

Mae-e  
(Forward)

for S.S.A.A. Choir, a cappella or with Piano

Text and Music by  
Kentaro Sato

**WP**  
*Wiseman Project*

[www.wisemanproject.com](http://www.wisemanproject.com)

前へ (Mae-e)

Forward

覚えている  
Oboete-iru  
あなたの暖かな手を  
Anata-no Atataka-na Te-wo

I remember  
Your warm hand.

覚えている  
Oboete-iru  
あなたの優しい声を  
Anata-no Yasashī Koe-wo

I remember  
Your kind voice.

覚えている  
Oboete-iru  
あなたの真っ直ぐな眼差しと 静かな祈りを  
Anata-no Massungu-na Manazashi-to Sizuka-na Inori-wo

I remember  
Your honest eyes and quiet prayer.

目を閉じれば  
Me-wo Tojire-ba  
あなたと過ごした時のことを  
Anata-to Sungoshi-ta Toki-no Koto-wo  
あなたと共に歌ったことを思い出す  
Anata-to Tomo-ni Utatta-koto-wo Omoi-dasu

When I close my eyes  
I recall the time we spent together,  
And the time we sang together.

音楽の終わりが あなたとの別れではない  
Onngaku-no Owari-nga Anata-tono Wakare-dewa-nai  
音楽がまたよみがえるように  
Onngaku-nga Mata Yomingaeru-yōni  
何度でも 何度でも あなたを思い出そう  
Nando-demo Nando-demo Anata-wo Omoi-dasō

The end of music is not our farewell.  
As music lives again,  
So will you live again and again in my memory.

覚えている  
Oboete-iru  
あなたの大切な夢を  
Anata-no Taisetsu-na Yume-wo

I remember  
A dream you cherished.

覚えている  
Oboete-iru  
あなたの明日に向けた笑顔を  
Anata-no Ashita-ni Muketa Engao-wo

I remember  
A smile you beamed at tomorrow.

あなたとの思い出を胸に  
Anata-tono Omoide-wo Mune-ni  
一歩一歩 前へ  
Ippo Ippo Mae-e

With memories of you in my heart,  
One step at a time, I walk forward.

毎日の喜びと悲しみを抱きしめながら  
Mainichi-no Yorokobi-to Kanashimi-wo Dakishime-nangara  
一歩一歩 前へ  
Ippo Ippo Mae-e

Embracing every day's happiness and sadness,  
One step at a time, I walk forward.

一歩一歩 前へ  
Ippo Ippo Mae-e

One step at a time, I walk forward.

SSAA version

-Piano is optional.  
-Can be performed with other ensemble versions.

for Utao NIPPON Project

# Mae-e (Forward)

Text and Music by Kentaro Sato (Ken-P)  
5/2, 2011

- to the Victims of the 2011 3/11 Earthquake and Tsunami in Japan -

1  
Sop. 2

1  
Alt. 2

Piano (opt.)

*mp*

6  
S. *p*  
A. *p*

O - bo - e - te - i - ru, A - na - ta - no A - ta - ta - ka - na Te - wo. O - bo - e - te - i -

O - bo - e - te - i - ru, A - na - ta - no A - ta - ta - ka - na Te - wo.

Pno. (opt.) *mp*

11  
S. *mp*  
A. *mp*

O - bo - e - te - i - ru, Ya - sa - shi - i Ko - e - wo. O - bo - e - te - i -

ru, A - na - ta - no Ya - sa - shi - i Ko - e - wo. O - bo - e - te - i - ru,

Pno. (opt.) *mp*

This is a charity piece, and you may copy this score for performances without permission. However, if you plan to use this piece, please contact the composer from [www.wisemanproject.com](http://www.wisemanproject.com)

Mae-e (Forward)

16

S. *p*  
 ru, A - na - ta - no Ma - ssu - ngu - na Ma - na - za - shi - to, Shi - zu - ka - na I - no - ri -

A. *p*  
 A - na - ta - no Ma - ssu - ngu - na Ma - na - za - shi - to, Shi - zu - ka - na I - no - ri...

Pno. (opt.) *pp*  
*8vb*

21

S. *mp*  
 wo. Me - wo To - ji - re - ba A - na - ta - to Su - ngo - shi - ta To - ki - no Ko - to -

A. *p*  
 I - no - ri - wo. nn... nn...

Pno. (opt.) *p* *mp*

26

S. *p* *mp* *p*  
 wo, A - na - ta - to To - mo - ni U - ta tta - ko - to - wo, O - mo - i - da -

A. *mp* *p*  
 ...O - mo - i - da - su, To - mo - ni U - ta - tta - ko - to - wo, O - mo - i... O -

Pno. (opt.) *p* *8va*

# Mae-e (Forward)

30

S. *mp* *mf*  
 su. O - n - nga - ku - no O - wa - ri - nga A - na - ta - to - no Wa - ka - re - de -

A. *mp* *mf*  
 mo - i - da - su. O - n - nga - ku - no O - wa - ri - nga A - na - ta - to - no Wa - ka - re - de -

Pno. (opt.) *mp*

34

S. *f* *p* *mp*  
 wa - na - i. O - n - nga - ku - nga Ma - ta Yo - mi - nga - e - ru - yo - ni, Na - n - do - de -

A. *f* *mp*  
 wa - na - i. O - n - nga - ku - nga Ma - ta Yo - mi - nga - e - ru - yo - ni, Na - n - do - de - mo Na - n -

