



Colección  
Antonio Ramos  
Crespo  
Serie 2, n.º 7

# **SUITE CAROLINENSE**

## *VI- EL CARNAVAL*

Antonio Ramos Crespo



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



# SUITE CAROLINENSE

## VI. EL CARNAVAL

*Antonio Ramos Crespo*

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



# Suite Carolinense



## 6.- El carnaval

Una vez hemos hablado del sueño ilustrado, de las minas, de la Peñuela y de San Juan de la Cruz, no podíamos olvidar un elemento que nos une y nos define como sociedad local en nuestras costumbres lúdico-festivas: el Carnaval.

Si algo ha perdurado a lo largo de los años, desde la fundación de nuestro pueblo hasta nuestros días, es la celebración de esta fiesta. Fusión de las costumbres de los colonos de centroeuropa con la tradicional existente en España o la traída desde la Italia de Carlos III, el carnaval fue creciendo con una idiosincrasia propia, popular a lo largo de la historia de la localidad.

En este último movimiento de la Suite, en su primera parte se ha querido honrar a una de las figuras de mediados del siglo pasado: “El gran Bastián”, que junto con varios compañeros formó lo que se conoció como una “murga” y que sirvió de inspiración para nuestro carnaval.

También se rinde homenaje al “Entierro de la Sardina” con sus dolientes, con un acompañamiento musical de una marcha fúnebre en la que, tras el entierro, el pueblo volverá otra vez a la alegría, al baile y al pasacalles en la segunda parte de este último pasaje.

Hay que aclarar que la primera parte será la armonización de la música ya conocida de las murgas del Gran Bastián, pero el resto del movimiento será creación de su autor, D. Antonio Ramos, que ha querido plasmar en ella una música popular propia, que defina nuestras costumbres y forma de ser, huyendo de música y sonidos de otras latitudes que nada tienen que ver con nuestra cultura.

En la creación de la letra para este movimiento, han participado, bajo las orientaciones del director, Guillermo Sena Delgado y Antonio Sena Medina, en su contribución a “*EL CARNAVAL*”.

# SUITE CAROLINENSE 6

## EL CARNAVAL

Guión

ANTONIO RAMOS CRESPO

**Allegretto**

♩ = 102

Bandurria Solista y 1ª

Bandurria 2ª

Laúdes

Guitarras

Caja

Bombo

9

16

Musical score for measures 16-22. The score is written for a piano and features four staves. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *mf* (mezzo-forte). The notation includes eighth and sixteenth notes, rests, and chords. The piano part consists of a right-hand melody and a left-hand accompaniment. The percussion part consists of two staves, each with a single line of music.

23

Musical score for measures 23-29. The score is written for a piano and features four staves. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *mf* (mezzo-forte). The notation includes eighth and sixteenth notes, rests, and chords. The piano part consists of a right-hand melody and a left-hand accompaniment. The percussion part consists of two staves, each with a single line of music.

31

Moderato  $\text{♩} = 80$

1. *f* 2. *rit.* *f* *rit.* *f* *rit.* *f*

*f* *mf* *mf*

!Car na val, car na val car na val, por mia mor ben di to\_\_\_

val	car	na	val,	car	na	val	en	los	co	ra	zo	nes
-----	-----	----	------	-----	----	-----	----	-----	----	----	----	-----

Musical score for the song "Carmen" by Georges Bizet. The score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are in Spanish: "¡Car na val, car na val car na val, per na mör sör a to—". The vocal part is written in a soprano or alto clef, and the piano part is written in a grand staff (treble and bass clefs). The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The lyrics are written below the vocal line.



