

P L A T E N

BEHOORENDE

TOT DE

THEORIE DER HEDENDAAGSCHE

M U Z IJ K,

DOOR

C. F. R U P P E.



TE GRONINGEN, BIJ

J. O O M K E N S.

MDCCCXVIII.

Fig. 1.

Plaat I.

Maxima Longa. Brevis. Semibrevis. Minima Fig. 2.



Fig. 3.

Fig. 4. = =



Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

Fig. 14.

Fig. 15.



Fig. 14.



f g a b c d e f g a b c d e f g a b c d e f
fa Sol la Si ut re mi fa Sol la Si ut re mi fa Sol la Si ut re mi fa

Fig. 15.



f g a b c d e f g a b c d e f g
fa Sol la si ut re mi fa Sol la Si ut re mi fa Sol

Fig. 16.

Fig. 17.

Fig. 18.

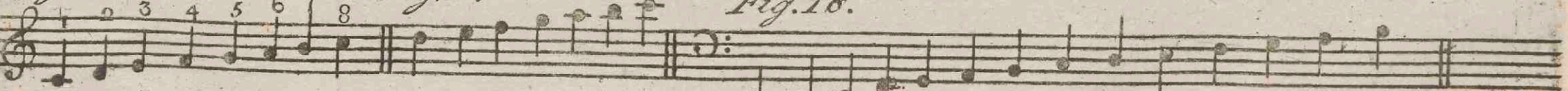


Fig. 19.

Fig. 20.

Fig. 21.

Fig. 22.

Fig. 23.

Fig. 24.

Fig. 25.



Fig. 1.

Plaat II.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

27

Fig. 14.

72

Fig. 15.

1/8

1/16

1/32

1/8

1/16

1/16

1/32

Fig. 16.

Fig. 17.

Fig. 18.

Fig. 19.

Fig. 20.

Fig. 21.

a. a. mol.

Fig. 22.

e. mol. dubbel e. mol.

Fig. 23.

c. c. kruis. c. natuurlijk.

e. e. mol. e. naturel

Fig. 24.

dubbel f. kruis. gewoon f. kruis.

Fig. 25.

dubbel e. mol. gewoon e. mol.

Fig. 26.

Fig. 27.

Plaat III.

Fig. 1. *Fig. 2.* *Fig. 3.*

Fig. 4. *Fig. 5.* *Fig. 6.*

Fig. 7. *Fig. 8.* *Fig. 9.*

Fig. 10. *Fig. 11.*

Fig. 12. *Fig. 13.* *Fig. 14.* *Fig. 15.* *Fig. 16.* *Fig. 17.*

Fig. 18.

Arpeggio *Effect.*

Plaat. IV.

Fig. 1. Effect Fig. 2. Fig. 3. bis Fig. 4.

Fig. 5. Fig. 6. Fig. 7. Fig. 8. Fig. 9.

Fig. 10. Fig. 11. Fig. 12. of Effect of

Fig. 13. Fig. 14. Fig. 15. Fig. 16. Fig. 17. Fig. 18. Fig. 19.

Effect.

Fig. 20. Fig. 21. Fig. 22. Fig. 23. Fig. 24. Segue

Fig. 25. Effect Effect Effect tremando

Fig. 2.

Fig. 2.

Fig. 3.



Fig. 4.

Fig. 5. Fig. 6.

Fig. 7.



Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13

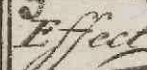


Fig. 14.

Fig. 15.

Fig. 16.

Fig. 17.

Fig. 18.

Fig. 19.

Fig. 20.

Fig. 21.



Handwritten musical notation on a staff, showing a single note with a stem and a sharp sign.

3

3



Plaat VI.

Fig. 1.



Effect.



Fig. 2.



Fig. 3.



Fig. 4.

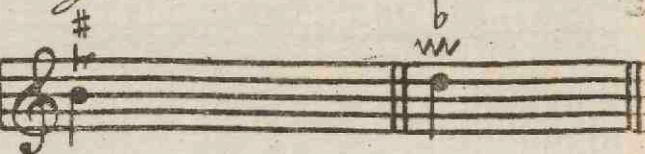
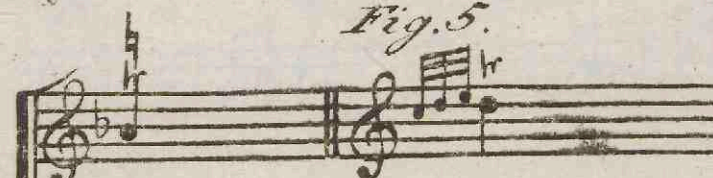


Fig. 5.



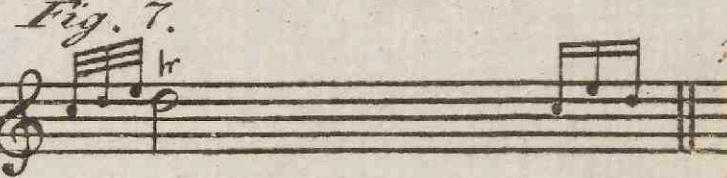
Effect.



Fig. 6.



Fig. 7.



Effect.



Fig. 8.



Fig. 9.

Effect.



Plaat VII

Fig. 1. 

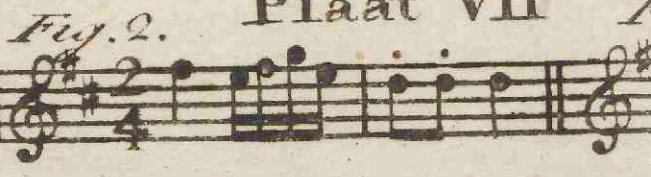
Fig. 2. 

Fig. 3. 

Fig. 4. 

Fig. 5. 

Fig. 6. *pa.* 

Fig. 6. *bi* 

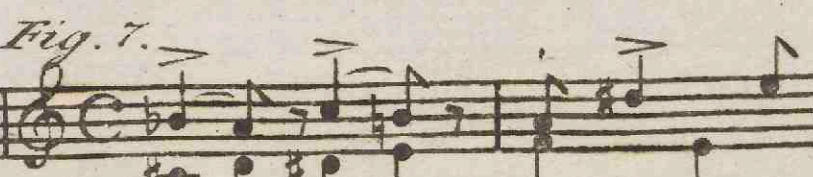
Fig. 7. 

Fig. 8. 

Fig. 9. 

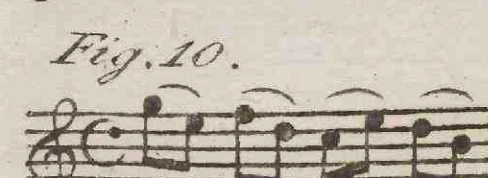
Fig. 10. 

Fig. 11. 

Fig. 12. 

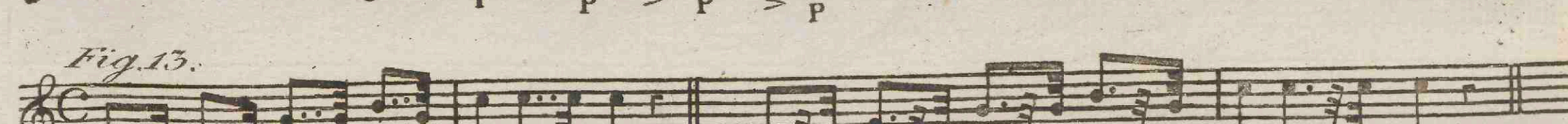
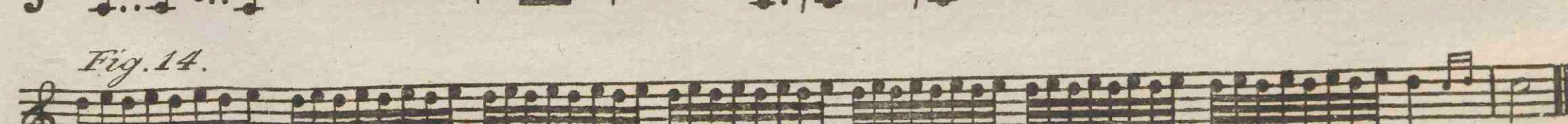
Fig. 13. 

Fig. 14. 

P *Crescendo*

Plaat.VIII.

Fig. 1.

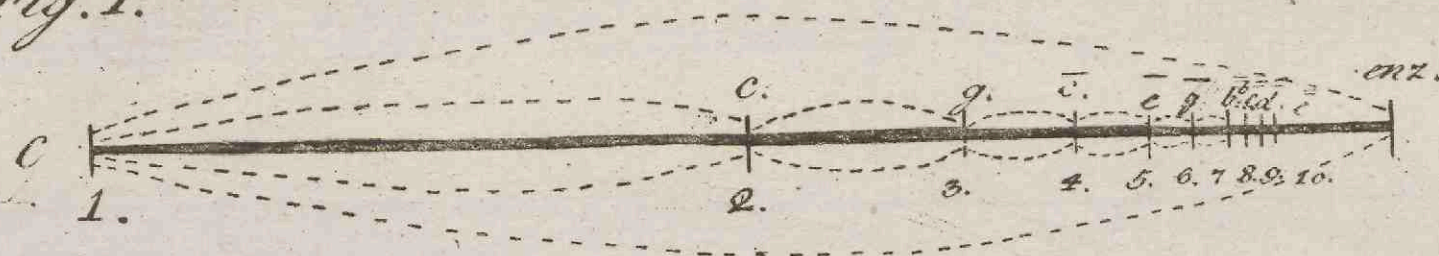


Fig. 2.

Fig. 3.



Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

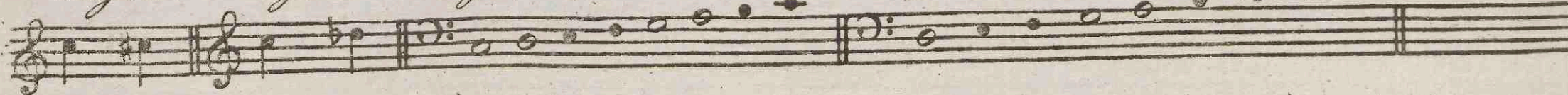


Fig. 8.

Fig. 9.

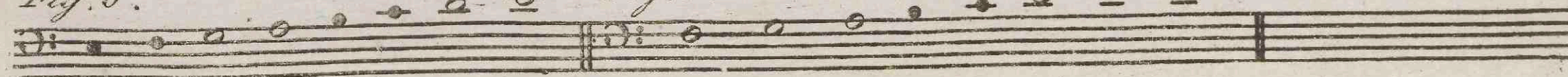


Fig. 10.

Fig. 11.

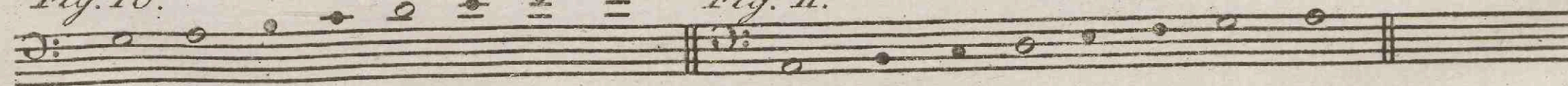


Fig. 12.

Tetr. 1.

Tetr. 2.

Tetr. 3.

Tetr. 4.

Tetr. 5.



Plaat . IX .

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

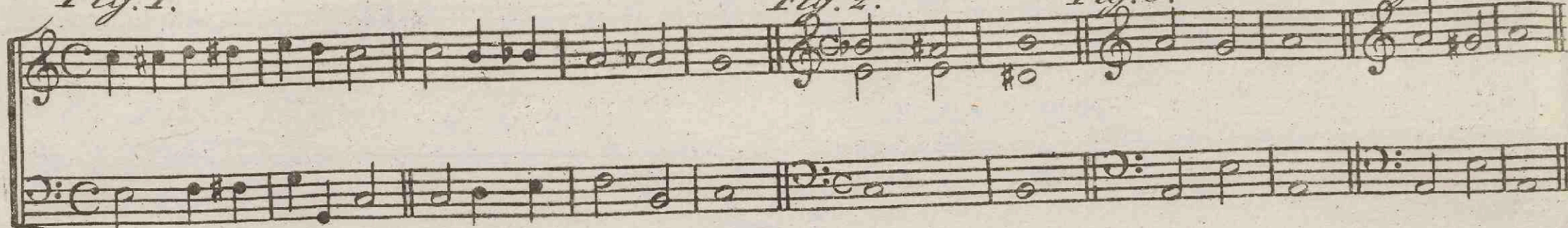


Fig. 5.

Fig. 6.

D. gr. T.

C. groote Terts

G. gr. T.



A. gr. T.

E. gr. T.

B. gr. T.



F. kruis. gr. T.

C. kruis. gr. T.

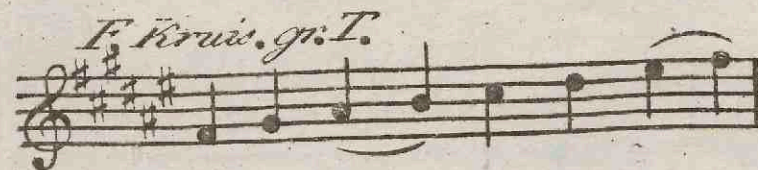
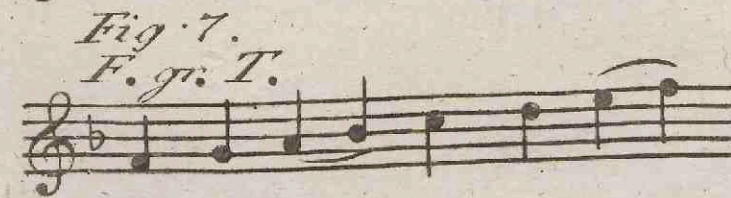


Fig. 7.

B $\flat$. gr. T.

E $\flat$. gr. T.



A $\flat$. gr. T.

D $\flat$. gr. T.



G $\flat$. gr. T.

C $\flat$. gr. T.



Fig. 1.
A. kleine. Terts.

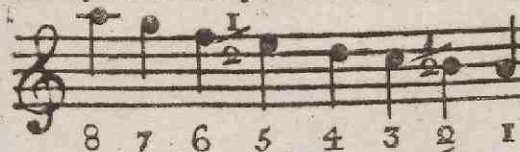
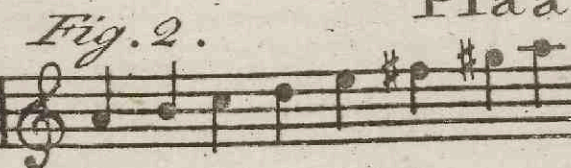


Fig. 2.



Plaat X

Fig. 3.

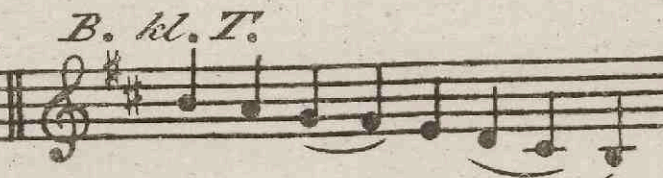


Fig. 4.

E. kleine. Terts.



B. kl. T.



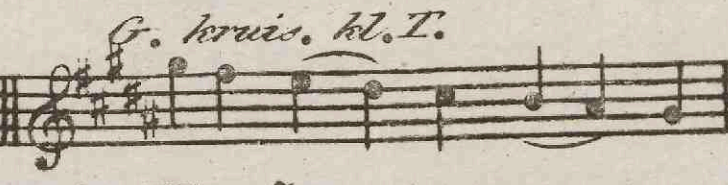
F. kruis. kl. T.



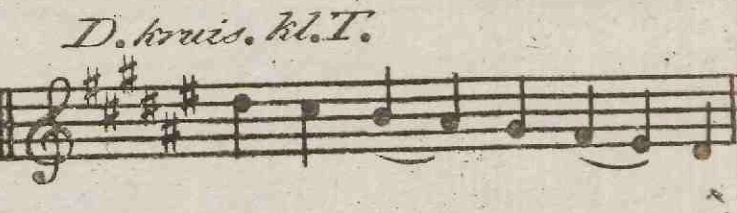
C. kruis. kl. T.



G. kruis. kl. T.



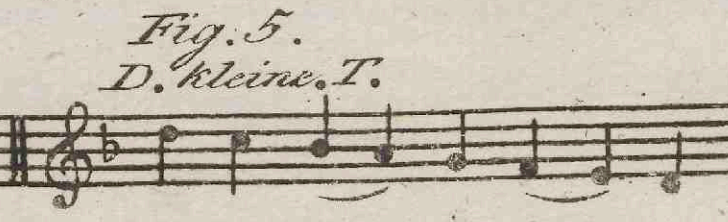
D. kruis. kl. T.



A. kruis. kl. T.



Fig. 5.
D. kleine. T.



G. kl. T.



C. kl. T.



F. kl. T.



Bb. kl. T.



Eb. kl. T.



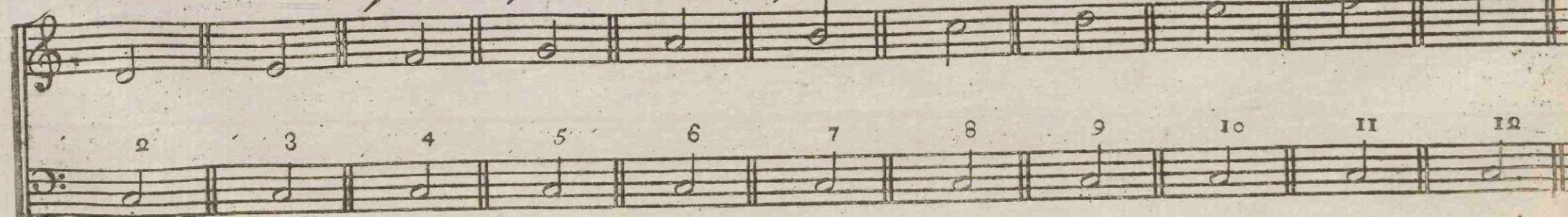
Ab. kl. T.



Fig. 6.

Secunde. Terts.

Quart. Quint. Sexte. Septime. Octaaf. None. Decime. Undecime. Duo deci.



Plaat XI

Fig. 1.

Secunde. *Terts.* *Quart.*

Kleine, Grootte, overmatige, verminderde, kleine, grootte, verminderde, reine, overmatige.

Quint. *Sexte.* *Septime.*

Valsche, reine, overmatige, verminderde, kleine, grootte, overmatige, verminderde, kleine grootte.

Octaaf. *None.* *Fig. 2.* *Fig. 3.*

Verminderde, reine, overmatige, kleine, grootte.

5 5⁺ 8 #8

Fig. 4. *Fig. 5.* *Fig. 6.*

7 7⁺ 6 6⁺ 6 6⁺ 8 7 4⁺ 7⁺ 6 6⁺ 6⁺

Plaat. XII.

Fig. 1. *Fig. 2.* *Fig. 3.* *Fig. 4.*

Fig. 5. *Fig. 6.* *Fig. 7.* *Fig. 8.*

Fig. 9. *Fig. 10.* *Fig. 11.*

Andante

Detailed description of the musical figures:

- Fig. 1:** Treble clef, B-flat major. Treble staff has notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass staff has notes G2, A2, Bb2, C3, Bb2, A2, G2. Fingerings: 6, 6, 4, 4, 6, 6.
- Fig. 2:** Treble clef, D major. Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes G2, A2, B2, C3, B2, A2, G2. Fingerings: 4, 4, 4, 4, 6, 6.
- Fig. 3:** Treble clef, B-flat major. Treble staff has notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass staff has notes G2, A2, Bb2, C3, Bb2, A2, G2. Fingerings: 6, 6, 6, 6, 6, 6.
- Fig. 4:** Treble clef, D major. Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes G2, A2, B2, C3, B2, A2, G2. Fingerings: b in plaats van b, 5 in plaats van 5.
- Fig. 5:** Treble clef, B-flat major. Treble staff has notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass staff has notes G2, A2, Bb2, C3, Bb2, A2, G2. Fingerings: 4 in plaats van 4, 5 in plaats van 5, b, #, b, x, bb.
- Fig. 6:** Treble clef, C major. Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes G2, A2, B2, C3, B2, A2, G2. Fingerings: 6, 5, 4, 6, 4, 5, 6, 5.
- Fig. 7:** Treble clef, D major. Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes G2, A2, B2, C3, B2, A2, G2. Fingerings: 4, 3, 6, 5.
- Fig. 8:** Treble clef, B-flat major. Treble staff has notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass staff has notes G2, A2, Bb2, C3, Bb2, A2, G2. Fingerings: 4, 3, 6, 5.
- Fig. 9:** Treble clef, C major. Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes G2, A2, B2, C3, B2, A2, G2. Fingerings: 6, 4, 2, 6, 4, 2.
- Fig. 10:** Treble clef, D major. Treble staff has notes G4, A4, B4, C5, B4, A4, G4. Bass staff has notes G2, A2, B2, C3, B2, A2, G2. Fingerings: 5, 6, 5, 6, 4, 3, 6, 4, #, 5, 3, 4, 6, 5, 3, 6, 5, 3.
- Fig. 11:** Treble clef, B-flat major. Treble staff has notes G4, A4, Bb4, C5, Bb4, A4, G4. Bass staff has notes G2, A2, Bb2, C3, Bb2, A2, G2. Fingerings: 3, 4, 6, 5, 3, 6, 5, 3.

Plaat XIII

Fig. 1.

Fig. 2.

Fig. 3.

4 3 2 3 4 3 2 3 5 6 3 2 1 5 6 3 2 1 1 8 2 3 7 6 5 6

Fig. 4.

Fig. 5.

6 4 2 6 4 2 6 4 2 6 5 4 3 6 5 4 3

Fig. 6.

Fig. 7.

Fig. 8.

3 3 3 3 3 3 3 3 3

Fig. 9.

Fig. 10.

Plaat XIV

Fig. 1.

Fig. 2.

Fig. 3.

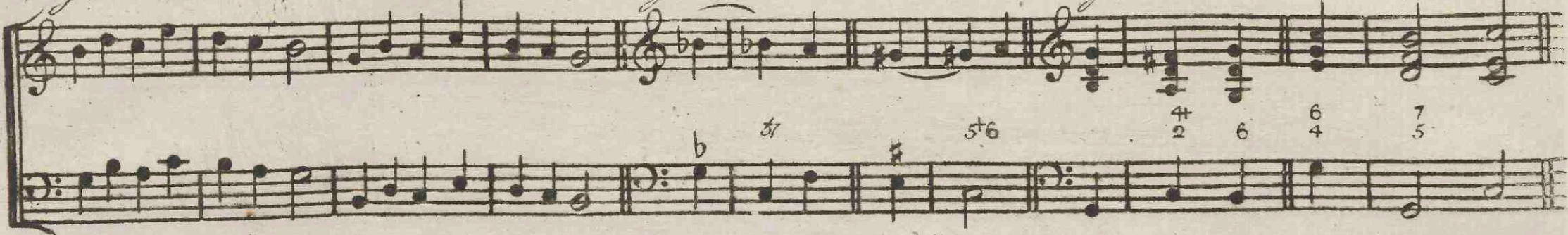


Fig. 4.

Fig. 5.

Fig. 6.

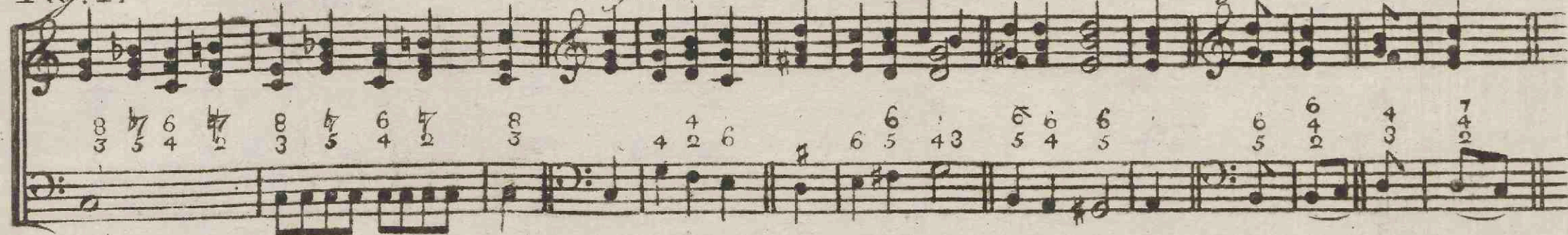


Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

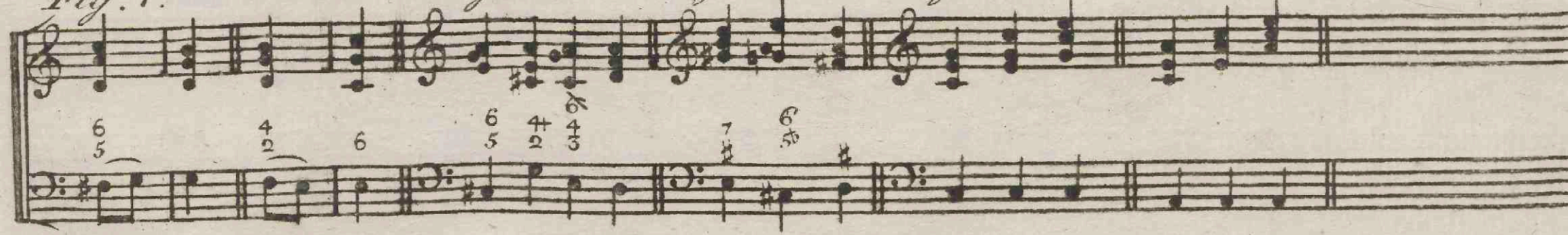


Fig. 11.

