

# Hollandse Boerenlietjes

## Volume 3: De–Du

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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**D**e



## 57. De Baviaen van Schurhoff

Alto

Tenor 1

Tenor 2

Bass

This section contains four staves of music for Alto, Tenor 1, Tenor 2, and Bass voices. The key signature is A major (two sharps). The music consists of measures 1 through 4.

A.

T. 1

T. 2

B.

This section continues the musical score from the previous section, starting at measure 5. It includes parts for Alto (A), Tenor 1 (T. 1), Tenor 2 (T. 2), and Bass (B).

A.

T. 1

T. 2

B.

This section continues the musical score from the previous sections, starting at measure 12. It includes parts for Alto (A), Tenor 1 (T. 1), Tenor 2 (T. 2), and Bass (B).

## 58. *De Beemster kermis*

Alto

Tenor 1

Tenor 2

Bass

A.

T. 1

T. 2

B.

A.

T. 1

T. 2

B.

## 59. De Blaauwe boer

Alto

Tenor 1

Tenor 2

Bass

A.

T. 1

T. 2

B.

A.

T. 1

T. 2

B.

## 60. De Bloemties die in t' kooren staen

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

# 61. De boer die was syn koetie kwyt

Alto 1

Alto 2

Tenor 1

Tenor 2

A. 1

A. 2

T. 1

T. 2

9

A. 1

A. 2

T. 1

T. 2

## 62. De Boer in de kan

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

## 63. De Boere May

♩

Soprano      Alto      Tenor      Bass

♩

S.      A.      T.      B.

D.C.      ♩

S.      A.      T.      B.

## 64. De Boeren Bruijloft

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

## 65. De Boonties

Soprano

Alto 1

Alto 2

Tenor

Fine

S.

A.1

A.2

T.

8 s

D.C. al Fine

S.

A.1

A.2

T.

## 66. De Bootermarkt

Alto

Tenor 1

Tenor 2

Bass

A.

T. 1

T. 2

B.

A.

T. 1

T. 2

B.

## 67. *De Boufon*

Soprano 

Alto

Tenor

Bass

S. 

A. 

T. 

B. 

S. 

A. 

T. 

B. 

## 68. *De Doot van de Konink van Engelant*

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

10 8

S.

A.

T.

B.

14 8

S.

A.

T.

B.

18 8

S.

A.

T.

B.

## 69. De dronkene Glaseer

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

9 8

S.

A.

T.

B.

11 8

S.

A.

T.

B.

14 8

S.

A.

T.

B.

(this section added by the arranger)

## 70. De Forlaane

Alto

Tenor 1.

Tenor 2.

Bass

5

A.

T. 1.

T. 2.

B.

10

A.

T. 1.

T. 2.

B.

14

A. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

T. 1. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

T. 2. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

B. A musical staff in F clef, one flat, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

19

A. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

T. 1. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

T. 2. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

B. A musical staff in F clef, one flat, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

23

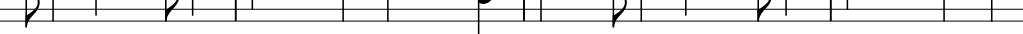
A. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

T. 1. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

T. 2. A musical staff in G clef, two flats, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

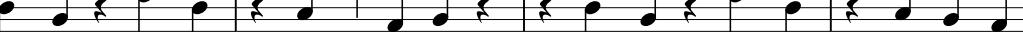
B. A musical staff in F clef, one flat, and common time. It consists of eight measures of eighth notes and sixteenth-note patterns.

29

A. 

T. 1. 

T. 2. 

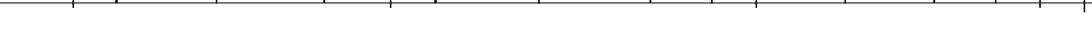
B. 

33

A. 

T. 1. 

T. 2. 

B. 

37

A. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

T. 1. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

T. 2. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

B. A musical staff in F clef, one flat, and common time. It consists of six measures of music.

41

A. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

T. 1. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

T. 2. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

B. A musical staff in F clef, one flat, and common time. It consists of six measures of music.

46

A. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

T. 1. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

T. 2. A musical staff in G clef, two flats, and common time. It consists of six measures of music.

B. A musical staff in F clef, one flat, and common time. It consists of six measures of music.

# 71. De drie lichte Meissiens

Soprano

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 common time signature, followed by measures 9 and 10 in 2/4 time, and measure 11 in 3/4 time.

