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 (Vinzenz) 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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Happy playing, all!

Oliver Seely
Lakewood, California
September 3, 2006

The title page for the 1808? edition:

CONCERTINO

pour

Flûte, Clarinette, Violon obliges, Violon second, Alte, II Corni, Violoncelle et Basse.

composé et dedié

A MONSIEUR LE COMTE

CHARLES DE HARRACH.

Chambellan actuel et Conseiller de la Regence de la basse Autriche ou Service de S. M. I. R.

par

F. KROMMER.

Op. 70.

No. 887 VIENNE *Pr.*

im Verlage des lithographischen Institutes nächst der k. k. Burg Nr. 2

15 bog.

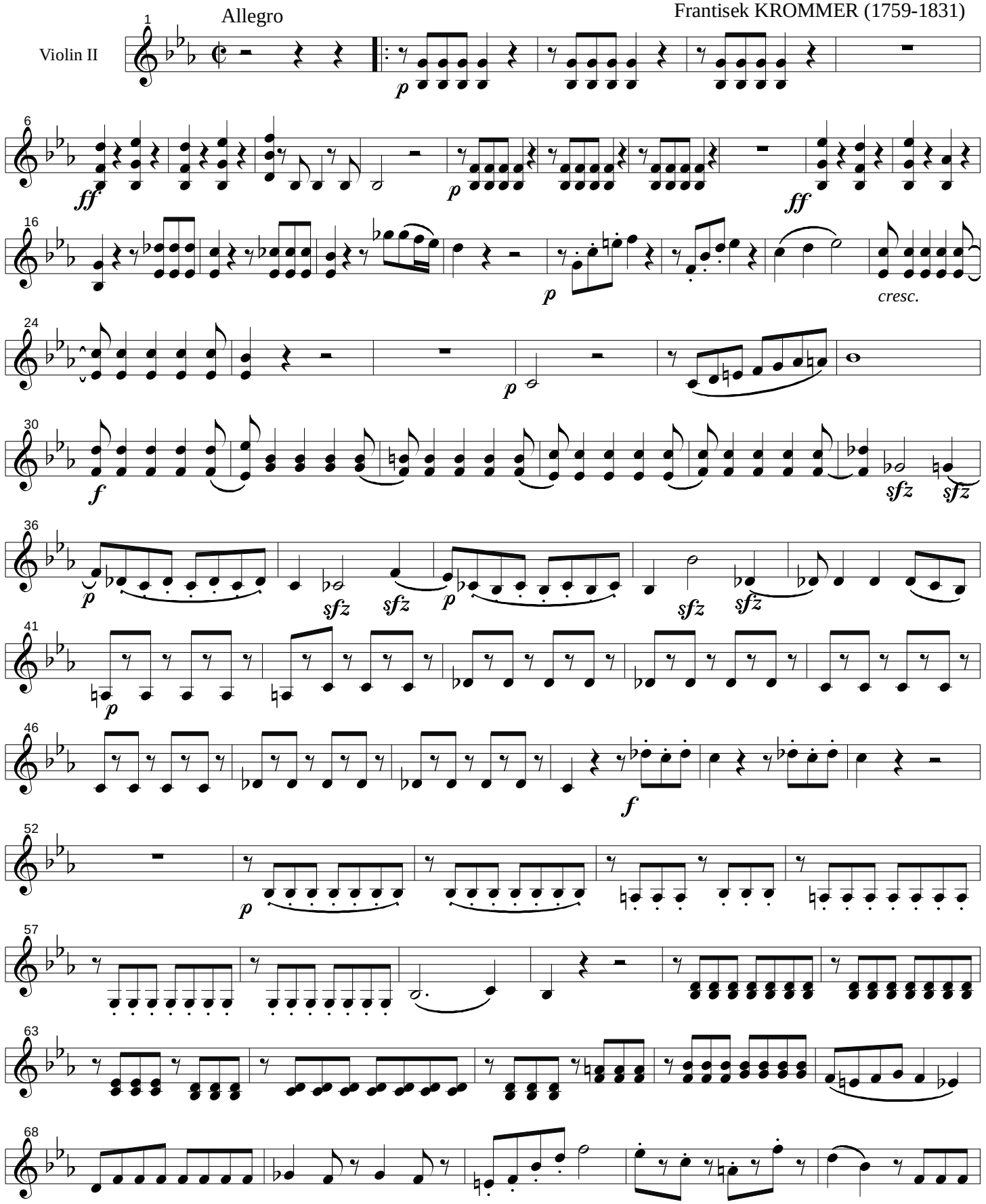
M.S. 14811

Concertino, Opus 70

I. Allegro

Allegro

Frantisek KROMMER (1759-1831)



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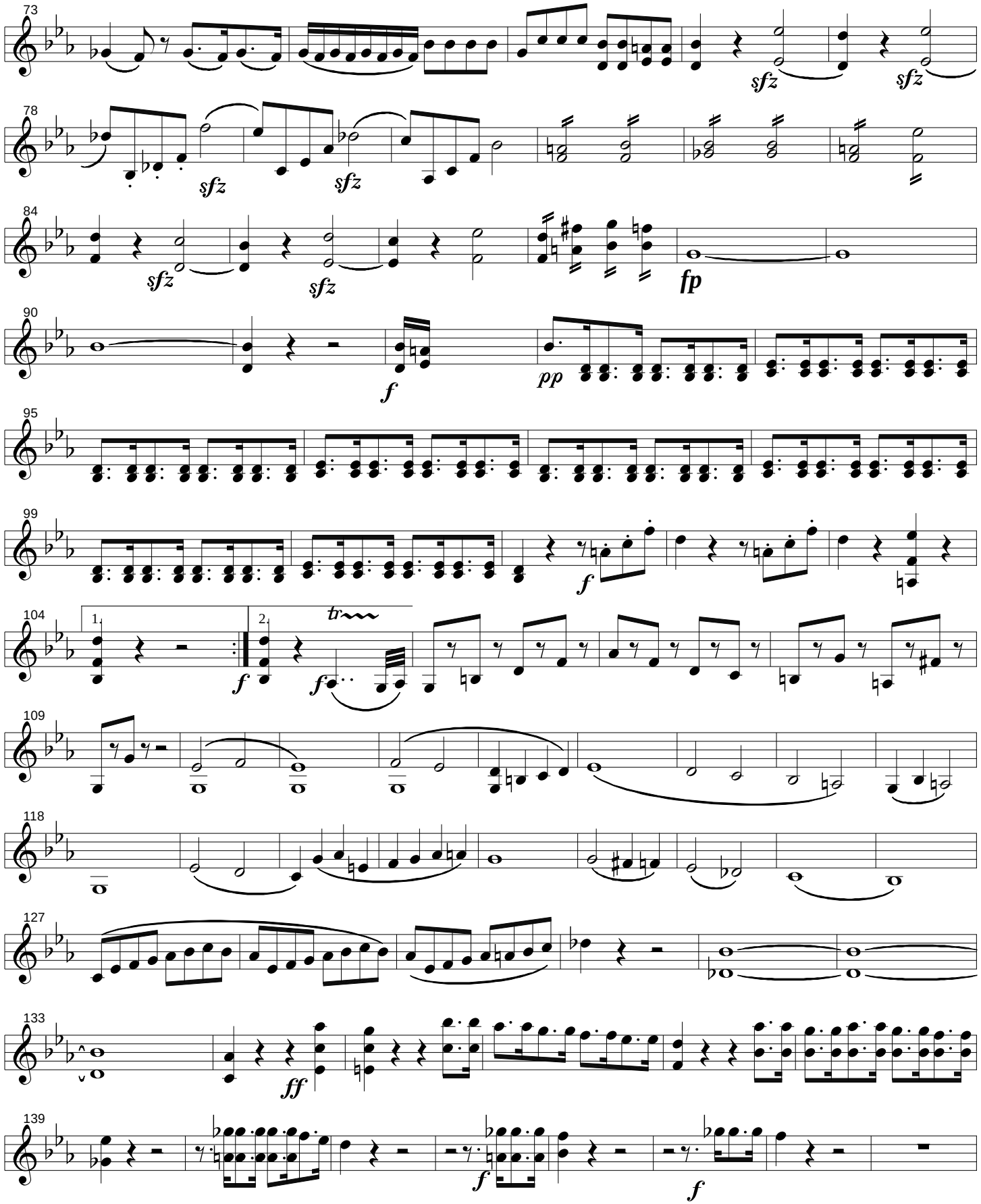
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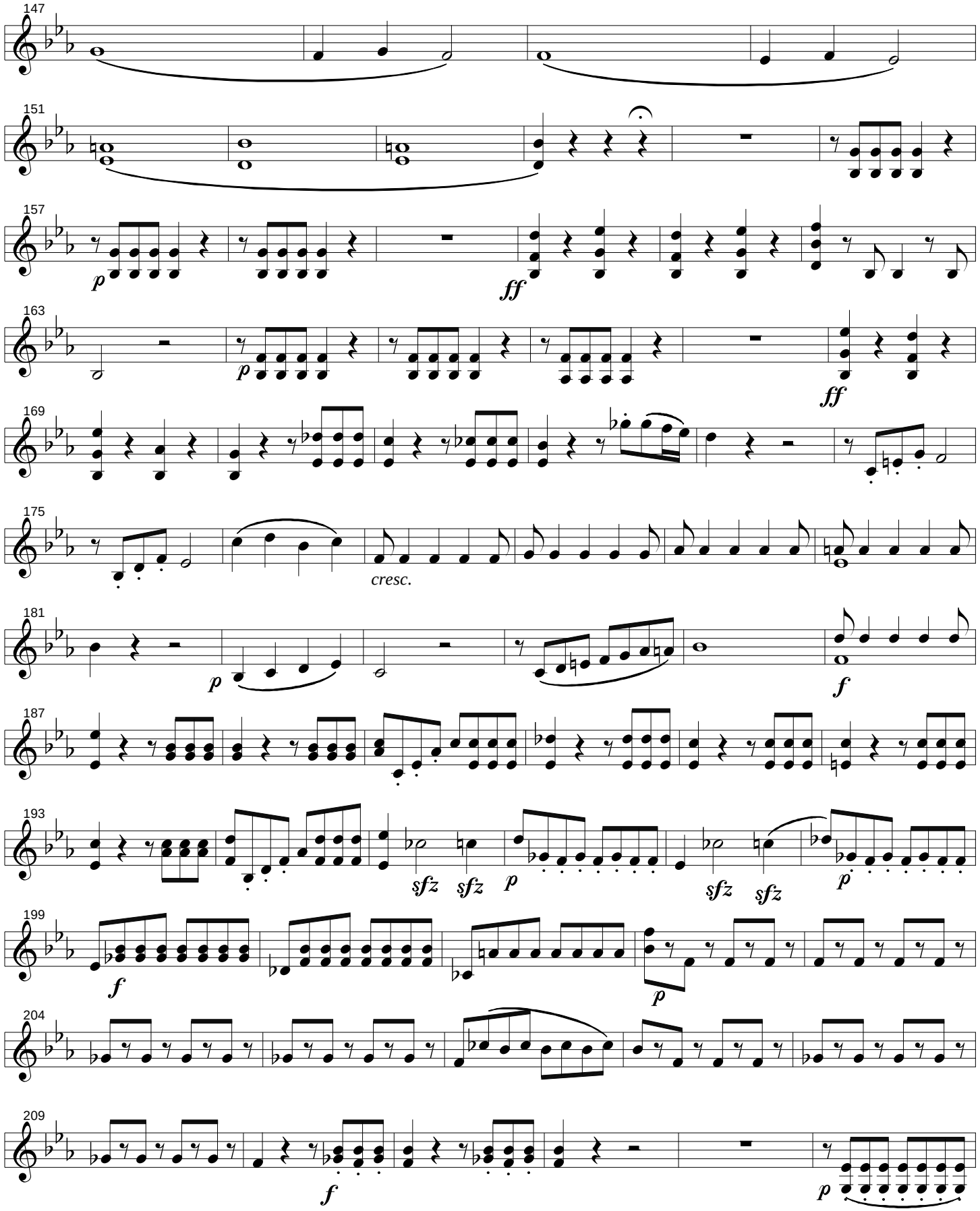
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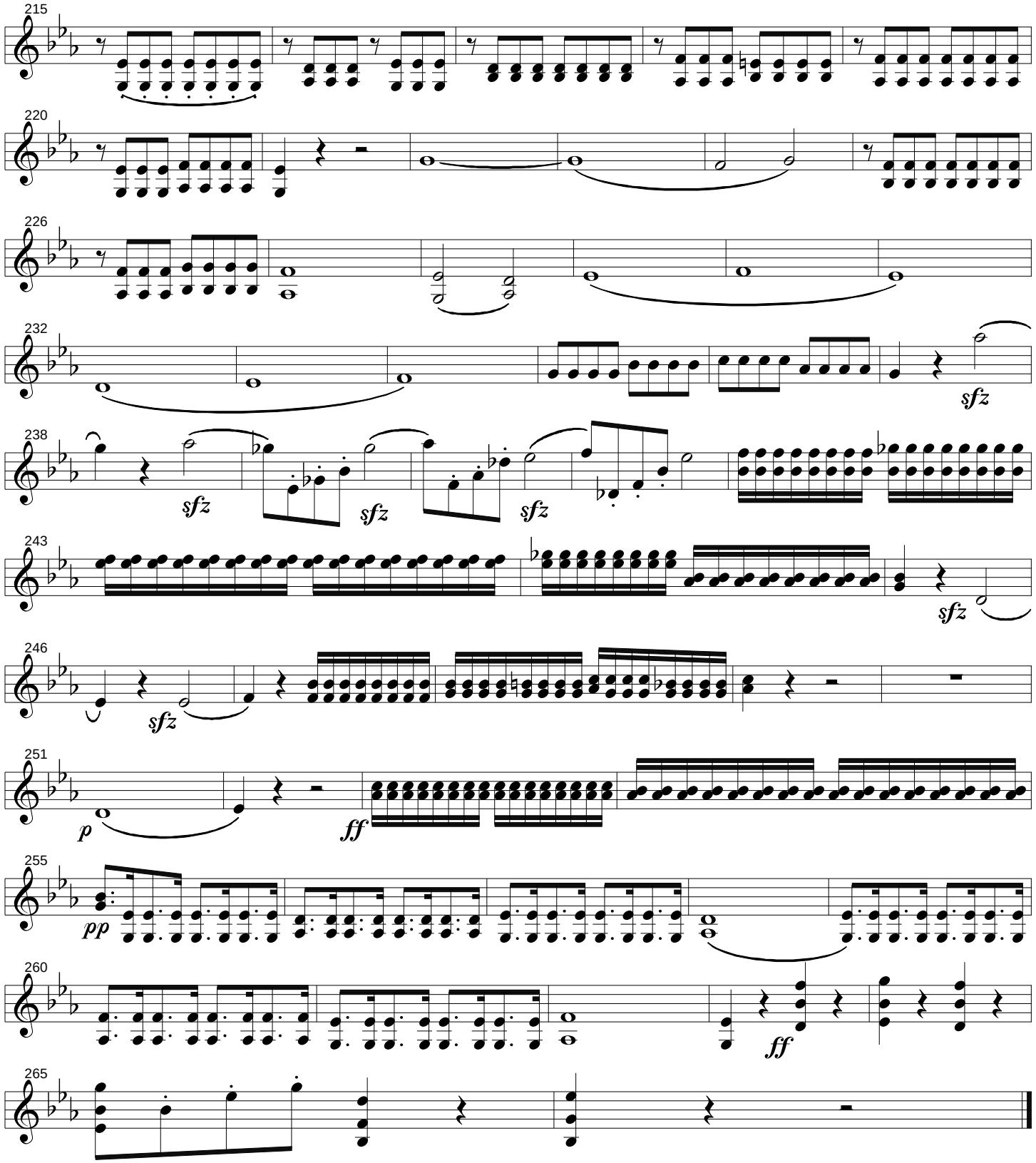
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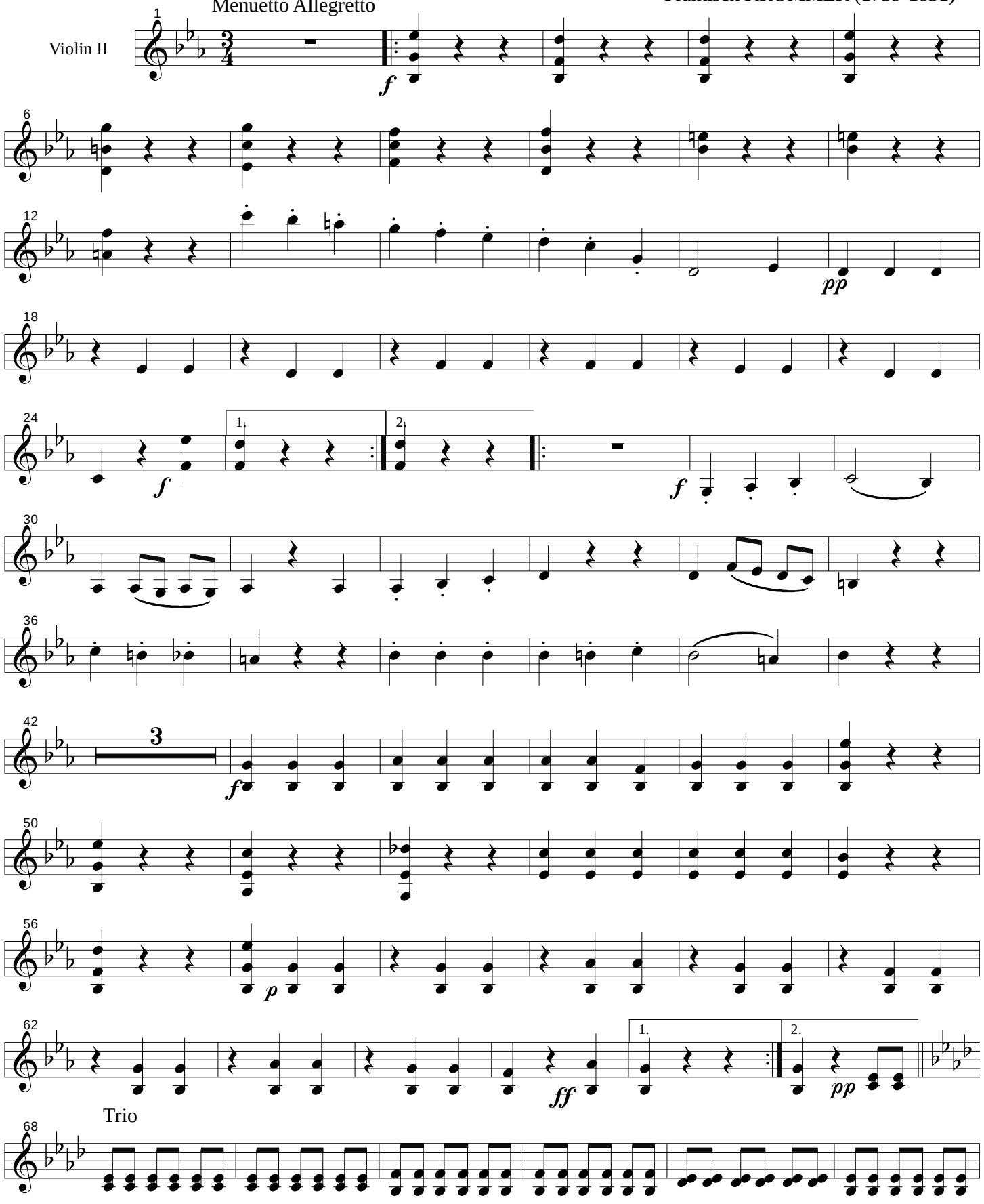
Concertino, Opus 70

