

J. F. Chen

THE DRAGON

(2010)

a children's opera

based on the short story by Ryunosuke Akutagawa

piano vocal score

THE DRAGON

TEXT AND MUSIC BY JUSTINE F. CHEN

Based on Ryunosuke Akutagawa's short story *The Dragon* - itself, an adaptation of a 12th century Japanese tale.

CAST:

NARRATOR/FEMALE CHORUS 2/PRIESTESS AUNT - Mezzo-Soprano

HANAZO - Bass/Baritone

OLD WOMAN/FEMALE CHORUS - Soprano

BROTHER EMON/MALE CHORUS - Tenor

SYNOPSIS:

In Nara of the early 10th or 11th century, a disgruntled monk sets up a sign predicting a March 3rd ascent of a dragon from a nearby pond as a prank to fool his fellow monks and townspeople who have shown him disrespect. The rumor takes hold of the town and neighboring districts, and anticipation builds. As thousands gather around the pond to witness this miraculous event, the monk himself is drawn to the glitter of the prophecy. Suddenly, the sky darkens, storm clouds gather, and a dragon appears rushing out of the water to the heavens. Or did it?

Scene 1: His Name

Scene 2: His Prank, and the First Encounter

Scene 3: The Second Encounter – Priest Emon

Scene 4: Subsequent Repercussions

Scene 5: The Third Day of the Third Month

DURATION: ca. 50 min.

AUDIENCE: Kindergarten – Fifth Grade (5-10 year olds)

Commissioned by North Carolina Opera through a grant from the Woman's Club of Raleigh.

Notes on Instrumentation:

The original concept for orchestration for a traveling education show was for piano, but as I have developed the idea further, I intend to have an onstage band of one maybe two percussionists with a medley of unpitched skins, metals, and woods, and a set of three or four flutists of varying registers.

Many times, the word “MUSICIANS” comes up in the libretto, the onstage musicians are those speakers, and when practical, children can also join in on those chanting segments.

Production Notes:

For the production, Jennifer Seiger, the education outreach director from NCO, mentioned the commission of a dragon puppet from a North Carolina puppet-making company called Paperhand Puppet Intervention (3/21/10). We shared ideas as far as the appearance of the Dragon and the storm scene. She suggested something along the lines of the heron on the website, something kite-like. I like the idea of the kite-like, more symbolic vs. more representational papier mâché dragon made for Carolina Ballet; however, since the idea of the story is that we aren't sure if there Dragon actually appeared, I think it would be better to create more like a series of flags which will represent the rain and lightning with gestures which in one moment (slowed down to a virtual freeze-frame) catches the eye and looks like a dragon.

Program Notes:

When I was in Hiroshima attending the Animation Festival in 2000, I spent a fair amount of time with two Estonian animators— there were only a handful around our age. One morning, while we were eating our breakfast at the hotel restaurant, we were looking out at the river, and tried to determine which way it was flowing. I said it was flowing left, Pritt said it was flowing right, and Kaspar said it was flowing left. Pritt suggested we go out and throw our bread into the river to find the answer.

We went outside, and upon closer viewing, the river seemed to be flowing right. Pritt asked us to predict what the bread would do when it hit the water. Pritt said it would flow right, Kaspar said it would flow left, and I said it would stay in the same place. So,

Pritt threw his bread in, and it flowed right. Kaspar threw his bread in, and it flowed right, and I threw my bread in, and it sank.

One of the main concepts of this opera is the elemental creation of a story. When I first considered setting this story, my initial concept was to use black-and-white animation as the scenery of the town- I pictured Hanazo wandering around the stage and the animated scenery would swing around behind him to reveal vistas of the town about him.

Some of the main influences for the text and style of this libretto and opera include Arlene Mosel's classic children's story *Tikki Tikki Tembo*, Rajika Puri's Bharatanatyam-Odissi Indian dance hybrid story of Shiva and Ganga *Tapasya*, Akira Kurosawa's *Hidden Fortress*, and the Coen Brothers' satire *Intolerable Cruelty*. In terms of finding a balance between material, intent, stylization, and execution, my greatest influence for this opera was perhaps Brad Bird's *The Incredibles*. Many thanks to Nonoko Okada for walking me through the Japanese text; and much gratitude to Tom Diamond, Jim Glossman, and Yuval Sharon for assessing earlier drafts.

Notes on the Characters:

NARRATOR- An authority figure on this story and the characters in it - a virtual ambassador from the town of Nara.

HANAZO, the Monk- distrustful, mischievous, sneaky, spiteful, clownish, and loveable at the same time.

OLD WOMAN – Keeps to herself, walks at a steady, imperially slow pace; surprisingly nervous for someone who moves so slowly.

EMON – Hanazo's fellow monk/priest/brother: preposterously proud and eminently condescending.

FEMALE CHORUS– An abstracted townswoman/spokesperson representing the town.

MALE CHORUS – An abstracted townsman/spokesperson representing the town.

AUNT – Hanazo's sweet priestess aunt: a sweet, willful, optimistic and guileless individual- one who believes everything wonderful and spiritual about the universe- perhaps a slight parody of the "Climb Every Mountain" nun from *The Sound of Music*.

Notes on Staging:

As this work is indebted to and inspired by practices of Noh theater, Peking opera, and Indian dance, the instrumentalists/MUSICIANS should always be visible and seated on the same stage/floor as the singers.

Pronunciation of Selected Words [IPA]

Nara: ^hnaɾa [the “r” is a flip, similar to the “dd” in “buddy”]

Kurodo Tokugo E'in: kuɾodo ^htoɾu go e'in

Hanano Kurodo Tokugo E'in: ^hhanaɾ no kuɾodo ^htoɾu go e'in

O-Hanano Kurodo Tokugo E'in: o^hhanaɾ no kuɾodo ^htoɾu go e'in

Hanazo: ^hhanazo

Kofuku: ^hkofuku

Sarusawa: ^hsaɾusawa

Dara-deem: daɾa^hdim

Dara-dum: daɾa^hdum

Emon: ^heɪ mɔɪn

Shinsen-en: ^hʃɪnsɛnɛn

Kyoto: ^hkjoto

Shinto: ^hʃɪnto

Settsu: ^hsetsu

Legend: Some Explanations and Symbology

Nomenclature: voice types vs. character designations

Except for Hanazo, every singer plays more than one character, and generally, the singers must be able to move easily from one character to another. It is for this reason that the singers' lines are designated by their voice type and not their character name; the character designation is indicated above the staff in the score right before the singer is to sing or to indicate a change of character.

Variations of Speech

In this opera, there are a few varieties of speech declamation. Speech, indicated by the appearance of text, is presented as talking (without intonation), whispering, what I call "Peking" (heightened speech from the tradition of Peking Opera and Noh theater), quasi-intoned speech (from the Carnatic tradition, imitating the inflections/sounds of a tabla), and Sprechstimme (from the German tradition).

Talking:

1) Without a staff

When there is text and no staff, the text should be freely spoken – this is the most naturalistic form of speaking in the opera – it should sound like natural speech, without any constraint of time – usually used to impart information. Perhaps the only rule is that the speech not sound rhythmic or dramatically different (in speed, pitch, or inflection) from the other types of speech it is coming from or going to within the opera. Freely spoken text should sound like free-flowing everyday speech (do not speed through or slow down during these moments – it is not a cadenza, it is simply unfettered by rhythmic or time constraints). There are two ways in which text is presented without a staff: *senza misura* and "within a given time frame".

a. When there is an indication of *senza misura* (also accompanied by the use of a fermata in surrounding parts) the timing is dependent on the person speaking the text.

ex. 1a: *senza misura* (ex. sc. I, m. 20 - Narrator)
senza misura

The image shows a musical score for a narrator. The top staff is a vocal line with a treble clef. The lyrics are: "he did not understand why he was not treated with more respect, but of course there were reasons why this was the case." A vertical bar line is placed at the end of the lyrics. Below the vocal staff is a piano accompaniment staff with a grand staff (treble and bass clefs). The word "senza misura" is written below the piano staff. A fermata is placed over a note in the piano staff, corresponding to the end of the narrator's line.

b. When there is no fermata present, and music accompanies the text, then the timing of the text- still freely spoken- must conform to the given span of music. In the longer stretches of speech, I have approximated the time it takes to speak the text in the given measures, so if a word bleeds a little here or there during the performance, it is not an egregious offense - the one effect which must be avoided during the freely spoken sections is for the audience to be aware that the text must conform to a certain time frame.

ex. 1b: within a given time frame (sc. 3, mm. 97-99 - Narrator)

$\text{♩} = \text{ca. } 145$
 $2+3$
 $\frac{5}{8}$ Hanazo was pleased. | $\frac{2}{4}$ It was as if his | $\frac{6}{8}$ entire nose
 was filled with |

$\text{♩} = \text{ca. } 145$
 $2+3$
 "KAP!"
f

2) Single-Line Staff

When timing/synchronization is necessary, sometimes an arrow is used, and sometimes the text is attached to a note with an "x" for a notehead. In this circumstance, the rhythm of the text is outlined. Except for the case of the specific words "Daradeem" and "Daradum", the rhythmic values on a single-line staff approximate naturalistic speech. In the case of "Daradeem" and "Daradum", the rhythm should be performed strictly, as if chanting, or invoking a magic spell.

ex. 2. Single-Line Staff (sc. 2, m. 3 - Narrator)

hushed, conspiratorially
 $\frac{3}{2}$
 One clear night, Ha-na zo took a

$\frac{3}{2}$
p

3) 5-Line Staff

When specific timing/synchronization and inflections are desired, a 5-line staff is used along with rhythmic values and fluctuating pitches that approximate the shape of prescribed tonal inflections.

ex. 3: 5-Line Staff (sc. I, mm. 4-6 - Narrator)

senza misura

4/4

- in any event, this monk was... Well his name was

Ku - ro - do To - ku - go. Ku - ro - do To - ku go E'in. (eh-yeen)

senza misura

4/4

mp frame drum *p*

Ped. Ped.

