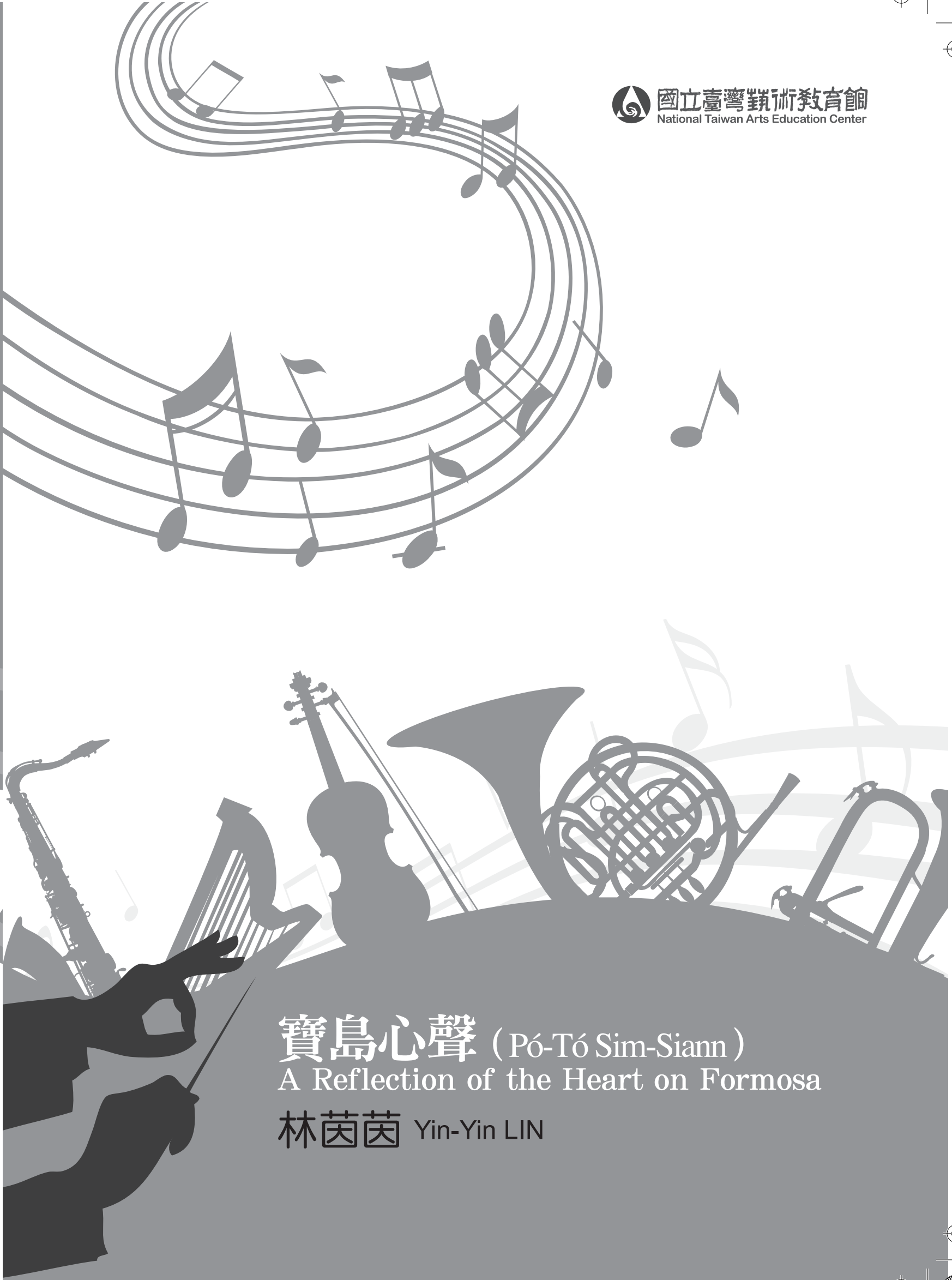




寶島心聲 (Pó-Tó Sim-Siann)
A Reflection of the Heart on Formosa
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由呂文慈教授啟蒙，畢業於師大附中音樂班，師事盧炎教授。畢業於國立臺灣師範大學音樂學系研究所，現就讀博士班三年級，主修理論作曲，師事柯芳隆教授（曾師事潘世姬教授一年）。

