


間として何等樂音の存在なく、間隙を置くと云ふことはないの
ある。

◎注意二 尙念の爲め、本譜下段の二に就て一通り説明して見
やう、(以下之れに準すれば宜い)。 先づイ音所

を中指薬指の二本で押さへ、初め二拍子だけ心の内に數へて、三
拍子目に三の糸を開放絃(即ちどこも押さへないで)の儘にて一拍子
丈打ち、次に半拍子の間をあけ、こんどは四の糸を半拍子で三音
階を打ち撥し、續て四音階を一拍子に打ち、二拍子撥は動さず糸
を押さへた指は其儘にして間をあけ、次の一組は皆同一音階だが、
中丈が掬ひ撥となつてをるし、前二つは半拍子である、一拍子の
四分の三丈間をあけて、一の糸を開放絃の儘で四分の一拍子丈打



ち、撥を板に着けながら二三の糸の上を滑らし尙四の糸を四音階
丈の程度に押さへて待てをるものを發音さして止む、そして此
譜は二の糸から四の糸迄の處で一拍子となる、一拍子間をあけ次
に撥面を半拍子丈空^{カラ}敲きして尙同拍子四の糸を三音階丈掬ひ撥し、
開放絃に三の糸を一拍子打ち、四の糸を尙一拍子打て四音階の音
を出す、それから二拍子間をあけ四の糸を四音階に於て、前は掬
ひ撥後は打ち撥で各一拍子、同じ事を二度繰返すと、餘韻の變化
が來た、そこで最後に打ち撥で四音階の音を響かして居るのであ
るから、其指を少しく緩めて二音階迄下げ、此度も亦押へた指を
三音階迄に再び少しく押へ前後合せて二拍子と次の四分の三拍子
の間丈撥を用ひず、次に一の糸を開放絃四分の一拍子に打ち撥し、

引續き三音に押さへて居る四の糸迄二三の糸の開放絃を滑らして、
一拍子に拂ひ次の一拍子は糸丈一層強く抑さへて、一音階丈餘韻
を上げ、而して四分の三拍子間をあけながら、一の糸を四分の一
拍子打て、前同様四の糸迄拂ひ、四の糸より四音階の音を聞きつ
ゝ二拍子間をもち、同糸で同音丈掬ひ撥を一拍子試み、再び二拍
子間、同糸を四音階一拍子初は打ち。終は掬ひ、尙次の組も皆四
音を鳴らすのであるが、前二つで合せて一拍子中丈が掬ひ撥、之
れに供ふ餘韻を一音階下げて半拍子、それから打撥三音と二音後
者は一拍子、次に一音階丈打て掬ひ併せて一拍子となし、直に一
拍子づゝ四音を二つ打ち、間一つおいて、尙四音掬ふて同じく一
拍子打ち、半拍子間を隔てゝ二音丈餘韻を下げ、四分の三拍子間

をあげ、こんどは三の糸を四分の一拍子打ち開放絃、次に一絃から四絃迄一拍子に拂ふのであるが四の糸丈は二音階丈に押さへてをること、終つて二拍子間、一拍子づゝ三音の掬撥と二音の打撥とを爲し、三の糸を一拍子丈中指にて二音階押さへる、但し四の糸には矢張薬指を緩めてはをるが放さず、二拍子間をあくる間は此三の糸の二音階が依然響て居る譯、然して中指を四の糸へ返し併せて二本の指とし、一拍子二音打ち、一拍子二の糸を又中指にて一音階打ち、尙薬指は四絃より放さず、こんどは示指にて、上の音所を一音階一拍子打ち撥、そのときは薬指中指共に四三の各糸より同時に放すこと、同糸下の音所を同じく二音階一拍子づゝ指は中と薬、次はその儘で同音階後丈掬ひ撥なれど合せて一拍子、

上の音處に於て前と同様、終て二の糸を半拍子開放絃打ち、三の糸を二音階下の音所にて半拍子打ちて、上の音所に旋り一拍子、指は示指丈、尙二度之と同様、然る後一拍子間、以後の開放絃は皆一拍子づゝ、先づ一の糸を二つ打ち一拍子間、三二三二と糸を打つ。

◎注意三　本譜下段の一には、特に[○]口[○]譜を記載し置たが、素より唯音符と打撥か掬撥かと云ふ位より知るに堪へない、極不完全のものに過ぎないけれども、本譜を了解される一助ともならば幸甚として、付記して見た譯であるからして是等に就て色々説明するは、甚しく有益ではなからうが一言して置きたい、それは同く打撥でも各糸に依り又同じ糸でも撥使の方法によつて發音を異に

