

Franz  
**KROMMER**

(František Kramá )

*1759 - 1831*

**Concertino, Opus 80**

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

## Preface

Franz (Vinzenz) Krommer or František Vincenc Kramá , 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 anniversary 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 80, like that which preceded it, Opus 70, is a Sinfonia Concertante for violin, flute and clarinet accompanied by strings and horns, but in this work the composer was inspired to increase the runs and arpeggios of the clarinet and flute in rich musical conversations with the solo violin and with each other, particularly in the Menuetto where the flute and clarinet perform an elegant duet and in the Andante and Allegro Finale where the shining virtuosity of the three solo instruments makes each in turn a first among equals. The listener is treated to some added delightful solo work by the accompanying horns in the Andante movement.

One gets the unmistakable impression that the manuscript used for this transcription was finished to the point of performance, assuming that the composer was the solo violinist who kept the group together. Throughout 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, in the presence of the composer, would have been clarified immediately. A cheeky flutist 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 while opening the floodgates of your creative juices.

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 from which this edition was transcribed. 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 simply as Coll'arco.

This scrumptious work rarely gets played but is now available to all as a full score in Finale 3.7 format at

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

This edition has been assigned to the public domain. Copying is encouraged!

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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 et Basse*

*composé et dédié*

A MONSIEUR LE COMTE

CHARLES DE HARRACH

par

**F KROMMER**

*Œuv 80*

*Vienne au Magasin de l'imprimerie chimique IR priv sur  
le Arabon N° 612.*

MS. 7054



# F Horn 1

## Concertino, Opus 80

I. Allegro

Frantisek KROMMER (1759-1831)

