

**HIDEMARO
KONOYE**

(1898-1973)

ETENRAKU

(8th century Japanese ceremonial music)

CONDUCTOR'S SCORE

PREFACE

The old Japanese music called "Etenraku" dates from the 8th or 9th century. The music probably came from China, and it is said to have been composed by an emperor. The authority for this suggested imperial authorship has not, however, been historically proved.

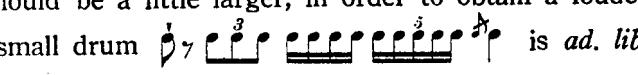
It is a solemn prelude, and has been performed for a period of a thousand years in concerts at the Imperial Japanese Court. The slow-floating melody, with high-pitched mouth-organ made of bamboo (SHO), and accompanied by large and small drums, in the modern arrangement, has been harmonized for six voices (6 violin parts).

The arranger has left the original form untouched, and in adapting the modern instruments, he has tried to retain the original timbre of the ancient ones.

HIDEMARO KONOYE.

DIRECTIONS

- ① The name of the music "ETENRAKU" means music "Coming Through from Heaven." The arranger considers it may be started with *pianissimo* and reached to the *fortissimo* climax at the second repeat of section E , as if it were an approaching procession. The *Lento molto* of the last four measures represents an echo from heaven.
- ② The repeat between letter [D] and [E] may be omitted in the modern concert performance.
- ③ The mark ~~~~~~ put on melodies means *portamento-glissando*. The viola part should use it most frequently and most effectively. The *glissando* should be executed slowly, producing as many tones as possible.
- ④ The melody which starts from the letter [A] consists of an eight measure period. *Molto crescendo* should be put at the end of each period.
- ⑤ The *crescendo* of Violins (*mfp* -----) should be started suddenly from the third beat reaching to the end of the fourth beat.

- ⑥ The numbers of Flute, Oboe and Viola may be increased by as many as possible. The native Japanese Oboe produces a tone twenty times louder than the Western Oboe.
- ⑦ The numbers of Violin will be the multiple of 6. For instance, 18, 24 or 30. The rest of the Violins out of the unit of 6 may help the Viola part.
- ⑧ When there is a large orchestra-body, twenty-four Violins may be enough until the letter **D**, in order to reduce the volume.
- ⑨ If the conductor prefers, the I. Flute may play 8va. higher after the letter **D**. The repeat after the letter **E** may be played in 8 va. with both Flutes.
- ⑩ Choose smallest Klein Trommel and by taking out its chord give strong tension to the skin. The Chinese small drum employed for the Jazz band is preferred. After the letter **E** the small drum may be doubled. In that case the second small drum should be a little larger, in order to obtain a louder tone. The figure for the small drum  is *ad. lib.* Only, it should be accompanied with *accelerando*.
- ⑪ The *forte* at the third measure from the beginning for the Side Drum should be struck more than proportionally strong. The rest of the *fortes* will be as usual.
- ⑫ The Celesta part written in the score is not for performance. It is printed merely for the convenience of the conductor to permit him to read the six part harmonies of SHO instrument at sight.
- ⑬ Two solo Violoncellos and four *tutti* will be enough. The rest of the Cellos will play the melody (Viola part). The tuning of the *tutti* Cellos should be changed as follows; 
- ⑭ Two Harps may be used for the latter half of the piece.

越天樂
ETENRAKU^①

近衛秀麿
Hidemaro Konoye

1931

Molto lento (*Sehr langsam zu beginnen*)

Kleine Flöte

I. II. Flöten (6) (9)

Hoboen (6)

Klarinette in Es

I. II. Klarinetten in B

Sopran Saxophon in B

I. II. Fagotte

I. II. Hörner in F

I. II. Trompeten in B

Kleine Trommel (10)

Triangel

Grosse Trommel

(Celesta) (12)

Klavier

Harfe (14)

I. Violinen (7) (8)

II. Violinen (7) (8)

III. Violinen (7) (8)

Bratschen (6)

2 Soli Violoncelle (13)

4 Tutti Violoncelle

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A Adagio, molto cantabile

Musical score for orchestra section A. The score includes parts for Kl. Fl., I. II. Fl., Ob., Kl. in Es, I. II. Kl. in B, Sop. Sax., I. II. Fag., I. II. H. (F), I. II. Trp. (B), Kl. Trom., Trgl., Gr. Trom., Cel., Klv., and Harfe. The score shows various dynamics like *mf*, *f*, *p*, and *mp*, and performance instructions like *Tutti*, *gliss.*, *accel.*, and *mit Pedal schnell Arpeg.*. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

