

# LOTUS

By Yukiko Nishimura

## INSTRUMENTATION

Full Score . . . . .	1
Violin I . . . . .	8
Violin II . . . . .	8
Viola . . . . .	5
Cello . . . . .	5
String Bass . . . . .	5

## PROGRAM NOTES

*Lotus*, by Yukiko Nishimura, was inspired by the flower. The lotus is known as a “symbol of the sun” because it closes at night and reopens at dawn. This stunning piece is full of dramatic harmonies and flowing melodies. Each part offers the opportunity for a heartfelt and expressive performance. An interesting fact about the lotus; when the flower blooms, it makes a popping sound. It’s very rare to hear the sound though. The composer uses pizzicato in the lower instruments at the beginning of the piece to represent the sound of the bloom.

## NOTES TO THE CONDUCTOR

The clarity of the melodic line in each part is important to define and have heard. Each main theme or inner melody should be balanced in the ensemble to be heard. All melodies flow horizontally throughout, and dramatic harmonies sound vertically at specific points, for example at mm. 36–41, mm. 45–49, mm. 53–61, and mm. 83–85.

## Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

’  
bow lift/reset

(b), (#), (♯)  
high or low fingerings

▣▣ or V V  
hooked bowings



# Lotus

FULL SCORE  
Duration - 3:30

By Yukiko Nishimura (ASCAP)

Andantino ♩ = 81

Violins I: *p* → *mf* *grazioso*

Violins II: *p* → *mf* *div.* → *p* *tranquillo*

Viola: *p* → *mf* → *p* *tranquillo*

Cello: *pizz.* → *mp* *tranquillo*

String Bass: *pizz.* → *mf* → *mp* *tranquillo*

Measures 1, 2, 3, 4

Vlns. I: *mp*

Vlns. II: *mf* → *mp*

Vla.: *mf* → *mp*

Cello: *mp*

Str. Bass: *mp*

Measures 5, 6, 7, 8, 9



10

Vlns. I *mf*

Vlns. II *mf* *p*

Vla. *mf* *p*

Cello

Str. Bass

arco

*mf* arco

*mf*

10 11 12 13

Vlns. I *f*

Vlns. II *mf*

Vla. *mf*

Cello

Str. Bass

*f*

*f*

*f*

*f*

14 15 16 17

18

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

18 19 20 21

22

Vlns. I *pizz.* *p*

Vlns. II *pizz.* *p*

Vla. *pizz.* *p*

Cello *pizz.* *p*

Str. Bass *pizz.* *p*

22 23 24 25

arco  
4  
Vlns. I *mp*

Vlns. II *mf* arco

Vla. *mp* arco 4

Cello *mf* arco -4

Str. Bass *mf* arco -4

26 27 28 29

30  
Vlns. I *mf* 4

Vlns. II *mp* pizz. 4 arco

Vla. *mp* pizz. arco

Cello *mp* pizz. arco

Str. Bass *mp* pizz. arco *mf*

30 31 32 33

Vlns. I

Vlns. II *mf*

Vla. *mf* arco *div.*

Cello *mf* *div.*

Str. Bass

34 35 36 37

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

*poco rit.*

4

*p* *pp* *espressivo*

*p* *mf* *espressivo*

*p*

*div.*

*p*

*pizz.* *p*

38 39 40 41

42 Poco meno mosso ♩ = 78

I Vlns. *p* *mp* *mp*

II Vlns. *mp* *div.*

Vla. *mp* *espressivo*

Cello *mp* *espressivo* *arco* *pizz.*

Str. Bass *mp* *espressivo* *mf*

42 43 44 45

I Vlns. *mf*

II Vlns. *mf*

Vla. *mf*

Cello *mf* *pizz.* *arco*

Str. Bass *mf* *arco*

46 47 48 49





61 Tempo primo ♩ = 81

rit.

I Vlns. *p mp*  
 II Vlns. *p mp*  
 Vla. *p mp*  
 Cello *p*  
 Str. Bass *p mp* -1 pizz.

58 59 60 61 62

I Vlns. *grazioso*  
 II Vlns. *p tranquillo div.*  
 Vla. *p tranquillo*  
 Cello *mp grazioso*  
 Str. Bass *p* 4

*tranquillo*  
 63 64 65 66



79

Vlns. I *f* *mp*

Vlns. II *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* *mp*

77 78 79 80

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf* *div.*

Str. Bass *mf*

81 82 83 84

rit. 86 a tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

85 86 87 88

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

89 90 91 92 93