

小五月祭り

Kosatsuki

shadow play theatre

台本・音楽／高野敬子

Script (based on the novel *Rangiku Monogatari* by Junichiro Tanizaki)
and music by Keiko Takano

SCORE

小五月祭り Kosatsuki for shadow play theatre

Based on the novel *Rangiku Monogatari* by Junichiro Tanizaki

Script and Music by Keiko Takano

原作：谷崎潤一郎『乱菊物語』（一部を抜粋） 台本・音楽：高野敬子

Instrumentation

Piccolo
Flute
Alto flute
Oboe

Shinobue kyuhon
Shinobue nanahon
Shinobue yonhon
Nokan
Hichiriki

Percussion (woodblocks, maracas, suspended cymbal, miko bells, a gong, rain stick)

Tsuzumi daiko
Shime daiko(middle)
2 set of Taiko drums (middle) high&Low
Taiko drum (large)

Soprano
Mezzo soprano
Alto
Male voice
Chorus

Violin I
Violin II
Viola
Cello

Score is in C
Duration: approx. 1 hour (music 35 min.)

Programme Note:

This work is written for shadow play theatre and performed to live music. This theatre piece, *Kosatsuki* is inspired by the festival known as Kosatsuki Matsuri, which is a festival held in a the Japanese seaside town Muro-tsu, in my home city Tatsuno along the Setonaikai inland sea.

The script is based on the novel *Rangiku Monogatari* by Junichiro Tanizaki, which also touches on the festival.

This work comprises three acts, consisting of 18 different pieces. Most of these pieces are influenced by folk tunes from the Harima region of Japan, including *Sao no Uta*: the Song of rods, that is sung during the Kosatsuki festival that in held in the first week of April every year.

-Keiko Takano

Kosatsuki

for shadow play theatre

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Script



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Synopsis

In Japanese, '*asobime*' were originally women who specialized in singing and dancing to entertain people in high-ranking positions. The meaning of this form of entertainment today, however, is often mistaken as 'prostitution'.

This story behind this script is about a woman who used to live in Muro-tsu, the small seaside town in the west Harima region of Japan, during the Muromachi era (1336-1573). The woman, Tomo, was the mistress of a man of position in Namba, a bay in south Osaka. Because of the unsettled conditions and social disruptions at the time, Tomo had to leave her place of residence.

So, one day she left the bay by boat and crossed the waters in search of Buddha's paradise, one of the places she wanted to see, only to realize that no such place existed. Instead, she got lost in the middle of the *Seto-nai-kai* sea, and was finally found unconscious on Muro-no-tsu beach by a fisherman.

Thanks to the mayor and the care of the people of the Muro-no-tsu, Tomo gradually regained her health. She also gained recognition as a skilled dancer and singer, performing in public, as well in front of the prince and other high-ranking officials such as generals. Over time, she also became well-known overseas in countries like China and Korea.

One day, a wealthy Chinese trader, Kei Cho, set off for Muro-no-tsu to see Tomo, bearing gifts for her. One of the gifts was an unusual canopy in a gold box. Although the area near Tomo-no-tsu was said to be haunted and often attacked by pirates, Cho was undeterred and continued confidently on his trip to Muro. Along the way, however, his ship got attacked by ghosts and disappeared at sea. Many people in the area, including the Akamatsu and Urakami families, went in search of Cho's ship and the canopy, but failed to find either.

This story reaches its climax during the *Kosatsuki* festival.

Programme Note:

This work is written for shadow play theatre and performed to live music. This theatre piece, *Kosatsuki*, is inspired by the festival known as Kosatsuki Matsuri, which is held in the Japanese seaside town of Muro-tsu, in my home city Tatsuno along the Setonaikai seascape.

The script is based on the novel *Rangiku Monogatari* by Junichiro Tanizaki, which also touches on the festival.

This work comprises three acts, consisting of 18 different pieces. Most of these pieces are influenced by folk tunes from the Harima region of Japan, including *Sao no Uta*: the Song of rods that is sung during the Kosatsuki festival that is held in the first week of April every year.

-Keiko Takano

Kosatsuki

Score No.1

Act I

Music and sound effects start before the screen lights. : sounds of storm and waves beginning with loud taiko and thunder storm which becomes quieter and calmer, then seabirds singing, yokobue the Japanese flutes, very thin and transparent female voices to come out.

View of the Setonaikai sea from the Muro-tsu on the screen. Fishermen's boats running across the calm, waveless sea. Very calm, relaxing spring afternoon. People look busy with selling fish, carrying bags of salt, preparation for *umeboshi* the pickled plums, selling *somen* noodles, while singing *shigotouta*, workmen's songs. Children devote themselves to their play: singing *warabeuta* children's songs.

It looks like something is on the beach which is quite distant from the people.

This is not an object but a female human body.

It looks like a female aged around twenty years old has drifted across the sea.

Man 'What's wrong with you? while shaking her body.

'Are you alright, dear? Ah?'

Shaking her once again. A while later, her body moves slightly.
Then she opens her eyes slowly.

Woman 'Oh....'

Man 'Are you awake?'

Woman 'Where is it? '

Man 'This is the Muro beach. Why are you here?'
She slowly sits up on the beach and says.

Woman 'I used to be a mistress of a man of importance in Namba. I left his house as he came to be imperilled due to the unsteady circumstances of recent days. I left the port of Namba to see the paradise as I wanted to see what it is like. But unfortunately my boat was struck by tidal waves. I totally got lost in the middle of the sea. ... Then, I'm here now. What can I do then!'

Then she begins weeping.

Man 'Poor thing! But it was impossible for you to reach and see the paradise even though you crossed the water. You should appreciate the fact that you are still alive.'

She is still weeping.
Then looks up.

Woman 'I'm so sorry for being so upset. Please excuse me.'

Man 'That's no problem.so, what are you going to do from now on?'

Woman 'I don't know.I have no idea.'

Then she looks down again.

Man 'You are not in a condition to do anything at the moment.
.....Well,Let me ask the mayor to help you then.'

Woman 'I would certainly not trouble anybody now.'

Man 'That's OK. Leave it to me anyway. Hold my arm.'

No.2

Then, they head for the mayor's house. (Music- Tomo & Mayor's)

In the mayor's house
There are '*Tokonoma*' an alcove, a hanging scroll, a drawer.

Mayor 'I understand that you've had such a hard time. You could stay here till you feel better.'

Woman 'I'm not here to trouble you, mayor.'

Mayor 'I know. You don't have to mention anything. We all have different lives.
In your condition, you look as if you couldn't go anywhere. You should stay here and have a rest for a while.
I will look after you until you feel better.'

Woman 'It is very kind of you to treat a woman like me. I'll never forget this.

Then, she decides to stay at the mayor's house for a while. Because of her kind and friendly nature, she gradually gets closer to the people in Muro. She is well-educated as well as being good at singing and dancing.
She teaches people reading and writing while showing her performances occasionally to them.

Man 1 'Otomo-san, thank you very much for showing us your singing and dancing, as well as for looking after our children. I also appreciate that you taught them reading and writing. This may not be enough but please take it and use it for your living expenses.

Then, he tries to pass a paper tip to her.

Tomo 'Oh, please don't be silly. I am not in a position to receive such a kindness from you people as I have already owed a great deal of my life here not only to the mayor but to you people. There's no reason for me to accept anything further .

Man 1 'You could then use this for flowers and incense for offering to *butsudan* (the Buddhist altar).
Then, people leave it one after another.

Tomo 'I have no words to express my gratitude.'

Tomo then stays in Muro as a daughter of the mayor.
People appreciate her beauty and respect her in her nature, outstanding ability of singing and dancing as a *shirabyoshi*.

No. 3

One day, a person of importance visits Muro on his way to Kyoto.

No.4

Mayor 'Here, here. Kubo-sama*! Welcome to Muro –no-tsu.'

Kubo 'It has been years since I last met you. Has anything changed recently?'

*a way of calling a *samurai* or *daimyo* who is at the top of position of *samurai* in these period. It was Mr. Ashikaga who was the Kamakura kubo that died in Ounin no ran in 1438. In 1441, Yoshinori Ashikaga was assassinated by Mitsusuke Akamatsu in Kakitsu no Ran. After that the authority of Shogun became weaker and weaker.

Mayor 'Well.... Recent unsteadiness has made us rather worry about our lives. As the lord Akamatsu and his liege Mr.Urakami, however, are working very hard, we still feel secure here in Muro.