曾榮獲 90 年度至 98 年度教育部文藝創作獎的數個獎項（包括特優、優等、第三名與佳作）。2006 年榮獲「許常惠音樂創作獎聲樂類」佳作；並於 2007 年 2 月 15 日代表臺灣青年作曲家參加在紐西蘭舉行的亞太音樂節，及「聯合國教科文組織音樂評議會」。

2009 年入選「2008 年臺灣本土音樂教材創作甄選」國中組合唱曲以及由國立臺灣交響樂團所舉辦的「建置音樂創作與行銷平台」音樂作品徵選第三名，2010 年入選「2009 年臺灣本土音樂教材創作甄選」中級組管樂曲。近二年，其作品《在弦與弦之間》及臺語小型音樂劇：《人生的滋味》在國家演奏廳發表演出。2011 年，其作品《客家心韻》榮獲由臺灣音樂中心舉辦「2011TMC 國際作曲大賽」之首獎「NCO 獎」。

《寶島心聲》樂曲解說

謹以此曲向在這塊土地上奮鬥不懈的人們致敬！作曲者融合了閩南、原住民與客家的音樂特色進行創作，藉此象徵各個族群共存共榮的「新臺灣人精神」。

樂曲的主要段落解說如下：A 段（第 1 至 16 小節）描繪臺灣人在艱辛的困境中所展現出來的堅韌無比的生命力，本段主要以同音反覆的、強而有力的音堆做漸變的發展，並結合傳統的鑼鼓點使音樂更具本土色彩。B 段（第 28 至 43 小節）引用部份宜蘭部落阿美族的《迎靈前夕祭》中演唱的二首歌曲，並與頑固音型相結合，以卡農的方式發展之。C 段（第 46 至 62 小節）則化引歌仔戲的《卜卦調》旋律片段，並為其配上詼諧逗趣的頑固音型。

D 段（第 63 至 87 小節）則以客家音樂中常見的小二度與小三度音程創作音響的主體，並時時浮現山歌似的旋律。E 段（第 88 小節至 123 小節）以半音作為主要音高素材，逐漸堆疊至本曲的高潮，象徵臺灣人在克服困難、面對挑戰時所展現的堅毅。F 段（第 134 至 150 小節）則以似聖歌的旋律讚頌寶島、為寶島上的人民祈禱。最末回到 A' 段（第 151 至 160 小節），再次歌詠臺灣人令人讚嘆不已的、豐沛的生命力！

記譜說明 Notes for Special Signs

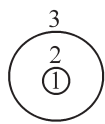
All Instruments

s —→ f	由慢至快（該範圍內）	plays from slow to fast(in the designated region)
f —→ s	由快至慢（該範圍內）	plays from fast to slow(in the designated region)
s —→ f —→ s	由慢至快再至慢（該範圍內）	lays from slow to fast, and back to slow(in the designated region)
	快的裝飾音	fast grace note
	一般速度的裝飾音	grace note with normal speed
	滑音	glissando

Strings :

col legno battuto	弓背擊奏	sul pont. = sul ponticello	近橋奏
	= Bartok pizzicato 巴爾托克撥奏	pizz. = pizzicato	撥奏
	小幅度抖音（半音以內的幅度）	small vibrato (with in minor second)	
	大幅度抖音（半音以上的幅度，若譜上曲線幅度更大時演奏者可自由發揮其幅度）	wide vibrato (more than minor second range, the player could decide the range when there are larger.)	

Percussions :

	Tam Tam Chinese Big Tam Tam and Chinese Small Tam Tam (ST stands for small Tam Tam, BT stands for Big Tam Tam)
	region : for drums (Bia Ko, Pai Ku and Tong Ku) : there are 3 regions, region 1 is the middle, region 2 is between the middle and the rim, and region 3 is on the rim. When the region is not indicated, it is region 1.
	play with two sticks simultaneously, on Pai Ku
	W. B. Wood Blocks × 5, from High to Medium to Low pitch.
	C. S. Cym. Chinese Small Cymbals
	C. B. Cym. Chinese Big Cymbals
	Sus. Cym. Suspended Cymbals × 3, from High to Medium to Low pitch.



B. W. C. Bamboo Wind Chimes



Chinese Small Cymbals or Chinese Big Cymbals make the Cymbals scrape to each other spirally.



Chinese Small Cymbals or Chinese Big Cymbals make the Cymbals tremolo to each other.



