

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 (Vinzenc) 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!

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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



# Violin 2

## Concertino, Opus 80

I. Allegro

Frantisek KROMMER (1759-1831)

Violin 2

Allegro

*f*

*p* *ff*

*p*

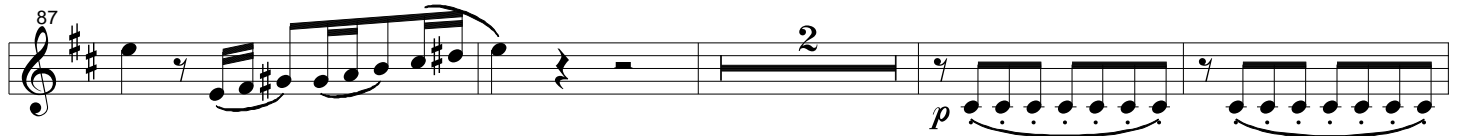
*sfz* *sfz* *sfz* *p*


*sfz* *sfz* *sfz* *p* *f*

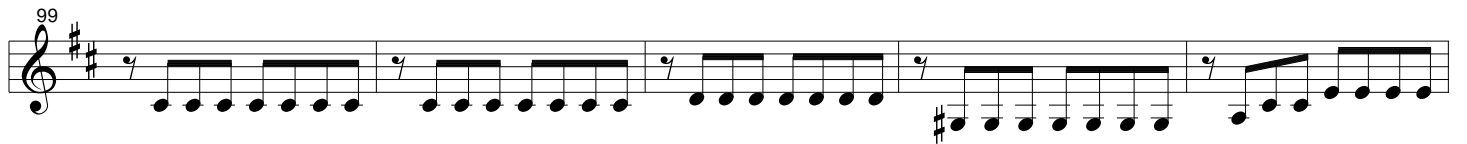
71 

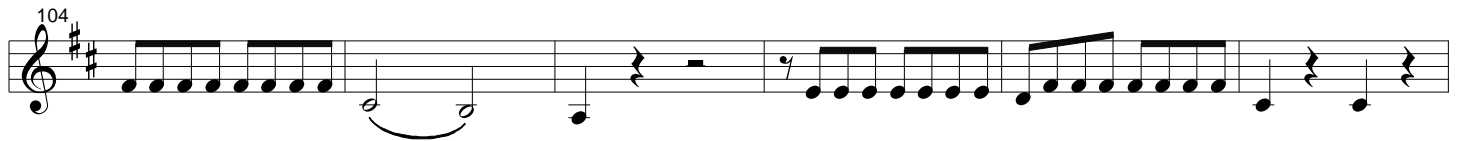
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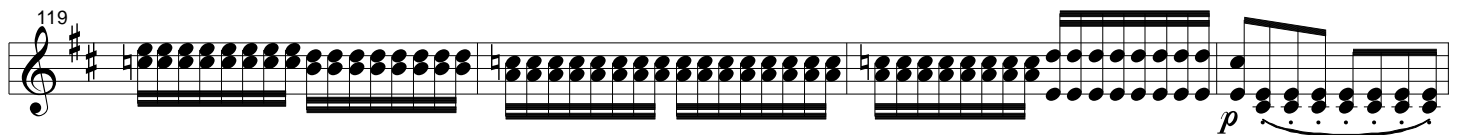
93 

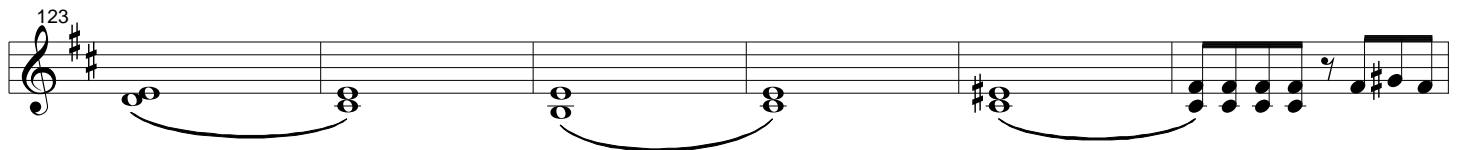
99 

104 

110 

115 

119 

123 

129 

138 *ff*

Musical staff 138-143: Treble clef, key signature of two sharps (F# and C#). Measure 138 starts with a whole rest. Measures 139-143 feature a series of chords and rhythmic patterns, including sixteenth-note runs.

