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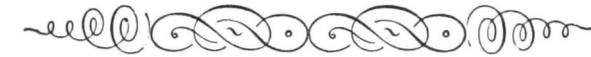


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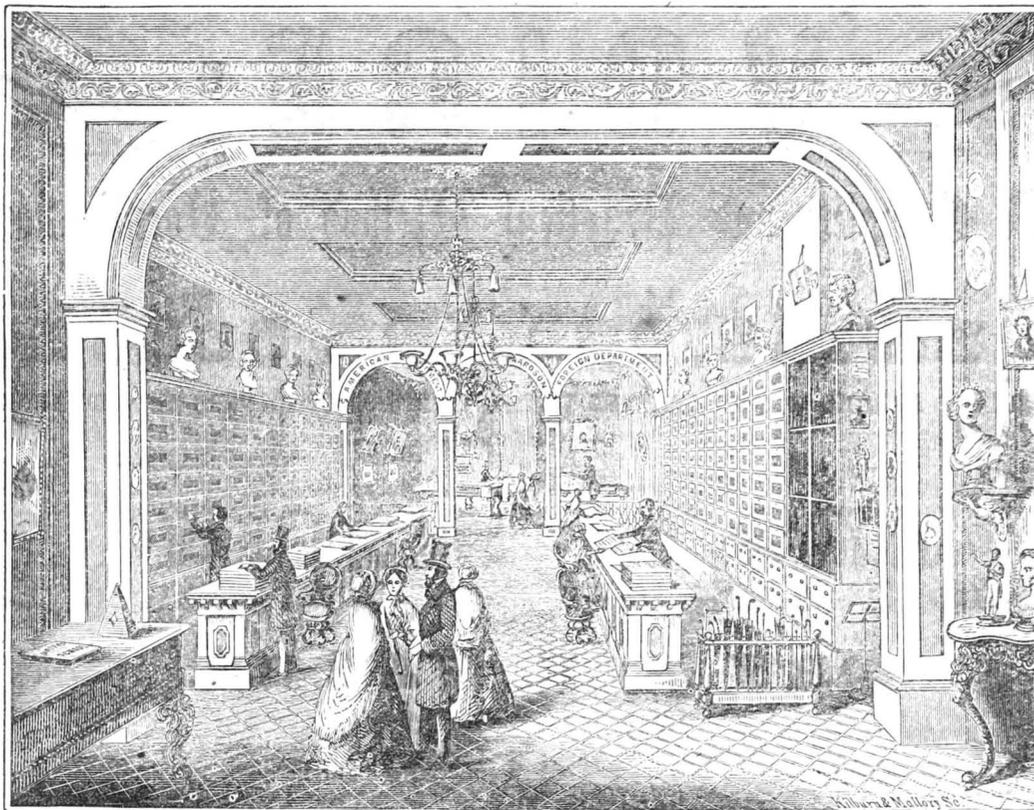
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RICHARDSON'S MUSICAL EXCHANGE ILLUSTRATED CATALOGUE.

B A K E R ' S

FORMATION AND CULTIVATION

— OF THE —

VOICE

A Complete and Practical Method of Vocalization,

CONSISTING OF

SCALE EXERCISES AND SOLFEGGIOS,

PROGRESSIVELY ARRANGED, AND ADAPTED TO THE WANTS OF BEGINNERS AND ADVANCED PUPILS

— IN THE —

ART OF SINGING.

BY B. F. BAKER.

P R E F A C E .

THE development and cultivation of the VOICE, at the present day, is regarded as an important branch of education, by all classes of persons who can avail themselves of the necessary means.

In the compilation of this work, the author has had access to every work of celebrity on the subject, published either in this country or in Europe; and the selections of *Scale Exercises* have been carefully systemized, while the consecutive order of the *Solfeggios* has been adapted to the progressive stages of the pupil's progress.

The Exercises will be found easy and progressive. Should the pupil practise each in *course*, he will have prepared himself to meet the difficulties of the next succeeding lesson.

By transposing the *Scale Exercises* into the key of G, or A, they will be found adapted as well to the Bass or Alto, as they are now in the key of C, to the Soprano or Tenor voices.

The selection of *Solfeggios* for this work, has been made with no less reference to the cultivation of the taste of the pupil for good music, than for facility in execution, and the formation of a pure and chaste style in Singing.

The two standard Bass songs in the last part of the work are designed to be sung as *Solfeggios*, by those who may wish to relieve the severity of *Scale practice* by reverting to melodies appropriate to their compass of voice.

With the hope that this method will have a fair trial in the hands of able Teachers and diligent and persevering pupils, it is respectfully submitted to the public, by the AUTHOR.

IN presenting BAKER'S FORMATION AND CULTIVATION OF THE VOICE, it may not be out of place for the Publisher to give a brief analysis, and to point out some of the peculiar merits of the work, as suited to the real wants of the musical public.

The Introduction to this work is a clear but succinct exposition of the principles on which TONE is propagated, — showing how to avoid huskiness and guttural, or the pectoral qualities of voice, and explaining the proper use of the parts called into requisition, so as to form a FREE AND A PURE TONE.

The first nine Exercises are designed to bring out, strengthen, and render the tone FIRM and FLEXIBLE, as well as to secure to the learner the ability to carry the voice gracefully, from the pitch of one note to that of another.

The next twenty Exercises, consisting of the Major, Minor, and Chromatic Scales in different formulas, are carefully systemized, and arranged in progressive order. Herein the author seems to have been particular happy in his adjustment of sequent and modulating Harmonies, so as to render the otherwise difficult intervals easy of intonation.

On the 40th page will be found a satisfactory treatment of the PORTAMENTO, and a series of appropriate Exercises for the attainment of a BRILLIANT EXECUTION, together with an explanation of the TRILL — a representation of which is given in full, and may be applied to all of the different keys.

The selection of Songs, — with and without words, — or SOLFEGGIOS, in this work, as well as the author's original compositions, will be found easy, attractive, and classical, and adapted as well to the practical wants of the student as to refine the taste of the hearer.

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RICHARDSON'S MUSICAL EXCHANGE ILLUSTRATED CATALOGUE.

THE
MODERN
SCHOOL



FOR THE
PIANO
FORTE,

BY NATHAN RICHARDSON.

"There is no instrument," says Mr. Hoffman, an able German writer on Music, "with the exception of the Harp, which is, however, much more limited, that like the Piano, takes in at once the *whole realm of harmony*, and displays its treasures to the connoisseur in the most wondrous forms and shapes. When the imagination of a composer has seized upon an entire tone-picture, with its rich groups, brilliant lights, and deep shadows, he can call it into life at his Piano so that it comes forth, in gay and dazzling colors, from the inner world."

It is the instrument of all others, by which those who are masters of its technical difficulties, are enabled to give that effect to composers which otherwise must be sought for in the combinations of an orchestra, and for which the best and most talented minds have been continually exercised to frame works of instruction and practice. Most of these, however, have been devoted to the consideration of some particular school or mode of playing, founded upon the peculiarities of a single one of the great artists who have made themselves a world-fame; so that pupils who have followed the lessons of only one of these instruction books, find themselves at fault when attempting to play the music of any other school.

