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PREFACE.

A correct and practical knowledge of music is, at the present day, admitted to be an important element of a liberal education: the public should therefore receive with indulgence every endeavor made to extend or facilitate it.

Since the publication of the Modern School, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-forte instruction books, at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the New Method a wide popularity.

Specimens of the compositions of celebrated composers, such as Hunt, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyfusock, Mendelssohn, Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imbibe the styles of these eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the etudes of one particular author.

As it was found expedient to abridge and otherwise alter some of the selections, in order to make them conform to the plan of the work, it is not thought advisable to affix the authors' names to their respective compositions, which would, in a manner, be making them responsible for the alterations. It is therefore deemed unnecessary to give other credit to contributors than is contained in this preface.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Piano-forte playing. I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. Kohler, one of the highest authorities among the modern professors of Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

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Position of the finger raised to strike from the second joint.

No. 8.
Position of the finger after the key has been struck.
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No. 10.  COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE ELBOW.
RICHARDSON'S NEW METHOD.

RUDIMENTS OF MUSIC.

Remarks. The first principles of Piano-forte playing, which inculcate a knowledge of the Keys, and the notes, are the only dry and unpleasant features in learning this instrument; but when they have been once thoroughly mastered and fixed in the mind, the pupil will daily derive more amusement as the study progresses.

It is these first principles, therefore, that the teacher should dwell upon, and insist that the pupil should have perfectly established in the memory. Those who from the first, manifest a desire and love for the acquirement of the first principles, and apply themselves to the subject with a determination to succeed, will obtain a perfect knowledge of the notes, keys, &c., in a very few weeks, and their progress will be rapid; while others discouraged at the tediousness of the labor, often spend many months in attaining the same object, and finally lose their interest. Music is a branch of education, and the pupils who desire to understand this very important study, should apply themselves with the same interest and zeal they would devote to the pursuit of any other branch of education.

THE NOTES AND THE STAFF.

Notes are the written and printed signs of tones or sounds. Of these only seven are used, and the first seven letters of the alphabet are applied to them, viz: A, B, C, D, E, F, G. When a musical passage extends upward to eight or more notes, the foregoing letters are repeated in the same order. When the melody or a musical passage descends, the letters are named backwards, thus: G, F, E, D, C, B, A.

Five horizontal and parallel lines and four spaces constitute what is called a Staff, and musical notes are placed on these lines and in the spaces.

EXAMPLE.

ILLUSTRATION.

See the Leger lines above and below the Staff.
Richardson's New Method for the Piano-forte.

Music for the Piano-forte is written upon two Staffs, which are connected by a Brace. The upper staff being for the TREBLE, which is the highest part, and the lower for the BASS, which is the lowest part. See Example.

1st. Remark. The right hand oftentimes plays notes written upon the Bass Staff, and the left hand notes written upon the Treble Staff.

2nd. Remark. I will here suggest that it would be well for the pupil to write out either upon a slate or a black board, the Elementary illustrations, such as the staff, notes, and all other musical characters belonging to the rudimental department, in order to impress them more deeply on the mind.

It becomes necessary to have some sign or character by which we can ascertain the names of the notes and their places on the Staff, (See Key-board, page 21;) this necessity has been supplied by what is called a Clef, which is placed at the beginning of each Staff; there are two Clefs used in music for the Piano-forte, one shaped thus: \( \text{\textcopyright} \) and placed upon the second line of the Staff, is called the Treble Clef, and is used to designate the highest or treble part.

**Example.**

TREBLE CLEF.

\[ \text{\textcopyright} \]

The Bass or F Clef is placed upon the fourth line of the Staff, and is used for the lowest or Bass part.

**Example.**

BASS CLEF.

\[ \text{\textcopyright} \]

As the pupil is now supposed to have become familiar with the Staff and Clefs, we shall advance another step, by introducing

**THE BAR AND MEASURE.**

A Bar is a perpendicular line drawn across the Staff, and divides it into Measures. When two perpendicular lines are drawn across the Staff, they are called a Double Bar, and indicate the end, or close of a musical strain or sentence.

**Example.**

BAR.

MEASURE.

DOUBLE BAR.

**Notes.**

Characters used in music to denote the length of sounds are called notes, of which there are seven different kinds; viz: A white note without any stem (\( \text{\textcopyright} \)) is called a whole note. A white note with a stem (\( \text{\textcopyright} \)) is called a half note. A black note with a stem (\( \text{\textcopyright} \)) is called a quarter note. A black note having one mark at the end of the stem (\( \text{\textcopyright} \)) is called an eighth note. One with two marks (\( \text{\textcopyright} \)) is called a sixteenth note. One with three marks (\( \text{\textcopyright} \)) is called a thirty-second note, and one with four marks (\( \text{\textcopyright} \)) is called a sixty-fourth note.
Richardson's New Method for the Piano-forte.

**VALUATION OF NOTES.**

NAMES OF THE NOTES ON THE STAFF.

**NAME S OF THE NOTES ON THE STAFF.**

**NAMES OF NOTES ON THE LINES.**

**NAMES OF NOTES IN THE SPACES.**

- Names of notes on the lines.
- Names of notes in the spaces.

**ADDED OR LEGER LINES AND SPACES.**

- Added or leger lines and spaces.

**RESTS.**

Characters indicating silence in music are called Rests; each and every note has a corresponding rest.

**EXAMPLE.**

- Notes.
- Corresponding rests.

---

See remark next page.
Richardson's New Method for the Piano-forte.

Remark. Notes are indicative of sound. Rests are signs of silence, and of course cannot be played, but indicate that the music must be kept silent until the time of the Rest expires, as for example, should we play a Whole Note in the time of counting four, a corresponding Rest would require to be kept silent the same length of time.

The Dot.

Example. (•)

A musical character called a Dot, placed after either a note or rest, increases the value or length of that note or rest: one half, for example: we play a whole note in the time of counting four, but should a dot be added thus, (•), we add one half more, which is two, making six thus, (\(1\frac{5}{4}\)). Sometimes two dots are placed after a note or rest; in such a case, the second dot is valued one half of the first, hence, if we count four to a whole note, and two to one dot, making six, and one to the second dot, which is half the value of the first, the whole number counted to the white note and two dots would be seven. Example. (\(1\frac{5}{4}\))

Dotted Notes,

Equal in value to.

Value of the Dot.

Value of Two Dots.

Example of Rests with One Dot.

Value in Rests.

Rests with Two Dots.

Value in Rests.
There are two kinds of time in music, called Common, and Triple, which are subdivided into what is called Simple and Compound time. The characters used to express Simple Common Time, are \( C, \frac{3}{4}, \frac{6}{8} \); these are placed at the commencement of the piece immediately after the clef, thus:

The following figures \( \frac{6}{8} \), \( \frac{3}{4} \), or \( \frac{12}{8} \), express Compound Time. Simple Triple Time is expressed by \( \frac{3}{2}, \frac{3}{4}, \frac{3}{8} \), and \( \frac{9}{2}, \frac{9}{4}, \frac{9}{8} \) express Compound Triple Time. It will be observed that when two figures are used to express time, they are written like fractions, one figure at the top (the numerator) indicates how many notes of the kind indicated by the denominator fill each measure. For example, \( \frac{2}{4} \) shows that two quarter notes fill the measure. It makes no difference whether quarter, eighth, or sixteenth notes are used, the quantity of miscellaneous notes in each measure must be exactly equal to two quarter notes, or two fourths (or one half) of a whole note.

**EXAMPLES OF VARIOUS KINDS OF TIME.**

**FIRST EXAMPLE. SIMPLE COMMON TIME.**

Remark. It will be observed in the above example, that there is a sufficient number of notes, of their relative value, to equal four quarter notes in each measure.

**SECOND EXAMPLE. OF SIMPLE COMMON TIME.**

**EXAMPLE OF COMPOUND COMMON TIME.**

**EXAMPLE OF SIMPLE TRIPLE TIME.**

**EXAMPLE OF SIMPLE TRIPLE TIME.**

**EXAMPLE OF COMPOUND TRIPLE TIME.**
THE SCALE.

The seven musical notes, namely: A, B, C, D, E, F, G, written in a series ascending or descending, form what is called the scale. It may be a Diatonic or Chromatic Scale. The natural scale is called Diatonic, and consists of five whole tones, and two semitones, which vary in position according as the scale is Major or Minor.

The Chromatic Scale ascends and descends by a series of twelve semitones, alternately Major or Minor. A Minor semitone is between two notes bearing the same name, as for example: C, C, D, D. (See explanation of flats and sharps, page 16.) A Major semitone is between two notes of different names, which take different places on the staff, as for example: C, D, or C, D.

Remark. The pupil should thoroughly understand the difference between whole tones and semitones, and also fix in his mind in what part of the scale the semitones occur.

In the Major Scale the semitones are between the third and fourth, and seventh and eighth notes, and the remainder of the notes are a whole tone distant from each other.

The distance from one key to the next, whether black or white, is called a semitone, for example, from C to C, or from C to D. (See Piano Key-Board.)

THE DIATONIC MAJOR SCALE OF C.

The Minor Scale differs from the Major Scale, and in ascending, the sixth and seventh notes are made sharp, or in other words raised a semitone, to accord with the laws of melody, and to make a more agreeable succession of sounds to the ear. It will be seen below, that in descending, the sixth is made natural. It may be here remarked that the Minor Scale is of a melancholy character, and is caused by the displacing of the semitones.

As before remarked, in the Major Scale the Semitones occupy the spaces between the third and fourth, and seventh and eighth notes, but in the Minor Scale they occur between the second and third, and seventh and eighth.

EXAMPLE OF A TRUE MINOR SCALE.

THE MINOR SCALE COMMONLY USED IN PIANO MUSIC.

Remark. In this method there will be found many instances, particularly in scale exercises, where the Harmonic Minor Scale is used instead of the usual Minor Scale.
KEYS AND THEIR Modes.

The **Key Note** or **Tonic** is the first note of any Scale. Every musical composition is written in a particular key, which is ascertained by the so called **Signature**, which will be hereafter exemplified.

The **Natural Scale** is in the key of C, and has neither **Flats** nor **Sharps**. The Major and Minor Scales have already been illustrated and explained.

Every Scale except the Scale of C, which is natural (because it has no flats nor sharps) must introduce flats or sharps to bring the **Semitones** into their proper places; we therefore give every scale and piece of music, a **Signature** which is always formed at the beginning, or, in other words, it precedes the scale or piece. This Signature decides which notes throughout the piece are **sharped** or **flatted**. For Example: it will be seen below that the Key of G has one Sharp, which is placed upon the fifth line, and is called F Sharp; this indicates that every F, throughout the piece, is to be made sharp, unless the sharp is cancelled by the introduction of a **Natural**, thus, (♩).

**THE SIGNATURES OF THE TWELVE MAJOR KEYS.**

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\]
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**THE SIGNATURES OF THE TWELVE MINOR KEYS.**

```
\[\text{Key of A Minor. Key of B Minor. Key of C Minor. Key of D Minor. Key of E Minor. Key of F Minor. Key of G Minor.}
\]
```

**Remark.** There are oftentimes additional sharps and flats introduced in musical compositions, besides those indicated by the signature; in such cases, they are called **accidentals**. The natural, (♩), is used to cancel a flat or a sharp. The **Double Sharp**, (♯), is introduced to sharp again a note which has already been made sharp. The Double Flat, (♭♭), is used to depress still lower a note which has already been flatted, or in other words, a double sharp indicates that a whole tone higher should be played, and a double flat indicates that a whole tone lower should be played.

**TRIPLETS.**

When the figure 3 is placed over or under a group of three notes, such groups are called **Triplets**, and are to be played in the time of two. See Example.

