

c o n c e r t m u s i c

Tsukimi
for Eight Voices

p e t e r g i l b e r t

Tsukimi (“Moon Viewing”)

for Eight Voices

& optional percussion

[tam-tam, marimba, shaker, timpani or bass drum, triangle, large cymbal and bow]

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 $\frac{1}{4}$ flat (♭), $\frac{1}{4}$ sharp (♯), and $\frac{3}{4}$ sharp (#), as well as inflected accidentals (♭ ♭ ♮ ♮ ♯ ♯) for pitches that are only slightly altered—approximately an $\frac{1}{8}$ th 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 doulement me fait Amours doloir” and “Si doulement 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 which are simultaneously descriptive, intellectual and spiritual in their 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*

Poems from the Ogura Hyakunin Isshu

#7 Abe no Nakamaro (8th c.)

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

#76 Fujiwara no Tadamichi (1097-1164)

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

#79 Fujiwara no Akisuke (1090-1155)

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

#68 Sanjo In (976-1017)

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

#23 Oe no Chisato (9-10th c.)

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

#81 Fujiwara no Sanesada (1139-1191)

Hototogisu
Nakitsuru kata o
Nagamureba
Tada ariake no
Tsuki zo nokoreru

#86 Saigyo Hoshi (1118-1190)

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

#36 Kiyohara no Fukayabu (9-10th c.)

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

Poems from the Ogura Hyakunin Isshu

#7 Abe no Nakamaro

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

#76 Fujiwara no Tadamichi

On the sea's wide fields
I sail out and around me
Clouds and sky appear—
In the distant white waves
Is a shining sky of white

#79 Fujiwara no Akisuke

In the autumn wind
Are lingering, hanging clouds
In whose trailing rifts
Comes shining through the moon's own
Reflected light—clear and bright.

#68 Sanjo In

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

#23 Oe no Chisato

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.

#81 Fujiwara no Sanesada

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.

#86 Saigyo Hoshi

Is this grief bidden
By the moon for me to bear
In contemplation?
How my troubled face becomes
My cries and tears—oh, the tears!

#36 Kiyohara no Fukayabu

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?

Translations adapted by Peter Gilbert from the work of Clay MacCauley and Frank Watson with gracious help and guidance from Lorie Brau.

Tsukimi

[#7] Ama no hara

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

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

Surging ($\text{D}_\text{-120}$)

v1

v2

v3

v4

V5

Solo

v6

v7

v8

Tam-tam (opt.)

Surging ($\text{D}_\text{-120}$)

echo [after Voice 4]

echo [after Voice 8]

mp echo [after Voice 6]

bold

freely

f

mp

f

f

mp

freely

(gliss.)

echo [after Voice 5]

echo [after Voice 7]

Tam-tam

ppp

Mmm

Mmm

p enter with Voice 6's "ra"

p enter with Voice 6's "ra"

mf

f

l.v.

2 Driving forward $\text{♩} = 120$

[#7] Ama no hara

V1

V2 *breathe as necessary*

V3

V4

V5

V6 *breathe as necessary*

V7

V8

Tam Metallic scrapes

[#7] Ama no hara

9

V1 7 $\frac{2}{4}$ - 4 5 2 5 2
p
 (i)

V2 2 $\frac{2}{4}$ 4 5 2 5 2
(mmm)

V3 2 $\frac{2}{4}$ 4 5 2 5 2
p

V4 2 $\frac{2}{4}$ 4 5 2 5 2
p
 (a)

V5 2 $\frac{2}{4}$ 4 5 2 5 2
f
 I - de - shi Tsu -
≥ ≥ ≥ ,

V6 2 $\frac{2}{4}$ 4 5 2 5 2
f
 ka - sa - no ya - ma ni I - de - shi Tsu -
3
≥ ≥ ≥ ,

V7 2 $\frac{2}{4}$ 4 5 2 5 2
p

V8 2 $\frac{2}{4}$ 4 5 2 5 2
p

Tam 2 $\frac{2}{4}$ - 4 5 2 5 2
f
> > >

[#7] Ama no hara

15

13

V1 *mf* *pp*

V2 *mf* *pp*

V3 *mf* *pp*

V4 *mf* *pp*

V5 *f* *ka* *mo*

V6 *ff* *ka* *mo*

V7 *mf* *pp*

V8 *mf* *pp*

Tam *mf*

Tsukimi
[#79] Akikaze ni

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

In the autumn wind
Are lingering, hanging clouds
In whose trailing rifts
Comes shining through the moon's own
Reflected light—clear and bright.

