

干珠 満珠

The Tide Jewels

for Orchestra

Christopher LaRosa

[www.chrislarosa.com](http://www.chrislarosa.com)

Perusai

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# The Tide Jewels

for Orchestra

Duration: 5'30"

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## Instrumentation

3 Flutes (3<sup>rd</sup> doubles Picc.)  
 2 Oboes  
     English Horn  
 2 Clarinets in B $\flat$   
     Bass Clarinet  
 2 Bassoons  
     Contrabassoon  
  
 4 Horns in F  
 3 Trumpets in C  
 2 Tenor Trombones, 1 Bass Trombone  
     Tuba  
  
 Timpani (4)  
  
 3 Percussion  
  
 Celesta  
 Harp  
  
 Violin I  
 Violin II  
 Viola  
 Violoncello  
 Double Bass

## Percussion Requirements

### Percussion 1

glockenspiel  
 marimba  
 small triangle (shared with percussion 3)  
 large tam-tam (shared with percussion 3)  
 5 woodblocks

### Percussion 2

vibraphone (with double bass bow)  
 bass drum

### Percussion 3

crotales, C $\sharp$ 5 and A5 (high octave)  
 chimes  
 claves  
 small triangle (shared with percussion 1)  
 large tam-tam (shared with percussion 1)

## Program Note

In Japanese mythology, the tide jewels control the motions of the sea. Often depicted as two pearls, the kanju (干珠) controls the ebb-tide, and the manju (満珠) controls the flow-tide. The jewels appear in various legends recorded as early as the Nara period (710-794 CE.) The fable of Tamatori-hime, the “Princess Jewel Taker,” served as a popular subject for *Ukiyo-e* artists such as Utagawa Kuniyoshi. In this story, Fujiwara no Fuhito of the powerful Fujiwara clan embarks on a journey to recover the tide jewels, which were stolen by the dragon god of the sea, Ryūjin. During his travels, he marries a modest shell diver, Tamatori, who bears him a son. Out of love for Fuhito, Tamatori dives down to Ryūjin’s undersea palace, where she lulls the dragon and his cephalopod guards to sleep with her music. When Tamatori recovers the tide jewels, the creatures awaken and pursue her. She cuts open her breast to hide the tide jewels, and the blood-clouded water aids her escape. The princess dies from her wound after safely delivering the tide jewels back to her family.

*The Tide Jewels* conveys an ebb and flow of musical energy. Washes of contrapuntal motion give way to suspended musical planes. Hollow textures accrue density, eventually yielding to their growing musical gravity. Yet a musical representation of ebb and flow cannot be one-dimensional. The tides participate in a complex interaction of simultaneous currents, moving at different speeds and with different forces. Therefore, the contrapuntal lines of my piece often move at different temporal rates. Flutes, clarinets, and bassoons whip with fleeting wind-like surface wavelets, while oboes, horns, and violins participate in a series of upwellings and downwellings. The vibraphone, harp, celesta, and muted trumpets capture an ever-changing reflection of light, while the violas, cellos, and double basses groan in an undertow.

Perusai

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## The Tide Jewels

Christopher LaRosa

**Delicate, fluid** ♩ = 60

Flute 1  
Flute 2.3  
Oboe 1  
Oboe 2  
English Horn  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Bass Clarinet  
Bassoon 1  
Bassoon 2  
Contrabassoon  
Horn in F 1.2  
Horn in F 3.4  
Trumpet in C 1.2  
Trumpet in C 3  
Trombone 1.2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1 (glockenspiel, brass mallets)  
Percussion 2  
Percussion 3  
Celesta  
Harp

**Delicate, fluid** ♩ = 60

Violin I  
Violin II  
Viola  
Cello  
Double Bass

1 2 3



11 meno mosso (♩ = 50)

Fl. 1

Fl. 2,3

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,2

Hn. 3,4

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

D♯ C♯ B♯ E♯ F♯ G♯ A♯

D♯ C♯ B♯ E♯ F♯ G♯ A♯

11 meno mosso (♩ = 50)

Vln. I

Vln. II

Vla.

Vc.

Db.

outside half (inc. solo)

unis.

solo

Fl. 1 (2.) *poco* *p* *poco* *p* *poco* *p* *poco* *p* *mp*

Fl. 2.3 *poco* *p* *poco* *p* *poco* *p* *poco* *p* *mp*

Ob. 1.2

E. Hn.

B♭ Cl. 1 *p* *poco* *p* *poco*

B♭ Cl. 2 *p* *poco* *p* *poco*

B. Cl.

Bsn. 1

C. Bn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tuba

Timp.

Perc. 1 (glock.) hard rubber mallets

Perc. 2 (vib.) medium cord *p*

Perc. 3

Cel. *mp* *p* *mp* *p* *mp* *p* *mf*

Harp

Vln. I *tutti div.* *p* *poco* *p* *poco* *mp sub.*

Vln. II *div. sul tasto e non vib.* *p* *poco* *p* *poco* *ord. e poco vib.* *mp*

Vla. *div.* *p* *poco* *p* *poco* *sul tasto e non vib.* *p* *poco* *p* *poco*

Vc. *div.* *p* *poco* *p* *poco* *p* *poco* *p* *poco*

Db.





