

D E R  
F L U Y T E N L U S T - H O F,

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

Door den Ed. J: 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 gebruiken .

Dienstigh voor alle Konstlicvers tot de Fluit , Blaes-en allcrley Speel-tuigh .

E E R S T E

D E E L .



AMSTERDAM ,

nde Stoof-steech , in 't Muzyk-boe<sup>1</sup>

M 118  
R 4 E 9 7 F 6  
m

# 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 gcruste stact,  
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 Laſteraceren  
Bedurve ſtem, die 't al misduydt,  
Het Snacr'-en Klocke-fpel, 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 Zuylicheim, Secretaris van zyn Hoogheyd,  
den Prince van Orangien.

**M**YN HEERE,

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

Uwer Ed: onderdanighe Dienacr.  
J A C O B van E Y C K.

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# *Vertoninge en Onderwyzinge op de Hand-fluit.*

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



**Om c. te blazen: moet men alle de vingeren , met de pink en de duim toe doen.**

**Om d. te blazen: moet men de pink op doen, de andere vingren, met de duim toe.**

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

\*

**Om f**

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

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

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

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

**b fa, b mi, (om hoog in b duer.)** de twc bovenste vingren van de bovenste hand toe, en dc duim half , de onderste hand dc tweec bovenste vingren toe. (*Om b mol te blazen :*) dc tweec onderste vingren naest de pink toe. (*dit is de tweede b.*)

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

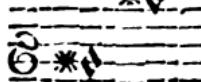
maar de duim toc. (*dit is de tweede c.*)

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

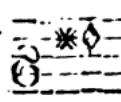
De  $\times$  in *f, onder* : de bovenste-hand toc, de onderste-hand de voorste-vinger toe. het octaef *om hoogh*, de duim maar half toe.



De  $\times$  in *g* : de duim en de twe bovenste vingren van de bovenste-hand, en dc bovenste vinger vande onderste-hand toc. De  $\times$  in *g, om hoogh* : de duim half  $\times$  op; en dan als vooren.

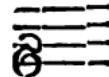


De  $\times$  in *d, la, sol, re* : alle dc vingren toe ; maar dc duim half op.



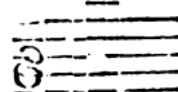
Dit uw E. behagende, zal dan alle de verborgenste, zoetste bewegingen ; (die op de hand-fluit te doen zijn) aenwyzen : maar om de Verlangende niet op te houden, eyndige ick, en blyf Uw E. Dienaer P. M.

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



*d. la, sol, re, om hoogh* : de onderste-hand de middelste-vinger met de pink op , de bovenste-hand , de middelste-vinger op ; de duim half. maer als men *b mol* blaest , dan doet men de pink ook toc.

(*dit is de derde d.*)



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

e    d    c    b    a    g



*Aen de Lief-hebbers.*

Ik zal met de eerste gelegenheit, eenige stukken voor de Knie en Arm-fiool uitgeven, als mede eenige stukken, die op de Verstemde manier gestelt zyn, en dat op meniger-hande manier; vermakelyk om te spelen; door-dien de halvetonen, Mi Fa ofte Ci Ut, door de verstemminge van de Arm en Knie-fiolen, op vremde plaetsen komen, te vervallen. Daer benefens een klaer bewys, op wat manier zulks geschiet: Op dat, wanneer de Kunst-lievers, eenige Ceuranten, Balletten, All. &c. ter handt gesteld worden, voort zullen weten, op wat verstemminge darze kunnen gebracht worden.

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Den 2 Druck, op nieuws overhoort, verbetert en vermeerdert, door den Aurbeur, met Psalmen, Paduanen,  
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Dienstigh voor alle Konst-lievers toe de Fluit, Blaes- en allerley Speel-snuigh.

E E R S T E -

D E E L.



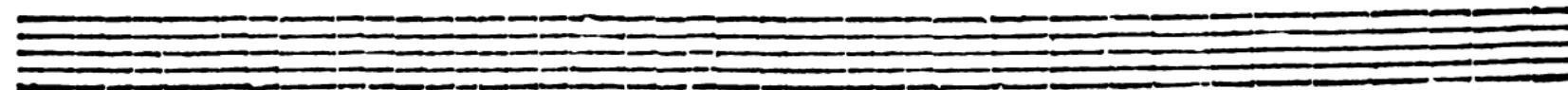
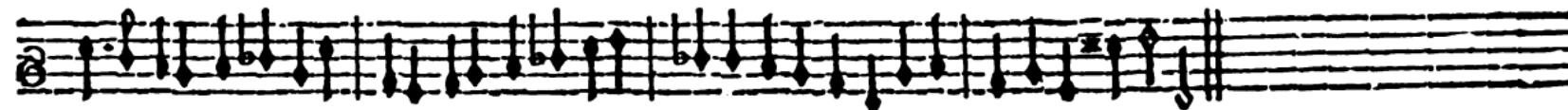
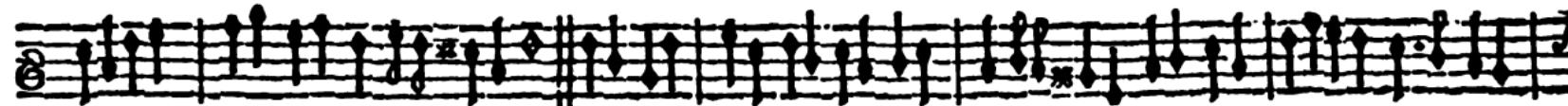
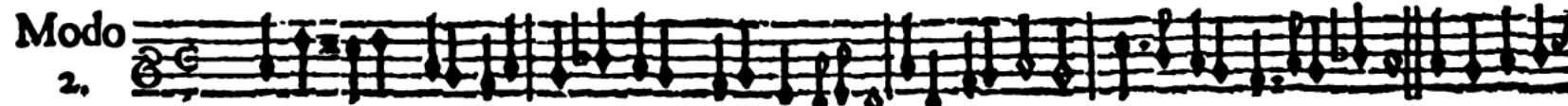
'AMSTERDAM, by Paulus Matthyjsz. inde Stoof-steeagh, in't Musyk-bock, gedrukt. 1648.

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

Prelu-  
dium.

The musical score consists of four staves of music. The first three staves are in common time (indicated by 'c') and the fourth staff is in 6/8 time (indicated by '6'). The music is composed of various note heads and stems, with some notes having vertical dashes through them. The staves are separated by horizontal lines.

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

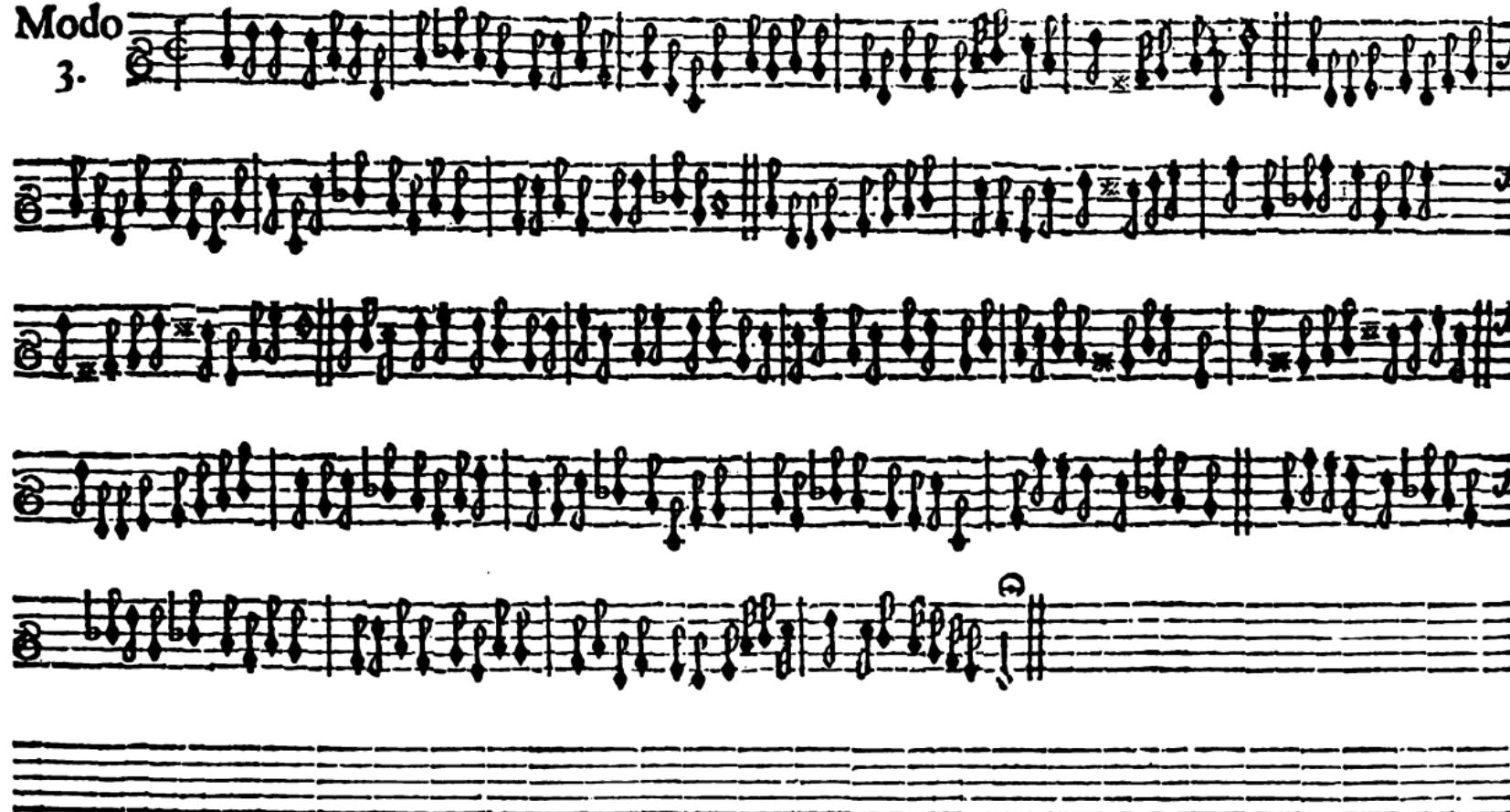


Onse Vader in Hemelyck van

J. van E Y C K.

Modo

3.



Onse Vader in Hemelryck

JONCKER van EYCK.

2

Modo

4.

Keer-om.

Onse Vader in Hemelyk van

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

*Modo*

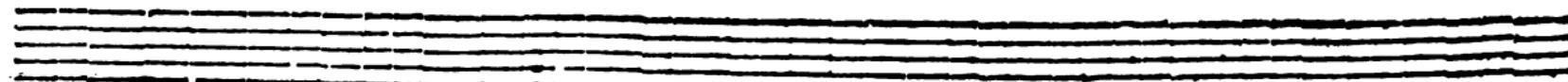
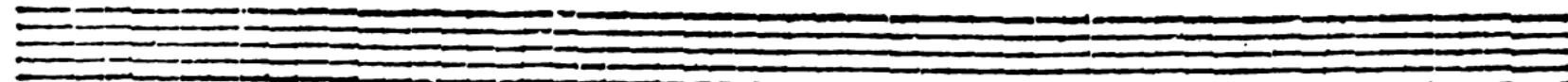
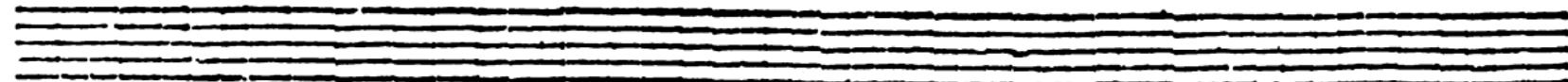
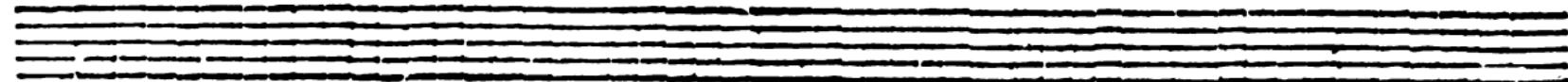
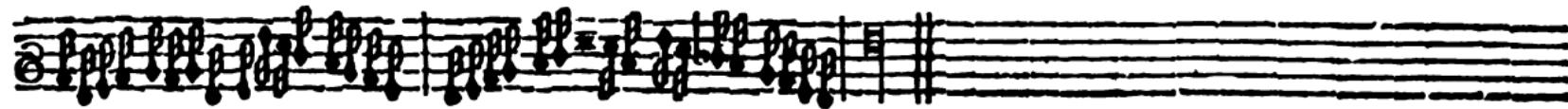
5.

The musical score consists of six staves of music, each representing a single voice or part. The music is written in common time (indicated by a 'C') and uses a soprano C-clef. The notes are mostly eighth notes, with some sixteenth-note patterns and occasional rests. The staves are separated by vertical bar lines, and the music is divided into measures by short vertical lines. The first staff begins with a whole note followed by a half note. The second staff begins with a half note. The third staff begins with a half note. The fourth staff begins with a half note. The fifth staff begins with a half note. The sixth staff begins with a half note.

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.



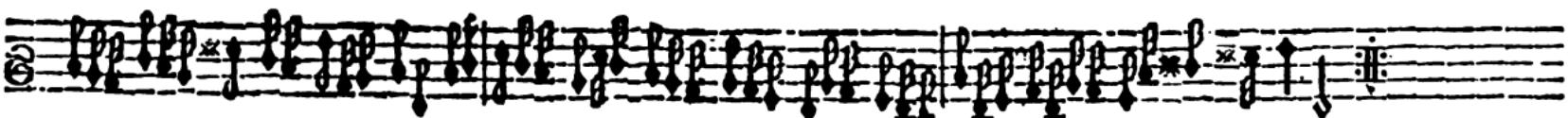
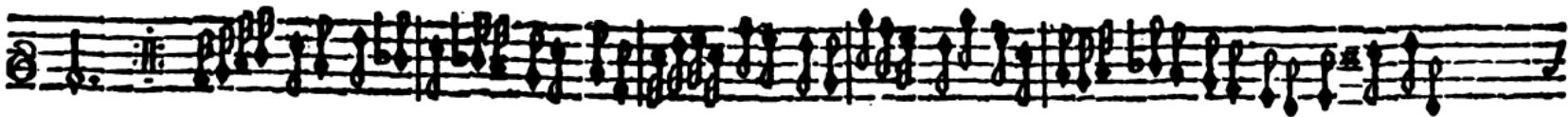
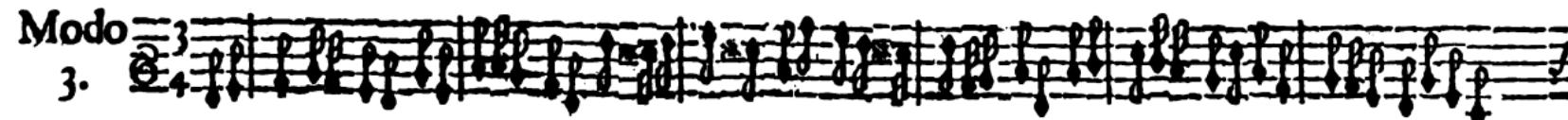
Doen Daphne van

J. JACOB van EYCK.



Modo

3.



Keer-om.

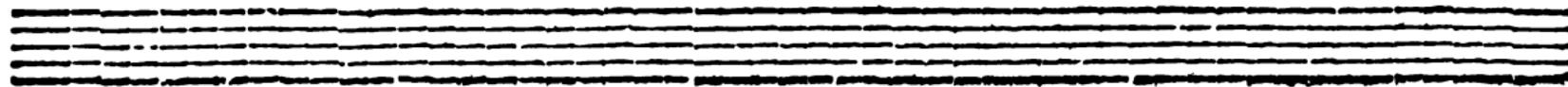
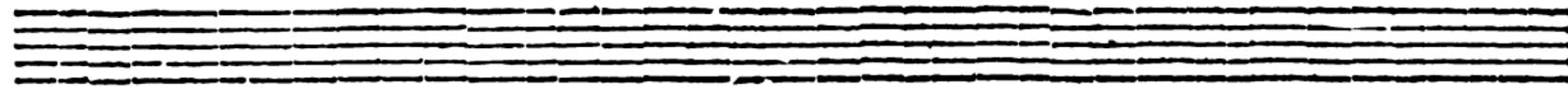
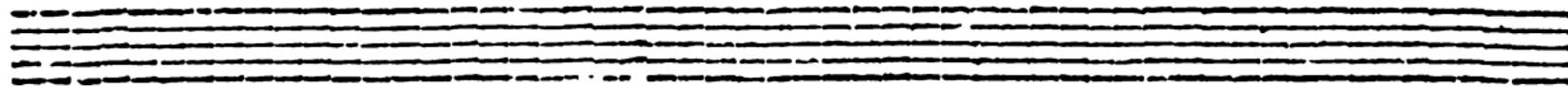
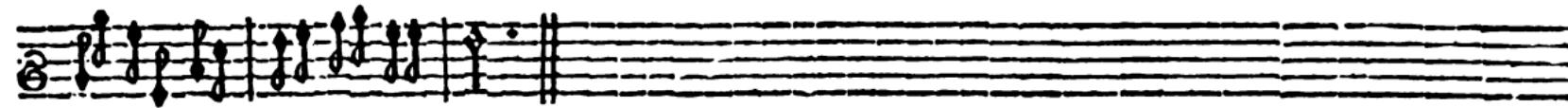
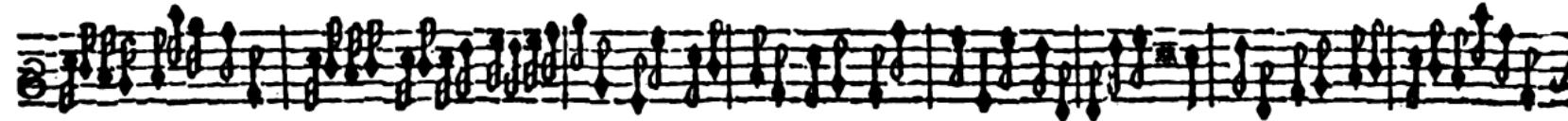
Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.

Modo 3  
4. 6 4

The musical score consists of six staves of music. The notation is a form of early printed music where each note is represented by a dot or a dash. The first staff starts with a long dash followed by a series of dots. The subsequent staves show a repeating pattern of groups of three notes each, with some variations in the middle of the piece. The music is set in common time (indicated by '3' over '4') and uses a soprano C-clef. The instrumentation is indicated as 'Modo' (Keyboard) and '4. 6 4' (likely referring to a harpsichord with 48 keys). The music is titled 'Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.'

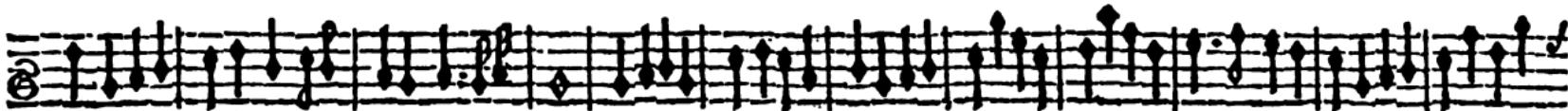
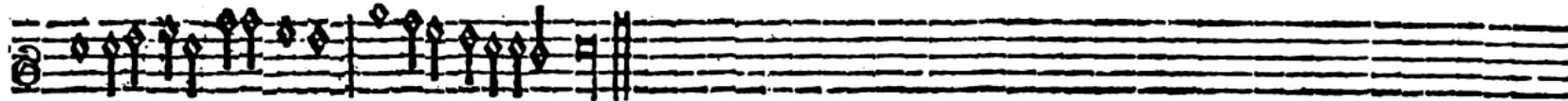
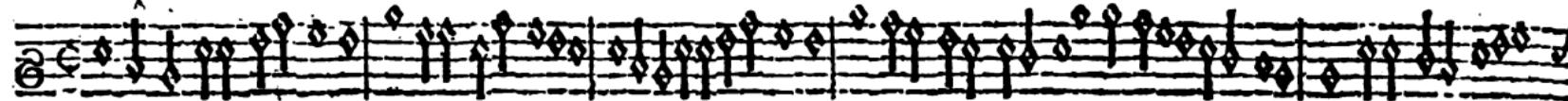
Doen Daphne d'over schoone Maeght van J. JACOB van EYCK.

5



Psalm 118. Gebroken, van

J. JACOB van EYCK.



218. Psalm gebroken van

J. JACOB van EYCK.

Modo

3.

R                      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.



Keer-om. ■■■

## 118. Psalm gebroken, van

J. JACOB van EYCK.

Modo

5.



118. Psalm gebroken , van

J. JACOB van EYCK.

8



Mal simmes gebroken, van

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

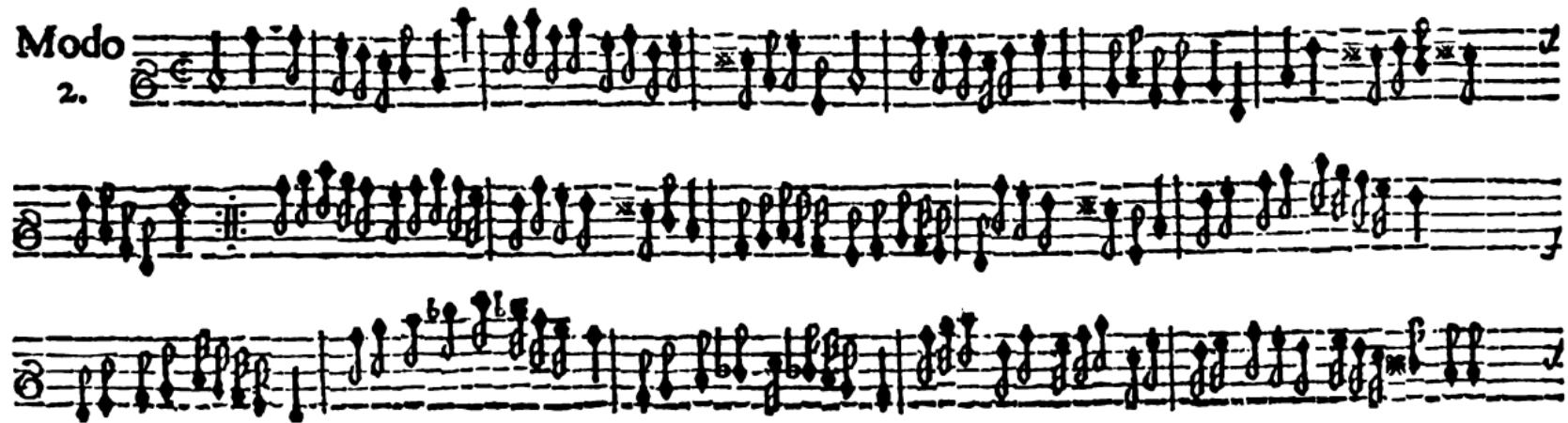
Malle Symen van

J. J. van Eyck.



Modo

2.



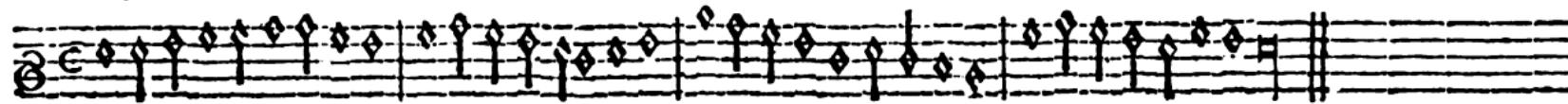
## **Malfimmes gebroocken van**

## I. IACOB van EYCK.

A page of musical notation for six voices. The top system begins with a treble clef, a common time signature, and a key signature of one sharp. The vocal parts are arranged in two staves of three voices each. The first staff contains voices 1, 3, and 5; the second staff contains voices 2, 4, and 6. The notation uses black note heads and vertical stems. Measure 1 consists of eighth-note patterns. Measures 2-3 show more complex rhythms, including sixteenth notes and rests. Measures 4-5 continue the rhythmic pattern. Measure 6 concludes the section with a final cadence.

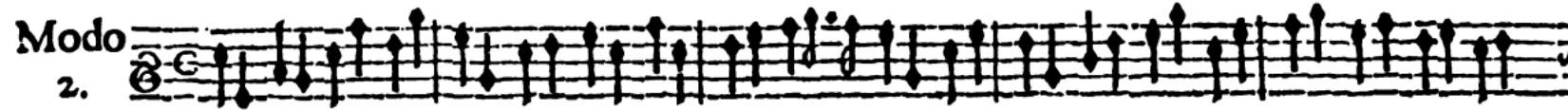
Psalm 140. ofte tien Geboden, van

I. IACOB van EYCK.



Modo

2.



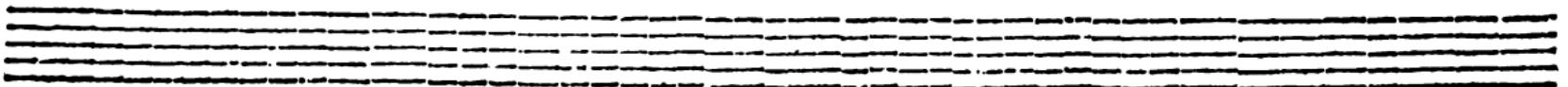
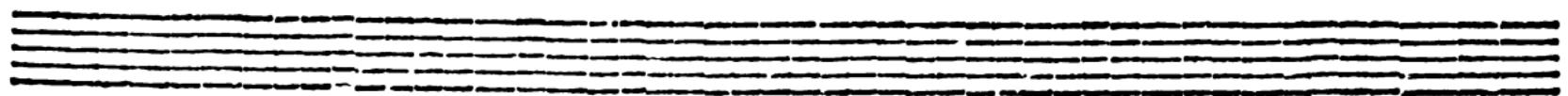
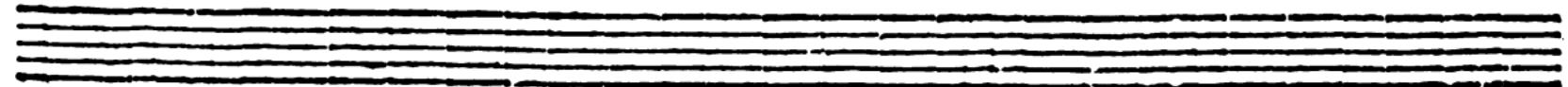
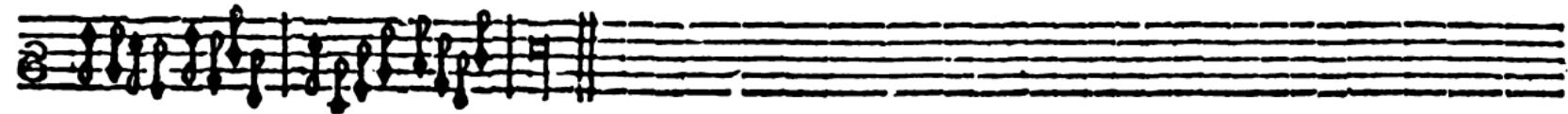
Modo 3.



Psalm 140. Gebroocken van

J. JACOB van EYCK.

10



Psalm 140. gebroken, van

J. JACOB van EYCK.

Modo

4.

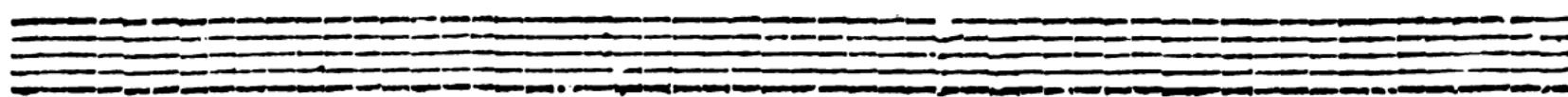




Aerdigh Martyntje, gebroken, van I. I. van Eyck.

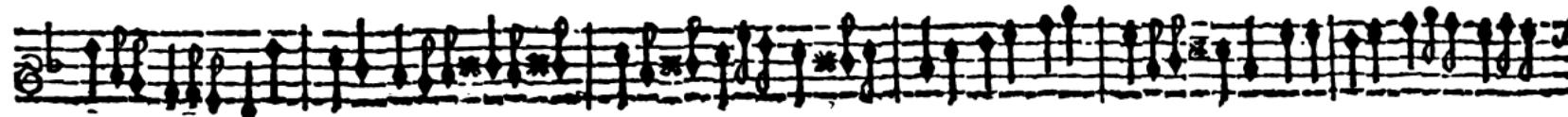
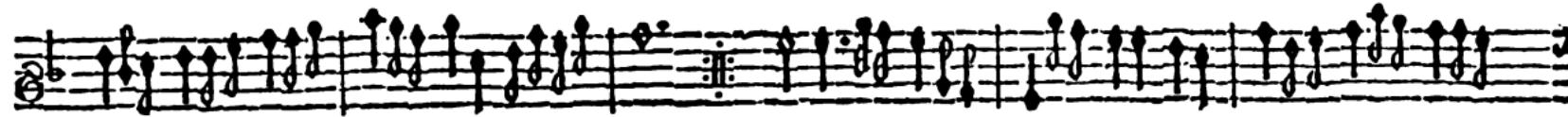
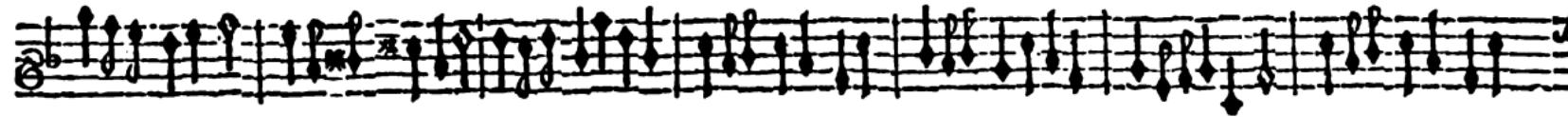
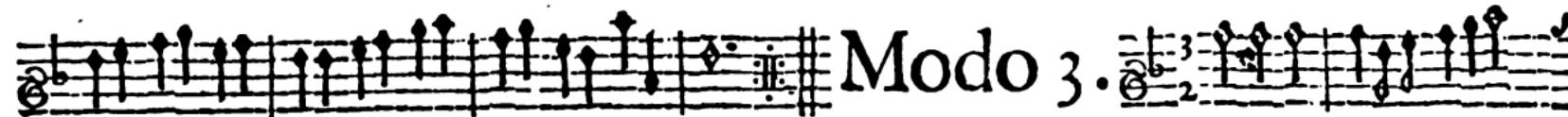
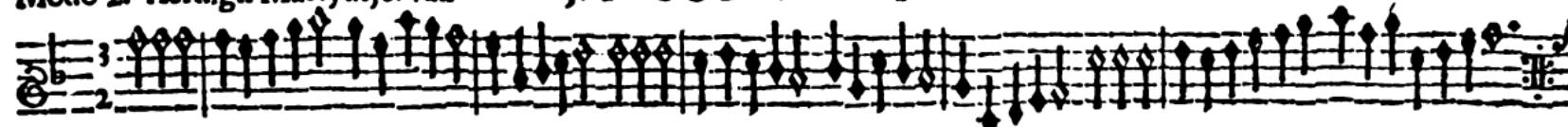


Keer-om.



Modo 2. Aerdigh Martytje. van

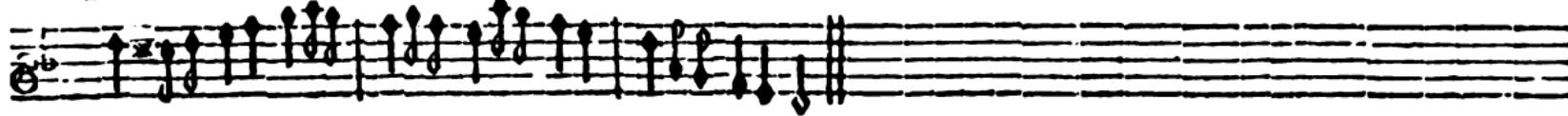
J. IACOB van EYCK.



Aerdigh Martynije , van

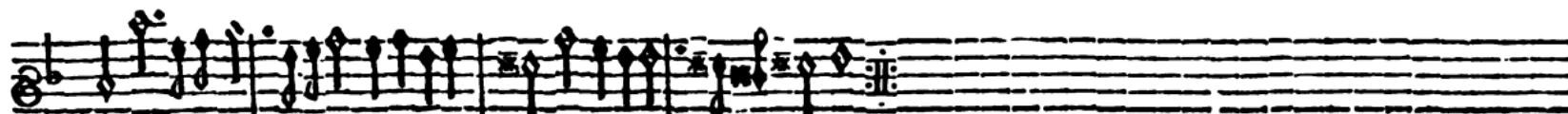
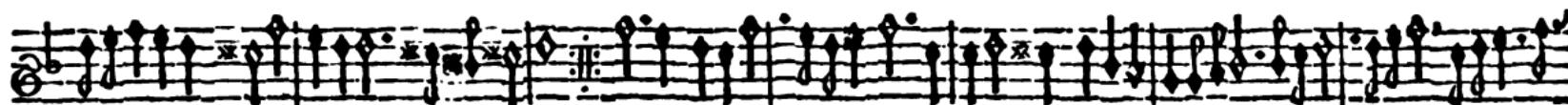
J. JACOB van EYCK.

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Pavaen Lachrymæ ,

van I. I. van E Y C K .



Keer-om.

C

Eerste Decl.

Pavaen Lachrimæ, van

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

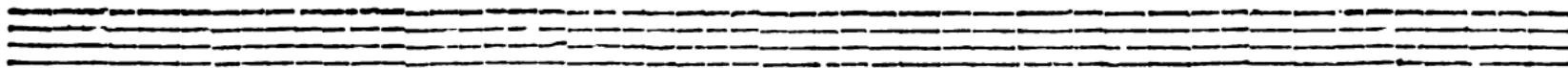
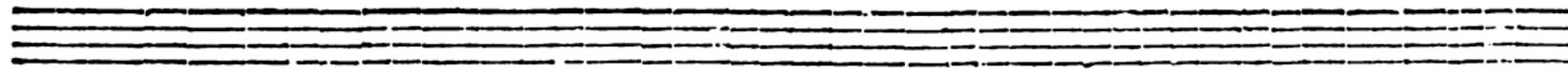
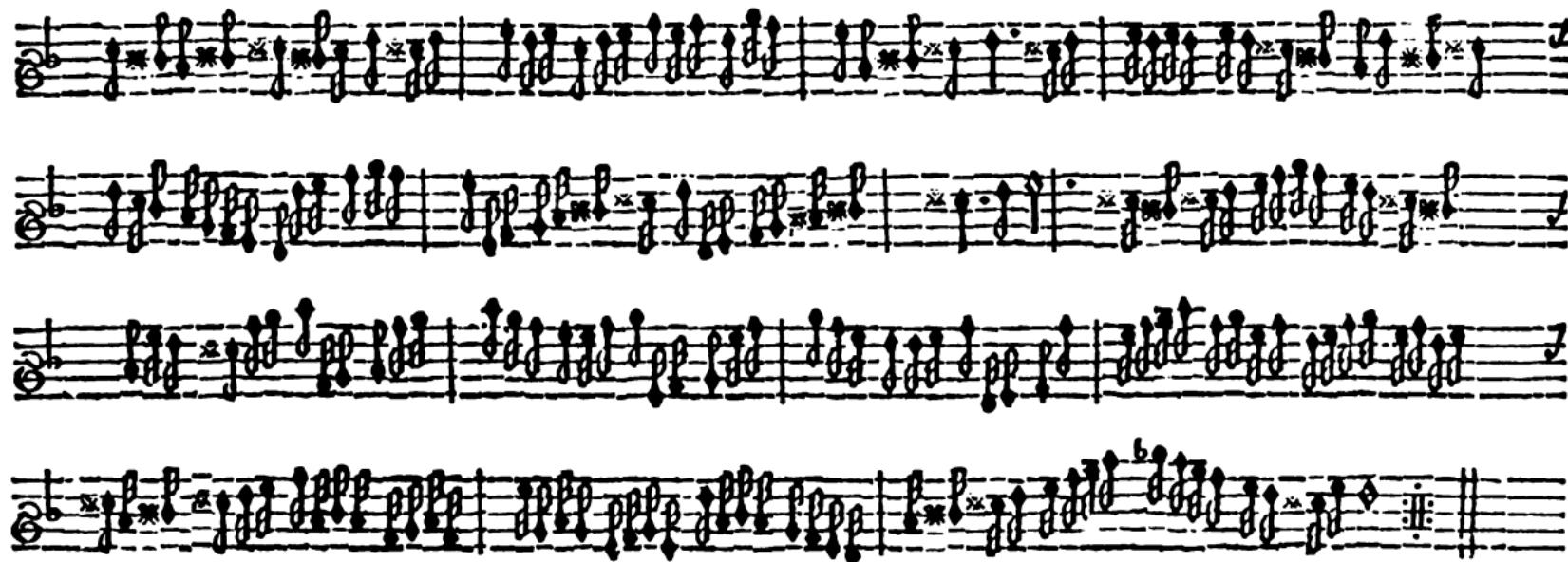
Modo 2.



Pavane Lachrimæ, gebroocken van

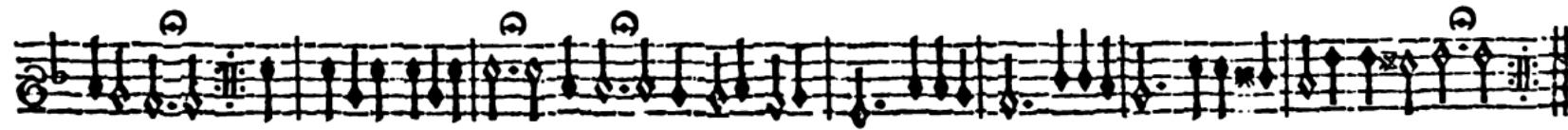
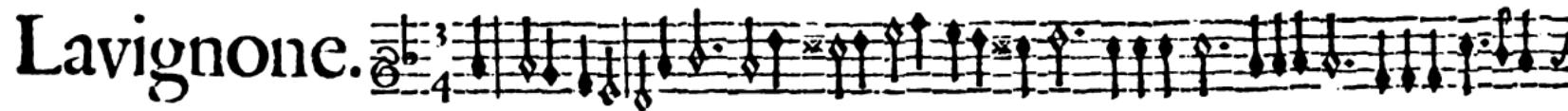
I. IACOB van EYCK.

13



Lavignone. Gebroocken van

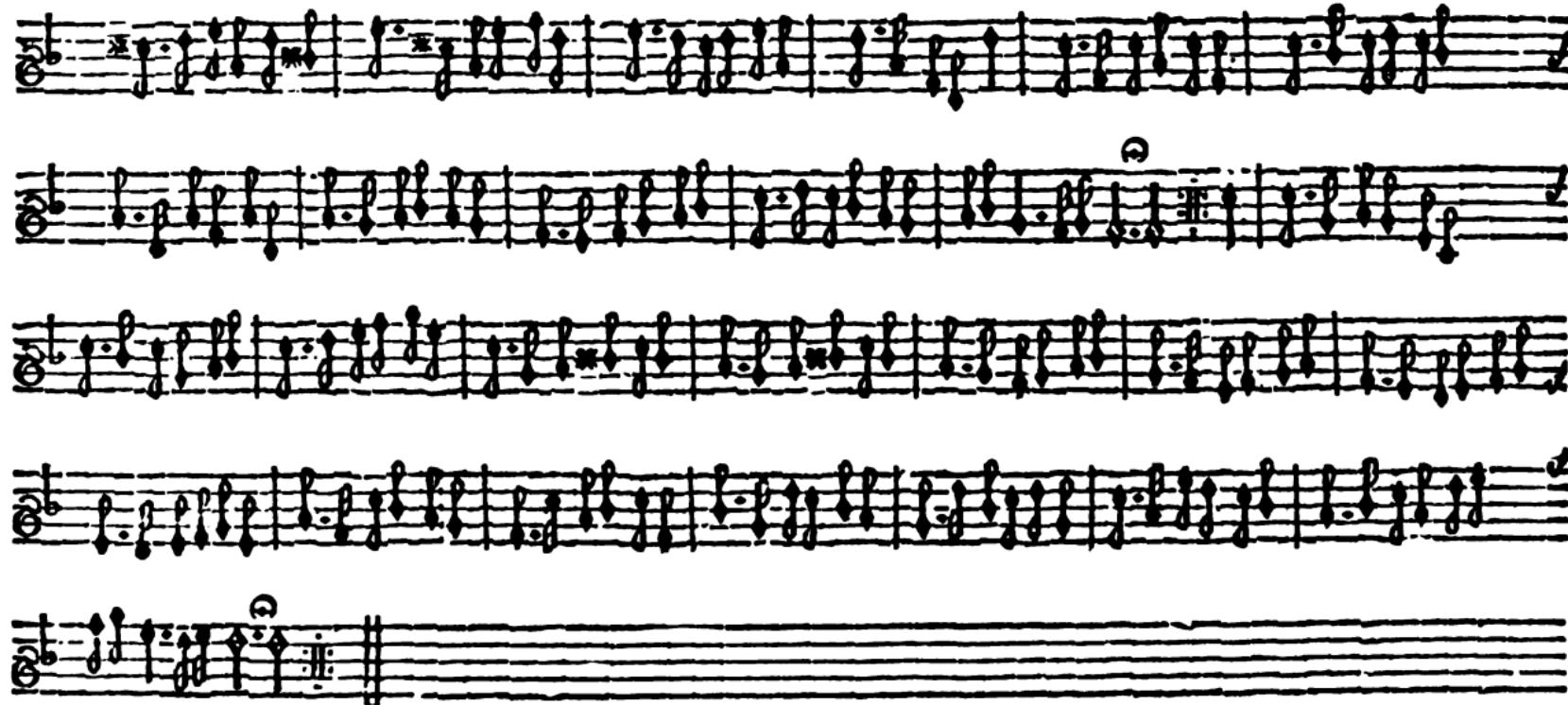
J. IACOB van EYCK.



