

COMMENTS

fl = flute; *ob* = oboe; *cl* = clarinet; *fg* = bassoon; *cor* = horn; *trb* = trumpet; *timp* = timpani;
vl = violin; *va* = viola; *vc* = cello; *cb* = double bass; *M* = measure(s)

Sources

APR Autograph piano reduction, fair copy in ink with numerous later changes and corrections in ink and pencil. Münchner Stadtbibliothek, shelfmark Mpr L Y 11. 10 leaves in landscape format, musical text on leaves 1v to 10r, with autograph pagination 1–17 (p. 12 is erroneously counted twice). Title: *Seinem lieben Vater | Herrn Franz Strauss, Kgl. b. Kammermusiker | gewidmet. | Concert für das Waldhorn mit Begleitung des Orchesters oder Pianoforte (Es dur) | komponirt | von | Richard Strauss. | op. 11. | Clavierauszug*. Facsimile edition, Tutzing, 1971 (monochrome only, with minor retouchings).

[AS] Autograph orchestral score. Lost.

CPR-EC Copy of the piano reduction by an unknown copyist. Fair copy in ink with autograph corrections and engraver's annotations; engraver's copy for **FPR**. Wienbibliothek im Rathaus, shelfmark UE Strauss 003. 12 leaves in upright format, musical text on leaves 1v to 12r, paginated 1–22. Title in another hand: *Concert | für das „Waldhorn“, | mit Begleitung des Orchesters oder Pianoforte. | Es dur. | komponirt. | von | Richard Strauss | op. 11. | Clavierauszug*. Addition by Richard Strauss: *Herrn Oscar Franz, k. s. Kammermusiker | freundlichst gewidmet*.

Chn-EC Copy of the solo part made by Franz Strauss, fair copy in ink with autograph corrections by Richard Strauss and annotations by the engraver. Engraver's copy for **F_{hn}**. Wienbiblio-

thek im Rathaus, shelfmark UE Strauss 003. 3 leaves in upright format, musical text on leaves 1v to 3v. Title by Franz Strauss: *Concert | für | Waldhorn | mit | Orchester oder Clavierbegleitung | von | Richard Strauss. | [bottom right:] Opus 11*. Addition by Richard Strauss: *Herrn Oscar Franz, k.-s. Kammermusiker | freundlichst gewidmet*.

N Annotations made by an unidentified person, with alterations suggested by Hans von Bülow. 1 leaf with text on one side, comprising music examples and comments. Photocopy in private hands.

F_{hn} First edition, solo horn part, inserted in **FPR** (see below). Munich, J. Aibl, plate number "R. 2540^e", published in 1884, advertised in *Hofmeisters Monatsbericht* in October 1884. Title: *Dem königl. sächs. Kammermusiker | HERRN OSCAR FRANZ | freundlichst gewidmet. | Concert | (Es dur) | für das | Waldhorn | mit Orchester- oder Klavierbegleitung | komponirt | von | RICHARD STRAUSS. | OP. 11. | Verl. N^o 2540 a Partitur (in Abschrift).....Mk. [price indication missing] netto. | " 2540 b Orchesterstimmen (in Abschrift)....." [price indication missing] netto. | " 2540 c Principalstimme allein....." _80. | " 2540 d Klavier-Auszug (zugleich Directionsstimme) und Principalstimme....." 4. | Eigentum des Verlegers. Eingetragen im Vereinsarchiv. | Den Verträgen gemäss deponirt. | MÜNCHEN, JOS. AIBL. | Paris, V. Durdilly & C^{ie} | pour la France et la Belgique. Copy consult-*

ed: Munich, Bayerische Staatsbibliothek, shelfmark 2 Mus.pr. 3596.

FPR First edition, piano reduction with solo part inserted (**F_{hn}**). Munich, J. Aibl, plate number "R. 2540^d", published in 1884, advertised in *Hofmeisters Monatsbericht* in October 1884. Title as **F_{hn}**. Copy consulted: Munich, Bayerische Staatsbibliothek, shelfmark 2 Mus.pr. 3596.

FP First edition, orchestral parts. Munich, J. Aibl, plate number "R. 2540^b", published in 1886, advertised in *Hofmeisters Monatsbericht* in August 1886. 18 parts in 16 booklets (trumpet 1/2 and cor 1/2 parts are each combined in a single booklet). Title (only in timpani) as in **F_{hn}**, but with the updated line " " 2540 b Orchesterstimmen....." 8. . Copies consulted: Munich, Bayerische Staatsbibliothek, shelfmark 2 Mus.pr. 3596; shelfmark 4 Mus.pr. 2017.534 (later issue, title with price indication *Mk. 7. _* for the score); Bühnen der Stadt Gera, library, no shelfmark (issued after 1909).

