

干珠 満珠

# The Tide Jewels

for Orchestra

[2016]

Christopher LaRosa

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



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Duration: 6'

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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.



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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

Violin I

Violin II

Viola

Cello

Double Bass

1

2

3

Fl. 1: *pp* *mf* *pp* *mp* *pp* *p* *pp*

Fl. 2, 3: *pp* *mp* *pp* *pp* *mp* *pp*

Ob. 1, 2: *pp* *p* *pp*

E. Hn.: -

B♭ Cl. 1: *pp* *p* *pp* *pp* *mp* *pp* *pp* *pp* *pp*

B♭ Cl. 2: *pp* *mp* *pp* *pp* *mp* *pp*

B. Cl.: -

Bsn. 1, 2: -

C. Bn.: -

Hn. 1, 2: -

Hn. 3, 4: -

C Tpt. 1, 2, 3: -

Tbn. 1, 2: -

B. Tbn.: -

Tuba: -

Timp.: -

Perc. 1: vibraphone motor off, bowed

Perc. 2: *pp* *mp*, Ped., crotales bowed

Perc. 3: *pp* *mp*, small triangle, *p*, *p*

Cel.: -

Hp.: *f* *mp* *p*, *D♭ C♯ B♯ E♯ F♯ G♭ A♯*

Vln. I div.: (solo) *pp* *pp* *mp* *pp* *pp* *p* *mf* *pp* *p* *mp* *pp* *p* *pp* *pp* *pp*

Vln. II div.: inside half *pp* *mf* *pp* *pp* *pp* *p* *mf* *pp* *p* *mp* *pp* *p* *pp* *pp* *pp*

Vla. II: *pp* *mf* *pp* *pp* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Vc.: *pp* *mp* *pp* *pp* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

Db.: -

4 5 6 7 8



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.

11 meno mosso (♩ = 50)

Vln. I

Vln. II

Vla.

Vc.

Db.

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*

Hp. *p* *mp* *p* *mp*

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

Vln. II *p* *poco* *p* *poco* *mp*

Vla. div. *p* *poco* *p* *poco* *p* *poco*

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

Db.

Tempo I (♩ = 60)

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.

Tempo I (♩ = 60)

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

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 (5 woodblocks, soft plastic mallets), Perc. 2 (bass drum), Perc. 3 (chimes), Cel., Hp., Vin. I, Vin. II, Vla., Vc., Db.

20

21

22

Repeat pitches in random orders rapidly.  
Try not to repeat patterns consecutively.  
Keep own personal tempo.

Example

straight mute] staccato *pp* poco

straight mute] staccato *pp* poco

div. *pp* *mp*

unis. *pp* *mp*

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* *pp* *poco*

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

C Tpt. 3 *pp* *poco* *mp* *pp* *poco* *pp*

Tbn. 1.2

B. Tbn.

Tuba

Timp.

Perc. 1 *pp* *p* *marimba*

Perc. 2

Perc. 3

Cel.

Hp.

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

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

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

Repeat pattern rapidly. Do not coordinate with other players.

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

*p*

*espress.*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Continue repeating figure, keep own personal tempo.

*p*

*mf*

*mp*

*p*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

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

*rapid, legato*

*mf*

*f*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

lv ca. 10"

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

*mf*

*f*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Ped. sempre

This page contains the musical score for measures 29 through 33. The instruments listed on the left are:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2
- E. Hn.
- B. Cl. 1, B. Cl. 2
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- Hn. 1, 2
- Hn. 3, 4
- C. Tpt. 1, 2, 3
- Tbn. 1, 2
- B. Tbn.
- Tuba
- Timp.
- Perc. 1, 2, 3
- Cel.
- Hp.
- Vln. I, Vln. II
- Vla.
- Vc.
- Db.

Key musical features include:

- Flutes:** Playing a melodic line with dynamics ranging from *mp* to *pp*.
- Oboes:** Playing a melodic line with dynamics ranging from *p* to *mp*.
- English Horn:** Playing a melodic line with dynamics ranging from *p* to *pp*.
- Clarinets:** Playing a melodic line with dynamics ranging from *pp* to *mf*.
- Trumpets:** Playing a rhythmic pattern with dynamics ranging from *pp* to *mf*, including instructions for "straight mute" and "staccato".
- Woodwinds:** Various instruments have rests or specific melodic lines.
- String Section:** Violins and Violas play a melodic line with dynamics ranging from *mp* to *pp*.

This page contains the musical score for measures 34 through 37. The top staff is for Flute 1, which changes time signature from 3/4 to 4/4 at measure 35. The woodwind section (Flutes 2-3, Oboes 1-2, Horns 1-2, Bassoons 1-2, Clarinets 1-2, Saxophones 1-2) has various dynamic markings and some woodwinds play staccato. The brass section (Trumpets 1-3, Trombones 1-2, Tuba, Timpani) features dynamic markings and sustained notes. Percussion includes a tam-tam with a tri-beater and a rapid scrape, along with bass drum and claves. The string section (Solo Violin, Violins I & II, Viola, Violoncello, Double Bass) includes dynamic markings and playing techniques like *non div.*, *unis.*, and *div.*. Measure 36 has a key signature change to one flat. Measure 37 ends with a *pp* marking.



