

The Orchestra of Scottish Opera
Principal Percussion Auditions 2026

1st round: Digital Submission (screened audio-visual recording)

- Delecluse Study No. 1 from Douze Etudes (complete)
- Britten Death in Venice, Act 2, 9 bars before Fig.321 to 4 bars after Fig.323 (xylophone)
- D. Norberg Tambourine Etude (complete)

2nd Round: in-person audition

Snare Drum

- Rossini La Gazza Ladra, Overture:
 - Start to b.61
 - b.219 to b.291
- Rimsky-Korsakov Scheherazade, Movement 4, Letter P to Letter U
- Prokofiev Lieutenant Kije, The Birth of Kije, Fig.1 to Fig.3
- Britten A Midsummer Night's Dream, Act 1, Fig.6 to 9 bars after Fig.9 (on rototom)

Xylophone

- Shostakovich Lady MacBeth of Minsk, Interlude 2, Fig.113 to 5 bars after Fig.127
- Gershwin Porgy & Bess, Overture, start to 2 bars after Fig.16
- Britten Death in Venice, Act 2, 9 bars before Fig.321 to 4 bars after Fig.323

Glockenspiel

- Saint-Saens Samson & Dalila, Act 3, Scene 3, Letter J to end of excerpt
- Wagner Die Meistersinger von Nuremberg, Act 3, Scene 5 (as marked)

Vibraphone

- Bernstein Symphonic Dances from West Side Story, b.567 to b.632

Bass Drum

- Britten Billy Budd, Act 4, 4 bars before Fig.124 to 4 bars after Fig.130

Tambourine

- Britten Peter Grimes, Storm Interlude, Fig.10 to Fig.11

Castanets

- Wagner Tannhauser, Overture, 25 bars after Letter M to Letter O

3rd Round – in-person orchestral audition

Snare Drum

- Rossini La Gazza Ladra, Overture, Start to b.61
- Walton The Bear, Fig.31 to Fig.34

Tuned Percussion

- Britten A Midsummer Night's Dream, Act 2, upbeat to Fig.60 to 5 bars after Fig.69 (xylophone only)
- Saint-Saens Samson & Dalila, Act 3, Scene 3, Letter J to end of excerpt (glockenspiel)
- Puccini La Boheme, Act 3, Fig.7 to Fig.8 (tubular bells)

Tambourine

- Bizet Carmen, Act 2, Dance Boheme (complete)

Bass Drum

- Verdi La Traviata, Act 3, No. 11, Fig.12 to 3 bars after Fig.15

Cymbals

- Verdi La Forza del Destino, Overture Letter M – end of overture

Castanets

- Wagner Tannhauser, Overture, 25 bars after Letter M to Letter O

DOUZE ÉTUDES

pour Caisse-Claire

TWELVE STUDIES | ZWÖLF ETÜDEN | DOCE ESTUDIOS
for the Drum | für die Trommel | para Tambor militar

JACQUES DELÉCLUSE
Soliste au Théâtre National de l'Opéra
et à la Société des Concerts du Conservatoire

1

$\text{♩} = 76$

The score consists of 12 staves of music for a drum. The tempo is marked as quarter note = 76. The notation includes various rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. Dynamics range from *mf* to *f*, with markings for *p*, *f*, *mf*, *p sub.*, *cresc.*, and *Un poco rit.*. Articulations include accents, slurs, and trills. The score is divided into sections by tempo changes: *Un poco rit.* and *Tempo*.

BRITTEN
DEATH IN VENICE
ACT 2

319 = 1) rhythmic

hms

320

Perussion 2

slow (as before) (♩ = 72)

a little faster (♩ = 80)

gva

Xyb. (quicker than before)

321

pp

gva

always more urgently

mp

mf

cres.