FS First edition, orchestral score, lithographed copyist's copy. Munich, J. Aibl, plate number "R. 2540^a", published in 1886, advertised in *Hofmeisters Monatsbericht* in August 1886. Title as **FP**, but now with price indication *Mk. 6. _ netto*. for the score. Copies consulted: Munich, Bayerische Staatsbibliothek, shelfmark 2 Mus.pr. 4017; Bühnen der Stadt Gera, library, no shelfmark (issued after 1909).

ED_s New edition of the orchestral score. Vienna, Universal Edition, plate number "U. E. 1592", published in 1939. Title as **F_{hn}** until *OP. 11*. Thereafter: *Aufführungsrecht vorbehalten. | Droits d'Execution réservé [sic] | Eigentum des Verlegers. Eingetragen im Vereinsarchiv. | Den Verträgen gemäss deponirt. | LEIPZIG, JOS. AIBL VERLAG. G.m.b.H. |*

WIEN, UNIVERSAL-EDITION A. G. | Made in Germany. Copy consulted: Munich, Bayerische Staatsbibliothek, shelfmark 4 Mus.pr. 2011.6466.

After the publishing house of Aibl was taken over by Universal Edition of Vienna in 1904, **F_{hn}**, **FPR**, **FP** and **FS** were given new title pages and plate numbers, but printed unaltered from the same plates. Only the score **FS**, which was full of mistakes and difficult to read, was replaced during Strauss's lifetime, namely by **ED_s**, though this, too, was only a handwritten copy and not engraved.

About this edition

Research by the editor (see *Preface*) has allowed the compositional history of the Horn Concerto op. 11 to be properly documented, enabling us to precisely categorise and assess the extant sources and the differences between them.

An unknown copyist made the engraver's copy (**CPR-EC**) for the publishing house of J. Aibl, basing this on the autograph piano reduction (**APR**). This engraver's copy must have been made after 22 July 1884 (when Eugen Spitzweg invited Strauss to send him the autograph piano reduction), but probably before 8 August, when Spitzweg met Hans von Bülow and received his proposed changes. These were written on a sheet of paper (**N**), and along with the engraver's copy were sent to Richard Strauss for correction. While Bülow's name is not given on the sheet in question, its contents and other evidence (such as remarks in letters by Spitzweg and Leinhos) clearly point to him as the author of these proposed alterations (for a detailed description and evaluation of source **N**, cf. Peter Damm, *Neue Gedanken zum Konzert Es-Dur für Waldhorn mit Orchesterbegleitung op. 11 von Richard Strauss*, in: *Richard Strauss. Essays zu Leben und Werk*, ed. by Michael Heinemann/Matthias Herrmann/Stefan Weiss, Laaber, 2002, pp. 45–51). Strauss accepted most of

these proposed alterations (cuts, harmonic changes, etc.) and transferred them into the engraver's copy in red ink, and into his autograph in pencil. It was at this point that he also added metronome markings to C_{PR-EC}.

The publisher received a separate engraver's copy for the solo part (C_{hn-EC}), which the present writer was able to identify as being in the hand of Franz Strauss. As an experienced horn player, the composer's father allowed himself to make several little changes and additions to the articulation and dynamics when copying out the solo part. When Richard Strauss corrected C_{PR-EC} he adopted several of the additions that his father had made to the solo part, but by no means all of them. It remains unclear whether or not he merely overlooked the remaining changes, though it seems more likely that he shied away from openly questioning his father's decisions. The resultant minor differences in articulation between the solo part and the horn part given in the piano reduction also found their way into the first edition, because the original publisher made no effort to bring these two versions into line with each other. A comparison with the orchestral score (F_S), which was not made until two years after publication of the first edition of the piano version, reveals further little divergences in the solo part. These have been proven to derive from Bülow, who (without consulting the composer, who could not attend) asked the soloist Leinhos to make certain minor changes to his part when they gave the first performance of the Concerto together (this is evidenced by a letter from Leinhos to Strauss; cf. Damm, *Neue Gedanken*, p. 53).

