



REINECKE

Introduzione  
ed  
Allegro appassionato

for viola and piano

Op. 256

## PREFACE

Viola is an instrument with great technical and timbral potential but in the field of composition – between the 18th and the 19th centuries – it has not enjoyed popularity as a soloist instrument. There are many possible reasons for this: lack of great musicians who could be able to bring out potential of the instrument. And, as consequence, the ignorance of these qualities: lack of favouritism from the composers or fame of other instruments of the violin family.

Mainly, the viola takes compositions from the violoncello or clarinet as the *Clarinet Sonata No.1 in F minor*, Op. 120 and No. 2 in E flat major, Op. 120 composed by Johannes Brahms. The composer himself arranged these sonatas so that they could be played with viola. On the other hand, the clarinet and the viola have been together as a chamber trio with piano. The main reasons are the great facility to paste together and the dark sound that surrounds them. The compositions by W. A. Mozart (*Kegelstatt-Trio*, K.498), R. Schumann (*Märchenerzählungen*, Op. 132) or M. Bruch (*8 pieces for clarinet, viola and piano*, Op. 83) stand out.

From young, Carl Reinecke (Altona, 1824 – Leipzig, 1910) was a prodigy child. He composed with 7 years old and debuted as a pianist with 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 his *Introduzione ed Allegro appassionato* for Clarinet in B $\flat$  and Piano, Op. 256. Like other composers before him, he used to dedicate his compositions to players, as the case of his *Introduzione ed Allegro appassionato*. This piece was dedicated to the virtuoso German clarinetist Richard Mühlfeld.

This viola arrangement has been made following the first printed edition in 1901, Bosworth, London, with plate number B. & C $^\circ$  4580. This edition for viola 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  
Salamanca, 2021

## 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. 6. Added *mf*.

B. 8. Added *mf*.

B. 13. Added *mp*.

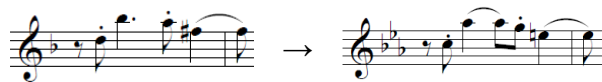
B. 20. Added *mf*.

B. 38 – 39. Added *stacatto* in the 4<sup>th</sup> beat.

B. 47. Removed *un poco calando*.

B. 54. Added *poco rit.*

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



B. 114 – 115. The figuration of the 2<sup>nd</sup> beat have been modified – as found in 108 bar –.

B. 117. Added *stacatto* sign in the second part of the 1<sup>st</sup> and 3<sup>rd</sup> beat.

B. 128. Added *pp*.

B. 140 – 142. Added *stacatto* – 2<sup>nd</sup> part – and an accent mark– 3<sup>rd</sup> part – as on the figuration of the 38 and 39 bar.

B. 151. Added *sempre piano* indication to keep last *piano* indication before next *crescendo*.

B. 156. Changed original *pp* for *mf* indication to generate variety in the melodic line.

B. 159. Added *decrescendo*.

B. 185. Added *crescendo*.

B. 189 – 201. From 2<sup>nd</sup> beat two octaves have been lowered.

B. 205. Added *stacatto* in the 4<sup>th</sup> part.

# Introduzione ed Allegro appassionato

## Viola & Piano

Op. 256

Adagio ♩ = 132

Carl Reinecke (1824 - 1910)

Measures 1-26 of the Adagio section. The score is written for Viola and Piano. The key signature is B-flat major (two flats). The time signature is 9/8. The tempo is Adagio, with a quarter note equal to 132 beats per minute. The dynamics range from piano (p) to fortissimo (f). The section includes various musical notations such as slurs, ties, and accents. The piece concludes with a double bar line and a 4/4 time signature change.

29 Allegro appassionato ma non troppo presto ♩ = 160

Measures 29-39 of the Allegro appassionato section. The key signature remains B-flat major. The time signature changes to 4/4. The tempo is Allegro appassionato ma non troppo presto, with a quarter note equal to 160 beats per minute. The dynamics range from fortissimo (f) to piano (p). The section includes various musical notations such as slurs, ties, and accents. The piece concludes with a double bar line.