19 Floating ($\text{d} = 80$) *bright and penetrating*

Solo *mp* — *f* — *p* *gliss.*

V1 $\frac{3}{4}$ A - ki - ka - ze ni — Ta - na - bi - ku —

V2 $\frac{3}{4}$ *mp* *gliss.* ni —

V3 $\frac{3}{4}$ *sfz p* *sfz p* *sfz p* *sfz p* *gliss.*

V4 $\frac{3}{4}$ *sfz p* *ku-um* — mm *ku-um* — mm *sfz p* *sfz p* *ku-um* — mm

V5 $\frac{3}{4}$ *sfz p* *gliss.* *sfz p* *gliss.* *sfz p* *gliss.* *sfz p* *gliss.*

V6 $\frac{3}{4}$ *sfz p* *gliss.* *sfz p* *gliss.* *sfz p* *gliss.* *sfz p* *gliss.*

V7 $\frac{3}{4}$ *sfz p* *gliss.* *sfz p* *gliss.* *sfz p* *gliss.* *sfz p* *gliss.*

V8 $\frac{3}{4}$ *sfz p* *gliss.* *sfz p* *gliss.* *sfz p* *gliss.*

Mar. (opt.) Marimba *mp* — — — — —

25

24

V1 *mp* *f* *p*

V2 *no*

V3 *sfz p* *gliss.*

V4 *mm* *ku-um* *mm* *sfz p*

V5 *mm* *ku-um* *mm* *sfz p*

V6 *mm* *ku-um* *mm* *sfz p*

V7 *mm* *ku-um* *mm* *sfz p*

V8 *mm* *ku-um* *mm* *sfz p*

Mar. *gl.*

30

[#79] Akikaze ni

f

V1 Mo - re i - zu ru Tsu - ki no _____ Ka - ge _____ no _____ Sa - ya -

V2 Mo - re i - zu ru Tsu - ki _____

V3 *sfp* *gliss.* ku - um → mm

V4 *gliss.* → mo ku - um → mm → mo

V5 *gliss.* ku - um → mm

V6 *gliss.* ku - um → mm *gliss.* ku - um → mm

V7 *gliss.* ku - um → mm *gliss.* ku - um → mm *gliss.* ku - um → mm

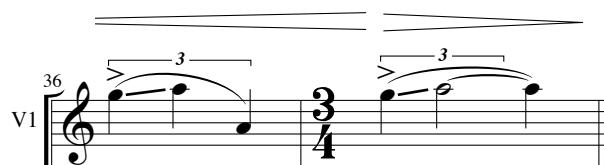
V8 *gliss.* → mm *gliss.* ku - um → mm *gliss.* ku - um → mm

Mar. {

34

[#79] Arikaze ni

36

V1 

ke - - - sa -

V2 

ke - - - sa -

V3 

ke - - - sa -

V4 

V5 

sfz p gliss.

ku - um → mm

V6 

sfz p gliss.

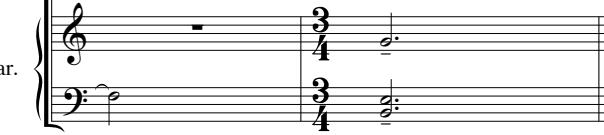
→ mm ku - um → mm

V7 

V8 

sfz p gliss.

ku - um → mm

Mar. 

Tsukimi

[#23] Tsuki mireba

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

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.

38 Punctuated $\text{♩} = 72$

38 Punctuated $\text{♩} = 72$

pp

V1: $\text{x } \cdot \text{x } \cdot \text{x } \cdot \text{x } \cdot \text{x }$

V2: $\text{x } \cdot \text{x } \cdot \text{x } \cdot \text{x } \cdot \text{x }$

V3: $\text{x } \cdot \text{x } \cdot \text{x } \cdot \text{x } \cdot \text{x }$

Solo p insisted

V4: $\text{3/4 } \text{sfz. } \text{Tsu- u - ki. } \text{3/8 } \text{- } \text{3/4 } \text{mp. Mi - re - ba. }$

V5: $\text{3/4 } \text{pp. i. } \text{3/8 } \text{mp. } \text{3/4 } \text{pp. a. }$

V6: $\text{3/4 } \text{pp. Tsu. } \text{3/8 } \text{pp. } \text{3/4 } \text{pp. Mi - re - ba. }$

V7: $\text{3/4 } \text{- } \text{3/8 } \text{- } \text{3/4 } \text{- }$

V8: $\text{3/4 } \text{pp. Tsu - ki. } \text{3/8 } \text{- } \text{3/4 } \text{pp. Mi - re - ba. }$

Shaker (opt.)