Fig. 12.

Fig. 13.



Fig. 1.

Fig. 2.

Plaat XV

Fig. 3.

Fig. 4.

Fig. 5.

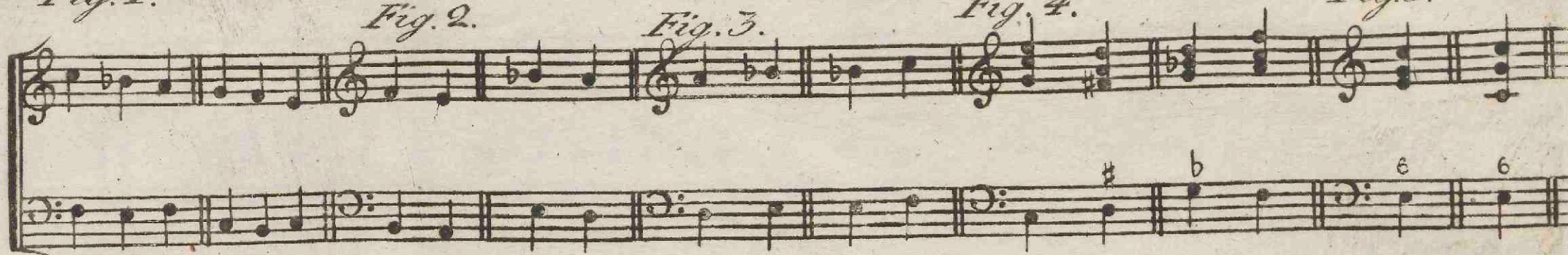


Fig. 6.

Fig. 7.

Fig. 8.

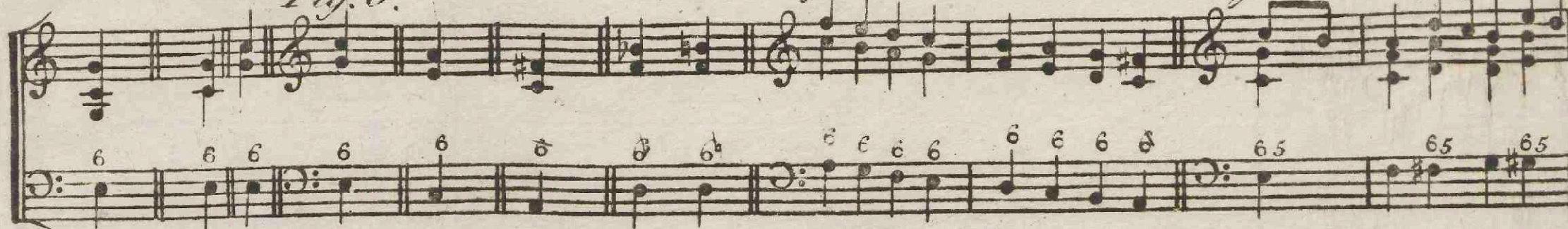


Fig. 9.

Fig. 10.

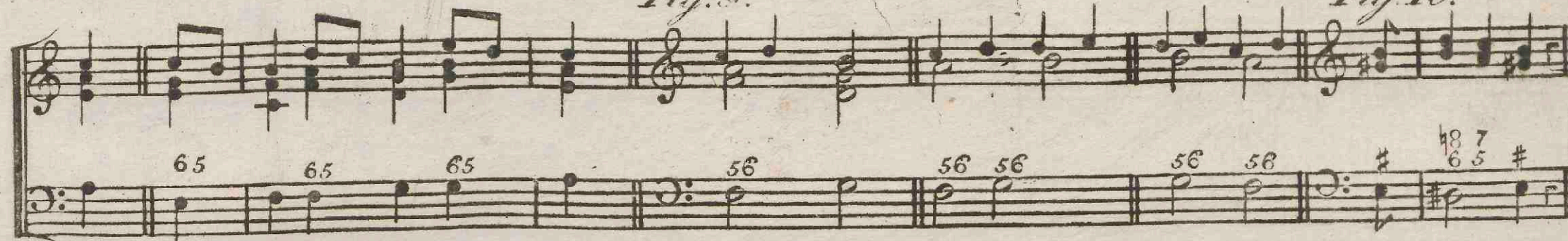
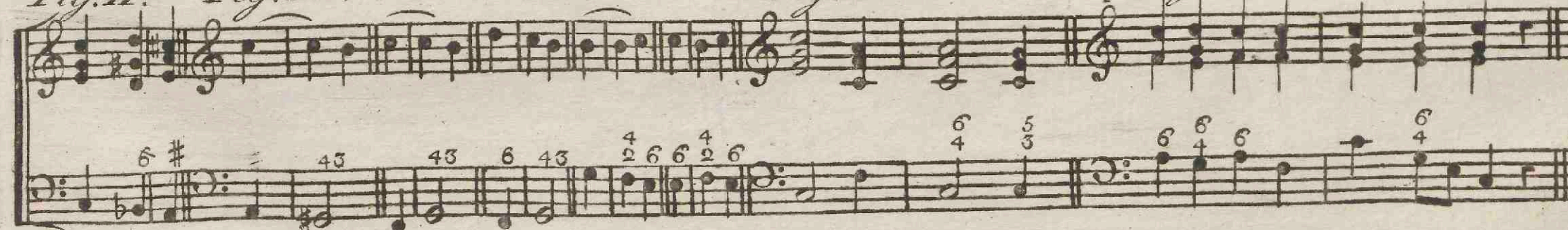


Fig. 11.

Fig. 12.

Fig. 13.

Fig. 14.



Plaat XVI

Fig. 1.

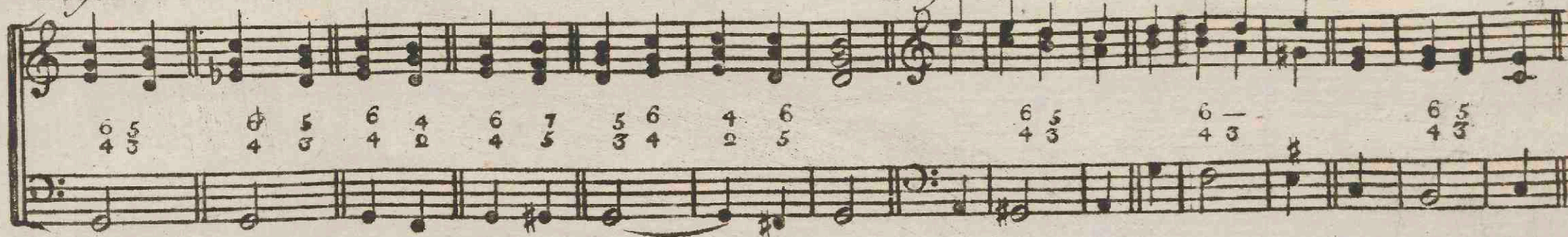


Fig. 2.

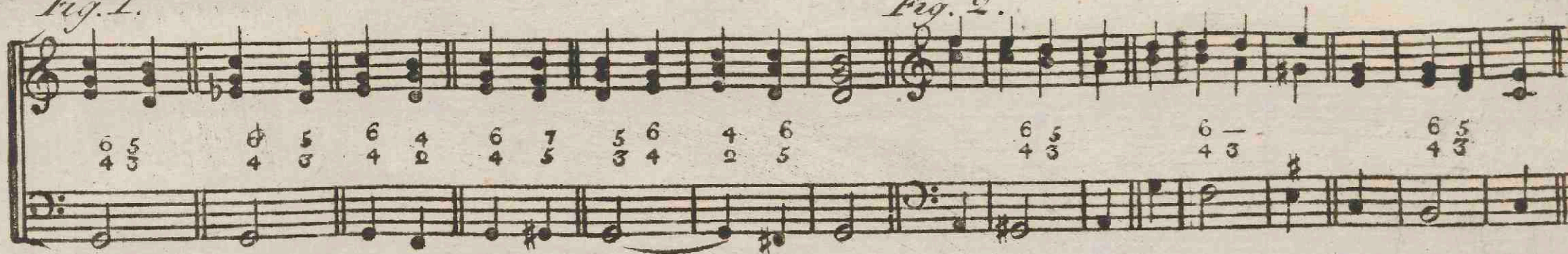


Fig. 3.

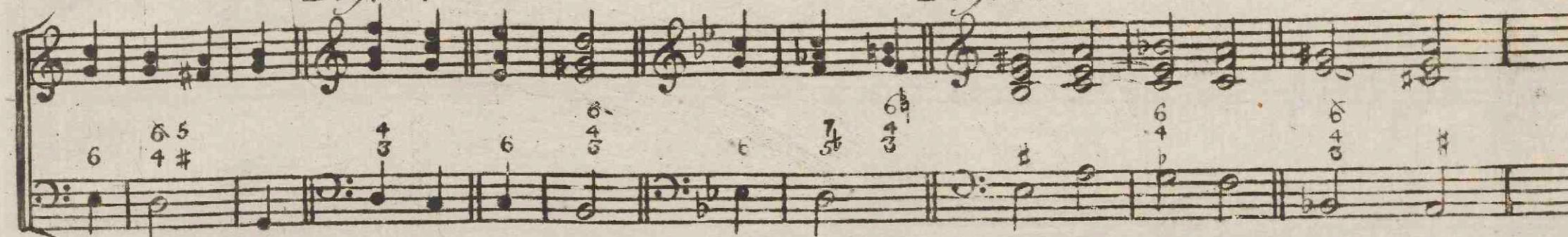


Fig. 4.

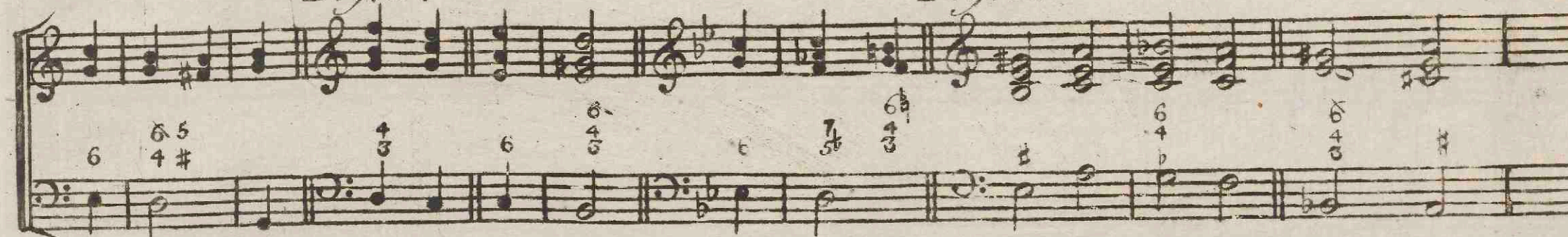


Fig. 5.

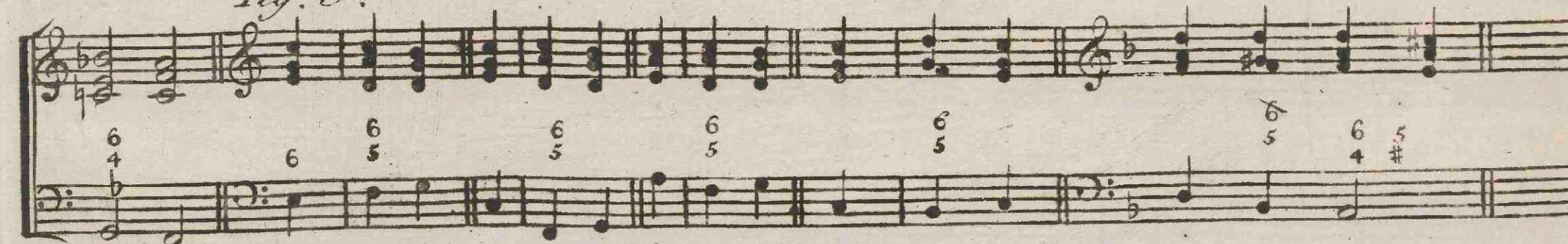


Fig. 6.

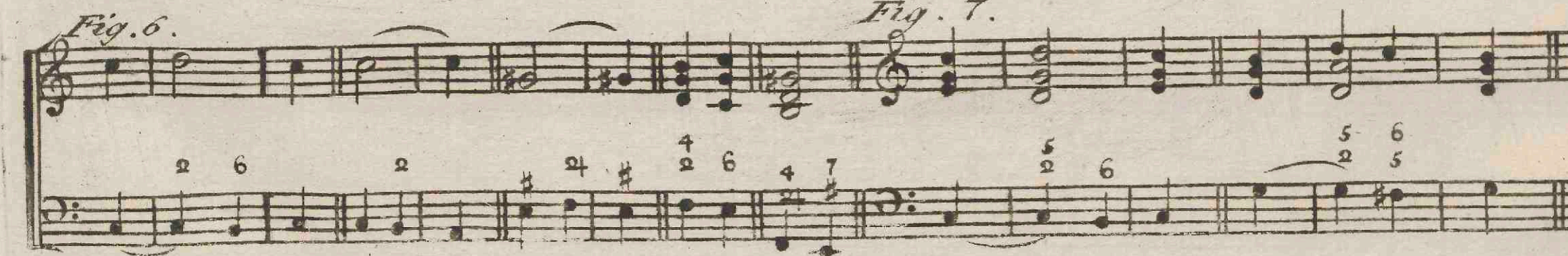
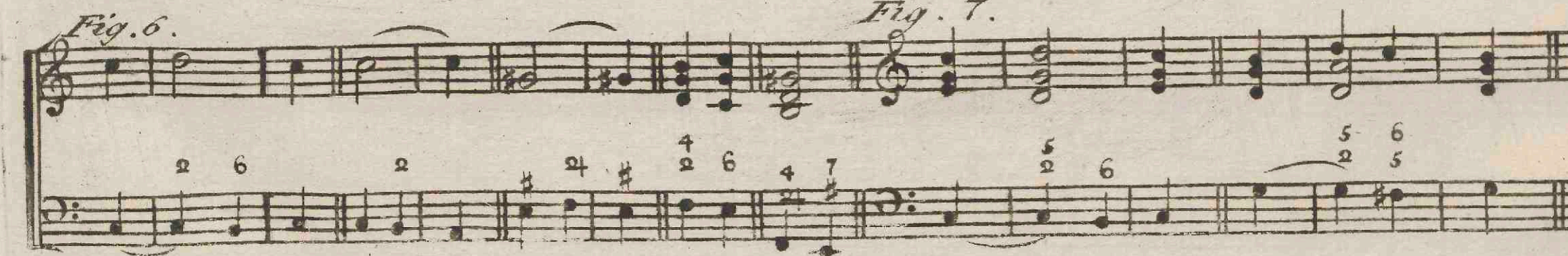


Fig. 7.



Plaat XVII
Fig. 2.

Fig. 1.

Fig. 1. Fig. 2.

Fig. 3.

Fig. 3. Fig. 4.

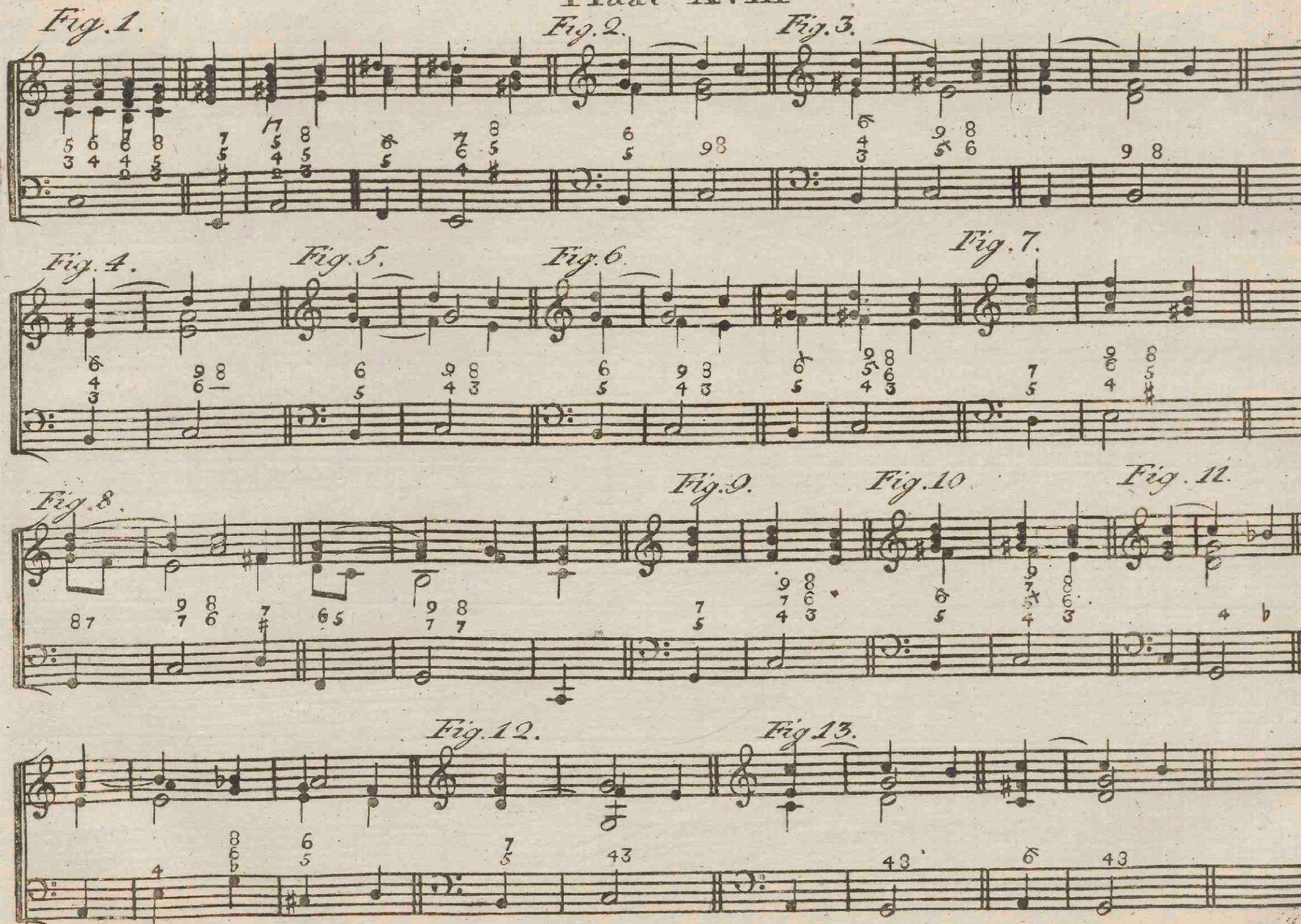
Fig. 5.

Fig. 5. Fig. 6.

Fig. 7.

Fig. 7. Fig. 8.

Plaat XVIII



Plaat XIX

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Figures 1 through 5 are musical exercises. Each figure consists of a treble staff and a bass staff. Figure 1 has a treble staff with a melodic line and a bass staff with a line of notes. Figure 2 has a treble staff with a melodic line and a bass staff with a line of notes. Figure 3 has a treble staff with a melodic line and a bass staff with a line of notes. Figure 4 has a treble staff with a melodic line and a bass staff with a line of notes. Figure 5 has a treble staff with a melodic line and a bass staff with a line of notes. Fingerings are indicated by numbers 1-5 and 6-7.

Fig. 6.

Figure 6 is a musical exercise consisting of a treble staff and a bass staff. The treble staff has a melodic line. The bass staff has a line of notes. Fingerings are indicated by numbers 1-5 and 6-7.

Grond Bas

Grond Bas is a musical exercise consisting of a single bass staff with a line of notes. Fingerings are indicated by numbers 1-5 and 6-7.

Fig. 7.

Figure 7 is a musical exercise consisting of a treble staff and a bass staff. The treble staff has a melodic line. The bass staff has a line of notes. Fingerings are indicated by numbers 1-5 and 6-7.

Plaat XX.

Fig. 1.

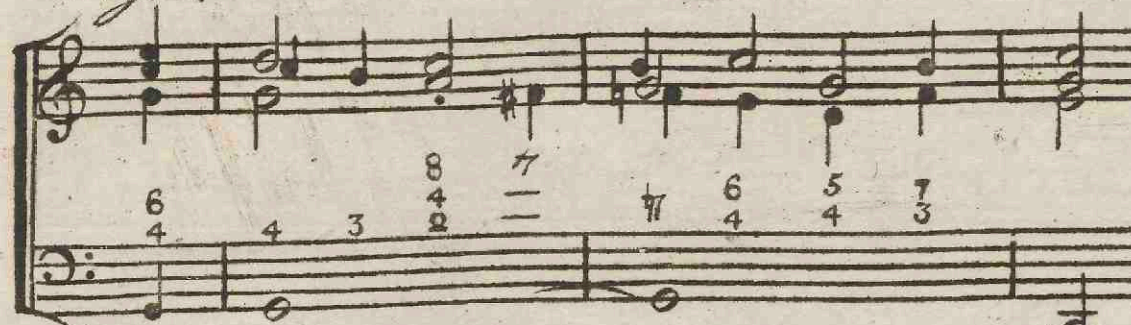


Fig. 2.

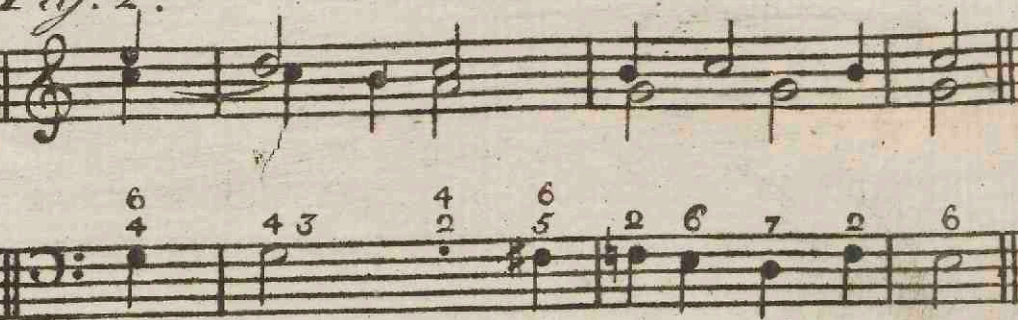


Fig. 3.



Fig. 4.



Fig. 5.

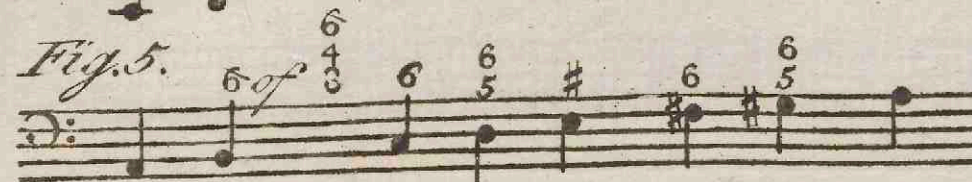


Fig. 6.



Fig. 7.



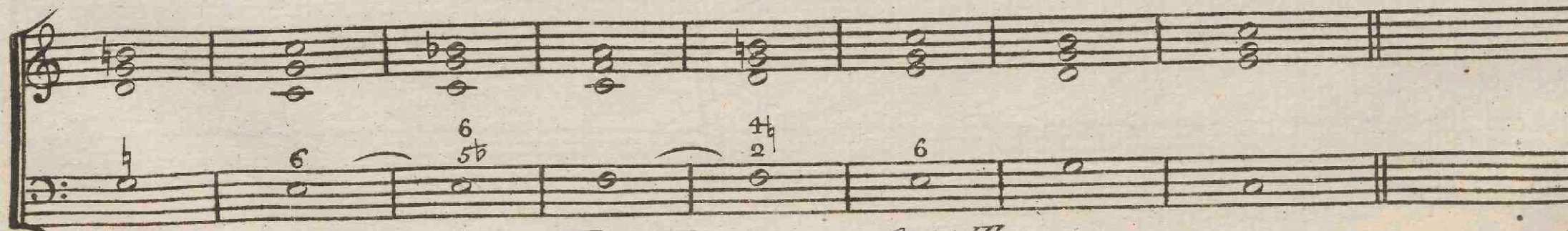
C. groote Terts.

G. gr. T.

A. kleine Terts

E. kl. T.

D. kl. T.



C. gr. T.

F. gr. T.

C. gr. T.

Plat XXI

Fig. 4.

Fig. 1. Fig. 2. Fig. 3.

This system contains the first four figures. Each figure is written on a grand staff (treble and bass clef). Figure 1 shows a series of chords in G major. Figure 2 continues the harmonic progression. Figure 3 introduces some chromaticism with a flat in the bass line. Figure 4 is in F major, indicated by a single flat in the key signature.

Fig. 5. Fig. 6. Fig. 7. Fig. 8. Fig. 9. Fig. 10.

This system contains figures 5 through 10. Figures 5, 6, 7, and 8 continue the G major sequence. Figure 9 is in F major. Figure 10 returns to G major. The notation includes various chords and melodic lines.

Fig. 11. Fig. 12.

This system contains figures 11 and 12. Figure 11 is in G major. Figure 12 is in F major. The notation includes various chords and melodic lines.

Recitativo
Voce

Plaat XXII.

