

*Gezangen of het vrolyk gezelschap der negen zanggodinnen*

The Songs of Jan van Elsland

Master's thesis



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## Introduction

Songs can be sad. Songs can be gay. But no matter in which mood they are written, all of them have one thing in common: They all tell a story. Often, songs narrate personal stories of people who are happily in love or people who are, on the contrary, love-sick. Some songs tell the story of person's lives, of their joys and sorrows. That this has not changed during the last three centuries is vividly demonstrated by *Gezangen. Of het vrolyk Gezelschap der negen Zanggodinnen*, Jan van Elsland's songbook which forms the solid base of this investigation.

Whereas the songbook was once only one of a million, this research reveals the uniqueness of this source with musical notation from the beginning of the eighteenth century. Since there was almost nothing known about this songbook, the research question under which the author began to work truly was a general one: 'What is *Gezangen*?' What in first instance sounds simple, turns out to be rather complicated, since the broad question asks for an answer which can be found in every field of research. Because this is a musicological investigation, fields of study that are not part of musicology naturally were shortened concerning their amount of space and research time. Before the question of the book could be answered, research of its author had to be conducted. The main questions about the source itself are who arranged it, who wrote its music and its texts. What is also of importance is the question who published and sold the book, by whom it was sold and how it was received by later songbooks. In short: Which role does it play within the tradition of contrafacta? The history of the tunes in this songbook has been retrieved in the same way as research has been done on the reception of its texts. The result helps to identify the character of this songbook by placing it in its historical context. Since all of the four editions are similar to each other, this thesis focuses on the first edition of 1717.

As a result of this research, *Gezangen* is not one of a million any more but has been attached to a face and a name.

## 1. Declining golden times - Haarlem in the beginning of the eighteenth century

The first chapter's intention is to place *Gezangen, of het vrolyk Gezelschap der Negen Zanggodinnen* into its socio-cultural context. Since general wealth had been increasing during the seventeenth century, luxurious songbooks, which contained musical notes and appealing engravings, were still used in the beginning of the eighteenth century. In this way, songbooks were a melting pot of fine arts: Composing, poetry and painting, all were bound together to one book. Naturally, what is most important to a musicological study are the tunes and their texts, since they are mostly transmitted together or at least refer to each other while being bequeathed orally or written. This chapter will scrutinise ambassadors of the two disciplines, composition and poetry, who worked at the end of the seventeenth century and during the first half of the eighteenth century either in Haarlem or in Amsterdam. The first section of this chapter mainly focuses on song culture, since this songbook contains musical notes and pays attention to them like few contemporary ones do. Another part will examine the literate life of Haarlem in order to create the literate circle by which Van Elsland might have been influenced in writing his texts. The music printer's family Van Hulkenroy will be treated as well, since all editions of the *Gezangen* have been printed by this company.

### 1.1. Song culture

Since the *Gezangen* are filled with plenty of songs, this part will illuminate the song culture of Haarlem in the first half of the eighteenth century. Cornelis Kauwenberg (\*before 1685 † after 1741) and Willem Vermooten (\*before 1690 † October 8 1751) are the only two composers one encounters while studying songbooks of Haarlem from the above mentioned period. Being known as composers of edifying songs, Kauwenberg and Vermooten also composed for Jan van Elsland's work *Dankbaare naagedachten en geboorte gezangen op de verschyninge van Jezus Christus* (Haarlem, 1718). Whereas Kauwenberg only wrote two sacral songbooks in cooperation with Vermooten, the later has set eight songbooks on music, of which two include texts of poets related to Van Elsland. Kauwenberg's first songbook is *Zinspeelende liefdens-gezangen*, whose texts are written by Willem Hessen, published in 1741 (printed by I. van Hulkenroy). Containing twenty-eight two-voiced songs, each voice of this publication can be found in another volume. The second is *Canto solo, op de verheffing van zijn Doorluchtige Hoogheid Willem Carel Hendrik Friso [...]* (published in 1747 of the heirs of Izaak van Hulkenroy). The texts are written by Pieter Langendijk (\* 1683 † 1756) who probably was the most famous poet of Haarlem from this period.<sup>1</sup> Since the

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<sup>1</sup> For more information about Pieter Langendijk see section 1.2. about literature.

poet's name is placed above the composer's name in both books and because music movements are perfectly adapted to the text, it is very likely that the music was composed on the texts which had been written before. Vermooten was as much connected to the Van Hulkenroy's as the printer of his compositions, as was Van Elsland, who had all his later works (beginning in 1717) be printed by the same publisher.

Some books of the Van Hulkenroy's with music notation containing new music (without tune indication) indicate no composer. Even though the publisher might have had a huge contribution to his own publication in those cases, it is also likely that Kauwenberg and Vermooten composed music anonymously for other songbooks of the Van Hulkenroy's, their chief printers. Reasons for anonymity can be that the texts were not edifying but profane and therefore did not belong to the genre they normally composed for.

Although De Klerk does not refer positively to Kauwenberg and Vermooten in the chapter 'Bij gebrek aan beter' of his book *Haarlem's muziekleven in de loop der tijden*,<sup>2</sup> they are known as the composers of Haarlem from the beginning of the eighteenth century. As Klerk says, 'even though their technique convinced the professional that they had little knowledge, at least they knew how to write expressive melodies.'<sup>3</sup> Both composers were at least important enough to gain entries in NNBW, Vermooten even in NBWD.

Next to Kauwenberg and Vermooten, Haarlem's musical life mostly was mostly influenced by music of the region around it. The hugest influences might have come from Amsterdam. Songbooks published there verifiably have been used as direct sources to Jan van Elsland. During the seventeenth century, composers began, to a greater extent, with writing new tunes on texts, whereas contrafacta - new texts on already existing tunes - had dominated the singing culture before. Songs were composed with basso continuo which resulted in ingenious melodies. Whereas the texts had been more important before, attention was paid increasingly to the tunes as well.

The songbook *Hollandsche Minne-en Drinkliederen*, composed by Servaas de Koning (\*1654 †1701), does not even mention the poet anymore. This songbook might have been a model of composition for the *Gezangen* since they mostly include love songs and drinking songs as well. Furthermore, both songbooks contain songs written in a *Franse manier* ("French manner") Songbooks published by Estienne Roger, as the last mentioned, were international coloured, since this was Roger's successful policy. Another of Roger's songbooks, the *Boerentliedjes*, contains many concordances of the *Gezangen*. Naturally, the latter must have been influenced by Roger's publications concerning both general construction of the song book and the manner of composing

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<sup>2</sup> De Klerk concludes his chapter with: "The two masters of singing from Haarlem fitted with their amateurish work into the bourgeois circle of their time and had success because of the well-managed publishing house of the Van Hulkenroy's.[...] They belong to the notable persons of their time, be it for want of something better." Klerk, 170.

<sup>3</sup> Ibid.

new songs. Although the French style still was used for dances, the Italian style gained more and more importance because he was more variable. This characteristic is mirrored by the Italian tunes in Van Elsland's *Gezangen*.<sup>4</sup> Although tunes ought to be Italian or French, the texts should become Dutch, as the poet Cornelis Sweets (\*1669 †1742) writes in his plea *Inleiding tot de zang- en speelkunst*, which demonstrates that even French or Italian tunes of Dutch composers had their biggest success when being sung in Dutch.<sup>5</sup> Composers of the *Amsterdam school of song* were Hendrik Anders (\*ca. 1655 †1714), David Petersen (\*1660 †1737), Schenck (no data), Carel Rozier (no data) and Michel le Grand (\*ca. 1660 †1710). Concluding, Dutch songs around 1700 had a Dutch text for which a tune in French or Italian style could have been written. The tune was so ingenious that the music stepped more and more into foreground compared with the text. Whereas in Haarlem the semi-professionals Kauwenberg and Vermooten composed not completely perfect tunes but at least could touch the public emotionally, in Amsterdam a whole school of composers was developed.<sup>6</sup>

Those newly composed profane songs were sung during the occasions, which are described in the song texts, such as: tea parties, the fair, the market, weddings, birthday parties and in the pub while drinking. The Italian style transformed the earlier simple structured melodic movements into tunes whose singers needed to be experienced at least a little bit. Everyday singing did not only consist of tunes which almost had not changed for generations but had been enriched by artful melodies written specifically fitting to their texts.

## 1.2.Literature

The most important part of literary life took place in chambers of rhetorics. In the beginning of the eighteenth century the three rhetorical societies the *Pellicanisten* (also known under their motto *Trou Moet Blijcken*), the *Wijngaertrancken* and the *Witte Angieren* still had active members who merely used regular meetings to be in company instead of seriously pursuing the business of poetry. An impression of this specific kind of company is given by the letters Jan van Elsland wrote to his uncle Lourens van Elstland, characterising the *Witte Angieren* as a fossil society where poetry operates in 'idle talk' and prizes are only to be won by playing cards while enjoying 'canteens of beer'.<sup>7</sup> Though production declined, the number of members joining literary life increased. The new associates may be rather called 'aficionados' than 'professionals' and their 'poetical products are

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<sup>4</sup> For more information about this issue see the chapter about the origin of the songs.

<sup>5</sup> Dirksen, 318.

<sup>6</sup> More information about the Amsterdam school of song can be found in Peter Dirksen's chapter 'Zingen in een kleine taal rond 1700' in Grijp, Louis Peter: *Een muziek geschiedenis der Nederlanden*. Amsterdam University Press-Salomé, Amsterdam, 2001, p. 317-321.

<sup>7</sup> Bostoën, 1992, 116: 'De dichtkunst verkeerd in *ijdle klappernij* en er zijn nog slechts prijzen te winnen met kaart spelen, onder het genot van *flappen bier*.'

rather to be labelled as occasional literature'.<sup>8</sup> Pieter Langendijk, the Van Hulkenroy's and Abraham Beaumont belonged to the most active poets in this circle.

Langendijk might have been a relative of Jan van Elsland and the factor of *Trou moet Blijcken*. For this reason he might have had contact with Van Elsland and is worth an excursion. Even though Pieter Langendijk wrote most of his work as a member of a rhetorical society, his impact on Haarlem's literal world was big enough to call him an 'individual writer'. *Deugd boven geweld – een geschiedenis van Haarlem* even argues that with his birth in 1683 a new period starts.<sup>9</sup> Besides writing stage pieces, another of his specialties was to write rhymes on history. The *Graven van Holland* can be called one of Langendijk's most important works. In this series he used the annual New Year Songs for writing about the counts of Holland. Despite the fact that Langendijk's work became judged negatively after the eighteenth century, he became the city's history writer. However, the city might have assigned him to this office as an act of sympathy since the writers difficult private circumstances –his wife had become mentally ill shortly after marriage - were well-known. Being old-aged, Langendijk continued works of earlier times, *Xantippe* and the *Papirius of het oproer der Vrouwen binnen Rome*. He died on July 9th 1756 after a long period of poor health.<sup>10</sup>

Outside the chambers of rhetorics, there was little individual literary activity. However, one exception was Jan van Gyzen (\*1668 †1722) who published his *Weekelyksche Amsterdamsche Merkuren* from 1710 to 1722 'which made him, forever, known as a tragicomic person', as Grootes, Nieuwboer and Van der Wiel define him in 'Letterkunde en muziek'.<sup>11</sup> There are several indications that the term *tragicomic* is apposite. Tragical was that he never really became as successful as members of rhetorical societies.<sup>12</sup> In *Jan van Gyzen's Afgeperste wederlegging der poeten stryd : onlangs tegen hem, en Jan de Regt in 't ligt gekoomen* he has to take account for copying the work of Jan de Regt.<sup>13</sup> Besides, prints of *Gezangen, of het vrolyk Gezelschap der Negen Zanggodinnen* exist in collections of works of Jan van Gyzen, being printed anonymously in Amsterdam. Obviously, those are robbed copies, which were allowed at this time. However, they resulted in Jan van Elsland's satirical poem accusing Van Gyzen of singing Van Elsland's songs.

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<sup>8</sup> Van der Ree-Scholten, 250: 'De dichterlijke producten zijn dan ook voornamelijk als gelegenheidsliteratuur te bestempelen.'

<sup>9</sup> Ibid., 249: 'Als [...] Langendijk in 1683 te Haarlem wordt geboren, markeert deze gebeurtenis in zekere zin het begin van een nieuw tijdvak.'

<sup>10</sup> He started to neglect his work when his wife had died in 1739. A short biography about Langendijk can be found on the internet: J. R. van Wijk, 'Pieter Langendijk (1683-1756) - LEVENSSCHETS VAN DEN DICHTER' <http://cf.hum.uva.nl/dsp/ljc/langendyk/> Used on April 15, 2009, last revise on July 19, 2001. For a lack of time there could be nothing found about Abraham Beaumont.

<sup>11</sup> Van der Ree-Scholten, 251.

<sup>12</sup> A summary of Jan van Gyzen's life is been given by Rob Beentjes' '...En de man hiet Jan van Gyzen. Een verslag van twaalf jaar lief en leed in *Jan van Gyzens Weekelyksche Amsterdamsche Merkuuren* (1710-1722)' Haarlem, 1994. [http://www.dbnl.org/tekst/been006ende01\\_01/been006ende01\\_01\\_0001.htm](http://www.dbnl.org/tekst/been006ende01_01/been006ende01_01_0001.htm) Last access on june, 21 2009.

<sup>13</sup> 1711, Amsterdam.

This poem is added to the second edition of *Gezangen*, published in 1723, one year after Van Gyzen had died:

Leid nu helaas in 't graf en rot!	Now suffer unfortunately in the grave and decay
Hoe deftig klonk zijn rommelpot	How distinguished sounded his rumbling pot
Wanneer hij met zijn boerse tong	When he with his peasant tongue
Mijn deunen zong. <sup>14</sup>	Sang my songs.

This extract illustrates how little the appreciation for colleagues was when they were copying.

Lucas Schirmer (\*1678 †1710) could have played a more important role in Haarlem's literary life if he had not died in 1710, being only 22 years old. His most important work was a tragedy called *Meleager en Atalante* which was written in a French-neo-classical style.<sup>15</sup> Besides the above mentioned poets, literary works were, in the same way as musical works, rather written by amateurs than by professionals.

The chief printing house of both chambers of rhetorics in Haarlem and Van Elsland was the company of the Van Hulkenroy's. This family was not only active within rhetorical societies (Äaron and Mozes were factors at the *Wijngaerdrancken* and *Trou moet Blijcken*), the Van Hulkenroy's also were the printer's family of Haarlem, being specialised in music prints.<sup>16</sup> For this reason, they definitely played one of the most important roles in Haarlem's cultural life. In 1683 Hermanus van Hulkenroy and Ester Jagers came to Haarlem in order to establish a printing company. After Hermanus' death in 1700, his widow continued to run business, from 1705 on also accompanied by her son Mozes. The business was only located in the *Costerhuis* at the *Grote Markt*<sup>17</sup> until Ester van Hulkenroy's second son Äaron joined family business in 1715. By this time, the company had been split up in two parts, publishing from both the *Costerhuis* and *letter A, next to Coster*<sup>18</sup>. Whereas the older brother Mozes stayed at the old address until 1761, Äaron and his mother continued publishing at *letter A*. Until 1725 the name of the widow of Hermanus van Hulkenroy remains at the front pages.<sup>19</sup> In 1733 the part of Äaron was taken over by his son Isaac van Hulkenroy. 1745 is the first year in which the company is called *the heirs of Izaak van Hulkenroy*. Abraham and his sister Maria van Hulkenroy, who ran the office at this time, were the last Van Hulkenroy's in this company.<sup>20</sup> Maria got married to Nicolaas Met, who joined running

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<sup>14</sup> De Klerk, 150.

<sup>15</sup> E. K. Grootes et al., 251.

<sup>16</sup> Other songbooks of the Van Hulkenroy's are listed in chapter 3.

<sup>17</sup> Van der Ree-Scholten, 233. Laurens Janszoon Coster (Haarlem, ca. 1370-1440) is called the Dutch inventor of printing Books.

<sup>18</sup> In Dutch: 'De letter A, naast Koster'

<sup>19</sup> STCN, entry of *Gezangen*, <http://picarta.pica.nl/xslt/DB=3.11/SET=2/TTL=1/SHW?FRST=4> Last revision: 2009. Last access: august 14 2009.

<sup>20</sup> Van der Ree-Scholten, 234.

business. After Johannes Meylink had become the partner of Met in 1788, the company continued under the name *Met en Meylink* until World War the Second.

Other printers in Haarlem were the Van der Vinnes, the widow Geldorp en her son Jan and the Enschedés. They deserve to be listed because printing companies were connected, as both printers and poets, to most of the special occasions, for which poems had been written.

Concluding, important roles in Haarlem's literal life of the first quarter of the eighteenth century r were played by amateurs rather than by professionals. Those amateurs wrote occasional poems for weddings, birthdays or even death. The three chambers of rhetorics had many members, who had joined the chamber for some company rather than for writing poems professionally. Important persons were, next to most of the factors of rhetorical societies, Pieter Langendijk and the Van Hulkenroy's.

## 2. Jan van Elsland

### 2.1. Life and works

The Van Elsland's were a Mennonite family who had come to Haarlem during the sixteenth century. Jan van Elsland was born in 1671 in Haarlem, being the child of Joost van Elsland and Janneke Vose. Jan had two sisters, Josyntje and Catalyntje. His parents and his sisters earned cost and living in their brusher's shop at the *Peuzelaarsteeg* in Haarlem.<sup>21</sup>

Besides Jan, other relatives were also engaged in rhyming. Boetius van Elsland, another poet, might have been a far relative of Van Elsland. Pieter Langendijk, Jan van Elsland's contemporary and an even more famous poet, was related by marriage to the Van Elslands. Lourens van Elstland<sup>22</sup>, Jan's uncle, was a member of the *Wijngaerdrancken*, a chamber of rhetorics in Haarlem. Jan held close connections with his uncle. Although the latter lived in Batavia, he exchanged letters with his nephew between 1692 and 1694. Jan got married to Isabella van Oudenburgh before 1693. Isabella bore a boy named after his father Jan in December 1692.<sup>23</sup> It is unlikely that they married later, since pregnancy before marriage was unaccepted by society.

The young family did not live under privileged circumstances. In 1694 Jan wrote one of the letters to his uncle, in which he stated that he needed to work hard for earning cost and living for his wife and child. At that time, he might have been employed at the Haarlem *vierschaar*, the court of justice, because in his correspondence Jan referred to a woman who came to the *schout*, the bailiff, turning herself in as being guilty of murdering her child.<sup>24</sup> Although the registry of the *vierschaar* in Haarlem does not list Jan as an employee, this is at least a hint at were Van Elsland might have been connected to.

The letters between Jan and his uncle Lourens are important sources for researching the poet's early life. Jan reacted on poems his uncle had sent before and informed him about family life. He also transmitted news of the three chambers of rhetorics in Haarlem, the *Witte Angieren*, the

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<sup>21</sup> Karel Bostoën's article *De Van Elstlands: Een Haarlems poëtengeslacht* in "Haarlems Helicon", 1993 [place, publisher], provides most of the information I will use for this chapter. From now on 'Bostoën 1993' will refer to this source. More bibliographic information is provided by the foreword in Karel Bostoën's edition of *Jan onder de deecken – Een Haarlemse 'klugt', geschreven te Batavia rond 1690*, KITLV publishers, Leiden, 2005, from now on 'Bostoën 2005'. Biographical notes can be found in Knappert, [forename]: *Elstland (Jan van)* in: Blok, P.J. and Molhuysen, P.C.: *Nieuw Nederlandsch biografisch woordenboek. Deel 4* (1918), 'Knappert 1918' from now on. [http://www.dbnl.org/tekst/molh003nieu04\\_01/molh003nieu04\\_01\\_0883.htm](http://www.dbnl.org/tekst/molh003nieu04_01/molh003nieu04_01_0883.htm)., last access: 21 may 2009. Witsen Greysbeek, P. G.: *Biographisch anthologisch en critisch woordenboek der Nederduitsche dichters*. 1822, from now on Witsen Greysbeek 1822.

<sup>22</sup> Lourens van Elstland is born between 1640 and 1645. In 1667 he went to Batavia, from where he exchanged letters with his nephew Jan in 1692, 1693 and 1694. Bostoën wonders if he died in 1698, since 1697 is the last year he is listed as a member of the Compagnie in Batavia. For more biographic information about Lourens see *Laurens van Elstlandt* in Bostoën 1993, 129-133. I will refer to both Van Elsland's, Lourens and Jan, the same way as Karel Bostoën did: Lourens' surname is written with a 't' (*Elstland*), Jan's surname is without a 't' (*Elsland*).

<sup>23</sup> In Bostoën 1993, 132, Bostoën refers to a marriage in 1692 or 1693. However, he corrects this assumption in Bostoën 2005, 4 by indicating a possible marriage in 1691 or 1692.

<sup>24</sup> Bostoën 1993, 134.

*Wijngaardranken* and the *Pellikaanisten*, where Jan read his uncle's works.<sup>25</sup> Although Jan was actively participating in meetings, he was not an official member of the *Wijngaardranken*, since he is not listed in their registry. If Jan van Elsland had ever joined any chamber of rhetorics, it would have been quite possible that he had chosen this chamber, since Lourens once had been a member there as well. Still, there is little chance left that Jan was associated to one of the other two chambers. However, this will remain unclear since there exists no such registry of associates of the *Witte Angieren* and the *Pellikaanisten* as there is one of the *Wijngaardranken*.<sup>26</sup> The fact that Jan read his uncle's works during meetings of the chambers does not imply that Jan had subscribed to them. Since he did not write positively about the *Witte Angieren* in his letters to the uncle, a membership seems rather unlikely. If Jan van Elsland participated actively in meetings of this chamber, he might have done so because he would like to improve the chamber's level by seriously discussing his uncle's texts and poems. As already mentioned in chapter 1.2, Van Elsland refers to the *Witte Angieren* as being a fossil society where poetry operated in 'idle talk' and prizes were only to win by playing cards while enjoying 'canteens of beer'.<sup>27</sup> Even if he was no member of any chamber, this has little to say about his qualities as a poet. The times when a poet's career started in one of the chambers of rhetoric had changed at the end of the seventeenth century.

It seems that Lourens van Elstland had a great influence on Jan's poetic education, because of the discussions on literature between uncle and nephew.<sup>28</sup> Lourens did not fail to give any advice of poetical nature to his nephew when he heard Jan was writing during his spare time.<sup>29</sup> Van Elsland did not only learn a lot of his uncle, but even became inspired by Lourens' poems while writing his own works.<sup>30</sup> At the age of twenty-nine, Jan van Elsland published his first work in Haarlem, called *De kragt en lof der liefde, gethoond ter bruyloft, van [...] Abraham Gryspaard, en [...] Susanna de Munnick*. This wedding poem was published by Isaac van der Vinne (1655-1740).<sup>31</sup> The poet and his publisher might have met each other at church, since both were members of the Haarlem Mennonite congregation. As registrations confirm, Jan van Elsland even was deacon there in 1707.<sup>32</sup> Three years later, Van der Vinne also published the second known work of Van Elsland, *Het lotery leeven. Blyd-spel*. The latter songbook includes the synonym 'J. V. Landsle' instead of

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<sup>25</sup> Ibid.

<sup>26</sup> GAH, Archief rederijkerskamer 'De Wijngaertrancken'.

<sup>27</sup> Bostoën 1992, 116.

<sup>28</sup> Whereas the second name of Jan, 'Van Elsland', is written without a *t*, his uncle writes himself with a *t*. This habit has been adopted to this text, since it simplifies the differentiation between uncle and nephew.

<sup>29</sup> Bostoën, Karel: *Dat lyckent wel ongs dorp, seij arleveender boer en zag Batavia*, in: 'Indische letteren', vol. 3, 1988, 185-211.

<sup>30</sup> More about this issue can be found in the chapter about origin.

<sup>31</sup> For more information see: Thieme, Ulrich et al.: *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart* XXXIV, Leipzig, 1940, 392-4.

<sup>32</sup> As such he had to buy wine for the 'service'. There exist no information about begin and end of his employment at the Mennonite congregation. Archief Verenigde Doopsgezinde Gemeente Haarlem, inv. no.1682, p. 48 no. 5; p. 49 no. 2, p. 50 no. 5

‘Van Elsland’, his real name. This short play touches a serious problem in a comic manner: the risk of losing one’s money to a quacksalver at the fair. Probably, Van Elsland used the synonym because there was a chance quacksalvers might pursue him for having discredited their profession.

As far as we know, those are the only two works of Van Elsland which have been published by Van der Vinne. Van Elsland’s mourning poem for Lucas Schermer (1688-1711) could have been printed by Van der Vinne, since it dates from 1711, only one year after *Het lottery leeven*.<sup>33</sup> Van Elsland’s next publication by another printing house should take six more years. Why Van Elsland changed his publisher in Haarlem remains unknown.

As indicated above, the author’s next work, the songbook *Gezangen, of het vrolyk Gezelschap der negen Zanggodinnen*, came out in 1717.<sup>34</sup> The new publisher was the widow of Hermanus van Hulkenroy. The Van Hulkenroy company, specialised in songbooks, became the regular printing house of Jan van Elsland’s works. In the same year, Jan might have moved to Amsterdam as de Klerk states in *Haarlem’s muziekleven in de loop der tijden* from 1965.<sup>35</sup> This assumption remains unverified, since de Klerk gives no source for this reasoning. That Jan van Elsland was outside of Haarlem is stated in the mourning poem *Klio in rouw* by Willem Hesse in 1738. But it does not say that he had already left Haarlem in 1717. Since De Klerk’s text contains more biographical errors and because Van Elsland remained printing his first editions at the Van Hulkenroy’s, it seems rather unlikely that he really moved that soon.

In 1718 they published another songbook by Jan van Elsland, *Dankbaare naagedachten en geboorte gezangen, op de [...] verschyninge, van [...] Jezus Christus*. The music of this work is written by Willem Vermooten and Cornelis Kauwenberg. It is likely that they also helped van Elsland with his *Gezangen*. The farce *Morgenspraak tusschen Jaap en Kees over den val van Faëton* is written before 1723.<sup>36</sup> The same year, after Jan van Gyzen had died, Van Elsland wrote a poem which was set on music by E. Waller and published in Van Elsland’s second edition of his *Gezangen*. Since Jan van Gyzen had copied those very *Gezangen* before Van Elsland could even publish them, this poem can be seen as an expression of Van Elsland’s feelings about the pirate of his works.<sup>37</sup> Two other farces of Jan van Elsland, *Dronke Jaap de boer op het Concert* and *Dronke Brechtje* were written before 1725. The songbook *Het kristen paaschfeest, of Gedachtenisse over het bitter lyden en sterven van [...] Jezu Christi* was also published by the widow of Hermanus van

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<sup>33</sup> Schermer, Lukas: Lukas Schermers Poëzy, 1711, place and publisher unknown. Reprint W. van Kessel, 1725, Amsterdam, 541.

<sup>34</sup> Most of the texts must have been written before 1713, since they already appeared in a pirate edition of the *Gezangen*. More about the earlier edition can be found in chapter 3.2.

<sup>35</sup> De Klerk, 149.

<sup>36</sup> There exists one copy published by Pieter de Vries in Rotterdam, who only published until 1723. From now on referred to by *Morgenspraak*.

<sup>37</sup> An abstract of this poem can be found in Klerk 1965, 150. For more information about the question of authorship see chapter 5.3.1.

Hulkenroy between 1710 and 1725.<sup>38</sup> In 1730 and 1731 the *Morgenspraak* was reprinted in Haarlem.

Jan van Elsland was absent from Haarlem until 3 January 1736, since *Klio in rouw* states that Jan had come to live again in Haarlem then.<sup>39</sup> As the memorial of the *Leproos-Proveniershuis* in Haarlem says, Van Elsland bought himself into it for an amount of 1650 guildens.<sup>40</sup> He lived there for almost a year in the part for elderly people. When he died on 14 November 1736, his wife and child were already dead. Jan van Elsland was buried in the *Grote Kerk* of Haarlem on 19 November 1736.

The fact that Jan van Elsland was able to buy himself into the *Leproos-Proveniershuis* allows me to draw the following two conclusions: Firstly, it seems unlikely that Van Elsland belonged to the poorest circles of society at the end of his life. This means that his social status had risen slightly during his life. Secondly, he decided on his own will to live there and therefore neither moved there to improve his manners nor did he belong to the group of mentally ill people who lived in such an institution as well.<sup>41</sup> Concluding, Van Elsland did not die unnoticed or unknown. He lived in a certain wealth since he could afford the *Leproos-Proveniershuis*. What was left were his numerous works among which are texts that still were sung at the end of the eighteenth century.

