

The Kentaro Sato Choral Series

ÁRBOR MÚNDI

World Tree / 世界樹

for Men's Chorus and Piano

in Latin

1. Expergísci (Awakening / 目覚め)
2. Strépitus Cándidi (White Noises / 白いざわめき)
3. Hásta Fulmínea (Spear of Lightning / 光の槍)
4. Cármén Ímbris (Song of Rain / 雨の歌)
5. Sénsus (A Sensation / 思い)
6. Cármén Árboris Múndi (World Tree Song / 世界樹の歌)

Text and Music

by

Kentaro Sato

WP

Wiseman Project

www.wisemanproject.com

世界樹

1. 目覚め

雨上がりの朝霧の中で
一粒の種は目を覚ます
誰にも気づかれず そっと

朝の静けさの中で
一粒の種は息をする
ゆっくりと 確実に

朝日とともに鳥達が歌いだす
光も歌にのせて踊りだす
「春が来たのだ！」
「永遠の冬などないのだ！」

春の喜びの中
一粒の種は育っていく
誰にも気づかれず そっと

2. 白いざわめき

柔らかな夏風に
數え切れない新緑の思いが こだまする…
燃える若さ
焦がれる恋
隠れた不安
明日への希望

それは新緑だけが放つ光
無数の思いが重なった
“白いざわめき”

傍らで 石はそれを見つめ 思う
「ああ！ ‘新しい時代’という幹から広がった
無限の可能性は
なんと素晴らしいのだ」

そして静かに石は耳を澄ます 言葉にならない夢に
不確かなざわめきの中の
確かな思いを感じるために

無数の思いは 夏風にのせて
地平線の向こうへ
大海の果てへ
そして この青空の彼方へ

それは新緑だけが放つ光
無数の思いが重なった
“白いざわめき”

3. 光の槍

それは一瞬のことだった
前触れもなしに
光の槍が樹を貫いた
音もなしに

雷鳴と炎の中で
樹が落ちた
無言の叫びと共に

おお！ 運命よ！
それは焼かれるために育ったのか？
その体は貫かれるために大きかったのか？

答えはなかった。

Arbor Mundi

1. Expergisci

In nébula aurórae, póst ímbrem,
sémen expérgiscitur.
Quiéte... Látet...

In tránnillitáte aurórae,
sémen spiráre incípit.
Lénte... Támen cérite...

Áves cánere incipiunt dum sól oritur.
Lúx sólis saltáre incípit cum cármine.
“Vér vénit!”
“Núlla hfems mánet in aetérnum!”

In gáudio véri,
sémen créscit.
Quiéte... Látet...

2. Strépitus Cándidi

In áura aestíva míti,
sénsus innumerábiles foliórumb novórum résontan—
Iuventúte árdente,
Amóre desidérante,
Anxietáte árcana,
Spes dñeí crástini.

Lúces sunt quas virídia nótia radiáre póssunt.
“Strépitus cándidi” sunt,
compósiti ex sénsibus innumerábilibus implicátis.

Propínquus lápis cóncipit et mirátrum,
“Ah! Quam mirábilis est poténtia infinita
quae pándit ex trúncó appelláto
‘sáeculum nótum.’”

Tum quiéte lápis audit sómnia indicta
ut séntiat sénsus cértos
in strepitibüs incértis.

Áurae áestivae férunt sénsus innumerábiles
últra órbem finiéntem,
finem oceanórumb,
et hoc cáelum caerúleum.

Lúces sunt quas virídia nótia radiáre póssunt.
“Strépitus cándidi” sunt,
compósiti ex sénsibus innumerábilibus implicátis.

3. Hásta Fulmínea

Áccidit instanter
síne pronuntiatióne.
Hásta fulmínea árborem perfódit
síne sóno.

In tónitru et flámma,
árbor cécidit
cum vociferatióne tácita.

O! Fátum!
Crescebátnce ut incenderétur?
Corpúsne mágnum érat ut invitáret hástam ad se?

Núllum respónsum vénit.

World Tree

1. Awakening

In the mist of dawn, after a rain,
a seed awakes.
Quietly... No one notices...

In the tranquility of dawn,
the seed begins to breathe.
Slowly... Yet certainly...

Birds begin to sing as the sun rises.
Sunlight begins to dance with the song.
“Spring has come!”
“No winter stays eternally!”

In the joy of the spring,
the seed grows.
Quietly... No one notices...

2. White Noises

In the mild summer breeze,
countless sensings of fresh leaves echo—
Burning youth,
Yearning love,
Secret anxiety,
Hopes of tomorrow.

They are lights that new green can radiate.
They are “white noises”
composed of countless tangled sensations.

A stone nearby gazes and wonders,
“Ah! How wonderful is the limitless potentiality
that is spread from a trunk called
‘new generation.’”

Then quietly the stone listens to dreams unsaid
so that it may sense certain sensations
in uncertain noises.

Summer breezes bear countless sensations
beyond the horizon,
the end of oceans,
and this blue sky.

They are lights that new green can radiate.
They are “white noises”
composed of innumerable tangled sensations.

3. Spear of Lightning

It has happened instantly
without announcement.
A spear of lightning has pierced a tree
without sound.

In thunder and flame,
the tree has fallen
with silenced scream.

Oh! Fate!
Did it grow to be enkindled?
Was its body large to invite spearing?

No answer has come.

4. 雨の歌

優しく 雨が鎮魂歌を歌う
歌よ この炎を洗い流さんことを
歌よ この涙を洗い流さんことを
歌よ この悲しみを洗い流さんことを
ああ、雨が歌う…

4. Cármén Ímbris

Ímber léniter cánit réquiem.
Cármén élavet flámmam.
Cármén élavet nóstras lácrimas.
Cármén élavet nóstram tristitiam.
Ah... Ímber cánit...

4. Song of Rain

Rain gently sings the requiem.

Let the song wash the flame away.
Let the song wash our tears away.
Let the song wash our sadness away.

Ah... Rain sings...

5. 思い

嵐は去り
そして灰は土に帰った

思いは残る
そして それは一粒の種を生む
世界樹の種を…

5. Sénus

Témpestas ívit,
et cíneres in térram rédeunt.

Sénus remánsit,
et hic géniuit sémen—
Sémen Árboris Mundi...

5. A Sensation

The storm has gone,
and ashes go back unto the earth.

A sensation has remained,
and it has begotten a seed—
A seed of the World Tree...

6. 世界樹の歌

聞こえるか 大地の鼓動が
聞こえるか 新しい命の吐息が

それは 命の合唱
それは 再生の喜び
それは 世界をつなげる夢
聞こえるか 世界樹の歌が

6. Cármén Árboris Mundi

Nónne audítis mórmur térrae?
Nónne audítis spíritum vítae nóvae?

Chórus vítae est.
Gáudium renáscendi est.
Sómnium est quod fácit móndum únum.
Nónne audítis cármén Árboris Mundi?

6. World Tree Song

Do you hear earth's murmuring?
Do you hear a breath of new life?

It is a chorus of life.
It is the joy of rebirth.
It is a dream that unifies the world.
Do you hear the World Tree song?

今はまだ新芽だが
いつの日か
この樹は世界を優しく包むだろう
皆に休む場を与える
そして 皆が歌に集う場所になるだろう

Cum súrculus est,
támén díe quódam
árbor haec léniter téget térram,
dábit ómnibus lócum quíétis,
et fiet lócum quo ómnes véniant ad cánendum.

Though it is a sprout,
yet one day
this tree gently will cover the earth,
will give a place of rest to all,
and will become the place where all come to sing.

雨上がりの朝靄の中で
一粒の種は目を覚ます

In nébula aurórae, póst ímbrem,
sémen expérifscitur.

In the mist of dawn, after a rain,
a seed awakes.

ああ 友よ
この新芽を守ろうではないか
世界樹の歌を広めようではないか

O, amici.
Tueámur súrculum.
Serámus cármén Árboris Mundi!

Oh, friends.
Let us protect the sprout.

Let us sow the World Tree song!

