



Aiyana

(Eternal Blossom)

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	2
Timpani	2
Mallets	4
Vibraphone, Bells, Chimes, Mark Tree	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	4
Suspended Cymbal, Triangle, Crash Cymbals, 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.

AIYANA (ETERNAL BLOSSOM)

Aiyana (Eternal Blossom) was written for a commissioning project, commissioned by Del Norte High School, Crescent City, CA, directed by Daniel Sedgwick. Inspired by ancient ways of life, traditions, and inherited spiritual values, this piece reflects a desire to pause amid the chaos of the modern world. By returning to and reimagining our original values and relationship with nature, I sought to express a sense of reverence and respect through sound.

A melody with a unique modal character moves through different parts, accompanied by responsive countermelodies. As if birds were exchanging calls in the forest, or flowers were blooming again and again, I hope this music will be performed with a free and airy sense of expression.

Commissioning Information

Aiyana Commissioning Project Donors

Gold Donor / Christie Lynn Rust

Silver Donor / Del Norte-Curry Community Concert Association

Bronze Donors / High Note Winery, Jonathan Clark



excelciamusic.com/yukiko-nishimura



yukikonishimura.composer



excelciamusicpublishing

Recordings are available on all major streaming services.

Aiyana

(Eternal Blossom)

YUKIKO NISHIMURA
(ASCAP)

Serenely, with quiet purity ♩ = 57

Solo

3/4

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Serenely, with quiet purity ♩ = 57

B♭ Trumpet 1, 2

F Horn 1, 2

Trombone 1, 2

Euphonium

Tuba

(F: G: C)

Timpani

Mallets
(Vibraphone, Bells, Chimes, Mark Tree)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Suspended Cymbal, Triangle, Crash Cymbals, Tambourine)

Vibraphone

pp

pp

p

pp

p

p

1

2

3

4

5

6

mp

A. Sax 1 Only

p mf

mp mf

mp mf

Cue: Bsn.

13 *a tempo*

Fl. *p* *mp* 6 *p* *poco rit.*

Ob. *mf* *p*

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

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

B. Cl. *mp* *p*

Bsn. *mp* *p*

+ A. Sax 2 *mp*

T. Sax. *mp*

B. Sax. *mp* *p*

13 *a tempo* *Trp. 1 Only* *poco rit.*

B $\flat$ Tpt. 1, 2 *p*

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

Tbn. 1, 2 *mp* *p* *pp*

Euph. *mp* *p* *pp*

Cue: B-Cl. *mp* *p* *pp*

Tuba *mp* *p* *pp*

Timp. *pp* *G to A $\flat$*

Mal. *p*

Perc. 1 Triangle *p* *Sus. Cym. or Gong*

Perc. 2 *p*

13 14 15 16 17 18 19

20 Poco animato ♩ = 66

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

20 Poco animato ♩ = 66

B♭ Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mp

p tranquillo

p tranquillo

mp

mp

mp

p

pp

mp

Tpt. 2 Only

Tutti 28

Fl. *mf* *mp*

Ob.

B $\flat$ Cl. 1 *mf*

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

B. Cl. *mf*

Bsn. *mp* *mf*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *p* *tranquillo* *mp*

B $\flat$ Tpt. 1, 2 *mp* *a2* *mf* *mp*

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

Trb. 1 Only *mp* *mf*

Tbn. 1, 2 *mp* *mf*

Euph. *mf*

Tuba *mf* *mf*

Timp. *mf* *A $\flat$ to G*

Mal. *mp* *Bells*

Perc. 1 *p* *mp* *p*

Perc. 2 *p* *mp* *p*

26

27

28

29

30

31

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24

24

24

[illegible]

