

HISTORIA DE UN AMOR

Carlos Eleta ALMARAN

Arr. : JP ROUBAUD

♩ = 50

The musical score is arranged in a system with the following parts from top to bottom:

- Alto:** Three staves, all containing whole rests.
- Mandoline 1:** Three staves, all containing whole rests.
- Mandoline 2:** Three staves, all containing whole rests.
- Mandola:** Three staves, all containing whole rests.
- Violon:** One staff with a melody starting on a half note, followed by eighth notes and a slur. Dynamic: *mp*.
- Piano:** Grand staff (treble and bass clefs) with chords and a bass line. Dynamic: *mp*.
- Guitare 1:** One staff with a complex rhythmic pattern of eighth and sixteenth notes. Dynamic: *mp*.
- Guitare 2:** One staff with a simple harmonic accompaniment of half notes. Dynamic: *mp*.
- Guitare 3:** Three staves, all containing whole rests.

A

4

Ya no es tas a mi la do corazon En el alma solo ten go soledad Y si yanopuedo

Mand. 1

Mand. 2

Vl.

Pno

Guit. 1

Guit. 2

Guit. 3

mp

mp

mp

mf

mf

mf

Cm7 D7 Gm7 Gm6

The musical score is arranged in a multi-staff format. At the top, a circled letter 'A' indicates the start of a section. The vocal line (A) begins with a measure rest followed by a melodic line with lyrics: 'Ya no es tas a mi la do corazon En el alma solo ten go soledad Y si yanopuedo'. The instrumental parts include two Mandolins (Mand. 1 and Mand. 2), a Violin (Vl.), Piano (Pno), and three Guitars (Guit. 1, Guit. 2, Guit. 3). The Piano part features a harmonic accompaniment with chords Cm7, D7, Gm7, and Gm6. Dynamic markings include *mp* (mezzo-piano) for the Mandolins and *mf* (mezzo-forte) for the Guitars. The score is written in a key signature of two flats and a 4/4 time signature.

A

ver te Porque Dios mezo quere para hacernsufrir mas? Siempre fuiste la ra

Mand. 1

Mand. 2

VI.

Pno

Guit. 1

Guit. 2

Guit. 3

F7 Eb7 D7

f *mf* *f*

#8

Detailed description: This is a musical score for the song 'Historia de un Amor'. It features a vocal line at the top with lyrics in Spanish. The accompaniment includes two mandolins, a violin, a piano, and three guitars. The score is in a key with two flats (B-flat major or D minor) and a 7/8 time signature. The vocal line starts with a measure of rest, followed by the lyrics. The instrumental parts provide harmonic support, with the guitar parts including specific chord changes (F7, Eb7, D7) and dynamic markings (f, mf, f). The piano part has a melodic line in the right hand and a bass line in the left hand. The violin part has a melodic line with a long note. The mandolin parts have a rhythmic accompaniment. The guitar parts have a rhythmic accompaniment with specific chord changes and dynamic markings.

B

A

zondemiexistir Ado rartepara mifuere religion Y'ertusbeso'oy'eron trabaElcalorquembrindaba El amory lapas

Mand. 1
mp

Mand. 2
mp

Pno
mp

VI.
mp

Guit. 1
mf

Guit. 2
mp

Guit. 3
mf

10

Cm7 D7 Ab7(b5) Gm7 Gm6 F7 Eb Δ D7

The musical score is arranged in a multi-staff format. At the top, a vocal line (A) is shown with lyrics: "zondemiexistir Ado rartepara mifuere religion Y'ertusbeso'oy'eron trabaElcalorquembrindaba El amory lapas". Below the vocal line are staves for Mand. 1, Mand. 2, Pno, VI., Guit. 1, Guit. 2, and Guit. 3. The piano part (Pno) is marked *mp*. The violin part (VI.) is marked *mp*. The guitar parts (Guit. 1, 2, 3) are marked *mf* and *mp* respectively. The guitar part (Guit. 1) includes chord diagrams for Cm7, D7, Ab7(b5), Gm7, Gm6, F7, Eb Δ , and D7. The score is marked with a box 'B' and a measure number '10' at the beginning of the instrumental parts.