II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Menuetto Allegretto



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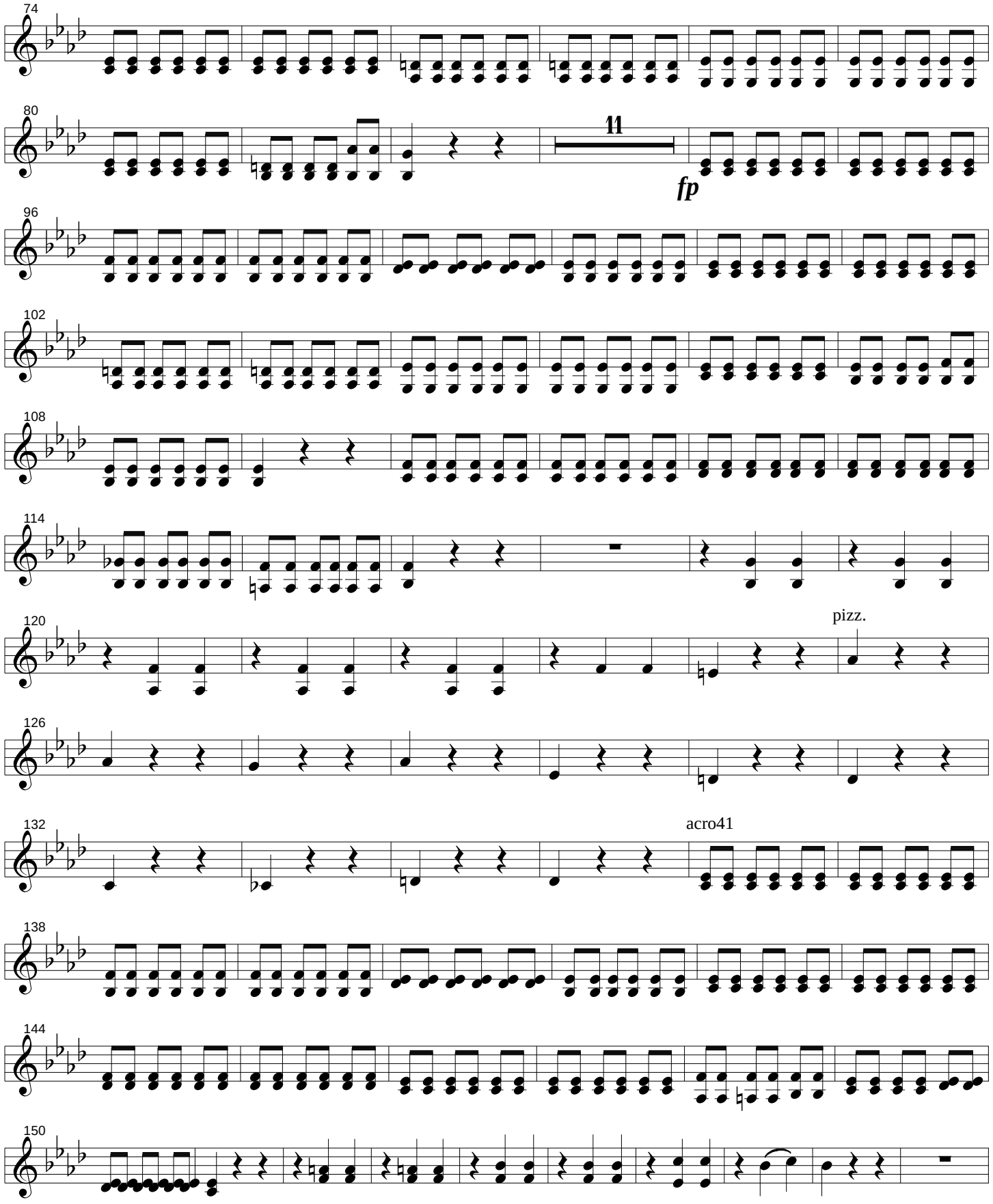
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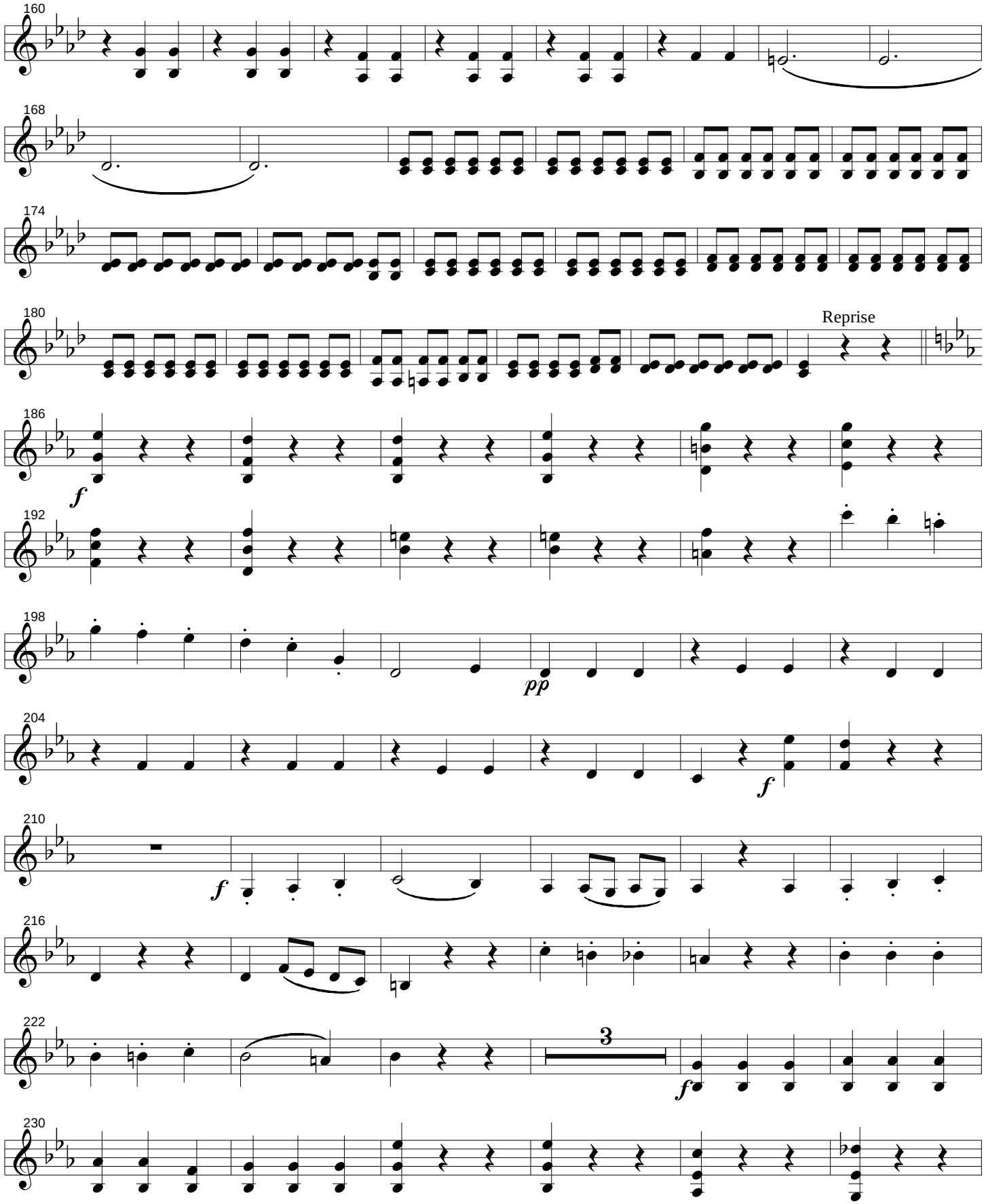
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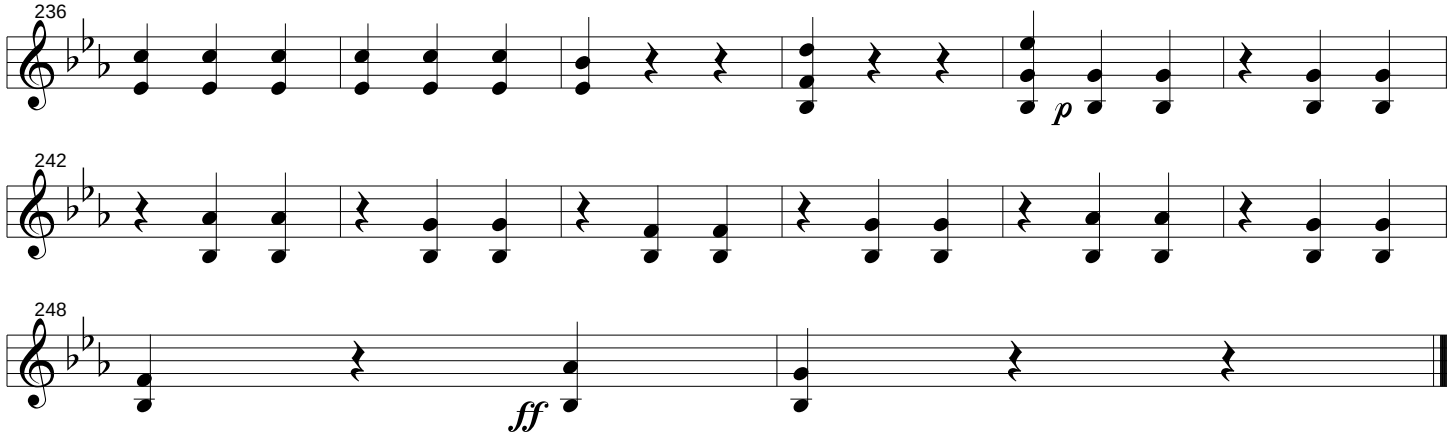
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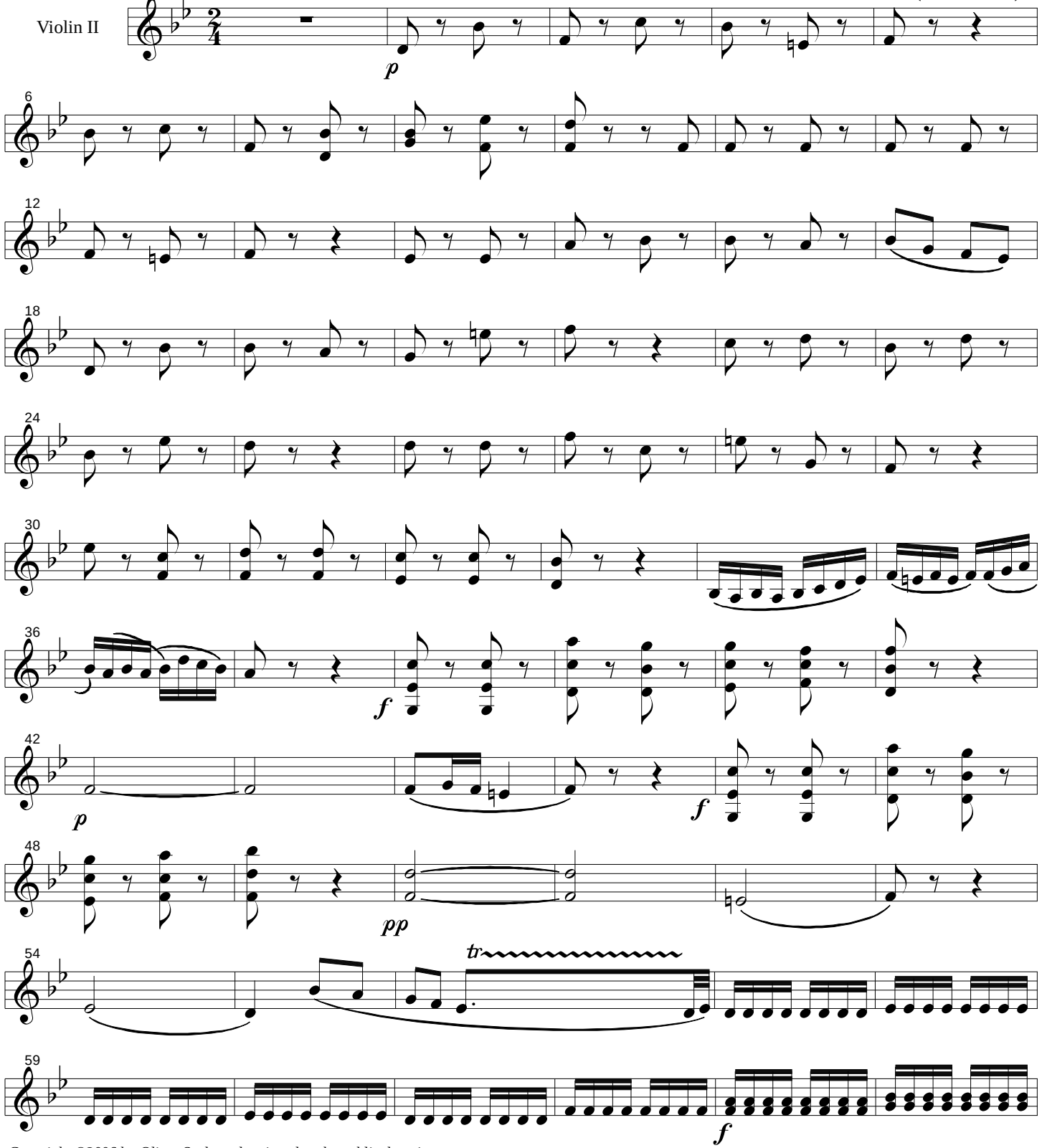
Concertino, Opus 70

III. Adagio quasi Andante

Adagio quasi Andante

Frantisek KROMMER (1759-1831)

Violin II



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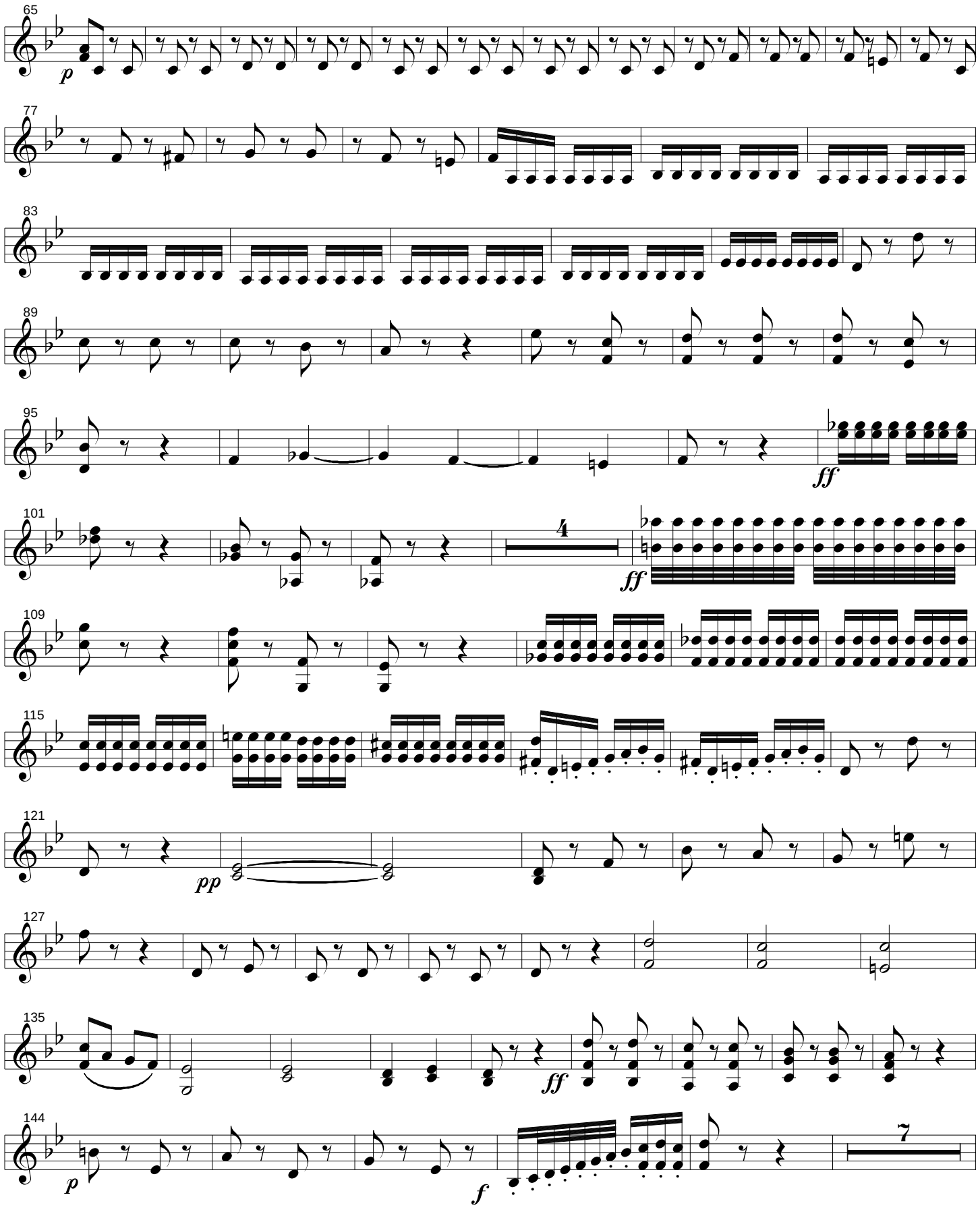
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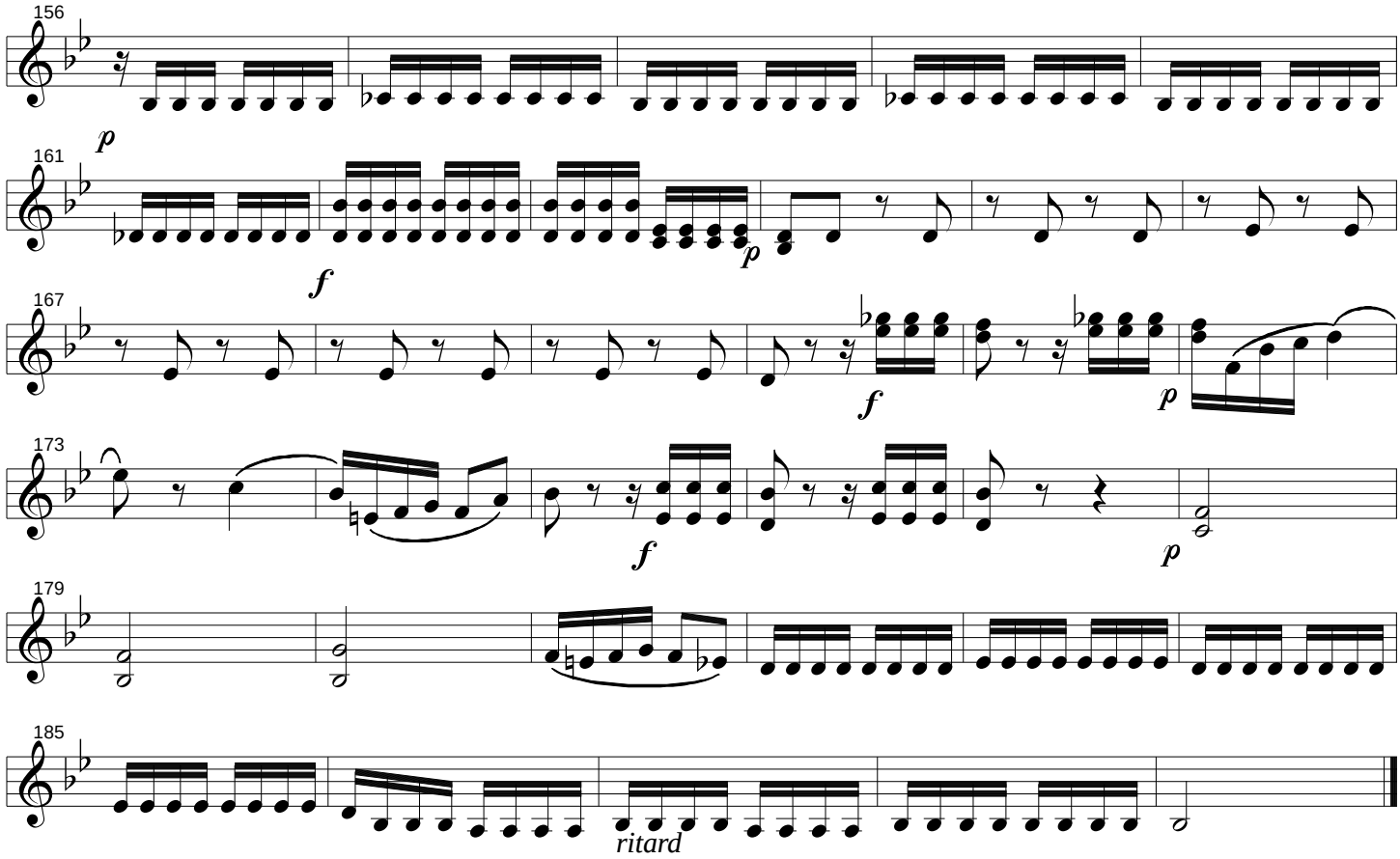
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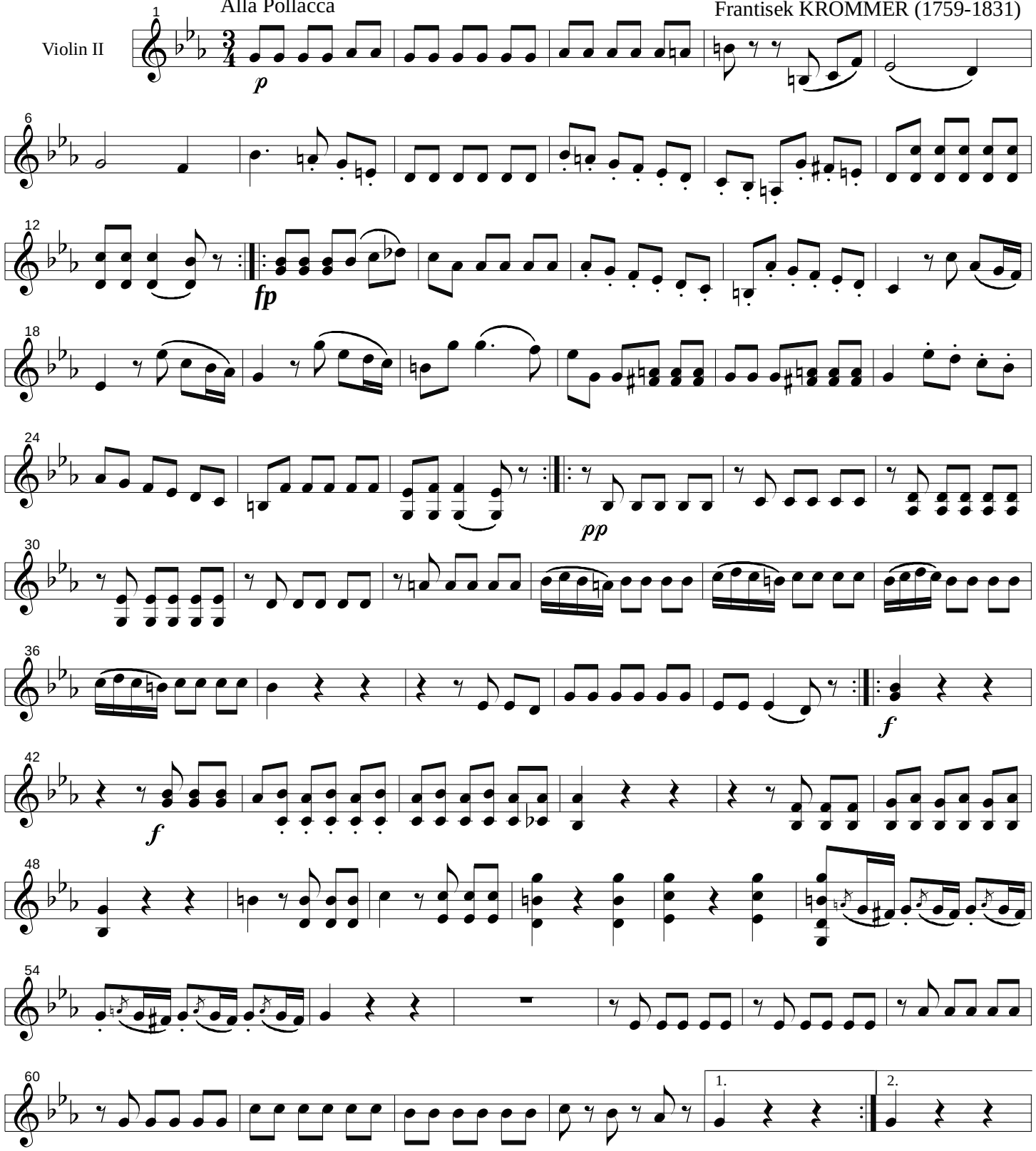
Concertino, Opus 70

IV. Alla Pollacca

Alla Pollacca

Frantisek KROMMER (1759-1831)