Given this state of the extant sources, we have made the following decisions for the present edition. As our primary source for the solo part, we have chosen the engraver's copy of the piano reduction (C_{PR-EC}) that was checked, corrected and authorised by Richard Strauss. This offers the composer's final intentions, which were then included, unaltered, in the first edition F_{PR} that was

directly based on this copy. The autograph (A_{PR}) is an important secondary source, and has been useful for identifying copying errors in the engraver's copy. A further important secondary source was the engraver's copy of the solo part (C_{hn-EC}, on which F_{hn} was based). Because the composer left his father's changes to the phrasing unaltered here, quite possibly accepting them as alternative variants, we have identified these instances in the musical text of our edition, and provide Franz Strauss's version in square brackets or in the *Individual comments*. However, we cannot assume that Strauss authorised the later interventions by Bülow in F_S; nevertheless, these are documented in the *Individual comments*.

The autograph score ([A_S]) must today be regarded as lost, as is a copy of the score that might well have been made for Leinhos and Bülow. Since the first edition of the orchestral parts (F_P) was only published in the summer of 1886, at least one manuscript set of parts must have been used for the first performances of the work in Meiningen, Bremen, Munich, etc. Such a set probably served as the engraver's copy for F_P, though nothing of this material has survived either. The primary source for our edition of the orchestral accompaniment is thus F_P, which provides a fundamentally reliable musical text. The score (F_S) was used for purposes of comparison, though it proved to be full of errors. ED_S was not taken into consideration as a source because it was based directly on F_S and thus merely constitutes a new copy of this source (with corrections to several major errors in the musical text), and shows no indication of having been revised in any way by Strauss himself.

The degree of haste involved in making the engraver's copies, carrying out corrections and engraving the music between late July and September 1884 is reflected in the enormous number of minor slips of the pen in all the sources, such as forgotten staccato dots, missing accidentals or imprecisely-

placed crescendo hairpins. In order not to overburden the *Individual comments* below, obvious copying or engraving mistakes are corrected without comment whenever we have been able to do so without any shadow of a doubt by making a comparison with the secondary sources or the other parts. The following *Individual comments* are restricted to listing important differences, doubtful cases, and musically-justifiable interventions by the editor.

Signs in parentheses indicate editorial additions. Occasional cautionary accidentals have been added without further comment.

Individual comments

I Allegro

- 1 cor solo: A_{PR}, C_{hn-EC} have *energico* only in M 2.
- 2, 6: Franz Strauss added the instructions *quasi Recitativo* (M 2) and *a tempo* (M 6) in A_{PR}, and a copyist transferred these into C_{PR-EC}. However, they are (surely intentionally) absent from C_{hn-EC} as well as from all the published sources (F_{PR}, F_{hn}, F_P, F_S) and so have not been adopted in the present edition.
- 8 fl 2: In F_S 1st note is *ab*², but cf. fl 1, ob 2, vl, va.
- 32–34 cor solo: The sources have two successive crescendo hairpins (beat 4 of M 32 to beat 3 of M 33, and in M 34); we have combined these into a single, continuous hairpin.
- 33 cor solo: F_{hn} lacks breathing marks.
- 52 cor solo: C_{PR-EC} lacks *p*; added subsequently in an unknown hand in A_{PR} (probably following C_{hn-EC}).
- 56 vl 2: F_P gives *bb–bb* on beat 2; corrected here as in F_S.
- 55–57 cor solo: C_{hn-EC}, F_{hn} have two successive crescendo hairpins (beat 1 of M 55 to beat 1 of M 56, and beat 2 of M 56 to beat 1 of M 57); we have combined these into a single, continuous hairpin. A_{PR}, C_{PR-EC} lack the 1st crescendo hairpin.

58 cor solo: C_{hn-EC}, F_{hn} lack breathing mark, and > is already given on beats 3–4 in M 57.

vl 2: In F_P 5th chord lacks *g*; we correct here as in F_S.

62 f. cor solo: C_{hn-EC}, F_{hn} give < > only in M 63; but cf. M 44 f.

70 trb 1: In F_P 2nd note is *e*¹ (as in trb 2); we follow the reading *a*¹ from F_S.

83 cor solo: C_{hn-EC}, F_{hn} lack *dolce*. A_{PR}, C_{PR-EC}, F_{PR} give *dolce* only in M 84.

89 cor solo: F_{PR}, F_{hn} have *pp* only on beat 4. We recommend *pp* only in M 91.

90 f. cor solo: In A_{PR}, C_{PR-EC} slur ends one note earlier. We follow C_{hn-EC}, F_{hn}.

92–99 cor solo: Placing of < > here follows A_{PR}, C_{PR-EC}.

93 fg: *p* as in F_S; F_P has *pp*.

102 f. cor solo: A_{PR}, C_{PR-EC} lack dynamics; we adopt < > here from C_{hn-EC}, F_{hn}.

