

Opéra de Marseille – Orchestre Philharmonique de Marseille  
Concours de recrutement

1 Clarinette Basse Solo jouant la deuxième et troisième clarinette  
(Poste en 1<sup>ère</sup> catégorie)

Mercredi 11 février 2026 à 9h30 - Salle de répétition  
23 Rue François Simon – 13003 Marseille (La Belle de Mai)

**Programme des épreuves**

**1<sup>ère</sup> épreuve : Clarinette Basse (Derrière paravent)**

- **Henri Rabaud**, *Solo de concours op.10* (1<sup>er</sup> et 2<sup>nd</sup> mouvement – Cadence et Largo), Ed. Leduc
- **Traits d'orchestre à la clarinette basse**  
*Extraits choisis par le jury le jour du concours dans la liste ci-après (3<sup>e</sup> épreuve).*

**2<sup>ème</sup> épreuve : Clarinette ET Clarinette Basse (Derrière paravent)**

- **W.-A. Mozart**, *Concerto K. 622 en La Majeur* (1<sup>er</sup> mouvement – en entier). Ed. Barenreiter Urtext
- **Traits d'orchestre à la clarinette ET à la clarinette Basse**  
*Extraits choisis par le jury le jour du concours dans la liste ci-après (3<sup>e</sup> épreuve).*

**3<sup>ème</sup> épreuve : Traits d'orchestre – Clarinette ET Clarinette Basse (Derrière paravent)**

- **Trait d'orchestre à la Clarinette Basse, avec accompagnement au piano :**

**G. Donizetti**, *Maria di Rudenz*, Introduction du 2<sup>e</sup> acte (au chiffre 40 : cadence finale ad libitum)

**G. Verdi**, *Ernani*, n°10 : Prélude, scène et cavatine

- **Traits de Clarinette Basse (sans accompagnement) :**

**D. Chostakovitch**, *Concerto pour violon n°1 en La mineur op.77*, Scherzo

**D. Chostakovitch**, *Symphonie n°8 op.65*, 5<sup>e</sup> mouvement

**M. Ravel**, *Daphnis et Chloé*

**M. Ravel**, *La Valse*

**A. Schoenberg**, *Pierrot Lunaire*, op.21, n°11 en entier

**R. Strauss**, *Der Rosenkavalier*, op.59, Suite d'orchestre

**R. Strauss**, *Don Quichotte*, op.35

**I. Stravinsky**, *Le Sacre du Printemps*

**R. Wagner**, *Tristan & Isolde*, *Mässig Langsam*, acte II – scène 3

**R. Wagner**, *Die Walküre*, acte II – scène 2

- **Traits d'orchestre à la Clarinette (sans accompagnement) :**

**B. Bartók**, *Le Mandarin Merveilleux*, op.19

**F. Mendelssohn**, *Le songe d'une nuit d'été* op.61, Scherzo

**N. Rimski-Korsakov**, *Shéhérazade*, Suite symphonique op.35

**I. Stravinsky**, *L'oiseau de feu*, Suite 1919

**P.I. Tchaïkovski**, *Symphonie n°5*

*N.B : Dans chaque trait d'orchestre, jouer la musique entre crochets. En l'absence de crochet, la musique est à jouer en intégralité. Les parties grisées ne sont pas à jouer.*

*Lors de la 3<sup>e</sup> épreuve, le jury se réserve le droit de réécouter le programme des épreuves précédentes.*

G. Donizetti

Maria de Rudenz

CLARINETTE BASSE - sib.      ACTE II

# INTRODUCTION

LARGHETTO.

(Harpe)

Rall.