S.

A.

T.

B.

This section continues the musical score for the four voices. It starts at measure 6 and includes measures 7 through 11. The vocal parts are clearly labeled with their respective names: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music features various rhythmic patterns and harmonic changes.

S.

A.

T.

B.

This section continues the musical score for the four voices. It starts at measure 12 and includes measures 13 through 17. The vocal parts are clearly labeled with their respective names: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music features various rhythmic patterns and harmonic changes.

## 72. De Gansen Harder

Alto      Tenor 1.      Tenor 2.      Bass

A.      T. 1.      T. 2.      B.

4

A.      T. 1.      T. 2.      B.

8

## 73. *De Gevangene bollen eeter*

8

Soprano  
Alto 1.  
Alto 2.  
Tenor

6 8

S.  
A. 1.  
A. 2.  
T.

11 8

S.  
A. 1.  
A. 2.  
T.

## 74. De Graaf van Holland

Soprano      Alto      Tenor      Bass

(intro added by the arranger)

S.      A.      T.      B.

S.      A.      T.      B.

## 75. De Groene Boer

Alto 1

Alto 2

Tenor 1

Tenor 2

A. 1

A. 2

A. 1

A. 2

A. 1

A. 2

T. 1

T. 1

T. 2

26

T. 1

T. 2

31

A. 1

A. 2

T. 1

T. 2

(da capo added by the arranger)

36

A. 1

A. 2

T. 1

T. 2

## 76. *De Haarkooper*

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

## 77. De Harderinneties

Alto 1.

Alto 2.

Tenor

Bass

5

A. 1.

A. 2.

T.

B.

10

A. 1.

A. 2.

T.

B.

## 78. De Hardlooper met de degens

Soprano

Alto

Tenor

Bass

The musical score consists of four staves: Soprano (G clef), Alto (C clef), Tenor (C clef), and Bass (F clef). The key signature is one sharp (F#). Measure 8 starts with eighth-note patterns. Measures 9-10 show more complex rhythms, including sixteenth-note figures and rests. Measures 11-12 continue with similar patterns. Measure 13 concludes the section.

S. 7 8

A.

T.

B.

The musical score continues with four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to two sharps (D#). Measure 7 shows eighth-note patterns. Measures 8-12 feature sixteenth-note figures and rests. Measures 13-14 conclude the section.

S. 13 8

A.

T.

B.

The musical score continues with four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to two sharps (D#). Measures 13-14 show eighth-note patterns. Measures 15-16 feature sixteenth-note figures and rests. Measures 17-18 conclude the section.

*79. De Hoorentiens bennen my te groot sy sullen u  
beter*

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

## 80. *De Italiaender woont te Dockum*

Alto

Tenor 1.

Tenor 2.

Bass

A.

T. 1.

T. 2.

B.

16

A.

T. 1.

T. 2.

B.

# 81. De kaas koopers

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

## 82. De Klagende Minnaar

Alto 1.

Alto 2.

Tenor

Bass

8

A. 1.

A. 2.

T.

B.

15

A. 1.

A. 2.

T.

B.

## 83. *De Koffy my vermaakt*

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 eighth-note patterns. Measures 9-10 show more complex rhythms, including sixteenth notes and rests. Measures 11-12 continue the pattern, with the bass staff showing a sustained note in measure 12.

S.

A.

T.

B.

This section continues the musical score for the same four voices. Measure 6 starts with eighth-note patterns. Measures 7-8 show more complex rhythms, including sixteenth notes and rests. Measures 9-10 continue the pattern, with the bass staff showing a sustained note in measure 10.

S.

A.

T.

B.

This section continues the musical score for the same four voices. Measure 12 starts with eighth-note patterns. Measures 13-14 show more complex rhythms, including sixteenth notes and rests. Measures 15-16 continue the pattern, with the bass staff showing a sustained note in measure 16.

## 84. De Konink van Sweeden

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

14 8

S.

A.

T.

B.

19 8

S.

