

NOVELLO'S OPERA CHORUSES

EDITED BY
NATALIA MACFARREN AND BERTHOLD TOURS.

Orchestral Parts are obtainable for most of the following Choruses.

FOR MIXED VOICES WHEN NOT OTHERWISE STATED.

AUBER'S FRA DIAVOLO.

1. Comrades, fill your glasses (T.T.B.)—*En bons militaires* ... 4d.
2. Hail, festal morning—*C'est grande fête* ... 2d.

AUBER'S MASANIELLO.

3. All hail the bright auspicious day. No. 1 ... 2d.
Du Prince objet de notre amour.
4. Ditto ditto No. 2 ... 1d.
5. O holy Power—*O Dieu puissant* ... 1d.
6. Companions, come—*Amis, amis.* (Sol-fa, 1d.) ... 2d.
7. Behold the morn in splendour—*Amis la matinée est belle* ... 2d.
8. Come hither all who wish to buy—*Au marché qui vient de s'ouvrir.* (Sol-fa, 1½d.) ... 3d.
9. { We come, we will avenge thee—*Courons à la vengeance* ... 3d.
O Power benign—*Saint bien heureux.*
60. All hail, the noble victor—*Honneur! honneur et gloire* ... 6d.
Hear, holy Power (Sol-fa, 1d.) ... M.T. 186. 1½d.

BALFE'S BOHEMIAN GIRL.

107. The Gipsy Chorus. (Sol-fa, 1d.) ... 1½d.

BEETHOVEN'S FIDELIO.

10. Oh, what delight (T.T.B.B.)—*O welch' Lust* ... 3d.
11. Farewell, thou warm and sunny beam—*Leb' wohl, du warmes Sonnenlicht* ... 4d.

BELLINI'S I PURITANI.

12. When yonder bugle calls us (T.T.B.B.)—*Quando la tromba squilla* 1d.
13. Rejoice we!—*A festa* ... 1d.
14. Noble Arthur, welcome—*Ad Arturo onore* ... 1d.
15. Once I sought thee—*A te, o cara* ... 2d.
16. Fatal day—*Ahi! dolor* ... 2d.
99. A chaplet of roses (Polacca) ... 2d.

BELLINI'S NORMA.

17. Hasten, ye Druids, the heights ascend (T.T.B.B.)—*Ite sul colle, O Druidi* ... 2d.
18. Norma cometh—*Norma viene* ... 1d.
19. Not yet gone? (T.T.B.B.)—*Non parti? finora è al campo* ... 1d.
20. Vengeance, vengeance—*Guerra, guerra!* ... 1d.

BELLINI'S LA SONNAMBULA.

21. Hail! Amina—*Viva! viva, Amina!* ... 1d.
22. Fairest flower of the mountains—*In Elvezia non v' ha rosa* ... 1d.
23. When dusky twilight—*Ah fosco cielo* ... 1d.
24. Here a moment we'll shelter—*Qui la sera è più folta ed ombrosa* ... 2d.
93. Finale to Act I. ... 8d.

DONIZETTI'S LA FIGLIA.

25. What pleasure, what gladness—*Cantiamo, cantiamo* ... 2d.
26. Hark, how the drums are rolling (T.T.B.)—*Sprona il tamburo e ancora* ... 1d.
27. Rataplan, rataplan (T.T.B.B.) ... 1d.

DONIZETTI'S LUCIA.

28. Let us roam (T.T.B.)—*Per corriamo le spiagge vicine* ... 1d.
29. Hail, to the happy bridal day—*Per te d' immenso giubilo* ... 1d.
30. What from vengeance—*Chi raffrena il mio furore* ... 2d.
31. With warlike minstrelsy—*D' immenso giubilo* ... 1d.

DONIZETTI'S LUCREZIA BORGIA.

32. Not a word (T.T.B.B.)—*Non far motto* ... 2d.
33. From his window (T.T.B.)—*Rischiata è la finestra* ... 1d.
34. Would you know how to while away sorrow (T.T.B.)—*Il segreto per esser felice* ... 1d.
90. Hark! to that joyous strain (T.T.B.)—*Senti, senti* ... 2d.

FLOTOW'S MARTHA.

71. Bright and buxom lasses (Chorus of farmers)—*Mädchen brav und treu.* (Sol-fa, 2d.) ... 3d.
- 71*. Ditto (Arr. by W. G. McNaught). (Sol-fa, 2d.) ... 3d.
72. Finale. The fair begins with sound of bell—*Der Markt beginnt* 3d.
91. Why must every joy be banished—*Darf mit nächstig düstren Träumen* ... 2d.
98. Ah, may heaven above forgive thee—*Himmel zuch vergeben* ... 2d.

