

*1
Frasque dances. and melody's.*

Janet H. Blunt
her book
1915-1917.

157

No 1

THE SIXPENNY Manuscript Music Book

No 1. Ordinary 12 Stave, Open.

" 2. For Piano Music WITH Clefs

" 3. For Vocal Music AND Brackets

FRED T. C. WEBB,
Pianoforte and Music Warehouse,
34, HIGH STREET (OPPOSITE THE POST OFFICE),
BANBURY.

*Alderbury Manor.
Banbury. Oxon.*

M. S. Stark Janet M. Blauth

July - 1917 -

Basque Music



20
||

15

20
||

Copied by J.H. Blant.

No. 1. "Marche des mascarades."

Copy. from M. S. S. de Mons. Ambroise Petoury.
Musique - (of Bandwagons). at
Mauron. Scale.

This is the processional tune of the Basque Dancers as they come en train two舞.
(or a) following their musicians. [16]

No 2

"Chibaleat" Danza.

("Hobby-Horse. dance).

"Godaleat" Danza.

{ or Danse des ver-
(over a wineglass.)

No 3

"Is it the 9th of November?" Danse de Satan

Mons. Petoury? He wrote the tune
with this signature (B-flat major.).

"Bon Voyage Mons. Dumillet," writes
Basque world.

No. 4

La "Gavotte" (Basque.)

Handwritten musical score for 'La Gavotte' (Basque) in 2/4 time, featuring three staves of music with various note heads and stems.

La Gavotte - Variations.No 4.

Handwritten musical score for 'La Gavotte - Variations' in 2/4 time, featuring five staves of music with various note heads and stems.

Fin. (Copy from M. S. of
Mme. A. Ambroise Satzoury.
of Maucon. Soule, France.
B.P.)

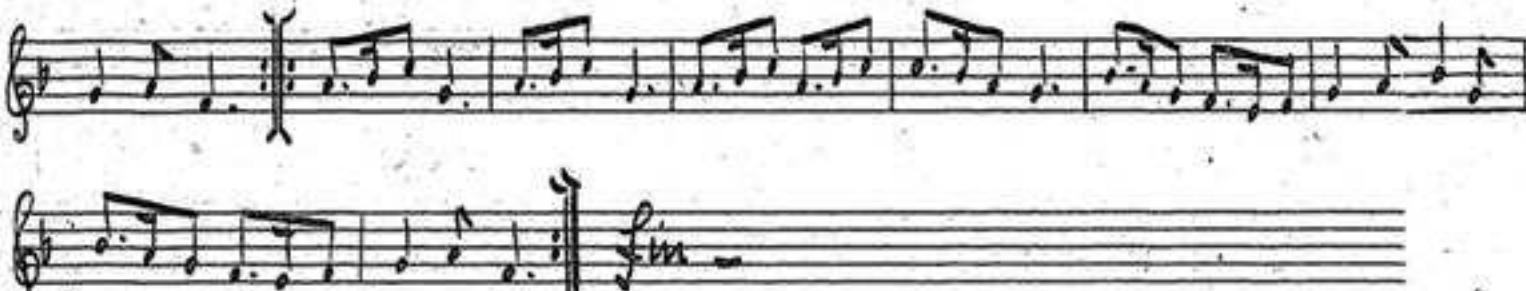
No 5

(Music 8 had this all written on
one long line, but the repeats
as below -)

