

FOLKSONGS AND DANCES OF THE NETHERLANDS

Collected and with notes by Mrs. Will. D. Scheepers / Ethnic Folkways Library FE 4036

M
1752
F666
1963

MUSIC LP

FOLKSONGS AND DANCES OF THE NETHERLANDS

DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE

Ethnic Folkways Library FE 4036

MIDWINTER BLAZEN
EEN KINDERLIED
WEES NU VERBLIJD
DRIE KONINGEN
IK HEB ZOLANG
ALLELUIA DEN BLIDEN TOON
PINKSTERLIEDJE
SINTERMAARTEN HEUVELTJE
CURACAO IK HEB JOU ZO
TOEN DE KOERKOEK
DRIE SCHUTTERBROERS
DAAR WAS EENS JUFFROUW FIJN
JAN ALBERS
BOM BOM BAAIERE

EN DAAR ZOU ER EEN MAGETJE
O DAG, O LANGGEWEBSTE DAG
HANDJE SLEUG JANTELJE
IK ZEI LITJE PIETER-SUKERJANTJE
DER WASSE TWIJ KONINGSKINDER
WIE BINT NOG VRIJGEZELLEN
AN BOER WOL NOAR ZIEN
ALTIJD IS KORTJAKJE ZIEK
SKOTSE TRUIE
RIEPE GARSTE
DE GROFKOP b: BOERENSCHOTS
AP SAP SIEPRIEN b: HUPPE
EEN BOER EN EEN BOER
HET VROUWIE VAN STAVOREN

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Band 1: MIDWINTER HORN,
recorded in Twente. (Province Overijssel)

Melody Midwinterhorn



In the quiet of winternights, between Christmas and Twelfth Night in East Holland one may hear the nostalgic notes of the midwinterhorn.

This curious and primitive instrument, an far-off cognate of the prehistoric Skandinavian lure, which on his turn is liated to the alphorn and more away to the so called bark-horn, found everywhere in Europe, Asia and even in South America, is home-made by peasant handicraftsmen and is of great antiquity.

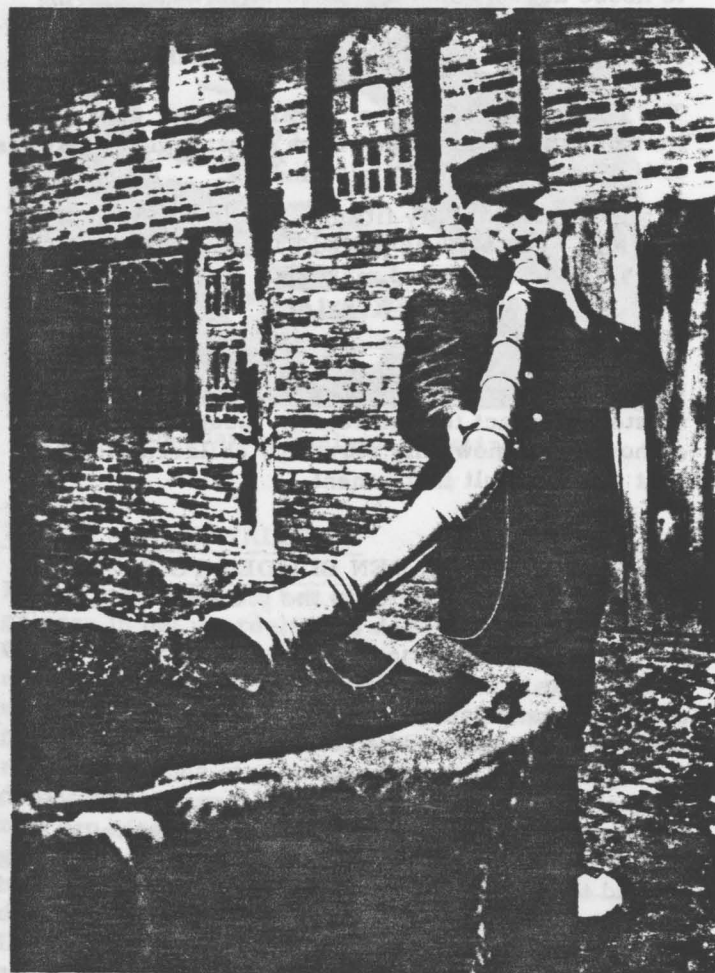
A small alder log is split and the pith is removed from the two halves, where-upon the halves are bound together again. A mouth-piece of elderwood is insorted and water is poured through the hollow. The wood swells and the water freezes in the December night and the primitive tube produces a sweet tone. The peasant player doesn't make a resonator, but blows his horn over the mouth of his well to enhance the sound.

