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。

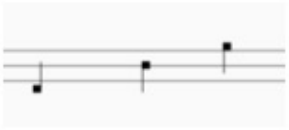
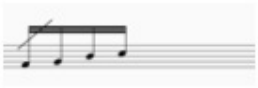
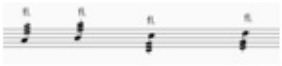
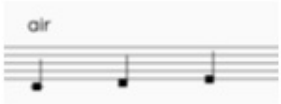
地獄七山七谿めぐる、
可愛いトミノのひとり旅。

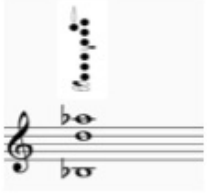
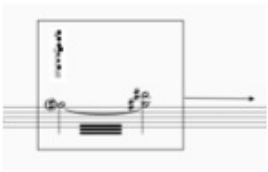
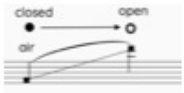
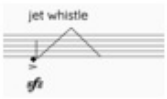
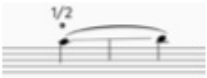
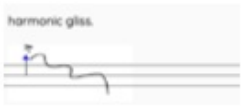
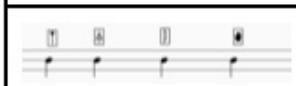
地獄ござらばもて 来てたもれ、
針の御山の留針を。

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 quartertonal 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

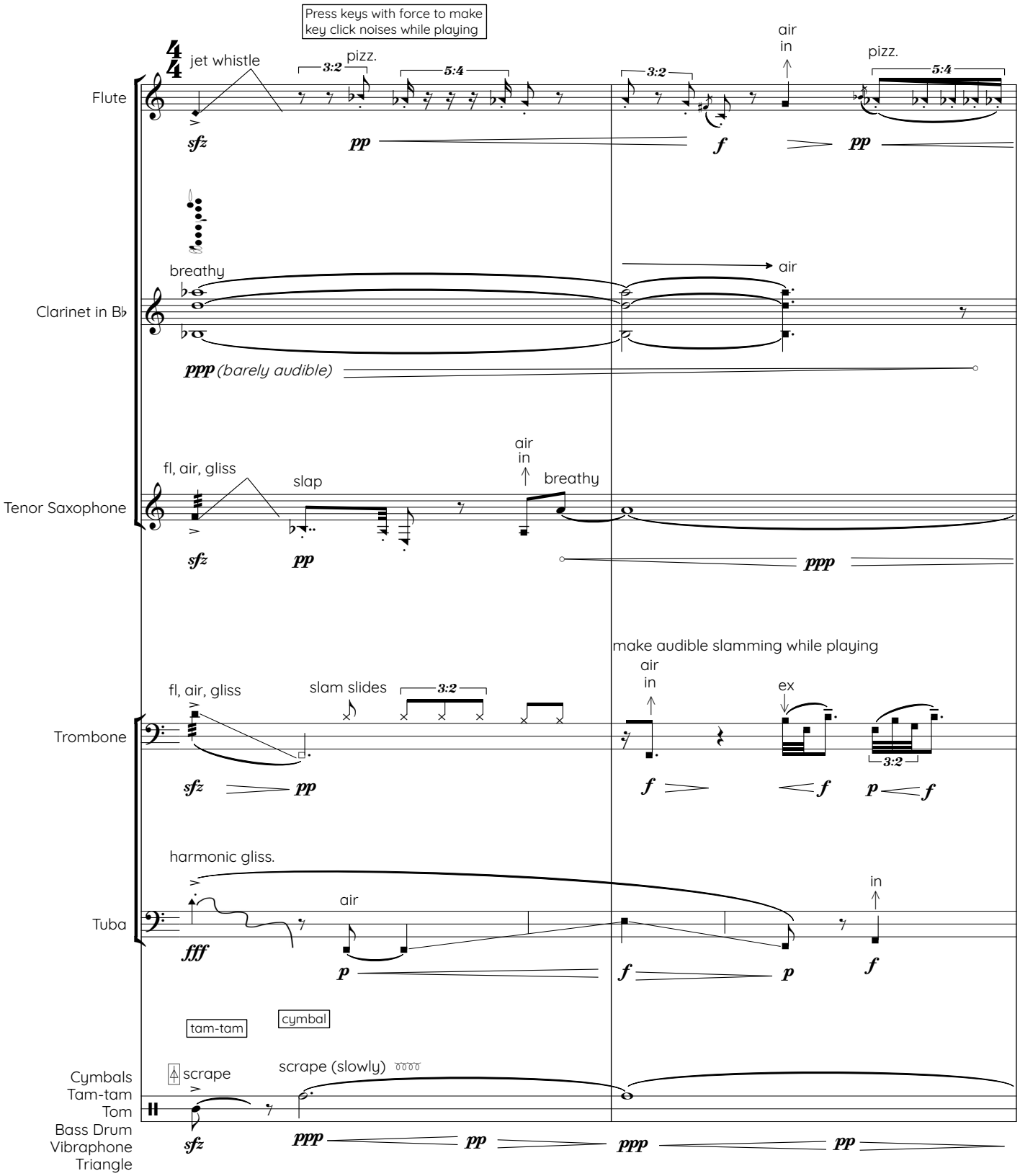
Score in C

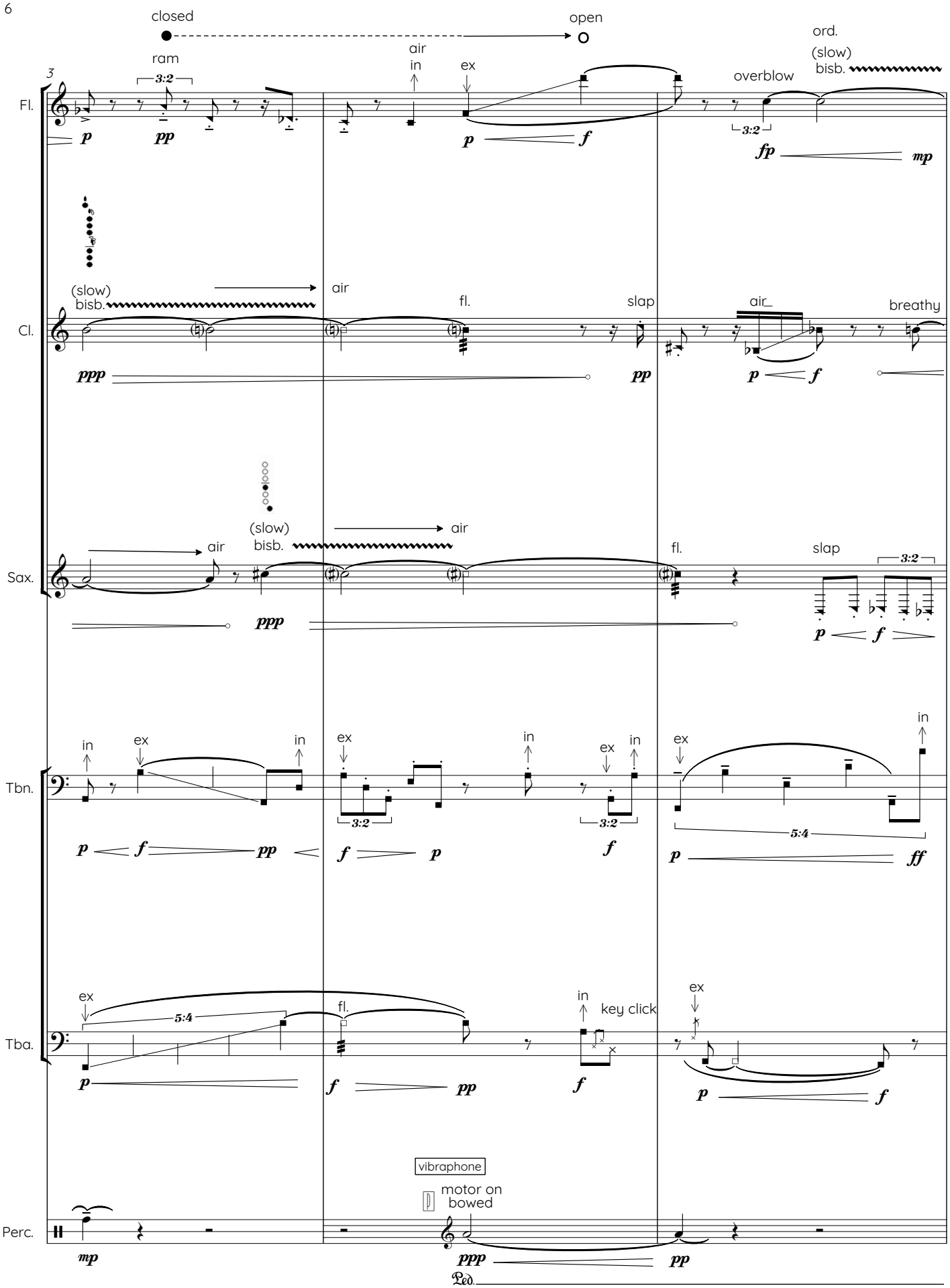
狐の牡丹
Kitsune no Botan

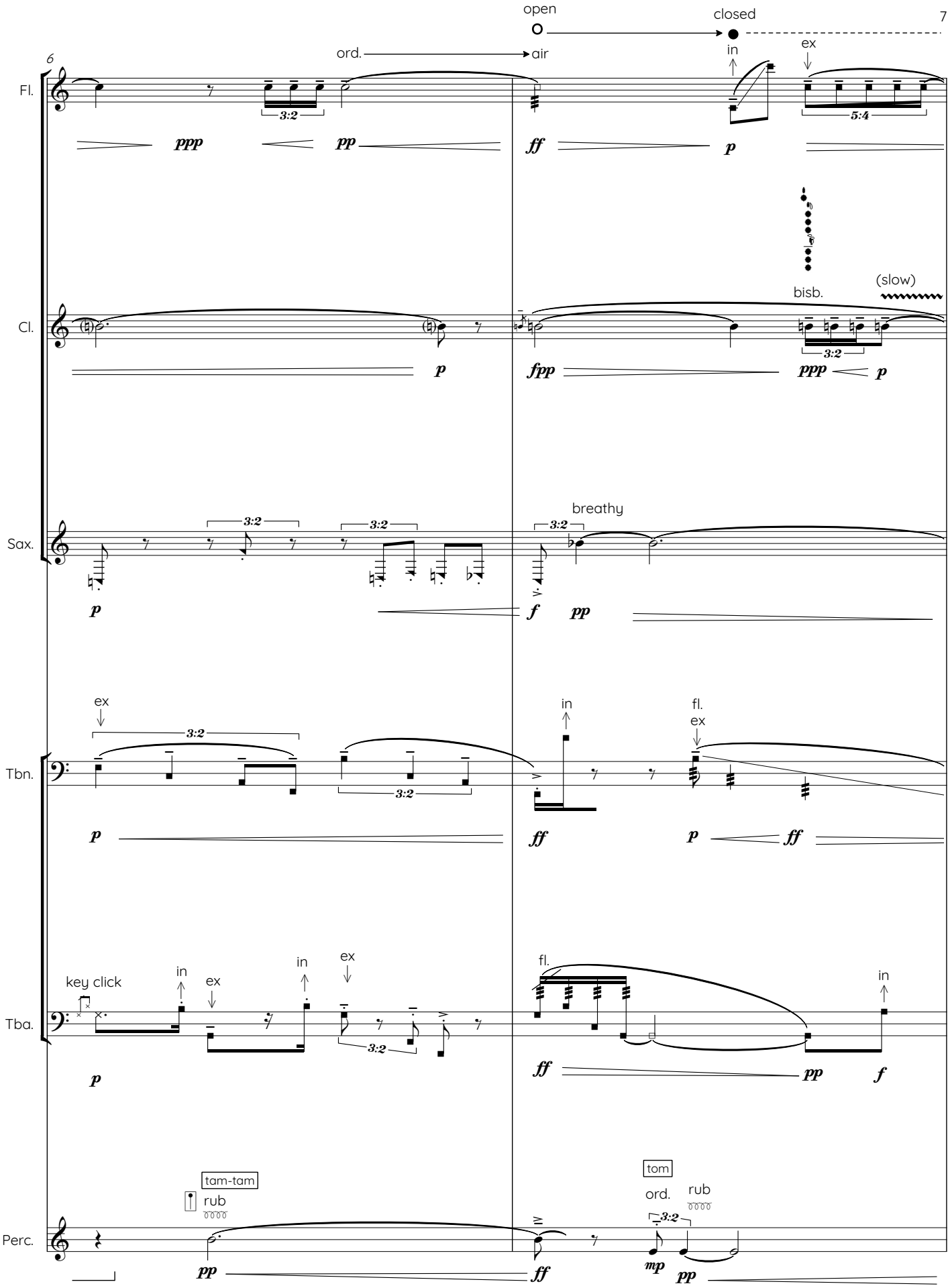
(The Fox Peony)

