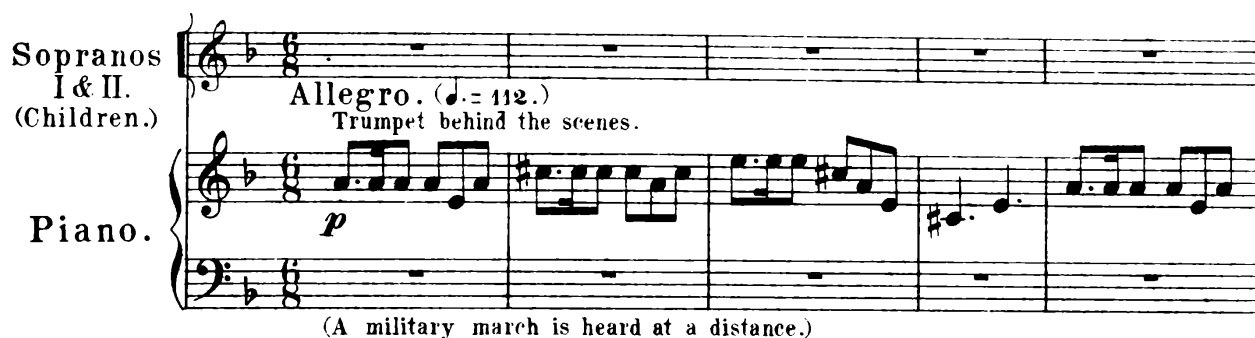


### No 3. Chorus of Street-boys.

Sopranos I & II.  
(Children.)

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

Piano. *p*



(A military march is heard at a distance.)

Trumpet in orchestra.

*f*



(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.*



*ten.* *ten.*



8

*ten.* *ten.*

*a -*

This system contains two staves of music. The upper staff features a melodic line with several measures marked with a fermata and the dynamic marking *ten.* (tension). The lower staff provides a harmonic accompaniment with chords and moving lines.

(The relief appears:

*tr* *tr*

*poco a poco cresc.*

This system continues the musical piece. It includes trills in the upper staff and a dynamic marking of *poco a poco cresc.* (poco a poco crescendo) in the lower staff.

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

8

*ten.* *ten.* *tr*

This system features a melodic line with *ten.* markings and a trill (*tr*) in the upper staff, accompanied by a bass line in the lower staff.

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

*tr*

*mf*

This system shows a melodic line with a trill (*tr*) and a dynamic marking of *mf* (mezzo-forte) in the upper staff, with a corresponding accompaniment in the lower staff.

guard going off duty.)

8

This system contains a melodic line with a triplet of eighth notes (*3*) in the upper staff and a bass line in the lower staff.

8

*f*

This system features a melodic line with a fermata in the upper staff and a dynamic marking of *f* (forte) in the lower staff.

*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

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,

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.)

*mf*

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,—

*cresc.*

*f* *pp*

Et la poi-trine en de-hors, Les bras de cet-te ma-nière,  
 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-tau-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 ra ta ta, ta ra ta ta ra ta  
 mer-ri-ly blow-ing,

*ff* *f*

*p*

ta, ta ra ta ta ra ta 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 ra 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! we're march - ing on! See how straight our

*cresc. molto.* - *ff*

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,

*fff* *3*

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

*fff* *2* *3*

*Recit.* *Ad.* \*

**Morales.**

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

ban - te.                      Ce doit ê - tre Mi - ca - è - 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 tête hau - te      Com - me de pe -  
On we tramp, a - lert and read - y,      Like young sol - diers

*meno f*

*ten.*

(spoken.)

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

*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 ta

unis.  
 ta, ta ra ta ta ra ta ta — ta ra ta ta ra ta ta ta, ta ra

*dim.*

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

*p*



The first system of music consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The music features various note values, including eighth and sixteenth notes, and rests. There are some dynamic markings like *tr* (trills) and *tr* (trills) in the grand staff.

The second system continues the piece. It features the same three-staff layout. The grand staff contains a *tr* marking and the instruction *sempre dim.* (sempre diminuendo) written across the staves. The melodic line in the top staff continues with various note values and rests.

The third system features the same three-staff layout. The grand staff contains the instruction *pp* (pianissimo) in the bass clef. The bass line in the grand staff includes several triplet markings (indicated by a '3' over the notes). The top staff continues with its melodic line.

The fourth system continues the piece with the same three-staff layout. The grand staff contains a *tr* marking. The music features various note values and rests across all staves.

The fifth system features the same three-staff layout. The grand staff contains the instruction *pp possibile.* (pianissimo possibile) in the bass clef. The music continues with various note values and rests.

The sixth system is the final system on the page, featuring the same three-staff layout. The grand staff contains a *tr* marking. The music concludes with various note values and rests.