To obviate this evil the present work has been written, and "THE MODERN SCHOOL FOR THE PIANO-FORTE" has now been before the public a sufficient length of time for its value as an Instruction Book to be thoroughly tested; while the fact that its sale is continually increasing, together with the universal opinion which all who have used it unite to express, that it is the best guide to a practical knowledge of Piano playing which has ever been published, prove that it is all that it was intended to be. In taking this opportunity of recommending his work to those in want of an Instruction Book — by the aid of which a pupil can be advanced from the elementary department to the execution of the most difficult pieces, *in a shorter time than can be accomplished by any other system*, — the Author feels that a little explanation of its principles and object may not here be out of place. It had its origin in his own wants, while taking lessons as a pupil, and which obliged him to look beyond what assistance he could find in his own country, for a thorough knowledge of the Piano-Forte. He accordingly visited Europe, and placed himself under the tuition of the most eminent teachers in the world. While thus learning whatever was best or peculiar in their several modes of instruction, he conceived the idea of *bringing together in one volume*, in a series of Exercises, the different systems taught by them, which before this arrangement, could only be acquired by entering upon a course of pupilage with each and all of these various artists — a plan which but few of those who desire to play, could, under the most favorable circumstances, hope to carry out. After careful revision, and having tested it most thoroughly himself, while it was yet in manuscript, he decided upon its present form, and as such respectfully submits it to your favorable consideration.

It will be seen upon examination, that it is progressive in its plan, leading the pupil by degrees from the simplest rudiments, through the various steps that are requisite to acquire entire command over the muscles of the hands and fingers, till, having completed the Exercises in their order, and in the manner explained in the copious notes which are to be found on every page, the pupil is qualified to attempt pieces of the most difficult character. By thus advancing, step by step, whatever is once learned is never forgotten.

Everything not having a direct practical bearing upon the pupil's progress, has been studiously avoided; no Exercises having been introduced for the sake merely of increasing the size of the book, and only those retained, which the author's personal experience taught him, tend directly to advance the learner. No time is therefore wasted in useless practising, and facility of execution, grace of style, and an elegant method of playing are acquired in the *shortest time possible*.

The great principle upon which his entire system is founded, and which is the only method now taught by the most eminent teachers in Europe, but which is contained in no other Instruction Book yet published, is, that every finger has its particular notes, and should never be called on to play any others in any particular scale. No matter what the passage may be, the fingering is always the same; so that when a pupil is perfectly familiar with the Scale of C, or any other, and can play them correctly, every piece of music written in the same Keys will be equally easy, so far as the mechanical execution is concerned. It needs no argument to prove that this is the only method by which an equal amount of execution can be acquired in as short a period of time.

For the benefit of those who may not have seen the work itself, and who also may be desirous of knowing to a certain extent the scope and extent of his method, together with a hope that by so doing he may remove any prejudice that would naturally be excited in the mind, at the introduction of an entirely new system, at the present time, when the list of Piano-Forte Instruction Books is already too extended; the Author has prepared the following abstract, to which he invites your candid attention.

The system of fingering which has been adopted, requires but a moment's consideration, for all to acquiesce in its superiority. In the first place, it is the fingering which is to be found in all the published works of the greatest composers, as marked by the authors themselves, and in all the Instruction Books as *originally published*. In the second, it

admits of a more perfect system than the American mode, in which the thumb is indicated by a +. And thirdly, whoever learns this mode, will not be obliged to unlearn anything when attempting the works of the classic writers, or the brilliant and prolific authors of the present day. Remember that it is only in the very small portion of the whole amount of music for this instrument, which American compositions and reprints comprise, that the American mode is *found at all*.

The present book is a modern work of instruction for the Piano-Forte. It is admitted that the best works now in use, although written by experienced and practical authors, are based upon an old school and system of playing; consequently they do not meet the artistic exigencies of the day, or the pupil's requirements in learning modern music. The range of Piano-Forte compositions has been greatly enlarged of late years; the capacity of the instrument increased; new effects have been introduced, and the greatest mechanical difficulties have been ingeniously met and overcome, by modern masters.

In order then to avail one's self of the large amount of new musical literature which has followed these improvements, some instructive work is absolutely necessary, in which the new principles shall be laid down; the new system of training the hand be given; and the method of attacking and successfully overcoming the greatest mechanical difficulties, fully explained and practically imparted. The Author therefore deems no apology necessary, in offering to the public this work. It commences, as will be seen, with elementary instruction in its most simple form; after which, Plates are introduced, showing the formation and anatomical structure of the hand and arm, with their elaborate and beautiful mechanism of bones, muscles and tendons. The bones of the hands are first shown separately, and then in connection with the ligaments, muscles and tendons, combined one after another, until the entire hand is built up, ready for exercise and cultivation.

The explanations of the structure of the hand are followed by a course of lessons, more progressive in their character, and far more comprehensive, than any yet presented to the public. They commence with the most simple Exercise, and gradually advance to greater difficulties. These Exercises are so condensed, that the student is able to commit them to memory, by playing them but a few times, thus avoiding a long and tedious Study, written upon several pages, (as found in many other books,) to bring the same Exercise into practice. It is not to be wondered at, that the pupil becomes disheartened and discouraged. *Simplicity* is the object. A pleasing melody or piece of music is now and then introduced, to vary the course of instruction and facilitate the labor of the mind. These pieces are carefully selected from the most celebrated European composers, and many of them are fingered expressly for this work by their Authors. A practical course of Modulations, in all the major and minor keys, such as has never appeared before, is introduced to call the attention of the student to a new subject.

The entire work varies from all others, in this, that as the Exercises are so arranged as to bring the left hand—which has heretofore been greatly neglected—into constant practice, and give the same power of execution, and enable it to perform difficulties with the same facility, as the right.

The work opens with the elements of music, in which the various characters and signs, used in musical composition, are clearly and fully defined; including the arrangement of Scales in both major and minor modes, the explanation of the Key-board of the Piano-Forte, Keys with their signatures, &c., &c.; with a complete dictionary of musical terms.

This is followed by remarks on the structure of the hand and arm, in which the anatomical relations of the various bones, muscles and tendons, to each other, are fully explained, and illustrated with plates drawn from life. This is one of the peculiar features of the work, and its value will at once be seen. The position at the instrument is next considered, and illustrated by an engraving of the celebrated Dreyshock, with whom the Author studied, and who sat to him for the purpose. This engraving also shows the proper position of the hands while playing. The musical portion of the work is opened by simple exercises in Fingering, with directions how to count and mark the time, in all the varieties of double and triple measure, extending through twenty pages, by the practice of which the pupil is made ready to enter upon the great feature of the system, the *STUDY OF THE SCALES*, which immediately follows, and which is never lost sight of during the rest of his progress. Without proficiency in these, no one ever became great as a pianist, and the greatest care has therefore been taken with them, to call into practice every variety and combination that can possibly occur. The exercises in fingering close with a delightful little melody by Robert Schumann, and an arrangement of an air from Lucia di Lammermoor, both of which will be found perfectly easy to those who have faithfully practised what precedes.

The study of the Scales opens with a full explanation as to the way and manner in which the Exercises should be practised, with directions how to strike the notes; what should be the position of the hand and arm; the proper time and expression; and whatever else is necessary, to convey to the pupil a clear idea of what he is doing. The Exercises are in the Scale of C major, and commence with the following example, No. 1.

RICHARDSON'S MUSICAL EXCHANGE ILLUSTRATED CATALOGUE.

No. 1. C MAJOR. THE NATURAL KEY.

This is followed by a series of nine Exercises, in which a great variety of combinations is brought into practice, portions of which we here give.

No. 2. No. 3. No. 4. No. 5.

No. 6. No. 7. No. 8. No. 9. No. 10.