**WRITTEN.**

```
\[
\]
```

**TRUE TIME OF PLAYING.**

```
\[
\]
Richardson's New Method for the Piano-forte.

**SEXTOLETS.**

When groups of six notes occur, having the figure 6 over or under them, such groups are called Sextolets, and should be played in the time of four of the same kind of notes. See Example.

![Sextolets Example]

We have also other groups of nine notes, called Nonolets, and groups of twelve notes are called Duodeclets.

**EXAMPLE.**

![Nonolet and Duodeclet Example]

There are also irregular divisions of one note into 5, 7, 9, 10, 11, 13, and even more parts; the numbers should always accompany these groups.

**EXAMPLES.**

![Examples of Irregular Divisions]

**SIGNS OF EXPRESSION.**

**THE SLUR AND TIE.**

When several notes are to be played *very legato*, and held out their full value of time, and closely connected to each other, they are, or should be, marked by a Slur, or curved line.

**EXAMPLE.**

![Signs of Expression Example]
THE TIE.

The Tie, or Bind, is a curved line drawn from one note to the next, and indicates that the second note should not be struck, therefore the sound is prolonged the length of the two notes together.

EXAMPLES.

<table>
<thead>
<tr>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The tie has sometimes the same effect as the dot; for instance, \( \text{\texttt{\textbf{--}}} \) sounds as if written thus, \( \text{\texttt{\textbf{--}}} \) and \( \text{\texttt{\textbf{--}}} \) like \( \text{\texttt{\textbf{--}}} \) & c.

STACCATO MARKS.

When points, or dots, are placed over or under notes, they indicate that such notes should be played staccato, that is, short and detached.

EXAMPLE.

Written.

Played thus.

SYNCOPATION.

The word syncopation, is used in music to express certain peculiarly accented passages; i.e. when the accent is brought upon those parts of the measure which are usually unaccented.

EXAMPLE.

ABBREVIATION.

When we wish to avoid the necessity of writing out at full length, notes and passages of the same identical character, the following signs are used to abbreviate them, thus:

EXAMPLES.

Written.

Played.

Written.

Written.

Played.

Written.

Written.

Played.

Written.
TREMOL0.

When notes are written to be played in a tremulous, rolling style, the word tremolo, is used to indicate the movement, thus:

**EXAMPLES.**

\[
\begin{array}{cc}
\text{Written.} & \text{Played.} \\
\hline
\text{Tremolo.} & \text{Tremolo.} \\
\end{array}
\]

N. B. The two last examples are the most simple, and therefore are more often used.

**MISCELLANEOUS SIGNS AND MUSICAL CHARACTERS.**

The marks or letters of expression in music to indicate loud, are \( f \) and \( ff \), the latter meaning very loud. \( mf \) (mp) also \( mz \) signify neither loud nor soft, but medium. \( fp \) signifies that the note over or under which it is placed, must be played loud, and the following ones soft; \( pf \) signifies the contrary, that is, the first note soft and the following ones loud.

Single notes to be played with emphasis, are marked by \( \wedge \) or \( \vee \) thus \( \wedge \) or \( \vee \); the letters \( sf \) and \( rf \) signify the same thing. The character \( \wedge \) signifies crescendo, i.e. increasing from soft to loud. The character \( \wedge \) signifies decrescendo, i.e. decreasing from loud to soft. This character \( \wedge \) is called a swell; it indicates that the music commences soft and increases to loud, and diminishes again to soft.

When a piece is to be repeated from a certain place, a sign thus: \( \& \) is made use of. D. S. (Dal Segno, or Da Capo) signifies from the beginning. A Pause or Hold is written thus: \( \wedge \) and indicates that the note or rest over which it is placed, must be sustained. The Double Bar with two or four dots on its left side, thus: \( |. | \) or \( || \) signifies that the passage just played should be repeated. When the dots are on the right side, thus, \( |. | \) or \( || \) the following part should be repeated. When dots are placed on both sides of the Bar, thus, \( |. | \) or \( || \) both the preceding and following parts are to be repeated. When a chord of several notes is to be played like a broken chord, that is one note after the other, this character, \( |. | \) is used, or thus, \( |. | \) for example, \( \wedge \) When a passage is to be played an octave higher, it is marked thus: \( 8va \) or \( 8va \).

When the performer is to rest through several measures, the following signs are used. Example: \( \wedge \) Rest for two measures. \( \wedge \) Rest for four measures. \( \wedge \) Rest for seven measures. \( \wedge \) Rest for fifteen measures.

**EXAMPLES OF EMBELLISHMENTS.**

Embarrassments are notes added to a melody, to render its tones more impressive, or to connect them more gracefully with one another. They are marked by small-sized notes, or by peculiar characters. Of Embellishments indicated by small-sized notes, there may be mentioned, the Appoggiatura and the After-notes. These small-sized notes are merely additional, and not included in the regular beats of the measure. The Appoggiatura always deducts its value in time from the following large note with which it must be closely connected. There are short and long Appoggiaturas. The short Appoggiatura consists of one or more notes, and without any regard to the value of the next note, it is always played quickly, although more or less so, according to the character of the piece or passage in which it occurs, examples in illustration may be seen upon the next page. It is written either in small eighth or sixteenth notes, with cross-marks
through their stems; or without this cross-mark, it is written as a note considerably shorter than the following large note; for instance, as a sixteenth-note before a quarter note, or as an eighth before a half-note, thus:

The long Appoggiatura is a single note forming a part of the melody, and its length is distinctly settled by the value of the succeeding note. To distinguish it from short Appoggiaturas, it is always expressed by a small note of half the value of the following large note.

It borrows half the length of the next large note, and is always accented.

In modern music the long Appoggiatura is seldom used before a dotted note. In this case, it borrows two-thirds of the value of the dotted note; for instance:

When it occurs before a note with two dots, it is held the full length of the note itself, which only comes in at the commencement of the first dot; for instance:

The Appoggiatura must always be played together with the notes of the accompaniment which correspond to the note before which the Appoggiatura is written. It must never be played before them.

**SHORT APPOGGIATURAS.**

**EXAMPLE.**
The After-note deducts its duration in time from that of the preceding large note, to which it must always be closely connected. It consists of one or more notes, and is always to be played softer than the principal note to which it belongs, since it occurs on unaccented parts of the measure.

As the After-note on paper closely resembles the Appoggiatura, the player's own feeling must distinguish it from that. In most cases, however, the After-note is written in large notes, to make it more apparent to the understanding, (as it appears in the above after the word “Played.”)

Among the Embellishments indicated by particular marks expressly invented for them, we may notice the Mordent, the Turn, and the Trill.

The Mordent is expressed by the mark \(-\wedge\), and is in reality, only an Appoggiatura of two notes, to be played as rapidly as they can be with distinctness, and without interrupting the connection of the piece; for instance;—

From these examples it appears that the Mordent is treated in the same manner as an Appoggiatura, and comes in together with the notes of accompaniment. The Mordent is sometimes inaccurately marked in engraved music like a Trill, when the movement is so fast as to make it impossible to play a Trill.
The Turn, (or Gruppetto,) one of the most attractive embellishments in singing, is written thus, ἀ, and is used before or after the tone to which it belongs. In either case, the main tone is embellished by two assistant tones, situated on the next degree above and below the main tone.

The assistant tone above is generally indicated by the signature. The one below is more dependent upon the taste of the performer, who may sometimes choose a Major in the place of a Minor second.

EXAMPLE.

Written.  
Played.

For the sake of greater certainty, a ♭, b, or ♫ is frequently placed over or under the ἀ. The Turn upon a note, is, as the preceding examples show, an appoggiatura of three notes, to be accented, and always to be played together with the notes of the accompaniment; for instance:—

Written.  
Played.

The Turn after a note (between two notes) however, is an after-note of four tones, and like that, always to be played soft and lightly. It depends upon the movement of the piece as to its greater or less rapidity, always forms a distinct part of the measure, and must never be played hurriedly; for instance:—

Written.  
Played.

When a Turn follows a dotted note, the final tone of the turn should always fall on the dot, so that the following note may come out distinctly. The taste of the player must decide in which of these three ways to play an example like the following:—

When a Turn follows a dotted note, the final tone of the turn should always fall on the dot, so that the following note may come out distinctly. The taste of the player must decide in which of these three ways to play an example like the following:—

The inverted Turn is now generally written out in little notes, thus:—

as the mark for it ἀ or ἀ has become obsolete.
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The Trill is the most brilliant, but at the same time, most difficult embellishment, and one above all others, in which every player must acquire perfection. It is generally marked by the abbreviation, tr, and consists of two contiguous tones, viz: the principal note, (which is written,) and the next note above. These two tones are struck in rapid alternation, and with perfect equality as to time, as long as the value of the principal note requires:

EXAMPLE.

Written. \( \text{tr} \)  
Played.

Note. The auxiliary note may be a minor, or a major second, according as the Key in which the piece is written may require.

It is not necessary that the trill should begin with the principal note, (as in the example of the preceding section;) it may commence just as well with the auxiliary note, or with a note added from below: for instance:

Written. \( \text{tr} \)  
Played.

Written. \( \text{tr} \)  
Played.

The conclusion of the trill is played with the same rapidity as the trill itself, and is always closely connected to the principal note. In playing connected concerted pieces with accompaniment of other instruments, it is well to make it more prominent by playing it slower; thus making it the sign for coming in accurately with the Tutti, for instance:

The player is also permitted to terminate the trill in a freer manner, for instance:

The trill has no termination when the next note descends.

EXAMPLE.

Written. \( \text{tr} \)  
Played.

Note. In cases where the trill does not have a termination, composers frequently write only the mark \( \text{----} \) over the note upon which the trill is to be made.
Trills succeeding one another in skips, are likewise played without a termination, as the time allowed for their execution is too short, for instance:

Written.  Played.

Descending chain-trills in a diatonic series, cannot receive terminations, as that would render the beginning of each new trill, less prominent, for instance:

Written.  Played.

As to ascending chains of trills, there is no particular rule in this respect. When the trill is followed by the same note tied to it, it receives a termination, if the next following notes go upward; but none if they go downward.

EXAMPLE.

When other notes are played along with the trill, the place of the mark indicates the note to which it belongs.

EXAMPLE.

In cases when the trill accompanies a melody above or below it, to be played by the same hand, it is best to distribute it regularly over the beats of the measure, for instance.

When a tone of the melody is too far from the trill notes, as in the preceding example, that which is marked N. B. the auxiliary note may be left out, in order to facilitate the execution. The principal note, however, must immediately succeed, for instance:
Double trills for one hand, \( \textit{tr} \) are subject to the same rules as single trills.

As a conclusion to the rules of the trill, it is well to enumerate some abbreviations, and the manner in which they are to be played.

Longer embellishments serve to make a simple melody more significant. They do this with more effect on the Piano, as this instrument is not so well adapted for rendering melodies effectively, as other instruments, and particularly the human voice. They must be played quite lightly and delicately, just as if they had originated at the very moment in the feelings or fancy of the player.
THE KEY-BOARD.

Piano-fortes are now made with a key-board extending all the way from 6 to \( \frac{7}{4} \) octaves. We give below a drawing of a Piano-forte key-board, containing seven octaves. The notes and names below the key-board correspond with the keys and names above.

**NAMES OF ALL THE BLACK KEYS, FLATS AND SHARPS.**

<table>
<thead>
<tr>
<th>Black Keys</th>
<th>Flats</th>
<th>Sharps</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Gb</td>
<td>F#</td>
</tr>
<tr>
<td>C#</td>
<td>G</td>
<td>F</td>
</tr>
<tr>
<td>D</td>
<td>A#</td>
<td>E#</td>
</tr>
<tr>
<td>D#</td>
<td>A</td>
<td>E</td>
</tr>
<tr>
<td>E</td>
<td>B#</td>
<td>D#</td>
</tr>
<tr>
<td>E#</td>
<td>B</td>
<td>D</td>
</tr>
<tr>
<td>F</td>
<td>C#</td>
<td>A#</td>
</tr>
<tr>
<td>F#</td>
<td>C</td>
<td>A</td>
</tr>
<tr>
<td>G</td>
<td>Bb</td>
<td>Fb</td>
</tr>
<tr>
<td>G#</td>
<td>B</td>
<td>F</td>
</tr>
<tr>
<td>A</td>
<td>G#</td>
<td>E#</td>
</tr>
<tr>
<td>A#</td>
<td>G</td>
<td>E</td>
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<tr>
<td>B</td>
<td>F#</td>
<td>D#</td>
</tr>
<tr>
<td>B#</td>
<td>F</td>
<td>D</td>
</tr>
</tbody>
</table>

**REMARC.** We have already explained the Scale, and it is understood that the semi-tones in the Major Scales are between the third and fourth, and seventh and eighth notes; hence in the Natural Scale of C, the semi-tones are between E and F, and B and C, therefore, it being only a half, or semi-tone from one of these letters or tones to the other, we use one to sharp, and the other to flat. For Example: to sharp E you would play F, to sharp B you would play C. To Flat F you would play E, to Flat C you play B. With the use of the Black Keys we make the entire Key-Board into half tones, as seen above.

**POSITION AT THE PIANO.**

It is necessary to acquire a graceful and appropriate position when sitting at the Piano-forte. The seat which is used ought to be just high enough, so that the elbows, when hanging down freely, may be a very little lower than the upper surface of the keys; and if the feet cannot reach the floor, have a stool made of proper height, to place them upon. Always seat yourself exactly facing the middle of the key-board, and at such a distance from it, that the tips of the elbows may be a little nearer to the keys than the shoulders.

Equally important is a graceful position and carriage of the head and upper part of the chest; it must neither be stiff nor bent. Particular pains should be taken to control the muscles of the face, so as to avoid making a disagreeable appearance. It is not merely that an awkward position is disagreeable and ridiculous, but it also impedes, if not prevents, the development of a free and elegant style of playing. The fore-part of the arm (from the elbow to the fingers) should form a perfectly straight, horizontal line; the hand must neither rise upward nor be bent so as to slope downwards. The fingers are to be so bent, that the tips of them, together with that of the thumb, when extended may nearly form one right-line; and so that the keys may always be struck with the soft and fleshy tips of the fingers, and that neither the nails nor the flat surface of the fingers shall touch the keys. In striking the black keys, the fingers must be stretched out a little more; but even in this case they must always remain sufficiently bent. The percussion on the keys should be effected.
solely by the fingers, which, with a light quick blow, must press each key firmly down; and in doing this, neither the hand nor the arm must be allowed to make any unnecessary movements. The thumb should always strike the key with its external narrow surface, and in so doing it must be but very little bent.

The white keys are to be struck on the middle of their anterior broad surfaces, and the black keys pretty close to their nearest extremities or ends. Great care must be taken not to strike any key sideways or obliquely; as otherwise, a contiguous and wrong key may chance to be touched, and, in music, nothing is worse than playing wrong notes.

While one finger strikes, the other fingers must be kept near to the keys, but always bent, and raised somewhat in the air; for we must not touch any key before the moment in which it is to be struck.

The most important of the fingers, is the thumb: it must never be allowed to hang down below the key-board; but, on the contrary, it should always be held over the keys, in such a way that its tip may be elevated a little higher than the upper surface of the black keys; and it must strike from this position.

To observe all these rules exactly, it is requisite that the elbows should never be too distant from the body; and that the arms, from the shoulder downwards, should hang freely, without being pressed against the body.

**Remarks to the Pupil.** The knowledge of the notes is a mere affair of memory; and for every note, you must endeavor to find and strike the proper key, on the instant, and without the least hesitation. In music this constitutes what is called reading the notes; and when you have acquired this readiness, you will have overcome the most difficult thing which the elementary portion of music will be likely to present.

At first you will naturally learn only the notes in the treble clef; and for this purpose you may employ the following means. **First.** When you look at a note, name it aloud, and then strike the key which belongs to it. **Secondly.** When you strike at hazard any white key on the treble side of the key-board, you should name it aloud, and look directly for the note belonging to it. **Thirdly.** After having struck any white key at hazard, you should describe aloud, in words, on what line, or in what space, the note belonging to it is written. **Fourthly.** You must often play slowly through, the easiest pieces, note by note, and with great attention, naming each note as you proceed.

When you have learned to know all the notes perfectly in the treble clef, and are able to play slowly, but correctly, with both hands, all the following pieces which are written for both hands in the treble clef, then take those with the bass notes, and proceed with them in the same manner. You must practise each piece, paying the strictest attention to the fingering indicated, until you are able to execute it without stopping, or stumbling. Each day you should read through a couple of fresh little pieces, to accustom the eye and the fingers to the various, and ever new passages, which are formed by means of the notes.