Violin II



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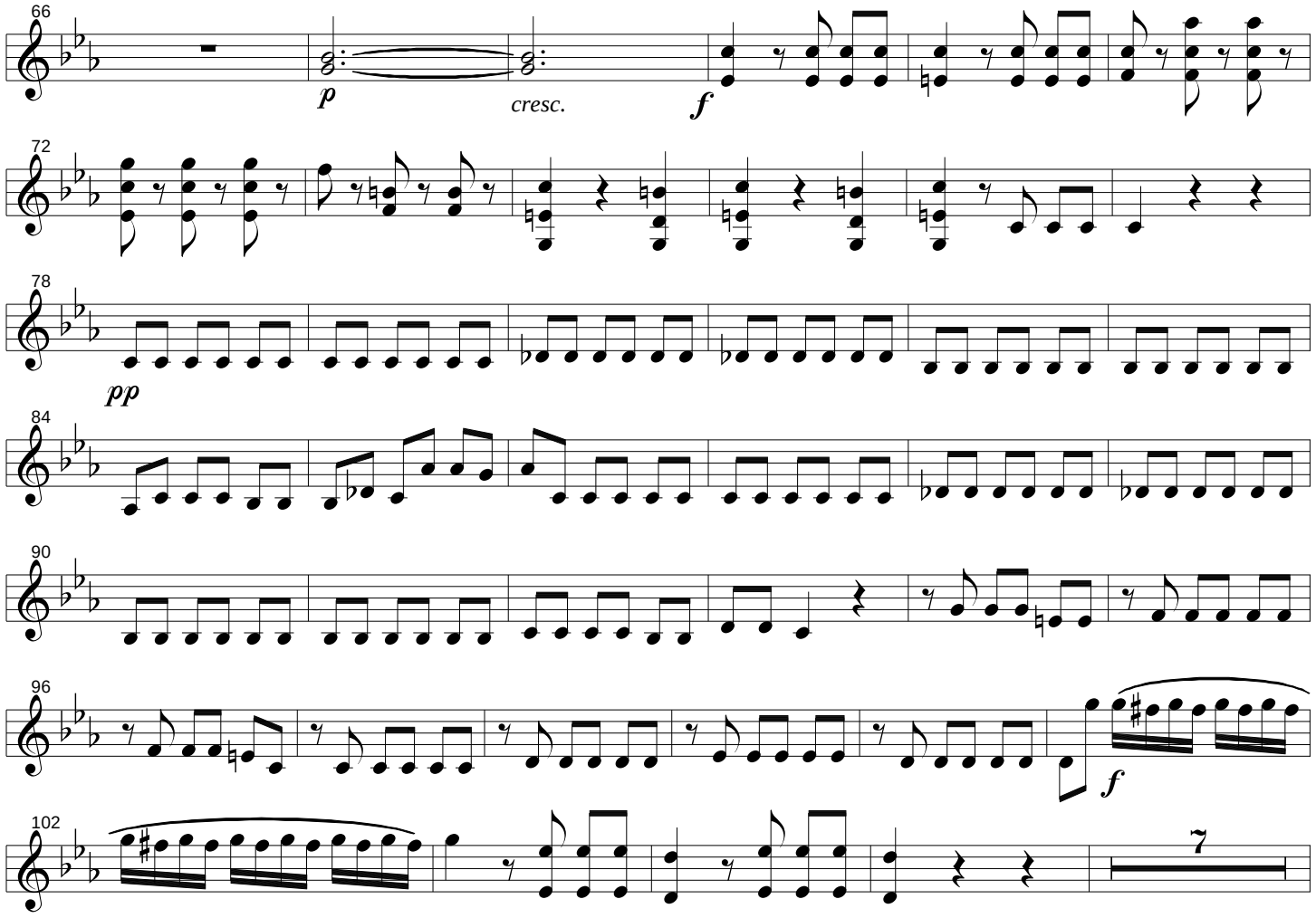
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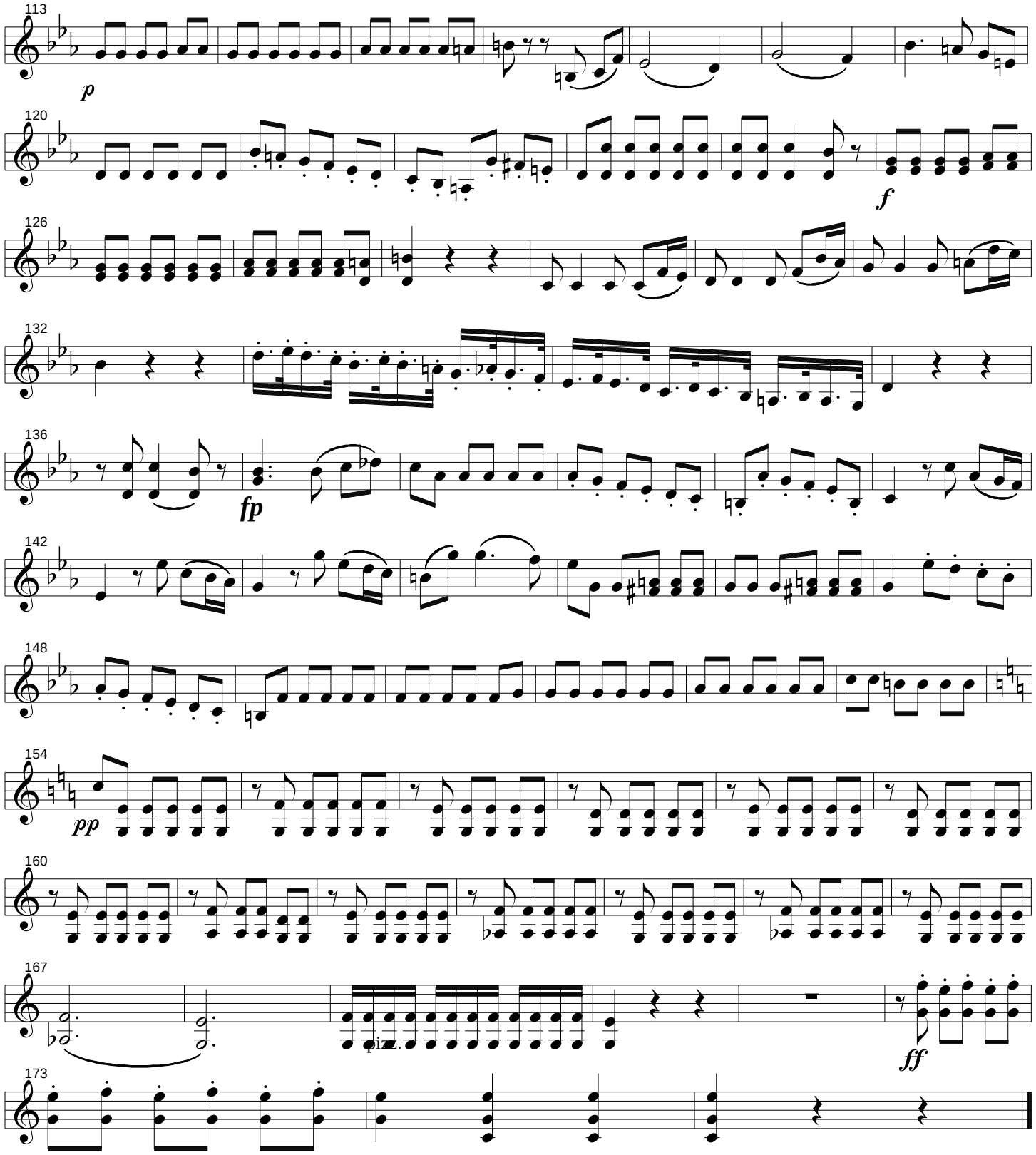
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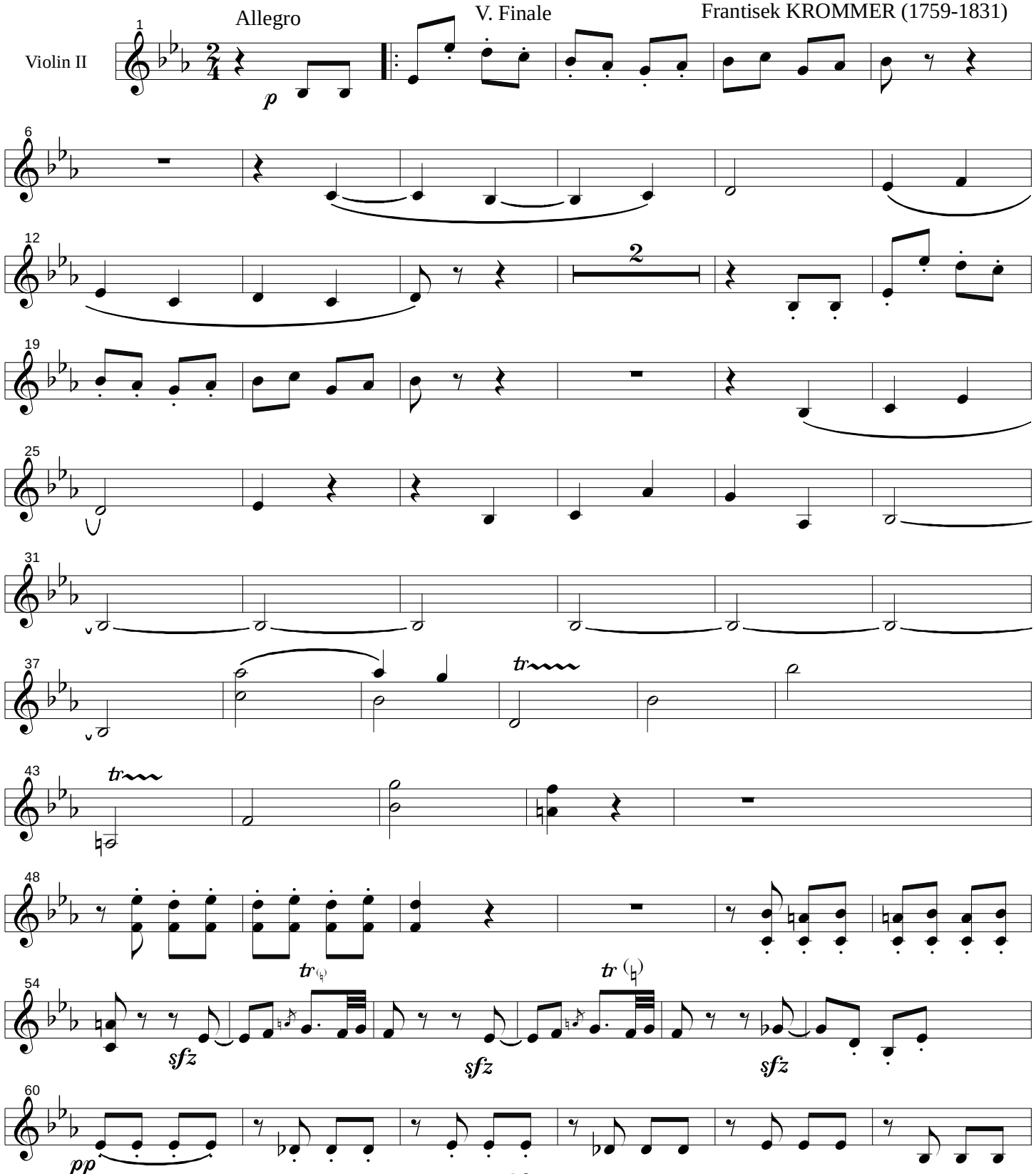
Concertino, Opus 70

Allegro — V. Finale

Frantisek KROMMER (1759-1831)



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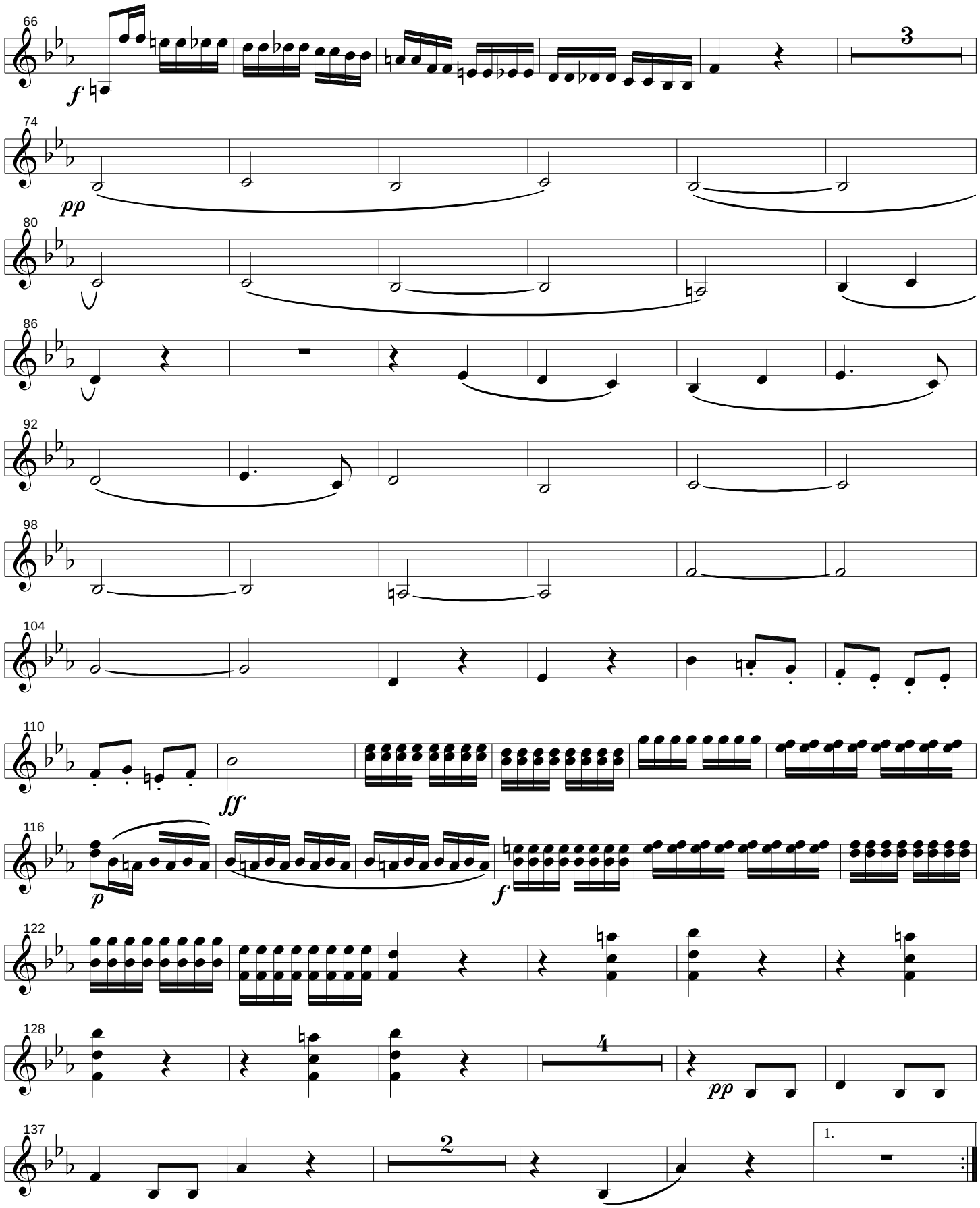
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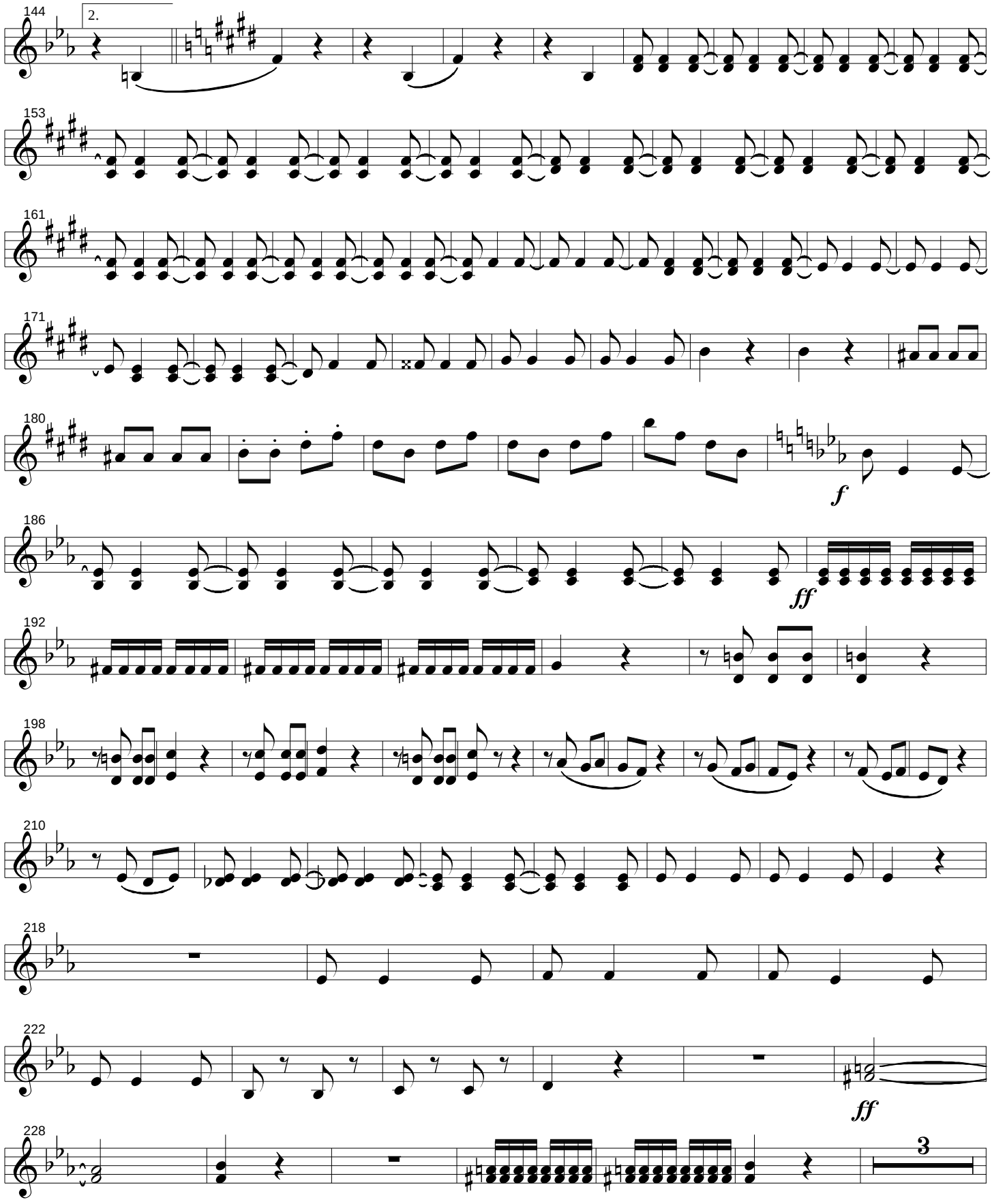
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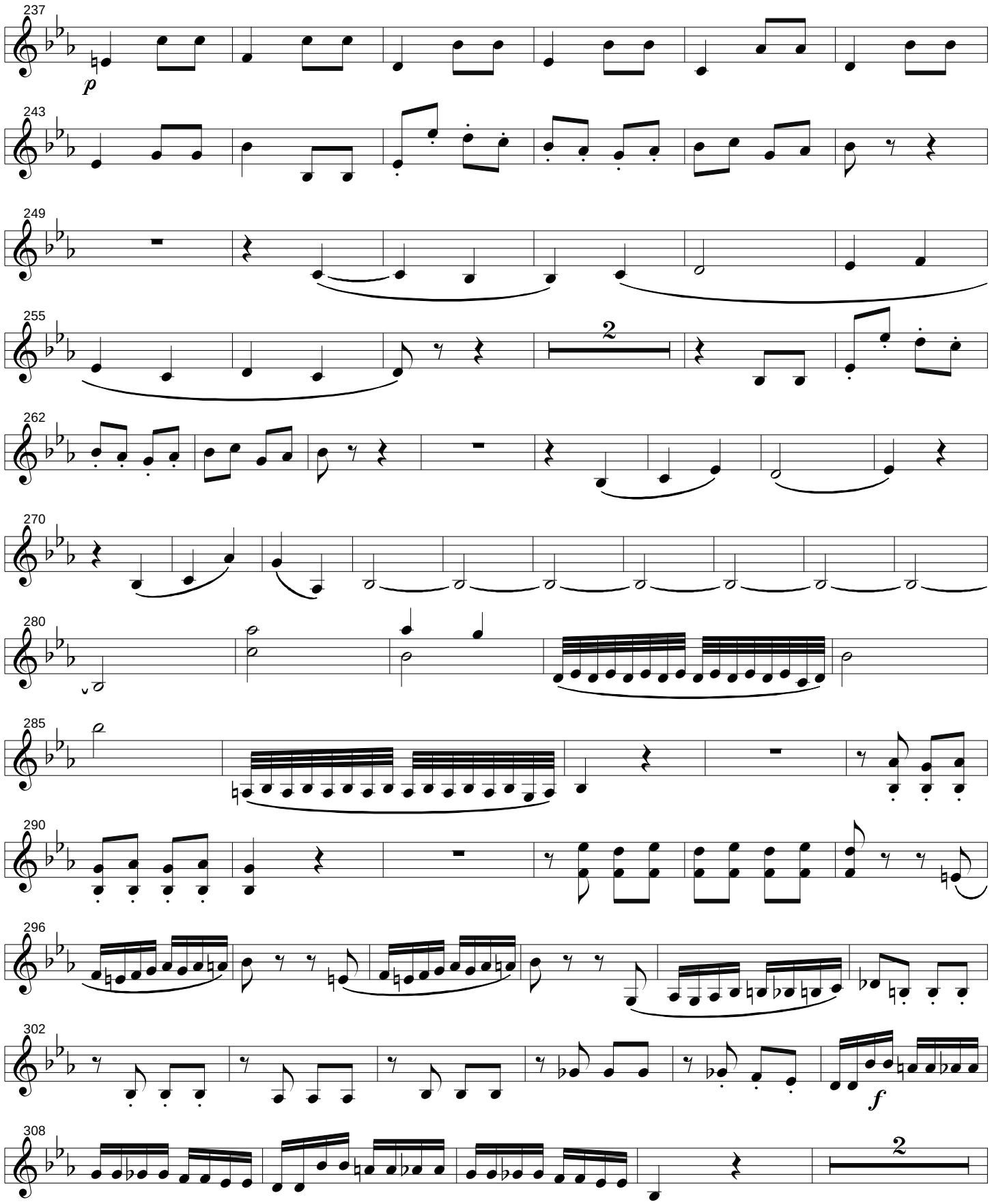
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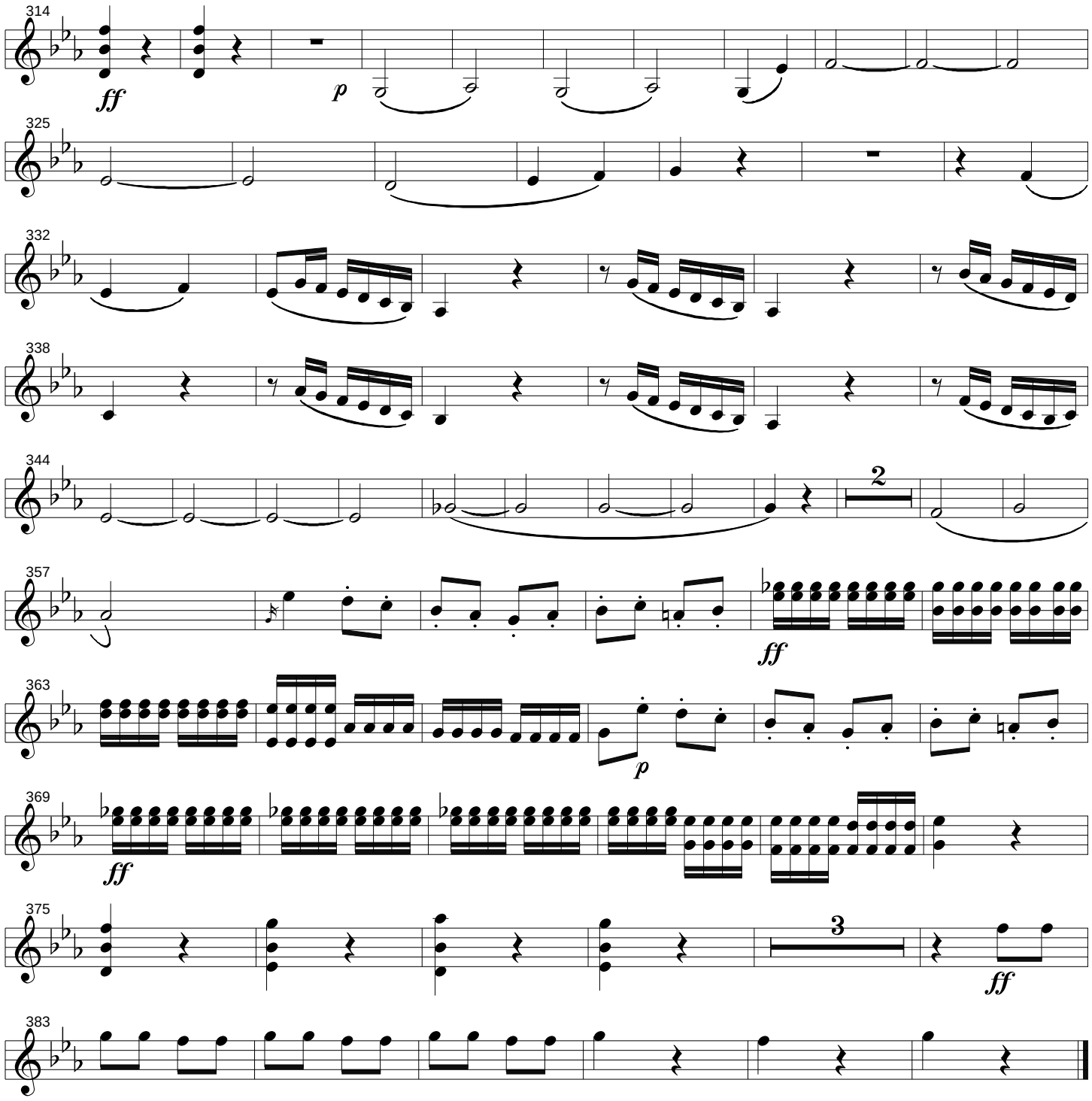
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Franz

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(František Kramář)

1759 - 1831

Concertino, Opus 70

for solo Violin, Flute and Bb Clarinet;
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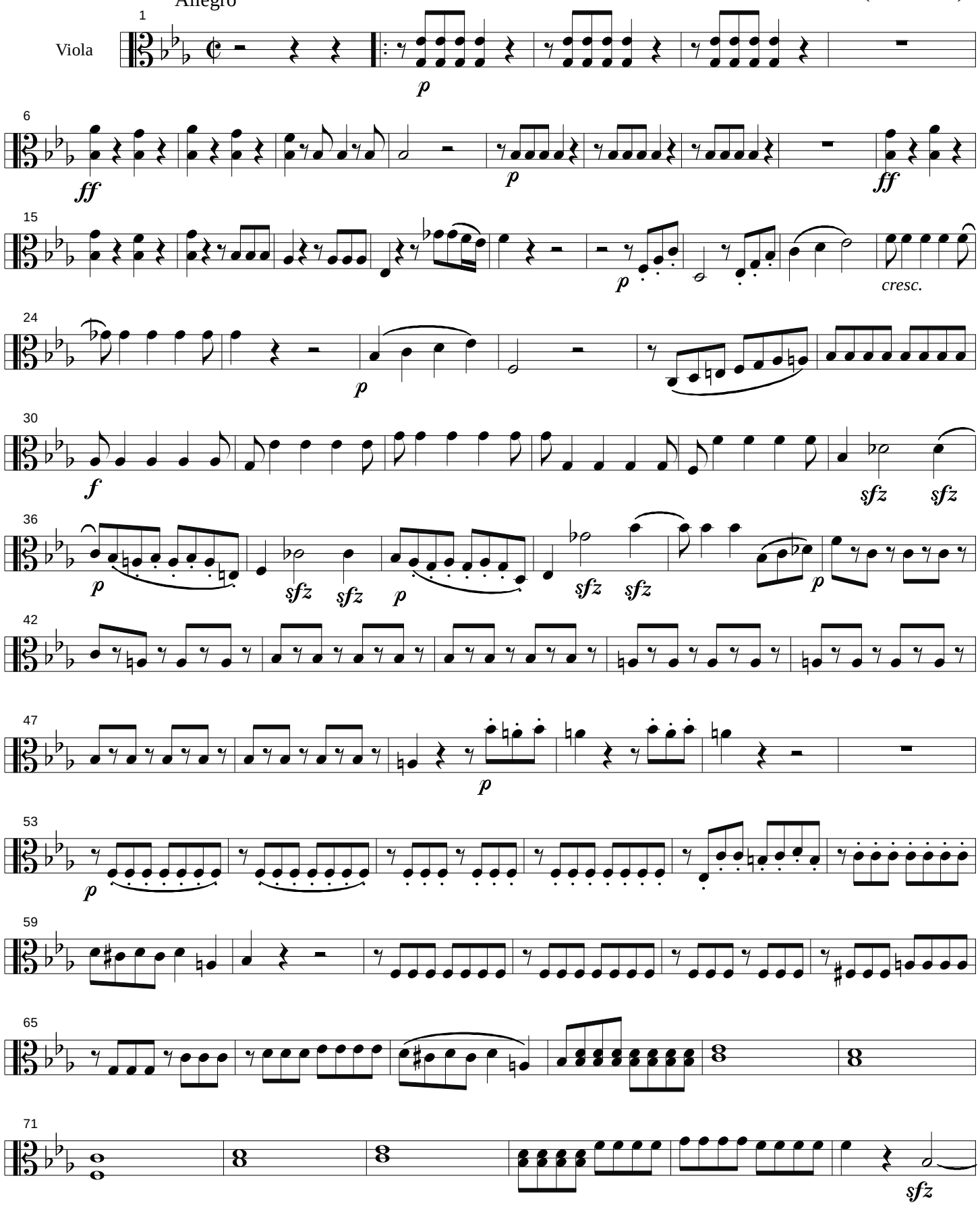
I. Allegro

