

狐の牡丹

Kitsune no Botan

(The Fox Peony)

For Sextet

Kenrick Ho

(2024)

Preface

This piece is inspired by Saijō Yaso's (西條八十) 1919 horror poem, titled 'Tomino's Hell' (トミノの地獄). This piece's title, 狐の牡丹 (*The Fox Peony*), is a reference to the tenth stanza, where Saijō juxtaposes the beautiful imagery of a blooming fox peony with the young protagonist, Tomino's entrance to eternal hell.

Tomino's Hell (excerpt)

Saijō Yaso

Translation by David Bowles

Spring is coming
to the valley, to the wood,
to the spiraling chasms
of the blackest hell.

The nightingale in her cage,
the sheep aboard the wagon,
and tears well up in the eyes
of sweet little Tomino.

Sing, o nightingale,
in the vast, misty forest—
he screams he only misses
his little sister.

His wailing desperation
echoes throughout hell—
a fox peony
opens its golden petals.

Down past the seven mountains
and seven rivers of hell—
the solitary journey
of sweet little Tomino.

If in this hell they be found,
may they then come to me, please,
those sharp spikes of punishment
from Needle Mountain.

Not just on some empty whim
Is flesh pierced with blood-red pins:
they serve as hellish signposts
for sweet little Tomino

トミノの地獄

西條八十

春が 来て候林に谿に、
暗い地獄谷七曲り。

籠にや鶯、車にや羊、
可愛いトミノの眼にや涙。

啼けよ、鶯、林の雨に
妹恋しと 声かぎり。

啼けば反響が地獄にひびき、
狐牡丹の花がさく。

地獄七山七谿めぐる、
可愛いトミノのひとり旅。

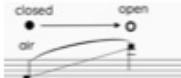
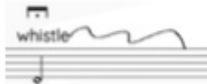
地獄ござらばもて 来てたもれ、
針の御山の留針を。

赤い留針だてにはささぬ、
可愛いトミノのめじるしに。

(c. 7'00)

Performance Instructions:

	Three Stave Lines are used for musical materials without specific pitches but with defined register—low/medium/high—which is relative to the playing technique. For example, a note placed on the top line as air sound is a relatively high-pitched air noise, but not necessarily played on the highest pitch of the instrument.
	Glissandi are indicated by a diagonal line connecting headless stems to reflect the rhythmic precision of the slide. The stems are only meant to serve as a visual aid, so no metric pulse should be emphasised.
	Bisbigliandi should be interpreted freely as a means for musical expression, akin to the usage of vibrato in the traditional sense, where the speed, extent of pitch change, and its rate of change are left to be decided by the player depending on the note and its expressive context (unless specified on the score). For example, an expressive passage may call for a wider bisbigliando, sounding similar to a slow quartetonal trill.
	From left to right: shorter, medium, longer pauses.
	Arrow noteheads pointing upwards mean to play the highest pitch possible , relatively to the playing technique.
	Where there is a dash across the stems of a series of notes, play them as fast as possible , similar to grace notes, but starting on the beat.
	Notes with tremolo lines and marked fl. above should be played as Flutter Tongue .
	Air sounds are notated as square noteheads and should be played no pitch at all. Where audible pitch is needed, the notehead remains normal and is simply described breathy above.
	Arrows used in combination with square noteheads indicate the direction of the air sound, either Inhale or Exhale . If unspecified, air sounds should be played exhaling.
	Diamond noteheads indicate the note that should be sung while singing and playing .
	Key clicks are indicated as cross noteheads. For the trombone, this should be played by slamming slides instead.
	Percussive sounds are notated as triangle noteheads with a description above of either: Slap Tongue, Tongue Ram, or Tongue Pizz. These techniques should be played with as little pitch as possible, unless specified otherwise.

	Multiphonics are always notated with fingerings provided above it. These are always used as a timbral effect, so pitch precision should not be of concern. If needed, players are free to choose any other multiphonic using other fingerings, as long as the result is based on the same fundamental, and produces an unstable effect.
	Multiphonic Trill: Trilling between the fundamental and its partials by changing embouchure. Alternatively, if a new fingering with a dash is provided, use the dashed key to trill between two multiphonics.
	Flute— Open circle means playing with normal position, and closed circle means covering the hole with the entire mouth.
	Flute— Whistle Tone
	Flute— Jet Whistle
	Flute— Overblow on the given note to run through the harmonic spectrum rapidly, briefly hitting an unspecified high note on a high partial.
	Tub— Half Valve , moving pitch only by changing embouchure while depressing valves slightly to increase smoothness.
	Tuba— Harmonic Gliss , shifting pitch without using any valves, roughly following the shape of the graphic line.
	Percussion— Mallet symbols: Hard mallets, Triangle Beater, Bow, and Hand
	Percussion— Rubbing the surface of the instrument with varying speeds to create a quiet layer of 'hissing' sound.

