

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, Kapellmeister 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!

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 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



Concertino, Opus 80

I. Allegro

Frantisek KROMMER (1759-1831)

The image displays a page of a musical score for the first movement of the Concertino, Opus 80, by Frantisek Krommer. The score is for a full orchestra and includes the following parts:

- Solo Violin
- Flute
- A Clarinet
- Violin 2
- Viola
- Cello/Bass
- D Horn 1
- D Horn 2
- S. Vn. (Second Violin)
- Flt. (Flute)
- Cl. (Clarinet)
- Vn. 2 (Violin 2)
- Vla. (Viola)
- Clo. (Cello)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)

The score is written in G major (one sharp) and 3/4 time. The tempo is marked "Allegro". The first system shows measures 1 through 4. The Solo Violin part begins with a forte (*f*) dynamic. The Flute and A Clarinet parts have a melodic line with a forte (*f*) dynamic. The Violin 2, Viola, and Cello/Bass parts provide harmonic support. The D Horn 1 and D Horn 2 parts play a rhythmic pattern. The second system shows measures 5 through 8. The Solo Violin part continues with a forte (*f*) dynamic. The Flute part has a melodic line with a forte (*f*) dynamic. The A Clarinet part has a melodic line with a forte (*f*) dynamic. The Violin 2, Viola, and Cello/Bass parts provide harmonic support. The D Horn 1 and D Horn 2 parts play a rhythmic pattern. The S. Vn. part has a melodic line with a forte (*f*) dynamic. The Flt. part has a melodic line with a forte (*f*) dynamic. The Cl. part has a melodic line with a forte (*f*) dynamic. The Vn. 2 part has a melodic line with a forte (*f*) dynamic. The Vla. part has a melodic line with a forte (*f*) dynamic. The Clo. part has a melodic line with a forte (*f*) dynamic. The Hn. 1 part has a melodic line with a forte (*f*) dynamic. The Hn. 2 part has a melodic line with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

8^{va} ----- loco

S. Vn. 13

Flt. 13

Cl. 13

Vn. 2 13

Vla. 13

Clo. 13 Cello Bass p ff

Hn. 1 13 pp ff

Hn. 2 13 pp ff

S. Vn. 20 sfz

Flt. 20

Cl. 20

Vn. 2 20 p

Vla. 20 p

Clo. 20

Hn. 1 20 pp

Hn. 2 20 p

28

S. Vn. *p*

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

35

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

56

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

f

f

p

f

f

f

61

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

tr (b)

tr (b)

p

p

tr (b)

tr (b)

tr (b)

tr (b)

pp

pp

68 *tr*

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

75 *f*

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

79 *8^{va}* ----- *loco*

S. Vn.
Flt.
Cl.
Vn. 2
Vla.
Clo.
Hn. 1
Hn. 2

84

S. Vn.
Flt.
Cl.
Vn. 2
Vla.
Clo.
Hn. 1
Hn. 2

88

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

dolce

p

95

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pp

pp

102

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

108

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

cresc.

tr.

f

f

f

f

f

f

f

114

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

119

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pp

pp

Bass

Cello

124

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

130

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

137

S. Vn. *f*

Flt. *f*

Cl. *f*

Vn. 2 *ff*

Vla. *ff*

Clo. *f*

Hn. 1

Hn. 2

145

S. Vn. *pp*

Flt. *dolce*

Cl.

Vn. 2 *pp*

Vla. *pp*

Clo. *pp*

Hn. 1

Hn. 2

152

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

158

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

165

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

pp

172

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pp

pp

pp

pp

179

S. Vn. *ff*

Flt. *tr...* *ff*

Cl. *ff*

Vn. 2 *ff*

Vla. *f*

Clo. *ff*

Hn. 1

Hn. 2

186

S. Vn. *f*

Flt. *f*

Cl. *f*

Vn. 2 *f* *pp*

Vla. *f* *pp*

Clo. *f*

Hn. 1 *f*

Hn. 2 *f*

192

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

Bass

pp

pp

196

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

f

f

f

f

f

201

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

207

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

fp

p

Solo

Cello

Bass

213 *Sra* *loco*

S. Vn. *ff*

Flt. *p*

Cl. *p*

213 *ff*

Vn. 2 *ff*

Vla. *ff*

Clo. *ff*

Hn. 1 *p* *ff*

Hn. 2 *pp* *ff*

219 *sfz*

S. Vn.

Flt.

