

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 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

Concertino, Opus 70

I. Allegro

Frantisek KROMMER (1759-1831)

Musical score for orchestra and brass section, page 1. The score includes parts for Solo Violin, Solo Flute, Solo Bb Clarinet, Violin 2, Viola, Cello, Eb Horn 1, and Eb Horn 2. The key signature is B-flat major (two flats). The tempo is Allegro. The dynamics range from *p* (pianissimo) to *ff* (fortissimo). The score features a variety of rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure numbers 1 through 8 are indicated above the staves.

1 Allegro
Solo Violin *p* ff

1 Allegro
Solo Flute ff

1 Allegro
Solo Bb Clarinet *f*

1 Allegro
Violin 2 *p* ff

1 Allegro
Viola *p* ff

1 Allegro
Cello *p* ff

1 Allegro
Eb Horn 1 ff

1 Allegro
Eb Horn 2 ff

Musical score for orchestra, page 7, measures 7-10. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The instrumentation consists of strings (Violin 2, Viola, Cello) and woodwind (Oboe, Bassoon). The dynamics are marked with *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). Measure 7: S. Vn. plays eighth-note chords. S. Flt. and S. Cl. play eighth-note patterns. Vn. 2 and Vla. play eighth-note chords. Clo. plays eighth-note chords. Hn. 1 and Hn. 2 play eighth-note chords. Measure 8: S. Vn. rests. S. Flt. rests. S. Cl. plays eighth-note chords. Vn. 2 and Vla. play eighth-note chords. Clo. plays eighth-note chords. Hn. 1 and Hn. 2 play eighth-note chords. Measure 9: S. Vn. rests. S. Flt. rests. S. Cl. plays eighth-note chords. Vn. 2 and Vla. play eighth-note chords. Clo. plays eighth-note chords. Hn. 1 and Hn. 2 play eighth-note chords. Measure 10: S. Vn. rests. S. Flt. rests. S. Cl. plays eighth-note chords. Vn. 2 and Vla. play eighth-note chords. Clo. plays eighth-note chords. Hn. 1 and Hn. 2 play eighth-note chords.

S. Vn. 15
 S. Flt. 15
 S. Cl. 15
 Vn. 2 15
 Vla. 15
 Clo. 15 *fp*
 Hn. 1 15
 Hn. 2 15

This section of the musical score covers measures 15 through 18. It features parts for several woodwind instruments: Second Violin (S. Vn.), Second Flute (S. Flt.), Second Clarinet (S. Cl.), Second Violoncello (Vn. 2), Double Bass (Vla.), Bassoon (Clo.), First Horn (Hn. 1), and Second Horn (Hn. 2). The instrumentation is primarily woodwind, with bassoon and double bass providing harmonic support. The score includes dynamic markings such as *p* (piano) and *fp* (fortissimo). Performance instructions like *cresc.* (crescendo) are also present, particularly in the flute and bassoon parts. The music consists of eighth-note patterns and sustained notes.

S. Vn. 22
 S. Flt. 22
 S. Cl. 22
 Vn. 2 22
 Vla. 22
 Clo. 22
 Hn. 1 22
 Hn. 2 22

This section of the musical score covers measures 22 through 25. The instrumentation remains the same: Second Violin (S. Vn.), Second Flute (S. Flt.), Second Clarinet (S. Cl.), Second Violoncello (Vn. 2), Double Bass (Vla.), Bassoon (Clo.), First Horn (Hn. 1), and Second Horn (Hn. 2). The score includes dynamic markings like *p* (piano), *cresc.* (crescendo), and *tr.* (trill). Performance instructions like *cresc.* and *Solo* are also present. The music continues with eighth-note patterns and sustained notes, with the bassoon and double bass providing harmonic support.

Musical score for orchestra, page 10, measures 30-35. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The instrumentation is as follows:

- S. Vn. (String Bass):** Playing eighth-note patterns, dynamic *f*. Measure 30: *tr*, wavy line. Measures 31-35: eighth-note patterns.
- S. Flt. (String Bass):** Playing eighth-note patterns, dynamic *f*. Measure 30: *tr*, wavy line. Measures 31-35: eighth-note patterns.
- S. Cl. (String Bass):** Playing eighth-note patterns, dynamic *f*. Measure 30: *tr*, wavy line. Measures 31-35: eighth-note patterns.
- Vn. 2 (Violin 2):** Playing eighth-note chords, dynamic *f*. Measures 30-35: eighth-note chords.
- Vla. (Cello):** Playing eighth-note patterns, dynamic *f*. Measures 30-35: eighth-note patterns.
- Clo. (Cello):** Playing sixteenth-note patterns, dynamic *f*. Measures 30-35: sixteenth-note patterns.
- Hn. 1 (Horn 1):** Playing eighth-note patterns, dynamic *f*. Measures 30-35: eighth-note patterns.
- Hn. 2 (Horn 2):** Playing eighth-note patterns, dynamic *f*. Measures 30-35: eighth-note patterns.

Dynamics and performance instructions include: *tr*, wavy line, *f*, *p*, *sfz*.

Musical score for orchestra, page 10, measures 38-40. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The key signature is B-flat major (two flats). Measure 38 starts with a dynamic *p*. The strings play eighth-note patterns. Measures 39 and 40 feature sustained notes with grace notes and dynamics *sfp* and *p*. Measure 40 concludes with a dynamic *p*.

44

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

50

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

58

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This musical score page contains eight staves of music for orchestra. The instruments listed are S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The key signature is one flat, and the time signature is common time. Measure 58 begins with S. Vn. playing eighth-note patterns. S. Flt. and S. Cl. enter with sixteenth-note patterns. Vn. 2, Vla., and Clo. provide harmonic support with sustained notes and eighth-note chords. Hn. 1 and Hn. 2 play sustained notes. Measure 58 ends with a dynamic marking of *p*.

65

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This musical score page continues the sequence from measure 58. The instrumentation remains the same: S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The key signature changes to no sharps or flats, and the time signature remains common time. Measure 65 features more complex rhythmic patterns, including sixteenth-note figures from S. Cl. and sustained notes from Vn. 2 and Vla. Measure 65 concludes with a dynamic marking of *f*.