List of Percussion Instruments:

1x Bass Drum
 1x Cymbals
 1x Triangle
 1x Tom-tom
 1x Tam-tam
 1x Vibraphone

Mallets:

1x Hard mallet (with a wooden handle hard enough to scrape tam-tam and cymbals)
 1x Triangle Beater
 1x Soft mallets for Bass Drum
 1x Bow
 1x Superball

Score in C

狐の牡丹
Kitsune no Botan

(The Fox Peony)

J = 54 ...in the vast misty forest...

Kenrick Ho

Flute

jet whistle pizz.
sffz *pp* *f* *pp*

Clarinet in B♭

breathy air
ppp (barely audible)

Tenor Saxophone

fl, air, gliss slap air in breathy
sffz *pp* *ppp*

Trombone

fl, air, gliss slam slides *3:2*
sffz *pp* *f* *f* *p* *f*

Tuba

harmonic gliss. air in
fff *p* *f*

Cymbals
Tam-tam
Tom
Bass Drum
Vibraphone
Triangle

tam-tam cymbal
sffz *ppp* *pp* *pp* *pp*

closed → open

Fl. *p* *pp* ram 3:2 air in ex *p* *f* → *fp* *mp* overblow ord. (slow) bisb. ~~~~~~

Cl. (slow) bisb. → air fl. slap air breathy *pp* *p* *f*

Sax. air (slow) bisb. → air fl. slap 3:2 *ppp* *p* *f*

Tbn. in ex in ex 3:2 in ex in 5:4 in ↑ *p* *f* *pp* *f* *p* *ff*

Tba. ex 5:4 fl. in key click ex ↓ *p* *f* *pp* *f* *f* *p* *f*

Perc. *mp* vibraphone motor on bowed *ppp* *pp* *p* *pp*

7

Fl.

open → closed
ord. air in ex
3:2 5:4

Cl.

p fpp ppp (slow) bisb.
3:2

Sax.

p f pp breathy

Tbn.

p ff p ff

Tba.

p key click in ex in ex
3:2 fl. in
ff pp f

Perc.

pp ff mp pp tom ord. rub 3:2

tam-tam rub 3:2

8

Fl. open → o ppp

pizz. 3:2 5:4

breathy pp p

Cl. (b) ♭ ppp f air 5:4 3:2 slap

Sax. breathy bisb. (slow) 3:2 ppp < f

Tbn. in 3:2 slam slides f pp ex ↓ in ↑

Tba. ex ↓ in ↑ ex ↓ in ↑ ex ↓ in ↑ tr 3:2

Perc. ord. rub 0000 pp mp pp ord. rub 0000 pp ord.

Fl. 10 → air
pp *f > p*

Cl. breathy
fp *fp*
fp *pp* *fp*

Sax. ord,
3:2
p *f* *p*

Tbn. in ↑ ex ↓ in ↑ ex ↓ in ↑ ex ↓ in ↑ ex ↓
ff *p*

Tba. key click
ff *p*

Perc. rub
f *pp*
pp *f* *pp*

closed

Fl. 12 → air in ↑ ex ↓ 3:2 in ↑ ex ↓ 3:2 in ↑

Cl. air 3:2 3:2 3:2

Sax. slap. (slow) bisb. f

Tbn. 3:2 slam slides air ex ↓ in ↑ ex ↓ 5:4 ff p

Tba. ex ↓ 5:4 in ↑ ex ↓ f p

Perc. cymbal ord. rub scrape w/ back of mallet tom ord. 3:2

Fl. ex ↓ 5:4 in ram
fp fp fp fp fp f = p < ff f

Cl. air 3:2 3:2
f

Sax. air + voice
fp

Tbn. slam slides air in ex ↓ in ex in
f ppp f

Tba. in ex ↓ 5:4 in
f 3:2 p < f p

Perc. 3:2 > 5:4
f p = f p < f p

Fl. 16 $\frac{3}{2}$ *in* open pizz. $\frac{5}{4}$ *p* *< ff* *p* *ff* *ff*

Cl. *fl.* *air. slap.* $\frac{3}{2}$ *ff* *p < f*

Sax. *f* *p* *air* $\frac{3}{2}$ *f* *p* *in* *ex* $\frac{3}{2}$ *f* *ff*

Tbn. *ff* *f* $\frac{3}{2}$ *ff* *p* *f* *in* *ex*

Tba. *ex* \downarrow (strong key clicks) *key click* $\frac{3}{2}$ *ff* *p* *f* *p*

