

E17 - Reunion

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Translator:

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(Please feel free to edit the speaker names if incomplete or inaccurate. Names are handled on a best-effort basis depending on the info on the source file. Dialogue is left as is.)

[00:00] ---

All I wanted was to get it back...

[00:04] ---

...just like that time.

[00:07] ---

It was something that I swore
to protect with everything I had,

[00:11] ---

no matter how people might see or shun me.

[00:13] ---

"Hozuki School"
no matter how people might see or shun me.

[00:17] ---

No...! Don't go there, Mom!

[00:21] ---

Don't push me away!

[00:22] ---

Don't isolate yourself!

[00:25] ---

I'll work hard with you!

[00:30] ---

In the end, *this* is all I've got.

[00:36] ---

So I staked everything... on my sound.

[00:41] ---

I thought I could get it back.

[00:43] ---

I thought I could still reach her
if I desperately reached out.

[00:46] ---

I believed... in my sound.

[00:52] ---

Your koto... is like a weapon to me.

[00:56] ---

A weapon...

[01:07] ---

I haven't had that dream in a while.

[01:09] ---

Why now, when I haven't had it lately?

[01:12] ---

So to them, it's their last chance.

[01:16] ---

Oh, it was because it reminded me...

[01:19] ---

Since I feel so comfortable where I am
right now, I've been avoiding thinking...

[01:23] ---

...about the fact that my time with them
will definitely come to an end someday.

[01:28] ---

When that happens, once again, I'll...

[01:31] ---

I'm afraid of being alone again
after all this time? How pathetic...

[01:38] ---

I'm just gonna focus on going
to nationals right now.

[01:42] ---

To nationals with everyone...

[03:14] ---

"Koto Club"
Ah! Kurata!

[03:16] ---

"#17 Reunion"
Oh, Kurusu! Are you about to go
practice on your own?

[03:19] ---

Yeah, kinda.

[03:21] ---

Me too.

[03:26] ---

What am I doing?! I made my
own rules yesterday, didn't I?!

[03:30] ---

K-Kurusu?!

[03:31] ---

It's okay to have feelings for him,

[03:33] ---

but I won't tell him how I feel
until we retire from the club.

[03:35] ---

I won't let him notice my feelings!

[03:37] ---

I won't cause problems
for our club or performance!

[03:39] ---

I'll strictly observe these three big rules!

[03:42] ---

But there's one... just one thing
that I want to ask him.

[03:45] ---

Hey, are you okay?

[03:46] ---

K-Kurata! Do you like the previous
club president, Mashiro?!

[03:50] ---

Wh-What?! Where'd that come from?!

[03:53] ---

H-He's really rattled. Does he, after all...?

[03:57] ---

Well... yeah... I do like her.

[04:01] ---

I-I see...

[04:02] ---

It's okay. It's okay.

[04:04] ---

This was to be expected.
I'll work super hard on club stuff.

[04:07] ---

But it's like I respect her as a person.

[04:10] ---

I think it's more like I admire her
rather than that I like her romantically.

[04:14] ---

But why'd you ask me that question?

[04:16] ---

I see.

[04:19] ---

What? What was that about?

[04:22] ---

Oh? You're here, too, Hozy?

[04:24] ---

Hiro... Takezo...

[04:27] ---

Argh! Dammit! They beat me to it!

[04:32] ---

I was so sure that I'd be the first to arrive.

[04:35] ---

Hey...

[04:37] ---

Wow, that's some serious bedhead!

[04:38] ---

How'd you have to sleep in order to get that?

[04:41] ---

Shut up! It's a fashion statement.

[04:43] ---

Huh? Why don't you stop saying
dumb things and get ready already?

[04:47] ---

You're the one who started it! Dammit!

[04:50] ---

We're back to normal now.

[04:53] ---

Oh, everyone's here, huh?

[04:55] ---

Suzu!

[04:56] ---

I decided on the piece for the qualifier.
"Yaegoromo."

[04:59] ---

What? "Yaegoromo"?
Are we going to play a classical piece?

[05:03] ---

It may not be suited for our--

[05:04] ---

A classic? It sounded like
a modern piece, though.

[05:08] ---

I saw you play it in this.

[05:11] ---

Oh, that! I've watched it, too! I heard it!

[05:14] ---

What?

