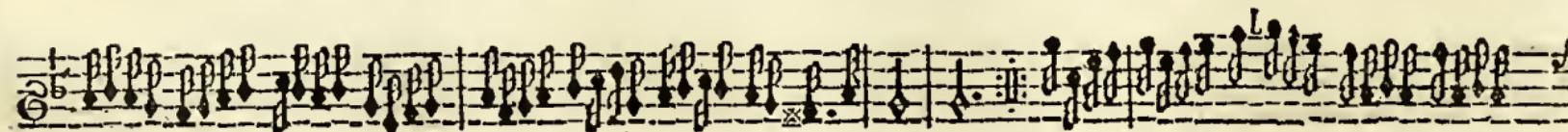
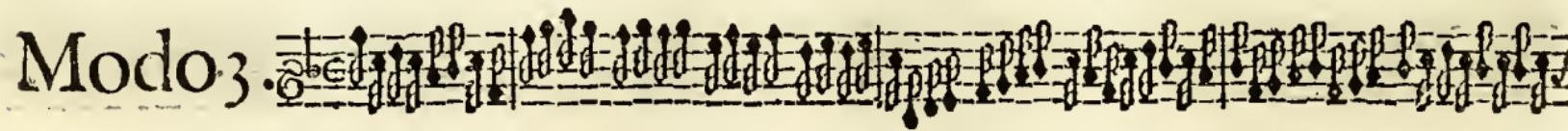
J. IACOB van EYCK.

45

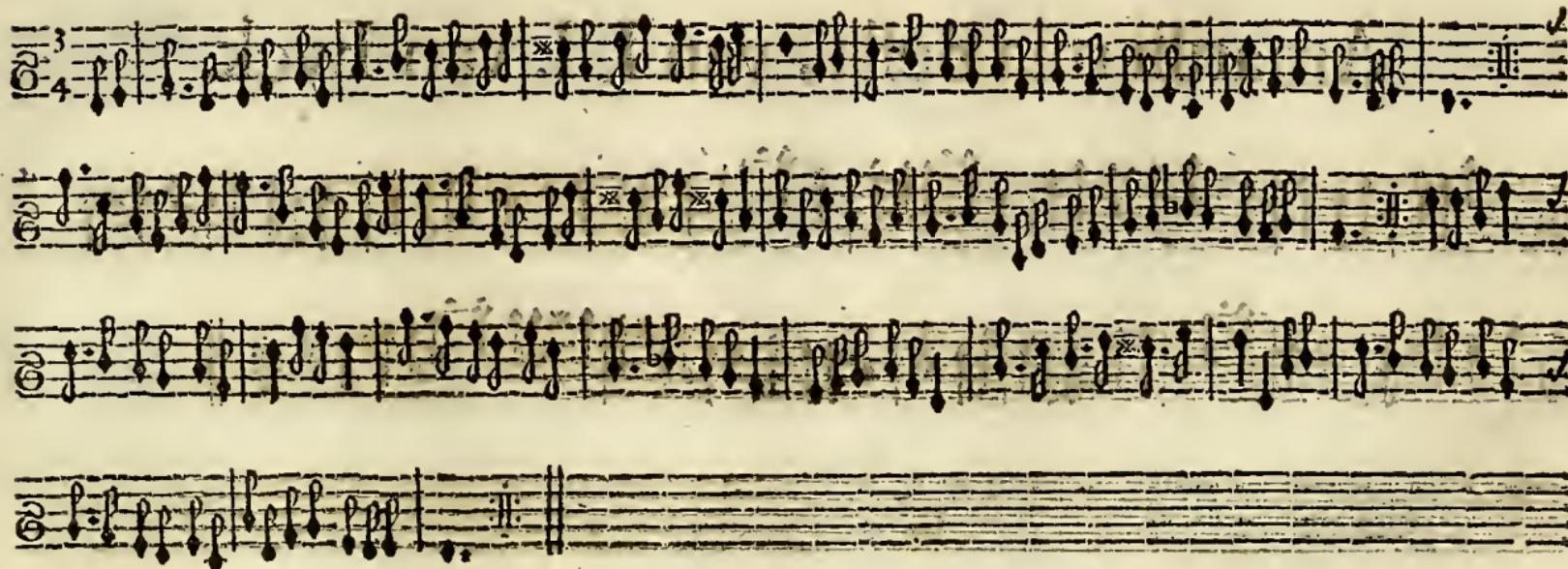


Courant, van

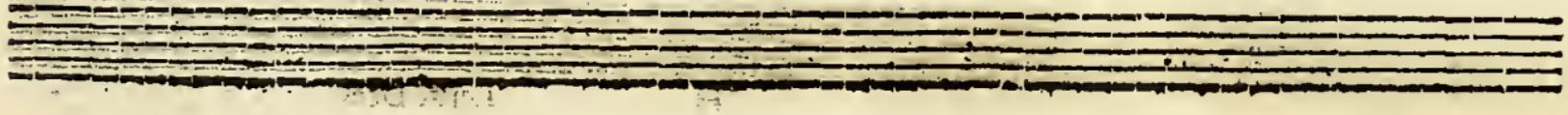
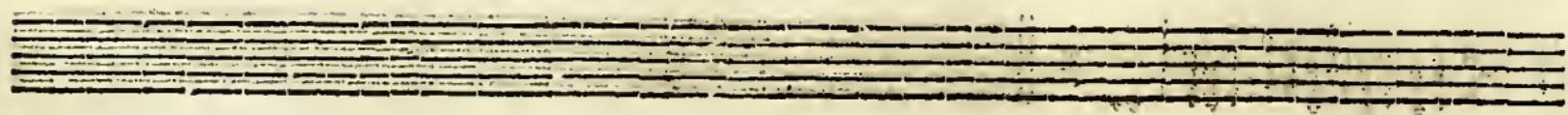
J. I A C O B van E Y C K.



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



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



Amarilimia bella', van

J. JACOB VAN EYCK.

new edition 1881 - 43



Keer-om.

Amarilli mia bella, van

J. IACOB van EYCK.

1. 1. 1. 1. 1. 1. 1. 1.

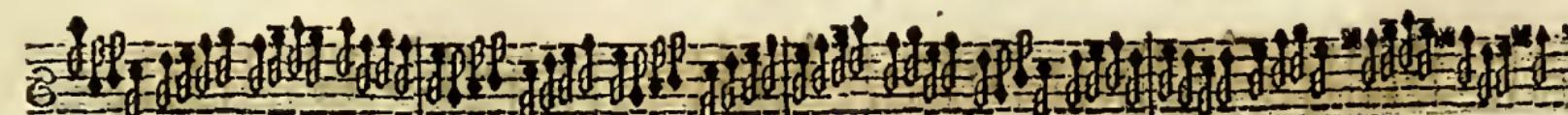
# Derde Modo.



Lus de mi alma , van

J. JACOB van EYCKA

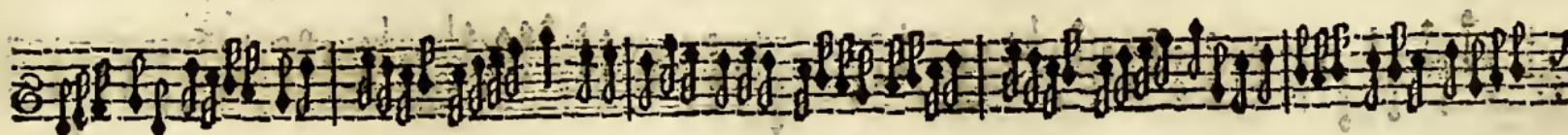
msv. b. 1. d. 2. folg. 44



Engels Lied , van

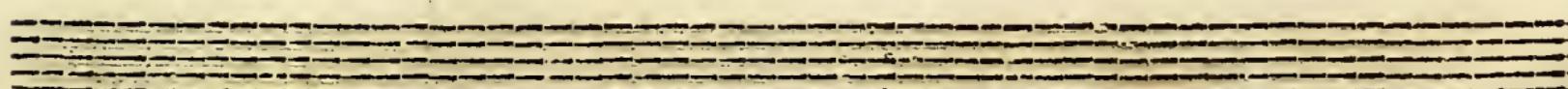
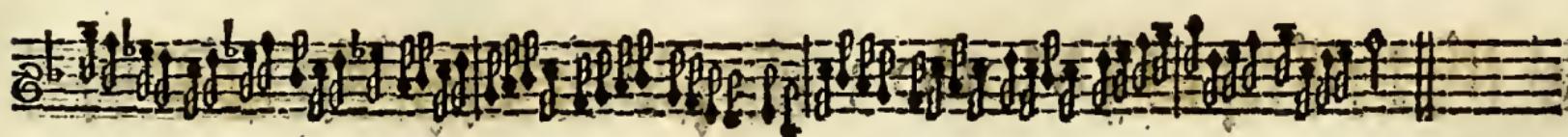
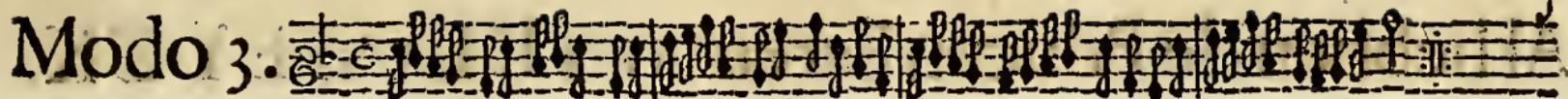
I. IACOB van EYCK.



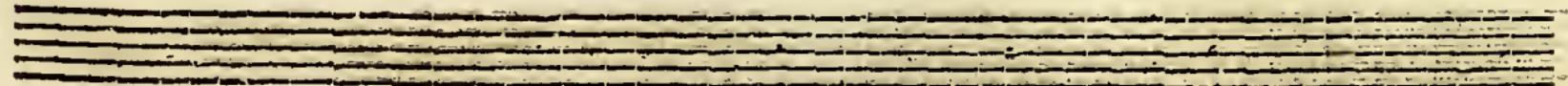


Philis quam Philander: van I. Jacob van Eyck.

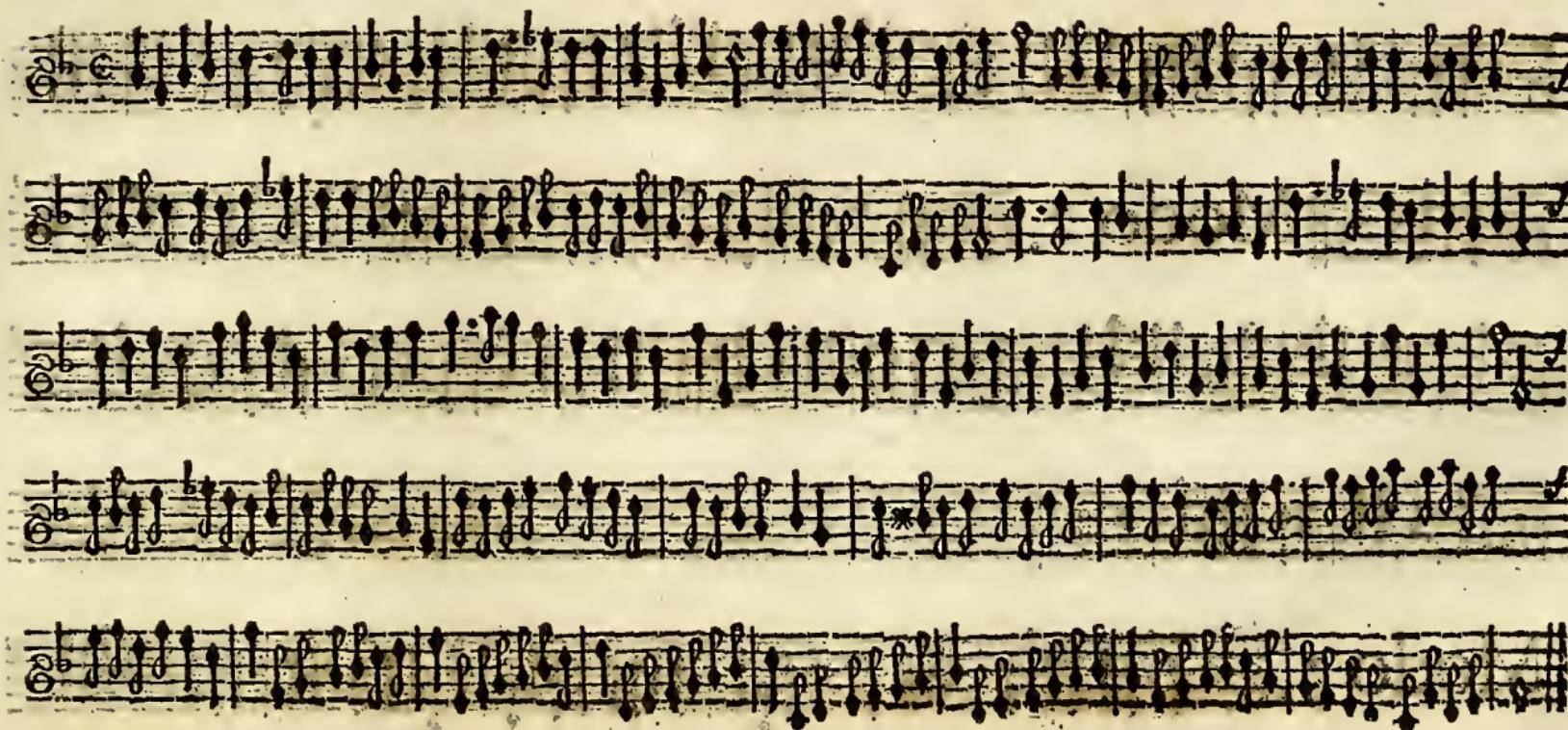




# Al hebben de Prince[n] haren, van I. I. van EYCK.



Tweede Rofemond, van I. I. van EYCK,



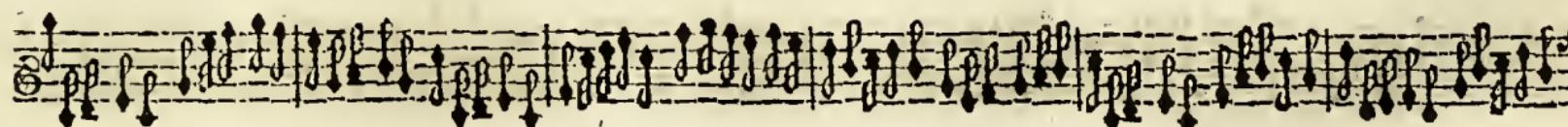
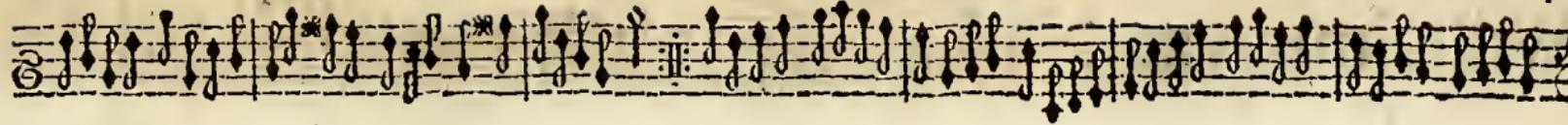
# De zoete Zoomertyden, van I. Jacob van Eyck.



