

Hollandse Boerenlietjes

Volume 2: C–Da

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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SSAA arrangements

Daar waaren drie Soldaten	40
Daer leit een Meissie in t' Haver stroo	41

ATTB arrangements

Calletteque	10
Coridon en Isabelle	20
Courante C. Kist	24
Cupido heeft niet vergeten	30

SAAT arrangements

Daar sal men zeggen	38
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AAAA arrangements

Daer waeren drie Jonge Maegden	42
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AATB arrangements

Concert of Minnelied	18
Courante	22
Courante Deritiere Roijale	27
Courante Roijaal	29
Daar voer een Boer om Hout	39
Dame Constance	43

C

30. Charmoes

8

Soprano

Alto

Tenor

Bass

9 8

S.

A.

T.

B.

18 8

S.

A.

T.

B.

31. Calletteque

Alto

Tenor 1

Tenor 2

Bass

This section contains four staves of music for Alto, Tenor 1, Tenor 2, and Bass voices. The music is in 3/4 time, with a key signature of one flat. The Alto and Bass staves show sustained notes and simple rhythmic patterns. The Tenor 1 and Tenor 2 staves feature more complex rhythms, including eighth-note pairs and sixteenth-note patterns.

A.

T. 1

T. 2

B.

This section continues the musical score for the same four voices. The Alto and Bass parts remain relatively static. The Tenor 1 and Tenor 2 parts continue their rhythmic patterns. The bass part shows a change in rhythm at the end of the section.

A.

T. 1

T. 2

B.

This section concludes the musical score. The Alto and Bass parts are consistent with the previous sections. The Tenor 1 and Tenor 2 parts provide the primary melodic interest. The bass part concludes with a final rhythmic pattern.

13

A.

T. 1

T. 2

B.

17

A.

T. 1

T. 2

B.

21

A.

T. 1

T. 2

B.

32. Carreleen

Soprano 

Alto

Tenor

Bass

S. 

A.

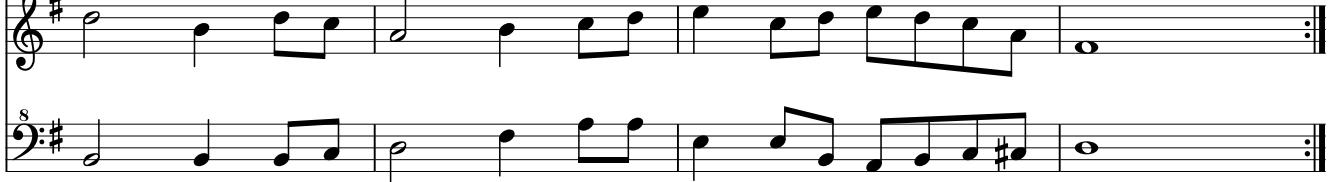
T.

B. 

S. 

A.

T.

B. 

16 8

S.

A.

T.

B.

21 8

S.

A.

T.

B.

26 8

S.

A.

T.

B.

33. Chaconne van het nieuwe niet verder

Alto

Tenor

Bass 1

Bass 2

A.

T.

B. 1

B. 2

A.

T.

B. 1

B. 2

21

A.

Tenor (T) part at measure 21. The music consists of a single melodic line in G major, 2/4 time, featuring eighth-note patterns and a bass note on the first beat of each measure.

B. 1

B. 2

Two bass staves (B.1 and B.2) at measure 21. Both staves show eighth-note patterns in G major, 2/4 time. Staff B.1 starts with a bass note followed by eighth-note pairs. Staff B.2 starts with a bass note followed by eighth-note pairs.

B. 2

Continuation of staff B.2 at measure 21. The pattern continues with eighth-note pairs in G major, 2/4 time.

27

A.

Continuation of staff A at measure 27. The melody continues with eighth-note patterns in G major, 2/4 time.

T.

B. 1

Three staves (T., B.1, B.2) at measure 27. Staff T. shows quarter notes. Staff B.1 shows eighth-note patterns. Staff B.2 shows eighth-note patterns.

B. 2

Continuation of staff B.2 at measure 27. The pattern continues with eighth-note pairs in G major, 2/4 time.

33

A.

Continuation of staff A at measure 33. The melody features sixteenth-note patterns and eighth-note pairs in G major, 2/4 time.

T.

Continuation of staff T. at measure 33. The melody consists of eighth-note patterns in G major, 2/4 time.

B. 1

Continuation of staff B.1 at measure 33. The melody consists of eighth-note patterns in G major, 2/4 time.

B. 2

Continuation of staff B.2 at measure 33. The melody consists of eighth-note patterns in G major, 2/4 time.

38

A.

T.

B. 1

B. 2

44

A.

T.

B. 1

B. 2

48

A.

T.

B. 1

B. 2

54

A. 

T. 

B. 1 

B. 2 

61

A. 

T. 

B. 1 

B. 2 

67

A. 

T. 

B. 1 

B. 2 

34. Concert of Minnelied

Alto 1

Alto 2

Tenor

Bass

A. 1

A. 2

T.

B.

Fine

A. 1

A. 2

T.

B.

22

A. 1

A. 2

T.

B.

29

D.C. al Fine

A. 1

A. 2

T.

B.

35. Coridon en Isabelle

Alto

Tenor 1

Tenor 2

Bass

5

A.

T. 1

T. 2

B.

8

A.

T. 1

T. 2

B.

