

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.



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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 obligés, 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<sup>o</sup> 887 ~~~~~ VIENNE ~~~~~ 92

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



M.S. 14811

# Solo Violin

## Concertino, Opus 70

I. Allegro

Frantisek KROMMER (1759-1831)

Solo Violin

Allegro

1

5

10

16

21

26

33

39

43

47

53

*p*

*ff*

*p*

*ff*

*p cresc.*

*tr*

*f*

*sfz sfz p sfz sfz p*

*sfz sfz*

*f*

*p*

58

64

71

75

81

84

88

91

96

100

105

110

*pp*

*sfz*

*sfz*

*f*

*tr*

*f*

*f*

*tr*

2.

1.

2.

1.

The image shows a musical score for a piano piece, consisting of 11 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 58 and ends at measure 110. The music features a variety of textures and dynamics, including rapid sixteenth-note passages, sustained chords, and trills. Dynamic markings include *pp* (pianissimo), *f* (forte), and *sfz* (sforzando). Performance instructions such as *tr* (trill) and *tr* (trill) are present. The score is divided into two systems, with the first system ending at measure 100 and the second system starting at measure 105. The first ending (1.) concludes the piece at measure 110, while the second ending (2.) leads back to the beginning of the first ending.

115

Musical staff 115: Treble clef, key signature of two flats, starting with a melodic line of eighth and sixteenth notes.

123

Musical staff 123: Treble clef, key signature of two flats, featuring a melodic line with a slur and a fermata.

129

Musical staff 129: Treble clef, key signature of two flats, containing several triplet markings and a forte (*f*) dynamic marking.

133

Musical staff 133: Treble clef, key signature of two flats, featuring a melodic line with multiple triplet markings.

137

Musical staff 137: Treble clef, key signature of two flats, containing triplet markings and a melodic line.

141

Musical staff 141: Treble clef, key signature of two flats, featuring a melodic line with slurs and fermatas.

147

Musical staff 147: Treble clef, key signature of two flats, containing triplet markings and forte (*f*) dynamic markings.

151

Musical staff 151: Treble clef, key signature of two flats, featuring a melodic line with a piano (*p*) dynamic marking.

155

Musical staff 155: Treble clef, key signature of two flats, containing a melodic line with a crescendo (*cresc.*) marking.

160

Musical staff 160: Treble clef, key signature of two flats, featuring a melodic line with forte (*ff*) and piano (*p*) dynamic markings.

166

Musical staff 166: Treble clef, key signature of two flats, containing a melodic line with forte (*ff*) dynamic markings.

172 *p*

177 *cresc.* *ff* 2

184 *f* *tr*

190

196 *f*

201 *p*

205

209 *f* *dolce*

214 6

224 *tr* 2

230

233

237 *sfz* *sfz* *sfz* *sfz*

242

245 *sfz* *sfz* *sfz*

250 *p* *ff*

255

260 *ff*



Solo Violin

Concertino, Opus 70

II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Musical score for Solo Violin, titled "Menuetto Allegretto". The score is written in 3/4 time and B-flat major. It consists of ten staves of music. The first staff is labeled "Solo Violin" and "Menuetto Allegretto". The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as treble clef, key signature, time signature, dynamics (f, p), articulation (accents), and ornaments. It features several triplet markings and first/second endings. The piece concludes with a section labeled "Trio" starting at measure 66, which includes a 7-measure rest and a 3-measure rest.

