



Shining Echoes

YUKIKO NISHIMURA

Instrumentation

| | |
|-----------|---|
| Score | 1 |
| Violin I | 8 |
| Violin II | 8 |
| Viola | 5 |
| Cello | 5 |
| Bass | 5 |



ABOUT THE COMPOSER



Yukiko Nishimura, Composer/Pianist, was born in Japan. She graduated from Tokyo 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 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 New York Public Library, Donnell Library Center in 2003. In 2005, the 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 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 Weille Recital Hall. The work got some good reviews on the New York Times, New York Concert Reviews, and more. In March 2020, a theatrical work was premiered, of which she was involved as a composer. Recent years she has been nominated for the 8th, 9th, 10th, and 12th Hollywood Music in Media Award in the category of “Contemporary Classical”.

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 Iwan Davis and Dr. Sara Davis Buechner.

She now resides in Los Angeles, CA.

SHINING ECHOES

The keyword for this composition, as given by the director, was “uplifting.” Four distinct scenes are incorporated into this six-minute piece.

The opening is impactful, with dramatic and dynamic harmonic progressions. The second movement starts with pizzicato and is a scherzando featuring charming music where the vertical layers of chords form the melody. In contrast, the middle section is sounded with a rich, expressive tone.

The third scene serves as an interlude, almost like a prelude to the final movement. Play it lightly from the heart, as if you are an angel.

The concluding section is bursting with vitality. As you play the eighth-note passages, maintain precision without rushing and ensure the vertical chords align cleanly. You can add depth and contrast to the music by clearly differentiating articulations.



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Shining Echoes

YUKIKO NISHIMURA
(ASCAP)

Spiritoso ♩ = 81

Musical score for Violin I, Violin II, Viola, Cello, and Bass, measures 1-5. The score is in 3/4 time and features a variety of dynamics and articulations. Violin I and II parts include 'Div.' (divisi) markings and 'Unis.' (unison) markings. The Viola part includes 'Unis.' markings. The Cello part includes 'Pizz.' (pizzicato) and 'Arco' (arco) markings. The Bass part includes 'Pizz.' markings. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Articulations include accents and slurs. A large watermark 'Preview Only' is overlaid on the score.

Musical score for Violin I, Violin II, Viola, Cello, and Bass, measures 6-10. The score continues with similar dynamics and articulations. Violin I and II parts include 'Div.' and 'Unis.' markings. The Viola part includes 'Unis.' markings. The Cello part includes 'Unis.' markings. The Bass part includes 'Unis.' markings. Dynamics range from *f* (forte) to *mf* (mezzo-forte). Articulations include accents and slurs. A large watermark 'Preview Only' is overlaid on the score.

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* Div. Unis. *mf*

Cello *ff* Div. Unis. *mf*

Bass *ff* Pizz. *mf*

11 12 13 14

Vln. I Div. *f* *mp legato*

Vln. II *f* *mp legato*

Vla. *f* *mp legato* Unis.

Cello *f* *p legato* Arco

Bass *f* *p legato*

15 16 17 18

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mp* *mf* Div.

Bass *mp* *mf*

19 20 21 22 23

Vln. I
f broadly

Vln. II
f broadly

Vla.
f broadly

Cello
f broadly

Bass
f broadly

24 25 26 27

28 **Più mosso** ♩ = 108

poco rit.

Vln. I

Vln. II

Vla.
Div.

Cello
Unis.

Bass

28 29 30 31 32

Vln. I
Unis.

Vln. II
Unis.

Vla.

Cello

Bass
Pizz.

33 34 35 36

Div. *fp* *f* *ff* *poco rit.*

Vln. I

Vln. II

Vla.

Cello

Bass

fp *f* *ff*

4 4 4 4

42 Scherzando ♩ = 128

Pizz. *mp* *f* *mf*

Vln. I

Vln. II

Vla.

Cello

Bass

mp *f* *mf*

4 4 4 4

46 Unis. *mf* *f* *mf*

Vln. I

Vln. II

Vla.

