

A handwritten musical score on a five-line staff. The top line is a vocal line with notes and lyrics: RE, mi, fa, sol, la, ci, ut, Re, mi, ci, ut. The bottom four lines are for piano accompaniment. The first measure contains notes RE, ut, Ci, la, sol. The second measure contains notes ci, ut, la, sol, fa, mi, la, ci, ut. A sharp sign (#) is written above the second measure. The piece ends with a double bar line.



E U T E R P E

O F T

S P E E L - G O D D I N N E,

Opgepronkt met veelerhande uitnemende Voyfen, als Pſalmen, Pavanen, Couranten, &c. konſtelyk en lieffelyk gefigureert; met verſcheyde veranderingen.

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

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

EERSTE.



DEEL.

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

O P D R A C H T

*Aen den Heere*

CONSTANTYN HUYGENS.



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

PRUDENTER.

*Aen den Edelen ende Hoogh. geleerden Heere*

# CONSTANTYN HUYGENS,

Ridder, Heere tot Zuylichem, Secretaris van sijn Hoocheyt,  
den Prince van Orangien.



YN HEERE,

*Alfoo ick ter begeerte van verscheyden Lief-hebbers der Speel-konste, niet konde laten eenige myne Inventien op de Fluyt, door den Druck gemeyn te maken, ende overleyde onder wiens luyster ende bescherminge deselve de Werelt alderveylghst soude mogen passeeren: Soo is uwe Ed. my voor gekomen, die niet alleen een groot Lief-hebber ende voorstander der Mulyck-Konste is, maer oock met de levende stemme ende verscheyde Speel-tuygh, te recht een Phœnix geacht wert. Derhalven ick te meer vertrouwe uw Ed. dit werck met soo goede genegentheyt sal aennemen, als het van my wert opgedraghen, die altyt blyven sal*

Uwe Ed. onderdanige Dienaer

J A C O B van E Y C K.

# R E G I S T E R.

<p><b>P</b> Reludium          Onse vader          Doen Daphne          2 Daphne          Psalm 118          Malle Symes          Psalm 140          Aerdigh Martyntje          Pavaen Lachrimæ          2. Pavaen Lachrimæ          Lavignone          2 Lavignone          Sarabanda          Rosemont          1 Courant          Loffangh Marie          Frans Ballet          Fantasia Echo          Gefwinde bode          Tanneken          Psalm 60.          La mie cille          Bravade</p>	<p>fol. 1.          1, 2, 3.          4.          5.          6, 7.          8.          9.          10.          11, 12.          61, 62, 63.          13.          59, 60.          14.          14, 15.          15, 16.          16, 17.          17.          18.          19.          19, 20, 21.          22.          23.          24.</p>	<p>Psalm 103          Van Goosen          Si vous ne voules me guarir          2 Courant          Ha quille Ciele          Ballette Gravezand          Nachtegaeltje          Ach moorderesse          Phillis schoonste herderinne          Vande Lombert          Commagyn          3 Courant          3 Daphne          Amarilli mia bella          Lux de mi alma          Engels liet          Phillis quam Philander tegen          Al hebben de Princen          2 Rosemont          De zoete zomer tyden          Wilhelmus van Nassouwen          Meysje wilje by myn slapen          1 Courante mars</p>	<p>24, 25, 26.          27.          27, 28.          28.          29, 30.          30, 31.          32.          33, 34.          35, 36.          36.          37, 38, 39          40.          40.          41, 42, 43.          43.          44.          45.          46.          46.          47.          48, 49.          49.          49.</p>	<p>2 Courante mars          Baraly          Rosemont die lach gedoocken          Ballette Bronckhorst          Wat zal men op den avont          Sarabanda          Repicaban          O heyligh zaligh Bethlehem          Schots lietje          4 Daphne          Amarilliken doet myn willeken          1 Carileen          2 Carileen          1 Nieuw voifken          2 Nieuw voifken.</p>	<p>49.          50, 51.          52.          53.          54, 55, 56.          56, 57.          57.          58.          64.          65, 66.          67, 68.          68, 69.          69, 70.          71.          71.</p>
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E U T E R P E

Oft

S P E E L - G O D D I N N E,

Om

Op de Fluit en allerlei Blaef-tuigh te gebruiken:

Gestelt door den E. JONCKER JACOB van EYCK, Uitnemendt  
Meester, op de Fluit en Klock-gespeel, van den Dom tot Utrecht, &c.  
Elck stuck met verscheyde veranderinghen.

*Nut en dienstigh, voor alle Konst-lievende Lief-hebbers van de Fluit, of Blaes-tuigh, en allerlei Instrumenten.*

E E R S T E -



D E E L.

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

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

Preludium.

The musical score consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a style characteristic of the Northern Renaissance, featuring complex rhythmic patterns and dense chordal textures. The second staff continues the piece, maintaining the same key signature and time signature. The third staff shows a change in the key signature to two flats (B-flat and E-flat), while the common time signature remains. The fourth staff concludes the piece with a double bar line and repeat signs. The notation includes various note values, rests, and accidentals, typical of early printed music.



