

Tsunangari (Connection)

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

Text and Music by
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WP
Wiseman Project

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- つながり -
- Tsunangari -

本当のことを見るのは なんて難しいのだろう
Hontō-no Koto-wo Miru-nowa Nante Muzukashī-no-darō
本当のことを思うのは なんて一人ぼっちなのだろう
Hontō-no Koto-wo Omou-nowa Nante Hitoribocchi-nano-darō
本当のことを伝えるのは なんて勇気がいるのだろう
Hontō-no Koto-wo Tsutaeru-nowa Nante Yūki-nga Iru-no-darō
そして 嘘の向こうで
Soshite Uso-no Mukō-de
悲しい風に涙する人に差し伸べられた手は
Kanashī Kaze-ni Namida-suru Hito-ni Sashinobe-rareta Te-wa
なんて温かいのだろう
Nante Atatakai-no-darō

不安な中
Huan-na Naka
心の奥でふるさとを抱きしめながら歩く人に
Kokoro-no Oku-de Hurusato-wo Dakishime-nangara Aruku Hito-ni
寄りそう心は なんて優しいのだろう
Yorisou Kokoro-wa Nante Yasashī-no-darō

私の隣と一緒に
Watashī-no Tonari-de Issho-ni
見て 感じ 思う
Mite Kanji Omou
どんなに離れていても
Donna-ni Hanarete Itemo
この空の下で 寄り添い
Kono Sora-no Shita-de Yorisoi
泣き 笑い 歌う
Naki Warai Utau
どんなに離れていても
Donna-ni Hanarete Itemo

この空のつながりを
Kono Sora-no Tsunangari-wo
この心をつなぐ
Kono Kokoro-no Tsunangari-wo
感じてください
Kanji-te Kudasai

- Connection- English Translation

How difficult seeing the truth is.
How lonely thinking the truth is.
How brave speaking the truth is.
And, how warm is the hand
Which is held out to people crying in the sad wind
Behind the lie.

How kind is the heart
Which accompanies people who cling to
The homeland in their hearts.

To see, feel, and think together
As if you were next to me
No matter how far apart we are...
To cry, laugh, and sing together
Under this sky
No matter how far apart we are...

Please...
Feel the connection of the sky,
And the connection of our hearts.

SA version

*Piano is optional.

*Can be performed with other ensemble versions.

This work was composed for the 35th All Japan High School Cultural Festival 2011 in Fukushima.

- Tsunangari (Connection) -

Text and Music by Kentaro Sato (Ken-P)
5/27, 2011

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

for Utao NIPPON Project

♩ = c. 55 Calmly and Honestly *mp*

Sop. Alt. * "Oo..." = [u] Ho-n-to - no Ko-to - wo Mi - ru - no - wa

Piano (opt.) *mp* *rit.* *a tempo* *p*

7 SA da - ro. — Na - n - te Mu - zu - ka - shi — no - da - ro. — Ho - n - to - no Ko - to - wo O - mo - u - no - wa

Pno. (opt.) *mp*

11 SA da - ro. — wa Na - n - te Hi - to - ri - bo - cci - na - no - da - ro. — Ho - n - to - no Ko - to - wo Tsu - ta - e - ru - no - wa Na - n -

Pno. (opt.)

15 SA Na - n - te te... Na - n - te Yu - ki - nga — I - ru - no - da - ro. So - shi - te U - so - no Mu - ko - de — Ka - na -

Pno. (opt.)

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18 *mf* *mp*

SA shi Ka - ze - ni Na - mi - da - su - ru Hi - to - ni Sa - shi - no - be - ra re - ta Te - wa Na - n - re - ta Te - wa

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

8vb - -

21

SA te A - ta - ta - ka - i - no - da - ro. Na - n - te Ah, Na - n - te A - ta - ta - ka - i - no - da - ro.

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

25 *mp* *p* *mp*

SA Hu - a - n - na Na - ka Ko - ko - ro - no O - ku - de ni Yo - ri - Oo... Oo... Hu - ru - sa - to - wo Da - ki - shi - me - na - nga - ra A - ru - ku - hi - to - ni Yo - ri - so -

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

30 *mf* *f*

SA so - u u Ko - ko - ro - wa Na - n - te Ya - sa - shi - no - da - ro. Wa - ta - shi - no To - na - ri -

Pno. (opt.) *mf* *f*

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34

SA
de I - ssho - ni Mi - te, Ka - n - ji, O - mo - u, te - mo.

Pno. (opt.)

37

SA
Ko - no So - ra - no Shi - ta - de Yo - ri - so - i, Na - ki... Na - ki, Wa - ra - i, U - ta - u, Do - n -

Pno. (opt.)

40

SA
na - ni Ha - na - re - te I - te - mo. Ko - no So - ra - no Tsu - na - nga - ri - wo, Tsu - na - nga - ri - wo, Ko - no Ko - ko - ro -

Pno. (opt.)

rit. *Slower* *p* *mp*

45

SA
no Tsu - na - nga - ri - wo Ka - n - ji - te Ku - da - sa - i.

Pno. (opt.)

p *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 [ɪ],” 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 [ʊ]” 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 | [rj] or [ɾj] | |
| 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 | [dʒ] | *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 ean) | 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.