



Hear and download this piece at [www.fjhmusic.com](http://www.fjhmusic.com)

# FJH YOUNG BAND

Grade 2

## KITSUNE: THE FOX SPIRITS

Brian Balmages

### Instrumentation

- |                                                |                                                                                    |
|------------------------------------------------|------------------------------------------------------------------------------------|
| 1 - Conductor's Full Score                     | 2 - Baritone/<br>Euphonium                                                         |
| 4 - Flute 1/Alto Recorder/<br>Soprano Recorder | 2 - Baritone T.C.                                                                  |
| 4 - Flute 2/<br>Soprano Recorder               | 4 - Tuba                                                                           |
| 2 - Oboe/Soprano Recorder                      | 2 - Mallet Percussion 1<br>Marimba<br>Xylophone                                    |
| 2 - Bassoon                                    | 1 - Mallet Percussion 2<br>Vibraphone                                              |
| 5 - B $\flat$ Clarinet 1                       | 1 - Timpani                                                                        |
| 5 - B $\flat$ Clarinet 2                       | 1 - Guitar (Koto)                                                                  |
| 2 - B $\flat$ Bass Clarinet                    | 3 - Percussion 1<br>Tenor Drum<br>Bass Drum<br>Temple Blocks                       |
| 2 - E $\flat$ Alto Saxophone 1                 | 2 - Percussion 2<br>Bongos<br>Tam-tam                                              |
| 2 - E $\flat$ Alto Saxophone 2                 | 4 - Percussion 3<br>Crash Cymbals<br>Suspended Cymbal<br>Tambourine<br>Wind Chimes |
| 2 - B $\flat$ Tenor Saxophone                  |                                                                                    |
| 2 - E $\flat$ Baritone Saxophone               |                                                                                    |
| 4 - B $\flat$ Trumpet 1                        |                                                                                    |
| 4 - B $\flat$ Trumpet 2                        |                                                                                    |
| 4 - F Horn                                     |                                                                                    |
| 2 - Trombone 1                                 |                                                                                    |
| 2 - Trombone 2                                 |                                                                                    |

FJH is now using a high-speed sorting system for parts.

As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  
Frank J. Hackinson

2525 Davie Road, Suite 360  
Fort Lauderdale, Florida 33317-7424  
[www.fjhmusic.com](http://www.fjhmusic.com)



## The Composer

Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands and orchestras, university groups, and professional ensembles throughout the country.

Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and acting director of the symphonic band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.

## About the Music

Inspired by Japanese folklore, *Kitsune: The Fox Spirits* draws on the many stories that depict the kitsune (Japanese word for "fox") as a highly intelligent magical being able to assume human form. This spiritual creature grew more so with age and thus is often translated "fox spirit." There are two main types of kitsune, both of which are portrayed in the music. The *zenko* are benevolent spiritual foxes often associated with the god Inari. Statues of them are found at shrines throughout Japan. The other type, the *yako*, are considered to be mischievous tricksters. These two personalities play against each other throughout the music.

For authenticity, I did a great deal of research and was able to find two Japanese folk songs that deal specifically with kitsune in some way. The first, *Mori no Fukuro* ("The Forest Owl") tells a story of a forest owl that guards a forest against wolves and kitsune, a reference to the malicious yako. Loosely translated, it begins, "The forest owl said, 'I am the guardian of the forest. Fearsome wolves and kitsune and the like won't be allowed to come near, so sleep, sleep...'" Notice below where the word "kitsune" appears in the original Japanese song. This is significant because when this part of the melody first appears in the music (measure 12), a shriek (bowed tam-tam) occurs, indicating a supernatural presence that coincides with the word "kitsune." Essentially, this is a type of word painting, though lyrics are never heard.

### Mori no Fukuro (The Forest Owl)



The second, *Hana-Ichi Momme*, is a song often used by children as part of a game similar to Red Rover. As the song ends, leaders of each team step forward to do *Janken*, a Japanese version of Rock, Paper, Scissors. However, in a different version (*Kitsune-ken*, or “Fox-fist”), the three hand positions signify a fox, a hunter, and a headman. The fox is able to beat the headman by bewitching him. The winner takes a member of the other team. Given that this theme is associated with these traits, it is used to present the *yako*, or trickster.

### Hana-Ichi Momme



*Kitsune: The Fox Spirits* begins quite softly and ethereally with ethnic-sounding instruments helping to create a complex musical canvas. Drawing on the theme *Mori no Fukuro*, the story of the owl watching over the forest at night comes to life. The power of the kitsune builds until the entire ensemble is presenting the theme full force. Rather than portray either the *yako* or *zenko*, this portion of the work seeks mainly to paint a picture of the magical kitsune and their many supernatural abilities.