A well trained blower can bring the following melodies:

Band 2: EEN KINDELIEN SO LOOVELICK
(A little child apraisable)

An old Christmas-song already known before the Reformation. Luther mentions it already in the german edition of his "Ein weyse Christlich Mess zu halten und zum tisch Gottis zu gehen" (Wittenberg 1524).

We don't know: is it an original song or was it borrowed from the song "Dies est laetitiae", already known in the 15 century. Of the last song we find a handwriting from the 15th century in the Town-library of Trier.



A Midwinterhorn-blower (Mr. Weghorst)
-foto A.C. Meyling, Hengelo-

From the latin tekst there was, in the same time, a german version called "Der Tag der ist so freundenreich" and the second stanza begins with the words: "Ein Kindelein so lobelich".

Now the question is was our song a very beloved folksong and therefore put into the song "Dies est laetitiae" or was it otherwise, people thought the 2nd stanza so nice that they made a separate song out of it?

When we study the melody of our song and this of "Dies est laetitiae", we think it most possible that the latter is the most acceptable. The song though originally catholic, was, also as we have seen, a long time known and sung by the Protestant. Nowadays you can only hear it in Christmas-time in the St. Plechelmus-Cathedral in Oldenzaal.

**Band 3: WEES NU VERBLIJD IN 'T MENSEN
HEELAL**

(Be glad in the people's universe)

The first line is a textcorruption of "Wees nu verblijd gij mensen al" (Be glad all you people).

The song is sung by Mr. Maarten Roosendaal, who goes in the Advent around the town of Enkhuizen, with an illuminated star singing christmas-songs. This song is a fusion of two christmas-songs, of which the first one "Wees nu verblijd gij mensen al" (Be glad all you people), when we study the melody, probably was already known in the middle of the 18th century. The text of the second one "Mijn ziele moet U loven" (My soul has to praise You) is from Hieronymus Sweerts and is likely to be from the 17th century.

It is a fine example of the way folksingers change words they do not really understand.

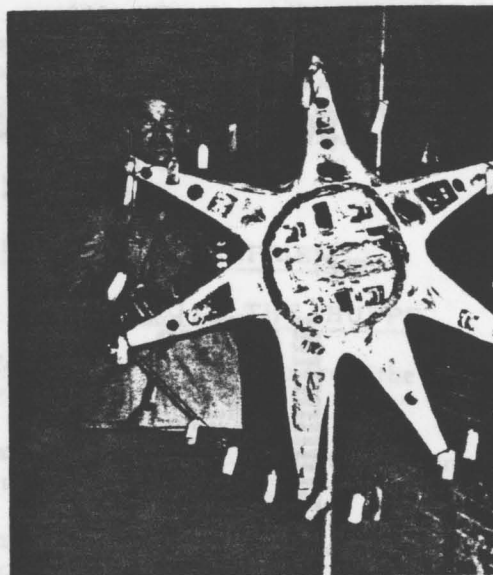
**Band 4: DRIE KONINGEN - DRIEKONINGEN GEEF
MIJ EEN NIEUWE HOED**

(Three Kings, Three Kings give me a new hat)
sung by children in the province of North Brabant.

In former times during the Advent everywhere in Holland children and often also grown-up people went around with an illuminated star and dressed up like the three Kings, singing songs.

Then the accent was on the singers but nowadays it falls more on the star and the dressing up is often dropped.

But up till now you find the so called "sterre-zangers" (star-singers). The melody of the song is mostly very simple. The song "Driekoningen, Driekoningen geef mij een nieuwe hoed" (Three Kings, Three Kings, give me a new hat) is from 's-Hertogenbosch in the province of North Brabant in the southern part of Holland.



A Starsinger. Noord Holland (Enkhuizen)
-foto W. van Leeuwen, Enkhuizen-

**Band 5: 'K HEB ZOLANG MET DE FOEKEPOT
GELOPEN**

(sung by children at Kloetinge (Zeeland))

On St. Martin, in the Advent and on Shrove Tuesday, the children in some parts of Holland go from house to house asking for sweets and money and singing to the accompaniment of the "rommelpot" (also called "foekepote" after the sound it makes).