Maestoso

Forte Piano

f Unis.

p

This system contains three staves. The top staff is for the voice, marked 'Recitativo Voce'. The middle and bottom staves are for piano accompaniment, marked 'Maestoso' and 'Forte Piano'. The piano part begins with a triplet of eighth notes, followed by a 7-measure rest, and then continues with a melodic line. A dynamic marking of 'f' (forte) is present at the start of the piano part, and 'p' (piano) appears after the 7-measure rest.

Largo

p

This system contains three staves. The top staff is for the voice. The middle and bottom staves are for piano accompaniment, marked 'Largo'. The piano part begins with a 6-measure rest, followed by a melodic line. A dynamic marking of 'p' (piano) is present at the start of the piano part.

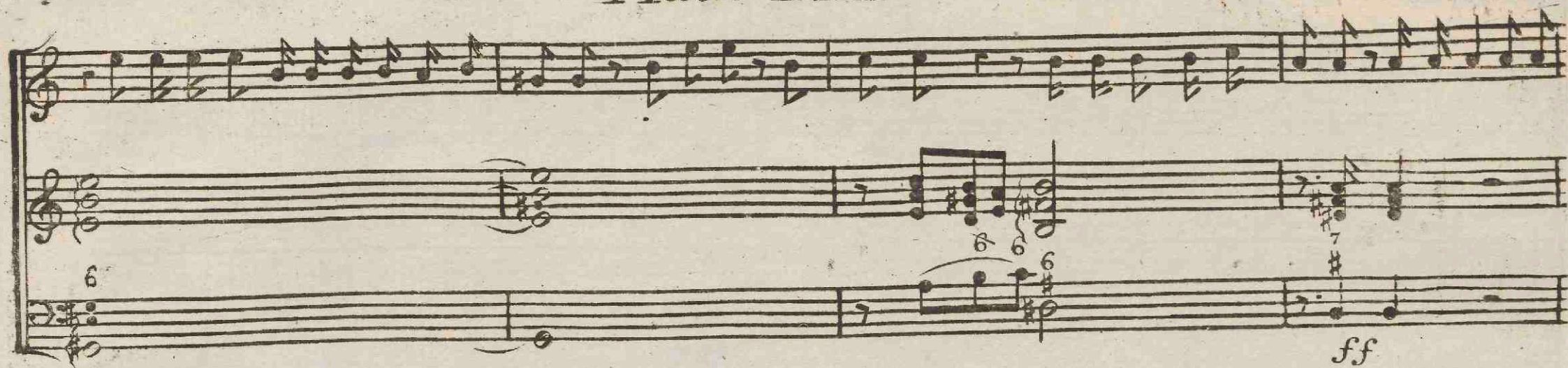
Unis.

f

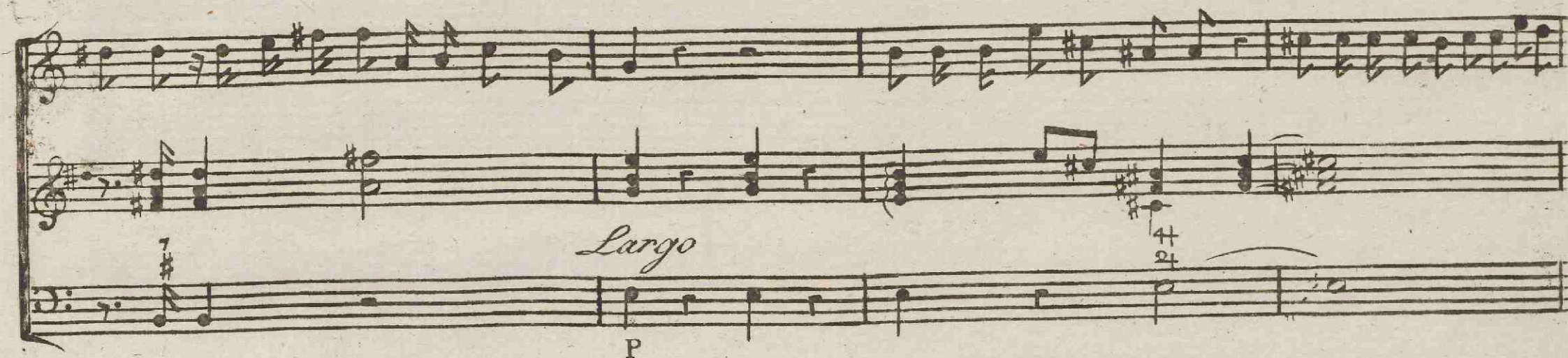
p

This system contains three staves. The top staff is for the voice, marked 'Unis.'. The middle and bottom staves are for piano accompaniment. The piano part begins with a 6-measure rest, followed by a melodic line. A dynamic marking of 'f' (forte) is present at the start of the piano part, and 'p' (piano) appears at the end of the system.

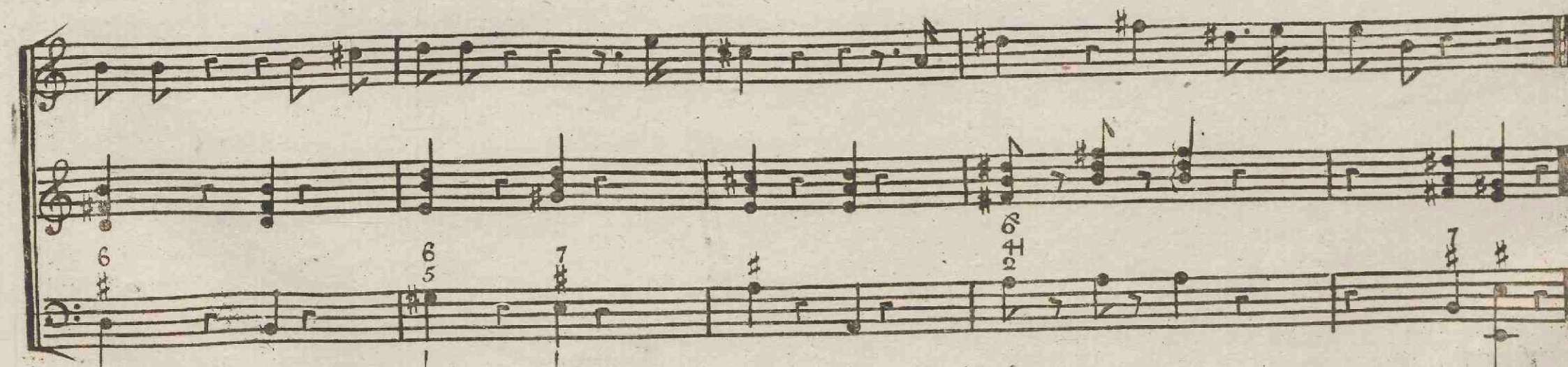
Plaat XXIII



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff in treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The bottom staff begins with a '6' and ends with a 'ff' dynamic marking.



The second system of musical notation also consists of three staves. The top staff continues the melody. The middle and bottom staves continue the accompaniment. The word 'Largo' is written above the bottom staff. The bottom staff begins with a '7' and ends with a 'P' dynamic marking.



The third system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves continue the accompaniment. The bottom staff begins with a '6' and ends with a '7'.

Plaat. I.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

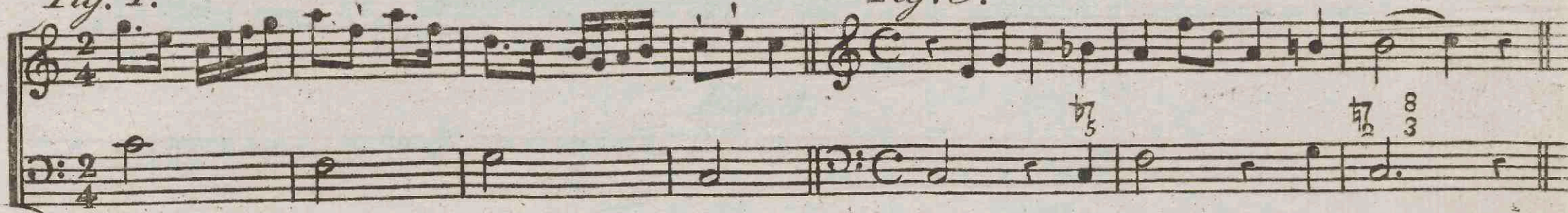


Fig. 5.

Fig. 6.

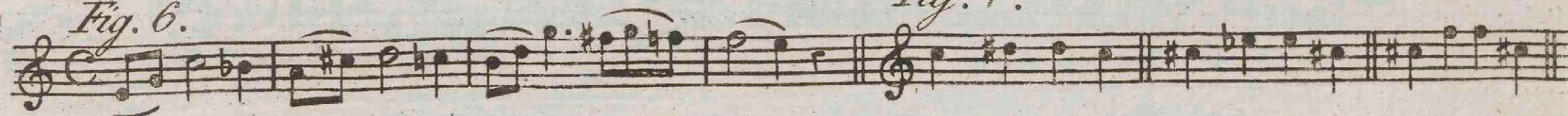


Fig. 7.



Fig. 8.



Fig. 9.



Fig. 10.



Plaat. II.

Fig. 1.



Fig. 2.



Fig. 3.

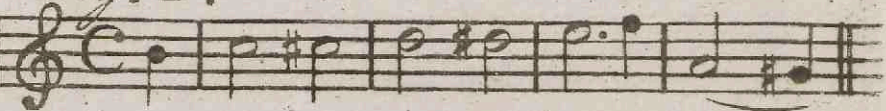


Fig. 4.



Fig. 5.

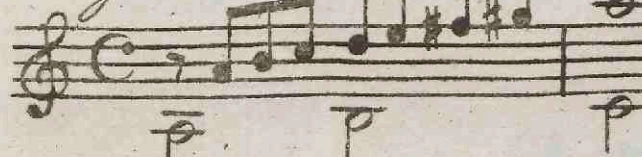


Fig. 6.



Fig. 7.



Fig. 8.



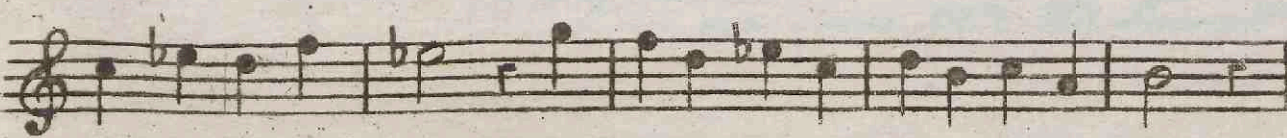
Fig. 9.



Fig. 10.



Fig. 11.



Plaat III

Fig. 1. Fig. 2. Fig. 3.

Fig. 4. Fig. 5. Fig. 6.

Fig. 7. Fig. 8.

Fig. 9. Fig. 10.

Fig. 11. Fig. 12. Fig. 13. Fig. 14.

Fig. 15. Fig. 16.

Fig. 17. $\begin{smallmatrix} 6\flat \\ 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 9\flat \\ 7 \end{smallmatrix}$ $\begin{smallmatrix} 8 \\ 6 \end{smallmatrix}$ Fig. 18.

Fig. 19. Fig. 20.

Plaat IV

Fig. 1.



Fig. 2.

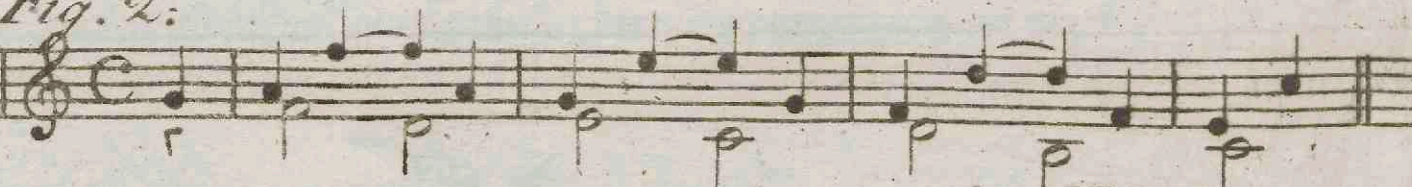


Fig. 3.



Fig. 4.

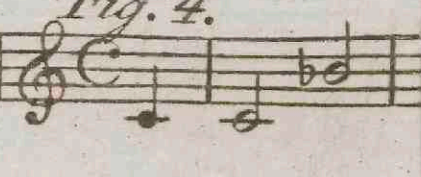


Fig. 5.

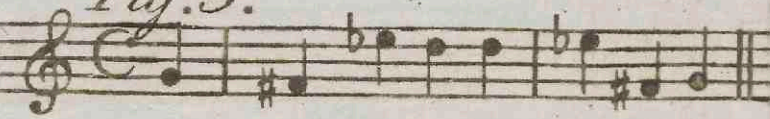


Fig. 6.



Fig. 7.

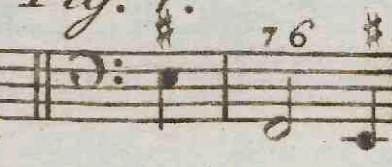


Fig. 8.

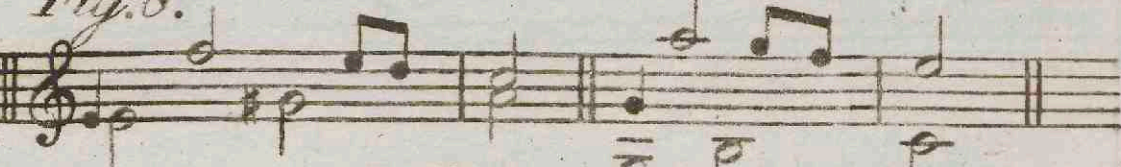


Fig. 9.



Fig. 10.

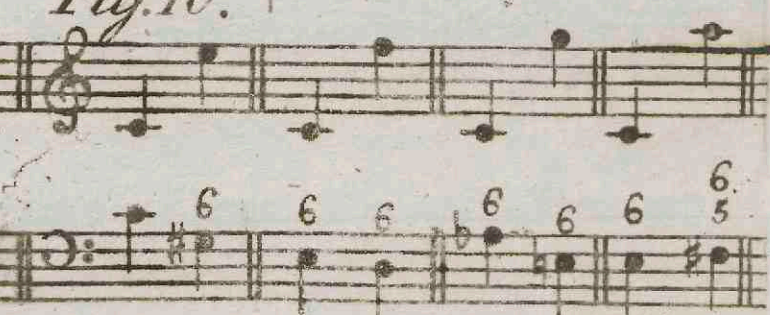
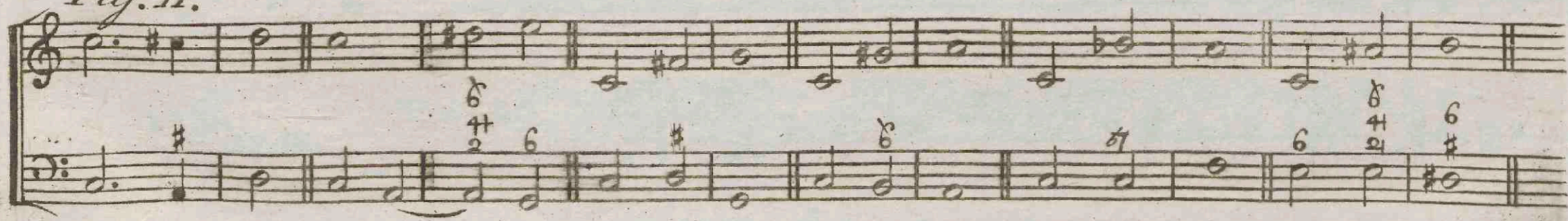


Fig. 11.



Plaat . V.

Fig. 1.

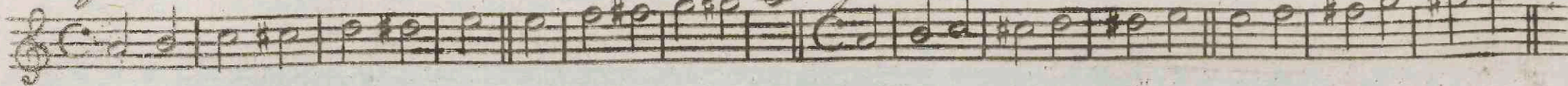


Fig. 2.

Fig. 3.

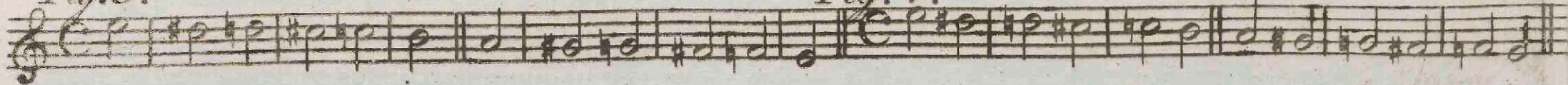


Fig. 4.

Fig. 5.

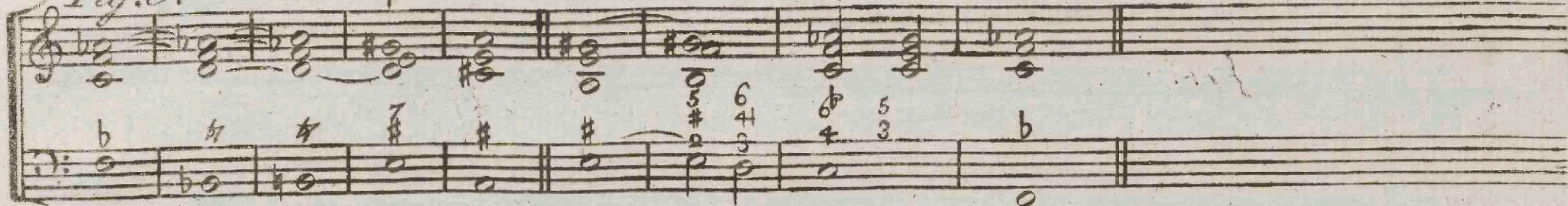


Fig. 6.

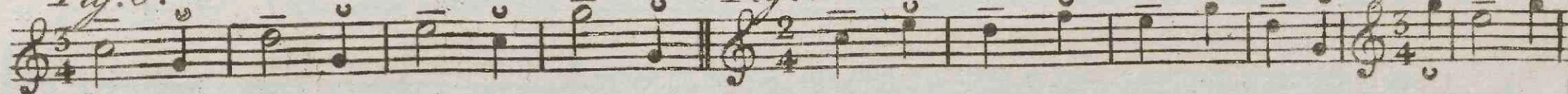


Fig. 7.

Fig. 8.

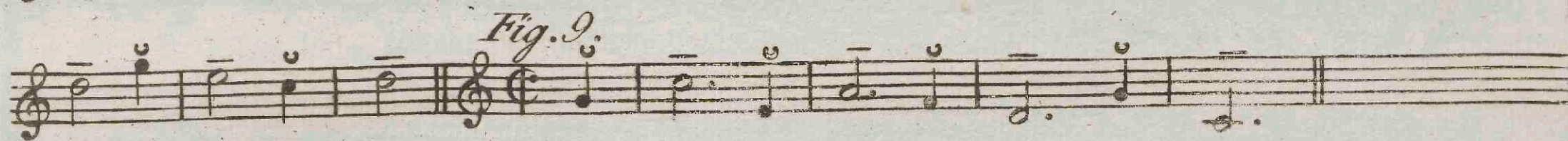


Fig. 9.

Fig. 10.



Fig. 11.

Fig. 12.

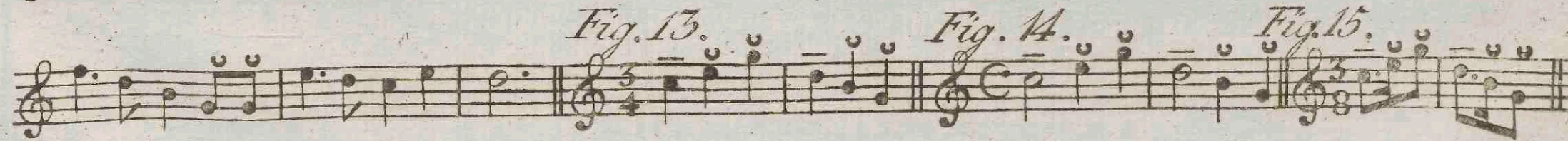


Fig. 13.

Fig. 14.

Fig. 15.

Plaat . VI .

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.

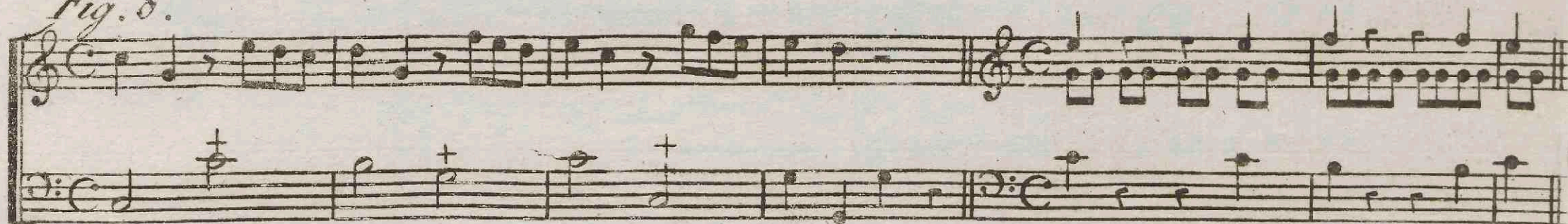
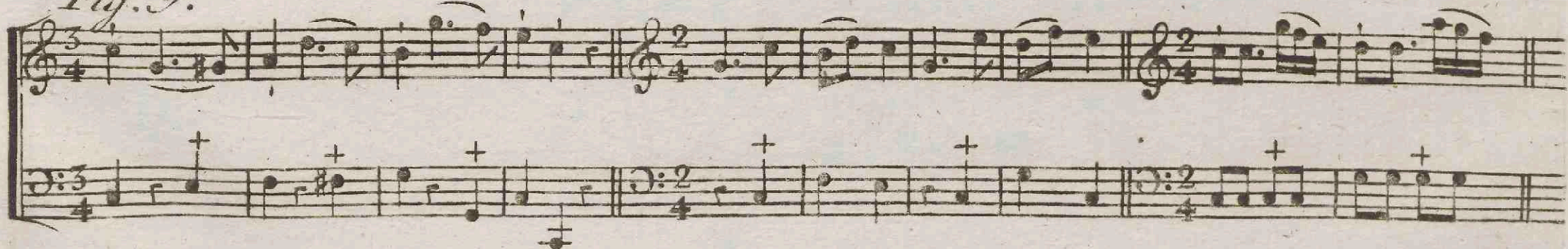


Fig. 9.



Plaat. VII.

Fig. 1.

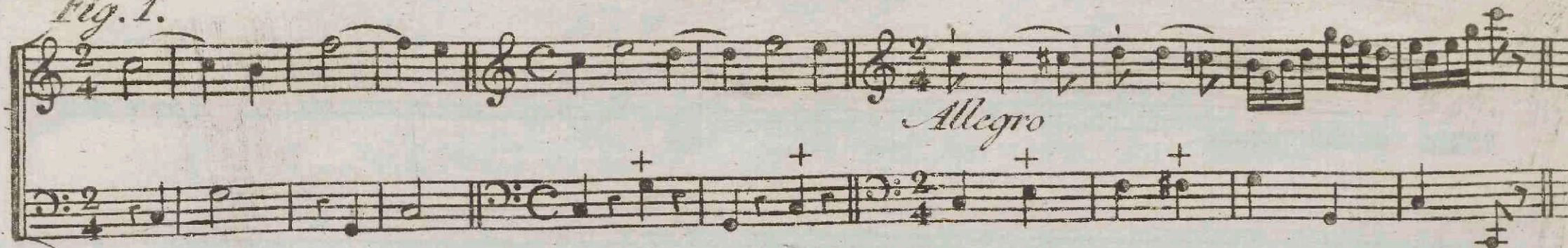


Fig. 2.