C

13

A

sion Esa'stòria de una mor Commo' hay otro' gual Que ne hizo compren der todo'ebien todo' emal Que le dioluzami

Mand. 1

Mand. 2

VI.

Pno

Guit. 1

Guit. 2

Guit. 3

mf

mf

mf

mf

Gm Am7(b5) D7(b5)D7(#9) Gm7 Gm6

mf

vi da A pa gandolades pues Ay, qué vidatanos cu ra Sintu amorvi vi

Mand. 1 *f*

Mand. 2 *f* *mf*

VI. *f* *mf*

Pno

Guit. 1 *f* Cm7 F7 B \flat Δ E \flat Δ Cm7 Am7(b5) A7

Guit. 2

Guit. 3

Detailed description: This page of a musical score for 'Historia de un Amor' contains measures 16 through 18. The vocal line (A) has lyrics: 'vi da A pa gandolades pues Ay, qué vidatanos cu ra Sintu amorvi vi'. The instrumental parts include Mandolin 1 (Mand. 1) and Mandolin 2 (Mand. 2) with dynamics *f* and *mf*; Violin (VI.) with dynamics *f* and *mf*; Piano (Pno) with chords; and three Guitars (Guit. 1, 2, 3). Guit. 1 has a dynamic of *f* and includes chord changes: Cm7, F7, B \flat Δ , E \flat Δ , Cm7, Am7(b5), and A7. The score is written in a key signature of two flats and a 3/4 time signature.

19

A

ré Yano'estasma mi lado, corazon Enel almasolo tengosoledad Ysi'yanopuedover

Mand. 1

Mand. 2

VI.

Pno

D7 Cm7 D7 Ab7(b5) Gm7 Gm6

Guit. 1

Guit. 2 *mf*

Guit. 3 *mf*

D

22

A

tePorqueDiosme'hizoquererte para'hærmesufrir mas

Mand. 1

Mand. 2

VI.

Pno

Guit. 1

Guit. 2

Guit. 3

mp

mp

mp

mp

pizz.

mp

f

mp

mp

f

solo

F7 Eb Δ D7 Gm Cm7 D7

25

A

Mand. 1

Mand. 2

VI.

Pno

Guit. 1

Guit. 2

Guit. 3

Gm7 Gm6 F7 Eb7 D7

E

A

Mand. 1

Mand. 2

VI.

Pno

Guit. 1

Guit. 2

Guit. 3

28

mf

mf

arco *mp*

mp

f

mp

tutti

mf

Cm7 D7 D7(b5) Gm7 Gm6

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F

A

Esla'storia de un a mor Comono'hayotro'igual Queme hi zocompren

Mand. 1

mf

Mand. 2

mf

VI.

Pno

Guit. 1

mf

Guit. 2

mf

Guit. 3

mf

34

A

der Todo'ebienTodo'emal Quele dioluzami vi da Apagandolades pues Ayqué vidatanos

Mand. 1

Mand. 2

VI.

Pno

Guit. 1

Guit. 2

Guit. 3

f

f

f

f

f

f

f

f

Gm7 Gm6 Cm7 F7 B Δ Eb Δ

The musical score is arranged in a multi-staff format. At the top is the vocal line (A) with lyrics. Below it are the instrumental parts: Mandolin 1 and 2, Viola (VI.), Piano (Pno), and three Guitars (Guit. 1, 2, 3). The score begins at measure 34. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with lyrics: 'der Todo'ebienTodo'emal Quele dioluzami vi da Apagandolades pues Ayqué vidatanos'. The instrumental parts provide accompaniment. Mandolin 1 and 2, and the first guitar play a rhythmic pattern of eighth notes. The piano part has a bass line with chords. The second and third guitars play a similar rhythmic pattern to the first guitar. Dynamics include *f* (forte) and *f* (f) markings. Chord symbols Gm7, Gm6, Cm7, F7, B Δ , and Eb Δ are indicated above the first guitar staff.