Musical score for a piano piece, measures 80-153. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The music features a variety of melodic lines, including long phrases with ties, slurs, and accents. Dynamic markings include *fp* (fortissimo piano) and *fp* (fortissimo). Articulation marks such as accents (^) and breath marks (v) are present. Rhythmic patterns include eighth notes, quarter notes, and dotted notes. Specific features include:

- Measure 80: A melodic phrase starting with a quarter note, followed by a dotted quarter note, and a half note.
- Measure 87: A long melodic phrase with a slur and a tie.
- Measure 93: A melodic phrase with a slur, a triplet of eighth notes, and a *fp* dynamic marking.
- Measure 101: A melodic phrase with a slur, a triplet of eighth notes, and a *fp* dynamic marking.
- Measure 109: A melodic phrase with a slur, a triplet of eighth notes, and a *fp* dynamic marking.
- Measure 115: A melodic phrase with a slur, a quintuplet of eighth notes, and a *fp* dynamic marking.
- Measure 125: A melodic phrase with a slur, a triplet of eighth notes, and a *fp* dynamic marking.
- Measure 133: A melodic phrase with a slur, a triplet of eighth notes, and a *fp* dynamic marking.
- Measure 139: A melodic phrase with a slur, a triplet of eighth notes, and a *fp* dynamic marking.
- Measure 147: A melodic phrase with a slur, a triplet of eighth notes, and a *fp* dynamic marking.
- Measure 153: A melodic phrase with a slur, a triplet of eighth notes, and a *fp* dynamic marking.

162

168 *fp* *fp*

180 *f* Reprise

188

194

199 *p*

208 *f* *f*

217

223 *p* *f*

229

233

238 *f*

Detailed description: This is a page of musical notation for a piano piece, spanning measures 162 to 238. The music is written in a single treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat). The piece features a variety of rhythmic patterns and dynamics. Measures 162-179 contain flowing sixteenth-note passages with slurs and accents. Measure 180 marks the beginning of a 'Reprise' section, characterized by a series of triplet eighth notes. Measures 188-207 consist of continuous triplet eighth-note patterns. Measure 208 features a dynamic shift to fortissimo (f) with a series of chords and moving lines. Measures 217-222 show a return to a more melodic style with slurs and accents. Measures 223-232 are dominated by triplet eighth-note patterns, with a dynamic change from piano (p) to fortissimo (f) in measure 223. Measure 233 has a long note with an accent. The final measure, 238, concludes with a series of triplet eighth notes followed by a seven-measure rest and a final chord.

# Solo Violin

# Concertino, Opus 70

## III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)

Adagio quasi Andante

Solo Violin

1 *p*

6

12

18

24

30

38 *f* *p* *f*

48

52

57 *p*

63 *f* *p*

69

80

87

92

97

101

106

110

116

122

128

132

134

136

138

142

148

156

170

176

180

185

*ff*

*p*

*f*

*tr*

*ff*

*p*

*Solo*

*f*

*ff*

*Solo*

*ritard*

Detailed description: This is a page of musical notation for a piano piece, spanning measures 128 to 185. The score is written in a single system with ten staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of textures, including single-note lines, chords, and dense sixteenth-note passages. Dynamics range from piano (*p*) to fortissimo (*ff*). A trill (*tr*) is marked in measure 148. A 'Solo' section begins in measure 170, characterized by rapid sixteenth-note runs. The piece concludes with a *ritard* (ritardando) marking in measure 185.

More



# Solo Violin

## Concertino, Opus 70

Alla Pollacca

IV. Alla Pollacca

Frantisek KROMMER (1759-1831)

Solo Violin

The musical score is written for a solo violin in G minor, 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Alla Pollacca'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'sfz' (sforzando) at measure 11, and 'pp' (pianissimo) at measure 25. The piece includes several first and second endings, indicated by double bar lines and repeat signs. Fingerings are indicated by numbers 1-4 above or below notes, and sixths are marked with a '6' above a bracket. The score concludes with a final cadence in the key of G minor.



