



## 103 年低音提琴 副首席 甄選 Associate Principal Double Bass

### I. 第一輪 1st Round (Solo without Piano)

1. DITTERSDORF: Concerto, 1st Mov. (With Cadenza)
2. BACH: Cello Suite No. 4, Prélude (Edition / Fu Yung-Ho)

### II. 第二輪 Orchestral Excerpts

1. BEETHOVEN: Symphony No. 3.....1
2. BEETHOVEN: Symphony No. 5.....3
3. BEETHOVEN: Symphony No. 9.....5
4. BERLIOZ: *Symphonie Fantastique*.....6
5. BRITTEN: Young Person's Guide to the Orchestra.....8
6. MOZART: *Die Zauberflöte*, Overture.....9
7. MOZART: Symphony No. 40.....11
8. MAHLER: Symphony No. 2.....12
9. SMETANA: *Die Verkaufte Braut*, Overture.....13
10. R. STRAUSS: *Also Sprach Zarathustra* .....14
11. STRAVINSKY: *Pulcinella* Suite.....15
12. TCHAIKOVSKY: Overture 1812.....16
13. VERDI: *Othello*.....17

### III. 第三輪 3rd Round (Solo without Piano) 二擇一(Choose 1)

1. BOTTESINI: Concerto No. 2, Mov I (With Cadenza)
2. KOUSSEVITZKY: Concerto, Mov I

※注意：須以合奏絃調音演奏。

※The audition must be played in orchestra tuning.

※注意：本樂譜為國家交響樂團財產，非經許可不得再製或轉交第三人。

※Attention: The orchestral excerpts are the property of the National Symphony Orchestra (NSO).

Please do not remake or forward to other person.

## 1. BEETHOVEN: Symphony No. 3

## 3. Satz: Scherzo

Allegro vivace  $\text{♩} = 116$ 

14 *sempre stacc.*

*p*

21

29

*sempre pp*

37

46

56

*sempre pp*

64

87

*cresc.* **ff** (A)

# 1. BEETHOVEN: Symphony No. 3

95

*sf sf*

104

*sf*

112

*sf sf sf tr*

120

1 *p f sf sf sf tr* (B)

141

*p p*

155

*cresc. ff*

163

1. *f f f p* 2. *f f f*

Alla breve (♩ = 116)

389

*p f ff*

419

*p cresc.*

426

*ff f*

## 2. BEETHOVEN: Symphony No. 5

## 3. Satz

Allegro  $\text{♩} = 92$ *poco rit.**a tempo*

pp

11

fp

*poco rit.*

27

f

35

sf

44

dim.

pp

*poco rit.*

52

*a tempo*

pp

61

cresc.

70

f

80

pp

90

sf

sf

sf

sf

dim.

pp

## 2. BEETHOVEN: Symphony No. 5

100 *p* *f* 137

142

150

158 *f* 1. 2.

164

170

179 1(-6) 2 3 4 5 6

189

197 *f* *dim.* *p*

204 *sempre più p*

211

## 3. BEETHOVEN: Symphony No. 9

Presto  $\text{♩} = 66$  [ $\text{♩} = 96$ ]

8 *f*

14 *dim.* *p* *f*

26

Tempo I

38 unis. *f* *ff*

44 *rit.* *dim.* poco Adagio Tempo I *f*

55 Adagio cantabile *dim.* *Fag. I*

Tempo I Allegro

65 *p* *cresc.*

72 *ff* *Fag. I* Allegro assai  $\text{♩} = 80$  *Fag. I*

Tempo I Allegro

79 *f* *f*

86 *ff*

4. BERLIOZ: *Symphonie Fantastique*Allegretto non troppo ( $\text{♩} = 72$ )

## IV

109 pizz. 1 2 arco *f* *ff* *sempre più forte*

120 *ff* *ff* *dim. > p*

129 *pp* *ff* *ff* *ff*

137

142

147

152 *ff* *f* *dimin...*

4. BERLIOZ: Symphonie *Fantastique*

## V

Allegro assai ( $\text{♩} = 76$ )

238 *cresc.* *ff* *f*

Hexenrundtanz  
Ronde du Sabbat  
Witches' round dancePoco meno mosso ( $\text{♩} = 104$ )

241 *sf* *ff*

250 *mf* *ff*

258 *p*

264 *f*

270

276 *cresc.* *ff* *p* *f*

282 *p* *f* *p* *cresc.* *ff*

289 *ff* *sf*

296 *ff*

308 *ff* *f* *pizz.* *arco*



# 5. BRITTEN: Young Person's Guide to the Orchestra

## Bass

### VARIATION H

Cominciando lento ma poco a poco accel.

*pp* *poco a poco cresc.* *al Allegro* *ff* *veloce* *sf* *mf espr.* *f* *f* *f* *cresc.* *ff rall. molto* *pp* *poco a poco cresc.* *al Allegro* *veloce* *fz* *pizz.* *4* *2* *Soli* *vi de* *pizz.*

6. MOZART: *Die Zauberflöte*, Overture

Allegro [ $\text{♩} = 76$ ]

