



Colección  
Antonio Ramos  
Crespo  
Serie 2, n.º 6

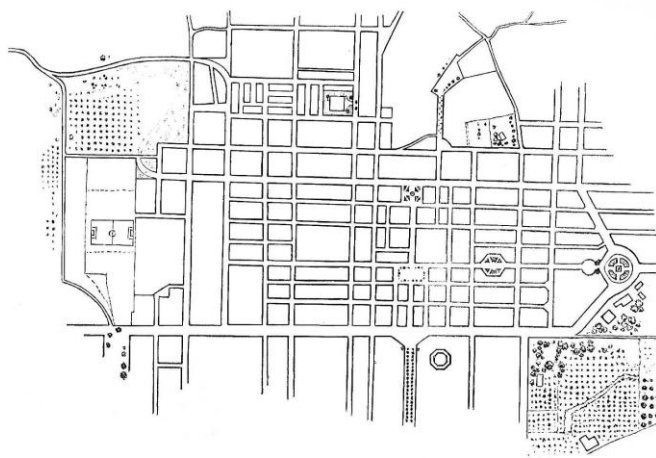
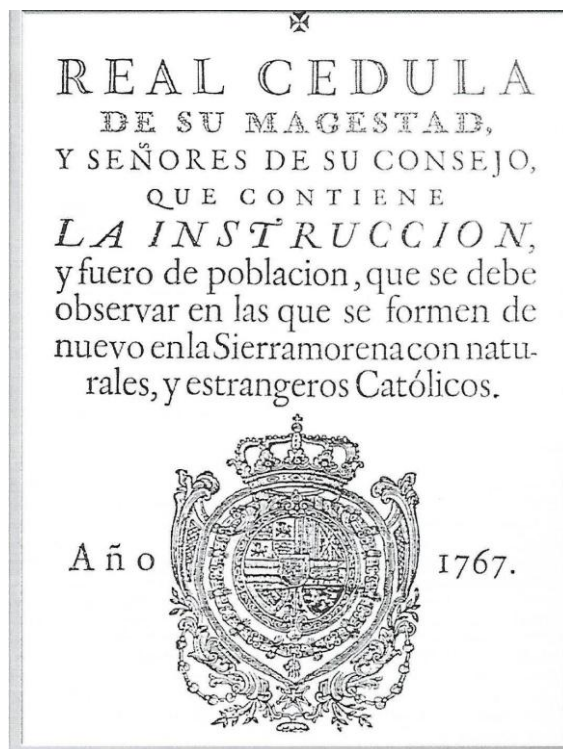
# **SUITE CAROLINENSE**

## *V- LA FUNDACIÓN*

Antonio Ramos Crespo



ASOCIACION CULTURAL MUSICAL  
"Colás Chicharro"  
ORQUESTA DE PULSO Y PÚA



# SUITE CAROLINENSE

## V. LA FUNDACION

*Antonio Ramos Crespo*

Arreglos para plectro: **Antonio Ramos Crespo.**



# Suite Carolinense



## 5.- El 5 de Julio de 1.767, La Fundación

El convento de “La Peñuela” fue adquirido por Pablo de Olavide para establecer la sede de su intendencia y así fundar La Carolina, que asumiría la capitalidad de las Nuevas Poblaciones.

De forma majestuosa, este quinto movimiento se presenta en dos partes bien diferenciadas: una primera con músico festivo-religiosa, solemne ya que quiere representar la importancia de esa fecha histórica del 5 de julio de 1767, como la fecha en la que fundó nuestro pueblo como partida del gran proyecto reformador de mayor envergadura en la historia de España.

En su segunda parte, una vez acabado el acto oficial, se da paso a la fiesta, en el que se aprecia el carácter de sus habitantes que celebran esta festividad en la Plaza del Ayuntamiento, donde se hizo un pequeño graderío alrededor de la misma para que se celebraran allí las fiestas, por orden de la superioridad, como así se recogía en las normas de la época y pudieran ser del disfrute de los habitantes de La Carolina, *LA FUNDACIÓN*.

# SUITE CAROLINENSE 5

(05 - 07 - 1767) ( LA FUNDACION)

Guión

♩ = 66

ANTONIO RAMOS CRESPO

**Majestuoso**

Bandurria Solista y 1ª

Bandurria 2ª

Laúdes

Guitarras

Percusión

5

10

Measures 10-14. The score is for a five-part ensemble in G major. Measures 10-14 show a rhythmic pattern of eighth and sixteenth notes with accents, primarily in the upper staves, while the lower staves provide harmonic support with chords and single notes.