71

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

77

S. Vn.

S. Flt.

S. Cl.

Vn. 2

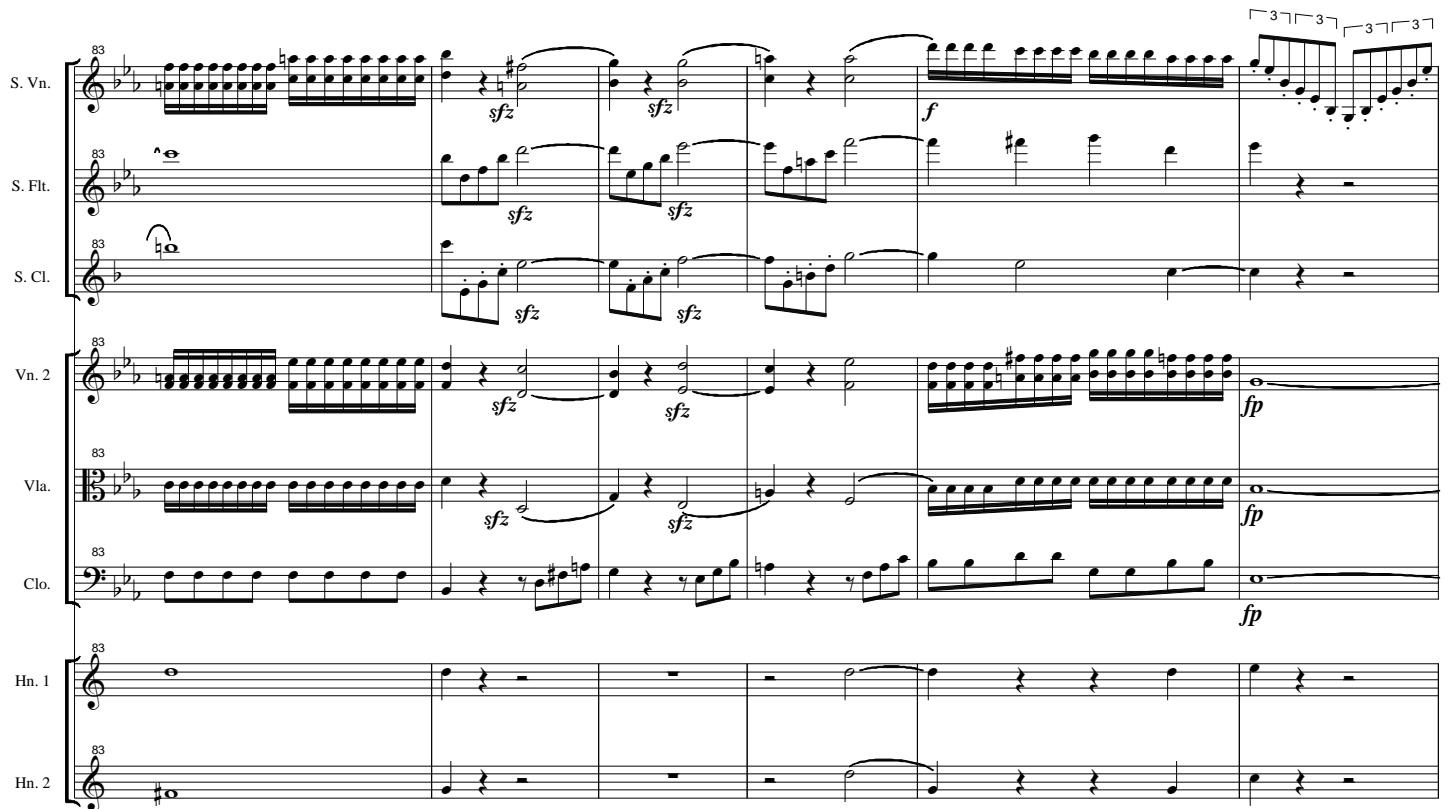
Vla.

Clo.

Hn. 1

Hn. 2

83

S. Vn. 

S. Flt.

S. Cl.

Vn. 2

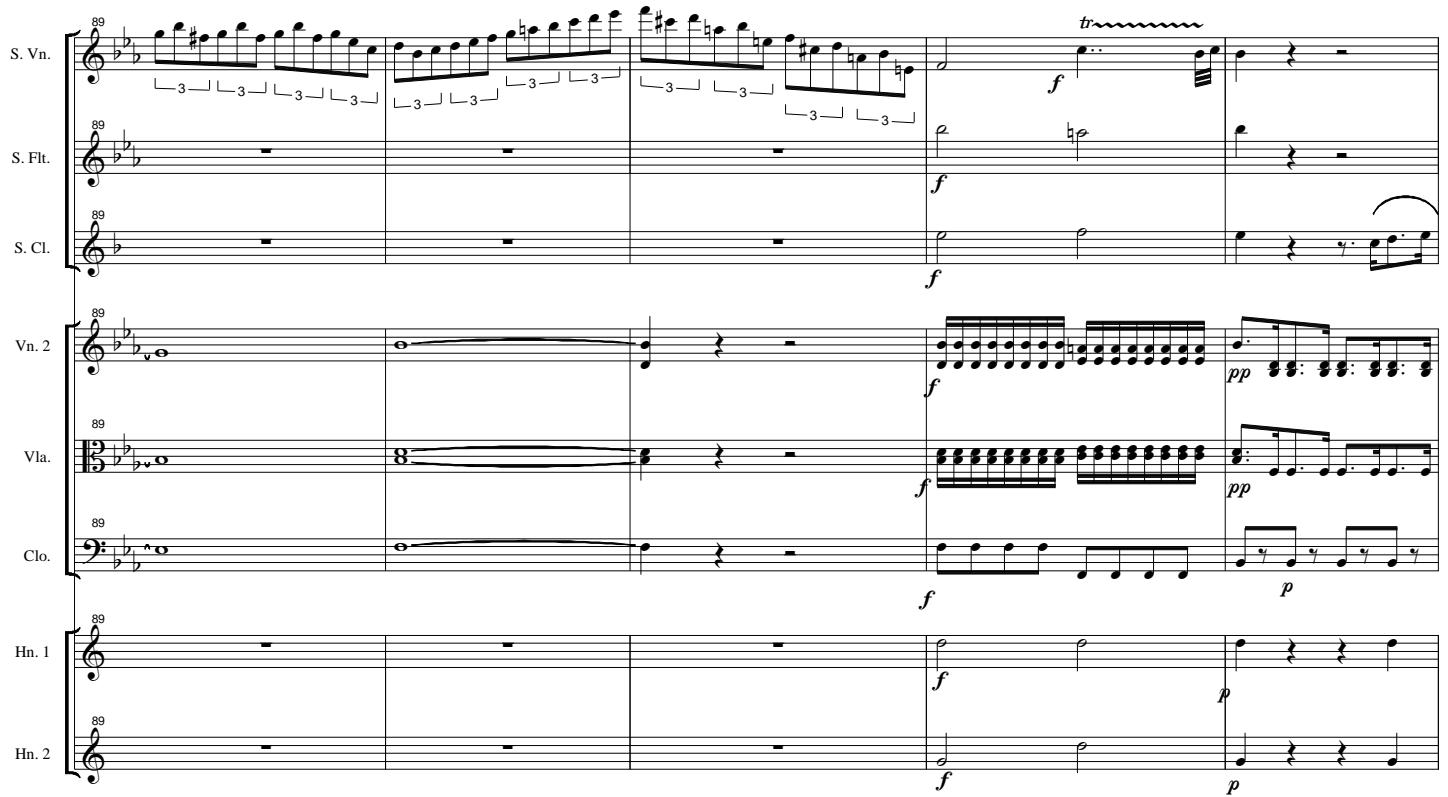
Vla.

Clo.

Hn. 1

Hn. 2

89

S. Vn. 

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

94

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

98

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

104

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

tr~~~

f

pizz.

p

113

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 121
 S. Flt. 121
 S. Cl. 121
 Vn. 2 121
 Vla. 121
 Clo. 121
 Hn. 1 121
 Hn. 2 121

S. Vn. 130
 S. Flt.
 S. Cl. 130
 Vn. 2 130
 Vla. 130
 Clo. 130
 Hn. 1 130
 Hn. 2 130

S. Vn. 136

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

 S. Vn. 143

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

Musical score for orchestra, page 150. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The S. Vn. part features sixteenth-note patterns with grace notes. The S. Flt. and S. Cl. parts have sustained notes. The Vn. 2, Vla., and Clo. parts show melodic lines with slurs. The Hn. 1 and Hn. 2 parts provide harmonic support with sustained notes. Dynamics include *p*, *pp*, and dynamic markings for sustained notes.

S. Vn. 157

S. Flt.

S. Cl. 157

Vn. 2 157 *p*

Vla. 157

Clo. 157

Hn. 1 157

Hn. 2 157

S. Vn. 165
 S. Flt. 165
 S. Cl. 165
 Vn. 2 165
 Vla. 165
 Clo. 165
 Hn. 1 165
 Hn. 2 165

This section consists of seven staves of musical notation. The first four staves (S. Vn., S. Flt., S. Cl., Vn. 2) begin with eighth-note patterns followed by rests. The fifth staff (Vla.) has a continuous eighth-note pattern. The sixth staff (Clo.) has a eighth-note pattern with a key change. The seventh staff (Hn. 1) starts with a rest. The eighth staff (Hn. 2) begins with a rest. Measures 165-166 show ff dynamics. Measure 167 begins with ff dynamics.