F Horn 1

Allegro

*f* *pp*

15 *ff*

21 *pp* 16 *p* 6 *sfz sfz sfz* 2

54 *sfz sfz sfz* 3 *f* 12 *f*

76

85 10 *pp* 7 *cresc.*

112

118 *f* 10 *f* 3

138 20

167 *p* *pp* *pp* 10

186 *f* *pp*

196 *f*

209 *p* *ff*

219 *pp* *pp*

231 *p* *sfz sfz sfz* *sfz sfz sfz*

256 *f* *f*

281

289 *p* *p*

315 *ff* *ff*

321 *f*

336



# F Horn 1

## Concertino, Opus 80

### III. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Menuetto Allegretto

F Horn 1

14

38

46

58

69

80

Trio

95

107

113

*f*

*p*

*f*

*pp*

*f*

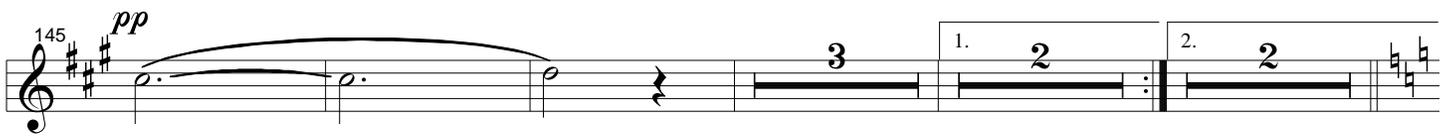
*f*

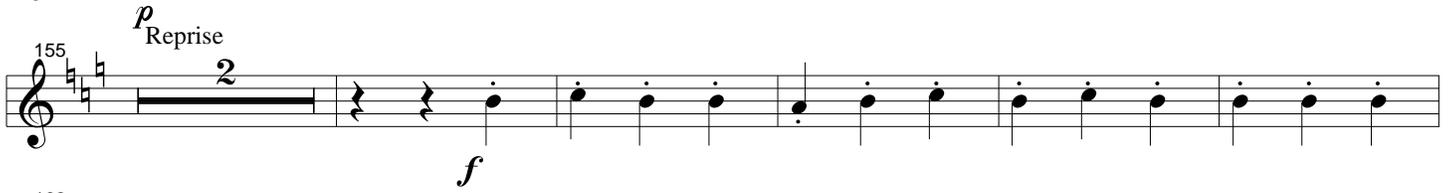
*f*

*pp*

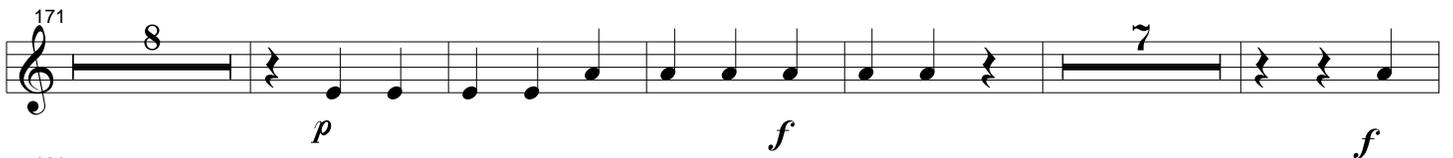
*pp*

129 

145 *pp* 

155 *p* Reprise 

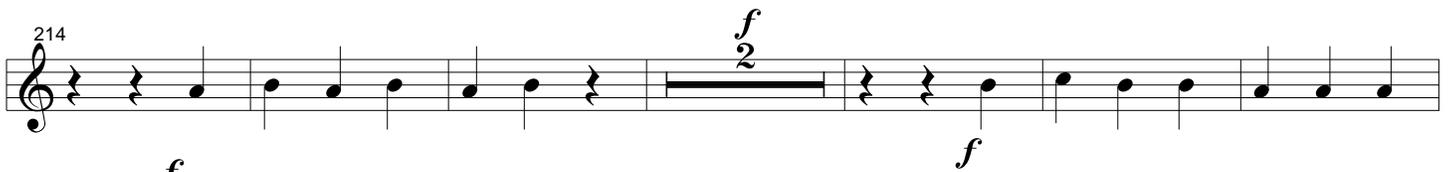
162 

171 

191 

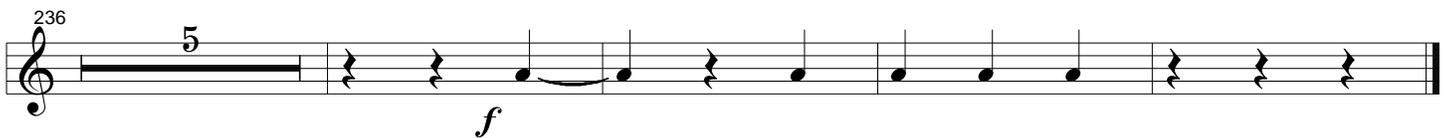
199 

206 

214 

222 *f* 

229 

236 

# F Horn 1

## Concertino, Opus 80

### IV. Andante Allegretto

Frantisek KROMMER (1759-1831)

F Horn 1

1 Andante Allegretto

3

6

13

19

27

34

40

46

58

64

71

77

*p*

*p*

*p*

*f*

*Solo*

*sfz*

*ff*

*Solo*

*ff*

*p*

2

7

2

4

85 *f*

95

104

113 2

120

127 8 *p*

146 *p* *f*

152

158 9 *p*

172 4 *f* 2

182 10 *ff*

197 9 *ff*

# F Horn 1

## Concertino, Opus 80

Frantisek KROMMER (1759-1831)

Allegro V. Allegro

F Horn 1

10

31

38

44

50

70

80

91

98

103

139

*ff*

*f*

*f*

*pp*

*pp*

*f*

*pp*

*ff*

*f*

4

16

2

3

12

3

3

3

29

5

1.

2.

150 *Solo*

157

166 *f* 10 *p* *sfz* *pp*

182 2 *ff*

189 2

196 *ff*

202 5

216 13 *pp* *Solo*

238

244 *pp*

251 *f* *ff*

258 3 *p*

267 *ff*

Detailed description: This is a page of musical notation for a piano piece, spanning measures 150 to 267. The music is written in a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The score includes various dynamic markings such as *Solo*, *f* (forte), *p* (piano), *pp* (pianissimo), *sfz* (sforzando), and *ff* (fortissimo). It also features several rests of specific durations (10, 13, 5, 2, 3 measures) and articulation marks like slurs and accents. The piece concludes with a double bar line at measure 267.