15

CODA

Measures 15-18. This section is marked 'CODA'. Measures 15-18 feature a continuation of the rhythmic patterns from the previous section, with some melodic development in the upper staves and sustained chords in the lower staves.

19

Suave

Suave *mf*

*mf*

*mf*

II

II

Measures 19-22. Measures 19-22 are marked 'Suave' and 'mf'. The score shows a change in texture with more melodic lines in the upper staves and sustained chords in the lower staves. Measures 20 and 21 are marked with a Roman numeral 'II', indicating a repeat or a specific section.

22

25

D.C. y Coda

D.C. y Coda

D.C. y Coda

D.C. y Coda

D.C. y Coda

CODA

29

Lento

Allegretto

$\text{♩} = 100$

36

This system contains measures 36 through 43. It features four staves: three treble clefs and one bass clef. The key signature is one sharp (F#). The first two staves have a melody with eighth and sixteenth notes, often beamed together. The third staff provides harmonic support with chords and some single notes. The fourth staff consists of a continuous eighth-note accompaniment pattern. Measure 43 ends with a repeat sign.

44

This system contains measures 44 through 51. The notation continues from the previous system. The melody in the first two staves shows some variation in rhythm, including dotted notes. The accompaniment in the fourth staff remains consistent. Measure 51 ends with a repeat sign.

52

This system contains measures 52 through 59. The musical texture is consistent with the previous systems. The melody continues with eighth and sixteenth notes. The bass line maintains its steady eighth-note accompaniment. Measure 59 ends with a repeat sign.

60

1. 2.

60 61 62 63 64 65 66

67

67 68 69 70

71

71 72 73 74



# SUITE CAROLINENSE 5

(05 - 07 - 1767) (LA FUNDACION)