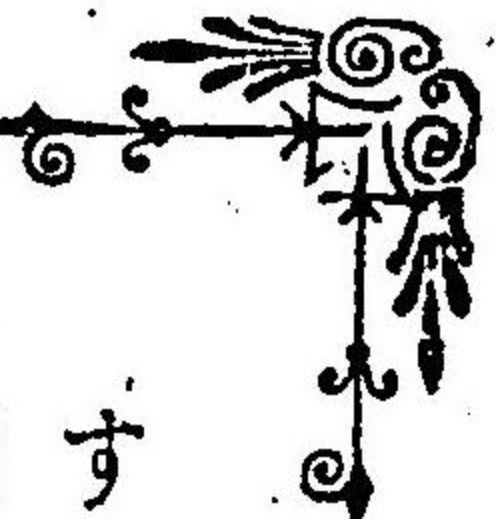
して書いてある事で、之れは他に深き理由はなく、そういふ様に
聞ねるから付けた音で、即ち、

(イ) 打ち撥で云ば、四の糸は^レチヤ^レア^レンと云ひ、一から三迄の
糸は^レト^レンと云ふ。各之れを半拍子にすれば、前者は^レチヤ
後者は^レトなる。

(ロ) 掬ひ撥、四の糸は^レギ^レン、一より三迄の糸では^レラ^レン、之を
半拍子にすれば、前者は^レギ、後者は^レラ又は^レロとなる。以
上は唯元則的説明であつて、各場合々により例外的に色
々變て發音する様に聞ねるときもある。