L. V.

Mallets and Sticks : Soft mallets, drum sticks, Chinese drum sticks (to play Pai Ku), Glockenspiel Mallets (hard and plastic), Wired Brushes (made of metallic fibers), Bass Drum beaters, Timpanis mallets, and Triangle beaters.

* Perc. II and III Please prepare a hallowed soft cushion (that won't lessen the resonance) to place Chinese Small Cymbals and Chinese Big Cymbals, in order to let the player take one cymbal to crash the other one laid well in a short time.

(打擊二與三：請準備中間挖空可以放置大鈸與小鈸的軟墊(不會吸音的材質)，如此一來，當演奏者來不及拿起整付鈸時，可只拿一片鈸與平放的另一面鈸互擊)。

樂器編制



2 Flutes / 長笛

2 Oboes / 雙簧管

2 Clarinets in B flat / 降 B 調單簧管

2 Bassoons / 低音管



4 Horns in F / F 調法國號

2 Trumpets in C / C 調小號

2 Trombones / 長號

Bass Trombone / 低音長號

Tuba / 低音號



Timpani / 定音鼓



3 Percussions Players / 打擊樂器：

Percussion I : Chinese Small Cymbals (C. S. Cym, 傳統京劇小鈸),

(Perc. I)

Bass Drum (B. D., 西洋大鼓),

Pai Ku × 5 (P. K., 排鼓一組),

Vibraphone (Vibra., 顫音鐵琴),

Castanets (Cast., 響板)

Percussion II : Chinese Big Tam-Tam (B. T., 傳統大鑼),

(Perc. II)

Chinese Small Tam-Tam (S. T., 傳統小鑼),

Chinese Big Cymbals (C. B. Cym., 傳統大鈸或川鈸),

Chinese Small Cymbals (C. S. Cym., 傳統京劇小鈸),

Suspended Cymbals × 3 (Sus. Cym., 吊鈸),

Bamboo Wind Chimes (B. W. C., 竹風鈴),

Marimba (Marim., 馬林巴木琴)

Percussion III : Chinese Big Tam-Tam (B. T., 傳統大鑼),

(Perc. III)

Chinese Small Tam-Tam (S. T., 傳統小鑼),

Chinese Big Cymbals (C. B. Cym., 傳統大鈸或川鈸),

Chinese Small Cymbals (C. S. Cym., 傳統京劇小鈸),

Suspended Cymbals × 3 (Sus. Cym., 吊鈸),

Wood Blocks × 5 (W. B., 西洋木魚一組),

Tubular Bells (T. B., 管鐘),

Tambourin (Tamb., 鈴鼓),

Triangle (Tri., 三角鐵)



Violins I / 第一小提琴

Violins II / 第二小提琴

Violas / 中提琴

Violoncellos / 大提琴

Double Bases / 低音提琴

All the instruments are scored sounded as written except for Clarinets, French Horns and Double Bass.



寶島心聲 Pó-tó Sim-siann
A Reflection of the heart on Formosa

作曲：林 茵 茵
Composer：Yin-Yin Lin

$\text{♩} = \text{ca. } 80$

Flute I *f*

Flute II *f*

Oboe I *f*

Oboe II *f*

Clarinet I in B $\flat$

Clarinet II in B $\flat$

Bassoon I *f*

Bassoon II *f*

French Horn I, III in F *a2 f*

French Horn II, IV in F *a2 f*

$\text{♩} = \text{ca. } 80$ *f*

Trumpet I in C *fp mp < f fp mp < f fp mp < f fp mp < f*

Trumpet II in C *fp mp < f fp mp < f fp mp < f fp mp < f*

Tenor Trombone I *fp f fp f*

Tenor Trombone II *fp f fp f*

Bass Trombone *fp f fp f*

Tuba *fp f fp f*

$\text{♩} = \text{ca. } 80$

Timpanis *f* *p* *f* *mf* *p* *f*

Percussion I

Percussion II Tam Tam (傳統大小鑼) *mf*

Percussion III C. S. Cym. (傳統小鑼)

