DER

FLUYTEN LUST-HOF,

Vol Pſalmen, Paduanen, Allemanden, Couranten, Balletten, Airs, &c.

Konſtigh en lieflyk gefigureert, met veel veranderingen.

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

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

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

EERSTE DEEL.

t'AMSTERDAM, inde Stoof-ſteegh, in 't Muzyk-boek

M110
R4E97F6

OPDRACHT

Aen den Heere

CONSTANTYN HUYGENS.

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

PRUDENTER.

Aen den Edelen ende Hoogh geleerden Heere

CONSTANTYN HUYGENS,

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

MYN HEERE,

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

Uwer Ed: onderdanighe Dienaer.
JACOB van EYCK.

BLADT-WYZER.

tot der FLUYTEN LUST-HOF.

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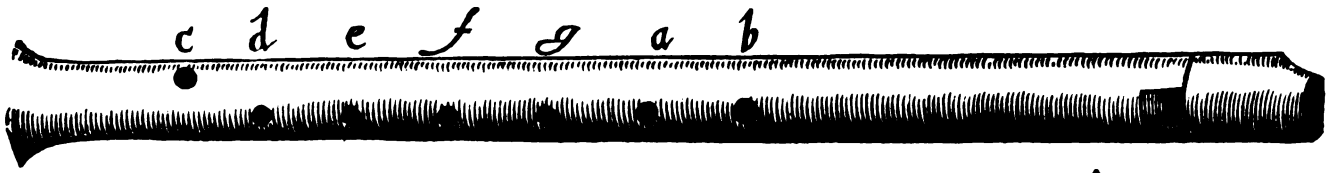
Vertoninge en Onderwyzinge op de Hand=fluit.

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



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

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

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

*

Om *f*

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

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

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

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

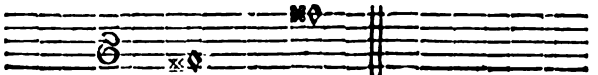
b fa, *b* mi, (*om hoogh in b duer.*) de twe bovenſte vingren van de bovenſte hand toe, en de duim half, de onderſte hand de twee bovenſte vingren toe. (*Om b mol te blazen:*) de twee onderſte vingren naeſt de pink toe. (*dit is de twede b.*)

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

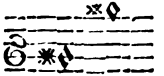
maar de duim toe. (*dit is de twede c.*)

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

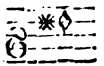
De ✕ in *f*, *onder:* de bovenſte-hand toe, de onderſte-hand de voorſte-vinger toe. het octaef *om hoogh*, de duim maar half toe.



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

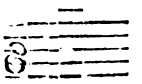


De ✕ in *d*, la, ſol, re: alle de vingren toe; maar de duim half op.



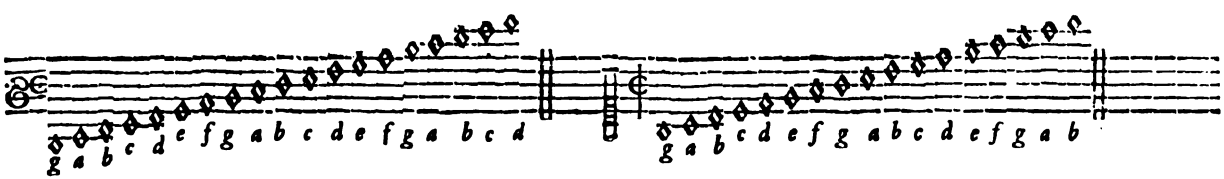
c, ſol, fa, ut, (*in b duer, om hoogh*) de bovenſte-vinger vande bovenſte-hand toe, de duim half, en de twe bovenſte-vingren van de onderſte hand toe. *c* ſol fa ut *in b mol:* de 2 vingren naeſt de pink, van de onderſte-hand toe, en de bovenſte-hand als vooren. (*dit is de derde c.*)

d. la, 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 toe. (*dit is de derde d.*)



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

Vertooninge op de Dwars-fluit, wat de onderſte G is. Want, als alle de gaten gedekt zijn 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.



Aen de Lief-hebbers.

Ik zal met de eerſte gelegentheit, 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 halve-tonen, Mi Fa ofte Ci Ut, door de verſtemminge van de Arm en Knie-fiolen, op vremde plaetſen komen, te vervallen. Daer beneffens een klaer bewys, op wat manier zulks geſchiet; Op dat, wanneer de Kunſt-lievers, eenige Couranten, Balletten, All. &c. ter handt geſteld worden, voort zullen weten, op wat verſtemminge datze kunnen gebracht worden.

DER

FLUYTEN LUST-HOF,

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

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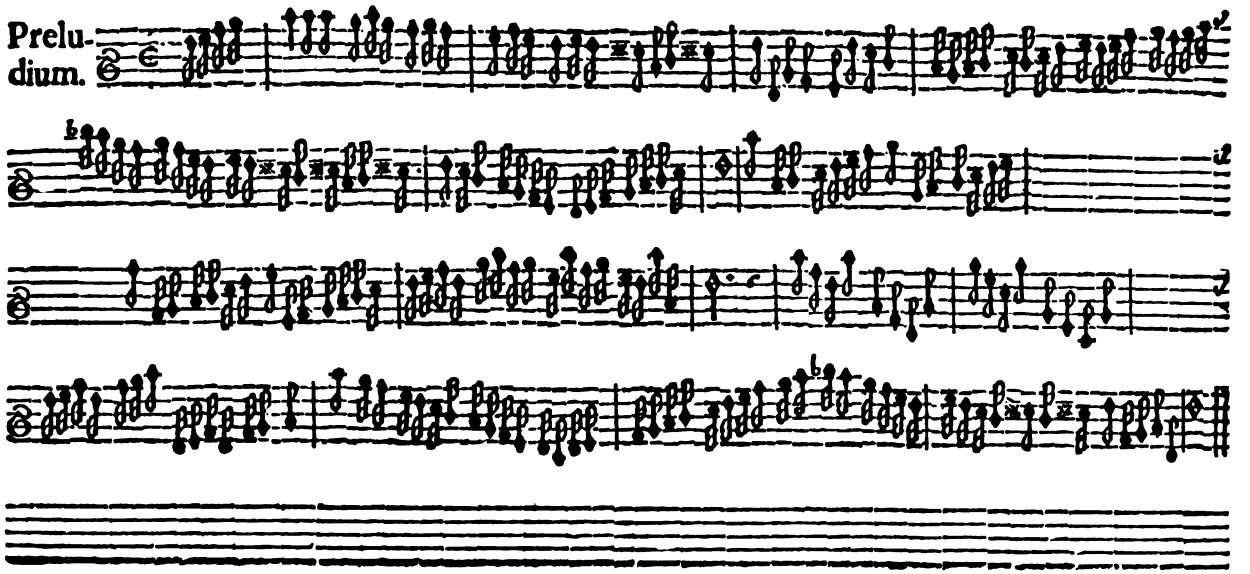
Dienſtigh voor alle Konſt-lievers tot de Fluit, Blaes- en allerley Speel-tuigh.

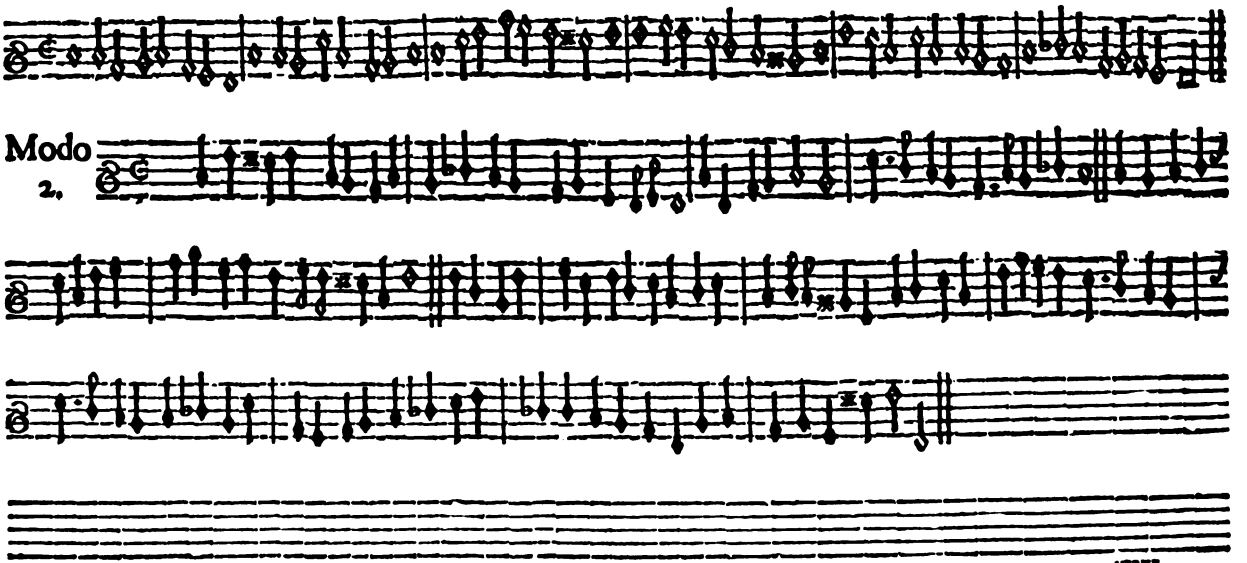
EERSTE-DEEL.

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

Preludium of Voorſpel, Van I. I. van Eyck.

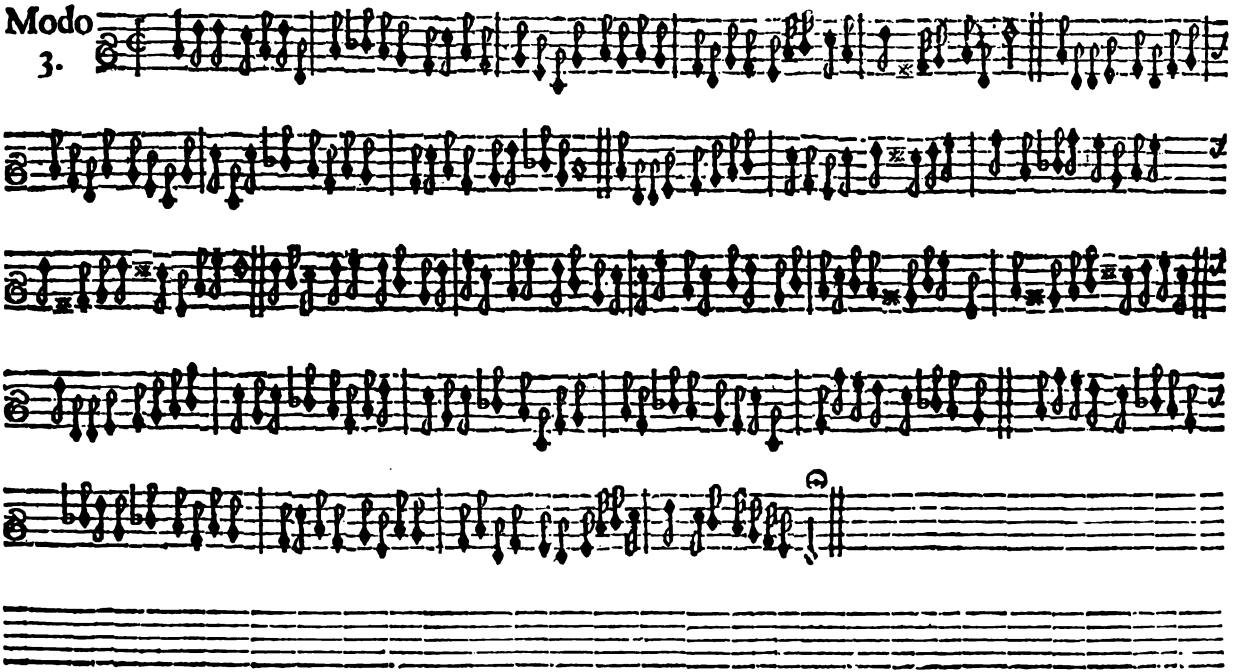


Onſe Vader in Hemelr. van I. I. van Eyck gebroken.

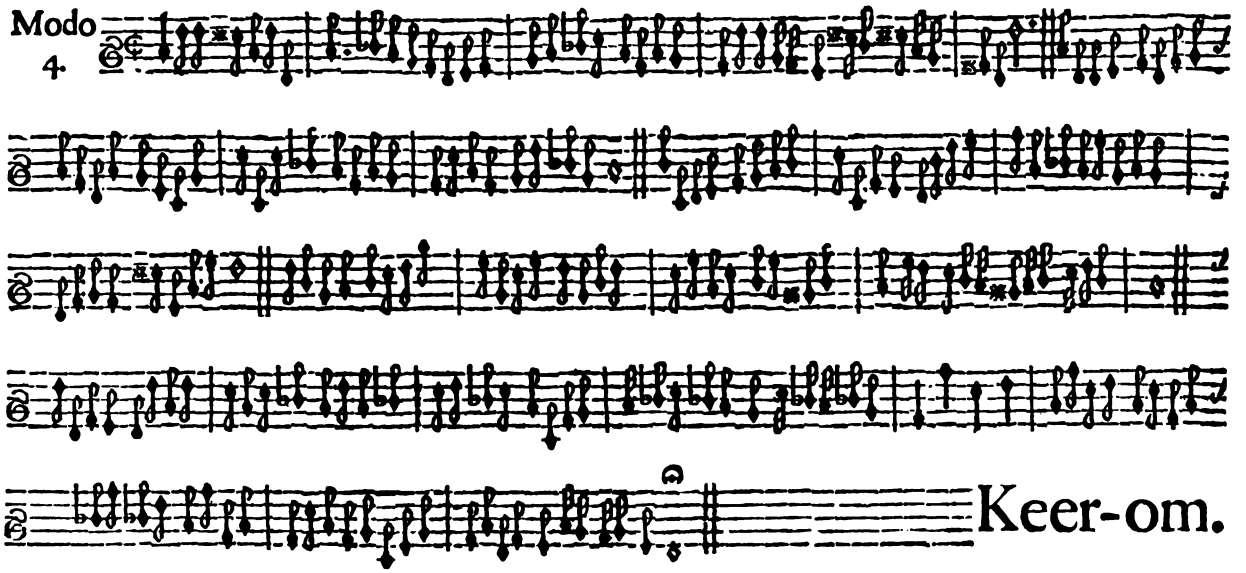


Onſe Vader in Hemelryck van J. van EYCK.

Modo 3.



Modo 4.



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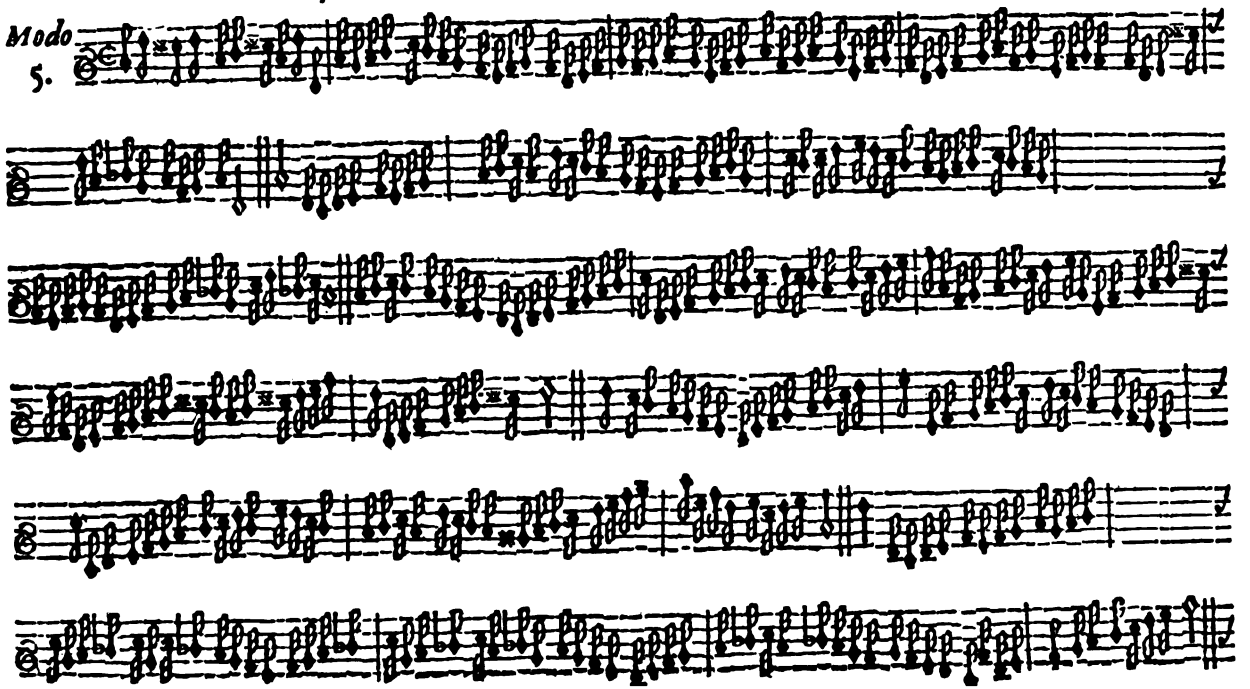
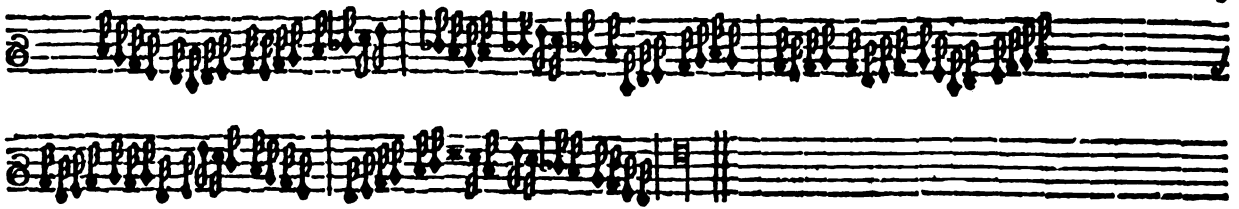
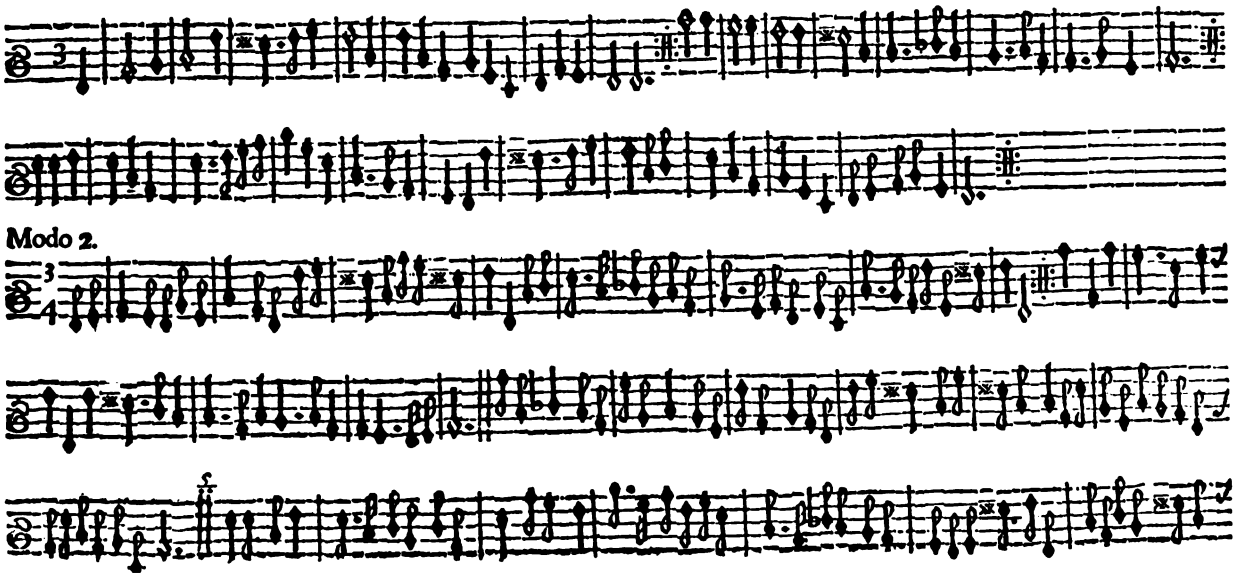
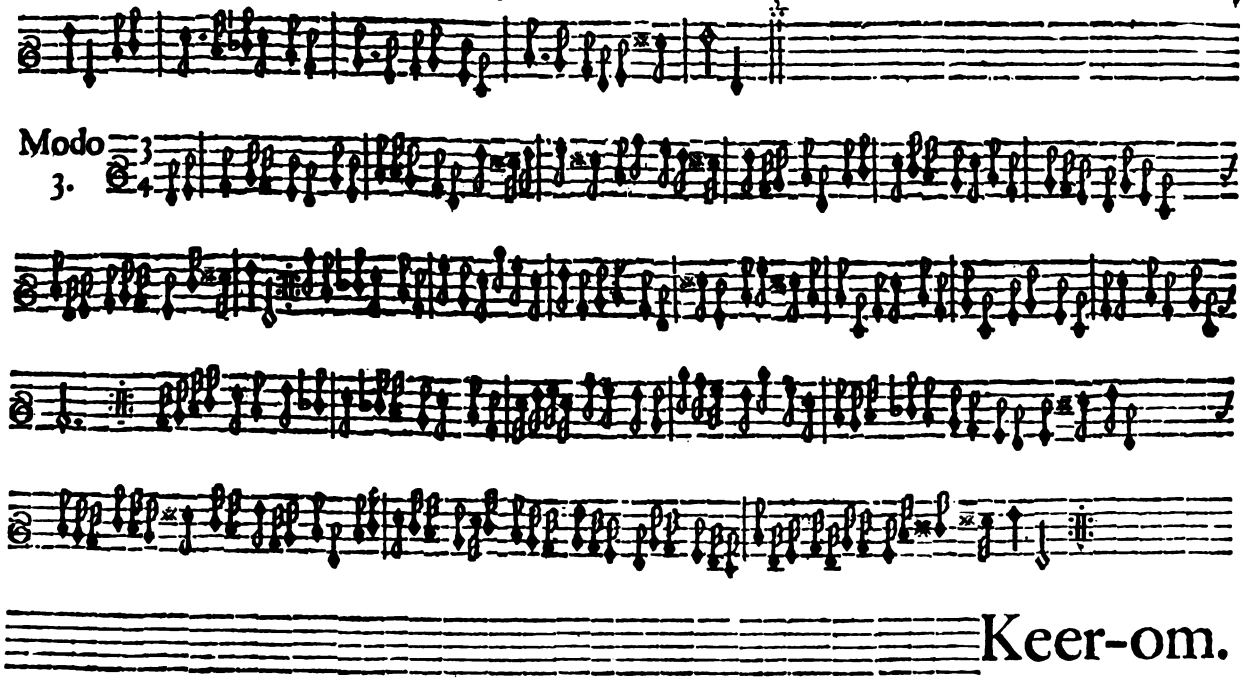


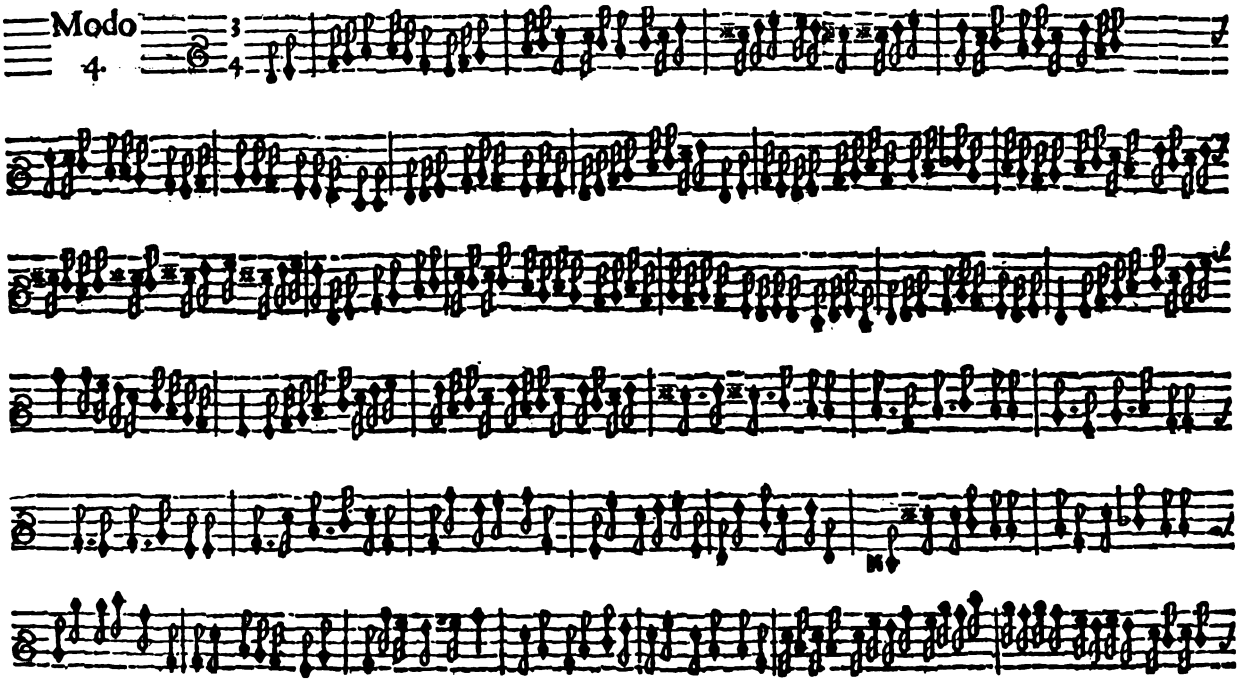


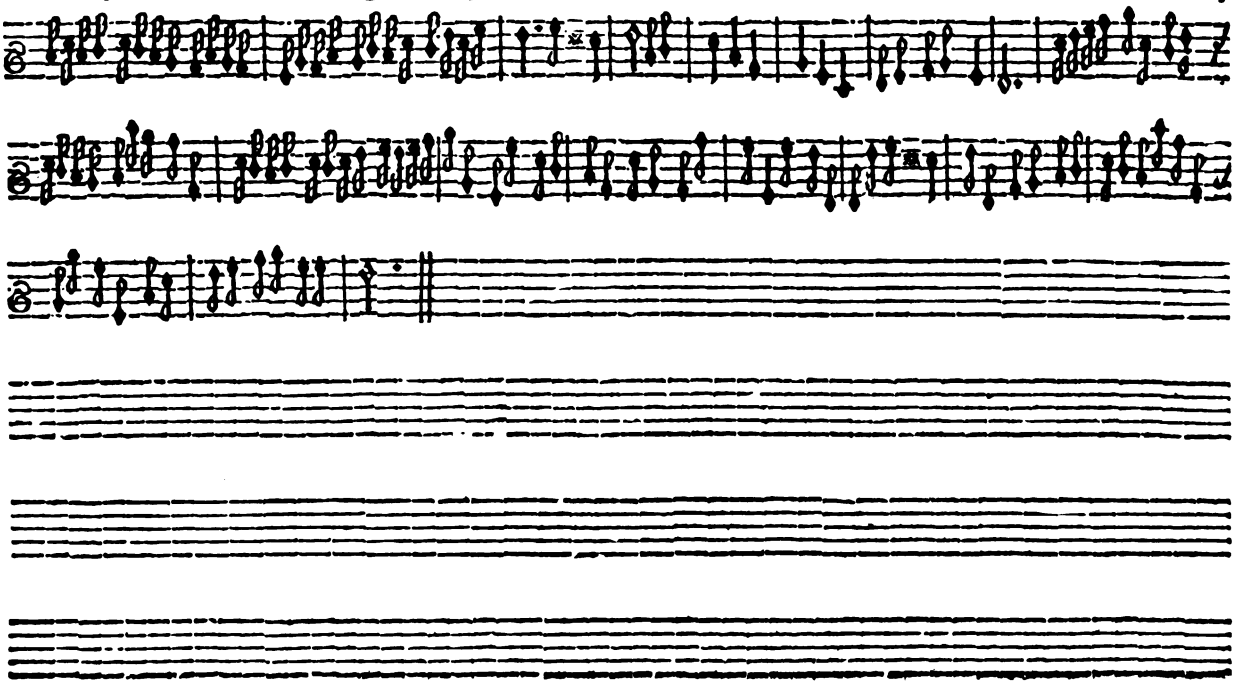
Doen Daphne. van I.I. van EYCK. gebroken.

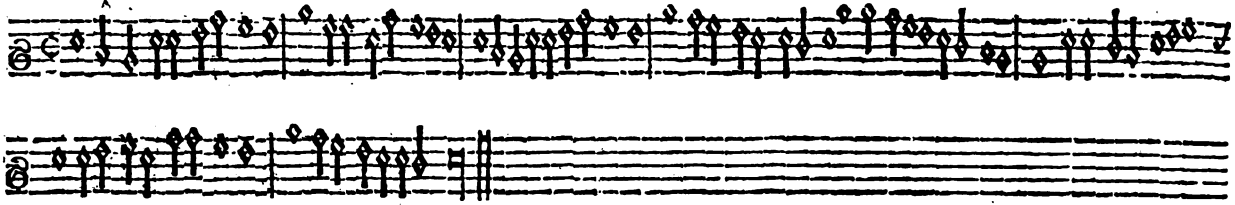



Modo 3.
Keer-om.

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







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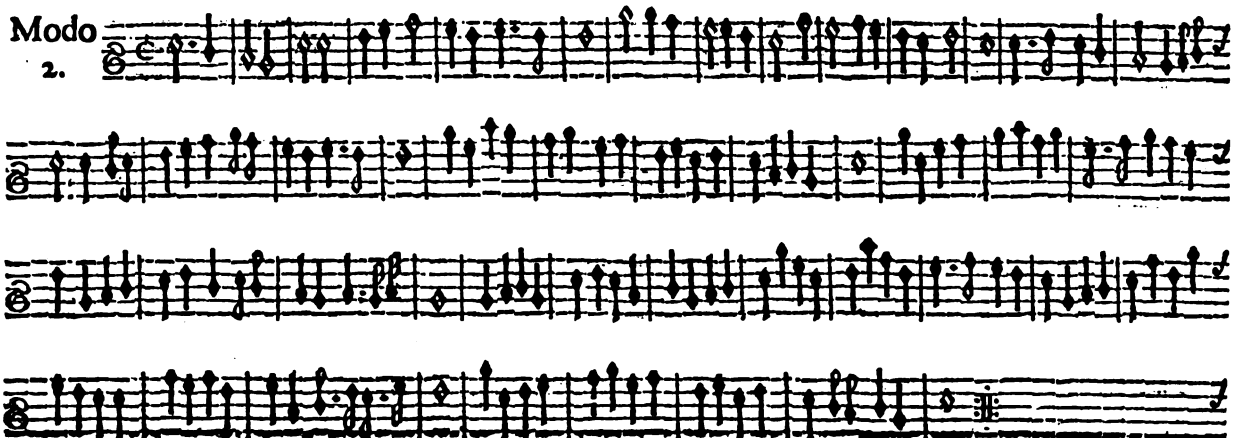

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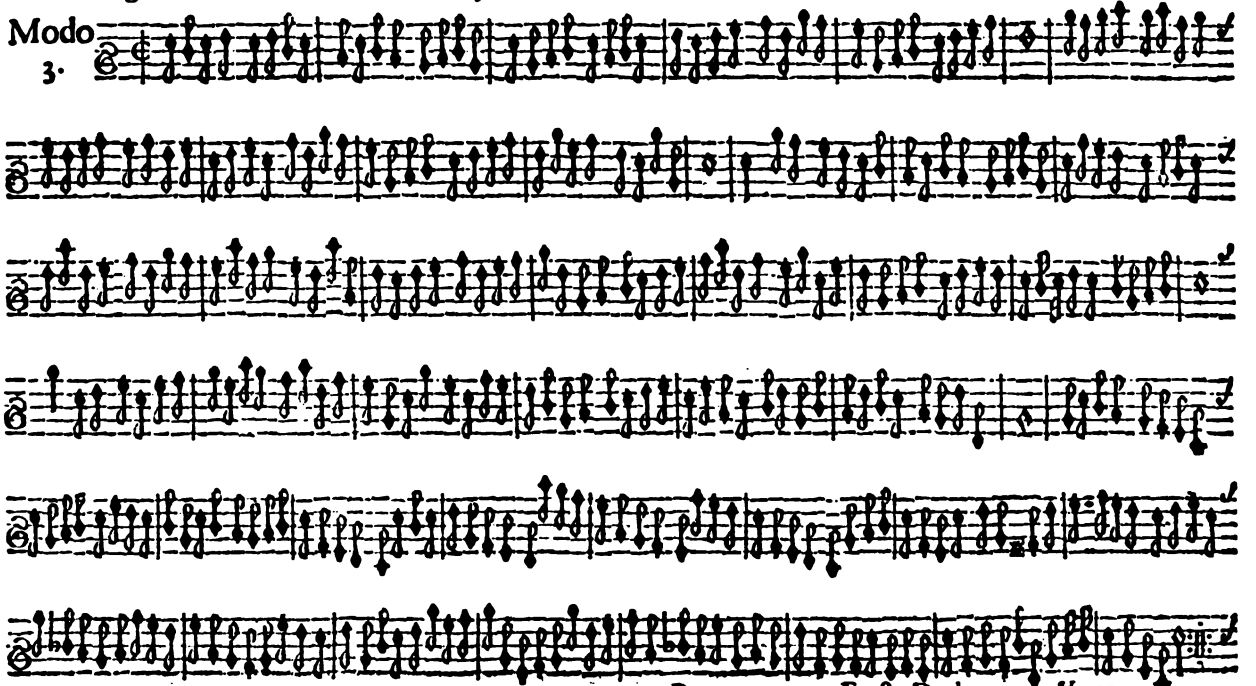

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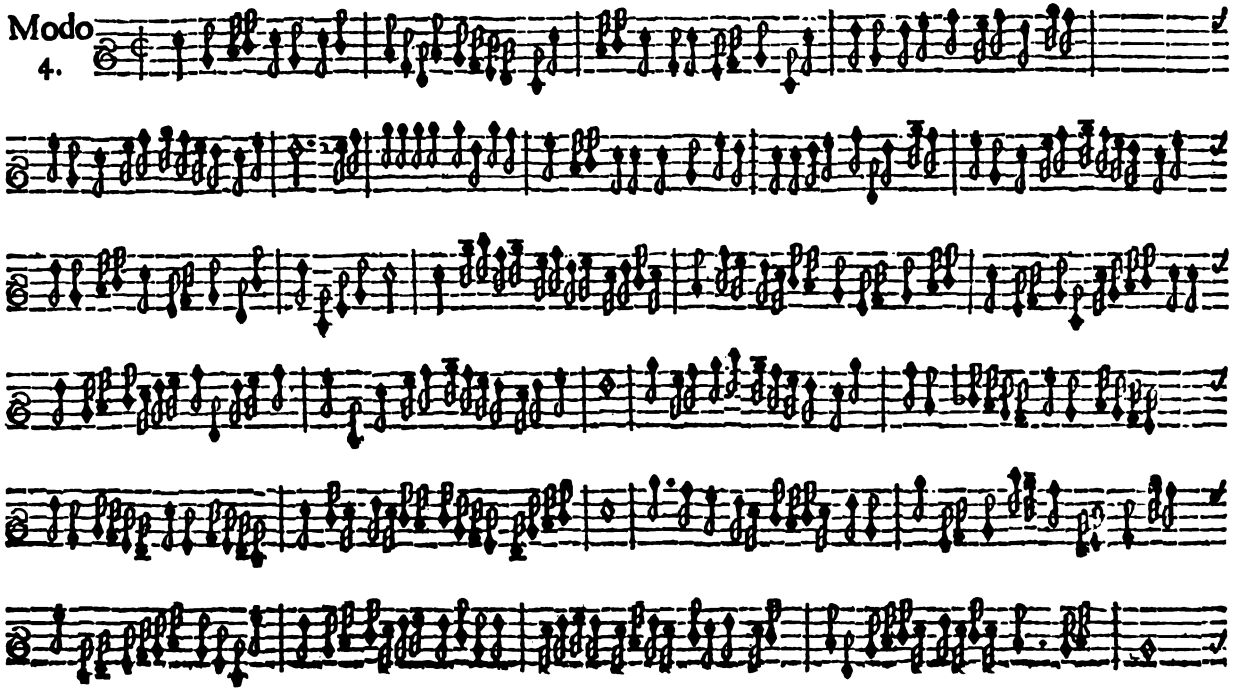
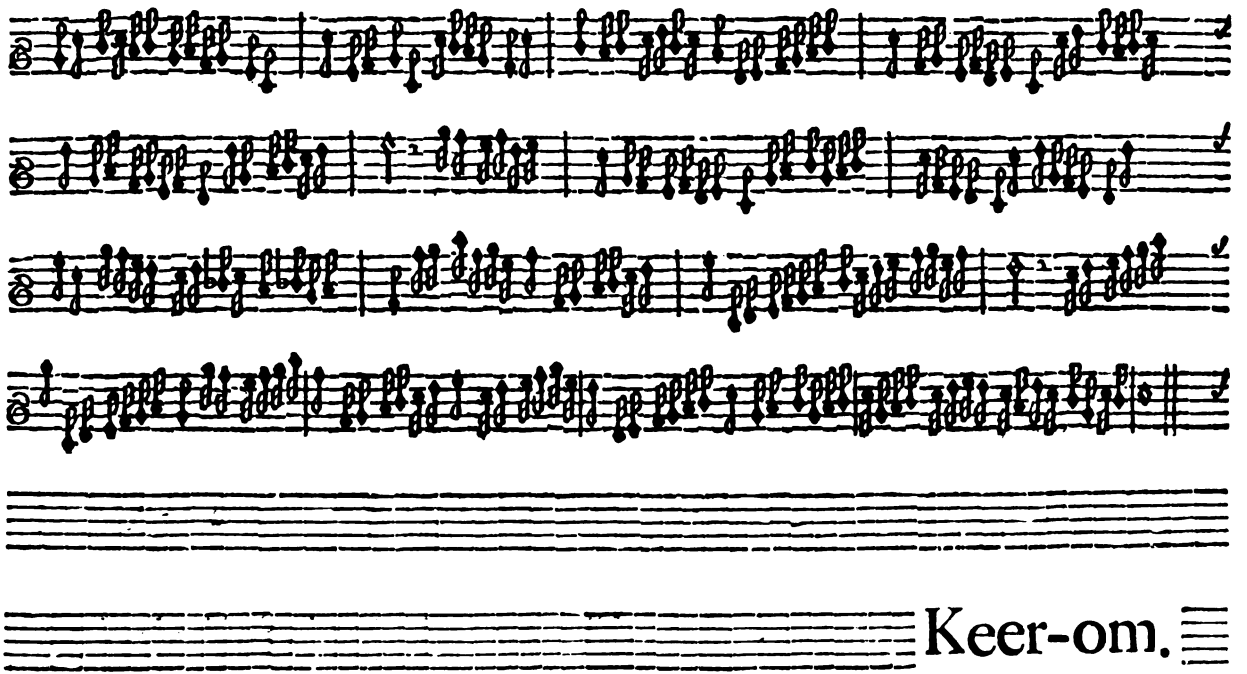
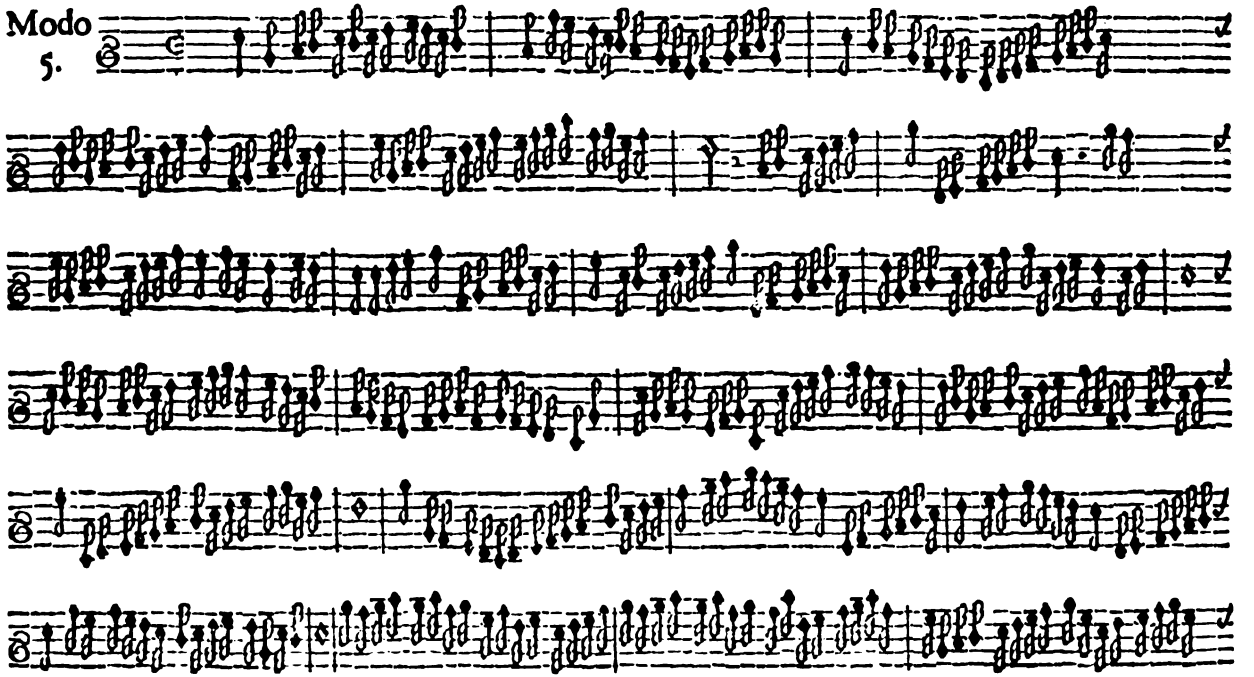



Keer-om.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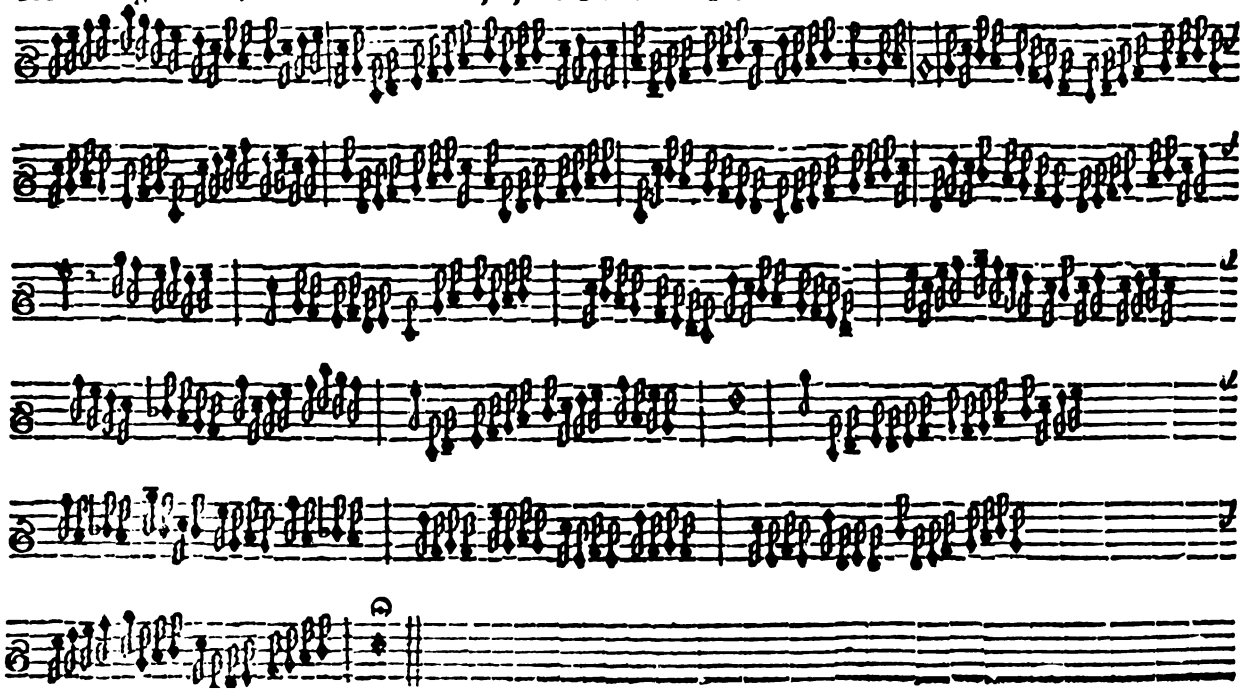

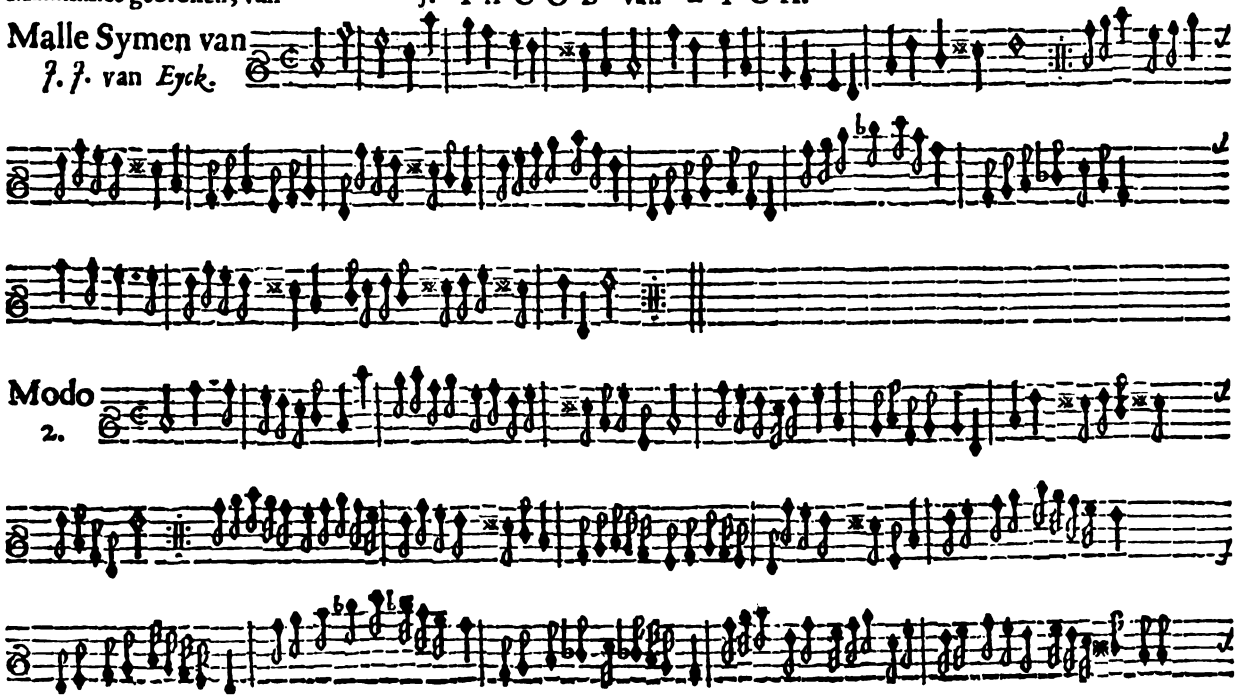
Malle Symen van
J. J. van Eyck.
Modo
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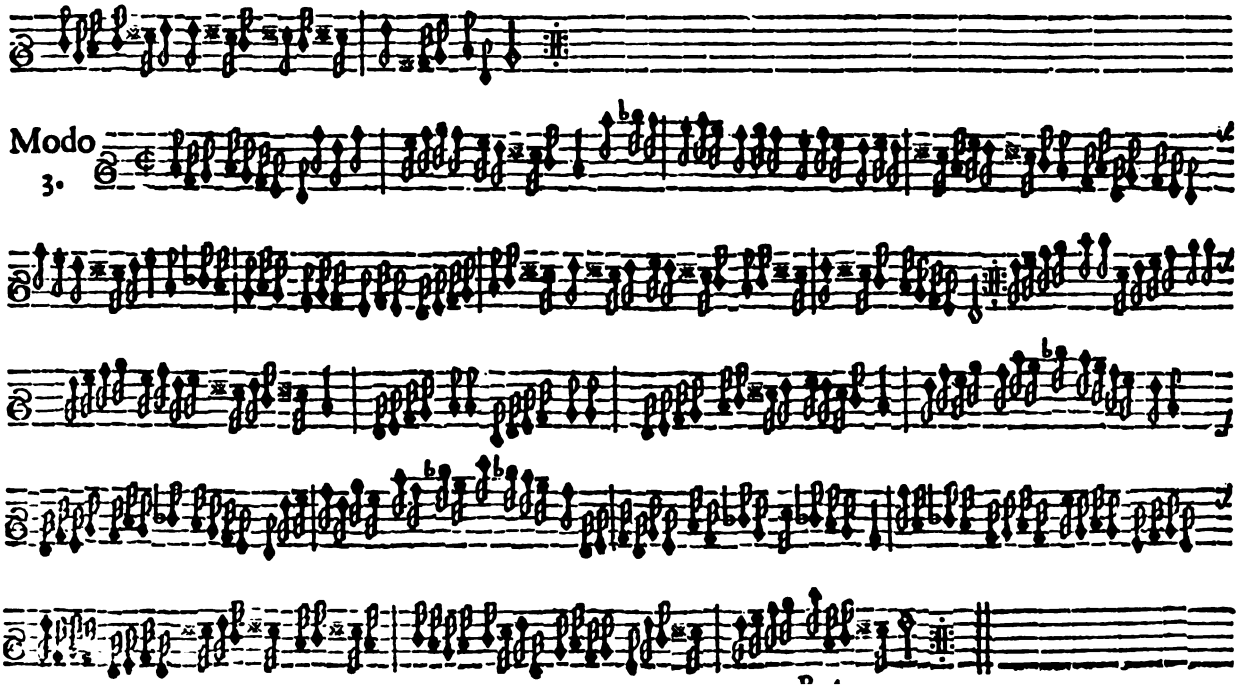
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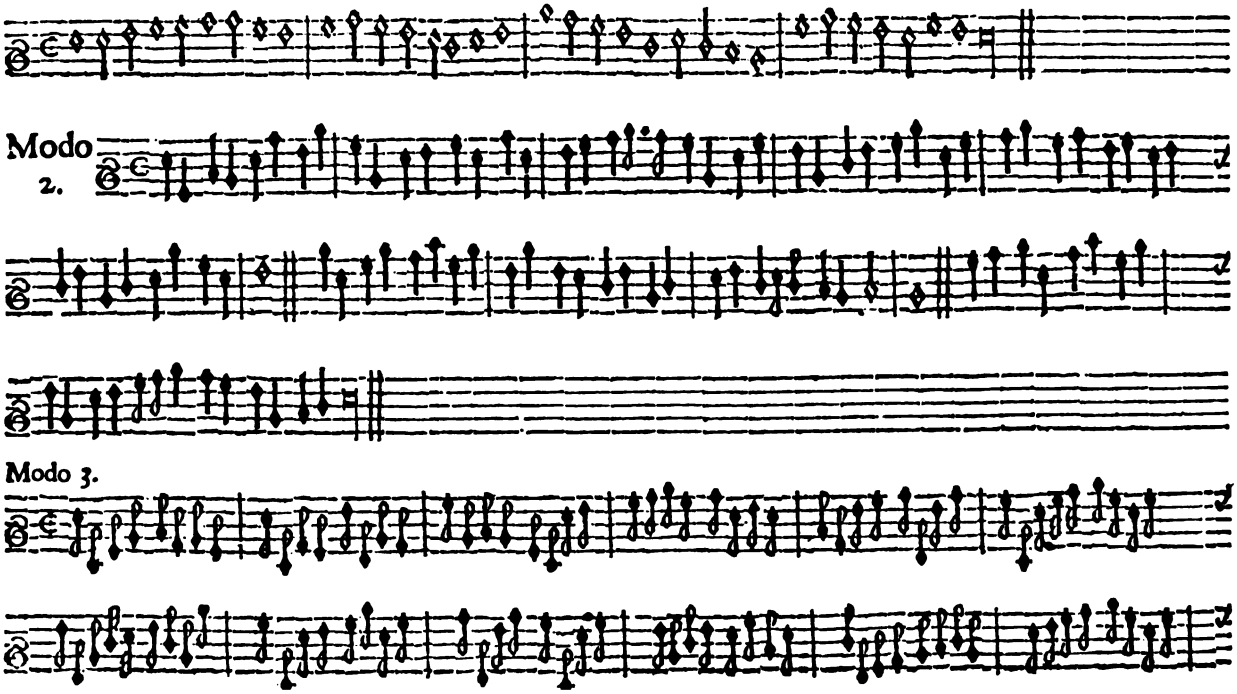
Modo
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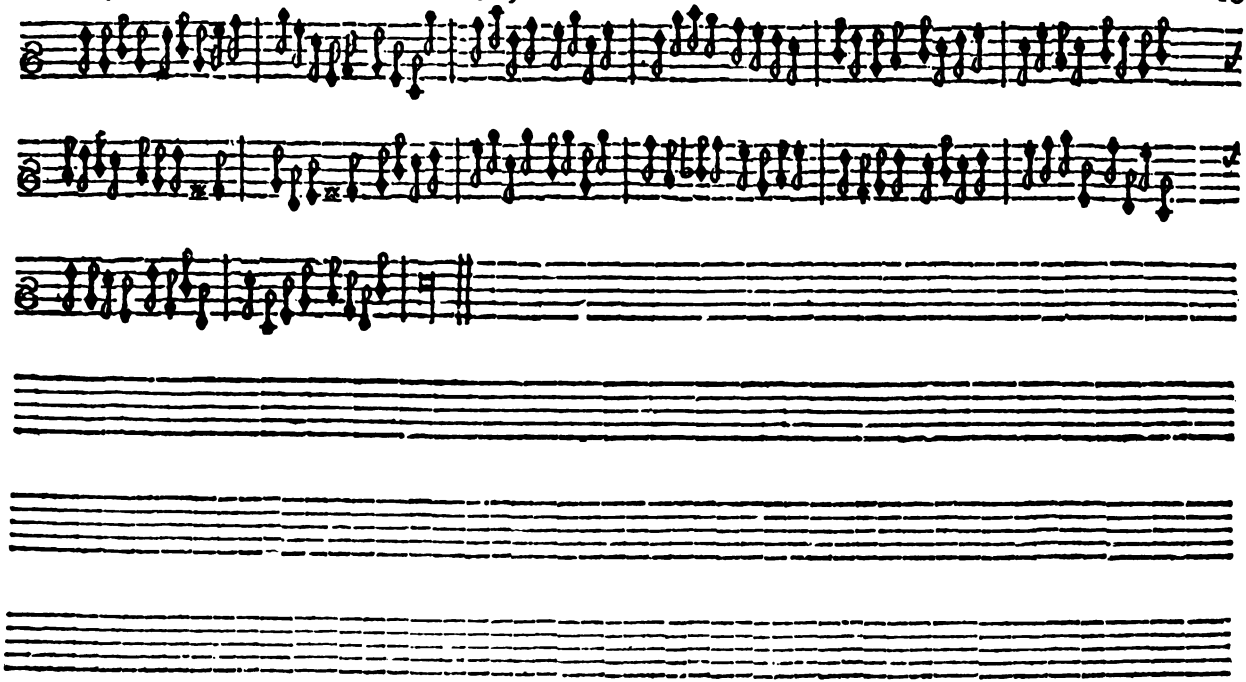
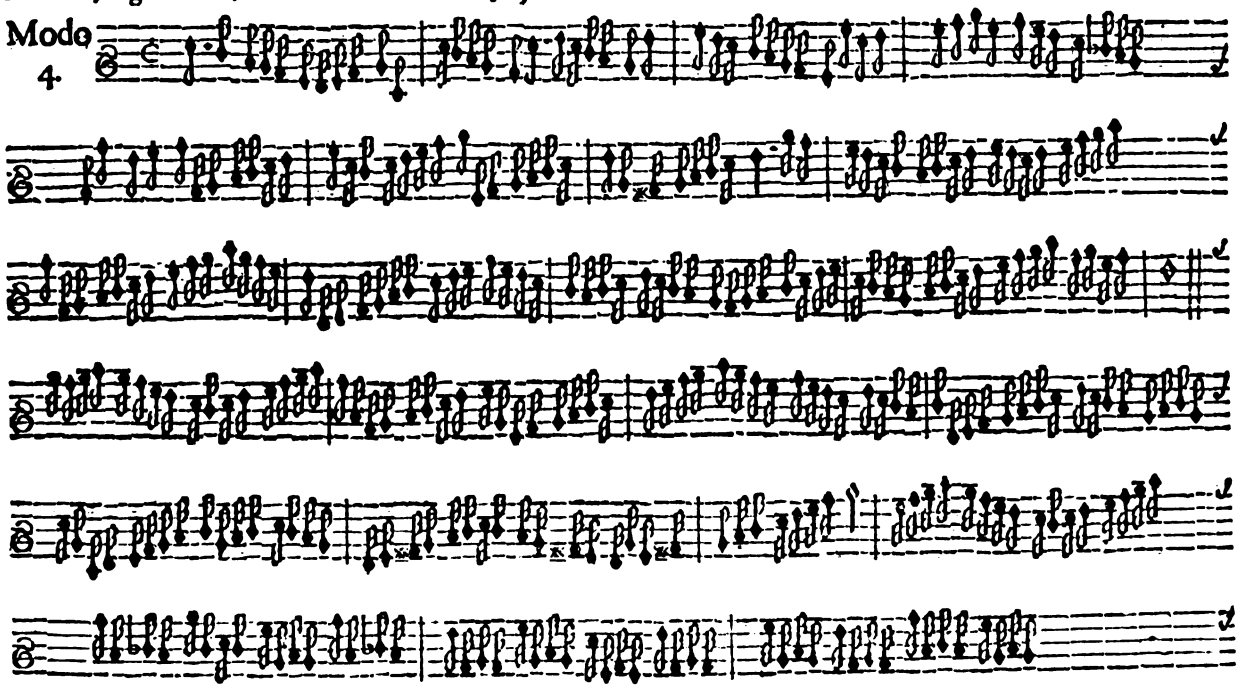
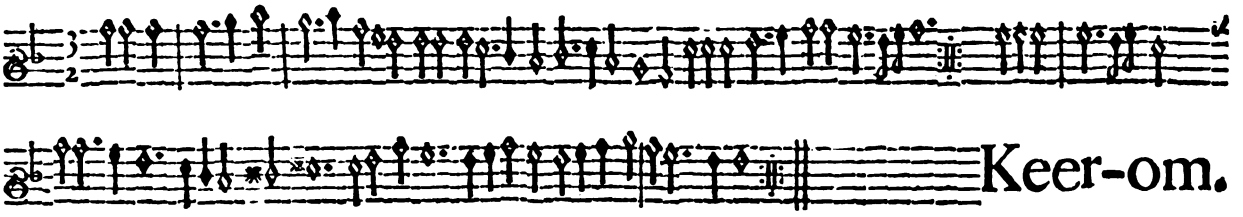


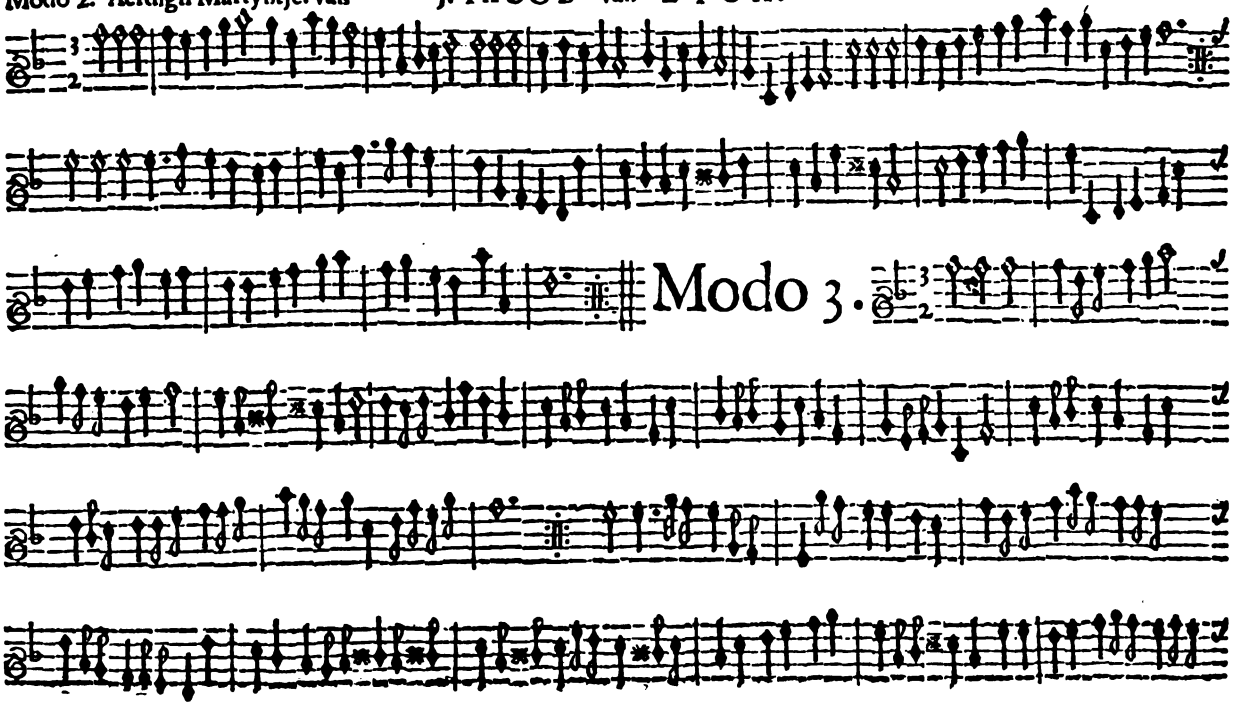
Psalm 140. gebroken, van J. JACOB van EYCK.



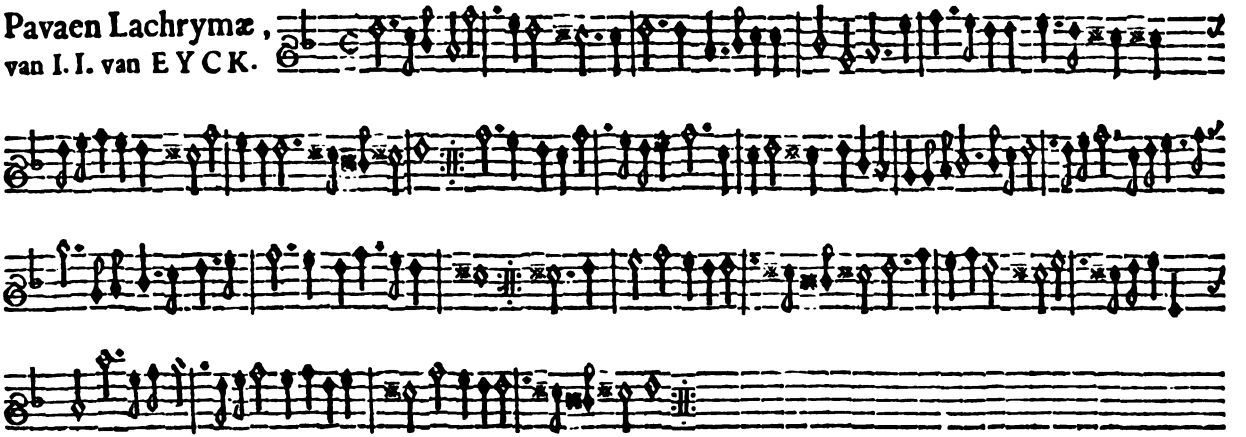
Aerdigh Martyntje, gebroken, van I. I. van Eyck.



Modo 2. Aerdigh Martyntje. van J. IACOB van EYCK.



Pavaen Lachrymæ,
van I. I. van EYCK.



Keer-om.

Pavaen Lachrimæ, van J. IACOB van EYCK.

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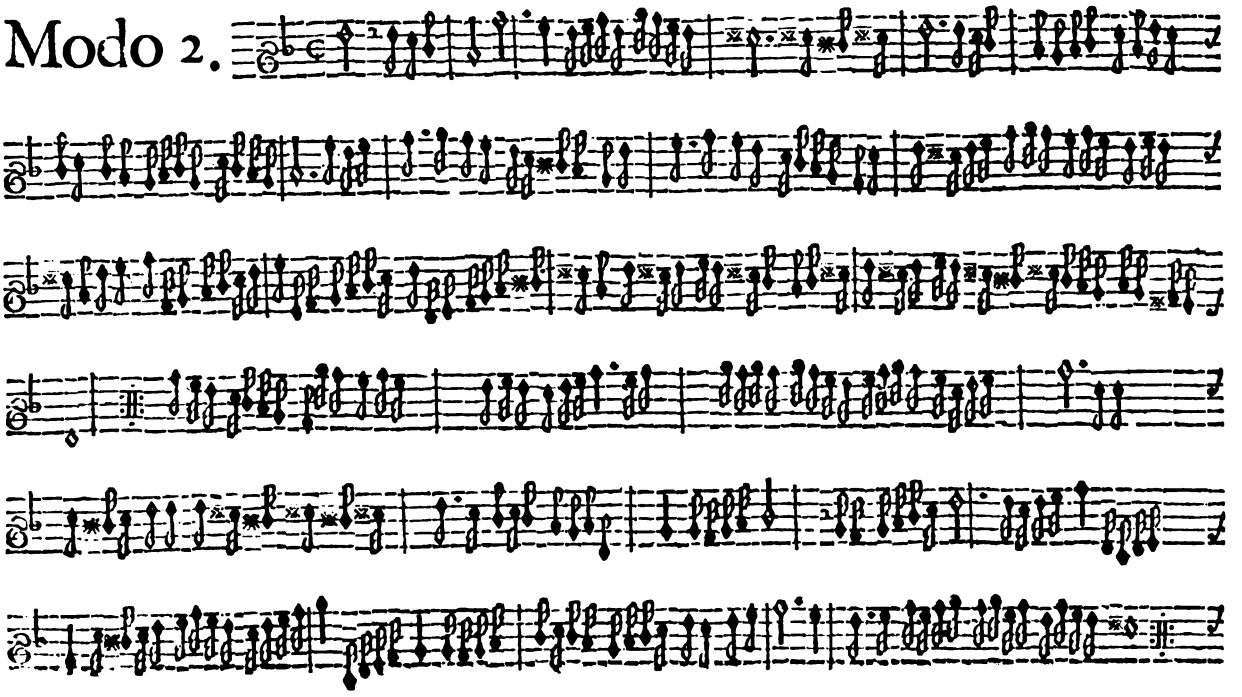

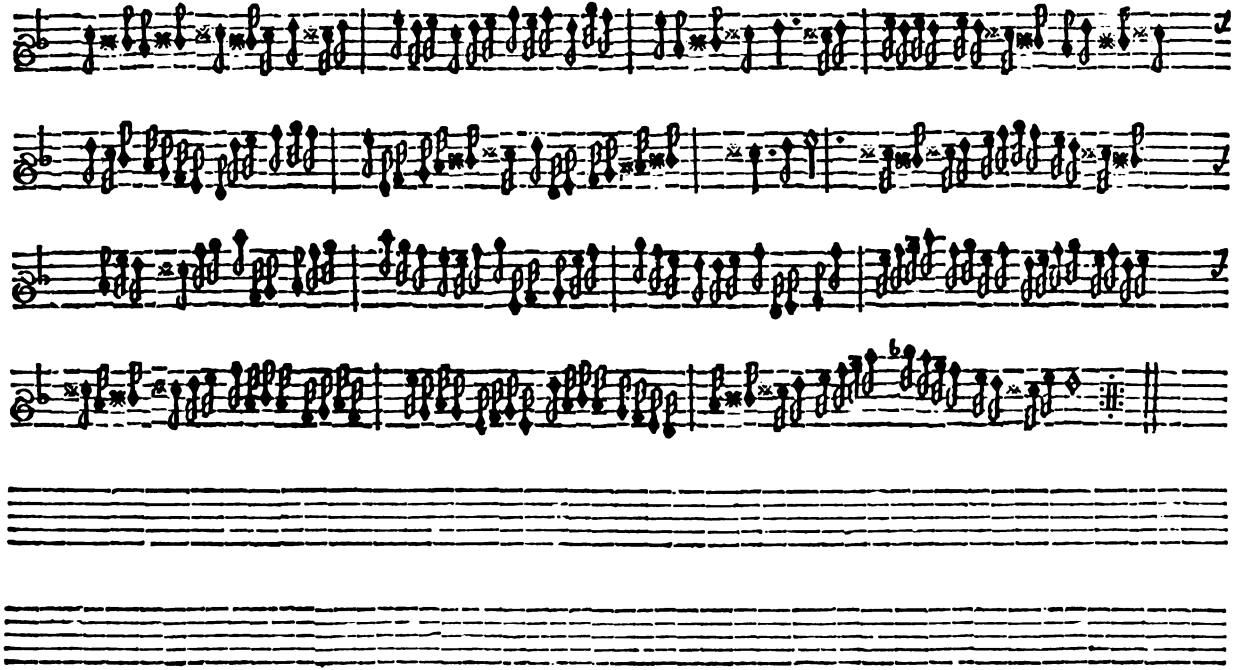

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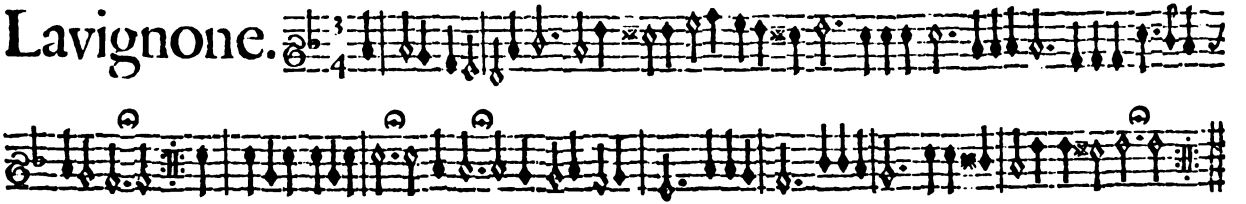

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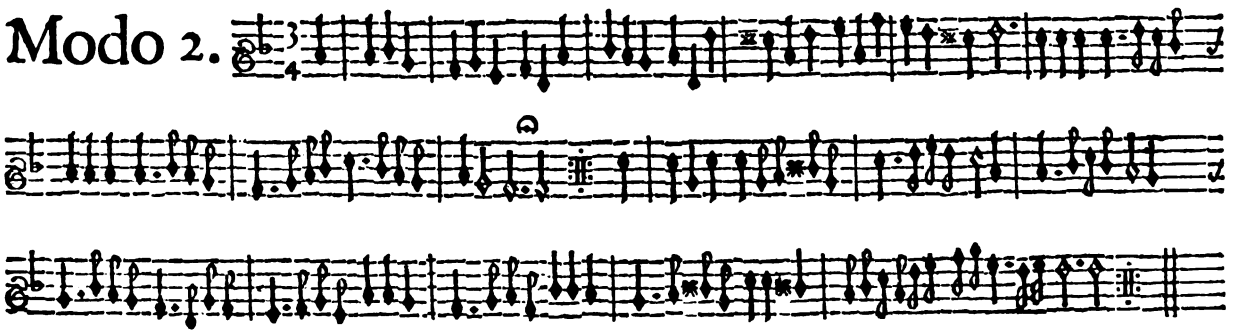

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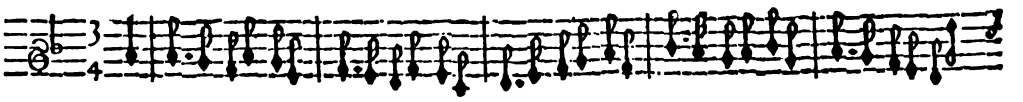
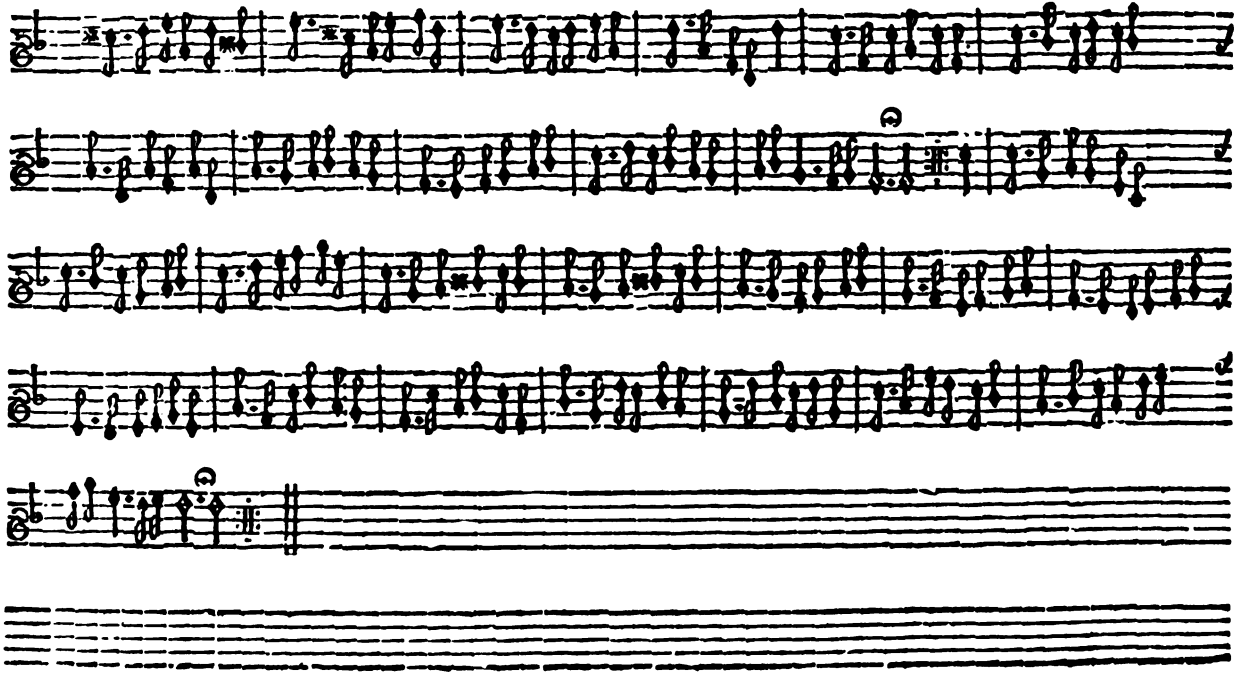
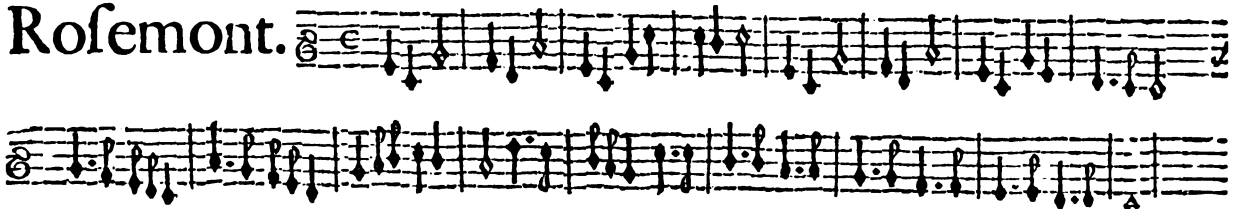




Roſemont.