Lavignone van

J. IACOB van EYCK.

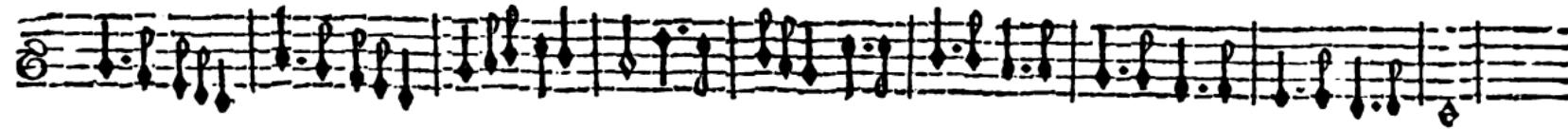
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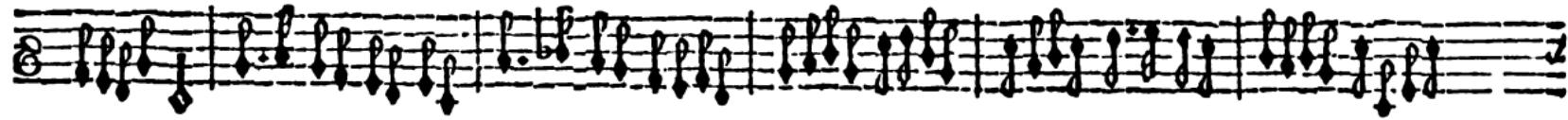
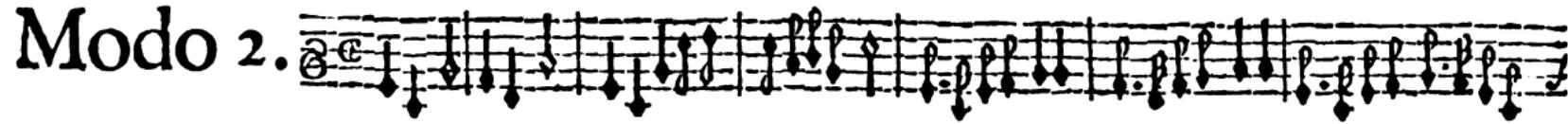
Rosemont gebroken, van

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

# Rosemont.



# Modo 2.



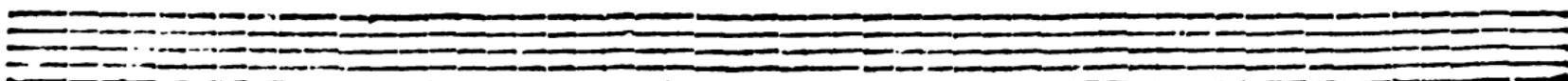
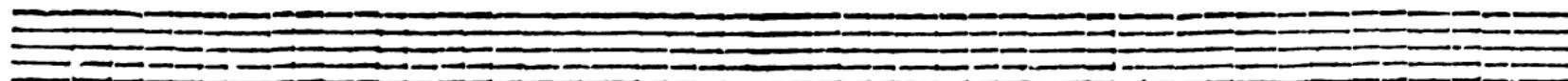
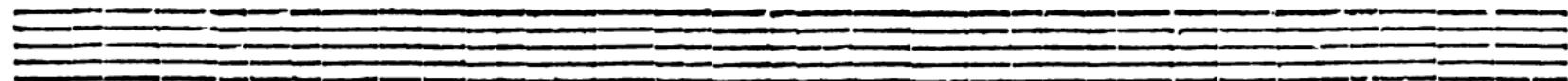
# Modo 3.



Rosemont, gebroken van

J. JACOB van EYCK.

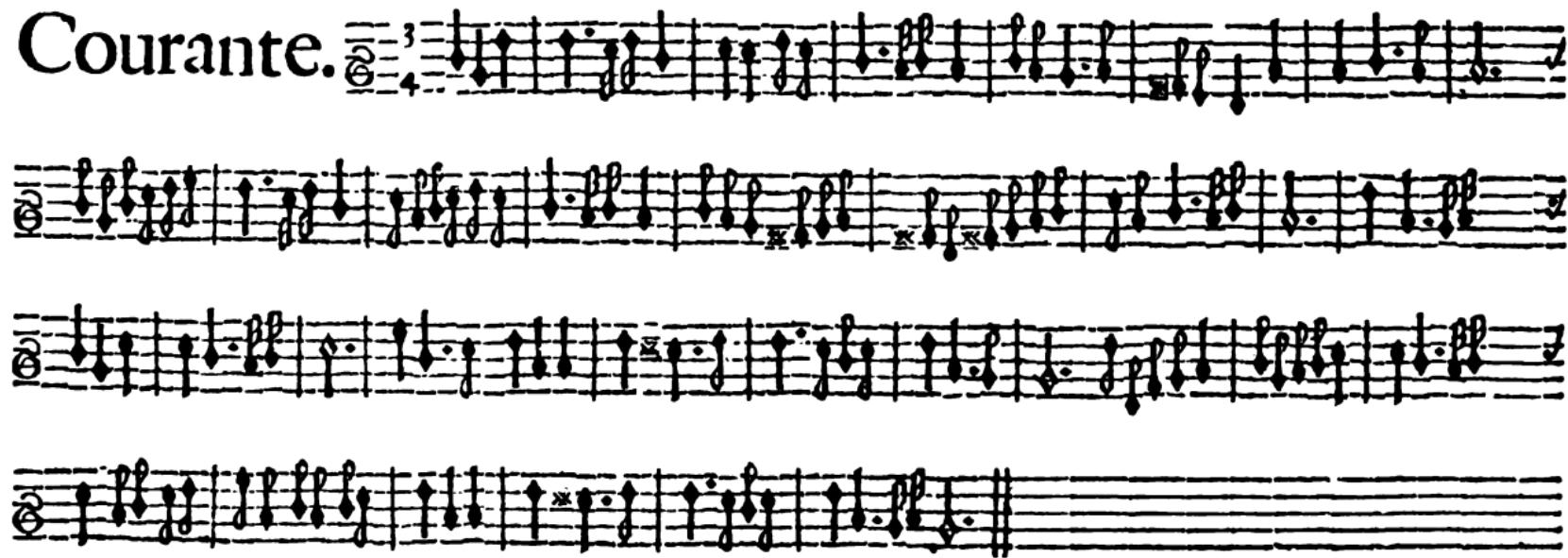
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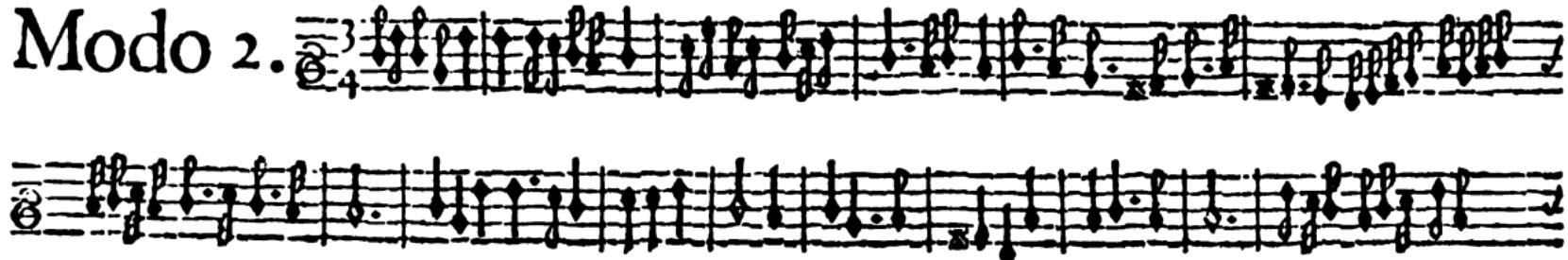
Courant, of Ach treurt myn bedroefde van

I. IACOB van EYCK.

Courante.

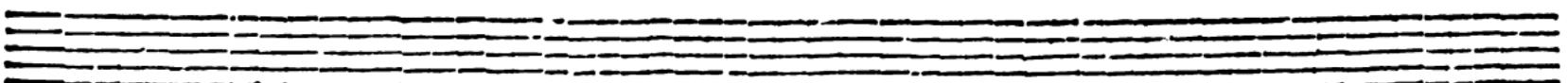
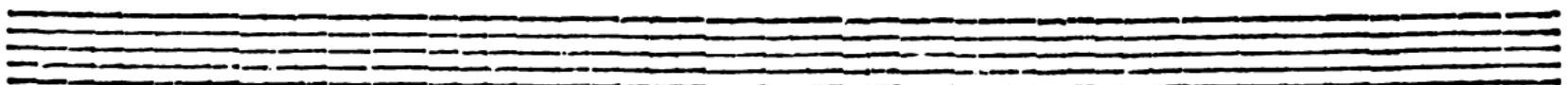
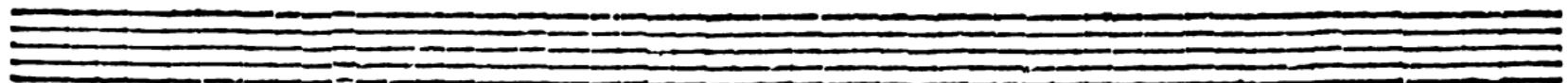
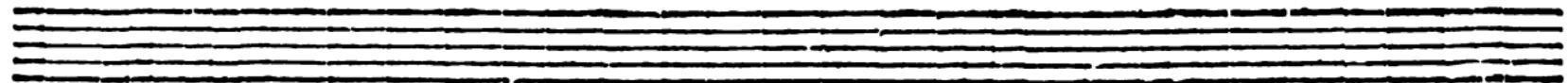
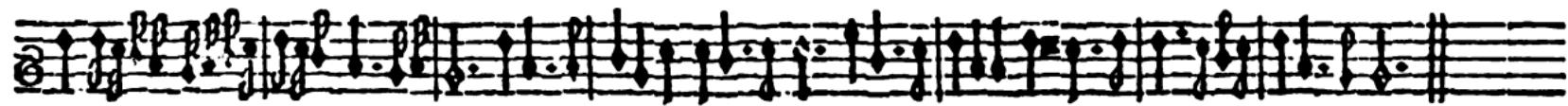
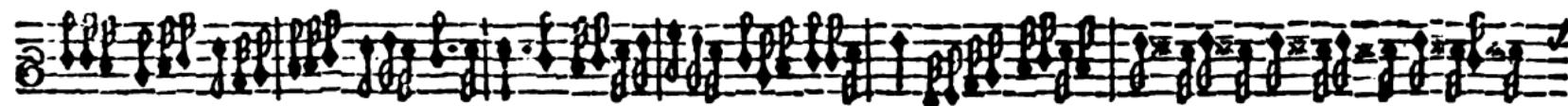


Modo 2.



Courant, of Ach treurt myn bedroefde van J. JACOB van EYCK.

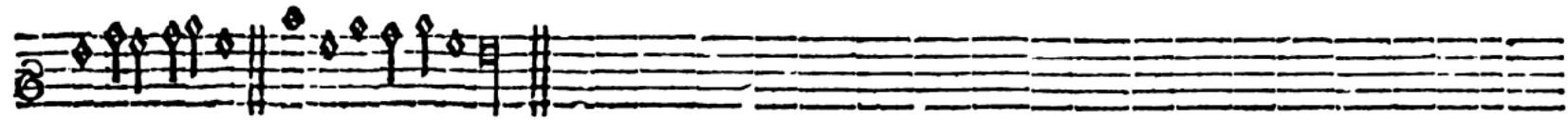
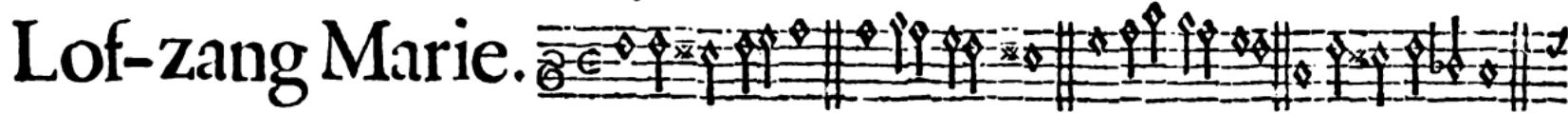
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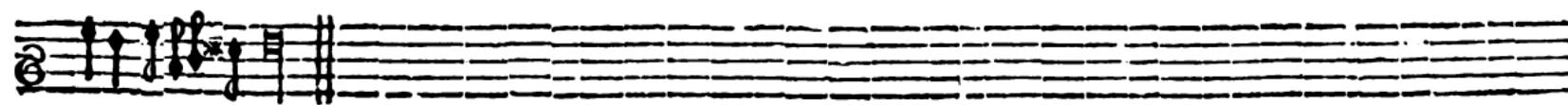
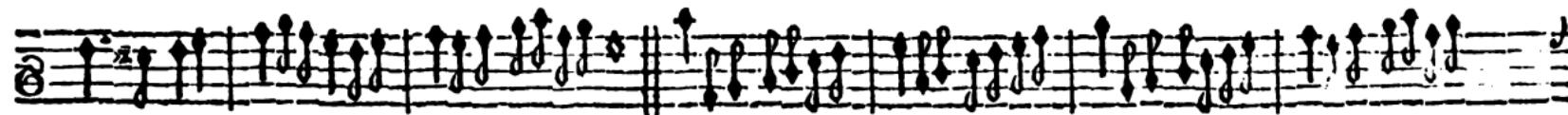
d'Lof-zangh Marie , van

J. JACOB van EYCK.

# Lof-zangh Marie.



## Modo 2.



Lof-zangh Marie , van

J. JACOB van EYCK.

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Modo 3.



Pavaen Lachrimæ, van

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

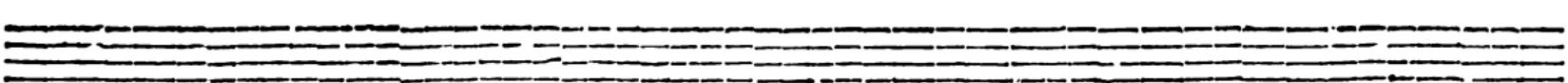
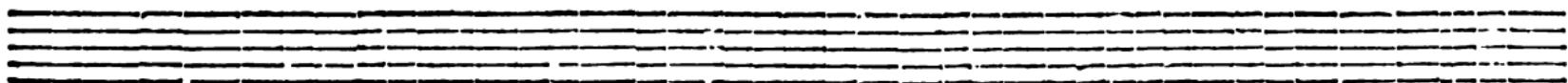
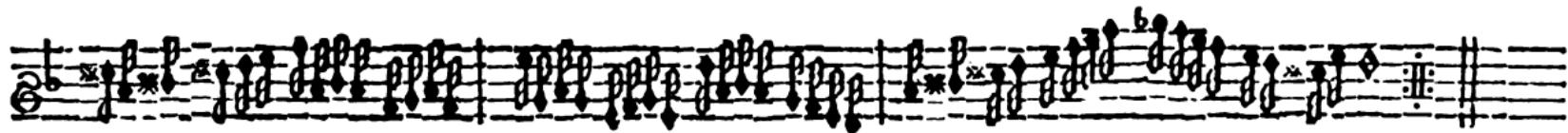
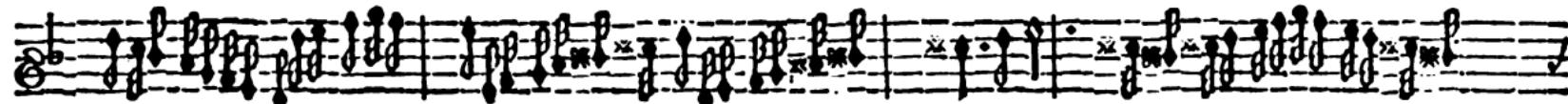
Modo 2.



Pavane Lachrimæ, gebroocken van

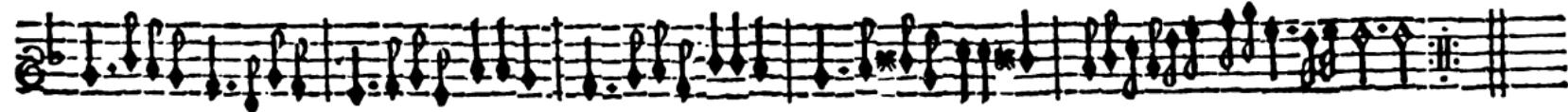
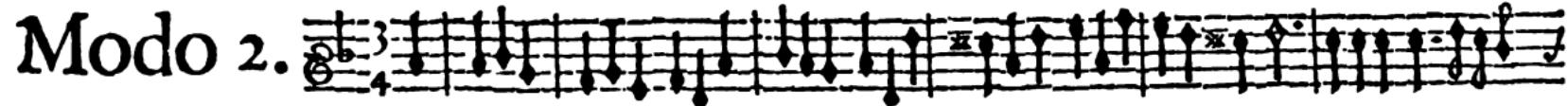
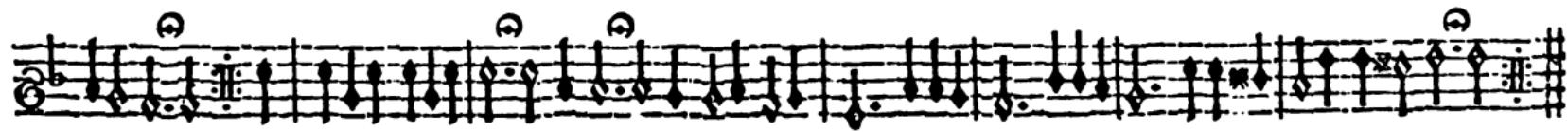
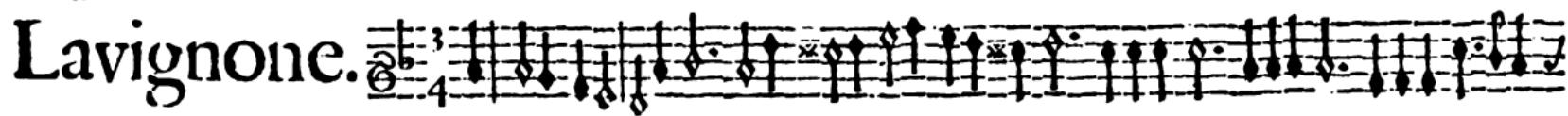
I. IACOB van EYCK.

13



Lavignone. Gebroocken van

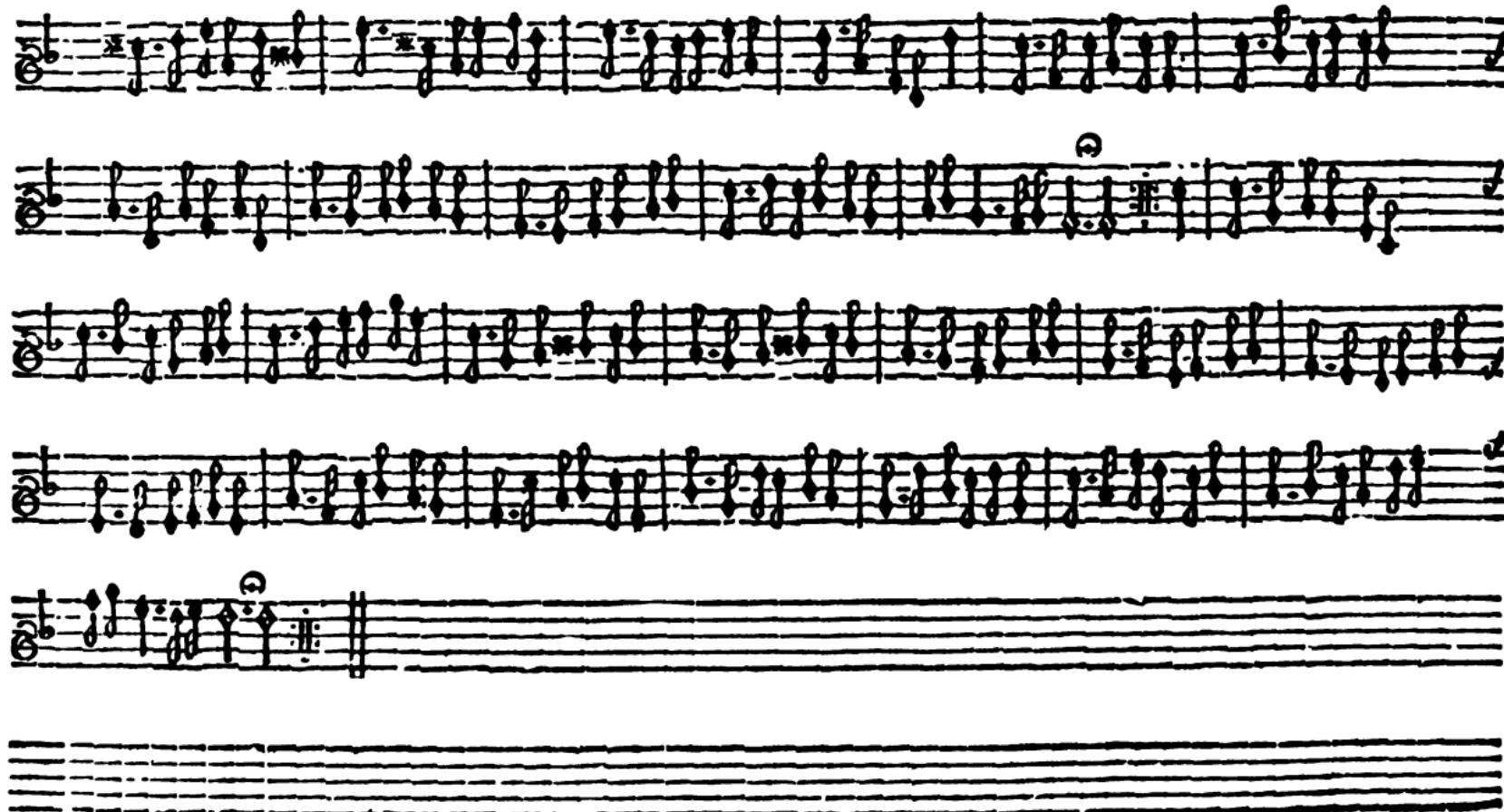
I. IACOB van EYCK.



Lavignone. van

J. IACOB van EYCK.

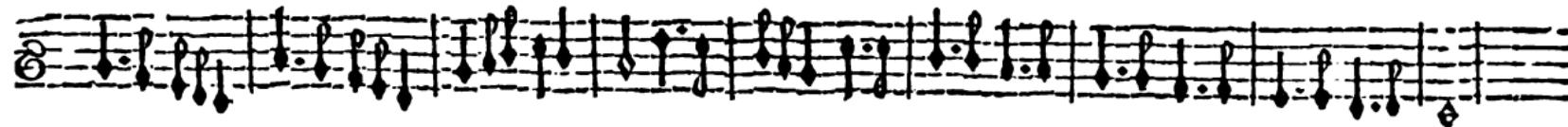
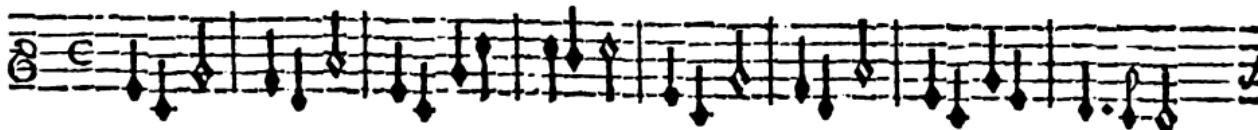
24



Rosemont gebroken, van

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

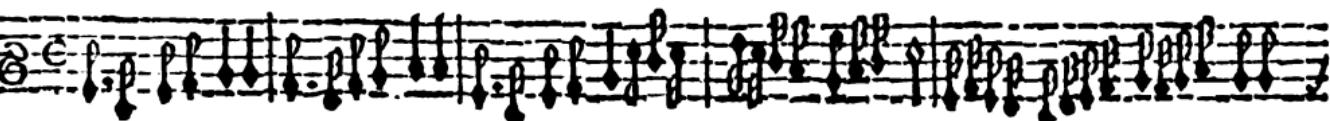
Rosemont.



Modo 2.



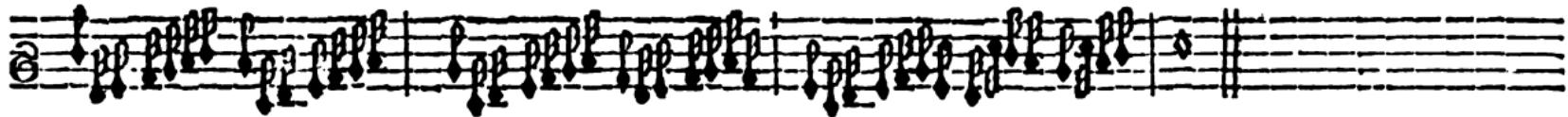
Modo 3.



Rosemont , gebroken van

J. JACOB van EYCK.

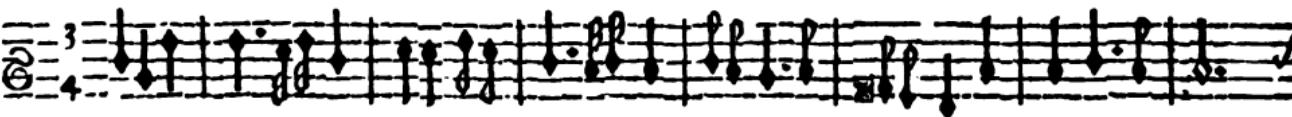
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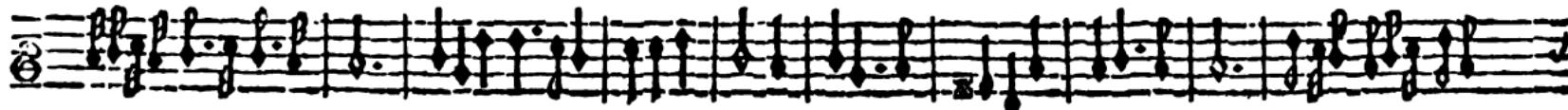
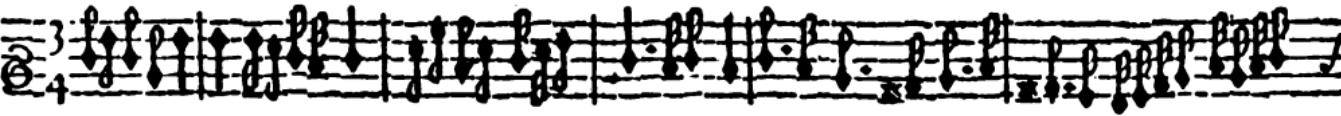
Courant, of Ach treurt myn bedroefde van

I. IACOB van EYCK.

Courante.



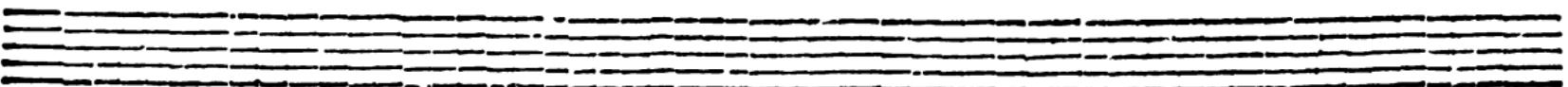
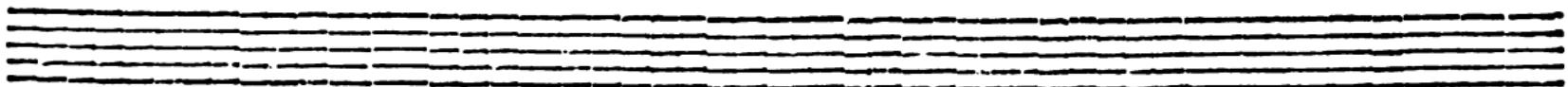
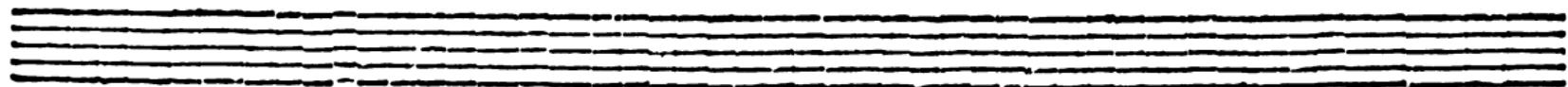
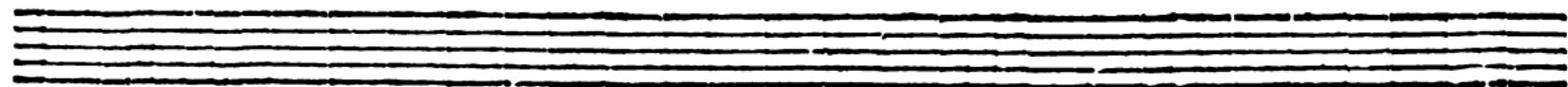
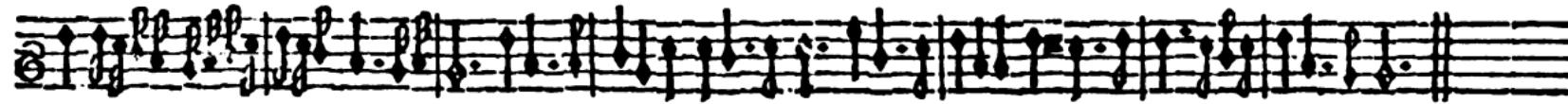
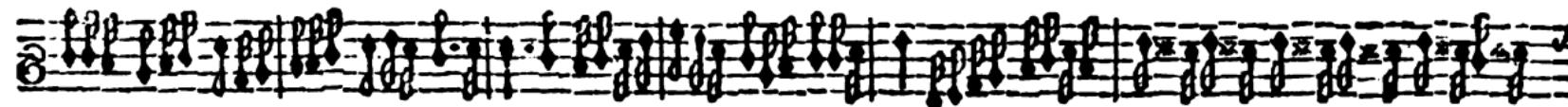
Modo 2.



Courint, of Ach treurt myn bedroefde van

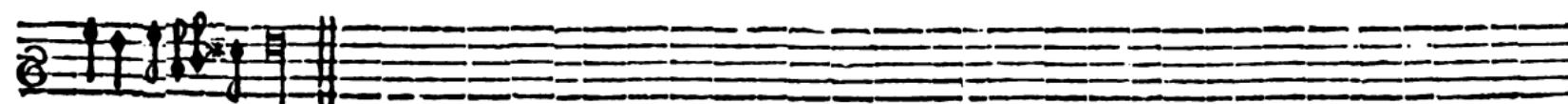
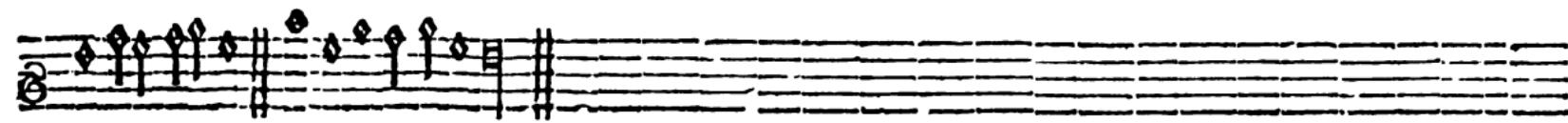
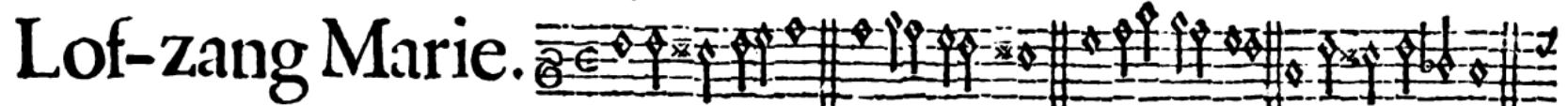
J. JACOB van EYCK.

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d'Lof-zangh Marie , van

J. JACOB van EYCK.



Lof-zangh Marie , van

J. JACOB van EYCK.

17

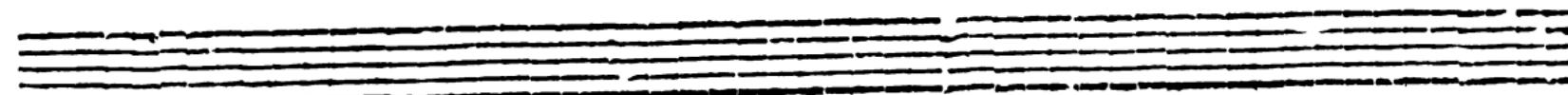
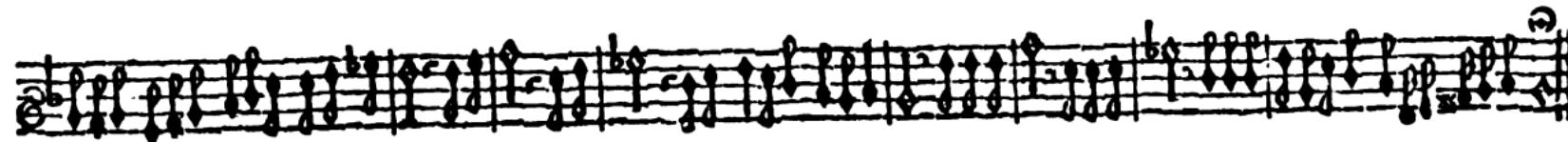
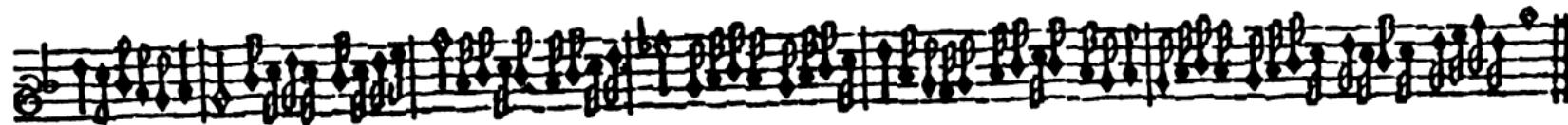
Modo 3.



Frans Ballet, van

J. IACOB van EYCK.

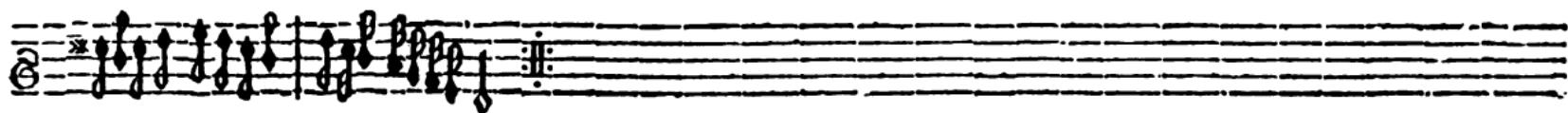
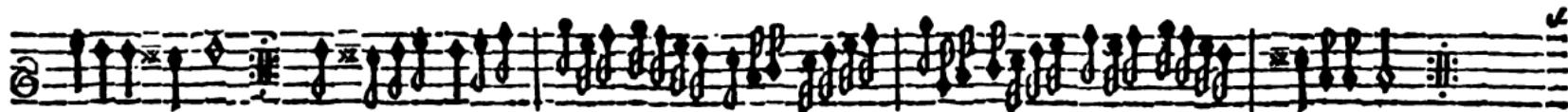
Frans Ballet.



Stil, stileen reys, van

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

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Fantasia & Echo , van

J. IACOB van EYCK.

# Fantasia & Echo.

A musical score for piano featuring six staves of music. The music is in common time (indicated by 'C') and consists of eighth-note patterns. The score includes dynamic markings such as 'pian.' (piano) and 'forte.' (fortissimo). The first five staves begin with a forte dynamic. The sixth staff begins with a piano dynamic, followed by a forte dynamic, then returns to piano. The music concludes with a forte dynamic and a piano dynamic.

forte.

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

pian. forte. pian.

forte pian.

Musical score for piano, consisting of five staves of music. The music is written in common time. Various dynamics are indicated throughout the score:

- Staff 1: forte, pianissimo, forte.
- Staff 2: forte, pianissimo.
- Staff 3: forte, 3, 3, pianissimo, 3, 3, forte, 3, 3, pianissimo, 3, forte, 3, 3, 3, 3, 3, 3.
- Staff 4: forte, 3, 3, 3, 3, pianissimo, 3, 3, 3, 3, forte, 3, 3, 3, 3.
- Staff 5: pianissimo, 3, 3, 3, forte, 3, 3.

The score concludes with a double bar line and repeat dots at the bottom.

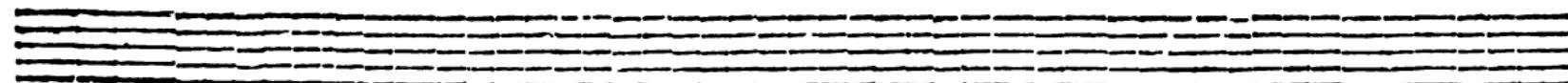
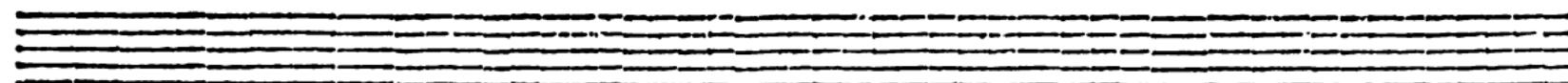
Gefwinde Bode van de Min , van

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

# Gefwinde Bode.



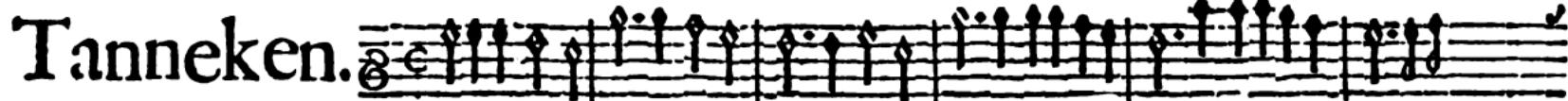
## Modo 2.



Onen of Tanneken gebroocken van

I. IACOB van EYCK.

20

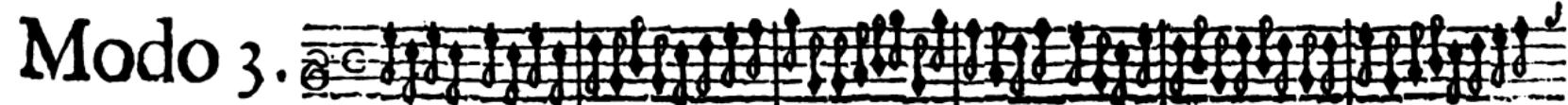
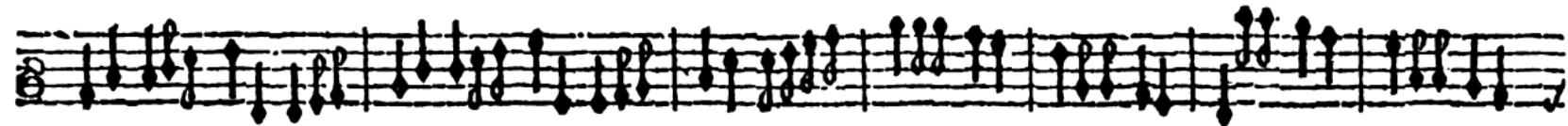


Keer-om.

D,

Oma of Tanneken , gebroocken van

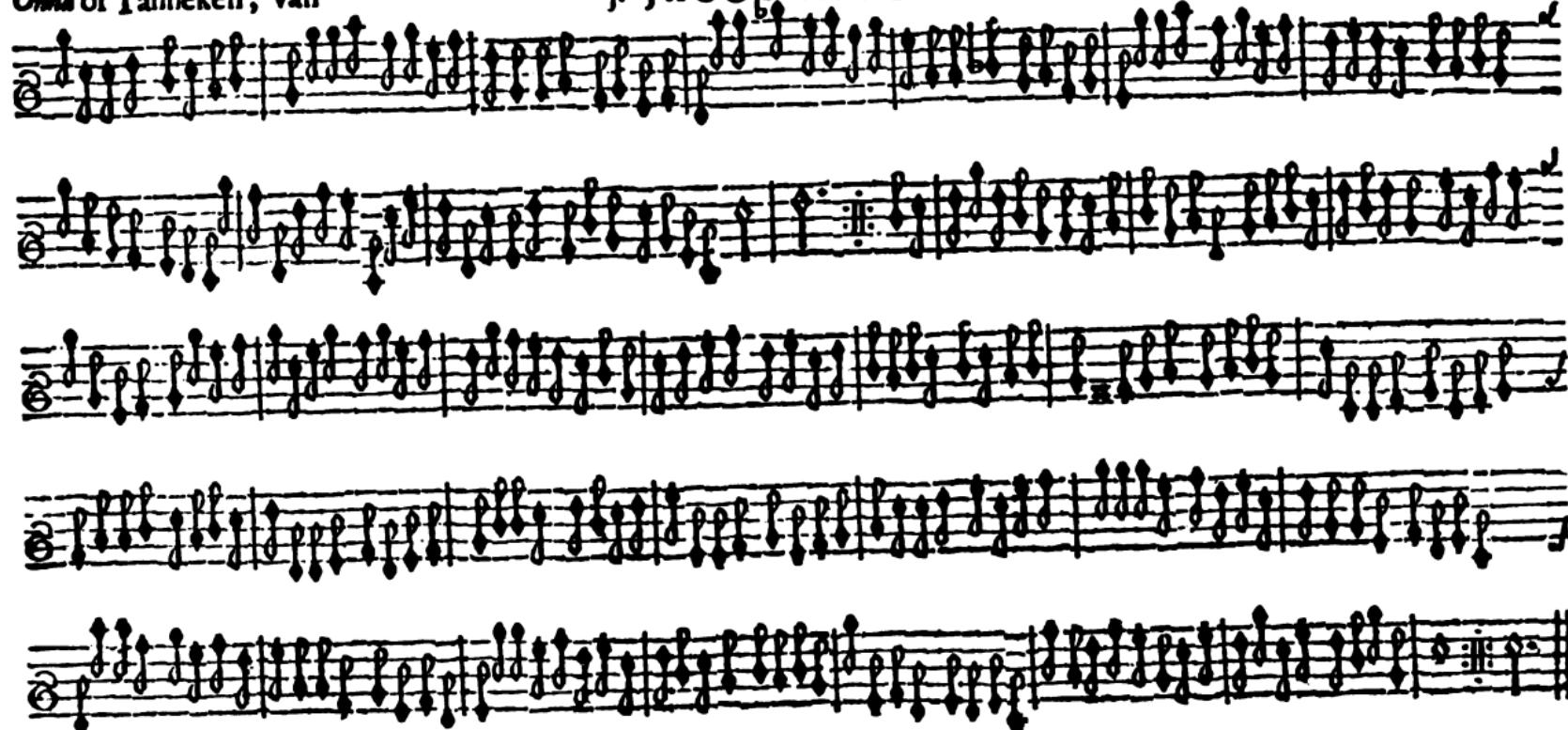
I. IACOB van EYCK.



