

Three Japanese Folksongs

1. Itsuki no Komoriuta

(Lullaby of Itsuki)

arr. Misuzu McManus

Sempre legato $\text{♩} = 60$

Soprano *mp*
Alto *mp*
Bell
Piano *mf* *mp*

O-do-ma bon-gi-ri bon - gi-ri
O-do-ma bon-gi-ri bon - gi-ri

Bon ka-ra sa - kya o-ran-do, Bon ga ha - yo ku - rya, ha-yo mo - do
Bon ka-ra sa - kya o-ran-do, Bon ha - yo ku - rya, ha-yo mo - do -

7

Soprano
Alto
Tenor/Bass

ru. O-do-ma kan-jin kan - jin, an - hi - to-ta - cha
ru. O-do-ma kan-jin kan - jin an - hi - to-ta cha

Bon bon bon bon

13

mp

yo - ka syu, yo - ka sya, yo - ka o - bi, yo - ka ki - mo - n.

yo - ka syu, yo - ka sya, yo - ka o - bi, yo - ka ki mo - n.

bon, bon, bi - ki mo - n.

p *mf*

Tenor/Bass *rit.* *obligato* *a tempo*

22

rit. *a tempo*

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U - ra no ma - tsu - ya - ma, se - mi ga na - ku.

Piano introduction for measures 1-4. The music is in G major and 4/4 time. The right hand features a melodic line with eighth notes, and the left hand provides a harmonic accompaniment with quarter notes and rests.

34 Soprano/Alto
 Se-mi ja go - n se - nu, i - mo - to de go - za - r. i -

Tenor only
 Se-mi ja go - n se - nu, i - mo - to de go - za - ru. i -

(Bell)

Vocal and piano accompaniment for measures 34-37. The vocal parts (Soprano/Alto and Tenor only) sing the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A bell sound effect is indicated in measure 35.

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38

mo - to na - ku - na - yo, ki ni ka - ka - ru.

mo - to na - ku - na - yo, ki ni ka - ka - ru.

Vocal and piano accompaniment for measures 38-41. The vocal parts continue with the lyrics. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

Piano conclusion for measures 42-45. The music returns to a simpler texture with a melodic line in the right hand and a harmonic accompaniment in the left hand, ending with a final chord.

46 **Più lento**

mf Ha-na wa nan no ha - na, tsu - n tsu - n tsun, tsu - ba - ki, mi - mi -

mf Ha-na wa nan no ha - na, tsu - n tsu - n tsun, hm

(Bell)

f ka - ra, *p molto rit.* G.P. *pp whisper*

zu wa te - n hm, mo - ra i mi - - - zu.

zu wa te - n ka - ra, *p* G.P. *pp whisper*

(hm) mo - ra i mi - - - zu. G.P. (Bell)

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2. Takeda no Komoriuta (Lullaby of Takedo)

Oboe/
Flute

mp sempre legato

7

mp tutti

Mo - ri mo i - ya -

p Uh bon bon bon bon bon bon *sim.*

Bon bon bon *sim.*

ga - ru Bo-n ka-ra sa - ki - nya, Yu-ki mo chi-ra - tsu - ku-shi,

ko mo na - ku - shi. Bo - n ga ki - ta - to - te

Uh bon bon bon bon bon Uh

na-ni u-re-shi-ka - ro, Ka - ta-bi-ra wa na - shi, O - bi - wa na -

Uh

shi. bon bon bon bon bon bon

bon bon

(Ob./Fl.) *poco rit.* *a tempo* **36** *mp*

Tenor/Bass *poco rit.* *a tempo* *p* bon bon bon
Bon bon

Soprano/Alto **38** *mp* Hm

mf tutti bon bon bon
bon Ko-no-ko yo o na - ku, mo-ri wo ba-i ji - ru,

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Mo - ri mo i - chi - ni chi ya - se - ru ya - ra. bon bon bon

mf **47** Ha - yo mo i - ki - ta - ya, ko-no zai-syo ko - e -

bon bon bon *mf* bon Ha - yo mo i - ki - ta - ya, ko-no zai-syo ko - e -

(Ob./Fl.) 51

mp

te, Mu-ko-u ni mi - e - ru - wa, o ya - no i -

te, Mu-ko-u ni mi - e - ru - wa, o ya - no i -

56

p rit.

mp

e. Hm

bon bon bon bon bon bon bon

e, bon bon Hm

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3. Zui Zui Zukkorobashi (Nursery Song)

Rhythmical ♩=120

mf sempre staccato

Soprano/Alto 9 *mf tutti*

Zu - i zu - i zuk-ko-ro-ba-shi go - ma mi so zui,

mp

13

Tenor/Bass
mf tutti

f

nu - ke - ta - ra do - n - do - ko -

Cha - tsu-bo ni o - wa-re te top - pin - syan, nu - ke - ta - ra do - n - do - ko -

mf

20

mp

syo, ta - wa-ra no ne - zu - mi ga ko - me kut - te choo,

syo, ta - wa-ra no ne - zu - mi ga ko - me kut - te choo,

p

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26

mp

choo choo choo, ok - ka-san ga yo - n - de - mo

choo choo choo, Ot - to-san ga yo - n - de - mo,

p

34 *cresc.*

i - ki - ik - ko na - shi - yo, i - do no ma - wa - ri de

i - ki - ik - ko na - shi - yo, i - do no ma - wa - ri de

cresc.

cresc.

molto rit. (2nd time only) $\text{♩} = 60$

o - cha - wa - n ka - i - ta - no da - re?

o - cha - wa - n ka - i - ta - no da - re?

molto rit. (2nd time only) $\text{♩} = 60$

mf espr.

44 **Tempo primo** $\text{♩} = 120$

mp

48 *mp* 52

Zu - i zu - i zuk - ko - ro - ba - shi go - ma mi - so zui, cha - tsu - bo ni
cha - tsu - bo ni

p

f

o - wa - re - te top - pin - syan, nu - ke - ta - ra do - n - do - ko - syo.
o - wa - re - te top - pin - syan, nu - ke - ta - ra do - n - do - ko - syo.

mf

59 *mp*

ta - wa - ra no ne - zu - mi ga, ta - wa - ra no
Ta - wa - ra no ne - zu - mi ga, ta - wa - ra no

p

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no - za - in ga ka - me ku - te shoo, shoo, shoo, shoo ka - san ga

mp Ok - ka-san ga yo - n-de - mo i - ki - ik - ko na -

yo - n-de - mo, ok - ka-san ga yo - n-de - mo i - ki - ik - ko na -

cresc.

77

shi - yo. I - do no ma - wa - ri de o - cha - wa - n ka - i - ta - no

shi - yo. I - do no ma - wa - ri de o - cha - wa - n ka - i - ta - no

mf

mp

81

da - re?

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ritardando

About the arranger

Misuzu McManus (b. 1958) is a graduate of the Tokyo National University of Fine Arts and Music. She has had a diverse professional life in Japan and the United States. A professional pianist and oboist, Misuzu is also a trained percussionist and a certified music instructor. In addition, she has pursued a separate career as a technical writer and computer specialist, having a number of books and articles to her credit, and holding a Master of Computer Science degree from Colorado Technical University. Most recently she has translated program notes from American CDs for Japanese distribution. Misuzu came to the United States in 1992 and became an American citizen in 2000. She makes her home in Florida with her husband Bill and sons Masashige and Masanari.