

Hubert Boone Collection

Polka's vol. 1

Titel	Nr. archief Hubert Boone	Pagina
Polka - Zemst	43 (199)	5
Polka - Hever	6 (176)	8
Polka - Zemst	43 (199)	10
Polka - Huizingen	584 (224)	12
Polka - Haacht	167 (134)	14
Polka - Nederokkerzeel	49 (171)	16
Polka - Heist-op-den-berg	163 (161)	18
Polka - Wezembeek-Oppem	1 (133)	21
Polka - Nederokkerzeel	51 (127)	24
Polka 'Bonjour' - Hever	(170)	26
Polka - Hever	143 (181)	29
Polka - Holsbeek	423 (220)	32
Polka - Meerbeek	9 (124)	34

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Hubert Boone Collection

In de bundel *Traditionele Vlaamse Volksliederen en Dansen*, die in 2003 bij uitgeverij Peeters in Leuven verscheen, werden buiten een aantal volksliederen ook 182 dansmelodieën opgenomen uit de Vlaamse muziektraditie: 50 polka's, 50 schottischen en 82 verenigingsdansen, waarvan 11 kadrils. Deze bundel raakte spoedig uitverkocht en in 2010 was een tweede studie klaar waar menig muzikant naar uitzag: Dansmelodieën uit de Vlaamse volksmuziek-traditie, een bundel met 601 dansmelodieën, waarvan sommige al opgetekend werden toen Hubert Boone nog student was aan het Koninklijk Muziekconservatorium van Brussel. Vanaf 1965 werden tientallen oude dorpsmuzikanten bezocht en was het optekenen van dansmelodieën een wekelijks bezigheid geworden.

De volksdansgroep De Vlier, opgericht in 1968, maakte als eerste gebruik van het genoteerde materiaal, maar het is pas in de jaren 1970 dat dit repertoire succes kende met Het Brabants Volksorkest. Een aantal nummers vonden ook ingang bij volksdansgroepen. Zo werden heel wat polka's en walsmelodieën gebruikt om nieuwe choreografieën uit te werken.

Bij de meeste nieuwe folkgroepen kende dit traditionele repertoire echter weinig succes, wat ergens te verklaren valt. De melodieën werden genoteerd in de originele toonaarden zoals ze werden doorgegeven door onze informanten: hoofdzakelijk fanfare-muzikanten die een of ander koperblaasinstrument of klarinet speelden of gespeeld hadden. Tal van voorbeelden staan dan ook in Fa, Sib, Mib en zelfs Lab, toonaarden die niet gunstig liggen bij gebruik van het typische folk instrumentarium: doedelzak, draailier en hommel, instrumenten die bovendien gebonden zijn door de aanwezigheid van een bourdon. Ook voor de kleine diatonische accordeons met een te beperkt discantklavier en akkoorden, is dit repertoire in zijn originele vorm met verschillende modulaties niet erg geschikt. Voor vele muzikanten met een beperkte opleiding is het ook niet vanzelfsprekend om de melodieën, of bepaalde thema's ervan, om te zetten naar een speelbare toonaard. Dit traditionele repertoire is vooral bedoeld om in groepsverband en meerstemmig uit te voeren, met een geijkte stemverdeling: melodie, tweede stem of tegenstem, tussentijdse begeleiding en grondbas, gebaseerd op de onderliggende akkoorden.

Om tegemoet te komen aan de vraag van vele volksmuziek liefhebbers werd geopteerd om een nieuwe bundel samen te stellen, met een keuze van de interessantste dansmelodieën uit onze publicatie van 2010, met een toegevoegde tweede stem, een baslijn en de onderliggende akkoorden. Het zijn in hoofdzaak bewerkingen die gebruikt worden door Het Brabants Volksorkest, het ensemble Limbrant en nog een paar groepen die begaan zijn met onze muziektraditie. Dat het niet altijd oudere bekende groepen die met dit repertoire faam weten te verwerven, is de laatste tijd aangetoond door het mandolineorkest MANDolineMAN, dat gretig gebruik maakt van dit repertoire en er frisse bewerkingen van maakt. Ondertussen zijn al verschillende nummers van dit repertoire bekend geraakt tot ver buiten onze grenzen. In deze nieuwe bundel worden ook een paar voorbeelden opgenomen van originele bewerkingen zoals ze werden uitgevoerd door vroegere dansorkesten. Het geeft ons een interessant beeld van de bewerkingen en de onderliggende harmonie zoals ze door de muzikanten van dansorkesten aangevoeld werd.