## 2.2. His reputation during life time

Generally, Van Elsland's reputation must have been positive, since most of his works were reprinted in Haarlem and even in other places as well. For example his *Morgenspraak* has been

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<sup>38</sup> In my theory, Jan changed his publisher after 1710. *Dronke Brechtje* has been assumed to be published around 1710 by Van Elsland's new publisher, the widow of Hermanus van Hulkenroy. If this farce had been published little later, Van Elsland would have had the time to write this new work and adapt it to the rules of his new publisher. The same rule can be applied to *Het kristen paaschfeest*. For this reason, the songbook can not have been published before 1710. A later publication than 1725 is unlikely, because Ester Jagers, the widow of Hermanus van Hulkenroy, quit her job this year. For more information about the Van Hulkenroy's see the chapter 1.2.

<sup>39</sup> The same source says that Van Elsland came back only seven months before his death, thus in april 1736. The memorial of the *Leproos-Proveniershuis* says 3 January 1736 was the date Jan bought himself in. Official administrative documents ought to be more reliable than poems, for which reason I think Jan came back on 3 January. Compare: Hessen, Willem: *Klio in rouw* in: Elsland 1736 and Knappert, *Elsland (Jan van)* in: Blok, P.J. and Molhuysen, P.C.: *Nieuw Nederlandsch biografisch woordenboek. Deel 4* (1918), [http://www.dbnl.org/tekst/molh003nieu04\\_01/molh003nieu04\\_01\\_0883.htm](http://www.dbnl.org/tekst/molh003nieu04_01/molh003nieu04_01_0883.htm), last access: 21 may 2009. From now on Knappert 1918 .

<sup>40</sup> This institution's regulations of 1756 confirm the existence of three departments. The first section was for elderly people as Jan van Elsland who bought themselves in. Another department was set up for people of higher circles who had to live there to ameliorate their manners after having behaved contrary to social rules. A final part existed for mentally ill people who where forced to stay there as well. Van der Ree-Scholten, p. 190 *Volgens het memoriaal van het Leproos-Proveniershuis buiten Haarlem, heeft Jan van Elsland, 3 Jan. 1736, 'syn kost in desen Huyse gekogt voor de somme van 1650 gulden.'* Knappert 1918, 566.

<sup>41</sup> Since *Klio in rouw* states that Jan came to the *Leproos-Proveniershuis* to entertain everyone, the chance of a mental illness even declines. If Van Elsland had behaved contrary to social rules, the chance would have been small that someone had ever written a poem mourning as extensively as Hessen's work did. Hessen, Willem: *Klio in rouw* in: Elsland 1736.

published in Rotterdam, his *Gezangen* have been published in Zwolle.<sup>42</sup> The fact that even pirate editions of Van Elsland's *Gezangen* existed can be seen as a good reputation as well. The publisher in Amsterdam obviously assessed them as being good enough to earn money with. The critics who can be found in his *Gezangen* slightly are slightly positive as well, since they had to convince the client of buying this book. The first edition already speaks in high terms of his author Jan van Elsland. A certain J.O. states that the poet "will be honoured for these sweet songs" and that the ear of any listener will "reward the poet by crowning his head with laurels."<sup>43</sup> In the second reprint of his *Gezangen* from 1723 we find his publisher Aaron van Hulkenroy similarly saying that van Elsland has a "learned head" which "will be honoured by the singers of his songs." Furthermore Van Hulkenroy writes that Van Elsland knows how to "titillate and pleasure one's heart."<sup>44</sup> After Van Elsland had died, the earlier mentioned *Klio in rouw*, a mourning poem about the fact that he was dead, saying that van Elsland was a *sweet flowing poet* who had died "untimely."<sup>45</sup> Although a mourning poem naturally should refer positively to the one who has died, the very fact *that* he was remembered at all with such a poem needs to be remarked. Also striking is the fact that by the time this poem was published, Van Elsland had already been dead for more than a year.

### 2.3. Van Elsland's reputation after his death

Whereas Jan van Elsland was well-known and his works were successfully reprinted during lifetime, he sank into oblivion during the next 250 years. Van Elsland's *Gezangen* were reprinted once in 1741 and his farces *Dronke Brechtje* and *Dankbaare Naagedachten* in 1764. After that, only biographical notes of reference works mention him. A balanced view on Van Elsland's works is given by P. G. Witsen Geysbeek in 1824.<sup>46</sup> On the one hand, he mentions that the poet's spiritual *Geboortegezangen* "were popular among lovers of edifying songs" and on the other hand he refers to both Van Elsland's *Geboortegezangen* and his *Gezangen* as "having become obsolete, replaced for better ones and forgotten later on." Furthermore, he mentions that Van Elsland's stage plays *Dronke Brechtje* and *Dronke Jaap* "might have been nice at his time but nowadays are nothing more than disgustingly pusillanimous."<sup>47</sup> In 1915 H. E. Knappert refers to him rather positive as a "writer of some quite nice farces"<sup>48</sup> adding that his *Gezangen* from 1738 were also well received. Another reference to Van Elsland is given in 1965 by Jos de Klerk, who refers to him in two articles

<sup>42</sup> More about printing history can be found in chapter 3.

<sup>43</sup> J. O. : Preliminary matter in Elsland1717. Despite of exhaustive research

<sup>44</sup> Hulkenroy, Aaron van: Preliminary matter in Elsland1723.

<sup>45</sup> Ibid.

<sup>46</sup> Witsen Geysbeek, P. G.: *Elsland, Jan van*, in: 'Biographisch anthologisch en critisch woordenboek der Nederduitsche dichters' Vol. 2, 'CAB-GYZ', Amsterdam, 1822.

<sup>47</sup> Ibid.

<sup>48</sup> Knappert 1918.

of his book *Haarlem's muzikleven in de loop der tijden*.<sup>49</sup> He names him a 'popular poet' in connection with the *Gezangen* and does not exclude that he was proficient enough to imitate Cornelis Kauwenberg) and Willem Vermooten (16xx-1755), a duo which also composed Van Elsland's *Dankbaare Naagedachten*. During the last twenty years research about van Elsland and especially his uncle Lourens has been done by Karel Bostoën, who discovered the earlier mentioned letters in 1985. After comparing both, uncle and nephew, with the works of another Elsland, Boëtius, Jan is even seen as the weakest poet of this trio.<sup>50</sup> However, even if his poetry cannot compete with that of his uncle, even if Jan soon became forgotten, he still was well-received during lifetime. Strikingly, after his death he is rather referred to as being a poet and not a composer as well. Critics are more inclined to illuminate the reception of his texts than of his tunes. This thesis will especially focus on origin and reception of the music in his *Gezangen*. Even if we do not know for sure, if Van Elsland has composed them as well, the music was also well received and as such deserves exhaustive research.

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<sup>49</sup> De Klerk 1965. De Klerk's biography of Van Elsland contains some errors and does not name all important sources. Although his work should not be forgotten to mention, not all of his facts about Van Elsland's life are reliable.

<sup>50</sup> Bostoën 1993, 136.

### 3. Printing history

#### 3.1. Van Elsland's editions

After having gained insights into Haarlem and the biography of Jan van Elsland, this chapter will treat the object itself, the songbook as such. *Gezangen* is a luxurious songbook with musical annotation printed with movable type and with engravings. Despite its exclusivity, it includes no rubrics. The songbook was first published in 1717 and was reprinted in 1723, 1730 and 1738.<sup>51</sup> All editions have been printed in Haarlem by different family members of the Van Hulkenroy's. The edition of 1717 was published by the widow of Hermanus van Hulkenroy and her sons, the second edition by the widow and only one of her sons. The third edition was published by Aaron and the last edition of 1738 was printed by the third generation, Aaron's son Izaak. The fact that Van Elsland stayed connected to the same printer may have different causes. One is that the Van Hulkenroy's were the only company of music printers in Haarlem during that period. Another cause might be that the Van Hulkenroy's were closely connected to different chambers of rhetoric, as Van Elsland was and therefore they might have been recommended to him if they had not gotten to know each other during chambers' meetings.

The four editions do not differ much from each other. The songs are completely the same and engravings are not removed since most of them are connected to the tunes on the same page. The preliminary matter of each edition contains a poem of the printer Aaron van Hulkenroy, another hymn of a certain J. O. who could not be identified yet and a poem functioning as a summary, written by Jan van Elsland. What has been changing within different editions, is the amount of tunes, since every edition has added some new ones. The second and third editions also include more engravings than their predecessors. Naturally, later editions are slightly thicker than earlier ones. Whereas the first edition consists of 210 pages, the second edition has 220, the third edition has 253 pages and the fourth even 270 pages. Furthermore, the order of the songs has been changed.<sup>52</sup> Although the different editions are similar to each other, each of them has at least one specific characteristic. For example, the second edition contains a mourning song for Jan van Gyzen, which is treated in chapter 1. The third edition closes with an advertisement saying that this book could be bought without music as well, costing four "stuivers". It might have been an attempt for enlarging the number of possible clients. However, this edition does not exist anymore. Since Jan van Elsland had died before the fourth edition came out, this last edition contains the already mentioned mourning poem written by Willem Hessen, the factor of the Wijngaardranken. He also wrote an introductory poem for this edition. Furthermore, songs of the fourth edition begin with big

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<sup>51</sup> The complete printing history can be found as a table in the appendix.

<sup>52</sup> The different contents are compared in the appendix.

initials, without decoration. Within the first edition, the copy of SB Haarlem is special because the original French text of no. 50 is handwritten beneath the Dutch one.<sup>53</sup>

Nowadays, *Gezangen* can be found in different libraries of the Netherlands, Belgium, Britain and even the USA. Most copies are left of the fourth edition (18), five of them can be found at UB Gent. Eleven copies are left of the third edition, of which one can even be found at New York Public library. In comparison with the last two editions, only few copies are left of the editions from 1723 (3) and 1717 (2). The only Dutch library owning a copy of 1717 is SB Haarlem. However, copies of the first and the last edition (1717 and 1738) have recently been scanned and set on internet.<sup>54</sup>

### 3.2. Pirate editions

Next to the original printings, eight pirate editions existed without any name, of which five still are known today. The bibliographical database *picarta* wrongly attributes the pirate editions to Jan van Gyzen. This can be explained with the fact that no author is indicated and in some cases the editions can be found in convolutes of Van Gyzen's works (for example the copy 1198 G 10 in UB Leiden).<sup>55</sup> The pirate editions are printed in Amsterdam in 1713 (2nd edition), 1724 (5th edition), 1734 (6th edition), 1741 (7th edition) and one eighth edition without date. The fourth edition is published in 1723 in Zwolle. Whereas the 7th edition is printed by Grijsbert de Grootkeur, the other editions originating in Amsterdam are printed by Jacobus van Egmont. Dirk Rampen and Clement Francois printed the edition from Zwolle. All of them contain more or less the same pieces as the original ones. Even the introducing poem of Van Elsland in the front is included. Since Van Elsland's initials beneath the poem are missing, the publisher might have tried to obscure its original author on purpose. A big difference between the originals and the pirate editions is that the pirate copies do not include musical notes. This made them smaller and therefore cheaper.<sup>56</sup> And thus, they were easier to sell. To give them a luxurious layout, engravings have been added and the first letter of each text is printed as a beautifully decorated initial. The fourth edition even had a small padlock what also added some luxury to the unpretentious text edition. Furthermore, pirate editions can be distinguished from the original ones by their titles, which have Van Elsland's initials not included. The pirate editions are rarer than the editions of Van Elsland. Of each edition –

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<sup>53</sup> We know that is the original since the handwritten words start with the French tune indication *A table avec mes amis*.

<sup>54</sup> A copy from 1717 can be found at

<http://books.google.com/books?id=dCBbAAAAQAAJ&pg=PA149&dq=elsland+1717+godinnen&ei=yUc1Stn2FoaQyQSZy6yZBg&hl=de>, the copy from 1738 can be found at

<http://books.google.com/books?id=RxAUAAAAQAAJ&pg=PA32&dq=elsland+1738+godinnen&ei=0z41SuT1HIS2yATzrqivBg&hl=de#PPP11,M1>.

<sup>55</sup> An answer to the question of the author is given in chapter 5.3.1.

<sup>56</sup> An overview of the different editions' sizes is included in the appendix.

except the eighth having two copies left-only one copy is left today. This difference can be traced back to the fact that Van Elsland's books were more precious and rather carefully preserved in a shelf, whereas books like the pirate edition in all probability disappeared in trouser pockets.

### 3.3. Other songbooks from this period containing musical notation

Most of the songbooks from this period contain either tune concordances or even text concordances and therefore can be found either in the chapter of the origin or the reception of the tunes. However, there are seven sources either without any or with only few concordances which should be named here. This paragraph lists all songbooks with musical notes that have been published in the first quarter of the eighteenth century and are not mentioned in either the chapter of the origin or the chapter of reception.

The first songbook, *Hollandsche mine- en drinkliederen* by Servaas de Konink is a profane songbook with music notation from around 1700 which was published by Pieter Mortier in Amsterdam. The *Boerenliedjes*, where many of Van Elsland's tunes have their origin, were released by the same printing house. However, this songbook contains neither text nor tune concordances with *Gezangen*. In 1716 *Het vermaaklyk Buitenleven* was published by the widow of Hermanus van Hulkenroy. Since this songbook contains many text concordances with *Gezangen*, it is treated in chapter 5. A book from the same printing house as *Gezangen*, the Van Hulkenroy's, is *Zang- en Speeloeffening*, whose first edition was published between 1717 and 1724 in Haarlem. It was printed at the same time as *Gezangen*. *Mengelzangen* by H. van den Burg was printed in 1717 by Hendrik Blank in Amsterdam and also contains music notation, written by 'distinguished masters', as its title says.

In the same year, another songbook, called *Mengelzangen* as well, was written by Andries Pels and published by Hendrik van de Gaete in Amsterdam. This songbook contains two contrafacta on 'Courante la reine' and one contrafact on 'Al wat men doet'. One year later, in 1718, *De Carneval van Roomen* was published by the Van Hulkenroy's. Although no text concordances are included in this songbook, it is still possible that the same musicians delivered musical notation for this source. *De windhandel, of Bubbles compagnien* was written by Gijsbert Tijmens and published in 1720 by Hendrik Bosch in Amsterdam.

All in all, not many songbooks contained music, which makes *Gezangen* a very special source. A conclusion that can also be drawn in this chapter is the assumption that the Van Hulkenroy's were obviously specialised in publishing luxurious songbooks with musical notes.

#### 4. The setup of the *Gezangen*

The size of all editions is upright octavo which is the result from folding each printed sheet into eight folios (sixteen pages). The sheets are counted by letters which appear in the bottom of the first five folios of each sheet, sorted by numbers which are added to the third, fourth and fifth letter (see table 1). Both can be found back in the signatory of the page's bottom. Since only the first five folios of each main sheet carry a signatory and only every second page belongs to the front of the main sheet, pages 17-32 are marked the following way:

Sheet	B															
Folio	1	2	3	4	5	6	7	8								
numbers not given on page																
Signature	B	B2	B3	B4	B5											
Signature is placed at centre bottom of first five folios																
Page	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Page number is placed at outer top of each page																

**Table 1: Signatories**

The first edition contains fourteen main sheets which are marked by letters from *A* to *O*, leaving out the *I*. Following editions contain more sheets, pirate editions contain less. Each book has a preliminary word with the title page in front of the songs. Then the songs follow, whereby the text of the first strophe of each song is set under musical notes followed by the text of the other strophes. An alphabetic index lists all songs in the back of each book. The pages themselves are numbered in the outside upper corner without any errors in counting as can be found in other works from this time. Numbering starts in the edition of 1717 with the very first page which has been printed on, whereas latter editions start counting with the first song, thus after the preliminary matter. In the below, right corner of each page the *custos* can be found. He indicates the first word of the next page. Next to the notes, each song consists of its title, mostly the tune indication and tempo indications. If a song has more than one strophe, the following strophes can be found beneath it. To specify the structure of the book, I choose for describing one edition in particular. This will be the edition of 1717, since it was the first one and because of its easy accessibility on the internet.<sup>57</sup>

<sup>57</sup> The fourth edition can be found on the internet as well, but it is given out when Van Elsland had died already. The first edition is the basis for the other ones, since only one song has been erased.

The first edition is bound in hardcover and includes 210 pages, containing a preliminary matter, 77 songs, which have – except four – one voice and an alphabetical index of all incipits.<sup>58</sup>

#### 4.1. The preliminary matter

If one opens the book, the first page says *J. v. E.* and *GEZANGEN*. (1.2). Both are printed bold, whereas *GEZANGEN* is slightly bigger. Beneath this main title, the subtitle *Of het VROLYK GEZELSCHAP der NEGEN ZANGODINNEN* is imprinted. On the back page of this folio van Elsland has placed an “explanation of the title engraving” (*VERKLAARING DER TYTELPLAAT*), followed by this engraving on the front of the following folio, which is placed in such a way that both explanation and engraving can be looked at together. Since the title engraving reflects the overall topic of this songbook and stands in close connection to the first fifteen songs, I will enlarge upon the content of the engraving. Jan van Elsland describes the engraving as the festivity of poetry and singing or music in the temple of Juno, the ruler of the sky. She is not clearly visible. The upper

right corner shows three of the pillars of this temple.

Furthermore, this picture displays Apollo (god of music and vitality) in front of the sun, while he welcomes the nine sisters. By this explanation he means the nine muses of the arts, Erato (hymn, song and lyric poetry) Euterpe (music), Calliope (heroic epos, philosophy and rhetorics), Clio (historiography), Melpomene (tragedy), Polyhymnia (choral poetry), Terpsichore (dancing and lyric poetry), Thalia (comedy) and Urania (astronomy).

The only one which can clearly be recognized on the right side next to the *Goden Banket* is Erato with her cithara. At the left side of the *Goden Banket* for example could stand Euterpe, playing the violin. The



Fout! Geen tekst met opgegeven opmaakprofiel in document.1 **Title page of *Gezangen***

second strophe mentions that everyone joins the company, playing the snares one-voiced. This could

either mean that no wrong notes are played and every instrument fits with the other ones. It could also be an allusion to the fact that most of the songs in the *Gezangen* are one-voiced. *Leaves of roses and lily's, covering the hall's floor* (strophe 3) can be seen on the illustration as well. The same strophe brings up god Pan fluting shepherd's songs and Silenus who is singing because he is drunk. Both can be seen in the foreground of the picture, Pan with his flute and Silenus with the

<sup>58</sup> Songs added in later editions will only be listed in the appendix and not taken into consideration for comparing the characteristics of the songs.

drinking can lying on the floor in front of him. Obviously, both are so drunk, that Pallas (Pallas Athena, goddess of wisdom and arts) needs to watch them, as the fourth and last strophe says.<sup>59</sup> Furthermore, the last strophe states that Pallas has excluded *Ezeloor* (“donkey’s ear”) because she wanted him not to *adjudicate wrongly upon the mountain of singing* (strophe 4). *Ezeloor* is an allusion to Midas, as song no. 5 says on p.16.<sup>60</sup> Silenus and Midas, the king of Phrygia, are engraved together, because Midas had saved the life of Silenus before, since the latter had almost died of drunkenness. Pan joins the two on the engraving, since Midas adored Pan tremendously. As Ovid writes in *Metamorphoses XI*, a Greek myth, Pan and Apollo competed with each other questioning who had better skills to play his instrument (Pan played his flute and Apollo the harp). Tmolus, the mountain-god, who had to judge, awarded the victory to Apollo. All but one, King Midas, agreed. Apollo was enraged about the impudence of Midas to dissent and gave him the ears of an ass. Concluding, Pallas Athena did not want Midas and his two fellows Pan and Silenus to join the festivities, since she liked to prevent the festivity from wrong judgements of the singing skills demonstrated by Apollo and his fellowship. The idea of representing Midas not only as a man with donkey ears but as a whole donkey is an acceleration on his skill that he cannot hear properly.

That Van Elsland decided to picture this myth might be an allusion to the songs which are included in his songbook. Pan playing nice ditties is inferior to Apollo who skilfully performed more artful pieces of music. The initial fifteen songs definitely are no simple nice ditties, but accomplished compositions with aria-like plays around the tune. As mentioned before, the music is



**2 Engraving of first page sheet A.**

as important as the text in this songbook, rather than being subordinated to it. Most of the gods pictured at the title page can be found in the first fifteen songs, which are called after the engraving’s central figure, *Goden Banket* (“The banquet of gods”). Those fifteen songs specify the actions which are connected to the title engraving. Chapter five will focus on the

content of their texts, since this chapter is limited to an account of the preliminary matter.

Sheet A starts with the official title page, which includes next to author and title (as does the

<sup>59</sup> Originally: ‘Doch Pallas houd Sileen en Pan in toom en tucht, Na dat zy Ezeloor had uit de Zaal gedreven.’

<sup>60</sup> Originally: ‘Maar Ezeloor, Midas [...]’

very first page) the subtitle *Kweelende en speelende, op zeer aangenaame uitgezochte Muzicaale toonen, verscheide Zangstoffen: tot verversinge en verkwikkinge der hédendaagsche zangminnende Herten*,<sup>61</sup> followed by the remark that they are set on the violin clef. The lower half of the title page carries an engraving of Parnassus, the home of the nine muses, with Pegasus on its top and the muses around him, of which some can be clearly detected. The one directly coming to the fore while looking at the engraving is Terpsichore, playing harp, as Van Elsland describes her specialty in the subtitle of song no. 11 (p. 29). Erato normally plays an instrument which looks similar to the harp, the cithara, and therefore could be referred to by this figure as well. However, Van Elsland attaches other instruments to her, lute and violin (p. 32), for which reason the figure underneath Pegasus could only be Terpsichore. The third muse whose item clearly appears is Clio who sits on the upper left side of Parnassus, holding her scrolls in the right hand. Between Clio and Terpsichore sits a muse with a mask. This could either be Melpomene whose item is a tragic mask or Thalia, with a comic mask. Although the mood of the mask is not clearly recognizable, it is rather a tragic mask, thus belonging to Melpomene. On the upper right side of Parnassus a globe's shadow, Urania's item, clearly emerges from its background. The title page is closed with information about place and name of the printing house accomplished by the year of printing.

Later editions have added some words to the subtitle, like the second edition which says *Den tweeden druk, vermeerderd met verscheide nieuwe Stukjes en Plaatjes* ("The second print, enlarged with various new pieces and pictures"), whereas the third edition says *op nieuws met verscheide aardige stukjes en plaatjes vermeerderd* ("again enlarged with various jolly pieces and pictures"). Finally, the fourth edition includes the most beautiful title page, because of its rubrics in its title: *JAN van ELSLAND, GEZANGEN, NEGEN ZANGGODINNEN* and the name of the publisher, *IZAAK VAN HULKENROY*. The rubricated letters are at the same time the only ones printed in capitals. This second title page is the continuation of the earlier temple scene. The first fifteen songs analogously are split up in two topics as well. Whereas the first six songs describe the temple scene, the following nine are dedicated to each of the muses on Parnassus of the second engraving.

The following part of the preliminary matter includes three poems of people who have been in connection with *Gezangen*, two are written about Van Elsland's work by Aaron van Hulkenroy and J. O., and one is of Van Elsland himself. Those 'forewords' are of utmost importance to the research of this songbook, since it can provide information about its target group as much as about important collaborators and the role of Van Elsland. The front side of the second folio of sheet A includes the first of the poems, the one of Aaron van Hulkenroy, who published the first edition. Its title is: 'Op J. v. E. Gezangen' ("About Jan van Elsland's *Gezangen*"). The poem consists of eight

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<sup>61</sup> Translation: "Warbling and playing, on very pleasing, selected musical tunes, different matters of singing: for the refreshment of and comfort to song loving hearts"

stanzas with four verses each, including cross rhymes (the first verse rhymes with the third and the second with the fourth: abab). The fact that Aaron van Hulkenroy is the author of this poem can be concluded from his initials underneath it.

As assumed before, indeed Van Hulkenroy's foreword contains information about the target group of *Gezangen* as much as about its concept. In the first line the author already talks directly to its public, "young youth" (*jonge Jeugd*). This might be youth which was not yet married and therefore did not have to take care of a family. In all likelihood, this target group had money, since the *Gezangen* were a luxurious songbook. This was not the case anymore after being married, for marriage in most of the cases stood in close connection with having children. They were expensive, in those days even more than today, simply because of the number of children which had to be fed by their family. Another hint at a young target group is given by the content of the songs. Marriage is discussed as much as love and other topics, which would be of little interest for older people.<sup>62</sup> In the following verses Van Hulkenroy advertises the *Gezangen* with the words *Wat voorval dat er ook mag zyn, 't Zy droef óf vrolyk, zyne toone, Verdryven daadlyk druk en pyn, En doen u in de vreugde wonen* (l. 5-8).<sup>63</sup> By writing about a sad or gay subject, Van Hulkenroy might refer to the two different sexes of scales which are included in the *Gezangen*. About fifty percent of the scales are written in a major key, which sounds rather joyful and happy, whereas the other half is written in a minor key, sounding rather sad.<sup>64</sup> In line 13 Van Hulkenroy refers again to Van Elsland who is an honest poet whom one has to thank for that "You can enjoy yourselves by a musical sound, and a variety of things and stories (l. 14-16)."<sup>65</sup> This refers to the various topics the songs are about. With this variety, the clientele had to be enlarged, as a fitting song was included for everybody. Another reference to the diversity of songs is given in lines 17-20: "He creates airs, quickly and swiftly, for kittling you, to charm, and when your mind is fed up by light-hearted things, then distinguished for close ears."<sup>66</sup> With this, Van Hulkenroy provides important information, namely that Van Elsland might have been the creator, the composer of the airs. However, this information should be taken with a pinch of salt for two reasons. Firstly, the author of this poem was the publisher of *Gezangen* as well, thus he definitely was interested in earning money with the book. For this reason, he might have exaggerated Van Elsland's skills by pretending, that the latter was the 'creator of the airs' (p. A2, l. 17). Furthermore, historical sources are often not precise. Of course, it could be possible, that Van Hulkenroy did not differentiate between writing the texts of the airs (thus being the author of

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<sup>62</sup> For more information about songbooks for the youth in the seventeenth century see the article of E. K. Grootes, 1987.

<sup>63</sup> In English: "Which incident might be found, be it sad or gay, his tunes immediately make pleasure and pain go away and let you live in joy."

<sup>64</sup> More information about the key signatures is provided by chapter 4.5.

<sup>65</sup> Originally: 'Dat gy u zelve kunt vermaaken, Door eenen Muzikaalen klank, En veellerhande stof en zaaken.'

<sup>66</sup> Originally: 'Hy schafft u Airtjes, vlug en rad, Om u te kittlen, te bekooren, En is u geest het lugtig' zat, Dan deftig voor nauwkeurige ooren.'

them) and writing the music of the airs, what would turn him into a composer.<sup>67</sup>

In the end, Van Hulkenroy underlines the concept of “giving to each his own” with the words ‘Zo geeft hy elk het geen hy keurt’ (l. 21). This introduction by Van Hulkenroy clarifies, that this songbook definitely is appropriate for everyone because of its variety of tunes and topics. The fact that the publisher does not only refer to the topics, i.e. the texts, but to their music as well, fits into the general line that music becomes more important, which is emblematised in the overall title of the *Banquet of Gods*, which reads: “For the wedding between music and poetry.” (p.7)

The second introductory poem has the same title as the first one and is written by a ‘J. O.’. It turns out that identifying the writer of this poem is too difficult, since the authors of the seventeenth and/or eighteenth century which are listed on the digital library of Dutch letters (DBNL) with those initials either did not live in Haarlem or there is no information about their place of living.

