

TOP OF THE POPS
DUTCH GOLDEN AGE EDITION
TOP 40 VAN DE GOUDEN EEUW

Aliud

MARGOT KALSE

TOP OF THE POPS Dutch Golden Age Edition

Top 40 van de Gouden Eeuw

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CD 1

1.	1.	O zalig heilig Bethlehem	05:44
2.	2a.	Wilhelmus	06:09
3.	2b.	Het Nederlandse Volkslied	01:02
4.	3b.	Psalm 24, Aen Jan Jacobsz Visscher	06:58
5.	4.	O kerstnacht schoner dan de dagen	05:59
6.	5.	Psalm 68	09:23
7.	6.	Tien geboden	04:34
8.	7.	Si c'est pour mon pucelage	03:33
9.	8a.	Schoonste nimf van het woud	01:55
10.	8b.	Amaril de deeken sacht	04:46
11.	9.	Engelse fortuin	03:03
12.	10b.	Lofzang van Maria, Ick schouw de Werelt aen	03:47
13.	11.	Fortuin helaas	03:38
14.	12a.	De lustelijke mei is nu in de tijd	05:07
15.	13a.	Sei tanto graziosa	05:23
16.	14.	Psalm 100	02:15

Cd 2

1.	15.	De tijd is hier	03:27
2.	16a.	Psalm 8	04:58
3.	17.	Belle Iris	03:49
4.	18.	Ik drink de nieuwe most	03:13
5.	19.	Courante monsieur	02:00
6.	20.	Te mei als alle vogels zingen	06:43
7.	21.	Polyphemus aan de stranden	04:10
8.	22.	Rozemond die lag gedoken	03:41
9.	23.	Nerea schoonste van uw geburen	07:59
10.	24a.	Sarabande Pinel	04:08
11.	25.	Schoon lief wil mij troost geven	03:15
12.	26.	O nacht jaloerse nacht	08:07
13.	27.	Onze vader in hemelrijk	06:11
14.	28.	Psalm 118	05:36

Cd 3

1.	29.	Psalm 23	06:18
2.	30.	Cette cruelle	04:14
3.	31.	Het daagt in de oosten	09:46
4.	32a.	Het vinnige stralen van de zon	02:21
5.	33.	Zal ik nog langer in hete tranen	04:45
6.	34b.	Het viel eens hemels douwe (Antwerps liedboek)	06:03
7.	35.	Amarilli mia bella	02:20
8.	36.	Een amoureux fier gelaat	04:44
9.	37a.	Psalm 6	03:17
10.	38.	Psalm 116	03:27
11.	39b.	Psalm 103, Wel op myn luth	04:39
12.	40.	Allez où le sort vous conduit	03:53

Introduction

The power of melodies

Everyone has the natural ability and need to make and listen to music.

We experience this every day, whether we are working or are looking for relaxation, are in church or in a bar, are at a party or putting children to bed. The easiest way to make music is by singing songs, especially if you have the tune in your head. Songs – with tunes that everyone knows or quickly learns – provide the best means of connecting people one to another, particularly if they can enjoy it together. It has been shown by science that singing makes you happy: singing produces endorphins, oxytocin and dopamine: hormones and neurotransmitters that constitute the most important triggers of pleasure in our brains.

Centuries ago it was no different. Whereas we nowadays have at our disposal music programs on radio and TV, playlists on Spotify, millions of videos on YouTube and a fast-growing number of concerts via streaming services, people in the past had to make do with the city's carillon, annual visits to fairs, the church organ and the city musicians such as Jacob van Eyck, who played the recorder in the churchyard of Sint Jan's in Utrecht. To hear anything more you had to make music yourself. A few played an instrument, however everybody could sing. And there were songs for every occasion. They resounded

around the family dinner table, at school, in the streets, in church, outdoors with a lover, at country people's festivities, at weddings, on journeys, on board ships or passenger barges, at work or in the theatre. This type of song provides the basis for this Top 40 project, which starts from the 40 most commonly used melodies of the period 1535-1750.