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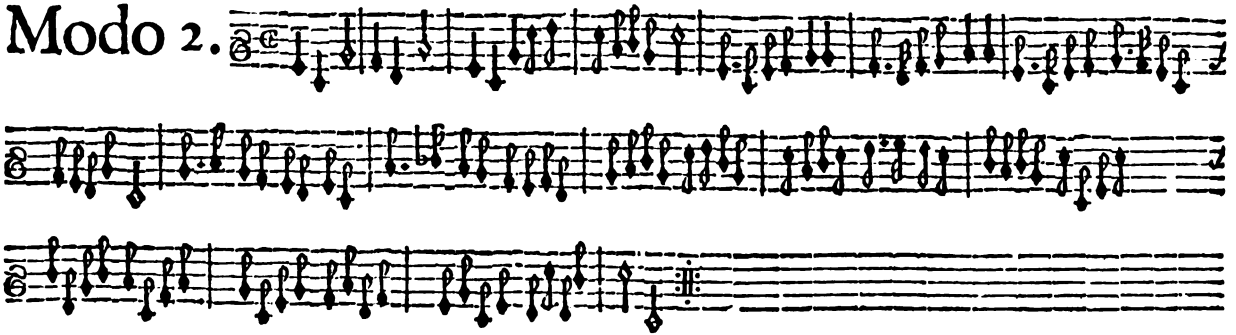

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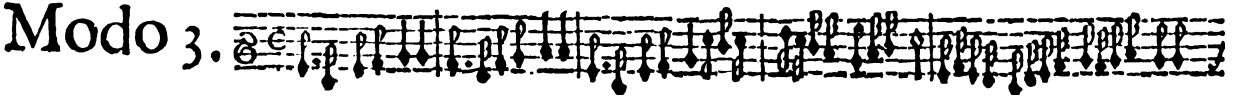
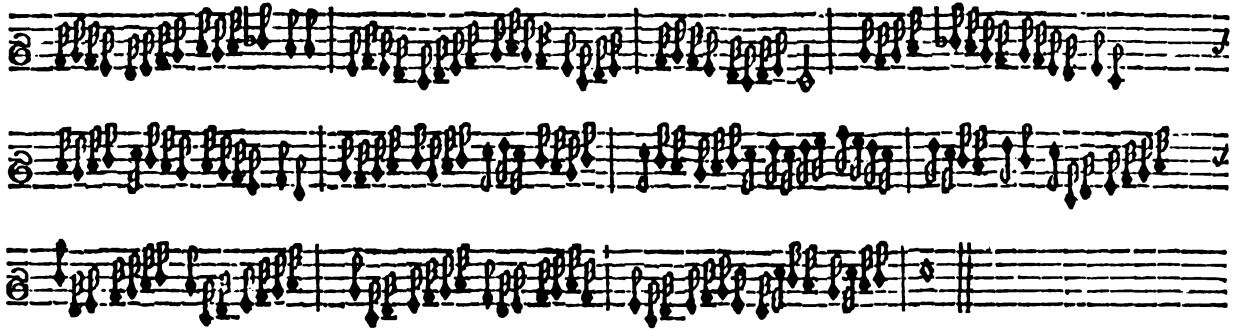
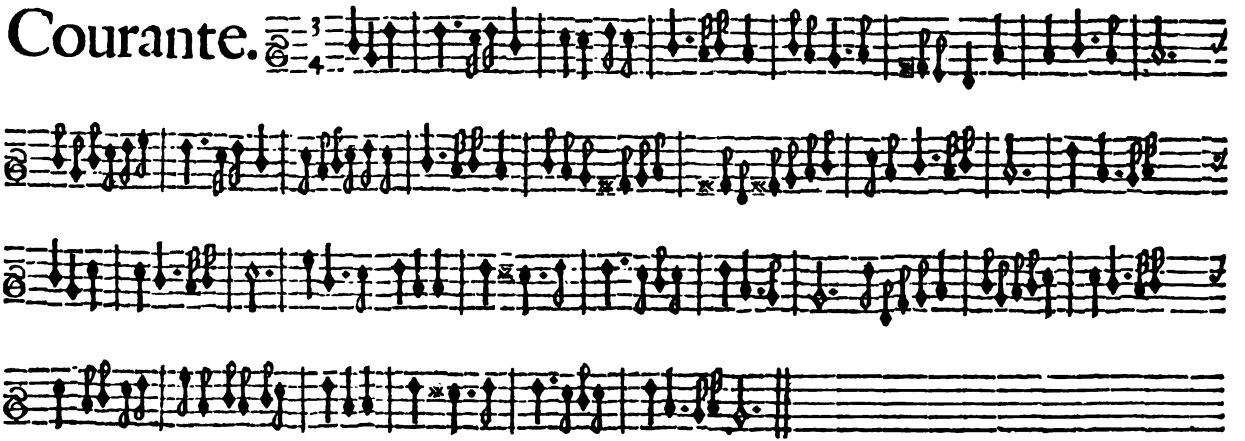




Courant, of Ach treurt myn bedroefde van I. IACOB van EYCK.

Courante.



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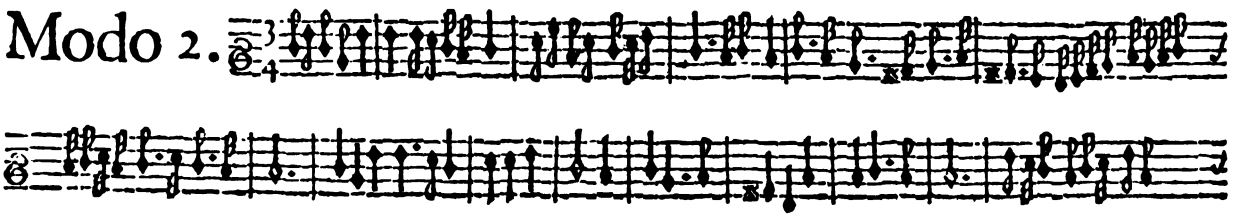
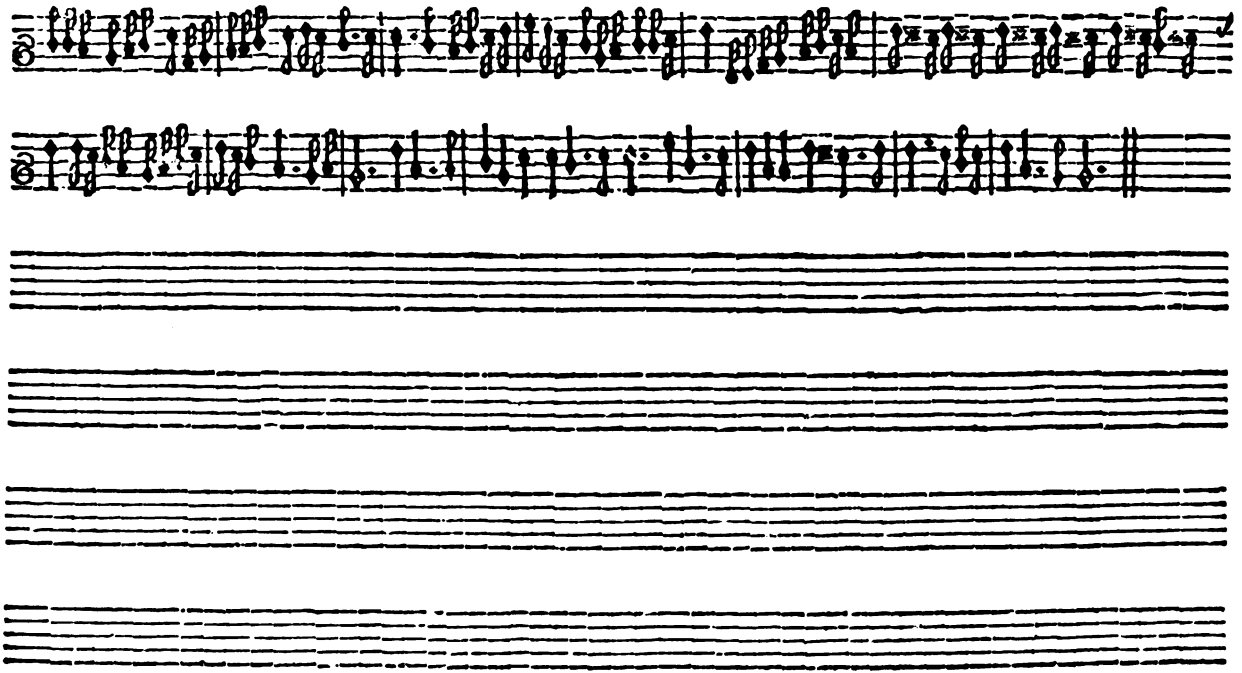
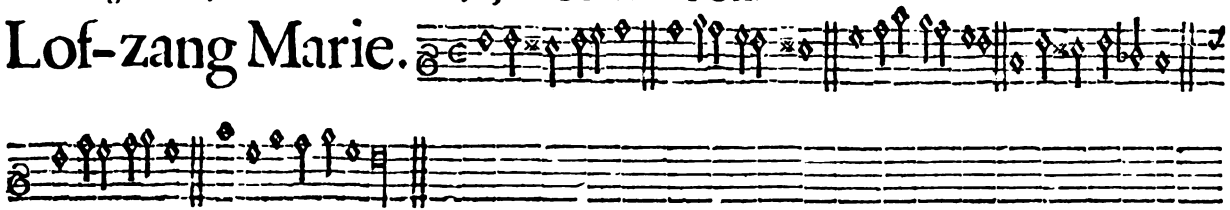




Lof-zang Marie.



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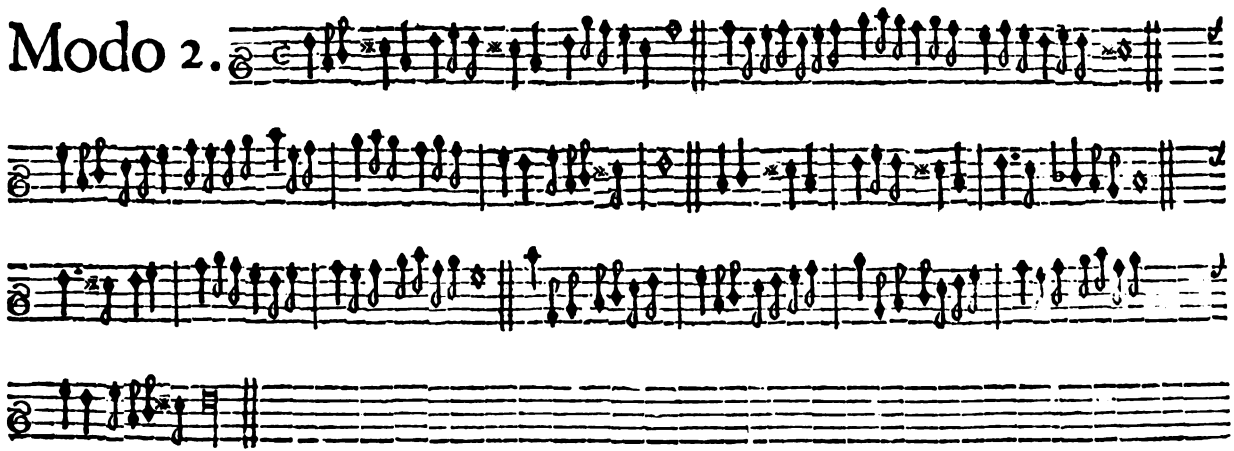

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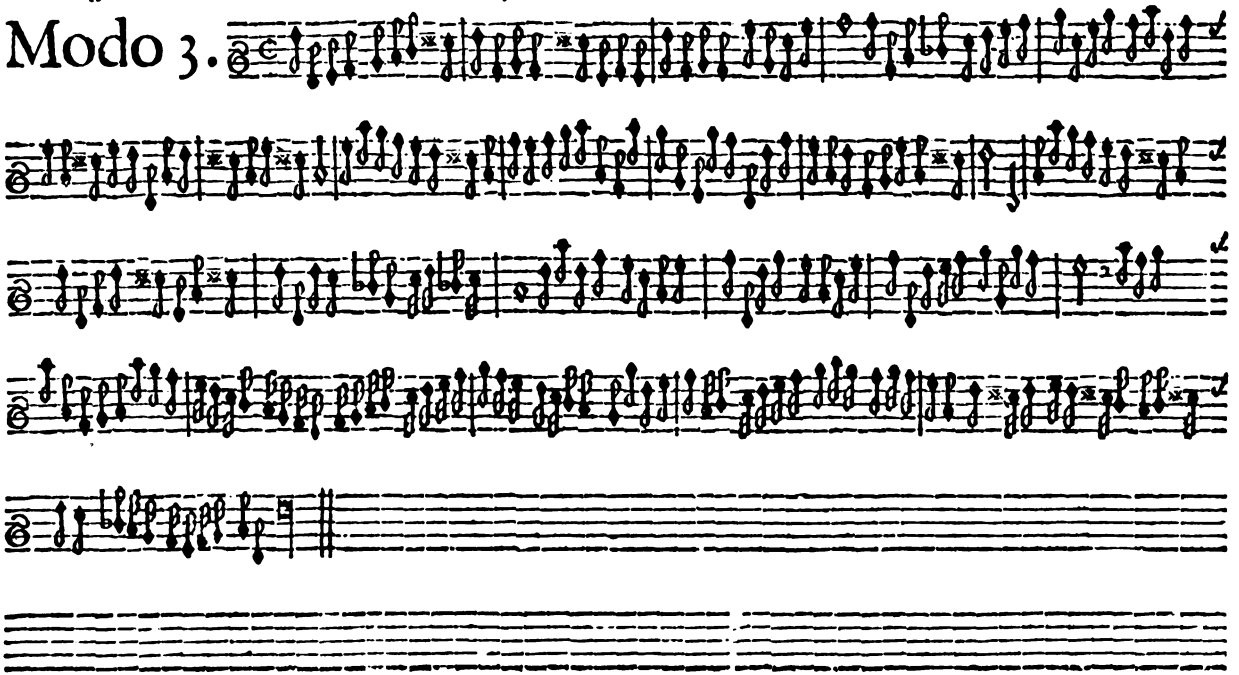

Pavaen Lachrimæ, van J. IACOB van EYCK.

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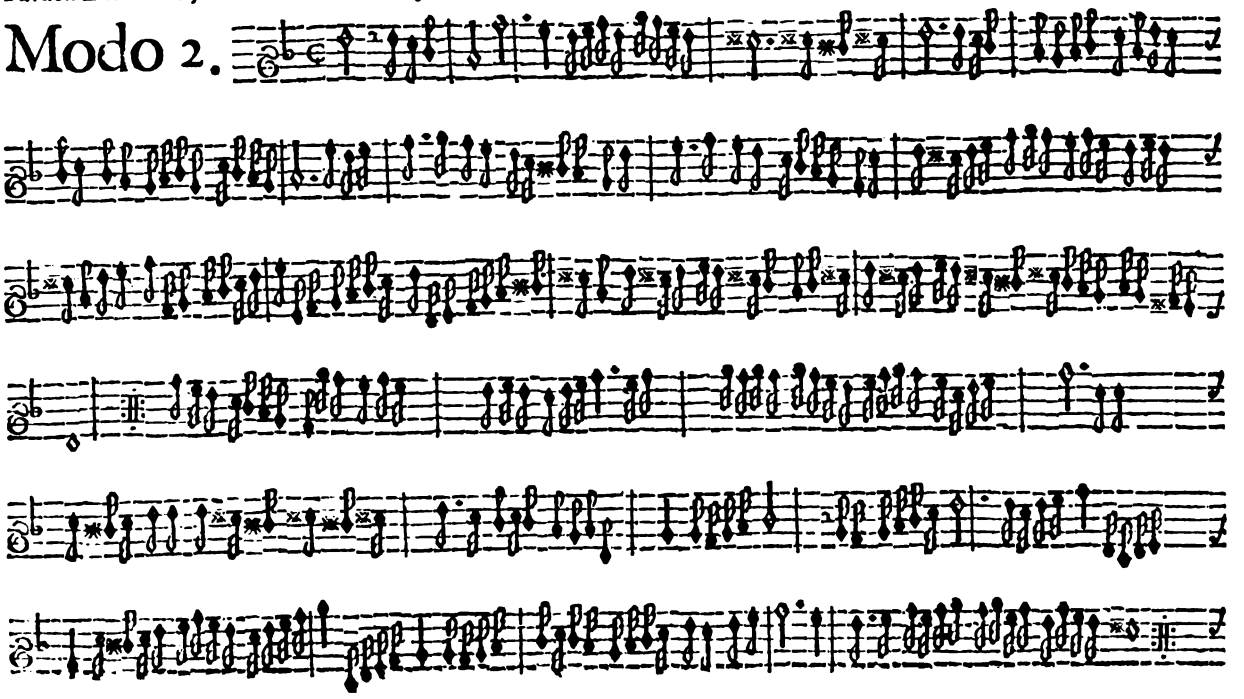

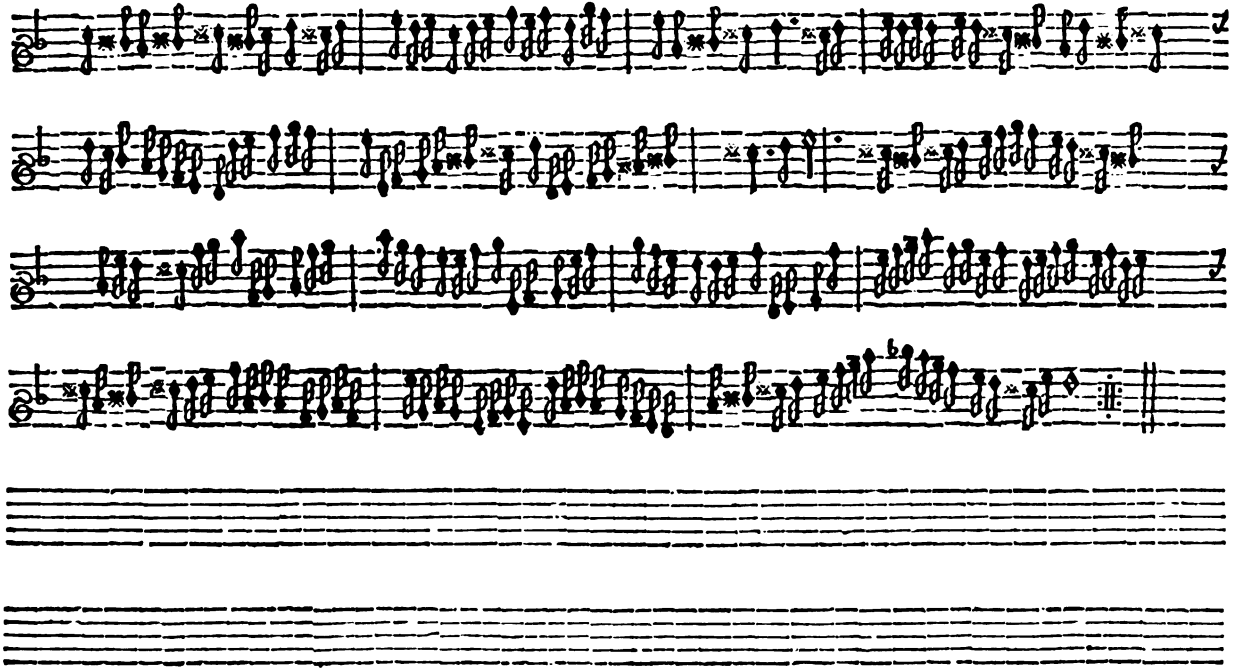

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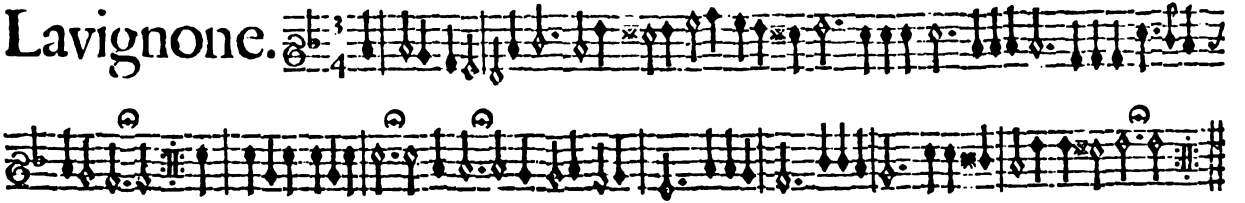

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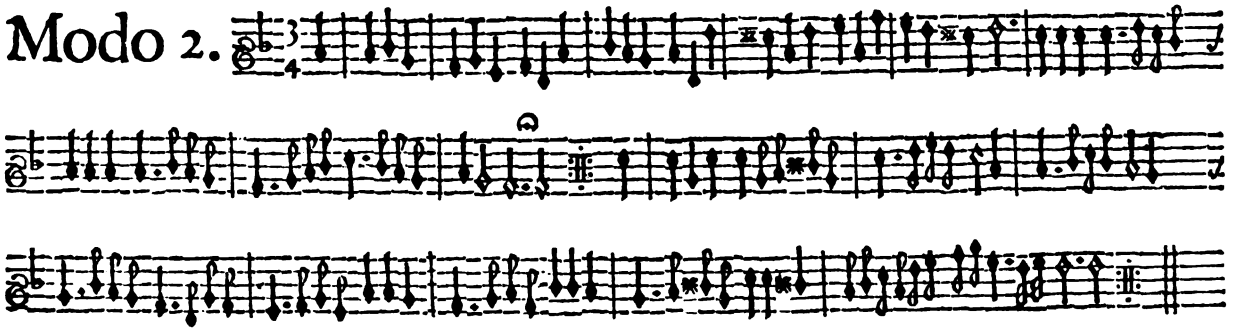

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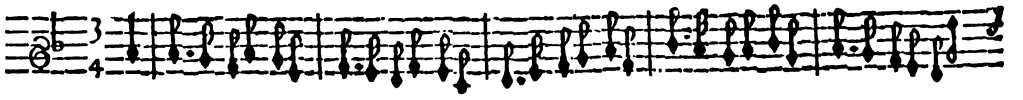
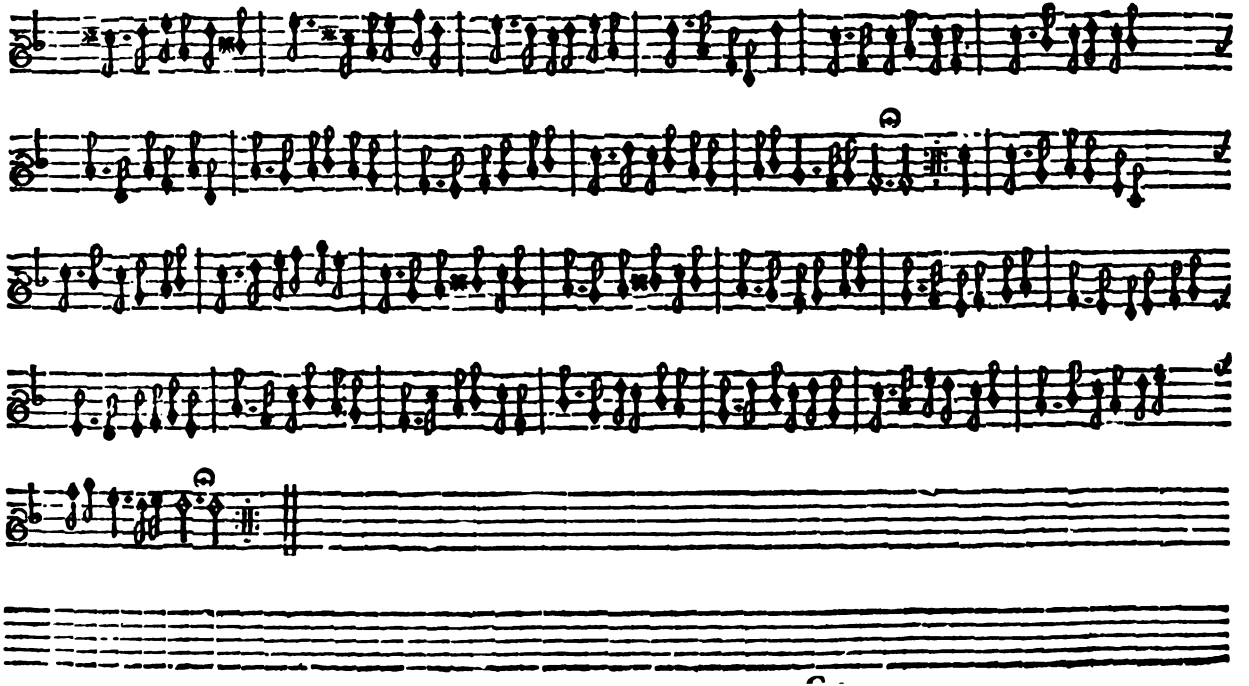
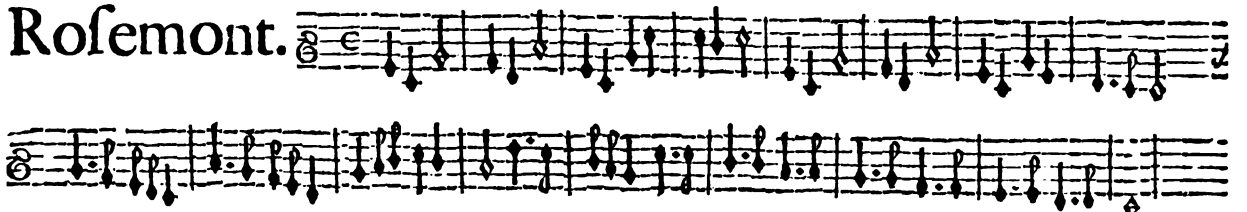




Roſemont.



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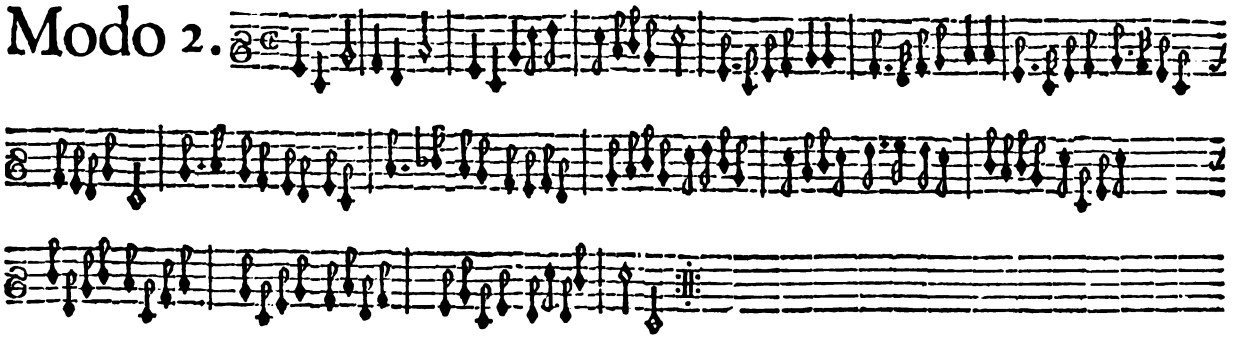

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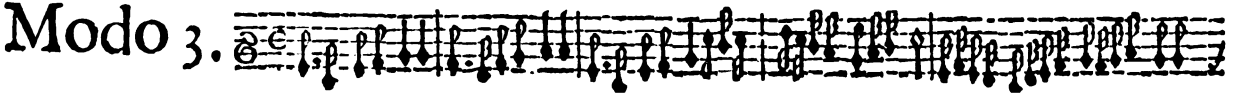
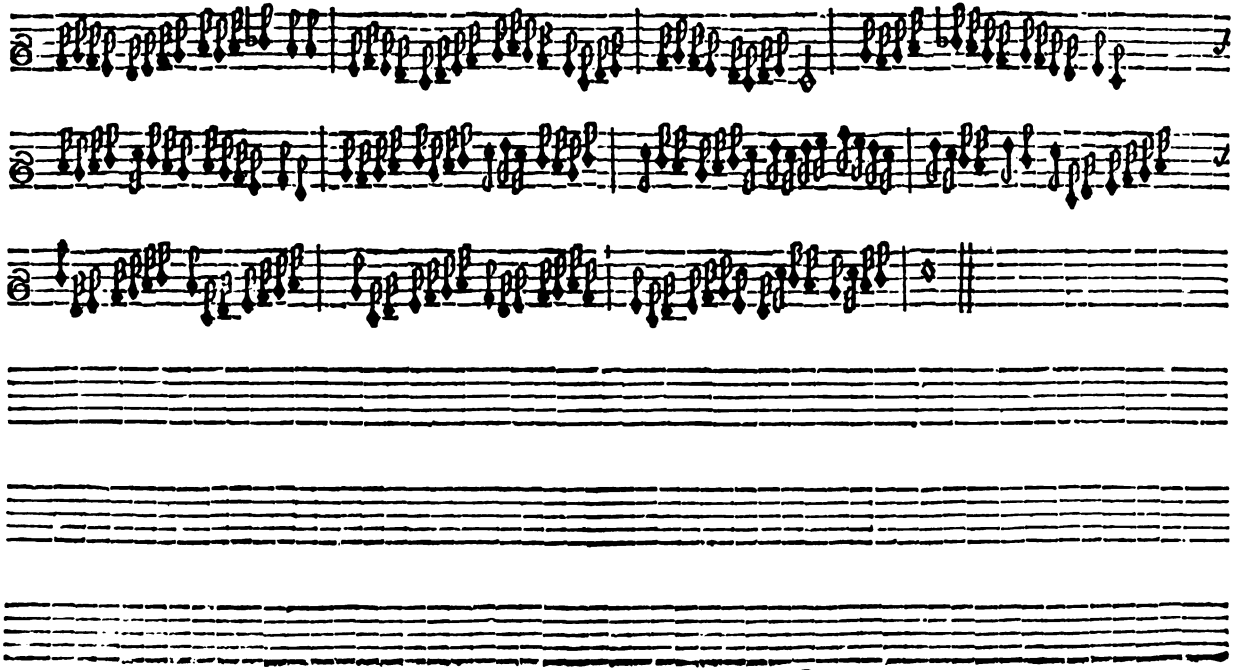
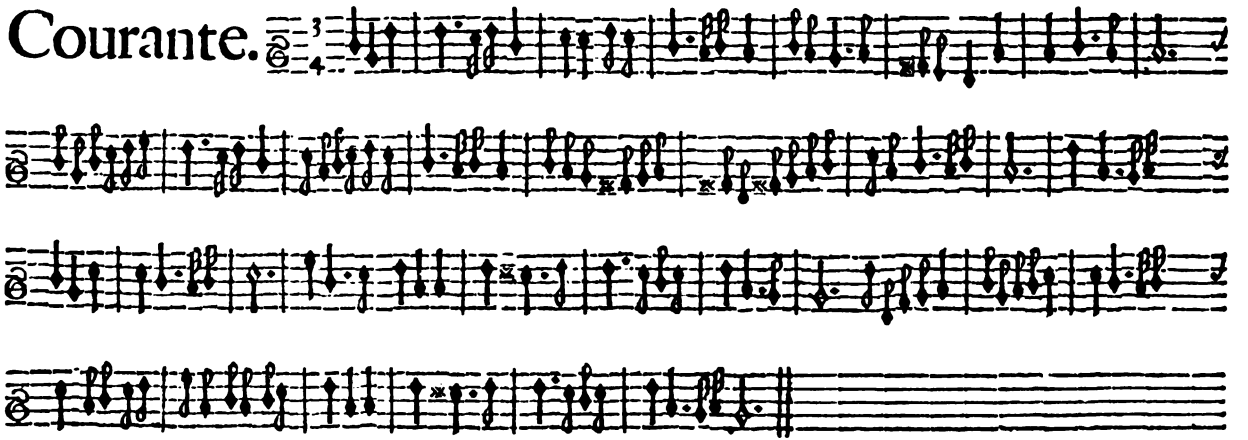




Courant, of Ach treurt myn bedroefde van I. IACOB van EYCK.

Courante.



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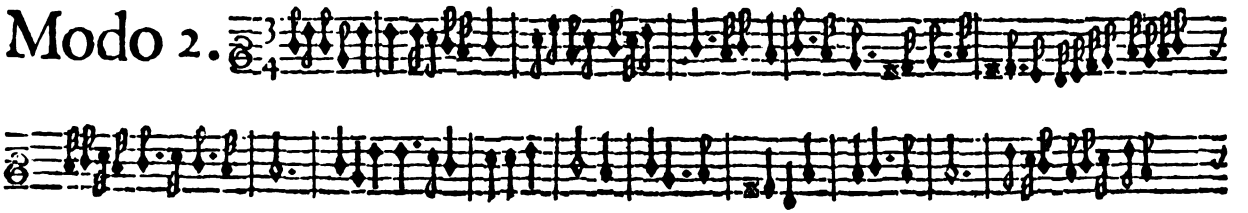
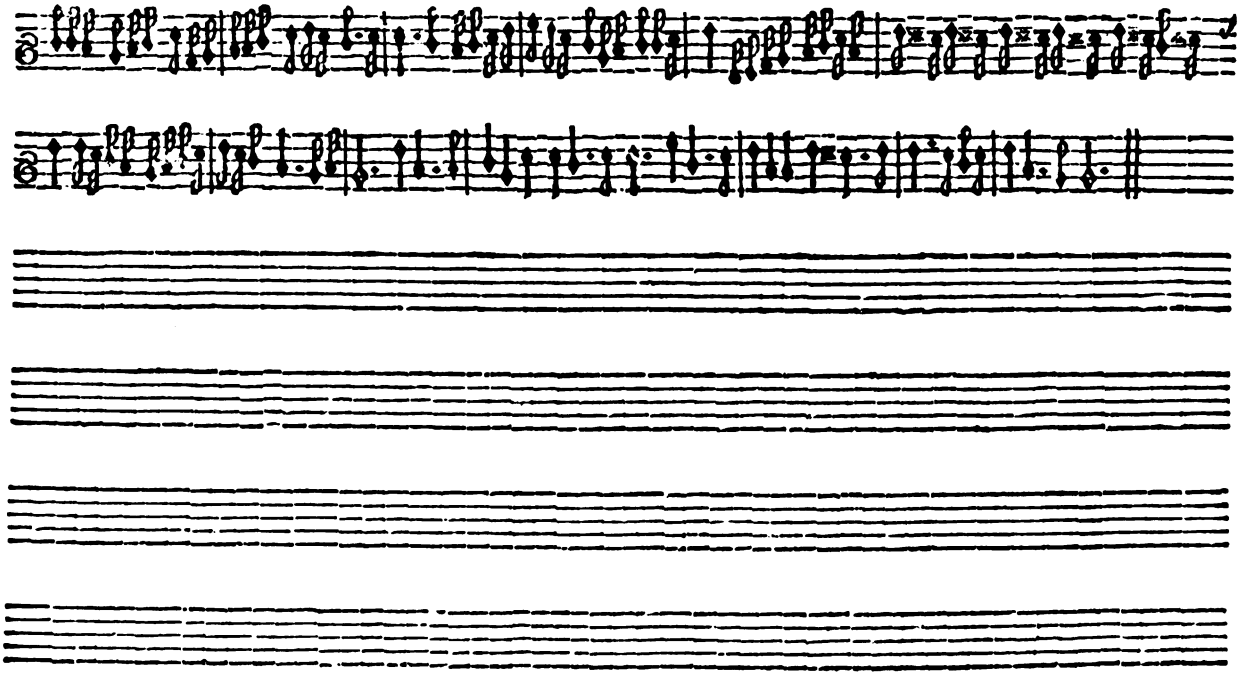
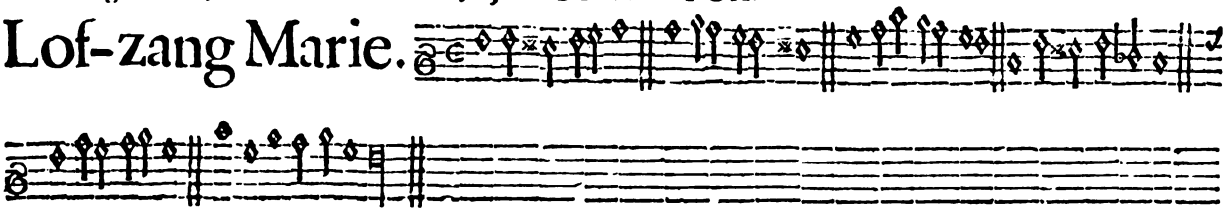




Lof-zang Marie.



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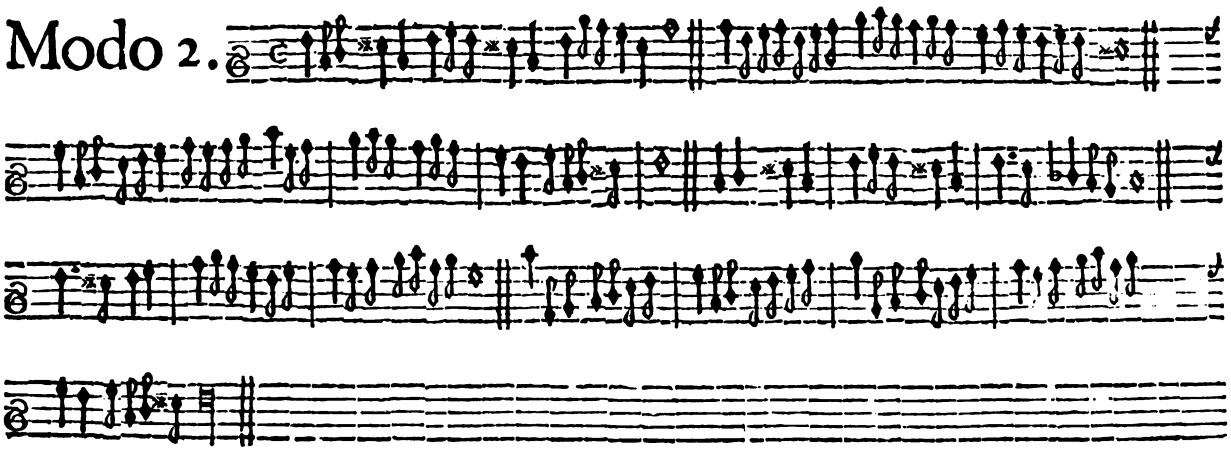

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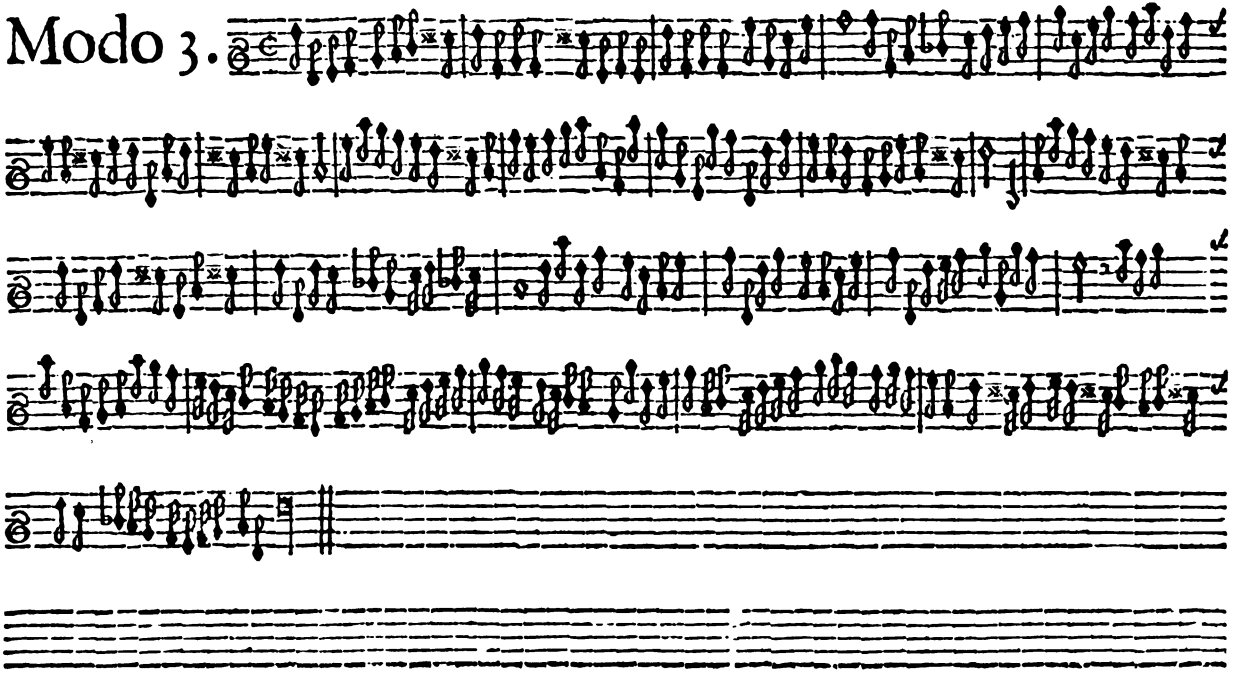
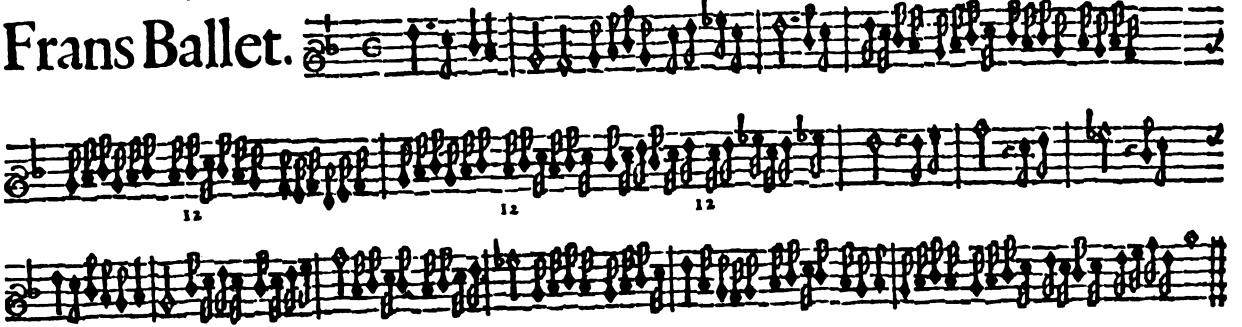


Frans Ballet.



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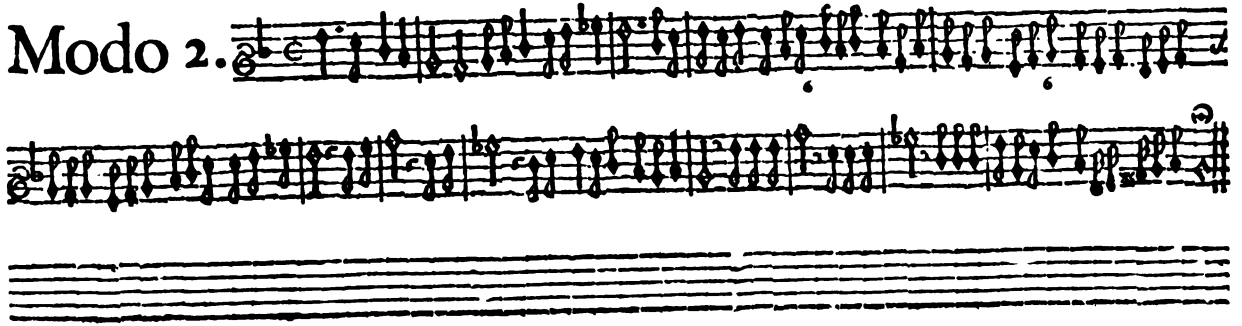
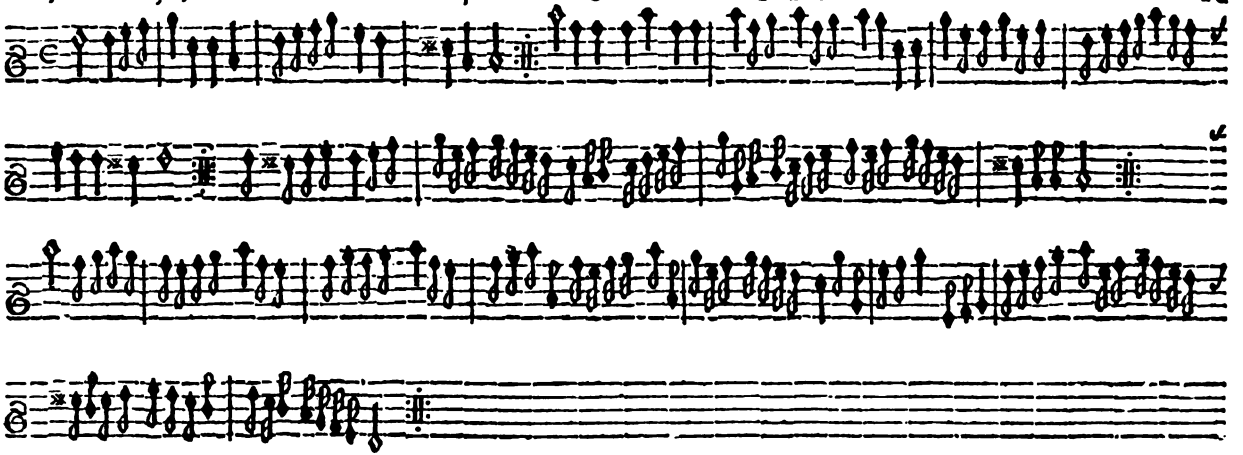
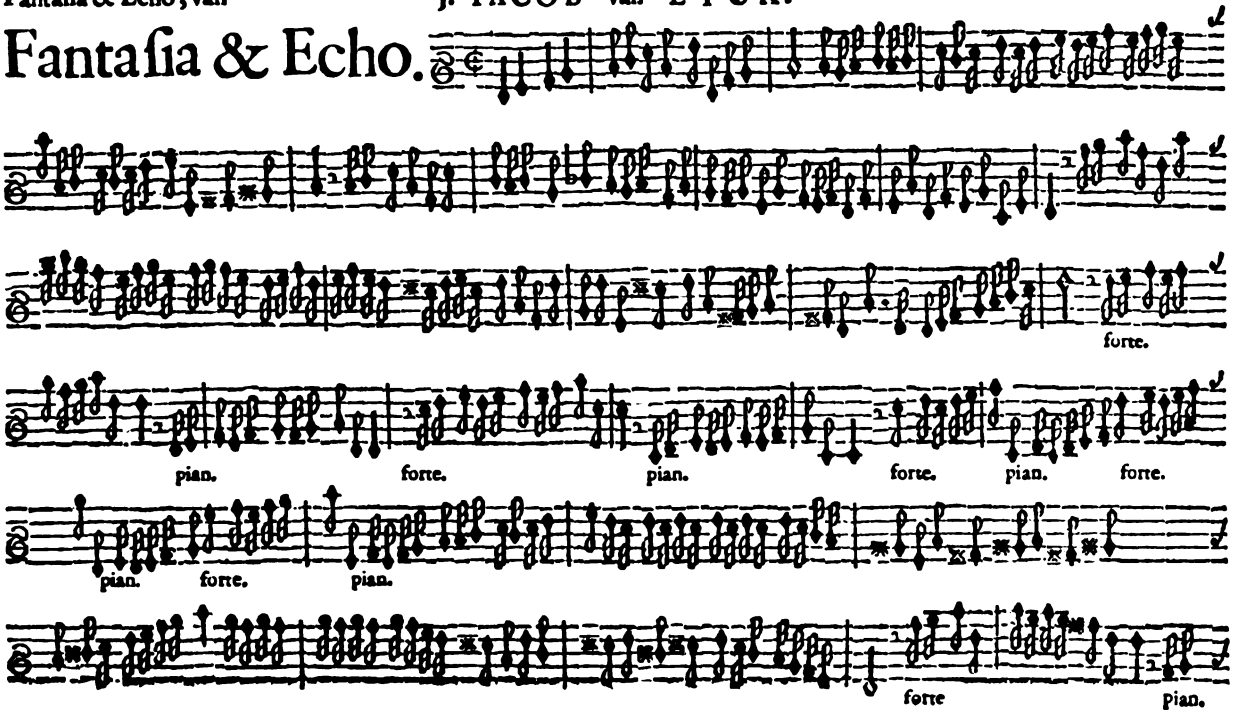
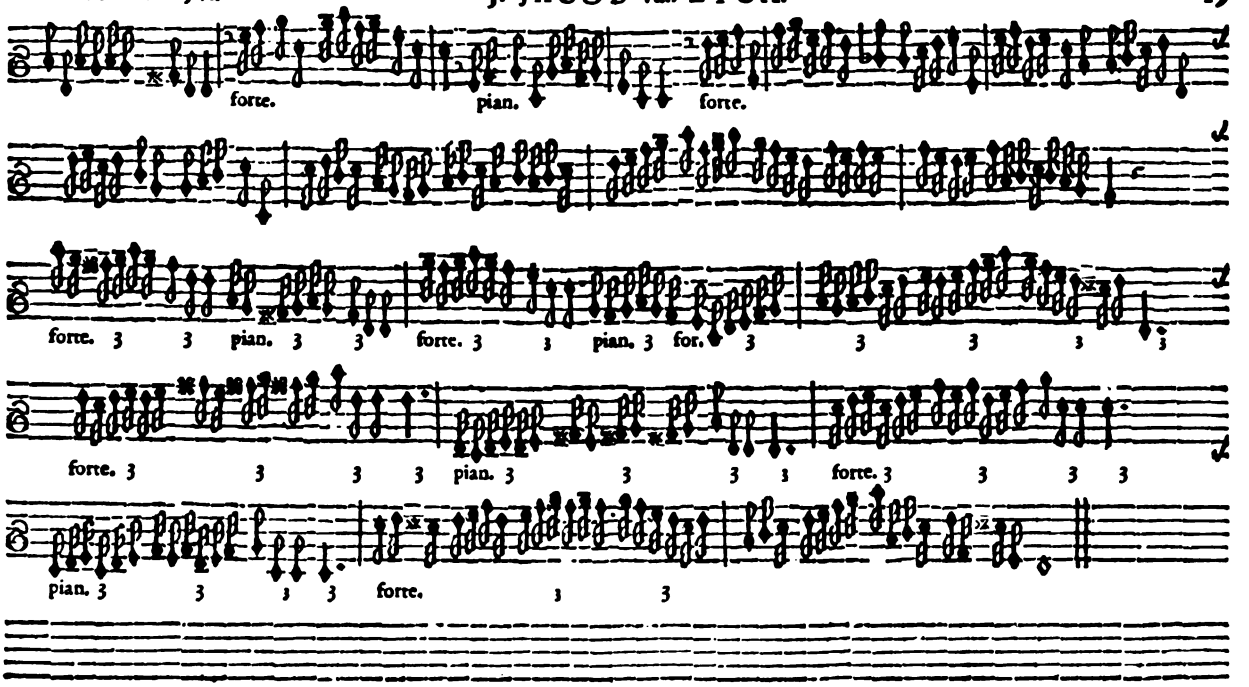




Fantaſia & Echo.

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pian.
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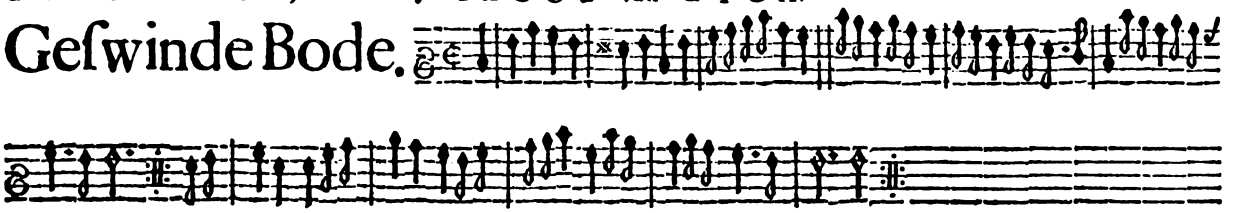
Geſwinde Bode.



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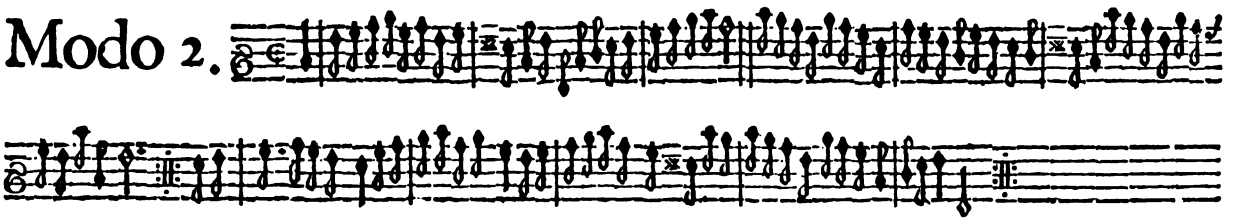
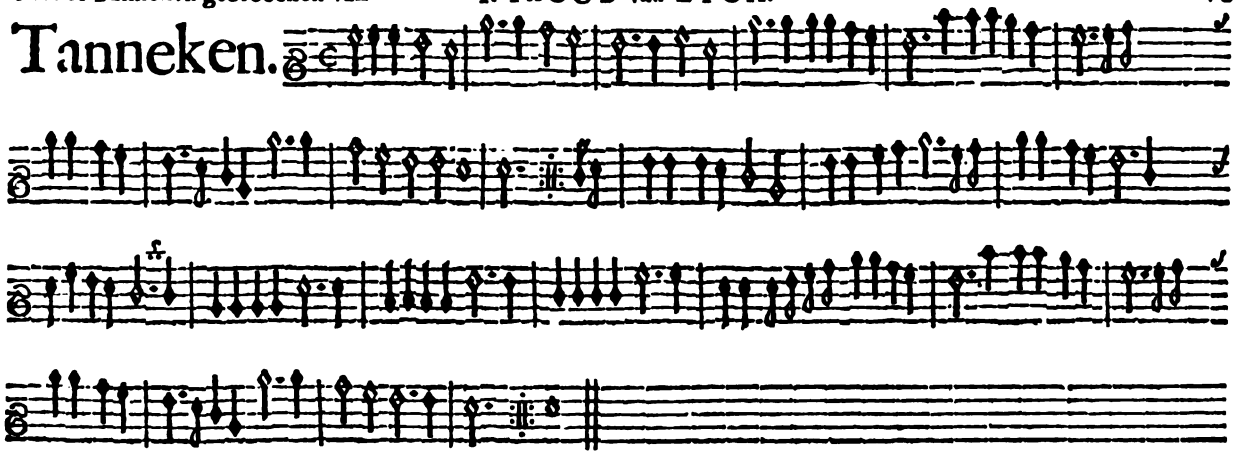


Tanneken.



Keer-om.

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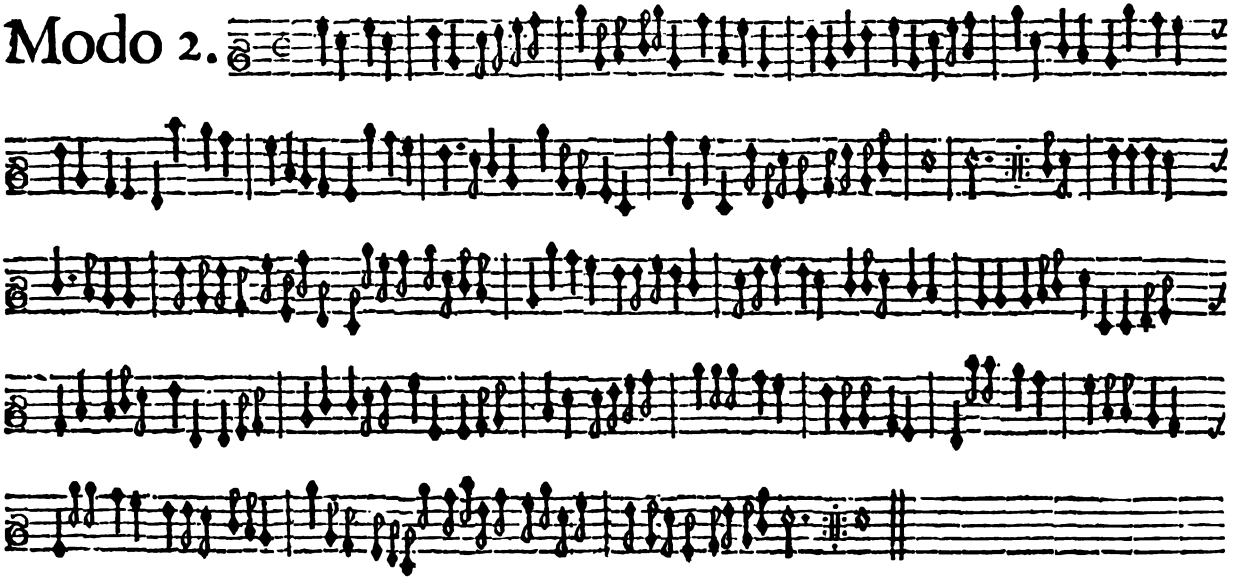

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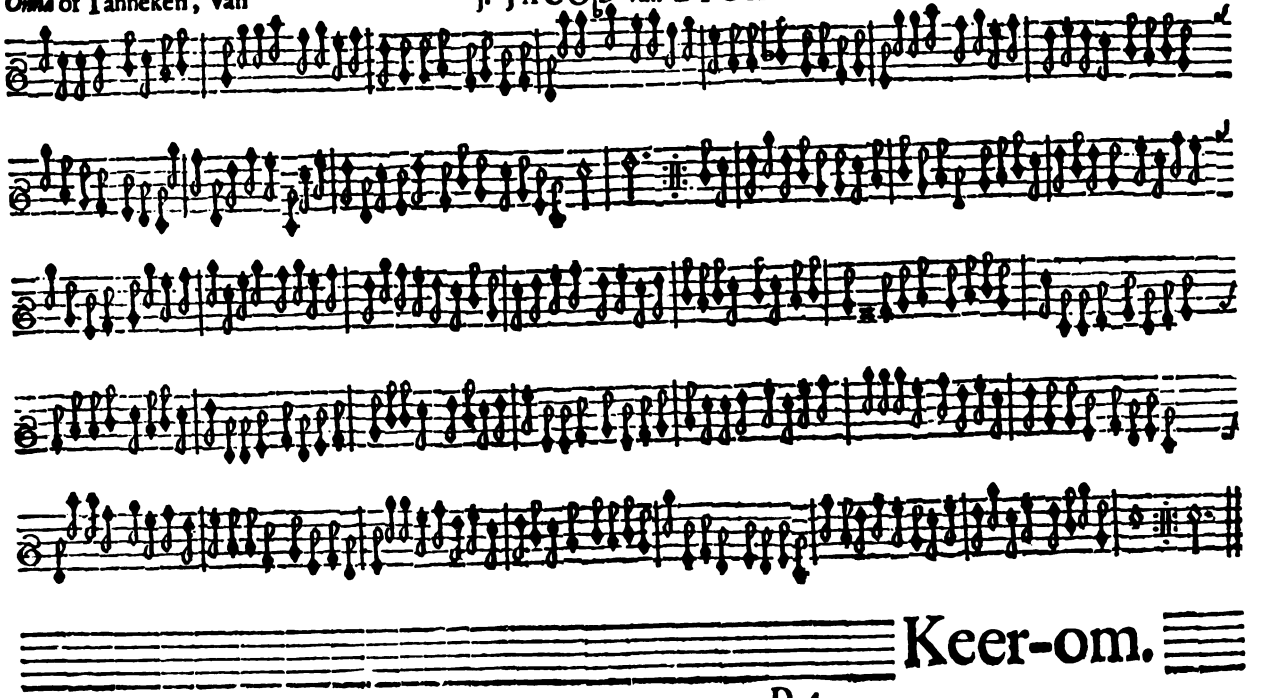
Keer-om.

