

The Kentaro Sato Choral Series

ÁRBOR MÚNDI

World Tree / 世界樹

for Mixed 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 híems mánet in aetérnum!”

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

2. Strépitus Cándidi

In áura aestíva míti,
sénsus innumerábiles foliórum 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 trúnco appelláto
‘sáeculum nótum.’”

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

Auræ áestivæ férunt sénsus innumerábiles
últra órbem finiéntem,
finem oceanórum,
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. Sénsum

Témpestas ívit,
et cíneres in térram rédeunt.

Sénsum 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.

雨上がりの朝霧の中で
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
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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

7/12, 2013

p *upper (solo/soli)

Soprano (S) voice parts:

A (Alto) voice parts:

Tenor (T) voice parts:

Bass (B) voice parts:

Piano (Pno.) accompaniment parts:

Performance markings: **p**, **8va**, **mp**, **tutti**, **pp**

Text lyrics:

- 1. In ne - bu - la au - ro - rae,
- 2. In ne - bu - la au - ro - rae,
- 3. In ne - bu - la au - ro - rae,
- 4. In ne - bu - la au - ro - rae,
- 5. post im - brem, se - men ex - per - gi - sci - tur. Qui -
- 6. post im - brem, se - men ex - per - gi - sci - tur.
- 7. post im - brem, se - men ex - per - gi - sci - tur.
- 8. post im - brem, se - men ex - per - gi - sci - tur.

- 1. Exergísci -

13

S A T B
e - te... La - tet...
Qui - e - te... La - tet...
Qui - e - te... La - tet...

Pno.

18

S A T B
tran quil - li - ta - te
In tran - quil - li - ta - te au -
In tran - quil - li - ta - te

Pno.

The musical score consists of five systems of music for SATB voices and piano. The top system (measures 13) features vocal entries with dynamics *p* and *mp*, and lyrics like "e - te...", "La - tet...", and "Qui - e - te...". The piano part at the bottom has a prominent bass line. Large black arrows and circles highlight specific notes in the piano and vocal parts. The second system (measures 18) continues with similar vocal entries and piano accompaniment, with lyrics including "tranquil - li - ta - te" and "In tran - quil - li - ta - te au -".

- 1. Exergíisci -

Musical score for "Exergíisci" featuring five voices (Soprano, Alto, Tenor, Bass, and Piano) and piano accompaniment. The score is divided into two sections: measures 23 and 27.

Section 1 (Measures 23):

- Soprano (S):** Notes at measure 23 are circled with a large black circle. A large black arrow points from the piano accompaniment to the soprano line.
- Piano (Pno.):** Measures 23 and 27 feature a unique piano part where the right hand plays vertical chords and the left hand provides harmonic support. Large black arrows point to the piano's right hand and the piano itself.
- Dynamic:** Measure 23 includes dynamic markings **p** (pianissimo).

Section 2 (Measures 27):

- Soprano (S):** Notes at measure 27 are circled with a large black circle. A large black arrow points from the piano accompaniment to the soprano line.
- Piano (Pno.):** Measures 23 and 27 feature a unique piano part where the right hand plays vertical chords and the left hand provides harmonic support. Large black arrows point to the piano's right hand and the piano itself.
- Dynamic:** Measure 27 includes dynamic markings **mp** (mezzo-pianissimo) and **mf** (mezzo-forte).

- 1. Exergísci -

31

S A T B Pno.

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

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

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

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

31

S A T B Pno.

ra re in - - pit. O, Len - - men cer -

re in - ci - pit Len - - ... Ta - men cer -

re in - o - pit. O, Len - te... Ta - men cer -

ra - fe - er - pit. Len - te... Ta - men cer -

35

S A T B Pno.

ra re in - - pit. O, Len - - men cer -

re in - ci - pit Len - - ... Ta - men cer -

re in - o - pit. O, Len - te... Ta - men cer -

The musical score consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The piano part includes both treble and bass staves. The vocal parts sing in Latin, with lyrics like 'In tranquilitate aurora', 'reinici', 'Lenete...', 'Tamen', and 'cer'. The piano part features various chords and rhythmic patterns. Large black arrows and circles highlight specific notes and chords across the staves, particularly in measures 31 and 35, likely indicating performance techniques or analysis points.

- 1. Exergísci -

Musical score for SATB (Soprano, Alto, Tenor, Bass) and Piano. The score consists of four systems of music, each with two staves (treble and bass). The vocal parts are in common time, while the piano part is in 6/8 time.

System 1 (Measures 40-41): The vocal parts sing "te...", "Ta - men cer - te...", "A - ves ca -", and "A - ves A -". The piano part has a sustained note on the first beat of measure 41. Large black arrows point from the lyrics "cer - te..." to the piano's sustained note and from "A - ves" to the piano's eighth-note pattern.

System 2 (Measures 40-41): The vocal parts sing "te...", "Ta - men cer - te...". The piano part has a sustained note on the first beat of measure 41. Large black arrows point from the lyrics "cer - te..." to the piano's sustained note and from "A - ves" to the piano's eighth-note pattern.

System 3 (Measures 44-45): The vocal parts sing "ne - re in - ci - pi - un - dum sol o - ri - tur.". The piano part has a sustained note on the first beat of measure 45. Large black arrows point from the lyrics "ne - re" to the piano's sustained note and from "o - ri - tur." to the piano's eighth-note pattern.

System 4 (Measures 44-45): The vocal parts sing "ves ca - ne - re - ci - pi - unt dum sol o - ri - tur.". The piano part has a sustained note on the first beat of measure 45. Large black arrows point from the lyrics "ves ca - ne - re - ci -" to the piano's sustained note and from "o - ri - tur." to the piano's eighth-note pattern.