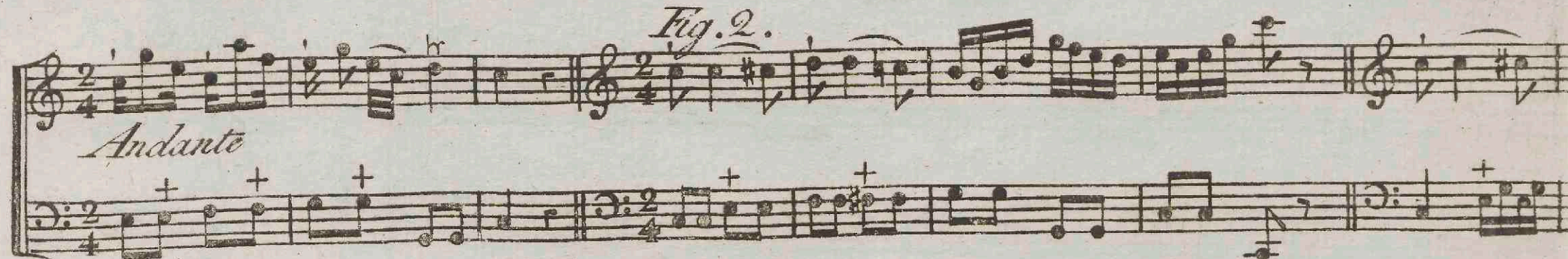
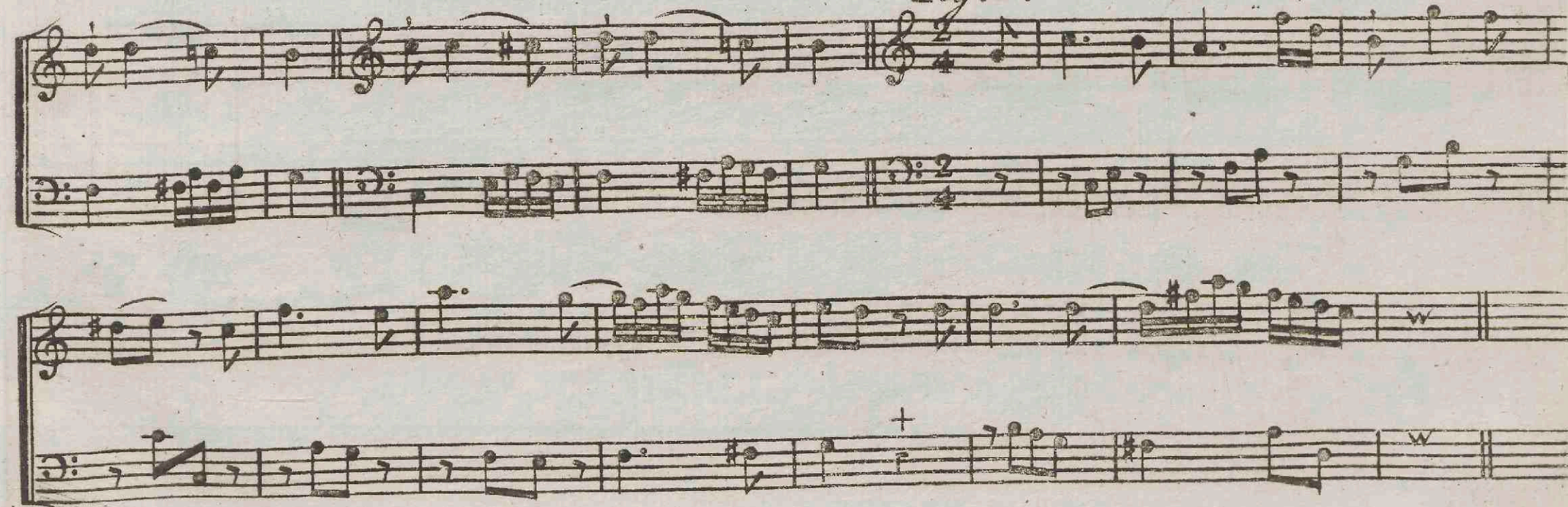


Fig. 3.



Plaaf. VIII

Fig. 1. *Fig. 2.*

Fig. 3. *Fig. 4.* *Fig. 5.* *Fig. 6.* *Fig. 7.*

Fig. 8. *Fig. 9.*

Fig. 10. *Fig. 11.* *Fig. 12.*

Plaat IX.

Fig. 1.

Fig. 2.

Fig. 3.

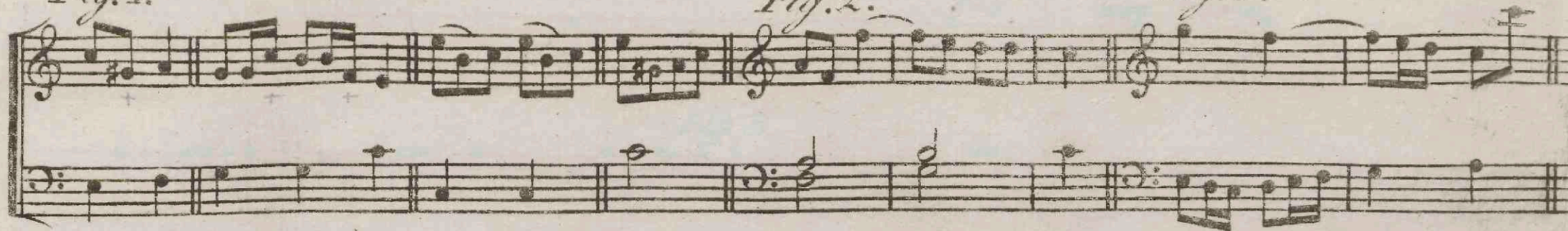


Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

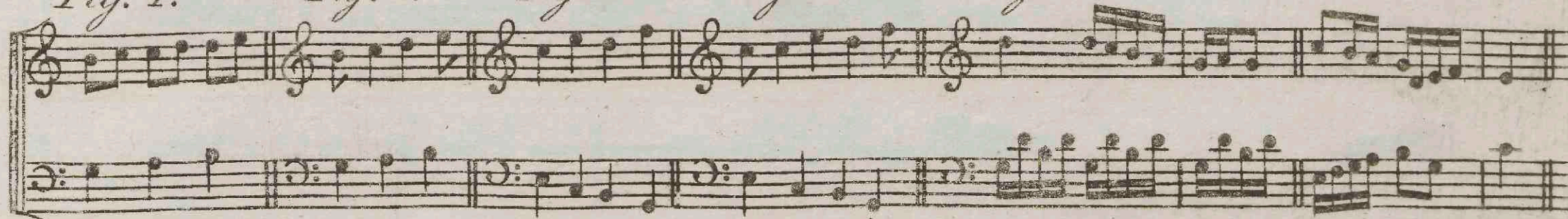


Fig. 9.

Fig. 10.

Fig. 11.

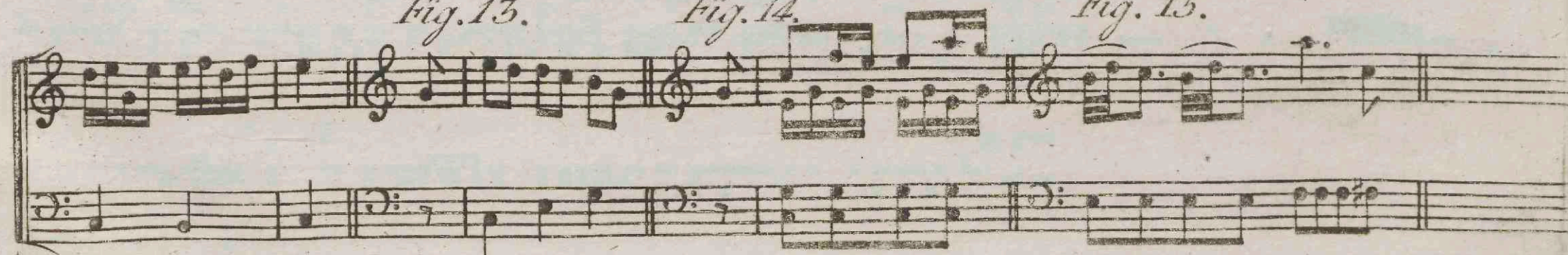
Fig. 12.



Fig. 13.

Fig. 14.

Fig. 15.



Plaat. X.

Fig. 1. *Fig. 2.*

Fig. 3. *Fig. 5.*

Fig. 4. *Fig. 6.*

Fig. 7. *Fig. 8.*

Fig. 9. *Fig. 10.*

Fig. 11. *Fig. 12.*

The page contains 12 figures of musical exercises, each on a single staff of music in treble clef. The exercises are arranged in two columns. The first column contains figures 1 through 6, and the second column contains figures 2 through 12. The exercises vary in key signature and time signature. The notation includes various rhythmic values, accidentals, and phrasing marks.

Plaat. XI.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8. *Tempo giusto*

Fig. 9. *Tempo giusto*

Fig. 10.

Fig. 11.

Fig. 12.

Heer! gy zyt myn troost al-leen.

Heer! gy zyt myn troost al-leen

Fig. 13.

Fig. 14.

Fig. 15.

Fig. 16.

Fig. 17.

Plaat. XII

Fig. 1.

Fig. 2.

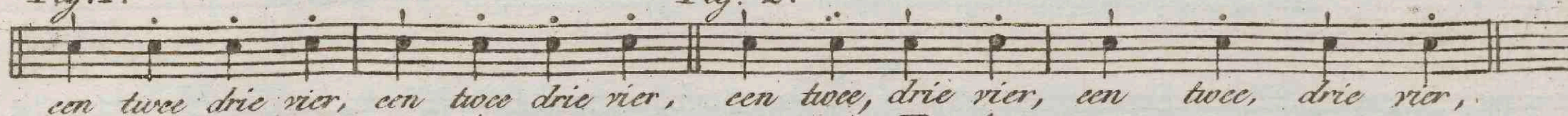


Fig. 3.

Fig. 4.



Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.



Fig. 9.

Fig. 10.

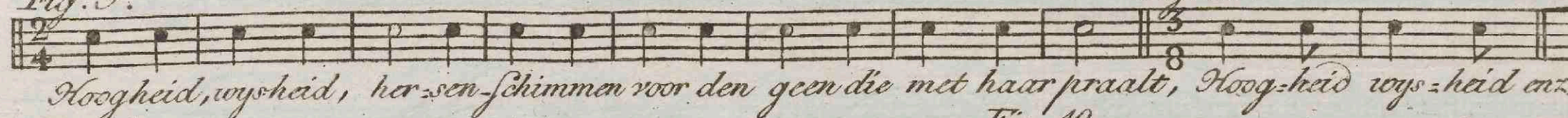


Fig. 11.

Fig. 12.

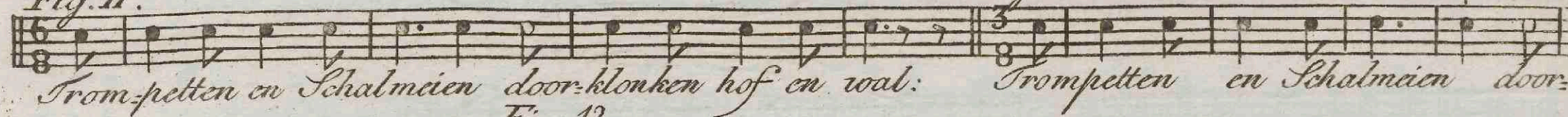


Fig. 13.

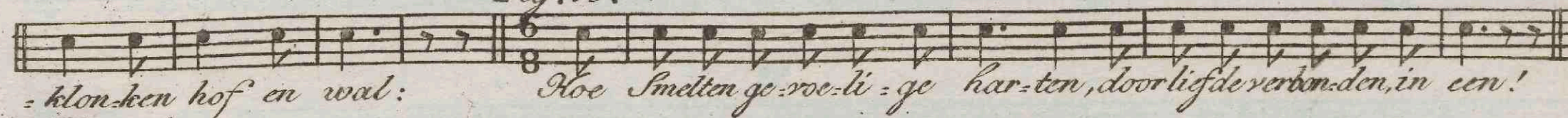


Fig. 14.

+

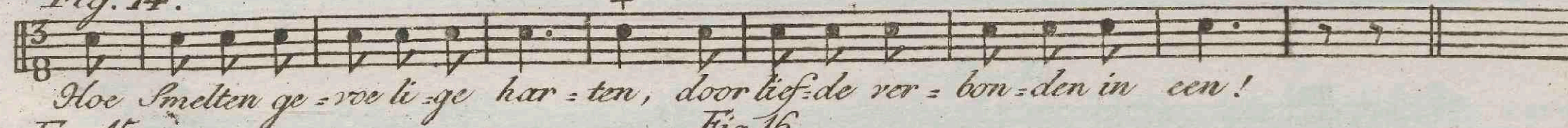
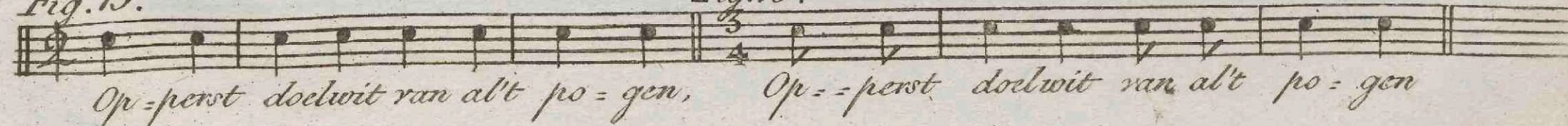


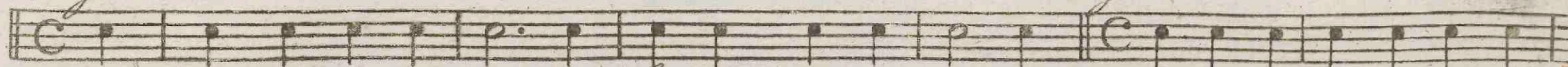
Fig. 15.

Fig. 16.



Plaat. XIII.

Fig. 1.



Gods wijsheid Schiep de rust ten Laaf-dronk van een le-ren, Het vee herhaauwde langs de

Fig. 2.

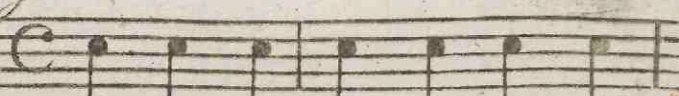


Fig. 3.



wei, Het vee herhaauwde langs de wei, Het vee herhaauwde langs de wei,

Fig. 4.

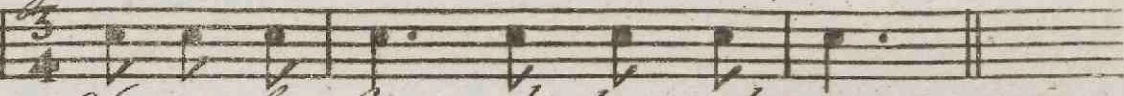
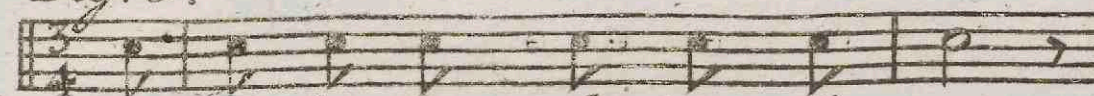
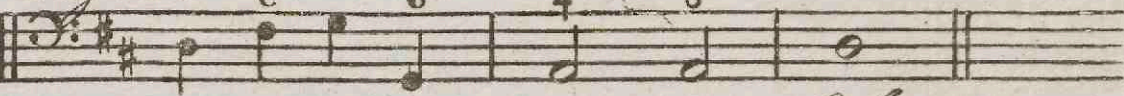


Fig. 5.



Het vee herhaauwde langs de wei,

Fig. 6.



Solo

Fig. 7.



p *f*

Fig. 8.



Fig. 9.



f

p

Fig. 10.



p

Fig. 12.



Fig. 11.



Fig. 14.



Fig. 13.



Plaat . XIV.

Fig. 1.

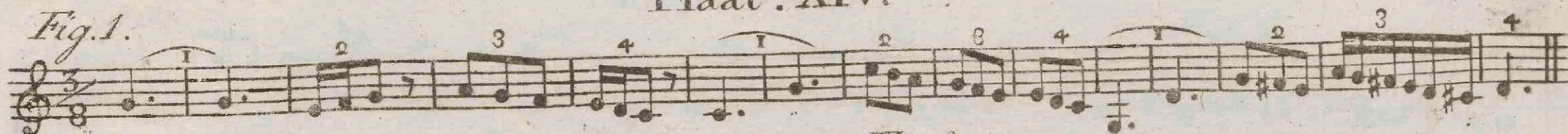


Fig. 2.

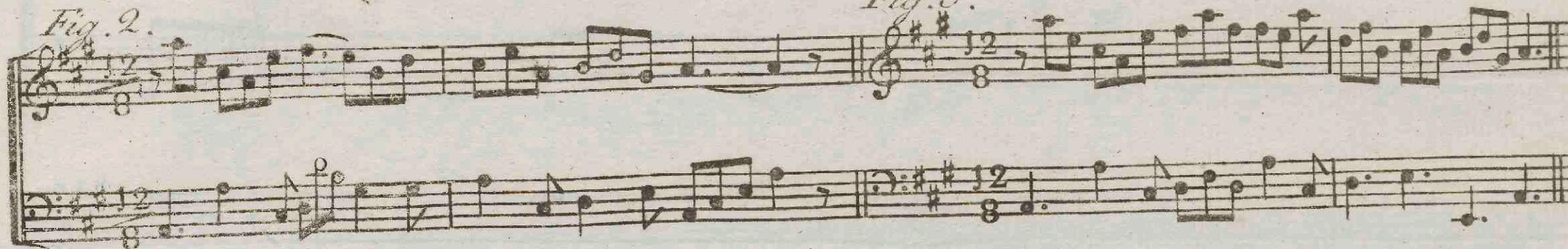


Fig. 3.

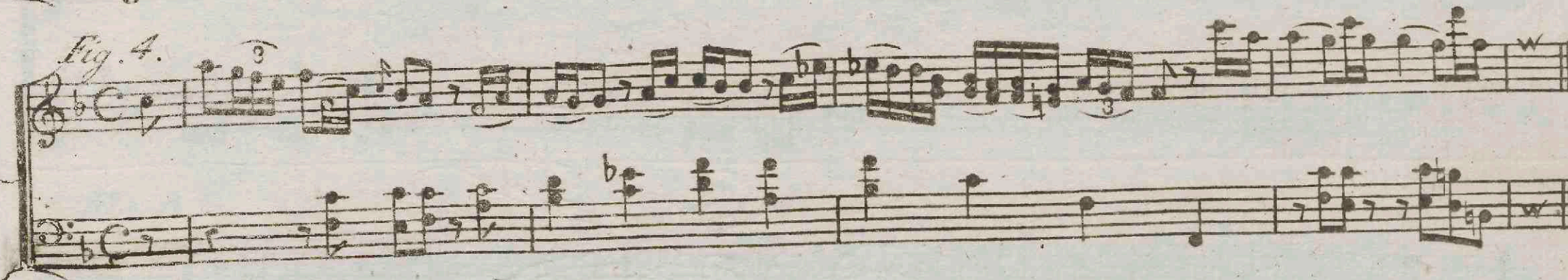


Fig. 5.

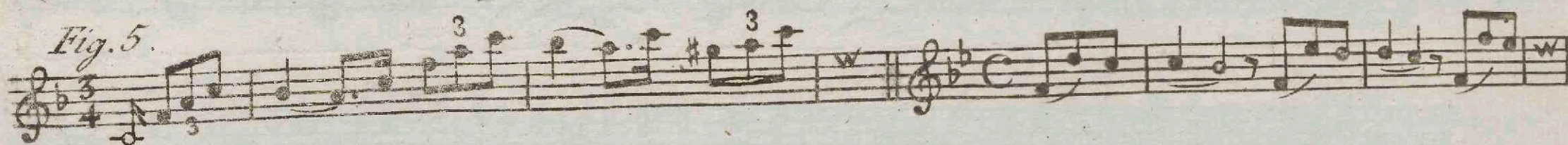
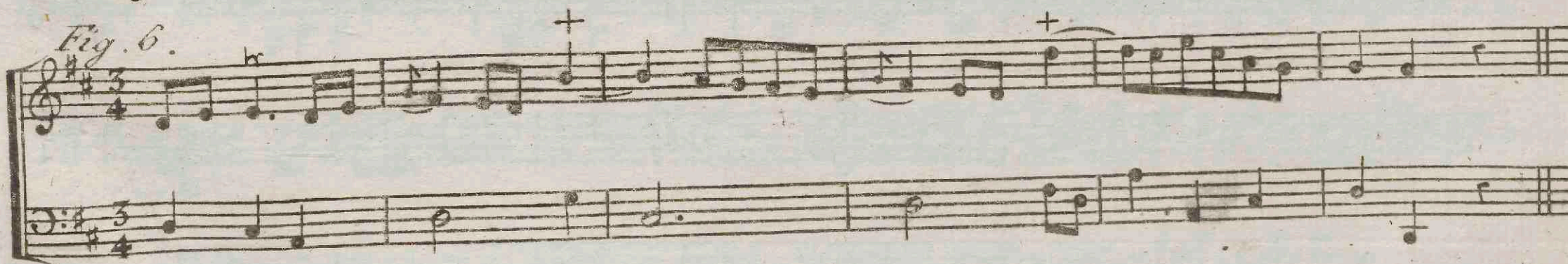


Fig. 6.



Plaat. XV.

Fig. 1.

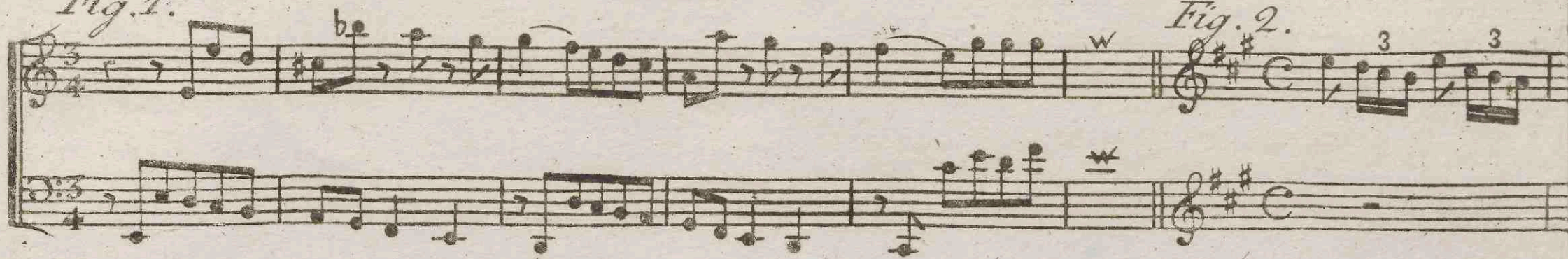


Fig. 3.

Fig. 4.

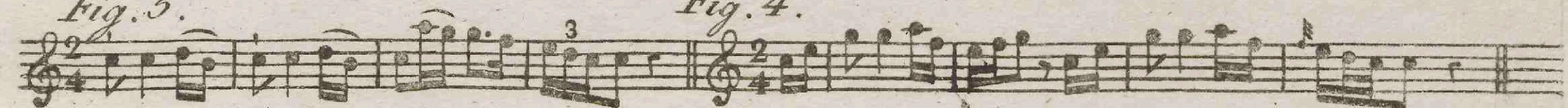


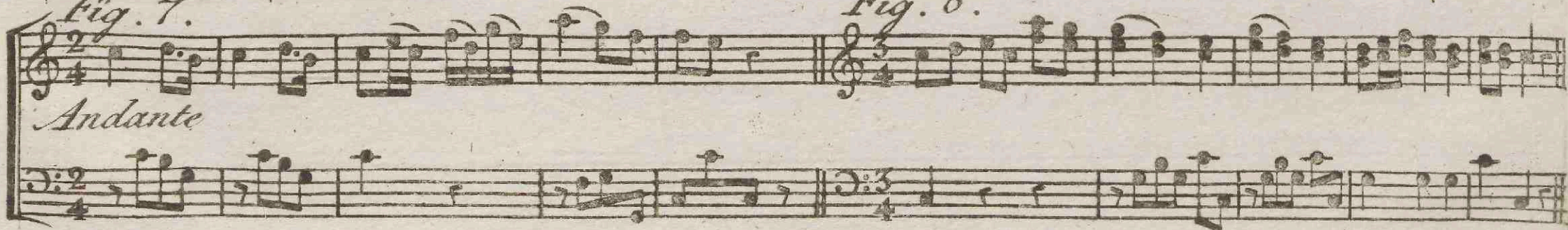
Fig. 5.

Fig. 6.



Fig. 7.

Fig. 8.



Andante

Plaat . XVI .

Fig. 1.

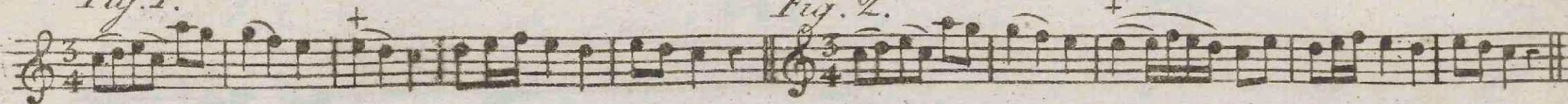


Fig. 2.

Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

Fig. 7.

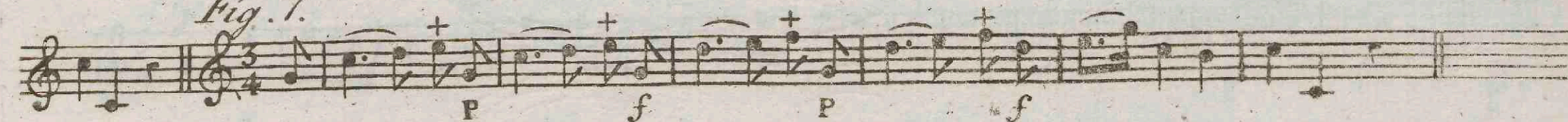


Fig. 8.



Fig. 9.



Plaat. XVII

Fig. 1.



Fig. 2.



Fig. 3.

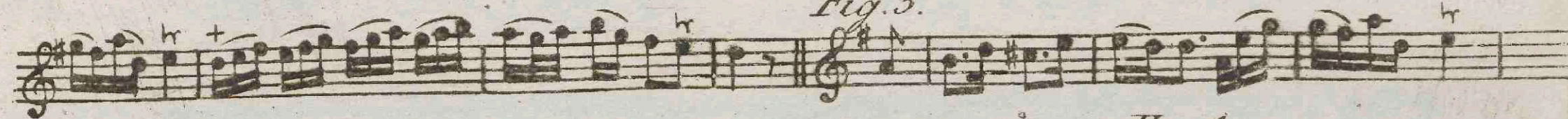


Fig. 4.