GLINKA'S LIFE FOR THE CZAR.

66. Noble Chief! thee we hail. (Sol-fa, 1½d.) ... 3d.

GLUCK'S IPHIGENIA IN AULIS.

78. Why so long wilt thou try our patience—*C'est trop faire de résistance* ... 3d.
79. See what grace—*Que d'attraits* ... 2d.
80. Paris never beheld—*Non jamais aux regards* ... 2d.
81. Be sad no more—*Rassurez-vous* ... 2d.
82. Come, sing to the praise—*Chantez, célébrez* ... 2d.
83. This altar never heard—*Jamais à tes autels* ... 1½d.
84. Up to the vault of heaven—*Jusques aux voûtes éthérées* ... 3d.

GLUCK'S IPHIGENIA IN TAURIS.

85. The Gods their anger turn away (T.T.B.)—*Les Dieux apaisent leur courroux* ... 2d.
86. Heaven's anger passes away—*Les Dieux, longtemps en courroux* 1½d.
29. { O Diana, who us beholdest—*O Diane, sois nous propice* } ... 2d.
{ O Latona's virgin daughter—*Chaste fille de Latone* }

GOUNOD'S FAUST.

108. Soldiers' Chorus. (T.T.B.B.) (Sol-fa, 1d.) ... 2d.
111. Ditto (Arr. for S.A.T.B.) (Sol-fa, 1d.) ... 2d.
109. The Kermesse Scene (Sol-fa, 2d.) ... 4d.
110. Light as Air (Waltz and Chorus). (Sol-fa, 2d.) ... 4d.

MACKENZIE'S COLOMBA.

104. Siori, buy, Siori, buy (Market Chorus) ... 4d.

MOZART'S DON GIOVANNI.

35. Let's enjoy while the season invites us—*Giovinette, che fate all' amore* ... 1d.

MOZART'S LE NOZZE DI FIGARO.

36. Come, deck with flowers—*Giovani liete* ... 1d.
37. Noble Lady—*Ricovete, o padroncina* ... 1d.
38. Each voice now rejoices—*A manti, costanti* ... 1d.

MOZART'S DIE ZAUBERFLÖTE.

67. Oh, Isis and Osiris (T.T.B.B.) ... 1d.

MADE IN ENGLAND.

NOVELLO'S ORIGINAL OCTAVO EDITION OF OPERAS

EDITED BY
NATALIA MACFARREN and BERTHOLD TOURS.

	Paper cover.	Cloth gilt.		Paper cover.	Cloth, gilt.
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and Eng. ...	3 6	5 0	Ditto. Act II. (Selection only) ...	1 0	—
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Ditto. Act II. ...	1 6	—	Ditto. Act I. ...	1 6	—
Ditto. ditto. Choruses only (Sol-fa) ...	0 9	—	Ditto. Act III. ...	1 6	—
GOUNOD.			Ditto. ditto. (Sol-fa) Choruses only		
FAUST (A Selection in Cantata form) ...	1 0	—	and words of Solos... ..	1 0	—
Ditto. ditto. (Sol-fa) ...	0 9	—	PARSIFAL ...	—	—
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			and Eng. ...	1 0	—
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(To be continued.)

No. III. NOVELLO'S OPERA CHORUSES.

GLORY AND LOVE TO THE MEN OF OLD

THE SOLDIERS' CHORUS (FAUST)

ARRANGED FOR MIXED VOICES (S.A.T.B.)

THE WORDS WRITTEN BY HENRY F. CHORLEY

THE MUSIC COMPOSED BY

CHARLES GOUNOD.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Tempo marziale.

ff

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

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

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

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

f

The Original Edition for T.T.B.B. is published in NOVELLO'S OPERA CHORUSES, No. 108, and an Arrangement for S.A. in NOVELLO'S SCHOOL SONGS, No. 463, Tonic Sol-fa Editions are published as follows: for T.T.B.B. in NOVELLO'S TONIC SOL-FA SERIES, No. 1539 for S.A.T.B., No. 1546, and for S.A. in NOVELLO'S SCHOOL SONGS, No. 463 (Edition B). Band Parts in *A^b* can be obtained.

GLORY AND LOVE TO THE MEN OF OLD.

cop-y their vir-tues bold ; . . Cour - age in heart, and a sword in hand, ..

