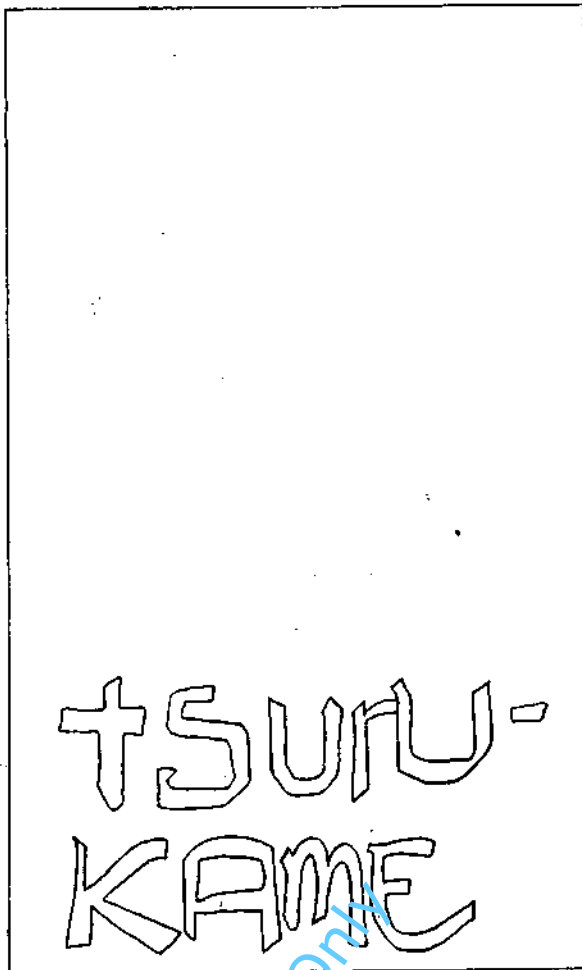


F



TSURU-  
KAME

MICHAEL FINNISSY

EDITION MODERN

BRITISH MUSIC INFORMATION CENTRE,  
10, Stratford Place, London, W.1

MICHAEL FINNISSY

1971-73 : TSURU-KAME

20  
TO MAURICE WEDDINGTON

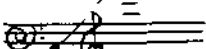
FEMALE VOICE - SOPRANO OR CONTRALTO (SOLO)

SMALL FEMALE CHORUS (3-6 SINGERS) (CORO)


FLUTE

VIOLA

2 PERCUSSIONISTS (EXTRA 3RD PLAYER NECESSARY IF THE  
1ST PERCUSSIONIST DOES NOT PLAY THE CELESTA.)

I: CELESTA  sounds 1 octave higher

12 CHIME BARS (SEE ILLUSTRATION)

SKULL (SEE ILLUSTRATION) PITCH:   
[SMALL WOOD-BLOCK]


LARGE MARACA


2 DRUMS (WITHOUT SNARES)


BAMBOO-CHIMES

COPPER-CHIMES



 hard-rubber beaters

II: VIBRAPHONE  WITH PEDAL

SKULL (SEE ILLUSTRATION) PITCH:   
[SMALL WOOD-BLOCK]


SMALL MARACA

SMALL DRUM (WITHOUT SNARES)

WOOD-CHIMES

 hard-rubber beaters

 wire brushes

 wood-sticks (side-drum sticks)

3 DANCERS : THE EMPEROR  
THE CRANE  
THE TORTOISE

©1975 edition modern  
munich.