De "Hubert Boone Collection" bij Euprint bestaat uit een reeks met twee volumes polka's, en telkens één volume met walsen, schottischen, mazurka's, een mix van verschillende danstypes alsook een volume met originele voorbeelden. De volumes bestaan niet alleen voor instrumenten in UT, maar ook voor instrumenten in Sib en Mib. De melodieën werden opgetekend door Hubert Boone, die er ook een tweede stem aan toevoegde, terwijl de baslijn het werk is van uitgever Jan Geuns. Wij hopen dat de opkomende folkmuzikanten en muziekgroepen, ook fanfare en harmoniemuzikanten gebruik zullen maken van dit prachtig erfgoed.

Ter informatie: Het nummer onder de plaats van herkomst verwijst naar het inventarisnummer uit het archief van Hubert Boone, het nummer tussen haakjes verwijst naar het volgnummer in het boek *Dansmelodieën uit de Vlaamse volksmuziektraditie* (Peeters, Leuven, 2010). In deze bundel vindt u ook een uitgebreide historische en muzikale informatie over de danstypes die in deze nieuwe publicatie voorkomen.

The Hubert Boone Collection

In the collection of Traditional Flemish Folk Songs and Dances, which was published in 2003 at the Peeters publishing house in Leuven, besides a number of folk songs, 182 dance melodies from the Flemish musical tradition were included: 50 polkas, 50 schottisches and 82 corporate dances, including 11 square dances. This collection soon sold out and in 2010 a second study was finished that many musicians looked for: Dance melodies from the Flemish folk music tradition, a collection with 601 dance melodies, some of which were already recorded when Hubert Boone was still a student at the Royal Music Conservatory in Brussels. From 1965, dozens of old village musicians were visited and the recording of dance melodies became a weekly activity.

The folk dance group De Vlier, founded in 1968, made the first use of the listed material, but it is not until the 1970s that this repertoire was successful with Het Brabants Volksorkest (The Brabant Folk orchestra). A number of songs also found entrance in folk dance groups. For example, many polkas and waltz melodies were used to develop new choreographies.

But in most of the new folk groups, this traditional repertoire had little success, which can be explained somehow. The melodies were recorded in the original tonalities as they were passed on by our informants: mainly brass band musicians who played or had played some copper wind instrument or clarinet. Many examples are found in Fa, Sib, Mib and even Lab, which are not favorable when using the typical folk instruments: bagpipe, hurdy-gurdy and hummel, instruments that are also limited by the presence of a bourdon. Also for the small diatonic accordions with a too limited treble keyboard and chords, this repertoire is not very suitable in its original form with different modulations. For many musicians with a limited musical education it is also not self-evident to convert the melodies, or certain themes, into a playable key. This traditional repertoire is primarily intended to perform with multiple voices in a group, with a calibrated voice distribution: melody, second voice or antiphon, accompaniment and ground bass, based on the underlying chords.

To meet the demand of many folk music lovers, it was decided to put together a new collection, with a choice of the most interesting dance melodies from our 2010 publication, with an added second voice, a bass line and the underlying chords. These are mainly editions used by the Brabants Volksorkest, the ensemble Limbrant and a few other groups that are committed to our musical tradition. That not always older well-known groups have gained fame with this repertoire has recently been demonstrated by the mandolin orchestra MANDolineMAN, which makes eager use of this repertoire and makes fresh arrangements of it. Meanwhile, several songs from this repertoire have become known far beyond our borders. In this new collection, a few examples of original edits are also included as they were performed by former dance orchestras. It gives us an interesting picture of the orchestrations and the underlying harmony as felt by the musicians of dance orchestras.

The "Hubert Boone Collection" at Euprint (Heverlee, Belgium) consists of a series with two volumes of polkas, and one volume each with walzes, schottisches, mazurkas, a mix of different types of dances as well as a volume with original examples. The volumes do not only exist for instruments in UT, but also for instruments in Sib and Mib. The melodies were recorded by Hubert Boone, who also added a second voice, while the added bass line is the work of publisher Jan Geuns. We hope that the emerging folk musicians and music groups, and also brass band and harmony musicians will make use of this beautiful heritage.

