

FULL SCORE

Concert Band



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 3

# Merry-Go-Round

Yukiko Nishimura

**CPS191**  
**INSTRUMENTATION**

Full Score .....	1
Piccolo .....	2
Flute .....	8
Oboe .....	2
Clarinet 1 in B $\flat$ .....	4
Clarinet 2 in B $\flat$ .....	4
Clarinet 3 in B $\flat$ .....	4
Bass Clarinet in B $\flat$ .....	2
Bassoon .....	2
Alto Saxophone 1 in E $\flat$ .....	2
Alto Saxophone 2 in E $\flat$ .....	2
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet 1 in B $\flat$ .....	4
Trumpet 2 in B $\flat$ .....	4
Trumpet 3 in B $\flat$ .....	4
Horn 1 in F .....	2
Horn 2 in F .....	2
Trombone 1 .....	3
Trombone 2 .....	3
Euphonium .....	3
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	4
Mallet Percussion .....	2
Xylophone, Bells	
Timpani .....	1
Percussion 1 .....	1
Snare Drum	
Percussion 2 .....	3
Tamborine, Triangle, Suspended Cymbal	

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## About the Composition

Imagine that you are riding a merry-go-round when playing this piece. The opening section features a melody that is sprinkled with grace notes. Play these notes with a clownish feeling to promote a sensation of fun. The middle section of the piece contrasts this with longer notes, which produce sounds that are broad and extensive. Play passages such as these with a gentle atmosphere. The staccatos in the brass section should be light and rhythmical.

## About the Composer

Yukiko Nishimura, Composer/Pianist, was born in Japan in 1967. Yukiko Nishimura graduated from Tokyo National University of Fine Arts and Music in 1990. In 1991, she began private study with Dr. Alfred Reed at the University of Miami School of Music 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, the 6th Aoyama Award, and the second prize at the concerto competition at University of Miami as a pianist.

Since 1996, she has given concerts consisting entirely of her own music in Japan. In 2003, she gave a solo piano recital at New York Public Library, Donnell Library Center. 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 Covington String Quartet of Washington D.C. In 2007, Nishimura's newest commissioned work for the Japanese silent film, directed by Kenji Mizoguchi, "Water Magician (1933)" for cello and string bass was premiered at Kyoto Cinema in Kyoto, Japan.

Yukiko Nishimura has received numerous commissions and has composed for piano, solo marimba and marimba with other instruments (including English horn, saxophone, and trumpet), chamber music, and music for string instruments and orchestra. She has also been active as a pianist and an arranger. She has studied composition with Teruyuki Noda, Atsutada Otaka, Yuzuru Shimaoka, Dr. Alfred Reed, Dr. Richard Danielpour, and Giampaolo Bracali. She studied piano with Ivan Davis and Dr. Sara Davis Buechner.

# Merry-Go-Round

YUKIKO NISHIMURA

Allegro (♩ = 124)

5

Piccolo

Flute

Oboe

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Xylophone, Bells)

Timpani (F, B♭, C, E♭)

Percussion 1 (Snare Drum)

Percussion 2 (Tambourine, Triangle, Suspended Cymbal)

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Picc.

Fl.

Ob.

1  
2  
3  
CL. in B $\flat$

B. Cl. in B $\flat$

Bsn.

1  
2  
A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
2  
3  
Tpt. in B $\flat$

1  
2  
Hn. in F

1  
2  
Tbn.

Euph.

Tuba

Mall. Perc.

Xylophone

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

*mp*

*mp*

*mf*

Picc. *mf*

Fl. *mf*

Ob. *mf*

CL. in B $\flat$  1 *mf*

2 *mf*

3

B. Cl. in B $\flat$  *mf*

Bsn. *mf*

A. Sax. in E $\flat$  1 *mp*

2 *mp*

T. Sax. in B $\flat$  *mp*

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1

2

3

Hn. in F 1

2

Tbn. 1 *mp*

2

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp.