105 cor solo: *mp* given here as in A_{PR}. C_{hn-EC} has *mf*, adopted in C_{PR-EC} by the copyist and thus in all later sources (but cf. the renewed *mf* in M 106).

106 cor solo: A_{PR}, C_{PR-EC} lack staccato dots; we add as in C_{hn-EC}, F_{hn} (also given on 1st note in the latter, surely a mistake) and in F_{PR}. – C_{hn-EC}, F_{hn}, F_{PR} lack *mf*.

110 f., 114 f. cor solo: Articulation here follows A_{PR}, C_{PR-EC}; cf. the same motif in vl 1.

112 cor solo: F_{hn} lacks breathing mark.

112 f. cor solo: In C_{hn-EC}, F_{hn} 1st note each time has a staccato dot, surely a mistake.

116 cor solo: In C_{PR-EC} articulation on beat 3 is erroneously given as on beats 2 and 4 (copyist's error), so was also adopted in F_{PR}. We correct following A_{PR}, C_{hn-EC}, F_{hn}.


116 f. cor solo: A_{PR}, C_{PR-EC} lack dynamics; we add here as in C_{hn-EC}, F_{hn}, F_{PR}.

119 cor solo: A_{PR}, C_{PR-EC} have staccato dot on 6th note, surely a mistake (cf. also M 120). We follow C_{hn-EC}, F_{hn}, F_{PR}.

121 cor solo: Position of *cresc.* given here as in C_{hn-EC}, F_{hn}; given in A_{PR}, C_{PR-EC} only on beat 3.

- 126 cor solo: APR, CPR-EC lack > on 1st note; we add here as in C_{hn-EC}, F_{hn} (cf. M 77). – va: F_p has chord $d-g-g^1$; we follow F_s.
 129 f. vc, cb: F_p, F_s have *mf* only in M 129 on beat 4, *cresc.* in M 130 on beat 1. Changed to match vl, va and ob, cl, fg.
 135 va: In F_p 5th note is f^1 ; corrected here as in F_s.
 137–139: In F_p position of *cresc.* is inconsistent; we follow A_{KA}, CPR-EC.
 143 fl: F_p lacks ties; we follow the reading of F_s (cf. vl, va).
 149 cl 1: F_p has ξ on beat 4 instead of g^1 ; corrected here as in F_s.
 151: We add *mf* as in APR.

II Andante

- 3 cor solo: APR, CPR-EC have *p* instead of *pp*, but cf. M 34, 90. We follow C_{hn-EC}, F_{hn} here.
 14–16: In F_p position of \gg is inconsistent; we follow APR, CPR-EC.
 14–16, 45–47, 101–103 cor solo: Articulation here follows APR. In C_{hn-EC} articulation altered by Franz Strauss to  (also thus in F_{hn}, F_{PR}), but not adopted by Richard Strauss in CPR-EC. In this regard, cf. also Damm, *Neue Gedanken*, p. 57.
 21, 25 cor solo: APR, CPR-EC have no slurs; we add as in C_{hn-EC}, F_{hn}.
 29 f., 85 f. fl, ob, cl: F_p, F_s have \gg *pp*, likely an addition by Bülow. We follow dynamics as in APR, CPR-EC, F_{PR}.
 59 cor solo: APR, CPR-EC, C_{hn-EC} have breathing mark after 1st note; F_{PR}, F_{hn} have > on 2nd note instead (by error?). Not adopted in our edition.
 60 vl 2: In F_p 2nd chord has $c^{\#2}$ instead of a^1 ; corrected here as in F_s.
 68 cor solo: Staccato dot on last note adopted from APR. – The sources have additional breathing mark after 2nd note; not adopted in our edition.
 93–95 cor solo: In CPR-EC slur erroneously does not begin until beat 1 of M 94 (copy-

- ist's error), so adopted thus in F_{PR}; but cf. M 6. We correct here as given in APR, C_{hn-EC}, F_{hn}.
 94–96 cor solo: APR, CPR-EC, F_{PR} have no dynamics; we add as given in C_{hn-EC}, F_{hn}. Cf. also M 7–9.
 100–107 cor solo: CPR-EC lacks dynamics; we add here as in APR, C_{hn-EC}, F_{hn}.
 101 vl 2: In F_p 3rd note is g^1 ; we correct here as in F_s.