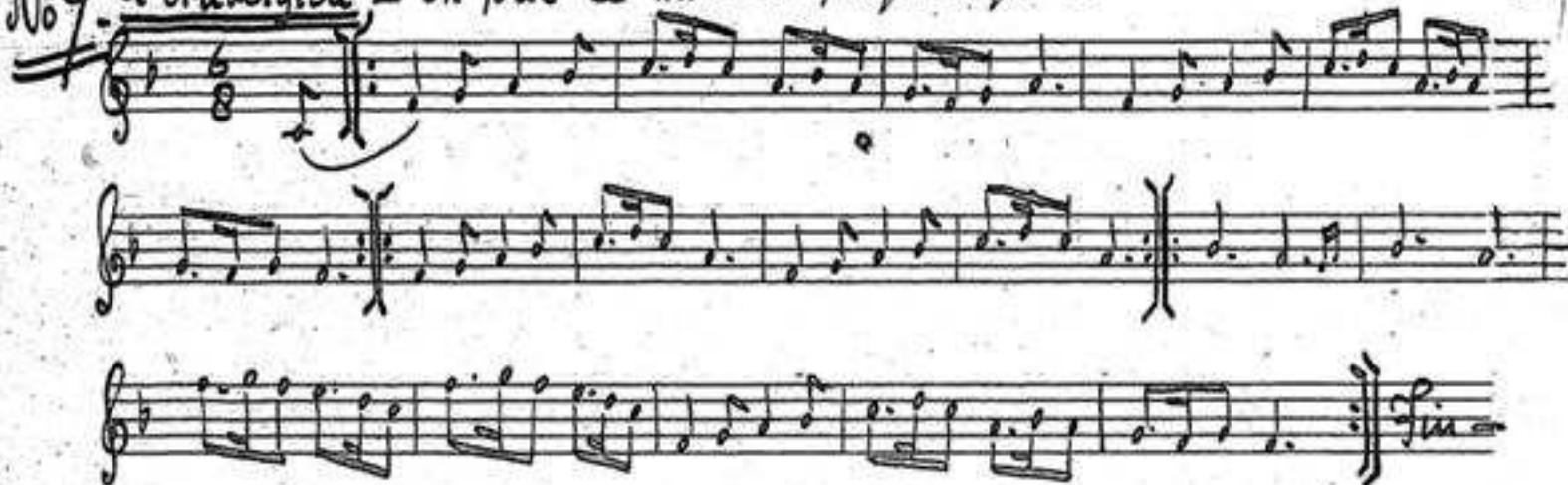
Zorzico. (Cela va de qu'il faut répéter
la même ligne 8 fois -)

Handwritten musical score for 'Zorzico' in 2/4 time, featuring two staves of music with various note heads and stems, ending with a repeat sign and 'fin.'

page 3
[18] "Il faut jouer cette ligne 4 fois en suivant." (The D.S.S. was all on one long line.)



No. 7 "L'Aubergiste" — on joue ce morceau jusqu'à ce que les danseurs disent "assez."



No. 8 "La Marche Pastorale." (tout à fait ancien) (Probably used for the village play. or "Pastorale".)



page 4 (See also Page 125. of Salaberry's Collection of Basque songs -)

(No. 9) (The air (trifilar) very slow). Air Basque.

(not a dance.?) also from
unless a fandango in 2-part Mons. A. Satzoury,

No 9

The musical score consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff is in 2/4 time (indicated by '2/4'). The music is written in a treble clef. The lyrics are written below the notes, divided into three sections. The first section starts with 'I-a-n-t-e-n-a-n-i-n-u-z-u' followed by 'Khi-hi-a-gar-ni-an-' and ends with 'I-a-n-t-e-n-a-n-i-n-u-z-u'. The second section starts with 'Khi-hua-gar-ni-an.' followed by 'ar-da-na du-da-la-za' and ends with 'Nig-ge-ni-be-gi-an.' and 'ar-da-na du-da-'. The third section starts with 'fa-rik' and 'ni-ge-ni-be-gi-an.'. The score includes dynamic markings such as 'ff' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The lyrics 'Ailia zentzi e-hun Nenizentzi an-ki-ri-a-reu il-kirene be-de-na-tzi-an.' are written below the third staff.

Fragments
of another
song?
Page 260
of Salaberry's
Collection.

No. 10

(a Song)

"Air Basque."

also from Mons. A. Satzoury.