そして
夢見ようではないか
世界樹が地上を愛で包む日を

Et

Somniémus úna diem
quo Árbor Mundi térram cum amóre téget!

And
Let us dream together the day
when the World Tree will cover the earth with love!

聞こえるか 大地の鼓動が
聞こえるか 世界樹の歌が
ああ 世界樹よ！
ああ 世界樹の歌よ！

Nónne audítis mórmur térrae?
Nónne audítis cármén Árboris Mundi?
Ah, Árbor Mundi!
Ah, cármén Árboris Mundi!

Do you hear earth's murmuring?
Do you hear the World Tree song?
Ah, the World Tree!
Ah, the World Tree song!

作詞 / Text by
佐藤賢太郎 Kentaro Sato (Ken-P)

ラテン語翻訳 / Latin Translation by
Dr. Robert Zaslavsky

ÁRBOR MÚNDI

$\text{♩} = \text{c.70}$ Kindly (優しく)

- 1. Expergíisci -

(Awakening / 目覚め)

Text and Music by Kentaro Sato (Ken-P)

Latin Translation by Dr. Robert Zaslavsky

8/19, 2011

T 1

T 2

B 1

B 2

Pno.

p

In ne - bu-la au - ro - rae,

p

In ne - bu-la au - ro - rae,

p

In ne - bu-la au - ro - rae,

p

In ne - bu-la au - ro - rae,

8va

8va

T 1

T 2

B 1

B 2

Pno.

mp

post im - brem, se - men ex - per - gi - sci - tur. Qui -

mp

post im - brem, se - men ex - per - gi - sci - tur.

mp

post im - brem, se - men ex - per - gi - sci - tur.

mp

post im - brem, se - men ex - per - gi - sci - tur.

- 1. Exergísci -

13

T 1
T 2
B 1
B 2
Pno.

e - te... Qui e - te... Qui e - te... Qui e - te...

p **p** **p** **p** **p**

pp **pp** **pp** **pp** **pp**

mp **mp** **mp** **mp** **mp**

13

T 1
T 2
B 1
B 2
Pno.

Intran - quil - li - ta - te

mp **p** **mp** **mp**

18

T 1
T 2
B 1
B 2
Pno.

Intran - quil - li - ta - te

mp **mp** **mp** **mp**

Intran - quil - li - ta - te

p **mp** **mp** **mp**

- 1. Exergísci -

23

T 1 au - ro - rae, Se - men spi -

T 2 ro - rae, au - ro - rae, Se - men spi -

B 1 au - ro - rae, Se - men spi -

B 2 au - ro - rae, Se - men spi -

Pno.

23

T 1 *p*

T 2

B 1

B 2

Pno.

27 *mp*

T 1 ra re in ci - pit. In tran - - - - - quil - li - ta - - - -

T 2 *mp* re in ci - pit. In tran - - - - - quil - li - ta - - - - te... In

B 1 *mp* re in ci - pit. In tran - - - - - quil - li - ta - - - - te... In

B 2 ra - re in ci - pit. In tran - - - - - quil - li - ta - - - - te... In

Pno.

- 1. Exergísci -

31

T 1 te... In tran - quil-li - ta - te au - ro - rae, Se - men spi -

T 2 tran - quil - li - ta - te au - ro - rae, Se - men spi -

B 1 tran - - quilib - ta - te au - ro - rae, Se - - men spi -

B 2 tran - - quilib - li - ta - te au - - ro - rae, Se - - men spi -

Pno.

35

T 1 ra - re in - ci - pit. O, Len - te... Ta - men cer -

T 2 ra - - re in - ci - pit. O, Len - te... Ta - men cer -

B 1 ra - - re in - ci - - pit. Len - te... Ta - - men cer -

B 2 ra - - re in - ci - - pit. Len - te... Ta - - men cer -

Pno.

- 1. Exergísci -

Musical score for "Exergísci" featuring five staves: T1 (Treble), T2 (Treble), B1 (Bass), B2 (Bass), and Pno. (Piano). The score is divided into two sections: measures 40-43 and 44-47.

Measures 40-43:

- T1:** Notes at measure 40 are circled with a large black circle. Notes at measure 41 are circled with a large black circle. Notes at measure 42 are circled with a large black circle. Notes at measure 43 are circled with a large black circle.
- T2:** Notes at measure 40 are circled with a large black circle. Notes at measure 41 are circled with a large black circle. Notes at measure 42 are circled with a large black circle. Notes at measure 43 are circled with a large black circle.
- B1:** Notes at measure 40 are circled with a large black circle. Notes at measure 41 are circled with a large black circle. Notes at measure 42 are circled with a large black circle. Notes at measure 43 are circled with a large black circle.
- B2:** Notes at measure 40 are circled with a large black circle. Notes at measure 41 are circled with a large black circle. Notes at measure 42 are circled with a large black circle. Notes at measure 43 are circled with a large black circle.
- Pno.:** Notes at measure 40 are circled with a large black circle. Notes at measure 41 are circled with a large black circle. Notes at measure 42 are circled with a large black circle. Notes at measure 43 are circled with a large black circle.

Measures 44-47:

- T1:** Notes at measure 44 are circled with a large black circle. Notes at measure 45 are circled with a large black circle. Notes at measure 46 are circled with a large black circle. Notes at measure 47 are circled with a large black circle.
- T2:** Notes at measure 44 are circled with a large black circle. Notes at measure 45 are circled with a large black circle. Notes at measure 46 are circled with a large black circle. Notes at measure 47 are circled with a large black circle.
- B1:** Notes at measure 44 are circled with a large black circle. Notes at measure 45 are circled with a large black circle. Notes at measure 46 are circled with a large black circle. Notes at measure 47 are circled with a large black circle.
- B2:** Notes at measure 44 are circled with a large black circle. Notes at measure 45 are circled with a large black circle. Notes at measure 46 are circled with a large black circle. Notes at measure 47 are circled with a large black circle.
- Pno.:** Notes at measure 44 are circled with a large black circle. Notes at measure 45 are circled with a large black circle. Notes at measure 46 are circled with a large black circle. Notes at measure 47 are circled with a large black circle.

- 1. Expergíisci -

47 *mp*

T 1 Lux so - lis sal - ta - re in - ci - pit cum

T 2 Lux so - lis sal - ta - re in - ci - pit cum

B 1 Lux so - lis sal - ta - re in - ci - pit cum

B 2 Lux so - lis sal - ta - re in - ci - pit cum

Pno.

50 *f*

T 1 car - mi - ne. Ver ve - nit. Ver ve - nit...

T 2 car - mi - ne. Ver ve - nit. Ver ve - nit. Ver ve -

B 1 car - mi - ne. Ver ve - nit. Ver ve - nit. Ver ve -

B 2 car - mi - ne. Ver ve - nit. Ver ve - nit...

Pno.

- 1. Exergísci -

Musical score for "Exergísci" featuring five voices (T1, T2, B1, B2, Pno.) and piano (Pno.). The score is divided into two sections: measures 54 and 57.

Measures 54:

- T1:** Notes on the first two beats. The third beat has a fermata. The fourth beat starts with a dotted half note followed by an eighth note. The vocal line continues with "la hi - ems".
- T2:** Notes on the first two beats. The third beat has a fermata. The fourth beat starts with a dotted half note followed by an eighth note. The vocal line continues with "la hi - ems".
- B1:** Notes on the first two beats. The third beat has a fermata. The fourth beat starts with a dotted half note followed by an eighth note. The vocal line continues with "la hi - ems".
- B2:** Notes on the first two beats. The third beat has a fermata. The fourth beat starts with a dotted half note followed by an eighth note. The vocal line continues with "la hi - ems".
- Pno.:** The piano part consists of eighth-note chords. A large circle highlights the eighth note on the first beat of the first measure. Large arrows point from the vocal entries to the piano chords.

