

ELITE EDITION

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ROBERT STARK

Op. 46

*Tägliche
Stakkato-Übungen
für Klarinette*

R. STARK

op. 46

TÄGLICHE
STAKKATO-ÜBUNGEN
FÜR KLARINETTE

DAILY STACCATO-EXERCISES
FOR CLARINET



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a) Durtonleitern.

Nº 1.

The image displays a musical score for a piece titled 'a) Durtonleitern.' The score is organized into 12 horizontal staves, each containing a single melodic line. The first staff is marked 'Nº 1.' and begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The subsequent staves alternate between different key signatures: the second is two flats (Bb, Eb), the third is two sharps (F#, C#), the fourth is three flats (Bbb, Ebb, Ab), the fifth is natural (C), the sixth is two sharps (F#, C#), the seventh is one flat (Bb), the eighth is three sharps (F#, C#, G#), the ninth is one sharp (F#), the tenth is three sharps (F#, C#, G#), the eleventh is one flat (Bb), and the twelfth is three sharps (F#, C#, G#). All staves are in common time (C). The music consists of continuous eighth-note patterns, often with beamed eighth notes, creating a rhythmic and melodic flow. Each staff concludes with a double bar line and a repeat sign, followed by a final note and a fermata.

b) Melodische Molltonleitern.

4/6 6/7 1/10

c) Harmonische Molltonleitern.

The image displays a series of 12 musical staves, each representing a different key signature for a harmonic minor scale. The scales are written in treble clef with a common time signature (C). The keys, from top to bottom, are: G major (one sharp), F major (one flat), E major (two sharps), D major (two sharps), C major (no sharps or flats), B major (two sharps), A major (three sharps), G major (one sharp), F major (one flat), E major (two sharps), D major (two sharps), and C major (no sharps or flats). Each staff begins with a treble clef and a common time signature. The scales are written in a sequence of eighth notes, with the final note of each scale being a double sharp or double flat. The scales are arranged in a sequence that covers all 12 major keys, with the final scale being the C major scale.

a) Chromatische Tonleitern.

This page contains 12 staves of musical notation, each representing a chromatic scale in 2/4 time. The scales are arranged in two groups of six, with the first group ascending and the second group descending. Each staff begins with a treble clef and a 2/4 time signature. The first six staves show ascending chromatic ladders for the following keys: C major, G major, D major, A major, E major, and B major. The last six staves show descending chromatic ladders for the following keys: B minor, E minor, A minor, D minor, G minor, and C minor. Each scale is composed of eighth notes, and the descending scales include a double-flat for the second-to-last note to ensure a full chromatic descent.

Grosse und kleine Sekunden.

No 2.

Musical score for No 2, Grosse und kleine Sekunden. The score consists of four staves of music in C major, 2/4 time. The first staff is a treble clef with a common time signature. The second staff is a treble clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a treble clef with a common time signature. The music features a sequence of large and small seconds.

No 3.

Kleine Terzen.

Musical score for No 3, Kleine Terzen. The score consists of eight staves of music in C major, 2/4 time. The first staff is a treble clef with a 2/4 time signature. The second staff is a treble clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a treble clef with a 2/4 time signature. The fifth staff is a treble clef with a 2/4 time signature. The sixth staff is a treble clef with a 2/4 time signature. The seventh staff is a treble clef with a 2/4 time signature. The eighth staff is a treble clef with a 2/4 time signature. The music features a sequence of small thirds.

This page contains 14 staves of musical notation. The music is written in C major and common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of accidentals, including flats (b) and sharps (#), which appear to be part of the melodic lines. The staves are arranged vertically, with each staff containing a single line of music. The overall structure suggests a piece of music with a complex, possibly chromatic, melodic line.

Übermässige, - verminderte, - hartverminderte- und weichverminderte Dreiklänge.

Nº 5.

The musical score consists of 12 staves of music, each starting with a treble clef and a common time signature (C). The notation is dense, featuring a variety of triads and intervals. The first staff begins with a key signature of one sharp (F#) and a common time signature. The subsequent staves show a progression of triads with various accidentals, including sharps, flats, and double flats, illustrating the concepts of augmented, diminished, and half-diminished triads. The music is written in a single melodic line, with some staves containing rests. The overall style is that of a technical exercise for piano or guitar.

Dominant- und verminderte Septakkorde.

No 6.

