

Piano • Vocal • Guitar

MarcAnthony



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WHEN I DREAM AT NIGHT

Words and Music by DAN SHEA
and ROBIN THICKE

Moderately

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately' and the dynamic is 'mf'. The key signature has one flat (B-flat). The score is divided into four systems, each with guitar chord diagrams above the right-hand staff.

System 1: Chords: Dm, Gm7. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of quarter notes.

System 2: Chords: F, C, Gm. The melody features a half-note chord in the first measure, followed by eighth notes. The bass line has a half-note chord in the first measure and quarter notes thereafter.

System 3: Chords: Dm, Gm7. The melody continues with eighth and quarter notes. The bass line has a half-note chord in the first measure and quarter notes.

System 4: Chords: F, C, Bb. The melody features a half-note chord in the first measure, followed by eighth notes. The bass line has a half-note chord in the first measure and quarter notes.

F C Dm

The first system of music consists of three measures. Measure 1 starts with a treble clef and a key signature of one flat (B-flat). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. The bass line has a quarter note G3. Measure 2 continues the melody with eighth notes C5, Bb4, and A4, and a quarter note G4. The bass line has a quarter note F3. Measure 3 continues with eighth notes G4, F4, and E4, and a quarter note D4. The bass line has a quarter note C3. Chord diagrams for F, C, and Dm are shown above the staff.

Gm7 F C

The second system of music consists of three measures. Measure 4 starts with a treble clef and a key signature of one flat. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. The bass line has a quarter note G3. Measure 5 continues the melody with eighth notes C5, Bb4, and A4, and a quarter note G4. The bass line has a quarter note F3. Measure 6 continues with eighth notes G4, F4, and E4, and a quarter note D4. The bass line has a quarter note C3. Chord diagrams for Gm7, F, and C are shown above the staff.

Gm Dm

The third system of music consists of three measures. Measure 7 starts with a treble clef and a key signature of one flat. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. The bass line has a quarter note G3. Measure 8 continues the melody with eighth notes C5, Bb4, and A4, and a quarter note G4. The bass line has a quarter note F3. Measure 9 continues with eighth notes G4, F4, and E4, and a quarter note D4. The bass line has a quarter note C3. Chord diagrams for Gm and Dm are shown above the staff.

Gm7 F C Bb6

The fourth system of music consists of four measures. Measure 10 starts with a treble clef and a key signature of one flat. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. The bass line has a quarter note G3. Measure 11 continues the melody with eighth notes C5, Bb4, and A4, and a quarter note G4. The bass line has a quarter note F3. Measure 12 continues with eighth notes G4, F4, and E4, and a quarter note D4. The bass line has a quarter note C3. Measure 13 continues with eighth notes D4, C4, and Bb3, and a quarter note A3. The bass line has a quarter note G3. Chord diagrams for Gm7, F, C, and Bb6 are shown above the staff.

F C Dm

I ___ have been in love ___ and ___
I've ___ so man-y things . I ___

A7/C# Bb

___ been a-lone.
___ want to say.

I have trav - eled o - ver man - y miles _ to
I'll be read - y when the per-fect mo - ment

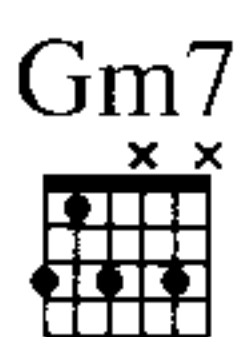
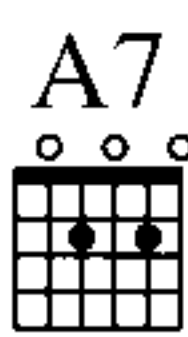
A7sus A7 Dm

find a home. _
comes my way. _

There's that ___ lit - tle place ___
I ___ have nev - er known ___

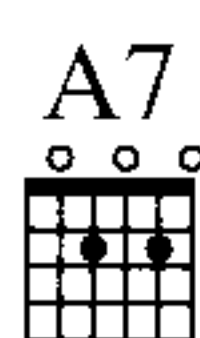
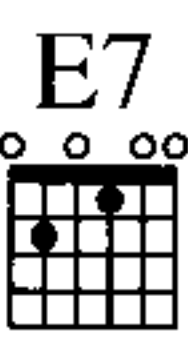
A7/C# Bb C Bb

___ in - side ___ of me ___ that I nev - er thought could take con-trol of
___ what's right ___ for me ___ till the night she o - pened up my heart and

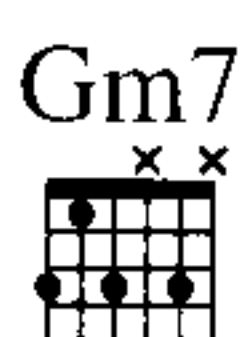
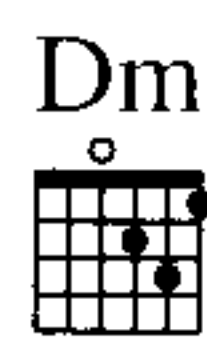


ev - 'ry-thing. }
set it free. }

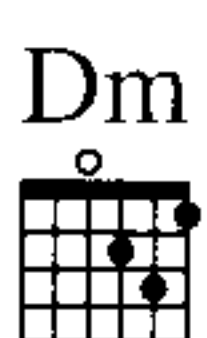
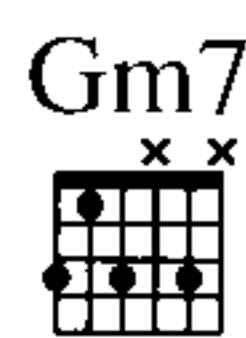
But now I just spend all my time with



an - y - one — who makes me feel the way she does. — 'Cause I



on - ly feel — a - live — when I dream at — night. — E-ven though she's — not real, it's — all



right. 'Cause I on - ly feel — a - live — when I dream at — night. — Ev-'ry

F C Bb

1 Bb/F F

move that she makes holds my eyes and I fall for her ev-ry

2 C Bb/F F

time. fall for her ev -

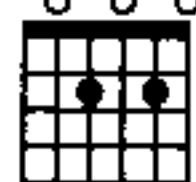
C N.C. Dm

'ry time. Oh.

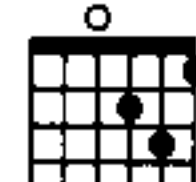
A7/C# Bb

oh, oh.