322

f

323

ff dim. mf p f cresc.

long

Tambourine etude

Tambourine

D NORBERG

1 144

tr *ff* *sfz* *pp* *Thumb tr*

ff

tr

P *tr*

mf *pp* *Thumb tr* *poco a poco rit. ff*

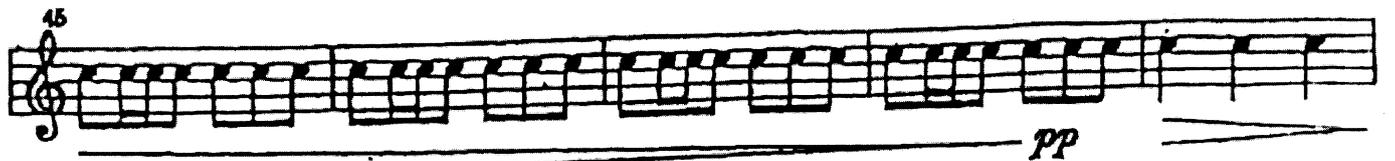
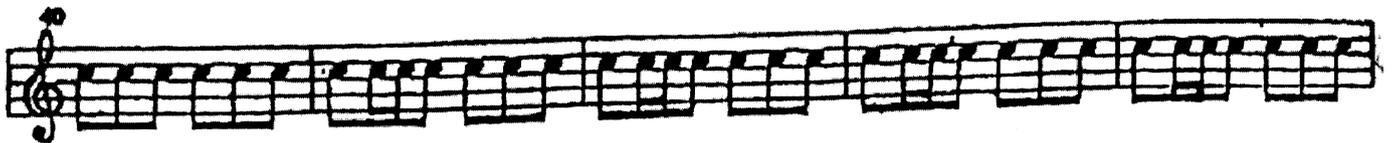
tr tr tr tr tr

tr tr tr

tr tr tr tr tr

tr *ppp* *f accel. ...*

Continued...



Gioacchino Rossini
La Gazza Ladra Overture

Kleine Trommel.

Maestoso marziale.

Solo.

The musical score for the Kleine Trommel part is written on a single staff in treble clef with a common time signature. It begins with a bracketed section containing the tempo and performance instructions: "Maestoso marziale." and "Solo." The score is marked with various dynamics including *f*, *p*, *mf*, *cresc.*, *ff*, *mf*, *mp*, *pp*, and *ff*. It includes numerous articulations such as *trun* (trumpet-like) and *trun* (trumpet-like), and features several triplet patterns. The score is divided into measures, with measure numbers 6, 11, 18, 25, 31, 36, 43, 47, and 57 indicated. A section starting at measure 47 is marked "cresc. ed acceler." and includes a key signature change to B-flat major. The score concludes with a section marked "Allegro." at measure 16, a key signature change to B-flat major, and a tempo change to "rit. a tempo" at measure 25. The score is enclosed in a large bracket on the left side.

Rossini — La Gazza Ladra Overture

2

Kleine Trommel.

113 Kl. Fl. C 1 2 3 4 5 6 7 8
26 27 f

123 9 10 11 12 13 14 15 16 2 2
f

138 1 1 1 1
ff f ff f ff

150 2 4 1 10
marc. G. P. Fag. Hr.

171 D 45 Kl. Fl. E 46 47 48
Str. ppp possibile

221 4 4
ppp

235 4
ppp ppp

245 4 1 2 3 4 5 6 7 8 9
pp cresc. poco a poco

260 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
sempre cresc. f ed acceler. cresc.

270 F Più mosso.
ff 3 3 3 3

284 7 15
rit. Tempo I.

Tambur piccolo.

IV.

Allegro molto. Recit. Lento. Allegro molto e frenetico.

G.P. G.P. Viol.Solo. G.P.

Lento. Recit. Vivo. Triang. B^{Fl.}

Viol.Solo.

mf cresc. f pp

Tamburino.

4 1 18 24 2 7 11 15 16 16 16 16 32 32 M 21 N 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 11 12 13 14 15 16 P 15 1

„ПОРУЧИК КИЖЕ“ „LIEUTENANT KIJE”

СИМФОНИЧЕСКАЯ СЮИТА SUITE SYMPHONIQUE

Tamburo militare, Piatti e Tamburino

СЕРГЕЙ ПРОКОФЬЕВ
SERGE PROKOFIEFF Op. 60.

РОЖДЕНИЕ КИЖЕ № 1 NAISSANCE DE KIJE

Andante assai
5

rit.

1 **Doppio movimento**
Tamb. milit. Solo
pp

pp

2 4 *pp*

3 8 **4** *p*

1

5 **Poco più animato** 9 **6** 1 **7** 3

Cor. Gr. Cassa *ff* Quart. Gr. Cassa *ff*

8 **Tamb. milit.** *mf* **9** *ff* **6 rit.** **10** **Andante** 7 **11** 4

T-be con sord.

