

Franz
KROMMER

(František Kramář)

1759 - 1831

Concertino, Opus 70

*for solo Violin, Flute and Bb Clarinet;
accompanied by Violin II, Viola, Cello, Bass and two Horns*

Preface

Franz (Vincenz) Krommer or František Vincenc Kramář, 1759 - 1831, was born in Kamenice, a village in the modern-day Czech Republic, north Bohemia. Between the ages of 14 and 17 he studied violin and organ with his uncle in Turan and taught himself theory and composition. He became a temporary organist in Turan at the age of 18. Krommer enjoyed many successes during his musical career including positions of musical director for the Duke of Styrum, Kappellmeister and composer for Duke Karolyi and Prince Antal Grassalkovich de Gyarak, Kapellmeister to Duke Ignaz Fuchs, Ballett-Kapellmeister of the Vienna Hoftheatre and Kammertürhüter to the emperor. From 1818 until his death he served as the last official director of chamber music and court composer to the Habsburg emperors, succeeding Leopold Anton Kozeluch.



Among his more than 300 compositions were forty-five harmonies or partitas for winds of which, at this writing, only thirteen are known to have survived. His single and double clarinet concertos are considered by players of the instrument to rank among his most individual accomplishments. The quarter millennium year of his birth will be 2009, so as Krommer fans go about planning the celebration, let us anticipate the discovery of a hitherto lost work in some obscure private library!

The present work, Concertino Opus 70, follows the style of the Sinfonia Concertante where a group of soloists plays in contrast to the strings and horn accompaniments. In this work, the solo violinist's virtuosity shines and is variously augmented, illuminated and doubled by the flute and clarinet in playful musical conversations. Accompanied by an orchestra consisting of a violin, viola, cello, bass and two horns, the composer offers us five entertaining movements including a chivalrously dignified and graceful Pollacca. Published in Vienna during the first decade of the 19th century but likely composed earlier, this lovely but rarely played piece is now available to all for a delightful afternoon or evening midwinter musicale followed by wine time in front of a roaring log fire.

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This edition was prepared with synthesized playback in mind for less than a full complement of live players. The notations Coll'arco41 through Coll'arco44 designate which MIDI setting is to be used during playback for the return to bowing. All may be interpreted by live players simply as Coll'arco.

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Happy playing, all!

Oliver Seely
Lakewood, California
September 3, 2006

The title page for the 1808? edition:

CONCERTINO

pour

*Flûte, Clarinette, Violon obligé, Violon
second, Alto, II Corni, Violoncelle & Basse.*

composé et dédié

A MONSIEUR LE COMTE

CHARLES DE HARRACH.

*Chambellan actuel et Conseiller de la Præsence de la basse
Autriche au Service de S. M. I. R.*

par

F. KROMMER.

Op. 70.

N^o 887 ~~~~~ VIENNE ~~~~~ 92

*im Verlage des lithographischen Instituts nächst der k. k. Burg Nr 2
15. leg.*



M.S. 14811

Violin II

Concertino, Opus 70

I. Allegro

Frantisek KROMMER (1759-1831)

Violin II

Allegro

1

6

16

24

30

36

41

46

52

57

63

68

p

ff

p

ff

p

cresc.

p

f

sfz

sfz

p

sfz

sfz

p

f

p

f

73

78

84

90

95

99

104

109

118

127

133

139

sfz

sfz

sfz

sfz

fp

f

pp

f

f

tr

ff

f

f

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 73 to 139. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into ten systems, each starting with a measure number. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests, slurs, and ties. Dynamic markings are used throughout, including *sfz* (sforzando), *fp* (fortissimo piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). A trill is indicated by a wavy line above a note in measure 104. The piece concludes with a final *f* dynamic marking in measure 139.

147

151

157 *p* *ff*

163 *p* *ff*

169

175 *cresc.*

181 *p* *f*

187

193 *sfz sfz p sfz sfz p*

199 *f* *p*

204

209 *f* *p*

Detailed description: This page of a musical score contains ten staves of music, numbered 147 through 209. The music is written in a single melodic line on a treble clef staff with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. Dynamic markings are used throughout, including *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), *f* (forte), *sfz* (sforzando), and *p* (piano). The score features several long horizontal lines, likely representing ties or breath marks, and some passages with repeated rhythmic patterns.

215

220

226

232

238

243

246

251

255

260

265

sfz

sfz

sfz

sfz

sfz

p

ff

pp

ff

Detailed description: This page of a musical score contains ten staves of music, numbered 215 to 265. The music is written in a single melodic line on a grand staff (treble clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and sustained notes. Dynamic markings are used throughout, including *sfz* (sforzando), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The piece concludes with a double bar line at measure 265.

Violin II

Concertino, Opus 70

II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Menuetto Allegretto

Violin II

1

6

12

18

24

30

36

42

50

56

62

68

Trio

f

pp

f

f

p

ff

pp

1.

2.

3.

74

80

96

102

108

114

120

126

132

138

144

150

11

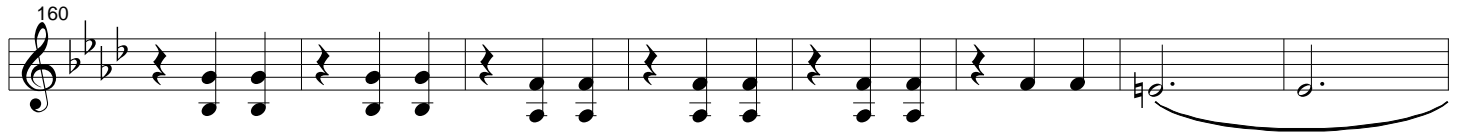
fp

pizz.

acro41

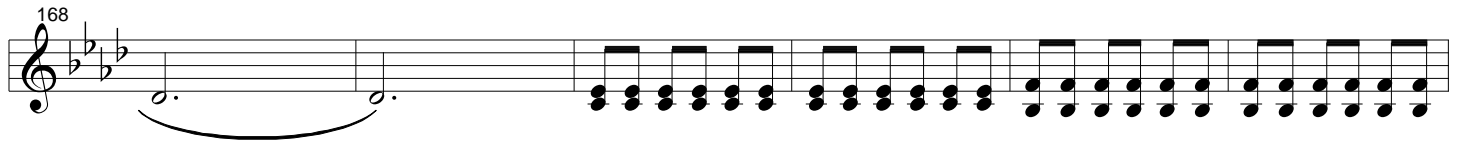
Detailed description: This musical score consists of ten staves of music in a single melodic line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music begins at measure 74 with a series of eighth-note chords. At measure 80, there is a change in rhythm to quarter notes, followed by a measure with a whole rest and a fermata. A measure rest of 11 measures is indicated above the staff. The music resumes at measure 96 with eighth-note chords. At measure 108, there is another measure with a whole rest and a fermata. At measure 120, the music changes to a pattern of quarter notes with a 'pizz.' (pizzicato) marking. At measure 132, there is a measure rest of 41 measures, indicated by 'acro41'. The music resumes at measure 138 with eighth-note chords. At measure 144, there is a measure with a whole rest and a fermata. The score ends at measure 150 with a series of quarter notes and a final whole rest.