A7

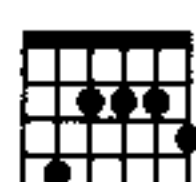


Dm

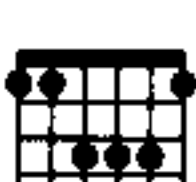


Oh, _____

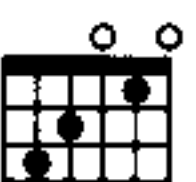
A7/C#



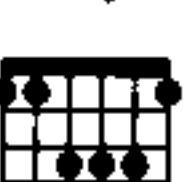
Bb



C

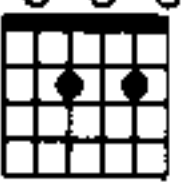


Bb

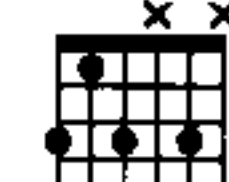


oh, _____ oh. _____

A7

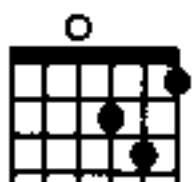


Gm7

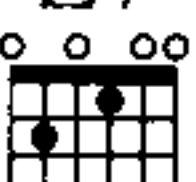


Now _____ I just spend

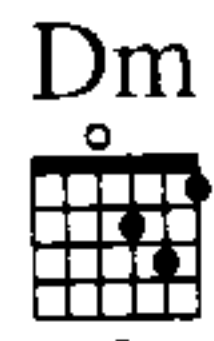
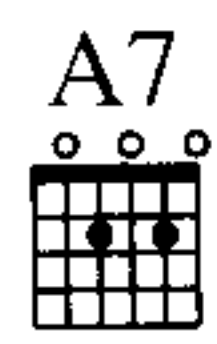
Dm



E7



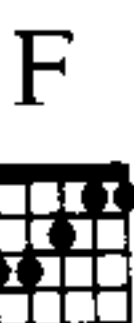
all my time with an - y - one _____ who makes me feel the



way she does. _

'Cause I on - ly feel _ a - live _ _

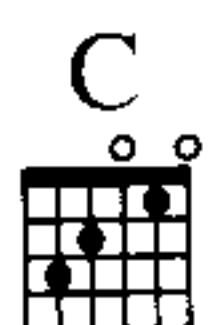
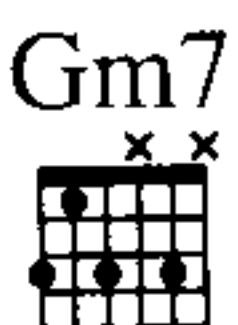
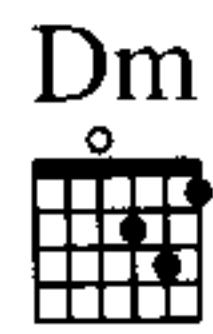
when I



dream at _ _ night. _

E-ven though she's _ not real, it's _ all right. _ _ _

'Cause I



on - ly feel _ a - live _ _

when I dream at _ _ night. _

Ev-'ry move that _ she makes holds _ my

Repeat and Fade



Optional Ending



eyes.

'Cause I eyes.

AM I THE ONLY ONE

Words and Music by WALTER AFANASIEFF
and MARC ANTHONY

Moderately slow

A/C# Dm Dm/C

mf

Bb F Gm

C F(add2) Gm7

Days have passed _ and still _ no sign _ of _ us _
strange to know _ there's truth _ in what _ I _ say .

Am7(no3rd) F/A Gm7

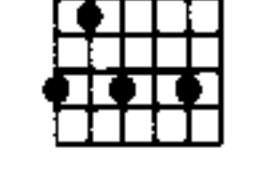
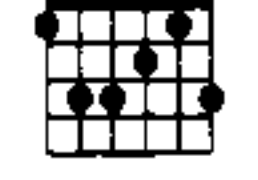
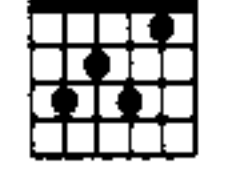
Not a hint _ of what used to be _ when you lived _ in that
Ba-by, I _ know you feel the same _ and the truth _ is no

Bb/C

C7

F(add2)

Gm7



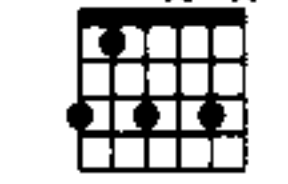
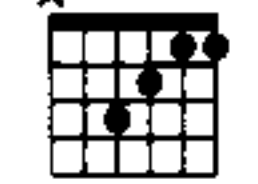
part of me. —
one's to blame. —

This blind - ing si - lence lives — in ev - 'ry — room —
Two lone - ly dream - ers play - ing by — the — rules. —

Am7(no3rd)

F/A

Gm7



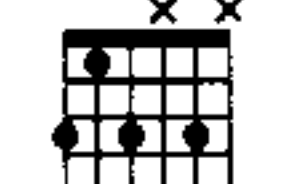
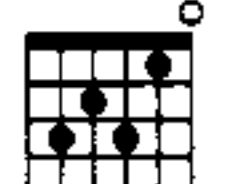
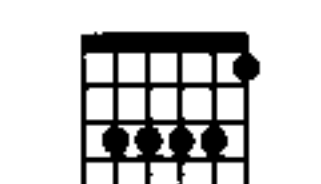
of what once — was a hap - py home. —
All we thought — of was me and you. —

Now we're sit - ting here
Now we're faced with this

Bb/C

C7

Gm7



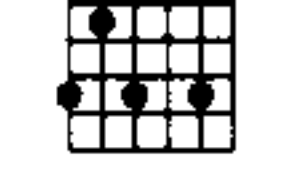
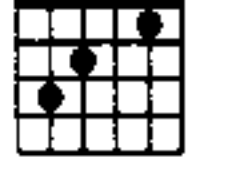
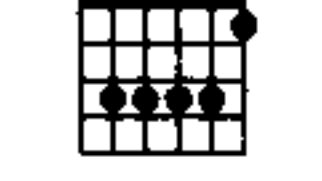
all a - lone. —
sim - ple truth. —

(D.S.) Could this be — that it — was all — a lie —
I'd love to say — that this — is all — a lie. —

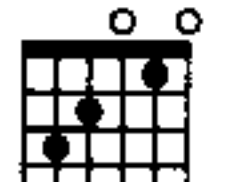
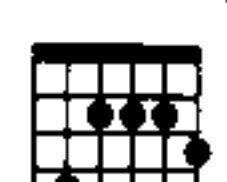