43 car na val, car na val, car na val, yo te ne ce si to\_\_\_\_\_ car na

car na val car val car na val tier nas e mo cio nes\_\_\_\_\_ car na

48 val car na val ca na val de las mil i lu sio nes\_\_\_\_\_ car na val car na val car na

val, car na val car na val en el du ce, re cuer do car na val, car na val, car na

[illegible]

59 Te cam bia rà tu tris te vi da por al go ri sue ño

The musical score is written for a vocal duo and piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The score is divided into two systems by a double bar line. The first system contains measures 59 and 60. The second system contains measures 61, 62, and 63. The lyrics are written above the vocal staves. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a mezzo-forte (mf) dynamic marking.

gri a en La Ca ro li na

63 y lo que an tes fue som bri o se vuel ve a me no  
y se con si guen nue vos sue ños con ai res su re ños

The musical score for measures 63-66 is written in G major (one sharp) and 4/4 time. The vocal melody is in the treble clef, with lyrics written below it. The piano accompaniment is in the right hand, featuring chords and arpeggios. The bass line is in the left hand, featuring a steady rhythm of eighth notes. The lyrics are: 'y lo que an tes fue som bri o se vuel ve a me no' and 'y se con si guen nue vos sue ños con ai res su re ños'.

67 si la nos tal gay los pro ble mas que da ron a tràs con lo que  
en los sa lo nes de los bai les jol go rioy pa sión con lo que

The musical score for measures 67-70 is written in G major (one sharp) and 4/4 time. The vocal melody is in the treble clef, with lyrics written below it. The piano accompaniment is in the right hand, featuring chords and arpeggios. The bass line is in the left hand, featuring a steady rhythm of eighth notes. The lyrics are: 'si la nos tal gay los pro ble mas que da ron a tràs con lo que' and 'en los sa lo nes de los bai les jol go rioy pa sión con lo que'.

72      tù me   di gas   y   yo me   e   mo   cio   ne   pue   do de   cir   ¡ay que

77      tor pe que no me co no   ces   1. y se dis fra za laa le   2.

*rit.* *f* *rit.* *f* *rit.* *f* *rit.* *f*

## Andante

83  $\text{♩} = 76$  Marcha Fúnebre

83  $\text{♩} = 76$  Marcha Fúnebre

Lloros y lamentos

*p*

II

Marcha Fúnebre

*p*

This block contains the musical notation for measures 83 through 86. It features four staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and two staves for a piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 76 beats. The dynamic is 'p' (piano). The text 'Lloros y lamentos' is written above the first staff. The piano part is labeled 'Marcha Fúnebre'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

87

1.

*mf*

*mf*

*mf*

*mf*

*mf*

This block contains the musical notation for measures 87 through 90. It features the same four staves for a string quartet and two staves for a piano. The key signature remains one sharp (F#), and the time signature is common time (C). The dynamic is 'mf' (mezzo-forte). The first staff has a first ending bracket labeled '1.'. The piano part continues with the 'Marcha Fúnebre' theme. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

[illegible]

96 to dos muy con ten tos ce le bran do el car na val

to dos muy con ten tos ce le bran do el car na val

to dos los a ños lo ha ce mos y ca da vez nos gus ta ná s\_\_\_\_\_

nues tras com pa sas y las mur gas nos bus ca ran con gran a

117 fán ———— pues vi nien do has taa qui las gen tes deo tro lu gar lo gra re mos la<sup>1</sup>

dad can ta re mos fe

124 juer ga to tal 1. 2. **Lento** ♩ = 40

li ces yen paz Es to es car na



## Allegretto

♩ = 102

130

val

This musical score page contains measures 130 through 134. The music is written for a piano with four staves. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegretto' with a quarter note equal to 102 beats per minute. Measure 130 begins with a 'val' (valve) instruction. The first three staves of the piano part feature long, flowing melodic lines with many ties. The fourth staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes, often marked with accents. Measures 131-134 continue the melodic development in the upper staves and the accompaniment in the lower staves, ending with a double bar line.