Perc. *tam-tam* *tom* *rim* $\frac{3}{2}$ *cymbal* *tam-tam* *tom* $\frac{3}{2}$ *p*

Fl. 18 *in* *ex* *3:2* *slap* *breathy bisb. (slow)*

f *pp* *p*

Cl. *3:2* *(slow) bisb.* *ppp* *p*

Sax. *in* *f* *p* *3:2* *f* *ppp*

Tbn. *in* *ex* *ff* *pp* *f*

Tba. *f* *p* *f* *pp* *ff*

Bass Drum

Perc. *f* *ppp* *p* *ppp* *p*

20

This musical score page contains six staves, each representing a different instrument: Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Trombone (Tbn.), Double Bass (Tba.), and Percussion (Perc.). The score is divided into two measures by a vertical bar line.

Measure 1 (Left Side):

- Flute (Fl.):** Dynamics ***ppp***. Articulation marks include an upward arrow labeled "in" above a square dot, followed by a downward arrow labeled "ex" below a square dot.
- Clarinet (Cl.):** Dynamics ***ppp***. Articulation marks include an upward arrow labeled "in" above a square dot, followed by a downward arrow labeled "ex" below a square dot.
- Saxophone (Sax.):** Dynamics ***p*** and ***ppp***. Articulation marks include a downward arrow labeled "ex" below a square dot, followed by an upward arrow labeled "in" above a square dot, and a downward arrow labeled "ex" below a square dot.
- Trombone (Tbn.):** Dynamics ***pp*** and ***p***. Articulation marks include a downward arrow labeled "ex" below a square dot, followed by a horizontal line with a circle at the end.
- Double Bass (Tba.):** Dynamics ***pp*** and ***f***. Articulation marks include an upward arrow labeled "in" above a square dot, followed by a downward arrow labeled "ex" below a square dot.
- Percussion (Perc.):** Dynamics ***ppp***. Articulation marks include a downward arrow labeled "ex" below a square dot, followed by an upward arrow labeled "in" above a square dot, and a downward arrow labeled "ex" below a square dot.

Measure 2 (Right Side):

- Flute (Fl.):** Dynamics ***f***, ***pp***, and ***p***.
- Clarinet (Cl.):** Dynamics ***f***, ***pp***, and ***p***.
- Saxophone (Sax.):** Dynamics ***p***.
- Trombone (Tbn.):** Dynamics ***p***.
- Double Bass (Tba.):** Dynamics ***pp*** and ***p***.
- Percussion (Perc.):** Dynamics ***ppp***, ***pp***, ***ppp***, ***pp***, and ***pp***.

A

*...and tears well up in the eyes
of sweet little Tomino...*

22

Fl.

Cl. *p*

Sax. *air in*

Tbn. + voice *pp*

Tba.

Perc. *triangle pp*

Musical score for six instruments across four measures. Measure 25 starts with a rest for Flute, Clarinet, and Saxophone. Measures 26-27 show sustained notes with dynamic markings **ppp** and **#2**. Measure 28 includes dynamic **pp**, performance instruction **ex**, and a note with a circled **b**. Measure 29 concludes with dynamic **pp**, a **triangle** instruction, and an **air in** instruction.

Fl. - Clar. - Sax. - Tbn. - Tba. - Tri.

25

ex ↓

pp

#2

pp

triangle

air in ↑

pp

Fl. 28

Cl. *breathy* -----

Sax. *breathy* -----

Tbn. *air in* ↑ ex ↓ *pp*

Tba. ex ↓ *air in* ↑ ex ↓ *pp*

Vibraphone motor off bowed

Tri. *pp* ————— *f*
Ped.

Fl. fl. air (slow) bisb. ~~~~~

Cl. fl. air (slow) bisb. ~~~~~

Sax. ppp (slow) bisb. ~~~~~

Tbn. air in ex 3:2 f ppp f

Tba. air in ex 3:2 f ppp f

Vib. ord. 3:2 3:2 p \mathfrak{L}

Fl. *34*

Cl. *p* *air* *fp* *slap.* *f* *air* *p* *f*

Sax. *p* *ppp*

Tbn. *ppp* *p* *pp* *f* *pp*

Tba. *air in* *ex* *p* *f* *key click*

Vib. *Reo.*

Fl. *ppp* breathy (slow) bisb.