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F Horn 2

Concertino, Opus 80

I. Allegro

Frantisek KROMMER (1759-1831)

Allegro

F Horn 2

1

9 Solo

14 *pp* *ff*

21 *p* 16 6

50 *sfz* *sfz* *sfz* 2 3 *f*

61 2 *pp* 6

75 *f*

81 10

99 *pp* 7

111 *cresc.* *f*

119



241 *p* *sfz sfz sfz*

Musical staff 241-253: Treble clef, key signature of three sharps (F#, C#, G#). Measure 241 starts with a piano (*p*) dynamic and a slur over a quarter note G4, quarter note A4, and quarter note B4. Measure 242 is a whole rest. Measure 243 has a fermata over a whole note G4. Measure 244 has a fermata over a whole note A4. Measure 245 has a fermata over a whole note B4. Measure 246 is a whole rest. Measure 247 has a fermata over a whole note G4. Measure 248 has a fermata over a whole note A4. Measure 249 has a fermata over a whole note B4. Measure 250 is a whole rest. Measure 251 has a fermata over a whole note G4. Measure 252 has a fermata over a whole note A4. Measure 253 has a fermata over a whole note B4. A bracket labeled '7' spans measures 243-249, and a bracket labeled '2' spans measures 250-253.

254 *sfz sfz sfz f*

Musical staff 254-260: Treble clef, key signature of three sharps. Measure 254 has a fermata over a whole note G4. Measure 255 has a fermata over a whole note A4. Measure 256 has a fermata over a whole note B4. Measure 257 is a whole rest. Measure 258 has a fermata over a whole note G4. Measure 259 has a fermata over a whole note A4. Measure 260 has a fermata over a whole note B4. A bracket labeled '2' spans measures 258-259.

261 *13*

Musical staff 261-278: Treble clef, key signature of three sharps. Measure 261: quarter note G4, quarter rest. Measure 262: quarter note A4, quarter rest. Measure 263: quarter note B4, quarter rest. Measure 264: quarter note G4, quarter rest. Measure 265: quarter note A4, quarter rest. Measure 266: quarter note B4, quarter rest. Measure 267: quarter note G4, quarter rest. Measure 268: quarter note A4, quarter rest. Measure 269: quarter note B4, quarter rest. Measure 270: quarter note G4, quarter rest. Measure 271: quarter note A4, quarter rest. Measure 272: quarter note B4, quarter rest. Measure 273: quarter note G4, quarter rest. Measure 274: quarter note A4, quarter rest. Measure 275: quarter note B4, quarter rest. Measure 276: quarter note G4, quarter rest. Measure 277: quarter note A4, quarter rest. Measure 278: quarter note B4, quarter rest. A bracket labeled '13' spans measures 261-274.

279 *f*

Musical staff 279-284: Treble clef, key signature of three sharps. Measure 279: quarter note G4, quarter note A4, quarter note B4. Measure 280: quarter note G4, quarter note A4, quarter note B4. Measure 281: quarter note G4, quarter note A4, quarter note B4. Measure 282: quarter note G4, quarter note A4, quarter note B4. Measure 283: quarter note G4, quarter note A4, quarter note B4. Measure 284: quarter note G4, quarter note A4, quarter note B4. A bracket labeled 'f' spans measures 279-284.

285

Musical staff 285-290: Treble clef, key signature of three sharps. Measure 285: quarter note G4, quarter note A4, quarter note B4. Measure 286: quarter note G4, quarter note A4, quarter note B4. Measure 287: quarter note G4, quarter note A4, quarter note B4. Measure 288: quarter note G4, quarter note A4, quarter note B4. Measure 289: quarter note G4, quarter note A4, quarter note B4. Measure 290: quarter note G4, quarter note A4, quarter note B4.

291 *pp*

Musical staff 291-306: Treble clef, key signature of three sharps. Measure 291: whole rest. Measure 292: whole rest. Measure 293: whole rest. Measure 294: whole rest. Measure 295: whole rest. Measure 296: whole rest. Measure 297: whole rest. Measure 298: whole rest. Measure 299: whole rest. Measure 300: whole rest. Measure 301: whole rest. Measure 302: whole rest. Measure 303: whole rest. Measure 304: whole rest. Measure 305: whole rest. Measure 306: whole rest. A bracket labeled '11' spans measures 291-301. A slur covers measures 292-306.

307 *pp*

Musical staff 307-313: Treble clef, key signature of three sharps. Measure 307: whole rest. Measure 308: whole rest. Measure 309: whole rest. Measure 310: whole rest. Measure 311: whole rest. Measure 312: whole rest. Measure 313: whole rest. A bracket labeled '2' spans measures 307-308. A slur covers measures 309-313.

