Kosatsuki
shadow play theatre

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

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
小五月祭り

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

台本・音楽/ 高野敬子

Script
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Based on the novel Rangiku Monogatari by Junichiro Tanizaki
Script and Music by Keiko Takano

Instrumentation

Piccolo
Flute
Alto flute
Oboe
Shinobue kyuohon
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 pitched
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.)
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 lived 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
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 Setonai 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.

‘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.

‘Oh….’

‘Are you awake?’

‘Where is it?’

‘This is the Muro beach. Why are you here?’

She slowly sits up on the beach and says.

'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.'

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.

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

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.Uarakami, 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.'

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.

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.’

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ころもにも
Taketori no hime narane domo hinezumi no kawagoronimo
まさりたらん宝待ち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
うすぎ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, Aoi 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
飲まれば須磨の浦さむし、
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、曽根の松....
Ishi no Houden, Sone no matsu

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.
'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?'

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?’

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

さらさら波たつや
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
光がらなり
Hikari hogarakara 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.’
Townsman1 ‘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.

Townsman2 ‘I guess that Kagerou-sama desperately wanted the treasure.’

Townsman1 ‘You mean the one that Cho Kei lost whilst bringing from China the other day?’

Townsman2 ‘That’s right... I heard that it was a very precious golden canopy.’

Townsman1 ‘A canopy.... really?’

Townsman2 ‘I guess that the man called Kairyu put up the sign there.’

Townsman1 ‘But why did he have to have that cheap trick using the sign?’

Townsman2 ‘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!’

Townsman1 ‘What a fool!....... Try if you can!’

Townsman2 ‘Sure! I will!’

Then they leave.

On the day of the Kosatsuki festival.

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 Akamatsu 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.
a vassal of Akamatsu family

Masamura (Akamatsu) ‘Now then! Here is the sound of the procession.’

vassal 1 ‘Then, they will arrive here soon?’

vassal 2 ‘Yes, sir.’

vassal 2 ‘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?’

vassal 2 ‘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.....
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

さら程にさら程に
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
Vassal 1 (of Akamatsu) ‘I think that the ship was not haunted by the ghost but tricked by pirates. The pirates got the treasure.’

Vassal 2 ‘But why did they have to put on the sign?’

Vassal 1 ‘That was their trick to cheat us. They are going to get Kagerou while we are preoccupied by the other.’

Vassal 3 ‘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 pigion 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 'My lord Akamatsu! That’s the canopy! The canopy we were looking for!"

Akamatsu 1 ‘ Get the pigeon! Get the pigeon!’

Masamura (Akamatsu) ‘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.
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.

The END
pictures of the Setonaikai sea
picture of Kosatsuki festival

‘Muro-gimi’ in the centre in green cloth

Carrying the *mikoshi*: the potable 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
Taiko D.

S. Il&IV

M-S. III

Taiko D.

M-S. I

A

W.B

non vib.

ppp

non vib.

non vib.

Vln.

Vla.

Vc.

\(\text{col legno battuto}
\)

hit any strings
hit any strings as many times as possible

hit any strings as many times as possible
Vivo \( \frac{z}{=120} \)  

meno mosso \( \frac{z}{=100} \)

S. I&II

\( \text{hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka su jyu n re i su ga ta de chi chi ha ha wo za zu nyo u ka i na} \)

S. II&IV

\( \text{hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka su jyu n re i su ga ta de chi chi ha ha wo za zu nyo u ka i na} \)

M-S. I

\( \text{hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka su jyu n re i su ga ta de chi chi ha ha wo za zu nyo u ka i na} \)

M-S. III

\( \text{hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka su jyu n re i su ga ta de chi chi ha ha wo za zu nyo u ka i na} \)

A

\( \text{hi to tsu ka e hi sha ku ni o i zu ru tsu e ni ka su jyu n re i su ga ta de chi chi ha ha wo za zu nyo u ka i na} \)

W.B

\( \text{loco} \)

Vln

\( \text{loco} \)

Vla
* 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

Lively $j = 120$

Piccolo

Flute

Oboe

Violin 1

Violin 2

Viola

Violoncello
No. 3 Kosatsuki - Act I Theme of Tomo

Calmo \( \frac{j}{4} = 130 \)

Shime daiko (middle)

Violin

Violin

Viola

Violoncello
Andante $q = 105$

No.4 Kosatsuki - ACT I Tono-sama theme

Piccolo

Flute

Tsuzumi daiko

Shime daiko

Violin

Violin

Viola

Violoncello
No. 5 Kosatsuki - Party scene

Andante
$q = 110$

Flute

Maracas

Shime daiko (bongo)

Shime daiko (Congas)

Taiko Drum

Violin

Violin

Viola

Violoncello

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Fl.

Shime daiko (or Bongo)

Shime daiko (orCongas)

Large Taiko D.

Vln.

Vln.

Vla.