Cl.

219 *p*

Vn. 2 *p*

Vla. *p*

Clo. *p*

Hn. 1 *pp*

Hn. 2 *pp*

226

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

pp

pp

232

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

237

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

p

243

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

249

S. Vn. *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Flt. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vn. 2 *p* *sfz* *sfz*

Vla. *p* *sfz* *sfz*

Clo. *sfz* *sfz* *sfz* *p* *sfz* *sfz*

Hn. 1 *sfz* *sfz* *sfz* *sfz* *sfz*

Hn. 2 *sfz* *sfz* *sfz* *sfz* *sfz*

255

S. Vn. *sfz* *ff*

Flt. *sfz* *f* *f*

Cl. *sfz* *f* *f*

Vn. 2 *sfz* *p* *f*

Vla. *sfz* *p* *f*

Clo. *sfz* *p* *f*

Hn. 1 *sfz* *f* *f*

Hn. 2 *sfz* *f* *f*

260

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

sfz

sfz

265

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

sfz

f

f

tr

p

tr

pp

tr

p

272 *tr*

S. Vn.

Flt.

Cl.

p

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

279 *8va* *loco*

S. Vn.

Flt.

Cl.

f

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

284

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

288

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

294

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

300

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

pp

305

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

310

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

tr

f

f

f

p

pp

f

ff

316

S. Vn. *ff*

Flt. *ff*

Cl. *ff*

Vn. 2 *ff*

Vla. *ff*

Clo. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

322

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo. *p*

Hn. 1

Hn. 2

327

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Bass
Cello

Hn. 1

Hn. 2

333

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

338

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Concertino, Opus 80

II. Adagio

Frantisek KROMMER (1759-1831)

Musical score for the first system of instruments. The Solo Violin part features a melodic line with a trill and a fermata. The Flute and A Clarinet parts play a rhythmic accompaniment of eighth notes. The Violin 2, Viola, and Cello/Bass parts provide harmonic support with sustained notes and a fermata. The A Horn 1 and A Horn 2 parts are silent.

Musical score for the second system of instruments. The S. Vn. part continues the melodic line with a trill and a fermata. The Flt. part plays a rhythmic accompaniment of eighth notes. The Cl. part provides harmonic support with sustained notes and a fermata. The Vn. 2, Vla., and Clo. parts provide harmonic support with sustained notes and a fermata. The Hn. 1 and Hn. 2 parts are silent.

15

S. Vn. *p*

Flt. *pp*

Cl. *pp*

Vn. 2

Vla. *p*

Clo. *p*

Hn. 1 *p*

Hn. 2 *p*

23

S. Vn. *p*

Flt. *p*

Cl. *p*

Vn. 2

Vla. *p*

Clo. *p*

Hn. 1 *p*

Hn. 2 *Solo*

29

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

p

Cello

Bass

35

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

sfz

p

sfz

sfz

sfz

sfz

p

sfz

p

sfz

sfz

sfz

fp

sfz

6

6

6

6

6

6

41

S. Vn. *p*

Flt. *tr*

Cl.

Vn. 2 *p* *p*

Vla. *p*

Clo. *p* *sfz* *p*

Hn. 1

Hn. 2 *p*

48

S. Vn. *tr*

Flt. *p*

Cl.

Vn. 2

Vla. *tr*

Clo.