The rommelpot, a kind of friction drum, looks like its name: a pot of earthenware (nowadays sometimes of tin) covered with a pig's bladder.

In the centre a tightly fitting stick is fixed to the bladder. The stick is pulled back and forth to the rhythm of the song and makes an accompaniment that leads naturally to a text that recalls pagan spring rituals.

We can see the rommelpot in pictures by the Dutch masters, in fact the instrument must be very old. Although it is now only played by children, formerly it was an adult instrument.

Band 6: ALLELUJA DEN BLIJDEN TOON
song from OOTMARSUM in the province of Overijssel.

A song that is sung during the Easter Processional dance (a chain-dance of often more than a thousand men) of Ootmarsum, the so called "vloggelen".

On the morning of the first and second Easter-day the so called "Poaskerls" (Eastermen) come together on the Easter-meadow and begin their tour around the old town of Ootmarsum. They are singing the old easter-songs in which other people join and in the end 3 times around the church.

One of the songs they sing is the song "Alleluja den blijden toon".

Interesting is that the melody of the song on the first day differs from that of the second day. At second Easter-day the same song is, with a change of the text, sung at a quite different melody. The text is changed then thus far, that the word "Alleluja" in the first rule falls down and is replaced in the second rule by the words "Zierexida" (see right, see there, also see right, see left).

These senseless words in a for the rest intelligible text would, according to Dr. J. Kunst, be a degeneration of the words "surrex sicut dixit" from the Latin sequence Surrexit Christus hodie, with which the song takes turns strophe for strophe to the singing in the church.



A homnelpot-player. Zeeland (Kloetinge)

Band 7: PINKSTERLIEDJE

Een pinksterlied van het eiland Terschelling gelegen in het noordelijkste deel van Holland. Op de 1ste Pinksterzondag gaat een klein meisje, gekleed in haar mooiste witte kleren en gotoid met alle zilveren dingen die haar familie bezit: lepels, vorken, medailles, ringen, broches etc. het dorp Westterschelling door met haar speelmakkertjes. Ze is bedekt met een sjaal en verborgen onder een bedekking, gemaakt van een hoepel die met dennetakken bloemen en kerstroosjes getoid is, welke gedragen wordt door haar kleine vriendjes. De mooie zilveren dingen onder de sjaal worden aan iedereen die wat geld geeft getoond. Voor het geld dat zij ontvangen kopen de kinderen snoepjes.

Hier is onze fiere Pinksterblom
En ik zou hem zo graag eens wezen
Met zijn mooie kransen om het hoofd
En met zijn klinkende bellen
Recht is recht
Krom is krom
Gelief j'ook wat te geven
Voor de fiere Pinksterblom
Want de fiere Pinksterblom moet voort.

"HERE IS OUR PROUD WHITSUNFLOWER"

(Song of the Whitsun-Flower).

A Whitsun-song from the island of Terschelling in the northern part of Holland. On the first Whitsun-day in the village of Westterschelling, a little girl, dressed in her very best and decorated with all the silvery things the family possessed: spoons, forks, medals, rings, brooches, etc. goes around the village with her play-mates.

She was covered with a shawl and put under a canopy, made of a hoop decked out with branches of fir, flowers and Christmas-roses, that was held and carried by her little friends.

The beautiful silvery things under the shawl were showed to everybody who gave some money. For the money they received, the children bought sweets.

Here is our proud Whitsun-flower,
How I wish I could be her,
With her beautiful garlands around the head
And her tinkling bells!
Straight is straight,)
Bent is bent,)
Are you disposed to give) 2 x
Something to the proud Whitsun-flower?)
For she must go on now.)

Band 8: SINTERMAARTEN HEUVELTJE

Op 11 november vieren de kinderen van het eiland Terschelling Sinte-Marten. Voor de kinderen is dat een hele gebeurtenis. Een speelt er voor Sinte-Marten-zelf en heeft zich daarvoor op z'n mooist uitgedost: netjes in 't wit, overal getoid met de dan al schaars geworden herfstbloemen; om de hals bengelt het centepuutje. Soms doen ze ook nog een masker voor, een zogenaamde grins. En daarbij zingen ze, op de bekende kinderliederendreun f g f d:

Sinte-Marten heuveltsje,
Road, road feugeltsje,
Road, road rokje,

Sinte-Marten op het stokje,
 Sinte-Marten is zoo koud,
 Geef hem dan wat turf en hout,
 Laat hij zich wat warmen,
 Op zijn bloote armen.
 Hierom, daarom,
 Daarom is een rijke man,
 Rijke man met kleeren,
 Kleeren moet je wassen,
 Groen, groen grassen,
 Gele, gele butterblom,
 Zoo gaat Sinte-Marten om,
 Voor een cent, voor een duit,
 Dan is Sinte-Marten uit.