Frantisek KROMMER (1759-1831)

Allegro



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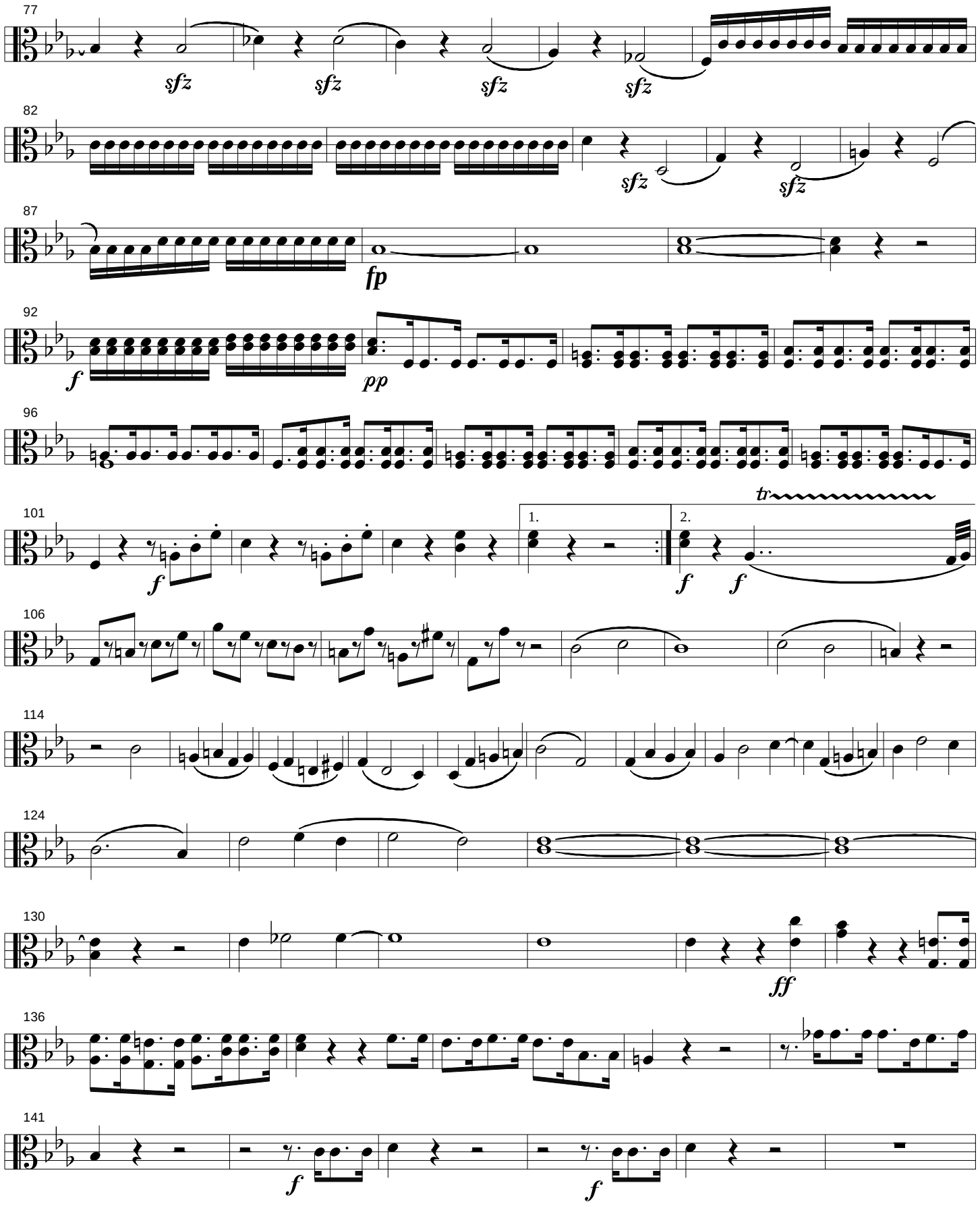
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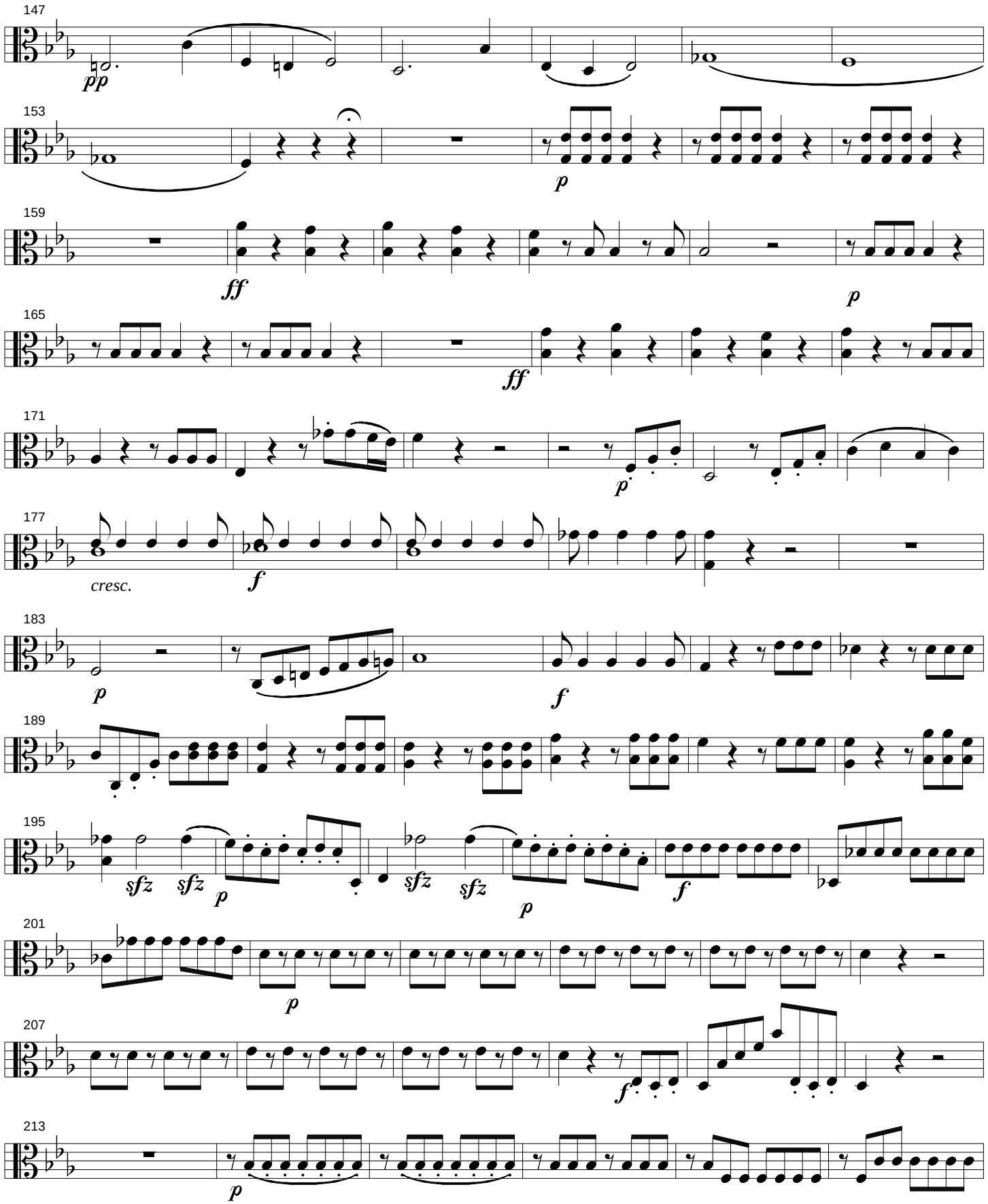
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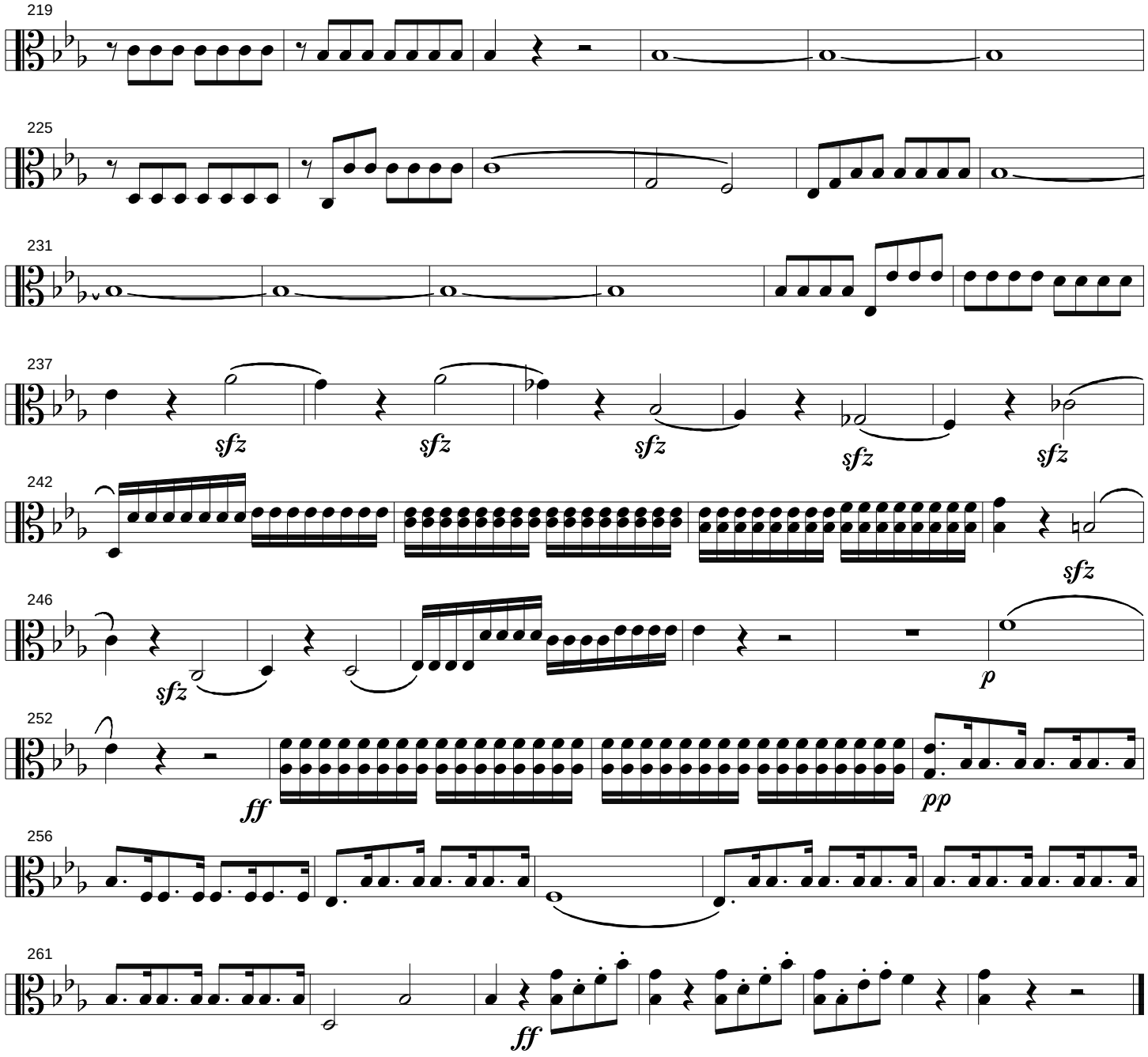
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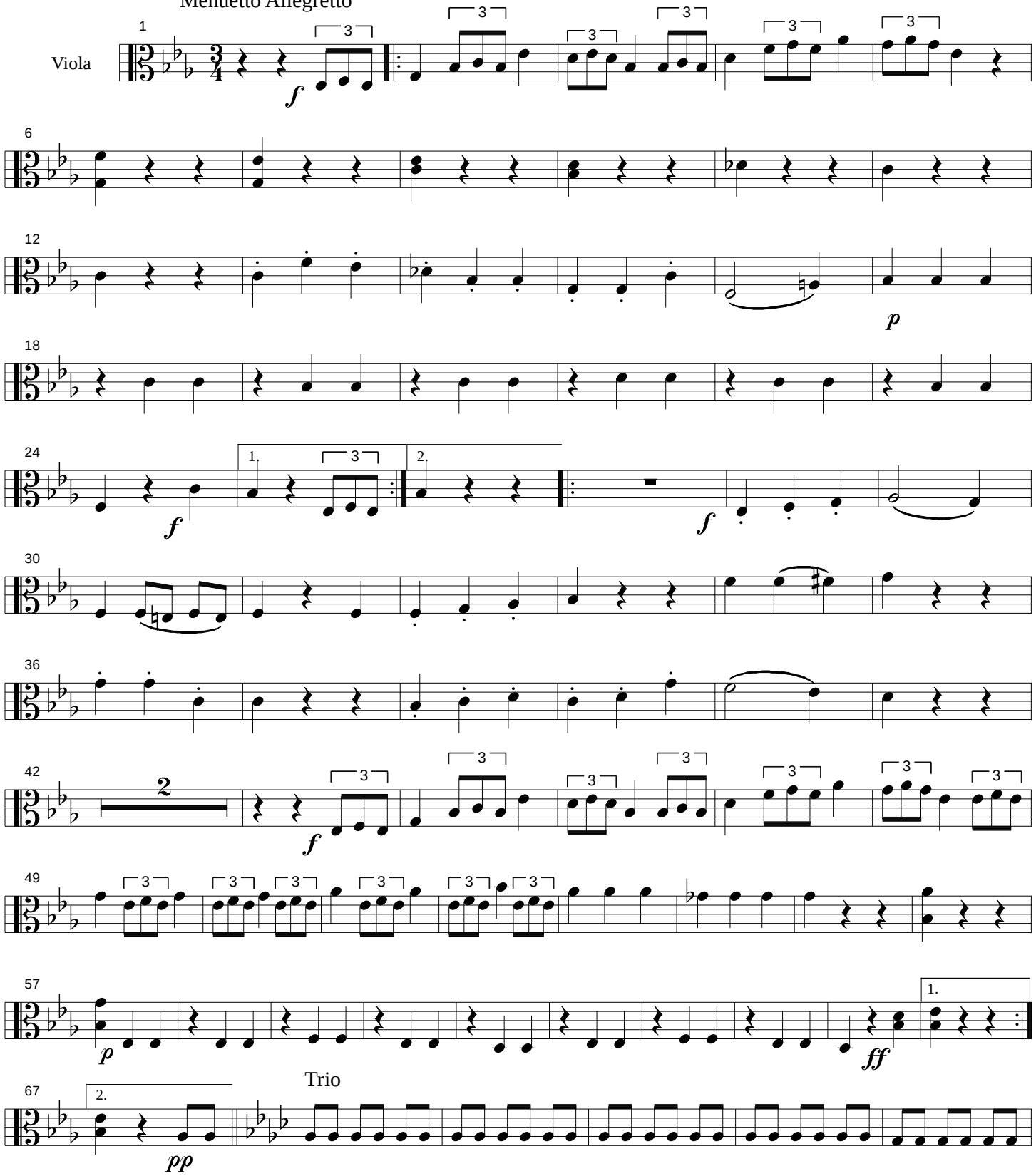
Concertino, Opus 70

II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Menuetto Allegretto



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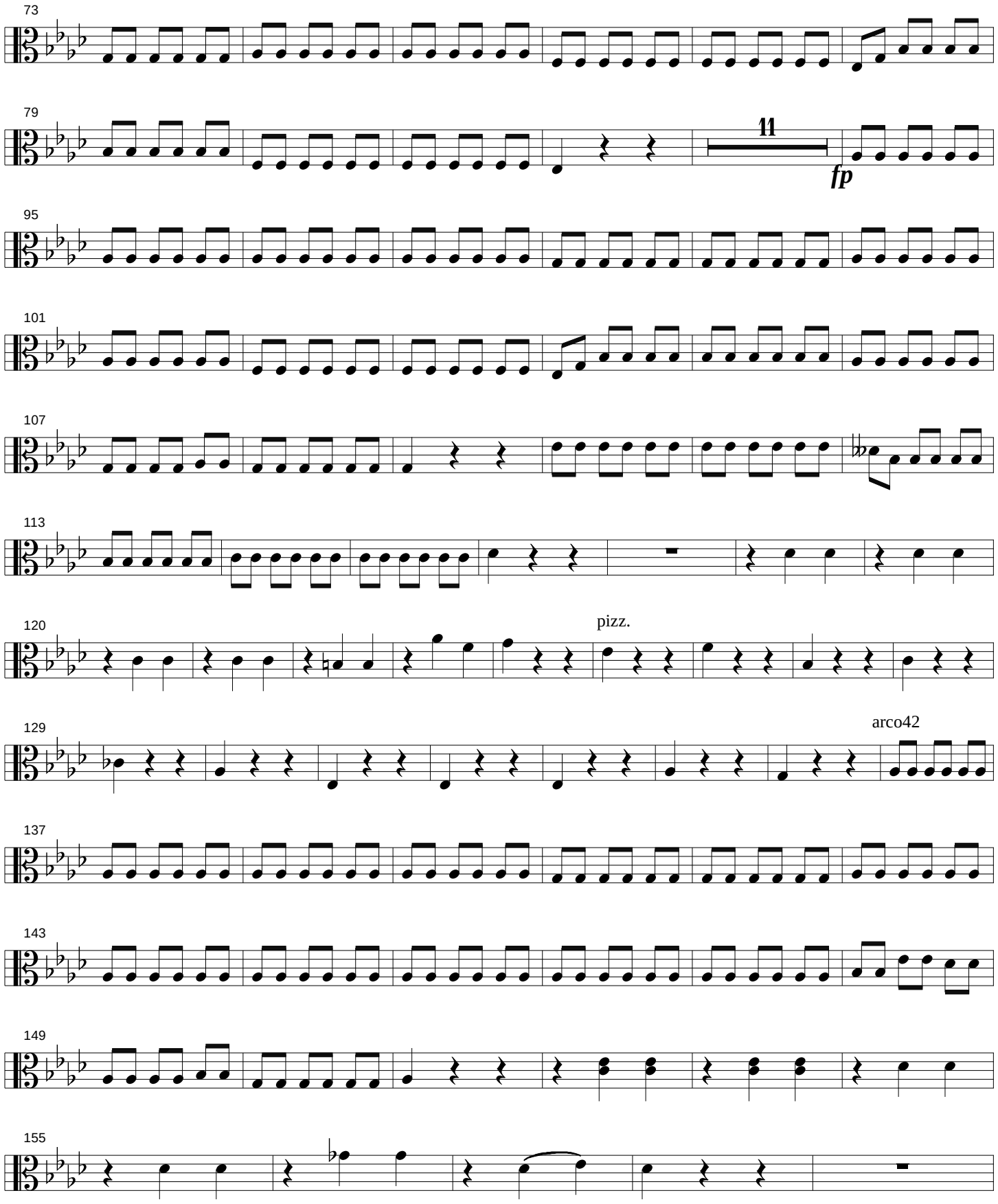
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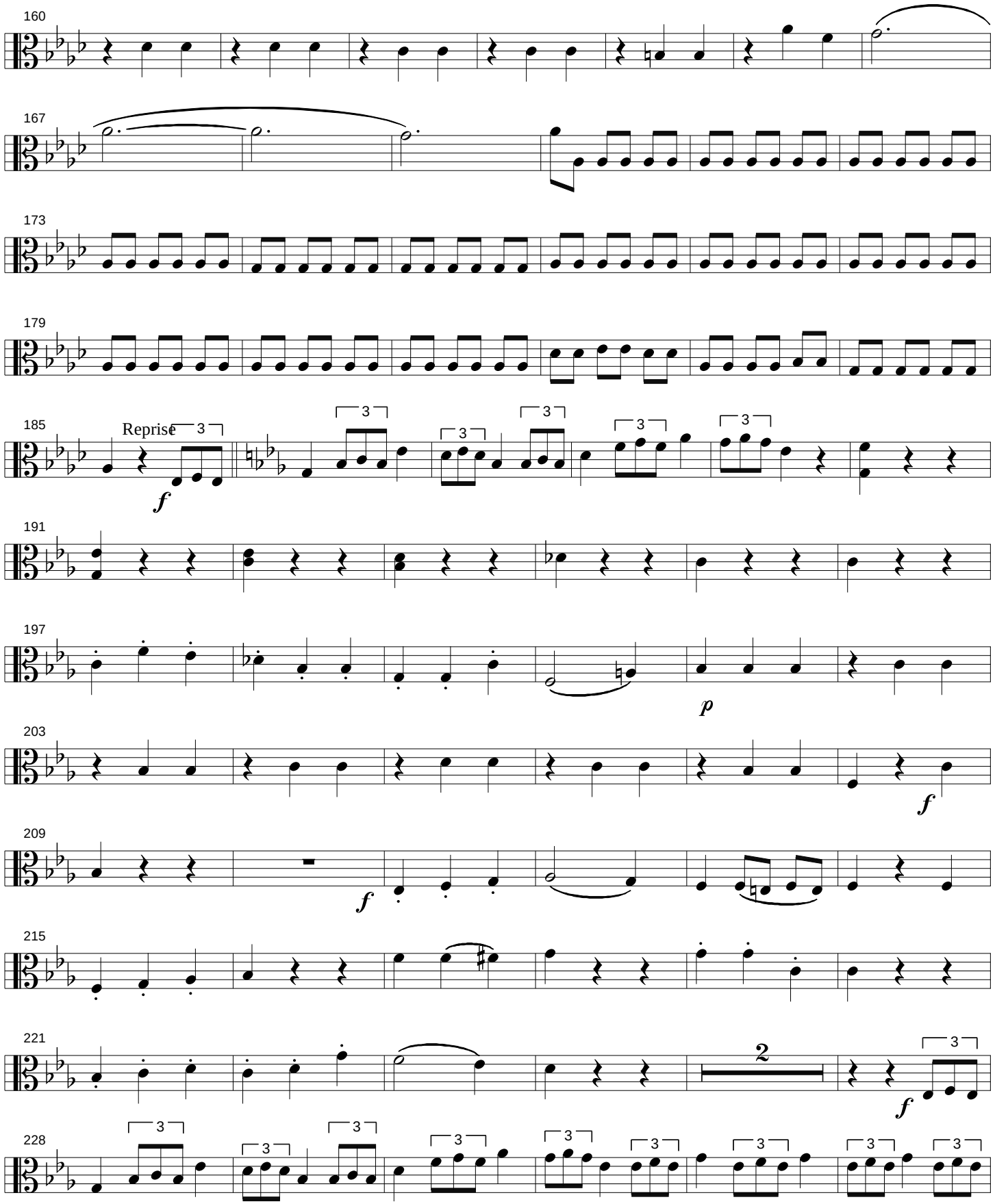
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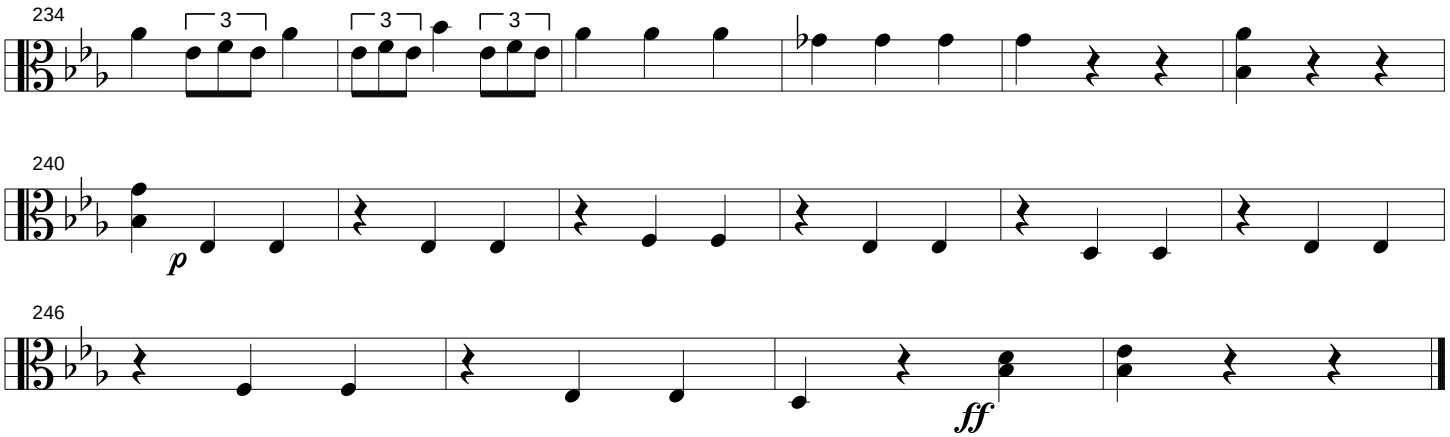
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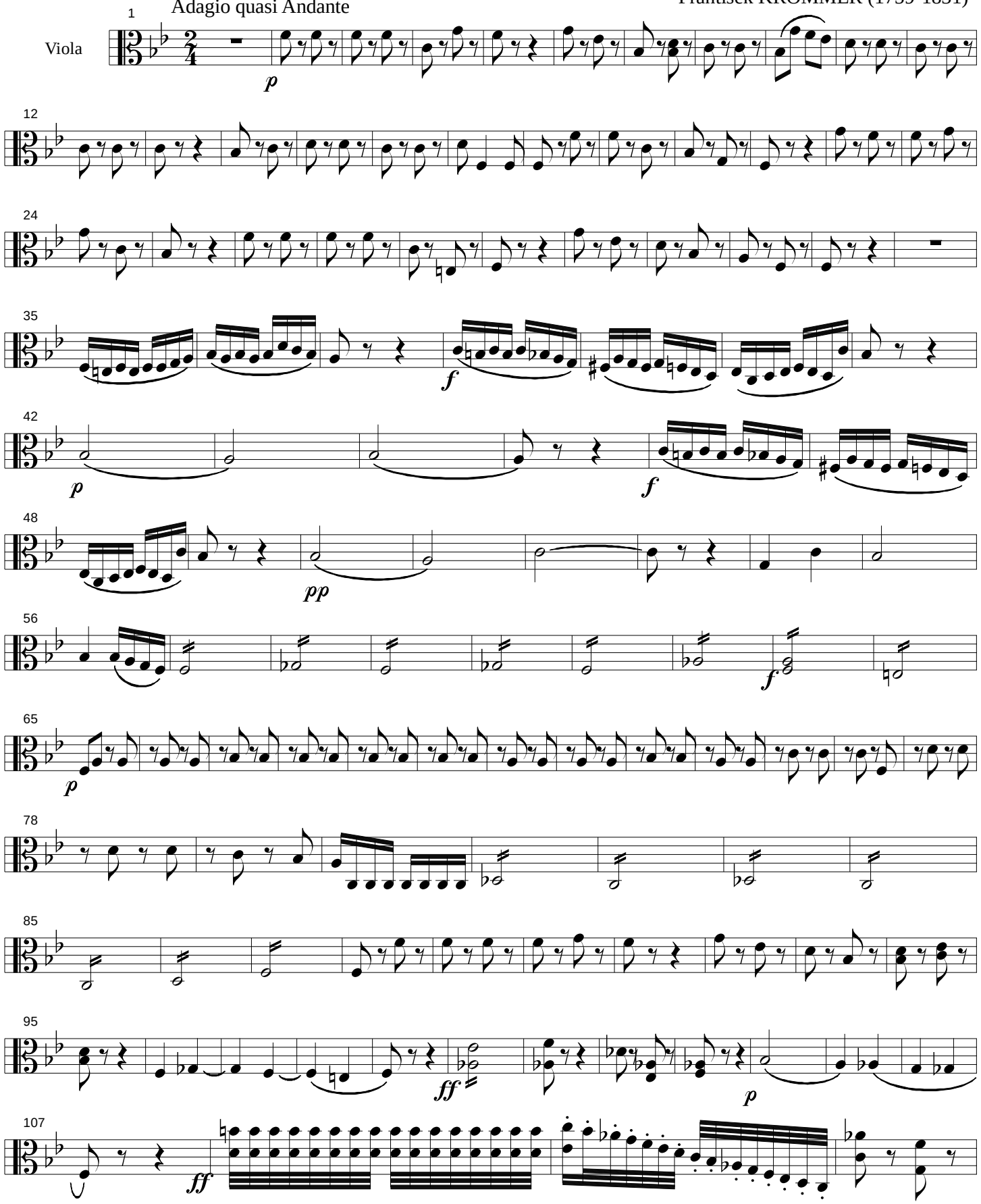
Viola