a tempo

Rall

inf

rit

rit

mf

14

6

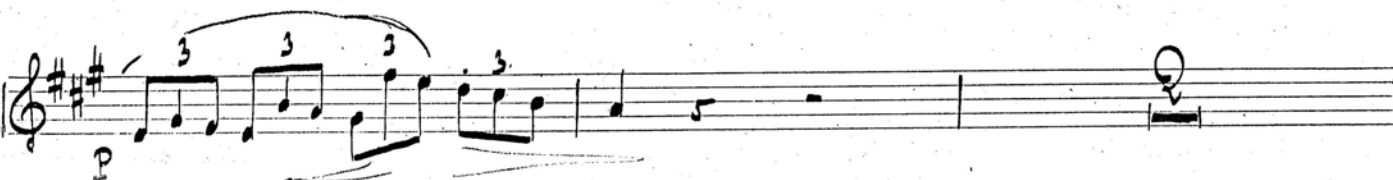
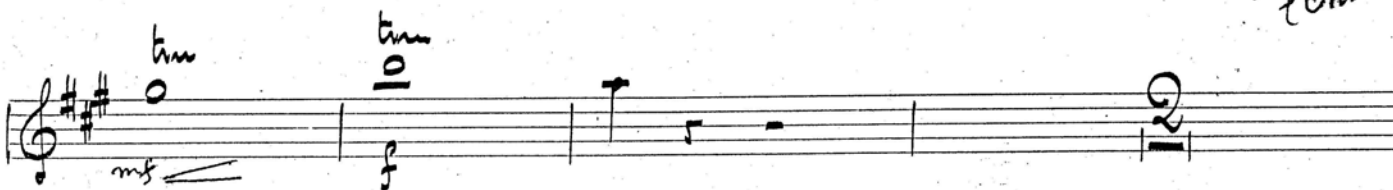
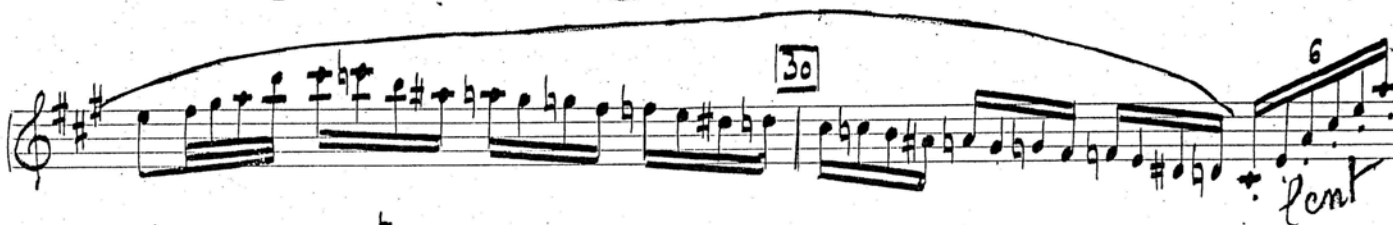
6

f

5

1

(a piacere)



## Ernani

3<sup>ème</sup> partie - prélude, scène et cavatine

Clarinete Basse

n° 10

G. VERDI

*LARGO* In  $\text{SI} \flat$  *solo* *pp*

*allarg.*

*RECIT.*

84 È questo il loco? Sì... E l'ora? È questa!... Qui s'aduna la legs... Che contro-me co-

# Chostakovitch: Concerto pour violon n°1

2

Clarinetto 3 e Cl. basso (in B)