Fl. 1.2  
 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.

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

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. *fp* *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* *mf*  
*mp* *p* *mf*  
*mf* *mf* *mp*  
*mf*  
*mf* *pp* *poco* *pp*  
*pp* *poco* *pp*  
*poco mp*  
*mp* (small triangle) *mp*  
*poco mp*  
*poco mp*  
*f* *ord.* *sul pont.* *ord.* *pp* *p* *f*  
*ord.* *sul pont.* *ord.* *pp* *mp*  
*mf* *pp* *p* *f* *p*  
*div.* *fp* *mp*  
*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*

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*

This page of a musical score contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a dynamic of *mp* and a *f* dynamic with a *10* measure rest.
- Piccolo:** Picc. with a dynamic of *f* and a *5* measure rest.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has dynamics of *mf*, *f*, and *mp*.
- Clarinets:** B. Cl. 1 and B. Cl. 2. B. Cl. 1 has dynamics of *mf*, *f*, and *mp*. B. Cl. 2 has dynamics of *mf*, *f*, and *mp*.
- Bassoons:** Bsn. 1 and Bsn. 2. Bsn. 1 has dynamics of *mp* and *fp*. Bsn. 2 has dynamics of *mp* and *fp*.
- Horns:** Hn. 1.2 and Hn. 3.4. Hn. 1.2 has a dynamic of *p*.
- Trumpets:** C Tpt. 1, 2, and 3. C Tpt. 1 has dynamics of *p* and *mp*. C Tpt. 2 has dynamics of *p* and *mf*. C Tpt. 3 has dynamics of *p* and *mp*.
- Trombones:** Tbn. 1.2, B. Tbn., and Tuba. Tbn. 1.2 has a dynamic of *p*.
- Timpani:** Timp. with a dynamic of *poco mf*.
- Percussion:** Perc. 1, 2, and 3. Perc. 2 and 3 have a dynamic of *poco mf*.
- Cello:** Cel. (Cello part).
- Double Bass:** Hp. (Double Bass part).
- Violins:** Vln. I and Vln. II. Vln. I has dynamics of *mf* and *mp*. Vln. II has a dynamic of *mp*.
- Viola:** Vla. with dynamics of *mf* and *fp cresc.*
- Violoncello:** Vc. with dynamics of *mp* and *fp cresc.*
- Double Bass:** Db. (Double Bass part).

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 (B.D.)

Perc. 3 (claves)

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

54

55

56

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

57 58 59 60 61 62

Vln. I div., Vln. II div., Vla., Vcl., 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)

div.

poco sul tasto e non vib.

outside half

tutti, div. ord. e vib.

ord. e vib.

ord. e vib.

III

IV

div.

outside half sul tasto e non vib.

63

64

65



This musical score page includes staves for the following instruments:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Picc.
- Oboes 1 and 2 (Ob. 1.2)
- E. Horn
- B♭ Clarinets 1 and 2 (B♭ Cl. 1, B♭ Cl. 2)
- Bass Clarinet (B. Cl.)
- Bassoons 1 and 2 (Bsn. 1.2, C. Bn.)
- Horn 1.2
- Horn 3.4
- Cornets 1.2 and 3
- Trombones 1.2 and Bass Trombone
- Tuba
- Timpani (Timp.)
- Percussion 1, 2, and 3 (Perc. 1, Perc. 2, Perc. 3)
- Cello (Cel.)
- Harp (Hp.)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The score is in 4/4 time and features dynamic markings such as *mf*, *mp*, *f*, *fp*, *pp*, and *p*, along with articulation like *molto*. It includes various musical notations like triplets, sixteenth-note runs, and a 'small triangle' percussion effect. A key signature change to B♭ major is indicated at the end of the page.

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.

Detailed description of the woodwind and percussion section score for measures 69-73. The score includes parts for Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Bass Clarinets 1 and 2, Baritone Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1.2 and 3.4, Trumpets 1.2 and 3, Trombones 1.2 and Bass Trombone, Tuba, Timpani, and three Percussion parts. The woodwinds feature complex melodic lines with dynamic markings such as *p*, *mf*, *pp*, *mp*, and *mf*. The percussion parts include timpani rolls and various mallet and bowed effects. The score is written in a common time signature with a tempo of 60 beats per minute.

69 Tempo I (♩ = 60)

solo

Vln. I

altri

Vln. II

Vla.

Vc.

Db.

Detailed description of the string section score for measures 69-73. The score includes parts for Solo Violin I, Violin I (div.), Violin II, Viola, Violoncello, and Double Bass. The strings play a complex rhythmic pattern with dynamic markings ranging from *p* to *pp*. The Solo Violin I part features a prominent melodic line with triplets and slurs. The other string parts provide harmonic support and rhythmic consistency. The score is written in a common time signature with a tempo of 60 beats per minute.

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.

74 75 76 77

solo  
Vln. I  
altri  
Vln. II  
Vla.  
Vc.  
Db.

74 75 76 77

D♯ C♯ B♭ E♭ F♯ G♯ A♯

div. sul tasto e non vib.

div. sul tasto e non vib.

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.

78 79 80 81 82 83 84 85