The musical score consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff is in 2/4 time (indicated by '2/4'). The music is written in a treble clef. The lyrics are written below the notes, divided into three sections. The first section starts with a single note followed by a series of eighth notes. The second section starts with a single note followed by a series of eighth notes. The third section starts with a single note followed by a series of eighth notes. The score includes dynamic markings such as 'ff' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte).

roll "Charmantine" fait par Antoine Solonay. Saint Basque.

paper b.

[21]



Copied from his M.S.C.
as played by him for Fêtes &
Pardonales (?) by J. H. Blunt

Saut-Basque. Mcnein.

"fait par Amélie Sato ¹⁸⁴³
Musicien à Mauléon
Sous le B.P. France

2012 [22]

over





Copy. [unclear] from "Sants Basques." "Montchirio."
M.S.S. of Mrs. A. S. Cooley.

This air is evidently
similar in theme to
the "Montchirio" No 15.
as given to J. H. B. by
Mme. Jean Bentahery of
St. Jean Pied de Port.

(No. 15)

A handwritten musical score for ten staves, all in treble clef, in common time with a key signature of one sharp. The score is divided into two sections: section 1 (measures 1-5) and section 2 (measures 6-10). Various dynamics are indicated throughout the score, including forte, piano, and forte. Measure numbers 1 and 2 are written above the first and second staves respectively.



Fait par Ambroise Satçany - Musicien.
Manleur. Soule. B.P. France.
copie. T. 1913.

Copy J.H. 13. from
m. 55. fait par
Mons. Ambroise Sabourin
Musicien. Maestro. Sonne. B.P.

(Saut Basque. "Chikandriac."

(Page 11.)

[26]

No 14.

A handwritten musical score for 'Saut Basque' in 6/8 time. The score consists of ten staves of music, each with a different key signature (F major, G major, A major, C major, D major, E major, F# major, G major, A major, C major). The music features various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up and others down. Measures are separated by vertical bar lines, and repeat signs with dots are placed at the beginning of several staves. The score concludes with two endings: '1^{re} fois.' and '2^{me} fois.'

page 512
Copy. J.H.B.

[27]

(no 14.) "Sant Basque Chalandre". (Part. par Adolphe Setoury. Musicien.
Maucon. Sante. B.P. France Aug. 1913.)

The musical score consists of ten staves of handwritten notation on five-line staff paper. The key signature varies throughout the piece, including G major, F major, E major, D major, C major, B major, A major, and G major. The time signature also changes frequently, including measures in common time, 2/4, 3/4, and 6/8. The notation includes various note heads, stems, and bar lines. Several measures are grouped by vertical brackets. In the middle section, there are two measures labeled "1er ton" and "2e ton." In the final section, there are three measures labeled "1er -" and "2e -". The score is written in black ink on white paper.



Copy of M.S.S. "Fait par Ambroise Satoury, Musicien,

Maucler. Pyrenees. B.P. France.

July 1913.

or Aug. 2nd. These dances airs are used at the Fêtes - the "Pastorales" (village Plays) and all occasions & competitions of Basque National dancing. The local musicians use the Three hole pipe - or flute - at other times a violin - or even a small bowed Morris Pipe was heard music at Maucler - and provided music for many village festivals. He wrote this down specially for J.H.B. except No 2. 12. + 13. of which he already had the M.S.S. and lent it to J.H. Blunt. The rest he kindly gave to her -



(This was written out for J.H.B. by
M. S.S. D. Dakring. This flute is similar
(to the old English Morris flute - of 3 holes.

This is the scale of the Basque 3 hole wooden flute - or pipe - (with fingerings).

for which most of this dance music etc was written - The higher notes are made by Harmonics - The dancers at Maucler were accompanied by a flautist and had no other music (not even the drum or tambour) on that occasion. July. 2. 1913 -

June 28 or 30th
1913.

