

Mae-e
(Forward)

for T.T.B.B. Choir, a cappella or with Piano

Text and Music by
Kentaro Sato

WP
Wiseman Project

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.

TTBB 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
T. 1
2
8 *Oo = [u]

1
Bas. 1
2

Piano (opt.)
mp

6
T. *p*
8
B. *p*

Pno. (opt.)
mp

11
T. *mp*
8
B. *mp*

Pno. (opt.)
mp

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

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T. *p* I - no - ri -

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

B. *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

T. *mp* Me - wo To - ji - re - ba A - na - ta - to Su - ngo - shi -

I - no - ri - wo. nn... nn...

B. *mp* I - ro - ri - wo *p* Me - wo To - ji - re - ba A - na - ta - to Su - ngo - shi -

Pno. (opt.) *p*

25

T. *p* ta To - ki - no Ko - to - wo *mp* O - mo - i - da - su, To - mo - ni U - ta - tta - ko - to - wo O - mo -

nn... nn... *mp* A - na - ta - to To - mo - ni

B. *mp* ta To - ki - no Ko - to - wo nn... U - ta - tta - ko - to - wo O - mo -

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

Mae-e (Forward)

29 *p* *mp* *mf*

T. *p* *mp* *mf*

B. *p* *mp* *mf*

Pno. (opt.) *mp*

34 *f* *mp*

T. *f* *mp*

B. *f* *mp*

Pno. (opt.) *p*

38 *mf* *f* *mf* *f*

T. *mf* *f* *mf* *f*

B. *mf* *f* *mf* *f*

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

8va - 7

8vb - - - -

8vb - - - -

Mae-e (Forward)

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

bo - e - te - i - ru, O - bo - e - te - i - ru, Ta - i - se - tsu - na Yu - me - wo. O - bo - e - te... O

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

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 -

50 *f* na - ta - to - no 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 -

Piano accompaniment (Pno. opt.) includes dynamic markings *f*, *mp*, *mf*, *p*, and *8vb*.

Mae-e (Forward)

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T. *p*

B. *p*

Pno. (opt.) *p*

chi - no Yo-ro-ko-bi - to — Ka - na - shi - mi - wo Da - ki - shi - me -

chi - no Yo - ro - ko - bi - wo, na - nga - ra, I - ppo I - ppo...—

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

58

T. *mf* *mp* *p*

B. *mf* *mp* *p*

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

I - ppo I - ppo — Ma - e - e. I - ppo I - ppo Ma -

I - ppo I - ppo — Ma - e - e. I - ppo I - ppo Ma -

63

T. *rit.*

B.

Pno. (opt.) *mp*

e - e... Ma - e - e.

e - e... Ma - e - e.

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