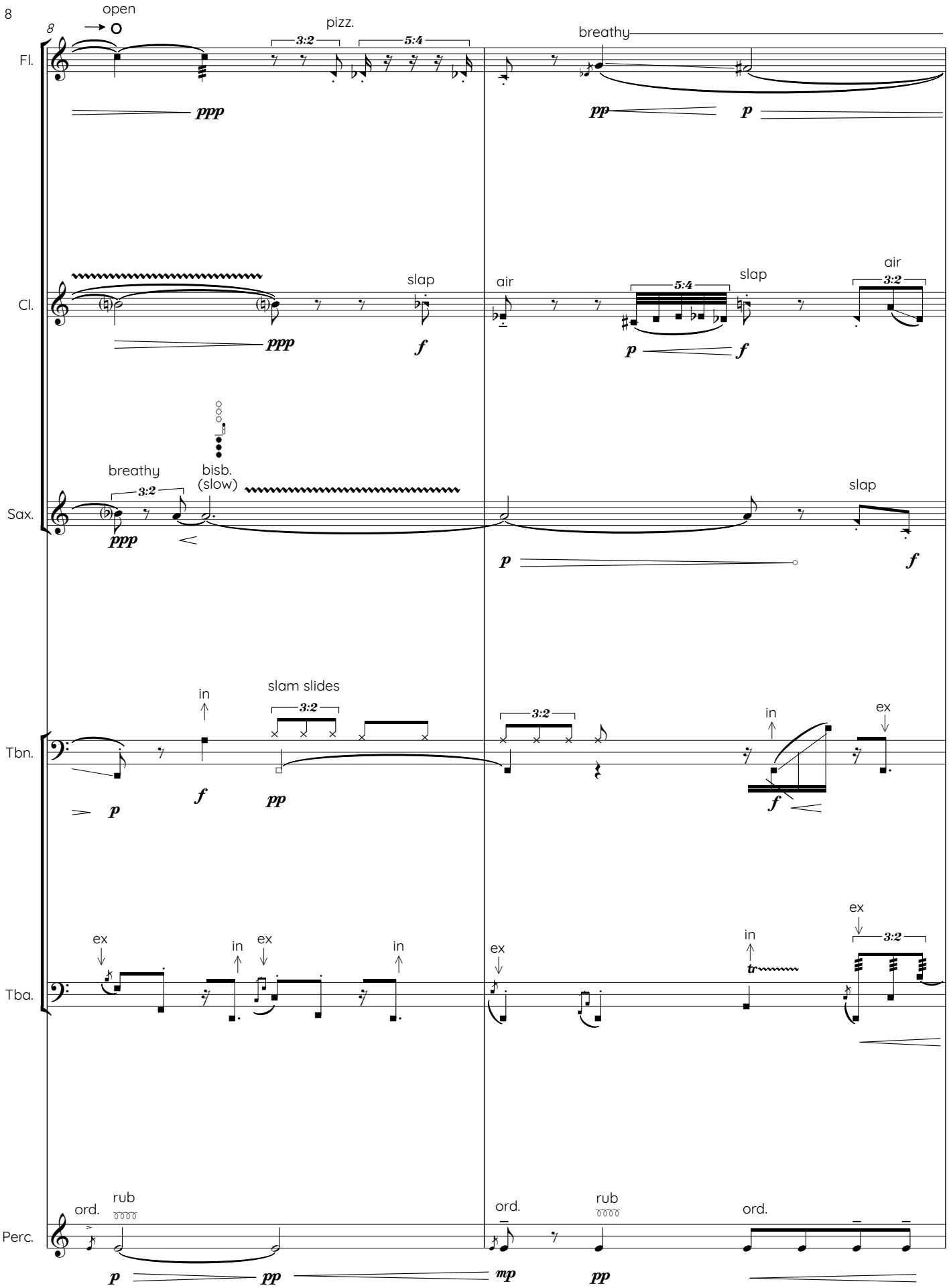
♩ = 54 *...in the vast misty forest...*

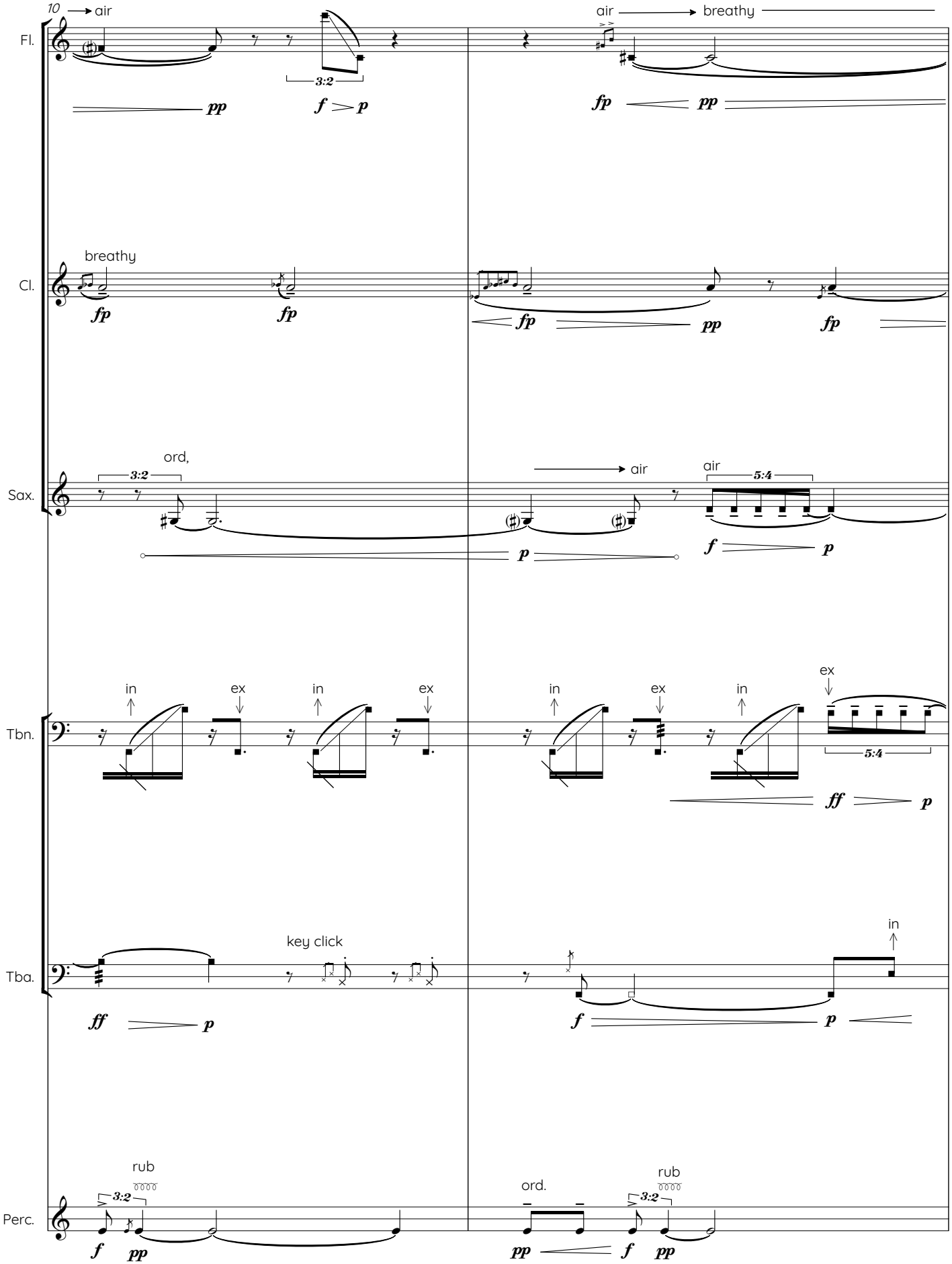
Kenrick Ho

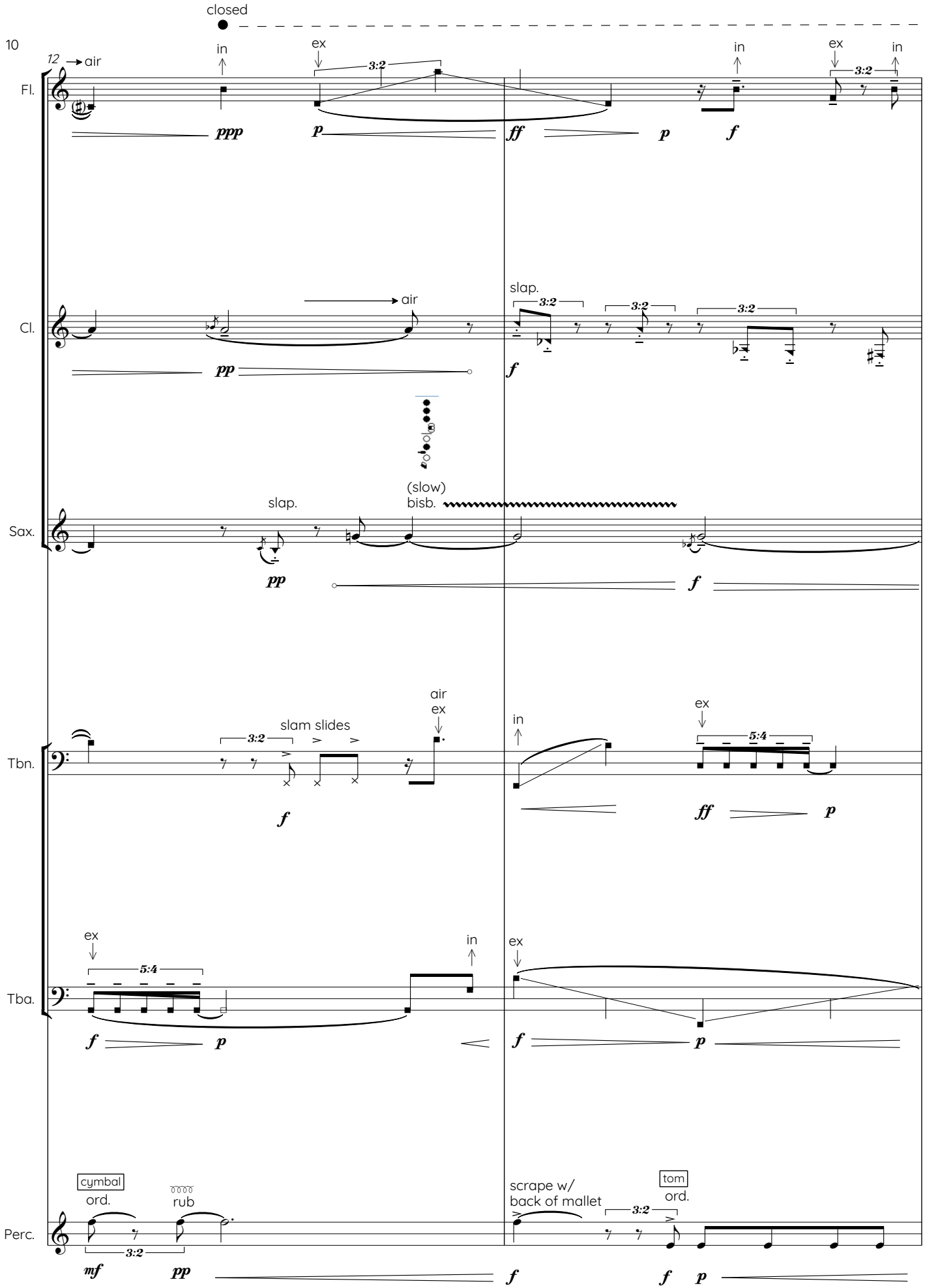


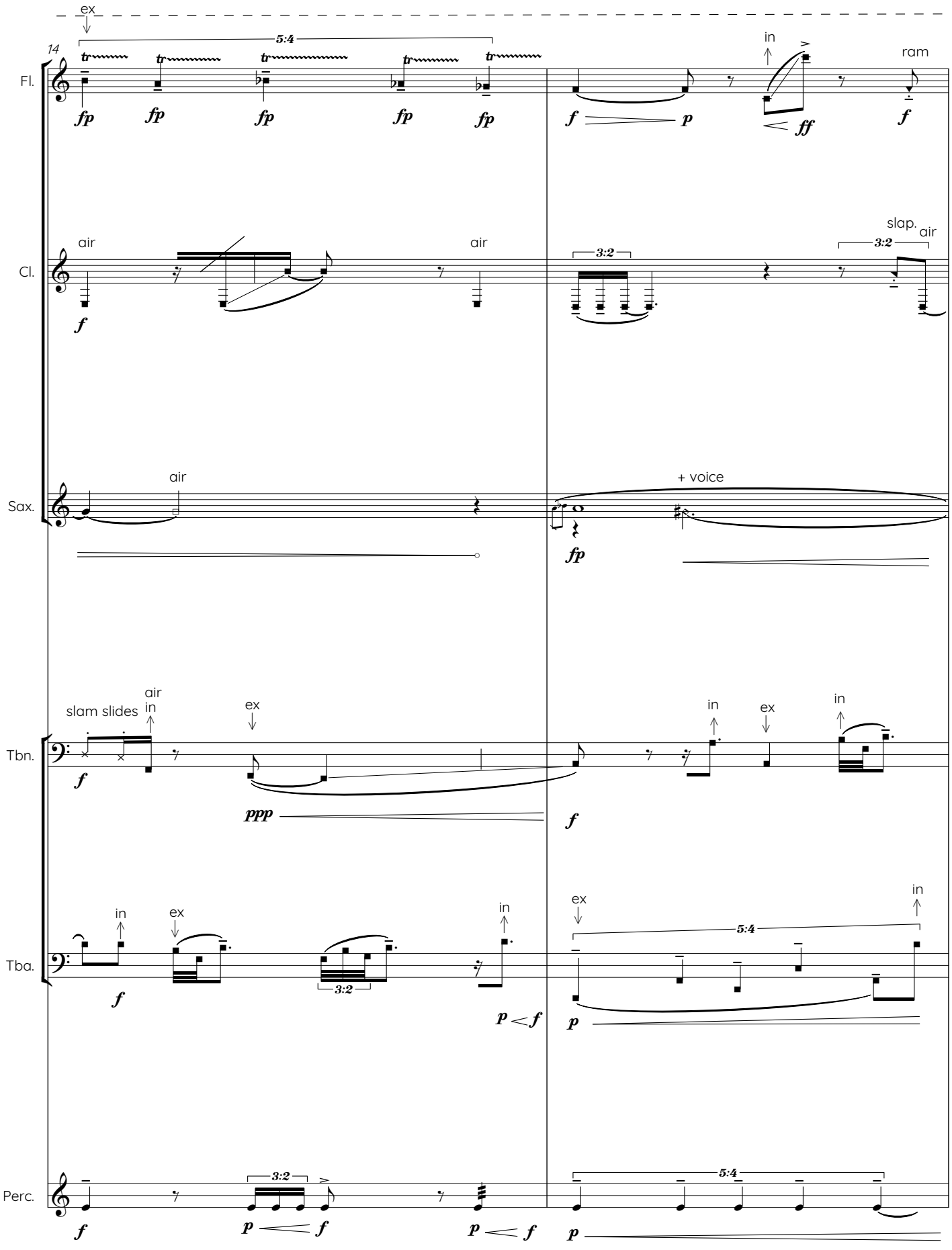

closed
open
ram
air
in
ex
ord.
(slow)
bisb.
overblow
3
3:2
Fl.
p
pp
p
f
fp
mp
(slow)
bisb.
air
fl.
slap
air
breathy
Cl.
ppp
pp
p
f
(slow)
bisb.
air
air
fl.
slap
3:2
Sax.
ppp
p
f
in
ex
in
ex
in
ex
in
ex
in
3:2
3:2
5:4
Tbn.
p
f
pp
f
p
f
p
ff
ex
5:4
fl.
in
key click
ex
Tba.
p
f
pp
f
p
f
vibraphone
motor on
bowed
Perc.
mp
ppp
pp
Ped.

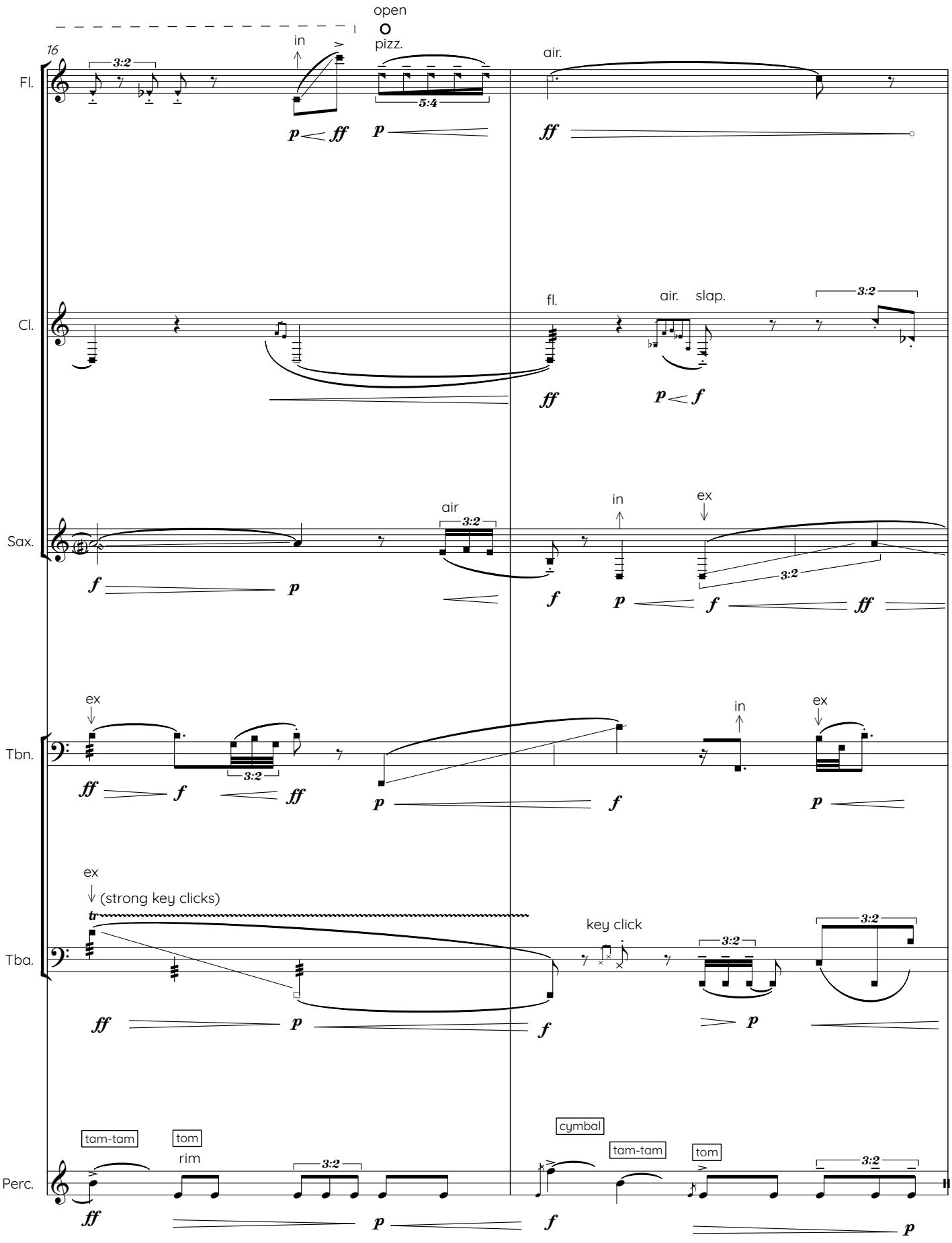

open
closed
ord.
air
in
ex
Fl.
3:2
5:4
ppp
pp
ff
p
bisb.
(slow)
Cl.
3:2
p
fpp
ppp
p
breathy
Sax.
3:2
3:2
3:2
p
f
pp
ex
in
fl.
ex
Tbn.
3:2
3:2
p
ff
p
ff
key click
in
ex
in
ex
fl.
in
Tba.
3:2
p
ff
pp
f
tam-tam
rub
tom
ord.
rub
Perc.
3:2
pp
ff
mp
pp

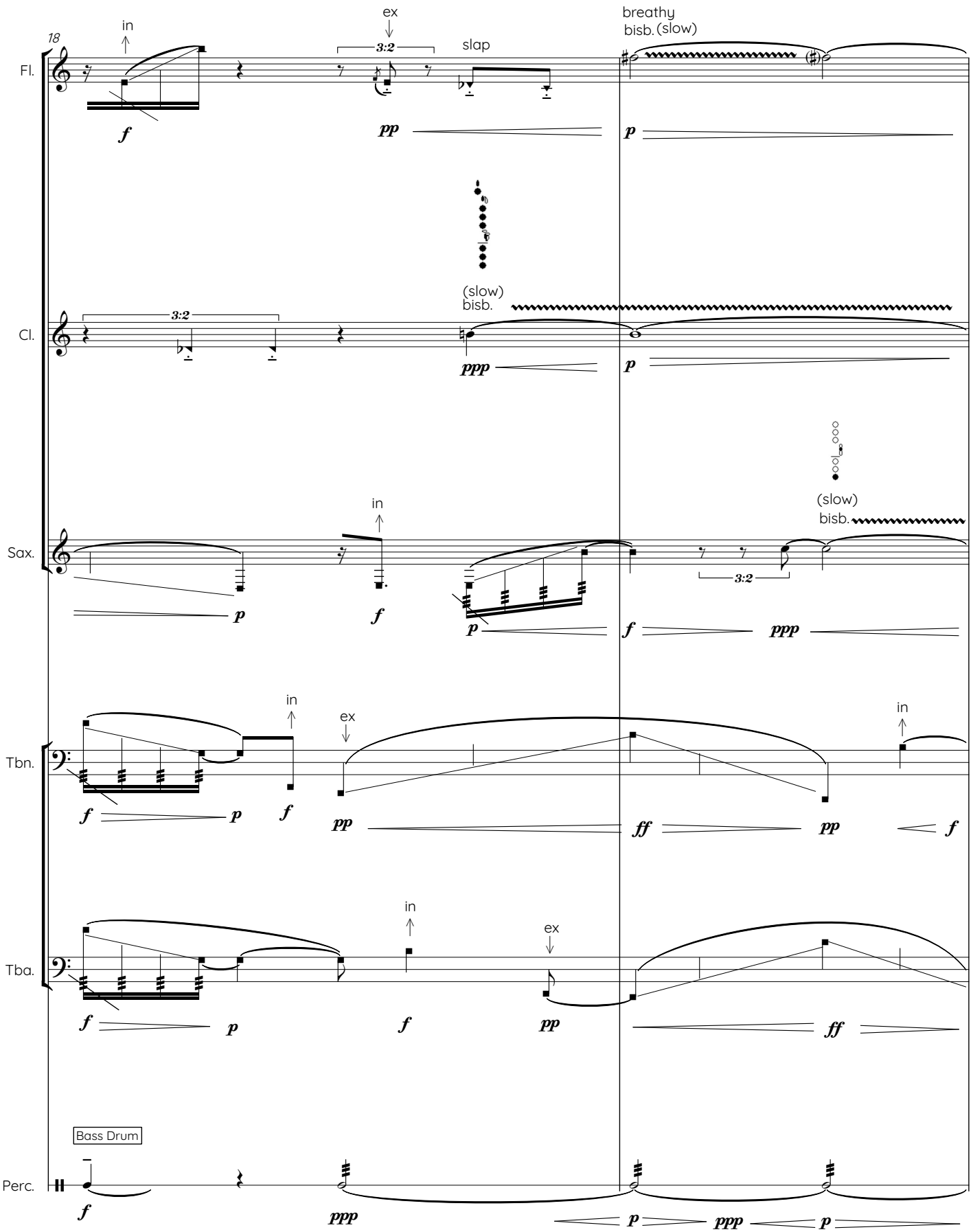

Fl.
Cl.
Sax.
Tbn.
Tba.
Perc.
open
pizz.
breathy
slap
air
bisb.
(slow)
slam slides
in
ex
ord.
rub
3:2
5:4
ppp
pp
p
mp
f

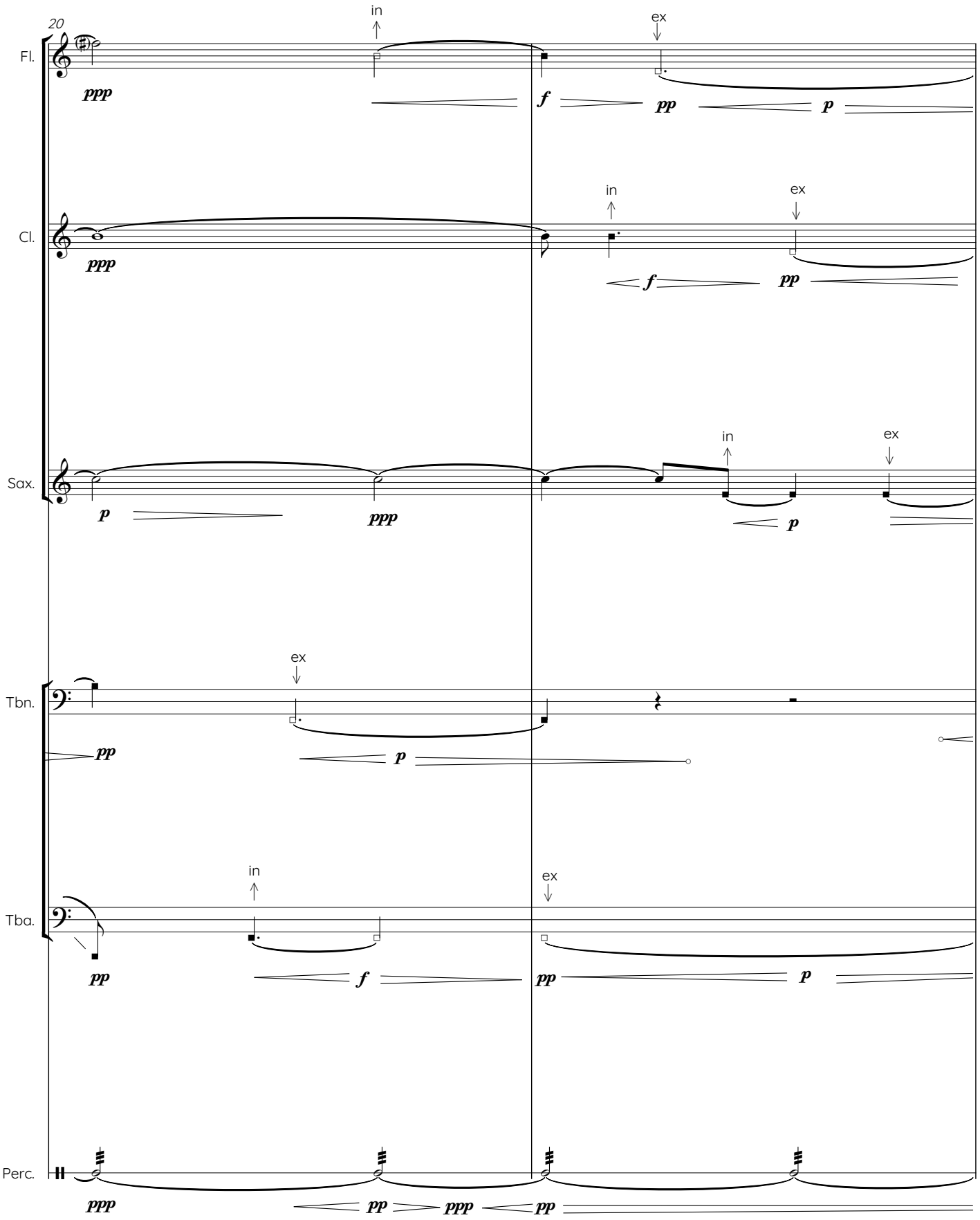

10
air
Fl.
3:2
pp
f p
air
breathy
fp
pp
breathy
Cl.
fp
fp
fp
pp
fp
ord,
3:2
Sax.
air
air
5:4
p
f
p
in
ex
in
ex
Tbn.
in
ex
in
ex
5:4
ff
p
key click
Tba.
ff
p
in
f
p
rub
3:2
Perc.
f
pp
ord.
rub
3:2
pp
f
pp