Bandurria Solista y 1ª

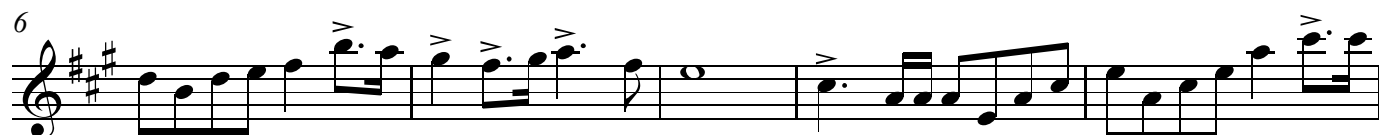
ANTONIO RAMOS CRESPO

**Majestuoso**

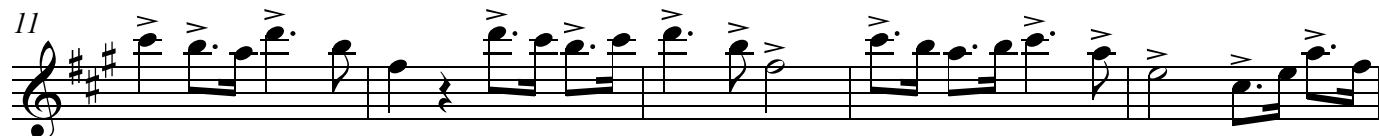
♩ = 66



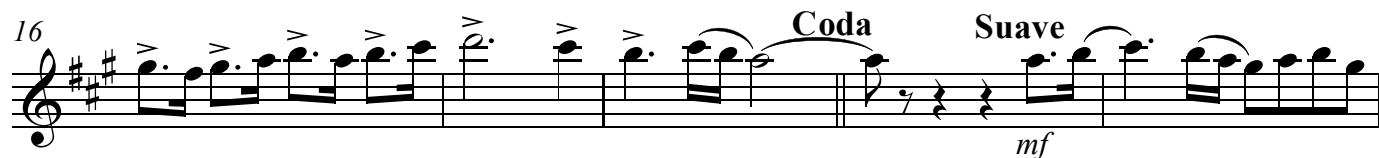
6



11



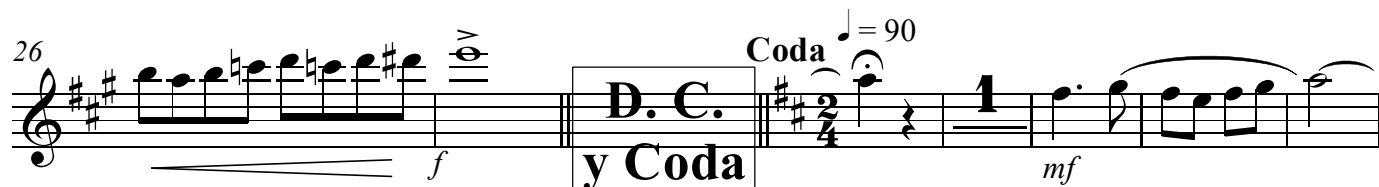
16



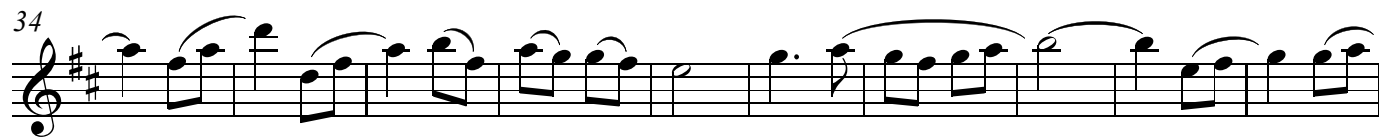
21



26



34



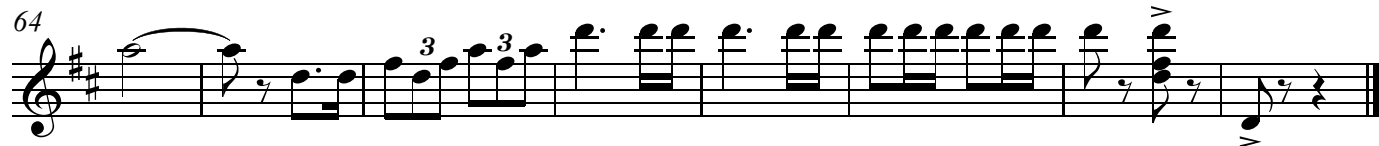
44



54



64



# SUITE CAROLINENSE 5

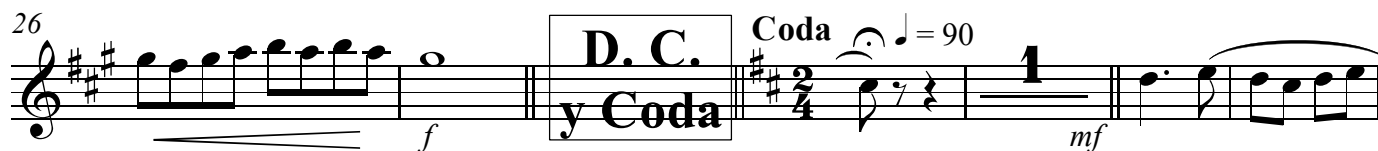
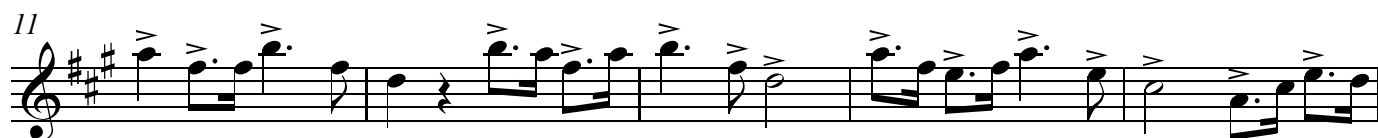
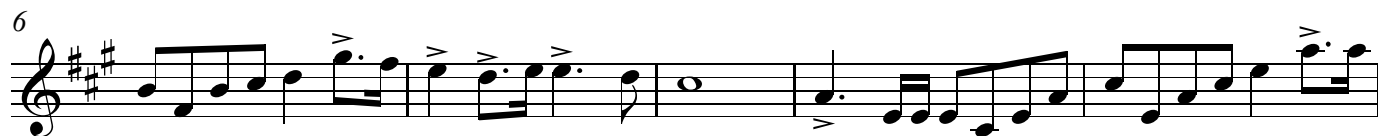
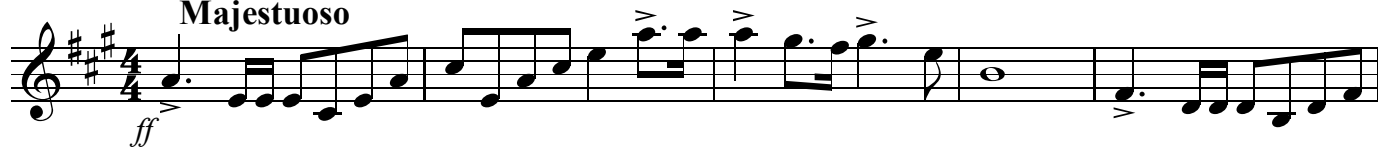
(05 - 07 - 1767) - LA FUNDACION