The contrafact and the song book culture

Anyone wanting to write a song to make someone the centre of attention on the occasion of a party selects a known melody and writes above the text: 'to the tune of ...'. In the sixteenth century there arose in the Netherlands a culture in which poets of different abilities and styles made use of this principle to compose songs: set to a melody that everyone knew, so that the new song could be sung by young and old. Above the text the poet wrote: Voys, Stemme, Wijse (i.e. tune) or something similar. Such a song was called a contrafact: a new text made (factus) 'on the basis of' (contra) an existing melody.

The making and singing of contrafacts was popular in the Netherlands, as is shown by the numerous song books published during the long Dutch 'Golden Age', which was indeed a golden period for the song in the Netherlands. Only a fraction of these collections has survived, but yet there are still many of them. Datheen's *Alle de Psalmen Davids* and other spiritual publications

appeared in innumerable printings. And whoever wanted his city or region to be held of any account brought out a local song book, from *'t Amsteldams Minne-Beeckie* (Amsterdam) and *Het Soes-dijcker Nachtegaeltje* (Soestdijk) to *Sparens Vreughden-Bron* (Haarlem) and *Lente-Bloemtjes* (Enkhuizen).

The song book culture flourished from the mid-sixteenth century to the middle of the eighteenth century. This is why we use this chronology for the period of the Top 40. The very many song collections that appeared during this time span were often cheap publications for a wide audience, in small formats, so that they could be easily carried in a bag or a pocket. In the course of the seventeenth century more luxurious, illustrated editions appeared on the market, which were popular with younger people for giving as presents.

By and large the melodies were not printed in song books. This was not necessary because they were already known: anyway, printing music was an expensive business. That we are able to retrieve the tunes used is down to those few editions that did provide notes. Surprisingly, such editions were often books of religious songs, with texts composed on the basis of popular tunes. Besides these religious collections there are also surviving instrumental sources which contain popular melodies. One example of these is *Der Fhyten Lust-hof* by the recorder player Jacob van Eyck, who used

well-known tunes for his variations. These publications allow us again to sing the songs using the melodies indicated in the attributions of tunes placed above the texts.

In compiling the Top 40 it became clear that the most commonly used melodies of the sixteenth century came from books of psalms and other religious song books. That changed in the seventeenth century, when many books of secular songs appeared with melodies together with instrumental editions with scores for, say, the lute or flute.

Starting point for research into Dutch songs is the Nederlandse Liederenbank (hereafter Dutch Song Database) of the Meertens Instituut. This database contains records of thousands of songs. You can search on melody, tune attribution, and the first lines of text (incipit). Colleagues from the Meertens Instituut have helped compile a list of the most frequently used melodies for contrafacts in the period 1535-1750, in answer to the question: how often was a new text written to a given melody? This produced a wide variety of melodies, from favourite Genevan psalms, Christmas songs and late mediaeval songs about spring to Italian song tunes, French airs de cour and dance tunes such as the courante. Occasionally music by well-known composers also found its way into use with contrafacts, for example 'Belle



Iris' by Jean-Baptiste Lully (no. 17), 'Sei tanto grátiosa' by Giovanni Ferretti (no. 13) and 'Amarilli' by Giulio Caccini (no. 35). In all their diversity the melodies of the Top 40 form as it were a point of entry into the richness of the cultural heritage of the Dutch-language song. All 40 of them have here the standard names given in the Dutch Song Database.

The aim of the Top 40

Why this Top 40? The collection of melodies combines something useful with something agreeable: a historical heritage is preserved, made accessible, all in an attractive fashion, and at the same time passed on.

Knowledge of historical songs is generally limited. For this reason, it is of great importance to allow modern-day speakers of Dutch to experience the richness of this cultural inheritance and to sing the old songs again themselves. This end is served by the *Liedboek van de Top 40 van de Gouden Eeuw* (Primavera Pers), where the songs are given in musical notation beneath which is set the text of the first two verses. The website top40vandegoudeneeuw.nl offers additional midi files to learn the 40 melodies. This triple CD with professional recordings of the songs is of use both for enjoyment and as an aid to learning the songs. In this way we can become familiar with the music which for

centuries lay close to the hearts of the Netherlanders.