◎注意四

要之、以上の諸樂譜を、其他の類似の和洋樂譜から早合點

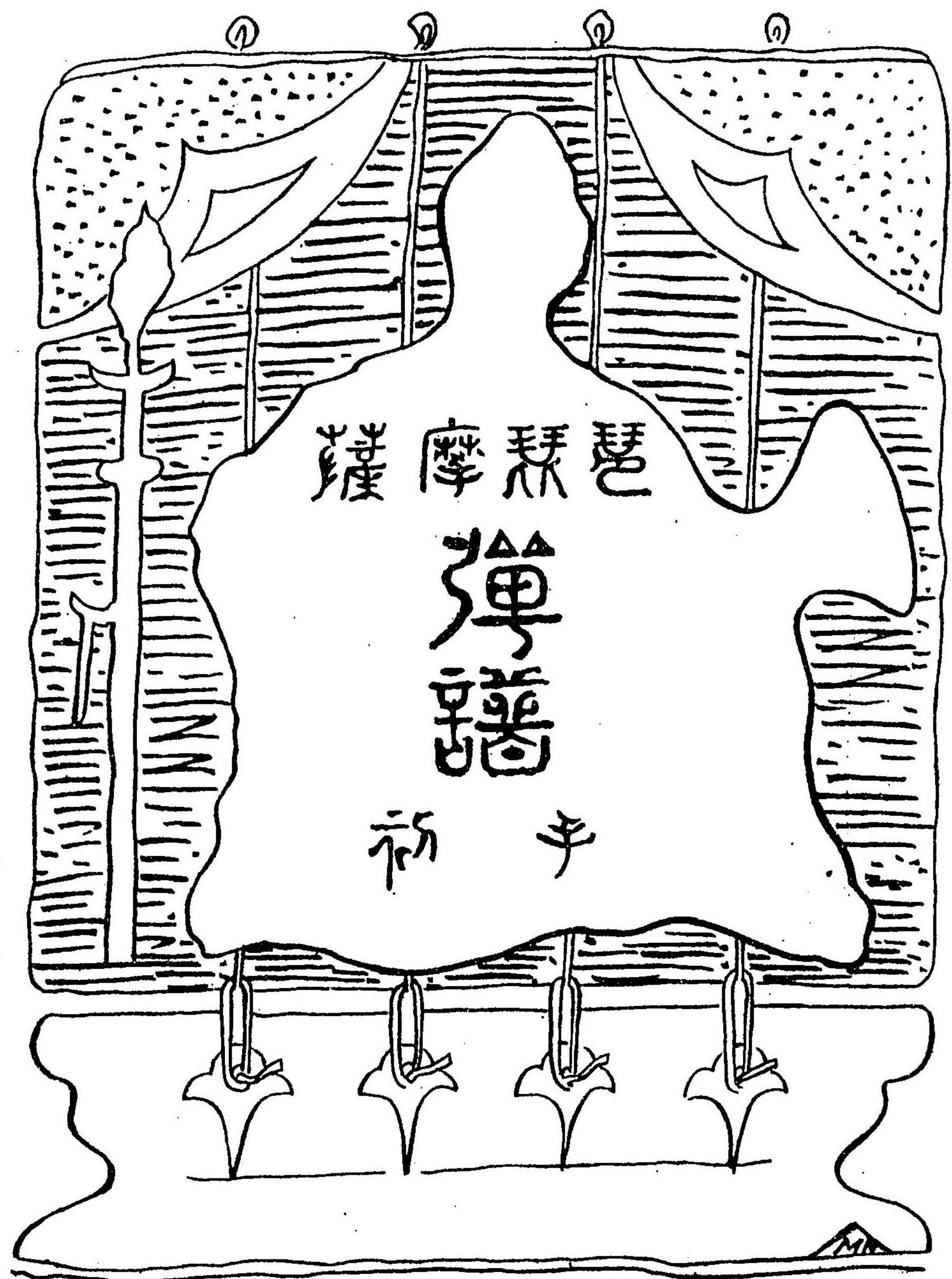


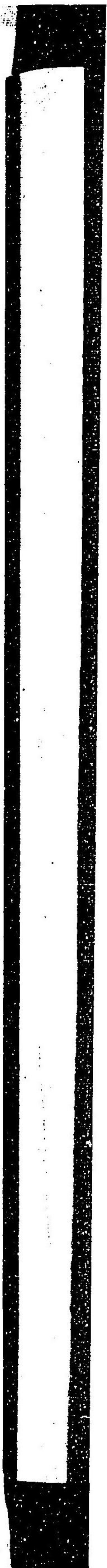
して、直に之れと全然同解してはならない、宜しく本譜の説明する處をよく了せられよ。

本書中單に琵琶と記したるは、即ち摩琵琶の意である。

第四章 樂譜の曲目

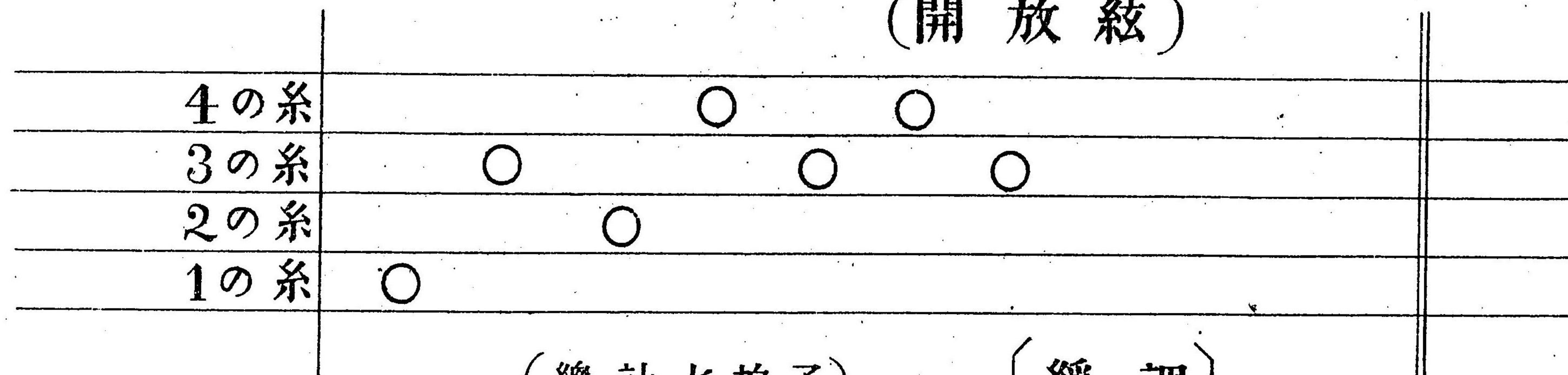
調 絃 律.....初	中段の三.....13
下段の一.....1	吟替、下段の一.....15
下段の二.....3	中段の一.....17
中段の一.....5	崩れ、下段の一.....19
上 段.....8	同下段の二.....21
下段の三.....9	同中段の一.....23
中段の二.....11	終 曲.....26





調 絃 律 ▲

(開放絃)



(總計七拍子)

(緩調)

下段の一

(總計八拾一拍子) (緩調)

4
3
2
1

3 4 • • 4 IV 4 • • 4 • III 4 • • IV 4 • •

• • ○ •

○

(どん ちゃちゃん.....ちやら ちゃん.....とつちゃん.....ん ちゃどん ちゃん.....ぎん ちゃん.....)