37

A

cu ra Sinti'amomo vivi ré Yano'estasma mi lado,corazon Enel almasolo

Mand. 1

Mand. 2

VI.

Pno

Guit. 1

Guit. 2

Guit. 3

mf

f

mf

Cm7 Am7 A7 D7 Cm7 D7

40

A

tengo so ledad ysi'yanopuedover tePorquéDiosme'hizoquererte Para'hærmesufrir mas?

Mand. 1

mf *mp*

Mand. 2

mf *mp*

VI.

mp

Pno

mp

Guit. 1

Gm7 Gm6 F7 Eb^Δ D7 Gm

mf *mp*

Guit. 2

mp

Guit. 3

mp

The musical score is arranged in a system with seven staves. The vocal line (A) is in treble clef with a key signature of two flats and a common time signature. The lyrics are written below the vocal line. The instrumental parts include two Mandolins (Mand. 1 and Mand. 2), a Violin (VI.), a Piano (Pno), and three Guitars (Guit. 1, Guit. 2, and Guit. 3). The score is marked with dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). Chord symbols are provided for the guitar parts: Gm7, Gm6, F7, Eb^Δ, D7, and Gm. The page number 40 is indicated at the beginning of the system.

43

A

Mand. 1

Mand. 2

VI.

Pno

Guit. 1

Guit. 2

Guit. 3

Gm(add 9)

pp

pp

pp

pp

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Arr. : JP ROUBAUD

$\text{♩} = 50$

3

A

Ya no es tas a mi la do co ra zon En el al ma so lo

6

ten go so le dad Y si ya no pue do ver te Por que Dios me zo quere pa ra hacerm su frir mas?

9

B

Siem pre fuis te la ra zon de mi exis tir A do rar te pa ra

11

mi fue re li gion Y'en tus be sos yo'en con tra ba El ca lor que me brin da ba El a mor y la pas

13

C

sion Es la'sto ria de un a mor Co mo no'hay o tro'i gual Que me hi zo com pren

15

der to do'el bien to do'el mal Que le dio luz a mi vi da A pa gan do la des

17

pues Ay, qué vi da tan os cu ra Sin tu a mor vi vi ré Ya no'es tas mas a mi

20

la do, co ra zon En el al ma so lo ten go so le dad Y si'ya no pue do ver

22

te Por que Dios me'hi zo que rer te pa ra'ha cerme su frir mas

32

Es la'sto ria de un a mor Co mo no'hay o tro'i gual Que me hi zo com pren

34

der To do'el bien To do'el mal Que le dio luz a mi vi da A pa gan do la des

36

pues Ay, qué vi da tan os cu ra Sin ti'a mor no vi vi ré Ya no'es tas mas a mi

39

la do, co ra zon En el al ma so lo ten go so le dad y si'ya no pue do ver

41

te Por qué Dios me'hi zo que rer te Pa ra'ha cerme su frir mas?

HISTORIA DE UN AMOR

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Arr. : JP ROUBAUD

♩ = 50 A

mp

B C

mp *mf*

16

f

D

21

mp *mf*

E

mf

F

mf *f* *mf*

38

f *mf* *mp*

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Arr. : JP ROUBAUD

♩ = 50 A

mp

B C

mp *mf*

16

f *mf*

22 D E

mp *mf*

30 F

mf

34

f

40

mf *mp* 2

HISTORIA DE UN AMOR

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♩ = 50

A

Musical staff A, starting at measure 1. It begins with a 4-measure rest, followed by a melodic line in 4/4 time. The dynamics are marked *mp*.