Each of the four stanzas included in the poem is structured by six lines of which the rhyme scheme of the first four is a cross rhyme and the last two lines are a couplet (rhyme scheme: aBaBcc). In contrast to Van Hulkenroy’s poem, after each stanza one line is skipped. As his predecessor, naturally, J. O. also recommends this songbook to everyone<sup>68</sup> and underlines the variety of tunes and measures.<sup>69</sup> The author approaches more detailed on the content of *Gezangen*, whereas Van Hulkenroy’s poem rather was focused on Van Elsland. Again J. O. dedicates more importance to the music by referring to it before focussing on the text.<sup>70</sup> The topics in *Gezangen* that seem most important to the author of this foreword are *Vreijeryen* (“Courtships”) of peasant and shepherds (l.10-11), *fraaijghéden* (“beauty, prettiness”), *zoete Boertery* (“sweet peasantry”), *Fraaikiekje* (the merchant of no. 34) and some *Liefdes slaverny* (“slavery of love”). By the last item J. O. might either refer to the sad mourning tunes of people who are unhappily in love or to the serious discussion about marriage between Krelis and Knier (no. 45). In the last stanza the author refers to Jan van Elsland and praises him for having given this work to the public, for which he will be rewarded and “will have his head crowned by laurels.”<sup>71</sup> “His name will live eternally” and “his praises will be sung on Pindus by the nine sisters” says the last line. By the nine sisters J. O. refers to the nine muses, which represent the red line of this songbook. Concluding, the only difference between the second and the first poem is, besides its structure, that it pays more attention to the content of the song texts. This attention even increases in the last of the three forewords included in the first edition of *Gezangen*, which is written by Van Elsland himself.<sup>72</sup> This two-pages-long

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<sup>67</sup> The possibility of Van Elsland being a composer will be reconsidered in chapter 5.4.2.

<sup>68</sup> Line 12: ‘Kiest elk uw keur, hier kunt gij rapen.’

<sup>69</sup> Line 2: ‘Op allerhande wijs en maat.’

<sup>70</sup> In lines 7-9 he writes about the ‘allerzoetste Melody’ (“sweetest tune ever”) and ‘Maatgezangen’ (“measured tunes”) before he turns to the poems content in lines 10-16.

<sup>71</sup> Originally: ‘En wilt zyn Kruin met Lauren kroonen.’

<sup>72</sup> He signs this poem in the end with his initials ‘J. v. E’.

(omvattende/umfassende) poem carries the title ‘Inhoud en Opdracht Aan alle VROLYKE GEESTEN’ (“Content and Dedication to all joyful ghosts”). ‘Joyful ghosts might refer to different groups of people. Firstly, Van Elsland might, as did Van Hulkenroy in his introduction, imply young people which generally have the reputation of being more joyful since they are unselfconscious and their good mood is less influenced by negative experiences than a fully grown-up might have gained. At least this is a logically sounding opinion which is hold by older people, what Van Elsland was if we suggest that he wrote this introduction in 1717, at the age of forty-six. Another group which might be referred to by Van Elsland’s dedication ‘joyful ghosts’ might be drunken people in general, since drunkenness leads to unselfconsciousness as well. Indeed, the *Gezangen* contain many drinking songs or songs about festivities during which alcohol flew like water. Given the other topics like the question of marriage and lovesickness, young people rather seem to be the target group. However, Van Elsland might have tried to generalise and by this to enlarge the group of potential readers by formulating his dedication this way.

Van Elsland’s poem consists of fifty-six lines which are bound to two-lined rhymes of pairs. The poem can be divided in four sections. The first section (l. 1-7) focuses on the dedication to the public which gets invited to have a seat at the banquet of gods.<sup>73</sup> Lines 8 till 13 refer to the content of the song texts, starting each line with ‘Van’ (“About”), whereas Van Elsland firstly lists names of persons in his songs before summing up occasions which belong to the content of the songs as well. Van Elsland concludes his listening of the topics with the remark that one can find what one might like. This point is made in all the three of the poems, which is just natural, since forewords need to increase a reader’s appetite to consume, to buy the book and sing the songs of it. This is exactly what Van Elsland does in the following lines, ensuring his public that this book is written to “enlarge joy” (‘Om vreugd te vermeeren: Daar toe is’t geschreven’, l. 36-37). Despite the fact that a foreword should not only introduce the reader to the topic, but also make him want the book, even Van Elsland needs to admit that this book does contain errors. At the same time, he asks the reader for understanding.<sup>74</sup> In pure modesty, Van Elsland underlines during the last verses of his poem, that his songs are ‘simple gerechtjes’ (“simple meals”, l. 53), because “times are that bad” (‘De tyden zyn slegtjes’, l. 54). Generally, Van Elsland’s introduction can be seen as a summary of the content and a message to his readers. In contrast with the two earlier poems which praised Van Elsland as a great poet, this poem naturally makes the *Gezangen* appear in a more modest light.

Concluding, three important facts can be gathered from the preliminary poems. Firstly, the target group was formed by young members of the bourgeoisie who were not yet married and therefore had enough money to buy a luxurious songbook as this. Secondly, the concept of the book

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<sup>73</sup> Originally l. 3: ‘Ik noode u; komt, zetje, Aan’t Gódenbanketje.’

<sup>74</sup> L. 19-20: ‘Dóch, zo er gebreken En fouten insteken’.

was to collect as many different kinds of profane tunes as possible. Naturally, this concept was connected to the target group, which increased in direct proportion to the number of different kinds of tunes and topics. Thirdly, the poem of Van Hulkenroy gives a vague hint at the possibility, that Van Elsland was the composer as well. For reasons of impreciseness of historical sources and exaggerations by the publisher this last fact stays nothing more than a vague hint, which should be handled with care.

#### 4.2. Further engravings

Next to the engravings in the preliminary matter, Van Elsland also used nine engravings



mostly in order to illustrate the topics of his texts throughout the whole songbook. About the answer of the question that has created the engravings, at least some speculations can be made. One possibility is that they are made by Jaques Callot (\*1592 †1635), who also engraved *De Carnaval van Roomen*. Since Callot had died long before the *Gezangen* were written, his etchings might have been an inspiration to the texts which were written by Jan van

#### 0.2. Klachten van het pijnlijke Afzijn

Elsland. Another possibility is that the engravings are etched by Izaak van der Vinne (\*1665 †1740). He was a member of the

chamber of rhetorics *In liefde getrouw*, wrote poems, sold books and etched as well. Many etchings from the beginning of the eighteenth century are ascribed to him or even signed by him.

Furthermore, Van Elsland was already in connection with him since his earlier works (until 1711) are published by Van der Vinne. Other etchers who were working in Haarlem during the beginning of the eighteenth century were Jan van Vianen (\*ca. 1660 †after 1726), Jacobus Schijnvoet (\*1685 †after 1733). Since a comparison of their works with the engravings of the *Gezangen* would go



#### 0.3. Staatszucht last

to end the first fifteen songs, the *Banquet of Gods* on page 40. All of the other seven engravings

beyond the scope of this thesis, the only answer to the question of the etcher can be an assumption based on probability. Referring to the fact that Van der Vinne and Van Elsland knew each other, with the utmost probability Van der Vinne was the etcher of the illustrations in *Gezangen*.

After having discussed possible etchers, the engravings themselves will be the object of the following part. In contrast to most of the engravings, the first one is not connected to a song text. This decorative stripe of a woman's head in the middle and ornamental flowers to both borders does not serve the illustration but rather might be placed

stand in close connection with the song which follows. The second engraving (see illustration 0.3.) shows a man standing outside next to windswept tree. The man has folded his arms above his head and his back is buckled. While the person obviously has pain, the tree seems to bend on him protectively. Some houses with women in front of them are placed in the background of the engraving. The song belonging to this illustration is entitled ‘Klachten van pynlyk afzyn’ (“laments about the painful ending”) and is a matter of a man who “tastes the bitter fruits of loneliness again”.<sup>75</sup> Thus, he has pain because of a woman who has left him. The engraving illustrates this loneliness, since the person stands outside of the village’s walls, excluded from the society.

A portrait on its side is the object of the following engraving on page eighty-six (s. illustr. 0.4). The text of the song underneath the illustration tells about the burden of the longing for the state, being dependent of the state (‘Staatszucht last’). Being an ode against rulers and statesmen, the song states, that people who carry this longing are restless inside and poor of both prosperity and adversity (‘En arm, zo wel in voor- als tegenspoed’, last line). Since the man on the portrait wears a laurel wreath, a full beard and a luxurious robe, he might be such statesman. Another reason for this being a statesman is that people who are shown on a portrait like this are important in most of the cases. Since the Republic had no stadholder from 1702 until 1747, there were many persons who could be pictured on this engraving.

The next engraving shows the head of an angel which is the closing figure of the song before. Kloris is the main person of this song, who declares his love to Leonoor, whom he calls his angel (‘myn Engel’, stanza 2, l.1). For this reason, the angel in the end of the song symbolises Leonoor, since she is the angel Kloris fell in love with. Another function of this illustration could be to decorate the page in the same way as did the first engraving after the ‘Banquet of Gods’.



**0.5. Rozandryn**

Only one page later, p. 108, the following engraving (s. illustr. 0.5) is placed, showing the backside of a luxuriously dressed woman who is walking through the streets and lifts a violin with her right hand. A poem consisting of three couplets is the caption at the same time. The picture shows Rozandryn, who “reviles your longing and heartsickness” (‘Zy smaakt uw zugt en minnpyn’, l.2) and rather “exercises her thoughts being lonely warbling and playing at the shore” (‘Zy oeffent liever haar gedachten In eenzaamheid, wanneer zy kweelt Aan d’Oever, en zeer zachtjes speelt’, l.3-6). The song following on this engraving is entitled ‘Klachten aan Rozandryn’ (“Laments to Rozandryn”) and is a love song in which the devotee sings about the inner and outer beauty of ‘his’ girl. Furthermore, the engraving provides a glimpse at the social affluence of the target group, since the person on the illustration is dressed in a well-situated, bourgeois way, her lover either could be of the same social circles or her

<sup>75</sup> Originally: ‘Nu hy weer smaakt de bittre vruchten Der eenzaamheid’, l3.

affluence is the very reason for rejecting the probably somewhat poorer lover. However, the singer does not mention this as a possible reason for her denial.



**0.6 Krelis en Knier**

Whereas the woman of p. 108 is fashionably dressed, the couple of the following engraving on p. 124 (s. illustr. 0.6) looks poor and definitely belongs to lower circles. It illustrates how an elder couple, Krelis and his neighbour Knier, are obvious from fieldwork underneath an old knaggy tree while having a discussion about advantages and disadvantages of marriage,

as is reflected in the underline. The song which follows tells about the discussion of the elder people. They reflect on the marriage of younger people not being aware of the fact, that everything they say could also be said of them. Concluding, one should marry, if only because “marriage is necessary of country and state” (‘De Trouw is nodig voor ‘t Land en Staat’, stanza 3, l.1) and “many servants have regretted that they did not marry” (‘t Niet Trouwen heeft menigen Knecht berouwt’, stanza 3, l.7). Knier, who did not want to marry because of her age, has been convinced by the discussion with Krelis that marriage is not only advisable, but even necessary for her own country. However, in the end the couple says farewell to each other, because they are tired of discussing.

On p. 157 one finds the praise of tobacco, which is accompanied by another engraving. A well-dressed man is sitting inside on a chair smoking the pipe. An angel steps through the door, holding long staves in his hand. Since this engraving has no poem as an underline, the song underneath it explains the engraving on which the nobleman on the chair explains why he loves tobacco more than anything else.



**0.3 King Menelaus**

The story of King Menelaus who lost his wife Helena to Paris is the issue of the next engraving on p. 166. The foreground pictures King Menelaus standing under a huge strong tree outside the town, with its houses placed in the background. The picture is based on a Greek tragedy dating from the fifth century BC. When it was time for Helena, daughter of Tyndareus, King of Sparta, many influent men came to make her an offer. There were even so many, Tyndareus feared a war. In order to prevent this, every candidate of marriage had to swear an oath that he would protect the new chosen king in any

quarrel. However, shortly after the marriage between Menelaus and Helena, Paris abducted Helena. For this reason, the noblemen who had longed for Helena’s hand had to keep their promise and had to travel with Menelaus and lead a way against Troy. This

was the beginning of the Trojan War.<sup>76</sup> In the song of *Gezangen* the King tells about his thoughts to enlarge his fleets ('Ik zal myn Vlooten Vergrooten', stanza 4, l.1) and to set Troy on fire ('steek Troyen in brandt', stanza 4, l.4) in order to save his beloved Helena.

Song no. 62 is the last one which is illustrated by an engraving. It shows a noble woman



sitting on her bed and a noble man, standing in front of her and making a repellent gesture with his arms. The couplet underneath it tells that the woman is Tryn stating that the one who loves must be blind, whereas the man on the right side is Koert, pretending that in this case he does not love, since he has eyes in his neck.<sup>77</sup> In the

#### 0.4 Tryn and Koert

following text Koert explains why she is not worth it anymore to be loved by him; closing with the statement 'Het Huwelyk is gruwelyk, De Vryheid is myn hoogste vreugd' ("Marriage is horrible, Freedom is my biggest pleasure"). Being tired of running after Tryn, Koert would rather choose for tobacco and wine instead of Tryn (l. 4). Thus, whereas Krelis and Kniertje in song 45 ended with a justification for marriage, the main person of this song precisely argues for the opposite. This diversity of different opinions reflects the general concept of this songbook of providing material for everyone.

The engravings are set up next to songs of different kinds, about an ended love story, about unfulfilled love, about a Greek tragedy or just the simple question of marriage and a more serious topic of criticising the political state. Van Elsland chose to illustrate a potpourri of songs which can be seen as a representation for the whole song book. Since most of the people on the engravings are fashionably dressed, this is another strengthening argument for the earlier assumption of a well-situated target group.

#### 4.3. Title, tune indication, dynamics and tempo

Each song has a title, which naturally refers to its content by naming either the genre (*Menuet, Bruilofts-drinklied, Zang*) or the main persons playing a role in its text (*Klio, het Heldenboek; Kloris minneklacht, Krelis en Knier*). In some cases, the title consists of two verses. For example in no. 46: "Dries chooses, as Moortje has advised, in the end, of two different torments, the best."<sup>78</sup>, or as no. 26 says: "The man without a wife, a soul without a body."<sup>79</sup> In 51

<sup>76</sup> The article 'Menelaus' from wikipedia has served as a basis for this subsection. <http://en.wikipedia.org/wiki/Menelaos> No author and date of writing is indicated. Last access on july, 9, 2009.

<sup>77</sup> Originally: 'Die mint dient blind te zyn, zei Tryn, [...] Dan min ik niet zei Koert, 'k heb oogen in myn nek.', p. 171.

<sup>78</sup> Originally: 'Dries kiest, na Mortjes raadt, op 't lest, Van twee verscheide kwaân, het best.'

<sup>79</sup> Originally: 'De man zonder Wyf, Een Ziel zonder Lyf.'

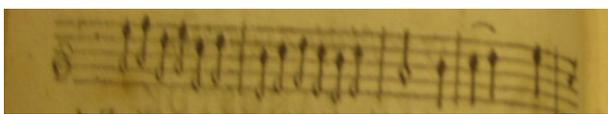
songs a tune indication can be found as well. The tune indications can define the genre of the tune, its origin or even can hint at the precise source van Elsland might have used.<sup>80</sup>

Directly above the notes the tempo is indicated in most of the songs. A tempo indication is very special to songbooks from this period. If songbooks contained notes at all, it was rather for adding some luxury to their appearance, since few people were able to read notes. The *Gezangen* do not only contain notes, but they even include performance indications. Their presence might be explained by the general topic ‘the wedding of music and poetry’, meaning that attention is paid to both music and poetry. Music is as important to this book as the text and songs are not just sung anymore but deserve full attention as pieces of art, pieces of recitation. Therefore, printed music did not only serve for supporting the memory anymore, but clearly defined its performance by giving indications of both tempo and dynamics. For example, song no. 50 *O spys! voor ons opgericht* consists of four parts with another tempo indication in three of them (*Poco Largo, Allegro, Vivace*). One example for a song with a performance indication of dynamics is the two-voiced song no. 51 *Onder schaauw van Elze Boomen* which has the remark *Piano* printed above the last two measures. The same remark can be found in no. 13 *Dewyl gy Kallioop*, which is another aria-like piece.

Only five tunes have no tempo indication. The first is no. 48, a small short song being similar to an interlude and therefore not important enough to be marked with an indication of performance. The second one is no. 51, which is two-voiced and maybe therefore has no indication. The third piece, no. 53, is a song so old that van Elsland might have preferred to keep it original.<sup>81</sup> The lack of a performance indication in song no. 54 might be explained by its length. With 22 strophes this song has the longest text. Therefore the content, the story told might be more important than the manner of telling, the performance. The last song without any performance indication is no. 67, a German song where again the story steps into foreground.

#### 4.4. The staves, keys and time signatures

The notes are printed on a five line stave in a movable type which naturally shows attributes



4.4. Example of untied quavers in *Gezangen*

of both the mensural notation and modern notation.<sup>82</sup> Although the “new tied note” had been introduced by John Heptinstall in London in 1690,

the *Gezangen* still do not contain this new technique of using stems in order to connect two quavers or smaller notes with each other.<sup>83</sup> As in modern notation, the first voice is set on violin clef whereas the second voice is set on bass clef.

<sup>80</sup> More about the tune indications can be found in chapter 5.4.

<sup>81</sup> A transcription can be found in the appendix 9.9.

<sup>82</sup> While notes, rests, the custos and the lack of beams remind of mensural notation, cleffs, bar lines and time signatures are witnesses of modern times.

The majority of pieces include only one time signature. In most cases the metre is imperfect. Although the metre mainly used is 4/4, this is rather indicated by a  $\phi$ , exactly meaning *alla breve*. Often, the more precise indication of time would be a C, since measures rather can be divided into four beats of a crotchet than into two beats of a minim. Only one of the 43 pieces indicated with an *alla breve* signature indeed clearly is structured by minims instead of crotchets. No. 33 *A Monsieur! sa lustik wilze jou* has a '2' as time signature and has a rhythm structured by minims. The '2', being a French manner to indicate *à la brève*, is also used in one other song, no. 26 *Vrinden ziet hier komt Jan Joosten*. However, the measures of this song can rather be divided by crotchets and would be sung too fast if they had been sung *à la brève*, thus twice as fast as normal. The reason for this incorrectness can be seen in the fact that one did not divide 4/4 metres from 2/2 metres as clearly as today. As mentioned above, music notes were rare and general rules still had to be developed. That the 4/4 time signature was already used in Van Elsland's *Gezangen*, is shown by four pieces (no. 49, 51, 70/71, 72) which appear for the first time in *Gezangen 1717*, except for no. 72 *Neeltje heeft met Lobb'rigs Waintje*. This tune already appears in *Buitenleven 1716*. Concluding, for indicating a 4/4 metre, mostly a  $\phi$  is used. Only in few cases 4/4 metre is correctly indicated. Most songs in 4/4 have slow tempo indications like *grave*, *largo* or *adagio*. Other binary metres are 2/2, indicated by a '2' in no. 33 and 2/4, in no. 75.

The second group of metres are the ternary ones, of which the most songs (twenty-two) use a 3/4 metre. This rhythm either is indicated by the fraction '3/4' or by using the number '3'. The latter is used in only three cases. In contrast to songs with 4/4 metres, songs with a 3/4 metre are rather indicated by faster tempi like *allegro* or *vivace*. Other imperfect time signatures are 3/2 (no. 53), 3/8 (no. 4, 10, 52), 6/4 (no. 45, 47, 60) and 6/8 (20). Next to songs with one metre, four songs contain several metres. No. 14 and 27 contain the two metres 4/4 and 3/8. Whereas this change of metre is connected to another tempo and another key signature in song no. 27, none of those changes in no. 14. Two songs, no. 49 and 50, even consist of four different parts with varying metres. *Mademoiselle, sie hier al were*, no. 49 is a cantata-like song where the parts *Recitta*, *Aria un poco allegro*, *In Recitativo* and *Allegro* are following each other using these metres: 4/4, 2/2, 4/4, 3/4. In this case a clear distinction between the 2/2 and the 4/4 metre is made by using different time indications. The difference becomes clear by studying the notes of the second part in 2/2 metre which naturally consists of more minim. No. 50 *O spys! voor ons opgericht* has already been mentioned above in connection with different tempo indications. In contrast to its predecessor no. 49, binary and ternary metres are alternating as can be seen by their order: 4/4, 3/4, 4/4, 3/4. This is a fabulous technique for varying different parts from each other. Strikingly, all songs with different

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<sup>83</sup> Gamble 1971, 32.

metres have only one strophe and occur for the first time in the *Gezangen*, three of them can not even be found in the pirate edition from 1713.

#### 4.5. The key signatures

Returning to the pages of the *Gezangen*, the following item on a staff is the key signature.<sup>84</sup> Before we can interpret what the notes reveal, some general rules of the usage of key signatures in the eighteenth century should be taken into consideration.<sup>85</sup> Since “simplicity was thought more desirable than precision”<sup>86</sup> and modern scales still had to be further developed, key signatures are not in all cases used as they should according to modern rules. Although key signatures, both flats and sharps placed in the beginning of a staff, were already known in 1700, two divergencies from modern notation are striking. Firstly, accidentals are written in more than one octave. This rule is a medieval relict, since accidentals only affected the octave they were located in. Secondly, notes of minor keys often contain one accidental fewer than would be used according to modern conventions, since scales were rather based on modes. The accidentals which are missing in the begin of a stave (conform to modern conventions) often appear in front of the note which needs to be alternated. Further, not more than two accidentals occur in the front of a staff. Whereas F sharp or B flat is used many times, there are only three songs using two initial sharps (no. 68, 69, 74). Two initial flats are only used once, in no. 66.

As a result of an imprecise usage of accidentals in *Gezangen*, defining standard keys can sometimes lead to an interpretation which is rather based on guessing than solid evidence. However, using the rules at least helps defining some keys. In order to classify the keys occurring in *Gezangen*, one should first consider the final note of each piece. This note usually defines the height of the scale. The scales' mode (major or minor) can be defined by the accidentals in front of each stave. The following table demonstrates which accidentals indicate which key and mode of all keys used in *Gezangen*. Each mode with exception of a minor and c major can be indicated according to two theories. The first is the more ancient way of leaving one accidental and the second is the modern usage. Whereas the number of accidentals outside the brackets reflects the older usage of accidentals, the modern usage is indicated by adding the extra accidental in the bracket. For example, g major can either be indicated by one sharp or by no accidental at all, g minor either by two flats or by one flat, and so on.

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<sup>84</sup> For a table including all accidentals, final notes and key signatures see the appendix.

<sup>85</sup> A fully fledged account on notation after 1500 can be found in Ian D. Bent, et al. "Notation." *Grove Music Online. Oxford Music Online*. 15 Jun. 2009 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/20114pg7>>.

<sup>86</sup> Idem.

Minor	e minor (#)	a minor	d minor (b)	g minor b (b)
Major	f major (b)	c major	g major (#)	d major # (#)

The following paragraph discusses keys sorted by their frequency of occurrence, beginning with the scale used most often, which is g major. Of the twentyone pieces in this scale, sixteen pieces have one initial F sharp and therefore rather use accidentals following modern rules. Only five pieces end with a g and have no initial accidentals (no. 23, 28, 49, 57, 60). Since the rule says, that one accidental might be left away while still referring to the scale with one more accidental, those five pieces are also written in g major. Fifteen pieces are written in a minor, which is, just as each of the eight pieces in c major, always indicated by no accidentals at all. *Gezangen* also contains fifteen pieces in d minor, of which thirteen pieces have no b flat in the beginning of the stave. Next to this scale, g minor is also rather indicated by the older method (only one b flat instead of two b flats). The only piece of eleven g minor pieces with two initial flats is no. 66, ‘Zeg my eens Rozandryntje’. By coincidence, this piece has no tune indication, thus indeed could be a new one.<sup>87</sup> Furthermore, there are four pieces in f major, three pieces in d major and one piece in e minor. All of them are indicated conform to modern rules of accidental usage. All in all, the accidentals of 49 out of 77 pieces are placed by using modern rules. However, this result is slightly falsified by the fact that two keys, c major and a minor, have no accidentals. What this outcome shows is that both methods were used next to each other. This is not strange considering the fact that many tunes originate in older songbooks and had already been transmitted for some decennia. On the contrary, the usage of accidentals in new tunes is more adapted to modern rules. What *Gezangen* demonstrates is that the old practice was still present whereas the new one was about to be consolidated.

#### 4.6. The musical notes

After having analysed initial symbols of a staff, this section will treat the shape of notes and their rhythm. The notes are printed in movable type, still having the layout of earlier notation. Heads of notes are still diamond shaped instead of oval. Their values range from semifusa-shaped to semibreve-shaped, whereas the value of rests varies between fusa-shaped and minim-shaped.<sup>88</sup> Besides the custos, sharps indicate the pitch of the following staff’s first note. Quavers and semiquavers are not bound by a beam yet but stand loosely next to each other. Although the

<sup>87</sup> As will be explained in chapter 5, songs without a tune indication are rather new than songs referring to an older tune.

<sup>88</sup> Since one can transcribe the notes 1:1, from now I will use the vocabulary of modern notation, thus semiquaver if I mean the semi-fusa-shaped note, quaver for the fusa-shaped note, and so on.

technique for setting and printing beams had been developed in England during the second half of the seventeenth century, it was not yet consolidated in Haarlem in 1717. Even the last edition from 1738 still uses no beams. A slur is the only connecting element between two notes, indicating that they should be sung on one syllable. The melody ranges from c' to a'' in the upper voice and within the second voice of the two-voiced songs from D to d'.

As much as the range of melodies is wide, they contain big leaps as well. Arias have agitated moving melodic figures, which are not easily to be sung by everyone. For example no. 6, where the syllable 'hel' is sung on five bars and in the end of this ligature reaching the a'' [picture]. Another extreme of melodic movement can be found in the *Minneklacht* ("love lament") on page 150 *Wanneer zal ik die vreugde ontvangen*. Minims are moving through the whole piece without any big leap or rhythmic variation. In general, the rhythm of the songs in this work is simple, since the focus is rather set on melodic moves. Many rhythmical repetitions and uncomplicated figures create tunes, which can be sung without difficulties. What might cause problems are, as mentioned above, aria-like pieces, for which some training of the voice might have been necessary.

#### 4.7.Characteristics of the pieces

In his songbook, Van Elsland took care that as many pieces composed in a major key as in a minor key were included. Van Hulkenroy refers to the mood transferred by different modes (major and minor) in his preview: *Be the tune sad or gay, it will take pressure and pain away.*<sup>89</sup> Indeed, *Gezangen* has a mix between 36 tunes in minor and 41 tune in major. This reflects the general concept of this book to contain a potpourri of different kinds of songs.

Researching the dances which are indicated by Van Elsland, this concept emerges again. Though far not all tunes are more specified by such an indication of its dance style, the existing indications can already give some information about the dances. After all, not each song had to be danced. Some songs were rather written to be sung.

Thirteen songs have no indication at all, sixteen (the first fifteen are among them) tunes are songs ('Zangstuk'), seven bear the name 'lament', five pieces are courantes and the same amount of pieces are minuets. Furthermore, four marches, two duos, forlanas, gigue and gavottes are included in the songbook. There are also types of pieces which are only included once, such as an aria, a bouré, a *spanjolette*, a cantata, a hymn, a shepherd's song and a table song. The types mirror the French influences which already emerged while studying the tune indications. Specifications like 'courante', 'gigue', 'gavotte', 'minuet' and 'bouré' clearly originate in France. The French

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<sup>89</sup> See preliminary matter of *Gezangen*.

characteristic of many pieces in *Gezangen* is nothing untypical, since French music had a great influence on the Netherlands at this time.

Besides the type of song, the pieces also can be divided by their number of voices. Though most of the songs have one voice, there also five two-voiced songs: *Onder schaauw van Elze Boomen* (p.145-147), *Ach Iris! die, op't minzaam koralyn* (p. 178-180), *Zeg my eens myn Rozandryntje* (p. 180-182), *Weg kleine Minnegod* (p. 190-192) and *Mejuffers en Sinjeurtjes* (p. 205-210).<sup>90</sup> *Weg kleine Minnegod* has two voices written apart from each other, one on each page. Although the texts of both voices differ slightly, the rhyming words are the same. The two voices of the other songs are printed together in two different staves which are not connected with each other by a bar line. Whereas the texts of the first three songs mentioned above are written beneath each of the two voices, *Mejuffers en Sinjeurtjes* has only the upper voice provided with text. Since the second voice seems quite difficult to be sung (big leaps and range), this might be an instrumental accompaniment. All songs have in common that the second voice is written in the f-cleff.

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<sup>90</sup> The page numbers in brackets refer to the first edition.

## 5. Origin of texts and tunes

### 5.1. The songs: Introduction

Placing the *Gezangen* in their context, the two most interesting questions are: How were the texts and melodies generated? How were they received? This chapter illuminates the origin of the songs in Van Elsland's *Gezangen 1717*. Whereas the first part will focus on texts, the second part will treat the tunes of the poet's work. Chapter six will deal with the reception of the *Gezangen*.