160



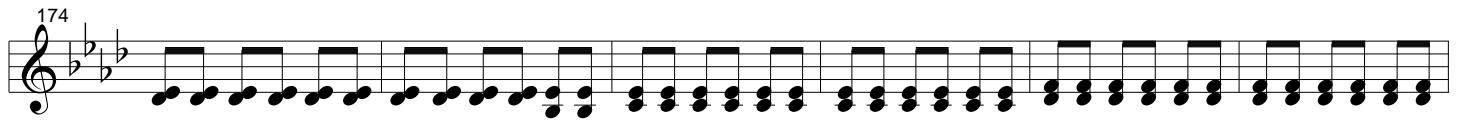
Musical staff 160-167: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a sequence of chords, primarily dyads and triads, with some eighth-note patterns. A slur covers the final two measures.

168




Musical staff 168-173: Treble clef, key signature of three flats. The staff begins with a slur over two measures, followed by a series of chords, including some sixteenth-note patterns.

174



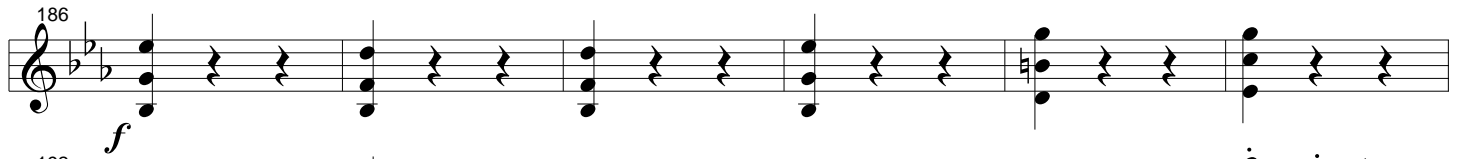
Musical staff 174-179: Treble clef, key signature of three flats. The staff features a continuous sixteenth-note rhythmic pattern over a series of chords.

180



Musical staff 180-185: Treble clef, key signature of three flats. The staff continues with sixteenth-note patterns. The word "Reprise" is written above the staff in the final measure.

186



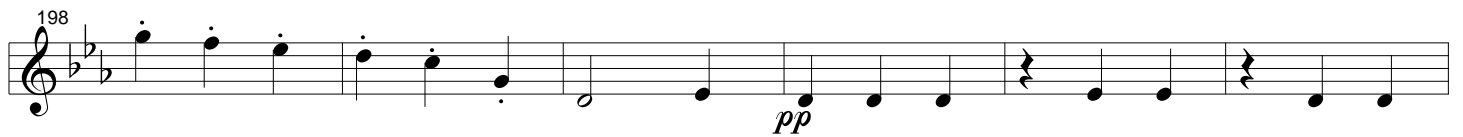
Musical staff 186-191: Treble clef, key signature of three flats. The staff features a series of chords with a dynamic marking of *f* (forte) at the beginning.

192



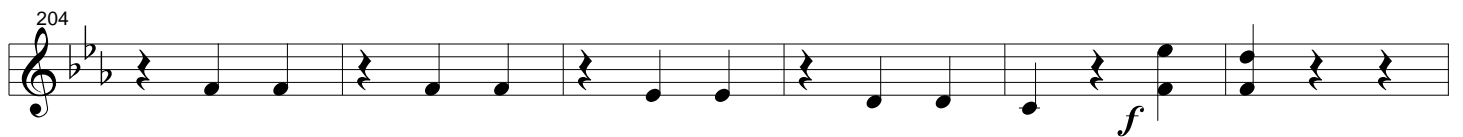
Musical staff 192-197: Treble clef, key signature of three flats. The staff contains a series of chords with a dynamic marking of *f* at the beginning.

198



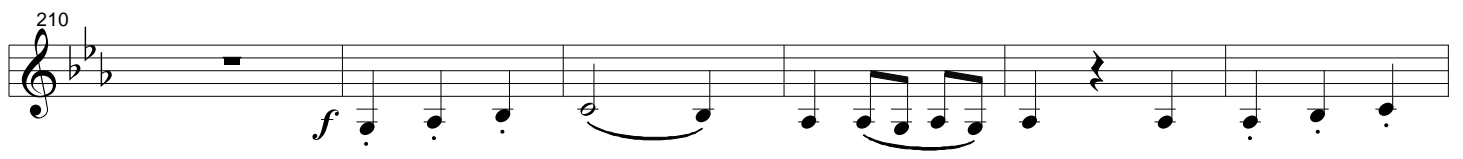
Musical staff 198-203: Treble clef, key signature of three flats. The staff features a series of chords with a dynamic marking of *pp* (pianissimo) in the middle.

204



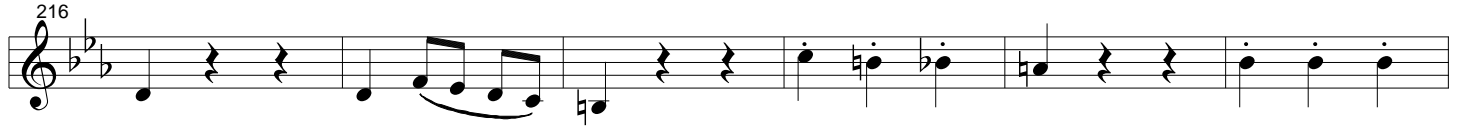
Musical staff 204-209: Treble clef, key signature of three flats. The staff contains a series of chords with a dynamic marking of *f* at the end.