Hn. 1

Hn. 2

57

S. Vn. *fp* *fp* *fp* *fp* *fp*

Flt. *sfz* *p* *f* *p* *f* *p* *f* *p*

Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Vn. 2 *fp* *fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp* *fp* *fp*

Clo. *fp* *fp* *fp* *fp* *fp*

Hn. 1 *sfz* *sfz* *sfz* *sfz* *sfz*

Hn. 2 *sfz* *sfz* *sfz* *sfz* *sfz*

65

S. Vn. *p* *p* *fp* *fp*

Flt. *f* *p* *fp* *fp*

Cl. *f* *p* *pp* *fp* *fp*

Vn. 2 *fp* *pp* *fp* *fp*

Vla. *fp* *pp* *fp* *fp*

Clo. *fp* *pp* *fp* *fp*

Hn. 1 *sfz* *sfz* *sfz*

Hn. 2 *sfz* *sfz* *sfz*

74

S. Vn. *pp*

Flt. *pp*

Cl. *pp*

Vn. 2 *pp*

Vla. *pp*

Clo. *pp*

Hn. 1

Hn. 2

81

S. Vn. *ff*

Flt. *ff*

Cl. *ff*

Vn. 2 *ff*

Vla. *ff*

Clo. *ff*

Hn. 1 *p* *ff*

Hn. 2 *p* *ff*

87

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

tr

ff

p

p

ff

p

p

p

p

94

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

p

p

101

S. Vn.

Flt.

Cl.

Vn. 2 *ten.*

Vla.

Clo.

Hn. 1 *pp*

Hn. 2 *pp*

108

S. Vn.

Flt. *tr.*

Cl.

Vn. 2

Vla.

Clo.

Hn. 1 *p*

Hn. 2

113

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

tr

sfz

ff

f

ff

pp

sfz

fp

pp

ff

p

sfz

sfz

ff

p

sfz

sfz

ff

Concertino, Opus 80

III. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Musical score for Concertino, Opus 80, III. Menuetto Allegretto, by Frantisek Krommer. The score is arranged for a full orchestra and includes the following parts:

- Solo Violin
- Flute
- A Clarinet
- Violin 2
- Viola
- Cello
- D Horn 1
- D Horn 2
- S. Vn.
- Flt.
- Cl.
- Vn. 2
- Vla.
- Clo.
- Hn. 1
- Hn. 2

The score is in 3/4 time and features dynamic markings such as *p* (piano) and *f* (forte). The tempo is marked *Menuetto Allegretto*. The score includes first endings and various articulations like *pizz.* (pizzicato).

19

S. Vn. *f*

Flt. *p* *f*

Cl. *f*

Vn. 2 arco41 *f* Coll'ar: 41

Vla. arco42 *f* Coll'ar: 42

Clo. Coll'ar: 43 *f*

Hn. 1 *p*

Hn. 2 *p* *f*

29

S. Vn. *ff* Coll'ar: 41

Flt. *p* *ff*

Cl. *f*

Vn. 2 pizz. *f* Coll'ar: 41

Vla. pizz. *f* Coll'ar: 42

Clo. *f*

Hn. 1 *f*

Hn. 2 *f*

39

S. Vn. *p*

Flt.

Cl. *p*

Vn. 2 *p* pizz. Coll'ar: 41

Vla. *p* pizz. Coll'ar: 43

Clo. *pizz.*

Hn. 1 *pp*

Hn. 2

49

S. Vn. *f*

Flt. *p* *f*

Cl. *p* *f*

Vn. 2 *f*

Vla. *f*

Clo. *f* Coll'ar: 43

Hn. 1 *f*

Hn. 2 *f*

59

S. Vn. *p* *f* *p* *ff*

Flt. *p* *f* *f*

Cl. *p* *f* *f*

Vn. 2 *p* *f* *p* *p*

Vla. *f* *p*

Clo. *f* *f*

Hn. 1 *f* *f*

Hn. 2 *f* *p* *f*

69

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

79

S. Vn. *p*

Flt.

Cl. *pp* *f*

Vn. 2

Vla. *pizz.*

Clo. *pizz.*

Hn. 1

Hn. 2

89

S. Vn. *f* Trio

Flt. *f* Trio

Cl. *f* 1. 2. Trio

Vn. 2 *f* Trio *pp*

Vla. *f* Coll'ar: 42 2. Trio *p*

Clo. *f* Coll'ar: 43 1. 2. Trio *pp*

Hn. 1 *f* 1. 2. Trio *pp*

Hn. 2 *f* 1. 2. Trio *pp*

98

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Cello

Bass

108

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

1.

2.

pp

pp

118 *pp.* *tr.*

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

128

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pp

pp

138

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

p

148

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

1. 2.