Bb/C

C

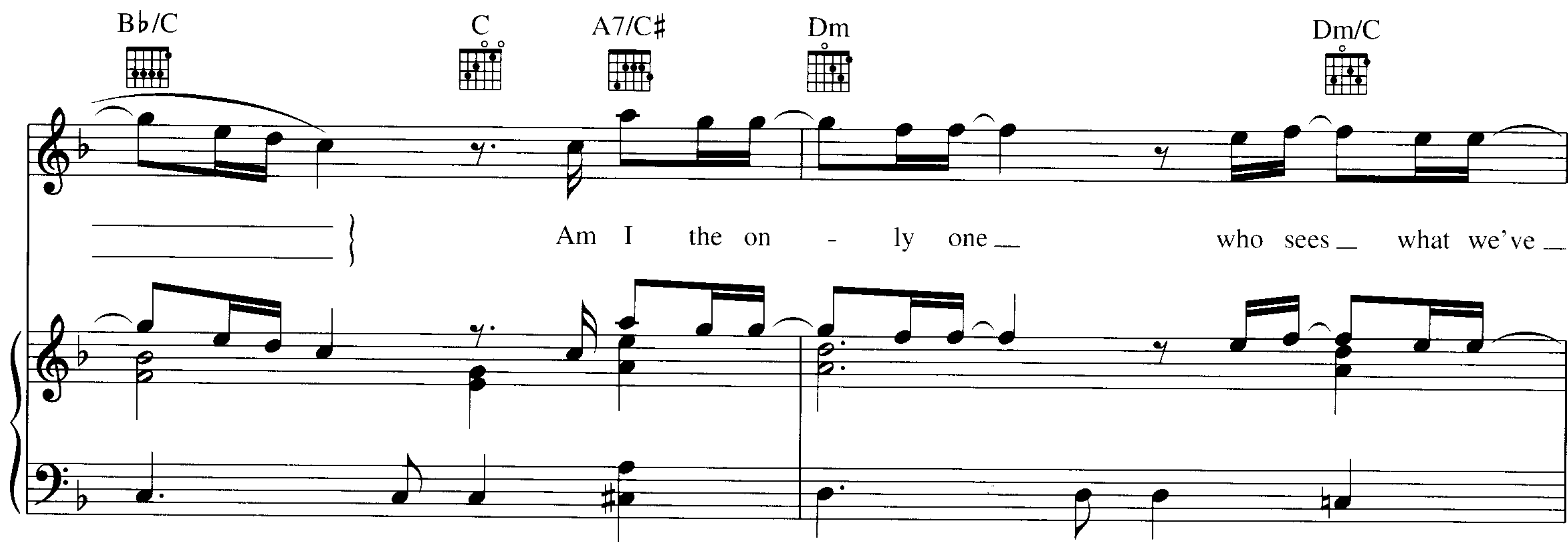
Gm7



and we're just — a - fraid — to say good - bye? —
But that just means — I'm scared — to say good - bye. —

Bb/C  C  A7/C#  Dm  Dm/C 




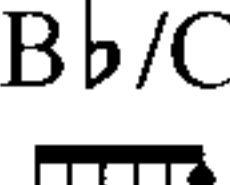


Am I the on - ly one — who sees — what we've —



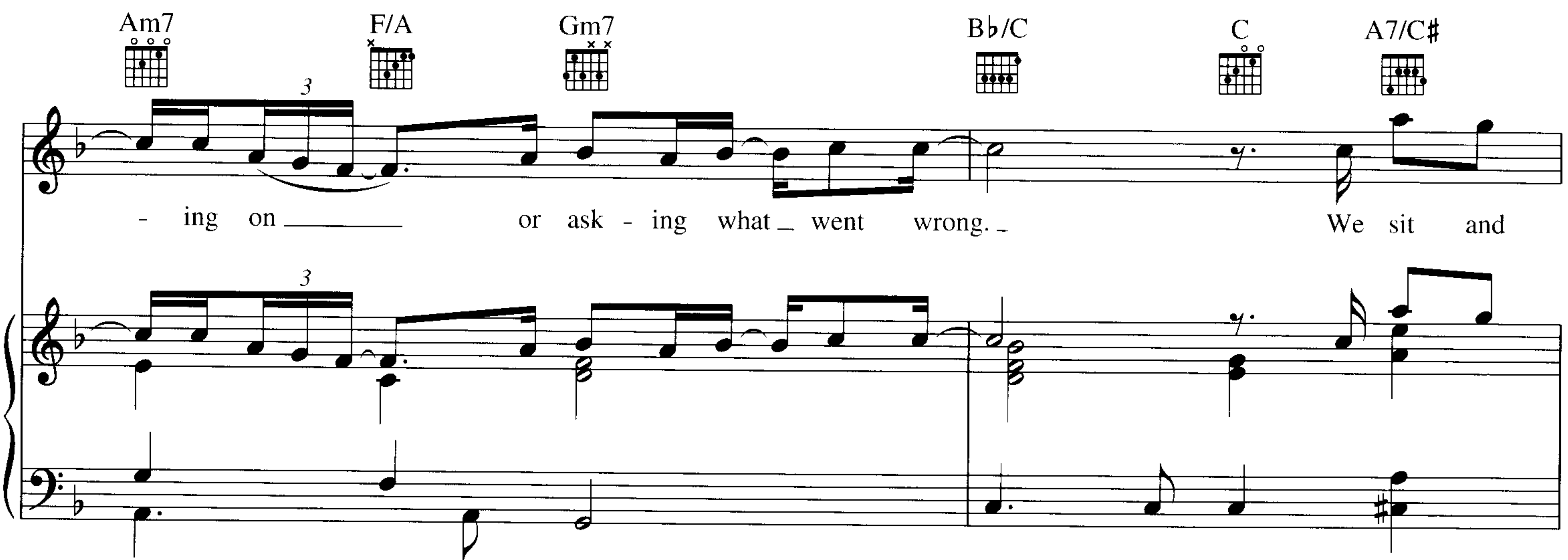
Bb 


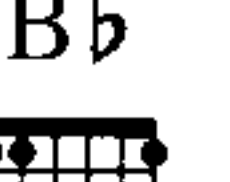
be - come? — I see no sense in go -



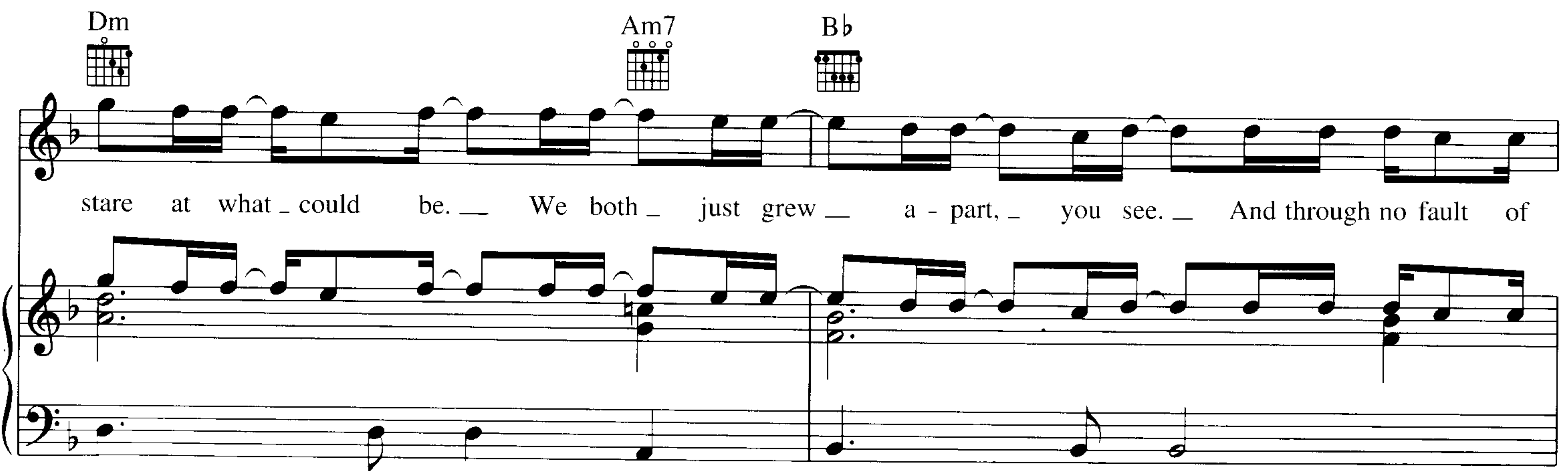
Am7  F/A  Gm7  Bb/C  C  A7/C# 

- ing on — or ask - ing what — went wrong. — We sit and



Dm  Am7  Bb 

stare at what — could be. — We both — just grew — a - part, — you see. — And through no fault of



Am7 F/A Gm7 1 Bb/C C7

To Coda

our own _____ it's our house, but not a home. _____ It's

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the staff, guitar chords are indicated: Am7, F/A, Gm7, Bb/C (marked with a '1'), and C7. A 'To Coda' symbol is placed between the Gm7 and Bb/C chords. The lyrics are: 'our own _____ it's our house, but not a home. _____ It's'.