40 *f*

44

48

51

55 *p*

61

65 *cresc.* *p*

69 *f*

72

75

Detailed description: This is a musical score for a piano piece, consisting of nine staves of music. The key signature is B-flat major (two flats). The piece begins at measure 40 with a forte (*f*) dynamic. The first staff (measures 40-43) features a melodic line with a repeat sign and a fermata. The second staff (measures 44-47) continues the melodic line with slurs. The third staff (measures 48-50) shows a similar melodic pattern. The fourth staff (measures 51-54) continues with slurs and a fermata. The fifth staff (measures 55-60) starts with a piano (*p*) dynamic and includes a fermata. The sixth staff (measures 61-64) contains several triplet markings over eighth notes. The seventh staff (measures 65-68) includes a crescendo (*cresc.*) and a piano (*p*) dynamic, with more triplet markings. The eighth staff (measures 69-71) features a forte (*f*) dynamic and continues with triplet markings. The ninth staff (measures 72-75) includes sextuplet (*6*) markings and ends with a fermata.

78 *pp*

85

92

98 *f*

104

108

112

117

120

123 *f*

128

133

Musical score for a piano piece, measures 136-172. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs, accents, and trills. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes several measures with sixteenth-note runs, some marked with '6' (sixteenth notes) or '3' (triplets). A trill is marked with 'tr~' in measure 152. The piece concludes with a *pizz.* (pizzicato) instruction in measure 172.

Measures 136-172. Dynamics include *fp*, *pp*, and *ff*. Articulations include *tr~* and *pizz.*

# Solo Violin

## Concertino, Opus 70

V. Finale

Frantisek KROMMER (1759-1831)

Solo Violin

Allegro

*p*

1

6

12

19

27

37

*f*

43

49

*sfz*

*tr*

*sfz*

*sfz*

*pp*

61

*f*

67

3

74 *pp*

81

87

93

99

105

111 *ff*

116

121

127

136

143 1. 2.

4

2

2

*pp*

Detailed description: This musical score consists of ten staves of music in a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins at measure 74 with a *pp* (pianissimo) dynamic. The first staff (74-80) features a long, sweeping phrase with a slur. The second staff (81-86) continues with a similar melodic line. The third staff (87-92) includes a fermata and a more rhythmic passage. The fourth staff (93-98) is characterized by sixteenth-note runs. The fifth staff (99-104) features a long, sustained note with a slur. The sixth staff (105-110) has a steady eighth-note accompaniment. The seventh staff (111-115) begins with a *ff* (fortissimo) dynamic and continues with dense sixteenth-note patterns. The eighth staff (116-120) maintains this sixteenth-note texture. The ninth staff (121-126) shows a transition to a more melodic style with slurs. The tenth staff (127-135) includes a fermata and a *pp* dynamic. The eleventh staff (136-142) features a fermata and a *pp* dynamic. The final staff (143-148) contains two first endings, with the second ending leading to a final fermata.

*Solo*

152

158

163

169

175

181

189

195

204

213

225

231

*f*

*ff*

*p*

*tr*

3

237 *p*

245

251

257

264

270

276

282

288

294

300 *p*

306 *f*

314 *ff* *p*

320

326

332 *tr*

338

344

350 2

357 *ff*

363

369 *ff*

374 3

382 *ff*

Detailed description: This musical score consists of ten staves of music in a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins at measure 314 with a fortissimo (*ff*) dynamic. The first staff (314-319) features a series of chords and a long, sweeping melodic line that ends in a piano (*p*) dynamic. The second staff (320-325) continues the melodic line with a long, sustained note. The third staff (326-331) shows a melodic line with a trill (*tr*) in measure 331. The fourth staff (332-337) continues the melodic line with a long, sustained note. The fifth staff (338-343) shows a melodic line with a long, sustained note. The sixth staff (344-349) continues the melodic line with a long, sustained note. The seventh staff (350-356) features a melodic line with a long, sustained note and a double bar line with a '2' above it, indicating a second ending. The eighth staff (357-362) features a melodic line with a long, sustained note and a fortissimo (*ff*) dynamic. The ninth staff (363-368) features a melodic line with a long, sustained note and a fortissimo (*ff*) dynamic. The tenth staff (369-373) features a melodic line with a long, sustained note and a fortissimo (*ff*) dynamic. The eleventh staff (374-381) features a melodic line with a long, sustained note and a fortissimo (*ff*) dynamic. The twelfth staff (382-387) features a melodic line with a long, sustained note and a fortissimo (*ff*) dynamic. The piece concludes with a double bar line at the end of the twelfth staff.