Kubo 'That sounds great. It is a pleasure to see you and have conversation with you whenever I visit here. Anyway, how can you entertain me today?'

Mayor 'I have prepared wonderful dishes of oysters, young yellow tails, and octopus caught in the sea nearby. You could also enjoy the special scenery of the *Setonai-kai* sea from the window.'

Kubo 'That sounds wonderful. OK. shall we move on, right now?'

Mayor 'Certainly sir.'

No.5

The screen turns to a scene of their party with hundreds of dishes on the table.
The Tono-sama in the centre surrounded by his servant *samurais*.
Scenes of their partying, drinking, chatting, laughter.
Food in plates disappear very quickly....
After a while, only a few dishes on the table with *sakes*....

Mayor 'Well..... How did you find the food today?'

Kubo 'Oh, that was excellent as usual. I found the taste of the young yellowtails and octopus were especially delicious today. I also enjoyed the *somen* noodles in soup and *umeboshi* pickled plums. It was an ultimate moment to have these dishes while looking at the view of the *Setonai-kai* Sea.

Mayor 'It is a great honour to have the words, sir. So we could enjoy a special performance by Tomo, my daughter.'

Kubo 'That sounds great! Go ahead!'

Mayor 'Certainly, sir. Tomo, could you then start it now?'

Tomo 'Yes. Father.'

Tomo replies from the behind the *shoji* paper screen.

Then, after a while, Tomo comes into the room quietly, dressed all in white. Then, the musicians of *tsuzumi* and taiko drums, who were already there, started to play the music. Tomo, then starts singing while dancing in *shirabyoshi* style along with the music, which captured everybody's attention.

No.6

Kubo 'It was so marvelous! I didn't expect such a beautiful performance when visiting here. Tomo, your dancing diverts one's heart. I am deeply impressed with it. To see your performance is certainly a further pleasure for me to visit here.'

Tomo 'I'm so honored to hear such words, sir.'

Mayor 'Certainly. Please come and visit us soon again, sir.'

No.7

Tomo, then, come to be well-known not only in Muro but also in Kyoto and Edo, and even among people across the waters.

Many people visit Muro to see Tomo, bringing gifts to her.

In the middle of the *Setonai-kai* Sea.
Sound of ships' steam whistles and sea birds singing.

From stage left, a large sailing ship comes across the screen, piled with containers of *karaginu*, silk, clothes, medicines, and books.

Crewman 1 'I guess pirates should be drowsy in this warm and quiet weather, sir'

Cho Kei(Cho) 'Oh, yes.'

There is a woman standing at the harbor of *Ushimado*, holding a rod in the water.

Crewman 2 'What is it?'

Cho 'She seems to have been waiting for us. Let her bring her boat alongside our ship!'

Urume 'My name is Urume. My superior Kagerou has been waiting for your return impatiently. There is groundless rumor that this area is haunted. People have been saying that your ship might also be in danger of distress. But Kagerou said that this is totally false. As she definitely wants you to visit us, she sent me to welcome you here and guide you to the bay of Muro.'

Cho 'I see... We have had quite a few experiences of facing dangers in the past, but have managed to overcome them all so far. I don't think we will have any problem at this time of the day. We could just wait until the morning and start off again.'

Urume says nothing... and takes a fan out of her bosom, and passed it to Cho keeping the silence.

Cho 'Oh.... well.'

Cho unfolds the fan and sees the four characters which he had previously written himself.'

Urume 'Yes. That's the one you wrote to show your admiration of Kagerou. She has been waiting for you to arrive as soon as possible.'

Cho '.....' (He says nothing.)

Urume 'Please see the reverse of it.'

Cho tunes it over and finds a poetry in feminine writing.

炊けとりの姫ならねども火鼠のかはごろもにも
Taketori no hime narane domo hinezumi no kawagoromonimo
まさりたらん宝待ち得しことのうれしさに
Masaritaran takara machiushi koto no ureshisa ni
侘びつつも今日を頼めしあやの
Wabitsutsu mo kyo o tanomeshi aya no
うすきえにしと何かおもはん
Usuki enishi to nanika omowan

Urume 'Yes. That is Kagerou's writing to show her feeling for you, sir.'

Urume explains about the poetry.

Cho 'Oh, my goodness.....'

Then he pushes it toward his forehead with emotion.

Cho 'I didn't expect that Kagerou has been longing for me to arrive in such a way.'

Urume 'Kagerou is worried about you all. So please hurry and arrive at Muro to show yourself to her as soon as possible.'

Crew 1 'But captain.... It will take five or six hours to get to Muro from here. We will have to move on at night which is very dangerous.'

Crew 2 'I agree, sir.'

Cho "Urume..... OK. We will move on as fast as possible. It is very calm at the moment. I heard that *Shodoshima* and *Ejima* islands were not haunted or there were no pirates around. We all have overcome any risks in the past. Then why should we fear the evening sea? We even have a wonderful navigation here which Kagerou let me have. There's no reason for us to wait till tomorrow morning. OK, guys? Prepare for our departure now!"

Crews 'Yes. Sir!'

Urume 'I'm so impressed with your brave words. *Kagerou* would appreciate it so much.'

Then she get into Cho's ship.
They leave Ushimado while Urume's small boat is operated by the crews.

There are Nagashima island, Torie-jima, the beach of Hinase. The kakui-jima on the left side, Shodo-shima island on the right. There can be seen the sparsely located islands of Ejima. Then, after the beach of Sakoshi, Aioi bay, Kanega-saki, we could get into the Murotsu bay.
Sound of music and singing by drunk
Japanese men sing while clapping hands....

酒はただ、
Sake wa tada
酒はただ、
Sake wa tada
飲まねば須磨の浦さむし、
Nomaneba suma no ura musashi
飲んで明石の
Nonde Akashi no
声高砂の
Koe Takasago no
尾上の松の、なあえ、下かげの
Onoe no matsu no, naae, shimokage no
石の宝殿、曾根の松....
Ishi no Houden, Sone no matsu

No. 9

Cho 'It is such a lovely day. The sun likely won't set for a while.'

Urume 'Certainly. We will arrive at the beach of Muro before long.'

IN THE SCREEN: Shadows of people who are partying and dancing....

A Chinese man singing Chinese songs is heard.
The sound of Chinese flutes comes in.

No.10

Cho 'Even if I hear the song from my country, it doesn't remind me of any part of Nimbo, my home town. I just think of Kagerou only.'

Urume 'Would you like another cup of sake?'

No.11

Even after the sun already set, the party goes on.
The moon is not in the sky, the wind stops just before the sunset.
There's no other sound than the sound of the ship running in the water, their voices,
hands clapping and their foot steps.

Only the light on the ship is seen now.

At the very moment when the day turns to the night,
the surface of the water becomes completely smooth like a cloth.

Then the sea splits into two as if it is cut by scissors.

Although sea birds fly and schools of fish jump, no other sound than the singing and the sound of the Chinese flute, and hand clapping is heard and echoing though the surface of the sea.

Then, another sound which is rather distinctive than the echo itself sustains and stopped the noise from the ship.
People listen to the sound.

Crew 1 'What is that?'

Cho 'What kind of sound is it?'

No.12

The sound of a flute that resembles the Chinese flute that sounds like noble, mournful, and resentful song, which is sung in unusually high tone unlike the human voice.

周防の....周防の....みたらしの沢辺に、....

Suo no... Suo no Mitarashi no sawabe ni

風のおとづれて

Kaze no otozurete

ささら波たつや

Sasara nami tatsuya

The sound clashes and unites, and interacts each other time to time, then female voice and the sound of yoko-bue come to be heard.

The voice then turns to that of more than ten and repeats the same song. The sounds of *kakko*, *sho*, *wagon*, *hichiriki*, and *doubyoshi* appear and disappear alternately.

Voices of the ten become that of fifteen, twenty, and finally back to only one singing.

法性無漏の大海には
Houshou muro no taikai niwa

普賢恒順の月
Fugen koujyun no tsuki

光ほがらかなり
Hikari hogaraka nari

Suddenly, they burst into laughter.
The voice of hundreds of men and women roar in a voice of thunder.
Sarcastic voices and screams are also heard.

Crew 1 'Kindle a fire, kindle a fire!'

They kindle torches and shine them out at the sea.

Cho 'What's that!'

A woman in white top and the bloody red *hakama* (trousers) is sitting on the surface of the water.
Even when the ship's crew try to steer the ship to the left and right, she keeps following them very closely.