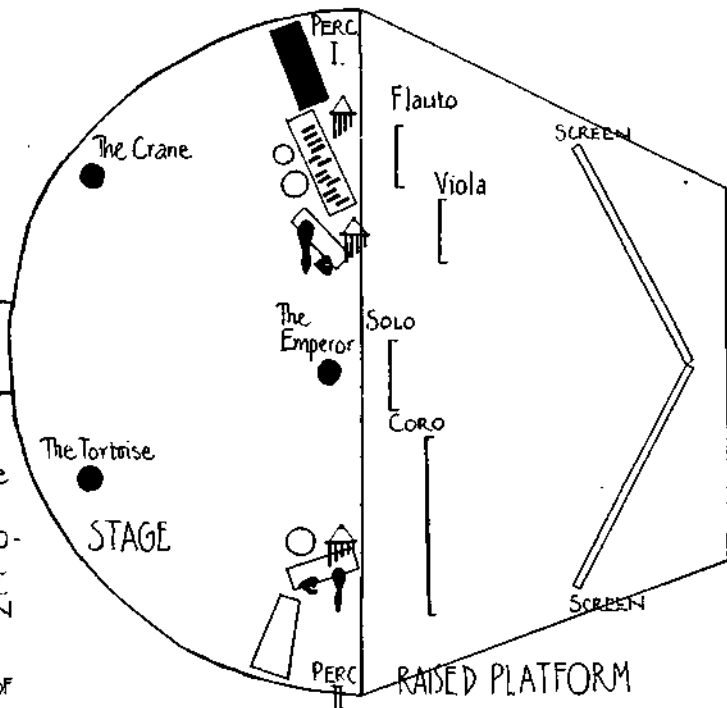
M1764E

Preview File Only

THE COSTUME, STYLE OF PRODUCTION AND CHOREOGRAPHY SHOULD NOT BE A LITERAL COPY OR EVEN IMITATIVE OF JAPANESE CLASSICAL-THEATRE DEVICES.

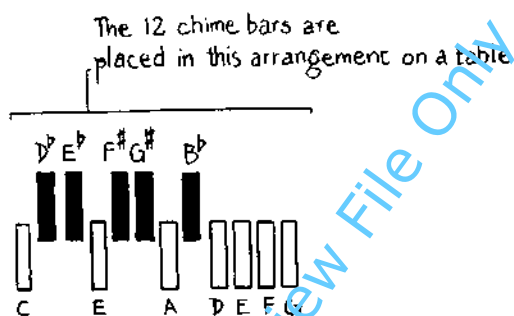
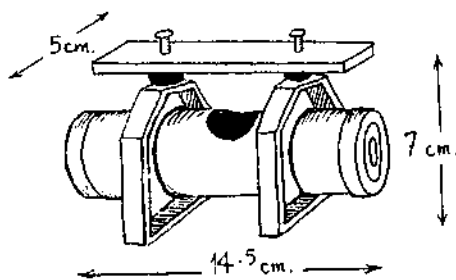


THE EMPEROR AND THE SOLO-VOCALIST ARE OFFSTAGE AT THE BEGINNING OF THE PIECE. THEY ENTER DOWN THE AISLE DURING THE SECOND SECTION. WITH THE EXCEPTION OF THE DANCERS - FROM SECTION IV ONWARDS - ALL THE PERFORMERS FACE FRONT (I.E. DIRECTLY AT THE AUDIENCE) THROUGHOUT. FORMAL, ALOOF... (THEY ARE 'DISCOVERED' THIS AS THE LIGHTS RISE AT THE END OF THE FIRST SECTION, AND THE EMPEROR AND THE SOLO-VOCALIST IMMEDIATELY ADOPT THIS 'POSE' UPON ARRIVAL.)



THE SPECIFICATIONS GIVEN (WITH PARTICULAR RESPECT TO ENVIRONMENT & LIGHTING) MAY BE MODIFIED OR ALTERED TO SUIT PARTICULAR AVAILABILITIES AND REQUIREMENTS. THE DANCED RÔLES MAY BE OMITTED - IN WHICH CASE ALL THE STAGE-DIRECTIONS (I.E. ENTRANCES, EXITS ETC.) ARE TO BE IGNORED. HOWEVER, THE SOLO-VOICE SHOULD STILL SOUND FROM OFFSTAGE IN THE FIRST SECTION.

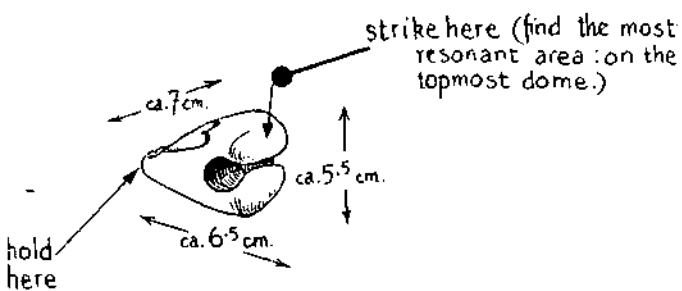
### CHIME BAR



### PRONUNCIATION OF THE TEXT

VOWELS	a = a/æ	}	Soft - Do NOT Nasalis
	e = ε		
	i = i/I		
	ei = eĩ		
	o = o/õ		
	u = u		

### SKULL



### NON-STANDARD CONSONANTS

- ch = tʃ
- j = ɟ
- sh = ʃ
- y = j̥

# TSUNU- KAME

text by Kin'ya Rokuzaemon X<sup>th</sup>

杵屋六左衛門

1851.

based upon the Noh-play  
Gekkyūden

月宮殿

AT THE BANQUET HELD EACH YEAR TO CELEBRATE THE AWAKENING OF SPRING, THE EMPEROR WATCHES AS THE SUN AND THE MOON SHINE THROUGH THE GATE OF ETERNAL YOUTH.