Piano Part: The piano part features a sustained note on the first beat of each measure, followed by an eighth-note pattern. The piano part is in 6/8 time throughout the score.

- 1. Exergísci -

A musical score for SATB (Soprano, Alto, Tenor, Bass) and Piano. The score consists of two systems of music. The first system starts at measure 47 and the second at measure 50. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble and bass staves respectively, and the piano part is in a bass staff. The vocal parts sing Latin words like "Lux solis salta-re", "in-ci-pit", "cum", "car-mi-ne.", "Ver-ve-nit.", and "Ver-ve-nit...". The piano part provides harmonic support with various chords and patterns. Large black arrows and circles are overlaid on the music, particularly in the second system, to highlight specific melodic or harmonic features. The arrows point to various notes and chords, while the circles enclose groups of notes or specific rhythmic patterns.

47 *mp*

S Lux so - lis sal - ta - re in - ci - pit cum

A Lux so - lis sal - ta - re in - ci - pit cum

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

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

Pno. *mp*

47

S car - mi ne. Ver nit. Ver ve - nit...

A car - mi - ne. Ver ve - nit. ver ve - nit. Ver ve -

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

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

Pno.

- 1. Exergísci -

54

Soprano (S): ve - nit. Nul - la hi - ems

Alto (A): nit. Nul - la hi - ems

Tenor (T): 8 - nit. Nul - la hi - ems

Bass (B): ve - nit. Nul - la hi - ems

Piano (Pno.):

57

Soprano (S): ma - net in ae - ter num! gau - di - o

Alto (A): net in ae - ter num! In gau - di - o

Tenor (T): 8 ma - net ae - ter num! In gau - di - o

Bass (B): ma - net ae - ter num! In gau - di - o

Piano (Pno.):

The score features large black arrows and circles highlighting specific musical elements. One large arrow points from the piano part at measure 54 towards the vocal parts. Another large arrow points from the piano part at measure 57 towards the vocal parts. A large circle highlights a piano chord at measure 54. A large circle highlights a piano chord at measure 57.

- 1. Exergísci -

The musical score consists of eight staves, divided into two systems. The top system (measures 60-63) includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The bottom system (measures 64-67) includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The piano part is shared between the two systems.

Annotations:

- Measure 60:** Large arrows point from the piano staff to the vocal parts (Soprano, Alto, Tenor, Bass). A large circle highlights a sixteenth-note cluster in the piano part at the beginning of the measure.
- Measure 64:** Large arrows point from the piano staff to the vocal parts (Soprano, Alto, Tenor, Bass). A large circle highlights a sixteenth-note cluster in the piano part at the beginning of the measure.
- Measure 65:** A large arrow points from the piano staff to the Tenor (T) staff.
- Measure 66:** A large arrow points from the piano staff to the Tenor (T) staff.
- Measure 67:** A large arrow points from the piano staff to the Tenor (T) staff.

Text:

ve - ris, se - men cre - scit. Qui - e - te....
 ve - ris, se - men cre - scit. Qui - e - te...
 ve - ris, se - men cre - scit. Qui - e - te...
 ve - ris, se - men cre - scit. Qui - e - te...
 ve - ris, se - men cre - scit. Qui - e - te...
 La - tet... O, Qui - e - te... nn...
 La - tet... O, Qui - e - te... nn...
 La - tet... Qui - e - te... nn...
 La - tet... Qui - e - te... nn...

- 1. Exergísci -

70 *tutti*

S
A
T
B
Pno.

La - tet... nn...

La - tet... nn...

La - tet... nn....

La - tet... nn...

70

8va

1. 春の喜びの中
雨上がりの朝、誰も歌にのせて踊りだす
一粒の種は目を覚ます
誰にも気づかれず、静かさの中で
やうやくと確実に
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！」

1. Spring's Joy
After the rain in the morning, no one notices...
The 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!”

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
7/12, 2013

S A T B Pno.

Pno.

- 2. Strépitus Cándidi -

Musical score for "Strépitus Cándidi" featuring five staves:

- Soprano (S):** Treble clef, key signature of one flat. Measures 9-10.
- Alto (A):** Treble clef, key signature of one flat. Measures 9-10.
- Tenor (T):** Treble clef, key signature of one flat. Measures 8-10.
Lyrics: au - ra ae - sti - va mi - ti,
- Bass (B):** Bass clef, key signature of one flat. Measures 8-10.
Lyrics: au - ra ae - sti - va mi - ti
- Piano (Pno.):** Treble and Bass clefs, key signature of one flat. Measures 9-10.
Lyrics: sens - sus in - su me - ra - bi - les

Large black graphic elements:

- A large circle is positioned over the piano staff in measure 9, centered around the bass clef.
- A large arrow points from the end of the piano staff in measure 9 towards the start of the soprano staff in measure 12.
- A large circle is positioned over the alto staff in measure 12, centered around the bass clef.
- A large arrow points from the end of the alto staff in measure 12 towards the start of the piano staff in measure 12.

Measure 12: Key signature changes to two flats. Dynamics: *p*.

Lyrics (Measure 12): sens - sus in - su me - ra - bi - les

- 2. Strépitus Cándidi -

The musical score consists of eight staves (Soprano, Alto, Tenor, Bass, Piano) over two systems of music. The first system starts at measure 16 and ends at measure 20. The second system starts at measure 20 and ends at measure 24. Large black annotations are present in the piano part, specifically in measures 16, 18, and 20, consisting of arrows pointing to specific notes and a circle highlighting a group of notes.

