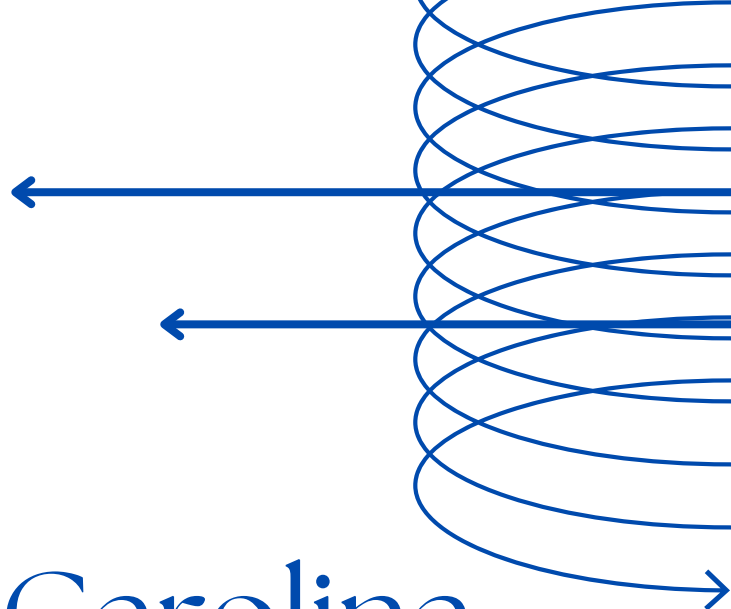


COLECCIÓN  
ANTONIO RAMOS CRESPO  
N.º 1



# Pasodoble Carolina

ARCHIVO DE LA ASOCIACIÓN CULTURAL MUSICAL  
"COLÁS CHICHARRO"  
La Carolina  
(Jaén)

12 OBRAS ORIGINALES PARA  
ORQUESTA DE PLECTRO  
CEDIDAS A LOS SOCIOS DE LA FEGIP



Compositor:  
ANTONIO RAMOS CRESPO



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



# PASODOBLE CAROLINA

## A MI CIUDAD NATAL

Música y Letra: *Antonio Ramos Crespo*

Arreglos para plectro por Antonio Ramos Crespo

# PASODOBLE CAROLINA

AUTOR: ANTONIO RAMOS CRESPO

PUEBLO DE LA CAROLINA

PUEBLO SERRANO Y MINERO,  
QUE FUNDÓ PARA SU GLORIA  
NUESTRO REY CARLOS TERCERO.

POR ANDALUZ, LIMPIO Y CLARO  
POR ESPAÑOL, NOBLE Y FIERO,  
HIZO ANDALUZ Y ESPAÑOL  
A SU COLONO EXTRANJERO.

PUEBLO ALEGRE JOVEN Y FUERTE,  
GENEROSO Y ALTANERO

TIERRA DE OLIVOS,

CARCEL DE PLOMO

¡AY CAROLINA, CUANTO TE QUIERO!  
ANCHO DE ALMA Y CORAZON.

FUE DE AQUELLAS FUNDACIONES  
LA MÁS BONITA, LA MÁS HERMOSA  
COMO LA NOVIA DE SUSCREACIONES  
¿AY CAROLINA, VA MI EMOCION  
CON ESTA REGIA Y FUERTE CACION.

RECITADO

DE LA PEÑUELA UN COVENTO  
POBRE Y BAÑADO DE LUZ  
DONDE CON DULCE CONTENTO  
ABRIÓ SUS ROSAS AL VIENTO  
NUESTRO FRAY JUAN DE LA CRUZ  
SURGIÓ POTENTE Y SERENA  
ESTA PATRIA CHICA MIA  
BANDERA DE LA ALEGRÍA  
CLAVADA EN SIERRA MORENA  
BAJO EL SOL DE ANDALUCÍA.

ESTRIBILLO

¡AY CAROLINA MIA!  
LA TIERRA, LA TIERRA DE LAS MUJERES  
¡AY CAROLINA MÍA;  
POR LO QUE HAS SIDO Y POR LO QUE ERES  
¡AY CAROLINA MIA!  
QUIERO DECIRTE  
QUIERO QUE CREAS  
EN ESTE GRITO HONDO Y SINCERO  
¡BENDITA! ¡BENDITA SEAS!.