Measures 57:

- T1:** Notes on the first two beats. The third beat has a fermata. The fourth beat starts with a dotted half note followed by an eighth note. The vocal line continues with "gau - di - o".
- T2:** Notes on the first two beats. The third beat has a fermata. The fourth beat starts with a dotted half note followed by an eighth note. The vocal line continues with "gau - di - o".
- B1:** Notes on the first two beats. The third beat has a fermata. The fourth beat starts with a dotted half note followed by an eighth note. The vocal line continues with "gau - di - o".
- B2:** Notes on the first two beats. The third beat has a fermata. The fourth beat starts with a dotted half note followed by an eighth note. The vocal line continues with "gau - di - o".
- Pno.:** The piano part consists of eighth-note chords. A large circle highlights the eighth note on the first beat of the first measure. Large arrows point from the vocal entries to the piano chords.

- 1. Expergíisci -

60

T 1 ve - ris, se - men cre - - - scit. Qui - e - te... *mp*

T 2 ve - ris, se - men cre - - - scit. Qui - e - te... *mp*

B 1 ve - ris, se - men cre - - - scit. Qui - e - te... *mp*

B 2 ve - ris, se - men cre - - - scit. Qui - e - te... *mp*

Pno.

64

T 1 La - tet... O, Qui - e - te... La - tet... *p* *rit.* - - - -

T 2 La - tet... O, Qui - e - te... nn... *p*

B 1 La - tet... O, Qui - e - te... nn... *p*

B 2 La - tet... Qui - e - te... nn... *p*

Pno.

- 1. Exergísci -

70

T 1

La - tet... nn...

T 2

La - tet... nn....

B 1

La - tet... nn...

B 2

La - tet... nn...

Pno.

70

1.
雨上がりの朝、
一粒の種は目を覚ます
にも気づかれず、
静けさの中で
芽を出す。確実に
とともに鳥達が歌いだす
光も歌にのせて踊りだす
「春が来たのだ!」
「永遠の冬などないのだ！」
春の喜びの中
一粒の種は育つ
誰にも気づかれず、
いつ

1. Exergísci
In nébula aurore, lumbrem,
sémem experscitur.
... Látet...
In tranquillitate aurórae,
sémem spuma incipit.
Lénte... Támēt...
cánere incipiunt dum a sól oritur.
... saltare incipit cum cármine.
“Vér vénit!”
“Nō vinter tems mánet in aetérnum!”
In gáudio véris,
sémem crészit.
Quiéte... Látet...

1. Awakening

In the mist of dawn, after a rain,
a seed awakes.
Quietly... No one notices...

In the tranquility of dawn,
the seed begins to breathe.
Slowly... Yet certainly...

Birds begin to sing as the sun rises.
Sunlight begins to dance with the song.
“Spring has come!”
“No winter stays eternally!”

In the joy of the spring,
the seed grows.
Quietly... No one notices...

ÁRBOR MÚNDI

- 2. Strépitus Cándidi - (White Noises / 白いざわめき)

Text and Music by Kentaro Sato (Ken-P)
Latin Translation by Dr. Robert Zaslavsky
8/24, 2011

♩=c.120 Freshly (新鮮に)

- 2. Strépitus Cándidi -

Musical score for "Strépitus Cándidi" featuring five staves: T 1, T 2, B 1, B 2, and Pno. The score consists of two systems of music.

System 1 (Measures 9-11):

- T 1:** Treble clef, key signature of one flat. Notes: B, A, D, E, G, F, C, B, A. Lyrics: au - ra ae - sti - va mi - ti,
- T 2:** Treble clef, key signature of one flat. Notes: B, A, D, E, G, F, C, B, A. Lyrics: au - ra ae - sti - va mi - ti,
- B 1:** Bass clef, key signature of one flat. Notes: B, A, D, E, G, F, C, B, A. Lyrics: au - ra ae - sti - va mi - ti,
- B 2:** Bass clef, key signature of one flat. Notes: B, A, D, E, G, F, C, B, A. Lyrics: au - ra ae - sti - va mi - ti,
- Pno. (Piano):** Treble and bass staves. Notes: B, A, D, E, G, F, C, B, A. Dynamics: **p**. Large black arrows and circles are overlaid on the piano part, indicating performance techniques.

System 2 (Measures 12-14):

- T 1:** Treble clef, key signature of one flat. Notes: B, A, D, E, G, F, C, B, A. Dynamics: **p**. Lyrics: sen - sus in - nu me - ra - bi - les
- T 2:** Treble clef, key signature of one flat. Notes: B, A, D, E, G, F, C, B, A. Dynamics: **p**. Lyrics: sen - sus in - nu me - ra - bi - les
- B 1:** Bass clef, key signature of one flat. Notes: B, A, D, E, G, F, C, B, A. Dynamics: **p**. Lyrics: sen - sus in - nu me - ra - bi - les
- B 2:** Bass clef, key signature of one flat. Notes: B, A, D, E, G, F, C, B, A. Dynamics: **p**. Lyrics: sen - sus in - nu me - ra - bi - les
- Pno. (Piano):** Treble and bass staves. Notes: B, A, D, E, G, F, C, B, A. Dynamics: **p**.

- 2. Strépitus Cándidi -

16

T 1 *mp* *fp*

T 2 *mp* *fp*

B 1 *mp* *fp*

B 2 *mp* *fp*

Pno. *mp* *fp*

20

T 1 *f*

T 2 *f*

B 1 *f*

B 2 *f*

Pno. *f*

fo - li - o - rum no - vo - rum re - so - nant...

Iu - ven - tu - te ar - Iu - ven - tu - te

©2011 Kentaro Sato (Ken-P)

3/16
-12/51-

visit: www.wisemanproject.com

- 2. Strépitus Cándidi -

Musical score for "Strépitus Cándidi" featuring five voices (T1, T2, B1, B2, Pno.) and piano (Pno.). The score is divided into two sections: measures 25-30 and 30-35.

Measures 25-30:

- T1:** Vocal line with lyrics "te ar den te, Amor re de si-". A large black circle highlights a sixteenth-note cluster in the piano part at measure 25, and a large black arrow points from it to a similar cluster in the piano part at measure 30.
- T2:** Vocal line with lyrics "den te, Amo re de si de ran".
- B1:** Vocal line with lyrics "ar den te, Amo re de si de ran".
- B2:** Vocal line with lyrics "ar den te, Amo re de si".
- Pno.:** Piano part showing harmonic progression and rhythmic patterns. Large black arrows point from the piano part at measure 25 to the piano part at measure 30, indicating a melodic or harmonic connection.

Measures 30-35:

- T1:** Vocal line with lyrics "de ran An xi e ta te ca na, Spes". A large black circle highlights a sixteenth-note cluster in the piano part at measure 30, and a large black arrow points from it to a similar cluster in the piano part at measure 35.
- T2:** Vocal line with lyrics "An xi e ta te ar ca na, Spes".
- B1:** Vocal line with lyrics "te, An xi e ta te ar ca na, Spes".
- B2:** Vocal line with lyrics "de fan te An xi e ta te ar ca na, Spes".
- Pno.:** Piano part showing harmonic progression and rhythmic patterns. Large black arrows point from the piano part at measure 30 to the piano part at measure 35, indicating a melodic or harmonic connection.

- 2. Strépitus Cândidi -

41

T 1 — quas vi - ri - di - a no - va - ra - di -

T 2 — quas vi - ri - di - a no - va - ra - di -

B 1 — quas vi - ri - di - a no - va - ra - di -

B 2 — quas vi - ri - di - a no - va - ra - di -

Pno.

- 2. Strépitus Cándidi -

Musical score for "Strépitus Cándidi" featuring five staves: T1 (Soprano), T2 (Alto), B1 (Bass), B2 (Double Bass), and Pno. (Piano). The score consists of two systems of music.

System 1 (Measures 45-48):

- T1:** Notes on G4, A4, B4, C5, D5, E5, F5, G5. Text: "a - re pos - sunt. _____". Dynamic: **mp**.
- T2:** Notes on G4, A4, B4, C5, D5, E5, F5, G5. Text: "a - re pos - sunt. _____". Dynamic: **mp**.
- B1:** Notes on G3, A3, B3, C4, D4, E4, F4, G4. Text: "a - re pos - sunt. _____". Dynamic: **mp**.
- B2:** Notes on G2, A2, B2, C3, D3, E3, F3, G3. Text: "a - re pos - sunt. _____". Dynamic: **mp**.
- Pno.:** Notes on G3, A3, B3, C4, D4, E4, F4, G4. Text: "Stre - pi - tus can - di - di" (repeated).