Le Monchico . . . Santo Basque. { Copied by J. H. Blunt from
M.S.S. given to me by
Monsieur Jean Bentaberry.

No 15

Monsieur Bentaberry taught the Santo Basque to the pupils of
the Ecole Communale - St. Jean Pied-de-Port. They danced
it for J.H. Blunt, & Monsieur B.Y. played the music on his violin.

Musician -
St. Jean Pied-de-Port.
B.P. France.



Copy from M.S.S. of

Suite. (Sous Basque).Jean Bontakerry.
Maulion.

page 16.) Copy. of M. S. S. June 1913
[3])

Autre "Suite" (Santo Basque.) de Mons. Jean Bentzberry
Musicien. St. Jean. Pied de Port.

No 17.

Three staves of handwritten musical notation in common time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of eighth and sixteenth note patterns.

This with dance directions.
(in Basque) Reg. 80. "Luzai diarreac".
ff. erdiska - "Sante elia liare" (al Pierre)

No 18.

Two staves of handwritten musical notation in common time. The top staff has a treble clef and the bottom staff a bass clef. The music includes various dynamics like ff. and ff. erdiska, and markings like zokor., zokor., and dyo 3 claps. The bottom staff also features "erdiska." markings.

The last part was also noted from the players by J.H.B. while watching the dancing of the Schubertines at Le Puy.

No 19

A processional Dance, used at Weddings & Fêtes. Danced by couples in procession up & down the streets. Sung & described by J.H.B. himself. Arranged by J. H. B. for the Ecole Communale. St. Jean. Pied de Port.

Noted by J. H. Bentz. "Le Carabecade" Air du Yonne.
June 26. 1913.

Dance des Volants. (Volante & Danse)

Lively

Three staves of handwritten musical notation in common time. The top staff has a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is marked "lively" and includes dynamic markings like ff. and tempo markings like "Tut." and "2 min."

Noted J.H.B.
June 22, 1913.

(Part only I am) Air, played by an old fiddler & a child with triangle,
at St. Jean de Luz - Biarritz

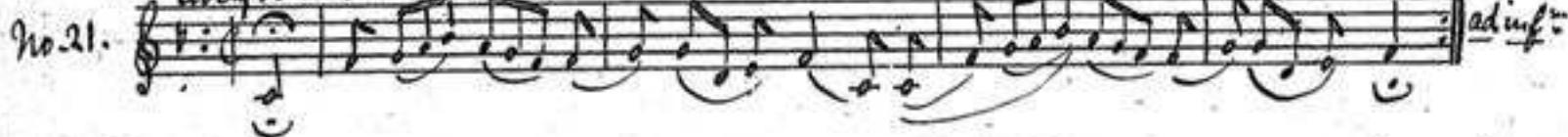
Page 17-

[32]



Noted by J.H.B.
lively, rather fast.

A Children's Singing and Chasing game, at St. Jean Pied de Port
June 1913.

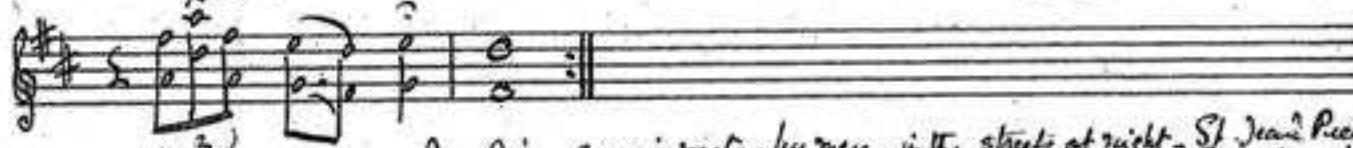


Noted J.H.B. St. Jean Pied de Port. "Chant de l'Aubepine"

June 24th 1913. 4.30 A.M.

The lower part is from a memory of the harmony.