For your information: The number in the subtitle (below the place of origin) refers to the inventory number from the Hubert Boone archive, the number in brackets refers to the serial number in the book Dance melodies from the Flemish folk music tradition (Peeters, Leuven, 2010). In this collection, you will also find extensive historical and musical information about the types of dance that occur in this new publication.

Polka - Zemst

43 (199) - Notitie zanglijn en tweede stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The music is marked with a forte dynamic (*ff*). The first staff contains a melodic line with a trill in the second measure. The second staff contains a harmonic accompaniment with notes and rests. The third staff contains a bass line. Chord symbols Bb, Bb/F, F, and Bb are written above the second staff. The system ends with a fermata over the final note of the first staff.

The second system of the musical score starts at measure 5 and is marked with a piano dynamic (*p*). It features a first ending bracket labeled 'A' with a repeat sign. The music is marked with accents (>) over several notes. The first staff contains a melodic line with a trill. The second staff contains a harmonic accompaniment with notes and rests. The third staff contains a bass line. Chord symbols Bb, F, and Bb are written above the second staff. The system ends with a fermata over the final note of the first staff.

The third system of the musical score starts at measure 10 and is marked with a piano dynamic (*p*). It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The music is marked with accents (>) over several notes. The first staff contains a melodic line with a trill. The second staff contains a harmonic accompaniment with notes and rests. The third staff contains a bass line. Chord symbols F, C7, F, F, F7, and Bb are written above the second staff. The system ends with a fermata over the final note of the first staff, followed by the word 'Fine'.

Polka - Hever

6 (176) Notitie zanglijn en tweede stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

First system of musical notation (measures 1-5). It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature is two sharps (F# and C#) and the time signature is 2/4. The music is marked with a forte *f* dynamic. Chords are indicated as D, Em, A7, and D.

Second system of musical notation (measures 6-10). It begins with a measure rest labeled '6' and a first ending symbol (A with a double bar line and a repeat sign). The music is marked with a piano *p* dynamic. Chords are indicated as D, Em, A7, D, and D.

Third system of musical notation (measures 11-15). It begins with a measure rest labeled '11'. The music is marked with a forte *f* dynamic. Chords are indicated as Em, A7, D, D, and Bm. There are two first ending options labeled '1.' and '2.' leading to a section labeled 'B'.

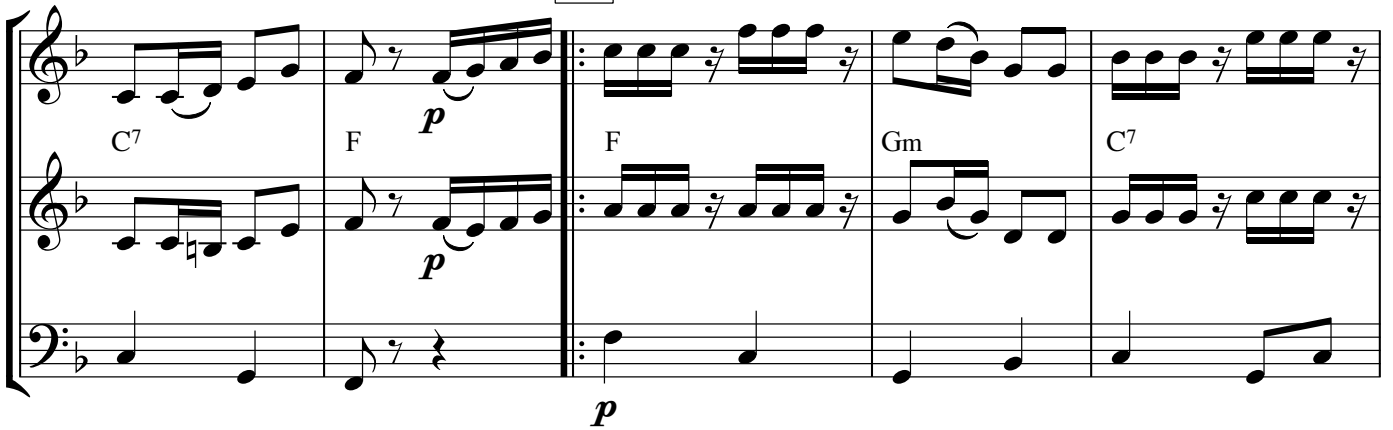
Fourth system of musical notation (measures 16-20). It begins with a measure rest labeled '16'. The music is marked with a forte *f* dynamic. Chords are indicated as F#, Bm, F#, Bm, and F#. A trill (tr) is marked above the final note of the first staff in measure 18.

