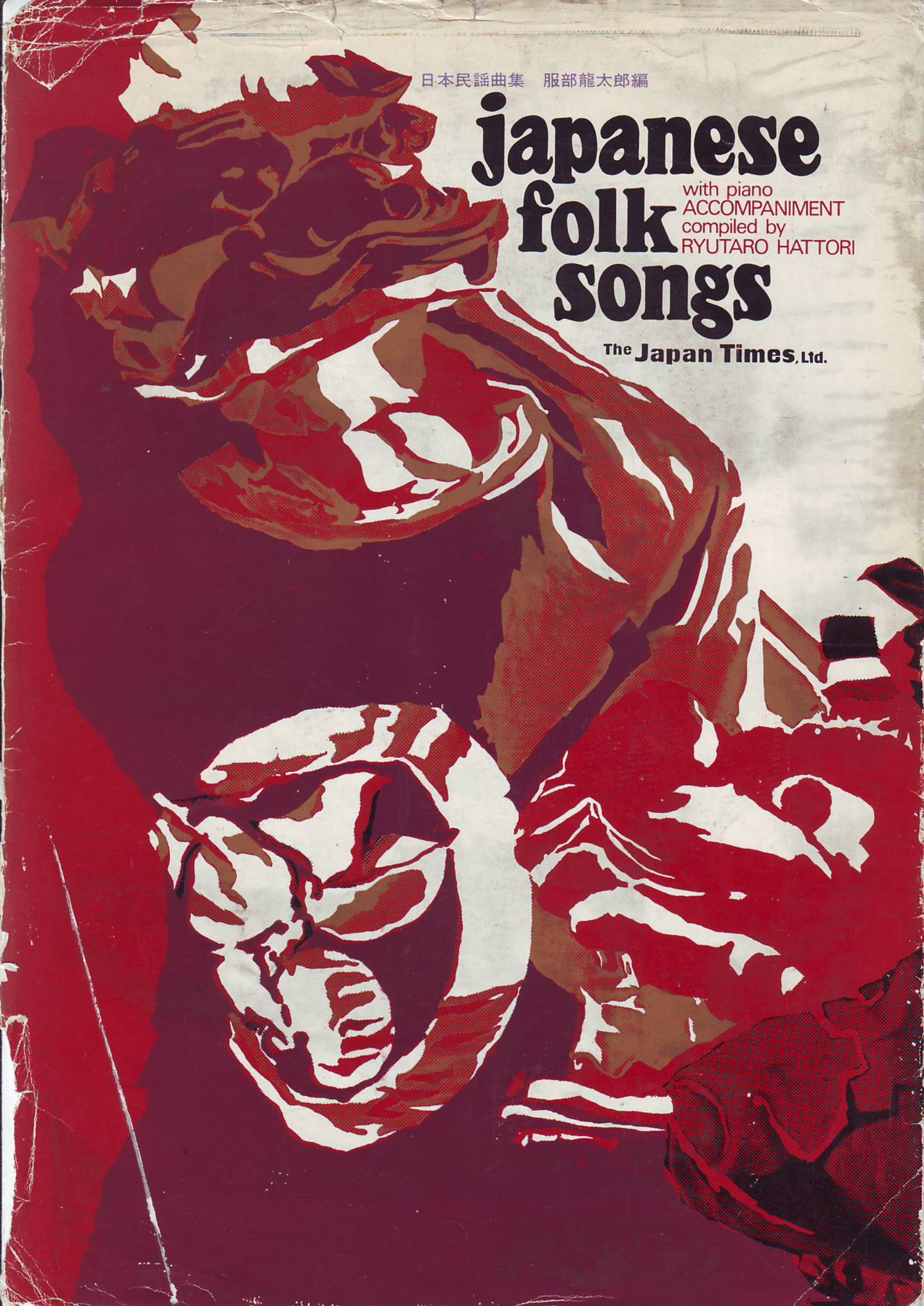


日本民謡曲集 服部龍太郎編

japanese folk songs

with piano
ACCOMPANIMENT
compiled by
RYUTARO HATTORI

The Japan Times, Ltd.



38 melodies of representative Japanese Folk-songs with Western musical notation and piano accompaniment. Time-honored songs sung before 1900—still sung today.

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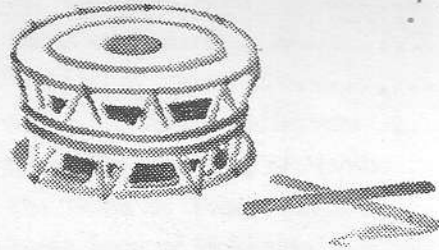
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日本民謡曲集

JAPANESE FOLK-SONGS

WITH PIANO ACCOMPANIMENT



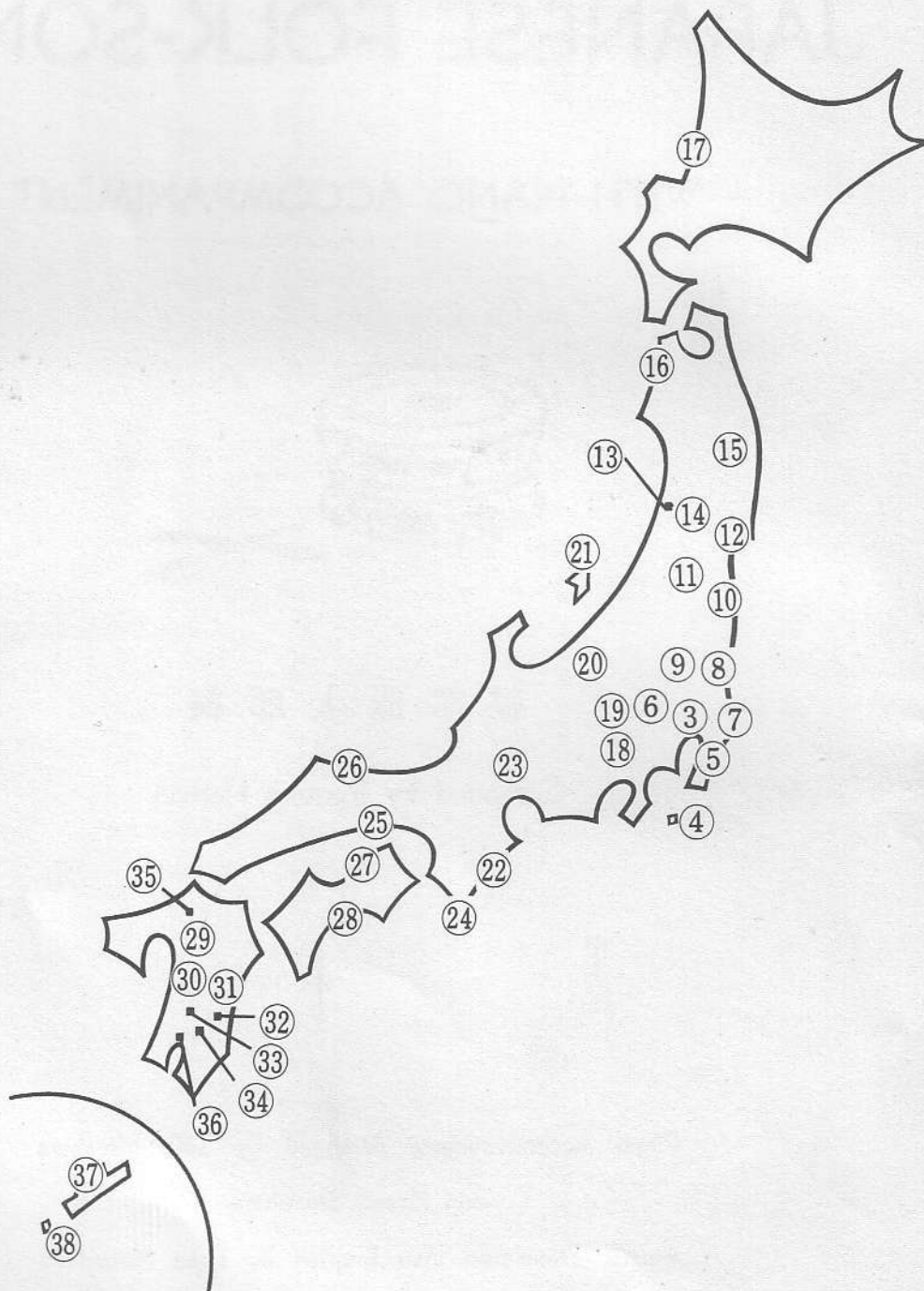
服部龍太郎編

Compiled by Ryutaro Hattori

Piano Accompaniment Arranged by Teiji Miyahara
and Masao Shinohara

Verses Translated into English by Iwao Matsuhara

Explanatory Notes by Ryutaro Hattori



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PREFACE TO THE FIRST EDITION

Students of music have on occasions attempted to put the melodies of some of the more outstanding Japanese folk-songs to the notation of Western music in order to preserve them from oblivion.

From the literary point of view, these folk-songs have been translated into English and collected by scholars since the beginning of modern Japan. However, a complete collection of the melodies has not been assembled.

A thorough study of these folk-songs which are characterized by the places of their origin requires the efforts of specialized scholars and experts in music and literature.

My efforts in compiling this book does not pretend to be such a specialized study of Japanese folk-songs. It is intended to be a collection of the most representative songs of our country and to offer a handbook of the folk-songs which are still being sung throughout Japan.

Folk-songs are distinguished from the so-called popular songs which may be in vogue for a period of time but which are soon forgotten. Some of the folk-songs collected in this book were at one time popular songs but have developed into folk-songs by their being sung over half a century though their authors were forgotten. All the songs assembled have been sung before 1900 and are still being sung and may rightly be regarded as folk-songs of Japan.

True folk songs have such individual peculiarities and characteristics that their notation in Western music can be accomplished only imperfectly, for it is not only difficult to indicate the frequently occurring grace notes of Japanese songs which include even quarter-tone intervals but there is also a tremendous difference in the manner of singing them among the Japanese people themselves.

Moreover, to isolate the melody of a Japanese song from the rhythm of its accompaniment of **hayashi**, the orchestra of flute, drum and **samisen**, is to give only half of the reality of the song. This is particularly true in songs of which the rhythm of its accompaniment has been emphasized, and any attempt to notate them in the Western style is not only a violation of the spirit of the songs but also fails to reveal the true melody.

Again, these folk-songs come to life only when they are sung in the style peculiar to the Japanese and especially to the people of the region from which they originated, and they lose much of their beauty and appeal if they are sung by vocalists who have been trained in the Western manner of singing *vibrato*.

Since these folk-songs contain the individual dialects of the various districts, it is ideal that they are sung by the natives of the region to which the songs belong.

The impossibility of adequately translating the catchy, rhythmic phrases, which in themselves have no meaning but which give a definite personality to the folk-songs of Japan, has required me to omit them in my book. These phrases may be compared to the "hi, ho, the merry-o," "ta-ra-ra boom de-ay," "yo ho-ho" and similar portions of English songs.

Despite these technical difficulties, I have endeavored to compile some of the representative folk-songs of Japan because of my earnest wish to introduce them to Western peoples. For these reasons, I have had to choose only those folk-songs with simple melodies and rhythm, avoiding those which are full of trills and turns and at the same time lowering somewhat the key of the melodies sung **sotto voce** in the higher register or raising to a certain extent those of lower tones which are usually sung by men.

In recent years attempts have been made to arrange some Japanese folk-songs so that they may be sung with the accompaniment of a piano or in the style of jazz.

It is my hope in compiling this book that through this collection of Japanese folk songs which are in the main in the minor scale and are characterized by **melodia lamentoso** may contribute to the birth of a new style of compositions.

Tokyo, Japan
November, 1950

RYUTARO HATTORI

PREFACE TO THE SECOND EDITION

Four years have passed since the publication of the first edition of Melodies of Japanese Folk-Songs. During these years the editor has been encouraged or advised by not a few good-wishers and critics. And the question that their letters and direct words brought to the mind of the editor was this, that, since the melodies of Japanese folk-songs have been given in the Western musical notation, why not the editor should go one step more so as to add piano accompaniment? The revised edition is an attempt at the solution of this question.

In making piano accompaniment, the sophisticated artificial arrangement which many composers are apt to make use of is willfully avoided, and instead, the most simple and familiar technique as possible is resorted to. In this way it is hoped that the melodies here given may be acquainted by the largest number of people in their homes.

In the revised edition some melodies in the first edition are left out and new ones are added. Such songs as Lullaby Songs of Itsuki, **Hie**-Pounding Songs and a number of other songs which have lately become very popular are given in this edition, but, at the same time, some such representative and very highly appreciated folk-songs as Ezashi Oiwake and Tsugaru Mountaineer-Songs are here omitted with great regret for the simple reason that these elaborately melodious and genuine Japanese folk-songs are very difficult, if not impossible, of making notations of piano accompaniment.

February, 1954

PREFACE TO THE FOURTH EDITION

It is three years since the second edition was published. During these three years the editor has made a tour through the land for the purpose of collecting folk-songs, as much as his time allowed, which was an expensive but little rewarding work. In these years, however, he has been encouraged by not a few letters from abroad, particularly from the United States. One of them was that of Silver Burdett Company in New Jersey who asked permission for two pieces of the collection to be printed in the music text-book for elementary grade, which was gladly given as it was gratifying to learn that the children in that country might be acquainted with those of this country through the Japanese folk-songs. Another was from Mr. Ugo DiDio of New York College of Music, requesting the editor's co-operation in his proposed composition of orchestral suite on the Japanese folk-songs, which at this present moment is still under way.

As a matter of course, the cultural exchange through folk-songs should not confine between the two countries, Japan and the United States; it is desirable to be extended to all other countries in the world, as the emotional life of any nation may better be intimated through the folk-songs than the books or letter of any people. It is therefore hoped that the Japanese folk-songs be known to a greater number of people everywhere in the world for the sake not only of Japan but of the understanding and welfare of all other nations in the world.

So small a country as Japan is, it is rich in the variety of physiognomy as well as climate; it is abounded with the old customs and dialects which have traditions extending over one thousand years. Without the background of culture and tradition no nation exists in the strict sense of the term. Japan has been blessed with an old culture and a long tradition, and above all, with plenty of folk-songs. The songs that are given in this collection are but a part of the innumerable and varied songs of the people.

December 1960

PREFACE TO THE REVISED EDITION

In the previous editions, merely 33 songs out of the innumerable number of Japanese folk-songs were selected and introduced which left much to be desired so that, in this Revised Edition, I have added five other songs. In making this addition I have selected songs which are most popularly sung by the Japanese today, namely, "Bon Songs of Soma", "Songs of Saitara", "Songs of Picking Safflowers", "Songs of Kokkiriko" and "Songs of Shimotsui".

Japanese folk-songs are yearly attracting more attention and interest by the peoples of the world as might be indicated, in part, from the correspondences addressed to the compiler from various parts of the world.

Of the growing number of such persons, the one who might be considered as the most ardent lover of Japanese folk-songs, I should like to mention the name of Maria Illo-Reinhardt, a professional folksinger, of Washington, D.C., U.S.A.

This person, I was informed, practiced six hours daily, such pieces as, for instance, "Yasugi Bushi", "The Mower's Songs" and "Ezashi Oiwake", which are difficult numbers to render even for the Japanese themselves. She even expressed herself as follows:

"My problem is this: To obtain transliterations of these songs so that I can learn the Japanese words. I should most like to learn first in the hope that you could help me with such transliterations (English letters equivalent to the Japanese words.)"

There are other persons no less ardent than this lady who have written me from Canada and Israel. And it is a well-known story that the Soviet baritone singer, Artur Eizen, during his concert tour of Japan, selected "Soran Bushi" as one of his favorite numbers.

However, since Japanese folk-songs emerged from a background of peculiar traditions remote from Western countries, one invariably encounters difficulties in indicating the music according to Western musical notations. The Western musical notations are inadequate to transcribe the characteristic fineness of the melodic ornamentation of Japanese folk-songs. Even if perforce transcribed, the transcriber himself may often be unable to reproduce the music from the music note.

Consequently, I should like to recommend those persons deeply interested in Japanese folk-songs should not, merely, follow the score but, at the same time, should hear the songs played on recorded discs. Needless to mention, all Japanese record makers have on sale Japanese folk-songs but, in the United States, there is the one set of "Traditional Folk-Songs of Japan" selected and arranged by R. Hattori from his collection released from Folkway Record. I should also like to add that the Japanese embassies and consulates located throughout the main cities of the world are prepared to show the color movie, "Folk-Songs of Japan" presented by the Ministry of Foreign Affairs of Japan (the musical direction of this film is under the supervision of R. Hattori).
February, 1964.

日本民謡曲集

JAPANESE FOLK-SONGS

WITH PIANO ACCOMPANIMENT

さくら さくら
CHERRY BLOSSOMS
 (Sakura Sakura)

Moderato elegante

Introduction for piano. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato elegante. The music begins with a series of chords in the right hand and a steady bass line in the left hand. Dynamics include *mp* and *mf*.

First vocal phrase: さくら さくら やよいのそらーは
 Sa - ku - ra Sa - ku - ra Ya - yo - i no So - ra - wa

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *mf*.