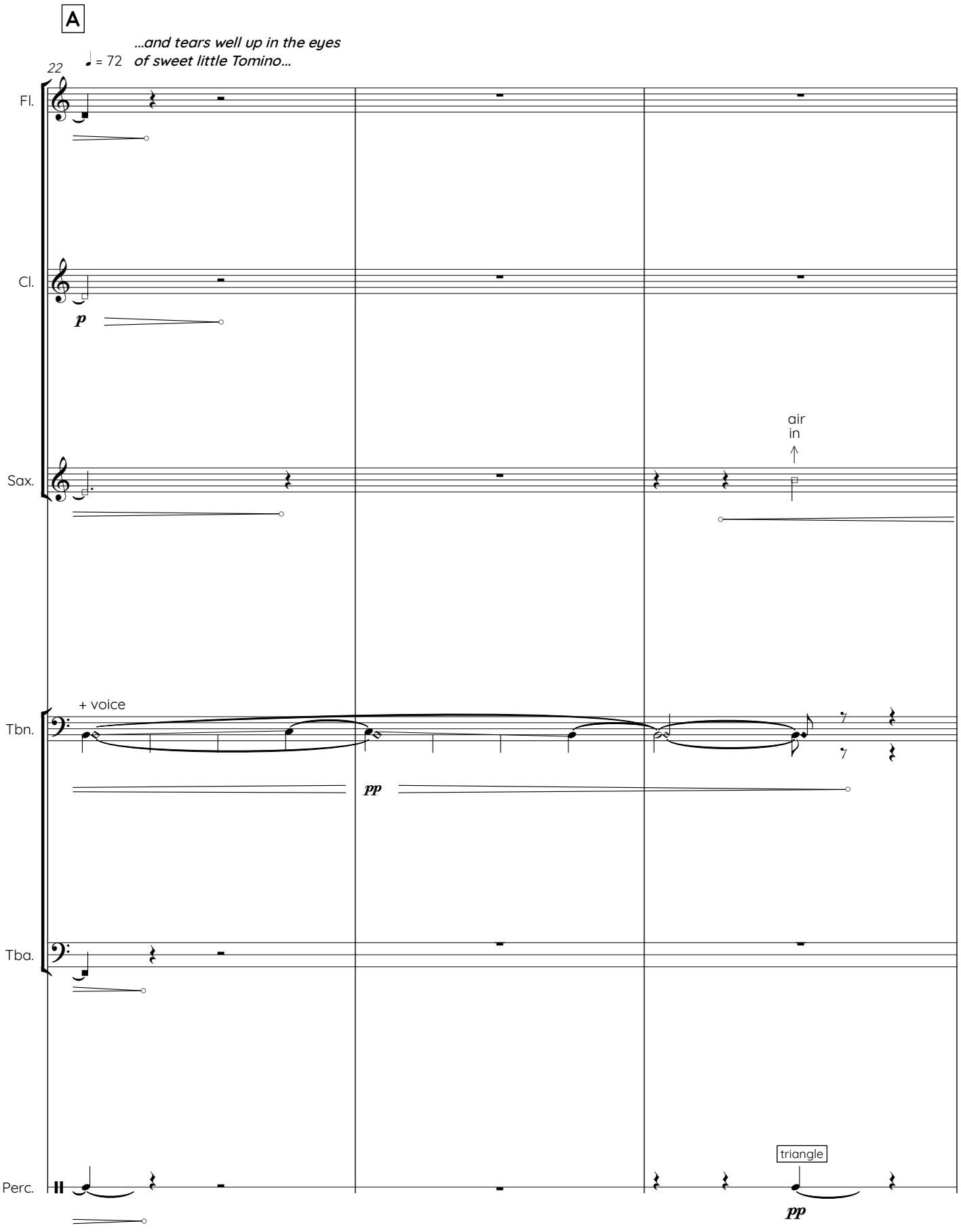

10
closed
12
air
in
ex
3:2
ppp
p
ff
p
f
in
ex
in
3:2
Fl.
air
slap.
3:2
3:2
3:2
Cl.
pp
f
(slow)
bisb.
slap.
Sax.
pp
f
air
ex
slam slides
3:2
in
ex
5:4
Tbn.
f
ff
p
ex
5:4
in
ex
Tba.
f
p
f
p
cymbal
ord.
rub
3:2
scrape w/
back of mallet
tom
ord.
3:2
Perc.
mf
pp
f
f
p

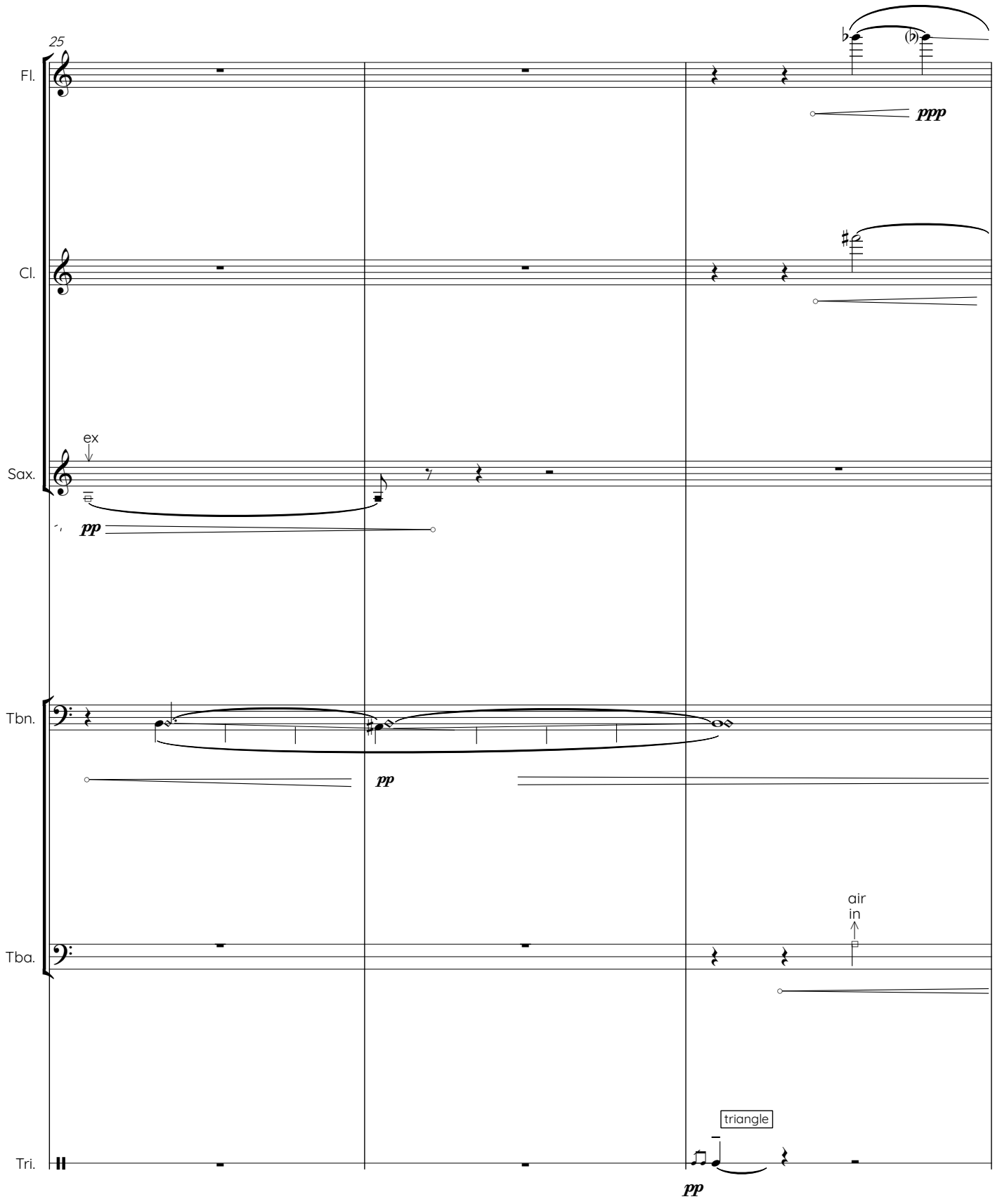

14
ex
5:4
Fl.
fp fp fp fp fp
f p
in
ff
ram
f
Cl.
air
air
f
3:2
slap.
air
3:2
Sax.
air
+ voice
fp
Tbn.
slam slides
air
in
ex
f
ppp
in
ex
in
f
Tba.
in
ex
f
3:2
in
p < f
ex
5:4
in
p
Perc.
3:2
f
p < f
p < f
5:4
p

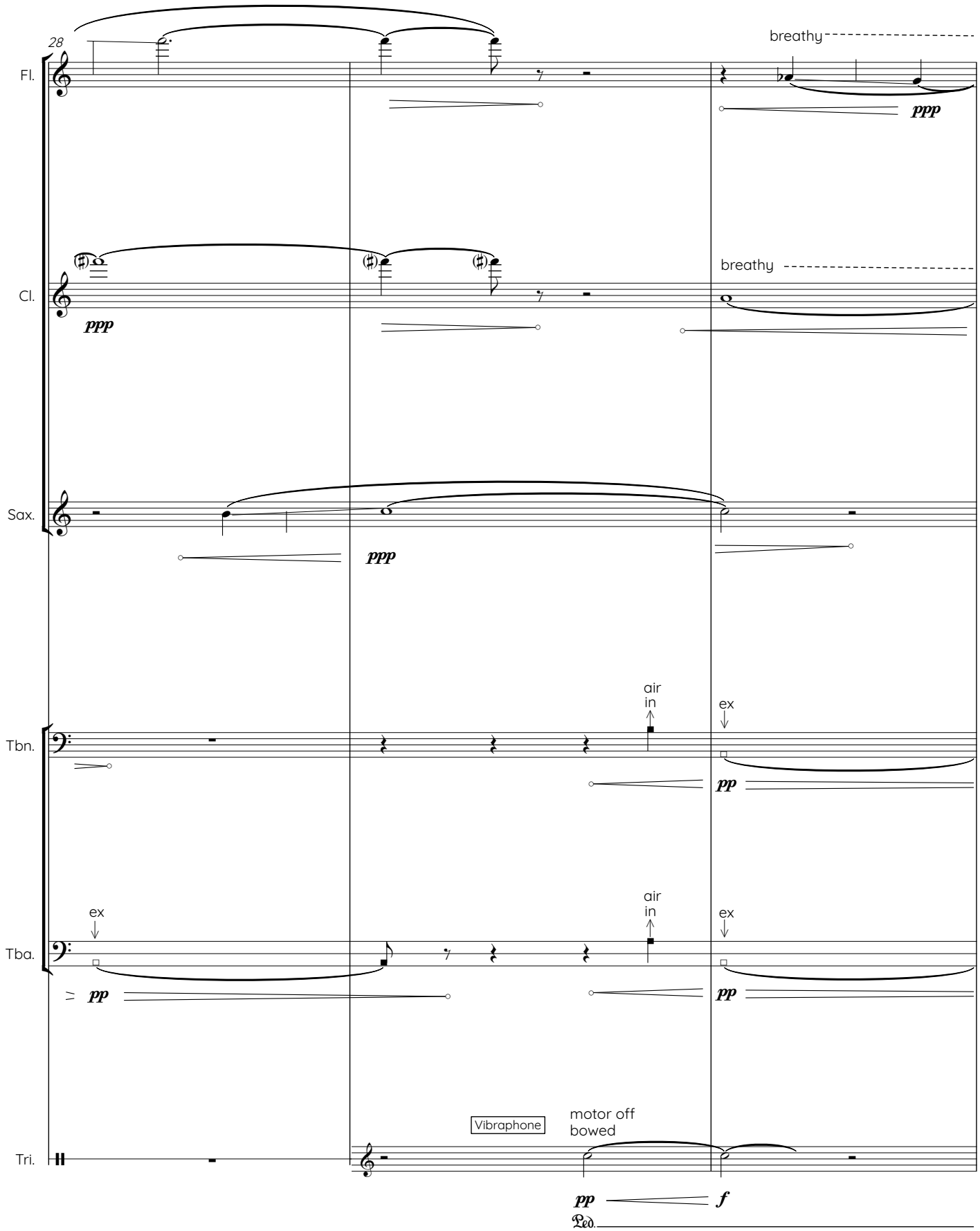

16
Fl.
Cl.
Sax.
Tbn.
Tba.
Perc.
open
pizz.
in
air.
fl.
air. slap.
air
ex
(strong key clicks)
key click
tam-tam
tom
rim
cymbal
3:2
5:4