System 2 (Measures 50-53):

- T1:** Notes on G4, A4, B4, C5, D5, E5, F5, G5. Text: "sunt com - po - ti ex sen - si - bi - num - ra - bi - li - bus im - pli -". Dynamic: **mf**.
- T2:** Notes on G4, A4, B4, C5, D5, E5, F5, G5. Text: "com - po - si - ti ex sen - si - bus". Dynamic: **mf**.
- B1:** Notes on G3, A3, B3, C4, D4, E4, F4, G4. Text: "sunt, com - po - si - ti sen - si - bus". Dynamic: **mf**.
- B2:** Notes on G2, A2, B2, C3, D3, E3, F3, G3. Text: "sunt, com - po - si - ti sen - si - bus". Dynamic: **mf**.
- Pno.:** Notes on G3, A3, B3, C4, D4, E4, F4, G4. Text: "in - nu-me - ra - bi - li - bus im - pli -". Dynamic: **mf**.

Large black arrows and circles highlight specific melodic and harmonic features across the staves, particularly in the piano part and the bass staves.

- 2. Strépitus Cándidi -

56

T 1 ***fp*** ***p***

T 2 ***fp*** ***p***

B 1 ***fp*** ***p***

B 2 ***fp*** ***p***

Pno. ***mp*** ***p***

63

T 1 ***mp*** ***mp***

T 2 ***mp*** ***mp***

B 1 ***mp***

B 2 ***mp***

Pno. ***mp***

Pro - pin - quus la - pis con - spi - cit et mi - ra - tur,
Pro - pin - quus la - pis con - spi - cit et mi - ra - tur,

- 2. Strépitus Cándidi -

71

T 1

Quam mi - ra-bi-lis est po - ten-ti-a in-fi - ni - ta quae pan-di-tur ex trun - co ap-pel-

T 2

Quam mi - ra-bi-lis est po - ten-ti-a in-fi - ni - ta quae pan-di-tur ex trun - co ap-pel-

B 1

"Ah! Quam mi - ra-bi-lis est po - ten-ti-a in-fi - ni - ta quae pan-di-tur ex trun - co ap-pel-

B 2

"Ah! Quam mi - ra-bi-lis est po - ten-ti-a in-fi - ni - ta quae pan-di-tur ex trun - co ap-pel-

Pno.

71

mf

8^{vb}

77

T 1

la to - cu-lum - vum."

T 2

to 'sae - cu-lum no - vum."

B 1

la - to 'sae - cu-lum no - vum."

B 2

la - to 'sae - cu-lum no - vum."

Pno.

- 2. Strépitus Cándidi -

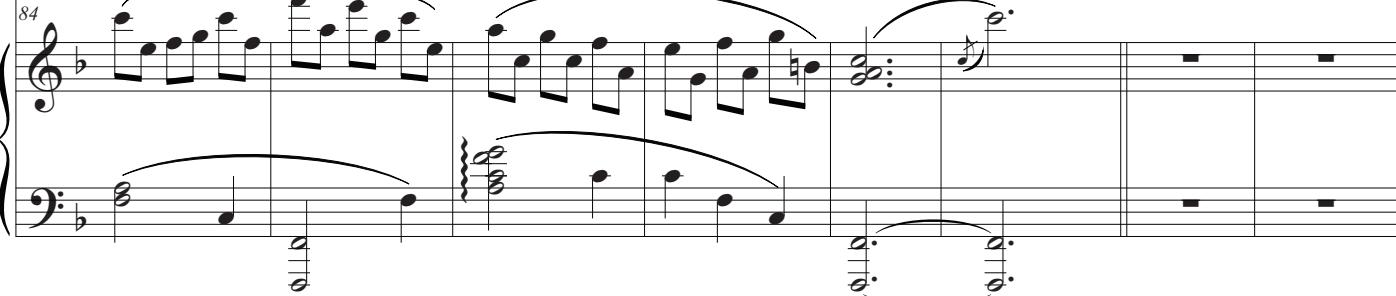
84

T 1 

T 2 

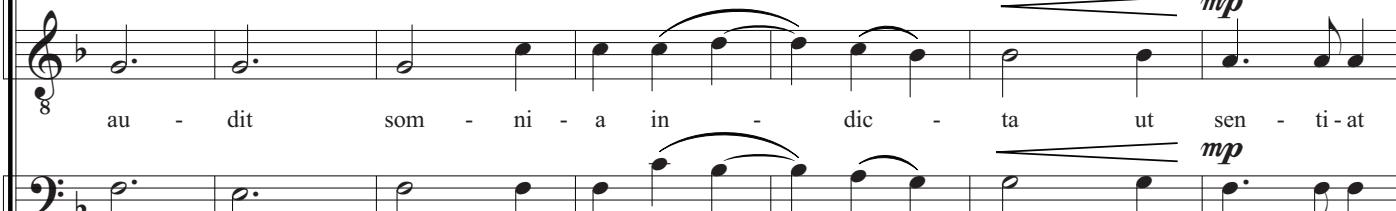
B 1 

B 2 

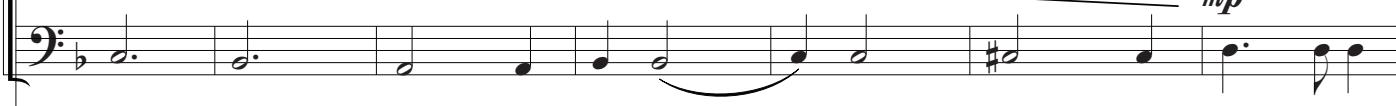
Pno. 

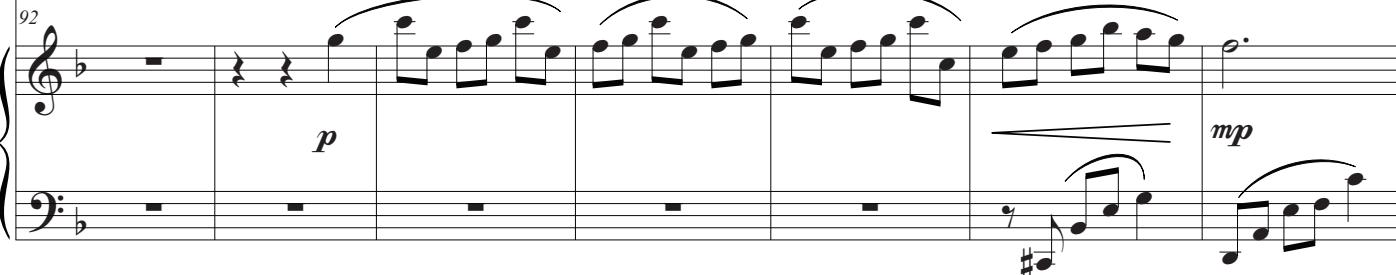
92

T 1 

T 2 

B 1 

B 2 

Pno. 

- 2. Strépitus Cándidi -

Musical score for "Strépitus Cándidi" featuring five staves (T 1, T 2, B 1, B 2, Pno.) and lyrics in Spanish. The score is divided into two sections: measures 99-105 and 106-112.

Measures 99-105:

- T 1:** Treble clef, key signature of one flat. Dynamics: **p**, **p**.
- T 2:** Treble clef, key signature of one flat. Dynamics: **p**.
- B 1:** Bass clef, key signature of one flat. Dynamics: **>p**, **>p**.
- B 2:** Bass clef, key signature of one flat. Dynamics: **>p**.
- Pno. (Piano):** Treble and bass staves. Dynamics: **p**.

Measures 106-112:

- T 1:** Treble clef, key signature of one flat. Dynamics: **fp**.
- T 2:** Treble clef, key signature of one flat. Dynamics: **fp**.
- B 1:** Bass clef, key signature of one flat. Dynamics: **fp**.
- B 2:** Bass clef, key signature of one flat. Dynamics: **fp**.
- Pno. (Piano):** Treble and bass staves. Dynamics: **f**.