Measure 16:

- Soprano (S): *fo - li - o - rum no - vo - rum re - so - nant...*
- Alto (A): *fo - li - o - rum no - vo - rum re - so - nant...*
- Tenor (T): *fo - li - o - rum no - vo - rum re - so - nant...*
- Bass (B): *fo - li - o - rum no - vo - rum re - so - nant...*
- Piano (Pno.): Measures 16-17 show eighth-note patterns. Measure 18 shows sixteenth-note patterns. Measure 19 shows eighth-note patterns. Measure 20 shows sixteenth-note patterns.

Measure 20:

- Soprano (S): *Iu - ven - tu - - -*
- Alto (A): *Iu - ven - tu - - - te*
- Tenor (T): *Iu - ven - tu - - - ar -*
- Bass (B): *Iu - ven - tu - - - te*
- Piano (Pno.): Measures 20-21 show eighth-note patterns. Measure 22 shows sixteenth-note patterns.

- 2. Strépitus Cándidi -

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Piano) and piano. The score consists of two systems of music. The first system starts at measure 25 and ends at measure 30. The second system starts at measure 30 and ends at measure 35. The vocal parts have lyrics in Spanish. The piano part is in the bass clef. Large black markings, including arrows and circles, are overlaid on the music. One circle highlights a sixteenth-note cluster in the piano part of the first system. Another circle highlights a sixteenth-note cluster in the piano part of the second system. Arrows point from these circles to specific notes in the vocal parts. The vocal parts also feature various dynamic markings like *mf*, *mp*, *f*, and *sp*.

25

S te ar - den te, A - mor re de si -
A ar - den te, A - mo re de si - de ran -
T 8 den - te, A - mo re de si - de ran -
B ar - den te, A - mo re si -
Pno.

25

S de - ran te, An - e - te ca - na, Spes
A te, An - xi - e - ta te ar ca - na, Spes
T 8 te, An - xi - e - ta te ar ca - na, Spes
B de - ran te, An - xi - e - ta te ar ca - na, Spes
Pno.

30

S de - ran te, An - e - te ca - na, Spes
A te, An - xi - e - ta te ar ca - na, Spes
T 8 te, An - xi - e - ta te ar ca - na, Spes
B de - ran te, An - xi - e - ta te ar ca - na, Spes
Pno.

- 2. Strépitus Cándidi -

Musical score for four voices (Soprano, Alto, Tenor, Bass) and piano, featuring large black arrows and circles highlighting specific musical elements.

Top System (Measures 36-37):

- Soprano (S):** Shows lyrics "di - e - i cra - sti - ni." and "Ah, Lu - ces sunt ___".
- Alto (A):** Shows lyrics "di - e - i cra - sti - ni." and "Ah, Lu - ces sunt ___".
- Tenor (T):** Shows lyrics "di - e - i cra - sti - ni." and "Ah, Lu - ces sunt ___".
- Bass (B):** Shows lyrics "di - e - i cra - sti - ni." and "Ah, Lu - ces sunt ___".
- Piano (Pno.):** Shows piano notation with a dynamic **f**.
- Annotations:** Large black arrows point from the vocal parts to the piano part. A large circle highlights a note in the piano part at measure 37.

Bottom System (Measures 41-42):

- Soprano (S):** Shows lyrics "quas vi - ri - di - a" and "no - va - ra - di -".
- Alto (A):** Shows lyrics "quas vi - ri - di - a" and "no - va - ra - di -".
- Tenor (T):** Shows lyrics "quas vi - ri - di - a" and "no - va - ra - di -".
- Bass (B):** Shows lyrics "quas vi - di - a" and "no - va - ra - di -".
- Piano (Pno.):** Shows piano notation with a dynamic **f**.
- Annotations:** Large black arrows point from the vocal parts to the piano part. Two large circles highlight notes in the piano part at measure 42.

- 2. Strépitus Cándidi -

45

S A T B Pno.

a - re pos - sunt. "Stre - pi - tus can - di - di"

45

S A T B Pno.

a - re pos - sunt. "Stre - pi - tus can - di - di"

50

S A T B Pno.

sunt com - po - ti ex sen - si - bus in - nu - me - ra - bi - li - bus im - pli -

50

S A T B Pno.

sunt, com - po - si - ti ex sen - si - bus in - nu - me - ra - bi - li - bus im - pli -

50

S A T B Pno.

sunt, com - po - si - ti ex sen - si - bus in - nu - me - ra - bi - li - bus im - pli -

mp

mf

mf

mf

The musical score consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The vocal parts sing in unison. The piano part provides harmonic support. Large black arrows and circles highlight specific melodic and harmonic features across the score. One circle highlights a melodic line in the piano part at measure 45. Another circle highlights a melodic line in the soprano part at measure 50. Two large arrows point from the piano part to the vocal parts at measure 50, indicating a dynamic change or harmonic connection. Measure numbers 45 and 50 are indicated above the staves.

- 2. Strépitus Cándidi -

56

Soprano (S): *ca-tis.* *fp* *p*

Alto (A): *ca-tis.* *fp* *p*

Tenor (T): *ca-tis.* *fp* *p*

Bass (B): *ca-tis.* *fp* *p*

Piano (Pno.): *mp*

56

Soprano (S): *mp*

Alto (A): *mp*

Tenor (T): *mp*

Bass (B): *mp*

Piano (Pno.): *mp*

63

Soprano (S): *mp* *“Ah!_____*

Alto (A): *mp*

Tenor (T): *mp* *“Ah!_____*

Bass (B): *mp*

Piano (Pno.): *mp*

Text lyrics: Pro-min-quas pis con-spi-cit et mi-ra-tur,

- 2. Strépitus Cándidi -

71

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

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

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

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

Piano (Pno.): 8vb

77

Soprano (S): la to 'sae - cu-lum in p vum."

Alto (A): to 'sae - cu-lum no p vum."

Tenor (T): la - to 'sae - cu-lum no p vum."

Bass (B): la - to 'sae - cu-lum no p vum."