IV 4 • • IV 4 (2) (3) • 3 (4) • 4 • • IV • • 4 IV 4 IV

ぎん ちゃん.....ぎん ちゃんん ん.....とつちゃんん.....とつちゃん.....ぎん.....ちやんぎん.....ちやら

4 (3) 3 2 1 1 4 4 • IV 4 (2) • 2 • • III 2

○

2 • •

1 ちゃんん ちゃ ちゃん ちやら ちゃん々.....ぎん ちゃーん.....とつ ちゃん.....ぎん ちゃん どん.....

2															
	1	2	2	2	II	2	III	2	2	2	2	•	○	○	
	1							○						○	○
								○	○	•					

ちゃんどん どん々々 どん どん どん どん々々.....どん々.....どん々 々々)

下 段 の 二

(總 計 四 拾 七 拍 子)

(並 調)

4
3
2
1

• • • 2 4 • 4 4 4 4 4(5).....(4) • IV 5

4 • IV 4 III • ○ 4 2 2 III 4 ○ 3 IV

4.....(2) • ○ 2 • • II 2 • 3 4 2 • 2 3.....(4)

3

A handwritten musical notation on a three-line staff. The notation consists of the following elements from left to right:

- A slur over three notes on the top line, each marked with a '2' and a double underline.
- A slur over two notes on the middle line, each marked with a '0' and a double underline.
- A slur over two notes on the top line, each marked with a '2' and a double underline.
- A note on the middle line marked with a '1' and a double underline.
- A note on the middle line marked with a dot and a double underline.
- A slur over three notes on the top line, each marked with a '2' and a double underline.
- A note on the middle line marked with a dot.
- A note on the middle line marked with a '0'.
- A note on the bottom line marked with a '0'.
- A note on the middle line marked with a '0'.
- A note on the top line marked with a '0'.

中段の一

(總計百貳拾八拍子)

(並調)

The musical notation is presented in three systems of five-line staves. The first system starts with a treble clef and a key signature of one flat. The notation includes various rhythmic values (dots, numbers 1-4), rests, and accidentals. The second system continues the notation with similar symbols. The third system is enclosed in a rectangular box and contains further notation, including some notes with stems extending downwards.

2... (4) IV 4 • • | IV 4 • • (2) • II • • 3 2 \triangle III

II 2 2 III \triangle 2 III 2... (3) III

2 II • O 1 2 2 2 3 IIII 2 II 2 2 II 2 III 3 III

Musical staff with notes and fingerings. The notes are on the top line of the staff. The notes are: 3, III, •, 3, 2, 1, 3, •, III, 2, •, 3, 2, △, III, 1. There are slurs over the first three notes, the next three notes, and the last three notes. A diamond-shaped box is drawn around the note 3 in the second measure.

Musical staff with notes and fingerings. The notes are on the top line of the staff. The notes are: 1, 2, III, •, 1, 2, 3, III, 2, III, 2, II, •, 1, 2, •. There are slurs over the first two notes, the next three notes, the next two notes, and the last two notes.

Musical staff with notes and fingerings. The notes are on the top line of the staff. The notes are: 1, 2, •, 1, 2, •, ○, ○, ○, ○, ○, ○. There are slurs over the first two notes and the next two notes.

上 段

(總計三十拍子)

(並 調)

Staff 1: Four-line staff with notes on lines 1, 2, 3, and 4. Fingerings: 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Includes a triplet of notes on line 3.

Staff 2: Four-line staff with notes on lines 1, 2, 3, and 4. Fingerings: 1, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Includes a triplet of notes on line 3.

Staff 3: Four-line staff with notes on lines 1, 2, 3, and 4.

下段の三

(總計八十二拍子) [並調・稍急]

4
3
2
1

• • • IV 2 II • II 1 • 2 3...(4) • 4 4 4 4 IV

4 IV 4 IV 4 IV 4...(3) 3 III 3...(2) 3 III • 3 2

II 3 1 3 III 1 • 2 II 3 III 1 4 V

4 IV 5 V 4 IV 4... (3) 2 4 4 III 2 3 IV...•••

... (III) 2 2 • 2 2 • 3 2 • 2 2 2 2... (3) 2 2... (3)

1 I • 2 1 1 • ○ ○ ○ ○

中段の二

(總計七拾七拍子) (並調・稍急)

4
3
2
1

• • ♯ 3 1 1 1 I 2... (3) 3 2 △ ♯ III 3 IIII

3 III 4 IV... (III) 3 III ♯ 3 2 ♯ 2 II 2... (3)

• 3 2 △ ♯ III 2 II • 2 2 3 III III... (II) 3 2 2

III 2 2 III 2 2 II • 2 2 • 3 2 Δ 2 III

A musical staff with three lines. The top line contains the sequence: III, 2, 2, III, 2, followed by a slur over two circles on the second line. This is followed by 2, II, a dot, a slur over a circle on the second line, 2, 2, a dot, 3, 2, a triangle, 2, III.