43

V1 ***pp*** ——————
 ×

V2 ***pp*** ——————
 ×

V3 ***pp*** ——————
 ×

V4 ***mf***
 ——————
 Chi - ji ni ——————
 mo - - - no ——————
 pp 2/4 ——————

V5 ***mf***
 ——————
 o ——————

V6 ***ppp*** ***mp*** —————— , ——————
 Chi - ji ni ——————
 mo - - - no ——————
 2/4 ——————

V7 ——————
 2/4 ——————

V8 ***ppp*** ***mp*** —————— , ——————
 Chi - ji ni ——————
 mo - - - no ——————
 2/4 ——————

Shkr ***pp*** ——————

48

V1 *pp* ——————
 × × × × × × × × × ×
 • • • • • • • • • •
 k k k k k k k k k k

V2 *pp* ——————
 × × × × × × × × ×
 • • • • • • • • •
 k k k k k k k k k

V3 *pp* ——————
 * * * * * * * * *
 • • • • • • • •
 k k k k k k k k

V4 *mp* —————— *p*
 ko - - - so ——————
 3 4 *mf* ——————
 ka - na - - - shi ——————
 4 4

V5 *mf*
 3 4 *ppp*
 i ——————
 4 4

V6 *p* ——————
 ko - - - so ——————
 3 4 *p* ——————
 ka - na - - - shi ——————
 4 4

V7 ——————
 3 4 ——————
 4 4

V8 *p* ——————
 ko - - - so ——————
 3 4 *pp* ——————
 ka - na - - - shi ——————
 4 4

Shkr

54 *ppp*

V1 $\times \times \times \times \times \times \times \times \times \times \times$
ke ke ke ke ke ke ke ke ke ke

V2 *ppp*
 $\times \times \times \times \times \times \times$
ke ke ke ke ke ke

V3 *ppp*
 $\times \times \times \times \times$
ke ke ke ke ke

V4 *pp*
ke - - - - re
 $4 \quad 3$

V5 $4 \quad 3$
 $4 \quad 2$
Wa - - - ga

V6 $4 \quad 3$
 $4 \quad 2$
Wa - - - ga

V7 $4 \quad 3$
 $4 \quad 2$
 $4 \quad 4$

V8 *pp*
ke - - - - re
 $4 \quad 3$
 $4 \quad 2$
Wa - - - ga

Shkr $2 \quad 4$
 $4 \quad 4$
pp

[#23] Tsuki mireba

63

59

V1 *f* > *ppp*

(ah) ————— ee ————— mm ————— a

V2 *p*

a ————— ee ————— mm —————

V3 *ppp*

o —————

V4 *mf*

mi hi - to - tsu ————— no ————— A - ki —————

V5 *p*

to —————

V6 *<f*

no —————

V7 *p*

no —————

V8 *mf*

— —————

Shkr *pp*

64

V1 $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - -

V2 $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - -

V3 $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - -

V4 $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} mp \\ \text{ni} \end{smallmatrix}$ - $\begin{smallmatrix} mp \\ wa \end{smallmatrix}$ - $\begin{smallmatrix} p \\ a - ra \end{smallmatrix}$ - $\begin{smallmatrix} pp \\ ne \end{smallmatrix}$ - - - $\begin{smallmatrix} pp \\ do \end{smallmatrix}$

V5 $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} p \\ wa \end{smallmatrix}$ - - $\begin{smallmatrix} pp \text{ (sempre)} \\ \dots \end{smallmatrix}$ - - -

V6 $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} p \\ wa \end{smallmatrix}$ - - $\begin{smallmatrix} pp \text{ (sempre)} \\ \dots \end{smallmatrix}$ - - -

V7 $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - - $\begin{smallmatrix} pp \\ do \end{smallmatrix}$

V8 $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - -

Shkr $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$ - - $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$ - - - $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ - - -

Tsukimi

[#86] Nageke tote

Nageke tote

Tsuki ya wa mono o

Omowasuru

Kakochi gao naru

Waga namida kana

Is this grief bidden

By the moon for me to bear

In contemplation?

How my troubled face becomes

My cries and tears—oh, the tears!

70 Sobbing $\text{♩} = 52$

V1: $\text{♩} = 52$

V2: $\text{♩} = 52$

V3 (Solo): *mp*, *intensely emotional*

V4-V6: *pp sempre*

V7-V8: *pp unisono*, (stagger breathing throughout)

Dynamics: *p*, *glassy*, *mp*, *pp*

Articulation: \dagger , *glassy*

§ 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 quality to the sound—perhaps more like an instrument than a voice.

† 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.