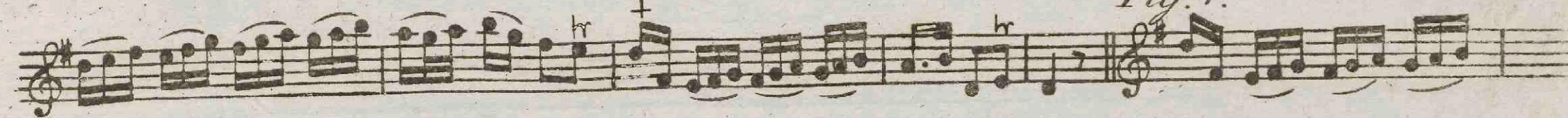


Fig. 5.



Fig. 6.



Fig. 7.

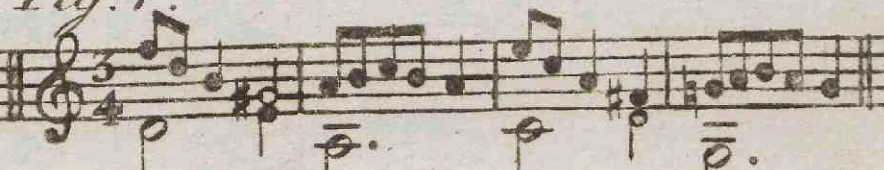


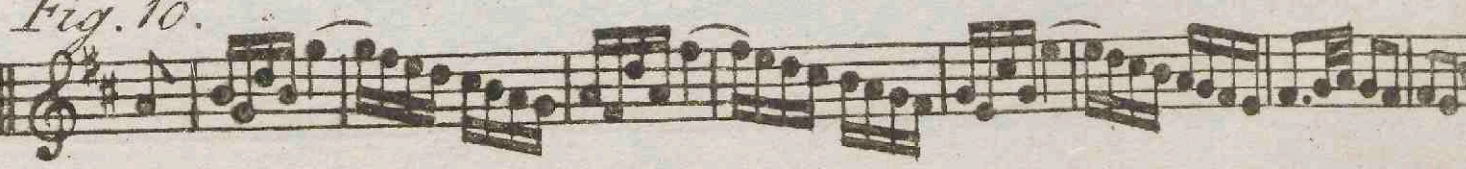
Fig. 8.



Fig. 9.



Fig. 10.



Plaat XVIII

Fig. 1.

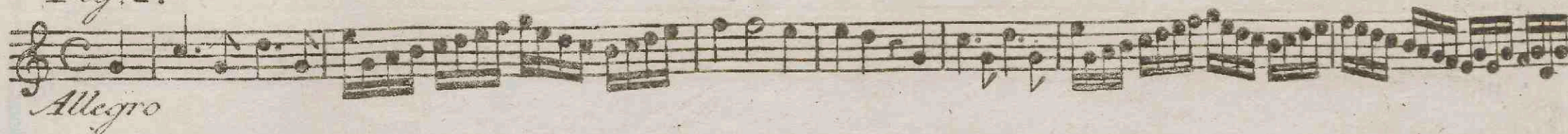


Fig. 2.



Fig. 3.



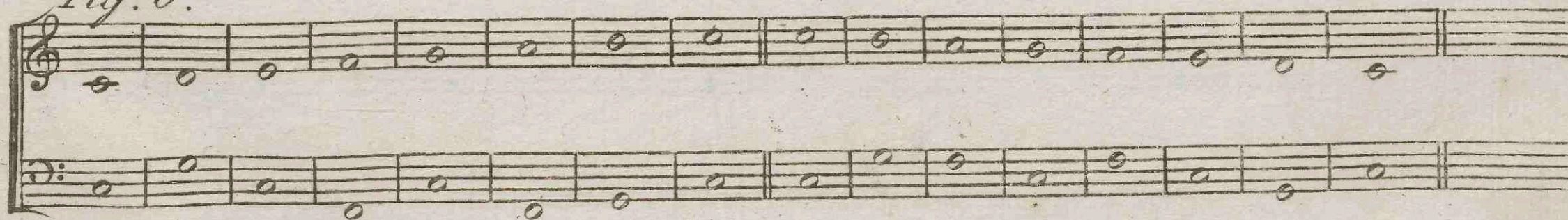
Fig. 4.



Fig. 5.



Fig. 6.



Plaat. XIX.

Fig. 1.

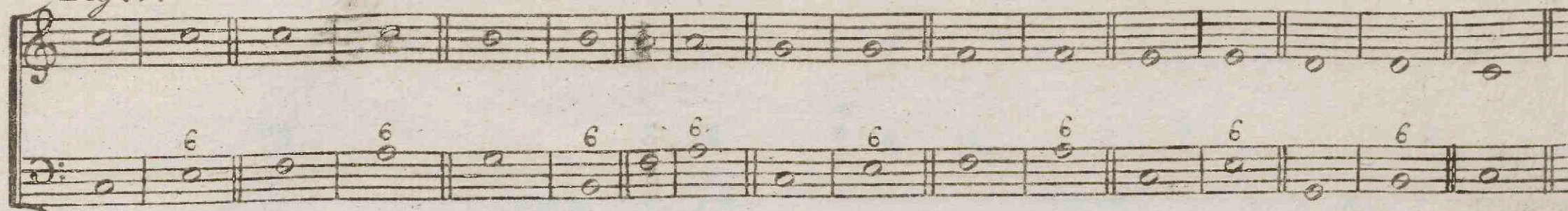
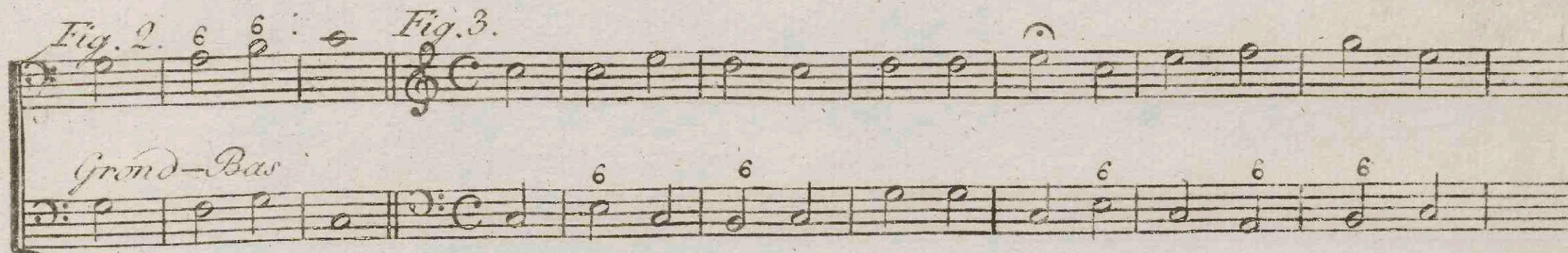
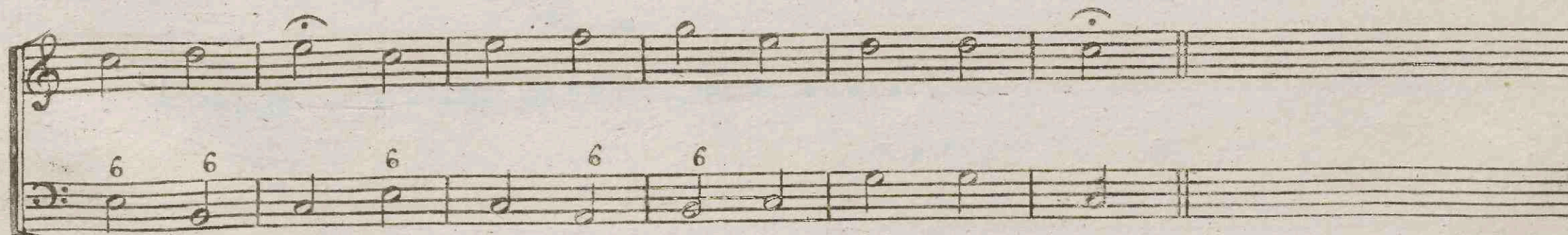
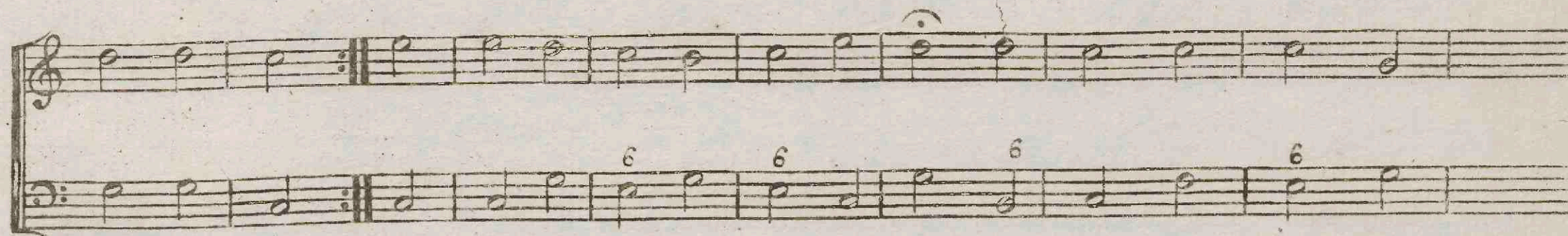


Fig. 2. 6 6 : Fig. 3.



Grond-Bas



Plaat. XX.

Fig. 1.

(a)

(b)

(c)

(d)

(e)

(f)

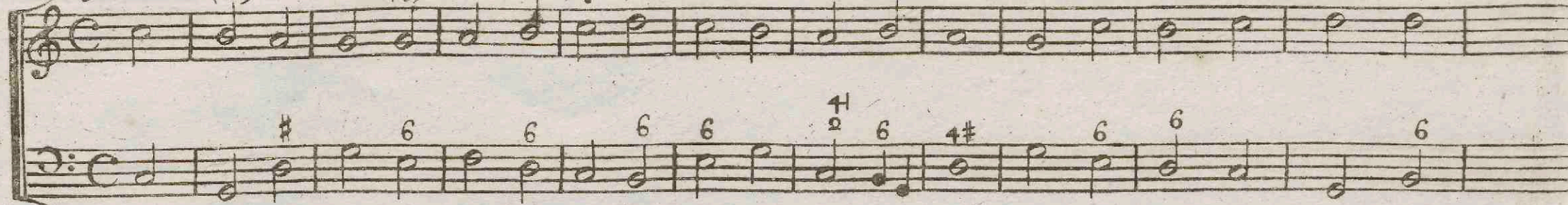


Fig. 2.

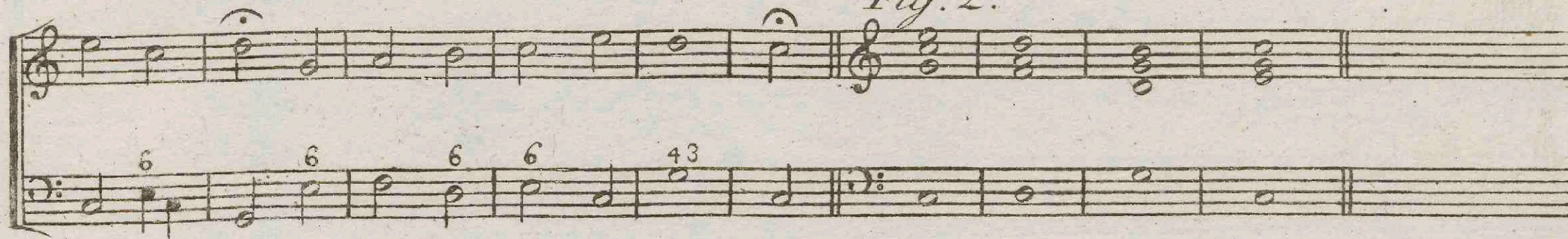


Fig. 3.

6

6

6

6

+

Fig. 4.

Fig. 5.

Fig. 6.



Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

Fig. 11.

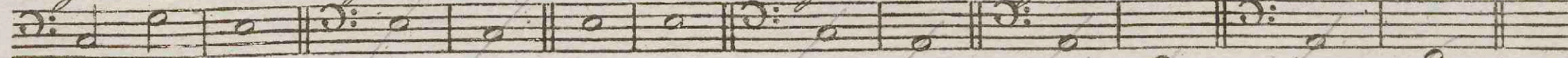


Fig. 12.

Fig. 13.

Fig. 14.

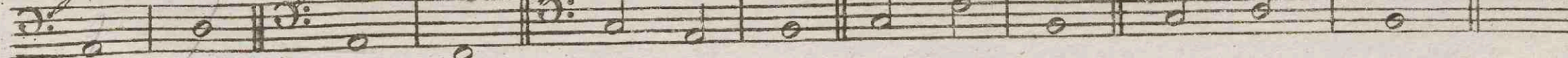


Fig. 15.

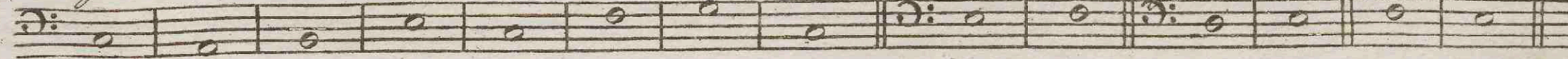
+

Fig. 16.

Fig. 17.

#

#



Plaat. XXI.

Fig. 1.



Fig. 5.

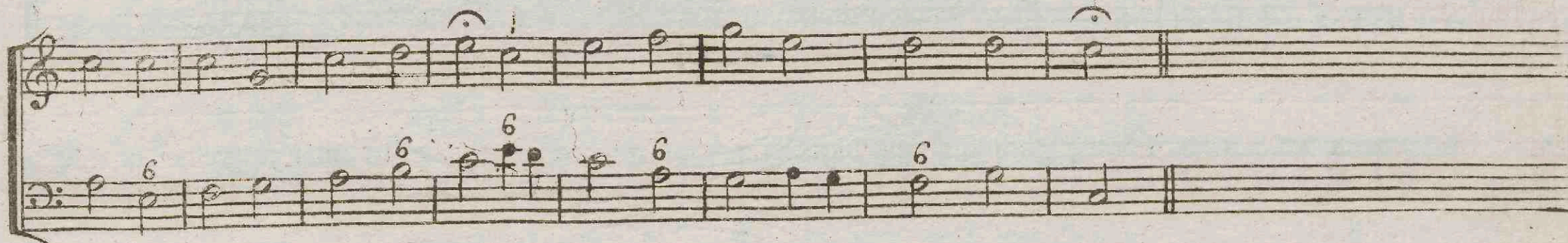
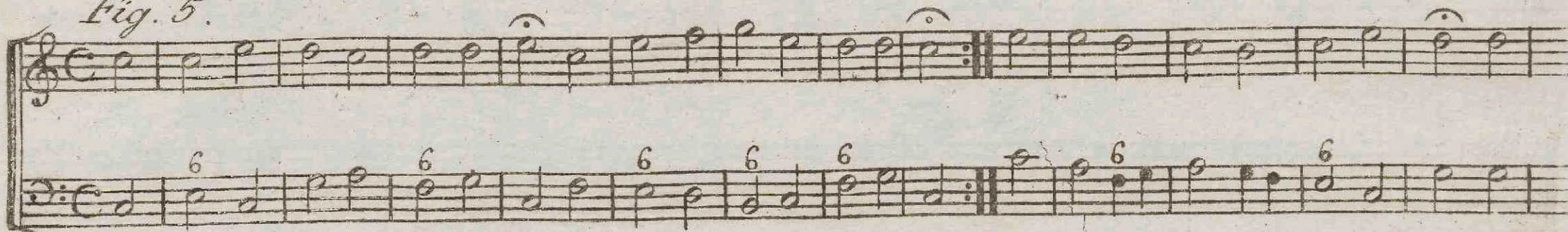
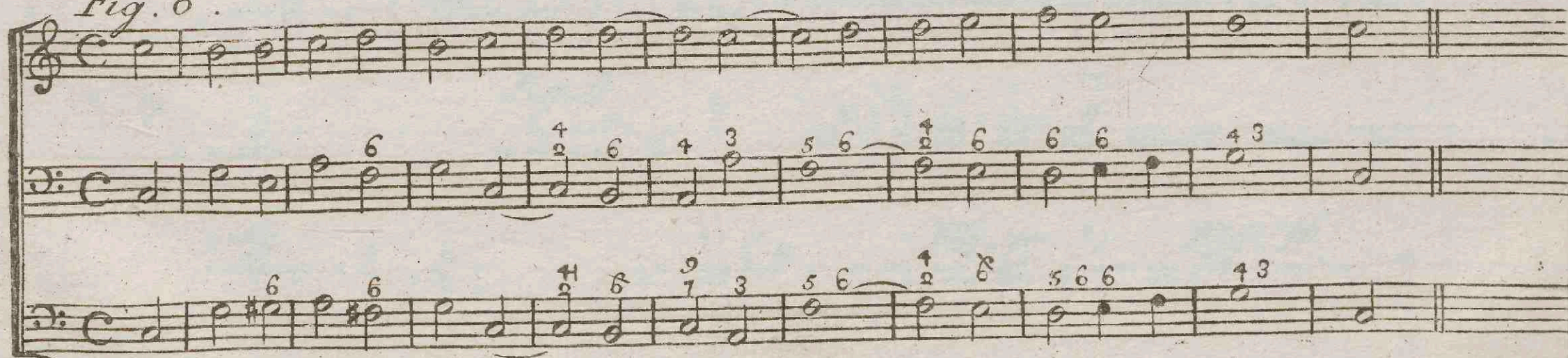


Fig. 6.



Plaat. XXII.

Fig. 1.

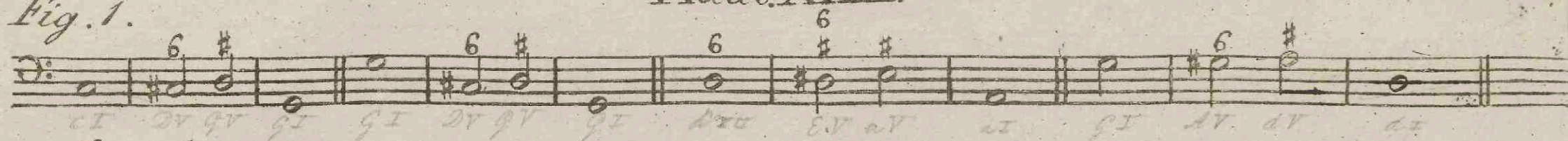


Fig. 2.

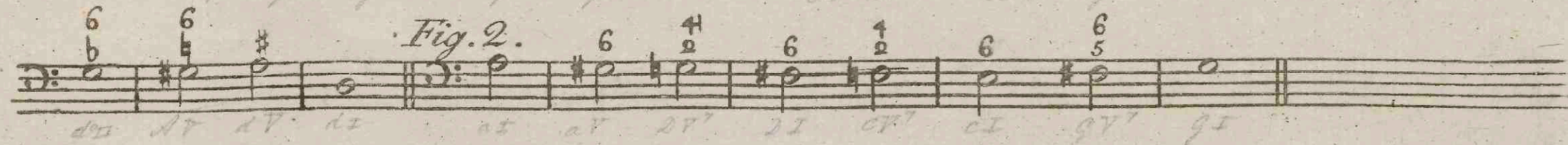


Fig. 3.

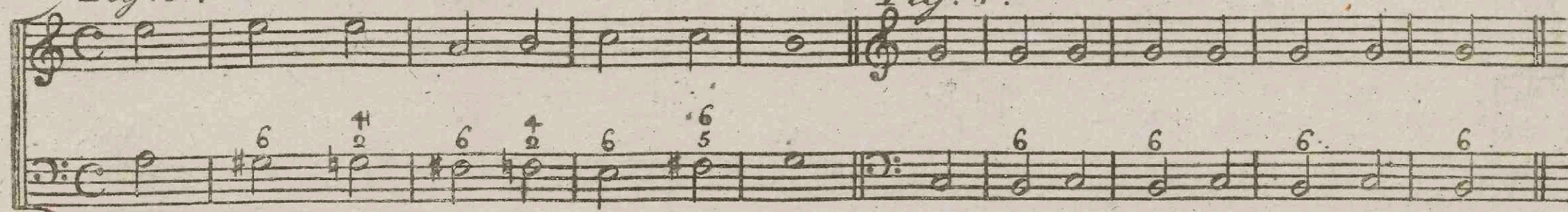


Fig. 4.

Fig. 6.

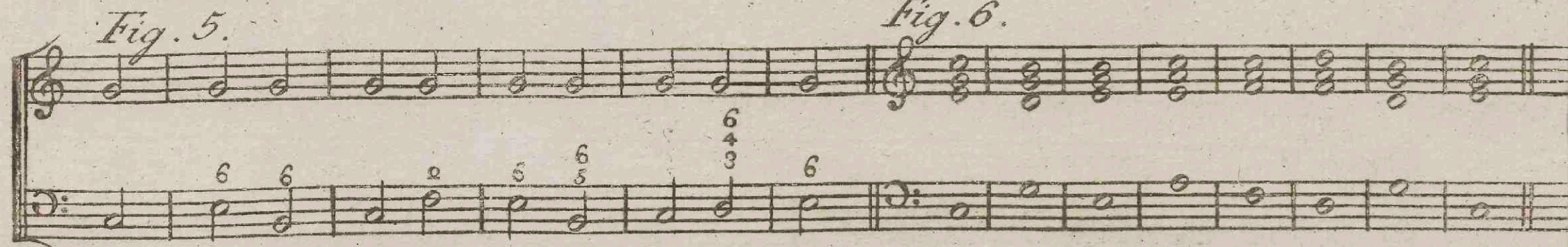


Fig. 5.

Fig. 8.

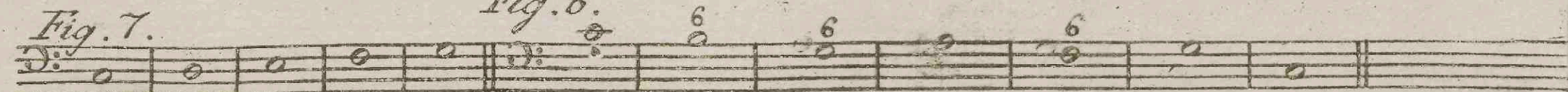


Fig. 7.

Fig. 10.

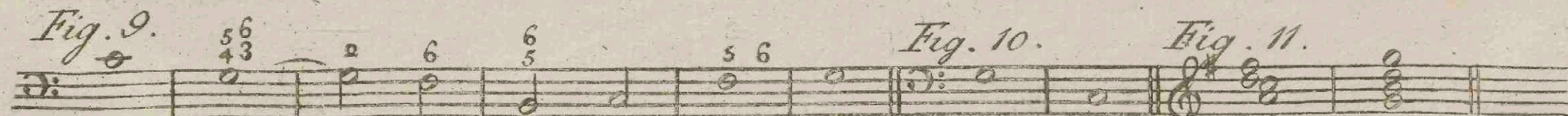
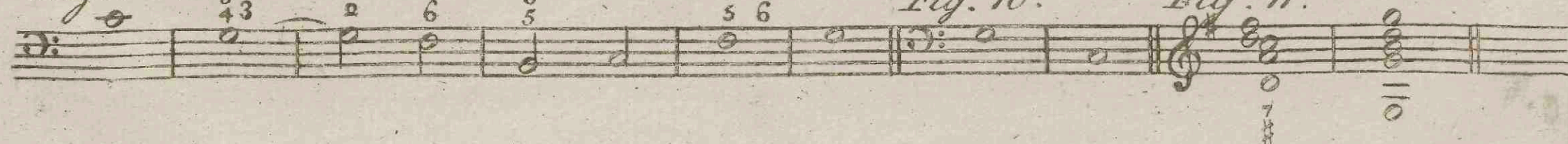


Fig. 11.