### 5.2. Method: The NLB as an instrument for researching origin and reception of Dutch songs

Before being able to write about the origin of the *Gezangen*, their texts and melodies need to be compared with those of other songbooks from the seventeenth century.<sup>91</sup> This possibility is given by the Dutch Song Database (Nederlandse liederenbank, referred to as 'NLB' from now on) which includes 125.000 Dutch songs from the medieval period until the 20th century.<sup>92</sup> The pool of 77 songs has been inserted into NLB, while each song's file had to contain of the following data: Page, title, incipit (consistent with the first two verses), tune as indicated in *Gezangen* and standard tune indication attaching the tune to its 'tune family'.<sup>93</sup> Containing these data, NLB can search for songs with either the same incipit or the same tune indication within vocal songs.

The origin of any text in NLB can be researched by comparing the pool of all texts with the same incipit to the text in question. If the text to be researched is the oldest of the pool, it is quite likely that he occurred for the first time in source where he is included. Later sources indicate the reception of a song. If there are earlier sources containing the same text, this also gives at least an indication when and where it came up.

To find the origin of a tune, thus a song with the standard tune name A is more complicated than researching equal texts. There are three ways to search NLB. The first one is based on classical heuristic, to find entries with the standard tune name A as well. The output of this research will be the pool of concordances. Besides dating the tune approximately, another aim is to get an impression of its popularity. The more hits, thus concordances, a tune has, the more popular it was. One restriction of NLB is that it does not contain all songbooks that are still known today. However, it is at least an indication for origin and popularity of texts and tunes.

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<sup>91</sup>The research in NLB has been simplified, since the output is more important than the method.

<sup>92</sup> NLB can be found at the website [www.liederenbank.nl](http://www.liederenbank.nl)

<sup>93</sup> If two or more songs have a similar tune, they are called concordances. A tune-family consists of two or more concordances. Concordances can be found by using classical or strophic heuristic. While classical heuristic means to find connections on the basis of tune indications, strophic heuristic means to find concordances on the basis of the song's rhyme scheme.

If the comparison of standard tune names does not lead to any hit, the second possibility for finding concordances is to compare the song's rhyme scheme. Since the rhyme scheme is a good indication for the song's metre, two songs with the same rhyme scheme might have the same rhythm as well. There is at least a chance that songs with the same rhythm have the same melody. For this reason equal rhyme schemes can lead to equal melodies. One problem is that not every entry is provided with such a rhyme scheme. Therefore, this search method is only an additional one, which has been used to strengthen the argument that a new song was discovered.

The third possibility to find concordances in NLB is *musipedia*, a programme which compares the tunes of *Gezangen 1717* with tunes of other entries and then rates them by their similarity. The more the score of two rated songs approaches 1, the more likely is the chance on a concordance. Thus, the output is a possible pool of concordances measured by a computer programme. Since the pool of entries with musical notes is relatively small and *musipedia* is not yet developed far enough to deliver excellent results, this is only another additional searching method as well.

### 5.3. The Songs: Origin of the Texts

#### 5.3.1. Question of authorship

In 1713, thus four years before the first edition of *Gezangen*, a songbook entitled *Het vrolyk geselschap der negen zang-godinnen* was published anonymously in Amsterdam. This songbook is attached to Jan van Gyzen by *picarta*,<sup>94</sup> since different editions of this anonymous songbook can be found in convolutes between other works of Jan van Gyzen.<sup>95</sup> Furthermore, the publishing house of the pirate copies published other works of Jan van Gyzen as well. This circumstance leads to the question, if van Elsland truly is the author of *Gezangen*.

Firstly, Van Elsland's name is set prominently in the first line of his edition, which is moreover beautifully worked out, since his edition includes both, engravings and music. This had not been the case, if Van Elsland's work was the pirate edition. Jan van Gyzen on his side provided his works with his name, by including his initials on the front page. He even secured that he never wrote without his full name and weapon from 1711 on.<sup>96</sup> The anonymous edition dating 1713 does not have his initials.

Furthermore, fragments of songs might have been inspired by letters of Lourens van Elstland, which he exchanged with Jan. One example is the 'Derde zangstuk', which can be found in the pirate edition and Jan van Elsland's work, where the text reads as follows:

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<sup>94</sup> Picarta is an online database containing all books which can be found in Dutch libraries.

<sup>95</sup> The second, fifth and eighth edition which can be found at UB Leiden definitely are bound in such a convolute.

<sup>96</sup> Zuidema, R: *Gijzen (Jan van)* In: NNBW, 1911-1938, vol. 8, p. 651.

Amaltheä, vol vreugde en moed,  
met beid' haare armen bloot,  
Die storte in haaren schoot,  
Den vollen hoorn van Overvloed,  
vol Applen wit en rood, [etc.]

The text were Jan got inspired by can be found in Lourens van Elstland's *Mengeldichten*.<sup>97</sup>

[15v] 4

De milde Amalthe,, malthe  
met opgestroopte armen  
Evoe Evoe  
Zoo blanck, als melck of znee

5

Die storte in haar schoot,, haar schoot  
haar opgepropten Hooren  
Evoe Evoe  
vol Appels: wit en root.

Another place where Jan got inspired by his uncle can be found in the incipit of the song no. 26:

Vrinden ziet hier komt Jan Joosten,  
Uit het westen weêr naar't oosten.

Similarly, his uncle had written before, during the 1690's in his *Mengeldichten* on fol. 65r:  
en daar sit Maarten Borst, en d'andre is Jan Joosten  
de laaste komt van 't west; en d'eerste uyt het oosten,

As Bostoen's research about the *Mengeldichten* demonstrates, there are more hints in other works of Van Elstland that he has been inspired by his uncle.<sup>98</sup>

If Van Gyzen was not the author of the 1713 pirate edition of *Gezangen*, but Van Elstland, then the question remains how Van Elstland's material reached the publisher in Amsterdam and how it has been brought in association with Van Gyzen. One theory is that the latter might have brought the songs to his publishing house, since he had close contact to Jan van Elstland. Furthermore, Van Elstland accused Van Gyzen in the earlier mentioned song text (s. chapter 1.2) of having 'sung his songs'. Van Gyzen was also known as having copied Jan de Regt's *Den slechten tijd* in his work called *Goeden tijd* (Amsterdam, 1711). For this reason he had already had a negative reputation as a copyist before this incident. Thirdly, the pirate editions are bound within works of van Gyzen. This happened, because people could decide on their own, which pamphlets they wanted to have bound together. The one, who let the 1713 pirate copy have bound, also associated Van Gyzen with this work. For those reasons Van Gyzen might have been involved in printing the pirate copies. However, if most of the texts in *Gezangen* existed much longer, the

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<sup>97</sup> After the manuscript in the *Bibliothèque nationale de France*, Paris, signature MS. Neerlandais N<sup>o</sup> 61. Here I would like to thank Prof. Karel Bostoen who discovered this coherence while researching the letters between Lourens van Elstland and his nephew Jan.

<sup>98</sup> For more information see Bostoen's edition of Lourens van Elstland's farce *Jan onder de deecken* (s. bibl.).

remaining question is why Van Elsland did not publish them earlier. One answer might be that he might have preferred to wait until 1717, because Van Elsland wanted to create a luxurious songbook where music was included. However, it might have taken him some time to find musical notes in other songbooks that fitted to the older tunes and to write (or find someone to write) the music of the new tunes.

### 5.3.2. The first fifteen texts

As already mentioned in the fourth chapter, the first fifteen songs are the description of the title page. Each song describes the action of one muse or god during the festivity, which is called the ‘wedding of music and poetry’. The title of the first six songs contains only the number of the song, whereas songs no. 7-15 also have a subtitle with the name of the figure which is described in the specific text. Apollo is the subject of the first song (fol. 7) text of which tells that Apollo left bow and quiver aside when he saw this festivity at the Spaarne, the river through Haarlem. The nine muses already begin to play and sing in this song, which is written on *the sweetest tunes* (‘allerzoetste melodyen’, p. 9). The following text (p. 10) describes how the gods of heaven come together in order to *listen to the voices at the wedding*, thus of the nine muses. The highest places are taken by *Jupiter and his wife Juno, Pallas and Venus, the mother of love* (last three lines p. 10). Jupiter is the god of sacrifice, Juno the ruler of the sky and ‘Pallas’ means Pallas Athena, the goddess of the sky, wisdom and arts. The song continues about the god of weddings, which is Hymen, as mentioned in the last line of no. 3. In the following song Amalthea, Zeus’ foster-mother, is the subject. She carries cornucopia, a horn filled with *apples white and red* (l.4). Sometimes Amalthea is pictured as a goat, giving Zeus her milk. In this scene she symbolizes the excellent food, to which the following line refers repeatedly: *During this time the table was arranged with the best choice of delicacies* (l. 4-5). At this moment Bacchus, the god of drinking, arrives together with Cupid, the god of erotic love and beauty. Those gods also represent joyful amenities in life. When they enter the room, *Hecate and Radamant’ move to the side* (l. 1 -2, p. 13). Hecate is the goddess of childbirth and Radamanthus was the ruler of Crete before Minos ran him away. Later legends (400 B.C.) say that he became a judge of death later on. The negative connotation of both the goddess and the former king vanishes symbolically when Cupid and Bacchus arrive. They might be stronger or at least are made stronger in the story of Van Elsland, so that the festivities can proceed with the next song, in which Bacchus and Cupid play the main part. As Cupid starts dancing, Bacchus joins him with a crown of wine leaves on his head. *Nymph and Najads are decorating the table with cherries* refers to Apollo and water nymphs, the naiads. The latter are known for

kidnapping Hylas of the Argo's because of his beauty, thus they can be dangerous as well.<sup>99</sup> In the last line of this song Diane sends Hymen away. Diane is the Roman name for Artemis, the Greek goddess of fertility, childbirth and virginity. That she dismisses the god of marriage might symbolize that childbirth was even accepted without marriage. Again, pleasure and joy win from society rules (like no sexual intercourse without marriage).

The following songs go on describing the different gods and their activities at the wedding. What becomes clear in the end is that everyone joins the festivity with the greatest pleasure. In song eight even Melpomene, the *poet of tragedies*, as Van Elsland calls her in the subtitle, joins the festivities to *make the snares of the Spaarne sound like Apollo's lyre* (p.23, l. 3-5). This shall be sufficient for gaining an impression of what the first fifteen songs are about, since describing the whole content of the first fifteen songs would go beyond the scope of this thesis.<sup>100</sup> In summary, this first part of the songbook permits interesting insights in the festivity culture of the eighteenth century. By letting gods of unwelcome items like marriage sent away by gods with pleasurable symbols like drinking and singing, Van Elsland succeeds in giving his opinion of what belongs to a good festivity and what not. Probably, this marriage party even might be seen as a reflection of the society, Van Elsland would like to live in. Only the gods with positive symbols are admitted, whereas those with negative ones are dismissed immediately.

### 5.3.3. Content of other texts

The following texts treat all different profane topics: serious-comic discussions about Marriage, quacksalvers at the fair, a tea party, waggish plays and sad love songs. They are introduced by the banquet of the nine gods, the muses. As much as every muse supports another direction of the arts and as much as everyone will find his own bit to eat on a long table of banquet, every one will recognise himself in at least one of the songs of the *Gezangen*. Or at least, this seems to be the intention and the grand concept of the book, since it had to be bought by as many young singers as possible. In the end, it can be seen as a noble aim or, the other way around, it also can be nothing more than a marketing rule applied to praxis.

The texts have been categorized by their topics, whereas it is also possible to attach more than one category to each song. Most of the texts are connected with love (15) and nine other songs are love mourning songs, thus were the protagonist is unhappily in love or is love-sick. Naturally, the ten hymns in *Gezangen* mostly are sung for praising a girl, five of the hymns bear the girl's

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<sup>99</sup> This information is excerpted from the article 'Naiad' on Wikipedia (author unknown): <http://en.wikipedia.org/wiki/Naiad>, August 3, 2009. Last access: August 9, 2009.

<sup>100</sup> An overview of the first part's content is given in the appendix.

name. Twelve texts are narrative and eleven are mirroring, seven songs are drinking songs. The other texts are written for different occasions such as a birthday, a wedding, to say farewell, at the table (which could be a drinking song in some way as well), at the market or the fair, in the fields.

In conclusion, most of the songs are in some way connected to love, whether it is love-sickness, the choice between two women, a hymn for a woman or the question about marriage in general. What is striking, there are no odes sung by a woman or a woman that is love sick. This might reflect the general idea that the man made the choice, he courted the woman and vice versa. Women were rather busy drinking tea with each other and gossiping about either the latest news of the town or their husbands, as is illustrated by song no. 21, called *Tea visit at Kaatje's place*. The only three persons' dialogue of this songbook is lead between three women who drink tea and talk about its extraordinarily good quality. When Kaatje mentions that she got it as a new year's present from her husband, Tryntje can only admit jealously that her husband does not know anything about tea, whereas he knows everything about wine. Since only members of at least the bourgeoisie had time to meet each other for having a tea, this songbook rather might have been written for these circles. Since love is a topic that can be connected to the majority of texts, the above mentioned thesis that this songbook is especially written for youth in general can be confirmed.

#### 5.4. The Songs: Origin of the Tunes

##### 5.4.1. Introduction

This chapter will treat the origin of the tunes in Elsland's *Gezangen* by analysing the output of concordances before 1717 in NLB. Meaning 'origin', origin is a broad term which should be split up for our purpose. Most important is the question whether the melodies can be found in older sources or appear for the first time in *Gezangen*. Furthermore the geographic origin will be illuminated in this chapter, which is an interesting question, since this songbooks contains several hints at foreign descent.

Tunes in Elsland's *Gezangen* can be split up in tunes with a tune indication and those without. Whereas the first group definitely consists of older tunes, tunes of the second group are likely to be newly composed. The origin of tunes with a tune indication can be divided in direct origin, referring to a source Van Elsland might have used for his songbook and indirect origin, referring to the oldest source the tune can be found in. Whereas the direct source of some tunes can be easily verified, other direct sources are nothing more than an assumption. Since direct sources contain many information of which sources were known at Van Elsland's time and therefore might have had a direct impact on the *Gezangen*, I will dedicate a special paragraph to them.

The indirect origin consists of the pool of all concordances before 1717, delivering information about popularity and age of a tune. The more concordances can be found, the more popular the tune was. Any tune's age can be estimated by its first entry in NLB.<sup>101</sup> Researching the origin of the tunes, three groups of different timely origin emerged clearly:

- 1) Tunes with their first appearance in a source before 1695 (15)
- 2) Tunes with their first appearance in 1695 or later (23)
- 3) Tunes with their first appearance in *Gezangen* (14)

Most of the tunes in *Gezangen* came up after 1695, only fifteen tunes can be found in earlier songbooks. For this reason, tunes originating after 1695 might have been more popular by the time the *Gezangen* were published. From 1695 on, it also was more often the case that a first source of a tune might have been the direct source of Van Elsland as well. Therefore, tunes can be divided by their age as well in those who can be found in a songbook dating before 1695 and those who can be found for the first time either in *Sweerts BEMI695*, a the songbook of 1695, or later. Besides the reasons mentioned above, I also draw the timely border in this source because this songbook represents the first source of five tunes, whereas other songbooks contain not more than three new tunes.

For various reasons songs of the third group appear for the first time in *Gezangen* although they were known already (as is verified by their existent tune indication). Many songs are of French or Italian decent.<sup>102</sup> In this case NLB naturally does not find any concordance, since the search engine is specialised on Dutch songs. Another explication for not finding any earlier concordance might be that the tune was that new, he only had been existing in the author's head until he was published for the first time. The third reason, I would like to give, is the small chance that the tune had been printed in another book before the *Gezangen* were published, but this book either does not exist anymore or is not inserted to NLB. Concluding, if the tune indication of a song appearing for the first time is Dutch, the song is either new or originating from a source outside NLB. Since most of the songbooks which may have existed in the eighteenth century have been found and the biggest of them have been inserted into NLB, the chance is huge that songs with a tune indication that does not exist in any earlier source in fact are new.

After having illuminated the content of the three different groups of a song's age, this chapter will focus on tunes without tune indication. Since they are likely to be newly composed, it will be interesting to research, which person in fact might have composed them. Furthermore I would like to investigate, whether there are more attributes –besides the lack of a tune indication –

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<sup>101</sup> For reasons of simplicity my argumentation will presume that a song came up some time before his first entry in NLB. Although this can be seen as a general existing rule, reality knows exceptions in which songs can be considerably older than their first entry in NLB says.

<sup>102</sup> The tune indications of those tunes are French or Italian.

making them stand out against older songs of this songbook. In a final section I will illuminate the local origin of older songs, specially drawing attention to foreign tunes.

#### 5.4.2. New tunes (1-15, 48, 51, 57-59, 64-66, 71, 77)

As new tunes enlarge the pool of already known tunes, they are the most important group. The strongest evidence for a completely new song is the lack of its tune indication, for two reasons: Firstly, only a small number of songs in the *Gezangen* have no tune indication and secondly this number has –except for song 71- no concordances in other sources. Without this one song, 25 of 77 songs, thus a third, has no tune indication. Four (48, 65, 66, 77) of those songs without tune indication do not occur in 1713, thus are even new in 1717. There is a big chance that those four songs have been composed by someone else than the other new songs, what automatically leads to the following question: who might have been the composer of the new tunes? Since there is no composer indicated in the book, we only can guess the answer.

The first 15 tunes stand out of the pool of new songs as being fifteen songs with only one strophe, introduced in the beginning and finished ‘the end of the banquet of gods’. Their music also stands out in a certain way from other songs in the *Gezangen*. Ten of fifteen banquet-songs include melodic lines in a cantata-like style. This style can be found in Van Elsland’s *Dankbare Nagedachten* from 1718, whose tunes are composed by the earlier mentioned Cornelis Kauwenberg and Willem Vermooten.<sup>103</sup> However, it is also possible that Van Elsland was skilled enough to compose songs by imitating Kauwenberg’s and Vermooten’s style.<sup>104</sup> I assume that van Elsland rather composed the music on his own instead of someone else, since he names the composer of his *Dankbare Nagedachten*. Thus, if there had been another composer for *Gezangen*, it is very likely that Van Elsland had mentioned him. However, the most important hint at Van Elsland being the composer is Aaron van Hulkenroy’s poem in the preliminary matter of *Gezangen*: ‘Hy schafft u Airtjes, vlug en rad’ (“He creates arias quickly and swiftly”, l. 17). Since ‘aria’ rather means a musical than a literary style, Van Hulkenroy obviously refers to Van Elsland as having composed the arias. Since Van Hulkenroy had to praise Van Elsland’s skills in the foreword for matters of advertising the songbook, it could also be the case that Van Hulkenroy does not speak the truth or at least exaggerates Van Elsland’s skills. However, other facts refer to Van Elsland as a composer well. For example, the musical notes could be one reason for the late first publication. Possibly, Van Elsland had already written the texts before 1712 but still needed to set them on music. Since Van Elsland was rather a poet than a composer, he might have needed some time to write the music

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<sup>103</sup> An outstanding example for this style is given by tune no. 49 which is indicated by the Italian name *Il core ch'amore d'affanisolha*. A transcription of this tune can be found in the appendix, 9.9.

<sup>104</sup> For more information see Klerk, 149.

fitting to the text. It is very unlikely that the music was first, since this was a less common practice at this time. New texts only were written on older melodies (contrafacta), whereas new melodies rather were composed on already existing texts. The texts might have reached Van Gyzen, who published them without music. Since the *Gezangen 1713* still contain enough new songs whose tune became known in the beginning of the eighteenth century, they sold so well that even seven other editions were published.

#### 5.4.3. Sources containing tune concordances 1695 -1716

Tune concordances of *Gezangen* can occur in two different forms. One form is that the concordances can be proved by musical notes and the other form is that the concordance is only indicated by a tune indication. Paragraph 5.4.5. will deal with the first group, direct concordances which can be proved by similar or even the same notes. In contrary, sources with many tune indications but no musical notes might have served as an indirect example to Van Elsland. For this reason they are worth of being studied and listed. The sources have been ranked by their proportion between number of concordances and number of songs included. The source with the highest percentage of concordances is *HsDHaKB 133K26 (1716)*, a manuscript of which 13,9 percent are concordances of Van Elsland's tunes. Although this source contains musical notes, it belongs to the category of indirect sources, since the probability that Van Elsland knew a manuscript as such and copied from it is almost nihil. One theory might be, that both Van Elsland and Matthysz., P, the author of *HsDHaKB 133K26 (1716)* used the same source for their musical notation. The result of the comparison between the notes of no. 74 and its concordance in *HsDHaKB 133K26 (1716)* has been astonishing, because both sources are completely identical.

Another source which should be mentioned here is *NiHaParnassus1712*, a songbook of which 10,4 percent are concordances of *Gezangen*. It contains five concordances of which two have the same tune indications as their contrafacta of *Gezangen*. *Begijnhof1710* also contains a big percentage of concordances, six of the fiftyone tunes (9,8%) refer to the same tune as do songs of Van Elsland's work. Four of the songs either have the same TI or the same incipit as their contrafact in *Gezangen*. The tune 'Schep moed mijn ziel', whose text is included in *Begijnhof1710*, has not been set on music before it was published in *Gezangen*. Van Elsland might have been inspired by this songbook for arranging his own songs.

A songbook which has many things in common with the last mentioned, is *GrNiHBootsg1700*, because both songbooks contain texts on 'Het beste op aarde is een gerust gemoed' and 'Schep moed mijn hart' without a tune indication. For this reason, they are the first songbooks with this tune, which is included in *Gezangen* as well. *GrNiHBootsg1700* contains concordances on two other tunes, 'Ik drink de nieuwe most' and 'La Bare', which are also included

in *Begijnhof1710*. Another similarity between both sources is their year of publication. Whereas *Begijnhof1710* was published for the first time in 1708, *GrNiHBootsg1700* could also have been published in this year, since its publisher, Abraham van der Putte, published during 1665 and 1708.<sup>105</sup> The percentage of concordances in the latter is much smaller than that of *Begijnhof1710*, 7,8%.

*Luiken ZSG1709* also descends from this period (1709) and contains 6,3% of concordances, of which two, ‘La Bare’ and ‘Het beste op aarde is een gerust gemoed’ are included in all of the three last mentioned sources. Five of the six concordant tunes in *Luiken ZSG1709* refer to the same tune indications as Van Elsland. Whereas *GrNiHBootsg1700* and *Begijnhof1710* are profane songbooks, *Luiken ZSG1709* rather contains sacral texts.

Coincidentally, the three songbooks with the highest percentage of tune concordances all date from around 1708/09. Considering the fact that Van Elsland arranged his songbook before 1713 – the publication year of the second edition of the anonymous pirate copy – the accumulation of concordances in this time might hint at the three year of origin of Van Elsland’s *Gezangen*.

#### 5.4.4. Sources of tune concordances earlier than 1695

Only fifteen tunes appeared for the first time before 1695. This leads to the assumption that Van Elsland tried to use particularly new tunes. An explanation might be that new tunes sold better because it was more likely that people did not own them already in other songbooks. Older songs were interlaced because they had become that popular that they still were sung often and therefore sold easily. Another explanation for plaiting old songs is that they had a simple rhyme scheme, which was outstandingly suitable for new texts.

Fourteen of the fifteen songs which are older than 1695 descend from the seventeenth century. The only tune originating in the sixteenth century is no. 54, *Genaevongt zoete Teuntje*, referring to the tune with the standard name *Ik wou dat ik was een wilde zwaan*, which has its first entry in the tune indication of f185v in *SchrL1580*.<sup>106</sup> The musical notes of this piece appear for the first time in *Coster BGL1614*, p. 76. Although the music of *Ik wou dat ik was een wilde zwaan* did not appear until the seventeenth century, concordances of his text verify, that he actually was much older. As has been assumed before, this tune refers to a popular tune family.<sup>107</sup> The other tunes originate in ten profane songbooks of the seventeenth century, of which three sources do not only

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<sup>105</sup> Picarta, Putte, Abraham van der (I), <http://picarta.pica.nl/xslt/DB=3.11/SET=7/TTL=1/SHW?FRST=10>. [No author]. Last revision: 2009. Last access on august 21, 2009.

<sup>106</sup> Bibliographic information of all sources can be found in the bibliography in the end of the appendix.

<sup>107</sup> *Genaevongt zoete Teuntje*, referring to *Ik wou dat ik was een wilde zwaan*, has 54 hits in NLB.

contain one, but even two tunes for the first time, *Vallet ASL1642*, *DCSchichtje(1)1652*, *Olipodrigo(2)1654a*.

Another interesting group of sources are those which contain the most concordances of songs, no matter if it is for the first time or not.

#### 5.4.5. Direct sources

There are several indications making an earlier source one that might have been directly used by Van Elsland. The strongest evidence probably is a precise concordance of the notes in both key signature and rhythm. The more similar two compared tunes are to each other, the bigger the chance that the earlier song comes from a direct source. Another hint at direct origin is a tune indication in *Gezangen* of a seldom tune, which can be found back as a tune indication or even incipit of an earlier written song. If more tunes use the same tune indication, the timely closest tune is more likely to have been a direct source. The more hints can be found within one source, the bigger the chance that it has served as a direct source to Van Elsland.

Furthermore, not only the similarity of the tunes is important, but the quantity of other concordances as well. Thus, the more concordances a songbook contains, the more likely it is a direct source.<sup>108</sup> Thereby, concordances in other sources have to be divided in the absolute number of concordances (if a tune appears twice, it also counts twice) and the real number of concordances (a tune appearing twice counts one time). This leads to another possibility for finding a pool of direct sources consisting of as few sources as possible with as many concordances as possible complementing each other. Of course, those songbooks need to contain musical notes and their date of publishing should lie as close as possible before the year 1717. After having reconstructed this pool of possible direct sources which meet all of the requirements, six sources emerge. Those sources deliver the complete pool of tunes which might have been used in the *Gezangen*. Most of the thirty-two tunes can be found in *Boerenliedjes* (18).<sup>109</sup> The fourteen tunes which are not included in *Boerenliedjes*, have concordances in *Buitenleven* (5), *Sweerts ZT1702* (4) and *Placker EvLeeuwerik1683* (4). The last tune (no. 33) might descend from *Sweerts BEM1695*. Since no. 33 can not be found in any other source and the concordance is the most precise one of all, it is very likely that this was a direct source.

Having said that, what remains is to provide a list of sources, which emerges if one takes the different abilities of finding a direct source into consideration. The source with the most evidences

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<sup>108</sup> For example, if two songbooks A and B contain three precise concordances each, and source A includes two other concordances of at least the same tune family whereas this is not the case within source B, the chance that source A is a direct one, increases.

<sup>109</sup> *Boerenliedjes* means both sources, HBoerenl Mortier(1-5) and HBoerenl(1-13)1700.

for having been used by Van Elsland actually consists of two sources which are very closely related to each other, since both of them are called *Boerenliedjes* (“Peasant Songs”), were published between 1701 and 1714 in Amsterdam by an originally French publisher and consist of several parts. Although those parts mostly do not contain more than one precise concordance each, the similarities mentioned above are sufficient evidence for using the *Boerenliedjes* as one source. Several facts make the *Boerenliedjes* the most important direct source. Firstly, this source contains tune concordances of the half of the tunes of which earlier tune concordances are known at all. No songbook contains a higher and real number of tune concordances than this source. Moreover, nine of them do not only belong to the same tune family as their counterpart in *Gezangen*, but also carry hints at a direct source.<sup>110</sup> Besides, the *Boerenliedjes* rather should be seen as one work instead of different parts, because of their similarities mentioned above. Even if both series would be taken separately, they still would have five precise concordances in each series and therefore contain the most hints of all sources. The volume with most of the evidences is, volume 5 of Mortier’s publication containing four hints to a direct source. Tunes in earlier concordances are in all cases at least very similar to each other. No. 24 and 45 even have precisely the same melody and rhythm as their concordances in *Boerenliedjes*. Thus, the strongest evidence for direct origin can be found as well. The only difference is that they are set on a scale which is easier to sing because it contains less high tones. Whereas most of the concordances include the tune indication of van Elsland either in their tune indication or in their incipit, in two cases only the tune himself concurs with that from *Gezangen*. The concordance of no. 45 in vol. 13 of Mortier’s *Boerenliedjes*, does not have the same incipit, but the same melody. Secondly, no. 59 in the *Gezangen* belongs to the rare cases that it has an earlier concordance without having a tune indication. Without concordance, no resemblance in another tune is necessary. Still, this hints at a direct source, since the beginning is completely the same. Thirdly, this source is the most important one in the pool of six sources which complement each other. Having taken the *Boerenliedjes* as a base, I researched other sources including concordances which can not be found in the *Boerenliedjes*.