At first: after each note you may also look at the key which is to be struck; but afterwards, when you have attained a tolerable degree of certainty in finding the keys, it is better to fix the eye on the notes, rather than on the keys.

**Fingering.**

In general, that mode of fingering must be chosen by which we may most easily, and naturally be able to maintain a tranquil and graceful position of the hands, a firm and perpendicular percussion, as well as a correct holding down of the keys and a beautiful, and connected performance of the melody, and of the scales and runs. There are two methods of designating the thumb and fingers, namely: The English or American, and Foreign. The American characters are made thus, \( \times 1 2 3 4 \), the cross is intended to designate the thumb, and the \( 1 2 3 4 \), the fingers. The Foreign characters are \( 1 2 3 4 5 \), No. 1 designating the thumb, and \( 2 3 4 5 \), the fingers. In this edition the American fingering is adopted. Another copy with the Foreign finger marks, can be obtained if desirable.

**Hours of Practice.**

It is highly important to practise regularly, every day, a length of time that will not be fatiguing, either to the mind or fingers. The time of practice should be divided, that is, a certain length of time should be occupied in the morning, and then again as much in the afternoon. From two to four hours a day of regular practice: health, convenience, etc. to be consulted.
FIRST LESSON.

EXERCISE No. 1.

Exercise in Whole notes, for the right hand alone. Name the notes aloud as they are played.

Names of notes. C D E F G F E D C

Treble Staff.

Fingering. × 1 2 3 4 3 2 1 × 4 3 2 1 × 1 2 3 4

EXERCISE No. 2.

Exercise in Half notes, count four to each measure.

Common Time. See Table of Time.

C D E F G F E D C C D F E C D F G C F E D C

EXERCISE No. 3.

Exercise in Quarter notes, count four to each measure, strike each note firmly; name these notes to the teacher.

C D E F G F E D C

EXERCISE No. 4.

Exercise in Whole notes for the left hand. Name the notes aloud as they are played.

N. B. It will be seen that the Bass notes of the same name are written a third lower on the Staff.

Bass Staff.

Count four in each measure.

C D E F G F E D C

EXERCISE No. 5.

Name these notes to the teacher.

EXERCISE No. 6.

Exercise in Quarter notes for the left hand. Name these notes to the teacher.

Bass Notes.

EXERCISES FOR BOTH HANDS IN UNISON,

(That is, the same notes to be played with both hands, but an octave apart, in the Treble Clef)

Remark. The fingers must be raised high and brought down on the notes with a firm touch. Let the finger be removed from one key the moment the next takes its place upon the following, and in all cases the time should be distinctly counted aloud. The pupil must be accustomed to count while playing from the very first, as by so doing much time will be saved hereafter. Let the lesson be learned well, as the pupil proceeds, otherwise much time will be lost, and discouragement, and loss of interest will follow. Practice slow, and learn well, and make the lessons a source of amusement, rather than a matter of labor.
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EXERCISE No. 7.

EXERCISE No. 8.

Remember to count four to each measure.

EXERCISE FOR BOTH HANDS IN HALF NOTES.

Remark. Raise the fingers high, and strike strong, to get strength.

EXERCISE No. 9.

Count four to each measure.

EXERCISE FOR BOTH HANDS IN QUARTER NOTES.

Remark. Let the strength come from the hand alone, do not contract the muscles of the arm; let the fingers fall with ease.

EXERCISE No. 10.

A VARIETY OF EXERCISES IN DIFFERENT KINDS OF NOTES.

Remark. Be very careful and play the notes clearly and distinctly, and in good time. Separate the fingers well, and be sure that two fingers of the same hand are not down at the same time. Avoid all stiffness, and make as little exertion as possible, in order to make an easy and graceful appearance at the Piano.
Richardson's New Method for the Piano-forte.

EXERCISE No. 16.

Remarks. By this time it is supposed that the pupil has thoroughly learned the preceding Lessons. We shall now proceed another step, and introduce a few melodies, with a Bass written in the F, or Bass Clef. Much attention must be given to time and correct fingering. The greatest care should be exercised, particularly in the first stages of progress, in order to lay a perfect foundation.

FIRST AMUSEMENT.

Give the dotted notes, their valuation of time. Count the time aloud.

SECOND AMUSEMENT.
THIRD AMUSEMENT.

Give each note its full time, and do not hurry. Count three in each measure.

FIVE FINGER EXERCISES.

Remarks to the Pupil. A thorough knowledge of the notes and their places, &c., avails us but very little, if at the same time the fingers do not begin to develop that degree of flexibility which is requisite for striking the keys, and for playing in general. The daily practice of Five Finger Exercises with untiring diligence, and the greatest attention is therefore most earnestly recommended. You will thus speedily acquire flexibility, independence, and volubility, which are so indispensable to a good performer on the Piano-forte. You not only gain rapid execution and equality of touch, through the practice of Five Finger Exercises, but you gain great strength in the fingers, which is very essential. It is impossible to play the Piano-forte well, with weak, stiff, untractable fingers. Flexibility of fingers is one of the chief requisites in playing the Piano-forte.

Rules. Practise with each hand separately at first, and very slowly. Raise the fingers high, and strike with a firm blow. Avoid having two fingers of the same hand, down at the same time. Play even and in strict time. Be careful to strike the notes with equal force. Avoid all stiffness, and play each exercise at least, twenty-five times, before proceeding to the next.

EXERCISE No. 17.
FOURTH AMUSEMENT.

The following little piece is in $\frac{3}{4}$ time, therefore you will be careful to count three in each measure. Play as legato as possible, at the same time separate the fingers well, and be sure that one rises the moment the next falls. Play slowly, in order to strike the right notes; when there is a rest, let the hand be entirely removed from the instrument.

More variety of notes, marks of expression, &c., will be found in the following piece; therefore it will receive attention. If there should be any unfamiliar marks, or characters, look them out in the forepart of the book.
FIVE FINGER EXERCISES.

In the preceding Five Finger Exercises, we employed but two fingers in each Exercise, in the following, we employ three. Each Exercise should be studied a sufficient length of time to commit it to memory.

REMARK. It must never be supposed that Five Finger Exercises are learned not to be played any more; they must always be played. It should be the first morning exercise of advanced players to play five finger exercises.

EXERCISE No. 18.
FIRST STUDY.

The following is a simple study intended more particularly for exercising the left hand. It has but little variation, but requires a steady movement, in strict legato style, in the left hand, while the movement of the right hand varies somewhat. Particular attention should be paid to the few staccato points in the treble part. Do not fail to count the time, and persevere and learn the entire piece well. Play very slowly until the hands are thoroughly trained to the piece, and the fingers strike the right notes.
**SIXTH AMUSEMENT.**

It will be observed in the following piece, that the Clefs change several times. You will find yourself playing part of the time in Treble Clefs, and part of the time in both Bass and Treble. This is to accustom you to changes early, that at a later period you may give your attention to difficulties without any great annoyance. (It is my object to lead you step by step, and so progressively that you will soon be astonished at your own performance. The pupil must faithfully and thoroughly learn every page.)

ALLEGRO.

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**FIVE FINGER EXERCISES.**

In the following Exercises *four fingers* are employed in each exercise at the same time. It is necessary to play with *exact* evenness, and practice with great patience.

**EXERCISE No. 19.**
SEVENTH AMUSEMENT.

In playing any Exercise or piece, care should be taken to strike the keys in the middle, to give a clear effect to the music.

ALLEGRETTO.

Count three in each measure.

EIGHTH AMUSEMENT.

Give each note its full value of time, and do not hurry. Play slow and sure, and your progress will be more rapid.

ALLEGRETTO.

NINTH AMUSEMENT.

All Exercises in double notes or chords, should be practised with great care. The chief difficulty found by beginners, is in striking the several notes together, one finger is liable to fall before another; let all the fingers drop at once.

MOLTO ALLEGRO.
FIVE FINGER EXERCISES.

The importance of Five Finger Exercises, is so great, that it becomes necessary to introduce them in every possible shape; the pupil cannot give too much time to the practice of them, as they give equal strength to the fingers, and form an elegant touch, which is so requisite to a fine performance.

Exercise No. 20.
TENTH AMUSEMENT.

In the following piece we introduce an accidental; that is, F is sharped, thus (♯) in one or two instances; and in one instance it is again made natural, by a character made thus, (♮). When an accidental is introduced in a measure, it holds good for the notes before which it is placed throughout the measure, unless it is cancelled by a natural.
Richardson’s New Method for the Piano-forte.

**Eleventh Amusement.**

In the following piece the Dot is introduced. The half notes in the Bass should be held down through the measure, because there is a dot placed after them, which adds to the note one half of its value. Several marks of expression are also introduced, which must be looked out, if they are not thoroughly understood. This piece is in the key of G, and the Signature is one sharp, (F#,) consequently all the F’s must be sharped.

**Allegretto.**

Remarks. In Piano-forte playing the two following points are most essential, and must not be overlooked. First. **Strictness in taking the right notes.** For every false note is also a dissonant note, which sounds very disagreeably, and strikes unpleasantly on the ear. Secondly. **Correctness in keeping time.** For without time, music is unintelligible, and becomes mere jargon.

To correctness in playing belong attention, tranquillity, a good position of the hands, correct fingering, and the requisite habit of striking every key in the middle of its breadth, so as not to touch any contiguous key. To keeping time belong also the following points. At the first deciphering of a new musical piece, the beginner cannot of course easily play in time, since great attention must be bestowed to striking the notes correctly, and on the fingering; and each wrongly played note must be corrected immediately. As soon, however, as this is amended, the piece should be played through at first slowly indeed, and then the practice continued until it can be gone through with as quickly as the composer has indicated, and in strict time.
TWELFTH AMUSEMENT.

When there are rests after the notes, as in the third measure, the hand must leave the Piano entirely; let it rise from the wrist in an easy manner. (See Plates, Position No. 5.) Avoid all stiffness in such passages.

ALLEGRO MODERATO.

FIVE FINGER EXERCISES.

Another variety of Exercises which will be found exceedingly useful. They should be practised very slowly, with a firm touch, lifting the fingers immediately after they have struck the key. All Five Finger Exercises should be played with the fingers alone; let them rise from the knuckles. (See Plate No. 3.) All motion of the arm must be avoided. The arms should hang loose and easy from the shoulders.

EXERCISE No. 21.
SECOND STUDY.

A Theme with variations in a variety of movements is given below, which should be practised with care, and learned well. Different kinds of notes and rests are introduced, also Syncopation in the right hand.

THEME.

VARIATION FIRST.

VARIATION SECOND.

The Half, Quarter, and Eighth Rests will be found in this variation.

VARIATION THIRD.
FIVE FINGER EXERCISES.

Below are given two different kinds of Five Finger Exercises. The first are all sixteenth notes to be played in time; count four in each measure. After these, another kind of Exercise is introduced, which will be found excellent to give independence to the fingers; four fingers are held down while one is striking. Lift the fingers high, and gain all possible strength in such exercises.

EXERCISE No. 22.

THIRTEENTH AMUSEMENT.

The introduction of the Grace Notes, or the Appoggiatura. Before attempting to play these notes, see explanation in the fore part of the book.

ALLEGRO MODERATO.

DOLCE.
FOURTEENTH AMUSEMENT.

Introduction of the Staccato notes. When playing such notes let the hand rise from the wrist.
FIRST STEP TOWARDS THE SCALES.

We have now arrived at a very important period, that is, Exercises preparatory to the practice of the Scales. The great difficulty in playing the Scales is in passing the thumbs under the fingers, and the fingers over the thumbs in a smooth and undetected manner. These are the chief difficulties in all running passages in rapid movements. In order to overcome these difficulties it requires a certain kind of practice to make the thumb joints flexible. Some examples of exercises are given below, which the pupil is recommended to practise slowly, and with quiet diligence and patience, as they are intended to prepare the hands for the practice of all the Scales which will be introduced hereafter. Take particular notice of the fingering.

EXERCISE No. 23.

For the Right Hand alone.

EXERCISE No. 24.

For the Left Hand alone.

EXERCISE No. 25.

Simple Scale of C, in Similar Motion.

Simple Scale of C, in Contrary Motion.
INTRODUCTION TO THE GRAND SCALES.

EXERCISE No. 26.

INTRODUCTION TO THE GRAND SCALES.

EXERCISE No. 27.

N. B. The above is a very important Exercise, which the pupil ought to learn perfectly, and to the satisfaction of the teacher. The great secret in making rapid progress, is in learning well the first lessons.
FIFTEENTH AMUSEMENT.

In the following piece we make use of a Flat, to flat certain notes; in such instances they are called accidentals.

ANDANTINO.

SIXTEENTH AMUSEMENT.

CANTANDO.
FIVE FINGER EXERCISES.

EXERCISE No. 28.

\[\text{Music notation}\]
Richardson's New Method for the Piano-forte.

FIVE FINGER EXERCISES.

In the following Exercises, three fingers are held down, while the others are kept in constant motion. Such Exercises give great flexibility to the fingers.

EXERCISE No. 29.

THIRD STUDY.

Lift the hand lightly, in a springing style at all the rests.
FOURTH STUDY.

Give the rests and notes their full value of time, and observe all the marks of Expression. Count the time, and play each note clear and distinct. Practise slow at first, and gradually increase the time, until the proper movement is acquired.
FIVE FINGER EXERCISES.

The following Exercises may be played up and down, at least two octaves, and then repeated many times. From five to ten minutes should be given to each Exercise of this character, in order to do them justice.

EXERCISE No. 30.
FIFTH STUDY.

A modulation into the key of A Major takes place in the ninth measure, and then it goes into A Minor in the twelfth measure, and returns to the original key in the seventeenth measure.
THE GRAND PRACTICE OF THE SCALES.

IMPORTANT REMARKS. From every musical instrument we may produce either a fine or a bad tone, according as we play it. The same violin, for instance, which in the hands of a clever player is so delightful, will, when used by one who does not know how to play, sound most disagreeably. It is the same with the piano-forte. If it is not properly played, or if we merely thump and bang the keys, the best instrument will sound hard and unpleasant. So, also, if we employ too little force, or do not know how to use this power in a proper manner, the tone will be poor and dull, and the performance unintelligible, and without soul or expression.

The interior mechanism of this instrument is such that the strings will only sound well when, in the first place, we strike each key perpendicularly; that is, straight downwards, and exactly in the middle, and therefore not sideways nor obliquely. Secondly. When, after the percussion, each key is so firmly pressed down as to cause the full tone of the instrument to be audible. Thirdly. When, before the percussion, we do not raise the finger too high; as, in that case, with the tone, there will be heard the blow on the key. Fourthly. When the hand and arm, even when striking with considerable force, do not make any jumping, chopping or oscillating movement; for it will be found that the fingers cannot play pleasantly and tranquilly when the hands and arms are unsteady. Fifthly. When the player observes all these directions, in rapid runs, or even in skips and extensions, as strictly as in slow and quiet passages.

All the finger exercises, and particularly the scales, are intended to accustom the fingers to the application of these rules so thoroughly, that the player shall practise all that he studies in future strictly in accordance with the principles we have laid down. The scales are the most necessary of all, not only for beginners, but even for pupils who are much advanced; and, indeed, the most expert players do, and constantly must, have recourse to the scales and practice them.

The passing of the thumb under the other fingers, and of the three middle fingers over the thumb, is absolutely necessary, and it is the only means by which we are enabled to strike a long series of keys quickly one after the other.

But this passing of the thumb and fingers, even in the most rapid passages, must be effected in a manner so natural, equal, and unlabored, that the hearer shall not be able to distinguish the smallest interruption or inequality. This, however, is one of the greatest difficulties in piano-forte playing; and is possible only when neither the arm nor the hand make the slightest movement upwards or sideways; and when the joints of all the fingers have attained, by gradual and long practice, so great a degree of flexibility and address, that in a rapid run over the key-board, one is almost tempted to think that the player has as many fingers as there are keys. To attain this highly necessary faculty, there is no other way than the most diligent, uninterrupted, daily practice of the scales in all the keys, as you will find them given in this method, and illustrated by the requisite explanations.

But the scales have many other uses. There are few musical compositions in which they are not introduced by the author in some shape or other. In every piece, whether written to-day or one hundred years ago, they are the principal means by which every passage and every melody is formed. The diatonic scales, or the chords broken into arpeggios, are universally employed.

You will now easily imagine what an advantage a player has who is perfectly acquainted, in all the keys, with these fundamental passages, from which so many others are derived; and what a command over the entire key-board, and what an easy insight into any musical piece, is thereby gained.

Furthermore, no faculty is more necessary and important to the player than a well-developed flexibility, lightness, and volubility of the fingers. This cannot be acquired in any way so quickly as by the practice of the scales. For, if we were
to try to acquire those qualities by merely studying different musical compositions, we should spend whole years to accomplish our purpose.