Cl. *p* (slow) bisb. *ppp* *ppp* *ppp*

Sax. *pp* *p* *ppp* *pp*

Tbn. air *pp* *3:2* *3:2* *ff* *5:4* *p* *in* *ex* *in* *ex*

Tba. *f* *p* *fpp* *f* *key click* *f p* *air* *key click*

Vib.

Musical score for orchestra and piano, page 21, system 40.

Fl. (Flute):
Measure 40: **f** (dynamic)
Measure 41: **ppp** (dynamic)
Measure 42: **air fl.** (text)
Measure 43: **air fl.** (text)
Measure 44: **ppp** (dynamic)

Cl. (Clarinet):
Measure 40: **(slow) bisb.** (text)
Measure 41: **f** (dynamic)
Measure 42: **pp** (dynamic)

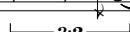
Sax.:
Measure 40: **=p** (dynamic)
Measure 41: **pp** (dynamic)

Tbn. (Bassoon):
Measure 40: **fl.** (text)
Measure 41: **f** (dynamic)

Tba. (Double Bass):
Measure 40: **air** (text)
Measure 41: **air** (text)

Vib. (Vibraphone):
Measure 40: **p** (dynamic)
Measure 41: **Ped.** (text)

breathy— → air
 (slow)
 bisb. 

