

あの子の記憶のどこかに

Anoko-no Kioku-no Dokoka-ni
SOMEWHERE IN HER MEMORY

for TB/TTB/TBB/TTBB, and Piano

1. あの音
Ano Oto (Those Sounds)
2. 村のかじ屋
Mura-no Kajiya (The Village Blacksmith)
3. あの曲
Ano Kyoku (That Tune)
4. 村祭
Murama'tsuri (The Village Festival)
5. この道、故郷へ
Kono Mi'chi, Hurusato-e (The Road to My Homeland)

Text and Music by
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WP
Wiseman Project

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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 “feet [fi:t]” & “me [mi:].”

You may slightly modify [i] toward [ɪ] to achieve unified vowel production. Do not make it [j] even if another vowel follows.

e = [ɛ], same as English “short e [pronounced ‘eh’],” as in “fed [fɛd]” & “met [mɛt].”

Do not use either [e] or [æ] for this sound.

a = [ɑ], same as English “open a [pronounced ‘ah’],” as in “far [fa: / fɑə]” & “Mars [mɑ:z / mɑəz].”

You may use [a] or [ʌ] 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 [hoʊl]” & “pole [poʊl].” *(not UK [həʊl] / [pəʊl])

You may slightly modify [o] toward [ɔ] for louder/higher passages. Do not make it the English diphthong [oo].

u = [u], same as English “long u [pronounced ‘oo’],” as in “food [fu:d]” & “moon [mu:n]”

Although the Japanese spoken “u” is closer to [uɪ] or [i], do not use this spoken “u” for singing.

Do not make it [w], even if another vowel follows.

2. Japanese Singing Consonants

Transcription	IPA	English Example	Transcription	IPA	English Example
b	[b]	boss [bɔs]	m	[m]	map [mæp]
by	[bj]	Bjorn [bjɔ:n / bjɔə-n]	my	[mj]	mute [mju:t]
ch	[tɕ]	(alternative [tʃ]), chess [tʃɛs]	n	[n]	nod [nɒd]
d	[d]	dot [dɒt]	ny	[nj]	lanyard [læ.njəd / læ.njə-d]
dy	[dj]	due [dju:] *some speakers pronounce it [du:].	ng	[ŋ]	song [sɒŋ]
dz	[dʒ]	odds [ɒdʒ]	ngy	[ɲj]	
f	[f]	food [fu:d] *foreign or foreign-origin words only.	p	[p]	pot [pɒt]
g	[g]	gut [gʌt]	py	[pj]	pure [pjʊə / pjʊə]
gy	[gj]	Magyar [mæ.gja: / mæ.gjaə]	r	[ɾ]	(alternative [l], look [lɒk])
h	[h]	hat [hæt] *before transcribed “e” “a” & “o”	ry	[ɾj]	(alternative [lj], Liu [lju])
h	[ç]	(alternative [h], he [hi:]) *before transcribed “i”	s	[s]	sing [sɪŋ]
h	[φ]	(alternative [h], who [hu:]) *before transcribed “u”	sh	[ɕ]	(alternative [ʃ], she [ʃi:])
hy	[ç]	(alternative [hj], hue [hju:])	t	[t]	tall [tɔ:l]
hw	[φ]	(alternative [f], fee [fi:])	ts	[ts]	pets [pɛts]
j	[ɕ]	(alternative [dʒ], jet [dʒɛt])	v	[v]	veal [vi:l] *foreign or foreign-origin words only.
k	[k]	king [kɪŋ]	w	[β]	(alternative [w], wall [wɔ:l])
ky	[kj]	cute [kju:t]	y	[j]	you [ju:]
l	[l]	leap [li:p] *foreign or foreign-origin words only.	z	[z]	zebra [zɛ.brə / zi:.brə]

i.) Japanese sh [ɕ], j [ɕ], and ch [tɕ] are different from their English counterparts, sh [ʃ], j [dʒ / ʒ], ch [tʃ]. 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.

ii.) 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 [ʀ], or a Chinese r [ʁ]. If this is difficult, you may substitute “l” [l] for it.

iii.) Although the Japanese spoken “w [β]” has less roundness of the lips than the English “w [w]” (or even no roundness), singers may use [w].

iv.) Although the Japanese spoken “n” may change its sound to [n], [ɲ], [ɳ] or [ɺ] according to what follows it, [n] will suffice in singing.

v.) A sound of “ng [ŋ]” or “ngy [ɲj]” is called “びたくおん bidakuon” in Japanese. Do not use [g] or [gj] as a substitution.

3. Structure of Japanese Syllables

Unlike English syllables, Japanese syllables are almost always open (i.e., they end with a vowel sound) with no liaison. In addition, they are monophthongs (i.e., they contain only one vowel in a syllable, with no glide). Therefore, most Japanese syllables are either: 1) [one vowel]; or 2) [one consonant/ consonant cluster] + [one vowel]. However, some exceptions might occur with the consonants “n” and “m.” Both “n” and “m” might appear at the end of a syllable, as in “pen” and “beam,” but they are not as strong as their English counterparts, which sound “pen-uh” and “beam-uh.” There may also appear either an open “n” [as in ‘rock ‘n’ roll’] or closed “m” humming, which makes them pseudo-independent syllables. There may also be an exception to the voiceless consonants becoming pseudo-independent syllables: when they are followed by a vowel in parentheses or a small circle (e.g., “light 光/ひかり h(i)kari / hikari [φ.ka.ri]”), this indicates that the vowel may drop, thereby becoming non-pitched, because it is too short. The score will indicate such exceptions and how to execute them vocally.