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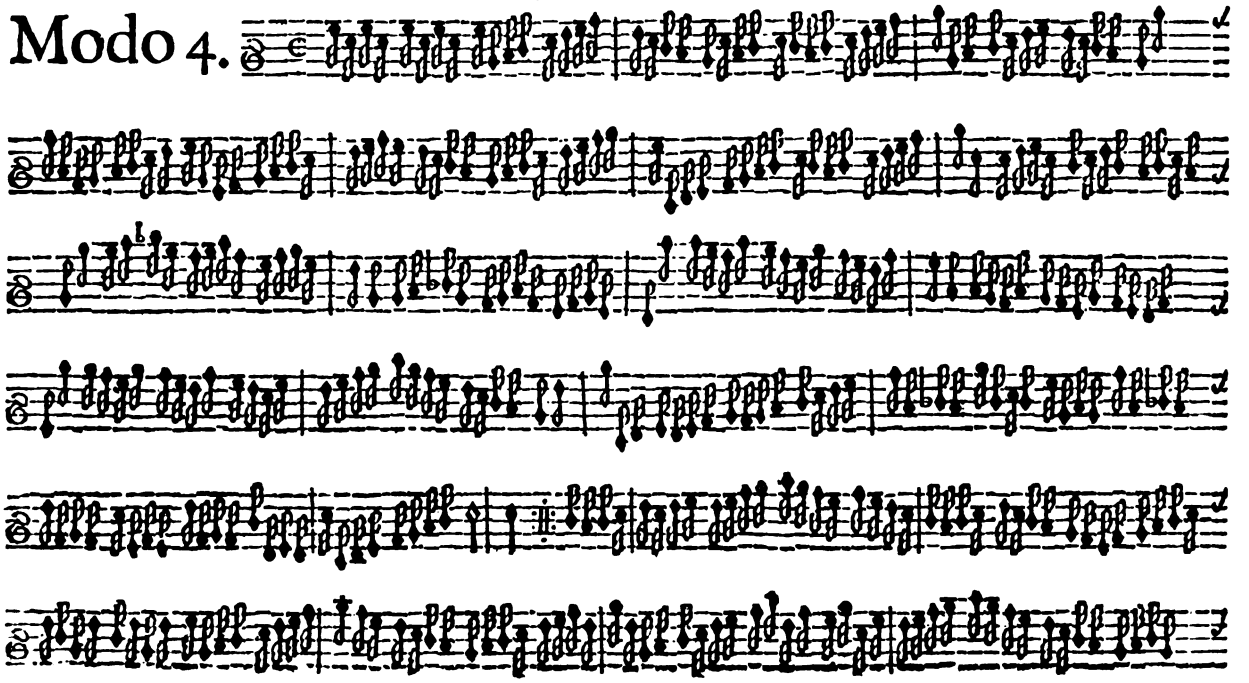

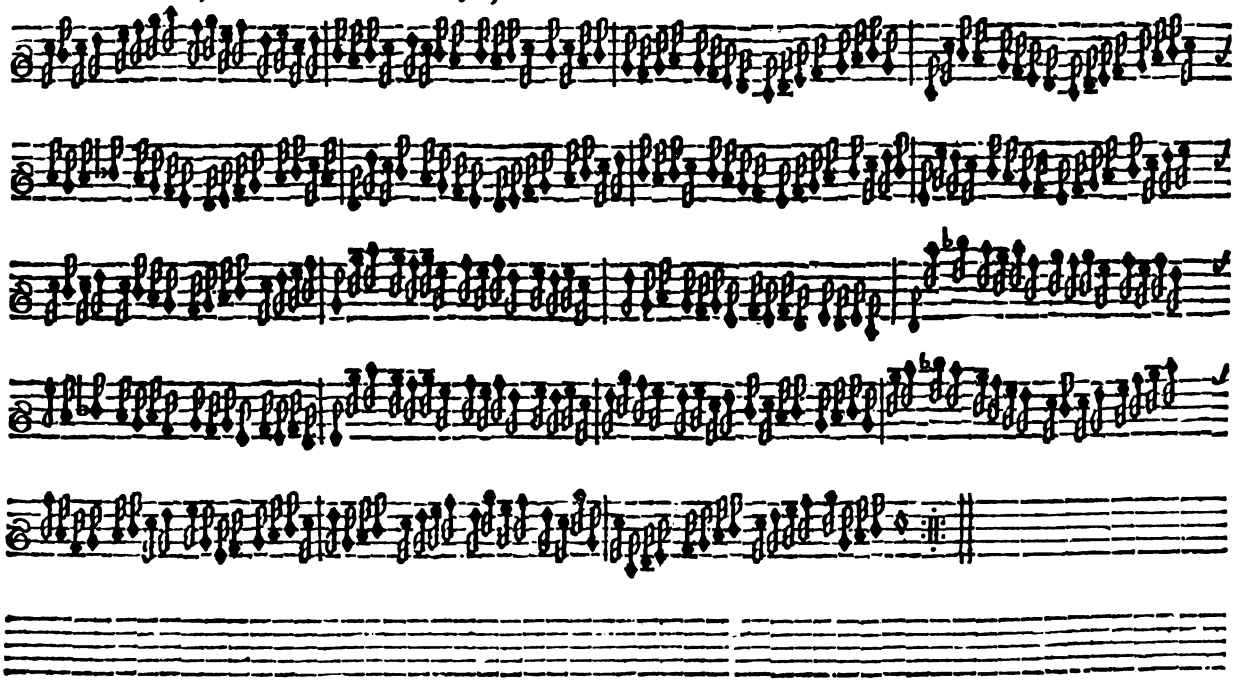

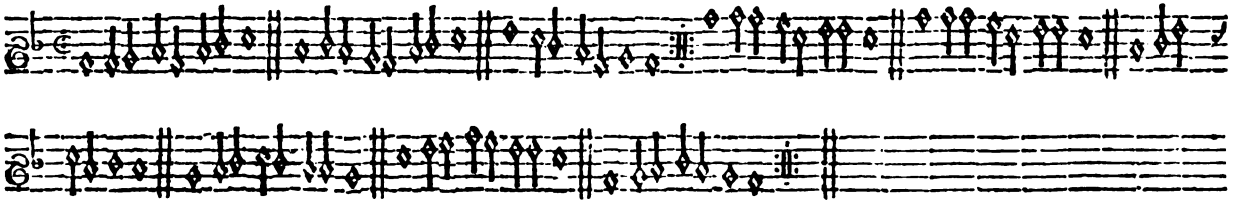

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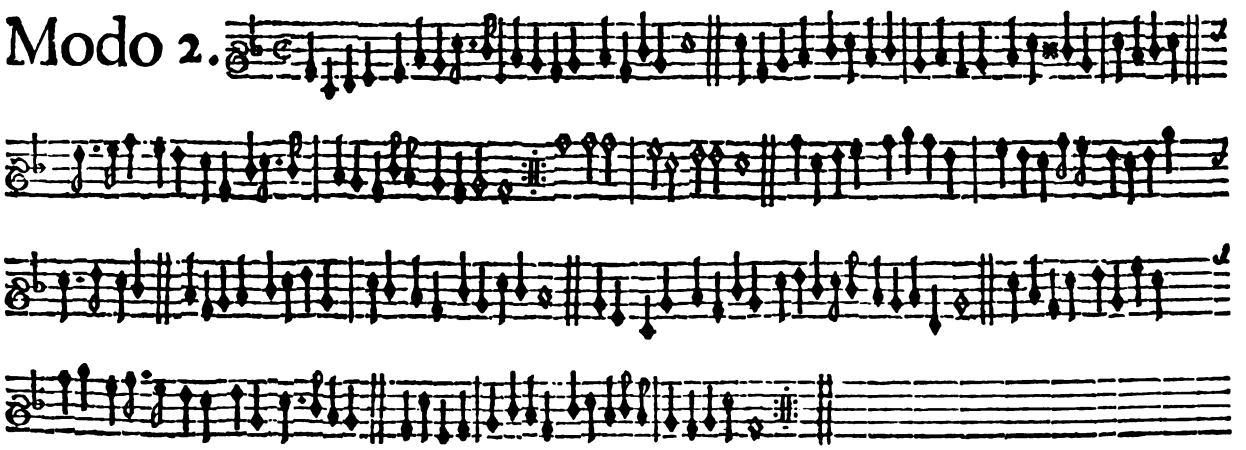

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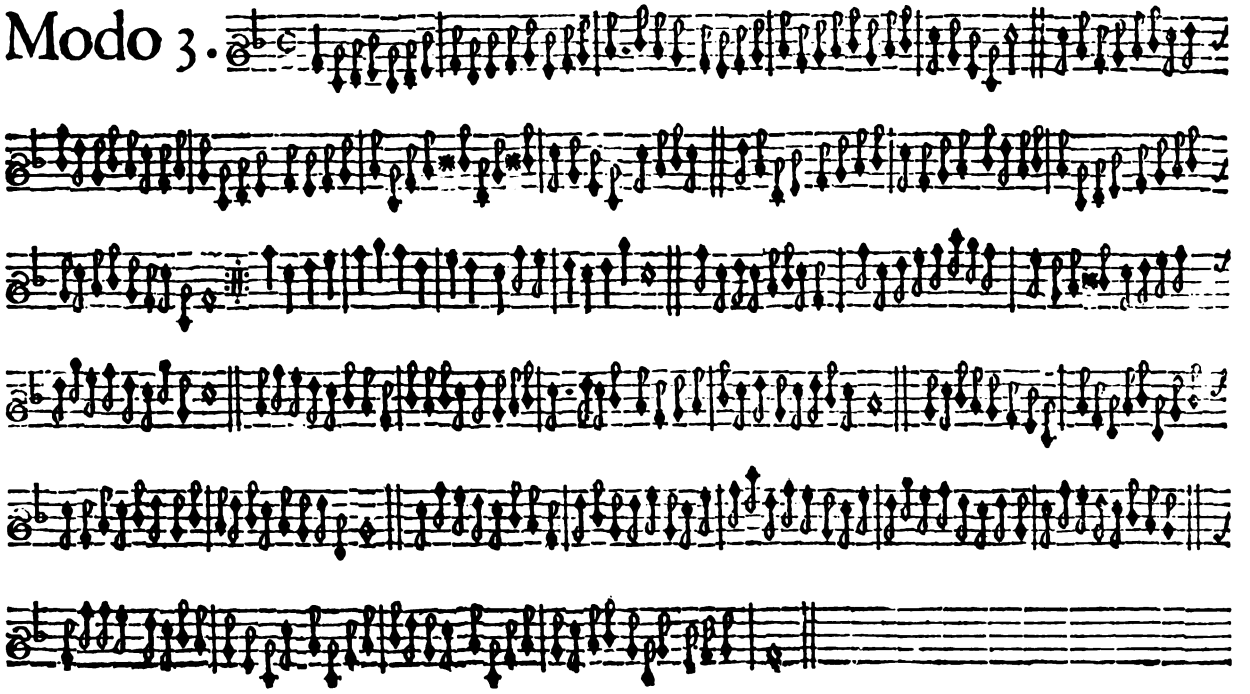
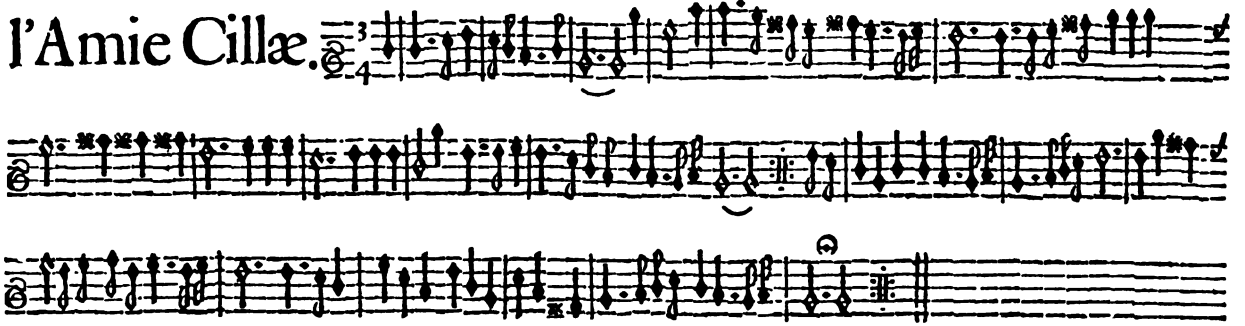


l'Amie Cillæ.



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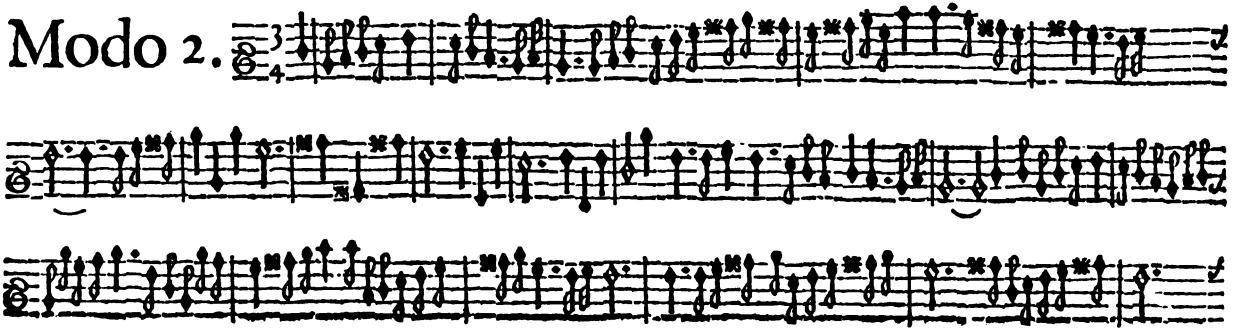
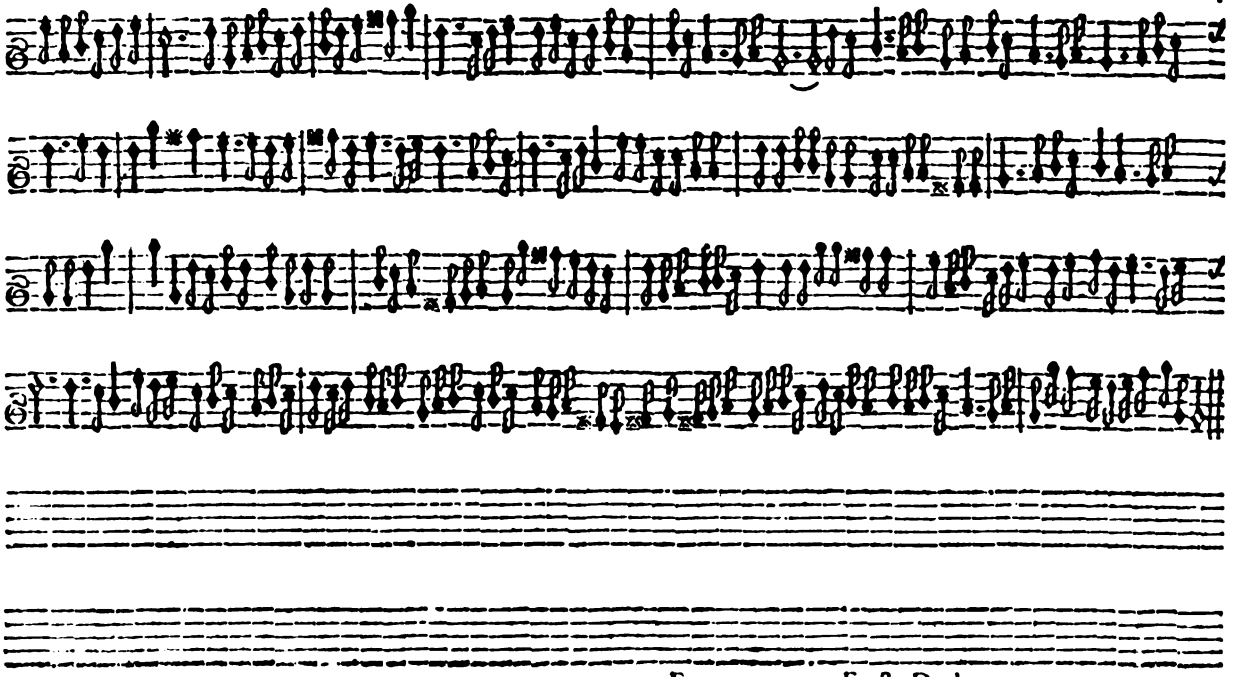
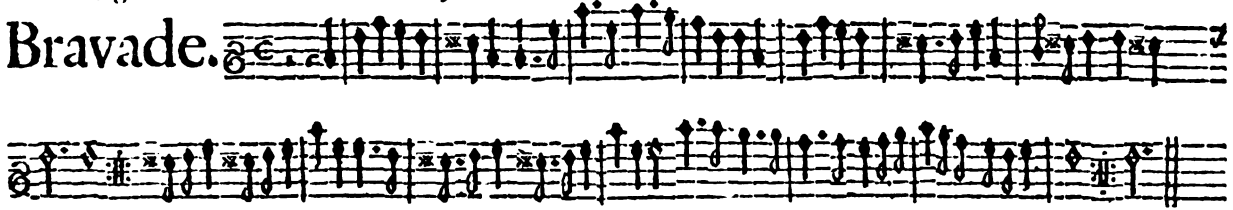




Bravade.



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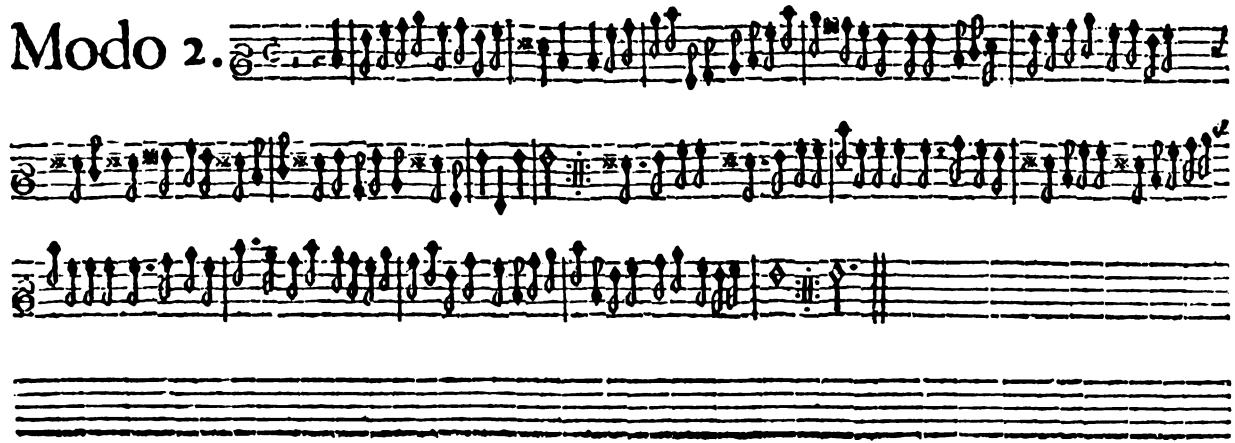
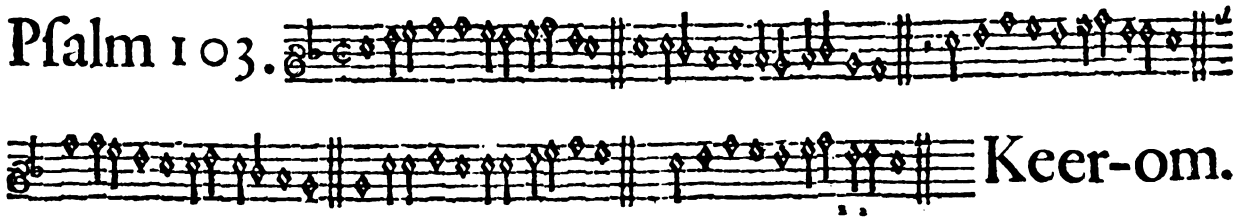


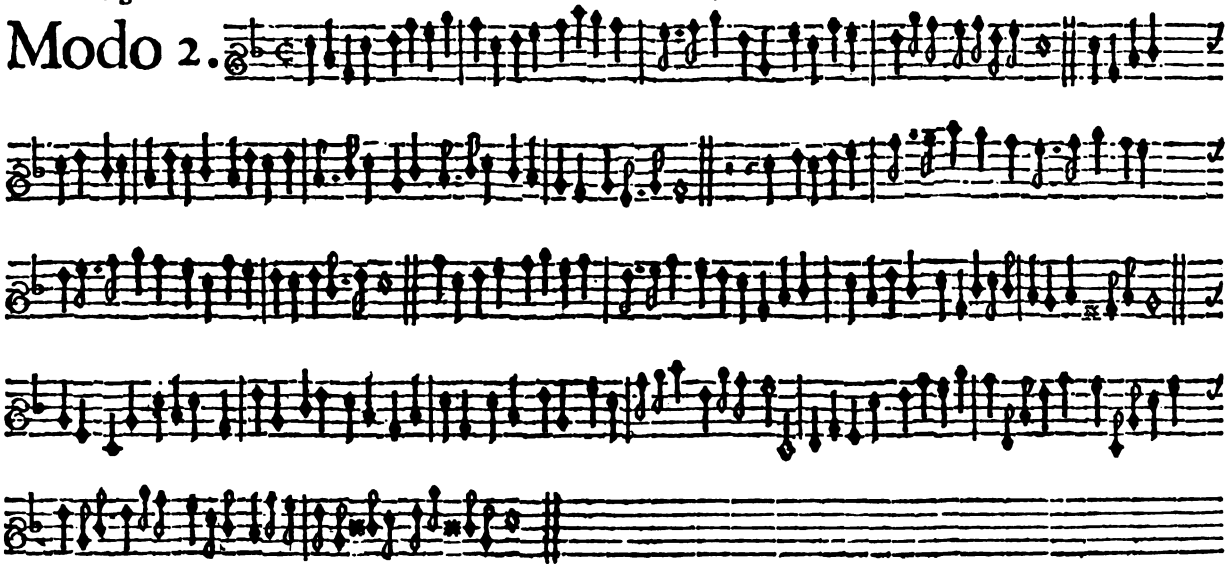
Modo 3.

Pſalm 103.



Keer-om.

Modo 2.



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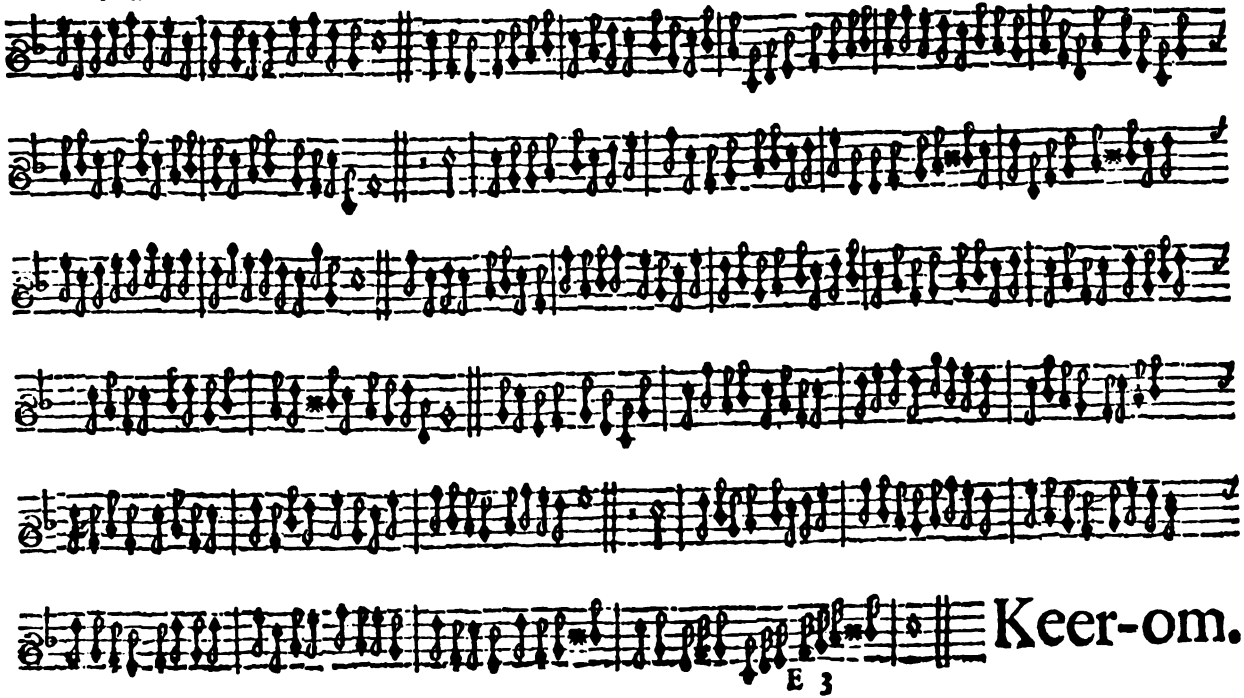
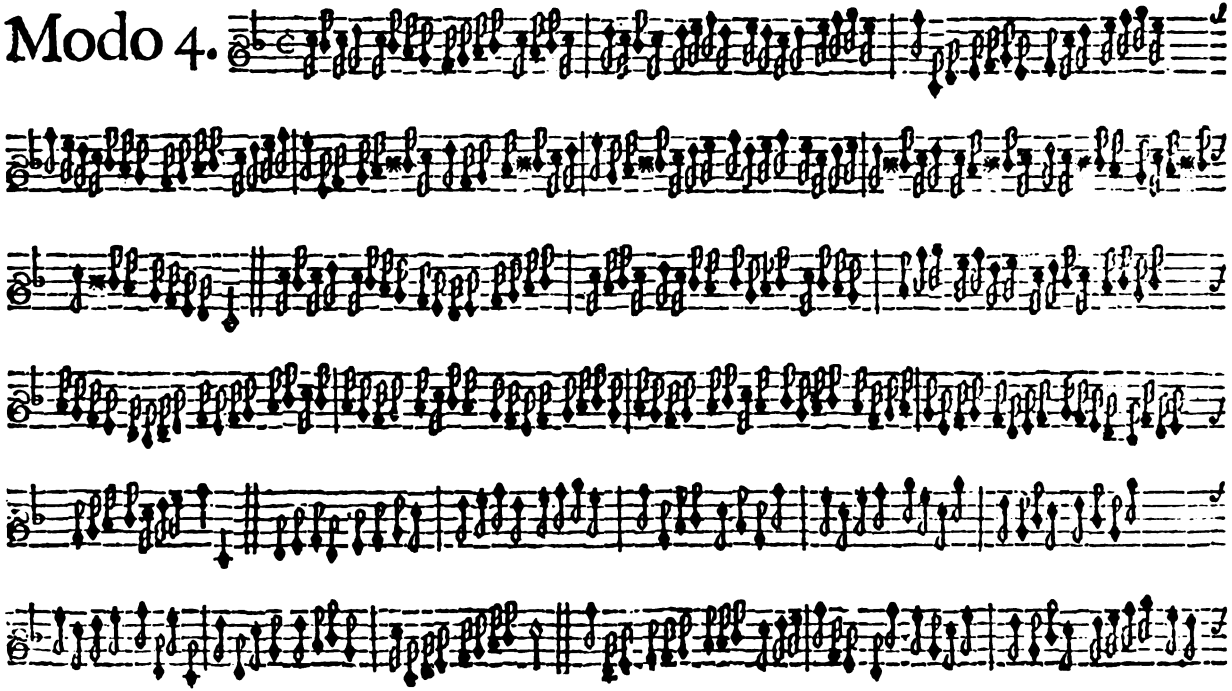
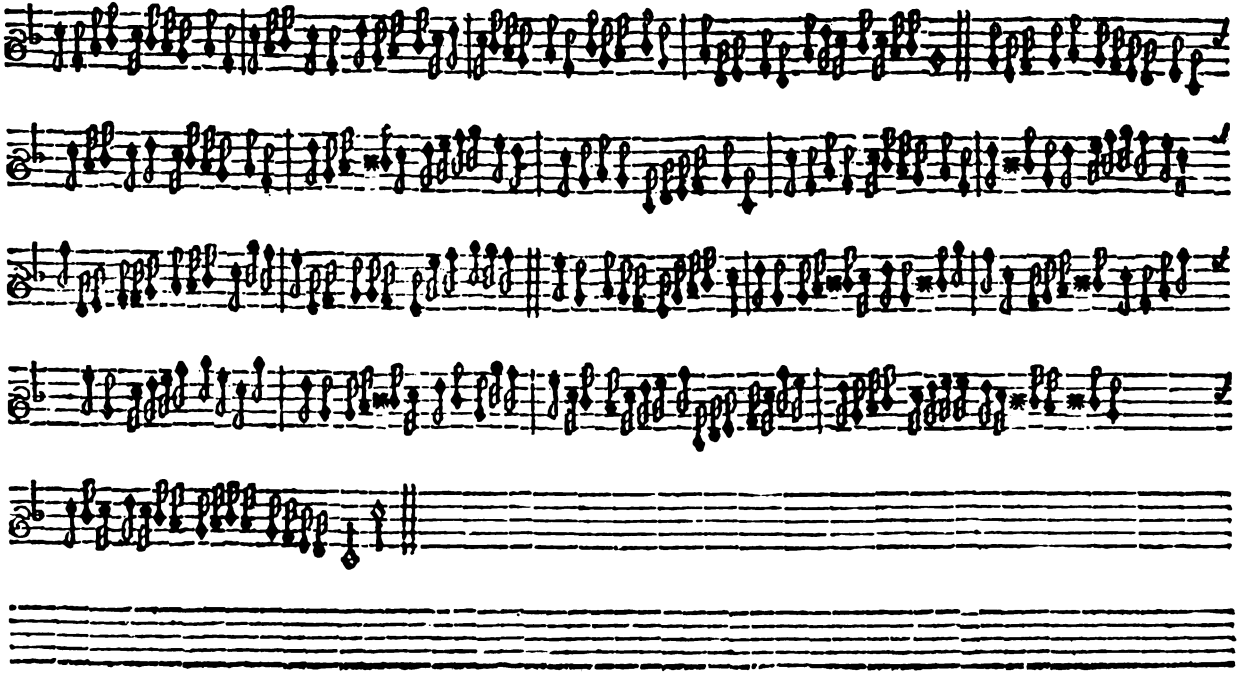
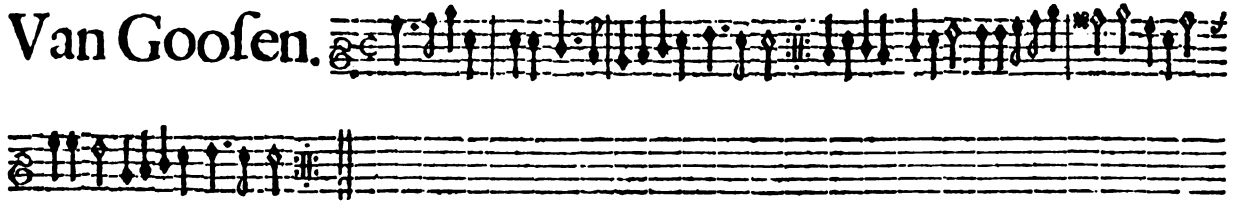

Keer-om.

Modo 4.





Van Gooſen.



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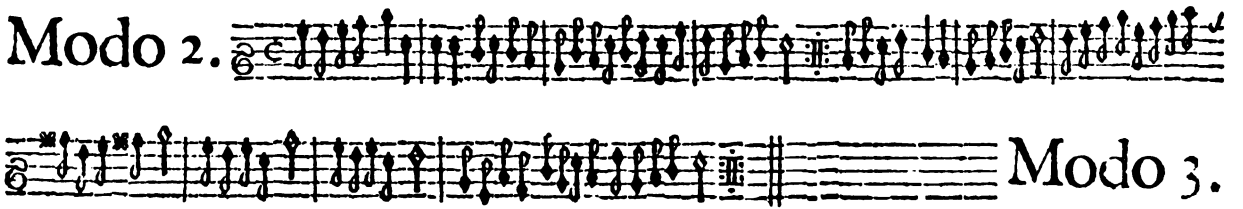

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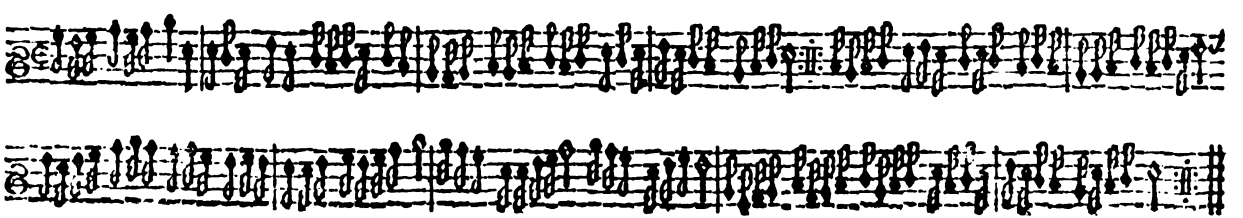

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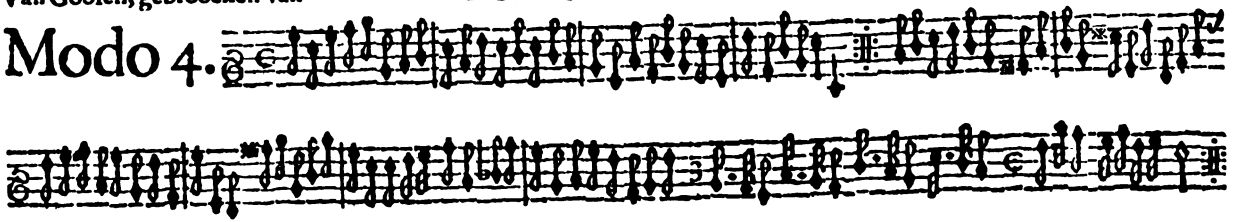

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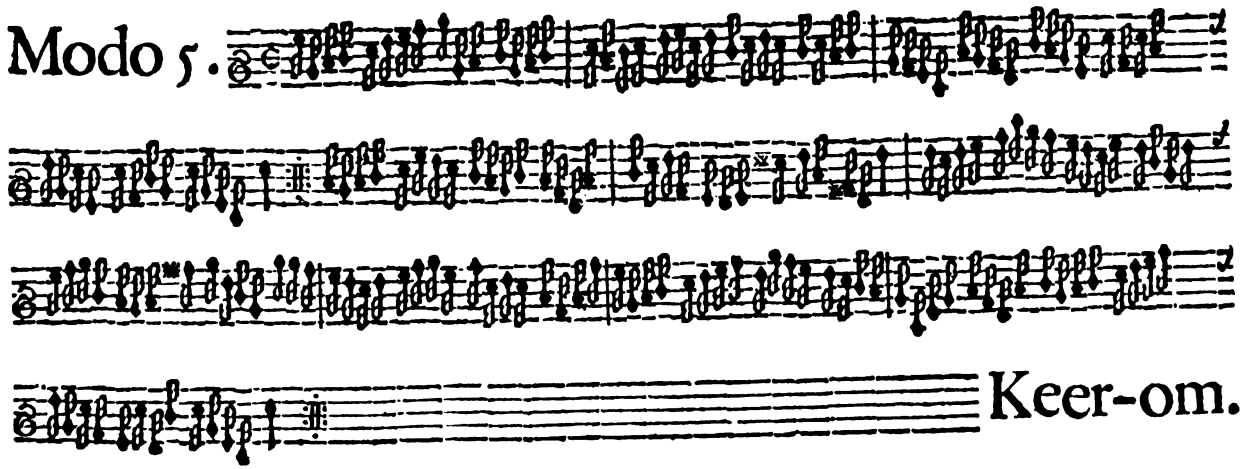
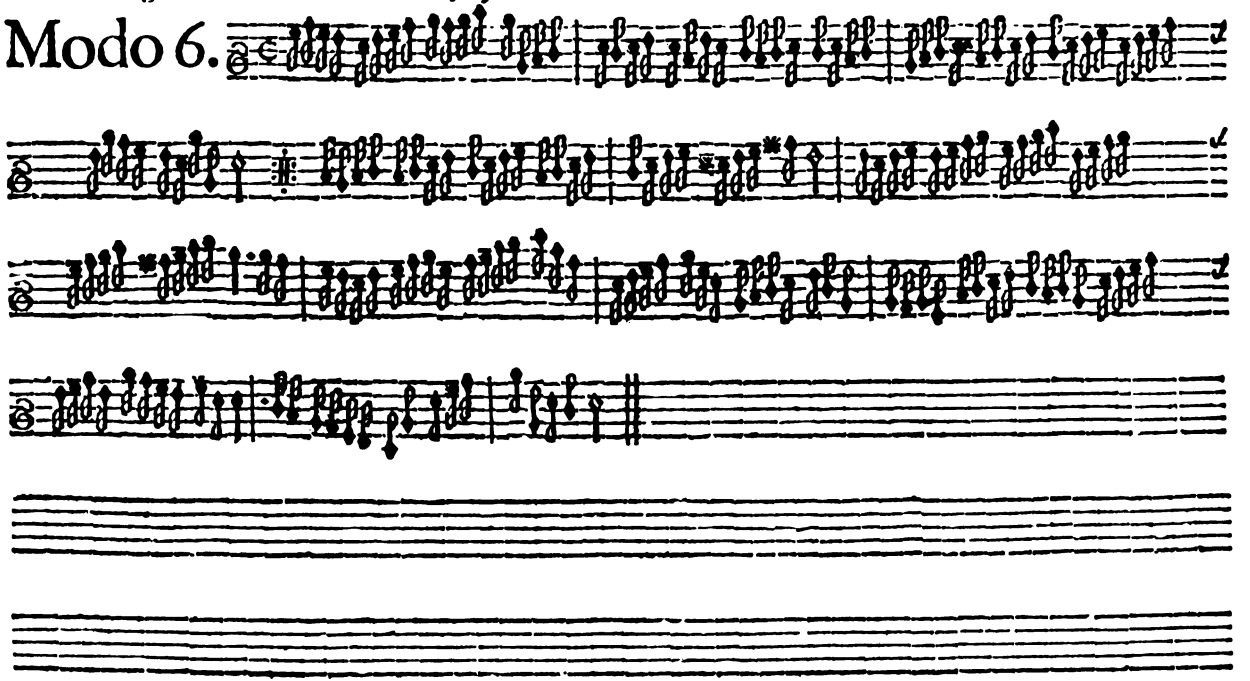
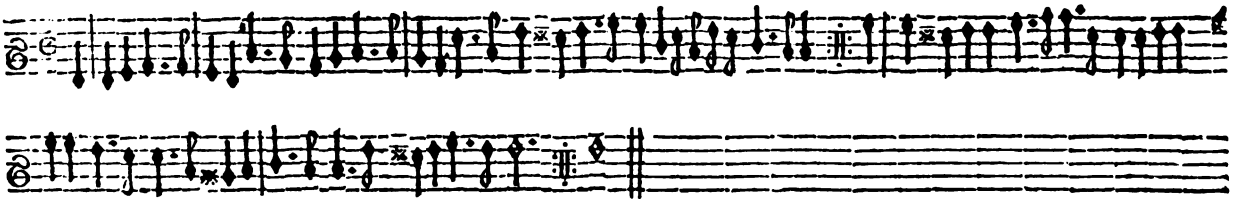


Keer-om.

Modo 6.



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



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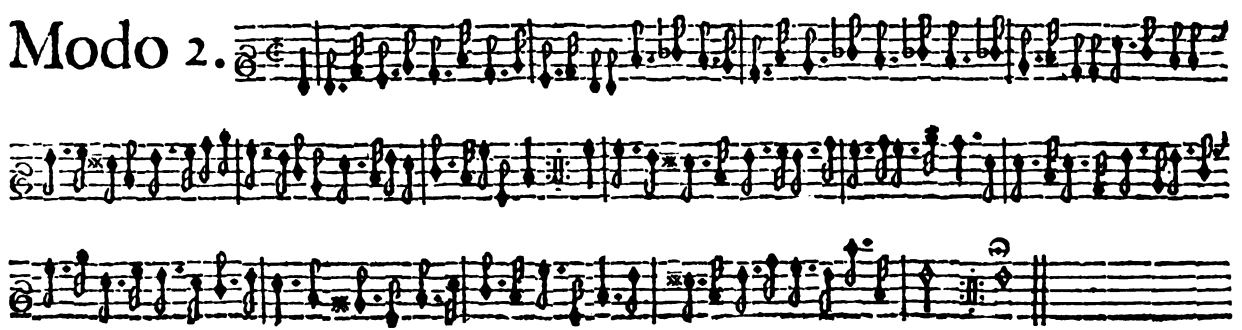

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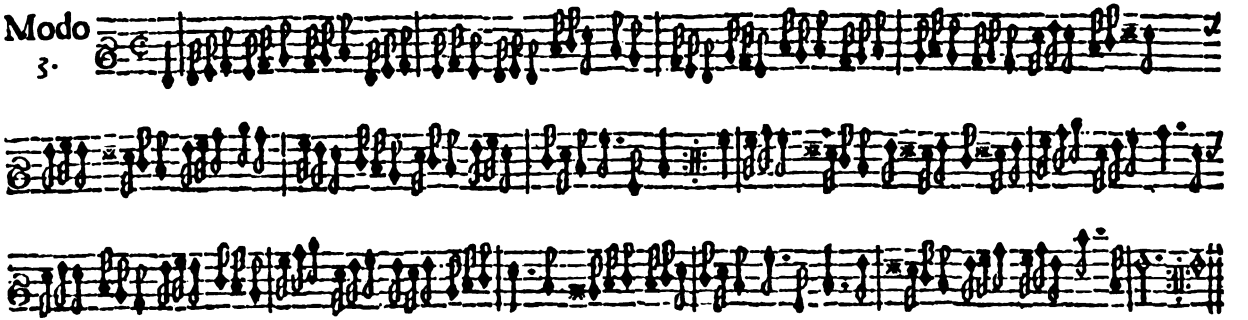
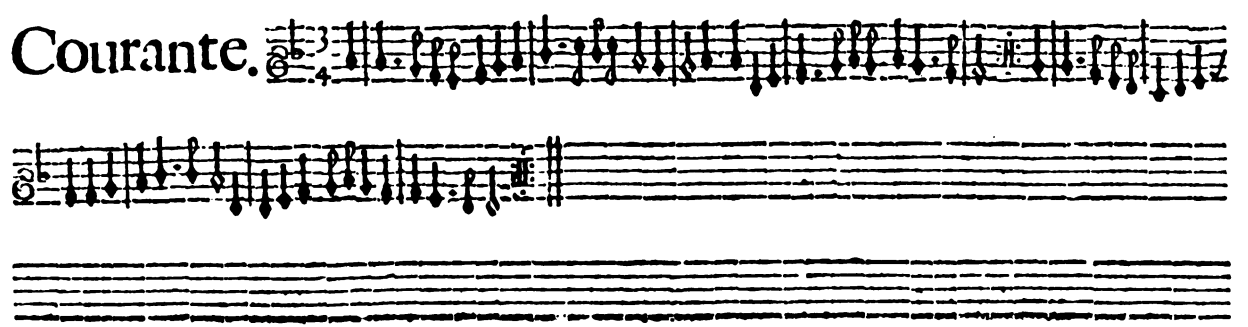


Courante.



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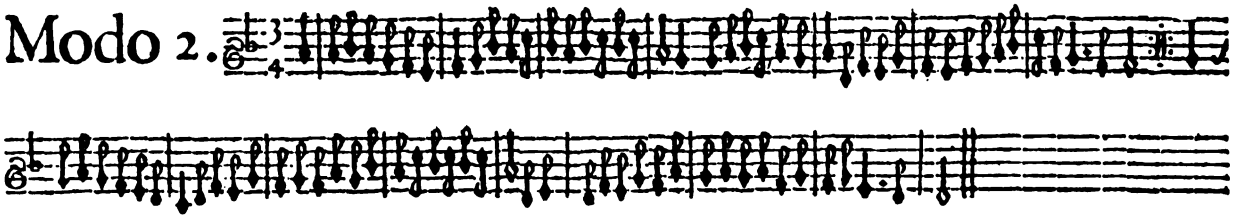

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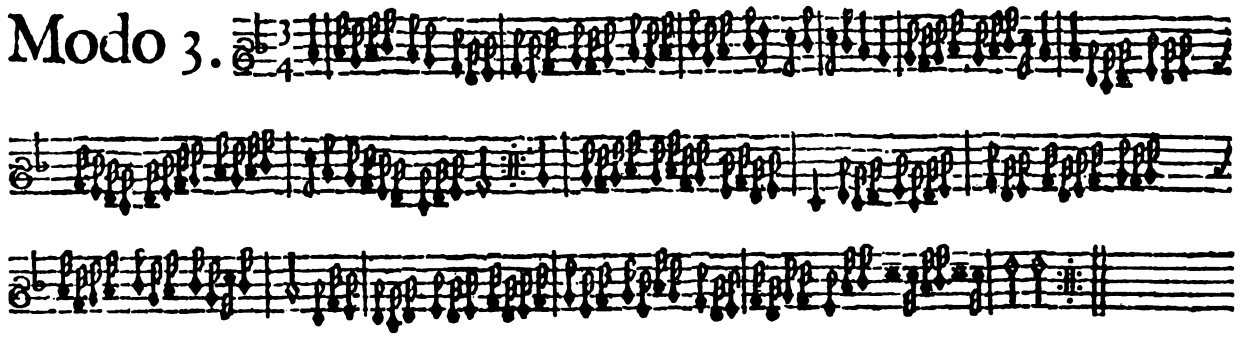
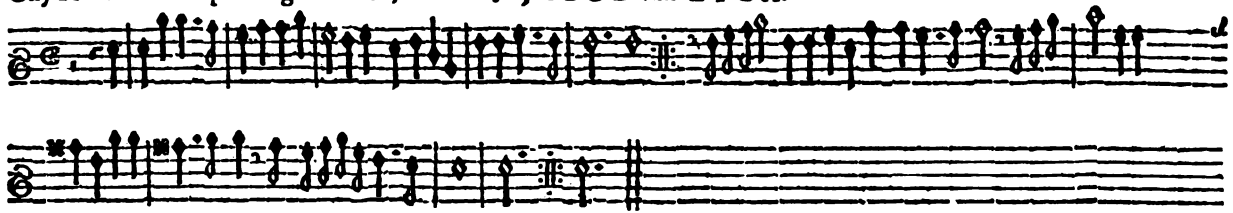


Ghy Ridders in het prachtigh Romen, van J. JACOB van EYCK.



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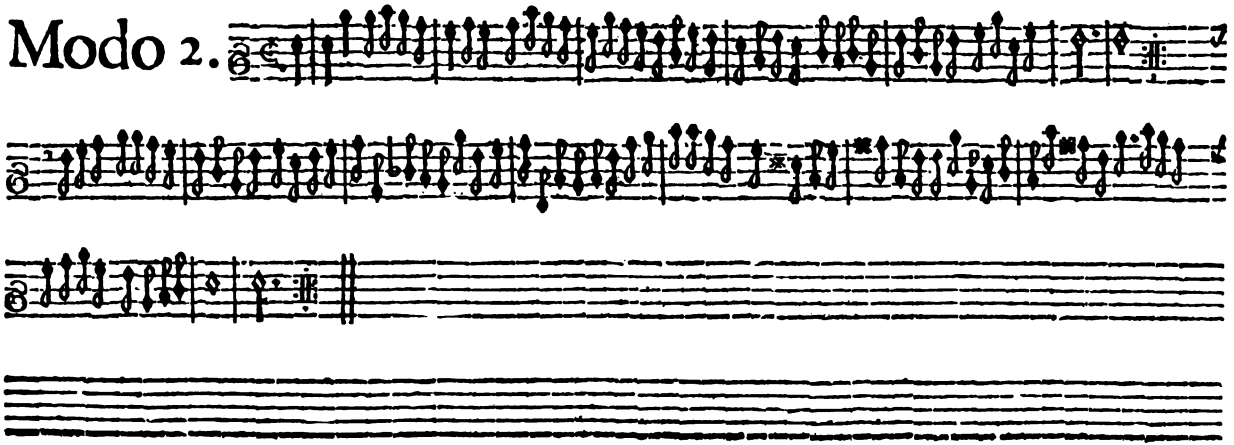

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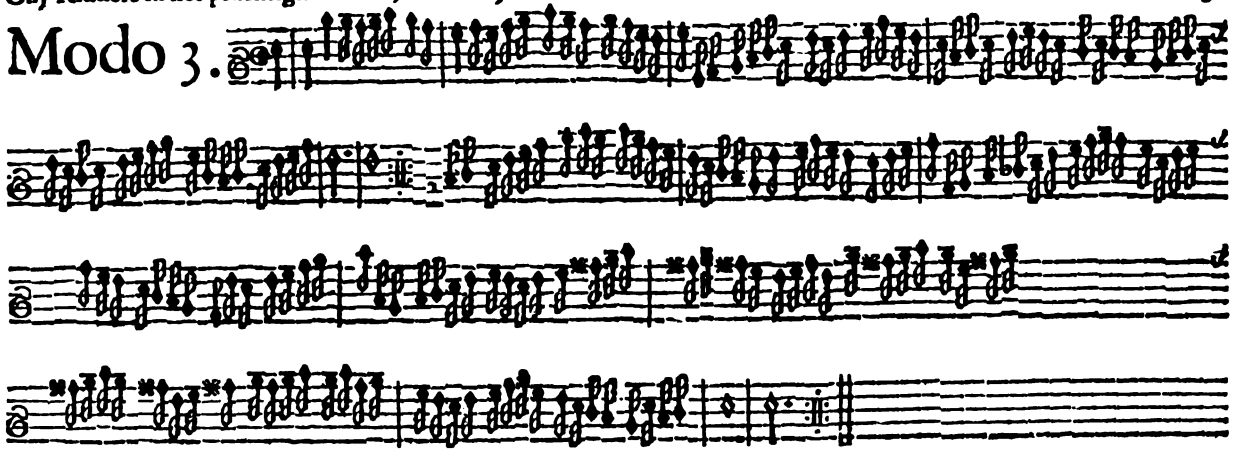
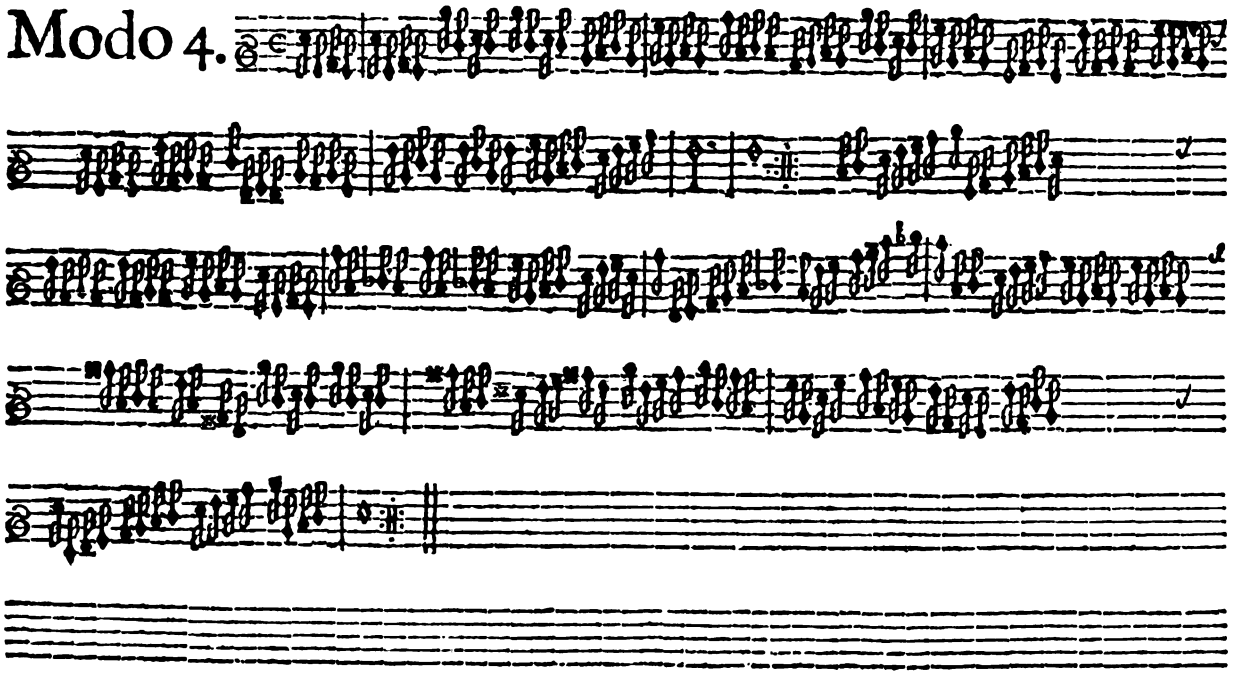
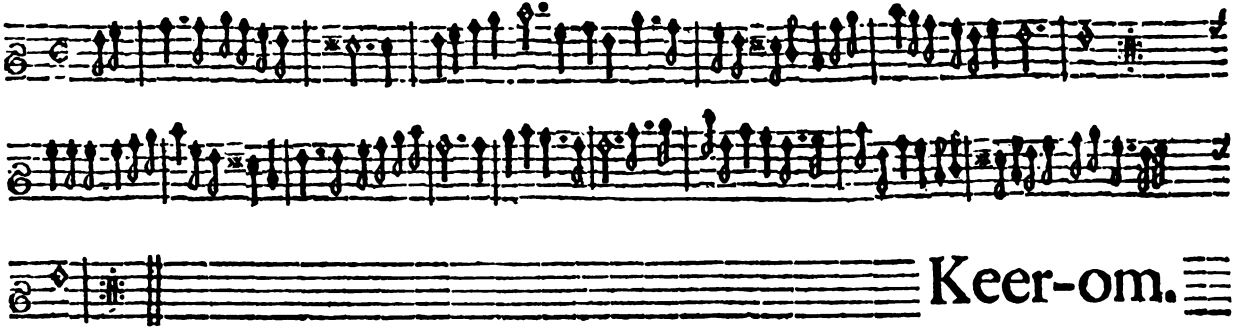


Keer-om.

Modo 4.

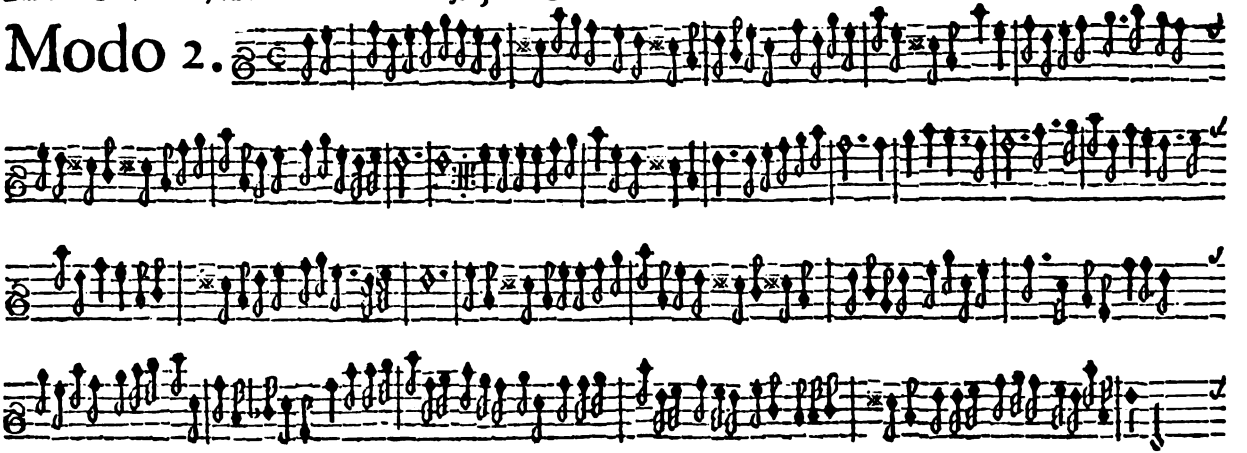


Ballette Gravesand gebrooken van I. I. van Eyck.



Ballette Graveſand, van J. JACOB van EYCK.

Modo 2.



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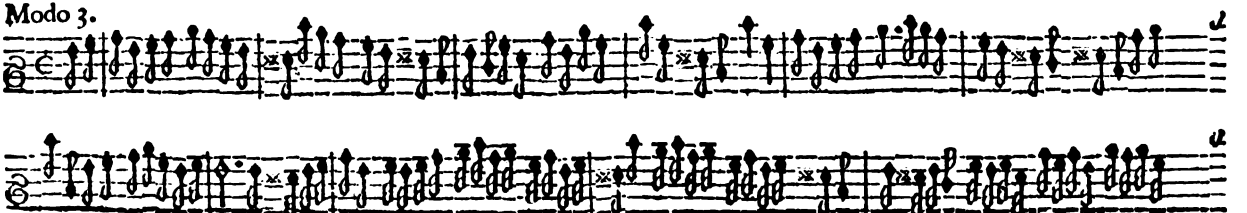
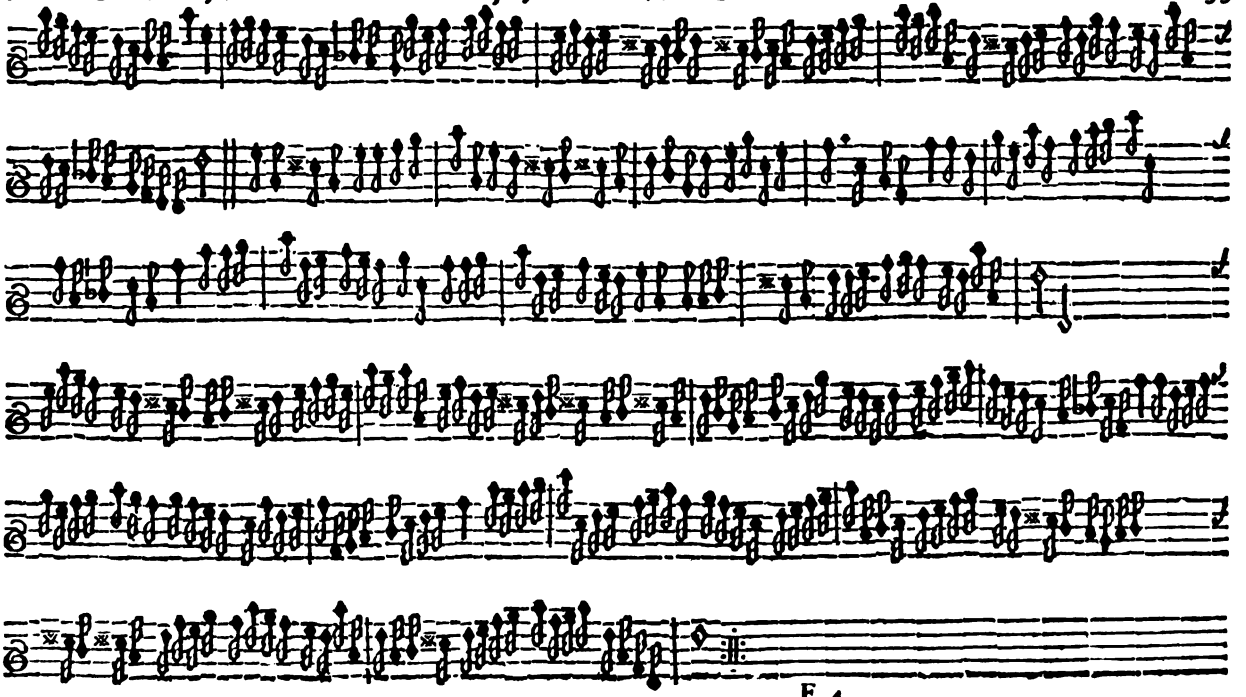
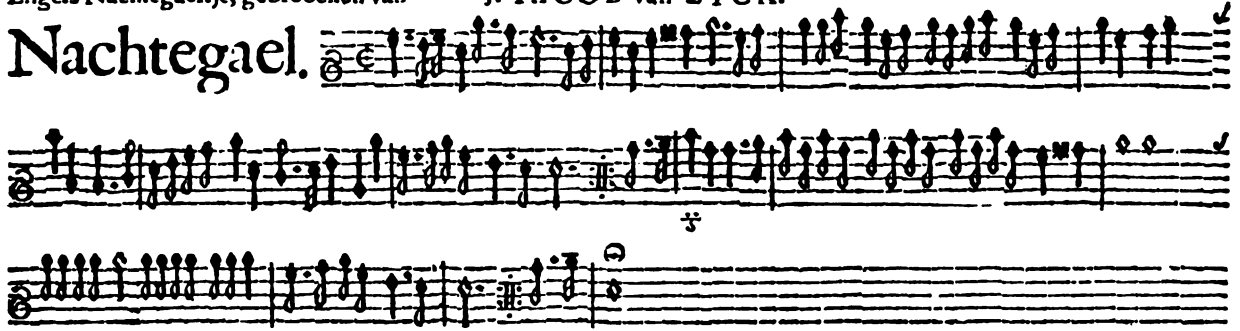




Engels Nachtegaelkje, gebroocken van J. IACOB van EYCK.

Nachtegael.



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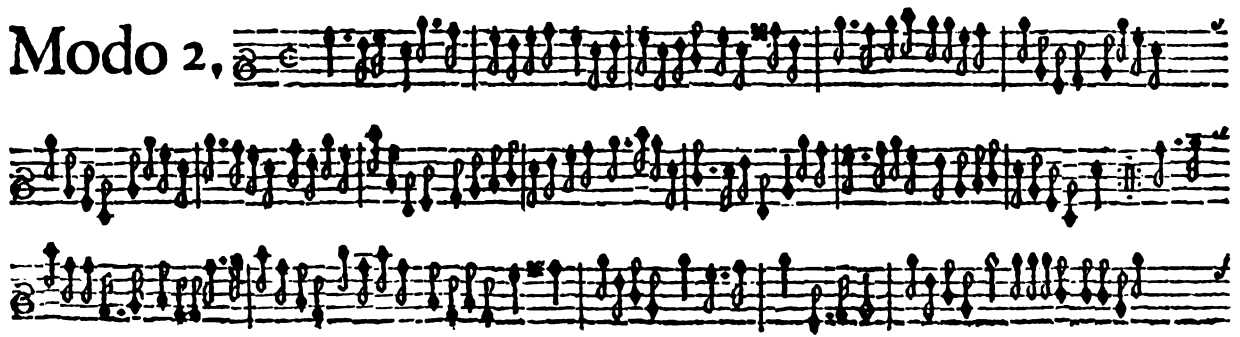
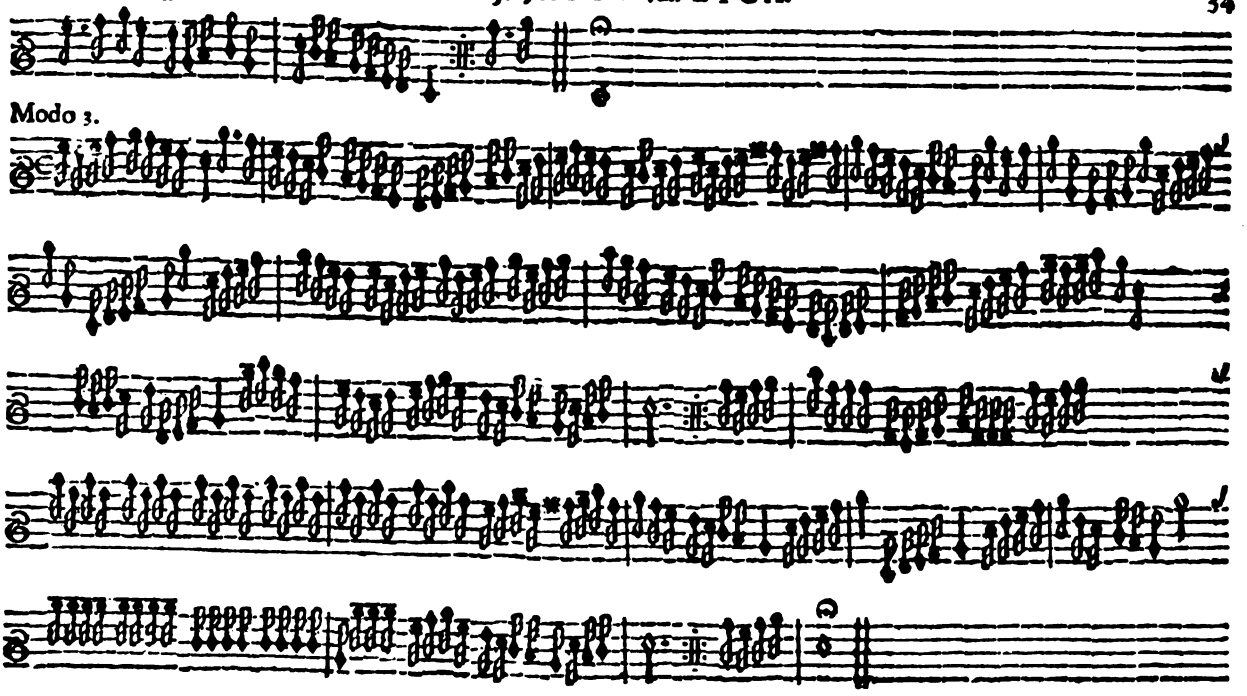
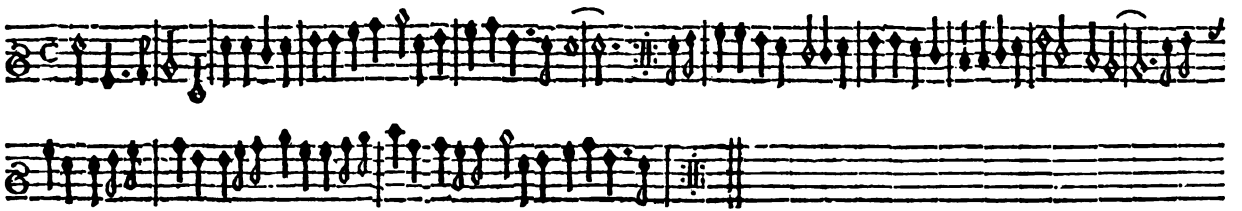



Modo 3.

Ach Moordereſſe van I. IACOB van EYCK.



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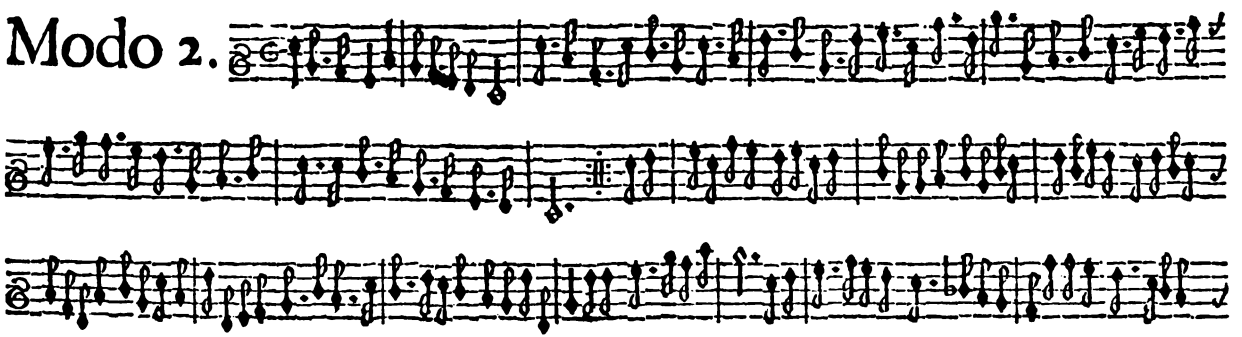
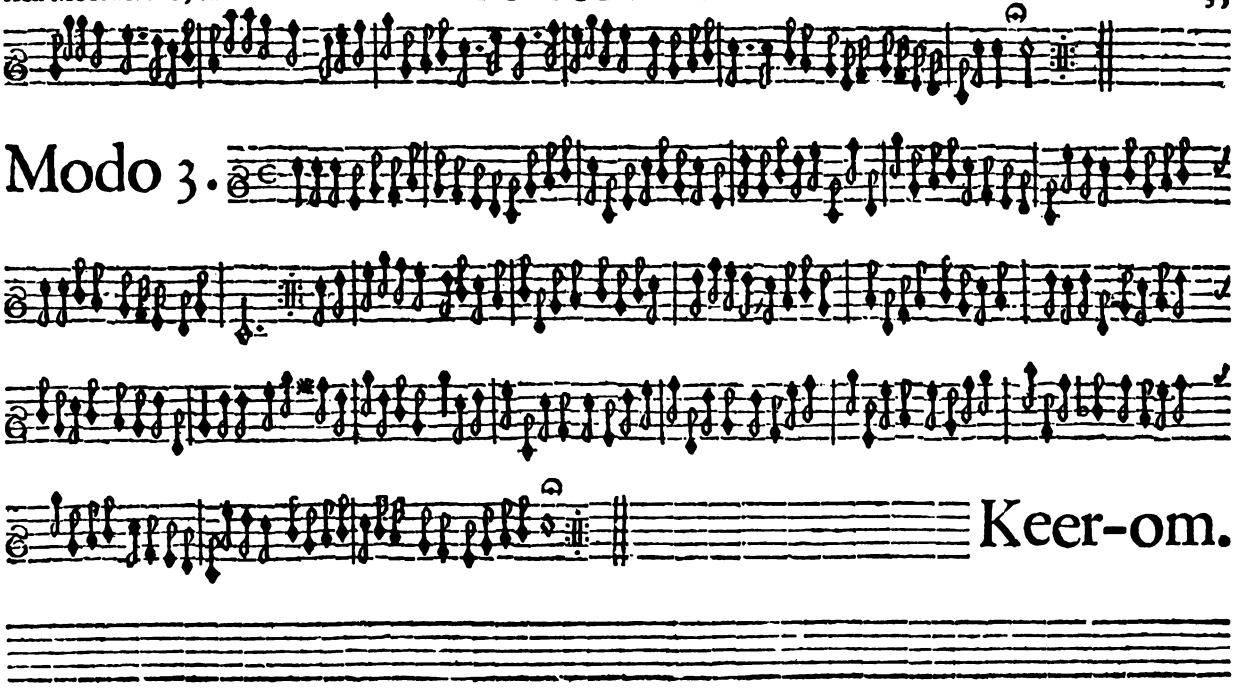
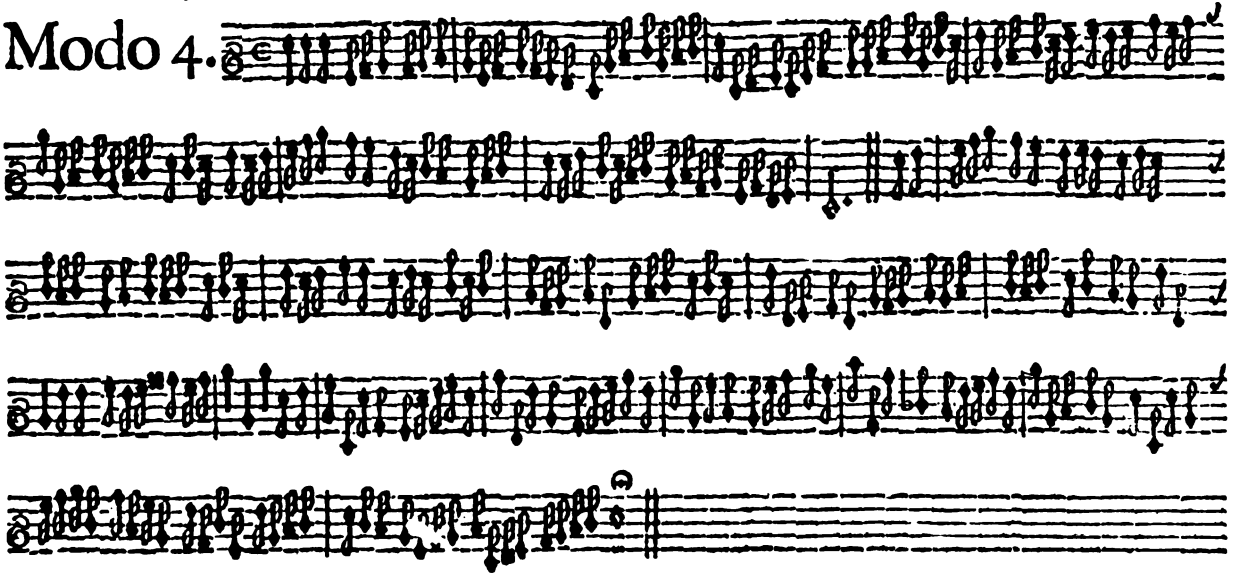
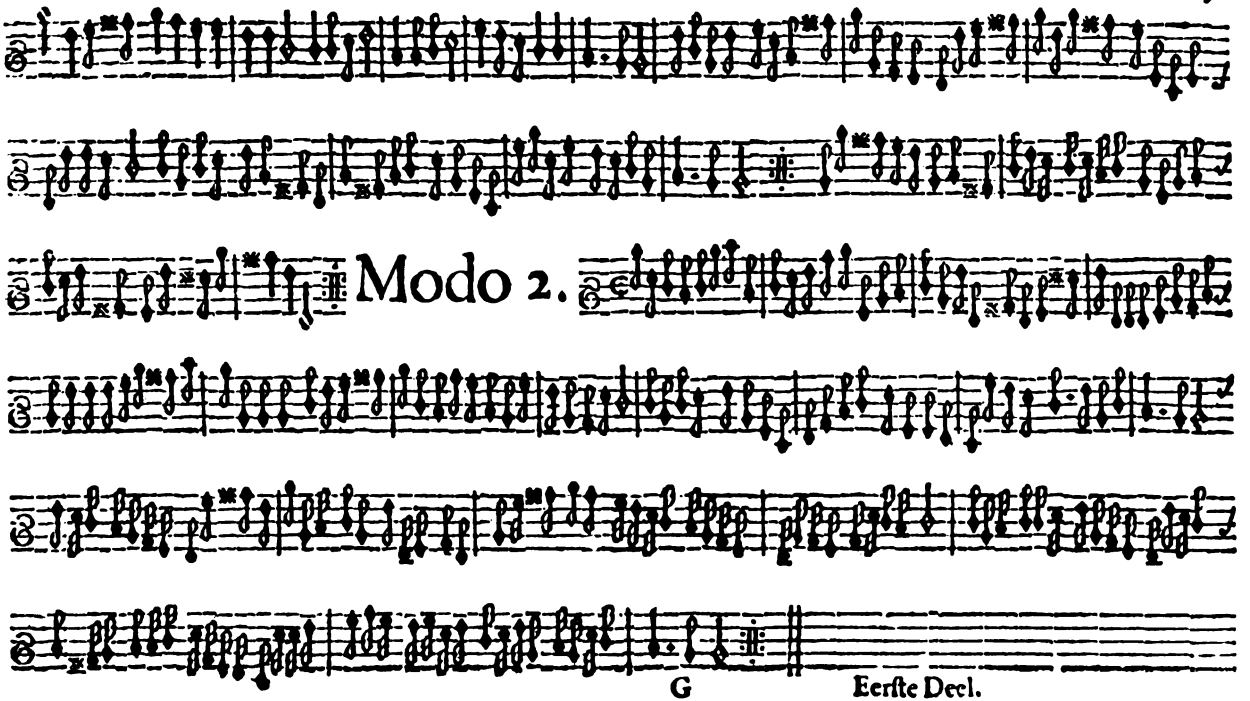



Modo 3.
Keer-om.

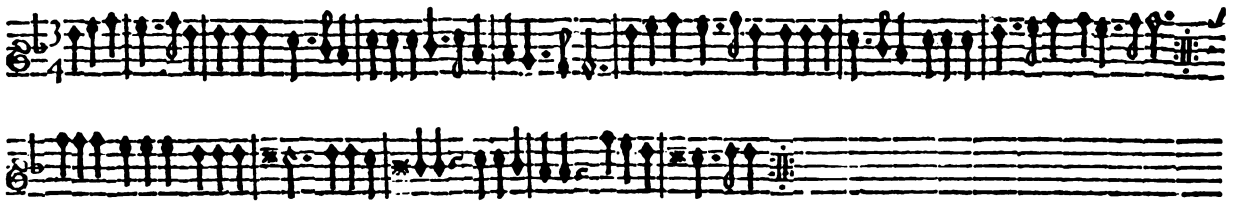
Modo 4.