Bandurria 2<sup>a</sup>

ANTONIO RAMOS CRESPO

$\text{♩} = 66$

**Majestuoso**



# SUITE CAROLINENSE 5

(05 - 07 - 1767) ( LA FUNDACION)

Laúd 1º

ANTONIO RAMOS CRESPO

♩ = 66

Majestuoso

ff

6

11

16

Coda

Suave

mf

21

27

D. C.  
y Coda

♩ = 90

f

mf

35

44

53

62

f

67

# SUITE CAROLINENSE 5

Laúd 2º

(05 - 07 - 1767) - ( LA FUNDACION)

ANTONIO RAMOS CRESPO

♩ = 66

*ff*

6

11

16

Coda

*mf*

21

27

**D. C.  
y Coda**

*f*

♩ = 90

*f*

*mf*

34

43

52

61

*f*

67

# SUITE CAROLINENSE 5

(05 - 07 - 1767) - (LA FUNDACION)

Laúd 3º

♩ = 72

ANTONIO RAMOS CRESPO

**Majestuoso**

ff

6

11

16

CODA

21

27

CODA ♩ = 90

D. C.  
y Coda

34

43

52

61

67

f

f

mf

mf

# SUITE CAROLINENSE 5

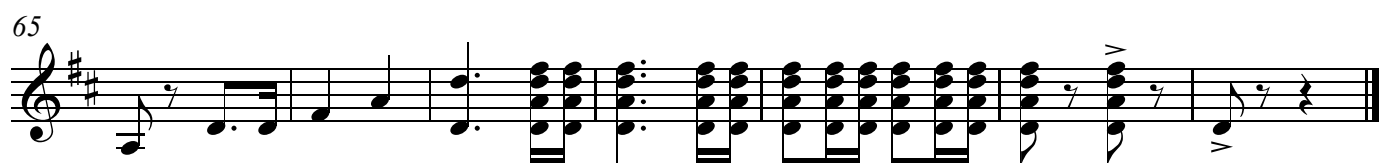
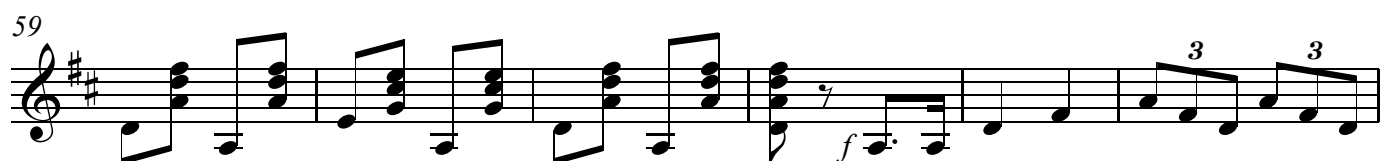
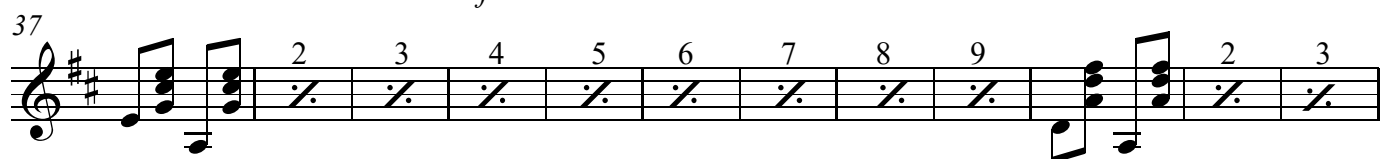
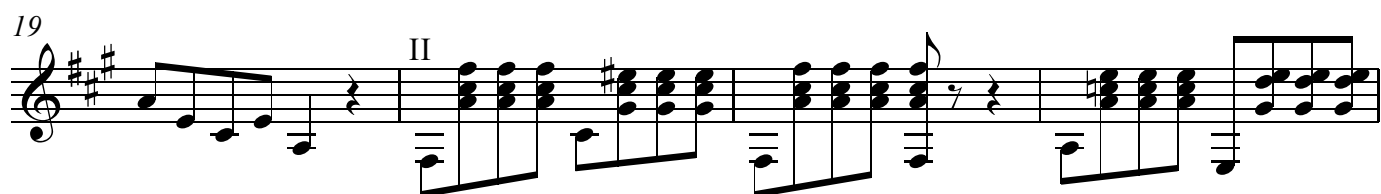
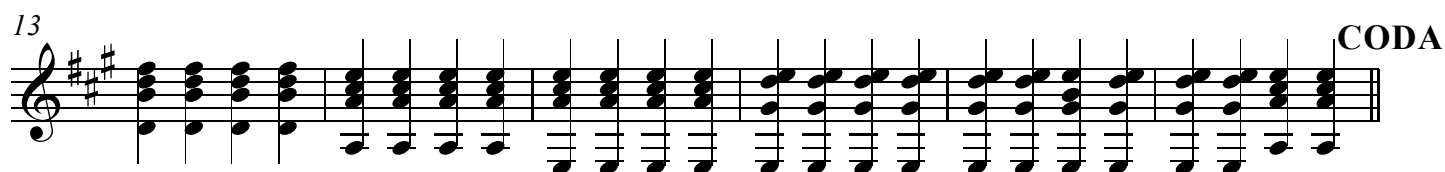
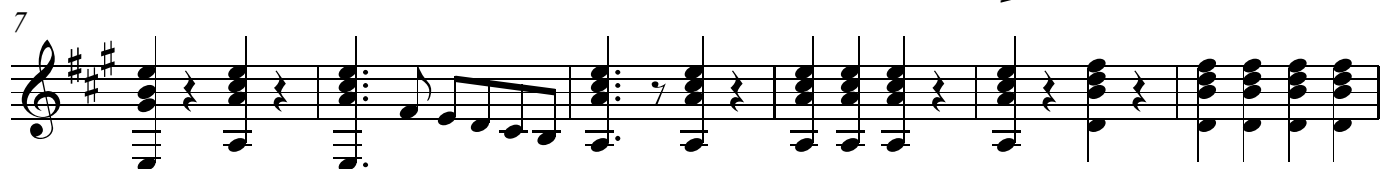
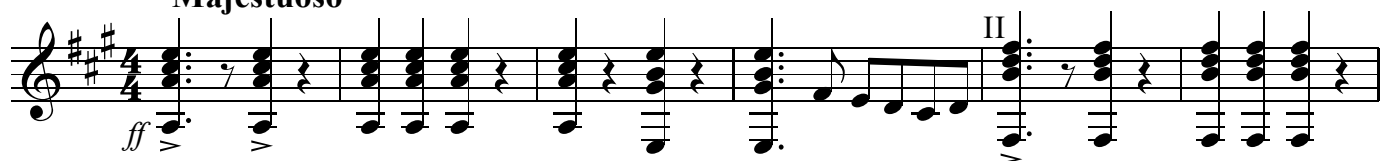
(05 - 07 - 1767) ( LA FUNDACION)

Guitarra

ANTONIO RAMOS CRESPO

$\text{♩} = 66$

**Majestuoso**



# SUITE CAROLINENSE 5

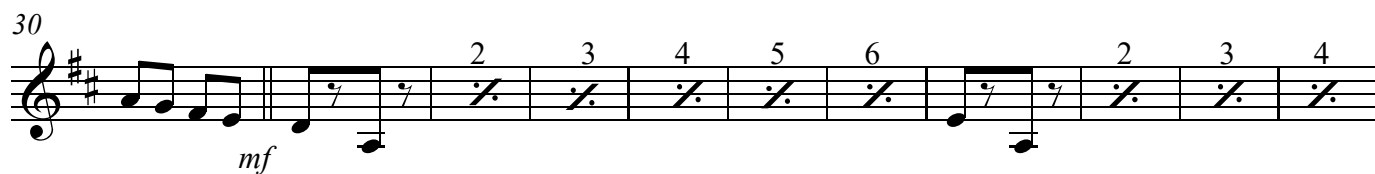
(05 - 07 - 1767) ( LA FUNDACION)

Guitarra Bajo

$\text{♩} = 72$

ANTONIO RAMOS CRESPO

**Majestuoso**



# SUITE CAROLINENSE 5

Percusión

(05 - 07 - 1767) ( LA FUNDACION)

ANTONIO RAMOS CRESPO

♩ = 66

**Majestuoso**

Caja

Bombo

