GEMS OF STRAUSS
A CHOICE COLLECTION OF
DANCE MUSIC

Waltzes
Polkas

Quadruilles
Galops

Mazurkas

FOR THE PIANO-FORTE
BY JOHANN STRAUSS.

DITSON & CO., BOSTON AND NEW YORK.
RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE.
An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of Plates Showing the Proper Position of the Hands and Fingers.
TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.
BY NATHAN RICHARDSON.

Since the publication of the Monet beaming praxis as it is a whole, they have been in which, in a course of Piano-Forte instruction, a sound and consistent method of teaching the subject as a whole. It is determined, if possible, to remedy the defects, correct the mistakes of my first method, and in the public, confident that it will be found that this instruction book, and at the same time many-wide popularity.

Specimen of the compositions of the pupil Tolstoy and others are interpolated, by the teacher, instead of confining himself as in the former method. I have ventured to take the straight department of the art of Piano-playing, employed to enlarge and fill up a book of pleasure, instead of discouraging him with dryness. This follows the various postures of the hands among the modern professors.

At the conclusion of the work, a chapter of the utmost importance to every one who desires to make his work of the great masters much more difficult.

This LAST AND BEST WORK of "Systems," and "Schools," and Knowledge of the Piano-
of...

The following are selected from the many opinions which it has received:

It is in this part of the work for singer and line as that the heart of the whole matter lies, and Mr. Smith has done with a naturalistic ease with which the student is familiar in the few possible, we think, to find a course of exercises that can be graduated. A matter of vast importance, as it affects the equality of a musical talent. Mr. Smith's book is the selection of the authors of the acknowledged masters, that makes it a living thing, with a soul to it, and not a dry speech in the streets. The pianist, from the standpoint of the author of the method as to all that follows, was intended to be of interest and profit to the student.

Yet, so many of the great masters—Dwight's Journal of Music, Boston.

The convenience of the method, its economy in performance, its perfect methods of "amusement," with the result of the invention, which is not only a book for the piano, but the greatest amusement of the author, and the only entertainment that the student will find.

I have been greatly surprised and delighted with the book of the Piano Forte, and I highly recommend it to both artist and student, and in every respect entertainingly thorough.

I have no results to do in compliance with the request of Mr. Smith, but the greatest success of the Piano Forte ever published, and I am very much obliged to him.

I do not think it necessary to enter into any further detail. The present work is an improvement on the method of Mr. Smith, and the student will find it a most excellent book, and in every respect entertainingly thorough.

In conclusion, Richardson's New Method for the Piano Forte will probably be the work of the kind now in use. The Daily Day, a well-known journal of the day for the piano, has been largely used for the piano, and is highly recommended in the Symphony Hall. The Daily News, as being the best published.—Daily Journal, Saturday, N. Y.

The Parisian and London reviews are very favorable to the work, in which every thing relating to the instrument is considered. The work contains an account of the invention, and is highly recommended to the student.

Readers have given me a thorough examination, and must conclude that the book contains the best system of instruction for the piano that we have ever seen. It is more complete and comprehends as much as any other method of the same description.—The Advertiser, Chicago, Ill.

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Readers can accumulate knowledge of the most important facts in the field, and embrace the principles of all other methods in text-books, which have been and important facts are introduced.---The Tablet, New York.

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A COLLECTION OF

DANCE MUSIC FOR THE PIANO,

CONSISTING OF THE MOST BEAUTIFUL OF THE

WALTZES, POLKAS, GALOPS, QUADRILLES AND
POLKA MAZURKAS.

By

JOHANN STRAUSS.

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## CONTENTS.