Capital letters indicate the first letter of a word. A hyphen indicates that the connected syllables belong to a word or a meaningful chunk of a sentence; therefore, it is best to avoid taking a noticeable breath at any hyphenated part. Both a macron (a straight bar placed above a letter) and consecutive same vowels indicate that the vowel is long (e.g., “pass 通る/とおる tōru/tooru [to:.ru]” vs “get 取る/とる toru [to.ru]”). A macron is preferred. In speech, Japanese syllables maintain a steady and constant duration, although this rule might not be apparent in music; therefore, a macron or consecutive same vowels may not appear in the score, since the duration of the vowel is determined by the given note value.

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 おおとおこ Ō'otoko = Ō-'o-to-ko [o:.o.to.ko].]; and 2) to designate pseudo-independent syllabic consonants (e.g., “easy 安易/あんい an'i = a-n-'i [a.n.i]” vs “brother 兄/あに ani = a-ni [a.ni]”); and 3) to indicate the beginning of a consonant sound that is represented by multiple letters including a double consonant (e.g., task 作業/さぎょう sangyō → sa'ngyō = sa-ngyō [sa.n.ŋjo:]). Since the syllabic division is shown clearly in music by hyphenation, both 2) and 3) might not appear in the score.

A double consonant (e.g., “same いっち i-'cchi, [i.tɕi:]” vs “one いち i-'chi [i.tɕi:]”) 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 “tutti.” This is called “そくおん sokuon” 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.

those sounds
1. Ano Oto

that is right
Ah, Sodayo.
eyes if close to echo that sounds
Me-wo Tojireba Hibiku Ano Oto.

village of blacksmith
2. Mura-no Kajiya

clang clang clang
Ton Ten Kan!

moment even not to rest hammer to hit echoing
Shiba'shi-mo Yasumazu Tsu'chi U'tsu Hibiki.
scattering sparks running boiling bubbles
Tobi'chiru Hibana-yo, Ha'shiru Yudama.
bellow of wing too breath even not to breathe
Hui'ngo-no Kaze-sae Iki-omo Tsu'ngazu,
work spiritedly to do village of blacksmith
Shi'ngoto-ni Sē Dasu Mura-no Kajiya.

master famous a hard worker
Aruji-wa Nadakai Hatarakimono-yo.
early to rise early to bed sickness not to know
Hayaoki Hayane-no Yamai Shirazu.
long time trained proud of arms by
Na'nganen Kitaeta Jiman-no Ude-de
forged plows hoes heart to put in
U'chidasu Suki Kuwa,¹ Kokoro Komoru.

era to pass tools to change
Jidai-wa Na'ngare Dō'ngu-mo Kawari,
blacksmith of figure too past of dream
Kajiya-no Su'ngata-mo Muka'shi-no Yume-ni.
iron forged sounds too
Te'tsu-wo U'chidasu Oto-mo,
scattering sparks too
Tobi'chiru Hibana-mo,
now where did it go
Ima-wa Doko-ni I'ttanodarō?

moment even not to rest sweat to run down
Shiba'shi-mo Yasumazu Asemizu Tarasu
blacksmith of heart now even to live
Kajiya-no Kokoro-wa Ima-demo Ikiru.
creating things heart to put in
Monozukuri-nikoso Kokoro-wo Komeru
tomorrow to create power to be strong
A'shita-wo Tsukuri'shi Chikara-wa Tsuyo'shi.
happiness to support power to be strong
E'ngao-wo Sasaeru Chikara-wa Tsuyo'shi.

that tune
3. Ano Kyoku

that is correct
Ah, Sodayo.
eyes if close to echo that tune
Me-wo Tojireba Hibiku Ano Kyoku.

1. Those Sounds

Ah, yes.
When I close my eyes, those sounds echoes in my heart.

2. The Village Blacksmith

clang clang clang!

The clangs of the hammer continuously rang,
as the sparks flew and the water boiled.
The bellows worked hard, unceasingly,
and so did the village blacksmith.

He was known as a tireless worker.
Early to bed and early to rise, he stayed in perfect health.

With his famous long-exercised arms,
he thoughtfully hammered out plows and hoes.²

But time passed and tools changed,
and village blacksmiths became a thing of the past.
The hammer clangs and sparks
that once they made—
where did they go?

The sweat of the smiths and their toiling spirits
have lingered in our hearts.
They lives in our strength
when we makes future
to supports happiness.

3. That Tune

Ah, yes.
When I close my eyes, that tune echoes in my heart.

¹ Alt Text “Dō'ngu-wa, (tools)” instead of “Suki Kuwa (plows and hoes)”

² “he thoughtfully hammered out tools.” for the alternate text.