2 Bb/C C D Em

This system contains the second line of music. It features a vocal line with a whole rest and a piano accompaniment. Above the staff, guitar chords are indicated: Bb/C, C, D, and Em. The lyrics are not present in this system.

F#m7 D/F# Em7

This system contains the third line of music. It features a vocal line and a piano accompaniment. Above the staff, guitar chords are indicated: F#m7, D/F#, and Em7. The lyrics are not present in this system.

G/A A7 F Gm7

This system contains the fourth line of music. It features a vocal line and a piano accompaniment. Above the staff, guitar chords are indicated: G/A, A7, F, and Gm7. The lyrics are not present in this system.

Am7 F/A Gm7

3

Bb/C C D.S. al Coda Bb/C C

3

F(add2) Gm7 Am7(no3rd) F/A

Days have passed — but still — no sign of us. — Not a hint of what

Gm7 Bb/C Bbm6/C F(add9)

used to be — when you lived in that part of me. —

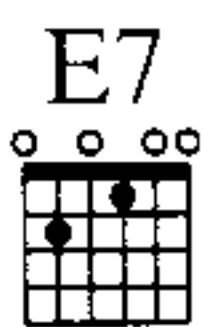
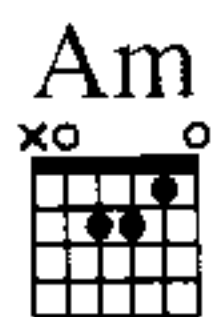
rall.

I NEED TO KNOW

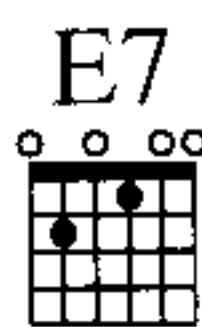
(Dímelo)

Words and Music by CORY ROONEY and MARC ANTHONY
 Spanish Lyrics by A. CHIRINO and R. BLADES

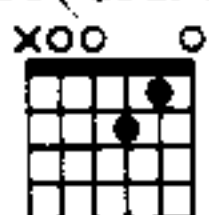
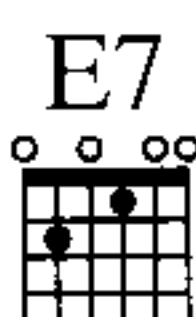
Moderately, not too fast



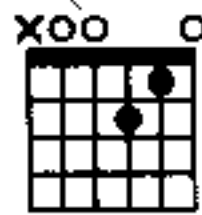
mf



Am(add4)

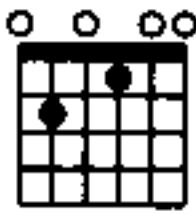
2
Am(add4)



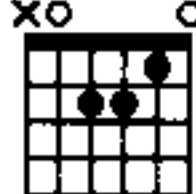
They say a - round _ the way _ you've asked _
 My ev - 'ry thought _ is of _ this be -
 La gen - te an - da _ di - cien - do por _
 Si yo pu - die - ra a - car - i - ciar _

Original key: B \flat minor. This edition has been transposed down one half-step to be more playable.

E7

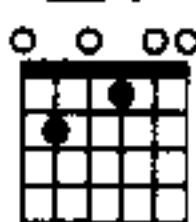


Am



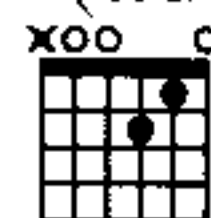
for me. There's e - ven talk a - bout you want - ing me.
 ing true. It's get - ting hard - er not to think of you.
 a - lli. *Que tú qui - sie - ras a - cer - car - te a mí.*
 tu piel. *Tu cuer - po en - te - ro quie - ro co - no - cer.*

E7

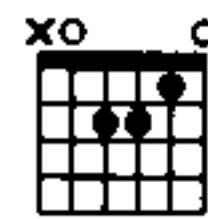


I must ad - mit that's what I want to hear, but that's just talk un - til you
 Girl, I'm ex - act - ly where I wan - na be. The on - ly thing's I need you
Si tú su - pie - ras que te quie - ro lle - var,
Es - ta pa - sión no me de - ja dor - mir. *Que has - tá el cie - lo te quie -*
Es - te de - seo no me de -

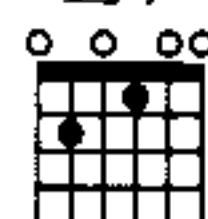
Am(add4)



Am



E7

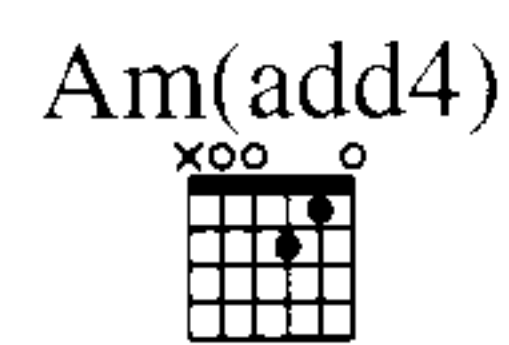
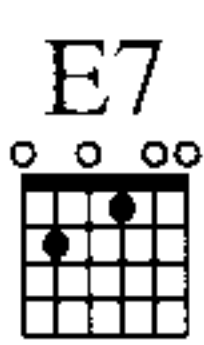


take me there. } Oh, if _____ it's true don't leave me all a - lone _____ out here won -
 here with me. } O, no _____ me de - jes so - lo con mi cor - a - zón que es -
ro lle - var.
ja vi - vir.

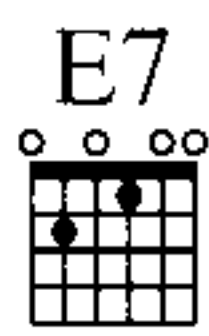
Am



- d'ring if you're ev - er gon - na take _____ me there. Tell _____ me what you're feel - ing 'cause I
 - tá en - lo - que - ci - do con es - tá _____ pa - sión. *Si es _____ que me de - se - as ne - na*



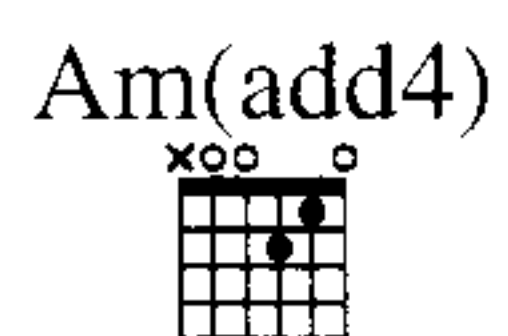
need _ to know. Girl, _ you've got - ta let me know which way _ to go 'cause I need
dí - me - lo. Por - que por tu a - mor es - toy mu - rien - do yo Ay dí -



to know. I need to know. Tell _ me, ba - by, girl, 'cause I
me - lo. Ven dí - me - lo. Por - que por tu a - mor es - toy mu -



need _ to know. I need to know. I need to know. Tell _
rien - do yo. Ay dí - me - lo. Ven dí - me - lo. Por -

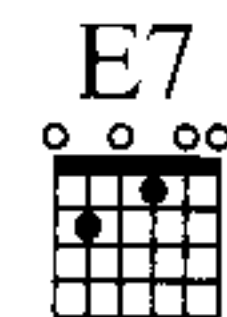


_ me, ba - by girl, 'cause I need _ to know.
- que por tu a - mor es - toy mu - rien - do yo.

