

# Hubert Boone Collection

## Polka's vol. 2

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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 Holsbeek

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

Arr.: Hubert Boone  
Jan M.C. Geuns

First system of musical notation (measures 1-4) in 2/4 time. The score consists of three staves: Treble (top), Treble (middle), and Bass (bottom). The first staff starts with a dynamic marking of *f* and a chord symbol of *C*. The second staff starts with a dynamic marking of *f*. The third staff starts with a dynamic marking of *f*. Chord symbols *G7* and *C* are present above the second staff in measures 3 and 4 respectively. The piece concludes with a fermata in measure 4.


Second system of musical notation (measures 5-8) in 2/4 time. The score consists of three staves: Treble (top), Treble (middle), and Bass (bottom). Measure 5 is marked with a box containing the letter 'A' and a repeat sign. The first staff starts with a dynamic marking of *p* and a chord symbol of *C*. The second staff starts with a dynamic marking of *p*. The third staff starts with a dynamic marking of *p*. Chord symbols *G* and *C* are present above the second staff in measures 7 and 8 respectively. The piece concludes with a fermata in measure 8.

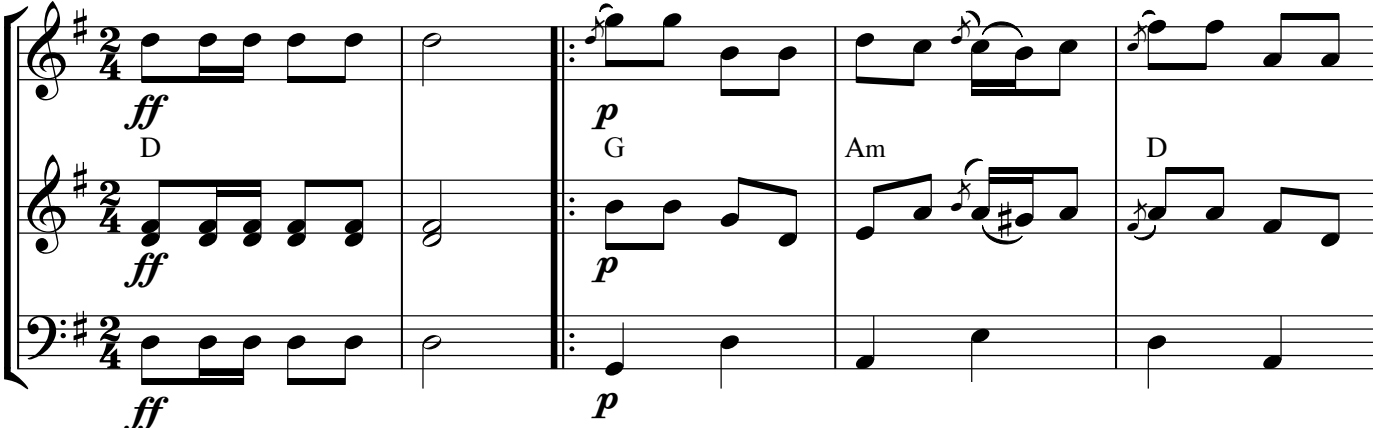
Third system of musical notation (measures 9-12) in 2/4 time. The score consists of three staves: Treble (top), Treble (middle), and Bass (bottom). Measure 9 is marked with the number '9'. The first staff starts with a dynamic marking of *p*. The second staff starts with a dynamic marking of *p*. The third staff starts with a dynamic marking of *p*. Chord symbols *G7* and *C* are present above the second staff in measures 10 and 11 respectively. The piece concludes with a fermata in measure 12, followed by the word 'Fine'.

