



2025-26 澳門樂團樂師招聘

2025-26 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 (no cadenza)

No piano or orchestra accompanist

Excerpts:

1. Beethoven - Symphony No. 5 in C minor, Op. 67
3rd mvt. Beginning to bar 5 after letter A; Bar 133 to bar 218
2. Beethoven - Symphony No. 9 in D minor, Op. 125
4th mvt. Bar 8 to bar 29; Bar 38 to bar 47; Bar 56 to bar 140
3. Brahms - Symphony No. 2 in D Major, Op. 73
4th mvt. Beginning to bar 37
4. Mendelssohn - Symphony No. 4 in A Major, Op. 90
4th mvt. Bar 26 to bar 52; Bar 164 to bar 195; Bar 216 to bar 239
5. Mozart - Symphony No. 40 in G minor, K. 550
1st mvt. Bar 114 to bar 138; Bar 191 to bar 225
4th mvt. Bar 49 to bar 70; Bar 229 to bar 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

Note:

Preliminary Round - Video Recording:

Please perform the solo piece(s) and all excerpts from the list. Excerpts should be performed in the order listed.

Live audition:

This round includes solo piece(s) and excerpts, selected by the audition committee from the audition excerpts list on-site.

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

3rd mvt. Beginning to bar 5 after letter A

Allegro $\text{♩} = 96$

unis. *pp* *poco rit.* *a tempo* *pp* *sf*

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

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.*

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

3rd mvt. Bar 33 to bar 28

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* *f* *B*

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

207 *sempre più p* 8

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

4th mvt. Bar 8 to bar 29

Excerpt from the 4th movement of Beethoven's Symphony No. 9 in D minor, Op. 125, showing bars 8 to 29. The tempo is marked **Presto** with a metronome marking of $\text{♩} = 96$. The key signature is D minor (three flats). The time signature is 2/4. The score is for the **Legni** (woodwinds) and **Fag.** (bassoon). The excerpt begins with a **f** (forte) dynamic. A red bracket highlights the first staff from bar 8 to bar 29. The second staff shows a **dim.** (diminuendo) marking and a **p** (piano) dynamic. The third staff shows a **f** (forte) dynamic and a **ritard.** (ritardando) marking. The excerpt ends with a double bar line and a 2/4 time signature.

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

4th mvt. Bar 38 to bar 47

Excerpt from the 4th movement of Beethoven's Symphony No. 9 in D minor, Op. 125, showing bars 38 to 47. The tempo is marked **Tempo I**. The key signature is D minor (three flats). The time signature is 2/4. The score is for the **Vell.** (violin). The excerpt begins with a **f** (forte) dynamic. A red bracket highlights the first staff from bar 38 to bar 47. The second staff shows a **poco Adagio** tempo change and a **Vivace pizz.** (pizzicato) marking. The excerpt ends with a double bar line and a 2/4 time signature.

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

4th mvt. Bar 56 to bar 140

This musical score excerpt covers bars 56 to 140 of the 4th movement of Beethoven's Symphony No. 9 in D minor, Op. 125. The score is written for a full orchestra and includes the following elements:

- Tempo I** (starting at bar 56) and **Adagio cantabile** (starting at bar 65).
- Tempo I Allegro** (starting at bar 65) and **Allegro assai** (starting at bar 75, marked $\text{♩} = 80$).
- Tempo I Allegro** (starting at bar 84).
- Allegro assai** (starting at bar 92, marked $\text{♩} = 80$).
- Tempo I Allegro** (starting at bar 102).
- Allegro assai** (starting at bar 112, marked $\text{♩} = 80$).
- Tempo I Allegro** (starting at bar 122).
- Allegro assai** (starting at bar 131, marked $\text{♩} = 80$).
- Tempo I Allegro** (starting at bar 140).