S. Vn. 172
 S. Flt. 172
 S. Cl. 172
 Vn. 2 172
 Vla. 172
 Clo. 172
 Hn. 1 172
 Hn. 2 172

This section consists of seven staves of musical notation. The first four staves (S. Vn., S. Flt., S. Cl., Vn. 2) start with eighth-note patterns. The fifth staff (Vla.) has a eighth-note pattern with a dynamic p. The sixth staff (Clo.) has a eighth-note pattern. The seventh staff (Hn. 1) starts with a rest. The eighth staff (Hn. 2) begins with a rest. Measures 172-173 show ff dynamics. Measures 174-175 show cresc. dynamics. Measures 176-177 show ff dynamics. Measures 178-179 show cresc. dynamics.

178

S. Vn. *ff*

S. Flt. *f*

S. Cl. *f*

Vn. 2

Vla. *f*

Clo. *p*

Hn. 1

Hn. 2 *p* Solo

186 *tr.*

S. Vn. *f*

S. Flt. *f*

S. Cl. *f*

Vn. 2 *f*

Vla. *f*

Clo. *f*

Hn. 1 *f*

Hn. 2 *f*

S. Vn. 194

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

S. Vn. 202

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

S. Vn. 208

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

S. Vn. 215

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

223

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

229

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

233

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This musical score page contains eight staves of music for orchestra. The instruments listed are S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The tempo is marked as 233. The music consists of two systems of measures. In the first system, S. Vn., S. Flt., and S. Cl. play sixteenth-note patterns. Vn. 2, Vla., and Clo. play eighth-note patterns. Hn. 1 and Hn. 2 play sustained notes. Dynamic markings include *sfz* and *tr*. In the second system, S. Vn., S. Flt., and S. Cl. play sixteenth-note patterns. Vn. 2, Vla., and Clo. play eighth-note patterns. Hn. 1 and Hn. 2 play sustained notes. Dynamic markings include *sfz*.

239

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This musical score page contains eight staves of music for orchestra. The instruments listed are S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The tempo is marked as 239. The music consists of two systems of measures. In the first system, S. Vn., S. Flt., and S. Cl. play sixteenth-note patterns. Vn. 2, Vla., and Clo. play eighth-note patterns. Hn. 1 and Hn. 2 play sustained notes. Dynamic markings include *sfz*. In the second system, S. Vn., S. Flt., and S. Cl. play sixteenth-note patterns. Vn. 2, Vla., and Clo. play eighth-note patterns. Hn. 1 and Hn. 2 play sustained notes. Dynamic markings include *sfz*.

244

S. Vn. 

S. Flt.

S. Cl.

Vn. 2

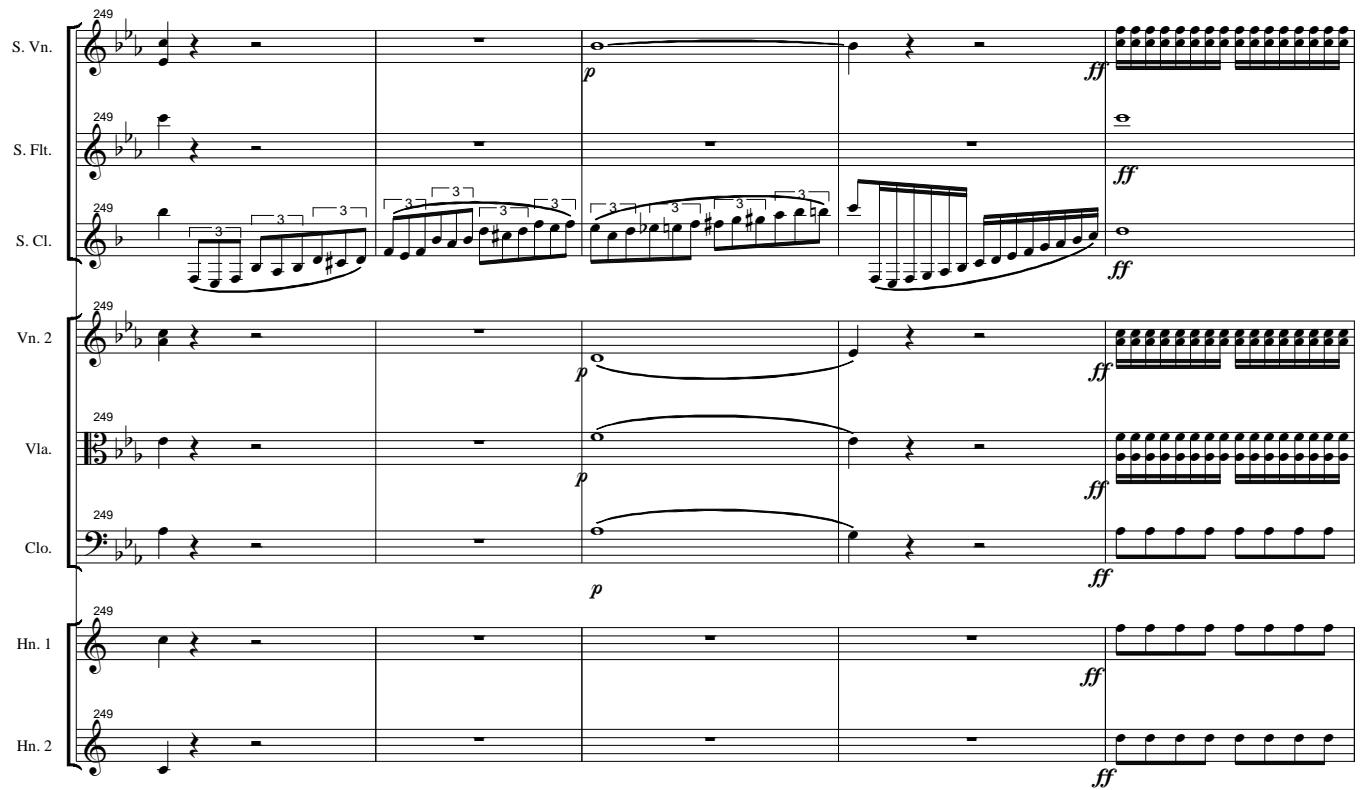
Vla.

Clo.

Hn. 1

Hn. 2

249

S. Vn. 

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 254 | | |

 S. Flt. 254 | | |

 S. Cl. 254 | | |

 Vn. 2 254 | | |

 Vla. 254 | | |

 Clo. 254 | | |

 Hn. 1 254 | | |

 Hn. 2 254 | | |

S. Vn. 259 | | |

 S. Flt. 259 | | |

 S. Cl. 259 | | |

 Vn. 2 259 | | |

 Vla. 259 | | |

 Clo. 259 | | |

 Hn. 1 259 | | |

 Hn. 2 259 | | |

265

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This page contains musical notation for an orchestra. The score includes parts for strings (S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo.) and woodwinds (Hn. 1, Hn. 2). The music is divided into two measures by a vertical bar line. In the first measure (measures 265-266), most instruments play eighth and sixteenth notes, while others remain silent. In the second measure (measures 267-268), the instrumentation changes, with some instruments continuing to play and others joining in. The key signature is B-flat major throughout.

Concertino, Opus 70

II. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

1 Menuetto Allegretto

Solo Violin

Solo Flute

Solo Bb Clarinet

Violin 2

Viola

Cello

Eb Horn 1

Eb Horn 2

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 19
 S. Flt. 19
 S. Cl. 19
 Vn. 2 19
 Vla. 19
 Clo. 19
 Hn. 1 19
 Hn. 2 19

S. Vn. 29
 S. Flt. 29
 S. Cl. 29
 Vn. 2 29
 Vla. 29
 Clo. 29
 Hn. 1 29
 Hn. 2 29

S. Vn. 39
 S. Flt. 39
 S. Cl. 39
 Vn. 2 39
 Vla. 39
 Clo. 39
 Hn. 1 39
 Hn. 2 39

The musical score consists of eight staves. The first three staves (String Bass, Second Flute, and Second Clarinet) play eighth-note patterns with dynamic markings. The second staff of the flute has a dynamic 'p'. The third staff of the bassoon has a dynamic 'f'. The fourth staff (Second Violin) has a dynamic 'f' at the beginning of measure 40. The fifth staff (Cello) has a dynamic 'f' at the beginning of measure 40. The sixth staff (Horn 1) has a dynamic 'f' at the beginning of measure 40. The seventh staff (Horn 2) has a dynamic 'f' at the beginning of measure 40.