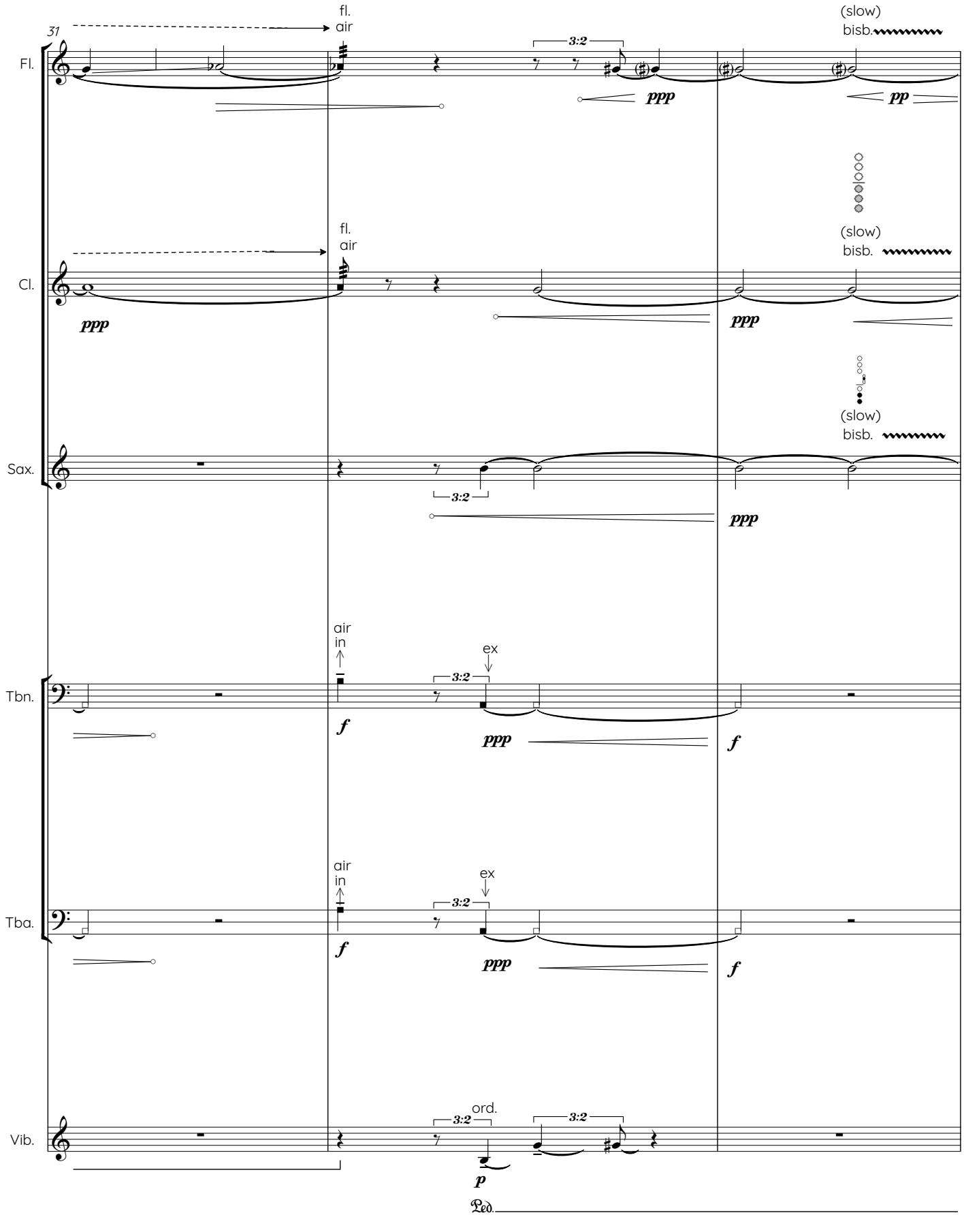

18
Fl.
Cl.
Sax.
Tbn.
Tba.
Perc.
in
ex
3:2
slap
breathy
bisb. (slow)
(slow)
bisb.
Bass Drum
f
pp
p
ppp
ff

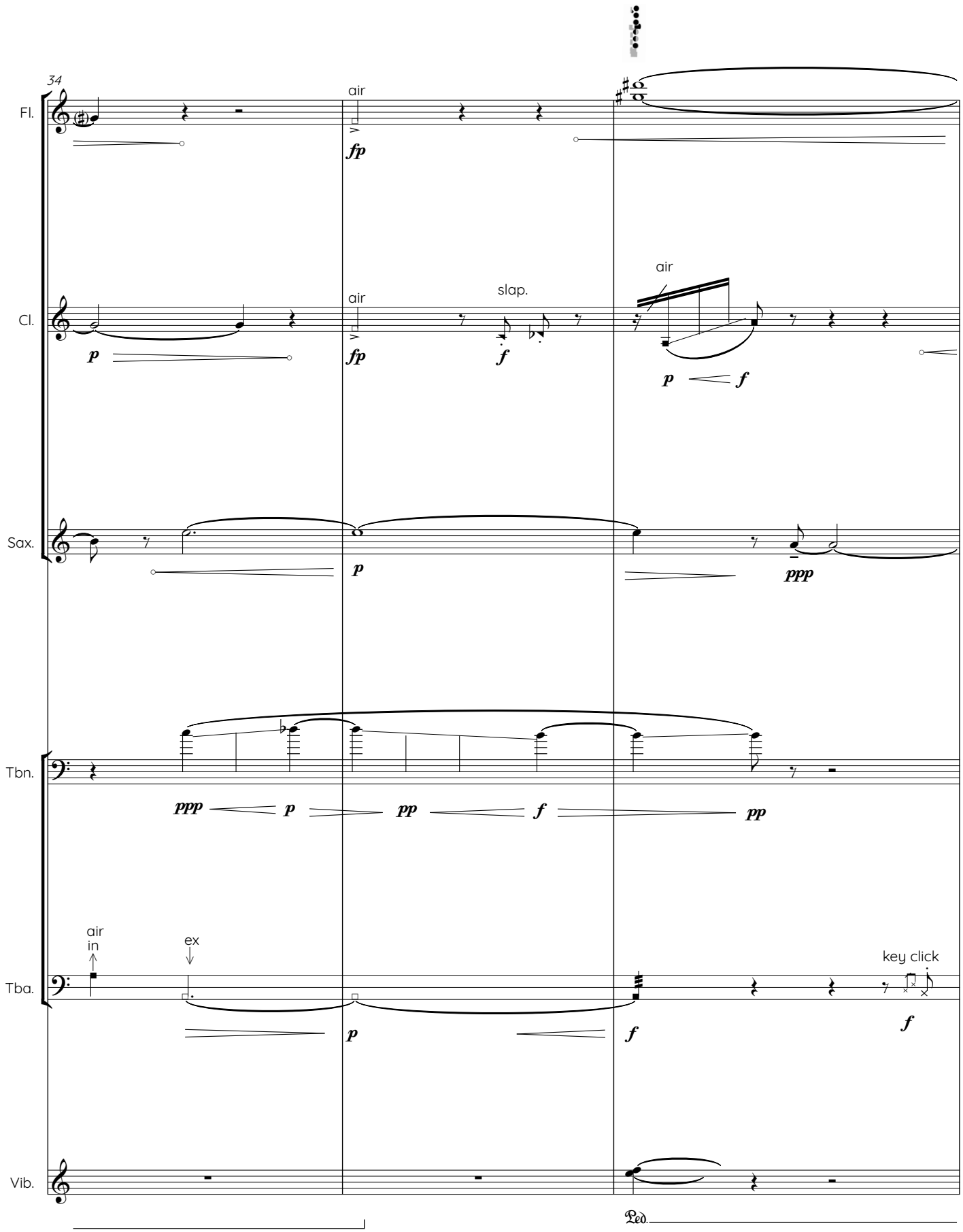

20
Fl.
Cl.
Sax.
Tbn.
Tba.
Perc.
in
ex
ppp
f
pp
p

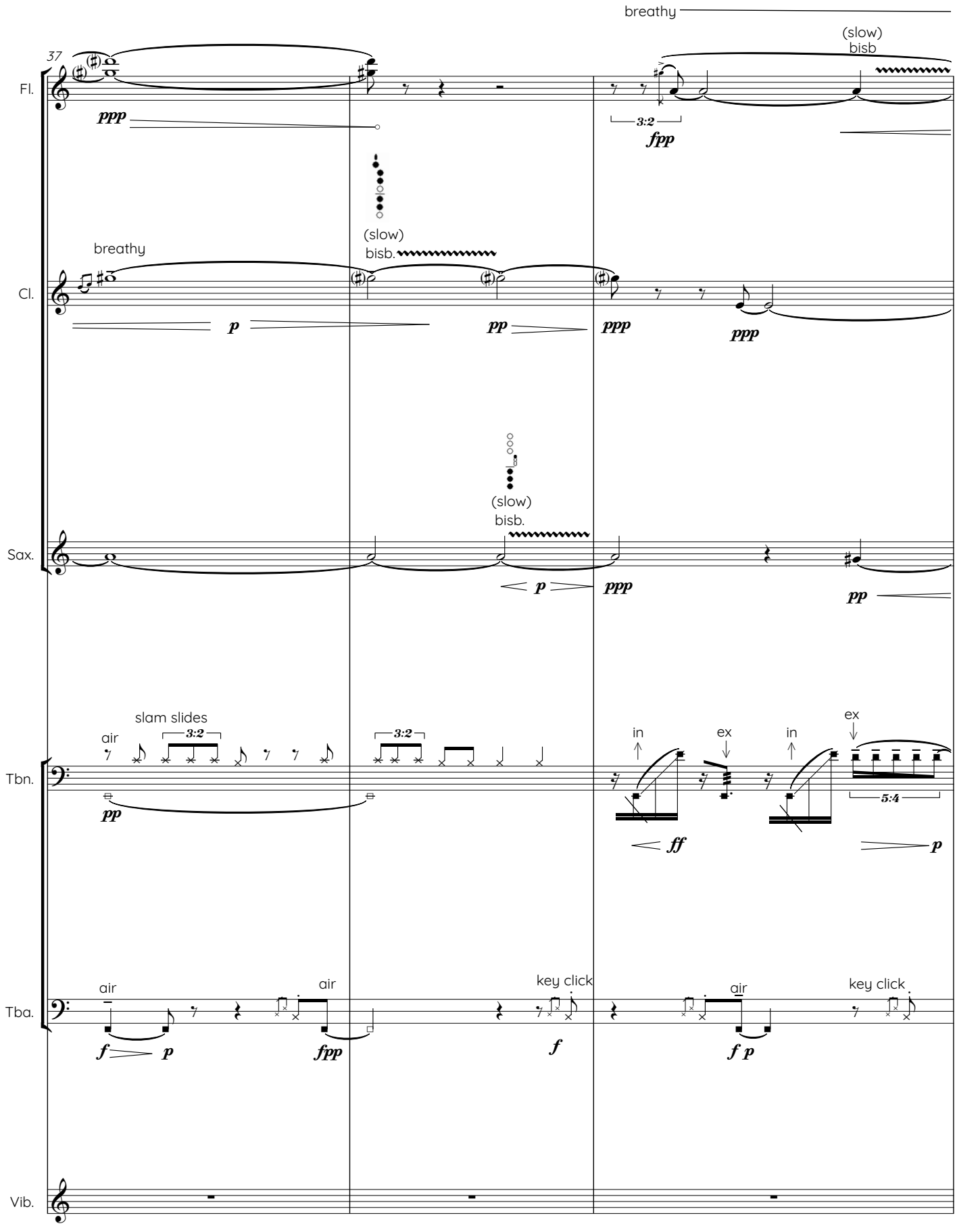

A
...and tears well up in the eyes
of sweet little Tomino...
22
♩ = 72
Fl.
Cl.
p
Sax.
air
in
+ voice
Tbn.
pp
Tba.
Perc.
triangle
pp

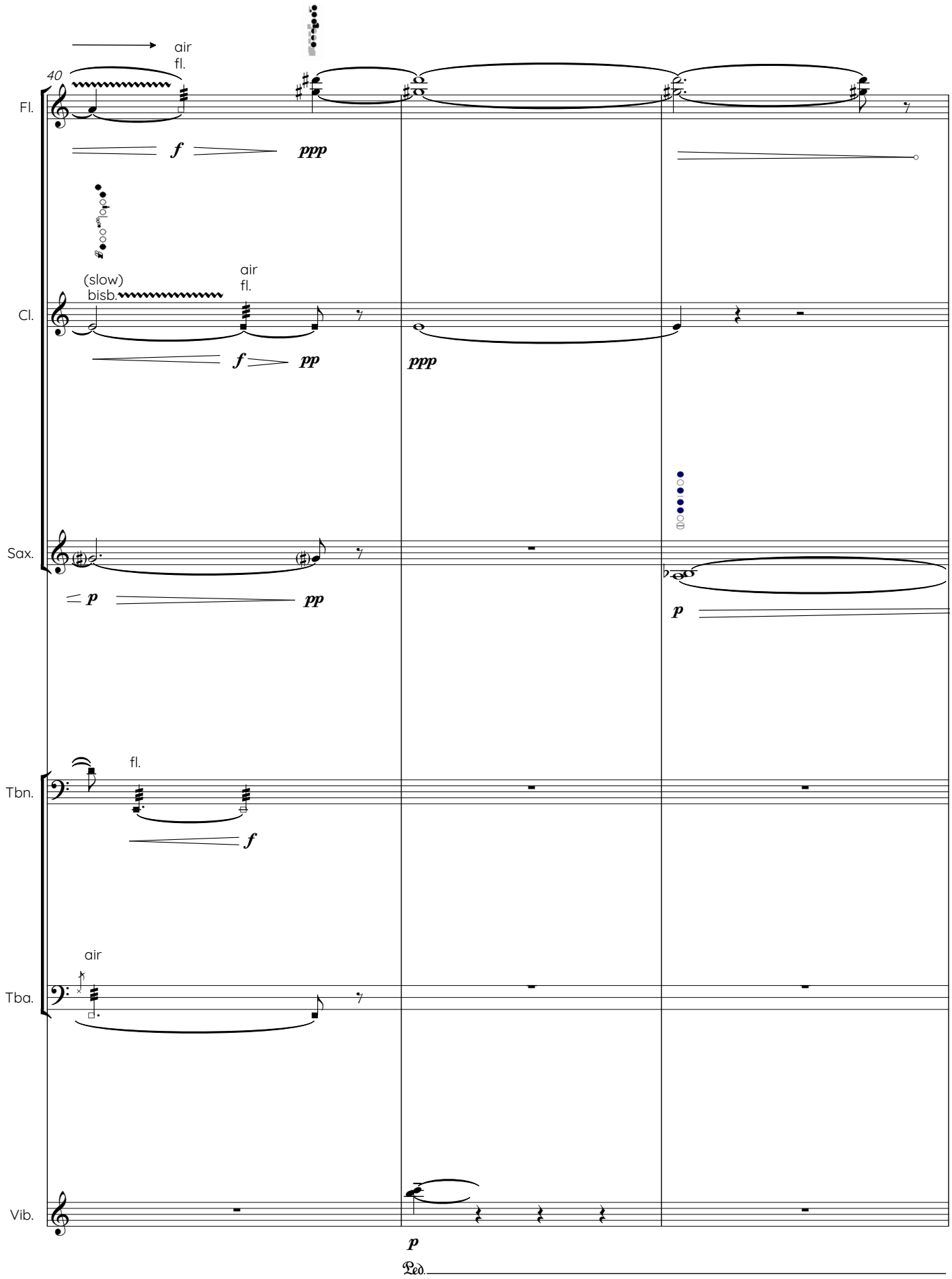

25
Fl.
Cl.
Sax.
Tbn.
Tba.
Tri.
ex
ppp
pp
pp
air
in
triangle
pp

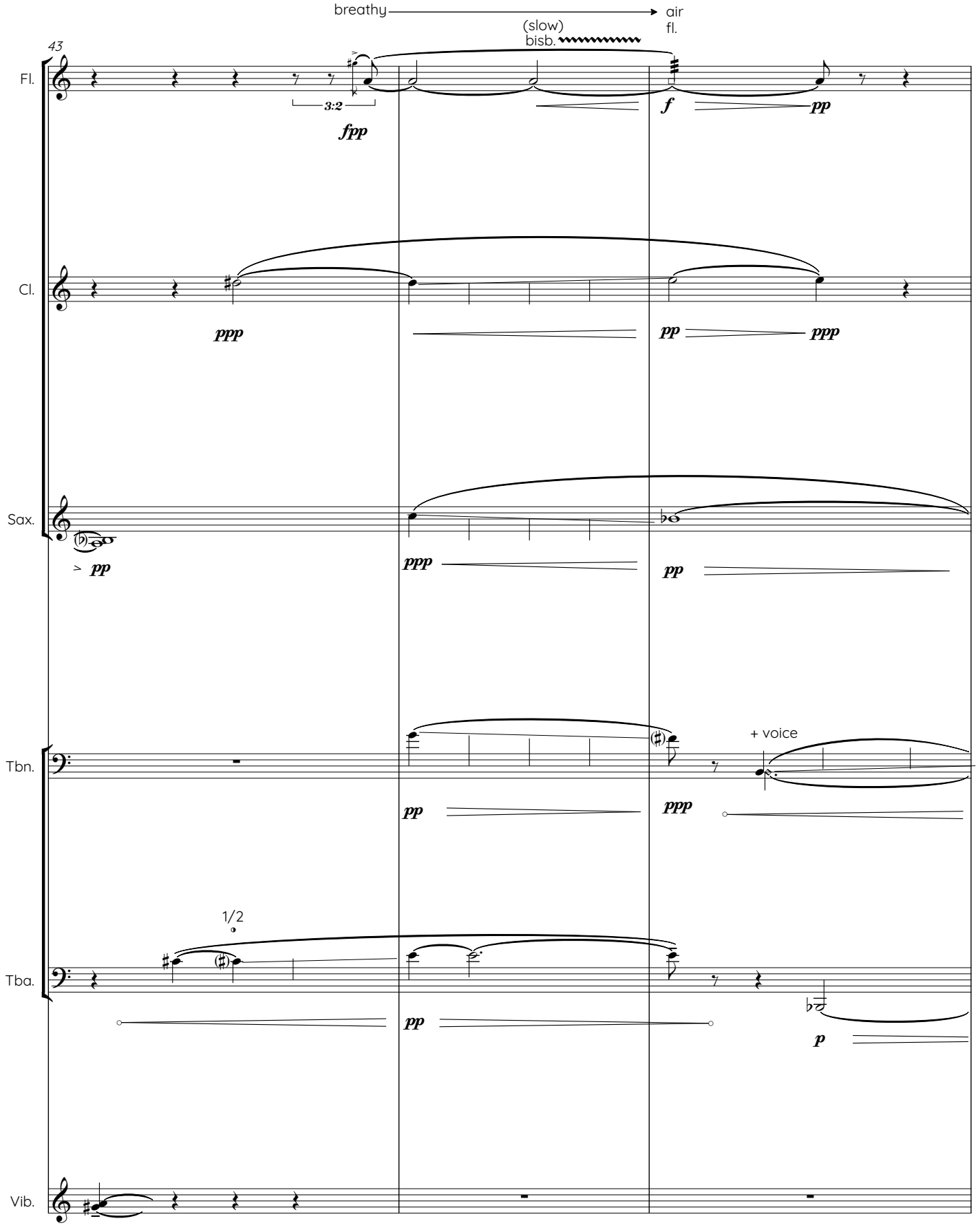

28
Fl.
breathy
ppp
Cl.
ppp
breathy
Sax.
ppp
Tbn.
air
in
ex
pp
Tba.
ex
air
in
ex
pp
pp
Tri.
Vibraphone
motor off
bowed
pp
f
Ped.

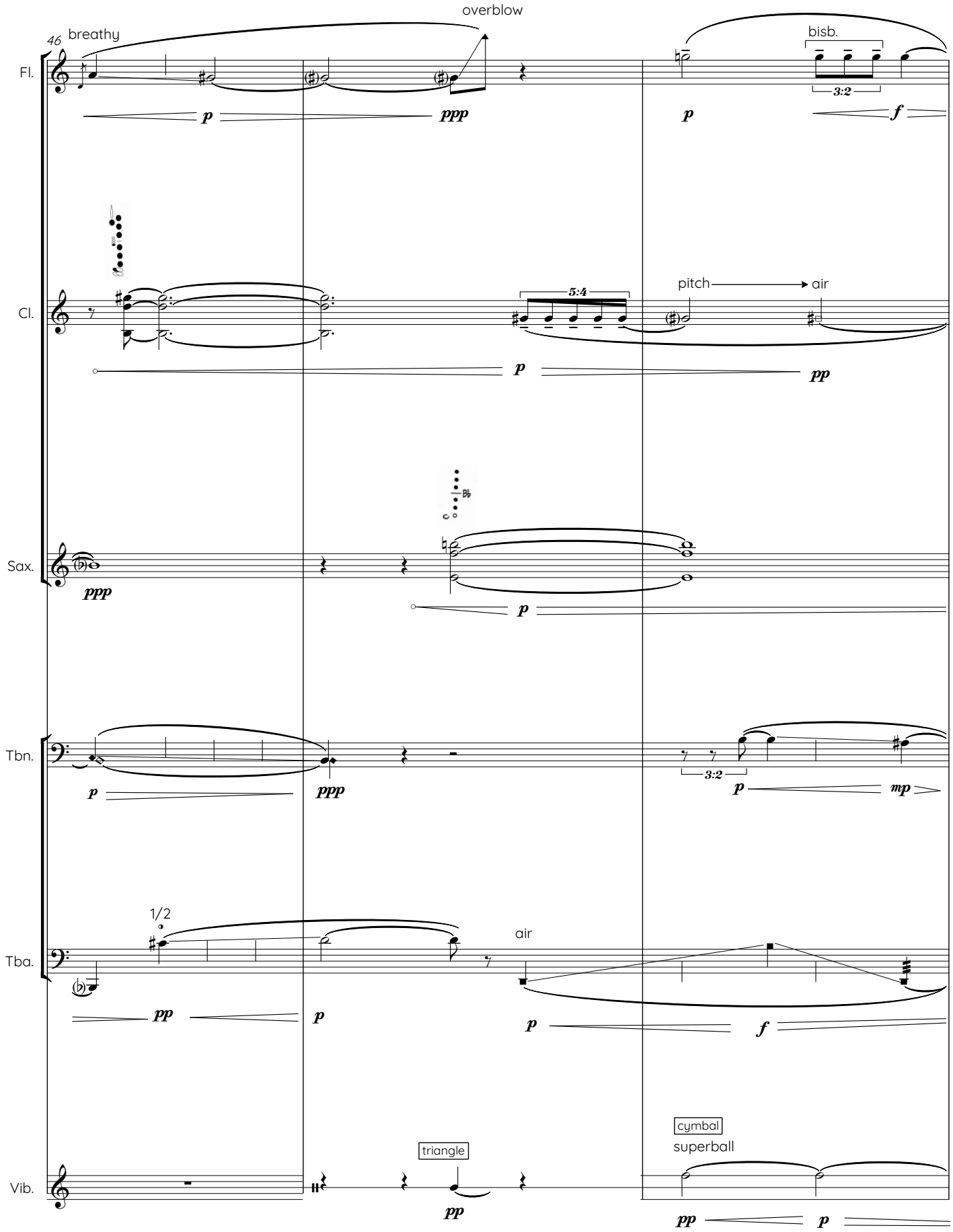

31
fl.
air
(slow)
bisb.
3:2
ppp
pp
Fl.
fl.
air
(slow)
bisb.
Cl.
ppp
ppp
(slow)
bisb.
Sax.
3:2
ppp
air
in
ex
3:2
Tbn.
f
ppp
f
air
in
ex
3:2
Tba.
f
ppp
f
ord.
3:2
3:2
Vib.
p
Ped.

