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Symphonische Metamorphosen

Johann Strauß'scher Themen.

Drei Walzerparaphrasen
für das Pianoforte

zum

CONCERT VORTRAG

von

LEOPOLD GODOWSKY.

№1. Künstlerleben	Pr. M. 4. —
№2. Fledermaus	Pr. M. 3.60
№3. Wein, Weib und Gesang	Pr. M. 3. —

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Leipzig, Aug. Cranz.
Brüssel, A. Cranz. London, Cranz & Co

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 leggieriss. espress

leggiere

espress.

p tre corde

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

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

Red. *

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

Red. *

poco rall. *Glücklich ist, wer vergißt* *cresc.*

Red. * Red. * Red. * Red. * Red. * Red. *

dim. *più rall.*

Red. Red. Red. Red. Red. Red.

molto rall. *dolce e legato* *p* *a tempo* *Fest, Nacht Freud* *Lie -* *Weich'ein wel-che voll* *be und*

Red. Red. Red. Red. Red. Red. (Red.)

Wein *Se - lig - keit* *ging* *tranquillo* *p* *3* *gibt uns* *durch das*

Red. (Red.) Red. Red. Red. Red. Red.

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

Red. Red. Red. Red.

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

Red. Red. Red. Red. *

Red. * Red. * Red. * Red. Red. Red. Red. Red.

rall. *molto* *ff legato*

Red. * Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red.

sf *L.H.* *p*

(Red.) Red. *

Dolciss. stacc. e leggiero

tranquillo pp

sempre stacc.

sf

p

sf

leggierissimo e sempre staccato

pp

p espr.

Wenn ich jen - nes Täub - chen wär'

sf

flie - gen möcht ich ü - ber's Meer.

sf

ff *sciolto* *rapido*

Red. Red. Red. Red.

Red.

fff *sf* *sf* *sf* *sf* *sf*

al tempo

Red. * Red. Red. Red. Red.

Ossia. Ossia.

sf *sf* *sf* *sf* *sf* *sf*

non legato

Red. Red. Red. Red. Red. Red.

1. 2. *glissando*

p

5 4 3 2 1 5 4 3 2 1

5 4 3 2 1 5

Red. *

Alla burla.

leggierissimo

una corda

5 4 3 2 1

Red. *

5 4 3 2 1

5 2 1 4 3 2 1

5 1 4 3 2 1

Red. *

Red. *cresc.* *Red.* *Red.*

f *Red.* *Red.* *p* *Red.* *Red.*

p tranquillo ed espress. *Red.* *Red.* *Red.* *(Red.)* *Red.* *(Red.)*

rall. *a tempo* *Red.* *Red.* *Red.*

Red. *Red.*

pp *Red.* *Red.*

poco a poco rall. Mit

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

pp grazioso

trau - lich und al - lein in

Ossia. *)

dem Co - stüm so ganz in - tim kann

nur al - lein der Gat - te

L. L.

1. sein. 2. *rall.* Mein Herr Mar -

p dolce.

*)Diese „Ossia“ kann auch nur bei der Wiederholung gespielt werden.
C. 43169

quis ein Mann wie Sie sollt'

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

bes - ser das ver - stehn

molto espr.

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

Ossia*

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

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

Ossia*

sich die Leu - te an zu schn.

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

2. *poco più mosso*

p grazioso

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

Erst ein Kuß, dann ein Du, Du, Du

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

*)Diese „Ossia“ kann auch nur bei der Wiederholung gespielt werden.
C. 43169

sempre p e leggerissimo

Red. *

cresc.

espress.

L.H. L.H. martellato

Red. *

L.H. p dolce ed espress.

Red. Red. (Red.) Red.

legato

(Red.) Red. Red. Red. Red.

R.H. f

tre corde

Red. Red. Red.

una corda

legato

Red. Red. Red. Red. Red. Red. *

(schwärmerisch)
appassionato

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with three flats. Dynamics include *p dolce*, *cresc.*, and *dim.*. There are several *Red.* markings below the notes. A *sf* marking is present at the beginning of the system.