Piano (Pno.): 8va- p

The score consists of five systems of music. The first system (measures 71-72) features vocal entries from Soprano, Alto, Tenor, and Bass, with piano accompaniment. Large black arrows point from the vocal parts to the piano part, indicating a connection or a specific performance technique. The second system (measures 77-78) shows the vocal parts continuing with lyrics like 'la to 'sae - cu-lum' and 'vum.', while the piano part provides harmonic support. Large black circles highlight specific notes in the vocal lines, and arrows point from these circles to the piano part, emphasizing a rhythmic or melodic relationship between the voices and the piano.

- 2. Strépitus Cándidi -

84

S A T B Pno.

Tum qui - e - te la - pis
Tum qui - e - te la - pis
Tum qui - e - te la - pis
Tum qui - e - te pis

84

S A T B Pno.

Tum qui - e - te pis

92

S A T B Pno.

au dit som ni a dic ta ut sen ti at
au dit som ni a in dic ta ut sen ti at
au dit som ni a in dic ta ut sen ti at
au - dit som ni a in - dic ta ut sen - ti at

92

S A T B Pno.

p mf

- 2. Strépitus Cándidi -

Musical score for vocal quartet (Soprano, Alto, Tenor, Bass) and piano, featuring lyrics from "Strépitus Cándidi". The score includes large black markings (circles, arrows, and lines) overlaid on the musical notes, likely indicating performance techniques or analysis.

Measure 99: The vocal parts (Soprano, Alto, Tenor, Bass) sing "sen - sus cer - - tos in stre - pi - ti - bus in - - cer - -". The piano part (Pno.) accompaniment consists of eighth-note chords. Large black markings include a circle around a piano note, a downward arrow pointing to a piano note, and a curved line connecting two piano notes.

Measure 106: The vocal parts sing "cer - sus cer - tos in stre - pi - ti - bus in - - cer - -". The piano part accompaniment consists of eighth-note chords. Large black markings include a circle around a piano note, a downward arrow pointing to a piano note, and a curved line connecting two piano notes.

Measure 106 (continued): The vocal parts sing "tis. - - tis. - - tis. - - tis. - -". The piano part accompaniment consists of eighth-note chords. Large black markings include a circle around a piano note, a downward arrow pointing to a piano note, and a curved line connecting two piano notes.

- 2. Strépitus Cándidi -

Musical score for Strépitus Cándidi, featuring five staves (Soprano, Alto, Tenor, Bass, and Piano) and lyrics in Spanish and Japanese. The score includes dynamic markings like *f*, *mp*, and *II*. Large black arrows and circles highlight specific musical elements across the pages.

Page 1:

- Soprano (S):** Dynamics *ff* at measure 110, followed by *f* at measure 111.
- Alto (A):** Dynamics *ff* at measure 111.
- Tenor (T):** Dynamics *f* at measure 111.
- Bass (B):** Dynamics *f* at measure 111.
- Piano (Pno.):** Measures 110-111 show eighth-note patterns. A large circle highlights a note in the piano part at measure 111, and a large arrow points from it to the piano staff.
- Text:** "Au - rae aes - ti -" and "Iu - ven". Annotations include "*like a echo in wind (風に乗せた響きのように)" and "Iu - ven".

Page 2:

- Soprano (S):** Measures 114-115 show eighth-note patterns. A large circle highlights a note in the soprano part at measure 114, and a large arrow points from it to the soprano staff.
- Alto (A):** Measures 114-115 show eighth-note patterns. A large arrow points from the alto staff to the piano staff.
- Tenor (T):** Measures 114-115 show eighth-note patterns. A large arrow points from the tenor staff to the piano staff.
- Bass (B):** Measures 114-115 show eighth-note patterns. A large arrow points from the bass staff to the piano staff.
- Piano (Pno.):** Measures 114-115 show eighth-note patterns. A large arrow points from the piano staff to the piano staff.
- Text:** "vae fe - - - - sen - - - - nu-me ra - bi - les ul -" and "ven - tu - - - - te ar - - - - den - - - - te, A - mo - - - - re - de - si -". Annotations include "f" at measure 114 and "mp" at measure 115.

- 2. Strépitus Cándidi -

119

S tra or - bem fi - ni - en - tem, fi - nem

A re de - si - de - ran - te, An - xi - e - ta -

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

B re de - si - de - te, An - xi - e - ta

Pno.

124

S o e - a - o - rum et hoc cae - lum cae -

A - te ar - ca na Spes di - e i cra -

T ar - ca na, Spes di - e i cra -

B ar - na, Spes di - e i cra -

Pno.

- 2. Strépitus Cándidi -

129

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

A - sti - ni. norm. Ah, Lu - ces sunt _____ quas vi -

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

B - sti - ni. Ah, ces sunt quas vi -

Pno.

129

S ri - a no - va - di - a - re

A ri - a no va di - a - re

T ri - di - a - a ra di - a - re

B ri - di - a - va ra di - a - re

Pno.

The musical score consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The piano part includes a bass line. The vocal parts sing in unison. The piano part has a harmonic progression. Large black arrows and circles highlight specific musical elements: a circle around the piano's eighth-note chords at measure 129, a large arrow pointing from the piano's bass line to the vocal entries at measure 134, and another circle around the piano's eighth-note chords at measure 134. The vocal parts sing lyrics such as 'ru-le-um.', 'Ah, Lu-ces sunt _____ quas vi-', '- sti-ni.', 'norm. Ah, Lu-ces sunt _____ quas vi-', '- sti-ni.', 'norm. Ah, Lu-ces sunt _____ quas vi-', '- sti-ni.', 'Ah, ces sunt quas vi-', 'ri-a no-va -di-a -re', 'ri-a no-va di - a - re', 'ri-di-a - a ra di - a - re', and 'ri-di-a - va ra di - a - re'. Measure numbers 129 and 134 are indicated above the staves. Dynamics like *f* (fortissimo) are shown above certain notes. Measure 134 starts with a repeat sign.