The Top 40 not only offers the possibility of singing the texts that have been selected for this song book. Every melody was in its time a point of departure for innumerable new song texts. For example, the most commonly used melody, no. 1 in the Top 40, 'O zalig heilig Bethlehem', gives rise to 379 contrafacts from the period 1535-1750. We know of 283 contrafacts for number 11 in the Top 40, 'Fortuin helaas', and 181 for number 40, 'Allez où le sort vous conduit'. That means that anyone who knows all the tunes of the Top 40 can sing thousands of songs.

For each song in this list of hits the melody, a midi file and the lyrics can be found on the website top40vandegoudeneeuw.nl, in De hitlijst. To access them scan this QR code:



A link to more detailed notes in English is given by this QR code:



Inleiding

De kracht van melodieën

Iedereen heeft van nature de aanleg en de behoefte om muziek te maken en ernaar te luisteren. Dat kunnen we dagelijks ervaren, of we nu werken of ontspanning zoeken, in de kerk of in de kroeg zitten, feestjes opluisteren of kinderen naar bed brengen. De meest toegankelijke manier om muziek te maken is het zingen van liederen, vooral als de melodie al in je hoofd zit. Lieder – met melodieën die iedereen kent of snel leert – vormen het beste middel om mensen met elkaar te verbinden, vooral als ze er samen van genieten. Dat zingen gelukkig maakt, is ook wetenschappelijk bewezen: zingen zorgt voor de aanmaak van endorfine, oxytocine en dopamine: hormonen en neurotransmitters die de belangrijkste gelukmakers vormen van ons brein.

Eeuwen geleden was dat niet anders. Terwijl we nu dagelijks kunnen beschikken over muziekprogramma's op radio en tv, playlists op Spotify, miljoenen video's via YouTube en een snel groeiend aantal concerten via streaming-diensten, moest men het vroeger doen met de beiaard in de stad, de jaarlijkse kermisgasten, het orgel in de kerk en stadsmuzikanten als Jacob van Eyck die blokfluit speelde op het Janskerkhof in Utrecht. Om meer muziek te horen moest je die zelf maken. Een enkeling speelde een instrument, maar iedereen kon zingen. Lieder bestonden er voor elke gelegenheid. Ze klonken rondom de tafel in het

huisgezin, op school, op straat, in de kerk, in de natuur met een liefje, op boerenfeesten, tijdens bruiloften, onderweg, aan boord van zeeschepen of de trekschuit, tijdens het werk of op toneel. Dit soort liederen vormt de inhoud van dit Top 40-project, dat uitgaat van de veertig meest gebruikte melodieën in de periode 1535-1750.

Het contrafact en de liedboekcultuur

Wie een lied wil schrijven om iemand in het zonnetje te zetten bij een feestelijke gebeurtenis, kiest daarvoor een bekende melodie en zet boven de tekst: 'Op de wijze van...'. In de zestiende eeuw ontstond in de Nederlanden een cultuur waarin poëten van divers niveau en pluimage dit principe hanteerden om liederen te dichten: op een melodie die iedereen kende, zodat het nieuwe lied door jong en oud kon worden gezongen. Boven de tekst zette de dichter: Voys, Stemme, Wijse, etcetera. Zo'n lied wordt contrafact genoemd: een nieuwe tekst gemaakt (factus) 'tegen' (contra) een bestaande melodie.

Het maken en zingen van contrafacten was populair in de Nederlanden, getuige de vele liedboekjes die zijn uitgegeven in de ruime 'Gouden Eeuw', een gouden tijd dus voor het lied in de Nederlanden. Van deze bundels is maar een fractie bewaard gebleven, en toch zijn het er al veel.

