

# Hollandse Boerenlietjes

## Volume 1: A–D

from the collection published by Estienne Roger  
arranged by Victor Eijkhout



## **Introduction**

If one tries to imagine music making in the homes of wealthy Dutch citizens of the 18th century, it is easy to think of the great composers of that era. However, that music may well have been beyond the skills of the average amateur, and so there was a large demand for more easy to play music. The Amsterdam publishers Estienne Roger and Pieter Mortier (largely plagiarizing Roger) capitalized on this, printing a collection of almost one thousand ‘Peasant Songs and Contra Dances’, in multiple volumes. In the following decades other publications in a similar vein, mostly of theatre melodies, followed. The success of these pieces is clear from the fact that the price of the volumes gradually more than doubled!

The Roger collection consists of fairly simple melodies, typically no more than 30 to 40 measures long and with a range of about an octave and a half, easy to play on the hand-viool, the flute, or oboe, as Mortier suggests on the title page. All pieces have appealing titles, sometimes suggesting a song ('Daer waeren drie Jonge Maegden': There were three young maidens) though no lyrics are given, sometimes indicating a theatrical connection ('Coridon en Isabelle', from a mid-17th century play) or a dance, and ranging from high-brow ('Als de son seyn paerden ment': when the sun drives his horses, a reference to Greek mythology) to rather low ('De stront moolen': the manure mill).

Some of the tunes in this collection were collected from playhouses, fairs, markets, the theatre and such. On the other hand, for many the source is unclear and it is not improbable that they were written especially for publication. Also, even for the melodies with dance-related titles ("Galjaarde", "Ballet"), no choreographies are given or known. In fact, many melodies have irregular phrasing (a number of measures that is not a multiple of 4 or even 2) making it unlikely that were actually intended for dancing.

With the above-mentioned theatrical collections there is some evidence of a custom of improvised accompaniment, though that seems unlikely for home music making. Thus, coming up with accompaniment is entirely up to the creativity of the arranger. While some melodies seem suitable for part writing, others suggest a more chordal accompaniment. Therefore, the present arranger has felt unconstrained by any historical accuracy, and has used a variety of styles, and harmonic idioms, to suit the pieces rather than to recreate a possible contemporary performance practice.

## **About this project**

The project for producing these quartet arrangement of the Roger melodies was started in late 2014. Release into the public domain was supported by a Kickstarter campaign (<http://tinyurl.com/lietiesproject>). In particular, support by Barbara Beeton, Barbara Moore, Bill Grundmann, Colin Touchin, David Melanson, Ed Jay, Elaine Robbins, Evelyn Brengle, G. Barrett, Glen Shannon, Jack Hemby, Jay Boisseau, John Morgan, Karen Hoffman Blizzard, Maria Cox, Marie Yang Lee, Richard Parsons, Richard Rossi, Slobodan Vujisic, Victoria Starbuck is gratefully acknowledged.

## **About the arranger**

Victor Eijkhout (born 1959 in Arnhem, the Netherlands; currently residing in Austin TX, USA) is a long-time multi-instrumentalist with a history of playing in, and writing for, wind ensembles, jazz and pop bands, choir, and other instrument combinations. Currently he plays recorder in the early music ensemble The Austin Troubadours. In recent years his composition activities have targeted the recorder, writing both faux-renaissance pieces and more intuitive pantonal pieces.

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## **ATTB arrangements**



**A**



# 1. Achter de heylige steegh

Musical score for the first section of the song, measures 8-12. The score consists of four staves: Soprano (G clef), Alto (G clef), Tenor (G clef), and Bass (F clef). The key signature is one flat (B-flat). Measure 8: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 9: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 10: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 11: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 12: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes.

Musical score for the second section of the song, measures 13-17. The score consists of four staves: Soprano (G clef), Alto (G clef), Tenor (G clef), and Bass (F clef). The key signature is one flat (B-flat). Measure 13: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 14: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 15: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 16: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 17: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes.