210



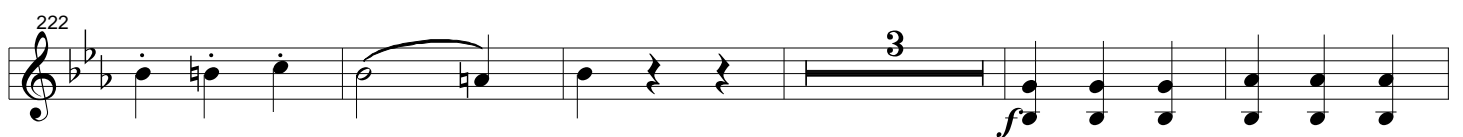
Musical staff 210-215: Treble clef, key signature of three flats. The staff begins with a dynamic marking of *f* and features a series of chords with some eighth-note patterns.

216



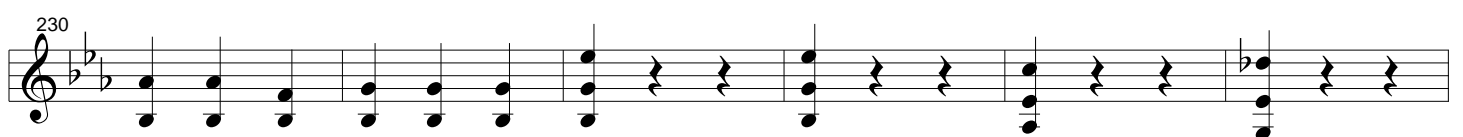
Musical staff 216-221: Treble clef, key signature of three flats. The staff contains a series of chords with some eighth-note patterns.

222



Musical staff 222-229: Treble clef, key signature of three flats. The staff features a series of chords, including a triplet of eighth notes marked with a '3' above the staff and a dynamic marking of *f*.

230



Musical staff 230-235: Treble clef, key signature of three flats. The staff contains a series of chords.

236

p

242

248

ff

Violin II

Concertino, Opus 70

Adagio quasi Andante

III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)

Violin II

1

6

12

18

24

30

36

42

48

54

59

p

f

pp

tr

f

65 *p*

77

83

89

95 *ff*

101 *ff*

109

115

121 *pp*

127

135 *ff*

144 *p* *f*

156

161 *p*

167 *f*

173 *f* *p*

179

185 *ritard*

Detailed description: This musical score consists of six staves of music in a single system. The key signature is B-flat major (two flats) and the time signature is 4/4. The first staff (measures 156-160) features a continuous eighth-note pattern. The second staff (measures 161-166) begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The third staff (measures 167-172) contains a series of eighth notes followed by chords marked with forte (*f*) and piano (*p*). The fourth staff (measures 173-178) includes a melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth staff (measures 179-184) shows a transition from a piano (*p*) dynamic to a forte (*f*) dynamic. The sixth staff (measures 185-189) concludes with a *ritard* (ritardando) marking and ends with a double bar line.

More



Violin II

Concertino, Opus 70

IV. Alla Pollacca

Frantisek KROMMER (1759-1831)

Violin II

1 *p*

6

12 *fp*

18

24 *pp*

30

36 *f*

42 *f*

48

54

60 1. 2.

66

p *cresc.* *f*

72

78

pp

84

90

96

f

102

7

Detailed description: This is a musical score for a piano piece, consisting of seven staves of music. The key signature is B-flat major (two flats). The first staff (measures 66-71) begins with a whole rest, followed by a half note chord (F4, Bb4) marked *p*, which then crescendos to a half note chord (F4, Bb4, D5) marked *f*. The second staff (measures 72-77) continues with chords and eighth notes. The third staff (measures 78-83) features a continuous eighth-note pattern marked *pp*. The fourth staff (measures 84-89) continues the eighth-note pattern. The fifth staff (measures 90-95) shows the eighth-note pattern transitioning into quarter notes. The sixth staff (measures 96-101) features a melodic line with eighth notes, ending with a sixteenth-note flourish marked *f*. The seventh staff (measures 102-107) begins with a sixteenth-note flourish, followed by chords and ends with a fermata over a whole note chord marked with a '7'.

113 *p*

120 *f*

126

132

136 *fp*

142

148

154 *pp*

160

167 *pizz.* *ff*

173

Detailed description: This page of a musical score contains ten staves of music, numbered 113 to 173. The music is written in a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and chords. Dynamic markings include *p* (piano), *f* (forte), *fp* (fortissimo piano), *pp* (pianissimo), *pizz.* (pizzicato), and *ff* (fortissimo). The piece concludes with a double bar line at measure 173.

More



Violin II

Concertino, Opus 70

Allegro

V. Finale

Frantisek KROMMER (1759-1831)

Violin II

1 *p*

6

12

19

25

31

37 *tr*

43 *tr*

48

54 *tr* *sfz* *sfz* *sfz*

60 *pp*

66 *f*

74 *pp*

80

86

92

98

104

110 *ff*

116 *p* *f*

122

128 *pp*

137

3

4

2

1.

Detailed description: This is a musical score for a single melodic line, likely for a piano or violin. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 13 measures, numbered 66 through 137. The notation includes various rhythmic values, slurs, and dynamic markings. Measure 66 starts with a forte (*f*) dynamic and features a complex, fast-moving melodic line. Measures 74-80 are marked *pp* (pianissimo) and feature a more melodic, slower-moving line with long slurs. Measure 110 is marked *ff* (fortissimo) and features a dense, fast-moving melodic line. Measure 116 is marked *p* (piano) and features a fast-moving melodic line, while measure 117 is marked *f* (forte) and features a dense, fast-moving melodic line. Measures 122-128 are marked *pp* (pianissimo) and feature a slower-moving melodic line with long slurs. Measure 137 is marked *pp* (pianissimo) and features a slower-moving melodic line with long slurs. The score includes several triplet and multi-measure rests (3, 4, and 2 measures). The piece concludes with a first ending bracket and a repeat sign.

144 2.