Sung by girls at 4.30 a.m. (in parts)
on June 24th, fête de Jeanne ^{very clear singing voices} so they started on a
pilgrimage to a chapel in the hills. to fetch bunches of
Aubepine to hang on their houses till next year - for luck.



Noted J.H.B. June 24/13.

An Air - sung in parts - by men - in the streets at night - St. Jean Pied de Port
The parts work off ~~above below~~.



Noted J.H.B. Mauléon (first). -
June 29th

Air sung in parts by men at a supper party -
Mauléon - at 3rd. June 29/13. St. Félix ^{the song}
"Maitia mua" ^{sung in three parts.}



Poetic slow.

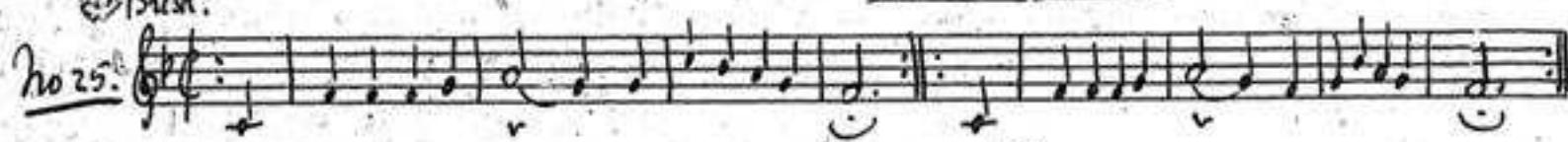


In some parts this
became the song
as a sort of
Round

Air. (noted at St. Jean Pied de Port - probably, a children's singing game)

June - 1913. by J.H.B.

Brisk.

No. 25. 

No. 26 

No. 27 

fin.

No. 27 

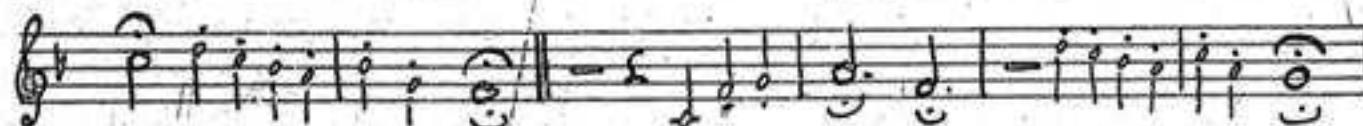
Repeat 1st part. & so on.

A very frequent song (by night-walkers, chiefly) probably patriotic. The pauses were very long drawn-out. The whole chord held, when - as usually - singing in parts - they were -

The parts above, asked
as follows.

No. 28. 

Patri-a..



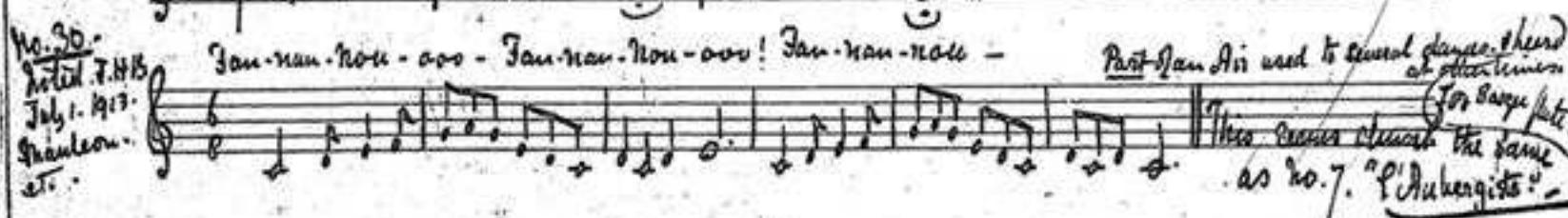


Something similar. (almost a Yodel.) "A summer song!" —

No. 29. 

June 29th 1913.
Guadalupe
1st from P.D.P.