The music then moves into the second folk song, *Hana-Ichi Momme*, to portray the *yako*. The trickster makes sporadic outbursts as it causes mischief and chaos. Measure 44 even plays with the musical phrase “You can’t catch me.” The section continues to develop and build before turning to the *zenko*, the benevolent fox. The texture and theme becomes much calmer and more structured. The theme *Mori no Fukuro* returns, but draws more on the ideals of protection and the guardian presented in the song, thus representing the *zenko*. As transitional material continues to build, both themes are ultimately juxtaposed with a great deal of percussion, almost signifying a battle between the two. This continues into a brief coda that draws on all previous material to bring the piece to a powerful conclusion.

## Performance Suggestions

While many unique instruments are used in the piece to help create an authentic canvas, numerous substitutions exist to either augment a traditional sound or make the piece more playable with standard instrumentation. Alto recorder is used to imitate the sound of a shakuhachi. If neither is available, flute may be used. The aleatoric use of soprano recorders (common in most schools, especially elementary) is quite effective and highly recommended. (They sound an octave higher than written.) Be sure students play random combinations of these notes, and continue to get faster, higher in range, and louder as the music builds.

Guitar is included to help replicate the sound of a koto. (If a real or synthesized koto is used, the part should be played down an octave.) A steel string guitar is best for its metallic sound; otherwise, a synthesized koto is most appropriate. Directors may need to experiment with the sound. Depending on the venue, directors should choose whether an acoustic or electronic option is best, and whether it should be amplified slightly.

Tenor and bass drums are scored to represent taiko drums. Be sure the tenor drum has a dark sound—using the back end of the stick may help. Also, the bass drum should not ring too much. Of course, taiko drums could be substituted. If an extraordinary number of percussionists are available (the piece calls for nine), tenor and bass drum parts may be doubled quite liberally to achieve the sound of a full taiko drum ensemble. The same applies to bongos, which are used as higher pitched taiko drums. If there are fewer percussionists, focus on mallets and percussion 1.

The Gravelly Hill Middle School Bands dedicate this piece to Mr. Caleb U. Moore, Director of Bands (retired) at C.W. Stanford Middle School in Hillsborough, North Carolina. It is because of his pioneering spirit, determination, and unyielding musical standards that the bands of Orange County have become what they are today.

## KITSUNE: THE FOX SPIRITS

BRIAN BALMAGES  
(ASCAP)

**Largo** (♩ = 52)

Alto Recorder - 1 player

Flutes/Recorders 1 2

(Soprano Recorder)

Oboe/Recorder

Bassoon

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Largo** (♩ = 52)

B♭ Trumpets 1 2

F Horn

Trombones 1 2

Baritone/Euphonium

Tuba

Mallet Percussion 1 (Marimba, Xylophone)

Mallet Percussion 2 (Vibraphone)

Timpani

Guitar (Koto)

Percussion 1 (Tenor Drum, Bass Drum, Temple Blocks)

Percussion 2 (Bongos, Tam-tam)

Percussion 3 (Crash Cymbals, Suspended Cymbal, Tambourine, Wind Chimes)

Marimba w/ medium hard-mallets

Vibraphone w/ medium-hard mallets

*p* pedal each note

(G, C, D)

steel string w/ pick (opt. Synth. or real Koto 8vb)

*mp*

2 Temple Blocks (2 and 3 from highest)

Tam-tam w/ stick

*p*

B.D. w/ wooden beater, dampen

*p*

Tamb.

x noteheads = rim regular = dome

2 Sus. Cym. w/ sticks *p* 1.v. 3 sim. 5

Copyright © 2010 The FJH Music Company Inc. (ASCAP).

International Copyright Secured. Made in U.S.A. All Rights Reserved.

WARNING! The music, text, design, and graphics in this publication are protected by copyright law.  
Any duplication is an infringement of U.S. copyright law.Hear and download this  
piece at [www.fjhmusic.com](http://www.fjhmusic.com)

7

Fls./  
Recs. 2

Ob./  
Rec.

Bsn.

*p legato*

Cls.

2

B.Cl.

*p legato*

A. Saxes

2

T. Sax.

B. Sax.

7

Tpts.

2

Hn.

Tbns.

2

Bar./  
Euph.

*p legato*  
div.

Tuba

*p legato*

Mlt.  
Perc. 1

Mlt.  
Perc. 2

Timp.

hard mallets  
*p*

Guitar  
(Koto)

Perc. 1

Perc. 2

Perc. 3

6 7 8 9 10

B1432

B1432

21 **più mosso**

Flute

Fls./ Recs. 2

Ob./ Rec.

Bsn.

Cls. 1

Cls. 2

B.Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

21 **più mosso**

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3

w/ beater

21 22 23 24 25

rit.

Fls./  
Recs. 2

Ob./  
Rec.

Bsn.