The last hint that Van Elsland might have known and used the *Boerenliedjes* is the fact that many songs of the *Gezangen* have a French tune indication or a French text. This French timbre might have been adopted by Van Elsland from the *Boerenliedjes*, whose publishers were, as already mentioned, of French descent as well. The *Boerenliedjes* contain simple, one-voiced songs. Originating at the countryside, peasants were the first who sang them. Mortier and Roger actually were clever business men who spread their publications in foreign countries as well. In the

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<sup>110</sup> Four of those nine direct concordances can be found in volumes 1, 2 and 5 of Pieter Mortier’s songbook (being concordances of no. 23, 25, 54 and 73) and five in volumes 4, 5, 6 and 13 of Estienne Roger’s *Boerenliedjes* (being concordances of no. 45, 59, 60, 63 and 74).

beginning of the eighteenth century singing at home in small numbers increased, for which reason sheet music was definitely needed. By spreading not only texts but music as well and keeping their books cheap at the same time, Mortier and Roger definitely could book a great success with their songbooks.<sup>111</sup>

The source with the second highest probability of having been a direct one is *Het vermaaklijk Buitenleven* (“Amusing Outside Life”; *Buitenleven* from now on), which has been printed in 1716 by the Van Hulkenroys as well. The evidences for a direct source are strong, since the same tune indication and precisely the same tune (same rhythm, key and time signature) occur in each of the four concordances (no. 44, 67, 68, 69 and 71). Even if this source does not include as many concordances as the *Boerenliedjes*, it is still important since the relation between the number of songs in *Buitenleven* and the number of its concordances with the *Gezangen* matters. Almost a third of the songs in *Buitenleven* are concordances of the *Gezangen* which increases the chance of a direct concordance. Furthermore, *Boerenliedjes* also contains concordances, which are not that well matching with tunes in *Gezangen*, whereas all of the concordances in *Buitenleven* are completely the same as the notes in Van Elsland’s work. In the pool of sources that complement each other, *Buitenleven* is placed on the second rank behind the *Boerenliedjes*, since this book includes five concordances which cannot be found in *Boerenliedjes*. Next to those evidences, another strong argument is that both books are profane songbooks with engravings which have been published by the same publishing house with only one year in between. Furthermore, *Buitenleven* and *Gezangen* do not indicate the composer, for which reason in both cases either the Van Hulkenroys might have set the pieces on music or at least the same composers might have supported the Van Hulkenroy’s to write the music for both books.

Another source Van Elsland might have known is *Boertige en Ernstige Minnezangen* (“Peasant and serious love songs”), a profane songbook by Cornelis Zweerts, which was published by Johannes Strander in 1695 in Amsterdam (called *Sweerts1695* from now on) and includes four possibly direct concordances (of no. 33, 35, 47, 72). All of them have the same incipit as the songs in *Gezangen* and similar tunes. Furthermore, this book contains the most precise concordance of all songs included in *Gezangen*: no. 33 from the latter and *Ik belach al uwe trotzigheên* (p. 148 in *Sweerts1695*) do not only precisely resemble each other within development and rhythm of their tunes, but even have the same key signatures (what is not the case with concordances in *Boerenliedjes*). Although this source is the one with the second highest number of general concordances (eight), it still has only on the third rank in the general order, since it does not contain

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<sup>111</sup> For more information about the *Boerenliedjes* see Rudolf Rasch, 'De 'Boerenlietjes' van Estienne Roger. De populariteit van eenstemmige dansmelodietjes', in: *Mens en melodie* Vol. 61:3 (2006), 5-9.

more than four concordances which are not included in *Boerenliedjes* and therefore is ranked on the fifth place in the order of the complementing list.

Next to those three songbooks, there are others with fewer hints at a direct source.

The fourth songbook which might have served as a direct source is *Schriftuurlyke Gezangen*, by Reinier Rooleeuw (*Rooleeuw SG1702*) which was printed by the widows Van der Sys (entry in NLB hardly interpretable) in 1702 in Amsterdam. (more lit.: Sch, 82) In this work are also four possible direct concordances included, of which all have the same tune indication (no. 29, 31, 36) or even incipit (no. 53). No. 31 and 36 are that similar with each other, that it is quite possible that Van Elsland has used their notes. *CuilemborghGZR 1683* and *Coll. Nijhoff* are other possible works with direct concordances. However, being published in 1683, the first mentioned was almost too old when *Gezangen* were printed. Furthermore *CuilemborghGZR 1683* only contains three concordances of which only the tune indications are the same, whereas the tunes are only similar, but not precisely the same. *Coll. Nijhoff* consists of a collection of song sheets which were sold at fairs or markets and are not dated (an approximate time frame is 1650-1750). For this reason, it is unsure who copied who since this collection of songs also contains later concordances. Other songbooks with concordances where the tune indication of Van Elsland either matches the tune indication or even the incipit in only one case, are *Sweerts ZT1702*, *HsFinsprong(1) 9098*, *Placker EvLeeuwerik1682*, *Swaen ZZ1664* and *DC Schichtje(1) 1652*.<sup>112</sup> *HsFinsprong(1) 9098* emerged from those sources, because its concordance with ‘Courante la reine’ (no. 39 and 42) have completely the same tune and rhythm. Only time and key signatures are changed. Whereas Van Elsland’s piece is notated in a 4/4 time signature and in a minor, the time signature of the manuscript is 3/4 and its key is d minor. However, since the rhythm is the same, there is a big chance, that Van Elsland copied from this source.

#### 5.4.6. Geographical origin

The geographical origin can be defined by the tune indication. A tune can be of foreign origin if either the tune indication is written in a foreign language (direct reference) or if the tune indication refers to an incipit with a foreign tune indication (indirect reference). Both kinds of reference are contained in the *Gezangen*. Although most of the tunes are of Dutch descent, the songbook also contains fourteen French and two Italian, two English tunes are included as well. Next to foreign tunes, three texts with foreign dialects are also part of this songbook, two texts have a French dialect (no. 37 and no. 49) and one text, no. 67 (‘Noe doe hunnesfotke’) is written in Westphalian dialect.

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<sup>112</sup> I used the signatures from the *Meertens Instituut*. The whole titles can be found in the bibliography.

Most of the fourteen French tunes are detected by their French tune indication. Only three tunes can be traced back on a French origin because of other attributes. Tune no. 16, 'O nacht jaloerse nacht' is the translation of the incipit 'O nuict jalouse nuict contre moy conjurée / Qui renflammez le Ciel de nouvelle clarté' (*HsDHKB 135J53* (1587-1600)), included in a manuscript from Brabant or the Southern Netherlands. The tune of no. 74, 'Mars van Oxenstern' originates in the French tune indication 'Amy rions bouvons chantons dansons' (*Sweerts BEM1695*) and tune no. 26 'Ouden Bloed waar zyn uw zinnen' is the only one with a '2' indicating the time measure. This might refer to a French origin.

The tune indication is also the proof for the origin of the two Italian and English tunes. 'Ardogello peno è godo' (no. 27) and 'Il cuore che amore' (no. 28) are not only placed behind each other in the songbook, but also have a tune indication in the same language. The tunes might have reached the Netherlands by musicians who travelled from Italy through Europe for giving concerts or vice versa by a Dutch composer who returned from an educational journey to the courts of Italy where music played an important role. The two English tunes are no. 20 (TI: 'Engelsche Gigue') and 45. (TI: 'Nieuwe Engelsche Forlaan'). Indeed, the 'Engelsche Gigue', whose standard tune name is 'La belle Isabelle', descends of an English songbook, *The Dancing Master, or Directions for Dancing Country Dances* (Playford1701). If no. 45 has the same background, is unknown.

The geographical origin of tunes and texts reflects the already beginning mobility of people on the one hand and the influence of religious aspects on the other. Whereas French speaking Baptists immigrated to the Netherlands and took their repertoire with them, Italian and English songs are rather the result of concert journeys through Europe. An important differentiation which has to be made is that simple tunes to a certain extent might have been transmitted by French refugees whereas accomplished compositions (also French ones) were passed on by travelling professionals.

### 5.5. Conclusion origin of the songs

*Gezangen* contains 77 songs of which two pairs have the same tunes, thus 75 tunes can be found in this songbook. Whereas the texts of the songs are completely new, most of the tunes are melodic concordances on already existing tunes. Only 25 are completely new. Probably, those new tunes have been written by Van Elsland himself. This assumption is enforced by Aaron van Hulkenroy who writes in the introduction, that Van Elsland created the airs. Most of the songs with a tune indication can be found in older sources (32), whereas 20 tunes have a tune indication and still have no earlier source with a musical notation. The older tunes have their routes in the

seventeenth century, whereas the tunes whose notation has not been printed before did not come up before 1695. Research about the origin of the songs even made it possible to trace back possible direct sources of Jan van Elsland, because of their great similarities. Another kind of origin which has been investigated was the geographic one. Although most of the songs have Dutch routes, some also contain hints at French texts in their tune indication. Other foreign indications hint at an Italian, English or Westgerman decent.<sup>113</sup>

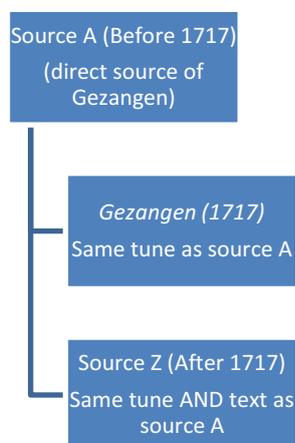
In fact, it is astonishing with how many tunes the *Gezangen* provide the first source with musical notation, which turns this source into an interesting object of research. The following question should be, how far the completely new songs and those whose musical notation was printed for the first time have been adopted by later songbooks.

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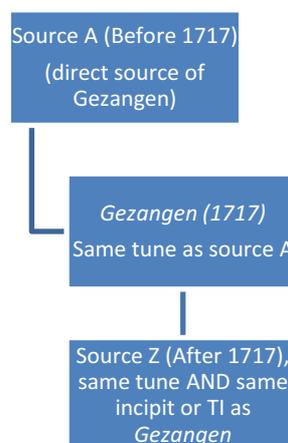
<sup>113</sup> For an example of an Italian tune see the transcriptions in the appendix 9.9.

## 6. Reception of Gezangen

For placing van Elsland's songbook in the context of contrafacta tradition, the history of its reception is of utmost importance. While investigating later songbooks that do contain tunes and texts of Van Elsland's songbook, the question of their connection with the *Gezangen* should be answered. Analogous with the history of origin, the most interesting and important sources are those which contain evidences of direct copying the *Gezangen*, because their author might have known one of the editions of Van Elsland. The method of finding such direct concordances is the same as in the last chapter. One essential difference is that incipits of *Gezangen* appear in later sources (as do the tunes), whereas the incipits are not known from earlier sources. Thus, whereas earlier direct sources had to be found by searching similar tunes only, later sources also can be detected if they contain the same incipit as Van Elsland's work. However, concordant tunes do not lose their importance while demonstrating the direct connection of two sources, since eight pirate editions with almost the same song texts (without notes) had been published as well. A source without any music also could refer to the pirate edition of the *Gezangen*. Nevertheless, the text can and should be used as a subordinated hint at a direct source, since sources with the same notation also could refer to older sources, which have been directly used by Van Elsland, as graphic 6.1. shows:



6.1. Same tune, no direct reference



6. 2. Direct reference proved by incipit or TI

Graphic 6.2. illustrates the ideal direct reference between Van Elsland and a later source in which the author has used both the tune and the text of the *Gezangen*. Analogous to the origin of the source, the text can refer to *Gezangen* by the same incipit or the same tune indication (TI). In short, the strongest evidence for a direct reference occurs, if TI, incipit and the same tune have been copied.

Another possibility of a direct concordance occurs if the incipit of Van Elsland has been used in the tune indication. This is not only evidence for a direct relationship, but even for a great

influence on the history of the standard tune. In this case one should research the tradition of the tune before it was published in *Gezangen*. A further option of direct concordance can be detected if Van Elsland uses an uncommon tune indication for his tune, which is copied by another source. This does not naturally verify direct reference, but still can be seen as a strong hint to a direct connection. Last, sources containing unusually many concordances with Van Elsland also might have used the *Gezangen* as a direct source.

Next to the consideration of direct sources, a reception history of the new tunes should be taken into consideration while researching the contrafacta tradition of the *Gezangen*. This will be done in the second part of this chapter while answering the question which sources use Van Elsland's new tunes.

In the third part of this chapter, the reception of the texts, written by Van Elsland, will be investigated. This research will be lead by answering the question to what extent Van Elsland's texts influenced the naming of tune indications in older tunes and how his song texts were received by later songbooks.

### 6.1. Sources with evidences on a direct reception of *Gezangen*

In general fifty text concordances are spread up on twenty-one songbooks, of which two have concordances in two different volumes. The source with the most text concordances is GrHEAPLb vol. 2 which was printed by Abraham Cornelis in Amsterdam (1762), since this songbook contains eight concordances. Furthermore, GrHEAPLb contains twenty-eight songs which refer to the same standard tune as songs in *Gezangen*. Because the songbook does not contain any notation, evidence for its connection with the work of Van Elsland is obligatory. This is given by the fact that one of the concordances is no. 71 with the incipit ‘Neeltje heeft met lobb’rigs Waintje’, which is not included in the first pirate edition of Amsterdam. One reason for the big amount of concordances is the size of the songbook, which contains 162 songs. An earlier edition of this songbook from 1702 only contains four songs written on tunes which are also included in *Gezangen*.

*ApVastenavg1750* contains six text concordances and fourteen tunes with the same standard tune name as tunes of *Gezangen*. A proof, that the author of this songbook was not referring to the pirate edition is given by a contrafact on ‘Zal ik nog langer in hete tranen’ and by a text concordance with ‘A table avec mes amis’. Both standard tune names are not included in the earlier anonymous edition. There are three reasons for the huge amount of equalities (text and tune concordances) with *Gezangen*. Firstly, this songbook also contains many tunes (110), which enlarges the chance of including concordances. Secondly, many texts of this songbook can be sung on the same standard tune. For example, thirteen texts can be sung on the tune ‘O nacht jaloerse nacht’, six contrafacta are written on the tune of ‘Al wat men doet’. Furthermore, the general concept behind this book, which is given by its title, is very similar to that of *Gezangen*. Its words ‘Minne- Harders- EN Bruylofs Gezangen’ (Love, shepherd and wedding-songs) are part of different forewords in the first edition of *Gezangen*.

Four text concordances can be found in *Speelschuitje1782*, another profane songbook which contains eighty-two songs without musical notation. It was printed by the heirs of Jacobus’ van Egmont’s widow in Amsterdam in 1782. Since two text concordances are included in *GrHEAPLb* (No. 23 ‘O eensaam boschje’ and no. 25 ‘O hoe zoet...’) as well, they might have been copied from this songbook. Next to the text concordances, *Speelschuitje1782* also contains ten tunes bearing the same standard tune names as tunes from *Gezangen*. They include the four texts concordances or in other words all of the text concordances are sung on the same tune as in Van Elsland’s original. Despite the equalities between both books, there are still two reasons why *Speelschuitje1782* could also be based on the pirate edition. Firstly, none of the tune indications does refer to a tune which is not included in the pirate edition. Furthermore, there is no music notation which could proof a close connection rather with *Gezangen* than with its pirate edition. What is striking, is that this songbooks

contains the only text concordance of ‘Heer Tryntje wat praatje!’, despite the immense difference in the years of publication. This might be a hint a direct connection between *Speelschuitje* 1782 and either Van Elsland’s or the pirate edition of *Gezangen*. An earlier edition of *Speelschuitje* (1751) contains another text concordance of *Gezangen*, no. 45(‘Goe morgen Kniertje’).<sup>114</sup>

*Herdersstaffje* 1718 is another profane songbook with four text concordances. Its concept is reflected in the title [...] *het soet Geselschap van Harders en Harderinnen, Zingende Allerhande Ernstige en Boertige Harders, Bluylofts [!], en Minne-zangen, Oorlogs-deunen, Kusjes en Drink-Liedereren [...]*, which strongly reminds of the concept of *Gezangen*, also containing occasion songs. The subtitle ‘on the newest and best-known tunes’ could also be used for Van Elsland’s work. Furthermore, the structure of the title *XXX, of het soet Geselschap [...]* already refers to Van Elsland’s title, which is *Gezangen, of het vrolyk gezelschap der negen zang-godinnen [...]*. Since the structure of *Herdersstaffje* 1718 is more similar to that of *Gezangen* than to that of the pirate edition’s title, this might be one hint that *Herdersstaffje* 1718 rather copied songs from the former than from the later. *Herdersstaffje* 1718 contains forty-two songs of which – next to the four concordances – seven tunes refer to the same standard tune as songs of Van Elsland’s work. Although this source contains neither musical notation nor a song, which has no concordance with the pirate copy, is included, *Herdersstaffje* 1718 refers to *Gezangen* by the structure of its title.

*ApNicg* was printed by Johannes van Kerckhem in Leiden in 1730 and consists like *Thirsis Minnewit* also of different parts. Parts two and three contain two concordances each, part two with no. 42 and 72, part three with no. 45 and 47. As already mentioned above, a text concordance delivers strong evidence on a connection, since Van Elsland’s texts were published for the first time in 1717. This assumption of a connection becomes more substantial by considering the fact that the second part of *ApNicg* contains the highest percentage of tune concordances (44%) with *Gezangen*. Two of the tune concordances in the second part (‘Ontwaak schone herderin’ en ‘De zuiderzon liet zijn stralen’) are not included in the pirate collection, which increases the probability that the author of this book refers to Van Elsland’s work and not to the pirate edition.

The songbook with three text concordances is the fourth part of the 1730/31 edition of *Het nieuwe vermakelyke Thirsis Minnewit* (*Thirsis Minnewit* from now on), a collection of songbooks. Three different editions of *Thirsis Minnewit* contain tunes of Van Elsland’s work. The first one was published in four parts between 1730 and 1731 in Amsterdam by the widow of Jacobus van Egmont.<sup>115</sup> The above mentioned fourth part uses the new incipit of *Gezangen* ‘Hoe speelt my de min’ as tune indication for the contrafact with the incipit ‘De Mey met haar geur, Staat weder in fleur’. In this case, Van Elsland’s work has changed the generally used tune indication ‘Aimable

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<sup>114</sup> Possibly, the edition of 1751 includes the same concordances as the edition of 1782.

<sup>115</sup> More information about *Thirsis Minnewit* can be found in Houtsma 2007 and Kuijpers 2007

vainqueur’ into ‘Hoe speelt my de min’, which is a convincing proof for both a connection between the two songbooks and an immense influence of *Gezangen* on the tradition of contrafacta. The three text concordances are no. 41, 42 and 72. Next to the concordances in part four, *Thirsis Minnewit* also includes high percentages of tune concordances in part one and three. The third part includes a contrafact on ‘Zal ik nog langer in hete tranen’ which cannot be found in the pirate edition. This fact strengthens the assumption, that the publisher of this edition of *Thirsis Minnewit* knew *Gezangen*. The second edition with concordances originates in Deventer and was published in 1745 by Marinus de Vries. It contains concordances on even two tunes which are not included in the pirate edition (‘Een uil van hoge jaren’ in part 1 and ‘De zuiderzon liet zijn stralen’, part 3). The third edition of *Thirsis Minnewit* has only one melodic concordance at all (‘Wanneer de zon in ‘t morgenrood’) and therefore is not necessarily based on *Gezangen*.

The last source with more than one concordance is *Gaarkeuken1746*, which includes three songs that have copied both, tune indication and the incipit of their originals in *Gezangen*. Moreover, thirty-three tunes belong to the same tune family as tunes of *Gezangen*. This high number might be caused by the quantity of songs in this source which contains 248 (!) songs, three times more than Van Elsland’s songbook. *Gaarkeuken1746* was printed in 1746 by Johannes Kannevet in Amsterdam and includes as one of the first sources no counterevidence against the fact that the pirate edition might have served as a direct source at all.

Other sources with one concordance (TI and incipit) are (in chronological order with the number of tune concordances in brackets) HBazuin1720 (2), Overtoompje1731 (9), Meibloem1734 (5), NiSchGenever1770 (0), HSpeelschuitje17xx (0), Theeboom1818 (3), Scheltema NLd1885 (3) and Lange NeVolksdb(1)1913 (3).

Next to sources with both text concordances and tune concordances, there are also sources which contain tune concordances only. Of each songbook with tune concordances, their percentage has been calculated. Most of the books with high percentages of tune concordances are already mentioned because of their text concordances. Songbooks without text concordances are still worth being mentioned if they contain a high percentage of tune concordances especially if they contain tune indications on tunes which are not included in the pirate edition.<sup>116</sup>

The first songbook on this table which should be mentioned is the fourth entry<sup>117</sup>, *UtVrede1718*, which was published only one year after the first edition of *Gezangen* by J. Konynenberg in Amsterdam. A quarter of its songs are tune concordances of *Gezangen*. Two of the

<sup>116</sup> The complete table of sources containing contrafacta can be found in the appendix.

<sup>117</sup> The first entry is Sluiter JK1739 since more than 54% of its songs are contrafacta on *Gezangen*. However, all of the seven tunes belong to the very popular standard tune ‘Gelukkig wiens gemoed’ which is coincidentally also included in *Gezangen*. For this reason, this is not a true hint at a direct relation between the songbooks. The second and third entry (ApNicg(2)1730 and NThMinnewit(1)1730 are already mentioned in the paragraph above because of their concordances.

fourteen concordances are written on tunes, which are only printed in Van Elsland's work, not in its pirate edition. Another hint at a connection can be detected in the title, which does not only refer to a goddess, the Dutch goddess of pleasure ('Nederlandze Vreugd godin'), but also shows that this songbook is a profane one, containing love songs as well. Since *UtVrede1718* was published that timely close to *Gezangen* and contains this high percentage of contrafacta, there is a great probability that both songbooks stand in close connection with each other.

Two other songbooks contain more than a fifth (twenty-one percent) of contrafacta on tunes in *Gezangen*, *VrZanggodin1752* and *ApKermisg(2)1750*. The title of the former songbook displays a connection with *Gezangen* in the words 'Zanggodin' and 'Ernstige en Boertige Gezangen'. In other words, the concept of combining gay and serious songs has been applied to this songbook as well. Although these are the only two evidences on a connection between *Gezangen* and *VrZanggodin1752* (there is no music notation and no contrafact on a tune which is not included in the pirate edition), the connection between both books is clearly visible. Concerning the second songbook, *ApKermisg(2)1750* some more references to *Gezangen* can be found. Firstly, it contains three contrafacta on 'A table avec mes amis', a tune which is not included in the pirate edition. Furthermore, the first part of the bipartite songbook reaches a high percentage of concordances with songs of *Gezangen* as well.<sup>118</sup> Moreover, it includes a contrafact on 'Neeltje heeft met Lobberigs Wijntje', a song which had no tune indication in *Gezangen* and therefore was completely new in 1717. Since NLB only documents one other songbook with a contrafact on this tune (*ApNwjpg1745*, p134)<sup>119</sup> the probability for a direct connection between the two sources increases. Furthermore, *ApKermisg(1)1750* includes a contrafact on 'A table avec mes amis' (not included in the anonymous pirate edition) as well, which again pleads for a direct connection between both songbooks. The title is the same as with *ApVastenavg1750*, and therefore delivers the same reason for a connection between the two songbooks: their concepts.

Although there are more songbooks with many contrafacta on tunes of Van Elsland, the percentage of contrafacta is too low for going into detail. This chapter has demonstrated that different sources are connected to *Gezangen*. Later sources refer to the *Gezangen* because they either contain concordances with even the same tune (condition of quality) or because they contain an exceptionally huge amount contrafacta on tunes of *Gezangen* (condition of quantity).

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<sup>118</sup> For a transcription see appendix 9.9.

<sup>119</sup> This source even does not use Van Elsland's incipit 'Neeltje heeft met Lobberigs Waintje', thus *ApKermisg(1)1750* does not refer to this earlier source.

## 6.2.Reception of new songs of *Gezangen*

This paragraph will be split up in two parts. First I will focus on sources which contain contrafacta on tunes without a tune indication in *Gezangen*, since those tunes have the biggest probability of originating in this songbook.

Of the twenty-four songs without tune indication only four tunes ('Acht gij mijn lijden dan niet', 'Menuet Keesje Kol', 'Ach Phyllis sla', 'Neeltje heeft met lobberigs Wijntje') are used in nineteen other songbooks. Whereas thirteen other songbooks contain tune concordances of 'Neeltje heeft met lobberigs Wijntje', only two sources refer to each of the other three tunes without a tune indication.<sup>120</sup> The only new song with this remarkable reception is also part of *Buitenleven1716*, a songbook containing many similarities with *Gezangen*, whose music notation might even have been written by Van Elsland as well. Tune concordances with this song appear in profane sources from 1716 until 1875. Another popular text which was used for this tune is 'Philida lag neer gezeegen', seven of the nine tune concordances bear the name of this incipit. Although Van Elsland's original text became less popular, it still survived until the middle of the nineteenth century, when it can be found in *Vloten NeLb(1)1850*.

Naturally, the answer on the question why exactly this song was that popular can be nothing more than an assumption. Maybe the fact that the song became known with a new incipit or that it was included in a very popular songbook like *GrHEAPLb(2)1762* played a role. Although this tune became extremely popular, this is still no hint at a great popularity of Van Elsland's tunes and texts in general.

Since this result is poor concerning the reception of, probably, Van Elsland's tunes, the next step is to examine the reception of songs of which Van Elsland was the first who published their musical notation. Only few of the twenty tunes from this category contain strikingly many concordances. The tune with the most concordances is 'Mars van Marlborough', which can not only be found in twenty-two later sources, but also in eleven musical clocks.<sup>121</sup> The text appears for the first time in the pirate copy of Van Elsland's work in 1712, thus if the assumption that Van Elsland has written the song texts (before the pirate copy was published) is right, than he was the first one who referred to this tune which became that popular. Some songbooks like *HsMijTK VJ8* or *ApKermisg(2)1750* use 'Mars van Marlborough' for two or even more songs. The last time that this tune appears is in 1803 as part of the songbook *VolkliedjesNut1803*.

Another tune with many concordances is 'A table avec mes amis'. *Gezangen* is not only the first songbook who published music notation of this tune, but even the first one who even referred

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<sup>120</sup> There are no text concordances of this group of songs, which are not a tune concordance. For this reason I will only focus on tune concordances.

<sup>121</sup> The clocks have not been dated yet, their age could give important hints at the real age of this tune.

to it at all. Eight sources refer to this song as well, few sources like *ApKermisg(2)1750* or *NThMinnewit(2)1731* even several times. Strikingly, almost each decennium from the eighteenth century has one songbook which includes one tune concordance of ‘A table avec mes amis’. *ApVastenavg1750* even contains a tune concordance which is a text concordance on ‘O Spys! voor ons opgerigt’ as well. Although the tune was popular, its peak was short, since the last source with a tune reference to this tune originates from 1788 (*Porjeere ZUI788*).

The last tune with many references in later songbooks, ‘Scheep moed mijn hart’, is included in two earlier sources and eight later sources. The two earlier sources are from the beginning of the eighteenth century (*GrNiHBootsg1700*, ca. 1700) and 1710 (*Begijnhof1710*). Thus, even if Van Elsland had written his songbook around 1712, he would not have been the first one referring to this tune. The last songbook which includes this tune is *GrHEAPLb(2)1762*, what proves that the tune was not really old. Still, song books of different decennia of the eighteenth century refer to ‘Scheep moed mijn hart’.

As a conclusion it can be stated, that the new tunes of *Gezangen* where not that successful, considering their reception. Of the tunes without a tune indication, only ‘Neeltje heeft met Lobberigs Wijntje’ was popular. This is at the same time the tune with a tune concordance in the latest source. The category with songs whose music notation was first published by Van Elsland contains three tunes were greatly received by later songbooks: ‘Mars van Marlborough’, ‘A table avec mes amis’ and ‘Scheep moed mijn hart’. All of them are included in various profane songbooks of the eighteenth century.