Next is introduced the SCALE IN THIRDS, No. 11; followed by the same in SIXTHS, No. 12; succeeded by examples in SYNCOPATION, No. 13; DOTTED EIGHTS, No. 14; REPEATING NOTES, No. 15; DOUBLE THIRDS, No. 16; BROKEN THIRDS, No. 17; DOUBLE SIXTHS, No. 18; BROKEN SIXTHS, No. 19; CHORDS, No. 20; BROKEN CHORDS, No. 21; ARPEGGIOS, No. 22, 23; OCTAVES, No. 24; BROKEN OCTAVES, No. 25.

11. 12. 13. 14.

15. 16. 17. 18.

19. 20. 21. 22.

23. 24. 25.

Having got thus far, a very graceful and easy ETUDE, by Duvernoy, is introduced, for the double purpose of calling into practical use what the pupil has been learning while practising the Scales, and also, to commence the formation of a true musical taste, without which, no player can ever become celebrated, or convey pleasure by his performances. All the compositions introduced into the work, are carefully fingered, and otherwise explained, so as to afford the pupils every facility in their execution.

Next comes, on the 45th page, Exercises to separate the first, second, third, and fourth fingers from the fifth, of the right hand; and the second, third, fourth, and fifth, from the first, in the left hand. Independence of the fingers is an absolute necessity in playing, and must be thoroughly accomplished, in order to play well. The following Exercises have been specially arranged for this purpose. No. 26, 27, 28.

26. 27. 28.

The practice of the foregoing, brings the pupil to the consideration of the MINOR SCALES, which are carried through the same number of exercises, and of the same kind, which we have already illustrated when speaking of the Scale of C. major. No. 29.

No. 29.

Succeeding these are six Exercises intended to develop the power of the fingers, and strengthen the wrist. This brings the elementary portion of the work to a close. The pupil is next presented with an ETUDE, from the celebrated Cramer, which was written for the purpose of giving the performer the greatest rapidity, and smoothness of execution, and will be found admirably adapted to this end.

We now enter upon a more extended study of Scales, in all keys, and under all the varieties of contrary motion, — thirds, sixths, triplets, sextolets, all kinds of expression; and, in short, under all the aspects which music, as written for the Piano, presents to the player. It commences with G major, is followed by G minor, and is carried through a series of exercises occupying ten pages, when another ETUDE in C, by Stephen Heller, is introduced, which serves to break in upon the somewhat monotonous Scale practice, and also calls into practical use all the principles developed in the preceding lessons. In this connection it may be remarked, that every succeeding piece that is introduced, offers some new feature, and brings into use *all that has been learned, from the commencement*; and becomes progressively more and more difficult, to the close of the work. So that while each will be found easy, if the exercises that precede have been faithfully practised, it will be impossible to give them their proper interpretation if the pupil has not become familiar with the principles laid down in what has gone before.

Next follow Mechanical Exercises, especially arranged for those who commence learning late in life, after the muscles have become stiff, and have lost to a degree their flexibility. No. 30, 31, 32, 33, 34.

30. 31. 32. 33. 34.

After this we find an extended study of the Scales in D MAJOR and MINOR. The pupil next has presented to him two STUDIES, by Hüntén, which are intended to bring into practical use what has already been learned of STACCATO and LEGATO playing, in all their applications.

The Scales of A MAJOR and MINOR next succeed, followed by a STUDY IN G MINOR, by Robert Schumann, in which the use of the pedal is illustrated.

The Scale of E MAJOR, with that also of E MINOR, comes next, on the 94th page, and immediately after these, is found a HUNGARIAN POLKA, a truly beautiful composition, and one that when perfectly played, produces universal delight.

The Scales of B MAJOR and MINOR succeed, and are carried through the same variety of exercises that were specially noticed when speaking of the Scale of C, as, indeed, are all the Scales in the course, and following them is the beautiful TREMOLO WALTZ, by Rossellen, somewhat altered from the original to bring the fourth finger into use.

The Scales of F sharp MAJOR and MINOR, close the series of exercises in the Sharp keys, and a very soft and beautiful WALTZ, by Slör, is introduced, which will be found an admirable study for the pupil who has carefully worked his way to this stage of the work. It is quite difficult, but will be easily performed if what precedes has been thoroughly learned.

The pupil is now set to work in the flat keys, which commence with the Scales of D flat Major and Minor, the same order of practice being preserved throughout the entire series of flat keys as in the Scales in the first part of the book; and on the 132nd page, another Study of Stephen Heller, in F, affords the player an opportunity of bringing again into practical use the knowledge he is supposed to have acquired from the previous lessons.

RICHARDSON'S MUSICAL EXCHANGE ILLUSTRATED CATALOGUE.

FIVE FINGER EXERCISES, in Double Notes, come next, No. 35, 36, &c., which are followed by the Scales of A flat Major and Minor.

35. 30.

A WALTZ, by Chopin, succeeds, and will be found admirably adapted to exercise the pupil in expression and style; the writings of this composer being celebrated for their deep meaning and romantic expression. Scales in E flat Major and Minor follow, and next succeeding is introduced an IMPROMPTU, by Henselt, full of rich melody and inspiration. Exercises in the keys of B flat Major and Minor are next brought before the pupil, and then comes Schulhoff's SHEPHERD'S SONG, a very melodious and beautiful composition. The Scales of F Major and Minor complete the special exercises in keys, and by a natural progress, the CHROMATIC SCALE, in all its varieties, is brought under consideration, No. 37, &c., No. 38. Minor Thirds, No. 39; Major Sixths, No. 40; Double Minor Thirds, No. 41; also Broken Minor Thirds, No. 41*; Double Major Sixths, No. 42; Octaves, No. 43.

37. 38.

39. 40.

No. 41. No. 41

No. 42. No. 43.

By this time the pupil is ready for one of those most beautiful and delightful compositions, A SONG WITHOUT WORDS, by Mendelssohn, which is here introduced. This will repay the most thorough study and careful practice. Scales for equalizing the strength of the different fingers follow, written and fingered expressly for this work, by FRANZ LISZT, the great pianist and composer. No. 44, &c. Examples to enable the pupil to acquire an even touch are next given. No. 45, 46, 47.

No. 44. No. 45. No. 46.

ALLEGRO. Accent on the 1st part of the Triplet.

We now come to ARPEGGIOS, fourteen examples of which are given, like the following, but in various keys. No. 48.

No. 47. No. 48.

The study of Arpeggios separates the fingers, improves the touch, gives sureness in playing, and strengthens the hand throughout; it also accustoms the first finger to pass under the others freely and gracefully. They are of the utmost importance, and should not, under any consideration, be neglected. Ten examples of Broken Extended Chords follow, of which we give an illustration. No. 49.

No. 49.

To enable the pupil to make practical use of these latter principles, Willmer's HORN ON THE OCEAN is introduced, as a Study. It is the very poetry of composition. Exercises on DIMINISHED CHORDS and CHORDS OF THE SEVENTH, are now taken up, examples of which we here give. No. 50, 51.

No. 50. No. 51.

We now come to one of the most valuable exercises in the whole book, which is called a DAILY STUDY, and which has been the daily practice of the celebrated CARL MAYER, (Pianist to the King of Denmark,) for the last thirty years. It is a mistaken idea, in the minds of many, that after having once acquired a knowledge of the Piano, no more is necessary to keep it up. Nothing but the most unremitting and careful practice will suffice to keep a person in the full possession of his executive ability; and the greatest pianists living are the most studious in this respect. We commend the example of Carl Mayer, and this Study, to all, and would particularly impress upon those who have begun late in life, the great superiority of this work over any other that has ever been published, in its adaptation to their wants, from the great variety of Exercises intended to limber and render the fingers and hand flexible. The study we have alluded to, commences as follows, No. 52. In the example, No. 53, we have an exercise to accustom the fingers to strike between the black keys with ease and surety. Broken Arpeggios upon various chords follow, as per example, No. 54.