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

f

a2

a2

G to A♭

rit. 53 **Brillante**  = 66

Fl.
 Ob.
 B $\flat$ Cl. 1
 B $\flat$ Cl. 2, 3
 B. Cl.
 Bsn.
 A. Sax.
 T. Sax.
 B. Sax.
 B $\flat$ Tpt. 1, 2
 Hn. 1, 2
 Tbn. 1, 2
 Euph.
 Tuba
 Timp.
 Mal.
 Perc. 1
 Perc. 2

rit. 53 Brillante ♩. = 66
 68
 a2
 p
 p
 p
 p
 a2
 p
 p
 p
 p
 rit. 53 Brillante ♩. = 66
 68
 Hn. 1 Only
 p
 p
 p
 Chimes
 f
 Crash Cymbals
 Sus. Cym.
 f
 mf
 p

57

Fl. 1 Only

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

mf

mf

Cl. 2 Only

mf

A. Sax 1
Cue: Tpt. 2

A. Sax.

T. Sax.

B. Sax.

mp

57

Tpt. 2 Only

B $\flat$ Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

mp

p

Timp.

Mal.

Perc. 1

Perc. 2

Vib.

Triangle

Tambourine

Bells

S.D.

p

mp

p

55

56

57

58

59

60

65

67

Fl. *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3 *mp*

B. Cl. *mp*

Bsn. *mp* *mf*

A. Sax. *mp* Play *mf* a2

T. Sax. *mp* *mf*

B. Sax. *mp* *mf*

67

B♭ Tpt. 1, 2 *mp*

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

Tbn. 1, 2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Timp. *p*

Mal. *p* Mark Tree

Perc. 1 *p* B.D.

Perc. 2 *mp*

Fl. *a2*
mf *f* *mp*

Ob.
mf *f* *mp*

B♭ Cl. 1
mf *f* *mp*

B♭ Cl. 2, 3
mf *f* *mp*

B. Cl.
mf *f* *mp*

Bsn.
f *mp*

A. Sax.
mp

T. Sax.
f

B. Sax.
f *mp*

B♭ Tpt. 1, 2
mf *f* *mp*

Hn. 1, 2
f *mp*

Tbn. 1, 2
f

Euph.
f *mp*

Tuba
f *mp*

Timp. *f* C to D

Mal.

Perc. 1 *mf* *mp*

Perc. 2 *mp* *mf*

mp *mf*

77

Fl.

Ob.

B♭ Cl. 1

Cl. 2 Only

B♭ Cl. 2, 3

+ Cl. 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

77

B♭ Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Triangle

Perc. 2

mp

mf

mf

mp

a2

mf

a2

mf

a2

mf

Bells

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(Musical score snippet showing various instruments like Fl., Ob., B♭ Cl. 1, B♭ Cl. 2, 3, B. Cl., Bsn., A. Sax., T. Sax., B. Sax., B♭ Tpt. 1, 2, Hn. 1, 2, Tbn. 1, 2, Euph., Tuba, Timp., Mal., Perc. 1, Perc. 2) with dynamic markings such as mp, p.

Fl. 1 Only

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

96 Tpt. 2 Only

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+ Fl. 2

FL.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1, 2

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cl. 2 Only

+ Cl. 3

mf

mf

mf

mf

mf

mf

mp

Hn. 2 Only

mp

mp

p

Bells

mp

Triangle

p

p

mf

p

FL. *rit.*

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. *a2*

T. Sax.

B. Sax.

B♭ Tpt. 1, 2 *a2*

Hn. 1, 2 *+ Hn. 1*

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

p *f*

3
4

3
4

3
4

112

rit. *a tempo* *rit.*

Fl. *mp* *p*

Ob. *mp* *p*

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

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

B. Cl. *mp* *p*

Bsn. *f* *mp* *p*

A. Sax. *f* *mp* *p*

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

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

Trp. 1 Only *rit.* *a tempo* *rit.*

B $\flat$ Tpt. 1, 2 *f* *mp* *p*

Hn. 1, 2 *mp* *p*

Tbn. 1, 2 *a2* *f* *mp* *p*

Euph. *f* *mp* *p*

Tuba *f* *mp* *p*

Timp. *mp* *f* *p* *pp*

Mal. *p*

Perc. 1

Perc. 2 *f* *p*

113 114 115 116 117 118