Second vocal phrase: みわたすかぎり かすみかくもか
 Mi - wa - ta - su ka - gi - ri Ka - su - mi ka ku - mo - ka

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.

Third vocal phrase: においぞいざる いざや いざや
 Ni - o - i zo i - zu - ru I - za - ya I - za - ya

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f*.

1. *mp* み - に ゆ - か ん
 Mi - ni - yu - ka - un
 2. ゆ - か ん
 yu - ka - un

Cherry Blossoms

Cherry blossoms in the March sky,
 As far as eye can see;
 They're like a mist or floating clouds,
 So bright and shining;
 Come, O come; Come, O come;
 Let us go to see the cherry!

さくら さくら

さくら さくら
 彌生の空は
 見わたす限り
 霞か 雲か
 匂いぞいする。
 いざや いざや
 見にゆかん。

This is one of the elegant and old songs, the melody of which reminds one not of the rural life but of the cultured urban or court life.

Mrs. Norman W. Swayne, who had lived in Japan for six months and now resides in Pennsylvania, U.S.A., has written saying she had seen my work "Japanese Folk-Songs" and that her especially favorite song was "Sakura, Sakura." She had sent me an English lyric of her composition thus:

"Cherry tree, Cherry tree,
 Lov'ly there 'neath Spring's blue sky,
 Blossoms far as eye can see
 Are they mist or are they cloud
 Wafting fragrance on the air?
 Come, oh come, ev'ry one,
 Let us go, we shall see."

She added, "I like the koto-like accompaniment which is particularly well suited to the melody."

It would be fun to sing the melody in the English words composed by this lady.



子守歌 LULLABY

(Komoriuta)

Andante dolcissimo

p

mp *mf*

ねん - ねんころりよ おころりよ
 Nen - ne-en ko-ro-ri yo O-ko-ro-ri-ya
 Ne - ne-en O-mo-ri wa do-ko e i-ta

mp

ぼおやはいいこだねんねしな
 Bo-o-yawa i-i-ko da ne-en-ne shi-na.
 A-no-yama ko-e te sa-to e i-ta.

Lullaby

子 守 歌

Baby, sleep fast, sleep fast,
 You're a nice child, sleep fast.
 Where has baby's nurse gone?
 O'er the hills to her home.
 What presents did she bring from
 home?
 A rattling drum, reed flute,
 Jumping Jack and papier-mache dog.

ねんねん ころりよ おころりよ
 坊やは いい子だ ねんねしな

ねんねの お守りは どこへいた
 あの山越えて 里へいた

里のおみやに 何もろうた
 でんでん太鼓に 笙の笛
 起上り小法師に 犬張子

In a humble cottage with a brushwood
 wicket gate,
 An old man and his wife lived;
 He to the hills would to gather faggots;
 She to the river would go to wash the
 clothes.

柴の折戸の 賤が家に
 翁と媪が 住まいけり。
 翁は山へ 柴かりに
 媪は川へ 衣すすぎ。

The song "In a humble cottage with a brushwood wicket gate . . ." printed below, the words while graceful as a poem but the lyric most popularly sung is "Nennen Kororiyo, Okororiyo."

American folk-song singer, Pete Seeger, who visited Japan during the autumn of 1963, in a letter to me expressed himself in part:

"I looked closely through your book of Japanese folk-songs with English translations and want to thank you now, because I was able to 'learn' at least two very beautiful songs, which I hope to carry back around the world with me. One is Kuroda Bushi and the other was the lullaby."

As a matter of fact, Pete Seeger had already been singing the lullaby with emotion even during his stay in Japan.

These lullaby songs have been sung from the olden days. The words, however, differ so greatly according to the time and locality in which they are sung. Probably there is none among the Japanese who has not heard some sort of such songs in his or her childhood days.

お江戸日本ばし
OEDO NIHON BASHI
 (Oedo Nihon Bashi)

♩ = 66

mf

1. お え ど
 O - e - do

2. の ぼ る
 No - bo - ru

に ほん ば し な な つ だ ち
 Ni - hon - ba - shi Na - na - tsu Da - chi

は こ ね の お せ き しよ で
 Ha - ko - ne no O - se - ki - sho de

は つ の ぼ り
 Ha - tsu - no - bo - ri

ちつ と ま つ た
 Chot - to ma - at - ta

ぎょう ろ つ そ ろ え て あ れ わ い さ の
 Gyo - re - tsu So - ro - e - te A - re - wa - i Sa - no
 わ か い しゅう の も の で は う け と う
 Wa - ka - i Shu no Mo - no de - wa U - ke - to - ra

さ コ チャ た か な わ よ あ
 sa Ko - cha Ta - ka - na - wa Yo - a
 ぬ コ チャ し ん ぞら じゃ な い
 nu Ko - cha Shi - in - zo jya na - i

け て ち ょ う ち ん け す
 ke - te Cho - chi - in - Ke - su
 か と ち ょ つ と み し ま
 ka - to Cho - o - to - Mi - shi - ma

コ チャ エ コ チャ エ
 Ko - cha - e Ko - cha - e
 コ チャ エ コ チャ エ
 Ko - cha - e Ko - cha - e

Oedo Nihon-bashi

Leaving Nihon-bashi of Edo
Early in the morn for Kyoto,
The procession goes on and on;
The day dawns at Takanawa,
And the lamps are extinguished.

Climb Hakone as you may,
You have to stop at the barrier;
Men they disapprove,
But women they pass on;
Ah, Mishima the flowery town!

These songs were very popular from the age of Tempo (1840) until the end of the Meiji era.

お江戸日本ばし

お江戸日本橋七つ立ち、初のぼり
行列そろえて あれわいさのさ コチャ
高輪夜明けて 提灯消す コチャエ コチャエ

登る箱根のお関所で ちよつと待った
若衆のものでは受取らぬ コチャ
新造じゃないかと ちよつと三島
コチャエ コチャエ

The *bon* dance of Japan is of such unique character that a similar dance type is found nowhere else in the world. The same is also true of the *bon* songs which accompany the dances.

There is no accurate estimate of the time of origin of these two unusual cultural phenomena, but it is certain that in ancient times the *bon* dance was performed during mass said for *shoro-san*—the spirits of the dead—at the time of the *bon* festival, the festival of the lanterns. That is to say, the predecessor of the *bon* dance was the *nembutsu* dance: the chanting of Buddhist prayers while dancing and beating drums and ringing chimes at the *bon* festival.

So primarily the *bon* dance was to be danced by those who had recently lost a close relative: sons and daughters whose parent had died, parents surviving a child, husbands or wives whose spouse had deceased.

Singing to the music of drums and flutes, they danced and danced, losing themselves in remembrances of their lost ones.

But unconsciously this dance of lamentations was gradually popularized to a festival of fun and gaiety, far removed from its origins as a mass for the spirits of the dead.

In olden times there were the *Tanabata Matsuri*—Festival of the Weaver—on the seventh day of the seventh month and the *Honen Odori*—Harvest Dance—to celebrate the good yields of the autumn crops. These were both gradually incorporated into the *bon* dance so that after long periods of history only the *bon* dance remains as a yearly festival throughout the country.

In spite of the relative smallness in size, Japan is enriched with many varied geographical features which in conjunction with the many faceted history have produced an extremely large quantity of folk songs, most of which are suited for *bon* songs to accompany *bon* dances. This one fact alone easily indi-

cates the place of the *bon* festival in the hearts of the people and the cultural history of the country.

August 15th is the season of the *bon* dance in most parts of the country. As this date approaches every town and village in the country is busy building high raised platforms in the center of the public grounds. When the night of the *bon* dance finally comes, a drum is set on the platform and *bon* songs sung to the rhythm of its beating. All the townspeople and farmers dance around the platform the whole night through.

The *bon* dance takes many forms in various locales around these islands but *Awaodori* of Tokushima City and *Gujo Hachiman* of Gifu Prefecture are famous for their grandness of scale, though they are entirely different in the form of dance.

The *Awaodori* is a procession style dance, the dancers going through the streets dancing in a long line.

The *Gujo Hachiman* is a circle dance, the dancers performing in a circle around the platform.

Many such dances were fostered by the *Tono Sama* (feudal lords) of the Tokugawa era.

The *Awaodori* was performed to welcome Lord Hachisuka when he became the Lord of Tokushima.

On the other hand the *Gujo Odori* originated when the ruling Aoyama Clan, who occupied the castle, granted permission and funds for this dance in an effort to promote reconciliation among the agricultural, industrial and merchant classes.

The *bon* dances and songs which came into popular favor in feudal times are still being danced and sung from generation to generation. But the greatest change has occurred in recent years wherein the atmosphere of the *bon* dance reflects the brightness of a new age in its appeal to the younger generation.

大 島 節

SONGS OF ŌSHIMA

(Ōshima Bushi)

♩ = 72

1. ア _____ わ た しゃ
A _____ Wa - ta - sha
2. ア _____ つ つ じ
A _____ Tsu - tsu - zi

お う し ま — ご じ ん — か — そ
O - u - shi - ma — Go - ji - in — ka — So
Tsu - ba - ki wa — Mi - ya - ma — を — Te

だ ち よ む ね に け む り が ヨ — た
da - chi - yo Mu - ne ni Ke - mu - ri ga yo Ta -
ら す よ と の の み ふ ね は yo ヨ — な
ra su yo To - no no Mi - fu - ne wa yo Na -

え や せ ぬ よ ハイ ノハイ ト
e ya se nu yo Hai - noHai - to
だ て ら す よ ハイ ノハイ ト
da Te ra su yo Hai - noHai - to

Songs of Oshima
(Oshima Bushi)

大 島 節

I am of Oshima
The isle of Divine Fire;
Smouldering in my heart,
The fire never dies.

ア-わたしや大島 御神火育ちよ
胸に煙がヨ 絶えやせぬ

Azaleas and camellias
Light up the mountain;
The boat carrying my lord
Brightens the sea of Oshima.

ア-つつじ椿は み山を照らすよ
殿のみ舟はヨ 灘てらす

If you are the man as gallant
As tales would have you be,
I wish you would stop the tide
Off the bay of Chiga-saki.

ア-男伊達なら 乳ヶ崎沖のな
潮の速いをナ 止めてみる

Mountainous waves I see
Out upon the sea;
They are for my beloved
To prove his courage.

ア-沖の瀬の瀬でどんと打つ波はよ
かわい旦那ッ子の度胸だめし

The port of Habu
May be likened to a pouch;
But alas, it has no string
To close its mouth!

ア-波浮^{はぶ}の港は 巾着港よ
惜しいことにはヨ 紐がない

I am of Oshima,
Brought up among the waves;
The dark of my skin
Is part of my heritage.

ア-わたしや大島 荒浜育ちよ
色の黒いのはヨ 親ゆすり

I am of Oshima
Of single cherry blossoms;
'Tis no wish of mine to bloom
Like double cherry blossoms.

ア-わたしや大島 一重の桜よ
八重に咲く気はヨ さらにない

Oshima in the province of Izu lies in the Pacific ocean at a distance of about eight hours' ride in a steam boat. The island is noted for its volcanic mountain, Mihara, and camellia trees which bloom in season all over the island. Since the pleasure-boat was made a regular line, the place has lost somewhat its attraction, but the song has been sung throughout the country.

(Kisarazu Zinku)

The sun shines here at Kisarazu,
But let it not shine in Tokyo,
Lest my man
Become sun-burnt.

Ships arrive by the thousand,
Yea, by tens of thousands they arrive,
But my long-wished one
Has not yet arrived.

Looking over the wide sea,
I shed tears of sorrow;
Human as I am,
I envy the sea-gulls flying.

When I put out to sea,
Pray never wait for me;
There'll be no heart for me
To ply the oars of the boat.

Let us build at Suzaki,
A town full of tea-houses;
To await many a boat
Going to the west or to the east.

The ship casts off her mooring;
The sea gulls homeward fly;
The waves ashore are rolling;
While the day makes ready to die.

木更津照る照る 東京は曇れ
かわい男が ヤッサイ モッサイ
ヤレコラドッコイ コリャコリャ 日に焼ける

船は千来る 万来る中に
わたしの待つ船 ヤッサイ モッサイ
ヤレコラドッコイ コリャコリャ まだ見えぬ

沖を眺めて ほろりと涙
空とぶ鷗が ヤッサイ モッサイ
ヤレコラドッコイ コリャコリャ 恨めしい

泣いてくれるな出船のときは
沖で櫓權が ヤッサイ モッサイ
ヤレコラドッコイ コリャコリャ 手につかぬ

沖の洲崎に茶屋町建てて
上り下りの ヤッサイ モッサイ
ヤレコラドッコイ コリャコリャ 船を待つ

船は出てゆく 鷗はかえる
磯は波うつ ヤッサイ モッサイ
ヤレコラドッコイ コリャコリャ 日は暮れる

Kisarazu, in Chiba Prefecture is three hours by train from Tokyo. Before the railway was laid in 1911, it was connected to the capital by sea. The front gate of Boso Peninsula, it was a prosperous port during the Tokugawa era (1602-87) and swarmed with ships to and from Yedo, as Tokyo was then called.

Every port town has its local color. In its best days Kisarazu had plenty of its own, which is sung of in Kisarazu Jinku, or the Songs of Kisarazu. They were first sung in the Ansei era (1854-60) by Ryusei Kisarazutei, a Kisarazu-born professional droll-yarn spinner. Through repeated singing by him at "penny gaffs" in Yedo, they eventually made a hit. They fell into oblivion in the Meiji era (1868-1912) but were re-introduced, so to speak, in Taisho (1912-1926) by a Kisarazu-born geisha, Wakafuku by name, when she came to Karasumori, Tokyo.

Visitors to Kisarazu should do well to drop in at a small local temple called Shoshoji. Long, long ago, says a local legend, the chief priest of the temple was awakened by some sound in the direction of the guard. Thither he went, to find racoons, big and small, dancing in the bush in the garden under a brilliant full autumn moon.

For fun he beat a drum. The animals, instead of being frightened away, kept on dancing, now beating their abdomens in time to the drum beats.

This continued for two or three nights. One night the priest missed all the racoons. Out of curiosity he searched the garden the next morning, to find the mother racoon dead with her stomach ripped in two.

The legend is now sung in "Dance Music of the Racoons at the Temple of Shoshoji" (verse by Ujo Noguchi, music by Shimpei Nakayama).

木更津甚句

SONGS OF KISARAZU

(Kisarazu Zinku)

$\text{♩} = 76$

mf

	1. あ	あ	き	さ	ら	ず	-	て	る	と	も
	A	A	Ki	sa	ra	zu	-	Te	ru	To	mo
	2. あ	あ	ふ	ね	-	は	-	せ	ん	く	る
	A	A	Fu	ne	-	wa	-	Se	en	ku	ru

	-	と	お	-	-	き	は	く	-	も	-	れ
	-	To	o	-	-	kio	wa	Ku	-	mo	-	re
	-	ま	ん	-	-	く	る	な	-	か	-	に
	-	Ma	an	-	-	ku	ru	Na	-	ka	-	ni

—
—

か わ い — お と — こ — が ヤ ッ サ イ
 Ka - wa - i — O - to - - ko - ga Yas - sa - i
 わ た し の — ま つ — ふ — ね ヤ ッ サ イ
 Wa - tashi no — Ma - tsu — Fu - ne Yas - sa - i

モ ッ サ イ や れ こ ら ど っ こ い — こ り や こ — — —
 Mos - sa - i Ya - re - ko - ra Dok - ko - i — Ko - rya Ko - - - -
 モ ッ サ イ や れ こ ら ど っ こ い — こ り や こ — — —
 Mos - sa - i Ya - re - ko - ra Dok - ko - i — Ko - rya Ko - - - -

り や — — ひ に や — — け — — る — —
 rya — — Hi ni Ya - - - ke - - - ru — —
 り や — — ま だ み — — え — — ぬ — —
 rya — — Ma - da Mi - - - e - - - nu — —

秩父音頭

BON SONG OF CHICHIBU

(Chichibu Ondo)

Melody transcribed by Hattori

$\text{♩} = 72$

mf

	あ —	あ —	あ — え
1.	A —	A —	A - e
2.	あ —	あ —	あ — え
	A —	A —	A - e

	と り も わ た — る か	あ の — や ま — こ え
—	To - ri mo wa - ta - ru - ka	A - no Ya - ma - ko - e -
—	す み の た わ — ら を	あ む — て に — ひ び
—	Su - mi no Ta - wa - ra o	A - mu Te ni - hi - bi

て と り も わ た る か あ の や ま こ え
 te To - ri mo wa - ta - ru ka A - no Ya - ma ko - e -
 が す み の た わ ら を あ む て に ひ び
 ga Su - mi no Ta - wa - ra o A - mu Te ni - hi - bi

て (コラショ) く も の な あ あ あ え
 te (Koracho) Ku - mo no na A A A e
 が (コラショ) き れ りや な あ あ え
 ga (Koracho) Ki - re - rya na A A A e

く も の さ わ た つ あ
 Ku - mo no Sa - wa ta tsu A -
 き れ りや か り さ か あ
 Ki - re - rya Ka - ri - sa ka A -

れ さ お お く ち ち い ぶ
 re - sa O - o - ku - chi - chi - i - bu.
 れ さ ゆ う き か ぶ う と
 re - sa Yu - u - ki - ka - bu - u - to.