# SUITE CAROLINENSE 6

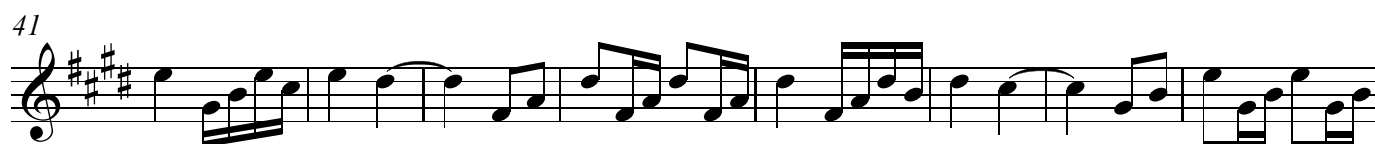
## EL CARNAVAL

Bandurria Solista y 1ª

ANTONIO RAMOS CRESPO

**Allegretto**

♩ = 102



¡ay que tor pe que no me co no ces

## Andante (Marcha Fúnebre)

79 1. 2. rit.  $\text{♩} = 76$   $f$   $p$

85 1.  $p$   $mf$

91 2. Lento Allegretto  $\text{♩} = 102$   $f$

97

108

118

126 1. 2. Lento  $\text{♩} = 40$  Allegro  $\text{♩} = 102$

# SUITE CAROLINENSE 6

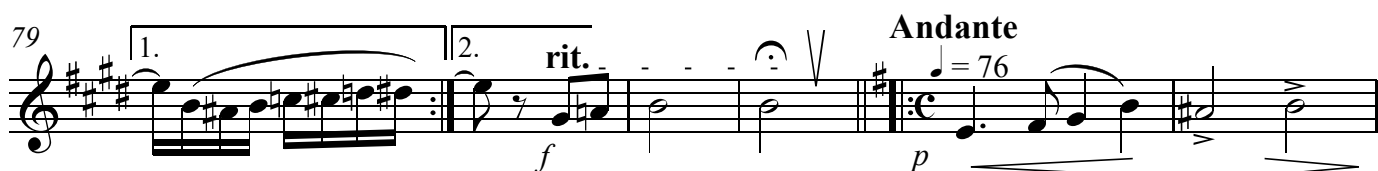
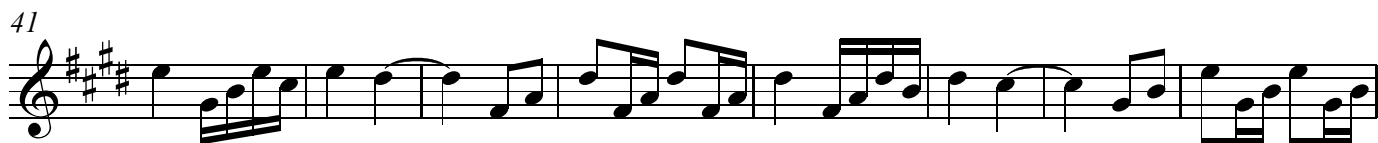
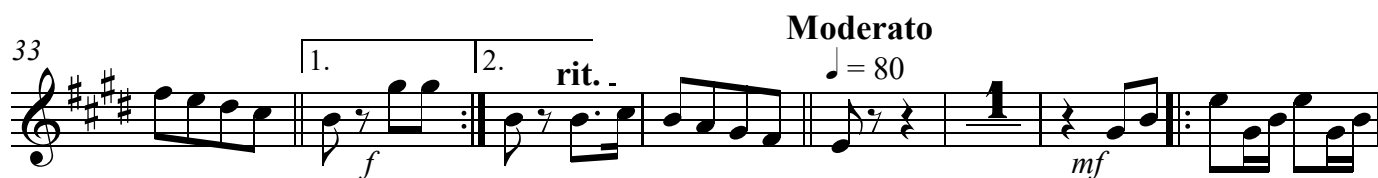
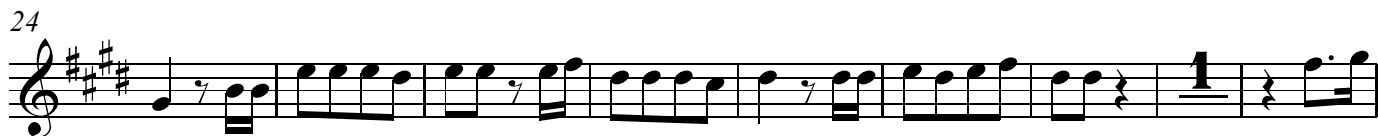
## EL CARNAVAL

Bandurria 2ª

ANTONIO RAMOS CRESPO

**Allegretto**

♩ = 102



85

1.