$\text{♩} = \text{ca. } 80$ *mf* *mf* *mf*

Violin I *ff* 用弓根 frog *simile* 用弓根 frog *simile*

Violin II *ff* 用弓根 frog *simile* 用弓根 frog *simile*

Viola I *ff* 用弓根 frog *simile* 用弓根 frog *simile*

Viola II *ff* 用弓根 frog *simile* 用弓根 frog *simile*

Violoncello I *ff* 用弓根 frog *simile* 用弓根 frog *simile*

Violoncello II *ff* 用弓根 frog *simile* 用弓根 frog *simile*

Double Bass *ff* *ff*

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I in B $\flat$ *f*

Cl. II in B $\flat$ *f*

Bsn. I *f*

Bsn. II *f*

Hrn I, III in F *f*

Hrn II, IV in F *f*

Trp. I in C *fp* *f* *mp* *f*

Trp. II in C *fp* *f* *mp* *f*

Tenor Trb. I *fp* *f*

Tenor Trb. II *fp* *f*

Bass Trb. *fp* *f*

Tuba *fp* *f*

Timp. *mf* *p* *f*

Perc. I *mf*

Perc. II Tam Tam

Perc. III C. S. Cym. *mf*

Vn. I *simile*

Vn. II *simile*

Vla. I *simile*

Vla. II *simile*

Vc. I *simile*

Vc. II *simile*

Db. *simile*

3

13 $\text{♩} = \text{ca. } 54$

Fl. I f mf

Fl. II f mf

Ob. I mp f mf

Ob. II f mf

Cl. I in B $\flat$ mp mf

Cl. II in B $\flat$ mp mf

Bsn. I f mf f

Bsn. II f mf f

Hrn I, III in F fp f fp f f mf f

Hrn II, IV in F fp f fp f f mf f

Trp. I in C f

Trp. II in C f

Tenor Trb. I f mp f mf f

Tenor Trb. II f mp f mf f

Bass Trb. f mp f mf f

Tuba f mp f mf f

Timp. fp f p f ff

Perc. I f fp f ff B. D.

Perc. II f fp f P. K. (排鼓)

Perc. III f fp f Sus. Cym.

Vn. I f mp f ff

Vn. II f mp f

Vla. I f mp f

Vla. II f mp f

Vc. I f mp f

Vc. II f mp f

Db. f mp f

5

358



25 ♩ = ca. 56

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I in B $\flat$

Cl. II in B $\flat$

Bsn. I

Bsn. II

Hrn I, III in F

Hrn II, IV in F

Trp. I in C

Trp. II in C

Tenor Trb. I

Tenor Trb. II

Bass Trb.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

25 ♩ = ca. 56

Vn. I

Vn. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

mp *p* *cresc.* *mf* *f*

mp *p* *cresc.* *mf* *f*

p *cresc.* *mf* *f*

p *cresc.* *mf* *f*

p *cresc.* *mf* *f*

p *cresc.* *mf* *f*

p *cresc.* *mf*

28

Fl. I *mp*

Fl. II *mp*

Ob. I *mp*

Ob. II *mp*

Cl. I in B $\flat$ *mf* *f* *mp*

Cl. II in B $\flat$ *mf* *f* *mp*

Bsn. I *mf* *f* *mp*

Bsn. II *mf* *f* *mp*

Hrn I, III in F *f* *f* *mp* *mf* *f*

Hrn II, IV in F *f* *f* *mp* *mf* *f*

Trp. I in C *f* *f* *f*

Trp. II in C *f* *f* *f*

Tenor Trb. I *f* *f* *f*

Tenor Trb. II *f* *f* *f*

Bass Trb. *f* *f* *f*

Tuba *f* *f* *f*

Timp.

Perc. I 28 B. D. *mf* *mf* *mf*

Perc. II

Perc. III

Vn. I *arco.* *mp*

Vn. II *arco.* *mp*

Vla. I *mp*

Vla. II *mp*

Vc. I *mf* *f*

Vc. II *mf* *f*

Db. *pizz.*



31

Fl. I *mf* *f*

Fl. II *mf* *f*

Ob. I *mf* *f*

Ob. II *mf* *f*

Cl. I in B $\flat$ *mf* *f*

Cl. II in B $\flat$ *mf* *f*

Bsn. I *mf* *f* *mf*

Bsn. II *mf* *f* *mf*

Hrn I, III in F *f* *mp* *mf*

Hrn II, IV in F *f* *mp* *mf*

Trp. I in C *f*

Trp. II in C *f*

Tenor Trb. I *f* *mp* *mf* *mp* *mf* *mf*

Tenor Trb. II *f* *mp* *mf* *mp* *mf* *mf*

Bass Trb. *f* *mp* *mf* *mp* *mf* *mf*

Tuba *f*

Timp.