O! Jan-nan-nou-o! Jan-nan-hou-o! O! Jan-nan-nou-o! Jan-nan-hou-o! Jan-nan-hou-o! O

No. 30. 

Noted J.H.B.
July 1, 1913.
Guadalupe
etc.

Jan-nan-nou-ooo - Jan-nan-nou-ooo! Jan-nan-nou-

Patri-Jan Air used to several dances, heard
at other times

(For Basque fete).

This never changed the name
as no. 7. "P'Aubergiste" -

[347]
Noted from memory.
J. H. B. Apr. 1 May 1913.

"L'Alleluia" Pasque (by the congregation)
a hymn sung in many churches from Easter to
Whitsun-tide. Heard (T.B.P.) at St. Paul's
o Sanc... etc.

No. 31

Al-le-lu-ia, Al-le-lu-ia--
Al-le-lu-ia, Al-le-lu-ia-

Another Version - am uncertain which was noted the more correctly.

2031^a

Al-le-lu-ia, Al-le-lu-ia.

Al-le-lu-ia, Al-le-lu-ia-

The harmonies were very
oddly - & much in sixths.

A children's singing game - in 2 lines - advancing, returning to each other

(2nd part) - is it my own addition or remembered? (It was not then noted.)

445.

[35]



(Copy)

"Jeiki, Jeiki, Etchenkuak." Air Basque. Copied from Mrs. Salaberry's Collection
 (Often heard at St. Jean Pied de Port sung
 by parties of men at night - flute and
 (noted by H.H.)

Mel. $\text{A}=72$. Energico.

Jeiki, Jeiki etchenkuak, orgia da zahala.
 Hebasot mintzatzan da zithasozko trumpeta,
 Bai etxere ikharatzen, Olandresen ibarra-
 (Zihorituruz...) (Text Souletin.)

Débout, débout, gens de la maison, il fait grand jour.
 Sur la mer résonne la trompette d'Argent.
 Et aussi tremble la rivière hollandaise.

(Traduction) —

(Copy)

Air Basque - "Maïtia, Nun Zira?" (Page 5 of the Salaberry Collection.)

(Bien-aimée, où êtes vous?)

Mel. $\text{A}=80$.

Compare this with the air no. 24. in this
 Missal - noted at Maulion by J.H.B. where
 she was told of this song known in three parts - story by a
 old woman of
 Germinicelle
 in Parastina.

T.B.

My informant said that "La Parastina", (a nickname) - was now (1913) a very old woman - but that she had been a very fine singer in her day - & also a fine dancer of "Le Saut Basque". The name of her song - (above) as given me - was "Maïtia Annonciade" and the first line was given as "Nique ebentüt ethussten" - but this may not be correct.

Another song of La Parastina was "Oi prima egera" - ^{W.H.S.} (taken down via wu) — ^{W.H.S.}
 Sultan fida turque -

(Page 52. Salaberry Collection) —

Danza Korda, by Volants de St. Jean Pied-de-Port, noted by T. Alford, 1925.

Quick polka time.

Single file between linked bouquets. First & last man carrying bouquets.

Cadena-Dantzaz Dances de la Chaise from M^{me} Triller, noted by T. Alford.

"une petite danse"

Ainhoures à Saint Sébastien from M. L. Cork in Musée Basque de Bayonne

Dance de Terre another variant played by Soule Tchirulari, noted by G.B. & T. Alford. (a portion only.)

De capo.

[38]

Santo Basque Monterico-

JHB/20 NS

A2

The musical score consists of ten staves of handwritten notation. The notation is primarily in common time (indicated by a 'C'). The first six staves are grouped together under a single measure line, while the remaining four staves are grouped under another. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests. Dynamic markings include 'pianiss' (pianissimo) and 'p' (piano). Section labels '(A)' and '(B)' are present, with '(B)' appearing above the fifth staff and '(A)' appearing above the ninth staff. The score is written on a grid of five horizontal lines and four vertical bar lines per staff.



by
me
an-

(Copy)

Made by J. H. Blunt from
Aug. 1913

M.S.S. Fait par Ambroise Sateoury - Musicien
Mouzon - Soule - B.P. - France.

no 8.