Oma of Tanneken, van

J. JACOB van EYCK.

21



Keer-om. =

*Onan* of Tanneken gebroocken van

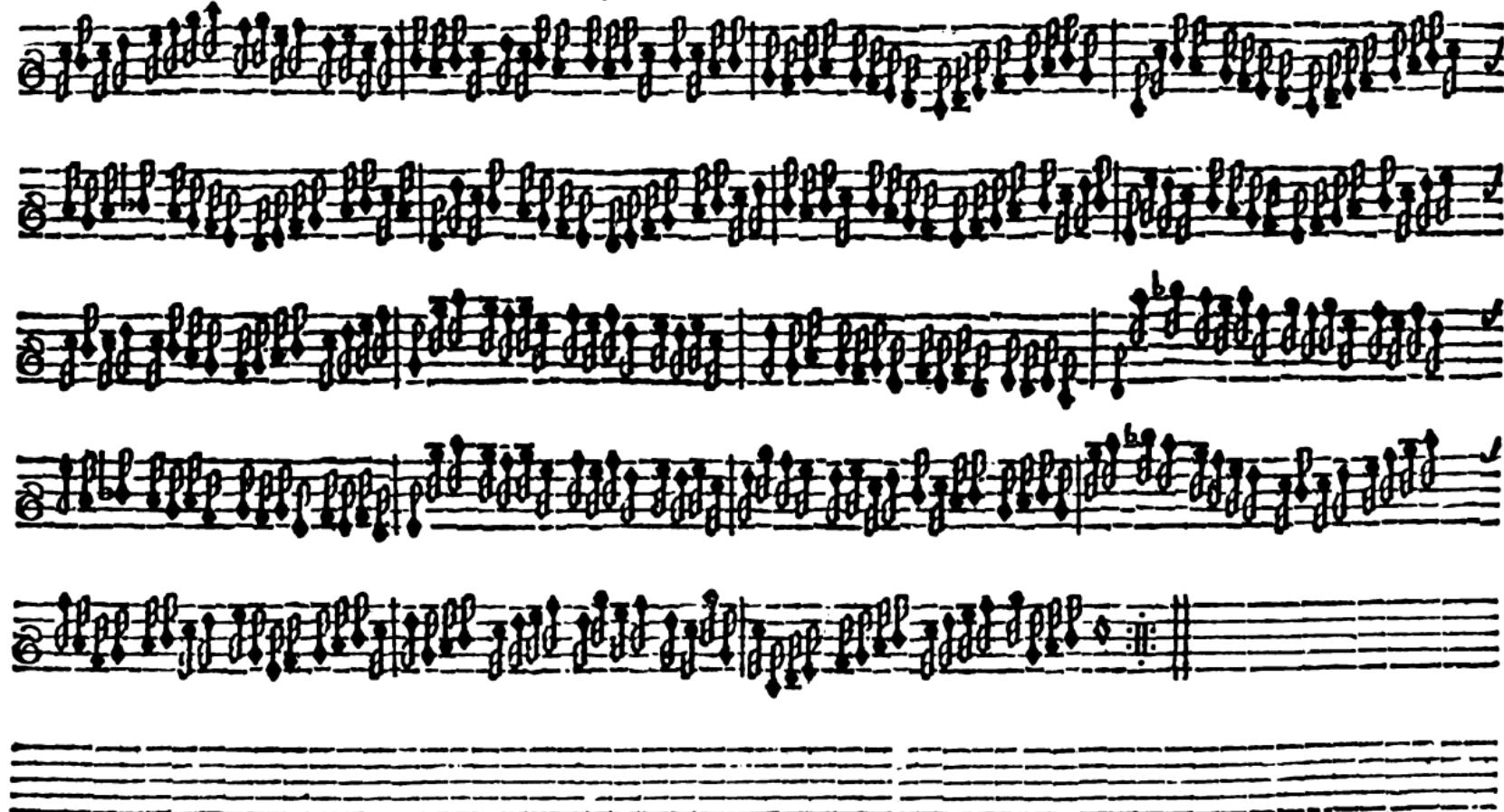
J. JACOB van EYCK.

Modo 4.



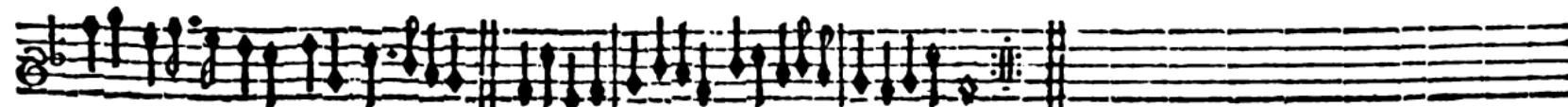
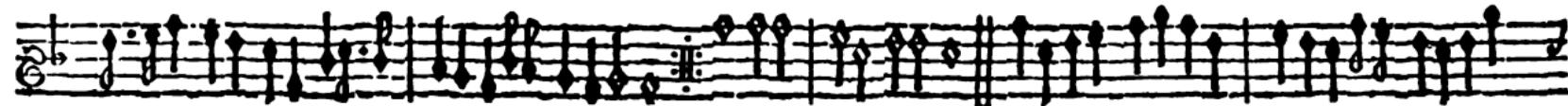
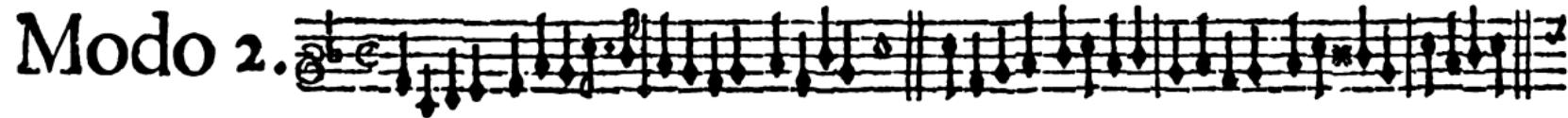
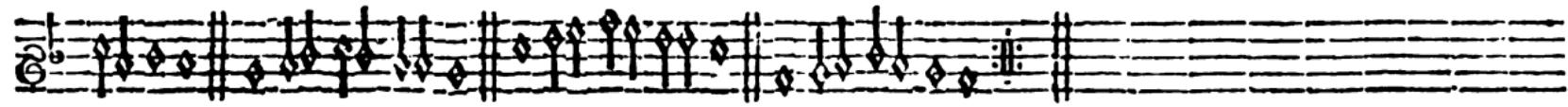
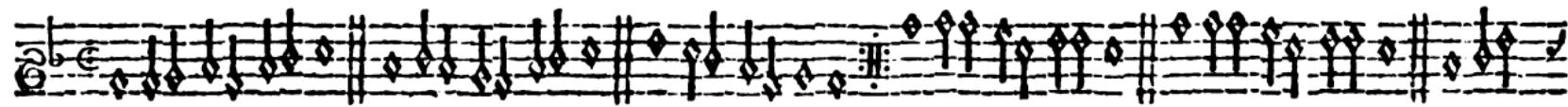
Omen of Tanneken, van

J. JACOB van EYCK.



Psal'm 68 gebroocken van

I. IACOB van EYCK.

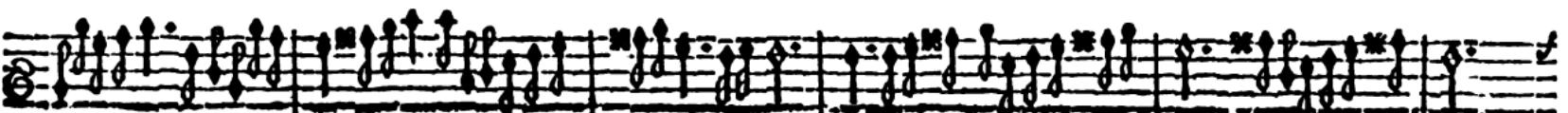
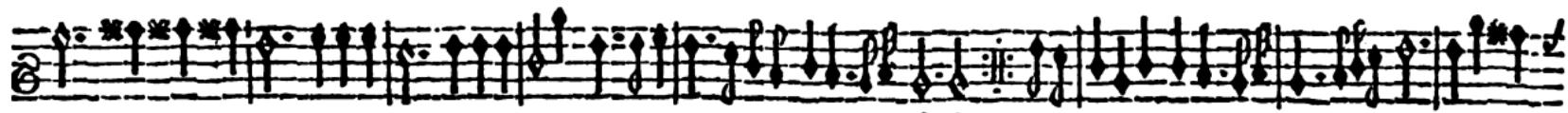


modo 3.

The musical score for Psalm 68, mode 3, by J. Jacob van Eyck, features five staves of music. The key signature is one sharp (F#), and the time signature is common time. The notation is a traditional musical system with vertical stems and small horizontal strokes. The first staff starts with a whole note followed by a half note. The subsequent staves continue the melodic line with various patterns of eighth and sixteenth notes.

I'Amie Cillæ, van

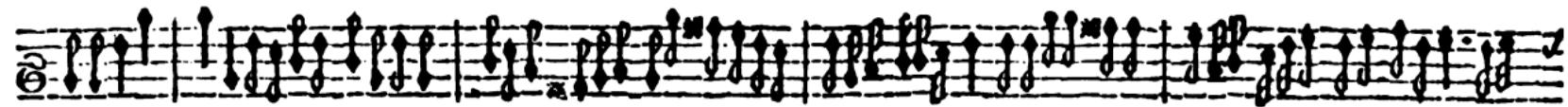
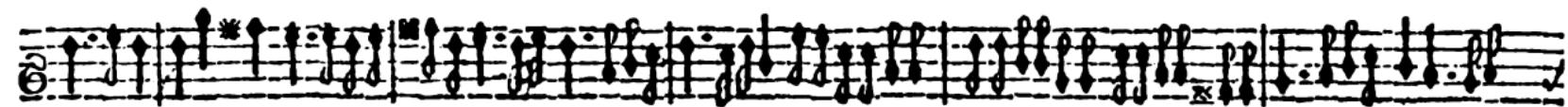
J. JACOB van EYCK.



I' Aunie Cillæ, van

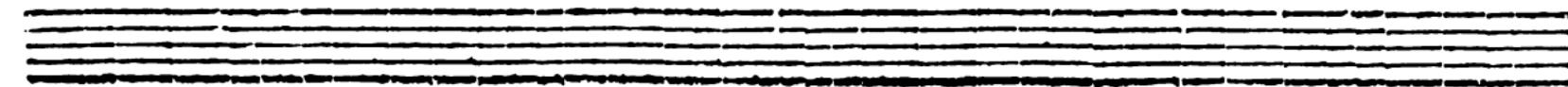
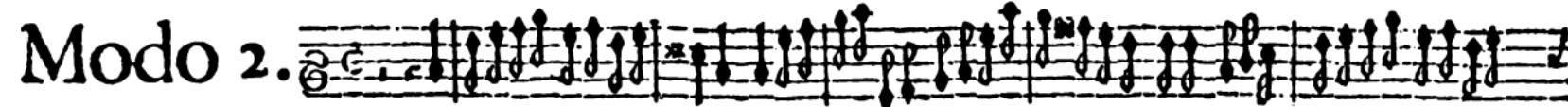
J. JACOB van EYCK.

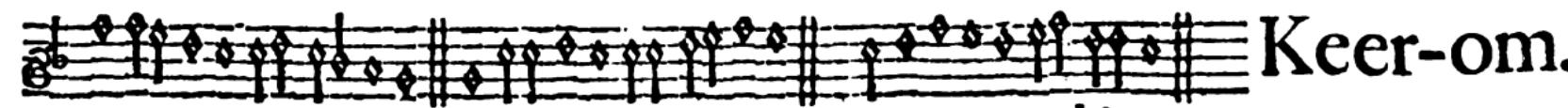
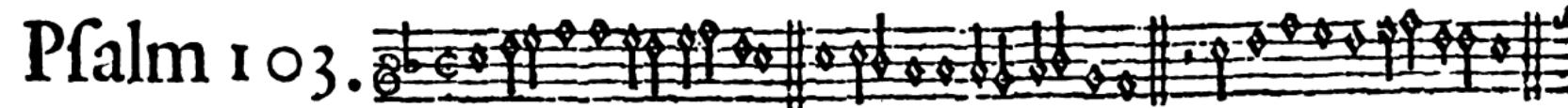
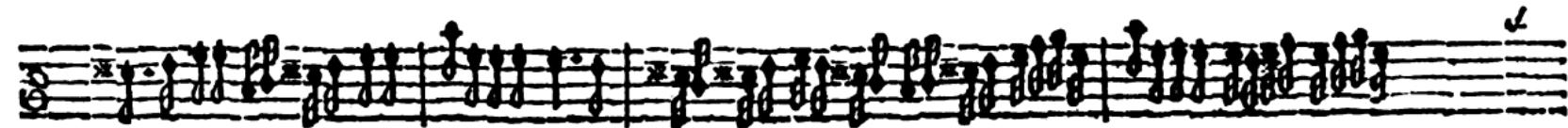
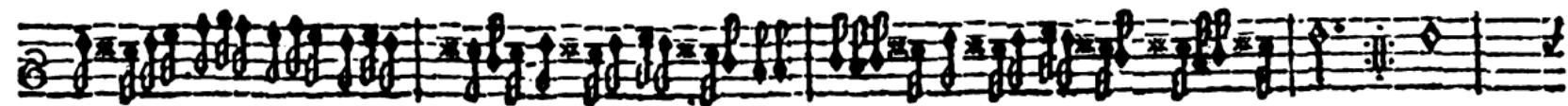
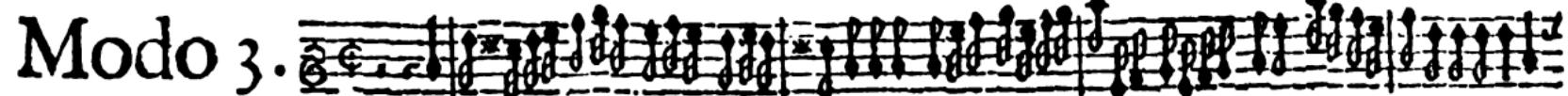
24



Bravade , gebroocken van

J. IACOB van EYCK.





Keer-om.

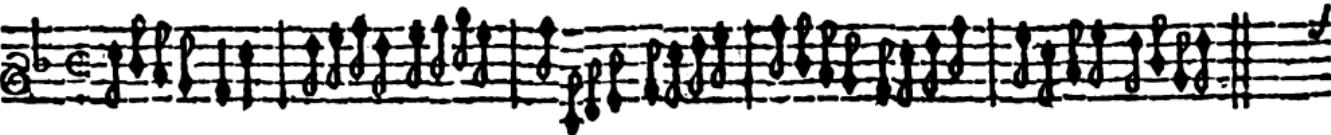
Psalms 103 gebroocken van

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.

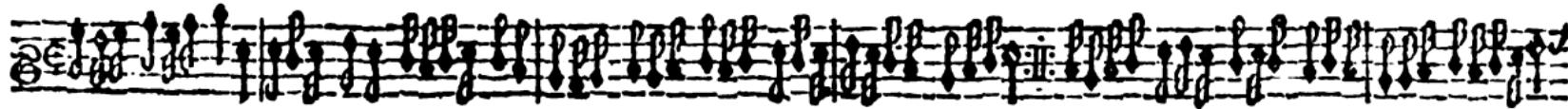
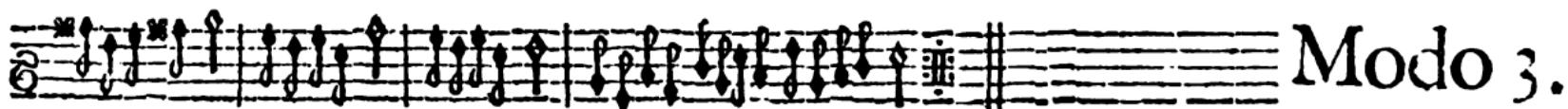
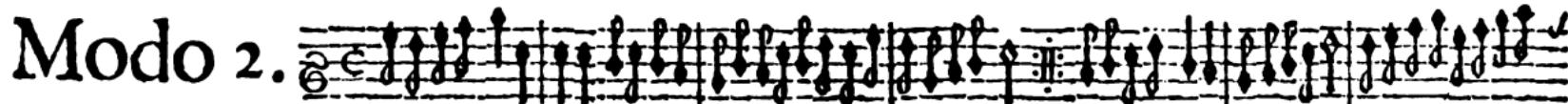
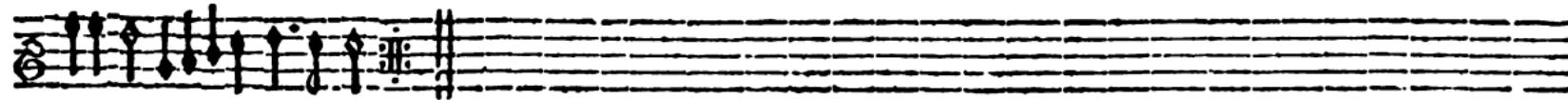
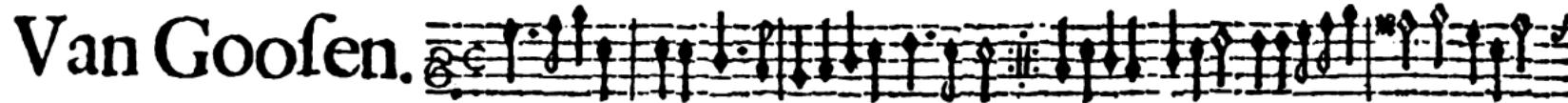
27



Van Goosen , gebroocken van

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

# Van Goosen.

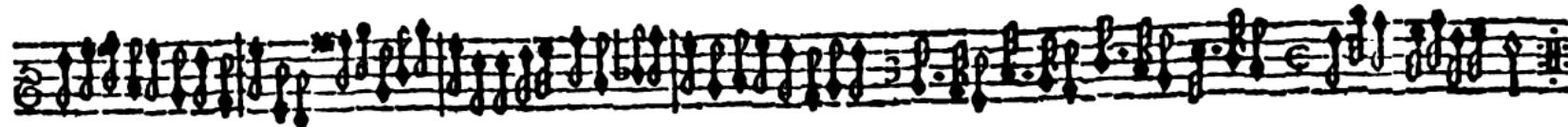
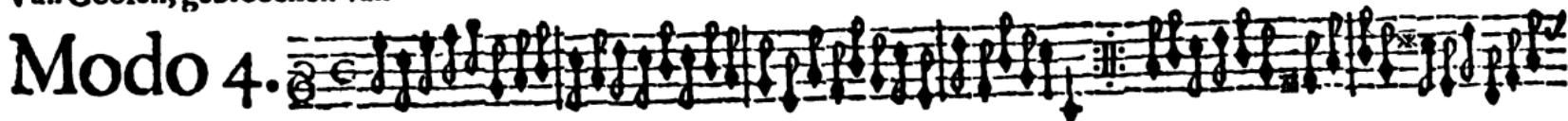


Van Goosen, gebroocken van

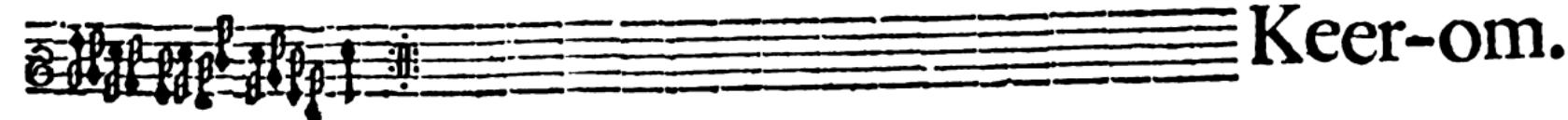
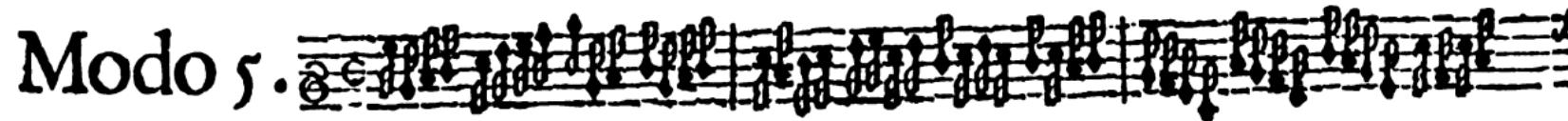
I. IACOB van EYCK.

28

Modo 4.



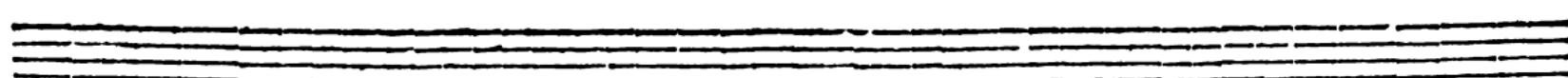
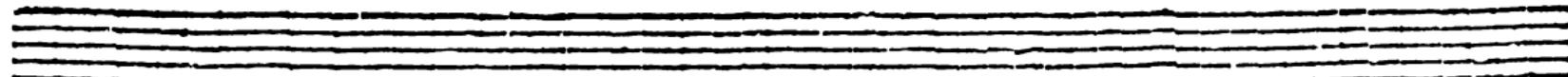
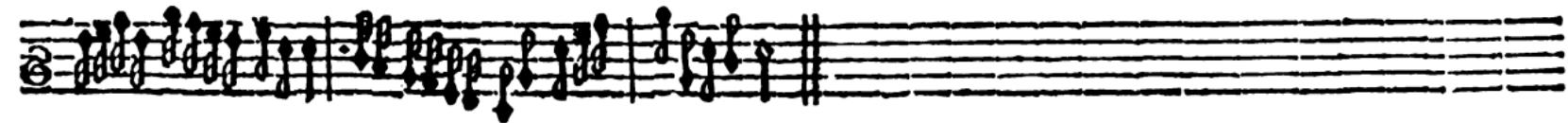
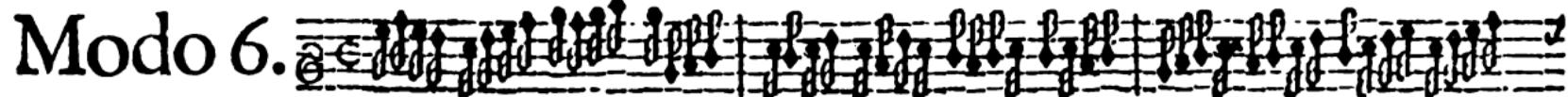
Modo 5.



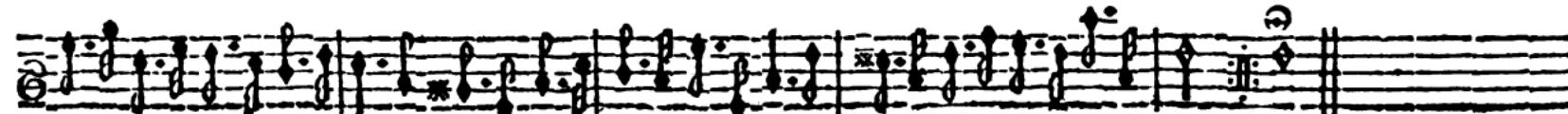
Keer-om.

Van Goosen, gebroocken van

J. JACOB van EYCK.



# Si vous me voules guerir , van I. I. van E YCK.

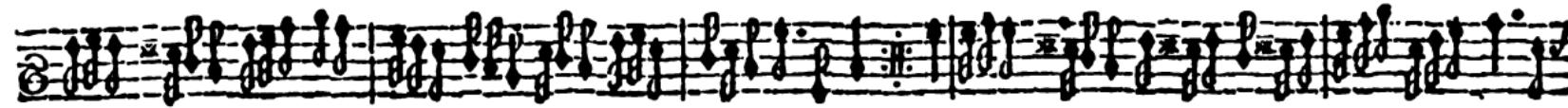
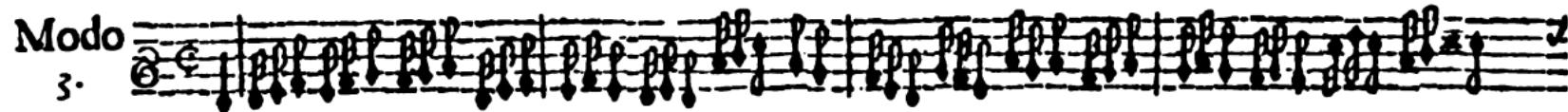


Si vous me voules guerir , van

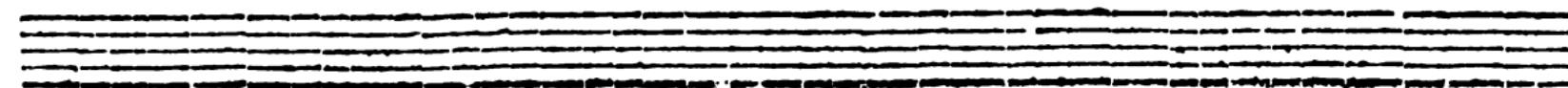
I. IACOB van EYCK.

Modo

3.



Courante.

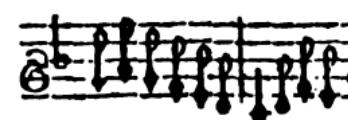


Conrante, gebroocken van

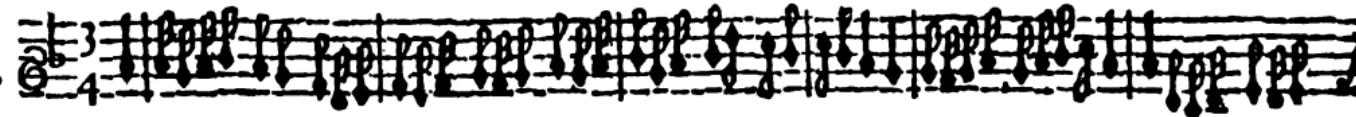
J. I A C O B van E Y C K.

30

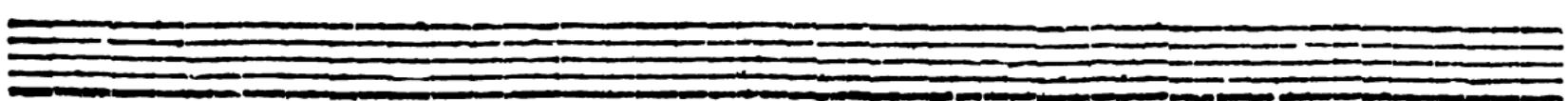
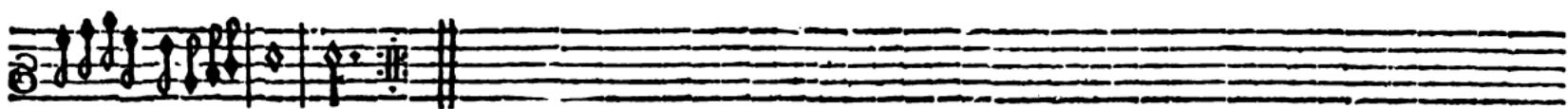
Modo 2.



Modo 3.



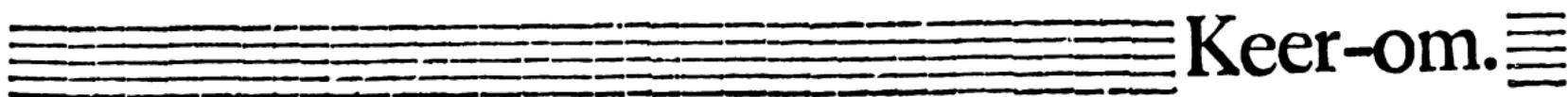
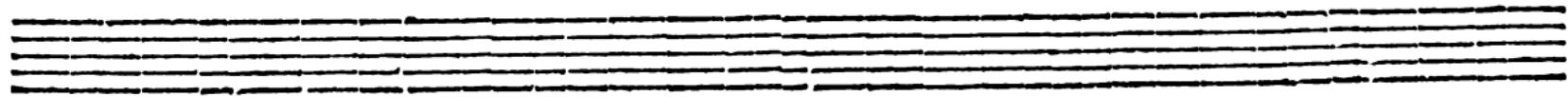
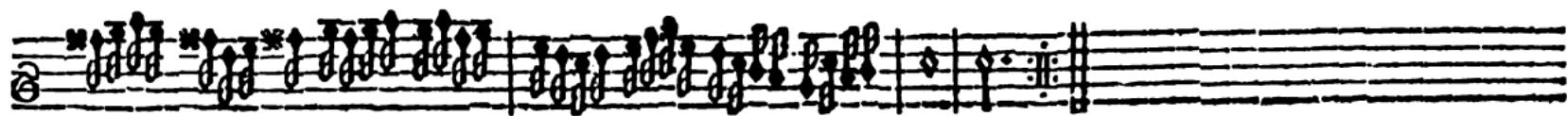
Ghy Ridders in het prachtigh Romen, van J. JACOB van EYCK.



Ghy Ridders in het prachthigh Romen, van

J. IACOB van EYCK.

31

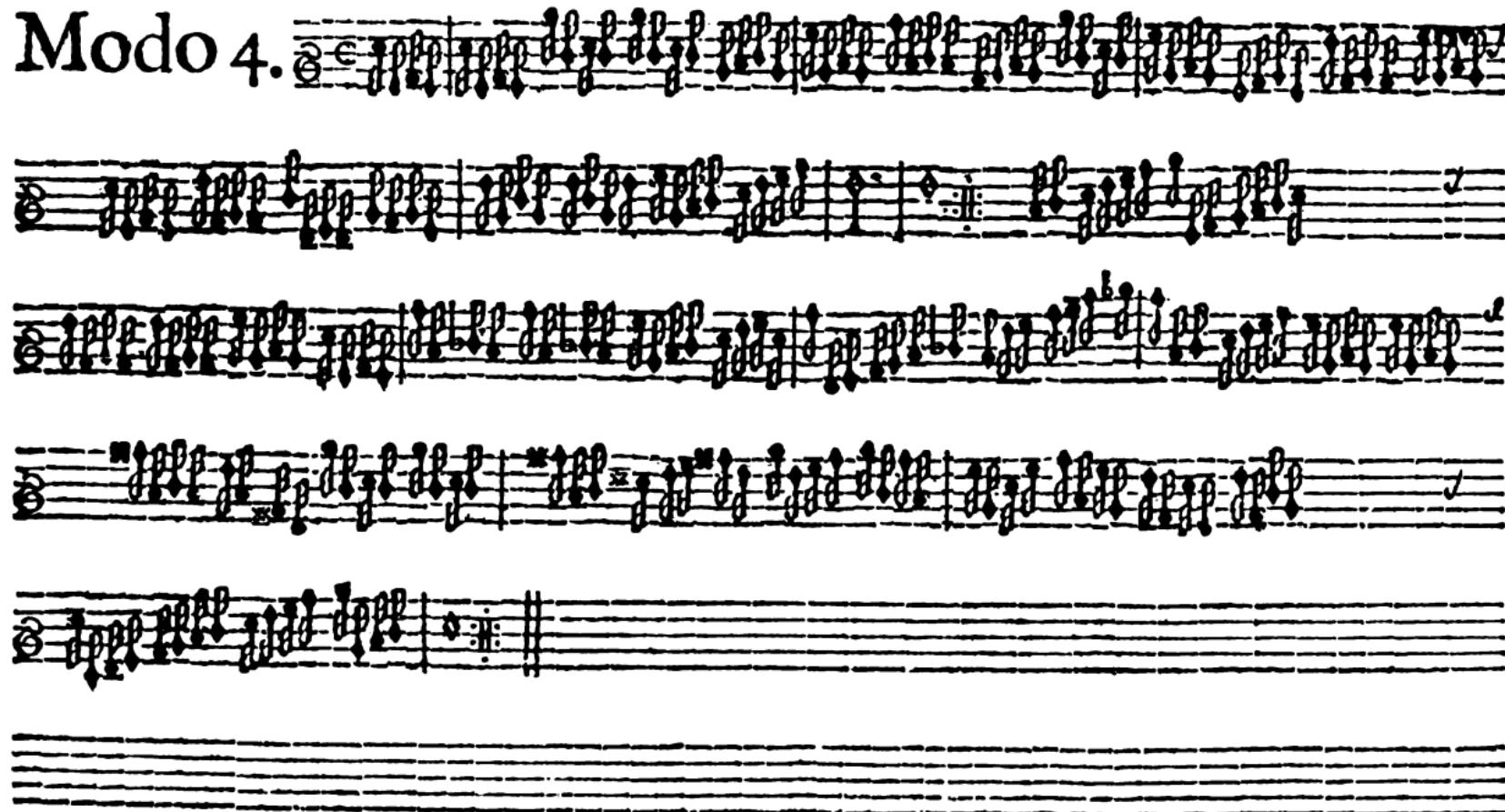


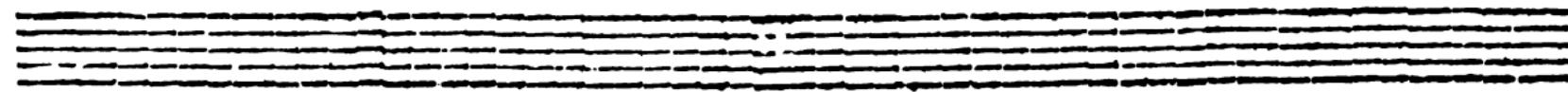
Keer-om.

Ghy Ridders in het prachthigh Romen, van

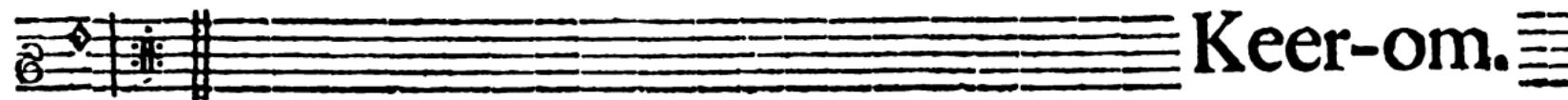
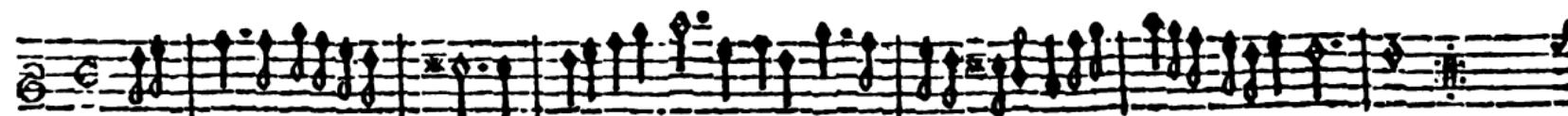
I. IACOB van EYCK.

Modo 4.





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



Ballette Gravesand , van

J. JACOB van EYCK.

Modo 2.



Modo 3.



Ballette Graveland, van

J. JACOB van EYCK.

33

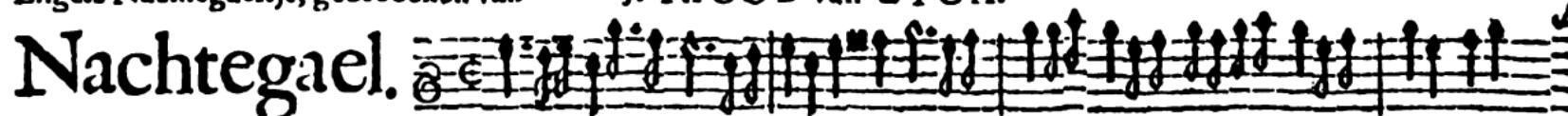


F A

Engels Nachtegaeltje, gebroocken van

J. IACOB van EYCK.

# Nachtegael.



3



# Modo 2,



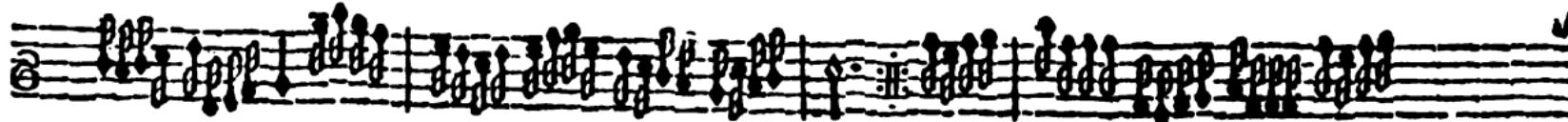
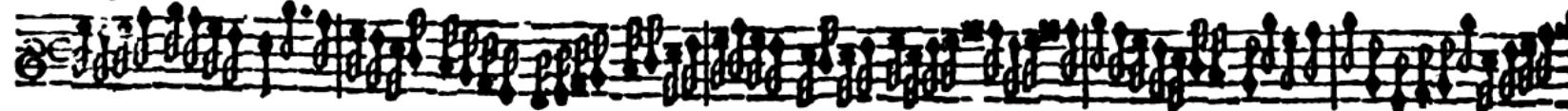
Engels Nachtegaeltje, van

J. JACOB van EYCK.

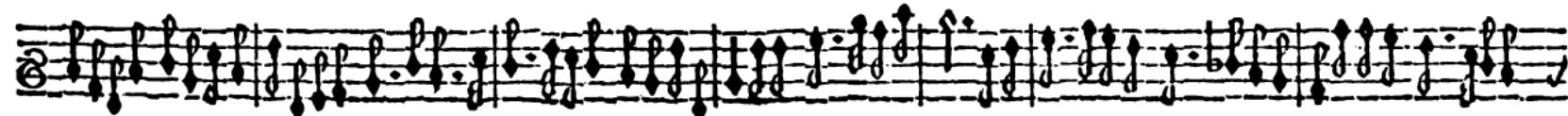
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Modo 3.



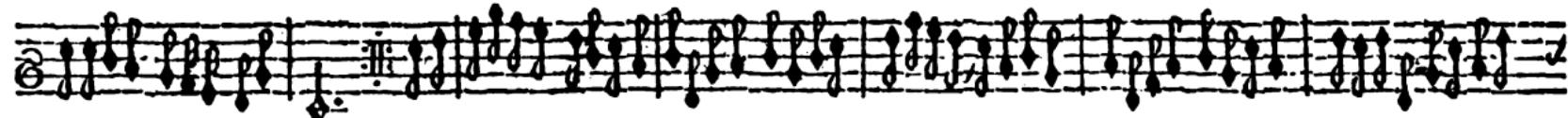
# Ach Moordereſſe van I. IACOB van EYCK.



Ach Moorderesse, van

I. IACOB van EYCK.

35

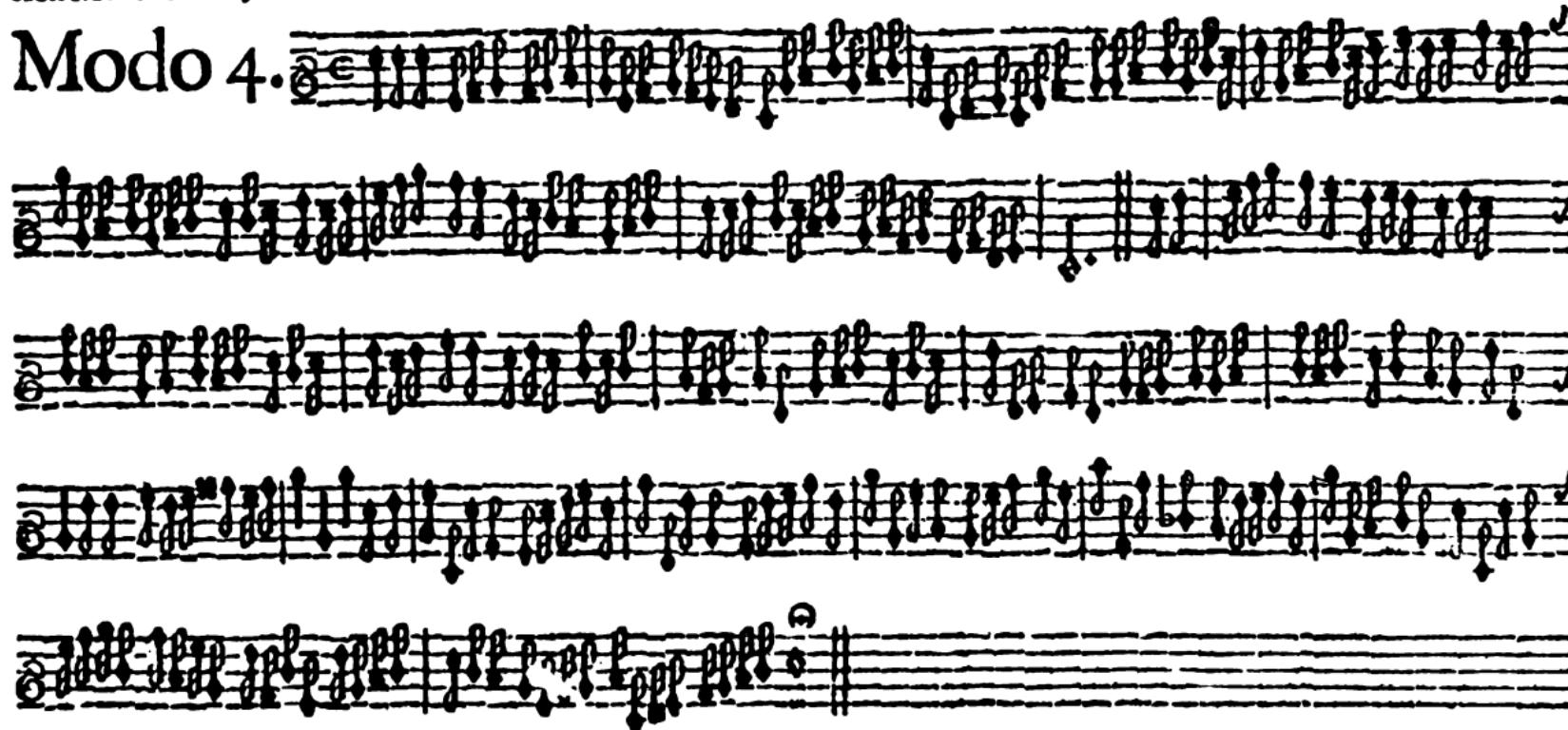


Keer-om.

