Ako'ngare-to Tomo-ni
憧憬と共に

for SATB with Piano

1. 歌に憧れて
   Uta-ni Ako'ngare-te
2. 音楽になって
   On'ngaku-ni Natte
3. 決意
   Ke'tsui
4. 僕が歌う理由
   Boku-nga Utauwake
5. 僕の歌が続く理由
   Boku-no Uta-nga Tsu'dzukuwake

Text and Music by
Kentaro Sato

Wisemen Project
www.wisemanproject.com
男声合唱とピアノのための組曲
「懐れと共に」
作詞・佐藤賢太郎

1. 歌に懐れて

初めて音楽に出会ったときのことなんだ
覚えていないけど
初めて音楽に恋をしたときのことは
なぜか覚えているんだ

あの時から
無数のメロディーに心奪われ
歌声に心動かされ
体全てが音楽で満たされたときの
あの胸の高鳴り追いかけている
一つの間に
歌に懐れて
音楽に懐れて
少し背伸びして手にとった楽譜に
僕の音楽は流れ出した

あの曲に懐れた
音楽に懐れた僕の心は
歌い出てしまった
いつの間にか

初めての舞台の記憶なんて
かすかに残る思い出だけど
僕を照らした光の眩しさだけは
なぜか覚えているんだ

あれから何回
音楽に心洗われ
歌声に心拝さぶられ
体全てが情熱に溢れた人の
あの輝き追いかけて
いつの間にか
舞台に懐れて
声の力に懐れて
自分の想いを伝えられる空間で
僕の心は育ち始めた

そして歌に懐れた
音楽に懐れた僕の心は
歌い出してしまったんだ
いつの間にか

A Choral Suite for Male Chorus and Piano
“With Adoration”
by Kentaro Sato (Ken-P)

1. Falling in Love with Singing

I may not recall
when I first encountered music.
But I somehow recall
when I fell in love with it.

Since then,
I have been transported by countless melodies,
and my heart often has been moved by voices singing.
I have tried to recapture the moment
when I was filled with music, and excited by it.
Before I realized it,
I had fallen in love with singing,
and I had fallen in love with music.
When first I stretched to grasp a score,
that was when the music in me emerged.

My heart, which fell in love with songs—
My heart, which fell in love with music,
had started singing,
before I realized it.

I barely recall
when I first performed on stage.
But I somehow recall
the brightness of the stage lights on me.

I wonder
how many times music has bathed my heart,
and how many times singing voices have moved me.
I have pursued the brilliance that
only performers with passion can radiate.
Before I realized it,
I had fallen in love with performance,
and I had fallen in love with the power of the voice.
On stage where I could reveal myself,
my heart had started to grow.

My heart, which fell in love with singing—
My heart, which fell in love with music,
had started singing somehow,
before I realized it.
2. 音楽になって

誰もいない音楽室
僕だけの音楽室
そっと静かに
ピアノの蓋をあけて
人差し指でなぞった優しいドレミの音
始まりはいつもドレミの音にのせて
歌の練習から

声にのせて 音たちが
つながりあい かさなりあい
僕の中の音符たちは
音を 色を 動きを
命を吹き込まれて
音楽になって消えた

楽譜を開けば そこには
誰かが書いた
白黒の音楽の設計図

そっと静かに
声に想いをこめて 音たちが
つながりあい かさなりあい
僕の中の音符たちは
楽譜の上のただの記号たちは
音を 色を 動きを
命を吹き込まれて
音楽になって
嬉しそう消えた

3. 決意

無数の夢見る人たちの中で
憧れを決意に変えた人がいた
無数の夢に満ちた暗闇の中で
静かに心を燃やす人がいた

遠いを抱きしめる覚悟を
焦りを飲み込む覚悟を
自分を見つめる覚悟をした人がいた

分かれ道で立ち止まる僕の前で
一人 静かに歩き始めた人がいた
そんな人が...