Cls.  
1  
2

B.Cl.

A. Saxes  
1  
2

T. Sax.

B. Sax.

Tpts.  
1  
2

Hn.

Tbns.  
1  
2

Bar/  
Euph.

Tuba

Mlt.  
Perc. 1

Mlt.  
Perc. 2

Timp.

Guitar  
(Koto)

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

*p* *f* *f*

26 27 28 29 30

35

Fls./ Recs. 2 *mf*

Ob./ Rec. *mf*

Bsn.

Cls. 1 *mf*

Cls. 2

B.Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1 *f*

Tpts. 2 *f*

Hn.

Tbns. 1 *f*

Tbns. 2 *f*

Bar./ Euph. *f*

Tuba *f*

Mlt. Perc. 1

Mlt. Perc. 2 *mf*

Timp. *f*

Guitar (Koto) *mf*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

36 37 38 39 40 *f*

45



51

Fls./ Recs. 2

Ob./ Rec.

Bsn.

Cls. 1

2

B.Cl.

A. Saxes 1

2

T. Sax.

B. Sax.

51

Tpts. 1

2

Hn.

Tbns. 1

2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3

51

52

53

54

55

*Legal Use Requires Purchase*

Fls./ Recs. 2

Ob./ Rec.

Bsn.

Cl. 1

Cl. 2

B.Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

59

56

57

58

59

60

*p*

*f*

65

67 Zenko - the benevolent

Fls./ Recs. 2 *mp*

Ob./ Rec.

Bsn.

Cls. 1 *mp*

Cls. 2 *mp*

B.Cl.

A. Saxes 1 *mp*

A. Saxes 2

T. Sax.

B. Sax.

67 Zenko - the benevolent

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3 (dome)

Sus. Cym. w/ sticks *mp*

T. B. *mp*

66 67 68 69 70

75

Fls./ Recs. 2

Ob./ Rec.

Bsn.

Cls. 1

Cls. 2

B.Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

75

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3

71

72

73

74

75

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

w/ stick *mp*

*mp*

Fls./  
Recs. 2

Ob./  
Rec.

Bsn.

Cls.  
1  
2

B.Cl.

A. Saxes  
1  
2

T. Sax.

B. Sax.

Tpts.  
1  
2

Hn.

Tbns.  
1  
2

Bar/  
Euph.

Tuba

Mlt.  
Perc. 1

Mlt.  
Perc. 2

Timp.

Guitar  
(Koto)

Perc. 1

Perc. 2

Perc. 3

Tamb.

*mp*

76 77 78 79 80 81

*mp*

Fls./ Recs. 2

Ob./ Rec.

Bsn.

Cls. 1

Cls. 2

B.Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mf*

*mp*

w/ stick

*mp*

82 83 84 85 86

87

Fls./  
Recs. 2

Ob./  
Rec.

Bsn.

1  
Cls.

2

B.Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

87

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar/  
Euph.

Tuba

Mlt.  
Perc. 1

Mlt.  
Perc. 2

Timp.

Guitar  
(Koto)

Perc. 1

Perc. 2

Perc. 3

87 88 89 90 91

92 93 94 95 *mf* 96

101

Fls./ Recs. 2

Ob./ Rec.

Bsn.

Cls. 1

Cls. 2

B.Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbns. 1

Tbns. 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3

102 103 104 105 106

107

Fls./  
Recs. 2

Ob./  
Rec.

Bsn.

Cls.  
1  
2

B.Cl.

A. Saxes  
1  
2

T. Sax.

B. Sax.

107

Tpts.  
1  
2

Hn.

Tbns.  
1  
2

Bar/  
Euph.

Tuba

Mlt.  
Perc. 1

Mlt.  
Perc. 2

Timp.

Guitar  
(Koto)

Perc. 1

Perc. 2

Perc. 3

107 108 109 110 111

*p* *f*

115

Fls./  
Recs. 2

Ob./  
Rec.

Bsn.

1  
Cls.

2

B.Cl.

1  
A. Sax.

2

T. Sax.

B. Sax.

115

1  
Tpts.

2

Hn.

1  
Tbns.

2

Bar/  
Euph.

Tuba

Mlt.  
Perc. 1

Mlt.  
Perc. 2

Timp.

Guitar  
(Koto)

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

*p* *f*

B1432

112 113 114 115 116

Fls./ Recs. 1 2

Ob./ Rec.

Bsn.

Cls. 1 2

B.Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3

*f*

*p*

*f*

*p*

div.

117 118 119 120 121 122

B1432

Fls./ Recs. 2

Ob./ Rec.

Bsn.

Clas. 1 2

B.Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Bar./ Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Guitar (Koto)

Perc. 1

Perc. 2

Perc. 3

W. Ch.

Cr. Cym.

123 *f* 124 125 126 *f* 127