2.

*mf*

**Allegretto**

91

**Lento**

$\text{♩} = 102$

*f*

97

108

118

$\text{♩} = 40$

**Lento**

$\text{♩} = 102$

**Allegretto**

126

1.

2.

*f*

# SUITE CAROLINENSE 6

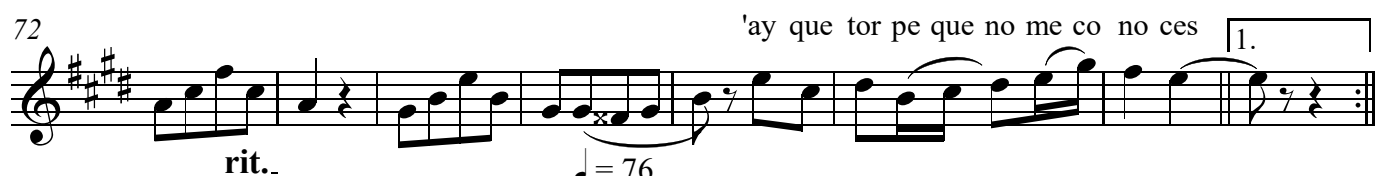
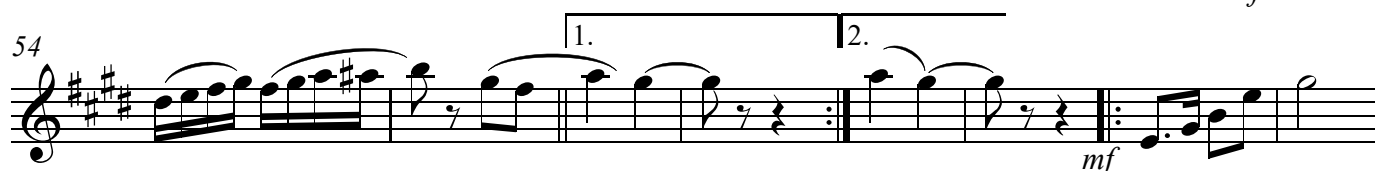
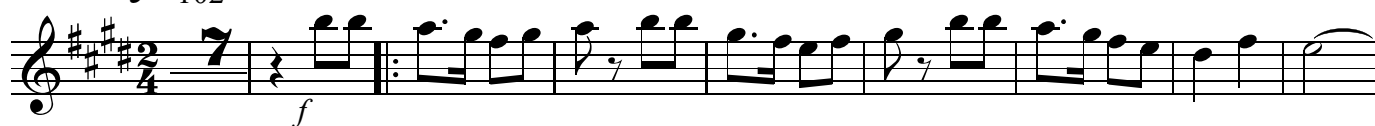
## EL CARNAVAL

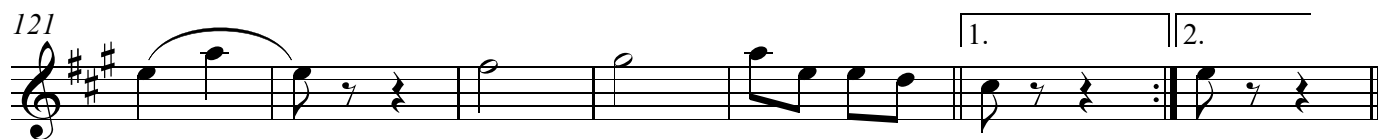
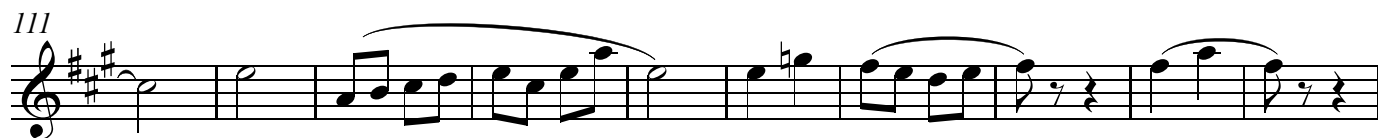
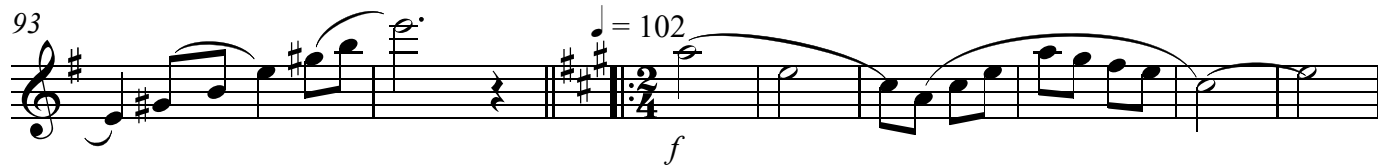
Laúd 1º