Village Festival
4. Murama'tsuri

village of guardian of gods of
Mura-no Chin'ju-no Kamisama-no
today happy festival day
Kyô-wa Medetai Oma'tsuribi.

don-don hyarara don-hyarara

don-don hyarara don-hyarara

morning since to echo flutes & drums
Asa -kara Kikoeru Huedaiko.

this year too great year rich harvest
Koto'shi-mo Hônen Man'saku-de
village all out big festival
Mura-wa Sôde-no Ôma'tsuri

don-don hyarara don-hyarara

don-don hyarara don-hyarara

night till to bustle shrine of forest
Yoru-made Ni'ngiwau Miya-no Mori.

harvesting autumn in gods of
Minori-no Aki-ni Kamisama-no
grace to wish for village festival
Me'ngumi Ao'ngu-ya Murama'tsuri.

don-don hyarara don-hyarara

don-don hyarara don-hyarara

to listen even heart to excite
Kitemo³ Kokoro-nga Isamita'tsu.

village of guardian of gods too
Mura-no Chin'ju-no Kamisama-mo
smile to burst out festival day
E'ngao-nga Koboreru Oma'tsuribi.

don-don hyarara don-hyarara

don-don hyarara don-hyarara

heart to dance flutes & drums
Kokoro-nga Odoru Huedaiko.

this road homeland to
5. Kono Mi'chi, Hurusato-e

this road in the past to come road
Kono Mi'chi-wa I'tsuka Kita Mi'chi.
that is correct
Ah, Sodayo.

that dear place to to lead road
Ano Na'tsuka'shi Ba'sho-ni Tsuzuku Mi'chi.

rabbits to chase that mountain
Usa'ngi Oi'shi Kano Yama.
small carps to fish that river
Kobuna Tsuri'shi Kano Kawa.
dream now even to go around
Yume-wa Ima-mo Me'ngurite
unforgettable homeland
Wasure'ngataki Hurusato.

this road in the past you with
Kono Mi'chi-wo I'tsuka Kimi-to
to sing to walk memory
Utai Aruita Omoide.
distant that day of your profile
Toki Ano Hi-no Yoko'ngao.
unforgettable memory
Wasure'ngataki Omoide.

dream to chase that time
Yume-wo Oi'shi Ano Koro.
young days of singing voices
Wakaki Hibi-no Uta'ngoe.
feelings too now even to go around
Omoi-wa Ima-mo Me'ngurite
in heart to float homeland
Kokoro Ukabu Hurusato.
unforgettable homeland
Wasure'ngataki Hurusato.

4. The Village Festival

Today is the happy festival day
of our village's guardian deity.

don-don hyarara don-hyarara

don-don hyarara don-hyarara

Sounds of flutes and drums have echoed since morning.

We even have had a rich harvest this year,
and all the villagers are celebrating it.

don-don hyarara don-hyarara

don-don hyarara don-hyarara

The grove shrine echoes their excitement until dusk.

For the autumn harvest,
we wish blessings from the deity.

don-don hyarara don-hyarara

don-don hyarara don-hyarara

The festival sounds excite us.

Today is so happy a festival day
that the deity too would smile.

don-don hyarara don-hyarara

don-don hyarara don-hyarara

Sounds of flutes and drums have made our hearts leap.

5. A Road to My Homeland

I used to walk on this road.

Yes, I remember.

This is the road to the place that I cherish.

I used to chase rabbits in that mountain.

I used to fish in that river.

I still remember my old dreams.

My homeland still lives in my heart.

I still remember how

I walked this road with you, singing.

I still remember your past young profile.

These memories still live in my heart.

The old days when I went after dreams and
the singing voices of our youth—

I still remember them.

My homeland reminds me of them.

My homeland still lives in my heart.

³ “Kiitemo” in music.

合唱組曲
「あの子の記憶のどこかに」

作詞・佐藤賢太郎

1. あの音

ああ そうだよ
目をとじれば響くあの音

2. 村のかじ屋

トン テン カン

しばしも休まず^{つち}随うつ響き
飛び散る火花よ はしる湯玉^{めだま}
ふいごの風さえ息をもつがず
仕事にせい出す村のかじ屋

あるじは名高い働き者よ
早起き早寝のやまい知らず
永年きたえた自慢の腕で
打ち出す^{すきくわ}鋤¹ 心こもる

時代は流れ 道具もかわり
かじ屋の姿も昔の夢に
鉄を打ち出す音も
飛び散る火花も
今はどこに行ったのだろうか？

しばしも休まず汗水たらす
かじ屋の心は今でも生きる
ものづくりこそ心をこめる
明日をつくりし力は強し
笑顔を支える力は強し

3. あの曲

ああ そうだよ
目をとじれば響くあの曲

Choral Suite: Anoko-no Kioku-no Dokoka-ni
(Somewhere in Her Memory)

Text by Kentaro Sato

1. Ano Oto (Those Sounds)

Ah, yes.
When I close my eyes, those sounds echoes in my heart.

2. Mura-no Kajiya (The Village Blacksmith)

clang clang clang

The clangs of the hammer continuously rang,
as the sparks flew and the water boiled.
The bellows worked hard, unceasingly,
and so did the village blacksmith.

He was known as a tireless worker.
Early to bed and early to rise, he stayed in perfect health.
With his famous long-exercised arms,
he thoughtfully hammered out plows and hoes.²

But time passed and tools changed,
and village blacksmiths became a thing of the past.
The hammer clangs and sparks
that once they made—
where did they go?

The sweat of the smiths and their toiling spirits
have lingered in our hearts.
They lives in our strength
when we makes future
to supports happiness.

3. Ano Kyoku (That Tune)

Ah, yes.
When I close my eyes, that tune echoes in my heart.

¹ 「鋤」を「道具」にしてもよい
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² “he thoughtfully hammered out tools.” for the alternate text.