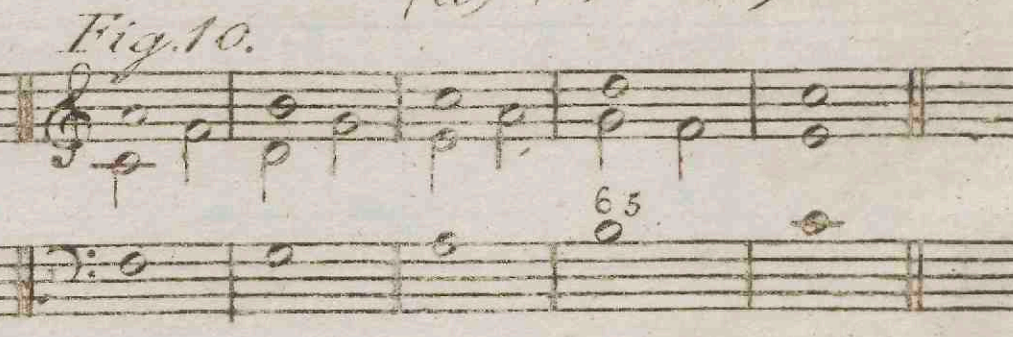
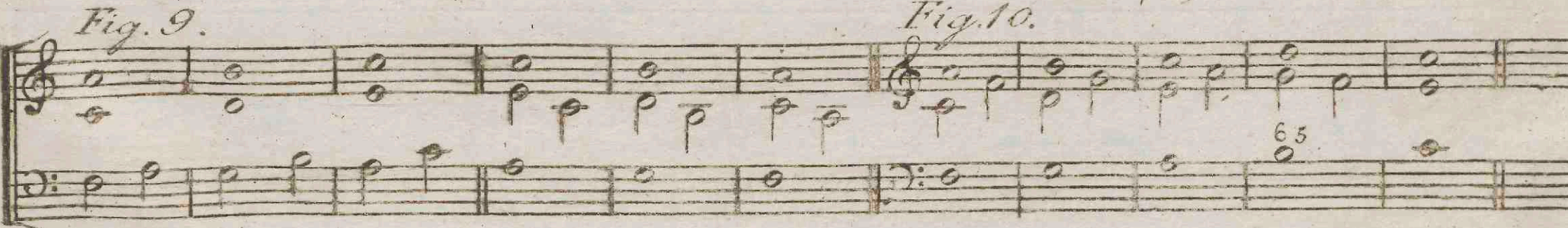
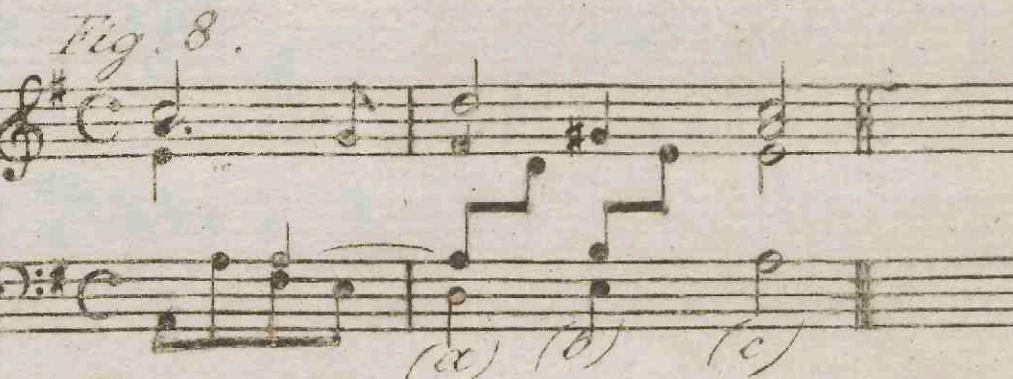
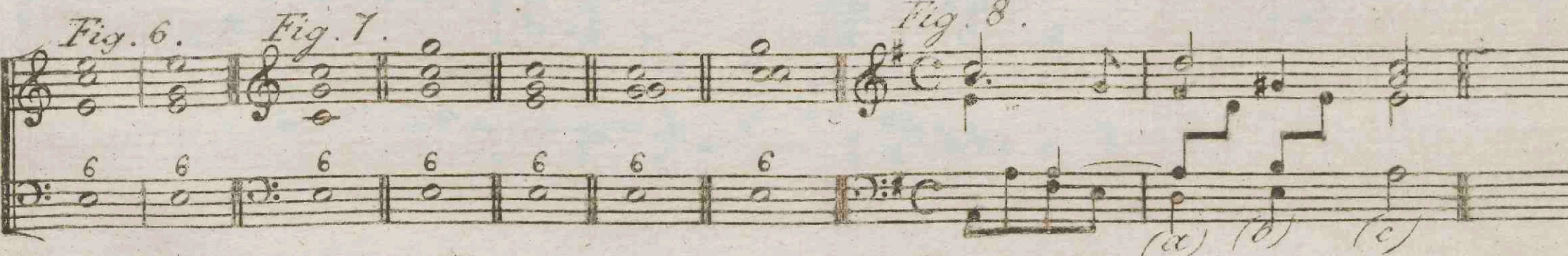
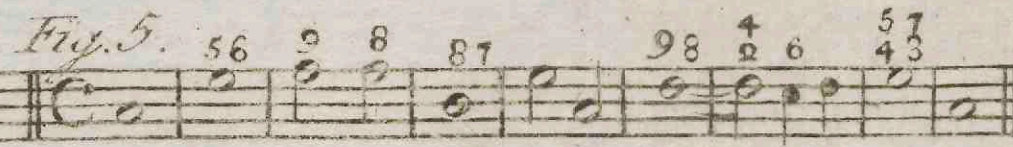
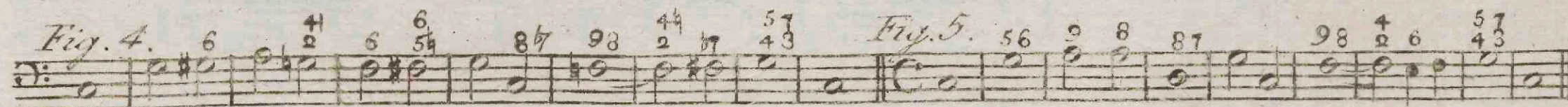
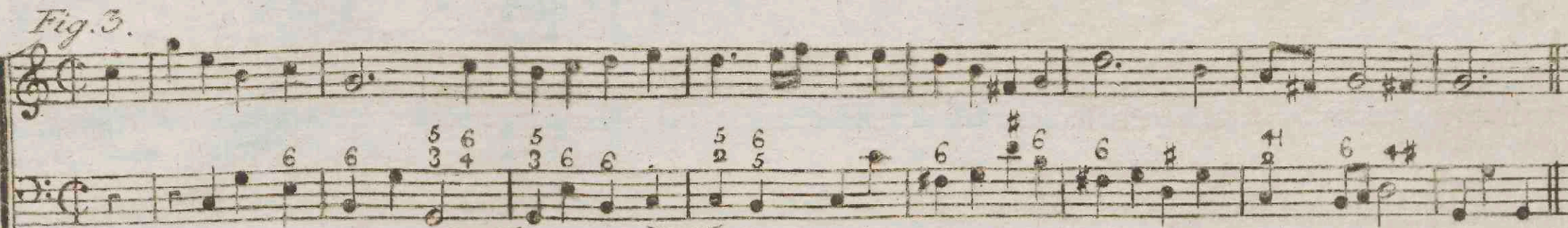
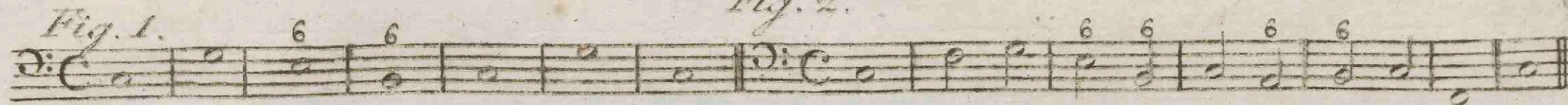
Plaat XXIII.

Fig. 1. *Fig. 2.* *Fig. 3.* *Fig. 4.* *Fig. 5.* *Fig. 6.* *Fig. 7.* *Fig. 8.* *Fig. 9.* *Fig. 10.* *Fig. 11.* *Fig. 12.*

The musical score consists of 12 figures, each on a five-line staff. Figures 1 through 7 are written in bass clef, while figures 8 through 12 are in treble clef. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-7 above or below notes. Some figures have articulation marks like slurs or accents. Figure 9 includes a diagonal line connecting a note in the treble staff to a note in the bass staff. Figure 12 shows a change in clef from treble to bass in the middle of the figure.

Plaat XXIV

Fig. 2.



Plaat XXV

Fig. 1. *Fig. 2.* *Fig. 3.* *Fig. 4.*

Fig. 5. *Fig. 6.* *Fig. 7.*

Fig. 8. *Fig. 9.* *Fig. 10.*

Fig. 11. *Fig. 12.*

of

in plaats van

goed *niet goed*

in plaats van

bd

Gezang voor 4 Stemmen.

Plaat XXVI

Cantus firmus

Canto o Soprano

Four staves of music for Soprano, Alto, Tenor, and Bass voices. The key signature is one sharp (F#) and the time signature is common time (C). The Soprano staff has a treble clef and a fermata over the final note. The Alto staff has a treble clef and a repeat sign. The Tenor staff has a treble clef and a repeat sign. The Bass staff has a bass clef and a repeat sign. The music consists of a series of notes, some with accidentals (sharps and naturals), and some with fingerings (6, #).

Continuation of the musical score for Soprano, Alto, Tenor, and Bass voices. The key signature is one sharp (F#) and the time signature is common time (C). The Soprano staff has a treble clef and a fermata over the final note. The Alto staff has a treble clef and a repeat sign. The Tenor staff has a treble clef and a repeat sign. The Bass staff has a bass clef and a repeat sign. The music consists of a series of notes, some with accidentals (sharps and naturals), and some with fingerings (6, #).

II. Deel.

Plaat XXVII

Fig. 1.

Fig. 2.

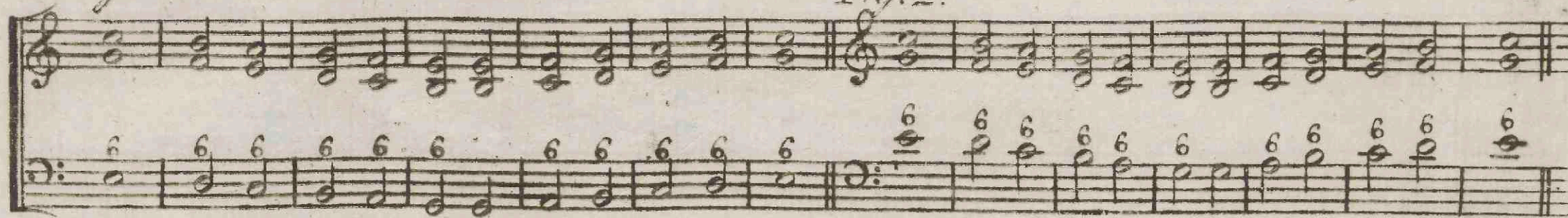


Fig. 3.

Fig. 4.

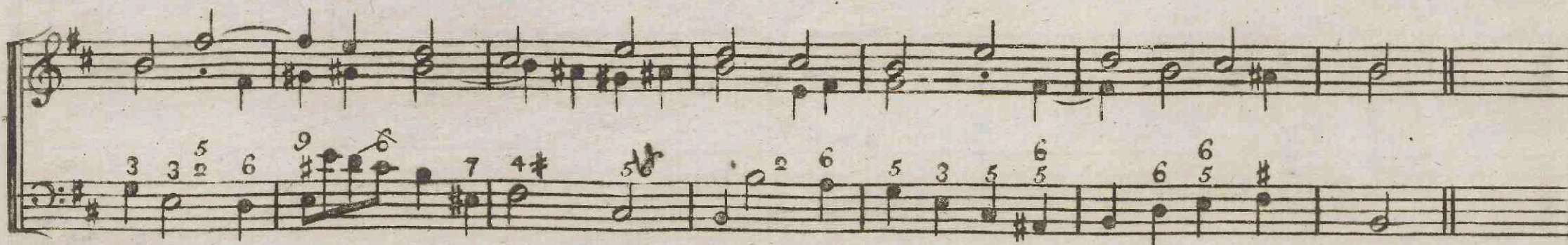
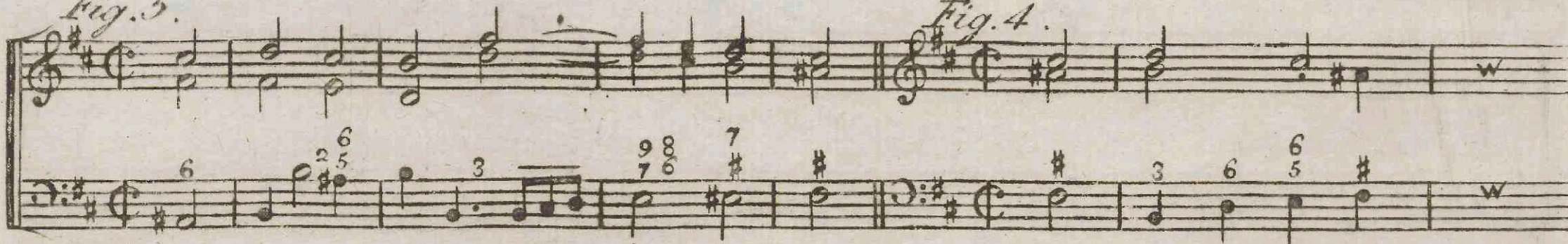
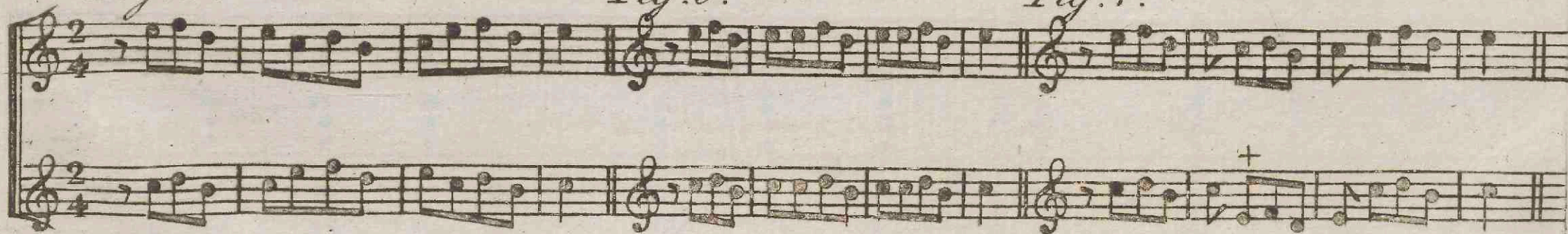


Fig. 5.

Fig. 6.

Fig. 7.



Plaat. XXVIII.

Fig. 1. Fig. 2. Fig. 3. Piaat. XXVIII.

Handwritten musical score for two staves, labeled Fig. 1, Fig. 2, and Fig. 3. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (C). The first staff contains three measures of music, each with a different fingering (6, 9, 3). The second staff contains three measures of music, each with a different fingering (6, 9, 3). The third staff contains three measures of music, each with a different fingering (6, 9, 3). The piece ends with a double bar line.

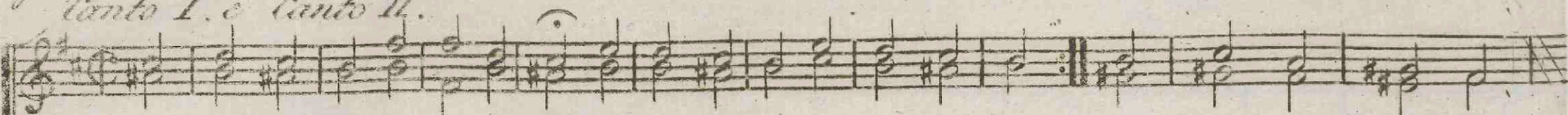
Fig. 9. Fig. 10. Fig. 11.

Fig. 12.

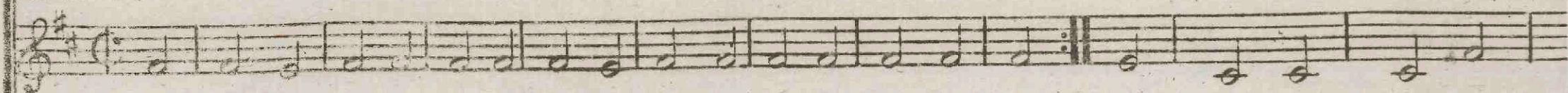
Handwritten musical notation for Fig. 12, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The notation includes notes, rests, and fingerings (numbers 1-5) written below the notes. The piece is divided into measures by bar lines.

Gezang voor 5 Stemmen
Canto I. e Canto II.

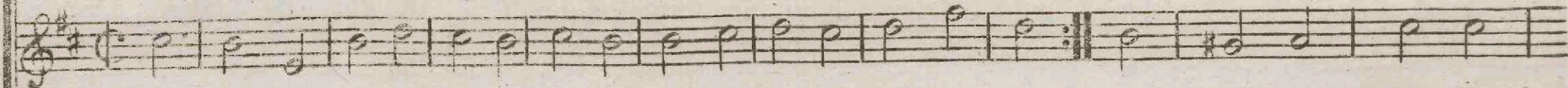
Plaat **XXIX**



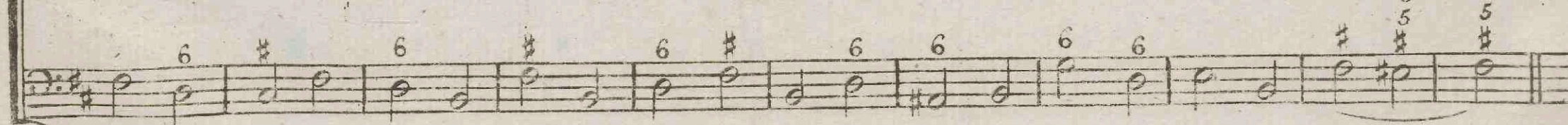
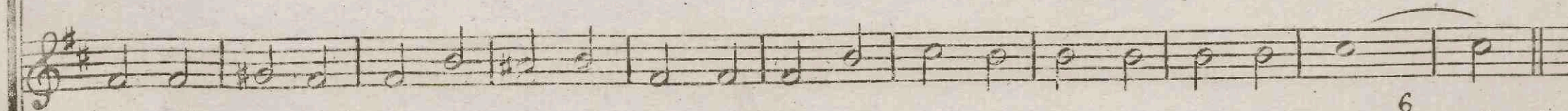
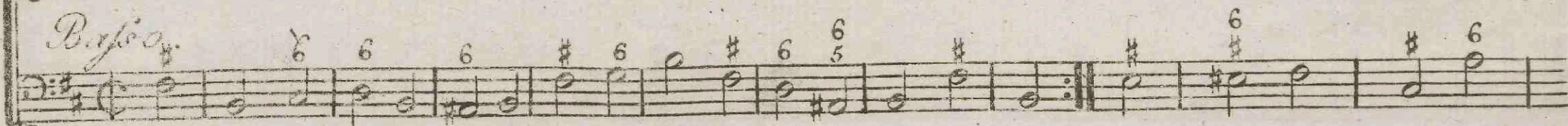
Alto.



Tenore.



Basso.



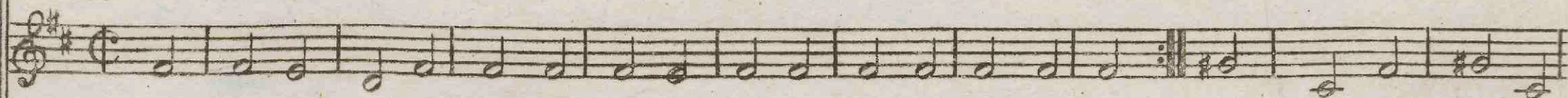
Gezang voor 6 Stemmen

Plaaf XXX.

Canto I. e Canto II.



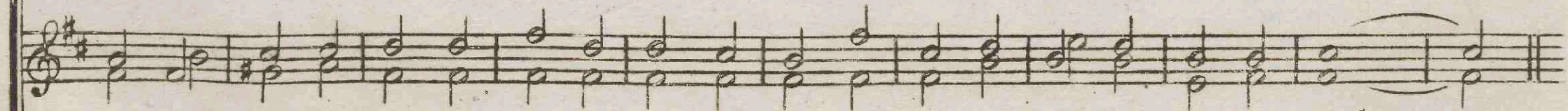
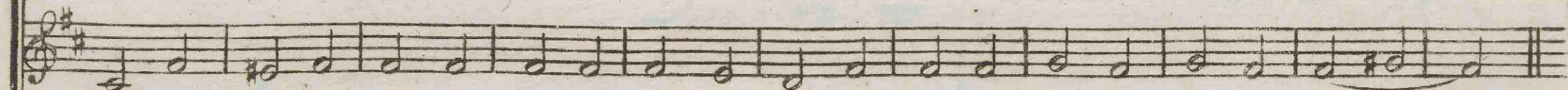
Alto



Tenore I. e Tenore II.



Basso



II. Deel.

Pla at XXXI

Fig. 1.

Fig. 2.

Fig. 3.



Fig. 4.

Fig. 5.



Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

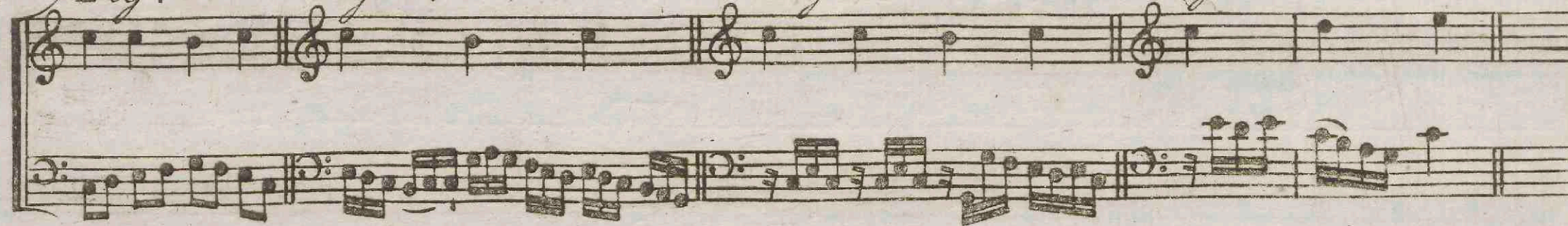
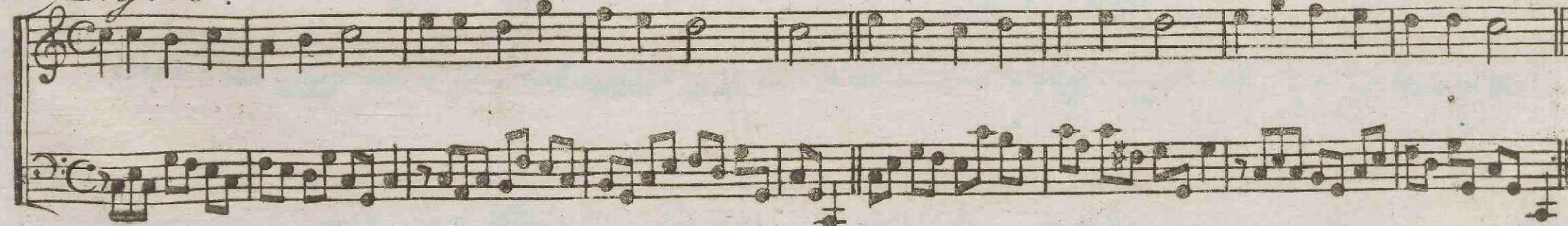


Fig. 10.



Plaat XXXII.

Fig. 1.

Fig. 2.



Fig. 3.

Fig. 4.



Fig. 5.

Fig. 6.

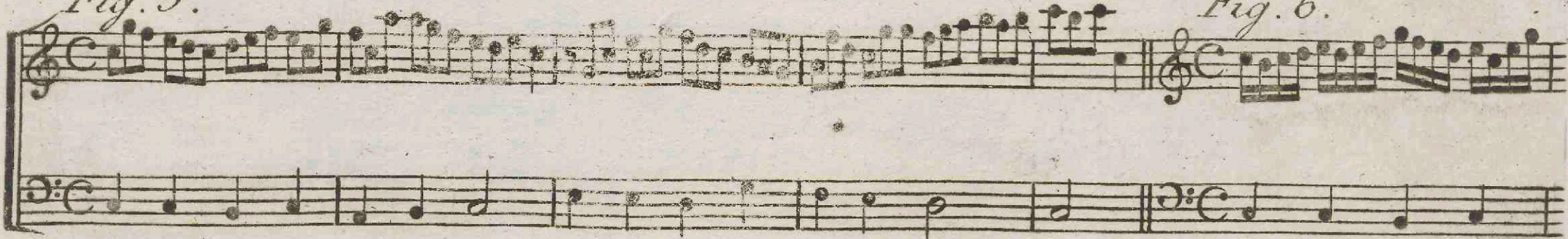
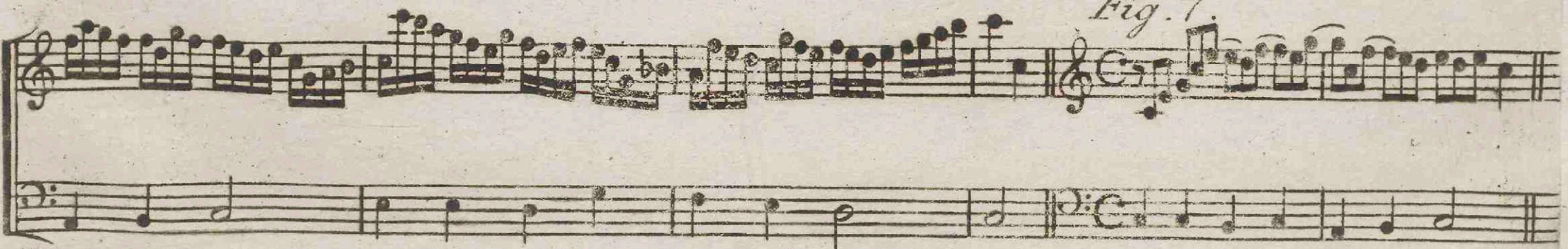


Fig. 7.



Plaat XXXIII

Fig. 1.

Fig. 2.