## II. SCHERZO

**Allegro**  $\text{♩} = 126$

[C.basso] Solo

1 *f*

11

20

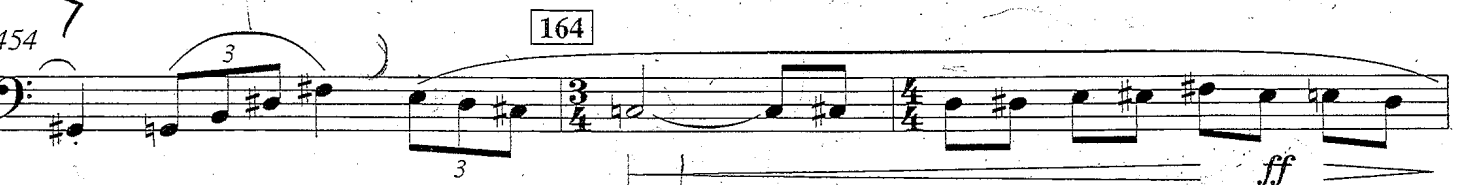
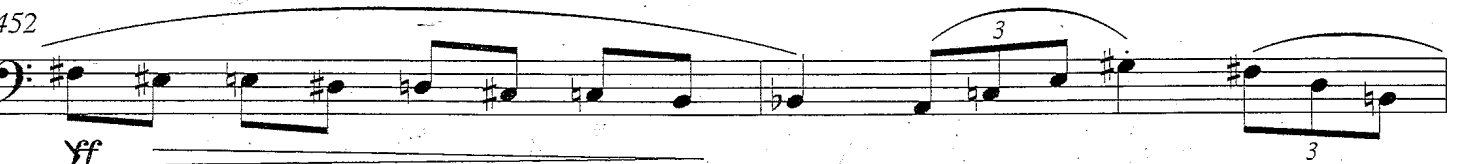
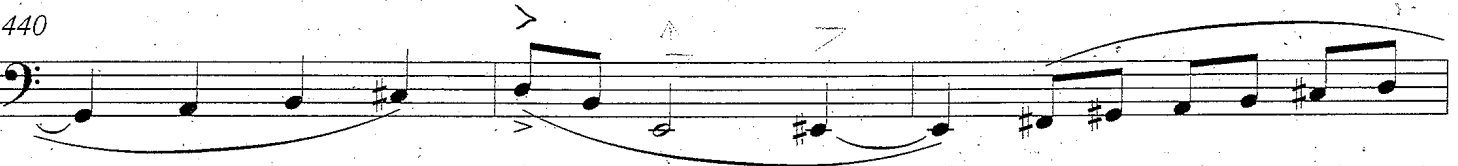
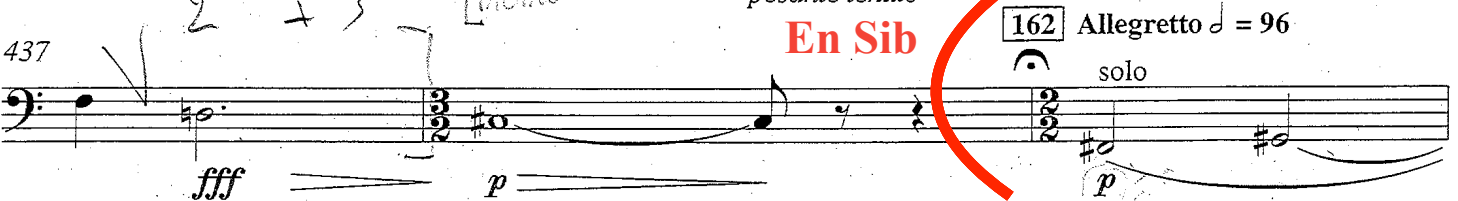
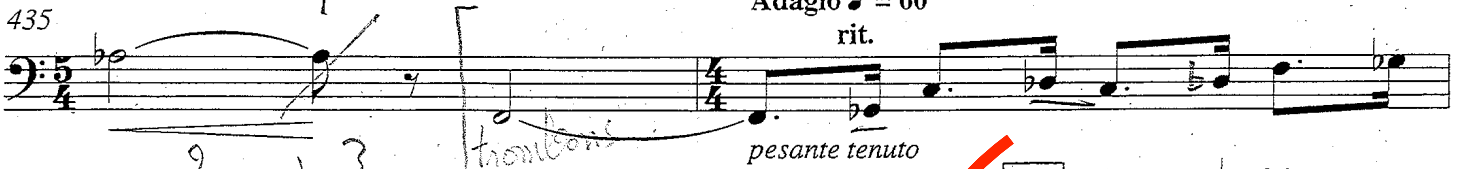
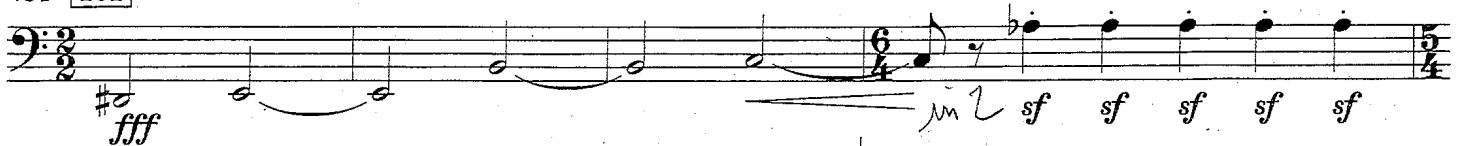
30 10 [C. ingl.] [H]

49 19 27 32 [Clar.] *f*

Cl. basso muta in Cl. 3 (B)