4. 村祭

村の鎮守の神様の
今日はめでたいお祭日
ドンドンヒャララ ドンヒャララ
ドンドンヒャララ ドンヒャララ
朝から聞こえる笛太鼓

今年も豊年満作で
村は総出の大祭
ドンドンヒャララ ドンヒャララ
ドンドンヒャララ ドンヒャララ
夜までにぎわう宮の森

みのりの秋に神様の
めぐみ仰ぐや村祭
ドンドンヒャララ ドンヒャララ
ドンドンヒャララ ドンヒャララ
聞いても心が勇み立つ

村の鎮守の神様も
笑顔がこぼれるお祭日
ドンドンヒャララ ドンヒャララ
ドンドンヒャララ ドンヒャララ
心が躍る笛太鼓

5. この道、故郷へ

この道はいつか来た道
ああ そうだよ
あの懐かしい場所に続く道

うさぎ追いし彼の山
こぶな釣りし彼の川
夢は今も巡りて
忘れ難き故郷

この道をいつか君と
歌い歩いた思い出
遠きあの日の横顔
忘れ難き思い出

夢を追いしあの頃
若き日々の歌声
想いは今も巡りて
心浮かぶ故郷
忘れ難き故郷

4. Murama'tsuri (The Village Festival)

Today is the happy festival day
of our village's guardian deity.
don-don hyarara don-hyarara
don-don hyarara don-hyarara
Sounds of flutes and drums have echoed since morning.

We even have had a rich harvest this year,
and all the villagers are celebrating it.
don-don hyarara don-hyarara
don-don hyarara don-hyarara
The grove shrine echoes their excitement until dusk.

For the autumn harvest,
we wish blessings from the deity.
don-don hyarara don-hyarara
don-don hyarara don-hyarara
The festival sounds excite us.

Today is so happy a festival day
that the deity too would smile.
don-don hyarara don-hyarara
don-don hyarara don-hyarara
Sounds of flutes and drums have made our hearts leap.

5. Kono Mi'chi, Hurusato-e (A Road to My Homeland)

I used to walk on this road.
Yes, I remember.
This is the road to the place that I cherish.

I used to chase rabbits in that mountain.
I used to fish in that river.
I still remember my old dreams.
My homeland still lives in my heart.

I still remember how
I walked this road with you, singing.
I still remember your past young profile.
These memories still live in my heart.

The old days when I went after dreams and
the singing voices of our youth—
I still remember them.
My homeland reminds me of them.
My homeland still lives in my heart.

Special Thanks to Dr. Robert Zaslavsky

1. あの音

♩ = c. 55 **Tempo Rubato**

T

B

Pno.

*The smaller notes for optional divisi.

p mmm

p mmm

p

mp

mp

p

mp

p *rit.*

yo. — Me - wo-To-ji - re - ba, Hi - bi-ku-'A-no-'O -
よ. — めをとじ れ ば, ひ びくあのお

yo. — Me - wo-To-ji - re - ba, Hi-bi-ku... 'A-no-'O -
よ. — めをとじ れ ば, ひ びく... あのお

p *rit.*

1. あの音 *Ano Oto / Those Sounds*

14 **Freely**

to.
と.

to.
と.

14

To the next m.
次の楽章へ

2. 村のかじ屋

♩ = c. 90 **Energetically** (元気に) *mf* *mp*

T
8
*The smaller notes for optional divisi.
Ton Ten Kan Ten Ton Ten Kan Hai! Ten Ton Kan Ten
トン テン カン テン トン テン カン ハイ! テン トン カン テン

B
Ton Ten Kan Ten Ton Ten Kan Hai! Ton Kan Ten Ton
トン テン カン テン トン テン カン ハイ! トン カン テン トン

Pno.
mf
8^{va}

5
Kan Ton Ten Kan — la Ton Ten Ten Kan
カン トン テン カーン トン テン テン トン

5
Kan Ton Ten Kan — Ton Ten Ten Ton Ton Kan
カン トン テン カーン トン テン テン トン トン テン カン

8
f
Shi - ba - shi - mo - Ya - su - ma - zu - tsu - Hi - bi - ki. To - bi - chi - ru - Hi - ba - na - yo,
しばしもやすまづ つちうつひびき。とびちるひばなよ,

8
f
Shi - ba - shi - mo - Ya - su - ma - zu - Tsu - chi - 'U - tsu - Hi - bi - ki. To - bi - chi - ru - Hi - ba - na - yo,
しばしもやすまづ つちうつひびき。とびちるひばなよ,

8
f

2. 村のかじ屋 Mura-no Kajiya / The Village Blacksmith

*この「を」は「お」で発音する。

11 *mp*

Ha - shi - ru - Yu - da - ma. Hu - i - ngo - no - Ka - ze - sa - e - I - ki - o - mo - Tsu - nga - zu,
は し る ゆ だ - ま. ふ い - ご の か ぜ - さ え い き を も つ - が - ず,

11 *mp*

Ha - shi - ru - Yu - da - ma. Hu - i - ngo - no - Ka - ze - sa - e - I - ki - o - mo - Tsu - nga - zu,
は し る ゆ だ - ま. ふ い - ご の か ぜ - さ え い き を も つ - が - ず,

11 *mp*

14 *f*

Shi - ngo - to - ni - Se - Da - Ma - ra - no - Ka - ji - ya. Ton Ten Kan Ten Ton Ten Kan Hai!
し ん ぐ と に せ い だ ま ら の か じ - や. トン テン カン テン トン テン カン ハイ!