Night Festival in Chichibu City

Bon Song of Chichibu

秩父音頭

Birds, too, fly
Over the mountain top—
That cloud-swelling,
Cloud swelling
Mount of Chichibu.

ア—エ 鳥も渡るか あの山越えて
雲のナ—エ 雲のさわたつ
あれさ 奥秩父

Look at the chapped hands
That are trimming charcoal sacks.
By the time that
Your hands are chapped,
Karisaka ridge'll be snow-capped.

ア—エ 炭の俵を 編む手にひびが
切れりゃナ—エ 切れりゃ 雁坂
あれさ 雪かぶと

Flowering Nagatoro is
All rock-floored;
Awaiting whom,
Awaiting whom I wonder;
O look, the misty moon rises!

ア—エ 花の長瀬 あの岩だたみ
誰をナ—エ 誰を待つやら
あれさ おぼろ月

When the moon rises
High above the frame-work
You dance,
Dance around the frame
In many, many a fold.

ア—エ 月が櫓の まうえにすれば
踊りナ—エ 踊りすむ輪の
あれさ ^{とえはたえ} 十重二十重

Chichibu forming a region by itself in the western extremity of the Musashi plain. As it is isolated, this song retains its local color. The song is sung in the hope and joy of the rich harvest of the year at the time of *Bon*, the festival of the dead, which takes place usually in the middle of July. A wooden frame-work is reared on the ground, in which there sit a chanter and a number of musicians. Around this frame-work, the young and the old of both sexes perform a lively dance. The music consists of a flute, a big drum, a small drum, and *sho* (a percussion instrument) but no *samisen*.

Songs of Iso

(Iso Bushi)

The most famous of all in Iso
Is honorable Oarai;
The pine trees are seen
Ever so faintly, ever so faintly.

Away from the town of Mito,
And three ri to the east,
The dashing waves make
Flowers at Oarai.

Under full sail the ship
Goes on careering
For the port of Ishi-no-maki
In the province of Sendai.

At Iso are twisted pine trees,
At Minato red pine trees;
And at the town of Arai
There are black pine trees.

However hard the wind may blow,
However high the waves may rage,
Your honor is never questioned,
O, pine trees on the beach!

When a shoal of bonito fish
Come splashing in the offing,
Even the huge oars of boatmen
Are bent and bowed low.

磯 節

磯で名所は、大洗さまよ
松が見えます ほのぼのと
「松がネ」見えます (イツ) ほのぼのと

水戸をはなれて、東へ三里
波の花散る 大洗
「波のネ」花散る (イツ) 大洗

三十五反の帆を巻きあげて
ゆくよ仙台、石の巻
「ゆくよネ」仙台 (イツ) 石の巻

磯で曲り松、湊^{みなと}で女松^{めまつ}
中の洗町、男まつ
「中のネ」洗町 (イツ) 男まつ

潮風吹こうが 波荒かろが
操かえない 浜の松
「操ネ」かえない (イツ) 浜の松

沖に鯉の、瀬の立つときは
四本厚みの櫓がしなう
「四本ネ」厚みの (イツ) 櫓がしなう

The original seat of this song is said to be Oarai, a sea resort, in the suburbs of Mito city. The song has been known since the Meiji era, but its popularity is said to have been due to Anchu (安中), a blind mesneur at Oarai, who sang so beautifully during the Taisho era.

磯 節
SONGS OF ISO
(Iso Bushi)

♩ = 72

mf

1.	い	そ	で	めい	しよ
	I	- so	de	Me - i	- - sho
2.	み	と	を	はな	れ
	Mi - to	o	Ha - na	- - re	

は	お	あ	ら	い	さ	ま	よ
wa	O	- a	- ra	- i	Sa	- - - ma	yo
て	ひ	が	し	え	さ	ん	り
te	Hi	- ga	- shi	e	Sa	- - - an	ri

— (サ イ ショ ネ) ま つ が み え ま す
 — (Sa - i - sho ne) Ma - tsu ga Mi - e ma - su
 — (サ イ ショ ネ) な み の は な ち る
 — (Sa - i - sho ne) Na - mi no Ha - na chi - ru

— ほ の ほ の と (まつがネ)
 — Ho - no - bo - no to (Ma - tsu ga ne)
 — お お あ ら い (なみのネ)
 — O - o - a - ra - i (Na - mi no ne)

f
 み え ま す (イ ソ)
 Mi - e ma - - - - su (I - so)
 は な ち る (イ ソ)
 Ha - na chi - - - - ru (I - so)

mf
 —) ほ の ほ の と
 —) Ho - no - bo - - - - no - to.
 —) お お あ ら い
 —) O - o - a - - - - ra - i.

常 磐 炭 坑 節
 COAL MINER'S SONGS OF JŌBAN
 (Jōban Tankō Bushi)

♩ = 84

1. (ハ ヤ ロ やっ た な)
 (Ha Ya - ro Yat - ta - na)

2. (ハ ヤ ロ やっ た な)
 (Ha Ya - ro Yat - ta - na)

ハア
 Ha
 ハア
 Ha

あ さ の ろく じ か ら ———— カ ン テ ラ — さ げ て
 A - sa no Roku ji ka - ra ———— Ka - an - te - ra — Sa - ge - te

た て こ う さ ん ぜん じゃ く ———— さ が れ ば — ち ご く
 Ta - te - ko San zen ज्या - ku ———— Sa - ga - re - ba — Ji - go - ku

ヨ (ハ ヤ ロ やっ た な) こう ない が よ い—も (ヨ—
 Yo (Ha Ya - ro Yat - ta - na) Kow-na - i Ga - yo - i —mo (Yo—
 ヨ (ハ ヤ ロ やっ た な) す え は はい こうの (ヨ—
 Yo (Ha Ya - ro Yat - ta - na) Su - e wa Ha - i - ko-o no (Yo—

ドント) お や— の た め ヨ (ハ ヤ ロ やっ た な)
 Don-to) O - ya— no Ta - me yo (Ha Ya - ro Yat - ta - na.)
 ドント) つ ち— と なる ヨ (ハ ヤ ロ やっ た な)
 Don-to) Tsu - chi— to Na - ru yo (Ha Ya - ro Yat - ta - na.)



Coal Miner's Songs of Joban

(Joban Tanko Bushi)

常磐炭坑節

From six in the morn,

I work in the mine,

Carrying a lantern to and fro—

All for my parents' sake.

ハア— 朝の六時からカンテラ下げてよ

(ハ ヤロ やったな)

坑内通いも (ヨードント) 親のためよ

(ハ ヤロ やったな)

Three thousand feet down the mine
And you are in hell;

Ere long you'll lie among the dust

Of an abandoned mine.

ハア— 堅坑三千尺 ^{さが}下れば地獄よ

(ハ ヤロ やったな)

末は廢坑の (ヨードント) 土となるよ

(ハ ヤロ やったな)

You explode dynamite,

You'll find some fragments left over;

And the fragments will bring

Gold enough for you.

ハア— ハツバかければ切端^{かりば}が残るよ

(ハ ヤロ やったな)

残る切端が (ヨードント) 金となるよ

(ハ ヤロ やったな)

Listen, you young girls,

Wives of coalminers

Will become widows

The moment the rocks fall.

ハア— 娘 ようきけ 鉦夫の婢はよ

(ハ ヤロ やったな)

岩がどんと来りゃ (ヨードント) 若後家よ

(ハ ヤロ やったな)

Jōban coal mines in Ibaragi Prefecture, Ube in Chugoku, and Chikubu in Kyushu have given birth to similar songs as these since the beginning of the Meiji era.

草 津 節

SONGS OF KUSATSU

(Kusatsu Bushi)

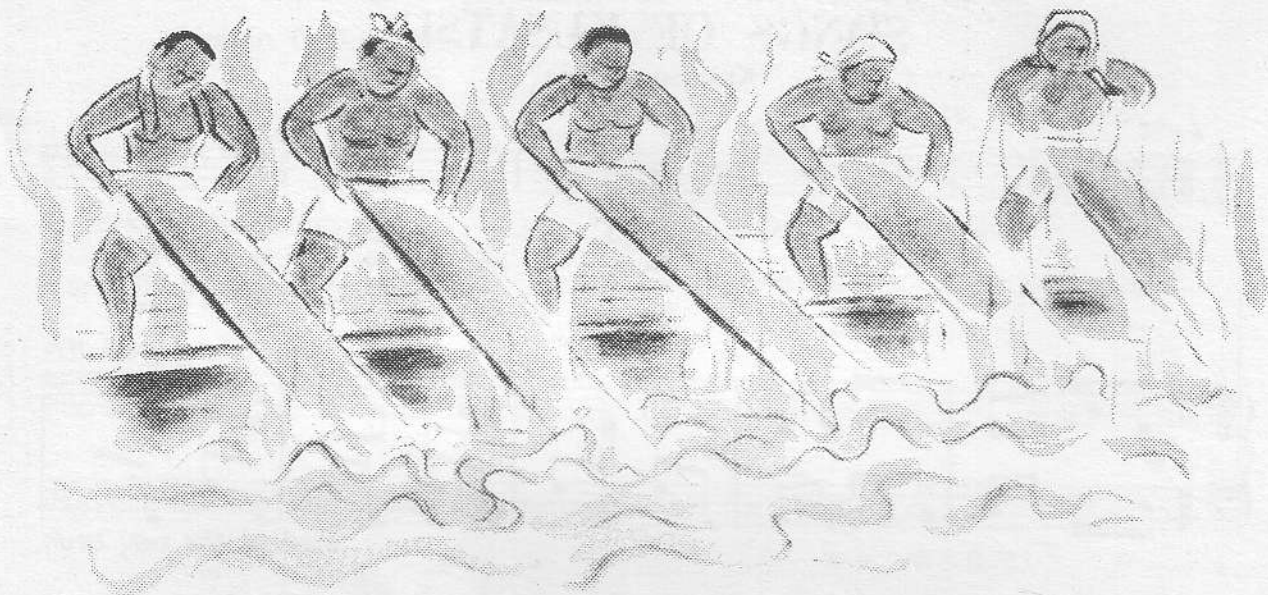
♩ = 92

mf

1. く さ つ よ い と こ
 Ku - sa - tsu Yo - i - to - ko
 2. に し き お り な す
 Ni - shi - ki O - ri - na - su

い ち - ど は お い - て (ハドクコイ ショ) お ゆ の な か に
 I - chi - do wa O - i - de (Ha dok-koi - syo) O - yu no Na - ka ni
 く さ - つ の ひ ろ の (ハドクコイ ショ) あ さ ま の け む り
 Ku - sa - tsu no Hi - ro - no (Ha dok-koi - syo) Asa - ma no Ke - mu - ri

も -- コ リヤ は な - が さ く よ (チョイ ナ チョ イ ナ)
 mo -- Ko - rya Ha - na - ga Sa - ku - yo (Choi - na Cho - i - na)
 も -- コ リヤ あ か - ね ぞ め よ (チョイ ナ チョ イ ナ)
 mo -- Ko - rya A - ka - ne Zo - me - yo (Choi - na Cho - i - na)



Songs of Kusatsu

(Kusatsu Bushi)

草津節

Kusatsu is a good place to go;
You must visit once in your lifetime,
For flowers bloom e'en in the hot
spring.

草津よいとこ一度はお出で (ドッコイショ)
お湯の中にも (コリャ) 花が咲くよ
(チョイナ チョイナ)

Kusatsu field is beautiful like brocade,
And e'en the smoke rising from Mt.
Asama
Will be aglow in the setting sun.

錦織りなす草津の広野 (ドッコイショ)
浅間の煙も (コリャ) あかね染めよ
(チョイナ チョイナ)

Kusatsu is a good place to go;
Mt. Shirane is cool with breezes
E'en on a mid-summer day.

草津よいとこ白根の山は (ドッコイショ)
暑さ知らずの (コリャ) 風が吹くよ
(チョイナ チョイナ)

Among the mountains, called man and
wife
We go hand in hand gathering herbs,
Through the forest of pine trees.

湯もみな^{いもやま}じみ^{みやま}が妹山背山 (ドッコイショ)
松の木のまを (コリャ) わらび狩りよ
(チョイナ チョイナ)

Kusatsu is a good place to go;
You may carry home in your sleeves
The sweet fragrance of the hot spring.

草津よいとこ里へのみやげ (ドッコイショ)
袖に湯花の (コリャ) 香がのこるよ
(チョイナ チョイナ)

The songs are comparatively of late composition and expressive of the characteristics of the hot springs at Kusatsu.

Bon songs of Soma
(Soma Bon Odori Uta)

This is a bumper year;
Well ramified are the rice plants,
Even the grass by the road side
Bears the ears of rice .

When the grass by the road side
Bears the ears of rice,
The trees and herbs in the mountain
Bear shining gold.

The sound of drum beating tonight—
It will chase away all the sleep
Of two more nights.

When you sing—
The steps be steadied.
Yea, the drum-beating too
Will enliven the dance.

相馬盆踊唄

ハイーヨ ことしや豊年だよ
穂に穂が咲いてよ
ハアー 道の小草にも
アレサ 米がなるよ

ハイーヨ 道の小草によ
米なるときよ
ハアー 山の木萱きかやにも
アレサ 金かねがなるよ

ハイーヨ やぐら太鼓ねの音
聞くからはよ
ハアー あとの二夜も
アレサ 眠られぬよ

ハイーヨ ぬしが歌えばよ
踊がしまるよ
ハアー やぐら太鼓の
アレサ 音ねもはずむよ



Noma-Oi Festival at Sema District

相馬盆踊唄 BON SONGS OF SOMA

♩ = 84

Melody transcribed by Hattori

1. ハ ア - ア - ア
Ha - a - a - a

2. ハ ア - ア - ア
Ha - a - a - a

ア
A

- - - - イ ヨ - - - - ことしゃ ほ - - ね ん だ よ
 a - - - - i yo - - - - Ko-to - sha ho - - ne - en da yo
 - - - - イ ヨ - - - - みちの こ - - ぐ さ に よ
 a - - - - i yo - - - - Mi-chi no ko - - gu - sa ni yo

f

コ リヤ コリヤ
ko-rya ko-rya

ほ に - - ほ - - が - - さ - - い て よ -
 Ho ni - - ho - - ga - - sa - - i - te yo -
 こ め - - な - - る - - と - - き は よ -
 Ko - me - - na - - ru - - to - - ki wa yo

p *f*

ハ ア - ア - - - - み ち の
 Ha - a - a - - - - Mi - chi no
 ハ ア - ア - - - - や ま の
 Ha a - a - - - - Ya - ma no

p

こ - - - ぐ さ に - も - - ア レ サ - ア - - こ め
 ko - - gu - sa ni - mo - - A - re - sa - a - - Ko - me
 き - - か や に - も - - ア レ サ - ア - - か ね
 ki - - ka - ya ni - mo - - A - re - sa - a - - Ka - ne

ア ヨ イ ヨ イ ヨ イ ト ナ
 A yo i yo i yo i to na

が - な る よ
 ga - na - ru yo.
 が - な る よ
 ga - na - ru yo.

会津盤梯山

MT. BANDAI AT AIZU

(Aizu Bandai San)

♩ = 120

1. イ -
I -
2. イ -
I -

mf *f*

ヤ ——— あ い ず ぼん だい さん は — た か ら — の
 ya ——— A - i - zu Ban - dai - san wa — Ta - ka - ra — no
 ヤ ——— こ と しゃ ほ う ね ん — ほ に ほ — か
 ya ——— Ko - to - sha Ho - o - ne - en — Ho ni Ho — ga

mf *mf*

や — ま — よ ——— さ さ に こ か ね が
 Ya - ma - yo ——— Sa - sa ni Ko - ga - ne ga
 さ — い — て ——— み ち の こ ぐ さ も
 Sa - i - te ——— Mi - chi no Ko - gu - sa mo

エ — また — なり さ — か — る ハ スッ チョイスッ チョイ スッ チョイナ
 E — Ma - ta — Na - ri Sa - ga - ru Ha Su - chyoi su - chyoi Su - chyoi na
 エ — また — こめ か — な — る ハ スッ チョイ スッ チョイ スッ チョイナ
 E — Ma - ta — Ko - me ga — na - ru Ha Su - chyoi su - chyoi Su - chyoi na

Mt. Bandai at Aizu
 (Aizu Bandai San)

会 津 磐 梯 山

Mt. Bandai at Aizu

Is a treasure store,

For the leaves of bamboo

Bear grains of gold.

イヤー 会津磐梯山は 宝の山よ

ささに^{こめ}黄金が エー またなりさがる

This year is a good one;

The ears of rice are full,

E'en the roadside grass

Bears rice enow.

イヤー ことしや豊年 穂に穂が咲いて

道の^{こが}小草も エー また米がなる

From Higashiyama the town

Comes the message daily;

I'll go there by all means

To show up myself there.

イヤー 東山から ^{ひにち} 日目のたより

行かざるまい エー また顔見せに

These songs were not originally folksongs but popular songs. Lately, however, they have come to be regarded as folksongs since they are expressive of the emotional life of the Tohoku district, particularly of Fukushima Prefecture. They have become very popular throughout the country. The words vary according to the place where they are sung.