- 2. Strépitus Cándidi -

138

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

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

T 8 pos sunt. *mp* “Stre - pi - tus can - di - di” sunt, com -

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

Pno.

138

S po - ti ex sen - si - bus in - nu - ra - li - is im - pli - ca -

A po - ti ex sen - si - bus in - nu - me - ra - li - bus im - pli - ca -

T 8 po - si - ti ex sen - si - bus in - nu - me - ra - bi - li - bus im - pli - ca -

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

Pno.

143

S po - ti ex sen - si - bus in - nu - ra - li - is im - pli - ca -

A po - ti ex sen - si - bus in - nu - me - ra - li - bus im - pli - ca -

T 8 po - si - ti ex sen - si - bus in - nu - me - ra - bi - li - bus im - pli - ca -

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

Pno.

- 2. Strépitus Cándidi -

Musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The score consists of two systems of music. The first system starts at measure 150 and includes vocal parts (S, A, T, B) and piano accompaniment. The second system starts at measure 155 and continues with similar vocal parts and piano accompaniment. Large, bold black letters 'P.R.Y.' are overlaid on the score, with 'P' and 'R' appearing in the first system and 'Y' appearing in the second system. The letters are stylized with thick outlines and some internal shading.

150

S tis. Ah! "Stre pi - tus

A tis. Ah! "Stre pi - tus

T 8 tis. Ah! "Stre tus

B tis. Ah! "Stre pi - tus

Pno.

150

S can di

A can di

T can di

B can di

Pno.

155

S can di

A can di

T can di

B can di

Pno.

- 2. Strépitus Cándidi -

S

A

T

B

Pno.

CANDIDI

2. 白いざわめき

らかな夏風に
數え切れない緑の思いがこだまし…
さる若さ
れる恋
不安
明るい
それは新緑だけが放つ光
思いが重なった
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”

rit.

di.”

di.”

di.”

di.”

159

2. Strépitus Cándidi

In áurea estivae férunt sénsus innumerábiles
sénsus innumerábiles ex foliurum et óceanórum rés
Lúces sunt virídia nów radiare pósse.
Strépitus cándidi sunt,
ex sénsibus innumerabilibus implicátis.

Lúces sunt quas virídia nów radiare pósse.
Strépitus cándidi sunt,
ex sénsibus innumerabilibus implicátis.

Proprius lapis cónspicit et mirátur,
“Ah! Quæque admirabilis est poténtia infinita
quæ p[ro]p[ter]it ex trúnco appellátio
deculum nōvum.”

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

Áurae áestivae férunt sénsus innumerábiles
útra órbem finiéntem,
finem oceanórum,
et hoc cælum caerûleum.

Lúces sunt quas virídia nów radiare pósse.
“Strépitus cándidi” sunt,
compósiti ex sénsibus innumerabilibus implicátis.

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

7/12, 2013

$\text{♩} = \text{c.}60$ Wailingly (嘆いて)

*whispering
(ささやいて)

pp

Soprano (S): $\text{♩} = \text{c.}60$ Wailingly (嘆いて)

Alto (A): *whispering (ささやいて)

Tenor (T): *whispering (ささやいて)

Bass (B): *whispering (ささやいて)

Piano (Pno.): ff , 15^{ma} , 15^{mb} , p

Detailed description: The musical score consists of eight staves. The top four staves represent vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom two staves represent the piano (Pno.). The score is set in common time (indicated by '4'). The vocal parts begin with rests, followed by sustained notes. The piano part features dynamic markings such as ff (fortissimo), 15^{ma} (moderately loud), and 15^{mb} (moderately soft). The vocal parts then sing lyrics in Spanish, with some words highlighted by large black letters spelling out 'COPYRIGHT'. The piano part continues with a steady eighth-note pattern. The score includes Japanese text in parentheses, indicating performance techniques like 'create white-key clusters from the top- and bottom-most notes on the keyboard'.

- 3. Hástá Fulmínea -

15

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

Pno.

15

(15^{mb})

COPIED

21

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

Pno.

21

(15^{mb})

mp *mf*



- 3. Hástia Fulmínea -

27 **S** ta - ci - ta. O! Fa - tum! Cre-sce - bat - ne ut in - cen - de -

A ta - ci - ta. O! Fa - tum! Cre-sce - bat - ne ut in - cen - de -

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

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

Pno. (15^{mb})

27 **S** re - tur? Cor - pus - ne ma - gnum e - rat ut in - vi - ta - ret

A tur? Cor - pus - ne ma - gnum e - rat ut in - vi - ta - ret

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

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

Pno. (15^{mb})

- 3. Hástam Fulmínea -

36

S has - tam ad se? *whispering (ささやいて) **pp** Nul - lum res - pon - sum ve - nit. <**f**> <**p**>

A has - tam ad se? *whispering (ささやいて) **pp** Nul - lum res - on - sum ve - nit. <**f**> <**p**>

T has - tam ad se? *whispering (ささやいて) **pp** Nul - lum res - po - n - sum ve - nit. <**f**> <**p**>

B has - tam ad se? lum res - pon - sum ve -

Pno. 36 (15^{mb})

NO FATE

2. 光の槍
それは一瞬のことだった
雷鳴ともなしに
光の槍が對を貫いた
樹木に
雷鳴と炎の下で
樹が落ちた
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。

3. Hástam Fulmínea
Áccio in instantaneo
sine annuntiacione.
Hástam fulmínea árboreum perfódit
suntum.

In tónitru et flama,
árbore cedidit
cum vociferatione vocata.