2 • II 2 III • 1 2 2 III... (II) 2 II... (III) • 3 3 III

A musical staff with three lines. The top line contains: 2, a dot, II, 2, III, a dot, 1, 2, 2, III... (II), 2, II... (III), a dot, 3, 3, III. A slur is over the last three notes. A circle on the second line is connected to the first II by a slur.

3 III 2 • 2 2 2 • 1 2 1 • 3 3 III

A musical staff with three lines. The top line contains: 3, III, 2, a dot, 2, 2, 2, a dot, 1, 2, 1, a dot, 3, 3, III. A slur is over the first two notes. Circles on the second and third lines are connected to the notes above them by slurs.

中段の三

(總計三十九拍子) (並調)

4
3
2
1

• • • 1 2 • 2 2 2 2 2 2... (1) 2 III 2 II 2 III

• 2 2 III 2 3 IIII △ 3 III 2 III 2... (1) • 3 2 ▲

• 1 ▲ • 1 1 • ○ ○ ○ ○ ○ ○ ○ ○

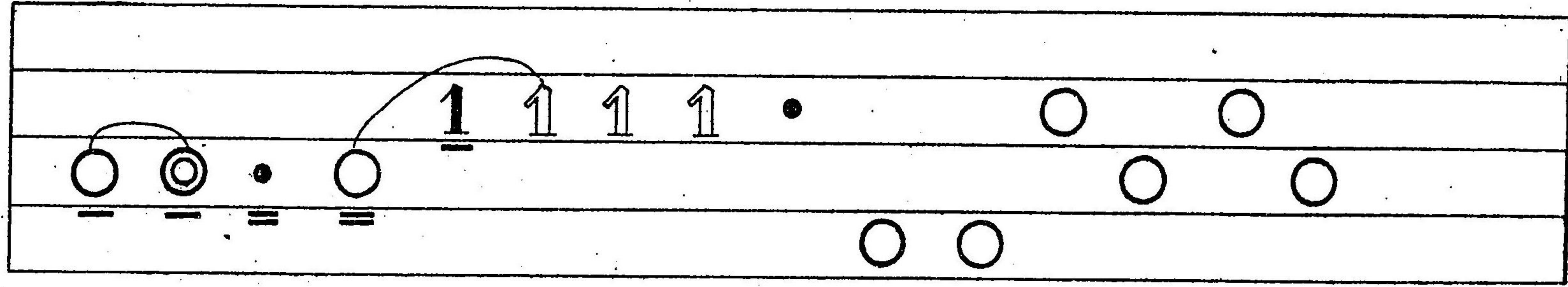
吟替崩

吟替、下段の一

(總計拍子五十二)

(緩調)

4
3
2
1



吟替・中段の一

(總計拍子六十七)

(並調)

4
3
2
1

• • • 1 2 △ 2 • III △ 2 III △ 2 2 △ 2

.....(3) III 3 III 3 △ 3.....(2) 1 II 1 △ 2 III 2.....(3)