FL. 1 *mp* *pp*

FL. 2 *mp* *pp*

Picc. *mp* *pp*

Ob. 1

Ob. 2 *pp*

E. Hn. *pp*

B♭ Cl. 1 *pp* *mf* *pp*

B♭ Cl. 2 *pp* *mf* *pp*

B. Cl. *pp* *mf* *pp*

Bsn. 1 *pp*

Bsn. 2

C. Bn.

Hn. 1.2

Hn. 3.4

C Tpt. 1. *mp* *pp* *poco*

C Tpt. 2. *mp* *pp* *poco*

C Tpt. 3. *pp* *mp* *pp* *poco* [straight mute] staccato

Tbn. 1.2

B. Tbn.

Tuba

Timp.

Perc. 1 *pp* *p* marimba

Perc. 2

Perc. 3

Cel.

Hp.

Vln. I *pp* *mp* *pp* *pp* *pp* *mf* *pp*

Vln. II *pp* *mp* *pp* *pp* *pp*

Vla.

Vc. div. *f* *mp* *mf*

Db. *f*

Repeat pattern rapidly. Do not coordinate with other players.

*p*  
Repeat pattern rapidly. Do not coordinate with other players.

*p*  
Repeat pattern rapidly. Do not coordinate with other players.

flute

Repeat pattern rapidly. Do not coordinate with other players.

*p*  
Repeat pattern rapidly. Do not coordinate with other players.

*p*

*espress.*

*p*

*mf*

Continue repeating rapid figure, with ca. 10" rest between each repetition. Keep own personal tempo.

*rapid, legato*  
*mf* *f* *mp* *mf*  
lv ca. 10"

Continue repeating figure, with ca. 4" rest between each repetition. Keep own personal tempo.

*mf* *f* *mp*  
Ped. sempre





Fl. 1.2  
 Picc.  
 Ob. 1  
 Ob. 2  
 E. Hn.  
 B♭ Cl. 1  
 B♭ Cl. 2  
 B. Cl.  
 Bsn. 1  
 Bsn. 2  
 C. Bn.

espress. *mp* *mf* *mp* *mf*  
*p* *mp* *mf* *mp* *mf*  
*pp* *mp* *mf* *mp* *mf*  
*pp* *mf* *mp* *mf* *mp* *mf*

Hn. 1.2  
 Hn. 3.4  
 C Tpt. 1.2  
 C Tpt. 3.  
 Tbn. 1.2  
 B. Tbn.  
 Tuba

Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3

Cel.  
 Hp.

Vln. Solo  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Db.

*pp* unis. (ord.) sul pont. ord. sul pont. ord.  
*mp* *pp* (ord.) sul pont. ord. *mp* ord.  
*mp* *pp* (ord.) *pp*  
*mp* *pp*  
*mp* *pp*

PERUSAI

Fl. 1 *f* *mp* *pp*

Fl. 2 *p* *f* *mp* *pp*

Picc. *mf* *mp* *pp*

Ob. 1 *p* *mp* *mf* *p* *mp*

Ob. 2 *p* *mp* *mf* *mp* *mf* *mp* *p* *mp*

E. Hn. *p* *mp* *mf* *mp* *p* *mp*

B. Cl. 1 *p* *mf*

B. Cl. 2 *mp* *p*

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

Bsn. 1 *mf* *mp* *mf* *mp* *mf* *mp* *mp*

Bsn. 2

C. Bn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3

Tbn. 1.2

Tbn.

B. Tbn.

Tuba

Timp. *p*

Perc. 1 *p* (small triangle)

Perc. 2 (B.D.)

Perc. 3 (claves) *p*

Cel.

Hp. *mf*

Vln. I *pp* *mp* *pp* *p* *f*

Vln. II *pp* *mp* *pp*

Vla. *p* *f* *pp*

Vc.

Db. *sf* *mp* *mf* *p sub.* *molto*

41 42 43 44

FL. 1

FL. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.

C Tpt. 2.

C Tpt. 3.

Tbn. 1.2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

*p* *f* *p*

*mf* *p*

*mf* *mp* *mf* *mp* *p* *mp*

*mf* *mp* *p* *mp*

*p* *mf* *p* *mf*

*mf* *mf* *mp*

*mf*

*poco mp*

*poco mp*

*poco mp*

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

*pp* *pp* *mp*

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

*fp* *mp*

*poco mp*

*mf* *mp*

*pp* *poco*

straight mute staccato

straight mute staccato

pp

pp

(small triangle)

*mp*

sul pont. ord.

ord. sul pont.

ord. sul pont.

ord. sul pont.

div. *fp* *mp*

*fp* *mp*

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

*fp* *mp*

45 46 47

FL. 1 *f* *s* *f* *mf* *f* *mp* *f*

FL. 2 *f* *s* *f* *mf* *f* *mp* *f*

Picc.