Polka - Zemst

43 (199) - Notitie zanglijn en 2de stem: Hubert Boone

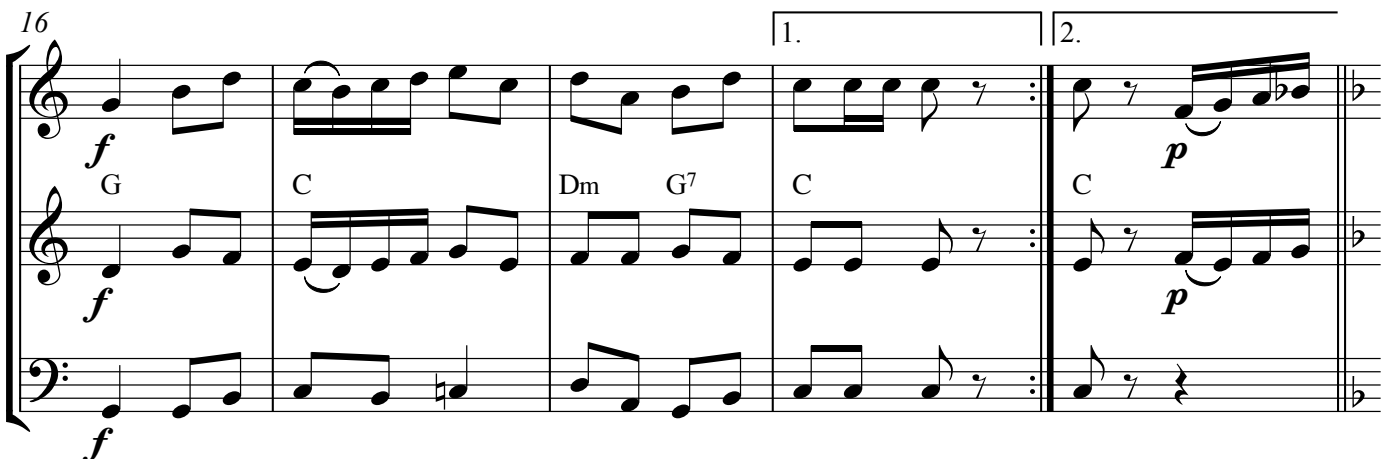
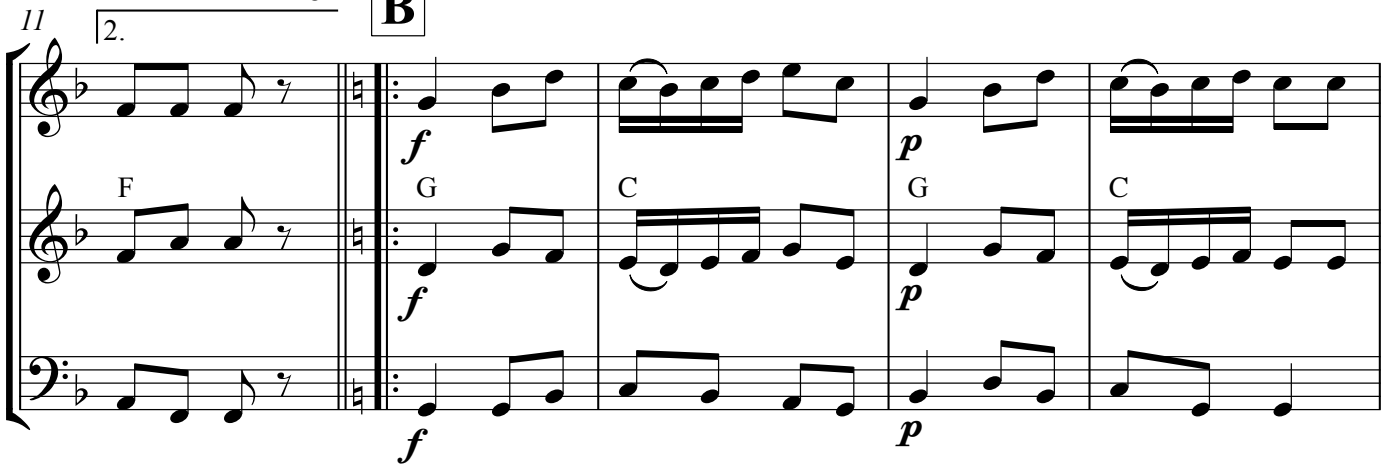
Arr.: Hubert Boone
Jan M.C. Geuns