153

161

171

180 *f*

186 *ff*

192

198

210

218

222 *ff*

228 3

Detailed description: This page of a musical score contains ten staves of music. The first staff (measures 144-152) begins with a first ending bracket and a second ending bracket. The second staff (measures 153-160) continues the melodic line. The third staff (measures 161-170) features a more active melodic line. The fourth staff (measures 171-179) includes a double bar line and a key signature change to three sharps. The fifth staff (measures 180-185) is marked *f*. The sixth staff (measures 186-191) is marked *ff* and contains a dense chordal texture. The seventh staff (measures 192-197) continues with a similar texture. The eighth staff (measures 198-209) features a melodic line with some rests. The ninth staff (measures 210-217) continues the melodic line. The tenth staff (measures 218-221) has a whole rest followed by a melodic line. The eleventh staff (measures 222-227) is marked *ff* and ends with a fermata. The twelfth staff (measures 228-235) features a dense chordal texture and ends with a triplet of eighth notes.

237 *p*

243

249

255 2

262

270

280

285 *p*

290

296

302 *f*

308 2

314 *ff* *p*

325

332

338

344 2

357 *ff*

363 *p*

369 *ff*

375 3 *ff*

383

Detailed description: This page of a musical score contains ten staves of music, numbered 314 to 383. The key signature is B-flat major (two flats). The music begins at measure 314 with a fortissimo (*ff*) dynamic, featuring a series of chords and a melodic line. A piano (*p*) dynamic is introduced in measure 325. The piece continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. A second fortissimo (*ff*) dynamic appears at measure 357, coinciding with a dense texture of sixteenth-note chords. A piano (*p*) dynamic is used again at measure 363. The score concludes with a triplet of chords at measure 375, marked fortissimo (*ff*), and ends at measure 383 with a final chord.

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M.S. 14811

Viola

Concertino, Opus 70

I. Allegro

Frantisek KROMMER (1759-1831)

Allegro

1

Viola

p

6

ff *p* *ff*

15

p *cresc.*

24

p

30

f *sfz sfz*

36

p *sfz sfz* *p* *sfz sfz* *p*

42

47

p

53

p

59

65

71

sfz

77 *sfz* *sfz* *sfz* *sfz*

82 *sfz* *sfz*

87 *fp*

92 *f* *pp*

96

101 *f* *f* *f* *tr*

106

114

124

130 *ff*

136

141 *f* *f*

147 *pp*

153 *p*

159 *ff* *p*

165 *ff*

171 *p*

177 *cresc.* *f*

183 *p* *f*

189

195 *sfz* *sfz* *p* *sfz* *sfz* *p* *f*

201 *p*

207 *f*

213 *p*

219

Musical staff 219: Treble clef, key signature of two flats, 2/4 time. Measures 1-2: eighth notes. Measure 3: quarter rest. Measure 4: half note. Measure 5: half note. Measure 6: half note.

225

Musical staff 225: Treble clef, key signature of two flats, 2/4 time. Measures 1-2: eighth notes. Measure 3: quarter note. Measure 4: quarter note. Measure 5: eighth notes. Measure 6: quarter note.

231

Musical staff 231: Treble clef, key signature of two flats, 2/4 time. Measures 1-4: half notes. Measures 5-6: eighth notes.

237

Musical staff 237: Treble clef, key signature of two flats, 2/4 time. Measures 1-6: quarter notes with accents (*sfz*).

242

Musical staff 242: Treble clef, key signature of two flats, 2/4 time. Measures 1-5: sixteenth notes. Measure 6: quarter note with accent (*sfz*).

246

Musical staff 246: Treble clef, key signature of two flats, 2/4 time. Measures 1-2: quarter notes with accents (*sfz*). Measures 3-4: sixteenth notes. Measure 5: quarter rest. Measure 6: half note with piano dynamic (*p*).

252

Musical staff 252: Treble clef, key signature of two flats, 2/4 time. Measures 1-2: quarter rest. Measures 3-5: sixteenth notes. Measure 6: quarter notes with piano dynamic (*pp*).

256

Musical staff 256: Treble clef, key signature of two flats, 2/4 time. Measures 1-6: eighth notes.

261

Musical staff 261: Treble clef, key signature of two flats, 2/4 time. Measures 1-2: eighth notes. Measure 3: quarter note. Measures 4-5: eighth notes with accents (*ff*). Measure 6: quarter rest.

Viola

Concertino, Opus 70

II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Menuetto Allegretto

Viola

1 *f*

6

12 *p*

18

24 *f*

30

36

42 *f*

49

57 *p* *ff*

67 *pp*

Trio

73

79

11

fp

95

101

107

113

120

pizz.

129

arco42

137

143

149

155

160



Musical staff 160-166: A single melodic line in 2/4 time, starting with a treble clef and a key signature of two flats. The melody consists of eighth notes and quarter notes, ending with a half note tied to the next staff.

167



Musical staff 167-172: Continuation of the melodic line from staff 166. It features a long, sweeping slur over the first few notes, followed by a series of eighth notes.

173



Musical staff 173-178: A continuous sequence of eighth notes in a steady rhythm.

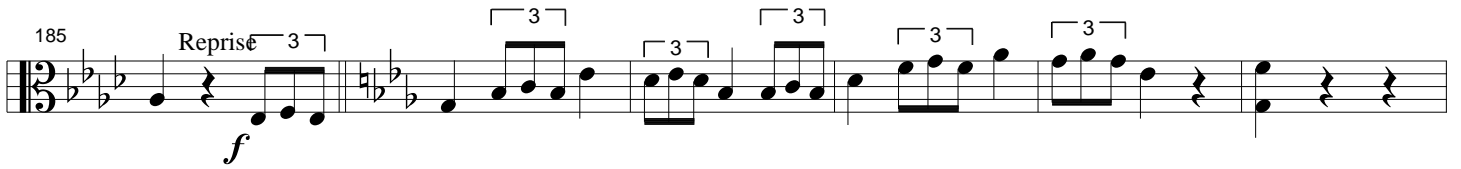
179



Musical staff 179-184: Continuation of the eighth-note sequence from the previous staff.

185

Reprise




Musical staff 185-190: A section marked 'Reprise' starting with a dynamic marking of *f*. It features several triplet markings over eighth notes.

191



Musical staff 191-196: A series of chords, each followed by a quarter rest, in a steady rhythm.

197



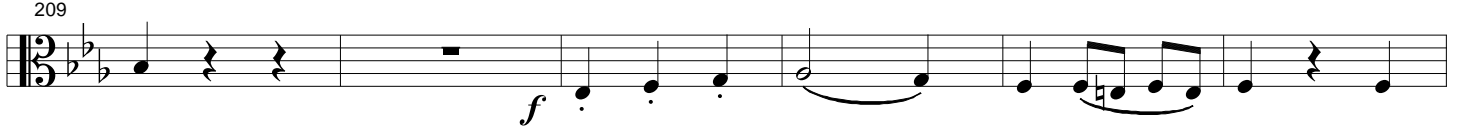
Musical staff 197-202: A melodic line with a dynamic marking of *p* (piano) at the end.