Guión

# PASODOBLE CAROLINA

(Dedicado a mi ciudad natal: La Carolina)

Antonio Ramos Crespo

**Allegretto** ♩ = 100

Band 1<sup>a</sup> *f*

Band 2<sup>a</sup> *f*

Laud *f*

Guit *f*

7 *solo*

*mf*

13 *solo* *f*

19 Pue blo de La Ca ro li na  
Por an da luz lim pio y cla ro

*p* *mf* *p* *mf*

25 Pue blo se rra noy mi ne ro que fun dó  
por es pa ñol nobley fie ro hi zoan da

*mf*

31 pa ra su glo ria nues tro Rey 1. Car los ter ce ro  
luz yes pa ñol a su co

*f*



55 quie ro an cho de al ma y co ra zón  
ción con es ta re cia y fuer te can

*mf* *f* *f* *f* *madera*

61 2.  
ción *p*  
(RECITADO) De la Peñuela, un convento pobre y bañado de luz, donde con dulce contento

*p* *mf*

67  
abrió sus rosas al viento, nuestro Fray Juan de la Cruz. Surgió potente y serena esta patria chica mía



bandera de la alegría, clavada en Sierra Morena bajo el sol de Andalucía)

*solo*

¡Ay Caro li na mi a la tie rra la tie rra de las mu

*madera*

91 je res; ¡Ay Ca ro li na mí a por lo que has si do

98 y por lo que e res; ¡Ay Ca ro li na mí a quie ro

105 de cir te quie ro que creas en es te gri to hon doy sin ce ro

112    Ben di ta; Ben di ta se as

112 113 114 115 116 117 118

119

119 120 121 122 123

124

124 125 126 127 128

129 *(Tutti)* ¡Ay Ca ro li na mí a la tie

*ff* *ff* *ff* *madera* *ff*

135 rra la tie rra de las mu je res ¡Ay Ca ro li na

*5*

141 mí a por lo que has si do y por lo que e res ¡Ay Ca ro

*3* *3*

147 li na mí a quie ro de cir te quie ro que creas

154 en es te gri to hon doy sin ce ro ¡Ben di

159 ta ¡Ben di ta se as

Bandurria Solista

# PASODOBLE CAROLINA

(Dedicado a mi ciudad natal: La Carolina)

Antonio Ramos Crespo

*Allegretto* ♩ = 100

The musical score for "Pasodoble Carolina" is written for a solo Bandurria. It begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The tempo is marked "Allegretto" with a quarter note equal to 100 beats per minute. The score is divided into systems of five measures each, with measure numbers 1, 8, 15, 23, 31, 38, 45, 52, 60, and 67 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily ornamented with triplets and slurs. Dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cres* (crescendo) are used throughout. A "solo" section is marked above measures 11 and 12. The piece concludes with a series of six measures, each containing a single note with a slash through it, indicating a final cadence or a specific performance technique. The score is a dedication to the composer's hometown, La Carolina.