Van Datheens *Alle de Psalmen Davids* en andere



stichtelijke uitgaven verschenen talloze herdrukken. Wie zijn stad of regio wilde laten meetellen, gaf een lokaal liedboekje uit, van 't *Amsteldams Minne-Beeckie* en *Het Soes-dijcker Nachtgaeltje* tot *Sparens Vreughden-Bron* (Haarlem) en *Lente-Bloemtjes* (Enkhuizen).

De liedboekcultuur bloeide vanaf medio zestiende eeuw tot het midden van de achttiende eeuw. Daarom vormt dit tijdsbestek de periode van de Top 40. De talloze liedbundeltjes die in deze tijdspanne verschenen, waren vaak goedkope uitgaven voor een groot publiek, klein van formaat, zodat je ze in je tas of in je zak kon dragen. In de loop van de zeventiende eeuw kwamen er ook luxere, geïllustreerde uitgaven op de markt, die met name bij jongeren in trek waren om elkaar cadeau te geven.

Over het algemeen werden in liedboekjes de melodieën niet afgedrukt. Dat was niet nodig, want men kende ze al; bovendien was het drukken van noten duur. Dat we de zangwijzen toch terug kunnen vinden is te danken aan de enkele uitgaven die wél voorzien zijn van noten. Opvallend genoeg gaat het hierbij vaak om boekjes met stichtelijke liederen, waarvan de teksten werden gedicht op populaire wijsjes. Naast deze religieuze bundeltjes zijn er ook instrumentale bronnen overgeleverd waarin populaire melodieën staan. Een

voorbeeld daarvan is *Der Fluyten Lust-hof* van de blokfluitist Jacob van Eyck, die bekende wijsjes gebruikte voor zijn variaties. Via deze uitgaven zijn we nu in staat de liederen weer te zingen op de melodie die door middel van de wijsaanduiding staat aangegeven.

Bij het samenstellen van de Top 40 is gebleken dat de meest gebruikte melodieën van de zestiende eeuw uit psalmboeken en andere geestelijke liedboeken komen. Dat veranderde in de zeventiende eeuw, toen er veel wereldlijke liedboekjes met melodieën verschenen en instrumentale uitgaven met notaties voor bijvoorbeeld luit of fluit.

Voor onderzoek naar het Nederlandse lied is de Nederlandse Liederbank van het Meertens Instituut de aangewezen plek. In deze database staan duizenden liederen geregistreerd. Je kunt erin zoeken op melodie, wijsaanduiding en eerste regels van de tekst (incipit). Collega's van het Meertens Instituut hebben geholpen om een lijst samen te stellen van de meest gebruikte melodieën voor contrafacten in de periode 1535-1750, als antwoord op de vraag: hoe vaak is op een melodie een nieuwe tekst geschreven? Dit leverde een grote diversiteit op aan melodieën, van geliefde psalmen uit Genève, kerstliederen en laatmiddeleeuwse meilieder tot Italiaanse zangwijzen, Franse airs de cours en danswijsjes zoals de courante. Soms vond ook muziek van bekende componisten de weg

naar de contrafactuur, bijvoorbeeld 'Belle Iris' van Jean-Baptiste Lully (nr. 17), 'Sei tanto gratiosa' van Giovanni Ferretti (nr. 13) en 'Amarilli' van Giulio Caccini (nr. 35). In al hun diversiteit vormen de melodieën van de Top 40 als het ware een poort naar de rijkdom van het cultureel erfgoed van het Nederlandstalige lied.

Het doel van de Top 40

Waarom deze Top 40? De verzameling melodieën verenigt het nuttige met het aangename: op een aantrekkelijke manier wordt historisch erfgoed bewaard, ontsloten en tegelijkertijd doorgegeven.

De kennis van historische liederen is over het algemeen beperkt. Daarom is het van groot belang de Nederlandstaligen van nu in staat te stellen de rijkdom van dit cultureel erfgoed te ervaren en de oude liederen weer zelf te zingen. Daartoe dient het *Liedboek van de Top 40 van de Gouden Eeuw* (Primavera Pers) waarin de liederen in noten staan genoteerd met de tekstplaatsing van de eerste twee strofen eronder. En op de website top40vande-goudeneeuw.nl zijn midi-files toegevoegd om de veertig melodieën te leren. Deze tripel-cd biedt professionele opnamen van de liederen, om van te genieten en de liederen mee te leren. Op deze manier kunnen we dicht bij de muziek komen die de Nederlanders eeuwenlang na aan het hart lag.