### 6.3.Reception of Van Elsland’s texts

Whereas the preceding two sections rather focused on tunes, this paragraph will examine the reception of texts in *Gezangen*. Probably, the most interesting question is which texts became that well known that they even influenced the standard tune name. Eleven of seventy-seven incipits in *Gezangen* became tune indications in later sources. The incipit which has been used five times is no. 71, ‘Zullen dan mijn droeve klachten’. This high rate of usage in tune indications might be traced back to the fact that this text’s tune was written was really new. The first text that ever referred to this tune is included in the pirate edition of 1712, its first musical notes date from 1716 (*Buitenleven1716*). The manuscript *HsMijTK VJ8* ([1720 c.]) contains this incipit even twice with the two similar tune indications ‘een Air: Zullen oit mijn’ and ‘Air Zullen oit myn dr[...]’. Since few manuscripts existed in many versions, their content was not as widely spread as that of printed material. For this reason, the chance is small that later sources refer to *HsMijTK VJ8* ([1720 c.]) by using the same tune indication. One of those later sources is *Gaarkeuken1746*, whose tune

indication ‘Zullen noyt mijn droeve &c.’ might be traced back to *Gezangen* as well.<sup>122</sup> The last source with this incipit in its tune indication is *RbLijster1785*, which includes two tune indications for this song, ‘Zullen dan myn droeve Klagten’ and ‘Geef een Almoes voor een Blinden’. The second tune indication refers to the text of *Meibloem1734* and was used more often than Van Elsland’s incipit. Thus, even though there are four sources after 1717 which use ‘Zullen dan mijn droeve klachten’ as an incipit, this tune indication still did not become the most popular one. However, the influence of Van Elsland’s songbook is clearly attendant.

Another incipit which has been used by three further sources as title (instrumental pieces) or tune indication (pieces with text) is ‘Neeltje heeft met lobberigs Wijntje’, an incipit whose tune emerged already while researching the reception of tunes without a tune indication. Since this incipit is a new song and contrafacta on new tunes normally use the incipit of the tune to which they referring as their tune indication, this case is nothing special. However, this example provides solid ground for the assumption that this tune truly was new when the Van Hulkenroy’s published him in *Gezangen* (or in *Buitenleven1716*, as truly was the first publication).

The other incipits were only used in one other source as tune indication. One source clearly emerges as using Van Elsland’s incipits as a tune indication more often, *HsMijTK VJ8*. Obviously, the author of this source has not only known *Gezangen*, but also found the source that important, that he even used its incipits instead of its tune indications for his own tune indications. The songs no. 18, 21, 25, 55, 69 and 75 are all included in the manuscript *HsMijTK VJ8* which is dated around 1720 and contains notes only. The chance that the author of this work copied directly from *Gezangen* is big, since the songbook dates shortly after Van Elsland’s publication and the similarities are remarkable considering their quantity and quality. Since this manuscript is instrumental, NLB includes the title of its pieces in the field where the tune indication normally could be found. Tune indications are not pertinent to instrumental pieces in the same way as they are a part of vocal songs. Still, it is remarkable that the author of this manuscript did not use Van Elsland’s tune indication (which would be normal), but his incipits instead. In fact, by doing so, the author of *HsMijTK VJ8* renamed the tunes. However, this change of name did have no effect at later sources, since manuscripts are usually not widely spread at all. The tunes of Van Elsland which were used by this source can not be found in any source before 1695, what means that they were new when *HsMijTK VJ8* was written.

Besides the precedent manuscript, two other sources used incipits of *Gezangen* as tune indications in their songs, *WolffDeken EL1791* (no. 45) and *Koninck HS1720* (no. 64). Since the former is a publication from 1791, Elizabeth Bekker and Aagje Deken, the authors of this

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<sup>122</sup> This source has already been mentioned in chapter 6.1, what is why this paragraph will not go into detail about this source.

songbook, rather might have referred to a mid-eighteenth-century source which used this incipit. Researching the history of this tune, one discovers firstly that the tune has only been used with Van Elsland's incipit. Secondly 'Nieuwe Engelsche Forlaan' was only used twice after 1717, thus was not popular. For this reason it is astonishing, that *WolffDeken EL1791* uses this tune at all, forty years after the publication of the last source with this incipit. Also striking is the fact that this is the first contrafact which has been written on this tune. Possibly, other sources with this tune and Van Elsland's incipit might have existed, since it seems almost improbable that an incipit got transmitted so correctly for four decennia without ever being put into writing. The other songbook with only one incipit in a tune indication, no. 64, is *Koninck HS1720*. Since no. 64 is a new song without a tune indication, it is normal that this source uses Van Elsland's incipit for indicating the title of his instrumental piece. *Koninck HS1720* (1714-1721) is a profane source with musical notation that contains five tunes of those that are also included in Van Elsland's *Gezangen*. Since the source is quite voluminous (7 parts were published until 1721, three more parts followed after 1730), five tune concordances are not many.

Next to the question for the standard tune names, the general reception of Van Elsland's incipits should be a part of researching the general reception of *Gezangen* as well. This shall be done by answering the question which incipits are used most and whether there are differences between the reception of texts and the reception of tunes. For instance, it will be interesting to know whether text concordances have the same tune indications as their model in *Gezangen*.

After the text concordances have already been sorted by their sources in the first part of this chapter, this paragraph answers the question which text concordances have been most popular. Their popularity will be measured by their number of entries in sources.

Thirty-one incipits of *Gezangen* have a text concordance in a later source. This is a high rate, since all of the incipits were new when they were published in 1717. Whereas most of the incipits have one text concordance only, others are even copied by five different sources, like the two most received incipits: 'Als ik my spiegel in 't gezicht' (no. 41) and 'ô Eenzaam Boschje, ach! mogt ik hier vinden' (no. 23). The tune indications of the text concordances all refer to the same tune as their model does.<sup>123</sup> Both texts have three sources with concordances in common: *Herdersstaffje1718*, *ApVastenavg1750* and *GrHEAPLb(2)1762*. Since the last two sources were published more than a decennium after the last edition of *Gezangen*, they might have copied the incipits from later sources as well. The two other concordances of 'Als ik my Spiegel in't gezicht' are included in *NThMinnewit(4)1731* and *Gaarkeuken1746*, whereas 'ô Eenzaam Boschje, ach!' is a part of the two similar songbooks *HSpeelschuitje17xx* and *Speelschuitje1782*. Since they are that

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<sup>123</sup> Thus, the text concordances of no. 41 refer to 'Wanneer de zon het morgenrood', the concordances of no. 23 refer to 'Lieflijk bosje'.

similar to each other, the later might have copied the text by the former one. However, songbooks with concordances of ‘Als ik my spiegel in’t gezicht’ do not belong to one series and therefore rather might directly refer to *Gezangen*. Therefore the text of no. 41 might be classified slightly more popular than ‘ô Eenzaam Boschje, ach! mogt ik hier vinden’. Since both texts did not survive for many generations, their rhyme schemes naturally underlie no changes. While ‘Als ik my Spiegel in’t gezicht’ occurs for the last time in *GrHEAPLb(2)1762*, no. 23 still is included in a songbook that was published twenty years later, *Speelschuitje1782*.

Incipits with three text concordances are ‘Ach! Amaril, hoe prikkelt my uw min!’ (no. 72), ‘Neeltje heeft met Lobb’rigs Waintje’ (no. 71), ‘Lest als ik Amarant’ in’t lommer van de boomen’ (no. 42), ‘Hoe speelt my de min’ (no. 35), and ‘ô Hoe zoet! Is ‘t Bruid en Bruigom speelen!’ (no. 25). ‘Neeltje heeft met Lobb’rigs Waintje’ was already mentioned in connection with its tune, since is the most popular tune without a tune indication. For this reason, this song (thus, the combination of both text and tune) is the most popular one in the songbook.

The other incipits with less than three text concordances are not listed by name, since this would go beyond the scope of this chapter. The end of this paragraph will be dedicated to name two incipits that emerged from the mass because of different attributes.

Almost no text concordance occurs with another standard tune name in a later source. The only exception is ‘Zeg mij eens mijn Rozandrijntje’, which can be found in one later source only, *ApVastenavg1750*. The song’s tune indication says that the text needs to be sung on a tune named ‘Echo hoort myn droeve klagten’, what refers to the standard tune ‘La tymbale’. However, this tune does not concur with the tune which is included in *Gezangen*. Since the text’s rhyme scheme is a standard one, variations of the tune are unproblematic. Another emerging incipit is ‘In’t geweer. Ieder toont zich als een dapperen Soldaat t’, since its concordance in *Coers LGN1920* is the one in the latest source. Besides this source, only one other text concordance is known, in *Lange NeVolksldb(1)1913*. The tune which belongs to this text, ‘Mars van prins Eugenius’, does not occur in any source of the nineteenth century.<sup>124</sup>

In conclusion, Van Elstrand’s songs were well received by sources of the eighteenth century. Most of the text or tune concordances can be found in mostly profane songbooks from the middle of the century. Some incipits even caused a change of the standard tune name. Two of the new tunes in *Gezangen* were used for contrafacta and almost all of the tunes which occurred for the first time in *Gezangen* were also used for new texts. *Gezangen* is a source, which contains many new tunes that gained popularity by being published in this songbook. However, both tune and texts of this songbook did not survive until present times and did not become standard repertoire in Dutch song

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<sup>124</sup> Naturally, this source must exist or must have existed but is just no part of NLB.

culture. Still, texts and tunes of Van Elsland's work were part of the repertoire during the seventeenth century and therefore definitely are worth in-depth research.

## 7. Conclusion

Initially, the question has been asked of what is *Gezangen*. To summarize, the answer can be given in different ways. Studying this subject, the answer of the question what is included in *Gezangen* in the end also lead to the answer of the question by whom the book was consumed and how popular it was.

Jan van Elsland's songbook is a source, whose songs are about festivities, which still could take place today. The problems of the society the texts are about, can also be applied – in a slightly changed manner - to today's people. The texts of *Gezangen* could easily provide enough material for a lesson in social history. But, and this is even more important to our main question, they can answer the question of who bought and used this source. During the investigation several facts pointed to the assumption that this songbook merely was bought by young people of at least the bourgeoisie or even higher circles, who saw their problems reflected in the songtexts on the one hand and had enough money to afford the luxurious books on the other hand.

The circle which potential buyers belong to firstly can be proved by the luxury *Gezangen* is provided with. Artistically skilled copper engravings and musical notation were expensive to be produced on the one hand and enlarged the source on the other hand, which turns this songbook into a precious good. The bourgeoisie also was the most probable buyer of this songbook, since the topics are rather issues of well-situated people. A tea visit for example was not even possible for poor people who had to work the whole day on the one hand and had no money for the expensive good on the other hand.

Another fact which could be researched through thorough investigation of the sources' bibliographic history, is that this songbook rather must have been stored in prominent places of bookshelves than in trouserpockets, considered the amount of copies still left today. Especially, if one compares its copies with those of a pirate edition, which was less luxurious, this difference clearly emerges. The pirate edition was another important part of this study, since it was published four years before *Gezangen*. However, many facts lead to the fact that this edition only could have been written by Van Elsland as well.

The most important part of the main question was what is the contrafacta tradition of this songbook? Where do its songs have their origin and how have they been received? Although *Gezangen* provides a potpourri between older and newer tunes, most of the tunes did not occur before 1695 whereas the notes of some tunes even are included for the first time in this songbook. The research even quarried five source which might have been direct sources of Van Elsland, what is an outstandingly rare situation. The tunes of new songs (without a tune indication) are possibly composed by Van Elsland or by Kauwenberg and Vermooten.

Whereas especially the tunes with a tune indication which had not appeared before 1695 were well received by later sources, the tunes without a tune indication are not included in so many later sources. However, many tunes of the first group might have had much less reception without Van Elsland. As Van Elsland's reputation shows, he was well-known amongst writer's circles. *Gezangen* became that popular, that the source was reprinted three times, its pirate edition even seven times until the 1750s. Although Van Elsland's music and texts lost impact during the second half of the eighteenth century, he had been an important figure of Haarlem's cultural life before. For this reason, his songbook *Gezangen* is an important part of Dutch song culture which is witness of the cultural life in eighteenth century Haarlem.

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### 8.3. List of abbreviations

#### Abbreviations:

**DBNL:** *Digitale Bibliotheek voor Nederlandse Letteren*, <http://www.dbnl.org>.

**GAH:** *Gemeentearchief Haarlem*

**NBWD:** A.J. van der Aa, *Nieuw biografisch, anthologisch en kritisch woordenboek van Nederlandsche dichters*

**NLB:** *Nederlandse Liederbank*, [www.nederlandseliederbank.nl](http://www.nederlandseliederbank.nl)

**NNBW:** *Nieuw Nederlandsch Biografisch Woordenboek*: Molhuysen, P.C. and Blok, P. J., Leiden, 1911-1938.

## 9. Appendix

### 9.1. Inventory

This inventory lists for every song of *Gezangen1717*

- 1) the text incipit (heading)
- 2) source with this title as incipit or tune indication: only given if this exists.
- 3) the tune indication and, in case this differs from its standard name, songs are listed which use this TI as an incipit. Such songs might have been a direct source for Van Elsland, if their year of origin comes close to 1717, if Van Elsland's TI is rare and if their spelling is almost identical with the one of Van Elsland.
- 4) the standard name of the tune. A full list of occurrences of the tune can be found in the NLB. If there are older song texts known which are sung to the same tune but do not have any music notation, the Earliest of these is mentioned, too.
- 5) the text concordances. If there are more than five concordances a selection has been made.
- 6) All sources are listed which use the Inc. of the song from *Gezangen1717* as a TI in one of their songs. Parts of this list which does not exist are not listed. If an entry has no text concordances, they are not listed.

**1. Als Apóllo, aan het Spaaren, / Zang en Poëzy zag paaren (p. 7)**  
TI: None.  
Tune standard name: *Als Apollo aan het Spaarne*. Only source with this tune.  
Rhyme scheme: 4a 4a 4a 4B 4B 4c 4c 4D 4D 4e 4F 4e 4F 4g 4g; song with this RS.<sup>125</sup>  
Text concordances: In 1713.

The texts of 1-15 are already printed in 1713 as one piece.

**2. De Hémelgoôn kwamen, te zaamen, / Beneeden getreeden (p. 10)**  
TI: None.  
Tune standard name: *De hemelgoden kwamen*. Only source with this tune.  
Rhyme scheme: 2a 1a 1b 1b 1c 1c 1c 1c 2d 2d 5E 5E etc.; no song with this RS.  
Text concordances: In 1713.

**3. Amaltheä, vol vreugde en moed, met beid' haare armen bloot (p. 12)**  
TI: None.  
Tune standard name: *Amalthea vol vreugde en moed*. Only source with this tune.  
Rhyme scheme: 4A 4B 4B 4A 3B 4C 3D 3D 4C 4E 3E 3E; no song with this RS.  
Text concordances: In 1713.

**4. Kupido, dansende, klapte zyn vlerken, / Baghus begeerig de vreugd te versterken (p. 13)**  
TI: None.  
Tune standard name: *Cupido dansend*. One other hit in NLB: HsMusicqBoek1740 (1740+), p58 (title: *Cupido*)  
Rhyme scheme: 4a 4a 2a 2a 4b 2b 2b 4C 4C; no song with this RS.  
Text concordances: In 1713.

**5. Vulkanus, al hinkende, trad in de Kamer / En sloeg met zyn Knechten de maat met zyn hamer (p. 14)**  
TI: None.  
Tune standard name: *Vulcanus al hinkende*. No other hit in NLB.  
Rhyme scheme: 4a 4a 2a 2a 4b 2b 2b 4C 4C; no song with this RS.

**6. In deeze vreugde schonk Ganimédes / Alle de fluiten, repte zyn kuiten (p. 17)**  
TI: None.  
Tune standard name: *In deze vreugde schonk Ganymedes*  
Rhyme scheme: 7a 2a 4B 4B 4C 4C 4d 4d 4e 3e 4F 4F

**7. Spaarnimphjes leid met my de Reijen aan den dans, / En vlecht dit jeugdig Paar een groene Lauerkrans (p. 19)**  
TI: None.  
Tune standard name: *Spaarnimfjes leid met mij*. No other hit in NLB.  
Rhyme scheme: 2A 4B 6B 3A 3B 2B 2c 6D 2E 1E 3D 6D 1F 1F 1F 2D 2c 6g 3H 6g 3H 3H

<sup>125</sup> RS means rhyme scheme and will be abbreviated from now on.

- 8.                                   ô Eenig Paar, dus hecht aan een geklonken, / Ik kom uw gloed, uw yvervuur ontvonken (p. 22)**  
 TI:                                   None.  
 Tune standard name: *O enig paar*. No other hit in NLB.  
 Rhyme scheme: 5a 2B 3a 2B 3C 5d 5d 5C 2E 1E 1E 2f 3f 4G 4G 2H 2H 2H 3i 3i
- 9.                                   Lustig op met blyde toonen! / Laat ons nu eens vrolyk zyn (p. 24)**  
 TI:                                   None.  
 Tune standard name: *Lustig op met blijde tonen*. No other hit in NLB.  
 Rhyme scheme: 4a 4B 4a 2B 2B 2B 8C 4d 4d 4E 4E 2F 2F 4g 2g 2g 4H 1i 1i 1H 4j 4j
- 10.                                   Hoe tooi ik best, hoe tooi ik best de blonde hairen / en vlechten van de Bruid? hoe rukt haar schelle Luyt (p. 27)**  
 TI:                                   None.  
 Tune standard name: *Hoe tooi ik best hoe tooi ik best*. No other hit in NLB  
 Rhyme scheme: 2A 2A 2b 3C 3C 4b 3C 4D 4e 4e 3F 3F 2F 3g 3H 3H 4g
- 11.                                   Hoe werd uw deugd gekroond met heilige Laurieren, / ô Waarde Twee! nu wy uw Bruiloftstaaticie vieren (p. 29)**  
 TI:                                   None.  
 Tune standard name: *Hoe werd uw deugd gekroond met heilige laurieren*. No other hit in NLB.  
 Rhyme scheme: 6a 6a 1B 1B 2C 3C 6d 6d 3E 3f 3f 3f 6g 3H 3H 5g
- 12.                                   ô Muzika en Poëzy! Verliefde gy? / Die hert, en ziel, en zin te zaamen strengelt (p. 32)**  
 TI:                                   None.  
 Tune standard name: *O Musica en Poëzie verliefde gij*. No other hit in NLB.  
 Rhyme scheme: 4A 2A 5B 4B 5C 2C 3D 3D 4e 4F 4F 4e 2G 2G 3h 3h
- 13.                                   Dewyl gy Kallioop, ô waarde Twee ziet naaken (p. 34)**  
 TI:                                   None.  
 Tune standard name:           None.  
 Rhyme scheme: 3A 3b 3A 3A 1C 1C 1C 2b 3D 3D 3F 3g 3F 3g . A similar scheme can be found in *Non a sotto il cielo* in ClioCiter1669 (1669), 170 (Den Haag, KB: 5 E 28)->Compare music!
- 14.                                   Terwyl de Stervelingen, / Uit kragtloos onvermoogen (p. 36)**  
 TI:                                   None.  
 Tune standard name: *Terwijl de stervelingen*. No other hit in NLB.  
 Rhyme scheme: 3a 3b 3b 3a 3b 3C 3a 3C 3a 3D 3D 3e 3e
- 15.                                   Nu ziet gy hoe wy Zanggodinnen, / ô Zoet vereenigd Paar! u minnen (p. 38)**  
 TI:                                   None.  
 Tune standard name: *Nu ziet gij hoe wij zanggodinnen*. No other hit in NLB.  
 Rhyme scheme: 4a 4a 4B 4c 4c 4B
- 16.                                   Myn droeve Zangeres, / kom, laat ons 't afscheid galmen (p. 40)**  
 TI:                                   *Sa! Voerman van de Hël*  
 Contrafact<sup>126</sup> of:               DCSchichtje(1)1652 (1652), p57 (*Hou voerman van de Hel*).  
 Tune standard name:       *O nacht jaloerse nacht*. Very populare tune (160 hits in NLB).  
 Earliest source in NLB: HsThysius (1595-1630), f385v (*Au nuict jalouse nuict*). The music has already been printed in Paris, 1588.  
 Text concordances:       None
- 17.                                   ô Zuivre Zon! / ach! welk een Hémelstraal (p. 42)**  
 TI:                                   *Ik prees wel eer met minnelyk Gedicht*.  
 Tune standard name:       *Ik prees weleer met minnelijk gedicht*. 2 hits in NLB.  
 Other hit: AmVreugdestroom(1)1655 (1655), p70 (Inc.: *Ick prees wel eer, met minnelijck ghedicht*; tune: nova).

<sup>126</sup> If a TI refers to the inc. of an older source, this is called a contrafact.

- 18. Dat gaat nu zo regt toe na Kniertje / Dat diertje (p. 44)**  
 TI: *Hoor Klaas dewyl dat schynt*  
 Tune standard name: *Écoutez bergers la musique angélique*. 24 Hits in NLB.  
 Earliest source in NLB: HBoerenl Mortier(5) (1709-1711]), p16 (*O Schoone Maaght*).  
 Inc. used as TI : Buitenleven1716 (1716), p5; HsMijTK VJ8 ([1720 c.]), f32v and f 56v (indicated as 'Menuet').
- 19. Ik prees wel eer, / Uit liefde teêr<sup>127</sup> (p. 48)**  
 TI : *Bouré*  
 Tune standard name : *Allemande ik prees wel eer*. 10 Hits in NLB.  
 Earliest source in NLB: HBoerenl Mortier(5) (1709-1711]), p16 (*Allemande*).  
 Text concordances: Meibloem1734 ([1721-1748±]), p31 (tune: *Boure*); GrHEAPLb(2)1762. (1762]), p51 (tune: *Boure*).
- 20. Wat zo dan Gebuurtjes, / nu doeje 't zo 't hoord (p. 50)**  
 TI: *Engelsche Gigue*  
 Tune standard name: *La belle Isabelle*. 12 Hits in NLB.  
 Earliest source in NLB : HsHanekuijk1703[1999] (1703), no. 12 (*Mi lord byrons maget*). The music has already been printed in London, 1701.  
 Text concordance: ApVastenavg1750 (1750±]), p81 (tune: *Engelse Gigue*).  
 Inc. used as TI : HsMijTK VJ8 ([1720 c.]), f75r (title: *Allegro Engelse Gigue wat zo dan gebuurties*)
- 21. Dag Tryntje buur. / Wat draag jy zuur (p. 54)**  
 TI : *Weest Nymph gegroet*  
 Tune standard name : *Wees nimf gegroet*. 55 Hits in NLB.  
 Earliest source in NLB: Pels LofCupido1626 (1626), p109 (tune: *Weest Nymph gegroet* ,, van die u moet.)  
 Inc. used as TI : HsMijTK VJ8 ([1720 c.]), f58r (Tune: *Dag Trijntje buur*).
- 22. Helaas! hoe werd myn hoop gedreeven! / Myn lief, myn vreugd, myn schat (p. 59)**  
 TI : *Schep moet myn hert gy &c.*  
 Tune standard name : *Schep moed mijn hart*. 17 Hits in NLB.  
 Earliest source in NLB: Coll Nijhoff (1650-1750]), p95 (tune: *Schep moed myn hert*)
- 23. ô Eenzaam Boschje, / ach! mogt ik hier vinden (p. 61)**  
 TI : *Lieffelyk Boschje*  
 Tune standard name : *Lieflijk bosje*. 20 Hits in NLB.  
 Earliest source in NLB: Zweerts BEM1695 ([1695 c.]<sup>128</sup>, p33 (Inc.: *Liefelyk Boschjen en gy silvre vlieten*)  
 Text concordances: HSpeelschuitje17xx (17XX), [f3v] (tune: *Lieflyk Bosje*), Herdersstafje1718 ([1717-1748]), p53 (tune: *Lieffelyke Bosschje*), ApVastenavg1750 (1750±]), p42 (tune: *Lieffelyk Bosje*), Speelschuitje1782 ([1782 c.]), p56 (tune: *Lieffelyk Bosje*), GrHEAPLb(2)1762 (1762]), p178 (tune: *Lieffelyk Bosje*)
- 24. O vreugdige vrojelykheid! / Hoe speel je my in de gedachten! (p. 65)**  
 TI : *Ik groetje myn lieve Buurman*  
 Tune standard name : *Ik groet je mijn lieve buurman*. 3 hits in NLB, 1) also from Elsland Gez1717 (1717), p202 (Inc.: *Couragie! dat gaat'er op lós!*) and 2) HsMijTK VJ8 ([1720 c.]), f20r (TI: *Coerasij dat gaater op los*)  
 The same source uses this Inc. as TI on p.202 (Inc.: *Couragie! dat gaat'er op lós!*).
- 25. ô Hoe zoet! Is 't Bruid en Bruigom spelen! / 't Kusschen, streelen (p. 67)**  
 TI : *Mars de Kamizarts*  
 Tune standard name : *Mars der Camisards*. 17 Hits in NLB.  
 Earliest source in NLB: HBoerenl Mortier(1) (1709-1711]), p8 (title: *Lammert binne*)  
 Text concordances: HBazuin1720 ([1720 c.]), p9 (tune: *Marts der Camizarts*), Speelschuitje1782 ([1782 c.]), p59 (tune: *Mars de Camisarts*), GrHEAPLb(1)1762 (1762]), p303 (tune: *Mars de Camizarts*)  
 Inc. used as TI in one other source: HsMijTK VJ8 ([1720 c.]), f8r (two TI's: *De mars de Camisant*, **O hoe soet is bruit**)

<sup>127</sup> There are some similarities within rhyme scheme between *Ik prees wel eer, / Uit liefde teêr* (2A 2A 5B 2A 2A 3B 6C 3C 4C 5D 3D) and *Ik prees wel Eer die stille Eensaemheden* (5a 5B 3B 5C 3C 5d 2d 3C). This text can be found in HsTerBorchP1652 (1652-1660), f93r [nr. 74], *Geesken ter Borch Anno 1652 Den 18. November*, (p. f93r.

<sup>128</sup> Actually, Coll Nijhoff (1650-1750]), 248 is the first source. Since its dating is not as exact as *Zweerts'* source, I decided to use *Zweerts* as reference.

- 26. Vrinden ziet hier komt Jan Joosten, / Uit het westen weêr naar't oosten** (p. 70)  
 TI: Ouden Bloed waar zyn uw zinnen  
 Tune standard name: Oud bloed waar zijn uw zinnen. One hit in NLB.  
 Rhyme scheme: 4a 4a 4B 4B 4c 4c  
 Probably song with same melody: NThMinnewit(2)1731 (1731), p88 (Inc.: *Vryers afgeregt op snoepen*)  
 Not in 1713.
- 27. Zal myn lyden, zal myn lyden, / zoeten Engel, zoeten Engel (2x)** (p. 72)  
 TI: *Ardogello, Peno è godo*  
 Tune standard name: *Ardogello peno è godo*. Only hit in NLB.  
 Rhyme scheme: 2a 2a 2B= 2B= 2C 2C 2d 4d 4E 1F 1F 2G 3H 3H 3H 4G 4G 3G 3H 1I 3H. No hits with at least similar rhyme scheme.
- 28. Heer Tryntje wat praatje! / Heer Tryntje wat praatje!** (p. 75)  
 TI: *Il core ch'amore d'affanisolha*  
 Tune standard name: *Il cuore che amore*. Only known as TI for this song of Van Elsland.  
 Text concordances: Speelschuitje1782 ([1782 c.]), p17 (tune: *Iscore Chamora d'Affanisolha*)
- 29. Schep moed myn Ziel, schep moed, / ô Schoone! 'kwil u zweeren** (p. 80)  
 TI's: 1) ô Grootheid van &c. 2) Ik vryden op een tyd een zoet meniste Zusje  
 Source with 1) as an Inc.: Camphuysen SR1624 (1624), p64 (song no. 40, tune: *Gelukkig wiens gemoedt &c*)  
 Source with 2) as Inc.: Begijnhof1710 (1710), p65 (Inc.: *Ik vryden op een tyd een soet Menniste Susje*)  
 Tune standard names<sup>129</sup>: 1) Gelukkig wiens gemoed (50 hits in NLB) 2) Mennistenzusje (2) (23 hits in NLB) 3) Verjubileer u gij Venus' jongens (REF) (94 hits in NLB)  
 Earliest source of *Gelukkig wiens gemoed* in NLB: Camphuysen SR1624 (1624), p37 (song no. 22, Inc.: *Gelukkig, wiens gemoedt noch goddeloos aen-raden*)  
 Earliest source of *Mennistenzusje* in NLB: Starter FL1627 (1627), 2p22 (liednummer 21) (Inc.: *Ick vryden op een tijd een soet Menniste susje*)  
 Earliest source of *Verjubileer u gij Venus' jongens* in NLB: AntwLb1544 (1544), f63v (liednummer 113) (Inc.: *Mijn here van mallegem die quam gereden*)  
 Rhyme scheme: 6a 6a 6B 6B  
 Some sources use *Schep moed mijn ziel* as TI. However, they do not refer to Van Elsland, since either the rhyme scheme is not the same or the TI does not continue with *O schoone* (as Van Elsland does).
- 30. Izabelle, Ach! zaagt gy hoe de plaagen** (p. 80)  
 TI: *Ballete Bronkhorst*  
 Tune standard name: Ballet Bronkhorst. Popular tune (67 hits in NLB).  
 Earliest source in NLB: Krul VP1637 (1637), fB1r (liednummer 2, Inc.: *Zuye winden, / Die ruyschend' speelt met vlaeghjes van een koele koelt*)  
 Not in 1713.
- 31. Waar heen myn Ziel? helaas! waar heen? / Wat woelt gy in een zee van ongenugten** (p. 83)  
 TI: Courante la baré  
 Tune standard name: La Bare. Very popular tune (130 hits in NLB).  
 Earliest source in NLB: Olipodrigo(2)1654a (1654), 2p16 (liednummer 78, Inc.: *Zal ick dan nimmermeer mijn Hoop*)
- 32. O Waerelds poogen / Na groot vermoogen!** (p. 86)  
 TI: Straalryke oogen  
 Tune standard name: Straalrijke ogen. There is only one earlier source Van Elsland might be referring to: Omazur LC1663 (1663), p83 (Inc.: *Adonis wanghen, / Deên my verlanghen*)
- 33. A Mossieu! sa lustick wilze jou / Wat fan mon koop nou?** (p. 88)  
 TI: *Ik belag al uwe trôtzigheên*  
 Tune standard name: *Ik beklaag al uw trotsigheden* (5 hits in NLB).