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4. 僕が歌う理由<わけ>

僕がさえずるわけを知りたいなら
風に口笛の音をのせてみればわかるさ
大きな自然に抱かれ
明日を見夢する幸せ
そして 共にさえずる誰かが集う喜び

僕が歌うわけもわかるだろう？
この歌が消えていく先にある何かを
ここに集う仲間と
そして あなたを感じるためさ

5. 僕の歌が続く理由<わけ>

僕は今まで
いくつの夢を見たのだろう？
いくつの願いを
言葉に 歌に
音楽に託したのだろう？

いつか僕が受け取った多くの憧れは
音楽となって誰かの心へとそっと旅立った
そして憧れがつないだ この絆は
新たな出会いへと
挑戦へと 僕を動かした

初めて音楽に出会った時のことなんて
覚えていないけど
あの時 音楽に見た憧れだけは
なぜか僕の中で輝いてるんだ

歌に憧れて
音楽に憧れて
あの時 背伸びして手に取った楽譜が
また僕を音楽へ誘いだした
そして歌に憧れた
音楽に憧れた僕の心は
歌い続けていくんだ これからも
憧れと共に

4. Why I Sing

If you wish to know why birds sing,
you should whistle to the wind.
Within the embrace of nature,
you will find happiness by dreaming about tomorrow,
and joy by singing together with your friends.

Now you know why I sing, don’t you?
It is to feel something, as this song fades, that lies beyond—
to feel it with my friends—and
with you.

5. Why My Music Continues

I wonder
how many dreams I have had.
I wonder how much adoration and how many wishes
I have poured into words, songs,
and music.

Many of my earlier dreams went forth in song
to touch someone else’s heart gently.
Yet the connections that they revealed to me then
keep urging me always to pursue
new encounters and challenges.

I do not recall
when I first encountered music.
But the adoration that I have felt for music
has stayed in me brightly and surely.

I have fallen in love with singing,
and I have fallen in love with music.
And the old score that I managed to grasp
has called me to music again.
And so, my heart, which fell in love with songs—
My heart, which fell in love with music,
has continued to sing forever and ever,
with adoration for music.

Special Thanks to Dr. Robert Zaslavsky

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Practical Japanese Singing Pronunciation with IPA by Kentaro Sato (Ken-P)

1. Japanese Singing Vowels

There are five vowels in the Japanese language, and they are transcribed as "I/i," "E/e," "A/a," "O/o," and "U/u."

- **i** = [i], same as English "long e" (pronounced 'ee'), as in "flee [fli]" and "meet [mi]."
  
  You may slightly modify [i] toward [ɪ] to achieve unified vowel production. Do not make it [ɪ] even if another vowel follows.

- **e** = [e], same as English "short e" (pronounced 'eh'), as in "fed [fed]" and "meet [mɪt]."
  
  Do not use either [e] or [æ] for this sound.

- **a** = [a], same as English "open a [pronounced 'ah']," as in "far [faːr]" and "Mars [maːz / maːz]."
  
  You may use [a] or [ɔ] to achieve unified vowel production in some cases. Do not use neither [æ] nor [ɔ] for this sound.

- **o** = [o], same as English "long or closed o [pronounced 'oh']," as in "hole [hoʊ]" and "pole [poʊ]." *Not UK [hoʊ] / [pʊ].*
  
  You may slightly modify [o] toward [ɔ] for louder/higher passages. Do not make it the English diphthong [uʊ].

- **u** = [u], same as English "long u [pronounced 'oo']," as in "food [fuːd]" and "moon [muːn]."
  
  Although the Japanese spoken "u" is closer to [u], one may use [u] for it, even if another vowel follows.

In order to make the syllabic separation clearer, an apostrophe may appear:

1) To indicate a clear separation with a possible glottal attack before a vowel [e.g., a big man нская вз Otokō = Ő-o-to-ko [o.ː-o.to.ko].]

2) To designate pseudo-independent syllabic consonants [e.g., easy ことが多い aci-toh/ aci-toh = aci-toh[aːni];] and 3) To indicate the beginning of a consonant sound that is represented by multiple letters including a double consonant [e.g., task 欲しいえ sango = sa-niʂ = sa-nilɔ [sa.ni.ŋo].]

The syllabic division is shown clearly in music by hyphenation, both [i] and [ɪ] might not appear in the score.

A double consonant (e.g., "same ประชากร i-chi, i:ki:] vs "one ประชากร i-chi [i.ki].") indicates that the preceding vowel will be shortened or that there is a short stop or rest between the syllables, as in the Italian word "notti." This is called "ˈs kən sukoən" in Japanese, and is known as gemination or consonant elongation. In the music, singers must clearly execute the indicated rest between the syllables or staccatos on the first syllable of such words.