O! Fátum!
O! Fátum! ut incenderétur?
Corpúsnem mágnum erat ut invitáret hástam ad se?

Núlum 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.

Soprano (S) Treble clef, 8/8 time, dynamic *p*. The vocal line consists of sustained notes followed by a melodic line.

Alto (A) Treble clef, 8/8 time, dynamic *p*. The vocal line consists of sustained notes followed by a melodic line.

Tenor (T) Treble clef, 8/8 time, dynamic *p*. The vocal line consists of sustained notes followed by a melodic line.

Bass (B) Bass clef, 8/8 time, dynamic *p*. The vocal line consists of sustained notes followed by a melodic line.

Piano (Pno.) Treble and Bass staves, 8/8 time. The piano part provides harmonic support with sustained notes and chords.

Large black markings: Large black arrows and circles are overlaid on the musical staff. One large circle highlights the vocal line in the Alto (A) part. Another large circle highlights the vocal line in the Tenor (T) part. Large black arrows point from these circles towards the piano part, indicating a connection or influence between the vocal lines and the piano accompaniment.

Text:

- Line 8: *It could be Sop. or Alt. soli or solo (ソプラノかアルトのソロやソリでもよい)
- Line 8: *soli or solo whichever sounds better (ソリ、又はソロ 音が良いほうで)
- Line 9: Im - ber le - ni - ter ca - nit re - qui - em. —
- Line 9: Im - le - ni - ter ca - nit re - qui - em. —
- Line 9: Im - le - ni - ter ca - nit re - qui - em. —
- Line 9: Im - ber le - ni - ter ca - nit re - qui - em. —
- Line 9: Car - men e - la - vet —
- Line 9: Car - men e - la - vet —
- Line 9: Car - men e - la - vet —
- Line 9: Car - men e - la - vet —
- Line 9: Car - men e - la - vet —

- 4. Cármén Ímbris -

17

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

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

T 8 flam - mam. Car - men e-la-vet no - stras la - cri - mas. Im - ber le - ni-ter

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

Pno.

17

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

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

T 8 ca - nit re - qui-em. - men - la - vet no - stram tri - sti - ti - am.

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

Pno.

24

S 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)

Musical score for 'Cármén Ímbris' featuring five voices (Soprano, Alto, Tenor, Bass, Piano) and piano (Pno.). The score includes lyrics in English and Japanese, dynamic markings like **p**, *rit.*, *tutti.*, and *8va*, and performance instructions like 'Ah...', 'Im - ber', 'ca - nit...', and 'Im - ber'. The piano part features eighth-note patterns. A large, stylized word 'WOMEN' is overlaid on the music, with arrows pointing from its letters to specific notes and sections of the score.

4. 雨

雨が鎮魂歌へよう
歌よ、この悲しきを洗い流さんことを
歌よ、この悲しきを洗い流さんことを
ああ、雨が歌う…

4. Cármén Ímbris

Ímber lágrima canta requiem.
Cármén eláve las lágrimas.
Cármén élavet nos tristíatam.

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... Ímber ca...
Ah... Rain sings...

*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、前奏を省いててもよい

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

Pno.

S

A

T

B

S

A

T

B

Piano Part: $\text{♩} = \text{c.60}$ Calmly (おだやかに)
 Dynamics: p , $8va$, $8vb$, *let ring.*

Vocal Parts:

- Soprano (S):** p , *solo/solo singer, *tutti*, mp .
- Alto (A):** p , *nnn...*, mp .
- Tenor (T):** p , *nnn...*, mp .
- Bass (B):** p , *nnn...*, mp .
- Soprano (S) cont'd:** p , *ter - ram re - de - unt.*, mp .
- Alto (A) cont'd:** p , *ter - ram re - de - unt.*, mp .
- Tenor (T) cont'd:** p , *ter - ram re - de - unt.*, mp .
- Bass (B) cont'd:** p , *ter - ram re - de - unt.*, mp .

Text:

Tem - pes-tas i - vit... Ah, Tem - pes-tas i - vit, et ci - ne-res in
Tem - pes-tas i - vit... nnn... Tem - pes-tas i - vit, et ci - ne-res in
nnn... Tem - pes-tas i - vit... nnn... Tem - pes-tas i - vit, et ci - ne-res in
nnn... Tem - pes-tas i - vit... nnn... Tem - pes-tas i - vit, et ci - ne-res in
ter - ram re - de - unt. Ah, Tem - pes-tas i - vit, et
ter - ram re - de - unt. *Ten. may double Bas. Ah, Tem - pes-tas i - vit, et
ter - ram re - de - unt. Ah, Tem - pes-tas i - vit, et
ter - ram re - de - unt. Ah, Tem - pes-tas i - vit, et

- 5. Sénsus -

23

S ci - ne - res in ter - ram re - de - unt. Ah, Sen - sus re -
A ci - ne - res in ter - ram re - de - unt. Ah, Sen - sus
T ci - ne - res in ter - ram re - de - unt. Ah, Sen - sus
B ci - ne - res in ter - ram re - de - unt. Ah, Sen - sus re -

30

S man - sit... Ah, Sen sus re - sit... Sen sus re - man - sit, et hic
A re - man - sit... Sen sus re - man - sit... Sen sus re - man - sit, et hic
T man - sit... Sen sus re - man - sit... Sen sus re - man - sit, et hic
B man - sit... Ah, Sen sus re - man - sit... Sen sus re - man - sit, et hic

S ge - nu - it Se men Ar - bo - ris Mun - di...
A ge - nu - it se - men... Se - men Ar - bo - ris Mun - di...
T ge - nu - it se - men... Se - men Ar - bo - ris Mun - di... Se - men
B ge - nu - it se - men... Se - men Ar - bo - ris Mun - di...
rit.