A 



Fine

B



Polka - Huizingen

584 (224) - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system (measures 1-6) includes a vocal line and piano accompaniment. The piano part features chords D7, G, D, D7, G, and D. The second system (measures 7-11) continues the piano accompaniment with chords G, D, G, D, and G. The third system (measures 12-16) includes a vocal line with first and second endings, and piano accompaniment with chords D, D7, G, G, Em, and B. The fourth system (measures 17-20) continues the piano accompaniment with chords Em, Em, B, and B7. Dynamics include piano (*p*) and fortissimo (*ff*). A section marked 'A' with a repeat sign and a double bar line is located at the end of the first system. A section marked 'B' with a double bar line is located at the end of the third system. The word 'Fine' is written above the second ending of the third system.

Polka - Haacht

167 (134) - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

The first system of music consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The middle staff is the second voice part, also starting with *f* and ending with *p*. The bottom staff is the bass line, starting with *f*. The key signature is one sharp (F#) and the time signature is 2/4. Chord symbols D, G, D7, and G are placed above the middle staff. The system ends with a repeat sign.

The second system of music starts at measure 5 and is marked with a first ending bracket (A) and a repeat sign. It consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The middle staff is the second voice part, also starting with *p*. The bottom staff is the bass line, starting with *p*. The key signature is one sharp (F#) and the time signature is 2/4. A chord symbol G is placed above the middle staff. The system ends with a repeat sign.

The third system of music starts at measure 9 and consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic and ending with a piano (*p*) dynamic. The middle staff is the second voice part, starting with a piano (*p*) dynamic and ending with a piano (*p*) dynamic. The bottom staff is the bass line, starting with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 2/4. Chord symbols D and G are placed above the middle staff. The system ends with a repeat sign.

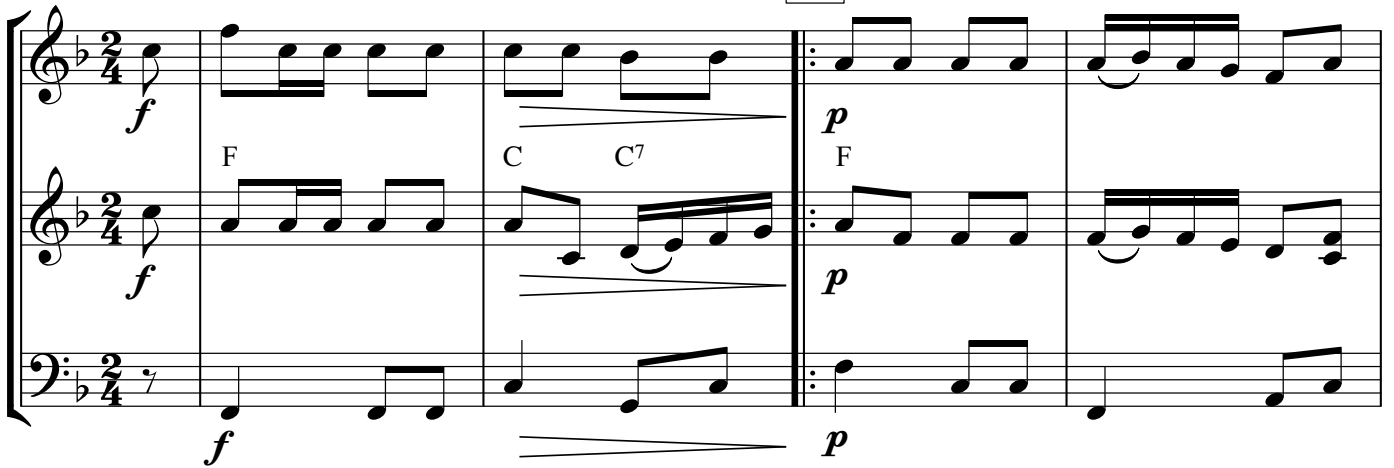
The fourth system of music starts at measure 13 and consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The middle staff is the second voice part, starting with a piano (*p*) dynamic. The bottom staff is the bass line, starting with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 2/4. A chord symbol G is placed above the middle staff. The system ends with a repeat sign.