SANKT MARTIN'S HILL

On the 11th of November the children on the island of Terschelling celebrate the feast of St. Martin, (as everywhere in the Netherl). That is quite an event for the children. One plays for St. Martin himself and is dressed on his very best: neatly in white, decorated everywhere with autumn flowers which are already seldom then: round his neck dangles the so called "cente-puutje".

Sometimes they also wear a mask, a so called "grins". And then they sing, at the well-known childrensongs-tune f g f d:

Sankt Martin's hill
 Red, red wing
 Red, red skirt
 St. Martin on a stick
 St. Martin is very cold
 Give him some peat and wood
 Let him warm himself
 His naked arms.
 For several reasons
 Therefore is a rich man
 A rich man with clothes
 Clothes are to be washed
 Green, green grass
 Yellow, yellow buttercup
 So is St. Martin going around
 For a cent of a farthing
 And then St. Martin is gone.

Band 9: CURACAO 'K HEB JOU ZO MENIGMAAL BEKEKEN (Curacao I have seen you so often).

A seaman's song from the island of Terschelling, probably from the middle of the 18th century. It was a well-known song, even sung in the Dutch West Indies (Surinam).

The melody has resemblance with the german "Dessauer Marsch" (So leben wir).

There goes a story about the "Dessauer Marsch" that Furst Leopold I von Dessau in 1706 stormed Turin and the Italians wanted to honour him with this march, so the melody springs from Italy.

Band 10: TOEN DE KOEKOEK IN DE TOREN ZAT

(When the cuckoo sat in the Tower), sung by Mrs. Kikkert at Braamberg (Drente).

Certainly Dutch folksongs are outspoken and earthy. In this one a cuckoo marries a girl (in the first five stanzas). The next eight stanzas 25 children arrive to bless the couple and then, the song sagely and ironically points out, a housewife knows exactly what it is to manage a household.

Toen de koekoek in de toren zat, zat, zat
 Toen de koekoek in de toren zat.

Toen regend't schier
 En hij wierd nat, nat, nat
 Toen regend't schier
 En hij wierd nat.

Toen vloog hij al over
 de Goudsmid zijn huis, huis, huis
 Toen vloog hij al over
 de Goudsmid zijn huis.

Hij zei Goudsmid
 Maak mij der een krans, krans, krans
 Hij zei Goudsmid
 Maak rij der een krans.

Waar ik met mijn zoeteliefie
 op dans, dans, dans
 Waar ik met mijn zoeteliefie
 op dans.

When the cuckoo sat in the tower
 It rained and he got wet
 Then he flew to the house of the
 goldsmith and said:
 "goldsmith, make a wreath for me
 So I can dance with my sweetheart."

Band 11: "DRIE SCHUTTERBROERS" (Three naughty Drummers)

sung by three young people at Braamberg (Drente).

This song known all over W. Europe and originating from Franche Comte had as title "Trois jeunes tambours", and was the first line too. Coming to german speaking countries, the initial words changed into "Drei schone Tamburn". Then it came to the Netherlands, and again the text was translated. The original "jeunes" (young), that changed into the German "schon" (beautiful), became now "schuin" (equivocal, indecent, naughty) or as in our song "schutter (marksman), the tambour a word they did not understand, became brother.

There are some more stanzas than those recorded, in which the exalted position of the principal drum-

s father, and the rather discreditable profession of his mother are unveiled; they have been omitted here for decency's sake.

The captivating melody dates from the 19th century and is in the major mode, as are the majority of the songs of this collection.

Three young drummers came out of the war (2x)
Rombom, so the drum is sounding.
My dear girl, may I court you?
That you must ask my father.
Dear girl, where your father is living?