4) Stage Whisper

Taken from the tradition of theater, the stage whisper is an extremely loud whisper, using no tone and consisting of mostly air and sibilants. As with the talking, the Stage Whisper is subject to the same rhythmic constraints that the text in this opera.

ex. 4: Stage Whisper (sc. 2, mm. 121 – piano part)

5/4

senza misura

Ku - ro - do To - ku - go E'in. 8va - -1

chastizing stage whisper

p

"Ku - ro - do To - ku - go E'in!"

Ped. Ped.

5) Peking

The use of what I call “Peking” technique is indicated by notes with “x” noteheads and an emotional/expressive indication. In this work, “Peking” is the heightened performance of speaking and whispering, borrowed from the tradition of Peking Opera and Noh Theater. The difference between “talking” and “Peking” is that “Peking” requires a much greater exaggeration of inflection.

ex. 5: Peking (sc. 3, m. 72 – Emon)

Peking Speech
ff somewhere between chastizing and trying to control his temper

Bro - ther Monk - (kuh!)

6) Quasi-Intoned Speech

Indicated with an “x” notehead and arcing lines to the right of the notehead or stem. This style of singing was inspired by the use of vocalizing tabla sounds to denote different types of beats in the Carnatic tradition. The arcing lines indicate the desired vocal inflection:

inflection: going up going down starting higher, going lower, then rebounding back to a middle tone

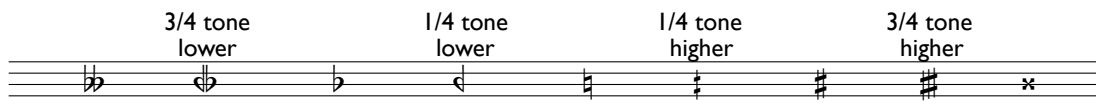
ex. 6: Quasi-Intoned Speech (sc. 5, m. 73 - Emon)

expelled with lots of air ord. ε I ε I

Da - ra - dum, A "KAP!" E, - E, -

"E - E - MON! E - MON!"

Accidentals



NB: For the piano version of the piece, the quarter-tones should be represented by both keys surrounding the pitch in question (ex. to play F-1/4 tone sharp, one should play F and F-sharp simultaneously).

Special Note on the Singer/Role Designations in Scene 5

During scene 5, all the characters are on stage, and Emon has a special entrance, and is Emon for the whole scene, but when the soprano is on the stage, she can enter as the Old Woman, but during the choral scenes, she should blend vocally with the others.

Special Note on the Storm Scene (sc. 5, mm. 190-198)

This is a bit of 'controlled chaos'. The spoken text (not the "metered" chanting) dictates the pacing of the scene, and despite the meter (which the chanters should be following with each other), the text should flow from character to character as if one person is speaking. Q1 (m. 196) signals the unison shouting is cued at the end of 'as lightning shot brilliantly above.' Q2 (m. 198) signals the end of the sound effects, and sound should clear before Hanazo begins speaking (not shouting).

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New York City

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Scene 1: His Name (<i>ca. 2:32</i>) <i>Narrator and Hanazo</i>	1
Scene 2: His Prank, and the First Encounter (<i>ca. 6:24</i>) <i>Narrator, Hanazo, and Old Woman</i>	6
Scene 3: The Second Encounter – Priest Emon (<i>ca. 7:40</i>) <i>Narrator, Hanazo, Emon</i>	15
Scene 4: Subsequent Repercussions (<i>ca. 11:20</i>) <i>Narrator/Aunt, Hanazo, Emon/Male Chorus, Female Chorus</i>	25
Interlude (<i>ca. 1:50</i>)	40
Scene 5: The Third Day of the Third Month (<i>ca. 17:33</i>) <i>Narrator/Aunt, Hanazo, Emon/Male Chorus, Female Chorus</i>	41

Total running time: *ca. 50 min.*

THE DRAGON

children's opera based on the tale by Ryunosuke Akutagawa

NB. My Dear Pianist, Yes- you *will* have to vocalize while performing this piano reduction. The instruments you are representing are vocalizing percussionists and flutes. Consequently, there are also a lot of effects that will be accompanied by spoken text, percussive instruments, and other orchestrational cues to clarify the desired effect. Thanks, and have fun. - jfc

Text and Music: Justine F. Chen
2010

SCENE I: HIS NAME Narrator, Hanazo (in pantomime)

Mezzo *rit.* $\text{♩} = 46$ $\text{♩} = 44$ $\text{♩} = 42$ $\text{♩} = 40$ NARRATOR *senza misura*
freely spoken
There was once... a

Piano *rit.* $\text{♩} = 46$ $\text{♩} = 44$ $\text{♩} = 42$ $\text{♩} = 40$ *senza misura*
"SHOO" *fp*
fl. tongue ram
"KAP!" *f*
p
Ped.
ff

LIGHTS UP on the stage show HANAZO striking a very graceful, sober, and devout pose, his face turned away... in modesty?

The MONK, losing his poise, shifts his posture to exhibit impatience.

M $\text{♩} = 72$ *senza misura*
monk
- this religious man of the Buddhist order, who could also be called a priest- lived in Japan's most beautiful city, Nara during the tenth century. Or eleventh. Twelfth? Early twelfth?

$\text{♩} = 66$ *f* *senza misura*
- in any event, this monk was... Well his name was
Ku - ro-do To-ku-go. Ku

$\text{♩} = 72$ *pp* *senza misura*
triangle *pp*

$\text{♩} = 66$ *senza misura* $\text{♩} = 56$ *ff*

⑥ (-in) *senza misura* $\text{♩} = 78$ *freely spoken* *with great dignity*

(eh-yeen)

M ROH-do TOH-ku-go E'in. Kurodo Tokugo E'in, as his name so eminently implies, was an Ex-treme-ly Im-port-ant Of-fic-ial for the Im

⑥ *senza misura* $\text{♩} = 78$ *temple (super secco) blocks*

mp frame drum *p* *mf*

Red. Red.

⑨ *senza misura* $\text{♩} = 66$

M per-i-al Ar-chives, as per-tain-ing to Re - li-gious Aus-ter-i-ties. Well, one might say that he thought he was ex

⑨ *senza misura* $\text{♩} = 66$

frame drum *mp*

Red. Red.

⑫

M treme-ly im - por-tant as an Of - fi - cial for the Im - pe - ri - al Ar-chives, as pert-ain - ing to Rel -

⑫ *temple blocks* *mf*

14 $\text{♩} = 52$

M 3 2 4 7 3

i-gious Aus-ter-i-ties. One might al-so say that he was con-fused, and yes e-ven an-

14 frame drum $\text{♩} = 52$ *legato, yearning, mournful*

mp *p*

Red. *Red.* *mf*

17 3 4 3 4

M noyed that peo-ple did not take him more se-ri-ous-ly, esp-e-cial-ly gi-ven his

17

19 *senza misura*

M 4 3 3 2 4

Ve-ry Imp-ort-ant Ti-tle. Now, he did not understand why he was not treated with more respect, but of course there were reasons why this was the case:

19 *(super secco)* *senza misura*

temple blocks *sub.mf* *mp* *secco*

frame drum 3

Red. *Red.* *sub.#* *mf*

21 $\text{♩} = 56$ freely spoken

M $\text{♩} = 56$

It just so hap-pens, that this Monk (or Priest), Ku-ro-do To-ku-go E'-in, had a very large nose.

21 $\text{♩} = 56$

mp triangle *pp* *mp* *p*

frame drum

Ped. Ped. Ped. Ped.

senza misura $\text{♩} = 82$ senza misura $\text{♩} = 66$

M No- it was not exactly large... In fact, most people did not

it was quite long, and at the end of this quite long nose, was a bright, red, round tip. call him by his very important title: "Ku -

23 *mp* *p* senza misura $\text{♩} = 66$

temple blocks *sub.*

slinky, almost demure

26 *mp* senza misura $\text{♩} = 66$

M ro - do To-ku-go E'in," most referred to him as: "Ha - na-no Ku-ro - do To-ku-go E'in."

26 *p* senza misura $\text{♩} = 66$

triangle *mp* *p* *mp*

frame drum "boing" frame drum

Ped.

senza misura $\text{♩} = 82$ *freely spoken* senza misura $\text{♩} = 88$

M

("Hanano" means "Nose".) Sometimes they even called him, "O - Ha - na-no Ku-ro-do To-ku-go E'in."

28 *senza misura* $\text{♩} = 82$ *triangle* 8^{va} *senza misura* $\text{♩} = 88$ *triangle* 8^{va}

p 3 *mp* frame drum "boing" 3 frame drum *Ped.* *Ped.* *Ped.*

senza misura $\text{♩} = 66$

M

- all of which can be translated roughly as "Of - fi-cial Nose for the Im-per - i-al Ar-chives, as per-tain-ing to Re-li - gious...et

30 *senza misura* $\text{♩} = 66$ *triangle* 8^{va} *frame drum*

p 3 *mp* *temple blocks* 3 *mp*

32 *spoken freely within the given musical time span*

M

ce - te - ra This nickname, of course, was too long and

32 *temple blocks* 3 *frame drum "boing"* *mp* *Ped.* *mp*

M $\frac{5}{4}$

rather tiresome to say, so eventually he was simply called "Hanazo" - which might be translated as

"Nose - li - cious"

(fermata as needed for synchronization with the NARRATOR for the final chord)

34

frame drum "boing" *mp*

mp

p *attacca*

end scene I

SCENE 2: HIS PRANK, AND THE FIRST ENCOUNTER

Narrator, Hanazo, Old Woman

SCENERY/LIGHT CHANGE to NIGHT-TIME

We see HANAZO creeping alongside a bank, holding various items, including a large sign with Japanese characters.