Perc. 1

Perc. 2 *mf* Tamb.

Picc.

Fl.

Ob.

CL. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Snare Drum

Suspended Cymbal

*mf*

*f*

*mp*

*a2*

*tr*

*17*



Picc.

Fl.

Ob.

1  
CL.  
in B $\flat$

2  
3

B. Cl.  
in B $\flat$

Bsn.

1  
A. Sax.  
in E $\flat$

2

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

1  
Tpt.  
in B $\flat$

2  
3

Hn.  
in F

1  
2

Tbn.

1  
2

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

*mp*

*p*

*p*

*p*

*p*

*p*



31

Picc. *mp* *f*

Fl. *mp* *f*

Ob. *mp* *f*

Cl. in B $\flat$  1 *p* *mp* *f*  
 2 *p* *mp* *f*  
 3 *p* *mp* *f*

B. Cl. in B $\flat$  *p* *f*

Bsn. *p* *f*

A. Sax. in E $\flat$  1 *mp* *mf*  
 2 *mp* *mf*

T. Sax. in B $\flat$  *mf*

Bar. Sax. in E $\flat$  *p* *mf*

Tpt. in B $\flat$  1 *f* *mf*  
 2 *f* *mf*  
 3 *f* *mf*

Hn. in F 1 *f* *mp*  
 2 *f* *mp*

Tbn. 1 *mp*  
 2 *mp*

Euph. *mf*

Tuba *mf*

Mall. Perc.

Timp.

Perc. 1

Perc. 2 Tri. *mf*

31

Picc.

Fl.

Ob.

1  
CL  
in B $\flat$

2  
3

B. Cl.  
in B $\flat$

Bsn.

1  
2  
A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

1  
2  
Tpt.  
in B $\flat$

1  
2  
Hn.  
in F

1  
2  
Tbn.

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

*mp*

*mp*

*mf*



43

Picc.

Fl.

Ob.

1  
Cl. in B $\flat$

2  
3

B. Cl. in B $\flat$

Bsn.

1  
2  
A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
2  
3  
Tpt. in B $\flat$

1  
2  
Hn. in F

1  
2  
Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Tri.

*mp* *p* *mp* *p* *mp* *p* *mf*



Picc.

Fl.

Ob.

1  
CL. in B $\flat$

2  
3

B. Cl. in B $\flat$

Bsn.

1  
2  
A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

53

1  
2  
Tpt. in B $\flat$

3

1  
2  
Hn. in F

1  
2  
Tbn.

Euph.

Tuba

Mall. Perc.

Bells

*p*

Timp.

Perc. 1

Perc. 2







77

*molto rit.*

Picc.

Fl.

Ob.

CL. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.



*a tempo*

Picc. *mf* *f* *mf*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

1 *mf* *f* *mf*

CL. in B $\flat$

2 *mf* *f* *mf*

3

B. Cl. in B $\flat$  *mf* *f* *mf*

Bsn. *mf* *f* *mf*

A. Sax. in E $\flat$  1 *mf* *f* *mp*

2

T. Sax. in B $\flat$  *mf* *f* *mp*

Bar. Sax. in E $\flat$  *mf* *f* *mp*

*a tempo*

1 *mf* *f* *mp*

2

3

Tpt. in B $\flat$

Hn. in F 1 *mf* *f* *mp*

2

Tbn. 1 *mf* *f* *mp*

2

Euph. *mf* *f* *mp*

Tuba *mf* *f* *mp*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 Triangle

Perc. 2 *mp*

Picc.

Fl.

Ob.

1  
CL. in B $\flat$

2  
3  
CL. in B $\flat$

B. Cl. in B $\flat$

Bsn.

1  
2  
A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
2  
Tpt. in B $\flat$

1  
2  
Hn. in F

1  
2  
Tbn.

Euph.

Tuba

Mall. Perc.

Xyl.

