



Smiling Birds

YUKIKO NISHIMURA

Instrumentation

Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Rehearsal Piano	1

For Preview Only
Excelcia Music Publishing



ABOUT THE COMPOSER



Born in Kyoto, Japan, Yukiko Nishimura began studying music on her own initiative at an early age. She started taking piano lessons at the age of four and began learning composition at eight. After graduating from Tokyo University of the Arts with a major in music theory and composition, she continued her studies at the University of Miami in Florida and the Manhattan School of Music in New York.

She has been commissioned to write works by performers, ensembles, and organizations. Her projects include composing music for Edison's *Frankenstein* (1910), the first silent horror film in American cinema history, theatrical projects, and collaborations with such as Noh theater, a traditional form of Japanese drama.

Yukiko studied composition with Atsutada Otaka, Alfred Reed, Richard Danielpour, and Giampaolo Bracali, and piano with Ivan Davis and Sara Davis Buechner.

SMILING BIRDS

"Smiling Birds" was inspired by the image of children singing together with bright, joyful voices. Each phrase is written like a friendly conversation: one line calls and another responds, and the music continues to flutter playfully from voice to voice. With the peaceful spirit of a hymn, the piece flows gently forward, inviting warmth, kindness, and a sense of togetherness.

As you perform, cherish the beginning of every phrase, and play with a tender tone that welcomes others into the sound. Listen closely to the countermelodies, answer them, and let your Instrument join in the musical conversation. May the ensemble sing as one, like smiling birds sharing their song in a clear, calm sky.



excelciamusic.com/yukiko-nishimura



yukikonishimura.composer



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Recordings are available on all major streaming services.

Smiling Birds

YUKIKO NISHIMURA
(ASCAP)

Andante $\text{♩} = 81$

Violin I

Violin II

Viola

Cello

Bass

Piano (Rehearsal only)

3

4

mp *mf*

1 2 3 4 5 6

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

f *mp* *mf*

7 8 9 10 11 12

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

13 14 15 16 17 18

19

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

19 20 21 22 23

poco rit. 28 *a tempo*

Vln. I *mp* Pizz.

Vln. II *mp*

Vla. *mp* Pizz.

Cello *mp* Pizz.

Bass *mp* Pizz.

Pno. *mp*

24 25 26 27 28

Vln. I *mf* Arco

Vln. II *mp*

Vla. *mp* Arco

Cello *mf* Arco

Bass *mf* Arco

Pno. *mp*

29 30 31 32 33

36

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

34

35

36

37

38

39



Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

rit.

44 a tempo

f risoluto

f risoluto

f risoluto

f risoluto

f risoluto

f risoluto

40

41

42

43

44

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

45

46

48

49

50

52

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

51

52

53

54

55

60 Poco meno mosso

Musical score for measures 56-61. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mf*, *mp*, and *p*. A large watermark 'For Preview Only. Excelesia Music Publishing' is overlaid diagonally across the score.

Musical score for measures 62-66. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p*. A 'Div.' (divisi) marking is present in the Cello part at measure 64. A 'molto rit.' (molto ritardando) marking is present above the Vln. I part at measure 64. A large watermark 'For Preview Only. Excelesia Music Publishing' is overlaid diagonally across the score.