Then, the number of the woman multiplies two, three, and four..... increasing in number one after another rapidly.

Cho 'Come on! We're gonna leave here now!'

Crews 'Yes, Sir!'

Then, they discard the torches and start to operate the ship. They try to leave from the place as fast as possible. The ship, however, finally disappears into the dark, captured by the hundreds of white clothing, roars, shrieks, and the sound of instruments.
Then, a small, sparkling gold box falls into the water.

Act III

Karani-shima is composed of Oki-no-karani, Naka-no-karani, and Chi-no-karani, that can be seen from the bay of the Muro-tsu. People in this town are now busy with preparing for Kosatsuki festival. Some people on the beach are catching clams. A peaceful scenery.

Bera-hachi 'I heard that people of importance are coming to the festival this year...'

A man 1 'Who are they?'

Bera-hachi 'They are from Okishio and Mitsuishi'

man 2 'Is that true?'

Bera-hachi 'The letter I got says that it is true. From Mitsuishi, the father Mimasaka and the son Kamon will come together.'

man 3 'That sounds strange.... I assume they are not interested in the festival.'

man 4 'That's right.. They want to see Kagerou at the festival.'

Bera-hachi 'But why is Mimasaka also interested?'

man 2 'He is to look out for his son. As people from Okishio are also coming, they might fight each other....'

Nigauri 'Kazusa and Kamon are both quite young. I heard that they sent their people to Kyoto to find their mistresses in competition. But as the women hunting was not successful yet, they got interested in Kagerou as well.'

Bera-hachi 'That sounds fun..... But boss, what happens to Kagerou-sama if both of Kazusa and Kamon try to get her?'

Nigauri 'Nothing happens..... She won't choose either of them as a *jyourou* who only sees people of high position. She is also well known not only in this country but in China and Korea, right? I guess, however, she might struggle to resist their proposals as they are also persons of importance in this region.'

Bera-hachi 'Hmmm.....sounds cheeky! Kagerou-sama is not the kind of person who becomes a mistress of either of them as she is visited by VIPs in this country!'

Nigauri 'Oh, don't be so hasty in conclusion. We're gonna support either of them to make it more fun! Then, what I think is to get the unusual canopy in the golden box which was stolen or lost on the day Cho's ship got lost in the middle of the sea. We will find and use it for their fight then.'

Townsmen1 'What on the earth is happening over there?'

There seem to be hundreds of people crowded in the precincts of the Kamo shrine in the Muro.
They look like talking about the sign board in front of the steps.

Townsmen2 'I guess that Kagerou-sama desperately wanted the treasure.'

Townsmen1 'You mean the one that Cho Kei lost whilst bringing from China the other day?'

Townsmen2 'That's right... I heard that it was a very precious golden canopy.'

Townsmen1 'A canopy.... really?'

Townsmen2 'I guess that the man called Kairyu put up the sign there.'

Townsmen1 'But why did he have to have that cheap trick using the sign?'

Townsmen2 'Well..... Anyway, I wish I could see the canopy! Maybe it will be a good idea for me to join the treasure hunting with them! (He chuckled.) Then, I will be able to get Kagerou-sama!'

Townsmen1 'What a fool!..... Try if you can!'

Townsmen2 'Sure! I will!'

Then they leave.

On the day of the Kosatsuki festival.

No.14

The town of Muro, where houses are closely built together in the small and narrow area along the shore, is especially crowded with thousands of people due to the festival season. The people gathered here consists of people of importance, townmen, women who are observed by their clothes such as kimonos and various hats. They are waiting for the *mikoshi*, the portable shrine to travel by a boat on the sea. Houses along the path for the *mikoshi* have special decoration. Among them, special spaces for the Akamtsu and Urakami families stand out.

The symbols of the festival, an axe, a hatchet, and a sickle, are set in the precincts of the Kamo shrine. Colorful banners and a market can also be seen.

No.15

a vassal
of Akamatsu
family1

‘Now then! Here is the sound of the procession.’

Masamura
(Akamatsu)

‘Then, they will arrive here soon?’

vassal1

‘Yes, sir.’

vassal2

‘Would you like some more *sake*?’

Masamura
(Akamatsu)

‘Sure. Bring the bottle..... By the way, did anyone find the canopy?’

vassal 1

‘Not yet, sir.’

vassal 2

‘Mr. Urakami is also trying to find it but they are not successful either.’

Masamura

‘What! Is Mimasaka(Mr. Urakami) also trying that?’

vassal2

‘Yes, sir.’

Masamura

‘That disgusts me so much! We should be the first to get the net!’

Then here is the sound of flutes, and percussion from a distance.....

裁ち縫わん

Tachi nuwan

裁ち縫わん

Tachi

衣きし人もなきものを

Kinukishi hito mo nakimono o

何、山姫の布さらすらん

Nani yamahime no nuno sarasuran

左保のあらし

Sao no arashi

左保のあらし

Sao no arashi

長閑にて

Nodoka nite

No.16

日かげも匂う
Hikage mo niou
天地のひらけしも
Ametsuchi no hirake shimo
さしおろす
Sashi orosu
棹のしたたりなるとかや
Sao no shitatari naru tokaya

さる程に さる程に
Saru hodo ni saru nodo ni
春過ぎ夏たけて
Haru sugi natsu takete
秋もすでに暮れ行くや
Aki mo sudede kureyuku ya
時雨の雲も重なりて
Shigure no kumo mo kasanarite
峰しろたへに降りつもる
Mine shirotae ni furitsumoru
越路の雪の深さをも
Koshiji no yuki no fukasa omo

知るやしろしの 知るやしろしの
Shiruya shirushi no shiruya shirushino
棹立てて
Sao tatete
豊年月の行末を
Yutaka toshitsuki no yuku sue o
はかるも棹の歌
Hakarumo sao no uta
うたひて いざや遊ばん
Utaite Izaya asoban

こことてや こことてや
Kokotote ya kokotote ya
室山かげの神かつら
Muroyama kage no kami katsura
賀茂の官居は幾久し
Kamo no miyai wa iku hisashi

Vassal1

(of Akamatsu) 'I think that the ship was not haunted by the ghost but tricked by pirates. The pirates got the treasure.'

vassal2 'But why did they have to put on the sign?'

vassal1 'That was their trick to cheat us. They are going to get Kagerou while we are preoccupied by the other.'

vassal3 'I don't think so..... I guess that this was done by Kagerou herself. She found the treasure first and hid it somewhere as she didn't want herself to be taken by anybody.'

conversation continues.....

Then, suddenly, the sound of music takes over from the conversation.

crowd 'Don't push me! Don't push me!'

Police samurai 'Hey, hey! Where do you think is this place? You should not get in here!'

Hachi 'There's such a crowd and you can't stop them being pushed!'

Police samurai 'What? Who are you! This is the place for the lord Okishio (a nickname of Mr. Akamatsu). Can't you see this crest?
(*mondokoro*)

Hachi 'I am a samurai from Kyoto!'

Police samurai 'What a fool! Get out of here!'

Then, he is turned out of the place by five or six of them.
The crowd rushes into the special area for the lord Akamatsu.
The procession of the *mikoshi* finally arrives the shrine.

Then, Kagerou sings and dances.
After a while a pigeon flies into the precincts.

The procession of the festival got closer and closer. (a scene for the procession)

After the *mikoshi* reaches the Kamo shrine, Kagerou dedicates her song and dance to the god.

Then, when the ceremony is nearly at the end, a man screams.

Man 1 'What's that!'

He looks up at the distant sky.

It looks like a large jellyfish approaching the shrine.

Man 2 'That's a pigeon, isn't it?'

Man 3 'Yes. That's a pigeon! A pigeon is holding something in its bill.

It is a pigeon holding something like fishing net that is far bigger than himself.

Man 4 'That's a canopy!'

Man 5 'Canopy?'

Man 1 'Oh! That's the canopy that was lost!'

Vassal of the lord Akamatsu 1 'My lord Akamatsu! That's the canopy! The canopy we were looking for!'

Masamura (Akamatsu) 'Get the pigeon! Get the pigeon!'

Vassal 1 'Yes, sir! Come on, everybody! Dart out the spears!'

Then, all the *samurais* try to go catch the pigeon, but it was not so easy.

Crowd 'Oh!'

When the pigeon reaches the sky above the square of the shrine, the canopy detaches from its bill. Then, the canopy drops in the centre.

