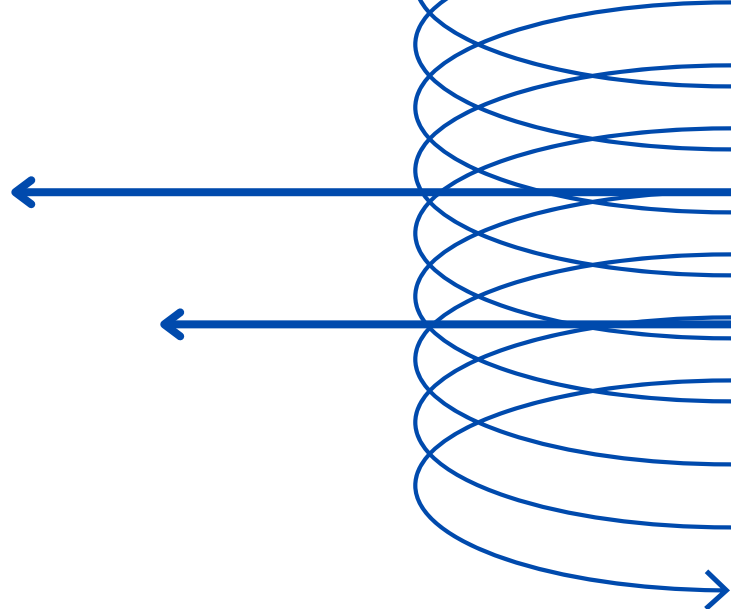


COLECCIÓN
ANTONIO RAMOS CRESPO
N.º 7



Sevillanas carolineses

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



**SEVILLANAS
CAROLINENSES**

SEVILLANAS

Música: *Antonio Ramos Crespo*

Letra: *Guillermo Sena Medina*

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



SEVILLANAS CAROLINENSES

Música: Antonio Ramos Crespo
Letra: Guillermo Sena Medina

PRIMERA:

Vamos a cantar, vamos a bailar,
estas sevillanas, estas sevillanas,
para mi ciudad

Minera y andaluza olé
Sierra Morena, Sierra Morena.

Minera y andaluza olé
Sierra Morena, Sierra Morena
llevó las sevillanas, a la Peñuela.

Llevó las sevillanas y olé
A la Peñuela, a la Peñuela,
minera y andaluza, Sierra Morena.

Y hasta los frailes y olé,
y hasta los frailes,
al son de las campanas,
al son de las campanas,
echaron bailes

SEGUNDA:

Vamos a cantar, vamos a bailar,
estas sevillanas, estas sevillanas,
para mi ciudad

Fundó las poblaciones y olé
Carlos Tercero, Carlos Tercero

Fundó las poblaciones y olé
Carlos Tercero, Carlos Tercero
con miles de emigrantes centroeuropeos

Con miles de emigrantes y olé,
centroeuropeos, centroeuropeos,
fundó las poblaciones Carlos Tercero

Y los colonos y olé
y los colonos,
bailaron sevillanas,
bailaron sevillanas
poquito a poco

TERCERA:

Vamos a cantar, vamos a bailar,
estas sevillanas, estas sevillanas,
para mi ciudad

Canta La Carolina y olé
por sevillanas, por sevillanas.

Canta La Carolina y olé
por sevillanas, por sevillanas,
llevando hasta la mina, ecos de palmas

llevando hasta la mina y olé
ecos de palmas, ecos de palmas,
canta La Carolina, por sevillanas.

Con sus guitarras y olé
con sus guitarras,
las cantan mis amigos,
las cantan mis amigo
con mucha gracia

CUARTA:

Vamos a cantar, vamos a bailar,
estas sevillanas, estas sevillanas,
para mi ciudad

Puerta de Andalucía y olé
son nuestros pueblos, son nuestros pueblos

Puerta de Andalucía y olé
son nuestros pueblos, son nuestros pueblos
en plena serranía del Santo Reino

En plena serranía y olé
del Santo Reino, del Santo Reino
puerta de Andalucía, son nuestros pueblos

Con qué salero y olé
con qué salero
lucen sus faraloes
lucen sus faraloes
y sus sombreros

SEVILLANAS "CAROLINENSES"

Guión

Letra: Guillermo Sena Medina

Música: Antonio Ramos Crespo

♩ = 156

Bandurrias

Laúdes

Guitarras

G. Bajo

i p o i

Ras Ras

simile

6

11

17

Musical score for measures 17-21. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features four staves: two treble clefs and two bass clefs. The melody is primarily in the first treble staff, with accompaniment in the other three staves. Measure 17 starts with a treble staff note, followed by chords in the other staves. Measures 18-21 show various rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign is present at the end of measure 21.

