Ancient Flower

Yukiko Nishimura

YPS156

INSTRUMENTATION

Full Score ........................................ 1
Flute .............................................. 8
Oboe (Opt. Flute 2) ................................. 2
Clarinet 1 in B♭ .................................. 4
Clarinet 2 in B♭ .................................. 4
Bass Clarinet in B♭ ................................. 2
Bassoon ........................................... 2
Alto Saxophone in E♭ ............................... 5
Tenor Saxophone in B♭ ............................. 2
Baritone Saxophone in E♭ .......................... 2
Trumpet 1 in B♭ ................................... 4
Trumpet 2 in B♭ ................................... 4
Horn in F .......................................... 4
Trombone ......................................... 6
Euphonium ......................................... 3
Euphonium T.C. in B♭ ............................... 2
Tuba ............................................... 3
Mallet Percussion ................................. 1
Glockenspiel
Timpani ............................................. 1
Percussion .......................... ................. 3
Suspended Cymbal, Triangle, Bass Drum

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About the Composition

The melodies of this piece have a flavor of an Oriental atmosphere. However, most of the harmonies are composed with a Western-style vocabulary. A long, sensitive and mysterious melodic line is introduced in the opening measures. I composed the counter melodies so that they would be enjoyable to play; feel how each twists around the main melody. When the main melody returns in m. 37, a clearer and simpler tone is needed. You might imagine that the ancient flower is a dainty, tiny flower; perhaps an exotic flower; or perhaps even something else. Whatever you imagine, the flower will bloom in your way in this piece.

About the Composer

Composer/pianist Yukiko Nishimura 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 the Manhattan School of Music. She also studied piano with Ivan Davis and Dr. Sara Davis Buechner. Among her honors are 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, the commissioned work for the first silent film in the United States Edison’s 1910 Frankenstein for string quartet was premiered at 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 stories by Kenji Miyazawa was premiered. In 2014, she collaborated with Noh play (Japanese traditional theater) as a composer and a pianist.

Ms. Nishimura has received numerous commissions and has composed for piano, marimba, percussion and chamber ensembles as well as music for band, string instruments and orchestra. She has also been active as a pianist and an arranger. For more information please visit her website at http://yukikonishimura.com.
The Carl Fischer Performance Series for Band has five performance levels to provide you with a highly focused repertoire for your band. Each level has been carefully designed and graded, within specific guidelines, so that each piece in a level will work with your band when it achieves that level. Each level is also color coded for ease in finding the series that will be appropriate for your band, as it develops.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

**Young Band**

- Addition of a separate Trombone and Baritone part
- Addition of simple sixteenth-note rhythms
- Clarinet 2 still below break
- Low brass writing carefully considered
- Keys carefully considered
- Logical voice leading
- Still limited independence of parts
- Active percussion writing with more instrument options
- Timpani is an optional part
- Short pieces - length is a consideration for young embouchures