La Gavotte - (s.)

JHB/20

[40]

115
A 2



N.H.

La Gavotte - Variations.



(copied) from M. S.S. noted down by
Mons^r. Andreose Satoray,
Musician. Maulana.
(Sonata) B.P.

over

N^o 5

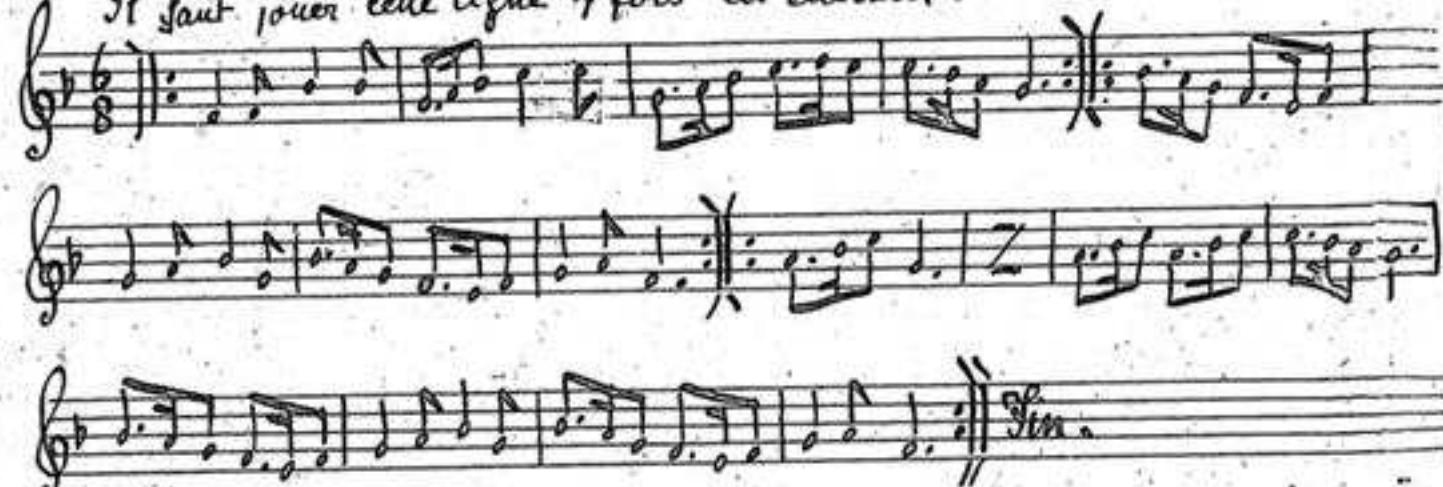
Zorzieo - cela veut dire qu'il faut répéter la même ligne 8 fois.

[CHI]



Il faut jouer cette ligne 4 fois en suivant.