ANTONIO RAMOS CRESPO

**Allegretto**

♩ = 102



**Allegretto****Lento****Allegretto**

# SUITE CAROLINENSE 6

# EL CARNAVAL

Laúd 2º

ANTONIO RAMOS CRESPO

## Allegretto

$\text{♩} = 102$

The first staff of music is in treble clef, key of D major (indicated by two sharps), and 2/4 time. It begins with a 7-measure rest, followed by a forte (*f*) dynamic marking. The melody starts with a quarter note D, followed by an eighth note E, a quarter note F#, and a quarter note G. This is followed by a repeat sign. The melody continues with a quarter note A, an eighth note B, a quarter note C, and a quarter note D. This is followed by a quarter note E, an eighth note F#, a quarter note G, and a quarter note A. The melody then continues with a quarter note B, an eighth note C, a quarter note D, and a quarter note E. The staff ends with a quarter note F# and a quarter note G.

16

24

33

[illegible]

43

54

54

1. 2.

*mf* *mf*

62

72

72 j ay que tor pe que no me co no ces 1.

*[Musical notation for measures 72-76, including lyrics and first ending bracket.]*

80

80 *rit.* *Andante*

*f*

87

87  **Lento**

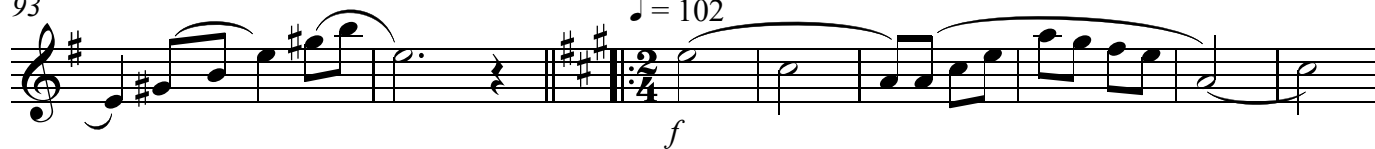


2

**Allegretto**

93

♩ = 102



101



111



121

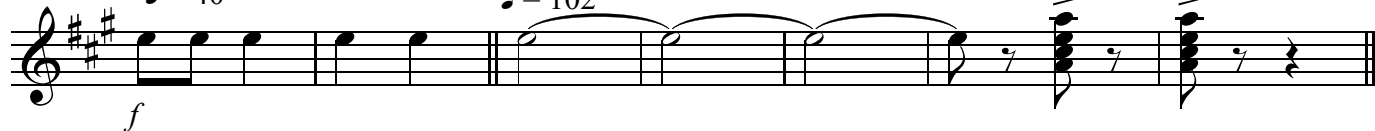
**Lento**

♩ = 40

**Allegretto**

128

♩ = 102



# SUITE CAROLINENSE 6

# EL CARNAVAL

Laúd 3º

ANTONIO RAMOS CRESPO

## Allegretto

 $\bullet = 102$ [illegible]

16

24

33

[illegible]

43

54

54

*mf*

1. 2.