De zoete Zomer tyden , van

I. IACOB van EYCK.

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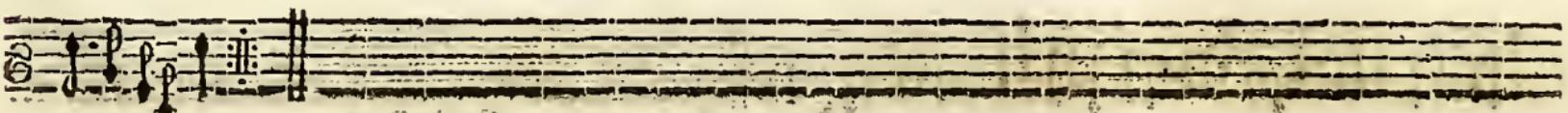
I

Eerste Deel.

Wilhelmus van Nassouwen, van

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

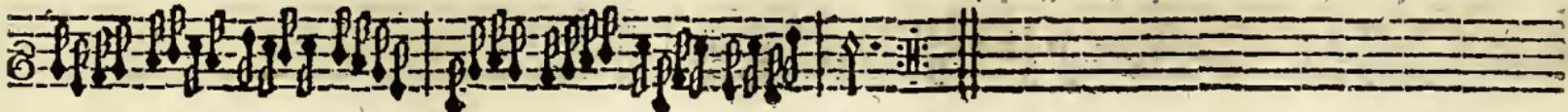
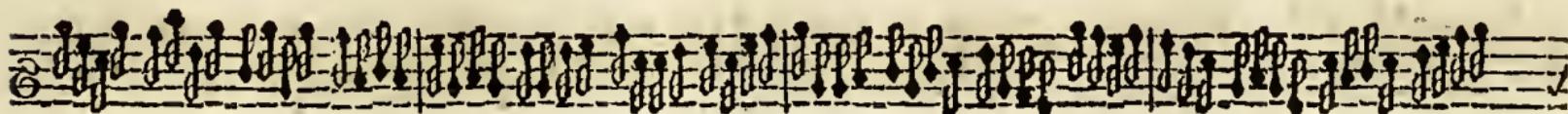
# Wilhelmus van Nass.



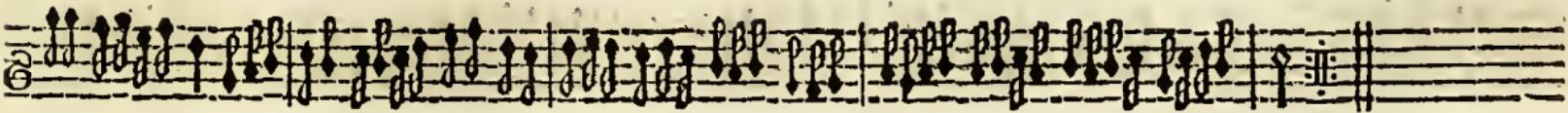
Wilhelmus van Nassouwen , van

J. IACOB van EYCK.

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Noch een veranderingh van Wilhelmus.

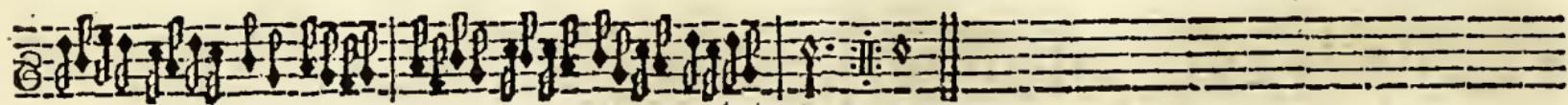
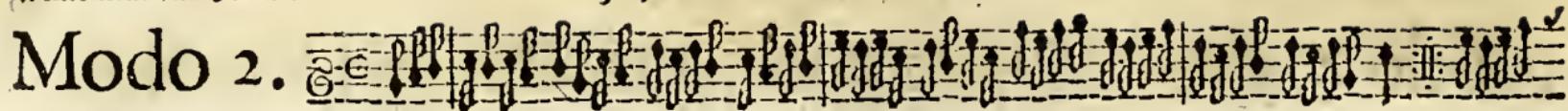


Keer-om.

Wilhelmus van Nass. van

J. JACOB van EYCK.

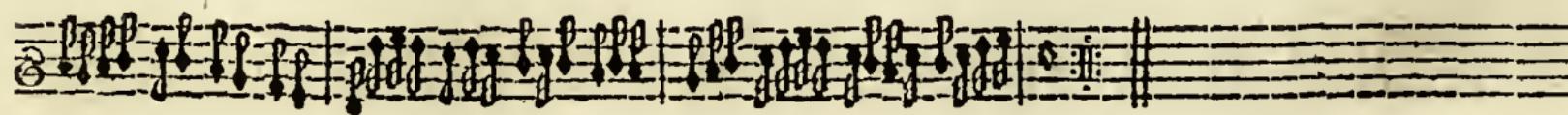
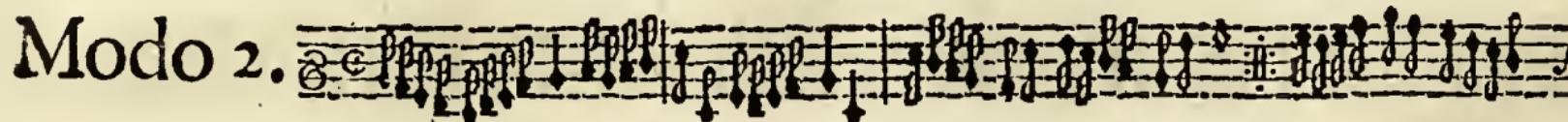
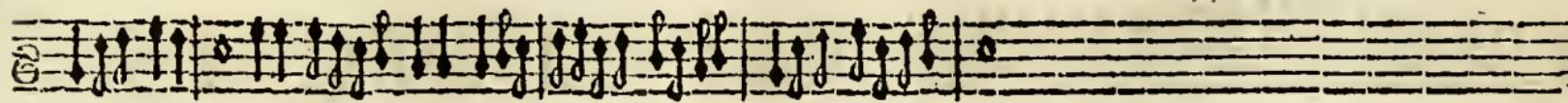
Modo 2.



Wilhelmus van Nass. van

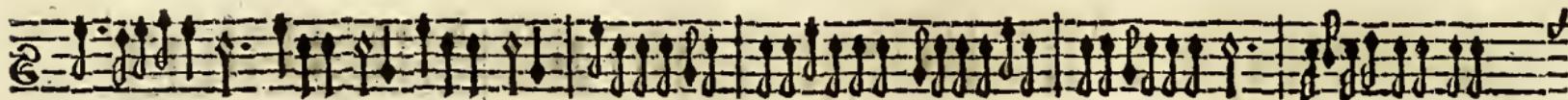
J. JACOB van EYCK.

# Courante Mars, van I. IACOB van Eyck.



Batali , van

I. IACOB van EYCK.





Batali , van

J. JACOB van EYCK.

Allarm.



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



Schoonste Herderinne.

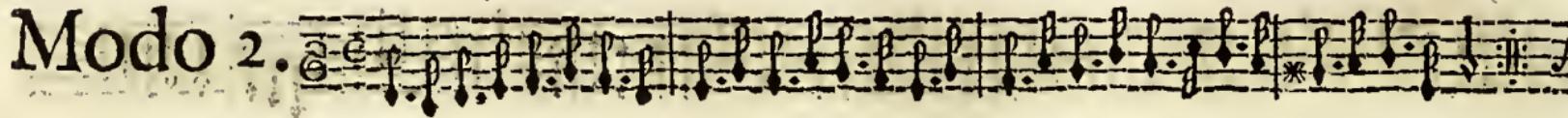


Eynde.

Modo 2.



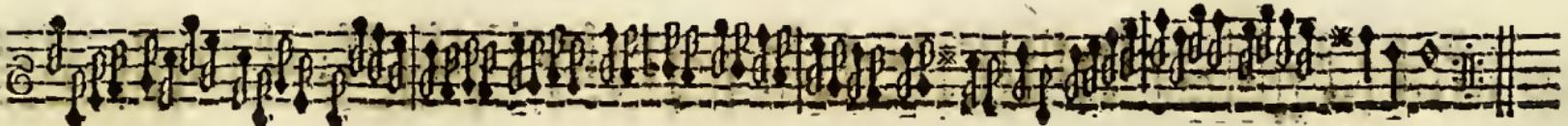
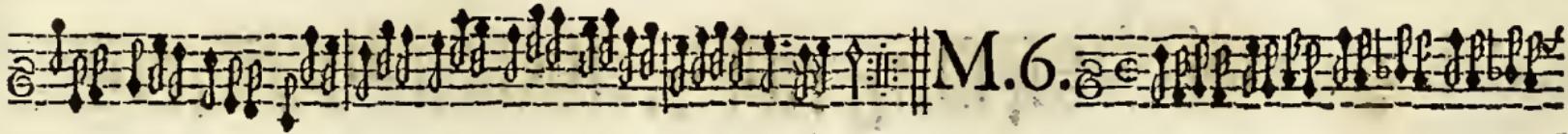
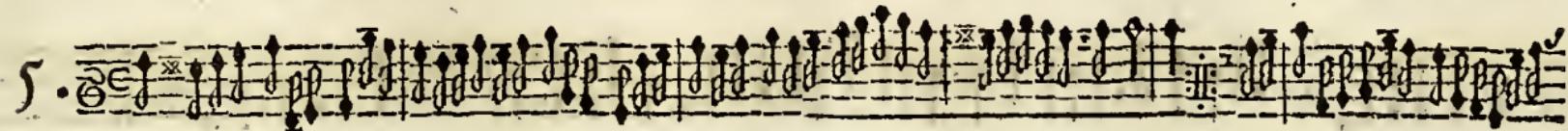
# Rosemond die lagh gedoocken, van I. I. van Eyck.



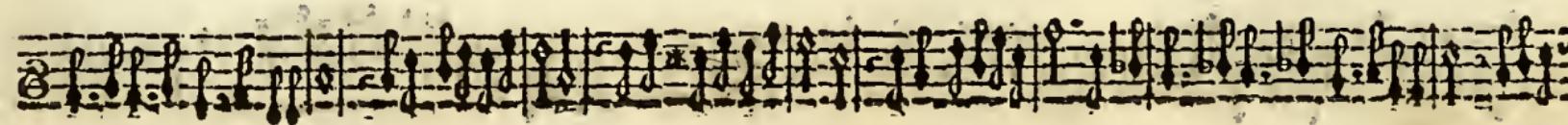
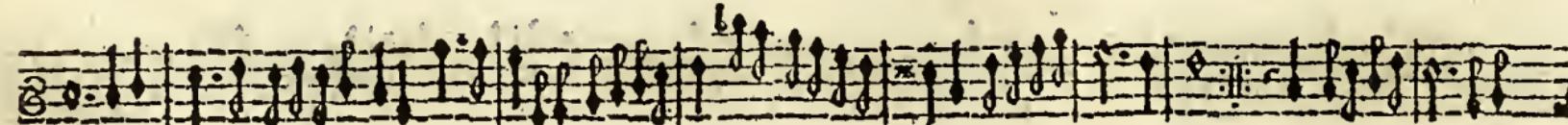
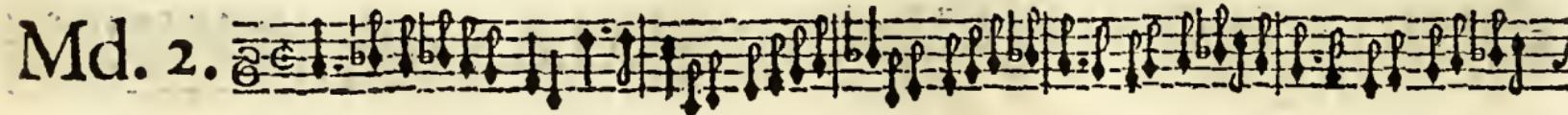
Rosemond die lagh gedoooken , van

J. JACOB van EYCK.

53



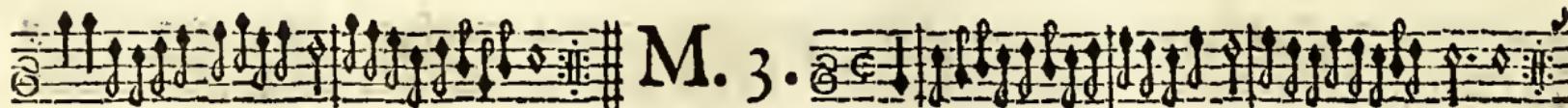
# Ballette Bronckhorst, van I. Jacob van Eyck.



M. 3.

K Eerste Deel.

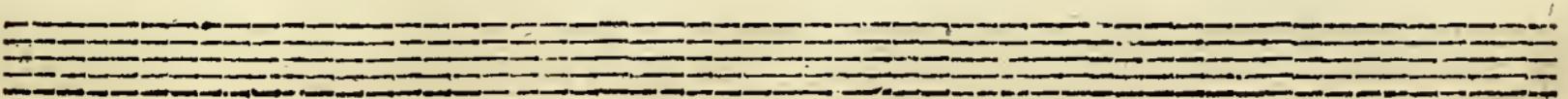
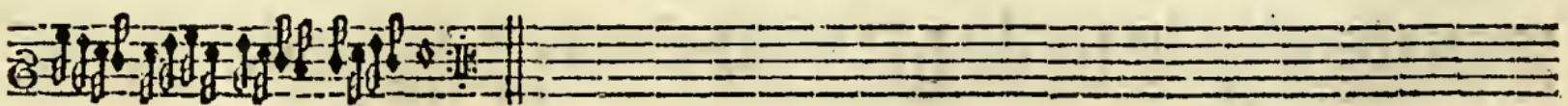
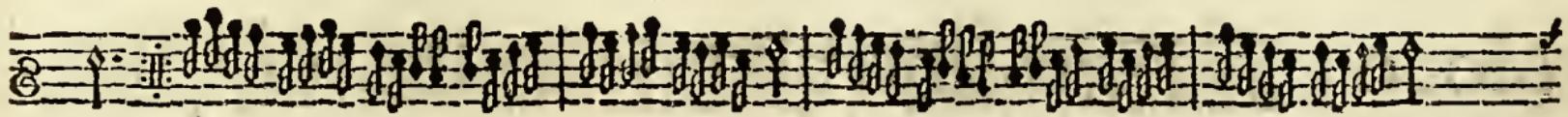
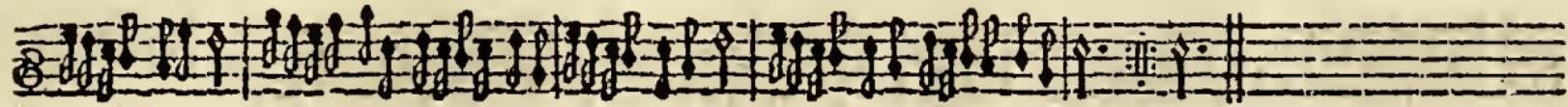
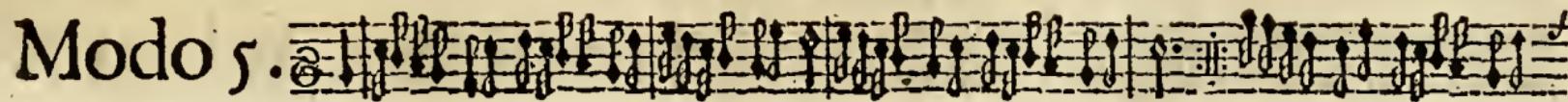
# Wat zalmen op den Avond doen, van I.I. van Eyck.