Musical score for the third section of the song, measures 18-22. The score consists of four staves: Soprano (G clef), Alto (G clef), Tenor (G clef), and Bass (F clef). The key signature is one flat (B-flat). Measure 18: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 19: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 20: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 21: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes. Measure 22: Soprano: Rhythmic pattern of eighth and sixteenth notes. Alto: Rhythmic pattern of eighth and sixteenth notes. Tenor: Rhythmic pattern of eighth and sixteenth notes. Bass: Rhythmic pattern of eighth and sixteenth notes.

## 2. *Adieu schoon Rotterdam*

Soprano

Alto

Tenor

Bass

The musical score consists of four staves: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), and Bass (bass clef). The key signature is one flat (B-flat). Measure 8 starts with a half note in Soprano, followed by eighth notes in Alto, Tenor, and Bass. The music continues with various patterns of eighth and sixteenth notes, including a melodic line in the Tenor staff.

S.

A.

T.

B.

The musical score continues with four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to two sharps (F# major). The music features eighth and sixteenth note patterns, with a prominent melodic line in the Bass staff.

13 8

1. 2.

S.

A.

T.

B.

The musical score continues with four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to one sharp (G major). The music features eighth and sixteenth note patterns, with a prominent melodic line in the Bass staff.

### 3. Adieu schoone liefde

Soprano 8

Alto

Tenor

Bass

S. 9 8

A.

T.

B.

S. 17 8

A.

T.

B.

## 4. Ag waarde minnaar mijn

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

17 8

S. A. T. B.

23 8

S. A. T. B.

29 8

S. A. T. B.

## 5. Al de jonge luyde

Soprano

Alto

Tenor

Bass

The musical score consists of four staves: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The key signature is three flats. Measure 8 starts with a rest followed by eighth notes. Measure 9 starts with a rest followed by sixteenth-note patterns. Measure 10 starts with a rest followed by eighth notes.

S. 3 8

A.

T.

B.

The continuation of the score follows the same structure as the first section, with each part providing harmonic support to the soprano line.

S. 5 8

A.

T.

B.

This final section of the score concludes the piece, maintaining the established harmonic and rhythmic patterns.

8 8

S.

A.

T.

B.

11 8

S.

A.

T.

B.

14 8

S.

A.

T.

B.

## 6. Al wat men doet men kan geen juffrouw winnen

Soprano

Alto

Tenor

Bass

The musical score consists of four staves: Soprano (treble clef), Alto (treble clef), Tenor (bass clef), and Bass (bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (indicated by '4'). Measure 8 starts with eighth-note patterns. Measures 9 and 10 continue with eighth-note patterns. Measure 11 begins with a dotted half note followed by eighth-note patterns. Measure 12 ends with a half note followed by a repeat sign.

S.

A.

T.

B.

The musical score continues with four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to one flat (B-flat). Measure 7 starts with eighth-note patterns. Measures 8 and 9 continue with eighth-note patterns. Measure 10 begins with a dotted half note followed by eighth-note patterns. Measure 11 ends with a half note followed by a repeat sign.

S.

A.

T.

B.

The musical score continues with four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to one flat (B-flat). Measure 13 starts with eighth-note patterns. Measures 14 and 15 continue with eighth-note patterns. Measure 16 begins with a dotted half note followed by eighth-note patterns. Measure 17 ends with a half note followed by a repeat sign.

## 7. Allemode

Soprano 

Alto 

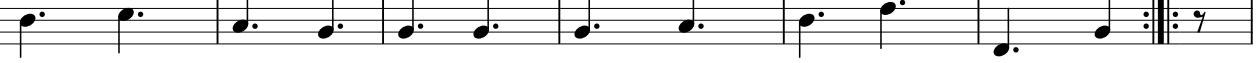
Tenor 

Bass 

11 8  
S. 

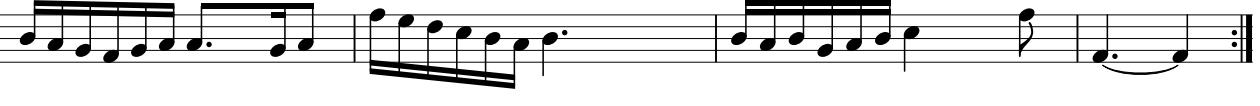
A. 