Many beautiful pieces require to be executed with a very quick movement, and with great dexterity of fingering. But how tiresome and disagreeable would these same pieces sound, if played slow, stiff, and unequal! And even those compositions which are slow on the whole, still contain many occasional runs and embellishments which require great rapidity of playing. All these difficulties are already conquered by whoever is able to play the scales well and with sufficient quickness.

The pupil, no doubt, already perceives that correct fingering is a very important part of piano-forte playing, and one which costs every pupil a good deal of labor. Now, the scales contain all the principal rules of fingering, and in themselves are sufficient, in nearly every case, to show the pupil the right fingering.

Rules. It is now proper that the pupil should be informed in what way the scales ought to be practised. For, if studied in a wrong manner, they may prove as injurious as they are capable of being serviceable when properly practised. It is well known that the thumb and fingers are by no means equal to each other in natural strength. Thus, for example, the thumb is much stronger than either of the fingers; the finger next the thumb is much stronger than the little finger; and the finger next the little finger is, with almost every person, the weakest of all. The pianist, however, must know how to employ these various degrees of power, so that in playing the scales all the fingers may strike their appropriate keys with perfect equality of strength; for the scales sound well only when they are played, in every respect, with the most exact equality—namely: Equality of strength, equality in point of quickness, and equality in holding the notes down. No one note ought to sound louder than another, even in the smallest degree, with whatever finger it may be struck. Each note must follow the preceding one strictly in the same degree of movement, whether we play the scales slow or quick. No key must be held down for a longer or shorter time than the rest; that is, each finger must only keep its key pressed down till the following one is struck, and it must then be taken up exactly at the very moment that the next finger comes in contact with its key. This, of course, must also be observed in passing the thumb under the middle fingers, or in passing the latter over the thumb.

If we only offend against even one of these three principal rules, the equality and beauty of the run is destroyed, and the utility of the practice lost. Each scale, therefore, must be practised in the following prescribed order: first, with the right hand only, and then with both hands; at first extremely slow, always consulting the judgment of your teacher, or taking counsel of your own ear, whether the fingers sufficiently observe all the rules.

From week to week you must increase the degree of rapidity, till at last all the fingers are in a condition to fly over the keys with lightness, firmness, and distinct and beautiful execution. Every day, when you seat yourself at the piano-forte, let the scales be, for one half-hour, the first thing which you attack; as by this means the fingers will be got in readiness for everything else.

Scale of C Major, in Similar Motion.
Richardson's New Method for the Piano-forte.

Scale of C Major, in Simple Sixths.*

Scale of C Major, in Contrary Motion.

Scale of C Major, commencing from E, the Third.

Scale of C Major, commencing from G, the Fifth.

Scale of C Major, commencing from C the First, in the Right Hand, and E the Third, in the Left Hand.

*For the convenience of pupils desirous of practising the Scales, they will be found together at the end of the book.
Richardson's New Method for the Piano-forte.

Scale of C Major, commencing from C, the First in the Right Hand, and G, the Fifth in the Left Hand.

Scale of C Major, commencing from E, the Third in the Right Hand, and C, the First in the Left Hand.

Scale of C Major, commencing from G, the Fifth in the Right Hand, and C, the First in the Left Hand.

Scale of C Major, commencing from G, the Fifth in the Right Hand, and E, the Third in the Left Hand.

Scale of C Major, commencing from E, the Third in the Right Hand, and G, the Fifth in the Left Hand.
PRACTICE OF THE SCALE OF C MAJOR, IN SIMPLE THIRDS.

Remarks. It will be observed that the same fingering is used in very different movements of the Scale. We do not leave the rule for fingering the Scale of C. By learning to play the Scales from each note as is here laid down, the pupil becomes so familiar with the Scales and fingering, that he is at all times ready to strike into the right fingering in every running passage at first sight; therefore, a thorough practice of all the Scales commencing from each note, with the finger that belongs to that note of the Scale, cannot be too strongly recommended, as one of the great difficulties in playing, is correct fingering.

Scale of C Major, in Simple Thirds.

Scale of C Major, in Simple Thirds, commencing on the Second and Fourth of the Scale.

Scale of C Major, in Simple Thirds, commencing on the Third and Fifth of the Scale.

Scale of C Major, in Simple Thirds, commencing on the Fourth and Sixth of the Scale.
Scale of C Major, in Simple Thirds, commencing from the Fifth and Seventh of the Scale.

Scale of C Major, in Simple Thirds, commencing from the Sixth and Eighth of the Scale.

Scale of C Major, in Simple Thirds, commencing from the Seventh and Second of the Scale.

SEVENTEENTH AMUSEMENT.

Remark. The difficulty which the observance of the $, \flat$ causes, will soon disappear if the pupil firmly applies the memory to this point, and constantly takes notice of, and quickly apprehends the marks of transposition, which are indicated at the beginning of each piece, as well as those which occur accidentally in the bar.

In the following piece will be found several accidentals, with various marks of expression, and triplets, which are introduced for the purpose of exercising the mind as well as the fingers.
SIXTH STUDY.

Particular attention should be given in playing the following piece, to the value of the notes and rests.

Remarks. The sub-division of the notes in music is a thing so certain, and so positively determined that we cannot well commit a fault against it, if we give to each note and rest its exact value, and if in so doing we consult the eye rather than the ear. For the eye always sees aright, when it is supported by the memory; but the ear by itself may very often be deceived, particularly in beginners.
FIVE FINGER EXERCISES.

EXERCISE No. 31.

Repeat each measure at least twenty-five times.
ON PLAYING OUT OF TIME.

Remarks. Some players have a great fault of playing their pieces either too slow, or too fast, or perhaps commence slow, and play quietly for a while, and then becoming excited, go on, and play quicker and quicker, and at last, finish with such rapidity as to destroy all proper effect. To avoid this, the pupil must practice even those pieces which have been already played well, as composedly and attentively as when they first began to be studied, and in so doing, the fingers must not be allowed to indulge their own fancies, or to be in the least degree inattentive, for the fingers are disobedient creatures, if they are not kept well under subjection; and they are apt to run riot, as soon as they have gained some degree of fluency. The opposite fault of hanging back, or dragging in the time, generally proceeds from having begun too fast, and by that means stumbling against difficulties which cannot be overcome in that quick degree of movement. Hence the rule; never begin a piece quicker than you can with certainty go through it to the very end.

EIGHTEENTH AMUSEMENT.

Count the time aloud, and give full value to all the notes and rests, and observe the marks of expression. This piece requires an easy and elastic touch, to give it the proper effect.

INTRODUCTION.
Great care should be taken when practising exercises in double thirds, to be sure that both fingers of each hand strike the keys at the same time, and with equal force and strength. In order to learn to separate the fingers well, and in the shortest time, they should be raised as high as possible when practising. The practice of one hand at a time is recommended, to enable the pupil to see the fingers when they rise and fall. Let each of the following Exercises be played twenty-five times before proceeding to the next.

**Exercise No. 31.**

Count the time, and remove the hands from the piano at all the rests.

**Seventh Study.**

Count the time, and remove the hands from the piano at all the rests.
EXERCISE IN REPEATING NOTES.

When playing Repeating Notes, let the fingers strike the keys and slip away from them in an easy manner. It will not be necessary to raise the hand at all from the wrist. (See Example in Plates, No. 7 & 8.)

EXERCISE No. 32.

NINETEENTH AMUSEMENT.

ALLEGRO.

Let the chords marked staccato, be played light. (See Plates, No. 7.)
EXERCISE PREPARATORY TO THE PRACTICE OF ARPEGGIOS.

Strike each note with a firm blow, and with equality of touch.

EXERCISE No. 3§.
Eighth Study.

Remember the remarks already made. Practice of Triplets, with reference to raising the hands at the rests.

ALLEGRO NON TROPPO.
SIMPLE OCTAVE PRACTICE.
Be sure that the notes are produced with clearness, and let the hand rise from the wrist. (See Plates, No. 5.)

Scale of C Major in Octaves.

TWENTIETH AMUSEMENT.
IN OCTAVES.
TWENTY-FIRST AMUSEMENT.
IN OCTAVES.

The only difficulty in playing the following piece is in the left hand; that is to give each note its full duration of time, and at the same time not give them more time than they require.
TWENTY-THIRD AMUSEMENT.

MODERATO.

TIME OF WALTZ.

DOLCE.

Cresc.
FIVE FINGER EXERCISES.

The great importance of the practice of Five Finger Exercises, to acquire that beautiful touch, and equality of strength of the fingers, so essential in perfecting the execution of the Pianist, induces me to introduce another short series of Exercises, different from those already given. In the following, one finger is kept constantly down upon the keys, while the others are in motion.

EXERCISE No. 34.
Richardson's New Method for the Piano-forte.
ON THE HABITS OF PLAYERS.

Many when they wish to strike a note, with peculiar emphasis, have the bad habit of elevating their knuckles so much that the hand seems to form waves, like troubled waters. Others endeavor to manifest their feelings by widely jerking out their elbows; or they mark the commencement of every bar by making a low bow with their head and chest, as if they were desirous of showing reverence to their own playing. Others suddenly take up their hands as far from the keys, after each short note, as if they had touched a red-hot iron.

Many, while playing, put on a fierce and excited countenance; others, again, assume a perpetual simper. One of the worst faults is carrying the ritardando and accellerando to excess, so that we are often left in doubt for some time whether the piece is written in triple or common time. This produces nearly the same effect as if some one were addressing us in a strange and unintelligible language. To all these faults we may accustom ourselves, in the zeal of practice, without knowing it; and when, to our mortification, we are made to observe them, it is often entirely too late to leave them off. The pupil, however, must not suppose that he is to sit at the piano as stiff and cold as a wooden image. Some graceful movements are necessary while playing; it is only the excess that must be avoided.

When we have to play in the highest or lowest octave, a gentle inclination of the body is at once necessary and appropriate. When we have to play difficult passages, chords struck loud and short, or skips, the hands are and must be allowed a moderate degree of movement. As we must sometimes look at the notes, and sometimes at the hands, a slight movement of the head is, if not necessary, at least very excusable. Still, however, the pupil should accustom himself to look at the notes, rather than at the fingers. The elegant deportment of polished life must always be transferred to the art; and the rule applies, generally, "that every movement which conduces really and essentially to our better playing is allowed;" here, however, we must avoid all that is unnecessary and superfluous.

TWENTY-FOURTH AMUSEMENT.

FOR ACQUIRING A GOOD STYLE OF PERFORMANCE.
Richardson's New Method for the Piano-forte.
Richardson's New Method for the Piano-forte.

SCALE OF C MINOR.

Scale of C Minor, in Similar Motion.

To be repeated twenty times.

Scale of C Minor, in Simple Sixths.

Scale of C Minor, in Contrary Motion.

Scale of C Minor, in Contrary Motion, commencing from E, the Third.

Observe the same fingering is applied to each exercise.

Scale of C Minor, commencing from G, the Fifth.
Richardson's New Method for the Piano-forte.

Scale of C Minor, commencing from C, the First in the Right Hand, and E, the Third in the Left.

Scale of C Minor, commencing from C, the First in the Right Hand, and G, the Fifth in the Left.

Scale of C Minor, commencing from E, the Third in the Right Hand, and C, the First in the Left.

Scale of C Minor, commencing from G, the Fifth in the Right Hand, and C, the First in the Left.

Scale of C Minor, commencing from G, the Fifth in the Right Hand, and E, the Third in the Left.
Richardson's New Method for the Piano-forte.

Scale of C Minor, commencing from E, the Third in the Right Hand, and G, the Fifth in the Left.

Scale of C Minor, in Simple Thirds, in Similar Motion.

Scale of C Minor, in Simple Thirds, commencing from the Second and Fourth.

Scale of C Minor, in Simple Thirds, commencing from the Third and Fifth.

Scale of C Minor, in Simple Thirds, commencing from the Fourth and Sixth.
Richardson's New Method for the Piano-forte.

Scale of C Minor, in Simple Thirds, commencing from the Fifth and Seventh.

Scale of C Minor, in Simple Thirds, commencing from the Sixth and Eighth.

Scale of C Minor, in Simple Thirds, commencing from the Seventh and Second.

Scale of C Minor, in Octaves, played in Similar Motion.

Arpeggio on the Chord of C Minor.
TWENTY-FIFTH AMUSEMENT.

Exercise in C Minor, in legato style, which consequently requires smooth execution.
NINTH STUDY.

For exercising one finger while the other fingers are playing a melody.
TENTH STUDY.

Strict attention must be paid to the fingering, and various marks of expression.

ALLEGRO.

BEN MARCATO IL BASSO.

Cres...
FIVE FINGER EXERCISES.

In the following Exercises, two fingers are kept down upon the keys, while the others are in constant motion.

EXERCISE No. 35.
Richardson's New Method for the Piano-forte.

Remarks. When practicing the scales the pupil should play them in every possible manner, as, for instance, loud and soft, slow and quick, commencing loud and ending soft, commencing soft and ending loud; and also in staccato movement. It will be observed that all the movements in the following scales are not written out, for want of space, but the importance of practicing all the scales in all the different movements, as written out in the scales of C Major and C Minor, should be impressed on the mind of the pupil. They are played in the following order.

Rule or Regular Order of the Movements of All the Scales.

First. In similar motion, up and down the key-board, from two to four octaves.
Second. Contrary motion, both hands commencing from the same note.
Third. Commencing with both hands from the third of the scale.
Fourth. Commencing with both hands from the fifth of the scale.
Fifth. Commencing with the right hand from the first, and left hand from the third of the scale.
Sixth. Commencing with the right hand from the first, and the left hand from the fifth of the scale.
Seventh. Commencing with the right hand from the third, and the left hand from the first of the scale.
Eighth. Commencing with the right hand from the fifth, and the left hand from the first of the scale.
Ninth. Commencing with the right hand from the fifth, and the left hand from the third of the scale.
Tenth. Commencing with the right hand from the third, and the left hand from the fifth of the scale.

The pupil will become perfectly familiar with all the scales by practicing them in the above order. It will be noticed that the fingering does not change throughout all the different movements of the scales.
Richardson's New Method for the Piano-forte.

Scale of G Major, in Similar Motion.

Scale of G Major, in Simple Sixths.

Scale of G Major, in Contrary Motion.

Scale of G Major, in Simple Thirds.

Scale of G Major, in Octaves.
Richardson's New Method for the Piano-forte.

Arpeggio on the Chord of G Major.

Twenty-Sixth Amusement.
A Choral with a Variation.

Variation. To be played in a light style, hands up at all the rests.
TWENTY-SEVENTH AMUSEMENT.

Remarks. The following piece requires great care in giving each note its proper duration of time. Duration of notes is effected by the fingers being held down on the keys; that of the rests, on the contrary, by the fingers being kept off the keys and free. It is necessary to take care not to confound these two important things, for each note must be held exactly as long as its prescribed value requires, and the key must not be quitted either sooner or later.

Simple and easy as this rule appears to be, it is often sinned against by many who style themselves good players. This arises from the fact that most persons are neglectful on this point when they are first taught; partly by carelessness, and partly also because the holding down of keys appears tiresome and inconvenient; or, on the contrary, sometimes because the fingers are too unapt and sluggish to quit the key at the right moment. Those who hold down the keys too long, accustom themselves to a lingering, adhesive, indistinct, and often discordant manner of playing. Those who quit the keys too soon, fall into an unconnected, broken style of playing, which is without melody, and which degenerates into mere hacking and thumping the keys. So it will be easily seen that both modes will conduct the pupil into wrong paths. The above remarks should be thoroughly comprehended and remembered.
SCALE OF G MINOR.

Scale of G Minor, in Similar Motion.

Scale of G Minor, in Simple Sixths.
Scale of G Minor, in Contrary Motion.

Scale of G Minor, in Simple Thirds.

Scale of G Minor, in Octaves.

Arpeggio on the Chord of G Minor.

FIVE FINGER EXERCISES.

In the following Exercises, two fingers are kept down upon the keys, while the others are in constant motion. These Exercises differ from the preceding, inasmuch as the whole notes (held down) are a third distance from each other.

Exercise No. 36.
Richardson's New Method for the Piano-forte.
ELEVENTH STUDY.

An example and exercise in Syncopation in G Minor. Count the time aloud, and be sure to give each note its true value. (See explanation of Syncopation in the fore part of the book.)

TWENTY-EIGHTH AMUSEMENT.
TWELFTH STUDY.

Exercise for learning to bind the notes together in a legato style.

SCALE OF D MAJOR.

Scale of D Major, in Similar Motion.
Richardson's New Method for the Piano-forte.

Scale of D Major, in Contrary Motion.

Scale of D Major, in Simple Thirds.

Scale of D Major, in Simple Sixths.

Scale of D Major, in Octaves.

Arpeggio on the Chord of D Major.
First Position.
Arpeggio on the chord of D Major, Second Position.

Arpeggio on the chord of D Major, Third Position.

TWENTY-NINTH AMUSEMENT.
Richardson's New Method for the Piano-forte.

Scale of D Minor, in Similar Motion.

Scale of D Minor, in Contrary Motion.

Scale of D Minor, in Simple Thirds.
Richardson's New Method for the Piano-forte.

Scale of D Minor, in Simple Sixths.

Scale of D Minor, in Octaves.

