Gagaku Scores of the Heirloom of Kishu-Tokugawa Family
Appendix: Revised and Extended Edition of the Part of Gagaku Scores in
the “Illustrated Catalogue of National Museum of Japanese History Vol.3”

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This article describes the basic consideration of the musical scores of the heirloom of the Kishu-Tokugawa Family based on the collaborative research “Study of the musical instrument collection of the heirloom of the Kishu-Tokugawa Family” conducted by the musical score group from 2006 to 2008. The Gagaku scores in the musical instrument collection of the heirloom of the Kishu-Tokugawa Family owned by the National Museum of Japanese History originate in the group of Gagaku musical scores that were transferred together with the musical instrument collection transferred to Tanabe Chouemon by Tokugawa Yorisada in 1953. They are only part of the literature related to Gagaku collected by the Kishu-Tokugawa Family, but it is very significant that 103 pieces of Gagaku scores in 30 cases were handed down together.

The musical scores of this collection consist of life, Hichiriki, Sho, Biwa, Koto and Japanese harp and include all musical scores evenly for wind instruments and stringed instruments used in Gagaku. The musical scores are classified into two by use: musical scores handed down to Harutomi (or to Nariyuki) or for reference and those for actual use. It is noted that many musical scores in which the real conditions of Gagaku in the era of Harutomi are directly reflected are included. Therefore, using these heirloom musical scores, not only the Gagaku history of Harutomi himself but also the situations of Gagaku in the era of Harutomi can be traced specifically because one part of the Gagaku history is well reflected in the musical scores from the aspect of proliferation of Gagaku and from the aspect of the content of Gaku handed down by Sanpo Reijin.

In this article, first, the outline of the above heirloom musical scores is described. Second, the heirloom musical scores are arranged in chronological order of being handed down to Harutomi to roughly trace the Gagaku learning history of Harutomi from the learning of middle and short pieces to the initiation of large pieces. Lastly, as one consideration about the Gagaku history of the same era as that of Harutomi from the viewpoint of the heirloom musical scores, a number of musical scores for Sho, Hichiriki and Ryuteki are compared in an example of Hyojo Etenraku, and it is indicated that differently from today’s uniformalized musical scores, the musical scores that were written with different styles in the late years of Edo period have variations.

Key words: Gagaku, musical score, Tokugawa Harutomi, Etenraku, Nanki Bunko, Edo period, Daimyo, samurai family