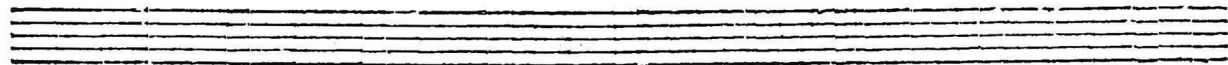
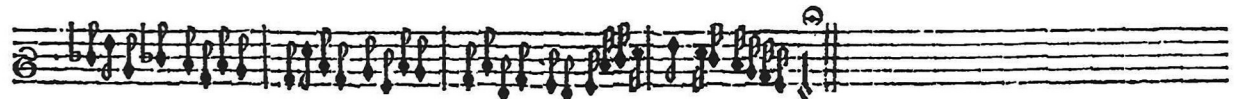


# Onse Vader in Hemel. van I. I. van Eyck gebroken.



## Onse Vader in Hemelryk van

## I. van EYCK.

Modo  
3.

## Onse Vader in Hemelryk

## I O N C K E R van E Y C K.

Modo 4.

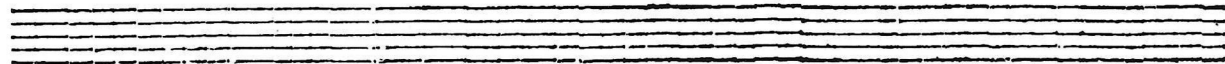
## Onse vader in Hemelryk van

## I. IACOB van EYCK

*Modo*

5.

Musical score for 'Onse vader in Hemelryk' by I. IACOB van EYCK. The score consists of six staves of music in a single system. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a style characteristic of the 17th-century Dutch organ school, featuring dense, rhythmic patterns of eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.



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



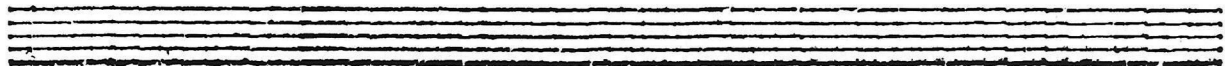
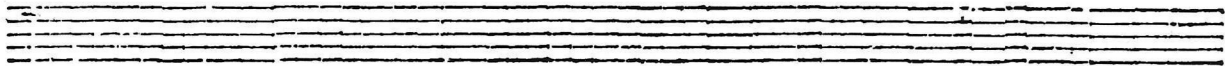
A musical score consisting of six staves of music. The first five staves contain the main melody, and the sixth staff is a final line. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several asterisks (\*) placed above certain notes, likely indicating specific performance instructions or ornaments. The notation is in a historical style, with some notes having stems that are not clearly defined, suggesting a specific performance practice or a transcription of an older manuscript.

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



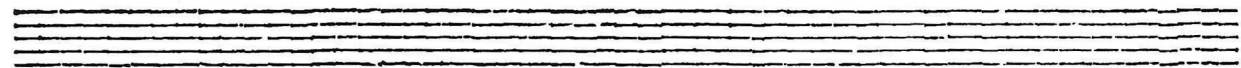
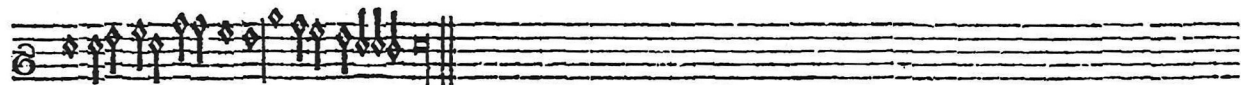
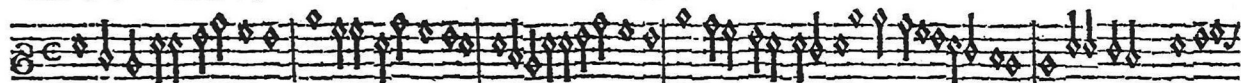


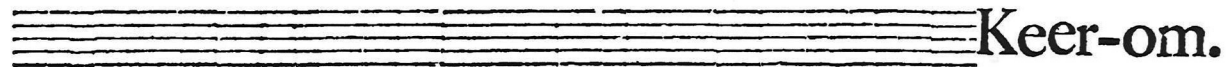
Doen Daphne d'over schoone Maecht van I. I A C O B van E Y C K.



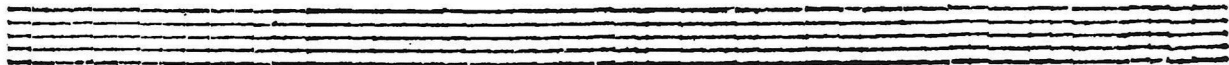
Pfalm 118. Gebrooken, van

I. IACOB van EYCK.





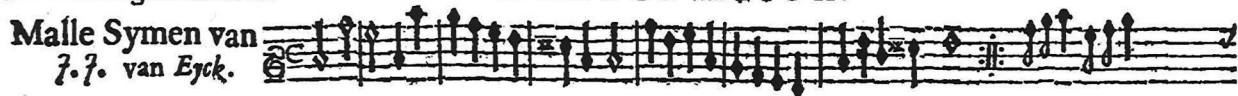
Modo  
2.



Malimmes gebroke n van

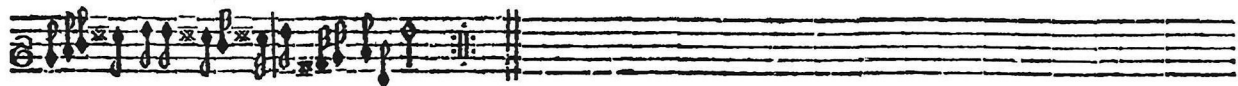
I. I A C O B van EYCK.