B

C

Musical staff B and C, starting at measure 5. Staff B contains measures 5-15, and staff C contains measures 16-17. Dynamics are marked *mp* and *mf*.

16

Musical staff 16, starting at measure 16. It contains measures 16-22. Dynamics are marked *f* and *mf*.

D

E

Musical staff D and E, starting at measure 23. Staff D contains measures 23-24, and staff E contains measures 25-31. Dynamics are marked *mp*.

F

Musical staff F, starting at measure 32. It contains measures 32-38. Dynamics are marked *mf* and *f*.

39

Musical staff 39, starting at measure 39. It contains measures 39-44. Dynamics are marked *mf* and *mp*. The piece ends with a 2-measure rest.

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Arr. : JP ROUBAUD

♩ = 50

A

mp

B

6

mp

C

12

mp

18

mp

D

pizz.

arco

mp

E

mp

F

mp

39

mf mp pp

Piano

HISTORIA DE UN AMOR

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Arr. : JP ROUBAUD

$\text{♩} = 50$

Piano

mp

A

Pno

Pno

B

Pno

C

Pno

16

Pno

Musical notation for measures 16-18. Treble clef has chords and single notes. Bass clef has a rhythmic accompaniment with eighth notes and rests.

19

Pno

Musical notation for measures 19-21. Treble clef has chords. Bass clef has a melodic line with eighth notes and chords.

D

22

Pno

Musical notation for measures 22-24. Treble clef has chords. Bass clef has a rhythmic accompaniment with eighth notes and rests.

25

Pno

Musical notation for measures 25-27. Treble clef has chords and single notes. Bass clef has a rhythmic accompaniment with eighth notes and rests.

E

28

Pno

Musical notation for measures 28-30. Treble clef has chords. Bass clef has a rhythmic accompaniment with eighth notes and rests.

F

31

Pno

34

Pno

37

Pno

40

Pno

mp

43

Pno

pp

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♩ = 50

A Cm7 D7 Gm7 Gm6

mf

F7 Eb7 D7

mf

B Cm7 D7 Ab7(b5)

mf

Gm7 Gm6 F7 EbΔ D7

Gm Gm6 Cm7(b5) D7(b5) D7(#9)

Gm7 Gm6 Cm7 *mf* F7

f

HISTORIA DE UN AMOR

Bb Δ Eb Δ Cm7 Am7(b5) A7

17 D7 Cm7 D7 Ab7(b5)

19 Gm7 Gm6 *mf* F7 Eb Δ D7

21 Gm7 Gm6 Dm7 D7

23 Gm7 Dm7 D7

25 Gm7 Gm6 F7 Eb7

27 D7

E Cm7 D7 D7(b5) Gm7 Gm6

mf

31 F7 Eb Δ D7 Gm7 Gm6

F

The musical score is written in G minor, 4/4 time, and consists of six systems of music. Each system includes a treble clef staff with a piano accompaniment and a guitar staff with chords and fingerings. The guitar staff uses slash notation for chords and includes fret numbers (1-4) and string numbers (1-6). The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *f* (forte) in the first system, *mf* in the second, third, and fourth systems, and *pp* (pianissimo) in the sixth system. The score concludes with a double bar line.

Am7(b5) D7(b9) Gm7 Gm6

35 Cm7 F7 B Δ Eb Δ

37 Cm7 Am7(b5) A7 D7

39 Cm7 D7 Gm7 Gm6

41 F7 Eb Δ D7 Gm

43 Gm(add 9)

mf

f

mf

mf

mf

pp

HISTORIA DE UN AMOR

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Arr. : JP ROUBAUD

$\text{♩} = 50$

mp

A

4

mp

7

f

B

mp

C

13

16

19

D

22

mp

25

28

31

34

37

40

43

HISTORIA DE UN AMOR

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Arr. : JP ROUBAUD

♩ = 50

A

mf

7

B

mf

13

C V

mf

16

B III

⑤

18

D7

mf

21

III solo D

f

25

tutti

