Tsukimi

for Eight Voices
Notes to the Performers:

- I strongly encourage some kind of dignified design for movement throughout the piece (between songs, perhaps? during songs?). I would also suggest that the piece could work well having different placements of singers throughout the performance space to heighten aspects of solo, ensemble, dynamics and so on, including doing some parts from off-stage or the sides and rear of the hall. I leave the parameters of such an endeavor entirely up to you.

- Solos should be done with lots of passion and flare and each solo should be at or near the fore throughout each poem. Each solo has a dramatic pathos to be extrovertly explored.

- The countless glissandi throughout are slides that always start immediately when given. Portamento can be used throughout.

- If anything, exaggerate everything gesturally, especially dynamic gestures. Notes or passages that end with a decrescendo should typically fade out smoothly to silence. Extra swells and dynamic affectations are encouraged.

- The piece is done with little to no vibrato throughout, except as an occasional dramatic inflection.

- This piece uses both the standard quarter-tone notations for 1/4 flat (♮), 1/4 sharp (♯), and 3/4 sharp (♯), as well as inflected accidentals (♭♭, ♭♀, ♬♂) for pitches that are only slightly altered—approximately an 1/8th of a tone from tempered pitches.

- In cases where only a single vowel is given, the vowel should match the parallel vowel in the solo line.

- The “no-time” time signature (circle with a vertical line) gives that voice freedom to move within the provided space. These parts should feel “out-of-time” but stay relatively close to the given score position with regards to the other parts, loosely coordinated. Accidentals carry through.

- The poems “Akikaze ni” and “Wata no hara” both make use of material out of the Torino Manuscript from 15th century Cyprus (“Si doucement me fait Amours doloir” and “Si doucement mon coeur je sens souspris” respectively).

- The opening of the solo in “Hototogisu” is a fairly direct quotation of a Japanese Cuckoo, the Cuculus poliocephalus.
Tsukimi ("Moon Viewing")
for Eight Voices
with optional percussion
Commissioned by Lorelei Ensemble

Tsukimi is a traditional Japanese celebration of the full moon (translated as “Moon Viewing”) which dates back to the Heian period (roughly 800-1200 AD). The Heian era was a great era for Japanese literature and saw the revival of native waka poetry. The waka became more concise at this point, bearing only five lines: three of 5-7-5 syllable lengths (which would eventually stand alone as the hokku) and two final lines of 7 syllables each.

A famous anthology of the time, the Ogura Hyakunin Isshu, brings together 100 great poems of the time by different poets. Powerful and condensed, they leverage the broad-reaching contemplations of Buddhism to create moments of simultaneous descriptive, intellectual and spiritual beauty.

The moon is one of Buddhism’s great symbols. Itself a surface of reflection, it makes a wonderful mirror for the concept of the illusion of the senses. This sense of the illusory nature of our experience of life is summarized by a single word in Japanese: *ukiyo*, which translates as “floating world” but really implies the world of the senses hovering all around us. The Ogura Hyakunin Isshu is full of such remarkably dense imagery.

For me, reading them in a foreign language, the poems themselves are especially like the moon’s light: reflections beyond my grasp that illuminate the world about me in magically ethereal hues—emotional, ephemeral, slipping back into invisibility.

Premiered on Saturday, November 23, 2013
by Lorelei Ensemble, Beth Willer, conductor
Boston University Marsh Chapel Boston, MA

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#7 Abe no Nakamaro

Ama no hara  
Furisake mireba  
Kasuga naru  
Mikasa no yama ni  
Ideshi tsuki kamo

#76 Fujiwara no Tadamichi

Wata no hara  
Kogi idete mireba  
Hisakata no  
Kumoi ni mayoo  
Okitsu shiranami

#79 Fujiwara no Akisuke

Akikaze ni  
Tanabiku kumo no  
Taema yori  
More izuru tsuki no  
Kage no sayakesa

#68 Sanjo In

Kokoro ni mo  
Arade ukiyo ni  
Nagaraeba  
Koishikaru beki  
Yowa no tsuki kana

#23 Oe no Chisato

Tsuki mireba  
Chiji ni mono koso  
Kanashi kere  
Waga mi hitotsu no  
Aki ni wa aranedo

#81 Fujiwara no Sanesada

Hotojigisu  
Nakitsuru kata o  
Nagamureba  
Tada ariake no  
Tsuki zo nokoruru

#86 Saigyo Hoshi

Nageke tote  
Tsuki ya wa mono o  
Omowasuru  
Kakochi gao naru  
Waga namida kana