### WALTZES.

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic</td>
<td>167</td>
</tr>
<tr>
<td>Adeline</td>
<td>112</td>
</tr>
<tr>
<td>Apollo</td>
<td>183</td>
</tr>
<tr>
<td>Aquarellen</td>
<td>242</td>
</tr>
<tr>
<td>Artist's Life</td>
<td>44</td>
</tr>
<tr>
<td>Beautiful Blue Danube</td>
<td>17</td>
</tr>
<tr>
<td>Bell Helene</td>
<td>92</td>
</tr>
<tr>
<td>Bürgersinf</td>
<td>246</td>
</tr>
<tr>
<td>Canova</td>
<td>109</td>
</tr>
<tr>
<td>Clear and Full</td>
<td>59</td>
</tr>
<tr>
<td>Coliseum</td>
<td>36</td>
</tr>
<tr>
<td>Consortien (Associates)</td>
<td>136</td>
</tr>
<tr>
<td>Controversen</td>
<td>155</td>
</tr>
<tr>
<td>Coronation</td>
<td>199</td>
</tr>
<tr>
<td>Devonshire</td>
<td>168</td>
</tr>
<tr>
<td>Editorial (Leading Journal)</td>
<td>130</td>
</tr>
<tr>
<td>Fairy Stories</td>
<td>140</td>
</tr>
<tr>
<td>Festival or Wine, Women, and Song</td>
<td>70</td>
</tr>
<tr>
<td>First Flirtation</td>
<td>220</td>
</tr>
<tr>
<td>From the Mountains</td>
<td>173</td>
</tr>
<tr>
<td>German Hearts</td>
<td>223</td>
</tr>
<tr>
<td>Harmony of the Spheres</td>
<td>146</td>
</tr>
<tr>
<td>Hope</td>
<td>56</td>
</tr>
<tr>
<td>Illustration</td>
<td>173</td>
</tr>
<tr>
<td>Immer Heiter, (Always Cheerful)</td>
<td>144</td>
</tr>
<tr>
<td>Ichlichter</td>
<td>60</td>
</tr>
<tr>
<td>Jungfernball</td>
<td>202</td>
</tr>
<tr>
<td>Künstler Leben</td>
<td>44</td>
</tr>
<tr>
<td>Leap Year</td>
<td>193</td>
</tr>
<tr>
<td>Let's Be Gay</td>
<td>89</td>
</tr>
<tr>
<td>Life Let Us Cherish</td>
<td>234</td>
</tr>
<tr>
<td>Loreley Rhein Klange</td>
<td>63</td>
</tr>
<tr>
<td>Love and Pleasure</td>
<td>230</td>
</tr>
<tr>
<td>Lovely Vienna</td>
<td>193</td>
</tr>
<tr>
<td>Manhattan</td>
<td>5</td>
</tr>
<tr>
<td>Margaretta's</td>
<td>115</td>
</tr>
<tr>
<td>Marriage Bells</td>
<td>196</td>
</tr>
<tr>
<td>Morgenthaler</td>
<td>87</td>
</tr>
<tr>
<td>Morning Journals</td>
<td>197</td>
</tr>
<tr>
<td>New Vienna</td>
<td>213</td>
</tr>
<tr>
<td>One Thousand and One Nights</td>
<td>75</td>
</tr>
<tr>
<td>On the Beautiful Blue Danube</td>
<td>17</td>
</tr>
<tr>
<td>Orpheus</td>
<td>104</td>
</tr>
<tr>
<td>Philomel</td>
<td>55</td>
</tr>
<tr>
<td>Promotionen</td>
<td>174</td>
</tr>
<tr>
<td>Publisher</td>
<td>127</td>
</tr>
<tr>
<td>Rainbow</td>
<td>114</td>
</tr>
<tr>
<td>Rhine</td>
<td>107</td>
</tr>
<tr>
<td>Rosa</td>
<td>118</td>
</tr>
<tr>
<td>Royal Songs</td>
<td>183</td>
</tr>
<tr>
<td>Serious and Humorous, (Ernst und Humor)</td>
<td>244</td>
</tr>
<tr>
<td>Sophie</td>
<td>110</td>
</tr>
<tr>
<td>Sounds From Vienna Woods</td>
<td>14</td>
</tr>
<tr>
<td>Spiral</td>
<td>68</td>
</tr>
<tr>
<td>Sultan's</td>
<td>178</td>
</tr>
<tr>
<td>Telegram</td>
<td>176</td>
</tr>
<tr>
<td>Travelling Incidents</td>
<td>240</td>
</tr>
<tr>
<td>Vibration</td>
<td>264</td>
</tr>
<tr>
<td>Village Swallows</td>
<td>50</td>
</tr>
<tr>
<td>Wiener Bonbons</td>
<td>160</td>
</tr>
<tr>
<td>Wiener Fresken</td>
<td>105</td>
</tr>
<tr>
<td>Will of the Wisp</td>
<td>70</td>
</tr>
</tbody>
</table>