De Top 40 biedt niet alleen de mogelijkheid om de teksten te zingen die voor het project gekozen zijn. Elke melodie is destijds immers het uitgangspunt geweest van talloze nieuwe liedteksten. Zo zijn er van de meest gebruikte melodie, de nummer 1 in de Top 40, 'O zalig heilig Bethlehem', 379 contrafacten uit de periode 1535-1750 te vinden. Van nummer 11 in de Top 40, 'Fortuin helaas', kennen we 283 contrafacten, en van nummer 40, 'Allez où le sort vous conduit', 181. Dat betekent dat wie alle melodieën van de Top 40 in het hoofd heeft, duizenden liederen kan zingen.

Van elk lied zijn in De hitlijst op de website top40vande-goudeneeuw.nl de melodie, midi-file, tekst, toelichting en woordverklaring te vinden. Scan hiervoor de QR code op deze pagina.





Notes to the songs

1. *O zalig heilig Bethlehem // Oh blessed, sacred Bethlehem*

The best-loved melody of the Dutch Golden Age, used 379 times before 1750. The poet Joannes Tollenarius calls this tune 'Hierusalem die schoone stadt', even though the title here refers to the little town of Bethlehem, that rose to glory when Jesus was born there.

2a. *Wilhelmus*

The melody is credited as 'The tune of Chartres', referring to a jaunty Catholic satirical song. It is ironic that this melody was then used with a text glorifying the military commander of the Dutch Rebellion, Willem van Nassou (William of Orange).

2b. *Het Nederlandse volkslied // The Dutch national anthem*

The melody chosen for the official anthem of the Netherlands comes from Adriaen Valerius. It is nowadays sung rather slowly, giving the song its solemn, stately character. Usually only the first verse is sung, followed occasionally by verse six.

3a. *Psalm 24*

A hallmark of this beautiful melody from the Genevan Psalter is the interval of a fifth at the beginning. The text is by Pieter Datheen, whose psalm versification was for long much-loved by Protestants.

3b. *Aen Jan Jacobsz Visscher, Schilder en Glaes-Schryver // To Jan Jacobsz Visscher. Painter and Glass Cutter*

The melody of Psalm 24 has been used for many contrafacts, usually religious. The poet Bredero however wrote one about the quarrels in his Amsterdam chamber of rhetoric in the years 1612-1617, in the form of a letter to a close friend.

4. *O kerstnacht schoner dan de dagen // O Christmas eve, fairer than the days*

A popular tune, despite its difficulty for singers. The text is part of the Netherlands' most famous tragedy, Vondel's *Gysbreght* (1637). The young nuns in the Poor Clares' convent are in great danger on Christmas Eve of 1307.

5. *Psalm 68*

The melody of Psalm 36, given in the Genevan psalter and by Datheen as Psalm 68, is used here for a "beggar" (rebel) song that warns against the Spanish commander Requesens. He spreads death and destruction in Zeeland and Holland. Victorious Leiden must be an example of steadfastness.

6. *Tien geboden // The Ten Commandments*

The coming of the Reformation to the Netherlands led various poets to translate the psalms into Dutch, mostly from the French of the Genevan psalms. Of these Pieter Datheen was the first to finish and publish

(in 1566) all 150 psalms, including the Ten Commandments.

7. *Si c'est pour mon pucelage // If it is for my maidenhood*

Songs of all kinds were set to this very danceable air de cour, but always with an element of satire or irony. In his contrafact the poet Hooft pokes fun at the abiding, 'pure' love between two comic figures, using an upturned ideal of marriage.