Fl. 43  **fpp** **ff** **pp**

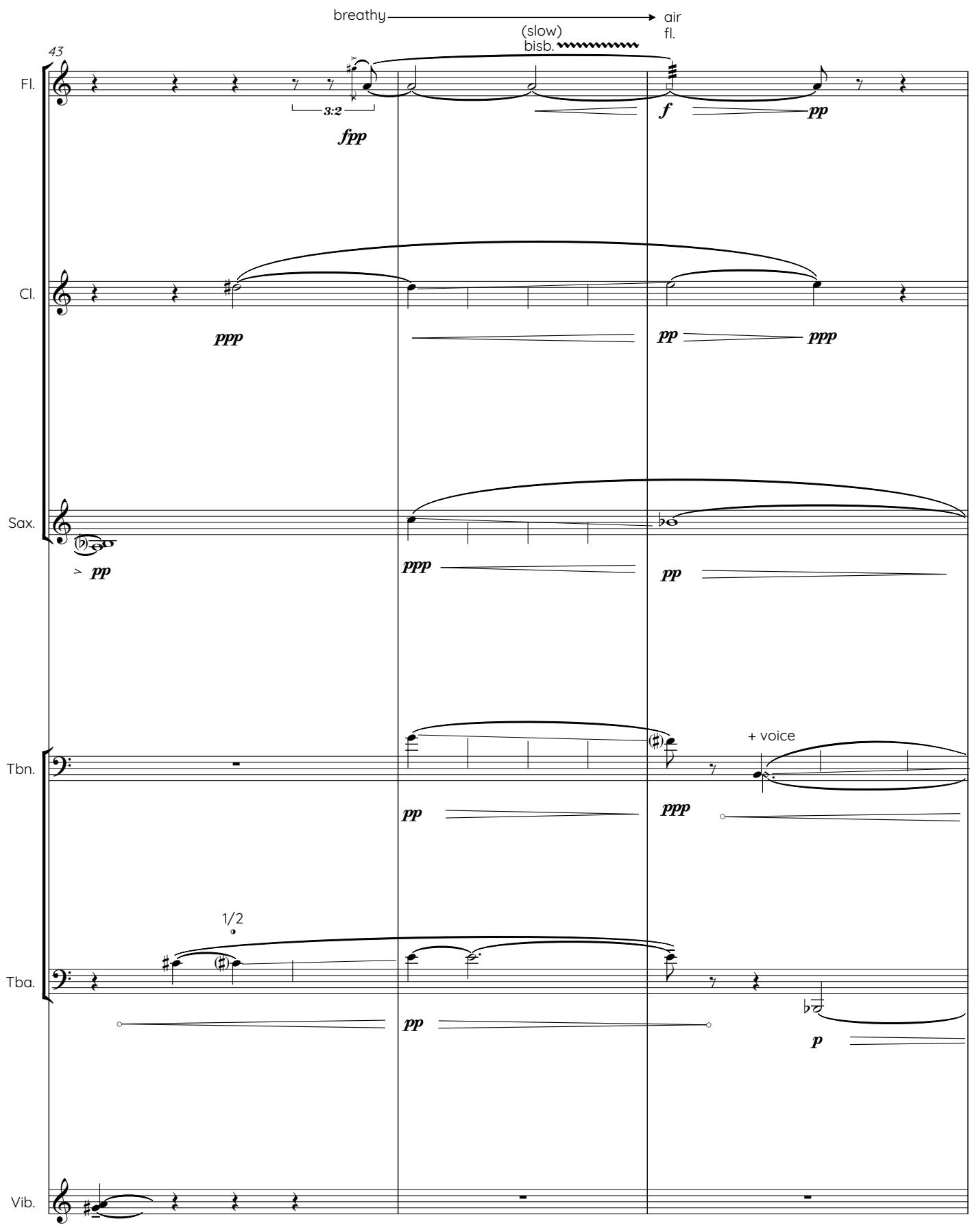
Cl. **ppp** **pp** **ppp**

Sax. **> pp** **ppp** **pp**

Tbn. **pp** **ppp** + voice

Tba. **1/2** **pp** **p**

Vib. 



46 breathy

Fl. overblow *p* *ppp*

Cl. pitch → air *p* *pp*

Sax. *ppp* *p*

Tbn. *p* *ppp* *p* *mp*

Tba. *pp* *p* *f* *cymbal* *superball*

Vib. *triangle* *pp* *p*

Fl. (take breaths where necessary)

Cl. breathy *ppp < fp*

Sax. breathy *3:2* *ppp* *p = pp* *p* *slap.*

Tbn. *p* *mp* *pp* *f* *ff* *in* *ex* *in* *ex*

Tba. *> p* *f* *air* *air* *ord.*

Perc. *Tom superball* *> pp* *p* *pp* *p* *pp* *p*

52

Fl. *ppp* *p*

Cl. *pp* *p* *pp* *p*

Sax. *f* *p* *pp* *p*

Tbn. *f* *ff* *p* *ord.* *fp*

Tba. *p* *o*

Perc. *cymbal* *ord.* *Tam-tam* *Tam-tam* *superball*
sfp *p* *pp* *f* *pp* *p* *pp*

Measure 52 consists of four measures. The first measure shows the Flute, Clarinet, and Trombone playing eighth-note patterns at *ppp* dynamic. The second measure features the Clarinet and Trombone in *p* dynamic, with a 5:4 time signature bracket above them. The third measure shows the Saxophone and Trombone in *pp* dynamic, with a 5:4 time signature bracket above them. The fourth measure concludes with the Trombone in *ord.* dynamic and the Bassoon in *fp* dynamic. The Percussion part includes instructions for *cymbal*, *ord.*, *Tam-tam*, *Tam-tam*, and *superball*. The dynamics *sfp*, *p*, *pp*, *f*, *pp*, *p*, and *pp* are indicated throughout the measures.