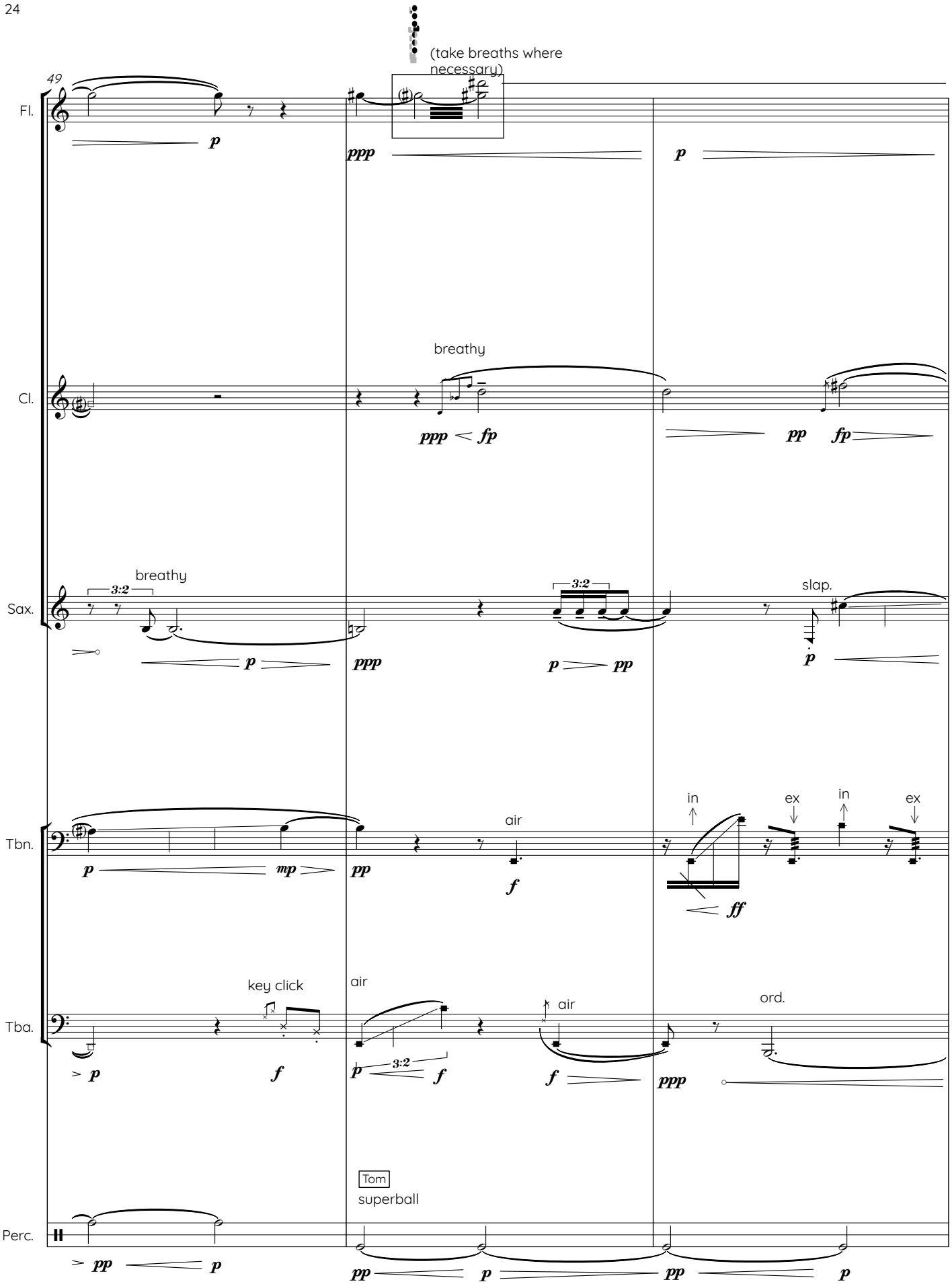

34
Fl.
air
fp
Cl.
air
fp
slap.
f
air
p
f
Sax.
p
ppp
Tbn.
ppp
p
pp
f
pp
Tba.
air
in
ex
p
f
key click
f
Vib.
Ped.

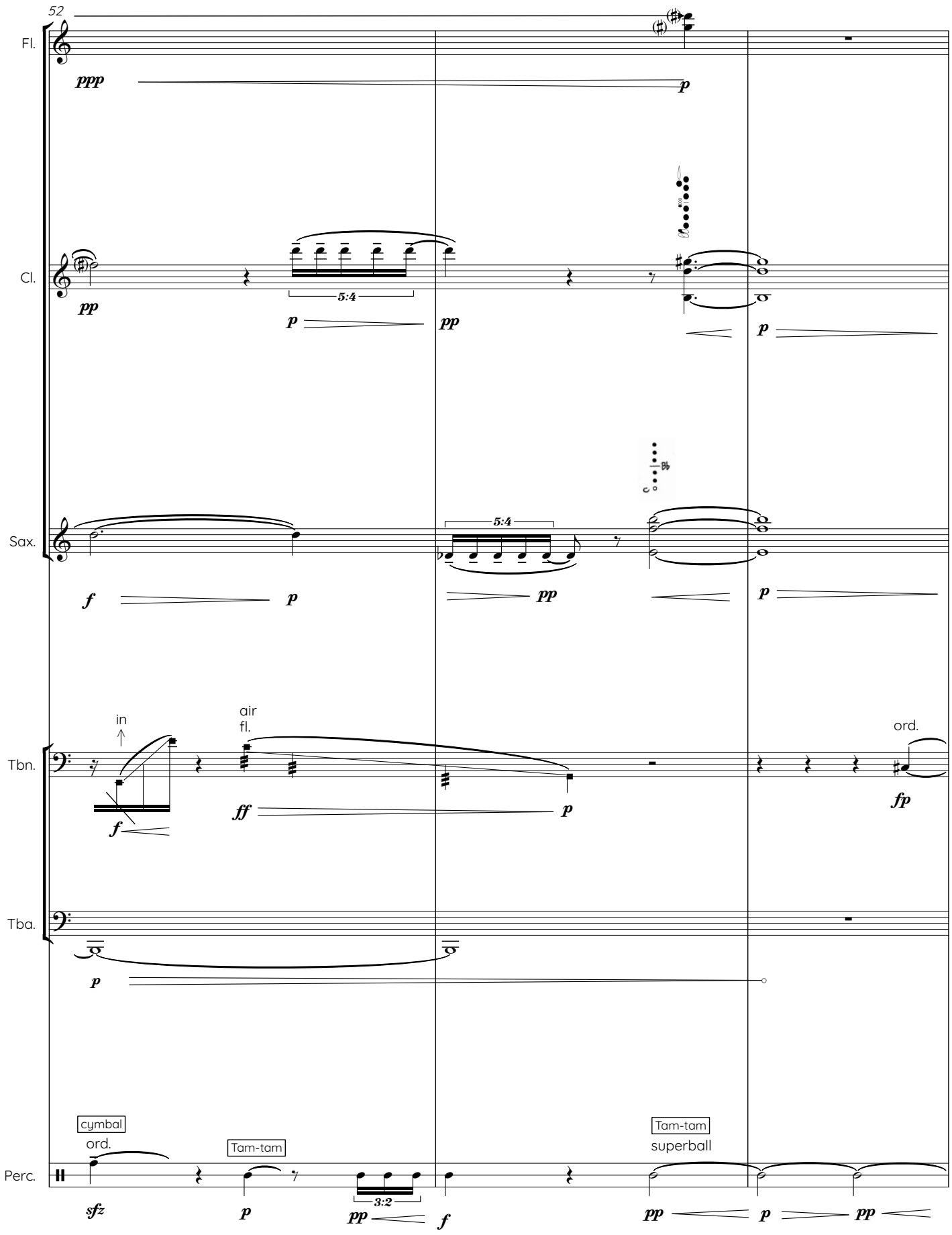

37
Fl.
Cl.
Sax.
Tbn.
Tba.
Vib.
breathy
(slow)
bisb
3:2
fpp
ppp
(slow)
bisb.
breathy
p
pp
ppp
ppp
(slow)
bisb.
p
ppp
pp
slam slides
air
3:2
3:2
in
ex
in
ex
5:4
pp
ff
p
air
air
key click
air
key click
f
p
fpp
f
f p

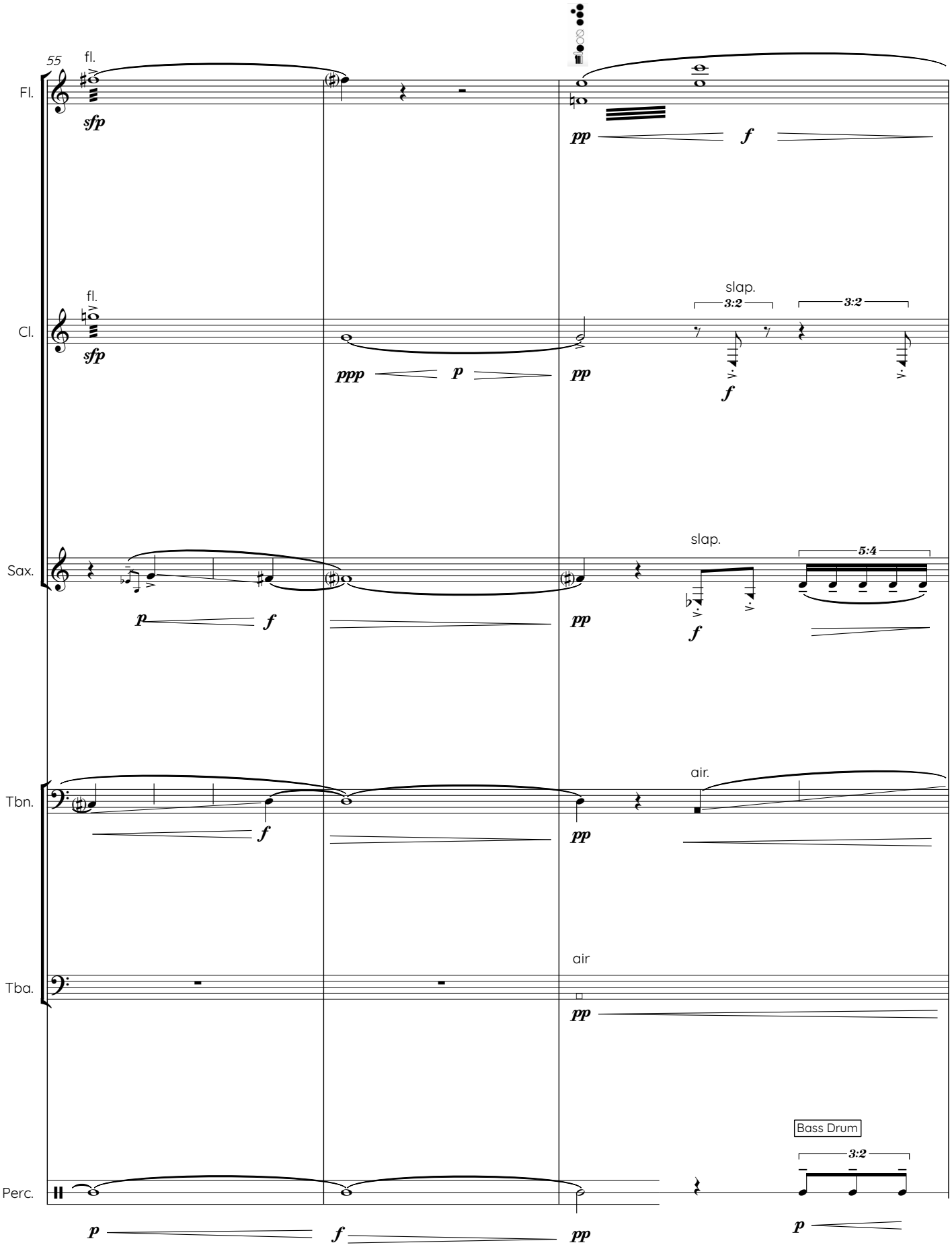

40
Fl.
air
fl.
f
ppp
(slow)
bisb.
Cl.
air
fl.
f
pp
ppp
Sax.
p
pp
p
Tbn.
fl.
f
Tba.
air
Vib.
p
Ped.

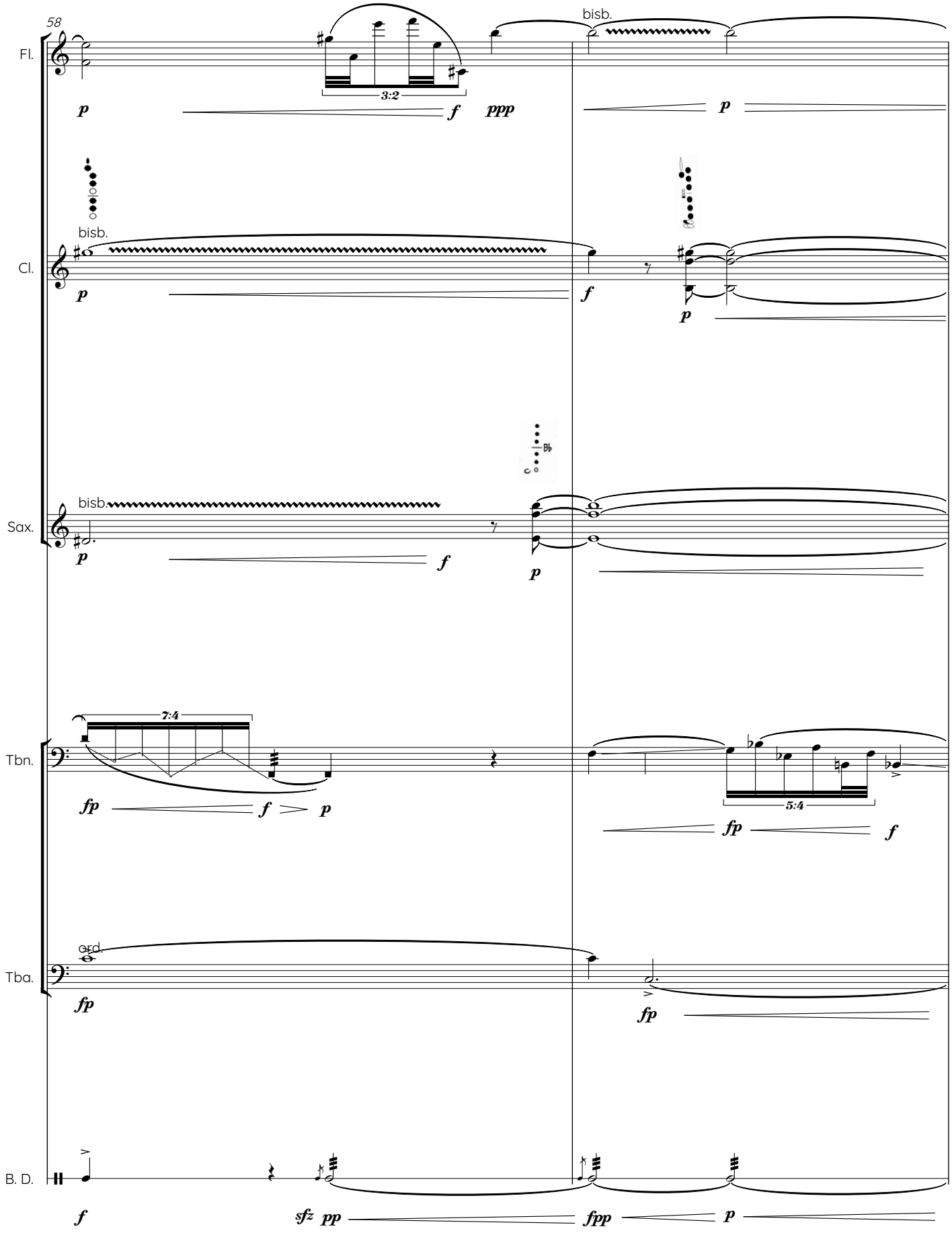

breathy
air
fl.
(slow)
bisb.
43
Fl.
3:2
fpp
f
pp
Cl.
ppp
pp
ppp
Sax.
pp
ppp
pp
Tbn.
pp
ppp
+ voice
1/2
Tba.
pp
p
Vib.

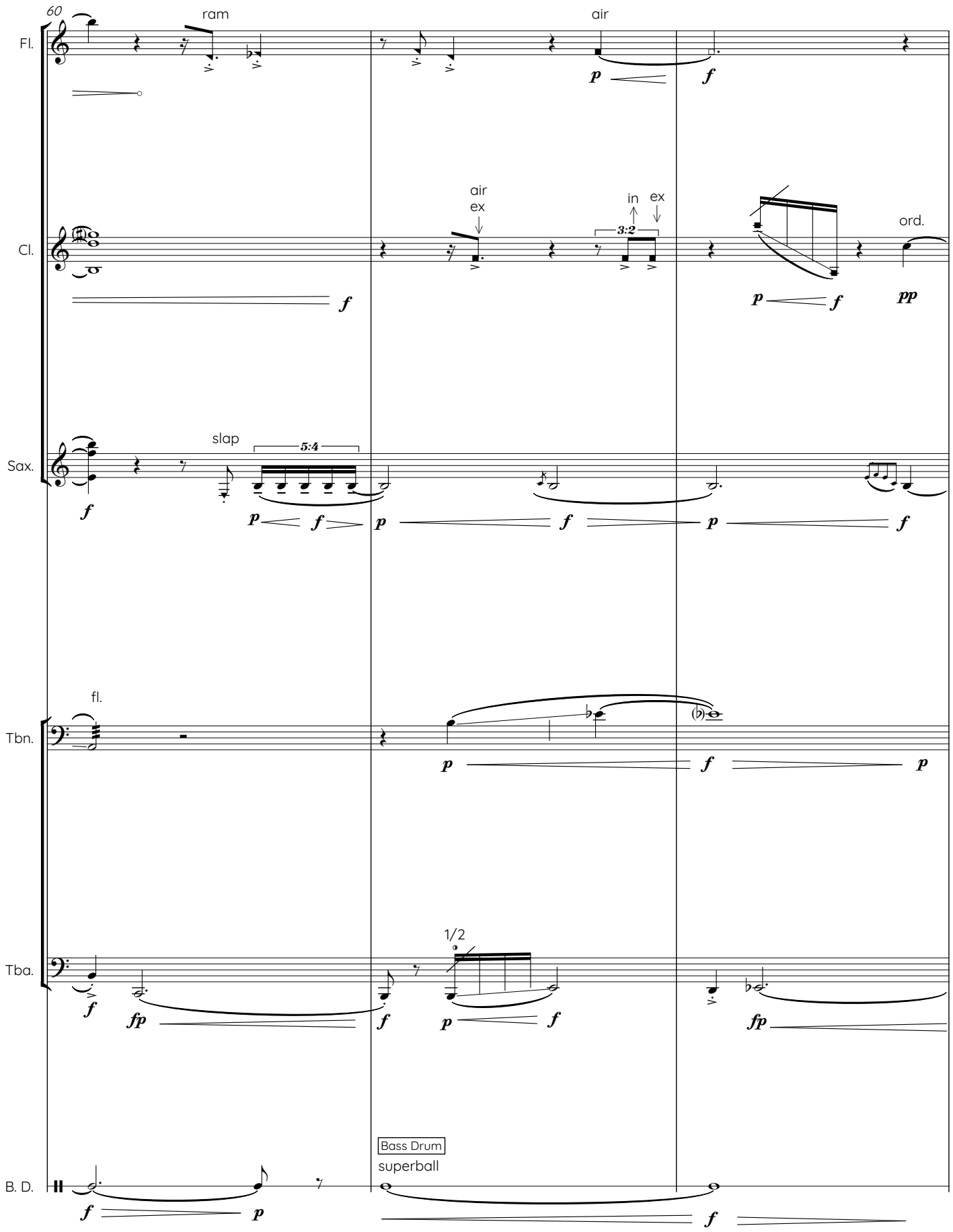

46
breathy
overblow
bisb.
Fl.
3:2
p
ppp
p
f
Cl.
5:4
pitch
air
p
pp
Sax.
ppp
p
Tbn.
3:2
p
ppp
p
mp
Tba.
1/2
air
pp
p
p
f
Vib.
triangle
cymbal
superball
pp
pp
p