*mf*

62

72

72 jay que tor pe que no me co no ces 1.

80

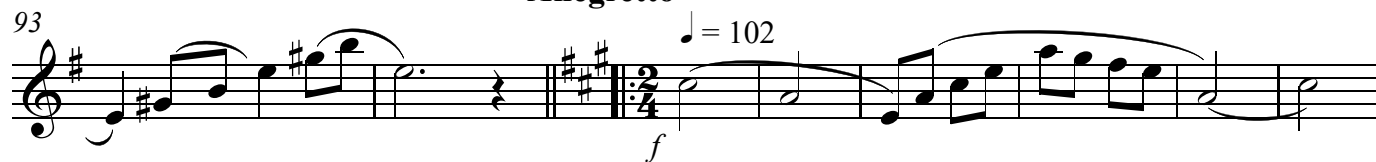
80 **2. rit..** **Andante**  $\text{♩} = 76$

The musical score for the second ending is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The music starts with a fermata over a quarter rest, followed by a half note G#4 and a half note F#4. A first ending bracket spans the next two measures, which end with a double bar line and a repeat sign. The second ending begins with a half note G#4 and a half note F#4, followed by a half note E4 and a half note D4. The piece concludes with a half note C4 and a half note B3. Dynamics include a forte 'f' marking under the first ending and a piano 'p' marking under the second ending. There are also hairpins for crescendo and decrescendo.

87

87 **Lento**

## Allegretto



# SUITE CAROLINENSE 6

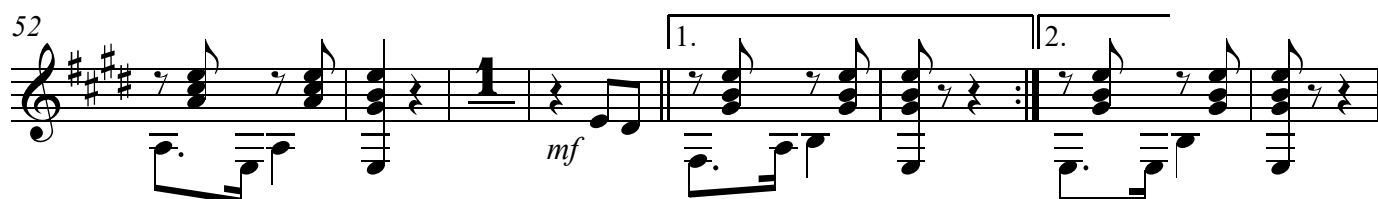
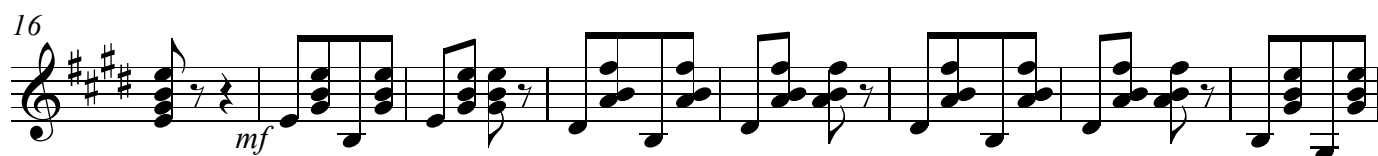
Guitarra

EL CARNAVAL

ANTONIO RAMOS CRESPO

**Allegretto**

$\text{♩} = 102$



72 jay que tor pe que no me co

78 no ces

1. 2. rit..

Andante

$\text{♩} = 76$

*p*

85

II

1.

*mf*

91

2.

Lento

Allegretto

$\text{♩} = 102$

*f*

97

104

112

120

1.

127

2.