No.17

Vassal 1 'My lord!'

One of the vassals gets it and passed it to Masamura (lord Akamatsu).

Masamura 'Why was it a pigeon who brought this?'

Vassal 1 ' I have no idea, sir.'

Mr. Urakami 'I guess that somebody made a trick and binded the canopy to the pigeon's bill'

The people there start to say whatever they think.

Monk(Honen) 'Hello, everybody. I am just a foolish monk who has just passed by here. May I possibly help you all as I've just seen something unusual.

Vassal 1 'Who is it! Who do you think this person is? (pointing out Masamura). You will be accused of the rudeness!'

Monk(Honen) 'Hello Lord Akamatsu. I've always heard of your good reputation, sir. I'm just a stranger here who is passing by, and happened to see the thing. As far as I know, the canopy was supposed to be given to Ms. Kagerou. Is this right?'

Vassal 1 'Shut up monk!'

Kagerou 'Please calm down everybody! Please! (Looking at the monk) Please go ahead.'

Monk(Honen) 'I am sorry for my impoliteness. My name is Honen the monk. Lord, I guess that you already knew that the canopy is given to Kagerou.'

Masamura 'Of course I know, monk! We found the canopy here anyway. So, I just wanted to ask if you (while looking toward Kagerou) would be a mistress of mine.'

Mr. Urakami 'What are you talking about, sir? That's what I wanted to ask her.'

Kagerou(Tomo) 'Please calm down. Please..... I am the person who left the whole of myself to the God of Muro. I won't be able to give it to anybody else. By the way, I should say something else. The canopy is the one I have asked Mr. Cho to bring from China several years ago. But he had such an accident in the middle of the sea. After such a fatality, the canopy is not of importance to me any longer. I will then give it to the government, to keep it as a national treasure. I am supposed to sing and dance to the God of the Muro here. I will keep doing it to be better in performance.

Honen 'You are such a woman of respect and dignity.'

Masamura '.....' (Says nothing.)

Urakami '.....' (Says nothing.)

Then, the canopy is given to Kagerou by a vassal of the lord Akamatsu.
One of the women mediums takes it and offers it to the shrine.

Then finally, after a while later, the canopy is given to the government and one thousand ryo (one of the old monetary units in Japan) is given to Kagerou in return. She builds Gokadera temples (five temples) in Muro with the money.

Even now, Kenshoji temple, one of the temples built by Kagerou, still remains in Muro-tsu.

No.18

The END

pictures of the Setonaikai sea



picture of Kosatsuki festival



'Muro-gimi' in the centre in green cloth



Carrying the *mikoshi*: the portable shrine



'miko': maidens in white top and red hakama



No.1 Kosatsuki-ACT I Intro The Storm -Women's Song of Muro

words & music by Keiko Takano

Calmo e lontano ♩ = 90

Violin

Violin

Viola

Violoncello

mf

5

mf espr.

5

pp

5

pp

arco

pp sul tasto

arco

mfpp

3

ppp

10

Vln.

Vln.

Vla.

Vc.

p

6

p

6

pp

6

6

6

7

mf

5

5

3

mf

3

14 **Meno mosso** ♩ = 70

Vln. *f* 5 6

Vln. *mf* 5 6

Vla. *f* 3 5 3

Vc. *f* 5

rall. *mf p*

18 **a tempo** ♩ = 90

Vln. *p* 3 3 3 3 6 6 6 6

Vln. *p sempre* 6 6 6 6 6 6 6 6

Vla. *p* 3 3 3 3 3 3 3 3

Vc. *mf sempre* 6 6 6 6

22

Vln. *mf* 6 6 6 6 6 6 6 6

Vln. *mf* 6 6 6 6 6 6 6 6

Vla. *mf* 6 6 6 6 6 6 6 6

Vc. *p* 6 6 6 6 6 6 6 6

pp

26

W.B. *fff* *rall.* *fff* *fff*

Taiko D. *fff* *ppp* *fff* *p* *fff*

Taiko D. *fff* *ppp* *fff* *L.v.* *fff*

Taiko D. thick wooden sticks *fff* *L.v.* *fff* *L.v.* *fff* *L.v.*

Vln. *pp* *f* *ff* *col legno battuto hit any strings* *ffff* *col legno battuto hit any strings* *ffff*

Vln. *ff* *col legno battuto hit any strings* *ffff* *col legno battuto hit any strings* *ffff*

Vla. *ffff* *ff* *col legno battuto hit any strings* *ffff* *col legno battuto hit any strings* *ffff*

Vc. *ffff* *ff* *col legno battuto hit any strings* *ffff* *col legno battuto hit any strings* *ffff*

30

S.I & II *non vib.*
sa ppp non vib.
ra p
na mi ta tsu

S. II & IV *sa ppp*
na p
mi mf
ta

M-S. I *non vib.*
sa p
ra mf
na

M-S. III *non vib.*
sa ppp
sa non vib.
na mf
mi

A. *sa p*
ra
na mf
mi

W.B. *fffz*
fffz fffpp
fff

Taiko D. *fffz* l.v.
fffz fffpp
fff

Taiko D. *fffz* l.v.
fffz fffpp
fff

Taiko D. *fffz* l.v.
fffz fffpp
fff

Vln. *col legno battuto*
hit any strings
fffz
col legno battuto
hit any strings as many times as possible
fffz

Vln. *col legno battuto*
hit any strings
fffz
col legno battuto
hit any strings as many times as possible
fffz

Vla. *col legno battuto*
hit any strings
fffz
col legno battuto
hit any strings as many times as possible
fffz

Vc. *col legno battuto*
hit any strings
fffz
col legno battuto
hit any strings as many times as possible
fffz

46

Taiko D. *fff* *fff* *fff* *fff*

Taiko D. *fff* *fff* *fff* *fff*

Taiko D. *fff* *fff* *fff* *fff*

Vln. *tr* *tr* *tr*

Vln. *tr* *tr* *tr*

Vla. *3* *3* *3*

Vc. *3* *3* *3*

52 **Piu mosso** ♩ = 130

S. II&IV *f* *a no shi ma*

M-S. III *yoisho yoisho yoisho yoisho yoisho yoisho yoisho yoisho yoisho yoisho*

A. *mf* *ha ru no u mi u ra u ra ra ra ra ha re ta u m hi ba ri na ku so ra ni*

Taiko D. *p* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Vc. *mf*

63

S. II&IV

ma de fu ne da shi te ho ho a no shi ma a no hi to ma chi wa bite ho ho ho ho ho ho

A.

yoisho yoisho yoisho yoisho yoisho yoisho yoisho yoisho yoisho yoisho yoisho yoisho

Taiko D.

Vln.

Vln.

Vla.

Vc.

75 a tempo ♩ = 100

Piccolo

Ryuteki

Hichiriki

Vln.

Vln.

Vla.

81

Piccolo

Ryuteki

Hichiriki

W.B.

Taiko D.

Taiko D.

Taiko D.

Vln.

Vln.

Vla.

sf

pp

mf

sf

sf

f dolce

f dolce

f

82

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85

86

87

88

89

90

91

92

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997

998

999

1000

Vivo ♩ = 120

meno mosso ♩ = 100

89

S.I & II *f* *hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka sa jyu n re i su ga ta de chi chi ha ha wo_ ta zu nyo u ka i na*

S. II&IV *f* *hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka sa jyu n re i su ga ta de chi chi ha ha wo_ ta zu nyo u ka i na*

M-S. I *f* *hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka sa jyu n re i su ga ta de chi chi ha ha wo_ ta zu nyo u ka i na*

M-S. III *f* *hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka sa jyu n re i su ga ta de chi chi ha ha wo_ ta zu nyo u ka i na*

A. *f* *hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka sa jyu n re i su ga ta de chi chi ha ha wo_ ta zu nyo u ka i na*

W.B. *mf*

Vln. *f* loco

Vln. *f* loco

Vla. *f*

97

Taiko D. 


Vln. 

Vln. 



meno mosso ♩ = 80

102

Taiko D. 

* play with the right hand with left hand attached on the surface of the taiko after playing the grace note.

No.2 Kosatsuki Act 1- Tomo & the Mayer

[illegible]

18

Picc. *ff*

Fl. *ff*

Ob. *ff*

W.B. *ff*

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

No. 3 Kosatsuki - Act I Theme of Tomo

Calmo ♩ = 130
brush

Shime daiko (middle)

pp *pp* *p* *p*

Violin

spiccato

mf *f*

Violin

pizz.

mf *sempre*

Viola

pizz.

mf *sempre*

Violoncello

pizz.

mf *sempre*

12

shime daiko
(middle)

mf

Vln.

f

Vln.

f arco spiccato sim.