Wat zalmen op den Avond doen, van

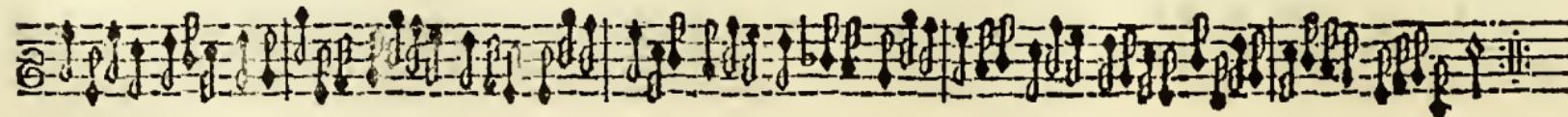
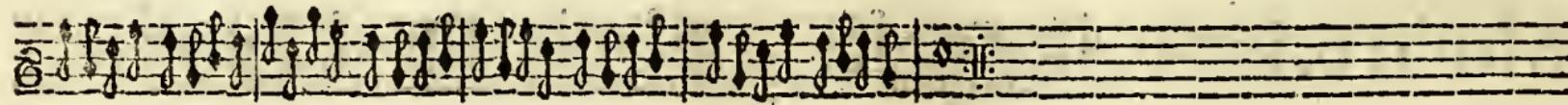
J. IACOB van EYCK.

55



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

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



Wat zalm'en op den Avond doen , van

I. IACOB van EYCK.

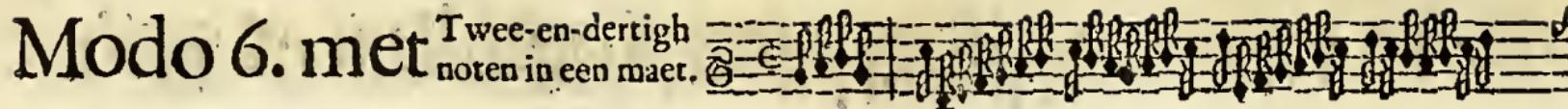
56

M. 4 en 5.

K 3

Wat zalm'en op den Avond doen, van

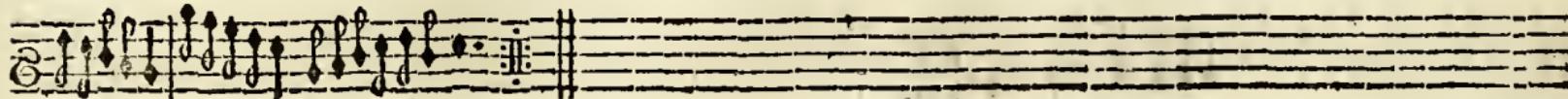
J. IACOB van EYCK.



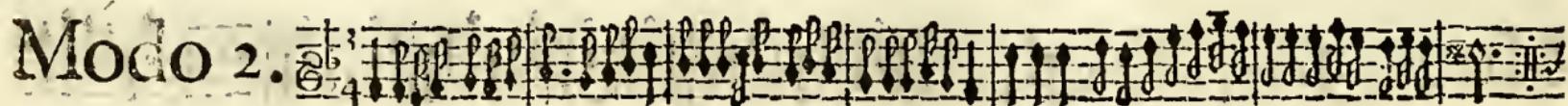
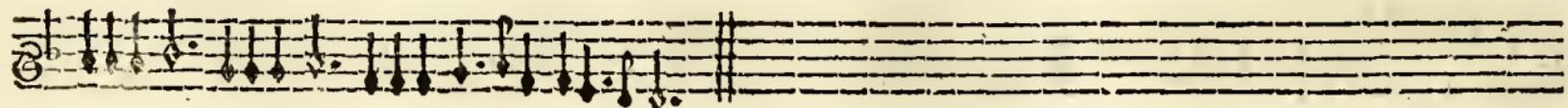
Wat zalmen op den avond doen, van

I. IACOB van EYCK.

57



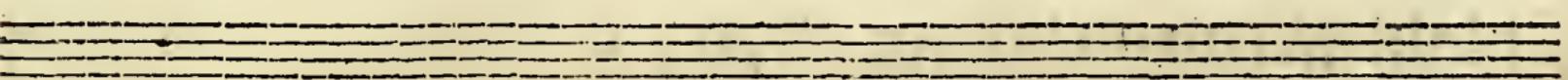
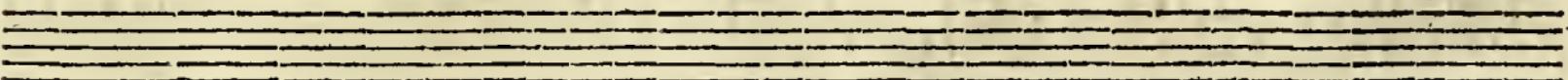
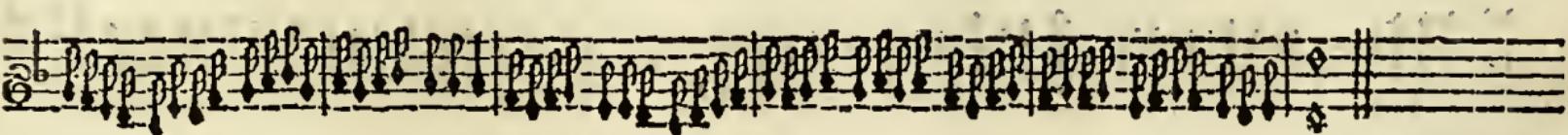
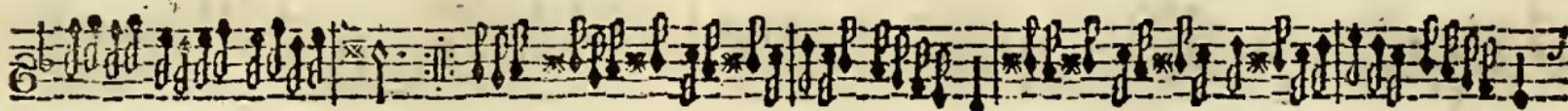
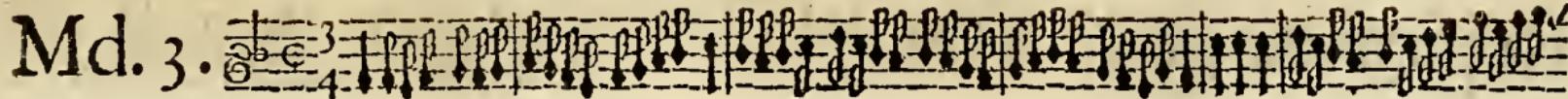
# Sarabanda, van I. JACOB van EYCK.



Sarabanda, van

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

58



Repicavan, van

J. I A C O B · van E Y C K.

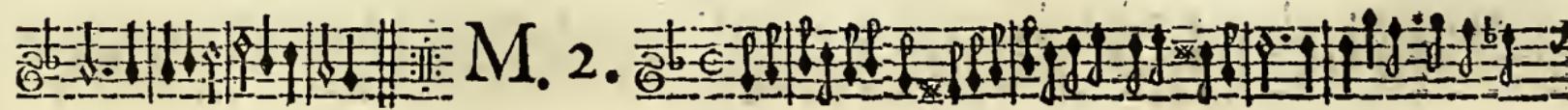
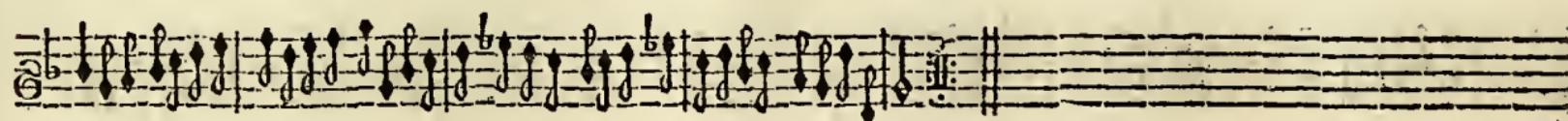
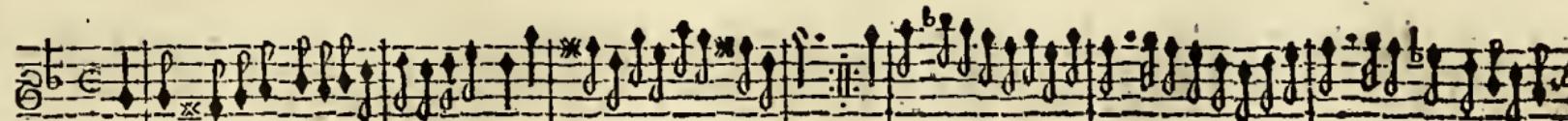
Repicavan.



Janneman en Alemoer, van

J. JACOB van EYCK.

59



M. 2.

O Heyligh zaligh Bethlehem , van

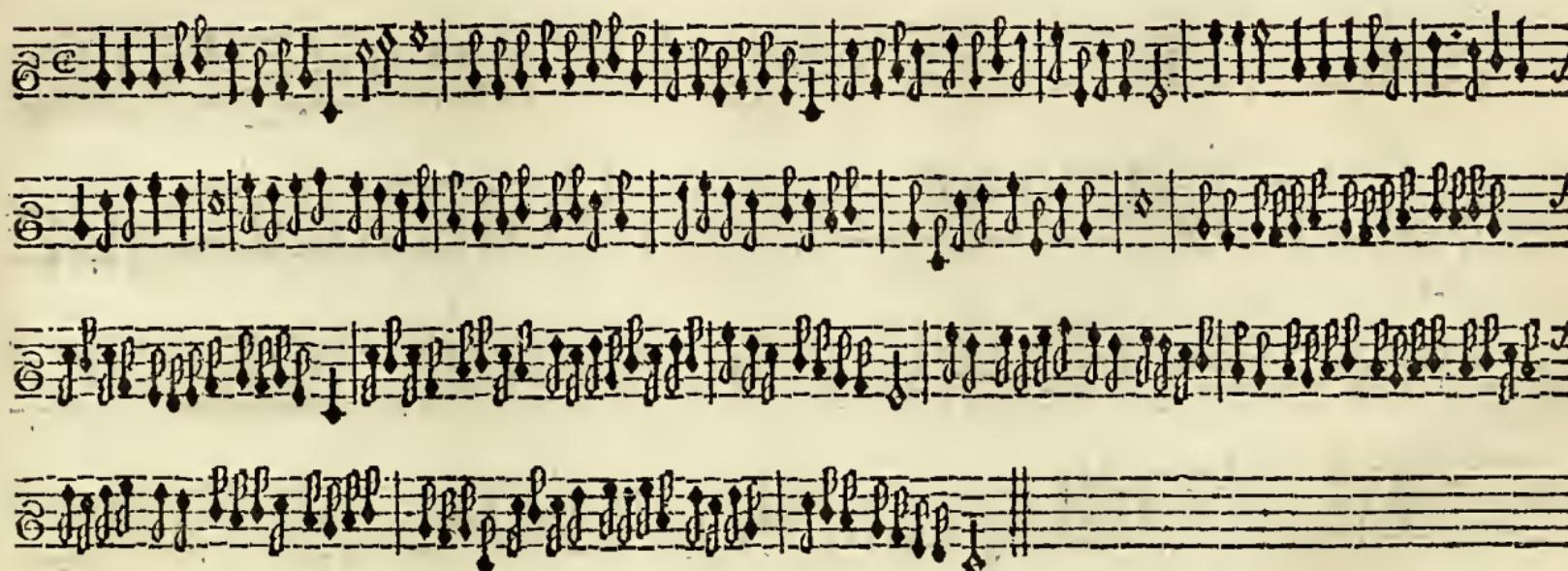
J. JACOB van EYCK.

M. 3.

M. 4.

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

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



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

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

M. 2.



Keer-om.

Tweede l'Avignone , van

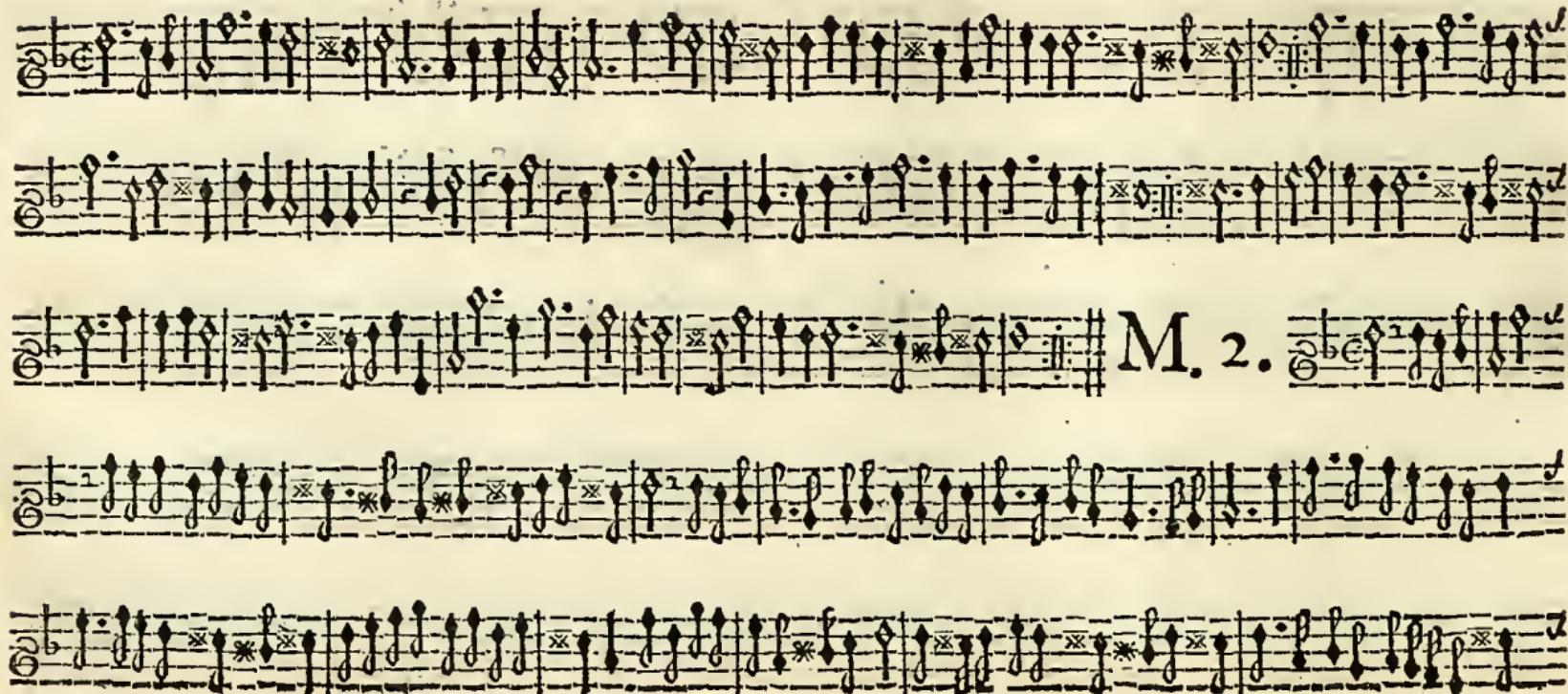
I. IACOB van EYCK.