[#86] Nageke tote

75

V1 $\frac{4}{4}$

V2 $\frac{4}{4}$

V3 $\frac{4}{4}$

V4-6 $\frac{4}{4}$

V7-8 $\frac{4}{4}$

77

p

wa - su - ru
wa - su - ru
ya - wa mo - no o o
a o o

80

V1 $\frac{4}{4}$

V2 $\frac{4}{4}$

V3 $\frac{4}{4}$

V4-6 $\frac{4}{4}$

V7-8 $\frac{4}{4}$

82

p

wa - su - ru
wa - su - ru
o - mo - wa - su - ru ka -
o - o - o - a - u - a

* like an exhaling sigh

[#86] Nageke tote

87

85

V1

V2

V3

Voices 5-6

V5-6

V7-8

[#86] Nageke tote

p

wa - su - ru

p

wa - su - ru

mf

mp

- - ko - chi

ga - o na - ru wa - ga na -

o → i a o a u a a

91

90

V1

V2

V3

mi - - - da

anguished

ka na

sub. **p**

Voice 4 **ppp**

V4

V5-6

i a

mm

V7-8

ppp

mm

attacca

Tsukimi

[#76] Wata no hara

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

On the sea's wide fields
I sail out and around me
Clouds and sky appear—
In the distant white waves
Is a shining sky of white

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.

Voces 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. Notated breath-marks indicate a melodic cadence. Having Voices 1-7 face away from the audience helps maintain a far-off, quiet sound.

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

Voice 1

Slow, Freely rhapsodic

molto portamento

ppp-p (with occasional swells)

Mmm(ah/oh)

Voice 2

Slow, Freely rhapsodic

molto portamento

ppp-p (with occasional swells)

Mmm(ah/oh)

Voice 3

Slow, Freely rhapsodic

molto portamento

ppp-p (with occasional swells)

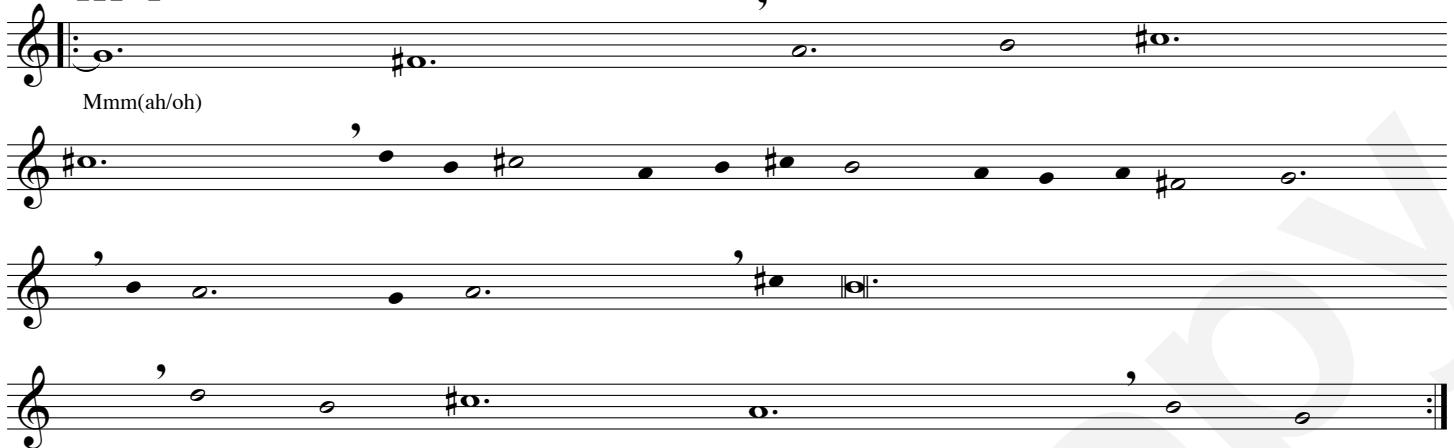
Mmm(ah/oh)

Voice 4

[#76] Wata no hara

Slow, Freely rhapsodic
molto portamento

ppp-p (with occasional swells)



Musical score for Voice 4, featuring four staves of music. The first staff begins with a dotted half note followed by a dotted quarter note. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The fourth staff ends with a dotted half note.

Voice 5

Slow, Freely rhapsodic
molto portamento

ppp-p (with occasional swells)



Musical score for Voice 5, featuring four staves of music. The first staff begins with a dotted half note followed by a dotted quarter note. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The fourth staff ends with a dotted half note.

