

Alexander Stark

# 24 STUDIES

## for Clarinet

La base di questi studi sono i difficili passi orchestrali per clarinetto delle opere di Glinka, Tchaikovsky, Rimsky Korsakov, Rachmaninoff, Scriabin e di altri compositori.

*The basis of these studies are the difficult clarinet orchestral passages of the works of Glinka, Tchaikovsky, Rimsky Korsakov, Rachmaninoff, Scriabin and other composers.*

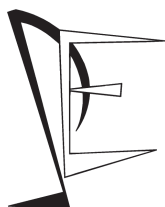
Edited by  
Dejun Dong

Alexander Stark, soviet clarinet player and music educator, graduated from the Poltava School of Music.

In 1930–1935 he studied in the class of S.Rozanov in Moscow Conservatory, then attended postgraduate studies (1935–1937). Afterwards he studied from A. V. Volodin (1937–1939).

In 1935, he won the second prize at the All-Union competition of performing musicians. After the creation of the State Symphony Orchestra of the USSR (1936), he was accepted into the group as the principal clarinetist. He also performed as a solo and ensemble musician. Shtark was dedicated and for the first time he performed the Concerto for clarinet with the orchestra of Sergey Vasilenko.

He has led pedagogical activities since 1937 in Moscow Conservatory and from 1944 in Gnesins Music and Pedagogical Institute (professor since 1954), the Gnesins Music School and the Institute of Military Conductors of Moscow Conservatory. Shtark is the author of several original compositions for the clarinet and a variety of teaching methods, among which are the “Book of the pedagogical repertoire for the clarinet”, collections of difficult passages from the orchestral works of Tchaikovsky, transcriptions and arrangements etc.



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Moderato  $\text{♩} = 100$

Nr. 1

The musical score for Study Nr. 1 is written for a single clarinet part in 5/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The piece consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with a slur and a crescendo (*cresc.*) marking. The second and third staves continue the melodic development, with the third staff starting again at a piano (*p*) dynamic. The fourth and fifth staves show a shift in dynamics, with the fifth staff marked forte (*f*). The sixth staff includes a decrescendo (*dim.*) marking. The seventh and eighth staves are marked pianissimo (*pp*). The final two staves conclude the study with a decrescendo (*dim.*) marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

*pp*

*mf*

*p*

*cresc.*

*p*

*cresc.*

*pp*

# Nr. 2

Moderato ♩ = 100

The musical score consists of eight staves of music in a single system. The key signature is one flat (B-flat) and the time signature is 3/8. The piece begins with a dynamic marking of *p*. The first staff contains the first six measures. The second staff contains measures 7-12, with a *cresc.* marking under measure 8 and a *mf* marking under measure 10. The third staff contains measures 13-18, with a *diminuendo* marking under measure 14 and a *pp* marking under measure 18. The fourth staff contains measures 19-24. The fifth staff contains measures 25-30, with a *mf* marking under measure 25. The sixth staff contains measures 31-36, with a *poco rit.* marking under measure 32 and an *a tempo* marking above measure 34. A *p* marking is placed under measure 36. The seventh staff contains measures 37-42. The eighth staff contains measures 43-48, ending with a fermata over the final measure.