Polka - Nederokkerzeel

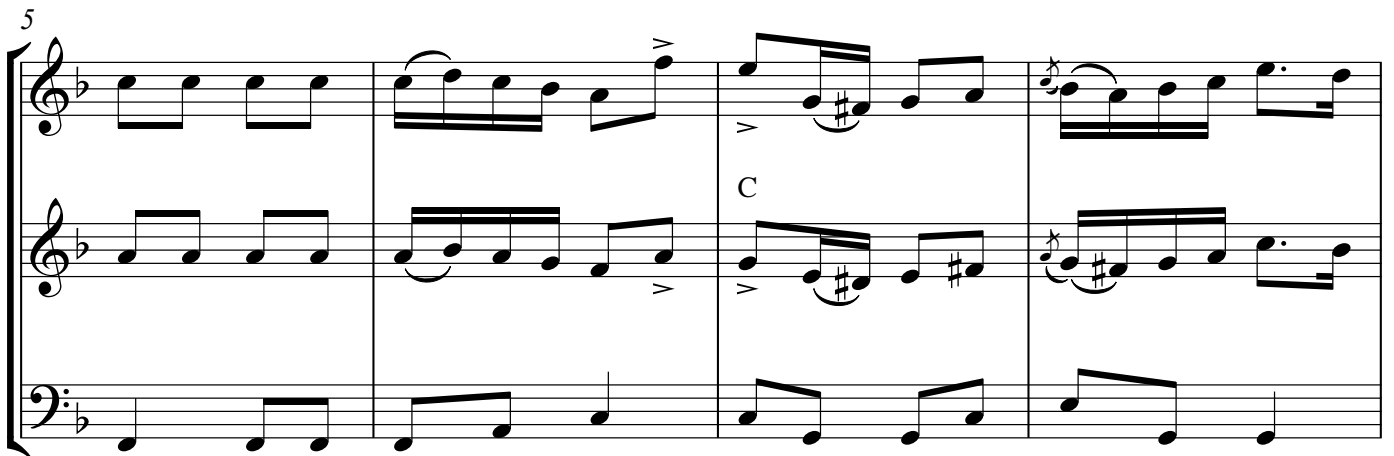
49 (171) - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

A 



5



9

Polka - Heist-op-den-Berg

163 (161) - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

The first system of music consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The vocal line features a melody of eighth notes. The piano accompaniment includes chords D, Em, A, and D. The bass line provides a simple harmonic accompaniment. The system concludes with a fermata over the final note.

The second system of music begins at measure 5, marked with a box containing the letter 'A' and a repeat sign. It continues with three staves: vocal, piano, and bass. The piano accompaniment features triplets in both the treble and bass clefs. The vocal line continues with eighth notes. The system concludes with a fermata over the final note.

The third system of music begins at measure 9, marked with the number '9'. It consists of three staves: vocal, piano, and bass. The piano accompaniment includes chords Em, A, and D. The system concludes with a double bar line and the word 'Fine' above it, followed by a key signature change to three sharps (F#, C#, G#).

Polka - Wezembeek-Oppem

1 (133) - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

The first system of the musical score consists of three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#) and the time signature is 2/4. The first four measures are marked with a forte *f* dynamic. The fifth measure is marked with a piano *p* dynamic. A first ending bracket labeled 'A' with a repeat sign and a double bar line with a repeat sign follows. The first ending contains two measures. The second ending contains two measures. The key signature changes to one sharp (F#) in the second ending. The bass staff has a *f* dynamic in the first four measures and a *p* dynamic in the fifth measure. Chord symbols are D, Em, A, D, and D.

The second system of the musical score consists of three staves: Treble, Bass, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The first five measures are marked with a forte *f* dynamic. The sixth measure is marked with a piano *p* dynamic. The key signature changes to one sharp (F#) in the sixth measure. The bass staff has a *f* dynamic in the first five measures and a *p* dynamic in the sixth measure. Chord symbols are A, D, and D.