Lanterlu.


Modo 2.

Philis ſchoone Harderinne van I. I. van EYCK.



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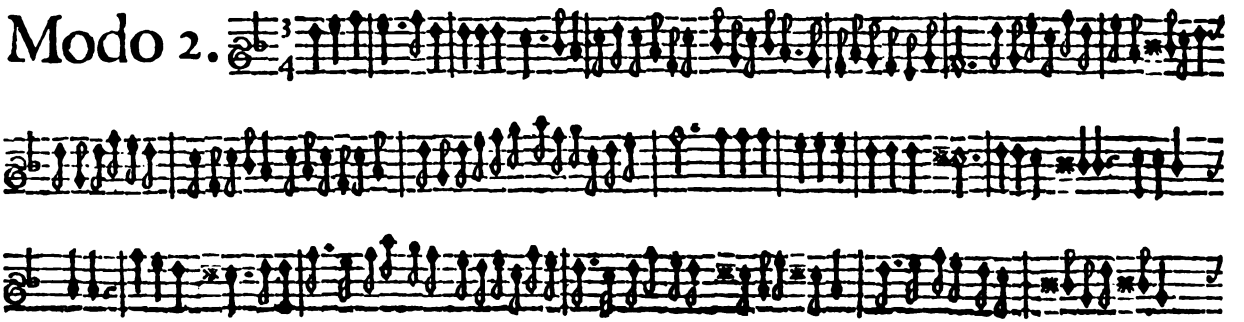
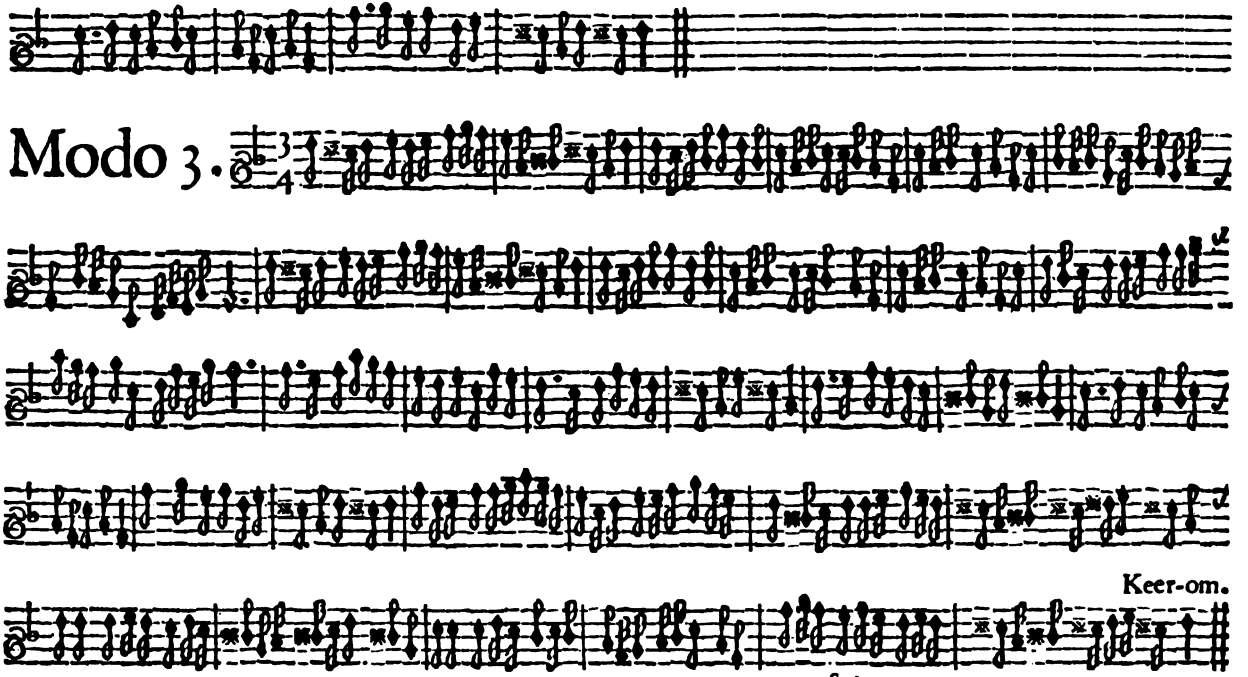
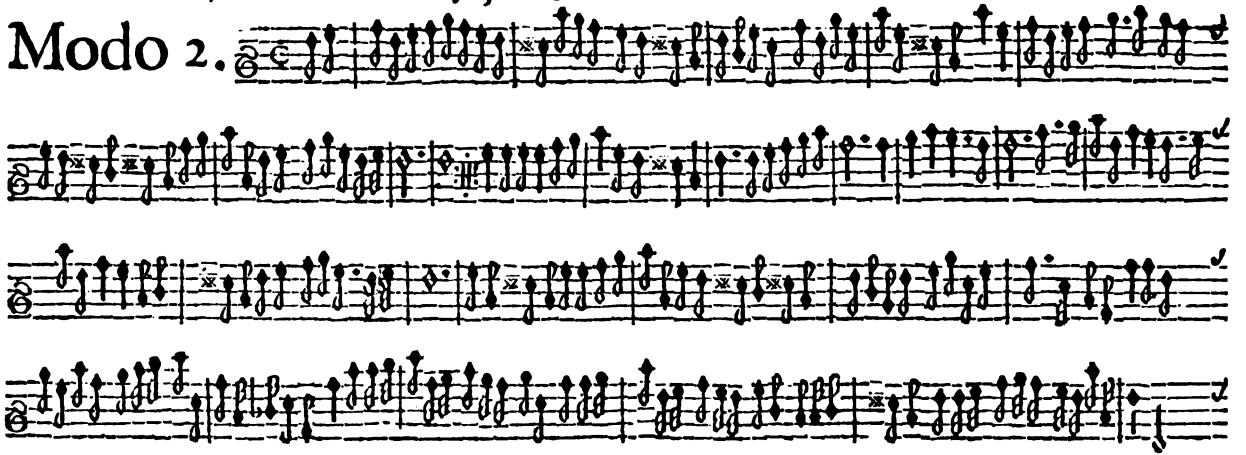



Modo 3.
Keer-om.

Ballette Graveſand, van J. JACOB van EYCK.

Modo 2.



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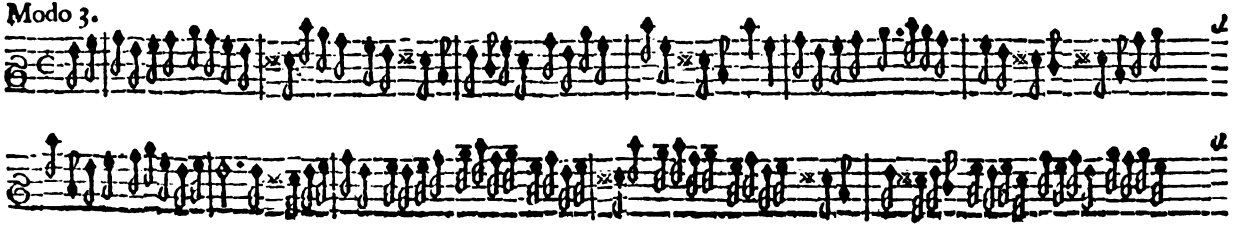
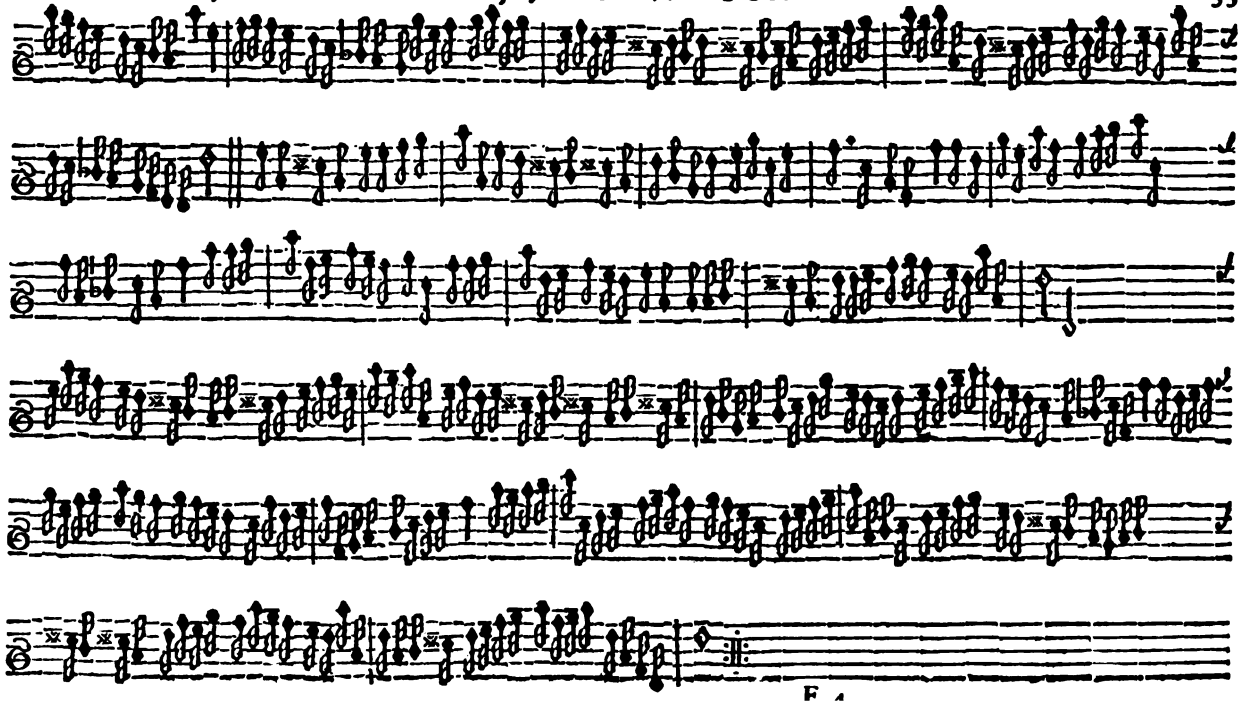
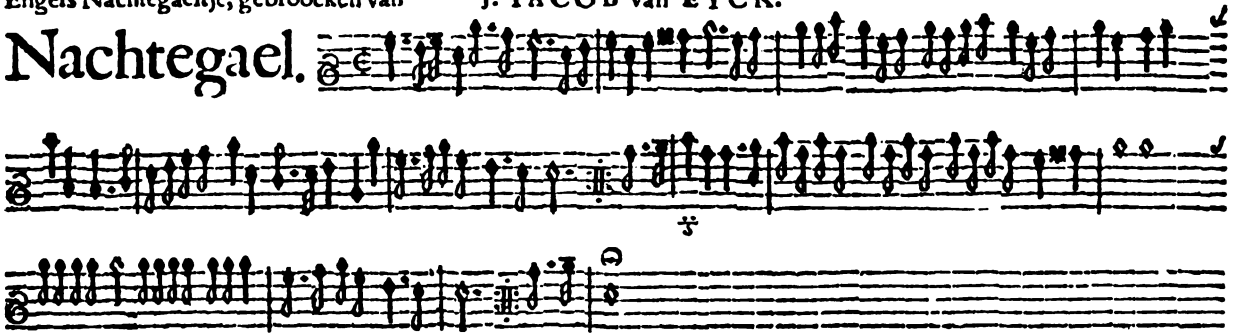




Engels Nachtegaeltje, gebroocken van J. IACOB van EYCK.

Nachtegael.



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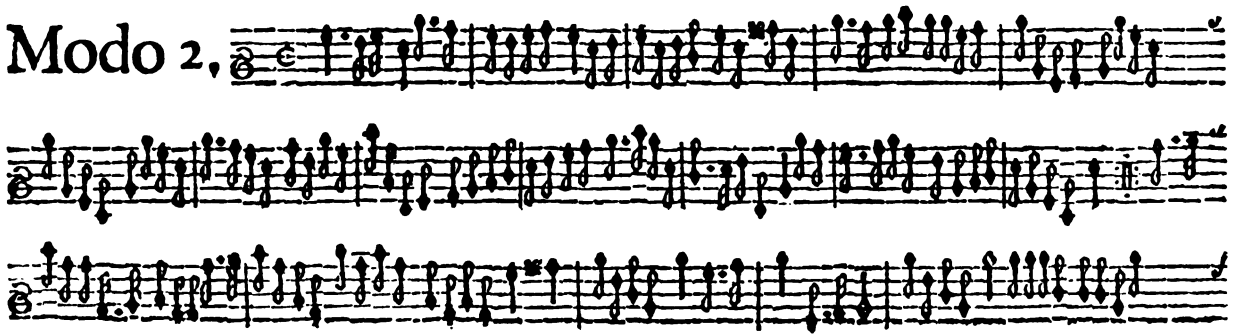
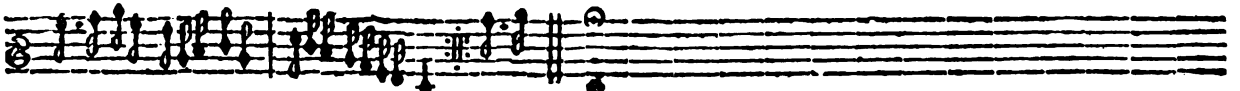
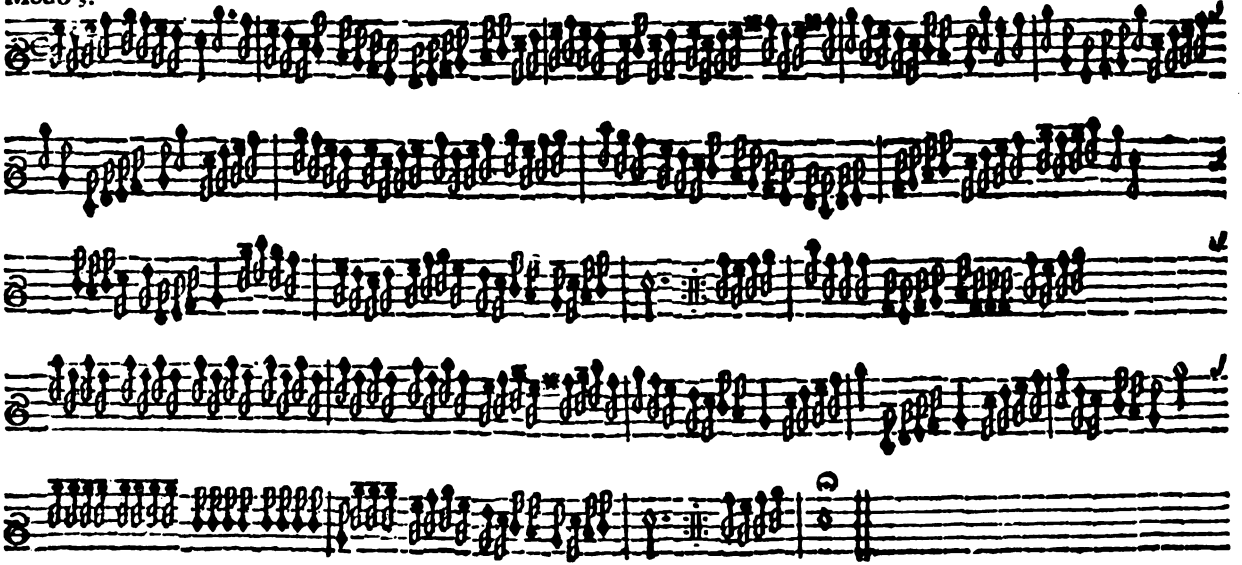
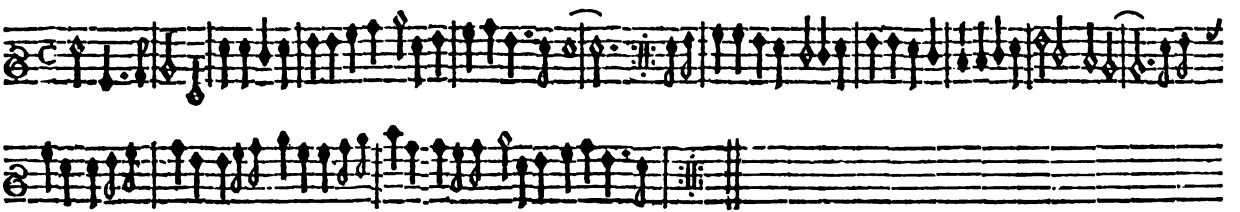




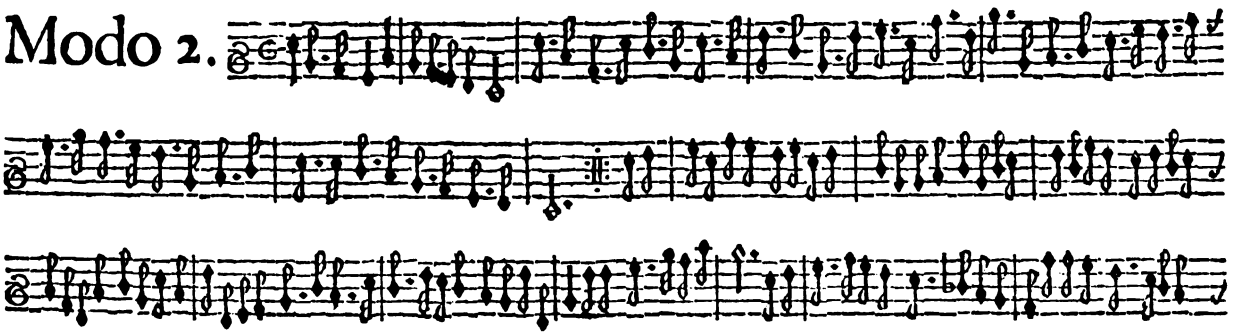
Modo 3.

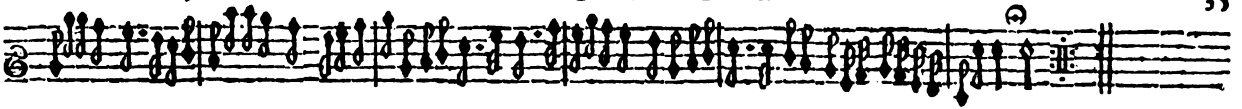


Ach Moordereſſe van I. IACOB van EYCK.

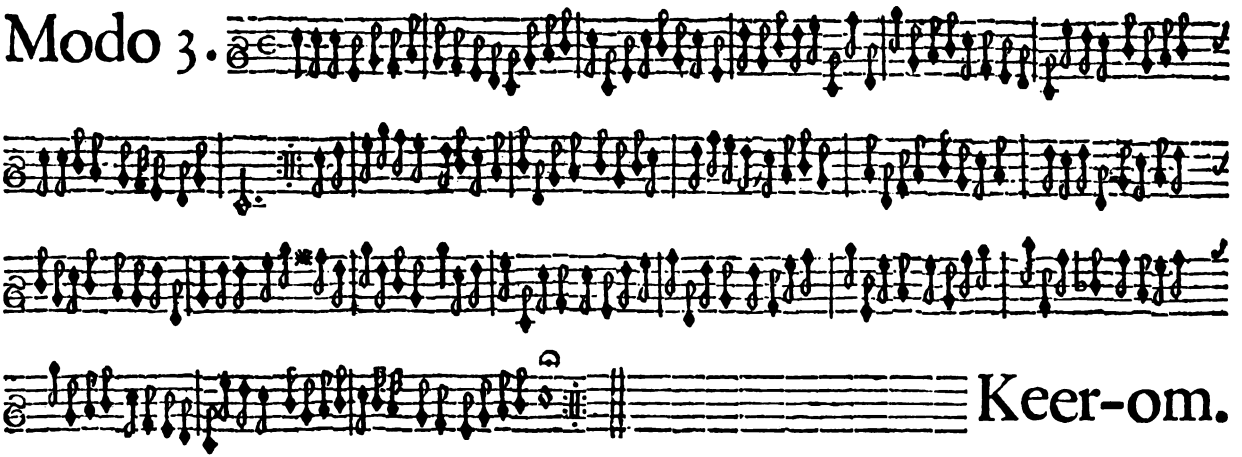


Modo 2.



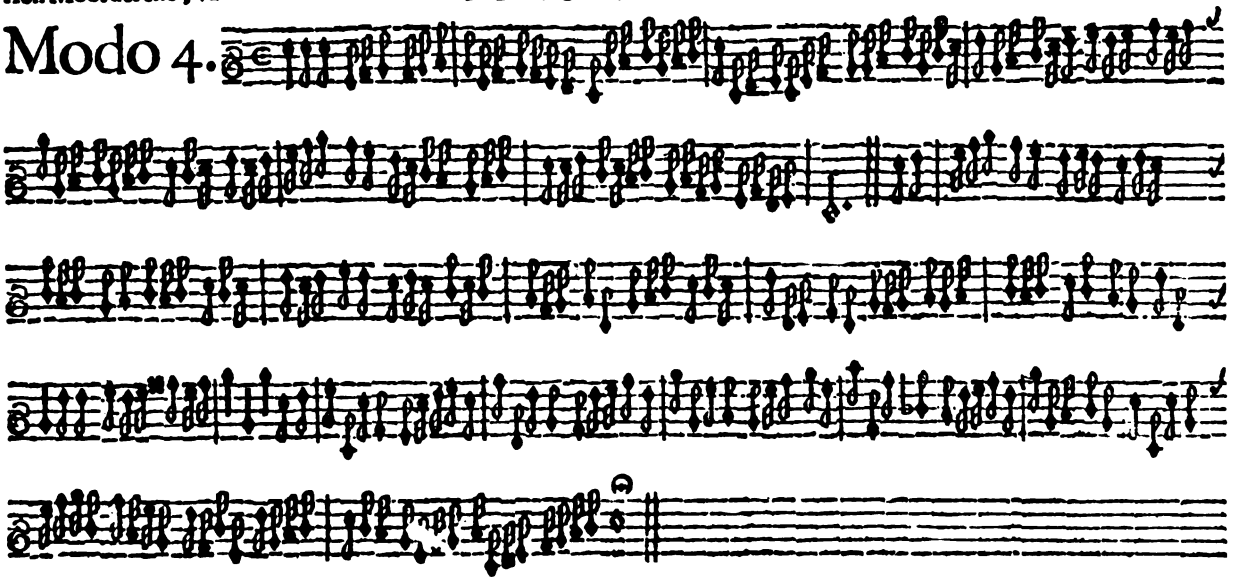


Modo 3.

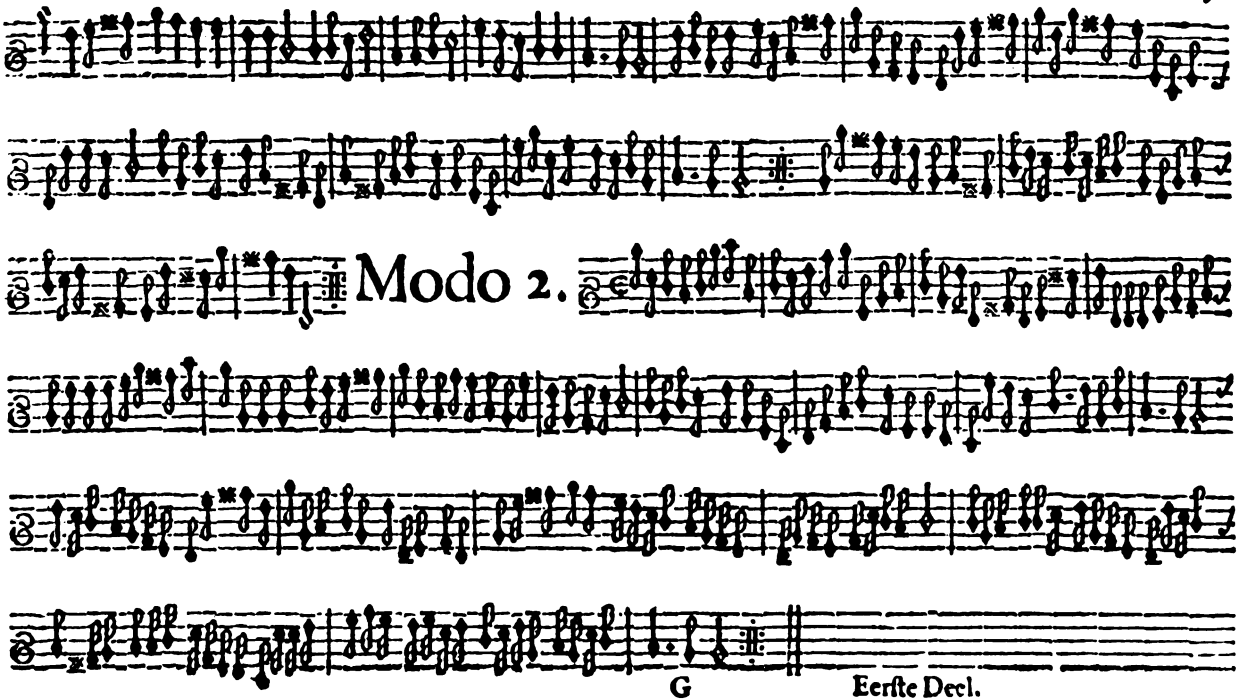


Keer-om.

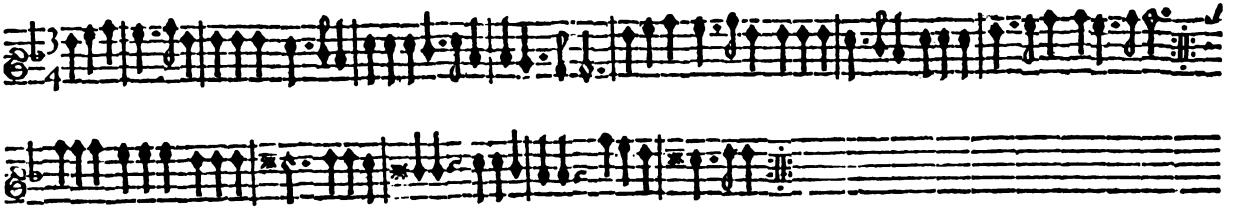
Modo 4.



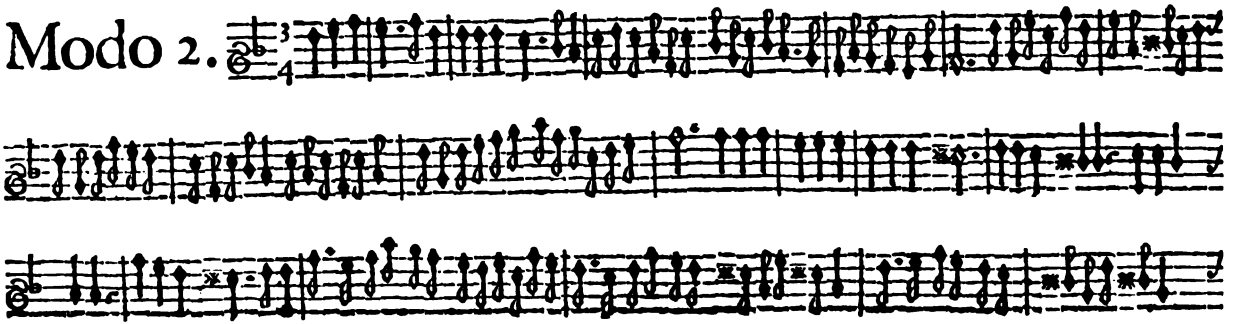
Lanterlu.

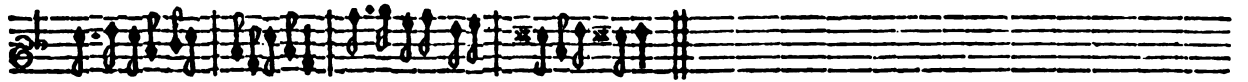

Modo 2.

Philis ſchoone Harderinne van I. I. van EYCK.



Modo 2.





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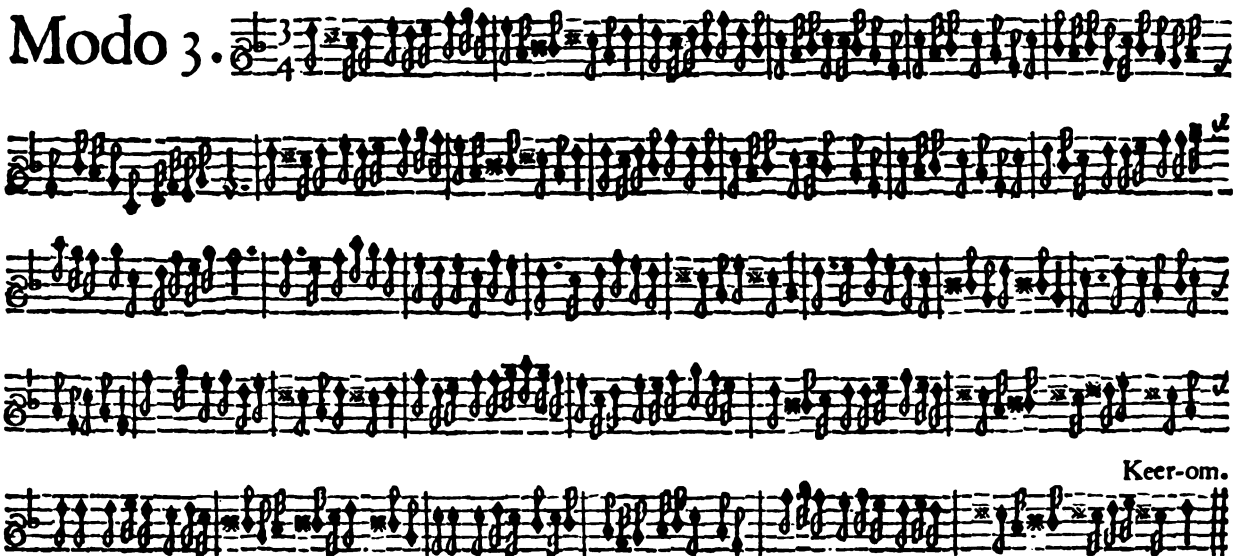

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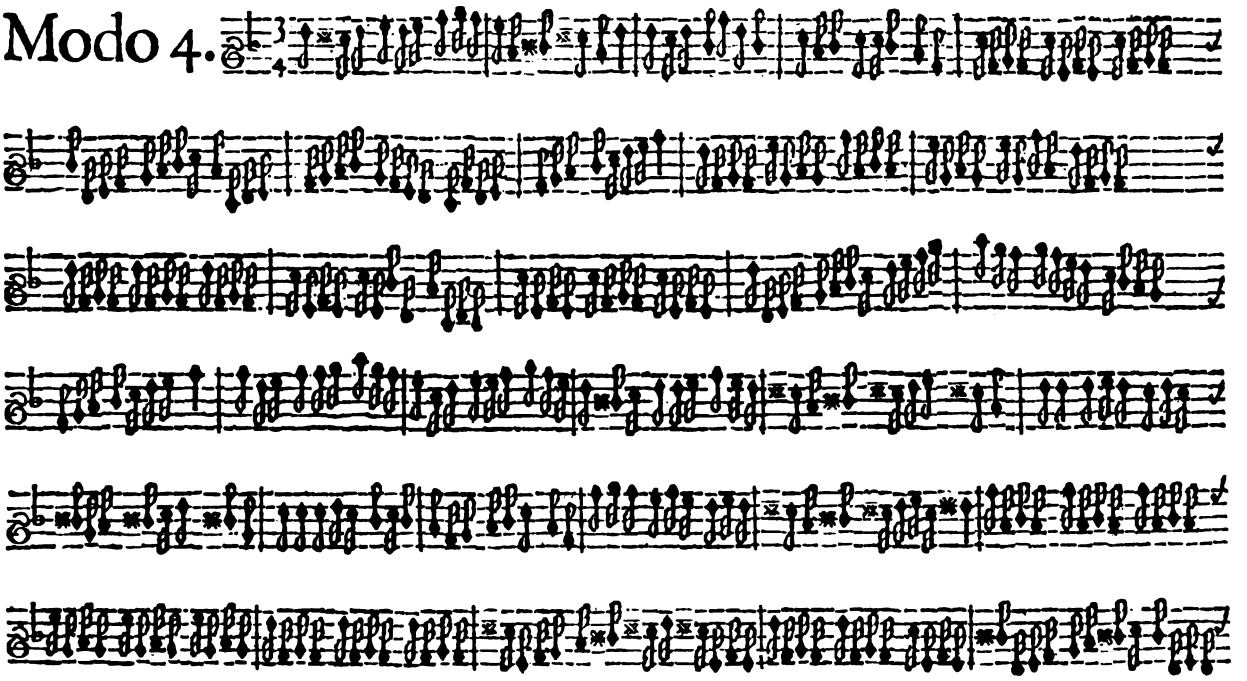
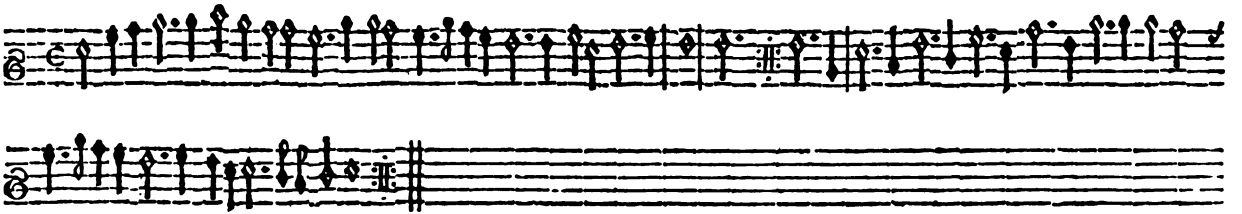


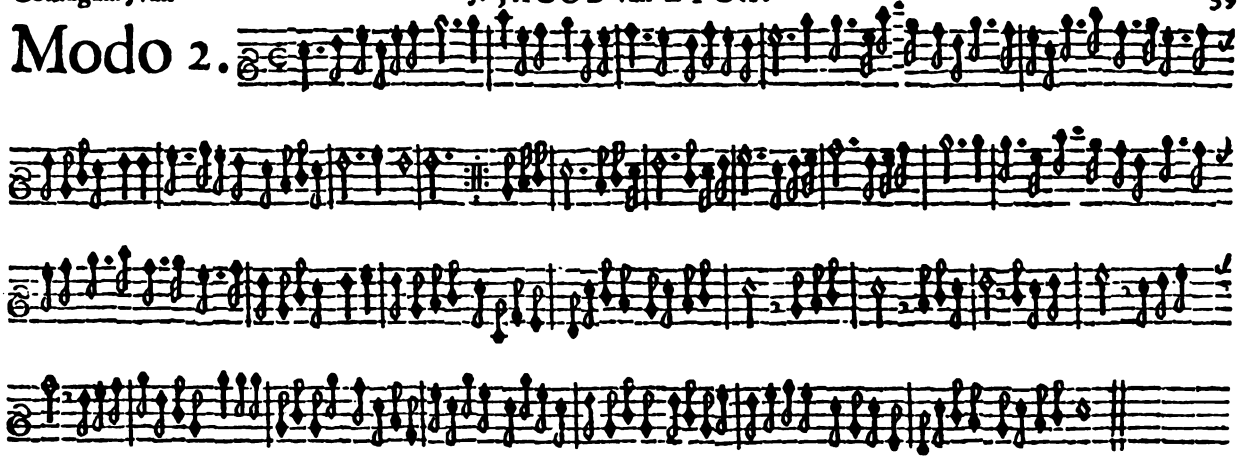
Vande Lombart, van I. IACOB van Eyck.

Modo 2.

Comagain gebroken van I. IACOB van EYCK.

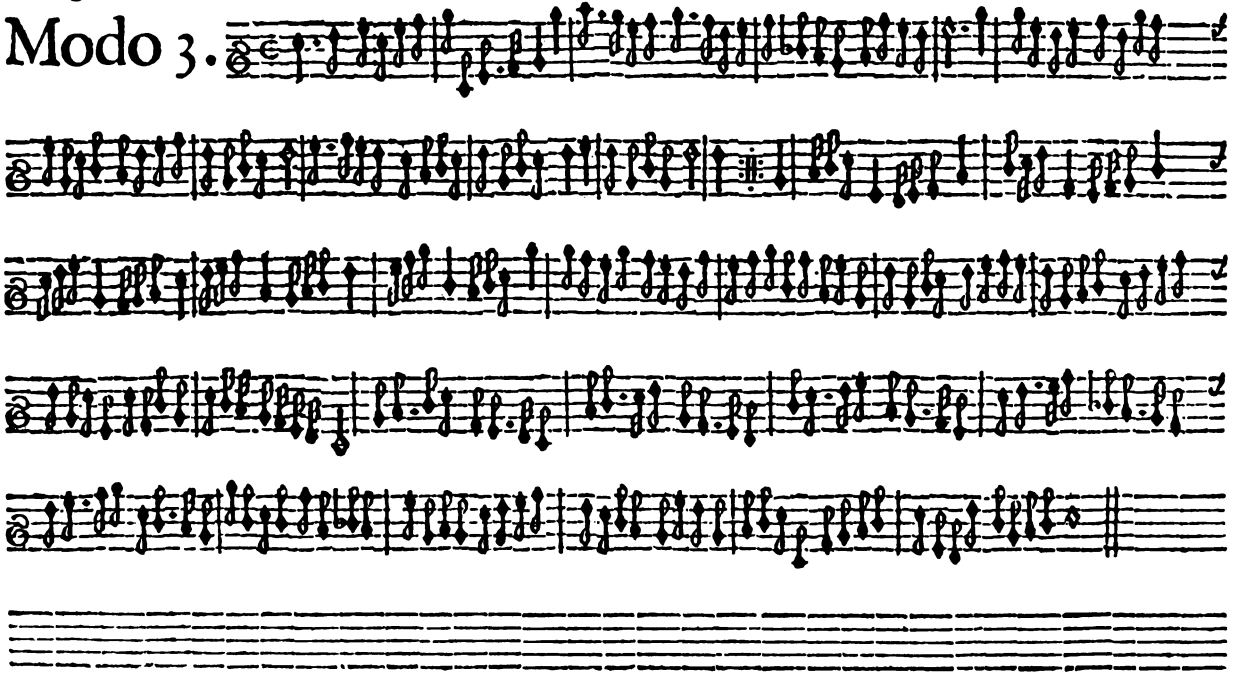


Modo 2.

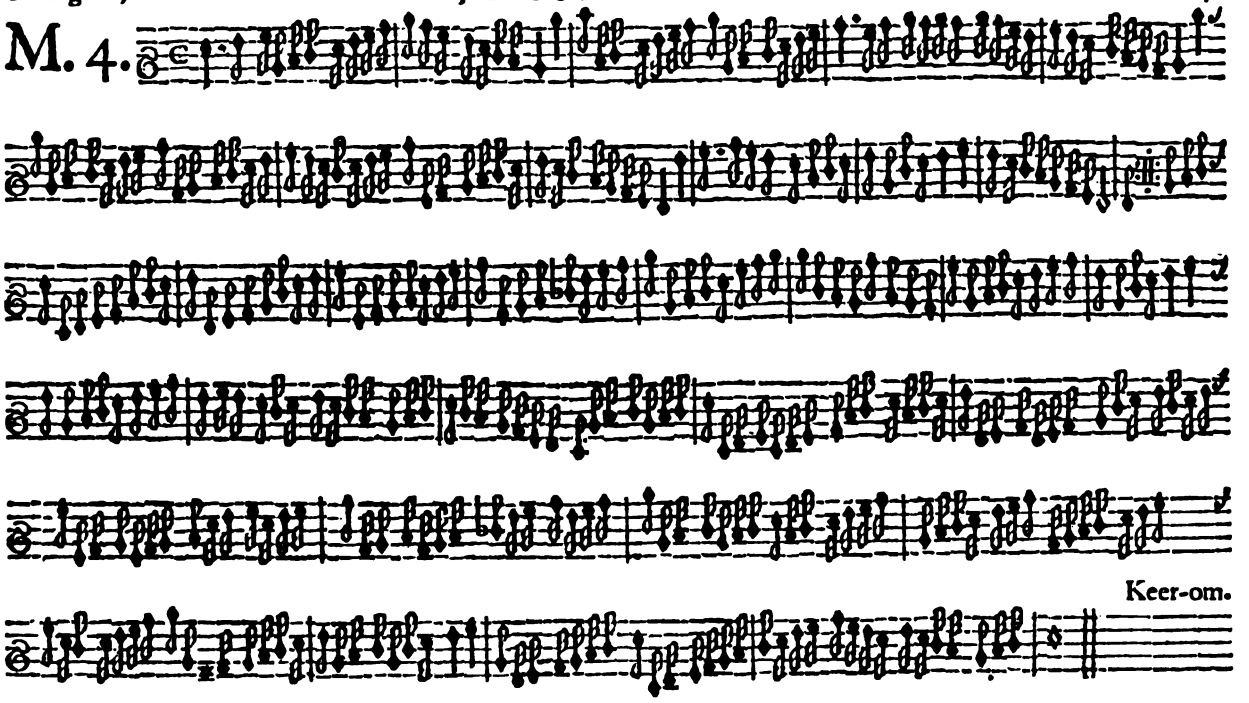


Keer-om.

Modo 3.



M. 4.



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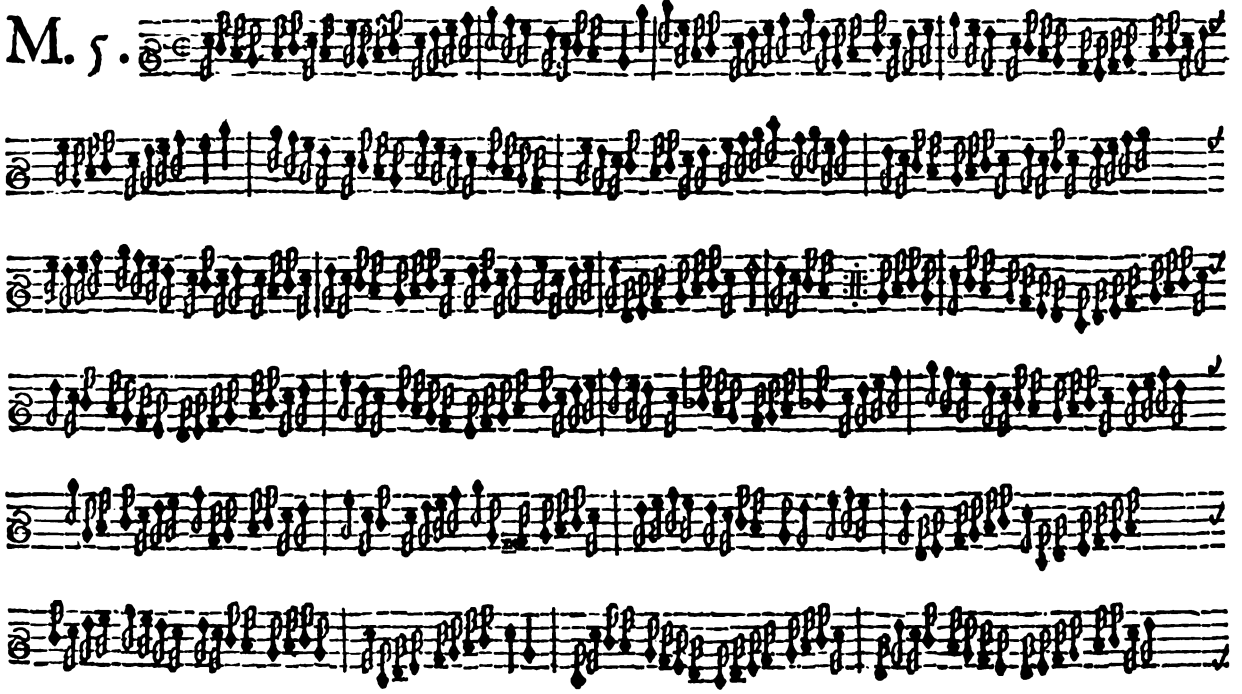

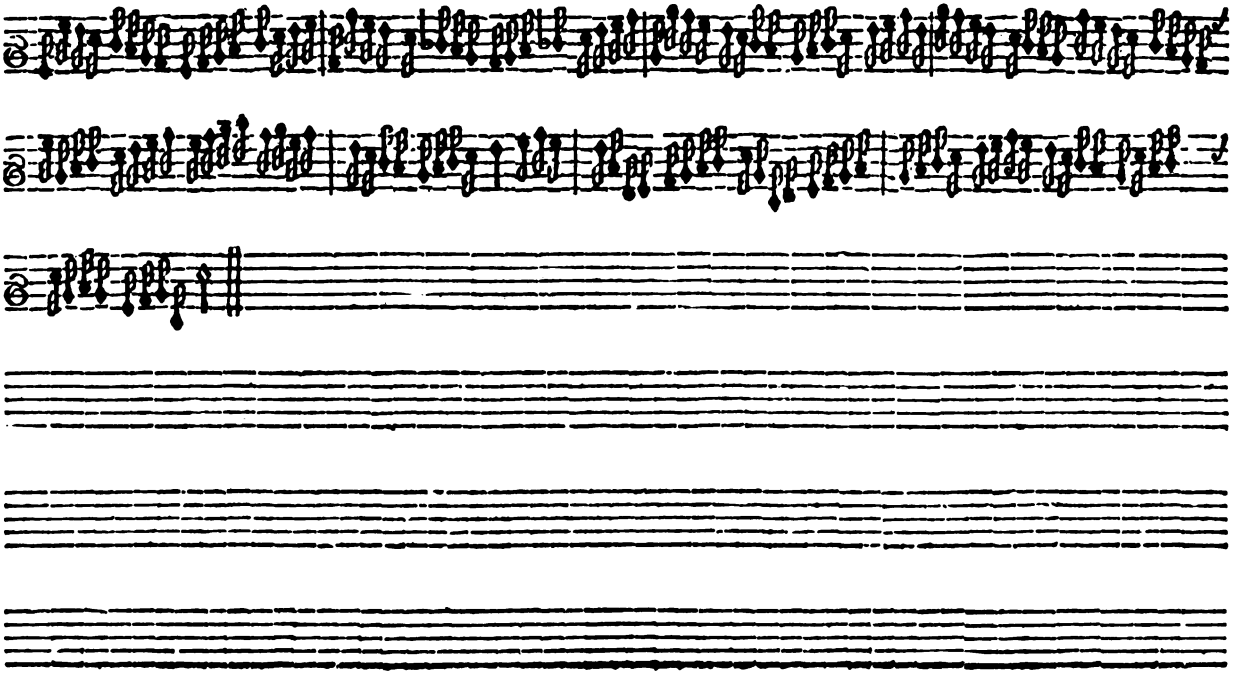

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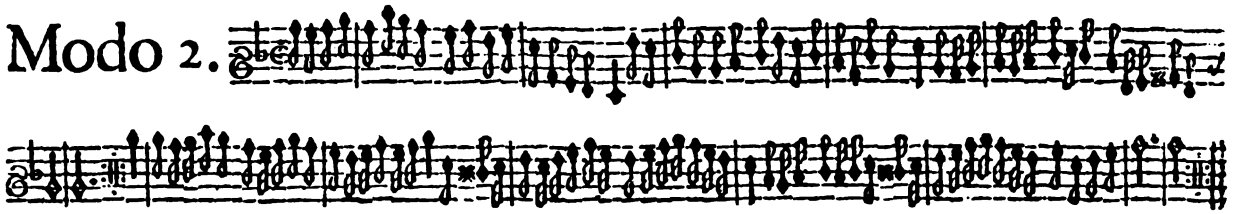

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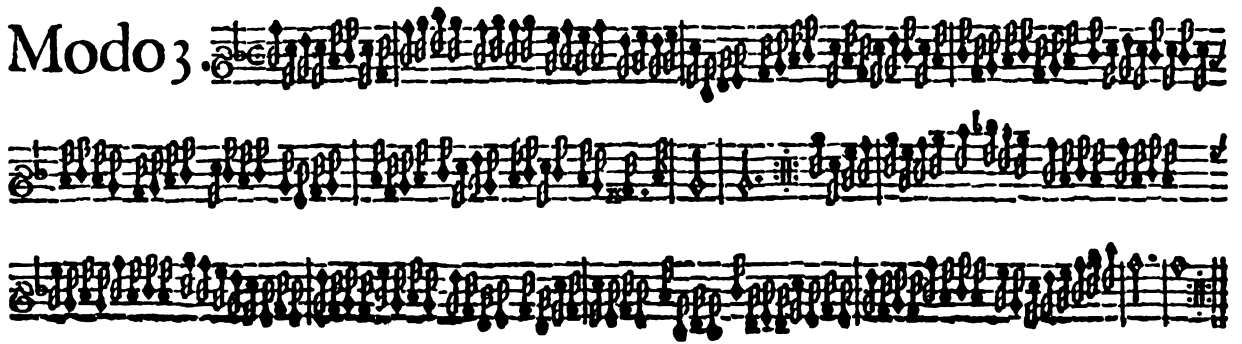
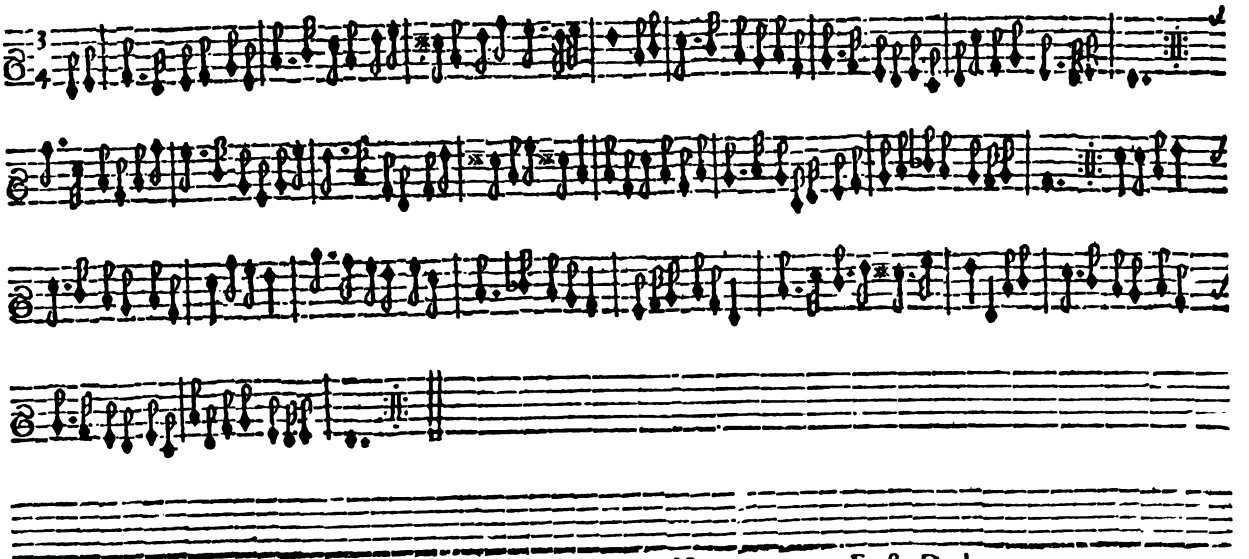
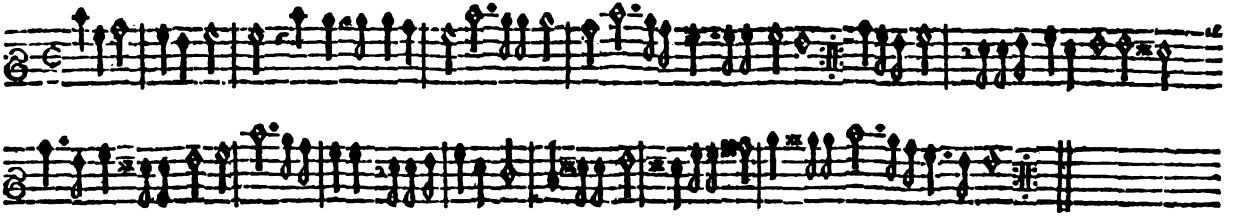


Tweede Daphne, van I. IACOB van Eyck.



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



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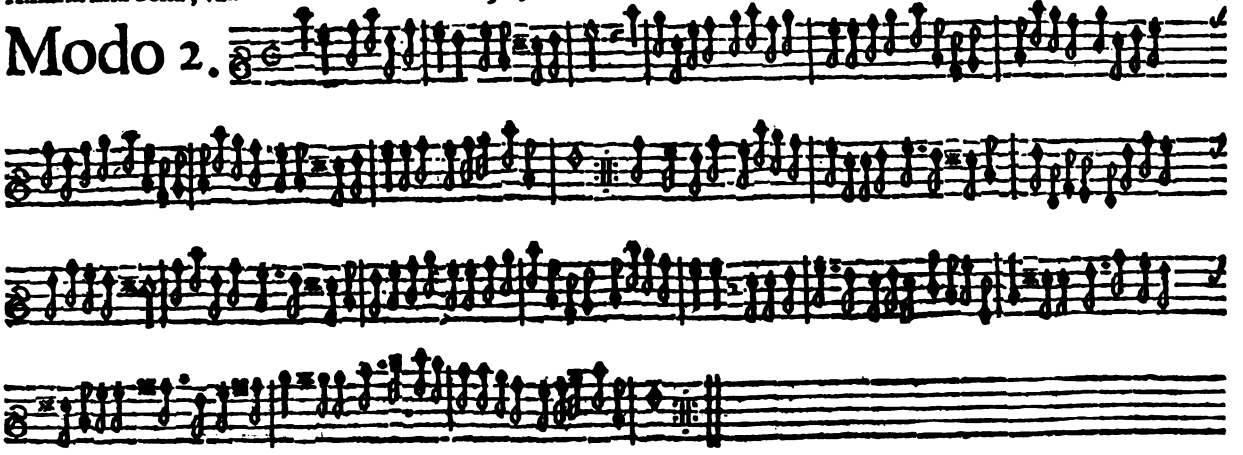
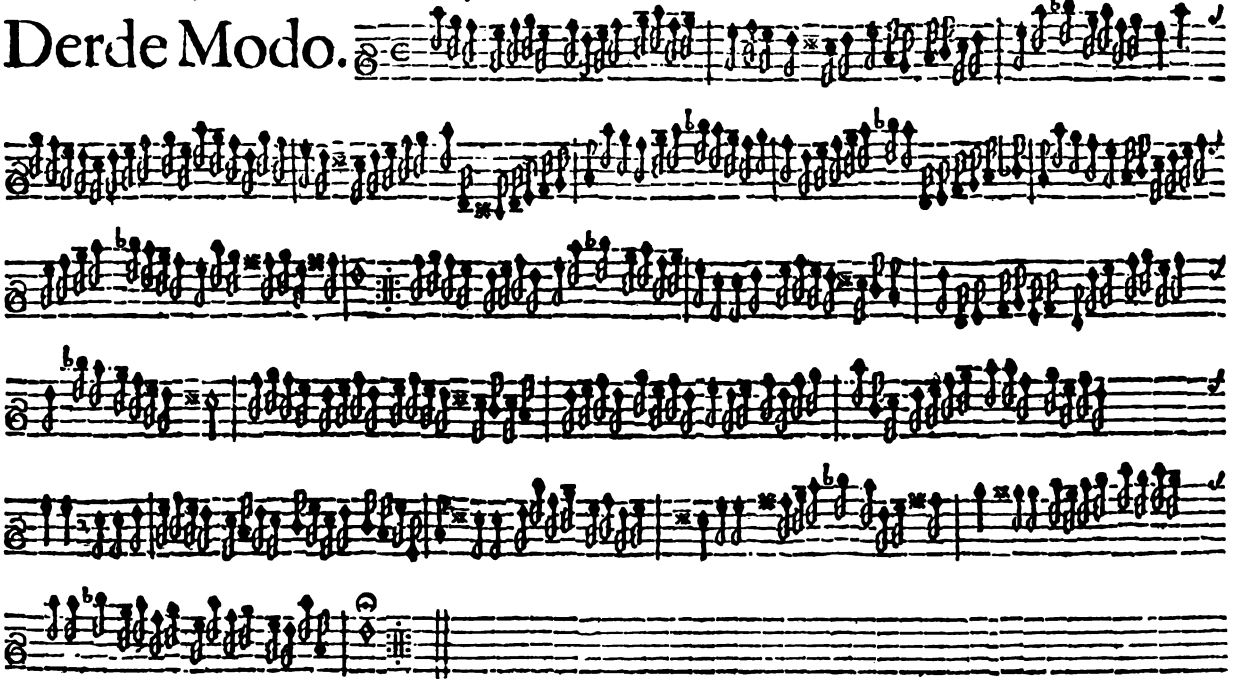
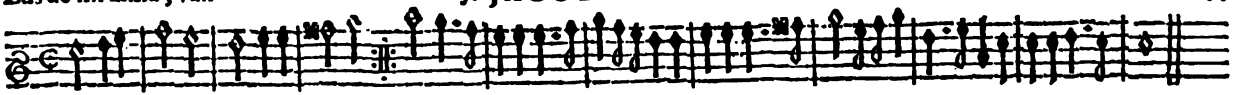


Keer-om.

Amarilli mia bella, van J. IACOB van EYCK.

Derde Modo.





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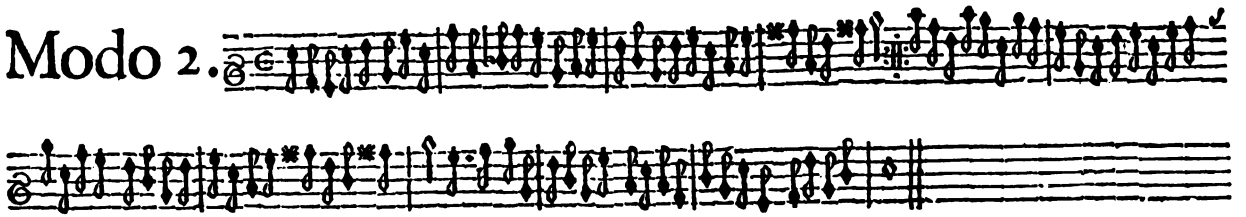
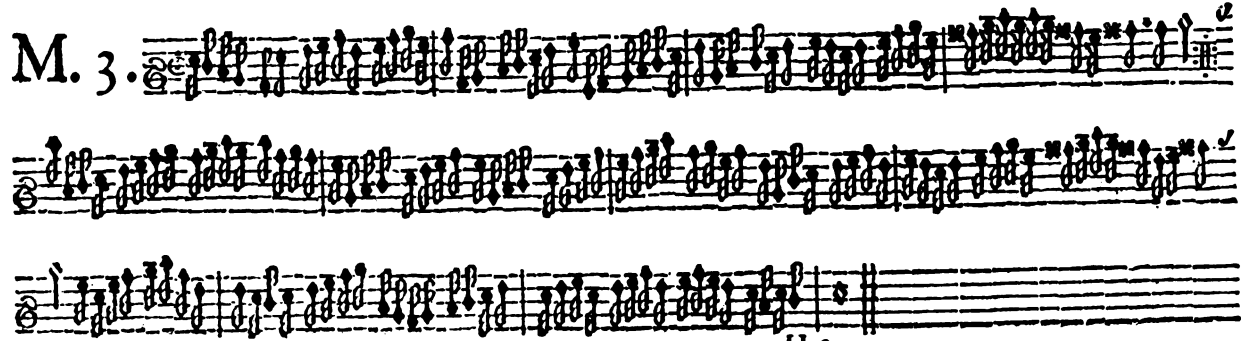
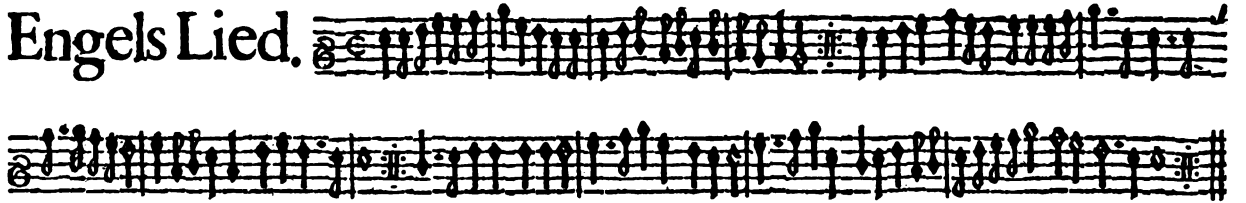


M. 3.



Engels Lied.



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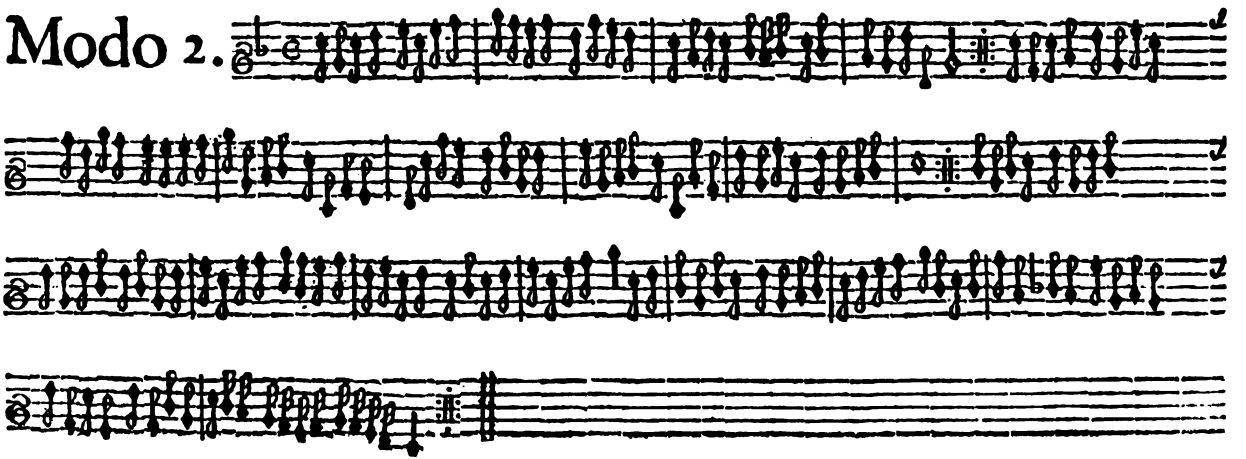

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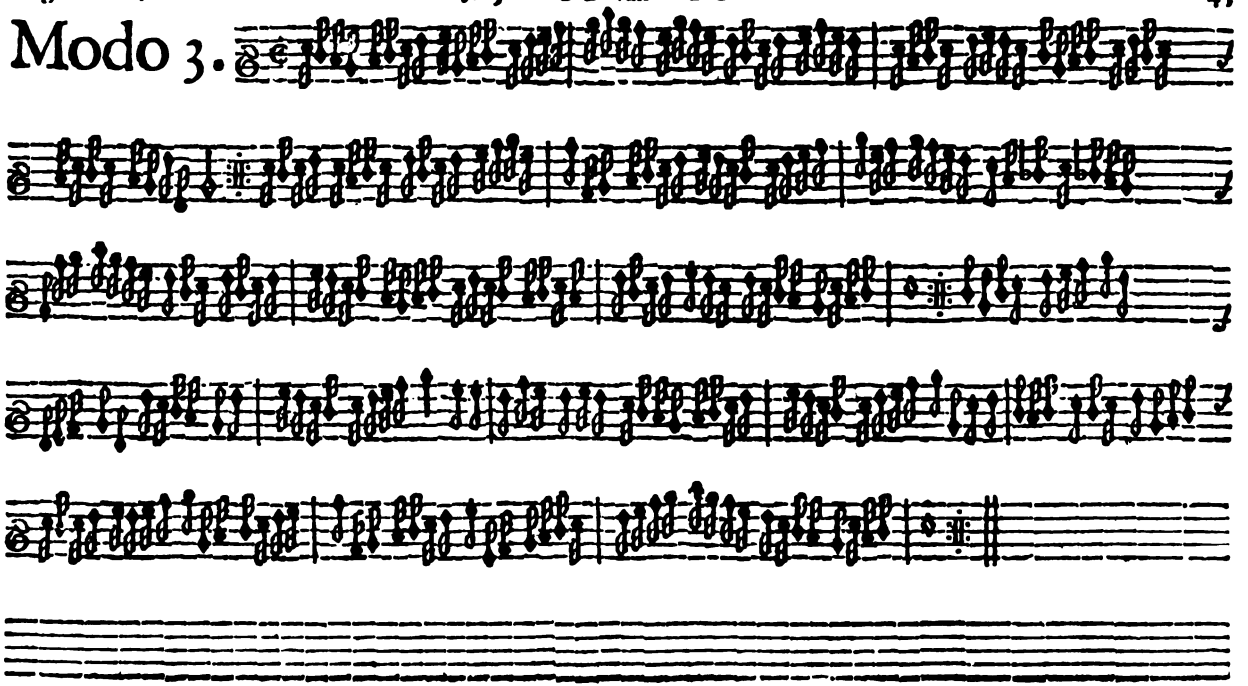
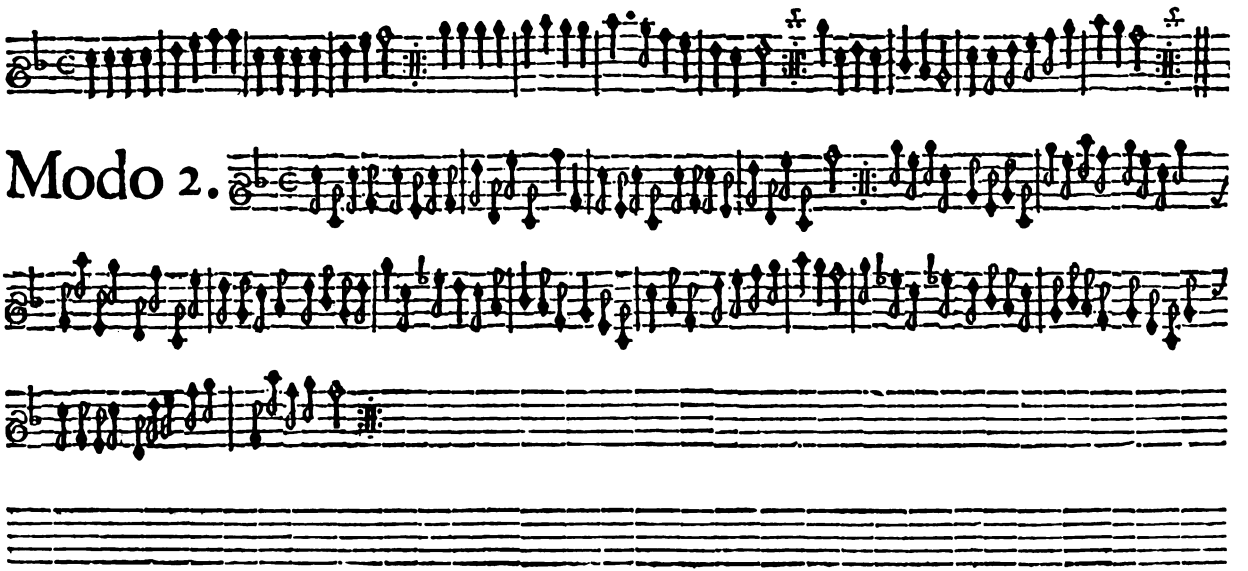
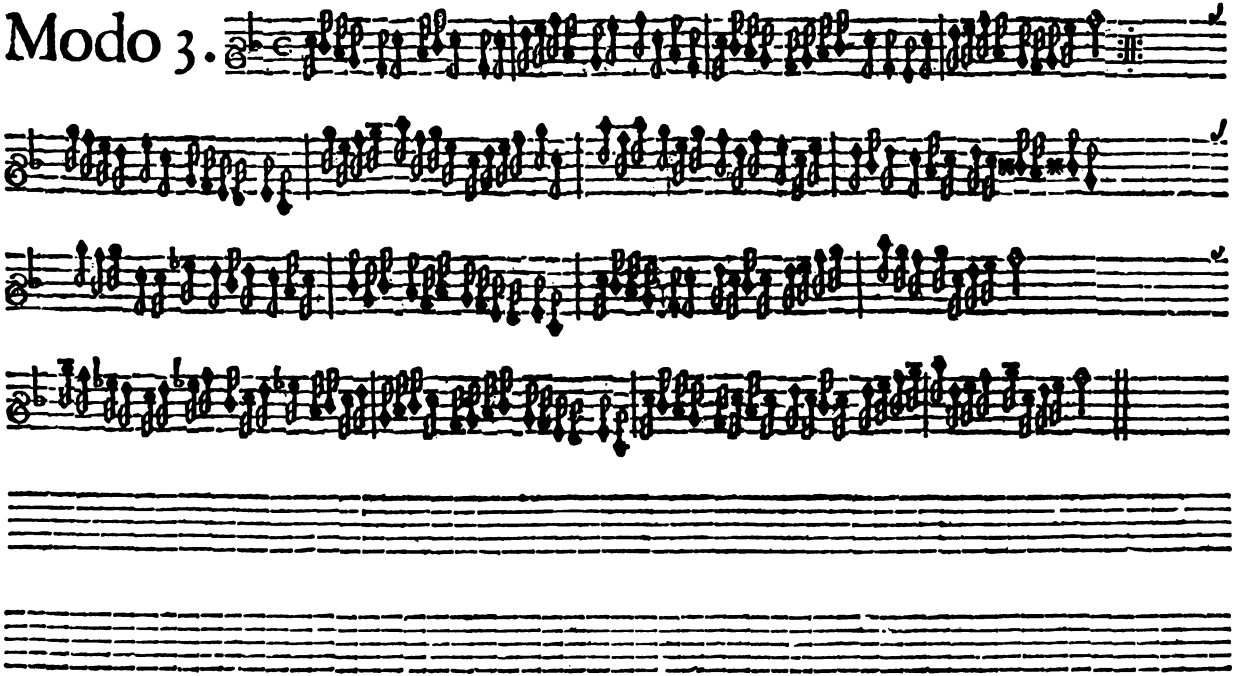


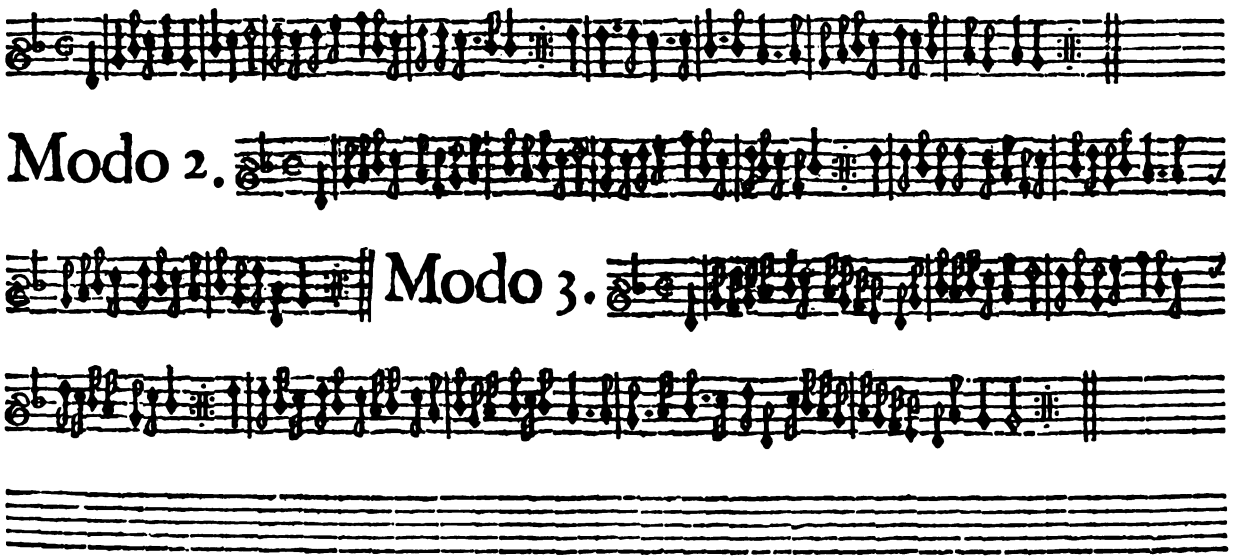
Philis quam Philander: van I. Jacob van Eyck.