36. Coridon waar wilt gjij vlugten

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

37. Courante

Alto 1

Alto 2

Tenor

Bass

A. 1

A. 2

T.

B.

A. 1

A. 2

T.

B.

38. Courante 2

8

Soprano

Alto

Tenor

Bass

8 8

S.

A.

T.

B.

19 8

S.

A.

T.

B.

39. Courante C. Kist

Alto

Tenor 1

Tenor 2

Bass

A.

T. 1

T. 2

B.

A.

T. 1

T. 2

B.

40. Courant Constantijn

Soprano 8

Alto

Tenor

Bass

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The key signature is one flat (B-flat). Measure 8 starts with eighth-note patterns. Measures 9 and 10 show more complex rhythms, including sixteenth-note figures and grace notes. Measure 11 concludes with a final cadence.

S. 5 8

A.

T.

B.

This section continues the musical score for the four voices. The key signature remains one flat (B-flat). The voices maintain their established rhythmic patterns, with measures 6 through 10 showing a variety of sixteenth-note and eighth-note combinations.

S. 10 8

A.

T.

B.

This section concludes the musical score. The voices continue their rhythmic patterns. The Soprano part features sustained notes in measures 11 and 12. The Alto part has a prominent eighth-note pattern in measure 11. The Tenor part shows eighth-note pairs in measure 11. The Bass part maintains its steady eighth-note bass line throughout the section.

41. Courante de Manois

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

42. Courante Deritiere Roijale

Alto 1

Alto 2

Tenor

Bass

8

A. 1

A. 2

T.

B.

15

A. 1

A. 2

T.

B.

43. Courante Monsieur

Soprano 

Alto

Tenor

Bass

S. 

A.

T.

B. 

S. 

A. 

T. 

B. 

44. Courante Roijaal

Alto 1

Alto 2

Tenor

Bass

10

A. 1

A. 2

T.

B.

19

A. 1

A. 2

T.

B.

45. Cupido heeft niet vergeten

Alto

Tenor 1

Tenor 2

Bass

A.

T. 1

T. 2

B.

9

A.

T. 1

T. 2

B.

D

46. D'Aal goet

Soprano 8

Alto

Tenor

Bass

S. 8

A.

T.

B.

S. 17 8

A.

T.

B.

47. D'Oostindische Welkomst

Soprano

Alto

Tenor

Bass

The musical score consists of four staves: Soprano (treble clef), Alto (clefless), Tenor (bass clef), and Bass (bass clef). The key signature is three sharps (F major). The time signature changes to 8/8 at the beginning of the section. The vocal parts sing in a call-and-response style, with the Alto and Tenor providing harmonic support to the Soprano's melodic line.

S.

A.

T.

B.

This section continues the musical score from the previous section. The vocal parts are Soprano, Alto, Tenor, and Bass. The key signature remains three sharps. The music features a recurring eighth-note pattern in the Alto and Tenor parts, while the Bass provides harmonic support. Measures 6 through 8 are shown.

S.

A.

T.

B.

This section continues the musical score from the previous section. The vocal parts are Soprano, Alto, Tenor, and Bass. The key signature remains three sharps. The music features a recurring eighth-note pattern in the Alto and Tenor parts, while the Bass provides harmonic support. Measures 11 through 13 are shown.

15 8

S.

A.

T.

B.

20 8

S.

A.

T.

B.

24 8

S.

A.

T.

B.

48. D'Oude Strijk stok

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

9 8

S.

A.

T.

B.

12 8

S.

A.

T.

B.

15 8

S.

A.

T.

B.

49. Daar sal men zeggen

Soprano 8

Alto 1

Alto 2

Tenor

S. 8

A.1

A.2

T.

16 8

S.

A.1

A.2

T.

50. Daar voer een Boer om Hout

Alto 1

Alto 2

Tenor

Bass

4

A. 1

A. 2

T.

B.

8

A. 1

A. 2

T.

B.

51. Daar waaren drie Soldaten

8

Soprano 1

Soprano 2

Alto 1

Alto 2

4 8

S. 1

S. 2

A.1

A.2

7 8

S. 1

S. 2

A.1

A.2

52. Daer leit een Meissie in t' Haver stroo

8

Soprano 1

Soprano 2

Alto 1

Alto 2

5 8

S. 1

S. 2

A.1

A.2

9 8

S. 1

S. 2

A.1

A.2

53. Daer waeren drie Jonge Maegden

Alto 1

Alto 2

Alto 3

Alto 4

7

A. 1

A. 2

A. 3

A. 4

12

A. 1

A. 2

A. 3

A. 4

1.

2.

54. Dame Constance

Alto 1

Alto 2

Tenor

Bass

8

A. 1

A. 2

T.

B.

17

A. 1

A. 2

T.

B.

55. Dans voor Boeren en Boerinnen

Soprano 

Alto

Tenor

Bass

S. 

A.

T.

B. 

16 S. 

A.

T.

B. 

56. *Dat gaet nae Oostinie toe*

Soprano 8

Alto

Tenor

Bass

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The key signature is one flat (B-flat). Measure 8 starts with a dotted half note followed by eighth notes. Measures 9-12 show various patterns of eighth and sixteenth notes.

S. 6 8

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The key signature changes to no sharps or flats. Measures 6-8 show eighth-note patterns.

S. 13 8

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The key signature changes to one sharp (F#). Measures 13-15 show eighth-note patterns. A note in measure 15 is labeled "(2nd only)".