A MIDSUMMER NIGHT'S DREAM

2

Percussion

S.D. (with snares)

1 1

f *f* *mf* *f*

3

f *mf* *f* *f*

mf *f* *mf* *sf* *mf* >

Gong (wooden stick)

4 3 3 3

pp *pp* *pp* *pp*

Trgl. *pp* *cresc.*

Glock. *pp* *cresc.*

5

6 **Quick (Allegro)** (♩ = 138)
Cym. susp. (wooden stick)
f

f *mf* *f*

ff *f*

Tamburo in F# alto *pp* *pp*

Cym. *f*

Tamburo *cresc.* *sf* *mf* *pp*

Percussion

Tamburo

7

8

9

Trgl.

01941

SHOSTAKOVICH
LADY MACBETH OF MINSK

Überleitungsmusik zwischen 2. und 3. Bild

Allegro con brio ♩ = 132

xyl.

113 3 ff 114 115 116 117 8 ff 120 2 121 4 ff

Detailed description: This is a musical score for xylophone, consisting of six staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 132 beats per minute. The score is divided into measures 113 through 121. Measure 113 starts with a '3' above it and a 'ff' dynamic. Measure 114 has a '1' above it. Measure 115 has a '1' above it. Measure 116 has a '1' above it. Measure 117 has a '2' above it. Measure 118 has an '8' above it and a 'ff' dynamic. Measure 119 has a '2' above it. Measure 120 has a '2' above it. Measure 121 has a '4' above it and a 'ff' dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for five staves, likely for a piano. The key signature is three flats (B-flat, E-flat, A-flat). The score includes measures 122 through 127. Measure 122 is marked with a forte (*f*) dynamic. Measure 123 is marked with a forte (*f*) dynamic and a fingering of 2. Measure 124 is marked with a fortissimo (*ff*) dynamic. Measure 126 is marked with a forte (*f*) dynamic. Measure 127 is marked with a forte (*f*) dynamic. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also triplets indicated by the number 3 below the notes in the final staff.

Porgy and Bess

Introduction

Allegro con brio ♩ = 112 [♩ = 126]

George Gershwin
1935

The musical score consists of seven staves of piano accompaniment. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro con brio' with a metronome marking of ♩ = 112 [♩ = 126]. The score begins with a first ending bracket over measures 2 and 3. The music is primarily composed of eighth and sixteenth notes with accents. A dynamic marking of *f* (forte) is present in measure 5. A dotted line with a '3' above it spans measures 10, 11, and 12. The piece concludes with a double bar line and repeat slashes in measure 16.

*) Dieser Takt erscheint in den folgenden Klavierauszügen irrtümlich zweimal: /
This bar appears twice, by mistake, in the following editions of the vocal score:

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für Deutschland, GUS und osteuropäische Länder: CHAPPELL & Co. GmbH & Co. KG, Hamburg

BRITTEN
DEATH IN VENICE
ACT 2

319 = *h* rhythmic *hws* *Recursion 2* *Slow (as before) (♩ = 72)*

a little faster (♩ = 80)

Xyb. (quicker than before)

gva *pp* *321*

gva *mp* *always more urgently*

gva *mf* *cresc.*

gva *f* *322*

gva *ff* *dim.* *mf* *p* *f cresc.* *323*

gva *long*

SAINT-SAENS
SAMSON & DALILA

Scene III
Maestoso

Glockenspiel (Bells)
Allegro non troppo 10 A 14 B 7 C Andantino 18 D Allegro 17

E 36 piu Allegro 11 Andantino 18 Allegro 27 F 26 G Meno Presto 2 18

3 Maestoso 10 H 1 23 J

Violins cym

19 K

L 7 1 8

M 1 21 Maestoso 5

N 7 All: mod to 4 oboes f

Tacet il fine de l'Opera

Tamburo e Campanelli.

Tempo moderato di Valsero.

Vivo. 32

Viol.

Clar.

Campanelli. 8

p

38 Fl.

cresc. - - - - - *f*

Campanelli.

p - - - - - *cresc.*

25 Viol.

f *p*

p - - - - - *cresc.*

16 12 Moderato. Viol.