Arpeggio on the Chord of D Minor.

Thirty-sixth Amusement.

Exercise for the prolongation of the tones or notes; to be played in strictly legato style, and in perfect time.
THIRTY-FIRST AMUSEMENT.

Exercise for learning a singing effect, or what is often termed the Singing Tone, on the Piano.

ANDANTE.

SCALE OF A MAJOR.

Scale of A Major, in Similar Motion.
Scale of A Major, in Contrary Motion.

Scale of A Major, in Simple Thirds.

Scale of A Major, in Simple Sixths.

Scale of A Major, in Octaves.

Arpeggio on the Chord of A Major.
THIRTEENTH STUDY.

Introducing the Scale of A Major practically. Great care should be exercised in giving all the notes their right effect, also to regard all the marks of expression.
N. B. D. C. signifies to return to the beginning, and play to the word fine, where the piece ends.

**SCALE OF A MINOR.**
Richardson’s New Method for the Piano-forte.

Scale of A Minor, in Contrary Motion.

Scale of A Minor, in Simple Thirds.

Scale of A Minor, in Simple Sixths.

Scale of A Minor, in Octaves.

Arpeggio on the Chord of A Minor.
FOURTEENTH STUDY.

Exercise expressly for the left hand. Join the notes well together, at the same time prevent two fingers of the same hand from being on the keys at once, excepting when the music requires it.

ALLEGRO.

THIRTY-FIRST AMUSEMENT.

Exercise for Staccato practice for the left hand, while at the same time the right hand must play perfectly legato.
Richardson's New Method for the Piano-forte.

SCALE OF E MAJOR.

Scale of E Major, in Similar Motion.

Scale of E Major, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of E Major, in Simple Thirds.

Scale of E Major, in Simple Sixths.

Scale of E Major, in Octaves.

Arpeggio on the Chord of E Major.

Fifteenth Study.

Exercise for the third finger and thumb of the right hand, which should be played with smoothness.
SIXTEENTH STUDY.

Exercise for giving independence to the fingers of the right hand. Give the half notes their full value of time.

ANDANTINO.
SCALE OF E MINOR.

Scale of E Minor, in Similar Motion

Scale of E Minor, in Contrary Motion.

Scale of E Minor, in Simple Thirds.

Scale of E Minor, in Simple Sixths.

Scale of E Minor, in Octaves.
Richardson's New Method for the Piano-forte.

Arpeggio on the Chord of E Minor.

Exercise for keeping the fingers together, and also to separate them by constantly allowing one or more to move a fifth, sixth, and even an octave from the others, without destroying the connection of the music.
EIGHTEENTH STUDY.

Exercise for the wrist, to be played in a very marked and detached manner.

ALLEGRO ENERGICO.
Richardson's New Method for the Piano-forte.

**SCALE OF B MAJOR.**

- Scale of B Major, in Similar Motion.
  - Staff notation with musical notes and symbols.

- Scale of B Major, in Contrary Motion.
  - Staff notation with musical notes and symbols.

- Scale of B Major, in Simple Thirds.
  - Staff notation with musical notes and symbols.

- Scale of B Major, in Simple Sixths.
  - Staff notation with musical notes and symbols.

- Scale of B Major, in Octaves.
  - Staff notation with musical notes and symbols.
Arpeggio on the Chord of B Major.

NINETEENTH STUDY.

Exercise for changing the place of the thumb, for the third finger of the right hand.

Allegro.

Leggiero.

Delicatamente.

Cresc. ————

Decresc. ————

Fortissimo ————

Piano ————
THIRTY-SECOND AMUSEMENT.

Exercise for the display of the musical taste of the pupil. To be rendered with as good effect as possible.

A WALTZ.

PANDANTE. Dolce.

SCALE OF B MINOR.

Scale of B Minor, in Similar Motion.
Richardson's New Method for the Piano-forte.

Scale of B Minor, in Contrary Motion.

Scale of B Minor, in Simple Thirds.

Scale of B Minor, in Simple Sixths.

Scale of B Minor, in Octaves.

Arpeggio on the Chord of B Minor.
THIRTY-THIRD AMUSEMENT.

Exercise for giving the practical effect of Triples.

ALLEGRO

SCALE OF F# MAJOR.

Scale of F# Major, in Similar Motion.
Richardson's New Method for the Piano-forte.

Scale of F# Major, in Contrary Motion.

Scale of F# Major, in Simple Thirds.

Scale of F# Major, in Simple Sixths.

Scale of F# Major, in Octaves.

Arpeggio on the Chord of F# Major.
THIRTY-FOURTH AMUSEMENT.

ANDANTE.
SCALE OF F₃ MINOR.

Scale of F₃ Minor, in Similar Motion.

Scale of F₃ Minor, in Contrary Motion.

Scale of F₃ Minor, in Simple Thirds.

Scale of F₃ Minor, in Simple Sixths.

Scale of F₃ Minor, in Octaves.
Richardson's New Method for the Piano-forte.

Arpeggio on the Chord of F♯ Minor.

TWENTIETH STUDY.

Exercise for learning how to play two separate parts with the same hand, at the same time. Give full time to all the notes, and do not hurry the time.
SCALE OF F MAJOR.

N. B. In most other instruction books, the Scales of F# Major and Minor; are followed by the higher flat Scales, commencing with Db, (Signature of five flats,) and ending with the Scale of F natural, but I consider this Scale easier than the Scales with more flats than five. I commence with the most simple Scales first, and arrive at the more difficult ones as they come in turn.

Scale of F Major, in Similar Motion.

Scale of F Major, in Contrary Motion.

Scale of F Major, in Simple Thirds.

Scale of F Major, in Simple Sixths.

Scale of F Major, in Octaves.
Richardson's New Method for the Piano-forte.

Arpeggio on the Chord of F Major.

TWENTY-FIRST STUDY.

Exercise in Arpeggios for both hands, that is, one hand playing one part, and the other hand playing the other part. This may be called one kind of Arpeggio.

ALLEGRO MODERATO.
Richardson's New Method for the Piano-forte.

SCALE OF F MINOR.

Scale of F Minor, in Similar Motion.

Scale of F Minor, in Contrary Motion.

Scale of F Minor, in Simple Thirds.

Scale of F Minor, in Simple Sixths.

Scale of F Minor, in Octaves.
Richardson's New Method for the Piano-forte.

ARPEGGIO ON THE CHORD OF F MINOR.

THIRTY-FIFTH AMUSEMENT.

The following piece is from one of Clementi's Sonatas, and it is hoped will be appreciated, and played with taste and finish, which are necessary to give the required effect to such compositions. Let the notes be heard clear and distinct. Let also the time be perfect, and not hurried.
Richardson's New Method, for the Piano-forte.

SCALE OF B♭ MAJOR.

Scale of B♭ Major, in Similar Motion.

Scale of B♭ Major, in Contrary Motion.

Scale of B♭ Major, in Simple Thirds.

Scale of B♭ Major, in Simple Sixths.
Richardson's New Method for the Piano-forte.

**Scale of B♭ Major, in Octaves.**

Arpeggio on the Chord of B♭ Major.

**Exercise in Broken Thirds.**

I will here remark that all the Scales in Broken Thirds, are fingered precisely like those in Double Thirds; that is, the same fingers come on the same notes. (See Double Thirds.)

**Exercise No. 37.**

**Miscellaneous Exercises.**

N. B. It would be well to practise the following Exercise with one hand at a time.

**Exercise No. 48.**
THIRTY-SIXTH AMUSEMENT.

CON ESPRESS.

ANDANTE, \( \text{p} \)

Cresc.

Dol.

Dim.

pp

Dol.

Cresc.
Richardson's New Method for the Piano-forte.

SCALE OF B♭ MINOR.

Scale of B♭ Minor, in Similar Motion.

Scale of B♭ Minor, in Contrary Motion.

Scale of B♭ Minor, in Simple Thirds.

Scale of B♭ Minor, in Simple Sixths.

Scale of B♭ Minor, in Octaves.
Arpeggio on the Chord of B♭ Minor.

The right hand part of the following piece will be found to be composed mostly of triplets, also the running passages for the left hand.

**TWENTY-SECOND STUDY.**

Legato.

Allegro.

The right hand part of the following piece will be found to be composed mostly of triplets, also the running passages for the left hand.

Cresc.
THIRTY-SEVENTH AMUSEMENT.

Exercise for the practice of the Tremolo, or repeated notes.

IL CANTO SOSTENUTO.
Richardson's New Method for the Piano-forte.

SCALE OF Eb MAJOR.

Scale of Eb Major, in Similar Motion.

Scale of Eb Major, in Contrary Motion.

Scale of Eb Major, in Simple Thirds.

Scale of Eb Major, in Simple Sixths.

Scale of Eb Major, in Octaves.
HINTS TO PLAYERS.

Remarks. One of the most necessary acquirements for a pianist, is to be equally practiced and ready in all the keys. There are many who are very much startled at a piece having four or five sharps or flats for its signature, but in reality to the fingers, all keys are of equal difficulty; for there are as difficult compositions in C Major, as in C Sharp Major, and it is only necessary that the eye and memory be early accustomed to those keys with numerous flats or sharps for their signature, in order to become familiar with them. As in such musical keys, the black keys must be principally employed, and as they are narrower than the white, and therefore less certain to be struck, it is absolutely requisite, on the part of the player that the hands should be kept particularly firm, and somewhat higher than usual over the keys, and a very decided touch employed, in order to acquire the same degree of certainty as on the white keys.

THIRTY-EIGHTH AMUSEMENT.
TWENTY-THIRD STUDY.

Exercise in Double Notes, to be played even and legato.

SCALE OF D♯ MINOR.

Scale of D♯ Minor, in Similar Motion.

Scale of D♯ Minor, in Contrary Motion.

Scale of D♯ Minor, in Simple Thirds.
Richardson's New Method for the Piano-forte.

Scale of D# Minor, in Simple Sixths.

Scale of D# Minor, in Octaves.

Arpeggio on the Chord of D# Minor.

MISCELLANEOUS EXERCISES.

Practise the following Exercises slowly, and play them as legato as possible.

EXERCISE No. 39.
EXERCISE No. 40.

EXERCISE No. 41.

EXERCISE No. 42.

EXERCISE No. 43.
EXERCISE No. 44.

THIRTY-NINTH AMUSEMENT.

For the practice of the dotted eighth note.

LEGATO.

ALLEGRETTO. Dec.
Richardson's New Method for the Piano-forte.

SCALE OF A♭ MAJOR.

Scale of A♭ Major, in Similar Motion.

Scale of A♭ Major, in Contrary Motion.

Scale of A♭ Major, in Simple Thirds.

Scale of A♭ Major, in Simple Sixths.

Scale of A♭ Major, in Octaves.
Arpeggio on the Chord of A♭ Major.

Fortieth Amusement.

For the exercise of the fingers of the left hand on extended chords.

Maestoso.
TWENTY-FOURTH STUDY.

Exercise in Broken Octaves. The pupil is recommended to play each strain at least twenty-five times in slow time, with a firm touch. After each strain is thoroughly learned separately, then let the entire piece be played without repeating each strain.

ALLEGRO MODERATO.

EQUALMENTO E SOSTENUTO.

Cresc.
Richardson's New Method for the Piano-forte.

Scale of G♯ Minor, in Contrary Motion.

Scale of G♯ Minor, in Simple Thirds.
Richardson's New Method for the Piano-forte.

Scale of G♯ Minor, in Simple Sixths.

Scale of G♯ Minor, in Octaves.

Arpeggio on the Chord of G♯ Minor.

Forty-first Amusement.

Exercise in strict legato style.

Andante cantabile.
TWENTY-FIFTH STUDY.

For the practice of a melody and accompaniment for the right hand.
Richardson's New Method for the Piano-forte.

**SCALE OF D♭ MAJOR.**
Scale of D♭ Major, in Similar Motion.

Scale of D♭ Major, in Contrary Motion.

Scale of D♭ Major, in Simple Thirds.

Scale of D♭ Major, in Simple Sixths.

Scale of D♭ Major, in Octaves.
HOW TO LEARN A PIECE.

Remarks. There are pupils who study attentively enough, it is true, but so slowly and with such frequent interruptions, that pieces become tedious and disagreeable to them before they are half learned. Such pupils often take half a year to learn a few pieces tolerably; and by this wasteful expenditure of time, always remain in the back-ground. Others, on the contrary, try to conquer everything by force; and imagine that they shall succeed in this by practising for hours, laboriously indeed, but in an inattentive and thoughtless manner, and by hastily playing over all kinds of difficulties, innumerable times. These persons play till their fingers are lamed; but how? confusedly, over-hastily, and without expression; or, what is still worse, with a false expression. We may escape all this by preserving the right medium between these two ways. When, therefore, one begins a new and somewhat difficult piece, the first hours must be devoted to deciphering the notes strictly and correctly in slow time. The fingering to be employed must also be determined, and a general insight gained into the whole. This, in a single piece, can at most require but a few days. After this the whole piece must be played over quietly and composedly, but at the same time attentively, and without any distraction of mind, till it can be executed without trouble, and in the exact time indicated by the author. Single passages of great difficulty may be practised apart. Still, however, they ought to be often repeated in connection with the rest of the piece. All this too may be completed in a few days. But now the time comes when we must also learn to play it with beauty and elegance. All the marks of expression, therefore, must be observed with redoubled attention; and we must endeavor to seize on the correct character of the composition, and to enforce it in our performance according to its total effect. To this belongs the very important quality, that the player should know how to listen properly to himself, and to judge of his own performance with accuracy. He who does not possess this gift, is apt, in practising alone, to spoil all that he has acquired correctly in the presence of his teacher.

FORTY-SECOND AMUSEMENT.

Let each Strain be practised separately until learned, and then let the entire piece be played without interruption.

ALLEGRETTO. MODERATO.
Richardson's New Method for the Piano-forte.
N. B. Change in the right hand by the introduction of Sextolets.
TWENTY-SIXTH STUDY.

Exercise on the repeated note with broken octaves; a very useful practice. Each strain may first be learned separately, afterwards the entire piece may be played without repeating.
Richardson's New Method for the Piano-forte.

SEMPRE f

f Rit.

f Cresc.

Cresc.
THE CHROMATIC SCALE.

This scale is of great utility, and it will be found an excellent practice. At present eight different movements are given, which must be practised very diligently by the pupil, and in every possible form.

It is not only necessary to simply learn to play the notes in their order, but they must be played with taste and style, introducing various expressions. Let each scale be played Loud, Soft, Legato, Staccato, with Crescendo and Diminuendo, also in Slow Time as well as Quick. The pupil should become perfectly familiar with this scale, and be able to play it in every possible manner required by the teacher.

Chromatic Scale in Similar Motion.

Chromatic Scale in Contrary Motion.

Chromatic Scale in Simple Major Thirds.

Chromatic Scale in Simple Minor Thirds.
Richardson’s New Method for the Piano-forte.

Chromatic Scale in Simple Major Sixths.

Chromatic Scale in Simple Minor Sixths.

Chromatic Scale in Broken Thirds.

TWENTY-SEVENTH STUDY.

Introducing the Chromatic Scale practically for both hands.
HINTS TO THE PUPIL.

Remarks. The end of all the simple scales has now been reached; but it becomes a duty to charge the pupil not to neglect the continual practice, with equal or even greater zeal, in the finger exercises, and scales in all the keys. The utility of this accessory practice is infinite; the Diatonic and Chromatic Scales in particular, possess peculiar properties, which even the most skillful players have yet to fathom. And it is most earnestly hoped that while the pupil is studying new pieces, those already learned will not by any means be forgotten, not even the earliest ones.

*New pieces serve but little good purpose, if on their account, the preceding ones are forgotten.* For the adroitness and expertness of the fingers, the eyes, and the ears, must of necessity repose firmly and fundamentally on the experience which has been already gained; while these qualities are to be enlarged and refined by more acquisitions. If for example, a piece which it took three weeks to learn, is forgotten, those three weeks are as good as lost. The pupil should therefore retain, as a sort of absolute property, all the pieces that have ever been learned; keep them safely, and never lend or give them away. If with a fixed determination to excel on the piano-forte, the pupil dedicates to it *daily, but three hours only*, of which about half an hour shall be appropriated to the Exercises, as much more to playing over the old pieces, and the remaining time to the study of new compositions, this will assuredly be sufficient, step by step, to attain a very commanding degree of excellence, without necessarily causing a neglect of other pursuits.
COMMON CHORDS IN ALL THE KEYS.

Remark. The following are all the Common Chords in all the Major and Minor keys, with their different positions, including the Octave. They will be found fingered, and the pupil will find it very easy to make Arpeggios from these Chords, which are recommended for practice. They may be all played as Arpeggios. (See example of Arpeggios below.)

First Position Second Position Third Position


EXAMPLES OF ARPEGGIOS.

N. B. It will be seen by the above, the construction of the Arpeggio from Chords.
STUDY OF ARPEGGIOS.

Arpeggio on the Chord of C Major, Second Position.

Arpeggio on the Chord of G Major, Second Position.

Arpeggio on the Chord of A Major, Third Position.

Arpeggio on the Chord of D♭ Major, Second Position.
Richardson's New Method for the Piano-forte.

Arpeggio on the Chord of F♯ Minor, Second Position.

Arpeggio on the Chord of B♭ Major, Second Position.

In the following Amusement the melody (indicated by the notes with double stems) is principally sustained by the thumb, and should be rather prominently articulated.

FORTY-THIRD AMUSEMENT.

ANDANTE.
Richardson’s New Method for the Piano-forte.
Broken Arpeggios on the Chords of D and G Major.

Broken Arpeggios on the Chords of D and A Major.

Broken Arpeggios on the Chords of A and E Major.
Richardson's New Method for the Piano-forte.

ALL THE CHORDS OF THE DOMINANT SEVENTH.

(WITH THE OCTAVE.)

Chord of G Major, with the 7th. Chord of C Major, with the 7th. F with the 7th. B♭ with the 7th. E♭ with the 7th. G♯ with the 7th.

C♯ with the 7th. F♯ with the 7th. B with the 7th. E with the 7th. A with the 7th. D with the 7th.

ARPEGGIOS ON THE DOMINANT SEVENTH CHORDS.

N. B. All the following Arpeggios may also be practised in octaves, as great benefit may be derived therefrom.

Arpeggio on the Chord of G, with the Seventh.

First Position.

Arpeggio on the Chord of G, with the Seventh.

Second Position.
Richardson's New Method for the Piano-forte.

Arpeggio on the Chord of G, with the Seventh.

Third Position.

Fourth Position.

Arpeggio on the Chord of C, with the Seventh.

Second Position.

Arpeggio on the Chord of C, with the Seventh.
Richardson's New Method for the Piano-forte.

Arpeggio on the Chord of C, with the Seventh.

Third Position.

Arpeggio on the Chord of B♭, with the Seventh.

Second Position.

Arpeggio on the Chord of B♭, with the Seventh.

Third Position.

Arpeggio on the Chord of E♭, with the Seventh.

First Position.
Richardson's New Method for the Piano-forte.

Arpeggio on the Chord of C#, with the Seventh.

First Position.

Arpeggio on the Chord of B, with the Seventh.

Second Position.

Forty-Fourth Amusement.

Exercise on the practical use of the Arpeggio.

Largamente.
Richardson's New Method for the Piano-forte.
Richardson's New Method for the Piano-forte.

Broken Chords and Arpeggios.

Exercise No. 46.
FORTY-FIFTH AMUSEMENT.
Richardson's New Method for the Piano-forte.
Richardson's New Method for the Piano-forte.

**THE DIMINISHED CHORDS.**

<table>
<thead>
<tr>
<th>Dim. Chord of C♭</th>
<th>E♭</th>
<th>G♭</th>
<th>B♭</th>
<th>F♭</th>
<th>A</th>
<th>C♭</th>
<th>E♭</th>
<th>B♭</th>
<th>D♭</th>
<th>F♮</th>
<th>A♭</th>
</tr>
</thead>
</table>

**ARPEGGIOS ON THE DIMINISHED CHORDS.**

Arpeggio on the Diminished Chord of E♭:

Arpeggio on the Diminished Chord of C♭:
Richardson's New Method for the Piano-forte.

Arpeggio on the Diminished Chord of B.

Arpeggio on the Diminished Chord of D.

Arpeggio on the Diminished Chord of F.

Arpeggios on the Diminished Chord of Ab.
MISCELLANEOUS EXERCISES.

N. B. Play each exercise through twenty-five times.

EXERCISE No. 47.
Richardson's New Method for the Piano-forte.

FORTY-SIXTH AMUSEMENT.

MAZURKA.

ANDANTINO.

Con grazia.
Richardson's New Method for the Piano-forte.
Richardson's New Method for the Piano-forte.
ON EMBELLISHMENTS.

Remarks. The Graces—namely, the Shake, the Turn, the Appoggiatura, &c.—are the flowers of music; and the clear, correct, and delicate execution of them, embellishes and exalts every melody and every passage. But when they are played stiff, hard, or unintelligibly, they may be compared rather to blots of ink or spots of dirt.

The Shake is peculiarly important; and to a pianist, its elegant, equal, and rapid execution is as indispensable as a smooth and sparkling execution of the scales. In the right hand, at least, it ought to be played equally well with all the fingers; and the equality of the Shake can only be attained by lifting up both fingers to the same height, and striking the keys with equal force. The pupil should devote a few minutes daily to this particular practice.

STUDY OF THE TRILL.
Richardson's New Method for the Piano-forte.
ON EXPRESSION.

Expression, feeling, and sensibility, are the soul of music, as well as of every other art. If we were to play a piece of music with exactly the same degree of forte, or piano throughout, it would sound as devoid of expression, as if we were to recite a beautiful poem in the same monotonous tone in which we are used to repeat the multiplication table. In every composition, the marks of expression, $f$, $p$, cresc., dim., legato, staccato, accelerando, ritardando, &c., are so exactly indicated by the composer, that the performer can never be in doubt where to play loud or soft, increasing or decreasing as to tone, connected, or detached, and hurrying onwards in the time, or holding it back. The same exactitude with which you are obliged to observe the notes, the marks of transposition, the fingering, and the time, must likewise be employed with regard to the marks of expression. But the most difficult part of all is always to observe the proper medium at each mark of expression; for there is great diversity in the shades and degrees of forte, piano, legato, staccato, accelerando, and ritardando. The utmost fortissimo should never degenerate into mere hammering and thumping, or into maltreating the instrument. For the same reasons, the most gentle pianissimo ought never to become indistinct and unintelligible.
Richardson's New Method for the Piano-forte.

FORTY-SEVENTH AMUSEMENT.

ALLEGRETTO, quasi. ANDANTE.

\[ \text{Music notation here} \]
SCALES IN DOUBLE THIRDS.

In practising the Scales in double thirds, the fingers should be kept as close to the keys as possible, and the hands very quiet. The Pupil should exercise great care in practising the double thirds to render them even and Legato.

Scale of C Major, in Double Thirds, in Similar Motion.

Scale of C Major, in Double Thirds, in Contrary Motion.

Scale of C Minor, in Double Thirds, in Similar Motion.

Scale of C Minor, in Double Thirds, in Contrary Motion.
Scale of G Major, in Double Thirds, in Similar Motion.

Scale of G Major, in Double Thirds, in Contrary Motion.

Scale of G Minor, in Double Thirds, in Similar Motion.

Scale of G Minor, in Double Thirds, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of D Major, in Double Thirds, in Similar Motion.

Scale of D Major, in Double Thirds, in Contrary Motion.

Scale of D Minor in Double Thirds, in Similar Motion.

Scale of D Minor in Double Thirds, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of A Major in Double Thirds, in Similar Motion.

Scale of A Major in Double Thirds, in Contrary Motion.

FORTY-EIGHTH AMUSEMENT.

SONG WITHOUT WORDS.
Richardson's New Method for the Piano-forte.

Scale of A Minor in Double Thirds, in Similar Motion.

Scale of A Minor in Double Thirds, in Contrary Motion.
Richardson’s New Method for the Piano-forte.

Scale of E Major in Double Thirds, in Similar Motion.

Scale of E Major in Double Thirds, in Contrary Motion.

Scale of E Minor in Double Thirds, in Similar Motion.

Scale of E Minor in Double Thirds, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of B Major in Double Thirds, in Similar Motion.

Scale of B Major in Double Thirds, in Contrary Motion.

Scale of B Minor in Double Thirds, in Similar Motion.

Scale of B Minor, in Double Thirds, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of F♯ Major in Double Thirds, in Similar Motion.

Scale of F♯ Major in Double Thirds, in Contrary Motion.

Scale of F♯ Minor in Double Thirds, in Similar Motion.

Scale of F♯ Minor in Double Thirds, in Contrary Motion.
Richardson’s New Method for the Piano-forte.

FORTY-NINTH AMUSEMENT.

ANDANTE ESPRESSIVO.
Richardson's New Method for the Piano-forte.
Scale of D♭ Major, in Double Thirds, in Similar Motion.

Scale of D♭ Major, in Double Thirds, in Contrary Motion.
Scale of C# Minor, in Double Thirds, in Similar Motion.

Scale of C# Minor, in Double Thirds, in Contrary Motion.

Scale of A♯ Major, in Double Thirds, in Similar Motion.

Scale of A♭ Major, in Double Thirds, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of G♯ Minor, in Double Thirds, in Similar Motion.

Scale of G♯ Minor, in Double Thirds, in Contrary Motion.

Scale of E♭ Major in Double Thirds, in Similar Motion.

Scale of E♭ Major in Double Thirds, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of D# Minor in Double Thirds, in Similar Motion.

Scale of D# Minor in Double Thirds, in Contrary Motion.

Fiftieth Amusement.

Allegro vivace.
Richardson's New Method for the Piano-forte.

Scale of B♭ Major in Double Thirds, in Similar Motion.

Scale of B♭ Major in Double Thirds, in Contrary Motion.
Scale of B♭ Minor in Double Thirds, in Similar Motion.

Scale of B♭ Minor, in Double Thirds, in Contrary Motion.

Scale of F Major in Double Thirds, in Similar Motion.

Scale of F Major in Double Thirds, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of F Minor in Double Thirds, in Similar Motion.

Chromatic Scale in Double Minor Thirds, in Similar Motion.

Chromatic Scale in Double Minor Thirds, in Contrary Motion.
TO PLAY BEFORE OTHERS.

Remarks. There is no higher satisfaction than in being able to distinguish one's self before a large company, and in receiving an honorable acknowledgment of one's diligence and talent. But to arrive at this point, we must be perfectly sure of our business, for, want of success is, on the contrary, vexatious, tormenting and disgraceful. Above all, for this purpose such compositions should be selected as are fully within the powers of the performer, and respecting the good effect of which no doubt can be entertained. Every difficult piece becomes doubly difficult when we play it before others, because the natural diffidence of the performer impedes the free development of the abilities. Many half-formed players imagine that everything will be right, if they do but step forward at once with a difficult piece by some celebrated composer. By this means, however, they neither do honor to the composition nor to themselves; but merely excite ennui, and, at best, are applauded from politeness and compassion, while they are in danger of being blamed and laughed at behind their backs. For, even with regard to amateurs, persons avail themselves of the right to blame when they have not received any pleasure; and, in fact, who can take their doing so in bad part? Many, otherwise very good players, have in this manner, by an unsuitable choice of pieces, lost both their musical reputation and all future confidence in themselves.

When playing before others, a performer should especially endeavor to execute well-studied pieces, with tranquillity and self-possession, without hurrying, without allowing the mind to wander, and above all, without coming to a standstill; for this last is the most unpleasant fault which we can commit before an audience. Before commencing, the fingers must be kept quite warm; any inconvenient mode of dress must be avoided, and if possible, the player should always play on a piano-forte with the touch of which he is familiar; for an instrument having a much lighter or heavier touch than that which one is accustomed to, may very much confuse a player.

But, besides professedly playing before others, it may often happen that one is suddenly required, in the company of intimate acquaintance, to play over some trifle to them. It is very necessary, therefore, that one should study and commit to memory a good number of little, easy, but tasteful pieces; so that, on such occasions, they may be played by heart; for it appears rather childish to be obliged, for every trifle, to turn over one's collection of music; or, when in a strange place, to be always obliged to draw back, with an excuse such as "I cannot play anything without the notes." For this purpose short rondsos, pretty airs with variations, melodies from operas, even dance tunes, waltzes, quadrilles, marches, &c., &c., are perfectly suitable; for everything does credit to the player which is well played. Playing before others has the great advantage that it compels one to study with unusual zeal. For the idea that we must play before an audience, spurs us on to a much greater measure of diligence than if we play only to ourselves, or to senseless walls.

MISCELLANEOUS EXERCISES,
FOR THE PRACTICE OF INTERLOCKING THE HANDS.

EXERCISE No. 48.
THE SCALES IN DOUBLE SIXTHS.
(IN SIMILAR AND CONTRARY MOTION.)

Scale of C Major in Double Sixths, in Similar Motion.

Scale of C Major in Double Sixths, in Contrary Motion.

Scale of C Minor in Double Sixths, in Similar Motion.

Scale of C Minor in Double Sixths, in Contrary Motion.
Richardson’s New Method for the Piano-forte.

Scale of G Major in Double Sixths, in Similar Motion.

Scale of G Major in Double Sixths, in Contrary Motion.

Scale of G Minor in Double Sixths, in Similar Motion.

Scale of G Minor in Double Sixths, in Contrary Motion.
Scale of D Major in Double Sixths, in Similar Motion.

Scale of D Major in Double Sixths, in Contrary Motion.

Scale of D Minor in Double Sixths, in Similar Motion.

Scale of D Minor in Double Sixths, in Contrary Motion.
Richardson's New Method for the Piano-forte.

FIFTY-FIRST AMUSEMENT.

NOCTURNE.

ANDANTE CON ESPRESSIONE.
Richardson's New Method for the Piano-forte.
Richardson’s New Method for the Piano-forte.

Scale of A Major in Double Sixths, in Similar Motion.

Scale of A Major in Double Sixths, in Contrary Motion.

Scale of A Minor in Double Sixths, in Similar Motion.

Scale of A Minor in Double Sixths, in Contrary Motion.
Richardson’s New Method for the Piano-forte.

Scale of E Major in Double Sixths, in Similar Motion.

Scale of E Major in Double Sixths, in Contrary Motion.

Scale of E Minor in Double Sixths, in Similar Motion.

Scale of E Minor in Double Sixths, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of B Major, in Double Sixths, in Similar Motion.

Scale of B Major, in Double Sixths, in Contrary Motion.

Scale of B Minor, in Double Sixths, in Similar Motion.

Scale of B Minor, in Double Sixths, in Contrary Motion.
Richardson's New Method for the Piano-forte.
Richardson’s New Method for the Piano-forte.

Scale of F# Major in Double Sixths, in Similar Motion.

Scale of F# Major in Double Sixths, in Contrary Motion.

Scale of F# Minor in Double Sixths, in Similar Motion.

Scale of F# Minor in Double Sixths, in Contrary Motion.
Scale of D♭ Major in Double Sixths, in Similar Motion.

Scale of D♭ Major in Double Sixths, in Contrary Motion.

Scale of C♯ Minor in Double Sixths, in Similar Motion.

Scale of C♯ Minor in Double Sixths, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of A♭ Major in Double Sixths, in Similar Motion.

Scale of A♭ Major in Double Sixths, in Contrary Motion.

Scale of G♯ Minor in Double Sixths, in Similar Motion.

Scale of G♯ Minor in Double Sixths, in Contrary Motion.
Richardson's New Method for the Piano-forte.
Richardson's New Method for the Piano-forte.

Scale of E♭ Major in Double Sixths, in Similar Motion.

Scale of E♭ Major in Double Sixths, in Contrary Motion.

Scale of D♯ Minor in Double Sixths, in Similar Motion.

Scale of D♯ Minor in Double Sixths, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of B♭ Major, in Double Sixths, in Similar Motion.

Scale of B♭ Major, in Double Sixths, in Contrary Motion.

Scale of B♭ Minor, in Double Sixths, in Similar Motion.

Scale of B♭ Minor, in Double Sixths, in Contrary Motion.
Richardson's New Method for the Piano-forte.

Scale of F Major, in Double Sixths, in Similar Motion.

Scale of F Major, in Double Sixths, in Contrary Motion.

Scale of F Minor in Double Sixths, in Similar Motion.

Scale of F Minor in Double Sixths, in Contrary Motion.
Chromatic Scale in Double Major Sixths, in Similar Motion.

Chromatic Scale in Double Major Sixths, in Contrary Motion.
THE SELECTION OF THE MOST SUITABLE COMPOSITIONS.

Remarks. In the choice of musical pieces, the following points should always be borne in mind.

1st. That we ought always to proceed from the more easy to the more difficult as to execution.

2d. That as far as possible, we should make ourselves acquainted with the works of all the great composers, and not by any means tie ourselves down to any favorite authors.

3d. That by degrees, we should also thoroughly learn the classical and truly valuable works of the earlier composers. Every distinguished composer requires to be played in a style peculiar to himself. With many, a brilliant, showy, and strongly marked manner predominates; with others, an expressive, quiet, connected, and gentle style of playing is most generally called for; others, again, require a characteristic, impassioned, or even fantastic or humorous expression; and, in many compositions, a tender, warm, playful, and pleasing mode of execution is most suitable.

Lastly. There are pieces which include all these different styles, and which therefore, compel the player to adopt corresponding alterations of manner in his performance.

Thus, for example; Hummel’s compositions require an extraordinary and pearlike mode of execution, which is produced by a light dropping of the keys. In Beethoven’s works this style will seldom be suitable; as, in them, great characteristic energy, deep feeling, often capricious humor, and sometimes a very legato, and at others a very marked and emphatic style of playing are requisite. A piece which is played too fast or too slow, loses all its effect, and becomes quite disfigured. When the time is not marked according to Maelzel’s metronome, the player must look to the Italian words which indicate the degree of movement; as allegro, moderato, presto, &c., and likewise to the character of the composition, and gradually learn by experience to know their real significations. No less important is the proper mode of treating the pedals; by a proper employment of the forte or damper pedal, the player is enabled to produce effects which would seem to require that he should have two pair of hands at his command. But used at an improper time, the pedal causes an unpleasant and unintelligible noise, which falls disagreeably on the ear. It has been already explained how important to the pupil is a gradual and easy progression, as to difficulty, in the selection of pieces. And a few more words on this head will now be added. All composers, as well as all players, found their art and their science on what their predecessors have already done; adding to that the inventions of their own talent. By these natural steps in advance, it is evident that the compositions of the present distinguished pianists are in many respects much more difficult than those of times gone by; and that whoever desires to study them must already possess great knowledge of music, and a very considerable degree of execution. Many pupils, however, as soon as their fingers have acquired some little facility, led astray by the charms of novelty, run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales respectfully, and who ought for years to practise studies and easy and appropriate pieces, have the presumption to attempt Hummel’s concertos, or Thalberg’s fantasias. The natural result of this over-haste, is, that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner. This is the true cause why, although so many talented youth devote themselves to the piano-forte, we are still not so over and above rich in good players, as, beyond all doubt, was the case formerly; and why so many, with the best dispositions, and often with enormous industry, still remain but mediocre and indifferent performers. Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect, and unconnected manner, often coming to a stand-still, on false and discordant harmonies, missing the time, &c., &c.

For the execution of pieces written in the strict fugue style, such as those from Bach, Handel and others, and of such single passages in the same style as we often meet with in the most modern compositions, there are required a strict legato, and a very firm and equal touch; and also a clear enunciation of each single part; and for the attainment of all this, a peculiar mode of fingering has to be adopted, which, in general, deviates very much from the usual one, and which chiefly consists in quickly and adroitly substituting one finger for another on the same key, while it is held down, and without sounding it anew. By this substitution, the fingers are in a manner multiplied ad infinitum, and we are enabled to play each of the four parts, of which such passages in general consist, as smoothly, connectedly, and in a manner as singing as though we had so many hands.
The practice of Octaves is of great importance, and in order to learn to play them well and rapidly, much depends upon the manner they are practised. They should at first be played slow, letting the hand rise from the wrist, (See plate of positions,) and care should be taken that the keys are struck directly in their centre.
Richardson's New Method for the Piano-forte.
TWENTY-EIGHTH STUDY.

Richardson's New Method for the Piano-forte.
Richardson's New Method for the Piano-forte.
EXERCISES IN SKIPS, &c.

EXERCISE No. 49.
Richardson's New Method for the Piano-forte.

GRANDE FINALE.

Presto allegromente.

Tutta la forza.

Sempre.

Un poco ritentato.

Staccato.

Dimin.
Richardson's New Method for the Piano-forte.
ON EXTEN\[1pt]P \[1pt]MORAN ONE PLAYING.

CONCLUDING REMARKS. Music in some measure is a species of language, by which may be expressed those passions and feelings with which the mind is burthened or affected, and we are able to play on any musical instrument, more particularly on the piano-forte, much which has neither been written down before, nor previously prepared or studied, but which is merely the fruit of a momentary and incidental inspiration.

This is called extemporizing. Such extemporaneous performances cannot naturally, and indeed ought not to assume the strict forms of written compositions; on the contrary, the very freedom and artificial nature of such productions give them a peculiar charm; and many celebrated masters, such as Beethoven, Hummel, and Mendelssohn have particularly distinguished themselves in this art.

Although, for this purpose, and indeed for music in general, a certain share of natural talent is required, still extemporizing may be studied and practised according to certain principles; and it may be assumed as a fact, that anybody, who has attained to more than moderate skill in playing, is also capable, at least to a certain degree of acquiring the art of playing extemporaneously.