THE EMPEROR'S GARDEN: ITS PATHWAYS GLEAMING GOLD AND SILVER, ARCHES OF LAPIS LAZULI AND BROCADE, AGATE AND MOTHER-OF-PEARL. THE POND'S EDGE — WHERE THE CRANE AND THE TORTOISE REST — IS LIKE MOUNT HŌRAI. PRAISE THE EMPEROR FOR HIS MANY GRACES.

DIALOGUE: A COURTIER TELLS THE EMPEROR THAT IT IS USUAL, ON SUCH HAPPY OCCASIONS, FOR THE SACRED CRANE AND TORTOISE TO BE SEEN DANCING: AFTER WHICH THE COURT-DANCES ARE PERFORMED IN THE PALACE. LET THIS HAPPEN NOW.

THE TORTOISE AND THE CRANE  
HAVE BEEN LIVING FOR MANY  
YEARS .....

.....FOR CENTURIES, LIKE THE PINE-TREES,  
LIKE THE GROVE OF BAMBOO BY THE SIDE OF THE POND  
... THE TORTOISE IN THE WATER, THE CRANE WITH ITS  
FEATHERY SLEEVE-LIKE WINGS, DANCE IN HONOUR OF  
THE EMPEROR'S PEACEFUL REIGN. THE EMPEROR  
DELIGHTEDLY WATCHES THEM, AND THEN BEGINS TO.....

..... DANCE  
WITH THEM.

THE EMPEROR'S ROBES: LIKE THE TEMPLE-OF-THE-MOON  
ROBES OF THE PALACE ... CONTAINING ALL THE COLOURS  
OF THE AUTUMN, FLOWERS LIKE THE EDGES OF  
MAPLE-LEAVES IN THE RAIN. THE LONG SLEEVES — AS  
WHITE AS FRESH WINTER-SNOW — FLUTTER, AS THE  
COURTIERS SING.

THE EMPEROR NOW DANCES TO BRING  
PROSPERITY TO HIS COUNTRY FOR ALL OF  
ETERNITY. THE COURTIERS SWIFTLY  
CARRY THE SHRINE AWAY AS THE EMPEROR  
RETURNS TO THE PLACE OF LONGEVITY.

Preview File Only

夫青陽の春になれば、四季の節會の事初め、不老門にて日月の、光りを君の、  
御覽にて、百官卿相袖を連れ、其數一億百餘人、拜を進むる、萬戸の聲、一同  
に、拜する其音は、天に響きて、夥し、庭の砂は金銀の、玉を連れて敷妙  
の、正百重の錦や瑠璃の扉、碑の行桁、瑠璃の橋、池の江の鶴龜は、蓬萊山  
も餘所ならず、君の恵みぞ、有がたき、如何に奏聞申すべき事の候、奏聞とは  
何事ぞ、毎年の嘉例の如く、鶴龜を舞はせられ、其後月宮殿にて舞樂を、奏せ  
られうするにて候、ともかくもはからひ候へ、龜は、萬年の齡を經、鶴も、千  
代をや重ぬらん、千代のためしの數々に、何をひかまし姫小松、よはひに比ふ  
丹頂の、鶴も羽袖をたをやかに、千代をかさねて舞遊ぶ、みぎりに、しげる興  
竹の、みどりの龜の幾萬代も池水に、棲めるも安き君が代を、仰ぎ奏でて鶴と  
龜、齡を授け奉れば、君も御感の餘りにや、舞樂を奏して舞たまふ、月宮殿の  
白衣のたもと、月宮殿の白衣の袂、色々妙なる花の袖、秋は時雨の紅葉の羽袖、  
冬は冴え行く雪の袂を、翻す衣も薄紫の、雲の上人の舞樂の聲々に、霓裳羽  
衣の曲をなせば、山河草木國土豊に、千代萬代と舞たまへば、百人駕輿丁御輿  
を早め、けり齡も長生殿に、君の齡も長生殿に、還御なごこそ芽出良けれ



Preview File Only

FIRST PERFORMANCE : 15<sup>TH</sup> SEPTEMBER 1973  
AT DE LANTAREN, ROTTERDAM. HOLLAND

WITH KITTY DONKER - SOLO SOPRANO  
TINE APPELMAN }  
MADELEINE ALBLAS } CORO  
GE NEUTEL }

EMILE BIESSEN - FLUTE  
HANS NEUBURGER - VIOLA  
RUUD STOTIJN }  
WILLY GOUDSWAARD } PERCUSSIONISTS

CHRISTOPHER BANNER - THE EMPEROR  
DENNIS GREENWOOD - THE CRANE  
NANETTE HASSALL - THE TORTOISE

CHOREOGRAPHY BY RICHARD ALSTON

I. oki.

TOTAL DARKNESS :  
NO LIGHT WHATSOEVER.