75 *solo* *f* 3 3 3 3 5 2

83 *p* 3

91 5 3

99 3 2

108 3

116 *f* *ff* 3 5

124 *ff*

132 3 5

141 3

149 3 2

156 3

Bandurria 1ª

# PASODOBLE CAROLINA

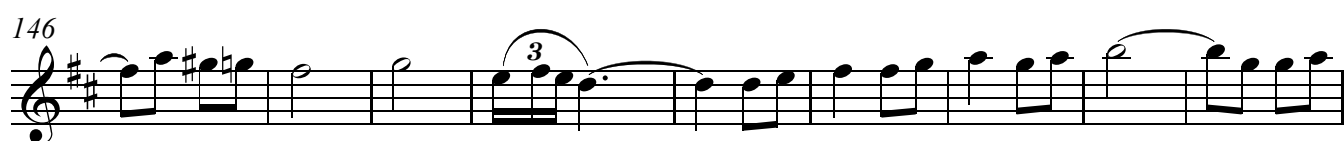
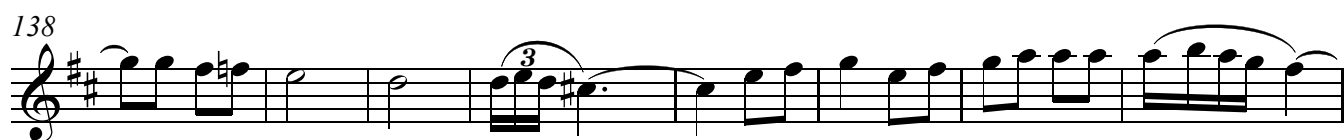
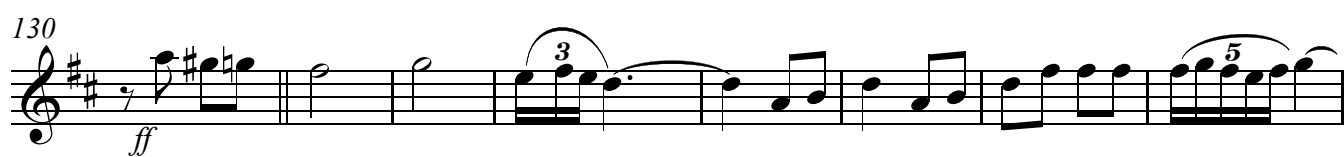
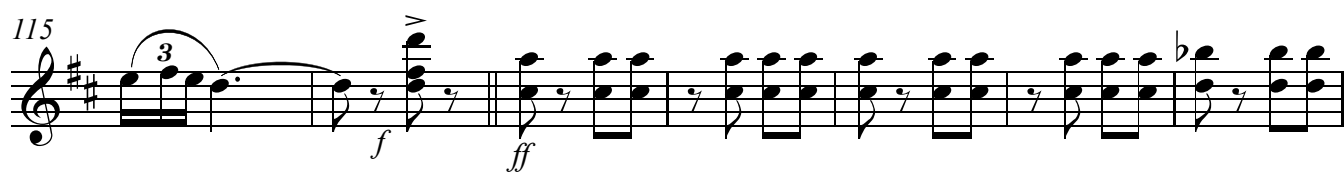
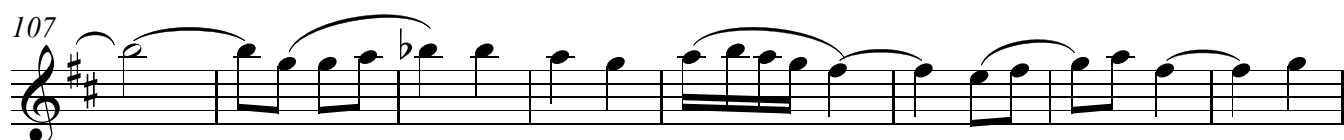
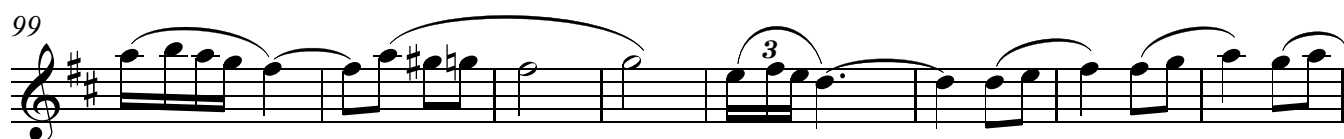
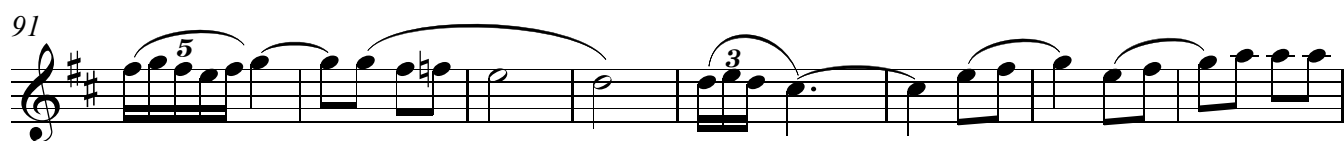
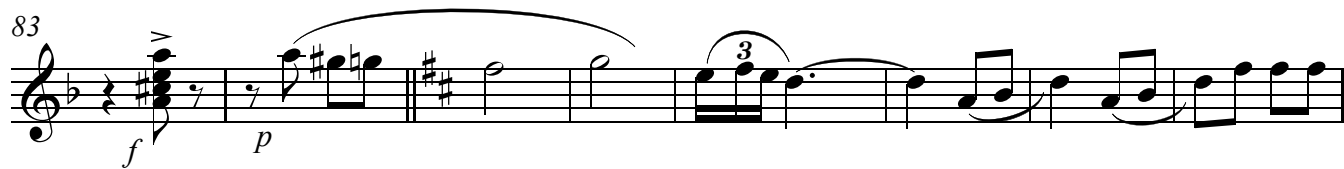
(Dedicado a mi ciudad natal: La Carolina)