齊 太 郎 節
さい た ら
SONGS OF SAITARA
 (Saitara Bushi)

Melody transcribed by Hattori

♩ = 92

1 まつしーま アーの サーヨ
 Ma-tsu-shi - ma no sa - yo
 2 まえはーう ウーみ サーヨ
 Ma - e wa u - u - mi sa - yo

ず いん が ん - じ - ほ ど - の ハ コリヤコリヤ て
 Zu - in - ga - an - ji ho - do no Ha korya-korya Te
 う し - ろ - は - や ま - で ハ コリヤコリヤ こ
 U - shi - ro wa ya - ma de Ha korya-korya Ko

ら も な ア - - - い - ト - エ アレワエ - - エイト
 ra mo na - a - - - i - to - e A-re-wa-e - - ei-to
 ま つ ば ア - - - ら - ト - エ アレワエ - - エイト
 ma - tsu - ba - a - - - ra - to - e A-re-wa-e - - ei-to

ソ オ - - リヤ た アイ りよ だ - - エ
 so - o - - rya Ta - a - i - ryo da - - e
 ソ オ - - リヤ た アイ りよ だ - - エ
 so - o - - rya Ta - a - i - ryo da - - e

Songs of Saitara
(Saitara Bushi)

On Matsushima the port
Stands Zuiganji the Buddhist temple;
As the sea is in front
And the mountain on the back,
Shoals of fish may abound there.

At Ishinomaki the famed port,
Still more famed is Mt. Hiyori;
In the east and in the west
A view may command Matsushima,
And Toshima—all before you.

At the Shrine of Shiogama
The cherry tree in front,
When it blooms in the spring,
Romance will be in the air
Over Nishinomachi the town.

さい たら 節
齊 太 郎 節

松島のサヨ 瑞巖寺ほどの
寺もないとエ アレハエ エート
ソリヤ大漁だエ

前は海サヨ うしろは山で
小松原とエ アレハエ エート
ソリヤ大漁だエ

石の巻 その名も高い^{ひより}日和山
西東 松島^{としま}遠島 目の下に

塩釜さまの 御門の前の八重桜
咲き乱れ 浮名もたつみ 西の町



**Zuiganji, the old temple
praised in the songs of Saitara.**



The natives of both Akita and Yamagata prefectures claim that the obako bushi originated in their land. Since most folk songs have been handed down through generations by word of mouth, quite frequently their composers are unknown, and no final decision is possible on which of the many existing versions is the closest approximation of the original form.

The Akita and Yamagata obako belong to the North-eastern district alike, but the Yamagata obako is more simple and naive, and its refrains are shorter.

If by law of analogy, the universe passes through a process of evolution from the simple to the complex and from the primitive to the sophisticated, common sense would seem to indicate that the obako bushi was initially conceived in Yamagata and thence exported to Akita, possibly by way of the Shindai-mura's annual horse fair when horse dealers assemble from far and near to show off their native songs and dances.

Most often love and pathos provide the theme for the multiple versions of the obako. The Shindal obako, also referred to as the Tazawa obako, tells the story of unfulfilled love. A long time ago the son of a roving samurai fell in love with the daughter of the richest landowner in the village. Because the rigid caste system in those days would not tolerate "mixed" association, the sweethearts held clandestine rendezvous among the hills. When asked by the neighbors where she was going everyday, the maiden would reply, "To yonder hills to pick wild flowers."

One day the young swain made his lady-love haul a heavy mortar to test her fidelity. If she really cared for him, he reasoned, she would obey his command no matter how preposterous his proposition. She did comply but as the pair crossed the hills, the girl lost her balance and fell headlong into the valley below. The remorseful youth joined his sweetheart in death by committing suicide beneath a cherry tree.

Another pathetic legend is woven into the Yamagata obako;

To find the girl of my heart
I peeped in through the window;
But there was naught of her
Only an old woman spinning.

Once upon a time a beautiful maiden was adopted into the family of the village chief. She had one brother whom she loved dearly, but since she came of a low family, the brother and sister were forbidden to see each other in public. Whenever the village chief's family left the house, the brother would tiptoe inside to meet his sister. Though the phrase "girl of my heart" is somewhat misleading, the "I" in the verse given above refers to the brother, and the "girl," to the sister.

庄内おばこ
 THE GIRL OF SHONAI
 (Shōnai Obako)

♩ = 60-66

1. お ば こ く る か や
 O ba ko Ku ru ka ya
 2. お ば こ き も せ
 O ba ko Ki mo se

と た - ん ぼ - の は ん ず れ ま - - で
 to Ta - an - bo - no Ha - n - zu - re ma - - de
 で よ の な - い た ん ば こ う り な ど
 de Yo - no na - i Ta - n - ba - ko u - ri na do

— で て — — み た — — ば コ バ エ テ コ バ エ テ
 — De - te — — Mi - ta - ba Ko - ba - e - te Ko - ba - e - te
 — ふ れ — — て く — — る コ バ エ テ コ バ エ テ
 — Fu - re - - - te ku - ru Ko - ba - e - te Ko - ba - e - te

The Girl of Shonai
(Shonai Obako)

庄内おばこ

To meet the girl I know
I went out to the field;
But there's no shadow of her,
Only the shouting voice of a tobacco
. . seller.

おばこ来るかやと
田圃のはんすれまで出て見たば
(コバエテ コバエテ)

おばこ来もせで
用のないたんばこ売りなどふれて来る
(コバエテ コバエテ)

To meet the girl of my heart
I went out to the field;
But there's nought of her,
Only fireflies are flitting.

おばこ来るかやと
田圃のはんすれまで出て見たば
(コバエテ コバエテ)

おばこ来もせで
螢の虫など とんで来る
(コバエテ コバエテ)

Why does she not come?
Is she down with a cold?
She's well and sound, so they say,
Only the melting snow has blocked
her way.

おばこなぜ来ぬ
風邪^{かぜ}でもひいたかやと案ずられ
(コバエテ コバエテ)

風邪もひかねど
雪汁^{ゆきじり}の水が出て 渡しとまつた
(コバエテ コバエテ)

To find the girl of my heart
I peeped in through the window;
But there was naught of her—
Only an old woman spinning.

おばこいたかやと
裏の小窓からのぞいて見たば
(コバエテ コバエテ)

おばこいもせで
用のない婆さんなど糸車
(コバエテ コバエテ)

紅花摘み唄

SONGS OF PICKING SAFFLOWERS

♩ = 88

Melody transcribed by Hattori

1. ちとせ
Chi-to-se

2. はなの
Ha-na no

— やま — か — — ら な こ — か — — の た ね
— ya-ma — ka - - ra na Ko - ka — — no ta - ne

— ろく — が — — つ な そ — れ — — き た
— ro-ku - ga - - tsu na So - re — — ki - ta

ア シャン シャン
A shan shan

— まい た — よ それ で — やま — —
— ma-i - ta - yo So-re - de — Ya-ma - -

— さい た — よ つん だ — は な — —
— sa-i - ta — yo Tsu-un - da — ha-na — —

が - た - - - は - な - だ - - - - ら - け
 ga - ta - - - Ha - - na - da - - - - ra - ke -
 か - ら - - - こ - い - が - - - - で - る
 ka - ra - - - ko - i - ga - - - - de - ru

サア サ つ ま しゃ れ つ ま しゃ れ
 Sa - a - sa Tsu - ma - sha - re tsu - ma - sha - re

Songs of Picking Safflowers

(Benihana Tsumi Uta)

From Mt. Chitose downward,
 The Safflower seeds have been sown,
 So the flowers are now all over
 Yamagata.

Come, O come and pick the flowers.
 The flowerly June has come to brighten
 the world,
 Love'll come out from the flowers
 picked.

Pick, O pick the flowers right away.
 The picking of flowers, ah, if it were
 done only with you.
 I'll never mind if the thorns may
 hurt me.

Pick, O pick the flowers right away.
 The clear skies overhead,
 Beautiful is the field of Safflowers in
 full bloom.

Come, O come and pick the flowers.

紅花摘み唄

千巖山から 紅花の種蒔いたヨ
 それで山形 花だらけ

サアサ摘ましゃれ 摘ましゃれ

花の六月ナ それ来た咲いたヨ

摘んだ花から 恋が出る

サアサ摘ましゃれ 摘ましゃれ

花を摘むのも そもじとならば

棘さすのも なんのその

サアサ摘ましゃれ 摘ましゃれ

晴れて見事や 紅花の畑

闇も明るい 花ざかり

サアサ摘ましゃれ 摘ましゃれ

南部牛方節 CATTLE DRIVER'S SONG OF NAMBU

Lento doloroso

1. い
I -
2. さ
Sa -

な か な れ—ど も
na - ka na - re - do - mo
わ う ち さんぜんこく
wa - u - - chi Sanzen go - ku

なんぶ の く に は た
Na - um - bu no Ku - ni wa Ni -
おこめの の て ど こ つ
O - ko - me no de - do - - ko Tsu -

し も ひ が—しも
shi mo Hi - ga - shi mo
け て お さ—める
ke - te o - sa - me - ru

Cattle Driver's Song of Nambu

南部牛方節

Though a country-side,
Nambu is the region
Where, from the east to the west,
Abounds with mountains of ore,
Kora sansa-e.

田舎なれども 南部の国は
西も東も 金の山
コラ サンサエー

Swauchi produces
Three thousand **koku** of rice,
An offering to be made
And stored in the godowns,
Kora sansa-e.

^{さわうち}沢内三千石 お米の出どころ
つけて納める お蔵米
コラ サンサエー

How beautiful to look at
The summer kimono of the drivers,
With basket-work on the shoulders,
And fine-patterns in the lower part!
Kora sansa-e.

さても見事な ^{ゆかた}牛方浴衣
^{かごづの}肩に籠角 ^{こぶち}裾に小斑
コラ サンサエー

When you come next time,
Bring with you along
The leaves of **nagi**,
Found in the mountain depths,
Kora sansa-e.

こんど来るなら 持てきておくれ
^{みやま}奥の深山の なぎの葉を
コラ サンサエー

In the remote parts of the Nambu district in Iwate Prefecture known for the horses and tea-kettles, where there is a lack of transportation facilities, cattle have been chiefly used for such purposes as they are strong animals of burden. Sawauchi, a mountainous village, is equally well known with other villages along the Waga river for producing rice. The rice has been carried on the cattle to the godowns in the city of Morioka, the castle town of Lord Nambu—a distance now covered in less than four hours on the train has been taken by these cattle-drivers for several days, sleeping in the fields on the way. These drivers used to go on the road, each having charge of from seven to eight oxen, and singing a song like this one. The song gives an echo of scenes along the mountain road.

十三の砂山 THE DUNE OF TOSA

(Bon - Songs of Tosa Gata)

Melody transcribed by Hattori

♩ = 72

1. と さ の
To - sa no
2. か さ を
Ka - sa wo

Fine

— す な — や — ま — ナ ア — ア ヤ — エ こ め
— Su - na - ya - ma — na a - a ya - e Ko - me
— わ す れ た — て あ ナ ア — ア ヤ — エ つ る か
— wa - su - re ta — te - a na a - a ya - e Tsu - ruga .

な — ら — よ — か — ろ な — に — し — い — — い の
na - ra — yo - ka - ro na — Ni - shi - i - - i no
や — の — や — ど — さ な — に — し — い — — い が
ya - no — ya - do - sa na — Ni - shi - i - - i ga

べ ん — ざ い — し ゅ う ウ — — ウ — に や あ え た ア — だ — つ
Be - en - za - i - shu - u - - u — ny - a - e Ta - a - da - tsu -
く ウ — も — れ — エ — — エ — ば — え お オ — も — い
ku - u - mo - re - e - - e - ba - e O - o - mo - i

- ム ま - しよ た だ つ - ま しよ -
 - u ma - sho Ta - da tsu - ma - sho -
 - イ だ - す お も い - だ す -
 - i da - su O - mo - i - da - su

Piano part arranged by M. Shiohara

The dune of Tosa,
 If it were rice,
 I would give to all
 Those of the western provinces.

十三の砂山 米ならよかる
 西の弁財衆に 分けてやりましょう

With tears in my eyes
 I left Tosa, going slow;
 When passed Osaki the cape,
 I hasten my boat away.

十三を出るときゃ 涙で出たが
 尾崎かわせば 先きあいそぐよ

So famed a place
 Is Kodomari the port;
 As ships come and go,
 'Tis known so widely.

そんしょめんしょと 小泊りゃめんしょ
 出船入船 そりゃめんしょう

Whenever the sky is overcast,
 I remember Tsuruga-ya
 The house for travelers,
 Where I have forgotten
 My sedge hat and all the rest.

笠を忘れたてあな 敦賀屋の宿さな
 西が曇れば 思いだす

Tosagata is a port in the northern extremity of Honshu, now a deserted fishing-village, with a few houses scattered here and there under the grey sky. Even in the midday there are seen very few people about the port. Tosagata as an important and flourishing port on the northern Japan sea was about seven hundred years ago, or from the Kamakura to the Muromachi period. As the old documents tell us, in those days the port was flourishing as ships thronged from Ezo (Hokkaido) and from western parts of this country. These ships carried rice from Tsugaru and lumber from this port to other ports of the country. But that was the bygone days. With the opening of new Japan, laying railways and other modern facilities, the port has become a negligible one.

In former days, Tosagata was also called Tosa, an Ainu word, meaning 'a lake by the sea.' The song given here is the only one being sung today reminiscent of the prosperous days of Tosagata. It has the feeling of frailty, and the characteristic beauty of northern folk-songs, and is one of the best, if not the best, among many ballads of Tsugaru.



そ う ら ん 節
 SŌRAN SONG OF HOKKAIDO
 (Sōran Bushi)

Con moto *mf*

1. ヤ レ ン
 Ya - re - en

2. ヤ レ ン
 Ya - re - en

ソ ラ ン ソ ラ ン ソ ラ ン ソ ラ ン ソ ラ ン
 So - ra - an So - ra - an So - ra - an So - ra - an So - ran

ソ ラ ン ソ ラ ン ソ ラ ン ソ ラ ン ソ ラ ン
 So - ra - an So - ra - an So - ra - an So - ra - an So - ran

(Chor.) (Solo)

ハイ ハイ に し ん く る か と い な り に き け ば —
 hai hai Ni - shi - in ku - ru - ka to I - na - ri ni ki - ke - ba —
 ハイ ハイ お き の か も め の な く こ え き け ば —
 hai hai O - ki no Ka - mo - me no Na - ku ko - e ki - ke - ba —

(Chor.)

ど こ の い な り も コ ン と な く チョイ ヤ サ
 Do - ko - no I - na - ri mo Ko - on to na - ku choi Ya - sa
 ふ な の り か ぎ ょ う は や め ら れ ぬ チョイ ヤ サ
 Funa - no - ri Ka - gyo - o wa Ya - me - ra - re - nu choi Ya - sa

エ エ ン ヤ ン サ ノ ドッ コイ ショ ア
 e E - en ya - an sa - no Dok - koi - sho A
 エ エ ン ヤ ン サ ノ ドッ コイ ショ ア
 e E - en ya - an sa - no Dok - koi - sho A

(Solo)

ドッ コイナ ドッ コイナ ア
 Dok - koina Dok - koina A
 ドッ コイナ ドッ コイナ ア
 Dok - koina Dok - koina A

Soran Song of Hokkaido

そ う ら ん 節

Yaren soran, soran, soran, soran,
Whether herrings come or not,
We asked the gods to harvest;
Each and every god whined,
kon, kon—won't come, **choi**.

ヤーレン ソーラン ソーラン ソーラン ソーラン
にしん(鰯)来るかと 稻荷にきけば
どこの稻荷も コンと鳴く チョイ

Hear the songs of sea-gulls
Over the ocean waves
And you can't give up
The life on the sea.

沖の鷗の啼く声きけば
船乗り稼業は やめられぬ

Yoichi is a goodly town
You've to visit once at least,
For the golden waves
Are seen upon the sea.

よいち
余市よいとこ 一度はござれ
海に^{とがね}黄金の波が立つ

If the sea-gulls on the offing
Were to speak as we do,
Your message I would hear from them
Or the message I would send to you.

沖の鷗がものいうならば
たより聞いたり 聞かせたり

Soran Song is one of the folk-songs of Hokkaido, being next oldest to Oiwake Song. It is so named from the shouting to mark time, like yo-ho, as it is originally the shouting at drawing up herrings. The original home of this song is said to have been Tsugaru in Aomori Prefecture as the fishermen there used to make such shouting as this to mark time for net-fishing. Since many fishermen in Hokkaido have come from Tsugaru, they probably brought with them there this soran song.

Herrings in the sea of Hokkaido are found in the western coast, and toward autumn to the eastern coast, where a great number of them are caught. About this time the female herrings come ashore to lay their eggs, so there resort males also, and that in such a great number as to change the color of the sea. The fishermen have to draw in their nets all at once, and that can hardly be expected if there were not this lively song marking their time.

Songs of Ina
(Ina Bushi)

伊 那 節

The boat going down the Tenryu
Will be covered with sprays of water;
I wish I could give
A **hinoki** hat to my boatman dear.

