

Cambridge University Press

978-0-521-10598-9 - Saibara: Japanese Court Songs of the Heian Period, Volume Two

Elizabeth J. Markham

Excerpt

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APPENDIX I

COMPLETE TRANSCRIPTIONS OF THE 55 SAIBARA PRESERVED
IN TABLATURES FOR LUTE AND ZITHER IN THE TWELFTH-CENTURY
MANUSCRIPTS, SANGO-YŌROKU AND JINCHI-YŌROKU

NOTES TO THE TRANSCRIPTIONS

Detailed descriptions of the conventions adopted in the transcription into staff-notation of lute- and zither-tablatures, in SGYR and JCYR, of the symbols used to indicate the ostinato percussion-patterns for clapper, and of the principles for the reconstruction of voice-parts, in the light of the text-underlay in SGYR and JCYR and from mensural and rhythmic information supplied by TB and NF, have been given in Volume One, Chapters II and III. A probable performance speed of ♩ = MM 60 - 80 is proposed.

Regarding lay-out, transcriptions of the 55 *Saibara* (both primary and alternative versions) are presented in the sequence in which they occur in SGYR and JCYR. Translation of titles¹ and song-texts has not been attempted, but for each song the text (reproduced from Usuda's annotated edition²) is given and transliterated³. Where a translation exists this too is given. All prefatory matter is reproduced and translated, but marginal glosses and long glosses appended to the notations have not been included, for reasons set out in Volume One⁴.

The individual transcriptions are set out in the following sequence of staves, etc., from above downwards: voice-part (reconstructed), romanised song-text, clapper-pattern, instrumental accompaniment (zither above lute), and song-text in *katakana* (modern forms; for Heian forms used in SGYR and JCYR, see overleaf).

1. Many titles appear to be place-names.

2. For bibliographical details, see Volume One, p. xvii, f.n. (g).

3. I am indebted to Dr D.E.Mills and Professor Mikiko Ishii for assistance with transliteration. The texts are taken from the primary musical sources and occasionally differ slightly from those reproduced from Usuda.

4. See Volume One, p. 106 f.n. 71. Where necessary the transcriptions have been edited, but since this usually involved no more than supplying secondary tablature-signs, emendations are not indicated.

KATAKANA IN SANGO-YÖROKU AND JINCHI-YÖROKU

	Modern forms	Heian forms		Modern forms	Heian forms		Modern forms	Heian forms		Modern forms	Heian forms		Modern forms	Heian forms	
	A	ア		I	イ		U	ウ		E	エ		O	オ	
K	ka	カ		ki	キ		ku	ク		ke	ケ		ko	コ	
S	sa	サ		shi	シ	シ	su	ス	ス	se	セ	セ	so	ソ	
T	ta	タ	タ	chi	チ		tsu	ツ		te	テ		to	ト	
N	na	ナ		ni	ニ	ニ	nu	ヌ		ne	ネ	子	no	ノ	
H	ha	ハ		hi	ヒ		fu	フ		he	ヘ		ho	ホ	フ
M	ma	マ	マ	mi	ミ		mu	ム		me	メ		mo	モ	
Y	ya	ヤ					yu	ユ	上				yo	ヨ	
R	ra	ラ		ri	リ		ru	ル		re	レ		ro	ロ	
W	wa	ワ	来	(w)i	ヰ					(w)e	ヱ		(w)o	ヱ	
	FINAL N			n	ン	ン									

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In the pages that follow, the reconstructed voice-parts are to be regarded as tentative. It is hoped that further study of the textual sources TB and NF may eventually permit more detailed reconstructions. The use of ' in the voice-parts indicates occurrences of *ichi* — in TB and NF. (For certain items, the usage of *ichi* — in the sources is ambiguous and no attempt to relate versions from TB or NF with reconstructed voice-parts has been made.)

Zither-parts are transcribed an octave higher than sounding (see Volume One, p.62).

For a short explanation of conventions adopted for the romanisation of song-texts in the transcriptions the reader is referred to the Note on Romanisation at the beginning of Volume One.

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6

高砂たかさぎの さいささこの 高砂たかさぎの
長生染殿 拍子三十一
七段 一段五・二段四・
四・五段六・六段五・七段四

尾上おののへに立たてる 白玉しらたま玉たま椿つばき 玉柳たまやなぎへこの第一段、二説
あり

それそれもがと さむ 汝まじもがと 汝まじもがと
練緒ねりも染緒せんもの 御衣みぞ架かけにせむ 玉柳

何なにしかも さ 何なにしかも 何なにしかも
心こころもまたいけむ 百合花ゆりばなの さ 百合花ゆりばなの
今朝けさ咲あいたる 初花はつばなに 逢あはましものを さ
百合花ゆりばなの

又説、「逢はましむのを」。

Takasago no
 Sa isago no
 Takasago no

Onoe ni tateru
 Shiratama tamatsubaki
 Tamayanagi

Sore mo ga to
 samu Mashi mo ga to
 Mashi mo ga to

Nerio samio no
 Mizokake ni semu
 Tamayanagi

Nani shikamo
 san Nani shikamo
 Nani shikamo

Kokoro mo mataikemu
 Yuribana no
 sa Yuribana no

Kesa saitaru
 Hatsubana ni
 Awamashi mono o
 sa Yuribana no

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1 TAKASAGO 高砂

Seven sections, each of five measures, together thirty-five measures
七段 拍子各五合 節三十五

1

Ta-ka-sa-go no

タ ア ア

3

Sa i-sa-sa-go no Ta-ka-sa-go

サ イ サ サ ア

5

no

)

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8

SECTION II

Fourth, sixth, and seventh sections are the same melody [as this]

6

O no-e ni ta-te-ru

オ ノ エ ニ タ テ ル

8

Shi-ra-ta ma ta-ma-tsu ba-ki Ta-ma-ya-na

シ ラ タ マ タ マ ツ バ キ タ マ ヤ ナ

10

-gi

ギ

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SECTION III

The fifth section is the same melody [as this]

So—re mo ga to

ソ レ モ カ ト

sa—mu Ma—shi mo ga to Ma—shi mo ga

サ ム マ シ モ カ ト マ シ モ ガ

to

ト

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10

SECTION IV

16

Ne-ri-o sa-mi-o no

ネ リ ヲ ミ ヲ

18

Mi-zo-ka-ke ni se-mu Ta-ma-ya-na

ミ ソ カ ケ ニ セ ム タ マ ヤ ナ

20

-gi

SECTION V

21 4/4

Ni shi-ka mo

ナニシカモ

23 4/4

sa n Na ni shi ka mo Na ni shi ka

サナニシカモ ナニシカ

25 4/4

-mo

モ