Mezzo $\text{♩} = 104$

hushed, conspiratorially

One clear night, Ha-na- zo__ took a

Piano $\text{♩} = 104$

p frame drum

Ped.

GP

M

walk on the grounds sur-round-ing Ko-fu-ku Tem-ple.

temple block *p*

temple block *pp*

M
 Creep-ing a-long side_the Sa-ru-sa-wa Pond, he placed a

p

Ped.

M
 not-ice onthe bank, in front of the Weep-ing Wil-low.

Ped.

M
 On this sign, bold char-ac-ters pro claimed: "On the Third Day, of the Third Month,

grandly

p

Ped.

M
 A Dra-gon Shall A-scend from the Sa ru-sa-wa Pond."
 In fact, Hanazo did NOT know if there really was a dragon in the Sarusawa Pond,

spoken freely senza misura

ff whisper "KAP!" *senza misura*

p

Ped.

spoken freely,
within the given time

and needless to say,
the proclamation it- self, was a bald-faced lie. In fact, a pre-dict-ion of

(21) *secco*

spoken freely within the given time

senza misura

M $\frac{10}{4}$ "zero dragons ascending from the Sarusawa Pond on the Third Day of the Third Month" would have a far greater chance of coming true than what he wrote. Now, why would anyone make such unnecessary mischief? Hanazo, who was unhappy with his fellow priests (and... citizens) of Nara for constantly making fun of his ri-

(25) *secco* *senza misura*

"SHHH" *mp* < *f* > *p*

EXIT HANAZO. The next morning.
ENTER bamboo cane-wielding OLD
WOMAN, making loud rapping noises
on the ground as she approaches.

senza misura

senza misura

M $\frac{4}{4}$ $\text{♩} = 72$ $\text{♩} = 104$ $\text{♩} = 104$

di-cu-lous nose, had played this little prank so that finally he could laugh at them.

(28) *sva* *senza misura* $\text{♩} = 104$ *senza misura* $\text{♩} = 104$

p *mp* *mf*

frame drum "boing"

31

mp *p* *f* *mf* mysterious

"SHH"

Ped. Ped. 8^{vb} 8^{vb}

35

spoken freely within the given time

M first person to see | Old Woman who came to 6 7
Hanazo's sign was an worship at Kofuku Temple 4 4
The every morning-

8^{vb} 8^{vb} 8^{vb} 8^{vb}

OLD WOMAN stops in front of the sign, but heads out as the NARRATOR describes.

M 7 7 3 13
4 4 4 4

home, and quite close to the Sarusawa Pond. | As this was her daily routine, but, since she could not 3 the oddly-
the mere presence of the sign | read, she quickly dismissed 4 placed notice. 4
took her by surprise...

39

8^{vb} 8^{vb} Ped. Ped. 8^{vb}

43

ENTER HANAZO disguised to the audience (cloaked?) from the opposite direction of the OLD WOMAN. He practically pushes her back towards the sign and takes a good look at the notice.

mp *f* *sub. mf*

frame drum "boing"

mf

♩ = 166 (min.) - 178 (max)

anxious, forward-moving staccatissimo

Ped. Ped. 8^{vb} Ped. *mf*

OLD WOMAN (always with a high nasal voice)

46 *f*

S *f*

Es teemed Priest, my eye-sight is quite poor, would you be so kind as to strict, constricted?

46 *p staccatissimo*

49

S GP 10 3 6

read this sign for me?

49 *8va* *anxious, forward-moving staccatissimo* GP 10 3 6

mf *sub. mf*

53 *sagely f*

H. With hum - ble hon - or. What have we here? OLD WOMAN and HANAZO both stare at the sign.

53 *high energy (lots of 'pop')* *p staccatissimo*

Lush, Dreamily

56 *beatific, otherworldly* *f*

H. "On the Third Day of the Third Month, a Drag-on shall as-cend from the Sa-ru-sa-wa

Lush, Dreamily

56 *mp*

Red. Red. Red. Red. Red. Red.

OLD WOMAN and HANAZO simultaneously register great surprise.

60

H.

Pond."

$\text{♩} = 166 \text{ (min.)} - 178 \text{ (max)}$

$\text{♩} = 166 \text{ (min.)} - 178 \text{ (max)}$
anxious, forward-moving
staccatissimo

dampen/muffle

mf

f

Red. Red. Red. *

The OLD WOMAN turns her head to look over at the Pond, and turns back to HANAZO

64

S

OLD WOMAN

mf fearfully

Es teemed Priest, _____ is it pos - si - ble pos - si - ble...

f

p strict, constricted?
staccatissimo

The OLD WOMAN turns her head to look over at the Pond, again and turns back to HANAZO

The OLD WOMAN is too terrified/shocked to go on

68

S

a Drag - on...?

$\text{♩} = 96$

8va

p lush

mp

Red. Red.

Lyrically

♩ = 52

f brimming with enlightenment

73 *calm, beatific* *f* It is said: "A Chi-nese schol-ar once de-vel-oped a lump a-bove his right

Lyrically

♩ = 52

73 *hard, unyielding* *f* lush *mf* *mp*

76 eye. This ti - ny lump - which itched ter-rib-ly - grew each day. It

76 *8va* *p* *mp*

79 itched and grew, and itched and grew, un - til one day:

79 *8va* *p* *mp* *mp* *agitated, excited*

spoken freely, with excitement and anxiety reflecting the awesome nature of the storm //
 H. the sky darkened, torrential rain poured down, | and from that lump: :||

82 *loop r.h. until "lump", then stop immediately* *continue vocal effect until "lump", then stop immediately*

"SHH"
fp ————— *fff* (————— *fff* —————)
 vary dynamics as needed...

senza misura ♩ = 58 *short* ♩ = 52 *mf* again, brimming with enlightenment

H. a dragon burst forth and flew straight to the Heav-ens." Now, if a drag-on can live in a lump, sure-ly

84 *senza misura* ♩ = 58 *short* ♩ = 52 *pp* *mp*

89 ♩ = ♩ → tens of drag-ons could dwell in our ma-jes-tic Sa-ru - sa - wa.

gently tantalizing *mf* *p*

Red. *Red.* *Red.*

M *senza misura* ♩ = 61 ♩ = 166 (min.) - 178 (max)

The Old Woman- who believed that priests could only speak truthfully- did not know what to think.

94 ♩ = 61 *f* stage whisper ♩ = 166 (min.) - 178 (max)

senza misura "DA -RA -DEEM" *f* *f*

mf

98 ♩ = 110-118 OLD WOMAN *mp* can be spoken rhythmically, or sung 8vb

Oh, my.— *secco*

98 *staccatissimo* ♩ = 110-118 *p* *lyrically* *mf* *mf* *lyrically*

104 $\text{♩} = 78$ $\text{♩} = 166 \text{ (min.)} - 178 \text{ (max)}$

mf

S The col-or of the wa-ter does look_ sus - pi - cious. $\text{♩} = 166 \text{ (min.)} - 178 \text{ (max)}$

mp

f

Ped. Ped. Ped. Ped. Ped.

The OLD WOMAN eyes the pond with growing suspicion

108 $\text{♩} = 78$ $\text{♩} = 166 \text{ (min.)} - 178 \text{ (max)}$

f stage whisper

"DA RA DUM"

mp

f

leggiero

mf temple block

f

Ped. Ped.

The OLD WOMAN hurries OFF STAGE

112

115 $\text{♩} = 78$

M The priest was left alone with the sign, and were it not for the passers by

115 $\text{♩} = 78$

mf stage whisper

p

mf "DA - RA - DEEM DA - RA - DUM"

stage whisper

"DA - RA - DEEM DA - RA - DUM"

f

Ped. Ped. Ped. Ped.

118

M *spoken (not whispered)*

he would have certainly split his sides laughing, for as you may have already guessed, the priest speaking to that Old Woman was none other than the author of the notice:

Ku - ro - do To - ku - go E'in.

118

chastizing stage whisper
ff *3* *8va* *p*

"KU -RO -DO TO -KU -GO E'IN!"

Ped. Ped. Ped. Ped. Ped. Ped.

end scene 2

SCENE 3: THE SECOND ENCOUNTER - PRIEST EMON

Narrator, Hanazo, Priest Emon

HANAZO remains near the sign, various people pass by the notice from mm. 1-16. Solely for the benefit of the passers by, HANAZO exhibits a variety of reactions to the sign ranging from mild to intense confusion, shock, and joy.

Mezzo

$\text{♩} = \text{ca. } 152$
2+3+3

NAR. **2+2+3**
 $\frac{7}{8}$ *f*

After that first encounter, Hanazo remained near the sign, making sure that

Piano

$\text{♩} = \text{ca. } 152$
2+3+3
staccatissimo *mf*

2+2+3 *mp*

3+2+3 *p* *tambourine*

mf *mp* *mf* *mp*

Ped. Ped.

M

2+2+3 $\frac{7}{8}$ all who passed saw his

3+2+2+3 $\frac{10}{8}$ attention to the notice.