S. Vn. 49
 S. Flt. 49
 S. Cl. 49
 Vn. 2 49
 Vla. 49
 Clo. 49
 Hn. 1 49
 Hn. 2 49

The musical score consists of eight staves. The first three staves (String Bass, Second Flute, and Second Clarinet) play eighth-note patterns with dynamic markings. The second staff of the flute has a dynamic 'f'. The third staff of the bassoon has a dynamic 'p'. The fourth staff (Second Violin) has a dynamic 'p' at the beginning of measure 50. The fifth staff (Cello) has a dynamic 'p' at the beginning of measure 50. The sixth staff (Horn 1) has a dynamic 'p' at the beginning of measure 50. The seventh staff (Horn 2) has a dynamic 'p' at the beginning of measure 50.

59

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Trio

Trio

Trio

Trio

Trio

Trio

Trio

Trio

69

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 

 S. Flt. 

 S. Cl. 

 Vn. 2 

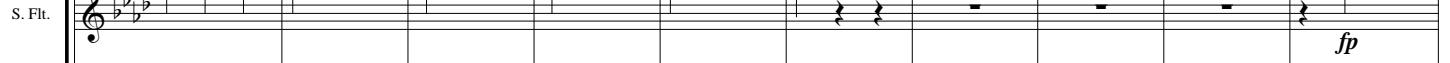
 Vla. 

 Clo. 

 Hn. 1 

 Hn. 2 

S. Vn. 

 S. Flt. 

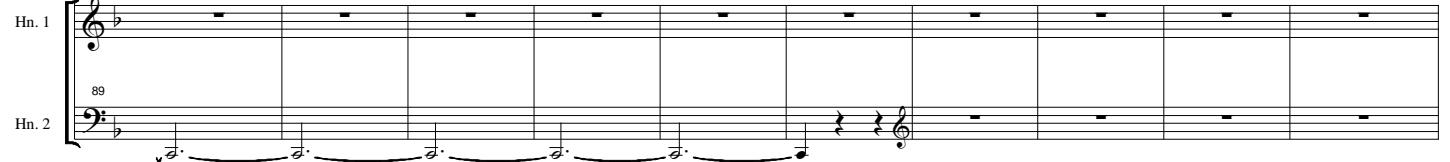
 S. Cl. 

 Vn. 2 

 Vla. 

 Clo. 

 Hn. 1 

 Hn. 2 

S. Vn. 99
 S. Flt. fp
 S. Cl. 99
 Vn. 2 fp
 Vla.
 Clo. 99
 Hn. 1
 Hn. 2 99

This musical score page contains two staves of music. The top staff includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. Measure 99 begins with a rest followed by eighth-note patterns in S. Vn., S. Flt., and S. Cl. Measure 100 continues with similar patterns, with dynamic markings 'fp' appearing in both measures. The bottom staff includes parts for Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. Measure 99 shows eighth-note patterns in Vn. 2, Vla., and Clo. Measure 100 continues with similar patterns.

S. Vn. 109
 S. Flt.
 S. Cl. 109
 Vn. 2 109
 Vla. 109
 Clo. 109
 Hn. 1
 Hn. 2 109

This musical score page contains two staves of music. The top staff includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. Measure 109 begins with eighth-note patterns in S. Vn., S. Flt., and S. Cl. Measure 110 continues with similar patterns, with dynamic marking '109'. The bottom staff includes parts for Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. Measure 109 shows eighth-note patterns in Vn. 2, Vla., and Clo. Measure 110 continues with similar patterns.

S. Vn. 119
 S. Flt. 119
 S. Cl. 119
 Vn. 2 119 pizz.
 Vla. 119 pizz.
 Clo. 119 pizz.
 Hn. 1 119
 Hn. 2 119

This section of the musical score shows the following instrumentation and dynamics across eight staves:

- S. Vn. (String Bass):** Playing eighth-note patterns with slurs.
- S. Flt. (String Bass):** Playing eighth-note patterns with slurs.
- S. Cl. (String Bass):** Playing eighth-note patterns with slurs.
- Vn. 2 (Violin 2):** Playing eighth-note patterns with slurs.
- Vla. (Cello):** Playing eighth-note patterns with slurs.
- Clo. (Cello):** Playing eighth-note patterns with slurs.
- Hn. 1 (Horn 1):** Resting.
- Hn. 2 (Horn 2):** Resting.

Dynamics include **pizz.** (pizzicato) for the woodwind basses and cellos, and **119** for the strings.

S. Vn. 129
 S. Flt. 129
 S. Cl. 129
 Vn. 2 129 acro41
 Vla. 129 arco42
 Clo. 129 arco43
 Hn. 1 129
 Hn. 2 129 pp

This section of the musical score shows the following instrumentation and dynamics across eight staves:

- S. Vn. (String Bass):** Playing eighth-note patterns with slurs.
- S. Flt. (String Bass):** Playing eighth-note patterns with slurs.
- S. Cl. (String Bass):** Playing eighth-note patterns with slurs.
- Vn. 2 (Violin 2):** Playing eighth-note patterns with slurs, dynamic **acro41**.
- Vla. (Cello):** Playing eighth-note patterns with slurs, dynamic **arco42**.
- Clo. (Cello):** Playing eighth-note patterns with slurs, dynamic **arco43**.
- Hn. 1 (Horn 1):** Resting.
- Hn. 2 (Horn 2):** Playing eighth-note patterns with slurs, dynamic **pp**.

139

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This musical score page contains eight staves of music for orchestra. The instruments listed are: S. Vn. (String Bass), S. Flt. (String Bass), S. Cl. (String Bass), Vn. 2 (Violin 2), Vla. (Cello), Clo. (Double Bass), Hn. 1 (Horn 1), and Hn. 2 (Horn 2). The key signature is three flats. Measure 139 begins with a rest for S. Vn. followed by eighth-note patterns for S. Flt., S. Cl., Vn. 2, Vla., and Clo. The score includes dynamic markings such as p (piano) and f (fortissimo), and performance instructions like "riten." (riten.) and "riten." (riten.). Measures 140 through 144 show similar patterns with slight variations in dynamics and articulation.

149

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This musical score page continues the sequence from measure 139. The instruments are the same: S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The key signature changes to one flat. Measure 149 starts with eighth-note patterns for S. Vn., S. Flt., and S. Cl. followed by sixteenth-note patterns for Vn. 2, Vla., and Clo. Measures 150 through 154 show similar patterns with dynamic changes, including pp (pianississimo) for Hn. 1 and Hn. 2.

S. Vn. 159
 S. Flt. 159
 S. Cl. 159
 Vn. 2 159
 Vla. 159
 Clo. 159
 Hn. 1 159
 Hn. 2 159

S. Vn. 169
 S. Flt. 169
 S. Cl. 169
 Vn. 2 169
 Vla. 169
 Clo. 169
 Hn. 1 169
 Hn. 2 169

fp

fp

S. Vn. 179

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

 f

 S. Vn. 189

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

198

S. Vn. 

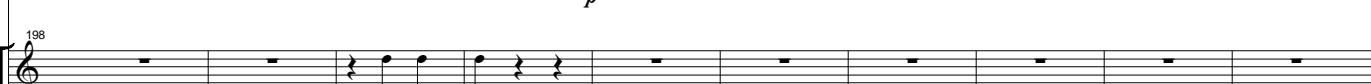
S. Flt. 