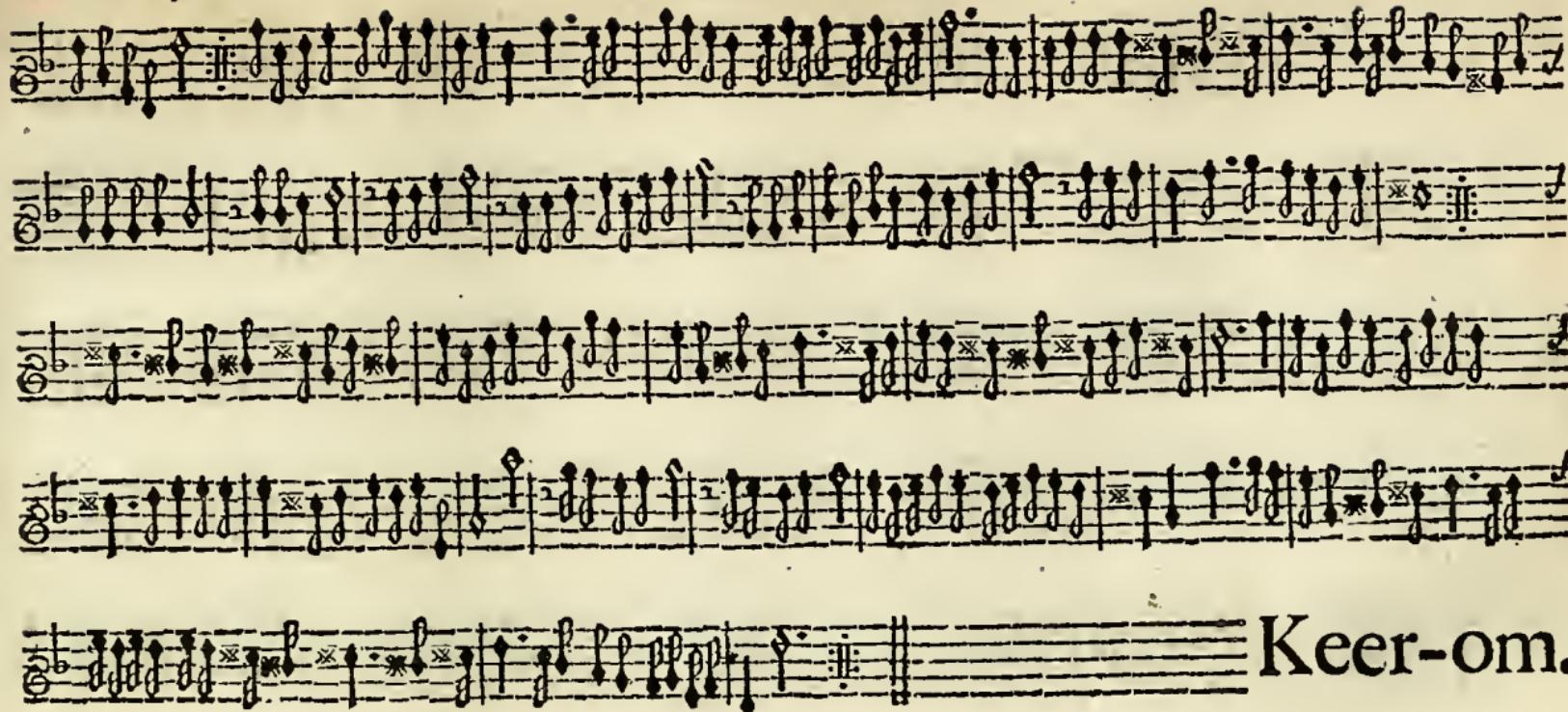
Modo 3.





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



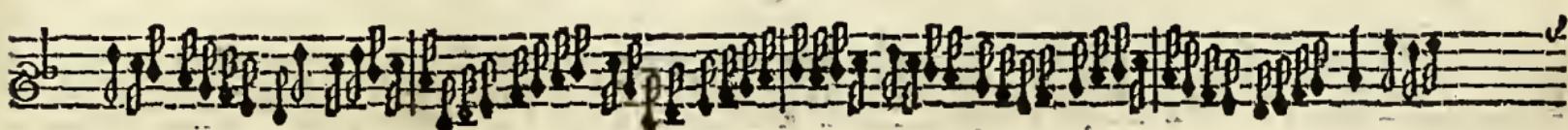
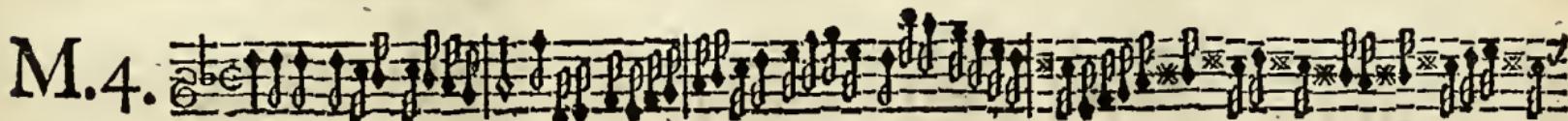


Pavane Lachryme , van

I. IACOB van EYCK.

Md. 3.

The musical score consists of six staves of music. The first three staves begin with a treble clef, while the last three staves begin with a bass clef. All staves are in common time. The key signature is one flat. The notation uses vertical stems and small horizontal strokes to indicate pitch and rhythm. The music is divided into measures by vertical bar lines. The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a quarter note followed by eighth notes. The fourth staff begins with a quarter note followed by eighth notes. The fifth staff begins with a quarter note followed by eighth notes. The sixth staff begins with a quarter note followed by eighth notes.



Keerom.

Pavane Lacryme, van

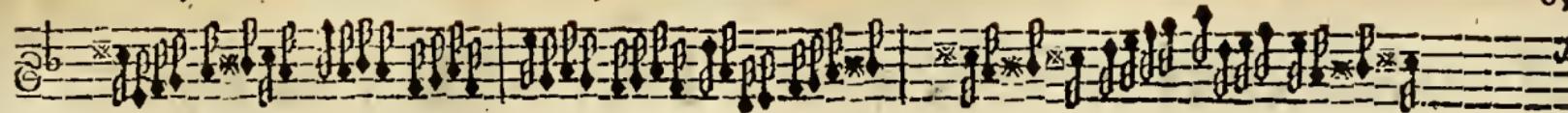
J. IACOB van EYCK.



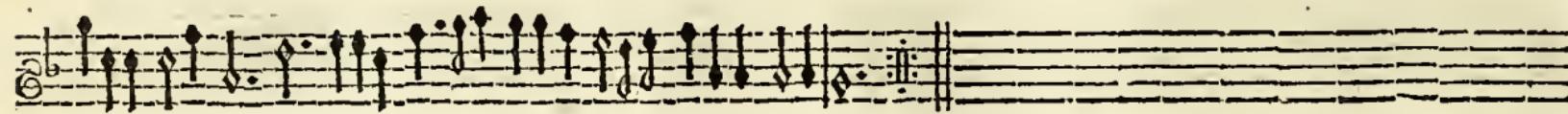
Pavane Lacryme , van

J. IACOB van EYCK.

65



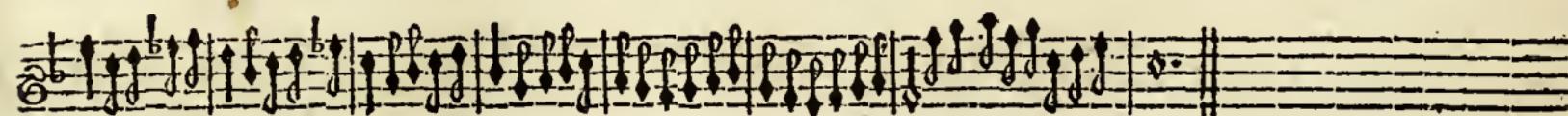
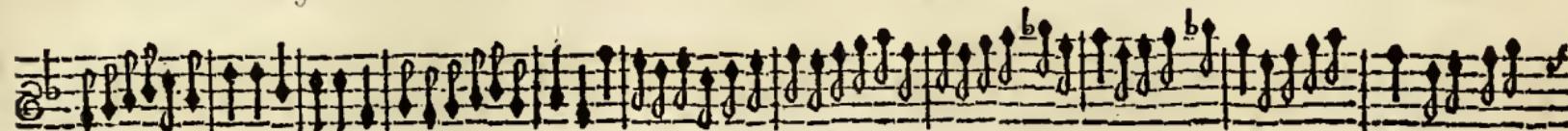
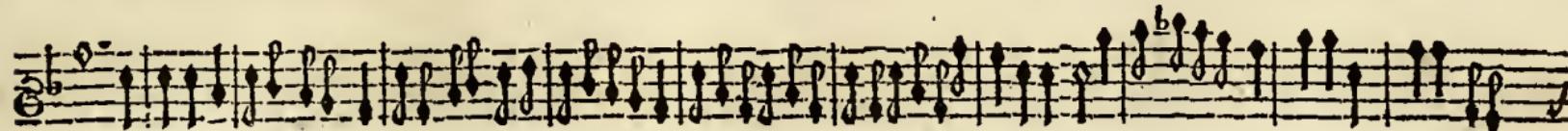
# Een Schots Lietjen, van I. IACOB van Eyck.



Een Schots Lietjen , van

J. JACOB van EYCK.

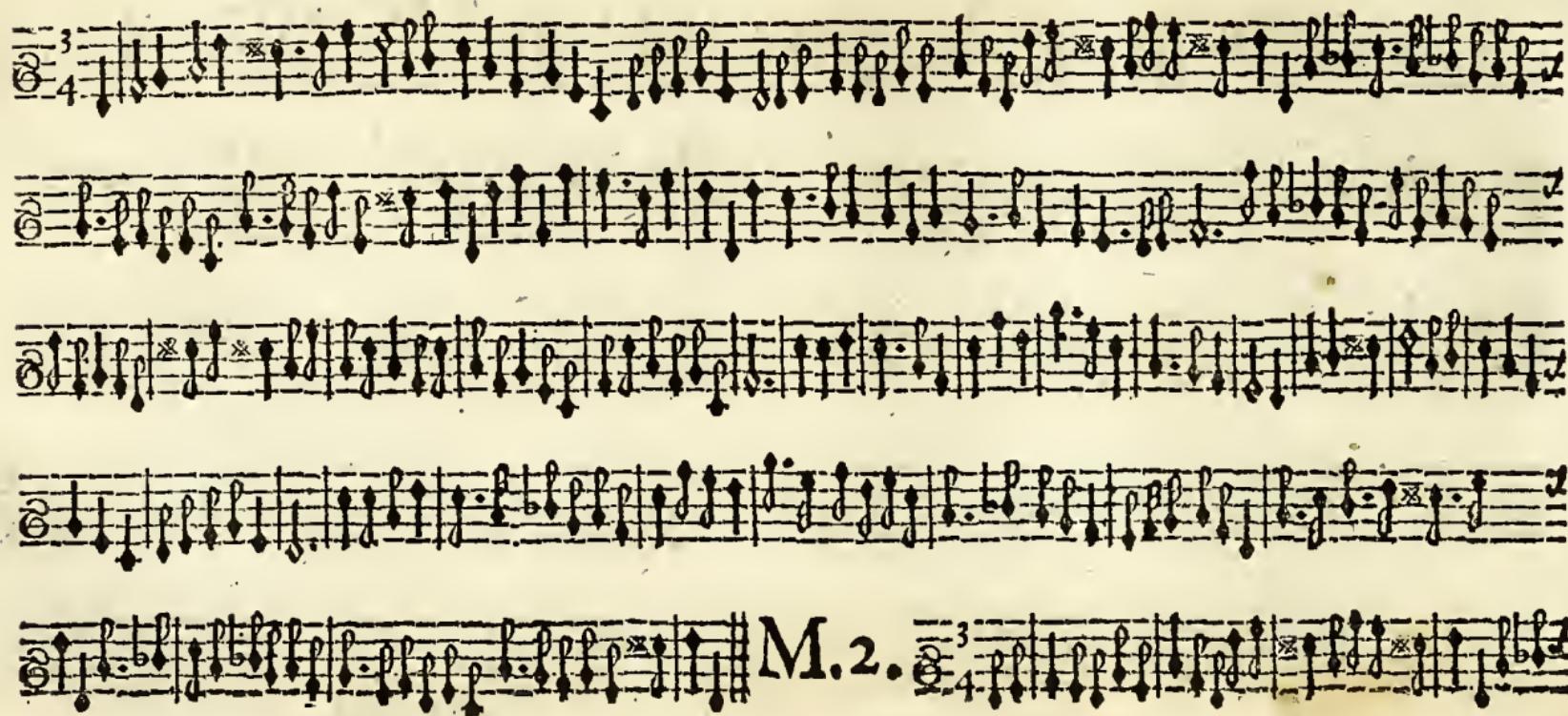
66



M

Eerste Deel.

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



Keer-om.

Daphne , van

I. IACOB van EYCK.

M. 3.

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

Daphne , van

J. JACOB van EYCK.

68



Daphne , van

J. JACOB van EYCK.

Md. 4.

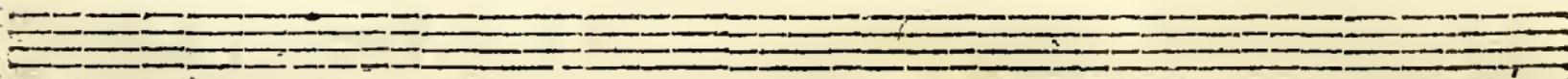
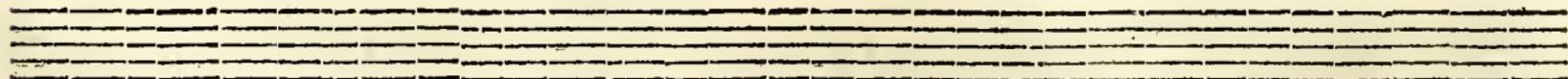
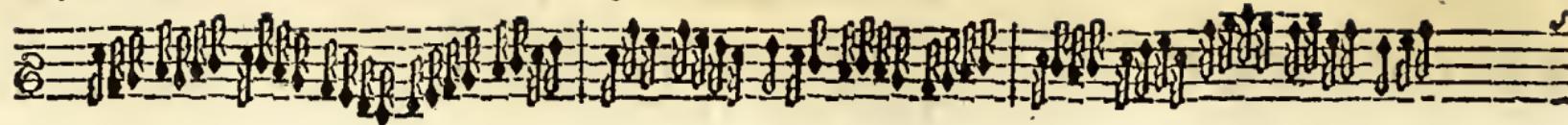


Vyfde Modo.

Keer-om.

Daphne, van

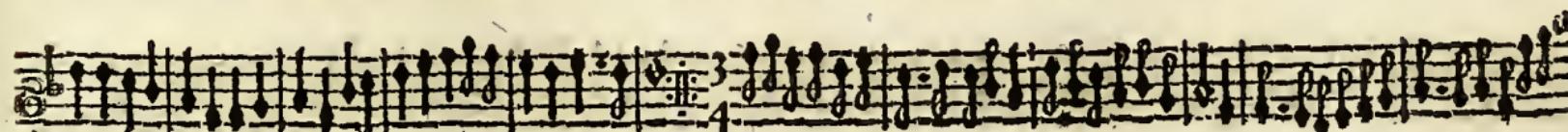
J. JACOB van EYCK.