## Chostakovitch, Symphonie n°8 Clarinetto basso

431 161 Più mosso  $\text{♩} = 60$



## Clarinetto basso

457 *p*

460

462 165 1

464 2 3

466 4 5 6

469 *dim.* *tranquillo* *p*

473 166 13 167 17 *rit.*

*ppp*



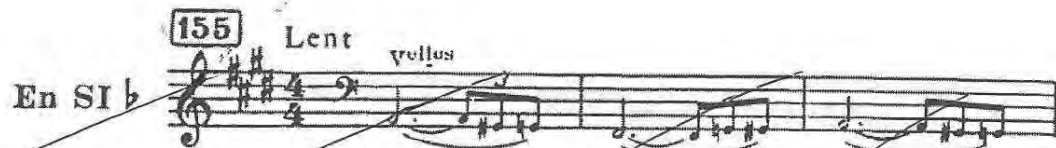
# DAPHNIS ET CHLOE

## FRAGMENTS SYMPHONIQUES

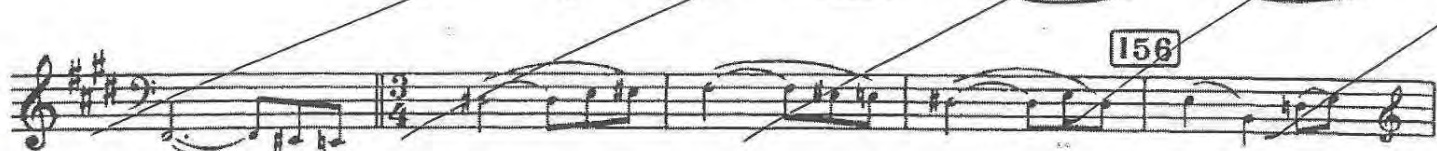
### 2<sup>ME</sup> SÉRIE

#### CLARINETTE BASSE

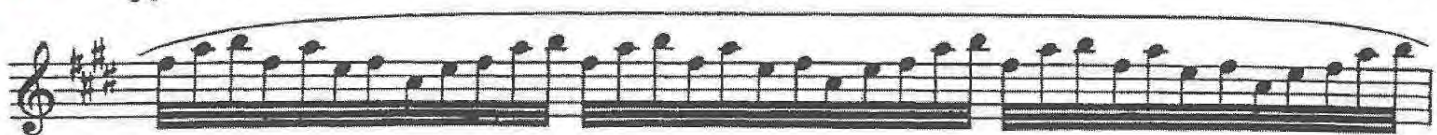
En SI  $\flat$  155 Lent *vellus*



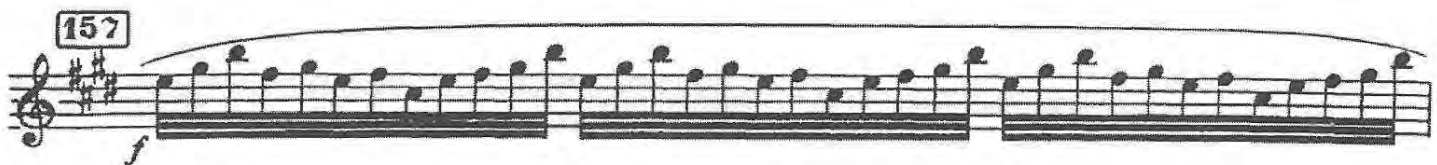
156



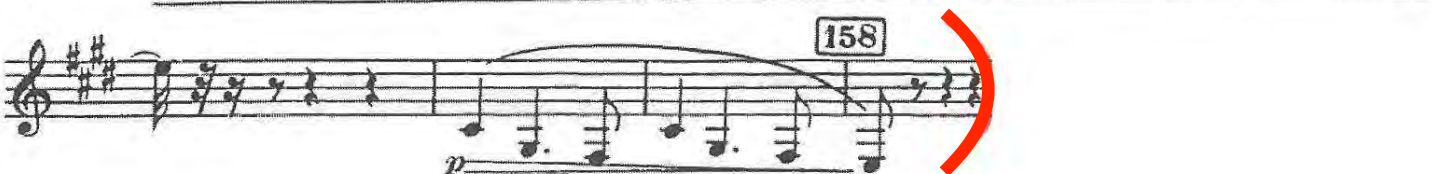
Cl. B. *pp* *cresc. poco a poco*



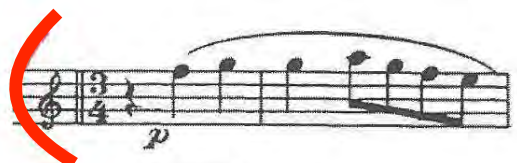
157 *f*



158 *p*



*p*



164 *f* *pp* *p*





## CLARINETTE BASSE

3

165 3 *mf*

166 *pp*

1 167 Solo *pp*

*p* *p cresc.* *f*

Solo *mp dim.* Ret. *p*

Detailed description: This is a musical score for Bass Clarinet, spanning measures 165 to 170. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written on five staves. Measure 165 begins with a triplet of eighth notes, marked with a forte (*mf*) dynamic. Measure 166 continues with a series of eighth notes, marked with a pianissimo (*pp*) dynamic. Measure 167 is marked as a 'Solo' and begins with a first ending bracket, marked with a very pianissimo (*pp*) dynamic. Measure 168 continues the solo with eighth notes. Measure 169 starts with a piano (*p*) dynamic, followed by a crescendo (*p cresc.*) leading to a forte (*f*) dynamic. Measure 170 is a solo section marked with a mezzo-piano (*mp*) dynamic and a decrescendo (*dim.*) instruction. A 'Ret.' (ritardando) instruction is placed above the final measure, which ends with a piano (*p*) dynamic. Red curved lines are drawn around the first and last measures of the solo section (measures 167 and 170).

## CLARINETTE BASSE

212

*pp*

213

*p*

214

*mf*

3

This musical score is for Bass Clarinet. It consists of three staves of music. The first staff begins with measure 212, marked *pp* (pianissimo). A red bracket is placed under the first measure of this staff. The second staff contains measure 213, marked *p* (piano). The third staff contains measure 214, marked *mf* (mezzo-forte). Measure 214 features a triplet of eighth notes, indicated by a '3' above the notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.