*mf*

Timp.

Perc. 1

Perc. 2

*mf* *a2* *mf* *mp* *mp*

95

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

1  
CL. in B $\flat$

2  
3

B. Cl. in B $\flat$  *mf* *f*

Bsn. *mf* *f*

A. Sax. in E $\flat$  1 *mp* *f* a2

2

T. Sax. in B $\flat$  *mp* *f*

Bar. Sax. in E $\flat$  *mf* *f*

95

1  
Tpt. in B $\flat$

2  
3

Hn. in F 1

2

Tbn. 1 *mp* *f*

2

Euph. *mf* *f*

Tuba *mf* *f*

Mall. Perc. *mf* *f*

Timp. *f*

Perc. 1

Tamb.

Perc. 2 *mf*

Picc.

Fl.

Ob.

Cl. in B $\flat$  1

2

3

B. Cl. in B $\flat$

Bsn. *mp* *f* *mp* *f*

A. Sax. in E $\flat$  1 *tr*

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 *f*

2 *f*

3

Hn. in F 1 *mp* *f*

2 *mp* *f*

Tbn. 1 *mp* *f*

2 *mp* *f*

Euph.

Tuba *mp* *f* *mp* *f*

Mall. Perc.

Timp.

Perc. 1 *mp* *f*

Sus. Cym.

Perc. 2 *mp* *f*

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for Piccolo, Flute, Oboe, Clarinet in B-flat (three parts), Bass Clarinet in B-flat, Bassoon, Alto Saxophone in E-flat (two parts), Tenor Saxophone in B-flat, Baritone Saxophone in E-flat, Trumpet in B-flat (three parts), Horn in F (two parts), Trombone (two parts), Euphonium, Tuba, Mallet Percussion, Timpani, Percussion 1, and Percussion 2. The music is in a key with two flats and a 4/4 time signature. Dynamic markings such as *mp* (mezzo-piano) and *f* (forte) are used throughout. A large, diagonal watermark reading 'For Personal Use Only' is overlaid on the score. The page number '21' is in the top right corner. At the bottom, there are page numbers 96, 97, 98, 99, and 100, and the code 'CPS191F' in the bottom left corner.

101

Picc.

Fl.

Ob.

1  
CL. in B $\flat$

2  
3  
CL. in B $\flat$

B. Cl. in B $\flat$

Bsn.

1  
2  
A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

101

1  
2  
3  
Tpt. in B $\flat$

1  
2  
Hn. in F

1  
2  
Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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109

Picc. *f*

Fl. *f*

Ob. *f*

Cl. in B $\flat$  1 *f*

Cl. in B $\flat$  2 *f*

Cl. in B $\flat$  3 *f*

B. Cl. in B $\flat$  *f*

Bsn. *f*

A. Sax. in E $\flat$  1 *mf*

A. Sax. in E $\flat$  2 *mf*

T. Sax. in B $\flat$  *mf*

Bar. Sax. in E $\flat$  *mf*

109

Tpt. in B $\flat$  1 *mf*

Tpt. in B $\flat$  2 *mf*

Tpt. in B $\flat$  3 *mf*

Hn. in F 1 *mp*

Hn. in F 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp.

Perc. 1

Perc. 2 *mf* Tri.



Picc. *mf*

Fl. *mf*

Ob. *mf*

CL. in B $\flat$  1 *mf*

CL. in B $\flat$  2 *mf*

CL. in B $\flat$  3 *mf*

B. Cl. in B $\flat$  *mf*

Bsn. *mf*

A. Sax. in E $\flat$  1 *mp*

A. Sax. in E $\flat$  2 *mp*

T. Sax. in B $\flat$  *mp*

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 *mf*

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Hn. in F 1 *mp*

Hn. in F 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. *mp*

Tuba *mf*

Mall. Perc. *mf*

Timp.

Perc. 1

Perc. 2 *mf* Tamb.

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