43

16 Viol.

Tamburo sul teatro.

tr tr tr

ff

BERNSTEIN
WEST SIDE STORY
SYMPHONIC DANCES
VIBRAPHONE

24

545 Cha-Cha
Andantino con grazia (♩ = 100)
Finger Cymbals

PERCUSSION

549

555

563

Small Maracas

569 Meeting Scene
Meno mosso (♩ = 72) Sempre rubato
ten.

575

581

Cool
Swing
Allegretto (♩ = 160)

a tempo accel. molto

Musical score for percussion measure 581. The score is written on two staves. The top staff contains a Cymbal (Cym.) part with a series of strokes, starting with a *pp* dynamic and a *cresc. poco a poco* marking, followed by a *mf* dynamic. The bottom staff contains a Vibraphone (Vibr.) part with a *p* dynamic. The tempo is marked as *a tempo accel. molto* and the style is *Cool Swing Allegretto* with a quarter note equal to 160 (♩ = 160).

585

Stringendo un poco

secco

Xylo.

Musical score for percussion measure 585. The score is written on two staves. The top staff contains a Xylophone (Xylo.) part with a *fz* dynamic and a *secco* marking. The bottom staff contains a Vibraphone (Vibr.) part with a *fz* dynamic. The tempo is marked as *Stringendo un poco*.

589 (♩ = 88)

Cym.

Musical score for percussion measure 589. The score is written on two staves. The top staff contains a Cymbal (Cym.) part with a *pp* dynamic. The bottom staff contains a Vibraphone (Vibr.) part with a *fz* dynamic. The tempo is marked as *(♩ = 88)*.

595

Musical score for percussion measure 595. The score is written on two staves. The top staff contains a Vibraphone (Vibr.) part with a *mf* dynamic. The bottom staff contains a Vibraphone (Vibr.) part with a *mf* dynamic. The tempo is marked as *mf*.

PERCUSSION

601

Bongos

p

(Vibr.)

p

pp

dim. molto

gliss.

607

Cym. Fugue

(brush)

pp

(Vibr.)

612

(Cym.)

Bongos

sfz

(Vibr.)

pp

(Cym.)

Bongos

sfz

(Vibr.)

pp

pp

620

(Cym.)

S.D.

sfz

(Vibr.)

p

PERCUSSION

625

(Cym.)

Bongos >

(Vibr.)

3

(Cym.)

S.D.
sfz

Bongos >

f

(Vibr.)

3

ff

f

632

(Cym.)

T.D.
sfz

(Vibr.)

p

mp

637

(Cym.)

Bongos >

sfz

(Vibr.)

mf

Billy Budd - Timp & Perc extract 2

B. Britten

$\text{♩} = 66$

Bass Drum *pp* *(pp)*

B. Dr. 4 124 *pp*

T. Dr. 7 125 muffled *pp*

B. Dr. *pp*

T. Dr. 10 *ppp*

B. Dr. *pp*

126 (Timp Stks) without snares

S. Dr. *pp*

T. Dr. *pp*

B. Dr. *pp* *cresc.*

Xyl. 13 *pp*

16 *cresc.* *p* *dim.* *pp*

T. Dr. *p* *dim.*

B. Dr. *p* *dim.* *pp*

Xyl. 16 *mf* *p dim.* *pp*

18 127 *mf* *dim.* *p* *pp*

21 128

T. Dr.

B. Dr.

pp *cresc.* *mf*

24

S. Dr.

T. Dr.

B. Dr.

mf *mf*

2129

S. Dr.

T. Dr.

B. Dr.

mf cresc. *mf cresc.* *mf cresc.* *ff* *ff* *ff*

30 130

S. Dr.

T. Dr.

B. Dr.

fff *pp* *fff* *pp* *fff* *pp*

32

S. Dr.

T. Dr.

B. Dr.

ppp *ppp* *ppp*

BRITTEN
STORM INTERLUDE
FROM PETER GRIMES

Percussion II

⑦ *Molto animato*
S.D. *f sec.*

* means on the rim of the drum

⑧ *energico*
f *mf* *pp cresc.* *rall.* *largte* *ppp stacc.*

a tempo
ppp *largamente* *Cym.*

⑩ *largte* *Tamb.* *ppp*

p dim. *ppp* *Cym. ppp* *a tempo* *ppp*

⑫ 14 ⑬ 8 *S.D. Solo* *ffz* *fff*

Schlagzeug

4.