Annotations: Large black arrows and circles highlight specific musical elements. In the first section, a circle highlights the piano's dynamic **p**, and arrows point to the piano's bass line and the vocal entries of T 1, T 2, and B 1. In the second section, a large circle highlights the piano's dynamic **fp**, and arrows point to the piano's treble line and the vocal entries of T 1, T 2, and B 1.

- 2. Strépitus Cândidi -

- 2. Strépitus Cándidi -

119

T 1 *mf*
 tra or - bem fi - ni - en - tem, fi - nem

T 2 de - ran - te, An - xi - e - ta - te

B 1 re de - si - de - ran - xi - e - ta -
mp

B 2 re de - si - de - te An - xi - e - ta -
mp

Pno.

119

T 1 *mp*

T 2 *f*

B 1 *f*

B 2 *f*

Pno.

124

T 1 o e - a - do - rum et hoc cae - lum cae -
p

T 2 ca - na Sp di ei cra -
p

B 1 te ar - na, Spes di ei cra -
p

B 2 ar - na, Spes di ei cra -
p

Pno.

124

T 1 *p*

T 2 *p*

B 1 *p*

B 2 *p*

Pno.

- 2. Strépitus Cándidi -

129

T 1 ru - le - um. Ah, Lu - ces sunt _____ quas vi -

T 2 - sti - ni. Ah, Lu - ces sunt _____ quas vi -

B 1 - sti - ni. Ah, Lu - ces sunt _____ quas vi -

B 2 - sti - ni. Ah, Lu - ces sunt _____ quas vi -

Pno.

134

T 1 ri - di - a no - va ra - di - a - re

T 2 ri - di - a no - va ra - di - a - re

B 1 ri - di - a no - va ra - di - a - re

B 2 ri - di - a no - va ra - di - a - re

Pno.

- 2. Strépitus Cándidi -

138

T 1 pos - sunt. *mp* “Stre - pi - tus can - di - di” sunt, com -

T 2 pos - sunt. *mp* “Stre - pi - tus can - di - di” sunt, com -

B 1 pos sunt. *mp* “Stre - pi - tus can - di - di” sunt, com -

B 2 pos sunt. *mp* “Stre - pi - tus can - di - di” sunt, com -

Pno. 138

T 1 po - ti ex sen si - bus in - nu - ra - bi - li - bus im - pli - ca *mf*

T 2 po - ti ex sen si - bus in - nu - me - ra - bi - li - bus im - pli - ca *f*

B 1 po - si - ti ex sen si - bus in - nu - me - ra - bi - li - bus im - pli - ca *mf*

B 2 po - si - ti ex sen si - bus in - nu - me - ra - bi - li - bus im - pli - ca *f*

Pno. 143

- 2. Strépitus Cándidi -

150

T 1 tis. Ah! "Stre pi - tus"

T 2 tis. Ah! "Stre pi - tus"

B 1 tis. Ah! "Stre pi - tus"

B 2 tis. Ah! "Stre pi - tus"

Pno.

155

T 1 can di

T 2 can di

B 1 can di

B 2 can di

Pno.

- 2. Strépitus Cándidi -

The musical score consists of five staves: T1 (Treble), T2 (Treble), B1 (Bass), B2 (Bass), and Pno. (Piano). Measure 159 is shown, followed by a ritardando section. The piano part features a rhythmic pattern of eighth notes. Large, stylized black letters 'COPERTURE' are overlaid on the music, with arrows pointing from the Japanese text below to specific letters.

2. 白いざわめき

らかな夏風に
数え切れない緑の思いがこだまし
見える若さ
叶える恋
不安
明るい
それは新緑だけが放つ光
思いが重なった
「白いざわめき」

傍らで 石はそれを見つめ 思う
「ああ！ ‘新しい時代’という幹から広がった
無限の可能性は
なんと素晴らしいのだ」

そして静かに石は耳を澄ます 言葉にならない夢に
不確かなざわめきの中の
確かな思いを感じたために

無数の思いは 夏風のせて
地平線の向こうへ
大海の果てへ
そして この青空の彼方へ

それは新緑だけが放つ光
無数の思いが重なった
“白いざわめき”

2. Strépitus Cándidi

In áuris aëstivis, sénsum innumerábilis foliúrum, órborum résō.
In ardore, Amor, cándide, Anxieta, et spes, Spes ad futūri.

Lúces sunt quas virídia nō ratiōne pōssunt.
“Strépitus cándidi” sunt,
ex sénibus innumerabilib⁹ implicat⁹.

Proprius lapis cónspicit et mirátur,
“Ah! Quae mirabilis est poténtia infinita
quae p̄adit ex trúnco appellát⁹
deculum nōvum.”

Tum quiete lapis audit sómnia índicta
ut séntiat sénus cértos
in strepitibus incértis.

Áuræ aëstivæ férunt sénsum innumerábiles
útra órbem finiéntem,
finem oceanórum,
et hoc cælum caerúleum.

Lúces sunt quas virídia nōva radiare pōssunt.
“Strépitus cándidi” sunt,
compósiti ex sénibus innumerabilib⁹ implicat⁹.

2. White Noises

In the mild summer breeze,
countless sensings of fresh leaves echo—
Burning youth,
Yearning love,
Secret anxiety,
Hopes of tomorrow.

They are lights that new green can radiate.
They are “white noises”
composed of countless tangled sensations.

A stone nearby gazes and wonders,
“Ah! How wonderful is the limitless potentiality
that is spread from a trunk called
‘new generation.’”

Then quietly the stone listens to dreams unsaid
so that it may sense certain sensations
in uncertain noises.

Summer breezes bear countless sensations
beyond the horizon,
the end of oceans,
and this blue sky.

They are lights that new green can radiate.
They are “white noises”
composed of innumerable tangled sensations.

ÁRBOR MÚNDI

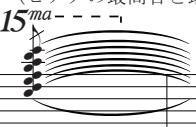
- 3. Hástá Fulmínea -
(Spear of Lightning / 光の槍)

Text and Music by Kentaro Sato (Ken-P)

Latin Translation by Dr. Robert Zaslavsky

8/25, 2011

*whispering ***pp***
(ささやいて)

T 1  =c.60 Wailingly (嘆いて)

T 2 *whispering ***pp*** (ささやいて) si - ne pro -

B 1 *whispering ***pp*** (ささやいて) si - ne pro -

B 2 *whispering ***pp*** (ささやいて) Ac - ci - dit in - stan - ter si - ne pro -

Pno. *create white-key clusters from the top- and bottom-most notes of piano.
(ピアノの最高音と最低音から白鍵クラスターをつくる)

15^{ma} - - - - - ***ff*** 15^{mb} - - - - - ***pp***

T 1 8 nun - ti - a - ti - o ne. Ha - sta ful - mi - ne-a ***p***

T 2 8 nun - ti - a - ti - o ne. Ha - sta ful - mi - ne-a ***p***

B 1 8 nun - ti - a - ti - o ne. Ha - sta ful - mi - ne-a ***p***

B 2 8 nun - ti - a - ti - o ne. Ha - sta ful - mi - ne-a ***p***

Pno. 8 (15^{mb}) - - - - - ***p***

- 3. Hásta Fulmínea -

15

T 1 ar - bo - rem per - fo - dit si - ne so - no. norm. *mp*
T 2 ar - bo - rem per - fo - dit si - ne so - no. In norm. *mp*
B 1 ar - bo - rem per - fo - dit si - ne so - no. In norm. *mp*
B 2 ar - bo - rem per - fo - dit si - ne so - no. In norm. *mp*

Pno. (15^{mb})

15

T 1 to - tri et flam ma, ar - bo ci - dit vo - ci - fe - ra - ti - o - ne *mf*
T 2 to - ni - tri et flam - ma, ar - bor ce - ci - dit cum vo - ci - fe - ra - ti - o - ne *mf*
B 1 to - ni - tri et flam - ma, ar - bor ce - ci - dit cum vo - ci - fe - ra - ti - o - ne *mf*
B 2 to - ni - tri et flam - ma, ar - bor ce - ci - dit cum vo - ci - fe - ra - ti - o - ne *mf*