A

Continuation of the musical score for orchestra section A, starting with measure 5. The instruments shown are Cel., Klv., and Harfe. The score includes dynamics like *p*, *mf*, and *mp*, and performance instructions like *gliss.* and *mit Pedal schnell Arpeg.*

A Adagio, molto cantabile

Continuation of the musical score for orchestra section A, starting with measure 5. The instruments shown are I. VI., II. VI., III. VI., Br., 2. Vlc., 4. Vlc., and Bassoon. The score includes dynamics like *p*, *molto cresc.*, *mf*, and *mp*, and performance instructions like *Tutti*, *gliss.*, *sempre pizz.*, *nicht arpeg.*, and *mit Pedal schnell Arpeg.*

**) mit Pedal schnell Arpeg.*

Kl. Fl.
 I. II. Fl.
 Ob.
 Kl. in Es
 I. II. Kl.
 in B
 Sop. Sax.
 I. III. Fag.
 I. II. H.
 (F)
 I. II. Trp.
 (B)
 Kl. Trom.
 Trgl.
 Gr. Trom.
 (Cel.)
 Klv.
 Harfe
 (wie horhin)
 I. VI.
 II. VI.
 III. VI.
 Br.
 2. Vlc.
 4. Vlc.
 ♫

B

Musical score for orchestra and harp, page 10, section B. The score consists of two systems of staves.

Top System:

- Kl. Fl.**: Dynamics: f , p , mf .
- I. II. Fl.**: Dynamics: f , p .
- Ob.**: Dynamics: mf .
- Kl. in Es**: Dynamics: f .
- I. II. Kl. in B**: Dynamics: fp , pp , f .
- Sop. Sax.**: Dynamics: mf .
- I. II. Fag.**: Dynamics: fp , pp , f .
- I. II. H. (F)**: Dynamics: mf , mp .
- I. II. Trp. (B)**: Dynamics: mf , f .
- Kl. Trom.**: Dynamics: f , mf , p .
- Trgl.**: Dynamics: *sempre mf*.
- Gr. Trom.**: Dynamics: mp , f .

Bottom System:

- (Cel.)**: Dynamics: mf .
- Klv.**: Dynamics: p .
- Harfe**: Dynamics: mf . Performance instruction: *mit Res.*
- I. VI.**: Dynamics: p , p .
- II. VI.**: Dynamics: p , p .
- III. VI.**: Dynamics: p , p .
- Br.**: Dynamics: mf , f .
- 2. Vlc.**: Dynamics: mf , f .
- 4. Vlc.**: Dynamics: v , v . Performance instructions: *div. (arco)*, *pizz.*, *arco (div.)*.
- Dr.**: Dynamics: mf , f .

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Kl. Fl.

I. II. Fl.

Ob.

Kl. in Es

I. II. Kl.
in B

Sop. Sax.

I. III. Fag.

L. II. H.
(F)

I. II. Trp.
(B)

Kl. Trom.

Trgl.

Gr. Trom.

(Cel.)

Klv.

Harfe

I. VI.

II. VI.

III. VI.

Br.

2. Vlc.

4. Vlc.

22

C

Kl.Fl.

I.II.Fl.

Ob.

Kl.in Es

I.II.Kl.
in B

Sop.Sax.

I.II.Fag.

I.II.H.
(F)

I.II.Trp.
(B)

Kl.Trom.

Trgl.

Gr.Trom.

C

(Cel.)

Klv.

Harfe

C

I.Vl.

II.Vl.

III.Vl.

Br.

2.Vlc.

4.Vlc.

Detailed description: The musical score consists of three systems of staves, each with multiple parts. System 1 (measures 1-4) includes parts for Kl.Fl., I.II.Fl., Ob., Kl.in Es, I.II.Kl.in B, Sop.Sax., I.II.Fag., I.II.H.(F), I.II.Trp.(B), Kl.Trom., Trgl., and Gr.Trom. The instrumentation changes in System 2 (measures 5-8) to include Cel., Klv., Harfe, I.Vl., II.Vl., III.Vl., Br., 2.Vlc., and 4.Vlc. System 3 (measures 9-12) continues with these parts. The score uses a variety of dynamics and articulations, such as ff, f, pp, mf, and accents. Measure 12 concludes with a dynamic ff.