E7  Am(add4) 



'Cause I need
Ay dí -

Am  E7 

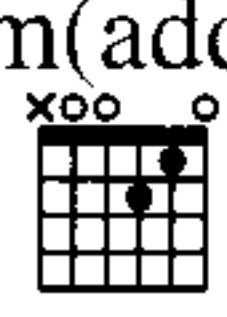
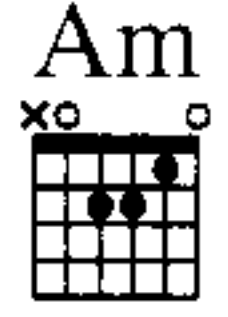


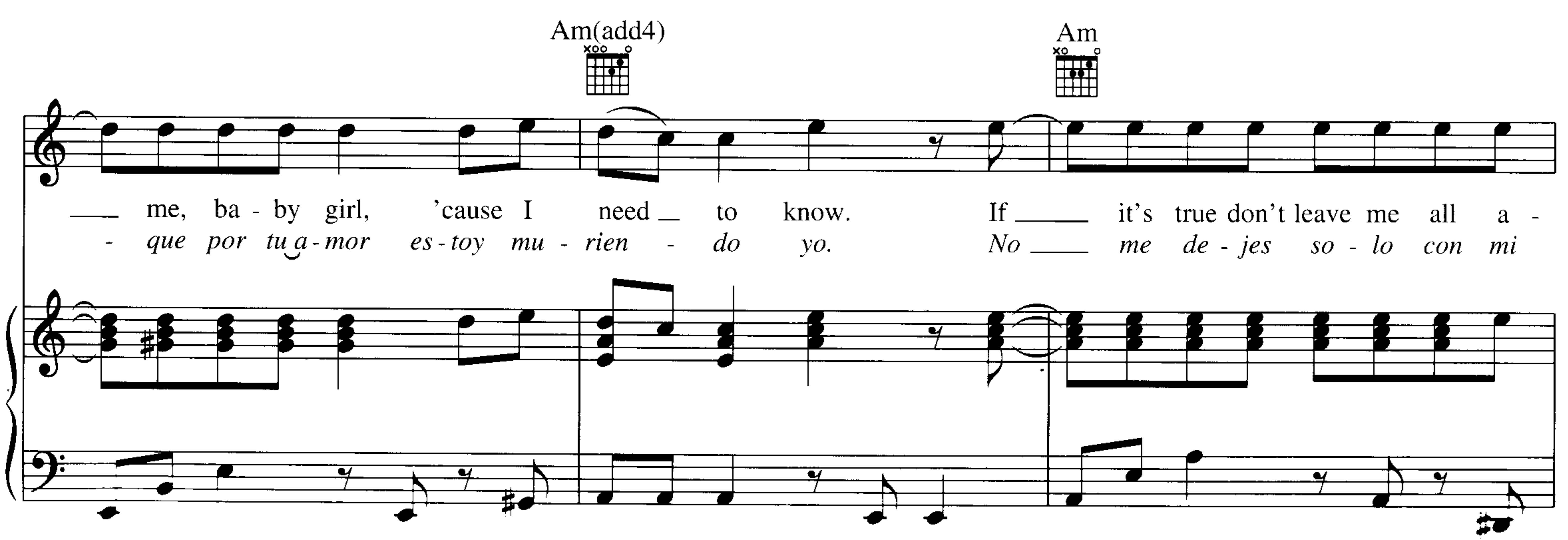
to know. I need to know. Tell me, ba - by girl, 'cause I
me - lo. Ven dí - me - lo. Por - que por tu a - mor es - toy mu -

Am  E7 



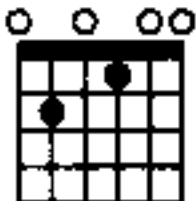
need to know. I need to know. I need to know. Tell
rien - do yo. Ay dí - me - lo. Ven dí - me - lo. Por -

Am(add4)  Am 

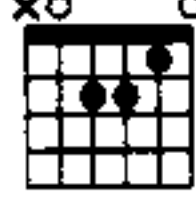


me, ba - by girl, 'cause I need to know. If it's true don't leave me all a -
- que por tu a - mor es - toy mu - rien - do yo. No me de - jes so - lo con mi

E7

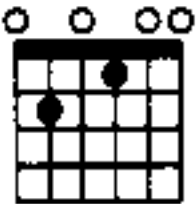


Am



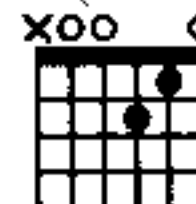
lone out here won - d'ring if you're ev - er gon - na take me there. Tell -
 cor - a - zón Que es - tá en - lo - que - ci - do con es - tá pa - sión. Si es -

E7



me what you're feel - ing 'cause I need to know. Girl, you've got - ta let me know which
 que me de - se - as ne - na dí - me - lo. Por - que por tu a - mor es - toy mu -

Am(add4)



N.C.

way to go 'cause I need to know. I need to know. Tell -
 rien - do yo. Ay dí - me - lo. Ven dí - me - lo. Por -

1

2

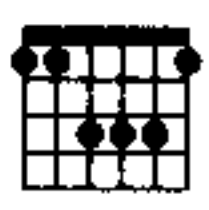
me, ba - by girl, 'cause I need to know. I need need to know.
 - que por tu a - mor es - toy mu - rien - do yo. Ay dí - rien - do yo.

YOU SANG TO ME

Words and Music by CORY ROONEY
and MARC ANTHONY

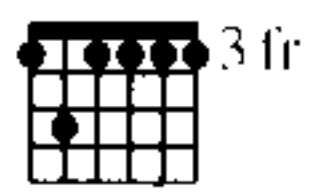
Moderately

Bb

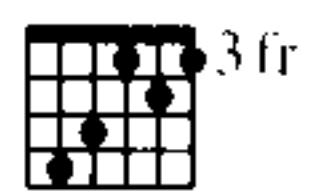


f

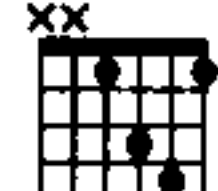
Gm7



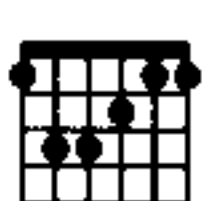
Eb



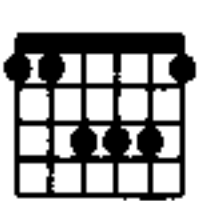
Eb(add9)

