

LES CHARMES DE L'OPERA.

Being a Selection of

Favorite Potpourris

OF

CELEBRATED OPERAS;

ARRANGED FOR TWO PERFORMERS.

BY

J. A. GETZE.

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LEE & WALKER, No. 722 CHESTNUT STREET.

(SUCCESSORS TO GEORGE WILLIG.)

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LES CHARMES DE L'OPERA.

(No 8.)

LA FILLE DU RÉGIMENT. No 2.

Arr: by J. A. GETZE.

All^o moderato.

PIANO.

p staccato.

Moderato mosso.

ritard.

f *cres.*

p *f* *p*

p *cres.*

5882.10.

Entered according to Act of Congress A.D.1857 by Lee & Walker at the Clerk's Office of the Dt. Court in the En. Dt. of Pa.

Primo.

3

LES CHARMES DE L'OPERA.

(Nº 8.)

LA FILLE DU REGIMENT, Nº 2.

Arr: by J. A. GETZE.

Allº moderato.

PIANO.

Moderato mosso.

Secondo.

p e rallent: *accel:* *f* *ff*

Moderato. *p* *pp*

cres.

cres. *p*

Primo

8va

p *rallent.* *accel.* *ff*

Moderato.

p *pp*

8va

cres.

8va

p

p

f

Secondo.

Maestoso.

Primo.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with similar rhythmic values. A dynamic marking of *f* (forte) is present in the lower staff. A hairpin crescendo is visible between the two staves. The system concludes with a *gva* (ritardando) marking and a dashed line indicating a gradual deceleration.

Second system of musical notation. It consists of two staves. The upper staff begins with a *p* (piano) dynamic marking. The lower staff has a *f* (forte) dynamic marking. A hairpin crescendo is shown between the staves. The system ends with a *gva* marking and a dashed line.

Third system of musical notation. It consists of two staves. The upper staff has a *p* dynamic marking. A *Maestoso.* tempo marking is placed above the staff. The system ends with a *gva* marking and a dashed line.

Fourth system of musical notation. It consists of two staves. The upper staff features triplet markings (the number 3) over groups of notes. The lower staff has a *cres.* (crescendo) marking. The system ends with a *gva* marking and a dashed line.

Fifth system of musical notation. It consists of two staves. The upper staff has triplet markings (the number 3). The lower staff has a *p* dynamic marking and a *cres.* marking. The system ends with a *gva* marking and a dashed line.

Sixth system of musical notation. It consists of two staves. The lower staff has a *rall:* (rallentando) marking. The system concludes with a double bar line and repeat signs.

Vivace.

First system of musical notation, featuring a grand staff with two staves. The music is in 3/8 time and D major. The upper staff contains a series of chords, while the lower staff has a rhythmic accompaniment. A piano dynamic marking (*p*) is present at the beginning.

Second system of musical notation. It continues the piece with dynamic markings of *f* (forte) and *p* (piano) alternating between the two staves.

Third system of musical notation, showing further development of the musical themes with various articulation marks.

Fourth system of musical notation, featuring a piano dynamic marking (*p*) at the end of the system.

Fifth system of musical notation, concluding the page with a forte dynamic marking (*f*) and a final cadence.

Primo.

Vivace.

sva---

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Vivace'. The music starts with a piano (*p*) dynamic and includes several measures of piano accompaniment. The lower staff continues the accompaniment with piano (*p*) and forte (*f*) dynamics. The system concludes with a fermata over a note and the marking 'sva---

sva---

The second system of music consists of two staves. The upper staff continues the melodic line with piano (*p*) and forte (*f*) dynamics. The lower staff provides accompaniment with piano (*p*) and forte (*f*) dynamics. The system concludes with a fermata over a note and the marking 'sva---

The third system of music consists of two staves. The upper staff continues the melodic line with piano (*p*) and forte (*f*) dynamics. The lower staff provides accompaniment with piano (*p*) and forte (*f*) dynamics. The system concludes with a fermata over a note and the marking 'sva---

The fourth system of music consists of two staves. The upper staff continues the melodic line with piano (*p*) and forte (*f*) dynamics. The lower staff provides accompaniment with piano (*p*) and forte (*f*) dynamics. The system concludes with a fermata over a note and the marking 'sva---

sva---

The fifth system of music consists of two staves. The upper staff continues the melodic line with piano (*p*) and forte (*f*) dynamics. The lower staff provides accompaniment with piano (*p*) and forte (*f*) dynamics. The system concludes with a fermata over a note and the marking 'sva---

The first system of music consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of chords, some with accents (>). The lower staff is also in bass clef with the same key signature and time signature, featuring a melodic line with eighth notes. Dynamics include *ff* at the beginning and *pp* towards the end.