203



Musical staff 203-208: A melodic line ending with a dynamic marking of *f* (forte).

209



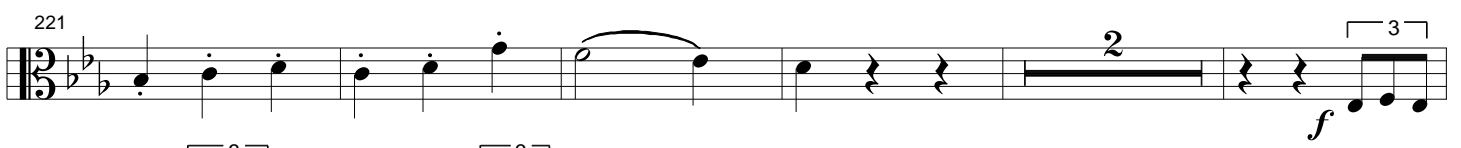
Musical staff 209-214: A melodic line starting with a dynamic marking of *f* (forte).

215



Musical staff 215-220: A melodic line with various note values and rests.

221



Musical staff 221-226: A melodic line ending with a triplet and a dynamic marking of *f* (forte).

228



Musical staff 228-233: A series of triplet markings over eighth notes.

234

240

246

Viola

Concertino, Opus 70

III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)

1 Adagio quasi Andante

Viola

12

24

35

42

48

56

65

78

85

95

107

p

f

pp

ff

p

111 *ff*

117 *pp*

123

135 *ff*

141 *p*

145 *f* *tr* *pp*

151 *p*

157 *f* *p*

169 *f* *p*

175 *f* *p*

181

187 *ritard*

Detailed description: This is a page of musical notation for a piano piece, spanning measures 111 to 187. The music is written in a 2/3 time signature with a key signature of one flat (B-flat major or D minor). The score consists of ten staves of music. The first staff (measures 111-116) begins with a half note G4, followed by a series of eighth-note chords and sixteenth-note runs. The second staff (measures 117-122) features a complex sixteenth-note texture that transitions into a more melodic line. The third staff (measures 123-134) contains a series of eighth-note chords with a melodic line above. The fourth staff (measures 135-140) shows a melodic line with a large interval leap. The fifth staff (measures 141-144) is dominated by a dense sixteenth-note texture. The sixth staff (measures 145-150) continues with a melodic line and includes a trill. The seventh staff (measures 151-156) features a melodic line with a trill. The eighth staff (measures 157-168) consists of a series of chords and eighth-note patterns. The ninth staff (measures 169-174) shows a melodic line with a trill. The tenth staff (measures 175-180) features a melodic line with a trill. The final staff (measures 181-187) is a series of eighth-note chords, ending with a *ritard* marking.

Viola

Concertino, Opus 70

1 *Alla Pollacca* IV. *Alla Pollacca* Frantisek KROMMER (1759-1831)

Viola

p

6

12 *fp*

18

24 *pp*

30

36 *f*

42 *f*

48

54

60

1. 2.

66

cresc.

f

72

77

pp

83

89

95

f

102

7

113 *p*

Musical staff 113-118: A single melodic line in 2/4 time, starting with a piano (*p*) dynamic. The key signature has two flats. The melody consists of eighth and quarter notes, ending with a half note.

119

Musical staff 119-124: A single melodic line in 2/4 time. The melody continues with eighth and quarter notes, ending with a quarter rest.

125 *f*

Musical staff 125-129: A single melodic line in 2/4 time, starting with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, ending with a quarter rest.

130

Musical staff 130-133: A single melodic line in 2/4 time. The melody consists of eighth and quarter notes, ending with a quarter rest.

134 *fp*

Musical staff 134-137: A single melodic line in 2/4 time, starting with a fortissimo (*fp*) dynamic. The melody consists of eighth and quarter notes, ending with a quarter rest.

138

Musical staff 138-143: A single melodic line in 2/4 time. The melody consists of eighth and quarter notes, ending with a quarter rest.

144

Musical staff 144-149: A single melodic line in 2/4 time. The melody consists of eighth and quarter notes, ending with a quarter rest.

150 *pp*

Musical staff 150-155: A single melodic line in 2/4 time, starting with a pianissimo (*pp*) dynamic. The melody consists of eighth and quarter notes, ending with a quarter rest.

156

Musical staff 156-162: A single melodic line in 2/4 time. The melody consists of eighth and quarter notes, ending with a quarter rest.

163

Musical staff 163-168: A single melodic line in 2/4 time. The melody consists of eighth and quarter notes, ending with a quarter rest.

169 *ff*

Musical staff 169-174: A single melodic line in 2/4 time, starting with a fortissimo (*ff*) dynamic. The melody consists of eighth and quarter notes, ending with a quarter rest.

More



Viola

Concertino, Opus 70

V. Finale

Frantisek KROMMER (1759-1831)

1 *Allegro*
Viola *p*

6

12

19

25

31

37 *f*

43

49 *sfz*

55 *sfz* *sfz* *pp*

61 *f*

67

75

81

87

93

99

105

111

117

123

129

138

pp

ff

p

f

pp

1. 2.

Detailed description: This is a page of musical notation for a piano piece, spanning measures 67 to 138. The score is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features a variety of textures and dynamics. Measures 67-74 show a complex, rhythmic pattern with many sixteenth and thirty-second notes. Measures 75-80 are characterized by long, flowing lines with slurs. Measures 81-86 continue with melodic lines and some rests. Measures 87-92 feature a rhythmic pattern of eighth notes with slurs. Measures 93-98 show a similar rhythmic pattern with some rests. Measures 99-104 are mostly rests with some melodic fragments. Measures 105-110 feature a melodic line with slurs. Measures 111-116 are marked *ff* and consist of dense, repeated chords. Measures 117-122 are marked *f* and feature a rhythmic pattern of eighth notes. Measures 123-128 are marked *pp* and feature a rhythmic pattern of eighth notes. Measures 129-137 are marked *pp* and feature a rhythmic pattern of eighth notes. Measure 138 is marked *pp* and features a rhythmic pattern of eighth notes with a first and second ending.