## CLARINETTE BASSE

7

215



216



217



218



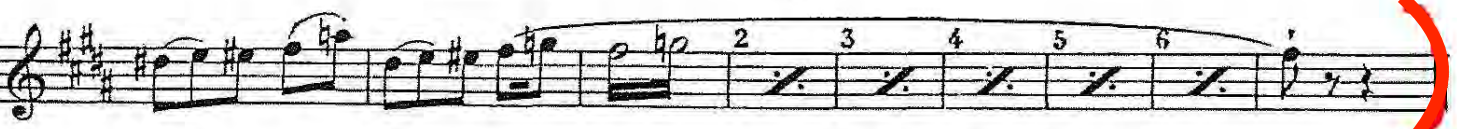
219



220



221





# LA VALSE

Poème chorégraphique pour Orchestre

I

OUVRAGE PROTEGE  
PHOTOCOPIE INTERDITE  
Même partie  
(Loi du 11 Mars 1957)  
Conservatoire contrefaçon  
(Code Penal, Art. 425)

MAURICE RAVEL

## CLARINETTE BASSE

Mouvt de Valse viennoise

En LA

11 1 6 2 6 3 6 Cors en Fa

CLAR. B. SOLO

2 4 3 5

6 2 1 7 7 8 3 Clar.

CLAR. B. SOLO

2 9 1 8

8 8 8

10

11

mp

# CLARINETTE BASSE

3

En Sib

Measures 35-38 of the Clarinet Bass part in Eb. The score is written on three staves. Measure 35 starts with a 6-measure rest, followed by a half note G4. Measure 36 begins with a 6-measure rest, then a half note G4, and continues with a series of eighth notes. Measure 37 continues the eighth-note pattern. Measure 38 ends with a half note G4. Dynamics include *ff*, *f*, and *ff*. A red bracket highlights measures 35 and 36.

En LA

Measures 47-48 of the Clarinet Bass part in A. Measure 47 is marked 'SOLO' and begins with a 5-measure rest, followed by a half note F#4. Measure 48 starts with a half note F#4, followed by a series of eighth notes. Dynamics include *mf*, *f*, and *p*. A red bracket highlights measures 47 and 48.

Measures 54-60 of the Clarinet Bass part in A. Measure 54 is marked '1er Mouvt' and begins with a 6-measure rest, followed by a half note F#4. Measure 55 starts with a 3-measure rest, followed by a half note F#4. Measure 56 is marked 'CLAR. B.' and begins with a 1-measure rest, followed by a half note F#4. Measure 57 continues with a series of eighth notes. Measure 58 starts with a 1-measure rest, followed by a half note F#4. Measure 59 begins with a 1-measure rest, followed by a half note F#4. Measure 60 starts with a 3-measure rest, followed by a half note F#4. Dynamics include *mf*, *pp*, *p*, and *ff*. A red bracket highlights measures 54 and 55.



CLARINETTE BASSE

6

En LA

77

*p*

78

*poco cresc.*

En LA

98

*f*

99

*fff* *f* *fff* *ff*

100

*mf* *fff* *mf* *ff* *f* *ff*

101

*ff* *f* *ff* *f* *sf*

*Sans ralentir*

# A. Schoenberg, Pierrot lunaire op.21

2ème extrait

## 11. Rote Messe (voice, bass clarinet, piccolo, viola, cello, piano)

**Mässig rasch** ( $\text{♩} = \text{ca. } 60$ )

5 **poco rit.**

w/vla., cello *p* *cresc.* *f* *pp*

**Breiter (langsamer)**

10 **Solo** **tutti** **molto rit.** *sfpp* *fff* *ff*

**Tempo**

15 **molto rit.** **Tempo I** *fff* *ff* *f* w/vla.

**poco rit.** **Tempo** 20 *ppp stacc.* *p* *ppp* Solo w/vla., cello Solo *dolce espress.*

**poco rit.** Solo *p*

25 **Tempo** w/picc., vla. **molto rit.** *p* Solo *pp* *tutti*

Suite  
from the Opera

# DER ROSENKAVALIER

Bass Clarinet in B $\flat$

RICHARD STRAUSS Op. 59

Con moto agitato

1 *ff* *3 movt* *ff* *f* *Agitato*

2 *a tempo* *ff* *f* *mf* *accel.*

3 *mf* *cresc.* *f*

4 *fp* *a tempo*

5 *ff* *cresc.* *fff* *ff*

6 *ff* *fp* *accel.*

7 *ff* *molto rit.* *mf* *dim.* *p* *Molto più tranquillo*

8 *1* *1* *4*

Copyright 1911 by Adolphe Fürstner, Paris.

Copyright renewed 1930 by Fürstner Ltd., London

Copyright assigned 1943 to Boosey & Hawkes, Ltd., London, for all countries except Germany, Danzig, Italy, Portugal and the U.S.S.R.

New arrangement copyright 1945 by Boosey & Hawkes Ltd.

Sole Selling Agents:- ROOSEY & HAWKES, Ltd.

Printed in England

PARIS:

NEW YORK:

SYDNEY:

TORONTO

B. & H. 0070



Don Quixote, der Ritter von der traurigen Gestalt.

Richard Strauss

Maggiore. (Sancho Panza)

14 15 16

mf mf mf

dim. pp

poco ritard. - p

int. solo

Var. I. Gemächlich.

17 18 19 20

mf mf mf mf

dim. cres.

Don Quichotte / Strauss  
Variation 10

Bass / Clarinette in B.