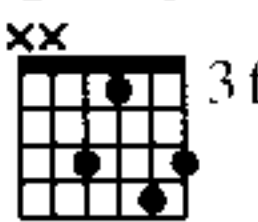


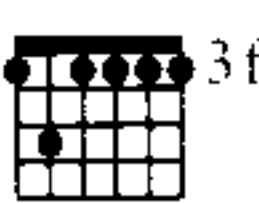
F

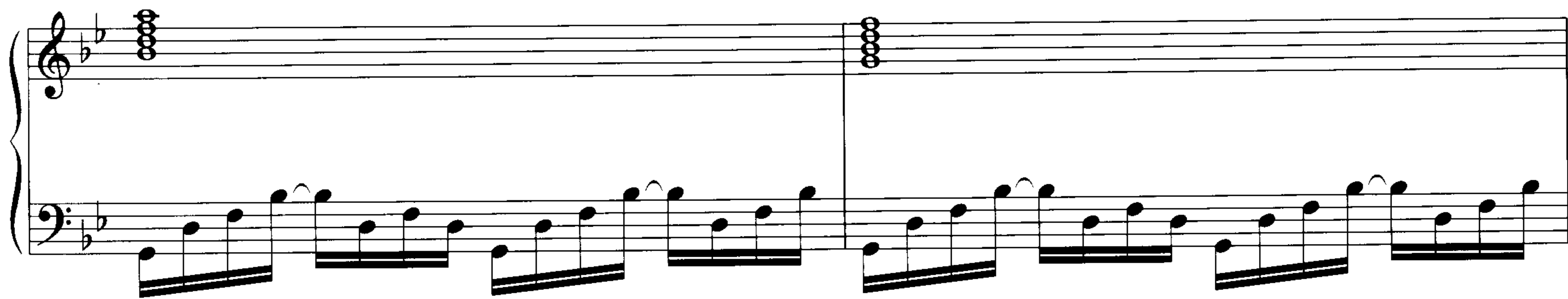


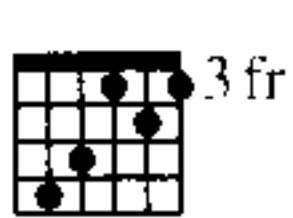
Bb



Gm9


Gm7


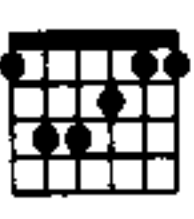


Eb


F




Bb


F


Oh. _____ I just want -

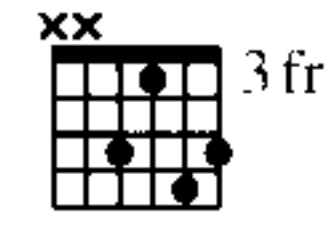


Bb


- ed you _ to com-fort me _____ when I called _ you late _ last night. _ You see, _ I was

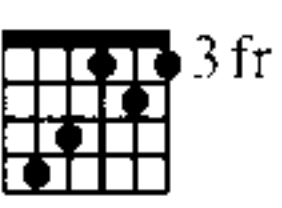


Gm9

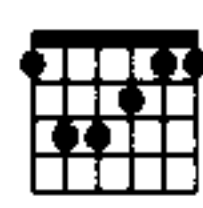


not a - fraid _ to love; for the first time I'm not a - fraid _ of love. Oh, ___ this day_

Eb

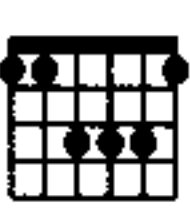


F

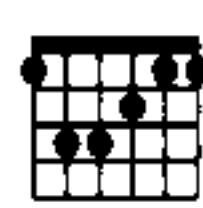


___ seems made for you and me ___ and you showed _ me what _ life needs _ to be, ___ yeah, you sang _

Bb



F



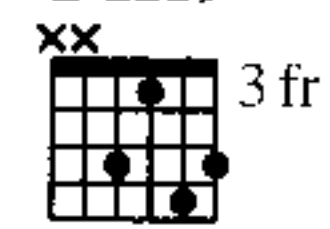
___ to me. Oh, ___ you sang ___ to me. All the while _

Bb



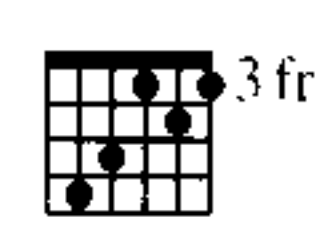
___ you were _ in front _ of me _ I nev - er re - al - ized. I just can't _

Gm9

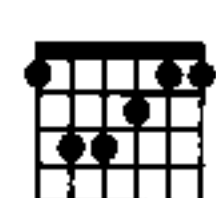


— be - lieve _ I did - n't see _ it in _ your eyes. I did - n't see _

E \flat

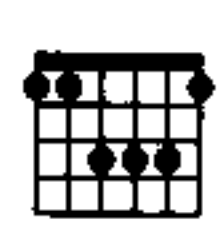


F



— it. I can't be - lieve _ it, oh, _ but I feel _

B \flat

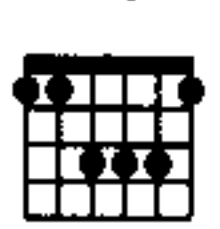


F



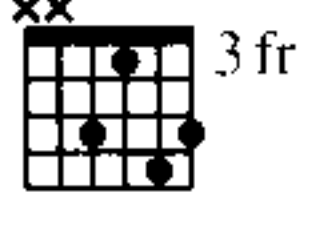
— it when you sing _ to me. How I long _

B \flat



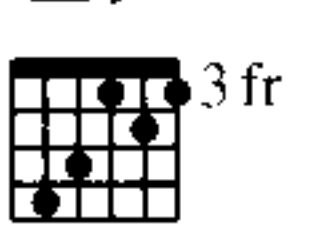
— to hear _ you sing _ be - neath _ the clear _ blue skies _ and I

Gm9

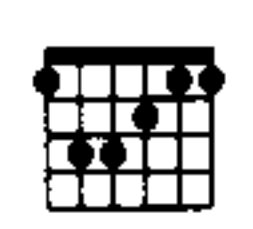


pro - mise you _ this time _ I'll see _ it in _ your eyes. I did - n't see _

Eb



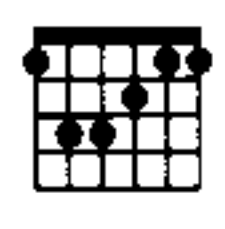
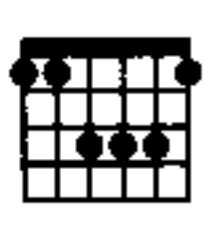
F



_ it, I can't be - lieve _ it. oh, _ but I feel _

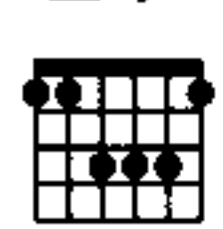
To Coda ⊕ F

Bb



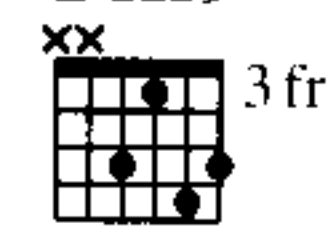
_ it when you sing _ to me. Just to

Bb



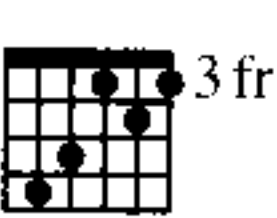
think you live _ in - side of me. _ I had no i - dea _ how this _ could be _ now I'm

Gm9

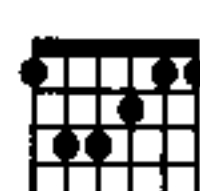


cra - zy for your love. Can't be-lieve I'm cra - zy for your love. The words_

Eb

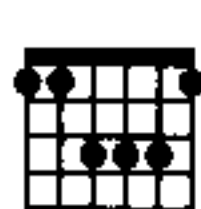


F



— you said — just sang — to me — and you showed — me where — I wan - na be. — You sang

Bb



F



D.S. al Coda

— to me, oh — you sang — to me. All the while _

CODA

F



Bb



— to me.

