

*Tsuki Izuko*

Jonathan Sokol

## Performance Notes

Duration: 5 minutes

### Chorus:

Dynamics, when uniform across the choirs, are given above Tenor 1 and Bass;

Dynamics, when individualized, are given above respective staves.

The tremolos beginning in measures 6 (and following instances) are to be performed with the mouth closed and with rapid tonguing against the roof of the mouth.

### Piano:

The division of the grand staff is as such:

Top staff consists of muted notes

Bottom staff consists of un-muted (open) notes.

The entirety of the piano part is to be played by the right hand. The left hand mutes strings as needed, always behind the pins but in front of the hammer. The desired effect is a harp-like plucking sound.

## Program Note

Somewhat surreal in its imagery, Bashō's haiku blends the tangible with the ethereal. The idea of perceiving the Moon's, as well as the Bell's, presence in reflection only, led me to create an echoic ambience in which the chorus, here divided into 3 sub-choruses, stretches a simple homophonic setting into an acoustic reverberation.

The piano, largely muted throughout the piece, begins with a solo quasi-improvisatory introduction and exists mostly as a separate entity apart from the chorus. Once the three lines of the text are heard in elongation, the chorus repeats the text as the homophonic chorale.

*Tsuki Izuko* was commissioned by and written for the Baldwin-Wallace University Men's Chorus.

Guide to Japanese Pronunciation:

A: (ah) as in father

E: (eh) as in pet

I: (ee) as in feet

O: (oh) as in dome

U: (oo) as in blue

月 izzu

Tsuki izuko

鐘 は shizumite

Kane wa shizumite

海 の soko

Umi no soko

Where is the Moon?

Sunk, like the Temple Bell

At the bottom of the Sea.

Matsuo Bashō (1644 – 1694)

Text: Matsuo Bashō (1644 - 1694)

# Tsuki Izuko

Duration: 5 minutes

Jonathan Sokol (2009)  
ASCAP

## Without Measure (♩ = 52 - 60)

\* quasi-improvisatory

The score is divided into three systems. The first system shows the Muted Piano part with a *mf* dynamic and an Open Piano part with a *Ped.* marking. The second system shows the Pno. part with dynamics *p* and *mf*. The third system shows the Pno. part with dynamics *p*, *mf*, *p*, *p*, *f*, and *p*. The piece concludes with a 4/4 time signature.

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\* All muted pitches should be done with the left hand, behind the pins but before the hammer.

**A** Same Tempo (♩ = 52 - 60)

1

A. 1a *p* *f* *p* *fp*  
 Tsuki i - - zu - - ko. *mouth closed (mm)*

A. 2a  
 Tsuki i - - zu - - ko. *mouth closed (mm)*

CHOIR 1

T. 1a *p* *f* *p* *fp*  
 Tsuki i - - zu - - ko. *mouth closed (mm)*

B. 2a  
 Tsuki i - - zu - - ko.

A. 1b *p* *mf* *p* *fp*  
 Tsuki i - - zu - - ko. *mouth closed (mm)*

A. 2b  
 Tsuki i - - zu - - ko. *mouth closed (mm)*

CHOIR 2

T. 1b *p* *mf* *p* *fp*  
 Tsuki i - - zu - - ko. *mouth closed (mm)*

B. 2b  
 Tsuki i - - zu - - ko.

A. 1c *p* *mp* *p*  
 Tsuki i - - zu - - ko.

A. 2c  
 Tsuki i - - zu - - ko.

CHOIR 3

T. 1c *p* *mp* *p*  
 Tsuki i - - zu - - ko.

B. 2c  
 Tsuki i - - zu - - ko.

**A** Same Tempo (♩ = 52 - 60)

Pno.  
 (Piano accompaniment staves)

6

pp fp pp (mm)

A. 1a

A. 2a

CHOIR 1

T. 1a

B. 2a

pp fp pp (mm)

A. 1b

A. 2b

CHOIR 2

T. 1b

B. 2b

f pp f

A. 1c

Tsuki Tsuki Tsuki Tsuki Tsuki Tsuki

mf pp mf

A. 2c

Tsuki Tsuki Tsuki Tsuki

T. 1c

B. 2c

CHOIR 3

with the same sense of improvisation

Pno.

mf

Ped.

rit. (3 + 2) ----- **B** A Tempo (♩ = 52 - 60)

11

A. 1a *p* *f*  
Ka - ne wa shi -

A. 2a *p* *f*  
Ka - ne wa shi -

CHOIR 1

T. 1a *p* *f*  
Ka - ne wa shi -

B. 2a *p* *f*  
Ka - - - ne wa shi -

A. 1b *p* *f*  
Ka - ne wa

A. 2b *p* *f*  
Ka - ne

CHOIR 2

T. 1b *p* *f*  
Ka - ne

B. 2b *p* *f*  
Ka - ne

A. 1c *pp* *p*  
Ka - ne -

A. 2c *pp* *p*  
Ka - ne

CHOIR 3

T. 1c *p*  
Ka - ne

B. 2c *p*  
Ka - ne

rit. (3 + 2) ----- **B** A Tempo (♩ = 52 - 60)

Pno.