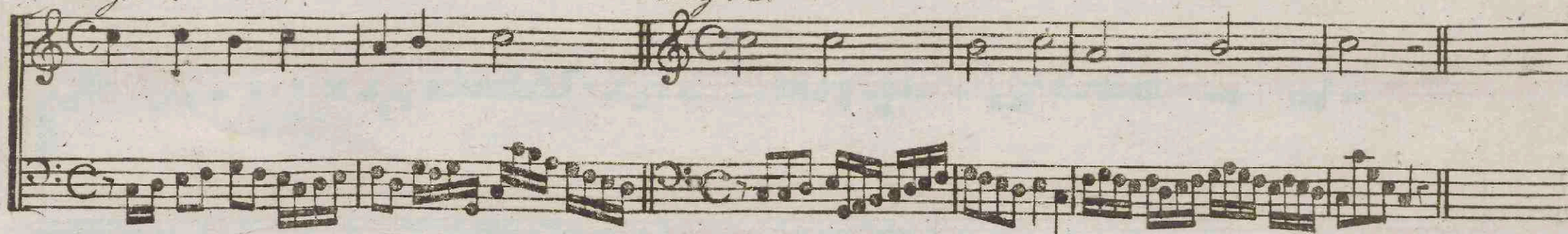


Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

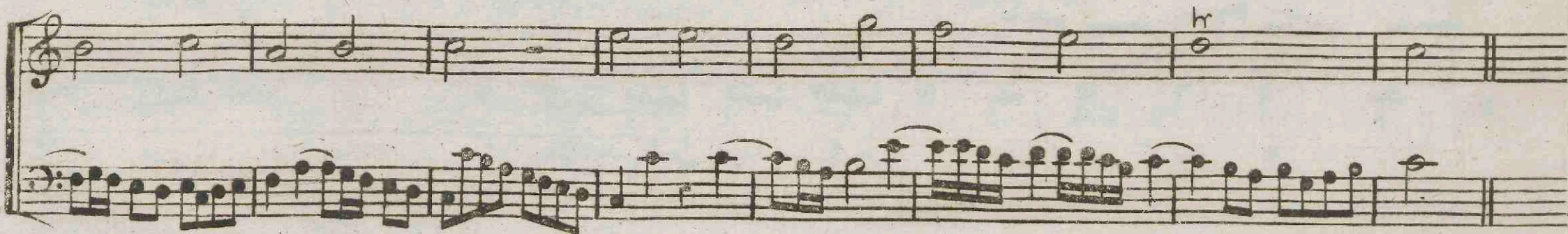
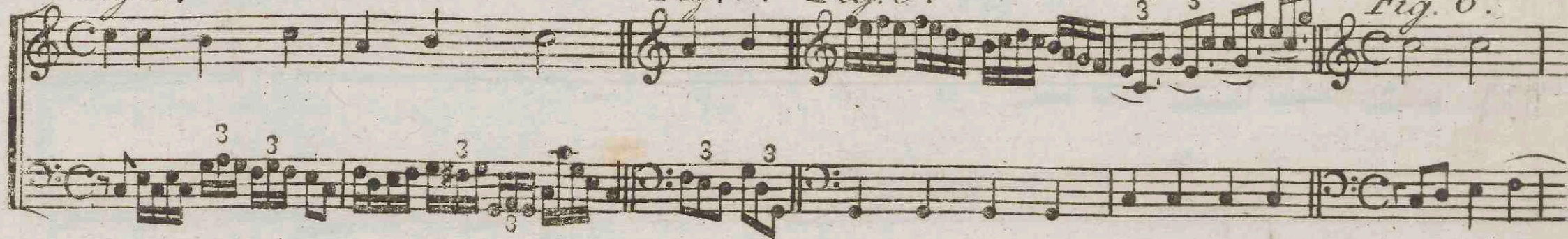
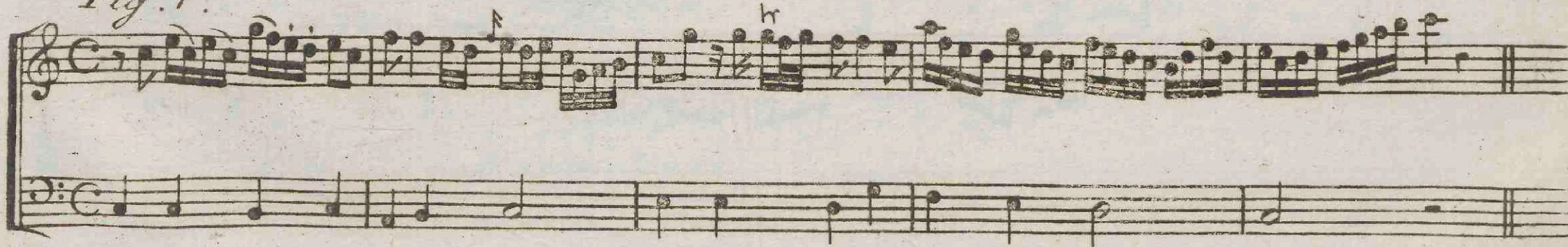


Fig. 7.



Plaat XXXIV

Fig. 1.

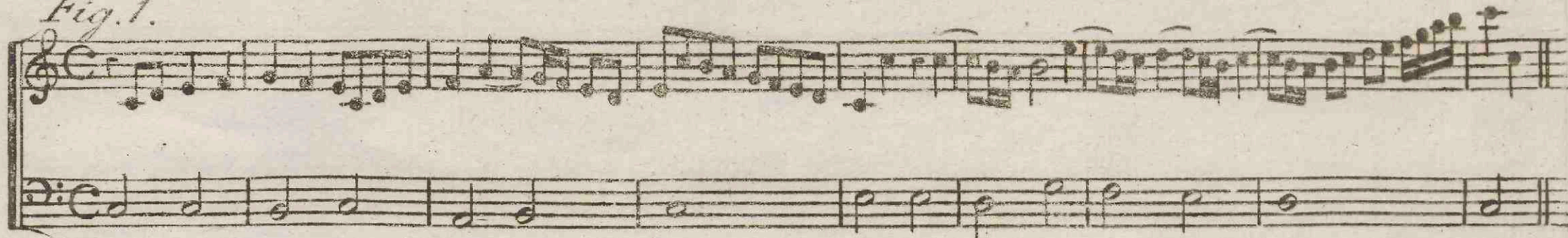


Fig. 2.



Fig. 3.



Fig. 4.

Fig. 5.

Fig. 6.



Fig. 7.

Fig. 8.

Pla at XXXV

Fig. 1.

Fig. 2.

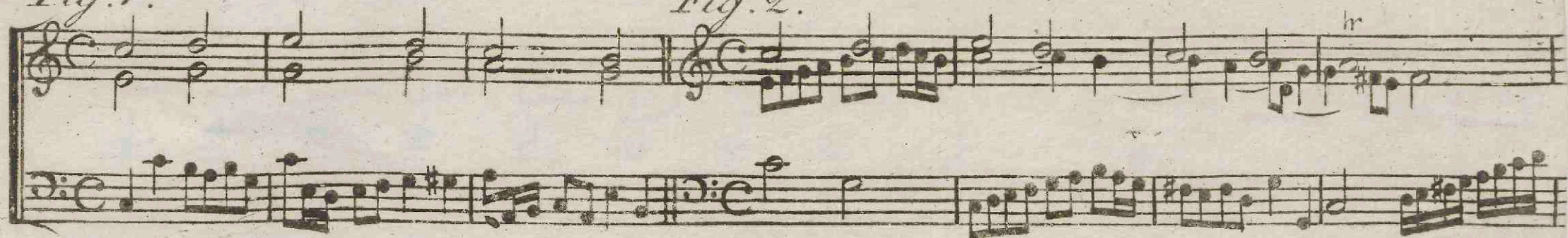


Fig. 3. 1

C. Fr.

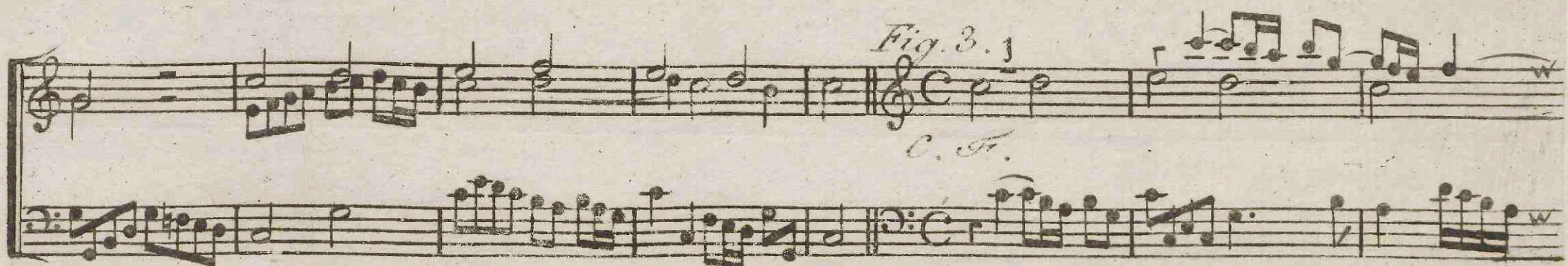


Fig. 4.

C. Fr.

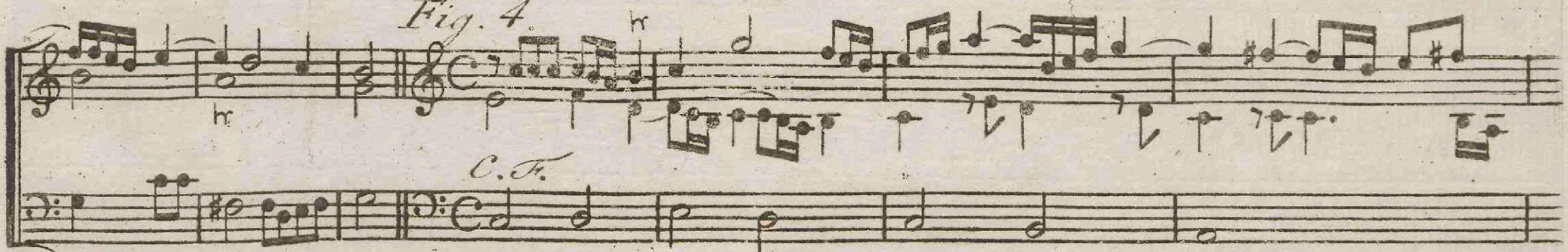
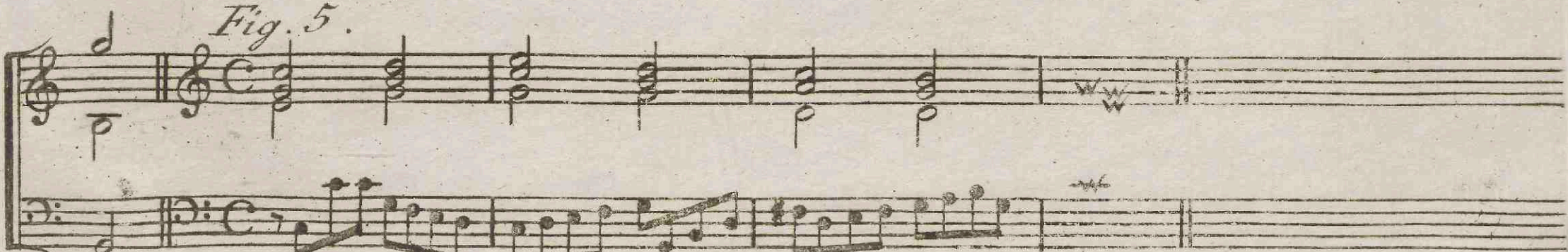


Fig. 5.



Plaāt XXXVI

Fig. 1.

Fig. 2.

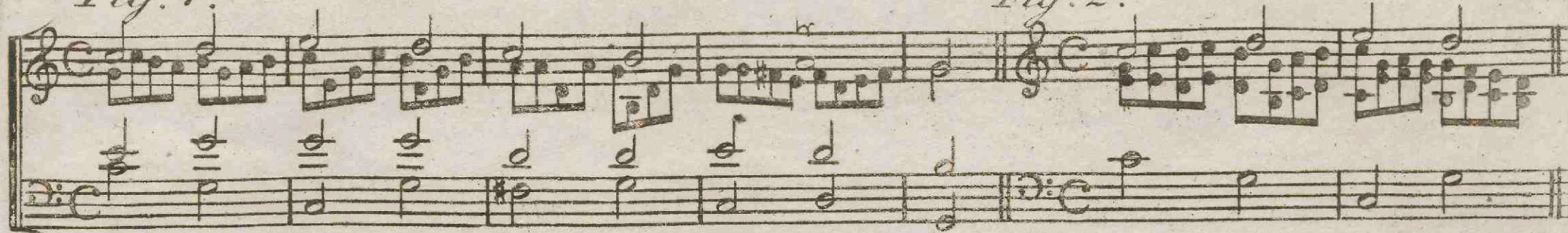


Fig. 3.

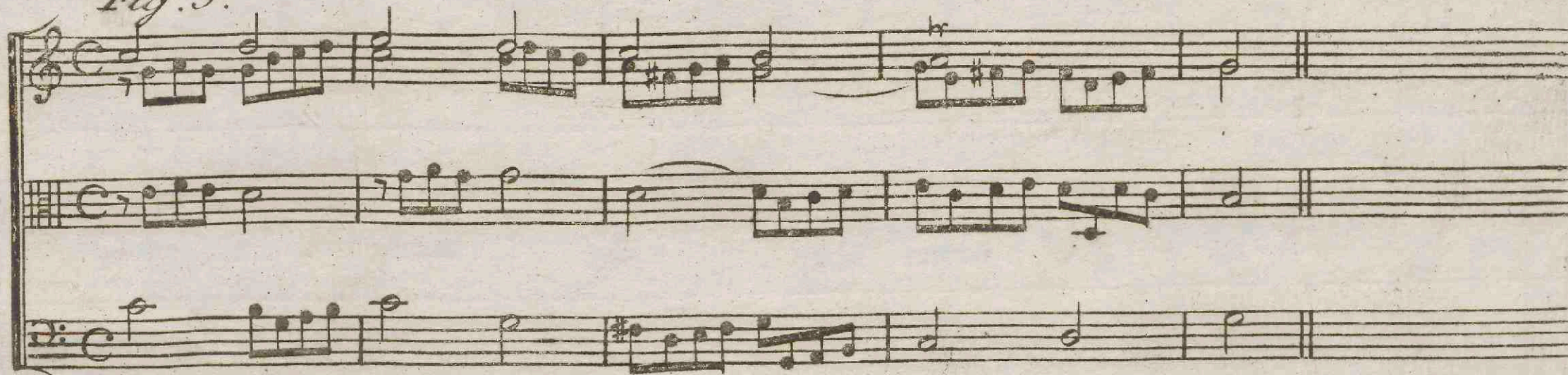


Fig. 4.

Fig. 5.

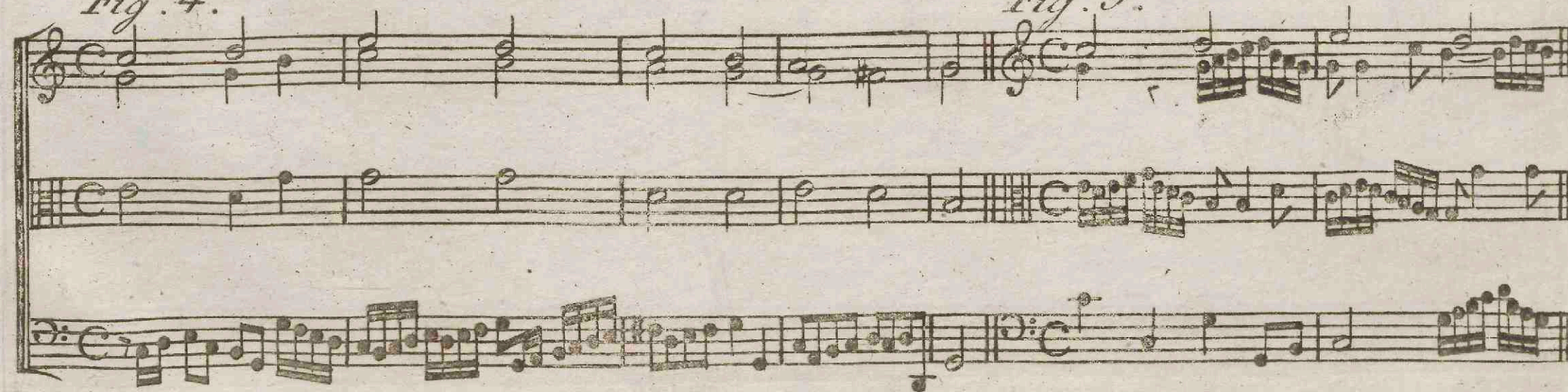


Fig. 1.

Plaat XXXVII

Fig. 1. Musical notation for three staves (treble, alto, and bass clefs). The bottom staff includes fingerings (e.g., 5, 2, 6, 7, 9, 7, 1, 5, 3, 7, 5, 3, 9, 7, 8, 6, 6, 5, 4, #, 6) and a trill (tr) above the final measure.

Fig. 2.

Fig. 2. Musical notation for three staves (treble, alto, and bass clefs). The bottom staff includes fingerings (e.g., 3, 5, 4, 3, 7, 7, 7, 7, 7, #, 6, 5, 4, #) and a trill (tr) above the final measure. The initials "C. H." are written below the first measure of the top staff.

Fig. 3.

Fig. 3. Musical notation for two staves (treble clef). The music is in common time (C).

Fig. 4.

Fig. 4. Musical notation for two staves (treble clef). The music is in common time (C).

Plaat XXXVIII

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

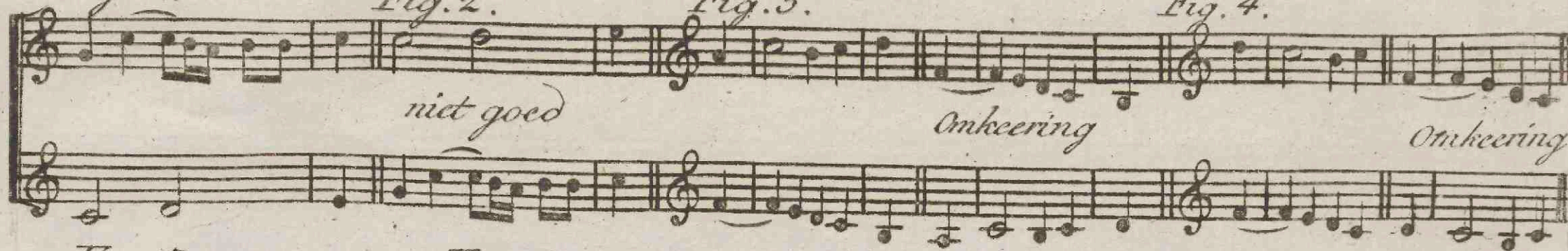


Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.



Fig. 11.

Fig. 12.

Fig. 13.

Fig. 14.

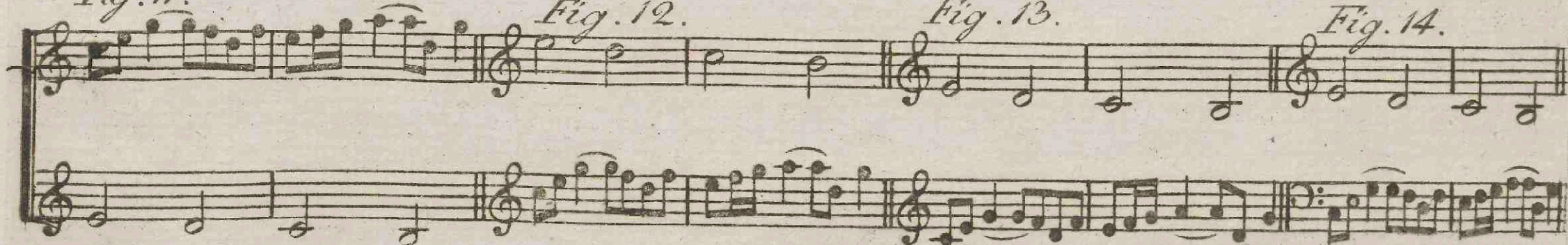
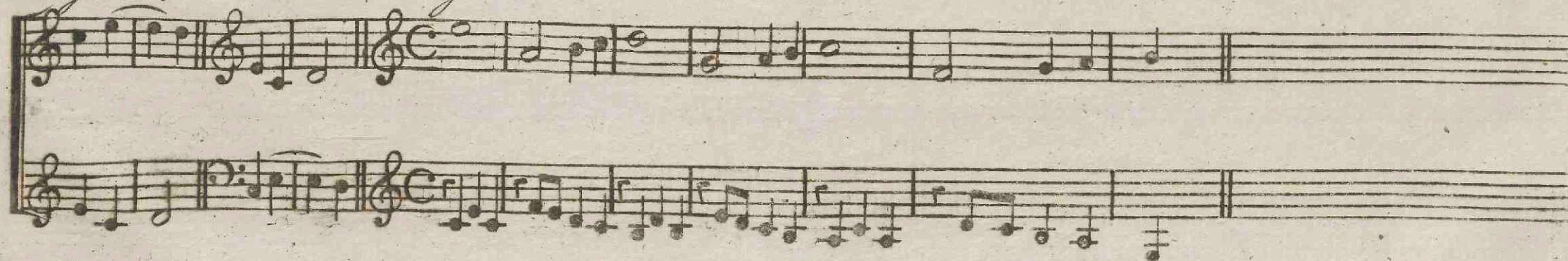


Fig. 15.

Fig. 16.



Plaat. XXXIX.

Fig. 1. Fig. 2.

Fig. 3. Fig. 4. Fig. 5. Fig. 6. Fig. 7. Fig. 8. Fig. 9. Fig. 15.

Fig. 10.

Fig. 11. Fig. 12. Fig. 13. Fig. 14.

The musical score consists of 15 figures, each represented by a two-staff system (treble and bass clef). The figures are arranged in five groups of three systems each. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines. Some figures are marked with red ink, including Fig. 9 and Fig. 15. The figures are labeled as follows: Fig. 1, Fig. 2, Fig. 3, Fig. 4, Fig. 5, Fig. 6, Fig. 7, Fig. 8, Fig. 9, Fig. 10, Fig. 11, Fig. 12, Fig. 13, Fig. 14, and Fig. 15.

Plaat. XL.

Fig. 1.

Omkeering

Fig. 2.

Fig. 3.

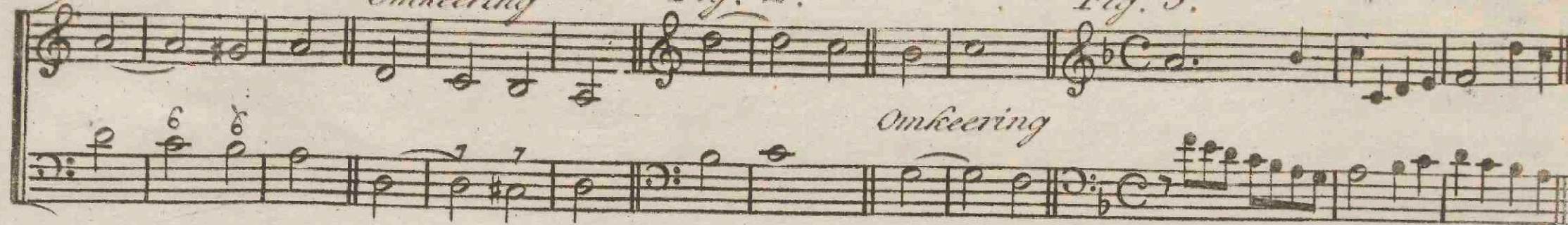


Fig. 4.

Fig. 5.

Fig. 6.

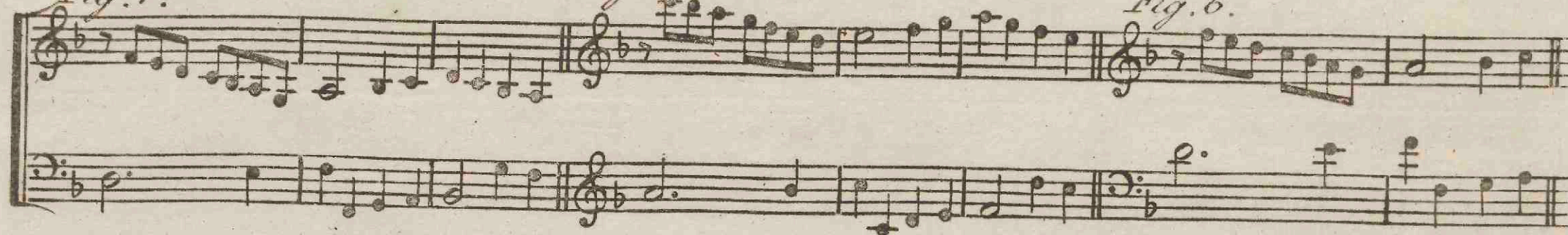


Fig. 7.

Fig. 8.

Omkeering

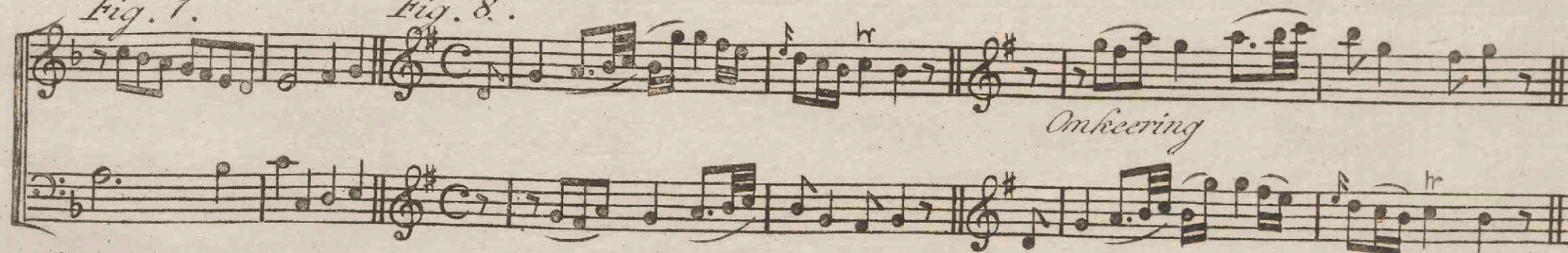


Fig. 9.

