

No 3. Chorus of Street-boys.

Sopranos
I & II.
(Children.)

Allegro. (♩ = 112.)
Trumpet behind the scenes.

Piano.

(A military march is heard at a distance.)

Trumpet in orchestra.

(Bugle-call on stage. The soldiers form in

line in front of the guard-house.)

L'istesso Tempo.

ppp *ten.* *ten.* *ten.*

poco meno p *ten.*

ten.

First system of musical notation, featuring a treble and bass staff. The treble staff contains melodic lines with slurs and dynamic markings such as *ten.* and *tr.*. The bass staff provides harmonic accompaniment with chords and moving lines.

(The relief appears:

Second system of musical notation. The treble staff includes a *tr.* marking. The bass staff is marked *poco a poco cresc.* and features a steady accompaniment pattern.

first a bugler and fifer, then a crowd of street-boys. — Following the latter, Lieutenant Zuniga and

Third system of musical notation. The treble staff has *ten.* markings. The bass staff continues the accompaniment with various chordal textures.

Corporal Don José, then the dragoons. — During Street-boys' Chorus, the relief forms in front of the

Fourth system of musical notation. The treble staff features a *tr.* marking. The bass staff includes a *mf* dynamic marking and shows a more active accompaniment.

guard going off duty.)

Fifth system of musical notation. The treble staff contains a complex melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment.

Sixth system of musical notation. The treble staff features a *tr.* marking. The bass staff continues the accompaniment with a consistent rhythmic pattern.

pp a

poco a poco cresc. molto

ff

f ben ritmato, quasi staccato.

A-vec la gar - de mon-tan-te, Nous ar - ri-vons, nous voi-là! Son - ne, trom-
With the guard on du - ty go-ing March-ing on-ward, here we are! Sound, trum-pets

p

pette é-cla-tan-te! Ta ra ta ta ra ta ta. Nous mar-chons la tê-te hau-te
mer-ri-ly blow-ing! On we tramp, a - lert and read - y,

ff cresc.

Com-me de pe - tits sol-dats, Mar-quant sans fai-re de fau-te,
Like young sol-diers ev - 'ry one; Heads up and foot-fall - stead - y,

(spoken.)

Une, deux, mar - quant le pas. Les é - pau - les en ar - riè - re
 Left, right, we're march - ing on! See how straight our shoulders are, —

mf

cresc.

f

pp

Et la poi - trine en de - hors, Les bras de cet - te ma - niè - re,
 Ev - 'ry breast is swell'd with pride, Our arms all reg - u - lar —

Tom - bant tout le long du corps. A - vec la gar -
 Hang - ing down on ei - ther side. With the guard on

de mon - tan - te, Nous ar - ri - vons, nous voi - là! Son - ne, trom -
 du - ty go - ing, March - ing on - ward, here we are! Sound, trum - pets

cresc. molto.

cresc. molto.

ette é - cla - tan - te, Ta ra ta ta ta ra ta ta, ta ra ta ta ra ta
 mer - ri - ly blow - ing,

ff

p

ta, ta ra ta ta ra ta ta, ta ra ta ta ra ta ta ra ta ta ra ta ra

ta ta ra ta ta ta; Ta ra ta ta ra ta ta, ta ra ta ta ra ta ta ta, ta ra

ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta ta. *mf* unis. Nous mar-chons la On we march, a-

tê - te haute Com - me de pe - tits sol - dats, Mar - quant sans fai -
lert and read-y, Like young sol - diers ev - 'ry one, With heads up and

(spoken.) *p*
re de faute, Une, deux, mar - quant le pas. Les é - pau - les
foot - fall stead-y, Left! right! wê're march - ing on! See how straight our

cresc. molto.

en ar-rière Et la poi-tri-ne en de-hors, Les bras de cet-
shoul-ders are And ev-'ry chest swell'd in pride, With our arms all

cresc. molto.

ff

te ma-niè-re, Tom-bant tout le long du corps. Nous ar-ri-vons!
reg-u-lar Hang-ing down on ei-ther side. March-ing a-long,

Nous voi-là! Tu ra ta ta ra ta tara ta ta ta, ta ra ta ta.
here we are!

fff

ff

Morales. Recit.

U-ne jeu-ne fil-le char-man-te Vient de nous de-man-
Just be-fore you came, there ad-dress-es Me here a charm-ing

der si tu n'é-tais pas là! Ju-pe bleue et nat-te tom-
girl, to ask if you were here. Blue her gown, and woven her

Don José.

ban - te. Ce doit ê - tre Mi - ca - é - la!
tress - es. That is sure - ly Mi - ca - e - la!

(Exeunt guard going off duty. — Street-boys march off behind bugler and fifer of the retiring guard, in the same manner as they followed those of the relief.)

ff
Et la gar - de des - cendan - te Ren - tre chez elle
And the guard off du - ty go - ing Gai - ly march - es

ten.

et s'en va. — Son - ne, trom - pette é - cla - tan - te! Ta ra ta ta ta
off, hur - rah! Sound, trum - pets mer - ri - ly blow - ing!

ten.

ra ta ta. Nous mar - chons la té - te hau - te Com - me de pe -
On we tramp, a - lert and read - y, Like young sol - diers

meno f

ten.

tits sol - dats, Mar - quant sans fai - re de fau - te, Une, deux, mar -
 ev - 'ry one, Heads up, and foot - fall_ stead - y: Left! right! we're

(spoken.)

ten.

quant le pas. Ta ra ta ta ra ta ta, ta ra ta ta ra ta ta
 march-ing on!

mf

ta, ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta

ta, ta ra ta ta ra ta ta ta ra ta ta ra ta ta, ta ra

unis.

dim.

ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta ta

p

First system of musical notation, consisting of three staves. The top staff has a treble clef and contains a melodic line with a long slur. The middle and bottom staves are part of a grand staff with treble and bass clefs, containing harmonic accompaniment with various chords and melodic fragments.

Second system of musical notation, consisting of three staves. The middle staff contains the instruction *sempre dim.* (sempre diminuendo).

Third system of musical notation, consisting of three staves. The middle staff contains the instruction *pp* (pianissimo).

Fourth system of musical notation, consisting of three staves. This system continues the melodic and harmonic development with various slurs and articulations.

Fifth system of musical notation, consisting of three staves. The middle staff contains the instruction *pp possibile.* (pianissimo possibile).

Sixth system of musical notation, consisting of three staves. This system concludes the page with a final melodic phrase and harmonic accompaniment.