[05:15] ---

Seriously?! We can play that piece?!

[05:17] ---

What? You know this piece?!

[05:18] ---

Whoa! Cool! What kind of piece is that?

[05:21] ---

Th-This isn't "Yaegoromo."

[05:24] ---

We can play any piece but this.

[05:26] ---

Why?

[05:27] ---

This is a solo.

[05:29] ---

I'll change it to be an ensemble.

[05:31] ---

But a piece like this can't
reach anyone's heart!

[05:35] ---

We can't go to nationals, either!
Anyway, we can't play this piece!

[05:39] ---

Have you listened to your
performance properly even once?

[05:44] ---

But well, if you say so...

[05:46] ---

In any event, you guys all go
to the audiovisual room now.

[05:50] ---

The DVD from the last
music festival has arrived.

[05:53] ---

Listen to your own performance as well
as Hakuto's, the school that won.

[06:00] ---

I'll play Hakuto's performance first.

[06:03] ---

Hm? What's with this formation?

[06:05] ---

Why is he sitting up front all alone?
It looks like he's the star.

[06:08] ---

Well, he *is* actually the "star."

[06:12] ---

That's him.

[06:15] ---

What's this?

[06:17] ---

Why...?

[06:19] ---

It's not flashy at all, and yet,
his sound just flows into my head.

[06:25] ---

This is what Hakuto's performance is like.

[06:28] ---

A classical piece?

[06:30] ---

I don't like classics that much

because they make me feel sleepy,

[06:34] ---

but that piece was kinda...

[06:36] ---

This had the least frills of any performance I've ever heard,

[06:39] ---

but I was really drawn into it!

[06:42] ---

Their pauses and tempo...

[06:44] ---

It's like their sounds build up quietly,

[06:46] ---

with just the right splash of color at the right time as if it was all calculated.

[06:51] ---

Hakuto doesn't have the impressive togetherness that Himesaka has

[06:55] ---

or the flamboyant impact that Meiryō has.

[06:58] ---

But their performance is as if it's the "right answer" to this piece.

[07:03] ---

"Right answer"...

[07:04] ---

I don't like to use those words for music, but I kinda get what you mean.

[07:08] ---

They make a classic sound so entrancing...

[07:10] ---

They must understand the piece quite--

[07:11] ---

No, this isn't a classic.

[07:13] ---

I hear Hakuto's playing an original piece.

[07:15] ---

An original?

[07:17] ---

On top of that, I think it was written so that the sound of this guy in the middle

[07:20] ---

could be brought out in the best way.

[07:22] ---

It was written entirely so he could be the core of this piece.

[07:25] ---

The structure of the piece...

The sounds of the other parts...

[07:28] ---

They are all calculated and arranged

[07:30] ---

in order to help his sound
further stand out and shine.

[07:34] ---

It looks like Hakuto's got
a very good composer.

[07:38] ---

A composer...

[07:41] ---

And in order for you to go to nationals,
you'll have to beat them.

[07:48] ---

But their performance is the right answer,
right? How can we beat that?

[07:53] ---

You guys just have to surpass the right answer.

[07:55] ---

Huh?!

[07:56] ---

"Right" doesn't necessarily mean "best."

[08:00] ---

Next is your performance.

[08:03] ---

Your performance is rough
and relies on momentum.

[08:06] ---

You're unskilled, too.

[08:08] ---

But you're capable of putting
your emotions into the music.

[08:11] ---

That's your biggest weapon right now.

[08:14] ---

"National Koto Competition"
And this piece seems to have the best
potential to bring out that power.

[08:19] ---

Since this was originally a solo,

[08:21] ---

I'll consider the balance of your power,
as well as sound quality,

[08:24] ---

and change its composition to best suit you all.

[08:28] ---

I recommend this piece,
but the final decision is up to you.

[08:33] ---

Up to us?

[08:35] ---

What should we do?

[08:44] ---

Of all pieces, why did
Mr. Takinami pick this one?

[08:48] ---

This one...

[08:56] ---

Kudo...

[08:57] ---

I'm gonna have my lunch here, too, today.

[09:03] ---

You said you heard this piece before.

[09:05] ---

Yeah, when I went to your place that time.

[09:08] ---

Without asking me?

[09:09] ---

I did get permission... but you were asleep.