Amarilleken doet myn willeken , van

J. IACOB van EYCK.

70



Keer-om.

Amarilleken doet myn willeken , van

J. IACOB van EYCK.



Modo 4.



Amarilleken doet myn willeken , van

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

71



Eerste Carileen, gebroocken van

J. JACOB van EYCK.

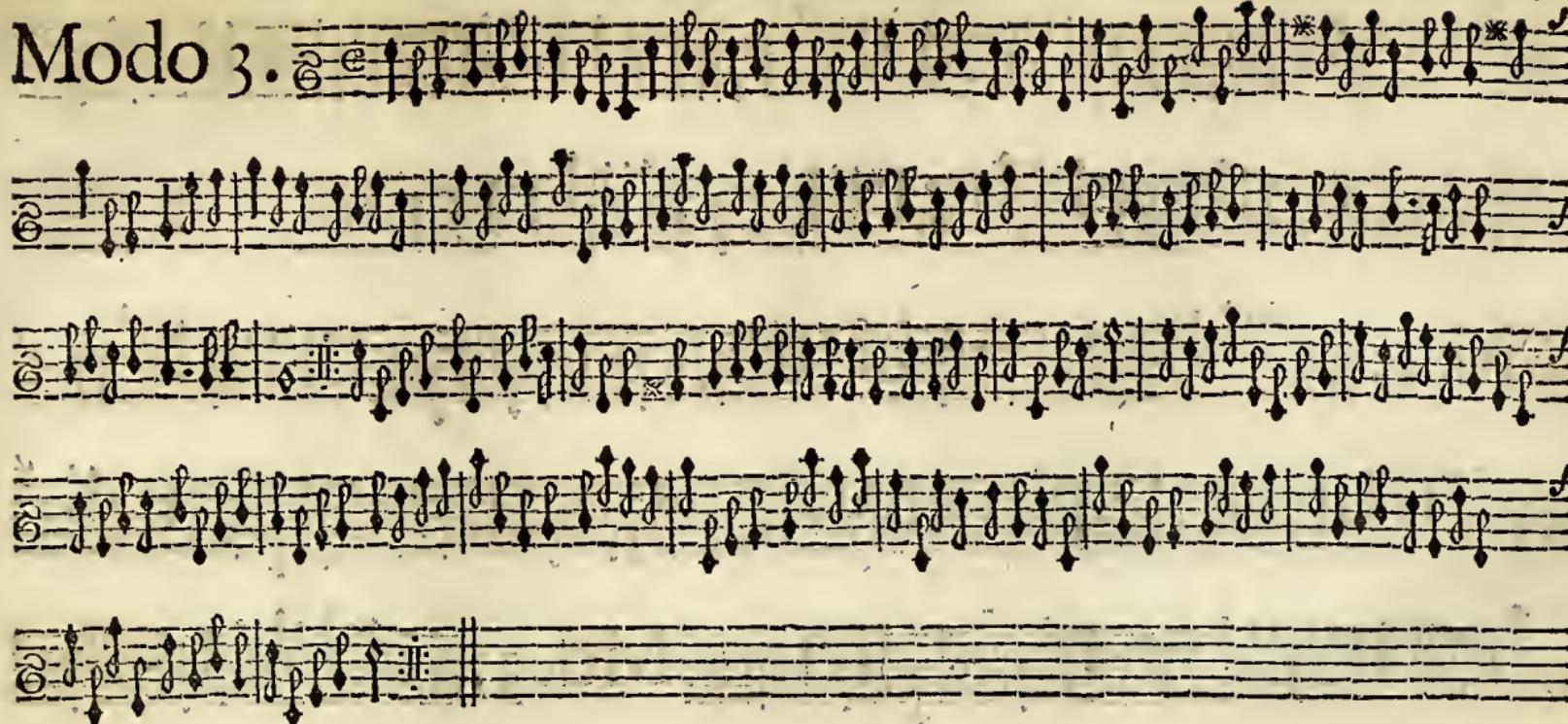


Eerste Carileen , gebroocken , van

J. IACOB van EYCK.

72

Modo 3.



N

Eerste Deel.

Tweede Carileen Gebroocken van

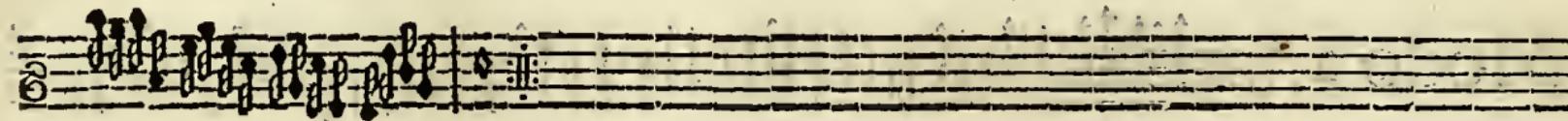
J. JACOB van EYCK.



Tweede Carileen , gebroocken van

J. IACOB van EYCK.

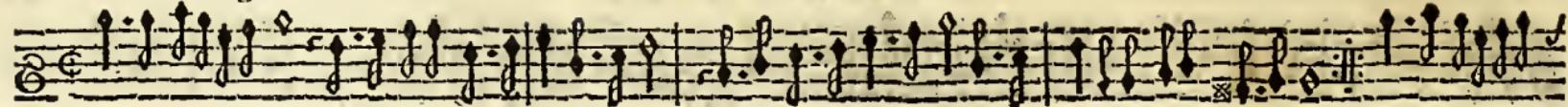
73



Keer-om.

Derde Carileen , gebroocken van

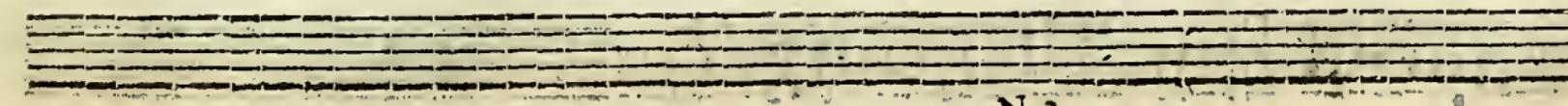
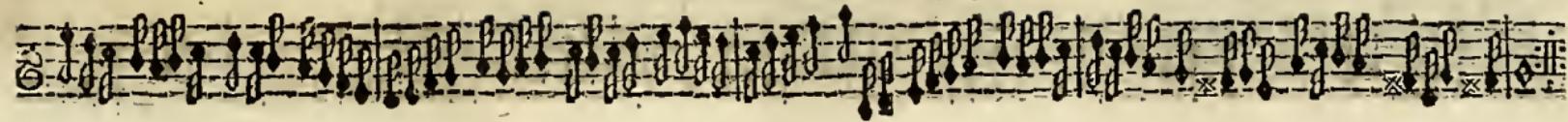
I. IACOB van EYCK.



Derde Carileen , gebroocken van

J. JACOB van EYCK;

Nr. 27, oplofding Ned. muz. blz. 74

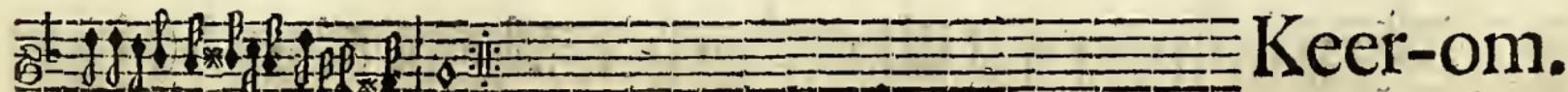
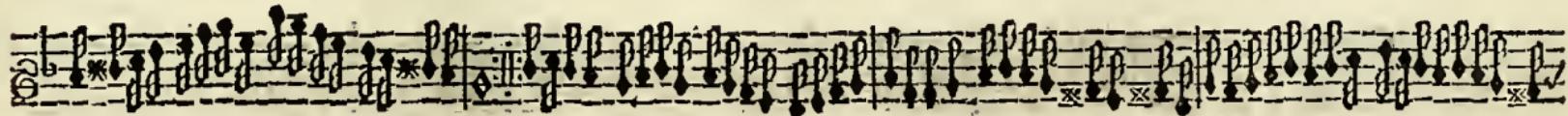


Amarilli mia bella gebroken , van

J. JACOB VAN EYCK.

caenhoed g. v. d. O. D.





Keer-om.

Amarilli mia bella gebroken , van

J. JACOB van EYCK.

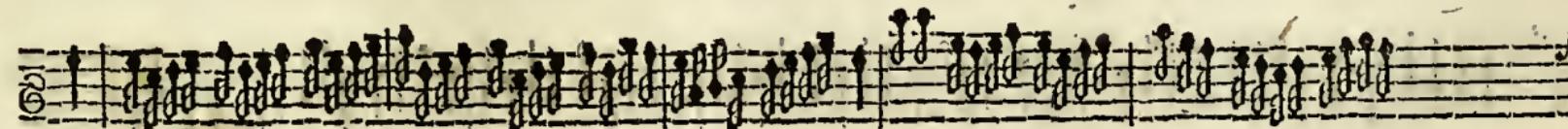
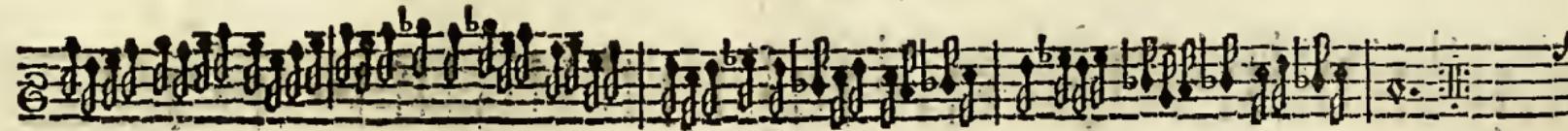
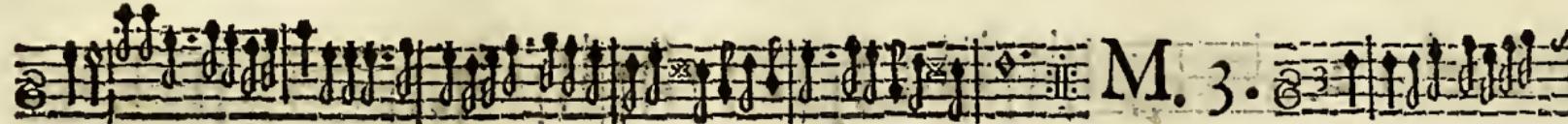
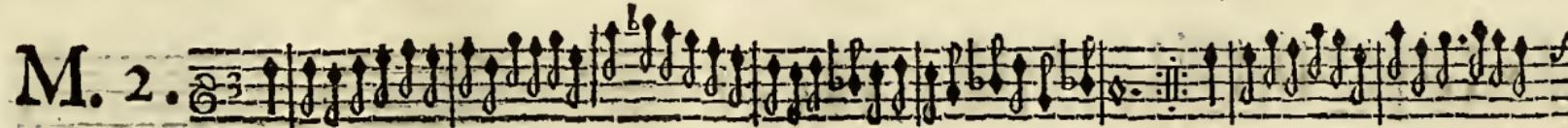
Modo 4.

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

Courante Madamme de la moutaine, van

J. JACOB van EYCK.

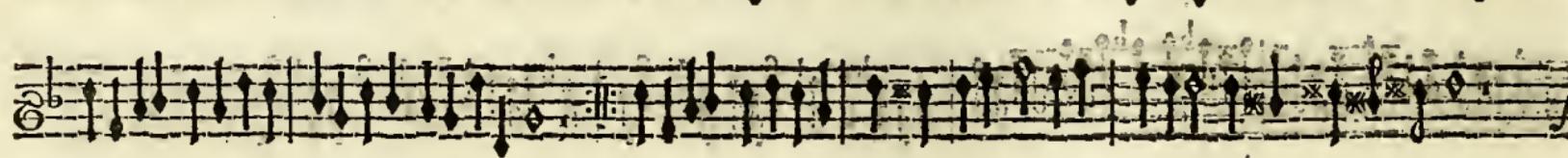
76



O slaep, o zoete slaep, van

J. JACOB van EYCK.

G. J. Asselijn's



O slaep, o zoete slaep, van

J. JACOB van EYCK.

77

Modo 3.

A handwritten musical score consisting of five staves of music. The music is written in common time (indicated by a 'C') and uses a G clef (indicated by a 'G'). The notation consists primarily of sixteenth-note patterns. The first four staves are identical, while the fifth staff begins with a different rhythmic pattern. The score is labeled 'Modo 3.' at the top left. The title 'O slaep, o zoete slaep, van J. JACOB van EYCK.' is at the top center, and the page number '77' is at the top right. The bottom right of the page contains the text 'Keer-om.'

O slaep, o zoete slaep, van

J. JACOB van EYCK.

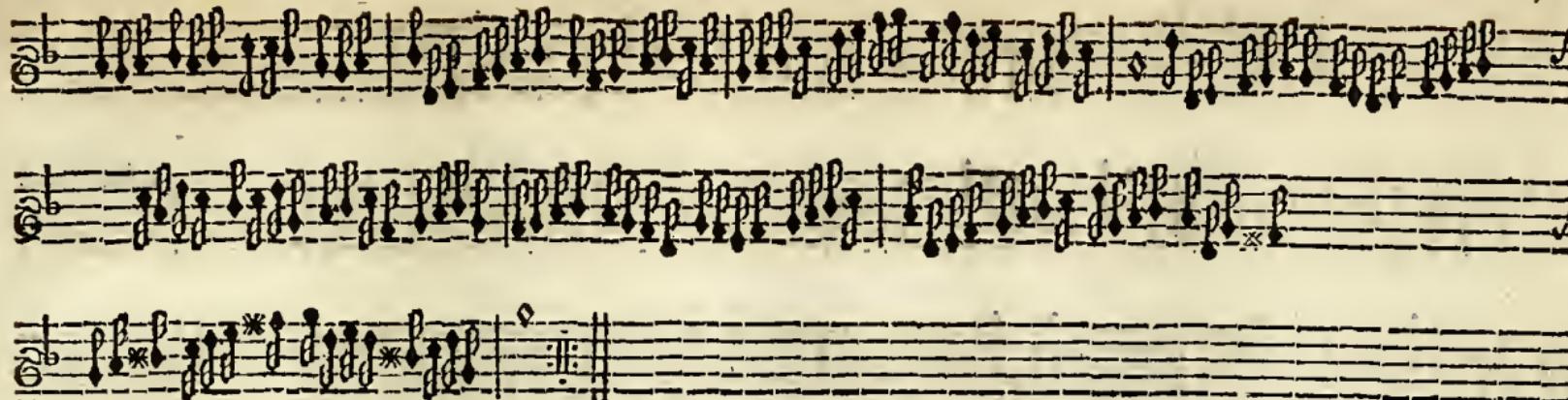
Modo 4.