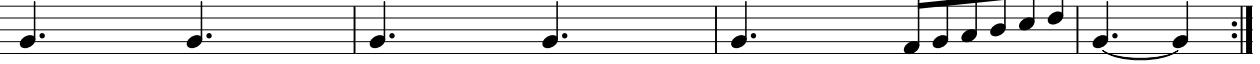
T. 

B. 

33 8  
S. 

A. 

T. 

B. 

(variations added by the arranger)

37 8

S.

A.

T.

B.

41 8

S.

A.

T.

B.

45 8

S.

A.

T.

B.

50 8

S.

A.

T.

B.

54 8

S.

A.

T.

B.

57 8

S.

A.

T.

B.

## 8. Allemande C. Kist

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

## 9. Als de son seyn paerden ment

Soprano

Alto

Tenor

Bass

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music is in common time (indicated by '4') and consists of measures 8 through the end of the section. The vocal parts are written in black ink on five-line staves. The Soprano part starts with a quarter note followed by eighth notes. The Alto part has a steady eighth-note pattern. The Tenor part follows a similar eighth-note pattern. The Bass part has a more complex rhythm with sixteenth notes and rests.

S.

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music is in common time (indicated by '4') and consists of measures 6 through 8. The vocal parts are written in black ink on five-line staves. The Soprano part begins with a half note followed by eighth notes. The Alto part has a steady eighth-note pattern. The Tenor part follows a similar eighth-note pattern. The Bass part has a more complex rhythm with sixteenth notes and rests.

S.

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music is in common time (indicated by '4') and consists of measures 10 through 12. The vocal parts are written in black ink on five-line staves. The Soprano part begins with a half note followed by eighth notes. The Alto part has a steady eighth-note pattern. The Tenor part follows a similar eighth-note pattern. The Bass part has a more complex rhythm with sixteenth notes and rests.

## 10. America

Soprano 8

Alto

Tenor

Bass

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music consists of eighth and sixteenth note patterns. Measure 8 starts with a forte dynamic. Measures 9 and 10 show more complex rhythmic patterns. Measure 11 begins with a bassoon solo. Measures 12 and 13 continue with the vocal parts. Measure 14 concludes with a final cadence.

S. 6 8

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music consists of eighth and sixteenth note patterns. Measure 6 starts with a forte dynamic. Measures 7 and 8 show more complex rhythmic patterns. Measure 9 begins with a bassoon solo. Measures 10 and 11 continue with the vocal parts. Measure 12 concludes with a final cadence.

S. 11 8

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music consists of eighth and sixteenth note patterns. Measure 11 starts with a forte dynamic. Measures 12 and 13 show more complex rhythmic patterns. Measure 14 begins with a bassoon solo. Measures 15 and 16 continue with the vocal parts. Measure 17 concludes with a final cadence.

# 11. Amsterdamse sinjoor

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

## 12. Anna Mitje is stout

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

# 13. Aurora brenght den klaeren dagh

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.



**B**



## 14. Balet la la la

8

Soprano  
Alto 1  
Alto 2  
Tenor

6 8

S.  
A.1  
A.2  
T.

## 15. Ballet voor de slappe coort langhsaem

8

Soprano  
Alto 1  
Alto 2  
Tenor

8 8

S.  
A.1  
A.2  
T.

15 8

S.  
A.1  
A.2  
T.

## 16. Basques Dans

8

Soprano  
Alto 1  
Alto 2  
Tenor

4 8

S.  
A.1  
A.2  
T.

8 8

S.  
A.1  
A.2  
T.

# 17. Bedroefde princess

Soprano 8

Alto 1

Alto 2

Tenor

S. 10 8

A.1

A.2

T.

S. 18 8

A.1

A.2

T.