Concertino, Opus 70

III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)



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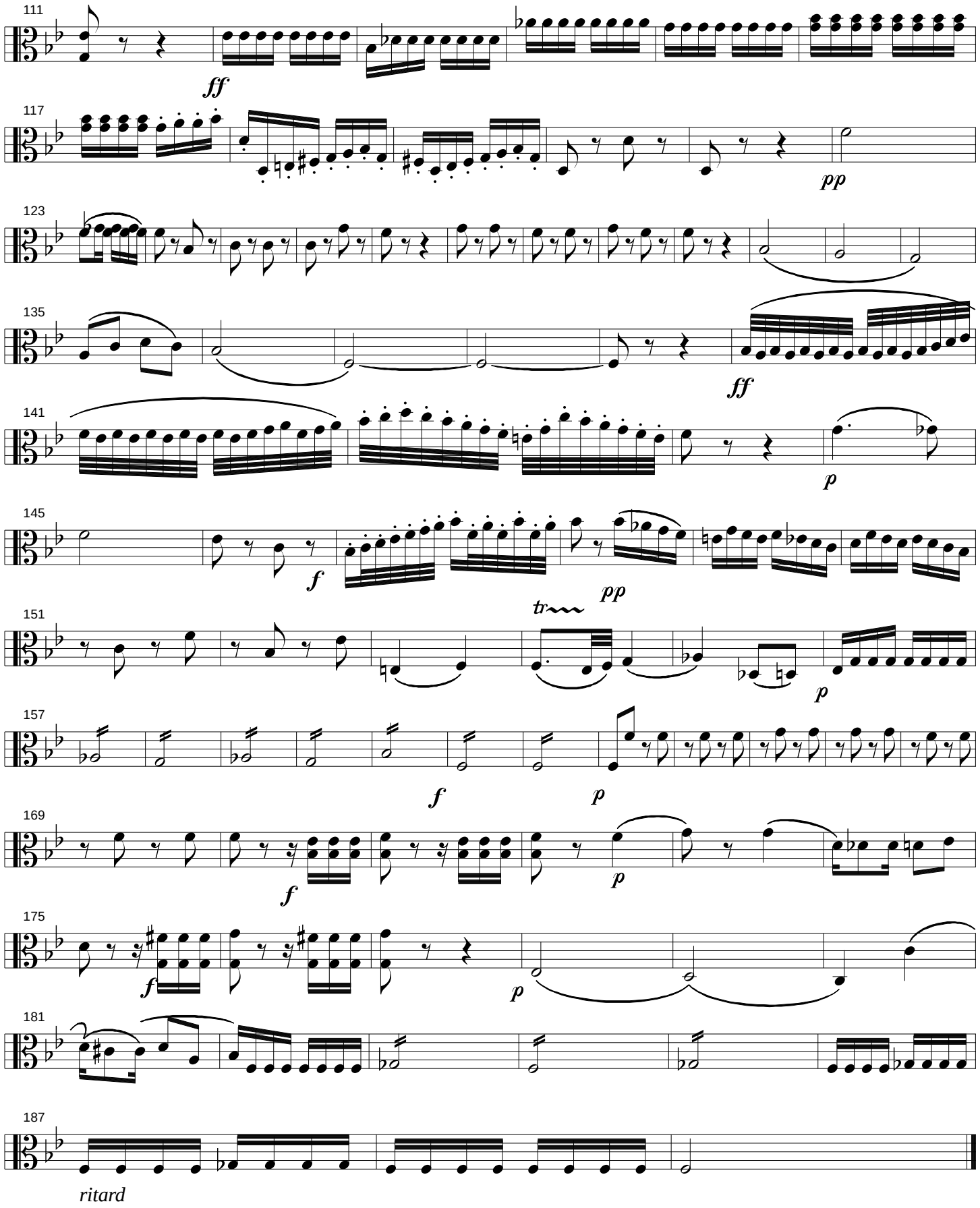
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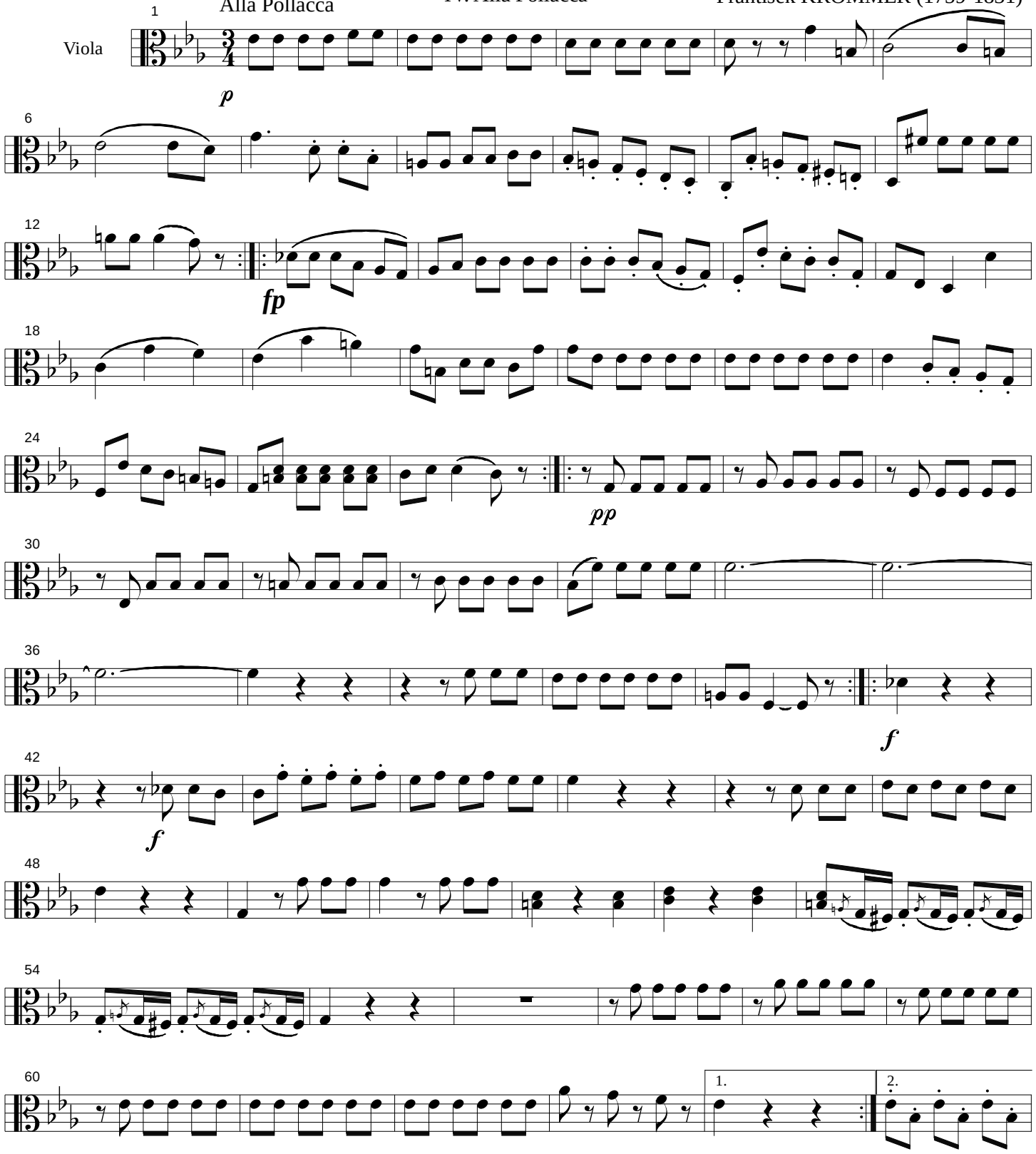
Concertino, Opus 70

Alla Pollacca

IV. Alla Pollacca

Frantisek KROMMER (1759-1831)



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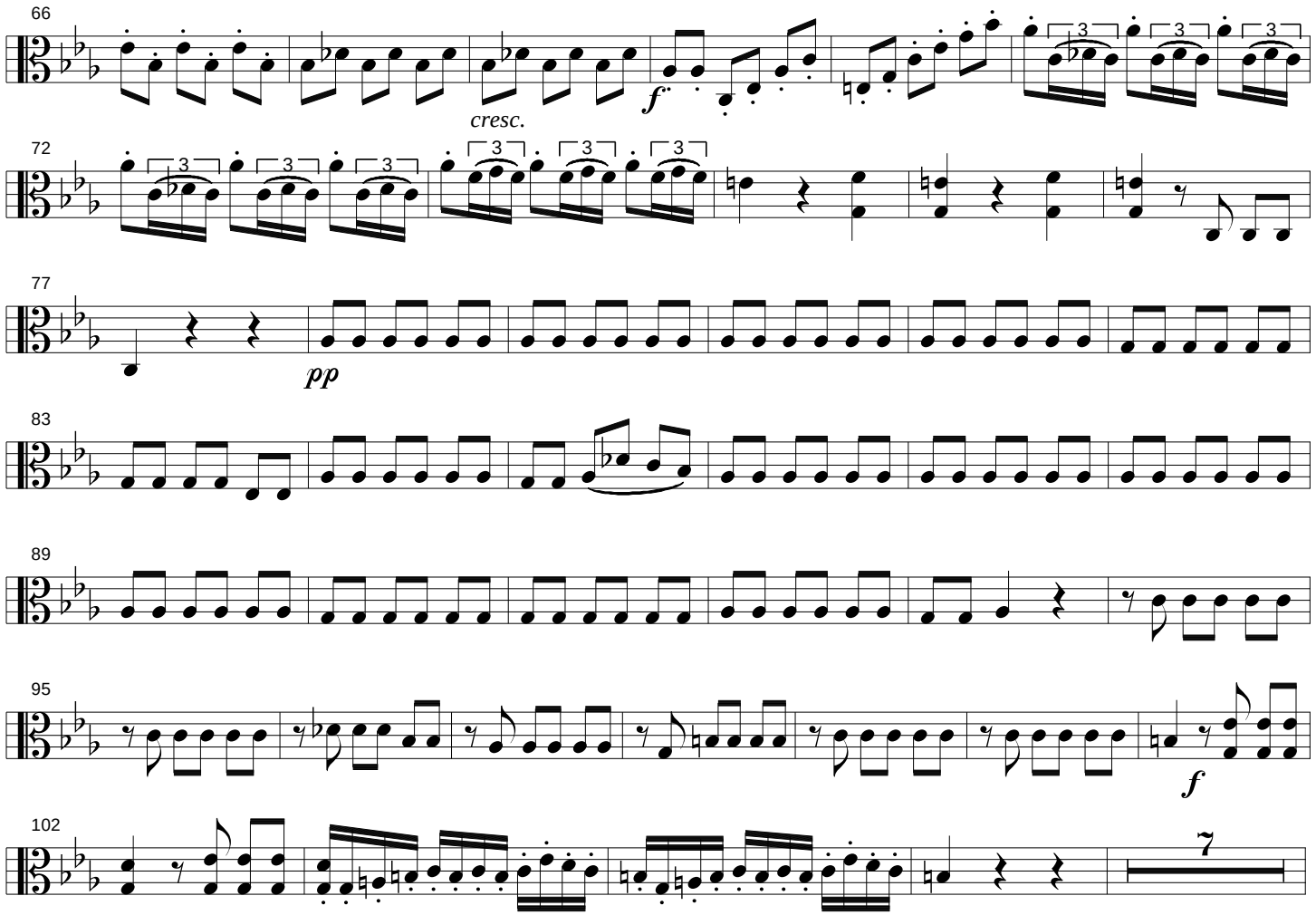
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f
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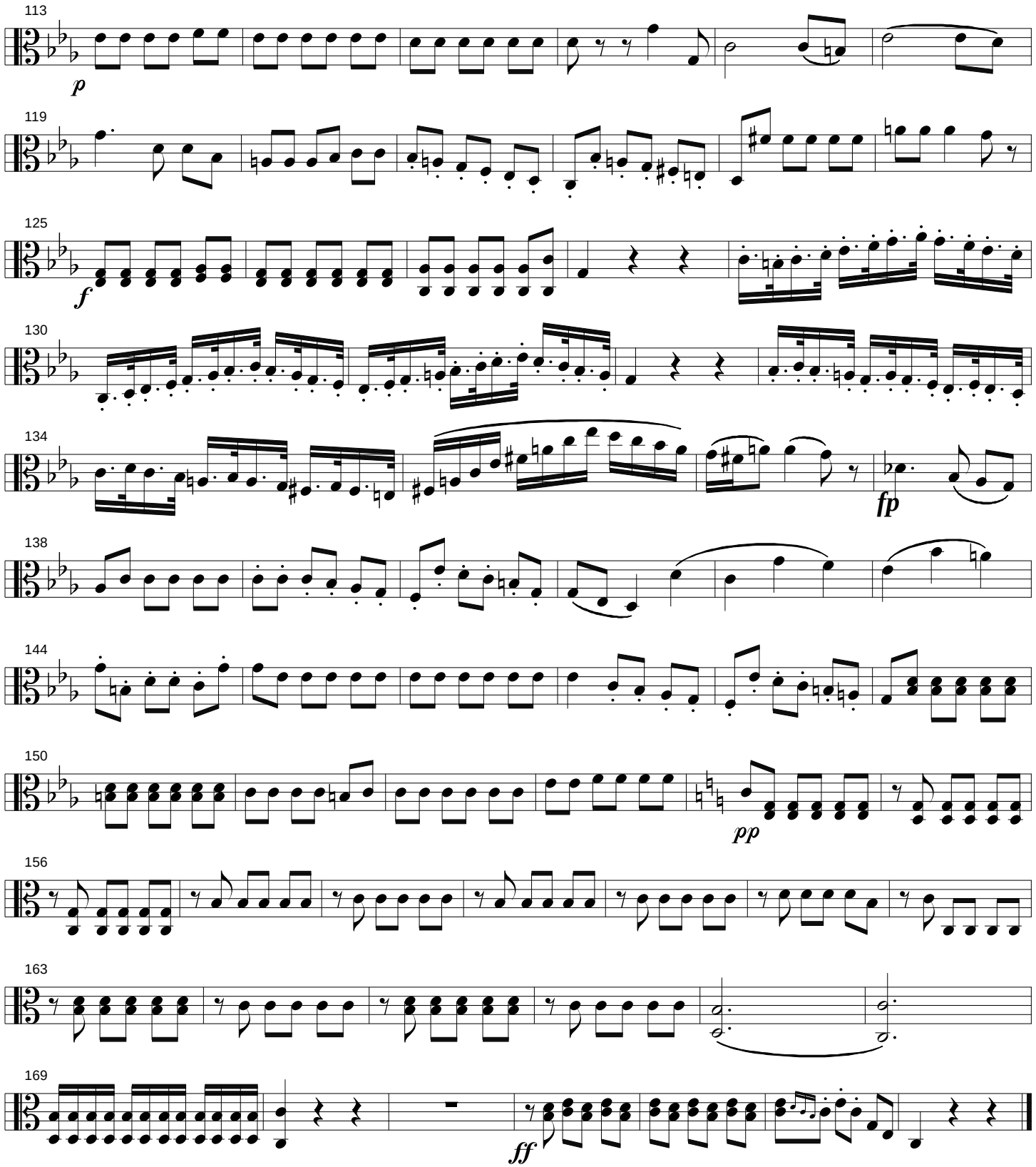
7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p
119
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fp
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156
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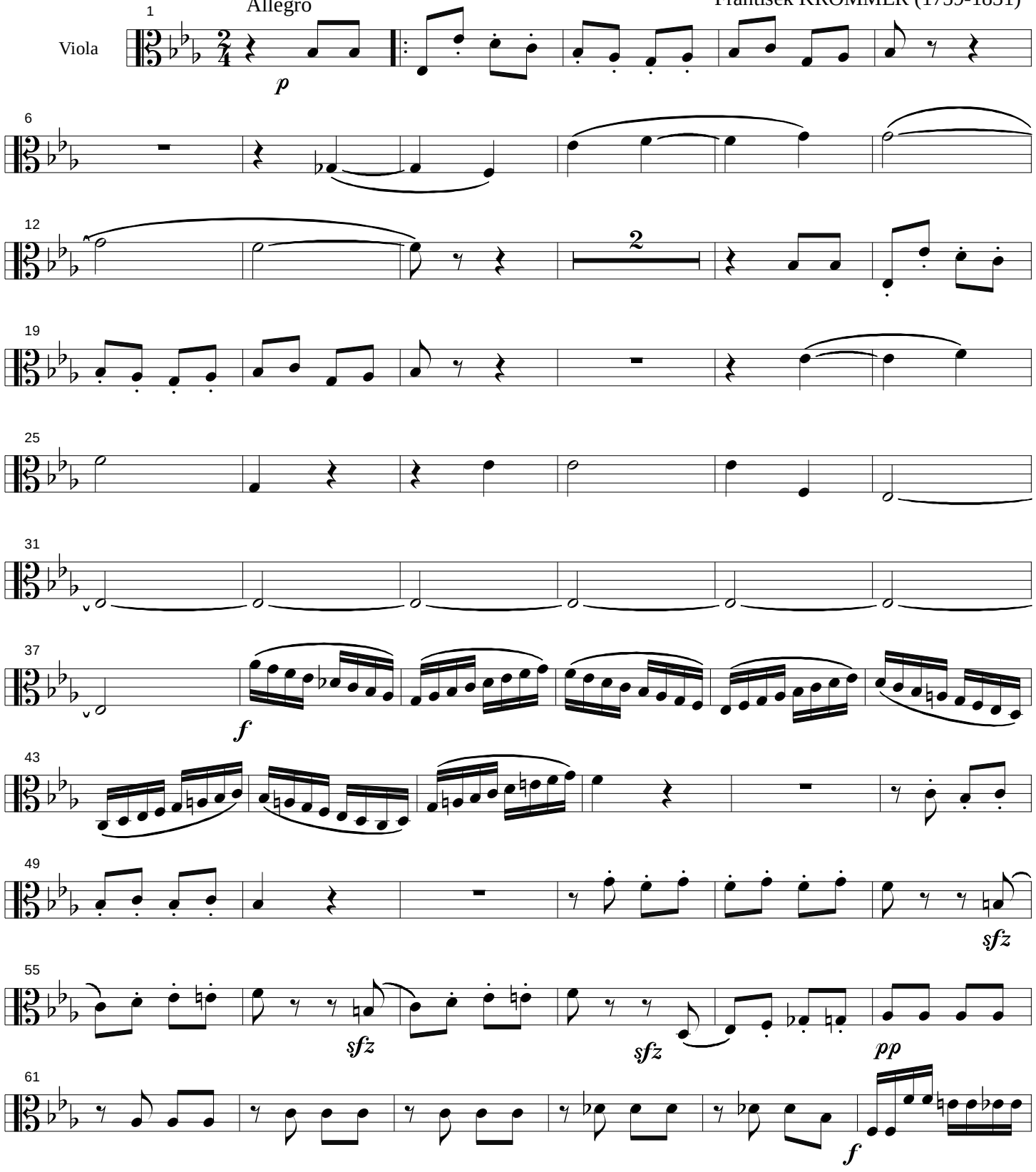
ff