Vla.

f

Vc.

f

33

Fl.

shime daiko
(middle)

Vln.

Vln.

Vla.

Vc.

arco
spiccato

f

spiccato

33

34

35

36

37

38

[illegible]

8

Picc. *mf* *mf* *mf*

Fl. *mf* *mf* *mf*

Ob. *f* *f* *f* *mf* *mf* *mf*

Tsuzumi daiko *sf* *sf* *sf*

shime daiko *sf* *sf*

Vln. *fp* *fp* *pp*

Vln. *fp* *pp*

Vla. *fp* *mfpp* *pp*

Vc. *fp* *fp* *pp*

Detailed description of the musical score: The score is for measures 8, 9, and 10. Piccolo (Picc.) and Flute (Fl.) play a rhythmic pattern of eighth and sixteenth notes. Oboe (Ob.) plays a melodic line with accents and dynamic markings. Tsuzumi daiko and shime daiko play a rhythmic pattern. Violins (Vln.), Viola (Vla.), and Violoncello (Vc.) play sustained chords with dynamic markings. The dynamics for the woodwinds and strings are: Picc. (mf), Fl. (mf), Ob. (f, mf), Vln. (fp, pp), Vla. (fp, mfpp, pp), and Vc. (fp, pp). The percussion parts are marked with sf (sforzando).

No. 5 Kosatsuki - Party scene

Andante

♩ = 110

Flute

Maracas

Shime daiko (bongo)

Shime daiko (Congas)

Taiko Drum

Violin

Violin

Viola

Violoncello

f joyfully
like a matsuri bayashi

p *mp*

mf *mf* *sfz*

centre edge sim.

centre edge edge centre sim.

mf *leggiero*

mf *leggiero* pizz.

mf pizz.

mf

7

Fl.

Mrs.

Shime daiko
(or Bongo)

Shime daiko
(or Congas)

Large
Taiko D.

Vln.

Vln.

Vla.

Vc.

p *mp*

sfz *sfz* *sfz* *sfz* *sfz* *fp* *sfz*

13

Fl. *f* more energetic way *ff*³

Shime daiko (or Bongo) *ffp* *ff*

Shime daiko (or Congas) *ffp* *ff*

Large Taiko D. *sfz* *sfz* *sfz* *sfz* *sfz* *ffp* *ff*

Vln. *mf* *mf* *f*

Vln. *mf* *f*

Vla. arco

Vc. aroc

No. 6 Kosatsuki - Shirabyoshi

25

Tempo liberamente

Tsuzumi daiko *p* hands centre near the edge centre near the edge

Shime daiko *p* with wooden sticks centre near the edge centre near the edge

Soprano Solo *mf* with natural voice Sa sa ra na mi mo ni o u

Bongos *mp* 9 centre near the edge centre near the edge

Bongos *mfp*

S. Solo ha ru no u mi no do ke ki

No.7 Kosatsuki-Act I ending Theme of Tomo

Moderato

♩ = 90

[illegible]

6

Picc. *f* *ff*

Fl. *f*

A. Fl. *f*

Taiko D.

Taiko D. *mf*

Vln. *mf* *f*

Vln. *mf*

Vla. *f*

Vc.

ACT II

No.8 Kosatsuki-introduction-dreamy trip

Andante ♩ = 38

Violin *mf* sul D V

Violin *p*

Viola *p*

Violoncello *p*

4

Flute

fltz

sim.

pp 5

W.B.

Taiko D.

Vln.

mp

Vln.

mf

sul D

Vla.

Vc.

Detailed description of the musical score: The score is for measures 29, 30, and 31. The Flute part begins in measure 29 with a five-measure rest, then enters in measure 30 with a melodic line marked 'fltz' and 'sim.'. The W.B. and Taiko D. parts have rests in measure 29. The Vln. and Vc. parts have rests in measure 29. In measure 30, the Vln. part enters with a melodic line marked 'mp', and the Vc. part enters with a melodic line marked 'mf'. In measure 31, the Vln. part continues its melodic line, and the Vc. part continues its melodic line. The Flute part continues its melodic line in measure 31.

7

Flute

pp 5 *fltz* *sim.* *mf espr.*

W.B.

Taiko D.

Vln.

Vln.

Vla.

Vc.

Detailed description: This musical score page contains measures 7, 8, and 9. The Flute part begins in measure 7 with a *pp* dynamic, playing a quintuplet of eighth notes (marked '5') with a *fltz* (flute trill) and *sim.* (simile) instruction. In measure 9, the Flute plays a melodic line with a *mf espr.* (mezzo-forte, expressive) dynamic. The W.B. (Wood Bass) part provides a rhythmic accompaniment with eighth notes. The Taiko D. (Taiko Drum) part features a steady eighth-note pulse. The Vln. (Violin) parts have different textures: the upper Vln. plays chords with a *fltz* in measure 7, while the lower Vln. plays a melodic line. The Vla. (Viola) and Vc. (Violoncello) parts provide harmonic support with chords and moving lines, respectively.

10

Flute

5

3

3

W.B.

Taiko D.

Vln.

Vln.

Vla.

Vc.

Detailed description of the musical score: The score is for measures 10 and 11. The Flute part in measure 10 begins with a quintuplet of eighth notes, followed by a quarter note, a dotted quarter note, and another quintuplet. Measure 11 continues with a triplet of eighth notes, followed by a quarter note, a dotted quarter note, and another triplet. The W.B. (Woodblock) part plays a rhythmic pattern of eighth notes and rests. The Taiko D. part plays a pattern of eighth notes and rests. The Vln. parts play a pattern of eighth notes and rests. The Vla. part plays a pattern of eighth notes and rests. The Vc. part plays a pattern of eighth notes and rests.

12

Flute

Oboe

W.B.

Taiko D.

Vln.

Vln.

Vla.

Vc.

mf cantabile

mf *p*

mf *p* *mf* *p*

pizz.

pizz.

poco a poco accel.

♩ =

14

Oboe

W.B.

Taiko D.

Vln.

Vln.

Vla.

Vc.

very thin sound

17

Nokan (or Picc.)

very thin sound

p *lontano*

gliss.

Vln.

f

Vln.

f

Vla.

pizz.

Vc.

pizz.

Detailed description: This is a musical score for measures 17 through 20. The score is written for five staves. The top staff is for the Piccolo (Nokan), which is in 4/4 time. It starts with a whole rest in measure 17, followed by a half rest in measure 18. In measure 19, it plays a half note G4, followed by a half note F#4, and then a half note E4. In measure 20, it plays a half note D4, followed by a half note C4, and then a half note B3. The Piccolo part is marked with a piano (*p*) dynamic and a 'lontano' tempo. The second and third staves are for Violins (Vln.). They both start in measure 17 with a half note G4, followed by a half note F#4, and then a half note E4. In measure 18, they play a half note D4, followed by a half note C4, and then a half note B3. In measure 19, they play a half note A3, followed by a half note G3, and then a half note F3. In measure 20, they play a half note E3, followed by a half note D3, and then a half note C3. The Violin parts are marked with a forte (*f*) dynamic. The fourth staff is for the Viola (Vla.), which is in 2/4 time. It starts with a whole rest in measure 17, followed by a half rest in measure 18. In measure 19, it plays a half note G3, followed by a half note F#3, and then a half note E3. In measure 20, it plays a half note D3, followed by a half note C3, and then a half note B2. The Viola part is marked with a 'pizz.' (pizzicato) dynamic. The bottom staff is for the Violoncello (Vc.), which is in 2/4 time. It starts with a whole rest in measure 17, followed by a half rest in measure 18. In measure 19, it plays a half note G2, followed by a half note F#2, and then a half note E2. In measure 20, it plays a half note D2, followed by a half note C2, and then a half note B1. The Violoncello part is marked with a 'pizz.' (pizzicato) dynamic.

No.9 Kosatsuki - Act II drunken man's song

35

music by Keiko Takano
Lyrics by Jyunichiro Tanizaki

Tempo liberamente ♩ = 55

hand claps with ad lib.

Percussion 2/4 hand claps with ad lib.

Percussion 2/4 hand claps with ad lib.

