

ELITE EDITION

Nº 3004

ROBERT STARK

Op. 46

*Tägliche
Stakkato-Übungen
für Klarinette*

R. STARK

op. 46

TÄGLICHE
STAKKATO-ÜBUNGEN
FÜR KLARINETTE

DAILY STACCATO-EXERCISES
FOR CLARINET



D. RAHTER
MUSIKVERLAG
HAMBURG - LONDON

Printed in Germany

Imprimé en Allemagne

a) Durtonleitern.

Nº 1.

The image displays a musical score for a piece titled 'a) Durtonleitern.' The score is labeled 'Nº 1.' and consists of 12 staves of music. Each staff begins with a treble clef and a common time signature (C). The keys for the staves, from top to bottom, are: F# major, Bb major, F# major, Bb major, C major, F# major, Bb major, F# major, Bb major, F# major, Bb major, and F# major. The music is characterized by a series of ascending and descending eighth-note patterns, often grouped in pairs, which are typical of diatonic scale exercises. Each staff concludes with a double bar line and a repeat sign, followed by a final note and a rest.

b) Melodische Molltonleitern.

The image displays 12 musical staves, each representing a different melodic minor scale. The scales are arranged in a sequence, starting with G major and ending with C major. Each staff shows the scale in its natural form and its melodic minor form, with a repeat sign at the end of each line. The scales are written in treble clef with a common time signature (C). The keys include G major, F major, E major, D major, C major, B major, A major, G major, F major, E major, D major, and C major.

4/6 6/7 1/10

c) Harmonische Molltonleitern.

The image displays a musical score for 'Harmonische Molltonleitern' (Harmonic Minor Scale). It consists of 12 staves, each representing a different key signature. The key signatures are: 1. One sharp (F#), 2. Two sharps (F#, C#), 3. Three sharps (F#, C#, G#), 4. No sharps or flats (C major), 5. One flat (F), 6. Two flats (Bb, F), 7. Three flats (Bb, F, Cb), 8. Four flats (Bb, F, Cb, Gb), 9. Five flats (Bb, F, Cb, Gb, Db), 10. Six flats (Bb, F, Cb, Gb, Db, Ab), 11. Seven flats (Bb, F, Cb, Gb, Db, Ab, Eb), and 12. Eight flats (Bb, F, Cb, Gb, Db, Ab, Eb, Aab). Each staff begins with a treble clef and a common time signature (C). The notation features a series of eighth notes forming the scale, with a repeat sign at the end of each line. The notes are written in a compact, slanted style.

a) Chromatische Tonleitern.

This page contains 12 staves of musical notation, each representing a chromatic scale in a different key signature. The notation is written in a 2/4 time signature and uses a treble clef. Each staff begins with a key signature symbol (sharps or flats) and a common time signature of 2/4. The scales are written in a continuous, flowing manner, with notes beamed together in groups of four. The scales progress from a major key (C major) to a minor key (C minor), and then continue through various other keys, including those with multiple sharps and flats. The notation includes natural signs, sharps, and flats to indicate the specific notes in each scale. The scales are arranged in a sequence that covers a wide range of chromatic possibilities.

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.

Dur- und Moll- Dreiklänge.

Nº 4.

The musical score consists of 12 staves of music. The first staff is labeled 'Nº 4.' and begins with a treble clef and a common time signature (C). The music is written in a single treble clef. The first staff contains a sequence of triads and dyads in C major, with repeat signs and rests. The subsequent staves alternate between C major and C minor. The music is written in a single treble clef with a common time signature (C). The staves contain various triads and dyads, with repeat signs and rests. The first staff is in C major, and the subsequent staves alternate between C major and C minor. The music is written in a single treble clef with a common time signature (C).

This page contains 14 staves of musical notation. The music is written in C major and common time (C). The notation includes various melodic lines, rests, and repeat signs. The first two staves feature a melodic line with a key signature of one flat (Bb). The third staff changes to a key signature of one sharp (F#). The remaining staves return to C major. The music consists of eighth and sixteenth notes, often beamed together, and includes several measures of whole rests.

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 G major triad (G, B, D) and a G minor triad (G, Bb, D). Subsequent staves explore other triads such as F major (F, A, C), F minor (F, Ab, C), and E major (E, G, B). The exercise includes many chromatic and diatonic scale-like passages, often with a descending or ascending line. The notation includes sharp and flat accidentals, and some staves have a key signature change indicated by a double flat (bb) for the key of B-flat major or D-flat major. The overall style is that of a technical exercise for piano or organ, focusing on the construction and recognition of different types of triads.

Dominant- und verminderte Septakkorde.

No 6.

The musical score consists of 12 staves of music, each containing a sequence of chords and melodic lines. The notation includes various accidentals such as sharps (#), flats (b), and double flats (bb), and rests. The music is written in a single melodic line on a treble clef staff. The progression of chords and notes across the staves illustrates the use of dominant and diminished seventh chords in different keys and inversions.

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 written in a single melodic line on a treble clef. The key signature is C major, indicated by the absence of sharps or flats. The time signature is common time (C). The notation includes many accidentals, such as flats and sharps, which are used to indicate chromatic alterations. The piece is characterized by its intricate rhythmic patterns and frequent use of repeat signs, suggesting a highly technical or virtuosic piece of music.

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