Second system of the musical score. It includes the vocal line with lyrics "Dui Du Dui Du". Dynamics include *rall.* and *p dolce*. There are *Red.* markings and a *Red. ** marking. The tempo marking *a tempo* is present.

Third system of the musical score. It includes the vocal line with lyrics "la, la, la, la, la, la". Dynamics include *rall.* and *a tempo*. There are *Red.* markings and *Red. ** markings.

Fourth system of the musical score. Dynamics include *rall.*, *a tempo*, *mp*, *f*, and *ff*. There are *Red.* markings and *Red. ** markings. The instruction *tre corde* is written above the bass staff.

Fifth system of the musical score. Dynamics include *dim.* and *molto cresc.*. There are *Red.* markings and *Red. ** markings. An *sf* marking is present.

Sixth system of the musical score. Dynamics include *fff* and *ten.*. There are *Red.* markings and *Red. ** markings. An *sf* marking is present.

sf *poco rall.*
ff sempre non legato
a tempo, con brio

sf *rall.*

Poco meno mosso.
sempre non legato

Tranquillo e sostenuto. (Led.) Led. *

This system shows the beginning of the piece. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment. The tempo is marked 'Tranquillo e sostenuto' with a 'Led.' (Lento) instruction.

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

This system includes dynamic markings such as 'pp dolciss.' and 'una corda'. It also features a 'rall. e dim.' (rallentando and diminuendo) section followed by a return to 'a tempo'. The 'Led.' instruction is repeated.

rall. ff subito R.H. tre corde Led. Led.

This system marks a significant change with 'ff subito R.H.' (fortissimo subito, right hand) and 'tre corde' (three strings). The tempo is marked 'rall.' (rallentando).

This system continues the piece with complex textures in both hands, including slurs and dynamic markings. The 'Led.' instruction is repeated.

molto dim. p Led.

This system features a 'molto dim.' (molto diminuendo) section leading to a 'p' (piano) dynamic. The 'Led.' instruction is repeated.

pp rall. ff H.r.H. allarg. Led.

The final system on the page includes 'pp' (pianissimo), 'rall.' (rallentando), and 'ff H.r.H. allarg.' (fortissimo, right hand, allargando). The 'Led.' instruction is repeated.

a tempo, con brio

ff non legato *molto*

R.H. *appassionato*

sf *allargando*

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

ff velociss.

sf

OSSIAS

Page 2, Line 2 Bar 3.

Line 3, Bar 4.

Line 4, Bar 3.

Page 3, Line 2, Bar 1 etc.

Page 4, Line 4, Bar 5.

Page 6, Line 1, Bar 4.

Line 3, Bar 2.

Page 8, Line 6, Bar 3.

Page 9, Line 4, Bar 3.

Page 9, last measure

Page 10, Bar 1.

Page 10, Line 5, Bar 2

Page 11, Line 4, Bar 2 & 3.

Page 12, Line 3, Bar 4.

Line 6, Bar 2.

Page 13, Line 1, Bar 5.

Ped. Ped.

Ped. Ped.

Ped.

Ped. Ped. Ped. Ped. Ped.

rall. Ped.

Page 13, Line 5, Bar 2
leggiero, scherzando
Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

ff non legato
Ped. Ped. Ped. Ped. Ped.

sempre ff
Ped. Ped. Ped. Ped.

Ped. Ped.

Page 14, Line 3, Bar 4.

Ped. Ped. Ped.

Page 14, Line 4, Bar 3.

Page 14, Line 4, Bar 5.

Ped. Ped. Ped. Ped.

Page 16, Line 4, Bar 1.

Ped. Ped. Ped. Ped. Ped.

Page 16, Line 4, Bar 3.
martellato
sempre ff
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Page 16, Line 6, Bar 1.

Ped.