



2024-25 澳門樂團樂師招聘

2024-25 Macao Orchestra Musicians Audition

低音提琴樂師 Double Bass Tutti

Solos:

1. Carl Ditters von Dittersdorf - Concerto No. 2, Kr. 172
1st movement with cadenza by Heinz Karl Gruber and
2nd movement without cadenza
2. Serge Koussevitzky - Double Bass Concerto, Op. 3
1st movement
or
Giovanni Bottesini - Double Bass Concerto No. 2 in B minor
1st movement

Excerpts:

1. Beethoven - Symphony No. 5 in C minor, Op. 67
3rd mvt. beginning to bar 5 after letter A; bar 133 to 218
2. Beethoven - Symphony No. 9 in D minor, Op. 125
4th mvt. bar 8 to 29; bar 38 to 47; bar 56 to 140
3. Brahms - Symphony No. 2 in D Major, Op. 73
1st mvt. beginning to bar 66; bar 114 to 155
4th mvt. beginning to bar 37
4. Mendelssohn - Symphony No. 4 in A Major, Op. 90
4th mvt. bar 26 to 52; bar 164 to 195; bar 216 to 239
5. Mozart - Symphony No. 40 in G minor, K. 550
1st mvt. bar 114 to 138; bar 191 to 225
4th mvt. bar 49 to 70; bar 229 to 246
6. R. Strauss - Don Juan, Op. 20
beginning to bar 5
Letter A to 7 bars after Letter A
3 bars before Letter B to 4 bars after Letter B
5 bars after Letter I to 11 bars after Letter I
13 bars after Letter P to 3 bars after Letter U

1. Beethoven - Symphony No. 5 in C minor, Op. 67

3rd mvt. beginning to bar 5 after Letter A; bar 133 to 218

Allegro $\text{♩} = 96$
unis. *pp* *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *f* *Corni*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc. -*

68 *f*

82 *sf* *sf* *sf* *sf*

96 **A** *dimin. pp* *Vello* *Cb.* *f > p* *pizz.* *pizz.*

122 *cresc.* *unis.* *arco* *ff* Vello Cb.

137 *unis.* *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello Cb. *f* **B** *f*

198 *unis.* *dimin.* *p*

207 *sempre più p* 8

2. Beethoven - Symphony No. 9 in D minor, Op. 125

4th mvt. bar 8 to 29; bar 38 to 47; bar 56 to 140

Presto $\text{♩} = 96$

Legni *f*

11 *dim.* *p* Fag. 2

22 Fag. *f*

Tempo I

88 *f* *ff* *ritard.* *dim.*

45 poco Adagio vello Vivace pizz.

Tempo I
 Vello arco
 56 C.B. *f* *dim.* *Fag. I* **Adagio cantabile**

Tempo I Allegro
 65 *p* *cresc.* *ff*

75 *Fag. I* **Allegro assai** $\text{♩} = 80$ *f* **Tempo I Allegro** *f*

84 *f* *Fag.*

92 **Allegro assai** $\text{♩} = 80$ *p*

102 *cresc.* *p* *cresc.*

112 *div. p* *p* *sempre p*

122 *cresc.* *p* *cresc.* *p*

131 *cresc.* *p* *cresc.* *p*

140 **A**

3. Brahms - Symphony No. 2 in D Major, Op. 73

1st mvt. beginning to bar 66; bar 114 to 155

4th mvt. beginning to bar 37

Allegro non troppo

13

36

52

60

12

11

Viol. I

108

118

124

132

142

152

p

dim.

Pk. Vcl. u. Pos. Klar. pizz. 3 **A** 3 arco *p*

cresc. *f*

sf *sf* *sf* *sf* *p* **B**

arco *cresc.*

E (*quasi ritenente*) *f* *sf ben marc.* *sf marc.*

ff *poco f espr.*

cresc.

F pizz. *p*

Allegro con spirito

p sotto voce

8

pp

16

dim.

A

23

f

sf

sf

28

sf

33

sf

sf

sf

sf

sf

ff

4. Mendelssohn - Symphony No. 4 in A Major, Op. 90
4th mvt. bar 26 to 52; bar 164 to 195; bar 216 to 239

Bässe

26 *p cresc.* 1 2 3

30 *ff* 4 5 6 7

34 *ff* 3 3

38 3 3

42 *f*

46

51 *ff* *p*

155 *p* *cresc.* 1 *cresc.* 1 3

167 *f*

173 *f* 3 3

178 *ff* 1 2 3 *simile*

182 *ff* 4

186 3

194

fp *p*

214

ff *simile*

220

f

225

f

230

f

235

f *f* 2

5. Mozart - Symphony No. 40 in G minor, K. 550

1st mvt. bar 114 to 138; bar 191 to 225

4th mvt. bar 49 to 70; bar 229 to 246

Allegro molto

The image displays a page of musical notation for the first movement of Mozart's Symphony No. 40 in G minor, K. 550. The tempo is marked 'Allegro molto'. The score is written in G minor and 4/4 time. It features several staves of music, including a double bass line and a violin line. The notation includes various musical symbols such as notes, rests, dynamics (f, p, sf), and articulation marks. A yellow bracket on the left side of the page highlights the first system of music, starting at bar 114. Another yellow bracket on the right side highlights a section of the double bass line starting at bar 189. A third yellow bracket at the bottom highlights a section of the double bass line starting at bar 222. The score is divided into systems, with bar numbers 114, 120, 126, 131, 136, 189, 192, 197, 204, 210, 215, and 222 indicated. A 'C' time signature change is shown at bar 131, and an 'E' time signature change is shown at bar 222. The violin part is labeled 'Viol. I' and 'Vcll.'.

Allegro assai

Musical score for measures 45-64. The score is written in bass clef with a key signature of two flats. Measure 45 is marked with a yellow bracket. Measure 64 is marked with a yellow bracket and contains a section labeled 'A' with the number '13' and 'Viol. I' written above it.

Musical score for measures 225-238. The score is written in bass clef with a key signature of two flats. Measure 225 is marked with a yellow bracket. Measure 238 is marked with a yellow bracket.

6. R. Strauss - Don Juan, Op. 20

beginning to bar 5

Letter A to 7 bars after Letter A

3 bars before Letter B to 4 bars after Letter B

5 bars after Letter I to 11 bars after Letter I

13 bars after Letter P to 3 bars after Letter U

Allegro molto con brio.

The image displays a musical score for the bass clef of Don Juan, Op. 20 by Richard Strauss. The tempo is marked "Allegro molto con brio." The score consists of several staves of music, with various dynamics and articulations. The first staff begins with a double bar line and a forte (ff) dynamic. The second staff includes markings for "arco" and "pizz." (pizzicato). The third staff features a "fff" (fortississimo) dynamic. The fourth staff has markings for "B", "pizz.", and "arco". The fifth staff includes "arco" and "ff" markings. The sixth staff has "calando" (ritardando) and "K a tempo" markings. The seventh staff includes "1 pizz." and "4 a tempo arco" markings. The score is marked with various dynamics including ff, mf, f, pp, and fff. There are also markings for "1" and "2" which likely refer to first and second endings. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