## 18. Bedroefde tyden

8

Soprano  
Alto 1  
Alto 2  
Tenor

7 8

S.  
A.1  
A.2  
T.

13 8

S.  
A.1  
A.2  
T.

## 19. Bedroefde ziel

Soprano 8

Alto

Tenor

Bass

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music consists of eighth and sixteenth note patterns. Measure 8 starts with a forte dynamic in the bass line. Measures 9 and 10 show more complex rhythmic patterns with sixteenth notes. Measure 11 concludes with a half note followed by a fermata.

S. 6 8

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music features eighth and sixteenth note patterns. Measure 6 begins with a forte dynamic in the bass line. Measures 7 and 8 show more complex rhythmic patterns with sixteenth notes. Measure 9 concludes with a half note followed by a fermata.

S. 12 8

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music features eighth and sixteenth note patterns. Measure 12 begins with a forte dynamic in the bass line. Measures 13 and 14 show more complex rhythmic patterns with sixteenth notes. Measure 15 concludes with a half note followed by a fermata.

17 8

S. 

A. 

T. 

B. 

23 8

S. 

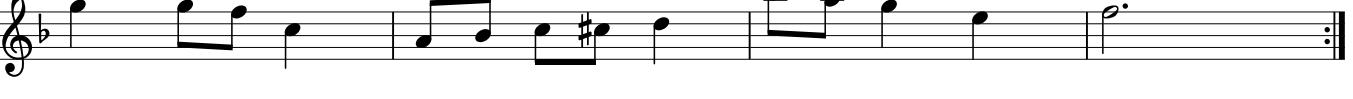
A. 

T. 

B. 

29 8

S. 

A. 

T. 

B. 

## 20. Ben ik dan alleen verlate

Soprano

Alto 1

Alto 2

Tenor

S.

A.1

A.2

T.

S.

A.1

A.2

T.

# 21. Bessie licht u hemd op

8

Soprano

10 8

S.

A.1

A.2

T.

19 8

S.

A.1

A.2

T.

## 22. Blaeuwe Rosynen en Mandelen

Soprano

Alto 1

Alto 2

Tenor

S.

A.1

A.2

T.

S.

A.1

A.2

T.

## 23. Boek wijte koek

Soprano

Alto 1

Alto 2

Tenor

S.

A.1

A.2

T.

S.

A.1

A.2

T.

## 24. Botter by de kaese

8

Soprano 1: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A.

Soprano 2: G clef, 3/4 time, key signature 1 flat. Notes: A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

Alto 1: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A.

Alto 2: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A.

9 8

S. 1: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

S. 2: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

A.1: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

A.2: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

17 8

S. 1: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

S. 2: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

A.1: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

A.2: G clef, 3/4 time, key signature 1 flat. Notes: B-A-B-A, A-G-A-G, G-F-G-F, F-E-F-E, E-D-E-D, D-C-D-C, C-B-C-B, B-A-B-A, A-G-A-G.

## 25. Bourree 5

8

Soprano 1

Soprano 2

Alto 1

Alto 2

8

S. 1

S. 2

A.1

A.2

9 8

S. 1

S. 2

A.1

A.2

## 26. Bourree of men laet hem in sijn gelt beurs bijten

Alto 1

Alto 2

Tenor

Bass

A. 1

A. 2

T.

B.

A. 1

A. 2

T.

B.

## 27. Brabants lietje

Alto      Tenor 1      Tenor 2      Bass

1.                    2.

A.      T. 1      T. 2      B.

6

A.      T. 1      T. 2      B.

10                    1.                    2.

## 28. Branle d'orleans

Alto 1

Alto 2

Tenor

Bass

A. 1

A. 1

T.

B.

1. Fine | 2.

A. 1

A. 1

T.

B.

15

A. 1

1.

2.

A. 1

T. 8

B. 8

19

A. 1

A. 1

T. 8

B. 8

23

D.C. al Fine

A. 1

A. 1

T. 8

B. 8

## 29. Bredaas Biertje

Alto

Tenor 1

Tenor 2

Bass

8

A.

T. 1

T. 2

B.

17

A.

T. 1

T. 2

B.