Calm.

Solo (offstage) *p* *sfp* *fp* *fp* *p* *port.*

So-re sei-yo no ha-ru ni na-



Solo (off) *tr.* *mf* *port.* increasingly animated

-re- ba shi- ki no se-chi-e no-



Solo (off) *ff-mf* *more animated*

ko- to ha-ji-me fu-ro o-



Solo (off) *accelerate - increase force and intensity* *port.*

mon-ni-te ji-tsu-ge-tsu no hi-ka-ri o ki-mi-no e-i-ran ni-te

1975  
© edition modern

M1764E



very fierce

SOLO (off.)

hyak- kan re- i- sho- o

SOLO (off.)

so- de o tsu-ra-nu so- no ka- zu i- chi- o- ku hya- ku

SOLO (off.)

very tranquil

yo nin ha-i o su- su- mu- -ru ban- ko no ko- e i- chi-

SOLO (off.)

LIGHTS SLOWLY RISE

-do ni ha- i- su- ru so- no o- -to- wa ten ni hi-

[LIGHTS RISE]

SOLO (off.)

-bi- -ki te o-ba- -da- -shi

I. Skull *ff*

Perc. 1.

II. Skull *ff*

Perc. 2.

M1764E

# II. ageuta.

THE LIGHTING SHOULD SOMEHOW SUGGEST THE EMPEROR'S GARDEN IN MOONLIGHT.

THE SOLO-SINGER ENTERS, FOLLOWED BY THE EMPEROR. THEY MOVE SLOWLY DOWN THE AISLE TO THEIR POSITIONS (AS PREVIOUSLY INDICATED)...

ARRIVING BY 6

SOLO (off.)

The musical score consists of four staves. The top staff is labeled 'SOLO (off.)' and contains a few notes. The second staff is 'I. Skull 1', the third is 'II. Skull 2', and the fourth is 'PERC' with sub-staves for 'Bamboo Chimes' and 'Wood Chimes'. The percussion parts feature complex rhythmic patterns with '7' and '5' markings. Dynamic markings include *fff* and *ff*. A large blue watermark 'Preview File Only' is overlaid on the score. At the end of the piece, there are instructions for 'Bamboo Chimes' and 'Wood Chimes' to arrive at measure 6, with a circled '6' in the handwritten notes above.

\* *ppp*

CORO

Ni- wa no i-sa-go wa kin gin no

I. Chime Bars

*f*

PERC.

II.

Large Maraca

*f*

Small Maraca

*f*

Preview File Only

\* CORO : This notation indicates that each voice in the chorus sings independantly in rhythm.  
 For example, the opening two phrases might sound:

1. Ni- wa no G.P. G.P.

CORO 2. Ni- wa no etc.

3. Ni- wa no

M.1764 E

*pp simile*  
 CORO  
 ta-ma o tsu-ra-ne- -te shi- ki-ta-e

Bamboo Chimes  
 Large Maraca  
 PERC.  
 Small Maraca  
 Wood Chimes  
 Vibrafono  
 Fingertips  
*p*  
 Sed. i.v.

3

*p* 1. solo voice

CORO  
 no  
 CORO  
 i-o-e no ni-shi-ri ya tu-ti no to-bo-sosha-ko

Bamboo Chimes  
 I. Chime Bars  
 PERC.  
 II. Skull.  
 2.  
*p*

3

**Tutti**  
*ppp*

CORO

no

**4** *p*

CORO

yu-ki-ge-ta

PERC.

I. Chime Bars

II. Vibrafono

*ppp* *Dsub pp*

**4**

CORO

me-na o no ha-shi i-ke no mi-gi-wa no tsu-ru ka-me wa ho-ra-i

PERC.

I. Skull

II. Small Drum

Bamboo Chimes

Chim Bars

Wood Chimes

*f* *mf*

**5** *pp*

CORO

1. solo voice

Tutti

san mo yo-so na-ra- -zu ki-mi-no me-su- -mi zo

I. Chime Bars

PERC. II. Vibr.

*fff* *p* *ff*

*pp* *f* *pp* *geo. l.v.* *pp* *ff*

dampen quickly

Slow.