144 *pp*

Musical staff 144-148: Treble clef, key signature of two sharps. Measure 144 begins with a sixteenth-note run. Measures 145-148 show a transition to a more melodic line with some rests.

149

Musical staff 149-156: Treble clef, key signature of two sharps. Measures 149-156 consist of a continuous sixteenth-note rhythmic pattern.

157

Musical staff 157-163: Treble clef, key signature of two sharps. Measures 157-163 continue the sixteenth-note rhythmic pattern.

164

Musical staff 164-170: Treble clef, key signature of two sharps. Measures 164-170 continue the sixteenth-note rhythmic pattern.

171

Musical staff 171-177: Treble clef, key signature of two sharps. Measures 171-177 feature a melodic line with some slurs and ties.

178 *ff*

Musical staff 178-185: Treble clef, key signature of two sharps. Measures 178-185 include a melodic line that ends with a sixteenth-note run.

186 *f* *pp*

Musical staff 186-195: Treble clef, key signature of two sharps. Measures 186-195 feature a series of chords, with a dynamic shift from *f* to *pp* in measure 190.

196 *f*

Musical staff 196-203: Treble clef, key signature of two sharps. Measures 196-203 consist of a series of chords, with a dynamic marking of *f*.

204

Musical staff 204-212: Treble clef, key signature of two sharps. Measures 204-212 feature a series of chords and rests.

213 *p* *ff*

Musical staff 213-219: Treble clef, key signature of two sharps. Measures 213-219 include a melodic line with a dynamic shift from *p* to *ff* in measure 216.

220 *p*

Musical staff 220-227: Treble clef, key signature of two sharps. Measures 220-227 feature a melodic line with a dynamic marking of *p*.

226

231

237

243

248

255

259

263

268

274

280

286

*sfz* *p* *f*

*tr* *p* *f*

2

Detailed description: This page of a musical score contains ten staves of music, numbered 226 through 286. The music is written in a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and dotted rhythms. Dynamic markings such as *sfz* (sforzando), *p* (piano), and *f* (forte) are used throughout. Trills (*tr*) are indicated above several notes. A fermata is placed over a note in measure 248. A double bar line with a '2' above it appears at the end of the page, indicating a repeat or a second ending.

293

298

304

310

316

321

325

330

336

*f*

*ff*

*f*

Detailed description: This image shows a page of musical notation for a piano piece, spanning measures 293 to 336. The music is written in a single staff in treble clef with a key signature of two sharps (F# and C#). The piece features a variety of textures and dynamics. Measures 293-303 consist of a steady eighth-note accompaniment with a melodic line above. Measures 298-303 show a change in the melodic line, including a whole note rest. Measures 304-309 continue the eighth-note accompaniment, with a melodic line that includes a whole note rest. Measure 310 features a dynamic marking of *f* and a melodic line with a whole note rest. Measures 316-320 are marked *ff* and feature a rhythmic pattern of eighth notes with a dynamic marking of *f* at the end. Measures 321-324 are marked *ff* and feature a complex texture with sixteenth-note runs and chords. Measures 325-329 return to the eighth-note accompaniment with a melodic line. Measures 330-335 are marked *f* and feature a melodic line with a whole note rest. Measure 336 concludes the page with a complex texture of sixteenth notes and chords.



# Violin 2

## Concertino, Opus 80

II. Adagio

Frantisek KROMMER (1759-1831)

Violin 2

Adagio

1

7

13

19

25

31

37

44

*p*

*p*

*sfz p sfz p p p*

52

60

65

73

79

84

88

93

99

105

111

117

*fp*

*fp*

*fp*

*fp*

*fp*

*pp*

*pp*

*ff*

*p*

*ten.*

*ff*

*pp*

*ff*

Detailed description: This is a musical score for a single melodic line, spanning measures 52 to 117. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into systems of five staves each. Measure numbers are placed at the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout: *fp* (fortissimo piano) appears in measures 60, 65, 73, 84, and 117; *pp* (pianissimo) appears in measures 65 and 73; *ff* (fortissimo) appears in measures 84 and 111; and *p* (piano) appears in measure 88. A *ten.* (tenuto) marking is present in measure 99. The score concludes with a double bar line at the end of measure 117.