But for this purpose it is requisite to commence this sort of practice at an early period, (which, alas! most players neglect;) and that we should learn to indefatigably apply the experience which we have gained by studying the compositions of others, to our own extemporaneous performances.

To learn to extemporize, one should commence connecting together easy chords, short melodies, passages, scales, chords in arpeggios, or what is much better, leave it to the fingers to effect this connection at their will and pleasure; for extemporizing possesses, this singular and puzzling property, that reflection and attention are of scarcely any service in the matter.

At first, this will appear difficult, and what is played will seem unconnected, or even incorrect; and one is apt to lose that courage and confidence which are so necessary to this purpose. If the pupil does not become frightened by this, and will repeat these attempts day after day, the power will become more developed from week to week; and with a more extended knowledge of thorough-bass, faults against harmony will soon be avoided. At first short movements only, somewhat similar to preludes or cadences, must be extemporized.

By degrees these should be extended and interwoven with longer melodies, brilliant passages, chords in arpeggios, &c. In default of original ideas readily offering themselves, the player should take advantage of such as have been learned from other compositions, such assistance is always very excusable.

The scale-passages, and the chords of transition which connect them, are a good means of filling up any little chasm, when no melodious ideas happen to strike the player. All music may be reduced to simple chords, and conversely, simple chords serve as the ground-work on which to invent and play all sorts of melodies, passages, skips, embellishments, &c.

When one has devoted a considerable time to a rational practice in the way here pointed out, it will be a matter of astonishment to observe the great improvement, and variety of applications of which the talent for extemporizing is capable. It will be found that nearly all the forms usual in composition are applicable to extempore-playing. For instance, we may extemporize variations on themes, chosen by ourselves or given for the purpose.

We may put together very interesting potpourris or fantasias from favorite operas, &c., combining them with brilliant passages, so as to form a striking ensemble. We may also distinguish ourselves by extemporizing in strict four-part compositions, or in the fugue style, &c., &c. But for the attainment of all this, great and highly cultivated facility and rapidity of finger, together with a perfect command of all the scales and a mastery of every mechanical difficulty are requisite; for it may be easily imagined that the happiest and most fertile mental talent avails nothing, when the fingers are incapable of following and obeying its dictates.

Another important requisite which must not be overlooked, is an intimate acquaintance with the compositions of all the great composers; for by this means only, can one's own talent be awakened, cultivated, and strengthened, so as to enable us to produce music of our own invention.

To this must be added a thorough knowledge of harmony; and lastly—our own indefatigable and rationally-applied industry. Courageous and cheerful perseverance in this very honorable branch of the art, are therefore most earnestly recommended. If the labor is great the pleasure and reward which one may gain thereby are still greater.
RUDIMENTS OF HARMONY AND THOROUGH-BASS.

Harmony and Thorough-Bass, form a very necessary and interesting department of Musical Science. I will endeavor, by the following explanations, to give as clear an idea as possible, what Thorough-Bass or Harmony is, and what purpose it serves.

Music consists of melody, and harmony. When, for example, a person sings alone, without any accompaniment, the song is pure, simple melody. When another person sings with the first, in such a way as to produce chords, this will form music in two parts, which may be called two-part harmony.

When to these two voices a third is added, there arises a harmony in three parts. And lastly, if a fourth voice be added, we shall have a harmony in four parts, in which each part sings a different melody, but, nevertheless, the whole together sounds harmonious and pleasing to the ear. It will easily be imagined that the singers do not sing at hazard, and without any agreement, for that would produce discordance. The chords of which harmony consists, are arranged by the composer according to certain rules, and those rules constitute the theory and basis of harmony, consequently, by this theory is shown;—First. What chords are possible in music; and Second. How these chords must succeed each other in regular progression, so as to give to each melody the necessary harmonic ground-work, or accompaniment.

The pupil may say that in the pieces he plays, whole lines, often occur, in which there are are no chords, and nothing but running, or skipping passages in one hand, while the other strikes single notes; or there are like passages in both hands.

He asks if all this arises from thorough-bass? I reply yes; for all these passages are nothing but varied or arpeggiated chords; and, in all music, no phrase occurs which does not repose on this foundation.

Even the fullest chords, which often consist of ten, nay even of twenty or thirty notes, are for the most part formed from four essential, that is, really different notes; the rest are only duplications of them. If we consider the following example in four parts.

\[ \text{and afterwards this:} \]

we shall readily perceive that the second example is only an extended duplication of the first, that it consists of the same chords, and consequently contains only four real parts.
We shall now give some examples in which these chords are varied and broken into arpeggios.

It is easy, as may be seen, to form from these chords innumerable passages, and even entire melodies, while the harmony on which they are founded still remains the same. And it is the same with all the other chords which are practicable in music.

A composer must have studied thorough-bass well; otherwise, he would, in every composition, entangle himself in irregular, and therefore irresoluble discords. And, even to the player and practical musician, this science ought not to remain unknown; for it is equally useful and pleasant to be able to determine scientifically how far each composition may justly lay claim to intrinsic merit; and because thorough-bass is of the greatest assistance in extemporizing, playing at sight, and accompanying. But before we learn to know the chords, we must see from what they are constructed. Each chord must consist of at least three notes, sounded together. When we strike only two notes together, it is not a chord, but merely an interval. There are ten such intervals in music which here follow; C being taken as the lower note or root.

With respect to these intervals, the following remarks are to be made: 1st. Any key which we choose to fix upon, may serve as a root or bottom note to all these intervals; and consequently they may occur in all keys and in all octaves.

2dly. They receive their names from the greater or less distance from their root, according to the number of degrees by which they are removed from it.

Thus, for example, the third is distant three degrees of the diatonic scale from the lower note or root; the fifth, five degrees; the sixth, six degrees; and so on.

3dly. The unison (or same sound) is no interval; but it must be so considered in thorough-bass, because two different parts occasionally take one and the same note.

4thly. When we strike intervals separated by still wider distances, than the tenth, as, for example:

Such intervals are merely fourths, fifths, sixths, sevenths, &c., taken one or more octaves higher; and the same is true even of the most remote distances, extending through all the octaves. The tenth itself is nothing but a third taken an octave higher.
5thly. The **ninth** is also, in truth, but a second taken an octave higher; in thorough-bass, however, it is used in a different manner in both forms; and it is, therefore, sometimes named in the one way, sometimes in the other.

6thly. All intervals are computed and sought for from the lowest note **upwards** — that is, in the direction from the bass to the treble — and never in the opposite, or from the upper note downwards. Their inversions will be explained afterwards.

7thly. The above scheme of intervals is constructed on C as a root, and is therefore in the key of C major; the subsequent examples will also be given in one key only, generally that of C major or A minor.

It is, however, of the greatest importance that one should transpose all these examples into all the other keys, and that too in **writing**, for which purpose, it is very useful to be able to copy music. It should be remembered here, that all the examples in a **major** key can only be transposed into major keys; and, similarly, all the examples in minor, only into minor keys. Thus as the preceding scheme of intervals is formed from the diatonic scale of C major, it can only be written in this way in all the rest of the major keys; and the key-note of the scale selected must always be taken as the root from which all the intervals must be sought for in ascending.

By way of illustration, I here give a similar diagram in A♭ major.

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And similarly in all other major keys.

Every note may be raised or depressed by means of the ♯, ♭, ♮, ♪. And as this is naturally possible also with respect to every interval, each of them admits of **three** kinds; and this difference is indicated and determined by the epithets **diminished**, minor (or smaller), **major**, (or larger), and augmented, as may be seen in the following table:

|--------------------|-------------------|------------------|-------------------|------------------|------------------|---------------------|---------------------|------------------|

The tenth is the same as the third.

It will be observed that many different intervals, when struck, are taken on the very same keys. For example, the augmented second and the minor thirds; or the augmented fourth and the minor fifth, &c. But, in thorough-bass, these intervals are distinguished from one another in two ways: 1st Because each of them requires for its accompaniments, quite different notes, which therefore form different chords; and 2dly, because each is resolved in a different manner.

It may also be further remarked, that, in each species of interval the notes retain the same alphabetical names, whether it is minor, major, or augmented; the difference is produced merely by the marks of transposition, whether ♯ or ♭. Here follows the same scheme of intervals in two more keys.

|------------|---------|---------|--------|---------|--------|--------|----------|---------|--------|
ON THE FORMATION OF CHORDS.

The Pupil, no doubt, has already discovered, that among intervals, many sound agreeably, and many others very much the reverse. For this reason, intervals are divided into such as are consonant (or agreeable to the ear,) and dissonant (or disagreeable to the ear.)

Consonant intervals are

(a.) The perfect unison;
(b.) The major and minor third;
(c.) The perfect fifth;
(d.) The major and minor sixth;
(e.) The perfect octave;
(f.) The major and minor tenth.

All others are dissonant.

Consonant intervals are still further divided into perfect and imperfect. The perfect are the perfect fifth and perfect octave. The imperfect are the major and minor third, and the major and minor sixth. Consords are distinguished from disords, among other properties, by the latter requiring a resolution; that is to say, that the dissonant interval must be resolved into a consonant one; and this resolution must therefore naturally at last take place on a concord. Among all the concords practicable in music, there is only one in each key which is called the perfect common chord, or perfect triad.

It consists of a bass note or root, its third, its fifth, and, when in four parts, the octave, also:

The third may be either major or minor, according as the key is major or minor; but the fifth and octave must be perfect. The pupil must bear in mind that all the intervals in each chord are always computed and sought for from the lowest note upwards. In the two preceding examples, the octave is the highest part.

But as the third or the fifth may also be the highest part, it follows that the perfect common chord admits of three positions, which may be named according to the interval occupying the top or highest part: Ex.

For the different changes or duplications of the middle parts, do not, in any way, change the chord.
All this occurs also in the minor mode; that is, when the minor third is taken in place of the major third. But the perfect common chord admits also of two inversions, by which two less perfect, though still consonant chords originate.

The inversion of a chord occurs when the bass, instead of the root, takes one of the other notes, of which the chord consists. For example:

The chord of the sixth, so called because its principal interval is the sixth, has also its three positions, like the perfect common chord. Example:

Just so it is with the chord of the sixth and fourth, which derives its name from its containing those intervals.

It is very necessary to know all these chords readily in their different forms. All this applies equally to minor keys, if, instead of $E^\flat$, we everywhere take $E^\natural$.

These two chords are less perfect than the common chord, because, although they are tolerably agreeable, they do not sound so satisfactorily as to enable us to make a close cadence by means of them. The second Principal Chord in thorough-bass; is the chord of the dominant seventh. It consists of a bass note, its major third, perfect fifth, and minor seventh, and consequently of four essential parts; so that it requires no duplication of notes in four parts. It takes place on the fifth degree, or dominant note of every scale; and therefore, in C major or minor, it falls upon G.
It has the property of requiring a natural, and to the ear, desirable, resolution into the perfect common chord.

Example.

It has four different positions; viz.

In all these positions, it always remains the same chord of the seventh. It also has in addition to this, three inversions, by which different chords originate; namely, the chord of the sixth and fifth, that of the sixth, fourth, and third, and the chord of the second.

Each of these new chords has also its different positions. Ex.

The natural resolution of these chords also is into the perfect common chord. The chord of the second, however, is resolved by one of the inversions of that chord. Example.
In the chord of the second, it will be observed that the discordant interval, viz., the second, though rather harsh in itself, sounds pleasing enough in this application of it.

When the chord of the seventh is played on other degrees of the scale, it is very dissonant, though still capable of being employed.

If, in the first of these four chords, we were to make the seventh minor, it would certainly sound much better; but it would no longer be in C major, but in F.

If you give yourself the trouble to transpose these chords into other keys, you will speedily be able to trace them out in every composition, under whatever forms they may occasionally be hidden.

Each interval assists in the formation of some particular chord; and if, therefore, we go through all the intervals in this way, the pupil will become acquainted with all the chords which can be employed in music.

The Perfect Unison is no real interval; but two different parts are often obliged to meet on the very same note, by which means the unison is formed.

The Seconds are all discords, and like all other dissonant combinations, generally require to be prepared, as well as resolved. Preparation occurs when we previously take a concord suitable to the purpose. To the minor second there is required, to make it a chord in four parts, the perfect fourth, and the minor sixth.
To the Major Second is required the perfect fourth, and the major sixth.

To the Augmented Second belong the augmented fourth, and the major sixth.

To the Diminished Third, which is a harsh discord, belong the false fifth, and the diminished seventh. Ex.

The Minor and Major third belong to the perfect common chord; and these chords we have already become acquainted with. To the diminished fourth is to be added the doubled minor sixth.

To the perfect fourth may be added either the perfect fifth, or the major or minor sixth.

To the augmented fourth belong the major second, and major sixth, or, in lieu of the second, occasionally the minor third.
To the *diminished* or *false fifth*, is generally added the minor third and sixth. It then forms the chord of the sixth and fifth, which we already know.

The *perfect fifth* we know already, from the common chord. To the *augmented fifth* belong the major third and perfect octave.

The *diminished sixth* is accompanied by the minor third and diminished seventh.

To the *major* or *minor sixth*, we usually add the major or minor third and octave; and we already know this chord as the first inversion of the perfect common chord. To the *augmented sixth*, belongs either the doubled major third, or the major third with the augmented fourth. Instead of this latter interval, the perfect fifth may also be taken.
To the *diminished seventh* belong the minor third and the false fifth.

With the *minor seventh* we are already familiar. To the *major seventh* belong the major second and the perfect fourth, to which, as a fifth part, the perfect fifth may also be added.

To the *diminished octave* are to be added the minor third and minor sixth.

It is now supposed that the pupil is already acquainted with the nature of the *perfect octave*, from the perfect common chord.

The *augmented octave* is a mere passing note, and it may be accompanied by the major third and perfect fifth.

The *minor* and *major ninth* require the major third and perfect fifth by way of accompaniment, to which may also be added the minor seventh.

And from this, one may perceive the difference between the *ninth* and the *second*. Most of these chords have likewise their different positions; and the manner in which these are formed has been already explained in the chord of the seventh. But it is perhaps advisable here again to repeat, that these chords must be practised in all the keys, if the pupil wishes to derive any practical benefit therefrom.
MODULATIONS IN ALL THE KEYS.

Modulation from C Major to G Major.

To D Major.

To A Major.

To B Major.

To F Major.

To Bb Major.

To E Major.

To F# Major.

To Bb Major.

To A# Major.

To D# Major.
Richardson's New Method for the Piano-forte.

To A Minor.

To E Minor.

To B Minor.

To F♯ Minor.

To C♯ Minor.

To G♯ Minor.

To D Minor.

To G Minor.

To G Minor.

To F Minor.

To C Minor.

To F♯ Minor.

To B♭ Minor.
DICTIONARY OF MUSICAL TERMS.

A (Italian.) By, for.
A Cappella (Italian.) At will, agreeable to our fancy.
Accent A slight stress placed upon a note to mark its place and relative importance in the bar.
Acacia (Italian.) A species of arpeggio.
Accidentals. Occasional sharps, flats, and naturals placed before notes in the course of a piece.
Acute High as to pitch.
Abbreve. A sign for contraction in notation.
A Forte Shows the degree of movement, demanding much taste and expression.