#36 Kiyohara no Fukayabu

Natsu no yo wa  
Mada yoi nagara  
Akenuru o  
Kumo no izuko ni  
Tsuki yadoruramu
### Poems from the *Ogura Hyakunin Isshu*

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<td>On the sea’s wide fields</td>
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<td>I look up with wide-stretched gaze</td>
<td>I sail out and around me</td>
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<tr>
<td>Over Kasuga</td>
<td>Clouds and sky appear—</td>
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<tr>
<td>And over Mount Mikasa</td>
<td>In the distant white waves</td>
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<td>Is the rising moon the same?</td>
<td>Is a shining sky of white</td>
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<td>Are lingering, hanging clouds</td>
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<tr>
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<td>Arc to remain here</td>
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<td>Comes shining through the moon’s</td>
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</tr>
<tr>
<td>own Reflected light—clear and</td>
<td>This midnight and this moonrise.</td>
</tr>
<tr>
<td>bright.</td>
<td></td>
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<td>As I view the moon,</td>
<td>Cuckoo called me and</td>
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<td>Many things come into mind,</td>
<td>I turned in his direction</td>
</tr>
<tr>
<td>And become sadness</td>
<td>But as I stared there</td>
</tr>
<tr>
<td>Yet it’s not for me alone,</td>
<td>The only thing I found</td>
</tr>
<tr>
<td>That the autumn time has come.</td>
<td>Was the moon of early dawn.</td>
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<td>Is this grief bidden</td>
<td>In the summer night</td>
</tr>
<tr>
<td>By the moon for me to bear</td>
<td>The evening still seems present,</td>
</tr>
<tr>
<td>In contemplation?</td>
<td>But the dawn is here.</td>
</tr>
<tr>
<td>How my troubled face becomes</td>
<td>To what region of the clouds</td>
</tr>
<tr>
<td>My cries and tears—oh, the tears!</td>
<td>Has the wand’ring moon come home?</td>
</tr>
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*Translations by Peter Gilbert based on work of Clay MacCauley and Frank Watson and with gracious help from Lorie Brau.*
Tsukimi
[#7] Ama no hara

When to heaven’s plain
I look up with wide-stretched gaze
Over Kasuga
And over Mount Mikasa
Is the rising moon the same?...

When to heaven’s plain
I look up with wide-stretched gaze
Over Kasuga
And over Mount Mikasa
Is the rising moon the same?...

When to heaven’s plain
I look up with wide-stretched gaze
Over Kasuga
And over Mount Mikasa
Is the rising moon the same?...

When to heaven’s plain
I look up with wide-stretched gaze
Over Kasuga
And over Mount Mikasa
Is the rising moon the same?...

When to heaven’s plain
I look up with wide-stretched gaze
Over Kasuga
And over Mount Mikasa
Is the rising moon the same?...

Surging (休 - emo)

V1

V2

V3

V4

V5

Solo

V6

V7

V8

Tam-tam
(opt.)

Tam-tam
(opt.)

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More izuru tsuki no
Taema yori
Akikaze ni
Are lingering, hanging clouds
In whose trailing rifts
Reflected light—clear and bright.

In the autumn wind
Kage no sayakesa
Comes shining through the moon’s own

Floating (\textit{~so})
As I view the moon,
Many things come into mind,
And become sadness
Yet it’s not for me alone,
That the autumn time has come.

Tsuki mireba
Chiji ni mono koso
Kanashi kere
Waga mi hitotsu no
Aki ni wa aranedo
Tsukimi
[#86] Nageke tote

70 Sobbing

Voices 4, 5 & 6 trail the solo voice. They should be like a shadow, following just behind or with but not ahead of the soloist. There should be a muted but intense nasal quality to the sound—more like an instrument than a voice. This could even be achieved, for instance by placing your hands over the mouth and/or slightly depressing the nose.

† Here the microtones are exactly half-way in between the minor third of the previous two notes. More critical in performance though is maintaining the tuning of the perfect 4th between the voices. The notes for Voice 2 are the 12th-10th-11th partials of the F#/Gb two octaves below Voices 7 & 8.
NOTES FOR ALL VOICES: Each voice is independent in time and all parts are done with great liberty. Each vocalist should respond to what goes on around them, but only move from note to note as they feel necessary. The basic temporal relationships between notes are indicated with proportional spacing. After the solo voice has completed its part, the other voices should fade out slowly together, gradually disappearing. In all, the whole poem should last around 90-120 seconds. Voices 1-7 need not get through all the notes but if you do finish the written part, simply repeat and continue.