O slaep, o zoete slaep, van

J. JACOB van EYCK.

78



Gabrielle Maditelle, van

I. IACOB van EYCK.



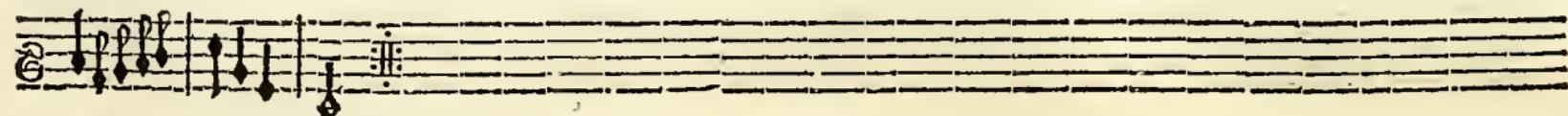
Gabrielle Maditelle , van

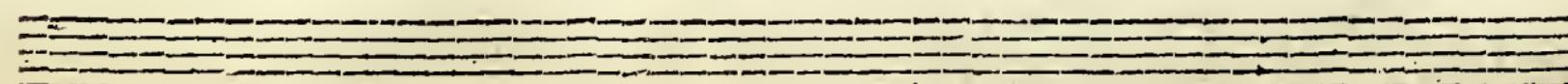
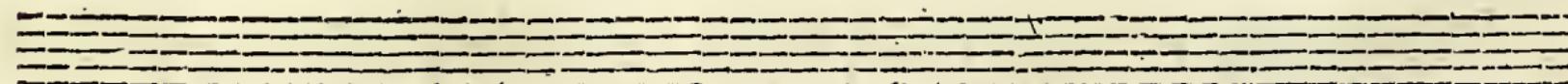
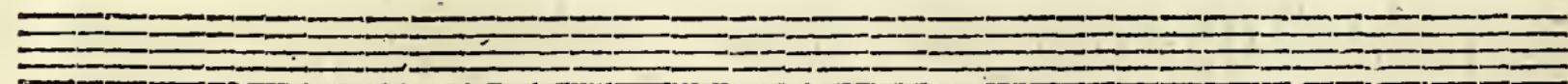
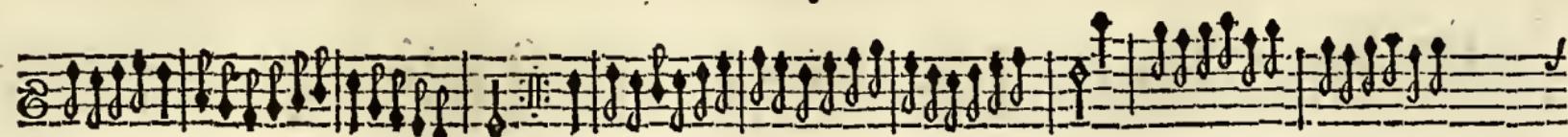
J. JACOB van EYCK.

79



# Een Spaense Voys, van J. IACOB van EYCK.

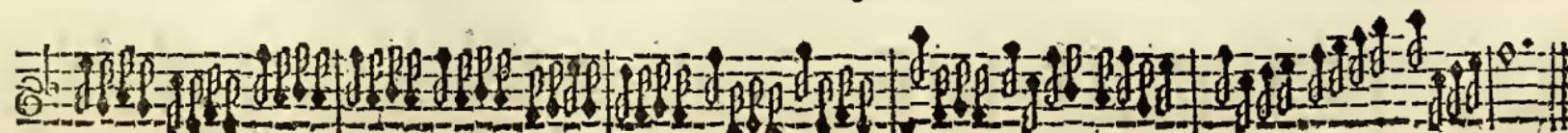
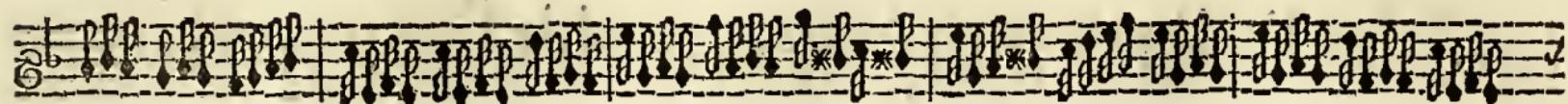




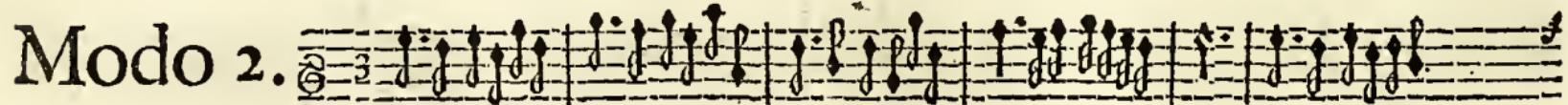
Een Courant , van

I. IACOB van EYCK.





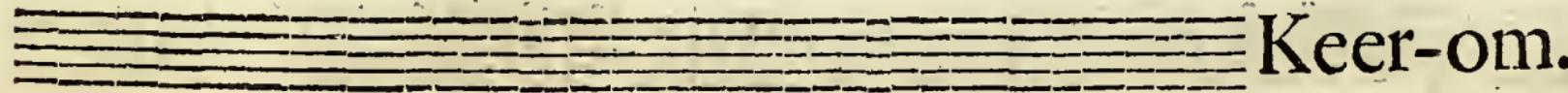
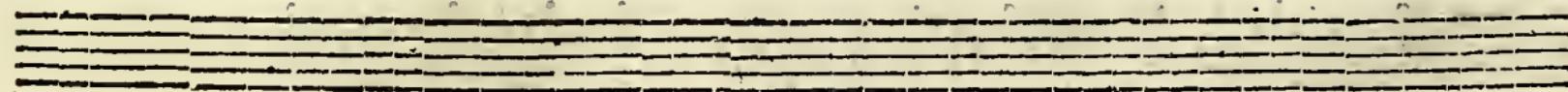
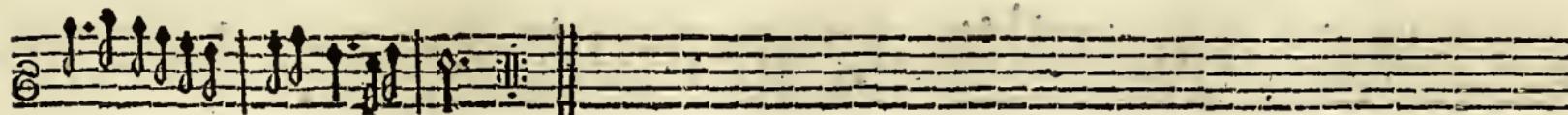
# Bien heureus, van I. IACOB van EYCK.



Bien heureus, van

J. JACOB van EYCK.

82



Keer-om.

Bien heureus , van

J. JACOB van EYCK.

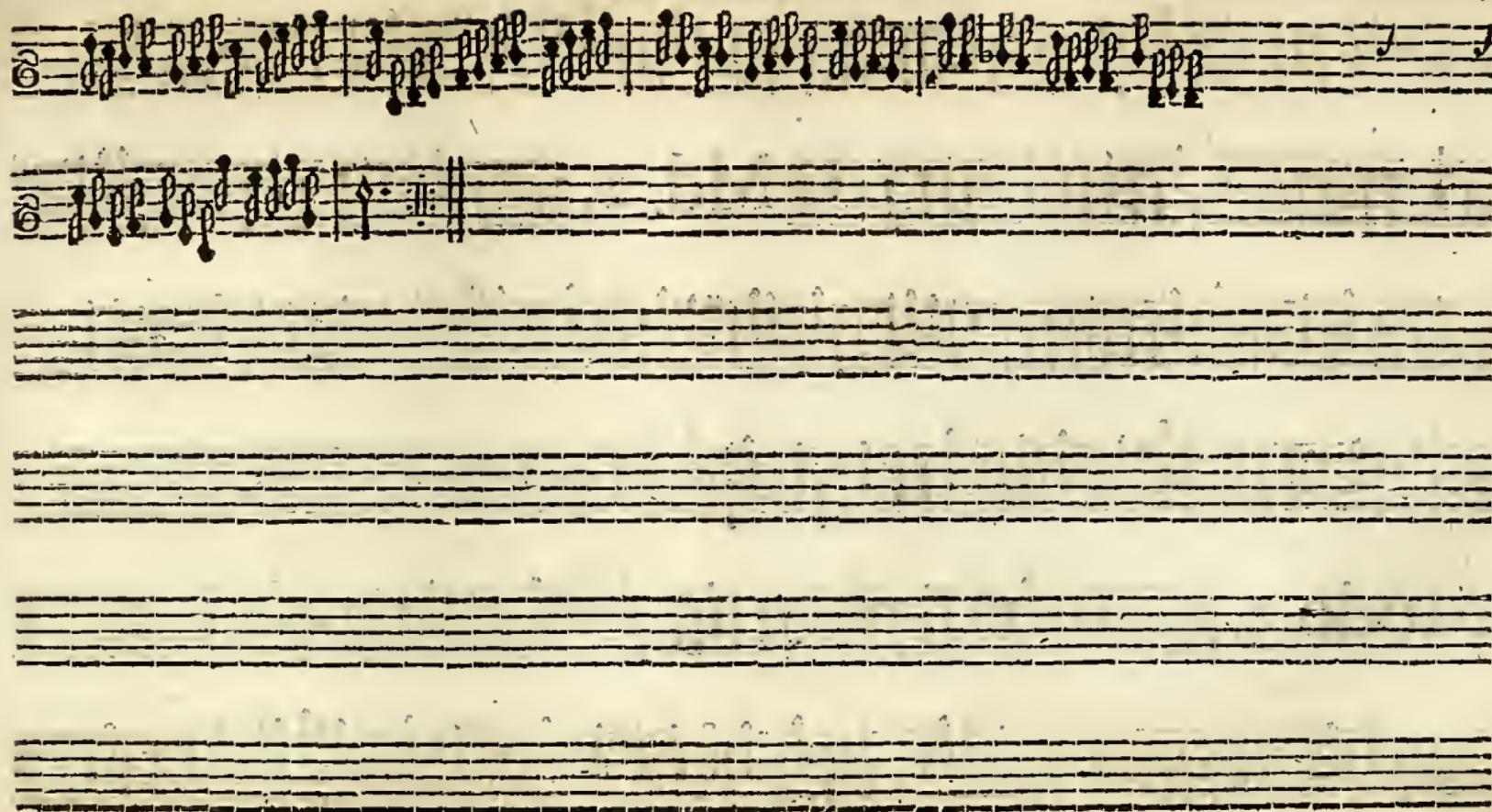
Modo 3.

The musical score consists of five staves of music. The first staff begins with a dotted eighth note followed by a sixteenth note. The second staff begins with a quarter note. The third staff begins with a half note. The fourth staff begins with a quarter note. The fifth staff begins with a half note. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter and half notes. The stems of the notes point downwards. There are no rests or other markings present in the score.

Bien heureus, van

J. JACOB van EYCK.

83



Vierde Carileen, gebroocken van

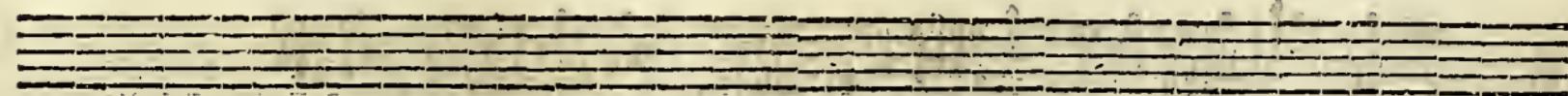
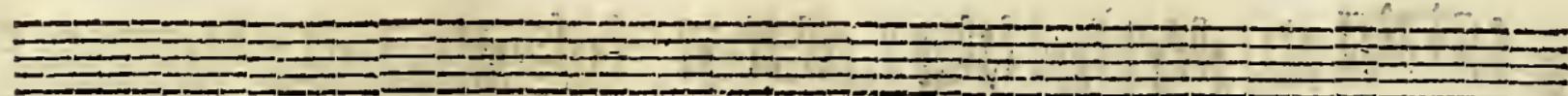
I. IACOB van EYCK.



Vierde Carileen gebroken, van

J. IACOB van EYCK.

84

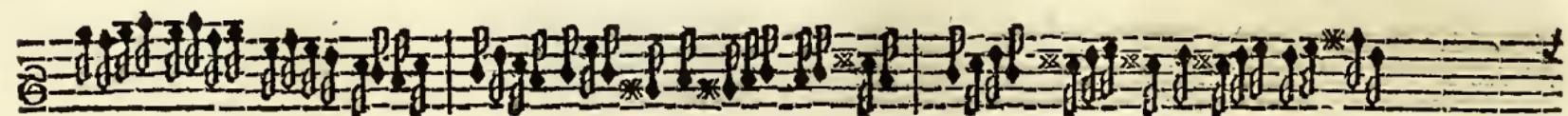


Keer-om.  
Eerste Deel,

P

Vierde Carileen gebroken, van

J. JACOB van EYCK.



# Een Frans Air; van J. IACOB van EYCK.



Keer-om.

Een Frans Air , van

J. JACOB van EYCK.

M. 2.

The score contains six staves of music. The first three staves are in common time (C), the fourth staff is in 6/8 time (6), and the last two staves return to common time (C). The music is composed of sixteenth-note patterns. Dynamics include forte (f), piano (p), and accents. Measure 6 concludes with a double bar line.

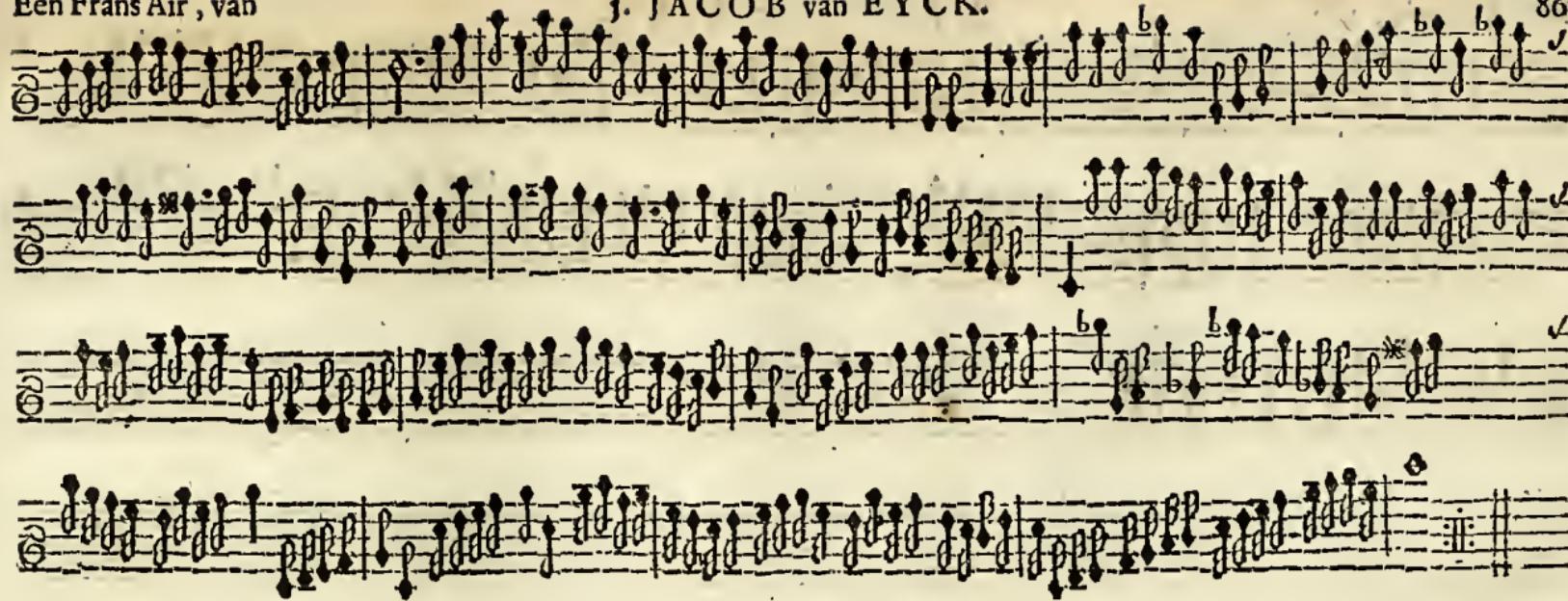
Modo 3.