Malle Symen van  
7.7. van Eyck.

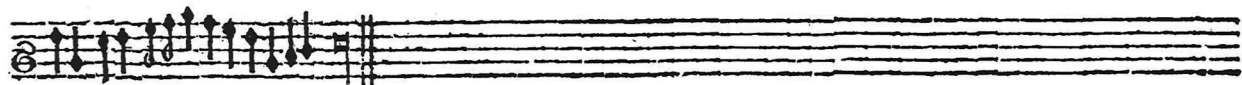


Modo  
2.

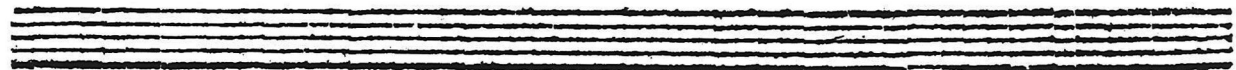
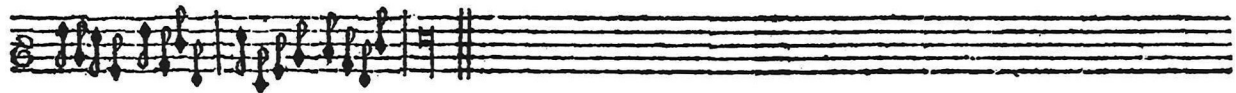
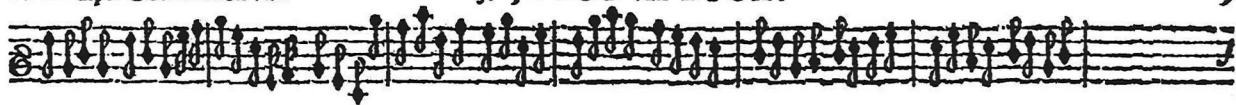




Palm 140. ofte Thiengeboden, van I. IACOB van EYCK







Pfalm 140 gebroocken van

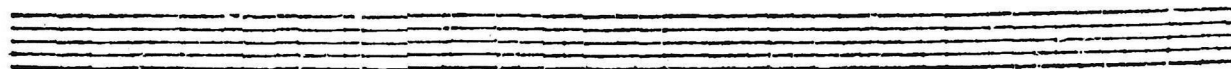
I. I A C O B van E Y C K.

Modo  
4.

The image displays a musical score for a piece titled "Pfalm 140 gebroocken van I. I A C O B van E Y C K." The score is written in a single system across six staves. The notation is in a mensural style, with a common time signature (C) and a tempo marking of "Modo 4." The music is characterized by a dense, rhythmic texture, primarily consisting of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef and a common time signature. The subsequent staves continue the melodic and rhythmic development, with various rests and articulation marks. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.



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



Modo 2. Aerdigh Martijntj. van

I. IACOB van EYCK.



Aerdigh Martyntje, van

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

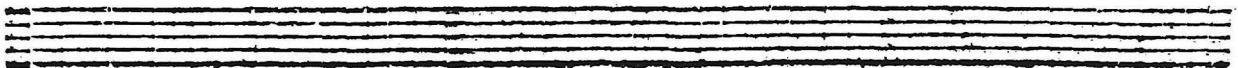
11



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

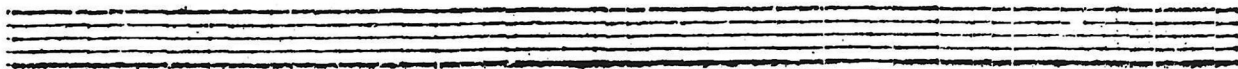


Keerom.



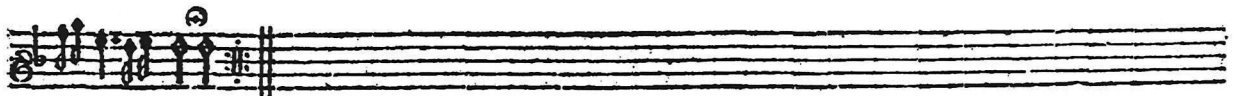
## Modo 2.

The musical score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by a dense, rhythmic texture, primarily using eighth and sixteenth notes. The first staff contains the initial melodic line, followed by a second staff that introduces a more complex rhythmic pattern. The third and fourth staves continue this intricate texture, with the fourth staff featuring a repeat sign (double bar line with two dots) in the first measure. The fifth and sixth staves conclude the piece with a final melodic flourish and a double bar line.









Sarabande. gebroocken, van

I. IACOB van EYCK.

Sarabande.



Modo 2.



Sarabande gebroocken van

J. J. van EYCK.

14



Rosemont.



Keer-om.