Pno. (opt.) *p*

38

S. *mf* *f* *Ah!* *O -*  
 mo A - na - ta - wo O - mo - i - da - so. Ah! O - bo - e - te - i -

A. *mf* *f* *Ah!* *O -*  
 do - de - mo A - na - ta - wo O - mo - i - da - so. Ah! O - bo - e - te - i -

Pno. (opt.) *mp* *mf*  
*8vb* *8vb*

# Mae-e (Forward)

42 *f* bo - e - te - i - ru, Yu - me - wo. *mp* O - ru. O - bo - e - te - i - ru, A - na - ta - no Ta - i - se - tsu - na Yu - me - wo. Yu - me... Yu - me - wo. O -

46 *mp* O - bo - e - te - i - *mf* o - wo. A - bo - e - te - i - ru... I ru, A - na - ta - no A - shi - ta - ni Mu - ke - ta E - nga - o - wo. O - bo - e - te - i - *mf* ru, O bo - e - te - i - ru, A - na - ta - no A - shi - ta - ni Mu - ke - ta E - nga o - wo. A -

50 *f* na - ta - to - no e - e. Ma - i - ni - ru. O - mo - i - de - wo Mu - ne - ni I - ppo I - ppo Ma - e... Ma - e - e. Ma - i - ni - ru. O - mo - i - de - wo, Mu - ne - ni I - ppo I - ppo Ma - e... Ma - e - e. Ma - i - ni -

# Mae-e (Forward)

54

S. *p*  
 chi - no Yo - ro - ko - bi - to Ka - na - shi - mi - wo Da - ki - shi - me - na - nga - ra I -

A. *p*  
 chi - no Yo - ro - ko - bi - wo, chi - no Yo - ro - ko - bi - to Ka - na - shi - mi - wo Da - ki - shi - me - na - nga - ra I -

Pno. (opt.) *p*

57

S. *mf* *mp* *p*  
 - ppo I - ppo... I - ppo I - ppo Ma - e - e. I -

A. *mf* *mp* *p*  
 - ppo I - ppo... I - ppo I - ppo Ma - e - e. I -

Pno. (opt.) *mf* *p*

62 *rit.*

S. *mp*  
 - ppo I - ppo Ma - e - e... Ma - e - e.

A. *mp*  
 - ppo I - ppo Ma - e - e... Ma - e - e.

Pno. (opt.) *mp*

*8va* *8vb*

## 1. Vowels

There are 5 vowels in the Japanese language and they are alphabetized as “A” “E” “I” “O” and “U.” Consecutive vowels belong to separate syllables, and there is virtually no diphthong when it comes to music.

- Singing Japanese “A” is always “Open A [ɑ]” as in “**f**ather.” You may use [ʌ] in softer passage.
- Singing Japanese “E” is always “Open E [ɛ]” as in “**f**etch.” Do not use [e].
- Singing Japanese “I” is always “Close I [i]” as in “**f**eet.” However, it can be modified toward “Open I [i],” when it provide unified vowel sounds, or in softer passage.
- Singing Japanese “O” is always “Close O [o]” as in “**f**oe.” Do not use diphthong like [ou].
- Singing Japanese “U” is always “Close U [u]” as in “**f**ood.” However, it can be modified toward “Open U [u]” as in “**f**oot,” if it provides ease of pronunciation for singers in upper resister and/or *forte* passages.
- Japanese “N [n]” often makes an independent syllable.

## 2. Consonants

B	[b]	as in ( <b>b</b> oy)	N	[n]	( <b>n</b> od)
BY	[bj]		NG	[ŋ]	( <b>s</b> ong)
CH	[tɕ]	*or [tʃ] as in ( <b>ch</b> ease)	NGY	[ŋj]	
D	[d]	( <b>d</b> ot)	NY	[nj]	( <b>n</b> ew)
F	[f]	( <b>f</b> ood)	P	[p]	( <b>p</b> ot)
FY	[fj]	( <b>f</b> ew)	PY	[pj]	( <b>p</b> uke)
G	[g]	( <b>g</b> ut)	R	[r] or [ɾ]	<b>Japanese R is “flipped R”</b>
GY	[gj]	( <b>g</b> as)	RY	[rj] or [ɾj]	
H	[h]	( <b>h</b> it)	S	[s]	( <b>s</b> ing/ <b>t</b> oss)
HY	[ç]	*or [hj] as in ( <b>h</b> uman)	SH	[ç]	*or [ʃ] as in ( <b>sh</b> ed)
J	[dz]	*or [dʒ] as in ( <b>j</b> et)	T	[t]	( <b>t</b> ea)
K	[k]	( <b>k</b> ing)	TS	[ts]	( <b>l</b> et's)
KY	[kj]	( <b>c</b> ute)	V	[v]	( <b>v</b> ictory)
L	[l]	( <b>l</b> eap)	W	[w]	( <b>w</b> ater)
M	[m]	( <b>m</b> all)	Y	[j]	( <b>y</b> ou)
MY	[mj]	( <b>m</b> ute)	Z	[dz]	( <b>z</b> ebra)

- “F” “L” and “V” are only used for foreign-origin words.
- If “NG [ŋ]” and “NGY [ŋj]” (aka *Bidakuon*) are difficult to produce, it is acceptable to use “G [g]” for NG and “GY [gj]” for “NGY.”
- One **MAY NOT** use “English R [ɹ],” “Rolled R [r]” nor “German/French R [ʀ]” for “Japanese flipped R,” but **MAY** use “L [l]” if s/he cannot produce [r] or [ɾ].
- Doubled consonants (EX. “a-**tt**a,” “a-**cc**hi” and “i-**ss**e-i”) indicate small stops between proceeding vowels. In my music, they can be sung without doubled consonants (EX. “a-ta,” “a-chi” and “i-se-i”) because they are already articulated by rests or *staccatos*. So please do observe and execute such rests and staccatos correctly.