

# CONCOURS DE CLARINETTE

UNE SECONDE CLARINETTE, JOUANT LA CLARINETTE BASSE ET JOUANT LA  
PREMIERE CLARINETTE, PREMIERE CATEGORIE

**1<sup>er</sup> juin 2026, 09h00 - Programme**

**1<sup>er</sup> tour** (derrière paravent)

**Avec accompagnement de piano**

WOLFGANG AMADEUS MOZART

*Concerto pour clarinette et orchestre KV 622, premier mouvement jusqu'à la mesure 127*

**Trait d'orchestre**

NIKOLAÏ RIMSKI-KORSAKOV

*Capriccio espagnol*

**2<sup>ème</sup> tour** (derrière paravent)

**Avec accompagnement de piano**

CLAUDE DEBUSSY

*Première rhapsodie*

**Traits d'orchestre**

LUDWIG VAN BEETHOVEN

*Symphonie n°6*

FELIX MENDELSSOHN

*Symphonie n°3*

## 3<sup>ème</sup> tour

### Traits d'orchestre

GIACOMO PUCCINI  
*Tosca*

SERGUEI PROKOFIEV  
*Pierre et le loup*

MAURICE RAVEL  
*Concerto en sol*

FELIX MENDELSSOHN  
*Symphonie n° 4*

NIKOLAÏ RIMSKI-KORSAKOV  
*Shéhérazade*

FELIX MENDELSSOHN  
*Le songe d'une nuit d'été*

### Traits d'orchestre (clarinette basse)

RICHARD STRAUSS  
*Don Quichotte*

DIMITRI CHOSTAKOVITCH  
*Concerto pour violon et orchestre n° 1*

GIUSEPPE VERDI  
*Aida*

**NB :** Le jury se réserve le droit de demander aux candidats finalistes de rejouer les traits des tours précédents.

**1<sup>er</sup> tour**



**2ème tour**

Beethoven — Symphony No. 6  
Klarinette I in B

470 *f* *f* *p* *f* *dolce*  
K  
482 *f* *f* *f* *dim.*  
490 *pp*

56 *cresc. p* *p* *cresc. f*  
2 Viol. II 2 Viol. I  
69 *p* Solo  
74 *cresc.* *p* *tr.*  
78 *f > p* *dolce*  
E

119 *cresc.*  
Ob. I  
132 *p*

Mendelssohn — Symphony No. 3  
CLARINETTO I

in B

Vivace non troppo  $\text{♩} = 126$

7 *p*

14

22 *f*

33 *dim. cresc. f*

46 *f cresc. ff*

62 *più f* **B**

84 *pp f p pp* **C**

93

100 *dim. f* **9**

117 *ff*

16

**3ème tour**

# Tosca, acte III

En La

**11** *Solo* *dolcissimo, vagamente* *p* *rubando* *rit.* *AND: LENTO APPASS: MOLTO* *sostenendo*

*rit.* *rubando* *rit.*

*stentate* *mf* *p*

*sostenendo, vagamente* *cres.* *affrett.* *rit.* **12** *rall.* 1

# S. Prokofiev, Pierre et le loup

## En La

Nervoso  $\text{♩} = 96$

The musical score consists of four staves. The first staff is the piano part, starting with a treble clef and a key signature of two flats (G major). It begins with a *f* dynamic and includes markings for *poco rit.*, *a tempo*, and *rit.*. A box containing the number '20' is placed above the staff. The second staff is the violin part, starting with a treble clef and a key signature of two flats. It includes markings for *f* and *accel.*. The third staff is the violin part, starting with a treble clef and a key signature of two flats. It includes markings for *ten.*, *f precipitato*, and *a tempo*. The fourth staff is the piano part, starting with a treble clef and a key signature of two flats. It includes markings for *p* and *rit.*.

# Ravel, concerto en sol

## II

Adagio assai Piano

in MI  $\flat$  30 *f* *p* *p* Fl. Solo

in LA

Ob. Solo CLAR. 3

*p*

# Mendelssohn — Symphony No. 4 Klarinette II

## SALTARELLO Presto

12 Musical notation for measures 12-16. Measure 12 has a blue scribble. Measures 13-16 feature triplets and accents. Dynamics include *pp*.

17 Musical notation for measures 17-20. Features triplets and a trill in measure 18.

21 Musical notation for measures 21-29. Features triplets and accents. Dynamics include *cresc.*

30 Musical notation for measures 30-39. Features a forte dynamic marking *ff*.

100 Musical notation for measures 100-107. Features a first ending bracket and a piano dynamic marking *p leggiero*.

108 Musical notation for measures 108-111. Features triplets.

Rimsky-Korsakov — Scheherazade, Op. 35

Clarineto II.

2

SOLO

*p*

*G*

*H*

*f*

*ff*

*tr*

*tr*

*tr*

The musical score is written for Clarinet II and consists of 11 staves. It begins with a 'SOLO' marking. The first four staves feature a melodic line with a piano (*p*) dynamic. The fifth and sixth staves continue the melody with a mezzo-forte (*G*) dynamic. The seventh and eighth staves show a more complex melodic passage with a forte (*f*) dynamic and a 'H' marking above the staff. The ninth and tenth staves feature a very loud (*ff*) dynamic with trills (*tr*) indicated above the notes. The final staff concludes the section with a trill (*tr*) marking.

Mendelssohn — Midsummer Night's Dream

CLARINETTO II.

4

in B.  
Scherzo.

Allegro vivace.

Nº1.

E

M

Fl.

He Geist! Wo geht  
die Reise hin?  
*attaca*

Aufführungsrecht vorbehalten

# Don Quixote

## Bass-Clarinete in B

Richard Strauss, Op. 35

Musical score for Bass Clarinet in B, measures 1-12. The score is written on five staves. Measure numbers 1, 8, 9, 10, 11, and 12 are indicated. Dynamics include *ff*, *dim.*, *mf*, *sf*, *pp*, and *acc.*. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for Bass Clarinet in B, measures 14-16. The score is written on three staves. Measure numbers 14, 15, and 16 are indicated. Dynamics include *mf*, *dim.*, and *pp*. The key signature is one sharp (F#) and the time signature is 4/4. The section is titled *Maggiore (Sancho Panza)*.

*Gemächlich*

Var. I

*cresc.*

*mf*

*p*

*dim.*

17

18

19

2

57 *ein wenig ruhiger als vorher*

Var. VII

*ff*

*f*

57

58

U. (lang)

Dimitri Chostakovitch, concerto pour violon et orchestre n°1

II. Scherzo

23 Allegro  $\text{♩} = 108$

Solo w/1.1 *f*



24



26 Same tempo 2 w/cl.

*f*



57 Same tempo

Solo w/cl.1 *f*



CONCERTO FOR VIOLIN AND ORCHESTRA—OP. 99  
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# Duet Amneris e Radames

*Aida Act IV*  
(1871)

Bass Clarinet in Bb

Giuseppe Verdi (1813-1901)

Assai Sostenuto  $\text{♩} = 63$

5 Solo *allarg.* Vuota

**B** Solo *p* 3 3 3 2 *ppp piu dimin.*

**C** *ppp* *p*

**D** *pp* *f* 3

**E** *poco piu* *f* *tutti >* *ff* *anim. un poco* *string.* *Tempo I* Solo *p* *ten.*