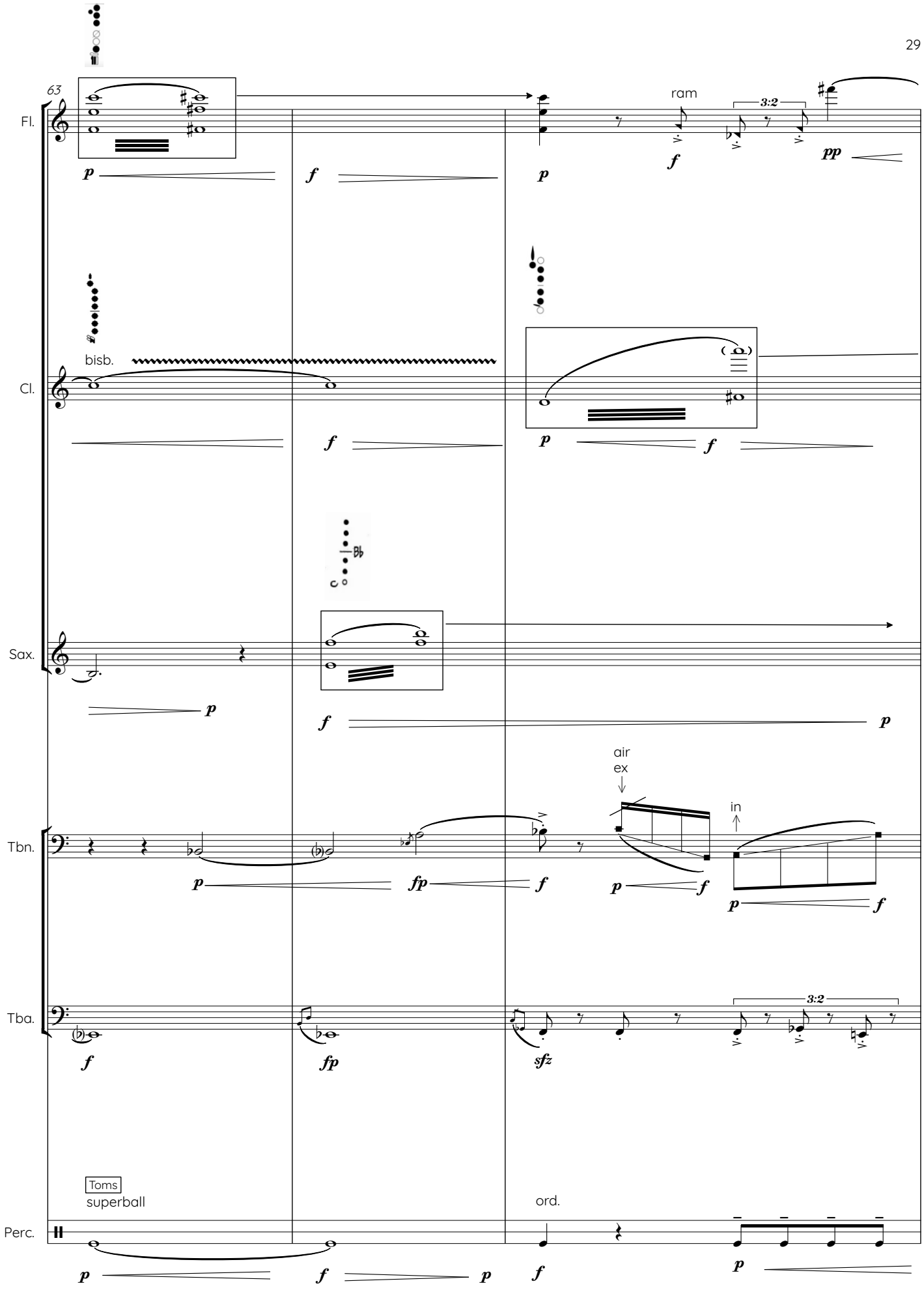

(take breaths where necessary)
49
Fl.
Cl.
Sax.
Tbn.
Tba.
Perc.
breathy
breathy
slap.
air
in
ex
in
ex
key click
air
air
ord.
Tom
superball

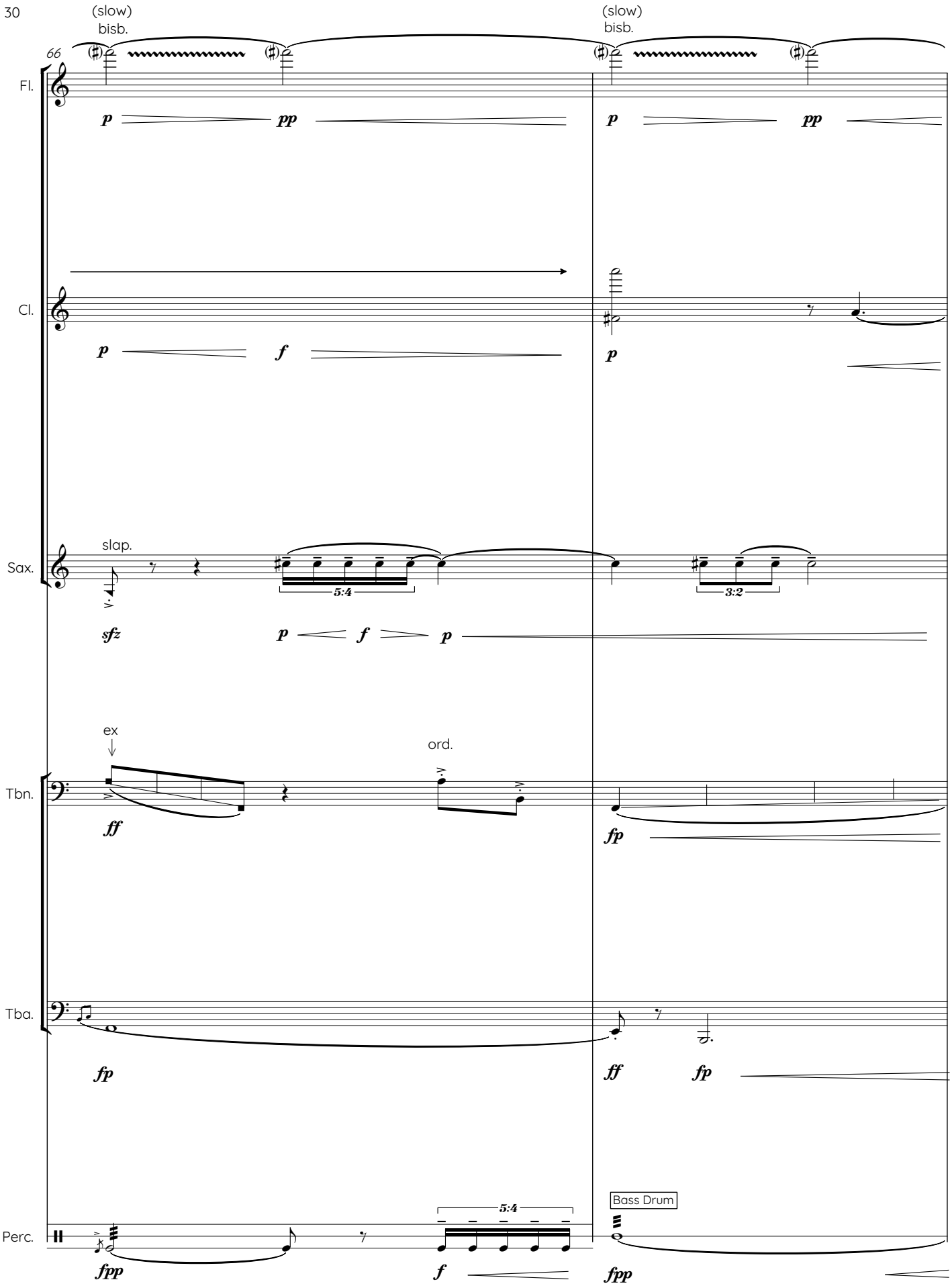

52
Fl.
ppp
p
Cl.
pp
5:4
p
pp
p
Sax.
f
p
5:4
pp
p
Tbn.
in
f
air
fl.
ff
p
ord.
fp
Tba.
p
cymbal
ord.
sfz
Tam-tam
p
3:2
pp
f
Tam-tam
superball
pp
p
pp
Perc.

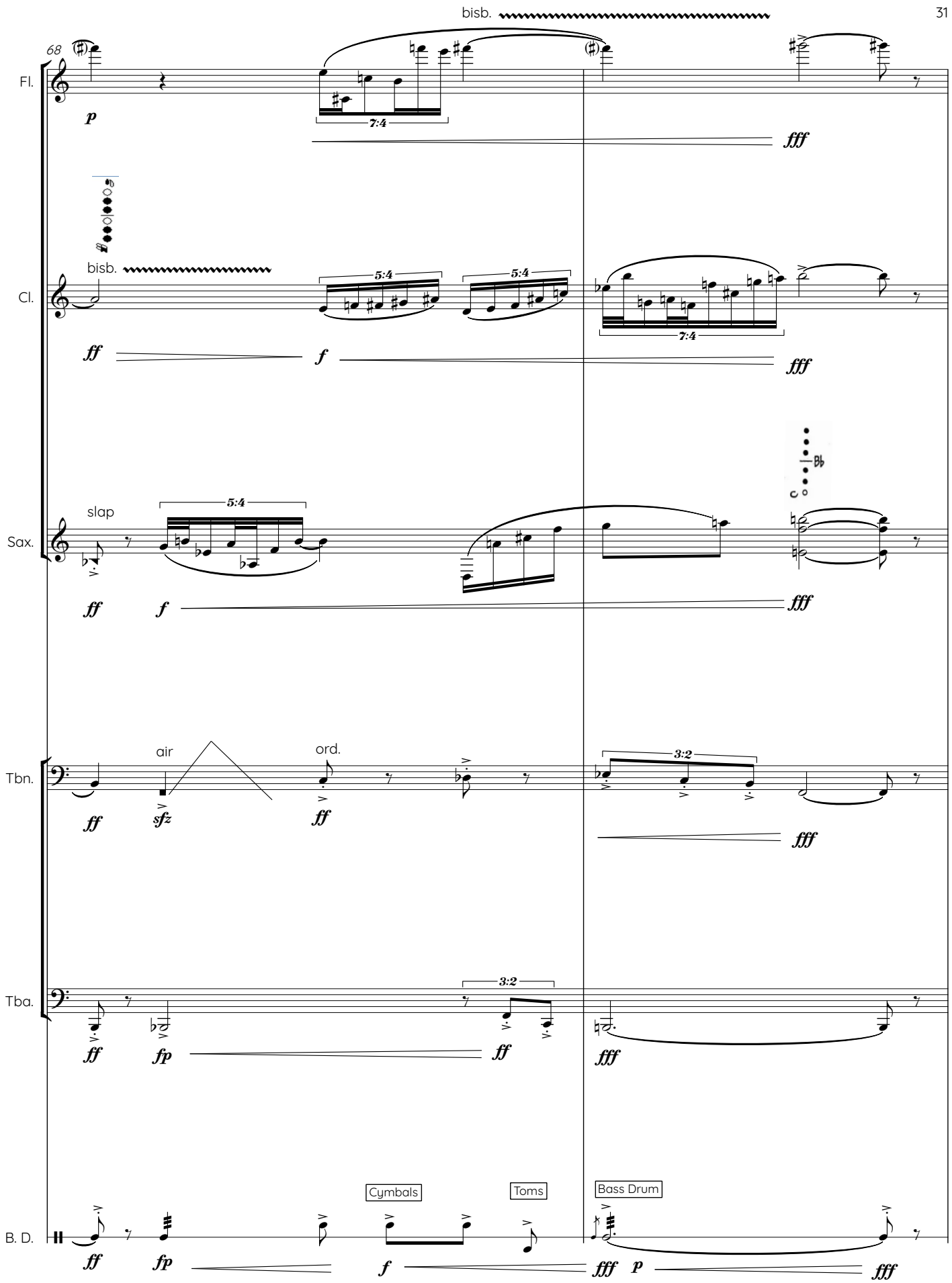

55
Fl.
fl.
sfp
pp
f
Cl.
fl.
sfp
ppp
p
pp
slap.
3:2
3:2
f
Sax.
p
f
pp
slap.
5:4
f
Tbn.
f
pp
air.
Tba.
air
pp
Perc.
Bass Drum
3:2
p
f
pp
p