Fig. 10.

Fig. 11.

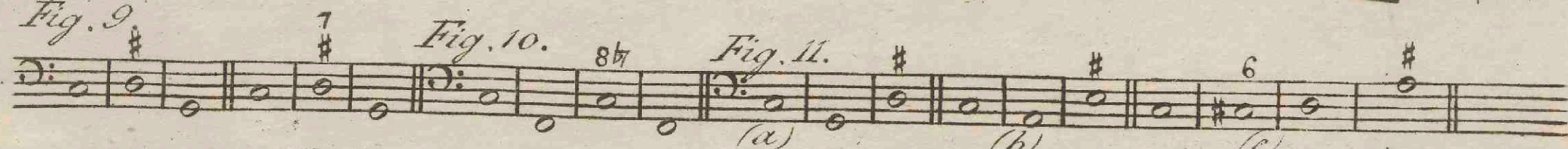
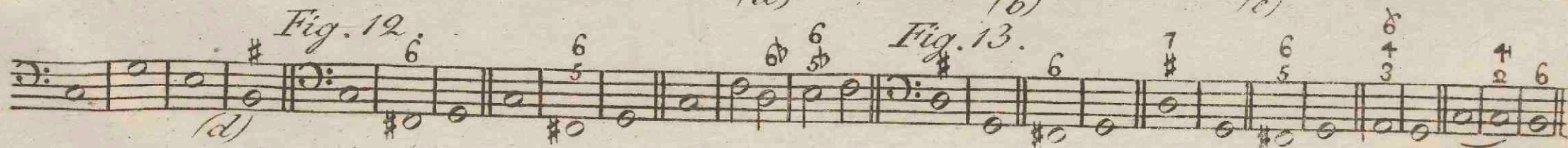


Fig. 12.

Fig. 13.



Plaat. XLI.

Fig. 1. 7 6 5

Fig. 2. 10 8 7

Fig. 3. 8 7

Fig. 4. 7

Fig. 5. 8 7 6 4 3

Fig. 6. 7

Fig. 7. 8 7

Fig. 8. 7

Fig. 9. 7

Fig. 10. 7

Fig. 11. 8 7

Fig. 12. 8 7

Fig. 13. 7

Fig. 14. 8 7

Fig. 15. 7

Fig. 16. 7

Fig. 17. 8 7 6 5

Fig. 18. 7

Fig. 19. 8 7

Fig. 20. 6 7

Fig. 21. 7 6 5

Fig. 22. 8 7

Fig. 23. 7

Fig. 24. 8 7

Fig. 25. 8 7 6 4 3

Fig. 26. 8 7

Fig. 27. 7

Fig. 28. 7

Fig. 29. 8 7

Fig. 30. 7

Fig. 31. 6 6

Fig. 32. 7 7 7 7

Fig. 33. 7

Fig. 34. 7

Plaat XLII

Fig. 1. Fig. 2. Fig. 3. Fig. 4. Fig. 5. Fig. 6. Fig. 7. Fig. 8. Fig. 9. Fig. 10. Fig. 11. Fig. 12. Fig. 13. Fig. 14. Fig. 15. Fig. 16. Fig. 17. Fig. 18. Fig. 19. Fig. 20.

The musical score consists of 20 figures, each presented on a two-staff system. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. Some figures have additional markings like '9b' or '7#'. Figure 16 is subdivided into (a), (b), and (c). The figures are arranged in five systems of two staves each.

Plaat XLIII.

Fig. 1.

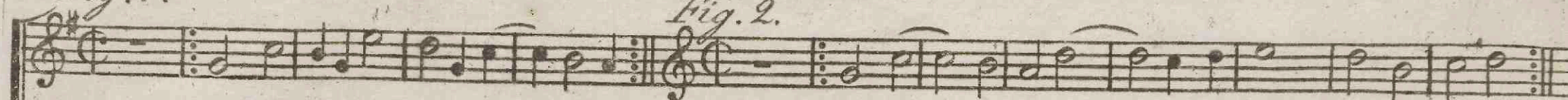


Fig. 2.



Fig. 3.



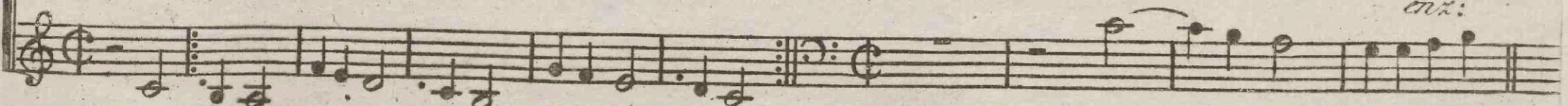
Fig. 4.



Fig. 5.



Fig. 6.



cra:

Fig. 7.

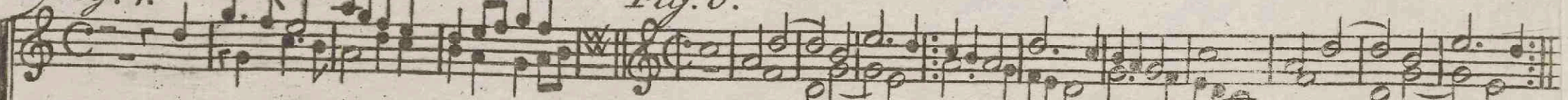


Fig. 8.

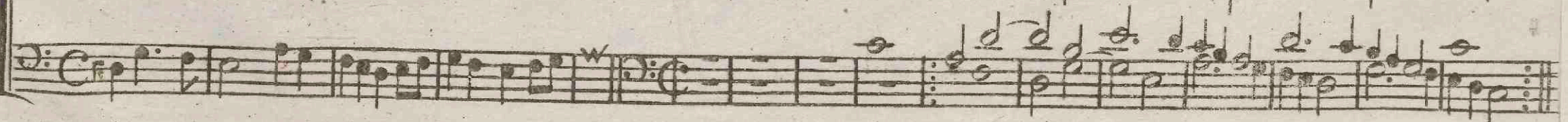


Fig. 1.
(a)

Plaat XLIV.

(b)

(c)

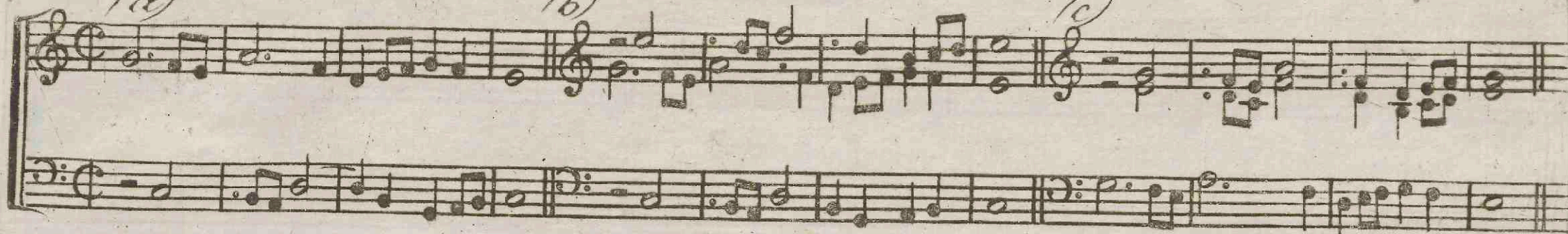


Fig. 2.

Fig. 3.

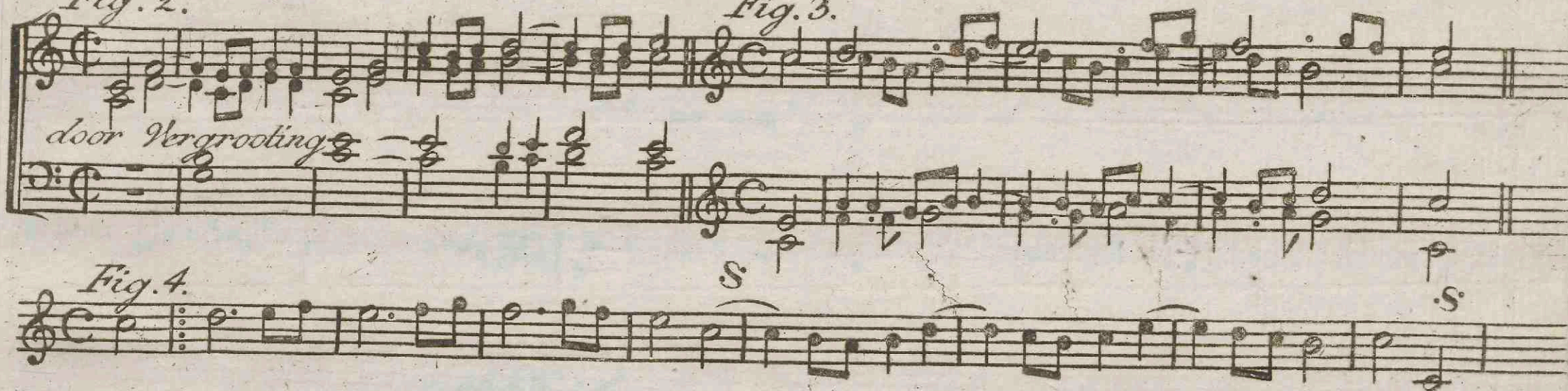


Fig. 4.

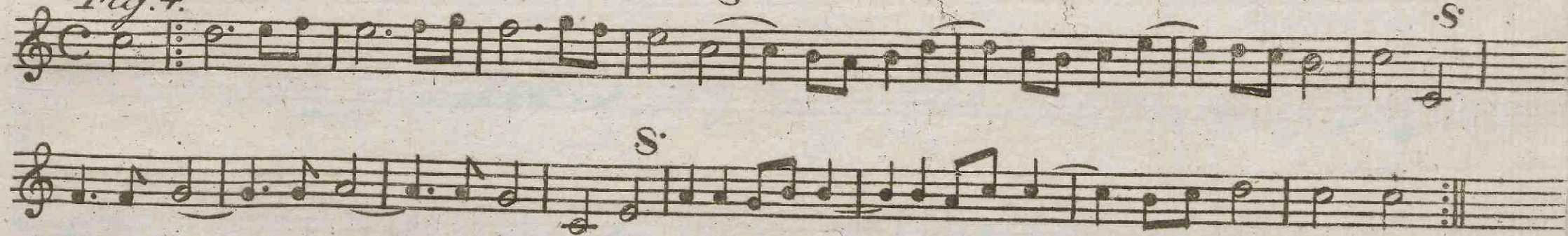
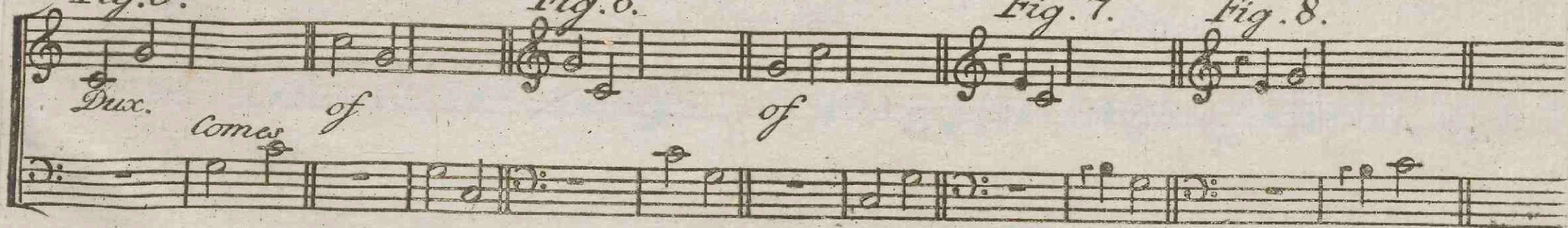


Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.



Plaat XLV

Fig. 1. Dux

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Comes

Fig. 7.

Comes

Fig. 8.

Comes

Dux

Dux

Fig. 9.

Comes

Fig. 10.

Comes

Dux

Dux

Fig. 11.

Dux

Fig. 12.

Dux

Fig. 13.

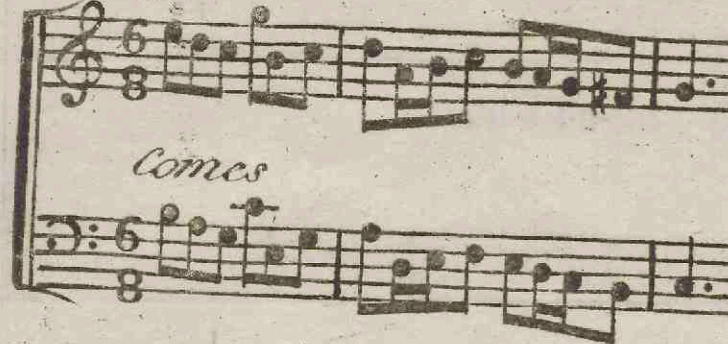
Dux

Comes

Comes

Comes

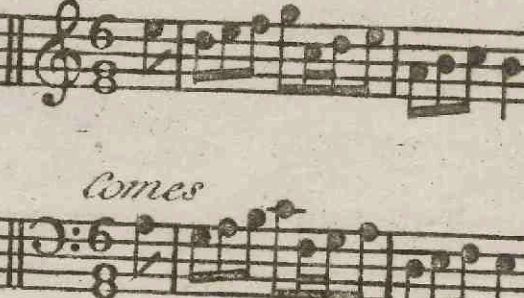
Fig. 1.
Dux



Comes



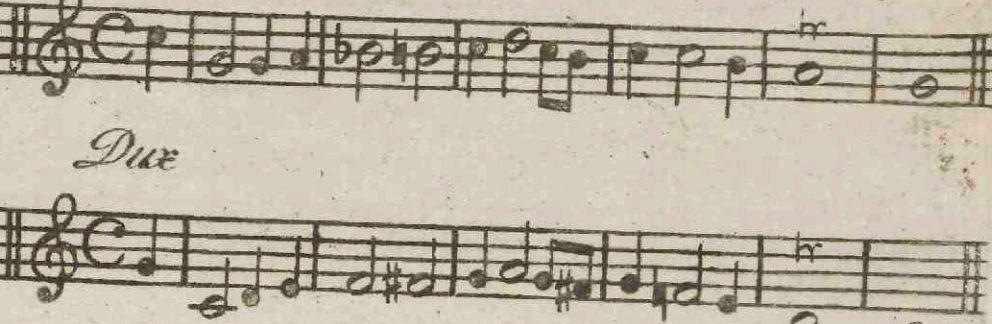
Fig. 2. Plaat XLVI
Dux



Comes



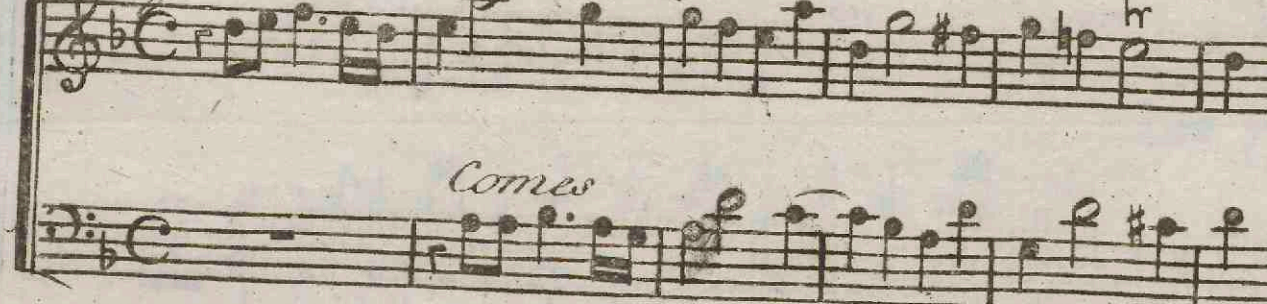
Fig. 3.
Comes



Dux



Fig. 4. Dux



Comes



Fig. 5.

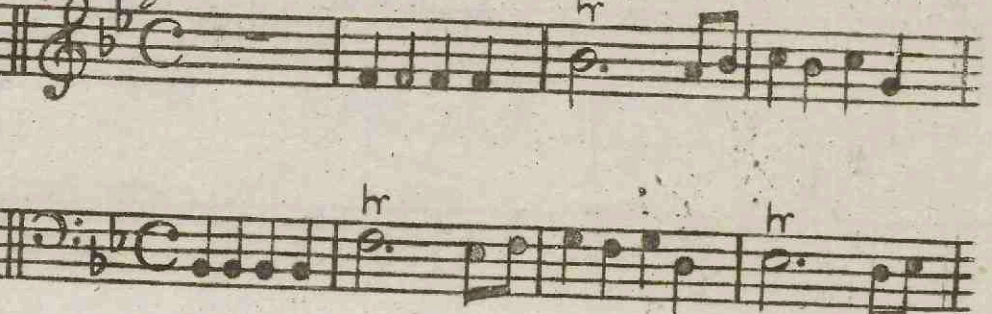
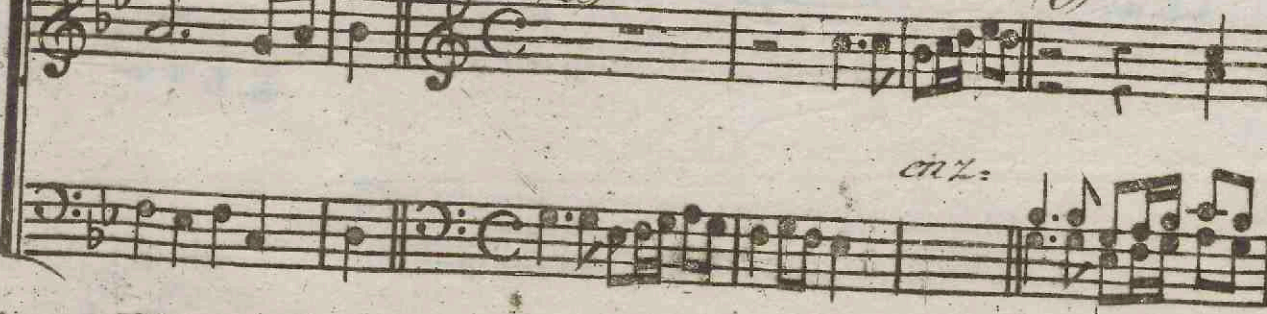
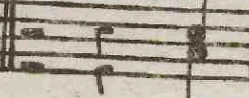


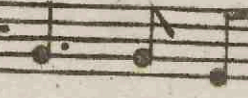
Fig. 6.
(a)



(b)



(c)



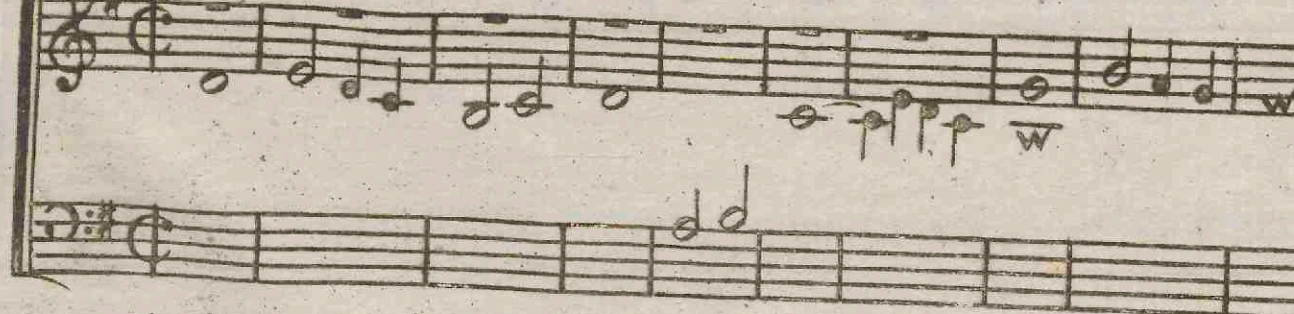
(d)



enl.



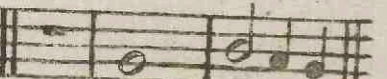
Fig. 7.
(a)



(b)



(c)



II Decl.

Fig. 1.
(a)

Plaet XLVII

(b)

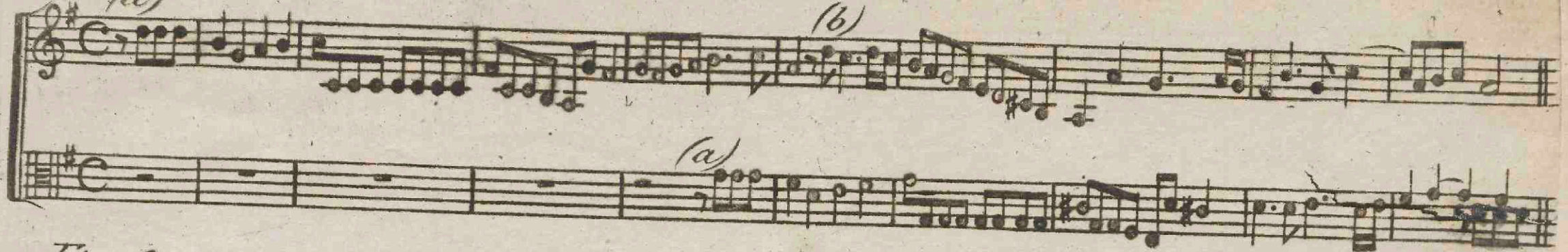


Fig. 2.

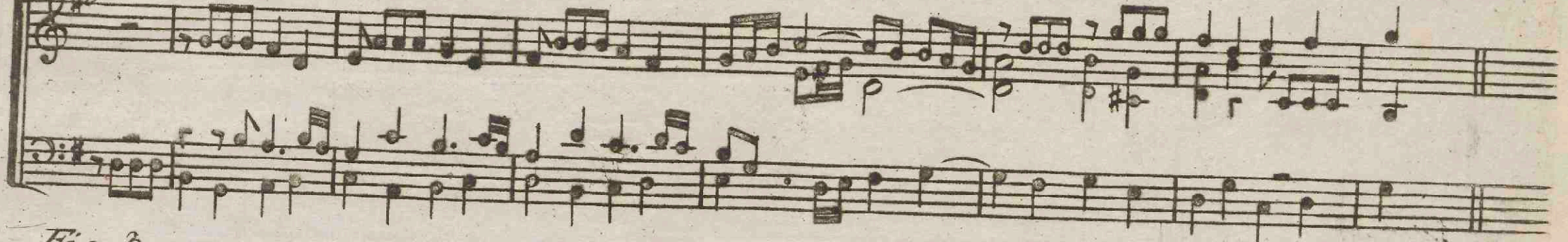


Fig. 3.

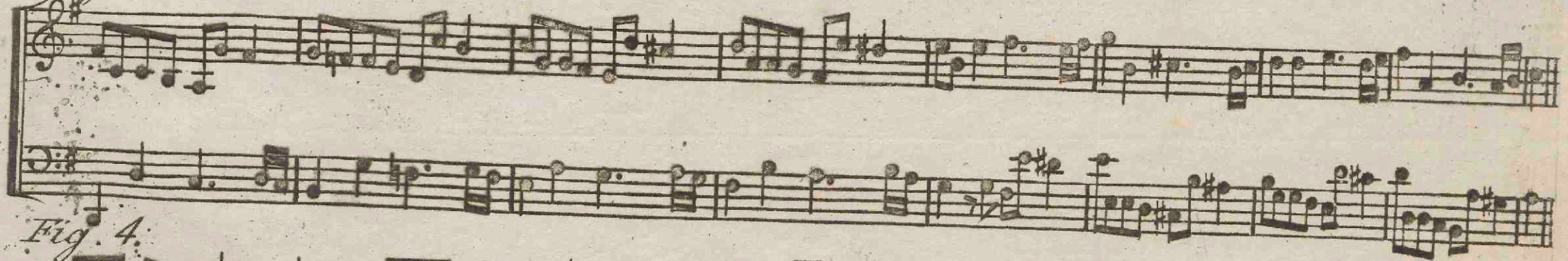


Fig. 4.

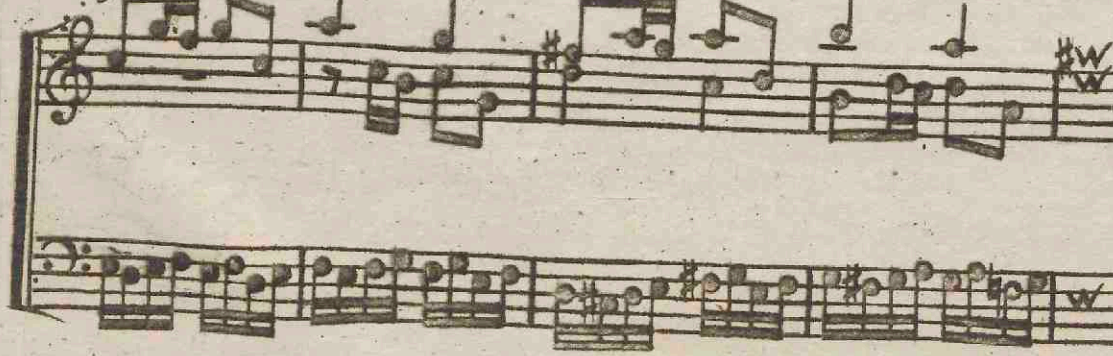


Fig. 5.

