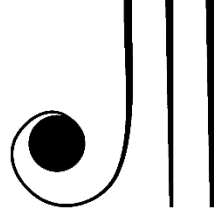


澳門樂團
ORQUESTRA DE MACAU
Macao Orchestra



2023-24 澳門樂團樂師招聘

2023-24 Macao Orchestra Musicians Audition

定音鼓首席 Principal Timpani

Excerpts:

1. Bartók - Concerto for Orchestra, Sz. 116, BB 123
4th mvt. bar 42 to bar 51
2. Beethoven - Symphony No. 1 in C Major, Op. 21
3rd mvt. Menuetto and Trio
3. Beethoven - Symphony No. 5 in C minor, Op. 67
3rd mvt. Letter C to bar 395 of 4th mvt.
4. Beethoven - Symphony No. 7 in A Major, Op. 92
1st mvt. bar 89 to 110; bar 315 to 326; bar 421 to the end
5. Beethoven - Symphony No. 9 in D minor, Op. 125
1st mvt. bar 16 to 35; bar 513 to the end
6. Elgar - Variations on an Original Theme 'Enigma', Op.36
Variation 7
7. Stravinsky - The Rite of Spring
No. 189 to the end
8. Tchaikovsky - Symphony No. 4 in F minor, Op. 36
1st mvt. 4 bars before Letter T to 9 bars after Letter U

1. Bartók - Concerto for Orchestra, Sz. 116, BB 123
4th mvt. bar 42 to bar 51

Calmo
TIMP. 43

mf

51 1 1 1 1 1 2 1

2. Beethoven - Symphony No. 1 in C Major, Op. 21

3rd mvt. Menuetto and Trio

Menuetto
Allegro molto e vivace $\text{♩} = 108$

7 **f** 26 *Ob. I pp* 2 *pp* 3 **f** **A**

48 **ff**

66 *p* *cresc.* **f** **ff**

Trio 23 18 *p* **ff** **sf** **sf** **sf** **sf** **sf** **sf**

Hr. *Menuetto da capo*

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

3rd mvt. Letter C to bar 395 of 4th mvt.

Allegro

(♩ = 96)

196 **B** 39 7 *poco rit. a tempo* 1 8 1 66 **C** *pp*

Fag. Vel. Viol. I

330 *sempre pp*

345 10 11 12 13 14 15 16 17 18 19 20 21 22 23

359 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8 *cresc. - - - - attacca*

Allegro (♩ = 84)

374 *ff*

383

391 3 A 2 1

4. Beethoven - Symphony No. 7 in A Major, Op. 92

1st mvt. bar 89 to 110; bar 315 to 326; bar 421 to the end

in A E

Poco sostenuto $\text{♩} = 69$

42 **B** Vivace. ($\text{♩} = 104$)

ff *ff* *ff* *ff*

90

96

104 **C**

p cresc. *ff*

300 **Bassi.**

pp sempre

316 **K**

cresc. *ff*

325

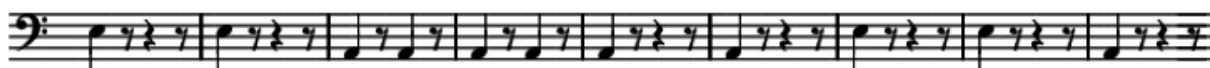
p *f*

421



Musical staff 421: Bass clef, starting with a bracket on the left. The staff contains a sequence of eighth notes and quarter notes. The first two measures feature a sixteenth-note triplet. The dynamic marking *più cresc.* is placed below the first measure, followed by three dashes, and *ff* is placed below the fifth measure.

428




Musical staff 428: Bass clef, containing a sequence of eighth notes and quarter notes.

437



Musical staff 437: Bass clef, containing a sequence of eighth notes and quarter notes. The dynamic marking *ff* is placed below the sixth measure.

445



Musical staff 445: Bass clef, containing a sequence of eighth notes and quarter notes. The staff ends with a double bar line and a closing bracket on the right.