The score includes various dynamics such as *f* (forte), *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *div.* (diviso), *sempre p* (sempre piano), and *sempre p* (sempre piano). The score also includes a **Fag. I** (Fagotto I) part and a **Vello** (Viollo) part. The score is written in D minor and 4/4 time. The key signature is D minor (two flats). The tempo markings are **Tempo I**, **Adagio cantabile**, **Tempo I Allegro**, and **Allegro assai** (marked $\text{♩} = 80$).

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

4th mvt. Beginning to bar 37

Allegro con spirito

p sotto voce

pp

dim.

A

f *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *ff*

4. Mendelssohn - Symphony No. 4 in A Major, Op. 90

4th mvt. Bar 26 to bar 52

26 Bässe

p cresc

1 2 3

30 *ff* 4 5 6 7

34 *ff* 3 3

38 3 3

42 *f*

46

51 *ff*

52

4. Mendelssohn - Symphony No. 4 in A Major, Op. 90

4th mvt. Bar 164 to bar 195

This musical score is for the 4th movement of Mendelssohn's Symphony No. 4 in A Major, Op. 90, specifically from bar 164 to bar 195. The score is written for a single melodic line, likely the first violin or flute, in 4/4 time. The key signature is A major, indicated by three sharps (F#, C#, G#). The score is divided into six systems, each containing a single staff. The first system (bars 155-166) begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. It features a series of eighth and sixteenth notes, with a first ending bracketed in red. The second system (bars 167-176) continues the melodic line with a *f* (forte) dynamic. The third system (bars 177-181) shows a *ff* (fortissimo) dynamic and a *simile* marking. The fourth system (bars 182-185) continues the *ff* dynamic. The fifth system (bars 186-193) features a *p* dynamic and a first ending bracketed in red. The sixth system (bars 194-195) concludes the passage with a *fp* (fortissimo piano) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 8).

4. Mendelssohn - Symphony No. 4 in A Major, Op. 90

4th mvt. Bar 216 to bar 239

[illegible]

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

1st mvt. Bar 114 to bar 138

Allegro molto

Excerpt from the first movement of Mozart's Symphony No. 40 in G minor, K. 550, showing bars 114 to 138. The score is in G minor (three flats) and 2/2 time. The tempo is marked 'Allegro molto'. The excerpt features a bass line with a forte (*f*) dynamic at bar 114, marked with a red bracket. The music continues through bars 120, 126, and 131, where a 'C' time signature change is indicated. At bar 136, the Violin I part enters with a sixteenth-note figure, marked with a red bracket. The Violoncello (Vcll.) part also enters at this point.

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

1st mvt. Bar 191 to bar 225

Excerpt from the first movement of Mozart's Symphony No. 40 in G minor, K. 550, showing bars 191 to 225. The score is in G minor (three flats) and 2/2 time. The tempo is marked 'Allegro molto'. The excerpt features a bass line with a piano (*p*) dynamic at bar 191, marked with a red bracket. The music continues through bars 192, 197, 204, 210, and 215, where a 'E' time signature change is indicated. At bar 222, the Violoncello (Vcll.) part enters with a sixteenth-note figure, marked with a red bracket. The Violin I part also enters at this point.

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

4th mvt. Bar 49 to bar 70

Allegro assai

45

52

57

64

A

13

Viol. I

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

4th mvt. Bar 229 to bar 246

225

232

238

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

Beginning to bar 5



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

Letter A to 7 bars after letter A



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

3 bars before letter B to 4 bars after letter B



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

5 bars after letter I to 11 bars after letter I



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

13 bars after letter P to 3 bars after letter U

arco 3

p *grazioso*

1 pizz.

p

arco 3

p *grazioso*

pp

1 pizz.

mf *cresc.*

R arco

ff

1

ff

S

ff

ff

f

f *marcato*

cresc.

f

cresc.

ff **mf** *dim.* **mf** *poco più agitato* *marcato*

U *sempre molto agitato*

fff

cresc.