3+3+2 $\frac{8}{4}$

2+2+3 $\frac{7}{8}$

3+2+2+3 $\frac{10}{8}$ *secco* *lyrically*

p *mp* *mf* *mp* *p* *mf*

tongue ram

f *mf* *mp* *p* *mf*

Ped. Ped. *

⑨ **2+3+2+2** *p* **2+2+3** **5+2+2**

⑬ **3+3+2** **2+3+2** **2+3+2+2**

M ⑬ **2+3+2+3** **2+3+3**

⑬ *mp* *f* **2+3+2+3** **2+3+3**

After a fair amount of time
- and an overly dramatic sniff - Hanazo left his post and

EMON comes to view. Every time EMON moves, we hear people chanting his name. These utterances directly reflect his presence, gestures, and mood.

M **2+2+3** **2+2+2+3+2**

⑱ **2+2+3** **2+2+2+3+2**

returned to Kofuku Temple.

mp *mf*

Peking Whisper energetic, like a battle cry

"E- MON" "E- MON!"

with growing
mock terror
= ca. 56
Sprechstimme
mp

23 *senza misura* $\text{♩} = \text{ca. } 69$ *p* warily, cautiously

T
M

Meet Brother Emon, known for his giant head and great big caterpillar-like brows which exaggerate the unpleasant look of his face.

What is this strange, un-nat'-ral light? It is the

23 *senza misura* $\text{♩} = \text{ca. } 69$ *p* *hushed* *pp* $\text{♩} = \text{ca. } 56$ *mp* *ppp*

27 *poco a poco crescendo* *f* *ff* *fff*

T

blind-ing re-lect-ion of the morn-ing sun from the Hid-e-ous Nose of Na-ra! Augh! Ah!

27 *p* clusters (white & black keys) *sfzp* *ff*

Over the top, Wilhelm
Scream-esque

30 $\text{♩} = \text{ca. } 52$ *pleading* *mf* *poco rit.*

T

Have mer-cy on us, Hid-e-ous Nose of Na- ra, please, leave us some

30 *p* *mf* *poco rit.*

EMON collapses. After a short beat, EMON gets up laughing. Throughout EMON's histrionics, HANAZO remains profoundly unamused.

a tempo ♩ = ca. 52

f mean-spiritedly jovial, over-pleased with himself

34 noisy inhale (gasp) air...

Bro-ther Monk, tell me what mir - a- cle

a tempo ♩ = ca. 52

mf

38 pulled you from your bed so ear-ly this fine day? Per - haps your pre - pos - ter - ous nose can

fl.: triplet quarter-eighth vibrato pulsations

Ped. * Ped. * Ped. * Ped. *

HANAZO's expression moves through sullen, to "I've an idea!", to happy, to mischievous, and ultimately mock innocence.

♩ = ca. 149

42 sense if the weath-er too will do some-thing ex-traor-di-nar - y...

mf

Ped. * Ped. * Ped. * Ped. * Ped. *

47 $\text{♩} = \text{ca. } 42$ *mf* with mock innocence **2+2+3** *piu f*

H. *Bro-ther Monk,* *spoken freely w/in the given time* *It is said:*

M. Hanazo's nose tingled with excitement...

47 $\text{♩} = \text{ca. } 42$ *mp* *p* *mp* *mf* *ff* Peking Whisper **2+2+3** *p* *mf* *p*

"DA -RA -DEEM"

8va-1 *8va-1*

Red. *Red.* *Red.* *Red.*

51 *f* **2+3+2** *EMON starts* *EMON looks suspiciously at HANAZO*

H. "A Drag-on Shall As-cend from the Sa ru-sa-wa Pond." **2+3+2**

51 **2+3+2** *f* Peking Whisper *p* *f* "DA -RA -DEEM"

55 *EMON looks dubiously at HANAZO* *EMON shakes out of the spell* $\text{♩} = \text{ca. } 72$ *laughing ff* **2+3+2**

T. *Bro-ther Monk, what a de-lir-i-ous dream you have had!*

55 **2+3+2** $\text{♩} = \text{ca. } 72$ *p* *f* (fl. hi freq. whistle tone)

mp

EMON's demeanor changes dramatically- then he sings with great seriousness and importance (as if delivering a profound truth)

58 *mf* *f* aggressively profound

♩ = ca. 58

T
No doubt the morn-ing air has gone to your head. It is said: "To Dream of a Fly-ing Drag-on, is

58 ♩ = ca. 58

f *mp*

(fl: flttg., half-air, half-tone) (fl: flat tone- hollow tone? non vib, ancient)

EMON starts walking away, passing in front of HANAZO with great pomp and grandiosity.

62 ♩ = ca. 60

T
Tru - ly Aus-pi cious."

H.
f aggressively beatific

62 ♩ = ca. 60

Peking Speech
f confidently, contentedly, smug *f*

It is said: "En-

"E- MON" *mf* "E- MON" *mf* "E" *mf*

p flttg. *f*

EMON stops dead in his tracks

EMON swivels with great fury

67

H.
light-en-ment Does Not Come to All, No Mat-ter How Gi-ant Ones Head."

67 *mf* *mf* *mp* *ff*

leggiero grace notes *p* *8va-1* Peking Whisper furiously expelled w/lots of air "KAP!"

71 $\text{♩} = \text{ca. } 48$ **allargando** **ff** a tempo ($\text{♩} = \text{ca. } 48$)
 Peking Speech somewhere between chastizing and trying to control his temper

T $\text{♩} = \text{ca. } 48$ **allargando** **ff** Peking Whisper

Bro - ther Monk (kuh!)

71 $\text{♩} = \text{ca. } 48$ Peking Speech *growing, with growing contempt and fury* **ff** Peking Whisper

"E - MON" "E - MON" "E - MON" "KUH!" **ff**

(ord. singing) **f** sneeringly, seething with great contempt

73 $\text{♩} = \text{ca. } 48$ **f** This al - leged "Drag - on"... have you proof?

T **f** This al - leged "Drag - on"... have you proof?

73 **mf** sheew - - - oy - - - sheew - - - oy

(fl. technique, high freq shimmer using embouchure)

75 *senza misura* $\text{♩} = \text{ca. } 66$ **3+2** **2+2+2+3** **mf** innocently

H. *senza misura* $\text{♩} = \text{ca. } 66$ **3+2** **2+2+2+3** **mf** innocently

If you don't be-lieve me, _____

M. NAR. And with a grace rivaling the compassionate Buddha, Hanazo pointed to the Sarusawa Pond. _____

75 *senza misura* $\text{♩} = \text{ca. } 66$ **3+2** **2+2+2+3** **8va**

warmly **p** lion's roar **mp**

mf "WHOA" **mf**

79

H. *mf* you might rest those ca-ter-pill-ars *sinuous* on the not-ice by the Weep ing_ Will-ow. *p*

M. *mf* *p*

79

81 2+3+3 2+3

H. - - - - -

M. Emon, normally stubborn and full of keen reasoning,

81 2+3+3 2+3

pp *mf* *sensuously*

84 = ca. 56 *mf* captivated, demure

T. Is it writt- en?

M. seemed to lose all sense. *demurely*

84 = ca. 56 *mp* *mp*

EMON drifts away (ultimately OFF-STAGE by m. 92) in a cloud of ecstasy

87 *mf* *p* *mf* *piu f* *f* *mf* *piu f*

paradisical *Peking Speech ecstatic* *rapturous*

"E- MON" "E- MON"

91 $\frac{5}{4}$ $\frac{5}{4}$ $\frac{2+3+2}{4}$ $\frac{7}{4}$ $\frac{5}{8}$ $\frac{5}{8}$

mf *piu f* *mf* *mp*

95 $\text{♩} = \text{ca. } 145$ $\frac{2+3}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{7}{8}$

M Hanazo was pleased. It was as if his entire nose was filled with

95 $\text{♩} = \text{ca. } 145$ $\frac{2+3}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{7}{8}$

mp Peking Whisper *mf* *secco*

"KAP!" *ff* lush, smooth *f*

100 $\frac{3+2+2}{8}$ $\frac{3}{8}$ $\frac{3+2+2}{8}$ $\frac{2+3}{8}$ $\frac{3+2}{8}$ $\frac{6}{8}$

M bubbles of happiness; and as he made his way up the stone steps

100 $\frac{3+2+2}{8}$ $\frac{3}{8}$ $\frac{3+2+2}{8}$ $\frac{2+3}{8}$ $\frac{3+2}{8}$ $\frac{6}{8}$

mp *mf* *tamb.* *tri.* *8va* *tamb.* *tb*

106 $\frac{2+3}{8}$ $\frac{2+2+3}{8}$ $\frac{4}{4}$

M he could no longer contain his overwhelming joy.

106 $\frac{2+3}{8}$ $\frac{2+2+3}{8}$ $\frac{4}{4}$

mp *piu f*

110 HANAZO's Dance of Joy *f* ♩ = ca. 145

H. *f* On the Third Day, Da - ra - deem, Da - ra - dum! Of the

110 *mf* *f* ♩ = ca. 145 *f* lion's roar "WHOA" *mf* *mf*

112 H. Third Month, Da - ra - deem, Da - ra - dum! A Drag - on Shall As - cend Da - ra - deem, Da - ra - dum! From the

112 *f* *mf* *piu f* *secco* *Red.* *Red.* *Red.*

114 H. Sa - ru - sa wa Pond, Da - ra - deem, Da - ra - dum! Those, fool - ish e - nough to be - lieve will e -

114 *mf* *Red.* *Red.* *Red.*

117 H. *devilishly* *knowingly* **take time** merge, Da ra - deem, Da ra - dum! Da ra - deem, Da ra dum! Those fool - ish e - nought to be - lieve will e -

117 **take time** *mf*

120 **a tempo** (♩ = ca. 145)

pleased *with panache*

H. merge, Da - ra - deem, Da - ra - dum! Da - ra - deem, Da - ra - dum.

120 **a tempo** (♩ = ca. 145)

f *mf*

end scene 3
attacca scene 4

SCENE 4: SUBSEQUENT REPERCUSSIONS
Narrator/Female Chorus 2/Aunt, Hanazo, Emon/Male Chorus, Female Chorus

♩ = ca. 76

EMON *f* *with great drama and intensity*

Tenor "On the Third Day of the Third Month, a

(spoken, not quite as intense as EMON's declamation)

NAR. *f*

Mezzo Now, that not-ice pro-claim-ing: "On the Third Day of the Third Month, a

Piano *mf* temple blocks *mf* tamb *tb* fl. pizz.