# Polka - Eppegem

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

Arr.: Hubert Boone  
Jan M.C. Geuns

**A** 



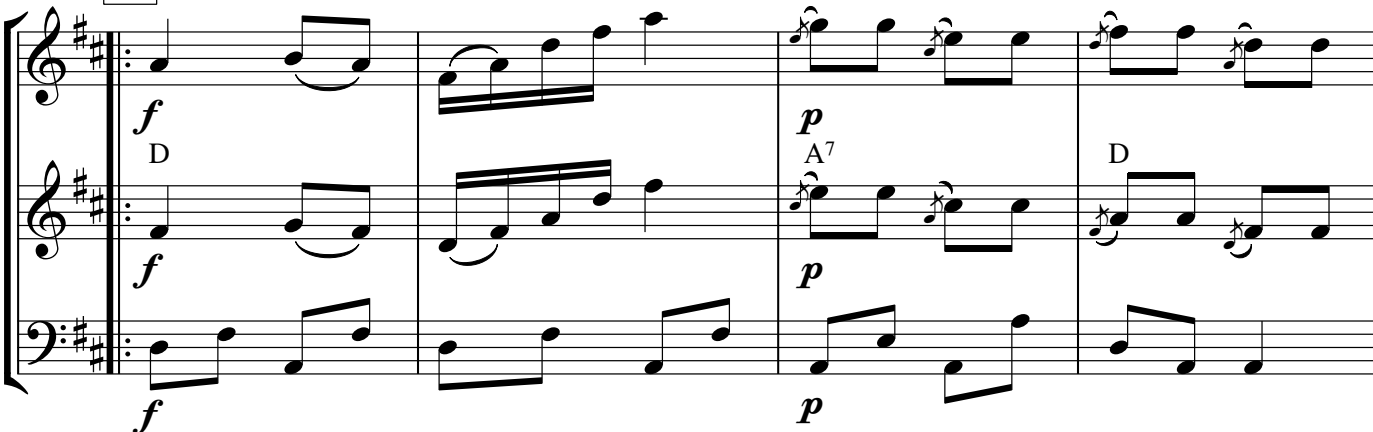
*ff* *p*  
D G Am D  
*ff* *p*  
*ff* *p*

6 Fine



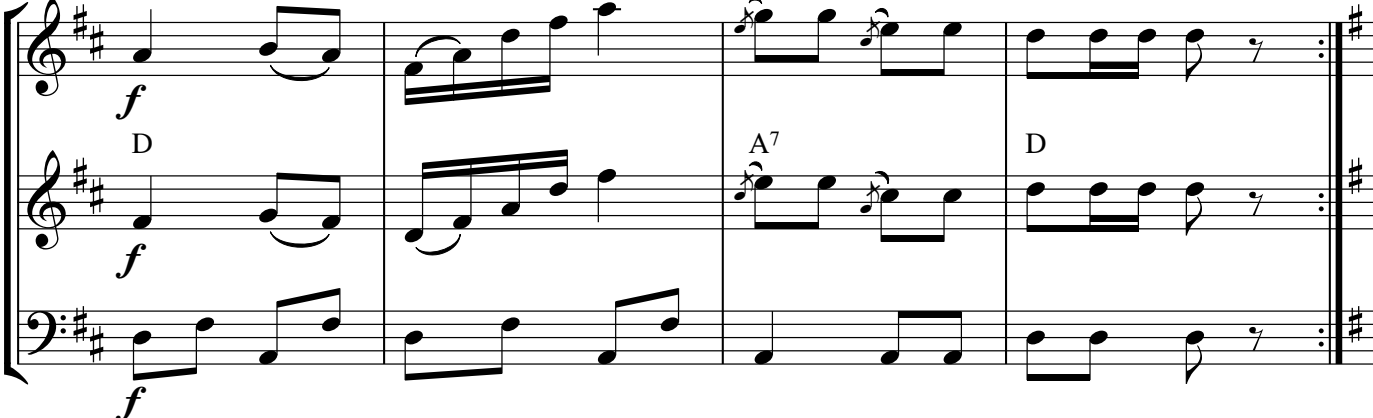
D7 G G Am D7 G  
*ff* *p*  
*ff* *p*

11 **B**



*f* *p*  
D A7 D  
*f* *p*  
*f* *p*

15



*f* *p*  
D A7 D  
*f* *p*  
*f* *p*

# Polka - Hever

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

Arr.: Hubert Boone  
Jan M.C. Geuns

The first system of the musical score consists of five measures. It is written for three staves: a treble clef staff (top), another treble clef staff (middle), and a bass clef staff (bottom). The key signature has one flat (B-flat) and the time signature is 2/4. The first measure is marked with a forte *f* dynamic. The second measure has a Gm chord. The third measure has a Dm chord. The fourth measure has an A chord. The fifth measure is marked with a piano *p* dynamic. The bass line starts with a rest in the first measure and then plays a simple rhythmic pattern.