This musical score, titled 'No 6.', is a single melodic line in treble clef with a common time signature (C). It consists of 12 staves of music. The piece is characterized by its use of dominant and diminished seventh chords, which are often resolved in a way that creates a sense of tension and release. The key signature is not explicitly stated but appears to be C major or a related key, given the presence of sharps and naturals. The notation includes various accidentals (sharps, flats, naturals) and rests, indicating a complex harmonic structure. The piece is divided into measures by vertical bar lines, with repeat signs (double dots) indicating sections that are repeated. The overall style is that of a technical exercise or a short study, focusing on the manipulation of these specific chord types.

This page contains 13 staves of musical notation, all in C major and common time. The notation is complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is that of a technical exercise or a short composition for a single melodic line.

Solo-Buch für Klarinette

für jeden Musiker
und Musiklehrer

Band I

Reichert, F. Fantasie
Weissenborn, E. Stilles Glück.
Lied ohne Worte
Carl, M. Op. 61. Arie
Bohne, R. Op. 35. Serenade
Berr, F. Air varié
Neibig, A. Op. 82. Konzert-Arie
Weber, C.M.v. Op. 26. Concertino
Manns, F. Op. 29. Konzert
Schreiner, A. Walzer-Arie Nr. 1
Weissenborn, E. Op. 104.
Impromptu
Bärmann, H. Op. 38. Adagio
cantabile
Carl, M. Op. 85. Das Geständnis.
Walzer-Arie
Gurlitt, C. Op. 70. Konzertstück
Crusell, B. Konzert
Neibig, A. Große Arie Nr. 2
Weber, C. M. v. Concerto Nr. 1
Rummel, Ch. Op. 58. Concertino
Carl, M. Cavatine
Gerke, O. Op. 36. Erinnerung an
die Schweiz. Fantasie
Mozart, W. A. Adagio (aus dem
Konzert)
Donizetti. Arie a. „Marino Faliero“
Mozart, W. A. Larghetto aus dem
Quintett
Bärmann, H. Op. 24. Concertino

Band II

Stark, Rob. Op. 41. Canzone
Wiedemann, Ludw. Op. 7.
Militär-Fantasie
Schreiner, Adolf. Fantasie über
Motive aus Weber's „Oberon“
Leblierre, O. Op. 65. Dans les
bois (Im Walde)
Wiedemann, L. Elegie
— Op. 4. Concertino
Weber, C.M.v. Op. 74. 2^{me} Concert
Neibig, Alb. Fantasie üb. das Lied
„Mei Dirndel is harb uf mi“
Leblierre, O. Op. 77. Polonaise de
Concert
Schreiner, A. Frohsinn und Heiter-
keit. 2^{te} Walzer-Arie
Wiedemann, L. Op. 5. Walzer-Arie
Gumbert, Fr. Klänge aus dem
Süden
Wiedemann, L. Gesangs-Szene
Neibig, A. Fantasie über das Lied
„In einem kühlen Grunde“
Müller, Iw. Op. 112. Rondo amabile
Schreiner, A. Konzertierende Polo-
naise (für 2 Klarinetten)
Wiedemann, L. Konzert-Arie.
Im italienischen Stil
Reissiger, C. G. Op. 146. Fantasie
Ernst, H. W. Op. 10. Elegie
Carl, M. Gruß aus der Ferne.
Konzert-Arie
Leblierre, O. Op. 78. Konzert-
Variationen über ein altes wal-
lonisches Volkslied
Müller, Iw. Op. 73. La Rêve (Der
Traum)

Band III

Ritter, R. Op. 26. Titania. Konzert-
Fantasie
Stark, Rob. Op. 4. Konzert Nr. 1
in Es-dur
Wiedemann, L. Op. 12. Auf den
Lagunen. Barcarole
Demersseman, J. Op. 31. Mor-
ceau de Concert
Wiedemann, L. Wiedersehen.
Idylle
Meurerer, Joh. Op. 2. Konzertstück
Kalliwoda, J. W. Op. 229. Morceau
de Salon
Wiedemann, L. Op. 11. Rondo
brillant
Cavallini, E. Souvenir de Norma.
Fantasie
Gerke, O. Fantasie aus „Jessonda“
Wiedemann, L. Op. 18. Arie di
bravura
Demersseman, J. Op. 48. Serenade
Kalliwoda, J. W. Op. 128. Intro-
duktion und Variationen
Hamm, J. V. Chant d'amour
— Chant du Soir
Rummel, Ch. Op. 77. Fantasie üb.
„Ah! perfido“ von L. v. Beethoven
Wiedemann, L. Op. 13. Jägers
Abschied. Serenade
Cavallini, E. Karneval von Venedig
Sabathil, F. Sehnsucht. Lied ohne
Worte
Wiedemann, L. Perpetuum mobile

Zu beziehen durch jede Musikalienhandlung

D. RAHTER · MUSIKVERLAG · HAMBURG