69 *Beinahe doppelt so langsam.* *ff*

70 *ff*

71 *dim.*

72 *molto*

73 *mf*

74 *cresc.*

75 *pp*

*Finale.* *dim.*



# Le Sacre du printemps

## Première partie

16

53

Clarinete Basse

### L'adoration de la terre

I. STRAVINSKI

Measures 5-12 of the Clarinet Bass part for 'L'adoration de la terre'. The score is written in 2/4 time and includes various musical notations such as triplets, slurs, and dynamic markings. Red curved lines highlight specific measures: measure 5, measure 6, measure 7, measure 11, and measure 12. The score includes the following markings:   
 - Measure 5: *mf*, *I*   
 - Measure 6: *mf*, *Solo I*, *f*   
 - Measure 7: *mf*, *II*, *(Clar. bass.)*   
 - Measure 11: *mf*   
 - Measure 12: *mf*, *Kl. 1. pizz.*

### RONDES PRINTANIERES

48 Tranquillo  
Solo

Measures 48-49 of the Clarinet Bass part for 'RONDES PRINTANIERES'. The score is written in 2/4 time and includes various musical notations such as slurs and dynamic markings. Red curved lines highlight measures 48 and 49. The score includes the following markings:   
 - Measure 48: *p*   
 - Measure 49: *Sostenuto e pesante*, *mf*

139 *pp*

Clar. bass. II

140

141

*pp* Solo

*p* = 126

142 DANSE SACRALE

*più f*



## Tristan et Isolde

acte II - scène 3

Clarinete Basse en La

R. WAGNER

Mäßig langsam. *Lento moderato.*immer sehr ausdrucksvoll *sempre molto espress.*

in A.

Wieder mäßig langsam.  
*Lento moderato, come prima.*Etwas bewegter, doch streng  
im Zeitmaß.*Poco più mosso, ma in tempo.*riten. Breit. rallent.  
4 Largo. 4Wieder mäßig langsam. *Lento moderato, come prima.**p ausdrucksvoll und weich  
espressivo e dolce**cresc. f*Mehr belebend. *Più animando.*

Wieder bewegter. Più animato.

*f* *dim.* *p* *dim.* *p*  
*p* *pp* *cresc.* *fp* *cresc.* *più f*  
*f* *dim.* *cresc.* *f* *f*  
*p cresc.* *p* *f*  
*poco accel.* *rallent.*  
*pp* *poco cresc.* *dim.* *pp* *ff*  
*riten. a tempo* *ff* *ff* *dim.* *molto rallent.* *Sehr langsam. a tempo*  
*Adagio.* *p* *sehr ausdrucksvoll* *molto espress.*  
*pp* *weich dolce* *p* *più p*



Wagner — Die Walküre  
**Clarinetto basso.**

**II. SCENE.**

**Moderato.**

*p* schlimm fürchtlich, schloss der Streit, lachte Fricka dem Loose Vater, wassoll dein Kinder - fahren?

*sempre più animato* Trübe scheinst du und traurig *più p*

25 0 hei - li - ge Schmach *f* *p* *cresc.* *f* *più f* *f* 26

**Vivace.** *rall.* **En Si b** **Moderato.**

3 5 ich bin dir treu: sieh Corni. *pp*

*più p*

27 23 **Più lento.** 10 29

*pp* muta in A. 17 28 Tromb.



# Bartok: Le Mandarin Merveilleux

Cl. 3<sup>e</sup>

7

[30] **Cl en Sib** Sostenuto, ♩ = 116

*dim.* *p* 3

Più sostenuto, ♩ = 80  
Più mosso, ♩ = 116 [31]  
Meno mosso, ♩ = 160  
Più mosso, ♩ = 116

Meno mosso, ♩ = 160  
Vivo, ♩ = 138

*cresc.* 3 *sempre cresc.*

Meno mosso, ♩ = 96 Agitato, ♩ = 108 accel.