Voice 6

Slow, Freely rhapsodic
molto portamento

ppp-p (with occasional swells)



Musical score for Voice 6, featuring four staves of music. The first staff begins with a dotted half note followed by a dotted quarter note. The second staff starts with a dotted half note. The third staff begins with a dotted half note. The fourth staff ends with a dotted half note.

Voice 7

[#76] Wata no hara

Slow, Freely rhapsodic
molto portamento

ppp–p (with occasional swells)



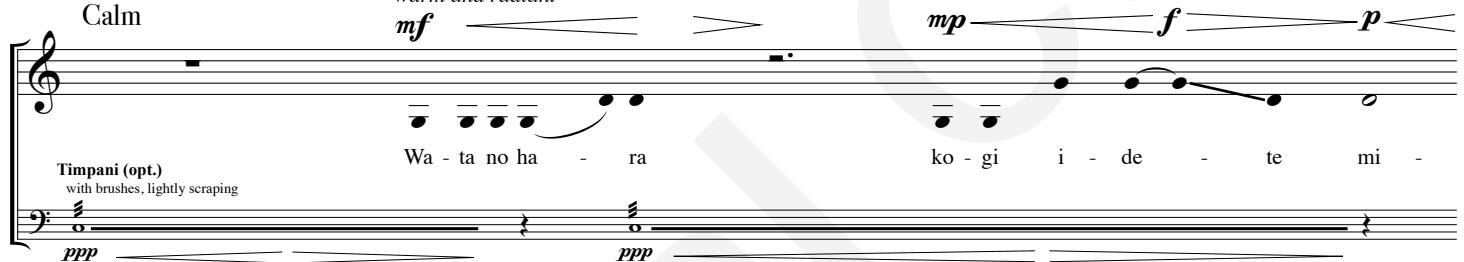
Mmm(ah/oh)

Three staves of musical notation for Voice 7. The first staff uses a treble clef, the second a soprano clef, and the third an alto clef. All staves have a common time signature. The music consists of short, sustained notes and rests, primarily on the fourth and fifth lines of the staff.