145



151



159



167



175



181



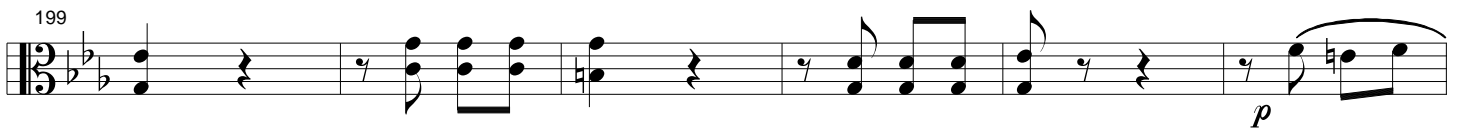
187



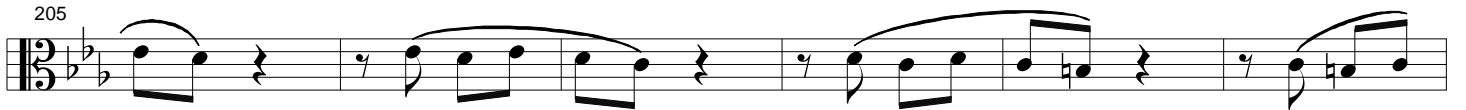
193



199



205



211



219



227

ff *ff* 3

237

p

243

249

255

2

262

268

281

f

286

294

300

p

307

f 2

314

ff *p*

Musical staff 314: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain two chords with fermatas. Measure 3 is a whole rest. Measures 4-6 contain a melodic line of half notes with a slur.

320

Musical staff 320: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a melodic line of half notes with a slur. Measures 3-4 contain a melodic line of half notes with a slur. Measures 5-6 contain a melodic line of half notes with a slur.

326

3

Musical staff 326: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a melodic line of half notes with a slur. Measure 3 contains a triplet of eighth notes. Measures 4-5 contain a melodic line of half notes with a slur. Measure 6 contains a quarter note with a fermata.

334

Musical staff 334: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a sixteenth-note triplet with a slur. Measures 3-4 contain a melodic line of half notes with a slur. Measures 5-6 contain a sixteenth-note triplet with a slur.

340

Musical staff 340: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a sixteenth-note triplet with a slur. Measures 3-4 contain a melodic line of half notes with a slur. Measures 5-6 contain a sixteenth-note triplet with a slur.

343

2

Musical staff 343: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a melodic line of half notes with a slur. Measures 3-4 contain a melodic line of half notes with a slur. Measures 5-6 contain a melodic line of half notes with a slur. Measure 7 contains a quarter note with a fermata. Measure 8 contains a triplet of eighth notes.

356

ff

Musical staff 356: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a melodic line of half notes with a slur. Measures 3-4 contain a melodic line of quarter notes. Measures 5-6 contain a melodic line of quarter notes. Measures 7-8 contain a melodic line of quarter notes. Measure 9 contains a quarter note with a fermata.

362

p

Musical staff 362: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain sixteenth-note triplets. Measures 3-4 contain sixteenth-note triplets. Measures 5-6 contain sixteenth-note triplets. Measures 7-8 contain sixteenth-note triplets. Measures 9-10 contain a melodic line of quarter notes.

368

ff

Musical staff 368: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a melodic line of quarter notes. Measures 3-4 contain sixteenth-note triplets. Measures 5-6 contain sixteenth-note triplets. Measures 7-8 contain sixteenth-note triplets. Measures 9-10 contain sixteenth-note triplets.

374

3

Musical staff 374: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a melodic line of quarter notes. Measures 3-4 contain sixteenth-note triplets. Measures 5-6 contain sixteenth-note triplets. Measure 7 contains a quarter note with a fermata. Measure 8 contains a triplet of eighth notes.

382

ff

Musical staff 382: Treble clef, key signature of two flats, 2/4 time signature. Measures 1-2 contain a melodic line of quarter notes. Measures 3-4 contain a melodic line of quarter notes. Measures 5-6 contain a melodic line of quarter notes. Measures 7-8 contain a melodic line of quarter notes. Measures 9-10 contain a melodic line of quarter notes.

Franz
KROMMER

(František Kramář)

1759 - 1831

Concertino, Opus 70

*for solo Violin, Flute and Bb Clarinet;
accompanied by Violin II, Viola, Cello, Bass and two Horns*

Preface

Franz (Vincenz) Krommer or František Vincenc Kramář, 1759 - 1831, was born in Kamenice, a village in the modern-day Czech Republic, north Bohemia. Between the ages of 14 and 17 he studied violin and organ with his uncle in Turan and taught himself theory and composition. He became a temporary organist in Turan at the age of 18. Krommer enjoyed many successes during his musical career including positions of musical director for the Duke of Styrum, Kappellmeister and composer for Duke Karolyi and Prince Antal Grassalkovich de Gyarak, Kapellmeister to Duke Ignaz Fuchs, Ballett-Kapellmeister of the Vienna Hoftheatre and Kammertürhüter to the emperor. From 1818 until his death he served as the last official director of chamber music and court composer to the Habsburg emperors, succeeding Leopold Anton Kozeluch.



Among his more than 300 compositions were forty-five harmonies or partitas for winds of which, at this writing, only thirteen are known to have survived. His single and double clarinet concertos are considered by players of the instrument to rank among his most individual accomplishments. The quarter millennium year of his birth will be 2009, so as Krommer fans go about planning the celebration, let us anticipate the discovery of a hitherto lost work in some obscure private library!

The present work, Concertino Opus 70, follows the style of the Sinfonia Concertante where a group of soloists plays in contrast to the strings and horn accompaniments. In this work, the solo violinist's virtuosity shines and is variously augmented, illuminated and doubled by the flute and clarinet in playful musical conversations. Accompanied by an orchestra consisting of a violin, viola, cello, bass and two horns, the composer offers us five entertaining movements including a chivalrously dignified and graceful Pollacca. Published in Vienna during the first decade of the 19th century but likely composed earlier, this lovely but rarely played piece is now available to all for a delightful afternoon or evening midwinter musicale followed by wine time in front of a roaring log fire.