*More*



# Violin 2

# Concertino, Opus 80

## III. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

Violin 2

Menuetto Allegretto

1. 2. Coll'ar: 41

*p* *f* *pizz.* *arco* *f* *p* *pizz.* *f* *p* *f* *p* *p* *f*

Trio

90 1. 2. *pp*

99

108 1. 2. *pp*

114

126

132

138

146 1. 2.

Reprise

155 *f*

163

170 pizz.

177 arco41 Coll'ar: 41 *f* 2

185 pizz. Coll'ar: 41

192 pizz.

199 Coll'ar: 41

206 *f* *p*

213 *f* *p* *p*

220

227

234

241

# Violin 2

## Concertino, Opus 80

### IV. Andante Allegretto

Frantisek KROMMER (1759-1831)

Violin 2

Andante Allegretto

*Staccato*

*p*

6

12

18

24

*f*

29

33

*sfz* *sfz* *p*

44

3

54 *ff* *pp* 6

60

67 *ff*

74 *p*

80 *ff*

85 *p*

91

97 *p* *tr*

104 *p*

111

117 *pizz.* 2

Coll'ar: 41

125



131



Musical staff 131-136: Treble clef, key signature of one sharp (F#). The staff contains six measures of music, primarily consisting of eighth-note patterns. Measure 136 ends with a fermata.

137



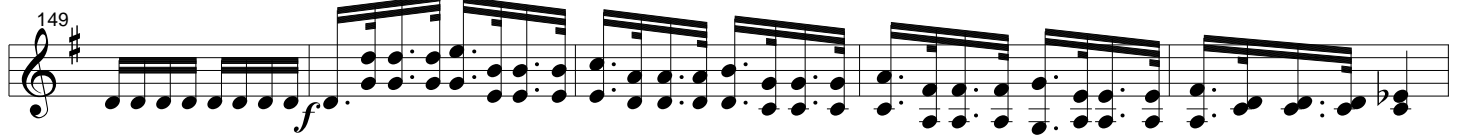
Musical staff 137-142: Treble clef, key signature of one sharp (F#). The staff contains six measures of music, primarily consisting of eighth-note patterns.

143



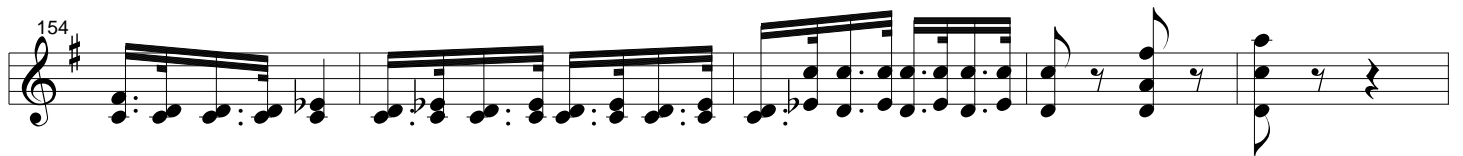
Musical staff 143-148: Treble clef, key signature of one sharp (F#). The staff contains six measures of music, primarily consisting of eighth-note patterns.

149



Musical staff 149-153: Treble clef, key signature of one sharp (F#). The staff contains five measures of music, primarily consisting of eighth-note patterns. A dynamic marking of *f* is present at the beginning of the staff.

154



Musical staff 154-158: Treble clef, key signature of one sharp (F#). The staff contains five measures of music, primarily consisting of eighth-note patterns. The key signature changes to one flat (Bb) in measure 158.

159



Musical staff 159-166: Treble clef, key signature of one flat (Bb). The staff contains eight measures of music. Measure 159 starts with a dynamic marking of *p* and a slur over two measures. The staff concludes with sixteenth-note patterns.

167




Musical staff 167-172: Treble clef, key signature of one flat (Bb). The staff contains six measures of music, primarily consisting of eighth-note patterns.

173



Musical staff 173-178: Treble clef, key signature of one flat (Bb). The staff contains six measures of music. Measure 173 features a sixteenth-note sextuplet (marked with a bracket and '6') and a dynamic marking of *ff*.

179



Musical staff 179-188: Treble clef, key signature of one flat (Bb). The staff contains ten measures of music. Measure 179 features a sixteenth-note sextuplet (marked with a bracket and '6') and a dynamic marking of *p*.