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Flute

Concertino, Opus 70

I. Allegro

Frantisek KROMMER (1759-1831)

1 *Allegro* *ff*

9 *5*

19 *p* *cresc.*

25 *tr*

31 *f* *sfz sfz*

37 *sfz sfz sfz sfz* *3*

45 *f*

51 *^*

57 *3*

65 *6* *3* *f sfz sfz*

78 *^*

84 *sfz sfz* *3*

92

104

113

119

125

136

142

148

160

170

176

182

*f*

*f*

*pp*

*f*

*ff*

*p*

*cresc.*

*f*

*p*

*f*

*tr*

7

4

6

3

5

5

188

194

200

207

213

222

229

237

243

249

263

*f*

*sfz*

*sfz*

*f*

*p*

*f*

*4*

*2*

*2*

*2*

*sfz*

*sfz*

*sfz*

*3*

*ff*

*7*

*ff*

Detailed description: This is a page of musical notation for a piano piece, spanning measures 188 to 263. The music is written in a single staff in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *f* (forte), *sfz* (sforzando), *p* (piano), and *ff* (fortissimo). There are also numerical markings for fingerings or articulation, such as 4, 2, 2, 2, 3, and 7. The piece concludes with a double bar line at measure 263.

# Flute

## Concertino, Opus 70

### II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Solo Flute

Menuetto Allegretto

1

6

12

20

26

32

38

46

52

58

64

*ff*

*p*

*f*

*p*

1.

2.

Trio

4

73

80

90

98

106

118

124

130

136

145

151

164

*fp*

*fp*

2

5

3

3

7

3

2

8

4

Detailed description: This is a page of musical notation for a piano piece, consisting of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a variety of melodic lines, often with long, sweeping phrases. Measure numbers 73, 80, 90, 98, 106, 118, 124, 130, 136, 145, 151, and 164 are indicated at the beginning of their respective staves. Dynamic markings include *fp* (fortissimo piano) at measures 98 and 106. There are several fermatas and rests throughout the piece. Fingerings are indicated by numbers 2, 5, 3, 3, 7, 3, 2, 8, and 4. The notation includes eighth notes, quarter notes, and half notes, often grouped with slurs and ties.

174

181

187

193

201

207

213

219

225

233

239

245

Reprise

*ff*

*p*

*f*

*p*

2

3

3

Detailed description: This is a musical score for a single melodic line, spanning measures 174 to 245. The music is written in a single system with ten staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 174 starts with a treble clef and a key signature of three flats. A slur covers measures 174-180. Measure 181 is marked 'Reprise' and 'ff'. Measure 187 has a slur over measures 187-192. Measure 193 has a slur over measures 193-198. Measure 201 has a slur over measures 201-206 and a dynamic marking of 'p'. Measure 207 has a slur over measures 207-212. Measure 213 has a slur over measures 213-218. Measure 219 has a slur over measures 219-224. Measure 225 has a slur over measures 225-232 and a dynamic marking of 'f'. Measure 233 has a slur over measures 233-238. Measure 239 has a slur over measures 239-244 and a dynamic marking of 'p'. Measure 245 has a slur over measures 245-250. There are three triplet markings: one in measure 174, one in measure 193, and one in measure 225.