14 *f*

Ton Ten Kan Ton Ten Kan Ma - ra - no - Ka - ji - ya. Ton Ten Kan Ten Ton Ten Kan Hai!
トン テン カン トン テン カン ま ら の か じ - や. トン テン カン テン トン テン カン ハイ!

14 *f*

14 *mp*

Ten Ton Kan Ten Kan Ten Kan la la la Ton Ten Kan
テン トン カン テン カン トン カン トン カン トン カン

14 *mf*

Ton Kan Ten Ton Kan Ton Ten Kan Ton Ten Ton Ton Ten Ton Ton Ton Ten Ton Kan
トン カン テン トン カン トン テン カン トン テン トン トン テン トン トン トン トン トン

18 *mp*

18 *mf*

2. 村のかじ屋 Mura-no Kajiya / The Village Blacksmith

22 *mf*

'A - ru - ji - wa - Na - da - ka - i - Ha - ta - ra - ki - mo - no - yo. Ha - ya - o - ki - Ha - ya - ne - no -
あるじはなだかい はたらきものーよ。 はやおきはやねの

22 *mf*

'A - ru - ji - wa - Na - da - ka - i - Ha - ta - ra - ki - mo - no - yo. Ha - ya - o - ki - Ha - ya - ne - no -
あるじはなだかい はたらきものーよ。 はやおきはやねの

25 *mp*

Ya - ma - i - Shi - ra - zu. na - ga - n - Ki - ta - e - ta - Ji - ma - n U - de - de,
やまいしらず。ながねんきたえたじまんうーでーで、

25 *mp*

Ya - ma - i - Shi - ra - zu. na - ga - n - Ki - ta - e - ta - Ji - ma - n U - de - de,
やまいしらず。ながねんきたえたじまんうーでーで、

28 *f* *mf* *dolce*

*You may choose the alternate text.
*「スキ・クワ」を「どうぐは」としても良い
*Oo = [u]

'U - chi - da - su - Su - ki, - Ku - wa, Ko - ro - ko - mo - ru. (Oo) _____
うちだすスキ, クワ, ころこもーる。 (Oo)

'U - chi - da - su - Su - ki, - Ku - wa, Ko - ro - ko - mo - ru. (Oo) _____
うちだすスキ, クワ, ころこもーる。 (Oo)

28 *f* *mf*

2. 村のかじ屋 Mura-no Kajiya / The Village Blacksmith

32 *p* *mp*

mmm Ton Ten Ton Do - ngu-mo - Ka - wa - ri, —
 トン テン トン どう ぐ も か わ り,

mp *mp*

Ji - da - i - wa - Na - nga - re — Do - ngu - mo, —
 じ だ い は な が れ — どう ぐ も, —

32

p

36 *mp* *sub p*

Ji - ya - Su - nga - ta - mo - Mu - ka - shi - Yu - me -
 か し や が た も — む か し の ゆ め

Do - ngu-mo - Ka - wa - ri, Su - nga - ta - mo Mu - ka - shi - Yu - me -
 どう ぐ も か わ り, す が た も — む か し の ゆ め

36

mp *p* *mp*

36

mp

ni. ni. chi - da - su - 'O - to - mo, To - bi - chi - ru - Hi - ba - na - mo -
 に. に. て ら う ち だ す お と も, と び ち る ひ ば な も

ni, Yu - me - ni. mmm To - bi - chi - ru - Hi - ba - na - mo -
 に, ゆ め に. と び ち る ひ ば な も

40

p *mp*

2. 村のかじ屋 Mura-no Kajiya / The Village Blacksmith

い - ま - は
I - ma - wa -

mf

I - ma - wa - Do - ko - ni, Do - ko - ni - I tta - no - da - ro? -
い ま は ど こ に, ど こ に い っ た の だ ろ

mf

I - ma - wa - Do - ko - ni - I tta - no - da - ro? -
い ま は ど こ に - い っ た の だ ろ

f

*Top F# is optional solo/soli.
*上F#はオプションSolo/Soli

う? Shi - ba - shi - mo - Ya - su - ma - zu - 'A - se - zu - ta - ra - su -
う? し ば し も や す ま ず あ せ ず た ら す

f

Shi - ba - shi - mo - Ya - su - ma - zu - 'A - se - zu - ta - ra - su -
し ば し も や す ま ず あ せ ず た ら す

mf

Ka - ji - ya - no - Ko - ko - ro - wa - 'I - ma - de - mo - 'I - ki - ru. Mo - no - zu - ku - ri - ni - ko - so -
か じ や の こ こ ろ は い ま で も い き - る. も の - づ く り に - こ そ

mf

Ka - ji - ya - no - Ko - ko - ro - wa - 'I - ma - de - mo - 'I - ki - ru. Mo - no - zu - ku - ri - ni - ko - so -
か じ や の こ こ ろ は い ま で も い き - る. も の - づ く り に - こ そ

2. 村のかじ屋 *Mura-no Kajiya / The Village Blacksmith*

55 *f*

Ko - ko - ro - wo - Ko - me - ru - 'A - shi - ta - wo - Tsu - ku - ri - shi - Chi - ka - ra - wa - Tsu - yo - shi.
 こ こ ろ を こ め る あ し た を つ く り し ち か ら は つ よ し.

Ko - ko - ro - wo - Ko - me - ru - 'A - shi - ta - wo - Tsu - ku - ri - shi - Chi - ka - ra - wa - Tsu - yo - shi.
 こ こ ろ を こ め る あ し た を つ く り し ち か ら は つ よ し.