Voice 8

Calm

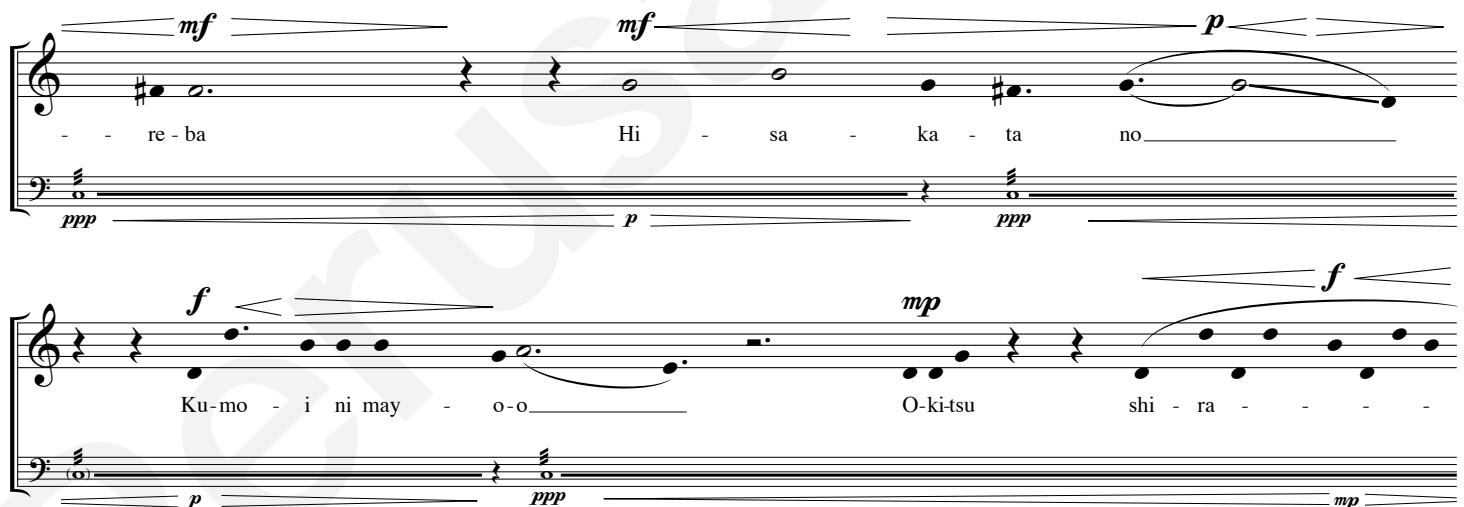
Solo *warm and radiant*



Timpani (opt.)
with brushes, lightly scraping

Wa - ta no ha - ra ko - gi i - de - te mi -

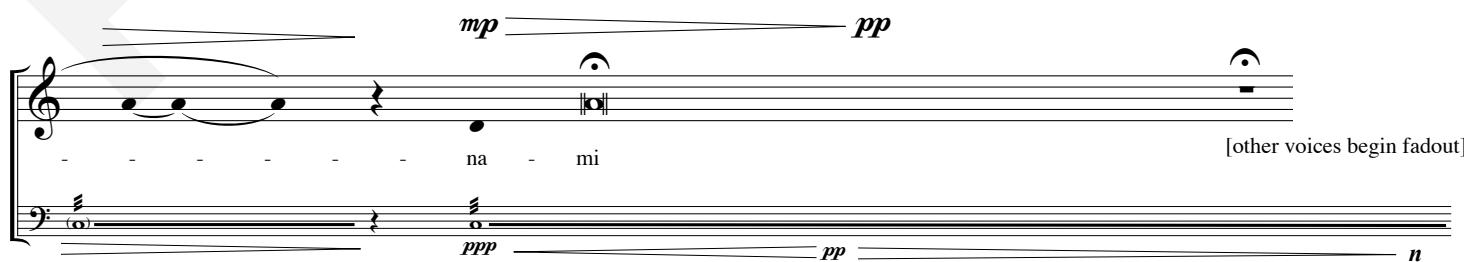
Three staves of musical notation for Voice 8. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The vocal line is lyrical, with dynamic markings **mf**, **mp**, **f**, and **p**. The timpani part is indicated with a dynamic **ppp**.



re - ba Hi - sa - ka - ta no

Ku - mo - i ni may - o-o O - ki - tsu shi - ra - - -

Three staves of musical notation for Voice 8. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The vocal line continues with dynamic markings **mf**, **mp**, **p**, **f**, and **ppp**. The timpani part is indicated with a dynamic **ppp**.



na - mi

[other voices begin fadout]

The final section of the musical score for Voice 8. It shows three staves of musical notation. The vocal line ends with a dynamic **pp**. The text "na - mi" is written below the vocal line. A note at the end of the page indicates that "other voices begin fadout".

Tsukimi
[#68] Kokoro ni mo

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

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

96 Pulling $\text{♩} = 84$

V1: $\text{♩} = 84$

V3: $\text{♩} = 84$

V4: $\text{♩} = 84$

V5: Solo *languishing*

V6: $\text{♩} = 84$

V7: $\text{♩} = 84$

V8: $\text{♩} = 84$

(connect with Voice 6)

pp (emerging out of Voice 4)

Ko-ko-ro-ni-mo

a - ra - de -

u - ki - yo -

Ko-ko-ro-ni-mo

Ko-ko-ro-ni-mo

[#68] Kokoro ni mo

103

pp

101

V1

V3

V5 *sub.* *p*

V6

106

Slower $\text{♩} = 76$ *rall.*Determined $\text{♩} = 60$

V5 *mf*

Ko - i - shi - ka - ru be - - - ki Yo - wa - - -

V5 *with stillness*, *mp*, *p*

no tsu - ki ka - - - na

Tsukimi
[#81] Hototogisu

Hototogisu
Nakitsuru kata o
Nagamureba
Tada ariake no
Tsuki zo nokoreru

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.

116 Pushing ahead $\text{♩} = 112$

The musical score for movement #81, Hototogisu, features seven staves:

- V1:** Starts with a rest, then enters with a solo line labeled "Solo light and flute-like". Dynamics: *mf*, *p*.
- V2:** Enters with the lyrics "Ho-to-to-gi su_". Dynamics: *mf*.
- V3:** Enters with the lyrics "Na-kit su - ru ka - ta o_".
- V5:** Enters with the lyrics "Ho to to to to to to to to to - gi - su_". Dynamics: *pp*.
- V6:** Enters with the lyrics "Ho - to - to - to - gi - su_". Dynamics: *pp*, *<mp> pp*.
- V7:** Enters with the lyrics "Ho - to - to - gi - su_". Dynamics: *pp*.
- Triangle (opt.):** Enters with a dynamic of *pp*.

Lyrics are written below the staff, corresponding to the vocal parts. The score also includes tempo markings ($\text{♩} = 112$) and various dynamic markings like *mf*, *p*, *pp*, and *mp*.