A.

T.

B.

27 8

S.

A.

T.

B.

## 85. De konink op hooge Duijnen sat

Alto

Tenor 1.

Tenor 2.

Bass

A.

T. 1.

T. 2.

B.

A.

T. 1.

T. 2.

B.

## 86. De lange Mantel

Soprano      8

Alto

Tenor

Bass

S.

A.

T.

B.

8 s

A.

T.

B.

## 87. *De Lulleman*

8

Soprano

Alto

Tenor

Bass  
or Tenor 2  
(optional)

Greatbass

6 8

S.

A.

T.

B.

Gb.

11 8

S. A. T. B. Gb.

17 8

S. A. T. B. Gb.

1. 2.

## 88. De Marse van de Koninck van Pruyssen

Soprano      8

Alto

Tenor

Bass

S.      3 8

A.

T.

B.

S.      6 8

A.

T.

B.

S. A. T. B.

11 8

S. A. T. B.

14 8

S. A. T. B.

## 89. De Meissies dansen graag

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

## 90. De Musikant op sijn koninklijk

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 one sharp (F#). The time signature is 6/4. The music includes eighth and sixteenth note patterns, with some notes beamed together. Measure 8 starts with eighth-note pairs followed by eighth-note pairs with a sharp. Measures 9 and 10 show more complex patterns with sixteenth notes and eighth-note pairs.

S.

A.

T.

B.

This section continues the musical score for the same four voices. The key signature changes to 4/4. The music consists of eighth-note patterns. Measures 8 and 9 show eighth-note pairs followed by eighth-note pairs with a sharp. Measures 10 and 11 show eighth-note pairs followed by eighth-note pairs with a sharp.

S.

A.

T.

B.

This section continues the musical score for the same four voices. The key signature changes to 7/8. The music consists of eighth-note patterns. Measures 8 and 9 show eighth-note pairs followed by eighth-note pairs with a sharp. Measures 10 and 11 show eighth-note pairs followed by eighth-note pairs with a sharp.

# 91. De naem was Titata

Soprano

Alto 1.

Alto 2.

Tenor

S. 5 8

A. 1.

A. 2.

T.

S. 9 8

A. 1.

A. 2.

T.

## 92. De Nieuwe Plantagie

Soprano

Alto

Tenor 1.

Tenor 2.

S.

A.

T. 1.

T. 2.

S.

A.

T. 1.

T. 2.

## 93. De nonne met de Munnikkap

Soprano      Alto      Tenor 1.      Tenor 2.

S.      A.      T. 1.      T. 2.

S.      A.      T. 1.      T. 2.

## 94. De oude Man met syn stokie

Alto 1.

Alto 2.

Tenor

Bass

A. 1.

A. 2.

T.

B.

A. 1.

A. 2.

T.

B.

## 95. *De Paus te Romen*

Alto 1.

Alto 2.

Tenor

Bass

10

A. 1.

A. 2.

T.

B.

17

A. 1.

A. 2.

T.

B.

## 96. De Postelijne Kelder

Alto

Tenor 1.

Tenor 2.

Bass

(intro added by the arranger)

A.

T. 1.

T. 2.

B.

A.

T. 1.

T. 2.

B.

## 97. De Reuk - Baletten der vijf sinnen

Alto 1

Alto 2

Tenor 1

Tenor 2

4

A. 1

A. 2

T. 1

T. 2

7

A. 1

A. 2

T. 1

T. 2

## 98. *De Rommelpot*

Alto 1

Alto 2

Tenor 1

Tenor 2

A. 1

A. 2

T. 1

T. 2

A. 1

A. 2

T. 1

T. 2

This musical score consists of three systems of music, each starting with a repeat sign and a double bar line. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2) are in soprano, alto, tenor, and bass clefs respectively. The instrumental parts (A. 1, A. 2, T. 1, T. 2) are also in soprano, alto, tenor, and bass clefs. The music is in common time and uses a key signature of C minor (three flats). The notation includes various note values such as eighth and sixteenth notes, and rests. The vocal parts sing mostly eighth-note patterns, while the instrumental parts provide harmonic support with sustained notes and eighth-note chords.

## 99. *De Roomsche Bightvader*

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

12 8

S.