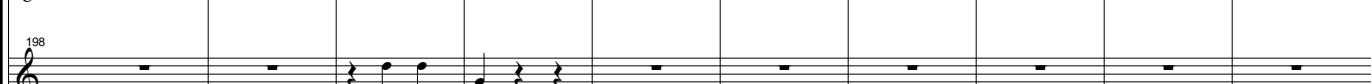
S. Cl. 

Vn. 2 

Vla. 

Clo. 

Hn. 1 

Hn. 2 

208

S. Vn. 

S. Flt. 

S. Cl. 

Vn. 2 

Vla. 

Clo. 

Hn. 1 

Hn. 2 

S. Vn. 218
 S. Flt. 218
 S. Cl. 218
 Vn. 2 218
 Vla. 218
 Clo. 218
 Hn. 1 218
 Hn. 2 218

This section of the musical score covers measures 218 through 228. It includes parts for String Bass (S. Vn.), Second Flute (S. Flt.), Clarinet (S. Cl.), Second Violin (Vn. 2), Cello (Vla.), Bassoon (Clo.), First Horn (Hn. 1), and Second Horn (Hn. 2). The instrumentation is primarily woodwind and brass, with some string bass support. Measure 218 features eighth-note patterns and grace notes. Measures 219-221 show sustained notes and eighth-note chords. Measures 222-224 feature sixteenth-note patterns with dynamic markings like p and f . Measures 225-227 continue with sixteenth-note patterns and sustained notes. Measure 228 concludes with sustained notes and dynamic f .

S. Vn. 228
 S. Flt. 228
 S. Cl. 228
 Vn. 2 228
 Vla. 228
 Clo. 228
 Hn. 1 228
 Hn. 2 228

This section of the musical score covers measures 228 through 238. It includes parts for String Bass (S. Vn.), Second Flute (S. Flt.), Clarinet (S. Cl.), Second Violin (Vn. 2), Cello (Vla.), Bassoon (Clo.), First Horn (Hn. 1), and Second Horn (Hn. 2). The instrumentation is primarily woodwind and brass, with some string bass support. Measure 228 begins with eighth-note patterns. Measures 229-231 feature sustained notes and eighth-note chords. Measures 232-234 show sixteenth-note patterns with dynamic markings like f . Measures 235-237 continue with sixteenth-note patterns and sustained notes. Measure 238 concludes with sustained notes and dynamic f .

238

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

247

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Concertino, Opus 70

III. Adagio quasi Andante

Frantisek KROMMER (1759-1831)

Adagio quasi Andante

Solo Violin

p

Adagio quasi Andante

Solo Flute

Adagio quasi Andante

Solo Bb Clarinet

Adagio quasi Andante

Violin 2

p

1 Adagio quasi Andante

Viola

p

1 Adagio quasi Andante

Cello

p

1 Adagio quasi Andante

Bb Horn 1

Adagio quasi Andante

Bb Horn 2

10 acro41

S. Vn.

S. Flt.

S. Cl.

Vn. 2

10

Vla.

10

Clo.

Hn. 1

10

Hn. 2

S. Vn. 19

S. Flt. 19

S. Cl. 19

Vn. 2 19

Vla. 19

Clo. 19

Hn. 1 19

Hn. 2 19

Musical score for orchestra, page 10, measures 29-30. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. Measure 29 starts with a sixteenth-note pattern in the strings. Measure 30 begins with a sustained note in the strings, followed by eighth-note patterns in the woodwinds and brass.

S. Vn. 38
 S. Flt. f
 S. Cl. f
 Vn. 2 f
 Vla. f
 Clo. f
 Hn. 1 f
 Hn. 2 f

S. Vn. 47
 S. Flt. f
 S. Cl. f
 Vn. 2 f
 Vla. pp
 Clo. pp
 Hn. 1 f
 Hn. 2 f

S. Vn. 54

 S. Flt. 54

 S. Cl. 54

 Vn. 2 54

 Vla. 54

 Clo. 54

 Hn. 1 54

 Hn. 2 54

S. Vn. 63

 S. Flt. 63

 S. Cl. 63

 Vn. 2 63

 Vla. 63

 Clo. 63

 Hn. 1 63

 Hn. 2 63

71

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

80

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 88

 S. Flt. 88

 S. Cl. 88

 Vn. 2 88

 Vla. 88

 Clo. 88

 Hn. 1 88

 Hn. 2 88

S. Vn. 95

 S. Flt. 95

 S. Cl. 95

 Vn. 2 95

 Vla. 95

 Clo. 95

 Hn. 1 95

 Hn. 2 95

102

S. Vn. S. Flt. S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This musical score page shows six staves of music for a string section. The instruments are labeled from top to bottom: S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The key signature is one flat. Measure 102 begins with eighth-note patterns in the upper voices. Measures 103 and 104 show sustained notes with grace notes. Measures 105 through 108 feature sixteenth-note patterns. Measures 109 and 110 conclude with eighth-note patterns. Dynamics include *p*, *f*, and *ff*.

110

S. Vn. S. Flt. S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

This musical score page shows six staves of music for a string section. The instruments are labeled from top to bottom: S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The key signature is one flat. Measure 110 starts with eighth-note patterns. Measures 111 and 112 show sustained notes with grace notes. Measures 113 through 116 feature sixteenth-note patterns. Measures 117 and 118 conclude with eighth-note patterns. Dynamics include *ff* and *p*.

S. Vn. 118
 S. Flt. 118
 S. Cl. 118
 Vn. 2 118
 Vla. 118
 Clo. 118
 Hn. 1 118
 Hn. 2 118

This section consists of four staves of musical notation. The top staff is for the Second Violin (S. Vn.), which plays eighth-note patterns. The second staff is for the Second Flute (S. Flt.), featuring sixteenth-note patterns. The third staff is for the Second Clarinet (S. Cl.), also with sixteenth-note patterns. The fourth staff is for the Second Violin (Vn. 2). The fifth staff is for the Cello (Vla.). The sixth staff is for the Bassoon (Clo.). The seventh staff is for the First Horn (Hn. 1). The eighth staff is for the Second Horn (Hn. 2). Measure 118 starts with eighth-note patterns from all instruments except Hn. 1. Measures 119 and 120 show various rhythmic patterns, including sixteenth-note figures and sustained notes, with dynamics pp and ppp.

S. Vn. 126
 S. Flt. 126
 S. Cl. 126
 Vn. 2 126
 Vla. 126
 Clo. 126
 Hn. 1 126
 Hn. 2 126

This section consists of four staves of musical notation. The top staff is for the Second Violin (S. Vn.), which begins with eighth-note patterns. The second staff is for the Second Flute (S. Flt.), starting with a rest followed by eighth-note patterns. The third staff is for the Second Clarinet (S. Cl.), also with eighth-note patterns. The fourth staff is for the Second Violin (Vn. 2). The fifth staff is for the Cello (Vla.). The sixth staff is for the Bassoon (Clo.). The seventh staff is for the First Horn (Hn. 1), which starts with a forte dynamic (f). The eighth staff is for the Second Horn (Hn. 2). Measure 126 shows eighth-note patterns. Measures 127 and 128 continue with eighth-note patterns, with the bassoon (Clo.) playing a prominent role in measure 128, indicated by a pizz. marking.

S. Vn. 133 | S. Flt. 133 | S. Cl. 133
 Vn. 2 133 | Vla. 133 | Clo. 133
 Hn. 1 133 | Hn. 2 133

This section of the musical score consists of eight staves. The first three staves (S. Vn., S. Flt., S. Cl.) are mostly silent. The second staff (Vn. 2) has a single note at the beginning, followed by a sustained note with a wavy line. The third staff (Vla.) has a sustained note with a wavy line. The fourth staff (Clo.) has eighth-note patterns. The fifth staff (Hn. 1) is silent. The sixth staff (Hn. 2) is silent.