No. 52. No. 53. No. 54.

The pupil is now put upon A ROMANCE IN THE FORM OF A STUDY, by the celebrated A. Dreyschock, the greatest executionist upon the Piano living, and whose portrait ornaments the beginning of the volume. It is quite extended, and of considerable difficulty, but is an indispensable study to all who desire to play brilliantly and with execution.

We come now to what the author terms the SCHOOL OF OCTAVES, for both hands, as in the illustrations, No. 55, 56. To these succeed other exercises in BROKEN THIRDS; BROKEN ARPEGGIOS; CHROMATIC SCALE IN BROKEN MINOR THIRDS; and DIMINISHED CHORDS IN BROKEN ARPEGGIOS. We have here introduced another composition by Liszt, A HUNGARIAN MELODY, followed by an arrangement of Thalberg's, each of them intended to exemplify something which the pupil has learned in his previous lessons.

RICHARDSON'S MUSICAL EXCHANGE ILLUSTRATED CATALOGUE.

No. 55. FOR THE RIGHT HAND. No. 56. FOR THE LEFT HAND.

ABBREVIATIONS, how written and how played, come next, and a Rhapsody, by Dreyschock, requiring long and patient study, with ample directions how it should be played. Skips are next brought under the pupil's practice, with explanations how to give them their best effect, No. 57. Another example of them played Staccato, No. 58. Another daily study, No. 59, &c.; this is intended to strengthen the fifth finger and give ease to the wrist in certain passages. Another Study, by Döhler, No. 60.

No. 57. No. 58.

No. 59. No. 60.

MODULATION is now considered, and examples of forty-six different modes given, the first of which we subjoin. . No. 61.

No. 61. FROM THE KEY OF C NATURAL TO THE KEY OF G MAJOR.

TRILLS, in thirty-four varieties, are followed by a special STUDY OF THE TRILL, which is taken up in twenty examples, making fifty-four exercises upon this beautiful embellishment. No. 62.

No. 62. No. 63.

Trill. tr. Turns.

WRITTEN. PLAYED.

The last series of exercises in the volume, are for the purpose of rendering the TURN, like that of the trill, perfectly familiar and at the command of the player, whenever their introduction is demanded. No. 63. There are fifty-seven examples of these. The whole course of instruction is appropriately brought to a close by the celebrated SONATA IN F MINOR, composed and dedicated to Joseph Haydn, by Beethoven. This composition will not be found too difficult for any one who has faithfully followed out the author's intention, as indicated in the numerous notes and directions that are appended to the various exercises, from beginning to end; and those pupils who, by fair and honest practice, have successfully reached this point of their instruction, will find that the whole range of musical literature is open to them, through which they may range, and from which they can select, whatever their fancy or inclination prompt them, undeterred by intricacies of composition, or difficulties of execution.

The reader who has candidly followed these remarks thus far, cannot fail to perceive why the author has given to his work the title of MODERN SCHOOL FOR THE PIANO FORTE. It is a School which comprehends the peculiarities of all the most famous artists, and makes provision for the instruction of the pupil, so that he can attack and overcome the difficulties of the whole modern literature of this instrument, which, in the hands and under the treatment of Liszt and Dreyschock, has made such an advance since the time of Beethoven, to whom, more than to any other one writer, is mainly due the vast extension of its sphere. For this reason, as the reader has already seen, examples have been taken from all Schools. Duvernoy, Cramer, Liszt, Stephen Heller, Willmers, Henselt, Dreyschock, Mendelssohn, Schulhoff, Döhler, Chopin, and Beethoven, all unite to destroy mannerism, and make the student what he should always aspire to be,—free of the whole realm of composition.

Recommendatory Notices of the Modern School for the Piano-Forte.

The following brief extracts from numerous testimonials received from Teachers and others, will speak for themselves, and your attention is called to them with the belief that if you will try this system, your own experience will fully justify the strong terms of commendation in which they are written.

From Alexander Dreyschock, the distinguished Pianist.

The author of the "Modern School for the Piano Forte" having been a pupil of mine for nearly two years, I take great pleasure in examining his work, which gives evidence of his having made good use of my method of playing the Piano and fingering of the Scales. I therefore do not hesitate to recommend this "School" to the musical world; and I sincerely hope that this careful compilation will meet with the same approval, and give the same satisfaction to others, which it has to me.

ALEXANDER DREYSCHOCK.

From Julius Knorr, author of several Piano Methods.

After a careful examination of the "Modern School for the Piano-Forte," by Mr. Nathan Richardson, I am convinced that it presents a full and accurate compendium of all that is most essential to the acquirement of a good execution. It has, moreover, the merit of entire consistency in its system of fingering, which is occasionally new, but always thoroughly adapted to its end. The work cannot be sufficiently recommended, especially to those players who make virtuosity or brilliant execution, one end of their studies. An interesting feature of the book will certainly be found by many, in its anatomical description of the bones, muscles, and ligaments of the hand.

JULIUS KNORR.

From the celebrated Lowell Mason, Mus. Doc.

That you have really produced the best work of the kind that has yet appeared, I am fully satisfied.

LOWELL MASON.

From Prof. Geo. J. Webb.

I regard it as a work of great value to the Piano-Forte student. Its numerous Exercises, (many of which are new, and most ingeniously contrived,) for strengthening and securing an independent action of the fingers, together with its extensive provision for Scale practice, are superior to any book of a similar nature that has fallen under my notice. It seems to me, also, to embrace all qualities necessary to enable any one possessing the requisite musical talent, to surmount the greatest difficulties met with in the works of the most distinguished composers.

GEO. J. WEBB.

From L. P. Homer, University Organist and Instructor in Music at Harvard University.

I have made use of your "Modern School for the Piano-Forte," and consider it the best instruction book with which I am acquainted. Its entirely progressive plan admirably fits it for the young, while the great and judiciously selected variety of examples for scale practice, make it invaluable as a method for advanced pupils. I am sure that one half the time usually spent in acquiring a knowledge of playing might be saved by its use. The mode of fingering which you have adopted, is, by the experience of my pupils who have used both methods, more easily acquired than the system in common use in America, and I regard it as an essential feature of the book. It must eventually supersede every other work of the kind.

L. P. HOMER.

From B. F. Baker, the distinguished Teacher of Singing and Composer.

Having had opportunities of using your "Modern School for the Piano-Forte," and after having given it a most thorough examination, I can cheerfully recommend it as being the best instruction book I have seen, both as regards the variety of matter as well as the inductive manner of arrangement.

B. F. BAKER

From William Mason, the eminent American Pianist.

I regard the "Modern School for the Piano-Forte" superior, in many respects, to any work of the kind I have ever seen, and consider it particularly adapted to the wants at the present time, and to the great advancement which has been made in Piano-Forte playing. It contains the most useful Exercises found in other works, besides many new and modern ones, arranged in a simple and progressive manner. A new feature, of great importance, is the systematic method of fingering, which has been adopted throughout, particularly with regard to the Scales.

If a pupil is not devoid of the common gifts of nature; that is to say, if he possesses two hands, with the appropriate muscles, and commences at a proper age, and practises in the manner you direct, he must make a good Pianist—at least, as far as the accomplishment of all the modern technical difficulties is concerned.