314 *f ff ff*

Musical staff 314-318: Treble clef, key signature of three sharps. Measure 314: quarter note G4, quarter note A4, quarter note B4. Measure 315: quarter note G4, quarter note A4, quarter note B4. Measure 316: quarter note G4, quarter note A4, quarter note B4. Measure 317: quarter note G4, quarter note A4, quarter note B4. Measure 318: quarter note G4, quarter note A4, quarter note B4. A bracket labeled 'f' spans measures 314-316. A bracket labeled 'ff' spans measures 317-318.

319

Musical staff 319-324: Treble clef, key signature of three sharps. Measure 319: quarter note G4, quarter note A4, quarter note B4. Measure 320: quarter note G4, quarter note A4, quarter note B4. Measure 321: quarter note G4, quarter note A4, quarter note B4. Measure 322: quarter note G4, quarter note A4, quarter note B4. Measure 323: quarter note G4, quarter note A4, quarter note B4. Measure 324: quarter note G4, quarter note A4, quarter note B4.

325 *f*

Musical staff 325-334: Treble clef, key signature of three sharps. Measure 325: quarter note G4, quarter note A4, quarter note B4. Measure 326: quarter note G4, quarter note A4, quarter note B4. Measure 327: quarter note G4, quarter note A4, quarter note B4. Measure 328: quarter note G4, quarter note A4, quarter note B4. Measure 329: quarter note G4, quarter note A4, quarter note B4. Measure 330: quarter note G4, quarter note A4, quarter note B4. Measure 331: quarter note G4, quarter note A4, quarter note B4. Measure 332: quarter note G4, quarter note A4, quarter note B4. Measure 333: quarter note G4, quarter note A4, quarter note B4. Measure 334: quarter note G4, quarter note A4, quarter note B4. A bracket labeled '5' spans measures 329-333. A bracket labeled 'f' spans measures 334-334.

335

Musical staff 335-339: Treble clef, key signature of three sharps. Measure 335: quarter note G4, quarter note A4, quarter note B4. Measure 336: quarter note G4, quarter note A4, quarter note B4. Measure 337: quarter note G4, quarter note A4, quarter note B4. Measure 338: quarter note G4, quarter note A4, quarter note B4. Measure 339: quarter note G4, quarter note A4, quarter note B4.

340

Musical staff 340-344: Treble clef, key signature of three sharps. Measure 340: quarter note G4, quarter note A4, quarter note B4. Measure 341: quarter note G4, quarter note A4, quarter note B4. Measure 342: quarter note G4, quarter note A4, quarter note B4. Measure 343: quarter note G4, quarter note A4, quarter note B4. Measure 344: quarter note G4, quarter note A4, quarter note B4.

# F Horn 2

## Concertino, Opus 80

### II. Adagio

Frantisek KROMMER (1759-1831)

Adagio

F Horn 2

15

*p*

5

24 *Solo*

7

*p*

36

5

2

*p*

47

8

60

*sfz sfz sfz sfz sfz sfz*

66

6

*sfz sfz*

11

*p ff*

87

11

*p pp*

103

7

115

*p sfz sfz ff*



# F Horn 2

## Concertino, Opus 80

IV. Andante Allegretto

Frantisek KROMMER (1759-1831)

F Horn 2

Andante Allegretto

1 3 6 *p*

13

19 3 *p* *f*

27 *Solo* 2

34 *sfz* *sfz*

40 *sfz sfz sfz*

46 3

54 *ff* 3 3 3 3

60 *f*

66 3 2 *f*

73 *p* 4



F Horn 2

Concertino, Opus 80

V. Allegro

Frantisek KROMMER (1759-1831)

Allegro

F Horn 2

1

4

16

27

*ff*

35

*ff*

*f*

42

52

11

*pp*

70

74

4

*pp*

86

*f*

94

*pp*

100

*ff*

1. 2.

29

*f*

137

11

*Solo*

156 *f* 3

166 *p* 10 *sfz* *pp* 2

188 *ff*

193 2 *ff*

199 5

209

215 13 *pp*

236 9 *pp* *f*

253 *ff*

259 3 *p*

267 *ff*