189



Musical staff 189-197: Treble clef, key signature of one flat (Bb). The staff contains nine measures of music. Measure 189 has a dynamic marking of *ff*. Measure 197 has a dynamic marking of *p*.

198



Musical staff 198-202: Treble clef, key signature of one flat (Bb). The staff contains five measures of music, primarily consisting of eighth-note patterns.

203



Musical staff 203-208: Treble clef, key signature of one flat (Bb). The staff contains six measures of music, primarily consisting of eighth-note patterns. The staff concludes with a double bar line.

# Violin 2

## Concertino, Opus 80

Allegro

V. Allegro

Frantisek KROMMER (1759-1831)

Violin 2

1

8

14

24

29

38

43

48

53

59

64

*p*

*f*

*ff*

*p*

69

75

81

86

90

94

99

103

*f*

*p*

*pp*

*ff*

pizz.

2

4

3

114 pizz.

126 Coll'ar: 41

135

144

151

159

167

174

181

185

190

199

204

209

214

219

229

235

245

252

256

260

263

267

*pp*

*f*

*ff*

*p*

*ff*

Detailed description: This is a page of a musical score for a piano piece, consisting of ten staves of music. The key signature is D major (two sharps) and the time signature is 4/4. The music begins at measure 204 and ends at measure 267. The score features a variety of textures and dynamics. Measures 204-213 show a melodic line with eighth-note patterns and some rests. Measures 214-228 are characterized by a rhythmic accompaniment of eighth-note chords. Measures 229-244 continue this accompaniment with some melodic movement. Measures 245-251 feature a more complex texture with sixteenth-note patterns. Measures 252-267 are dominated by dense sixteenth-note chords, with dynamics ranging from *pp* to *ff*. The piece concludes with a final chord in measure 267.

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MS. 7054





Viola

Concertino, Opus 80

I. Allegro

Frantisek KROMMER (1759-1831)

1 Allegro

Viola

*f*

10 *ff*

18 *p*

24

30

36

42

47 *f sfz sfz sfz p*

53 *sfz sfz sfz p f tr*

59 *tr*

65 *tr*

71

77

83

88

95

100

106

111

116

120

124

130

138

*ff*

144

*pp*

149

154

159

165

170

176

181

*f*

*f*

187

*pp*

192

198

*f*

204

*p*

210

216

*ff*

222

*p*

228

233

239

244

251

*p* *sfz* *sfz* *sfz* *p*

258

261

*f* *tr*

268

*pp* *tr* 2

274 *tr* *p* *f* *tr* *2*

281

287 *2*

293

299

305

311 *f* *ff*

317

323

327

332 *f*

338

Detailed description: This is a page of musical notation for a piano piece, spanning measures 274 to 338. The music is written in a 2/3 time signature with a key signature of one sharp (F#). The score consists of ten staves of music. The first staff (measures 274-280) features a melodic line with a trill (tr) and a dynamic marking of *p* (piano), followed by a fermata and a dynamic marking of *f* (forte). The second staff (measures 281-286) continues the melodic line with various rhythmic patterns. The third staff (measures 287-292) includes a fermata and a dynamic marking of *f*. The fourth staff (measures 293-298) shows a series of chords and eighth notes. The fifth staff (measures 299-304) continues with eighth notes and chords. The sixth staff (measures 305-310) features a series of eighth notes and chords. The seventh staff (measures 311-316) includes a fermata and dynamic markings of *f* and *ff* (fortissimo). The eighth staff (measures 317-322) continues with eighth notes and chords. The ninth staff (measures 323-331) features a series of eighth notes and chords. The tenth staff (measures 332-338) includes a fermata and dynamic markings of *f* and *ff*.

# Viola

## Concertino, Opus 80

II. Adagio

Frantisek KROMMER (1759-1831)

1 Adagio

Viola

*p*

6

12

18

24

31

38

*sfz* *p* *sfz* *p* *p*

45

52 *tr*

60 *fp* *fp* *fp* *fp* *fp* *fp*

66 *pp*

72 *fp* *fp* *pp*

78

84 *ff*

89 *p*

95

101

107

113 *sfz* *fp* *pp* *ff*

*More*





# Viola

## Concertino, Opus 80

### III. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

1 Menuetto Allegretto

Viola

*p*

6

13 pizz.

20 arco42

27 Coll'ar: 42

1. 2. *f* 2 pizz.