ハアー 天龍下れば しぶきがかかる
持たせやりたや、持たせやりたや 檜笠

I hear songs floating up
From the mulberry leaves;
I wish to listen to the ditties;
Yea, to see the singer of the ditties!

ハアー 桑の中から 小唄がもれる
小唄ききたや、小唄ききたや 顔見たや

So lonesome is the journey
On the road through Kiso;
The tree leaves hover about me;
They fall like a shower upon my hat.

ハアー 心細いよ 木曾路の旅は
笠に木の葉が、笠に木の葉がふりかかる

The Tenryu runs for twenty-five ri
Through the brocade of maple leaves;
The boat threads through the brocade,
Through the gorgeous brocade.

ハアー 天龍二十五里 もみじの中は
船が縫うぞえ、船が縫うぞえ 糸のせて

The rice to be shipped to Kiso.
Ever more to Kiso—
'Tis produced in tears
At Ina and Takato.

ハアー 木曾へ木曾へと つき出す米は
伊那や高遠たかとおの、伊那や高遠の涙米

For pity's sake, say not
'Tis produced in tears;
'Tis the surplus rice
Of Ina and Takato.

ハアー 涙米とは そりゃ情けない
伊那や高遠の、伊那や高遠の余り米

This song has been sung along the Tenryu river, centering on the towns of Ina and Iida in Nagano Prefecture. In the days when there were no electric trains or automobiles, this water way was the indispensable means to get to the Tokaido road. Since the modern means of transportation came in, going down the river on a raft has become an especial pleasure-trip for the city people.

Nagano Prefecture has been an important silk-cocoon producing district since the Meiji era, and there are many mulberry farms around Ina. The Tokugawa government divided the province of Shinano (Nagano Prefecture) into thirteen fiefs so as to check the growing power of the feudal lords. Ina belonged to the Takato (高遠) fief, while Kiso belonged to that of Bishu (尾州). The former, however, was rich in producing rice, while the latter was poor in that produce and therefore had to be fed on the surplus rice of the former.

伊 那 節

SONGS OF INA

(Ina Bushi)

$\text{♩} = 66-72$

mf

1. ハ ア -
Ha - a -

2. ハ ア -
Ha - a -

f *mf* *mf*

— て ん りゅう — く だ — れ — は — — — し ぶ き — か — — —
 — Te - en - ryu — — — Ku - da - re - ba — — — Shi - bu - ki — ga — — —
 — く わ の — — — な か — か — ら — — — こ う た — が — — —
 — Ku - wa no — — — Na - ka ka - ra — — — Ko - u - ta - ga — — —

— か か — — る — — — も — — — — — — — — — た — — — せ
 — Ka - ka - ru — — — Mo — — — — — — — — — ta - - - se
 — も れ — — る — — — こ — — — — — — — — — う — — — た
 — Mo - re - ru — — — Ko - - - - - - - - - u - - - ta

や り - た - や - - も - た - - せ や り - -
 Ya - ri - ta - - ya - - Mo - ta - se Ya - ri - -
 き き - た - - や - - こ - う - た き き - -
 Ki - ki - ta - - ya - - Ko - u - ta Ki - ki -

た や - ひ の - - - き が さ ア ヨ サ コ イ ア バ ヨ
 ta - ya - Hi - no - - - ki Ga - sa A Yo - sa Ko - i A - ba yo
 た や - か お - - - み た や ア ヨ サ コ イ ア バ ヨ
 ta - ya - Ka - o - - - mi ta - ya A Yo - sa Ko - i A - ba yo



Dancing girls of Ina Bushi

木 曾 節

SONGS OF KISO

(Kiso Bushi)

Scherzando ♩ = 72

1. き そ の ナ
Ki - so no na

2. あ わ せ ナ
A - wa - se na

f *Sempre stacc.*

なかのりさん き— その おん— たけ— ナン ジャラホイ
Na-ka-no-ri-sa - an Ki - so no O - un - ta - ke - Nan - jya - ra - hoy

なかのりさん あ— わ せ やり— た や— ナン ジャラホイ
Na-ka-no-ri-sa - an A - wa - se Ya - ri - ta - ya - Nan - jya - ra - hoy

な つ で も— さ む い ヨイ ヨイ ヨイ アラ ヨイ ヨイ ヨイ ノ ヨイ ヨイ ヨイ
Na - tsu de mo — Sa - mu - i Yoi-yoi-yoi A-ra Yoi-yoi - yoi no Yoi-yoi - yoi.

た — び を— そ え て ヨイ ヨイ ヨイ アラ ヨイ ヨイ ヨイ ノ ヨイ ヨイ ヨイ
Ta - bi o — So - e - te Yoi-yoi-yoi A-ra Yoi-yoi - yoi no Yoi-yoi - yoi.

Songs of Kiso

(Kiso Bushi)

木 曾 節

"O, say, boatman going down the Kiso,

How is it at Mount Ontake?"

"It is cold even in summer."

木曾のナー なかのりさん

木曾の御嶽さんは ナンジャラホイ

夏でも寒い ヨイヨイヨイ

"O, boatman going down the Kiso,

I wish I could give you winter clothes,

And socks to keep you warm."

^{あわせ}裕ナー なかのりさん

裕やりたや ナンジャラホイ

足袋を添えて ヨイヨイヨイ

"O, say, boatman going down the Kiso,

How could one afford

To give you winter clothes?"

裕ナー なかのりさん

裕ばかりは ナンジャラホイ

やられもせまい ヨイヨイヨイ

"O, say, boatman going down the Kiso,

You ordered undergarments

Together with socks, do you say?"

襦袢ナー なかのりさん

襦袢仕立てて ナンジャラホイ

足袋を添えて ヨイヨイヨイ

"O, boatman going down the Kiso,

How is it at Mount Ontake?"

"This aglow with the morning sun."

木曾のナー なかのりさん

木曾の御嶽さんは ナンジャラホイ

朝焼けござる ヨイヨイヨイ

This is a *Bon* song sung at the festival held at Fukushima, a town along the Kiso river in Nagano Prefecture. The dance at the festival of the dead in summer is held with great enthusiasm as ever; hundreds of dancers perform their dances in circles around the wooden frame work to the chanting of this song until the day dawns.

The forest in Kiso has had a special protection of the government since the days of Tokugawas, and in time it has become a great protected forest of the government. The beautiful scenery of Kiso has this forest in the background. Many of Kiso-Bushi tell the lives of woodmen felling the trees in this forest. *Naka-nori-san* in the song given here are the men steering the log raft on the river.

コキリコの唄 SONGS OF KOKKIRIKO

Melody transcribed by Hattori

Andantino

1. コッ キリコの
Kok - ki - ri - ko no —

2. おどりたか
O - do - ri ta - ka —

— たけは しちすんごぶじゃ ながいは —
— ta - ke wa Shi - chi - su - un go - bu - ja Na - ga - i wa —

— おどれ なくこをいこせ ササーラは —
— o - do - re na - ku - ko wo - i - ko - se Sa - sa - ra wa —

— そでのかなかいじゃ まどのさんさは
— So - de no ka - na - ka - i - ja Ma - do no san - sa wa

— まどのもとにあら まどのさんさは
— Ma - do no mo - to ni a - ru Ma - do no san - sa wa

デ デ レ コ デン は れ の さん さ も デ デ レ コ デン
 de - de - re - ko - den Ha - re no san - sa mo de - de - re - ko - den
 デ デ レ コ デン は れ の さん さ も デ デ レ コ デン
 de - de - re - ko - den Ha - re no san - sa mo de - de - re - ko - den

Songs of Kokkiriko
(Kokkiriko no Uta)

Kokkiriko the simple bamboo sticks for music

Is about seven inches long;
If it's too long, it won't do any good
For it will catch your sleeves.

Dance the dance as you will;
But mind the child crying—
There's a music-toy for him
Beneath the window.

The bulbuls yonder mountain cry,
They cry while flying up in the sky,
To awaken you for grass-mowing.

コキリコの唄

コキリコの竹は 七寸五分じゃ。

長い袖のカナカイじゃ

(はやし) マドのサンサはデデレコデン

ハレのサンサもデデレコデン

踊りたか踊れ 泣く子を起こせ

ササラは窓のもとにある

向いの山に啼くひよどりは

啼いては下がり 啼いては上がり

朝草刈りの目をばさます

朝草刈りの目をさます

佐 渡 お け さ
SONGS OF SADO ISLE

Dolente e molto espressivo ♩ = 63 (Sado Okesa)

mf

1. ハ ア
Ha - a

2. ハ ア
Ha - a

さ ど へ さ ど
Sa - do e Sa - do
こ い と い う た
Ko - i to Yu - u - ta

へ と く さ き も な び く よ
e to Ku - sa ki mo Na - bi - ku yo
と て ゆ か りよ か さ ど へ よ
to - te Yu - ka ryo - ka Sa - do e yo

さ ど は い よ い か
Sa - do wa I - yo - i ka
さ ど は し じゆ く り
Sa - do wa Shi - jyu ku ri

Songs of Sado Isle
(Sado Okesa)

佐渡おけさ

Toward Sado and toward Sado,
Even the trees and the herbs bend to-
ward it.
Is Sado a good place to abide?

ハアー 佐渡へ、佐渡へと草木もなびく
佐渡は居よいか、住みよいか

How could I come to Sado,
Though you may urge me so?
The isle is forty-nine ri away
Over the rough wide sea.

ハアー 来いというたとして 行かりよか佐渡へ
佐渡は四十九里、波の上

Over snowy Niigata—
The sun is setting in a snow-torm.
Methinks Sado is asleep,
As there's no light on the isle.

ハアー 雪の新潟、吹雪で暮れる
佐渡は寝たかよ 火も見えぬ

If you're going to dance the **Okesa**,
Dance on the wooden floor;
No samisen accompaniment is needed,
The sound of feet is music enough.

ハアー おけさ踊るなら、板の間で踊れよ
板のひびきで 三味やいらぬ

To the merry note of **Okesa**,
Even the moon is dancing
Over the island of Sado.

ハアー おけさ、おけさについで浮かされて
月も踊るか、佐渡が島

If you have a mind to come to Sado
Despite the rough waves,
My boat is waiting for you;
Oars and paddles at your service.

ハアー 波の上でもござるならごんせ
舟にゃ櫓もある、櫂もある

Eight hundred years ago, during the age of the Fujiwara Regency, Sado Island was an isle of exiles. Banished thither were such historic figures as the Emperor Juntoku and Saint Nichiren, founder of the Nichiren sect of Buddhism.

The discovery of a gold mine at a place called Aikawa on the isle about 350 years ago—during the rule of the Tokugawa Shogunate—brought an age of prosperity and splendor. Gold production here used to be big enough to make an important financial mainstay of the Tokugawas.

Its deposits nearly gone, the mine is now in a decrepit state. But the isle is rich in local color, traceable largely to tragic stories about exiles and memories of the golden age.

Most expressive of the local color is Sado Okesa, or A Folk Song of Sado. As to the origin of the word "Okesa" many legends are told. Once upon a time, goes one legend, there lived a rich old man in the town of Ogi on the isle. He kept a cat, which he loved dearly. Eventually his fortunes went down, and he was reduced to sorry straits with many duns at his heels.

The animal took compassion on its poor master. To do him a good turn, the cat transformed itself into a beautiful girl and took to the profession of geisha, calling herself Okei.

Okei's singing and dancing soon won her rousing fame far and wide. Her song and dance became a fad and her name, through various stages of transmission, became corrupted into "Okesa."

Another legend—not necessarily on the origin of the name—has it that a daughter of Nobutaka Oda, a war-lord, fell in love with a nameless young man and eloped with him to Aikawa Town. There they opened a small restaurant for mine workers.

Every time she saw men from Kyoto (and Osaka), drawn hither in large numbers by the goldrush, she was seized with an intense homesickness for the Miyako (the capital, then in Kyoto). To everyone departing thither she entrusted a message to folks at home. The message, according to the legend, was in the words which make the first stanza of Sado Okesa:

Toward Sado and toward Sado,
Even the trees and the herbs bend toward it.
Is Sado a good place to abide?
(Don't ask me.)

The second stanza runs:

How could I come to Sado,
Though you may urge me so?
The isle is forty-nine ri away
Over the rough wide sea.

The distance of 49 ri (1 ri—about 2.4 miles) is from Wajima on the Noto Peninsula.

Before the discovery of the gold mine Sado had more communication with the Kansai district than with Edo (now Tokyo). The earliest developed town on the isle was Ogi. Bruno Taut, noted German architect, visited Ogi while in Japan and admired local houses as "well-balanced and highly cultivated structures." These buildings and other relics of culture still remain.

In the age of barges, Ogi Town was the gateway to Sado Island. Now it is replaced as such by Ryoju Port, only three hours away by steamer from Niigata.

The close ties between Sado and Niigata City are sung of in Sado Okesa thus:

Over snowy Niigata—
The sun is setting in a snow-storm,
Methinks Sado is asleep,
As there's no light on the isle.

Songs of Owase

(Owase Bushi)

尾 鷲 節

Owase is a goodly place

ヤサホラエ ヤサホラエ

In the morning sun;

尾鷲よいとこ 朝日を受けて

The fishermen draw their nets

浦で五丈の網を曳く

Of fifty feet long.

ノンノコサイサイ ヤサホラエ

Were I to have my way,

I would make a highway

ままになるなら あの八鬼山を
ヤキ

Through the towering mount Yaki

鍬でならして 通わせる
くわ

For the lovers may go to and fro.

In the mount of Nakamura,

中村山のお燈明あげ
なかむらやま

Light the lanterns of the shrine,

国市の
くに いち

And on the beach of Kuniichi,

国市さまの夜ごもり

O, keep a wake all night through.

I rise to see the offing

起きて沖見りゃ 沖や白波の

High with white waves;

How shall I send my beloved

殿御やらりよか あの中へ

Out upon the rolling sea!

Owase is a fishing town in Mie Prefecture, famous for pearls, as it lies a little way from the Shima peninsula. Since olden days it has been an important port for the ships sailing over the Kumano sea. As told in a legend, it was also the seat of pirates during the Heian Period (794-1185). These songs are said to have originated in the drinking songs sung by the pirates as well as the fishermen at the banquet held especially on the eve of their departure.

尾 鷲 節

SONGS OF OWASE

(Owase Bushi)

Melody transcribed by Hattori

Allegretto ♩ = 108
(Chorus)

1. ヤ サ ホ ラ エ — — ヤ サ ホ ラ エ —
 Ya - sa Ho - ra - e — — Ya - sa Ho - ra - e —
 2. ヤ サ ホ ラ エ — — ヤ サ ホ ラ エ —
 Ya - sa Ho - ra - e — — Ya - sa Ho - ra - e —

(Solo)

お わ せ — よ い と こ — — あ さ — ひ い を
 O - wa - se — yo - i to - ko — — A - sa - hi i wo
 ま ま に — な る な ら — — あ の や ア き
 Ma - ma - ni — na - ru na - ra — — A - no - ya - a ki

う — け て ヨ イ ソ レ — — う ら で — — ご
 u - ke - te Yo - i So - re — — U - ra de — — Go -
 や — ま を ヨ イ ソ レ — — く わ で — — な
 ya - ma wo Yo - i So - re — — Ku - wa de — — na -

— じょ オ — の — あ み を — ひ く ノ ン ノ コ
 - jo - o — no — A - mi wo — hi - ku No - on no - ko
 — ら し — て — か よ わ — せ る ノ ン ノ コ
 - ra - shi - te — Ka - yo - wa - se - ru No - on no - ko

(Chorus)

サ イ サ イ ヤ サ ホ ラ エ エ ヤ サ ホ ラ
 sa - i sa - i Ya - sa Ho - ra - e - e Ya - sa Ho - ra -
 サ イ サ イ ヤ サ ホ ラ エ エ ヤ サ ホ ラ
 sa - i sa - i Ya - sa Ho - ra - e - e Ya - sa Ho - ra -

[Solo]

1. 2. エ - - - - - e - - - - - な か む ら - や ま - の
 Na - ka - mu - ra - ya - ma - no

8va

Fine

8va

お と みよ あ げ - - - - - く に い ち の - - -
 O - to - myo a - ge - - - - - Ku - ni - i - chi no - - -

く に い ち - さ ま の よ - ご お も り -
 Ku - ni - i - chi - sa - ma no yo - go - o - mo - ri

D.C.

Piano part arranged by M. Shiohara

郡 上 節 SONGS OF GUJŌ

(Gujō Bushi)

Melody transcribed by Hattori

♩ = 80

1. ぐ じよ の
Gu - jo no
2. て ん の
Te - en no

Fine

な はち ま ん - で て ゆ く - と き
na Ha-chi - ma - n de - te yu - ku - to - ki
な お つ き さ ん - つ ん ま る く - ま る
na O - tsuki sa - n tsun - ma - ru - ku ma - ru

は ア ソ ン レ ン セ あ め も ふ ら - ぬ - に -
wa, A SON-REN-SE, A - me mo fu - ra - nu - ni -
て ア ソ ン レ ン セ ま る て か ど - の - て -
te, A SON-REN-SE, Ma - ru - te ka - do - no - te -

- そ で - し ぼ - る そ で し ぼ - る
- So - de - shi - bo - ru So - de shi - bo - ru
- そ い - よ か - ろ そ い よ か - ろ
- So - i - yo - ka - ro So - i yo - ka - ro

の - そ で - し - ぼ る ア ソン レン セ あ め も
 no - So - de - shi - bo - ru, A SON REN SE, A - me mo
 の - そ い - よ - か ろ ア ソン レン セ ま る て
 no - So - i - yo - ka - ro, A SON REN SE, Ma - ru - te

- ふ ら - ぬ - に - - そ で - し ぼ る DC.
 - fu - ra . nu - ni - - So - de - shi - bo - - ru
 - か ど - の - て - - そ い - よ か - ろ
 - ka - do no - te So - i yo - ka - - ro



Bon dancing at Gujo Hachiman

Songs of Gujō
(Gujō Bushi)

郡上節

When I go out of Gujō,
I wring my sleeves,
Though no rain is falling,
I wring my sleeves.