# Flute

## Concertino, Opus 70

III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)

Adagio quasi Andante

Solo Flute

The musical score is written for a Solo Flute in the key of B-flat major and 2/4 time. It consists of eight staves of music. The tempo is Adagio quasi Andante. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff starts at measure 1 and ends at measure 32. The second staff starts at measure 37 and ends at measure 44. The third staff starts at measure 45 and ends at measure 57. The fourth staff starts at measure 58 and ends at measure 63. The fifth staff starts at measure 64 and ends at measure 68. The sixth staff starts at measure 69 and ends at measure 74. The seventh staff starts at measure 75 and ends at measure 80. The eighth staff starts at measure 81 and ends at measure 86. The score includes several triplet markings and dynamic markings such as *f* and *p*.

100 *ff* *p* *ff*

112 *ff*

118 *pp*

124 3

132 8 *f*

144

149 *p*

155

161 *f*

167 3 3 3 3 *f*

173 2 5 *f* *p*

184

Detailed description: This page of a musical score contains ten staves of music, numbered 100 to 184. The music is written in a single melodic line on a grand 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 dynamics, including fortissimo (ff), piano (p), pianissimo (pp), and forte (f). It includes several trills, slurs, and triplet markings. The piece concludes with a ritardando instruction.

# Flute

## Concertino, Opus 70

### IV. Alla Pollacca

Frantisek KROMMER (1759-1831)

Solo Flute

Alla Pollacca

12 14

30

35

40

46

52

58

64

70

*f* *f*

1. 2.

*p* *cresc.* *f*

8

85

91

97

104

129

137

155

162

168

*fp*

*p*

*ff*

2

20

3

13

Detailed description: This is a musical score for a single melodic line in G minor, spanning measures 85 to 168. The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *fp* (fortissimo piano) at measure 137, *p* (piano) at measure 155, and *ff* (fortissimo) at measure 168. The score includes several rests of specific durations: a 2-measure rest at measure 97, a 20-measure rest at measure 104, a 3-measure rest at measure 129, and a 13-measure rest at measure 137. The piece concludes with a double bar line at measure 168.

# Flute

## Concertino, Opus 70

V. Finale

Frantisek KROMMER (1759-1831)

Solo Flute

Allegro

1 3 6 4 22 2 6 34 p f 40 46 sfz sfz 52 58 sfz p 64 70 f 76 3

86

92

98

104

117

130

150

183

189

195

201

207

*ff*

*p*

*f*

*p*

12

1.

2.