One gets the unmistakable impression that the manuscript used for this transcription was finished to the point of performance, assuming that the composer would be in the role of solo violinist who kept the group together. One finds repeated inconsistencies in articulation and dynamics, both between similar patterns in the part of a single instrument and between two or more instruments for the equivalent measure, which one assumes could have been clarified immediately in the presence of the composer. A cheeky clarinetist who played subsequent unmarked measures staccato rather than legato during rehearsal would doubtless have looked to the composer for approval. That having been said, the transcriber of this edition invites you to be inventive in your interpretation of this exquisite work; pretend that the composer is eavesdropping but anticipate him giving you an emphatic nod of approval should you catch his eye during the occasional furtive glance over your shoulder.

I am indebted to Ms. Dorothea Hunger and Ms. Brigitta Pamperl in the music section of the Österreichische Nationalbibliothek from whom I received a copy of the 1808? publication of this work and from which this edition was transcribed.

This edition was prepared with synthesized playback in mind for less than a full complement of live players. The notations Coll'arco41 through Coll'arco44 designate which MIDI setting is to be used during playback for the return to bowing. All may be interpreted by live players simply as Coll'arco.

This edition has been assigned to the public domain. Copying is encouraged! At this writing the full score is available for download at no charge in Finale 3.7 format at

<http://www.csudh.edu/oliver/clarmusi/clarmusi.htm>

The score and parts in pdf format are available for download from the International Music Score Library Project (IMSLP) at

<http://www.imslp.org/>

Happy playing, all!

Oliver Seely
Lakewood, California
September 3, 2006

The title page for the 1808? edition:

CONCERTINO

pour

*Flûte, Clarinette, Violon obligé, Violon
second, Alto, II Corni, Violoncelle & Basse.*

composé et dédié

A MONSIEUR LE COMTE

CHARLES DE HARRACH.

*Chambellan actuel et Conseiller de la Præsence de la basse
Autriche au Service de S. M. I. R.*

par

F. KROMMER.

Op. 70.

N^o 887 ~~~~~ VIENNE ~~~~~ 92

*im Verlage des lithographischen Instituts nächst der k. k. Burg Nr 2
15. leg.*



M.S. 14811

Cello and Bass

Concertino, Opus 70

I. Allegro

Frantisek KROMMER (1759-1831)

1 Allegro

Cello and Bass

8

16

24

30

36

44

52

60

65

71

p *ff* *ff* *fp* *cresc.* *p* *f* *sfz sfz* *sfz sfz* *p* *sfz*

77 *sfz* *sfz* *sfz* *sfz*

Musical staff 77-82: Bass clef, key signature of two flats. Measures 77-82 feature a melodic line with slurs and accents. Dynamics include *sfz* (sforzando) and *fp* (fortissimo piano).

83 *fp*

Musical staff 83-88: Bass clef. Measures 83-88 continue the melodic line with slurs and accents. Dynamics include *fp* (fortissimo piano).

89 *f* *p*

Musical staff 89-97: Bass clef. Measures 89-97 feature a melodic line with slurs and accents. Dynamics include *f* (forte) and *p* (piano).

98 *f*

Musical staff 98-104: Bass clef. Measures 98-104 feature a melodic line with slurs and accents. Dynamics include *f* (forte). First ending bracket at the end.

105 *f* *pizz.* *p*

Musical staff 105-111: Bass clef. Measures 105-111 feature a melodic line with slurs and accents. Dynamics include *f* (forte), *pizz.* (pizzicato), and *p* (piano). Second ending bracket at the end.

112

Musical staff 112-117: Bass clef. Measures 112-117 feature a melodic line with slurs and accents.

118

Musical staff 118-123: Bass clef. Measures 118-123 feature a melodic line with slurs and accents.

124

Musical staff 124-129: Bass clef. Measures 124-129 feature a melodic line with slurs and accents.

130 arco 43

Musical staff 130-135: Bass clef. Measures 130-135 feature a melodic line with slurs and accents. Dynamics include *arco* and *43* (43rd fingering). Dynamics include *ff* (fortissimo).

136 *ff*

Musical staff 136-140: Bass clef. Measures 136-140 feature a melodic line with slurs and accents. Dynamics include *ff* (fortissimo).

141 *f* *f*

Musical staff 141-146: Bass clef. Measures 141-146 feature a melodic line with slurs and accents. Dynamics include *f* (forte).

147 *p* *pp*

Musical staff 147-152: Bass clef. Measures 147-152 feature a melodic line with slurs and accents. Dynamics include *p* (piano) and *pp* (pianissimo).

156

p *ff*

Musical staff 156-163: Bass clef, 3/4 time signature. Measures 156-163. Dynamics: *p* (measures 156-163), *ff* (measures 164-163).

164

p *ff*

Musical staff 164-170: Bass clef, 3/4 time signature. Measures 164-170. Dynamics: *p* (measures 164-170), *ff* (measures 171-170).

171

cresc.

Musical staff 171-178: Bass clef, 3/4 time signature. Measures 171-178. Dynamics: *cresc.* (measures 171-178). Includes a triplet of eighth notes in measure 178.

179

p

Musical staff 179-184: Bass clef, 3/4 time signature. Measures 179-184. Dynamics: *p* (measures 179-184).

185

f

Musical staff 185-190: Bass clef, 3/4 time signature. Measures 185-190. Dynamics: *f* (measures 185-190).

191

sfz *sfz*

Musical staff 191-196: Bass clef, 3/4 time signature. Measures 191-196. Dynamics: *sfz* (measures 191-196).

197

sfz *sfz* *f*

Musical staff 197-201: Bass clef, 3/4 time signature. Measures 197-201. Dynamics: *sfz* (measures 197-198), *sfz* (measures 199-200), *f* (measures 201-201).

202

p

Musical staff 202-207: Bass clef, 3/4 time signature. Measures 202-207. Dynamics: *p* (measures 202-207).

208

f

Musical staff 208-213: Bass clef, 3/4 time signature. Measures 208-213. Dynamics: *f* (measures 208-213).

214

Musical staff 214-219: Bass clef, 3/4 time signature. Measures 214-219.

220

Musical staff 220-225: Bass clef, 3/4 time signature. Measures 220-225.

226

Musical staff 226-231: Bass clef, 3/4 time signature. Measures 226-231.

232

sfz

238

sfz sfz sfz sfz

244

250

p ff pp

256

262

ff

Cello and Bass

Concertino, Opus 70

II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

1 Menuetto Allegretto

Cello and Bass

f

11

p

21

1. 2.

f

31

41

3

51

61

1. 2.

ff *pp* Trio

71

81

11

101

111

121 pizz.