WILLIAM MASON.

From Prof. Wm. B. Bradbury, the Author and Composer.

The "Modern School for the Piano-Forte" is undoubtedly the best work of the kind that has ever been issued from the press of this or any other country. I beg to say, that wherever there is a Piano-Forte, or a pupil, I hope there will also be a copy of the "Modern School."

WM. B. BRADBURY.

RICHARDSON'S MUSICAL EXCHANGE ILLUSTRATED CATALOGUE.

From Alfred Jael, the celebrated Pianist.

I have made a thorough practical examination of your "Modern School for the Piano-Forte," and hereby certify that I was much pleased with the progressive and ingenious Exercises it contains. You have certainly shown the pupil a way of overcoming the great difficulties of the Piano. The book embraces the style of so many different authors, and you have given so many excellent examples, that a pupil cannot fail to become a good player, (if gifted with the least musical talent,) through this method. I heartily recommend it to every one that studies the Piano-Forte.

ALFRED JAEHL.

From the Conductor of Music and Organist at the Winter Street Church, Boston.

I regard the numerous Plates, explaining the anatomical construction of the Hand, as being an important feature of your work,—since he who practises from a knowledge of the anatomy of the hand practises intelligently; and the advantage of such a pupil over one who practises mechanically, must be obvious.

WM. R. BABCOCK.

From George F. Root, the distinguished Composer.

I have no hesitation in saying that I consider it the best Piano-Forte instruction book, in all respects, that has ever come under my notice; and I take great pleasure in recommending it to my friends and the public.

GEORGE F. ROOT.

From the celebrated Director of the Germania Musical Society.

There is no doubt of your Instruction book being a decided improvement upon all others, and it is the duty of Teachers to adopt it and recommend it.

CARL BERGMANN.

From Otto Dresel, the distinguished Composer.

I had great pleasure in examining your new Piano Forte School; and to those who may place any value upon my opinion, I gladly recommend this work as a speedy method for becoming thoroughly acquainted with the elementary part of musical execution, and as enabling the student, in a simple and progressive manner, soon to overcome all difficulties which meet him in the study of the modern art of Piano playing.

OTTO DRESEL.

From J. W. Moore, Esq., author of the "Encyclopedia of Music."

Your method of fingering I consider a very important improvement. Your Exercises I consider the very best, for the rapid advancement of the pupil; and they are so arranged as to bring the left hand into constant practice, and to give it equal power of execution with the right hand.

JOHN W. MOORE.

From C. C. Perkins, the Composer.

It gives me great pleasure to add my testimony to that of the many distinguished musicians who have already pronounced your Piano-Forte "School" to be one of the most comprehensive and thorough works of the kind in existence. With fingers trained by such a system, and a taste improved by the well-chosen examples selected for study, the pupil cannot fail to become a thorough artist, as far as his natural capabilities will allow.

CHARLES C. PERKINS.

From J. C. D. Parker, the Composer and Pianist.

It seems to me in every way adapted to form an accomplished Pianist, and to be just what is needed, amid the growing wants of our musical community.

JAMES C. D. PARKER.

From A. Gockel, the Pianist and Composer.

I have never yet seen a similar work which contains the same amount of useful and indispensable information in so small a compass, and which answers so fully its purpose.

AUGUST GOCKEL.

From the Organist at the Handel and Haydn and Musical Education Societies, and Conductor of Music at the Old South Church, Boston.

The rudimental portion of your book is certainly the best I have seen in any Instruction book extant in the English language; the anatomical portion is an entirely new feature, and greatly enhances the benefit which those who may possess your "Modern School" will derive.

F. F. MULLER.

From J. Trenkle, Pianist.

I sincerely recommend your method, particularly to those who commence late in life to study or play the Piano; and I am fully convinced that no other work published in this country is so thoroughly adapted to the general wants, and to render the fingers flexible, as the "Modern School for the Piano-Forte."

J. TRENKLE.

From the Prof. of Music at Greensboro' Female College, Geo.

Having examined the "Modern School for the Piano Forte" thoroughly, and also having had occasion to use it in about thirty instances, I can safely bear witness to its superiority over all other methods with which I am acquainted. The selections which you have inserted, from the works of some of the best writers for the Piano, cannot be otherwise than a powerful agency in the formation of correct musical taste and style.

NATHAN B. CLAPP.

From the Organist at the Mount Vernon Church, Boston.

It supplies the demand for a standard work, which the rapidly increasing musical taste in our community and throughout the country has created,—and for thoroughness of design, and adaptedness to the wants of pupils, as well as for beauty of typographical execution, it has not been equalled, and cannot be excelled.

S. A. BANCROFT.

From the Organist at the Summer Street Baptist Church, Boston.

I have had occasion to use, in teaching, a large number of your justly celebrated "Modern School;" and the more acquaintance I form with its pages, the more convinced I become of its superior adaptation to the wants of both pupil and teacher.

B. J. LANG.

I think it the best work of its kind I have met with, embracing as it does the best Exercises and Studies of the first Piano-Forte instructors of the day.

THOMAS BRICHER.

I am one of the first purchasers of your "Modern School for the Piano-Forte," for the use of my daughter, who has received more instruction and acquired more skill, from the practice of the studies in your work, than she ever did from several years' use of other instruction books.

J. MOODY SMITH, Washington, D. C.

I have taken lessons twenty-three quarters, from five different teachers, and have been through Lüntzen, Bertini, and Beyer's instruction books, but not feeling satisfied with my progress, four months ago I purchased your "Modern School," and have acquired more execution from the practice of the Exercises therein, and made greater progress, than from all the lessons I ever took from all other instruction books.

T. B. BROWN Philadelphia.

My daughter's teacher told her that she never could make a good player because her fingers were so stiff naturally. I procured one of your "Modern School" instruction books, and she has practised from it the last seven months, without a teacher, and her progress is wonderful. Her old teacher called, a few days ago, to hear her play, and he said she astonished him. She played Schulhoff's Grand Waltz, and the Fantasie on the Huguenots, by Voss. I have recommended your book to several of my friends, and they tell me they like it much.

J. PHILLIPS, Louisville, Ky.

Six months ago I commenced taking lessons from the "Modern School for the Piano-Forte;" I did not know a note of music, and have had no teacher, but practised as your book directs, and I already can play the same pieces that my brother does, who has been studying a year and a half. I am delighted with your book.

C. B. KINGSLEY, Troy, N. Y.

From Dwight's Journal of Music.

Mr. Richardson has been among the most enterprising of our young American students of music in Germany, where, for nearly two years, he enjoyed the instruction of Alexander Dreyschock, one of the most brilliant Pianists and successful Teachers of our time. His book bears Dreyschock's stamp of approval, and it embodies the principal features of his method and his fingering of the Scales. Mr. Richardson has also made himself familiar with the styles and teaching of all the foremost living European masters of the Piano. Hence the fitness of his title, "Modern School;" for Piano playing has received a great expansion in these days of Kalkbrenner, Thalberg, Chopin, Liszt, and Dreyschock: by the hundred-handed execution of these modern Briaruses, the Piano is made to speak from all its six or seven octaves like an orchestra, and the sphere of possibilities in execution is enlarged beyond all previous imaginings.

From the New York Musical World.

Of all the Instructions books for the Piano Forte, Mr. Richardson's new work we think to be the best.

From the New York Musical Review.