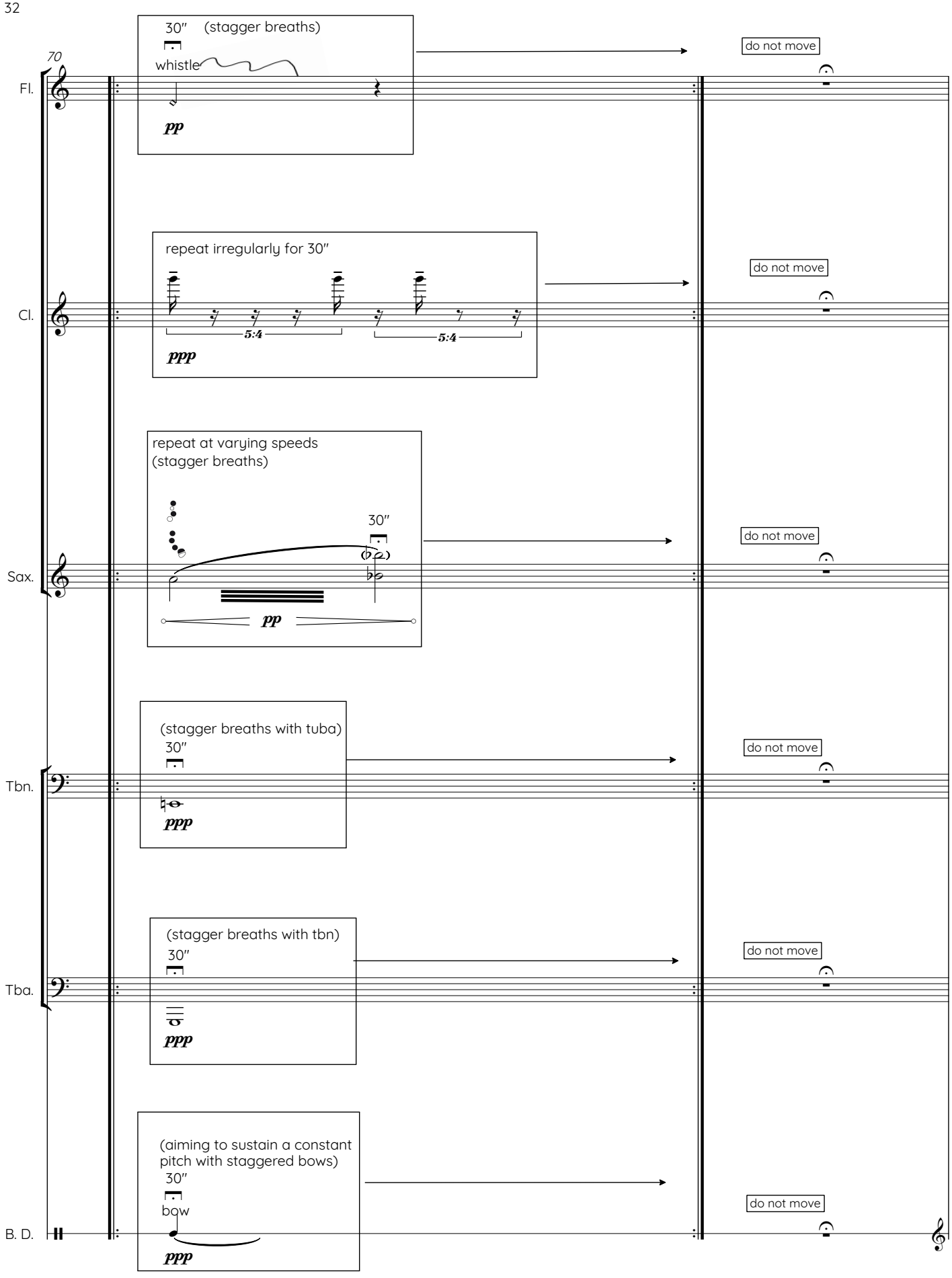

58
Fl.
Cl.
Sax.
Tbn.
Tba.
B. D.
bisb.
ord.
3:2
7:4
5:4
p
f
ppp
fp
sfz
pp
fpp

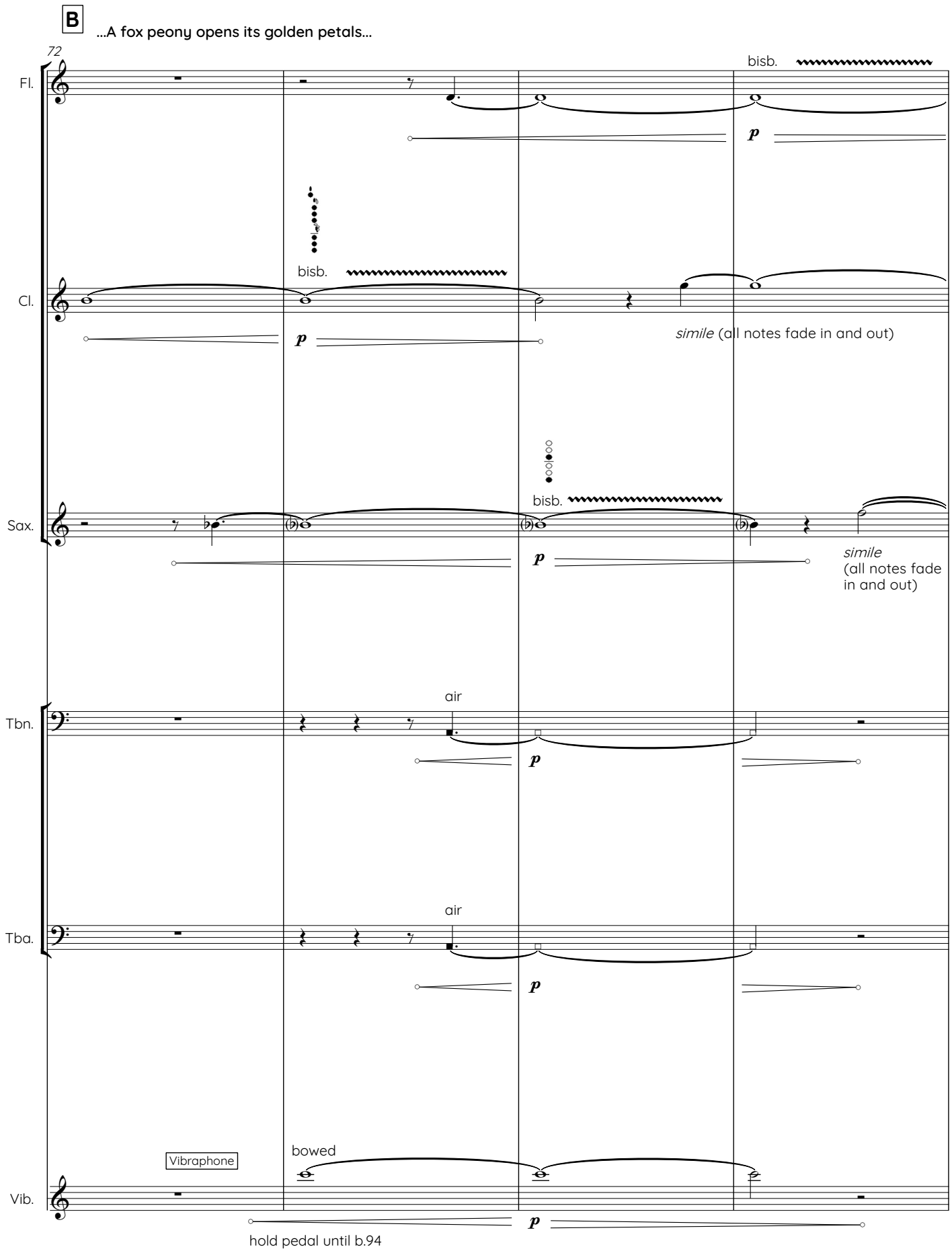

60
Fl.
ram
air
Cl.
air
ex
in
ex
3:2
ord.
Sax.
slap
5:4
fl.
Tbn.
Tba.
1/2
B. D.
Bass Drum
superball

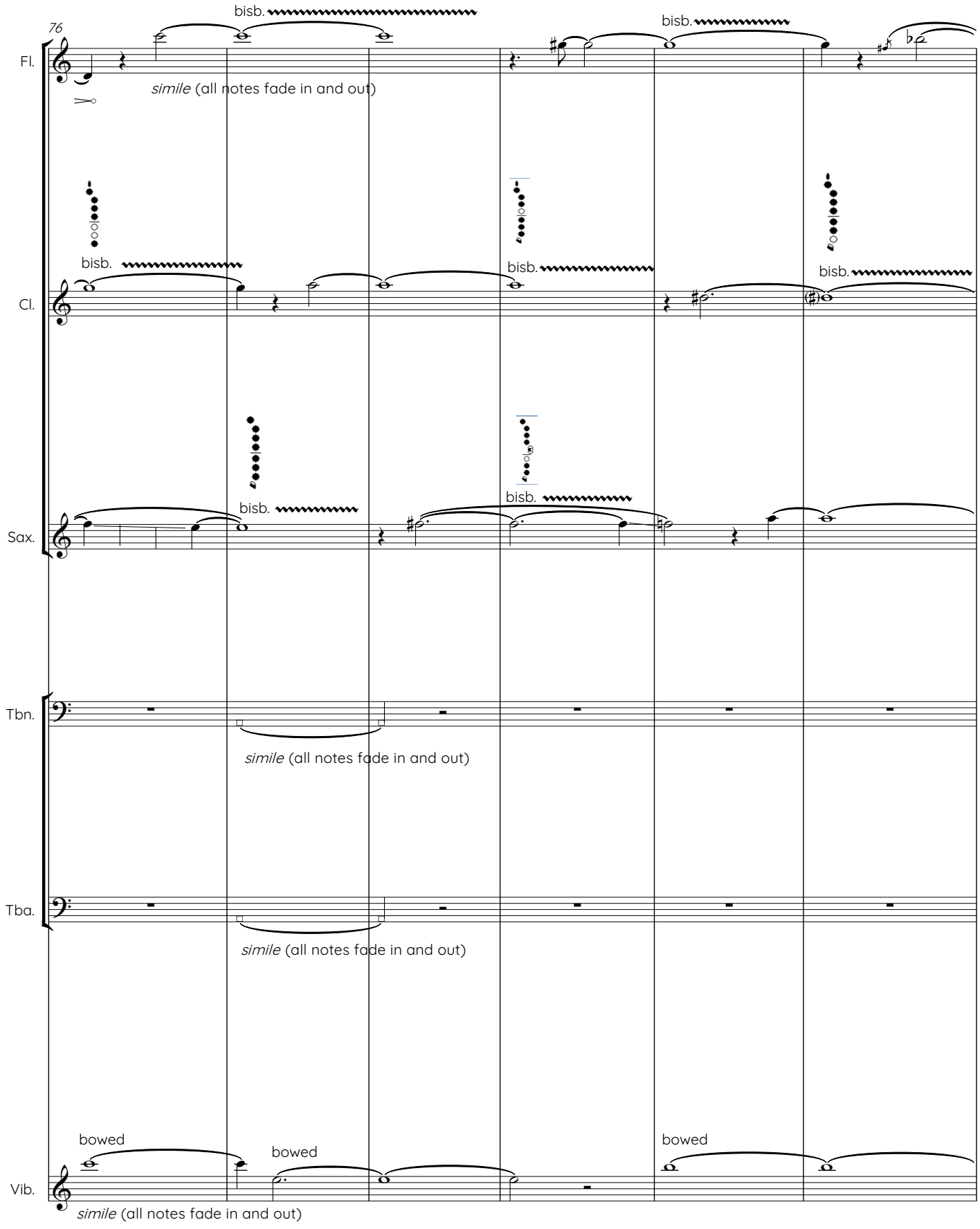

63
Fl.
ram
3:2
bisb.
Cl.
Sax.
air
ex
in
Tbn.
Tba.
Toms
superball
ord.
Perc.

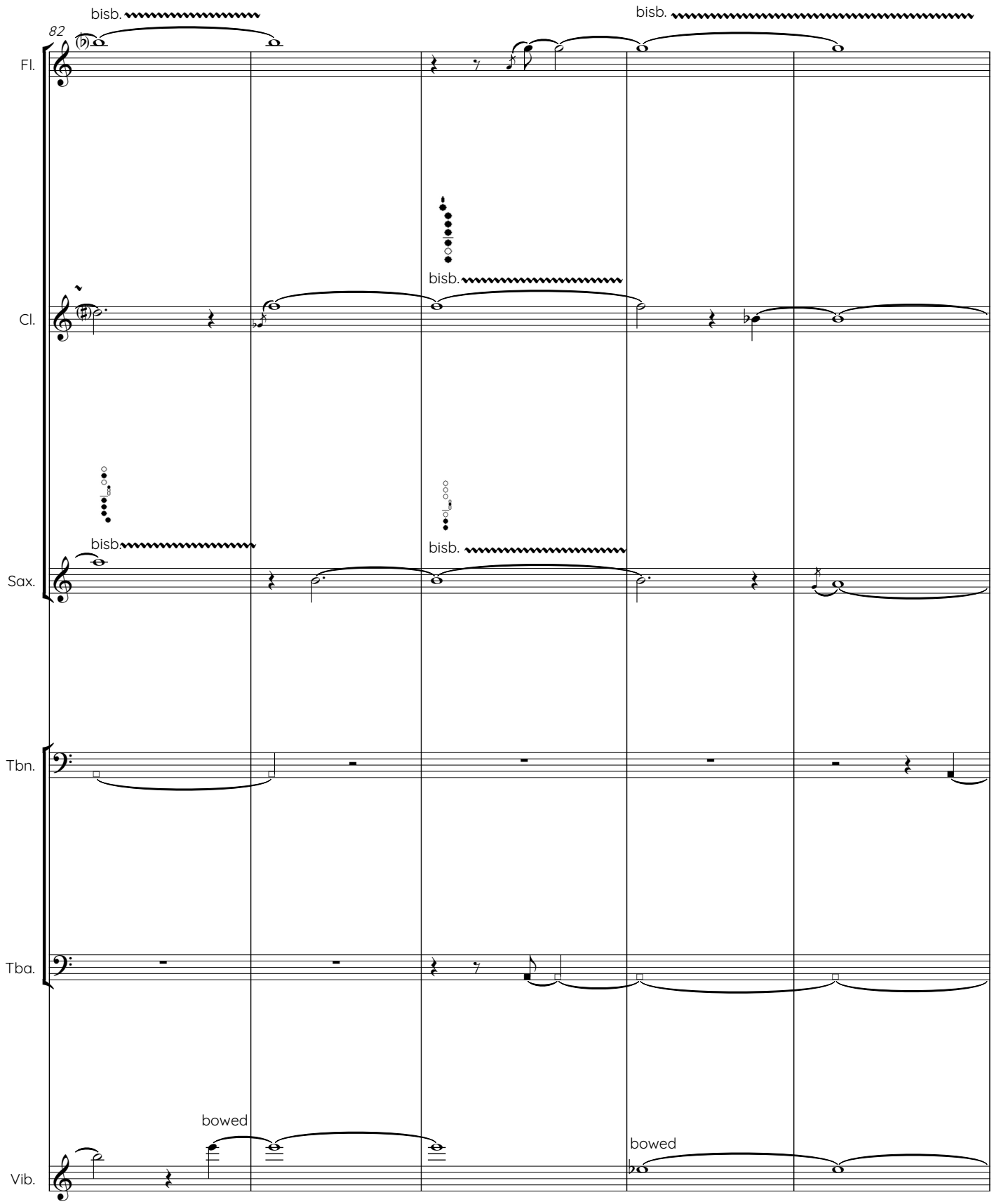

(slow)
bisb.
(slow)
bisb.
66
Fl.
p
pp
p
pp
Cl.
p
f
p
Sax.
slap.
5:4
3:2
sfz
p
f
p
ex
ord.
Tbn.
ff
fp
Tba.
fp
ff
fp
Perc.
5:4
Bass Drum
fpp
f
fpp

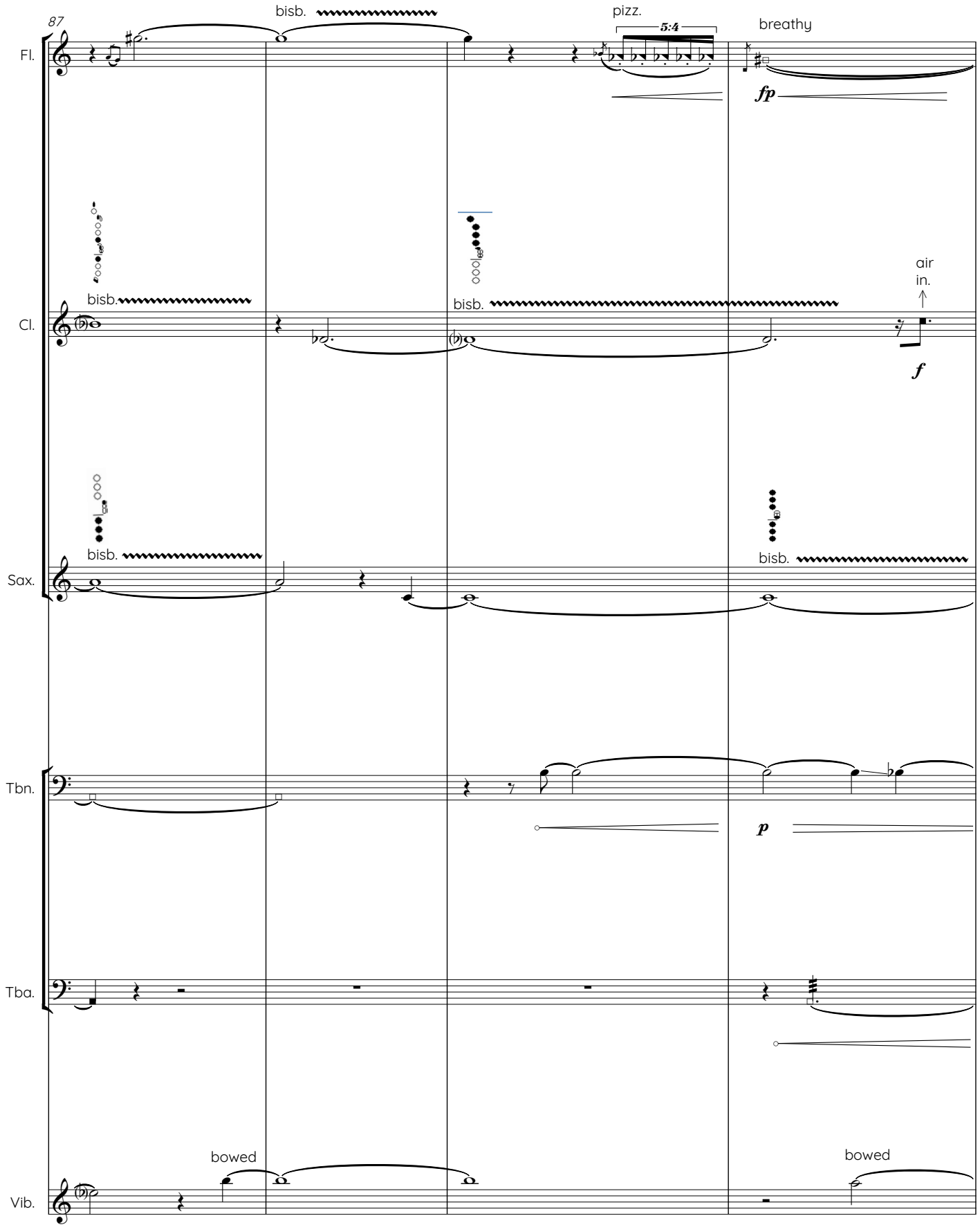

bisb.
68
Fl.
p
7:4
fff
bisb.
Cl.
5:4
5:4
ff
f
7:4
fff
slap
Sax.
5:4
ff
f
fff
air
ord.
Tbn.
ff
sfz
ff
3:2
fff
Tba.
3:2
ff
fp
ff
fff
Cymbals
Toms
Bass Drum
B. D.
ff
fp
f
fff
p
fff

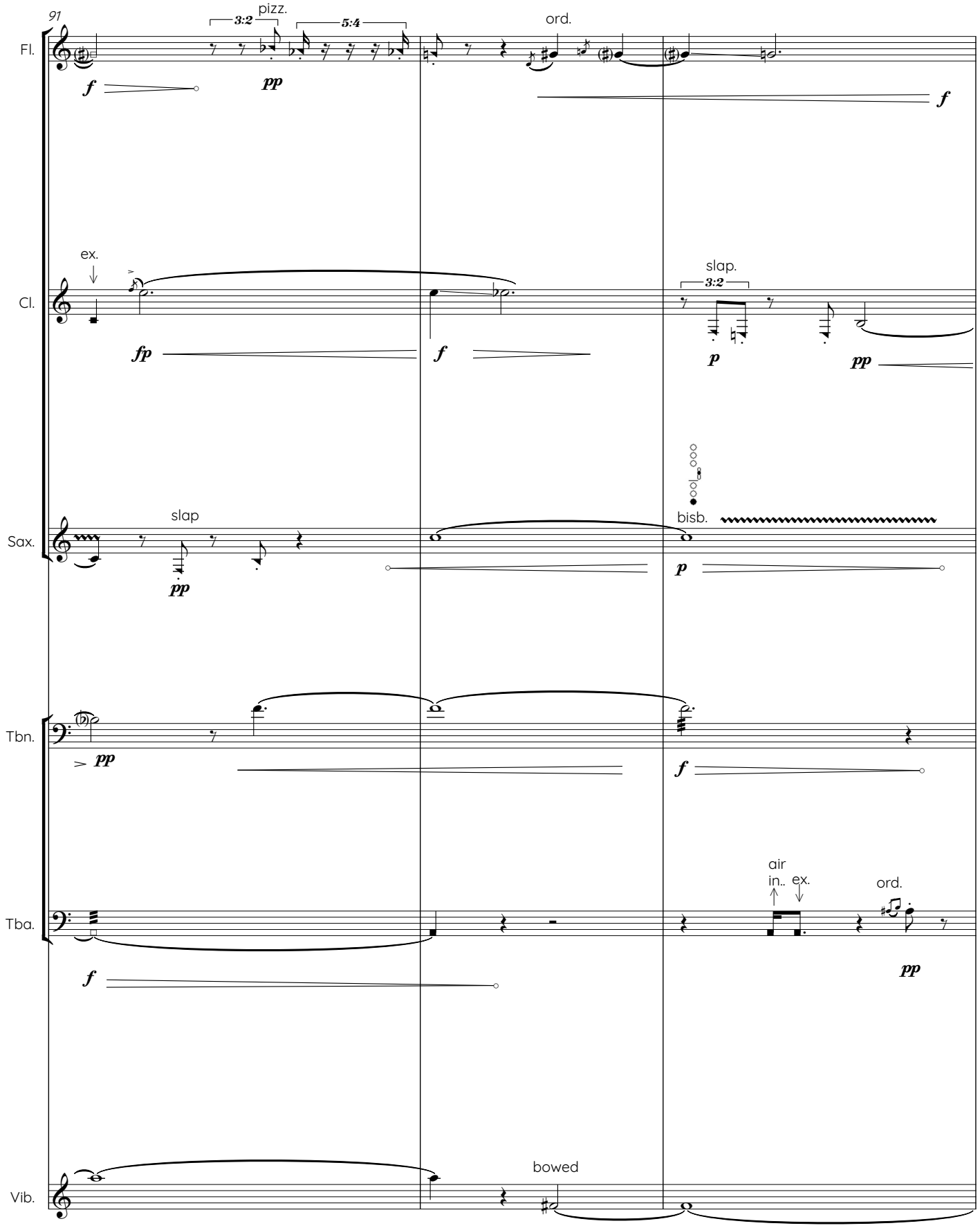

70
Fl.
30″ (stagger breaths)
whistle
pp
do not move
repeat irregularly for 30″
5:4
5:4
ppp
Cl.
do not move
repeat at varying speeds
(stagger breaths)
30″
pp
Sax.
do not move
(stagger breaths with tuba)
30″
ppp
Tbn.
do not move
(stagger breaths with tbn)
30″
ppp
Tba.
do not move
(aiming to sustain a constant
pitch with staggered bows)
30″
bow
ppp
B. D.
do not move

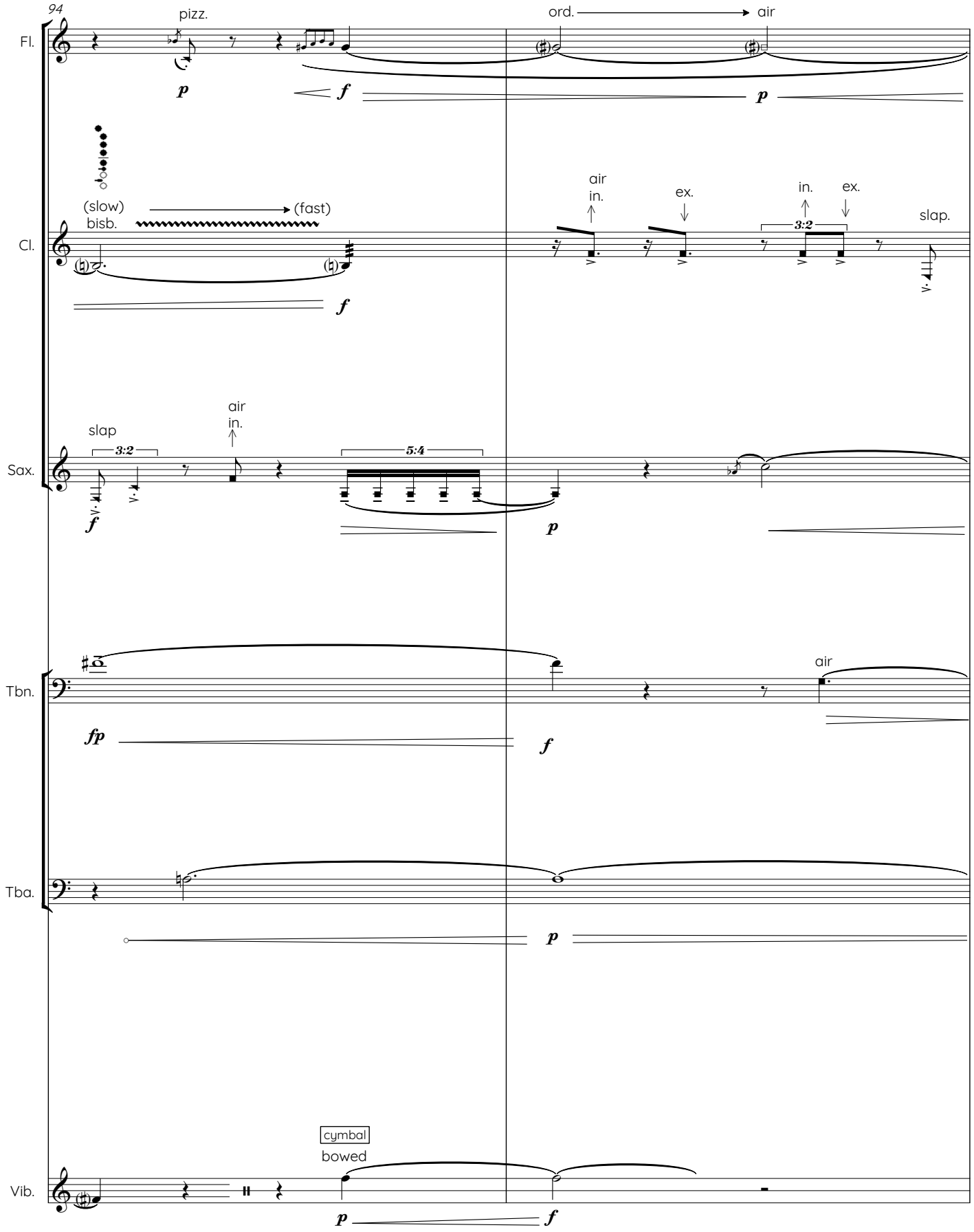

B
...A fox peony opens its golden petals...
72
Fl.
bisb.
p
Cl.
bisb.
p
simile (all notes fade in and out)
Sax.
bisb.
p
simile
(all notes fade
in and out)
Tbn.
air
p
Tba.
air
p
Vibraphone
Vib.
bowed
p
hold pedal until b.94