Ach Moorderesse , van

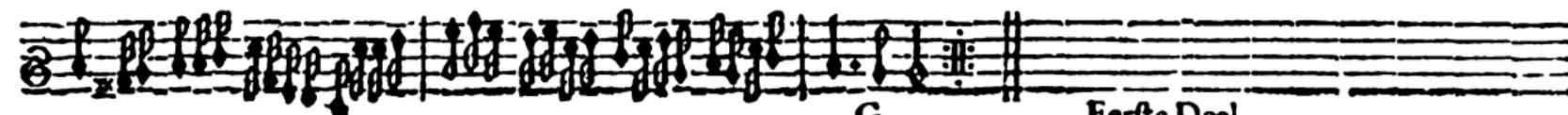
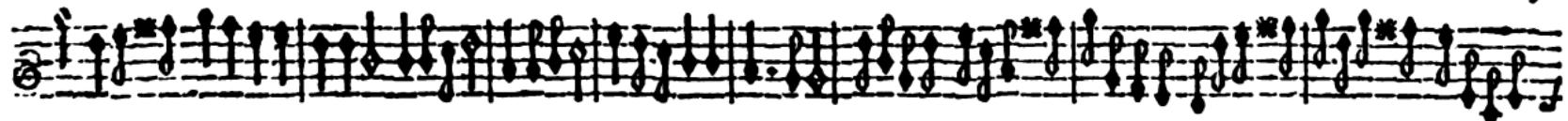
I. IACOB van EYCK.

Modo 4.

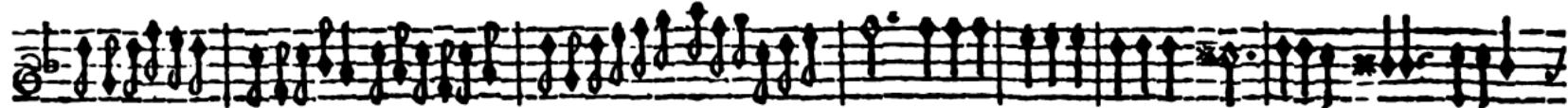
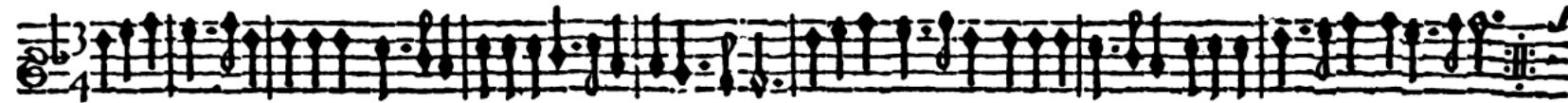


Lanterlu.





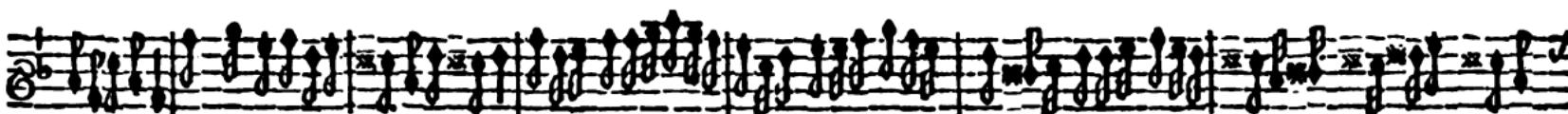
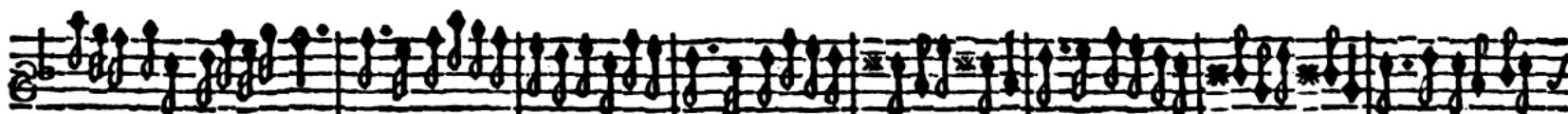
# Philis schoone Harderinne van I. I. van E Y C K.



Philis Schoone Herderin , van

J. JACOB van EYCK.

37



Keer-om.



Ballette Gravesand , van

J. JACOB van EYCK.

Modo 2.



Modo 3.



Ballette Graveland, van

J. JACOB van EYCK.

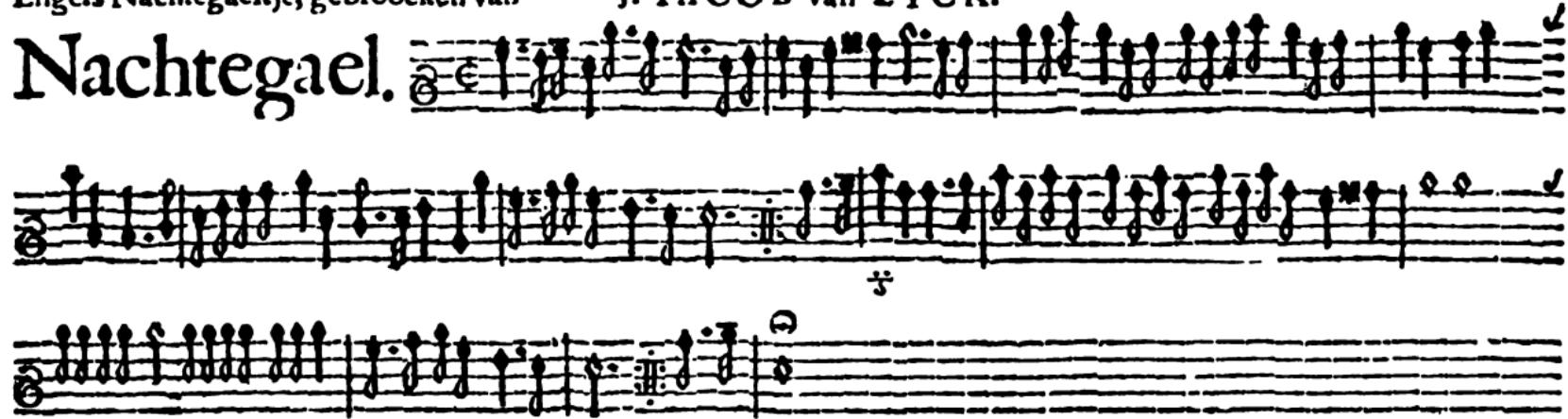
33



Engels Nachtegaeltje, gebroocken van

J. IACOB van EYCK.

# Nachtegael.



# Modo 2,



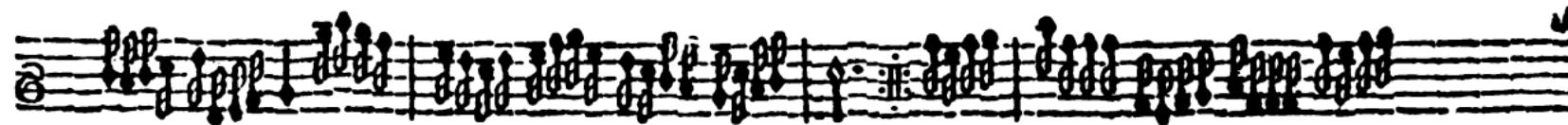
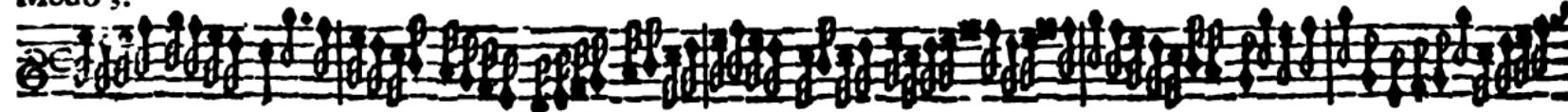
Engels Nachtegaeltje, van

J. JACOB van EYCK.

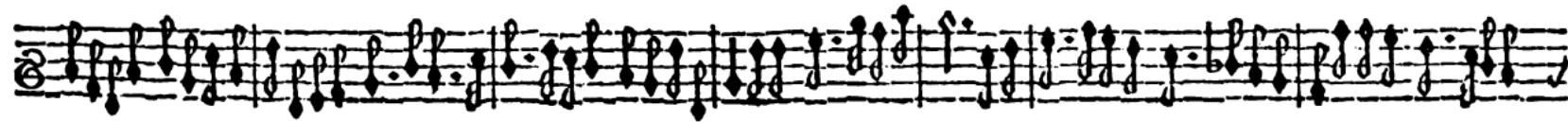
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Modo 3.



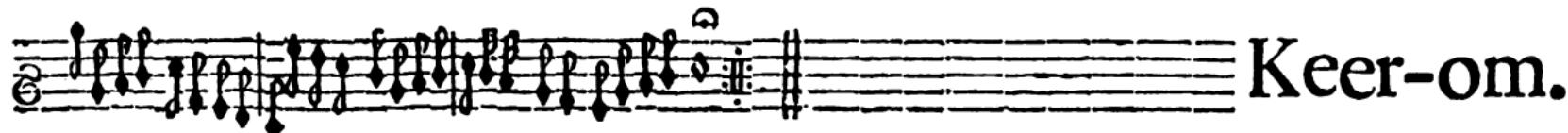
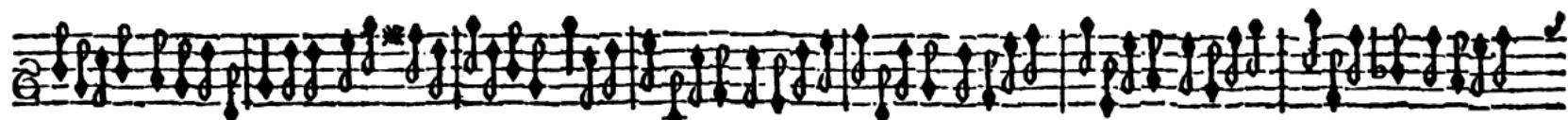
# Ach Moordereſſe van I. IACOB van EYCK.



Ach Moorderesse, van

I. JACOB van EYCK.

35

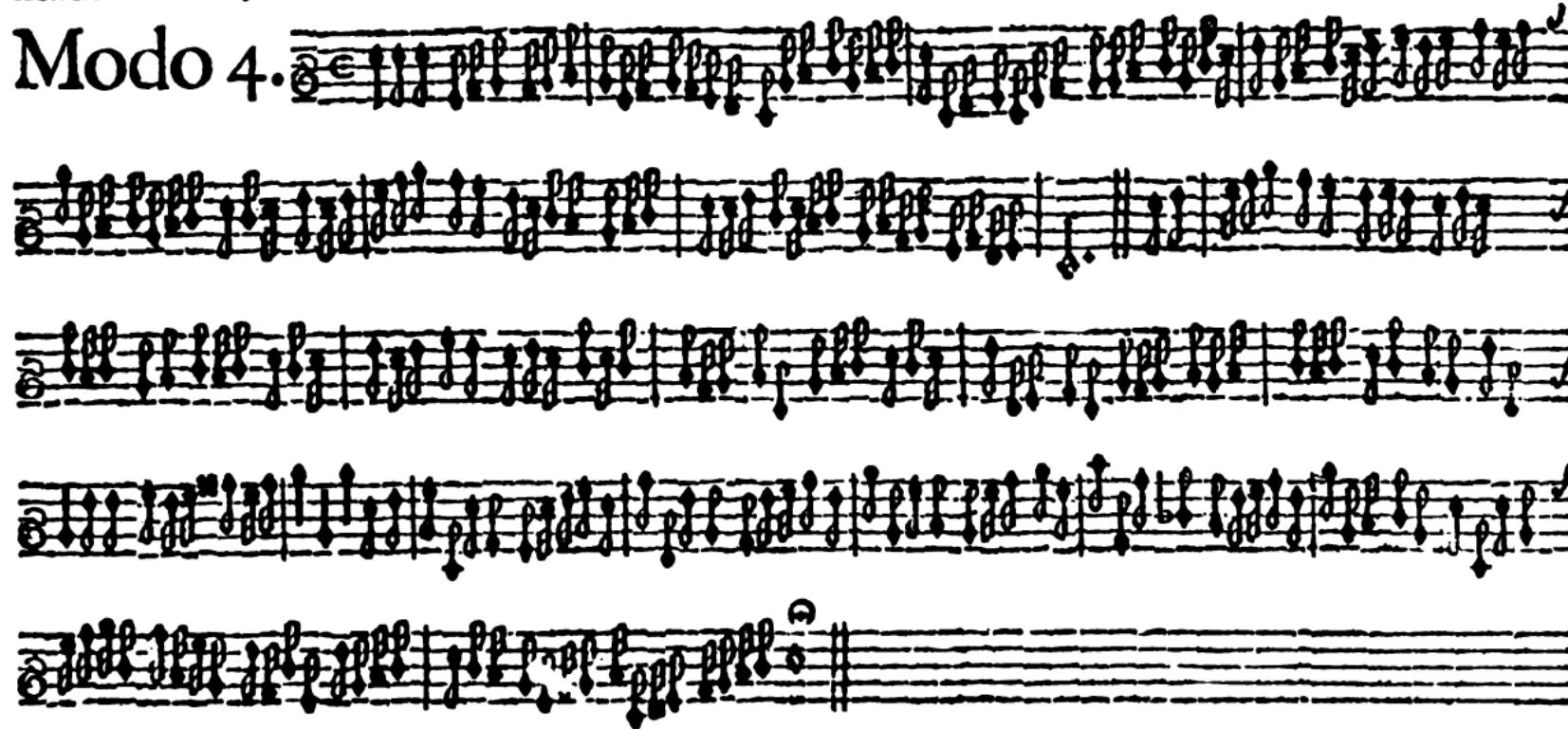


Keer-om.

Ach Moorderesse , van

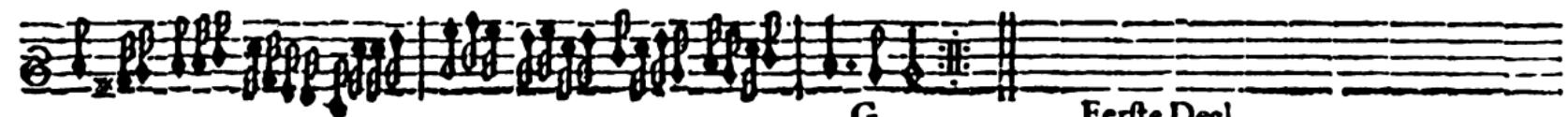
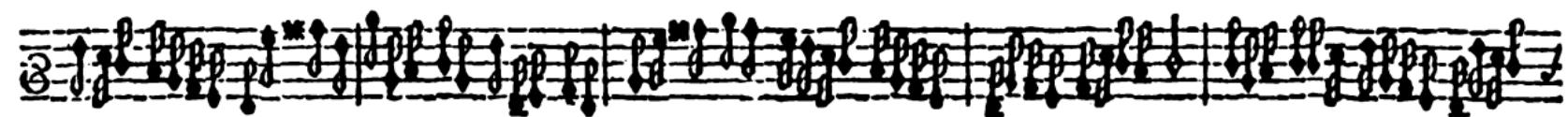
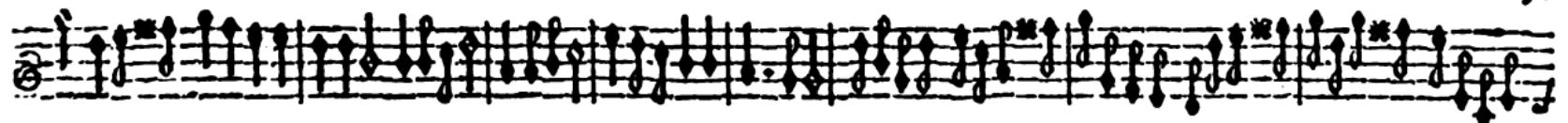
I. IACOB van EYCK.

Modo 4.

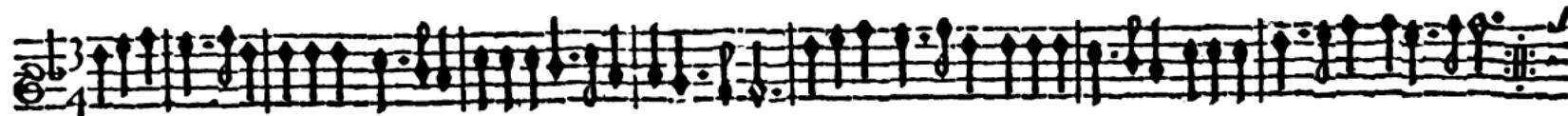


Lanterlu.





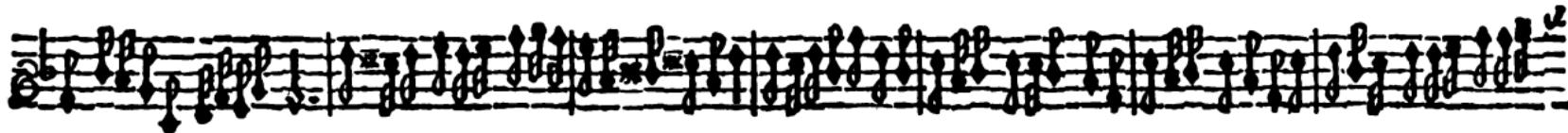
# Philis schoone Harderinne van I. I. van EYCK.



Philis Schoone Herderin , van

J. JACOB van EYCK.

37



Keer-om.



Philis schoone Herderin , van

J. JACOB van EYCK.

Modo 4.



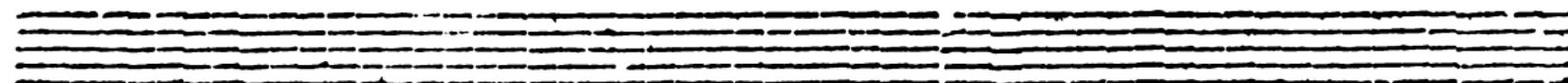
Vande Lombert , van

J. JACOB van EYCK.

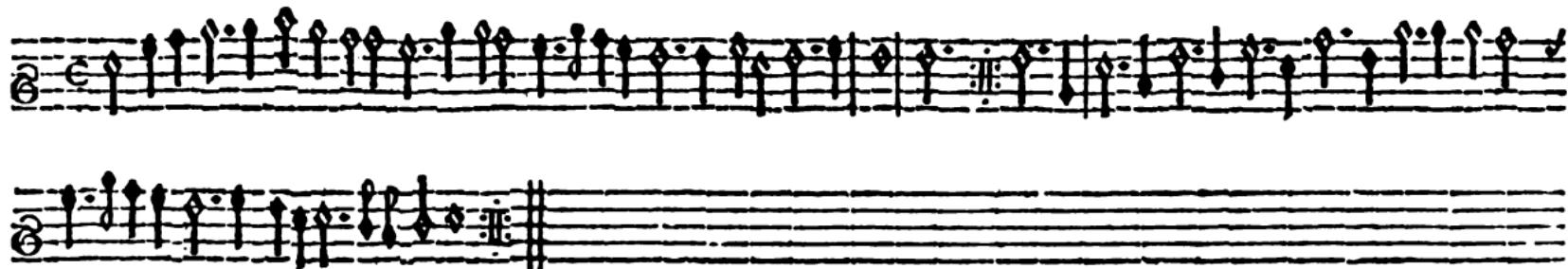
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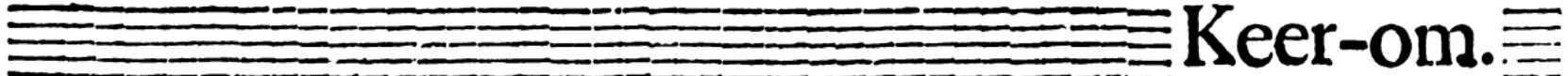
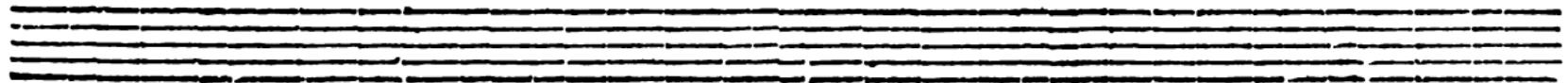
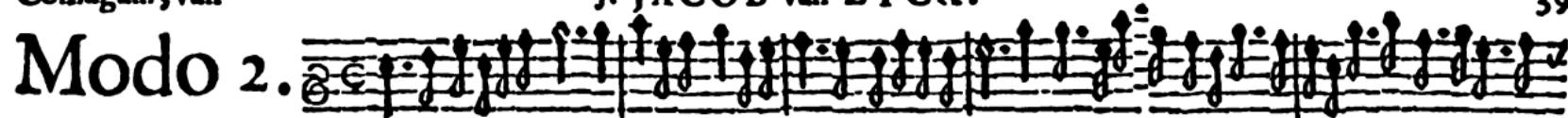
## Vande Lombart , van I. JACOB van Eyck.



Comagain gebroken van I. IACOB van EYCK.



Modo 2.

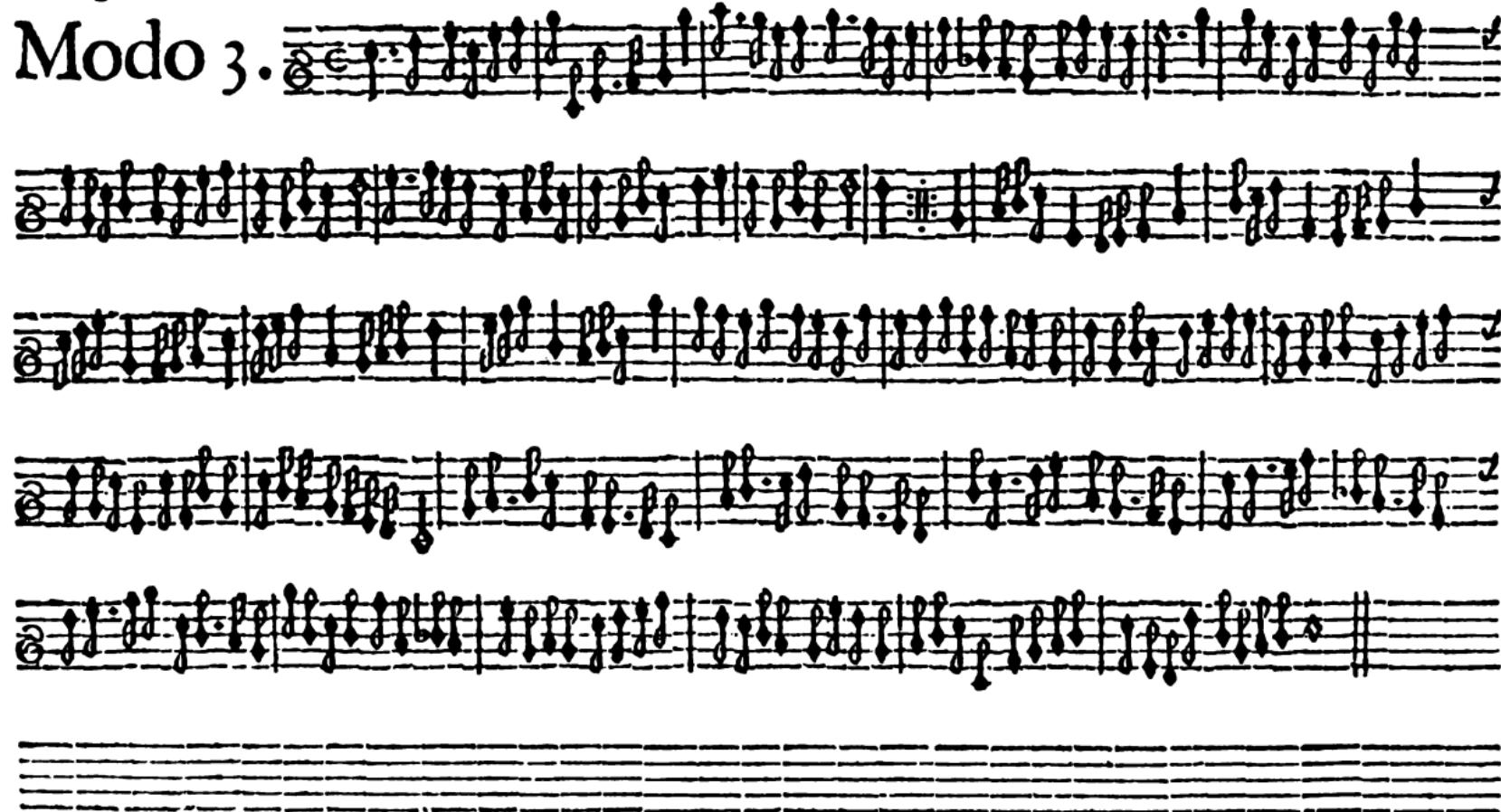


Keer-om.

Comagain , van

I. IACOB van EYCK.

Modo 3.



Comagain, van

J. IACOB van EYCK.

40

M. 4.

The musical score consists of five horizontal staves, each representing a single line of music. The notation is based on sixteenth notes, indicated by small vertical stems with dots. The first four staves are identical, showing a continuous sequence of sixteenth-note patterns. The fifth staff begins with a different pattern and ends with the instruction "Keer-om." (Turn around). The music is set in common time, as indicated by the "C" at the beginning of the first staff. The page number "40" is located in the top right corner.

Keer-om.

Comagain , van

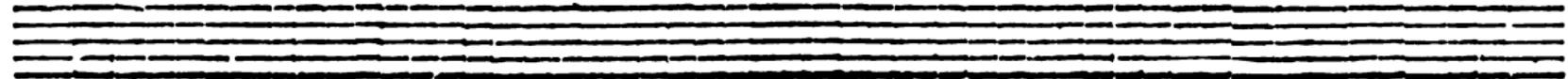
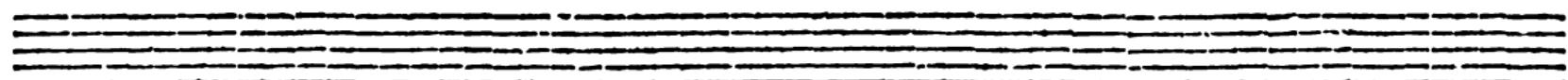
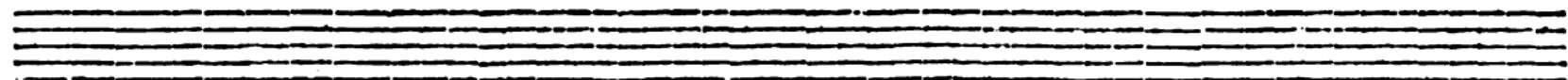
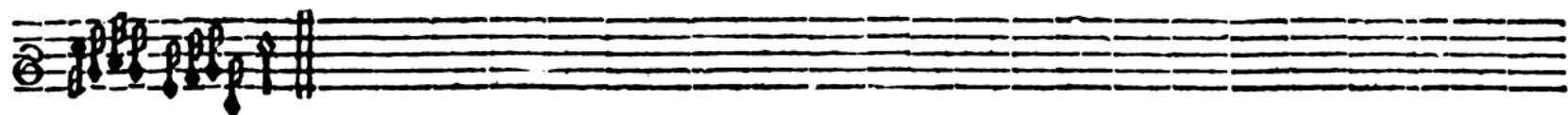
I. IACOB van EYCK.



Comagain, van

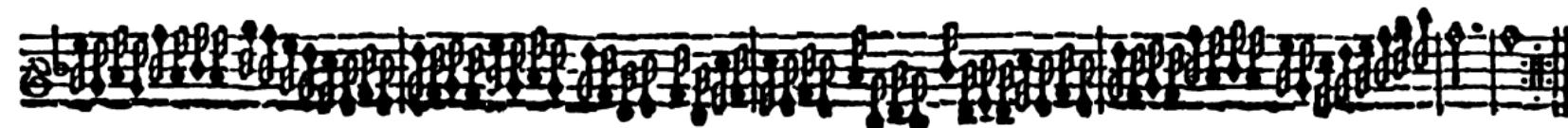
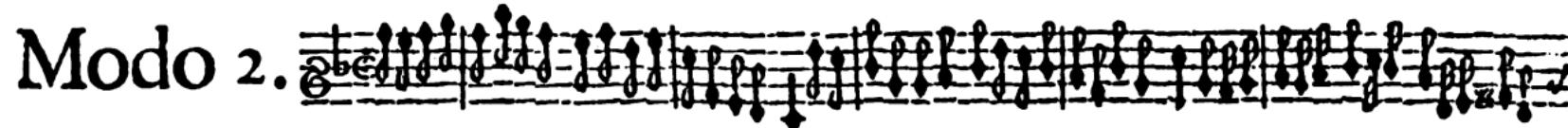
J. IACOB van EYCK.

41

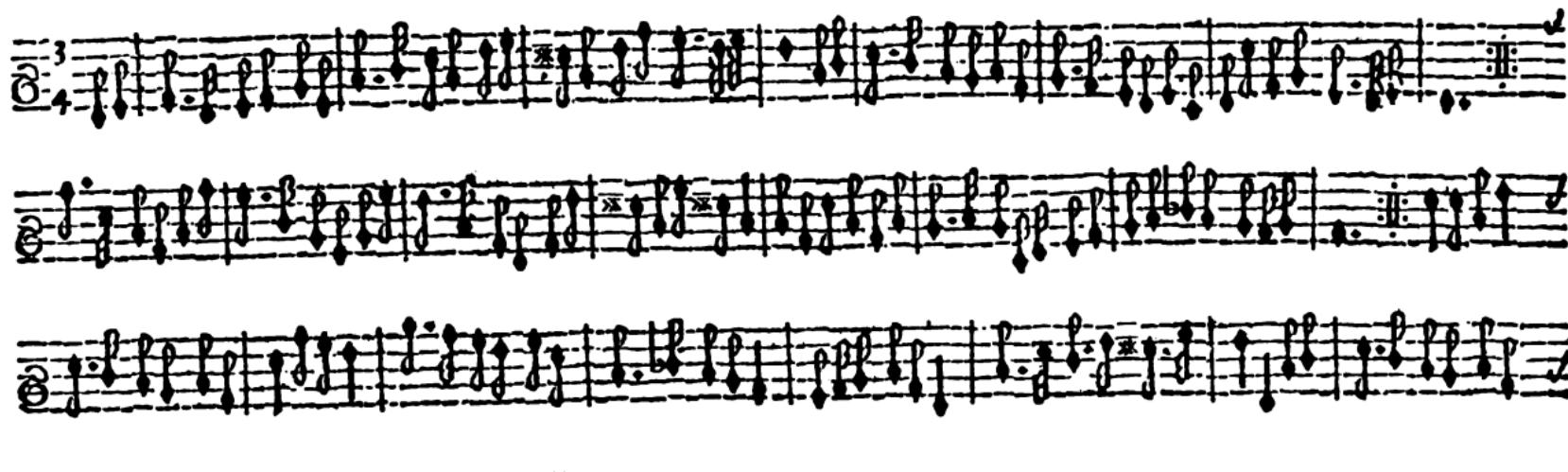


Courant, van

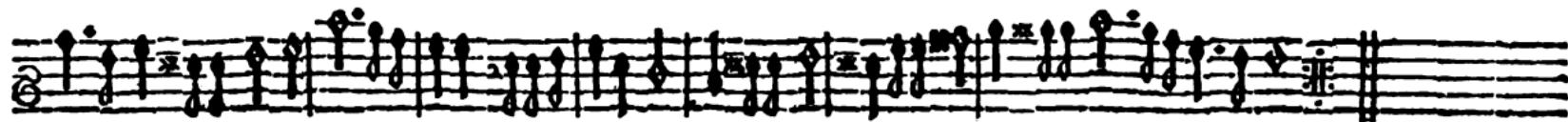
J. JACOB van EYCK.



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



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

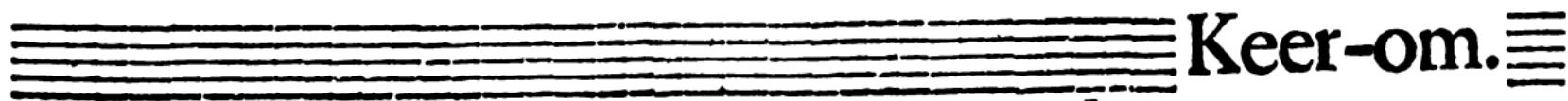
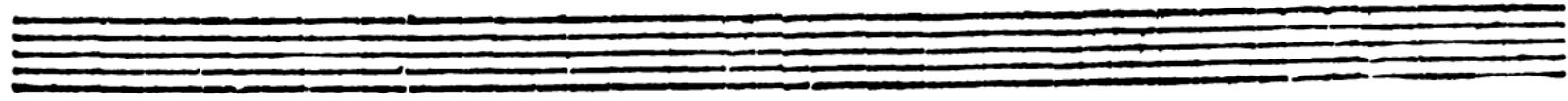


Amarili mia bella', van

J. JACOB van EYCK.

43

Modo 2.



Keer-om.

Amarilli mia bella , van

J. IACOB van EYCK.

Derde Modo.



Lus de mi alma , van

J. JACOB van EYCK.

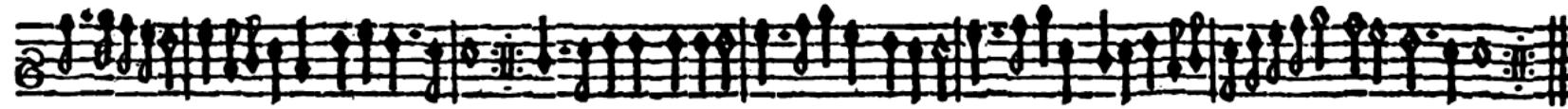
44



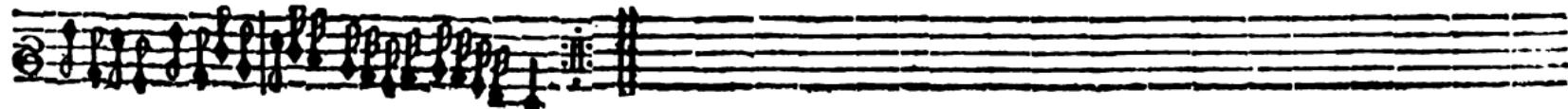
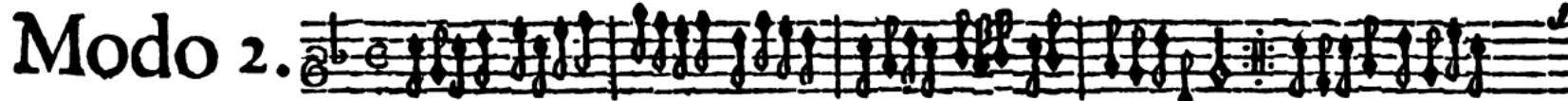
Engels Lied , van

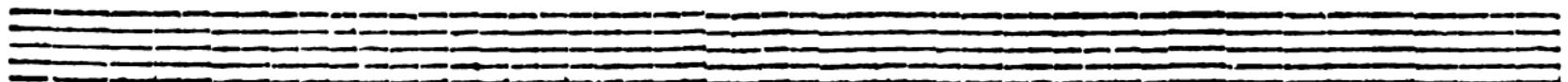
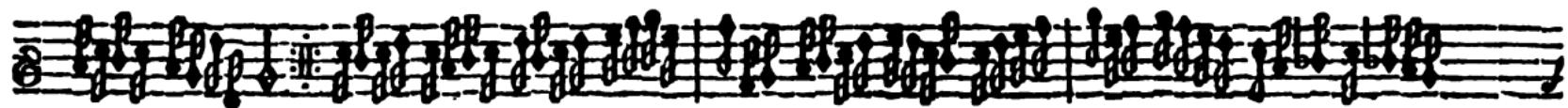
I. IACOB van EYCK.

Engels Lied.

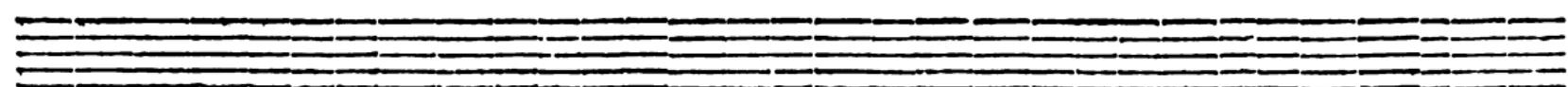
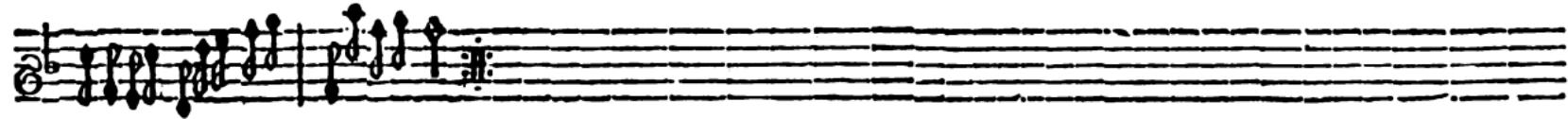


Modo 2.





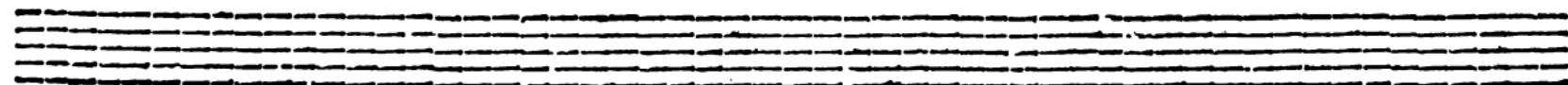
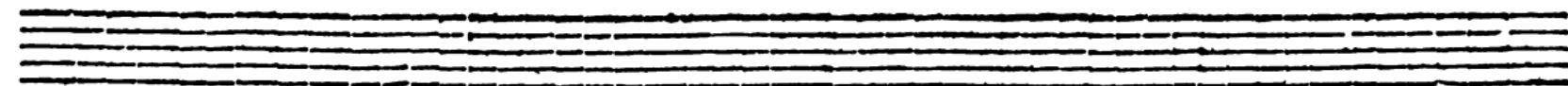
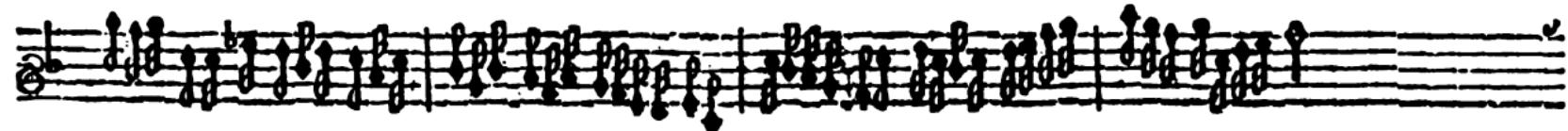
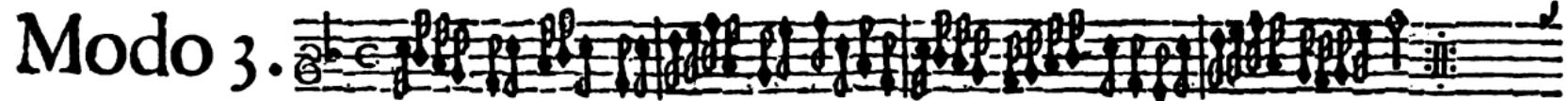
# Philis quam Philander: van I. Jacob van Eyck.