34 Coll'ar: 42

*f* *p*

41 pizz.

48 Coll'ar: 42

55 *f*

62 *f* *p*

69

76

83 pizz. Coll'ar: 42

90 Trio

96

102

108

114

120

126

132

142

148

155 Reprise

Musical staff 155: Reprise section, starting with a slur over five eighth notes.

163

Musical staff 163: Continuation of the Reprise section.

170 pizz.

Musical staff 170: Pizzicato section, starting with a rest followed by eighth notes.

177 arco42 Coll'ar: 42 *f*

Musical staff 177: Arco section, starting with a rest followed by eighth notes, then a double bar line with a fermata and a '2' above it.

185 pizz. Coll'ar: 42 *f*

Musical staff 185: Pizzicato section, starting with a rest followed by eighth notes, then a double bar line with a fermata and a '2' above it.

192 *p* pizz.

Musical staff 192: Pizzicato section, starting with a rest followed by eighth notes.

199 Coll'ar: 42

Musical staff 199: Arco section, starting with a rest followed by eighth notes.

206 *f*

Musical staff 206: Arco section, starting with a rest followed by eighth notes.

213 *f* *p*

Musical staff 213: Arco section, starting with a rest followed by eighth notes.

222

Musical staff 222: Continuation of the Arco section.

230 pizz.

Musical staff 230: Pizzicato section, starting with a rest followed by eighth notes.

238 Coll'ar: 42

Musical staff 238: Arco section, starting with a rest followed by eighth notes.

# Viola

## Concertino, Opus 80

### IV. Andante Allegretto

Frantisek KROMMER (1759-1831)

Viola

*Andante Allegretto* *Staccato*

*p*

7

13

19

25

*f*

31

*sfz* *sfz*

37

*p*

49

*ff*

55

*p*

60

67

*ff*

73

*p*

79

*f*

85

*p*

91

*f*

97

*p* *f*

103

*p*

115

*pizz.*

Coll'ar: 42  
125

132 *pp*

138

144

150 *f*

155 *p*

162

168

174 *ff*

179 *p*

185 *2*

193

*f* *p*

This system contains measures 193 through 198. It begins with a treble clef and a key signature of one sharp (F#). The music features a complex melodic line with many beamed eighth and sixteenth notes, some with slurs. Dynamic markings include a forte (*f*) marking at the start of measure 194 and a piano (*p*) marking at the start of measure 197.

199

This system contains measures 199 through 205. The notation consists of a continuous stream of beamed eighth notes, creating a dense, rhythmic texture. The key signature remains one sharp (F#).

206

*ff*

This system contains measures 206 through 208. It starts with a treble clef and a key signature of one sharp (F#). The first two measures feature a series of chords, each with a fermata. The third measure begins with a forte fortissimo (*ff*) dynamic marking and contains a single note with a fermata. The system concludes with a double bar line.

*More*





# Viola

## Concertino, Opus 80

V. Allegro

Frantisek KROMMER (1759-1831)

1 Allegro

Viola

4

*p*

9

2

16

*p*

21

26

*f*

31

3

*f*

38

43

48

53

*p*

59

64

Musical staff 64: A single staff in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with some notes beamed together. The staff ends with a sharp sign and a quarter note.

69

Musical staff 69: A single staff in 2/4 time with a key signature of one sharp (F#). The melody features a long slur over a sequence of notes, including a dotted quarter note and an eighth note.

75

Musical staff 75: A single staff in 2/4 time with a key signature of one sharp (F#). The melody includes quarter notes, eighth notes, and a final measure with a beamed eighth and sixteenth note pair.

81

Musical staff 81: A single staff in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with a sharp sign and a quarter note at the end.

86

Musical staff 86: A single staff in 2/4 time with a key signature of one sharp (F#). The staff contains two measures of chords marked with a forte (*f*) dynamic, followed by a quarter rest and a quarter note.

90

Musical staff 90: A single staff in 2/4 time with a key signature of one sharp (F#). The staff contains two measures of chords marked with a forte (*f*) dynamic, followed by a quarter rest and a quarter note marked with a piano (*p*) dynamic.

94

Musical staff 94: A single staff in 2/4 time with a key signature of one sharp (F#). The staff contains two measures of eighth notes, followed by a quarter rest and a quarter note.