Fl. fl. *sf*

Cl. fl. *sf* *ppp* *p* *pp* *slap.* *3:2* *3:2* *f*

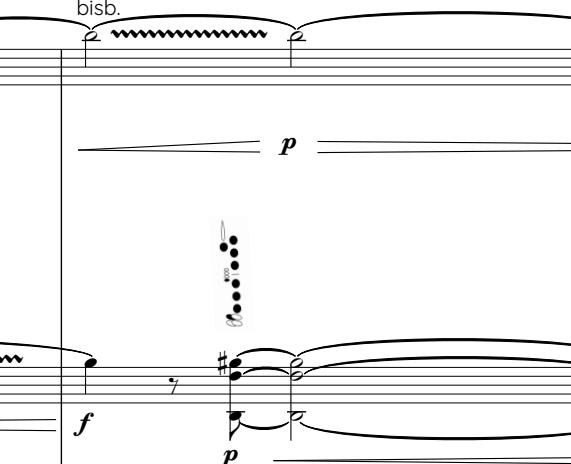
Sax. *p* *f* *pp* *slap.* *5:4* *f*

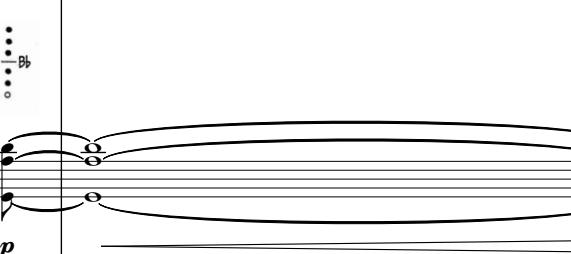
Tbn. *f* *pp* *air.*

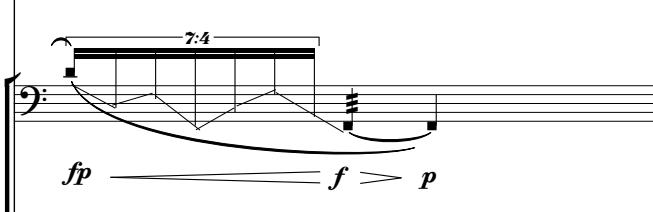
Tba. *air.* *pp*

Perc. *Bass Drum* *3:2* *p*

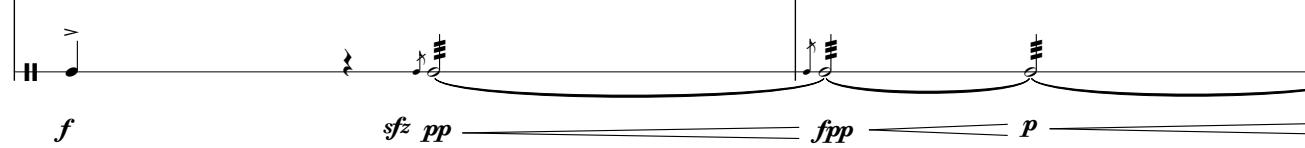
Fl. 58 

Cl. 

Sax. 

Tbn. 

Tba. 

B. D. 

Measure 58: Flute (Fl.) plays grace notes with dynamic *p*. Clarinet (Cl.) and Saxophone (Sax.) play grace notes with dynamic *p*. Tuba (Tbn.) plays grace notes with dynamic *fp*, followed by *f* and *p*. Double Bass (Tba.) plays grace notes with dynamic *fp*. Bass Drum (B. D.) plays grace notes with dynamic *f*. Measures 59-60: Flute (Fl.) plays grace notes with dynamic *f* (with a 3:2 ratio bracket). Clarinet (Cl.) and Saxophone (Sax.) play grace notes with dynamic *f*. Tuba (Tbn.) plays grace notes with dynamic *fp* (with a 7:4 ratio bracket), followed by *f* and *p*. Double Bass (Tba.) plays grace notes with dynamic *fp*. Bass Drum (B. D.) plays grace notes with dynamic *fpp*. Measures 61-62: Flute (Fl.) plays grace notes with dynamic *ppp*. Clarinet (Cl.) and Saxophone (Sax.) play grace notes with dynamic *p*. Tuba (Tbn.) plays grace notes with dynamic *f* (with a 5:4 ratio bracket). Double Bass (Tba.) plays grace notes with dynamic *fpp*. Bass Drum (B. D.) plays grace notes with dynamic *p*.

Fl. 60 ram air *p* *f*

Cl. air ex ↓ in ex ↓ 3:2 ord. *p* *f* *pp*

Sax. slap 5:4 *f* *p* *f* *p* *f* *p* *f*

Tbn. fl. *p* *f* *p*

Tba. 1/2 *f* *fp* *f* *p* *f* *fp*

B. D. Bass Drum superball *f* *p* *f*

Fl. 63

Cl. bisb.

Sax.

Tbn.

Tba.

Perc.

Toms
superball

ord.

ram 3:2

air ex ↓ in ↑

3:2

p *f* *p* *f* *pp*

p *f* *p* *f* *p*

p *fp* *f* *p* *f* *p* *f*

f *fp* *sfz* *3:2*

p *f* *p* *f* *p* *f*

(slow)
bisb.

Fl. *p* ————— *pp* —————

Cl. → *p* *f* ————— *p*

Sax. *slap.* *sfp* *f* ————— *p*

Tbn. ex ↓ ord. *ff* *fp* —————

Tba. *fp* *ff* *fp* —————

Perc. *fpp* *f* ————— *fpp* Bass Drum

Fl. 68 (F) *p* bisb. ~~~~~

Cl. bisb. ~~~~~ 5:4 5:4 7:4 fff

Sax. *slap* 5:4 ff f fff

Tbn. air ff sfz ord. 3:2 fff

Tba. ff fp 3:2 ff fff

B. D. ff fp Cymbals f Toms Bass Drum fff p fff

Fl. 70
 30" (stagger breaths)
 whistle
pp

Cl.
 repeat irregularly for 30"
 $\frac{5}{4}$ $\frac{5}{4}$
PPP

Sax.
 repeat at varying speeds
 (stagger breaths)
 30"
pp

Tbn.
 (stagger breaths with tuba)
 30"
PPP

Tba.
 (stagger breaths with tbn)
 30"
PPP

B. D.
 (aiming to sustain a constant
 pitch with staggered bows)
 30"
 bow
PPP

do not move

B

...A fox peony opens its golden petals...

72

Fl.

Cl.

Sax.

Tbn.

Tba.