⑤ 2+3

T Drag-on Shall As-cend From the Sa - ru - sa - wa Pond!"

M Drag-on Shall As-cend From the Sa - ru - sa - wa Pond,"had a tre - mendous affect on the people of Nara.

⑤ 2+3 *tb* *indifferent, like the second-hand of a clock*

warmly

Ped.

2+2+3+3 **3+2+2** **2+3+2+2**

M $\frac{10}{8}$ Within just a few days, the Dragon of the Sarusawa Pond $\frac{7}{8}$ had become the talk of the town. $\frac{9}{8}$ Of course, there were those who $\frac{10}{8}$ did not believe immediately:

⑦ **2+2+3+3** **3+2+2** **2+3+2+2**

p mp *mf* *f*

spoken freely within the given time

2+2+3+3 **3+3+2** **3** **10**

S $\frac{10}{8}$ FEMALE CHORUS: That notice could be some kind of hoax! $\frac{8}{8}$ $\frac{3}{4}$ $\frac{10}{8}$

ff

M $\frac{10}{8}$ $\frac{8}{8}$ But around the same time, $\frac{3}{4}$ rumors that a dragon had $\frac{10}{8}$ in nearby Kyoto, there were $\frac{8}{8}$

⑩ **2+2+3+3** **3+3+2** **3** **10**

3+3+2+2 **4+4+2+3** **3** **12**

M $\frac{10}{8}$ "ascended to the heavens" from Kyoto's beautiful Shinsen-en Garden; $\frac{13}{8}$ hearing of this made those who had originally $\frac{12}{8}$ doubted the notice $\frac{8}{8}$

⑬ **3+3+2+2** **4+4+2+3** **3** **12**

NARRATOR joins FEMALE CHORUS on stage to form a kind of fresco, NARRATOR as Priestess, FEMALE CHORUS as Daughter. During the NARRATOR's description, the performers enact daughter dozing, the Dragon's arrival, and the daughter's waking and telling the story to her mother. MALE CHORUS performs as the Dragon.

3+3+2+2+2

M $\frac{12}{8}$ consider the prediction of the Sarusawa Dragon more seriously. $\frac{1}{2}$ $\frac{4}{4}$ Not ten days later, the nine year-old daughter $\frac{5}{4}$

3+3+2+2+2

19

S FEMALE CHORUS as DAUGHTER relating the story $\text{♩} = \text{ca. } 48$

T MALE CHORUS as DRAGON $\text{♩} = \text{ca. } 48$

M of a Shinto Priestess head in her mother's lap fell like a cloud from Heaven and spoke: $\text{♩} = \text{ca. } 48$

19

lyrically *mp* mischievously *mf* gentle, colla voce sacred intonation light, delicate

24

S FEMALE CHORUS as DAUGHTER a tempo ($\text{♩} = \text{ca. } 48$)

T MALE CHORUS as DRAGON a tempo ($\text{♩} = \text{ca. } 48$)

Third Day of the Third Month, I shall as-cend to the Heav-ens," but fear not, for

Third Day of the Third Month, I shall as-cend to the Heav-ens," but fear not, for

NARRATOR, FEMALE CHORUS, and MALE CHORUS break out of fresco formation and CHORUSES become "townspeople" gossiping in their own version of "telephone". NARRATOR joins as townspeople after m. 30.

27 *a tempo* (♩ = ca. 48) **poco rit.** *senza misura* FEMALE CHORUS **f**

S no_harm shall come to your vil- lage!

T no_harm shall come to your vil- lage.

M NAR. The dream was tied to the rumor of the dragon from the Sarusawa Pond and caused a great sensation. Of course, this story got exaggerated...

a tempo (♩ = ca. 48) **poco rit.** *senza misura*

30 **a tempo** (♩ = ca. 72) ♩ = ca. 66

S Child pos-sessed of a Drag-on, wrote an En-light-ened Poem!

M NAR. or FEMALE CHORUS 2 **f**

A Shin-to priest of-fered a Drag-on a

a tempo (♩ = ca. 72) ♩ = ca. 66 **mf**

33 MALE CHORUS ♩ = ca. 60 **f**

T A Drag-on ap-peared to a young Shin-to priest and

M Poem for a Sa-cred Child!

33 ♩ = ca. 60 **mf**

35 *poco rit.* *a tempo* (♩ = 60)

T of - fered Di - vine En - light - en - ment! Have you heard a - bout the fish - er - man?

M *NAR. spoken quasi-rhythmically*
And there was the old fish - er - man...

35 *poco rit.* *a tempo* (♩ = 60)

mf

piu f

38 *f*

T FEMALE CHORUS 2 An old fish - er - man saw a drag - on poke its

M *f*
Ear - ly one morn - ing, through the thick haze....

38 *fp* *mfp* *mfp*

40 ♩ = ♩

T head out from the Sa - ru - sa - wa, un - der - the Weep - ing Wil - low where the sign stands!

40 *mfp* *fp* *mfp*

FEMALE *senza misura*
CHORUS *panicked, anxious, quickly*

fff a tempo (♩ = ca. 60)

S
T
M

The Dragon of the Sarusawa Pond!

(GASP!) Trem-bling with fear, he ap-proached the Sa-ru-sa-wa

senza misura

a tempo (♩ = ca. 60)

(GASP!) "ON THE THIRD DAY"

fff *mfp* *sub pp* *ff* *stage whisper* *p*

46

T

Pond. Hold-ing on to the Weep-ing Will-ow,

(46) *8va* *ff* *stage whisper* *mp* *p*

"OF THE THIRD MONTH"

49

T

look-ing deep in the wa-ter, he saw the dark mon-ster coi-led at the

(49) *mf* *f* *hummed moan* *p*

"MM"

The crowd leans in expectantly.

51 FEMALE CHORUS *cautiously*

S A Drag - on!

T bot-tom of the dim-ly lit pond. *spookily*

H A Drag - on!

M FEMALE CHORUS 2 *fearfully* A Drag - on!

51 *ff whispered* "A DRAG - ON!" *poco rit.*

54 $\text{♩} = \text{ca. } 48$ *mf*

T Per-haps, he was fright-ened off by the foot-steps, but for what - e - ver rea-son, the

54 $\text{♩} = \text{ca. } 48$ *p* *fl. pizz.* *fl. pizz.*

58 $\text{♩} = \text{ca. } 78$

T Drag-on swam a-way in a shim-mer of light.

58 $\text{♩} = \text{ca. } 78$ *p* *pp* *8va*

61 (♩ = ca. 78) *spoken freely, w/in the given time* *senza misura* *a tempo (♩ = ca. 78)*

S It could have been an otter.

T *spoken freely* Preposterous! No mere otter could live where the Dragon King presides. *spoken freely, w/in the given time* There must have been a disturbance in another part of the pond that required the Dragon King's attention.

(♩ = ca. 78) *8va* *senza misura* *a tempo (♩ = ca. 78)* *8va*

p *mp* *mp*

63 *spoken freely, w/in the given time* *2+3*

M Of course, Hanazo was pleased to hear all the different Dragon stories that multiplied with the course of time, and every time he heard anything related to the notice

3+2 5 3+2 *8va* *2+3* *8va*

p *mp* *mf* *mp* *mf*

mp *mf* *mf*

5 *hummed moan* *"MM"* *f*

M his nose practically jangled with the special pleasure of knowing that he alone knew the truth.

3 4 4 4 14 8

67 *8va*

mp *p* *mf* *f*

M $\textcircled{71}$ $2+3+3+2+2+2$ $\frac{14}{8}$ The Third Day | $3+3+2+2+2$ $\frac{12}{8}$ of the Third Month drew near. A few days $\frac{5}{4}$ before the date, $\frac{5}{4}$

During this part, the NARRATOR must be on stage as the AUNT and the NARRATOR; HANAZO immediately interacts with the presence of the NARRATOR as the AUNT. The NARRATOR, however, continues to narrate to the audience until m. 82 (after "a thousand other methods"), when she officially 'becomes' the AUNT for the audience.