22

Musical score for measures 22-27. The score continues with the same four-staff format. Measures 22-27 show a continuation of the rhythmic patterns, with some triplets indicated by a '3' over a group of notes. The melody in the first treble staff includes eighth and sixteenth notes. The accompaniment in the other staves consists of chords and single notes. A repeat sign is present at the end of measure 27.

28

Musical score for measures 28-31. The score continues with the same four-staff format. Measures 28-31 show a continuation of the rhythmic patterns. At the end of measure 30, there is a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Both endings lead to a repeat sign at the end of measure 31.

33

Musical score for measures 33-37. The score is written for four staves in G major (one sharp). Measures 33-34 show a vocal melody in the upper staves with eighth notes and rests, and a piano accompaniment in the lower staves with chords and eighth notes. Measures 35-37 feature a triplet of eighth notes in the vocal melody, marked with a '3' and a slur. The piano accompaniment continues with chords and eighth notes. The system ends with a double bar line.

38

Musical score for measures 38-42. The score is written for four staves in G major (one sharp). Measures 38-41 show a vocal melody in the upper staves with eighth notes and rests, and a piano accompaniment in the lower staves with chords and eighth notes. Measure 42 features a vocal melody with a grace note (marked with a 'v') and a piano accompaniment with a grace note (marked with a 'v'). The word "Ras" is written below the piano staff in measure 41. The system ends with a double bar line.

SEVILLANAS "CAROLINENSES"

Bandurria Solista y 1ª

Letra: Guillermo Sena Medina

Música: Antonio Ramos Crespo



SEVILLANAS "CAROLINENSES"

Letra: Guillermo Sena Medina
Música: Antonio Ramos Crespo

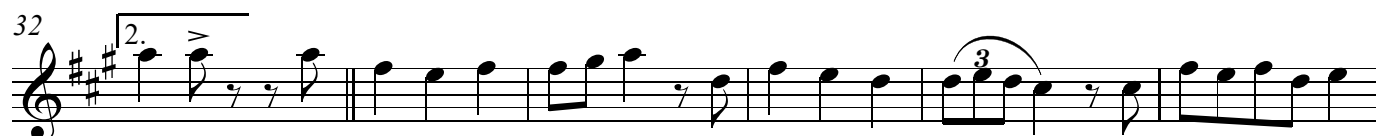
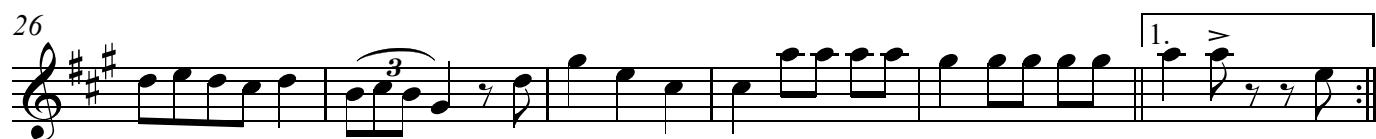
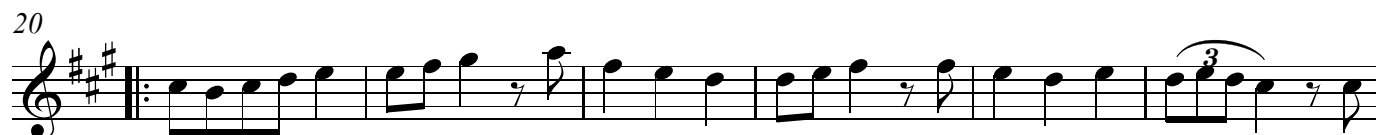
Bandurria Segunda



SEVILLANAS "CAROLINENSES"

Laúd Primero

Letra: Guillermo Sena Medina
Música: Antonio Ramos Crespo



SEVILLANAS "CAROLINENSES"

Laúd Segundo

Letra: Guillermo Sena Medina
Música: Antonio Ramos Crespo



SEVILLANAS "CAROLINENSES"

Laúd Tercero

Letra: Guillermo Sena Medina
Música: Antonio Ramos Crespo



SEVILLANAS "CAROLINENSES"