### POLKAS.

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alice</td>
<td>134</td>
</tr>
<tr>
<td>Baden Baden</td>
<td>184</td>
</tr>
<tr>
<td>Carlotta</td>
<td>166</td>
</tr>
<tr>
<td>Empress Anne's</td>
<td>182</td>
</tr>
<tr>
<td>Madam Leutners</td>
<td>26</td>
</tr>
<tr>
<td>New Annen</td>
<td>29</td>
</tr>
<tr>
<td>Pizzicato</td>
<td>12</td>
</tr>
<tr>
<td>Sans Souci</td>
<td>64</td>
</tr>
<tr>
<td>Singers' Joy;</td>
<td>238</td>
</tr>
<tr>
<td>Thunder and Lightning</td>
<td>36</td>
</tr>
<tr>
<td>Tritsch Tratsch</td>
<td>115</td>
</tr>
<tr>
<td>Arm in Arm</td>
<td>19</td>
</tr>
<tr>
<td>Dragon Fly</td>
<td>211</td>
</tr>
<tr>
<td>Lob der Frauen</td>
<td>115</td>
</tr>
<tr>
<td>One Heart, One Soul</td>
<td>138</td>
</tr>
<tr>
<td>Praise of Woman</td>
<td>114</td>
</tr>
<tr>
<td>Quadrilles</td>
<td>122</td>
</tr>
<tr>
<td>Belle Helene</td>
<td>80</td>
</tr>
<tr>
<td>Children of Haimon</td>
<td>150</td>
</tr>
<tr>
<td>Nordstern</td>
<td>205</td>
</tr>
<tr>
<td>Orpheus</td>
<td>122</td>
</tr>
</tbody>
</table>

### WALTZ QUADRILLES.

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carnival Botschafter</td>
<td>92</td>
</tr>
<tr>
<td>Petitioner</td>
<td>97</td>
</tr>
<tr>
<td>Gállops</td>
<td>103</td>
</tr>
<tr>
<td>Clear the Track</td>
<td>103</td>
</tr>
<tr>
<td>Ostrich Feather</td>
<td>123</td>
</tr>
<tr>
<td>Mazurka</td>
<td>29</td>
</tr>
</tbody>
</table>

### DANCE.

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance of the Period, (Leading of the Dance)</td>
<td>190</td>
</tr>
</tbody>
</table>
OLD FOLKS AT HOME.
PIZZICATO POLKA.

JOHANN and JOSEF STRAUSS.

Allegro.

Piu moderato.

sempre molto staccato e pp

Piu Allegro. Final ending. For the Da Capo only.
SOUNDS FROM THE VIENNA WOODS WALTZES.

ON THE BEAUTIFUL BLUE DANUBE.

WALTZ.

INTRODUCTION.

Andantino.

No. 2.

Dal segno senza ripetizioni al fine.

On the Beautiful Blue Danube Waltz.
ON THE BEAUTIFUL BLUE DANUBE WALZER.
INTRODUCTION.

No. 5.

WALTZ.

ON THE BEAUTIFUL BLUE DANUBE WALTZ.
ON THE BEAUTIFUL BLUE DANUBE WALTZ.
CODA. Which may be played after No. 5, to close with.
FATA MORGANA POLKA MAZURKA.

POLKA MAZURKA.

CLEAR AND FULL WALTZ.

Village Swallows' Waltzes.

No. 1.


No. 2.
WILL OF THE WISP WALTZES.
(IRRLICHTER.) JOHANN STRAUSS. Op. 218
ARM IN ARM. POLKA MAZURKA.


Tempo di Polka Mazurka.
In this D.C. play the 1st. strain once through, taking the 2nd. Ending, then go to the Trio.
PHILOMEL WALTZ.

STRAUSS.
MORNING JOURNALS WALTZES.
(MORGENBLÄTTER WALZER.)


Allegro.

Tempo di Valse.
No. 5.

* The small notes may be played or not, at pleasure.
SPIRAL WALTZES.

JOHANN STRAUSS. Op 209.
LET'S BE GAY WALTZES.
(LUSTSCHWÄRMER.)

J. STRAUSS. Op. 91.
CARNAVALS-BOTSCHAFTER WALTZ QUADRILLE.

JOHANN STRAUS. OP. 379.

No. 1.

First Figure. All balance partners, (4 bars.) Turn, (4 bars.) First four Waltz, (10 bars.) Side Waltz, (10 bars) Grand Right and Left, (14 bars.) All Waltz, (16 bars.)
Second Figure. First two forward and back, (4 bars,) Turn, (4 bars,) First four Waltz, (16 bars,) Sites Waltz, (16 bars,) Next two forward, &c.
Ending with all Waltz.
Introduction played first time only.

No. 3.

Third Figure. All join hands and forward, (4 bars.) Ladies pass to right hand Gent, (4 bars.) All Waits, (16 bars.) Continue till back to place.
No. 4.

FOURTH FIGURE. First four forward and back (4 bars.) Forward again and change partners (4 bars.) Waltz (16 bars.) Same four forward again (8 bars.) Change partners (4 bars.) All Waltz (16 bars.) Hold same.
No. 5.