M $\textcircled{73}$ $3+2$ $\frac{5}{4}$ to his great sur-prise, $3+3+2+2+2$ $\frac{12}{8}$ Hanazo ran into his Aunt, a priestess from the $\frac{8}{8}$ distant province of Settsu, $\frac{8}{8}$

M $3+2+3$ $\frac{8}{8}$ who came all the $\frac{3}{4}$ Sarusawa Dragon. $3+2+2$ $\frac{7}{4}$ Ha-na zo_be-came ter-ri-bly em $\frac{3}{2}$

naturalistic speech

secco mechanically

M $\textcircled{75}$ $3+2+3$ $\frac{8}{8}$ long way to Nara, to see the $\frac{3}{4}$ $3+2+2$ $\frac{7}{4}$ $\frac{8va-7}{pp}$ $\frac{3}{2}$ $\frac{3}{2}$

HANAZO attempts to frighten his AUNT; she shakes her head

M 78 $\frac{3}{2}$ $\frac{7}{4}$ 2+2+3

bar-rassed, and tried his best to per-suade her to go back. He tried Fear,

78 $\frac{3}{2}$ $\frac{7}{4}$ 2+2+3 *f* 7 *mf*

HANAZO attempts to coax his AUNT with a pineapple; she shakes her head

M 80 $\frac{5}{4}$ 3

Brib er-y, and a thou-sand oth-er meth-ods. black note gliss. >

80 $\frac{5}{4}$ $\frac{5}{4}$ *f* *mp* *ff*

nb: both glissandi begin and end simultaneously

White note gliss. >

HANAZO attempts to tickle his AUNT; to give her a duck, pretends to faint, juggle, threatens her with a sword, threatens to kill himself, threatens to play the flute for her, makes a crazy face, pushes her with all his might; but she simply stands still. (mm. 82-90)

energetically expelled with lots of air

82 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{4}$ $\frac{8}{4}$ *mf* *f* *ff*

dreamily "KAP!"

Red. *

86 $\frac{8}{4}$ $\frac{9}{4}$ $\frac{7}{4}$ 3+5 [2+3] 5 [2+3] + 4 2+5 pleading *f* *mf* *ff* *mf*

pleading sharp, snapped like a whip

Seeing Distant Dreams, ecstatic

89 **poco rit.** $\text{♩} = 66$ *f* AUNT
 As you know, dear neph-ew, I am ve-ry old, but if

Seeing Distant Dreams, ecstatic

89 *pleading* **poco rit.** $\text{♩} = 66$ *sub. p*

poco rit.

$\text{♩} = 60$ **poco rit.**

93 I am blessed e-nough to catch a glimpse of the Drag-on__ Di-e - ty, ah! I shall be con-tent to pass on.

poco rit.

$\text{♩} = 60$ **poco rit.**

93 *f* *p*

a tempo $\text{♩} = 82$

Realizing he can't tell her the truth now, HANAZO looks simply miserable.

glowing cheerfully

96 *f* 3 GP 7/4
 Why so glum?_ Da-ra-deem Da-ra-dum?

a tempo $\text{♩} = 82$

mf

mf

96 *mf* GP 7/4

either without enthusiasm, or
with poorly feigned enthusiasm

accel.

(♩ = ca. 72)

(♩ = ca. 76)

(♩ = ca. 80)

(♩ = ca. 82)

99 *mf* **poco rit.**

H. *mf* Da-ra dum

M. *mf* Da-ra dum

accel. (♩ = ca. 72) (♩ = ca. 76) (♩ = ca. 80) (♩ = ca. 82)

mf hummed moan

mp *mf* *mf* *f*

f "MM"

mp *mf* *f* *piu f*

AUNT On the

102 **HANAZO with a look of doom**

H. *f* Da - ra - deem, Da - ra - dum

M. *f* Da - ra - deem, Da - ra - dum

102 Third_ Day, Of the Third_ Month, A

f lion's hummed roar moan

f hummed moan

"MM" "MM"

104 **HANAZO with increasing worry**

H. *mf* Da - ra - deem, Da - ra - dum

M. *mf* Da - ra - deem, Da - ra - dum

104 Drag-on Shall As-cend, from the Sa - ru - sa - wa Pond

mf *quasi-Sprechstimme*

mf *quasi-Sprechstimme*

mf *quasi-Sprechstimme*

106

extra Sprechstimme

AUNT stops HANAZO mid-chant

AUNT pantomimes for HANAZO to join her

mf half-heartedly

AUNT radiates happiness

H. Da-ra-deem Sa-ru-sa-wa Pond

M. Sa-ru-sa-wa Pond Sa-ru-sa-wa Pond Sa-ru-sa-wa Pond

suggestively

mf

secco

fl. pizz.



110

tb pizz. tb pizz. tb

5 pizz.

f

mf

f

Red.



Sweetly, Gently ♩ = ca. 72-82

113 AUNT

M. Come now, we'll have a splen-did time to - ge-ther, a splen-did time to-ge ther

f

mf

tb

116 a tempo (♩ = ca. 72-82)

H. *Da-ra-deem, Da-ra - dum*

M. a splen-did time to - ge - ther in Na - ra.

116 a tempo (♩ = ca. 72-82) *8va-1*
secco
p mp p

119

M. And of course, you will be my_ es-cort to the Drag-on Di-e-ty's As -

119 *gently*
f p mf

122

H. *mf*

M. *Da-ra-deem, Da-ra-dum*

122 cent. *8va-1*
mf
f hummed moan
 "MM"
mp

AUNT radiates happiness as HANAZO hears drumbeats of doom.

AUNT leaves the scene and transforms back to the NARRATOR

spoken freely within the given time

M Hanazo began to realize a few things: 7 the rumor had spread to 4 His prank, originally intended solely for 3
 since the news of the Sarusawa 4 outer and possibly even 2 the people of Nara, had unexpectedly 2
 Dragon had reached his aunt, 4 more distant provinces. 2 fooled tens of thousands of people.

M When Hanazo pondered this, 2+2+3 7 he felt more alarmed than 4 pleased. 3 5 4

133 H. On the Third Day, Da-ra-deem, Da-ra-dum

133

HANAZO performs the same dance as the end of sc. 3 but this time with mixed emotions. Throughout, he becomes increasingly distracted.

136 H. Third Month... Da-ra-dum Drag - on... Da-ra-deem, Da-ra-dum Sa - ru - sa - wa Pond.

136

f cheerful

secco tb tb

139 HANAZO leaves the stage, completely lost in thought.

H. 6/4

Da-ra-deem

139 6/4

pizz. 6/4

f hummed moan 6/4

f spoken 6/4

secco 6/4

"MM" 6/4

"DA" 6/4

f spoken 6/4

"RA" 6/4

mf 6/4

f 6/4

INTERLUDE

Throughout this INTERLUDE, there is a figurative rising and falling of the sun, and the stage gradually becomes filled with items (ie. people, colorful carts) representing a full and bustling crowd for the last scene.

① **Strict** ♩ = ca. 78 4+3

Piano 5/4

f 5/4

ff stage whisper 5/4

"DUM" 5/4

2+2+3+2+2

④ 3+2

8/4

f 8/4

hummed moan 8/4

ff 8/4

"MM" 8/4

"KAP!" 8/4

ff 8/4

f 8/4

⑧ 3+3+2

7/4

f 7/4

3+2

3+3+2+2+2

11 **2+2+3** *mf* *8va* **2+3+3** *ff* *pizz.*

13 *f* **4+2** *lyrically* **2+3+2+2**

16 **3+2+2** **4+3**

19 **2+4** *8va* *hummed moan* *"MM"*

end interlude
attaca scene 5

SCENE 5: THE THIRD DAY OF THE THIRD MONTH
EVERYONE

It's the big day. We see HANAZO accompanying his AUNT, and settling at the top of the stone steps, near the grand southern gate of the Kofuku Temple.

(Still) ♩ = ca. 78

24 **2+2+2** **2+2+3**

28 **2+3** **3+4** **4+3** **2+2+2+3**

pizz. *pizz.* *pizz.* *pizz.*

Red. *

32 **2+3+3** **3** **2+3** **2+3+2**

pizz. *pizz.* *pizz.* *p*

mf

HANAZO and his AUNT sit down and get comfortable- or, at least his AUNT looks comfortable.

36 **2+2+3** **3+2+2** **2+2+2+3** *f*

AUNT *sunny, gentle, glorious*

At last, the Third Day of the

sunny, glorious

middle Red. *Red.* *mf Red.*

39 **2+3** **2+2+2+3**

Third Month! What a won-der-fully clear and

41 **2+2+3** **2+2+2+3**

M *mf* sun-ny day. Not e-ven a breath of wind

44 **2+4**

M ling - ers in the air.

47 **2+2+3** **4+3+3** *mf* steeped in misery *f* And what a tre-men - dous crowd! *ff* a tremendous sigh

H. Not e-ven a breath.

50 *mf* **2+2+2+3** **2+4**

M A tru - ly cloud - less day... *f* What a mag-ni - fi-cent view we

53

M

have of the Drag on God's Pond. Look at all the beau-ti - ful head-wear, and

56

M

ce - re - mon - ial robes.

HANAZO smiles feebly then, steeped in misery, looks back into the crowd

60

CROWD NOISE

8va

ff hummed moan

f

mf

mf

mf

mf

f

"OH"

"E - MON" "E - MON"

pizz. pizz. 4+1 pizz. pizz. + tb + tb

Peking Chant energetic, purposeful

a bit faster

64

♩ = ca. 88

3+2

beaming with happiness

f

2+2+5+3

Bro - ther Monk, Have you come to wit - ness the

a bit faster

64

♩ = ca. 88

3+2

sunny, glorious

f

2+2+5+3

66 **2+3**

H. Drag - on's As - cent?

poco accel. EMON's DRAGON DANCE: *Shatner meets Noh*

68 $\text{♩} = \text{ca. } 88$ **3+4** *quasi-intoned speech*

T. EMON *ff* $\text{♩} = \text{ca. } 96$

poco accel. On the Third Day, Da - ra - deem, Da - ra - dum,

68 $\text{♩} = \text{ca. } 88$ *f like a battle-cry* *piu f* *ff* **3+4** *tamb.* *tb*

"E - MON!" "E - MON!" "E - MON!"