55 *f*

58 *dolce mf* *con brio*

'E - nga - o - wo - Sa - sa - e - ru Chi - ka - ra - wa
 え が お を さ さ え る ち か ら は

'E - nga - o - wo - Sa - sa - e - ru Chi - ka - ra - wa yo
 え が お を さ さ え る か ら は よ

58 *mf cresc f*

62 *f*

shi.
し.

shi.
し.

*Ossia from #62 / 62小節目からのOssia

62

yo - shi.
よ し.

yo - shi.
よ し.

63

*Ossia from #62 / 62小節目からのOssia

62

3. あの曲

Tempo Rubato

*The smaller notes for optional divisi.

lu lu lu lu lu lu

mmm lu lu lu

lu la la la (Ah) So - da - yo. So - da - yo. Me -
ああ、 そうだ よ。 そうだ よ。 め

To - ji - re - ba, Hi - bi - ku - 'A - no - Kyo -
と じ - れ ば, ひ び く あ の きょ

wo - To - ji - re - ba, Hi - bi - ku... 'A - no - Kyo -
を と じ - れ ば, ひ び く... あ の きょ

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3. あの曲 *Ano Kyoku / That Tune*

10

8

ku.
く.

ku.
く.

10

the next mov.
楽章へ

The image shows a musical score for a piece titled '3. あの曲' (Ano Kyoku / That Tune). The score is written for voice and piano. The voice part consists of two staves, a treble and a bass clef, both in 4/4 time. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a bass clef and the same key signature. The piano part consists of two staves, a treble and a bass clef, both in 4/4 time. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and the same key signature. The score is marked with a '10' at the beginning of the first staff and a '10' at the beginning of the piano part. There are also markings for 'ku.' and 'く.' in the voice part, and 'the next mov.' and '楽章へ' in the piano part. A large, diagonal watermark reading 'NO COPY NO PRINT' is overlaid on the entire page.

4. 村祭

♩ = c. 105 **Jovfully** (楽しそうに)

mp

T

B

Pno.

p

mf

f

mp

f

mf

f

mf

Mu - ra - no - Chi - n - ju - no - Ka - mi - sa - ma - no -
む ら の ち ん じ ゅ の か み さ ま の

Kyo wa Me - de - ta - i - 'O - ma - tsu - ri bi.
きょう は め で た い お ま つ り び.

Don Don Hya-ra-ra Don Hya-ra-ra, Don Don Hya-ra-ra Don Hya-ra-ra.
ドン ドン ヒヤラ ラ ドン ヒヤラ ラ, ドン ドン ヒヤラ ラ ドン ヒヤラ ラ.

Don Don Hya-ra-ra Don Hya-ra-ra, Don Don Hya-ra-ra Don Hya-ra-ra.
ドン ドン ヒヤラ ラ ドン ヒヤラ ラ, ドン ドン ヒヤラ ラ ドン ヒヤラ ラ.

'A - sa - ka - ra - Ki - ko - e - ru -
あ さ か ら き こ え る

mf

4. 村祭 *Murama'tsuri / The Village Festival*

12 *f*

Hu - e - da - i - ko. Don Don Hya-ra-ra Don Hya-ra-ra.
ふ え だ い こ. ドン ドン ヒヤラ ラ ドン ヒヤラ ラ.

f

So-re! Don Don Hya-ra-ra Don Hya-ra-ra, Don Don Hya-ra-ra Don Hya-ra-ra.
ソ レ! ドン ドン ヒヤラ ラ ドン ヒヤラ ラ, ドン ドン ヒヤラ ラ ドン ヒヤラ ラ.

12

f

15 *f*

Ko - to-shi - mo - Ho - no - n - sa ku - de, de-no-
こ と し も ほ う ね ん ま ん さ く で, む ら は そ う で の

mf *f*

Don Don Hya-ra-ra Don Hya-ra-ra Hya-ra-ra, man - sa - de, Ma - sa - wa - So - de - no -
ドン ドン ヒヤラ ラ ドン ヒヤラ ラ ヒヤラ ラ まん さ で, む ら は そ う で の

15

18

'O - ma-tsu-ri. Don Don Hya-ra-ra Don Hya-ra-ra, Don Don Hya-ra-ra Don Hya-ra-ra.
お お ま つ り. ドン ドン ヒヤラ ラ ドン ヒヤラ ラ, ドン ドン ヒヤラ ラ ドン ヒヤラ ラ.

'O - ma-tsu-ri. Don Don Hya-ra-ra Don Hya-ra-ra, Don Don Hya-ra-ra Don Hya-ra-ra.
お お ま つ り. ドン ドン ヒヤラ ラ ドン ヒヤラ ラ, ドン ドン ヒヤラ ラ ドン ヒヤラ ラ.

18

4. 村祭 Murama'tsuri / The Village Festival

21 *mf* *p*

Yo - ru-ma - de - Ni - ngi - wa - u... Don Don Hya-ra - ra Don Hya-ra - ra,
 よ る ま で に ぎ わ う... ドン ドン ヒヤラ ラ ドン ヒヤラ ラ,

mf

Yo - ru-ma - de - Ni - ngi - wa - u - Mi - ya - no - Mo - ri.
 よ る ま で に ぎ わ う み や の も り.