136 arco43

149

161

171

181 Reprise

191 f

201 p f

211 f

221 3

231

241 ff

Cello and Bass

Concertino, Opus 70

III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)

1 Adagio quasi Andante

Cello and Bass

12

24

38

44

50

59

68

80

92

100

p

f

pp

f

ff

4

108 *ff* *ff*

114

119 *pp*

128 *pizz.*

137 *f* arco 43

142 *pp*

147 *f* *p* 7

159 *f* *p*

165 *f*

171 *p* *f*

177 *p*

183 *ritard*

Cello and Bass

Concertino, Opus 70

Alla Pollacca

IV. Alla Pollacca

Frantisek KROMMER (1759-1831)

Cello and Bass

1 *p*

6

12 *fp*

18

24 *pp*

30

36 *f*

42 *f*

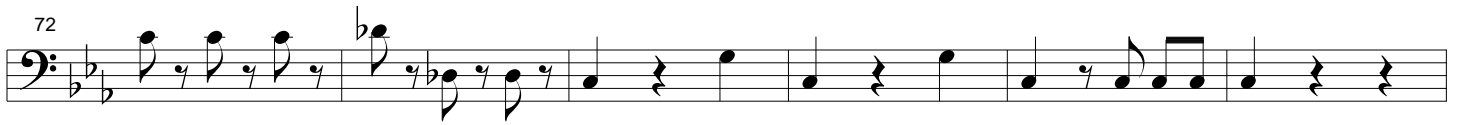
48


54

60

1. 2.

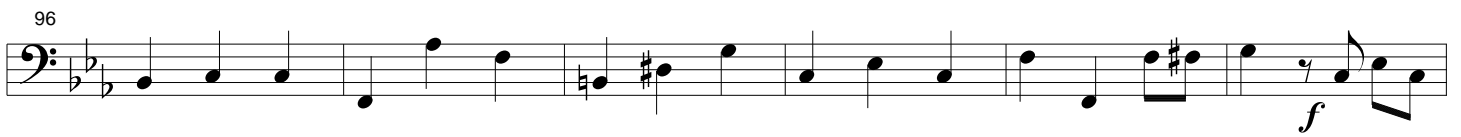
66  *cresc.*

72 

78 *pizz.*
pp 

84 

90 

96  *f*

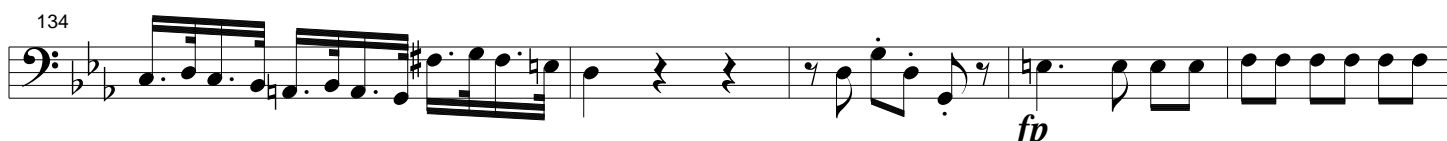
102 *arco*
 *43*

113  *p*

119 

125  *f*

130  *f*

134  *fp*

139 

145 

151  *pp* pizz.

157  *p* arco43

164  *p*

170 

Cello and Bass

Concertino, Opus 70

V. Finale

Frantisek KROMMER (1759-1831)

1 Allegro

Cello and Bass

p

9

17

25

f

41

49

sfz *sfz*

57

sfz *pp*

65

f

74

pp

81

90 *pizz.*

97

105 *arco* 43 *ff*

113 *p* *sfz* *f*

121

129 *pp*

137 2 1. 2.

145

153

161

169

177 3

185 *f* *ff*

Musical staff 185-192: Bass clef, key signature of two flats. Measures 185-192. Starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section with sixteenth-note runs.

193

Musical staff 193-198: Bass clef, key signature of two flats. Measures 193-198. Features sixteenth-note runs followed by quarter notes and eighth notes.

201 *p*

Musical staff 201-208: Bass clef, key signature of two flats. Measures 201-208. Starts with a piano (*p*) dynamic, featuring quarter notes and eighth notes.

209

Musical staff 209-218: Bass clef, key signature of two flats. Measures 209-218. Continues with eighth and quarter notes.

219 *ff*

Musical staff 219-228: Bass clef, key signature of two flats. Measures 219-228. Features eighth notes and quarter notes, ending with a fortissimo (*ff*) dynamic.

230 *ff* *pp*

Musical staff 230-243: Bass clef, key signature of two flats. Measures 230-243. Starts with fortissimo (*ff*) and piano (*pp*) dynamics, featuring half notes and quarter notes.

244

Musical staff 244-248: Bass clef, key signature of two flats. Measures 244-248. Features eighth notes and quarter notes.

249

Musical staff 249-256: Bass clef, key signature of two flats. Measures 249-256. Features a long melodic line with a slur and a fermata.

257 *2*

Musical staff 257-264: Bass clef, key signature of two flats. Measures 257-264. Includes a double bar line with a '2' above it, followed by eighth notes and quarter notes.

265 *7*

Musical staff 265-272: Bass clef, key signature of two flats. Measures 265-272. Includes a double bar line with a '7' above it, followed by eighth notes and quarter notes.

281 *f*

289

297 *p*

305 *f* *ff*

317 *p*

330 *pizz.* *p*

341

353 *arco* 43

361 *ff* *p*

369 *sfz*

377 *ff*

385

Detailed description: This page of a musical score contains ten staves of music for a bass clef instrument. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked with various dynamics and articulations. Measure 281 starts with a forte (*f*) dynamic. Measure 297 is marked piano (*p*). Measure 305 features a forte (*f*) dynamic followed by fortissimo (*ff*) dynamics. Measure 317 is marked piano (*p*). Measure 330 includes a pizzicato (*pizz.*) instruction and a piano (*p*) dynamic. Measure 353 has an arco instruction and a fermata over a note, with a 43-measure rest indicated above. Measure 361 is marked fortissimo (*ff*) and piano (*p*). Measure 369 is marked sforzando (*sfz*). Measure 377 is marked fortissimo (*ff*). Measure 385 ends with a double bar line.