Pno. (15^{mb})

- 3. Hástia Fulmínea -

27

T 1 **p** ta - ci - ta. O! Fa - tum! Cre-sce - bat - ne ut in - cen - de -

T 2 **p** ta - ci - ta. O! Fa - tum! Cre-sce - bat - ne ut in - cen - de -

B 1 **p** ta - ci - ta. O! Fa - tum! Cre-sce - bat - ne ut in - cen - de -

B 2 **p** ta - ci - ta. O! Fa - tum! Cre-sce - bat - ne ut in - cen - de -

Pno. **p** (15^{mb})

32

T 1 re - tur? Cor - pus - ne ma - gnum e - rat ut in - vi - ta - ret

T 2 re - tur? Cor - pus - ne ma - gnum e - rat ut in - vi - ta - ret

B 1 re - tur? Cor - pus - ne ma - gnum e - rat ut in - vi - ta - ret

B 2 re - tur? Cor - pus - ne ma - gnum e - rat ut in - vi - ta - ret

Pno. (15^{mb})

- 3. Hásta Fulmínea -

*Bass singers may help tenor lines.
(バスをテナーに振り分けて歌ってもよい)
*whispering

36

T 1

8 has - tam ad se? *whispering (ささやいて) ***pp*** Nul - lum res - pon - sum ve norm. - nit.

T 2

8 has - tam ad se? *whispering (ささやいて) ***pp*** Nul - lum res - pon - sum ve norm. - nit.

B 1

has - tam ad se? *whispering (ささやいて) Nul - lum res - pon - sum sup. ve norm. - nit.

B 2

has - tam ad se? *whispering (ささやいて) ***p*** lum res - pon - sum ve -

Pno.

36 3 8 (15^{mb}) -

2. 光の槍

それは一瞬のことだった
前もなしに
光の木の樹を貫いた
に

おお！ 運命よ！
それは焼かれるために育ったのか？
その体は貫かれるために大きかったのか？

答えはなかった。

3. Hasta Fulmínea

Áccesos inalámbricos
síntesis conjunta de he.
Hasta finales de 2007, el carbón en perfóridit

In tónitru cœma,
árbor céo
cum vociferatione cœta.

Njúlum respónsum vénit

Núl am respónsum vénit.

3. Spear of Lightning

It has happened instantly
without announcement.
A spear of lightning has pierced a tree
without sound.

In thunder and flame,
the tree has fallen
with silenced scream.

Oh! Fate!
Did it grow to be enkindled?
Was its body large to invite spearing?

No answer has come.

- 4. Cármén Ímbris -

17

T 1

flam - mam. Car - men e-la-vet no - stras la - cri - mas. Im - ber le - ni-ter

T 2

flam - mam. Car - men e-la-vet no - stras la - cri - mas. Im - ber le - ni-ter

B 1

flam - mam. Car - men e-la-vet no - stras la - cri - mas. Im - ber le - ni-ter

B 2

flam - mam. Car - men e-la-vet no - stras la - cri - mas. Im - ber le - ni-ter

Pno.

17

T 1

ca - re - qui-em. Car - men e - la - vet no - stram tri - sti - ti - am.

T 2

re - qui-em. Car - men e - la - vet no - stram tri - sti - ti - am.

B 1

ca - nit re - qui-em. - men - la - vet no - stram tri - sti - ti - am.

B 2

ca - nit re - qui-em. - men e - la - vet no - stram tri - sti - ti - am.

Pno.

24

8va-----

p 8va-----

- 4. Cármén Ímbris -

*soli or solo whichever sounds better
(ソリ、又はソロ 音が良いほうで)

32

T 1

p

rit. **tutti.**

Ah... Im - ber ca - nit... Ah... Im - ber ca - nit...

T 2

p

Ah... Im - ber ca - nit...

B 1

p

Ah... Im - ber ca - nit...

B 2

p

Ah... Im - ber ca - nit...

Pno.

(8va) (8va)

4. 雨の歌

優しく 雨が鎮魂歌を歌う
歌よ この炎を洗い流さんことを
歌よ この涙を洗い流さんことを
歌よ この悲しみを洗い流さんことを

ああ、雨が歌う…

4. Cármén Ímbris

Ímber léniter cánit réquiem.
Cármén élavet flámmam.
Cármén élavet nóstras lácrimas.
Cármén élavet nóstram tristíam.

Ah... Ímber cánit...

4. Song of Rain

Rain gently sings the requiem.
Let the song wash the flame away.
Let the song wash our tears away.
Let the song wash our sadness away.

Ah... Rain sings...

ÁRBOR MÚNDI

- 5. Sensus -

Text and Music by Kentaro Sato (Ken-P)
Latin Translation by Dr. Robert Zaslavsky
8/29, 2011

*You may cut the piano introduction, when you perform this movement only.
*アカペラ曲として単独で演奏する場合は、前奏を省いてよい

*アカペラ曲として単独で演奏する場合は、前奏を省いてよい

Tempo Rubato ($\text{♩} = \text{c.}60$)

Tempo Rubato ($\text{♩} = \text{c.60}$)

Pno.

p

8va *8va* *8va* *8vb*

let ring.

COPA

d = c.60 Calmly (おだやかに)

T 1 *p* Tem - pes-tas i - vit... Ah, Tem - pes-tas i - vit... et ci - ne-res in

T 2 *p* nnn... Tem - pes tas i-vit... nnn... Tem - pes-tas i - vit, et ci - ne-res in

B 1 *p* nnn... Tem - pes-tas i - vit... nnn... Tem - pes-tas i - vit, et ci - ne-res in

B 2 *p* nnn... Tem - pes-tas i - vit... nnn... Tem - pes-tas i - vit, et ci - ne-res in

COPA

T 1 *p* ter - ram re - de - t Ah, Tem - pes-tas i - vit, et

T 2 *p* ter - ram re - de - unt. *B1 may double B2.
*B1はB2のパートを歌ってもよい Tem - pes-tas i - vit, et

B 1 *p*, ter - ram re - de - unt. Ah, Tem - pes-tas i - vit, et

B 2 *p*, ter - ram re - de - unt. Tem - pes - tas Ah, Tem - pes-tas i - vit, et

COPA

- 5. Sénsus -

23

T 1 ci - ne-res in ter - ram re - de - unt. Ah, Sen - sus re - *mf*

T 2 ci - ne - res in ter - ram re - de - unt. Ah, Sen - sus *mf*

B 1 ci - ne-res in ter - ram re - de - unt. Ah, Sen - sus *mf*

B 2 ci - ne-res in ter - ram re - de - unt. Ah, Sen - sus re - *mf*

30

T 1 man - sit... Ah, Sen - sus re - man - sit... Sen - sus re - man - sit, et hic *p* *mp*

T 2 — re - man - sit... Sen - sus re - man - sit... Sen - sus re - man - sit, et hic *p* *mp*

B 1 — re - man - sit... re - man - sit... Sen - sus re - man - sit, et hic *p* *mp*

B 2 man - sit... Ah, Sen - sus re - man - sit... Sen - sus re - man - sit, et hic *p* *mp*

35

T 1 ge - nu-it se - men... Se - men Ar - bo - ris Mun - di... *mf* rit.

T 2 ge - nu-it se - men... Se - men Ar - bo - ris Mun - di... Se - men *mf*

B 1 ge - nu - it se - men... Se - men Ar - bo - ris Mun - di... *mf*

B 2 ge - nu - it se - men... Se - men Ar - bo - ris Mun - di... *mf*

- 5. Sénsus -

Slower (よりゆっくり)

41 **p**

T 1
T 2
B 1
B 2

Oo... Se - men Ar - bo - ris Mun - di...
Ar - bo - ris Mun - di... Mun - di...
Oo... Se - men Ar - bo - ris Mun - di...
Oo... Se - men Ar - bo - ris Mun - di...

rit.

