

Richard Strauss

Andante  
für Horn und Klavier

Op. posth.

Boosey & Hawkes  
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This work was composed in 1888 for the occasion of the silver wedding of Richard Strauss's parents.

It is published here for the first time. The original manuscript, on which this edition is based, is in the Stadtische Musikbibliothek, Munich.

Publication has been made at the request of the Strauss family.

*London, 1973*

Dieses Werk wurde im Jahre 1888, anlässlich der Silberhochzeit der Eltern Richard Strauss' komponiert und wird hiermit erstmalig veröffentlicht.

Das Originalmanuskript, auf welchem diese Ausgabe basiert, befindet sich in der Städtischen Musikbibliothek München.

Die Veröffentlichung des Werkes erfolgte auf Wunsch der Familie Strauss.

*London, 1973*

Cette oeuvre a été composée en 1888, à l'occasion des noces d'argent des parents de Richard Strauss.

Elle est publiée ici en première édition, d'après le manuscrit original qui est déposé à la Bibliothèque Municipale de Munich (Stadtische Musikbibliothek, Munich).

Cette édition a été réalisée à la demande de la famille Strauss.

*Londres, 1973*

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Seinem lieben hochverehrten Vater zur silbernen Hochzeit gewidmet

# ANDANTE

für Horn und Klavier

Horn in F

RICHARD STRAUSS  
Op. posth.

Andante cantabile

10

20

30

40

50

60

70

80

*p*

*pp*

*f*

*sfz*

*cresc.*

*dim.*

*espr.*

*tranquillo 3*

*ff*

*calando*

*pp*

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# ANDANTE

## für Horn und Klavier

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Op. posth.

Andante cantabile

Horn in F

Klavier

*p*

*p*

*poco espr.*

10

*p*

*espr.*

Red. \* Red. \* Red. \* Red. \*

*espr.*

*dim.*

*pp*

*espr.*

*pp*

Red. \*

20

espr. cresc.

espr. cresc.

f dim.

f espr.

Red. \* Red. \* Red. \* Red. \*

30

p dim.

pp dim.

Red. \*

espr. p

mf

Red. \* Red. \* Red. \*

40

Musical score for measures 40-45. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G#4, and then a whole note G#4. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *mf* and *f*. Performance instructions include *Red.* with asterisks and *sfz*.

Musical score for measures 46-50. The system consists of a vocal line and a piano accompaniment. The vocal line has a half note G#4, followed by a half note G#4, and then a half note G#4. The piano accompaniment continues with complex rhythmic patterns. Dynamic markings include *p* and *espr.*. Performance instructions include *Red.* with asterisks.

Musical score for measures 51-55. The system consists of a vocal line and a piano accompaniment. The vocal line has a half note G#4, followed by a half note G#4, and then a half note G#4. The piano accompaniment features sixteenth-note runs with sextuplets. Dynamic markings include *pp* and *espr.*. Performance instructions include *Red.* with asterisks.

50

Musical score for measures 56-60. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G#4, followed by a half note G#4, and then a half note G#4. The piano accompaniment features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *dim.* and *pp*. Performance instructions include *Red.* with asterisks.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern of triplets in both hands. The key signature has one flat (B-flat). The system concludes with the instruction *cresc.*

60

Second system of musical notation. The vocal line begins with a fermata. The piano accompaniment continues with triplets. Dynamics include *mf espr.* and *f*. The system ends with *Red.* and a floral ornament.

Third system of musical notation. The piano part features a dense texture of triplets. Dynamics include *cresc.* and *espr.*. The system ends with *Red.* and floral ornaments.

Fourth system of musical notation. The piano part features a dense texture of triplets. Dynamics include *ff* and *molto marc.*. The system ends with *Red.* and floral ornaments.

70

calando

dim. *p espr.* dim.

*Red.* tranquillo

*pp* *pp* *espr.*

80

*pp* *pp*

calando

dim. *espr.*



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