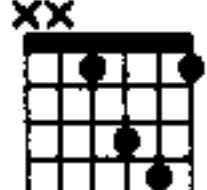
Gm7



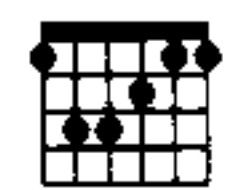
Eb



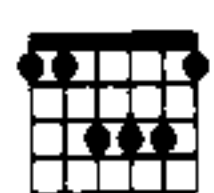
Eb(add9)



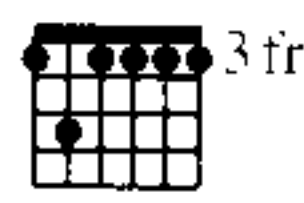
F



Bb

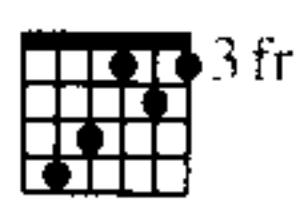


Gm7



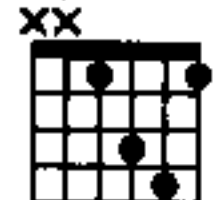
Musical notation for the first system, including treble and bass staves.

Eb

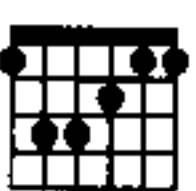


Musical notation for the second system, including treble and bass staves.

Eb(add9)



F



Musical notation for the third system, including treble and bass staves.

Bb



Musical notation for the fourth system, including treble and bass staves, with lyrics: All the while _ you were _ in front _ of me _ I nev-er

Gm9
xx 3fr

re - al-ized. I just can't be - lieve I did - n't see it in

Eb
xx 3fr

— your eyes. I did - n't see it. I can't be - lieve

F

Bb

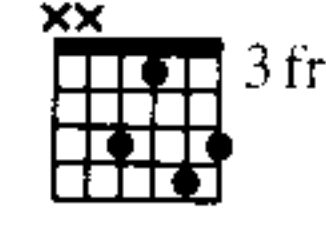
— it, oh but I feel it when you sing

F

Bb

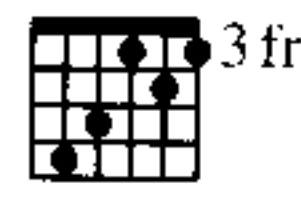
— to me. How I long to hear you sing be - neath the clear

Gm9



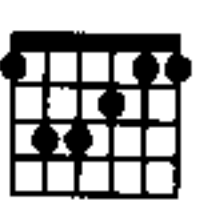
— blue skies _ and I pro - mise you _ this time _ I'll see _ it in _

E \flat



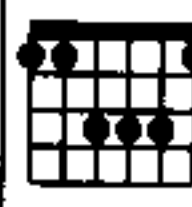
— your eyes. I did - n't see _ it. I can't be - lieve _

F



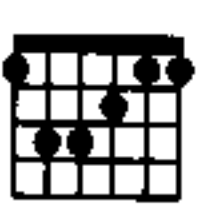
1

B \flat



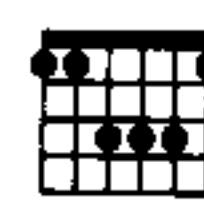
— it, oh, _ but I feel _ it when you sing _

F



2

B \flat



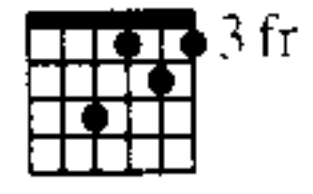
— to me. All the while _ it.

MY BABY YOU

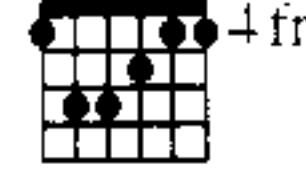
Words and Music by WALTER AFANASIEFF
and MARC ANTHONY

Slowly

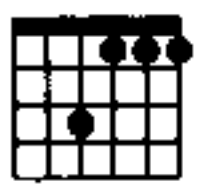
E \flat /G



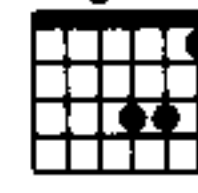
A \flat



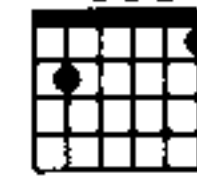
Fm



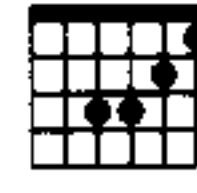
B \flat /D



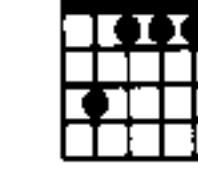
G7/B



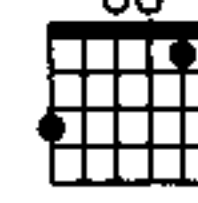
Cm



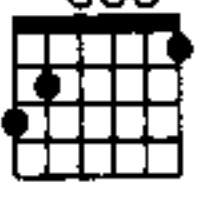
Fm7



G7sus



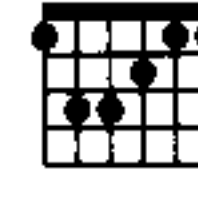
G7



E \flat /G

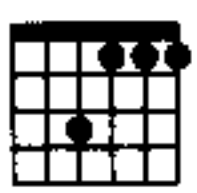


A \flat

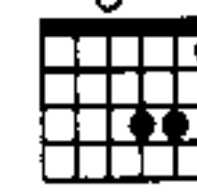


As I look in - to your eyes —
Though these words I sing are true, —

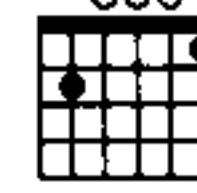
Fm



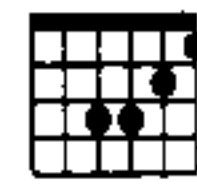
B \flat /D



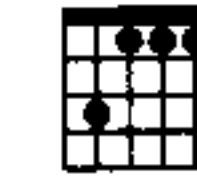
G7/B



Cm



Fm7



I see all the rea-sons why — my life's worth a thou-sand
they still fail to cap-ture you — as mere words can on - ly

G7sus

G7

E \flat /G

A \flat

skies.
do.

You're the sim - plest love _ I've known _
How do I ex - plain _ that smile _

Fm

B \flat /D

G7/B

Cm

Fm7

and the pur - est one _ I'll own. _
and how it turns my world a - round, _

Know you'll nev - er be a - lone. _
keep my feet on the ground. _

G7sus

G7

N.C.