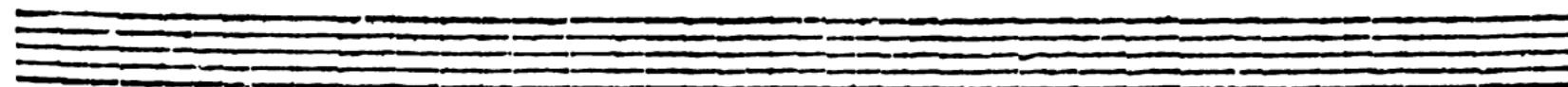
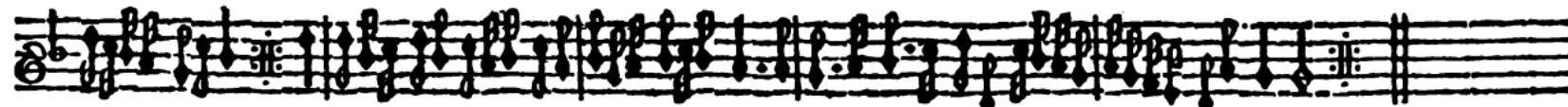
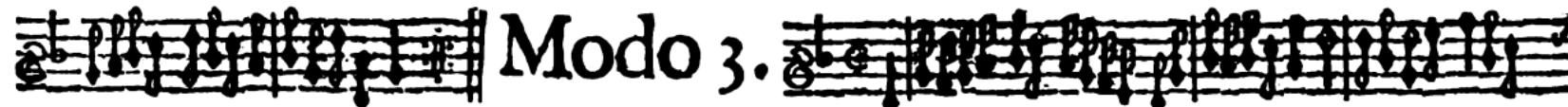
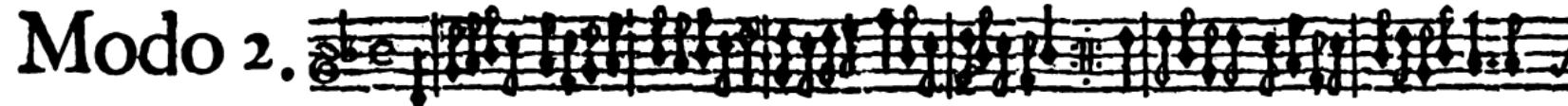
Philis quam Philander tegen , van

J. JACOB van EYCK.

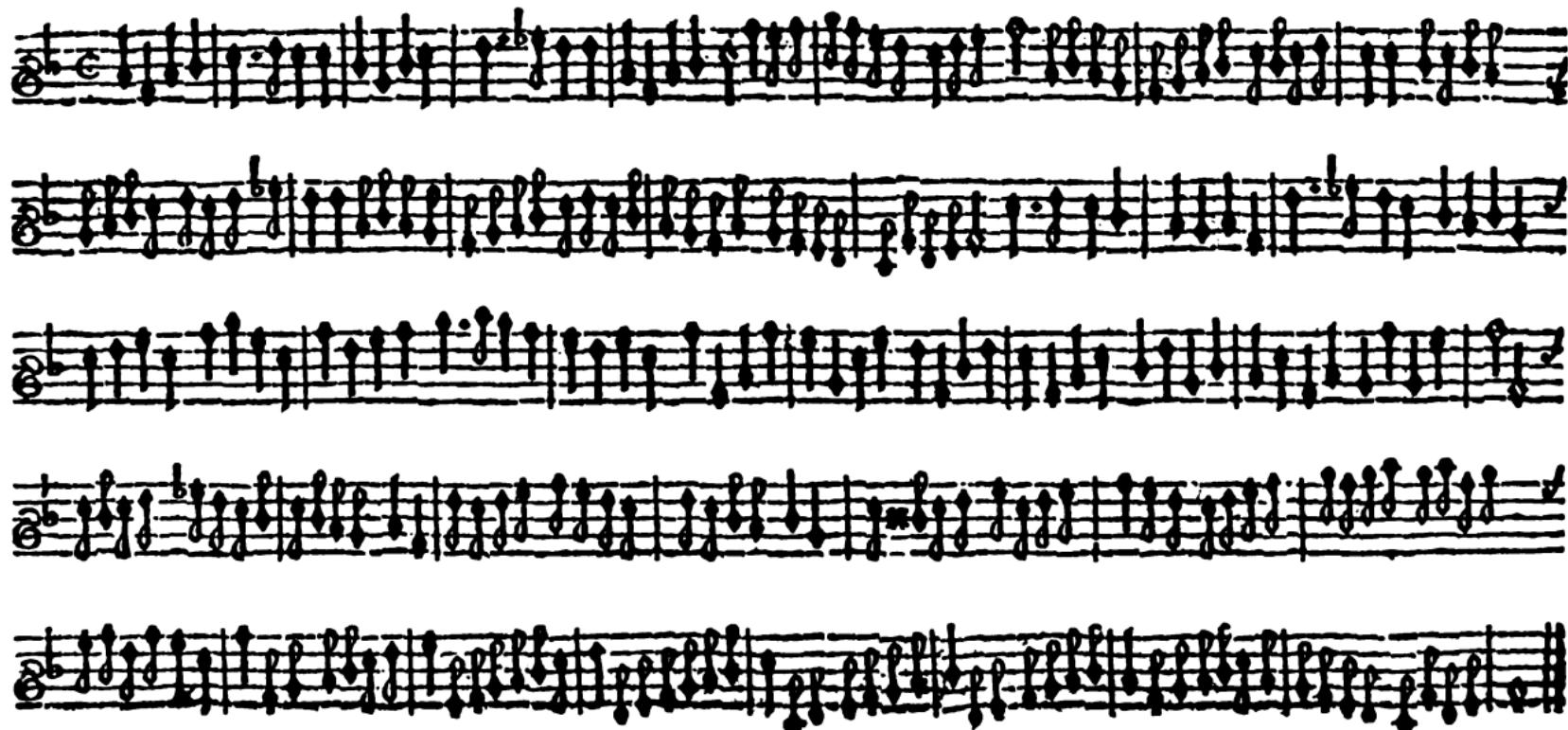
46



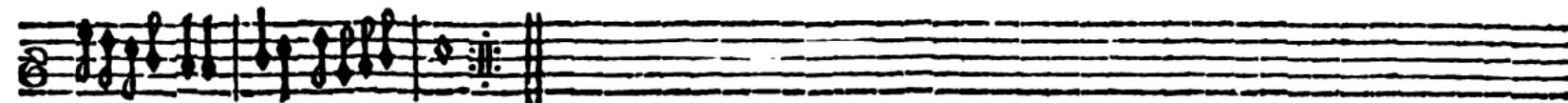
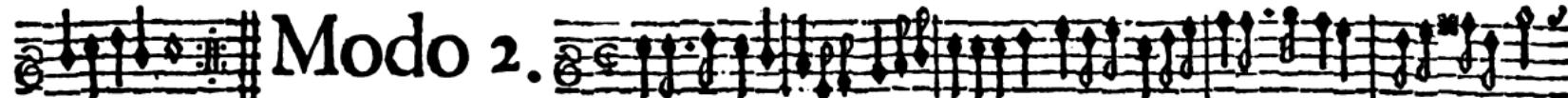
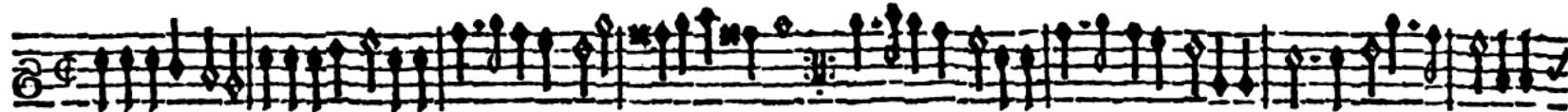
# Al hebben de Princen haren , van I. I. van E Y C K.



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



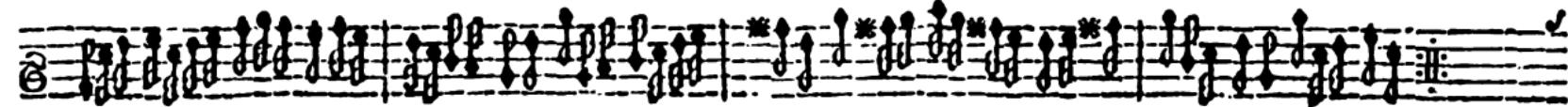
# De zoete Zoomer tyden , van I. Jacob van Eyck.



De zoete Zomer tyden , van

I. IACOB van EYCK.

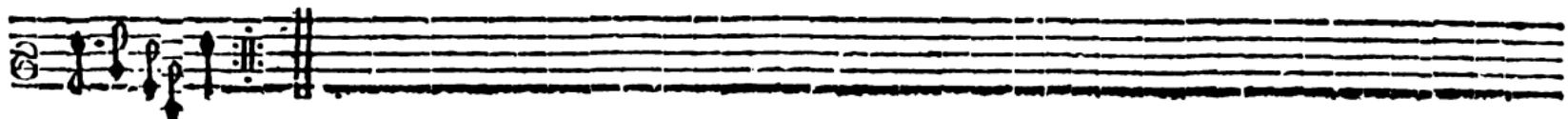
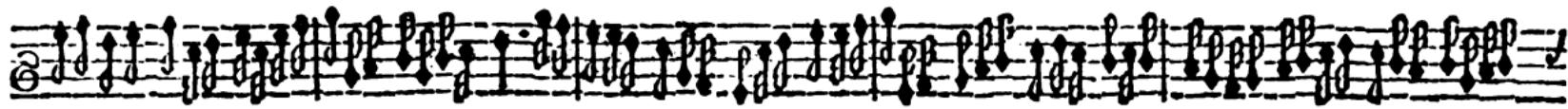
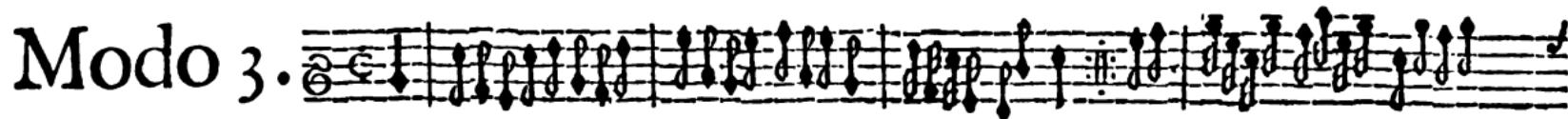
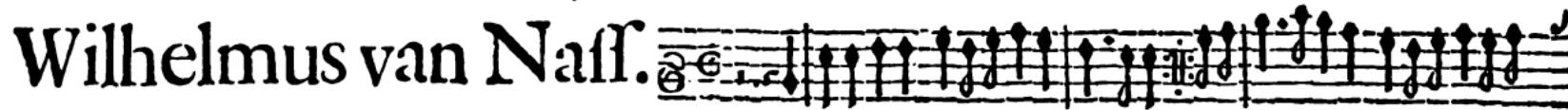
48



Wilhelminus van Nassouwen, van

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

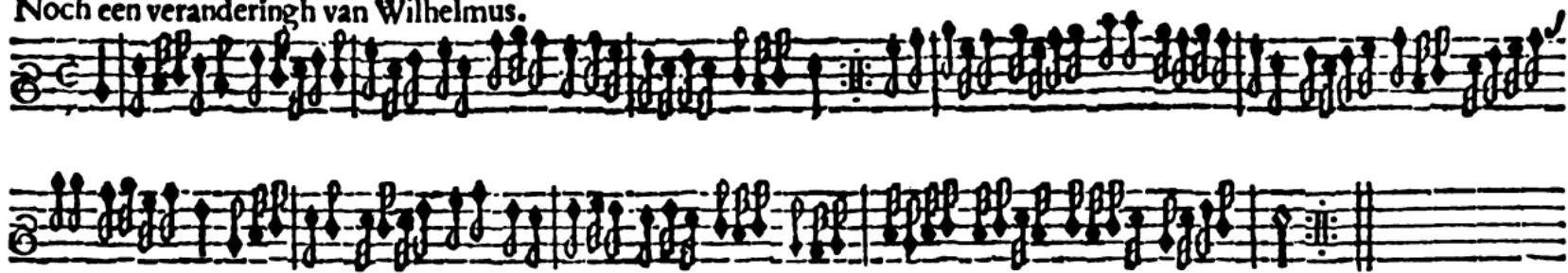
# Wilhelmus van Nass.



Modo 4.



Noch een veranderingh van Wilhelmus.

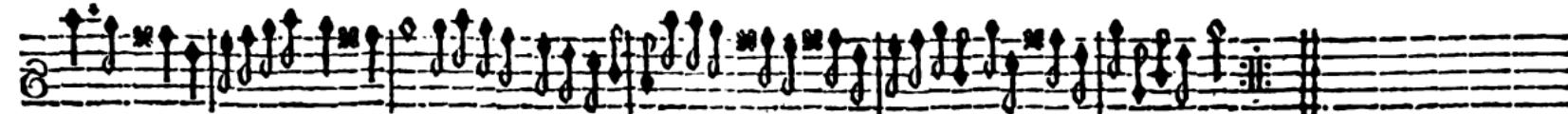
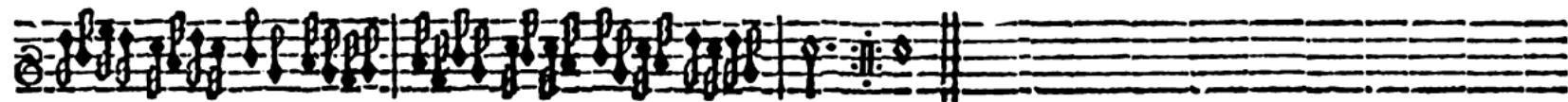
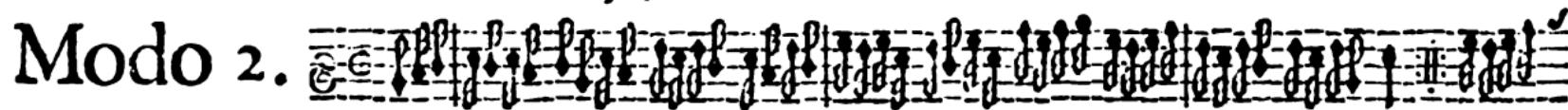


Keer-om. ■■■

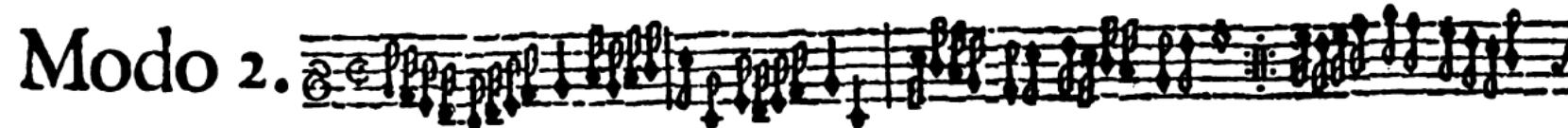
Wilhelmus van Nass. van

J. JACOB van EYCK.

Modo 2.



# Courante Mars, van I. IACOB van Eyck.

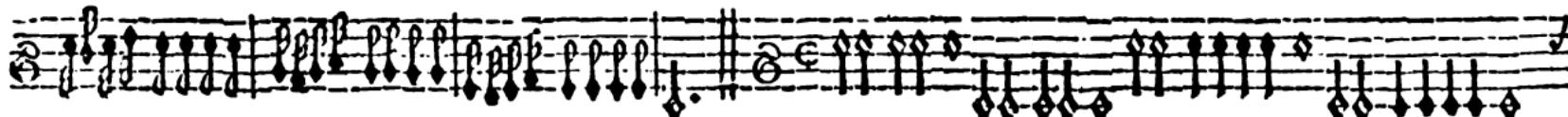


Batali , van

I. IACOB van EYCK.

Batali.





Keer-om.

Batali, van

J. JACOB van EYCK.

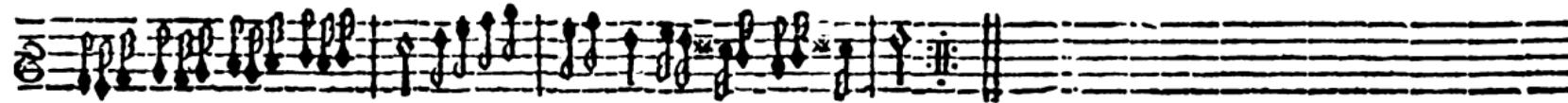
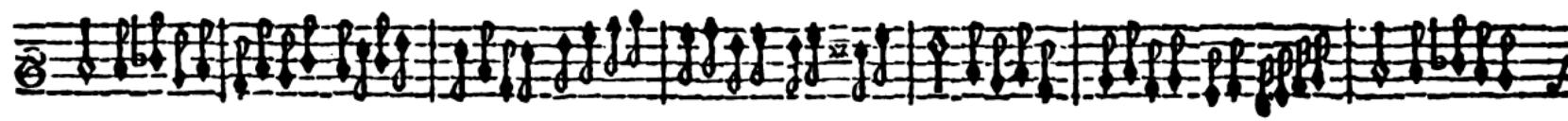
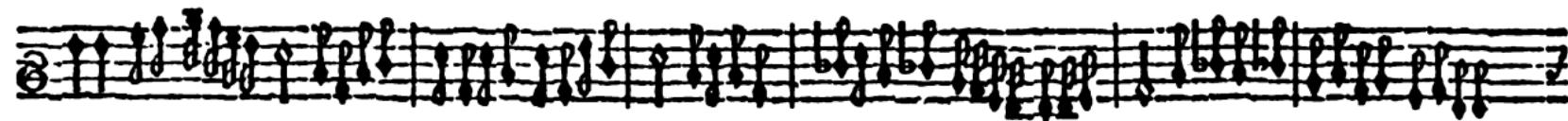
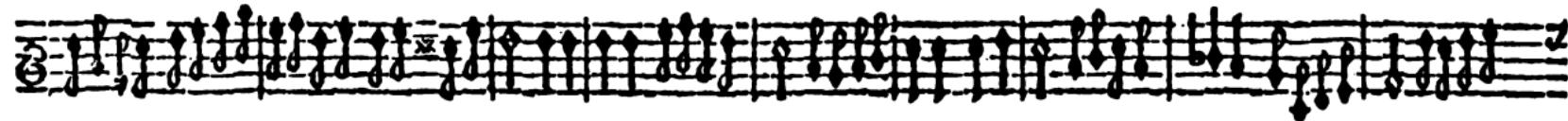
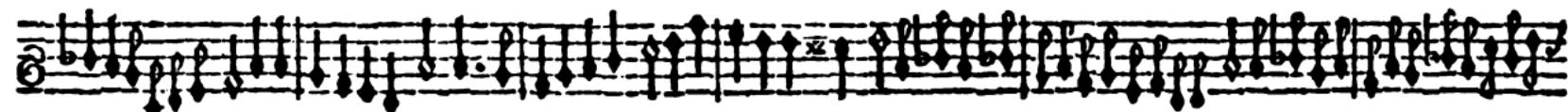
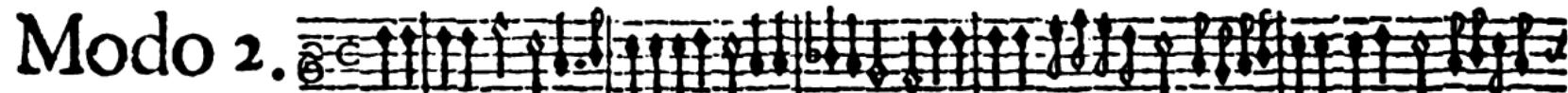
Allarm.



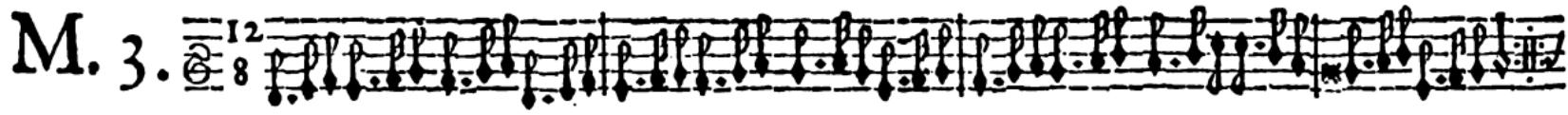
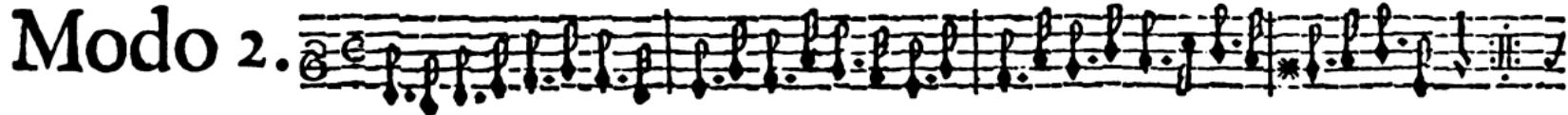
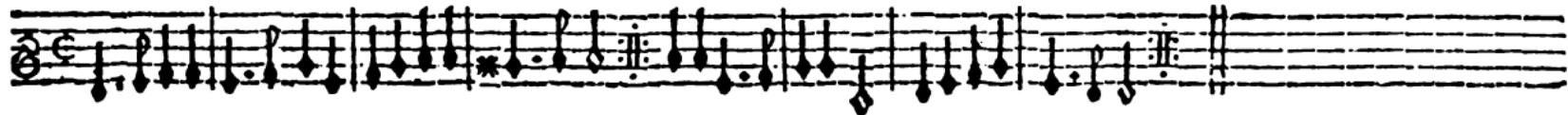
Schoonste Herderinne.



Eynde.



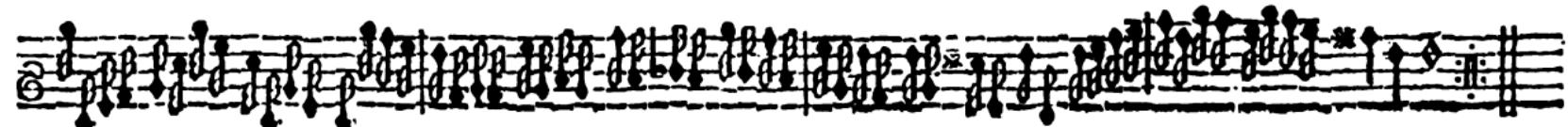
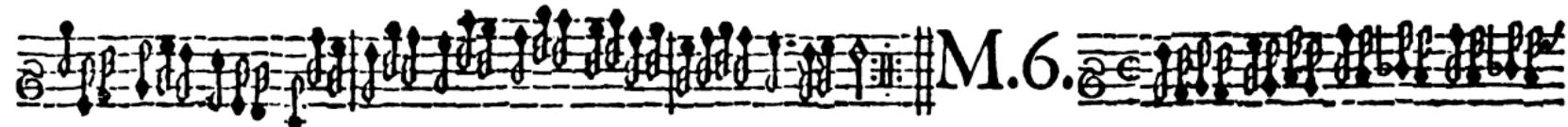
# Rosemond die lagh gedoocken, van I. I. van Eyck.



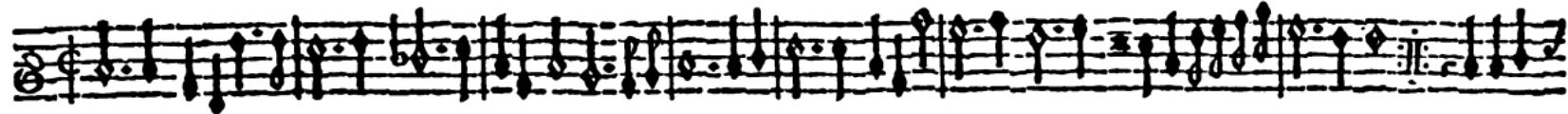
Rosemond die lagh gedoooken , van

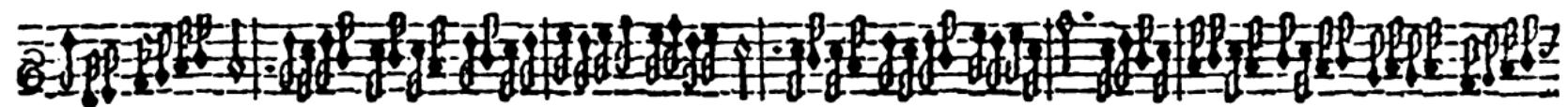
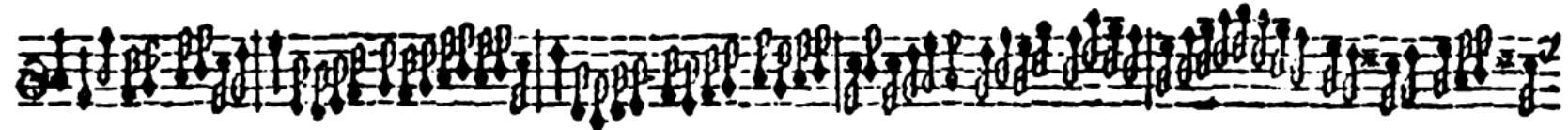
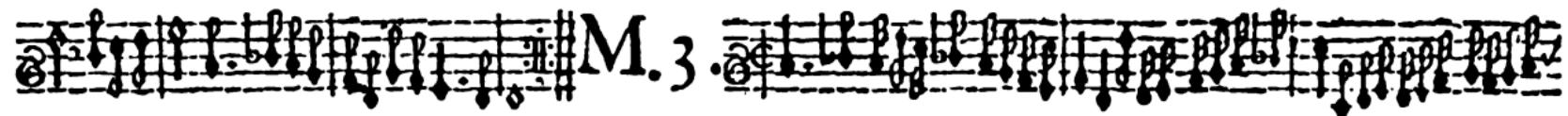
J. JACOB van EYCK.

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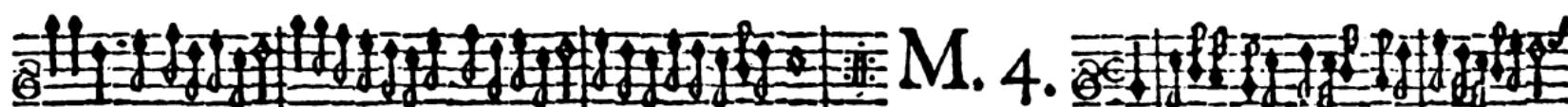
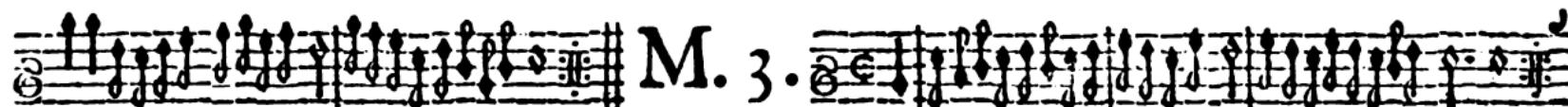
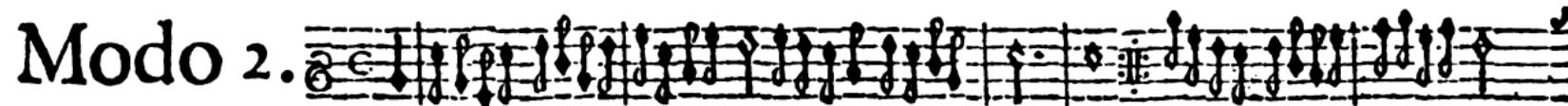
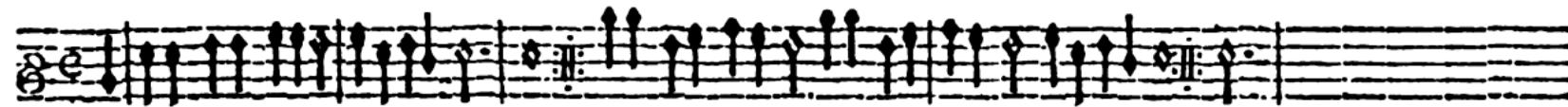


# Ballette Bronckhorst, van I. Jacob van Eyck.





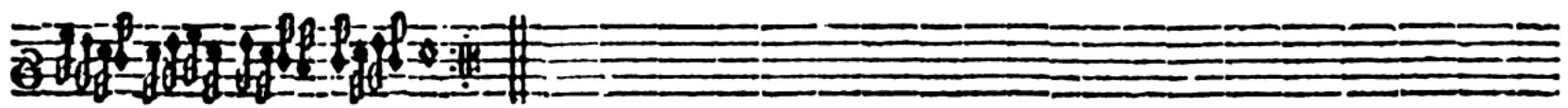
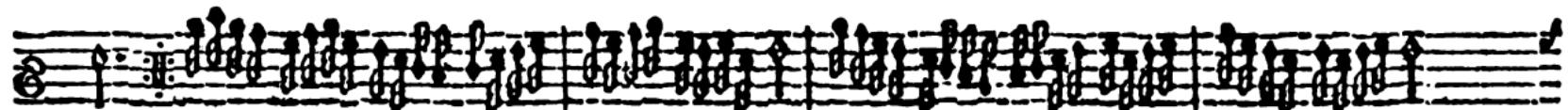
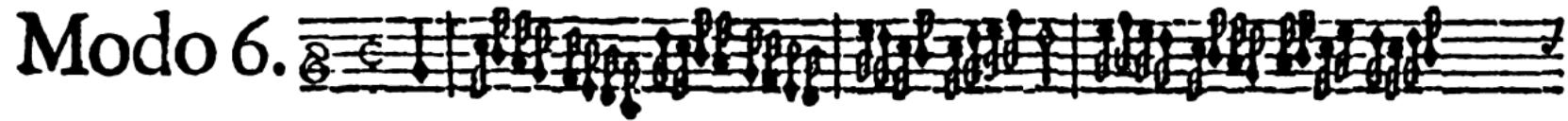
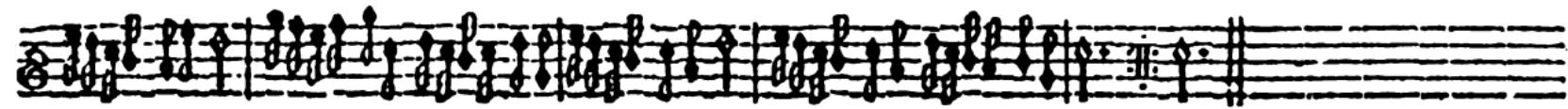
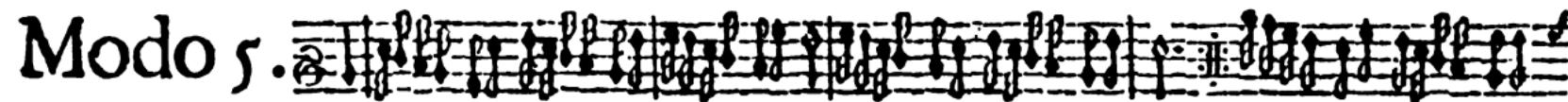
# Wat zalmen op den Avond doen, van I.I. van Eyck.



Wat zalmen op den Avond doen, van

J. IACOB van EYCK.

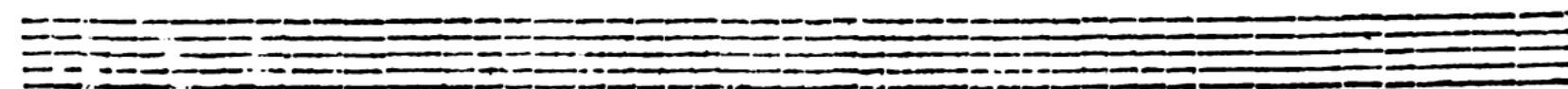
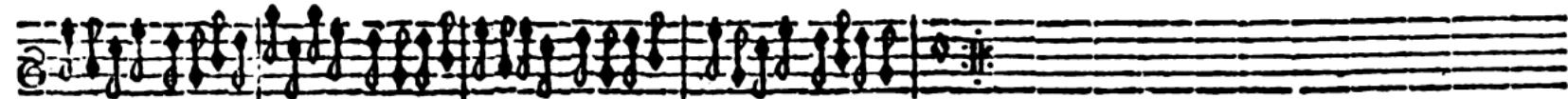
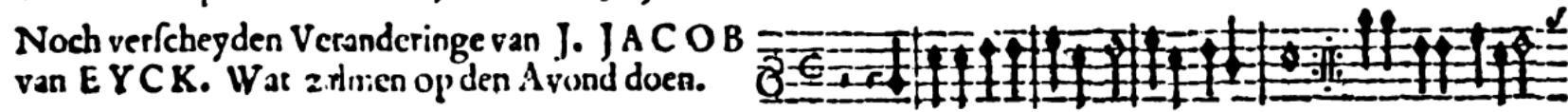
55



Wat zalmen op den avond doen , van

J. JACOB van EYCK.

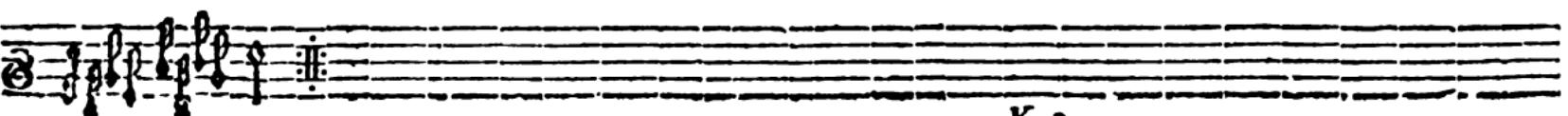
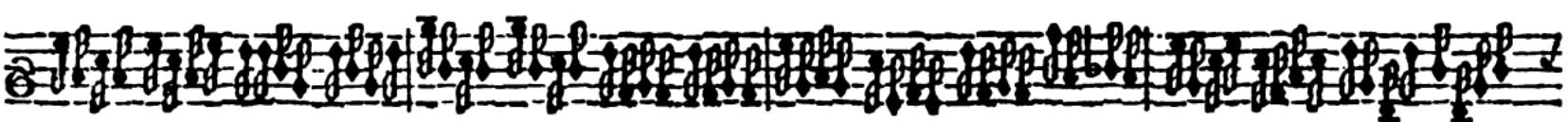
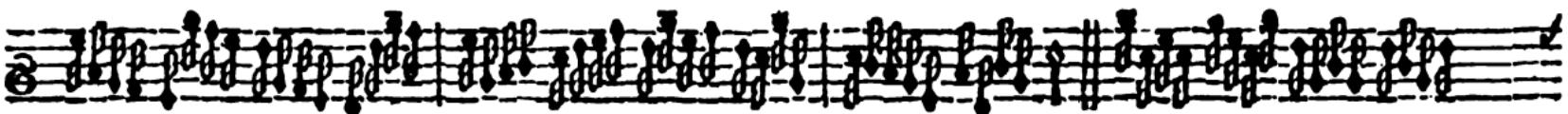
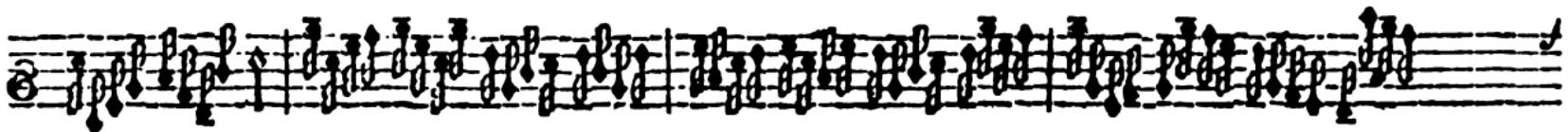
Noch verscheiden Veranderinge van J. JACOB  
van EYCK. Wat zalmen op den Avond doen.



Wat zalmen op den Avond doen , van

I. IACOB van EYCK.

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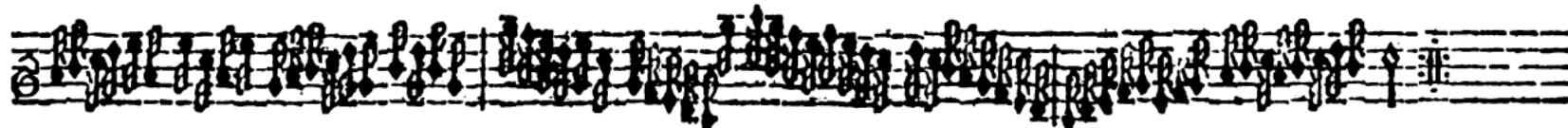
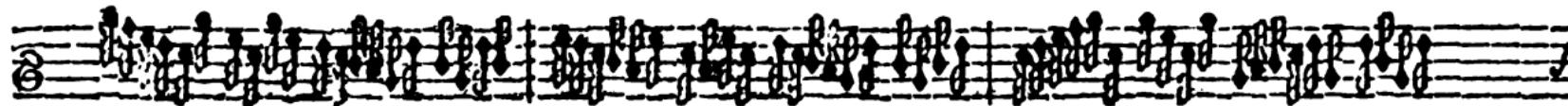
K,

Wat zalmen op den Avond doen, van

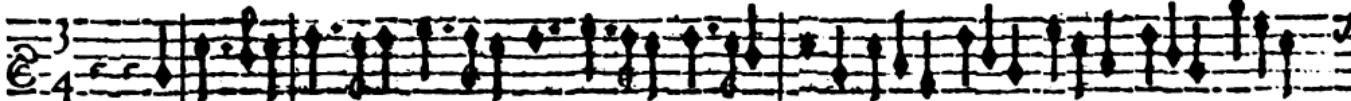
J. IACOB van EYCK.

Modo 6. met

Twee-en-dertigh  
noten in een maet,



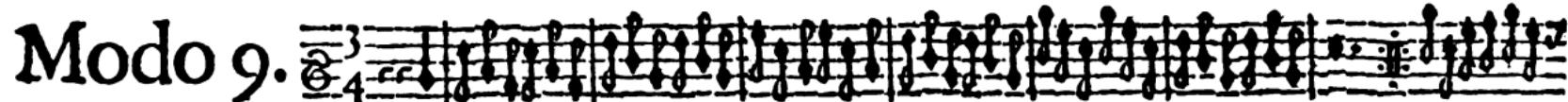
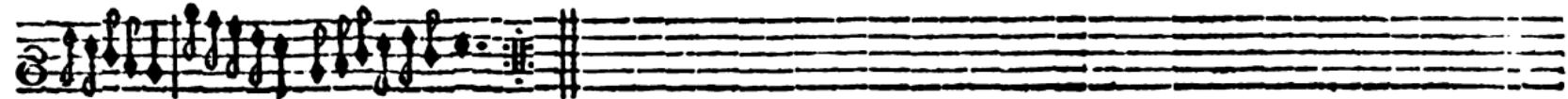
Modo 7.



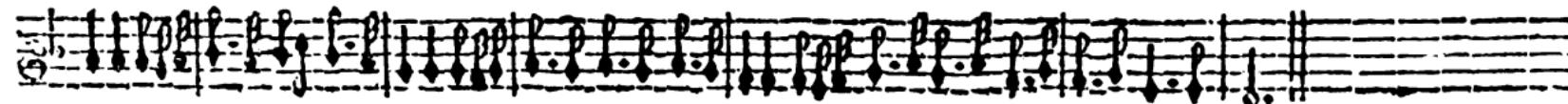
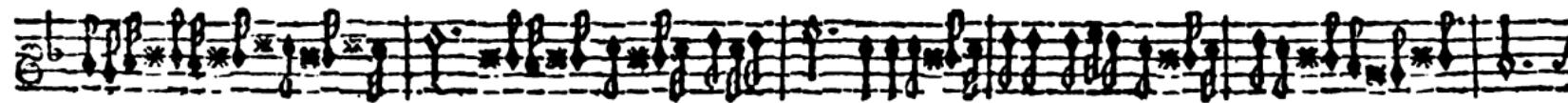
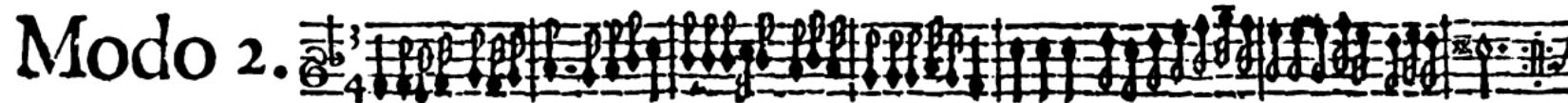
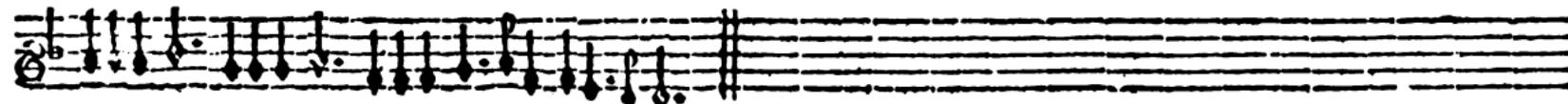
Wat zalmen op den avond doen. van

I. IACOB van EYCK.

57



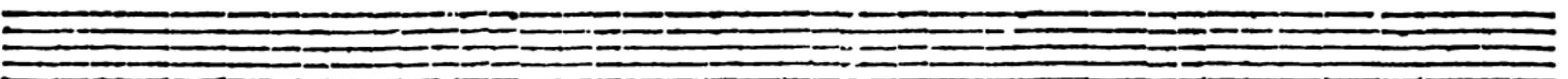
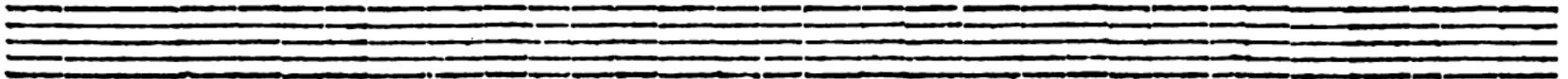
# Sarabanda, van I. JACOB van EYCK.