Vib.

bisb. **p**

bisb. **p**

simile (all notes fade in and out)

bisb. **p**

simile (all notes fade in and out)

air **p**

air **p**

bowed **p**

Vibraphone

hold pedal until b.94

76

Fl. bisb. ~~~~~~

Cl. simile (all notes fade in and out)

Sax. bisb. ~~~~~~

Tbn. bisb. ~~~~~~

Tba. simile (all notes fade in and out)

Vib. bowed

 bowed

 bowed

simile (all notes fade in and out)

Musical score for six instruments across four measures. Measure 82 starts with Flute (Fl.) playing a sustained note with a wavy line above it. Clarinet (Cl.) follows with a similar sustained note. Measure 83 begins with a dynamic change. Measure 84 features a rhythmic pattern of eighth-note pairs with grace notes. Measure 85 concludes with a sustained note. The Vibraphone (Vib.) provides harmonic support throughout the section.

Measure 82:

- Flute (Fl.): Sustained note with a wavy line above it.
- Clarinet (Cl.): Sustained note with a wavy line above it.

Measure 83:

- Flute (Fl.): Sustained note with a wavy line above it.
- Clarinet (Cl.): Sustained note with a wavy line above it.

Measure 84:

- Flute (Fl.): Sustained note with a wavy line above it.
- Clarinet (Cl.): Sustained note with a wavy line above it.
- Saxophone (Sax.): Rhythmic pattern of eighth-note pairs with grace notes.
- Trombone (Tbn.): Sustained note with a wavy line above it.
- Bass Trombone (Tba.): Sustained note with a wavy line above it.
- Vibraphone (Vib.): Sustained note with a wavy line above it.

Measure 85:

- Flute (Fl.): Sustained note with a wavy line above it.
- Clarinet (Cl.): Sustained note with a wavy line above it.
- Saxophone (Sax.): Sustained note with a wavy line above it.
- Trombone (Tbn.): Sustained note with a wavy line above it.
- Bass Trombone (Tba.): Sustained note with a wavy line above it.
- Vibraphone (Vib.): Sustained note with a wavy line above it.

Fl. *bisb.* *pizz.* *breathy* *fp*

Cl. *bisb.* *bd.* *(b)* *bisb.* *f* *air in. ↑*

Sax. *bisb.* *bisb.*

Tbn. *p*

Tba.

Vib. *bowed* *bowed*

Fl. *pizz.* *3:2* *5:4* *ord.* *f*

Cl. *ex.* *fp* *f* *slap.* *3:2* *p* *pp*

Sax. *slap* *pp* *bisb.* *p*

Tbn. *> pp* *f*

Tba. *f* *air in.. ex.* *ord.* *pp*

Vib. *bowed*

94

Fl. pizz. *p* *f* ord. *air*

(slow) bisb. *(fast)* air in. ex. in. ex. *slap.*

Cl. *f* 3:2 3:2 v.

Sax. *slap* *air in.* 5:4 *p*

Tbn. *fp* *f* *air*

Tba. *p*

Vib. *bowed cymbal* *p* *f*

96

Fl. fl. in ex. *p* *f* *p* *p* *p* *p* *p* *p*

Cl. *p* *f* *p* *p* *p* *p* *p* *p*

Sax. *bisb.* *bisb.* *slap* *f* *f* *pp* *pp* *air*

Tbn. *p* *in* *ex* *ord.* *f* *f* *pp* *slam slides*

Tba. *key click* *ord.* *ord.* *air* *in. ex.* *in. ex.*

Perc. *Tam-tam bowed* *tom superball* *Tam-tam scrape*

Fl. 100 pizz. *f*

Cl. *slap* *air* *p* *f*

Sax. *slap* *3:2* *p* *f* *ff*

Tbn. *3:2* *air in* *ex down* *in up* *f* *pp*

Tba. *ord.* *key click* *air* *key click* *air in* *ex down* *in up* *ex down* *3:2* *v.*

Perc.

Fl. *air in* **p** *f* **p** *f* **p** *f* **p**

Cl. *air* **p** *f* **p** *f* **p** *5:4* *air fl.* **p** *f*

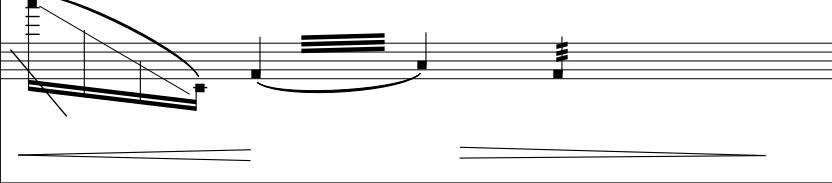
Sax. *p* *f* **p** *in* *slap* **3:2** *slap*