(The soldier is asked about his fortune and his family. His fortune is a drum and two sticks. Then the father says, "you can't have my daughter". The soldier goes on saying: "my father is Grand-duke of Brittany and my mother the Queen of Spain". Now the father changes his tone and is inclined to accept the soldier as his son-in-law. But then the soldier replies: "Your daughter can go hang".)

Band 12: THERE WAS ONCE A NICE LADY
(DAAR WAS EENS EEN JUFFROUW FIJN)

(The province of Overijssel)

This ballad has relatives all over the world in Scandinavia, England, Poland, Germany, France, Australia, America, etc.

It is known under many titles, even in Holland: "Heer Halewijn", "Jan Albers" (see song 13) and "Daar was eens een juffrouw fijn"; and such as Stromkarl, Lady Isabel and the Elf Knight, an Outlandisch Knight etc. It is possibly descended from a folk-tale.

In our song "Heer Halewijn" was an old watergod, later on a sourcerer, who bewitched all girls by his songs, so that they wanted to go to him, and when they came he killed them.

One day the king's daughter heard him singing and wanted to go. She asked her father, but he would not give his consent. Then she asks her mother "O mother, may I go to Heer Albertl?". But the mother too will not give her consent. Then she asks her sister and her brother, in old folksongs always in the same word "O Sister, may I go to H. A. ?".

At last the brother allows her to go and she drives on horseback into the wood where H. A. dwells.

She mets him and he says "How do you want to die?" and she answers "by the sword, but before you kill me put off your upperdress, because you may spoil it with my blood." He does so and then she kills him.

Then she takes the head before her on the horse and rides back to the castle. Later on they have a large

dinner, and then you can see what a rough time it was, the head was put on the table.

Some scholars believe it is an off-shoot of the legend of Judith and Holofernes. Other people think to find traces of The Bluebeard-story in it.

Band 13: JAN ALBERS, sung by men and women
of the province of Friesland.

(see song 12)

Band 14: BOM BOM BAAIERE

A children's song from Volendam.
(The province of Noord Holland)

The mother rocking the baby in her lap is singing this song of which the text is quite meaningless and the melody very simple as is often in children's songs.

Band 15: EN DAAR ZOU ER EEN MAGETJE
VROEG OPSTAAN

(And there should a maid rise early)

The melody is in a mixolidian scale and, though not much, as is often the case with untrained voices brought with many "fioritures". The text runs as follows:

There should a maid rise early
For to look after her lover
She was looking for him under the limes
But could not find him.

In the same time there came a gentleman
And said: Dear child it is not
necessary for you to go so alone
Or do you count the green trees)
Or the gold yellow roses) 2x

I don't count the green trees
Or don't pick the gold roses
But I lost my lover
And did not get tidings (news)
from him.

En daar zou er een magetje vroeg opstaan
Om haar zoetelief te zoeken gaan
En zij zocht er al onder de linden
Maar zij kon haar zoeteliefie toch niet vinden.

Meteen kwam daar een heertje aan
Die zei: Wat doe jij hier zo alleen te gaan
En al tel jij alle groene boompjes niet
En al tel jij alle gouden roosjes niet.

En ik tel er alle groene boompjes niet
En of pluk er alle gele roosjes niet
Maar ik heb er mijn zoetelief verloren
En ik kan er geen tijding van hem horen.

Now he tells her that her lover has forgotten her and has already another girl and asks her: "What do you wish him now?"

But she wishes her unfaithful lover all the best and then the gentleman tells her he is the man who went away for 7 years and that he only wanted to try how much she loves him.

x) in old dutch it means that the person wants to have an adventure.

Band 16: O DAG, O LANGGEWENSTE DAG.
(O day, O longwanted day).

Province of Noord-Holland

This song from VOLENDAM is a transformation of a well-known song by Philip Nicolai (1566-1608) "Wie schon leuchtet der Morgenstern" (composed in 1599) which on his turn - especially the middle-part of it - is connected with the end of psalm 68.

SIDE TWO

Band 1: Handje sleug Jantje

Ik zei Litje Pieter

Sukerjantje

Children's dance-songs from the island of SCHIERMONNIKOOG in the Northern part of Holland.

Band 2: DER WASSE TWIJ KONINGSKINDER
(There were two Kings-children)

This song is the version from GRONINGEN of a song that is well-known all over the Netherlands



Little girl in Marken, Noord Holland

and is the translation in the Groninger language by Mr. S. Reynders, who lived in the 19th century. The story, probably a remote version of the Hero and Leander saga, is known also in Scandinavia, Germany, Belgium etc. It tells about the two Kings-children who could not come together because "the water was much too deep".