NO COPY

5. 嵐は去りて灰は土に帰った
そしてそこには一粒の種を生む
世界樹の種を…

5. Sénsus
Tempora non sunt,
et cincum terram videntur.
Sénsus non consistit,
et hic génus arboris—
Sémen Árboris...

5. A Sensation
The storm has gone,
and ashes go back unto the earth.
A sensation has remained,
and it has begotten a seed—
A seed of the World Tree...

Pno.

1 ♩ = c.70 Broadly (広々と)

6

10

13

16

- 6. Cármén Árboris Múndi -

19

T 1

T 2

B 1

B 2

Pno.

*You may start from here, when you perform this movement.
*単曲として演奏する場合は、ここから始めても良い。

pp

Non - ne au -

19

pp

8vb

22

T 1

T 2

B 1

B 2

Pno.

di tis mur - mur ter - rae?

di tis mur - mur ter - rae?

di tis mur - mur ter - rae?

22

(8vb)

- 6. Cármén Árboris Mundi -

25

T 1 *p* Non - ne au - di - tis spi - ri - tum vi -

T 2 *p* Non - ne au - di - tis spi - ri - tum vi -

B 1 *p* Non - ne au - di - tis spi - ri - tum

B 2 *p* Non - ne au - di - tis spi - ri - tum

Pno. *p* (8^{vb})

25 *mp* 8va - - -

28 *mf* tae no - vae? Cho rus vi - tae est.

T 1 *mf* tae no - vae? Cho rus vi - tae est.

T 2 *mf* tae no - vae? Cho rus vi - tae est.

B 1 *mf* vi - tae no - vae? Cho rus vi - tae est.

B 2 *mf* vi - tae no - vae? Cho rus vi - tae est.

Pno. *mf* (8^{va})

28 *mf*

- 6. Cármén Árboris Mundi -

31

T 1 Gau - di - um re - na - scen - di est. Som - ni - um est quod

T 2 Gau - di - um re - na - scen - di est. Som - ni - um est quod

B 1 Gau - di - um re - na - scen - di est. Som - ni - um est quod

B 2 Gau - di - um re - na - scen - di est. Som - ni - um est quod

Pno.

31

T 1 fa - - du - a - num. _____

T 2 cit mun - dum u - num.

B 1 a - cit mun - dum u - num.

B 2 fa - cit mun - dum u - num.

Pno.

- 6. Cármén Árboris Mundi -

37

T 1

T 2

B 1

B 2

Pno.

Non - ne au - di tis... Non - ne au -

Non - ne au - di - tis... Non - ne au -

Non - ne au - di - - - tis... Non - ne au -

Non - ne au - di - - tis... Non - ne au -

40

T 1

T 2

B 1

B 2

Pno.

di - tis car - men Ar - bo - ris Mun - di? Car - men

di - tis car - men Ar - bo - ris Mun - di? Car - men

di - tis car - men Ar - bo - ris Mun - di? Car - men

di - tis car - men Ar - bo - ris Mun - di? Car - men

mp

mp

mp

mp

mp

- 6. Cármén Árboris Mundi -

- 6. Cármén Árboris Mundi -

51

T 1

T 2

B 1

B 2

Pno.

(8vb)

54

T 1

T 2

B 1

B 2

Pno.

(8vb)

mp

Cum sur cu -

mp

Cum sur cu -

mp

Cum sur -

mp

Cum sur -

mp

Cum sur -

mp

lus est, ta-men di - e quo - dam

mp

cu - lus est, ta-men di - e quo - dam

mf

cu - lus est, ta-men di - e quo - dam

- 6. Cármén Árboris Mundi -

57 *whispering (つぶやいて) **p**

T 1 haec le - ni - ter te - get

T 2 haec le - ni - ter te - get

B 1 haec le - ni - ter - get

B 2 haec le - ni - ter te - get

Pno. 57 *8va* **p**

T 1 ter - ram, da - bit om - ni - bus

T 2 ter - ram, da - bit om - ni - bus

B 1 ter - ram, da - bit om - ni - bus

B 2 ter - ram, da - bit om - ni - bus

Pno. 60 (8va) **mp**

- 6. Cármén Árboris Mundi -

63

T 1 lo - cum qui - e - tis, norm. **f**

T 2 lo - cum qui - e - tis, norm. **f**

B 1 lo - cum qui - e - tis, norm. **f**

B 2 lo - cum qui - e - tis, norm. **f**

Pno. et fi - et et fi - et

66

T 1

8
lo - cum... fi - et lo - cum... _____

T 2

8
lo - cum... fi - - et lo - cum... _____

B 1

lo - cum... fi - et lo - cum... _____

B 2

lo - cum... fi - et lo - cum... _____

Pno.

66

- 6. Cármén Árboris Mundi -

Musical score for "Cármén Árboris Mundi" featuring five staves:

- T 1**: Soprano staff, treble clef, key signature of one flat.
- T 2**: Alto staff, treble clef, key signature of one flat.
- B 1**: Bass staff, bass clef, key signature of one flat.
- B 2**: Double Bass staff, bass clef, key signature of one flat.
- Pno.**: Piano staff, bass clef, key signature of one flat.

The score consists of two systems of music:

System 1 (Measures 69-71):

- T 1, T 2, B 1, B 2:** Sing "Ah, fi - et lo - cum quo om - nes".
- Pno. (Measures 69-71):** Playing eighth-note chords in the bass clef staff, with a dynamic of $(8vb)$.
- Annotations:** Large black arrows point from the piano staff to the vocal staves, indicating harmonic or rhythmic connections. A large circle highlights a sixteenth-note cluster in the piano part at measure 69.

System 2 (Measures 72-74):

- T 1, T 2, B 1, B 2:** Sing "ve ni - ant... Ah, Om-nes ni-ant ad ca - nen -".
- Pno. (Measures 72-74):** Playing eighth-note chords in the bass clef staff.
- Annotations:** Large black arrows point from the piano staff to the vocal staves, indicating harmonic or rhythmic connections. A large circle highlights a sixteenth-note cluster in the piano part at measure 72.

- 6. Cármén Árboris Mundi -

76

T 1

T 2

B 1

B 2

dum.

Pno.

p

8

8

pp

(8vb)

8vb

76

T 1

T 2

B 1

B 2

In ne - bu-la au - ro - rae, post im - brem, se - men

p

nn...

post

im - brem,

se - men

p

nn...

post

im - brem,

se - men

p

nn...

post

im - brem,

se - men

p

83

p

mp

(8vb)

- 6. Cármén Árboris Mundi -

89

T 1 ex - per - gi - sci - tur. O, a - mi - ci. Tu - e -
T 2 ex - per - gi - sci - tur. O, a - mi - ci.
B 1 ex - per - gi - sci - tur. a - mi - ci.
B 2 ex - per - gi - sci - tur. a - mi - ci.

Pno.

89

T 1 a mur sur - cu-lum. Se - - mus car - men Ar - bo - ris Mun -
T 2 a - mur sur - cu-lum. Se - ra - mus car - men Ar - bo - ris Mun -
B 1 Tu - e - a - mur sur - cu-lum. Se - ra - mus car - men Ar - bo - ris Mun -
B 2 Tu - e - a - mur sur - cu-lum. Se - ra - mus car - men Ar - bo - ris Mun -

Pno.

- 6. Cármén Árboris Mundi -

99

T 1

di! Ah! Et, Som - ni - e - mus u - na

T 2

di! Ah! Et, Som - ni - e - mus u - na

B 1

di! Ah! Et, Som - ni - e - mus u - na

B 2

di! Ah! Et, Som - ni - e - mus u - na

Pno.

99

- 6. Cármén Árboris Múndi -

106

T 1 Mun - di ter - ram cum a - mo re _____ te - get! *espress.*

T 2 Mun - di ter - ram cum a - mo re _____ te - get! *espress.*

B 1 Mun - di ter - ram cum a - mo re _____ te - get! *espress.*

B 2 Mun - di ter - ram cum a - mo re _____ te - get!

Pno.