There has been demanded a new Instruction book for the Piano-Forte, which should impart the knowledge required to understand and perform the productions of Liszt, Dreyschock, Chopin, Thalberg, Kalkbrenner, and others of a similar rank. Such a work is the "Modern School for the Piano-Forte." It contains everything (except practice and a teacher) necessary or desirable for the formation of a chaste and classical style, and the acquisition of a brilliant execution.

THE MODERN SCHOOL FOR THE PIANO-FORTE is a large Quarto, contains 250 pages, and bound in black embossed Cloth, full gilt edges, back and sides, and is an ornament to any Piano. Price \$4.00. Cheap edition, which differs only in binding, price \$3.00.

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POSITION AT THE PIANO-FORTE.

The Author of "The Modern School for the Piano-Forte" having been a Pupil of mine for nearly two years, I take great pleasure in examining his work, which gives evidence of his having made good use of my method of playing the Piano, and fingering of the Scales.

I therefore do not hesitate to recommend this School to the musical world; and I sincerely hope that this careful compilation will meet with the same approval, and give the same satisfaction to others, which it has to me.

Alexander Dreyschock.

Pesth, (Hungary,) April 18th, 1853.

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- No. 1—Barcarolle, *Donizetti*. Air from Don Juan, *Mozart*. Faniska, *Cheubini*. Song without Words, 15
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Recommended to very young Pupils.

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- Twenty-five Etudes, (Op. 45,) in 3 books. *Stephen Heller*, each, 75
- These celebrated Etudes are in the style of the Modern School of playing the Piano-Forte. The only correct edition is published by us. Please inquire for Richardson's edition.
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- This Etude has been played by the author, at his Concerts in Europe, with great success.
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- An excellent Study for acquiring a finished style of octave playing.
- Tremolo Etude. *J. F. Petri*, 38
- A very interesting composition. Dedicated to Wm. Mason, the Pianist.

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THREE VERY GRAND AND BRILLIANT COMPOSITIONS.

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- La Sicilienne, Tarantella. *Carl Mayer*, 38
- Tarantella Calabraise. *H. Liolf*, 38

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- Six celebrated Nocturnes, (not difficult,) *John Field*.
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- No. 3, in A flat, 38
- No. 4, in A major, 38
- No. 5, in B flat, 25
- No. 6, in F major, 38
- Evening Réverie. *A. Kielblock*, 38

FANTASIAS, SOLOS, &C.

- Les Adieux de Varsovie, Impromptu. *A. Dreyschock*, 38
- A splendid piece for practice.
- Romance. *A. Kielblock*, 38
- Duke of Reichstadt's Waltz with Variations. *J. F. Petri*, 75
- Very brilliant, and not difficult.
- Sehnsucht am Meere. *Willmers*, 75
- This piece is played by Wm. Mason, at his Concerts, with great success.
- Bijoux à la Sontag. *Moscheles*, 63
- A beautiful Fantasia. Revised and fingered by the author, for the publisher.
- Romance sans Paroles. *Sprenger*, 38
- Amitié pour Amitié. *Wm. Mason*, 38
- Berceuse, (Op. 57.) *F. Chopin*, 28
- Two Polonaises, (Op. 26.) *F. Chopin*, 75
- Two beautiful compositions, but difficult.
- Air Varié. *Handel*, 38
- A most charming composition, and played with much success by Miss W. CLAUSS, at her Concerts in London and Paris.
- Lucia de Lammermoor, Fantasia. *C. Voss*, 75
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- Gazelle Impromptu. *W. Kruger*, 50
- La Harpe Eolienne, Réverie. *W. Kruger*, 50
- A very fine piece to hear, if well played. It is somewhat difficult.
- Chanson d'Amour. *Jules Egghard*, 38
- Zum Wintermärchen. *A. Dreyschock*, 50
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- Capriccio Brillant. *E. Thorbecke*, 50
- A very fine piece and worth learning.
- Rondoletto (from Wm. Tell). *W. Lutz*, 25

TWO-PART SONGS.

FOR PIANO SOLO.

- Mendelssohn's Two-Part Songs, arranged by *Otto Dresel*.
- No. 1—I would that my Love, 20
- No. 2—Passage-Bird's Farewell, 13
- No. 3—Greeting, 20
- No. 4—Autumn Song, 25
- No. 5—Oh, wert thou in the cold blast, 13
- No. 6—The May Bells and the Flowers, 25
- These admirably arranged Songs are very instructive, and not difficult. They should lay upon every Piano.

MARCHES.

The following are highly recommended by the Critics.

- Coronation March. *F. Kielblock*, 25
- Funeral March, (with lithograph of J. Chickering.) *W. R. Babcock*, 75
- Grand March de Bravoure. *N. Richardson*, 25
- Marche Militaire. *G. W. Stratton*, 25
- Binghamton March. *J. H. Jones*, 25
- Priests' March, (from Athalia.) *F. Mendelssohn*, 25

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 Those who have played nine months, can learn these with facility. They are much admired. This is the only correct edition, with the original fingering, published in this country.
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 No. 3, in C, 75
 No. 4, in G, 40
 No. 5, in C, 75
 No. 6, in B flat, 50
 No. 7, in D, 75
 No. 8, in D, 40
 No. 9, in G minor, 75
 No. 10, in B minor, 60
 No. 11, in F sharp minor, 40
 No. 12, in F, 60
 The above will be found valuable Compositions.

WALTZES.

- The following is a list of excellent Compositions, well adapted for Lessons, or to play for amusement.
- Remembrance of Nantucket. *A. Kielblock*, 38
 The Prettiest Flower. *Carl Hause*, 38
 Carrie Roberta. *C. E. Sargent*, 25
 Much admired; not difficult.
- The Sounds of the Alps. *E. Fritsch*, 38
 Very sweet and pleasing.
- Adolfina. *E. Fritsch*, 50
 Quite brilliant.
- Souvenir de Nahant. *J. F. Petri*, 50
 A delicious set of Waltzes.
- Flowers of the South. *J. F. Petri*, 63
 A set of brilliant and interesting Waltzes.
- Love's Dream Waltzes. *C. L. Kuehler*, 63
 The Publisher will warrant the above set of Waltzes to please. They are full of rich sounds.
- Fanny Fern Waltz. *A. W. Frenzel*, 25
 Recommended to those who desire a good Waltz that is not difficult.
- Valse de Bravoure. *Wm. Mason*, 75
 Brilliant and effective.
- Fleur de Salon. *Ascher*, 50
 Queen's Musketeers. *Burgmuller*, 15
 Kroll's Ballklänge Waltzes, arranged by *Bergmann*, 50
 The Three Sisters, (3 Waltzes,) *Le Carpentier*.
 No. 1—Clara, 25
 No. 2—Aurelia, 25
 No. 3—Antonia, 25
- Adonis Redowa. *A. Gockel*, 38
 A spirited and effective Redowa, sincerely recommended.
- Three Brilliant Waltzes, (Op. 34, No. 1.) *F. Chopin*, 50
 (Op. 34, No. 2.) 38
- Three Waltzes, (Op. 64,) *F. Chopin*.
 No. 1, in D flat major, 25
 No. 2, in C sharp minor, 38
 No. 3, in A flat major, 38
 All the music from CHOPIN is invaluable to every Piano-player, and it will be found interesting and good.
- In the Dark. *E. T. Balmain*, 25
 A very beautiful piece indeed, and not difficult for one who has played a year.
- Julia, (Valse brillante.) *H. Lemoine*, 40
 Easy, melodious, and very beautiful.

POLKAS AND QUADRILLES.