A.

T.

B.

15 8

S.

A.

T.

B.

19 8

S.

A.

T.

B.

# 100. De ryke Ionker komt daer aen

Soprano      8

Alto

Tenor

Bass

S.      6 8

A.

T.

B.

S.      11 8

A.

T.

B.

# 101. De Smaek - Baletten der vijf sinnen

Alto 1

Alto 2

Tenor 1

Tenor 2

3

A. 1

A. 2

T. 1

T. 2

6

A. 1

A. 2

T. 1

T. 2

102. *De Schaeger meissiens die langhsaem*

Soprano

Alto

Tenor

Bass

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music consists of measures 8 through the end of the section. The Soprano, Alto, and Tenor parts are in treble clef, while the Bass part is in bass clef. The time signature is 3/4 throughout. The vocal parts sing in unison.

S.

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music begins at measure 5 and continues to measure 8. The Soprano, Alto, and Tenor parts are in treble clef, while the Bass part is in bass clef. The time signature is 3/4 throughout. The vocal parts sing in unison.

S.

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The music begins at measure 9 and continues to the end of the section. The Soprano, Alto, and Tenor parts are in treble clef, while the Bass part is in bass clef. The time signature changes to 2/4 in the final measure. The vocal parts sing in unison.

13 8

S.

A.

T.

B.

17 8

S.

A.

T.

B.

21 8

S.

A.

T.

B.

# 103. De Speelman met een Oogh

Soprano      Alto      Tenor      Bass

8

4 8

S.      A.      T.      B.

8 s

S.      A.      T.      B.

13 8

S.      A.      T.      B.

## 104. De stront Menuet

Alto

Tenor 1.

Tenor 2.

Bass

A.

T. 1.

T. 2.

B.

A.

T. 1.

T. 2.

B.

# 105. De Stront Moolen

Soprano

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 and 10 continue with eighth-note patterns. Measure 11 features a sixteenth-note pattern. Measures 12 and 13 conclude the section.

S.

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp) at the beginning of the section. Measures 7 and 8 show eighth-note patterns. Measures 9 through 12 feature sixteenth-note patterns.

S.

A.

T.

B.

This section contains four staves of music for Soprano, Alto, Tenor, and Bass voices. The key signature changes back to one flat (B-flat). Measures 12 and 13 show eighth-note patterns. Measures 14 through 17 feature sixteenth-note patterns.

# 106. De Swemsters

8

Soprano 1

Soprano 2

Alto 1

Tenor

5 8

S. 1

S. 2

A.1

T.

9 8

S. 1

S. 2

A.1

T.

# 107. De Vodde Moer Sarabande

8

Soprano

Alto

Tenor

Bass

6 8

S.

A.

T.

B.

11 8

S.

A.

T.

B.

# 108. De Vogelvanger

Soprano

Alto 1.

Alto 2.

Tenor

S. 3 8

A. 1.

A. 2.

T.

S. 6 8

A. 1.

A. 2.

T.

## 109. De Vrijsters bennen niet vervaart

Alto 1.

Alto 2.

Tenor

Bass

4

A. 1.

A. 2.

T.

B.

7

A. 1.

A. 2.

T.

B.

# 110. De Vrolijke Held

Soprano

Alto 1.

Alto 2.

Tenor

S. 4 8

A. 1.

A. 2.

T.

S. 7 8

A. 1.

A. 2.

T.

# 111. De Vrolijke Tijde

Alto 1.

Alto 2.

Tenor

Bass

3

A. 1.

A. 2.

T.

B.

6

A. 1.

A. 2.

T.

B.

A. 1.

A. 2.

T.

B.

12

A. 1.

A. 2.

T.

B.

14

A. 1.

A. 2.

T.

B.

## 112. De waersegger

Soprano      8

Alto

Tenor

Bass

S.      4 8

A.

T.

B.

S.      8 s

A.

T.

B.

# 113. De Werelt

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

## 114. De Winter is voor by gestreeken

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

# 115. De Wyven slager

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

# 116. Delvenaritje

Soprano      8

Alto

Tenor

Bass

S.      5 8

A.

T.

B.

S.      9 8

A.

T.

B.