8a. *Schoonste nimf van het woud // Fairest nymph of the wood*

Two melodies are given for this title, each with the same verse scheme. The first is a French melody, used for the philosophical song offered here. The poet Jan Krul displays his sensitivity and skill in blending melody and lyrics, all of which are adapted remarkably well to the tune.

8b. *Amaril de deeken sacht // Amaril the soft blanket*

While on the Grand Tour the young poet Hooft may have attended a performance in Florence of the very first Italian opera, *Dafne* (1597), since the first lines of Dafne's final chorus - 'Bella Nimphe fuggitiva' - are indicating the melody of his love song.

9. *Engelse fortuin // English fortune*

The beautiful, plaintive melody 'Fortune my foe' was much used in both England and the Netherlands for sad songs like this lament on the murder of William of Orange. Melody and text form a perfect whole: you can almost hear the rolling of funeral drums.

10b. *Ick schouw de Werelt aen // I look upon the world*

Datheen's melody for the Lofzang van Maria was re-used 285 times in the period 1535-1750, including by Hooft in his tragedy *Theseus en Ariadne*. There the nymph Aegle mourns the loss of her faithless lover, contrasting the gaiety of birds and beasts with her own sadness.

11. *Fortuin helaas // Fortune alas*

Originally a French tune, this beautiful melody is preserved in *Het Priel Der Gheestelicker Melodie* (1617), an important Catholic song book in which frivolous texts are replaced with new edifying lyrics. We have restored to 'Fortune helaas' its original text: a lover begs his sweetheart to come quench his ardour, before he dies desolate.

12a. *De lustelijke mei is nu in de tijd // Now is the pleasant May*

This cheerful tune is preserved in *Souter Liedekens* (1540), a collection of Dutch psalms set to popular tunes garnered



from the streets.

In the text we hear young men praising the month of May, when love blossoms again.

13a. Sei tanto graziosa

277 songs were written to this lively tune. Bredero's tragicomedy *Lucelle* contains one such. From the song Lucelle penned expressing her love for Ascagnes, we learn that he can rhyme skillfully, speak flawlessly, write animatedly - but what use is this to her if she cannot have him?

14. Psalm 100

Originally a Hebrew introit, this much-loved early Calvinist psalm calls upon us to give glory to God in song. According to John Calvin, by singing we receive God's healing power, for when you sing, His salvation drips 'directly into your soul as through a funnel'.

15. De tijd is hier // The time is here

The text of this May song is what made the melody (that originally belonged to a sad song) widely popular. May songs are a special category of love songs. In this one the May-pole is everywhere, 'very gay', and youths bring 'charming May twigs' around 'with merriment' for their sweethearts.

16a. Psalm 8

With its lively melody from the Genevan Psalter, Psalm 8 is a hymn to the glory of

creation. God has made Man such that he lacks nothing. The whole natural world is in thrall to Man, from beasts, to fish and 'the little birds that fly and sing'.

17. Belle Iris

This melody from a French musical play for the court, *Ballet Royal de l'Impatience* (1661), is used for the complaint of a lovesick young woman. She asks Sinterklaas (Santa) for a special present: a man 'who will satisfy my need for love'.

18a. Ik drink de nieuwe most // I drink the new must

This cheerful dance tune was written down by Jacob van Eyck in *Der Fluyten Lust-hof* (1649), a collection of the best-known melodies of his day. In the text, a tormented lover burns with passion for his sweetheart, Cloris.

19. Courante monsieur

This is a courante, a popular dance at festivities, intended for playing on instruments. Pieter Dubbels composed saucy lyrics to this tune. A lover kisses his Rozemond and asks for more. Kissing is all very well, yet if only they could share a marriage bed!

20. Te mei als alle vogels zingen // In May when all birds sing

The firm text of this song from the 'beggars' (rebel) song book *Een Nieu Guese Liedt Boecxken* (1576/1577) fits the tune well. The

anonymous lyricist warns pro-Spanish townspeople in the Netherlands against trusting the promises of the Spanish army leaders.