15

A. 1a *pp* *fp*  
 - zu - mi - te. (mm)

A. 2a *pp* *fp*  
 - zu - mi - te. (mm)

CHOIR 1

T. 1a *pp* *fp*  
 - zu - mi - te. (mm)

B. 2a  
 - zu - mi - te.

A. 1b *pp* *fp*  
 shi - - zu - mi - te. (mm)

A. 2b  
 wa shi - zu - mi - te. (mm)

CHOIR 2

T. 1b *f* *pp* *fp*  
 wa shi - zu - mi - te. (mm)

B. 2b  
 wa shi - zu - mi - te.

A. 1c *f* *pp* *f*  
 - wa shi - - zu - mi - te. Ka -ne Ka -ne

A. 2c *mf*  
 - wa shi - zu - mi - te. Ka - ne.

CHOIR 3

T. 1c *f* *pp*  
 - wa shi - zu - mi - te.

B. 2c  
 - wa shi - zu - mi - te.

Pno.  
*f*

Ped.



19

A. 1a *pp* *fp* *pp*  
 (mm)

A. 2a  
 (mm)

CHOIR 1

T. 1a *pp* *fp* *pp*  
 (mm)

B. 2a  
 Ka - - - - - ne. Ka

A. 1b *pp* *fp* *pp*  
 (mm)

A. 2b  
 (mm)

CHOIR 2

T. 1b *pp* *fp* *pp*  
 (mm)

B. 2b  
 Ka - - - - - ne Ka -

A. 1c *pp* *f* *pp*  
 Ka - ne Ka Ka Ka Ka Ka

A. 2c *pp* *f*  
 Ka - ne ne ne ne ne

CHOIR 3

T. 1c *pp*  
 Ka - - - - - ne Ka -

B. 2c  
 Ka - - - - - ne Ka -

Pno. *mf*

(2 + 3)

C

23

CHOIR 1

A. 1a *p* *f*  
U - - mi no So - ko

A. 2a  
U - - mi no So - ko

T. 1a *p* *f*  
U - - mi no So - ko

B. 2a  
U - - mi no So - ko

CHOIR 2

A. 1b *f* *p* *f*  
ne U - - mi no So - ko

A. 2b  
ne U - - mi no So - ko

T. 1b *f* *p* *f*  
ne U - - mi no So - ko

B. 2b  
ne U - - mi no So - ko

CHOIR 3

A. 1c *p* *f*  
U - mi no

A. 2c *pp*  
ne U - mi no

T. 1c *f* *p* *f*  
U - mi no

B. 2c  
ne U - mi no

(2 + 3)

C

Pno. *p*

29

**CHOIR 1**

A. 1a *p* *f* *p* *mf* *f*  
So So So U - mi U U

A. 2a *f* *p* *mf* *f*  
ko ko ko U - mi mi

T. 1a *mf*  
U - mi no So - ko U - mi

B. 2a *mf*  
U - mi no So - ko U - mi

**CHOIR 2**

A. 1b *p* *f* *p* *mf*  
So So So U - mi

A. 2b *f* *p* *mf*  
ko ko ko U - mi

T. 1b *p* *mf*  
U - mi no So - ko U - mi

B. 2b *mf*  
U - mi no So - ko U - mi

**CHOIR 3**

A. 1c *p* *f*  
So - ko U U U

A. 2c *f*  
So - ko mi mi mi

T. 1c *p*  
So - ko

B. 2c  
So - ko

Pno.

34

A. 1a

A. 2a

CHOIR 1

T. 1a

B. 2a

A. 1b

A. 2b

CHOIR 2

T. 1b

B. 2b

A. 1c

A. 2c

CHOIR 3

T. 1c

B. 2c

Pno.

Ped.

rit. . . . . **D** A Tempo (♩ = 52 - 60)

40

A. 1a *pp*  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

A. 2a  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

T. 1a *pp*  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

B. 2a  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

A. 1b *pp*  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

A. 2b  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

T. 1b *pp*  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

B. 2b  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

A. 1c *pp*  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

A. 2c  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

T. 1c *pp*  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

B. 2c  
 Tsuki i - zu - ko. \_\_\_\_\_ Ka-ne wa shi - zu - mi - te. \_\_\_\_\_

rit. . . . . **D** A Tempo (♩ = 52 - 60)

Pno. *mf*

50

CHOIR 1

A. 1a U - mi no so - ko.

A. 2a U - mi no so - ko.

T. 1a U - mi no so - ko.

B. 2a U - mi no so - ko.

CHOIR 2

A. 1b U - mi no so - ko.

A. 2b U - mi no so - ko.

T. 1b U - mi no so - ko.

B. 2b U - mi no so - ko.

CHOIR 3

A. 1c U - mi no so - ko.

A. 2c U - mi no so - ko.

T. 1c U - mi no so - ko.

B. 2c U - mi no so - ko.

Pno. *pp* 3

56

CHOIR 1

A. 1a *p* So - ko. *ppp*

A. 2a *p* So - ko. *ppp*

T. 1a *p* So - ko. *ppp*

B. 2a *p* So - ko. *ppp*

CHOIR 2

A. 1b *p* So - ko. *ppp*

A. 2b *p* So - ko. *ppp*

T. 1b *p* So - ko. *ppp*

B. 2b *p* So - ko. *ppp*

CHOIR 3

A. 1c *p* So - ko. *ppp*

A. 2c *p* So - ko. *ppp*

T. 1c *p* So - ko. *ppp*

B. 2c *p* So - ko. *ppp*

Pno. *ff* *pp* *mf* *pp*

*Ped.*