5. Beethoven - Symphony No. 9 in D minor, Op. 125
1st mvt. bar 16 to 35; bar 513 to the end

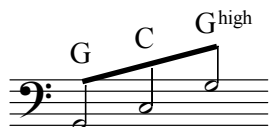
in 

507 *a tempo* 

6. Elgar - Variations on an Original Theme 'Enigma', Op.36

Variation 7

Variation 7



23 Presto Solo *Woodwind*

p *cresc.* *ff*

Musical notation for measures 23-24. Measure 23 starts with a rest followed by a series of eighth notes. Measure 24 continues with eighth notes and a final note with an accent. Dynamics range from *p* to *ff*. A *Woodwind* part is indicated above the staff.

24 Solo *Woodwind*

cresc. *fff* *dim.*

Musical notation for measures 24-25. Measure 24 continues with eighth notes. Measure 25 has a final note with an accent. Dynamics range from *cresc.* to *fff* and then *dim.*. A *Woodwind* part is indicated above the staff.

26

ff *dim.* *p*

Musical notation for measures 26-27. Measure 26 starts with a rest followed by eighth notes. Measure 27 continues with eighth notes. Dynamics range from *ff* to *dim.* and then *p*. Fingering numbers 5 and 4 are shown above the first two notes of measure 26.

27

f *dim.* *p*

Musical notation for measures 27-28. Measure 27 starts with a rest followed by eighth notes. Measure 28 continues with eighth notes. Dynamics range from *f* to *dim.* and then *p*. Fingering number 3 is shown above the first note of measure 27.

27

pp *ff* *dim.*

Musical notation for measures 27-28. Measure 27 starts with a rest followed by eighth notes. Measure 28 continues with eighth notes. Dynamics range from *pp* to *ff* and then *dim.*

28

dim. *ff*

Musical notation for measures 28-29. Measure 28 starts with a rest followed by eighth notes. Measure 29 has a final note with an accent. Dynamics range from *dim.* to *ff*. Fingering numbers 5 and 4 are shown above the last two notes of measure 28.

29 Brass

fff

Musical notation for measures 29-30. Measure 29 starts with a rest followed by eighth notes. Measure 30 has a final note with an accent. Dynamics range from *fff*. A *Brass* part is indicated above the staff.

G^{high} to Eb
 C to Bb
 G to F

7. Stravinsky - The Rite of Spring

No. 189 to the end

L'ADORATION DE LA TERRE

186 DO#̣ à DO#̣
SI^b à LA

The musical score is written for a Tuba in bass clef. It consists of seven staves of music. The first staff begins with measure 186, which includes the vocal line: DO#̣ à DO#̣ and SI^b à LA. The music is in 5/16 time and features a complex, rhythmic pattern of eighth and sixteenth notes. The second staff continues the piece, with measures 187 and 188. The third staff contains measures 189 and 190. The fourth staff shows measures 191 and 192. The fifth staff includes measures 193 and 194. The sixth staff continues the rhythmic pattern. The seventh staff concludes the section. Dynamic markings include *mf* (mezzo-forte) and *meno f* (meno forte). The score is marked with various time signatures, including 5/16, 2/8, 3/8, and 2/16.

195 196

197

meno *f* simile *sf*

198 199

più sf *f* e sempre cresc.

200

Fl.

Timp II *sf*

Detailed description: This is a page of a musical score for a percussion ensemble, specifically focusing on measures 195 through 200. The score is written on five staves, all in bass clef. The time signature is 2/16. The music consists of rhythmic patterns of eighth and sixteenth notes, often with accents. Measure 195 is marked with a circled '195'. Measure 196 is marked with a circled '196'. Measure 197 is marked with a circled '197'. Measure 198 is marked with a circled '198'. Measure 199 is marked with a circled '199'. Measure 200 is marked with a circled '200'. Dynamics include *sf* (sforzando), *meno f* (less forte), *simile* (similar), *f* (forte), and *cresc.* (crescendo). There are also markings for *più sf* (more sforzando) and *e sempre cresc.* (and always crescendo). Instrument markings include 'Fl.' (Flute) and 'Timp II' (Timpani II) with a *sf* marking. The score ends with a double bar line and a fermata.

8. Tchaikovsky - Symphony No. 4 in F minor, Op. 36

1st mvt. 4 bars before Letter T to 9 bars after Letter U

Andante sostenuto
in F, C, A

329 17 18 19 20

333 21 22 T sempre stringendo al - - - - -
cresc.

338 Allegro con anima
f cresc. ff

342

346

350 2 U 1 2
fff

357 3 4 5 6 7 8 1 V 16
f dim.