**Modo 2.** 



**Modo 3.** 

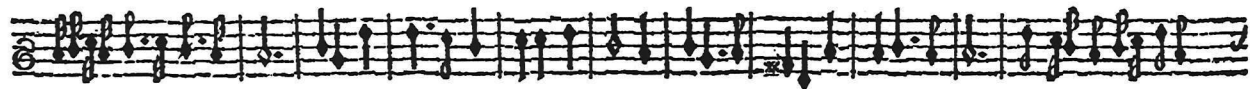




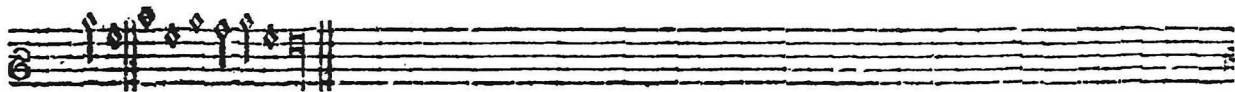
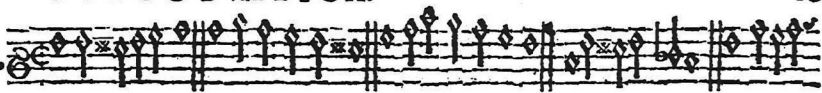
Courant of Ach treurt mijn bedroefde . van

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

Modo 2. 



# Lofzangh Marie.



## Modo 2.



Keer-om.

Lof-fangh Marie van

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

Modo 3

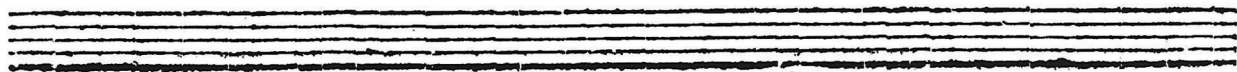
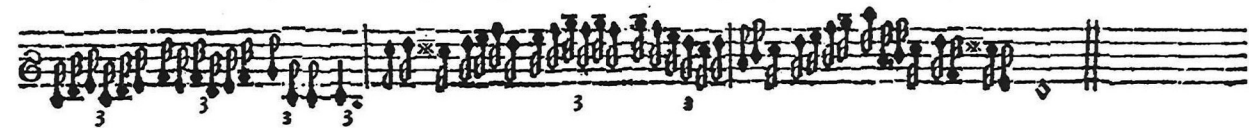
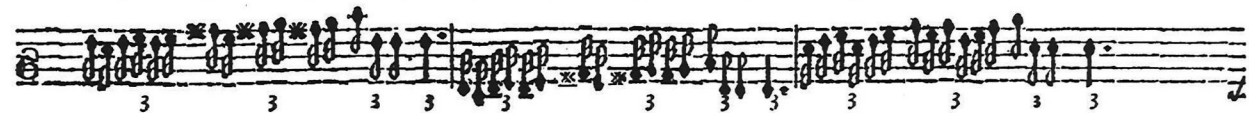
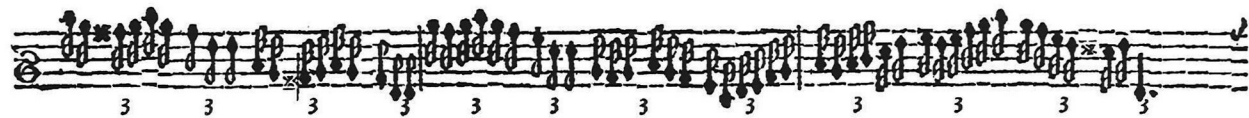
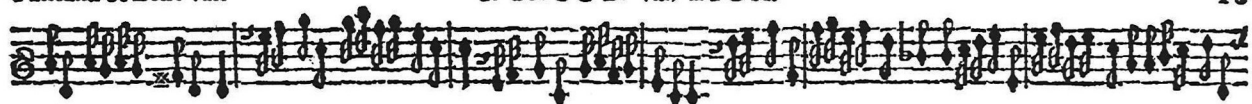
The image displays a musical score for a piece titled "Lof-fangh Marie van" by I. IACOB van EYCK. The score is written in a 3/8 time signature, indicated by the "3" in "Modo 3" and the "3" in the time signature symbol. The music is presented on five staves. The first four staves contain the main body of the piece, which is a single melodic line. The fifth staff shows the end of the piece, marked with a double bar line and repeat dots. Below the fifth staff, there are two more staves that are completely empty, suggesting a space for a second part or a continuation of the piece. The notation is in a historical style, using a single clef (likely a soprano clef) and various note values and rests.





## Fantasia &amp; Echo.

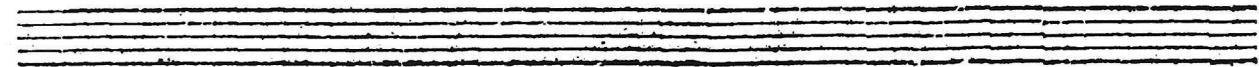
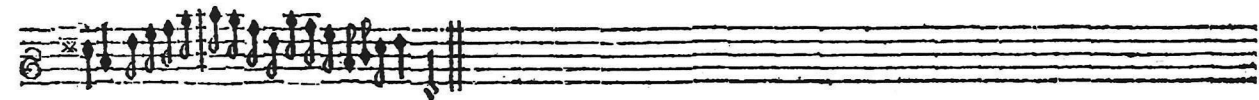
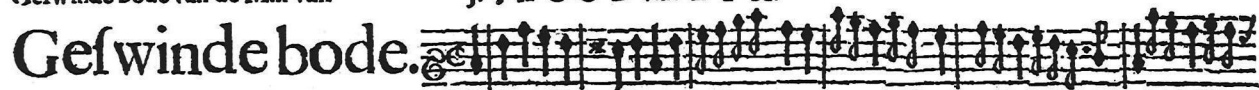
The image displays a musical score for a piece titled "Fantasia & Echo" by Jacob van Eyck. The score is written on six staves, each beginning with a treble clef and a 6/8 time signature. The music is characterized by a complex, rhythmic structure, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The notation includes many beamed notes and rests, creating a dense and intricate melodic line. The piece is divided into sections, with some measures marked with asterisks (\*). The overall style is typical of the Northern Renaissance lute repertoire.



