



Sub-Principal Horn

AUDITION PROCEDURE AND REQUIREMENTS

Please see below for full details about the first and second round audition processes for Sub-Principal Horn.

Please note that audition booklets with repertoire requirements and printed excerpts (if applicable) are available to all candidates via Musical Chairs **once they have applied**. Booklets are not visible pre-application, and please note that you need to be logged in, once you have applied in order to see these.

FIRST-ROUND: Digital Submission (audio and visual)

Once you have applied via musical chairs, all applicants are welcome to submit a recording to SCO for consideration. Please note that SCO reserves the right not to listen to first-round recordings in their entirety.

Please record the repertoire listed below (audio and visual). The panel will only hear the anonymised audio; no Candidate information (including portfolio details) will be shared with the panel at the anonymous first-round review stage. For those selected, the second round of this process (audition and portfolio) will not be screened.

Your performance must be unedited, with an analog clock placed in the background of your video. The full audio-visual recording will be available to a member of SCO management to ensure that submissions are genuine.

The first-round solo and orchestral repertoire is to be recorded in one take and in the following order. Please note the specific modern and natural horn requirements.

A filming guide is available via Musical Chairs and the first-round audition booklet will be visible to all candidates via Musical Chairs once they have applied.

Please **apply and then submit** your first-round audio-visual recording to Musical Chairs by
Thursday 31 July 2025

FIRST -ROUND SOLO REPERTOIRE (on modern horn)

J.S BACH Cello Suite No.5: Sarabande (with repeats)

FIRST-ROUND ORCHESTRAL EXCERPTS

- all 2nd horn except Beethoven 9 as marked

MODERN HORN

BEETHOVEN	<i>9th symphony; Adagio:</i> upbeat to b.83.to end of b.98 (4th Horn part)
SCHUMANN	<i>Symphony no.3; 1st movement:</i> Fig. L to b. 386
RAVEL	<i>Piano Concerto in G Major; 1st movement:</i> Beginning until 5 bars after Fig 3.
SCHOENBERG	<i>Chamber Symphony Op.9:</i> Fig 63 - 69.

and

NATURAL HORN

BEETHOVEN	<i>Symphony no.8; 3rd Movement:</i> b. 45 to b. 78 (no repeat)
HAYDN	<i>Symphony no.31; Adagio:</i> upbeat to b.13 to b. 38 (no repeat)
BRAHMS	<i>Haydn Variations; Var 6:</i> (with 1st repeat)

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Second round requirements continued on next page....

SECOND-ROUND: Live Audition (not screened)

For those candidates invited to the second-round, live auditions will be held in Edinburgh (October dates TBC).

Full details, including date options will be confirmed directly with 2nd round candidates. These auditions will not be screened, and full CV information will be available for the panel. The second-round booklet, including music, will be visible to candidates once they have applied via Musical Chairs.

The live audition will be at A 441, with the accompanying piano tuned to A 441

SECOND-ROUND SOLO REPERTOIRE (on modern horn)

MOZART Horn Concerto No.3 Kv 447; First movement with cadenza

SECOND-ROUND ORCHESTRAL EXCERPTS

Please prepare the following 2nd Horn excerpts (except the Beethoven 9, 4th Horn excerpt) in this booklet:

MODERN HORN

RAVEL	<i>Piano Concerto in G; 3rd Movement (2 excerpts):</i> 3 bars before Fig 15 to Fig 16 and 5 bars after Fig 16 to Fig 20.
SCHOENBERG	<i>Chamber Symphony: 4 bars after Fig 93 to Fig 97</i>
MACMILLAN	<i>Tryst: b.207 to 256</i>
DAVIES	<i>Ebb of Winter: Q1 to S1</i>
BACH	<i>Mass in F Major BWV 233: Gloria excerpt as marked</i>

and

NATURAL HORN

BEETHOVEN	<i>Symphony no.3; 3rd movement Scherzo (2 excerpts):</i> b.170 to 201 and b.228 to 263
BEETHOVEN	<i>Symphony no.7; 1st movement (3 excerpts):</i> b. 66 to 110. and b399 to 404 and B423 to end
BEETHOVEN	<i>Symphony no.7; 2nd movement: b. 115 to 135.</i>
BEETHOVEN	<i>Symphony no.7; 3rd movement: Scherzo (no repeats)</i>
BEETHOVEN	<i>Symphony no.9; Adagio: upbeat to b.83 to b.99 (4th Horn)</i>
BEETHOVEN	<i>Fidelio Op.72; No.9 Leonore's Aria: two excerpts as marked</i>
MOZART	<i>Così fan Tutte; No 25 (two excerpts):</i> b. 8 to 27 and bar 116 to end of movement.
HAYDN	<i>Symphony no.31 in D Major: Variation 4</i>
BRAHMS	<i>Variations on Haydn; Variation 5: Fig. G to the end of variation</i>
BRAHMS	<i>Variations on Haydn; Finale: 6th bar of Fig O to end</i>

SIGHT READING MAY BE GIVEN

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