Maestoso.

The second system is marked *Maestoso.* It consists of two staves in bass clef with a key signature of one sharp. The upper staff has a melodic line with some rests and a *p* dynamic. The lower staff has a bass line with a *p* dynamic. A common time signature (C) is present.

The third system consists of two staves in bass clef with a key signature of one sharp. The upper staff has a melodic line with a *p* dynamic and a crescendo (*cres.*) marking. The lower staff has a bass line with a *p* dynamic.

The fourth system consists of two staves in bass clef with a key signature of one sharp. The upper staff has a melodic line with a *f* dynamic. The lower staff has a bass line with a *f* dynamic.

The fifth system consists of two staves in bass clef with a key signature of one sharp. The upper staff has a melodic line with a *f* dynamic, followed by a *ff* dynamic. The lower staff has a bass line with a *f* dynamic. The system concludes with a double bar line.

Primo.

gru - - - - -

ff *pp*

This system shows a piano accompaniment in G major with two flats in the bass clef. It consists of two staves with dense chordal textures. The first staff begins with a fortissimo (*ff*) dynamic, while the second staff ends with a pianissimo (*pp*) dynamic. A dashed line above the staves indicates a section labeled *gru*.

Maestoso.

p

This system features a piano accompaniment in G major with two flats in the bass clef. The tempo is marked *Maestoso*. The first staff has a piano (*p*) dynamic. The music is characterized by a slower, more spacious feel with some rests.

gru - - - - -

p *cres.*

This system continues the piano accompaniment in G major with two flats in the bass clef. It includes triplets in both staves. The first staff has a piano (*p*) dynamic, and the second staff shows a crescendo (*cres.*). A dashed line above the staves indicates a section labeled *gru*.

f

This system shows a piano accompaniment in G major with two flats in the bass clef. The first staff has a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes.

gru - - - - -

f *ff*

This system concludes the piano accompaniment in G major with two flats in the bass clef. It includes triplets and ends with a fortissimo (*ff*) dynamic. A dashed line above the staves indicates a section labeled *gru*.

CATALOGUE

OF THE

COMPOSITIONS OF CHARLES GROBE,

Published by **LEE & WALKER**, (Successors to George Willig,) 722 Chestnut St., Philadelphia.

WALTZES.

A Home that I Love.....	12½
Alpine Rose.....	12½
L'Amarante.....	12½
Amusement de Salon.....	18½
Barcarole.....	12½
Charity.....	12½
Chateau en Espagne.....	12½
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La Confiance.....	12½
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Ray of Hope.....	12½
Rose Blanche.....	12½
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Souvenir de Cape May.....	12½
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Don Pasquale.....	12½
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The Magician.....	12½
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Couleur de Rose.....	12½
Thou art gone from my gaze.....	12½
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El Cabalera.....	12½
Metamores.....	12½
United States Grand Waltz.....	25
Sophie Waltz, (by Strauss).....	12½

GALLOPS.

Banisher of Sadness.....	12½
Fausta.....	12½
Flying Cloud.....	12½
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Lucy Neal.....	12½
Maritana.....	12½
Pine Apple.....	12½
Ray of Joy.....	12½
Sentinel.....	12½
Strawberry.....	12½
Unassuming.....	12½
Ever be Happy.....	12½
Comet's Flight.....	12½
Short and Sweet.....	12½
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DANCES, etc.

Mirror Dance.....	38
Les Nymphes.....	25

MARCHES AND QUICKSTEPS.