More

Concertino, Opus 70

V. Finale

Frantisek KROMMER (1759-1831)



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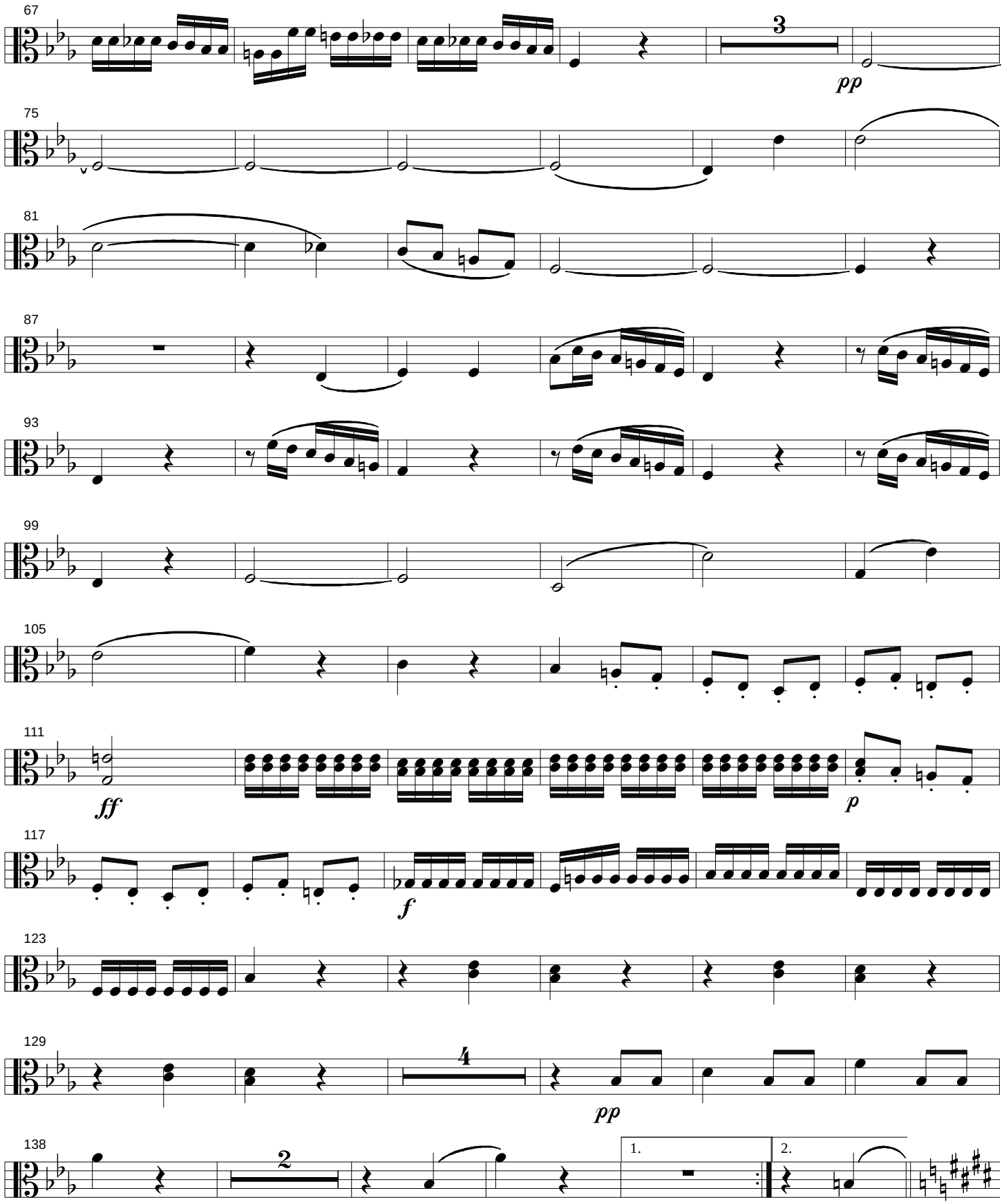
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3
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pp
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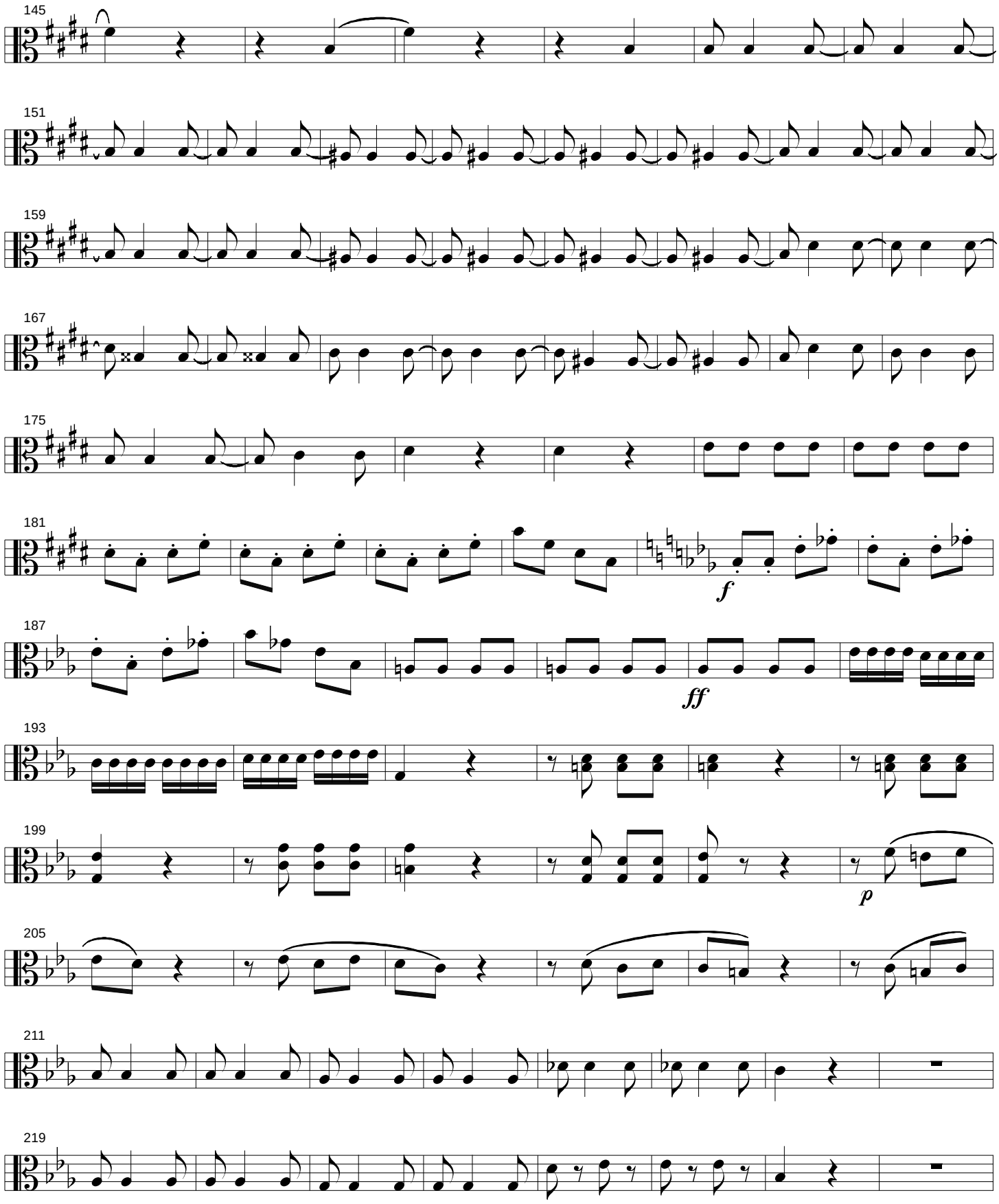
1.
2.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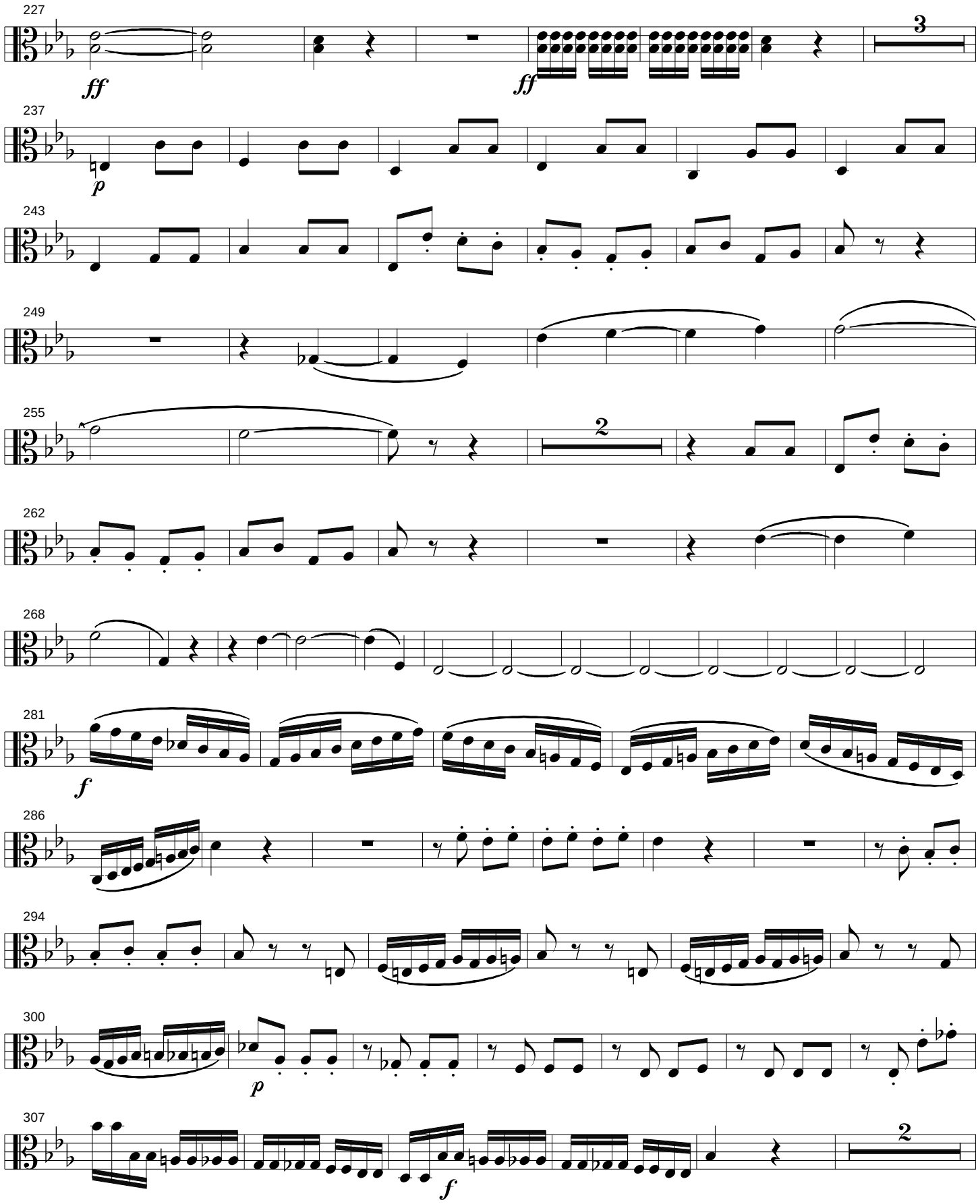
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286
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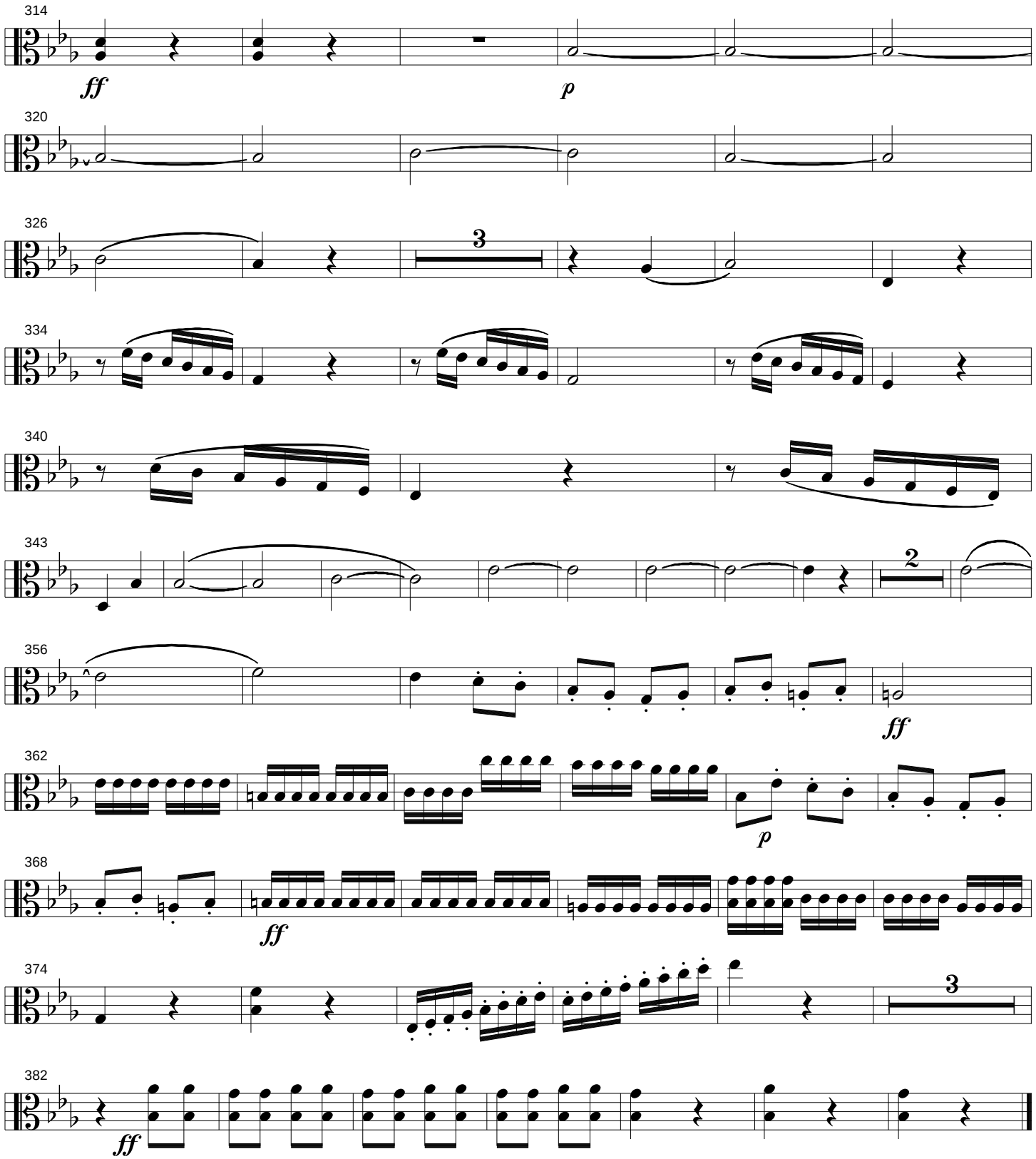
p
307
2
f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ff
p
320
326
3
334
340
343
2
356
ff
362
p
368
ff
374
3
382
ff

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 (Vinzenz) 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 hs 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 obliges, Violon second, Alte, II Corni, Violoncelle et Basse.

composé et dedié

A MONSIEUR LE COMTE

CHARLES DE HARRACH.

Chambellan actuel et Conseiller de la Regence de la basse Autriche ou Service de S. M. I. R.

par

F. KROMMER.

Op. 70.

№ 887 VIENNE Pr.

im Verlage des lithographischen Institutes nächst der k. k. Burg Fol 2

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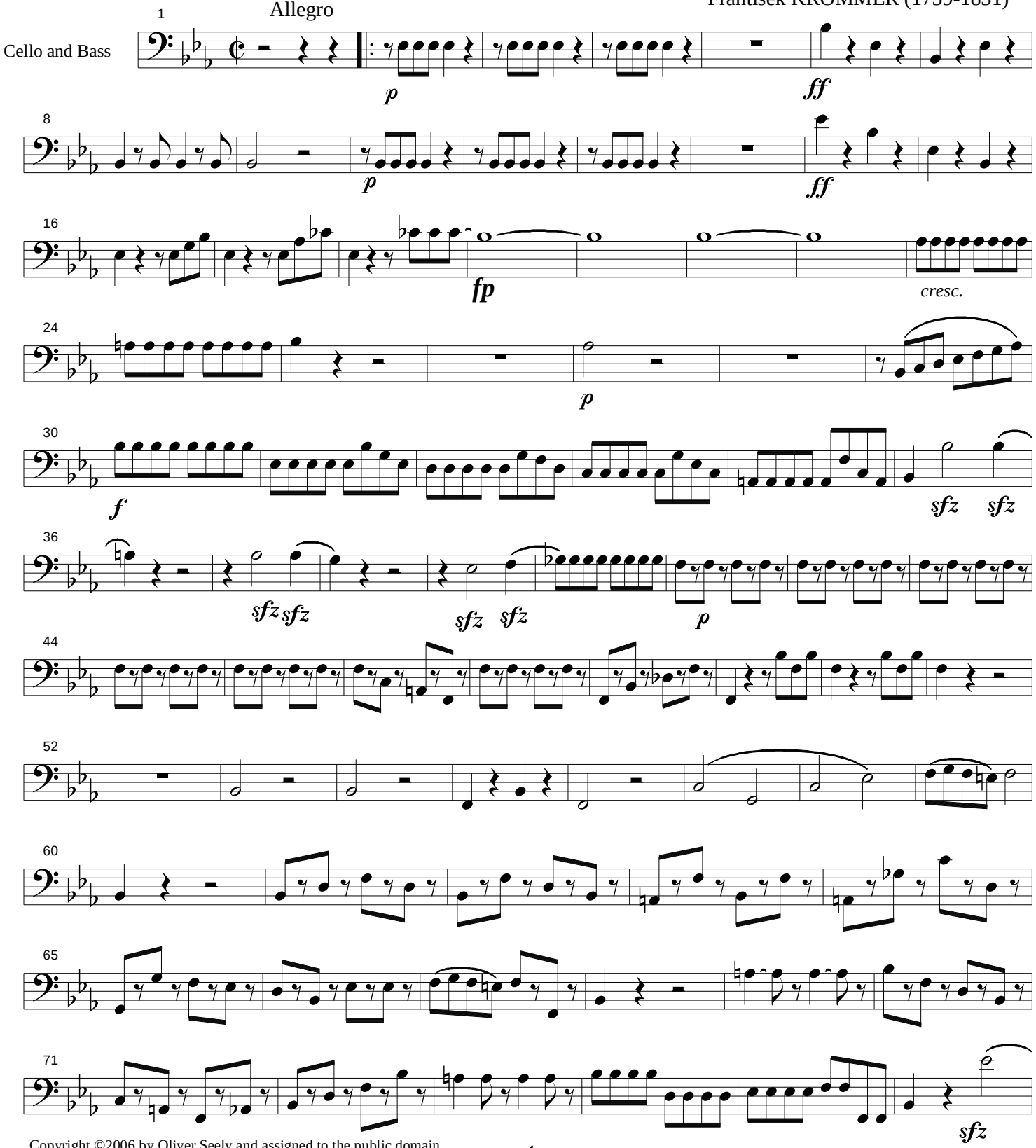
M.S. 14811

Concertino, Opus 70

I. Allegro

Frantisek KROMMER (1759-1831)



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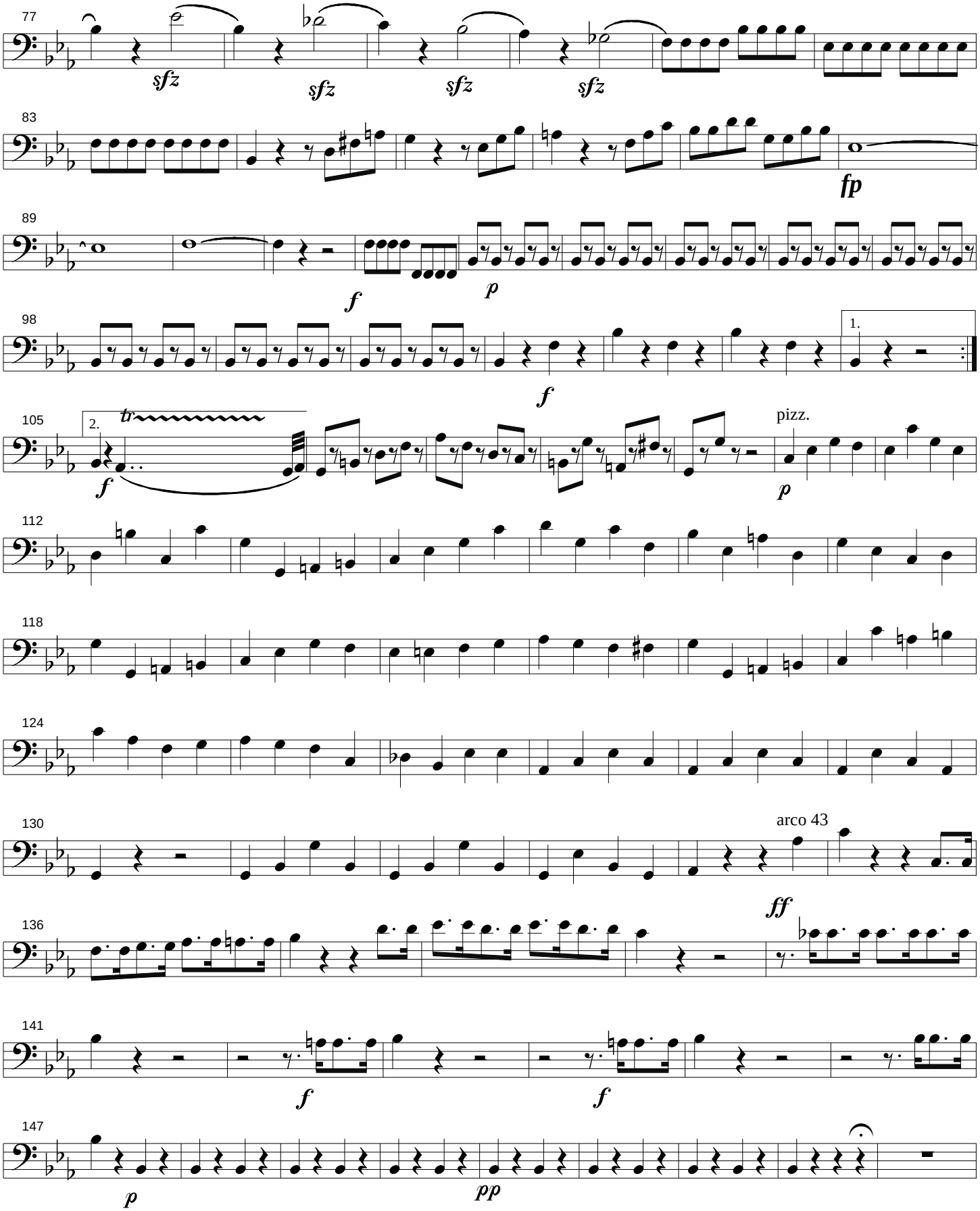
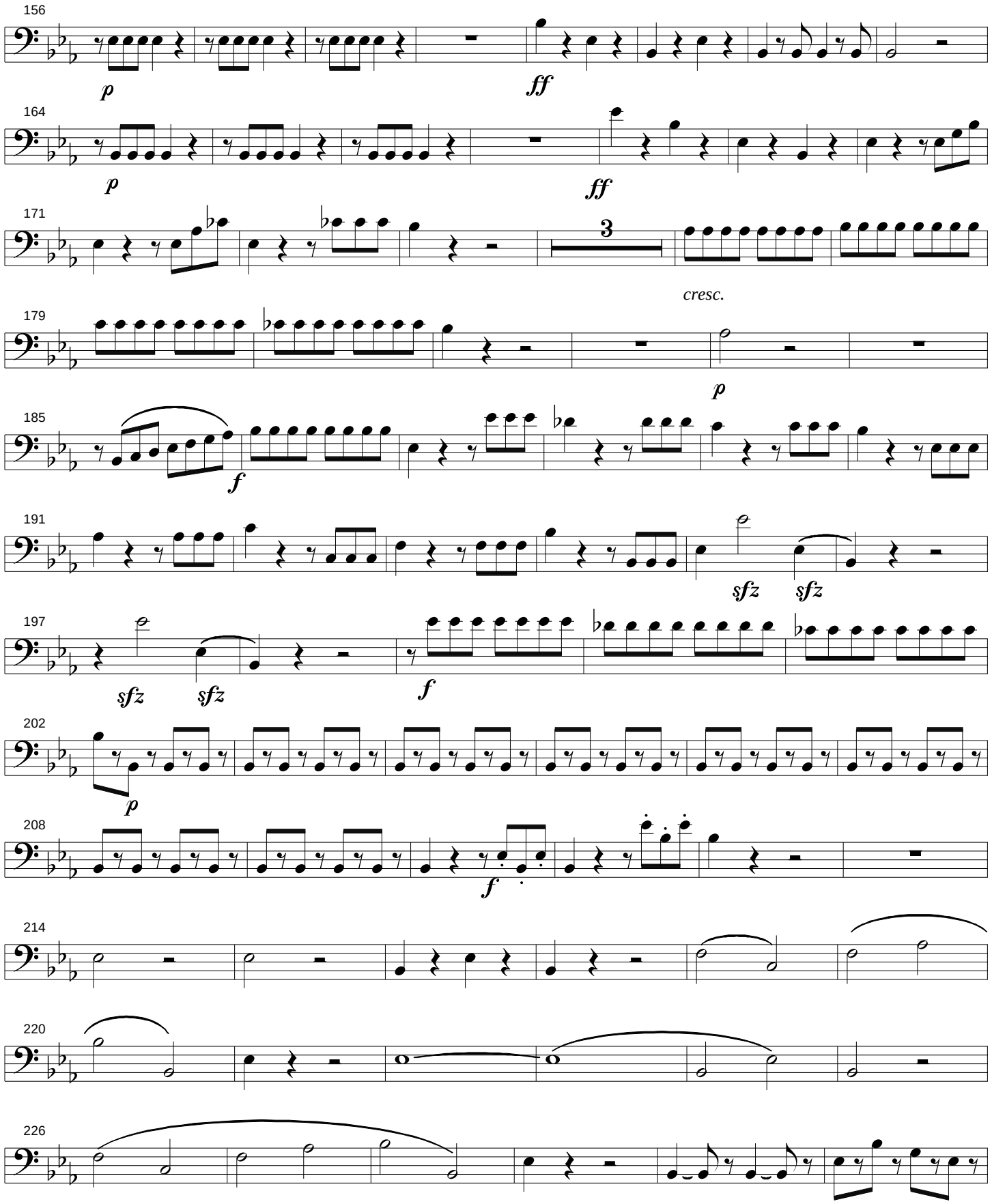