# 117. Die eere bemint

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 sharp (F#). The time signature is common time (indicated by '4'). Measure 8 starts with a quarter note in each part. Measures 9 and 10 follow with eighth-note patterns. Measure 11 begins with a half note in the bass part. Measure 12 concludes with a half note in the bass part.

S.

A.

T.

B.

The musical score continues with four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to two sharps (G#). The time signature remains common time. Measures 6 through 8 show eighth-note patterns. Measures 9 and 10 continue the melodic line. Measure 11 features a melodic line primarily in the alto and tenor parts. Measure 12 concludes with a half note in the bass part.

S.

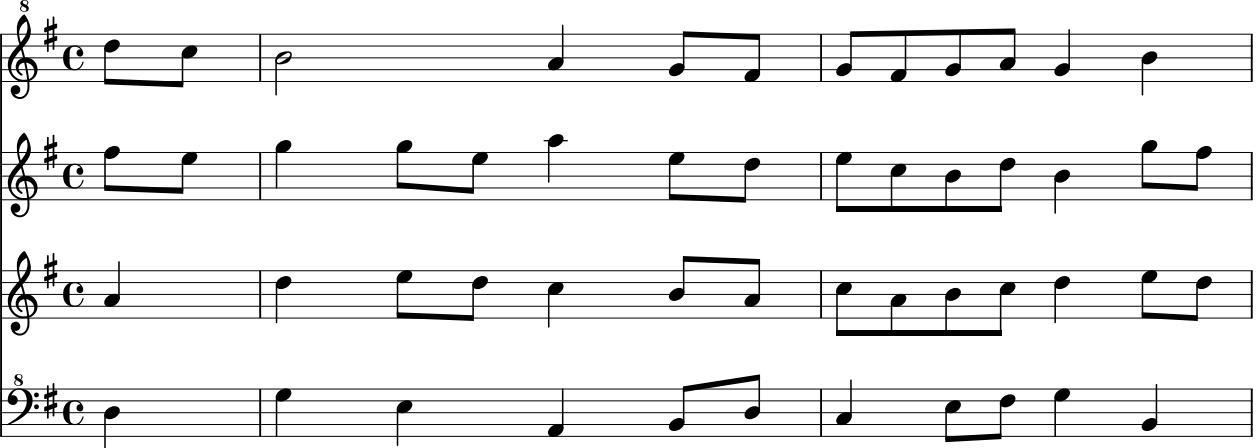
A.

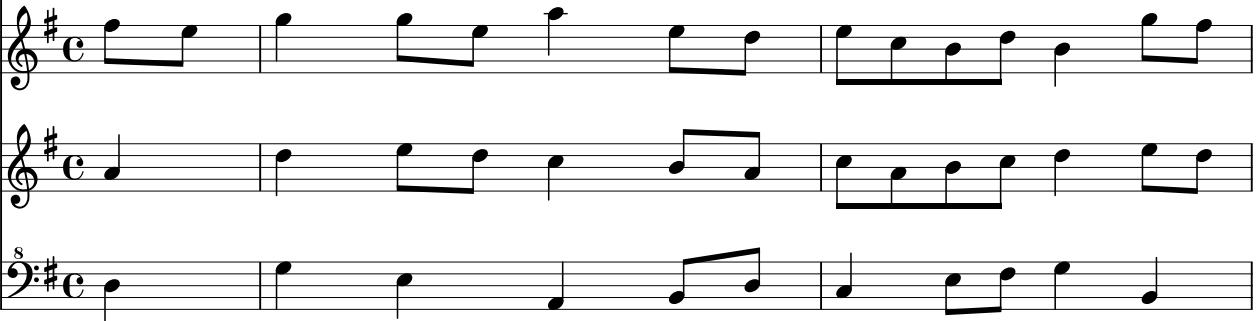
T.

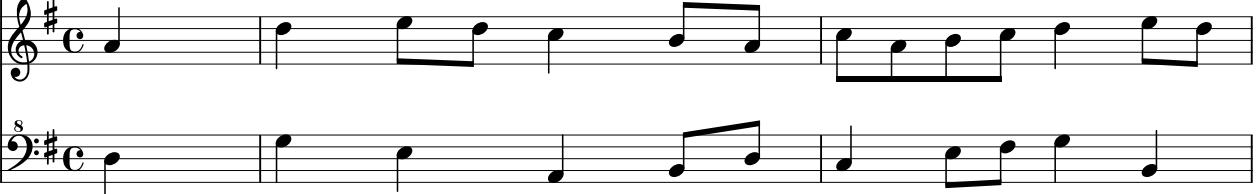
B.

