

# Melodies of the Day

A COLLECTION OF

Popular Airs with easy AND pleasing Variations

Composed for the

**PIANO**

BY

## CHARLES GROBE.

- |   |   |                                      |
|---|---|--------------------------------------|
| 1. DO THEY MISS ME AT HOME                          | 23. THOU HAST LEARNED TO LOVE ANOTHER         | 44. ROCK'D IN THE CRADLE OF THE DEEP |
| 2. ROY'S WIFE                                       | 24. THE LAST LINK IS BROKEN                   | 45. MAY QUEEN                        |
| 3. RICCI'S FAV. WALTZ                               | 25. MY NORMANDY                               | 46. SILVER LAKE WALTZ                |
| 4. JAMIE'S ON THE STORMY SEA                        | 26. GRAVE OF BONAPARTE                        | 47. I LOVE THE MERRY SUNSHINE        |
| 5. DAWN WALTZ                                       | 27. CHEER BOYS CHEER                          | 48. ANNIE O' THE BANKS O' DEE        |
| 6. COME REST IN THIS BOSOM ( <i>Fleur du Tage</i> ) | 28. IF WITH ALL YOUR HEARTS ( <i>Elijah</i> ) | 49. JEPHATH'S DAUGHTER               |
| 7. I REMEMBER HOW MY CHILDHOOD                      | 29. I'D OFFER THEE THIS HAND                  | 50. MARY'S TEARS                     |
| 8. MOUNTAIN MAID'S INVITATION                       | 30. JOHN ANDERSON                             | 51. REST SPIRIT REST                 |
| 9. ROSE OF ALLENDALE                                | 31. HIGHLAND MARY                             | 52. MY HEART'S IN THE HIGHLANDS      |
| 10. A LITTLE MORE CIDER TOO                         | 32. DOWNFALL OF PARIS                         | 53. CARRIER DOVE                     |
| 11. OCEAN BURIAL                                    | 33. O DOLCE CONCENTO                          | 54. VIRGINIA REEL                    |
| 12. GIPSY'S POLKA                                   | 34. VILLIKINS & HIS DINAH                     | 55. HULL'S VICTORY                   |
| 13. DUKE OF REICHSTADT'S WALTZ                      | 35. COQUETTE POLKA                            | 56. MONEY MUSK                       |
| 14. CHILD'S WISH                                    | 36. ARABY'S DAUGHTER                          | 57. HARMONIOUS BLACKSMITH            |
| 15. WHITE COCKADE                                   | 37. MY LODGING IS ON THE COLD GROUND          | 58. CAMPBELLS ARE COMING             |
| 16. ARE WE ALMOST THERE                             | 38. WILLIE'S ON THE DARK BLUE SEA             | 59. COMIN THRO THE RYE               |
| 17. BLUE JUNIATA                                    | 39. WILLOW SONG                               | 60. BONNIE DOON                      |
| 18. GIVE ME A COT                                   | 40. COME SIT THEE DOWN                        | 61. BUY A BROOM                      |
| 19. OSSIAN'S SERENADE                               | 41. MILLERS MAID                              | 62. BLUE EY'D MARY                   |
| 20. MOZART'S FAV. WALTZ                             | 42. COLLEGE HORNPIPE                          | 63. IRISH WASHERWOMAN                |
| 21. LINDEN WALTZ                                    | 43. COME O COME WITH ME                       | 64. BOUNDING BILLOWS                 |
| 22. AFFECTION WALTZ                                 |   | 65. GLENMARY WALTZ                   |

J. E. GOULD  
Philad<sup>a</sup>

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# SILVER LAKE WALTZ.

WITH VARIATIONS.

Melodies of the day. No. 46.

CH. GROBE. Op. 634.

*Tempo di Valse.*

*TEMA.*

The musical score consists of five systems of piano notation. Each system includes a treble staff and a bass staff. The first system is marked *p* and includes the instruction *TEMA.* The second system is marked *mf*. The third system includes the instruction *pp*. The fourth system includes the instruction *cres.*. The score is annotated with various performance markings: *Ped.* (pedal) with asterisks, dynamic markings (*p*, *mf*, *pp*, *cres.*), and fingering numbers (1, 2, 3, 4). The piece is in 3/4 time and features a variety of melodic and harmonic textures.

4

Più mosso.

VAR.

*p*

*Ped.*

\* *Ped.*

\* *Ped.*

The first system of the variation consists of two staves. The treble staff contains a melodic line with various fingerings (2, 4, 3, 2, 4, 3, 1, 2, 3, 2) and accents. The bass staff features a rhythmic accompaniment with triplets and chords. Dynamics include *p* and *Ped.* with asterisks.

The second system continues the variation. It includes a *cres.* marking in the treble staff and a *mf* dynamic in the bass staff. Pedal markings with asterisks are present throughout the system.

The third system is characterized by complex fingerings in the treble staff, including sequences like 2 1 + 2 1 2 4, 3 4, 2 1 3, 2 1 + 2 1 + 3, 4 3 2, and 2 1 + 2 1 2 4 3. The bass staff has several *Ped.* markings with asterisks.

The fourth system features a *pp* dynamic in the bass staff. The treble staff has fingerings such as 4, 2 1 + 1, 2 1, 4, 1, and 4. Pedal markings with asterisks are used throughout.

The fifth system concludes the variation with a *cres.* marking in the bass staff. It features fingerings like 3 2, 4, 3, 1, 4, and 3. The system ends with several *Ped.* markings with asterisks.

FINALE. *Vivace.*

First system of the musical score. The right hand features a complex melodic line with numerous slurs and fingerings (1-4). The left hand provides a steady accompaniment. Dynamics include *p* and *mf*. Pedal markings are present, with asterisks indicating specific pedal points.

Second system of the musical score. The right hand continues with intricate melodic patterns. Dynamics include *mf*. Pedal markings are present, with asterisks indicating specific pedal points.

Third system of the musical score. The right hand continues with intricate melodic patterns. Dynamics include *pp*. Pedal markings are present, with asterisks indicating specific pedal points.

Fourth system of the musical score. The right hand continues with intricate melodic patterns. Dynamics include *cres.* and *mf*. Pedal markings are present, with asterisks indicating specific pedal points.

Fifth system of the musical score. The right hand continues with intricate melodic patterns. Dynamics include *sempre cres.*, *f*, and *ff*. Pedal markings are present, with asterisks indicating specific pedal points.