21 *mp*

24 Don Don Hya-ra - ra Don Hya-ra-ra. ri - no -
 ドン ドン ヒヤラ ラ ドン ヒヤラ ラ. み の り の

p

24 *p*

27 'A - ki - ni Ka-mi - sa - ma no Me - ngu - mi - 'A - o - ngu - ya,
 - あ き に か み さ ま の め ぐ み あ お ぐ や,

mp

Ah, Ka-mi - sa - ma - no Me - ngu - mi - 'A - o - ngu - ya,
 ああ, か み さ ま の め ぐ み あ お ぐ や,

28

4. 村祭 *Murama'tsuri / The Village Festival*

33

f

Ah, Mu-ra - ma - tsu - ri. Don Don Hya-ra-ra Don Hya-ra-ra,
 ああ, むらまつり. ドン ドン ヒヤララ ドン ヒヤララ,

mf

Mu-ra - ma - tsu - ri. Don Don Don Don Don, Don Don Hya-ra-ra Don Hya-ra-ra,
 むらまつり. ドン ドン ドン ドン ドン, ドン ドン ヒヤララ ドン ヒヤララ,

33

f

37

mf

Don Don Hya-ra-ra Don Hya-ra-ra - i - te - mo - Ko - ko - ro - nga - 'I - sa - ma - ta - tsu.
 ドン ドン ヒヤララ ドン ヒヤララ. でも ころが いさまたつ.

mf

Don Don Hya-ra-ra Don Hya-ra-ra Ki - i - te - mo - Ko - ko - ro - nga - 'I - sa - ma - ta - tsu. So - re!
 ドン ドン ヒヤララ ドン ヒヤララ きいて も ころ いさまたつ. ソレ!

37

mf

40

f

Mu-ra-no-Chi-n - ju - no - Ka - mi - sa - ma - mo - 'E - nga - o - nga - Ko - bo - re - ru - 'O - ma - tsu - ri - bi.
 むらのちんじゅのかみさまも えがおがこぼれるおまつりび.

f

Mu-ra-no-Chi-n - ju - no - Ka - mi - sa - ma - mo - 'E - nga - o - nga - Ko - bo - re - ru - 'O - ma - tsu - ri - bi.
 むらのちんじゅのかみさまも えがおがこぼれるおまつりび.

40

f

4. 村祭 Murama'tsuri / The Village Festival

44

8

Don Don Hya-ra-ra Don Hya-ra-ra, Don Don Hya-ra-ra Don Hya-ra-ra. Ko-ko-ro-nga-'O - do-ru-
 ドン ドン ヒャララ ドン ヒャララ, ドン ドン ヒャララ ドン ヒャララ. こころが おーどる

mf

3

Don Don Hya-ra-ra Don Hya-ra-ra, Don Don Hya-ra-ra Don Hya-ra-ra. Ko-ko-ro-nga-'O - do-ru-
 ドン ドン ヒャララ ドン ヒャララ, ドン ドン ヒャララ ドン ヒャララ. こころが おーどる

44

mf

*RH ossia

47

8

Hu - e - da - i - ko. Don, Don, Don Don Hya - ra - ra Hya - ra - ra,
 ふ え だ い こ. ドン, ドン ドン ヒャララ ドン ヒャララ,

47

mf

f

8

Don Don Hya-ra-ra Don Hya-ra-ra. Ko - ko - ro - nga - 'O - do - ru - Hu - e -
 ドン ドン ヒャララ ドン ヒャララ. こころが おーどる ふえ

mf

f

3

Don Don Hya-ra-ra Don Hya-ra-ra. Ko - ko - ro - nga - 'O - do - ru - Hu - e -
 ドン ドン ヒャララ ドン ヒャララ. こころが おーどる ふえ

49

mf

*RH ossia

f

4. 村祭 *Murama'tsuri / The Village Festival*

52

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into two systems. The first system (measures 52-54) shows a vocal line with the lyrics 'da - i - ko.' and a piano accompaniment. The second system (measures 55-57) shows a vocal line with the lyrics 'Don Don Hya-ra-ra Don Hya-ra' and a piano accompaniment. The piano part includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano). A large, diagonal 'COPYRIGHT' watermark is overlaid across the entire page.

da - i - ko.
だ い こ.

52

55

Don Don Hya-ra-ra Don Hya-ra
ドン ドン ヒャラ ラ ドン ヒャラ ラ.

Don Don Hya-ra-ra Don Hya-ra Ah!
ドン ドン ヒャラ ラ ドン ヒャラ ラ アッ!

55

About the Suite ~ Kono Mi'chi ~

The first and third movements and the introduction of the fifth movement were inspired by the opening melody of “Kono Mi'chi” (“This Road”), a Japanese children’s song composed by Kōsaku Yamada (1886 – 1965) with lyrics provided by Hakushū Kitahara (1885 – 1942).

TB/TTB/TBB/TTBB
男声二部、三部または四部

Kono Mi'chi, Hurusato-e (The Road to My Homeland)

Inspired by "Kono Mi'chi (この道)"
by Hakushu Kitahara & Kōsaku Yamada
and based on a Japanese Kids Song (文部省唱歌)
Text & Music by Kentaro Sato (Ken-P)
Sep. 17, 2017 & May 15, 2023

5. この道、故郷へ

ふるさと

♩ = c. 65 **Broadly** (広々と)

T

B

Pno.