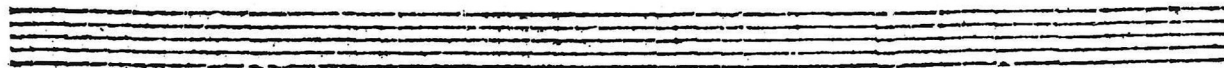
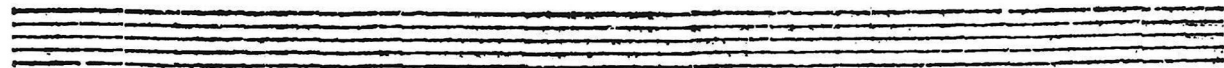
Gefwinde bode van de Min van

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

# Gefwinde bode.



# Tanneken.



Oma of Tanneken gebroken, van

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

Modo 2. 



Modo 3. 



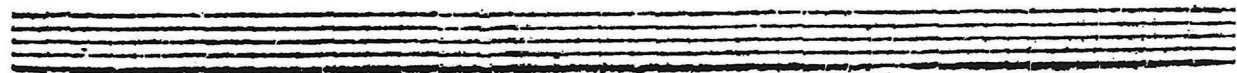
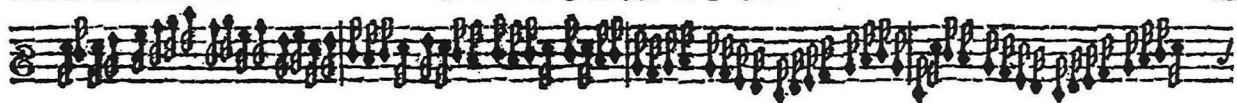
Orna of Tanneken gebroocken van

I. IACOB van EYCK.

Modo 4. 

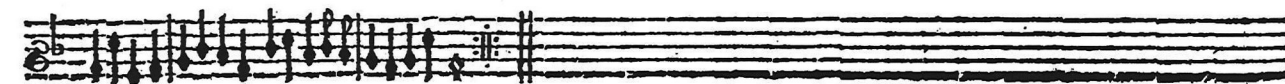
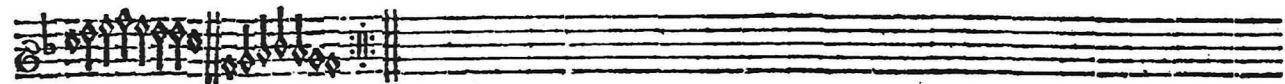






Pſalm 68 gebroocken, van

I. IACOB van EYCK.



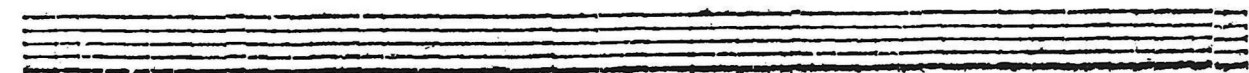
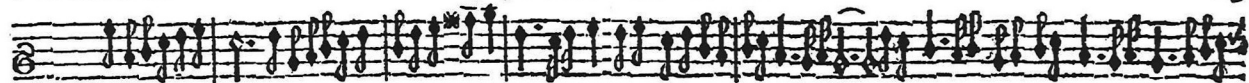
Modo 3.

The musical score consists of six staves of music. The first staff is labeled 'Modo 3.' and begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line. The notation includes eighth and sixteenth notes, rests, and various accidentals. There are several repeat signs (double bar lines with dots) throughout the piece. The final staff concludes with a double bar line and a final cadence symbol.

La mie cille van

I. I A C O B van EYCK.





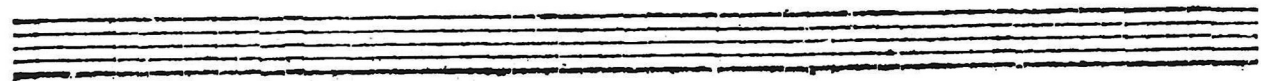
Bravade gebroocken van

I. IACOB van EYCK.

Bravade.



Modo 2.



## Modo 3.

The musical score for 'Modo 3.' consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and rests. The second and third staves continue the melodic line with similar notation. The fourth staff concludes the piece with a double bar line and repeat signs.

## Psalme 103.

The musical score for 'Psalme 103.' consists of two staves of music. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melodic line and ends with the text 'Keer-om.' written in large, bold letters. Below the second staff, the letter 'E' is printed.

## Modo 2.

The musical score for 'Modo 2' consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody and ends with a double bar line.

