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# Melodies of the Day

A COLLECTION OF

Popular Airs with easy AND pleasing Variations

Composed for the

**M.M.C.**

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>(Flour de la Tige)</i> | 28. IF WITH ALL YOUR HEARTS <i>(Elijah)</i> | 49. JEPHTHA'S DAUGHTER               |
| 7. I REMEMBER HOW MY CHILHOOD                        | 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. YILLIKINS & 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                                  | 68. WASHINGTON'S MARCH                      | 65. GLENMARY WALTZ                   |
| 66. BOBIN AROUND                                     | 71. OLD ROSIN THE BOW                       | 69. ST. PATRICKS DAY                 |
| 67. POP GOES THE WEASEL                              |   | 70. THE DEAREST SPOT OF EARTH &c.    |

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# MONEY MUSK.

MELODIES OF THE DAY N<sup>o</sup> 56.

WITH VARIATION BY CH. GROBE, OP. 815.

*FIVACE.*

TEMA

*f* *ped.* \*

*p va* *ped.* \*

*ped.* \* *cresc.* *mf* *ped.* \*

*ped.* \* *cresc.* *mf* *ped.* \*

Entered according to Act of Congress in the year 1857 by Oliver Ditson &amp; Co, in the Clerk's Office of the District Court of Massachusetts.

4. VARIATION.

VIVACE.

The first system of musical notation for Variation 4, measures 1-4. The right hand (RH) features a melodic line with eighth-note patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 and 'x' for natural harmonics. The left hand (LH) provides a rhythmic accompaniment with chords and single notes. Dynamics include *mf* and *leggiero.*. The key signature has one sharp (F#) and the time signature is 2/4.

The second system of musical notation, measures 5-8. The RH continues with similar melodic patterns, incorporating triplets and sixteenth-note runs. The LH accompaniment remains consistent. Dynamics include *leg.* and *p*. The key signature and time signature are maintained.

The third system of musical notation, measures 9-12. The RH features more complex melodic passages with triplets and sixteenth-note runs. The LH accompaniment includes chords and single notes. Dynamics include *cresc.* and *leg.*. The key signature and time signature are maintained.

The fourth system of musical notation, measures 13-16. The RH continues with melodic patterns, including triplets and sixteenth-note runs. The LH accompaniment includes chords and single notes. Dynamics include *leg.*. The key signature and time signature are maintained.

The fifth system of musical notation, measures 17-20. The RH concludes with melodic patterns, including triplets and sixteenth-note runs. The LH accompaniment includes chords and single notes. Dynamics include *cresc.* and *leg.*. The key signature and time signature are maintained.

FINALE.

ALLEGRO. 3

The first system of music consists of two staves. The treble staff begins with a 4-measure rest, followed by a series of eighth-note patterns. The bass staff provides a steady accompaniment of eighth notes. Dynamics include *f* and *ped.* with asterisks. Fingerings 4 and 3 are indicated above the treble staff.

The second system continues the piece. The treble staff features more complex rhythmic patterns with triplets and sixteenth notes. The bass staff maintains the eighth-note accompaniment. Dynamics include *p*, *cresc.*, and *ped.* with asterisks. Fingerings 4, 3, and 4 are shown above the treble staff.

The third system shows further development of the piece. The treble staff has a more melodic line with some rests. The bass staff continues with eighth notes. Dynamics include *cresc.* and *ped.* with asterisks. Fingerings 2, 4, 3, 1, 4, and 3 are indicated above the treble staff.

The fourth system contains more intricate rhythmic figures in the treble staff, including sixteenth-note runs. The bass staff accompaniment remains consistent. Dynamics include *p* and *cresc.* with *ped.* and asterisks. Fingerings 3, 4, 4, 4, 2, 1, 2, 4, and 3 are shown above the treble staff.

The final system concludes the piece. It features a variety of dynamics including *f* and *ped.* with asterisks. The treble staff has a melodic line that ends with a fermata. The bass staff accompaniment ends with a final chord. Fingerings 4 and 2 are indicated above the treble staff.