S. Vn. 137 | S. Flt. 137 | S. Cl. 137
 Vn. 2 137 | Vla. 137 | Clo. 137
 Hn. 1 137 | Hn. 2 137

This section of the musical score consists of eight staves. The first three staves (S. Vn., S. Flt., S. Cl.) have sixteenth-note patterns. The second staff (Vn. 2) has sustained notes. The third staff (Vla.) has sustained notes. The fourth staff (Clo.) has eighth-note patterns. The fifth staff (Hn. 1) is silent. The sixth staff (Hn. 2) is silent.

ff
f solo
ff
ff arco 43
f
ff
ff

141

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

146

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

153

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

161

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Musical score for orchestra, page 169. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The S. Vn. part features a solo section with sixteenth-note patterns. The S. Flt. and S. Cl. parts provide harmonic support with sustained notes and eighth-note chords. The Vn. 2 part has a melodic line with eighth-note patterns. The Vla. part provides bass support with sustained notes. The Clo. part has a rhythmic pattern with sixteenth notes. The Hn. 1 and Hn. 2 parts provide harmonic support with sustained notes and eighth-note chords. Dynamics include f, ff, p, and sforzando marks.

Musical score for orchestra, page 176. The score includes parts for Solo S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The Solo S. Vn. part features a rapid sixteenth-note scale run. The other parts provide harmonic support with sustained notes and rhythmic patterns.

S. Vn. 182
 S. Flt. 182
 S. Cl. 182
 Vn. 2 182
 Vla. 182
 Clo. 182
 Hn. 1 182
 Hn. 2 182

ritard

ritard

ritard

ritard

Concertino, Opus 70

IV. Alla Pollacca

Frantisek KROMMER (1759-1831)

Alla Pollacca

Solo Violin

Solo Flute

Solo Bb Clarinet

Violin 2

Viola

Cello

C Horn 1

C Horn 2

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

12

S. Vn. 

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

16

S. Vn. 

S. Flt.

S. Cl.

Vn. 2

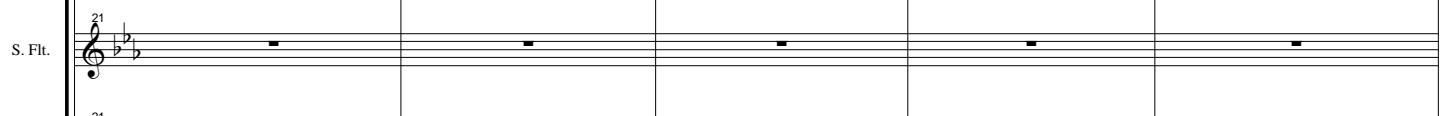
Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 

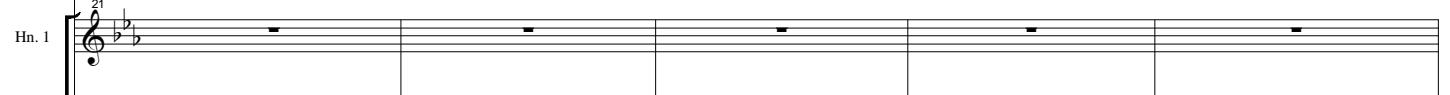
 S. Flt. 

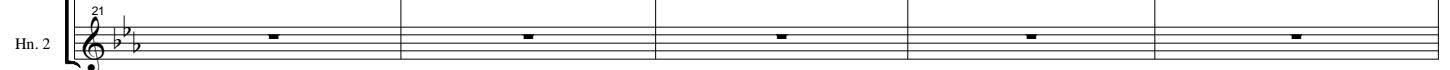
 S. Cl. 

 Vn. 2 

 Vla. 

 Clo. 

 Hn. 1 

 Hn. 2 

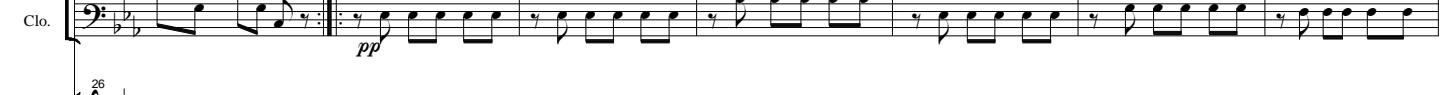
S. Vn. 

 S. Flt. 

 S. Cl. 

 Vn. 2 

 Vla. 

 Clo. 

 Hn. 1 

 Hn. 2 

33

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

39

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 45
 S. Flt.
 S. Cl.
 Vn. 2 45
 Vla. 45
 Clo. 45
 Hn. 1 45
 Hn. 2 45

f

p

S. Vn. 51
 S. Flt.
 S. Cl.
 Vn. 2 51
 Vla. 51
 Clo. 51
 Hn. 1 51
 Hn. 2 51

f

p

S. Vn. 58
 S. Flt. 58
 S. Cl. 58
 Vn. 2 58
 Vla. 58
 Clo. 58
 Hn. 1 58
 Hn. 2 58

This section of the score shows the following instrumentation: Second Violin (S. Vn.), Second Flute (S. Flt.), Second Clarinet (S. Cl.), Second Violin (Vn. 2), Cello (Vla.), Bassoon (Clo.), First Horn (Hn. 1), and Second Horn (Hn. 2). The music consists of six measures (58-60). Measure 58 starts with eighth-note patterns in the woodwinds and bassoon. Measures 59 and 60 feature sixteenth-note patterns with grace notes and slurs. Measure 60 concludes with a dynamic '1.' followed by a melodic line in the strings.

S. Vn. 65 2.
 S. Flt. 65 2.
 S. Cl. 65 2.
 Vn. 2 65 2.
 Vla. 65 2.
 Clo. 65 2.
 Hn. 1 65 2.
 Hn. 2 65 2.

This section of the score shows the same instrumentation as the previous one. The music consists of three measures (65-67). Measure 65 begins with sustained notes followed by sixteenth-note patterns. Measures 66 and 67 feature sustained notes with dynamic changes from 'p' to 'cresc.' and then to 'f'. Measure 67 concludes with a dynamic 'cresc.' followed by a melodic line in the strings.

S. Vn.

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

S. Vn.

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

S. Vn. 86
 S. Flt. 86
 S. Cl. 86
 Vn. 2 86
 Vla. 86
 Clo. 86
 Hn. 1 86
 Hn. 2 86

This musical score page contains two staves of music. The top staff includes parts for String Bass (S. Vn.), Second Flute (S. Flt.), Second Clarinet (S. Cl.), Violin 2 (Vn. 2), Cello (Vla.), Bassoon (Clo.), First Horn (Hn. 1), and Second Horn (Hn. 2). The bottom staff is blank. Measure 86 begins with eighth-note patterns in the woodwind and brass parts. Measure 87 continues these patterns, with some eighth-note pairs appearing in sixteenth-note pairs in the bassoon and second horn parts.

S. Vn. 95
 S. Flt. 95
 S. Cl. 95
 Vn. 2 95
 Vla. 95
 Clo. 95
 Hn. 1 95
 Hn. 2 95

arc 43

This musical score page contains two staves of music. The top staff includes parts for String Bass (S. Vn.), Second Flute (S. Flt.), Second Clarinet (S. Cl.), Violin 2 (Vn. 2), Cello (Vla.), Bassoon (Clo.), First Horn (Hn. 1), and Second Horn (Hn. 2). The bottom staff is blank. Measure 95 features eighth-note patterns. Measure 96 begins with eighth-note patterns, followed by a dynamic instruction *pp* (pianissimo) over a sustained note, leading into a dynamic *f* (fortissimo).

S. Vn. 103
 S. Flt.
 S. Cl.
 Vn. 2
 Vla.
 Clo.
 Hn. 1
 Hn. 2

This section of the score shows the following musical activity:

- S. Vn. (String Bass):** Playing eighth-note chords.
- S. Flt. (String Bass):** Playing eighth-note chords.
- S. Cl. (String Bass):** Playing eighth-note chords.
- Vn. 2 (Violin 2):** Playing eighth-note chords.
- Vla. (Cello):** Playing sixteenth-note patterns.
- Clo. (Congo Low Conga):** Playing eighth-note patterns.
- Hn. 1 (Horn 1):** Playing eighth-note chords.
- Hn. 2 (Horn 2):** Playing eighth-note chords.