3 3 3.....•.....(2) II 2 II 2 II.....(1) 1 2.....(3) • 1 2

0

.....(3) • III III 3 III △

2 II 2.....(1) 2 2 • 1 II 1

2 II.....(I)

1 II ▲ 1 1 ▲ 1 ○ ○

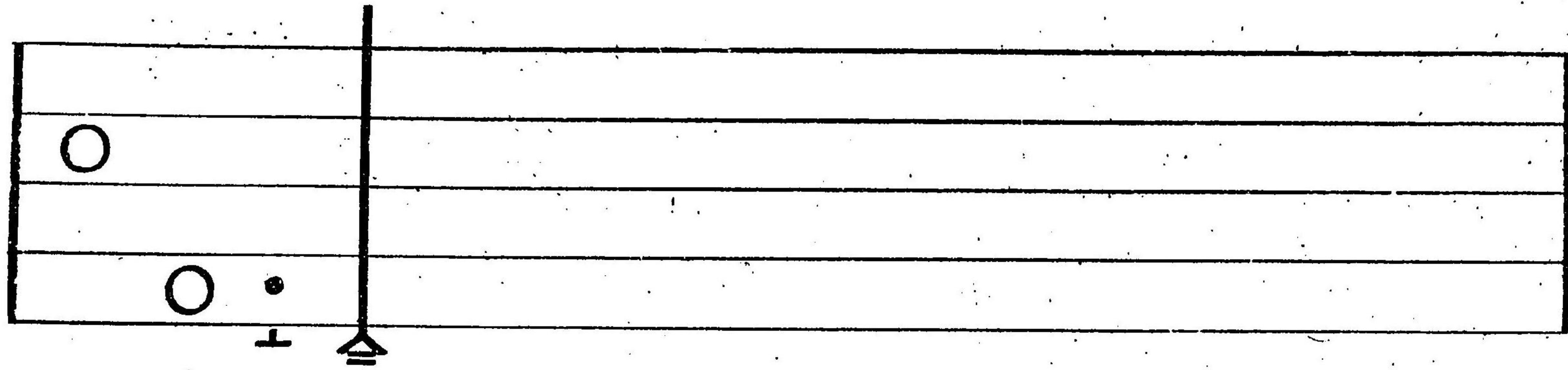
1 • ○ ○

○ ○

崩 ■ 下段の一

(總計拍子三十三) (急調)

The musical score consists of three systems of notation on a four-line staff. The first system starts with a treble clef and a 4/4 time signature. The notation includes various rhythmic values: eighth notes, quarter notes, and eighth rests. Fingerings are indicated by numbers 1, 2, and 3. Some notes are marked with a double underline. The second system continues the notation with similar rhythmic values and fingerings, including a triplet of eighth notes. The third system concludes the piece with a final triplet of eighth notes and a quarter rest. The notation is a mix of eighth and quarter notes, with some notes beamed together.



崩 ■ 下段の二

(總計六十四拍子) (急調)

A musical staff with four lines labeled 1, 2, 3, 4 on the left. The notes are: a dotted quarter note on line 4, a dotted quarter note on line 4, a quarter note on line 4, a quarter note on line 4, a quarter note on line 3, a quarter note on line 3, a quarter note on line 2, a quarter note on line 2, a quarter note on line 1, a quarter note on line 1, a quarter note on line 1, a quarter note on line 1, a quarter note on line 1, a quarter note on line 1, a quarter note on line 1, and a quarter note on line 1. There are four vertical bars between the first and second lines, and two circles on the first line.

A musical staff with four lines. It shows a sequence of notes on the first line with slurs and fingerings: 2, 3, 2, 3, 2, 3, 2, 2, 2, 2, 2.

A musical staff with four lines. It shows a sequence of notes on the first line with slurs and fingerings: 2 III 2, 3 IIII 3, 3 III 3, 4 IV 4.

3 III 3 3 2 3 2 2 III 2 2 3

2 3 2 III 2 1 1 2 II 2 2 III 2 1

1 1 1 2 III 1 1

1 0 0 0 0 0 1

崩 ■ 中段の一

(總計拍子四十) (急調)

The image shows three staves of musical notation. The first staff has a four-line staff with fingerings 4, 3, 2, 1 on the left. The notation includes two dots, followed by groups of notes with fingerings 3, III, 3, III, 3, III, 2, II, 2, II, 2, II. The second staff continues with fingerings 2, II, 2, II, 2, II, 2, II, 2, III, 2, III, 2, II, 2, III, 2, II. The third staff continues with fingerings 2, III, 2, II, 3, III, 4, IV, 3, III, 3, 2, II, 2, 3, III, 3, 2, III, 2, 3. Vertical bars are placed under the notes to indicate fingerings or articulations.

III 3 2 II 2 2 II 2 2 II 2 2 II 2 2 III 3 (2) 3 III 2 II

A musical staff with five lines. Above the staff, a sequence of Roman numerals and numbers is written: III, 3, 2, II, 2, 2, II, 2, 2, II, 2, 2, II, 2, 2, III, 3, (2), 3, III, 2, II. Below the staff, vertical rectangular bars are drawn from the first line to the second line, corresponding to the positions of the first 16 numbers in the sequence above. Some bars are slightly shorter, ending at the first space.

3 III 2 II 2 2 II 2 2 III II II 2 2 2 2 2 2 •

A musical staff with five lines. Above the staff, a sequence of Roman numerals and numbers is written: 3, III, 2, II, 2, 2, II, 2, 2, III, II, II, 2, 2, 2, 2, 2, 2, •. Below the staff, vertical rectangular bars are drawn from the first line to the second line, corresponding to the positions of the first 16 numbers in the sequence above. The last number is a dot (•). At the end of the staff, two circles are drawn on the first and second lines, connected by a horizontal line above them.

A musical staff with five lines. On the first line, four circles are drawn on the first, second, third, and fourth lines. On the second line, four circles are drawn on the first, second, third, and fourth lines. A vertical line is drawn from the top of the staff down to the bottom line, where it ends in a small triangle pointing downwards. A dot is placed on the bottom line, to the right of the vertical line.

