

Grade 3½

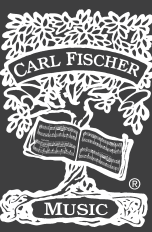
Music for String Orchestra

To the Ocean

Yukiko Nishimura

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INSTRUMENTATION	
Violin I.....	8
Violin II.....	8
Viola.....	5
Cello.....	5
Bass.....	5
Piano.....	1



CAS121

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Performance Notes

To the Ocean expresses a sea-faring voyage filled with excitement and hope. The ocean changes its look in different situations, which is shown in the varied harmonic progressions. The music changes the colors and atmosphere like the ocean. Students will use staccato and legato in various scenes of the music in the often neglected key of A major. Enjoy sailing across the ocean in this musical journey around the world. Other pieces by Yukiko Nishimura about the journey to the sea are *Sailing!* and *Blue Water*.

About the Composer

Yukiko Nishimura, Composer/Pianist, was born in Japan. She graduated from Tokyo National University of Arts in 1990. In 1991, she began private study with Dr. Alfred Reed at the University of Miami and in 1993 she continued her studies with Dr. Richard Danielpour at Manhattan School of Music. Among her honors, are the nomination for the 8th Hollywood Music in Media Awards, the special mention at the 15th and 26th International Competition for Original Composition for band in Corciano, Italy and the 6th Aoyama Award.

Since 1996, she has given concerts consisting entirely of her own music in Japan. She gave a solo piano recital at the New York Public Library, Donnell Library Center in 2003. In 2005, her commissioned work for the first silent film in the United States "Edison's 1910 Frankenstein" for string quartet was premiered in Gettysburg College in Pennsylvania by the Covington String Quartet. The music for the silent film *The Water Magician* directed by Kenji Mizoguchi in 1933 was premiered in 2007. In 2010, a theatrical work *Fantasy of Kenji* based on the stories by Kenji Miyazawa was premiered. In 2014, she collaborated with Noh play, which is Japanese traditional theater work, as a composer and a pianist.

In 2017, her piano work was performed by America's famous pianist Sara Davis Buechner at Carnegie Hall's Weill Recital Hall. The work received reviews in the New York Times, New York Concert Reviews, and more. Her work was nominated in the category of Contemporary Classical for "The 9th Hollywood Music in Media Award 2018".

Ms. Nishimura has received numerous commissions and has composed for piano, marimba, percussion, chamber music, band music, music for string instruments and orchestra. She has also been active as a pianist and an arranger. She has studied composition with Atsutada Otaka, Dr. Alfred Reed, Dr. Richard Danielpour, and Giampaolo Bracali. She studied piano with Ivan Davis and Dr. Sara Davis Buechner.

Allegretto ♩ = 112

YUKIKO NISHIMURA

Violin I

Violin II

Viola

Cello

Bass

Piano (Optional)

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Vln. I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

8 9 10 11

Vln. I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

poco rit. **14** *a tempo*
div.
mf
mf
pizz.
mp
pizz.
mp
poco rit. **14** *a tempo*
mf

12 13 14 15

16

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Cello

Bass

Pno. *mp*

16 17 18 19

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

20 21 22 23

24

28

32

Vln. I *mf*

Vln. II *mf* 4

Vla. *mf* 4

Cello *mf*

Bass *mf* pizz.

Pno. *mf*

32 33 34 35

36 **Meno mosso** ♩ = 90

Vln. I *mp* *espressivo* arco 4

Vln. II *mp* *espressivo* arco 4

Vla. *mp* *espressivo* arco

Cello *mp* *espressivo* 1 3 4 4 3 -3 -4

Bass

Pno. *mp* *espressivo*

36 37 38 39

8

43

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

40

41

42

43

mf

arco

mf

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Violin I

Violin II

Viola

Cello

Bass

Piano

44 45 46 47

molto rit.

Tempo I ♩ = 112

Score for measures 56-59, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The tempo is marked *molto rit.* and *Tempo I ♩ = 112*.