郡上のナー八幡 出て行くときは
はちまん

雨も降らぬに 袖しぼる
そで

High up in the sky
The moon is round and round,
With no sharp corners,
To wed a couple smoothly enough.

天のナーお月さん ツン丸く丸うて
丸て角のうて 添いよかる

Look at a calf
Over there at Kodara;
The little one is black
As the cow is black.

向い小駄良の 牛の子見やれ
親が黒けりゃ 子も黒い

One may commit suicide
By jumping from the Somon bridge,
Like Saibei the drunkard of Kodara,
Drowned with a barrel of sake.

心中したげな 宗門橋で
小駄良才平と 酒樽と

Gujō is known widely and afar
As the home of swift horses;
The warrior's famed steed "Surusumi"
Has come from Kera, one of its villages.

郡上は馬所 あの磨墨の
うまどこ
名馬だしたも 気良の里
けら

There'll be song after song,
The dance everlasting,
And there'll be many
A moonlit night too.

唄もつづくが 踊もつづく
月のあかるい夜もつづく

In olden days Gujō in Gifu Prefecture was regarded as a town remote from either Kyoto or Edo (Tokyo). In the Tokugawa Age, however, it had a comparatively highly developed culture, for Lord Azuma was a highly educated and intelligent man, and maintained the peace and prosperity of his fief over three hundred and forty years. For the peace and welfare of the four classes, samurai, farmers, artisans and merchants, he introduced the *bon*-dance during the festival season of the dead, in which originated these songs of Gujō.

There were many horse-fairs held at Gujō, which drew a great number of horse-dealers from various provinces. This is why the theme of horse-fair is often found among the *bon*-songs. The words in one of these songs, "I wring my sleeves though no rain is falling," tell of the emotions or sorrows of these men from other provinces at their parting with the courtesans in the town. It may not be difficult to imagine that in a long period of peace there might be not a few Saibeis or drunkards in the village of Kodara or thereabouts, like the jester to the Duke of Mantua in Verdi's *Rigoletto*. Saibei was a favorite of Lord Azuma but often drunk. He ended his life by falling from the bridge of Sōmon, of which the people humorously have sung as committing suicide together with a barrel of saké.

串 本 節 SONGS OF KUSHIMOTO

(Kushimoto Bushi)

Vivacemete

mf

	1. こ	こ	は	—	く	し	も	と	—	む	か	い	は	お	—	し	ま
	Ko	ko	wa	—	Ku	shi	mo	to	—	Mu	ka	i	wa	O	—	shi	ma
	2. こ	こ	は	—	く	し	も	と	—	む	か	い	は	お	—	し	ま
	Ko	ko	wa	—	Ku	shi	mo	to	—	Mu	ka	i	wa	O	—	shi	ma

	—	は	し	を	か	け	ま	—	し	—	ふ	な	は	し	—	—	を
	—	Ha	shi	o	Ka	ke	ma	—	syo	—	Fu	na	ba	shi	—	—	o
	—	な	か	を	と	り	も	—	つ	—	じ	ゆ	ん	こ	—	—	ん
	—	Na	ka	o	To	ri	mo	—	tsu	—	Jyu	un	ko	se	—	—	en

	—	ア	ラ	ヨ	イ	ショ	ヨ	—	イ	ショ	ヨ	イ	ショ	ヨ	イ	ショ	ヨ	イ	ショ
	—	A	ra	Yoi	sho	Yo	i	—	sho	Yoi	sho	Yo	i	sho	Yoi	sho	Yo	i	sho
	—	ア	ラ	ヨ	イ	ショ	ヨ	—	イ	ショ	ヨ	イ	ショ	ヨ	イ	ショ	ヨ	イ	ショ
	—	A	ra	Yoi	sho	Yo	i	—	sho	Yoi	sho	Yo	i	sho	Yoi	sho	Yo	i	sho

Songs of Kushimoto
(Kushimoto Bushi)

串 本 節

Here is Kushimoto,
Yonder lies Oshima;
Let us span a bridge,
The bridge of boats
Between you and me.

ここは串本、向いは大島
橋をかけましょ 船橋を
アラ ヨイシヨ ヨイシヨ
ヨイシヨ ヨイシヨ ヨイシヨ

Here is Kushimoto,
Yonder lies Oshima;
The ferry-boat in the port
Acts as the go-between
For you and me.

ここは串本、向いは大島
中をとりもつ巡航船
アラ ヨイシヨ ヨイシヨ
ヨイシヨ ヨイシヨ ヨイシヨ

Although a lighthouse stands
Out upon the headland,
It will never shine
Upon the dark path of love.

潮の岬に燈台あれど
戀の暗路を照らしゃせぬ
アラ ヨイシヨ ヨイシヨ
ヨイシヨ ヨイシヨ ヨイシヨ

What is the name of the headland?
It is called Nanna Ura;
But how is the headland?
O, it's out upon the brine,
And covered with rough waves.

岬、岬は七浦岬
潮の岬は荒波じゃ
アラ ヨイシヨ ヨイシヨ
ヨイシヨ ヨイシヨ ヨイシヨ

Place bridge piles
One by one
Out upon the brine;
So this heart of mine may reach
Kushimoto ever dear.

一つ二つと橋杭^{はしくい}立てて
心とどけよ 串本へ
アラ ヨイシヨ ヨイシヨ
ヨイシヨ ヨイシヨ ヨイシヨ

Kushimoto Bushi are folk-songs of Kushimoto in Wakayama Prefecture, which is a fishing town in the southern extremity of Honshu. The cape, Shiono-misaki, lies about three miles south of Kushimoto. As the sea around the cape is full of reefs, there stands on the cape a first-rate lighthouse which was built in 1873. The rough sea on the west of Kushimoto is Kumano Nada, in which about two kilo. meters from the shore lies an island of Oshima with thirty-six kil.m. in circumference. Unlike Kumano Nada, the island of Oshima has a quiet haven all the year round. In olden days it had pleasure-quarters; therefore, the ships sailing nearby made their point of call at the port to the delight of their sailors. Kushimoto Bushi today have come from the old songs which sang of the emotional life in those days.

From Kushimoto to Oshima, a distance of about two kilo meters on the sea, there lie rocky islands as if bridge piles were built in a line. The place has been named one of the natural preservations of this country.

Songs of Shimotsui

(Shimotsui Bushi)

Shimotsui is a goodly port,
The ships may come in or out,
Whether the wind if favorable or not.

Tokohai tonoe nanoe sore sore.

When you cast anchor at Shimotsui the
port,

The lanterns over the town beckon you.

Tokohai, etc.

A big ship comes in Shimotsui the port,
That ship of Daimyo's with thirty-five
oars.

Tokohai, etc.

Is it the anchor or rope that stays a
ship at Shimotsui?

'Tis the frail hands of girls that tie up
the ship.

Tokohai, etc.

下津井節

下津井港はヨ はいりよて出よてヨ

まともまきよて まぎりよてヨ

トコハイ トノエ ナノエ ソレソレ

下津井港にヨ 錨を入れりやヨ

街の行燈の灯が招くヨ

トコハイ トノエ ナノエ ソレソレ

船が着く着くヨ 下津井港ヨ

三十五挺櫓の御座船がヨ

トコハイ トノエ ナノエ ソレソレ

下津井港はヨ ^{いかり つな}碇か綱かヨ

けさも出船を また留めたヨ

トコハイ トノエ ナノエ ソレソレ

As Japan is an island nation, it is also a country of the sea. And contemplation of the beauties of sea and ocean have always been held an aesthetic joy by the Japanese.

Perhaps most beautiful of all Japanese waters is the Seto Naikai—the Inland Sea, or the "Sea within Channels" as the Japanese call it. And to sail through this island-dotted channel, separating the major islands of Honshu, Shikoku and Kyushu, has become a must in the traveler's notebook.

Actually the Inland Sea is a series of five seas connected by channels and running 310 miles from the Bay of Osaka in the east to the Straits of Shimonoseki in the west. Its width varies from four to 40 miles and the channel itself serves as a major international shipping lane to Shanghai and Far Eastern ports south.

Plumb in the middle of the Inland Sea is the Inland Sea National Park (1934), comprising most of the water way between Shikoku and Honshu, the majority of the Sea's 950 islands and parts of the bordering shoreland.

To travel through the Inland Sea and its national park, most tourists take one of the day or night steamers that ply between channel ports. The 18-hour Kobe-Beppu (on Kyushu) run by the Kansai Kisen Kaisha Line is most frequented.

However, lately, tourists have been attracted more and more to viewing Inland Sea panoramas from the land itself. The most popular spot is easily accessible Mt. Washu on the Kojima Peninsula half way between Osaka and Hiroshima.

Washu "mountain" is only 133 meters high and, therefore, can be climbed via a 20-minute walk from nearby Washuzan Station—itsself only 73 minutes by electric train from Chaya-machi on the southbound Uno Line. Or it can be reached by an hour's drive from Chaya-machi.

A third less direct route is by water: the KKK's ferry from Tanokuchi to Shimotsui at the foot of Mt. Washu. After climbing Mt. Washu the traveler can continue on across by ferry to Shikoku and the city of Marugame. The entire trip runs about three hours. Ferries sail from Tanokuchi three to five times a day.

During the Tokugawa period both Shimotsui and Marugame served as the gateways respectively for Honshu and Shikoku.

Shimotsui today, however, is a deserted fishing village, noted only for its sea food—particularly its fresh sea bream and octopus. Only historical traces remain of the old prosperous Tokugawa days. Perhaps most interesting of these traces are the traditional folk songs—called Shimotsui Bushi.

Shimotsui bushi are now sung or danced with the accompaniment of samisen, a traditional Japanese string instrument. But the songs were formerly sung unaccompanied by the town's fishermen as they rowed out to sea.

下 津 井 節
SONGS OF SHIMOTSUI
(Shimotui Bushi)

♩ = 96

Melody transcribed by Hattori

1. し も
Shi - mo -

2. し も
Shi - mo -

つ い - み な と は - ヨ -- は い り よ て
tsu - i mi - na - to wa - yo Ha - i - ri yo - te

つ い - み な と に - ヨ -- い か - り を
tsu - i mi - na - to ni - yo I - ka - ri - o

で - よ て - ヨ -- ま - と - も - ま き
de - yo - te - yo Ma - to - mo - ma - ki

い - れ り ゃ - ヨ -- ま - ち - の - あ ん
i - re - rya - yo Ma - chi - no - a - an

よ て ま き り よ て ヨ
 yo - te ma - gi - ri yo - te yo
 どん の ひ が ま ね く ヨ
 don no hi ga ma ne ku yo

ト コ ハイ ト ノ エ ナ ノ エ ソ オレ
 To - ko - hai to - no - e na - no - e so - o - re
 ト コ ハイ ト ノ エ ナ ノ エ ソ オレ
 To - ko - hai to - no - e na - no - e so - o - re

ソ レ
 so - re.
 ソ レ
 so - re.

安 來 節

SONGS OF YASUGI

(Yasugi Bushi)

♩ = 88-96

mf

<p>1. いず - も - - -</p> <p>I - zu - mo</p> <p>2. わし - が - - -</p> <p>Washi - ga</p>	<p>めい - ぶ - - -</p> <p>Me - i - bu - - -</p> <p>おく - に - - -</p> <p>O - ku - ni - - -</p>
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<p>- - - - つ</p> <p>- - - - tsu</p> <p>- - - - で</p> <p>- - - - de</p>	<p>にも - つ - - - に - - - -</p> <p>Ni - mo - tsu - - - ni - - - -</p> <p>じま - ン - - - な - - - -</p> <p>Ji - ma - an - - - na - - - -</p>
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<p>な - - - ら - - - - - ぬ</p> <p>na - - - ra - - - - - nu</p> <p>も - - - の - - - - - は</p> <p>mo - - - no - - - - - wa</p>	<p>きい - て お - か - え</p> <p>Ki - i - te O - ka - e -</p> <p>いず - も た - い - しゃ</p> <p>I - zu - mo Ta - i - sha</p>
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Songs of Yasugi
(Yasugi Bushi)

安 来 節

To take away what's famed
In Izumo will never make a load,
Before you leave, just listen
To the songs of Yasugi.

出雲名物 荷物にやならぬ
聞いておかえり安来節

In that dear province of mine
How proud they are the Shrine of
Izumo
And the songs of Yasugi.

わしがお国で自慢なものは
出雲大社に安来節

Yasugi is known over the country
For a thousand houses in a row,
Shanichi Cherry blossoms abloom,
And the Mount of Tokami afar.

^{せんげん}
安来千軒 名の出たところ
社日さくらや ^{とかるやま} 十神山

Loaded with bags of rice
As high as the Mount of Tokami,
The ship is sailing away
Out of the Bay of Nishiki.

十神山ほど俵をつんで
船がつづくよ 錦浦

Nought knew I that you were
From my own sweet province.
Until I heard you sing
The songs of Yasugi.

くにお方と知らずにいたが
歌で気づいた安来節

Yasugi Bushi are the songs around Yasugi Port in Izumo (Shimane Prefecture). Since the opening of railway, the port has lost its significance, but formerly the port being situated along the main highway of Sanin district had flourishing days as it was crowded with ships and the town was full of merchants as the word 'Yasugi sengen' (a thousand stores of Yasugi) testify its prosperous business.

The original song is said to have been composed by Sahei Watanabe (渡部佐兵衛) during the age of Bunsei (1818-29), and during the Taisho era (1912-26) a woman named Ito Watanabe (渡部いと) who claimed to have descended from the first composer was known as the singer of these songs. The claim, however, is not trustworthy as some think that these songs were originally the songs of boatmen at Yasugi.

Izumo Shrine of Shintoism is the most well-known shrine built in honor of the god of marriage; hence young women as well as young men who desire good marriage make pilgrimage throughout the land. Shanichi Sakura, or the old cherry tree, which is still sung in the song, is now withered, only the dead stump remains. But Yasugi is proud of having the beautiful scenery of Tokamiyama, a cone-shaped mountain covered with greens which is seen far out on the sea.

Yasugi Bushi were first sung as an accompaniment to the dance called *dojō-sukui*, or loach-gathering, about 1916, which have since become so popular as to be sung all over the country. The dancers with towels tied around their heads, their kimono tucked, and bamboo baskets or circular trays in their hands, imitate scooping or fishing loaches. The words have nothing to do with the dancing as far as the meaning or association of ideas are concerned. The uniqueness of performance, however, seems to have caught the fancy of people.

The Ship for the Kompira Shrine (Kompira Fune, Fune)

こんびら船ふね

Ship, Ship, O, ship

こんびら船ふね 追手に帆あげて

For the Shrine of Kompira,

シュラ シュ シュ シュ

Sail, sail, O, sail

With the fairest of winds!

Sail round Shikoku the isle.

四国を廻れば讃州、那珂の郡

To Naka-gori in Sanuki Province.

ぞうずさん こんびら
象頭山、金比羅大権現

Thence to the Shrine of Kompira

一度めぐりて、こんびら船ふね

On the Mount of Zozu.

シュラ シュ シュ シュ

This has been one of the most popular songs of Japan since the early years of the Meiji era. The shrine is on the Mount of Zozu in the country of Naka (now Nakatado) in the province of Sanuki (Kagawa Prefecture). Kompira is the tutelage god of sailors; hence the shrine is visited particularly by those who are going abroad.

X

こんぴら船ふね
THE SHIP FOR THE KOMPIRA SHRINE
 Kompira Fune, Fune)

Allegretto

mf

こん ぴら ふね ふね おいて に ほあげて シュラシュシュ
 Kom - pi - ra Fu - ne Fu - ne O - i - te ni Ho A - ge - te Shu - ra Shu - Shu -

f

シュ しこくをまわれば さんしゅう なかのごおり
 - Shu Shi - ko - ku o Ma - wa - re ba Sa - an - shu - u Na - ka - no - go - ri

f

ぞずさん こんぴら だいごん げん いちどめぐりて
 Zo - zu Sa - an Ko - om - pi - ra Da - i - go - on gen I - chi do Me - gu - ri - te

よ さ こ い 節
YOSAKOI SONGS OF TOSA

♩ = 96-120

mf

1. と さ の こう ち の は り ゃ や
To - sa no Ko - u - chi no Ha - ri - ma - ya
2. ぼん さ ん かん ざ し か い そ な
Bon - sa - an Ka - an - za - shi Ka - i - so - na

は - し で - ぼん さ ん か ん - ざ し
Ba - shi de - Bo - n - sa - n Ka - n - za - shi
mo - no yo - i - za - ri ga Ko - ma - ge - ta

か う を み - た ヨ サ コイ ヨ サ コイ
Ka - u o mi - ta Yo - sa ko-i Yo - sa ko-i
か う を み - た ヨ サ コイ ヨ サ コイ
Ka - u o mi - ta Yo - sa ko-i Yo - sa ko-i

Yosakoi Songs of Tosa
(Tosa Bushi)

よ さ こ い 節

On the Harima Bridge of Kochi
In the province of Tosa,
I saw a shaved-head priest
Buy a hair pin from a vendor.

