

Grade

2½

Moonstone

Yukiko Nishimura

YAS208F

CARL FISCHER®

INSTRUMENTATION

Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

About the Piece

Moonstone is the composer's favorite gemstone. Though not very bright, it has a unique, elegant sparkle. This composition reflects that understated beauty. The main melody in *Moonstone* has long, but lyrical phrasing with an enjoyable conversation between the higher and lower instruments. Although the time signature is in $\frac{4}{4}$, the music should feel as if it is in cut-time to avoid sounding too square. The phrasing is always floating through the air in a legato style. However, the eighth-note detaché should be executed mechanically, but in a mysterious mood.

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. She now resides in Los Angeles.

Moonstone

3

YUKIKO NISHIMURA

Moderato ♩ = 84

poco rit.

5 a tempo

Violin I *f appassionato*

Violin II *f appassionato*

Viola *f appassionato* L4

Cello *f appassionato*

Bass *f appassionato* pizz. *mp* *p*

Piano *f appassionato* *p*

1 2 3 4 5

Vln. I *p tranquillo*

Vln. II *mp espressivo*

Vla. *mp espressivo*

Cello *mp espressivo arco*

Bass *mp espressivo*

Pno. *mp*

6 7 8 9 10







22

Score for measures 21-25, measures 22-25 are shown. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one flat (B-flat). The tempo/mood is marked *mp* (mezzo-piano). The measures are numbered 21, 22, 23, 24, and 25 at the bottom.

Score for measures 26-29. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one flat (B-flat). The tempo/mood is marked *p* (piano). The measures are numbered 26, 27, 28, and 29 at the bottom. Performance markings include *div.* (divisi) for Vln. I, *unis.* (unison) for Vln. I and Vln. II, and *V* (accents) for Vla. and Cello in measure 29.

30

Vln. I *mf* div.

Vln. II *mf*

Vla. *mf*

Cello *mf* unis. div.

Bass *mf* arco

Pno. *mf*

30 31 32 33

36

Vln. I *f* unis. *broadly*

Vln. II *f* *broadly*

Vla. *f* *broadly*

Cello *f* *broadly* unis.

Bass *f* *broadly*

Pno. *f* *broadly*

34 35 36 37

46 a tempo

Score for measures 46-48, marked **a tempo**.

Measures 46-47: Vln. I plays a continuous sixteenth-note pattern (*p*). Vln. II, Vla., and Cello play sustained notes (*p*). Bass plays a single note (*pizz.*, *p*). Pno. plays a sixteenth-note pattern (*p*).

Measure 48: Vln. I continues the sixteenth-note pattern (*p*). Vln. II, Vla., and Cello play sustained notes (*mp*). Bass plays a single note (*p*). Pno. plays a sixteenth-note pattern (*mp*).

Score for measures 49-52.

Measures 49-50: Vln. I continues the sixteenth-note pattern. Vln. II, Vla., and Cello play sustained notes (*p*). Bass plays a single note (*mp*). Pno. plays a sixteenth-note pattern.

Measures 51-52: Vln. I continues the sixteenth-note pattern. Vln. II, Vla., and Cello play sustained notes (*mp*). Bass plays a single note (*mp*). Pno. plays a sixteenth-note pattern.

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

53 54 55 56

mf
mf
 unis.
mf div.
mf
 pizz.
mp
mf
 pizz.
mp
mf

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

57 58 59 60

mp
mf
 unis.
mp arco
mp
mf

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63

Score for measures 61-64, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music is marked *f* *espressivo*. The Cello part includes markings for *div.* (divisi) and *pizz.* (pizzicato). The Bass part includes a marking for *arco* (arco). The Pno. part includes a marking for *f* *espressivo*. The measures are numbered 61, 62, 63, and 64.

Score for measures 65-68, featuring Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music is marked *p* *sub.* (piano, subito). The Cello part includes a marking for *div.* (divisi). The measures are numbered 65, 66, 67, and 68.

Calm $\text{♩} = 72$

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *pizz.* *mp*

Bass *pizz.* *mp*

Harp (Optional) *mp*

1 2 3 4

5 6 7 8

sim. 1

YAS204F

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Violin I *p*

Violin II *p*

Viola *p*

Cello *p* *arco*

Bass *p* *arco*

Harp *p*

9 10 11 12

13 14 15 16

YAS204F

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Grades 2 - 2½

- Playable at the end of most second year method books
- May include low one and high three fingerings for upper strings and extensions for cellos
- May include sixteenth note combinations, syncopation and three to four-note slurs
- Violins may see third position, cellos may see fourth position and basses may see half position
- All parts are independent of each other with greater emphasis on lower string melody

ISBN 978-1-4911-5938-5



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