78 *Viol. I* M

Becken
f 2

88 *Triangel* *Tamburin*

ff

99

3 3 3 3 *tr tr tr tr*

103 *Kastagnetten*

P

111

P

115

P

Schlagzeug

119

123

127

133

143

154

SZENE II bis IV tacet

Ende des ersten Aufzuges

Gioacchino Rossini
La Gazza Ladra Overture

Kleine Trommel.

Maestoso marziale.

Solo.

f *p* *mf cresc.* *ff*

6

11 *f*

18 *f* A

25 *mf* *f* *f* *mf*

31 *f* *ff*

36 *f* B

43

47 *mp* *pp* *pp* *cresc. ed acceler.*

57 *ff* **Allegro.** 16 *f* **B \flat** *rit. a tempo* 7 25

WALTON
THE BEAR

Percussione

31 Allegro ♩ = c. 132

348 Recitativo (Smirnov)

353

C. c.

tr

pp >

357

Ptti.

mf

(C. c.)

362

(C. c.)

cresc.

367

Cor.

Ptto.
con bacch. di legno

ff

(C. c.)

ff

tr

f

32

375

poco rit. 33 a tempo sub.

391

Cl.

405

408

Ptti.

414

Ptto. sosp.
con bacch. di legno

A MIDSUMMER NIGHT'S DREAM (XYLOPHONE ONLY)

Percussion

25

59 Quick (Allegro) ♩ = ♩ 3

60 Quicker still (Più mosso) ♩ = 174

Xyl.

61

62

63 urgent (incalzante) ♩ = ♩ 4 ♩ = ♩ 5

pp, p, f, dim., pp, p, p, Ob.

64 1

Hn. 1, 2, Tbn. Ob.

S.D. without snare

8 5 5 5 5

pp cresc.

5 5 4 **65** 6

mf cresc. Vla.

66 7 (1-7) 6 Xyl. (not 8^{ve} higher)

Cel. pp

67 Quick (Allegro)

(pp) cresc. cresc.

f

68 Slow (Lento) ♩ = 56

dim. ppp

rall. **69 Quick (Allegro) ♩ = 174**

Trgl. pp < mf p

Percussion

Xyl. S.D. *sf* 1 *p* 1

S.D. *p* 2 4 **70** VI. I

Timp. *f* 8 VI. I

f 8 VI. I *f* 5

71 Very impetuous (*Molto impetuoso*) (♩ = 88)

f 9 VI. I *mf* **72**

D. this seal of bliss. *mf* *f* **73**

Bsn. 2 4 5 *f* *pp*

f *p* *f* *p* *f* *p* *f* *p* **74** (♩ = ♩) 16

easier (*rilassante*) ♩ = 72 **75** Bsn. 2 1 1 10 **76** 4

SAINT-SAENS
SAMSON & DALILA

Scene III
Maestoso

Bloekenspel (Bells)

Allegro non troppo 10 A 14 B 7 C Andantino 18 D Allegro 17

E 36 piu Allegro 11 Andantino 18 Allegro 27 F 26 G Meno Presto 2 18

3 Maestoso 10 H 1 23 J

19 K

L 7 8

M 1 21 Maestoso 5

N 7 All. mod to 4 oboes f

Tacet il fine de l'Opera

LA BOHÈME

CAMPANELLE

G. PUCCINI

ATTO 1° e 2° TACET

ATTO 3°

ACTE TROISIÈME

Ma hâte est grande! C'est une amie... Dites lui: Mi-
TACE sino alle parole di MIMI: Ho tanta fretta. Ditegli, piano, che Mimì l'a-

7 -mi/ -spetta. (Flauti e Arpa) *ppp* (Citararpa)

AND.^{no} MOSSO
(1.^o Tempo)

(Trem. di V.lli e Timp.)