Ob. 1 *mf* *f* *f* *mf* *f* *mp* *f*

Ob. 2 *mf* *f* *f* *f*

E. Hn.

B. Cl. 1 *mf* *f* *mp* *mf* *f* *mp* *f*

B. Cl. 2 *f* *mf* *f* *mp* *mf* *f* *mp*

B. Cl.

Bsn. 1 *fp* *cresc.*

Bsn. 2 *fp* *cresc.*

C. Bn.

Hn. 1.2 *p* *mf* *mp* *1. espress.*

Hn. 3.4 *p* *mf* *p* *3. espress.*

C Tpt. 1 *pp* *poco* *staccato* *open* *espress.*

C Tpt. 2 *poco*

C Tpt. 3 *poco*

Tbn. 1.2 *p* *mf* *pp*

B. Tbn. *p* *mf* *pp*

Tuba

Timp. *mp*

Perc. 1

Perc. 2 (B.D.) *mp*

Perc. 3 (claves) *mp*

Cel.

Hp. *mf* *sfz*

Vln. I *p*

Vln. II *pp* *mf* *pp*

Vla. *mf* *f* *fp*

Vc. *mf* *f* *fp*

Db. *mf* *f* *sfz*

Fl. 1 *mp* *f* *mf* *f* *mp* *mf*

Fl. 2 *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

Picc. *f*

Ob. 1 *f* *mf* *f* *mp* *f*

Ob. 2 *f*

E. Hn.

B. Cl. 1 *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *f*

B. Cl. 2 *mf* *f* *mp* *f* *mf* *f* *mp* *mf* *f* *mp*

B. Cl.

Bsn. 1 *mp* *mf* *fp*

Bsn. 2 *mp* *mf* *fp*

C. Bn.

Hn. 1.2

Hn. 3.4

C Tpt. 1 *p* *mf* *mp*

C Tpt. 2 *p* *mf* *p*

C Tpt. 3 *p*

Tbn. 1.2

B. Tbn.

Tuba

Timp. *poco mf*

Perc. 1

Perc. 2 *poco mf*

Perc. 3 *poco mf*

Cel.

Hp. *mf* *sfz*

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *mp* *mf* *fp* *cresc.*

Vc. *mp* *mf* *fp* *cresc.*

Db.

FL. 1 *f* *mp* *mf* *f* *mp* *f*

FL. 2 *mp* *mf* *f* *mp* *f*

Picc.

Ob. 1 *f* *mf*

Ob. 2 *f*

E. Hn.

B. Cl. 1 *mf* *f* *mp* *f* *mf*

B. Cl. 2 *mf* *f* *f* *mf*

B. Cl.

Bsn. 1 *mf* *mf*

Bsn. 2 *mf*

C. Bn.

Hn. 1.2 *mf* *ff* *f*

Hn. 3.4 *mf* *ff* *f*

C Tpt. 1 *mf* *f*

C Tpt. 2 *f*

C Tpt. 3 *mf* *f*

Tbn. 1.2 *mf* *poco* *f*

B. Tbn.

Tuba

Timp. *mf*

Perc. 1

Perc. 2 (B.D.) *mf* *p*

Perc. 3 (claves) *mf*

Cel.

Hp. *mf* *sfz*

Vln. I *mf* *f* *div.* *f*

Vln. II *mf* *f* *div.* *f*

Vla. *mf* *sfz* *f* *div.*

Vc. *mf* *sfz* *f* *div.*

Db. *mf* *sfz* *f* *div.*

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

5 woodblocks soft plastic mallets

chimes rapidly, with butt ends of hammers, 1.v.

[um-tum] tri. beaters, rapid scrapes

58

Vln. I div.

Vln. II div.

Vla.

Vla.

Vc.

Db.

57

58

59

60

61

62

63 meno mosso (♩ = 50)

FL. 1

FL. 2

Picc.

Ob. 1. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1. 2

Hn. 3. 4

C Tpt. 1. 2

C Tpt. 3.

Tbn. 1. 2

B. Tbn.

Tuba

Timp.

Perc. 1  
glock.  
hard rubber mallets

Perc. 2  
vib.  
medium cord

Perc. 3

Cel.

Hp.

63 meno mosso (♩ = 50)

64

65



69 Tempo I (♩ = 60)

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1.2

Hn. 3.4

C Tpt. 1.2

C Tpt. 3.

Tbn. 1.2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Hp.

69 Tempo I (♩ = 60)

solo

Vln. I

altri

Vln. II

Vla.

Vc.

Db.



80

Fl. 1.2  
Picc.  
Ob. 1.2  
E. Hn.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.

Hn. 1.2  
Hn. 3.4  
C Tpt. 1.2  
C Tpt. 3.  
Tbn. 1.2  
B. Tbn.  
Tuba

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Cel.  
Hp.

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.