

N^o 1. IN E (BASS)

N^o 2 IN E (with
Simplified Accompaniment)

N^o 3 IN F (BARITONE)

N^o 4 IN G (TENOR)

copy
in G

SONG OF THE TORÉADOR

["SIRS, YOUR TOAST"]

FROM

CARMEN

Composed by

GEORGES BIZET.

Copyright, Canada,
1912,
by The Frederick Harris C^o.

Price 60 ¢

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"SONG OF THE TORÉADOR," TRANSCRIBED FOR THE PIANOFORTE, by BRINLEY RICHARDS 60 ¢
"CARMEN MARCH," (INTRODUCING THE SONG OF THE TORÉADOR) ARRANGED BY J. M. COWARD 60 ¢
"SONG OF THE TORÉADOR," TRANSCRIBED FOR THE PIANOFORTE, by MICHAEL WATSON, Solo 50c Duet 60 ¢

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THE FREDERICK HARRIS CO.
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SONG OF THE TORÉADOR

"SIRS, YOUR TOAST"

CARMEN.

English version by
HENRY HERSEE.

by GEORGES BIZET.

ALLEGRO MODERATO. 108.

VOICE.

PIANO. *ff*

frude et bien rythmé

Sirs, your toast a courteous

p

answer claim - ing, I lift my glass to soldiers gay and bold . .

ff To - re - ros like you with courage flaming *sempre f* Thrill with joy thrill with joy when

they combats be - hold . . See the cir - cus throng'd with crowds of peo - - ple The

seats are fill'd . . . a - bove be - low . . . *ff* Loud bells rings out .

from ev' ry steeple All the world has come has come to the show

sempre f *rit.*

pp *f colla voce.*

Hark what shout - ing what frenzied voi - ces, When the bull . . flies out with

mf

an_gry roar. . Ah 'tis then the To_re_re re_joi - ces!

f *f* *p*

Sure of hon_or when the fight is o'er Look out! Be_

f *p* *cre*

*M. 5185.

- ware . . . Look out! Be-ware! Ah!

- scen - - do.

dim.

dim *molto.*

p (*avec fatigue*)

To-re-a-dor, now guard . . thee! To-re-a-dor! . . To-re-a-dor! . .

pp

Bear thou in mind when combat thee e-lates, Bright eyes fond-ly re-gard.

cresc.

thee, For thee a fond heart waits To-re-a-dor . . . For thee a fond heart

dim. *p* *rit poco.*

legg. *colla voce.*

a tempo.

waits

ff a tempo.

f tres declame.

Sudden - ly there comes a si - lence There comes a si - lence Ah what has

p

happend now . . . All hearts are beating high All hearts are beating high

f

ff 'Tis a mighty bull comes rushing out of the To_rie . . . See he flies . his foe he

pp *f* *p*

reach_es . . Down goes a gallant horse With him goes a Pi_ca - dor . .

f

ff "Ab bra - vo To - ro!" Shout out the people On . goes the bull now here now

ff

rit. *mf* there raging he flies . And madden'd by . . the Bande - rille - ros in fren - zy

f colla voce. *p*

wild he fights, the cir_cus streams with gore . Many, see, for safety climb the

f p

fen - ces! . Now then, To - - re_a - dor, 'Tis time! Pre-

f p

- pare! Prepare! Be_ware! Ah

scen - do. *dim*

dim molto.

(avec fatuité)
To_re_a_dor now guard . . thee . To_re_a_dor . . To_re_a_dor . .

pp

Bear thou in mind when combat thee e-lates Bright eyes fond-ly re-gard

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in G major, marked with a *cresc.* (crescendo) hairpin. The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

thee, For thee a fond heart-waits To-re-a-dor For thee a fond heart

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes marked *dim.* (diminuendo) and another triplet marked *rit poco.* (ritardando poco). The piano accompaniment features a *legg.* (leggiero) section with a triplet of eighth notes and a *colla voce.* section where the piano accompaniment is tied to the vocal line.

waits To-re-a-dor For thee for thee... a fond heart

The third system shows the vocal line and piano accompaniment. The vocal line is marked *a tempo.* and includes a *cresc.* hairpin leading to a *f* (forte) dynamic. The piano accompaniment also has a *a tempo.* marking and a *cresc.* hairpin leading to a *f* dynamic. The piano part features a long, sustained chord in the right hand.

waits . . .

The fourth system shows the vocal line and piano accompaniment. The vocal line is marked *ff* (fortissimo) and includes a *tr* (trill) marking. The piano accompaniment is marked *ff* and features a complex, rhythmic accompaniment with many beamed notes.

ANGELS GUARD THEE

BERCEUSE.

WRITTEN BY
S. J. REILLY

COMPOSED BY
BENJAMIN GODARD.

PIANO.

ANDANTINO.
m. d.
P m. g.

Quasi Récit

rall.

Be - neath the quiv' ring
Ca - chés dans cet a -

leaves, where shel - ter comes at last, All sad - ness sinks to rest, or
-sile où Dieu nous a con - duits U - nis par le mal - heur, Du -

p
a Tempo.

(in Bb)

TORONTO:
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10, SHUTER STREET,
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LIGHT IN DARKNESS.

(With Organ Obligato ad lib.)

* WORDS FROM
"THE QUIVER."

COMPOSED BY
FREDERIC H. COWEN.

Moderato. *p*

VOICE. Why

PIANO. *p*

live, when life is sad, Death on - ly sweet? Why fight, when

clo - sest fight Ends in de - feat? Why pray, when in pu - rest pray'r

poco cres.

poco cres.

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TORONTO:
THE FREDERICK HARRIS C^o,
10, SHUTER STREET,
(OPPOSITE THE MASSEY HALL)

"INVITATION."

SONG.

Written by
LILIAN SCOTT.

Composed by
KATHARINE BARRY.

Allegretto.

Voice.

Piano. *mf con grazia.* *rall.*

The first system of music features a voice line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The time signature is common time (C). The tempo is marked 'Allegretto'. The piano part begins with a dynamic marking of 'mf con grazia' and later includes a 'rall.' marking.

Come, I will show you the flowers in my gar - den,

The second system continues the musical notation with the lyrics 'Come, I will show you the flowers in my gar - den,'. The voice line and piano accompaniment are shown in the same format as the first system.

poco rall.

Gay in the sun - shine spark - ling with dew;

poco rall.

The third system continues the musical notation with the lyrics 'Gay in the sun - shine spark - ling with dew;'. The tempo marking 'poco rall.' is placed above the voice line and below the piano part.

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