



Scenes from Citizen 13660

Inspired by Drawings and Texts from Miné Okubo

YUKIKO NISHIMURA

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
String Bass (Opt.)	2
Timpani	2
Mallets 1	2
Bells, Xylophone	
Mallets	2
Vibraphone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Suspended Cymbal, Triangle, Tambourine	



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 Ivan Davis and Dr. Sara Davis Buechner.

She now resides in Los Angeles, CA.

SCENES FROM CITIZEN 13660 INSPIRED BY DRAWINGS AND TEXTS FROM MINÉ OKUBO

This piece captured some scenes from a graphic book *Citizen 13660* authored by a Japanese American painter, Miné Okubo, who experienced internment in the 1940s.

The work is separated into 3 sections of music, without pause in between.

Section 1: *Internment* - This music is the main theme of this story. I wanted to express their anxiety. I heard that most of the young people in the camp were not able to speak Japanese, but I wanted to put some oriental feelings into the music.

Section 2: *New Life in Camp* - I first came up with the idea of the rhythmic pattern of percussion. The sound of the snare-off drum is the sound of the hammer when the people were building their houses. I imagined that the people were not tempted to build their houses, but I felt that with the expectation of their new life and to work very hard, they might have been able to escape from their anxiety.

Section 3: *Sorrows, Joys, and Hope* - At the very beginning of this movement, I featured vibraphone because the vibraphone sound reminds me of the winter season. I imagined that the cold weather was very tough for them. Then Oboe is featured lyrically, like sobering. The final part is *Hope*. The people in the camp will have another life after the internment period.



excelciamusic.com/yukiko-nishimura



yukikonishimura.composer



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YUKIKO NISHIMURA
(ASCAP)

Andantino ♩ = 75

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

String Bass (Optional)

Timpani
(C: C; D)

Mallets 1
(Bells, Xylophone)

Mallets 2
(Vibraphone)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal, Triangle, Tambourine)

Andantino ♩ = 75

Vibraphone

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poco rit. **11** *a tempo*

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
S.B. (Opt.)
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

mp p poco rit. 11 a tempo mp

Suspended Cymbal: soft mallets
Triangle

Bass Drum

7 8 9 10 11 12

Fl. 1, 2 *a2*
mf *espressivo*

Ob.
mf *espressivo*

B $\flat$ Cl. 1
mf *espressivo*

B $\flat$ Cl. 2, 3
a2
mf *espressivo*

B. Cl.
mf

Bsn.
mf

A. Sax. 1, 2
mp

T. Sax.
mp

B. Sax.
mp

B $\flat$ Tpt. 1
p

B $\flat$ Tpt. 2, 3
p *Tpt. 2 only* *mp* *Add Tpt. 3: a2*

Hn. 1, 2
mp *mp* *a2* *mf* *espressivo* *mp*

Tbn. 1, 2
mp *mp* *mf*

Euph.
mp *mp* *mf*

Tuba
mf *Pizz.*

S.B. (Opt.)
mf

Timp.

Mal. 1

Mal. 2
mp

Perc. 1

Perc. 2

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Fl. 1, 2 *mf* *mp*

Ob. *mp*

B $\flat$ Cl. 1 *mp*

B $\flat$ Cl. 2, 3 *mp*

B. Cl. *mp* *p*

Bsn. *mp* *p*

A. Sax. 1, 2 *mp* *p*

T. Sax. *mp* *p*

B. Sax. *mp* *p*

B $\flat$ Tpt. 1 *mp* *p*

B $\flat$ Tpt. 2, 3 *mp*

Hn. 1, 2 *mp* *p*

Tbn. 1, 2 *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p*

S.B. (Opt.) *mp* *p*

Timp. *p*

Mal. 1

Mal. 2 *mp* *p*

Perc. 1 *mf* *p*

Perc. 2 Triangle *p*

p *mf* *p*

Allegro ♩ = 136

poco rit.

[illegible]

34

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

S.B. (Opt.)

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Pizz.

mf

mp

Tambourine: 2nd x only

33 34 35 36 37 38 39 40

44

Fl. 1, 2 *mf*

Ob. *mf*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f*

Bsn. *f* *mf*

A. Sax. 1, 2 *f* *mf*

T. Sax. *f* *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mf* Mute

B♭ Tpt. 2, 3 *mf* Mute

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf* *f*

Euph. *f* *mf*

Tuba *mf* *f*

S.B. (Opt.) *mf*

Timp. *mf*

Xylophone *f*

Mal. 1 *mf* *f*

Mal. 2 *f*

Perc. 1 *mf* *f*

Perc. 2 *mf*

RCB2402FS

41 42 43 44 45 46 47

RCB2402FS

56

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

56

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

S.B. (Opt.)

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Sus. Cym.: sticks

a2

f

mp

p

Vibraphone

Arco

56 57 58 59 60 61 62 63

RCB2402FS

64

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

Cl. 2 only

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

64

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

S.B. (Opt.)

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

snare off

Tamb.

44444

RCB2402FS

Adagio ♩ = 63

75

87

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

S.B.
(Opt.)

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Sus. Cym.

p *mp* *p*

mp
Add Cl. 3

mp

mp

mp

mp

mf

mf
Tpt. 2 only

mp

p *mp* *mp*

mp

mp

mp

mp

mp

mp *p* *mf*

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83 84 85 86 87 88 89

molto rit.

Fl. 1, 2 *mf* *mp* *p*

Ob. *mf* *mp* *p*

B♭ Cl. 1 *mf* *mp* *p*

B♭ Cl. 2, 3 *mf* *mp* *p*

B. Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

A. Sax. 1, 2 *mf* *mp* *p*

T. Sax. *mf* *mp* *p*

B. Sax. *mf* *mp* *p*

B♭ Tpt. 1 *mf* *mp* *p*

B♭ Tpt. 2, 3 *mf* *mp* *p*

Hn. 1, 2 *mf* *mp* *p*

Tbn. 1, 2 *mf* *p* *p*

Euph. *mf* *mp* *p*

Tuba *mf* *mp* *p*

S.B. (Opt.)

Timp.

Mal. 1

Mal. 2 *mf* *mp* *p*

Perc. 1

Perc. 2

Sus. Cym.: soft mallets

p

molto rit.

3
4
3
4
3
4
3
4

97 Chorale grandioso ♩ = 81

RCB2402FS

[illegible]

poco rit. a tempo rit.

Fl. 1, 2 *f* *mf* *mp* *p*

Ob. *f* *mf* *mp* *p*

B $\flat$ Cl. 1 *f* *mf* *mp* *p*

B $\flat$ Cl. 2, 3 *f* *mf* *mp* *p*

B. Cl. *f* *mf* *mp* *p*

Bsn. *f* *mf* *mp* *p*

A. Sax. 1, 2 *f* *mf* *mp* *p*

T. Sax. *f* *mf* *mp* *p*

B. Sax. *f* *mf* *mp* *p*

B $\flat$ Tpt. 1 *f* *mf* *mp* *p*

B $\flat$ Tpt. 2, 3 *f* *mf* *mp* *p*

Hn. 1, 2 *f* *mf* *mp* *p*

Tbn. 1, 2 *f* *mf* *mp* *p*

Euph. *f* *mf* *mp* *p*

Tuba *f* *mf* *mp* *p*

S.B. (Opt.) *p* Pizz.

Timp. *mf* *mp* *p*

Mal. 1

Mal. 2

Perc. 1

Perc. 2 Triangle *f*

RCB2402FS 113 114 115 116 117 118 119 120 121