4

28

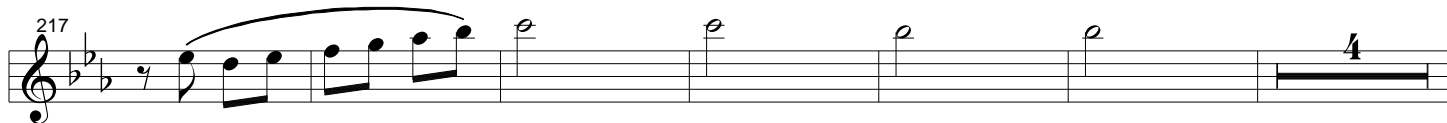
3

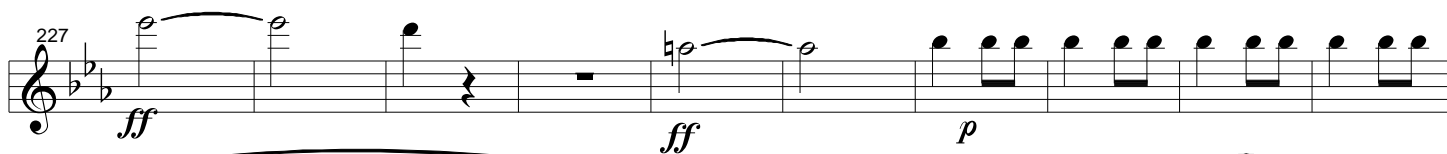
3

3

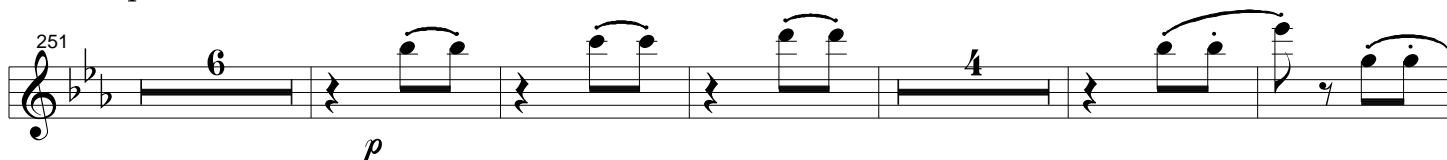
6

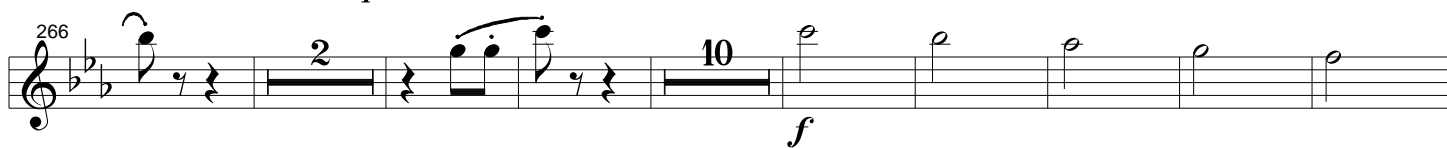
Detailed description: This is a page of musical notation for a piano piece, spanning measures 86 to 213. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and ties. There are several dynamic markings: *ff* (fortissimo) at measure 104, *p* (piano) at measure 130, *f* (forte) at measure 183, and *p* (piano) at measure 201. The score includes several rests of varying lengths, such as a 12-measure rest at measure 130 and a 28-measure rest at measure 150. There are also first and second endings at measure 130. Trills are indicated by a '3' over a group of notes at measures 195, 201, and 207. The piece concludes with a 6-measure rest at measure 213.

217 


227 

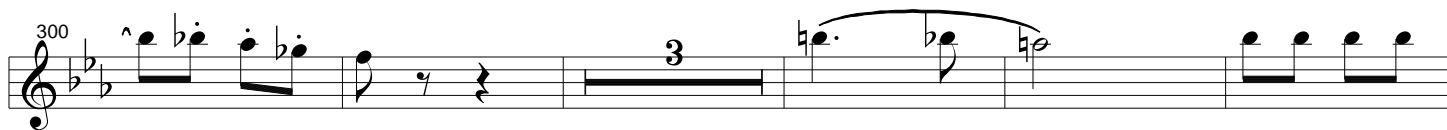
237 


251 

266 

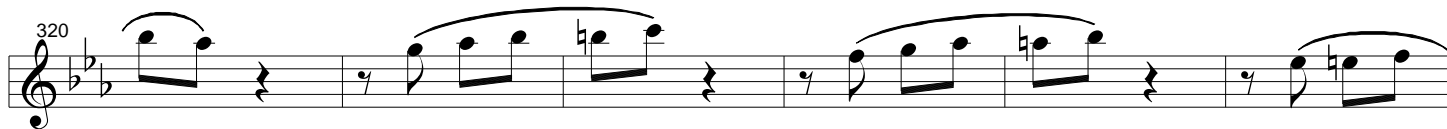
286 

294 

300 

308 

314 

320 

326 

333

340

346

357

363

369

375

383

*ff*

*f*

*ff*

6

3

Detailed description: This musical score is for a single melodic line in G minor, spanning measures 333 to 383. The notation is in treble clef with a key signature of two flats (Bb and Eb). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Phrasing is indicated by slurs and breath marks. Dynamic markings include *ff* (fortissimo) and *f* (forte). Specific technical markings include a sixteenth-note sextuplet (labeled '6') and a triplet (labeled '3'). The score concludes with a double bar line.