終曲



終曲 (下段)

(總計三拾五拍子) (緩調)

4
3
2
1

• • 2 (歌の終句中最後の音入る) •

4 4 3 3 2 2 2

3 II 1 • 2 III 2 2 2 2 • 2 1 1 1 1

1 1 • 2 1 1 1 • 1



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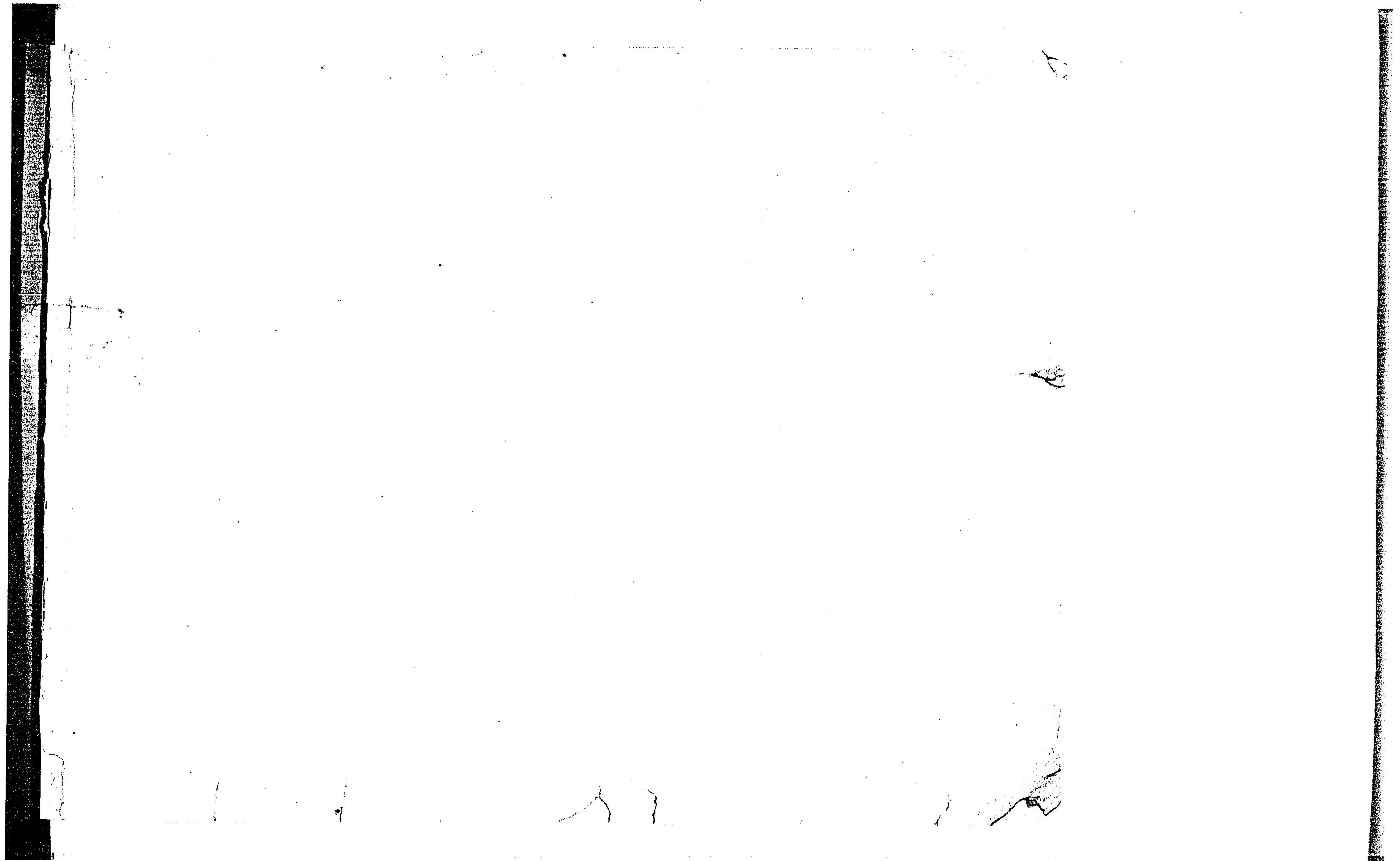
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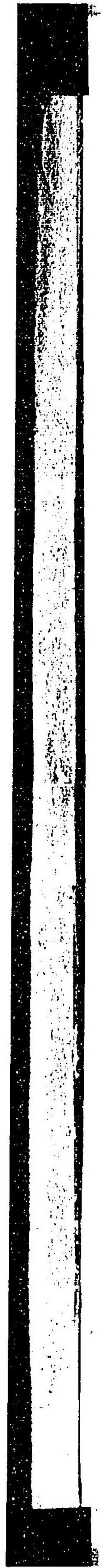