Antonio Ramos Crespo

*Allegretto* ♩ = 100

The musical score is written for Bandurria 1ª in 2/4 time, key of B-flat major. It begins with a tempo marking of *Allegretto* and a metronome indication of ♩ = 100. The score is divided into measures, with measure numbers 8, 21, 28, 35, 42, 49, 55, 63, and 71 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including triplets and slurs. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cres* (crescendo) are used throughout. The score includes first and second endings at measures 35-42 and 55-63. The piece concludes with a final measure marked with a '5'.





# PASODOBLE CAROLINA

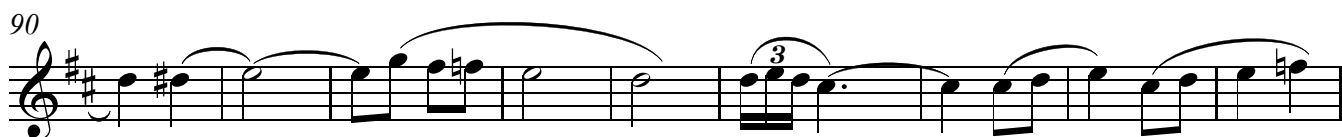
## Bandurria 2ª

(Dedicado a mi ciudad natal: La Carolina)

Antonio Ramos Crespo

**Allegretto** ♩ = 100

[illegible]



# PASODOBLE CAROLINA

Laudes

(Dedicado a mi ciudad natal: La Carolina)

Antonio Ramos Crespo

Allegretto = 100

The musical score for "Pasodoble Carolina" is written for a single melodic line in 2/4 time. The tempo is marked "Allegretto" with a metronome marking of 100. The key signature has one flat (B-flat). The score consists of ten staves of music, with measure numbers 8, 15, 21, 30, 40, 49, 58, 66, and 73 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cres* (crescendo) are used throughout. Articulations like accents and slurs are present. The score includes several triplets and quintuplets. A "solo" section is marked in measures 11-12. The piece concludes with a final cadence in measure 73.

80 *solo* *f* 5 5 5 5 1 *f* *p*

86

95

103

112 *f* *ff* 5

120

126 1 *ff*

132

140

148

156

Guitarra 1ª

# PASODOBLE CAROLINA

(Dedicado a mi ciudad natal: La Carolina)

Antonio Ramos Crespo

Allegretto ♩ = 100

10

20

28

35

42

50

58

65

72

*f* *mf* *p* *f* *mf* *p* *cres* *poco* *mf* *f* *mf* *p* *mf* *p* *mf* *f* *mf*

C I C II C I C II C III C I C II C I

*madera* *madera* *madera*

1. C II 2. C II 3

1. 2.

80

**2**

*f* *madera* *p*

88 C II

96 C II

104 C II C III

111

119 *f* *ff*

129 *madera* *ff*

136 C II

144 C II

152 C II C III

157

# PASODOBLE CAROLINA

Guitarra 2ª

(Dedicado a mi ciudad natal: La Carolina)

Antonio Ramos Crespo

Allegretto ♩ = 100

10

20

28

35

42

50

58

65

72

80

*f* *mf* *p* *mf* *f* *maderas* *f* *maderas* *p* *cres* *poco* *d* *poco* *mf* *p* *mf* *f* *maderas* *p* *mf*

C I C II C I C II C III C II C I

1. C II 2. C II 3

1. 2.