N^o 6



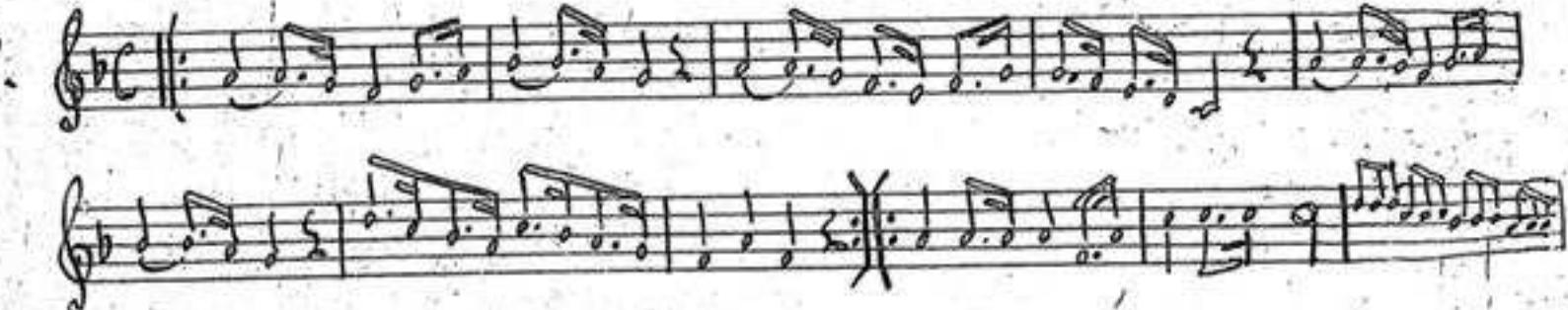
L'Aubergiste - On joue ce morceau jusqu'à ce que les danseurs disent "assez".

N^o 7.



La marche "Pastorale" tout à fait ancien.

N^o 8.





Nº. 1.

Marche des Mascarades

[43]



No. 2.

Chihalot Danza -

Godalet Danza



Danse des Satans.



15/2 [244] JHB/20

Saut Basque; Mancin.

(Copied from No. 55. of
Mme. Etelkaire Satoury,
chef d'Orchestre à Boulogne.)

B.P.

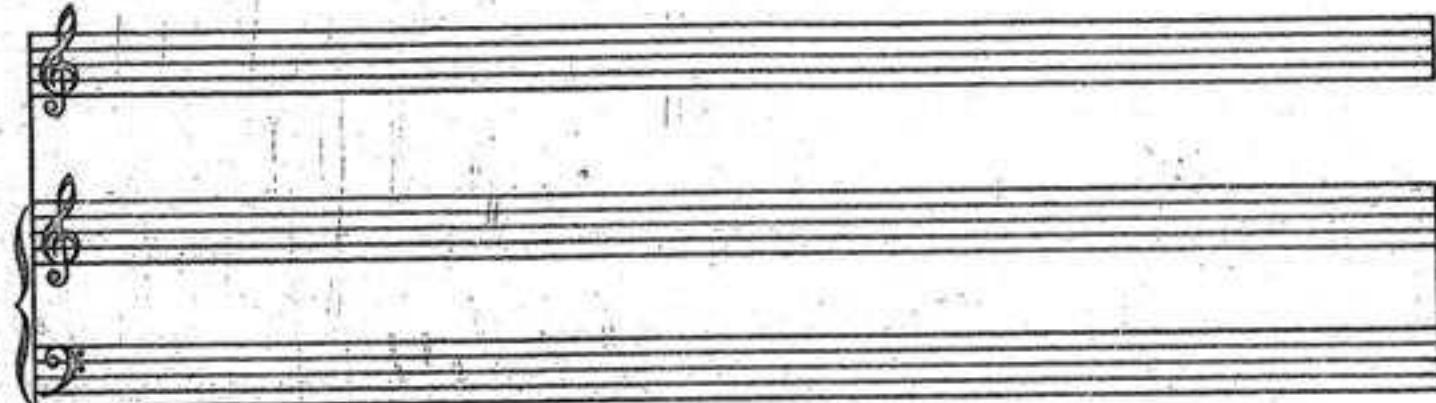
A handwritten musical score for a solo instrument, likely a guitar or mandolin, featuring ten staves of music. The score is written in common time (indicated by 'C') and uses a treble clef. The key signature changes between G major (one sharp) and A major (no sharps or flats). The music consists of sixteenth-note patterns with various slurs and grace notes. The score is divided into measures by vertical bar lines and sections by double bar lines with repeat dots. The handwriting is clear and consistent throughout the piece.





qui est ce qui passe si tard, compagnons d'la Marjolaine,

qui est ce qui passe ici si tard, que', que', sur le que' ?





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