71 **4+3** **3+3+3+2** *quasi-intoned speech*

T. Of the Third Month, Da - ra - deem,

71 **4+3** **3+3+3+2** *fff* *Peking Speech*

sing and play note *tb* *tamb* "E - MON!"

lion's roar "WHOA"

EMON

73 **3+2+2+2+2+2** *expelled with lots of air* *ord.* **2+4**

T. Da - ra - dum, A "KAP!" E, - E, Drag-on Shall As cend,

73 **3+2+2+2+2+2** **2+4**

"E- E- MON! E- MON!"

75 **2+4+1**

T
 Da - Da - ra - deem, Da-ra - dum From the

75 2+4+1 *pizz attack fltgg sustain* *pizz.* *pizz.* *ff stage whisper*
 "E - MON!" "FROM!" "THE!"

78 **3+3+3+2** **3+2+3**

T
 Sa - ru - sa - wa Pond, the Sa - ru - sa - wa Pond

78 3+3+3+2 *ff stage whisper* *pizz.* **3+2+3**
 "DA - RA"

80 **3+2** **3+2** *rapturously, adoringly*

T
 the Sa - ru - sa - wa Pond

80 *ff quasi-intoned speech* *tb* **3+2** **3+2** *ff cross between Peking Speech and quasi-intoned speech*
 "E - MON!E - MON!" "E - MON!E - MON!" *rapturous*

83 **3+4** **3+4**

T
 Da-ra-deem, Da-ra-dum, Da-ra-

83

* NB: m. 76 pianist vocal line - You have three choices: 1) Imitate how Emon sings his top notes; 2) get as close as you can to imitating Emon's version; or 3) sprechstimme at the top of your own register.

87 **2+3** FEMALE CHORUS or OLD WOMAN *mp* chanted quietly but low, without a specific pitch

S - On the Third Day Of the Third

T deem Da-ra-dum On the Third Day Of the Third

M AUNT *mp* chanted quietly but low, without a specific pitch

M - On the Third Day Of the Third

87 **2+3** *mp* chanted quietly but low, without a specific pitch

ON THE THIRD DAY OF THE THIRD

mf

91 **3+2**

S Month A Drag - on Shall As - cend From the Sa - ru - sa - wa Pond.

T Month A Drag - on Shall As - cend From the Sa - ru - sa - wa Pond.

M Month A Drag - on Shall As - cend From the Sa - ru - sa - wa Pond.

91 **3+2** *p* *mp*

MONTH A DRAG - ON SHALL AS - CEND FROM THE SA - RU - SA - WA POND

mf

95

mf

S A Drag - on Shall As - cend From the

T A Drag - on Shall As - cend From the

M A Drag - on Shall As - cend From the

95

mf

A DRAG - ON SHALL AS - CEND FROM THE

98

S Sa - ru - sa - wa Pond Sa - ru - sa - wa Pond

T Sa - ru - sa - wa Pond Sa - ru - sa - wa Pond

M Sa - ru - sa - wa Pond Sa - ru - sa - wa Pond

98

SA - RU - SA - WA POND SA - RU - SA - WA POND

Ped. *

102 **poco accel.** $\text{♩} = \text{ca. } 104$
3+2+3 **2+2+2+3** **2+3** **2+2+2+3**

S
 T
 M

spoken quietly, like a prayer
mp

On the Third Day
 spoken quietly, like a prayer
mp

On the Third Day
 spoken quietly, like a prayer
mp

On the Third Day

102 **poco accel.** $\text{♩} = \text{ca. } 104$
3+2+3 **2+2+2+3** **2+3** **2+2+2+3**

mf

spoken quietly, like a prayer

ON THE THIRD DAY
mp

mf



106 **2+2+2+2+3** **2+2+2+2+3**

T

(sung) with snide contempt
 EMON *f*

This Drag-on is cer-tain-ly tak-ing his

106 **2+2+2+2+3**

tb pizz. tb pizz.

109 2+2+2+2+3 HANAZO jumps into the crowd's chant nervously 4+2

mp

S of the Third Month

T time... of the Third Month

H of the Third Month Af-ter all this time, how could all these peo-ple

M of the Third Month

109 2+2+2+2+3 4+2

mp

OF THE THIRD MONTH

111 2+2+2+3 *mf*

S still be wait - ing wait - ing? *A mf*

T *A mf*

H *A mf*

M *A mf*

111 2+2+2+3 *mf*

112

S Drag - on Shall As - cend

T Drag - on Shall As - cend *f* *freaking out*

H Drag - on Shall As - cend There is no sign of the Drag-on in the pre-pos-ter-ous ly smooth sur-face of the

M Drag - on Shall As - cend

DRAG - ON SHALL AS - CEND

113

S *mf* legato 4+2 Sa - ru - sa - wa Pond

T *mf* legato 6 Sa - ru - sa - wa Pond

H wa - ter... *mf* legato 6 Sa - ru - sa - wa Pond

M *mf* legato 6 Sa - ru - sa - wa Pond

SA - RU - SA - WA POND

HANAZO stares unbelieving at the water, possibly hallucinating...

f

116

S *mf* Sa - ru - sa - - - wa

T *mf* Sa - ru - sa - - - wa

H. *frightened mf* Is it pos - si - ble? *f* Is it pos - si - ble?

M *mf* Sa - ru - sa - - - wa

116

SA - RU - SA - - - WA

118 4+2

S *mp* to *ff* stage whisper Sa - ru - sa - wa

T *mp* to *ff* stage whisper Sa - ru - sa - wa

H. Is the Pond get - ting small - er, small - er?

M *mp* to *ff* stage whisper Sa - ru - sa - wa

118 4+2

SA - RU - SA - WA

120

4+2 *mp* *mf*

S On the Third Day of the

T *mp* *mf*
On the Third Day of the

H *mf*
small - er and small - er...

M *mp* *mf*
On the Third Day of the

120

4+2 *mp* *mf*

"ON THE THIRD DAY" "OF THE

123

2+3

S Third Month

T Third Month

H *f*
Des-pite the

M Third Month

123

2+3 *tb*

THIRD MONTH"

126

H. $\frac{4}{2}$ $\frac{7}{2}$ $\frac{2}{1}$

pass-ing hours, the eag-er spec-ta-tors wait-ed with great pa - tience,

126

$\frac{4}{2}$ $\frac{7}{2}$ $\frac{2}{1}$



129

S $\frac{6}{2}$

f (spoken)

Da - ra - deem

T $\frac{6}{2}$

f (spoken)

Da - ra - deem

H. $\frac{6}{2}$

f (spoken)

Da - ra - deem

M $\frac{6}{2}$

f (spoken)

Da - ra - deem

129

$\frac{6}{2}$ $\frac{6}{2}$ $\frac{6}{2}$ $\frac{6}{2}$

f (spoken)

DA - RA - DEEM

f

132 4+2

S Da - ra - deem

T Da - ra - deem

H. breath-less with an - ti - ci - pa - tion.

M Da - ra - deem

"DA - RA DEEM"



134 *f* glumly

H. And, though it seemed im - pos - si - ble, the mass - ive crowd

134

137

mf **2+3** *p*

S Da - ra - deem, Da - ra - dum On the Third Day

T Da - ra - deem, Da - ra - dum On the Third Day

H. *mf* **2+3** *p*

M *mf* **2+3** *p* NARRATOR On the Third Day
As Hanazo watched the crowd thicken, he grew more and more miserable.

grew.

Da - ra - deem, Da - ra - dum

Da - ra - deem, Da - ra - dum

Da - ra - deem, Da - ra - dum

Da - ra - deem, Da - ra - dum

137

mf **2+3** *p*

"DA - RA - DEEM, DA - RA - DUM" "ON THE THIRD DAY"

140

S Da - ra - Of the Third Month, Da - ra - dum, A

T Da - ra - deem Third Month, Da - ra - dum, A

H. Da - ra - deem Third Month, Da - ra - dum, A

M AUNT Da - ra - Of the Third Month, Da - ra - dum, A

140

"DA - RA - DEEM" "DA - RA - DUM" "A"

144

S Drag - on Shall As - cend Da - ra - deem

T Drag - on Shall As - cend Da - ra - deem

H. Drag - on Shall As - cend Da - ra - deem

M Drag - on Shall As - cend Da - ra - deem And then some-thing strange hap- pened...

NAR. 5

144

DRAG-ON SHALL AS-CEND DA - RA - DEEM

tb

146

S *mf* Da - ra - deem

T *mf* Da - ra - deem

H. *mf* Da - ra - deem to Tru - ly Be -

M *mf* AUNT? op. role switch NAR. Da - ra - deem Ha-na-zo, him-self, be-gan to be - lieve...

146

DA - RA - DEEM

pizz. pizz.

