

II Fledermaus.

Strauss - Godowsky.

Alla burla (nicht schnell, rhythmisch.)

PIANO.

Oh je, oh je, wie rührt mich dies, oh je, oh je, wie rührt mich das.

pp scherzando

una corda

rall. a tempo

pp legghieriss. espress

legghiero

espress.

p tre corde

glei - chen finden Sie bei ei - ner Zo - - fe nie!

espr. *p* *rall.* *poco rall.*

a tempo *poco rall.* *a tempo* *p*

poco rall. *tr* *cresc.*

dim. *più rall.*

molto rall. *a tempo* *dolce e legato* *p*

tr *tranquillo* *p* *3*

Le - - flott wie heut' wär
 ben so je - de

Red. Red. Red.

Stun - - Lust ge - weiht. *tranquillo*
 de der *subito* *staccato* *p*

Red. Red. * Red.

Red. Red. Red.

rall. *molto* *ff legato*

Red. Red. Red.

Red. Red. Red.

sf *L.H.* *p* *p*

(Red.) Red. *

Dolciss. stacc. e leggero

tranquillo pp *sempre stacc.*

sf *p*

sf

pp *p espr.*

Wenn ich jenes Täubchen wär'

sf

fliegen möcht ich über's Meer.

sf

ff *sciolto*
rapido

Re. Re. Re. Re.

fff *à tempo*
 Ossia. Ossia.

Re. * Re. * Re. * Re. *

non legato

Re. * Re. * Re. * Re. *

1. 2. *glissando*
 p

Re. * Re. * Re. *

Alla burla.
leggierissimo
una corda

Re. * Re. *

Re. * Re. *

The first system of music features a treble staff with a melodic line starting with a five-measure rest, followed by a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed above the first measure of the second measure. Pedal points are indicated by *Ped.* markings below the bass staff.

The second system continues the musical development. The treble staff has a melodic line with some rests. The bass staff features a more active accompaniment with sixteenth-note patterns. Dynamic markings include *f* (forte) and *p* (piano). Pedal markings are present throughout the system.

The third system shows a change in mood with the instruction *p tranquillo ed espress.* (piano, tranquil and expressive). The treble staff has a more melodic and expressive line. The bass staff accompaniment is more sparse and focused on harmonic support. Pedal markings are used to sustain the bass notes.

The fourth system includes tempo markings *rall.* (ritardando) and *a tempo*. The treble staff has a melodic line with some grace notes. The bass staff accompaniment is more rhythmic. Pedal markings are used to sustain the bass line.

The fifth system continues the piece. The treble staff has a melodic line with some grace notes. The bass staff accompaniment is more rhythmic. Pedal markings are used to sustain the bass line.

The sixth system concludes the page. The treble staff has a melodic line with some grace notes. The bass staff accompaniment is more rhythmic. Pedal markings are used to sustain the bass line. The dynamic marking *pp* (pianissimo) is present.

poco a poco rall.

Mit

mir *tempo subito* so spät im tête a tête ganz

trau - lich und al - lein

dem Co - stüm so ganz in - tim kann

al - lein nur der Gat - te

1. 2.

Meno mosso e più tranquillo

sein. *rall.* Mein Herr Mar -

*)Diese „Ossia“ kann auch nur bei der Wiederholung gespielt werden.

quis ein Mann wie Sie sollt'

(Ped.) (Ped.) (Ped.) (Ped.)

bes - ser das ver - stehn

molto espr.

(Ped.) (Ped.) (Ped.) (Ped.) (Ped.) (Ped.)

Ossia.*

dar - um ra - te ich, ja ge - nau - er

(Ped.) (Ped.) (Ped.) (Ped.) (Ped.) (Ped.)

Ossia.*

sich die Leu - te an zu 1. sehn.

(Ped.) (Ped.) (Ped.) (Ped.) (Ped.) (Ped.)

2. *poco più mosso*
p grazioso

(Ped.) (Ped.) (Ped.) (Ped.)

Erst ein Kuß, dann ein Du, Du, Du

(Ped.) (Ped.) (Ped.) (Ped.) (Ped.) (Ped.)

sempre p e leggerissimo

cresc.
espress.
L.H. L.H. martellato

L.H. p dolce ed espress.
legato

R.H. f
tre corde

legato
una corda

(schärmerisch)
appassionato

First system of the musical score. It features a piano accompaniment in the lower register with a steady eighth-note pattern. The upper register contains a melodic line with various dynamics including *p dolce*, *cresc.*, and *dim.*. The key signature has three flats.

Second system of the musical score. The piano accompaniment continues with a melodic line in the upper register. Dynamics include *rall.*, *p dolce*, and *a tempo*. The lyrics "Dui Du" are written above the notes.

Third system of the musical score. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *rall.*, *a tempo*, and *mp*. The lyrics "la, la" are written below the notes.

Fourth system of the musical score. The piano accompaniment has a more complex rhythmic texture. Dynamics include *rall.*, *a tempo*, *mp*, *f*, and *ff*. The instruction "tre corde" is present.

Fifth system of the musical score. The piano accompaniment features a melodic line with a *sf* dynamic. The upper register has a melodic line with *dim.* and *molto cresc.* dynamics.

Sixth system of the musical score. The piano accompaniment has a melodic line with a *ten.* dynamic. The upper register has a melodic line with a *sf* dynamic.

8

pp
una coda

ja sehr ko - misch

marc.
rall.
piu sost.
p
pp
veloce

ha, ha, ha, ist die Sa - che

pp
veloce

dann verzeihn Sie, ha, ha, ha, wenn ich la - che,

pp
veloce
espress.

ha, ha, ha, ha, ha, ha

the corde

8

ff non legato
marcatiss.

poco rall.

ff sempre non legato

a tempo, con brio

rall.

Poco meno mosso.

sempre non legato

Reo. Reo. Reo.

Tranquillo e sostenuto. (Reo.) Reo. *

rall. e dim. pp dolciss. una corda pp a tempo

Reo. * Reo. Reo. Reo.

rall. - ff subito R.H. tre corde

Reo. Reo. Reo. * Reo. Reo. Reo. Reo.

Reo. Reo. Reo. Reo. Reo. Reo. Reo.

molto dim. p

Reo. Reo.

rall. ff allarg. H.R.H.

Reo. *

a tempo, con brio

ff non legato *molto*

R.H. *appassionato*

allargando

frall. *a tempo, con fuoco (quasi stretto)* *sempre ff*

ff velociss.