Lento

Allegretto

$\text{♩} = 102$

*f*

# SUITE CAROLINENSE 6

Guitarra Bajo

EL CARNAVAL

ANTONIO RAMOS CRESPO

**Allegretto**

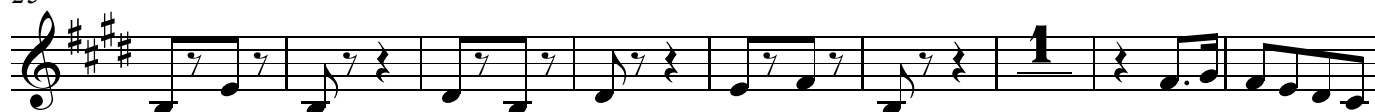
$\text{♩} = 102$



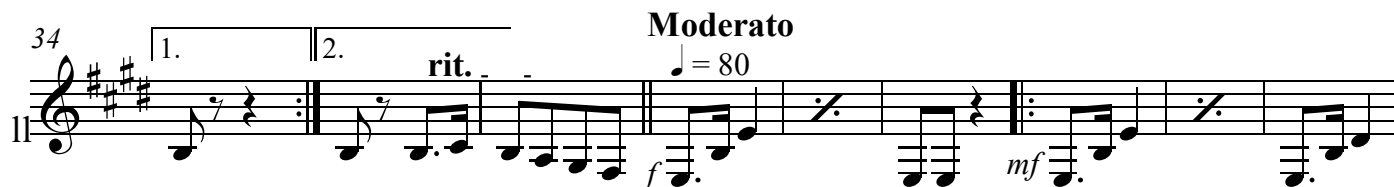
16



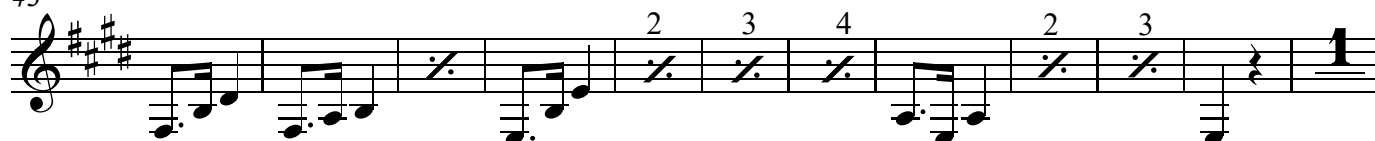
25



34



43



55



65



76



84



90



**Allegretto**  
♩ = 102

95 *f* 2 3 4 5 2 3 4 5 6

107 2 3 4 5 6 7

119 1.

127 2. **Lento** ♩ = 40 **Allegretto** ♩ = 102 *f*

## Percusión

SUITE CAROLINENSE 6  
EL CARNAVAL

ANTONIO RAMOS CRESPO

**Allegro** ♩ = 102

Caja

Bombo

*f*

10

*mf*

18

26

34

1. 2. *rit..* **Moderato** ♩ = 80

*f* *mf*

44

2 3 4 5 6 7 8 9

*f* *mf*

56

1. 2.

*f* *mf*

65

2 3 4 5 6 7 8 9 10 11

*f*

77

1. 2. *rit..* **Andante** ♩ = 72

*f* *mf* *p*



## PERCUSIÓN

85

mf

90

1. 2. **Lento**

95 **Allegro** ♩ = 102

*f* 2 3 4 5 6 7 8

103

9 10 11 12 13 14 15 16

111

120

1. 2.

128 **Lento** ♩ = 40 **Allegro** ♩ = 102

*f*

# SUITE CAROLINENSE 6BIS

## EL CARNAVAL

Percusión

ANTONIO RAMOS CRESPO

**Allegro** ♩ = 102

Caja

Tambor militar

The first system of music for 'El Carnaval' features two staves: 'Caja' (top) and 'Tambor militar' (bottom). Both are in 2/4 time. The 'Caja' staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It contains a series of eighth and sixteenth notes with rests. The 'Tambor militar' staff begins with a bass clef and a dynamic marking of *f*, featuring a steady eighth-note pattern.

9

The second system continues the percussion parts. The 'Caja' staff has a dynamic marking of *f* and continues with eighth and sixteenth notes. The 'Tambor militar' staff also has a dynamic marking of *f* and continues with eighth notes.