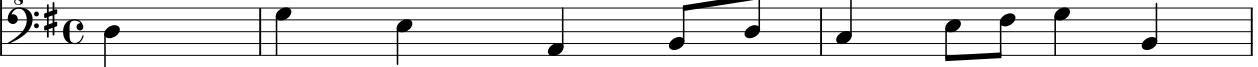
The musical score continues with four staves: Soprano, Alto, Tenor, and Bass. The key signature changes to three sharps (C#). The time signature remains common time. Measures 13 through 15 show eighth-note patterns. Measures 16 and 17 continue the melodic line. Measure 18 concludes with a half note in the bass part.

# 118. *Den Hoogen Dijk*

Soprano      

Alto      

Tenor      

Bass      

S.      

A.      

T.      

B.      

S.      

A.      

T.      

B.      

9 8

S.

A.

T.

B.

11 8

S.

A.

T.

B.

14 8

S.

A.

T.

B.

## 119. *Die mint die lijd veel pijn*

Soprano      8

Alto

Tenor

Bass

This section shows the musical score for the fourth measure of the piece. The vocal parts are: Soprano, Alto, Tenor, and Bass. The key signature is C major. The music consists of eighth and sixteenth note patterns.

S.      4 8

A.

T.

B.

This section shows the musical score for measures 4 and 8 of the piece. The vocal parts are: Soprano, Alto, Tenor, and Bass. The key signature changes from C major to G major at the repeat sign. The music includes various note values and rests.

S.      7 8

A.

T.

B.

This section shows the musical score for measures 7 and 8 of the piece. The vocal parts are: Soprano, Alto, Tenor, and Bass. The key signature changes back to C major. The music features eighth and sixteenth note patterns with some grace notes.

## 120. Dokmer acht wort niet betracht

8

Soprano  
Alto  
Tenor  
Bass

6 8

S.  
A.  
T.  
B.

12 8

S.  
A.  
T.  
B.

# 121. Dronkenen Boeren Dans

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

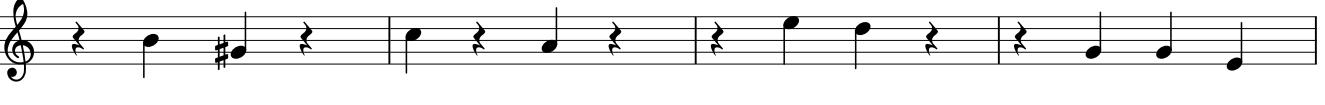
T.

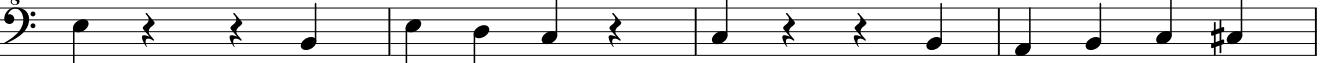
B.

12 8

S. 

A. 

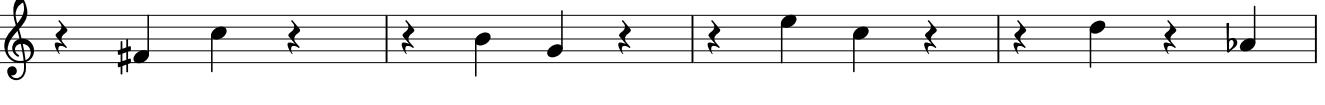
T. 

B. 

16 8

S. 

A. 

T. 

B. 

20 8

S. 

A. 

T. 

B. 

## 122. Duchesse

8

Soprano  
Alto  
Tenor  
Bass

6 8

S.  
A.  
T.  
B.

15 8

S.  
A.  
T.  
B.

8

S. 

A. 

T. 

B. 

27 8

S. 

A. 

T. 

B. 

31 8

S. 

A. 

T. 

B. 