106

T 1 Non - ne au - di - s mur - mur ter rae? Non - ne au - di - tis

T 2 Non - ne au - di - tis mur mur ter rae? Non - ne au - di - tis

B 1 Non - ne au - di - tis mur mur ter rae? Non - ne au - di - tis

B 2 Non - ne au - di - tis mur mur ter rae? Non - ne au - di - tis

Pno.

- 6. Cármén Árboris Múndi -

112

T 1 T 2 B 1 B 2

car - men Ar - bo - ris Mun - - - di?

Pno.

116

T 1 T 2 B 1 B 2

Ah, Ar - bor Mun - di! Ah, car - men

Pno.

- 6. Cármén Árboris Múndi -

119 rit.

T 1

Ar - bo - ris Mun - di! Ah!

T 2

Ar - bo - ris Mun - di! Ah!

B 1

Ar - bo - ris Mun - di! Ah!

B 2

Ar - bo - ris Mun - di! Ah!

Pno.

(8vb)

6. 世界樹の歌

Cármén Árboris Múndi

6. World Tree Song

聞こえるか 大地の鼓動が
聞こえるか 新じる命の吐息が

それは 命を唱
それは 再生を喜ぶ
それは 世界をつなぐ
聞こえるか 世界樹の歌

いつの日か
この樹は世界を優しく包むだろう
自に休む場を与え
そして 皆が歌に集う場所になるだろう

雨上がりの朝霧の中で
一粒の種は目を覚ます

ああ 友よ
この新芽を守ろうではない
世界樹の歌を広めようではない

そして
夢見ようではないか
世界樹が地上を愛で包む日を

聞こえるか 大地の鼓動が
聞こえるか 世界樹の歌が
ああ 世界樹よ！
ああ 世界樹の歌よ！

Nónne audítis mórmur térrae?
Nónne audítis spíritum vitéris?

Chórus vitéris est,
Gáudium renascens est,
Sómnium est quod fáctit mórmur térrae.
Nónne audítis cármén Árboris Múndi?

Sírculus est,
tarde quodam
árbor haec rópe téget térram,
dábit ómnibus súcnum quiétis,
et fieri súcnum quo ómnes cántant ad cánendum.
Bene auróre, póst ímbrem,
expérgiscitur.

O, amici.
Tueámur súrculum.
Serámus cármén Árboris Múndi!

Et
Somniémus úná diém
quo Árbor Múndi térram cum amóre téget!

Nónne audítis mórmur térrae?
Nónne audítis cármén Árboris Múndi?
Ah, Árbor Múndi!
Ah, cármén Árboris Múndi!

Do you hear earth's murmuring?
Do you hear a breath of new life?

It is a chorus of life.
It is the joy of rebirth.
It is a dream that unifies the world.
Do you hear the World Tree song?

Though it is a sprout,
yet one day
this tree gently will cover the earth,
will give a place of rest to all,
and will become the place where all come to sing.

In the mist of dawn, after a rain,
a seed awakes.

Oh, friends.
Let us protect the sprout.
Let us sow the World Tree song!

And
Let us dream together the day
when the World Tree will cover the earth with love!

Do you hear earth's murmuring?
Do you hear the World Tree song?
Ah, the World Tree!
Ah, the World Tree song!

本楽曲は、明治大学グリークラブOB会・塩野静一記念男声合唱振興基金による委嘱作品です。初演は、明治大学グリークラブOB会合唱団・駿河台俱楽部によって2012年7月1日、第7回東京六大学OB合唱連盟演奏会にて行われました。

明治大学グリークラブOB会 塩野静一記念男声合唱振興基金

「塩野静一記念男声合唱振興基金」は、1996年10月に45歳の若さで亡くなった塩野静一氏（明治大学グリークラブ1973年度学生指揮者・千葉県山武市、旧成東町出身）の遺志により、ご遺族からなされたご寄付を基に、1997年4月、明治大学グリークラブOB会が設置したものです。塩野氏は、亡くなる半年前、死を覚悟する中で「生命もあとわずかである。今までためた金があるので、自分が死んだらこの金を使って男声合唱曲の作成など、男声合唱のために役立つことをしていってもらいたい」と大学時代をグリークラブと共に過ごした同期のものに夢を託しました。

「塩野静一記念男声合唱振興基金」は、この塩野氏の遺志を受け継ぐもので、男声合唱曲の作成・提供などの男声合唱の振興を図るための事業を行うことを目的とするものです。明治大学グリークラブOB会では限られた額の基金ではありますが、この「塩野静一記念男声合唱振興基金」により、男声合唱を愛する多くの人々と手を結び、より多く、より永く、男声合唱の振興に役立つ事業を行っていきたいと考えています。

明治大学グリークラブOB会合唱団 駿河台俱楽部

駿河台俱楽部は、1994年に明治大学グリークラブのOBで結成された男声合唱団です。社会人となってからも、なお男声合唱への情熱に燃えるOBが結集して、幅広く演奏会活動を行っております。

明治大学グリークラブの歴史は、明治大学交響楽団合唱部が1949年に組織した明治大学合唱団（混声）に由来します。その後、男声部独立の気運が高まり1958年に日本一の男声合唱団を目指して100名近くの明大生が集り結成されたのがグリークラブです。グリークラブを卒団したOBの数は700名を超え、全国各地・世界各地で多岐にわたり活躍しています。グリークラブ結成時は質実剛健をカラーにし、伝統として受け継がれてきました。このため「体育会系合唱団」と呼ばれたこともありますが、OB合唱団駿河台俱楽部では、ただハーモニーを楽しむだけでなく、詩の持つ深い味わい、曲が抱える優しさ・美しさを表現することにより、お聴きいただいている皆様に「感動」を与える演奏ができる、大人の合唱団を目指しています。

現在は、2年に一度開催している単独演奏会を活動の柱とし、東京六大学OB合唱連盟演奏会への参加、明治大学グリークラブ現役の定期演奏会や明立交歓演奏会等での合同ステージへの参加、明治大学や明治大学校友会および校友会各支部関連の公式行事での演奏、大学ラグビー明早戦等での校歌演奏、地域の小学校や福祉施設でのボランティアコンサート、結婚披露宴や企業イベント等への依頼演奏、レコーディングなど、現役時代以上の充実したスケジュールで合唱活動に取り組んでいます。

This work was commissioned by the "Male Chorus Promotion Fund in Memory of Seiichi Shiono" of the Meiji University Glee Club Old Boys (Alumni) Association. The premiere performance was given by Meiji University Glee Club Old Boys (Alumni) Association Chorus - Surugadai Club on July 1, 2012 in Tokyo, Japan, conducted by the composer.

Meiji University Glee Club Old Boys (Alumni) Association — Male Chorus Promotion Fund in Memory of Seiichi Shiono

Seiichi Shiono was the student conductor of the Meiji University Glee Club during 1973 and 1974. Unfortunately, he died prematurely in 1996, at the young age of forty-five. On the basis of his will and its initial donation, the Meiji University Glee Club Old Boys (Alumni) Association established the Male Chorus Promotion Fund in 1997 as a memorial to Shiono's zealous enthusiasm for the male chorus. Its goal was to promote and encourage progress in the male chorus activities that he championed and inspired.

The Fund is supported and aided by the old boys (alumni) of the Meiji University Glee Club and by many other individuals who value the male chorus. To further its goal of promoting male chorus activities, the Fund has commissioned and premiered new choral works for male chorus, and promoted the works to major male choral groups in Japan and beyond.

Meiji University Glee Club Old Boys (Alumni) Association Chorus — Surugadai Club

The Surugadai Club is a male choral group that was organized in 1994 by the old boys (alumni) of the Meiji University Glee Club who are enthusiastic about the male chorus. Since its inception, the Club has engaged in a wide variety of performances. The Surugadai Club strives to be a sophisticated and mature choral group whose performances not only will showcase the delights of harmony and the power of the male voice, but also will demonstrate the richness of the lyrics and the tenderness and beauty of the songs. In this way, the audience will be provided with the deepest possible emotion.

In addition to the biannual exclusive concerts that are its major activity, the Surugadai Club has performed in many substantial choral activities, such as participation in the Tokyo Big Six Choral Association's Old Boy (Alumni) chorus events.