The score contains six staves of music. The first three staves are in common time (C), the fourth staff is in 6/8 time (6), and the last two staves return to common time (C). The music is composed of sixteenth-note patterns. Dynamics include forte (f), piano (p), and accents. Measure 6 concludes with a double bar line.

Een Frans Air , van

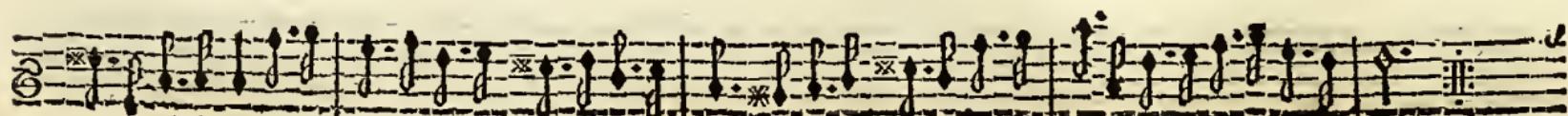
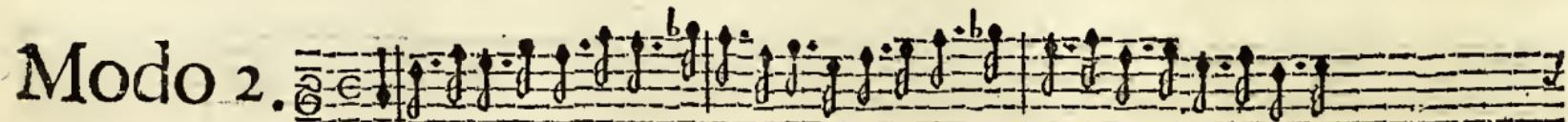
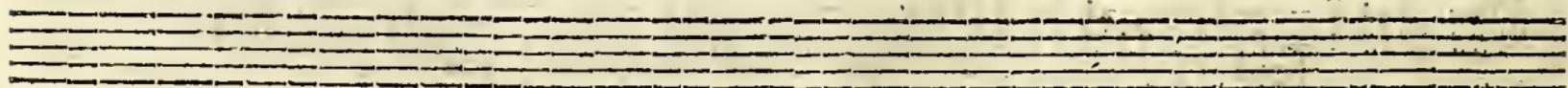
J. JACOB van EYCK.

86



Kits Almande , van

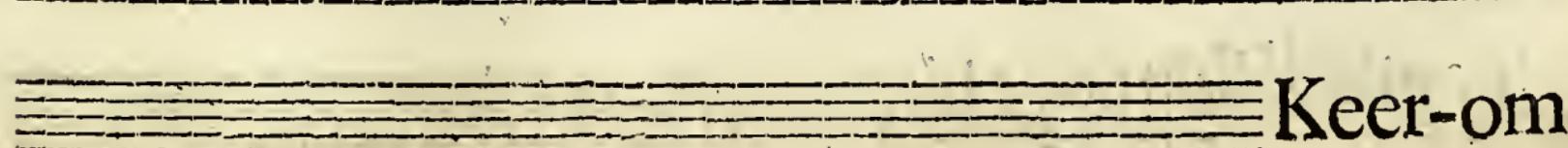
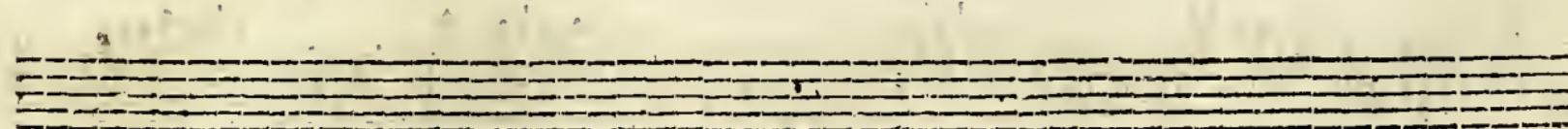
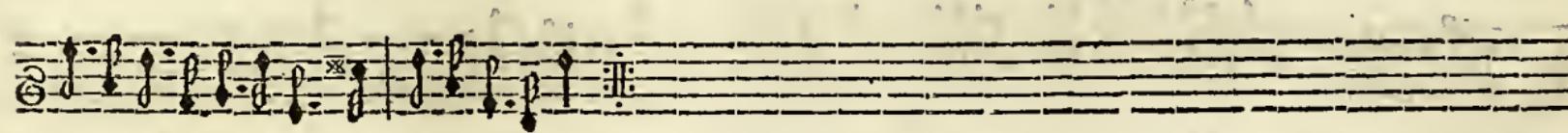
J. JACOB van EYCK.



Kits Almande, van

I. IACOB van EYCK.

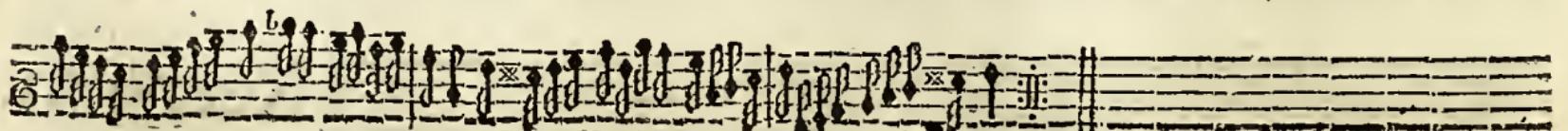
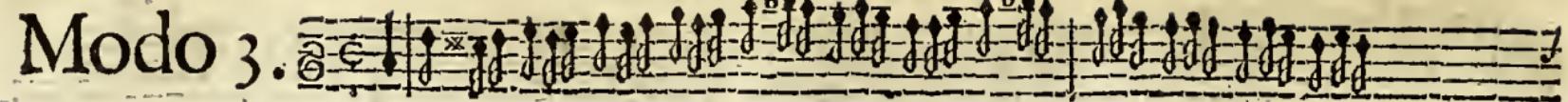
87



Keer-om.

Kits Almande , van

J. JACOB van EYCK.



Schasamisse vous re veille , van

J. JACOB van EYCK.

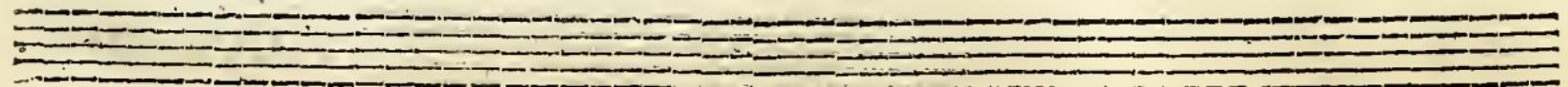
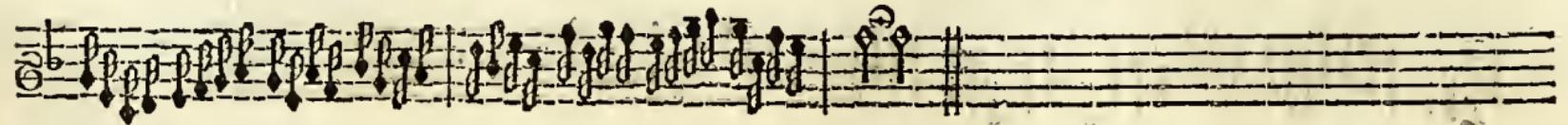
88

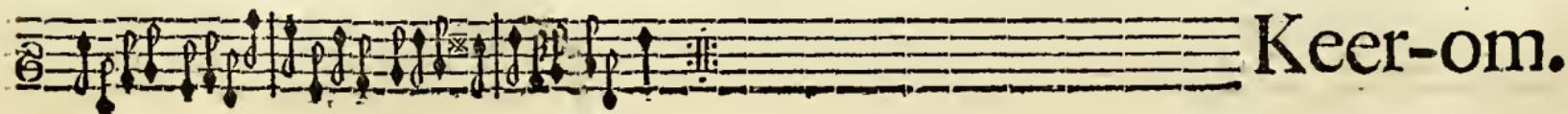


Keer-om.

Schafamisie vous re veille , van

J. IACOB van EYCK.

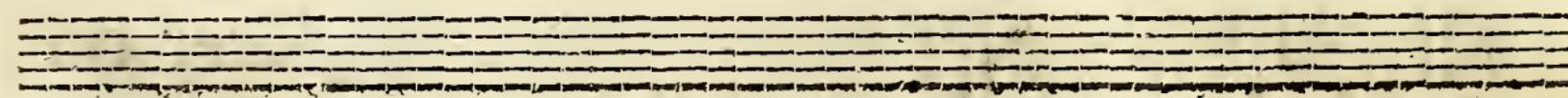




Keer-om.

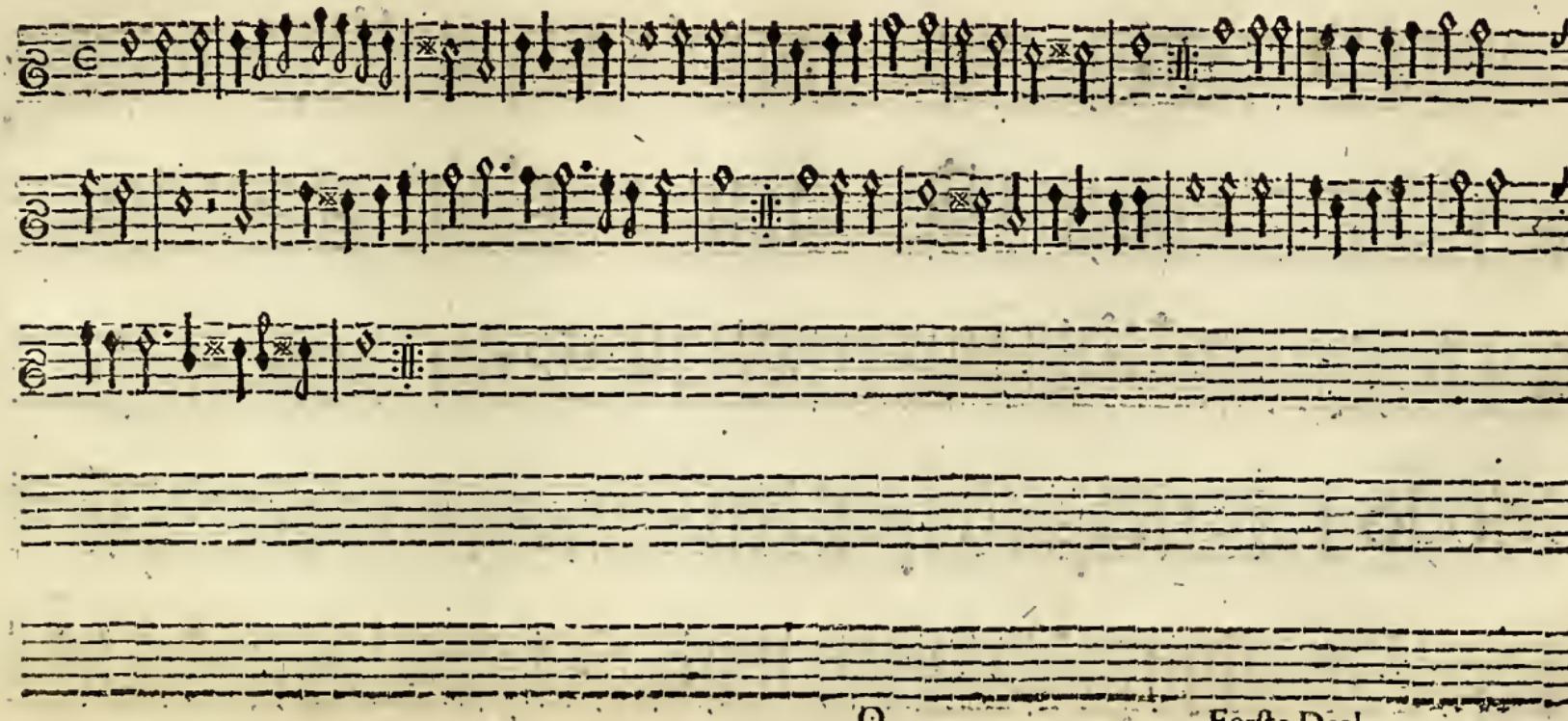
Prins Robberts Masco , van

J. JACOB van EYCK.



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

90



Waeckt op Israël &c , van

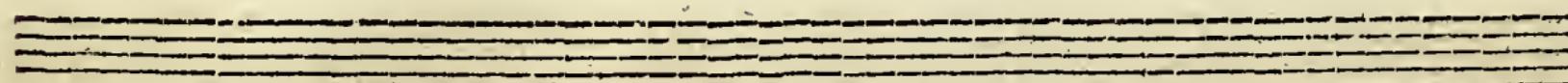
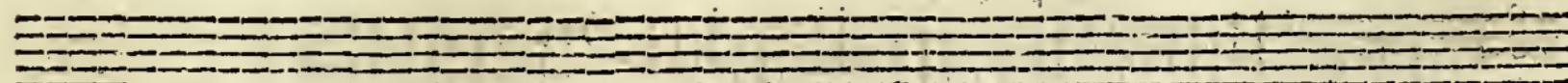
J. IACOB van EYCK.