Guitarra

Letra: Guillermo Sena Medina
Música: Antonio Ramos Crespo

f *i* *p o i* *Ras Ras* *Simile*

7

13

20

27

34

39

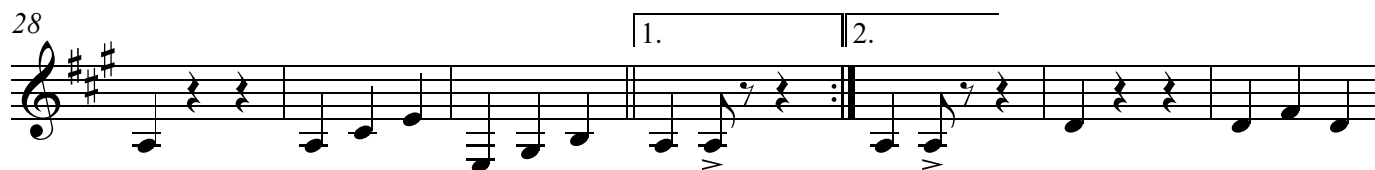
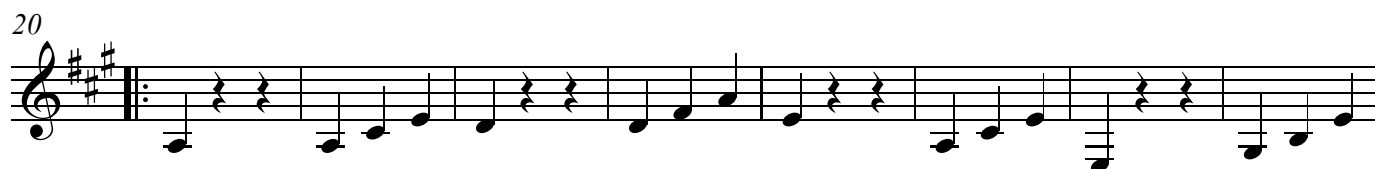
Ras

SEVILLANAS "CAROLINENSES"

Guitarra Bajo

Letra: Guillermo Sena Medina

Música: Antonio Ramos Crespo



SEVILLANAS "CAROLINENSES"

Letra: Guillermo Sena Medina

Música: Antonio Ramos Crespo

Castañuelas

8

19

29

38

Detailed description: This block contains the musical notation for the Castañuelas part, measures 1 through 38. The notation is in 3/4 time. Measures 1-4 are the first phrase. Measures 5-8 are the second phrase. Measures 9-11 are the third phrase. Measures 12-18 are a series of measures with a slash and a vertical line, indicating a specific rhythmic pattern. Measures 19-21 are the fourth phrase. Measures 22-24 are the fifth phrase. Measures 25-27 are the sixth phrase. Measures 28-30 are the seventh phrase. Measures 31-33 are the eighth phrase. Measures 34-36 are the ninth phrase. Measures 37-38 are the tenth phrase.

Caja y Bombo

1

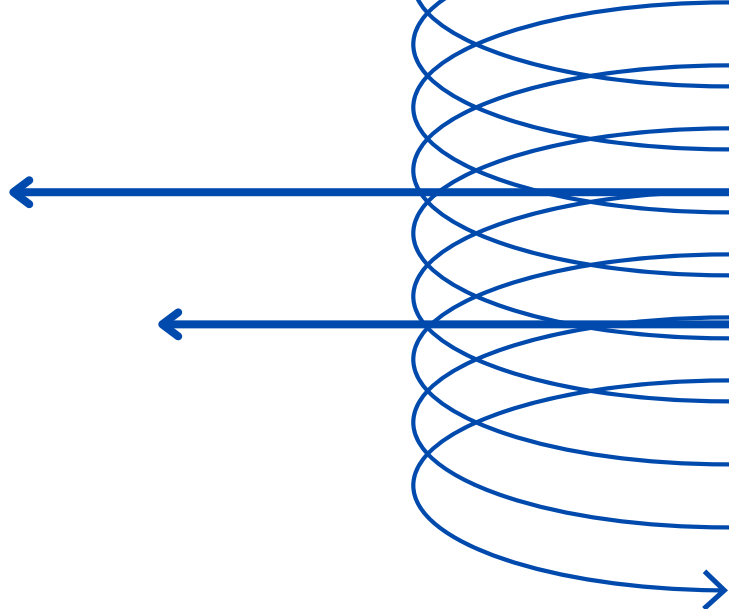
9

18

28

34

Detailed description: This block contains the musical notation for the Caja y Bombo part, measures 1 through 34. The notation is in 3/4 time. Measures 1-4 are the first phrase. Measures 5-8 are the second phrase. Measures 9-11 are the third phrase. Measures 12-18 are a series of measures with a slash and a vertical line, indicating a specific rhythmic pattern. Measures 19-21 are the fourth phrase. Measures 22-24 are the fifth phrase. Measures 25-27 are the sixth phrase. Measures 28-30 are the seventh phrase. Measures 31-33 are the eighth phrase. Measures 34 is the ninth phrase.



fegip

Federación Española de Guitarra
e Instrumentos de Plectro

c/ Mayor, 27
26300 Nájera (La Rioja)