- 5. Sénsus -

Slower (よりゆっくり)

p

41

S A T B

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

*upper (solo/soli)

rit. -----

Ar - bo - ris Mun - di...

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

Ar - bo - ris Mun - di...

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

8

NO COPYRIGHT

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
Tempestas cessat,
et cinquiescere terram reddeunt.
Sénsus cessat,
et hic génus armen—
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...

COPYRIGHT

Pno.

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1/16
-36/51-

- 6. Cármén Árboris Mundi -

19

S A T B Pno.

pp

Non - ne au - Non - ne au - Non - ne au - Non - ne au -

*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。

19

pp

8^{vb}

S A T B Pno.

di tis mur - mur ter - - rae?

22

pp

8^{vb}

S A T B Pno.

di - tis mur - mur ter - - rae?

22

pp

(8^{vb})

S A T B Pno.

- 6. Cármén Árboris Mundi -

Musical score for vocal quartet (SATB) and piano, featuring large black annotations (arrows and circles) highlighting specific melodic and harmonic features.

Top Section (Measures 25-27):

- Soprano (S):** Starts with a piano dynamic (p). The lyrics are "Non - ne au - di - tis spi-ri - tum vi -".
- Alto (A):** Starts with a piano dynamic (p). The lyrics are "Non - ne au - di - tis spi-ri - tum vi -".
- Tenor (T):** Starts with a piano dynamic (p). The lyrics are "Non - ne au - di - tis spi-ri - tum vi -".
- Bass (B):** Starts with a piano dynamic (p). The lyrics are "Non - ne au - di - tis spi-ri - tum vi -".
- Piano (Pno.):** Playing eighth-note chords. Dynamic (8vb).

Annotations: Large black arrows point from the piano part to the vocal parts, indicating harmonic support or influence. A large circle highlights a melodic line in the piano part.

Bottom Section (Measures 28-30):

- Soprano (S):** Starts with a mezzo-forte dynamic (mf). The lyrics are "- tae no vae? Cho - rus vi - tae est. -".
- Alto (A):** Starts with a mezzo-forte dynamic (mf). The lyrics are "tae no - vae? Cho - rus vi - - tae est. -".
- Tenor (T):** Starts with a mezzo-forte dynamic (mf). The lyrics are "tae no - vae Cho - rus vi - - tae est. -".
- Bass (B):** Playing eighth-note chords. Dynamic (8va).
- Piano (Pno.):** Playing sixteenth-note patterns. Dynamic (mf).

Annotations: Large black arrows point from the piano part to the vocal parts, indicating harmonic support or influence. Two large circles highlight melodic lines in the piano part.

- 6. Cármén Árboris Mundi -

31

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

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

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

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

Pno.

31

S fa - - - - num.

A cit mun - dum u - - num.

T da - - cit mun - dum u - - num.

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

Pno.

- 6. Cármén Árboris Mundi -

The musical score consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The piano part includes two systems of music.

Staff Labels:

- Soprano (S)
- Alto (A)
- Tenor (T)
- Bass (B)
- Piano (Pno.)

Key Signatures:

- System 37: G major (one sharp)
- System 40: F# major (two sharps)

Time Signatures:

- System 37: Common time (indicated by '8')
- System 40: Common time (indicated by '8')

Annotations:

- Large Arrows:** Several large black arrows point to specific notes or groups of notes across the staves, likely indicating performance techniques or specific points of interest.
- Circles:** Three large black circles highlight specific notes in the vocal parts (Soprano, Alto, Tenor) in System 37.
- Dynamic Markings:** The piano part features dynamic markings *mp* (mezzo-piano) at the end of each system.
- Vocal Phrasing:** The vocal parts include lyrics such as "Non - ne au - di tis...", "Non - ne au - di - - - tis...", "Non - ne au - di - - tis...", "Non - ne au - di - - tis...", "Non - ne au - di - - tis...", "Non - ne au - di - - tis...", "di tis car - men Ar - bo - ris Mu - di? Car - men", "men Ar - bo - ris Mun - di? Car - men", "men Ar - bo - ris Mun - di? Car - men", and "di - tis car men Ar - bo - ris Mun - di? Car - men".

- 6. Cármén Árboris Múndi -

*upper (solo/soli) optional

44

S: *Ar - bo - ris Mun - di?*

A: *Ar - bo - ris Mun - di?*

T: *Ar - bo - ris Mun - di?*

B: *Ar - bo - ris Mun - di?*

Pno. *f*

48

S: *sur - cu - lus*

A:

T:

B: *p*

Pno. *p*

- 6. Cármén Árboris Mundi -

51

S A T B Pno.

mp *tutti.* Cum sur cu -

Cum sur cu -

Cum sur cu -

est...

mp *mp* *mp*

51

(8vb)

S A T B Pno.

mp *mp* *mp*

54

S A T B Pno.

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

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

ta - men di - e quo - dam

ta - men di - e quo - dam

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

mf

(8vb)

- 6. Cármén Árboris Mundi -

57 *whispering
(つぶやいて) **p**

S ar - bor haec le - ni - ter te - get

A ar - bor haec le - ni - ter te - get

T ar - bor haec le - ni - ter te - get

B ar - bor haec le - ni - ter te - get

Pno. 57 **p**

8va

S ter - ram, da - bit om - ni - bus

A ter - ram, da - bit om - ni - bus

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

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

Pno. 60 (8va)

mp

- 6. Cármén Árboris Mundi -

63

S lo - cum qui - e - tis, norm. **f**
A lo - cum qui - e - tis, norm. **f**
T 8 lo - cum qui - e - tis, norm. **f**
B lo - cum qui - e et fi - et
Pno.

