

## NO. 12.

## TOREADOR'S SONG.

Escamillo raises his glass to the company and is about to drink when he catches Carmen's eye. This comes in the moment of silence before the beginning of the Toreador's Song. He drinks to her, she gives him an ironical smile and he starts the song. During the whole of this, Carmen is apart from the rest, apparently indifferent but she is watching him.

Allegro moderato. (♩ = 103.)

PIANO.

*ff*

ESCAMILLO.

(bold and strongly marked.)

*f*

To your toast I an-swer with an o - ther "Your health, se - ñors," I drink it

N.B. If the part of Carmen, in the ensembles of the 2nd and 3rd acts, is found too low for the singer, she may substitute that of either Frasquita or Mercedès.

Carmen.

M. & C<sup>o</sup> (1909) Ltd. 300.

*ff*

with de-light!— Sol-dier to ma-ta-dor, speaks as a bro-ther;

*f*

*sempre f*

Each feels life— ris-ing to its height in the fight!— See,— now,— the glorious

*pp*

*p*

**A**

cir-cus fil - ling With peo-ple gay— bent on ho-li - day;—

*ff*

*sempre ff*

Hark, how they're shouting, cries loud and thrill-ing! If a bull— will not fight to -

Carmen.

M. &amp; Co (1909) Ltd. 300.

E. *rit.* *mf a tempo*

day, — take him a - way! — Fren - zy sei - zes them, for no - thing car - - ing. —

*f colla voce.* *p*

E. *f.*

Loud they cla - - mour till the com - bat start! —

E. *f*

Then the mo - ment comes for strength and dar - - ing,

E. *f* *cre - -*

'Tis the hour — for men of heart! Come on! Take

care! come on! take care! ah!

scen do dim.

To re a dor, on guard now,

molto pp

To re a dor! To re a dor! Mind well that when in danger thou shalt be,

Fond eyes gaze and a - dore, And true love waits for thee,

cresc. dim.

To re a dor, And true love waits for thee!

Tempo. B

legg. colla voce.

FRASQUITA - MERCEDES.

**Tó - re - a - dor, on guard now, To - re - a - dor!**

**CAR.**  
To - re - a - dor, on guard now, To - re - a - dor!

**MOR.**  
To - re - a - dor, on guard now, To - re - a - dor!

**ZUN.**  
To - re - a - dor, on guard now, To - re - a - dor!

**Tenors.**  
To - re - a - dor, on guard now, To - re - a - dor!

**Basses.**  
To - re - a - dor, on guard now, To - re - a - dor!

**F. ME.** To - re - a - dor! Mind well that when in *p legg.*

**G.** To - re - a - dor! Mind well in dan - ger, Mind that *pp*

**MO.** To - re - a - dor! Mind when in *ppp*

**ESCAMILLO.** Mind well that when in dan - ger thou shalt be *pp well marked.*

**Z.** To - re - a - dor! Mind when in *ppp*

To - re - a - dor! Mind when in *pp*

To - re - a - dor! Mind well when in dan - ger, when in

danger thou shalt be, — Fond eyes gaze and a - dore, — And true love

Fond eyes gaze and a - dore — And true love

dan - ger thou shalt be, — True love

Fond eyes gaze and a - dore, — And true love waits for thee,

dan - ger thou shalt be — True love

dan - ger thou shalt be — True love

dan - ger thou shalt be, That fond eyes gaze and true love

F. ME. *pp*  
 waits for thee, To - re - a - dor, And true love waits for thee!

C. *pp*  
 waits, \_\_\_\_\_ And true love waits for thee!

MO. *pp*  
 waits, \_\_\_\_\_ And true love waits for thee!

E. *pp*  
 To - re - a - dor! \_\_\_\_\_ And true love waits for thee!

Z. *pp*  
 waits, \_\_\_\_\_ And true love waits for thee!

*ppp*  
 waits \_\_\_\_\_ for thee!

*ppp*  
 waits, yes, true love waits for thee!

*ff*