33

*p* *sf* *p* *sf* *p* *f*

36

*p* *f* *p* *f* *sf*

41

*sf* *sf*

45

*sf*

49

*sf* *sf*

87

*f*

92

109

*p*

112

117

*f*

6. MOZART: *Die Zauberflöte*, Overture

120

125

151

155

159

164

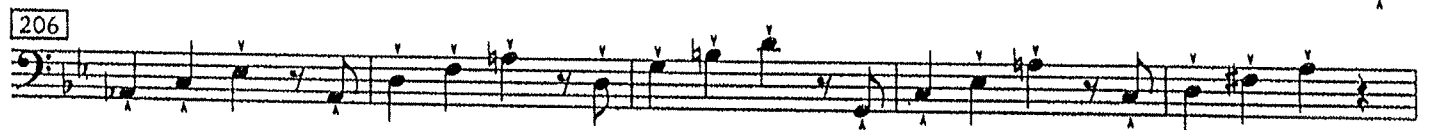
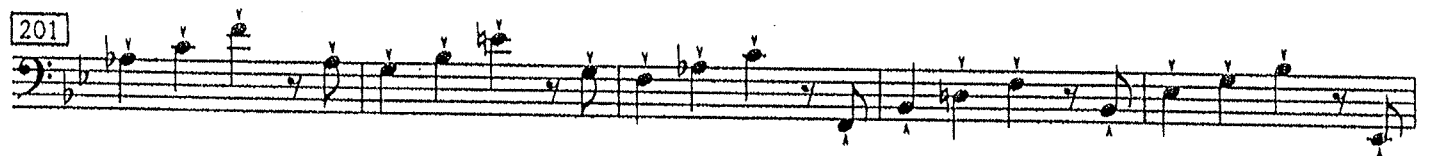
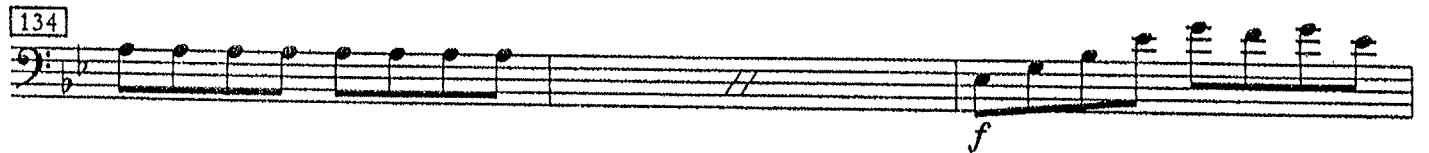
168

216

221

## 7. MOZART: Symphony No. 40

## I

Molto allegro [ $\text{♩} = 96-100$ ]

# 8. MAHLER: Symphony No. 2

## I.

Gustav Mahler

**Allegro maestoso** Mit durchaus ernstem und feierlichem Ausdruck

*wild* *A* *sf* *fff* *fff* *ff accel.*

*a tempo* *sf* *f* *immer unruhig* *mf* *ff* *f*

*P subito* *3* *f* *p* *f* *p*

*geth* *unisono* *f* *mf* *p*

*ppp* *sempre ppp*

*fp* *mf* *3* *3*

*sempre cresc.*

*tremol. ff* *pp molto cresc.* *1*

9. SMETANA: *Die Verkaufte Braut*, Overture

Vivacissimo [ $\text{♩}$  ca. 126]

*ff* *sf* *non legato*

6

11

74

79

83

87

91

95

99

*ff* *sf* *sf* *sf* *sf* *cresc.* *poco a poco cresc.* *ff* *sf* *sf* *sf* *sf*

10. R. STRAUSS: *Also Sprach Zarathustra*

**Bewegter.** **Früheres Zeitmass (mässig langsam.)**

alle **5** **11** *Fiauto* **1**

*pp* vierfach *f* *ff* *sfz* *f* *fff* *ff* *f* *cresc.*

**accelerando** **Bewegt.**

*noch bewegter, sehr leidenschaftlich.*

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

11. STRAVINSKY: *Pulcinella* Suite

## 7. Vivo

85 **Vivo**,  $\text{♩} = 132 - 138$

Solo

*ff* *sf* *sf* *fff*

*sempre sim.*

87 *sim.* *f* *gliss.*

88 *ff*

89

90 *détaché* *très fort*

91 *dolce*

92 3 4

93 *ff risoluto, energico*



# 12. TCHAIKOVSKY: Overture 1812

**Largo**  
\* 4 Vell.

11

*cresc.* *mf* *ff*

23

*p* *cresc.* *f cresc.* *fff* *ff* *3* *3* **A**

35

*mf* *f* *sf* *pizz.* *1* *3* *3* *4*

42

*mf* *f* *1* *1* *1*

**Poco stringendo**

50

*mf* *f* *cresc.* *fff* *ff*

**B Poco più mosso**

58

*fff* *marcatiss.*

64

69

*fff*

**C Andante**

75

*sfp* *1* *2* *3* *4* *5* *6* *7* *8*

85

*p* *p* *mf* *1*

13. VERDI: *Othello*

Poco più mosso  $\text{♩} = 80$  [ $\text{♩} = 66$ ]  
 (U) legato con sord.

pp tutti un poco marcato

più marc. f ppp

(V)

(X)

stacc.

dim. p f un poco più marc. e cresc.

f cresc. ff

Detailed description: This is a musical score for a section of Verdi's Othello. It consists of five staves of music in bass clef, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Poco più mosso' with a metronome marking of 80 quarter notes per minute, and a bracketed alternative marking of 66 quarter notes per minute. The first staff begins with a circled 'U' and the instruction 'legato con sord.' (legato with mutes). The dynamics start at 'pp' (pianissimo) and progress through 'f' (forte), 'ppp' (pianississimo), and 'ff' (fortissimo). Performance instructions include 'tutti un poco marcato', 'più marc.' (more marked), 'stacc.' (staccato), and 'f un poco più marc. e cresc.' (forte, a little more marked, and crescendo). There are also dynamic markings 'dim.' (diminuendo) and 'p' (piano). The score includes various musical notations such as slurs, accents, and dynamic hairpins. There are also circled letters 'U', 'V', and 'X' above the staves, likely indicating specific performance techniques or rehearsal marks. The piece concludes with a double bar line and repeat dots.