



REINECKE

Introduzione
ed
Allegro appassionato

for violin and piano

Op. 256

PREFACE

Throughout the musical organological history many instruments have been born, but especially there has been one that has stood out to this day: violin. This instrument has been perfected to reach a great melodic capacity and virtuosity potential. Since the end of the 17th century the violin has enjoyed numerous compositions presenting an extensive list of its own repertoire. The most famous and prestigious composers wrote for this instrument, as example: Violin Concerto in D major Op. 61 by L. van Beethoven; Violin Concerto in E minor, Op. 64 by F. Mendelssohn, Violin Concerto in D minor, Op. 77 by J. Brahms; Violin Concerto in D major, Op. 35 by P. I. Tchaikovsky; or Violin Conerto in D minor, Op. 47 by J. J. Sibelius among others.

From young, Carl Reinecke (Altona, 1824 – Leipzig, 1910) was a prodigy child, he composed with 7 years old and debuted as a pianist at 11 years old. He had the opportunity to learn with three great composers: F. Mendelssohn, R. Schumann and F. Liszt.

In 1901, Carl Reinecke composed *Introduzione ed Allegro appassionato* for Clarinet in B \flat and Piano, Op. 256. Like other composers before him, he used to dedicate compositions to players, as the case of his *Introduzione ed Allegro appassionato*. This piece was dedicated to the virtuoso German clarinetist Richard Mühlfeld. Although this composition originally for clarinet, is perfect to playing with the violin.

This violin arrangement has been made following the first printed edition in 1901, Bosworth, London, with plate number B. & C^o 4580. This edition for violin can be used with the piano score of the first version (1901).

Estrella CHACÓN SOTO
Conservatorio Superior de Música de Castilla y León
Departamento de Musicología
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CRITICAL APPARATUS

The manuscript score of this piece is unlocated, but the first printed edition (1901) is available.

Later, other editions have been published:

Introduzione ed Allegro appassionato for clarinet and piano, op. 256. London: Bosworth Edition, 2002. Number plate B. & Co. 24 497.

Introduktion und Allegro appassionato für Klarinette und Klavier op. 256. Winterthur: Amadeus Verlag Edition, 2011. This printed edition is based on the first edition (London: Bosworth, 1901).

B. 5 – 9. From 4th part of the 5 bar two octaves have been upped.

B. 13. Added *mp*.

B. 20. Added *mf*.

B. 38 – 39. Added *stacatto* in the 4th part.

B. 47. Removed *un poco calando*.

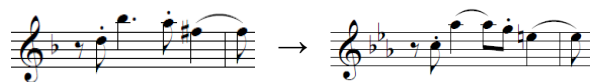
B. 81. The last part of the 2nd and 4th part – E2 to E3 quaver – has been upped an octave due to original notes are not on the violin register.

B. 82. The last part of triplets have been upped an octave due to original notes are not on the violin register – F2 and E2 to F3 and E3 quaver –.

B. 85. All notes have been upped an octave so as not to interrupt the ascendant line.

B. 102 – 103. From 3rd part until 1st of the 103 bar an octave have been upped due to original notes are not on the violin register.

B. 108. From 2nd to 3rd part the figuration have been modified:



Introduzione ed Allegro appassionato

Violin & Piano

Op. 256

Carl Reinecke (1824 - 1910)

Adagio ♩ = 132

6 *mf* *mf*

10 *p* *mp* *f*

15 *a tempo* *p* *mf*

19 *p* *mf* *cresc.*

22 *stringendo* *f* *p*

25 *dolce*

29 **Allegro appassionato ma non troppo presto** ♩ = 160

34

39

44 *tranquillo* ♩ = 138

50 *p* *poco rit.*

56 *f* *p*

61 *mf* 3

71 *f* 3 *mf*

76 3

81 *mf* 3 3

84 *f*

88 *mf* *pp*

94 *p* 3

97

100 3

104 **4**

f

110 *p* *dolce*

115

119 **3** *p*

126 *pp* **3**

130 **3** *f*

136 *f* **3**

142 **4** *ppp*

151 *sempre piano*

156 *mf* *dolce*

160 *pp* *espress.*

168 *ff* **2**