Percussion 2/4 hand claps with ad lib.

Voice (male) 2/4

Sa ke wa ta da sa ke wa ta da No ma ne ba su ma no u ra sa mu shi

Perc. 2/4

Perc. 2/4

Perc. 2/4

Voice 2/4

no n de a ka shi no ko e ta ka sa go no o no e no ma tsu no na a e

16

Perc. Perc. Perc. Voice

shi mo ka ge no i shi no ho u de n so ne no ma tsu

No. 10 Kosatsuki - ACT II-Chinese flute

Andante
♩ = 100

Flute
f *espr*

Voice (male)
f

Na tsu ka shi ni n bo u no so ra no a o sa ni

5

Fl.

Voice

ki mi ko i shi kyo u mo wa gu fu ru sa to o mo u

No. 11 Kosatsuki - ACT II in the middle of the sea

Misterioso ♩ = 54

Wood Blocks $\text{H } \frac{12}{8}$

Taiko Drum -Large $\text{H } \frac{12}{8}$

Viola $\text{H } \frac{12}{8}$ arco *ppp* *mf* *ppp* *mf*

Violoncello $\text{H } \frac{12}{8}$ arco *ppp* *mf* *ppp* *mf*

medium hard mallets *ppp*

medium hard mallets *ppp*

5

Vln. I *p espr.*

Vla. $\text{H } \frac{12}{8}$ *ppp* *mf* *ppp*

Vc. $\text{H } \frac{12}{8}$ *ppp* *mf* *ppp*

9

Vln. I

Vln. II

Vla.

Vc.

ppp

p

mf

ppp

ppp

mf

ppp

Measure 9: Vln. I plays a melodic line. Vla. and Vc. play a rhythmic accompaniment of eighth notes. Dynamics: *ppp*.

Measure 10: Vln. I continues. Vln. II enters with a melodic line. Vla. and Vc. continue. Dynamics: *p* for Vln. II, *mf* for Vla. and Vc.

Measure 11: Vln. I rests. Vln. II continues. Vla. and Vc. continue. Dynamics: *ppp* for Vla. and Vc.

Measure 12: Vln. I rests. Vln. II continues. Vla. and Vc. continue. Dynamics: *ppp* for Vla. and Vc.



13

Vln. I

Vln. II

Vla.

Vc.

ppp

mf

3

p

ppp

mf

mf

ppp

Measure 13: Vln. I enters with a melodic line. Vln. II continues. Vla. and Vc. continue. Dynamics: *mf* for Vln. I, *ppp* for Vla. and Vc.

Measure 14: Vln. I continues. Vln. II continues. Vla. and Vc. continue. Dynamics: *mf* for Vln. I, *mf* for Vla. and Vc.

Measure 15: Vln. I continues. Vln. II continues. Vla. and Vc. continue. Dynamics: *mf* for Vln. I, *ppp* for Vla. and Vc.

Measure 16: Vln. I rests. Vln. II continues. Vla. and Vc. continue. Dynamics: *p* for Vln. II, *ppp* for Vla. and Vc.

17

Vln. I

Vln. II

Vla.

Vc.

ppp

mf

Measure 17: Vln. I and II play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and A4. Vla. and Vc. play a rhythmic accompaniment of eighth notes. Measure 18: Vln. I and II play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and A4. Vla. and Vc. play a rhythmic accompaniment of eighth notes. Measure 19: Vln. I and II play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and A4. Vla. and Vc. play a rhythmic accompaniment of eighth notes.



20

Vln. I

Vln. II

Vla.

Vc.

ppp

Measure 20: Vln. I and II play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and A4. Vla. and Vc. play a rhythmic accompaniment of eighth notes. Measure 21: Vln. I and II play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and A4. Vla. and Vc. play a rhythmic accompaniment of eighth notes. Measure 22: Vln. I and II play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and A4. Vla. and Vc. play a rhythmic accompaniment of eighth notes.

poco a poco accel.

al. 41

23

Vln. I *p* *f* *fff*

Vln. II *p* *f* *fff*

Vla. *p* *f* *fff*

Vc. *p* *f* *fff*

Meno mosso

♩ = 55

27

Vln. I *fpp* *fpp*

Vln. II *ppp* *fpp* *mf* *p* *mf*

Vla. *ppp* *p* *mf* *p* *mf* *3*

Vc. *ppp* *p* *fp* *p* *fp*

Piu mosso

♩ = 70

36

Vln. I

Vln. II

Vla.

mf

5

5

≡

39

Taiko D.

Vln. I

Vln. II

Nagabachi (or thin wooden sticks)

poco a poco rall.

mf

mp

p

pp

ppp

pppp

mp

5

6

No.12 Kosatuki - occurrence

Misterioso
♩ = 76

Hichiriki (or Oboe)

Tsuzumi daiko

Gong

Mico Bells

Nagabachi

Taiko Drum

Soprano solo I & II

Soprano (chorus)

su o no mi ta ra shi no sa wa be ni ka ze no o to zu

su o u no sa wa be

11

Hichiriki
(or Ob.)

Tsuzumi
daiko

Gong

Miko
Bells

Taiko D.

S. Solo

S.

re te hou sho u mu ro no ta i ka i ni wa fu ge n

ni ho sho mu ro

p *mf*

edge

f

19

Hichiriki
(or Ob.)

Tsuzumi
daiko

Gong

Miko
Bells

Taiko D.

S. Solo

S.

p

mf

l.v.

edge

p

edge

p

edge

p

edge

kou jyu n no tsu ki hi ka ri ho ga ra ka na__ ri

Calmo ♩ = 80

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9

Fl.

Cym.

R.S.

Vln.

Vln.

Vla.

Vc.

pp

p *l.v.*

pp *l.v.*

mf *ppp* *mfpp*

mf *ppp* *pizz.* *p*

mfppp *mfpp* *mf* *pizz.* *p*

enter almost inaudibly *ppp*

14

Picc. *mp* *p* *mf*

Fl. *mf* *mf*

Ob. *pp* *mf espr.*

Vln. *mf* *p* *mf* *p*

Vln. *pp* *p* *arco* *mp* *mf* *p*

Vla. *p* *mf* *p*

Vc. *mf* *mf*

Detailed description: This page of a musical score contains measures 14 through 18. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).
- **Measure 14:** Picc. plays a triplet of eighth notes (*mp*). Fl. plays a triplet of eighth notes (*mf*). Ob. plays a half note (*pp*). Vln. I and II play a half note (*pp*). Vla. plays a half note (*p*). Vc. plays a half note (*mf*).
- **Measure 15:** Picc. plays a triplet of eighth notes (*p*). Fl. plays a half note (*mf*). Ob. plays a half note (*mf espr.*). Vln. I and II play a half note (*mf*). Vln. II plays a triplet of eighth notes (*pp*). Vla. plays a half note (*p*). Vc. plays a half note (*mf*).
- **Measure 16:** Picc. plays a half note (*mf*). Fl. plays a half note (*mf*). Ob. plays a half note (*mf espr.*). Vln. I and II play a half note (*mf*). Vln. II plays a triplet of eighth notes (*pp*). Vla. plays a half note (*p*). Vc. plays a half note (*mf*).
- **Measure 17:** Picc. plays a half note (*mf*). Fl. plays a half note (*mf*). Ob. plays a half note (*mf espr.*). Vln. I and II play a half note (*mf*). Vln. II plays a triplet of eighth notes (*pp*). Vla. plays a half note (*p*). Vc. plays a half note (*mf*).
- **Measure 18:** Picc. plays a half note (*mf*). Fl. plays a half note (*mf*). Ob. plays a half note (*mf espr.*). Vln. I and II play a half note (*mf*). Vln. II plays a triplet of eighth notes (*pp*). Vla. plays a half note (*p*). Vc. plays a half note (*mf*).

[illegible]

25

Picc. *f* 5 *f* **rall.**

Fl. *f* 5 3 *p*

Ob. *mp* *mf* 3

Vln. *fp* < *f* *pp* sul tasto

Vln. *fp* < *f*

Vla. pizz. *f* arco *p*

Vc. *fp* *mf* *fp* *p* *ppp*

Measure 25: Piccolo (f, 5th finger), Flute (f, 5th finger), Oboe (mp, mf, 3rd finger), Violin I (fp, f, pp, sul tasto), Violin II (fp, f), Viola (pizz. f, arco p), Violoncello (fp, mf, fp, p, ppp).