Measures 56-59 show the following dynamics and markings:

- Vln. I: *mp* (measure 56), *div.* (measure 57)
- Vln. II: *mp* (measure 56)
- Vla.: *mp* (measure 56)
- Cello: *p* (measure 56), *pizz.* *mf* (measure 59)
- Bass: *p* (measure 57), *pizz.* *mf* (measure 59)
- Pno.: *mf* (measure 59)

Measures 56, 57, 58, and 59 are indicated below the staves.

Score for measures 60-63, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The tempo is marked *molto rit.* and *Tempo I ♩ = 112*.

Measures 60-63 show the following dynamics and markings:

- Vln. I: *mf* (measure 60), *un.* (measure 60), *4* (measure 60), *4* (measure 61), *4* (measure 62), *4* (measure 63)
- Vln. II: *mf* (measure 60)
- Vla.: *mf* (measure 60)
- Cello: *mf* (measure 60)
- Bass: *mf* (measure 60)
- Pno.: *mp* (measure 60)

Measures 60, 61, 62, and 63 are indicated below the staves.

For Promotional Use Only

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

64 65 66 67

68

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

68 69 70 71

mp

mp

81

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

80 81 82 83

84 85 86 87

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

poco rit. **89** *a tempo*

Vln. I *mf*

Vln. II *mp* *div.*

Vla. *mp*

Cello *div.* *pizz.* *mf*

Bass *pizz.* *mf*

Pno. *mp*

88 89 90 91

rit.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *div.* *mp* *p*

Cello *mp* *p* *pizz.*

Bass *mp* *p* *pizz.*

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

92 93 94 95 96

PAUL BARKER

Allegretto $\text{♩} = 84$

Violin I *mp legato*

Violin II *div. mp legato*

Viola *div. mp legato*

Cello *div. mp sim.*

Bass *mp sim.*

Piano *mp*

Percussion 1 (Triangle, Tambourine)

Percussion 2 (Suspended Cymbal, Crash Cymbal) *Sus. Cym. mp*

Percussion 3 (Bass Drum) *mp*

1 2 3

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CAS122F

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Perc. 1

Perc. 2

Perc. 3

4 5 6

CAS122F

Vln. I *mf*

Vln. II *div. mf*

Vla. *mf*

Cello *mf*

Bass *mf*

Pno. *mf*

Perc. 1

Perc. 2

Perc. 3 *mf*

7 8 9

CAS122F

Vln. I *mp*

Vln. II *div. mp*

Vla. *div. mp*

Cello *div. mp sim.*

Bass *mp sim.*

Pno. *mp*

Perc. 1 Triangle *mp*

Perc. 2 Cr. Cym. *mp*

Perc. 3 *mp*

10 11 12

CAS122F

dedicated to Project Trio
7th Street Beat

LAUREN BERNOFSKY

Moderato $\text{♩} = 108$ *(mf)*

Violin I
 Violin II
 Viola
 Cello
 Bass
 Voices (Beatboxing)

opt. div. *(mf)* *sim.*

tss — kh tss — kh tss — kh kh kh kh

1 2 3 4

Violin I
 Violin II
 Viola
 Cello
 Bass
 Voices

mp *pizz.* *mf* *mp*

tss — bh kh tss — bh kh tss — bh kh tss —

5 6 7 8

CAS123F

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4

Violin I
 Violin II
 Viola
 Cello
 Bass
 Voices

mf *mp* *sim.*

bh tss bh kh bh tss bh kh bh tss bh kh bh tss bh kh kh

9 10 11 12

Violin I
 Violin II
 Viola
 Cello
 Bass
 Voices

mf *(mf)* *sim.* *arco*

bh tss tss bh kh kh bh tss tss bh kh kh bh tss tss tss tss tss

13 14 15 16

CAS123F

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- More challenging violin 2 and viola parts utilize third position while violin 1, cello, and bass parts may go to fifth position and beyond

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