Fifth Figure. First four cross hands half round, (4 bars.) Left hand back, (4 bars.) Balance, (4 bars.) Turn to place, (4 bars.) Waltz, (16 bars.)
Sides same. All Waltz round the room for ending.
PETITIONER WALTZ QUADRILLE.

No. 1.

Stauss.

First four balance, (4 bars.) Turn, (4 bars.) Forward and back, (4 bars.) Cross over, (4 bars.) Balance three, (4 bars.) Turn, (4 bars.) Forward and back again, (4 bars.) Cross to places, (4 bars.) First four Wals, (16 bars.) Side Wals, (16 bars.) All Wals, (16 bars.) Side the same, ending with "All Wals."
Second Figure. First two forward and back, (4 bars.) Forward and turn back to place, (4 bars.) First four Waltz, (16 bars.) Slide Waltz, (16 bars.) Next two forward, etc., ending with "All Waltz."
No. 3.

Twist Figure. All join hands and forward, (4 bars.) Ladies to the right, (4 bars.) All Waltz, (16 bars.) Continue till arriving at places.
No. 4.

Fourth Figure. First couple Waltz, (15 bars.) Grand right and left half round, (8 bars.) Waltz to places, (8 bars.) Next couple ditto, ending with "All Waltz."
No. 5.

Fifth Figure. Ladies cross right hands half round, (4 bars.) Left hand back, (4 bars.) Balance, (4 bars.) Turn to place, (4 bars.) First seat Waltz, (16 bars.) Sidest Waltz, (16 bars.) All Waltz, (16 bars.) Gents cross right hands, ending with Waltz round the room.
ORPHEUS WALTZ.

STRAUSS.
RHINE WALTZ.

STRAUSS.
DEVONSHIRE WALTZ.

STRAUSS.

FINE.

D.C.
RAINFOREST WALTZ.

STRAUSS.
LOB DER FRAUEN POLKA MAZURKA.
(PRAISE OF WOMEN.)

INTRODUCTION.

POLKA MAZURKA.

In tempo.
OSTRICH FEATHER GALOP.

STRAUSS.
FAIRY STORIES WALTZES.
(FEN-MARCHEN.)

JOHANN STRAUSS, Op. 312.
THE CHILDREN OF HAIMON.

No. 1
Pantalon.

Quadrilles.

STRAUSS.

First four right and left (8.) Balance (8.) Ladies chain (4.) Half Promenade (4 bars.) Half right and left (4 bars.) Sides the same (4.)
No. 2.
Eto.

First two forward (4.) Cross over (4.) Chase (4.) Cross back to place (4.) Balances. Repeat with each "Two."

No. 3.
Fouls.
No. 5. Finale

Forward.

Cross to place.

Forward two.

Cross over.

Two Ladies join bands.

Fine.

and Chase. Gents outside.

Genta dìitto. Ladies outside.

After each "Two" have been through the Figure, call to finish "All promenade"
LA CARLOTTA POLKA.

Allegretto.

SOURCES.
FROM THE MOUNTAINS WALTZER.
NORDSTERN QUADRILLE.

No. 1. Pantalon. Arranged by JOHANN STRAUSS.

First Figure. Right and left, (8 bars.) Balance, (8 bars.) Ladies chain, (8 bars.) Promenade, (8 bars.) Sides same.

Dal Segno al Fine
No. 2. Etc.

[Music notation image]

Sequen Figures: Forward two, (4 bars.) Forward and cross over, (4 bars.) Change, (4 bars.) Cross back to places, (4 bars.) Balance, (8 bars.)
No. 3. Fours.

Third figure. Right hand across, (4 bars.) Left hand back in line, (4 bars.) Balance in line, (4 bars.) Half promenade, (4 bars.) Ladies chain, (6 bars.) Forward four, (4 bars.) Cross to places, (4 bars.) Meet two, etc.
No. 4. Tronza.

Fourth step. First four lead to the right, (4 bars) Change and form lines, (4) Right and left, (8) Ladies chain, (3) Forward & Back, (4) Turn to place, (4) Ladies grand chain, (8) All promenade, (6)
DRAGON FLY POLKA - MAZURKA.
TRIO.

Final ending for Da Capo.

1 2 D.C.
INTRODUCTION.

WALTZ.

No. 2.

1st.  2nd.  rit.

a tempo.

pp poco riten.

poco riten.

cres.

D.S. al Fine.
SINGERS' JOY POLKA.
SÄNGERSLUST.

TRAVELLING INCIDENTS WALTZES.
REISEABENTEUR.

Tempo di Valse.

AQUARELLEN WALTZES.

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C. H. DITSON & Co., NEW YORK.

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