99

Musical staff 99: A single staff in 2/4 time with a key signature of one sharp (F#). The staff contains two measures of eighth notes, followed by a first ending (1.) and a second ending (2.) marked with repeat signs.

104

Musical staff 104: A single staff in 2/4 time with a key signature of one sharp (F#). The staff contains a quarter rest, a quarter note marked with a piano (*p*) dynamic, and a quarter rest. The staff is marked with a 4-measure rest and a 3-measure rest.

114 *pizz.*  
*p*

124

133 Coll'ar: 42  
*ff*

141

149

157  
*f* *p*

167 *2*

176  
*sfz* *p*

185  
*f*

192  
*ff*

200

205

210

214

218

*p*

224

229

234

240

246

*f*

251

255

*ff*

259

*p* *pp*

265

*f*

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 (Vinzenc) 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!

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



# Cello/Bass

## Concertino, Opus 80

I. Allegro

Frantisek KROMMER (1759-1831)

1 *Allegro*

Cello/Bass *f*

13 *Cello*  
*p* *Bass* *ff*

18

24

33

42

52 *p* *sfz* *sfz* *sfz* *p* *f* *tr* (*tr*)

60 *pp*

66

72 *tr* *f*

78





138 *f*

144 *pp*

149

156

163

169

177

184 *ff* *f*

192 *p* *Cello* *Bass*

200 *f* *fp*

210 *Cello* *Bass*

216 *ff* *p*

222

228

234

240

246

*sfz sfz sfz*

252

*p sfz sfz sfz p*

258

*f*

261

266

*tr p*

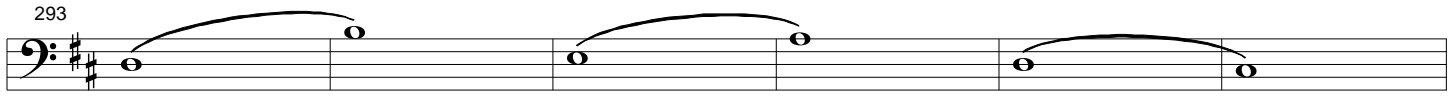
272

*tr f*

280

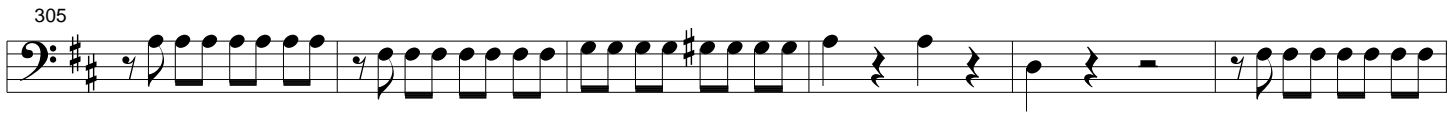
286

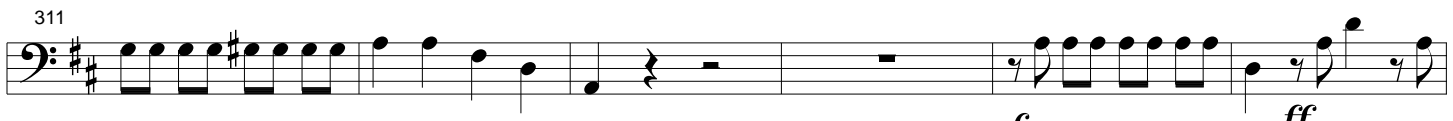
*2*

293 

*p*

299 

305 

311 

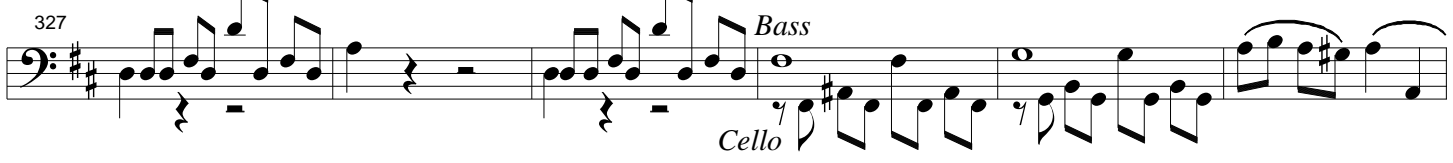
*f*

*ff*

317 

323 

*p*

327 

*Bass*

*Cello*

333 

*f*

339 

Cello/Bass

Concertino, Opus 80

II. Adagio

Frantisek KROMMER (1759-1831)