CORO

*f* *p* *ppp*

A- -ri- ga- ta- -ki.

I. Large Maraca

PERC. II. Small Drum

Fingertips

Drums: 1. 2.

Wood Chimes

*ff* *p* *ff* *pp* *f* *pp* *mf* *ppp*

*f* *ppp sub.* *mf* *ppp*

*ff*

Chime Bars

Vibr.

*fff* *f* *ff* *pp* *f* *pp sub.* *pp sub.*

*geo. l.v.* *f* *ppp sub.* *mf* *ppp*

*l.v.* *l.v.*

SHORT PAUSE.

**6**

**6**

||| mondō.

Fast (♩ = ca. 132)

7

SOLO *pppp* *so* *voce* *port.* *dr.* *port.* *subito* *mf*

I- ka-ni so- mon mo-su- be-ki ko-to no so-to

CORO *1. solo voice.*

so- mon to-wa na-ni

Viola *mf*

accel. -----

SOLO

ma-i-ne-n no ka-te-i no go-to-ku

CORO *1. solo voice\**

go-to zo

tsu-ru ka-me o ma-wa se-

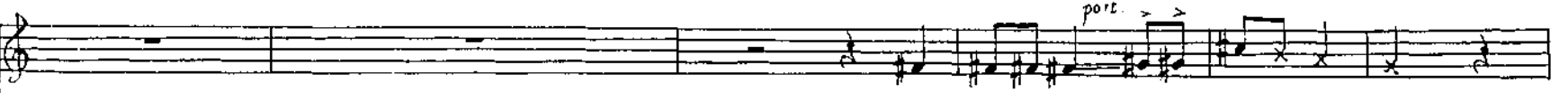
Viola

change bow imperceptibly


\* not necessarily the same solo voice every time

M1764E

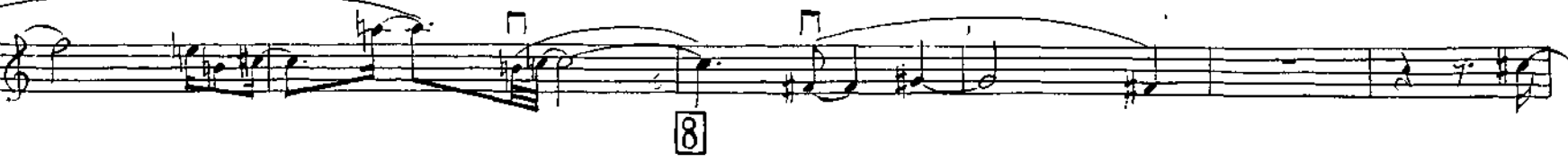
(accel.) ----- [8] (♩ = ca. 168) ----- ral. -----

SOLO 

so se-ra ryo zu-tu ni-te so-ro

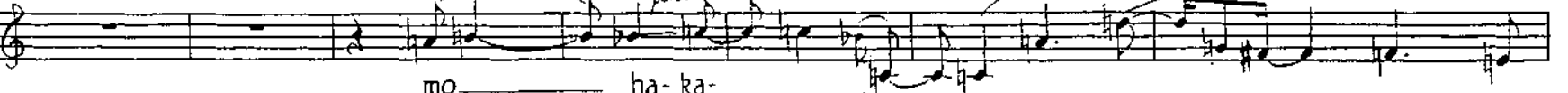
CORO (1 solo) 