Vc.
No. 6 Kosatsuki - Shirabyoshi

Tempo liberamente

Tsuzumi daiko
- hands centre
- near the edge centre
- near the edge

Shime daiko
- with wooden sticks centre
- near the edge centre
- near the edge

Soprano Solo
- Sa
- sa
- ra
- na
- mi
- mo
- ni
- o
- u

mf with natural voice

Bongos
- centre
- near the edge centre
- near the edge

Bongos
- centre
- near the edge

S. Solo
- ha
- ru
- no
- u
- mi
- no
- do
- ke
- ki
No.7 Kosatsuki-Act I ending Theme of Tomo

Moderato

\[ \frac{4}{4} \]

\( \text{Piccolo} \)

\( \text{Flute} \)

\( \text{Alto Flute} \)

\( \text{Oboe} \)

\( \text{Taiko Drum} \)

\( \text{Violin} \)

\( \text{Violin} \)

\( \text{Viola} \)

\( \text{Violoncello} \)

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ACT II

No.8 Kosatsuki-introduction-dreamy trip

Andante $\mathbf{\frac{\text{q}}{=}} 38$

Violin

Violin

Viola

Violoncello
poco... a... poco accel.

Oboe

W.B.

Taiko D.

Vln. 3

Vln.

Vla.

Vc.
Andante \( \frac{j}{=70} \)

Very thin sound

Nokan (or Picc.)

Vln.

Vln.

Vla.

Vc.

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

Tempo liberamente \( \frac{2}{4} \)
\( \text{hand claps with ad lib.} \)

Voice (male)

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

Percussion

\( \text{hand claps with ad lib.} \)

Percussion

\( \text{hand claps with ad lib.} \)

Percussion

9

Perc.

Perc.

Perc.

Voice

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

music by Keiko Takano
Lyrics by Jyunichiro Tanizaki
No. 10 Kosatsuki - ACT II-Chinese flute

Flute

Voice (male)

Fl.

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

Misterioso  \( j = 54 \)

Wood Blocks

Taiko Drum - Large

Viola

Violoncello

Violin I
poco a poco accel.  

Meno mosso  

al. 41
Piu mosso

$\text{\textit{Piu mosso}}$

\begin{align*}
36 & \quad \text{Vln. I} \\
36 & \quad \text{Vln. II} \\
36 & \quad \text{Vla.}
\end{align*}

Nagabachi (or thin wooden sticks)

\begin{align*}
39 & \quad \text{Taiko D.} \\
39 & \quad \text{Vln. I} \\
39 & \quad \text{Vln. II}
\end{align*}

poco a poco rall.
No.12 Kosatuki - occurrence

Misterioso

Hichiriki (or Oboe)

Tsuzumi daiko

Gong

Mico Bells

Taiko Drum

Soprano solo I & II

Soprano (chorus)
ACT III

No.13 Kosatsuki - introduction

Piccolo

Flute

Cymbals

Rain Stick

Violin

Violin

Viola

Violoncello

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Nagabachi or thin wooden stick*

* 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.

Tranquillo \( \text{\textit{d}} = 85 \)

Piccolo

Flute

Oboe

Violin

Violin

Viola

Violoncello

\( \text{\textit{d}} = 85 \)

\( \text{\textit{mf}} \)

\( \text{\textit{mp}} \)

\( \text{\textit{mfp}} \)

\( \text{\textit{p dolce}} \)

\( \text{\textit{senza sord.}} \)

enter as almost inaudibly
No. 15 Kosatsuki - the scene of the festival preparation

Vivo \( \frac{\text{j}}{4} = 140 \)

Kashibachi (or large wooden sticks)

large wooden sticks

Keiko Takano

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Taiko D.
W.B.
Choir
Vln.
Vln.
Vla.
Vc.

hard mallets

f

jya mi o jya mi

play roughly

play roughly
Taiko D.

Choir

Vln.

Vln.

f play roughly

sempre
Tsuzumi daiko

Taiko middle

Female solo

Female solo

Female chorus

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

i ku hi sa shi ha i
No.17 Kosatsuki - ACTIII dotabata scene

Vivo \( j = 110 \)

- **Shinobue kyuhon** (piccolo)
- **Shinobue nanahon** (or piccolo)
- **Shinobue yonhon** (Flute)
- **taiko (middle size high & low)**
- **hosobachi** (or middium sized wooden sticks)
- **kashi bachi** (or large wooden sticks)
- **Taiko Drum (large)**
- **Wood Blocks**

*Like matsuri bayashi*
Shinobue kyuhon (or piccolo)

Shinobue nanahon (or piccolo)

Shinobue yonhon (or flute)

Taiko middle (H&L)

Taiko middle (H&L)

Taiko D.(Large)

kashi bachi (or large wooden sticks)

hard wooden mallets

W.B.
Shinobue kyuhon
(or piccolo)

Shinobue nanahon
(or piccolo)

Shinobue yonhon
(or flute)

Taiko middle (H&L)

Taiko middle (H&L)

Taiko D.(Large)

kashi bachi
(or large wooden sticks)

W.B.
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)

fltz. ord.

fltz.
No.18 Kosatsuki-ACIII Ending

Calmo

\[ \frac{\text{Soprano}}{\text{Mezzo-soprano}} \]

\[ \frac{\text{Alto}}{\text{S.}} \]

\[ \text{M-S.} \]

\[ \text{A.} \]
Nagabachi (left hand should be placed on the skin)
S.

M-S.

Taiko D.

Vln.

Vln.

Vla.

Vc.

PPP