(Campanelle) 1 2

pp (Archi e Arpa)

3 4 5 6 7 8

Il resto dell'Opera TACET.
Le reste de l'Opéra TACET

17 a Tempo animato

108 (Trgl.)

p

T. de basque (1-10) (2) (3) (4) (5)

poco meno p

113

(6) (7) (8) (9) (10-10)

18

118

(1-6) (2) (3) (4) (5)

cresc.

123

(6-6) *tr* *f* *cresc.* *tr* *f* *cresc.* *tr* *f* *cresc.* *tr* *f*

128 **19**

ff *tr* *f* *1* *tr* *f* *1* *tr* *f* *1*

ff *p* *f* *p* *f*

134 **20**

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

139

tr *f* *1* *tr* *f* *4*

p *f* *p* *f*

21 Plus vite

148 (Trgl.)

mf
(T. de basque) (1-20)
f p f p f p sim.

153

22

sempre animando e cresc.

161

23 Presto

166

ff

VERDI
LA TRAVIATA

6

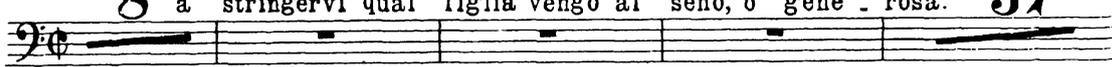
ATTO TERZO

N.º 8. 9. e 10. TACE

N.º 11. FINALE ULTIMO

Allegro assai vivo

8 a stringervi qual figlia vengo al seno, o gene - rosa. 37



amato Al - fre - do. 2

Andte sostenuto
Cassa Sola

12

1 2 3

ppp



4 5 6 7 8



1 2 3 4 5 1



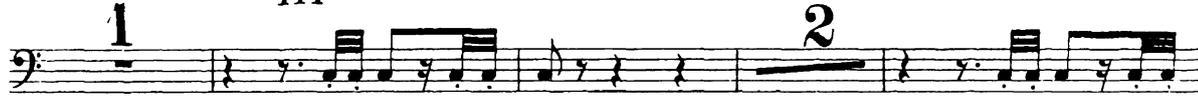
Poco più animato

3 13 2

ppp



1 2



14



12

pp



15 per lei, per



Andantino

te. 1

12

9

Allegro

16

8

(Timp.) 1 ff 1 2



3 4 1 1



21348

Fine dell'Opera

LA FORZA DEL DESTINO

Bass Drum + CYMBALS

G. VERDI

Allegro
3 3 3

Allegro agitato e presto
16 **A** 18

Tempo I (Allegro)
3 3 3

B **Andantino**
16

C **Andante mosso**
15

D **Presto come prima**
12 *vi. I*

E 8 1 10

F **Andante come prima**
5

G **Allegro brillante**
19

H 10 **I** 10 **J** 14 **L** 12

M 3

Ritenuto grandioso

Tempo I (Allegro brillante)
N 19 **O** 2

P 8

Più animato
1 1

ff

ff

Tamburo e Campanelli.

Tempo moderato di Valseiro.

Vivo. 32

Viol.

15

Clari.

Campanelli.

p

38 Fl.

cresc. - - - - - *f*

Campanelli.

p *cresc.* - - - - -

Viol.

25

f *p*

p *cresc.* - - - - -

16 12 Moderato. Viol.

43

Viol.

16

Tamburo sul theatro.

tr tr tr

ff

Detailed description: This musical score is for the 'Tamburo e Campanelli' section of Wagner's 'Die Meistersinger'. It consists of ten staves of music. The first staff is for Violin (Viol.), starting at measure 32 with a 'Vivo' tempo. The second staff is for Clarinet (Clari.), starting at measure 15 with 'Campanelli' markings and a piano (*p*) dynamic. The third staff is for Flute (Fl.), starting at measure 38 with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The fourth staff is for Campanelli, starting at measure 25 with a piano (*p*) dynamic and a crescendo. The fifth staff is for Violin, starting at measure 16 with a forte (*f*) dynamic and a piano (*p*) dynamic. The sixth staff is for Violin, starting at measure 12 with a 'Moderato' tempo and a piano (*p*) dynamic, leading to a crescendo. The seventh staff is for Violin, starting at measure 43. The eighth staff is for Violin, starting at measure 16. The ninth staff is for Tambourine (Tamburo sul theatro), featuring trills (*tr*) and a fortissimo (*ff*) dynamic.