124

121

p ————— **mf**

V1

V2

V3

V5

Ho - to - to - gi - su su

Ho - to - to

V6

Ho - to - to - gi - su Ho - to - to - - - gi - su Ho

V7

to - - gi - su

Ho - to - to - to

Ho - - - - to - - to - gi -

Tri

pp (—————)

127

126

V1 *pp* *sub.*

V2 *mf* *ta - da* *Ar - i - a - ke*

V3 *p* *ta - da*

V5 *gi su* *Ho - to* *Ho - to* *to* *to* *to* *to* *gi - su*

V6 *pp* *Ho - to* *Ho - to* *Ho - to* *Ho - to - to* *- gi - su* *Ho - to*

V7 *pp* *su* *to - to* *gi* *Ho - to - to* *to* *to - gi -*

Tri *2* *4* *3* *ppp*

[#86] Hototogisu

131

*echoing****pp***

3
4

V1 o _____

V2 ***mf*** _____ ***f*** _____ ***p*** _____

V3 no _____ tsu - - - - - ki _____ u _____

V5 ***pp*** <> <> <> <> <> <> <> <> ***mp***

Ho - to - to Ho - to - to - gi - su Ho - to - to - gi - su Ho - to - to

V6 <> ***p*** <> ***ppp*** ***pp*** <> <> <> <> <> <>

Ho-to Ho - to to Ho - to to - gi - su _____ Ho - to - - - - - gi

V7 su Ho-to to - to - to - to Ho-to - to - - gi - su _____ Ho-

Tri - - - - - | ***ppp*** - - - - - |

137

V1

V2 *mf*
zo no - ko - - - re - - - ru -

V3

V5 *sub.* *pp*
Ho-to-to-gi-su Ho-to-to-gi-su

V6 *sub.* *ppp* *p*
Ho-to-to-to-to-to-gi-su Ho-to-to-gi-su

V7
- Ho-to-to-to-to-to-to-to-to-gi-su Ho-to

Tri *ppp*

Tsukimi

[#36] Natsu no yo wa

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?

142 Serene $\text{d} = 48$

The musical score consists of eight staves (V1-V8) and a Large Cymbal part.

- V1-V5:** These staves represent vocal parts. They begin with a sustained note followed by a melodic line. Measure 3 features a change in time signature from $\frac{3}{2}$ to $\frac{3}{4}$, then back to $\frac{3}{2}$. The vocal parts include lyrics "u" and "a" with arrows indicating pitch movement. Measures 4-5 show a return to $\frac{3}{4}$ time.
- V6:** This staff represents a vocal part that begins with a sustained note and then enters with a series of eighth-note patterns. The dynamic is pp .
- Solo:** A section labeled "misty and ethereal" for the vocal part V7. It includes lyrics "Na", "tsu", "no", "yo", and "wa". The dynamic is mp .
- V8:** This staff represents a vocal part that enters with a series of eighth-note patterns, matching the style of V6.
- Large Cymbal:** This part uses a single staff with a 2/2 time signature. It features sustained notes with dynamic markings p and mf , and a bow-like stroke symbol.

146

146

V1

V2

V3

V4

V5

V6

u u u u u

V7

ma - da yo - i na - - - - ga ra - a -

V8

u

Cym.

pp

pp

pp

pp

pp

mp

149

V1

V2

V3

V4

V5

V6

V7

V8

Cym.

[#36] Natsu no yo wa

150

mf

mp

mf

p <> <> <> <> <> <> <> <> <> <> <> <>

p <>, <>, <>, <>,

p — *f*

soft mallets

n

This musical score page contains eight staves, each with a treble clef and four lines. The vocal parts (V1-V5) feature horizontal arrows pointing right above specific notes, with some notes having 'o' or 'a' below them. The tempo is marked '149'. The dynamics 'mf', 'mp', and 'mf' are indicated above the staves. The vocal parts also include vertical bar lines and measure numbers (2, 2, 3, 4, 3, 2). The lower staves (V6-V8) show rhythmic patterns with 'u' below the notes. The final staff (Cym.) shows a dynamic 'p-f' with a downward arrow, followed by a measure with a dynamic 'n' and a note with 'soft mallets' written above it. Measure numbers 2, 3, 4, and 3 are placed above the Cym. staff.

154

153

p

V1

V2

V3

V4

<*mf*

V5

mp

V6

V7

f expansive

Ku - - - mo _____ no _____

V8

Cym.

[#36] Natsu no yo wa

157

V1

V2

V3

V4

V5

V6 <> <> <> <> <> <> <> <> <> <> <> <> <> <> <> <> <> <>

u u u u u u u u u u u u u u u u

V7

i - zu - - - - ko ni

V8 <> <> <> <> <> <> <> <> <> <> <> <> <>

(u)

Cym.

162

165

162 165

162

165

V1: Dynamics *mp*, *mf*. Fingerings: 3, 2.