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

Who needs bid-ding to dare . . . by a trum - pet blown? . . .

GLORY AND LOVE TO THE MEN OF OLD.

cres.
Who lacks pi-ty to spare . . . when the field is won? . .
cres.
Who lacks pi-ty to spare . . . when the field is won? . .
cres.
Who lacks pi-ty to spare . . . when the field is won? . .
cres.
Who lacks pi-ty to spare . . . when the field is won? . .

Who would fly from a foe, . . . if a-lone, or last? . . And
Who would fly from a foe, . . . if a-lone, or last? . . And
Who would fly from a foe, . . . if a-lone, or last? . . And
f
Who would fly from a foe, . . . if a-lone, or last? . . And

boast he was true, as coward might do, when per - il is past? . .
boast he was true, as coward might do, when per - il is past? . .
boast he was true, as coward might do, when per - il is past? . .
boast he was true, as coward might do, when per - il is past? . .
dim.

GLORY AND LOVE TO THE MEN OF OLD.

p Glo - - ry and love to the men of old ! . . . Their sons may *cres.*

p Glo - - ry and love to the men of old ! . . . Their sons may *cres.*

p Glo - - ry and love to the men of old ! . . . Their sons may *cres.*

p Glo - - ry and love to the men of old ! . . . Their sons may *cres.*

pp

cop-y their vir- tues bold ; . . Cour - - age in heart, and a sword in hand, . .

cop-y their vir- tues bold ; . . Cour - - age in heart, and a sword in hand, . .

cop-y their vir- tues bold ; . . Cour - - age in heart, and a sword in hand, . .

cop-y their vir- tues bold ; . . Cour - - age in heart, and a sword in hand, . .

ff

ff Ready to fight for Fa - ther - land ! . . *p* Now . . . to home a -

ff Ready to fight for Fa - ther - land ! . . *p* Now . . . to home a -

ff Ready to fight for Fa - ther - land ! . . *p* Now . . . to home a -

ff Ready to fight for Fa - ther - land ! . . *p* Now . . . to home a -

p

GLORY AND LOVE TO THE MEN OF OLD.

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

Rest . . . is plea-sant af - - ter toil As hard as ours beneath a stran-ger

sun. . . Many . . . a maid-en fair . . . is wait-ing

sun, be-neath a wild and stranger sun. . . The maid-en fair . . . is wait-ing

GLORY AND LOVE TO THE MEN OF OLD.

here To greet her tru-ant sol-dier lov - er, . . . And many a heart . . . will fail, and

here To greet her tru-ant sol-dier lov - er, . . . And many a heart . . . will fail, and

here To greet her tru-ant sol-dier lov - er, . . . And many a heart . . . will fail, and

here To greet her tru-ant sol-dier lov - er, . . . And many a heart will fail, . . . and

brow . . . grow pale To hear, . . . to hear the tale of cru-el per - il he has

brow . . . grow pale To hear, . . . to hear the tale of cru-el per - il he has

brow . . . grow pale To hear, . . . to hear the tale of cru-el per - il he has

brow grow pale . . . To hear, to hear . . . the tale of cru-el per - il he has

run, . . . And many a heart, . . . and many a heart will fail, and brow grow pale To

run, . . . And many a heart, . . . and many a heart will fail, and brow grow pale To

run, . . . And many a heart, . . . and many a heart will fail, and brow grow pale To

run, . . . And many a heart, . . . and many a heart will fail, and brow grow pale To

run, And many . . . a heart, a heart will fail, and many a heart will fail, and brow grow pale To

(8)

GLORY AND LOVE TO THE MEN OF OLD.

f *dim.*
 hear the tale of per - il he has run. We are at
f *dim.*
 hear the tale of per - il he has run. We are at
f *dim.*
 hear the tale of per - il he has run. We are at
f *dim.*
 hear the tale of per - il he has run. We are at

f *dim.* *p*
cres. molto.
 home, we are at home, we are at home, we are at
cres. molto.
 home, we are at home, we are at home, we are at
cres. molto.
 home, we are at home, we are at home, we are at
cres. molto.
 home, we are at home, we are at home, we are at

cres. molto.
 home ! Glo - ry and love to the men of old ! . .
ff
 home ! Glo - ry and love to the men of old ! . .
ff
 home ! Glo - ry and love to the men of old ! . .
ff
 home ! Glo - ry and love to the men of old ! . .