Voices 1-7 may begin together (during the *attacca* from "Nageke tote") or separately (ad lib.). Generally the dynamic of Voices 1-7 should be quite soft and hidden (using an *Mmm* syllable) but can occasionally (as the spirit moves) bloom in volume, changing to an *Ah* or *Oh* syllable. Breathe as needed.

The *molto portamento* indication should be taken quite broadly, up to and including slow glissandi between notes.

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Tsukimi

[#76] Wata no hara

Wata no hara On the sea’s wide fields
Kogi idete mireba I sail out and around me
Hisakata no Clouds and sky appear—
Kumoi ni mayoo In the distant white waves
Okitsu shiranami Is a shining sky of white

---

Voice 1

Slow, Freely rhapsodic

*molto portamento*

*ppp – p* (with occasional swells)

---

Voice 2

Slow, Freely rhapsodic

*molto portamento*

*ppp – p* (with occasional swells)

---

Voice 3

Slow, Freely rhapsodic

*molto portamento*

*ppp – p* (with occasional swells)
Pulling $\mathbf{\frac{3}{4}}$

Tsukimi
[#68] Kokoro ni mo

Kokoro ni mo
Arade ukiyo ni
Nagarachu
Koishikaru beki
Yowa no tsuki kana

If my heart, my will,
Battered in this floating world
Arc to remain here
I will yearn to remember
This midnight and this moonrise.

V1

V3

V4

V5

V6

V7

V8

Solo

 langsishing

Kokoro ni mo
Arade ukiyo ni

Nagara chu

Koishikaru beki

Yowa no tsuki kana

If my heart, my will,
Battered in this floating world
Arc to remain here
I will yearn to remember
This midnight and this moonrise.

96

pp

3

4

Kokoro ni mo
Arade ukiyo ni

Nagara chu

Koishikaru beki

Yowa no tsuki kana

If my heart, my will,
Battered in this floating world
Arc to remain here
I will yearn to remember
This midnight and this moonrise.

(Voice 6)

Connected with

V5

Koko ni mo
Arade ukiyo ni

Nagara chu

Koishikaru beki

Yowa no tsuki kana

If my heart, my will,
Battered in this floating world
Arc to remain here
I will yearn to remember
This midnight and this moonrise.

V6

pp

Emerging out of Voice 4

V6

pp

Emerging out of Voice 4

V6

pp

Emerging out of Voice 4

V6

pp

Emerging out of Voice 4

-24-
Tsukimi
[#81] Hototogisu

Pushing ahead \(\frac{3}{8}\)\(\text{m}\)

Hototogisu  Cuckoo called me and
Tsuki zo nokoreru Was the moon of early dawn.

Nakitsuru kat o I turned in his direction
Nagamura But as I stared there
Tada ariake no The only thing I found

Cuckoo called me and
I turned in his direction
But as I stared there
The only thing I found

Was the moon of early dawn.

Tsuki zo nokoreru

Pushing ahead \(\frac{3}{8}\)\(\text{m}\)

Hototogisu  Cuckoo called me and
Tsuki zo nokoreru Was the moon of early dawn.

Nakitsuru kat o I turned in his direction
Nagamura But as I stared there
Tada ariake no The only thing I found

Was the moon of early dawn.

Cuckoo called me and
I turned in his direction
But as I stared there
The only thing I found

Was the moon of early dawn.
Tsukimi
[#36] Natsu no yo wa

142 Serene \( \frac{3}{8} \)

\[
\begin{align*}
V1 & \quad p \\
V2 & \quad p \\
V3 & \quad p \\
V4 & \quad p \\
V5 & \\
V6 \quad Solo \\
V7 \quad mp \\
V8 \quad pp \\
\end{align*}
\]

Large Cymbal (opt.)

\[
\begin{align*}
& \quad (\text{with bow}) \\
& \quad p \quad m f \\
& \quad p \quad m f \\
\end{align*}
\]

Natsu no yo wa  
Mada yoi nagara  
Akenuru o  
Kumo no izuko ni  
Tsuki yadoruramu  

In the summer night  
The evening still seems present,  
But the dawn is here.  
To what region of the clouds  
Has the wand'ring moon come home?

In the summer night
The evening still seems present,
But the dawn is here.
To what region of the clouds
Has the wand'ring moon come home?

Tsu-ki-mi

Natsu no yo wa
Mada yoi nagara
Akenuru o
Kumo no izuko ni
Tsuki yadoruramu

In the summer night
The evening still seems present,
But the dawn is here.
To what region of the clouds
Has the wand'ring moon come home?

In the summer night
The evening still seems present,
But the dawn is here.
To what region of the clouds
Has the wand'ring moon come home?