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 19<sup>th</sup> 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<sup>o</sup> 887 ~~~~~ VIENNE ~~~~~ 92

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



M.S. 14811

# Bb Clarinet

## Concertino, Opus 70

I. Allegro

Frantisek KROMMER (1759-1831)

Bb Clarinet

1 *Allegro*

9 *f*

14 *cresc.*

21 *ff*

28 *cresc.*

34 *tr*

41 *f*

52 *sfz*

59 *sfz sfz sfz sfz*

65

70

74

80

86

94

98

103

113

119

125

136

142

148

*f* *sfz* *sfz*

*f*

*ff*

*f* *pp*

3 3 3 3 3 3 3 3 3 3

1 2 5

6

3 5

This musical score is for a piece in G minor, spanning measures 74 to 148. It features ten staves of music. The notation includes various dynamics such as *f* (forte), *sfz* (sforzando), *ff* (fortissimo), and *pp* (pianissimo). There are numerous slurs, accents, and articulation marks. The score contains several triplet markings (indicated by '3' over the notes) and fingering indications (1, 2, 5). The key signature has two flats, and the time signature is not explicitly shown but appears to be 2/4. The music shows a progression from a moderate tempo to a more intense section around measure 125, followed by a return to a softer dynamic at the end.

160 *ff*

167 *ff*

172

177 *cresc.* *f* *p*

184 *tr* *f*

190 *sfz sfz*

196 *sfz sfz* *f*

203 5 *p* *f*

213 11

230

235 *tr* *sfz* *sfz* *sfz*

240 *sfz*

Detailed description: This is a page of musical notation for a single melodic line, spanning measures 160 to 240. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), *cresc.* (crescendo), *sfz* (sforzando), and *tr* (trill). There are also performance instructions like *5* and *11* indicating fingerings. The notation features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a final melodic phrase in measure 240.

247

251

256

262

# Bb Clarinet

## Concertino, Opus 70

### II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Bb Clarinet

1 Menuetto Allegretto *f*

13

27

35

45 *f*

56 *p*

68 Trio

90

96 *fp* *fp*

110

118



132

141

158

164

175

186

200

209

216

228

235

245

# Bb Clarinet

## Concertino, Opus 70

### III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)

Adagio quasi Andante

Bb Clarinet

1 32

37 *f*

43 *f*

49 *p* 8

63 *f* 3 3 3 3

69 3 3 3 3 2 3 3

76 3 3

82 6

95 *ff* *p*

104 *ff*

111 *ff*

118 *pp*

123 3

132 8 *Solo* *f*

143

147 *p*

157 *f*

165 3 3 3 3 *f*

173 2 5 *f* *p*

185 *ritard*

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 95 to 185. The score is written in a single system with ten staves. The key signature has one flat (B-flat), and the time signature is 3/4. The piece begins at measure 95 with a treble clef and a key signature of one flat. The first staff (measures 95-103) features a triplet of eighth notes, followed by a half note, and then a series of eighth notes. Dynamics include *ff* and *p*. The second staff (measures 104-110) continues with eighth notes and a half note, with a *ff* dynamic. The third staff (measures 111-117) shows a half note followed by eighth notes, with a *ff* dynamic. The fourth staff (measures 118-122) contains a rapid sixteenth-note run, followed by a half note, with a *pp* dynamic. The fifth staff (measures 123-131) features a triplet of eighth notes followed by a half note and eighth notes, with a *f* dynamic. The sixth staff (measures 132-142) is marked *Solo* and *f*, containing a rapid sixteenth-note run. The seventh staff (measures 143-146) continues the sixteenth-note run. The eighth staff (measures 147-156) features a half note followed by eighth notes, with a *p* dynamic. The ninth staff (measures 157-164) contains a half note followed by eighth notes, with a *f* dynamic. The tenth staff (measures 165-172) features a half note followed by eighth notes, with a *f* dynamic and triplet markings. The eleventh staff (measures 173-184) contains a half note followed by eighth notes, with a *f* dynamic and a *p* dynamic. The final staff (measures 185-185) ends with a half note and a *ritard* marking.