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Capuletti i Montecchi.....	25
Captain Walker's Quickstep.....	12½
Clay Club Quickstep.....	12½
General Taylor's Grand March.....	12½
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Lucrezia Borgia.....	12½
Old Rough and Ready Quickstep.....	12½
Philadelphia Gals' Quickstep.....	12½
Alpine Horn.....	25
Cuba.....	12½
March from Lucia.....	12½
Pestal Quickstep.....	12½
Spider and the Fly.....	12½
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Going Ahead Quickstep.....	12½
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DUETS FOR TWO PERFORMERS.

Flow gently, sweet Afton.....	12½
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Elfin Waltz.....	12½
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Grand March from the Bohemian Girl.....	12½
Flower of America.....	12½
Hohnstock Polka.....	25
Mollie's Dream Waltz.....	25
Morning Star Waltz.....	25
Evening Star Waltz.....	25
National Schottisch.....	25
Redowa Waltz.....	25
Sounds from Home.....	25
Henriette Polka.....	25
Souvenir of Germany, (Schottisch).....	25
Emerald Waltz.....	25
Gipsy March.....	25
Pet Waltz.....	25
Jenny Lind Polka.....	12½
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Fitzgerald's Gift Polka.....	25
Leap Year Polka.....	25

PIANO SONGS.

The heart, the heart, oh, let it be.....	12½
Kindred Hearts.....	25
Look how the Stars like jewels glisten.....	25
The Sabbath Bells.....	25

VARIATIONS.

L'Amitie, (La Fille du Regiment).....	38
Amusement des Amateurs.....	50
Bachelor Polka.....	50
Les Bords du Hudson.....	50
Charity.....	38
Evening Song to the Virgin.....	38
Les Charmes de l'Amitie.....	38
Chasse d'Amour.....	50
Clochette Polka.....	62½
Dearest Mae.....	25
I dream of my Fatherland.....	38
The False Friend.....	38
Flow gently, sweet Afton.....	38
O Susanna.....	25
Oh! would I were a Boy again.....	50
Ravel Polka.....	50
Old Uncle Ned.....	25
Mary Blane.....	25
Rosa Lee.....	25
Virginia Rose Bud.....	25
Gipsy's Wild Chant.....	50
Hope and the Rose.....	50
Leonore.....	25
Les Ideals.....	50
Song of the Regiment.....	38
Salut a Philadelphia.....	25
Les Amoureux.....	25
Serenade March.....	38
Les Troubadours.....	62½
La Solitude.....	38
What's a' the Steer Kimmer.....	25
Come, ye Disconsolate.....	38
From Greenland's Icy Mountains.....	38
Jerusalem, my Happy Home.....	38
Henriette Polka.....	50
A Life on the Ocean Wave.....	50
Salut a Baltimore.....	25
La Liberte.....	50
Child of the Regiment.....	38
Song of the Drum.....	38
Rataplan.....	38
By the Sad Sea Waves.....	38
Love Not.....	25
Les Fleurs du Plaisir.....	50
Columbia the Gem of the Ocean.....	62½
Jenny Lind Polka.....	50
Vesper Hymn.....	38
I would not live away.....	38
Strike the Cymbal.....	38
Peace, troubled Soul.....	38
Far, far, o'er Hill and Dell.....	38
Fading, still Fading.....	38
Messenger Bird.....	38
Widow of Nain.....	38
Adeste Fideles.....	38
There is nothing true but Heaven.....	38
Sicilian Hymn.....	38
Pleyel's German Hymn.....	38
Pilgrim Fathers.....	38
Prayer from Moses.....	38
Prayer from Zampa.....	38
Prayer from Tancredi.....	38
Watchman, tell us of the Night.....	38
Faith..... 38 Hope.....	38
Washington's March.....	38
Mareček's Rondo Finale.....	50
Yes, I Remember, (answer to Ben Bolt).....	38
Wings of a Dove.....	38

RONDOS, etc.

Bellone, (Polonaise á la Militaire).....	38
Diane, (Rondeau de Chasse).....	25
El Sinsonte de Camagne.....	25
La Tendresse, (Rondeletto).....	12½
The Talisman, (Rondo Militaire).....	50
Love's Influence, (Rondo).....	25
Potpourri en forme de Rondeau.....	25

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