-ra-re so-no no-chi gek-kyu den ni-te bu-ga-ku o


Viola 



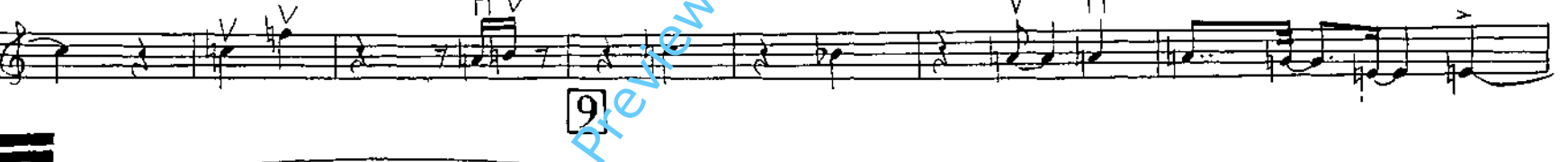
(ral.) ----- [9] (♩ = ca. 132) -----

SOLO 

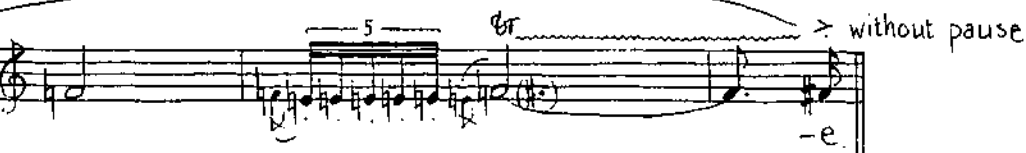
mo ha-ka-ra-i so-ra-

CORO 1 solo voice 


to-mo-ka-ku

Viola 



SOLO 

-e

Viola 



# IV. chū no mai.

THE CRANE  
BEGINS TO DANCE.\*\*

**10** THE TORTOISE  
BEGINS TO DANCE.\*

Solo

Ka- -me e wa man-nenno yo wa-i o he tsu-

Viola

quasi niente

I. (extra player  
may be needed  
for the celesta.)

Celesta

PERC.

II. Vibr.

I.v. (Sec.)

\* The tortoise is represented by  
the Vibraphone in this, and the following,  
section.

\*\* The crane is represented by  
the Celesta in this, and the following,  
section.

**10**

without  
pause.

The first system of the musical score consists of two staves. The upper staff is a vocal line starting with a fermata and a wavy line, followed by a melodic line with lyrics. The lower staff is a piano accompaniment. The lyrics are: -ru u mo chi- o ya ka- sa- nu- ran. The piano part features a wavy line at the beginning, followed by chords and melodic lines with triplets and five-note runs.

This block shows a detailed view of a section of the piano accompaniment. It features a complex rhythmic pattern with triplets and five-note runs, likely corresponding to the 'u mo chi- o' part of the lyrics.

Preview File Only

# V. odoriji.



Quite Fast - without dragging.

SOLO *tsuru mo hasode o*

As before (see Note on page 4.)

CORO *Chi- yo no ta-me -shi no ka-zu ka-zu ni*

Viola

11



SOLO *ta-o-ya-ka ni chi-o o o ka-sa -ne te mai asobu mi-gi-rini shi-ge-ru kure-take no*

CORO *na-ni o hi-ka ma-shi hi-me-ko- ma- tsu yo- wa-*

Viola

SOLO  
mi-do-ri no kame no iku yoro zuyo mo i-ke mizu ni su-me-ru mo yasuki kimi

CORO  
hi-ni-ta-gu-u tan-chi-yo no tsu-ru

Viola

Flauto

12

SOLO  
ga yo o a-o-gi kana-de te tsu-ru to ka-me yo-wa-i-o sa

Flauto  
p cresc. molto f ppp

Viola  
4/4 3/4 (II<sup>a</sup> corda) ppp sub.

Celesta

Vibrafono

I. PERC. II.

Solo

-zu- ke ta-te-ma-tsu-re ba ki-mi mo gyo-kan no a-mari ni-ya bu-gakuo

4/4

3/4

Fl.

5 9 11 Flag (Non Flag) 3

Vla.

4/4

3/4

Cel.

14

Vibr.

6 5 3

Preview File Only

without pause.

so- shi- te            ma- i    ta- mo- o

4  
4

RUBATO

7:6 (1<sup>st</sup>)

5

6

7:8

Fingertips

RUBATO

sed. l.v.

# VI. gaku.

THE EMPEROR JOINS  
THE CRANE AND THE TORTOISE  
IN THEIR  
DANCE.

(Re)

G.P.

13

Flauto

I. Celesta

PERC.

II. Vibrafono

13



Fl.

Cel.

Vibr.

G.P.

Preview File Only

Musical score for Flute (Fl.), Cello (Cel.), and Violin (Vibr.). The Flute part features a melodic line with a triplet of eighth notes and a slur. The Cello part has a complex rhythmic pattern with slurs and a triplet. The Violin part includes a five-note slur and a triplet.



Musical score for Flute (Fl.), Cello (Cel.), and Violin (Vibr.). The Flute part includes rehearsal marks '14' and 'G.P.' (Grand Pause) and a triplet. The Cello part features a five-note slur and a five-note slur. The Violin part includes a five-note slur and a rehearsal mark '14'. A large blue watermark 'Preview File Only' is overlaid on the score.



Musical score for three instruments: Flute (Fl.), Clarinet (Cel.), and Vibraphone (Vibr.). The score is written in treble clef with a key signature of one flat (B-flat). The time signature is 7/8. The music features complex rhythmic patterns, including triplets and quintuplets, and long melodic lines with slurs. A rehearsal mark '15' is enclosed in a box and appears in two locations: once above the Flute staff and once below the Vibraphone staff. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

THE CRANE AND THE TORTOISE EXIT.