Perc. I *mf* P. K.

Perc. II Tam Tam *mp* Tam Tam

Perc. III C. S. Cym.

Vn. I *mf* *f* *div.* *mf* *mf*

Vn. II *mf* *f* *div.* *mf* *mf*

Vla. I *mf* *f* *mf* *f* *mf* *f*

Vla. II *mf* *f* *mf* *f* *mf* *f*

Vc. I *mp* *mf* *mp* *mf* *mf*

Vc. II *mp* *mf* *mp* *mf* *mf*

Db. *pizz.* *mp* *mf* *mp* *mf*

34

Fl. I *mp* *mf*

Fl. II *mp* *mf*

Ob. I *mf* *mp* *mf* *f*

Ob. II *mf* *mp* *mf* *f*

Cl. I in B $\flat$ *mf* *mp* *mf* *f*

Cl. II in B $\flat$ *mf* *mp* *mf* *f*

Bsn. I *f* *mf* *f* *fp* *f* *mp*

Bsn. II *f* *mf* *f* *fp* *f* *mp*

Hrn I, III in F *a2* *mp* *f*

Hrn II, IV in F *a2* *mp* *f*

Trp. I in C *mp*

Trp. II in C *mp*

Tenor Trb. I *f* *mf* *f* *fp* *f*

Tenor Trb. II *f* *mf* *f* *fp* *f*

Bass Trb. *f* *mf* *f* *fp* *f*

Tuba

Timp. *mp*

Perc. I *34* *Vibra.* *mp* *mf*

Perc. II *Tam Tam* *mp*

Perc. III *C. S. Cym.* *mp*

Vn. I *34* *pizz.* *mp* *mf* *arco.* *mp*

Vn. II *pizz.* *mp* *mf* *arco.* *mp*

Vla. I *6* *mp* *mp* *f*

Vla. II *6* *mp* *mp* *f*

Vc. I *f* *mf* *f* *mp* *f*

Vc. II *f* *mf* *f* *mp* *f*

Db. *3* *arco.* *mp* *f*

11

42 $\text{♩} = \text{ca. } 100$

Fl. I *f* *mf* *f* *mf*

Fl. II *f* *mf* *f* *mf*

Ob. I *f* *mf* *f* *mf*

Ob. II *f* *mf* *f*

Cl. I in B $\flat$ *f* *mf* *f*

Cl. II in B $\flat$ *f* *mf* *f*

Bsn. I *mp*

Bsn. II *mp*

Hrn I, III in F I, II *mf* *f*

Hrn II, IV in F III, IV *mf* *f*

$\text{♩} = \text{ca. } 100$

Trp. I in C

Trp. II in C

Tenor Trb. I *mf* *f*

Tenor Trb. II *mf* *f*

Bass Trb. *mf* *f*

Tuba *mf* *f*

$\text{♩} = \text{ca. } 100$

Timp. *mf* *f*

Perc. I

Perc. II Tam Tam *mp* *mf*

Perc. III C. S. Cym. *mp* *mf* Tamb. *mp*

$\text{♩} = \text{ca. } 100$

Vn. I *f* *mf* *f* *mf* *mp* *f* *fp* *mf*

Vn. II *f* *mf* *f* *mf* *mp* *f* *fp* *mf*

Vla. I *mf* *f*

Vla. II *mf* *f*

Vc. I *mf* *f*

Vc. II *mf* *f* *pizz.* *mp* *pizz.*

Db. *mf* *f* *mp*

365

366



34

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I in B $\flat$

Cl. II in B $\flat$

Bsn. I *mf mp*

Bsn. II *mf mp*

Hrn I, III in F

Hrn II, IV in F

Trp. I in C *f mf*

Trp. II in C *f mf*

Tenor Trb. I *mf*

Tenor Trb. II *mf*

Bass Trb. *mf*

Tuba

Timp.