GLORY AND LOVE TO THE MEN OF OLD.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are as follows:

Their sons may copy their virtues bold; ... Cour - age in
 Their sons may copy their virtues bold; ... Cour - age in
 Their sons may copy their virtues bold; ... Cour - age in
 Their sons may copy their virtues bold; ... Cour - age in

heart, and a sword in hand, Ready to fight for Fa - ther-land, or ready to
 heart, and a sword in hand, Ready to fight for Fa - ther-land, or ready to
 heart, and a sword in hand, Ready to fight for Fa - ther-land, or ready to
 heart, and a sword in hand, Ready to fight for Fa - ther-land, or ready to fight, or ready to

die . . for Fa - ther-land, or rea-dy to die, . . . or ready to
 die . . for Fa - ther-land, or rea-dy to die, . . . or ready to
 die . . for Fa - ther-land, or rea-dy to die, . . . or ready to
 die . . for Fa - ther-land, or ready to fight, or rea-dy to die, . . . or ready to

The piano accompaniment consists of two staves (treble and bass clef). The melody is primarily in the right hand, with chords and bass lines in the left hand. There are several dynamic markings, including *cres.* (crescendo), indicating a build-up in the music.

GLORY AND LOVE TO THE MEN OF OLD.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "die . . . for Fa - - ther - land! . . .".

Performance markings include:

- cres.* (crescendo) for the vocal entries.
- rit.* (ritardando) for the vocal phrases.
- a tempo.* (return to tempo) for the vocal phrases.

The piano accompaniment features a steady eighth-note bass line and chords in the right hand, providing harmonic support for the vocalists.

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FOR MIXED VOICES WHEN NOT OTHERWISE STATED.

MOZART'S IDOMENEO.

- Sweet peace descending. (Sol-fa, 1d.) ... M.T. 38 1½d.
Calm is the glassy ocean—*Placido e il mar.* (Sol-fa, 1d.) ... M.T. 130 1½d.
500. To thee, mighty Neptune—*Nettuno s'onori* ... 3d.

MOZART'S COSI FAN TUTTE.

- Happy is our soldier band—*Bella vita militar* ... M.T. 203 1½d.

MOZART'S IL SERAGLIO.

- Great Bashaw—*Al Bascia* ... M.T. 193 1½d.

MOZART'S LA CLEMENZA DI TITO.

- To Rome's immortal leader. (Sol-fa, 1d.) ... M.T. 142 1½d.

PURCELL'S DIDO AND ÆNEAS.

- To the hills and vales. (Sol-fa, 1d.) ... O.C. 807 1½d.
With drooping wings. (Sol-fa, 1d.) ... O.C. 769 1d.

PURCELL'S KING ARTHUR.

- Come, if you dare. (Sol-fa 1d.) ... M.T. 40 1½d.
To Woden's Hall ... M.T. 28 1½d.

ROSSINI'S IL BARBIERE.

39. Sir, we humbly thank your honour (T.T.B.)—*Mille grazie, mio signore* ... 2d.
Lightly treading (S.T.B.)—*Zitti, zitti, piano, piano* M.T. 208 1½d.

ROSSINI'S GUILLAUME TELL.

- 61* Act. I.—Introduction ... 8d.
61. Brightly the rosy morn—*Quel jour serein* ... 1d.
62. Come, with flowers crown the bowers—*Hyménée, ta journée* 2d.
63. Hark, how the horns gaily sounding—*Quelle sauvage harmonie* 2d.
64. Hail to the mighty ruler—*Gloire au pouvoir suprême* ... 2d.
65. Swift as a bird—*Toi que l'oiseau ne suivrait pas* (Sol-fa, 1d.) 1d.
94. Hark, from the forest's deep recesses—*Des profondeurs du bois immense* ... 9d.
113. Children of hardy nature—*Enfants de la nature* ... 3d.
114. Merciful Lord—*Dieu de bonté* ... 9d.
115. Insolent Transgressor—*Que excès d'audace* ... 3d.
116. Oh, bounteous Heav'n—*Je te bénis* ... 9d.
117. Thou dear ancestral dwelling—*Asile héréditaire* ... 6d.
118. Thou only Helper—*Toi, qui du faible* ... 6d.

SCHUBERT'S ROSAMUNDE.

77. Forth to the meadows. (Chorus of Shepherds). (Sol-fa, 1½d.) 3d.
89. How merry is life. (Hunting chorus) ... 2d.
112. Far beyond all mortal ken (T.T.B.B.) (Sol-fa, 1d.) ... 1½d.