The third system of the musical score consists of three staves: Treble, Bass, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The first two measures are marked with a forte *f* dynamic. The third measure is marked with a piano *p* dynamic. The fourth measure is marked with a forte *f* dynamic. The fifth measure is marked with a piano *p* dynamic. The sixth measure is marked with a forte *f* dynamic. The seventh measure is marked with a piano *p* dynamic. The eighth measure is marked with a forte *f* dynamic. The ninth measure is marked with a piano *p* dynamic. The tenth measure is marked with a forte *f* dynamic. The eleventh measure is marked with a piano *p* dynamic. The twelfth measure is marked with a forte *f* dynamic. The key signature changes to one sharp (F#) in the twelfth measure. The bass staff has a *f* dynamic in the first two measures, a *p* dynamic in the third measure, a *f* dynamic in the fourth measure, a *p* dynamic in the fifth measure, a *f* dynamic in the sixth measure, a *p* dynamic in the seventh measure, a *f* dynamic in the eighth measure, a *p* dynamic in the ninth measure, a *f* dynamic in the tenth measure, a *p* dynamic in the eleventh measure, and a *f* dynamic in the twelfth measure. Chord symbols are A, E, A, A7, Em, A, and D. The system ends with a double bar line and a repeat sign, followed by the word 'Fine'.

Polka - Nederokkerzeel

51 (127) - Notitie zanglijn en 2de stem: Hubert Boone

A

Arr.: Hubert Boone
Jan M.C. Geuns

Rubato

A tempo

Polka 'Bonjour' - Hever

(170) - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

Poco rubato

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of one sharp (F#). It features three staves: Treble, Middle, and Bass. The first two staves are marked with a forte *f* dynamic. A chord of D major is indicated above the first measure. The music consists of eighth and sixteenth notes with some phrasing slurs.

Musical notation for measures 6-11. The score continues with three staves. The dynamic changes to piano *p* in the final measure of this system. Chords A major, D major, G major, and D major are indicated above the staves. The notation includes various rhythmic values and phrasing slurs.

Musical notation for measures 12-15. Measure 12 is marked with a boxed 'A' and a double bar line. The tempo changes to 'Polka' with a treble clef and a 2/4 time signature. The dynamic is piano *p*. A triplet of eighth notes is marked with a '3' above it. Chords D major and G major are indicated above the staves.

Musical notation for measures 16-19. Measure 16 is marked with a boxed '1.' and a double bar line. The dynamic is piano *p*. Chords E minor (Em), A7, and D major are indicated above the staves. The notation includes a triplet of eighth notes and a first ending bracket.