2. Japanese Singing Consonants

<table>
<thead>
<tr>
<th>Transcription</th>
<th>IPA</th>
<th>English Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
<td>[b]</td>
<td>boss [bos]</td>
</tr>
<tr>
<td>h</td>
<td>[h]</td>
<td>hat [hæt]</td>
</tr>
<tr>
<td>ch</td>
<td>[ʃ]</td>
<td>chess [ʃɛs]</td>
</tr>
<tr>
<td>d</td>
<td>[d]</td>
<td>dot [dɔt]</td>
</tr>
<tr>
<td>dy</td>
<td>[dju]</td>
<td>due [dju:]</td>
</tr>
<tr>
<td>dz</td>
<td>[dz]</td>
<td>odds [ɔdζ]</td>
</tr>
<tr>
<td>f</td>
<td>[f]</td>
<td>food [fuːd]</td>
</tr>
<tr>
<td>g</td>
<td>[g]</td>
<td>gut [ɡut]</td>
</tr>
<tr>
<td>gy</td>
<td>[ɡj]</td>
<td>Magyar [mæɡjɔː / ˈmæɡ.joʊ]</td>
</tr>
<tr>
<td>h</td>
<td>[h]</td>
<td>hat [hæt]</td>
</tr>
<tr>
<td>h</td>
<td>[h]</td>
<td>hat [hæt]</td>
</tr>
<tr>
<td>h</td>
<td>[h]</td>
<td>hat [hæt]</td>
</tr>
<tr>
<td>hy</td>
<td>[hj]</td>
<td>hue [hjuː]</td>
</tr>
<tr>
<td>hw</td>
<td>[hw]</td>
<td>half [hɔːf]</td>
</tr>
<tr>
<td>j</td>
<td>[dʒ]</td>
<td>due [dʒʊ]</td>
</tr>
<tr>
<td>ky</td>
<td>[kj]</td>
<td>cute [kjʊt]</td>
</tr>
<tr>
<td>l</td>
<td>[l]</td>
<td>leap [lɛp]</td>
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<tr>
<td>m</td>
<td>[m]</td>
<td>map [mæp]</td>
</tr>
<tr>
<td>ny</td>
<td>[nj]</td>
<td>lanyard [læn.jɔd] / [læn.jɔd]</td>
</tr>
<tr>
<td>n</td>
<td>[n]</td>
<td>nod [nɔd]</td>
</tr>
<tr>
<td>ny</td>
<td>[nj]</td>
<td>lanyard [læn.jɔd] / [læn.jɔd]</td>
</tr>
<tr>
<td>ng</td>
<td>[ŋ]</td>
<td>song [sɔŋ]</td>
</tr>
<tr>
<td>ng</td>
<td>[ŋ]</td>
<td>song [sɔŋ]</td>
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<tr>
<td>ng</td>
<td>[ŋ]</td>
<td>song [sɔŋ]</td>
</tr>
<tr>
<td>n</td>
<td>[n]</td>
<td>nod [nɔd]</td>
</tr>
<tr>
<td>py</td>
<td>[p]</td>
<td>pot [pɔt]</td>
</tr>
<tr>
<td>py</td>
<td>[p]</td>
<td>pot [pɔt]</td>
</tr>
<tr>
<td>r</td>
<td>[ɾ]</td>
<td>(alternative [l], look [lok])</td>
</tr>
<tr>
<td>ry</td>
<td>[rj]</td>
<td>(alternative [f], Liu [lju])</td>
</tr>
<tr>
<td>s</td>
<td>[s]</td>
<td>sing [sɪŋ]</td>
</tr>
<tr>
<td>sh</td>
<td>[ʃ]</td>
<td>(alternative [f], she [ʃe])</td>
</tr>
<tr>
<td>t</td>
<td>[t]</td>
<td>tall [tɑːl]</td>
</tr>
<tr>
<td>ts</td>
<td>[ts]</td>
<td>pets [pɛts]</td>
</tr>
<tr>
<td>v</td>
<td>[v]</td>
<td>veal [ˈviːl]</td>
</tr>
<tr>
<td>w</td>
<td>[w]</td>
<td>(alternative [f], wall [wɔːl])</td>
</tr>
<tr>
<td>y</td>
<td>[j]</td>
<td>you [juː]</td>
</tr>
<tr>
<td>z</td>
<td>[z]</td>
<td>zebra [ˈzɛbria]</td>
</tr>
</tbody>
</table>

1. *Japanese sh, j, and ch should be produced with an "i-ish" mouth shape with no lip pursing, and they contain higher overtones than their English counterparts. 

2. *Japanese "r" is a one-tapped/flapped/flipped r. Do not use an Italian rolled r [r], an English r [ɹ], a French uvular r [ʁ], or a Chinese r [ɻ]. If this is difficult, you may substitute "l" [l] for it.*

3. *Although the Japanese spoken "w" [w] is never rounder than the lips than the English "w [w]" (or even no roundness), singers may use [w].