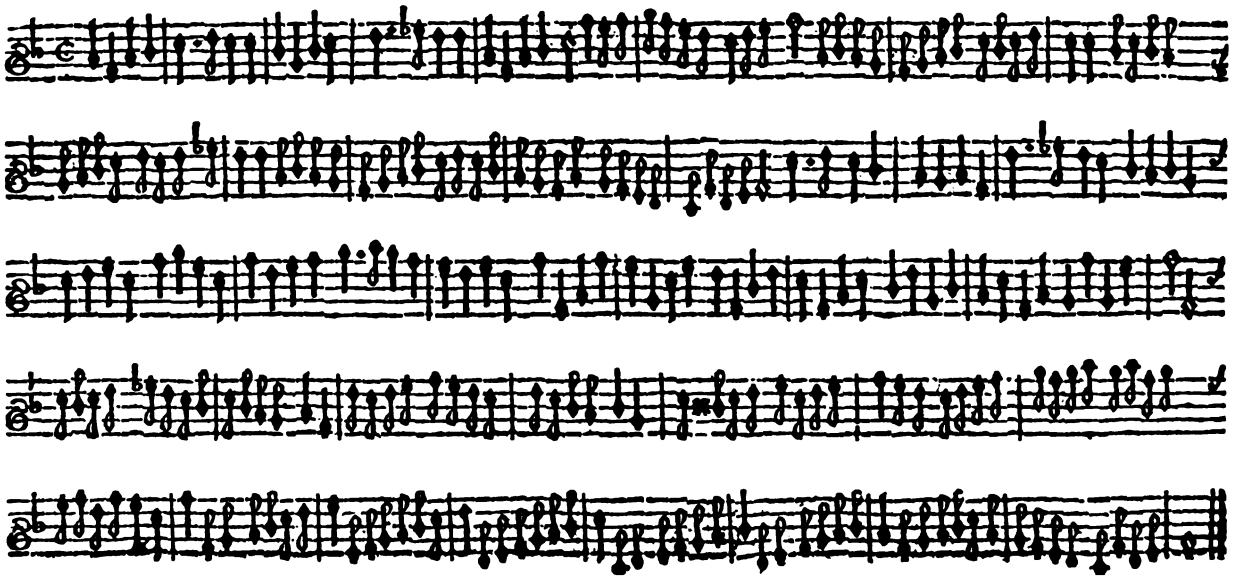
Modo 3.



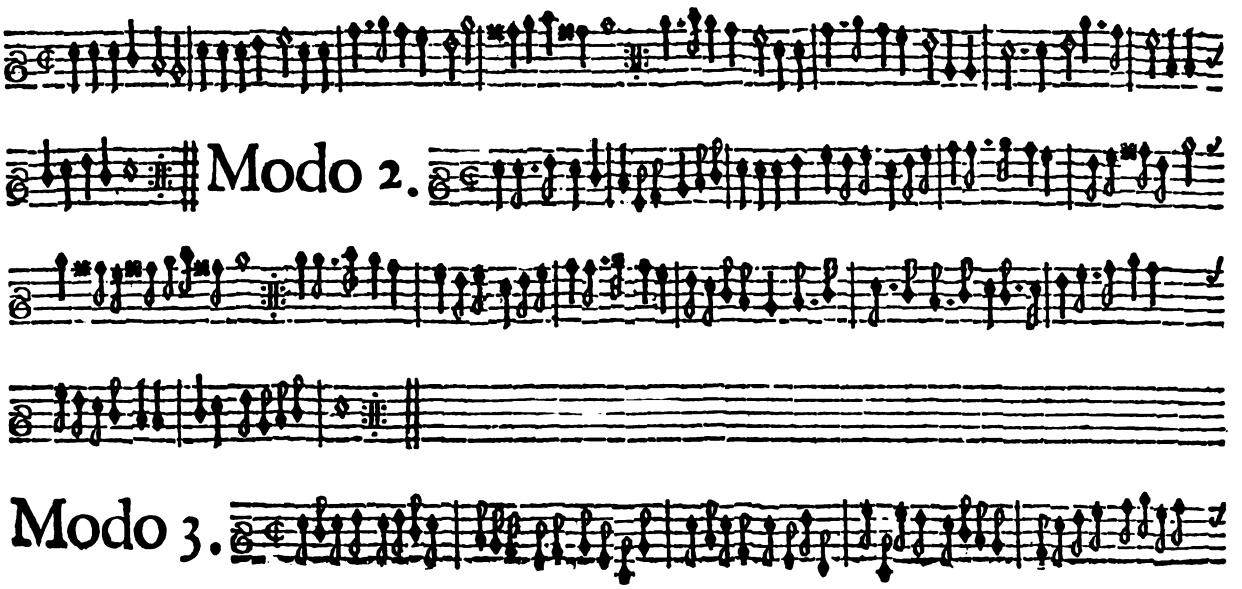
Al hebben de Princen haren, van I. I. van EYCK.

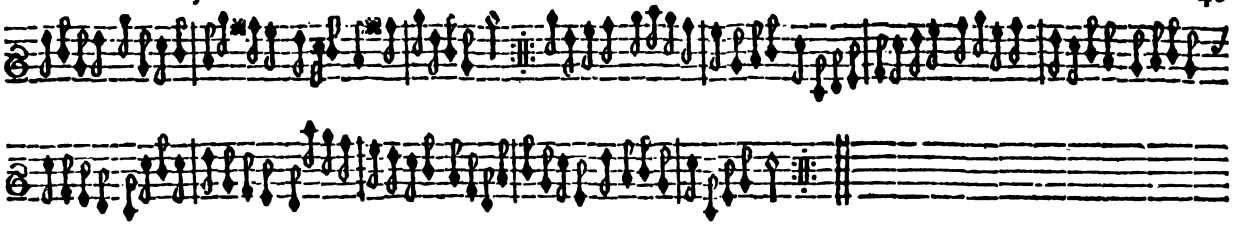


Tweede Roſemond, van I. I. van EYCK.

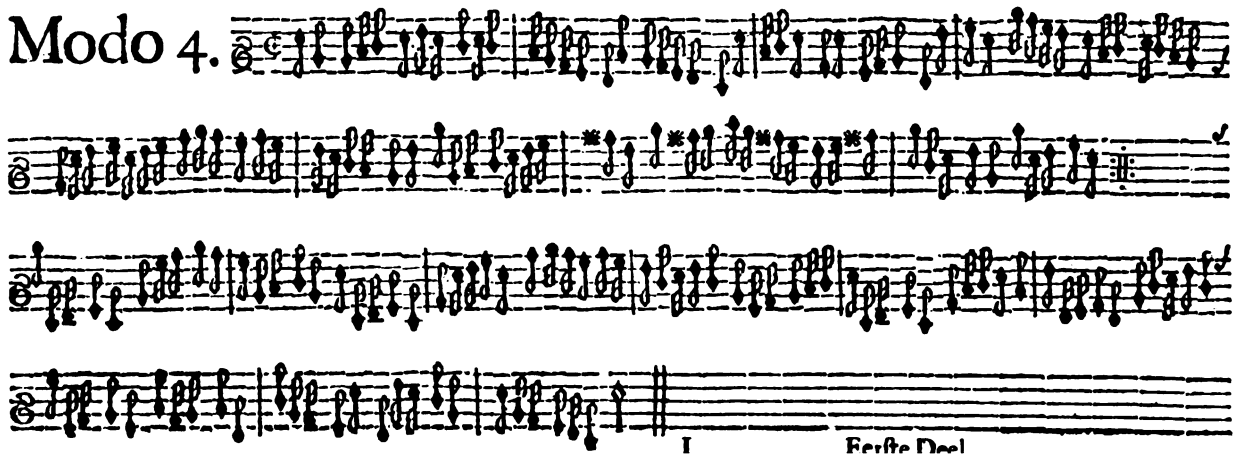


De zoete Zoomer tyden, van I. Iacob van Eyck.

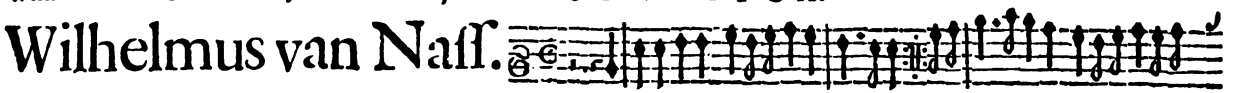




Modo 4.



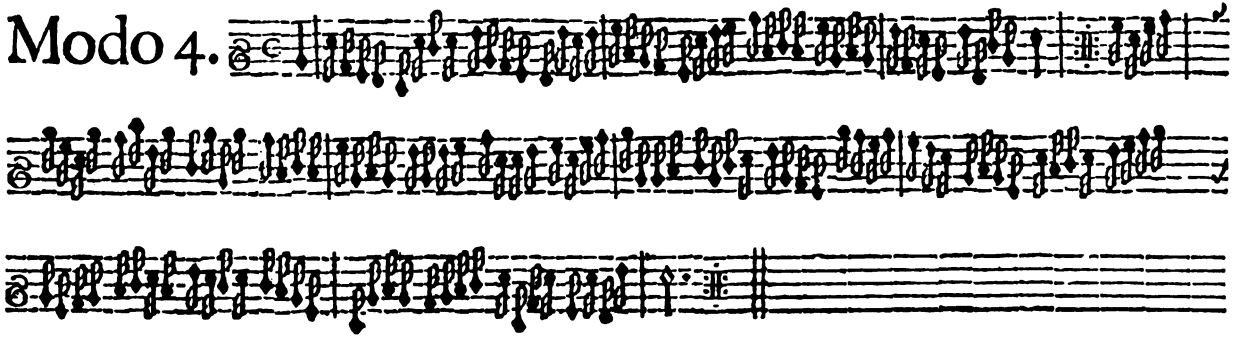
Wilhelmus van Naſſ.



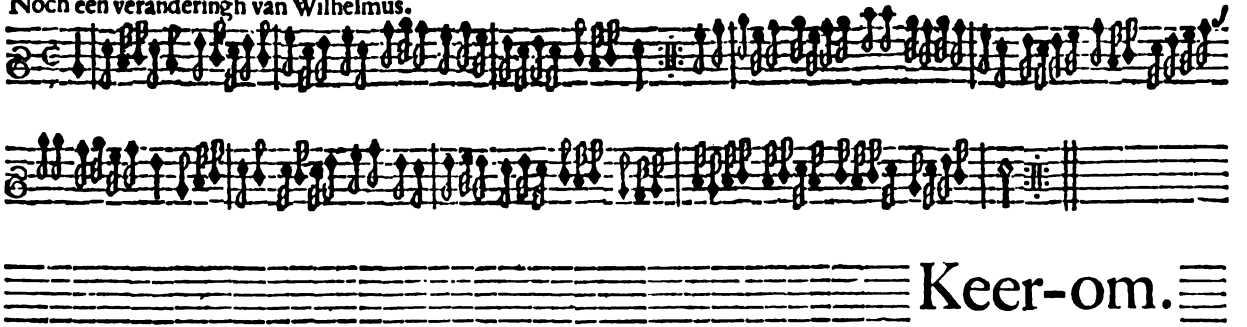
Modo 2.

Modo 3.

Modo 4.

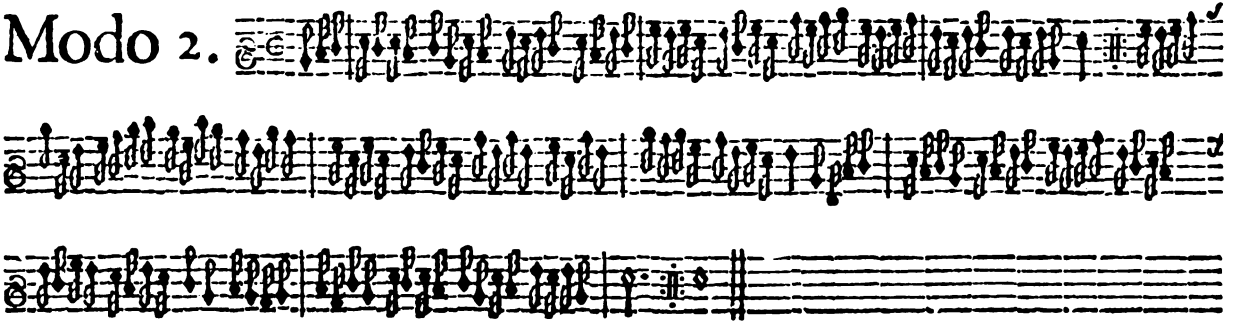


Noch een veranderingh van Wilhelmus.

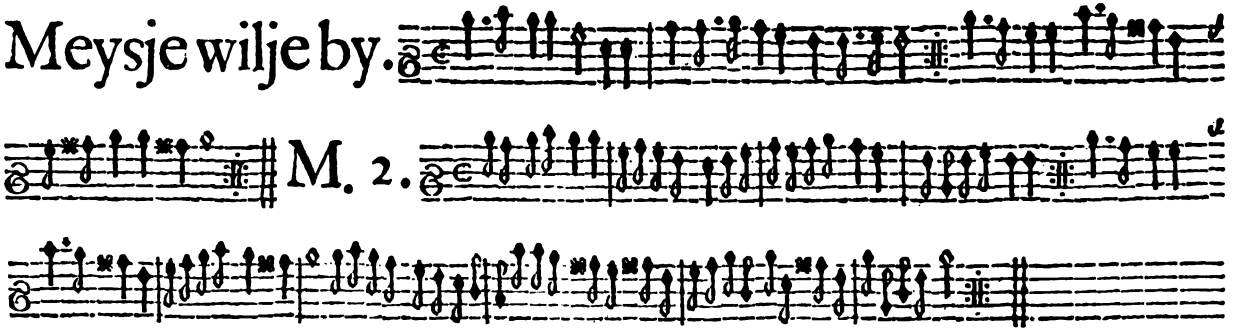


Keer-om.

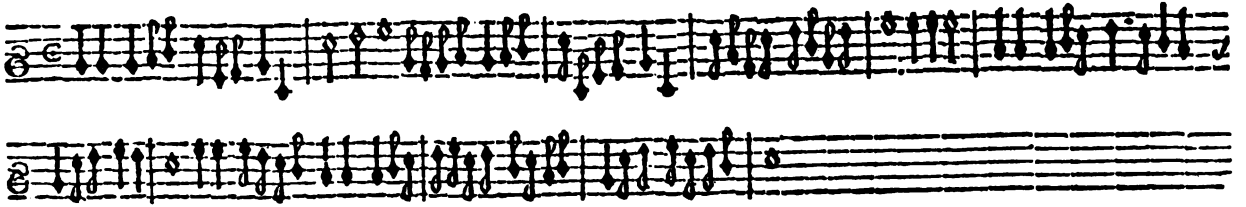
Modo 2.



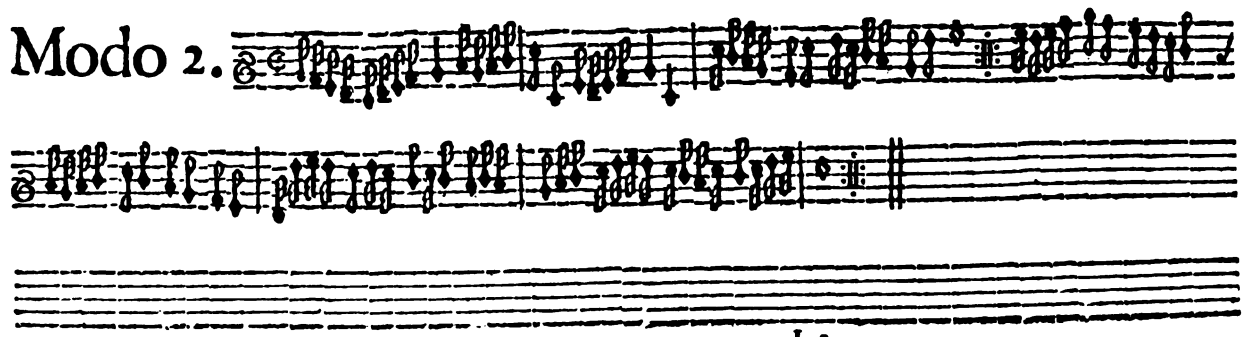
Meysje wilje by.



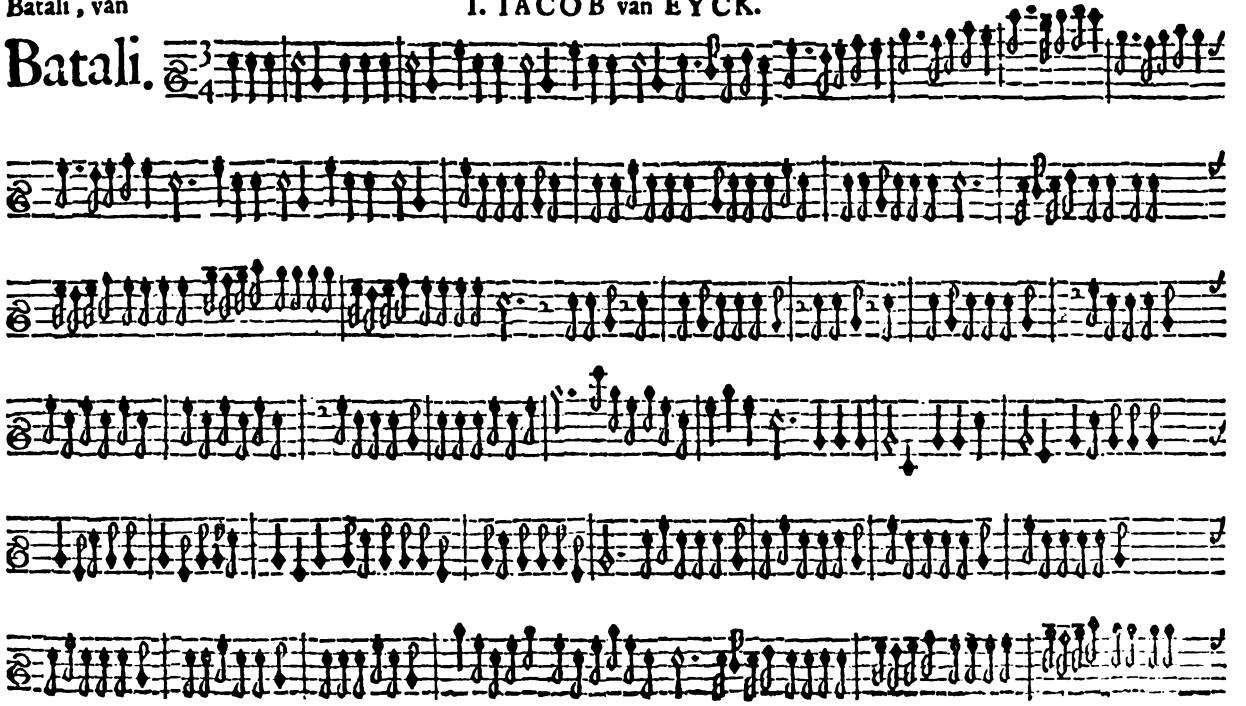
Courante Mars, van I. IACOB van Eyck.

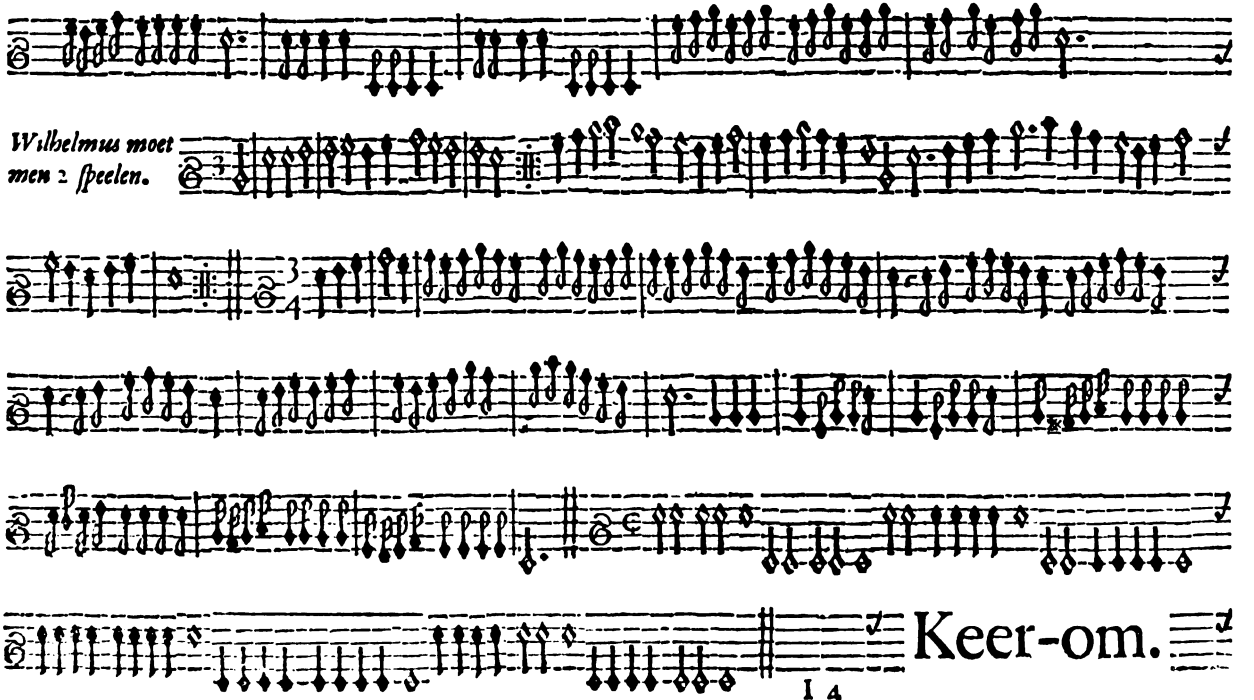


Modo 2.



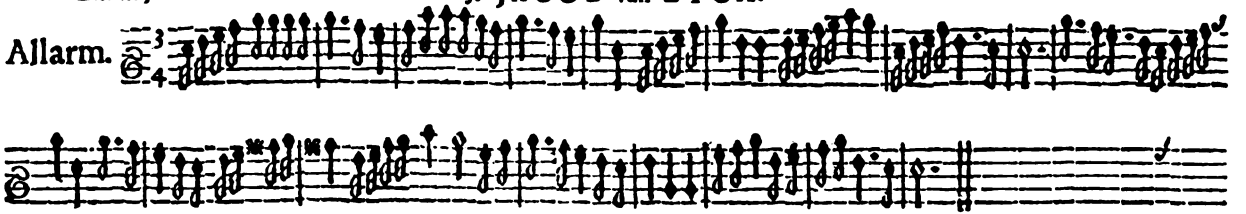
Batali.



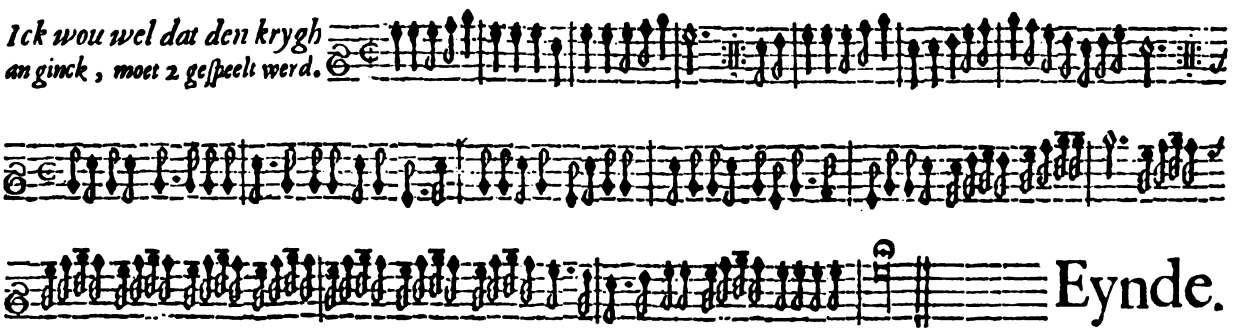

Wilhelmus moet men 2 ſpeelen.
Keer-om.

Batali, van J. JACOB van EYCK.

Allarm.

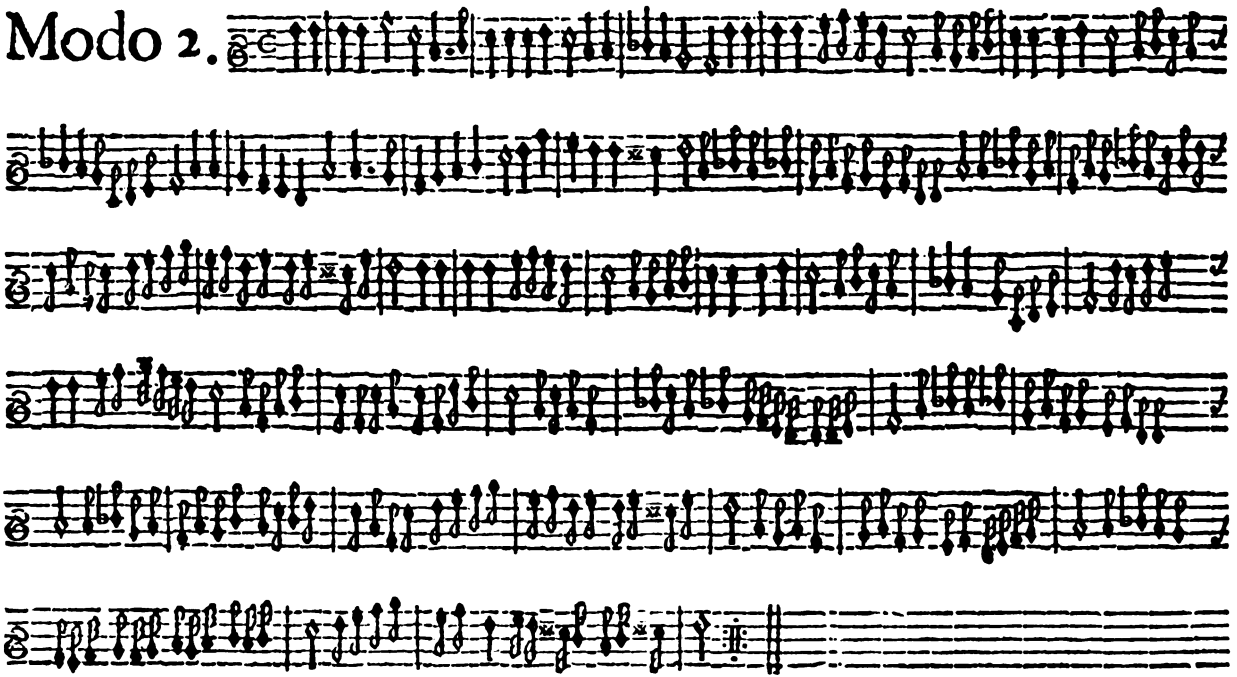


Ick wou wel dat den krygh an ginck, moet 2 geſpeelt werd.



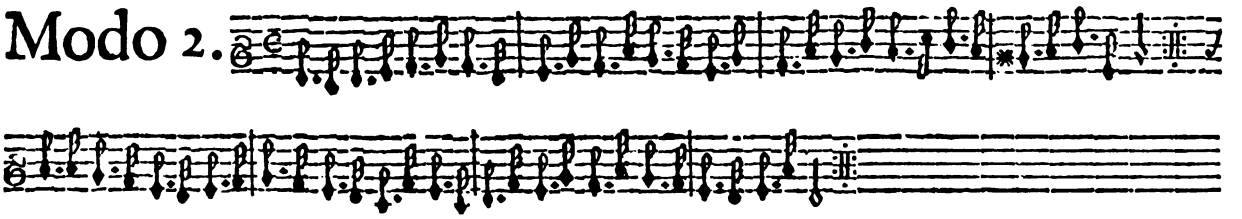
Schoonſte Herderinne.

Modo 2.

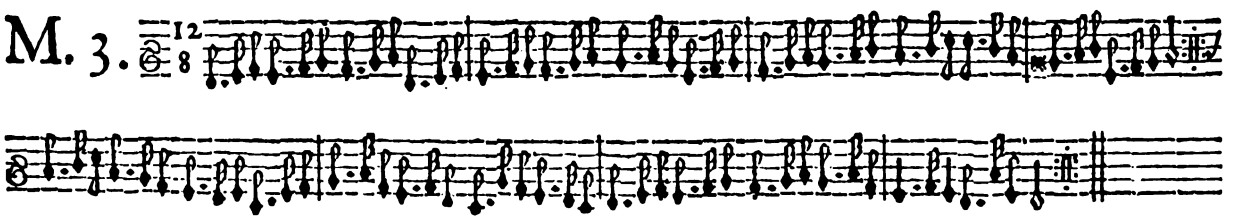


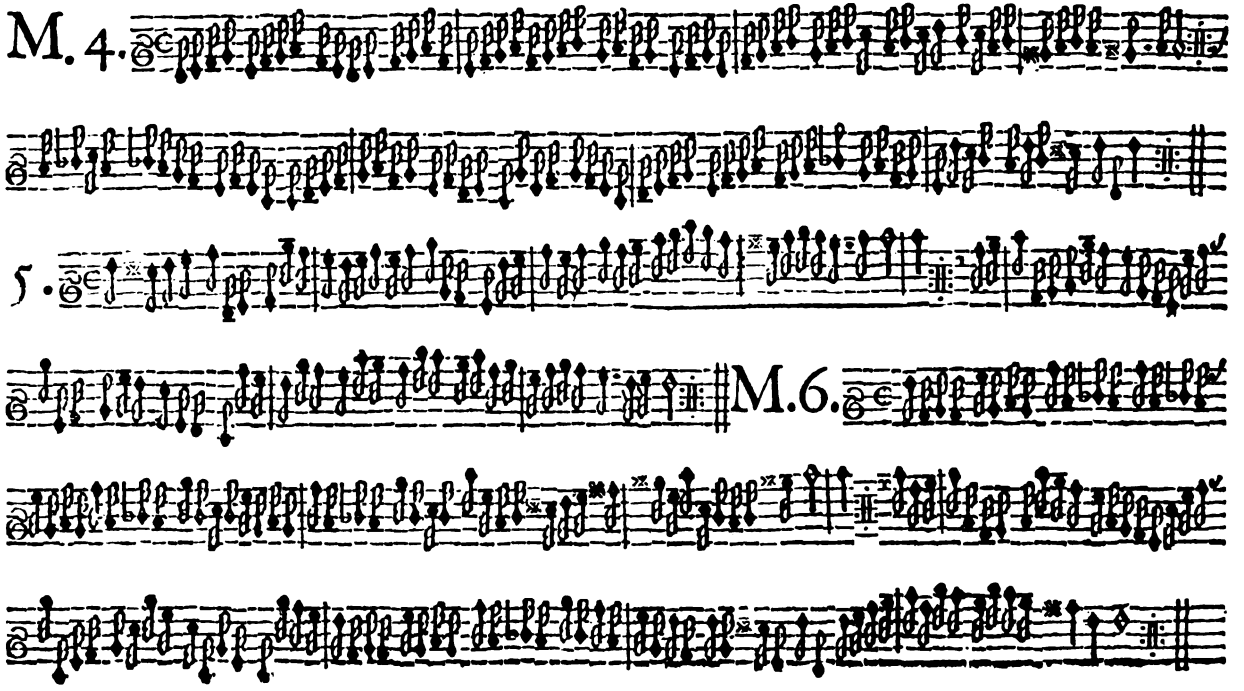
Rosemond die lagh gedoocken, van I. I. van Eyck.

Modo 2.

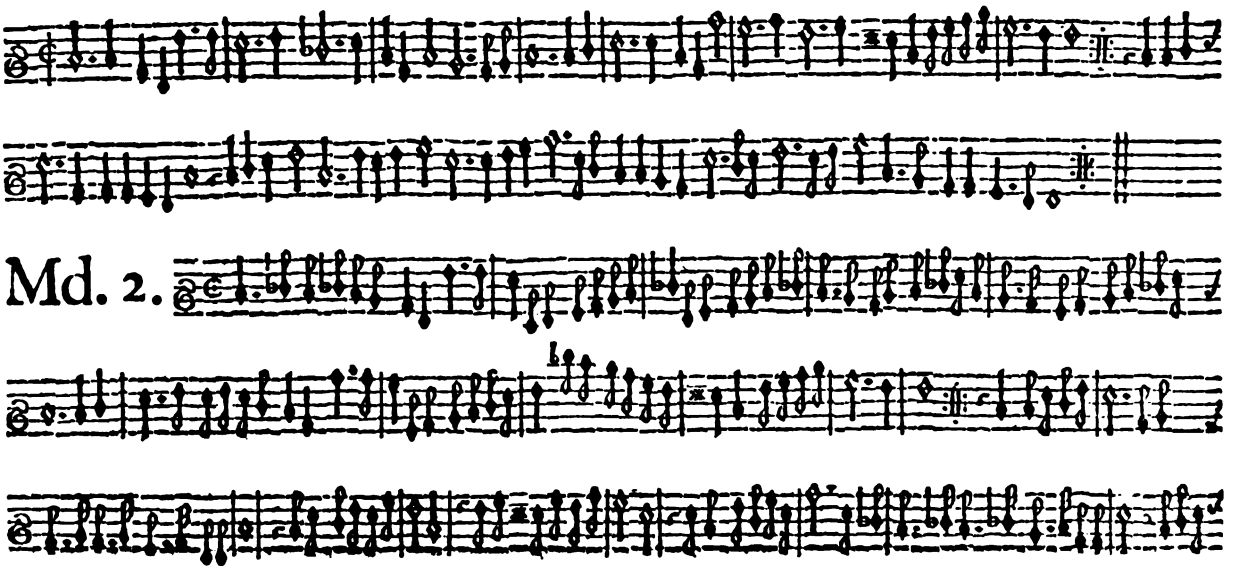


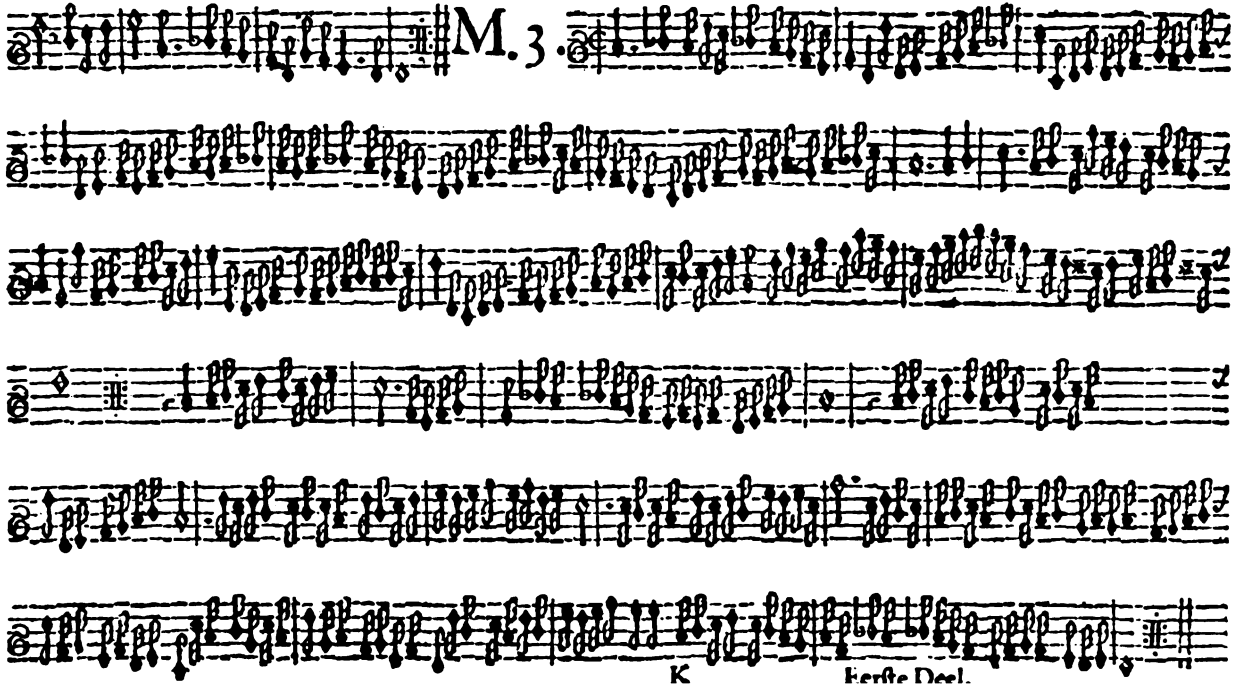
M. 3.



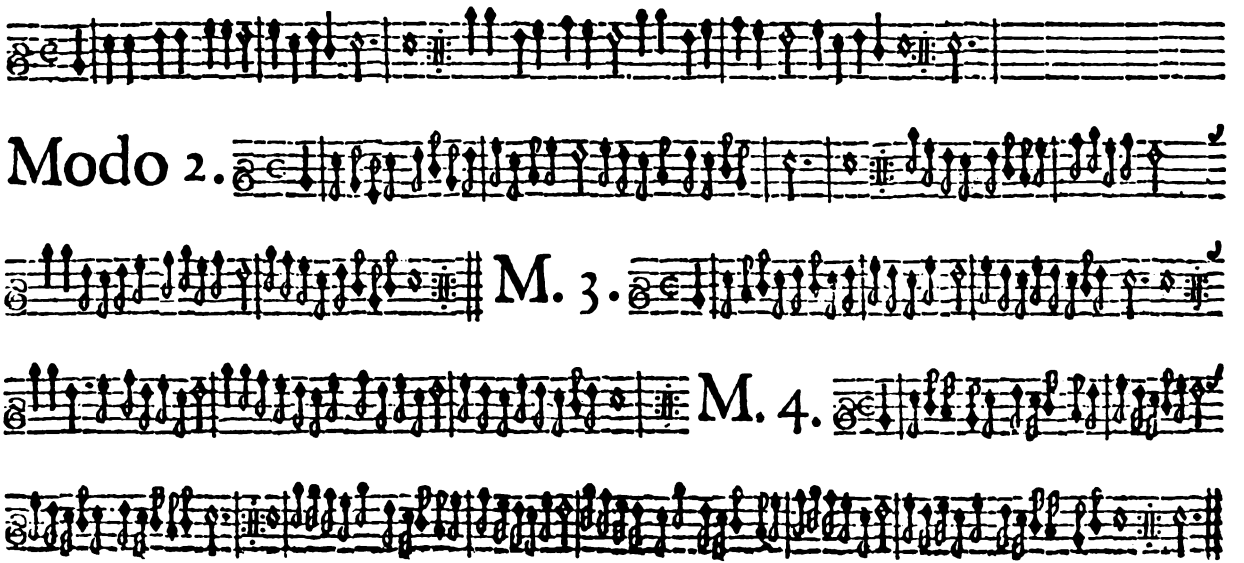

M. 4.
5.
M. 6.

Ballette Bronckhorſt, van I. Jacob van Eyck.

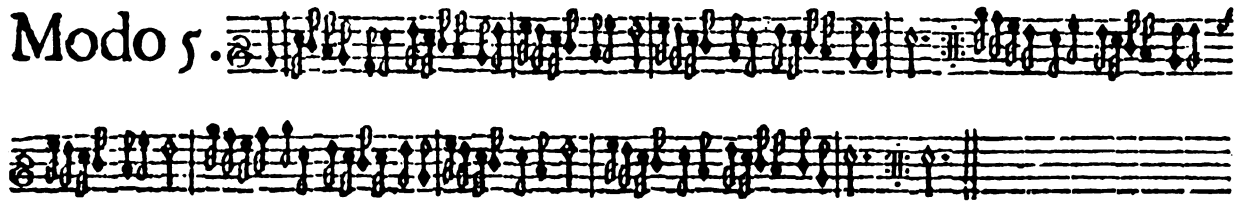



M. 3.

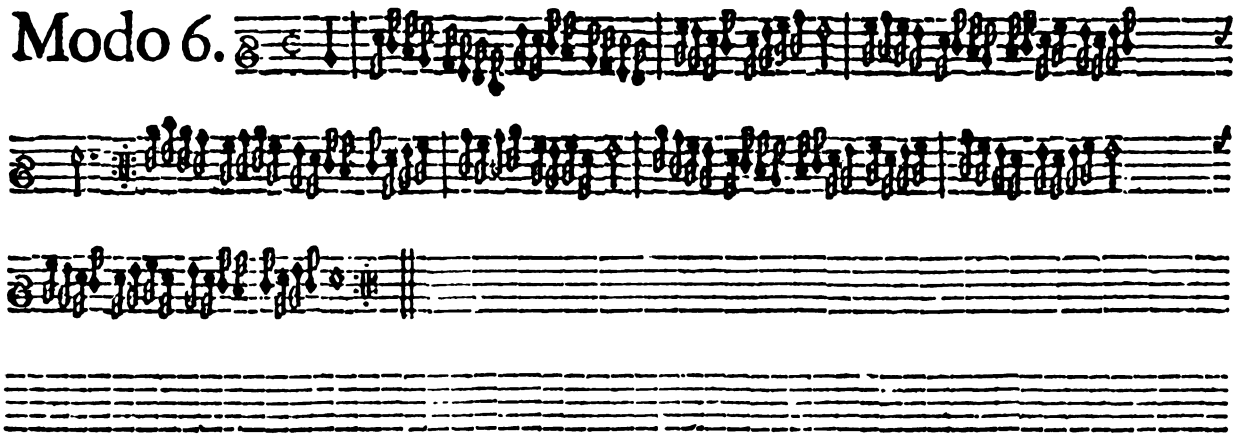
Wat zalmen op den Avond doen, van I.I. van Eyck.



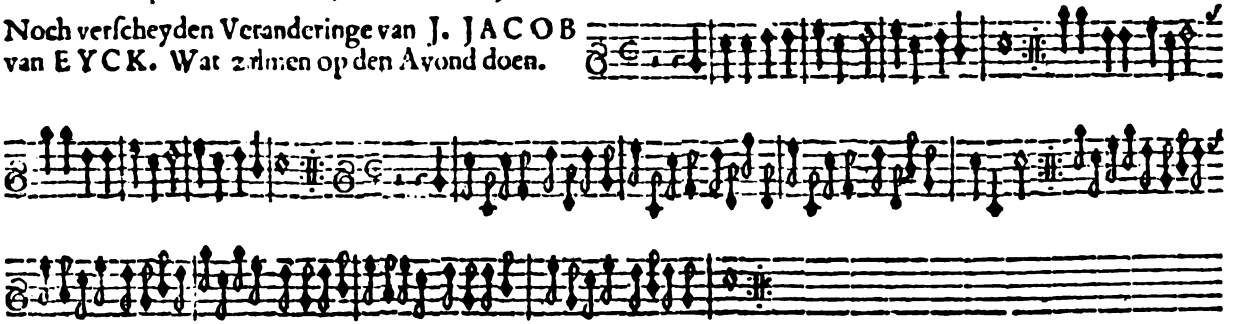
Modo 5.



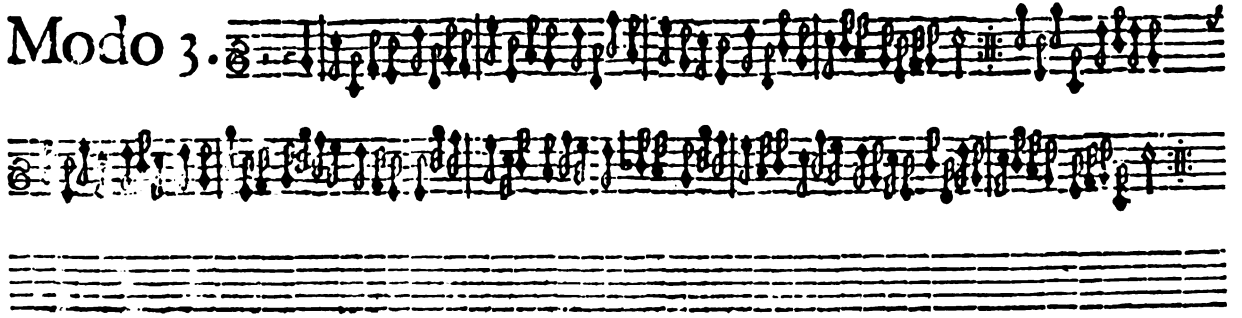
Modo 6.



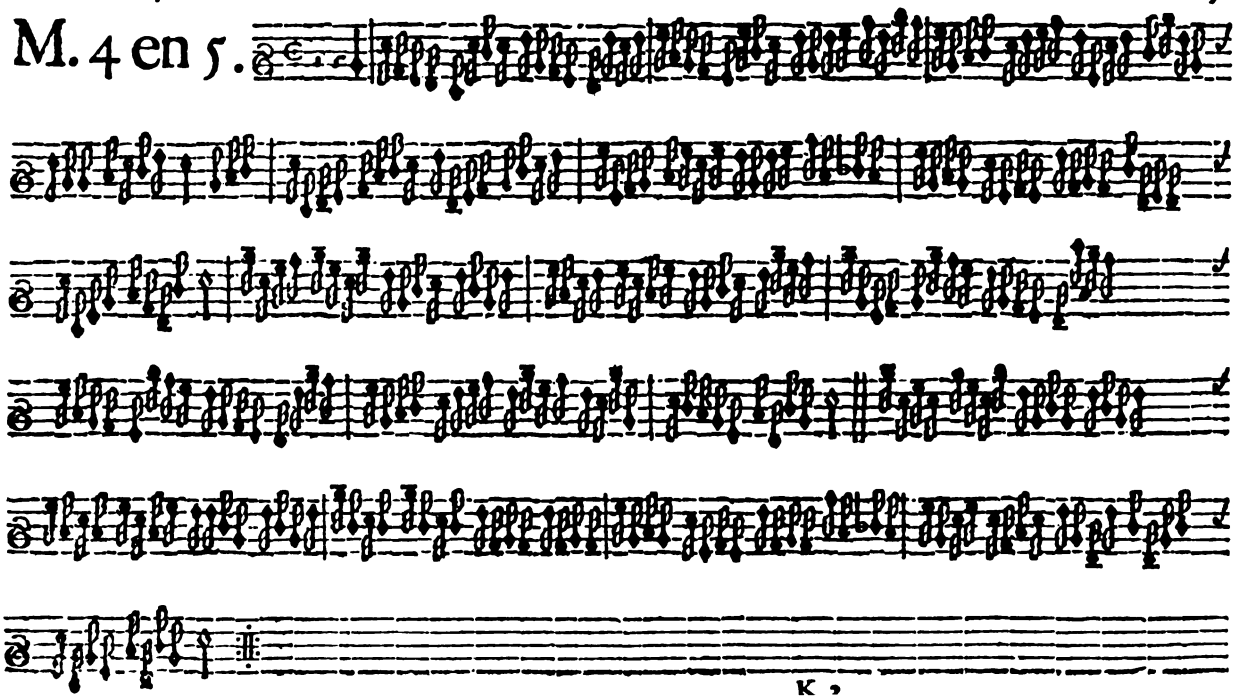
Noch verſcheyden Veranderinge van J. JACOB van EYCK. Wat zalmen op den Avond doen.



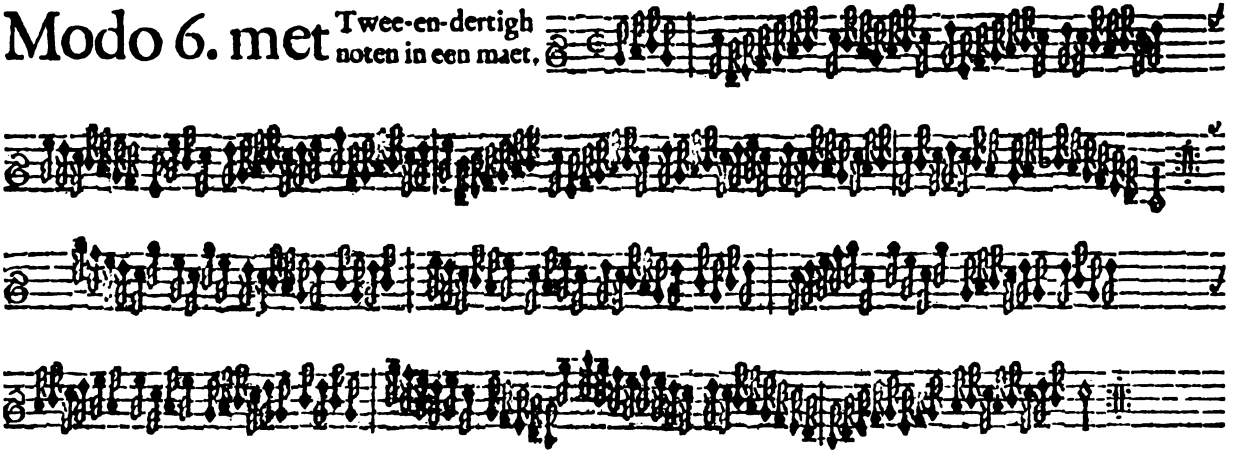
Modo 3.



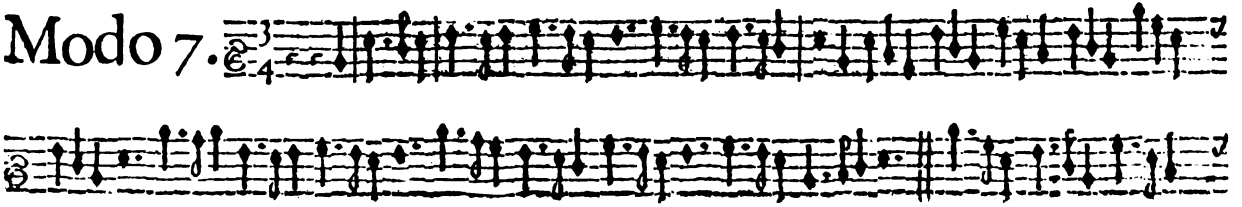
M. 4 en 5.

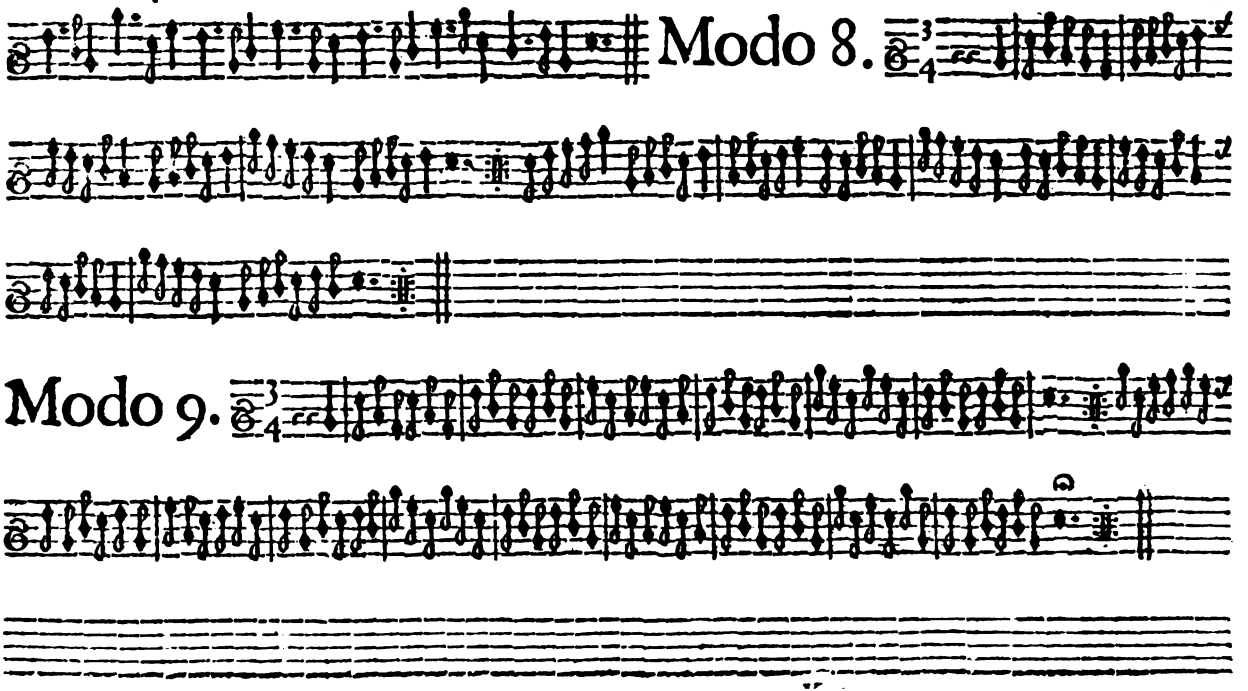


Modo 6. met Twee-en-dertigh noten in een maet.

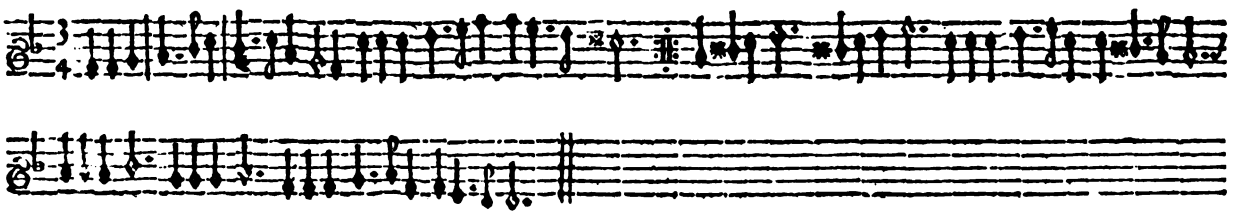


Modo 7.

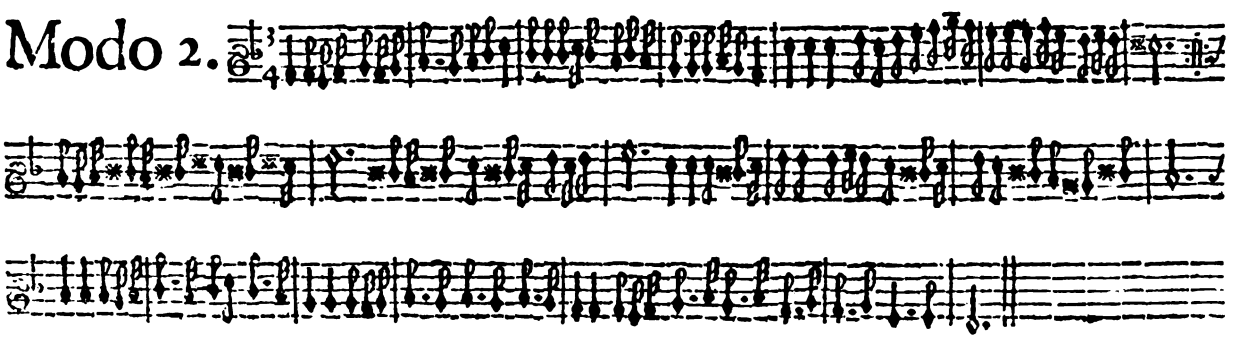



Modo 8.
Modo 9.

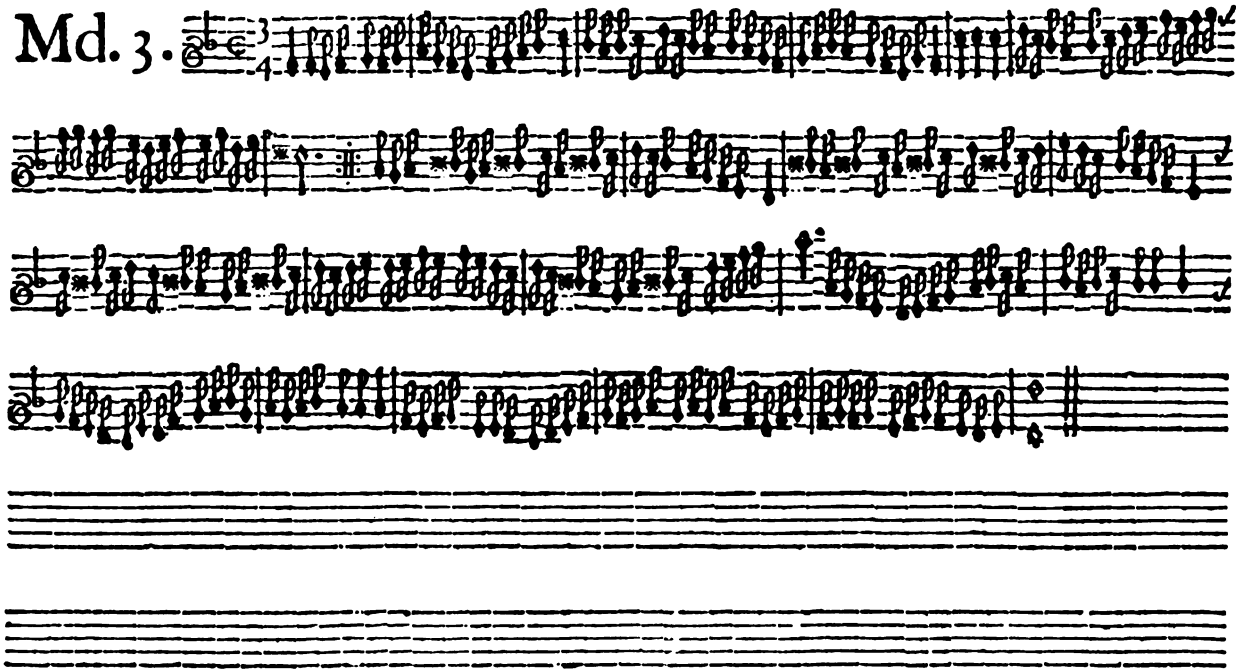
Sarabanda, van I. JACOB van EYCK.



Modo 2.



Md. 3.



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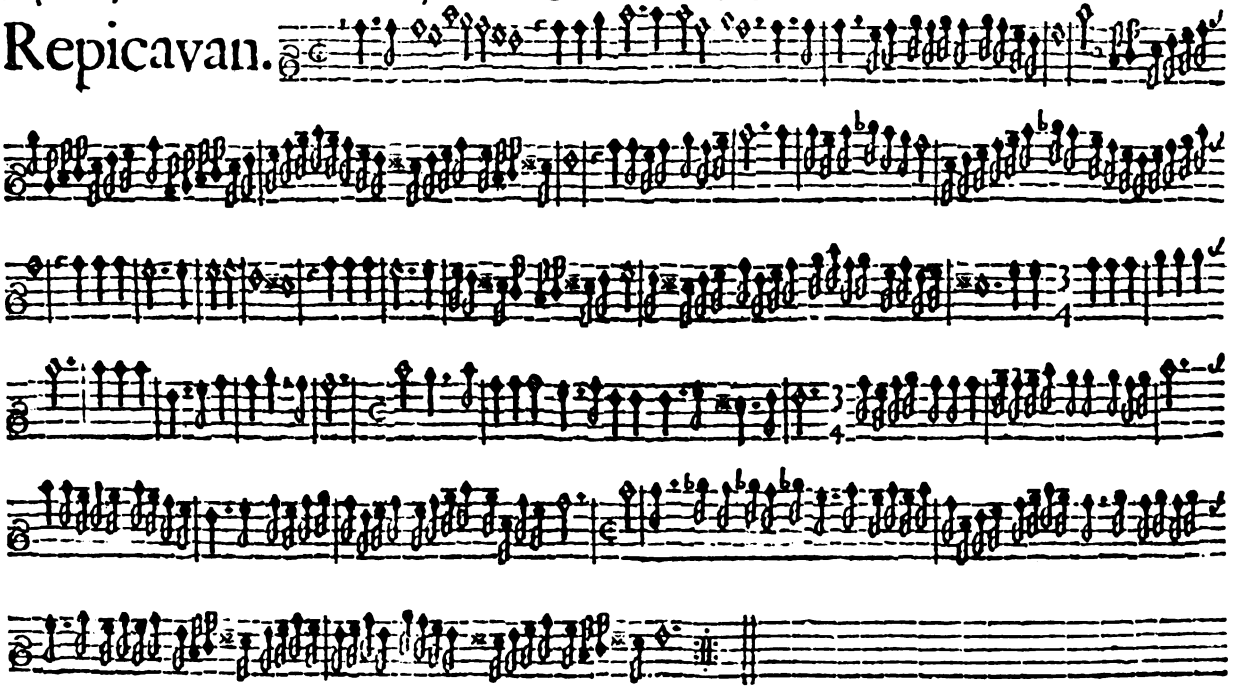
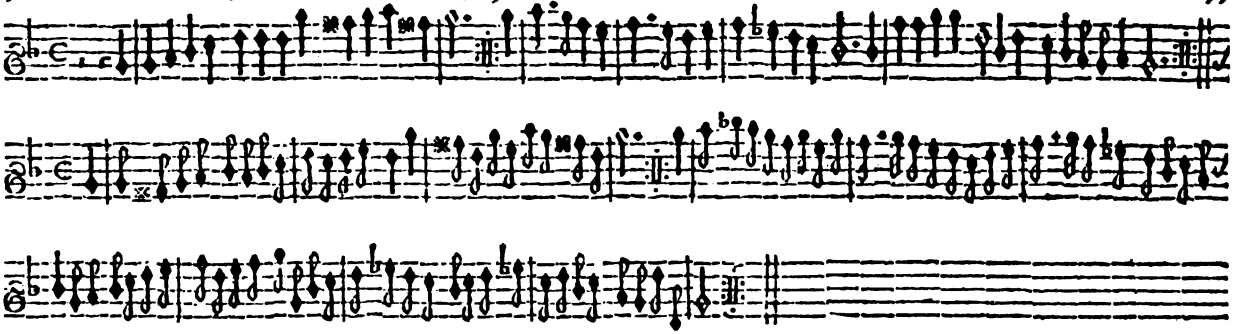
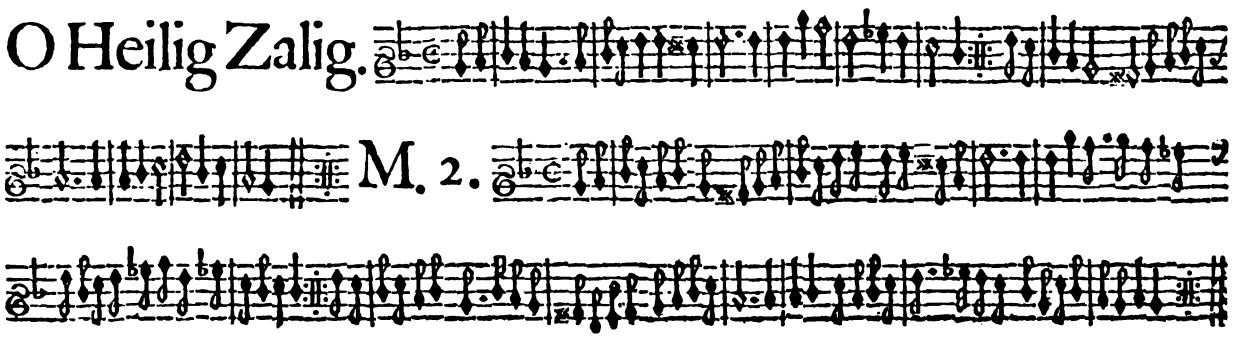
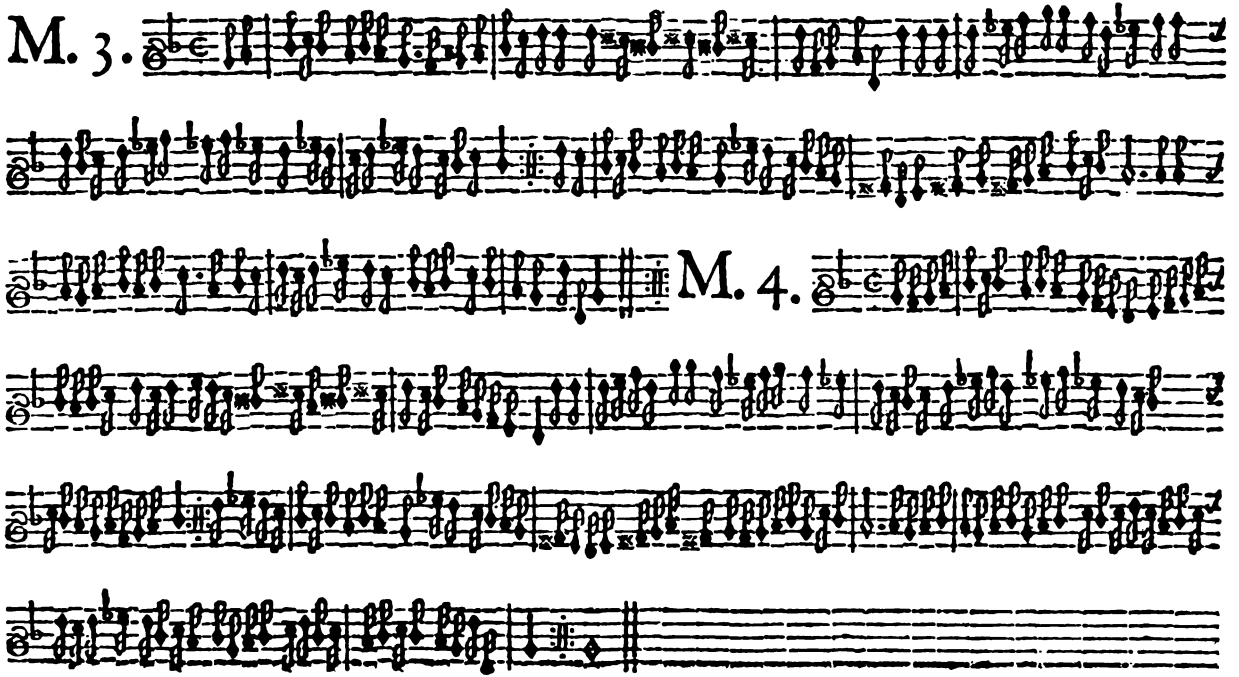


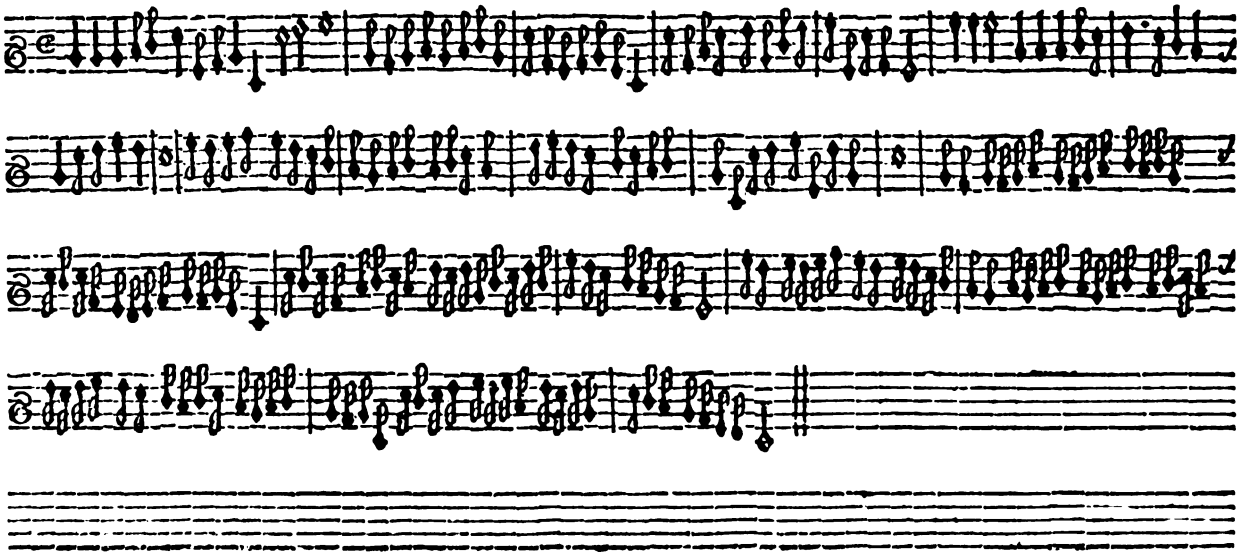


O Heilig Zalig.