S. Vn. 108
 S. Flt.
 S. Cl.
 Vn. 2
 Vla.
 Clo.
 Hn. 1
 Hn. 2

This section of the score shows the following musical activity:

- S. Vn. (String Bass):** Playing sixteenth-note patterns.
- S. Flt. (String Bass):** Resting.
- S. Cl. (String Bass):** Resting.
- Vn. 2 (Violin 2):** Resting.
- Vla. (Cello):** Resting.
- Clo. (Congo Low Conga):** Playing eighth-note patterns.
- Hn. 1 (Horn 1):** Resting.
- Hn. 2 (Horn 2):** Resting.

Dynamic markings: *p* (pianissimo) appears at the beginning of the eighth measure for Vla. and Clo., and again at the end of the eighth measure for Clo.

S. Vn. 115
 S. Flt.
 S. Cl.
 Vn. 2 115
 Vla. 115
 Clo. 115
 Hn. 1 115
 Hn. 2 115

This musical score page contains two systems of music. The first system covers measures 115 through 121. The second system begins at measure 121. The instrumentation includes strings (S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo.) and woodwinds (Hn. 1, Hn. 2). Measure 115 features rapid sixteenth-note patterns in the strings and woodwinds. Measures 116-120 show sustained notes and sustained chords. Measure 121 introduces eighth-note patterns in the strings and woodwinds.

S. Vn. 121
 S. Flt.
 S. Cl.
 Vn. 2 121
 Vla. 121
 Clo. 121
 Hn. 1 121
 Hn. 2 121

This musical score page contains two systems of music. The first system covers measures 121 through 127. The second system begins at measure 128. The instrumentation remains the same: strings (S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo.) and woodwinds (Hn. 1, Hn. 2). Measures 121-125 feature sixteenth-note patterns in the strings and woodwinds. Measures 126-127 show sustained notes and sustained chords, with dynamic markings like *f* and *p*.

127

S. Vn. S. Flt. S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

133

S. Vn. S. Flt. S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 138

 S. Flt. 138

 S. Cl. 138

 Vn. 2 138

 Vla. 138

 Clo. 138

 Hn. 1 138

 Hn. 2 138

S. Vn. 143

 S. Flt. 143

 S. Cl. 143

 Vn. 2 143

 Vla. 143

 Clo. 143

 Hn. 1 143

 Hn. 2 143

S. Vn. 148
 S. Flt. 148
 S. Cl. 148
 Vn. 2 148
 Vla. 148
 Clo. 148
 Hn. 1 148
 Hn. 2 148

This section of the score consists of eight staves. The first three staves (String Bass, Second Flute, and Second Clarinet) play eighth-note patterns. The second staff of the flute has a grace note. The fourth staff (Violin 2) plays sixteenth-note patterns. The fifth staff (Cello) plays eighth-note patterns. The sixth staff (Bassoon 1) rests. The seventh staff (Bassoon 2) rests.

S. Vn. 154 pp
 S. Flt. 154 p
 S. Cl. 154 p
 Vn. 2 154 pp
 Vla. 154 pp
 Clo. 154 pizz. pp
 Hn. 1 154 pp
 Hn. 2 154 pp

This section of the score consists of eight staves. The first three staves (String Bass, Second Flute, and Second Clarinet) play sixteenth-note patterns. The fourth staff (Violin 2) plays eighth-note chords. The fifth staff (Cello) rests. The sixth staff (Bassoon 1) plays eighth-note patterns. The seventh staff (Bassoon 2) rests. The eighth staff (Bassoon 1) rests.

S. Vn. 161
 S. Flt. 161
 S. Cl. 161
 Vn. 2 161
 Vla. 161
 Clo. 161 arco 43
 Hn. 1 161
 Hn. 2 161

This section of the musical score consists of eight staves. The first three staves (String Bass, Flute, Clarinet) play sixteenth-note patterns. The second staff (String Bass) has a dynamic of f. The fourth staff (Violin 2) has a dynamic of ff. The fifth staff (Cello) has a dynamic of ff. The sixth staff (Bassoon 1) has a dynamic of ff. The seventh staff (Bassoon 2) has a dynamic of ff.

S. Vn. 167
 S. Flt. 167
 S. Cl. 167
 Vn. 2 167
 Vla. 167
 Clo. 167
 Hn. 1 167
 Hn. 2 167

This section of the musical score consists of eight staves. The first three staves (String Bass, Flute, Clarinet) play sixteenth-note patterns. The second staff (String Bass) has a dynamic of ff. The fourth staff (Violin 2) has a dynamic of ff. The fifth staff (Cello) has a dynamic of ff. The sixth staff (Bassoon 1) has a dynamic of ff. The seventh staff (Bassoon 2) has a dynamic of ff.

pizz.

S. Vn. 174

S. Flt. 174

S. Cl. 174

Vn. 2 pizz. 174

Vla. 174

Clo. 174

Hn. 1 174

Hn. 2 174

This musical score page contains eight staves of music. The instruments are: Cello (S. Vn.), Flute (S. Flt.), Clarinet (S. Cl.), Violin 2 (Vn. 2), Bassoon (Vla.), Trombone (Clo.), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The tempo is marked 174 for all staves. The first three staves (S. Vn., S. Flt., S. Cl.) play eighth-note chords. The fourth staff (Vn. 2) plays eighth-note chords. The fifth staff (Vla.) has eighth-note chords with sixteenth-note grace notes. The sixth staff (Clo.) has eighth-note chords with sixteenth-note grace notes. The seventh staff (Hn. 1) and eighth staff (Hn. 2) play eighth-note chords.

Concertino, Opus 70

V. Finale

Frantisek KROMMER (1759-1831)

Allegro

Solo Violin

Solo Flute

Solo Bb Clarinet

Violin 2

Viola

Cello

Eb Horn 1

Eb Horn 2

Allegro

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 20
 S. Flt. 20
 S. Cl. 20
p
 Vn. 2 20
 Vla. 20
 Clo. 20
 Hn. 1 20
 Hn. 2 20

This section consists of eight staves of musical notation. The first three staves (S. Vn., S. Flt., S. Cl.) play eighth-note patterns with grace notes. The next two staves (Vn. 2, Vla.) play eighth-note patterns with grace notes. The Clo. staff plays eighth-note patterns with grace notes. The Hn. 1 and Hn. 2 staves are silent. Measure 20 starts with eighth-note patterns; measure 21 begins with grace notes followed by eighth-note patterns.

S. Vn. 30
 S. Flt. 30
 S. Cl. 30
 Vn. 2 30
 Vla. 30
 Clo. 30
 Hn. 1 30
 Hn. 2 30
Solo

This section consists of eight staves of musical notation. The first three staves (S. Vn., S. Flt., S. Cl.) play sustained notes. The next two staves (Vn. 2, Vla.) play eighth-note patterns with grace notes. The Clo. staff plays eighth-note patterns with grace notes. The Hn. 1 and Hn. 2 staves are silent. Measures 30-31 show sustained notes. Measures 32-33 show eighth-note patterns with grace notes. Measures 34-35 show eighth-note patterns with grace notes. Dynamics include *f* and *p*.

40

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

49

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

59

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

69

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

79

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

89

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

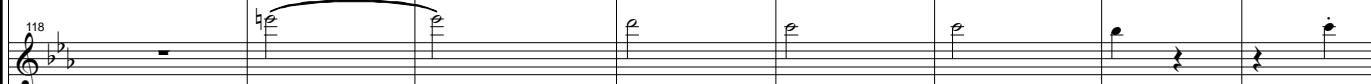
Clo.