17

The third system continues the percussion parts. The 'Caja' staff has a dynamic marking of *mf*. The 'Tambor militar' staff has a dynamic marking of *mf*.

25

The fourth system continues the percussion parts. The 'Caja' staff features some triplet markings. The 'Tambor militar' staff continues with eighth notes.

**Moderato** ♩ = 102

33

1. 2. rit..

The fifth system marks the beginning of the 'Moderato' section. It includes first and second endings. The 'Caja' staff has a dynamic marking of *mf*. The 'Tambor militar' staff has a dynamic marking of *mf*.

42

The sixth system continues the 'Moderato' section. The 'Caja' staff has a dynamic marking of *mf*. The 'Tambor militar' staff has a dynamic marking of *mf*.

50

*mf*

1. 2.

59

*mf*

67

75

¡ay que tor pe no me cono ces

*f*

1. 2. rit.

83

**Andante** ♩ = 72  
**Marcha Fúnebre**

*p* *mf*

88

*mf*

1. 2. **Lento**

**Allegro** ♩ = 102

93

100

108

116

125

1. 2.

**Lento** ♩ = 40

**Allegro** ♩ = 102

130



# Suite Carolinense. El carnaval



## PRIMERA PARTE:

Somos de un territorio,  
una joya sin igual;  
nuestro rey Carlos Tercero,  
quiso vernos y fundar.

De entre todas las riquezas,  
tenemos que destacar,  
cada año por febrero.....  
su bendito carnaval.

---

Nadie pudo detenerlo  
a lo largo de la historia,  
mascarones por la calle  
al compás de chirigotas,

cabalgata de disfraces  
enterrando la sardina,  
¡ no existe otro carnaval.....  
como el de La Carolina !

**Autor de la letra de Primera parte: Guillermo Sena Delgado**

---

## SEGUNDA PARTE:

Carnaval, carnaval, carnaval,  
por mi amor bendito;  
carnaval, carnaval, carnaval,  
yo te necesito.

Carnaval, carnaval, carnaval,  
de las mil ilusiones;  
carnaval, carnaval, carnaval,

**MUSICA SOLA**

tradiciones.

Carnaval, carnaval, carnaval,  
en los corazones;  
carnaval, carnaval, carnaval,  
tiernas emociones.

Carnaval, carnaval, carnaval,  
en el dulce recuerdo,  
carnaval, carnaval, carnaval,

**MUSICA SOLA**

luz del pueblo

---

# Suite Carolinense. El carnaval



Te cambiará tu triste vida  
por algo risueño;  
y lo que antes fue sombrío,  
se vuelve ameno.  
Si la nostalgia y los problemas  
quedaron atrás;  
con lo que tú me digas,  
y yo me emocione,  
puedo decir: ¡ Ay que torpe, que no me conoces !

---

Y se disfraza la alegría  
en La Carolina  
y se consiguen nuevos sueños  
con aires sureños.  
En los salones de los bailes  
jolgorio y pasión,  
con lo que tu me digas,  
y yo me emocione,  
puedo decir: ¡ Ay que torpe, que no me conoces !

---

## **LLOROS Y LAMENTOS - ENTIERRO DE LA SARDINA**

¿ Carnaval ?                      Carnaval.                      ¡¡¡ CARNAVAL !!!

### **“ALLEGRETTO”**

¡ Estamos todos muy contentos  
celebrando el Carnaval !  
¡ Todos los años lo hacemos  
y cada vez nos gusta más !

Nuestras comparsas y las murgas  
nos buscarán con gran afán,  
pues viniendo hasta aquí  
la gente de otro lugar,  
lograremos la juerga total.

¡ Estamos todos muy contentos  
celebrando el Carnaval !  
¡ Todos los años lo hacemos  
y cada vez nos gusta más !

El subidón y la alegría  
hermanarán a la ciudad  
pues viniendo hasta aquí  
la gente de otro lugar  
cantaremos felices y en paz  
¡ Esto es Carnaval !

**Autor de la letra de Segunda parte: Antonio Sena Medina**