Reprise

f

f

f

f

f

f

158

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

168

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

pizz.

pizz.

pizz.

178

S. Vn. *f* *pizz.*

Flt. *f* *p*

Cl. *f*

Vn. 2 arco41 Coll'ar: 41 *f* *pizz.*

Vla. arco42 Coll'ar: 42 *f* *pizz.*

Clo. Coll'ar: 43 *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

188

S. Vn. *ff* *p*

Flt. *ff*

Cl. *f*

Vn. 2 Coll'ar: 41 *f* *p* *pizz.*

Vla. Coll'ar: 42 *f* *p* *pizz.*

Clo. *f* *pizz.*

Hn. 1 *f* *pp*

Hn. 2 *f*

218

S. Vn. *ff*

Flt. *f*

Cl. *f*

Vn. 2 *p*

Vla. *f*

Clo. *f*

Hn. 1 *f*

Hn. 2 *f*

228

S. Vn. *p*

Flt.

Cl. *pp*

Vn. 2 *pizz.*

Vla. *pizz.*

Clo. *pizz.*

Hn. 1

Hn. 2

238

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

f

Coll'ar: 42

Coll'ar: 43

f

f

Concertino, Opus 80

IV. Andante Allegretto

Frantisek KROMMER (1759-1831)

The musical score is arranged in systems. The first system includes Solo Violin, Flute, and A Clarinet. The second system includes Violin 2, Viola, and Cello/Bass. The third system includes D Horn 1 and D Horn 2. The fourth system includes S. Vn., Flt., and Cl. The fifth system includes Vln. 2, Vla., and Clo. The sixth system includes Hn. 1 and Hn. 2. The score is written in 3/4 time and includes various musical notations such as dynamics (p), articulation (Staccato), and trills. The tempo is marked Andante Allegretto.

17

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

tr

p

p

24

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

f

f

f

f

f

f

30

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

sfz

sfz

sfz

sfz

sfz

sfz

ff

Solo

sfz

sfz

sfz

37

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

p

p

Solo

sfz

sfz

sfz

46

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

51

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

ff

f

ff

ff

ff

ff

57 *p* *pp*

6

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

6

6

Cello *p* A2

Bass *p*

Hn. 1 *Solo*

Hn. 2 *f*

66

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

66

66

Clo.

Hn. 1

Hn. 2 *f*

73

S. Vn. *p*

Flt. *p*

Cl. *p*

Vn. 2 *p*

Vla. *p*

Clo. *p*

Hn. 1 *p*

Hn. 2 *p*

80

S. Vn. *f*

Flt. *f*

Cl. *f*

Vn. 2 *ff*

Vla. *f*

Clo. *f*

Hn. 1 *f*

Hn. 2 *f*

86 *Solo*

S. Vn. *f*

Flt. *p* *ff*

Cl. *p* *ff*

Vn. 2 *p*

Vla. *p* *f*

Clo. *p* *f*

Hn. 1

Hn. 2 *f*

96

S. Vn. *p* *f* *p*

Flt. *f* *p*

Cl. *f* *p*

Vn. 2 *p* *tr* *p*

Vla. *p* *f*

Clo. *pizz.* *f* *Coll'ar: 43* *pizz.*

Hn. 1

Hn. 2 *f*

106

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

115

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pizz.

pizz.

pizz.

Coll'ar: 43

124 Coll'ar: 41

S. Vn.

Flt.

Cl.

Vn. 2 Coll'ar: 41

Vla. Coll'ar: 42

Clo.

Hn. 1

Hn. 2

pp

pp

133

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

p

tr

141

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

tr

p

148

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

154

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

p

162

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

182

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

187

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Concertino, Opus 80

V. Allegro

Frantisek KROMMER (1759-1831)

Allegro

Solo Violin

Allegro

Flute

Allegro

A Clarinet

Allegro

Violin 2

Allegro

Viola

Allegro

Cello/Bass

Allegro

D Horn 1

Allegro

D Horn 2

8

S. Vn.

8

Flt.

8

Cl.

8

Vn. 2

8

Vla.

8

Clo.