土佐の高知の播摩や橋で
坊さん かんざし買うを見た
(ヨサコイ ヨサコイ)

'Tis no surprise that a shaved-head
priest
Should purchase a hair pin,
For I saw a crawling cripple
Buy a pair of wooden clogs.

坊さん かんざし買いそなものよ
いざりが駒下駄買うを見た
(ヨサコイ ヨサコイ)

A cripple crawling on all fours
Might buy a pair of wooden clogs,
For I saw the other day the blind
Purchase a paper lantern.

いざりが駒下駄買いそなものよ
盲が提灯買うを見た
(ヨサコイ ヨサコイ)

Come, come, come at eve,
You always say so,
But when I come, I find
There's no truth in your **koi**.

よさ来い、晩に来いと言わんすけれど
来てみりゃ、真実、戀じゃない
(ヨサコイ ヨサコイ)

A thing so trifling
To you I should say —
Only a whale swimming
And spouting in my pond-like sea!

ゆうたちいかんちゃ おらんくの池に
潮ふく鯨が 泳ぎよる
(ヨサコイ ヨサコイ)

Tosa Bushi are also called in some places Yosakoi Bushi. That the stanza speaks of a priest bought a hair pin is due to a legend: In the age of Tempo (1830-48) there lived a young priest named Junshin (純信) at the village of Godaisan near Kochi City, who fell in love with a maiden named Uma. To please the maiden the priest sent to her a hair pin which he had bought at a store nearby the Harimaya river. The two met secretly from time to time, the fact of which was known to the town people, so they eloped, but later they were captured, and after having been insulted before the public as not becoming his profession, the priest and the girl were exiled each to a different country. The matter was thus settled, but the song about this episode gave rise to a popular ballad.

The stanza telling a cripple who bought wooden clogs, and the subsequent two stanzas have been added but have no legendary source as the former.

Harimaya Bridge spans the street of Harimaya and that of Urato. In olden days there was a prosperous merchant named Sotoku Harimaya (播摩屋宗徳), who had a store on either side of the river running through from the east to the west, which was first spanned by a temporary structure but later was replaced by a bridge 18 ft. by 96 ft., as it became frequent of use. The bridge was named after that of his house. The road has since been reconstructed and there is little to recall the former bridge today.

Kochi City overlooks the bay of Urato and is noted for its fisheries all the year round, as even sharks are caught in the offing.

There is a play of words between "come" and "love" as they are both pronounced **Koi** in Japanese.

九州炭坑節

COAL MINER'S SONG OF KYŪSHŪ

Moderato

(Kyūshū Tankō Bushi)

1. つきが てたて
Tsu - ki ga de - ta de -

2. ひとやま ふたや
Hi - to - yama Fu - ta - ya

たつきが てた ヨイ ヨイ み いたん
ta Tsu - ki ga de - ta Yoi Yoi Mi - i - ke - ta - an -

まみやま こえ ヨイ ヨイ おくにさい
ma Mi - ya - ma ko - e Yoi Yoi O - ku ni sa - i

この うえに てた あんま り
ko no U - e ni de - ta A - an ma - ri

たる やえつ つじ なんぼ
ta - ru Ya - e - tsu - tsu - ji Na - a - an - bo

— えんとつ が たかい ので さぞや
— En - to - tsu ga ta - ka - i no de Sa - zo - ya

— いろよく さいたとて さまちゃん が
— I - ro - yo ku sa - i - ta to te Sa - ma - chan ga

— おつ き さ ん け む た か ろ サ ノ ヨイ ヨイ
 — Otsu - ki - sa - an Ke - mu - ta ka ro Sa - no yoi - yoi.
 — か よ わ に や あ だ の は な サ ノ ヨイ ヨイ
 — Ka - yo - wa - nya A - da no Ha - na Sa - no yoi - yoi.

Coal Miner's Songs of Kyushu

九州炭坑節

The moon has risen, has risen, **yoi yoi**,
 Far above the coal mine of Miike;
 As the smoke stacks are so high,
 She may be smoky, **sano yoi yoi**.

月が出た出た 月が出たヨイヨイ
 三池炭坑の上に出た
 あんまり煙突が高いので
 さぞやお月さん けむたかろ
 サノヨイヨイ

Over the mountains—one, two, three,
 There bloom double azaleas;
 Though they be beautiful,
 They're all in vain if Sama-chan won't
 come, **sano yoi yoi**.

ひと山 ふた山 み山越え
 奥に咲いたる 八重つつじ
 なんぼ色よく咲いたとて
 サマチャンが通わにや あだの花
 サノヨイヨイ

If there's truth in your words,
 I'll make my mind, and part with you;
 If you'll make me a girl of eighteen,
 As I was then, I'll part with you,

あなたがその気で いうのなら
 思いきります 別れます
 もとの娘の十八に
 返してくれたら 別れます
 サノヨイヨイ

sano yoi yoi.

Coal Miner's songs have been sung in the mining district in Kyushu from olden days. Since World War II, they have become quite popular all over Japan, and are often sung even at banquets. This district originated many other songs such as Hakata Bushi songs, but such simple songs as the coal miner's seem to have pleased the popular taste.



岳の新太郎さん

SHINTARO SAN OF THE MOUNTAIN

Andante lirico ♩ = 72

Melody transcribed by Hattori

1. た け の しん た ろ う
Ta - ke no Shin - ta - ro -

2. た け の しん た ろ う
Ta - ke no Shin - ta - ro -

(Chorus)

さん の - く だ - ら す み ち - に や [ざ あ - ん ざ ざ ん - ざ] か ね の
san no - ku - da - ra - su mi - chi - nya [Za - a - an za Za - an za] Ka - ne no

さん の - の ぼ - ら す み ち - に や [ざ あ - ん ざ ざ ん - ざ] み ち に や
san no - no - bo - ra - su mi - chi - nya [Za - a - an za Za - an za] Mi - chi nya

せん と ろ う な い と ん あ か れ か - し - い ろ - しゃ の - す い しゃ で き は
Sen To - ro - o nai ton a - ka - re ka - shi - I - ro - sha no - Su - i - sha de ki wa

み ず - - か け - な め ら か - せ - い ろ - しゃ の - す い しゃ で き は
Mi - zu - - ka - ke - na - me - ra - ka - se - I - ro - sha no - Su - i - sha de ki wa

(Chorus)

んーざ — [アラヨ — イ ヨ イ ヨ イ ヨ — イ ヨ イ ヨイ]
 Za-an-za — [A-ra Yo - i yo-i yo-i Yo - i yo-i yoi]
 んーざ — [アラヨ — イ ヨ イ ヨ イ ヨ — イ ヨ イ ヨイ]
 Za-an-za — [A-ra Yo - i yo-i yo-i Yo - i yo-i yoi]

D.C.

Piano part arranged by M. Shiohara

When Shintaro San* of the mountain
 Comes down all the way to town,
 Pray light up the road all over,
 With thousands of golden lanterns,
 For so handsome, so gallant,
 Yea, so lovable a man is he!

岳の新太郎さんの下らす道にや
くだ
 ザンザ ザンザ
 金の千灯籠せんとうろうないとん 明れかし
あか
 色者の粋者で 気はざんざ
 アラヨ—イヨイヨイ

When Shintaro San of the mountain
 Goes back home from town,
 Throw water upon and make the road
 slippery
 (So as to detain him by all means),
 For so handsome, so gallant,
 Yea, so lovable a man is he!

岳の新太郎さんの登らす道にや
 ザンザ ザンザ
 道にや水かけ 滑らかせ
なめ
 色者の粋者で 気はざんざ
 アラヨ—イヨイヨイ

Shintaro San of the mountain be
 likened to
 The fair and ripened persimmons on a
 tall tree;
 Your pole will never reach them,
 Climb the tree you never can,
 For so handsome, so gallant,
 Yea, so lovable a man is he!

岳の新太郎さんな 高木の熟柿
たかぎ じくし
 ザンザ ザンザ
 竿じゃとどかぬ 登りやえぬ
 色者の粋者で 気はざんざ
 アラヨ—イヨイヨイ

On the boundary between Saga and Nagasaki prefectures, in Kyushu, there is a mountain named Tara-Dake about 1000 meters high. On the top of this mountain stood a Buddhist temple known as Kinsenji, a place for ascetic practices, though it no longer exists. About 150 years ago a Samurai known as Shintaro, a devotee of this sect, lived in the temple. He was sometimes seen by people, coming down from the temple to the village on some errands, and he was so handsome and gentle in his manners unlike others of his class that he became the cynosure of all young maidens of the village or thereabouts. The song is expressive of the ardent yearning or love of the maidens for this young and handsome Samurai.

* San is a respectful word applied either to men or to women.

字目の唄げんか
THE SONG-COMBAT OF UME

Andantino ♩ = 80

Melody transcribed by Hattori

2nd time

あんこつらみよめはさるま--な--
A - n - ko Tsu - ra mi - yo - Me wa sa - ru - ma - - na -
いらんせわやくたにんのげ--ど--
I - ra - n se - wa ya - ku Ta - ni - in no ge - - do -

Fine

こ - ヨイ - ヨイ -
ko - Yo - i - Yo - i -
お - ヨイ - ヨイ -
o - Yo - i - Yo - i -

くちはわに
Ku - chi wa wa - ni - -
やいちよけ
Ya - i - chi yo - ke - -

ぐち - - えん - ま か - お
gu - chi - - Em - m - ma ga - wo
れば - - おや - が や - く
re - ba o - ya - ga ya - ku

ヨ オ イ ヨ オ イ ヨ
 Yo - o - i Yo - o - i - yo
 ヨ オ イ ヨ オ イ ヨ
 Yo - o - i Yo - o - i - yo

D.C.

Piano part arranged by M. Shiohara

- A. Look, look at that girl—
 Her eyes are as red as the monkey's,
 Her mouth is as big as the crocodile's,
 And she looks as fierce as the King of Hades.
- 甲
 あん子面見よ 目は猿まなこ
 口はわに口 えんま顔
- B. If you put your nose into somebody else affair,
 You will make yourself the devil incarnate;
 If there's anything to be looked after me,
 My parents will do for me, I am sure.
- 乙
 いらん世話やく 他人の外道
 やいちよければ 親がやく
- A. Even if it belongs to another's affair,
 One has to meddle with sometimes,
 For there'll be something always
 That your parents can't do for you.
- 甲
 いらん世話でも 時々やかにゃ
 親のやかれん 世話がある
- B. 'Twould be well for you and all,
 To have a heart for me as for a stranger;
 Have a loving heart for me,
 And I'll look up to you as my parent.
- 乙
 旅の者じゃと 可愛がっておくれ
 可愛がらるりゃ 親と見る
- A. Don't think I sing Because I like singing;
 For the hardness of my heart
 I sing instead of weeping.
- 甲
 わたしゃ歌いとうち 歌うんじゃないが
 あまりつらさに 泣くかわり
- B. Out of hardness of my heart
 I went out to see the mountains;
 There's none among the mountains
 That is not shrouded with a cloud of mist.
- 乙
 あまりつらさに 出ち山見れば
 霧のかからん山はない

One may still find in the farming villages in this country young girls or children tending babies by carrying them on their backs, and while they are doing so they may sometimes revile among themselves in songs. Such is the song-combat of Ume as given above. Many songs of this nature might be heard throughout the province which is now Oita Prefecture, Kyushu, about two hundred years ago. At present, however, this is the only one song that remains in this country. As the farmers, women as well as men, are busy on the farms, these nursery children are often neglected and even mistreated; they have to stay outdoors long after sundown; and their ill-feelings are apt to express themselves in some such songs as this. Ume is a poor, primitive farming village, surrounded by the woods where bears may live. No wonder this is the only village in this country where such an old song survives to this day.

8

刈 干 切 唄
かり ぼし きり うた
THE MOWER'S SONGS

Melody transcribed
 by Hattori

Lento tranquillo ♩ = 54

1. こ こと
 Ko - ko
 2. も は
 Mo - ha -

の や ま の かり ぼし や す ん
 no Ya - ma no Ka - ri - bo - sha su - un - - - -
 や ひ くれ じゃ さ こ さ こ か げ
 ya Hi - ku - re - ja Sa - ko - sa - ko ka - ge - - - -

だ - よ あ す は た ん ぼ
 da - yo A - su wa Ta - am - - - - bo
 る - よ こ ま よ い ぬ る
 ru - yo Ko - ma yo I - nu - - - - ru

て エ エ い ね か - ろ - か よ
 de E E I - ne ka - ro ka yo
 ぞ エ エ ま ぐ さ - お - え よ
 zo E E Ma - gu - - sa - o - e yo

Piano part arranged by M. Shiohara

The Mower's Songs

刈 干 切 唄

The mowing is done	
All over the mount;	ここの山の刈干やすんだよ
Tomorrow we'll be in the field,	
Cutting the rice stalks down.	あすは田圃で 稲刈ろかよ
As the day is dying,	
The shadows are lengthening;	もはや日暮れじゃ 追々かげるよ <small>さこそ</small>
You horse, we will go home,	
So shoulder the grass gently for home.	駒よいぬるぞ 馬草負えよ <small>まぐさお</small>
The harvest is done all over—	
There goes a bride's party, I ween,	秋もすんだよ 田のくろ道をよ
Along the winding road through the	
field;	あれも嫁じゃろ 灯が五つよ <small>あ</small>
The lighted lanterns, five of them I see.	
In the dale far away	誰に見らりよと 思うて笑いたよ
You have bloomed	
To be seen by whom ,	谷ま谷まの 岩つつじよ
O pretty Azelea!	

The melodies of Japanese folk-songs may be roughly classified into two types: one is that of *bon*-songs and songs of labor in which the melodies are simple and easy to be sung by anybody, and the other is that of *oiwake*-songs in which the grace-notes or *melisma* abound. The mower's songs that are heard in Takachiho in Miyazaki Prefecture (Kyushu) belong to the latter type and may be counted as one of the most beautiful Japanese melodies. These songs are sung by the mowers while they are cutting down bamboo grass or miscunthus over the hills and mountains, which may be used as fodder or roofing. The scythe they use is larger than the ordinary one as it has a handle of three feet long. As the mower sings while manipulating his scythe in the right hand, his songs become necessarily slow in the tempo. In the season of mowing many such songs are heard, as if a singer is rivalling another in his art, all over the hills or dales in this district. At any time of the year, if one stands upon the mount of Takachiho, his heart will be struck with the beauty of the scene even by imagining these songs reverberating over the hills and dales around.

五木の子守歌 LULLABY OF ITSUKI

Molto Lento

mp
Violin Solo

mp

mp

1. おどまほんぎりほんぎりほんからさきゃおらん
O - do - ma Bon-giri Bon - giri Bonkara sa - kya o - ran

2. おどまかんじんかんじんあんひとたちゃよか
O - do - ma Kan-jin Kan - jin An-hito ta - cha Yo-ka-

mf *p*

どほんかはよく --- りゃ --- はよも --- ど --- る
do Bo - on ga ha - yo ku - - - rya - Ha - yo mo - do - ru

しよよかしゃよかお --- ひ --- よかき --- もん
shu Yo - ka - sha Yo - ka O - - - bi - Yo - ka Ki - mo - on

Lullaby of Itsuki

五木の子守歌

I stay until Bon, Bon;
After that I'll take my leave;
If Bon comes earlier, I leave here the
sooner.

おどま (私は) 盆ざり 盆ざり
盆からさきや おらんど (居ない)
盆が早よくりや 早よ戻る

I'm poor like a beggar, beggar;
You people are goodly people,
With goodly **obi** and goodly kimono on.

おどま 勧進 勧進 (私は乞食だ)
あんひとたちや よか衆
よかしゃ よか帯 よかきもん (よい着物)

As for me, if I should die,
Who would weep for me?
Only cicadas sing 'mong the pines on
the hill.

おどんが ^{うつちん} 打死だちゅうて
だいがにやあて (誰が泣いて) くりゅうさや
裏の松山 蟬が泣く

No, not cicadas, but the sister'll cry;
O, sister, don't cry, as it hurts me.

蟬じゃ ぶんせぬ 妹でござる
妹泣くなよ 気にかかる

If I should die, bury me by road-side,
Every passerby may offer flowers.

おどんが 打死だば 道端いけろ
通るひとごち (人毎) 花あぎゅう

The flowers will be camellias;
Water may come down from heavens.

花はなんの花 つんつん椿
水は天から もらい水

Lullaby of Itsuki which was formerly sung in the mountainous part of Kuma County in Kumamoto Prefecture is now very popular all over the country. The fact that such elegiac songs as this have survived for a long period of time show among many things the richness of melody in the Japanese ballads.