Measure 26: Piccolo (f, 5th finger), Flute (f, 5th finger), Oboe (mf, 3rd finger), Violin I (fp, f, pp, sul tasto), Violin II (fp, f), Viola (pizz. f, arco p), Violoncello (fp, mf, fp, p, ppp).

Measure 27: Piccolo (f, 5th finger), Flute (f, 5th finger), Oboe (mf, 3rd finger), Violin I (fp, f, pp, sul tasto), Violin II (fp, f), Viola (pizz. f, arco p), Violoncello (fp, mf, fp, p, ppp).

Measure 28: Piccolo (f, 5th finger), Flute (f, 5th finger), Oboe (mf, 3rd finger), Violin I (fp, f, pp, sul tasto), Violin II (fp, f), Viola (pizz. f, arco p), Violoncello (fp, mf, fp, p, ppp).

Measure 29: Piccolo (f, 5th finger), Flute (f, 5th finger), Oboe (mf, 3rd finger), Violin I (fp, f, pp, sul tasto), Violin II (fp, f), Viola (pizz. f, arco p), Violoncello (fp, mf, fp, p, ppp).

a tempo

32

Picc. *p espr.* *mf* *mp* *p*

Fl. *p espr.* *mf* *pp* *p* *mf* *p*

Cym. *p*

Vln. *pp* *mf*

Vln. *pp* *pp*

Vla. *ppp* *mf*

Vc. *con sord.* *sul tasto* *pp* *mf*

Ord → sul tasto

38

Picc. *mp* *mf* *mf*

Fl. *mf*

Cym. *pp* *mf*

Taiko D. *p*

Vln. *p* *f* *f*

Vln. *pp* *p*

Vla. *pp* *p*

Detailed description of the musical score: The score is for measures 38 to 41.
Measure 38: Piccolo (Picc.) has two sixteenth-note groups, each marked *mp*. Flute (Fl.) has a whole note, marked *mf*. Cymbal (Cym.) has a roll marked *pp* *mf*. Taiko Drum (Taiko D.) has a whole note. Violin I (Vln.) has two sixteenth-note groups, marked *p*. Violin II (Vln.) has a triplet of eighth notes, marked *pp*. Viola (Vla.) has a half note, marked *pp*.
Measure 39: Piccolo has two sixteenth-note groups, marked *mf*. Flute has two sixteenth-note groups, marked *mf*. Cymbal is silent. Taiko Drum is silent. Violin I has two sixteenth-note groups, marked *f*. Violin II has a half note, marked *p*. Viola has a half note, marked *p*.
Measure 40: Piccolo is silent. Flute is silent. Cymbal is silent. Taiko Drum has a half note, marked *p*. Violin I has two sixteenth-note groups, marked *f*. Violin II has a half note, marked *p*. Viola has a half note, marked *p*.
Measure 41: Piccolo has two sixteenth-note groups, marked *mf*. Flute is silent. Cymbal is silent. Taiko Drum has a half note, marked *p*. Violin I has two sixteenth-note groups, marked *f*. Violin II has a half note, marked *p*. Viola has a half note, marked *p*.

rall.

40

Picc.

Cym.

Mrcs.

R.S.

Taiko middle (H&L)

Taiko D.

Vln.

Vln.

Vla.

pp 6

p

p

p

pp

5

5

ppp

f 6 6

pp 6

pp 6

43 Nagabachi or thin wooden stick*

Taiko middle (H&L)

ppp

nagabachi & yukibai (or thin wooden stick & a kind of wooden spoon)

Taiko D.

ppp *pppp* *pppppp*

* play with the right hand with left hand attached on the surface of the taiko after playing the grace note.

No.14 Kosatsuki - ACTIII after intro.

55

Tranquillo ♩ = 85

Piccolo

Flute

Oboe

Violin

Violin

Viola

Violoncello

p 5

mf 3

mf 7 5

p

mp 5

mp espre.

mfp

mf

senza sord.

p dolce 3

senza sord.

mfp

p

senza sord.

p

enter as almost inaudibly
senza sord.

pp

p

No. 15 Kosatsuki - the scene of the festival preparation

57

Vivo ♩ = 140

Keiko Takano

Kashibachi (or large wooden sticks) large wooden sticks

Taiko Drum

Wood Blocks

Choir

Violin

Violin

Viola

Violoncello

f hard mallets

f hard mallets

f o jya mi — o jy mi — o jya mi — o jya mi —

f o jya mi — o jy mi

arco. *f*

arco. *f*

pizz. *f*

pizz. *f*

f

7

Taiko D.

W.B.

Choir

hi to tsu ka e hi sha ku ni o³ i zu ru tsu³ e ni ka sa

Vln.

Vln.

Vla.

Vc.

f

f *semrpe*

f *semrpe*

f

f

16

Taiko D.

hard mallets

W.B.

hard mallets

Choir

f

o jya mi_ o jya mi_

Vln.

play roughly

Vln.

play roughly

Vla.

Vc.

Measures 16-22. The score is in 4/4 time. The Taiko D. and W.B. parts use hard mallets. The choir part features a melody with lyrics 'o jya mi_ o jya mi_'. The string parts (Vln., Vla., Vc.) have specific rhythmic patterns and articulations like 'play roughly'.

23

Picc.

A. Fl.

W.B.

Choir

Vln.

Vln.

Vla.

Vc.

o jya mi — o jya mi — o jya mi — o jya

o jya mi — o jya mi — o jya mi —

30

A. Fl.

Ob.

Taiko D.

W.B.

Choir

Vln.

Vln.

Vla.

Vc.

fu ta tsu ka e fu da ra ku ki shi u tsu mi ku ma no no ho ho ho ho ho ho ho ho ho ho ho ho ho ho

Detailed description of the musical score: The score is for measures 30 through 36. It features a variety of instruments and a choir. The woodwinds (A. Fl. and Ob.) play melodic lines with triplets. The percussion (Taiko D. and W.B.) provides a rhythmic foundation. The choir sings in two parts, with lyrics in Japanese and English. The strings (Vln., Vla., Vc.) provide harmonic support, with the violins playing triplets and the viola and cello playing more complex rhythmic patterns. The time signature changes from 4/4 to 3/4 in measures 31 and 32, and back to 4/4 for the remainder of the page.

37

Taiko D.

Choir

jyū n re i su ga ta de chi chi ha ha o__ ta zi nyo u ka i na o nu ke__ o nu ke__

Vln.

Vln.

f

f play roughly

f

f play roughly



43

Vln.

sempre

Vln.

sempre

49

Picc.

A. Fl.

Vln.

Vln.

Vla.

Vc.

f

f

pizz.

f

pizz.

f

54

Picc. *ff*

A. Fl. *ff*

Ob. *ff*

Taiko D. large wooden sticks *sf*

W.B. hard mallets *sf*

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

No.16 Kosatsuki - ActIII Sao-no-Uta

65

Unknown

transcribed and arranged by Keiko Takano

Andante ♩ = 100

Tsuzumi daiko

Taiko (middle)

Women chorus

meno mosso ♩ = 50

10

Tsuzumi daiko

Female solo

Female solo

Female chorus

21

Tsuzumi daiko

Taiko middle

Female solo

Female solo

Female chorus

sah

ta chi nu wa n

ta chi nu wa n

ki nu_ ki_ shi_ hi_ to mo na ki mo noo

[illegible]

58

Tsuzumi daiko

Taiko middle

Female solo

Female chorus

a me tsu_ chi no hi ra ke shi mo sa shi_ o_ ro_n o_ ro su sa_ o no shi ta

na a o_

69

Tsuzumi daiko

Taiko middle

Female solo

Female solo

Female chorus

rall.