Sarabanda, van

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

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Repicavan, van

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

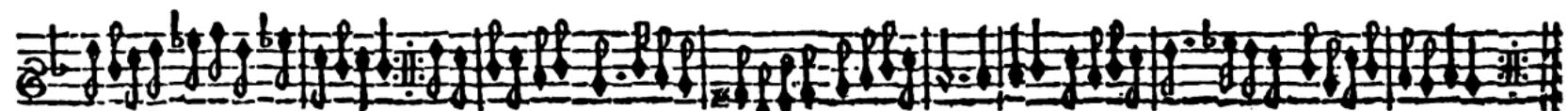
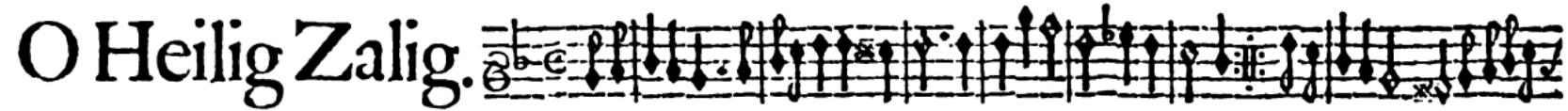
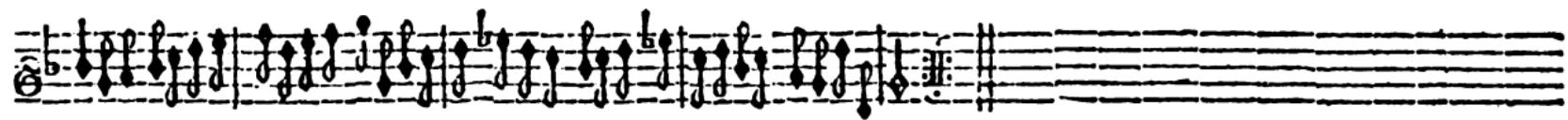
# Repicavan.



Janneman en Alemoer, van

J. JACOB van EYCK.

59



M. 2.

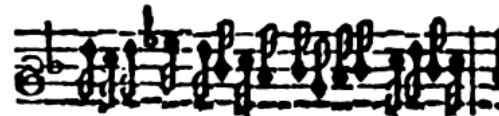
O Heyligh zaligh Bethlehem , van

J. JACOB van EYCK.

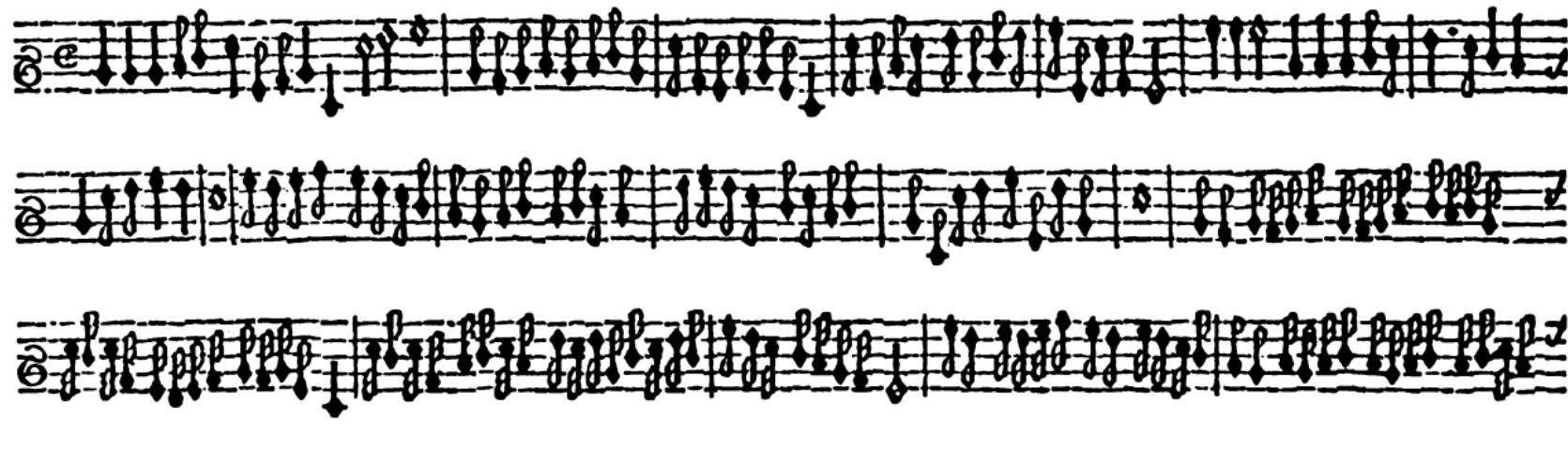
M. 3.



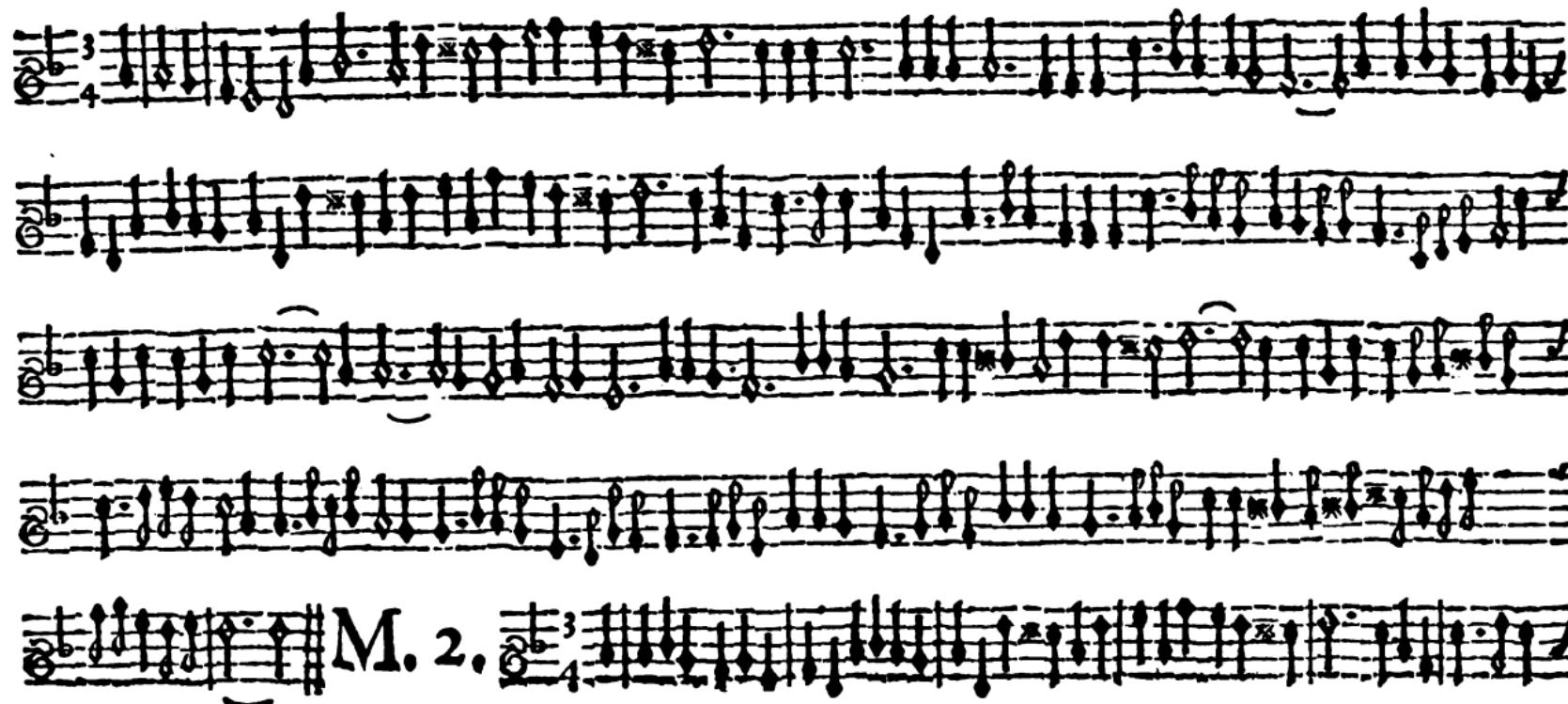
M. 4.



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



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



Lavigneone, van

I. IACOB van EYCK.

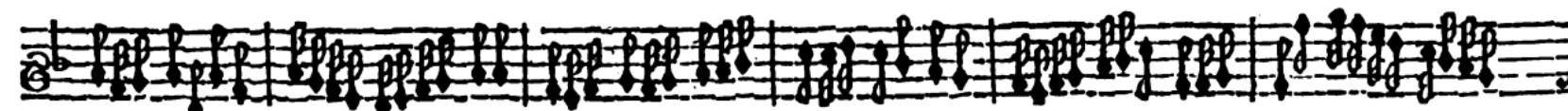
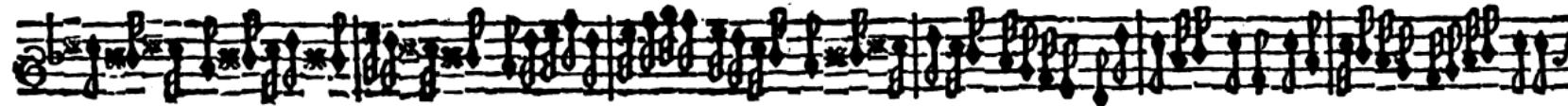
6x

Keer-om.

Tweede l'Avignone , van

I. IACOB van EYCK.

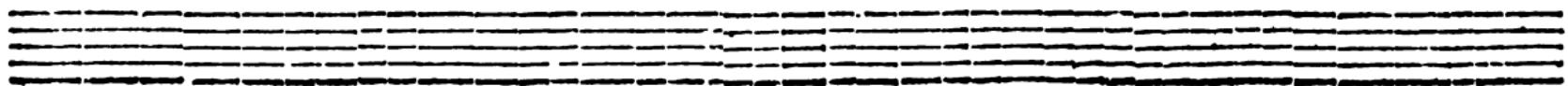
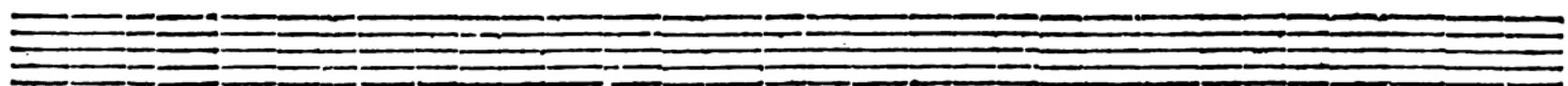
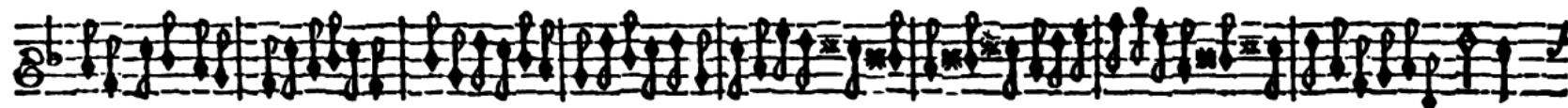
Modo 3.



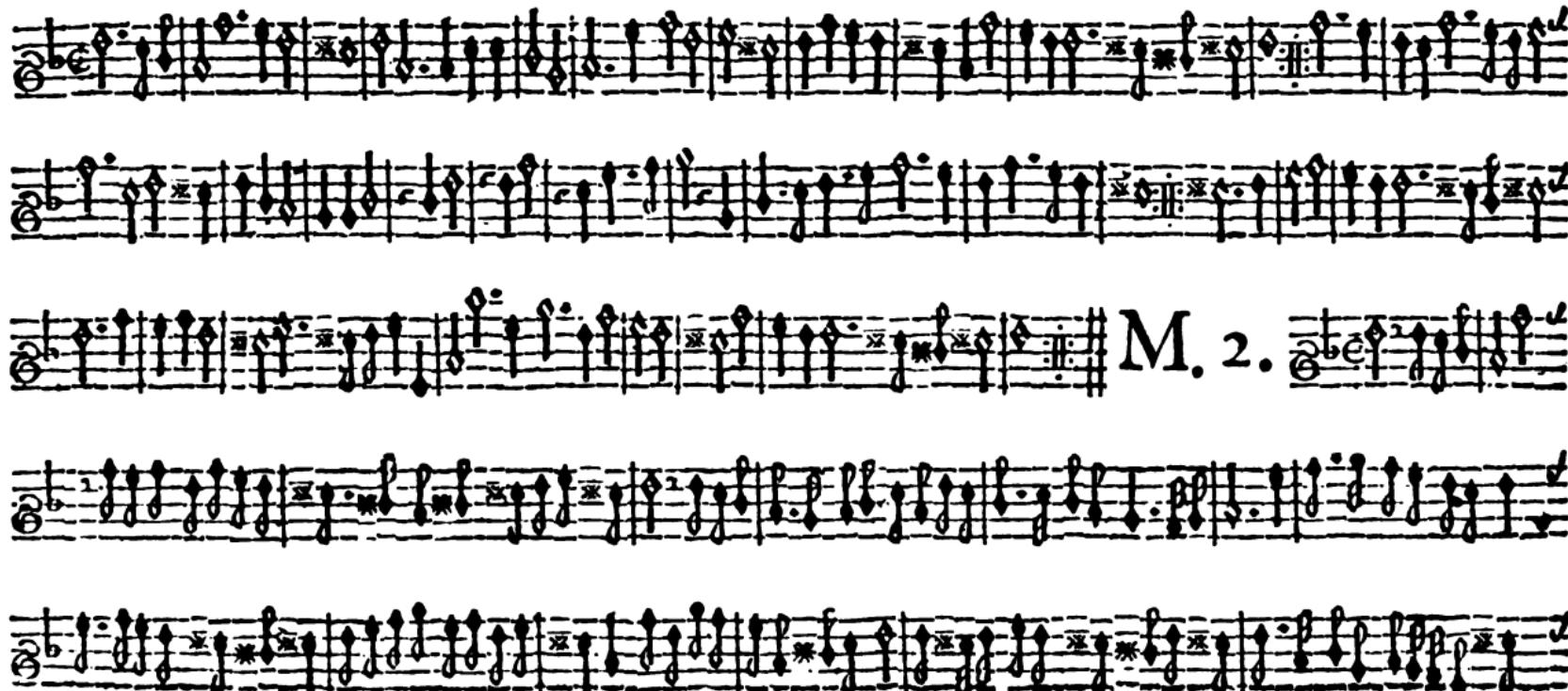
I' Avignone , van

J. JACOB van EYCK.

62



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



Pavane Lacryme , van

J. JACOB van EYCK.

63

The musical score consists of five staves of music. The first four staves are identical, each containing eight measures of music. The fifth staff begins with a repeat sign and contains three measures of music. The music is written in common time, with various note heads and stems. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. The repeat sign is located at the beginning of the fifth staff, indicating a return to the previous section of the piece.

Keer-om.

Pavane Lachryme , van

I. IACOB van EYCK.

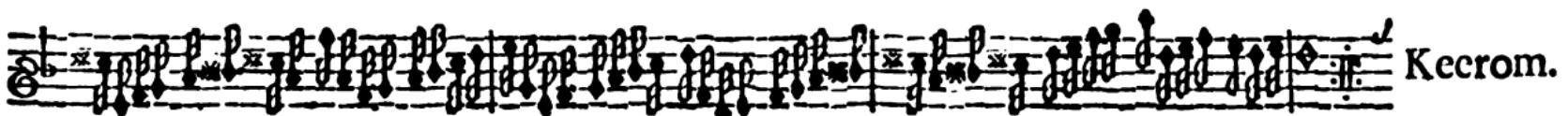
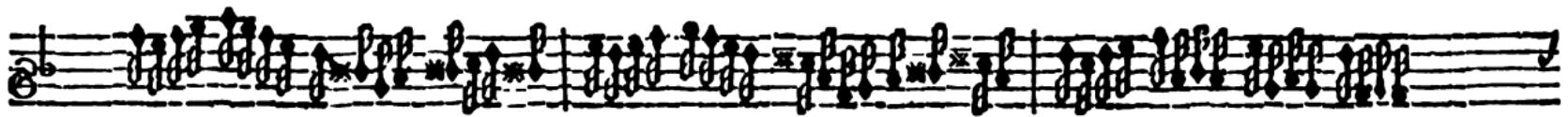
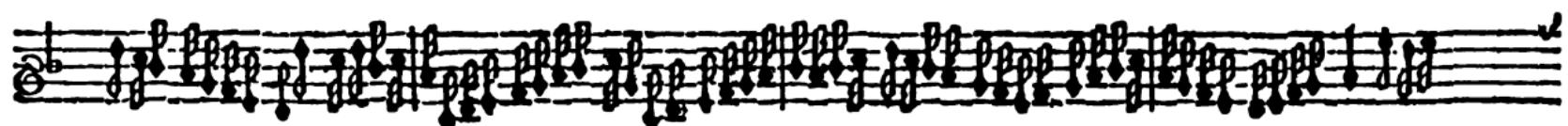
Md. 3.

The musical score consists of six staves of vertical notes, likely for a single instrument like a harpsichord or organ. The notes are mostly eighth notes, with some sixteenth notes and quarter notes. There are rests and various musical markings, including 'x', 'P', and 'pp'. The first staff begins with a bass clef, while the subsequent staves begin with a treble clef. The time signature appears to be common time throughout.

Pavane Lacryme , van

J. IACOB van EYCK.

64



Pavane Lacryme, van

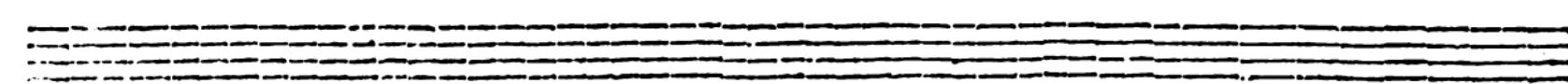
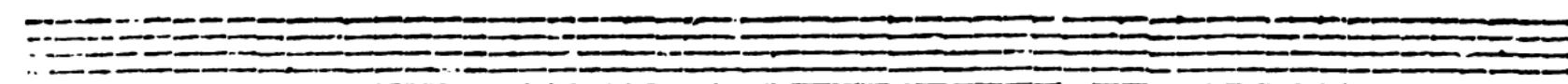
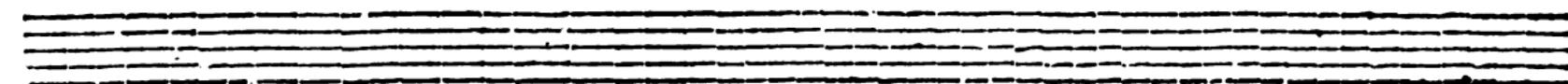
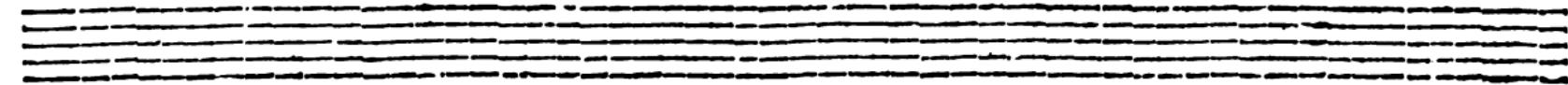
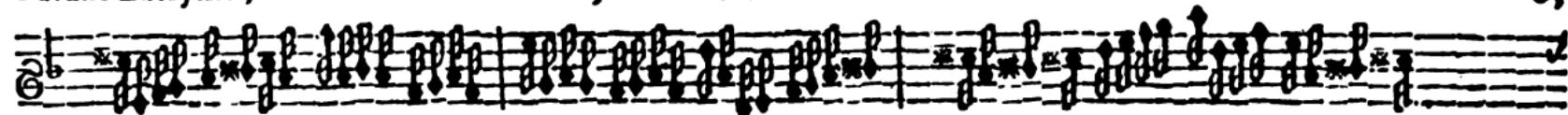
J. IACOB van EYCK.



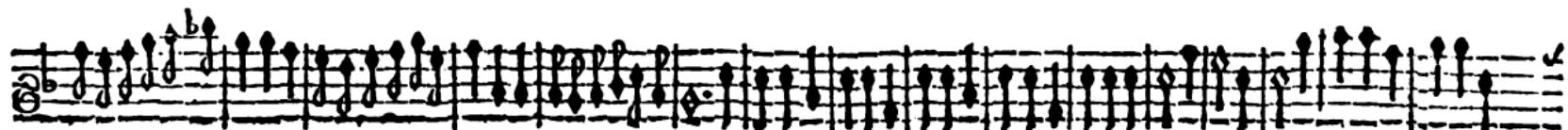
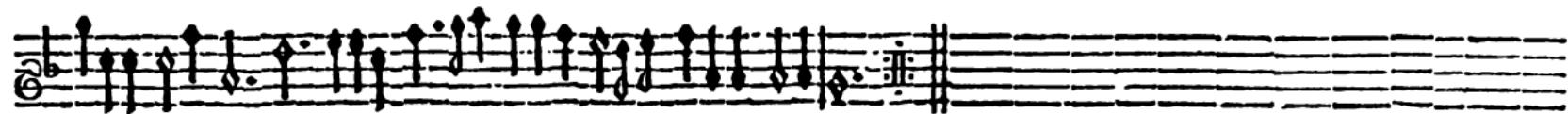
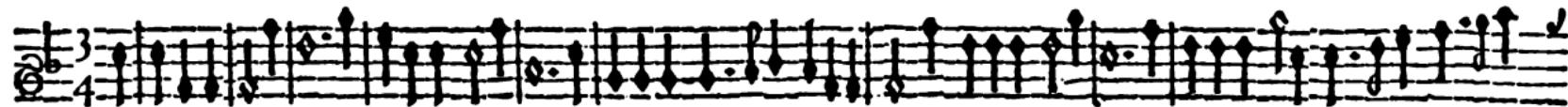
Pavane Lacryme , van

J. IACOB van EYCK.

65



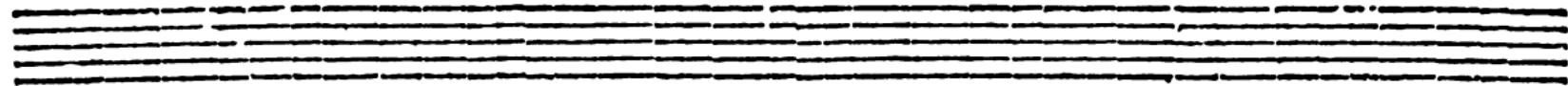
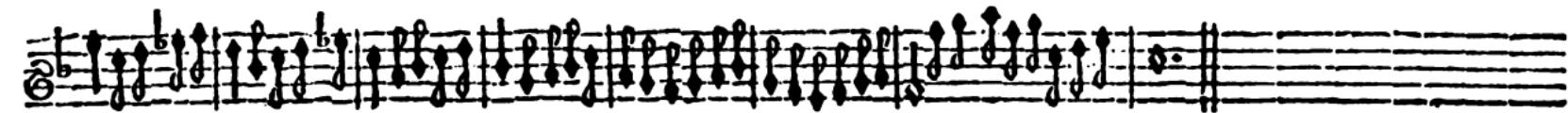
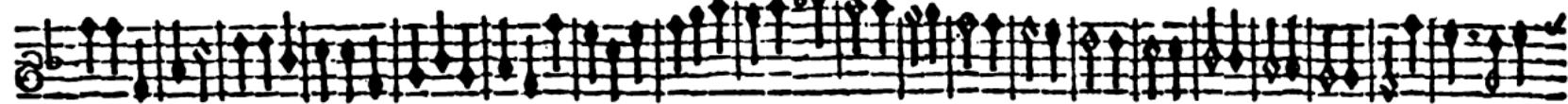
# Een Schots Lietjen, van I. IACOB van Eyck.



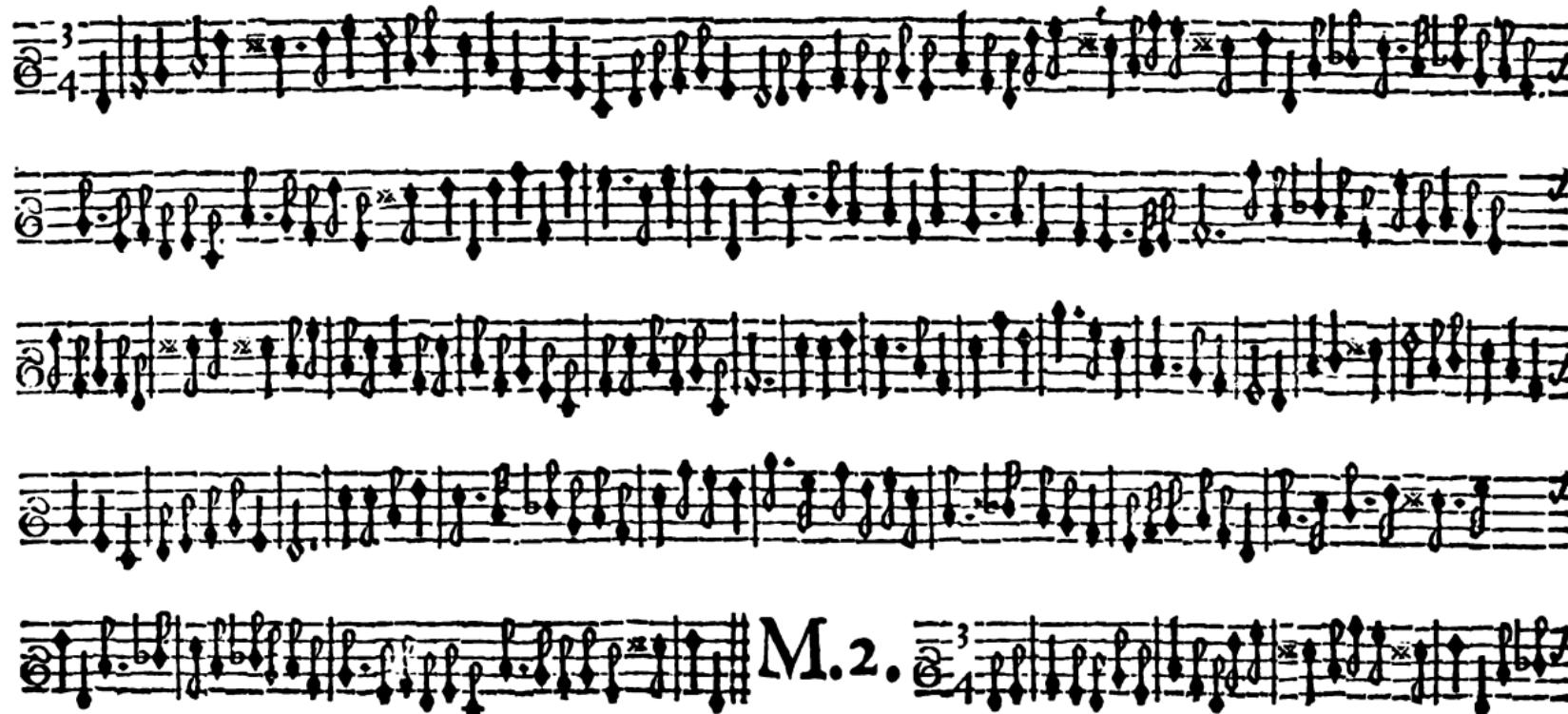
Een Schots Lietjen , van

J. JACOB van EYCK.

66



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



Keer-om.

Daphne , van

I. IACOB van EYCK.

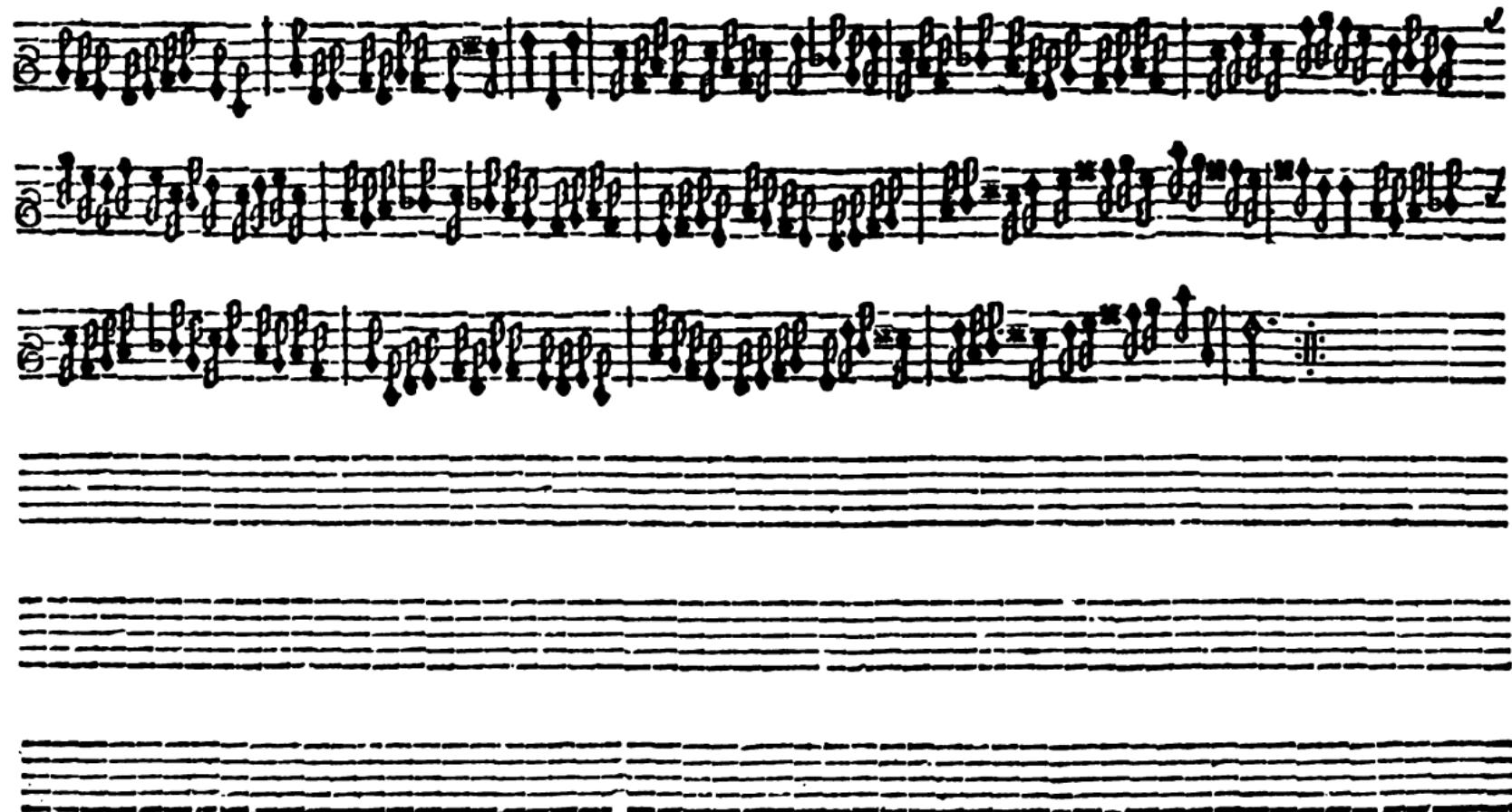
M. 3.

The music is a single-line composition for a keyboard instrument, featuring six staves of music. The staves are separated by vertical bar lines. The first staff starts with a clef 'C' and a key signature of one sharp (F#). The second staff starts with a clef 'E' and a key signature of one sharp (F#). The third staff starts with a clef 'G' and a key signature of one sharp (F#). The fourth staff starts with a clef 'E' and a key signature of one sharp (F#). The fifth staff starts with a clef 'G' and a key signature of one sharp (F#). The sixth staff starts with a clef 'E' and a key signature of one sharp (F#). The music consists of continuous patterns of eighth and sixteenth notes, with some notes having stems pointing up and others down. There are several rests indicated by vertical dashes.

Daphne , van

J. JACOB van EYCK.

68



Daphne , van

J. JACOB van EYCK.

Md. 4.



## Vyfde Modo.

M.

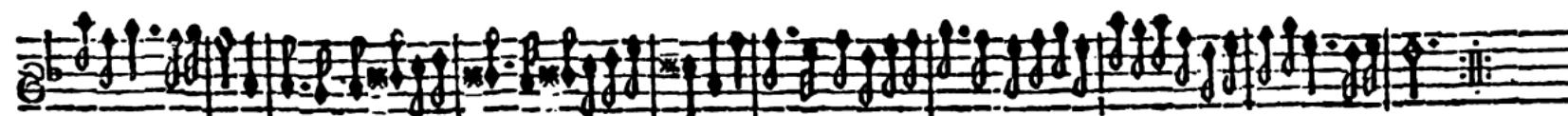
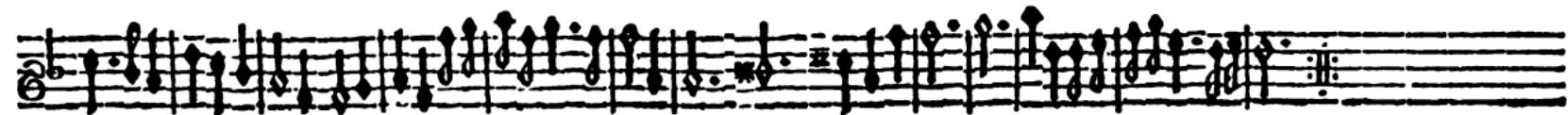
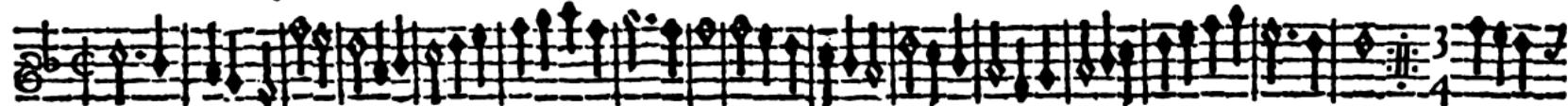
Daphne, van

J. JACOB van EYCK.



Amarilleken doet myn willeken , van

J. IACOB van EYCK.



Keer-om.

Amarilleken doet myn willeken , van

J. IACOB van EYCK.

The musical score consists of four staves of music. Each staff begins with a clef (either a treble or bass clef), followed by a 'G' indicating the key signature. The time signature 'C' is present at the start of each staff. The music is composed of continuous eighth-note patterns, primarily using vertical stems with small dots at the top. Some notes are connected by horizontal dashes, creating a rhythmic pattern of eighth-note pairs. The notes are distributed across the staves, with some staves containing more notes than others.

Modo 4.

The musical score consists of two staves of music. Each staff begins with a clef (either a treble or bass clef), followed by a 'G' indicating the key signature. The time signature 'C' is present at the start of each staff. The music is composed of continuous eighth-note patterns, primarily using vertical stems with small dots at the top. Some notes are connected by horizontal dashes, creating a rhythmic pattern of eighth-note pairs. The notes are distributed across the staves, with some staves containing more notes than others.

Amarilleken doet myn willeken , van

J. IACOB van EYCK.

71



Eerste Carileen, gebroocken van

J. JACOB van EYCK.

70

M. 2.

Eerste Carleken, gebroocken , van

J. IACOB van EYCK.

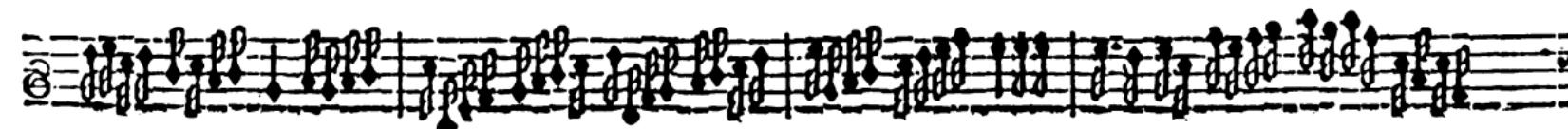
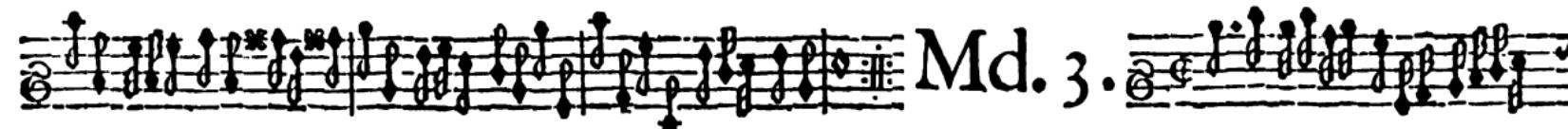
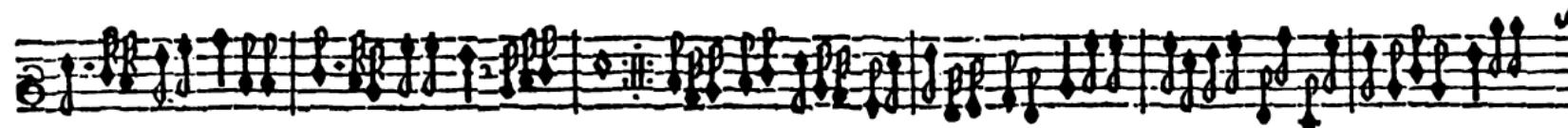
72

Modo 3.

The musical score consists of five staves of music. The first four staves are filled with dense, rhythmic patterns of black dots and dashes, representing note heads and stems. The fifth staff is mostly blank, with only a few notes at the beginning. The music is divided into measures by vertical bar lines. The notation is characteristic of early printed music, using a system of dots and dashes to represent pitch and rhythm. The page number 72 is located in the top right corner of the page.

Tweede Carileen Gebroocken van

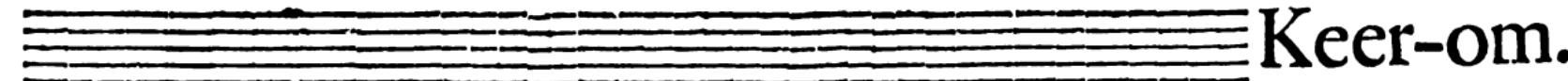
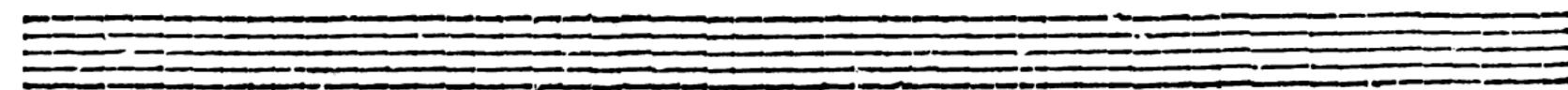
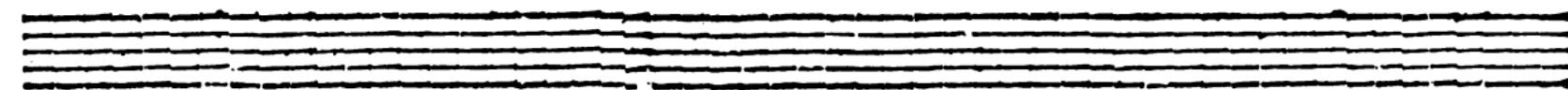
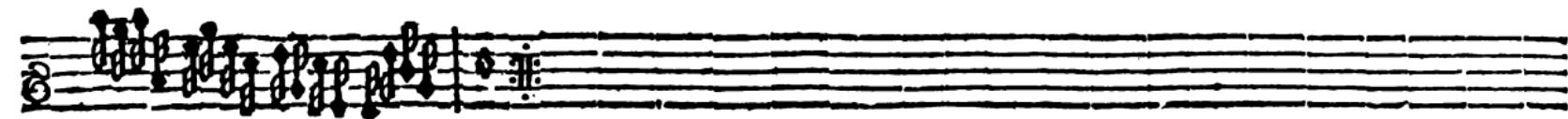
I. IACOB van EYCK.



Tweede Carileen , gebroocken van

J. IACOB van EYCK.

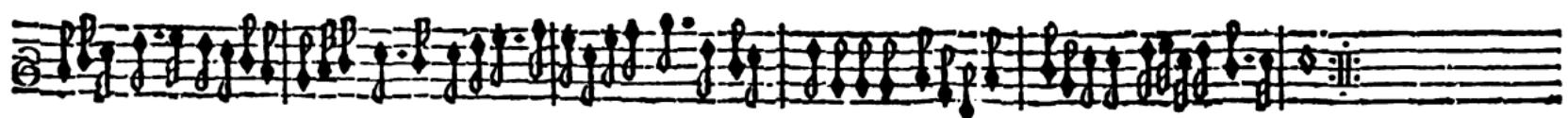
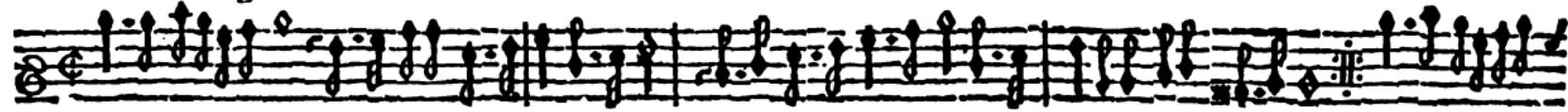
73



Keer-om.