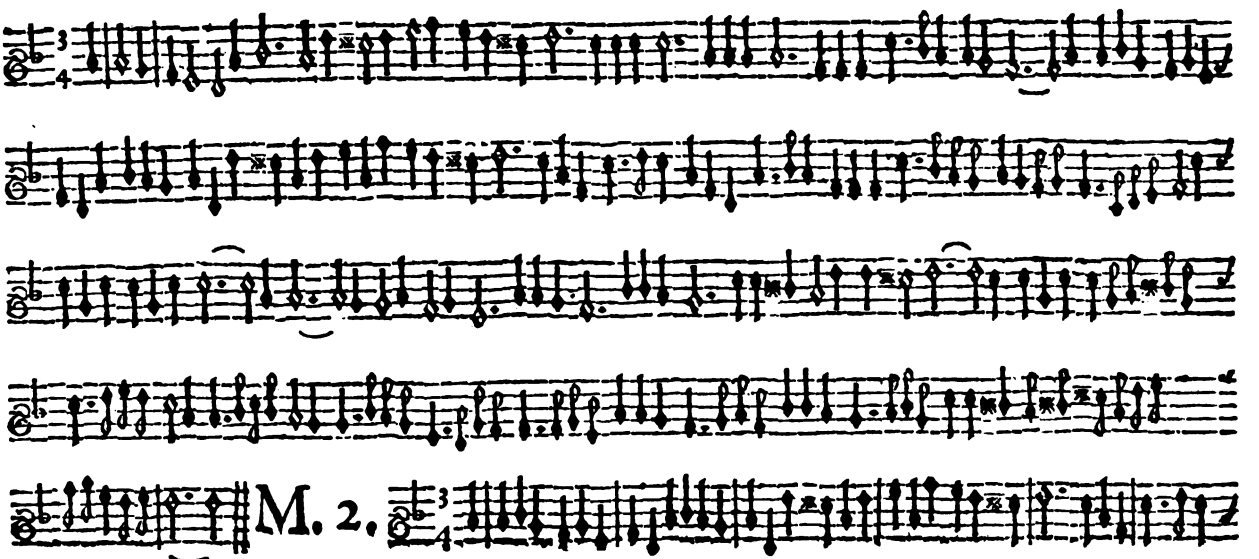


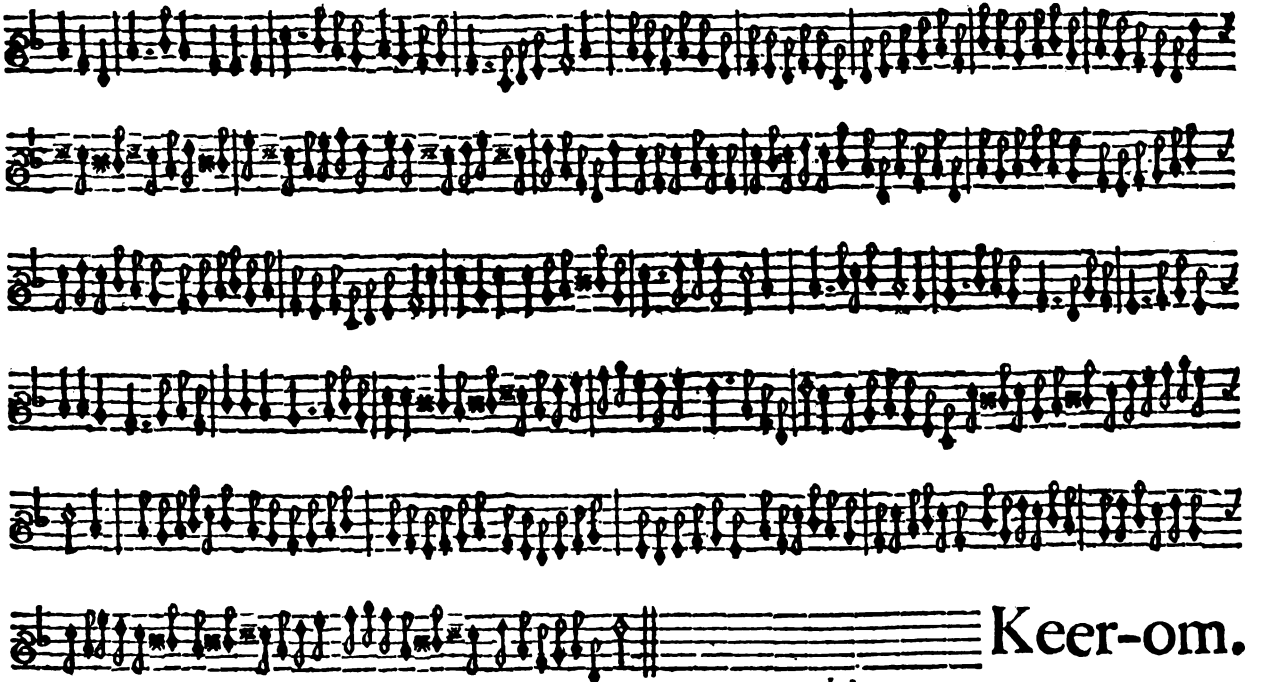

M. 3.
M. 4.

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

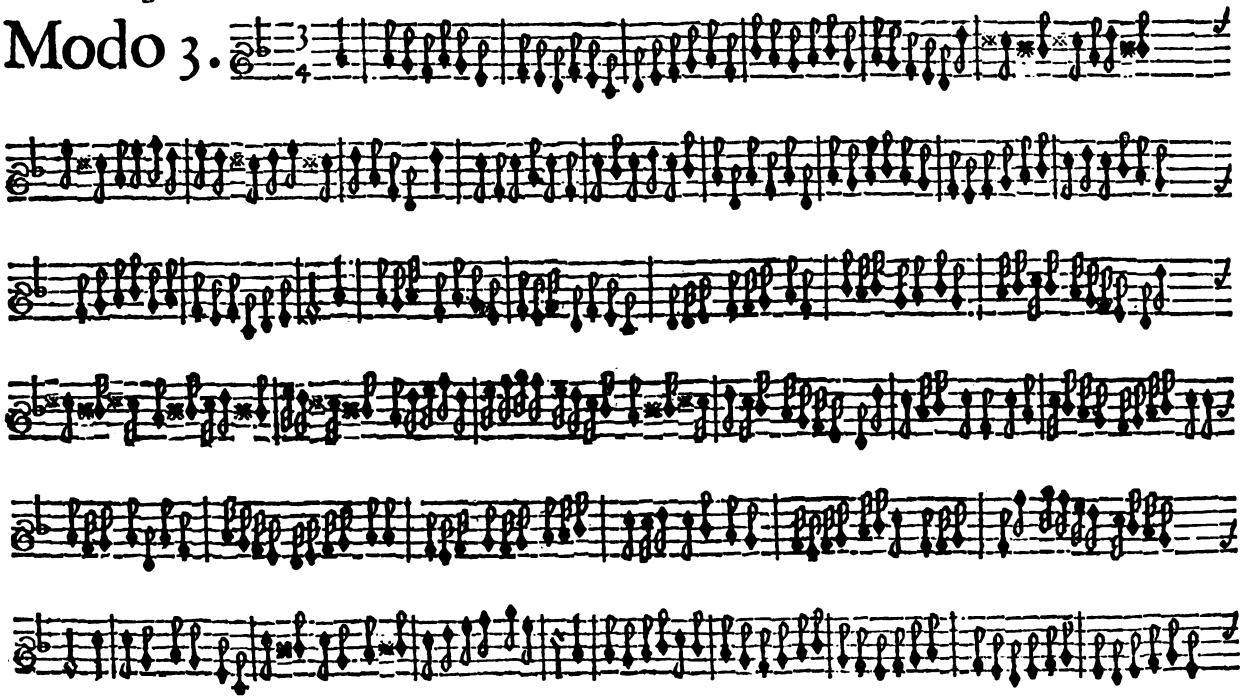


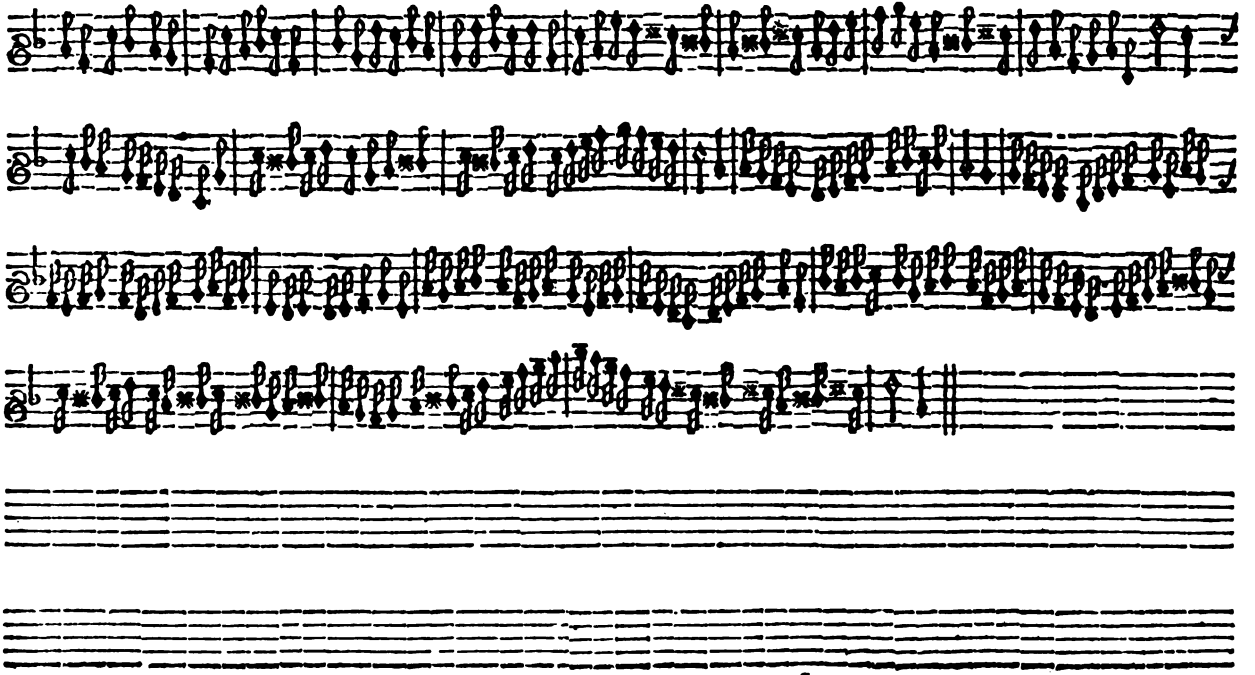
Tweede Lavignione, van I. I. van EYCK.



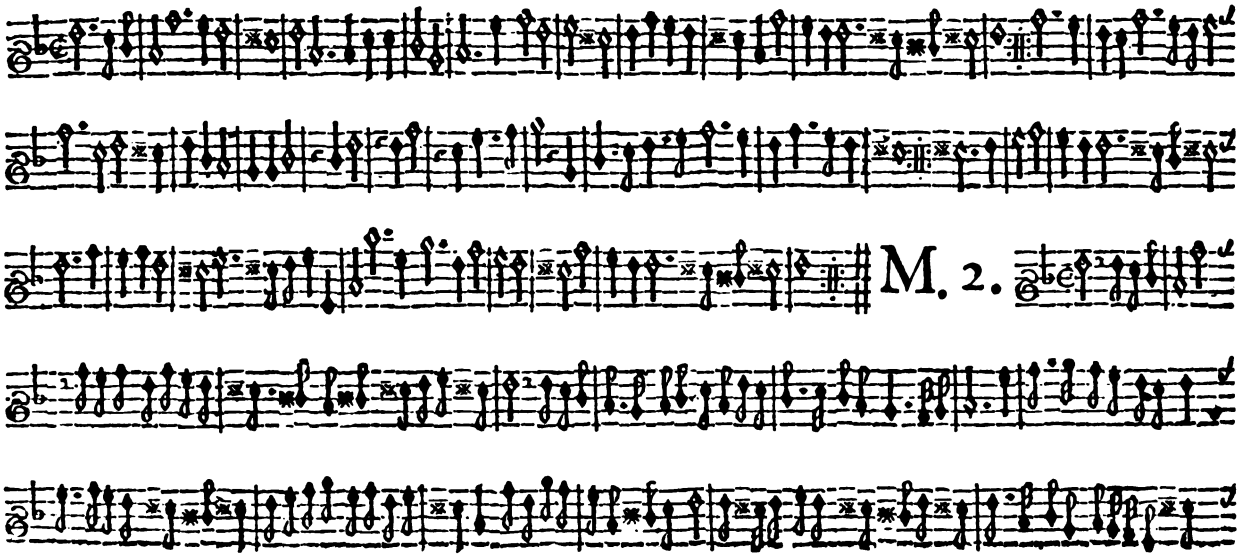

Keer-om.

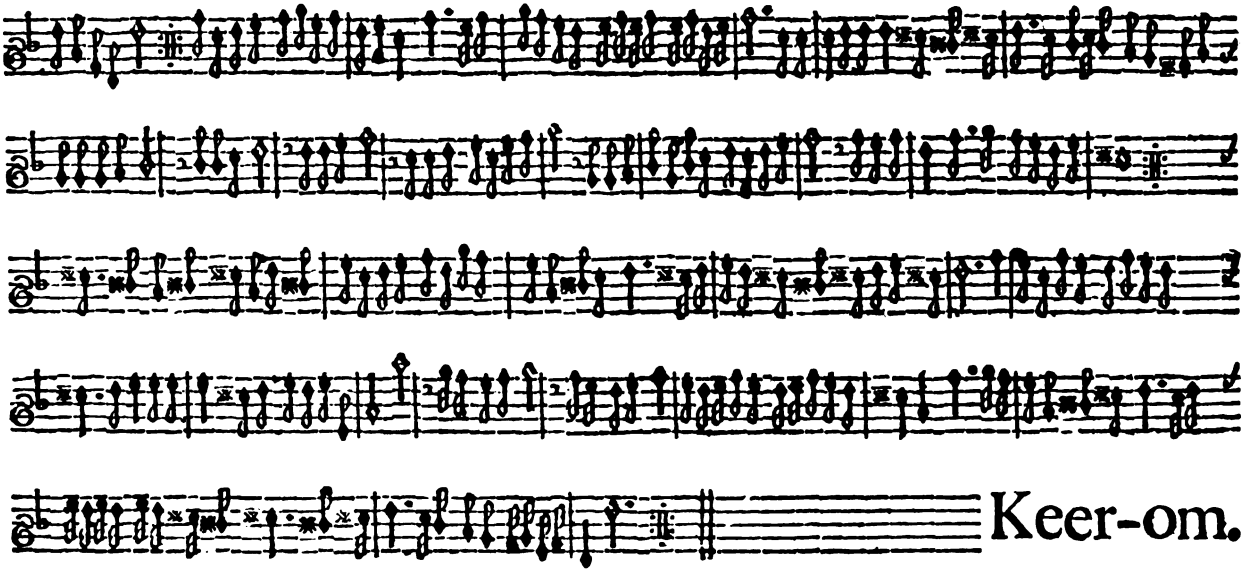
Modo 3.



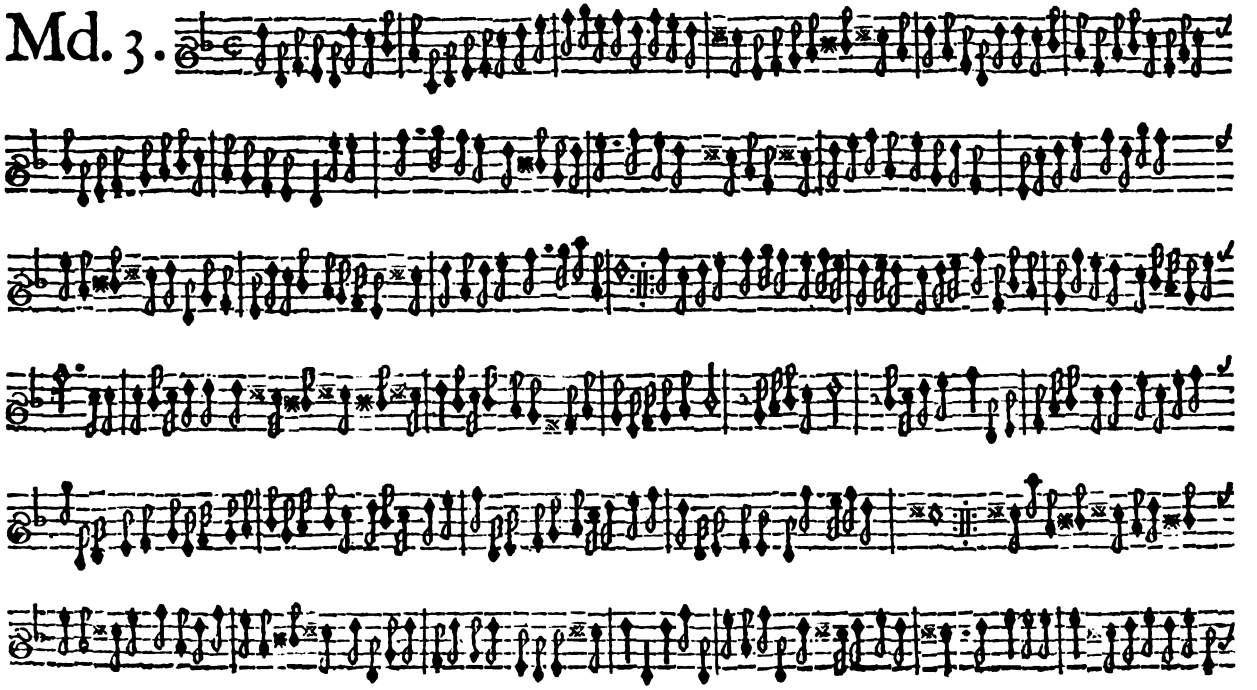


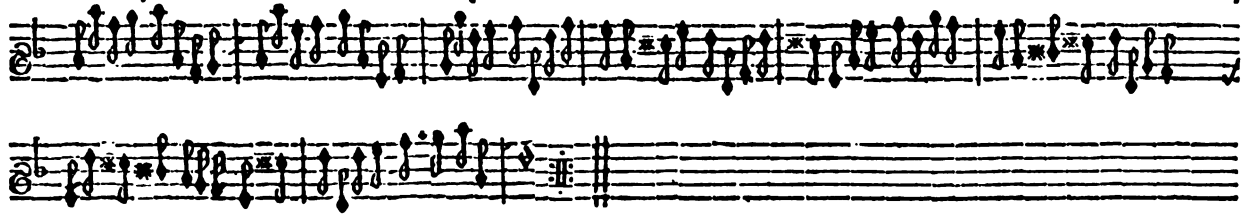
Pavane Lacryme, van I. IACOB van Eyck.




Keer-om.

Md. 3.





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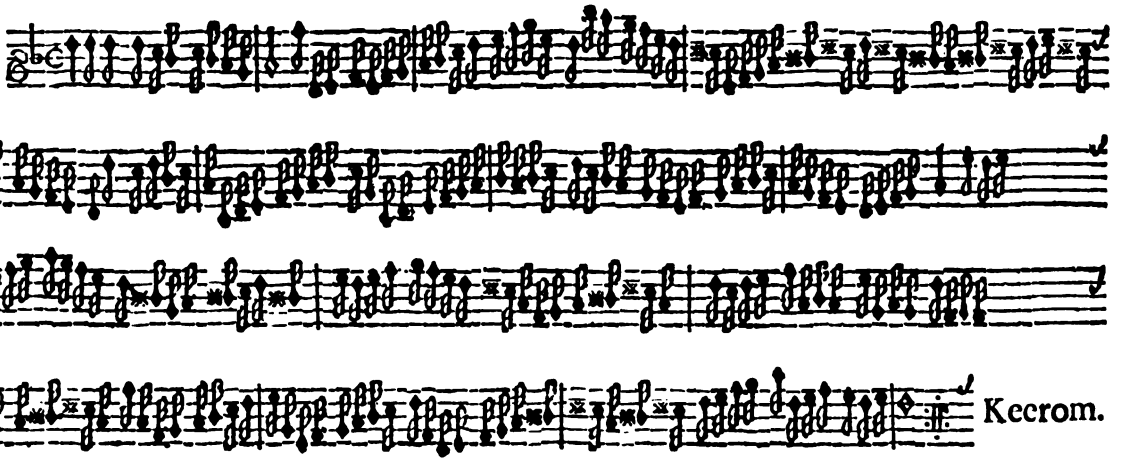
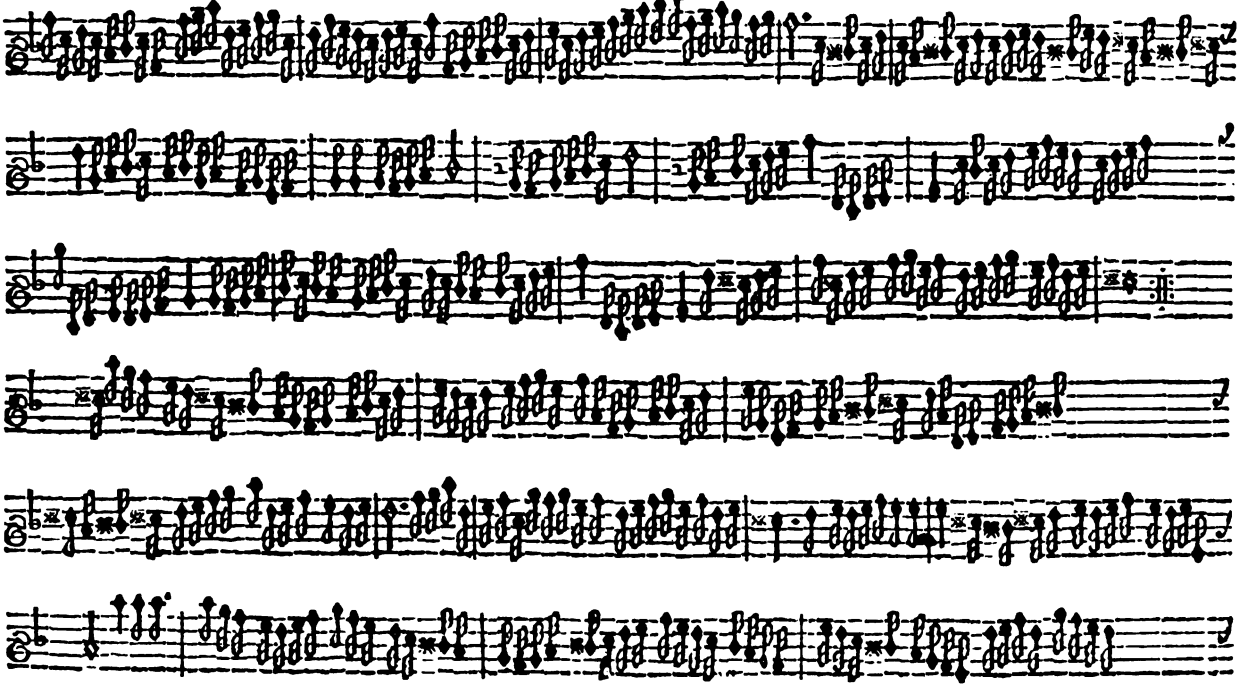
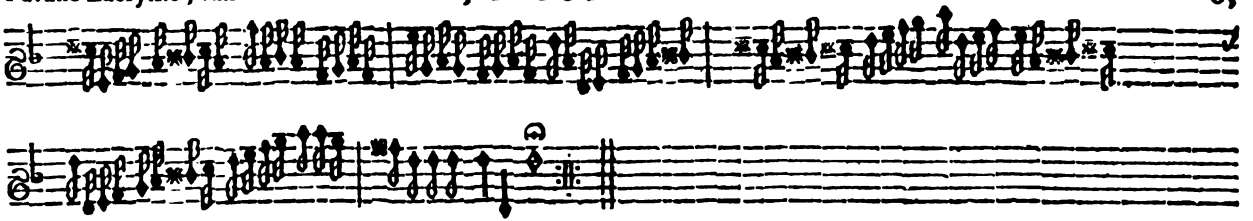


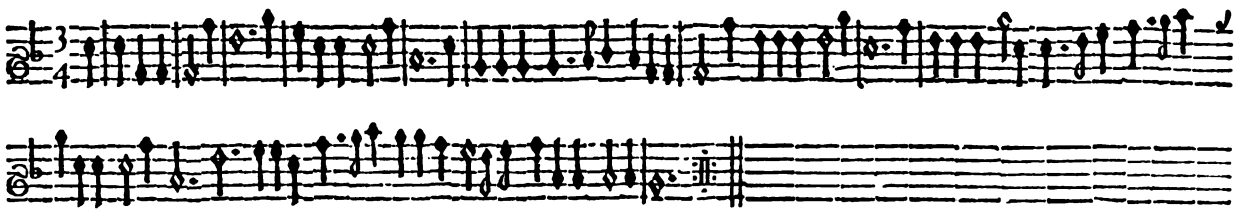
Kecrom.

Pavane Lacryme, van J. IACOB van EYCK.





Een Schots Lietjen, van I. IACOB van Eyck.



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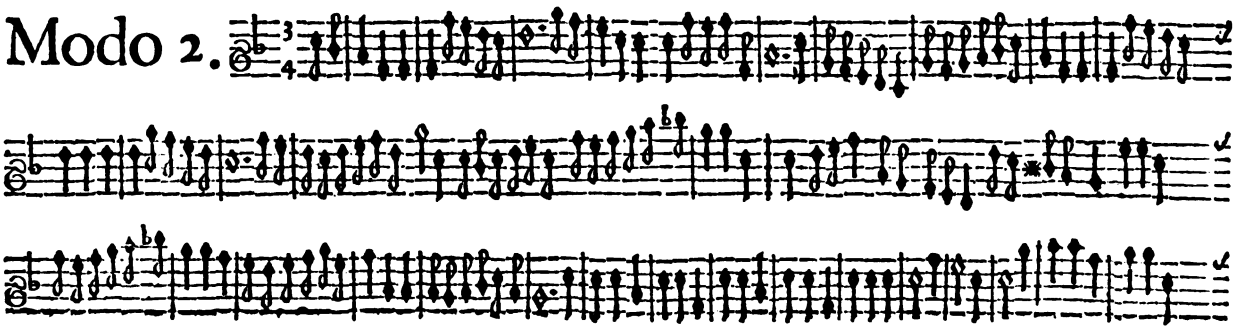
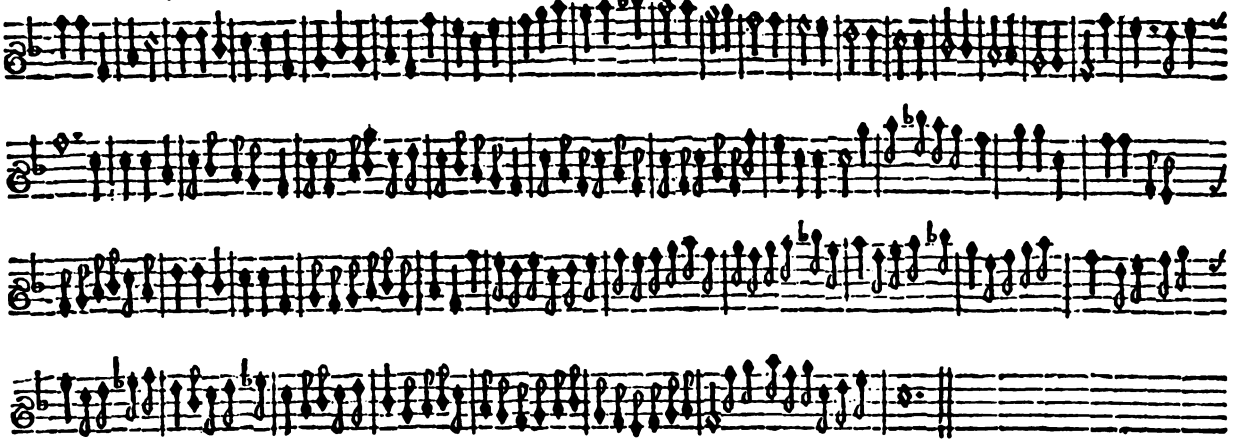
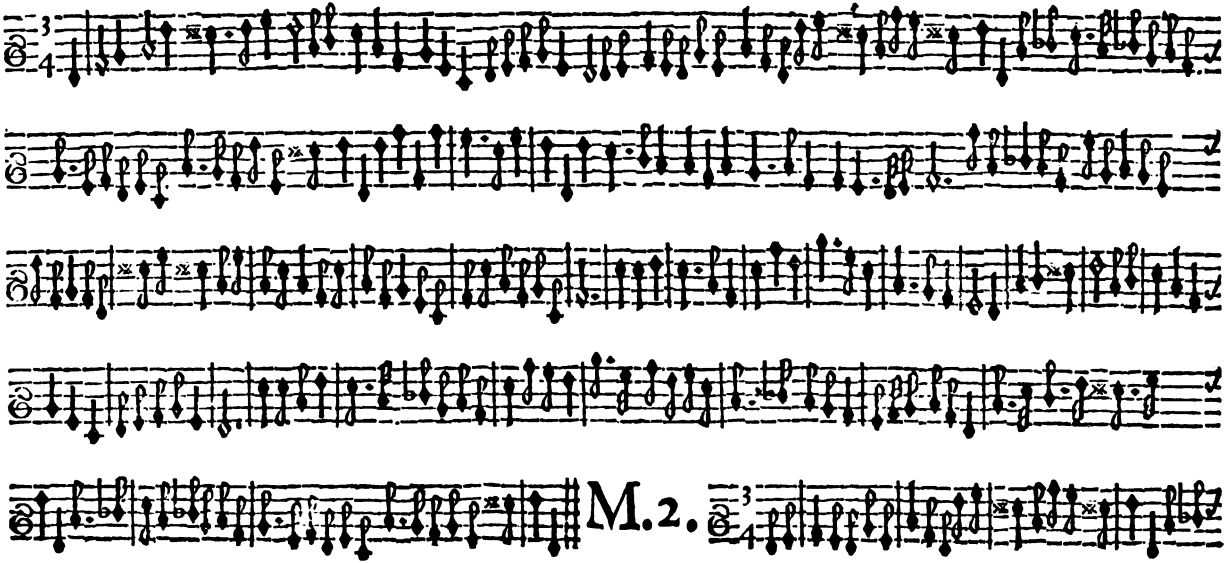
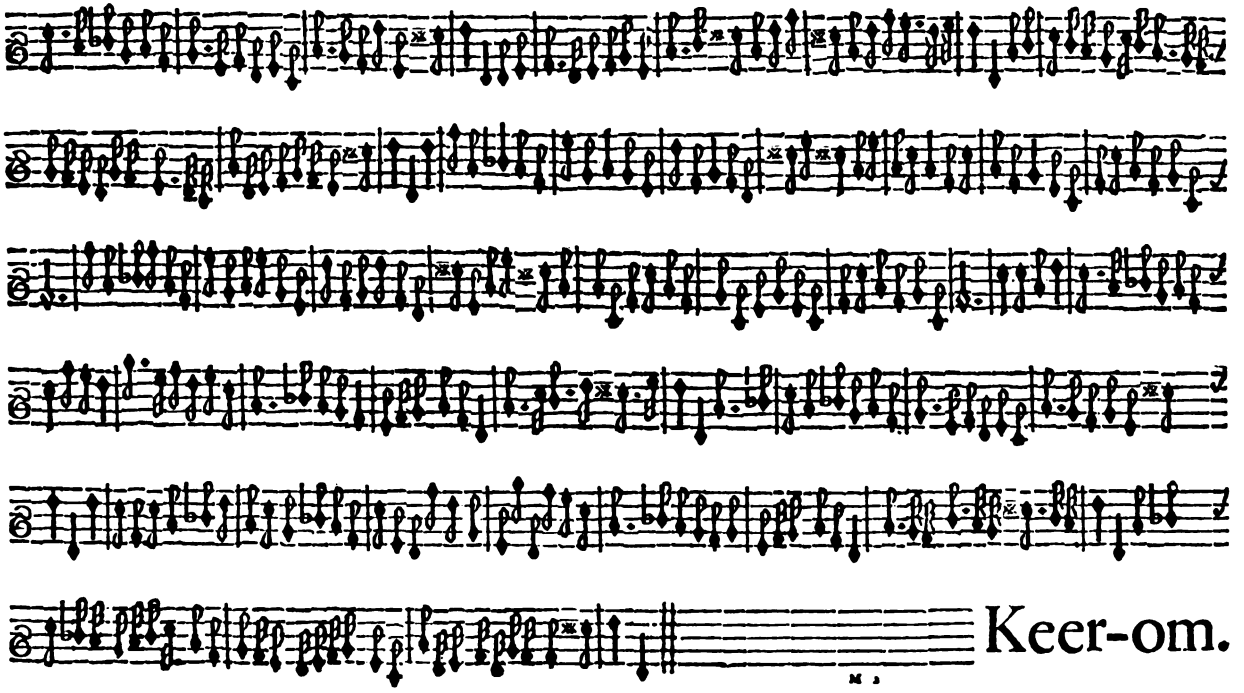




Derde, Doen Daphne d'over, van I. I. van Eyck.

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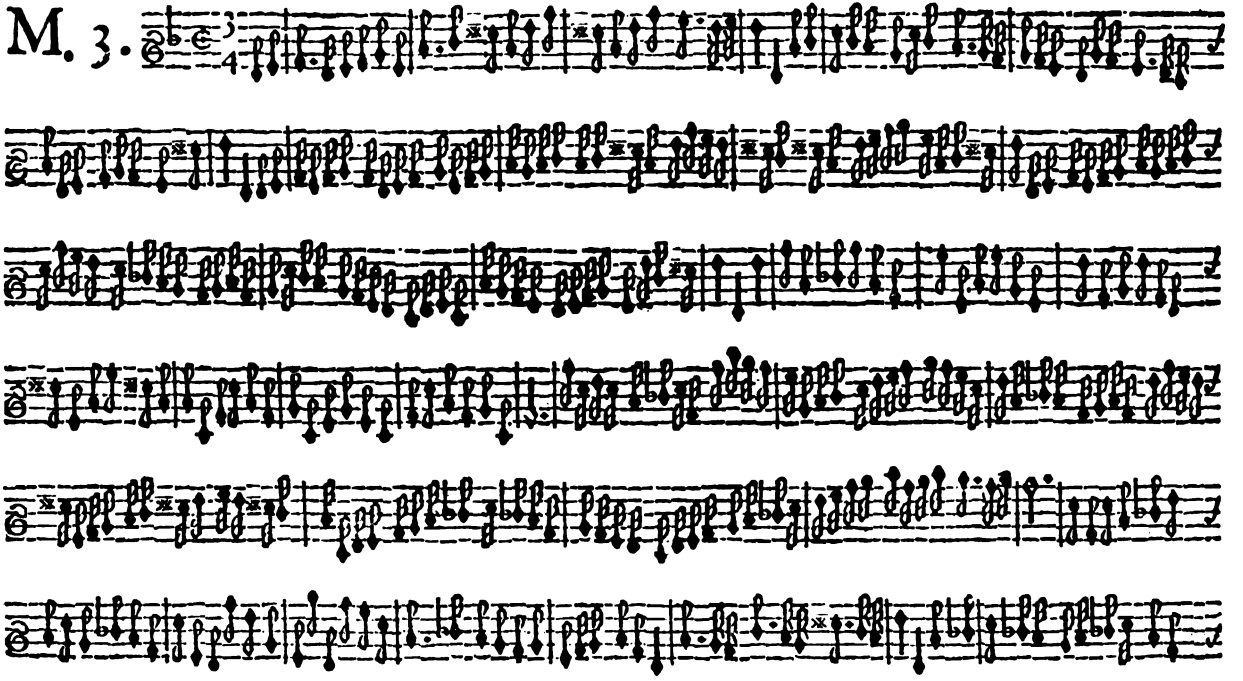

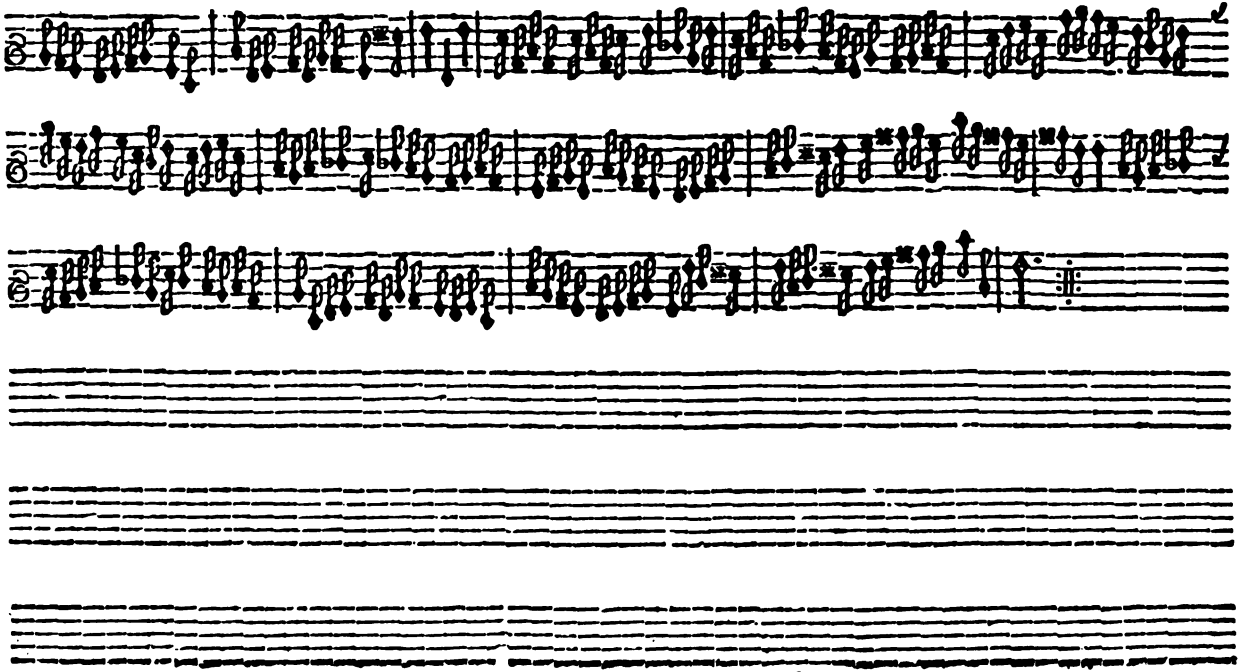

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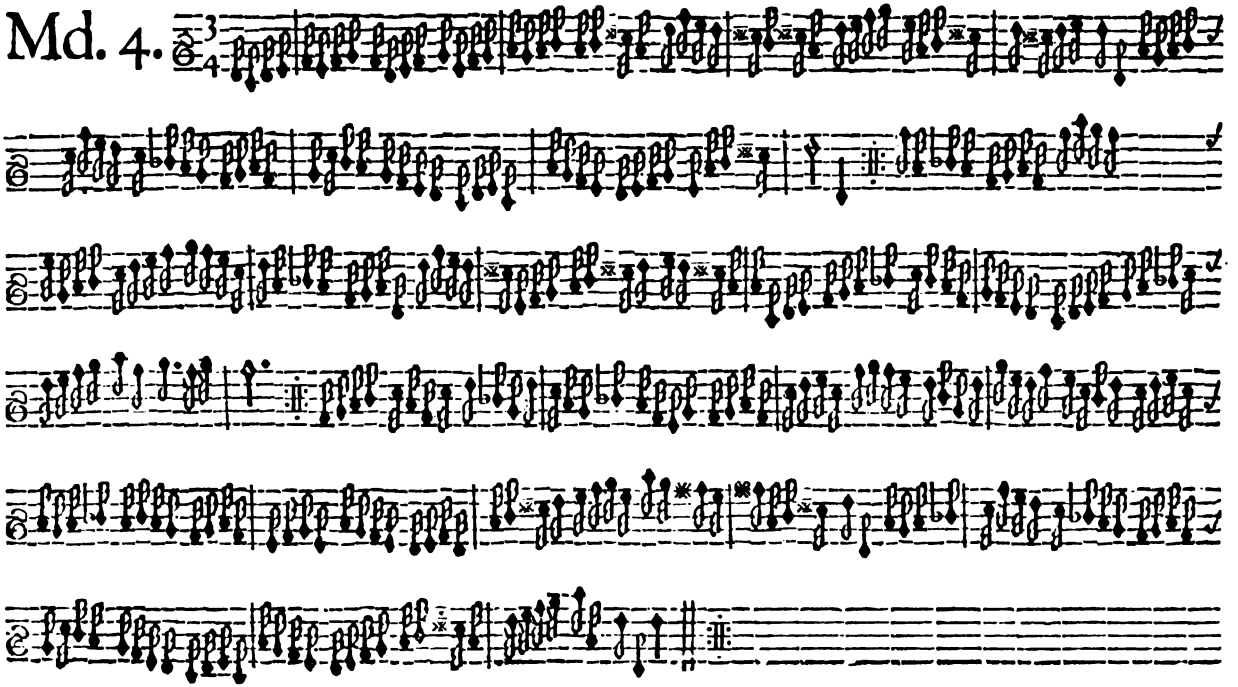
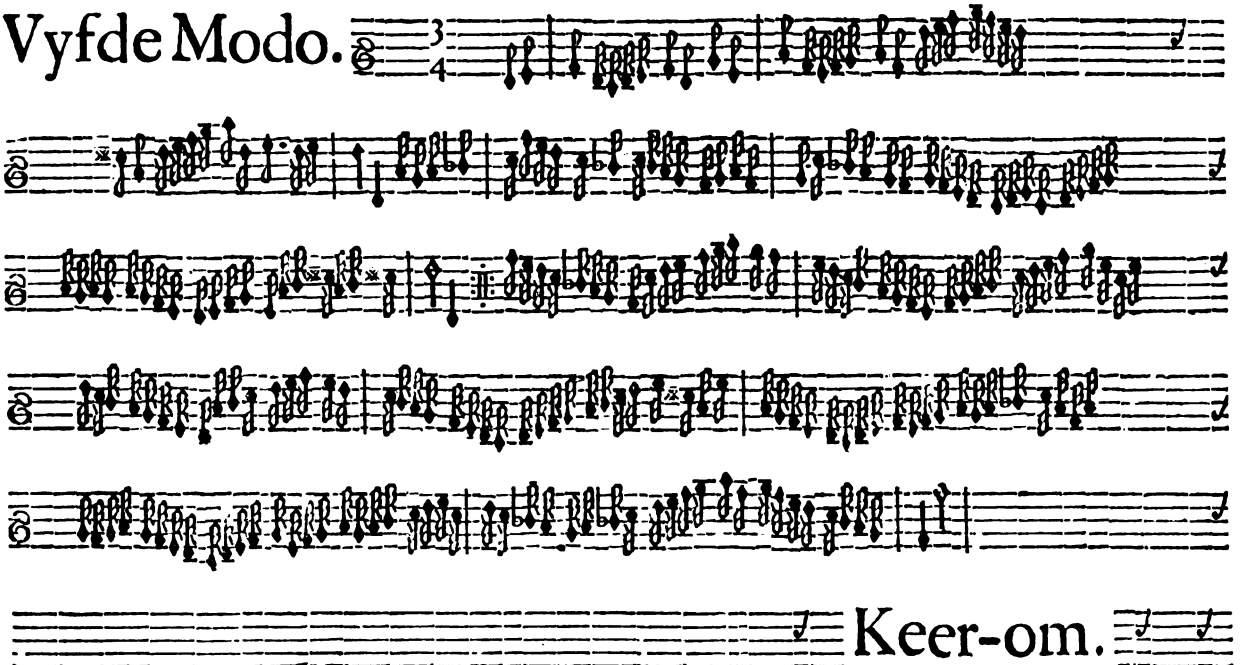
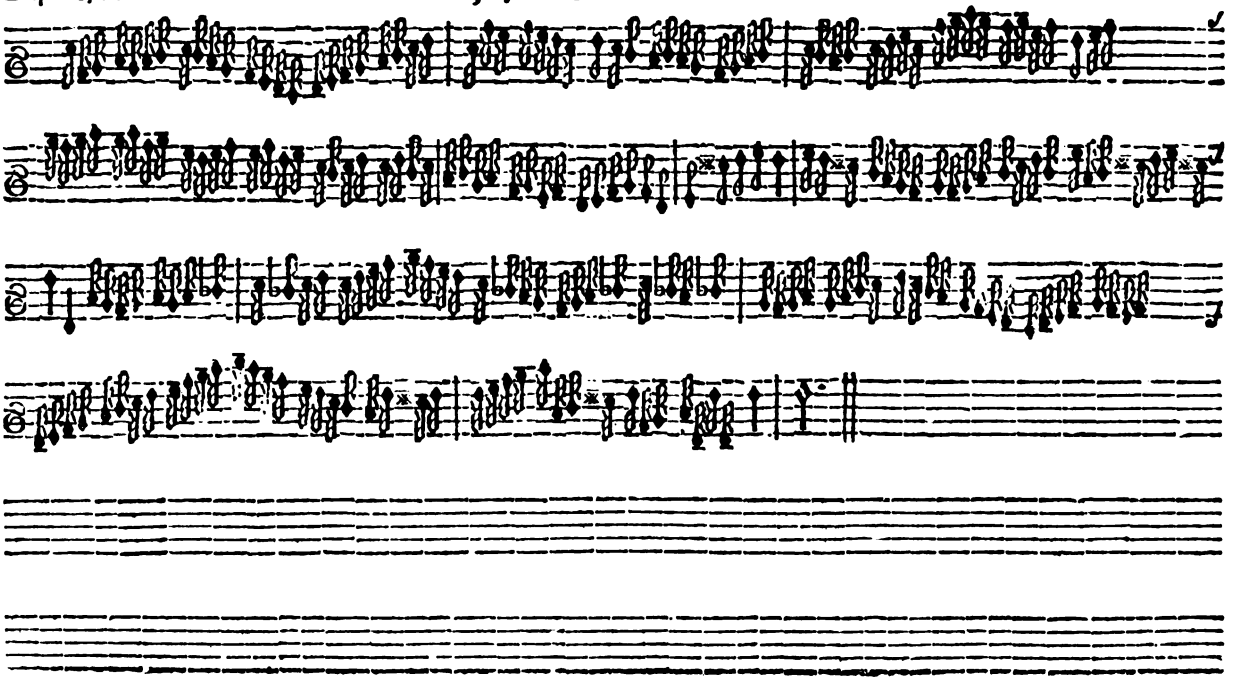
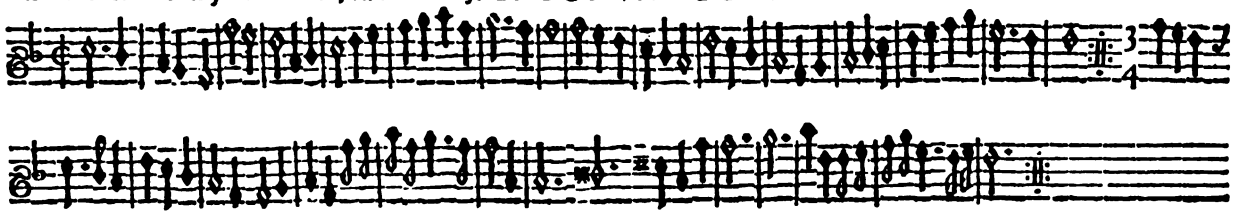


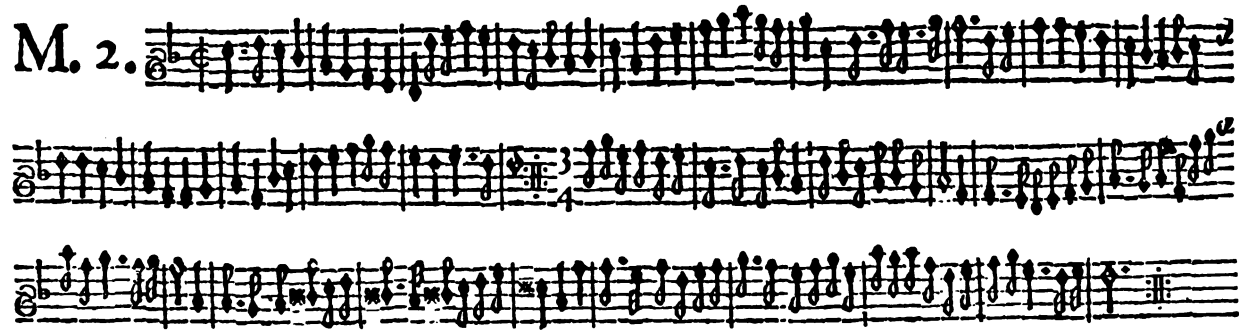
Vyfde Modo.



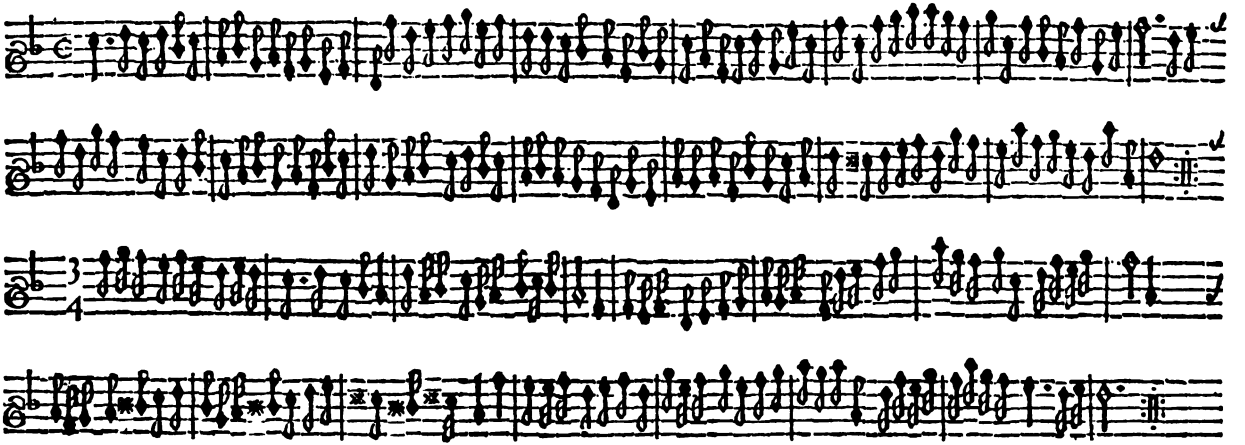




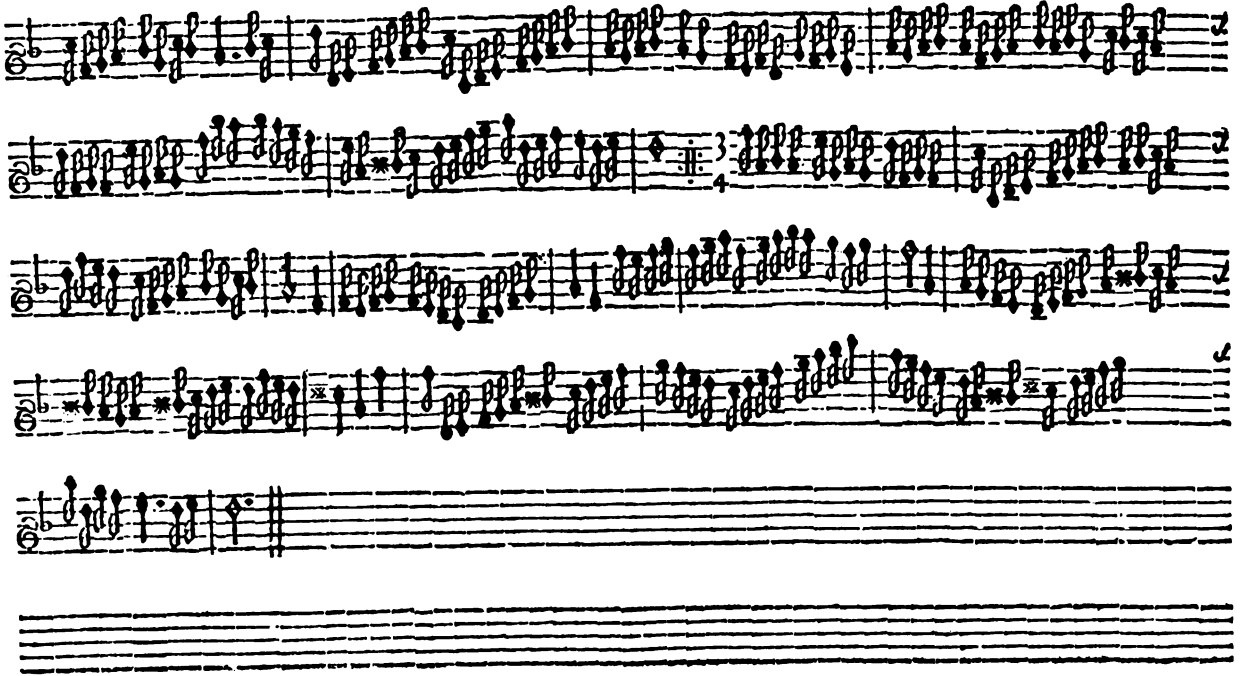
M. 2.

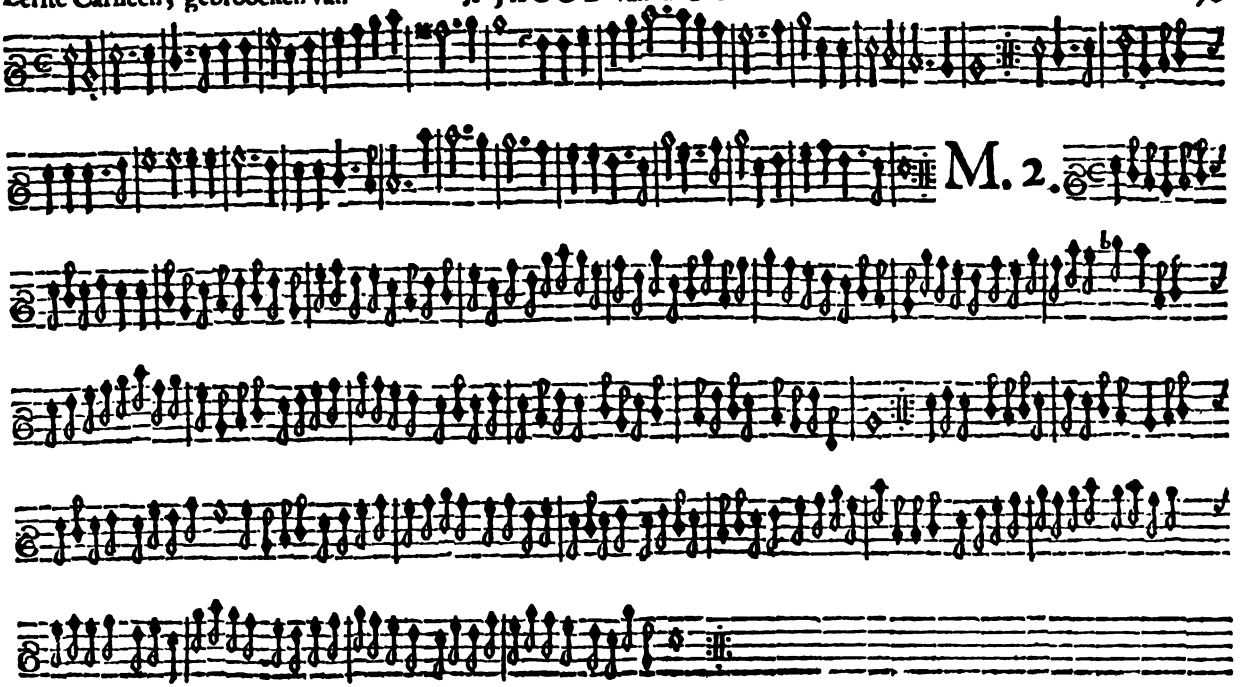


Keer-om.

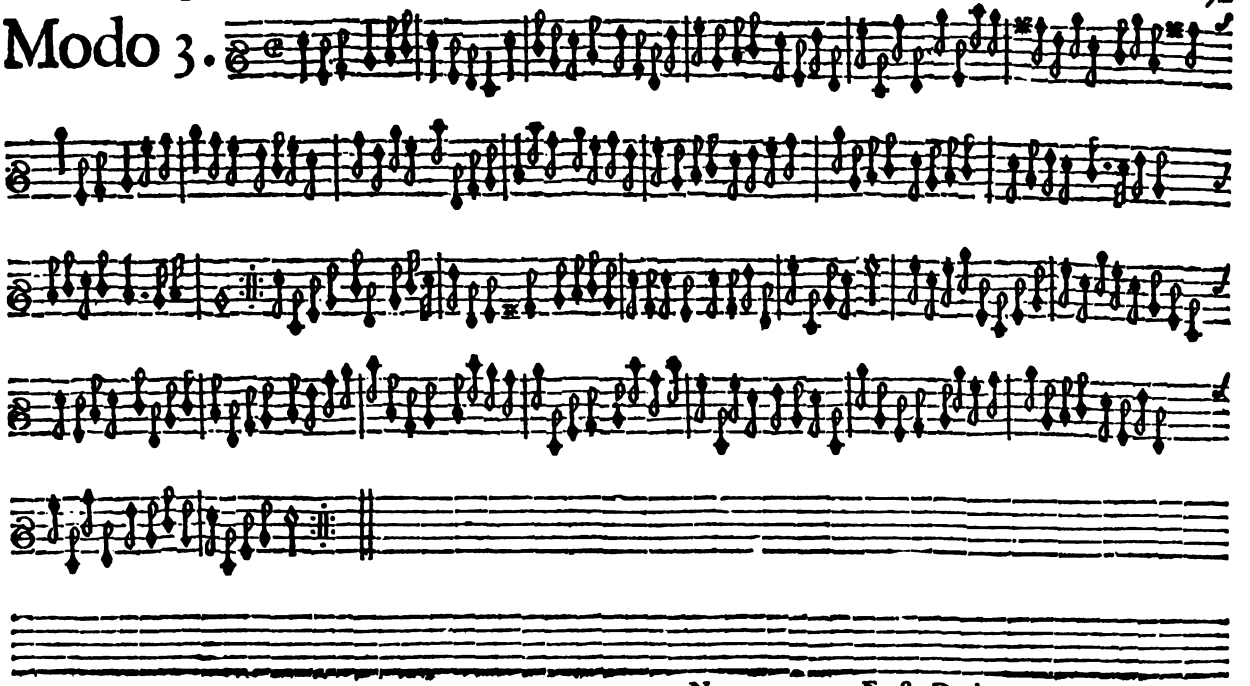


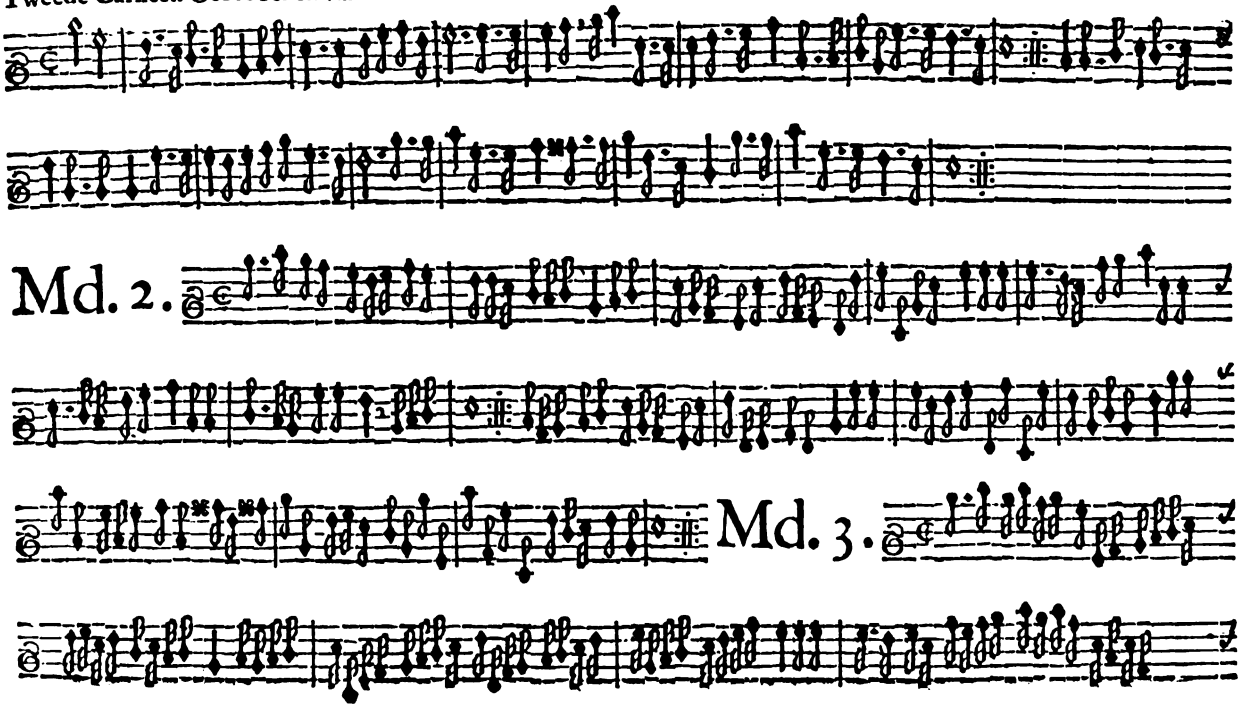
Modo 4.

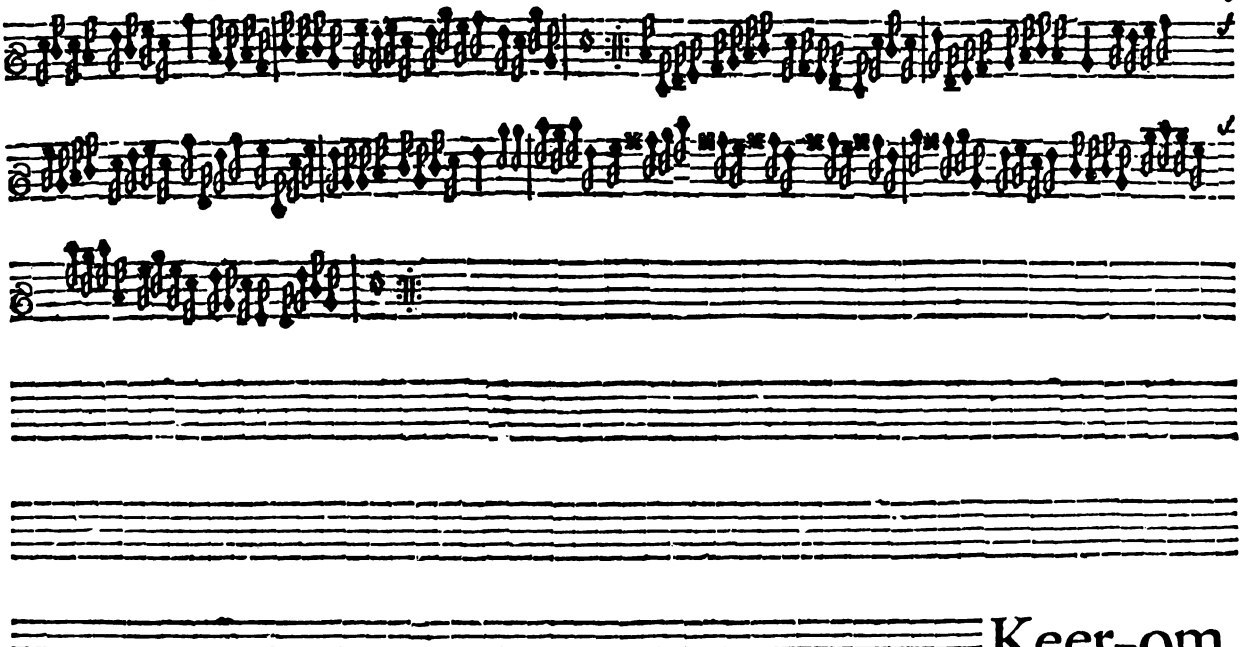


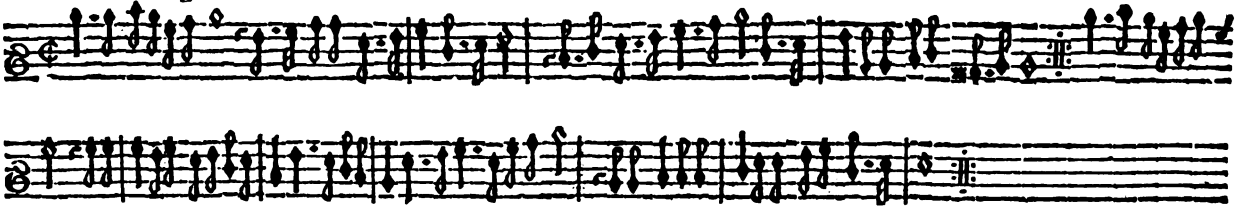

M. 2.

Modo 3.

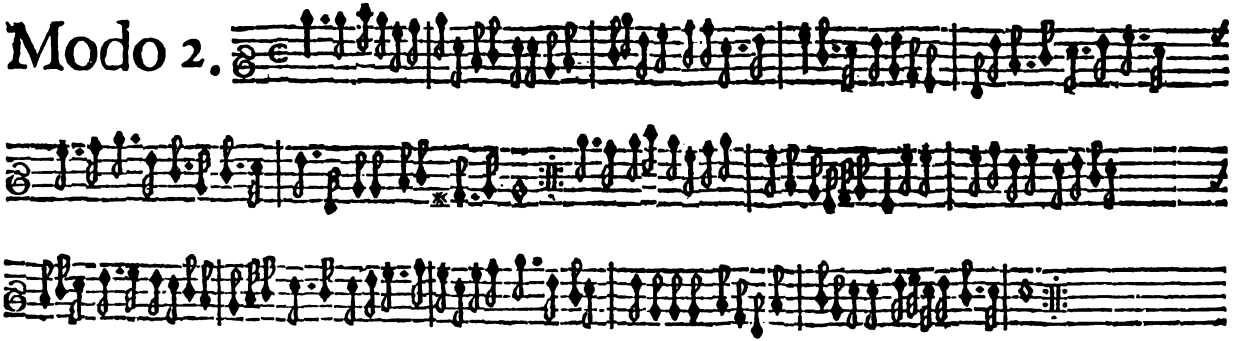



Md. 2.
Md. 3.

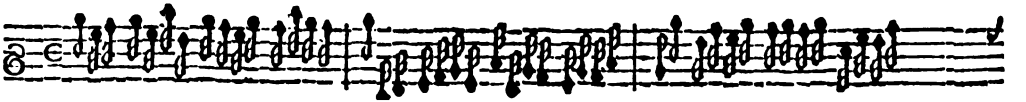

Keer-om.

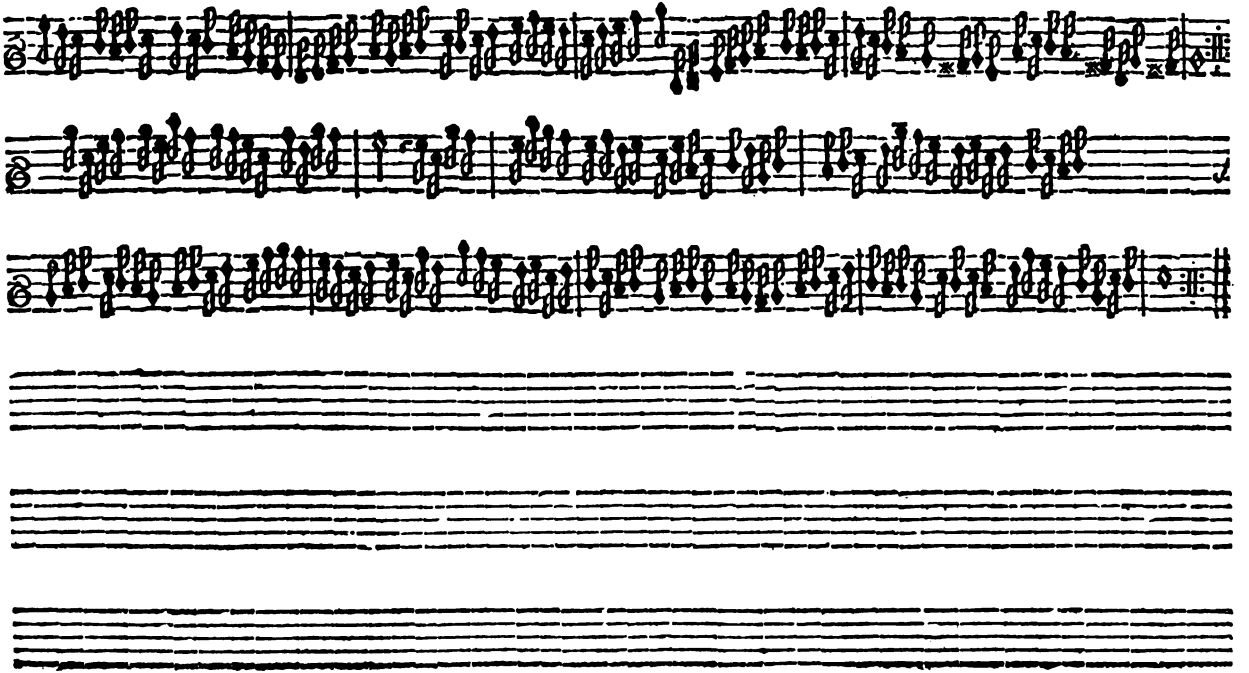


Modo 2.

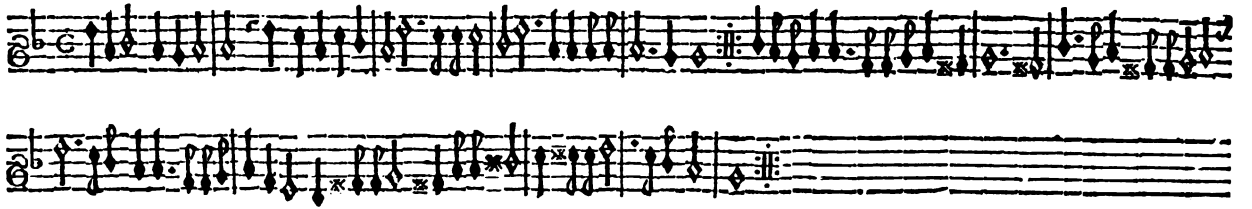


Modo 3.





Amarilli mia bella gebroken , van J. JACOB van EYCK.