[32] *f* *mp* *p* *cresc.*

(accel.) allarg. al Molto agitato, ♩ = 120

*mf* *sempre cresc.*

molto allargando — — — ♩ = 60

*f* *dim.* *p*

33 a tempo, ♩ = 132



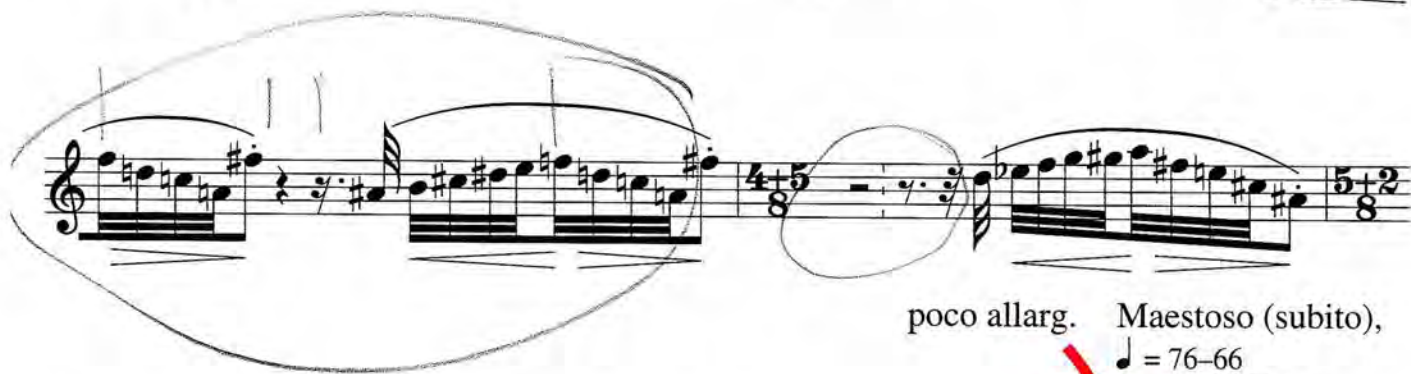
poco allargando

al

34 Agitato (tempo giusto), ♩ = 112



35



poco allarg. Maestoso (subito),  
♩ = 76-66





# Mendelssohn: Songe d'une nuit d'été

CLARINETTO II.

4

in B.

Scherzo.

Allegro vivace.

Nº 1

*p*

*dim.*

*cresc.*

*pp*

A

B

C

D

E

1 2 5 7 9 11 13 15 17 19 20

*p*

*f*

*ff*

Solo

21 22 23 24

Orch. B. 909/910.



# CLARINETTO II.

1 K 21 L

21 p

M 8 1 2 3 4 5 5.5 p

N

O 16 P 18 Q 13

f cresc. pp

F1. 14 15 pp

le Geist! Wo geht  
die Reise hin?  
*attacca*

The musical score is for Clarinet II and consists of seven staves. The first staff begins with a treble clef and a key signature of one flat. It contains measures 1 through 21, with a red bracket spanning measures 19 and 20. Above the staff, the letters 'K' and 'L' are written. The second staff continues the melody with measures 22 through 36. The third staff contains measures 37 through 55, with a red bracket under measure 38. Above this staff, the letters 'M' and 'N' are written. The fourth staff contains measures 56 through 70. The fifth staff contains measures 71 through 85, with a red bracket under measure 72. Above this staff, the letters 'O' and 'Q' are written. The sixth staff contains measures 86 through 100, with a red bracket under measure 87. Above this staff, the letters 'P' and '13' are written. The seventh staff contains measures 101 through 115, with a red bracket under measure 102. Above this staff, the letters 'F1.' and '14' are written. The score includes various dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). The piece concludes with the text 'le Geist! Wo geht die Reise hin?' and the instruction *attacca*.

## Rimski Korsakov: Shéhérazade

Cl en LA

The image shows a musical score for Rimski Korsakov's 'Shéhérazade'. The score is written for four staves, each with a treble clef and a key signature of one sharp (F#). The first staff is marked 'SOLO' and has a red bracket on the left side. The second staff has a circled '2' above it, and the third staff has a circled '3' above it. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. The fourth staff continues the melodic line. The page number '170' is visible at the bottom center.



# Clarinetto II.

3

Handwritten annotations in the score include:

- Circled 'G' on the second staff.
- Circled 'H' on the third staff.
- Dynamic markings: *f* (third staff), *ff* (fourth, fifth, sixth, and seventh staves).
- Handwritten notes: *trun* (fifth staff), *K* (seventh staff).
- A red bracket under the first measure of the seventh staff.

## Clarinette II

En La



Handwritten musical score for Clarinet II, measures 17-24. The score is written on ten staves. Measures 17-20 feature complex triplet and sixteenth-note patterns. Measure 18 has a forte (f) dynamic. Measure 19 has a piano (p) dynamic. Measure 20 has a timpani (timp) marking. Measure 21 has a 3/4 time signature change. Measure 22 has a mezzo-forte (mf) dynamic. Measure 23 has a forte (f) dynamic. Measure 24 is a whole rest for Clarinet I.

Peter Ilyich Tchaikovsky  
Symphony No. 5 in E Minor, Op. 64

Klarinette II in A

I

**Andante**

**Allegro con anima**

grazioso e legg.