The second system of the musical score consists of five measures, starting at measure 6. It is marked with a first ending bracket and a repeat sign. The key signature and time signature remain the same. The first measure has a Dm chord. The second measure has a Gm chord. The third measure has a Dm chord. The fourth measure has a Gm chord. The fifth measure has a Dm chord. The dynamic is marked as piano *p* at the beginning of the system.

The third system of the musical score consists of five measures, starting at measure 11. The key signature and time signature remain the same. The first measure has an A chord. The second measure has a Dm chord. The third measure has a Dm chord. The fourth measure has a Dm chord. The fifth measure has a Dm chord. The dynamic is piano *p*.

The fourth system of the musical score consists of five measures, starting at measure 16. The key signature and time signature remain the same. The first measure has a Gm chord. The second measure has a Dm chord. The third measure has a Dm chord. The fourth measure has an A chord. The fifth measure has a Dm chord. The dynamic is piano *p*.

# Polka - Antwerpen

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. The top staff is the vocal line, the middle staff is the second voice, and the bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The first two staves have a *f* dynamic marking. Chord symbols D, A7, and D are placed above the second, third, and fourth measures respectively. The system concludes with a fermata over the final note of the vocal line.

The second system of the musical score begins at measure 5, indicated by a box containing the letter 'A' and a repeat sign. The dynamic is piano (*p*). The system consists of three staves. Chord symbols D, A, and D are placed above the second, third, and fourth measures respectively. The system concludes with a fermata over the final note of the vocal line.

The third system of the musical score begins at measure 9, indicated by the number '9' above the first staff. The system consists of three staves. Chord symbols E7 and A are placed above the third and fourth measures respectively. The system concludes with a fermata over the final note of the vocal line.

# Polka-Galop - Elewijt

603 - Notitie zanglijn en 2de stem: Hubert Boone

Arr.: Hubert Boone  
Jan M.C. Geuns

The first system of music consists of three staves (treble, alto, and bass clefs) in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The first two staves have a B-flat clef. The first staff has a B-flat clef and a B-flat note. The second staff has a B-flat clef and a B-flat note. The third staff has a B-flat clef and a B-flat note. The music continues with eighth and sixteenth notes, ending with a piano (*p*) dynamic.

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 first staff has a B-flat clef and a B-flat note. The second staff has a B-flat clef and a B-flat note. The third staff has a B-flat clef and a B-flat note. The music continues with eighth and sixteenth notes, ending with a piano (*p*) dynamic.

The third system of music starts at measure 9 and is marked with a first ending bracket (1.). It consists of three staves. The first staff has a B-flat clef and a B-flat note. The second staff has a B-flat clef and a B-flat note. The third staff has a B-flat clef and a B-flat note. The music continues with eighth and sixteenth notes, ending with a piano (*p*) dynamic.

The fourth system of music starts at measure 13 and is marked with a second ending bracket (2.) and a 'Fine' marking. It consists of three staves. The first staff has a B-flat clef and a B-flat note. The second staff has a B-flat clef and a B-flat note. The third staff has a B-flat clef and a B-flat note. The music continues with eighth and sixteenth notes, ending with a forte (*f*) dynamic.



# Polka - Erps-Kwerps

543 (241) - 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. The top staff is the vocal line, the middle staff is the first instrumental part, and the bottom staff is the second instrumental part. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The first two staves have a melodic line with eighth and sixteenth notes, while the bottom staff provides a simple bass line. Chord symbols Eb and Bb are indicated above the first two staves.

The second system of the musical score starts at measure 6 and is marked with a repeat sign and the letter 'A'. It consists of three staves. The dynamics are piano (*p*). The melodic lines in the top two staves are more active, featuring eighth and sixteenth notes. Chord symbols Eb and Bb are present. The bottom staff continues with a steady bass line.

The third system of the musical score starts at measure 11 and includes a first ending and a second ending. It consists of three staves. The key signature changes to one flat (B-flat). The first ending is marked with '1.' and the second ending with '2.'. The word 'Fine' is written above the second ending. The dynamics are forte (*f*). Chord symbols Bb7, Eb, and Bb are indicated. The bottom staff has a simple bass line.

The fourth system of the musical score starts at measure 16 and consists of three staves. The dynamics are piano (*p*). The melodic lines in the top two staves are more active, featuring eighth and sixteenth notes. Chord symbols F, F7, and Bb are indicated. The bottom staff continues with a steady bass line.