150

mf **3+2** **3+2+2** *piu f*

S Da - ra - deem Da - ra -

T *mf* **3+2** **3+2+2** *piu f*

T Da - ra - deem Da - ra -

H. *mf* **3+2** **3+2+2** *piu f*

H. lieve... in his heart

M *mf* **3+2** **3+2+2** *piu f*

M Da - ra - deem Da - ra -

150

mf **3+2** **3+2+2** *piu f*

"DA - RA - DEEM" "DA - RA -

153

S deem On the Third Day,

T deem On the Third Day,

H. There could be a Drag - on... On the Third Day,

M deem On the Third Day,

153

DEEM" "ON THE THIRD DAY"

f *piu f*

158

S
Of the Third Month, A Drag - on Shall As - cend

T
Of the Third Month, A Drag - on Shall As - cend

H.
it could hap-pen A

M
Of the Third Month, A Drag - on Shall As - cend

158

ff stage whisper

"OF THE THIRD MONTH" "A DRAG - ON SHALL AS - CEND"

161

S
Drag - on, Drag - on, Drag - on

T
Drag - on, Drag - on, Drag - on

H.
Drag - on Shall As - cend A Drag - on

M
Drag - on, Drag - on, Drag - on

161

ff stage whisper

"DRAG - ON"

165 **3+2** **3+3+2**

S **ff** *angelic* As - cend As - cend As -

T **ff** *angelic* As - cend As - cend As -

H. *falsetto* **P** Shall As - cend

M **ff** *angelic* As - cend As - cend As -

165 **3+2** **3+3+2**

168 **FEMALE CHORUS/OLD WOMAN**
spoken freely within the given time

S cend And though he knew quite well that he had written the sign,

T cend *low chant mp* Da - ra - deem,

H. **ff** *fiercely half-spoken/half-whispered* From the Sa-ru-sa-wa Pond

M cend *low chant mp* Da - ra - deem,

168 *mp* *low chant mp* "DA - RA - DEEM,

174 **3+2**

f full chant

S Da - ra - dum

T *f* full chant

T Da - ra - dum

H *f* full chant

H Da - ra - dum

M *f* full chant

M sun-ny day, Da - ra - dum

174 **3+2**

f full chant

"DA - RA - DUM"

177

mp *mp* full chant *mf*

S On the Third Day, Da - ra - deem Of the Third Month_

mp *mp* full chant *mf*

T On the Third Day, Da - ra - deem Third Month_

mp *mp* full chant *mf*

H On the Third Day, Da - ra - deem Third Month_

mp *mf*

M On the Third Day, sun-ny day Of the Third Month_

177

mp full chant

"DA - RA - DEEM"

181

mf full chant *f* 2+3

S DA - RA - DUM A Drag-on Shall As - cend,

T DA - RA - DUM A Drag-on Shall As - cend

H DA - RA - DUM A Drag-on Shall As - cend

M DA - RA - DUM A Drag-on Shall As - cend

181

mf full chant

"DA - RA - DUM"

185

ff stage whisper *mp* *mf* warmly *piu f* 2+3

S Da - ra - deem from the Sa - ru - sa - wa Pond Sa - ru - sa - wa Pond

T Da - ra - deem from the Sa - ru - sa - wa Pond Sa - ru - sa - wa Pond

H Da - ra - deem from the Sa - ru - sa - wa Pond Sa - ru - sa - wa Pond

M Da - ra - deem from the Sa - ru - sa - wa Pond Sa - ru - sa - wa Pond

185

ff stage whisper

"DA - RA - DEEM"

ff Peking Speech (A, B, C#)

an intense invocation

tb "DA" "RA"

In this storm section the "DARADEEM"s and "DARADUM"s will keep in rhythm with each other as indicated on the page (6/4?), and the musical figurations will begin and end in relation to the text. However- the section should feel free of metrical constraints - the number of "DARADEEM"s is not fixed, but is determined by the flow of the spoken text.

188 *warm, lush*
f

S Sa - ru - sa - wa Pond _____

T Sa - ru - sa - wa Pond _____

H Sa - ru - sa - wa Pond _____

M Sa - ru - sa - wa Pond _____

whispered pp
DEEM DA- RA- DUM DA- RA-

whispered pp
DEEM DA- RA- *spoken*
Nearly half a day
had passed

whispered pp
DEEM DA- RA- DUM DA- RA-

whispered pp
DEEM DA- RA- DUM DA- RA-

188

tb

spoken
"DUM DA- RA

whispered pp
DEEM DA- RA- DUM DA- RA-

192

S
 DA - RA - DEEM
 spoken
 The sky, which had been clear, suddenly darkened
 whispered *pp*
 DA - RA - DEEM DA - RA -

T
 spoken
 when a swirl of clouds appeared
 DA - RA - DUM
 spoken, more loudly- over the ruckus
 a gust of wind swept over the Pond, shattering the glassy surface

H.
 DEEM DA - RA - DUM DA - RA - DEEM DA - RA -
p poco a poco crescendo

M
 DEEM DA - RA - DUM DA - RA - DEEM DA - RA - DUM
p poco a poco crescendo

jet whistle
p

jet whistle
ff

p poco a poco crescendo

DEEM DA - RA - DUM DA - RA DEEM DA - RA -

pp key clicks

p key clicks

fff

SHH

fff

branches w/ leaves stage L
 center stage
 stage R
mf

f

HANAZO's figuration repeats until the Q1, which happens right before "Then it seemed". The timing of this cue can be determined by each production/performance. This timing will depend on what is happening on the stage.

195

S *shouted in unison*
Then it seemed that supernatural hands forced apart a cluster of clouds, and with the strength of that void - a stream of water rushed from the pond to the heavens- *senza misura* 3/4

T *whispered mf poco a poco crescendo*
Then it seemed that *shouted in unison* supernatural hands forced apart a cluster of clouds, and with the strength of that void - a stream of water rushed from the pond to the heavens- 3/4

H *spoken, clearly, mf but astonished/hushed*
In that instant, Hanazo caught sight of a black dragon more than one-hundred feet long shooting straight into the sky, 3/4

M *spoken, more loudly- shouted?*
Torrential rain poured down and deafening claps of thunder shot through the air as lightening flashed brilliantly above *shouted in unison* supernatural hands forced apart a cluster of clouds, and with the strength of that void - a stream of water rushed from the pond to the heavens- 3/4

jet whistle
fff
repeat getting louder and faster with each repetition *senza misura* 3/4

DUM DA- RA - DEEM DA- RA - DUM" 3/4

CHILDREN/MUSICIANS add their own wind, rain, and thunder noise fragments; always moving between fortissimp and piano, varying the speeds, dynamics and lengths of their gestures *mp* *fff* *f* 3/4

lion's roar (hummed moan) "WHOA" *f* lion's roar (hummed moan) "WHOA" *f < fff* 3/4

ff *fff* 3/4

$\text{♩} = \text{ca. } 67$ *senza misura* $\text{♩} = \text{ca. } 120$

H. golden talons flashing...

M. NAR. But all this happened in one brief moment- a 'twinkling' if you will. Eventually the storm ended,

199 $\text{♩} = \text{ca. } 67$ *senza misura* $\text{♩} = \text{ca. } 120$

mp *p* *mp*



M. and the blue sky reappeared above the Sarusawa Pond. Hanazo looked around as if he had forgotten his preposterous nose.

203 *p*

mf



M. Did he see what he thought he saw? As the author of the sign, he knew that the Dragon's Ascent was impossible -

207 *mp*

mf

As before, NARRATOR speaks to the audience as the NARRATOR until she stops speaking to the audience, but functions as the AUNT in body to HANAZO the entire time.

210

M $\frac{4}{4}$ however, $\frac{9}{4}$ and the more he wondered, $\frac{4}{2}$ When he roused his Aunt who $\frac{5}{4}$
 he *did* see it... $\frac{4}{4}$ the more mysterious it became. $\frac{2}{2}$ was nearly unconscious, he was $\frac{4}{4}$
 unable to conceal his bewilderment.

210

$\frac{4}{4}$ $\frac{9}{4}$ $\frac{4}{2}$ $\frac{5}{4}$

2+2+2+3

pizz.

213

H. $\frac{5}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$ *mf*
 Did you see the Drag - on?

M $\frac{5}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$ AUNT *mf*
 Sure - ly I

213

$\frac{5}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$

pizz.

pp *p*

217

M $\frac{2}{4}$ $\frac{10}{4}$ $\frac{3}{2}$ *piu f* *f*
 did. all black, Gold-en Ta-lons flash-ing might - i - ly?__

217

$\frac{2}{4}$ $\frac{10}{4}$ $\frac{3}{2}$ *p* like a soft
 caress

mp *mf*

220 *mf*

H. 15
4

Might - i - ly _____

like a soft caress

220 *p*

15
4

222 **2+2+2+2+2+2+3** *spoken freely w/in the given time frame*

M 15
4 9
2

So, it seems that it was not only the eyes of Hanazo Kurodo Tokugo that witnessed the dragon.

222 **2+2+2+2+2+2+3**

15
4 9
2

2+3+2+2

M 9
2 6
2 10
4

It is said that men and women of all ages who had been at the Sarusawa Pond on the Third Day of the Third Month

saw the Black Dragon ascending to Heaven in a dark cloud.

223 **2+3+2+2** *8va-1* **2+4**

9
2 6
2 10
4

3+3+2+2

M 10
4 2
2 7
2

Eventually, Hanazo confessed that it was he who had written the notice;

225 **3+3+2+2**

10
4 2
2 7
2

227 **2+5**

M $\frac{7}{2}$ but, no one believed him- none of his fellow priests, not even Emon believed his confession. $\frac{9}{2}$ Did his notice predict the future? $\frac{9}{2}$

229 **4+2+3**

M $\frac{9}{2}$ Did it create the future? $\frac{3}{2}$ Or was it incorrect? $\frac{7}{2}$

229 **4+2+3**

4+3

M $\frac{7}{2}$ Even Hanazo, our very own $\frac{9}{2}$ might not be able to answer the question. $\frac{13}{4}$
 O-Hanano Kurodo Tokugo E'in himself $\frac{13}{4}$

231 **4+3** **2+2+3+2**

233 4+4+3+2

13/4

3 2 3 9

2 2 2 4

pp

"SHH"
p

ff

237 3+2+2+2

9/4

4 4 4 4

lion's roar

"WHOA"
p

239

S

T

M

ff *molto* n

SH SH SH SH

ff *molto* n

SH SH SH

ff *molto* n

SH SH

239

ff Peking Whisper

p *molto* n

pp *molto* n

DA - RA - (SHH!)