Derde Carileen , gebroocken van

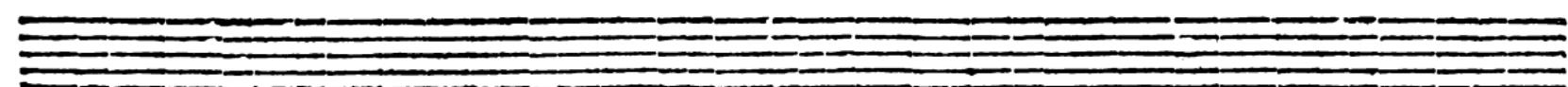
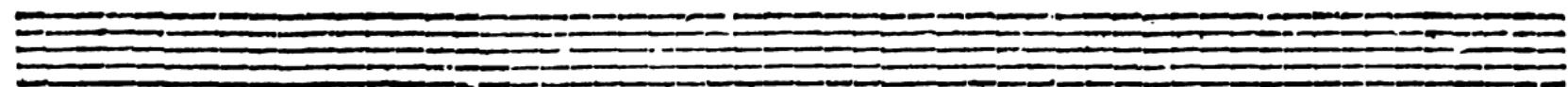
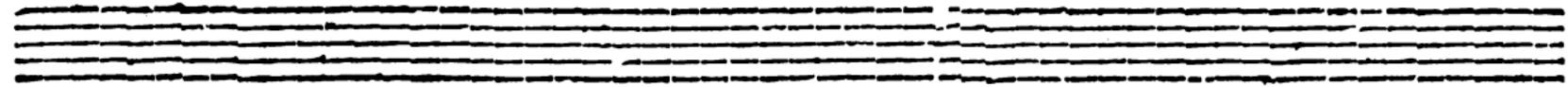
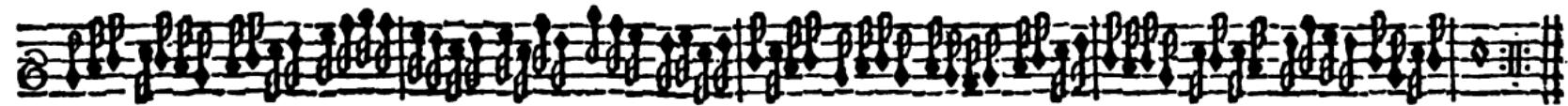
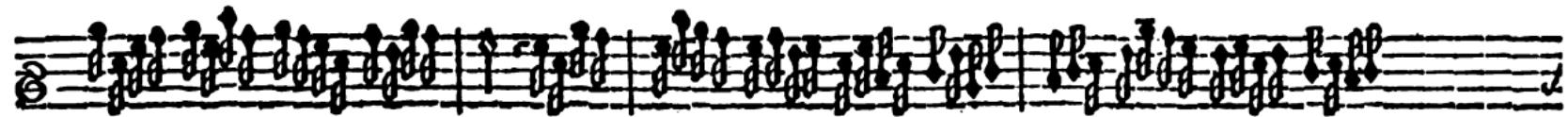
I. IACOB van EYCK.



Derde Carileen , gebroocken van

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

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Amarilli mia bella gebroken , van

J. JACOB van EYCK.



Modo 2.



Amarilli mia bella, gebroken van

J. JACOB van EYCK.

75

Md. 3.

Keer-om.

Amarilli mia bella gebroken , van

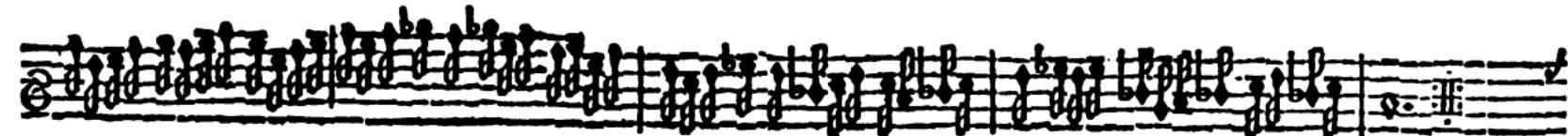
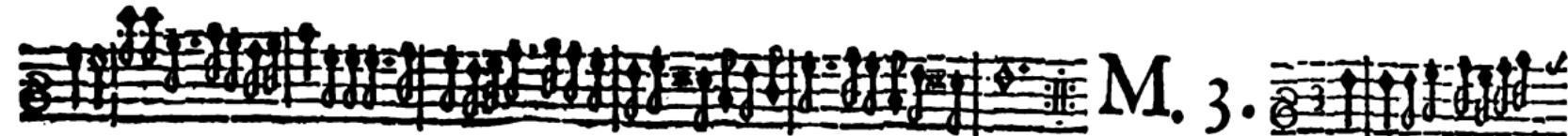
J. JACOB van EYCK.

Modo 4.

The musical score consists of five staves of music. The first staff starts with a dotted half note followed by a sixteenth-note rest. The second staff starts with a sixteenth-note rest followed by a dotted half note. The third staff starts with a dotted half note followed by a sixteenth-note rest. The fourth staff starts with a sixteenth-note rest followed by a dotted half note. The fifth staff starts with a dotted half note followed by a sixteenth-note rest. The music is in common time (indicated by 'C'). The notes are eighth notes, and there are rests indicated by vertical lines with dots or crosses.

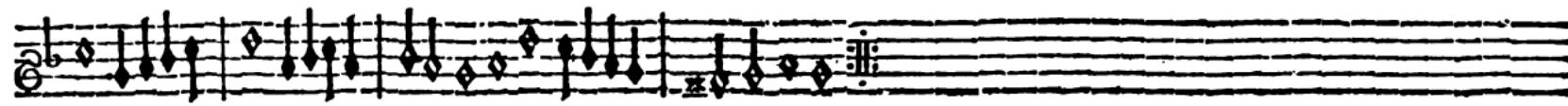
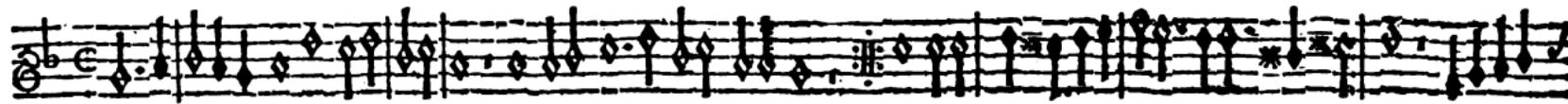
Courante Madamme de la montainé, van J. JACOB van EYCK.

76

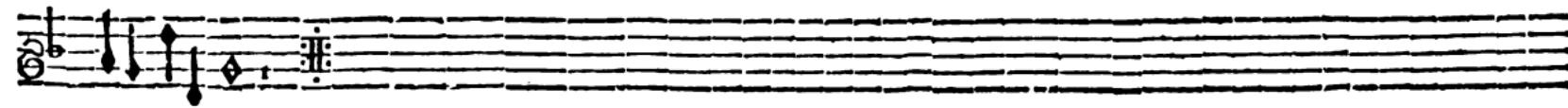


O slaep, o zoete slaep, van

J. JACOB van EYCK.



Modo 2.



O slaep, o zoete slaep, van

J. JACOB van EYCK.

77

Modo 3.

The musical score consists of five staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C'). The music is written in a soprano range, with notes primarily on the A, C, and E lines of the staff. The first four staves conclude with a repeat sign and a double bar line, followed by the instruction 'Keer-om.' at the beginning of the next section. The fifth staff concludes with a single bar line.

O slaep, o zoete slaep, van

J. JACOB van EYCK.

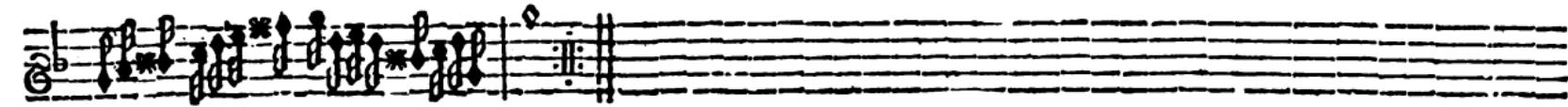
Modo 4.



O slaep , o zoete slaep , van

J. JACOB van EYCK.

78



Gabrielle Maditelle, van

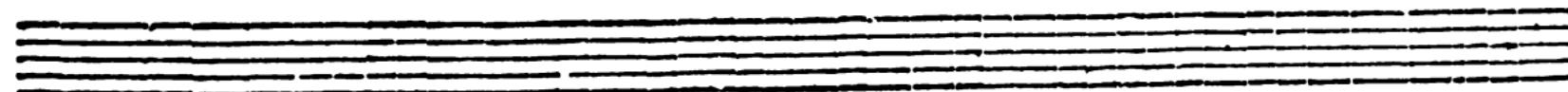
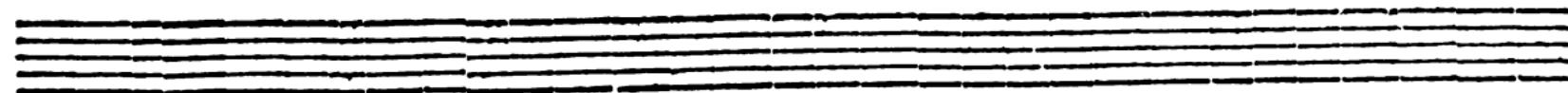
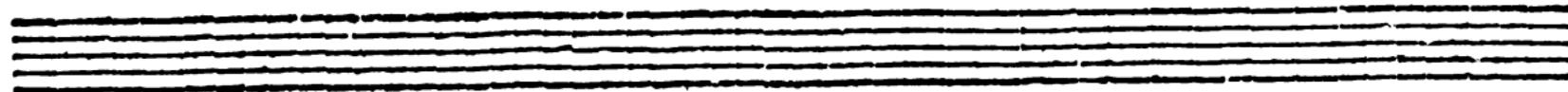
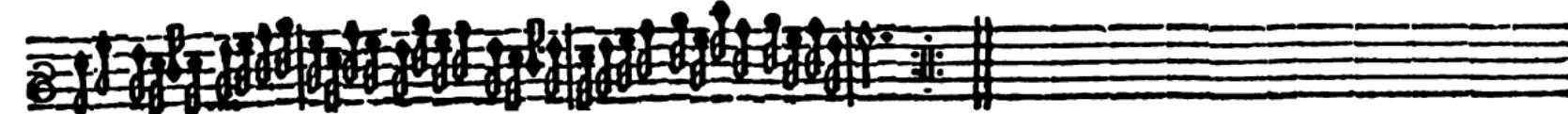
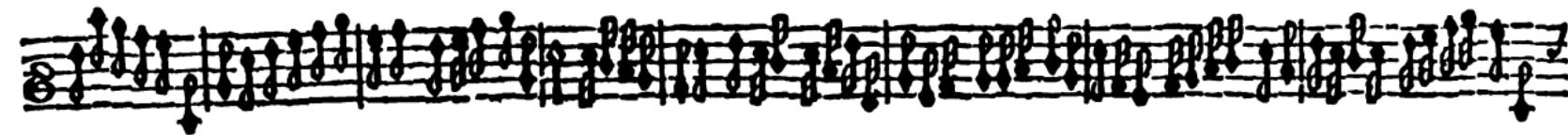
I. IACOB van EYCK.



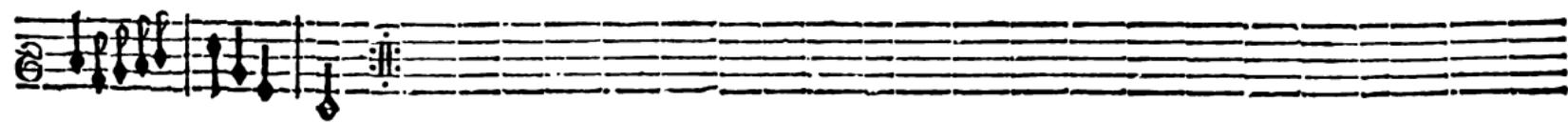
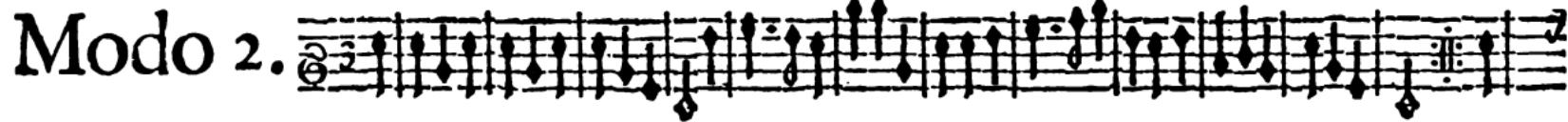
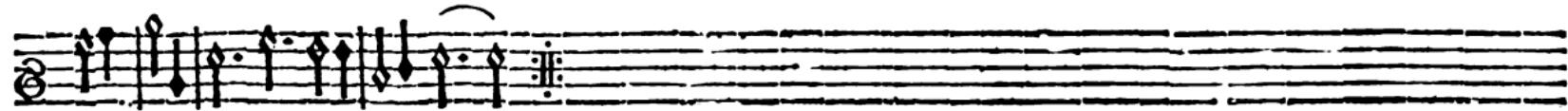
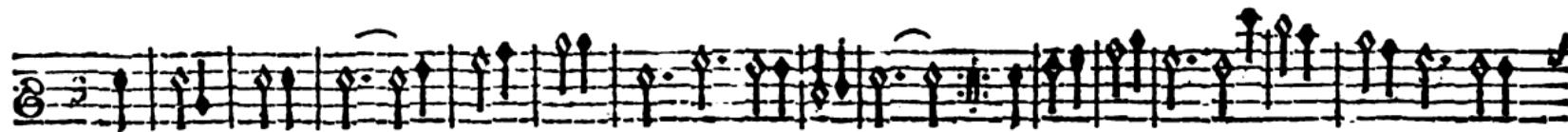
Gabrielle Maditelle , van

J. JACOB van EYCK.

79



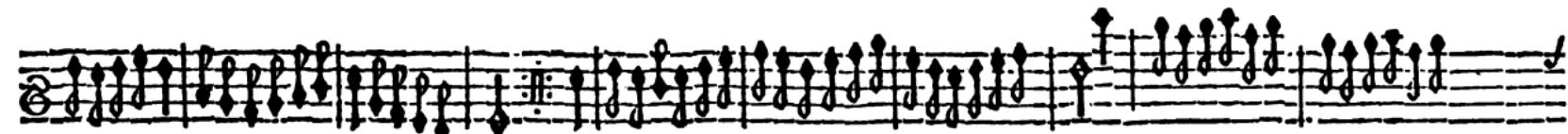
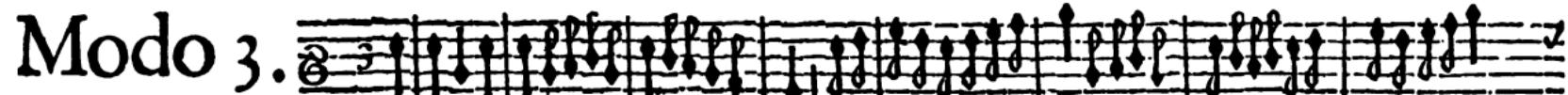
# Een Spaense Voys, van J. IACOB van EYCK.



Een Spaense Voys , van

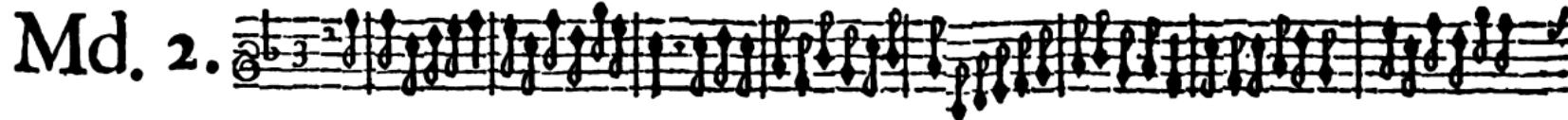
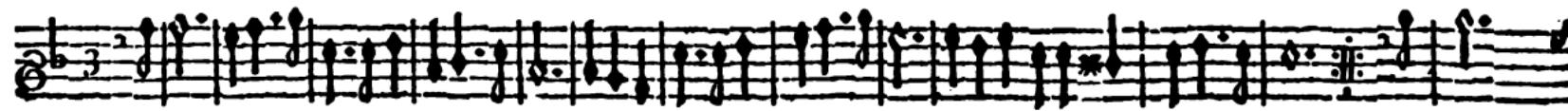
J. IACOB van EYCK.

80



Een Courant , van

I. IACOB van EYCK.



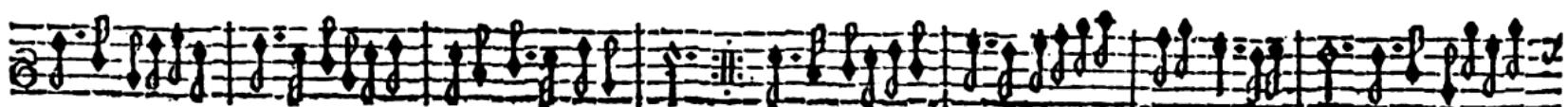
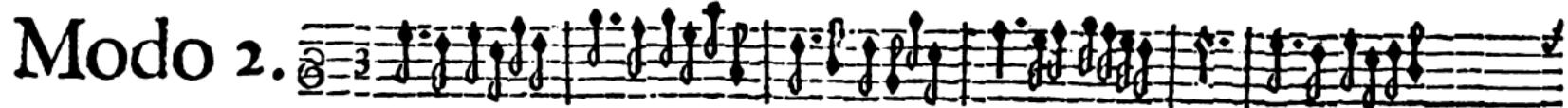
Een Courant, van

J. JACOB van EYCK.

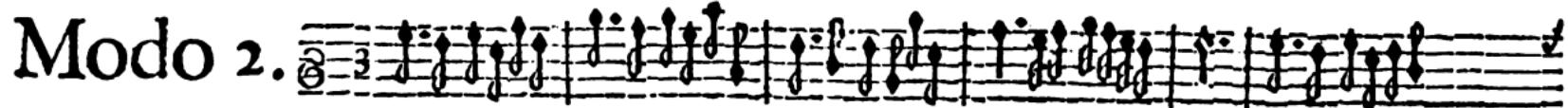
Modo 3.

The musical score consists of six staves of music. Each staff begins with a different note (F, G, A, B, C, D) and features a unique rhythmic pattern. The notation is dense, with vertical stems and small dots for pitch and horizontal strokes for duration. The music is divided into measures by vertical bar lines. The first measure starts with a F, the second with a G, the third with an A, the fourth with a B, the fifth with a C, and the sixth with a D. The music is set in common time (indicated by a 'C') and includes several rests and grace notes.

# Bien heureus, van I. IACOB van EYCK.



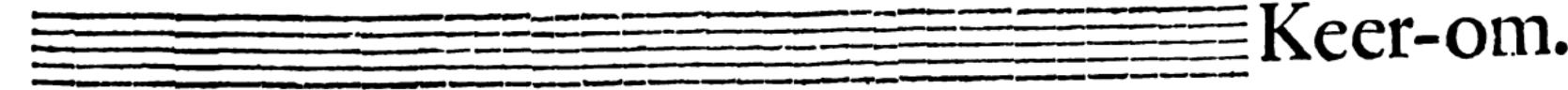
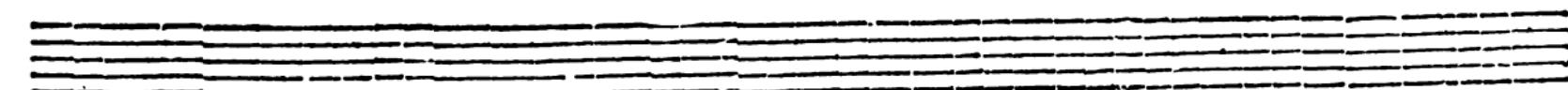
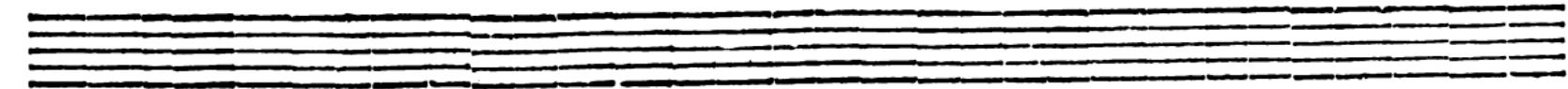
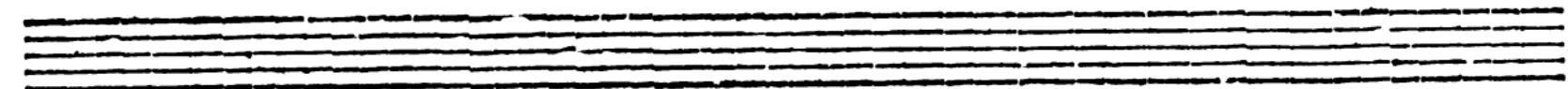
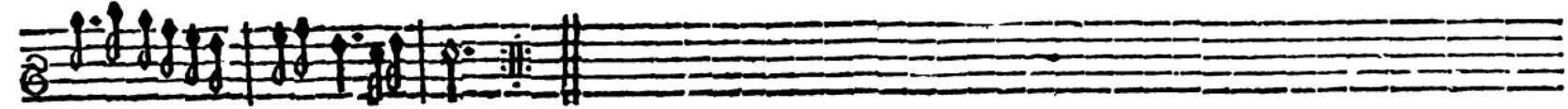
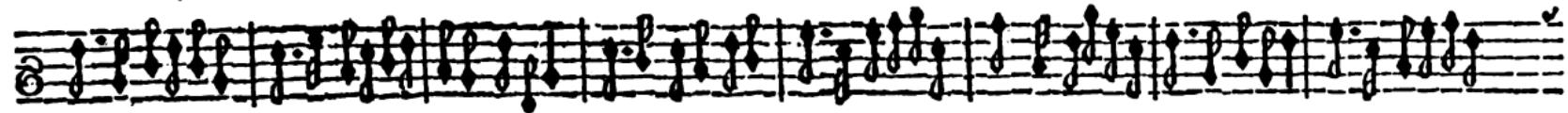
Modo 2.



Bien heureus, van

J. JACOB van EYCK.

82



Keer-om.

Bien heureus , van

J. JACOB van EYCK.

Modo 3.



Bien heureus, van

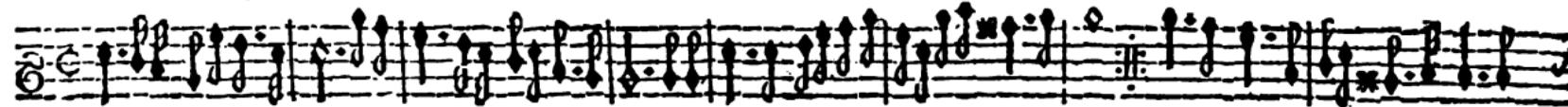
J. JACOB van EYCK.

83

The musical score consists of two staves of music for organ or harpsichord. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a series of eighth-note chords and grace notes. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). It contains sustained notes and rests. Both staves are written on five-line staff paper.

Vierde Carileen, gebroocken van

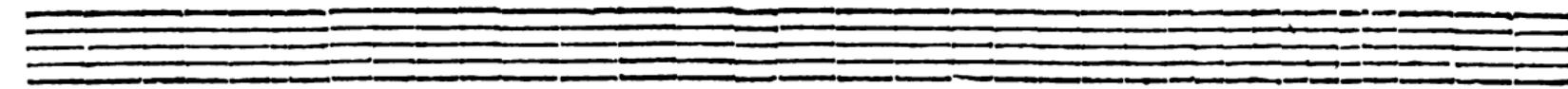
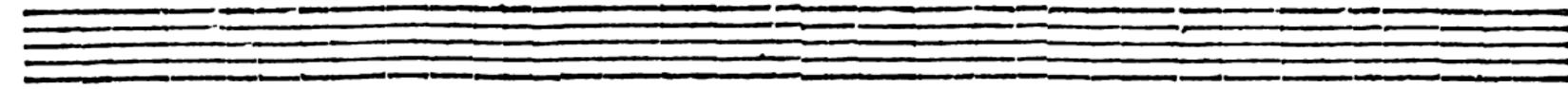
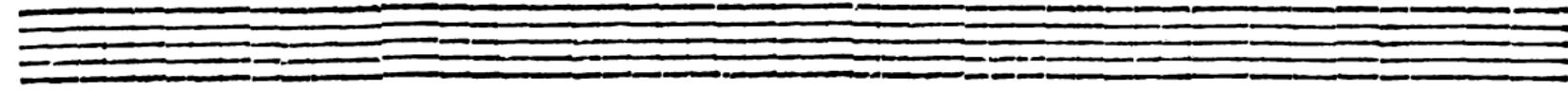
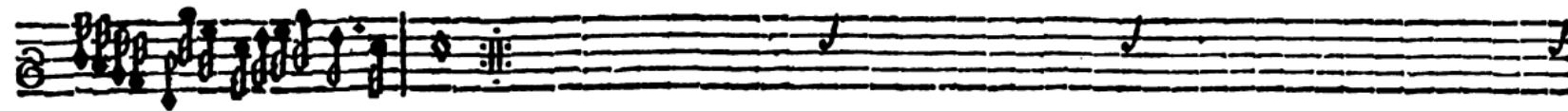
I. IACOB van EYCK.



Vierde Carileen gebroken, van

I. IACOB van EYCK.

84



Keer-om.

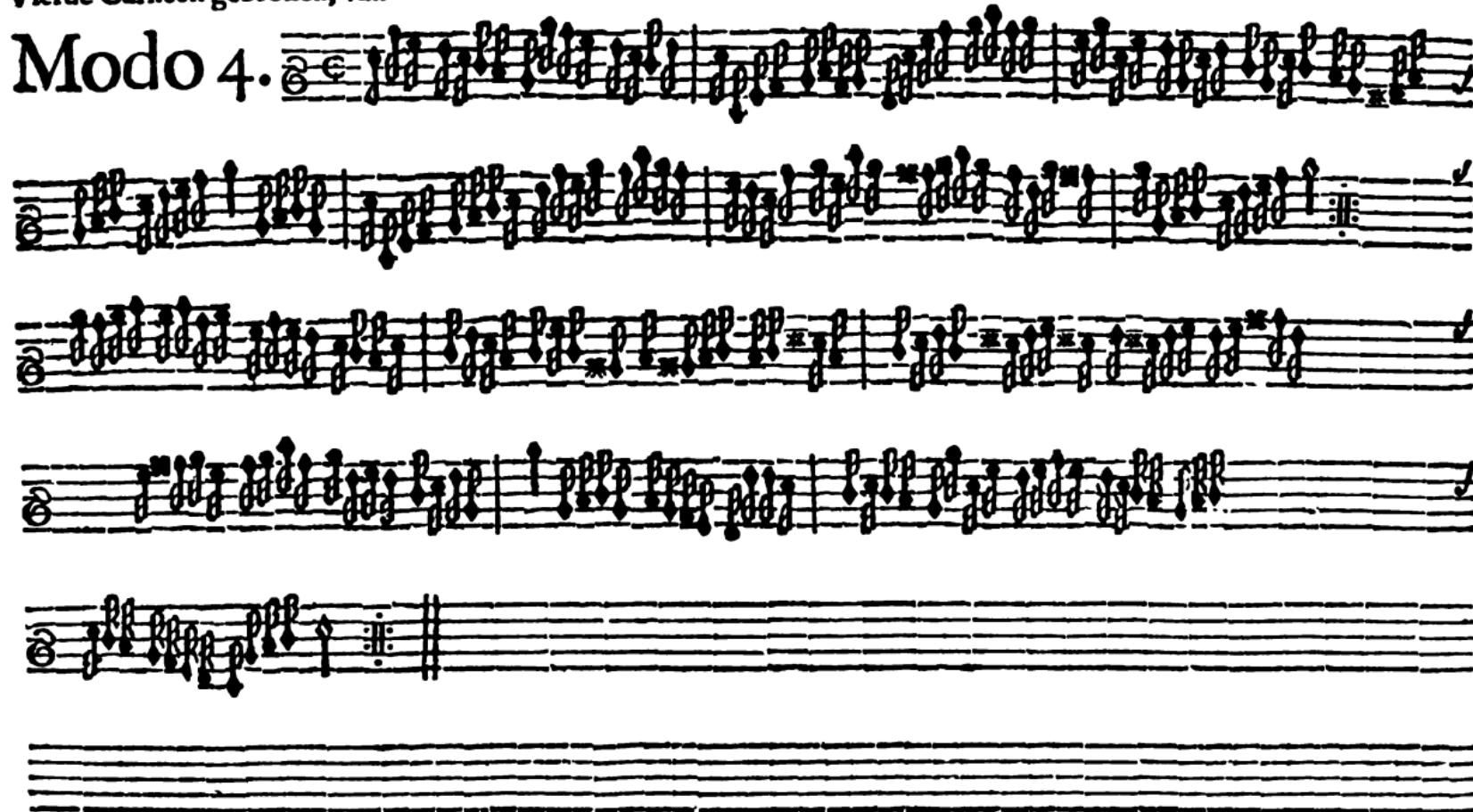
P

Eerste Deel.

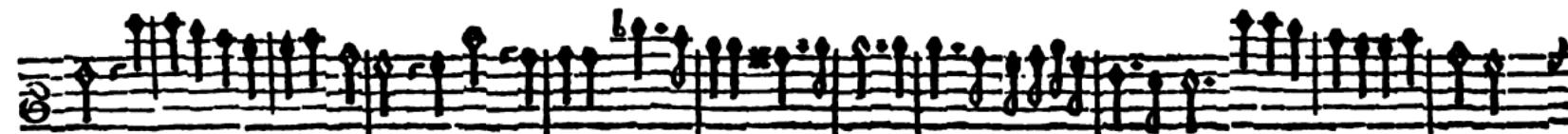
Vierde Carileen gebroken, van

I. IACOB van EYCK.

Modo 4.



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



Keer-om.

Een Frans Air , van

J. JACOB van EYCK.

M. 2.



Modo 3.



Een Frans Air , van

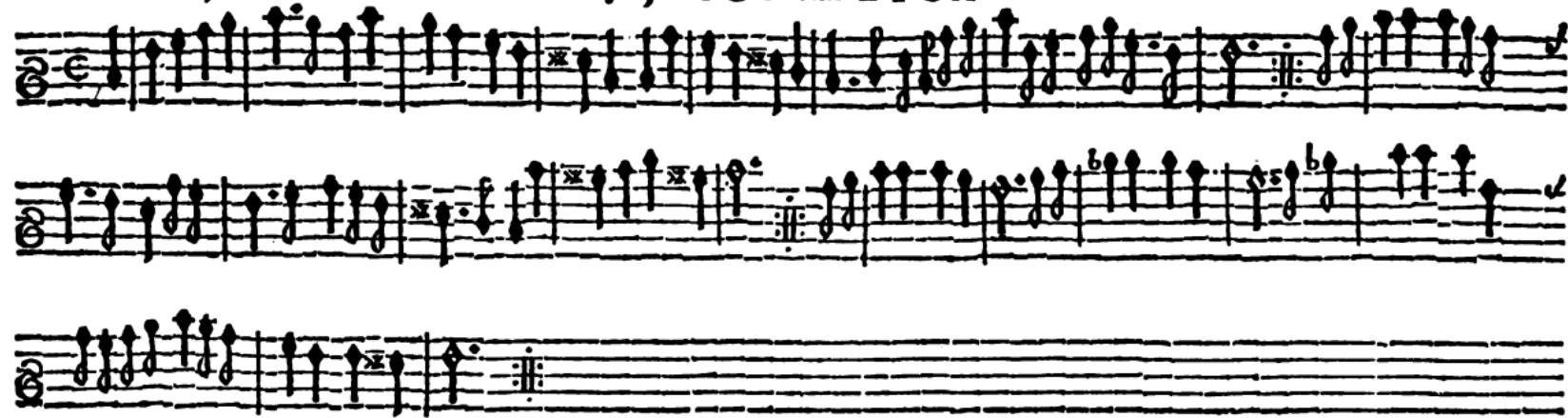
J. JACOB van EYCK.

86

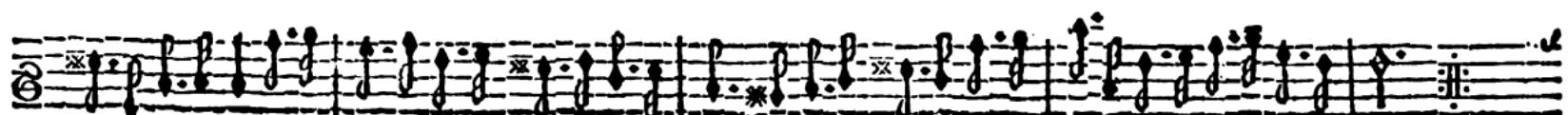


Kits Almande , van

J. JACOB van EYCK.



Modo 2.



Kits Almande, van

I. IACOB van EYCK.

87



Keer-om.

Kits Almande , van

J. JACOB van EYCK.

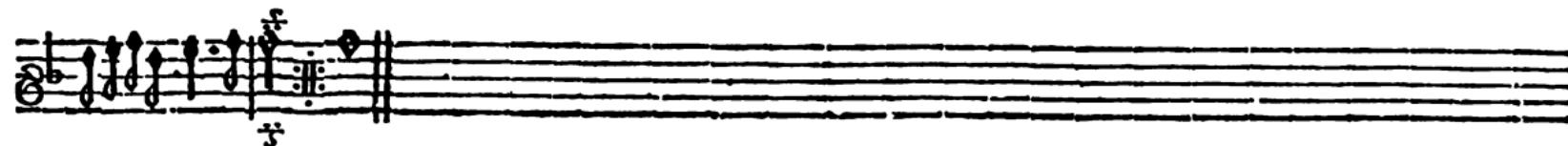
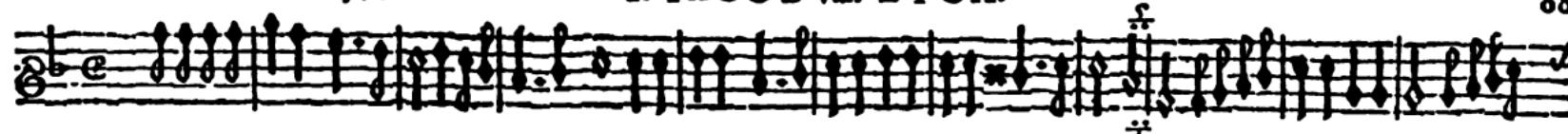
Modo 3.



Schafamie vous re veille , van

I. IACOB van EYCK.

88

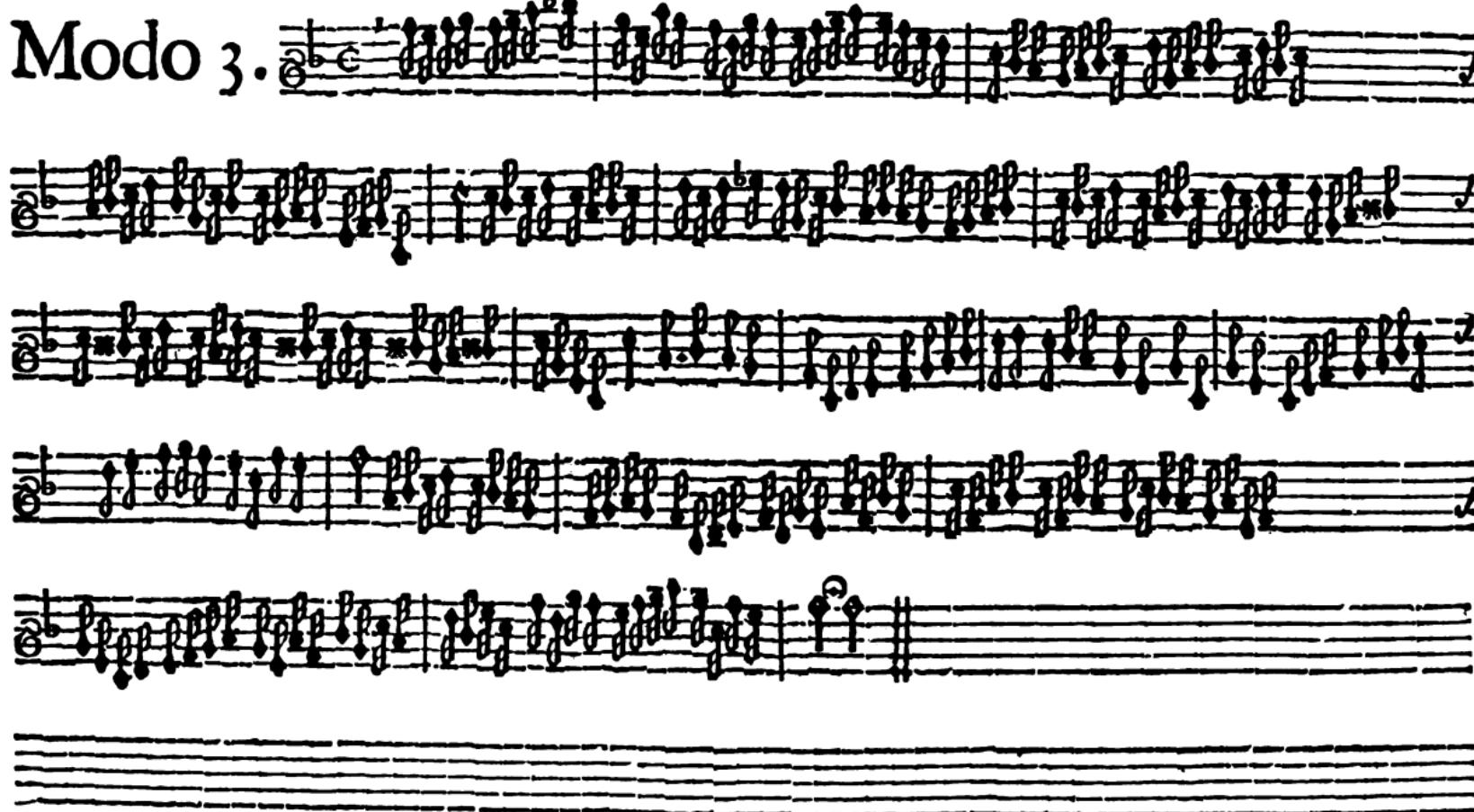


Keer-om.

Schafamisie vous re veille , van

J. IACOB van EYCK.

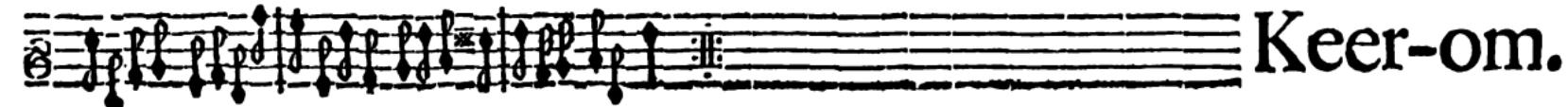
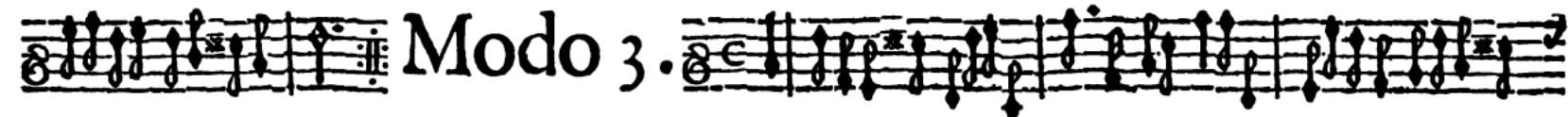
Modo 3.



Prins Robberts Masco , van

J. JACOB van EYCK.

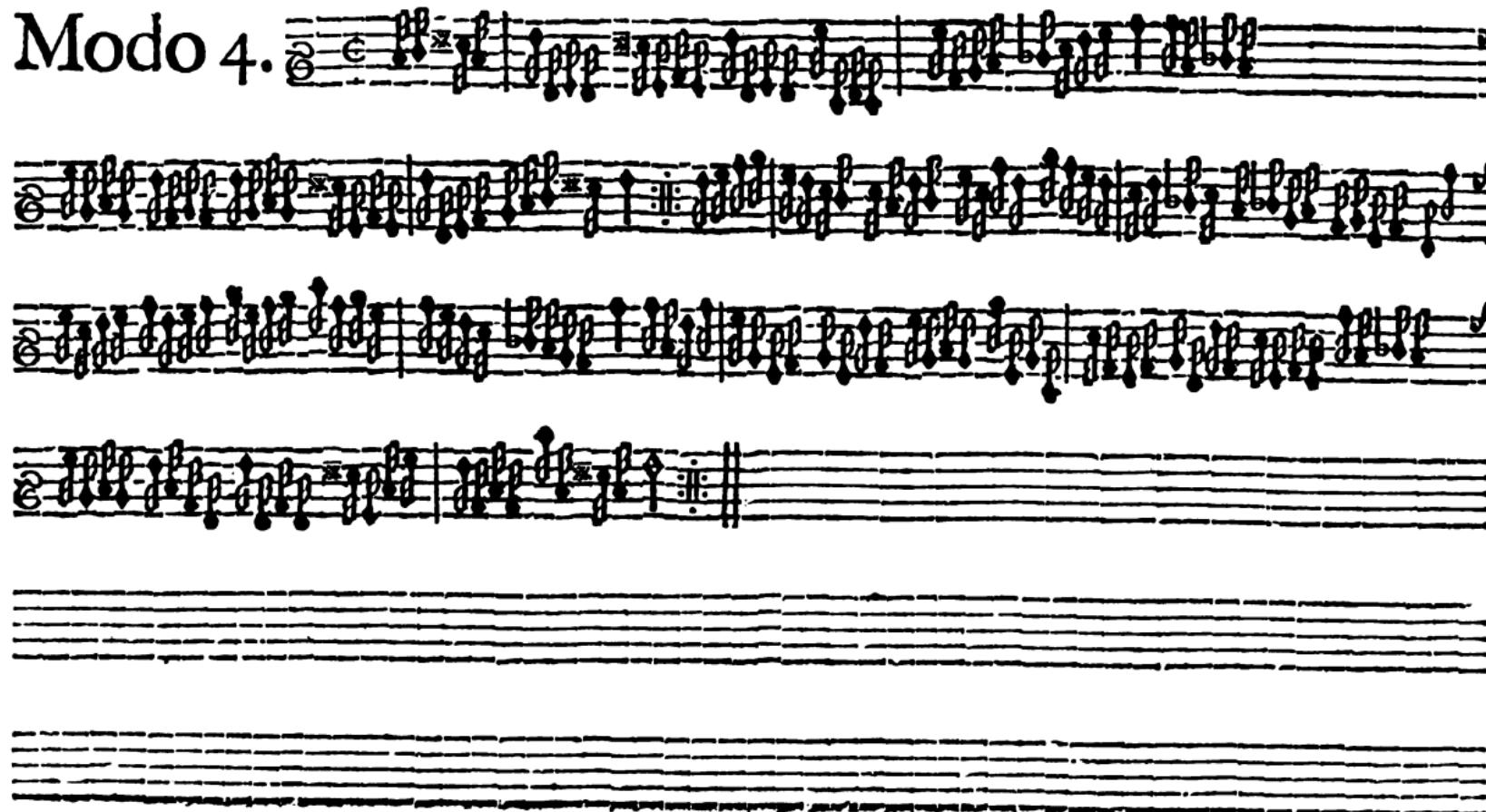
89



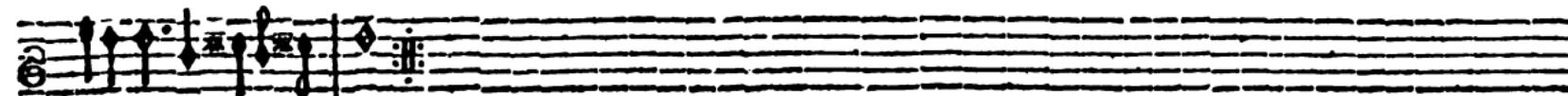
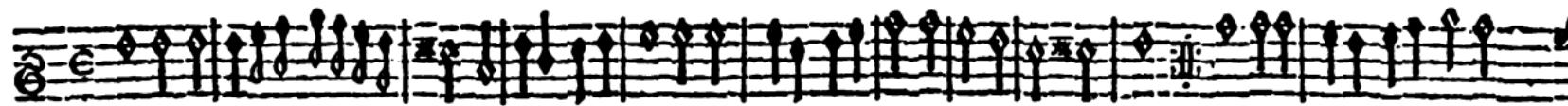
Prins Robberts Masco , van

J. JACOB van EYCK.

Modo 4.