4. *Although the Japanese spoken "n" may change its sound to [n], [ŋ], [n] or [ŋ] according to what follows it, [n] will suffice in singing.*

v. A sound of "ng [ŋ]" or "n̥y [ŋj]" is called "na-ni:s, bidakuon" in Japanese. Do not use [ŋ] or [ŋj] as a substitution.
1. 歌に憧れて / Uta-ni Ako'ngarete

```
から-
Melodini, mmm...
U-bawa-

Ah,-
Melodini, Ko-Ko-ko,

Musuno Melodini-
mu-su no Medo ni-

Musuno Melo-
mu-su no Medo ni-

Ko-ko-ko "U-bawa-
re,-
Ko-Ko-ko ngok-ka-

U-tango-e ni Ko-Ko-
U-ngo-ka-sa-re,

U-tango-e ni Ko-Ko-
U-ngo-ka-sa-re,

Ka-rada-Su-
Ko-Ko-ko "U-bawa-
re,-
Ko-Ko-ko ngok-ka-

U-tango-e ni Ko-Ko-
U-ngo-ka-sa-re,

Ko-Ko-ko "U-bawa-
re,-
Ko-Ko-ko ngok-ka-

Ko-Ko-ko ngok-
Ko-Ko-ko ngok-

Ka-rada-Su-
Ko-Ko-ko "U-bawa-
re,-
Ko-Ko-ko ngok-ka-

Ko-Ko-ko ngok-
Ko-Ko-ko ngok-

Ko-Ko-ko ngok-
Ko-Ko-ko ngok-

Ko-Ko-ko ngok-
Ko-Ko-ko ngok-
```
歌に唄れて / Uta-ni Ako'ngarete
Butai ni A-konga-re-te, Koeno-

Butai ni A-konga-re-te, Koeno-

Butai ni A-konga-re-te, Koeno-

Butai ni A-konga-re-te, Koeno-

Chi-ka-ra-ni A-konga-re-te Ji-bun-no O-mo-i-wo Tsu-ta-e-ra-re-ru-

Chi-ka-ra-ni A-konga-re-te Ji-bun-no O-mo-i-wo Tsu-ta-e-ra-re-ru-

Chi-ka-ra-ni A-konga-re-te Ji-bun-no O-mo-i-wo Tsu-ta-e-ra-re-ru-

Chi-ka-ra-ni A-konga-re-te Ji-bun-no O-mo-i-wo Tsu-ta-e-ra-re-ru-

Chi-ka-ra-ni A-konga-re-te Ji-bun-no O-mo-i-wo Tsu-ta-e-ra-re-ru-

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Chi-ka-ra-ni A-konga-re-te Ji-bun-no O-mo-i-wo Tsu-ta-e-ra-re-ru-

Chi-ka-ra-ni A-konga-re-te Ji-bun-no O-mo-i-wo Tsu-ta-e-ra-re-ru-
歌に憧れて / Uta-ni Ako'ngarete
On'gaku-ni Na'ite

2. 音楽になって
(Music Coming to Be)

Text and Music by Kentaro Sato (Ken-P)
Nov. 3, 2015

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-15-
2. 音楽になって / On'gaku-ni Nai'tte

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2. 音楽になって / On'gaku-ni Na'tte
2. 音楽になって / On'gaku-ni Na'tte

"On'gaku-ni, Gaku-huno,"

がくに - おんがくに -

"On'gaku-ni, Gaku-huno-Ueno,"

がくのうえの

"On'gaku-ni, Gaku-huno-Ueno,"

がくのうえの

"On'gaku-ni, Gaku-huno-Ueno,"

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"On'gaku-ni, Gaku-huno-Ueno,"

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"On'gaku-ni, Gaku-huno-Ueno,"

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"On'gaku-ni, Gaku-huno-Ueno,"

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"On'gaku-ni, Gaku-huno-Ueno,"

がくのう
2. 音楽になって / On'gaku-ni Na'tte

Tro'wo,  Tro'chi'wo  Huki'ko ma'rete

U'ngo'ki'wo,  U'ngo'ki'wo  Huki'ko ma'rete

'O'ngaku'ni  Na'tte  'U'reshi'so'ni

'O'ngaku'ni  Na'tte  'U'reshi'so'ni

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2. 音楽になって / On'gaku-ni Na'tte

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3. 決意 / Keitsu
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