77
sfz
sfz
sfz
sfz
83
fp
89
f
p
98
f
1.
105
2.
tr
f
pizz.
p
112
118
124
130
arco 43
ff
136
141
f
f
147
p
pp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p
ff
164
p
ff
171
3
cresc.
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p
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f
191
sfz
sfz
197
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sfz
f
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p
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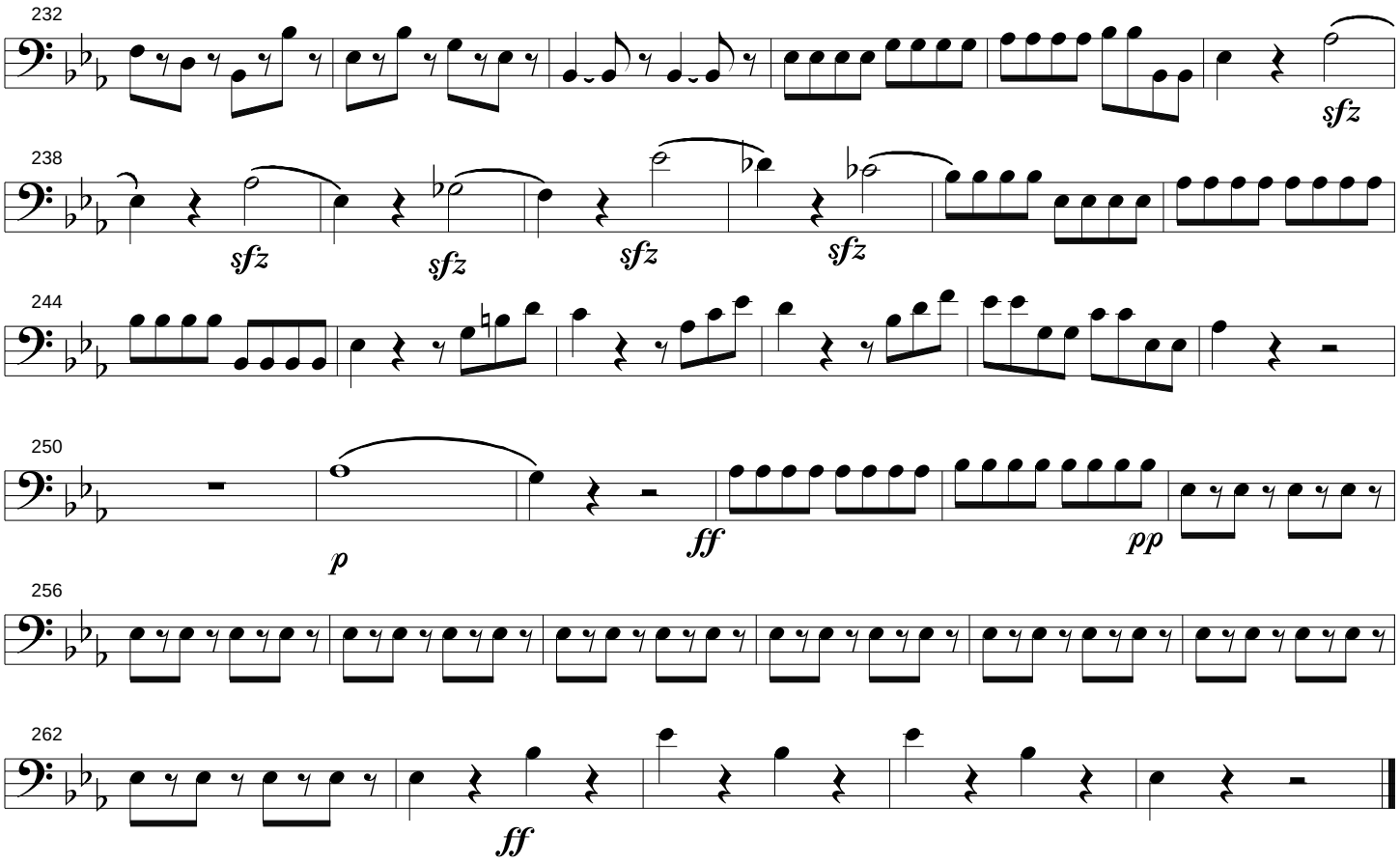
f
214
220
226


232
sfz
238
sfz
sfz
sfz
sfz
244
250
p
ff
pp
256
262
ff

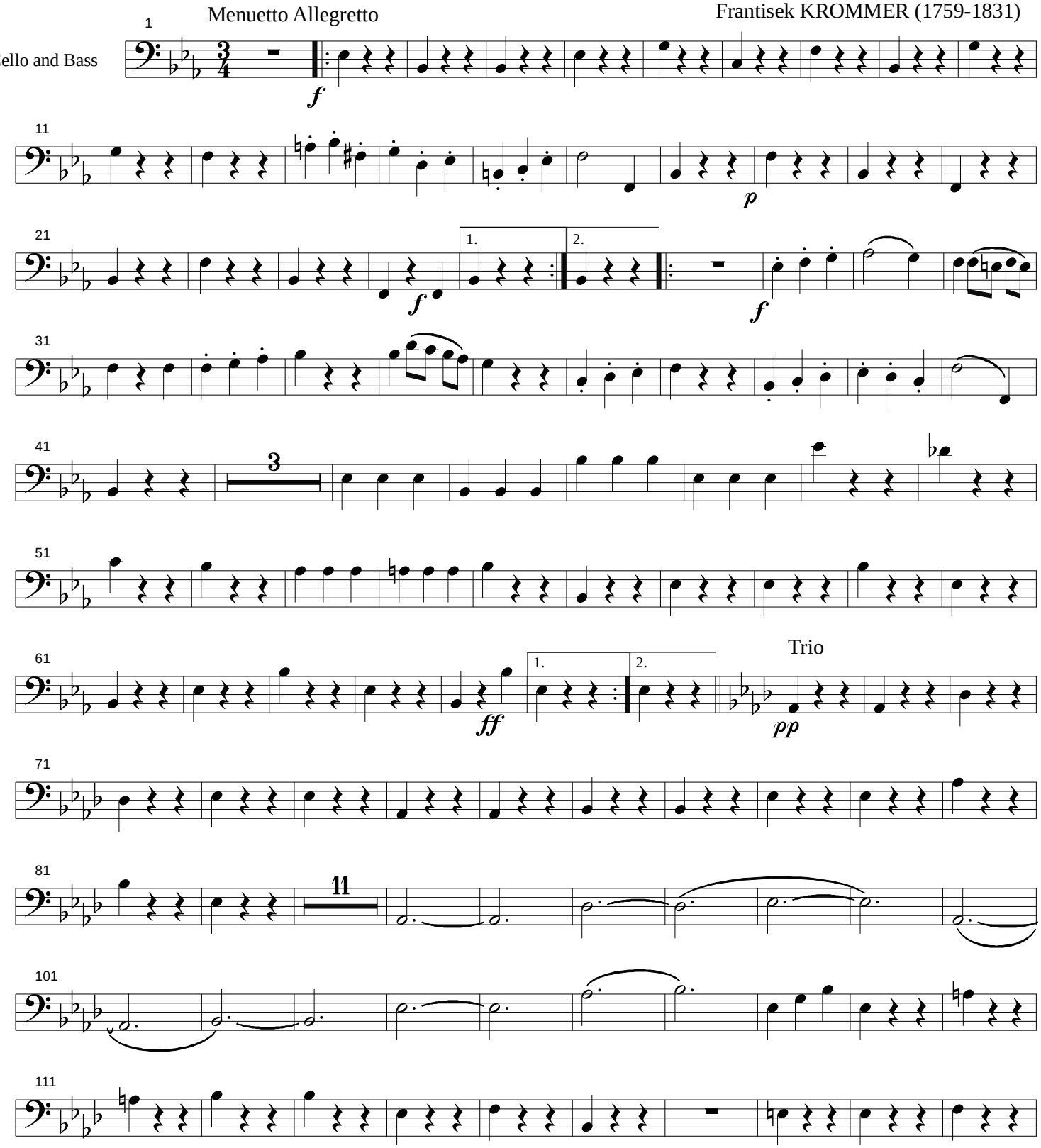
Concertino, Opus 70

II. Menuetto Allegretto

Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Cello and Bass



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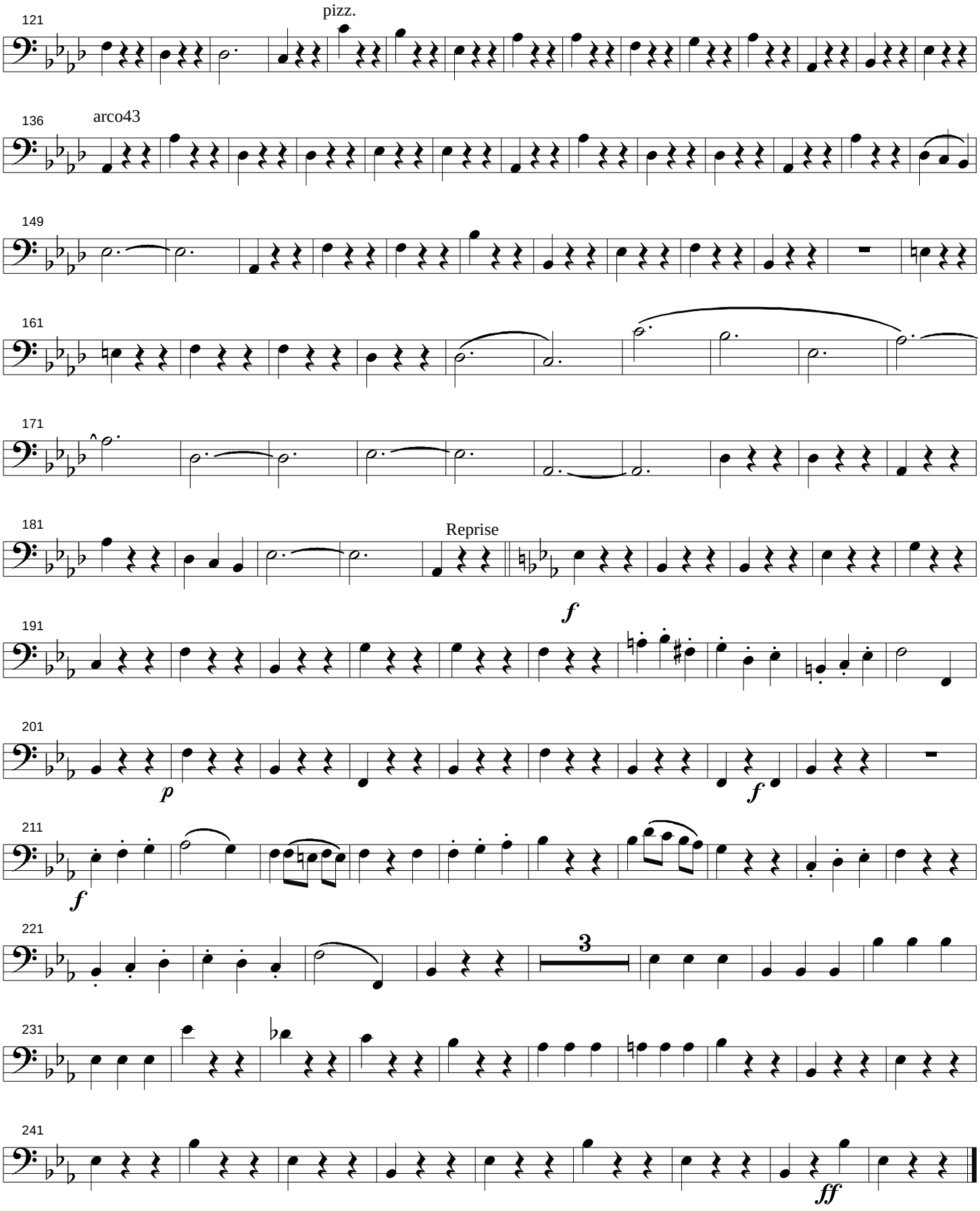
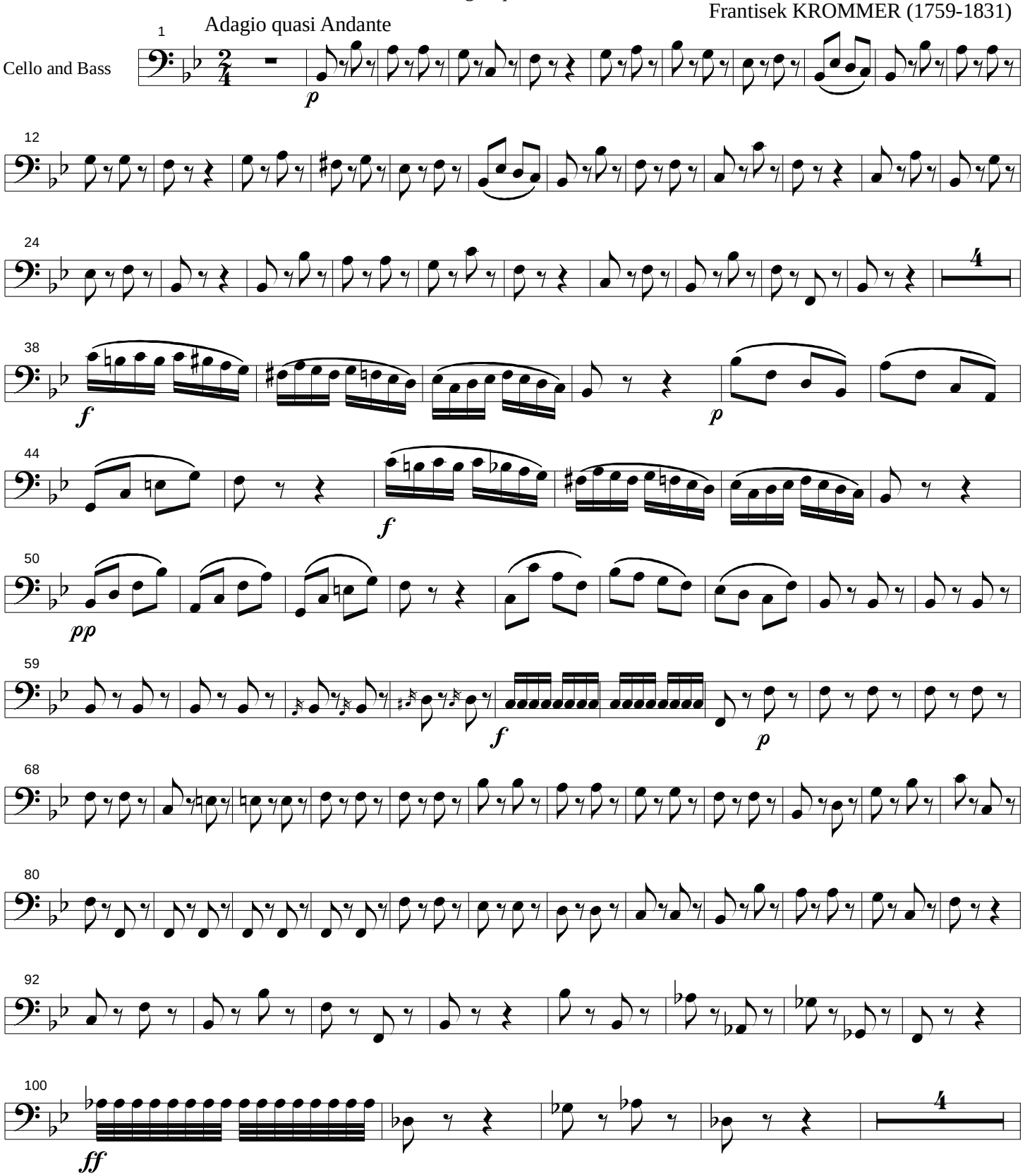

121
pizz.
136
arco43
149
161
171
181
Reprise
191
201
211
221
231
241

Concertino, Opus 70

III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)



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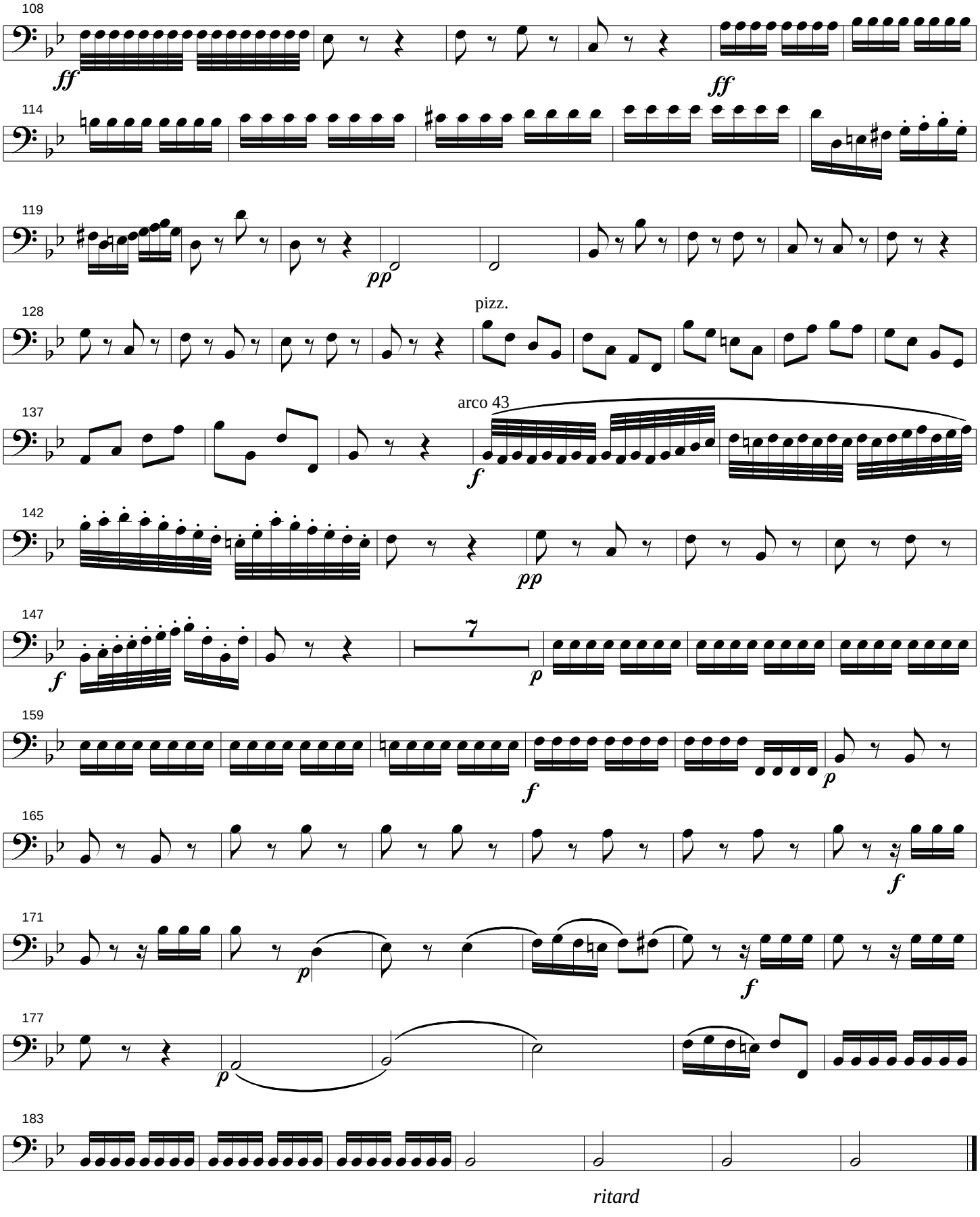
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ff
ff
114
119
pp
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pizz.
137
arco 43
f
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pp
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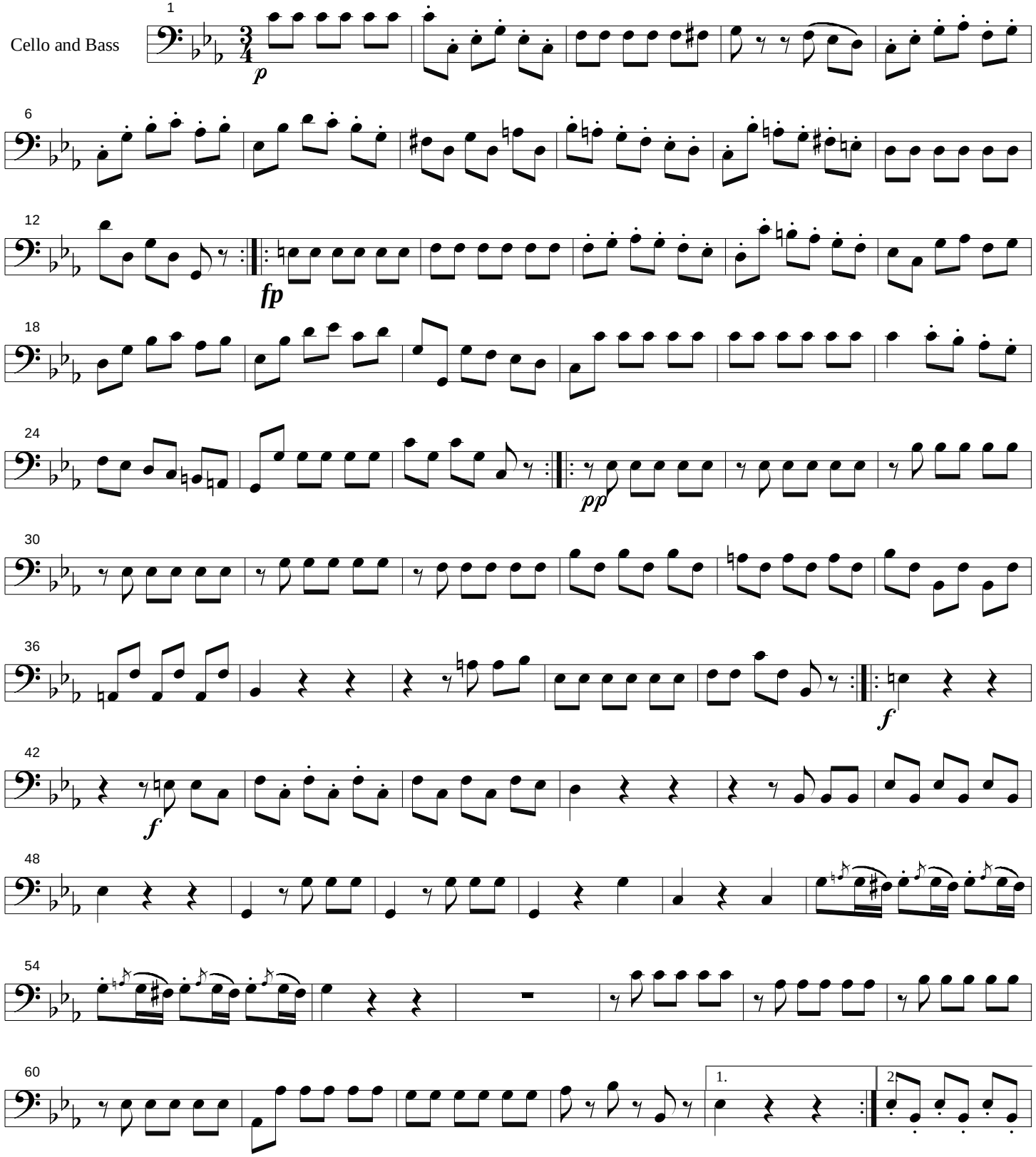
f
7
p
159
f
p
165
f
171
p
f
177
p
183
ritard