10 Klar. I

pp

pp

poco cresc.

mp > p

p



Tchaikovsky — Symphony No. 5 in E Minor, Op. 64

9

**Klarinette II in A**

**III**

Valse  
Allegro moderato

11 [A] 2 Klar. I 8

30 *mf*

37 [B] *dolce* [C] *mf*

48 [D] 7

64 *p cresc.* *f*

72 [E] *p* *mf* *p* *mf* *p*

84 *mf* *p* *mf* *p*

**Klarinette II in A**

93 *p* **F** 2

100 *mf* *p* *mf* *mf* **G**

106 *mf* *pp*

113 *p* *p* *mp* *mf* *f* **H**

## ANNEXES :

- Partitions de piano (traits d'orchestres)
- Conducteur clarinettes (Bartók)



## 5. ERNANI (1844)

Drame lyrique en 4 parties,  
sur un livret de Francesco  
Maria Piave, d'après V. Hugo

Acte III, Prélude

(2 mn 10 s)

Giuseppe VERDI

(1813-1901)

Clarinete  
basse  
ou en si b

**Largo**

*pp*

**Largo**

*pp*

5

9

13

**Allargando**

*pp*

**Allargando**

## 3. MARIA DE RUDENZ (1838)

Drame tragique en  
3 actes, sur un livret de  
Salvatore Cammarano

Acte II, Introduction

(3 mn)

Gaetano DONIZETTI

(1797-1848)

**Larghetto**

The musical score is written for piano and clarinet. It begins with a piano introduction in C major, 2/4 time, marked **Larghetto**. The piano part features a series of chords and a melodic line in the right hand, while the left hand plays a steady eighth-note accompaniment. The clarinet part enters at measure 5 with a melodic line marked *p*. The score includes several tempo changes: **Rall.** (Ritardando) and **a Tempo**. The piano part includes a section marked *p* (piano) starting at measure 8. The score is divided into measures 5, 8, 11, and 14, with measure numbers indicated at the beginning of each system. The key signature is C major, and the time signature is 2/4.

Clarinette basse  
ou en si ♭

*p*

**Rall.** **a Tempo**

**Rall.** **a Tempo**

*p*

**Rall.** **a Tempo**

**Rall.** **a Tempo**

*mf*

27

5

19

14

6

6

f

mf

22

f

mf

24

f

mf

6

27

mf

6

6



30

*mf* *f*

33

*mf*

36

*p*

39

ad libitum

*p* *mf*

(40)

*f*

# LE MANDARIN MERVEILLEUX

( extrait C )

Clarinettes

B. BARTOK

*Sostenuto* *Più sostenuto* *Più mosso*

Cl. I  
en Si $\flat$

Cl. II  
en Mi $\flat$

Cl. III  
en Si $\flat$

*p*

*molto*

*3*

*31*

*Meno mosso* *Più mosso*

*molto*

*Meno mosso*

*mf*

*cresc.*

*mf*

*cresc.*

© 2010 RADIO FRANCE Bibliothèque Musicale

2 Vivo

Two systems of musical notation, each with three staves. The first system features a treble staff with a melodic line starting on a whole note, followed by eighth notes, and a bass staff with a similar pattern. The second system continues the melodic development. Dynamics include *cresc.* (crescendo), *f* (forte), and *sempre cresc.* (always crescendo). There are also markings for *Λ* (accent) and *≡* (triplets).

32

Agitato

Two systems of musical notation, each with three staves. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with more complex rhythmic patterns. Dynamics include *mp* (mezzo-piano), *p* (piano), and *cresc.* (crescendo). There are also markings for *accel.* (accelerando), *Λ* (accent), and *≡* (triplets).

Molto agitato

Two systems of musical notation, each with three staves. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the piece with more complex rhythmic patterns. Dynamics include *mf* (mezzo-forte), *f* (forte), and *sempre cresc.* (always crescendo). There are also markings for *Λ* (accent) and *≡* (triplets).

© 2010 RADIO FRANCE Bibliothèque Musicale



molto allarg.

a tempo

The musical score consists of three staves. The first system (measures 33-36) is marked 'molto allarg.' and 'a tempo'. It features complex chromatic passages with many accidentals. Dynamics include *p*, *mf*, and *f*. The second system (measures 37-40) continues the chromatic passages, with dynamics including *p*, *cresc.*, and *f*. The third system (measures 41-44) is marked 'poco allarg.' and features a powerful *f* dynamic. The score is written in 4/4 time and includes various musical notations such as slurs, ties, and fingerings.

## 34 Agitato

The musical score consists of three systems, each with three staves. The first two systems cover measures 34 and 35, while the third system covers measure 36. The music is written in treble clef with a key signature of one sharp (F#). The tempo/mood is marked 'Agitato'.

**Measure 34:** Each staff begins with a half note followed by a quarter note, then a half note. The first two staves have a 'poco sf' marking, followed by a crescendo hairpin leading to a 'p' (piano) marking. The third staff has a 'poco sf' marking, followed by a crescendo hairpin leading to a 'p' marking.

**Measure 35:** The first two staves continue with the same rhythmic pattern. The third staff has a 'poco sf' marking, followed by a crescendo hairpin leading to a 'p' marking.

**Measure 36:** The first two staves have a 'sf' (sforzando) marking. The third staff has a 'sf' marking. The music concludes with a final chord.

5

*f*

*f*

*f*

*f*

*ff*

*p* *f*

*ff*

*p* *f*

*p* *f*

*poco allarg. ---*