



Sub-Principal Double Bass

AUDITION PROCEDURE AND REQUIREMENTS

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

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.

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 submit** your first-round audio-visual recording to Musical Chairs by **Wednesday 25 February**

FIRST-ROUND: All in ORCHESTRAL TUNING

FIRST-ROUND SOLO REPERTOIRE

BACH One movement of unaccompanied Bach (without repeats)

FIRST-ROUND ORCHESTRAL EXCERPT

BEETHOVEN *Symphony No. 5*, mvt 2 (Andante con moto), bars 114-124 **and** mvt 3 (Scherzo: Allegro), bars 1-219

Second-round continued overleaf...

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SECOND-ROUND: Live Audition (not screened)

For those candidates invited to the second-round, live auditions will be held in Edinburgh (in late April/ May – dates TBC).

Full details, including date options will be confirmed directly with candidates who are invited to the second-round. 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.

SECOND ROUND: The live audition (and accompanying piano) will be in ORCHESTRAL TUNING and at A= 441

SECOND-ROUND SOLO REPERTOIRE

Please prepare both of the following:

First movement of a **CLASSICAL** concerto (with cadenza)

and

First movement of a **ROMANTIC** concerto (with cadenza)

SECOND-ROUND ORCHESTRAL EXCERPTS

Please prepare all of the following orchestral excerpts.

Printed excerpts are in the second-round audition booklet via musical chairs

J.S. BACH	<i>Violin Concerto in E Major</i> , mvt 2 (Adagio), bars 1-15
BEETHOVEN	<i>Symphony No. 5</i> , mvt 2 (Andante con moto), bars 114-124 <i>and</i> mvt 3 (Scherzo: Allegro), bars 1-219
BRAHMS	<i>Symphony No. 2</i> , mvmt 4 (Allegro con spirito), bars 144-149
BRITTEN	<i>Variations on a Theme of Frank Bridge</i> , mvt 3 ('March'), whole movement
GINASTERA	<i>Variaciones Concertantes</i> , solo from mvt 11 (Ripresa dal Tema per Contrabasso)
HAYDN	<i>Symphony No. 7 'Le Midi'</i> , solo from mvt 3 (Trio), bars 31-54
MACMILLAN	<i>Tryst</i> , bars 251-257; 420-433
MOZART	<i>Symphony No. 39</i> , mvt 1 (Adagio—Allegro), bars 14-21; 40-61; 85-94 <i>and</i> mvt 4 (Finale) bars 104-137
MOZART	<i>Symphony No. 41</i> , mvt 4 (Allegro Vivace), bars 5-35; 94-116
SCHUBERT	<i>Symphony No. 8</i> , mvt 3 (Scherzo), bars 105-150

CHAMBER MUSIC

All candidates will be sent a short cello/bass duet to prepare in the week leading up to the live audition. This duo will be played with a member of the SCO cello section in the audition. Music will be shared a minimum of four days before the audition.

SIGHT READING may also be given.