1 Adagio

Cello/Bass

*p*

6

12

18

24

30 Cello Bass

36 *sfz* *fp* *sfz*

41 *p* *sfz* *p*

47

52

59

65

71

77

83

89

95

101

107

115

*fp* *fp* *fp* *fp* *fp*

*fp* *pp*

*fp* *tr* *fp* *pp*

*tr* *tr* *tr* *tr*

*ff* *ff*

*p*

*sfz* *fp* *pp* *ff*

Detailed description: This is a page of musical notation for a bass clef instrument, likely a cello or double bass. The score consists of ten staves of music, each beginning with a measure number. The key signature is two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *fp* (fortissimo piano), *pp* (pianissimo), *ff* (fortissimo), and *sfz* (sforzando). Trills are marked with *tr*. The notation includes slurs, ties, and a double bar line at the end of the final staff.

*More*



Cello/Bass

Concertino, Opus 80

III. Menuetto Allegretto

Frantisek KROMMER (1759-1831)

1 Menuetto Allegretto

Cello/Bass

10

18 *pizz.* Coll'ar: 43 1.

28 2. 7 2

43 *pizz.* *f*

53 Coll'ar: 43 *f*

62 *f* 2 *f*

72

82 *pizz.* Coll'ar: 43 1.

93 *pp* Trio

103 Cello Bass

111 2.





Cello/Bass

Concertino, Opus 80

IV. Andante Allegretto

Frantisek KROMMER (1759-1831)

1 Andante Allegretto *staccato*

Cello/Bass

*p*

9

18

26 *f*

31 *ff*

36 2

44

50 3 6 *ff*

56 6 *p* Cello *p* Bass

62 A2

69 *ff* *p*

75



165

*More*



# Cello/Bass

## Concertino, Opus 80

V. Allegro

Frantisek KROMMER (1759-1831)

1 Allegro

Cello/Bass

8 *p* Bass

13 *p*

19 Cello Bass

25 *f*

30 *f* 3

37 *f*

42

47 Cello Bass

52 *p* a2

58

63 Cello Bass

68

74

80

85

90

94

99

104

a2

a2

a2

*f*

*f*

*f*

*p*

*f*

pizz.

4

3

Detailed description: This is a musical score for a bass clef instrument, likely a double bass, in the key of D major (two sharps). The score consists of eight staves of music, numbered 68 to 104. The first staff (68-73) features a melodic line with a half note and a dotted half note, followed by eighth notes, and includes an 'a2' marking. The second staff (74-79) continues the melodic line with eighth notes and includes another 'a2' marking. The third staff (80-84) features a melodic line with a half note and a dotted half note, followed by eighth notes, and includes an 'a2' marking. The fourth staff (85-89) consists of eighth notes and includes a forte (*f*) dynamic marking. The fifth staff (90-93) consists of eighth notes and includes a forte (*f*) dynamic marking. The sixth staff (94-98) consists of eighth notes and includes a piano (*p*) dynamic marking. The seventh staff (99-103) consists of eighth notes and includes a forte (*f*) dynamic marking, with first and second endings. The eighth staff (104) consists of eighth notes and includes a pizzicato (pizz.) dynamic marking, with a '4' marking above the first measure and a '3' marking above the last measure.

114  
pizz. *p* pizz.

124

133 Coll'ar: 43  
*f*

139

145

150

155  
*f*

160

172

179  
*sfz* *p*

189  
*f* *ff*

199  
*ff*



207

Musical staff 207: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes with rests, ending with a melodic flourish of eighth notes.

214

Musical staff 214: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *p* at the end.

219

Musical staff 219: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *p* at the end.

225

Musical staff 225: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with rests.

230

Musical staff 230: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *p* at the end.

235

Musical staff 235: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *p* at the end.

241

Musical staff 241: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *p* at the end.

247

Musical staff 247: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *p* at the end.

252

Musical staff 252: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *ff* at the end.

256

Musical staff 256: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *ff* at the end.

260

Musical staff 260: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *p* at the end.

266

Musical staff 266: Bass clef, key signature of two sharps. The staff features a melodic line with a slur and a dynamic marking *ff* at the end.