## Modo 3.

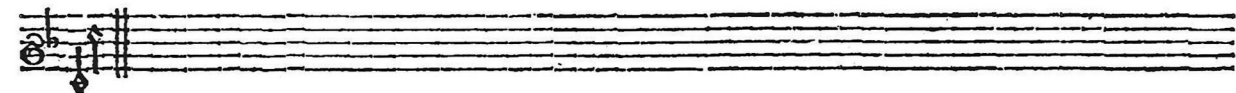
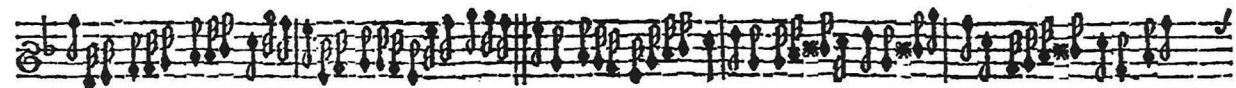
The musical score for 'Modo 3' consists of one staff of music. The staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a single melodic line and ends with a double bar line.



Keer-om.

Modo 4. 

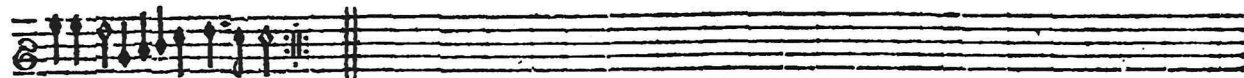




Van Goosen gebroocken van

I. I A C O B van EYCK.

Van Goosen.



Modo 2



Modo 3.



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

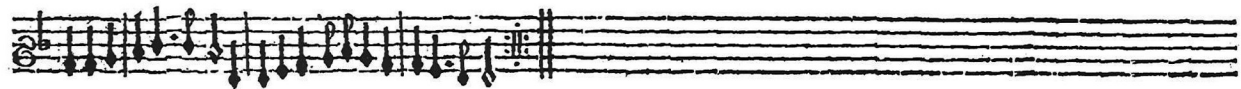


Si vous ne voulez me guarir, van

I. IACOB vau EYCK.

Modo

3.





Modo 3.



Ha kille hele, van

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

Ha Kille siele.



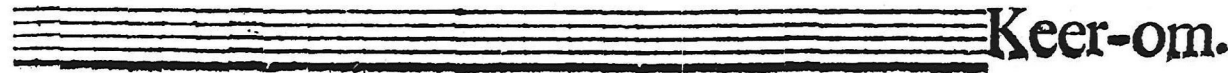
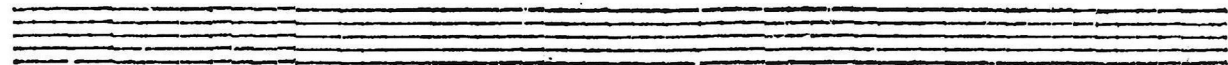
Modo 2.





Modo 3.

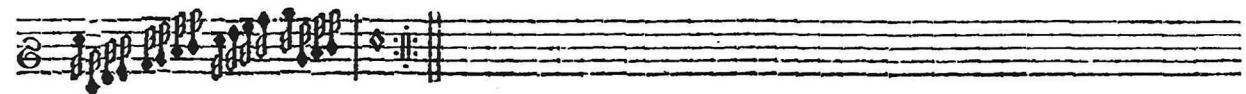
Musical score for 'Ha kille Siele' in 3/8 time. The score consists of four staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a common key signature. The music is characterized by a dense, rhythmic texture with many beamed notes. The second and third staves continue this texture. The fourth staff concludes the piece with a double bar line and repeat dots. The notation includes various note values, rests, and dynamic markings such as 'pp'.



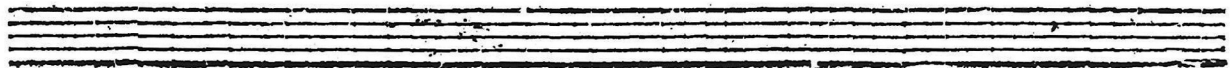
Keer-om.

Ha kille Siele, van

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



Ballete Gravezand gebrooken van I. I. van Eyck.



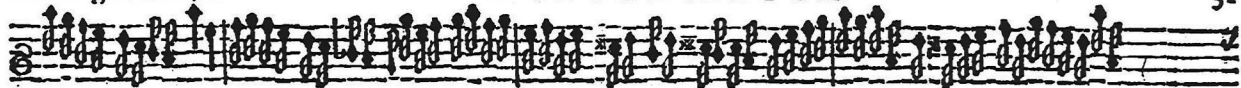
Ballette graveland, van

J. JACOB. van EYCK.



Modo 3.





Engels Nachtegaeltje gebroocken, van

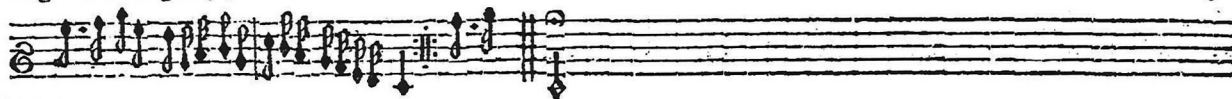
I. I A C O B van E Y C K.

Nachtegaal.

The first section, titled "Nachtegaal", is written in G major (one sharp) and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a 6/8 time signature. The melody is characterized by a series of eighth and sixteenth notes, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line. The second staff continues the melody, featuring a trill-like passage and ending with a fermata. The third staff contains a series of sixteenth-note runs, followed by a key signature change to one sharp (F#) and a final cadence.