88 C II

95 C II

102 C II

109 C III

116 *f* *ff*

126 *madera* *ff*

134 C II

141 C II

148 C II

155 C III

159

# PASODOBLE CAROLINA

Guitarra Bajo

(Dedicado a mi ciudad natal: La Carolina)

Antonio Ramos Crespo

**Allegretto** ♩ = 100

10

20

28

35

43

51

59

66

74

*f*

*mf*

*p*

*cres*

*poco*

*a poco*

*f*

*mf*

*p*

*mf*

*f*

*mf*

83

83 1 2 3

*f* *p*

Musical staff 83-90: Treble clef, key of D major. Measure 83 starts with a forte (*f*) dynamic and a half note D4. Measure 84 has a first ending bracket over a whole rest. Measure 85 starts with a piano (*p*) dynamic and a half note D4. Measures 86-90 continue with eighth notes and quarter notes, mostly with a half note rest.

90

Musical staff 90-98: Treble clef, key of D major. Measures 90-98 continue with eighth notes and quarter notes, mostly with a half note rest.

98

Musical staff 98-106: Treble clef, key of D major. Measures 98-106 continue with eighth notes and quarter notes, mostly with a half note rest.

106

Musical staff 106-113: Treble clef, key of D major. Measures 106-113 continue with eighth notes and quarter notes, mostly with a half note rest.

113

113 *f* *ff*

Musical staff 113-122: Treble clef, key of D major. Measures 113-122 continue with eighth notes and quarter notes, mostly with a half note rest. Measure 113 has a forte (*f*) dynamic. Measure 114 has a fortissimo (*ff*) dynamic.

122

122 1

Musical staff 122-131: Treble clef, key of D major. Measures 122-131 continue with eighth notes and quarter notes, mostly with a half note rest. Measure 122 has a first ending bracket over a whole rest.

131

131 2 3 *ff*

Musical staff 131-139: Treble clef, key of D major. Measures 131-139 continue with eighth notes and quarter notes, mostly with a half note rest. Measure 131 has a fortissimo (*ff*) dynamic. Measures 132-133 have second and third ending brackets over whole rests.

139

Musical staff 139-147: Treble clef, key of D major. Measures 139-147 continue with eighth notes and quarter notes, mostly with a half note rest.

147

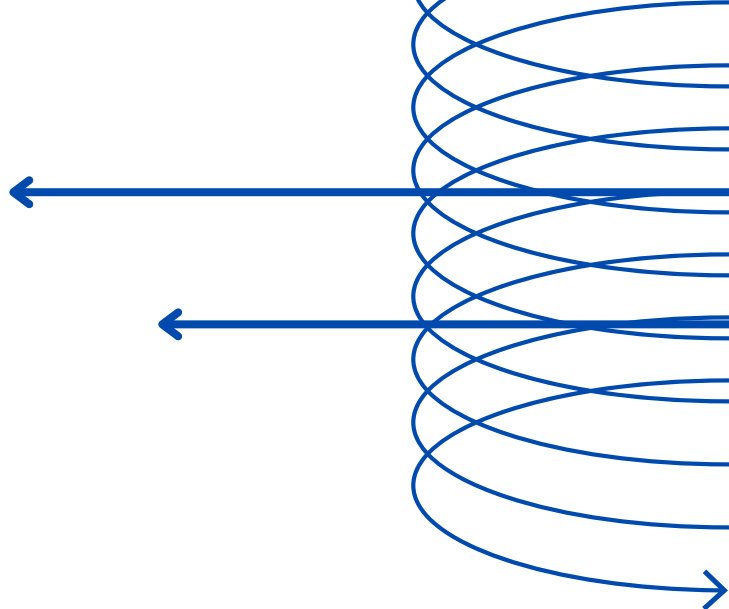
Musical staff 147-154: Treble clef, key of D major. Measures 147-154 continue with eighth notes and quarter notes, mostly with a half note rest.

154

Musical staff 154-159: Treble clef, key of D major. Measures 154-159 continue with eighth notes and quarter notes, mostly with a half note rest.

159

Musical staff 159-167: Treble clef, key of D major. Measures 159-167 continue with eighth notes and quarter notes, mostly with a half note rest.



**fegip**

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