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-YOROKU AND JINCHI-YOROKU**

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**FINAL N ん**
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 いち — in TB and NF. (For certain items, the usage of いち — 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.
高砂の
ささらの
高砂の
尾上に立てる
白玉桜
の第二
三説
あり

それでも
波かもと
波かもと

織姫の
御衣裳にせむ
玉朝

何しか
何しか
何しか

百合の
心もまた
何しか
何しか

百合の
初朝に

百合花

又説「海なしものさ」

Takasago no
Sa isago no
Takasago no

Once ni tateru
Shiratama tamatsubaki
Tamayanagi

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

Nerio samio no
Nizokake ni semu
Tamayanagi

Nani shikamo
san Nani shikamo
Nani shikamo

Kokoro mo mataikemu
Yuribana no
sa Yuribana no

Kesa saiataru
Hatsubana ni
Awanashi mono o
sa Yuribana no
1 TAKASAGO 高砂

Seven sections, each of five measures, together thirty-five measures.

1. Ta-ka-sa-go

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

5. no
SECTION II

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

O-n-o-e ni t-a-t-e-r-u

Shi-za-ta- ma t-a-ma-tsu-ha-kí T-a-ma-ya-ná

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SECTION III

The fifth section is the same melody [as this]
SECTION IV

Ne-ri-o sa-mi-o no

Ni-ko ka-ke ni se-mu Ta-ma-yo na

gi

sa-mi-o no

Ta-ma-yo na
SECTION V

\[ \text{N\-ni shi-ka-mo} \]

\[ \text{sa-n N\-ni shi-ka-mo N\-ni shi-ka} \]

\[ \text{mo} \]