Handwritten musical score for three staves. The top staff begins with a 5-measure slur and the instruction *pp possibile*. The middle staff has a 5-measure slur and a large slur below it. The bottom staff has a 5-measure slur. A large blue watermark "Preview File Only" is overlaid diagonally across the staves.

SHORT PAUSE.

THE LIGHTING FOCUSES  
ATTENTION ON  
THE EMPEROR.

Preview File Only

M1764E

# VII. kiri.

Very Fast (♩ = ca. 176)

16

SOLO *f*

2/4

Gek- kyu- den no hya-ku- e no ta- mo- to

Viola

I. 2 Drums. Perc. II. Small Drum

Fingertips. Drum. 2

Fingertips.

16



Solo

Gek- kyu- den no hya-ku- e no ta- mo-

Vla

I. 2 Drums. Perc. II. Small Drum

Preview File Only

Solo

to i-ro-i-ro ta-e na-tu ha- na no— so— de

Vla.

I. Drum 2. PERC. II. Small Drum.

Drum 1.

17

SOLO

A-ri wa- shi-gu- re no mo-mi- ji no ha-so- de

Vla.

I. Drum 1. PERC. II. Small Drum.

Preview File Only

18

Solo

fu- yu wa sa-e yu- ku yu- ki no ta- mo- to o hi- ra- ka- e- su ko- to- mo- mo u- su-

Vla.

I. Drum. I. PERC II. Small Drum.

Small Maraca

Large Maraca

18

19

Solo

-mu- ra- sa- ki no ku- mo- no u- e- bi- to no bu- ga- ku no ko- e- go- eni ge- i

Vla.

I. Large Maraca PERC II. Small Maraca

Small Drum

19

SOLO

sho-o u-i no kyo-ku o na-se-ba

Vla.

I. Large Maraca PERC.

II. Small Drum.

Chime Bars

pp f p f pp

without pause

SOLO

Vla.

TACET (al fine)

I. Chime Bars. PERC.

II. Small Drum.

Vibrafono

ff f ff

# VIII. chirashi - dangire.

Slow and Graceful.

20

SOLO *p*

san-ka so-mo- ku

I. Chime Bars *pp*

(II)

Copper Chimes *f*

I.v.

PERC. II. Vibr. *(gliss.)*

I.v.

21

SOLO

ro-ku-to yu-ta-ka ni

I. Chime Bars *pp*

(II)

Copper Chimes *f*

I.v.

PERC. II. Vibr. *ppp (gliss.)*

I.v.

21

M1764E *ppp (gliss.)*



SOLO

chi-yo yo- to- zu- yo- to

8 10 6 4

I. Chime Bars.

PERC. II.

Fingertips  
Vibr. *ppp* (8<sup>hss.</sup>)

SOLO

ma-i ta- ma- -e- kan- nin

10 6 8 6 10

CORO

Tutti UNISONO

ka yo- chyō

I. Chime Bars

PERC. II.

Vibr. *ppp* (5:6)

22

22

SOLO

ri- mi

1 solo voice from the Chorus

CORO

(gli altri)

mi-ko-shi o ha-ya-me

mi-ko-shi o ha-ya-me

PERC. II. Vibr.

[RUBATO]

23

Fingertips

ppp



Preview File Only

SOLO

no-yo-wa-i mo chyo-

THE CHORUS EXIT.

PERC. I. Chime Bars.

no-yo-wa-i mo chyo-

SOLO

se-i den ni

[SOLO] SLOWLY EXIT ALONG

Chime (PERC. I.) Bars. 1.v.

THE AISLE

SOLO

24 THE LIGHT SUDDENLY AND RAPIDLY FADES TO ALMOST DARKNESS.

24 THE EMPEROR DISROBES.

Flauto

Fl.

Fl.

Musical notation for Flute (Fl.) with various articulations and dynamics.

(ALMOST OFFSTAGE) TURNING TO FACE THE EMPEROR.

25

SOLO

kan- -gyo na- tu- ko-so me- de- ta ke-

Musical notation for Solo with lyrics and performance instructions like *port.*

THE EMPEROR'S  
DANCE OF CELEBRATION.

Fl.

Musical notation for Flute (Fl.) with dynamics like *ppp*.

I.  
Copper  
Chimes

Musical notation for Copper Chimes with dynamics like *pp*.

Chime  
Bars.

Musical notation for Chime Bars.

PERC.