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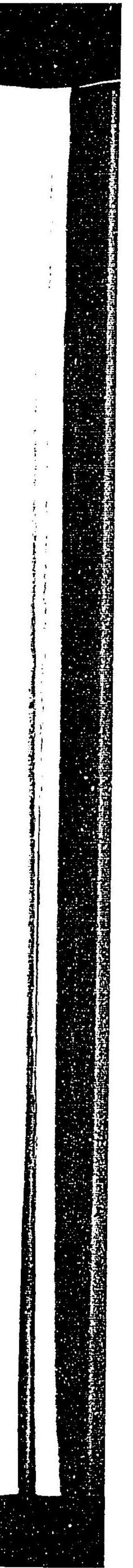
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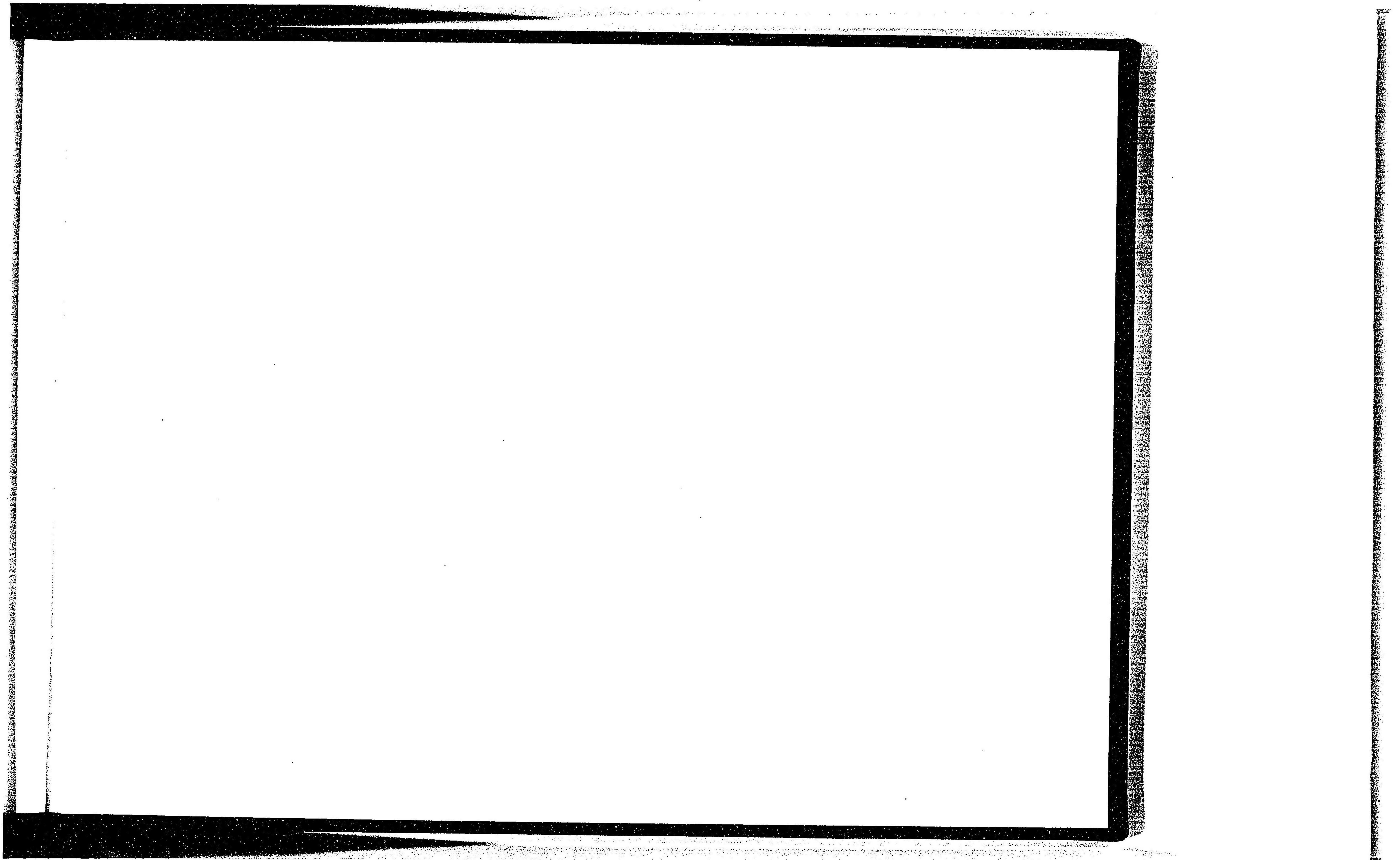


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