ya i ya ya i ya

ta ri na ru to n ka ya sa ru ho do ni sa ru

Hi sah sah

81

Tsuzumi daiko

Taiko middle

Female solo

Female solo

Female chorus

ya i ya

ho do ni

ha ru su gi na tsu ta ke te a ki su de ni ku re yu ku ya

sah

na a o

93

Tsuzumi daiko

Taiko middle

Female solo

Female chorus

ya ha ya ha ya

shi gu re no n ku mo mo ka sa na ri te mi ne shi ro ta ni fu

ya ha ya ha ya

104

Tsuzumi daiko

Taiko middle

Female solo

Female solo

Female chorus

ha ya ha ya ha ya ha

ya i ya

ri tsu mo ru ko shi ji no— yu— ki mo fu ka ki o mo shi ru ya

ha i

116

Tsuzumi daiko

Female solo

Female solo

Female chorus

ya i ya

ya i ya

shi ru— shi ru— shi no shi ru ya shi ru— shi ru— shi no sa o nou ta

ha i

shi ru ya shi ru— shi ru— shi no

ha i

ha i

128

Tsuzumi daiko

Female solo

Female solo

Female chorus

ya i ya ya i ya ya i ya ya i ya

te te to yo ne n tsu ki no yu ku

ha i ha i ha i ha i

140

Tsuzumi daiko

Female solo

Female solo

Female chorus

ya i ya ya i ya ya i ya ya i ya

e o ha ka ru mo sa o no u ta u ta i te

ha i ha i ha i ha i

153

Tsuzumi daiko

Female solo

Female solo

Female chorus

ya i ya ya i ya ya i ya ya i ya

i za ya a so ba n ko ko to te ya

ha i ha i ha i

167

Tsuzumi daiko

Taiko middle

Female solo

Female solo

Female chorus

ya i ya ya i ya

ko ko to te ya mu ro ya ma ka ge no

ha i ha i

180

Tsuzumi daiko

Taiko middle

Female solo

ka mi ka tsu ra ka mo no mi ya i wa

Detailed description: This block contains the first system of a musical score, measures 180 through 185. It features three staves: Tsuzumi daiko (top), Taiko middle (middle), and Female solo (bottom). The Tsuzumi daiko staff uses a double bar line with two vertical strokes for the first beat and a single vertical stroke for the second beat. The Taiko middle staff uses a single bar line with a vertical stroke for the first beat and a single vertical stroke for the second beat. The Female solo staff is in treble clef. The lyrics are written below the Female solo staff: *ka mi ka tsu ra ka mo no mi ya i wa*. The time signature changes from 2/4 to 4/4 at measure 183.

186

Tsuzumi daiko

Taiko middle

Female solo

Female solo

Female chorus

ya i ya

i ku hi sa shi

ha i

Detailed description: This block contains the second system of a musical score, measures 186 through 191. It features five staves: Tsuzumi daiko (top), Taiko middle (second), Female solo (third), Female solo (fourth), and Female chorus (bottom). The Tsuzumi daiko staff uses a double bar line with two vertical strokes for the first beat and a single vertical stroke for the second beat. The Taiko middle staff uses a single bar line with a vertical stroke for the first beat and a single vertical stroke for the second beat. The Female solo (third) staff is in treble clef. The Female solo (fourth) staff is in treble clef. The Female chorus staff is in treble clef. The lyrics are written below the Female solo (third) staff: *ya i ya*. The lyrics are written below the Female solo (fourth) staff: *i ku hi sa shi*. The lyrics are written below the Female chorus staff: *ha i*. The time signature changes from 2/4 to 4/4 at measure 189.

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4 8

Shinobue kyuhon
(or piccolo)

Shinobue nanahon
(or piccolo)

Shinobue yonhon
(or flute)

Taiko middle (H&L)

Taiko middle (H&L)

Taiko D.(Large)

W.B.

f

ff

ff

sf

ff

f

ff

kashi bachi
(or large wooden sticks)

hard wodden mallets

Shinobue kyuhon
(or piccolo)

Shinobue nanahon
(or piccolo)

Shinobue yonhon
(or flute)

Taiko middle (H&L)

Taiko middle (H&L)

Taiko D.(Large)

W.B.

kashi bachi
(or large wooden sticks)

f

Shinobue kyuhon
(or piccolo)

Shinobue nanahon
(or piccolo)

Shinobue yonhon
(or flute)

Taiko middle (H&L)

Taiko middle (H&L)

Taiko D.(Large)

W.B.

The musical score is arranged in six staves. The first three staves are for Shinobue instruments: Shinobue kyuhon (or piccolo), Shinobue nanahon (or piccolo), and Shinobue yonhon (or flute). The last three staves are for Taiko instruments: Taiko middle (H&L), Taiko middle (H&L), and Taiko D.(Large). The W.B. (Wood Block) part is on the bottom staff. The score is divided into three measures. The first measure starts with a *ff* dynamic for the Shinobue kyuhon. The second and third measures also feature *ff* dynamics for the Taiko middle (H&L) and W.B. parts. The Shinobue kyuhon part includes a *10₈* marking above the first measure. The Taiko middle (H&L) parts feature sixteenth-note patterns with a '6' marking above them. The Taiko D.(Large) and W.B. parts feature eighth-note patterns with a '6' marking above them.

This musical score is for a piece titled "Shinobue no Yonhon" (Shinobue's Fourth). It is a 16-measure piece in 4/4 time, featuring a key signature of one flat (B-flat). The score is arranged for a variety of instruments, including Shinobue (flute/piccolo) and Taiko drums.

The score is divided into three systems, each containing three staves. The first system includes:

- Shinobue kyuhon (or piccolo):** The top staff, featuring a melodic line with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.
- Shinobue nanahon (or piccolo):** The middle staff, featuring a melodic line with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.
- Shinobue yonhon (or flute):** The bottom staff, featuring a melodic line with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.

The second system includes:

- Taiko middle (H&L):** The top staff, featuring a rhythmic pattern of eighth and sixteenth notes, with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.
- Taiko middle (H&L):** The middle staff, featuring a rhythmic pattern of eighth and sixteenth notes, with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.
- Taiko D. (Large):** The bottom staff, featuring a rhythmic pattern of eighth and sixteenth notes, with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.

The third system includes:

- W.B.:** The top staff, featuring a rhythmic pattern of eighth and sixteenth notes, with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.
- ord. fltz.:** The middle staff, featuring a melodic line with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.
- fltz.:** The bottom staff, featuring a melodic line with a 16-measure rest at the beginning, followed by a series of eighth and sixteenth notes, and a triplet of eighth notes in the final measure.

The score is marked with a 16-measure rest at the beginning of each staff, indicating a 16-measure piece. The key signature is one flat (B-flat). The score is marked with a 16-measure rest at the beginning of each staff, indicating a 16-measure piece.

19⁸

Shinobue kyuhon
(or piccolo)

Shinobue nanahon
(or piccolo)

Shinobue yonhon
(or flute)

Taiko middle (H&L)

Taiko middle (H&L)

Taiko D.(Large)

W.B.

fltz.

ffp *f* *f*

mf *mf* *sffp* *f*

mf *sffp* *f*

mf *sffp* *f*

No.18 Kosatsuki-ACIII Ending

Calmo

♩ = 84

Soprano

Mezzo-soprano

Alto

ppp non vib.

p non vib.

ppp non vib.

p non vib.

p non vib.

mf

mf

p

mf

p

mf

o o sho o mu o a

ho sho mu ro

sho mu ro

12

S.

M.S.

A.

p

f

p

f

f

f

f

f

o sa sa ra sa

sara a

sa ra sararara

20

S. *na* *mf* *mi* *ppp* *sa* *p* *sa* *ra* *sa* *ra* *na* *mi*

M-S. *na* *mf* *mi* *p* *sa* *p* *sa* *ra* *na*

A. *na* *mf* *mi* *p*

Taiko D. Nagabachi (left hand should be placed on the skin) *ppp* *ppp*

Vln. con sord. *ppp* enter as almost inaudible *ppp* *pppp* *sempre* *mfpp*

Vln. con sord. *ppp* enter as almost inaudible *ppp* *pppp* *sempre*

Vla. con sord. *ppp* enter as almost inaudible *ppp* *pppp* *sempre* *mfpp*

Vc. con sord. *ppp* enter as almost inaudible *ppp* *pppp* *sempre*

34

S.

ta _____ tsu _____ ya _____

M-S.

mi _____ tsu _____

Taiko D.

ppp

ppp

Vln.

ppp

ppp

Vln.

ppp

Vla.

ppp

Vc.

ppp

42

Taiko D.

mf *pp* *ppp* *pppp* *ppppp*

Vln.

Vln.

Vla.

Vc.

niente

niente

niente

niente

Detailed description: The image shows a musical score for measures 42 to 45. The top staff is for Taiko D. (Taiko Drum), which plays a rhythmic pattern of eighth and sixteenth notes. The dynamics are marked as *mf*, *pp*, *ppp*, *pppp*, and *ppppp*. The bottom four staves are for a string quartet: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). Each string part has a sustained note with a hairpin indicating a gradual fade to *niente* by measure 45. The Viola and Violoncello parts have a fermata over the final note in measure 45.