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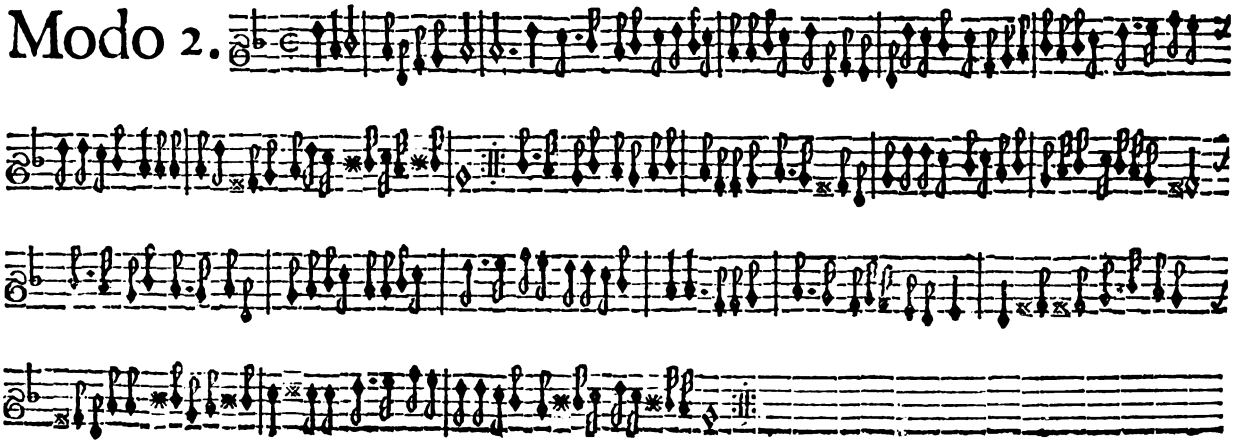
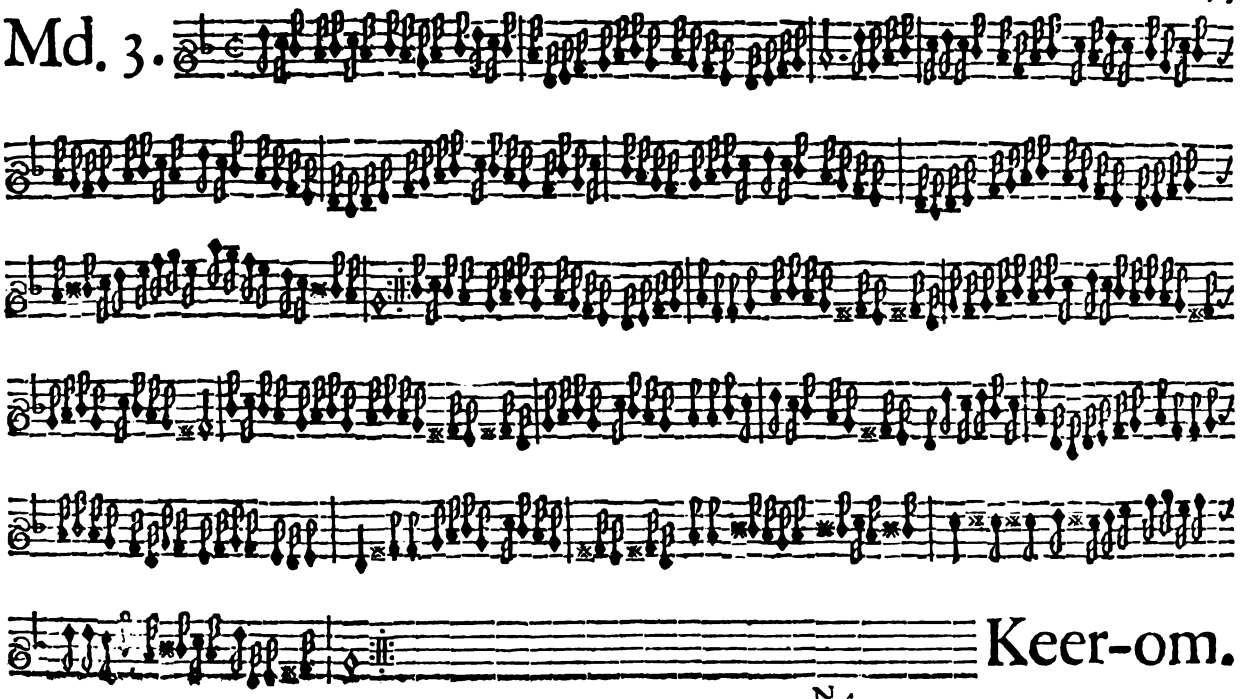
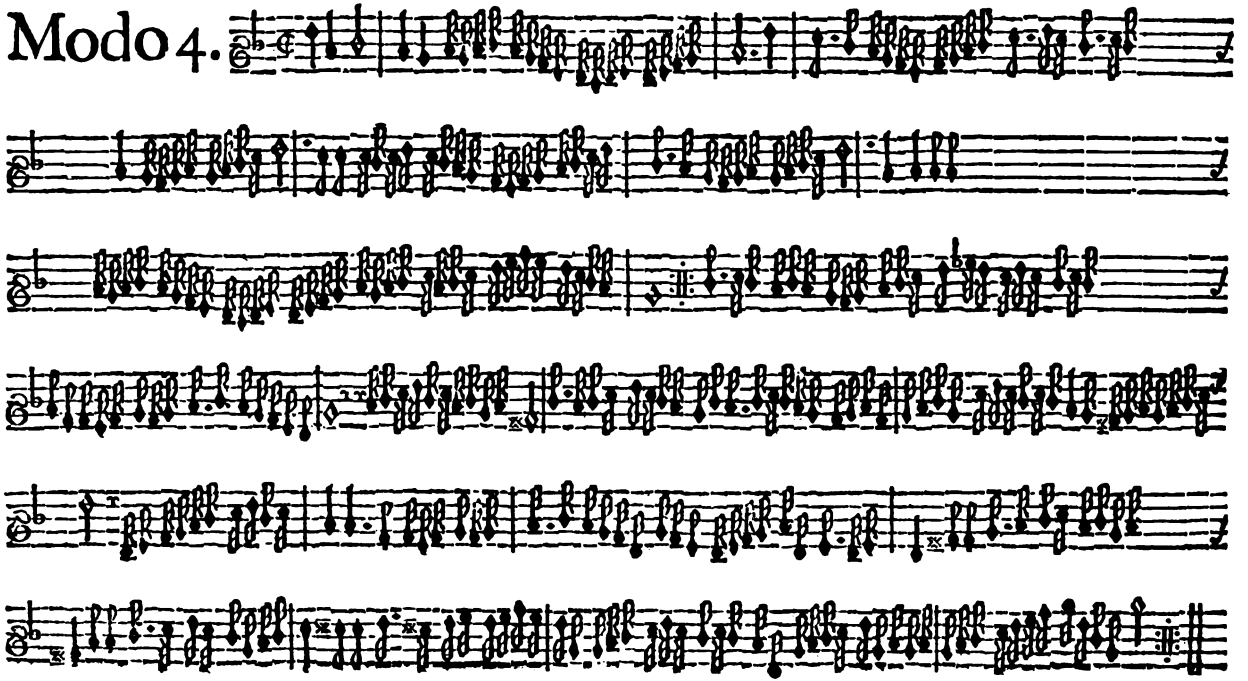
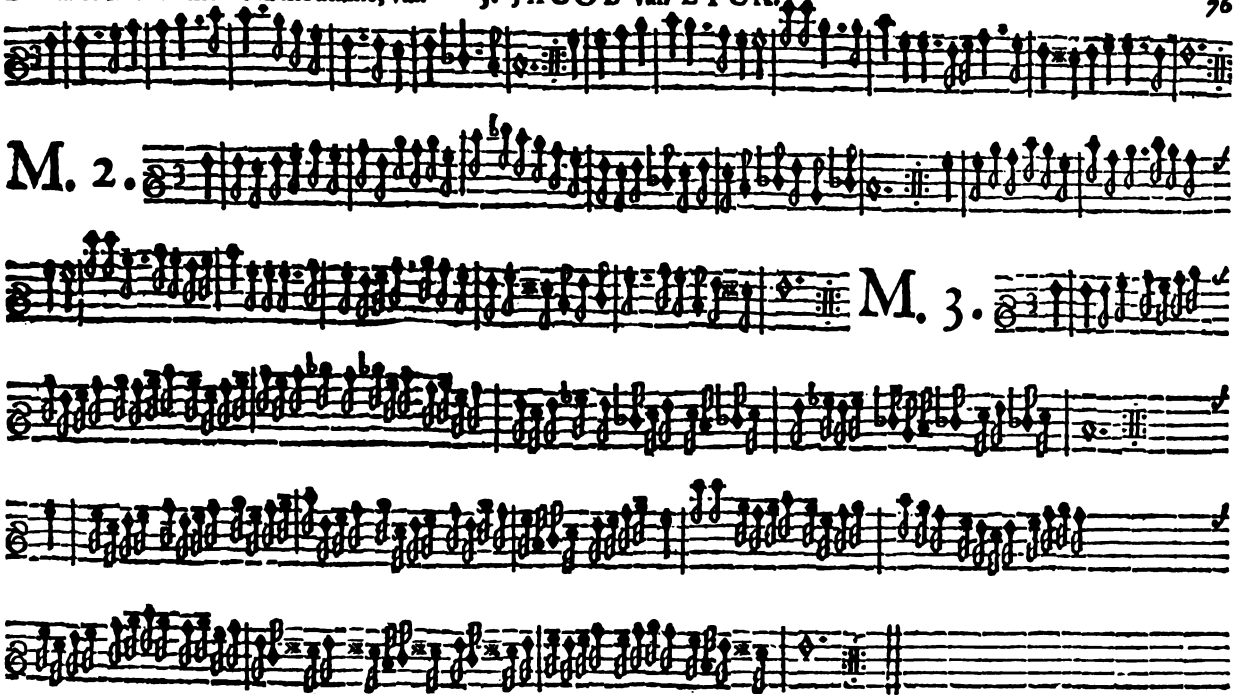


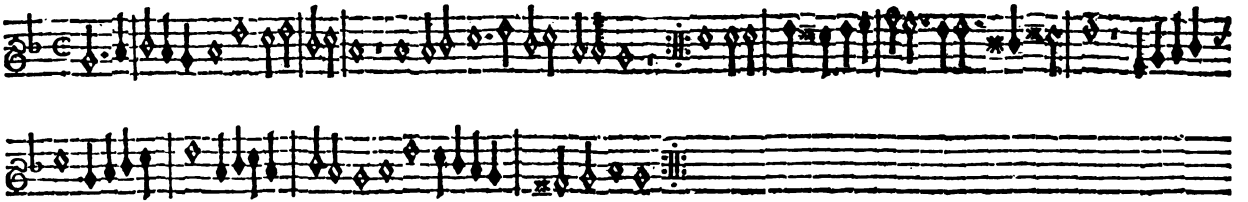

Md. 3.
Keer-om.

Amarilli mia bella gebroken , van J. JACOB van EYCK.

Modo 4.




M. 2.
M. 3.



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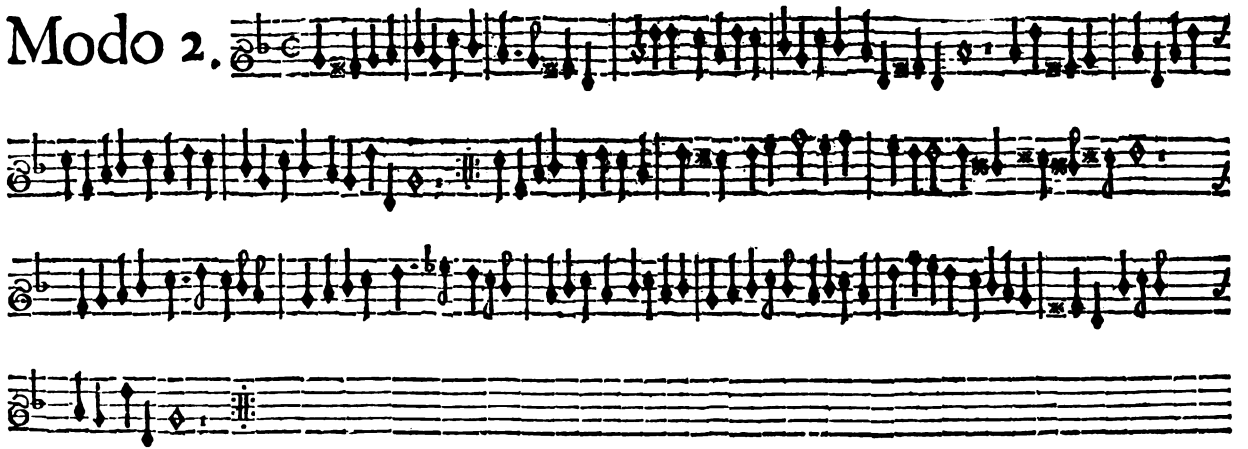

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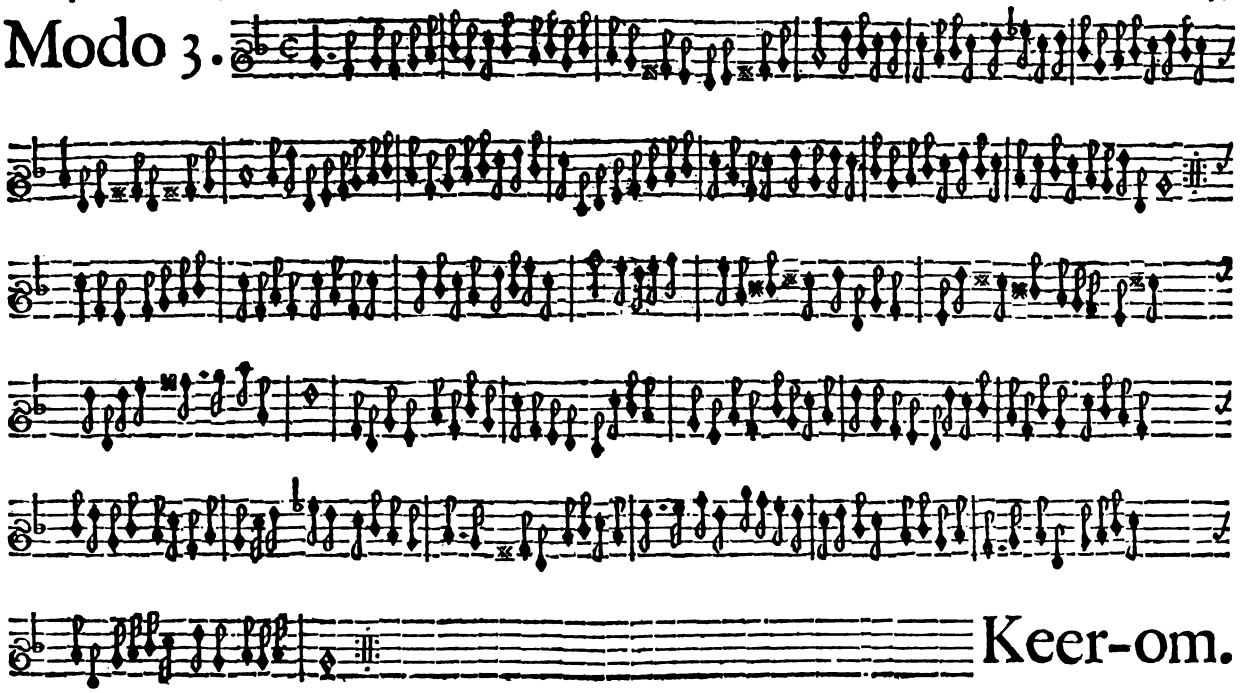
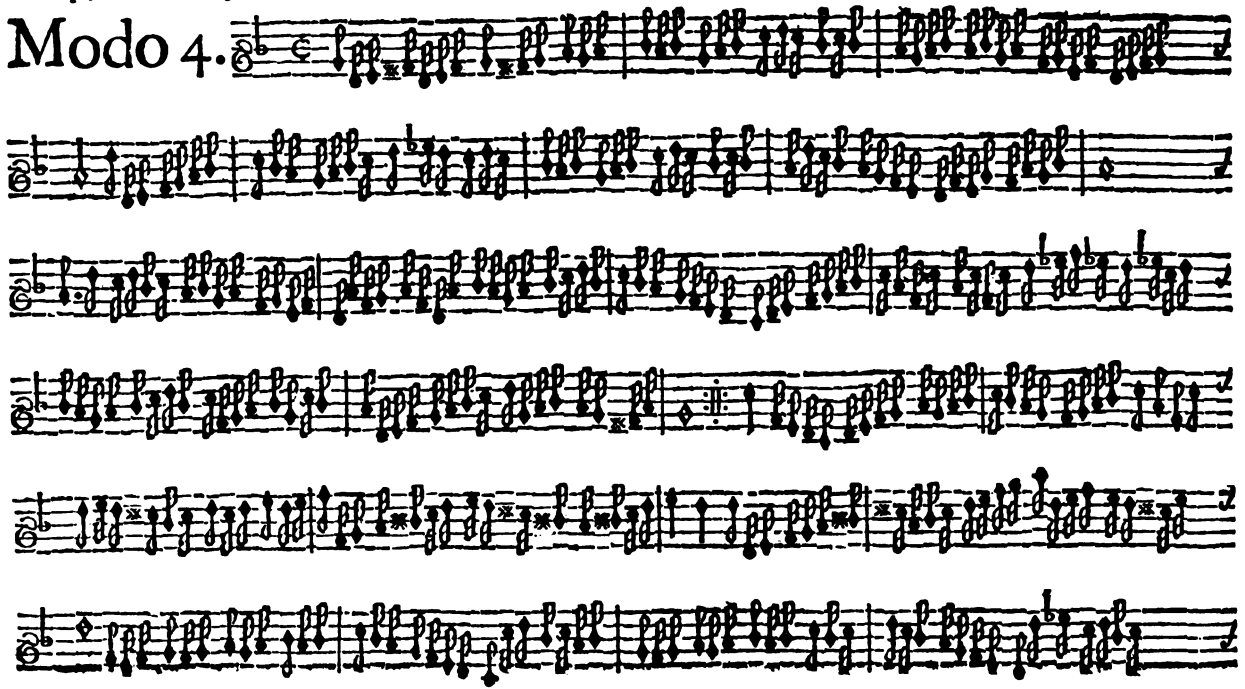
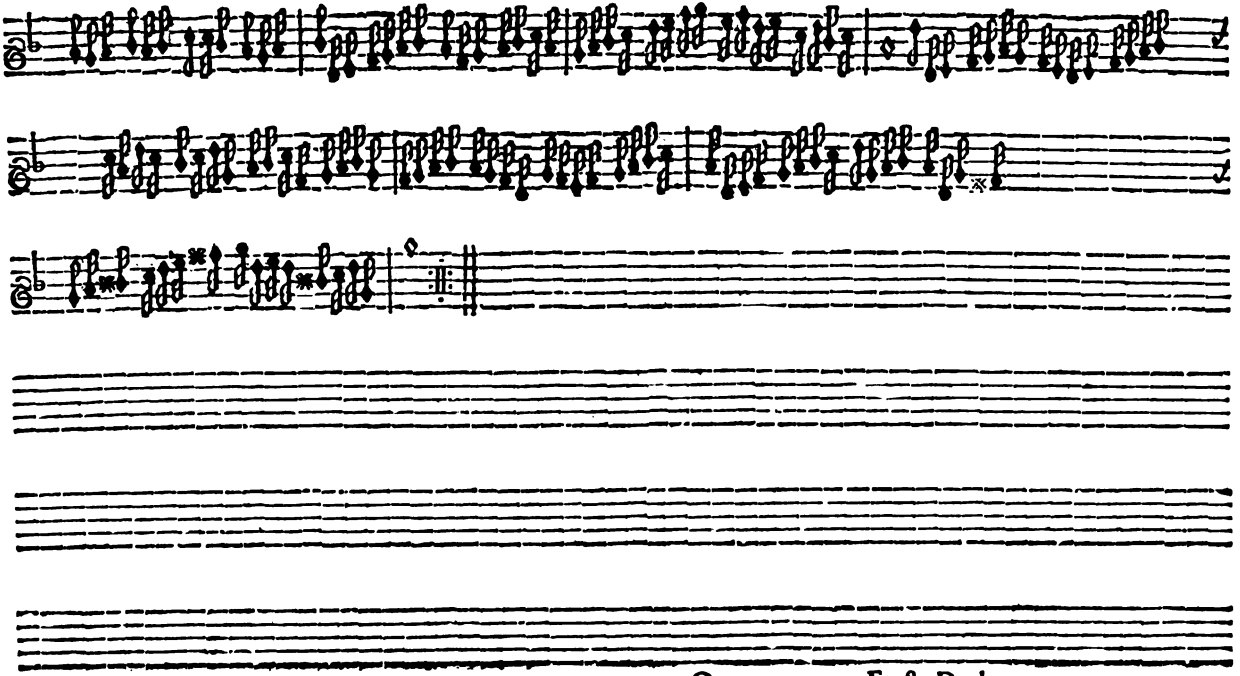
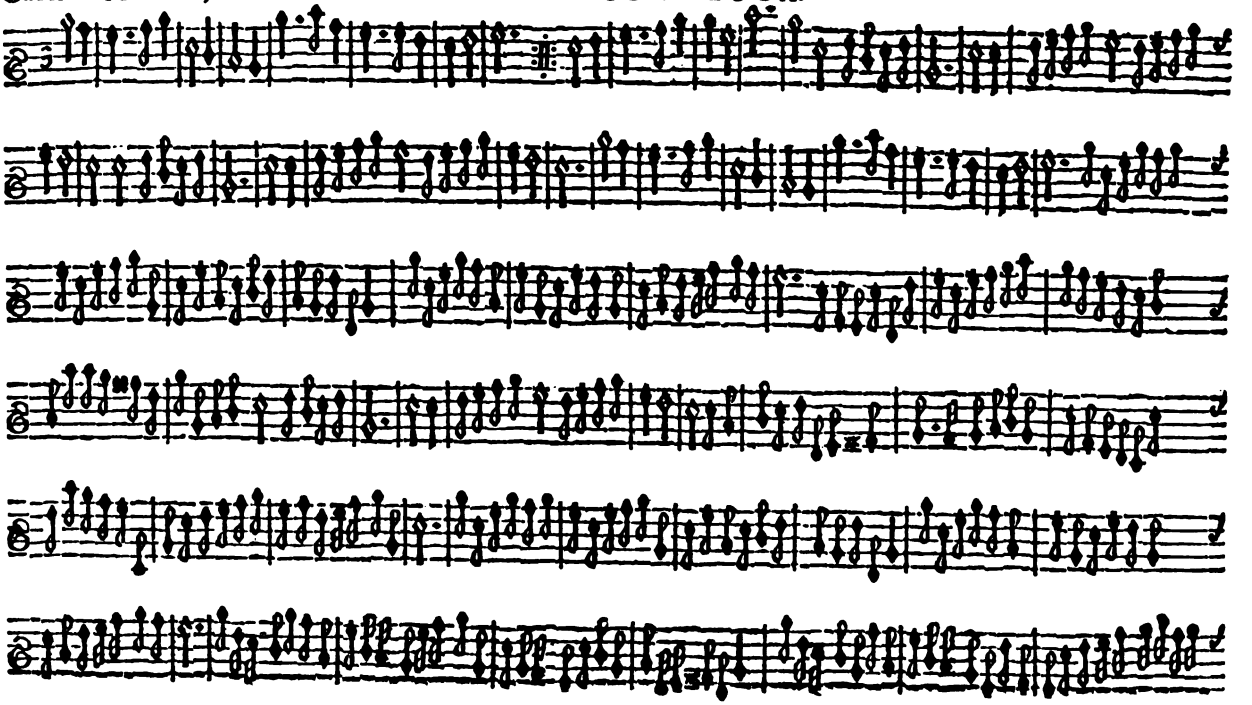


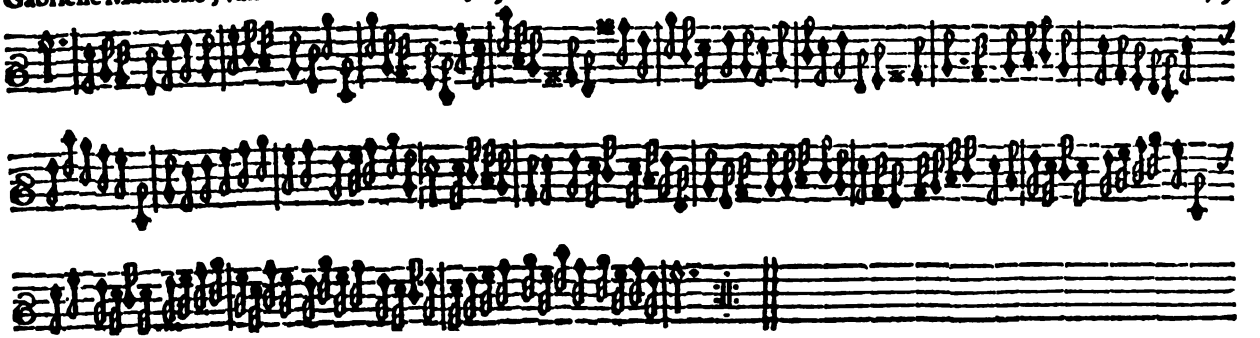
Keer-om.

Modo 4.

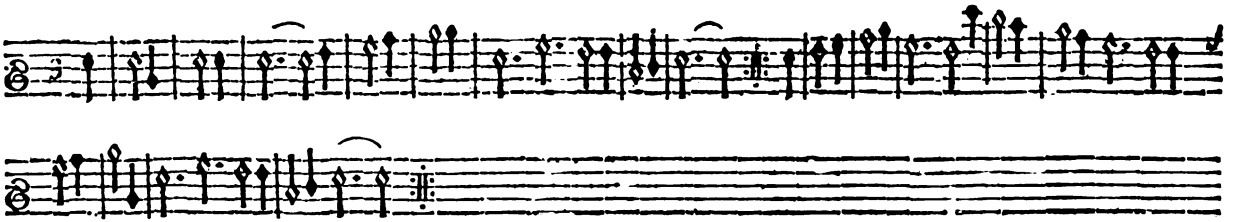








Een Spaenſe Voys, van J. IACOB van EYCK.



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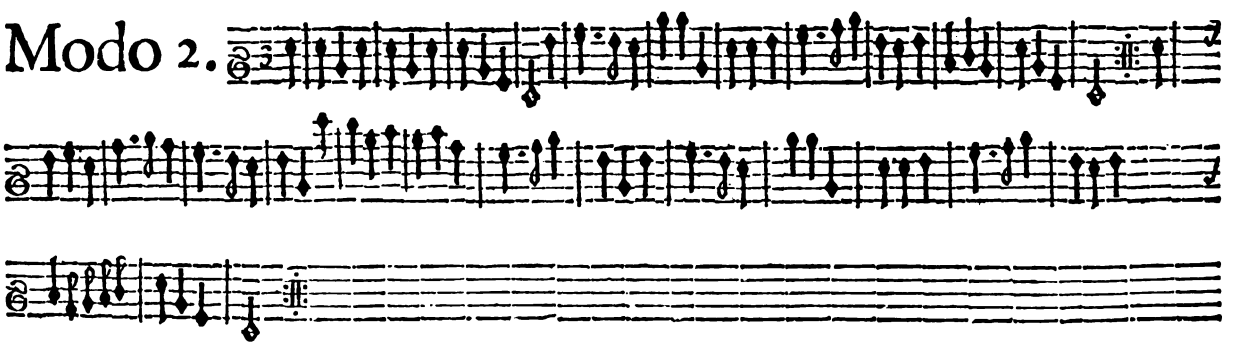

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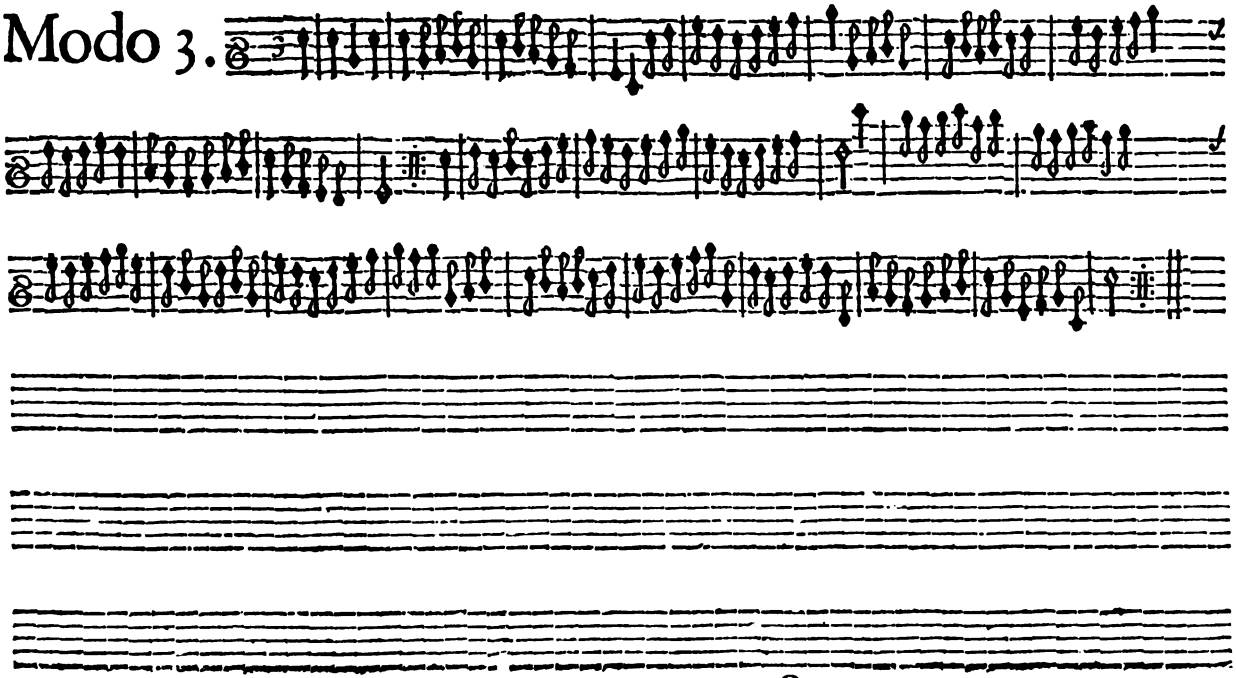
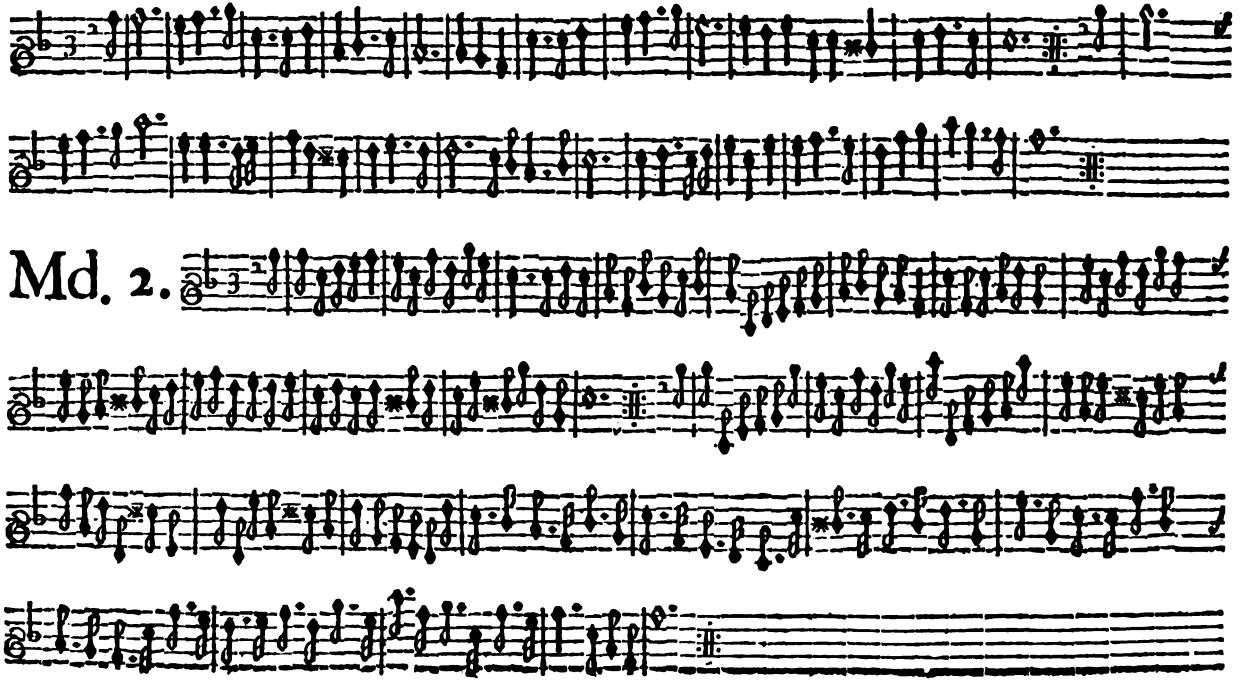
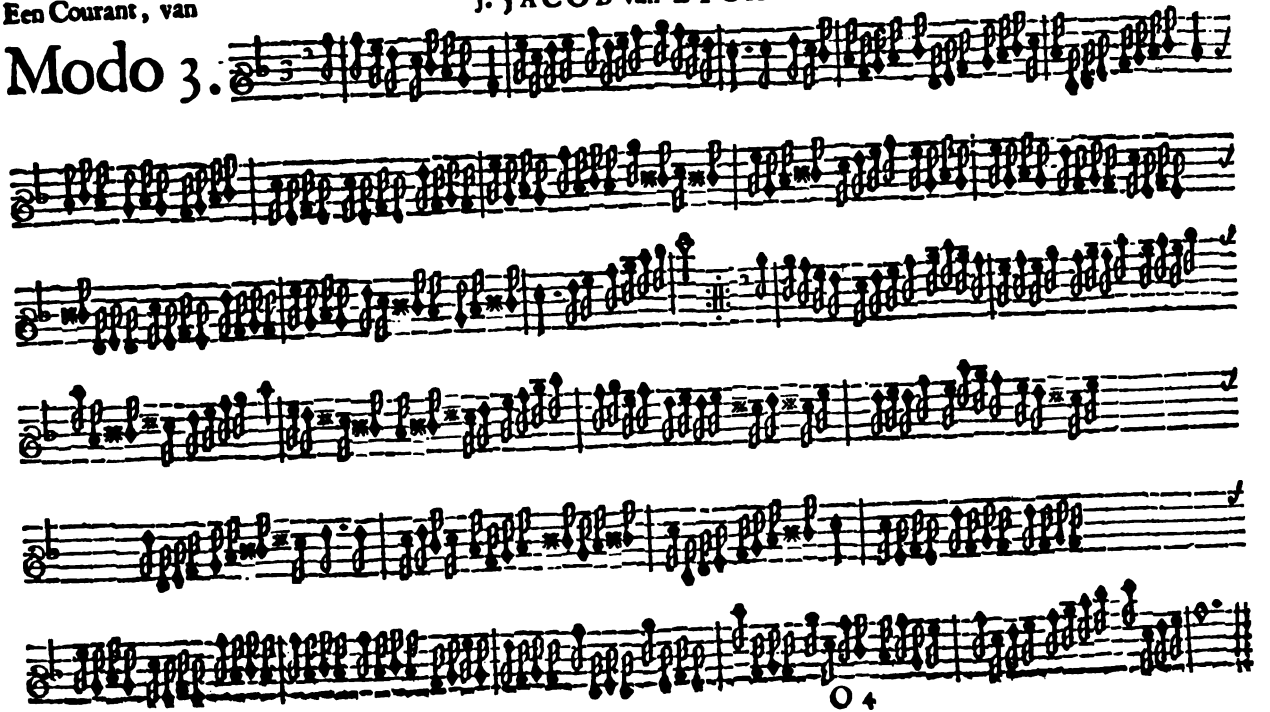



Md. 2.

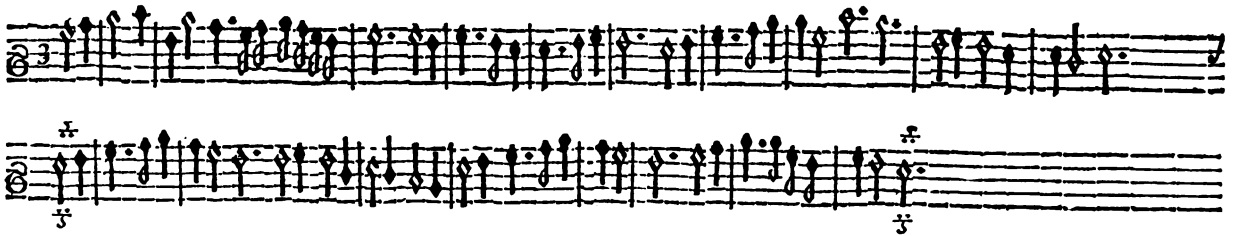
Een Courant, van

J. JACOB van EYCK.

Modo 3.



Bien heureus, van I. IACOB van EYCK.



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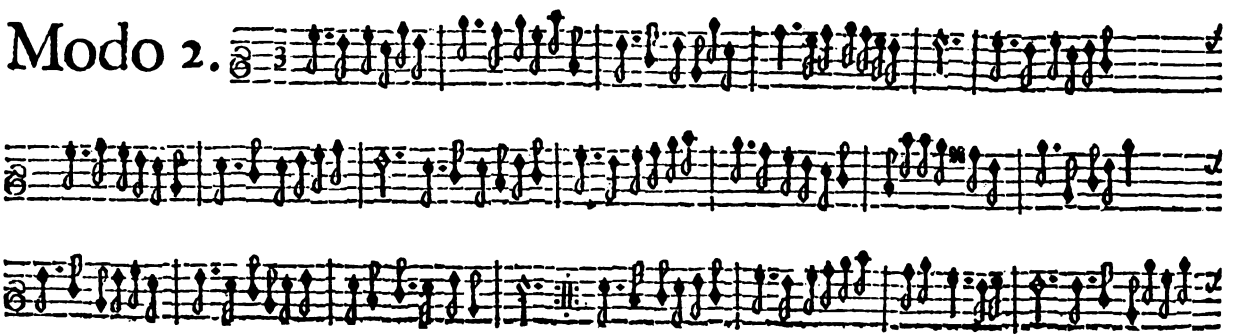
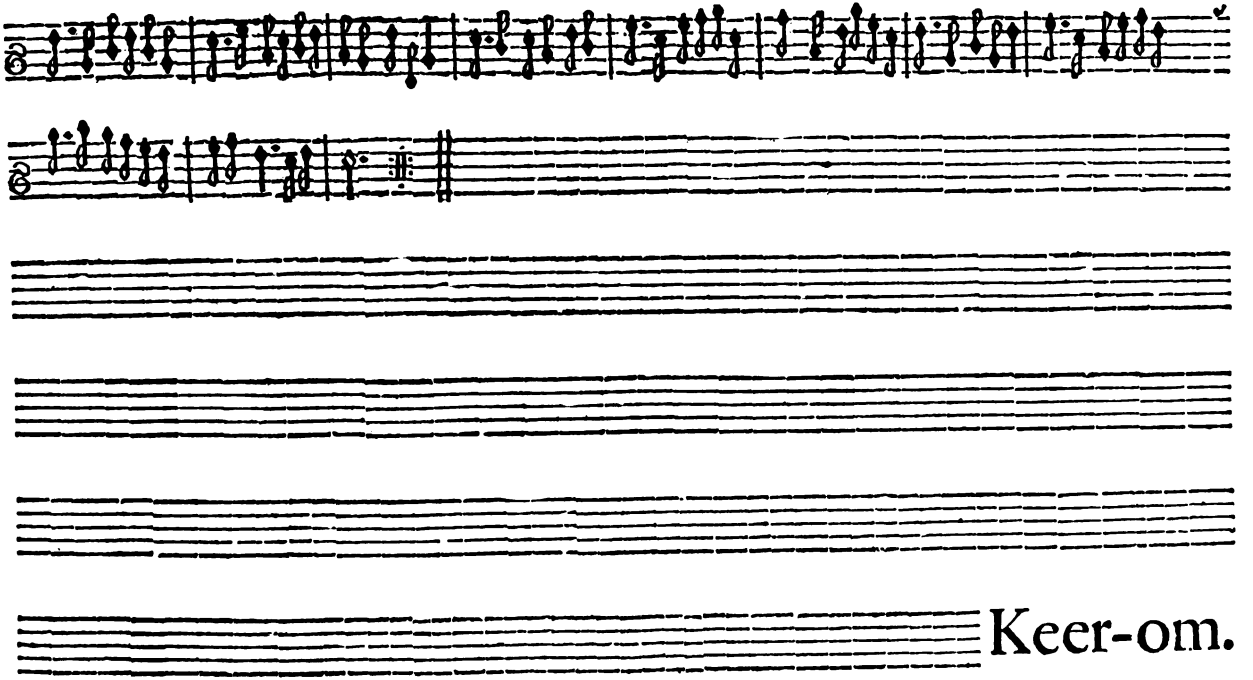
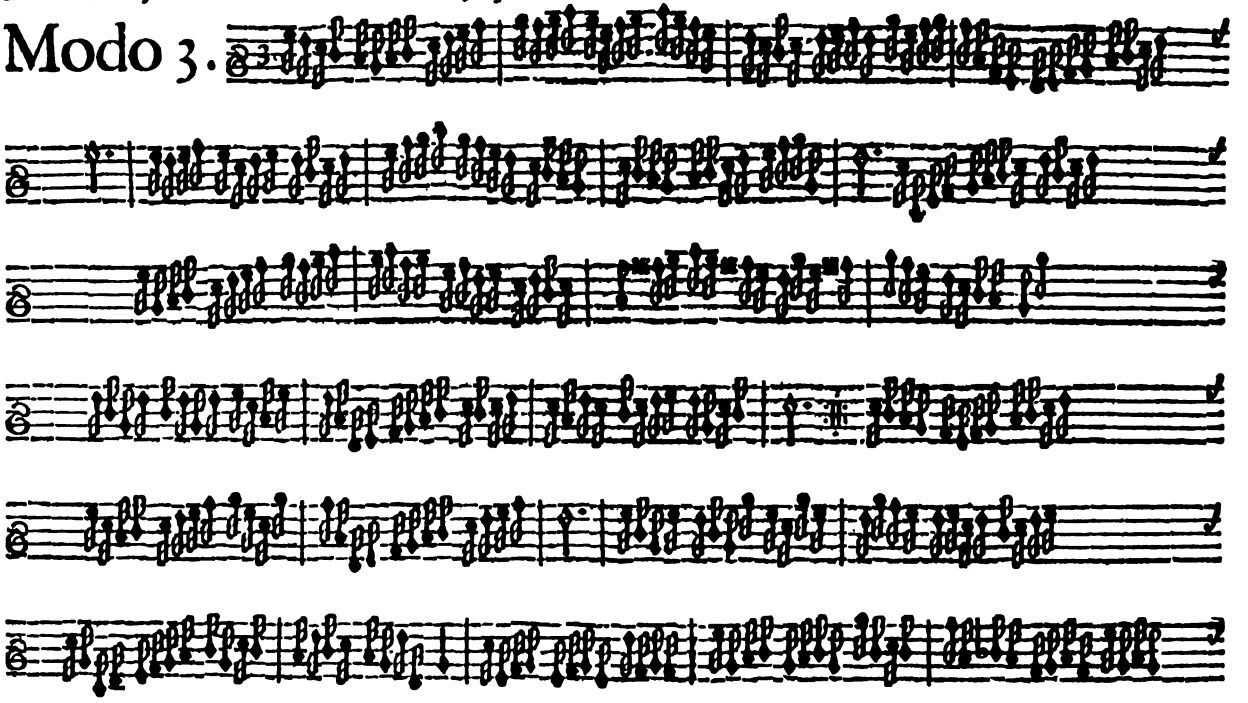
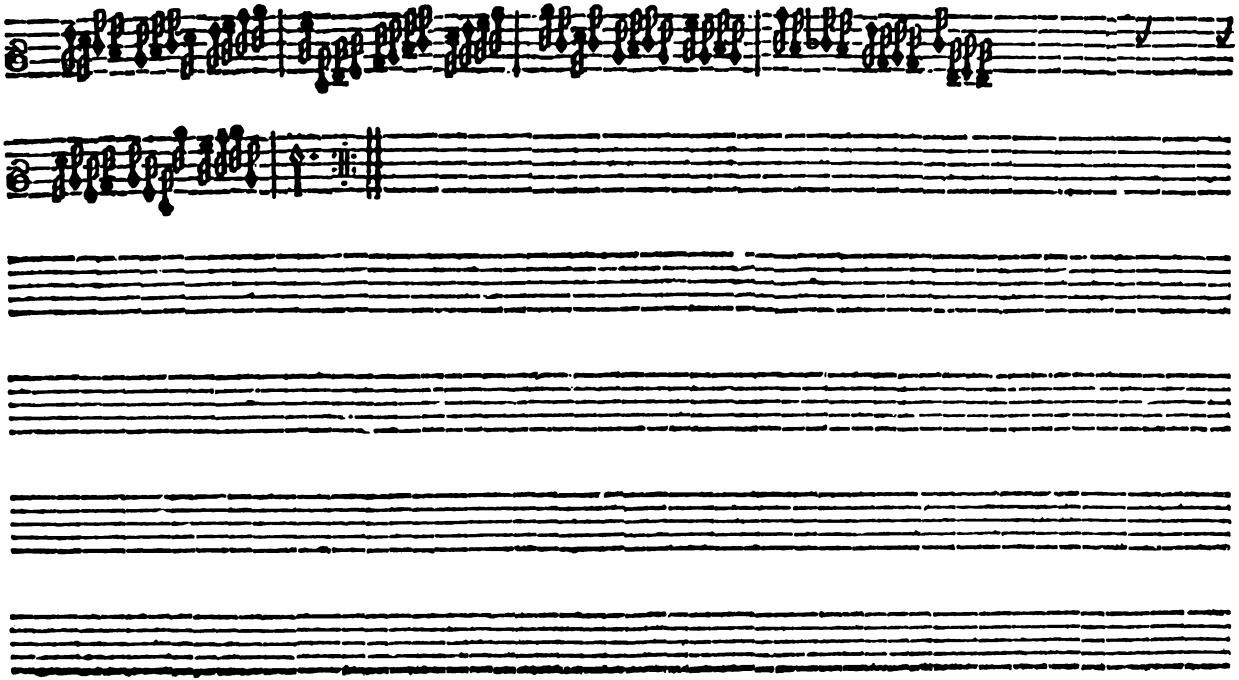
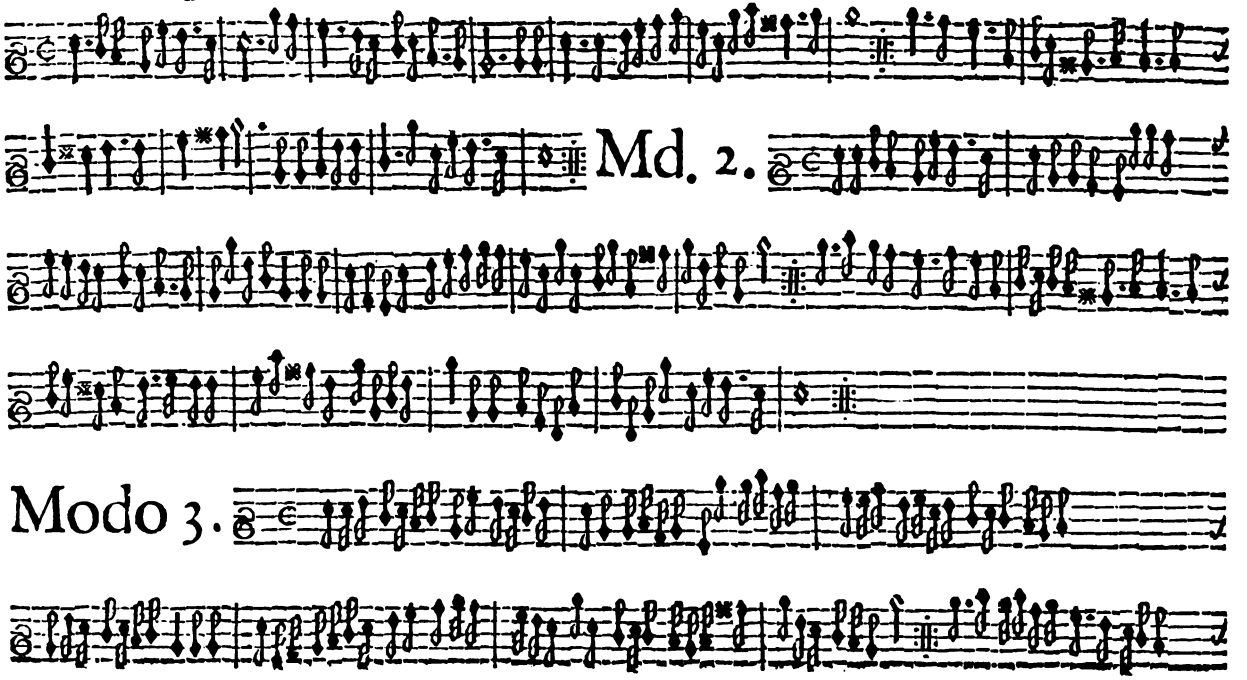


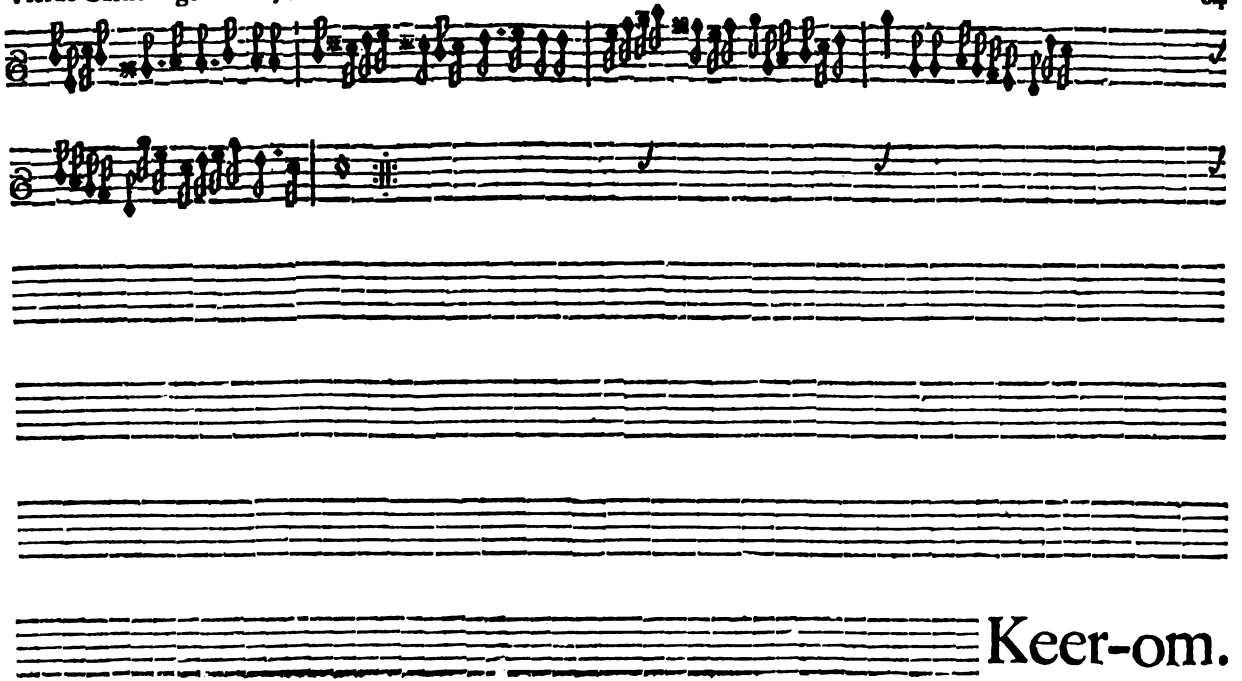

Keer-om.

Modo 3.

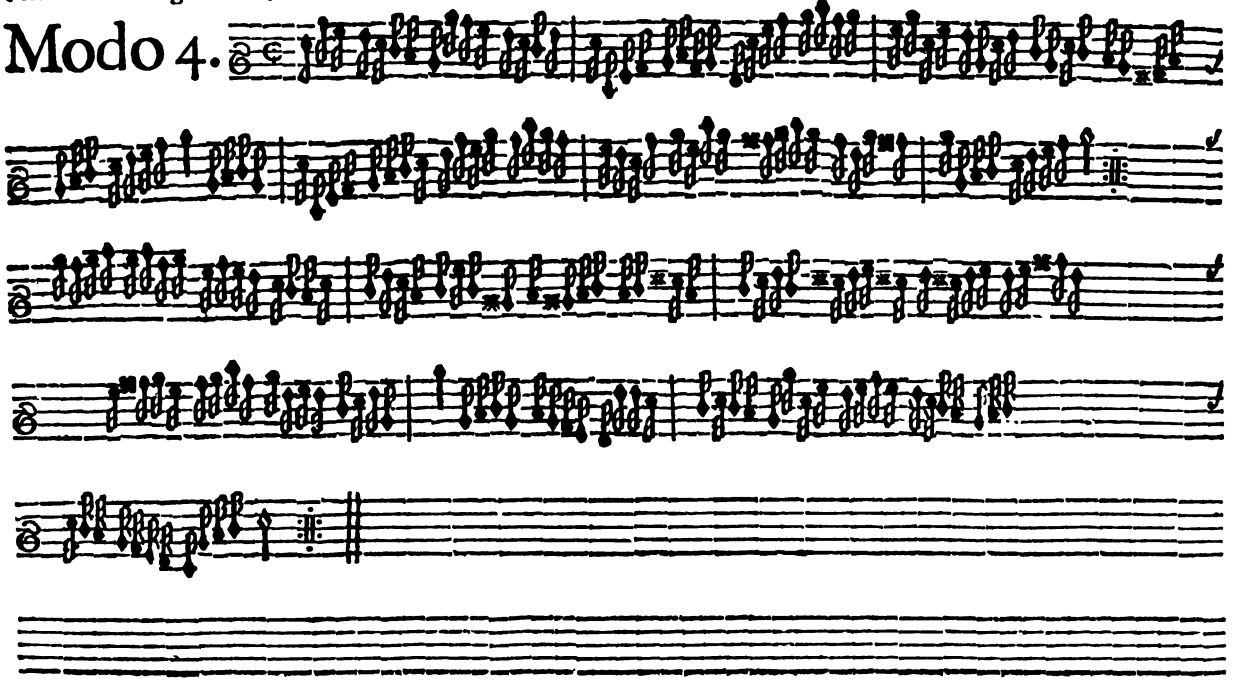




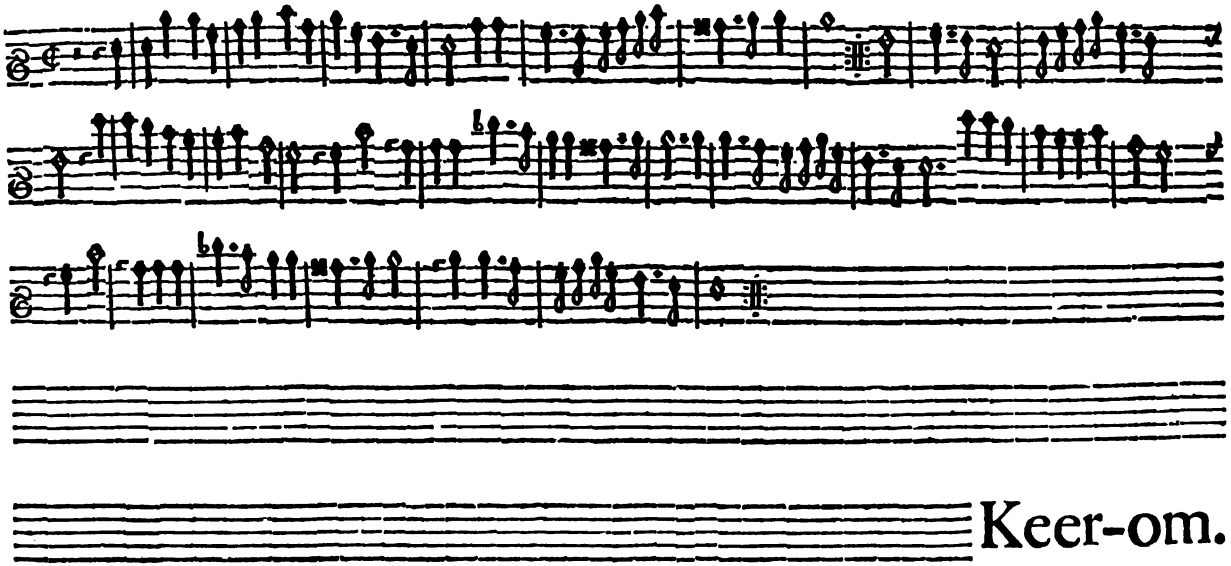

Md. 2.
Modo 3.


Keer-om.

Modo 4.

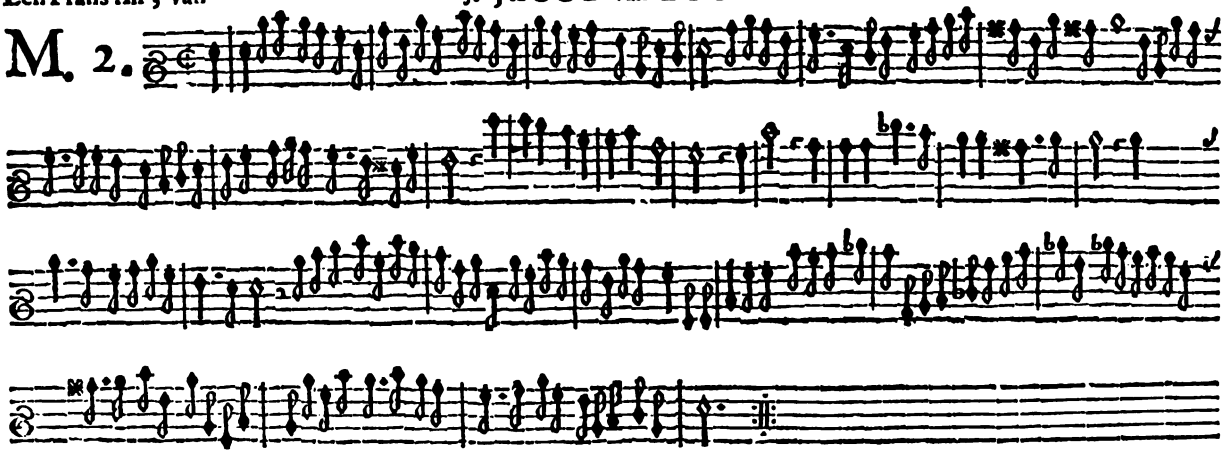


Een Frans Air, van J. IACOB van EYCK.



Een Frans Air, van J. JACOB van EYCK.

M. 2.



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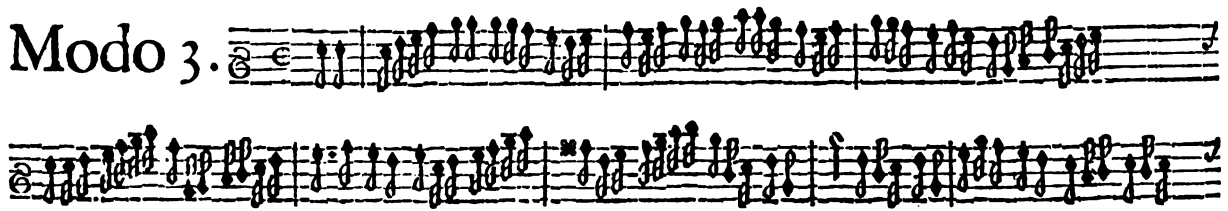

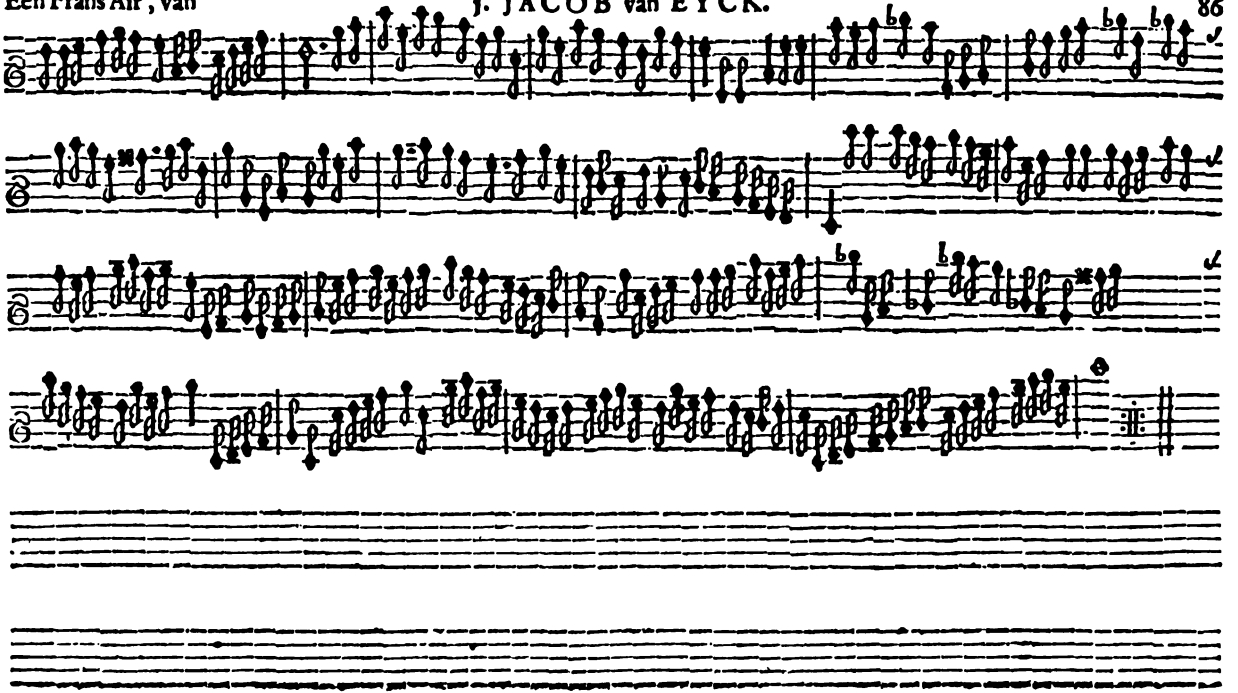

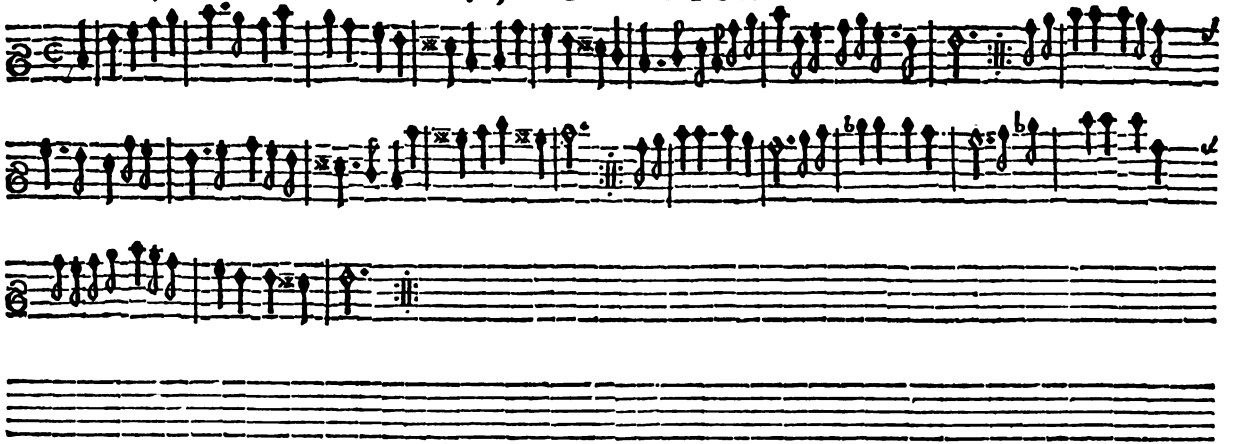

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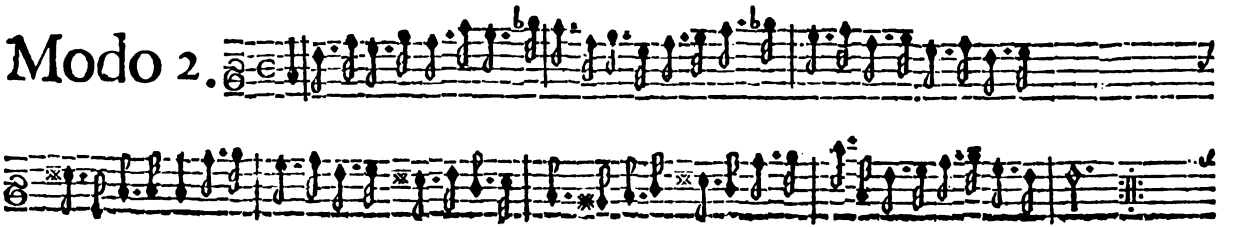
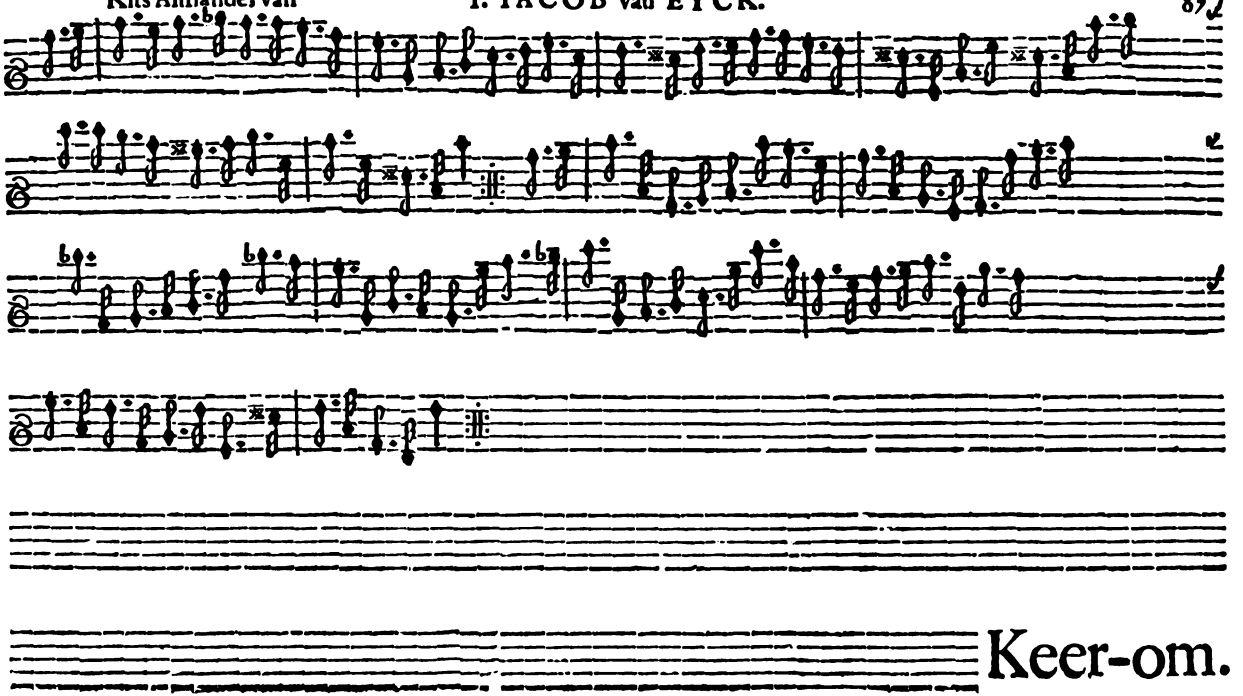
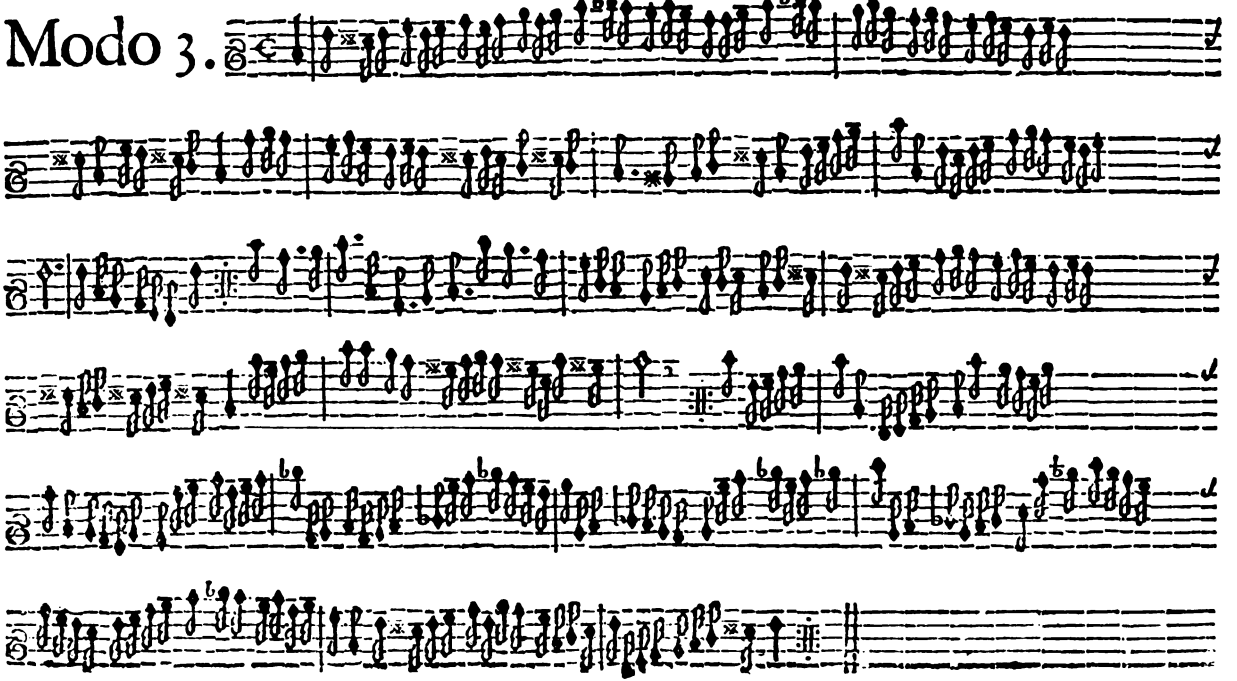
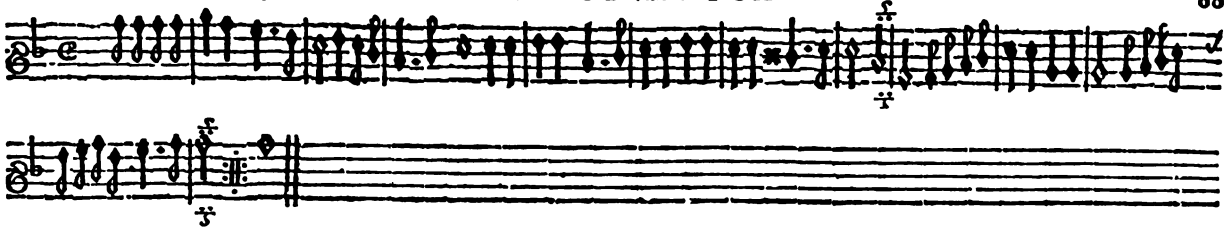



Keer-om.