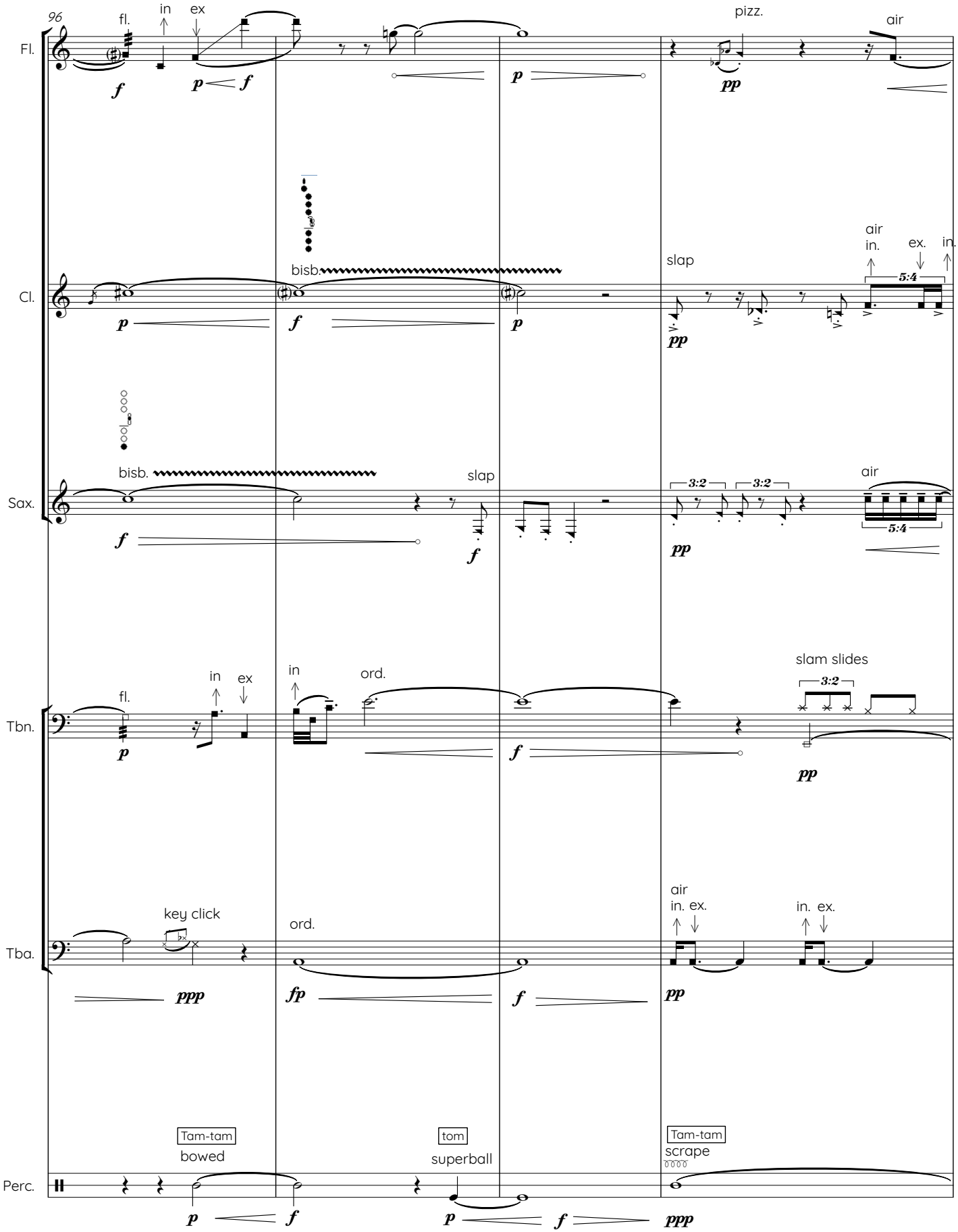

76
Fl.
bisb.
bisb.
simile (all notes fade in and out)
Cl.
bisb.
bisb.
bisb.
Sax.
bisb.
bisb.
Tbn.
simile (all notes fade in and out)
Tba.
simile (all notes fade in and out)
Vib.
bowed
bowed
bowed
simile (all notes fade in and out)

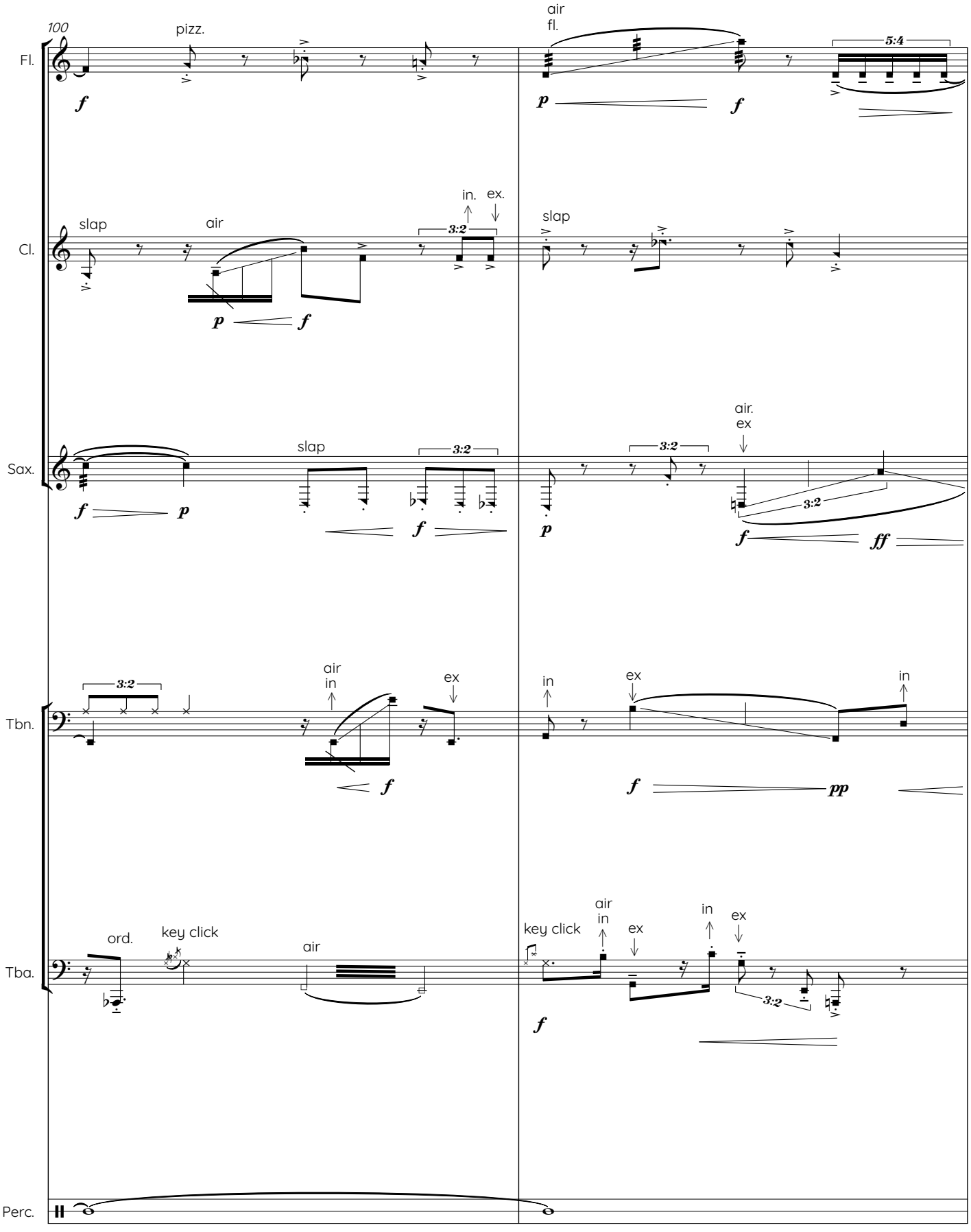

82
Fl.
Cl.
Sax.
Tbn.
Tba.
Vib.
bisb.
bisb.
bisb.
bisb.
bowed
bowed

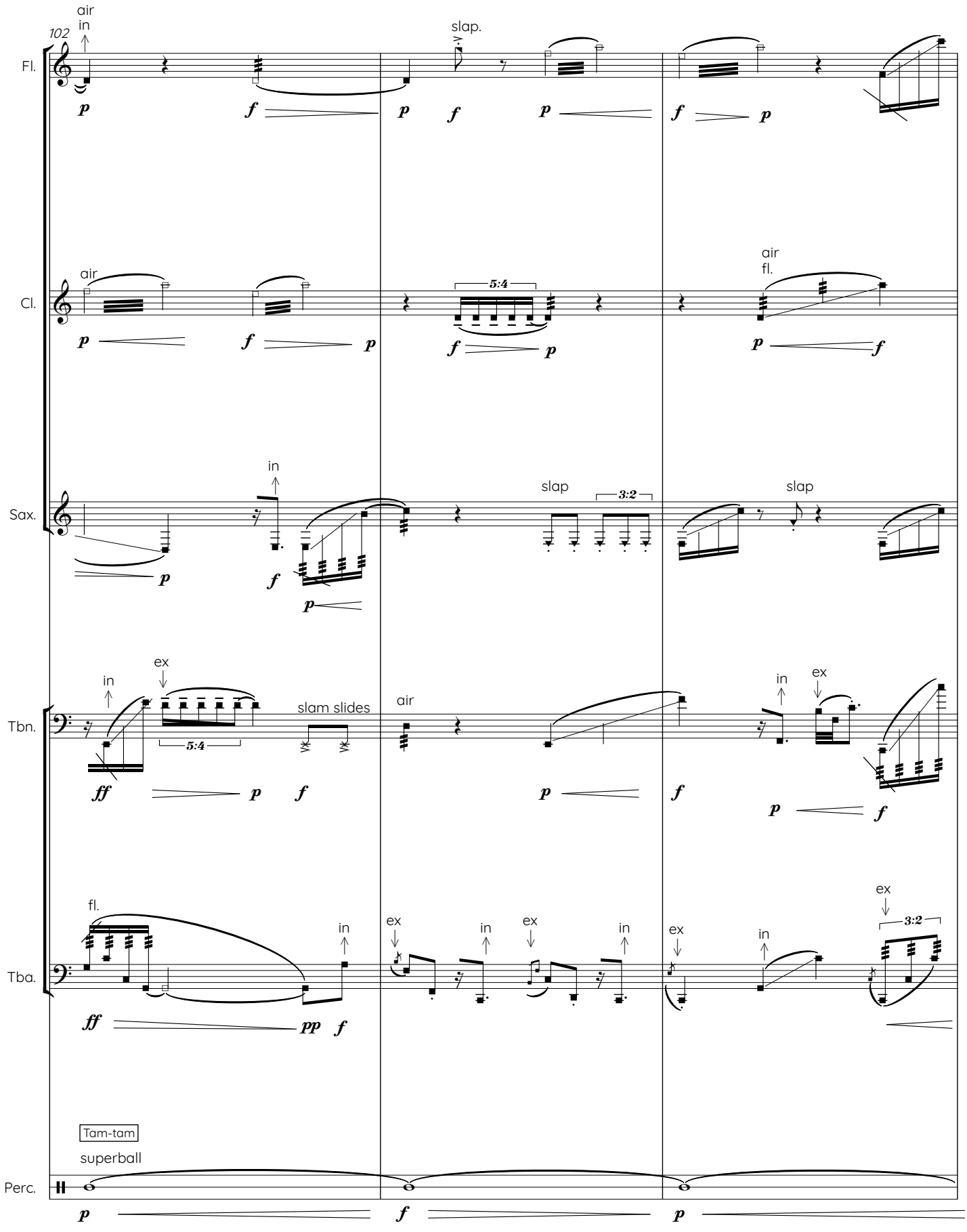

87
Fl.
bisb.
pizz.
5:4
breathy
fp
Cl.
bisb.
bisb.
air
in.
f
Sax.
bisb.
bisb.
Tbn.
p
Tba.
Vib.
bowed
bowed

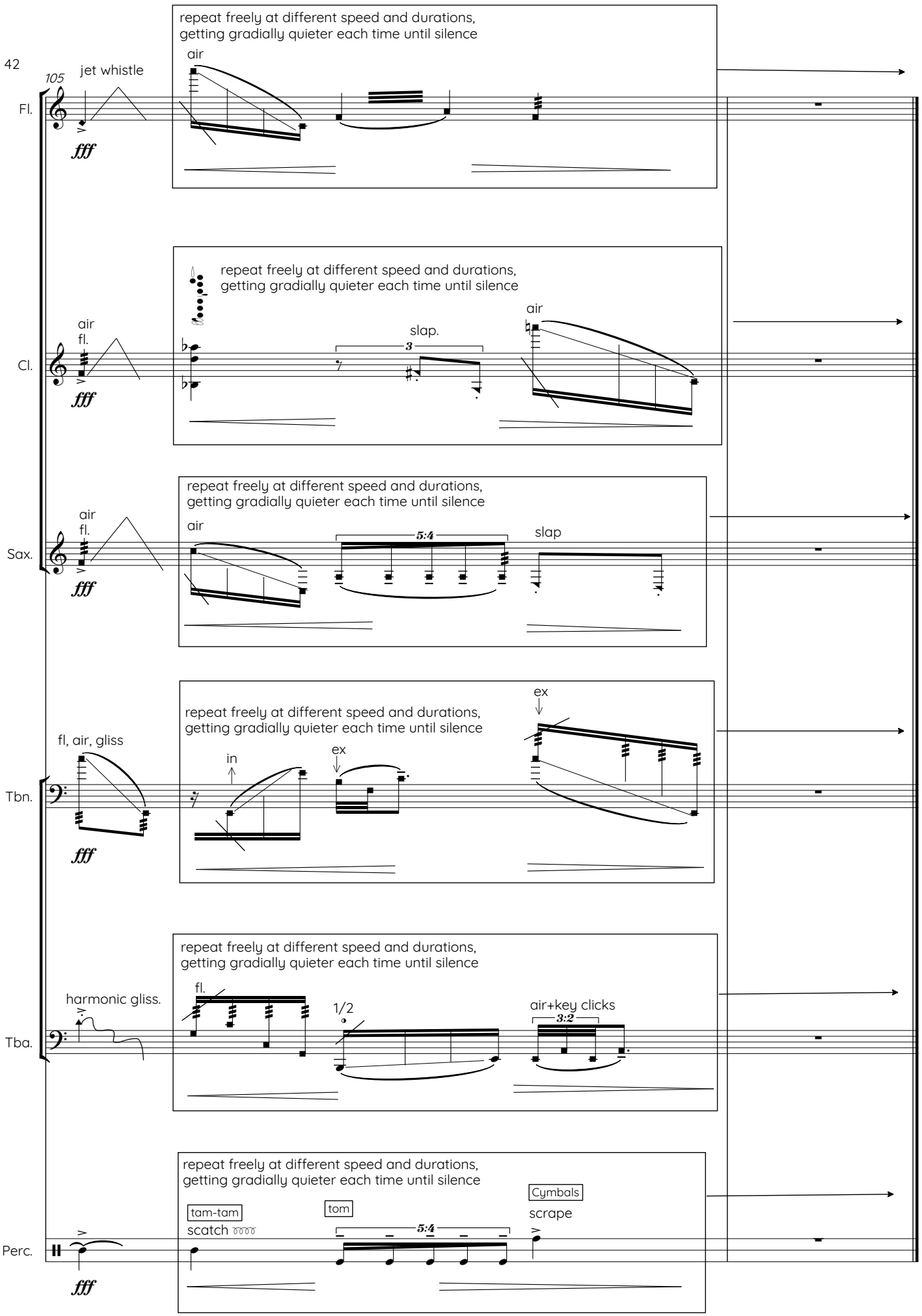

91
Fl.
3:2
pizz.
5:4
ord.
f
pp
f
Cl.
ex.
fp
f
slap.
3:2
p
pp
Sax.
slap
pp
bisb.
p
Tbn.
pp
f
Tba.
air
in..
ex.
ord.
f
pp
Vib.
bowed


94
Fl.
pizz.
ord.
air
p
f
p
Cl.
(slow)
bisb.
(fast)
f
air
in.
ex.
in.
ex.
3:2
slap.
Sax.
slap
3:2
air
in.
5:4
f
p
Tbn.
air
fp
f
Tba.
p
cymbal
bowed
Vib.
p
f


96
Fl.
fl.
in
ex
pizz.
air
Cl.
bisb.
slap
air
in.
ex.
in.
5:4
Sax.
bisb.
slap
3:2
3:2
air
5:4
Tbn.
fl.
in
ex
in
ord.
slam slides
3:2
Tba.
key click
ord.
air
in. ex.
in. ex.
Perc.
Tam-tam
bowed
tom
superball
Tam-tam
scrape


100
Fl.
pizz.
air
fl.
5:4
Cl.
slap
air
in.
ex.
3:2
slap
Sax.
slap
3:2
air.
ex
Tbn.
air
in
ex
in
ex
Tba.
ord.
key click
air
key click
air
in
ex
in
ex
Perc.


102
Fl.
air
in
slap.
Cl.
air
5:4
air
fl.
Sax.
in
slap
3:2
slap
Tbn.
in
ex
slam slides
5:4
air
in
ex
Tba.
fl.
in
ex
in
ex
in
ex
in
ex
3:2
Tam-tam
superball
Perc.


105
Fl.
jet whistle
fff
repeat freely at different speed and durations,
getting gradially quieter each time until silence
air
Cl.
air
fl.
fff
repeat freely at different speed and durations,
getting gradially quieter each time until silence
slap.
3
air
Sax.
air
fl.
fff
repeat freely at different speed and durations,
getting gradially quieter each time until silence
air
5:4
slap
Tbn.
fl, air, gliss
fff
repeat freely at different speed and durations,
getting gradially quieter each time until silence
in
ex
ex
Tba.
harmonic gliss.
fl.
1/2
air+key clicks
3:2
repeat freely at different speed and durations,
getting gradially quieter each time until silence
Perc.
fff
tam-tam
scatch
tom
5:4
Cymbals
scrape
repeat freely at different speed and durations,
getting gradially quieter each time until silence