Modo 2.

The second section, titled "Modo 2", is also in G major and 6/8 time, consisting of three staves. The first staff begins with a treble clef, a common time signature (C), and a 6/8 time signature. The melody is more rhythmic, featuring many sixteenth notes. A key signature change to one sharp (F#) is indicated by a sharp sign on the F line. The second staff continues the melody with a trill-like passage and ends with a fermata. The third staff contains a series of sixteenth-note runs, followed by a key signature change to one sharp (F#) and a final cadence.



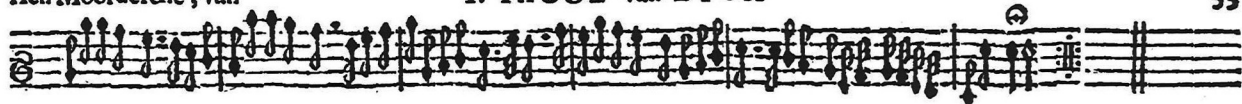
Modo 3:



# Ach Moorderesse van I. I A C O B van E Y C K.



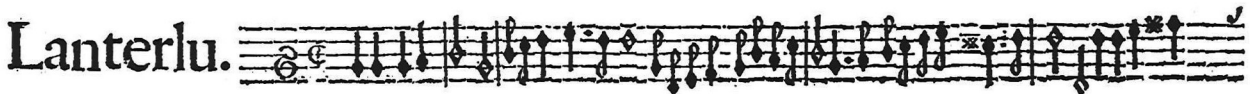
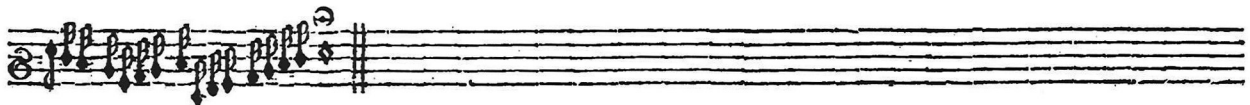




Keer-om

Ach Moordereffe van

I. IACOB van EYCK.



The musical score is written on six staves in 6/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of asterisks (\*) above notes, likely indicating ornaments or specific performance techniques. The score concludes with a double bar line and repeat dots (||:). The bottom right corner of the page contains the number 75.

# Philis schoone Harderinne van I. Iacob van Eyck.

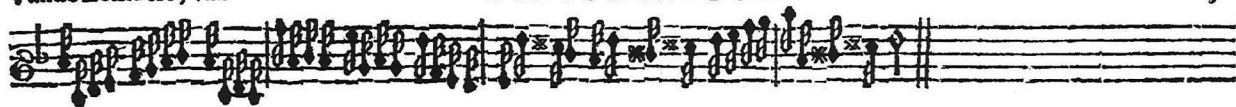




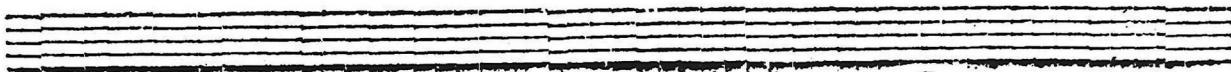
Keer-om

## Modo 4.

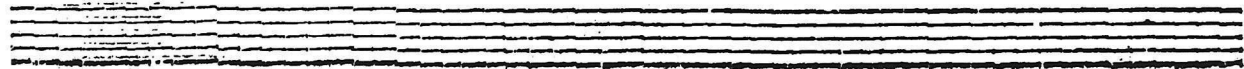
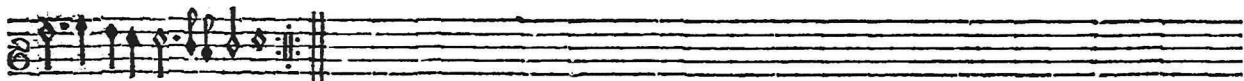
The musical score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music is characterized by a dense, rhythmic texture, primarily using sixteenth and thirty-second notes. The notation includes various accidentals (sharps and naturals) and rests. The piece concludes with a final cadence on the sixth staff.



# Vande Lombart, van I. Iacob van Eyck.

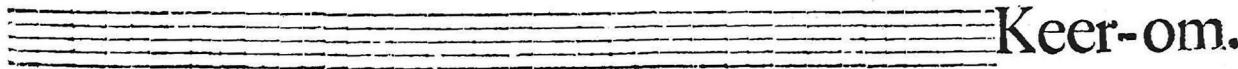
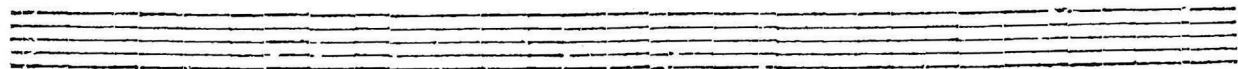
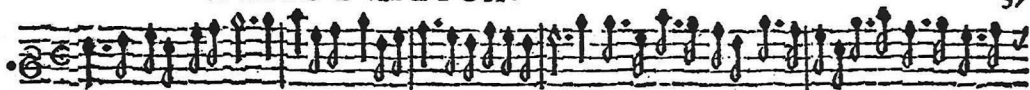


Comagain gebroken van I. IACOB. van E Y C K.