Perc. I P. K. *mp*

Perc. II *mp*

Perc. III C. S. Cym. *mp*

Vn. I *mp*

Vn. II *mp*

Vla. I *mf*

Vla. II *mf*

Vc. I *mf*

Vc. II *mp*

Db. *mp*

I, II *f*

III, IV *f*

pizz.

arco

顛擊

58

Fl. I *f mf* *f*

Fl. II *f mf* *f*

Ob. I *f mf* *f*

Ob. II *f mf* *f*

Cl. I in B $\flat$ *f mf* *mf* *mf*

Cl. II in B $\flat$ *f mf* *mf* *mf*

Bsn. I *f* *mp*

Bsn. II *f* *mp*

Hrn I, III in F *mp*

Hrn II, IV in F *mp*

Trp. I in C *mf* *mp*

Trp. II in C *mf* *mp*

Tenor Trb. I *mp* *mf* *mf* *mp*

Tenor Trb. II *mp* *mf* *mf* *mp*

Bass Trb. *mp* *mf* *mf* *mp*

Tuba *mp* *mf* *mf* *mp*

Timp. *mp* *mf* *mp* *mf*

Perc. I *mp* *mf* *mp* *mf*

Perc. II *mp* *mf* *mp* *mf*

Perc. III *mp*

Vn. I *mf* *mp* *f* *f*

Vn. II *mp* *mf* *mf* *mf*

Vla. I *mf* *mf* *mf* *mf*

Vla. II *mf* *mf* *mf* *mf*

Vc. I *mf* *mf* *mf* *mp*

Vc. II *mf* *mf* *mf* *mp*

Db. *mp* *mf* *mp*



62 $\text{♩} = \text{ca. } 60$

Fl. I *f*

Fl. II *f*

Ob. I *f*

Ob. II *f*

Cl. I in B $\flat$ *f*

Cl. II in B $\flat$ *f*

Bsn. I *f*

Bsn. II *f*

Hrn I, III in F *f*

Hrn II, IV in F *f*

Trp. I in C *f*

Trp. II in C *f*

Tenor Trb. I *f*

Tenor Trb. II *f*

Bass Trb. *f*

Tuba *f*

Timp. *f* $\text{♩} = \text{ca. } 60$

Perc. I *mf* C. S. Cym.

Perc. II

Perc. III Tam Tam *mf*

Vn. I *f* $\text{♩} = \text{ca. } 60$ solo *fp* wide vibrato *f* *mp* *mf*

Vn. II *f* *div* *p* *mp*

Vla. I *f* *div* *p* *mp*

Vla. II *f* *div* *p* *mp*

Vc. I *f* *div* *p* *mp*

Vc. II *f* *div* *p* *mp*

Db. *f*

67

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I in B $\flat$

Cl. II in B $\flat$

Bsn. I

Bsn. II

Hrn I, III in F

Hrn II, IV in F

Trp. I in C

Trp. II in C

Tenor Trb. I

Tenor Trb. II

Bass Trb.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

W. B.

Vn. I

Vn. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

67

mf *f* *p* *f* *mf* *f* *ff* *fp* *f*

mp *f* *mp* *f* *mp* *fp* *f*

mp *f* *mf* *f* *pp* *fp* *f*

mp *f* *mf* *f* *pp* *fp* *f*

mp *f* *p* *mp* *f* *pp* *fp* *f*

mp *f* *p* *mp* *f* *pp* *fp* *f*

371

75

Fl. I *p* *f* *mp* *f*

Fl. II

Ob. I

Ob. II

Cl. I in B $\flat$

Cl. II in B $\flat$

Bsn. I

Bsn. II

Hrn I, III in F

Hrn II, IV in F

Trp. I in C

Trp. II in C

Tenor Trb. I

Tenor Trb. II

Bass Trb.

Tuba

Timp.

Perc. I 75 用木琴棒夾住 B. W. C. with mallets *sfz*

Perc. II *mp cresc.* *f*

Perc. III C. S. Cym. *p* *f* 頭擊

Vn. I 75 *mp* *mf* *f* *mp* *mf* *f*

Vn. II *mp* *mf* *f* *mp* *mf* *f*

Vla. I *mp* *mf* *f* *mp* *mf* *f*

Vla. II *mp* *mf* *f* *mp* *mf* *f*

Vc. I *mp* *mf* *f* *mp* *mf* *f*

Vc. II *mp* *mf* *f* *mp* *mf* *f*

Db.