[09:12] ---

I like her current tones a lot more than

[09:16] ---

her tones when I first heard them.

[09:23] ---

What did you think
when you heard this piece?

[09:29] ---

It hurt... Or rather, it was very stressful...

[09:32] ---

It can't be... Why...?

[09:35] ---

I wanted... I just wanted her to smile again.

[09:40] ---

...because your tone sounded like screaming.

[09:49] ---

Wh-What?

[09:50] ---

I asked Takinami to give me
the audio data from that DVD.

[09:54] ---

You haven't listened to it yet yourself, have you?

[09:57] ---

No, but...

[09:59] ---

I don't know what this piece means to you,

[10:03] ---

but it won't be scary

if we listen to it together.

[10:07] ---

Entry number 13, Satowa Hozuki.

[10:13] ---

This is what I sounded like?

[10:15] ---

All my sound could express at that time
was the pain and suffering I felt?

[10:25] ---

What a terrible tone...

[10:28] ---

The feelings that I wanted to convey
aren't in this piece at all.

[10:34] ---

There was no way my feelings
could've reached her.

[10:37] ---

Right...

[10:40] ---

Right...

[10:43] ---

Hozuki...

[10:44] ---

Thanks, Kudo.

[10:48] ---

I'm fine now.

[10:53] ---

Mr. Takinami!

[10:57] ---

"National Koto Competition"
So this piece can really take
our current team to nationals?

[11:03] ---

That's up to you guys.

[11:10] ---

So this is the piece that will be
the basis for your next piece.

[11:13] ---

And--

[11:17] ---

Oh, no...! I can't help but cry.
I got goose bumps and they won't go away!

[11:24] ---

This was my third time, so it wasn't really...

[11:27] ---

But can we give a tear-jerking performance like this?

[11:30] ---

Well, um...

[11:32] ---

To tell you the truth,
I played this piece hoping

[11:35] ---

that people would smile after listening to it.

[11:37] ---

So...

[11:39] ---

No, you don't have to force yourself to smile. I'm sorry.

[11:43] ---

I put the wrong feelings into this piece.

[11:47] ---

Since we're going to play it together,

[11:49] ---

if possible, I'd like our performance to be more positive, just like this club.

[11:53] ---

Yeah... So don't try to play like the performance you just saw.

[11:58] ---

I'm gonna change its motif big time.

[12:00] ---

What?! Then why did you have us listen to it?

[12:03] ---

It was engraved in my heart big time.

[12:06] ---

It was needed.

[12:07] ---

In order to give a positive performance...

[12:09] ---

In other words, in order to properly express "yang,"

[12:11] ---

you also should have an expression of "yin."

[12:15] ---

If you do, you can express a piece a lot more deeply. Especially with this one.

[12:20] ---

What?!

[12:21] ---

Anyway, I wrote the score,

[12:23] ---

so make photocopies
and bind them for everyone.

[12:25] ---

Start practicing it after school today.

[12:27] ---

You wrote it in just one day?!

[12:29] ---

Suzu! Don't tell me you pulled an all-nighter?!

[12:32] ---

I didn't. There's no way I'd cut my sleep.

[12:38] ---

Th-Thank you very much!

[12:41] ---

There's still some time before
the teachers' meeting.

[12:45] ---

Seriously, in just one day? He's amazing!

[12:48] ---

"Math Preparation Room"

Can I take a quick look at the music?

[12:51] ---

Of course!

[13:04] ---

How are the parts assigned?!

Which part am I playing?

[13:07] ---

Oh... Let's see... You'll play...

[13:09] ---

"17-string: Adachi

Kudo"

Oh... Let's see... You'll play...

[13:10] ---

"17-string: Adachi

Kudo"

What?

[13:11] ---

Whoa! All right! The 17-string!

[13:13] ---

Me, too!

[13:14] ---

What? Two people on the 17-string?

[13:17] ---

But don't we only have one 17-string?

[13:20] ---

Ah...

[13:21] ---

Jeez... Like students, like advisor.

[13:25] ---

What nerve you have.

[13:28] ---

Here's the 17-string you wanted to borrow.

[13:30] ---

Sorry. I really appreciate it.

[13:33] ---

Gee, Suzu. When'd you ask her to let us borrow it?