They tried, but the jong King-son drowned because an old woman put out the lights that should show him the way. The young lady could not live without her love, took him in her arms and together with the dead lover went into the water and she drowned too.

Band 3: WIE BINT NOG VRIJGEZELLEN
(We are still bachelors)

An old tavern-song from GRONINGEN.

The boys and girls are sitting in the so called "jachtwaaide" (hunting-paddock), that means the enclosure where they assemble, but they take up position on either side according to sex. The boys start singing the first stanza, after that the peasant-girls, waving their handkerchiefs, counter the second one and so on alternately.

The theme of the song concerns itself with the pleasures of bachelorhood.

Band 4: AIN BOER WOL NOAR ZIEN NOABER
TOU
(A Farmer Wanted To Go To His Neighbour...)

(sung by girls of the province of Groningen)

One of the most popular dialect-songs in the rural districts of the province of Groningen. The text speaks for itself.

The pithy melody is extremely well fitted to the drastic words and the hammering refrains.

(Repeat each line twice)

Ain boer wol noar zien noaber tou,
Hai boer hai!
Zien wief dat wol met hom goan,
Dom dom dom dai!

"Nee wief, dou most toes bliev'n,
Hai boer hai!
Most spinnen en naaien van
Dom dom dom dai!"

Dou boer weer in hoes kwam,
Hai boer hai!
Zee'e: "Wief, wat hestou wel doan?
Dom dom dom dai!"

Moar 't wief kreeg tou berestok,
Hai boer hai!
En sloug hom dou op zien kop,
Dom dom dom dai!

En boer gong noar zien, noaber kloag'n,
 Hai boer hai!
 "Mien wief het mie op kop sloag'n,
 Dom dom dom dai!"

En noaber zee: "Net ziezoo,
 Hai boer hai!
 Mien wief dai dut krek ziezoo,
 Dom dom dom dai!"

(Translation)

(Repeat each line twice)
 A farmer wanted to go to his neighbour,
 Hey, farmer, hey!
 His wife asked him to take her with him,
 Dom dom dom day!

"No, wife, you must stay at home,
 Hey, farmer, hey!
 You must spin and sew,
 Dom dom dom dey!"

When the farmer came home
 Hey, farmer, hey!
 He asked his wife: "What have you been doing?
 Dom dom dom dey!"

But his wife took to the bedstick,^x
 Hey, farmer, hey!
 And beat him on his head,
 Dom dom dom dey!

And the farmer went back to his neighbour
 Hey, farmer, hey!
 "My wife has beaten me on the head,
 Dom dom dom dey!"

And the neighbour said: "Just so,
 Hey, farmer, hey!
 My wife does the same thing to me,
 Dom dom dom dey!"

^x) i.e., the stick with which one tucks up the
 blankets at the backside of the deep and
 high rural cupboard-beds, too far off to be
 reached by bare hands.

Band 5: ALTIJD IS KORTJAKJE ZIEK
 (ALWAYS IS "KORTJAKJE" ILL), sung
 by a woman in Amsterdam.

Altijd is Kortjakje ziek
 Midden in de week
 Maar zondags niet.
 Midden in de week kan zij niet wassen
 Zondags strikt ze heren-dassen
 Altijd is Kortjakje ziek
 Midden in de week
 Maar zondags niet.

Altijd is Kortjakje ziek
 Midden in de week
 Maar zondags niet
 Zondags gaat ze naar de ker (re)k

Met een boek vol zilverwer(re)k
 Altijd is Kortjakje ziek
 Midden in de week
 Maar zondags niet.

Always is "Kortjakje" ill
 In the middle of the week
 But not on Sunday
 In the middle of the week she cannot wash
 On Sunday she is knotting gentlemen's ties
 Always is "Kortjakje" ill
 In the middle of the week
 But not on Sunday.

Always is "Kortjakje" ill
 In the middle of the week
 But not on Sunday
 On Sunday she goes to church
 With a prayerbook full of silver
 Always is "Kortjakje" ill
 In the middle of the week
 But not on Sunday.