- The following are recommended by our best musical critics.
- Sea Nymph Polka. *A. C. B.*, 25
 Mallie Polka. *W. S. Foote*, 25
 Easy and brilliant.
- Eliza. *T. Döhler*, 38
 Very brilliant.
- Graziella. *A. Croisez*, 25
 Sphären. *Mollenhauer*, 38
 Belles of Boston. *Carl Hause*, 25
 Louisen. *Bergmann*, 20
 Rosine. *Le Carpentier*, 38
- Three Pretty Polkas, *Le Carpentier*.
 No. 1—Ourika, 25
 No. 2—Carabine, 25
 No. 3—Marianne, 25
- Two easy Favorite Polkas. *Burgmuller*, 25
- Polka. *Otto Dresel*, 30
 Jervinius. *Suppe*, 25
 Spring Flowers. *Leibsch*, 25
 Annen. *A. T. Lanner*, 15
 Blue Eyes. *Bergmann*, 15
 Wavelet. *E. T. Balmain*, 38
 Banjo Quadrilles, (from Negro Melodies,) 38
 Carlotta. *T. Döhler*, 25
 Marie. *T. Döhler*, 25
 Lola. *P. Heurion*, 25
 Very easy and exceedingly effective.



SONGS.

- Mr. Richardson has concluded an engagement with the distinguished composer, G. F. Root, (more widely known as "WURZEL,") author of *Hazel Dell*, and other popular pieces, who will compose a series of Songs, particularly adapted to the public taste. The following six are just published.
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 The Honeysuckle Glen, 25
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 The Church within the Wood, 25
 All Together again, 25
 Proud world, good bye! I'm going home, 25
 The above are simple, instructive, and exceedingly beautiful.
- THIRD BOOK OF 25 LESSONS IN SINGING, for the Middle Registers of the Voice, (Op. 10.) *J. Concone*, 2.00
 The only complete and correct edition to be found in this country. They are very progressive and instructive, and indispensable to all Teachers of Singing.
- My Dearest Rose. *J. L. Du Bois*, 25
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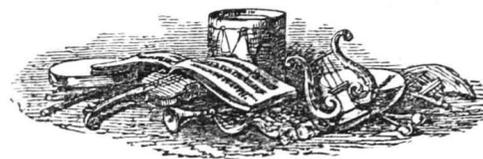
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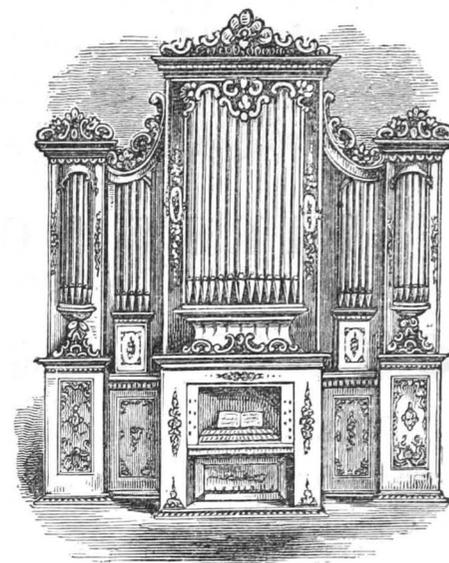
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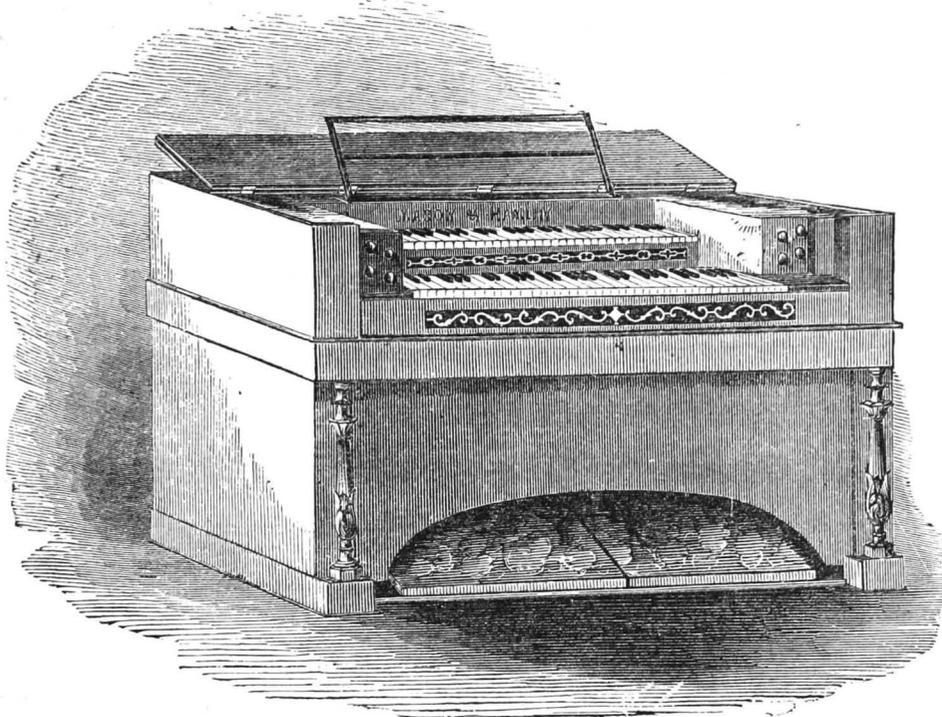
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ORGAN-HARMONIUM,

of which MASON & HAMLIN are the only manufacturers in the world, is quite a new instrument, for the use of CHURCHES, CHAPELS, LECTURE-ROOMS, LODGES, VESTRIES, and other public meeting halls of large capacity. The cut given above is a correct representation of this splendid instrument. It partakes much of the character of a large Church Organ, having two rows of keys and EIGHT STOPS; and

THE POWER OF ITS FULL CHORUS IS AMPLY SUFFICIENT TO FILL THE LARGEST SIZED COUNTRY CHURCH.

It has two great advantages over the ordinary pipe Organs, which are especially a desideratum in Country Towns and Villages. One of these is its property of remaining for many years in GOOD TUNE; and the other is the much-lessened liability of its getting out of order. It is quite impossible to convey upon paper any adequate idea of

THE GRAND AND SUBLIME EFFECTS WHICH THE ORGAN-HARMONIUM IS CAPABLE OF PRODUCING.

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PRICE LIST OF THE MODEL MELODEONS AND ORGAN-HARMONIUM.

MODEL MELODEON—	4½	Octave, portable style, Rosewood Case, C to F,	- - - - -	\$60
	5	" " " " " " F to F,	- - - - -	75
	5	" Piano style, " " F to F,	- - - - -	100
	5	" " " " " " extra finish, F to F,	- - - - -	110
	5½	" " " " " " F to C,	- - - - -	120
	6	" " " " " " F to F,	- - - - -	135
	5	" " " " " " Double Reed, F to F,	- - - - -	150
	5½	" " " " " " " F to C,	- - - - -	175
ORGAN-MELODEON—	5	Rosewood Case, with two sets of Reeds, two rows of Keys, and three Stops, including Coupler, F to F,	- - - - -	200
ORGAN-HARMONIUM—		With two rows of Keys and eight Stops, as follows: 1 Diapason—2 Dulciana—3 Flute—4 Principal—5 Hautboy—6 Bourdon—7 Expression—8 Coupler.—Compass, 5 Octaves, from C to C,	- - - - -	350

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MESSRS. LIGHTE, NEWTON & BRADBURY'S.