[13:35] ---

"Solo: Satowa Hozuki

First koto: Takezo Kurata

Michitaka Sakai"

Gee, Suzu. When'd you ask her to let us borrow it?

[13:39] ---

The introduction starts with my solo.

[13:54] ---

Is this... the introduction part?

[13:57] ---

Wow... It's so cool!

[13:59] ---

This is the same melody as
the one we heard this morning.

[14:02] ---

So how it's played and the arrangement
make it sound this different?

[14:11] ---

Her tone changed again.

[14:13] ---

It's become stronger. It reverberates
even more than before.

[14:18] ---

So she continues to improve even more?

[14:23] ---

Sane. Teach me the 17-string.

[14:25] ---

What? *I'm teaching you?*

[14:27] ---

You have more experience
with the 17-string than me.

[14:30] ---

Y-Yeah.

[14:31] ---

Hozuki. I forgot to ask you this before,
but what's the title of this piece?

[14:35] ---

Er... I haven't decided on it, yet.

[14:37] ---

So that's why you lost sight of
the emotion to put into it, huh?

[14:41] ---

Hurry up and decide on the title.
It's unconvincing without it.

[14:45] ---

Okay.

[14:46] ---

What do I do? I'm really bad
at coming up with titles.

[14:51] ---

Look, Chika. These are
the strings of a 17-string.

[14:55] ---

And it seems better to sit closer to
the middle than with the usual koto.

[14:59] ---

Sounds reverberate better that way.

[15:01] ---

I see.

[15:02] ---

Now, practice it until it becomes automatic.

[15:04] ---

Got it!

[15:16] ---

Whoa...! Awesome!

[15:18] ---

It sounds somber! The bass sounds cool!
It resonates in my gut!

[15:22] ---

So she was playing this
without much difficulty, huh?

[15:25] ---

I'm not gonna let her increase her lead.
I'll definitely catch up to her!

[15:32] ---

Hey, let's go use Granny's place
to practice again starting today.

[15:36] ---

Oh, you two'll have to take turns every
other day practicing at Ms. Nishina's place.

[15:41] ---

--Huh?

--Why's that?!

[15:43] ---

Because we borrowed one 17-string,

[15:46] ---

she said she had only one other 17-string
there that she could let us use.

[15:50] ---

So you two can't practice at the same time.

[15:52] ---

Then we just have to take this 17-string
with us there every day, right?

[15:56] ---

I can't let you carry around
a borrowed instrument like that.

[15:59] ---

So focus and practice efficiently
as much as you can when you can use it.

[16:03] ---

Dammit. It can't be helped.

[16:05] ---

Since we can't practice together
at Granny's place,

[16:07] ---

we'll need to find time somewhere else.

[16:09] ---

We'll skip classes, Sane!

[16:11] ---

Yeah, it can't be helped!

[16:12] ---

You guys really are idiots.

[16:15] ---

I'm sorry, but there's a place I have
to go today, so I'll see you tomorrow.

[16:19] ---

What? Oh, okay.

[16:23] ---

It sure is rare that Hozy isn't coming
to after-club practice.

[16:26] ---

Yeah.

[16:35] ---

"Hozuki School"

[16:40] ---

Oh?

[16:41] ---

Well, well... What an unusual visitor...

[16:46] ---

Ms. Dojima, and...

[16:48] ---

My granddaughter Akira.
You've met her before, though.

[16:53] ---

I'm sorry.

[16:54] ---

So what brings you here?

[16:57] ---

You disgraced the Hozuki name
and were driven out.

[17:00] ---

I came to talk to my mother.

[17:03] ---

What about you, Ms. Dojima?
You're practicing at this late hour?

[17:06] ---

No. Akira and I have become
the grand master's live-in apprentices.

[17:13] ---

Live-in apprentices?

[17:15] ---

Not only did she lose her husband,
she also lost her heir.

[17:21] ---

Someone needs to stay
close by and support her.

[17:25] ---

She'll have to start thinking
about her new heir, too, so...

[17:31] ---

Anyway, Satowa, you came to talk
to the grand master, right?

[17:35] ---

Why don't you come in?

[17:37] ---

Wait, Akira. She is--

[17:40] ---

Even though she was excommunicated,
she's still the grand master's daughter.

[17:44] ---

Besides, she's still a high school student.

[17:46] ---

It'd be sad if she couldn't
come inside the house.

