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SOLDIERS' CHORUS FROM "FAUST"

H. F. CHORLEY

GOUNOD

Tempo di Marcia. ♩ = 116

PIANO *ff*

con Ped.

f 1st Tenor.
Glo - ry and love to the men of old, Their sons may copy their virtues bold;

f 2nd Tenor.
Glo - ry and love to the men of old, Their sons may copy their virtues bold;

f 1st Bass.
Glo - ry and love to the men of old, Their sons may copy their virtues bold;

f 2nd Bass.
Glo - ry and love to the men of old, Their sons may copy their virtues bold;

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Made in England

Cou - rage in heart and a sword in hand, Rea - dy to fight or rea - dy to die for

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Cou - rage in heart and a sword in hand, Rea - dy to fight or rea - dy to die for

mp G minor. *cresc.*

Fa - ther-land; Who needs bidding to dare, by a trumpet blown?

Fa - ther-land; Who needs bidding to dare, by a trumpet blown?

Fa - ther-land; Who needs bidding to dare, by a trumpet blown?

Fa - ther-land; Who needs bidding to dare, by a trumpet blown?

p

B $\flat$ major. *mf cresc.* *f* D minor.

Who lacks pi - ty to spare, when the field is won? Who would fly from a foe,

Who lacks pi - ty to spare, when the field is won? Who would fly from a foe,

Who lacks pi - ty to spare, when the field is won? Who would fly from a foe,

Who lacks pi - ty to spare, when the field is won? Who would fly from a foe,

mp *f*

if a-lone or last? And boast he was true, as coward might do, when pe - ril is past?

if a-lone or last? And boast he was true, as coward might do, when pe - ril is past?

if a-lone or last? And boast he was true, as coward might do, when pe - ril is past?

if a-lone or last? And boast he was true, as coward might do, when pe - ril is past?

pp Bb. *cresc.*

Glo - ry and love to the men of old! Their sons may

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Glo - ry and love to the men of old! Their sons may

cresc. molto

copy their vir-tues bold; Cou - rage in heart and a sword in hand,

copy their vir-tues bold; Cou - rage in heart and a sword in hand,

copy their vir-tues bold; Cou - rage in heart and a sword in hand,

copy their vir-tues bold; Cou - rage in heart and a sword in hand,

ff Rea-dy to fight for Fa - ther-land. *p F.* Now to home a -

ff Rea-dy to fight for Fa - ther-land. *p* Now to home a -

ff Rea-dy to fight for Fa - ther-land. *p* Now to home a -

ff Rea-dy to fight for Fa - ther-land. *p* Now to home a

ff *p*
basso marcato

gain we come, the long and fie - ry strife of bat - tle o - ver;

gain we come, the long and fie - ry strife of bat - tle o - ver;

gain we come, the long and fie - ry strife of bat - tle o - ver;

gain we come, the long and fie - ry strife of bat - tle o - ver;

cresc. Rest is pleasant af - ter toil as hard as ours be-neath a stranger

cresc. Rest is pleasant af - ter toil as hard as ours be-neath a stranger

cresc. Rest is pleasant af - ter toil be - neath a stranger

cresc. Rest is pleasant af - ter toil be - neath a stranger

cresc.

sun. Many a maiden fair is wait-ing
 sun. Many a maiden fair is wait-ing
 sun, be-neath a wild and stranger sun, The maiden fair is wait-ing
 sun, be-neath a wild and stranger sun, The maiden fair is wait-ing

p

here to greet her tru - ant soldier lov - er, And many a heart will fail, and
 here to greet her tru - ant soldier lov - er, And many a heart will fail, and
 here to greet her tru - ant soldier lov - er, And many a heart will fail, and
 here to greet her tru - ant soldier lov - er, And many a heart will fail, and

brow grow pale to hear, to hear the tale of cru-el pe - ril he has
 brow grow pale to hear, to hear the tale of cru-el pe - ril he has
 brow grow pale to hear, to hear the tale of cru-el pe - ril he has
 brow grow pale to hear, to hear the tale of cru-el pe - ril he has

cresc.

p *cresc.*
 run, and many a heart, and many a heart will fail, and brow grow pale To
p *cresc.*
 run, and many a heart, and many a heart will fail, and brow grow pale To
p *cresc.*
 run, and many a heart, and many a heart will fail, and brow grow pale To
p *cresc.*
 run, and many a heart, and many a heart will fail, and brow grow pale To

f *dim.* *p*
 hear the tale of pe - ril he has run. We are at
f *dim.* *p*
 hear the tale of pe - ril he has run. We are at
f *dim.* *p*
 hear the tale of pe - ril he has run. We are at
f *dim.* *p*
 hear the tale of pe - ril he has run. We are at

cresc. molto
 home, we are at home, we are at home, we are at
cresc. molto
 home, we are at home, we are at home, we are at
cresc. molto
 home, we are at home, we are at home, we are at
cresc. molto
 home, we are at home, we are at home, we are at

cresc. molto
 * *Ad.* * *Ad.* * *Ad.*

ff B $\flat$.

home. Glo - ry and love to the men of old,

home. *ff* Glo - ry and love to the men of old,

home. *ff* Glo - ry and love to the men of old,

home. *ff* Glo - ry and love to the men of old,

con Ped.

Their sons may copy their vir-tues bold; Cou - rage in heart and a sword in hand,

Their sons may copy their vir-tues bold; Cou - rage in heart and a sword in hand,

Their sons may copy their vir-tues bold; Cou - rage in heart and a sword in hand,

Their sons may copy their vir-tues bold; Cou - rage in heart and a sword in hand,

Rea-dy to fight for Fa - ther - land, or rea-dy to

Rea-dy to fight for Fa - ther - land, or rea-dy to

Rea-dy to fight for Fa - ther - land, or rea-dy to fight, or rea-dy to

Rea-dy to fight for Fa - ther - land, or rea-dy to fight, or rea-dy to

die for Fa - ther - land, or rea - dy to

die for Fa - ther - land, or rea - dy to

die for Fa - ther - land, or rea - dy to die, or rea - dy to

die for Fa - ther - land, or rea - dy to die, or rea - dy to

die, or ready to die for Fa - ther-land.

die, or ready to die for Fa - ther-land.

die, or ready to die for Fa - ther-land.

die, or ready to die for Fa - ther-land.

rit. *a tempo*

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score is written for a single voice and piano accompaniment. The piano introduction consists of two measures, each with a whole note chord in the right hand and a half note chord in the left hand. The vocal melody begins with a half note 'The' and a half note 'rose' in the first measure, followed by a half note 'tree' and a half note 'in the garden' in the second measure. The piano accompaniment continues with a steady rhythm of eighth and sixteenth notes. The score is marked with 'Piano' and 'Vocal' at the beginning of their respective parts. There are also performance markings such as 'Ad lib.' and 'Cresc.' below the piano part.

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