<sup>129</sup> This very popular tune *Mennistenzusje* is also known as *Verjubileer u gij Venus' jongens*. That is why *Verjubileer u gij Venus' jongens* is indicated as a third standard tune. Both melodies are close relatives with the even more popular *O nuit jalouse nuit*. (Grijn, Ellen van der: *Verjubileer u gij Venus' jongens*, NLB, 2009, <http://www.liederenbank.nl/resultaatlijst.php?zoek=8770&actie=melodienorm&sorteer=jaar&lan=nl> . Last access: may 7, 2009.) However, this tune does not belong to the indicated family of tunes, since it clearly differs from the usual melody for *Mennistenzusje*. For this reason, this might be a newly composed piece.

- Sources with the same tune (besides Text concordances): Zweerts BEM1695 ([1695 c.]), p148 (Inc.: *Ik belach al uw trotsigheden*, TI: *AIR: Je me ris de toutes vos rigeurs*); NThMinnewit(2)1731 (1731), p38 (Inc.: *'k Ben al lang Vrouw Venus moe gekust*); NThMinnewit(2)1731 (1731), p38 (Inc.: *Ik bespot myn Filles uwe list*)
- Text concordances: Herdersstafje1718 ([1717-1748]), p45 (tune: *Ik beklaag al uwe trotsigheeden*); Gaarkeuken1746 (1746/1747), 006: 39 (tune: *Ik beklaag al uw trotsigheden*)
- 34. Allon Mossieu! sa sa! couragie! / Hier is de fraaije Jean Póttagie** (p. 91)  
 TI: *ô Hoe gezégend is dat likken*. There is no source with exactly this title as Inc.. However, several sources use similar titles as TI for this tune.  
 Tune standard name : *A boire à boire*. 20 hits in NLB.  
 Earliest source in NLB: DCSchichtje(1)1652 (1652), p106 (Inc.: *Wat soeter aengenamer lachjes*)  
 Jean Pottagie is a well-known figure which is named in several other songs. The Earliest one of the NLB appears in Olipodrigo(1)1654 (1654), p21 (Inc.: *Zie daar is Jan Pottagie ook mijn Heer*, tune: *Despijs helaas que boste merites est*).  
 Rhyme scheme : 4A 4A 4B 4c 4B 4c -> similar RS of *Zie daar is Jan Pottagie ook mijn Heer* (.5A.1b.1b.2A.3A.4C.4C 4d 4d).
- 35. Hoe speelt my de min, / Van myn Herderin** (p. 96)  
 TI: *Aimable Vainkeur*  
 Tune standard name: *Aimable vainqueur*. 39 hits in NLB.  
 Earliest source in NLB: Zweerts BEM1695 ([1695 c.]), p54 (Inc.: *Beminnelyk beeld daar myn hart op speelt*)  
 Text concordances: Overtoompje1731 (1731), p74 (tune: *Aimable Vaincourt*); ApVastenavg1750 (1750±]), p49 (tune: *Aimable Vaincoeur*); GrHEAPLb(2)1762 (1762]), p181 (tune: *Aimable Vainquoer*)  
 Inc. used as TI : Rosseau VMS1730, p38 (Inc.: *De Leeuwerk zong, 't Konyntje dat sprong*), NThMinnewit(4)1731, p21 (Inc.: *De Mey met haar geur, Staat weder in fleur*), Snuifdoos1750, p79 (Inc.: *Lieffelyke Herderin(ne), Gy bent die ik min*]], NiUtMinstroom1767, p51 (Inc.: *Lieffelyke Herderin(ne), Gy bent die ik min*]], Theeboom1818, p18 (Inc.: *Lieffelyke Herderinne, Gy bent die ik min*)
- 36. zielverkwikkend honing zoet! / Hoe spreit uw daauw op de ochtend rooze tipjes** (p. 99)  
 TI: *Courante la baré*  
 Tune standard name: *La Bare*. Very popular tune (130 hits in NLB). *Waar heen myn Ziel* (p. 83) has the same tune.  
 Earliest source in NLB: Olipodrigo(2)1654a (1654), 2p16 (liednummer 78, Inc.: *Zal ick dan nimmermeer mijn Hoop*)  
 Not in 1713.
- 37. Vaarwel Amie, mon grande bon Confreere. / Vaarwel, Ei zie tóch haast eens weêr te keeren** (p. 101)  
 TI: *Om eenen keer, Juffrouw, zoek ik uw*  
 Tune standard name: *Om een keer juffrouw*. Only hit in NLB.  
 Rhyme scheme : 2A 3b 2A 3b 5C 2D 3e 2D 3e 2C ; only hit with this scheme in NLB.
- 38. Zyt gy dan, Herderin, / Uw Kloris een Beulin** (p. 104)  
 TI: *Ik zucht om u, Godin*  
 TI used as Inc.: Coll Nijhoff (1650-1750]), p149 (tune: *Bergère je languis*)  
 Tune standard name: *La Crétique*; only one other source with the same TI: HPratvaar1750 ([1745 / 1750 c.]), p96 (Inc.: *Ik zugt om een Godin*).
- 39. Wanneer het zoet gericht van Rozandryntjes oogen, / Vol van vermoogen** (p. 109)  
 TI: *Courante la Reine*  
 Tune standard name: *Courante la reine*. 54 hits in NLB.  
 Earliest source in NLB: Vallet ASL1642 (1642), f35v (title: XL)
- 40. Myn Kallioop, myn pop, / Sa lustig haal eens op** (p. 110)  
 TI: *Ik drink de nieuwe Most*  
 Tune standard name: *Ik drink de nieuwe most*. Very popular tune (236 hits in NLB) which has many similiarities with *Si ceste malheureuse bande* and originated in the 16th century in France.  
 Earliest source in NLB: HsDHKB 121C1 (1600-1611), p71 (Inc.: *Dat Jupiter syn throon / Syn scepter en syn kroon*)  
 Text concordances: Herdersstafje1718 ([1717-1748]), p47 (tune: *Ik drink de nieuwe Most*)
- 41. Als ik my spiegel in 't gezicht / Van Roozmondjtjes oogen** (p. 113)

- TI: *Wanneer de Zon het Morgenrood*  
Tune standard name: *Wanneer de zon het morgenrood*. 65 hits in NLB.  
Text concordances: Herdersstafje1718 ([1717-1748]), p52 (tune: *Wanneer de Zon in 't Morgenrood*); NThMinnewit(4)1731 (1731), p12 (tune: *Wanneer de Zon in 't Morgenrood*); Gaarkeuken1746 (1746/1747), 002: 59 (tune: *Wanneer de Zon in't Morgen-rood*); ApVastenavg1750 (1750±]), p56 (tune: *Wanneer de Zon in 't Morgenrood*); GrHEAPLb(2)1762 (1762]), p195 (tune: *Wanneer de Zon in 't. enz.*)  
Earliest source in NLB: Krul MD1640 (1640), 2p6 (Inc.: *Wanneer de Son het morgenrood*)
- 42. Lest als ik Amarant' in't lommer van de boomen, / Vond léggen droomen** (p. 115)  
TI: *Courante la Reine*  
Tune standard name: *Courante la reine*. 54 hits in NLB. Song 39 has the same tune.  
Earliest source in NLB: Vallet ASL1642 (1642), f35v (title: *XL*)  
Text concordances: ApNicg(2)1730 (1730 c.), p50 (tune: *Courante la Reine*); NThMinnewit(4)1731 (1731), p7 (tune: *Courante la Reine*); GrHEAPLb(2)1762 (1762]), p188 (tune: *Courante la Reyne*)
- 43. Myn pen verrukt door de aangename stralen, / Van myn alleen liefwaarde Klorimeen** (p. 117)  
TI: *Voor deezen lag ik in de min verdronken*  
Tune standard name: *Voor deze lag ik in de min verdronken*. There is one other song with this title as an Inc.: Coll Nijhoff (1650-1750]), p851 (No TI.) For this reason the melody might have been known already.
- 44. Zullen dan myn droeve klachten, / Ach! roemwaarde Filida,**(p. 120)  
TI: *Philida, myn' ziels voogdesse*. Actually, this TI refers to another rhyme scheme and melody. This indication can be found as an Inc. in HaLapmantje1666 ([1665+]), p51 (tune: *Liefste gy zyt Ongestadig*)  
Tune standard name: *Zullen dan mijn droeve klachten*. 29 hits in NLB.  
Earliest source in NLB: Buitenleven1716 (1716), p33 (tune: *Philida myns Zielsvoogdesse* Inc.: *Zie oom Krelis hier eens rooken, /Met verstand en goed beleid*)  
Text concordances: GrHEAPLb(2)1762 (1762]), p80 (tune: *Philida, mijn Ziel-voogdesse*); Theeboom1818 (1818), p64 (tune: *Geeft een Almoes voor een Blinde*)  
Might also refer to: *Al te wrede Rozemond Zullen dan mijn droeve klachten*, ApSnaren1664 (1664), 1  
Inc. used as TI : HsMijTK VJ8 ([1720 c.]), f31v (title: *No 141* tune: *Air Zullen oit myn[...]*) and f54r (title: *No 31*, tune: een Air: *Zullen oit mijn*); Gaarkeuken1746 (1746/1747), 005: 37 (Inc.: *Amaril 'k ken 't niet verzinnen*, tune: *Zullen noyt mijn droeve &c.*) RbLijster1785 ([1785 c.]), p92 (Inc.: *Goude Zonne, reis dog spoedig*, second TI: *Geef een Almoes voor een Blinden*)
- 45. Goe môrgen Kniertje, heb ik jóú daar? / Jou ook zo Krelis. hoe gaat het vaar?** (p. 125)  
TI: *Nieuwe Engelsche Forlaan*  
Tune standard name: *Engelse forlane*. 5 hits in NLB.  
Sources with this tune (besides Text concordances)<sup>130</sup>: HBoerenl(13)1700 (1714+]), p10 (tune: *Harlequin*)  
Text concordances: ApNicg(3)1730 ([1735 of later]), p47 (tune: *Nieuwe Engelsche Forlaan*); Speelschuitje1751 (1751), p29 (tune: *Nieuwe Engelsche Forlaan*)  
Inc. used as TI : WolffDeken EL1791 (1791), p477 (Inc.: *Wees wellekom, Volkje, met mekaar*)
- 46. Zie daar, dat's na de Vryster gang, / nu wil en zal ik trouwen** (p. 128)  
TI: *France Courant*  
Tune standard name: *Franse courante* (3). Only hit in NLB.  
Rhyme scheme: 4A 3b 5C 4A 1b 2b 4D 4C No other hit with this scheme in NLB.
- 47. Loop an, sa mannen, zie zo den brui! / Loop an, 'k heb hédén een milden bui** (p. 131)  
TI: 1) *Balet de Snuiftabak* 2) *engelsche Forlaan*  
Source with 1) or 2) as Inc.: None.  
Tune standard name for both: *La Forlana* (9 hits in NLB)  
Earliest source: Zweerts BEM1695 ([1695 c.]), p133 (Inc.: *Ik wil 'er naar mynen vollen zwier / ó neuzen*; second tune: *Het SNUIFBALLET de TABAKSNUINER* lustige neuzen hier)  
Text concordances: ApNicg(3)1730 ([1735 of later]), p40 (tune: *Balet de Snyf-Tabak, enz., Engelsche Forlaan*)

<sup>130</sup> There is only one source left, which is the Earliest one. The other four hits in NLB are already listed: 1) Elsland himself, 2) and 3) two concordances, 4) WolffDeken EL1791.

- 48. By goê Vrinden neergezeten, Met vermaak, is altyd wel** (p. 137)  
 TI: None.  
 Tune standard name: *Bij goede vrienden gezeten*. Only hit with this standard name in NLB.  
 Rhyme scheme: 4a 4B 4a 4B 4c 4D 4c 4D-> too much standard for researching similar tunes.  
 Not in 1713.
- 49. Madamoisel, sie hier al weere / Vot Serviteur, fersoek om d'eere** (p. 138)  
 TI: *De zuider Zon liet haare straaalen*  
 Tune standard name: *De zuiderzon liet zijn stralen*. 3 hits in NLB.  
 The other 2 hits are: ApNicg(2)1730 (1730 c.), p31 (Inc.: *De Zuyder-zon liet zyne stralen*); ThMinnewit(3)1745 ([1745 c.]), p2 (Inc.: *De Zuider Zon liet zyne stralen*)  
 Not in 1713.
- 50. O spys! voor ons opgericht, / Uw glans geschilderd op Paneelen** (p. 142)  
 TI: *A table avec mes amis*  
 Tune standard name: *A table avec mes amis*. 16 hits in NLB.  
 Earliest source in NLB: Elsland1717.  
 Text concordances: ApVastenavg1750 (1750±]), p81 (tune: *A table avec mes Amis*)  
 Not in 1713.
- 51. Onder schaauw van Elze Boomen, Aan een kristalyne vliet** (p. 145)  
 TI: None. This might hint at a newly composed melody.  
 Tune standard name: *Onder schaduw van elzenbomen*. For this is the only hit in NLB this is another hint to a newly composed tune.  
 Text concordances: None. The topic of *Onder schaauw van Elze Boomen* and a river (*kristalyne vliet*) has similarities in the popular text *Laura sat laest aen de beeck / Onder 't schauw van Else Boomen*.  
 Not in 1713.
- 52. Wet hoor ik Buurvrouw Pleuntje, / Brogt jij jou Aris mee Zo dree uit Stee?** (p. 147)  
 TI: *Een Uil van hooge Jaaren*  
 Tune standard name: *Een uil van hoge jaren*. 2(3) hits in NLB.  
 The other two sources are: ThMinnewit(1)1745 ([1745 c.]), p30 (Inc.: *Een Uyl van hooge jaren, / Geprikkelt door de min*)  
 Not in 1713.
- 53. Wanneer zal ik die vreugde ontvangen, / Dat gy, bekoorlyke Engelin** (p.150)  
 TI: *Heeft iemand door gestadig draaven*  
 Source with same TI: Luiken ZSG1709 (1709), p175 (Inc.: *Terwyl wy hier zyn onderwegen*)  
 Tune standard name: *Zal ik nog langer in hete tranen*. Very popular tune (154 hits in NLB).  
 Earliest source in NLB: Apollo1615 (1615), p37 (Inc.: *Ghy wack're Nimphjens en Dryaden*)  
 Text concordances: GrHEAPLb(2)1762 (1762]), p86 (tune: *Heeft ymand door gestadig draven*)  
 Not in 1713.
- 54. Genaevongt zoete Teuntje, / Myn alder liefste kindt** (p. 152)  
 TI: *Arend Pieter Gyzen*.  
 Source with this as TI: HBoerenl Mortier(2) (1709-1711]), p5 (title: *103*)  
 Tune standard name: *Ik wou dat ik was een wilde zwaan* (2) 54 hits in NLB.  
 Earliest source in NLB: SchrL1580 (1580), f185v (Inc.: *Kust den Soon lievelick O lief getal*)
- 55. Tabak, o édel Spruitje! / Vol léver hom en kuitje** (p. 157)  
 TI: *Ik ging lest om een praatje, al by &c.*  
 Source with this as incipit or tune: None.  
 Tune standard name: *Tabak o edel spruitje*. 7 hits in NLB.  
 Earliest source in NLB: HBoerenl Mortier(3) (1709-1711]), p13 (TI: *America*)  
 Concordances: DbSpeelwagen1805 ([1805 c.]), p18 (tune: *Ik ging lest om een praatje*)  
 Inc. used as TI : HsMijTK VJ8 ([1720 c.]), f28r (title: *126*)
- 56. Maak my tóch vry Van de smertjes daar ik meê stry** (p. 159)  
 TI: *Menuet*  
 Tune standard name: *Menuet Maak mij toch vrij*. 4 hits in NLB.

Other 3 hits in NLB: HsMijTK VJ8 ([1720 c.]), f26r (title: *118*), f44r (title: *No 15*), HsDHaKB 133K27 ([1770 c.]), nr26 (title: *Menuet*)  
Rhyme scheme: 1A 1A 4A 5A 5A 3b 3b 3b 2b 1A 1A 4A 5A 5A  
Same or similar scheme does not exist in NLB.

**57.** **Acht gy myn lyden dan niet? Ach! al te wreede en straffe Filida** (p. 161)  
TI: None.  
Tune standard name: Acht gij mijn lijden dan niet. 2 hits in NLB, both Elsland1717.  
Text concordances: NiSchGenever1770 (1770), p29 (tune: *Aan Philida. Menuet*)  
Rhyme scheme: 3A 4b 3A 3b 2c 2c 2c 1D 1D 3e 3e 3e 1D 4F 4F 3G 3G. Only hit with this scheme in NLB.

**58.** **Och Liefje, myn diefje, jou bloozende mongt, / En kaaken, die maaken myn hertje gezongt** (p. 162)  
TI: *Giga*  
Tune standard name: None. Only hit in NLB.  
Text concordances: GslEV(2)1836 (1836), p17 (no tune indicated)  
Rhyme scheme: 1a 1a 2B 1c 1c 2B 1d 1d 1d 1E 1f 1f 1f 1E 1g 1g 1g 1H 1i 1i 1i 1H. Only hit with this scheme in NLB.

**59.** **Als ik het zoetste zoet, Met lieve minnewipjes** (p. 164)  
TI: None.  
Tune standard name: Menuet Keesje Kol. 3 Hits in NLB.  
Other two hits in NLB: HBoerenl(6)1700 (1714+)], p12 (title: *429*); HsDHaKB 133K26 (1716), nr10 (title: *Menuet*)

**60.** **Ach! zo 't waar is, Dat Paris Heleen, / gemeen, en heen is,**(p.167)  
TI: *Pierro met zyn France bassen*  
Source with same TI: HBoerenl(5)1700 (1714+)], p13 (title: *354*, tune standard name: *De tip*)  
Tune standard name: *De tip*. 5 hits in NLB.  
Other hits are: HBoerenl Mortier(5) (1709-1711)], p9 (tune: *De Vet Lap*); NiHSchouwburg17XX (1751-1771), 003: p14 (title: *143*); SerDansen1755 (1755-1765), p8 (title: *8*)

**61.** **Heb ik uw mond en bloozende wangen, / (Ach zoete Klorimeene lief!) Niet wel gekust?** (p.169)  
TI: None. (*Menuet*)  
Tune standard name: *Menuet Heb ik uw mond*. Only hit in NLB. The rhyme scheme is too specific for generating hits in NLB.

**62.** **Zie daar ik heb den hooi van Tryn, Ik geef het vreyen te eenemaal de zak** (p. 171)  
TI: *Mars van Marlbouroug*  
Tune standard name: *Mars van Marlborough*. 32 hits in NLB.  
Earliest source in NLB: VmHaBo1714, p59 (Inc.: *Saa laat ons nu eens vroolijk zyn / en vieren Bacchus feest*)

**63.** **Zeg Oogjes die door uw volmaakte straaen, / En glans, myn Zieltje gansch verteeren doet** (p. 174)  
TI: *Al wat men doet men kan geen Juffer winnen*  
Tune standard name: *Al wat men doet*. 82 hits in NLB  
Earliest source in NLB: Laet CVG1647 (1647), p184 (Inc.: *Hoe komt het dat ghy u wreetheyt gaet toonen?*)

**64.** **Ach Filis; sla uw minnelyke lonkende, / En ziels ontvonkende oogen na my** (p. 176)  
TI: None  
Tune standard name: *Ach Phyllis sla*. 3 hits in NLB. 1) In Elsland1717, 2) Speelschuitje1782 (concordance), 3) Koninck HS1720. The first measures of HBoerenl(11)1700 (1714+)], p4 (tune: *O ongelukkige tijt*) are similar to the beginning of *Ach Phyllis sla*.  
Text concordances: Speelschuitje1782 ([1782 c.]), p73 (tune: *Op een aangename Vois*)  
Inc. used as TI : Koninck HS1720 ([1718-1722]), 006: p19 (Inc.: *376*)

**65.** **Ach Iris! die, op't minzaam koralyn, / Het ambrozyn uw's lipjes mogt genaaken** (p. 178)  
TI: None.  
Tune standard name: *Ach Iris die op het minzame koralijn*. No other hit in NLB. PollmannTiggers NV1941 (1941), p114 (tune: *De nachtegaal die zong een lied*) is very similiar to this tune.

Rhyme scheme: 5A 2A 3b 5A 5b. No other text with this scheme. Similar: 5A 5b 5A 5b. Two tunes on texts with this scheme in NLB: *Geen smart en duurt des mensen ronde tijd* and *Dis moi dis moi Birenne*.

Not in 1713.

**66. Zeg my eens myn Rozandryntje, waarom gy uw glansryk licht. (p. 180)**

TI: None.

Tune standard name: *Zeg mij eens mijn Rozandrijntje*. No other hit in NLB.

Text concordances: ApVastenavg1750 (1750±), p73 (tune<sup>131</sup> 1: *Echo hoort myn droeve klagten*)

Rhyme scheme: 4a 4B 4a 4B 4c 4D 4c 4D 4e 4F 4e 4F 4g 4H 4g 4H; *Ach Belinde* is a common tune on this scheme around 1717. However, this is not *Ach Belinde*.

Not in 1713.

**67. Noe doe hunnesfotke Woe schreijet sou tho mik? (p. 183)**

TI: *Ontwaakt schoon Herderinne*

Tune standard name: *Ontwaak schone herderin*. 13 hits in NLB.

Earliest source in NLB: NiHaParnassus1712 ([1711+]), p3 (Inc.: *Ontwaakt schoon Herderinne*, / *Myn sotte Zilvia* tune: *Van Prutje*) Prutje refers to a TI in ThMinnewit(3)1745 ([1745 c.]), p30 (tune: *Prutje lieve Meisje*) The more common name for this tune is *Barcelona* which occurs first in HBOerenl Mortier(1) (1709-1711), p1. Indeed, *Barcelona* and *Ontwaakt schoon Herderinne* have similarities in both melodic figures and rhythm. In the end both tunes differ too much for belonging to one family of songs.

Text concordances: Buitenleven1716 (1716), p13 (tune: *Van de Harder*)

Not in 1713.

**68. Dries, schoon kaal, / En wat schraal (p. 184)**

TI: *De frisse Boer*

Tune standard name: *De Friese boer (1)*

Earliest source in NLB: Buitenleven1716 (1716), p31 (Inc.: *Dries, schoon kaal, / En wat schraal*)

Text concordances: Buitenleven1716 (1716), p31 (tune: *De frisse Boer*)

Inc. used as TI : HsMijTK VJ8 ([1720 c.]), f20r (title: *91*)

Not in 1713.

**69. Kees zit, van 's mórgens vroeg, In de kroeg. (p. 187)**

TI: *Spanjolette*

Tune standard name: *Spanjolette Kees zit*

Earliest source in NLB: The same as the inc..

Text concordances: Buitenleven1716 (1716), p38 (tune: *Spanjolette*) ; Scheltema NLd1885 (1885), p229 (tune: *Spanjolette*)

Inc. used as TI : HsMijTK VJ8 ([1720 c.]), f19v (title: *90*)

Not in 1713.

**70. A) Weg dikke bolle Góð, / Weg roover van de zinnen (p. 190)**

TI: *Als ik met Doris kout*.

Tune standard name: *Als ik met Doris kout*. The only hit.

Rhyme scheme: 3A 3b 5A 2A3b 3b 3A. No other hit with this scheme except 70 B).

**B) Weg kleine Minnegod, / weg roover van myn zinnen (p.191)**

TI: *Als boven of aldus*.

Tune standard name: *Weg kleine minnegod*.

Rhyme scheme: 3A 3b 5A 2A3b 3b 3A.

Song 70 is very special because of the melodies which might have been sung together. The rhyme words have the same vocals and sometimes even are the same words. Both melodies fit to each other.

**71. Neeltje heeft met Lobb'rigs Waintje / En met Kees, Jan Teunis zeun (p. 194)**

TI: None.

Tune standard name: *Neeltje heeft met lobberigs Wijntje*. 14 hits in NLB.

Earliest source in NLB: Buitenleven1716 (1716), p50 (Inc.: *Neeltje heeft met Lobb'rigs Waintje*)

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<sup>131</sup> There are 5 indications listed, I only name one. The whole list can be found in NLB.

- Text concordances: Buitenleven1716 (1716), p50 (same tune); GrHEAPLb(2)1762 (1762)], p87 (tune: *Vivace*), Vloten NeLb(1)1850 (1850), p55 (no TI)
- Inc. used as TI : ApKermisg(1)1750 (1750±]), p45 (Inc.: *Philida lag neer gezeegen / In de schaduw van de Zon*); VrOMinnaar1768 (1768), 88 (Inc.: *Philida lag neer gezeegen / In de schaduw van de Zon*); Melkmeisje1780 ([1780 c.]), 24 (Inc.: *Philida lag neer gezeegen / In de schaduw van de Zon*)
- Not in 1713.
- 72. Ach! Amaril, hoe prikkelt my uw min! / Hoe glansryk straalt uw zon myn boezem in** (p. 195)
- TI: 1) *Het best op Aard &c.* 2) aldus
- Tune standard name: 1) *Het beste op aarde is een gerust gemoed*. 66 hits in NLB. 2) *Ach Amaryl hoe prikkelt mij uw min*. The only hit in NLB.
- Earliest source in NLB for 1): Croix KM1674 (1674), p50 [nr. 4] (Inc.: *Het beste op aarde is een gerust gemoed*)
- Text concordances: ApNieg(2)1730 (1730 c.), p49 (tune: *Het best op Aard is een gerust Gemoed*); NThMinnewit(4)1731 (1731), p4 (tune: *Het best op aard is een gerust gemoed*); Gaarkeuken1746 (1746/1747), 002: 58 (tune: *HetGemoed*); NThMinnewit(4)1731 (1731), p4 (tune: *Het best op aard is een gerust gemoed*); Gaarkeuken1746 (1746/1747), 002: 58 (tune: *Het best op aard is een gerust gemoed*)
- The text *Hoe prikkelt my uw min* refers to DCSchichtje(1)1652 (1652), p117 with its Inc. *Ach hoe prikkelt my de Min*. However, both rhyme schemes are dissimilar to each other. Therefore Elsand might have been inspired by the text only.
- 73. In't geweer. Ieder toont zich als een dapperen Soldaat.** (p. 198)
- TI: *Mars van den Prins Eugenius*
- Tune standard name: *Mars van prins Eugenius*. 14 hits in NLB.
- Earliest source in NLB: HBoerenl Mortier(5) (1709-1711]), p19 (title: 386)
- Text concordances: Coers LGN1920 (1904?-1936?]), 000: (melody is the same as oiginal), Lange NeVolksldb(1)1913 (1913), p168 (melody is the same as oiginal)
- 74. Schoone, die, door Vénus kleine wicht veel minnevonkjes sticht,** (p. 200)
- TI: 1) *Mars de Oxenstern* 2) *Katoendrukkers welvaaren*
- Source with same TI: HBoerenl(4)1700 (1714+]), p16 (title: 288)
- Tune standard name: 1) and 2) *Mars van Oxenstern*
- Earliest source in NLB: Zweerts BEM1695 ([1695 c.]), p185 (Inc.: *Allerliefste Lief myn hart myn ziel*, TI: *Amy rions bouvons chantons dansons*)
- 75. Couragie! dat gaat'er op lós! / Om t' avond met vreugd te vergaaren** (p. 202)
- TI: *ô Vreugdige Vrojelykheyd!*
- Tune standard name: Ik groet je mijn lieve buurman. There are only two other sources with this tune. 1) The same source uses this tune with the same title as Inc. on p. 65 and HsMijTK VJ8 ([1720 c.]), f20r (title: 92) has the same tune, too.
- Inc. used as TI : HsMijTK VJ8 ([1720 c.]), f20r (title: 92)
- 76. Vrolyke geesten die Baghus beminnen. / Kom tree met vreugde nu aan den dans** (p. 205)
- TI: *Lestmaal toen schuilden ik voor den Regen*
- Tune standard name: *Laatstmaal toen schulde ik voor de regen*. Only hit in NLB.
- Rhyme scheme: 4a 4B 4a 4B 3c 3D 3c 3D. No text with this scheme around 1717.
- 77. Mejuffers en Sinjeurtjes, heeft dit Zangbanket** (p. 208)
- TI: None.
- Tune standard name: *Mejuffers en sinjeurtjes*. Only hit in NLB.
- Rhyme scheme: 3a 3B 3a 3B 3C 3C 3C 3C 3C. No text with this scheme around 1717.
- Not in 1713.