VERDI'S IL TROVATORE.

40. See how the darkness (T.T.B.B.)—*Vedi! le fosche notturne* 1d.
(Sol-fa, 1d.)
41. Now the dice (T.T.B.B.)—*Or co' dadi, ma fra poco.* (Sol-fa, 1½d.) 1½d.
42. Miserere Scene (T.T.B.B.) (Sol-fa, 2d.) ... 2d.
96. Ah! 'mid the shades of error. (Finale, Act II.) *Ah! se l'error t'ingombra* ... 6d.

VERDI'S RIGOLETTO.

43. Hush, in silence (T.T.B.)—*Zitti, zitti, moviamo a vendetta* ... 2d.
44. Unto a lonely abode directed (T.T.B.B.)—*Scorrendo uniti remota via* ... 1d.

VERDI'S LA TRAVIATA.

68. Where beauty and mirth are beckoning (Drinking song and Chorus)—*Libiamo, ne lieti calici* ... 2d.
69. We are brave Matadors—*Di Madride noi siamo Mattadori* ... 2½.
70. Lo, where the pride of the people advances—*Largo al quadrupedo* ... 1d.
87. A welcome to the gipsy—*Noi siamo zingarelli* ... 2d.
88. Shame on the cruelty (Finale, Act II.)—*Oh infamia, orribile* ... 6d.

VERDI'S ERNANI.

73. Day of gladness—*Esultiamo* ... 1d.
74. Rouse the long-slumbering lion (T.T.B.B.)—*Si redesti il Leon* 1d.
75. We welcome, we hail thee—*Oh, come felice* ... 1d.
101. Companions, let's drink and play (T.T.B.B.)—*Evviva! beviam!* 4d.
103. Oh, noble Carlos—*Oh sommo Carlo* ... 6d.

VERDI'S NABUCO.

76. Borne by memory on bright golden pinions—*Va pensiero sull'ali dorate* ... 2d.

WAGNER'S THE FLYING DUTCHMAN.

106. Sailors' Chorus (T.T.B.B.) ... 3d.
The spinning Chorus (S.S.A.A.) (Sol-fa, 1½d.) Trios 25 3d.

WAGNER'S LOHENGRIN.

45. The call hath summoned (T.T.B.B.)—*In Früh'n versammelt uns der Ruf* ... 2d.
46. We follow where he leads! (T.T.B.B.)—*Zum Streite saumet nicht!* 1d.
47. May every joy attend thee—*Gesegnet soll sie schreiten* ... 1d.
48. Faithful and true—*Treulich geführt ziehet dahin.* (Sol-fa, 1½d.) 2d.
105. All hail thou glorious hero. (Finale, Act I.)—*Wo fändich Jubelweisen* ... 6d.

WAGNER'S TANNHÆUSER.

49. Hail, bright abode—*Freudig begrüßen.* (Sol-fa, 1½d.) ... 3d.
49* Ditto, in B flat. (Sol-fa, 1½d.) ... 3d.
50. Once more with joy (T.T.B.B.)—*Begüückt darf nun dich* (Sol-fa, 1½d.) ... 2d.
102. Receive the soul, oh bounteous Lord (Finale, Act III.)—*Der Seele Heil* ... 6d.

WEBER'S OBERON.

51. Light as fairy foot can fall—*Lieve il piè colà volgiam* ... 2d.
52. Honour and joy—*Gloria! omaggio* ... 2d.
53. Glory to the Caliph (T.T.B.B.)—*Gloria al giusto* ... 2d.
54. Who would stay in her coral cave—*Chi potria fra l'onde restar* 4d.
55. For thee hath beauty (Female voices)—*Per te pomposa* ... 3d.
56. Ditto. ditto (Mixed voices) ... 2d.
95. Over the dark blue waters—*Il tempesto soletto* ... 2d.
97. Hail to the Knight—*Gloria all' intrepido* ... 2d.

WEBER'S DER FREISCHUETZ.

57. Victoria, victoria—*Victoria, victoria* ... 1d.
58. The Bridal wreath for thee we bind—*Wir winden dir den Jungfernkranz* ... 1d.
59. The joy of the Hunter (T.T.B.B.)—*Was gleicht wohl an Erden* 2d.
Ditto. (Arr. for S.A.T.B.) (Sol-fa, 1d.) ... P.S.B. 779 2d.

WEBER'S PRECIOSA.

- The stars that above us are shining. (Sol-fa, 1d.) M.T. 162 1½d.

(To be continued.)