*The smaller notes for optional divisi.

lu lu lu lu lu lu lu lu

lu lu lu lu lu lu lu lu

la la _____ Kono Mi - chi - wa, Mi - chi - wa... Ki - ta - Mi -
このみちは — みちは... きたみ

la la _____ Kono-Mi - chi - wa 'I - ... Ki - ta - Mi -
このみちは — いつか... きた — み

chi, Mi - chi. Ah, Ah, So -
ち, みち. ああ, — ああ, — そ

chi. Ah, Ah, lu lu lu Ah, So -
ち. ああ, — ああ, — ああ, — そ

13

5. この道、故郷へ Kono Mi'chi, Hurusato-e / The Road to My Homeland

18 *mp* *p*

う - da - yo. 'A - no - Na - tsu - ka - shi - Ba -
だ - よ. あ の な つ か し い ば

- da-yo. — So - da-yo. 'A - no - Na - tsu - ka - shi - Ba - sho - ni,
うだよ. — そ う だ よ. あ の な つ か し い ばしよに,

18

sho - ni, Ah, ka - shi - Ba - sho - ni - ku -
しよに, — ああ, な つ か し い ばしよに — つ づ く

mp

Na - tsu - ka - shi - sho - ni - Tsu - zu - ku -
な つ か し い ばしよに — ああ — つ づ く

22

22

mf *f*

Mi - chi. 'U - sa - ngi - 'O - i - shi - Ka - no - Ya - ma.
み ち. う さ ぎ お い し か の や ま.

mf *f*

Mi - chi. 'U - sa - ngi - 'O - i - shi - Ka - no - Ya - ma.
み ち. う さ ぎ お い し か の や ま.

28

28

mf *f*

5. この道、故郷へ *Kono Mi'chi, Hurusato-e / The Road to My Homeland*

34

p

Ko - bu - na - Tsu - ri - shi - Ka - no - Ka - wa. lu lu lu lu 'I - ma - mo -
こぶなつりしかのかわ。 いまも

Ko - bu - na - Tsu - ri - shi - Ka - no - Ka - wa. Yu me - wa - 'I - ma - mo -
こぶなつりしかのかわ。 ゆめはいまも

34

p

40

mp

Me - ngu - ri - te Wa - su - re - nga - sa -
めぐりてわすれがたきふるさ

mp

Me - ngu - ri - Oo - Wa - sa - re - ta - Hu - ru - sa -
めぐりおわすれたふるさ

40

mp

8

p

to. Ko - no - Mi - chi - wo, 'I - tsu - ka -
と。 このみちを、 いつか

p

to. Ko - no - Mi - chi - wo, 'I - tsu - ka -
と。 このみちを、 いつか

45

p

5. この道、故郷へ Kono Mi'chi, Hurusato-e / The Road to My Homeland

50 *mp*

Ki - mi - to - 'U - ta - i - 'A - ru - i - ta - 'O - mo - i - de.
 き み と う た い — あ る い た お も い で.

mp

Ki - mi - to - 'U - ta - i - 'A - ru - i - ta, — Ah, — 'O - mo - i - de.
 き み と う た い — あ る い た, — お も い で.

50

p

To - ki - 'A - no - H - no - Yo - ko - nga - o. wa - su - re -
 と お き あ の ひ の が お. わ す れ

p

To - ki - 'A - no - Yo - ko - nga - wa - su - re -
 と お き あ の よ こ が お. わ す れ

55

f

nga - ta - ki - 'O - mo - i - Yu - me - wo -
 が た き お も い ゆ め を

f

nga - ta - ki - 'O - mo - i - de. Yu - me - wo -
 が た き お も い で. ゆ め を

60

f

60

5. この道、故郷へ *Kono Mi'chi, Hurusato-e / The Road to My Homeland*

65

8

'O - i - shi - 'A - no - Ko - ro. Wa - ka - ki - Hi - bi - no -

お い し あ の こ ろ。 わ か き ひ び の

65

'O - i - shi - 'A - no - Ko - ro. Wa - ka - ki - Hi - bi - no -

お い し あ の こ ろ。 わ か き ひ び の

70

8

'U - ta - ngo - e. lu lu lu lu

う た ご え。 い る も め -

70

'U - ta - ngo - e. 'O - mo - i - wa - ma - Me - ngu -

う た ご え。 お も い は ま も め - ぐ -

70

8

ri - te - fo - ko - U - ka - bu - Hu - ru - sa - to.

り - て こ こ う か ぶ ふ る さ と。

70

ri - te, Oo - Ko - ko - ro - 'U - ka - bu - Hu - ru - sa - to.

り - て, こ ころ う か ぶ ふ る さ と。

75

5. この道、故郷へ *Kono Mi'chi, Hurusato-e / The Road to My Homeland*

rit. ----- **Slower** *p* *mf* *f* ----- *poco rit.* -----

80 Wa-su-re - nga - ta-ki, Ah, Hu - ru - sa - to.
わすれ が たき, ふ る さ と.

80 rit. *p* *mf* *f* *poco rit.*

86 *mp* *mp* *mp*

about the Suite ~ *Mon'bushō Shōka* ~

The second and fourth movements and the main body of the fifth movement were based on three songs from a group of about 120 old Japanese children's songs known as *Mon'bushō Shōka* (*Ministry of Education Songs* or *School Songs*). These songs were written between 1910 and 1944 for use in school music classes from the first to the eighth grades. The composer has provided new texts and musical parts to revive the old songs with new imagery and musical contrast that are appropriate for the modern audience.