Accelerando. A gradual quickening of movements.
Adagio Cantabile e Sostenuto (Italian.) Very slow and expressive.
Ad Libitum (Latin.) At will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.
Affettuoso, Affettuamente, or Con Affeto (Italian.) With tenderness end pathos.
Agitato, con Agitazione (Italian.) With agitation, agitation.
Air. (French.) An air or song; as dir Ecuors, an Scotch eir.
All, ALL, ALLA (Italian.) To the sometimes, in the style of.
Alla Breve (Italian.) A quick species of common time, formerly used in church music.
" Capella. In the church style.
" Militaire. In the military style.
" Molasses. In the style of a Polish dance.
" Russe. In the style of Russian music.
" Siciliana. In the style of the Sicilian shepherd's dance.
" Scozzese. In the Scotch style.
" Zoppa. In a constrained and limping style.
All' Inglese. In the English style.
All' Italiano. In the Italian style.
All' Allegretto (Italian.) With quickness.
All' Allegro (Italian.) Somewhat cheerful, but not so quick as Allegro.
All' Allegretto Scherzando (Italian.) Moderately playful and vivacious.
All' Allegretta (Italian.) Joyful, as con allegretta, jouful.
All' Allegro (Italian.) Quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words as Allegro agitato, quick with agitation.
" Assai. Very quick.
" Comodo (Italian.) With a convenient degree of quickness.
" Con Brio. Quick, with brilliancy.
" Con Moto. Quick, with the usual degree of movement.
" Con Spirito. Quick, with spirit.
" Furioso. Quick, with fury.
" Molto, or Di Molto. Very quick.
" Vivace. With vivacity.
" Vivo. Quick, with unusual briskness.
All' Andante (French.) A dance peculiar to Germany and Switzerland.
All' Improvista (Italian.) Extemporaneously, without premeditation.
All' Ottava (Italian.) In the octave. An expression for notes in the octave, to signify that one part is to play an octave above or below another.
A Segno al Segno, or the character : signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word fine, or the mark of a double bar.
Alternativo (Italian.) Alternating, proceeding alternately from one movement to another.
Alto (Italian.) In vocal music indicates the counter tenor, or highest male voice. It also indicates the voice of the tenor in instrumental music.
Amateur (French,) A non-professional lover of music.
Amato, or Con Amore (Italian.) Affectionately, tenderly.
Andante (Italian.) Implies a movement somewhat slow and sedato, but in a gentle and soothing style. This term is often modified, both as to time and style of style proper, as con moto, slow with motion.
Andante Affettuoso. Slow, but pathetically.
" Con Moto. Slow, but with emotion.
" Grazioso. Slow, but gracefully.
" Molto. Slow with majesty.
" Non Troppo. Slow, but not too much.
" Pastorale. Slow, and with pastoral simplicity.
Andantino (Italian.) Somewhat slower than andante.
Anthem. A composition in the sacred style, the words of which are generally selected from the Psalms.
Anticipation. A taking of a note or chord previous to its natural and expected place.
Appoggiato (Italian.) A note of embellishment generally written in a small character.
Appoggia (Italian.) For four hands.
Piano forte.
Aria (Italian.) An air or song. There are several species of air.
Aria Breve. A comic air.
" D'Alattia. An air of difficult execution.
" Di Cantabile. An air in a graceful, singing, and flowing style.
Arioso (Italian.) In the style of an air; vocal melodies, or imitations.
Arpeggio (Italian.) Passages formed of the notes of chords token in rapid succession, imitation of the harp, are said to be in Arpeggio.
Aria (Italian.) Very, extremely.
This is the expression of voice (Italian.) At the pleasure of the performer. See Ad Libitum.
A Pomp (French.) With exactitude as to time.
Appoggiatura (Italian.) A note of embellishment generally written in a small character.
A Maret Mainse (French.) For four hands.
A piano-forte duet.
B (Italian.) An air, or song.
Bella. A comic air.
" D'Alattia. An air of difficult execution.
" Di Cantabile. An air in a graceful, singing, and flowing style.
Bittoros (Italian.) In the style of an air; vocal melodies, or imitations.
Brom (Italian.) Passages formed of the notes of chords token in rapid succession, imitation of the harp, are said to be in Arpeggio.
Biria (Italian.) Very, extremely.
This is the expression of voice (Italian.) At the pleasure of the performer. See Ad Libitum.
A Tempo (Italian.) In time.
A term to denote that, after some short relaxation in the style, the performer must return to the original degree of movement.
A Tempo Giusto (Italian.) In strict and equal time.
A Tempo (Italian.) Implies that the performer must directly commence the following movement.
Aria (Italian.) A hymn to the Virgin.
A Terzo (Italian.) A harmony of three, or by parts.
Ballet (French.) A theatrical representation of some story or fable, by means of dance or metrical action, accompanied with music. In England, the second or concluding piece.
Balletto. Venetian Gondoliers Song.
Bariton (Italian.) A male voice, intermediate, in respect to pitch, between the base and the tenor voices. Phillips and Trembler's fine examples of this species of voice.
Basso (Italian.) The base part, vocal or instrumental.
Ben (Italian.) Well as, ben Marcato (Italian.)
Well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly accented manner.
Ben placito (Italian.) At will.
Bis (Italian.) Twice. A term indicating that a certain passage, distinguished by a curve drawn over it or under it, shall be performed in two; this abbreviation saves writing the passage over again.
Bolero. A Spanish dance with castanets.
Bravura (Italian.) An air requiring great spirit and brilliancy.
Breve. A note twice the length of the semibreve, seldom used in modern music.
Brillante (Italian and French.) An expression indicating a showy and sparkling style of performance.
Bravo (Italian.) With brilliancy and spirit.
Brio (Italian.) With spirit.
C (Italian.) Con Brio, with brilliancy.
Cantabile (Italian.) A graceful and singing style.
Cantante (Italian.) A part to be executed by the voice.
Cantata (Italian.) A vocal composition, of several movements, comprising air and recitative.
Cantatrice (Italian.) A female singer.
Canticle. A hymn or divine song.
Canto (Italian.) The highest vocal part in chorale music.
Capriccio (Italian.) A fanciful and irregular species of composition.
Castagnets, or Castanets. Hollow shells used to accompany dance-tunes in Spain and other southern countries.
Catcher. A vocal piece in several parts, of a homogeneous character.
Cavatina (Italian.) An air of one movement, or part only, occasionally preceded by a·cappella.
Chansonnette (French.) A short or little song.
Chasse (French.) In the hunting style.
Che (Italian.) Than, as poco più che lante, rather slower than andante.
Choral. A guide for the hand in pianoforte playing.
Choral. That portion of a church part set apart for the singers in divine worship; as also the singers themselves taken collectively.
Choral (German.) A psalm tune.
Chord. A combination of several sounds forming harmony.
Chromatic. Proceeding by semitones, or formed by means of semitones.
Clavier (French, German.) The key-board of a piano or organ.
Coda (Italian.) A few bars added at the close of a composition, beyond its natural termination.
Coll, Colla, Colla (Italian.) With as, col arpe, with the bow.
Colla Parte (Italian.) Implies that the accompanist must follow the principal part in regard to time.
Commodo, Commodamente (Italian.) Quietly, with composure.
Commesso, Commonwealth (Italian.) A chord consisting of a base note, together with its third and fifth, to which the octave is often added.
Con (Italian.) With as, con espressionsj, with expression; con brio, with brilliancy and spirit.
Con Comodo (Italian.) In a convenient degree of movement.
Con Diligenza (Italian.) Diligently, in a studied manner.
Con Dolore (Italian.) Mournfully, with grief and
CON GRAZIA (Italian.) With grace.
CON GUSTO, GUSTOSO (Italian.) With taste.
CON MUTO (Italian.) In an agitated style; with spirit.
CONNOISSEUR (French.) One who possesses a knowl-
dge of, and is a judge of.
CONSONANCE An interval agreeable to the ear.
CON SPIRITO (Italian.) With spirit.
CONTRAITO (Italian.) A counter tenor voice.
the highest species of male voices, and the lowest of female voices.
CONTRAPUNTIST. One who understands counterpoint.
CON VARIAZIONE (Italian.) With variations.
COUNTERPOINT. The art of composition.
COUNTERTENOR. A tenor, with spirit.
DECRESSEOR OR DIMINUENDO. Gradual decrease of tone.
DA CAPO OR D. C. (Italian.) From the beginning.
An expression which is often written at the com-
mence of a movement to indicate that the performer must return to
the first strain.
DAL (Italian.) By; as, Dal Segno, from the sign; a
mark of repetition.
DELICATessenz (Italian.) Delicacy as con delicatezza,
with delicacy of expression.
DELICATO (Italian.) Delicately.
DESTRA (Italian.) The right hand.
DI (Italian.)
DIATONIC (Greek.) Naturally; that is, according to
the degrees of the major or minor scale, or by tones and
semitones only.
DIMINISHED. Somewhat less than perfect; as applied
to an expression.
DI MOLTO (Italian.) An expression which serves to aug-
ment the significance of the word to which it is
added; as, allegro di molto, very quick.
DIORA. A funeral song.
DIOTTO (Italian.) The finger.
DIVERTIMENTO (Italian.) A short, light composi-
tion, written in a familiar and pleasing style.
L'ENTREEMISE (French.) Certain airs and dance
pieces, especially in a short, light form, introduced
to complete the acts of the French or Italian opera. Also a com-
position in a light and pleasing style.
DIVOTO (Italian.) Devoutly, in a solemn style.
DOLENTE, CON DOLORE, OR CON DOLO (Italian.)
Sorrowfully, pathetically.
DOLOROSO (Italian.) Indicates a soft and pathetic style.
DOMINANT. A name given by theorists to the fifth
note of the scale.
DOLOSO (German.) Double.
DOLCE, DOLCENENOE, OR DOL. With sweetness.
DUO (Italian.) For two voices or instruments.
Duo. (Italian.) For two voices or instruments.
E, Do, The Italian conjunction and; as, fiuto e violin.
ECHELON, ECHELON. An air in the Scotch style.
ELEGANCE. With elegance.
EMPHASIS. A particular stress.
ENNUI, OR CON ENNUIA. With energy.
EQUALITY. With equality.
ESPRESSIONE, OR CON ESPRESSION. With expression.
ET (Latin.) And.
ETUDE (French.) A study.
FÄLLETTI (Italian.) Certain notes of a man's voice
which are above its natural compass, and which can
only be produced artificially.
FANTASIÉ (French.) A species of composition in
which the author gives free scope to his ideas, without regard to those systematic
and algorithmic forms which regulate other compositions.
FARMA (Italian.) Firm, resolute.
FATTO. The last piece of an act of any opera, or of a
concert; or the last movement of a symphony or son-
ata, in the German style.
FINO (Italian.) The end. This expression is gene-
rically used to indicate the termination of a
musical composition.
FLEXILE (Italian.) In a mournful style.
FORZANDO, OR FORZ OR FZ. Implies that the note is to
be played with particular emphasis or force.
FORTE (Italian.) Force as, con forte, with force.
FORTE LOUD. Fortissimo. Very loud.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Portamento</td>
<td>The manner of sustaining and connecting the voice, a gliding from one note to another.</td>
</tr>
<tr>
<td>Possible</td>
<td>Possible: as il più forte possibile, as loud as possible—Herz.</td>
</tr>
<tr>
<td>Poppourri (French)</td>
<td>A capriccio or fantasia on several subjects.</td>
</tr>
<tr>
<td>Precipite (French)</td>
<td>Hurried, accelerated.</td>
</tr>
<tr>
<td>Premiere (French)</td>
<td>First: as première fois, first time.</td>
</tr>
<tr>
<td>Frescissimo (Italian)</td>
<td>The most rapid degree of movement.</td>
</tr>
<tr>
<td>Prezio (Italian)</td>
<td>Very quick.</td>
</tr>
<tr>
<td>Prima Donna (Italian)</td>
<td>The principal female singer in the Italian opera.</td>
</tr>
<tr>
<td>Primo (Italian)</td>
<td>First: as violo primo, first violin; tempo primo, in the first or original time.</td>
</tr>
<tr>
<td>Quadriple (French)</td>
<td>A French dance, or, rather, a set of five consecutive dance movements, called Le Pavillon, La Pomme, L'Eté, La Triste or La Patourelle, La Fisale.</td>
</tr>
<tr>
<td>Quasi (Italian)</td>
<td>In the manner or style of: quasi allegretto, like an allegretto.</td>
</tr>
<tr>
<td>Recitativo (Italian)</td>
<td>A recitative or musical declamation.</td>
</tr>
<tr>
<td>Retrando (Italian)</td>
<td>A retardation of the movement.</td>
</tr>
<tr>
<td>Risoluto, Risoluzioni (Italian)</td>
<td>With boldness and resolution.</td>
</tr>
<tr>
<td>Ritenente, Ritenuto (Italian)</td>
<td>A keeping back, a decrease in the speed of the movement.</td>
</tr>
<tr>
<td>Ronseau (French)</td>
<td>A rondo or composition of several Rondo (Italian) strains or members, at the end of each of which the first part or subject is repeated.</td>
</tr>
<tr>
<td>Rondeau, Rondeletta, Rondeinetto, or Rondoletto (Italian)</td>
<td>A short rondeau.</td>
</tr>
<tr>
<td>Root</td>
<td>The fundamental note of any chord.</td>
</tr>
<tr>
<td>Sans (Italian)</td>
<td>Without: as senza pedale.</td>
</tr>
<tr>
<td>Scanlum, Scheranning, Scherzando, Scherzo, Scherzando or Scherzo (Italian)</td>
<td>In a light, playful, and sparkling manner.</td>
</tr>
<tr>
<td>Segno, or § (Italian)</td>
<td>A sign: as al segno, return to the sign; del segno, repeat from the sign.</td>
</tr>
<tr>
<td>Segue, Seguito (Italian)</td>
<td>Now follows, or as follows. Examples: segue si coro, the chorus follows: segue la finale, the finale now follows. It is also used in the sense of in simile or like manner, to show that a subsequent passage is to be played in a like manner that which precedes it.</td>
</tr>
<tr>
<td>Sempre (Italian)</td>
<td>Half: as, semitono, half tone, &amp;c.</td>
</tr>
<tr>
<td>Sempre (Italian)</td>
<td>Always: sempre staccato, always staccato or detached; sempre forte, always loud; sempre più forte, continually increasing in force.</td>
</tr>
<tr>
<td>Senza (Italian)</td>
<td>Without: as senza organo, without the organ; senza riprese, without regard to exact time; senza replica, without repetition.</td>
</tr>
<tr>
<td>Skip</td>
<td>A rapid alteration of two notes.</td>
</tr>
<tr>
<td>Sinistra (Italian)</td>
<td>The left hand.</td>
</tr>
<tr>
<td>Suave (Italian)</td>
<td>In a soft, sweet, and delicate stile.</td>
</tr>
<tr>
<td>Soprano (Italian)</td>
<td>The highest species of female voice.</td>
</tr>
<tr>
<td>Sostenuto, or Scott (Italian)</td>
<td>Sustained, continued in regard to tone.</td>
</tr>
<tr>
<td>Sound</td>
<td>The voice.</td>
</tr>
<tr>
<td>Spirituoso (Italian)</td>
<td>With spirit.</td>
</tr>
<tr>
<td>Stark (German)</td>
<td>Forte, loud as mit starken stimm, staccato. In a detached, abrupt manner.</td>
</tr>
<tr>
<td>Staff</td>
<td>The five or six lines on which the notes are placed.</td>
</tr>
<tr>
<td>Strain</td>
<td>A portion of a movement divided off by a double bar.</td>
</tr>
<tr>
<td>Subdominant</td>
<td>The fourth note of the scale of any key.</td>
</tr>
<tr>
<td>Susit (Italian)</td>
<td>Quickly.</td>
</tr>
<tr>
<td>Syncopation</td>
<td>Connecting letter part of beat or measure to first part of next.</td>
</tr>
<tr>
<td>Tenuto</td>
<td>To be held its full length.</td>
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**Abbreviations**

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<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<td>A temp.</td>
<td>Ad lib.</td>
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<td>Accel.</td>
<td>Accelerando</td>
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<td>Adagio</td>
<td>Allegro</td>
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<td>A ff.</td>
<td>Allegro</td>
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<td>Andante</td>
<td>Allegro</td>
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<td>A po</td>
<td>Andante</td>
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<tr>
<td>Brill.</td>
<td>Brilliante</td>
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<td>C</td>
<td>Credo</td>
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<td>D. C.</td>
<td>Da Capo</td>
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<td>Decresc.</td>
<td>Dim.</td>
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<td>Ed</td>
<td>Espressivo</td>
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<td>E</td>
<td>Energie</td>
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<tr>
<td>F</td>
<td>Forte</td>
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<tr>
<td>Fp.</td>
<td>Forte, and then Piano; when applied to a single note it marks a strong accent</td>
</tr>
<tr>
<td>G</td>
<td>Grazioso</td>
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<tr>
<td>G.</td>
<td>Grazioso</td>
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<td>Id</td>
<td>Introit</td>
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<td>Leggier.</td>
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<td>M.</td>
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<td>M. D.</td>
<td>Mezzo piano</td>
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<td>Mezzo forte</td>
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<td>M. S.</td>
<td>Mezzo piano</td>
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<tr>
<td>M.</td>
<td>Mezzo piano</td>
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<tr>
<td>M. Sch.</td>
<td>Mezzotemposa Maesto</td>
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<tr>
<td>Meno</td>
<td>Modo</td>
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<tr>
<td>M. R.</td>
<td>Moderato</td>
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<td>Or.</td>
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<td>Op.</td>
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<td>P. &amp; f.</td>
<td>Perdano</td>
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<td>Pedal</td>
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<tr>
<td>Pp.</td>
<td>Pianissimo</td>
</tr>
<tr>
<td>Pr.</td>
<td>Piano and then forte ina. primo—lmo primo</td>
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<tr>
<td>R.</td>
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<td>R. a f.</td>
<td>R. a f.</td>
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<td>Rall.</td>
<td>Ritard.</td>
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<td>R.</td>
<td>Ritardo</td>
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<td>Scherzando</td>
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<tr>
<td>Sem.</td>
<td>Sempre</td>
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<td>Sf.</td>
<td>Staccato</td>
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<td>S.</td>
<td>Staccato</td>
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<tr>
<td>Sono</td>
<td>Sono</td>
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<td>S.</td>
<td>Sostenuto</td>
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<td>S. F.</td>
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<td>S. M.</td>
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<td>S. St.</td>
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<td>T.</td>
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<td>T. S.</td>
<td>Tem.</td>
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<td>Tenente</td>
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MAJOR SCALES.

Scale of C Major.

Scale of G Major.

Scale of D Major.

Scale of A Major.

Scale of E Major.

Scale of B Major.
MINOR SCALES.

Scale of C Minor.

Scale of G Minor.

Scale of D Minor.

Scale of A Minor.

Scale of E Minor.

Scale of B Minor.
MINOR SCALES.

Scale of F# Minor.

Scale of F Minor.

Scale of Bb Minor.

Scale of Db Minor.

Scale of G# Minor.

Scale of C# Minor.
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