# Bb Clarinet

## Concertino, Opus 70

### IV. Alla Pollacca

Frantisek KROMMER (1759-1831)

Bb Clarinet

Alla Pollacca

12 14

30

35

41

47

54

61

67

74

81

88

*f* *f*

*p* *cresc.* *f*

1. 2.

3

97 Musical staff 97-103: Treble clef, key signature of one flat. Measures 97-103. Dynamics: *f*.

104 Musical staff 104-127: Treble clef, key signature of one flat. Measures 104-127. Measure 104 has a fermata. Measure 105 has a fermata with the number 19 above it. Dynamics: *f*.

128 Musical staff 128-132: Treble clef, key signature of one flat. Measures 128-132. Dynamics: *f*.

133 Musical staff 133-154: Treble clef, key signature of one flat. Measures 133-154. Measure 133 has a fermata with the number 2 above it. Measure 134 has a fermata with the number 16 above it. Dynamics: *fp* and *p*.

155 Musical staff 155-160: Treble clef, key signature of two sharps. Measures 155-160. Dynamics: *f*.

161 Musical staff 161-165: Treble clef, key signature of two sharps. Measures 161-165. Dynamics: *f*.

166 Musical staff 166-171: Treble clef, key signature of two sharps. Measures 166-171. Dynamics: *f*.

172 Musical staff 172-176: Treble clef, key signature of two sharps. Measures 172-176. Dynamics: *ff*.

# Bb Clarinet

## Concertino, Opus 70

V. Finale

Frantisek KROMMER (1759-1831)

Allegro

Bb Clarinet

1

8

28

43

50

57

66

76

85

94

101

*p*

*p*

*p*

*f*

*sfz*

*sfz*

*sfz*

*p*

*f*

*3*

*2*

111 *ff* *ff*

126 *p*

144 *f* 36

189 *f*

199 *p*

206

213

220 3 3 3 3

226 *ff* *ff*

232 *p* 3

241 2

249 6 4

Detailed description: This musical score consists of ten staves of music in a single melodic line. The key signature is one flat (B-flat major or D minor). The piece begins at measure 111 with a fortissimo (*ff*) dynamic, featuring a long, sweeping melodic line with a fermata. A double bar line with a '2' indicates a two-measure rest. The music continues with a second fortissimo (*ff*) section. At measure 126, the dynamic shifts to piano (*p*), with a series of eighth notes and a four-measure rest. Measure 144 marks the beginning of a section with a forte (*f*) dynamic, starting with a 36-measure rest followed by a melodic line. Measure 189 continues with a forte (*f*) dynamic. Measure 199 introduces a piano (*p*) dynamic with a series of eighth notes. Measure 206 continues the piano (*p*) section. Measure 213 features a melodic line with a fermata. Measure 220 contains four triplet markings over eighth notes. Measure 226 returns to fortissimo (*ff*) with a complex, fast melodic passage. Measure 232 begins a piano (*p*) section with a three-measure rest. Measure 241 features a two-measure rest. Measure 249 concludes with a six-measure rest followed by a four-measure rest.

264

281

*f*

288

295

*dolce*

302

309

*f*

316

323

332

339

347

354

*tr*

2

10

3

2

2

Detailed description: This is a page of musical notation for a single melodic line, likely for a violin or flute. The score consists of 11 staves of music, numbered 264 through 354. The key signature is one flat (B-flat), and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *f* (forte) at measures 281 and 309, and *dolce* (dolce) at measure 295. There are also articulation marks such as accents and a trill (*tr*) at measure 354. Rehearsal marks with numbers 2, 10, 3, and 2 are placed above the staff lines. The notation includes slurs, ties, and various accidentals (sharps and flats).