III Allegro – Rondo. Allegro

- Upbeat to 1: In F_p all strings have a staccato dot, surely erroneously; we delete it, following F_s.
 13 vc: F_p lacks this measure; we add as in F_s.
 18 cor solo: APR, CPR-EC, F_{PR} lack staccato dot on last note; we add here as in C_{hn-EC}, F_{hn}.
 44 cor solo: C_{hn-EC}, F_{hn} lack breathing mark and staccato dot. CPR-EC lacks breathing mark; we add here as in APR.
 53–59, 85–88, 153–160, 172–175, 269–273 cor solo: APR, CPR-EC lack dynamics; we add here as in C_{hn-EC}, F_{hn}, F_{PR}.
 118 fl 2: In F_p 2nd note is c^2 ; we correct here as given in F_s.
 fl, ob, cl, fg: F_p, F_s have rhythm $\downarrow \gamma$ in 1st half of measure; this is different from APR, CPR-EC, F_{PR}, which notate \downarrow (in line with the piano accompaniment). This shortening might well derive from Bülow, in order to make the va entry more audible. But all sources of cor solo have an unaltered \downarrow ; when performing the work, we recommend bringing the note-lengths into line with each other.
 131: F_p, F_s have \ll on beats 2–4, but missing from APR, CPR-EC, F_{PR}. Possibly a later addition by Bülow. Not adopted in our edition, since contradictory to the marking *un poco calando* (which is changed to *rit.* in F_p).
 145 cor solo: *espressivo* only in F_{hn}; we adopt this marking by analogy with M 45.
 180 cor solo: We add \gg as in APR.
 190 vl 1: F_s lacks *con espress.*

- 193: Position of *cresc.* as in APR, CPR-EC, F_{PR}. In F_p already in M 192 on beat 1, in F_s at the end of M 191.
 207, 209 cor solo: APR, CPR-EC lack staccato dot on last note; we add here as in C_{hn-EC}, F_{hn}.
 210 cor solo: F_{PR}, F_{hn} have *ff* instead of *f*.
 212 f. cor solo: \gg added here as in C_{hn-EC} (cf. strings).
 216 fg: In F_p 2nd note is ab ; we correct here as given in F_s (cf. also cb).
 224 f. fl 2: F_p lacks these two measures; we add here as in F_s.
 227 cl 1: In F_p 2nd note is f^2 ; we follow the reading d^2 in F_s.
 236–238 cor solo: We here add last slur in M 236 and accents on M 237–238 beat 1 as in APR; it was probably the unclear notation in the source that resulted in these signs mistakenly not being transferred to CPR-EC, C_{hn-EC}, F_{hn}, F_{PR}.
 237 cor solo: F_{PR}, F_{hn} lack breathing mark.
 241 vl, va, vc, cb: F_p, F_s have doubtful \ll on beats 1–3; missing from APR, CPR-EC, F_{PR}. Not adopted in our edition.
 242 fg 2: In F_p last note is Bb ; we correct here as in F_s.
 244 cor solo: We add *mf* as in F_s.
 245 f. vc: In F_s last note M 245 und 1st note M 246 are one octave lower.
 251 cor solo: APR, CPR-EC, C_{hn-EC} have staccato dot on 1st note, but cf. M 252, 259 f. Not adopted in our edition (or in F_{hn}).

- 254 va: In F_s chord is $g/eb^1/eb^2$ instead of $bb/g^1/eb^2$, probably copyist's error.
 261 cor solo: We add > as in APR, C_{hn-EC}.
 262 vl 2: In F_p 1st note is eb^1 ; we correct as in F_s.
 262 f., 266 f.: In F_p, F_s \ll begins one measure earlier each time (in F_p on beat 4, in F_s on beat 6). We follow APR, CPR-EC, F_{PR}.
 264 cor solo: We add *mf* as in APR.
 265–273 cor solo: APR, CPR-EC lack dynamics; we add here as in C_{hn-EC}, F_{hn}.
 276 cor solo: We add breathing mark as in APR.
 278 f. cor solo: F_s has divergent pitches



- ; an alteration by Bülow, most probably not authorised by the composer.
 278, 282 cor solo: APR, CPR-EC, F_{PR} have *ff* instead of *f*; we follow C_{hn-EC}, F_{hn}.
 284 cor solo: > absent from APR, CPR-EC, probably only by mistake (cf. M 280); we add here as in C_{hn-EC}, F_{hn}, F_{PR}.
 289 cor solo: Position of *cresc.* given here as in C_{hn-EC}, F_{hn}; APR, CPR-EC, F_{PR} do not have *cresc.* until M 291.
 296 cor solo: We add > as in C_{hn-EC}, F_{hn}.

Dresden, spring 2020
 Peter Damm