Therefore, being convinced that every musician must eventually possess one of these Instruments, he applied for the Agency for the NEW ENGLAND STATES, which he has obtained, and has made arrangements with this firm to have his Pianos

Made to Order, and every one which is accepted, after being tried by Mr. Richardson, will bear his name in full upon the front board, which GUARANTEES IT.

He finds that these Instruments have won the favor of our best judges and most able musicians, who say they possess superior qualities, such as are not to be met in other Piano-Fortes made in this country. Their RICHNESS and PURITY OF TONE, combined as they are with UNPRECEDENTED POWER and STRENGTH, together with EVENNESS and EQUALITY,—from the lowest to the highest key, place them eminently above all other Instruments to be found in America. It is an obvious fact, which is acknowledged by all parties, that the highest degree of perfection with regard to all branches belonging to a thorough mechanism of particularly the

GRAND OR CONCERT PIANO,

has been attained by the celebrated ERARD, of Paris. His reputation has long stood the first in the world; hence we may consider his judgment in these matters indisputable. His Instruments are renowned for their pure, liquid, and musical quality of tone, action, and elasticity of touch; they are free from that disagreeable metallic, wiry, and jarring tone, as invariably found in Pianos with *complete Iron Frames*. Erard, who is always eager to grasp every known *improvement*, has not yet, and probably never will, admit the full Iron Frame in his Instruments; he declares that it destroys the rich melodious effect, and we find that the best musical critics agree with him. Is it to be supposed that an iron plate of immense weight, resting upon the Sounding Board, is going to improve the tone? Certainly not; otherwise Iron Violins would have been made long ere this. The Iron Frame was undoubtedly introduced to lessen the expense of making the instrument, and thus afford a larger profit.

The Piano-Fortes manufactured for us, by LIGHTE, NEWTON & BRADBURY'S, combine all the improvements that have at present been discovered, in both EUROPE and AMERICA, together with the very ingenious patented invention of the

ARCH WREST PLANK,

which characterize these Instruments. This is undoubtedly the most substantial improvement ever introduced. In fact, these Instruments differ in a variety of ways from all others. They are made by thoroughly experienced and educated mechanics, and every part is fitted by an artist. Here lies the secret of their durability. It is a great satisfaction to the pianist or amateur, when he amuses or exercises himself musically, to have an Instrument that is in every particular agreeable; as for instance, a good action is indispensable; a fine singing, soft and sweet tone, is a pleasant addition, &c. All these little things are necessary, and not only add much enjoyment to the performer, but give ease to the fingers, enliven the mind, excite the imagination, and facilitate mechanical difficulties. In the selection of a Piano-Forte, all the above requisitions should be taken into serious consideration; and we feel confident that an examination of our Instruments will satisfy every one capable of judging, that they are, what they are reputed to be,—

SUPERIOR TO ALL OTHERS.

Many of our most renowned musicians have from time to time examined and testified to the superiority of these Pianos, and recommended them to their friends.

AMONG WHOM ARE:

LOWELL MASON, Mus. Doc., and THOMAS HASTINGS, of world-wide celebrity. H. C. TIMM, President of the Philharmonic Society, New York. THEODORE EISELDE, Conductor of the Philharmonic Society, New York, and member of the Crystal Palace and Fair of the American Institute Jury on Musical Instruments, for 1853 and 1854. GEORGE F. ROOT, Juror in the Fair of the American Institute, 1853. J. LEATI; U. C. HILL; F. H. NASH; EDWARD HOWE, Jr., &c. Professor GEORGE J. WEBB, of Boston, gives them the preference.

WE GIVE BELOW A LETTER FROM THE NEW YORK HARMONIC SOCIETY.

GENTLEMEN — The Board of Officers of the New York Harmonic Society having decided to purchase a first class Piano-Forte, to be used at the rehearsals and performances of the Society, appointed a Committee for the purpose of selecting an instrument suited to the requirements of a large chorus. This Committee, after a careful examination of the Piano-Fortes of different makers, of New York and Boston, including various Grand Pianos, decided upon purchasing one of LIGHTE, NEWTON & BRADBURY'S large scale Square Pianos. This instrument has now been in constant use nearly two years, and has afforded entire satisfaction.

ISAAC M. PHIPPS, President; E. M. CARRINGTON, 1st V. P.; J. WARREN BROWN, 2d V. P.; JAS. H. AIKMAN, Gen. Sec.; ARCH. JOHNSTON, Treas.; WM. WILD; WM. S. MELOR; A. W. HOFFMAN; CHAS. TUCKER; WM. B. TAYLOR; E. R. REYNOLDS; AMHERST WIGHT, Jr.; H. E. HOLLOWAY; DAVID J. NEVINS.

Deeming any thing further to be superfluous, we merely invite our friends and the public to call and examine a full assortment of these Pianos, which are kept constantly on hand at the Musical Exchange, varying in price from \$250 to \$800, and from 6½ to 7¼ octaves, in every variety of style and finish. We warrant every Piano in all particulars, and give a written guarantee, if required. We are determined to give satisfaction to our friends and patrons, in all cases, and furnish them with an Instrument that they can find no fault with. We pack them in strong boxes, free of expense, for sending to any part of the country. Any person out of town, in want of a Piano, who will state the price they wish to pay, can rely upon Mr. Richardson sending them one that will suit; otherwise it may be returned, at our expense.

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TO MUSIC COMPOSERS AND AMATEURS.

BEING desirous of sustaining the high reputation of our Catalogue of Music, it has been found important, and indeed necessary for our own interest, as well as for the benefit of our patrons and the musical public generally, to exercise the greatest care in selecting Music for publication, from the great number of manuscripts that we are daily receiving.

We have found, by experience, that it is for our advantage to publish only that class of Music which we can sincerely recommend to our purchasers; and by adhering to this principle our customers will feel assured that when they receive any of our publications, they will be compositions of good character, and worthy of their attention.

We shall continue to publish, as heretofore, every style of Music—from the simplest arranged melody to the highest classical compositions. We shall continue to publish simple Songs, with easy, instructive pieces, for the youngest pupils,—popular music for the people,—as well as that of a higher order; but it shall always be correctly written, and instructive in character, as we wish to aid in establishing a better taste than now generally exists in our growing musical community.

In order to carry out this object, we have concluded to submit those works intended for publication, to the judgment of more than *one person*; and have effected arrangements with several of the most experienced musicians, and best judges, to be found in this country, who will give their special attention to the selection of foreign Music for re-publication, and the examination of such original manuscripts as may be sent for publication; and hereafter, every piece received will first pass through the hands of these gentlemen, and those which are found suitable will be published, and those which are not, will be refused.

We cannot promise to return manuscripts not accepted, but advise our friends to send us a copy of the original, legibly written. The authors of the accepted compositions will be notified within two weeks from the time we receive the manuscript.

We cannot publish pieces at the expense of the authors, unless such pieces are found suitable, by our examining committee.

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We trust that the above arrangements in our publishing department will be a sufficient guarantee to our friends that all our issues will be of a superior character. Our publications may be found at the principal Music Stores throughout the United States. We also send Music by mail, *postage free*.

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The central advertisement is a rectangular block with a decorative border. It contains several illustrations: a grand piano at the top center, a smaller piano on the right side, and a keyboard instrument at the bottom center. The text is arranged in a formal, centered layout. Musical notation is integrated into the design, with staves and notes appearing around the piano illustrations and the main text.

Inches 1 2 3 4 5 6 7 8
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