Polka - Hever

143 (181) - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

♩=108

A 



Fine



Polka - Holsbeek

423 (220) - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

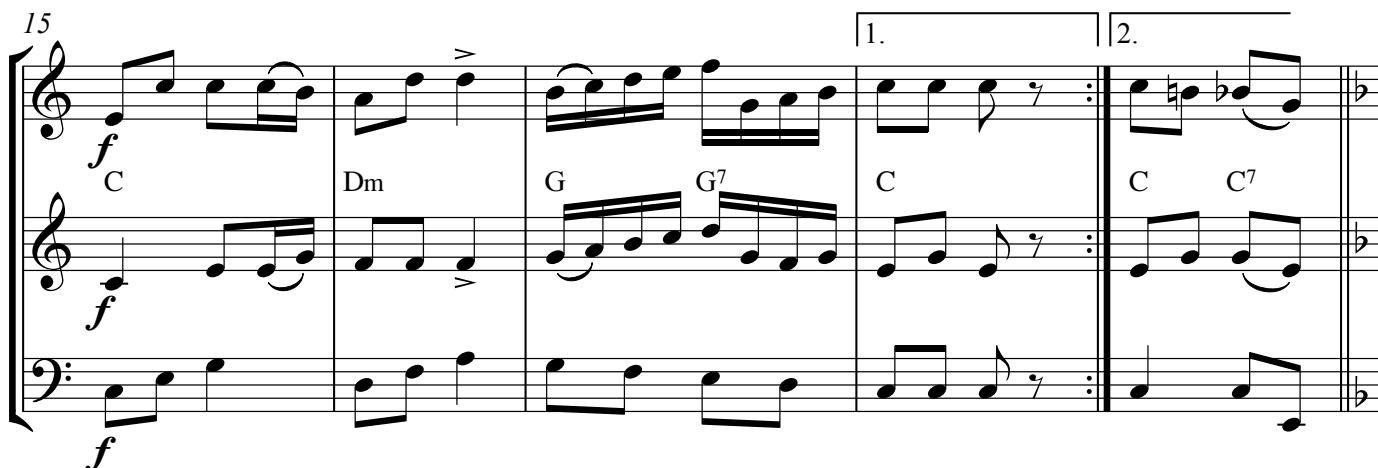
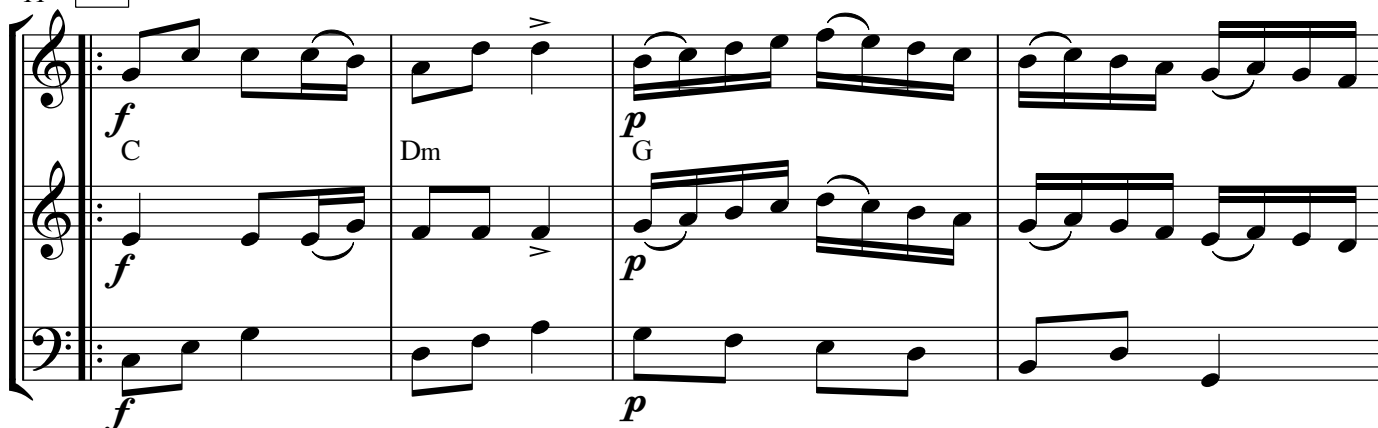
A 



Fine




11 **B**

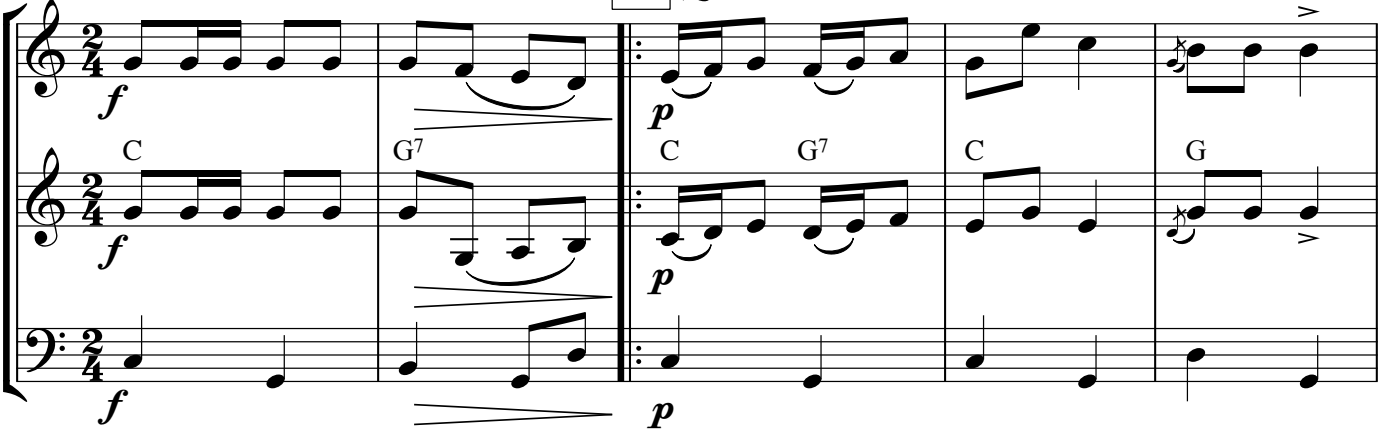


Polka - Meerbeek

9 (124) - Notitie zanglijn en tweede stem: Hubert Boone

Arr.: Hubert Boone
Jan M.C. Geuns

A 



6 **Fine**



11 **B**



15