44 *f* *p* *3* *trattando* ♩ = 138

50 *p* *poco rit.*

56 *f* *p*

61 *mf* *3*

71 *f* *mf* *3*

76 *3*

81 *mf* *3*

84 *f*

88 *mf* *pp* *3*

94 *p* *3* *3*

97 *p* *3*

100 *3*

104 **4** *f*

110 *p* *dolce*

115

119 **3** *p*

126 *pp* **3**

130 **3** *f*

135 *f* **3**

142 **4** *ppp*

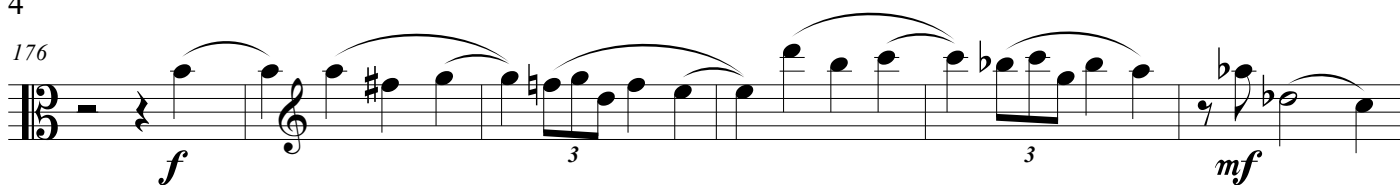
151 *sempre piano* *calando*

156 *a tempo* *mf* *dolce*

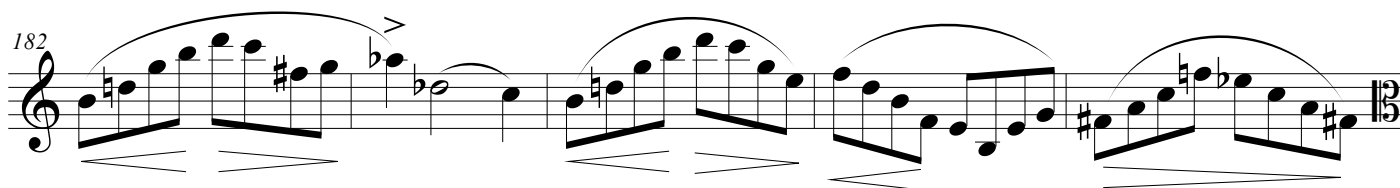
160 *pp* *espress.*

168 *ff* **2**

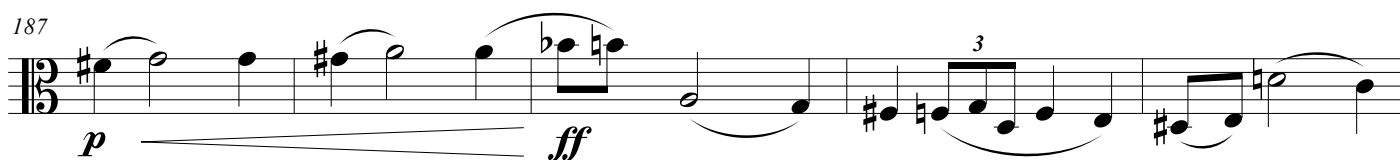
176



182



187



192



198



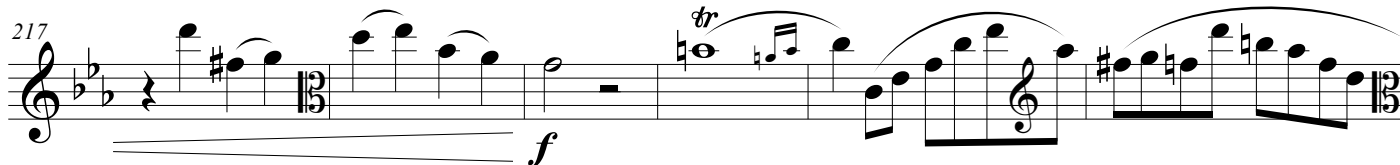
202



209



217



223



227

