

ALBERT A. HERRMANN
835 N. MONTFORD AVE.
BALTIMORE, MARYLAND

TRANSCRIPTIONEN
für die
ZITHER
von
J. GRIENAUER.

Nr.		Preis:
1.	Strauss, Joh. Op. 367. Du und Du. Walzer.....	
2.	„ „ „ 314. An der schönen blauen Donau. Walzer.....	
3.	„ „ „ 354. Wiener Blut. Walzer.....	
4.	„ „ „ 375. O schöner Mai! Walzer.....	
5.	„ „ „ 385. Waldine. Polka-Mazurka.....	
6.	„ „ „ 388. Rosen aus dem Süden. Walzer.....	
7.	„ „ „ 394. Liebchen schwing' Dich! Polka-Maz.	
8.	„ „ „ 395. Myrthenblüthen. Walzer.....	
9.	„ „ „ 401. Der Klügere gibt nach. Polka- Mazurka (aus: Der lustige Krieg).....	
10.	„ „ „ 404. Violetta. Polka franç. (aus: Der lustige Krieg)	
11.	„ „ „ Der lustige Krieg. Potpourri.....	1.50
12.	Drechsler, J. Zwei Lieder aus F. Raimunds: „Der Bauer als Millionär.“.....	.50
13.	Jungmann, A. Op. 344. Du liegst mir im Herzen. Gavotte.....	.80
14.	Strauss, Ed. Op. 200. Wo Lust u. Freude wohnen. Walzer.....	1.-
15.	Mendelssohn, F. Zwei Lieder. 1. Abendständchen. 2. Des Jägers Abschied.....	.50
16.	„ „ „ dto erleichtert.....	.50
17.	Mozart, W. A. Favorit-Menuet.....	.50
18.	„ „ „ „ dto erleichtert.....	.50
19.	Beethoven, L. V. Allegretto aus der Sonate Op. 27.....	.50

Eigentum der Verleger. Propriété des Editeurs.

Tous droits de reproduction, d'exécution, d'arrangements et de représentation réservés.
All rights of reproduction, arrangements, representation and public performance reserved.
Alle Vervielfältigungs-, Arrangements- und Ausführungsrechte vorbehalten.

Bruxelles, A. Cranz. London, Cranz & Co
Leipzig, Aug. Cranz, G.m.b.H.

WIENER BLUT

WALZER

von

Johann Strauss.

Op. 354.

Arrang. von J. Grieaner.

1.

The first system of music is in 3/4 time and D major. It begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. Chord symbols G, C, and D are visible above the bass line.

The second system continues the piece. The right hand has a more active melodic line with slurs. The left hand accompaniment includes chord symbols D, F, and C.

The third system shows the continuation of the melody and accompaniment. A chord symbol G is present above the bass line.

The fourth system includes the instruction *sempre cresc.* in the right hand. The left hand has a *dim.* marking. Chord symbols D and G are visible.

The fifth system concludes the piece with a *f* (forte) dynamic. The right hand has a melodic flourish. Chord symbols D and G are present.

Musical staff 1: Treble and bass clefs with notes and chords. Bass clef has handwritten notes "D 11", "a 1", and "B m." below it.

Musical staff 2: Treble and bass clefs with notes and chords. Bass clef has handwritten notes "D 11" and "E 1" below it.

Musical staff 3: Treble and bass clefs with notes and chords. Bass clef has handwritten note "p G 11" below it.

Musical staff 4: Treble and bass clefs with notes and chords. Bass clef has handwritten notes "A D 1", "A", "F D 1", and "D 1" below it.

Musical staff 5: Treble and bass clefs with notes and chords. Treble clef has "sempre cresc." written above it. Bass clef has handwritten note "G 11" below it.

Musical staff 6: Treble and bass clefs with notes and chords. Bass clef has handwritten notes "C a m.", "a m.", "D 11", and "G 11" below it.

2.

f *p*

9 1 1 c 1 1

A D I 9 1 c 1 1 9 1 1 c 1 1

1. 2.

f *p* *p*

B m. E m.

cresc.

1. 2. Schluss.

f *p* *p*

3.

f *p*

cresc.

1. 2.

f *p* *f*

cresc.

1. 2. Schluss.

f *f* *f* *p*

D *G* *D* *F#* *m.*

a *1* *a* *2* *D* *f* *G* *D* *F#* *m.* *D* *G* *E* *F#* *m.* *D* *G* *E* *F#* *m.* *D* *G* *E* *F#* *m.*

4.

f *p*
F D m1 G C 1

cresc.
D G 1 C 1 1 F D m1 G C 1

f *p* *f*
1. 2.
a D 1 D 1 1 G f C 1

ff
F D 1 G 1 1 C 1 1

f
1. 2.
F G 1 1 C