Cello

Bass

mf *f* *mf*

Vln. I

Vln. II

Vla.

Cello

Bass

50 51 52 53

Div. Unis. Div.

Vln. I

Vln. II

Vla.

Cello

Bass

54 55 56 57

Div.

Vln. I

Vln. II

Vla.

Cello

Bass

58 59 60 61

Div. Unis. Unis. Unis.

Vln. I *mp* *mf* Div. *poco rit.*

Vln. II *mp* *mf* Div. Unis. Arco *mf*

Vla. *mp* *mf* Div. Unis.

Cello *mp* *mf*

Bass *mp* *mf*

62 63 64 65 66

67 Poco meno mosso ♩ = 120

Unis. Arco

Vln. I *mp* *flowingly* *mf*

Vln. II *mp* *flowingly* *mf*

Vla. *mp* *flowingly* *mf*

Cello *mp* *flowingly* *mf*

Bass *mp* *flowingly* *mf*

67 68 69 70 71

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

72 73 74 75 76

Vln. I
Vln. II
Vla.
Cello
Bass

poco rit. *a tempo*

p

Div. Unis.

77 78 79 80 81

85 $\text{♩} = 128$

Vln. I
Vln. II
Vla.
Cello
Bass

sul G *poco rit.* Pizz. *pp sotto voce*

Pizz. *pp sotto voce*

Pizz. *pp sotto voce*

Pizz. *pp sotto voce*

82 83 84 85 86

Vln. I
Vln. II
Vla.
Cello
Bass

Div. Unis. Div.

87 88 89 90

93

Vln. I

Vln. II

Vla.

Cello

Bass

mf

Div.

mf

mf

mf

91 92 93 94

Vln. I

Vln. II

Vla.

Cello

Bass

Div.

Unis.

f

Unis.

f

Unis.

f

Unis.

95 96 97 98

101

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

p

mf

mf

99 100 101 102

Vln. I
Vln. II
Vla.
Cello
Bass

103 104 105 106

mp *mf*

Detailed description: This block contains the musical score for measures 103 through 106. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in a 4/4 time signature. Measures 103 and 104 are marked *mp* (mezzo-piano), while measures 105 and 106 are marked *mf* (mezzo-forte). The score shows a melodic line in the violins and violas, with the cellos and basses providing a harmonic accompaniment. There are dynamic hairpins indicating the transition from *mp* to *mf*.

109 Interlude Cantabile ♩ = 63

Vln. I
Vln. II
Vla.
Cello
Bass

107 108 109 110 111

Div. Unis. Arco
mp *p* *mp* *angelic*
Div. Arco
mp *p* *p* *angelic*
Div. Arco
mp *p* *p* *angelic*
Unis.
mp *p* *p* *angelic*

Detailed description: This block contains the musical score for measures 107 through 111, titled "Interlude Cantabile" with a tempo of ♩ = 63. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in a 3/4 time signature. Measures 107 and 108 are marked *mp* (mezzo-piano), while measures 109 and 110 are marked *p* (piano). The score includes performance instructions such as "Div." (divisi), "Unis." (unison), and "Arco" (arco). The violins and violas play a melodic line, while the cellos and basses provide a harmonic accompaniment. There are dynamic hairpins indicating the transition from *mp* to *p*.

115

Vln. I
Vln. II
Vla.
Cello
Bass

112 113 114 115 116

Unis.
Div. Unis.
Arco
mp *p*

Detailed description: This block contains the musical score for measures 112 through 116. It features five staves: Violin I, Violin II, Viola, Cello, and Bass. The music is in a 3/4 time signature. Measures 112 and 113 are marked *mp* (mezzo-piano), while measures 114 and 115 are marked *p* (piano). The score includes performance instructions such as "Unis." (unison) and "Arco" (arco). The violins and violas play a melodic line, while the cellos and basses provide a harmonic accompaniment. There are dynamic hairpins indicating the transition from *mp* to *p*.

Vln. I *mp* *p* Div.

