

1st Edition  
Maggio 1880

# GEMS OF MELODY



TEN BEAUTIFUL & INSTRUCTIVE PIECES

BY

W. F. SYDDONS.

3½

1. DIAMOND . POLKA.
2. RUBY . . . . GALOP.
3. PEARL . . . . WALTZ.
4. SAPPHIRE . SCHOTTISCHE
5. EMERALD . QUICKSTEP.

6. ONYX . . . . . MARCH.
7. AMETHYST . . REVERIE.
8. TOPAZ . . . . . GALOP.
9. GARNET . . . . . POLKA.
10. MOSS-AGATE . WALTZ.

# ONYX MARCH.

Gems of Melody No. 6.

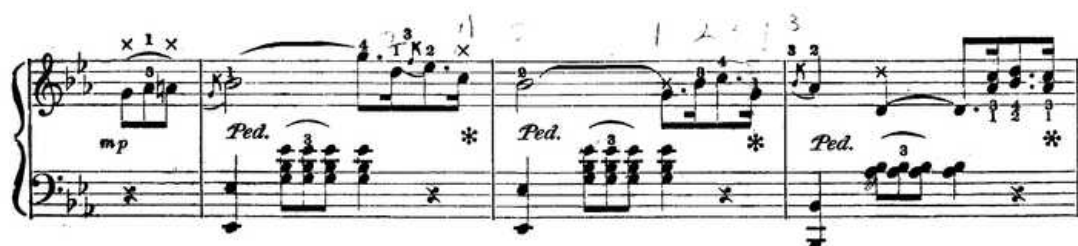
W. F. SUDDS.

The musical score for 'ONYX MARCH' is presented in four systems. Each system consists of a treble and bass staff. The first system begins with a 'mf' (mezzo-forte) dynamic marking. The notation includes various musical symbols such as notes, rests, and fingerings, indicating a piano accompaniment. The key signature is one flat (B-flat major), and the time signature is 2/4. The score is written for piano.

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Onyx March.



Onyx March.

INCOMPARABLY THE BEST—THE KING OF PIANO INSTRUCTORS—ENDORSED BY PRESS AND PROFESSION.

# NATIONAL SCHOOL FOR THE PIANO-FORTE.

—BY W. F. SUDDS.—

It is designed, not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are compelled to become self-taught players, it will be found the most valuable aid ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical writing lessons, to be fitted out by the pupil, affording a much clearer and easier way of overcoming first difficulties than other works of the kind contain.
2. The exercises are more carefully graded, into "beginner," "pupil," and "best new feature" at a time, while in each case the necessary explanations, which are usually in the form of questions and answers, are, as far as possible, written in plain English.
3. The art of fingering, touch, accent, etc., is more fully treated than in average works.
4. It contains full and complete instructions in Harmony and Thorough-bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this, too, is peculiar to the work.

6. It is the only piano school which treats, at any length, on the proper use of the so-called, and much abused "loud pedal." On this subject alone, the work is of priceless value to the young student.

7. We find in its contents, the subject of musical form, phrasing, etc., more plainly and interestingly treated than in any other work of the kind.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Moritz, and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And last, but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as evinced in former works. And after a glance at the foregoing, it is needless to say that this book contains more than double the amount of musical information found in any other work of the kind.

The following are selected from hundreds of testimonials fully endorsing the above claims:

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