21. Polyphemus aan de stranden // Polyphemus on the shores

The name of a French melody, 'Belle bergère champêtre', was corrupted by Cornelis Stribee to 'Belle bersiere s Ian Peetre' as the tune indicator for his song about the cyclops Polyphemus. The text tells the tale from Ovid (*Metamorphoses* 13) of how Polyphemus falls in love with the nymph Galatea.

22. Rozemond die lag gedoken // Rozemond lay a-hiding

The catchy melody from Jacob van Eyck's *Der Fluyten Lust-hof* fits well with the narrative and erotic character of the song. One day, the shepherd Philander sets out to pluck 'a rose'. Following Cupid's advice, he finds Rosemond sleeping under a bush of red roses.

23. Nerea schoonste van uw geburen // Nerea, fairest of your kind

A rousing melody, suggesting pride and indignation. The text to song no. 23 displays both: it concerns the bitter quarrel between the two claimants to succession following the death of Philip II of Spain: Philip's daughter, Isabella, and her half-brother Philip III.

24a. Sarabande Pinel

This cheerful melody takes its name from the French court musician Pinel, lute teacher of the later Louis XIV. The refrain of this carol repeatedly asks why the tiny child Jesus would love Man 'who never deserved such a friend'. The last couplet includes the answer: the Child is himself Love.

25. Schoon lief wil my troost geven // Fair love, pray give me comfort

This brisk melody is used by the poet Bredero for various songs. The text is one of his famous Margriet (daisy, pearl) poems. The first-person narrator meets a young woman and is at once impressed by her intelligence, beauty, eloquence, wide reading, wit and insight.

26. O nacht jaloerse nacht // O night, jealous night

The song 'O nuict jalouse nuict' was very popular in France and the melody is found in a much-loved anthology. In the text, the first-person narrator reproaches the moon goddess Selene for shrouding the earth with starlight. Why is Selene not helping him to enter unseen into the house of his sweetheart?

27. Onze vader in hemelrijk // Our Father that art in heaven

A melody first found in *Geistliche Lieder auff's new gebessert und gemehrt* (Leipzig 1539), with an attribution to Martin



Luther. Luther's text was translated by Jan Utenhove as 'Vader onser' (1557) and 'Onse vader' (1561), for his Netherlandish refugee congregation in London.

28. Psalm 118

Psalm 118 is found in the Genevan Psalter as 'Rendez à Dieu louange'. This first line of the Marot psalm was used by Jan Fruytiers to specify the tune for his hymn to King David, who defeats Goliath and the Philistines, wrangles lions and bears, and praises God with his psalms, appointing singers to sing them.

29. Psalm 23

Psalm 23 ('the Lord is my Shepherd') is one of the oldest melodies of the Genevan Psalter. This fiercely anti-Catholic text appears in *Een nieu Geusen Liedten Boecxken* (1581) as the work of the fugitive Protestant schoolmaster Pieter Sterlincx, who here calls his friends 'God's chosen' and cautions the 'Tyrants great in power'.

30. Cette cruelle

'Cette cruelle (ne me peut servir)' is the first line from a French air de cour: the melody being identified in a Counter-Reformation song book *Den Gheestelycken Leeuwvercker* (1645). The text is from *Klagende Maeghden* (1634) by Jacob Cats: here he contrasts the purity

of country living with the fawning luxury of court life.

31. Het daagt in de oosten // It is dawning in the east

A rich melody used for psalm 4 in the Dutch psalter *Souter Liedekens* (1540). The text is from the Antwerp song book (1544). A knight kills the rival for his love in a duel: the girl refuses to go off with the victor and is left alone to bury the body of her dead lover.

32a. Het vinnige stralen van de zon // The fierce rays of the sun

A playful melody known from Pieter Cornelisz. Hooft's play *Granida* (1605), later designated by him as 'Het soud' een Maysjen ter hayde gaen'. A shepherdess sheltering in a woodland grove imagines the lovemaking that has gone on there. Can she trust her shepherd lover there? The grove would not tell.