1. 2.

Kl. Fl. I. II. Fl.

Ob.

Kl. in Es

I. II. Kl. in B

Sop. Sax.

I. II. Fag.

I. II. H. (F)

I. II. Trp. (B)

Kl. Trom.

Trgl.

Gr. Trom.

(Cel.)

Klv.

Harfe

I. VI.

II. VI.

III. VI.

Br.

2. Vlc.

4. Vlc.

D

Kl. Fl. *f* *f* *f* *f*

I. II. Fl. *f* *f* *f* *f*

Ob. *Tutti f* *f* *f* *f*

Kl. in Es *f* *f* *f* *f*

I. II. Kl. in B *f* *fp* *f* *fp* *f* *fp* *f* *fp*

Sop. Sax. *f* *f* *f* *f*

I. II. Fag. *f* *f* *f* *f*

I. II. H. (F) *mf* *mf* *mf* *mf*

I. II. Trp. (B) *mf* *#f* *f* *f*

Kl. Trom. *f* *mf* *sf* *mf* *sf* *mf* *sf* *mf* *sf* *mf* *sf* *mf* *sf*

Trgl. *f* *f* *f* *f*

Gr.Trom. *f* *f*

D

(Cel.) *oo* *oo* *oo* *oo*

Klv. *f* *f* *f* *f*

Harfe *bd* *bd* *bd* *bd*

D

I. Vi. *p* *p* *p* *p*

II. Vi. *p* *p* *p* *p*

III. Vi. *p* *p* *p* *p*

Br. *f* *f* *f* *f*

2. Vlc. *ff* *f* *f* *f* *f*

4. Vlc. *f* *f* *f* *f*

Etwas stärker wie zuvor

(2)

Kl.Fl.

I.II.Fl.

Ob.

Kl. in Es

I.II.Kl. in B

Sop. Sax.

I.II.Fag.

I.II.H. (F)

I.II.Trp. (B)

Kl.Trom.

Trgl.

Gr.Trom.

(Cel.)

Klv.

Harfe

I.Vl.

II.Vl.

III.Vl.

Br.

2.Vlc.

4.Vlc.

E *II Volta quasi ff*

Kl. Fl.

I. II. Fl.

Ob.

Kl. in Es

I. II. Kl. in B

Sop. Sax.

I. II. Fag.

I. II. H. (F)

I. II. Trp. (B)

Kl. Trom.

Trgl.

Gr. Trom.

E

(Cel.)

Klv.

Harfe

E *a*

I. Vl.

II. Vl.

III. Vl.

Br.

2. Vlc.

4. Vlc.

Kl. Fl.

I. II. Fl.

Ob.

Kl. in Es

I. II. Kl. in B

Sop. Sax.

I. II. Fag.

I. II. H. (F)

I. II. Trp. (B)

Kl. Trom.

Trgl.

Gr. Trom.

(Cel.)

Klv.

Harfe

I. VI.

II. VI.

III. VI.

Br.

2. Vlc.

4. Vlc.

rit.

Lento molto (wie anfang)

Kl. Fl. *10 Solo* *mf*

I. II. Fl. *p*

Ob. *p*

Kl. in Es *p*

I. II. Kl. in B *mp* *pp*

Sop. Sax. *mp* *pp*

I. II. Fag. *mf* *p*

I. II. H. (F) *mf* *mp* *pp*

I. II. Trp. (B) *mp* *p* *pp*

Kl. Trom. *f* *mf* *tr.* *mf* *quasi accel.* *pp sf (p)*

Trgl.

Gr. Trom. *f* *aus klingen*

(Cel.) *rit.*

Lento molto (wie anfang)

Klv. *f* *p* *mf*

Harfe *f* *Solo mf* *mf* *mf*

Lento molto (wie anfang)

I. Vi. *1 Solo mfp* *rit.* *molto cresc.* *mp* *pp* *ppp*

II. Vi. *1 Solo mfp* *mf* *pp* *pp* *pp* *ppp*

III. Vi. *1 Solo mfp* *mf* *pp* *pp* *pp* *ppp*

Br. *p* *v* *p* *pizz.* *mf* *pizz.* *(molto vibrato)*

2. Vlc. *p* *v* *f* *p* *pp* *Soli pizz.* *mf* *pizz.*

4. Vlc. *p* *v* *pizz.* *p* *pp* *Soli pizz.* *mf* *pizz.*

rit.