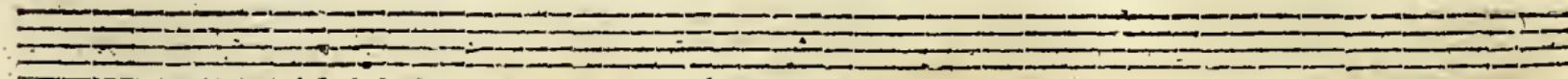
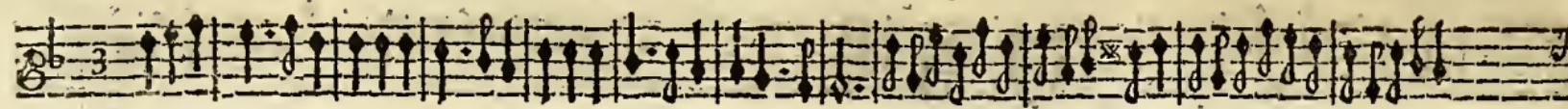
Waeckt op Israël , van

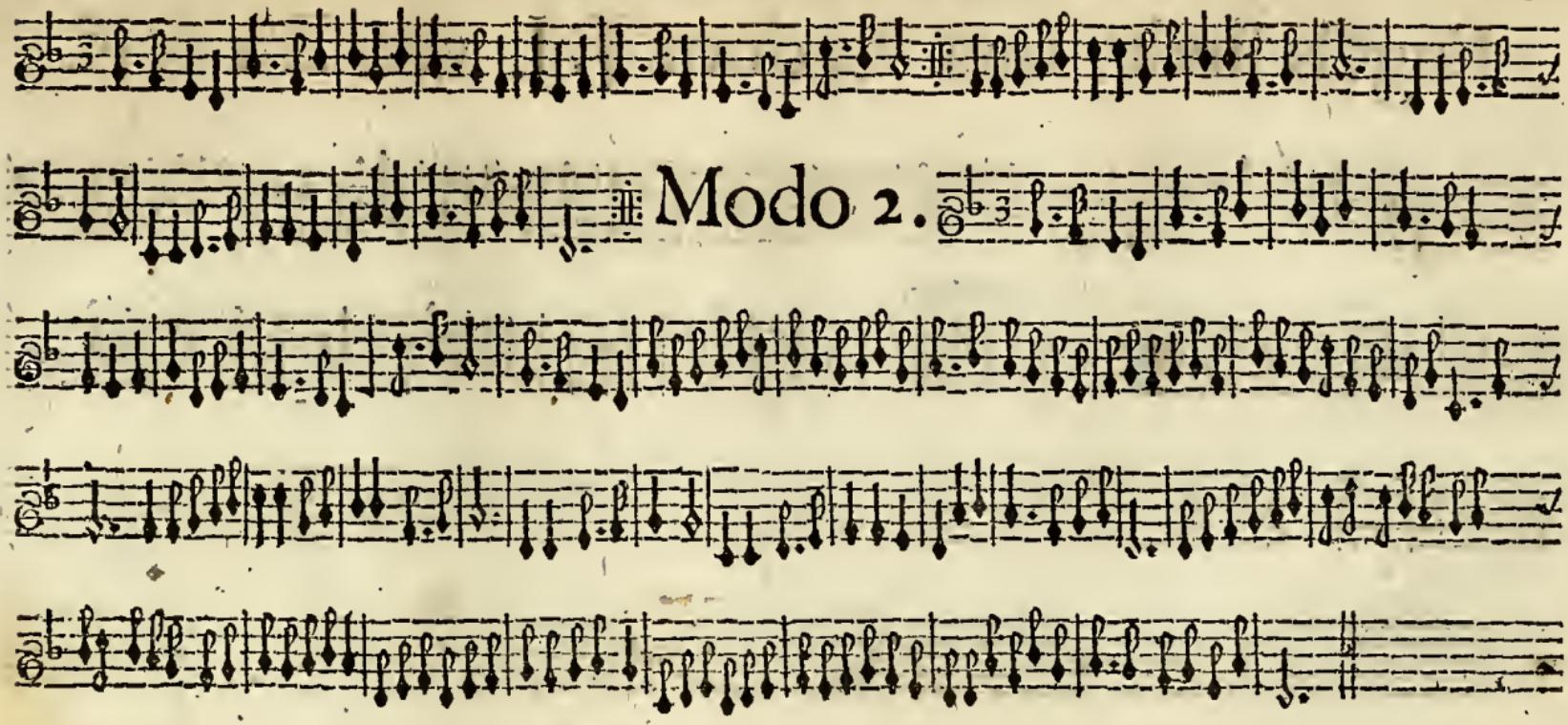
I. IACOB van EYCK.

91



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



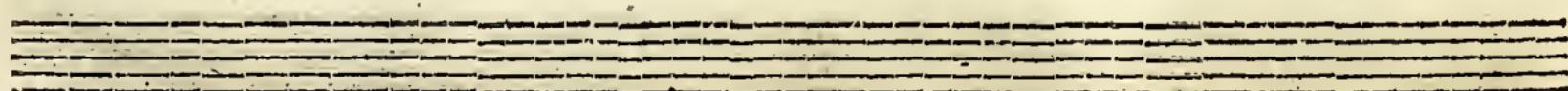
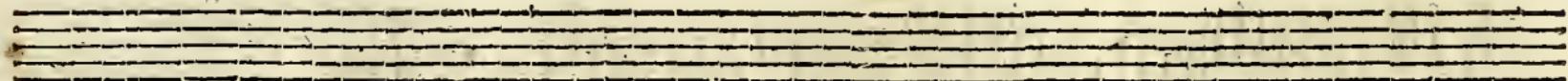
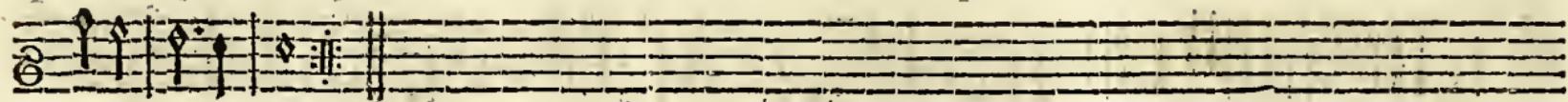
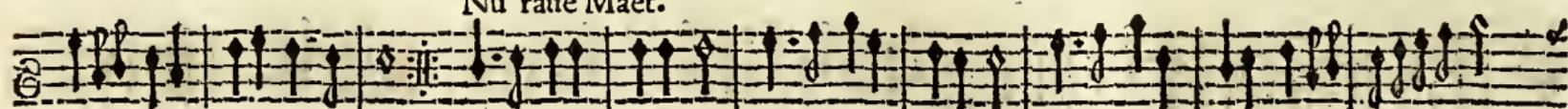


Eerste BOVEN-ZANGH.

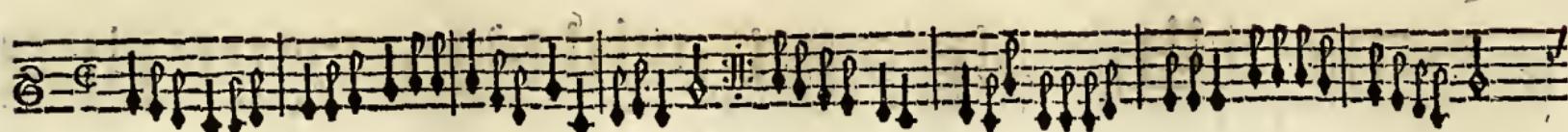
# Engels liedt, met 2. door J. I. van EYCK.



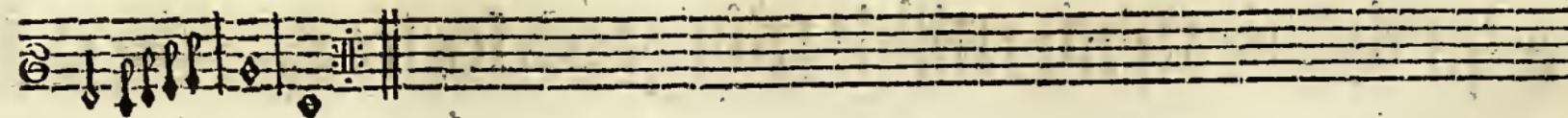
Nu rasse Maet.



# Engels Liedt, door J. IACOB van EYCK.

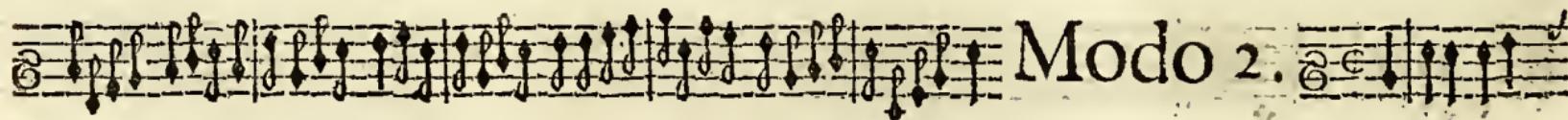
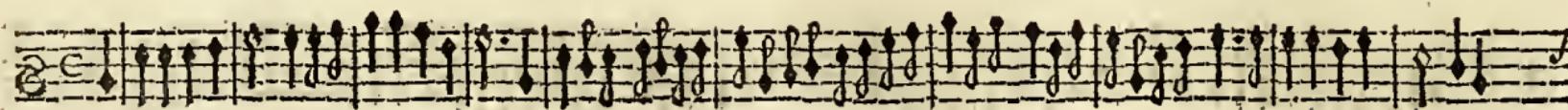


Nu rasse Maet.

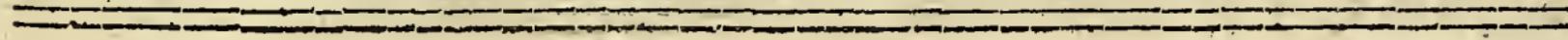
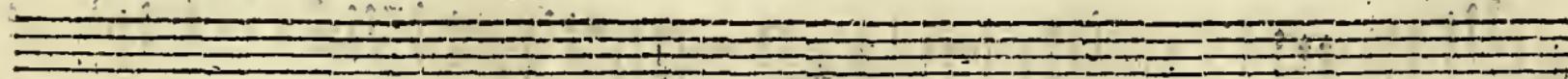
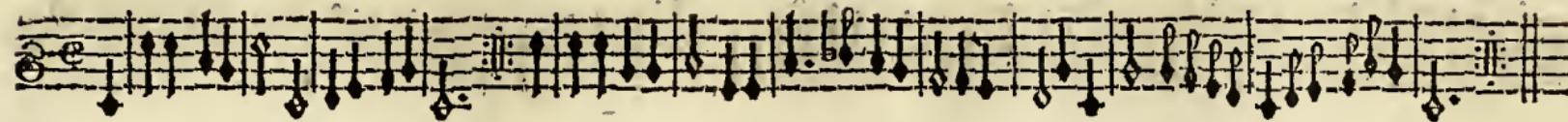


Eerste BOVEN-ZANGH.

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



# More palatino, door I. JACOB van EYCK.

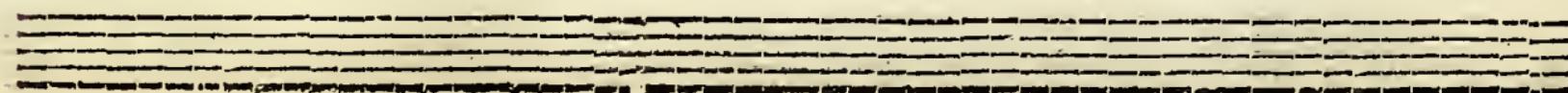
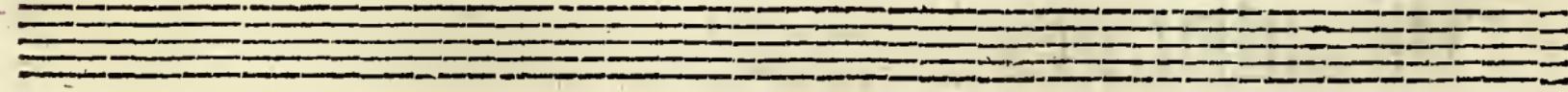
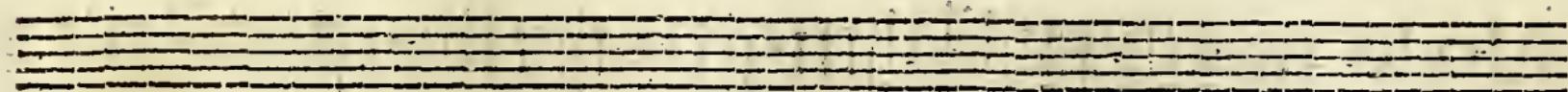
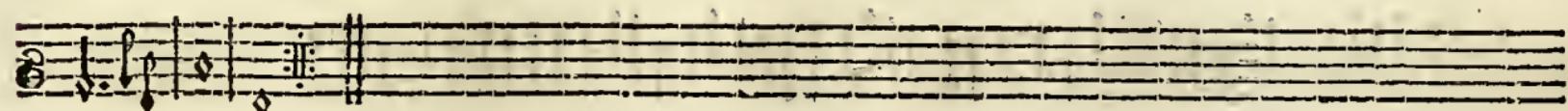


Amarilli mia bella , met 2. Eerste Boven-zang. door J. JACOB van EYCK.

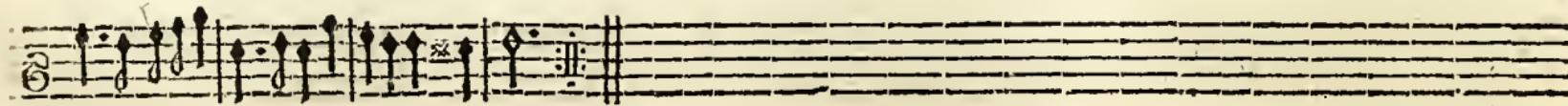
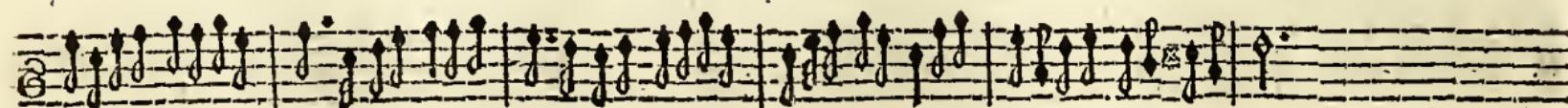


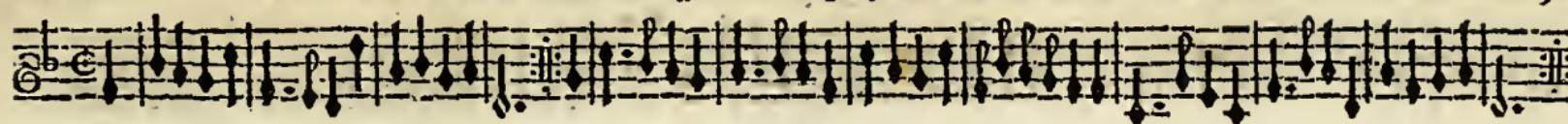
Amarilli mia bella, à 2. Tweede Boven-zang. door I. IACOB van EYCK.

95



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





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



Wel Jan &c. gebrooken van

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

97



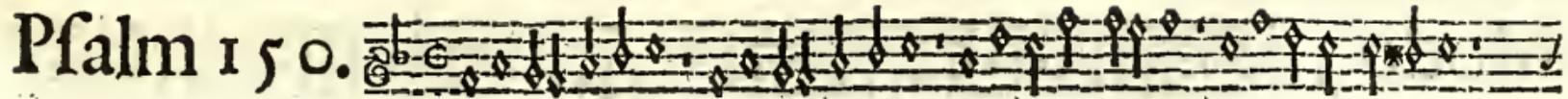
Keer-om.

Wel Jan &c. gebroocken van

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

Modo 3.

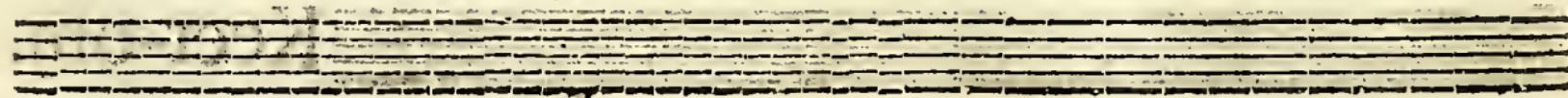
The musical score consists of five staves of music. The top staff starts with a common time signature (indicated by a 'C') and a key signature of one sharp (F#). The second staff begins with a 6/8 time signature (indicated by a '6' over an '8') and a key signature of one sharp. The third staff continues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



Keer-om.

Psalm 150. gebroocken van

J. JACOB van EYCK.



Modo 4.

Keer-om.  
R 4

Psalm 150. gebroocken van

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





Ik eyndige.

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