8

Hn. 1

8

Hn. 2

Bass

16

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

Cello

23

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

f

f

ff

ff

Bass

S. Vn. 29

Flt. 29

Cl. 29

Vn. 2 29

Vla. 29

Clo. 29

Hn. 1 29

Hn. 2 29

S. Vn. 37

Flt. 37

Cl. 37

Vn. 2 37

Vla. 37

Clo. 37

Hn. 1 37

Hn. 2 37

44

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

50

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Cello
Bass

Hn. 1

Hn. 2

p

p

a2

p

57

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

64

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Cello

Bass

pp

p

a2

71

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pp

a2

79

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pp

a2

f

97

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pp

ff

pp

ff

f

ff

ff

102

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

pizz.

p

pizz.

1. 2.

1. 2.

1. 2.

1. 2.

109

S. Vn. *p*

Flt.

Cl.

Vn. 2 *pizz.*

Vla. *pizz.*

Clo. *pizz.*

Hn. 1

Hn. 2

117

S. Vn. *pizz.*

Flt. *fp* *fp*

Cl. *fp* *fp*

Vn. 2

Vla. *p* *pizz.*

Clo. *p* *pizz.*

Hn. 1

Hn. 2

125

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

132 Coll'ar: 41

S. Vn.

Flt.

Cl.

Vn. 2 Coll'ar: 41

Vla. Coll'ar: 42

Clo. Coll'ar: 43

Hn. 1

Hn. 2

138

S. Vn. *tr*

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

144

S. Vn.

Flt.

Cl.

Vn. 2 *p*

Vla. *p*

Clo.

Hn. 1 *Solo*

Hn. 2

151

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Solo

158

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

f

ff

f

f

165

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

171

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

179

S. Vn. *sfz* *p*

Flt. *sfz* *pp*

Cl. *sfz* *p*

Vn. 2 *sfz* *p*

Vla. *sfz* *p*

Clo. *sfz* *p*

Hn. 1 *sfz* *pp*

Hn. 2 *sfz* *pp*

185

S. Vn.

Flt. *f*

Cl. *ff*

Vn. 2 *ff*

Vla. *f*

Clo. *f*

Hn. 1 *ff*

Hn. 2 *ff*

191

S. Vn. *ff*

Flt. *ff*

Cl. *ff*

Vn. 2 *ff*

Vla. *ff*

Clo. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

199

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo. *ff*

Hn. 1

Hn. 2

206

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

213

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

pp

p

220

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

227

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

pp

233

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

p

p

Solo

239

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

244

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

251

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

256

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

ff

ff

261

S. Vn.

Flt.

Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

pp

pp

p

p

Detailed description: This page of a musical score covers measures 256 to 261. The score is arranged in two systems. The first system (measures 256-260) features a complex texture. The S. Vn. part has a dense, rhythmic pattern of sixteenth notes. The Flt. and Cl. parts play sustained notes with long slurs. The Vn. 2, Vla., and Clo. parts have similar rhythmic patterns. The Hn. 1 and Hn. 2 parts play sustained notes with a forte (*ff*) dynamic. The second system (measures 261) shows a change in dynamics and texture. The S. Vn. part has a more melodic line. The Flt. and Cl. parts play sustained notes with a pianissimo (*pp*) dynamic. The Vn. 2, Vla., and Clo. parts have a more rhythmic pattern. The Hn. 1 and Hn. 2 parts play sustained notes with a piano (*p*) dynamic.

Musical score for measures 266-271, featuring instruments: S. Vn., Flt., Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The score includes dynamic markings (*ff*, *f*) and performance instructions (*8va*, *loco*). The key signature is one sharp (F#) and the time signature is 4/4. Measure 266 contains a long melodic line for S. Vn. and Flt. with a *ff* dynamic. Measure 267 continues the melodic line for S. Vn. and Flt. with a *ff* dynamic. Measure 268 features a *loco* section for S. Vn. and Flt. with a *ff* dynamic. Measure 269 features a *loco* section for S. Vn. and Flt. with a *ff* dynamic. Measure 270 features a *loco* section for S. Vn. and Flt. with a *ff* dynamic. Measure 271 features a *loco* section for S. Vn. and Flt. with a *ff* dynamic.