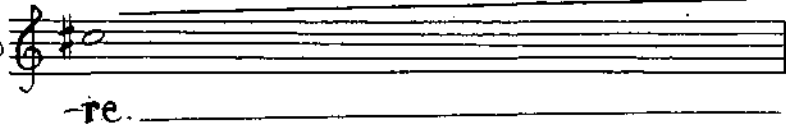
II.  
Vibr.

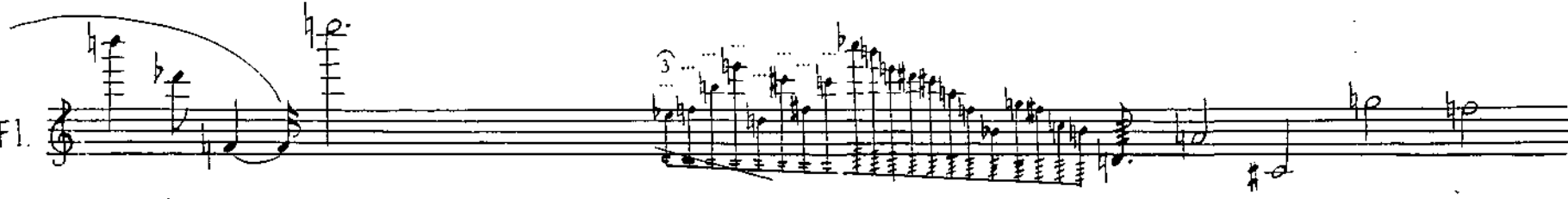
Fingertips.

Musical notation for Vibrations (Vibr.) with dynamics like *f*.


25


TURNING AWAY, EXIT \_\_\_\_\_

SOLO  TACET AL FINE


Fl. 

26

I. Chime Bars.  I.v. TACET AL FINE

PERC. II. Vibr.  I.v. TACET AL FINE



Fl. 



Fl. 

M1764E

Fl. *tr* *3*

The first staff of music features a complex melodic line with many accidentals (sharps and flats) and a series of slurs. A trill is indicated by a wavy line above a note. A triplet of eighth notes is marked with a '3' and a bracket at the end of the staff.

The second staff continues the melodic development with various slurs and a triplet of eighth notes marked with a '3' and a bracket.

The third staff shows further melodic progression, including a triplet of eighth notes marked with a '3' and a bracket.

The fourth staff contains a question mark above a note, suggesting a performance choice or a correction. It also features a triplet of eighth notes marked with a '3' and a bracket.

The fifth and final staff on the page concludes the piece with a triplet of eighth notes marked with a '3' and a bracket.

Fl. *[Musical notation with a long slur above the staff]*



FADE TO BLACKOUT.

Fl. *[Musical notation]* Fine  
*mf* ————— *pp* *mf* ————— *pppp*

23.xii.

8.i.

1971 - 73

Preview File Only

*Michael Hursey*

M1764 E

TSURU

鶴

THE CRANE

KAME

龜

THE TORTOISE

'TSURU-KAME' WAS ORIGINALLY (1851) COMPOSED IN THE FORM KNOWN AS 'NAGAUTA' 長唄 (an extended poem or song, a particular variety of shamisen music)

AND, HERE, RETAINS THE TRADITIONAL AESTHETIC AND STRUCTURAL CONCEPTS OF JAPANESE CLASSICAL ART.

## INTRODUCTION - JO 序

- I. OKI [置] ——— INTRODUCTORY SONG TO SET THE MOOD AND SCENE.  
 II. AGEUTA [上唄] ——— A SONG (USUALLY OF HIGH PITCH) DURING THAT SECTION OF A NOH-PLAY WHEN THE PRINCIPAL ACTOR MAKES HIS ENTRANCE.

## EXPOSITION - HA 破

- III. MONDŌ [問答] ——— A DIALOGUE (IN THE NOH).  
 IV. CHŪ NO MAI [中の舞] ——— THE TRANSFERENCE OF A DANCE, ORIGINALLY BELONGING TO A NOH-PLAY, TO A NAGAUTA.  
 V. ODORJI [踊地] ——— A DANCE (ALSO USED IN THE KABUKI).  
 VI. GAKU [楽] ——— NOH-DANCE: USED IN NAGAUTA, USUALLY PURELY INSTRUMENTAL.

## DENOUEMENT - KYŪ 急

- VII. KIRI [切り] ——— COMMENTARY, SOMETIMES THE FINAL PART OF THE DENOUEMENT, SUNG BY THE CHORUS.  
 VIII. CHIRASHI-DANGIRE [散し 段切] ——— THE FINAL SECTION AND FINAL CADENCE IN NAGAUTA.

Preview File

MICHAEL  
FINNISSY