Concertino, Opus 70

Alla Pollacca

IV. Alla Pollacca

Frantisek KROMMER (1759-1831)



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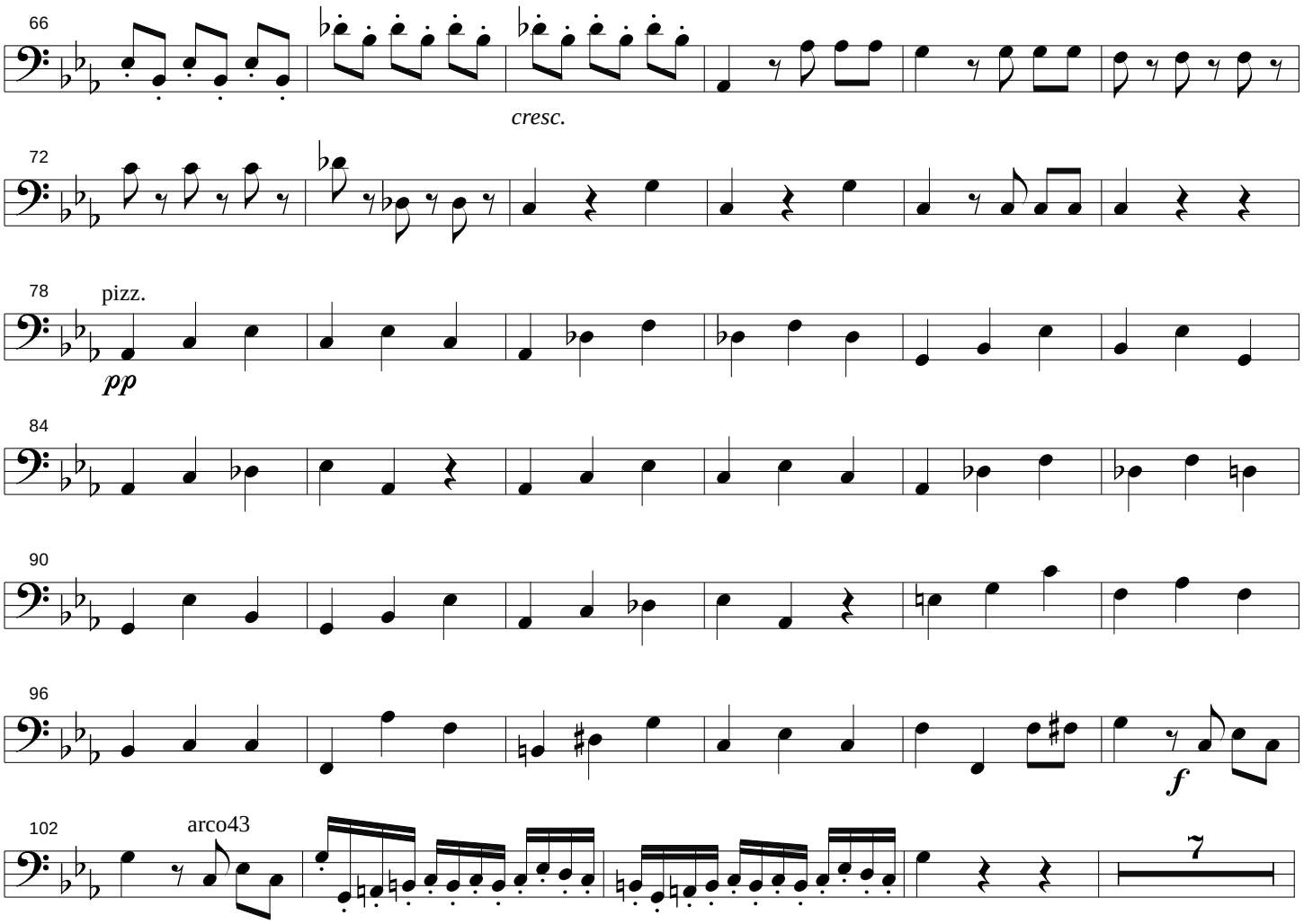
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pizz.
pp
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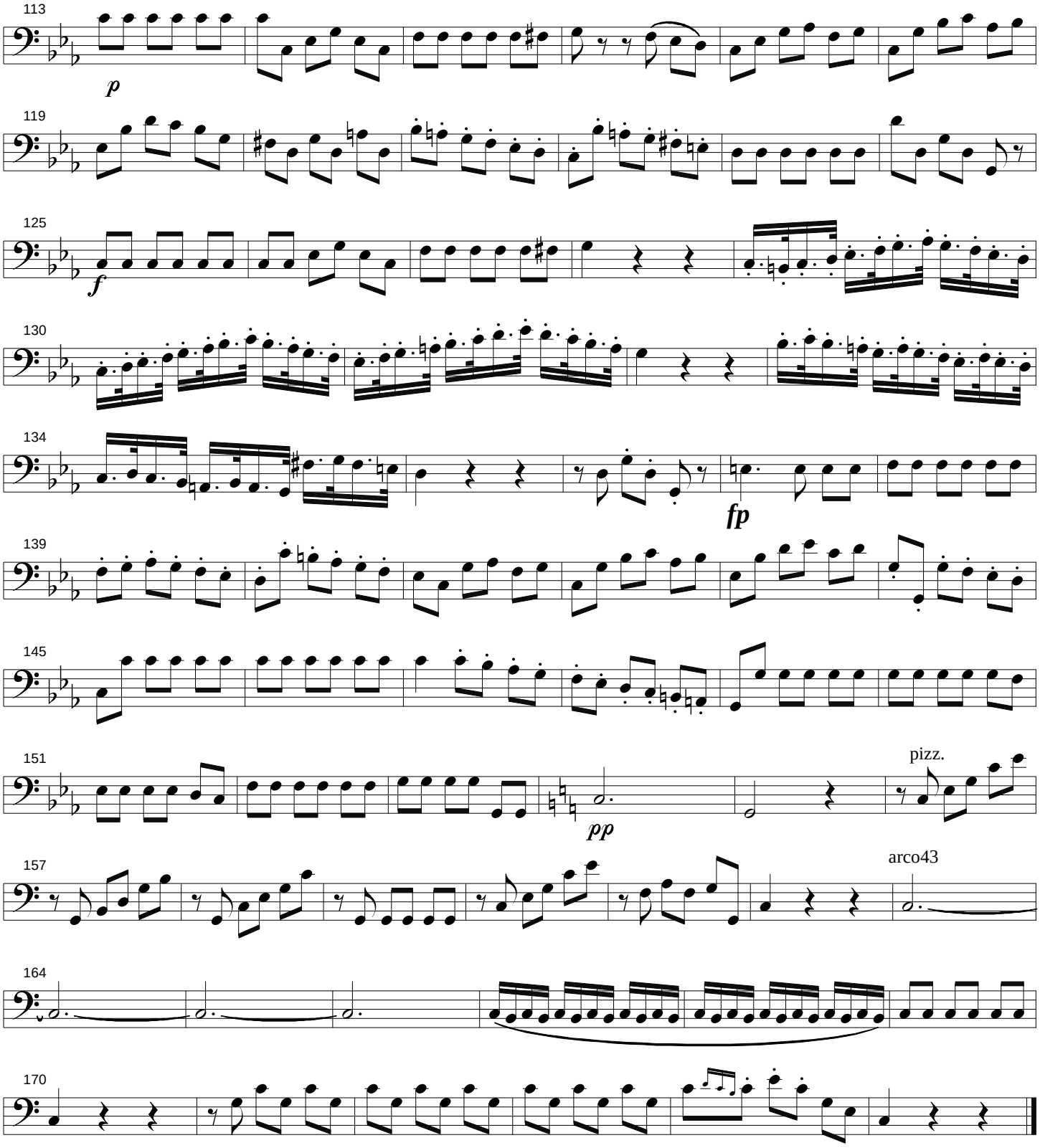
arco43
7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p
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125
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fp
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145
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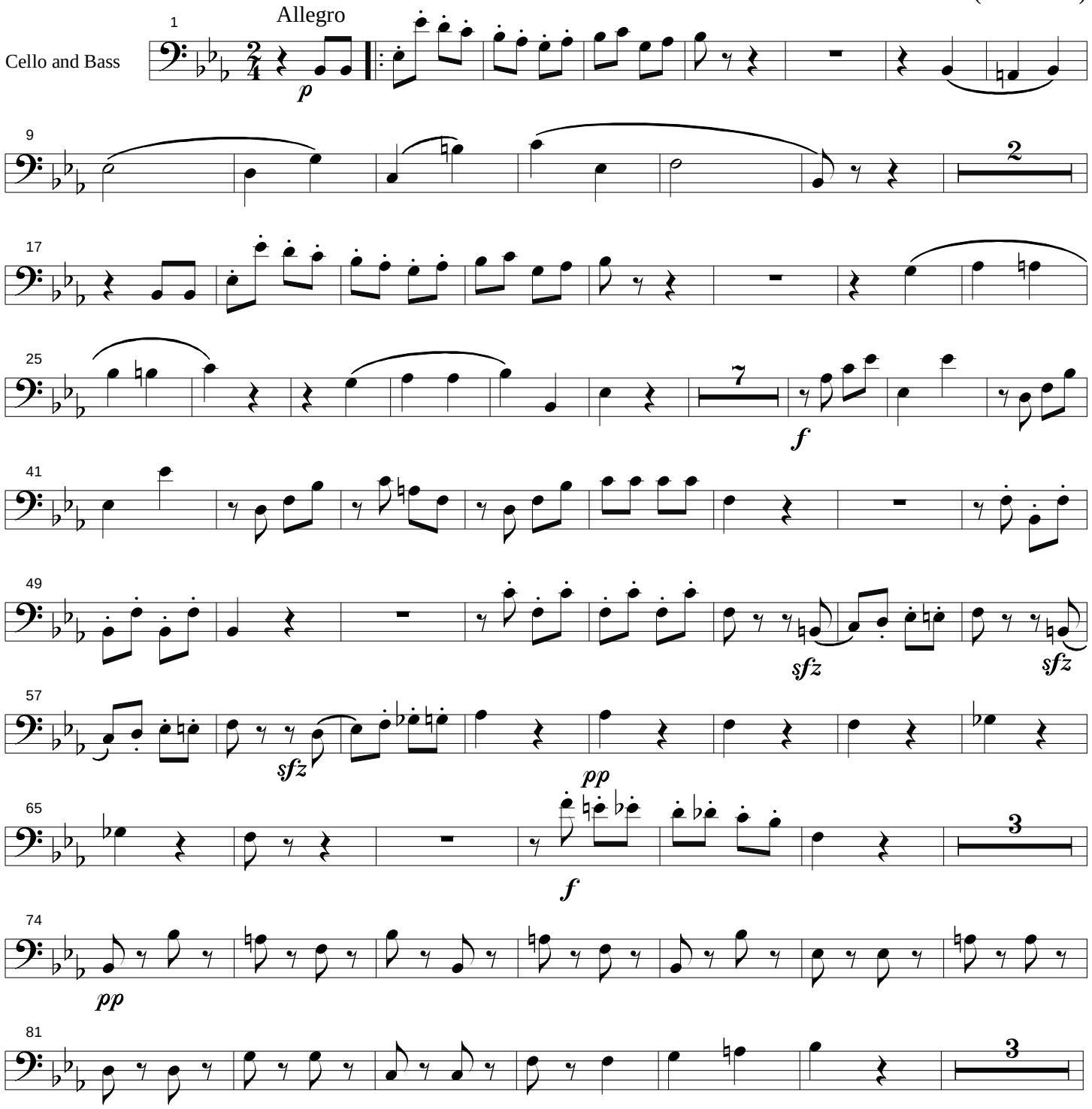
pizz.
pp
157
arco43
164
170

Concertino, Opus 70

V. Finale

Frantisek KROMMER (1759-1831)



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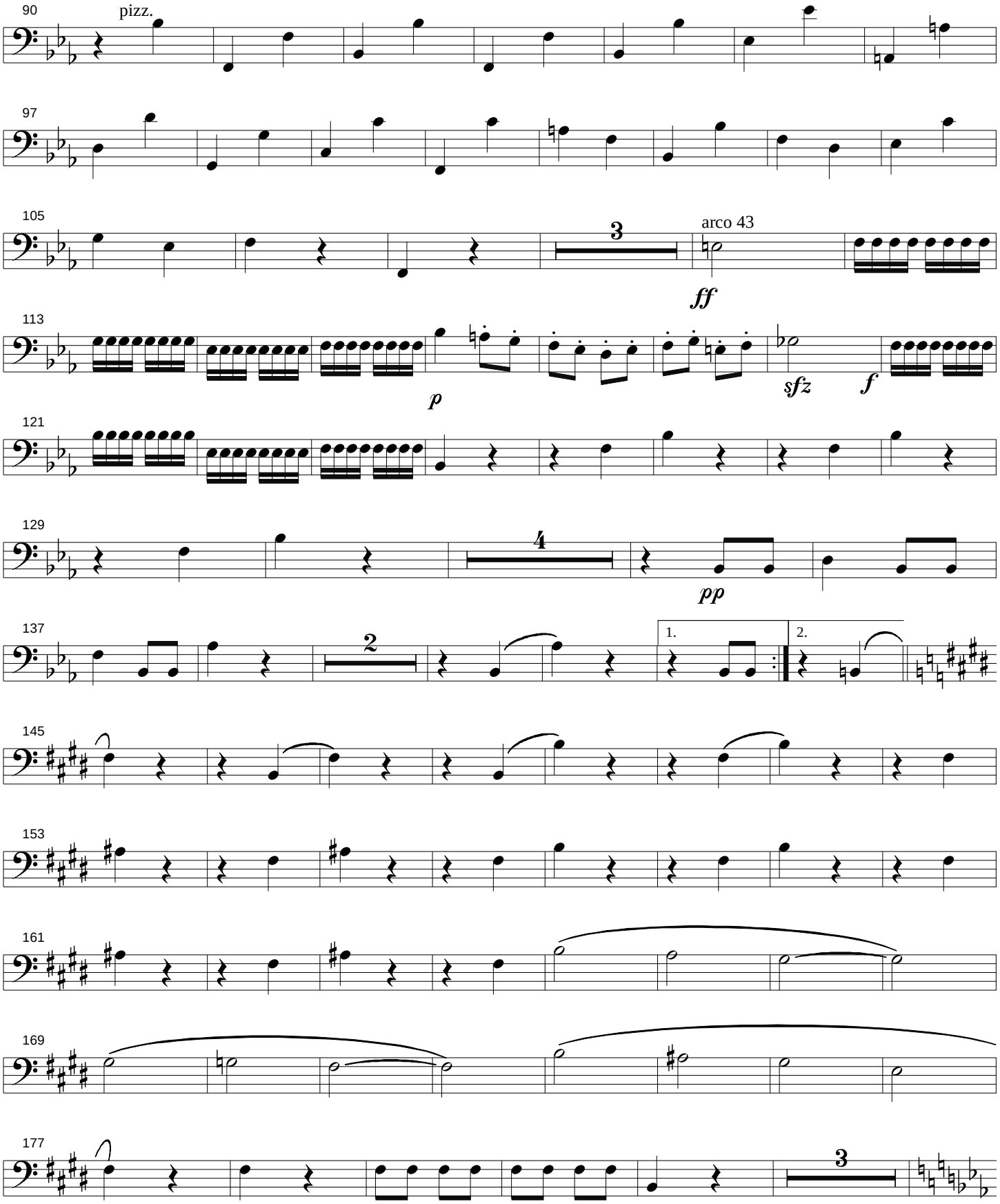
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2.
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161
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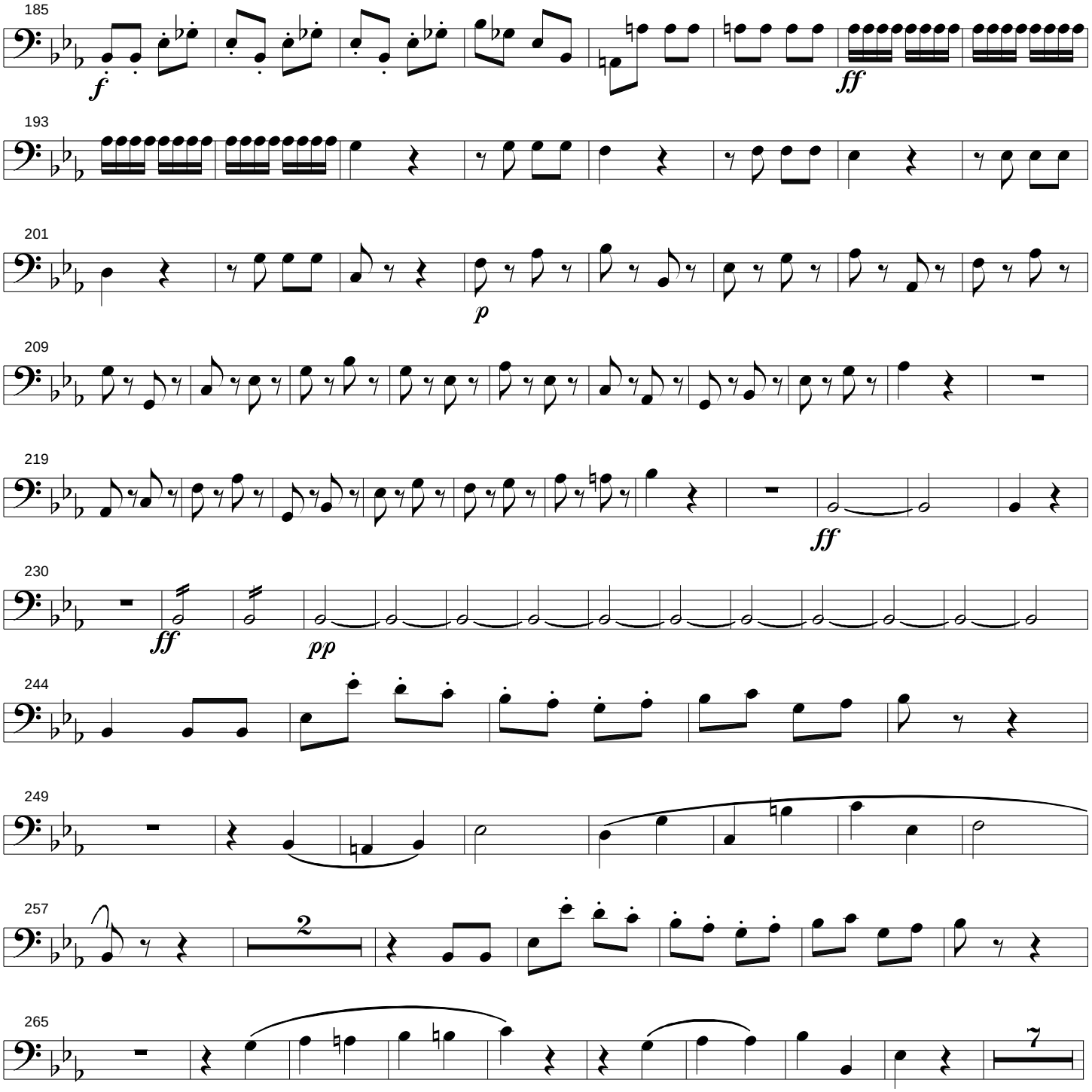
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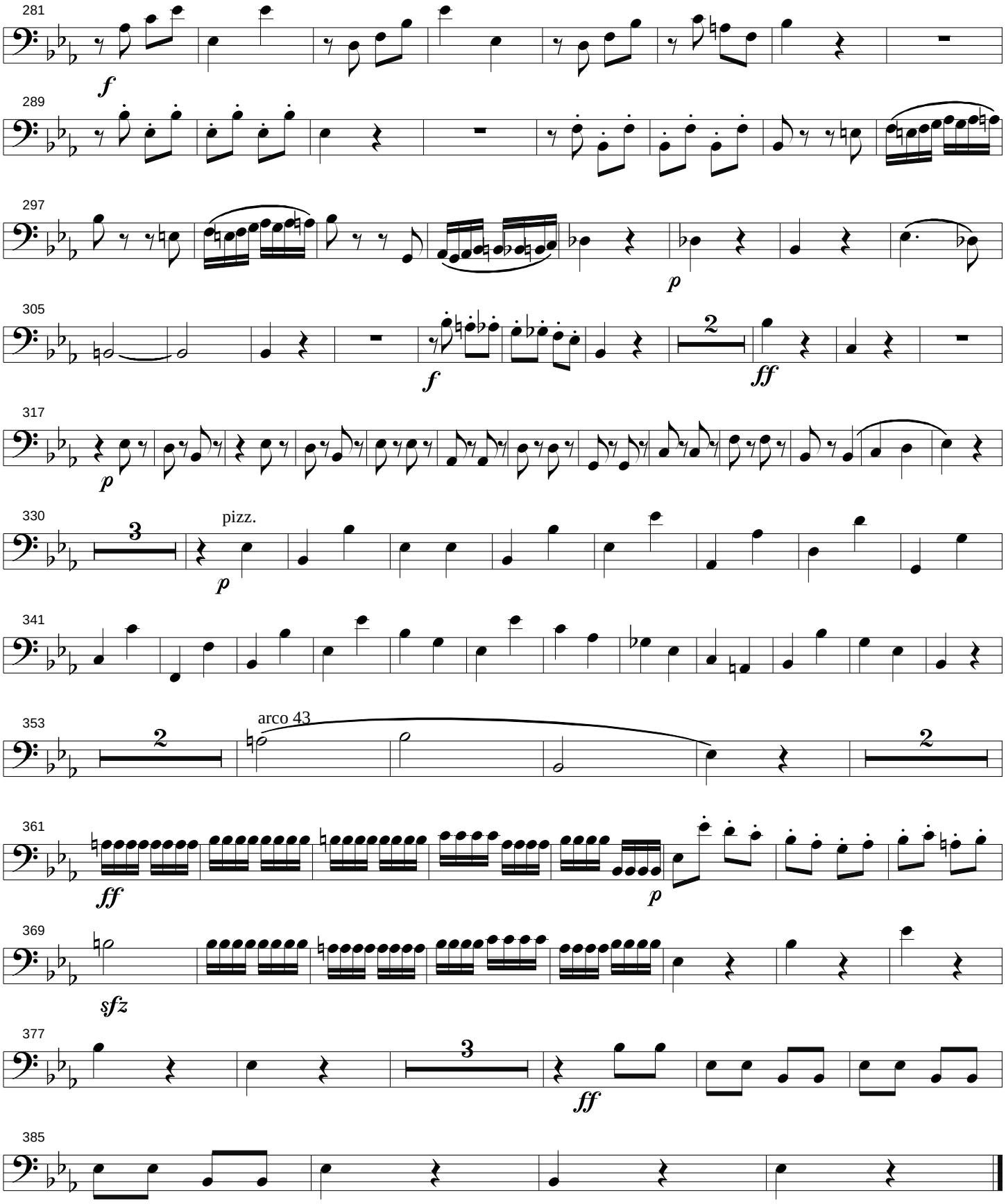
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