66

S lo cum... fi - et lo - cum...
A cum... fi - et lo - cum...
T 8 cum... fi - et lo - cum...
B lo - cum... fi - et lo - cum...
Pno.

8vb -

- 6. Cármén Árboris Mundi -

69

S Ah, fi - et lo - cum quo om - nes

A Ah, fi - et lo - cum quo om - nes

T Ah, fi - et lo - cum quo - - nes

B Ah, fi - et lo cum quo om nes

Pno. (8^{vb}) -

69

S ve ni - ant... Ah, Om-nes - ni-ant ad ca - nen -

A ni - ant... Ah, Om-nes ni-ant ad ca - nen -

T ve ni - ant... Ah, Om-nes ve ni-ant ad ca - nen -

B ve - ni - ant... Ah, Om-nes ve - ni-ant ad ca - nen -

Pno. 8^{vb} -

This musical score page features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The vocal parts sing in Spanish, with lyrics like "Ah, fi - et lo - cum quo om - nes", "ve ni - ant...", "ni-ant ad ca - nen -", and "ve ni-ant ad ca - nen -". The piano part provides harmonic support. Large black arrows and circles highlight specific notes across the staves, particularly in the middle section where they point to notes in the Soprano, Alto, Tenor, and Bass staves.

- 6. Cármén Árboris Mundi -

76

S A T B

dum.

Pno.

(8vb)

76

S A T B

dum.

p

mp

83

S A T B

nn... p post im - brem, se - men

nn... ne - bu-la au post im - brem, se - men

nn... p post im - brem, se - men

83

S A T B

nn... post im - brem, se - men

p mp

(8vb)

This musical score page features five systems of music for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are on treble and bass staves, and the piano part is on a treble/bass staff. The score includes dynamic markings like 'dum.', 'p', 'mp', and '(8vb)'. Large, stylized black letters spelling 'COPYRIGHT' are overlaid on the music, with arrows pointing from the letters to specific notes or measures. The vocal parts also contain lyrics in Spanish: 'nn...', 'post im - brem, se - men', 'ne - bu-la au', and 'nn...'. The piano part includes a measure with eighth-note patterns and a dynamic 'p'.

- 6. Cármén Árboris Mundi -

89

S ex - per - gi - sci - tur. O, a - mi - ci. Tu-e- **P**

A ex - per - gi - sci - tur. O, a - mi - ci.

T ex - per - gi - sci - tur. O, a - mi - ci.

B ex - per - gi - sci - tur. a - mi - ci.

Pno.

89

S a mur sur cu-lum. Se - - mus car - men bo - ris Mun - **mp** **mf** **f**

A a - mur sur cu-lum. Se - - mus car - men Ar - bo - ris Mun - **mp** **mf** **f**

T Tu - e - a - mur sur cu-lum. Se - - mus car - men Ar - bo - ris Mun - **mp** **mf** **f**

B Tu - e - a - mur sur cu-lum. Se - - mus car - men Ar - bo - ris Mun - **mp** **mf** **f**

Pno.

94

S a mur sur cu-lum. Se - - mus car - men bo - ris Mun - **mp** **mf** **f**

A a - mur sur cu-lum. Se - - mus car - men Ar - bo - ris Mun - **mp** **mf** **f**

T Tu - e - a - mur sur cu-lum. Se - - mus car - men Ar - bo - ris Mun - **mp** **mf** **f**

B Tu - e - a - mur sur cu-lum. Se - - mus car - men Ar - bo - ris Mun - **mp** **mf** **f**

Pno.

- 6. Cármén Árboris Mundi -

99

S A T B Pno.

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

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

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

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

99

S A T B Pno.

di em, di em quo Ar - bor

di em, di em quo Ar - bor

di em quo Ar - bor

di em quo Ar - bor

103

S A T B Pno.

103

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- 6. Cármén Árboris Mundi -

106

S Mun - di ter - ram cum a - mo re - te - get!
A Mun - di ter - ram cum a - mo re - te - get!
T Mun - di ter - ram cum a - mo re - te - get!
B Mun - di ter - ram cum a - mo re - te - get!

Pno.

106

S Non-ne au - di - sis mur - mur ter - rae? Non - ne au - di - tis
A Non-ne au - di - tis mur - mur ter - rae? Non - ne au - di - tis
T Non-ne au - di - sis mur - mur ter - rae? Non - ne au - di - tis
B Non-ne au - di - tis mur - mur ter - rae? Non - ne au - di - tis

Pno.

- 6. Cármén Árboris Mundi -

112 *mf* ————— *f* ————— *ff* 8

S car - men Ar bo - ris Mun di?

A car - men Ar bo - ris Mun di?

T car - men Ar bo - ris Mun di?

B car - men Ar bo - ris Mun di?

Pno. 112 *mf* 8^{vb}

S Ar - bor Mun di? Ah, car - men

A Ah, Ar - bor Mun di? Ah, car - men

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

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

Pno. 116 8^{vb}

- 6. Cármén Árboris Múndi -

119 rit.

S Ar - bo - ris Mun - di! Ah!

A Ar - bo - ris Mun - di! Ah!

T Ar - bo - ris Mun - di! Ah!

B Ar - bo - ris Mun - di! Ah!

Pno. (8vb) 119

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 新しい命の吐息が

それは 命を唱
それは 再生を喜ぶ
それは 世界をつなぐ夢
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 vitæ?

Chórus víta est,
Gáudium renascens.
Sómnium est quod fáctit mórmurum.
Nónne audítis cármén Árboris Múndi?

Mórmulus est,
tarde quodam
árbor haec rópe téget térram,
dábit ómnibus solum quiétis,
et fieri solum quo ómnes canticant ad cánendum.
Rápidus auróre, póst ímbrem,
expurgiscitur.

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!