Modo 2.



Keer-om.

Comagain, van

I. IACOB van EYCK.

Modo 3.



Comagain ,

I. IACOB van EYCK.

38

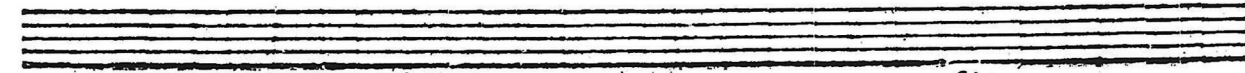
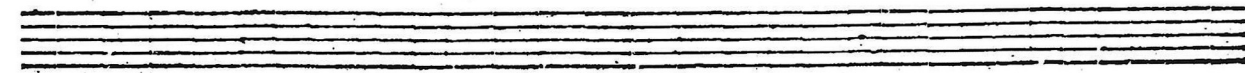
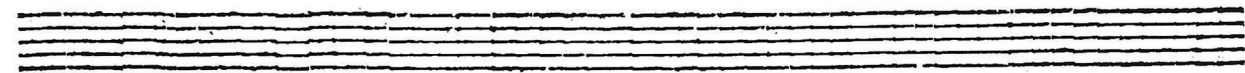
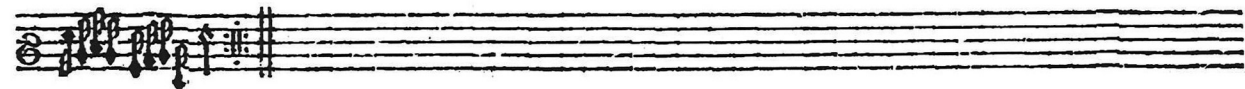


Comagain, van

I. IACOB van EYCK.

M. 5.

The image shows a page of musical notation for a piece titled "Comagain, van" by I. IACOB van EYCK. The piece is labeled "M. 5." and consists of six staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, with frequent beaming and slurs. The music is arranged in six horizontal staves, each starting with a treble clef and a common time signature (C). The notation is characteristic of early printed music from the 16th or 17th century.

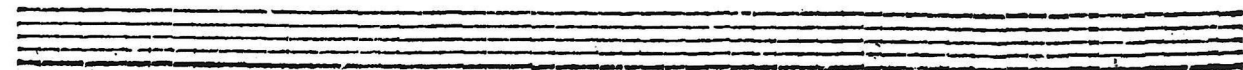
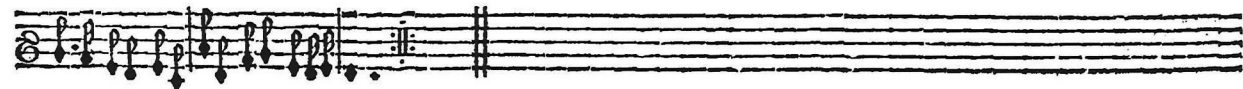


Courant, van

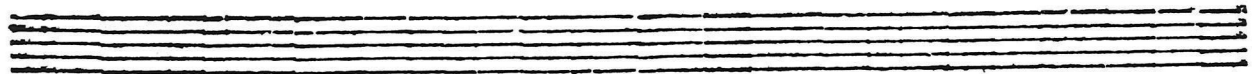
I. I A C O A. van E Y C K.



## Derde Daphne van I. I A C O B van E Y C K.



Amarilli Mia Bella, van I. I. van Eyck.





Modo 2.

The first system of musical notation consists of four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written in a single line. The second and third staves contain a complex texture of notes, likely representing a multi-measure rest or a specific instrumental part. The fourth staff concludes the system with a double bar line and repeat dots.

A single, empty musical staff consisting of five horizontal lines.

A musical staff with the text "Keer-om." written in a large, bold, serif font at the end of the line.

Amarilli mia bella, van

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

# Derde Modo.

The image displays a musical score for a piece titled "Derde Modo" by I. I A C O B van E Y C K. The score is written on six staves, each beginning with a treble clef and a common time signature (C). The music is characterized by a dense, rhythmic texture, featuring numerous sixteenth and thirty-second notes, often beamed together in groups. The key signature is one flat (B-flat), indicated by a flat symbol on the first line of each staff. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

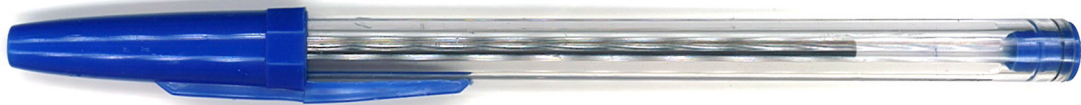


Amarilli mia bella, van

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

# Derde Modo.

The musical score is written on six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is highly rhythmic, characterized by frequent sixteenth and thirty-second notes. The notation includes various ornaments and slurs. The piece ends with a double bar line and repeat dots (||:). The overall style is characteristic of 17th-century Dutch lute tablature transcriptions.



E U T E R P E  
O F T  
S P E E L - G O D D I N N E,

Opgepronkt met veelerhande uitnemende Voyfen, als Pſalmen, Pavanen, Cour-  
ranten, &c. konſtelyk en lieffelyk gefigureert; met verſcheyde veranderingen.

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

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

EERSTE.



DEEL.

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