Bon is the festival of the dead in Buddhism, which is held usually in the middle of July.

稗 つ き 節
HIE - POUNDING SONGS
 (Hie Tsuki Bushi)

♩ = 88

1. に
 Ni -
 2. す
 Su -

わ の さん しゅ の き
 wa no San - shu no Ki
 ず の な る と きゃ
 zu no na - ru to kya

な る す ず か け て
 Na - ru Su - zu ka - ke - te
 なん と ゆ て て ま しょ
 Nan - to Yu - te de - ma - sho

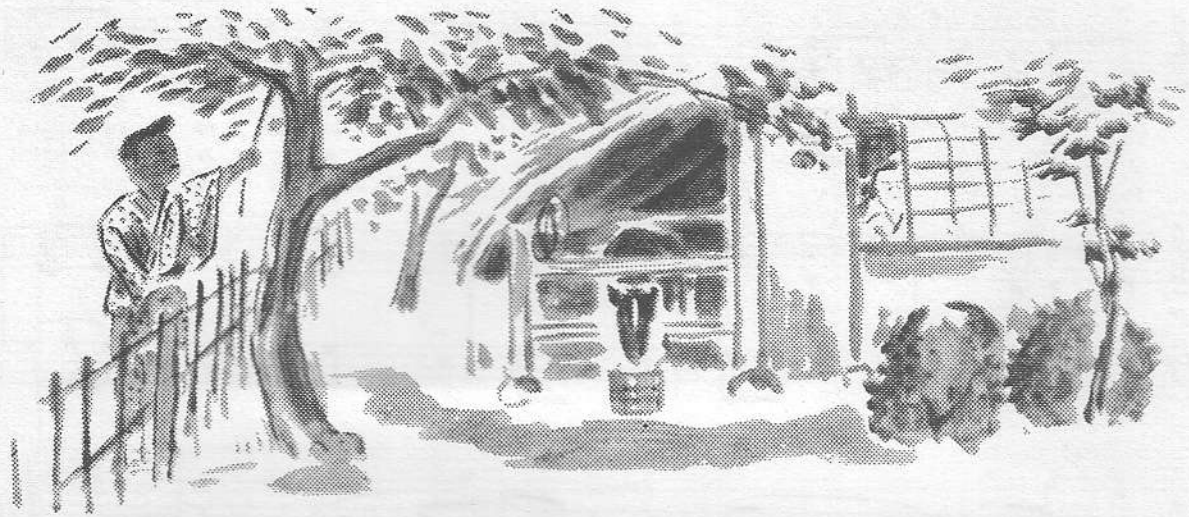
ヨ オ ホイ す す の な る
 Yo o Hoi Su - zu no na - ru
 ヨ オ ホイ こ ま に み ず
 Yo o Hoi Ko - ma ni mi - zu

と きゃ て て お お
 to - kya de - te o
 くりよ と ゆ て て え
 kuryo to yu - te de e

お じゃれ よ
 o jya - re - yo
 え ましよ よ
 e ma - sho - yo

Hie-Pounding Song was originally sung in and around the mountainous village of Shiiba in Miyazaki Prefecture, where some remnants of the Heike clan found refuge after the defeat by the Genji clan in the battle at Dan-no-ura. Yoichi Nasu was given an order to hunt them down by the Genji government, but as he was ill, he sent his brother Daihachi in his stead to Shiiba, where the latter fell in love with a maiden named Tsurutomi. Daihachi, however, being entrusted with official orders, had to part with the maiden. This story has been told and sung in this popular ballad. Shiiba, the seat of this story, is now destined to sink in water since the construction of a power dam has been going on and will be completed in 1954.

Hie resembles rice, as it often grows mingled with the latter, the seeds of which are used as fodder.



Hie-Pounding Song

On to the wild ash tree
I will put a bell, **yo hoi**;
When it jingles, you come out, **yo**.

When it jingles, jingles,
For what excuse shall I come, **yo hoi**?
For watering the horse, I'll come out,
yo.

Pound as I may,
The hulls never come off, **yo hoi**;
In what depths of a ware house, has it
come, **yo**?

You have descended
From the Heike clan of peerage, **yo hoi**;
I'm offshoot of the Nasu, the chastis-
sers, **yo**.

Daihachi of Nasu had to part
With Tsurutomi the maid, **yo hoi**,
In the village of Shiiba;
His eyes were bathed in tears, **yo**.

稗 つ き 節

庭の山しゆの木
鳴る鈴かけて ヨーホイ
鈴の鳴るときゃ 出ておじゃれヨー

鈴の鳴るときゃ
なんというて出ましょ ヨーホイ
駒に水くりよと いうて出ましょ ヨー

なんぼ搗いても
この稗つけぬ ヨーホイ
どこのお藏の下積みかヨー

おまや平家の
公達^{さんだち}ながれ ヨーホイ
おどま追討の 那須の末ヨー

那須の大八
鶴富捨てて ヨーホイ
椎葉立つときゃ 目に涙ヨー

Songs of Kuroda

(Kuroda Bushi)

黒 田 節

Drink **sake**, drink you may,

酒は飲め飲め 飲むならば

But if ever you drink,

日の本一の この槍を

Win this fairest of lances all;

飲みとるほどに飲むならば

That is the true samurai

これぞまことの黒田武士

Of the clan of Kuroda.

Is it a wind over the peak

峰のあらしか 松風か

Or a wind among the pine trees,

たすぬる人の琴の音か

Or the music of Koto?

駒引きとめて立寄れば

Halting his steed, the rider listens;

爪音高き想夫戀

Ah, the heart cry for her beloved!

Not a few melodies have come down as *Imayo*, or modernized songs, from the old songs which were sung among the clans in the district centering on Hakata (Fukuoka City). Kuroda Bushi are some of these songs. As they were originally sung by samurai, the songs though elegant are fiery and recitative as might be expected.

"To drink the biggest lance of Nippon" in the song has come from an episode: A retainer of Kuroda, Tahei Mori (母里太兵衛), was sent to Lord Fukushima, and in a drink match sponsored by Masanori (正則), he won the famed lance as the winning prize.



黒田節
SONGS OF KURODA
(Kuroda Bushi)

$\text{♩} = 76$

mf

1. さ - け は - の め - の め の む - な - ら - は
Sa - ke wa No - me No - me No - mu Na - ra - ba

2. み - ね の - あ - ら - し - か ま - つ - か - せ - か
Mi - ne no A - ra - shi ka Ma - tsu Ka - ze ka

ひ の も と - い ち の - こ の - や - り - を
 Hi - no mo - to - I - chi no - Ko - no - Ya - ri - o
 た ず め る - ひ と の - こ と - の - ね - か
 Ta - zu nu - ru - Hi - to no - Ko - to - no - Ne - ka

の み - と る - ほ - - ど に の む - な ら ば - -
 No - mi - To - ru - ho - do ni No - mu - na - ra - ba - -
 こ ま - ひ き - と - - め て た ち - よ れ ば - -
 Ko - ma - Hi - ki - to - me - te Ta - chi - yo - re - ba - -

こ - れ ぞ ま こ - と の - く ろ - だ - ぶ - し
 Ko - re zo Ma - ko - to no - Ku - ro - da Bu - shi
 つ ま お と た - - か き - そ う - ふ - れ - ん
 Tsu - ma O - to Ta - - ka - ki - So - u - fu - re - en

鹿 兒 島 お は ら 節
 OHARA SONGS OF KAGOSHIMA
 (Kagoshima Ohara Bushi)

Moderato ♩=90

mf

1. は な は き り し ま — た ば — — こ は
 Ha-na wa Ki-ri-shi-ma — Ta-ba . . . ko wa
 2. み え た み え た よ — ま つ — — ば ら
 Mi-e - ta Mi - e - ta yo — Ma-tsu - - - ba - ra

mf

— こ く — ぶ も え て あ が る は
 — Ko-ku - - bu Mo-e - te A - ga - ru wa
 — ご し — に ま る に じゅう の じ の
 — Go-shi — ni Ma - ru ni Jyu - no - ji no

mp *mf*

— お は ら は — さ く ら じ ま —
 — O - ha - ra ha — Sa - ku - ra - ji ma —
 — お は ら は — ほ が み え た .
 — O - ha - ra ha — Ho - ga mi - e - ta .

Ohara Songs of Kagoshima
(Kagoshima Ohara Bushi)

鹿児島おはら節

Flowers at Kirishima,
Tobacco at Kokubu,
And smoke ever aglow
Above the Isle of Sakura.

花は霧島、たばこは^{こくぶ}国分
燃えてあがるは (オハラハー) 桜島

'Tis seen, 'tis seen
Through the pine forest
The sail of the ship marked
With an encircled cross.

見えた、見えたよ、松原越しに
丸に十の字の (オハラハー) 帆が見えた

Though I may be gone far away,
It will ever visit me in my dreams;
Sweet breezes through the beach pines,
On the isle of Sakura ever dear.

この地去ても 夢路に通う
磯の松風 (オハラハー) 桜島

Though no rain rains,
The Somuta river becomes muddy—
The water for beautify
The maidens at Ishikihara.

雨の降らんのに ^{そむたがわ}草牟田川濁る
^{いしきはら}伊敷原良の (オハラハー) 化粧の水

Over Sakura-jima
A mist hungs;
Upon my mind hungs
O-Han the maiden fair.

桜島には 霞が^かかかる
わたしゃおはんが^か(オハラハー) 気にかかる

These songs originated in Ishikihara in the suburbs of Kagoshima as folk-songs. In early years of Showa (1926 —), they became so popular as to be sung throughout the land. It is to be noted that the Ohara Bushi of Toyama Prefecture which are sung during the festival days of the dead are different from these songs of Kagoshima.

阿里屋ユンタ ASADOYA YUNTA OF OKINAWA

Moderato

mp

1. サ
Sa
2. サ
Sa

p *mf* *mp*

き み は の な か の い ば ら の は な — よ サ
Ki - mi wa No - na - ka no I - ba - ra no Ha - na — yo Sa
う れ し は ず か し う き な を た て — て サ
U - re - shi Ha - zu - ka - shi U - ki - na o ta - te - te Sa

ヨ イ ヨ イ く — れ て か え れ ば や れ ほん に ひ き と め
Yo - i Yo - i Ku - re - te Ka - e - re - ba Ya - re hon - ni hi - ki - to - me -
ヨ イ ヨ イ ぬ — し は し ら ゆ り や れ ほん に ま ま な ら
Yo - i Yo - i Nu - shi - wa Shi - ra - yu - ri Ya - re hon - ni Ma - ma - na - ra -

る また ハ——リヌ チン ダラ カヌ シャマ ヨ
 ru Ma - ta ha——ri - nu Chin - da - ra Ka - mu - sha - ma yo.
 ぬ また ハ——リヌ チン ダラ カヌ シャマ ヨ
 nu Ma - ta ha——ri - nu Chin - da - ra Ka - mu - sha - ma yo.

You are the wild rose,
 Blooming in the field;
 You take a hold of me,
 Going home at sundown.

サー きみは野なかの 茨の花か
 サーヨイヨイ
 暮れて帰れば やれほんに引止める
 またハーリス チンダラ カヌシャマヨ

Partly glad and partly ashamed am I,
 For an ill-fame you give rise to;
 You are the white lily
 Far above my reach.

サー うれし恥し 浮名をたてて
 サーヨイヨイ
 主は白百合 やれほんにままならぬ
 またハーリス チンダラ カヌシャマヨ

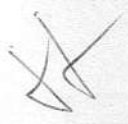
If you do weeding,
 Do it on the fullmoon night,
 For there'll be you and I
 And nobody else there'll be.

サー 田草とるなら ^{いざよいつきよ}十六夜月夜
 サーヨイヨイ
 ふたりで気兼ねも やれほんに水入らず
 またハーリス チンダラ カヌシャマヨ

I will dye for you
 The blue wedding garment;
 To tuck your sleeves, put on cords
 Of compassion as for me.

サー 染めてあげましょ 紺地の小袖
 サーヨイヨイ
 掛けておくれよ なさけのたすき
 またハーリス チンダラ カヌシャマヨ

Although folk-songs of Okinawa are so numerous and varied as to command a study, this one is especially well known in Japan. *Yunta* means a ballad or sing-song in the language of the natives.



鳩 間 節
SONGS OF HATOMA ISLE
(Hatoma Bushi)

Melody transcribed by Hattori

♩ = 84

1. は と - ま - な か -
Ha - to - ma - na - ka -
2. か い - しゃ - む り -
Ka - i - sha - mu - ri -

む - り - - ば り - ん ぶ - り - - く
mu - ri - Pa - ri - nu - bu - ri - Ku -
た - る - - む り - ん く - ば - - ちゅ
ta - ru - Mu - ri - nu ku - ba - Chu -

ば - ん - し - - - た - に - ば - り - ん ぶ - り - ハ
ba - nu - shi - - - ta - ni - Pa - ri - nu - bu - ri - Ha -
ら - さ - ち - り - た - る - ち - ぢ - ん ぐ - ば - ハ
ra - sa - chi - ri - ta - ru - Chi - ji - nu ku - ba - Ha -

イ ヤ - ヨ - ティ バ カ イ - ダ - - - ギ
 i - ya - - yo ti - ba Ka - i - - - da - - - gi
 イ ヤ - ヨ - ティ バ カ イ - ダ - - - ギ
 i - ya - - y ti - ba Ka - i - - - da - - - gi

- - シ - ト - ユ - ル テ - エ ン ヨ -
 shi - - to - - yu - - ru Te - - e - en - yo
 - - シ - ト - ユ - ル テ - エ ン ヨ -
 shi - - to - - yu - - ru Te - - e en yo

- - マ - サ - テ - ミ グ - ト -
 Ma - - sa - - te - mi - gu - - to
 - - マ - サ - テ - ミ グ - ト -
 Ma - - sa - - te - mi - gu - - to

Songs of Hatoma Isle

(Hatoma Bushi)

Climb the hill on Hatoma
And cast your eyes over there.

You will see the kuba trees,
Growing ever stately on the summit.

鳩 間 節

鳩間 ^{なかもり} 中森 ぱりぬぶり

蒲葵 ^{くぼ} ぬ下に ぱりぬぶり

(はやし) ハイヤヨーテイバ カイダギ

シトユル テンヨ ^{みぐと} まさに見事

美 ^{かい}し ^むや ^{くぼ}茂りたる 森 ^{くぼ}ぬ蒲葵

清 ^{ちゆ}ら ^ちさ ^{ちぢ}咲りたる 頂 ^{ちぢ}ぬ蒲葵

An American acquaintance of mine said dispassionately after hearing a half dozen Japanese folk songs, "They all have the same sorrowful, mournful tune." The look on his face showed that he wasn't in the least interested.

One month later when he was about to return home after traveling along various parts of Japan, this American came to see me again. When I met him, he began to sing the Kuroda Bushi (Imayo), an old Japanese folk song, and dance with rather uncertain steps to the tune.

Some years earlier, a large American publishing company sent me a letter asking for permission to publish in some primary school books the "Yosakoi Bushi of Tosa" and the "Coalminer's Song in the Joban District," which I had edited in a Collection of Japanese Folk Songs.

Foreigners usually prefer folk songs with a light, rhythmical tune. The songs which the foreigners know, however, are only a small part of the great number of Japanese folk songs—songs which have rich variations of tune, meaning and rhythm.

Folk songs, whose origins and authors have long since been forgotten, have been handed down through the ages from generation to generation. It is only natural that Japan, which has a long history, should be rich in folk songs.

Foreigners who hear Japanese folk songs for the first time usually say they all sound the same—sorrowful and melancholy—and they cannot tell the difference one from the other. If they listen carefully, however, they will discover that there is a difference. The folk songs of the Tohoku district in north-eastern Japan differ from those of the Kyushu district in southern Japan.

Japanese folk songs differ with each district, but they all have one common characteristic. They are all in double or quadruple time, and there isn't single one that has three beats. (Though the Lullaby of Itsuki is popularly sung in triple time, its original music is definitely in double time.) This is in striking contrast to the Korean folk songs, which are all in triple time.

Anyone with even a rudimentary knowledge of music will immediately recognize that Oriental music is based on the pentatonic scale. But very few people know that there is a difference in the pentatonic scale of Chinese music and that of Japanese music.

This should be an interesting subject for music students, but I will limit my explanation to the following: The melody of Chinese music is based on the pentatonic scale—do-re-mi-sol-la, while the Japanese music scale, with some exception, is do-re-fa-sol-la. And it is notable that the folk song of Ryukyu Islands is similar in its mode to that of China.

No one knows exactly how many Japanese folk songs there are, but there are over 200 representative folk songs of the various prefectures.

There are work songs of farmers and fishermen, as well as songs for wedding ceremonies and banquets. Perhaps the most popular are the "Bon" lantern festival songs, which are sung on the Buddhist All Souls' Day.

The "Bon" festival dances are held every year on August 15-16 to mourn the dead, but they are now devoid of all religious significance, and are sung by the people as popular songs. Every summer, a center stage is built in each town or village in Japan and the neighbors gather in a circle around it to sing and dance.