373

B. W. C. with hand



87 (♩ = ca. 60)

Fl. I *mf* *f*

Fl. II *fmp* *p*

Ob. I *mf* *mp*

Ob. II *mf* *mp*

Cl. I in B♭ *mp*

Cl. II in B♭ *mp* *p*

Bsn. I

Bsn. II

Hrn I, III in F

Hrn II, IV in F

Trp. I in C (♩ = ca. 60)

Trp. II in C

Tenor Trb. I

Tenor Trb. II *fp*

Bass Trb. *p* *mp* *f* *fp*

Tuba

Timp. (♩ = ca. 60)

Perc. I P. K. *p* *mf* *mp* *f* B. D. *pp*

Perc. II

Perc. III

Vn. I 87 (♩ = ca. 60)

Vn. II *p*

Vla. I *p* *pp*

Vla. II *p* *pp*

Vc. I

Vc. II

Db.

91

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I in B $\flat$

Cl. II in B $\flat$

Bsn. I

Bsn. II

Hrn I, III in F

Hrn II, IV in F

Trp. I in C

Trp. II in C

Tenor Trb. I

Tenor Trb. II

Bass Trb.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Sus. Cym.

Vn. I

Vn. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

mp *p*

fp *mp* *p*

mp *fp* *mp* *p*

mp *fp* *mp* *p*

ppp *pp* *mp* *p*

p *pp* *mp*

pp *p*

p *p*

p *p*

p *p*

p

377

378

27

28

381

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flutes (Fl. I, II):** Measure 115 starts with a rest, followed by a *f* (forte) dynamic and a crescendo leading to *ff* (fortissimo).
- Oboes (Ob. I, II):** Similar to flutes, starting with a rest at measure 115, then *f* and crescendo to *ff*. Sixteenth-note passages are indicated with a '6' over the staff.
- Clarinets (Cl. I, II in B $\flat$):** Similar to oboes, starting with a rest at measure 115, then *f* and crescendo to *ff*. Sixteenth-note passages are indicated with a '6' over the staff.
- Bassoons (Bsn. I, II):** Enter at measure 115 with a *f* dynamic.
- Horns (Hrn I, II in F):** Horn I, II in F play a sustained chord marked *mf* (mezzo-forte), which crescendos to *ff* at measure 115.
- Trumpets (Trp. I, II in C):** Enter at measure 115 with a *f* dynamic.
- Trombones (Tenor Trb. I, II, Bass Trb.):** Enter at measure 115 with a *f* dynamic.
- Tuba:** Enter at measure 115 with a *f* dynamic.
- Timpani (Timp.):** Enter at measure 115 with a *f* dynamic.
- Percussion (Perc. I, II, III):**
 - Perc. I: Enter at measure 115 with a *f* dynamic.
 - Perc. II: Labeled "Tam Tam", enters at measure 115 with a *f* dynamic.
 - Perc. III: Labeled "C. S. Cym.", enters at measure 115 with a *f* dynamic.
- Violins (Vn. I, II):** Enter at measure 115 with a *f* dynamic.
- Violas (Vla. I, II):** Enter at measure 115 with a *ff* dynamic.
- Violoncellos (Vc. I, II):** Enter at measure 115 with a *ff* dynamic. *div.* (divisi) markings are present.
- Double Bass (Db.):** Enter at measure 115 with a *ff* dynamic.

383

384

385

129

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I in B $\flat$

Cl. II in B $\flat$

Bsn. I

Bsn. II

Hrn I, III in F

Hrn II, IV in F

Trp. I in C

Trp. II in C

Tenor Trb. I

Tenor Trb. II

Bass Trb.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Vn. I

Vn. II

Vla. I

Vla. II

Vc. I

Vc. II

Db.

129

Tam Tam

mp

C. S. Cym.

mp

mf

C. B. Cym. (傳統大鼓)

mp

mf

頭擊

mp

mf

頭擊

mp

mf

頭擊

mp

mf

頭擊



133 $\text{♩} = \text{ca. } 50$

Fl. I *mp*

Fl. II *mp*

Ob. I

Ob. II

Cl. I in B $\flat$ *mp*

Cl. II in B $\flat$ *mp*

Bsn. I

Bsn. II

Hrn I, III in F *mp*

Hrn II, IV in F *mp*

Trp. I in C $\text{♩} = \text{ca. } 50$

Trp. II in C

Tenor Trb. I

Tenor Trb. II

Bass Trb.

Tuba

Timp. *p* *mp* *ff* $\text{♩} = \text{ca. } 50$

Perc. I *mp* Vibra.