Modo 3.





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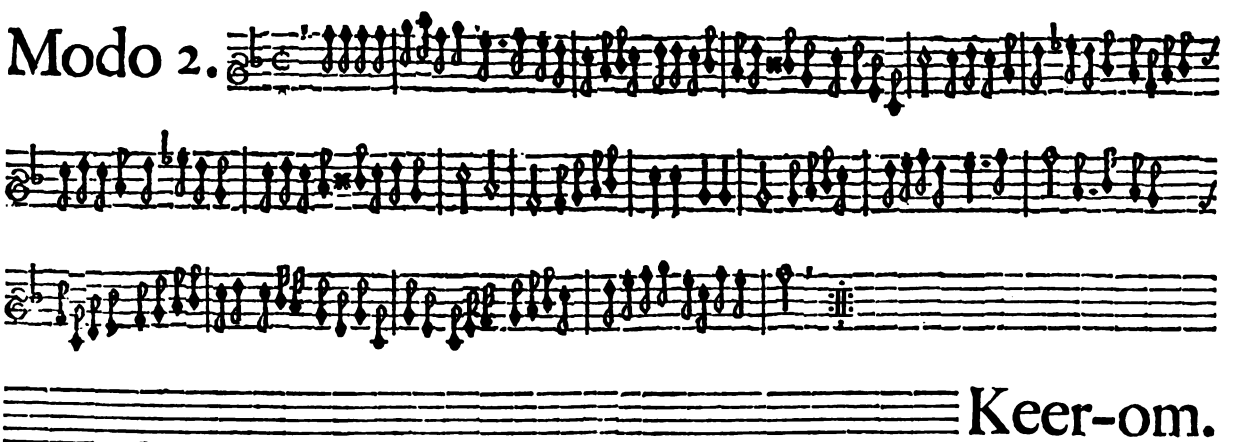
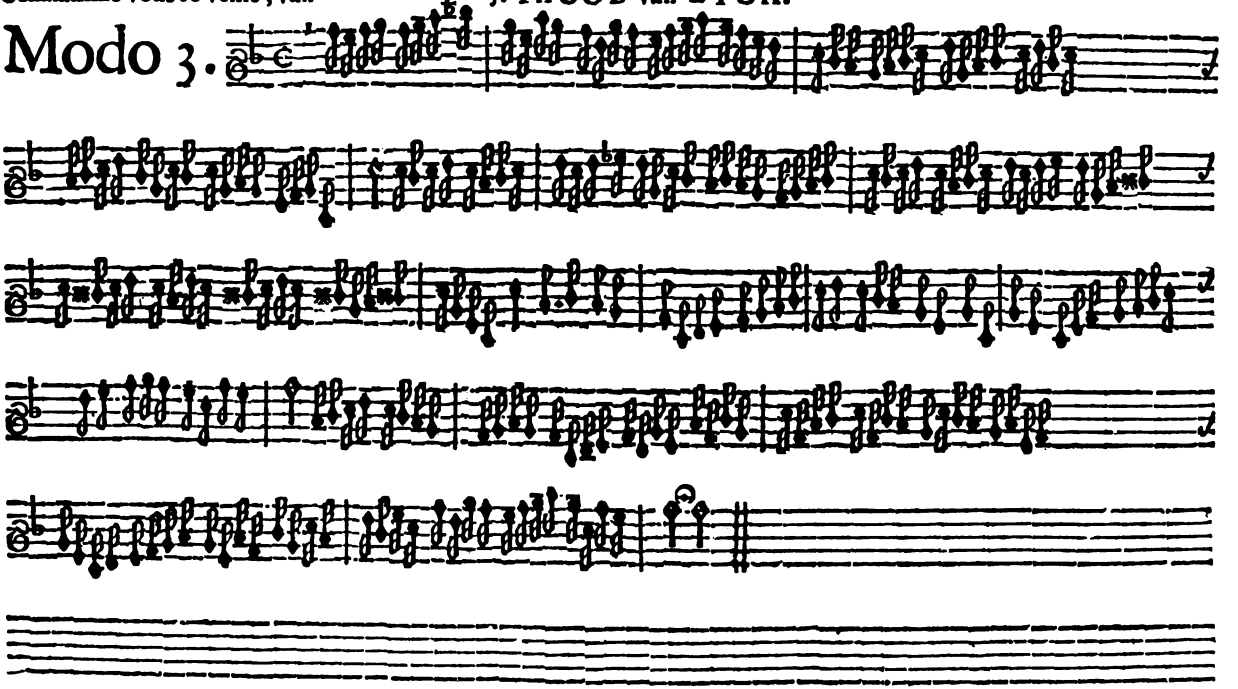
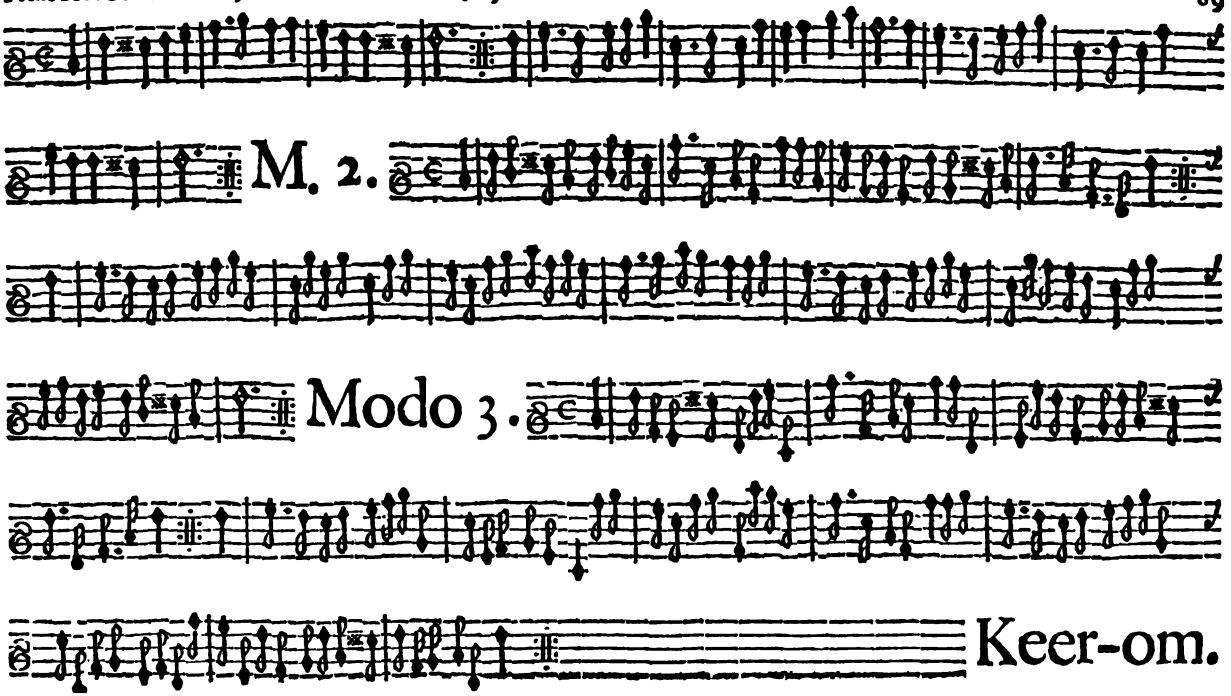


Keer-om.

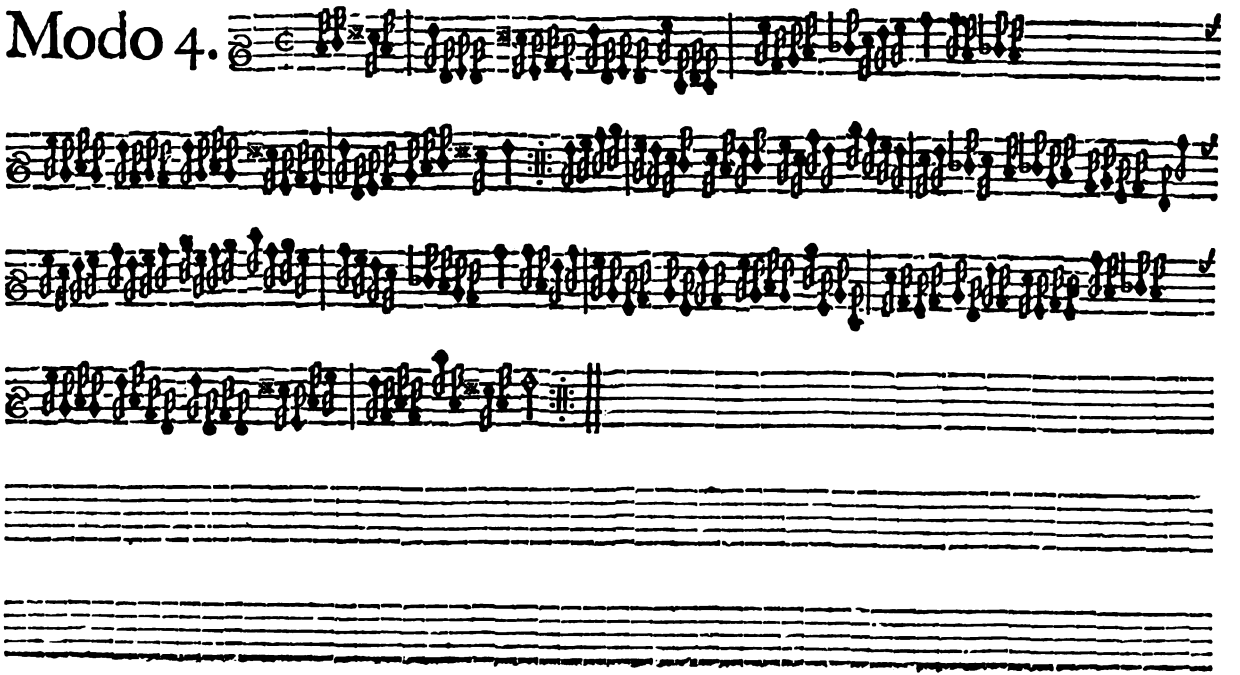
Schaſamiſie vous re veille , van J. IACOB van EYCK.

Modo 3.

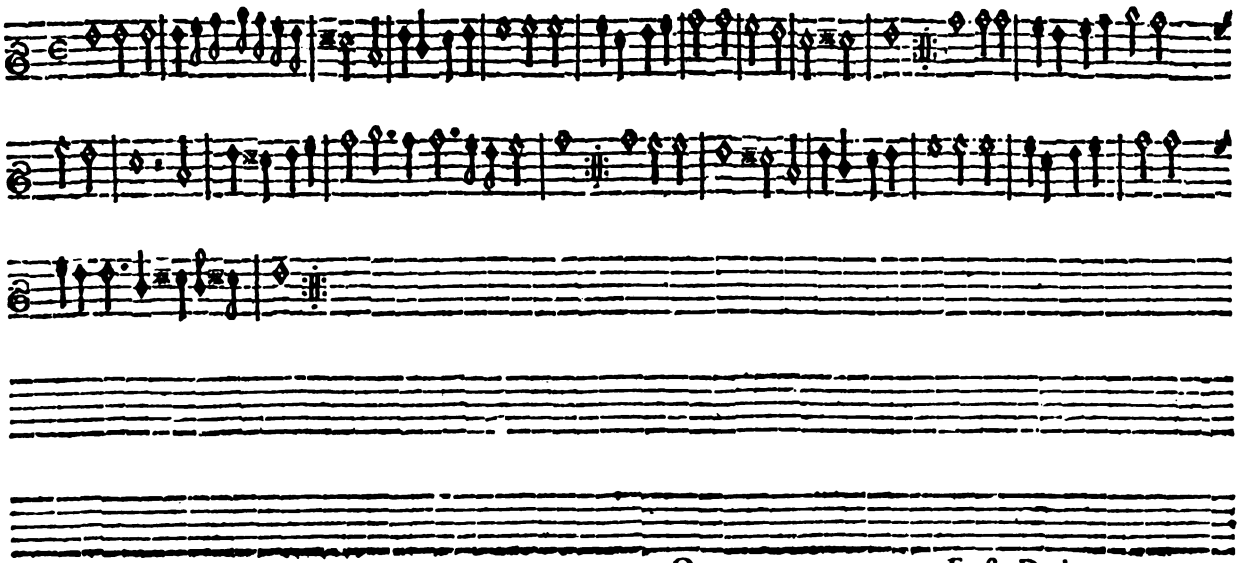



M. 2.
Modo 3.
Keer-om.

Modo 4.



Waeckt op Iſraël, van I. IACOB van EYCK.



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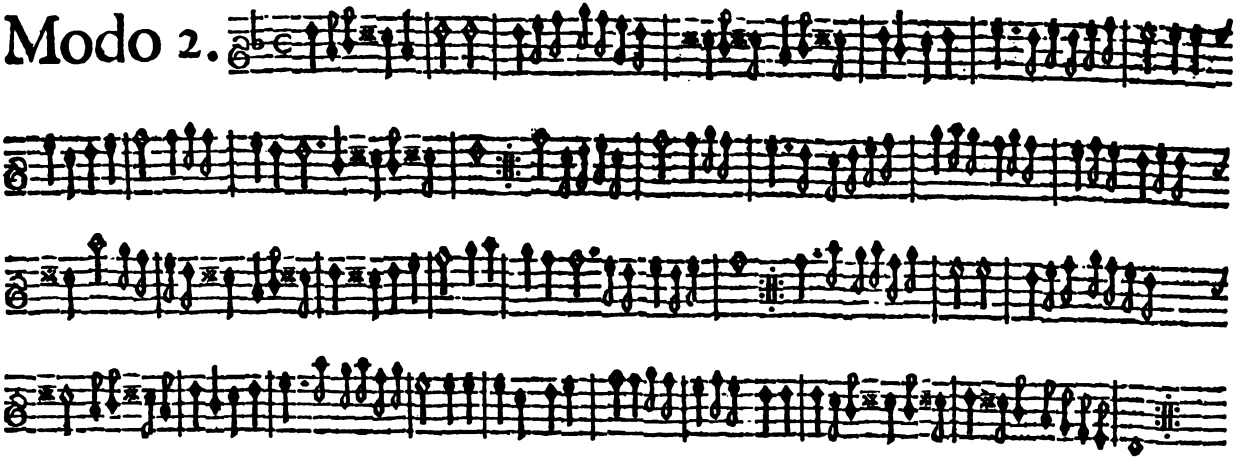

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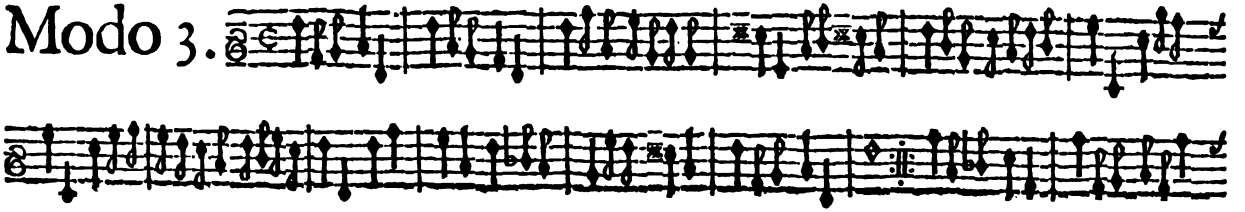

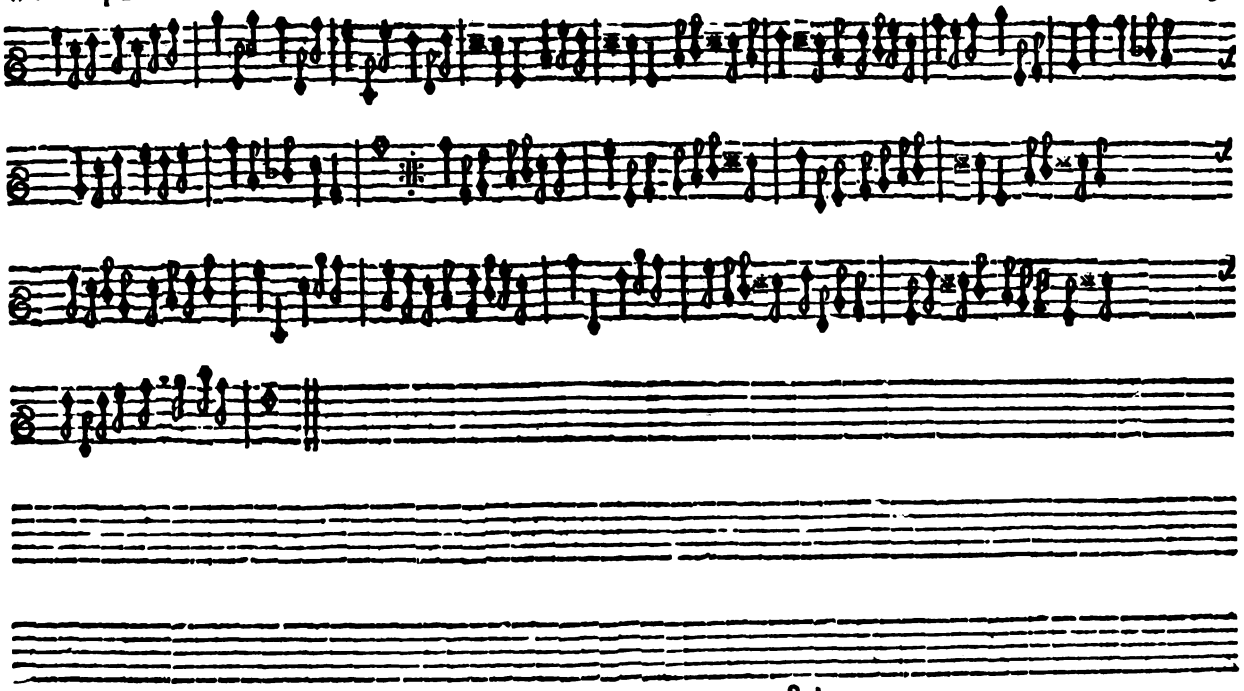

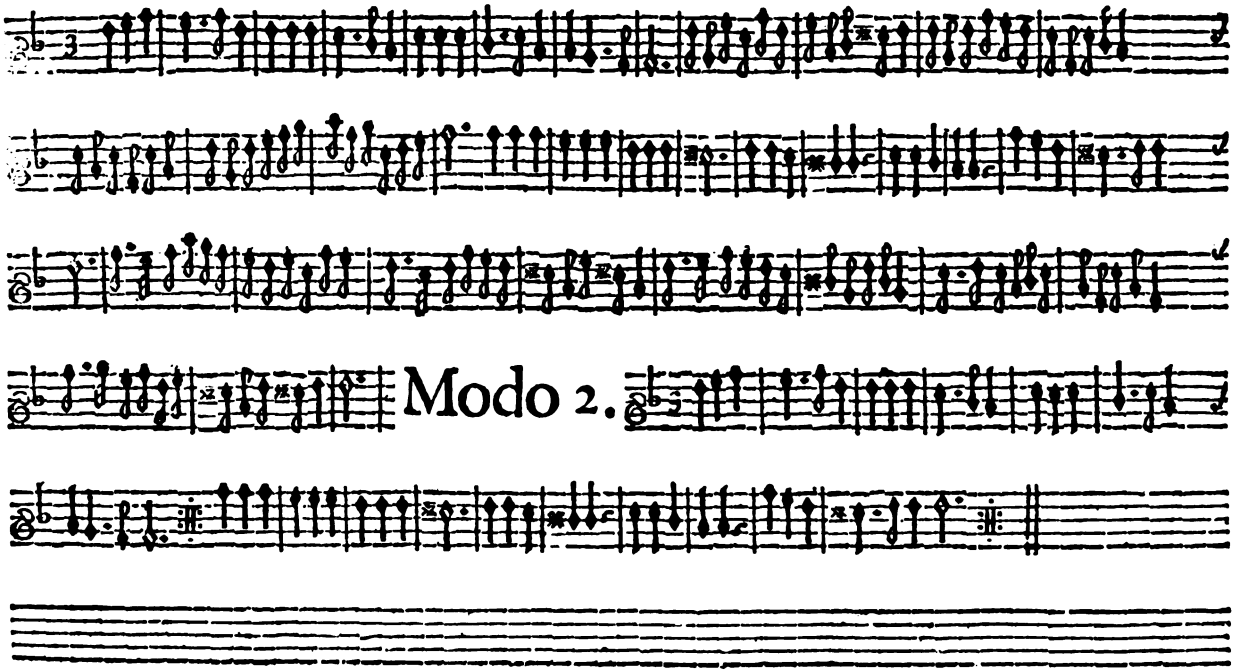
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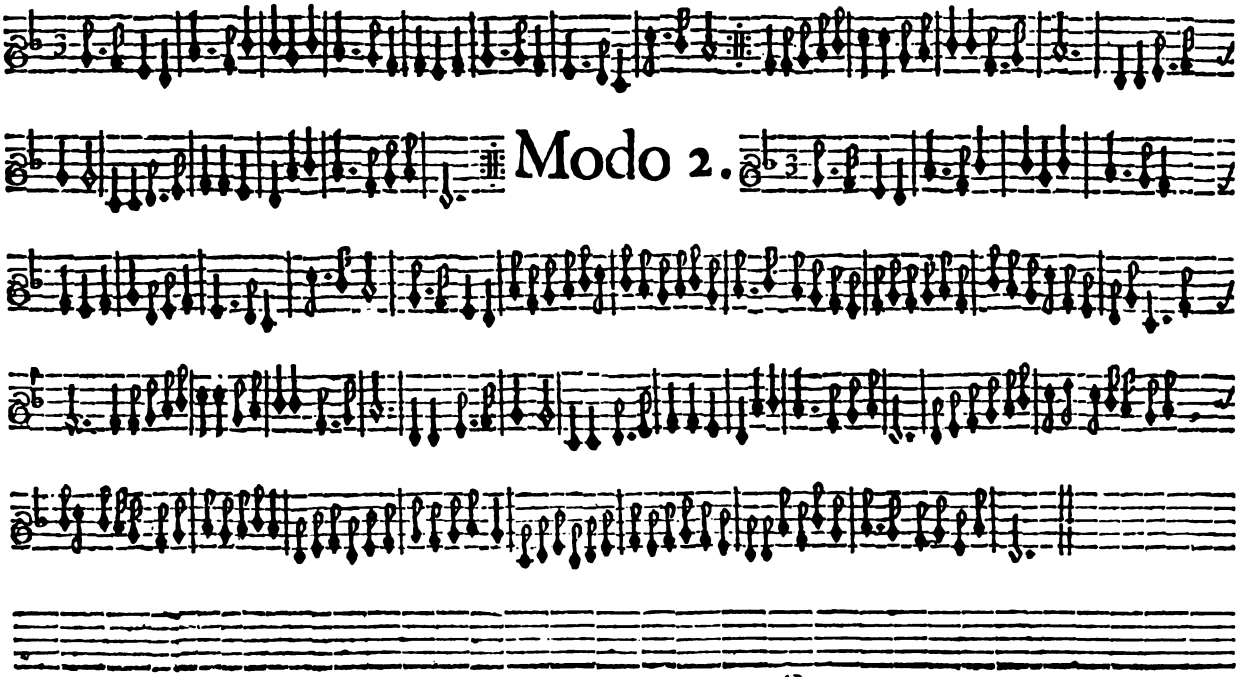
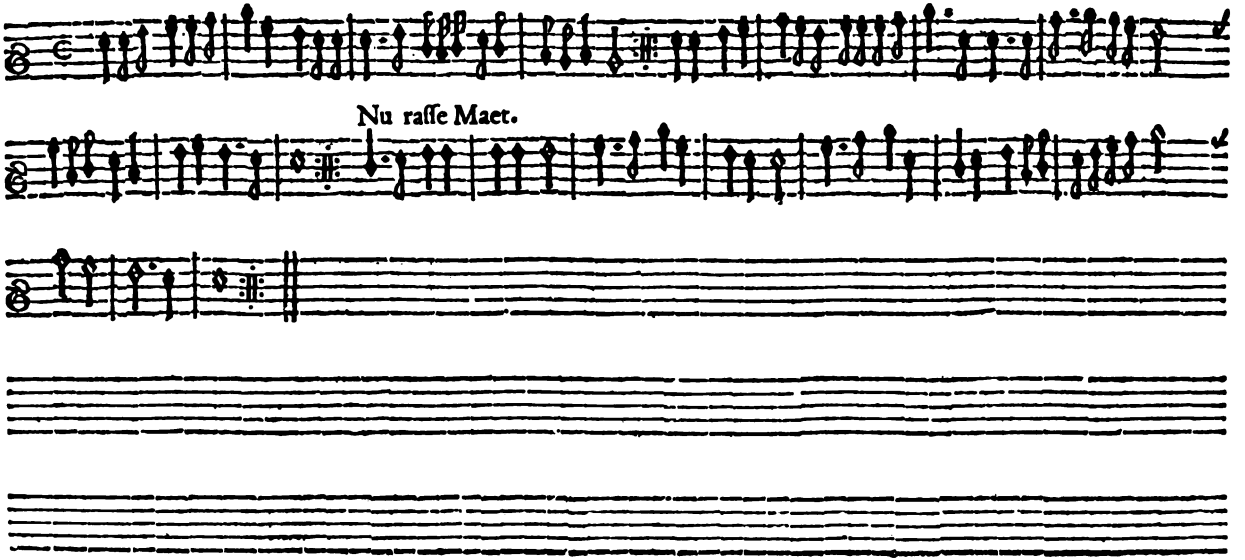
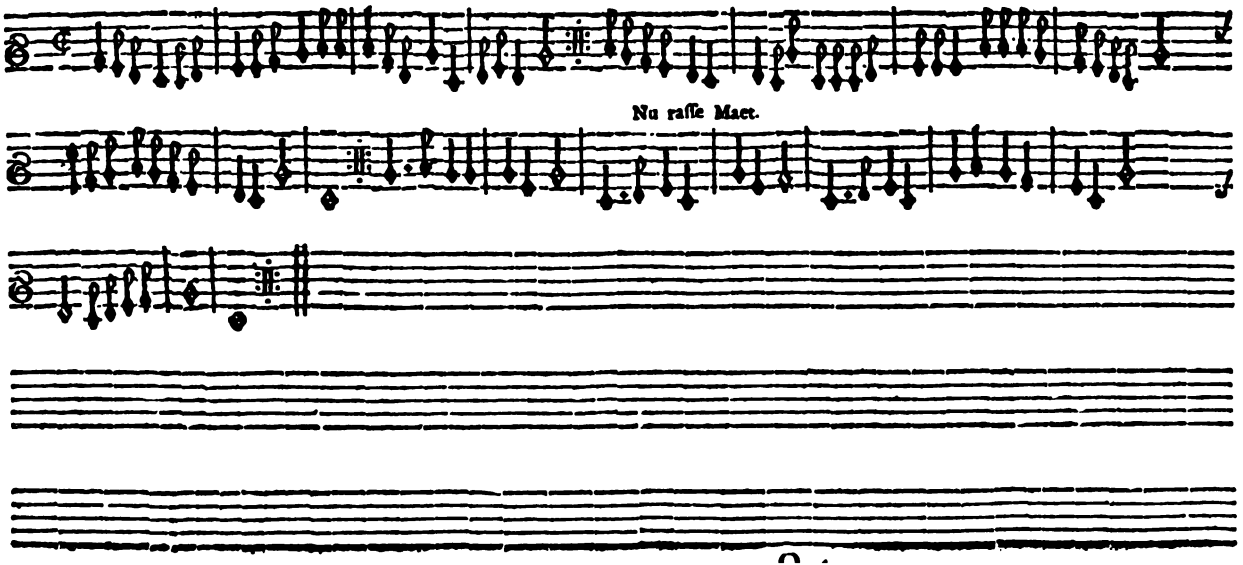

Modo 2.

Eerſte BOVEN-ZANGH.

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

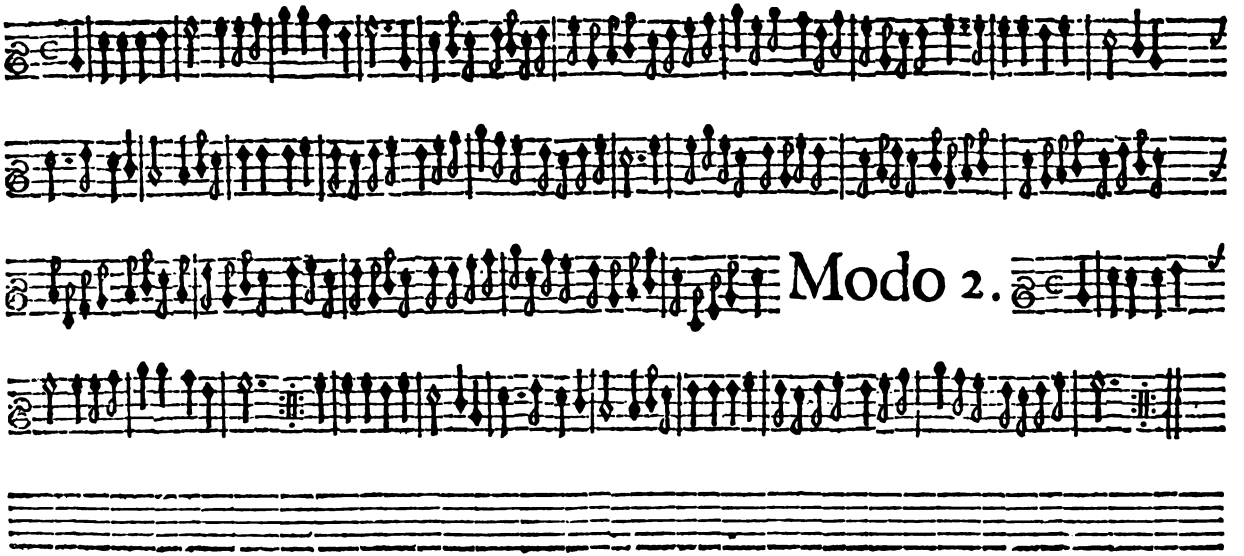


Engels Liedt, door I. IACOB van EYCK.

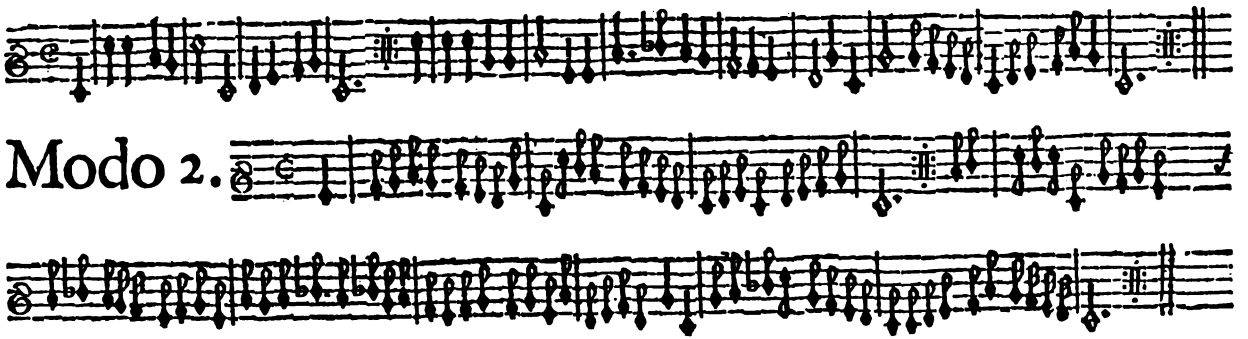


Eerſte BOVEN-ZANGH.

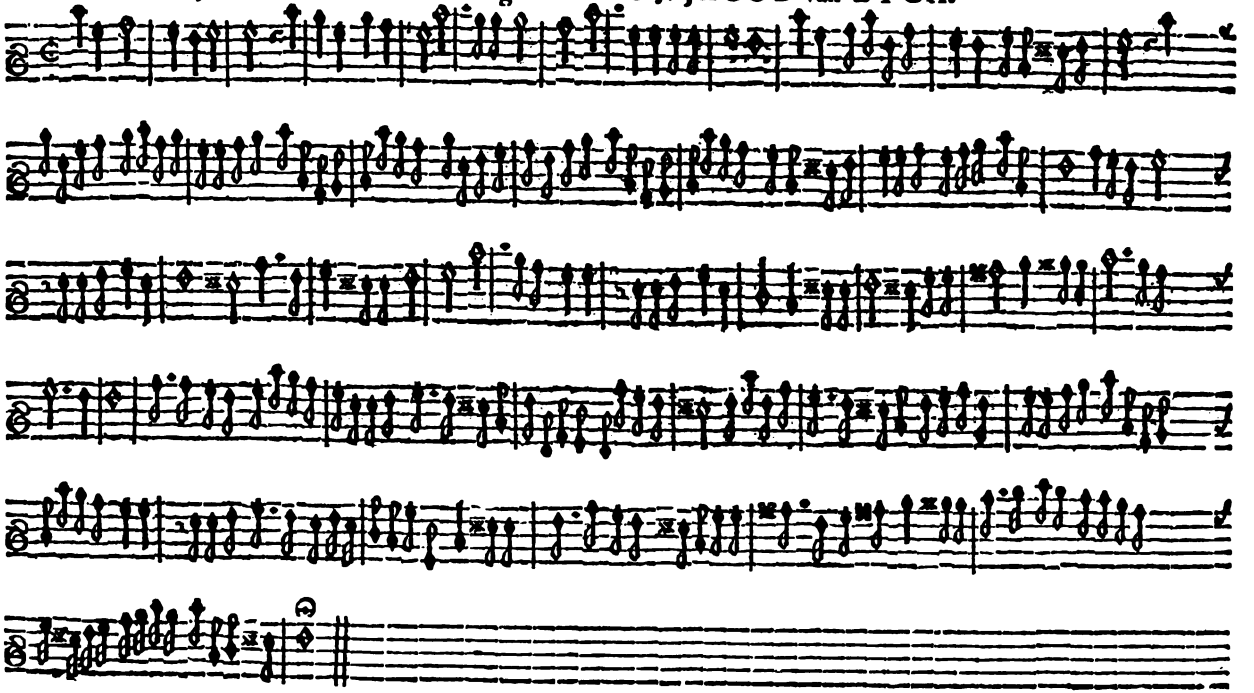
More palatino, met 2. door J. I. van EYCK.

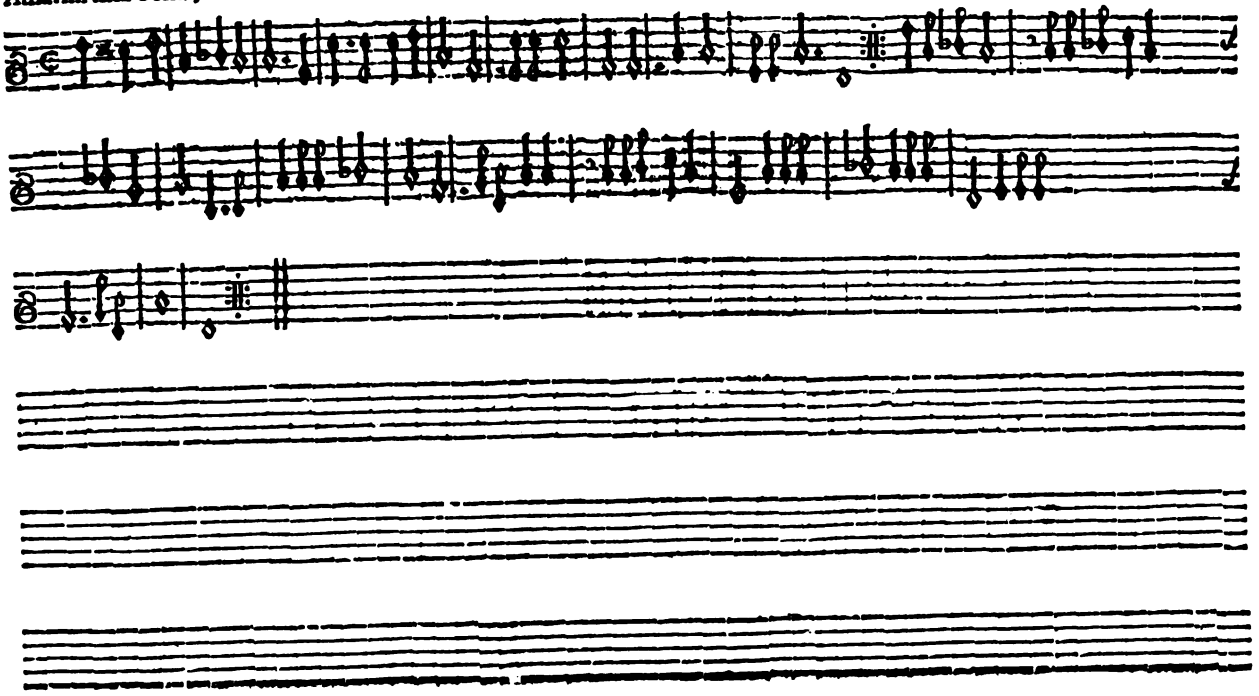


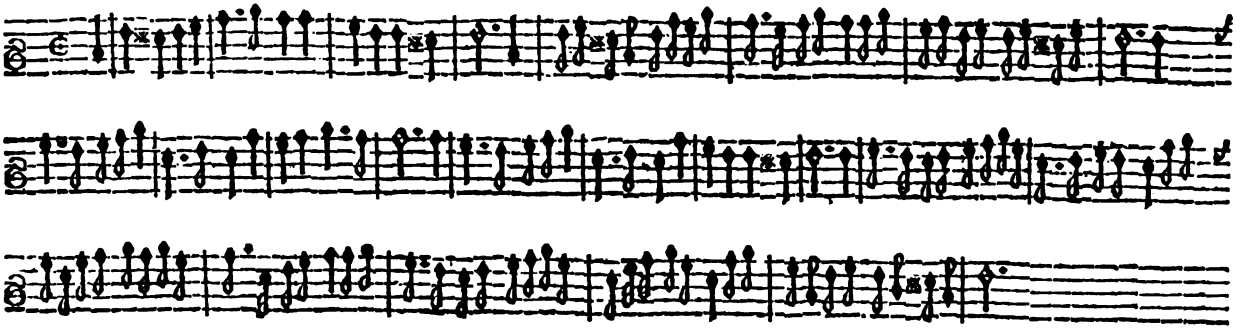
More palatino, door I. IACOB van EYCK.



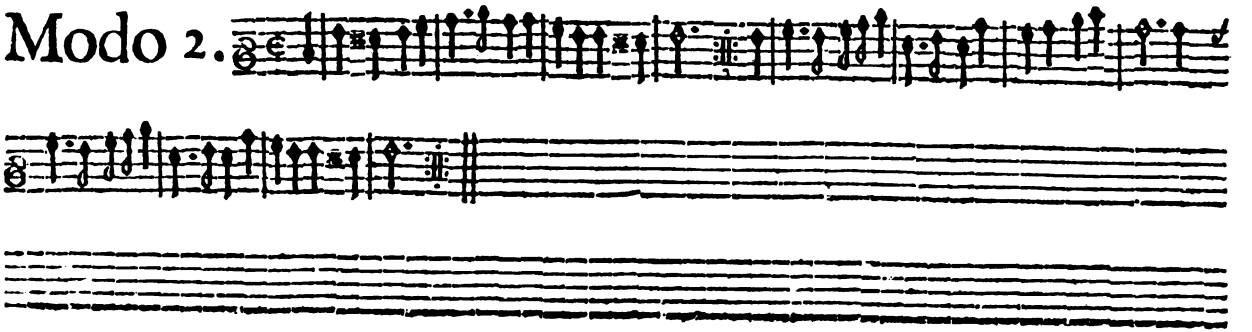
Amarilli mia bella, met 2. Eerſte Boven-zang. door J. JACOB van EYCK.

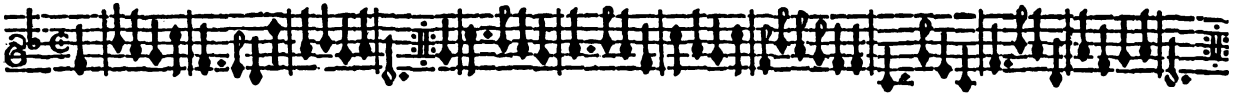




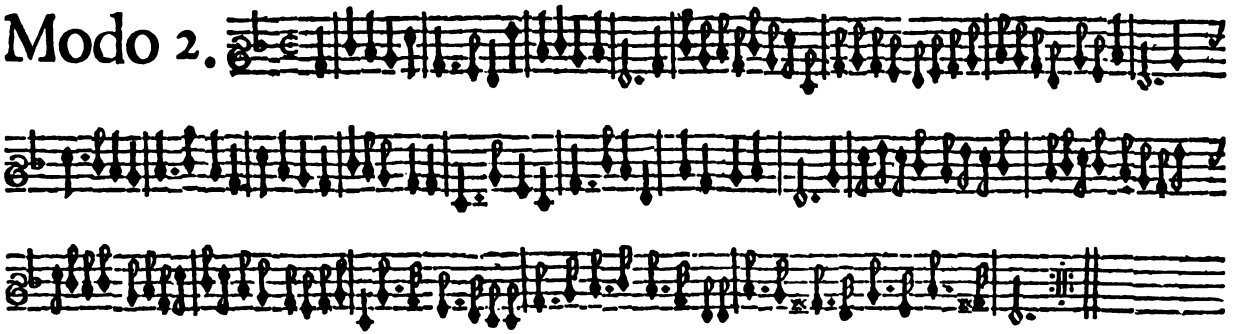


Modo 2.

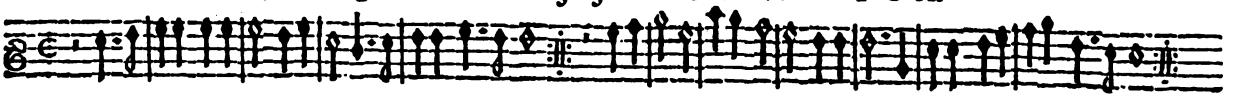




Modo 2.



Princeſſe hier koom ick by nacht, gebroocken van J. JACOB van EYCK.



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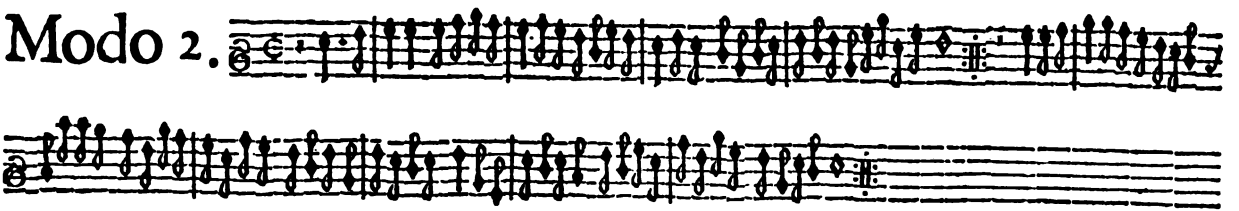
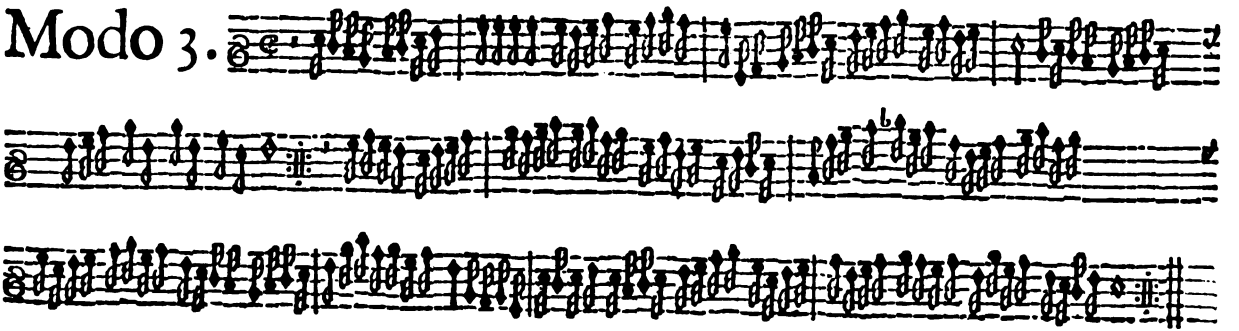
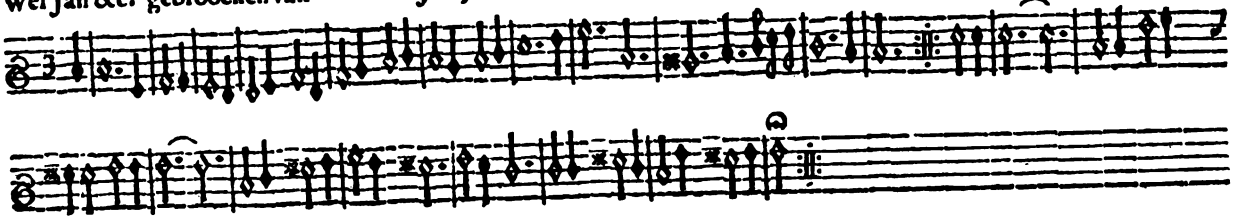


Modo 3.





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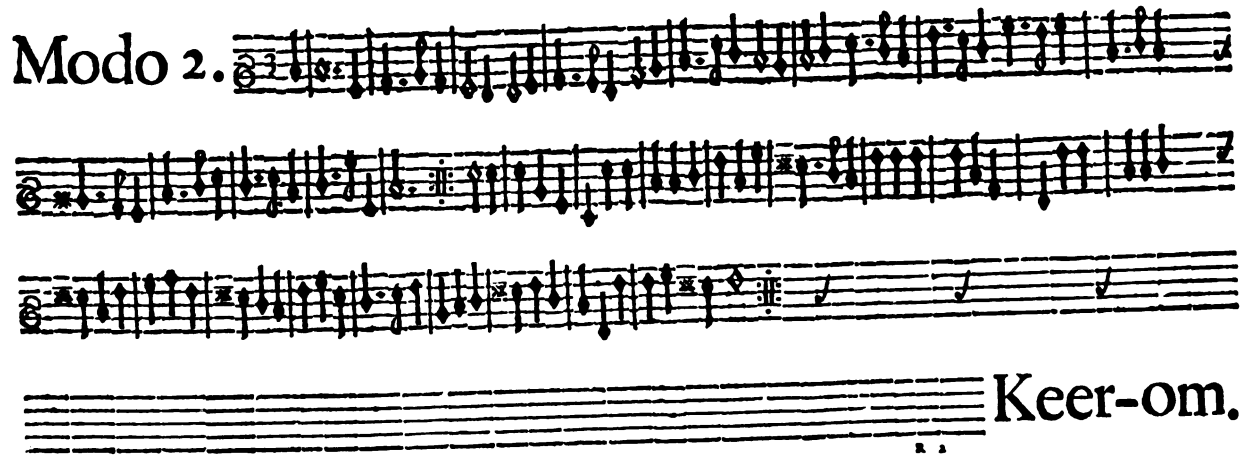
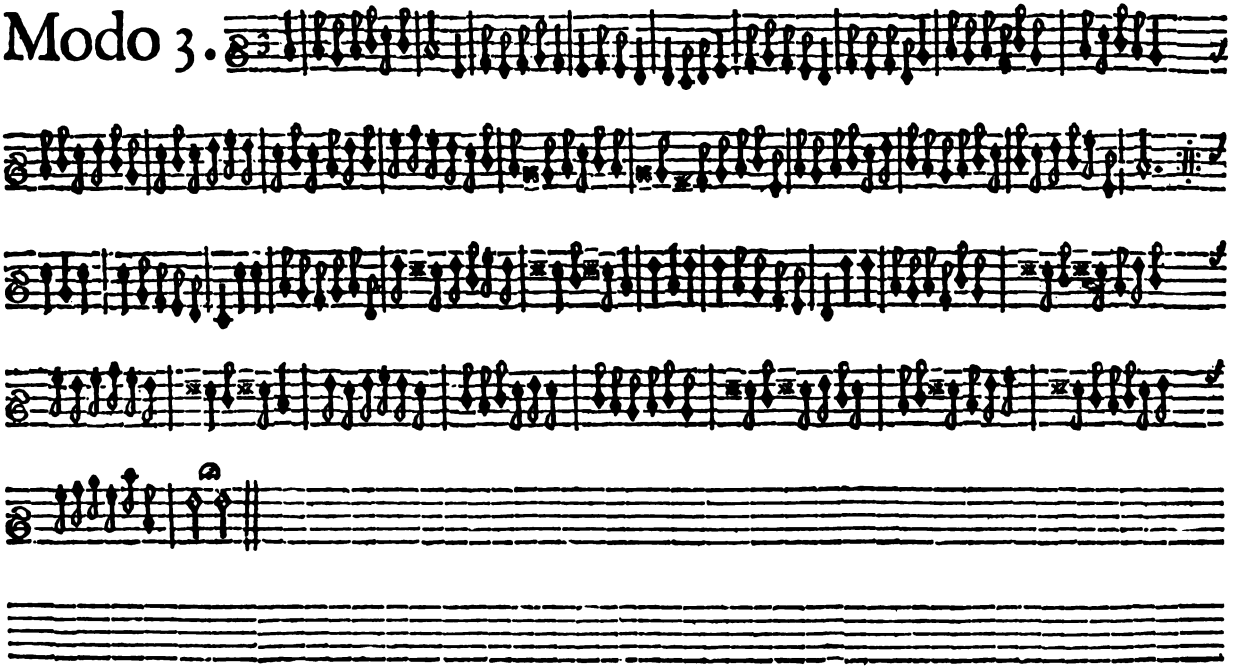


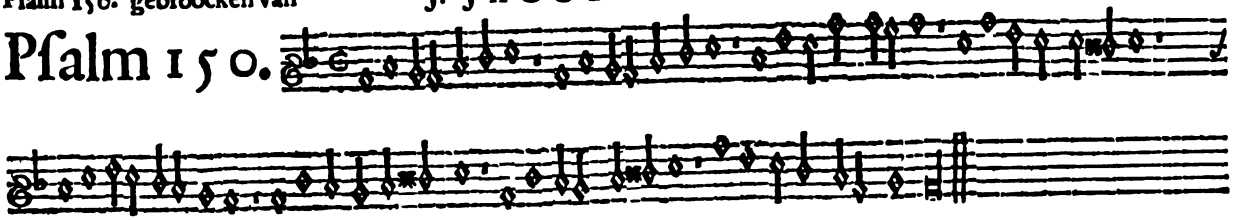
Keer-om.

Wel Jan &c. gebroocken van J. JACOB van EYCK.

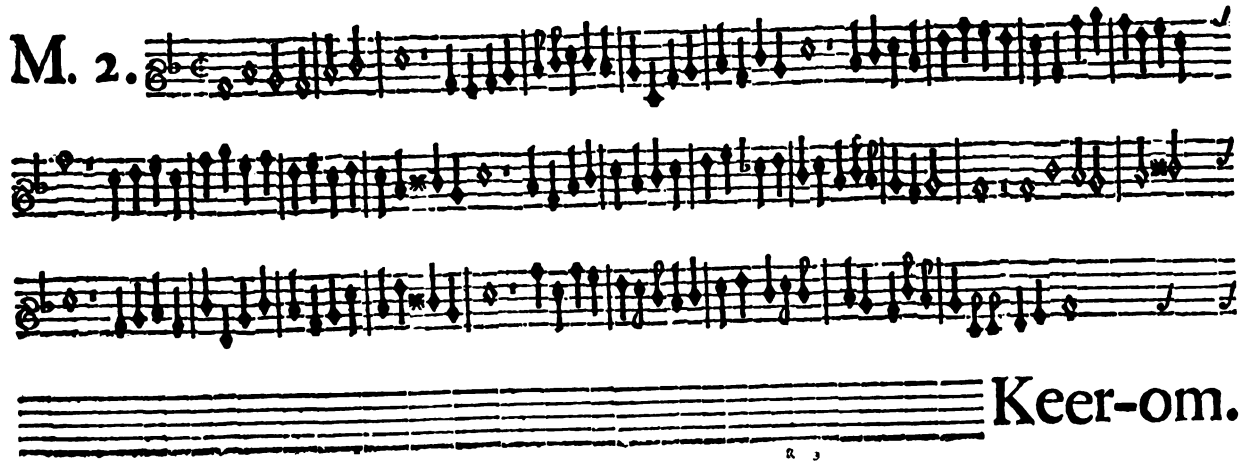
Modo 3.



Pſalm 150.

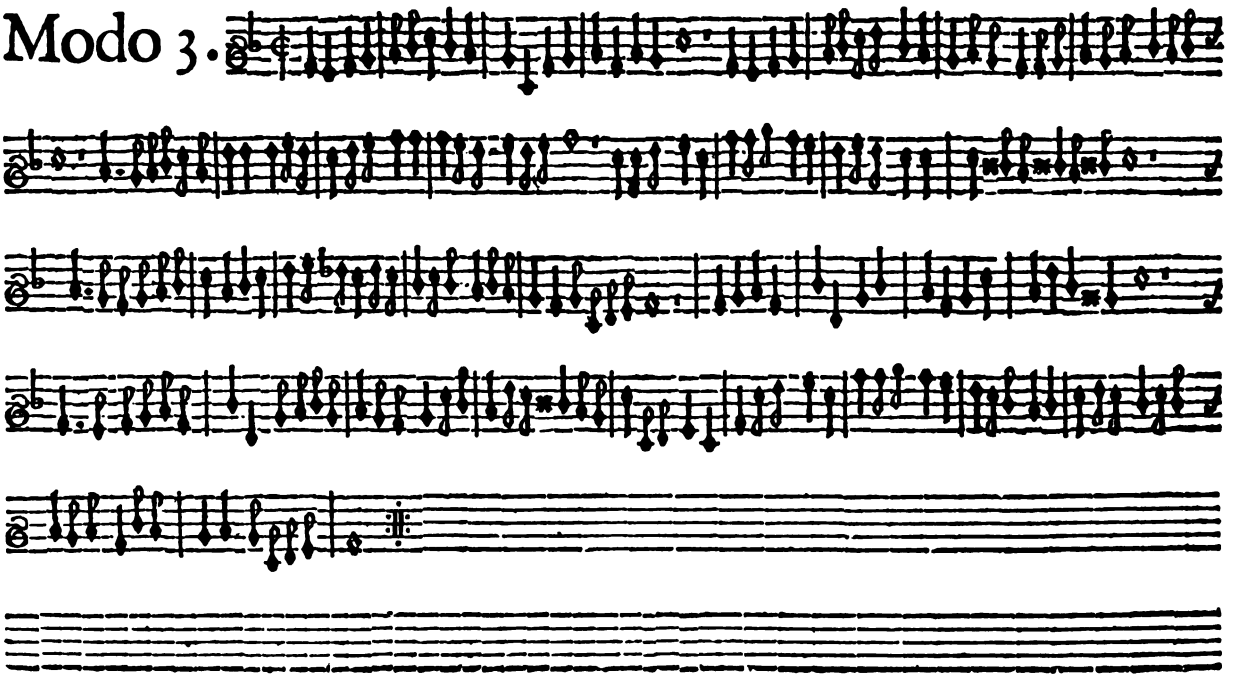


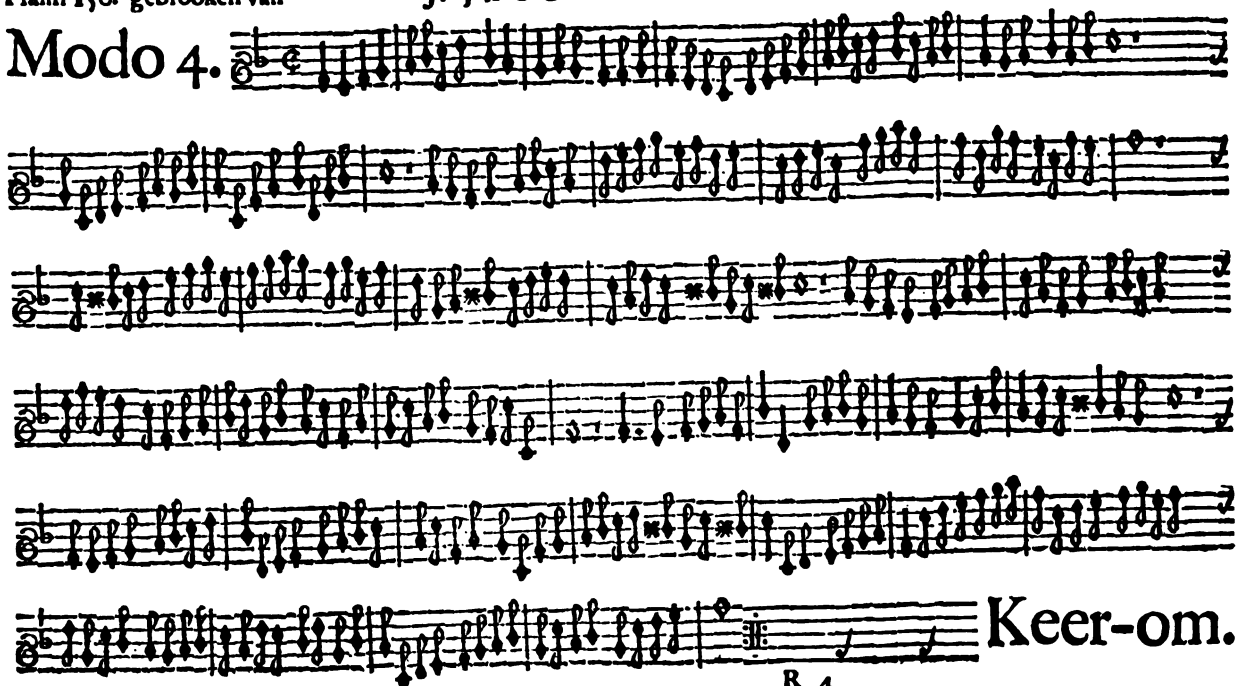
M. 2.



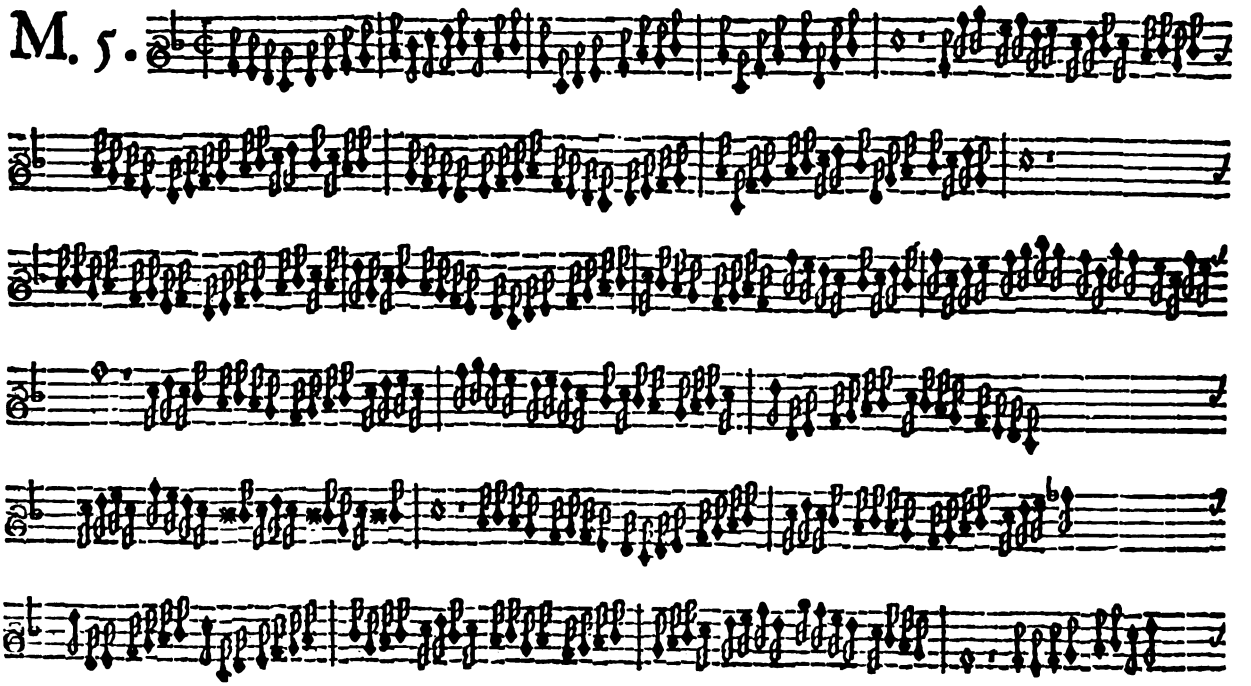
Pſalm 150. gebroocken van J. JACOB van EYCK.

Modo 3.



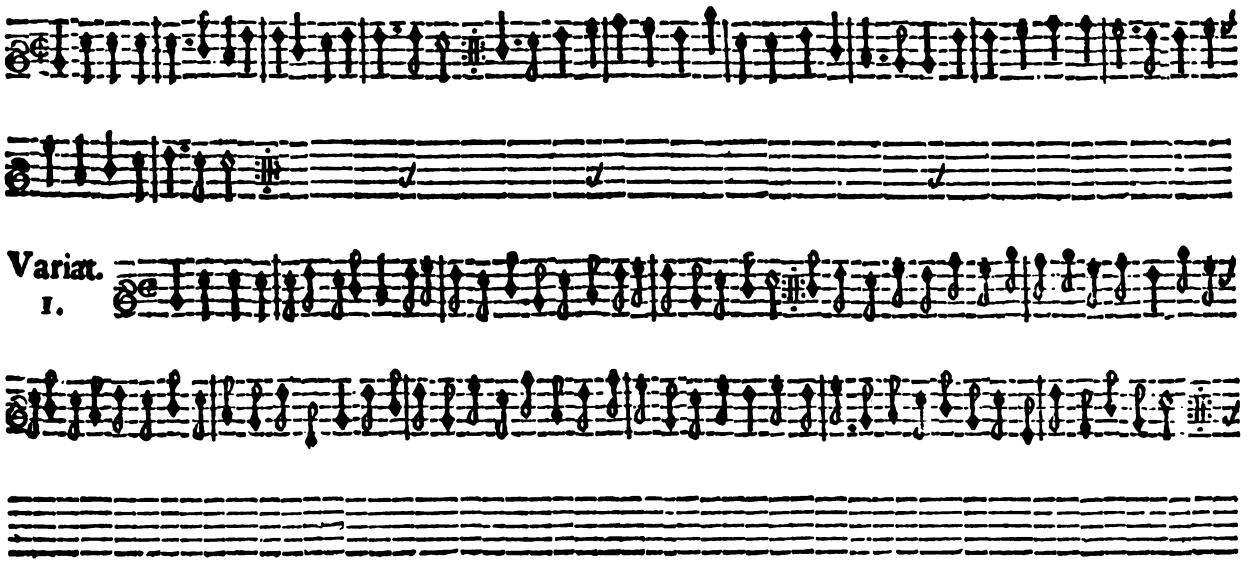

Modo 4.
Keer-om.

Pſalm 150. gebroocken van J. JACOB van EYCK.

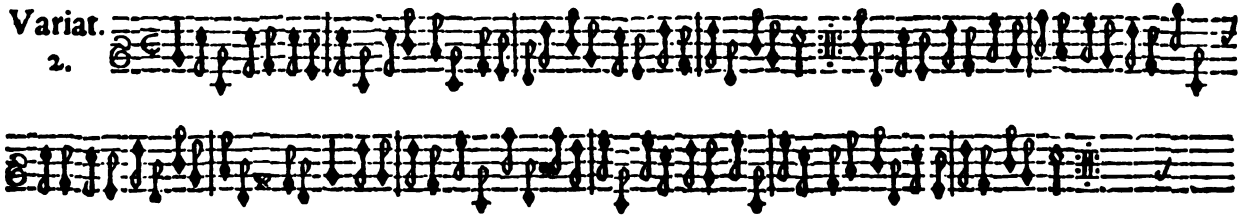


Ik eyndige.

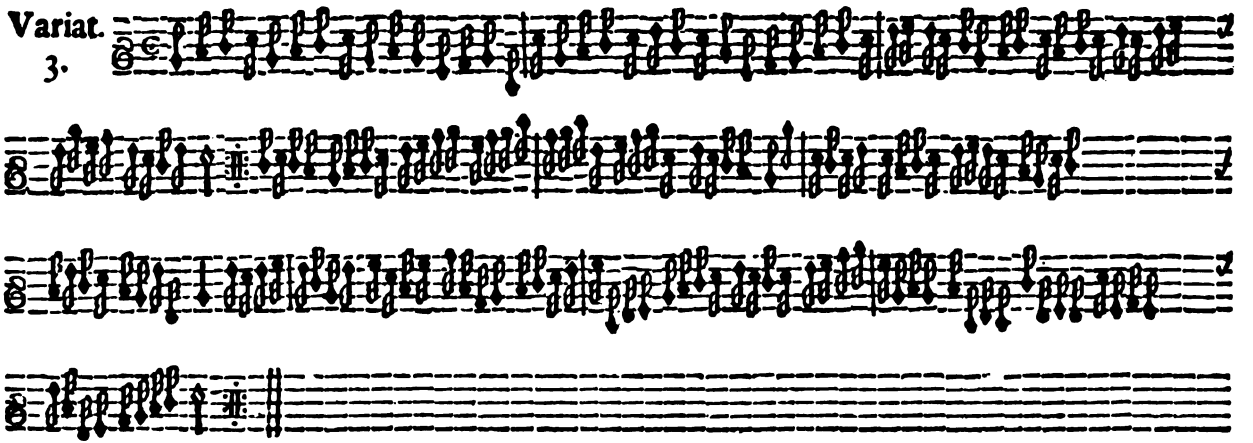
Stemme nova, van J. J. van Eyck.



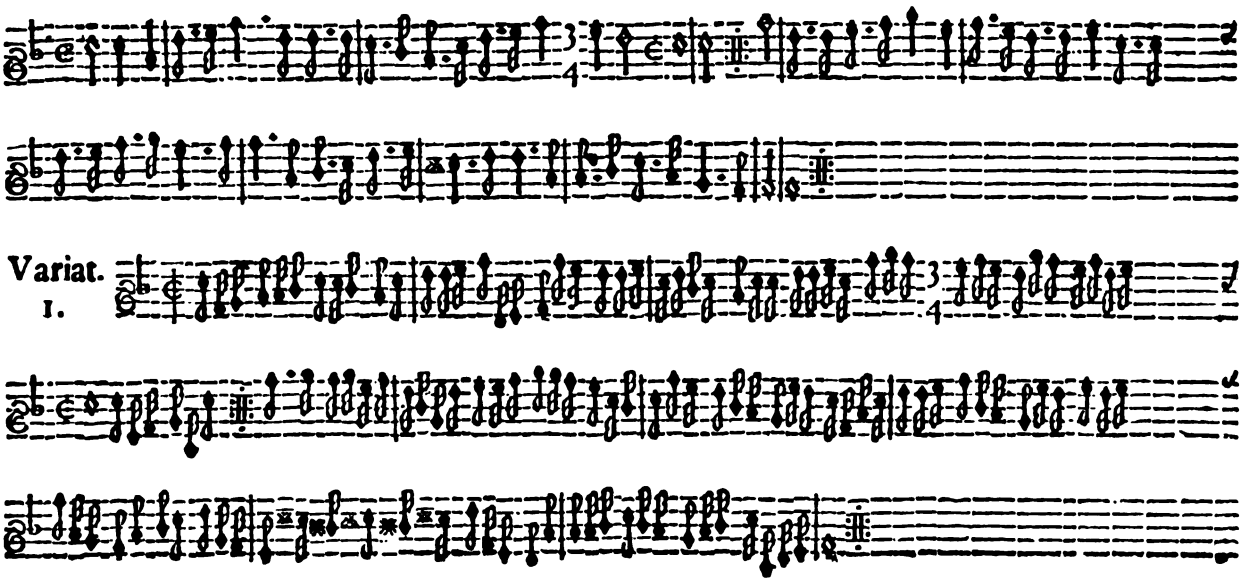
Variat. 2.

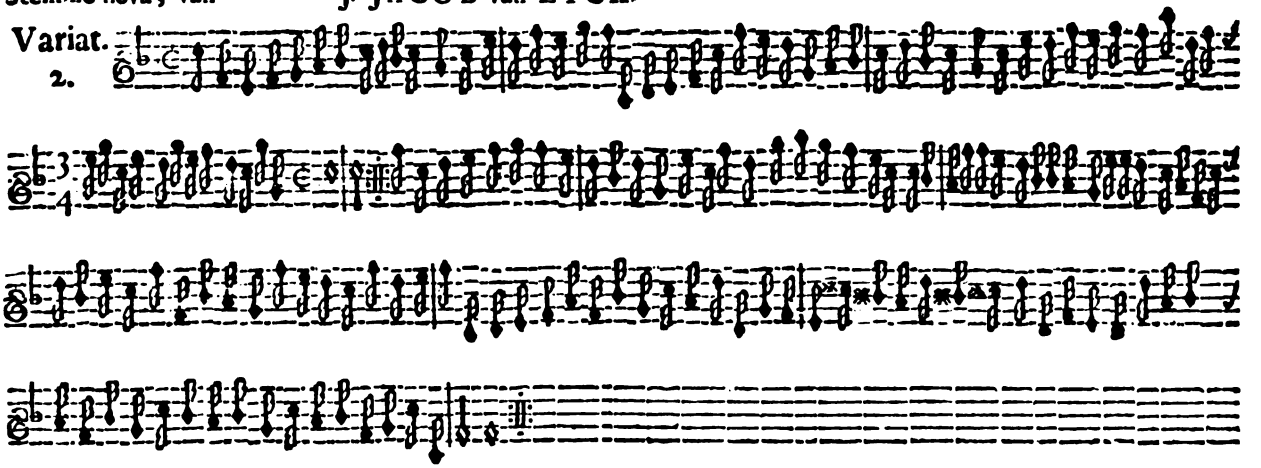


Variat. 3.



Stemme nova, van J. J. van Eyck.



Stemme nova, van J. JACOB van EYCK.

Variat. 2.