Hn. 1

Hn. 2

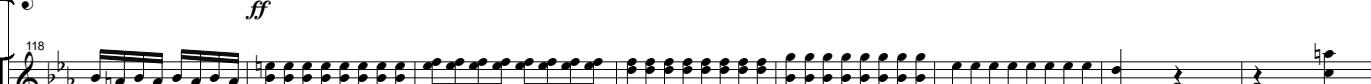
Musical score for orchestra, page 10, measures 99-100. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The music features various rhythmic patterns and dynamics, such as eighth-note chords and sustained notes.

S. Vn. 118 

 S. Flt. 

 S. Cl. 118 

ff

 Vn. 2 118 

 Vla. 118 

 Clo. 118 

sfp

 Hn. 1 118 

sfp

 Hn. 2 118 

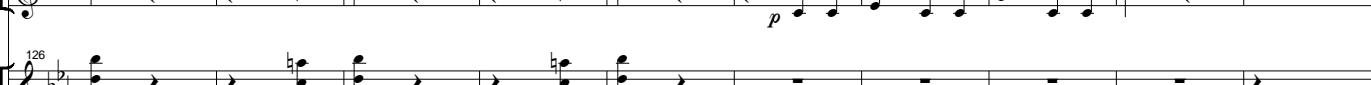
sfp

S. Vn. 126 

 S. Flt. 

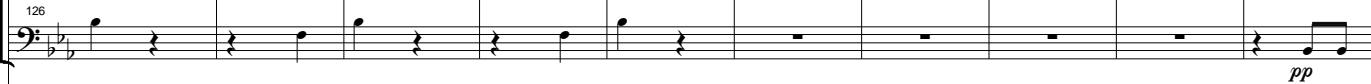
 S. Cl. 126 

p

 Vn. 2 126 

 Vla. 126 

 Clo. 126 

 Hn. 1 126 

 Hn. 2 126 

136

S. Vn. S. Flt. S. Cl.

136

Vn. 2 Vla. Clo.

136

Hn. 1 Hn. 2

This section of the score covers measures 136 through 145. It features six staves of music. The first three staves (S. Vn., S. Flt., S. Cl.) play eighth-note patterns. The next three staves (Vn. 2, Vla., Clo.) play eighth-note patterns. The final two staves (Hn. 1, Hn. 2) are mostly silent. Measure 136 ends with a fermata over the bassoon part. Measures 137-140 show a continuation of the eighth-note patterns. Measures 141-145 introduce a new section where the woodwind instruments (S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo.) play eighth-note patterns, while the brass (Hn. 1, Hn. 2) remains silent. Rehearsal marks 1. and 2. are present in the woodwind section.

145

S. Vn. S. Flt. S. Cl.

145

Vn. 2 Vla. Clo.

145

Hn. 1 Hn. 2

This section of the score covers measures 145 through 154. The woodwind instruments (S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo.) play eighth-note patterns. The brass (Hn. 1, Hn. 2) remains silent. Measure 145 starts with a dynamic *p*. Measure 146 begins with a solo line for the soprano flute, indicated by a bracket and the word "Solo". Measures 147-150 show the woodwinds continuing their eighth-note patterns. Measures 151-154 show the woodwinds continuing their eighth-note patterns. Rehearsal marks 1. and 2. are present in the woodwind section.

Musical score for orchestra, page 155. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The music consists of two systems of measures. The first system features S. Vn. playing eighth-note patterns with grace notes, S. Flt. and S. Cl. silent, Vn. 2 playing eighth-note pairs, Vla. playing eighth-note pairs, Clo. playing eighth-note pairs, and Hns. 1 and 2 silent. The second system continues with similar patterns, with S. Vn. and Vn. 2 having grace notes over the eighth-note pairs.

Musical score for orchestra, page 164. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The music consists of eight measures. Measures 1-3 show S. Vn. playing eighth-note patterns, S. Flt. and S. Cl. resting, and Vn. 2 playing eighth-note patterns. Measures 4-6 show Vla. and Clo. playing eighth-note patterns, while S. Vn. rests. Measure 7 shows S. Vn. playing eighth-note patterns again, and Clo. continuing. Measure 8 concludes the section.

174

S. Vn. 

174

S. Flt.

174

S. Cl.

174

Vn. 2

174

Vla.

174

Clo.

174

Hn. 1

174

Hn. 2

184

S. Vn. 

184

S. Flt.

184

S. Cl.

184

Vn. 2

184

Vla.

184

Clo.

184

Hn. 1

184

Hn. 2

S. Vn. 193

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

S. Vn. 203

 S. Flt.

 S. Cl.

 Vn. 2

 Vla.

 Clo.

 Hn. 1

 Hn. 2

S. Vn. 213
 S. Flt. 213
 S. Cl. 213
 Vn. 2 213
 Vla. 213
 Clo. 213
 Hn. 1 213
 Hn. 2 213

This section of the score consists of eight staves. The first three staves (S. Vn., S. Flt., S. Cl.) play eighth-note patterns. The next two staves (Vn. 2, Vla.) play sixteenth-note patterns. The last three staves (Clo., Hn. 1, Hn. 2) play eighth-note patterns. Measure 213 ends with a fermata over the bassoon part.

S. Vn. 223
 S. Flt.
 S. Cl. 223
 Vn. 2 223
 Vla. 223
 Clo. 223
 Hn. 1 223
 Hn. 2 223

This section of the score consists of eight staves. The first three staves (S. Vn., S. Flt., S. Cl.) play eighth-note patterns. The next two staves (Vn. 2, Vla.) play sixteenth-note patterns. The last three staves (Clo., Hn. 1, Hn. 2) play eighth-note patterns. Measures 223 and 224 feature dynamic markings ff (fortissimo). Measures 225-227 feature dynamic markings f (forte).

232

S. Vn. 

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

242

S. Vn. 

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

S. Vn. 252
 S. Flt.
 S. Cl.
 Vn. 2 252
 Vla. 252
 Clo. 252
 Hn. 1 252
 Hn. 2 252

S. Vn. 262
 S. Flt.
 S. Cl.
 Vn. 2 262
 Vla. 262
 Clo. 262
 Hn. 1 262
 Hn. 2 262

S. Vn. 272
 S. Flt. 272
 S. Cl. 272
 Vn. 2 272
 Vla. 272
 Clo. 272
 Hn. 1 272
 Hn. 2 272 Solo

S. Vn. 282
 S. Flt. 282
 S. Cl. 282
 Vn. 2 282 tr.
 Vla. 282
 Clo. 282
 Hn. 1 282
 Hn. 2 282

S. Vn. 291
 S. Flt. 291
 S. Cl. 291
 Vn. 2 291
 Vla. 291
 Clo. 291
 Hn. 1 291
 Hn. 2 291

S. Vn. 300
 S. Flt.
 S. Cl. dolce
 Vn. 2 300
 Vla. 300
 Clo. 300
 Hn. 1 300
 Hn. 2 300

309

S. Vn. *f*

S. Flt. *f*

S. Cl. *f*

Vn. 2

Vla. *f*

Clo. *f*

Hn. 1 *f*

Hn. 2 *f*

318

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

327

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo. pizz. *p*

Hn. 1

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

336

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Musical score for orchestra, page 10, measures 345-346. The score includes parts for S. Vn., S. Flt., S. Cl., Vn. 2, Vla., Clo., Hn. 1, and Hn. 2. The music features various melodic lines and harmonic patterns across the different sections.

363

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

371

S. Vn.

S. Flt.

S. Cl.

Vn. 2

Vla.

Clo.

Hn. 1

Hn. 2

Solo

Solo

S. Vn. 379
 S. Flt. 379
 S. Cl. 379
 ff
 Vn. 2 379
 ff
 Vla. 379
 ff
 Clo. 379
 ff
 Hn. 1 379
 ff
 Hn. 2 379
 ff

The title page for the 1808? edition:

CONCERTINO

pour

*Flûte, Clarinette, Violon obligé, Violon
second, Alto, II Corri, Violoncelle et Basse.*

composé et dédié

A MONSIEUR LE COMTE

CHARLES DE FAUREACHT

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

par

F. KROMMER.

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