Perc. II *p* Tri.

Perc. III

133 $\text{♩} = \text{ca. } 50$

Vn. I *mp*

Vn. II *mp*

Vla. I *mp*

Vla. II *mp*

Vc. I *mp*

Vc. II *mp*

Db. *mp* *pizz.*

388



141

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I in B $\flat$ *mf*

Cl. II in B $\flat$ *mf*

Bsn. I *mf*

Bsn. II *mf*

Hrn I, III in F *mf*

Hrn II, IV in F *mf*

Trp. I in C

Trp. II in C

Tenor Trb. I *mp*

Tenor Trb. II *mp*

Bass Trb. *mp*

Tuba

Timp.

Perc. I *p*

Perc. II *p* Tri.

Perc. III

Vn. I *mf*

Vn. II *mf*

Vla. I *mf*

Vla. II *mf*

Vc. I *mf*

Vc. II *mf*

Db. *mf*

38

39

153

Fl. I *f* *piu f cresc.*

Fl. II *f* *piu f cresc.*

Ob. I *f* *piu f cresc.*

Ob. II *f* *piu f cresc.*

Cl. I in B $\flat$ *f* *cresc.*

Cl. II in B $\flat$ *f* *cresc.*

Bsn. I *f* *piu f cresc.*

Bsn. II *f* *piu f cresc.*

Hrn I, III in F *fp* *f* *f cresc.*

Hrn II, IV in F *fp* *f* *f cresc.*

Trp. I in C *f* *cresc.*

Trp. II in C *f* *cresc.*

Tenor Trb. I *fp* *f* *cresc.*

Tenor Trb. II *fp* *f* *cresc.*

Bass Trb. *fp* *f* *f cresc.*

Tuba *f* *f* *f cresc.*

Timp.

Perc. I C. S. Cym. *mf* *mf* *f* *f*

Perc. II Tam Tam *mf* *f*

Perc. III *f*

Vn. I *f* *du:* *piu f cresc.*

Vn. II *f* *piu f cresc.*

Vla. I *f* *piu f cresc.*

Vla. II *f* *piu f cresc.*

Vc. I *f* *piu f cresc.*

Vc. II *f* *piu f cresc.*

Db. *f* *piu f cresc.*



157 $\text{♩} = \text{ca. } 60$

Fl. I *ff* *f* *cresc.* *ff* *ff*

Fl. II *ff* *f* *cresc.* *ff* *ff*

Ob. I *ff* *f* *cresc.* *ff* *ff*

Ob. II *ff* *f* *cresc.* *ff* *ff*

Cl. I in B $\flat$ *ff* *f* *cresc.* *ff* *ff*

Cl. II in B $\flat$ *ff* *f* *cresc.* *ff* *ff*

Bsn. I *ff* *f* *cresc.* *ff* *ff*

Bsn. II *ff* *f* *cresc.* *ff* *ff*

Hrn I, III in F *ff* *f* *cresc.* *ff* *ff*

Hrn II, IV in F *ff* *f* *cresc.* *ff* *ff*

Trp. I in C *ff* *f* *cresc.* *ff* *ff*

Trp. II in C *ff* *f* *cresc.* *ff* *ff*

Tenor Trb. I *ff* *f* *cresc.* *ff* *ff*

Tenor Trb. II *ff* *f* *cresc.* *ff* *ff*

Bass Trb. *ff* *f* *cresc.* *ff* *ff*

Tuba *ff* *f* *cresc.* *ff* *ff*

Timp. *ff* *f* *cresc.* *ff* *ff*

Perc. I *ff* *f* *f* *ff* *ff*

Perc. II *ff* *f* *f* *ff* *ff*

Perc. III *ff* *f* *f* *ff* *ff*

Vn. I *ff* *f* *cresc.* *ff* *ff* *full bow*

Vn. II *ff* *f* *cresc.* *ff* *ff* *full bow*

Vla. I *ff* *f* *cresc.* *ff* *ff* *full bow*

Vla. II *ff* *f* *cresc.* *ff* *ff* *full bow*

Vc. I *ff* *f* *cresc.* *ff* *ff* *full bow*

Vc. II *ff* *f* *cresc.* *ff* *ff* *full bow*

Db. *ff* *f* *cresc.* *ff* *ff* *bow as much as possible*