33. Zal ik nog langer in hete tranen // Shall I still in burning tears

A melody from *Stichtelycke rymen* (1624) whose rhyme pattern is seen in the lyrics of all songs set to it, including one in *Laurier-Krans der Amoureuzen* (1643). A young man has silently loved a young woman for two years. Now she is of an age for love, she does not even give him a glance.

34b. Het viel eens hemels douwe

(*Antwerps liedboek*) // *Heavenly dew once fell*
Another melody from *Souter Liedekens* (1540), but with a more complex rhythm and runs than 34a. The text is a May song from the Antwerp song book and tells of how a maid and a noble knight spend the night together: at daybreak the watchman warns him to leave, but there will be other times.

35. Amarilli mia bella

A much-loved love song by Caccini, here in a simplified version. The text is a translation from *Het Eerste Deel Van d' Amsteldamsche Minne-zuchjens* (1643), which matches the melody very well. Fair Amaryllis' suitor says that he would let her use his arrows to open his breast. Then she could see that his love for her is written 'on his heart'.

36. Een amourens fier gelaat // A proud loving face

The melody was popular with players of the lute and cittern: the source used has some attractive runs. Instrumental versions have been important in preserving the tune: as with our source in *Het Priel der Gheestelicker Melodië* (1617). A suitor asks his love to open her window: they make love and he leaves 'even though it pains my heart.'

37a. Psalm 6

The text chosen here is from the rhymed *Boeck der Psalmen Davids* (1580) of Philips van Marnix van St. Aldegonde, who set his Dutch translation of the Hebrew psalms to the melo-

dies of the Genevan Psalter for the use of his oppressed countrymen. King David is experiencing great mental and physical pain. He begs the Lord for deliverance from his suffering.

38. Psalm 116

The cheerful melody of the Genevan Psalter's Psalm 116 inspired Jacob van de Vivere to write this song for the inhabitants of the besieged city of Leiden. God must be thanked; though He may seem to have abandoned them, they can be sure that 'God's Wisdom' will deliver all those in peril.

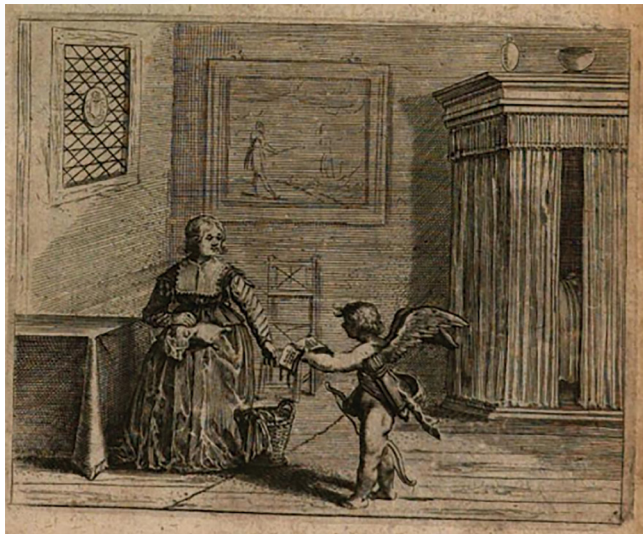
39b. Wel op myn luth // Come then my lute

This song was clearly written to the popular melody of Psalm 103. The text appears in an anthology of songs made by Aefgen Claesdochter van Gibrant (1598-1601). A lover is tormented by his desire for an accomplished woman who avoids him. He wishes to be consumed by fire like a phoenix 'before the eyes of my princess'.

40. Allez où le sort vous conduit // Go where fortune leads you

The melody is by Pierre Chabanceau de la Barre, the text by Geraerd van Wolschaten of Antwerp, a rhetorician from Antwerp. Two lovers from Tasso's *La Gerusalemme liberata*, the sorceress Armida and the knight Rinaldo, are reunited by Cupid after he deserted her having indulged 'his sexual cravings'.





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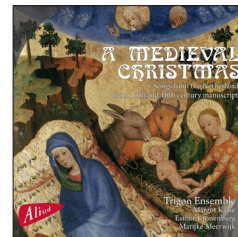




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