9.2. New in *Gezangen* 1723

78. A sa, dat's nompapel! TI : Mars du Garde le Roy  
79. Ai Teuntje, zoete bolle Maid / Geef me nou tag rais jou kattedoor beschaaid; no TI  
80. Je wat heb de liefde krakte-harlquin  
81. Kom Cupido kom toon je kracht / Tryn heeft uw macht-TI: Myn hert is vry van liefdes kracht  
82. Myn lieve Griet, wat of het met jou Jorden / In't einde nog zel worden-TI: mamaatje lief: mamaatje lief laat  
kracht  
83. Meen jy Zuurmuil dat jou kaaken stem: tryn kedaer hoe zelt nu weezen  
84. .Nu treurt myn ziel, met rouw bevaan –de klaagende Merkuur – Over de dood van den volgeestigen Jan van  
Gyzen - TI: Wat raad! Wat raad! Helaas wat raad! Composed by: E: Waller  
85. Sta wat ruim daar Liefhebbers van de Actie  
86. Wel Pieternel, 'k Hoor Ligthart weêr by jou verkeert / En pretendeert; no TI

9.3. New in *Gezangen* 1730

87. Gian farina  
88. Het lust ons eens den loft e zingen  
89. 'k Had nog korts myn speculatie  
90. Maakt u klaar  
91. O zoete last, fluweele banden  
92. Paus Innocent  
93. Rampzalig Beeft, dat uws gelyken  
94. Schaarmoes en Fricasso  
95. Voyé, voyé mon Sjakolyntje  
96. Veel geluk vereenigd Paartje  
97. Wie zag, of had het ooit gedacht  
98. Wat vind me al Naam-Poeten  
99. Zoekers na den steen der Wyzen

9.4. New in 1738

100. Het lust my op een droeve toon  
101. Helaas Climene lief  
102. Trek nu met my een treurig tootje  
103. Wyl 's waerelds Goed is los  
104. Wat is de schoonheid? Een lastige last  
105. Weer wat nieuws en wat raars in onze Stori Crant

9.5. Comparing index

No.	Incipits	1713	1717	1723	1730	1738
1	Als Apóllo, aan het Spaaren, / Zang en Poëzy zag paaren	5-6	7-9	1-3	1-3	1-3
2	De Hémelgoôn kwamen, te zaamen, / Beneeden getreeden	6	10-11	3-5	3-5	3-5
3	Amaltheä, vol vreugde en moed, met beid' haare armen bloot	6	12-13	5-7	5-7	5-7
4	Kupido, dansende, klapte zyn vlerken, / Baghus begeerig de vreugd te versterken	7	13-14	7-8	7-8	7-8
5	Vulkanus, al hinkende, trad in de Kamer / En sloeg met zyn Knechten de maat met zyn hamer	7	14-16	8-10	8-10	8-10
6	In deeze vreugde schonk Ganimédes / Alle de fluiten, repten zyn kuiten	7-8	17-18	11-13	11-13	11-13
7	Spaarnimphjes leid met my de Reijen aan den dans, / En vlecht dit jeugd'ig Paar een groene Lauerkrans	8	19-21	13-15	13-15	13-15
8	ô Eenig Paar, dus hecht aan een geklonken, / Ik kom uw gloed, uw yvervuur ontvonken	8-9	22-24	15-18	16-18	16-18
9	Lustig op met blyde toonen! / Laat ons nu eens vrolyk zyn	9	24-27	18-21	18-21	18-21
10	Hoe tooi ik best, hoe tooi ik best de blonde hairen / en vlechten van de Bruid? hoe rukt haar schelle Luyt	9-10	27-29	21-23	21-23	21-23
11	Hoe werd uw deugd gekroond met heilige Laurieren, / ô Waarde Twee! nu wy uw Bruiloftstaatic vierden	10	29-32	23-26	23-26	23-26
12	ô Muzika en Poëzy! Verliefde gy? / Die hert, en ziel, en zin te zaamen	10-11	32-34	26-28	26-28	26-28
13	Dewyl gy Kallioop, ô waarde Twee ziet naaken	11	34-36	28-30	28-30	28-30
14	Terwyl de Stervelingen, / Uit kragtloos onvermoogen	11	36-37	30-31	30-31	30-31
15	Nu ziet gy hoe wy Zanggodinnen, / ô Zoet vereenigd Paar! u minnen	11-12	38-40	32-34	32-34	32-34
16	Myn droeve Zangeres, / kom, laat ons 't afscheid galmen	13-14	40-42	34-36	34-36	34-36
17	ô Zuivre Zon! / ach! welk een Hémelstraal	14-15	42-44	42-43	42-43	42-43
18	Dat gaat nu zo regt toe na Kniertje / Dat diertje	15-17	44-47	36-38	36-38	36-38
19	Ik prees wel eer, / Uit liefde teêr	18-19	48-50	44-45	44-45	44-45
20	Wat zo dan Gebuurtjes, / nu doeje 't zo 't hoord	19-21	50-53	46-48	46-48	46-48
21	Dag Tryntje buur. / Wat draag jy zuur	22-25	54-59	51-55	51-55	51-55
22	Helaas! hoe werd myn hoop gedreeven! / Myn lief, myn vreugd, myn schat	26-28	59-61	55-57	55-57	55-57
23	ô Eenzaam Boschje, / ach! mogt ik hier vinden	28-29	61-65	57-60	57-60	57-60
24	O vreugdige vrojelykheid! / Hoe speel je my in de gedachten!	29-31	65-67	60-62	60-62	60-62
25	ô Hoe zoet! Is 't Bruid en Bruigom speelen! / 't Kusschen, streelen	31-32	67-69	62-64	62-64	62-64
26	Vrinden ziet hier komt Jan Joosten, / Uit het westen weêr naar't oosten		70-71	64-65	64-65	64-65
27	Zal myn lyden, zal myn lyden, / zoeten Engel, zoeten Engel (2x)	32-33	72-75	66-68	66-68	66-68
28	Heer Tryntje wat praatje! / Heer Tryntje wat praatje!	33-34	75-79	71-75	71-75	71-75
29	Schep moed myn Ziel, schep moed, / ô Schoone! 'kwil u zweeren	35-37	80-81	81-82	81-82	81-82

30	Izabelle, Ach! zaagt gy hoe de plaagen		81-82	82-84	82-84	82-84
31	Waar heen myn Ziel? helaas! waar heen? / Wat woelt gy in een zee van ongenugten	37-38	83-86	39-41	39-41	39-41
32	O Waerelds poogen / Na groot vermoogen!	38-39	86-87	49-50	49-50	49-50
33	A Mossieu! sa lustick wilze jou / Wat fan mon koopo nou?	39-41	88-91	84-86	84-86	84-86
34	Allon Mossieu! sa sa! couragie! / Hier is de fraaije Jean Póttagie	41-44	91-96	87-90	87-90	87-90
35	Hoe speelt my de min, / Van myn Herderin	45-46	96-99	119-121	119-121	119-121
36	zielverkwikkend honing zoet! / Hoe spreit uw daauw op de ochtend rooze tipjes	46-47	99-101	122-123	122-123	122-123
37	Vaarwel Amie, mon grande bon Confreere. / Vaarwel, Ei zie tóch haast eens weêr te keeren	48-50	101-104	123-126	123-126	123-126
38	Zyt gy dan, Herderin, / Uw Kloris een Beulin	50-52	104-107	132-134	132-134	132-134
39	Wanneer het zoet gezicht	47-48	109-110	70-71	70-71	70-71
40	Myn Kallioop, myn pop, / Sa lustig haal eens op	52-53	110-113	138-140	138-140	138-140
41	Als ik my spiegel in 't gezicht / Van Roozemondtjes oogen	54-55	113-115	140-142	140-142	140-142
42	Lest als ik Amarant' in't lommer van de boomen, / Vond léggen droomen	55-56	115-117	111-113	111-113	111-113
43	Myn pen verrukt door de aangenaame stralen, / Van myn alleen liefwaarde Klorimeen	56-57	117-120	142-144	142-144	142-144
44	Zullen dan myn droeve klachten, / Ach! roemwaarde Filida	58-59	120-124	147-151	147-151	147-151
45	Goe môrgen Kniertje, heb ik jóu daar? / Jou ook zo Krelis. hoe gaat het vaar?	65-67	125-128	136-138	136-138	136-138
46	Zie daar, dat's na de Vryster gang, / nu wil en zal ik trouwen	60-62	128-131	151-154	151-154	151-154
47	Loop an, sa mannen, zie zo den brui! / Loop an, 'k heb héden een milden bui	62-65	131-137	162-167	162-167	162-167
48	By goê Vrinden neergezeten, Met vermaak, is altyd wel		137-138	161-162	161-162	161-162
49	Madamoisel, sie hier al weere / Vot Serviteur, fersoek om d'eere		138-142	154-157	154-157	154-157
50	O spys! voor ons opgericht, / Uw glans geschilderd op Paneelen		142-144	180-182	180-182	180-182
51	Onder schaauw van Elze Boomen, Aan een kristalyne vliet		145-147	167-169	167-169	167-169
52	Wet hoor ik Buurvrouw Pleuntje, / Brogt jij jou Aris mee Zo drie uit Stee?		147-150	174-176	174-176	174-176
53	Wanneer zal ik die vreugde ontvangen, / Dat gy, bekoorlyke Engelin		150-152	79-81	79-81	79-81
54	Genaevangt zoete Teuntje, / Myn alder liefste kindt	67-70	152-156	75-79	75-79	75-79
55	Tabak, o édel Spruitje! / Vol léver hom en kuitje	76-77	157-159	187-189	187-189	187-189
56	Maak my tóch vry Van de smertjes daar ik meê stry	77-78	159-160	192-193	192-193	192-193
57	Acht gy myn lyden dan niet? Ach! al te wreede en straffe Filida	74-75	161-162	193-194	193-194	193-194
58	Och Liefje, myn diefje, jou bloozende mongt, / En kaaken, die maaken myn hertje gezongt	75-77	162-164	182-183	182-183	182-183
59	Als ik het zoetste zoet, Met lieve minnewipjes	78	164-165	194-195	194-195	194-195
60	Ach! zo 't waar is, Dat Paris Heleen, / gemeen, en heen is,	85	167-169	102-104	102-104	102-104
61	Heb ik uw mond en bloozende wangen, / (Ach zoete Klorimeene lief!) Niet wel gekust?	78-79	169-171	196-197	196-197	196-197
62	Zie daar ik heb den hooi van Tryn, Ik geef het	60	171-174	199-202	199-202	199-202

	vreyen te eenemaal de zak					
63	Zeg Oogjes die door uw volmaakte stralen, / En glans, myn Zieltje gansch verteeren doet	81-82	174-176	190-191	190-191	190-191
64	Ach Filis; sla uw minnelyke lonkende, / En ziels ontvonkende oogen na my	79-80	176-178	197-198	197-198	197-198
65	Ach Iris! die, op't minzaam koralyne, / Het ambrozyn uw's lipjes mogt genaaken		178-180	202-203	202-203	202-203
66	Zeg my eens myn Rozandryntje, waarom gy uw glansryk licht.		180-182	205-207	205-207	205-207
67	Noe doe hunnesfotke Woe schreijet sou tho mik?		183-184	203-205	203-205	203-205
68	Dries, schoon kaal, / En wat schraal		184-186	145-147	145-147	145-147
69	Kees zit, van 's mórgens vroeg, In de kroeg.		187-189	177-180	177-180	177-180
70	A) Weg dikke bolle Gód, / Weg roover van de zinnen	71-73	190	170	170	170
70b	Weg kleine Minnegod, / weg roover van myn zinnen	73-74	191-193	171-173	171-173	171-173
71	Neeltje heeft met Lobb'rigs Waintje / En met Kees, Jan Teunis zeun		194-195	91-93	91-93	91-93
72	Ach! Amaril, hoe prikkelt my uw min! / Hoe glansryk straalt uw zon myn boezem in	80-81	195-197	207-209	207-209	207-209
73	In't geweer. Ieder toont zich als een dapperen Soldaat	82-84	198-200	209-211	209-211	209-211
74	Schoone, die, door Vénus kleine wicht veel minnevonkjes sticht,	84-86	200-202	211-212	211-212	211-212
75	Couragie! dat gaat'er op lós! / Om t' avond met vreugd te vergaaren	86-88	202-204	213-215	213-215	213-215
76	Vrolyke geesten die Baghus beminnen. / Kom tree met vreugde nu aan den dans	88-90	205-207	184-187	184-187	184-187
77	Mejuffers en Sinjeurtjes, heeft dit Zangbanket		208-209	268-270	268-270	268-270

## 9.6. Printing history

author	Year of publication	edition no.	printer	place of print	library	code	pages
Jan van Elsland	1717	1	Hulkenroy, Hermanus van (widow)	Haarlem	The Hague, KB	8 E 16	210 p
Jan van Elsland	1717	1	Hulkenroy, Hermanus van (widow)	Haarlem	OB Amsterdam	206-E-31	210 p
Jan van Elsland	1717	1	Hulkenroy, Hermanus van (widow)	Haarlem	Haarlem, Stadsbibliotheek	81 D 12	210 p
Jan van Elsland	1723	2	Hermanus and Aaron v. Hulkenroy	Haarlem	The Hague, KB	8 E 17	220 p
Jan van Elsland	1723	2	Hermanus and Aaron v. Hulkenroy	Haarlem	UB Gent	rug02:001202457	220 p
Jan van Elsland	1723	2	Hermanus and Aaron v. Hulkenroy	Haarlem	UB Gent	rug02:000767849	220 p
Jan van Elsland	1723	2	Hermanus and Aaron v. Hulkenroy	Haarlem	UB Gent	rug02:001810503	220 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	OB Amsterdam	207-E-31	253 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	UB Amsterdam	OK 63-2950	253 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	UB Leiden	1196 E 11	253 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	The Hague, KB	8 E 18	253 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	The Hague, KB	32 M 37	253 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	The Hague, KB	781 H 11	253 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	Haarlem, Stadsbibliotheek	81 D 13	253 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	British Library	A.349	253 p
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	Koninklijke Bibliotheek België	Fétis 2.481 A Mus.	253 p.
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	Koninklijke Bibliotheek België	III 22.180 A Mus.	253 p.
Jan van Elsland	1730	3	Hulkenroy, Aäron van	Haarlem	New York Public Library	Arents 95-8	253 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Utrecht	LBNED: L*XVIII*ELS-B-1#RAR	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Amsterdam	OTM: O 61-9684 (2)	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Amsterdam	OTM: OK 77-172	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	OB Amsterdam	212-D-19	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	The Hague, KB	12 L 1	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	The Hague, KB	32 M 38	270 p.

Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	The Hague, KB	5 D 12:4	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	Haarlem, Stadsbibliotheek	81 D 10:1	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	Leeuwarden, TRESOAR	A 2119	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Leiden	1196 F 11	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Gent	rug02:000767852	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Gent	rug02:001137201	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Gent	rug02:000381626	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Gent	rug02:001202458	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	UB Gent	rug02:001810503	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	British Library	011556.de.2.(1.)	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	British Library	11755.aa.31.(4.)	270 p.
Jan van Elsland	1738	4	Izaak van Hulkenroy	Haarlem	British Library	A.626.f.	270 p.
Jan van Elsland]	1713	2	Jacobus van Egmont	Amsterdam	UB Leiden	1198 G 10	96 p.
Jan van Elsland]	1723	4	Rampen, Dirk	Zwolle	UB Amsterdam	OTM: O 61-754	95 p.
Jan van Elsland	1724	5	Jacobus van Egmont	Amsterdam	UB Leiden	1196 E 9: 5	96 p.
Jan van Elsland]	1734	6	Jacobus van Egmont	Amsterdam	UB Gent	BIB.BL.006733/-6	95 p.
Jan van Elsland]	1741	7	G. de Groot Keur	Amsterdam	The Hague, KB	8 C 34	[unknown]
Jan van Elsland]	17XX	8	Heirs of Jacobus van Egmont's widdow	Amsterdam	UB Leiden	1197 G 76	[unknown]

9.7. Content first fifteen songs

1	Als Apóllo, aan het Spaaren, / Zang en Poëzy zag paaren	Apollo
2	De Hémelgoôn kwamen, te zaamen, / Beneeden getreeden	Jupiter, Juno (marriage), Pallas, Venus (love)
3	Amaltheä, vol vreugde en moed, met beid' haare armen bloot	Amaltheä (goat, oceanid, horns filled), Bacchus (wine), Cupid (erotic love, beauty), Hecate (dark place), Radamant (son of Zeus and Europa, brother of Minos) justice)
4	Kupido, dansende, klapte zyn vlerken, / Baghus begeerig de vreugd te versterken	Kupido, Bachus, nimf (penelope, silene), naiaden (waternimphes), Diaan, Hymen (wedding)
5	Vulkanus, al hinkende, trad in de Kamer / En sloeg met zyn Knechten de maat met zyn hamer	hinkende Vulkanus (son of Jupiter en June, husband of Venus), knechten (satyr), pan, silenus, midas (ezeloor)
6	In deeze vreugde schonk Ganimédes / Alle de fluiten, repte zyn kuiten	Ganimedes (beautiful wine pourrer, Zeus in love, eagle), Jupyn, 9 muses singing
7	Spaarnimphjes leid met my de Reijen aan den dans, / En vlecht dit jeugdig Paar een groene Lauerkrans	Jupiter, Danae
8	ô Eenig Paar, dus hecht aan een geklonken, / Ik kom uw gloed, uw yvervuur ontvonken	Melpomene (mourning poet) singing for the couple
9	Lustig op met blyde toonen! / Laat ons nu eens vrolyk zyn	Thalia (farcely) hates Mavors and Bellone, Ganimedes will pour wine
10	Hoe tooi ik vast, hoe tooi ik vast de blonde haren / en vlechten van de Bruid? hoe rukt haar schelle Luyt	Euterp (muse of the flutes): worries about hair of bride, sings with snares of bride
11	Hoe werd uw deugd gekroond met heilige Laurieren, / ô Waarde Twee! nu wy uw Bruiloftstaatcie vieren	Terpsichore (lyric poetry and dance),
12	ô Muzika en Poëzy! Verliefde gy? / Die hert, en ziel, en zin te zaamen	Erato
13	Dewyl gy Kallioop, ô waarde Twee ziet naaken	with dynamic hint: piano, in middle of the piece, Kalliope (=having a beautiful voice; singer of poems)
14	Terwyl de Stervelingen, / Uit kragtloos onvermoogen	Urania (muse of astronomy)
15	Nu ziet gy hoe wy Zanggodinnen, / ô Zoet vereenigd Paar! u minnen	polymnia (music, song, dance)
16	Myn droeve Zangeres, / kom, laat ons 't afscheid galmen	farewell of gods of singing

9.8. Key and time signatures, characteristics

No.	key	Key signature	Final note	Time signature	tempo
1	a minor (modern)	0	a	3/4	Allegro
2	a minor (modern)	0	a	3/4	Vivace
3	a minor (modern)	0	a	3/4	Vivace
4	a minor (modern)	0	a	3/8	Prestissimo
5	a minor (modern)	0	a	3/4	grave
6	a minor (modern)	0	a	3/4	Allegro
7	g major (modern)	1 cross	g	4/4	Largo
8	d minor (modern)	1flat	d	4/4	grave
9	f major (modern)	1flat	f	4/4	vivace
10	g major (modern)	1 cross	g	3/8'	Grave
11	f major (modern)	1flat	f	4/4	Vivace
12	g major (modern)	1 cross	g	4/4	grave
13	g minor (one flat too few)	1 flat	g	4/4	largo
14	c major (modern)	0	c	4/4,3/8	vivace
15	a minor (modern)	0	a	4/4	grave
16	g major (modern)	1 cross	g	4/4	un poco adagio
17	a minor (modern)	0	a	4/4	adagio
18	g major (modern)	1 cross	g	3/4	aria allegro
19	c major (modern)	0	c	4/4	Allegro
20	c major (modern)	0	c	6/8	un poco allegro
21	d minor (one flat to few->rule!)	0	f/d	4/4	largo/allegro
22	g major (modern)	1 cross	g	4/4	adagio
23	g major (one sharp too few)	0	g	3/4	allegro ma non troppo
24	d minor (one flat to few->rule!)	0	d	3/4	allegro
25	g major (modern)	1 sharp	g	4/4	franse manier
26	d minor (one flat to few->rule!)	0	d	4/4	gavotte allegro
27	d minor (modern)	flat/flat	a/d	4/4,3/8	adagio/allegro
28	g major (one cross too few)	0	c/g	3/4	un poco vivace
29	g minor (one flat too few)	1 flat	g	4/4	adagio
30	d minor (one flat to few->rule!)	0	d	4/4	adagio
31	d minor (one flat to few->rule!)	0	d	4/4	adagio
32	g minor (one flat too few)	1 flat	g	4/4	adagio
33	g major (modern)	1 sharp	g	2/2	franse manier
34	c major (modern)	0	g/c	4/4	largo
35	f major (modern)	1 flat	c/f	3/4	Vivace
36	d minor (one flat to few->rule!)	0	f/d	4/4	adagio
37	d minor (one flat to few->rule!)	0	a/d	4/4	largo
38	f major (modern)	1 flat	f	4/4	grave
39	a minor (modern)	0	a	4/4	largo
40	c major (modern)	0	g/c	4/4	allegro
41	a minor (modern)	0	a	4/4	largo
42	a minor (modern)	0	a	4/4	largo
43	c major (modern)	0	c	4/4	un poco largo

44	g major (modern)	1 sharp	g	4/4	un poco vivace
45	e minor (modern)	1 sharp	e	6/4	largo
46	g major (modern)	1 sharp	d/g	4/4	allegro
47	c major (modern)	0	c	6/4	allegro
48	g minor (one flat too few)	1 flat	d/g	3/4	<i>none</i>
49	g major (one sharp too few)	0	c,g,b,g	4/4,2/2,4/4,3/4	recitta
50	g minor (one flat too few)	1 flat	a,d,c,g	4/4,3/4, 4/4, 3/4	poco largo/allegro/vivace
51	g minor (one flat too few)	1 flat	bes,g	4/4	None
52	g minor (one flat too few)	b-flat	d,g	3/8	allegro un poco presto
53	d minor (one flat to few->rule!)	0	a/d	3/2	None
54	a minor (modern)	0	e/a	4/4	None
55	d minor (one flat to few->rule!)	0	a/d	4/4	allegro
56	g major (modern)	1 sharp	g	3/4	allegro
57	g major (one sharp too few)	0	g	3/4	un poco allegro
58	g major (modern)	1 sharp	g	3/4	allegro
59	a minor (modern)	0	a	3/4	allegro
60	g major (one sharp too few)	0	d/g	6/4	un poco largo
61	d minor (one flat to few->rule!)	0	d/d	3/4	allegro
62	g major (modern)	1 sharp	d/g	4/4	allegro
63	d minor (one flat to few->rule!)	0	a/d	3/4	adagio
64	g minor (one flat too few -> rule!)	1 sharp	d/g	3/4	adagio
65	g minor (one flat too few -> rule!)	1 flat	d/g	3/4	adagio
66	g minor (modern)	2 flats	f sharp/g	3/4	adagio
67	a minor (modern)	0	e/a	4/4	<i>none</i>
68	d major (modern)	2 sharps	a/d	4/4	gavotto
69	d major (modern)	2 sharps	a/d	4/4	<i>none</i>
70a	g major (modern)	1 sharp	g	4/4	grave
70b	g major (modern)	1 sharp	g	4/4	grave
71	a minor (modern)	0	a	4/4	vivace
72	g major (modern)	1 sharp	g	4/4	grave
73	d major (modern)	2 sharps	a/d	4/4	la tromba
74	c major (modern)	0	g/c	2/4	allegro
75	d minor (one flat to few->rule!)	0	f/d	3/4	allegro
76	d minor (one flat to few->rule!)	0	d/d	3/4	<i>none</i>
77	g minor (one flat too few -> rule!)	1 flat	b flat/g	4/4	vivace

## 9.9. Transcriptions

Zal myn - ly - den, zal myn - ly - den, zoe - ten - En - gel,  
 Zoe - - - - ten - En - - - gel,  
 Zoe - - - - ten - En - - - gel,  
 nooit uw ziel, nooit uw ziel tót min be - weegen?  
 Hebt gy dan vermaak ge - kreegen Dat ik gal met honing men - gel?  
 Ver - laat, ver - laat uw straf - fe zin maar,  
 Myn le - ven, myn hoop - mijn vreugd,  
 Myn le - ven, myn hoop, mijn vreug - - - - d,  
 myn le - ven, myn hoop, myn vreug - - - - d  
 myn le - ven, myn hoop myn vreugd.  
 Toon ai toon u niet on - ver - win - baar,  
 Toon ai toon u niet on - ver - win - baar,  
 Maar schenkt u trouw - en min - naar  
 De ga - ven van uw jeug - - - - ven -  
 de gaa - - - - ven

de gaa - ven van uw jeugd.

No. 48: Zal myn lyden, zal myn lyden (Ardogello peno é godo)

Heer Tryn-tje wat praatje! Heer Tryn-tje wat praatje! Het trou-wen is zoet.

Wel waarom of t Kaatje met Klaa - - - s dan, met Klaas dan niet doet?

met Klaa - - - - - s dan, met Klaas dan niet doet?

En waarom of Teuntje k Mien Hil-lebrangts zeun-tje Met Pleuntje, Het hai-lik niet spoed?

het hai - - - - - lik, het hai-lik niet spoed?

het hai - - - - - lik, het hai-lik niet spoed?

No. 49: Heer Tryntje wat praatje (tune indication: Il core ch'amore d'affanisolha)



Wan - neer zal ik die vreugde ont - van - gen,  
 5 Dat gy, be - koor - lyke En - ge - lin,  
 8 Uw Min - naars lee - ven zult ver - lan - gen?  
 12 Die nu, door zyn stand - vas - te min,  
 15 Leeft in uw schoot, Zyn's lee - vens doodt;  
 19 Een lee - ven 't Geen hem't lee - ven dat hy leeft,  
 23 Meer smert dan vreugd, meer doodt dan lee - ven geeft.

No. 53 Wanneer zal ik de vreugde ontvangen (Heeft iemand door gestadig draaven)



Neel-tje heeft met Lobb' rigs Wain-tje En met Kees, Jan Teu - niszeun,  
 5 Want de sloof had graag een klain-tje Daag'lyks in de buurt haardeun.  
 9 Kyk, zeyde, Klaas-je, dat is ien Kind! Hei! dat is ien kleine jongen als de wind.  
 13 Wat was ik, In myn schik, Wierd ik meê e-raijsjes rongt en dik.

No. 71: Neeltje heeft met Lobb'rigs Waintje