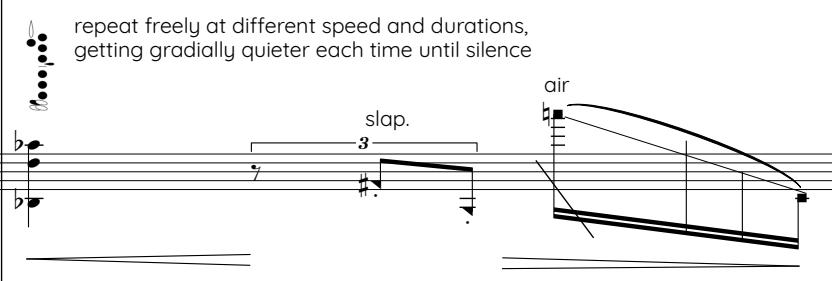
Tbn. *ff* **p** *f* *slam slides* *air* **p** *f* **p** *f*

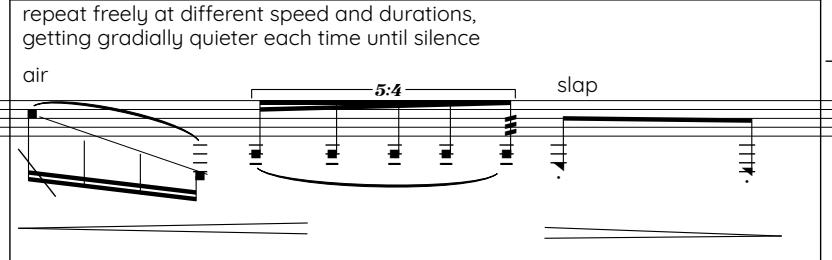
Tba. *fl.* *ff* **pp** *f* *ex* *in* *ex* *in* *ex* *in* *ex* *in* *3:2*

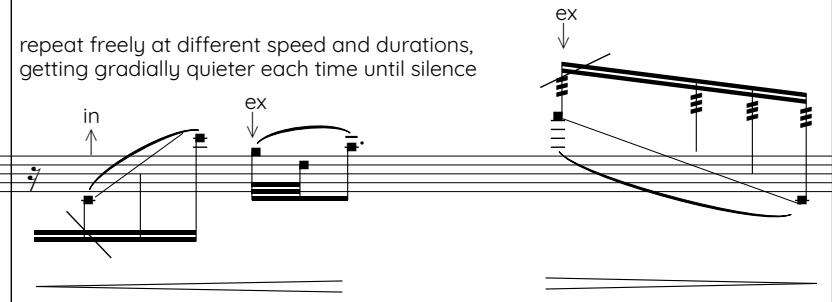
Perc. **p** *f* **p**

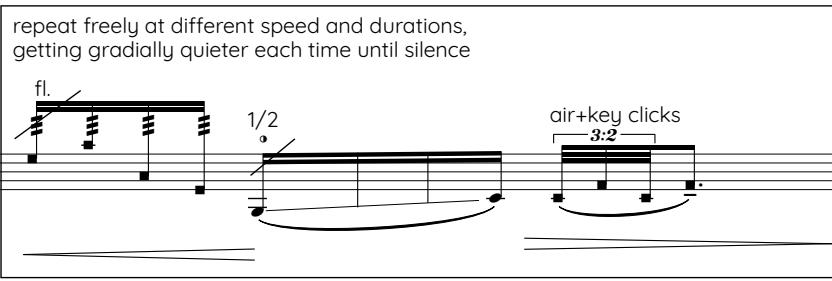
[Tam-tam]
superball

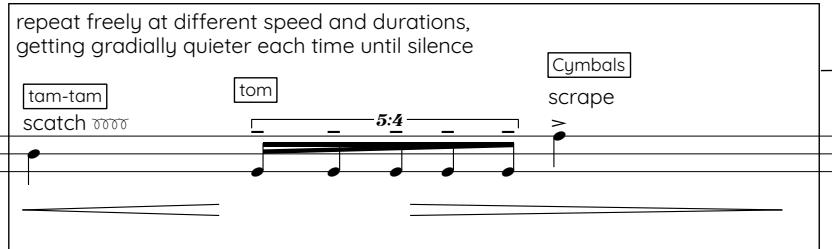
Fl. 105 jet whistle 

Cl. air fl. 

Sax. air fl. 

Tbn. fl. air, gliss. 

Tba. harmonic gliss. 

Perc. tam-tam scatc 

repeat freely at different speed and durations,
getting gradually quieter each time until silence

air

slap.

air

5:4

slap

in

ex

1/2

air+key clicks

3:2

Cymbals

scrape

5:4

fff