

# L'AS DE LOS OJOS EN BLANCO

Pasatiempo cómico-lírico, en dos actos.

Letra de los Sres:

Glez del CASTILLO y MUÑOZ ROMÁN.

Música del Mtro.

FRANCISCO ALONSO.

N.º 8. PASO-DOBLE DE LAS HORCHATERAS VALENCIANAS

HORCHATERA 1.ª: 6 HORCHATERAS. (TIPLES 1.ª) Y 20 HORCHATERAS (VICETIPLES.)

Paso-doble.  
(moderado)

*p* *M. d.*  
Viol?

*mf* *trces.*

The Paso-doble section consists of two systems of piano and violin accompaniment. The first system includes a piano part with a *p* dynamic and a violin part with a *M. d.* marking. The second system continues the piano part with dynamics *p* and *mf*, and includes a *trces.* marking.

HORCHATERA 1.ª

Sobre u-na al-fom-bra de flor ————— que cu-bre la fe-ria en-

1

*Sax. 1.ª y 2.ª*

*Viol. 1.ª*  
*Sax. 2.ª*

*Or.*

The vocal part of the first Orchestration features a single melodic line with lyrics. It includes a first ending bracket labeled '1'. The piano accompaniment consists of saxophone and violin parts.

-te - ra ————— en - tre mi - ra - das de a - mor —————

The vocal part of the second Orchestration continues the melodic line with lyrics. The piano accompaniment continues with saxophone and violin parts.

cru-za la a - le - grehorcha-te - ra y hay quien me sue-le gri-

Ob. Fl. & Pic.

- tar "Aun-que de sed yo me mue - ro,

Met. Tbal.

tuhorcha - ta ya no la quie-ro pre - fie - ro pri-me-ro mi - rar - te pa-

f p

- sar" Oí - ga se - ñor si le so - fo-ca el ca - lor

6 HORC. Fl. & Pic. Sax. & Tpas.

*portando.*

a - cér-que - se sin te-mor — a re-fres-car. — Le ha de gustar —

la horcha-ta que yo se ha-cer — pues sabe a flores de azahar y a be-sos de mu-jer. —

20 VICETIPLES.

*pp*

So-bre u-na al-fom-bra de flor — que cu - bre

4

*pp*

Ob. Sax 1<sup>o</sup> Clar.

la fe-ria en-te-ra — en-tre mi-ra-das de a-mor —

Ob. Sax 1<sup>o</sup> Clar.

TODOS MENOS LA 1:

cru - za la a - le - gre hor - cha - te - ra. Y hay quien me

Sax. 2<sup>o</sup> *cresc.*

Tbal.

sue - le gri - tar "Aun - que de sed yo me mue - ro

*p* *rit.*

tu hor - cha - ta ya no la quie - ro pre - fie - ro pri - me - ro mi -

*f* *p*

HORC. 1: (Cantando con sabor popular)

- rar - te pa - sar." Hor - cha te - ra va - - len -

Ob. A

Sax. 1<sup>o</sup> *p*

Tutti. >

-cia - na ————— de o - jos de no - che ————— se -

- re - na ————— con tu bo - ca co - lor

gra - na ————— ¡Ay mo - re - na das la pe - na sin que - rer!

TODAS MENOS LA 4:

Hor - cha - te - ra va - len - cia - na ————— tu em - bru -

-jas-te la — be - bi - da — que al prin - ci - pio dá —

— la vi - da — y en - se - gui — da dá mas ga - na de be -

**TODAS.** ber — Y to - dos me su - pli - ran (unis) no me ha gas mas pen - sar —

— que un di - a tu ga - rra - fa (unis) la ten - go que ro - bar —

— yo me de-fien-do pe-roa-ca-bo por de-jar-les su sed — cal-mar. Ah —  
ya ve-ces yo les de-jo su sed — cal-mar. Val be-

Sax.  
Pia.  
cresc.  
B<sup>o</sup>

Ah —  
-her aun sue - len to-dos sus - pi - rar Ah —

cresc.  
Thal.  
Tpac.  
Ttrnc.  
Tpta.  
ff pesante.

Hor-cha-te-ra va - len - cia-na

(tunis) ppp  
Ftas. ppp  
Cda. Mad.  
Panda.

de o-jos de no-che — se - re-na — con tu

Sax. 1<sup>o</sup>  
Ftas.

bo-ca co - - lor gra-na ———— ¡Ay mo-re - na das la

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line includes a triplet of eighth notes and a dynamic marking of *ff*. The piano accompaniment includes a triplet of eighth notes in the bass line and a dynamic marking of *ff* with a *Met.* (metronome) symbol.

pe - na sin que-rer! ————

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment includes a dynamic marking of *p* and a *Met.* symbol. A box containing the number 10 is present above the piano part.

The third system shows the piano accompaniment for the third system of music. It features a dynamic marking of *f* in the bass line and a *p* in the treble line.

The fourth system shows the piano accompaniment for the fourth system of music. It includes dynamic markings of *f* and *ff*, and a *Tutti.* marking. A *Met.* symbol is also present.