Vln. II *p*

Vla. *mp* *p* V

Cello *mp* *p* V

Bass *mp* *p*

117 118 119 120 121

Vln. I *poco rit.* *a tempo* Unis.

Vln. II Div. *mp* Unis. *p* Div.

Vla. *mp* Div. Unis.

Cello *mp* Pizz. Arco

Bass *mp* *p*

122 123 124 125 126 127

Vln. I *p* Unis. *rit.* *Segue*

Vln. II *p* Unis.

Vla. *p*

Cello Solo *p*

Bass *p*

128 129 130 131 132 133

134 **Brioso** ♩ = 100 - 104

Musical score for measures 134-137. The score is in 4/4 time and G major. It features five staves: Vln. I, Vln. II, Vla., Cello, and Bass. A large '4' is written on the left side of the first three staves. Measure 134: Vln. I and II play a rhythmic pattern starting with a forte (*f*) dynamic. Vla. and Cello play a steady eighth-note accompaniment. Bass is silent. Measure 135: Vln. I and II continue their pattern. Vla. and Cello play a chordal accompaniment with a mezzo-forte (*mf*) dynamic. Bass enters with a pizzicato (*Pizz.*) note. Measure 136: Similar to 135, but with a forte (*f*) dynamic for the strings. Measure 137: Similar to 135, with a forte (*f*) dynamic.

Musical score for measures 138-141. Measure 138: Vln. I and II play a melodic line with a mezzo-forte (*mf*) dynamic. Vla. and Cello play a chordal accompaniment with a forte (*f*) dynamic. Bass plays a rhythmic pattern. Measure 139: Vln. I and II play a melodic line with a mezzo-forte (*mf*) dynamic. Vla. and Cello play a chordal accompaniment with a mezzo-forte (*mf*) dynamic. Bass plays a rhythmic pattern. Measure 140: Vln. I and II play a melodic line with a forte (*f*) dynamic. Vla. and Cello play a chordal accompaniment with a mezzo-forte (*mf*) dynamic. Bass plays a rhythmic pattern. Measure 141: Vln. I and II play a melodic line with a forte (*f*) dynamic. Vla. and Cello play a chordal accompaniment with a mezzo-forte (*mf*) dynamic. Bass plays a rhythmic pattern.

142

Musical score for measures 142-144. Measure 142: Vln. I and II play a melodic line with a mezzo-forte (*mf*) dynamic. Vla. and Cello play a chordal accompaniment with a mezzo-forte (*mf*) dynamic. Bass plays a rhythmic pattern. Measure 143: Vln. I and II play a melodic line with a mezzo-forte (*mf*) dynamic. Vla. and Cello play a chordal accompaniment with a mezzo-forte (*mf*) dynamic. Bass plays a rhythmic pattern. Measure 144: Vln. I and II play a melodic line with a mezzo-forte (*mf*) dynamic. Vla. and Cello play a chordal accompaniment with a mezzo-forte (*mf*) dynamic. Bass plays a rhythmic pattern.

Shining Echoes - Full Score

Vln. I
Vln. II
Vla.
Cello
Bass

Div. Unis. Div. Unis. Div. Unis.

f *mf* *f* *mf* *f* *mf*

145 146 147

Vln. I
Vln. II
Vla.
Cello
Bass

148 149 150 151

f *mp* *mp* *leggiero*

Div. Unis. Arco

Pizz.

Vln. I
Vln. II
Vla.
Cello
Bass

3 4 3 4

f *f* *f* *f*

Unis. legato legato legato

Div. Arco

legato

152 153 154 155

Vln. I *Div.*
broadly

Vln. II *broadly*

Vla. *broadly*

Cello *broadly*

Bass *broadly*

Unis.

156 157 158 159

Vln. I *Div.*
f

Vln. II *Unis.*

Vla. *Unis.*

Cello *Div.*
f

Bass *Pizz.*
f

Unis.

160 161 162

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*
Arco

Bass *ff*

Unis.

163 164 165 166 167

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FOCUS

RHYTHM & TIME

KEY & PITCH

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