[17:48] ---

You truly are a very kind person.

[17:53] ---

No, it's not like that.

[18:02] ---

Ah... Grand Master.

[18:08] ---

It's been a while.

[18:10] ---

What are you doing here?

[18:12] ---

I want you to leave.

[18:14] ---

Wait, Mom!

[18:18] ---

I came to ask you a favor.

[18:21] ---

Hmph. Don't tell me you want to come back?

[18:25] ---

How could you after what you've done...?

[18:28] ---

I joined the koto club at my high school.

[18:31] ---

I'm still playing the koto there.

[18:35] ---

But we need one more 17-string right now.

[18:39] ---

Could you let me borrow one of the school's?

[18:41] ---

You've been excommunicated
by the Hozuki School

[18:43] ---

and play the koto in a school club for fun.

[18:46] ---

And now, you want to borrow a 17-string?

[18:49] ---

I've never heard anything so shameful!

[18:52] ---

I'm talking to my mother.

[18:54] ---

Wha...?

[18:55] ---

If I remember correctly,
you have your own 17-string.

[18:59] ---

I need one more.

[19:02] ---

There's no instrument here
that I could lend you.

[19:05] ---

Leave.

[19:06] ---

So to them, it's their last chance.

[19:10] ---

That's just natural. What nerve you've got.

[19:13] ---

To start with, is that the kind of attitude
you show when you're asking for a favor?

[19:16] ---

This is why a child with lots of problems is--

[19:23] ---

Please...

[19:26] ---

I can only think that you're insane.

[19:29] ---

You're doing this for a mere school club...

[19:31] ---

You'd better not be plotting something...

[19:34] ---

If you don't mind, I can lend you my 17-string.

[19:38] ---

That would be okay with you,
right, Grand Master?

[19:41] ---

Since it's my instrument?

[19:42] ---

Wait, Akira.

[19:45] ---

You don't mind?

[19:46] ---

No. I have one that's not being used.

[19:50] ---

Besides... I can't stand seeing you
in such a pitiful state.

[19:56] ---

Thank you very much.

[19:59] ---

No.

[20:01] ---

It is nothing short of shameful

[20:02] ---

if I cause trouble for my apprentice
because of my own daughter.

[20:07] ---

Just take whichever one you wish.

[20:09] ---

In return, don't ever come here again.

[20:15] ---

Thank you very much.

[20:21] ---

No matter what I'm told, I'm not gonna give up on Mom anymore.

[20:26] ---

I won't, until my true sound reaches her... Never...

[20:32] ---

To think that she's still playing the koto...

[20:35] ---

We must make sure that

[20:37] ---

there isn't the slightest chance for her to come back to Hozuki.

[20:41] ---

Right, Akira?

[20:43] ---

Yes, Grandmother.

[20:53] ---

Whooooa!

[20:55] ---

It's a 17-string!

[20:56] ---

All right!

[20:58] ---

Hozuki! Where'd you get this?

[21:00] ---

I borrowed it from my mom.

[21:02] ---

What? From your mom?

[21:04] ---

Is it okay, Hozuki?

[21:06] ---

Wasn't it hard to borrow it?

[21:09] ---

Not really. I just borrowed an instrument.

[21:13] ---

Is that... right?

[21:15] ---

More importantly, you two need to practice more.

[21:18] ---

I don't want you to hold the others back.

[21:21] ---

Yeah, you're right. Thanks, Hozuki.

[21:24] ---

"Not really"? There's no way
that's true 'cause it's the home

[21:28] ---

where she was excommunicated and driven out.

[21:31] ---

Let's practice as hard as possible!

[21:32] ---

Yeah!

[21:33] ---

Squeeze!

[21:35] ---

"Koto Club"

Wh-What're you doing, Hiro?

[21:38] ---

"Koto Club"

Nothing! Let's practice!

[23:09] ---

"The 36th National Koto Competition"

[23:12] ---

I won't forget about that day...

[23:15] ---

I'll never forget that performance.

[23:20] ---

"Program"

[23:22] ---

"Akira Dojima"

"Satowa Hozuki"

[23:23] ---

"Akira Dojima"

"Satowa Hozuki"

Never...

[23:38] ---

Next time, "Their Determination."

[23:41] ---

"#18 Their Determination"

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