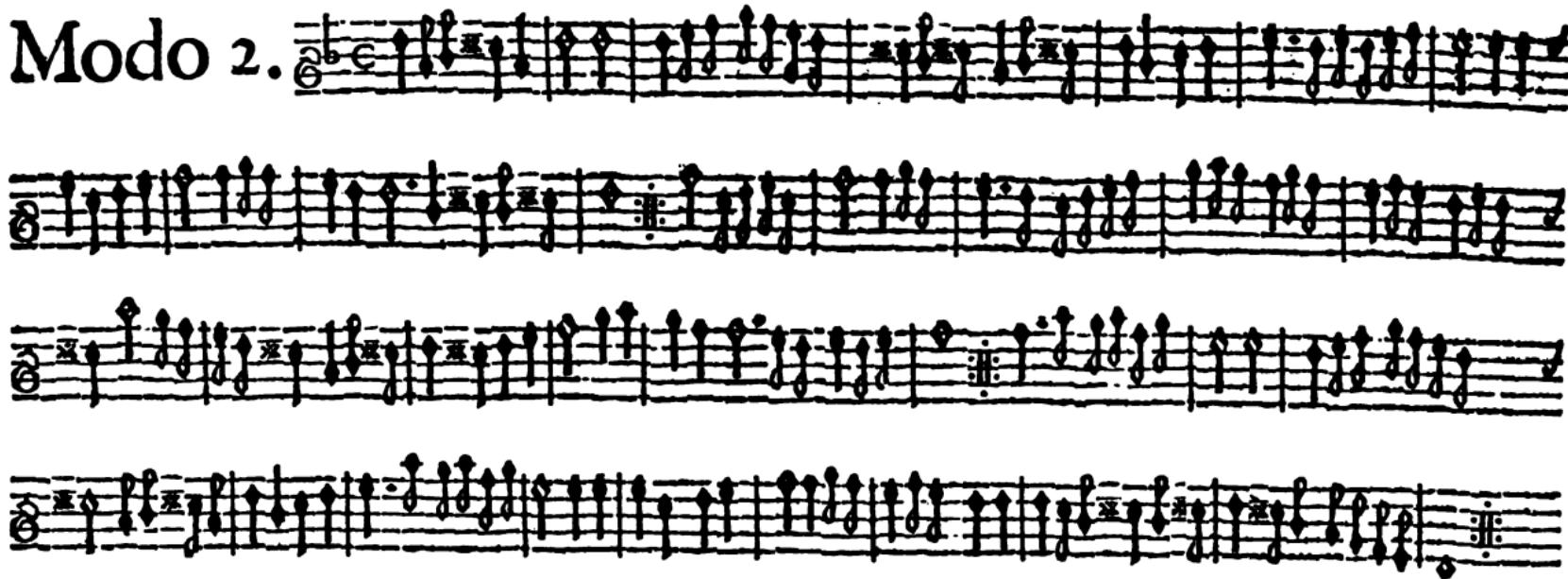
90  
Waeckt op Israël, van I. IACOB van EYCK.



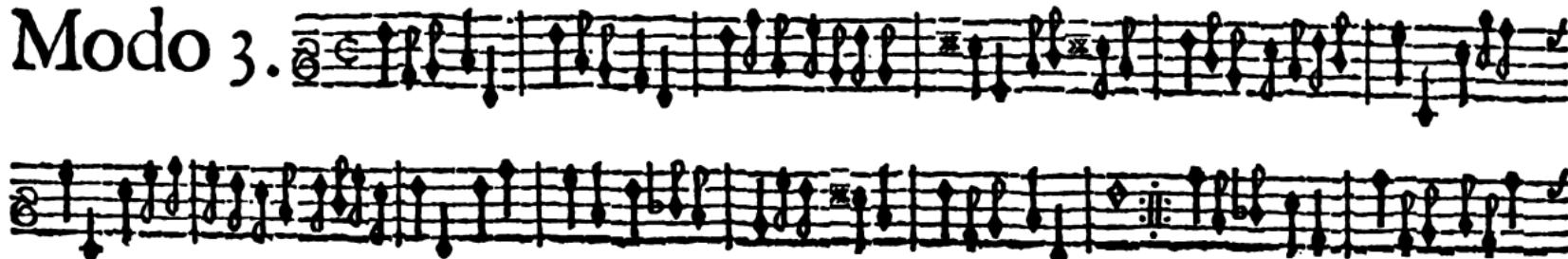
Waeckt op Israël &c , van

J. IACOB van EYCK.

Modo 2.



Modo 3.



Waeckt op Israël , van

I. IACOB van EYCK.

91

The image shows four staves of musical notation. The first three staves are in common time (indicated by a 'C') and feature vertical stems with small dots at their top ends, characteristic of early printed music notation. The fourth staff begins with a vertical stem and a dot, followed by a sharp sign (F#) and a double bar line, indicating a change in key or section. The music consists of eighth-note patterns. The staves are separated by horizontal lines, and there are vertical bar lines dividing the measures.

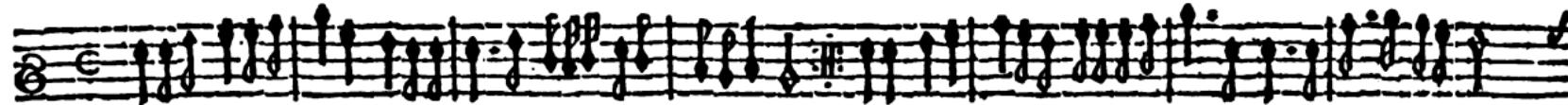
Philis Schoon Herderinne , met 2. Eerste Boven-zang. door J. JACOB van EYCK.

The image displays a musical score consisting of four staves of music. The top three staves are in common time (indicated by '2') and the bottom staff is in 6/8 time (indicated by '6'). The music is written in a single-line musical notation system, where vertical stems indicate pitch and horizontal strokes indicate duration. The notes are primarily eighth and sixteenth notes. The first three staves begin with a treble clef, while the bottom staff begins with a bass clef. Measure numbers 1 through 12 are present above the staves. A section of the score is labeled "Modo 2." in large, bold, black letters, positioned between the third and fourth staves. The score concludes with a series of ten blank horizontal lines for continuation.

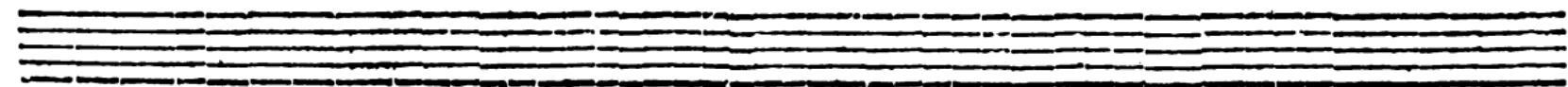
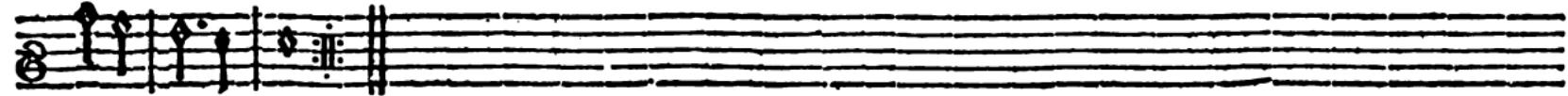
Modo 2.

Eerste BOVEN-ZANGH.

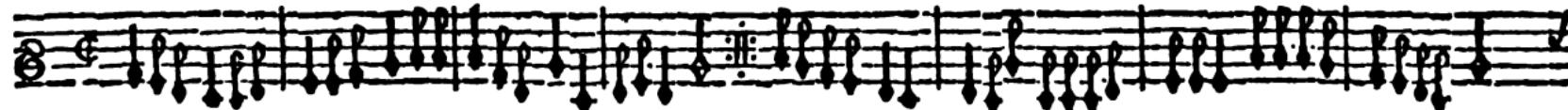
# Engels liedt, met 2. door J. I. van EYCK.



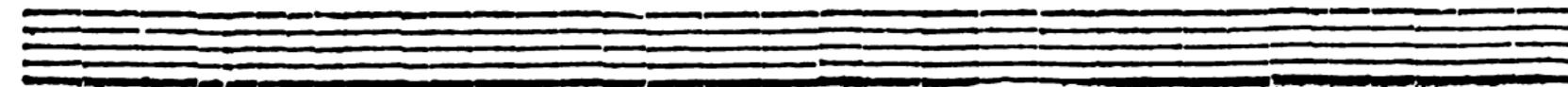
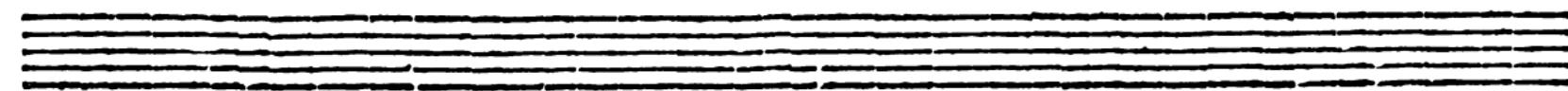
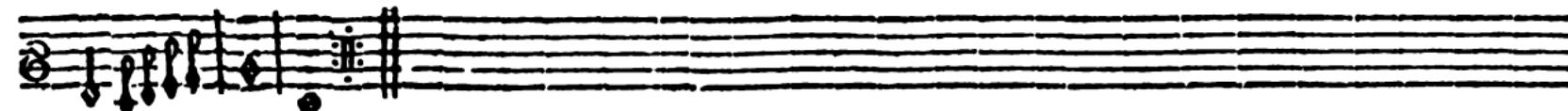
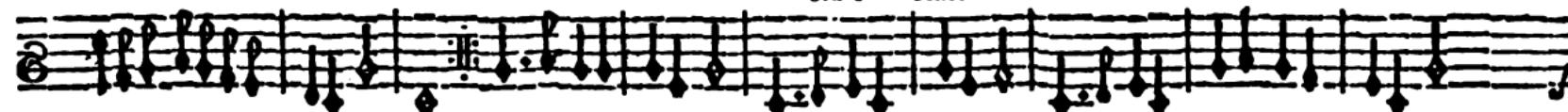
Nu rasse Maet.



# Engels Liedt, door I. IACOB van EYCK.



Nu rasse Maet.

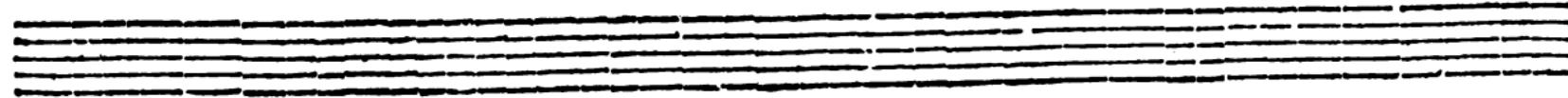
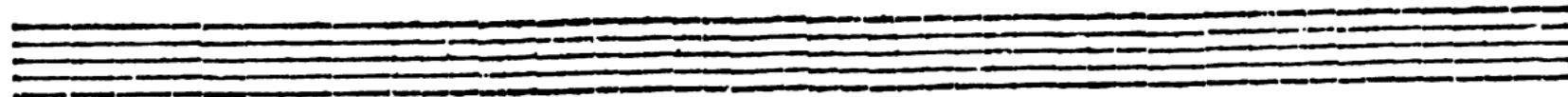
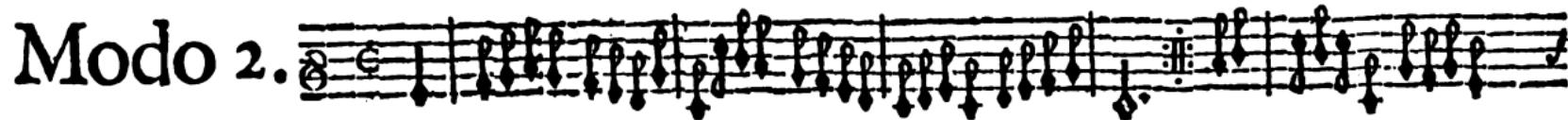


Eerste BOVEN-ZANGH.

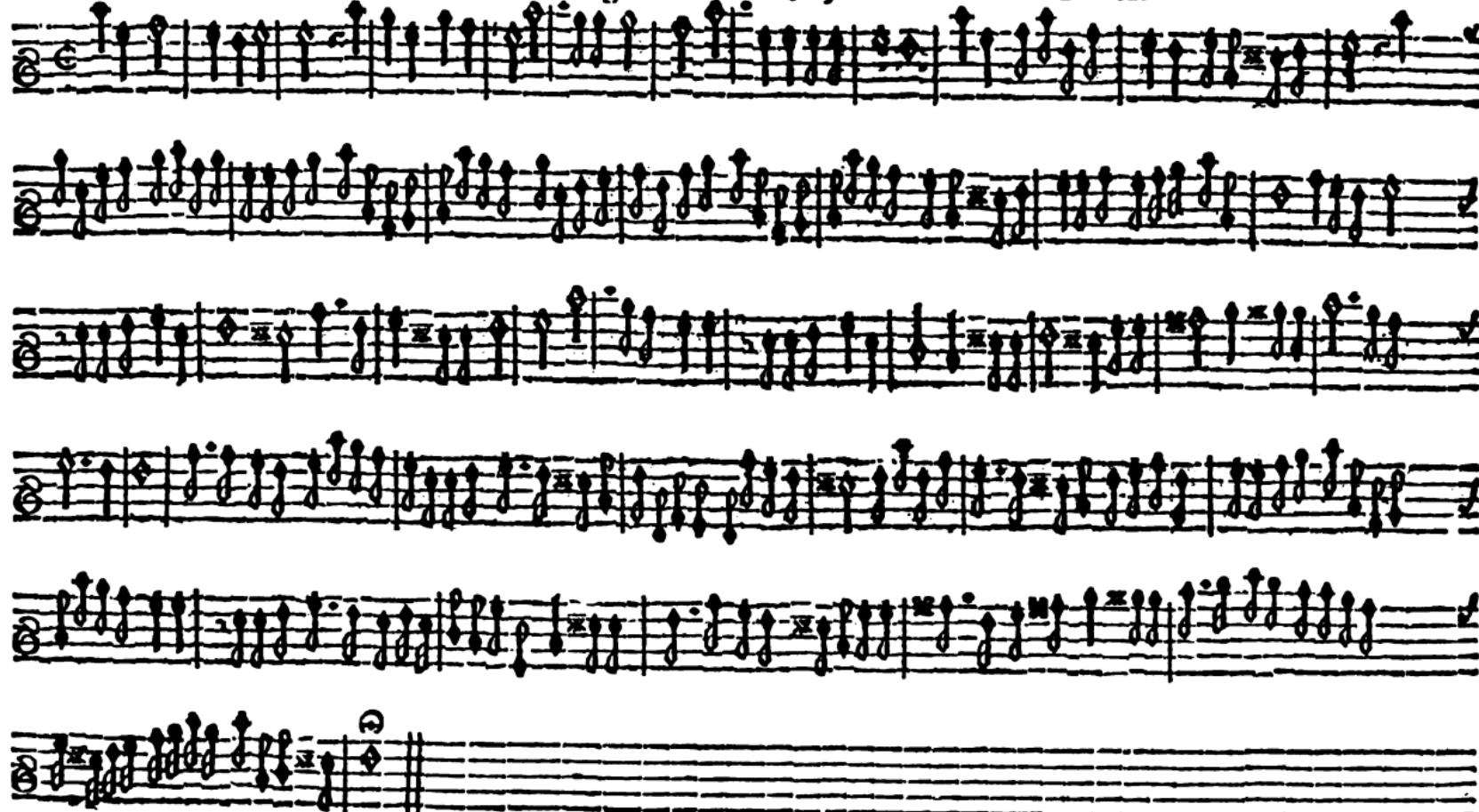
# More palatino, met 2. door J. I. van EYCK.

A musical score consisting of four staves of music. The first three staves are in common time (indicated by '8') and the fourth staff begins with a repeat sign ('8c'). The music is written in a style with vertical stems and small dots above them, typical of early printed music notation. The text "Modo 2." appears between the third and fourth staves.

# More palatino , door I. IACOB van EYCK.



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

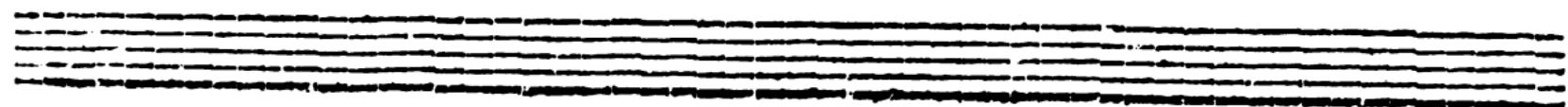
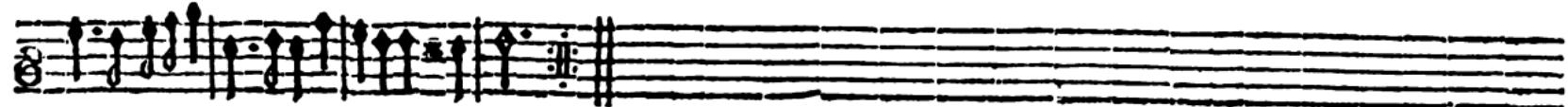
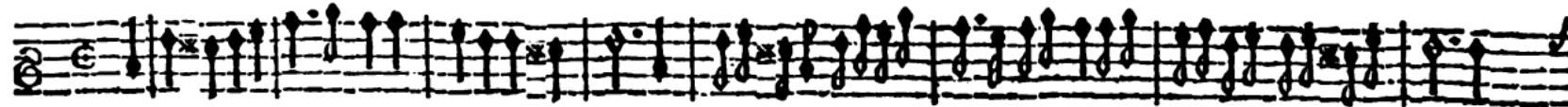


Amarilli mia bella, à 2. Tweede Boven-zang. door I. IACOB van EYCK.

95

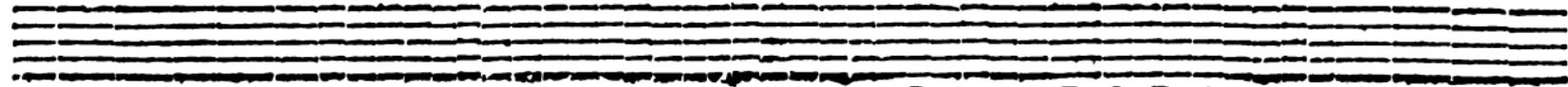
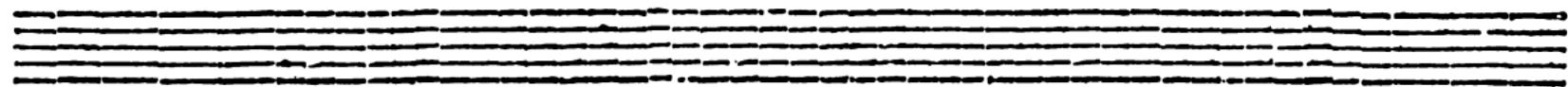
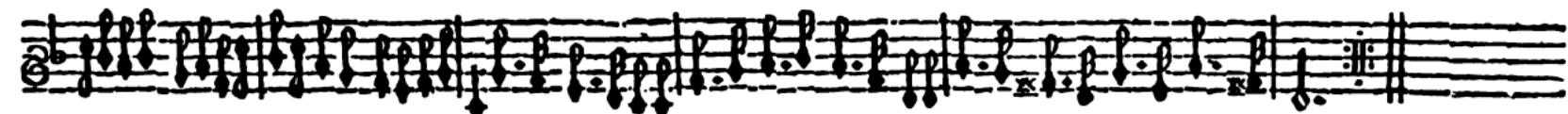
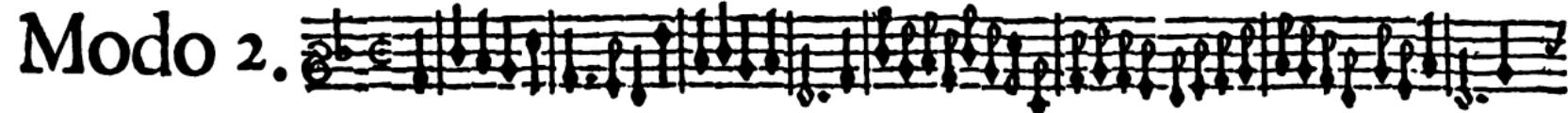
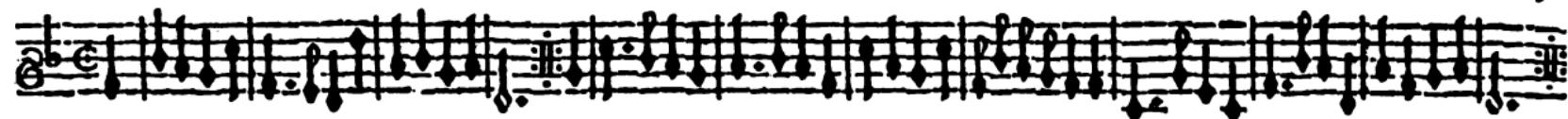
The musical score consists of six staves of music. The top three staves are for voices, indicated by the letters 'a' and 'c' above them. The first staff ( alto ) starts with a treble clef, common time, and a key signature of one sharp. It features a mix of eighth and sixteenth note patterns with various dynamics like forte (f), piano (p), and sforzando (sf). The second staff ( soprano ) begins with a bass clef, common time, and a key signature of one sharp. It also contains eighth and sixteenth note patterns with dynamics. The third staff ( soprano ) starts with a bass clef, common time, and a key signature of one sharp. It includes eighth and sixteenth note patterns with dynamics. The bottom three staves are for instruments, indicated by the letter 'b' above them. These staves are mostly blank, suggesting no specific instrumentation for those parts.

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

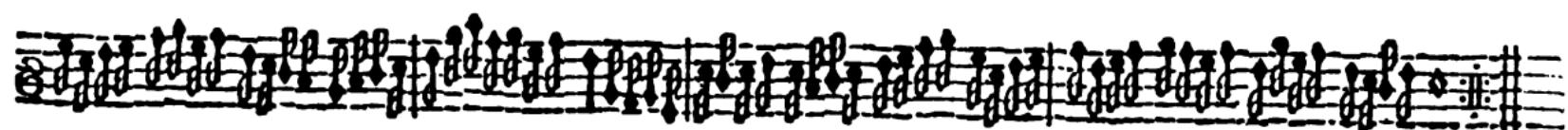
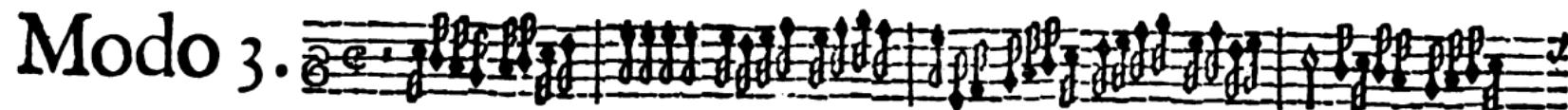
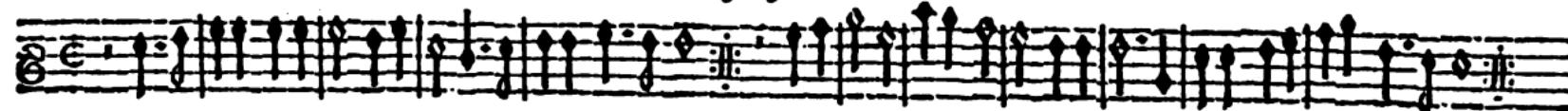


Prins Robbert Masco, met 2. Tweede Boven-zangh. door J. JACOB van EYCK.

96



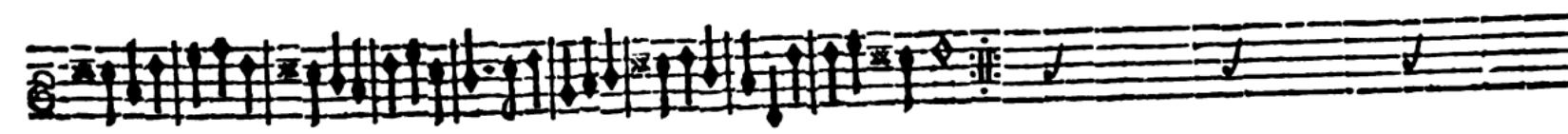
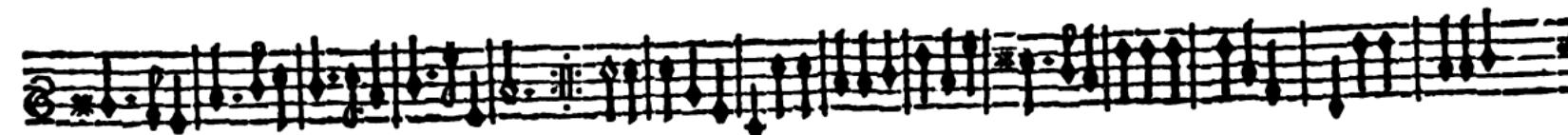
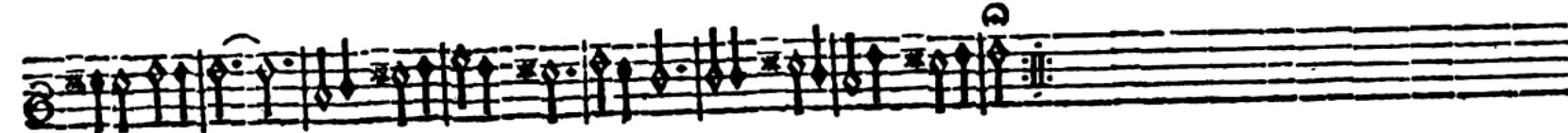
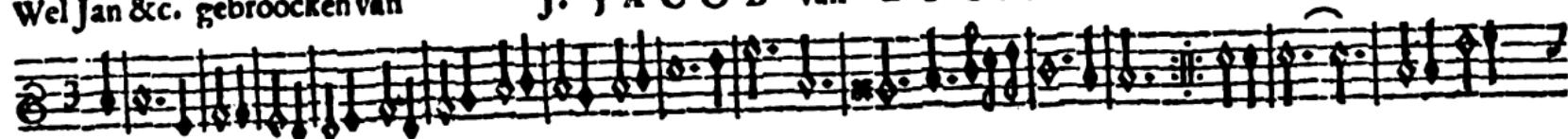
Princesse hier koom ick by nacht , gebroocken van J. J A C O B van E Y C K.



Wel Jan &c. gebroocken van

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

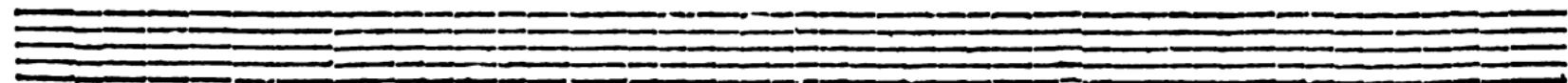
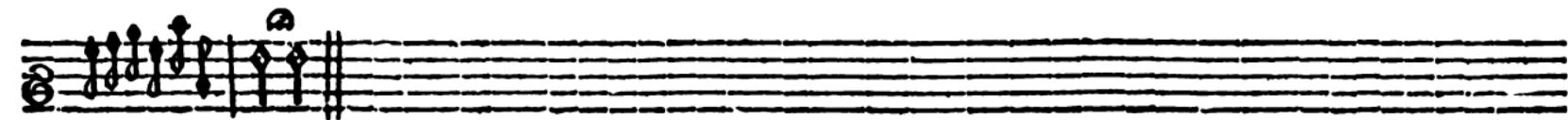
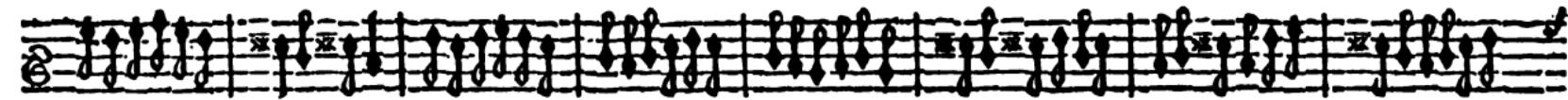
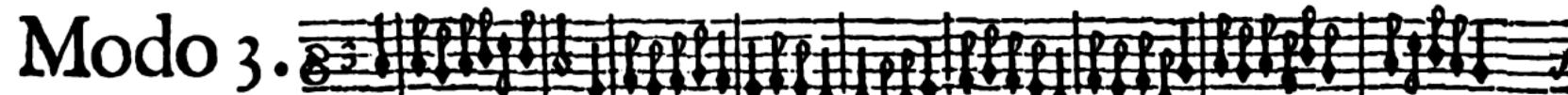
97



Keer-om.

Wel Jan &c. gebroocken van

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

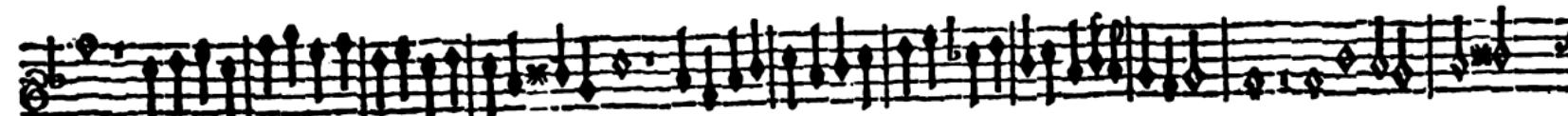
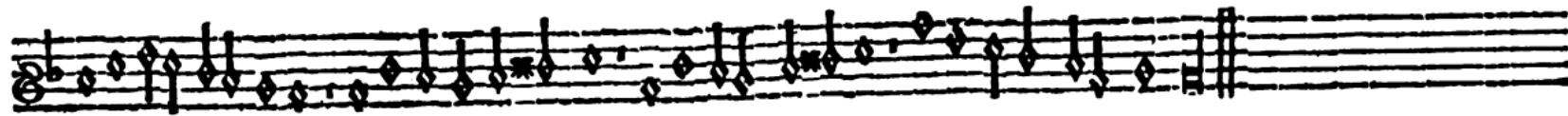
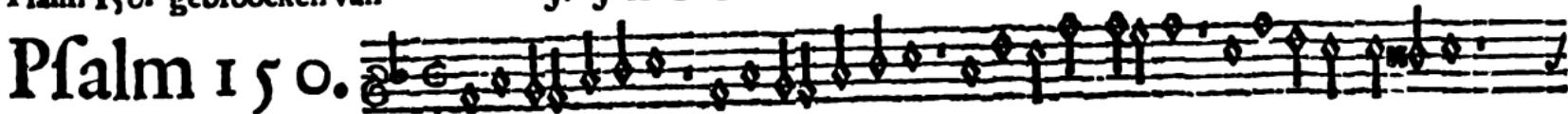


Psalms 150. gebroocken van

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

98

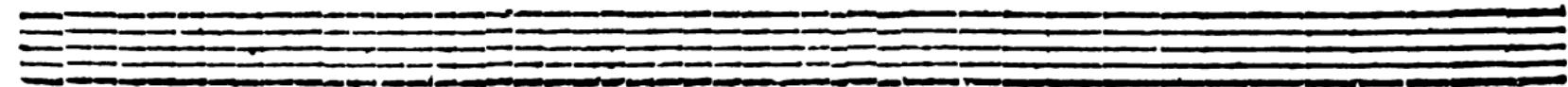
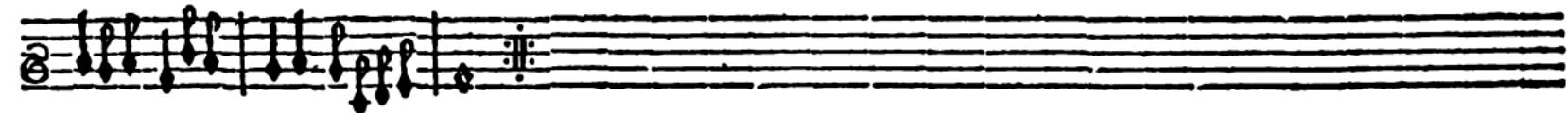
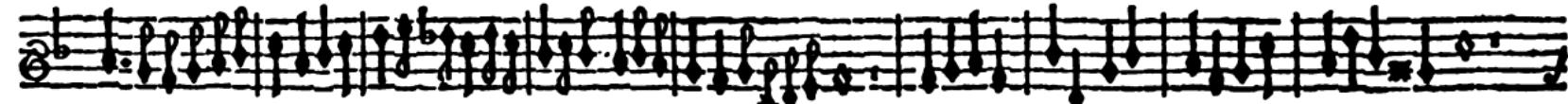
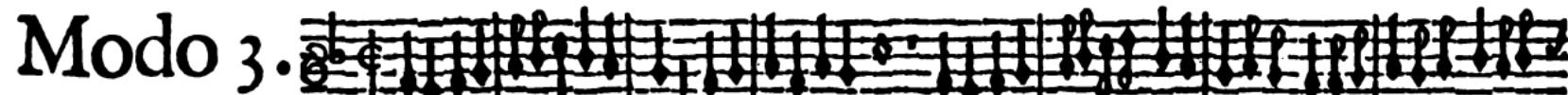
Psalms 150.



Keer-om.

Psalms 150. gebrooken van

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



Modo 4.

Modo 4.

Keer-om.  
R 4

Psalm 150. gebroocken van

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

M. 5.

The musical score consists of six horizontal staves, each with five lines. The notation is a form of tablature or shorthand, using small circles and dots to represent note heads and rests. The first staff begins with a circle, followed by a series of vertical strokes and dots. The second staff starts with a dot, followed by vertical strokes and circles. The third staff begins with a circle, followed by vertical strokes and dots. The fourth staff starts with a dot, followed by vertical strokes and circles. The fifth staff begins with a circle, followed by vertical strokes and dots. The sixth staff begins with a circle, followed by vertical strokes and dots. The notation is consistent across all staves, suggesting a single melodic line or harmonic progression.

Psalm 150. gebroocken van

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

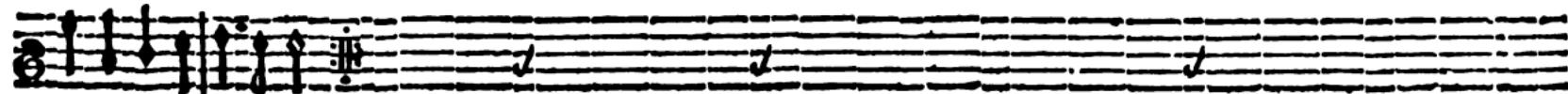
100



Ik eydige.



# Stemme nova, van J. J. van Eyck.



STEMME NOVA , van

J. JACOB VAN EYCK.

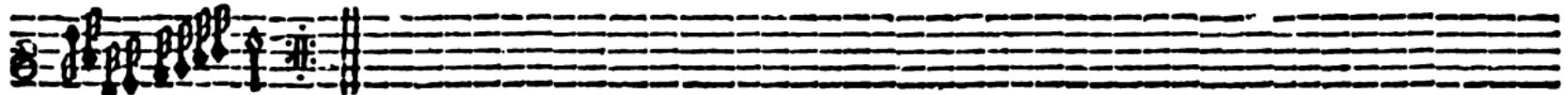
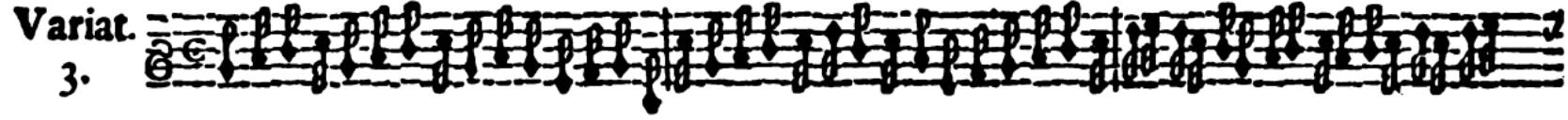
Variat.

2.

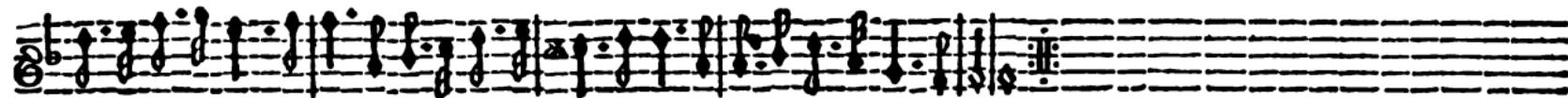
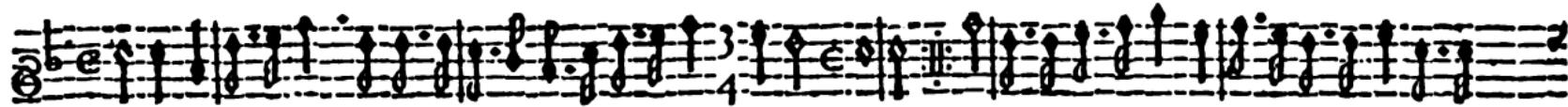


Variat.

3.



# Stemme nova , van J. J. van Eyck.

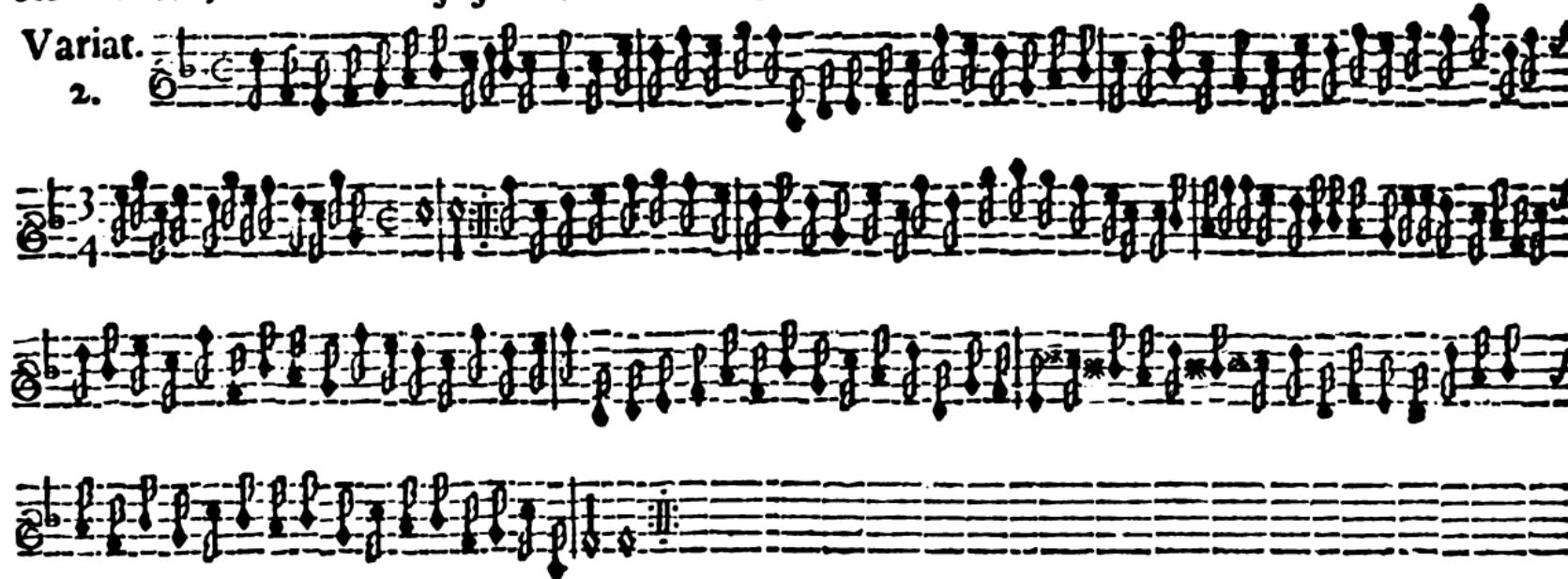


Stemme nova, van

J. JACOB van EYCK.

Variat.

2.



Ik cyndige.