V2: Dynamics *mf*. Fingerings: 3, 2.

V3: Dynamics *mf*. Fingerings: 3, 2.

V4: Dynamics *mf*. Fingerings: 3, 2.

V5: Dynamics *mf*. Fingerings: 3, 2.

V6: Dynamics *poco a poco descresc.* Fingerings: 3, 2.

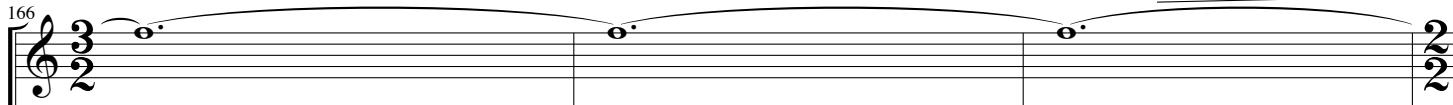
V7: Dynamics *mp*. Fingerings: 3, 2. Lyrics: Tsu - - - - - ki - - - - ya - - - -

V8: Dynamics *poco a poco descresc.* Fingerings: 3, 2. Fingerings: (u)

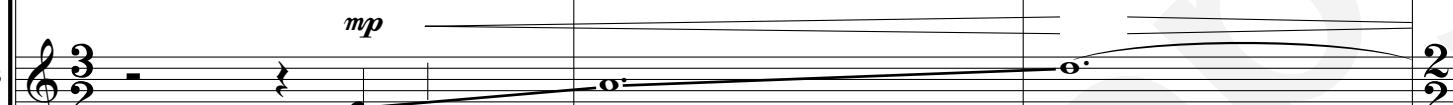
Cym.: Fingerings: 3, 2.

[#36] Natsu no yo wa

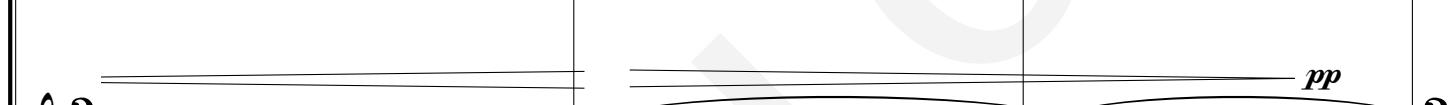
166

V1 

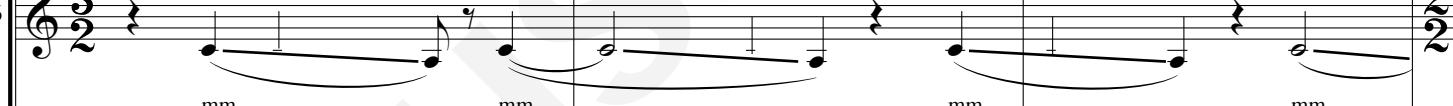
V2 

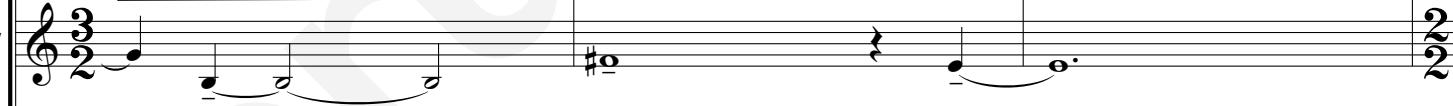
V3 

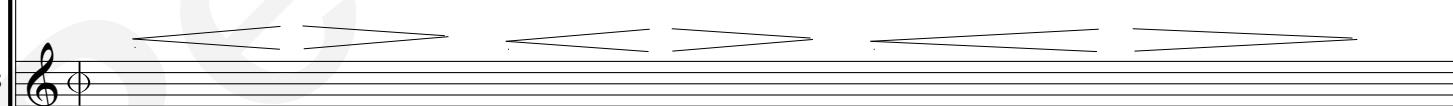
V4 

V5 

V6 

V7 

V8 

Cym. 

169

[#36] Natsu no yo wa

Musical score page 169 for piece [#36] Natsu no yo wa. The score consists of nine staves (V1-V8 and Cym.) in 2/2 time. The vocal parts (V1-V8) are in treble clef, and the Cym. part is in bass clef.

V1: Dynamics: *mp*, *pp*. Articulation: *u*.

V2: Dynamics: *pp*.

V3: Dynamics: *pp*.

V4: Dynamics: *pp*.

V5:

V6:

V7: Dynamics: *p*. Articulation: *(,)* if needed, *mu*.

V8: Articulation: *(u)*.

Cym.: Dynamics: *n*.