This is a children's song, known all over the
 world. In America it is called "Twinkle twinkle
 little star"

Band 6: SKOTSE TRIJE
 sung and danced by men and women in
 LEEUWARDEN (province of FRIESLAND)

The Skotse Trije is the national dance of the Frisians
 in the northern part of the Netherlands.

The melody has a great resemblance with those in
 Scotland and Scandinavia. People take it for granted
 that "skotse trije" means "scottish three" and that
 the dance came from the scottish brigades who were
 more than two centuries (1575-1783) in Friesland.
 But as the Frisians, especially the town Stavoren,
 had also connections with Scotland around the year
 1000 it may be that the dances were already known
 then.

As Holland had a lively trade with the scandinavian
 countries it is possible that the sailors brought
 the dances up to the North even to Iceland and
 Lapland.

The scandinavian name (skotar) reminds of the origin.

Band 7: RIEPE GARSTE

(gezongen en gedanst door een groep
 boeren uit Gorssel (Gelderland) en
 worden begeleid door een accordion)

Een dānslīed, dat van de oogsttījd
 komt.
 Als de dansers ronddraaien op de
 vloer, dan zwaaien zij hun armen op
 dezelfde manier als de bewegingen
 van de windmolens, die men overal in
 Holland ziet.

Riepe, rieke garste
Willen wie goan maaie
Ko(r)te, Ko(r)te stoppelkes
Willen wie loate stoan
Jonge, jonge meskes
Willen wie goan vrie
Olle, olle wieve
Willen wie loate stoan.

RIEPE GARSTE

(sung and danced by a group of peasants from
Gorssel (Gelderland) and accompanied by an
accordion)

A dance-song, comes from the time of harvest.
As the dancers move around the floor, they
swing their arms in imitation of the movement
of the windmills, which one sees everywhere
in Holland.

The ripe, ripe barley we will reap
Short stobbles we leave behind
Young girls we will choose
Old hags with curls we reject.

Band 8: DE GROFKOP

A wedding dance (round) from WEST-FRIESLAND.



A Weddingdance. Noord Holland (W. Friesland)

Band 8b: BOERENSCHOTS

A scottish dance from WEST-FRIESLAND. The
accompaniment of the scottish is mostly a violin
tuned in a high pitch. The whole "boerenschots"
consists mostly of three series of melodies, also
of nine different melodies, as follows 1st-2nd-
1st-3rd series or 1st-1st-2nd-2nd-1st-3rd.

In our scottish however the repetitions are not
played and not danced.

Though you rightly cannot speak of modulation of

the dance-melody in the different parts, because
they are new melodies, the way it goes is very
curious: tonica-dominant-tonica-subdominant,
(mostly from D major to A major, then D major
again and at last G major).

Band 9: a) AP SAP SIEPRIEN

b) SOUND OF THE "HUPPE"

- a) a folksong sung by a man from the province of
Drente.
- b) a musical instrument from the province of
Drente.

A branch of a mountain-ash is cut off and a part
of it, of about 7-8 centimetres, is so tapped with
the haft of the knife that the bark is loosened from
the pith.

A ring of the green bark (upperbark) is cut away
and the little flute is ready.

During the "knocking-process" the song "AP SAP
SIEPRIEN" is sung as a kind of incantation.

Band 10: EEN BOER EN EEN BOER EN EEN EDELE BOER

(A farmer and a farmer and a noble farmer)

A song from the island of TERSCHELLING. Pos-
sibly from the 18th century.

A renovation of a song from the 15th century for
the text was already found in a book from 1544.
Most possibly the text is out of a time where the
chivalry-poetry begins to fall into decay. For
in the story the farmer, in that time a despised
person, deceives the nobleman with the noble-
man's wife. The noblewoman takes his horse
and his cart as a payment, but in the very moment
the farmer begins to complain, the nobleman comes
home and asks him what is going on and he says that
the lady took his horse and cart because the wood he
brought was not all in order. The nobleman then
forces his wife to giving back the horse and cart and
so the farmer deceived as well the man as the woman.

Band 11: HET VROUWTJE VAN STAVOREN (The little woman of "STAVOREN")

A folksong sung by a woman at Amsterdam.

STAVOREN now a little quiet place was in former
times a lively town and healthy centre of the frisian
trade to Scandinavia and Scotland around the year
1000.

Our song, known over the whole Netherlands (the
theme is also known in several countries of Europe)
deals with the theme how "pride will have a fall".