Cm

Fm7

My ba - by, you are the rea - son I _ could fly. _

G7sus

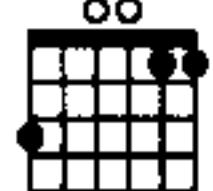
G7

Cm

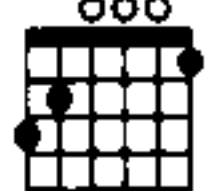
Fm7

And 'cause of you I don't have to won - der why. _

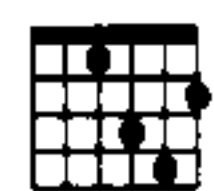
G7sus



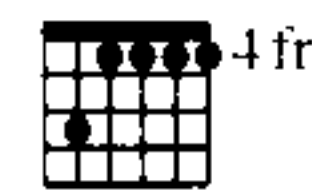
G7



Ebm



Abm7

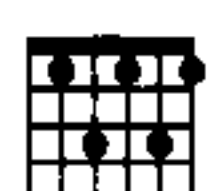


Ba - by. you there's no more just get - ting by. _

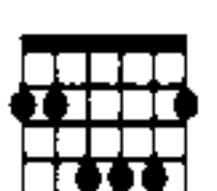
Bb7sus



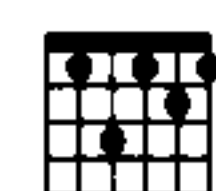
Bb7



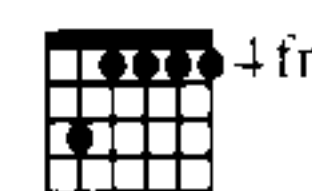
Cb



Bbm7



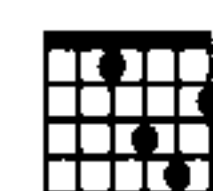
Abm7



You're the rea - son I feel _ so a - live. _

1

Ebm



Fm/Eb

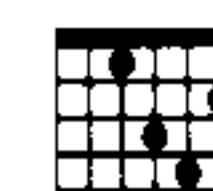


Ebm



2

Ebm



Fm/Eb



Ebm

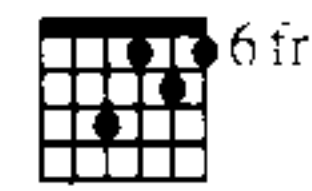


Oh.

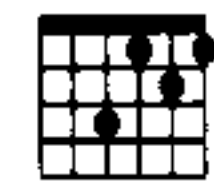
Cb



Gb/Bb



Db



I will soothe _ you if you fall. I'll be right _ there if _ you call. _

Abm7

Cb/Gb

Fm7

Bbsus

Bb

You're my great - est love _ of all.

Eb/G

Ab

Fm7

Bb/D

G7/B

Cm

Fm7

G7sus

G7

N.C.

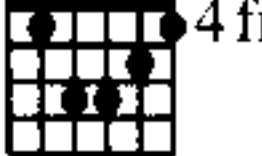
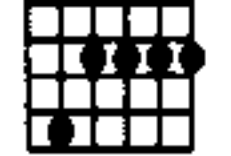


C#m

F#m7

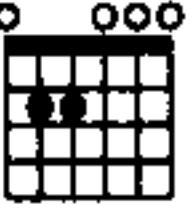
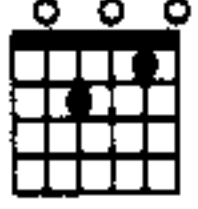
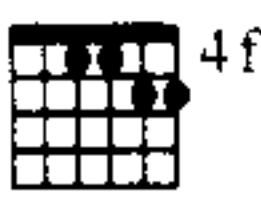
G#7sus

G#7




You are the rea - son I _ could fly. _ And 'cause _ of

C#m
F#m7
G#7sus
G#7


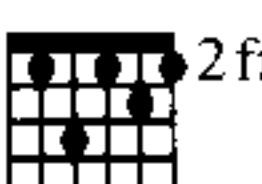
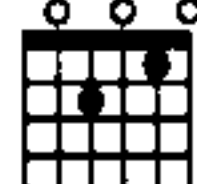

you — I don't have — to won-der why. — My ba - by,


Em
Am7
B7sus
B7


you there's no more just get - ting by. — 'Cause you're the rea -


C
Bm7
Am7
Em
F#m/E
Em
D


- son I feel — so a - live. — A - ri - an -


C
Bm7
Am7
Em
F#m/E
Em


- na, I feel so a - live. —

rall.



NO ONE

Words and Music by MARC ANTHONY, CORY ROONEY, DAN SHEA and IRA ANTELIS

Moderately

Bb

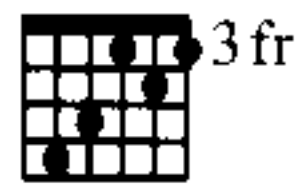


Gm



mf

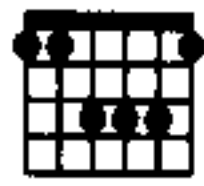
Eb



F



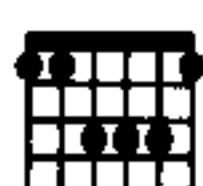
Bb



Eb/Bb



Bb



Bb



I whis - per words a -
I'll be the one to

Gm



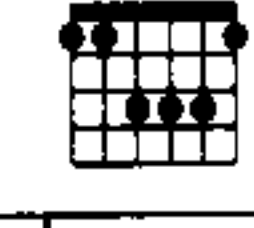
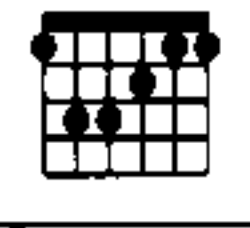
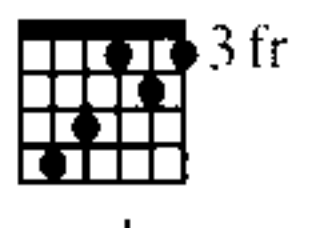
bout you end - less - ly, _____ most - ly to my - self, 'cause you make me be - lieve _____
an - swer all _____ your prayers. . . An - y time you need me, know that I'll be there. . .

Original key: B major. This edition has been transposed down one half-step to be more playable.

E \flat

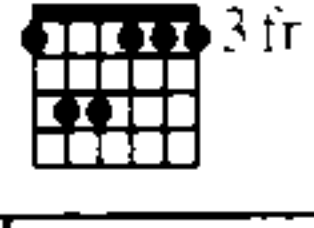
F

B \flat



no one could ev - er love you — like I could. There would-n't be a
 'Cause no one could ev - er love you — like I could. I'm hop - in' that you'll

G \flat



day you'd feel — a - lone — and nev - er would — there be
 hear these prayers — of mine. — I'm hop - in' that — we'll be

E \flat



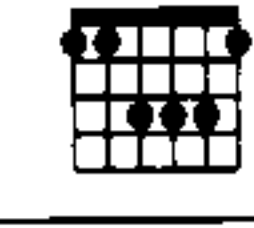
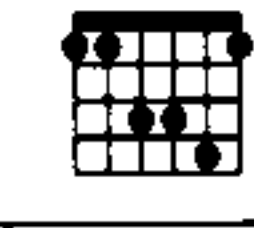
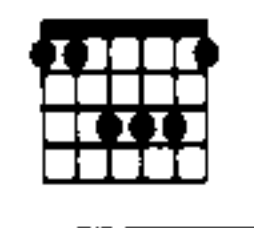
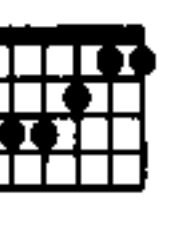
a time — you did - n't know. — 'Cause no one could ev -
 to - geth - er — for — all time. — 'Cause no one could ev -

F

B \flat

B \flat sus

B \flat

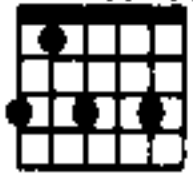


er love you — like I could. } So if you'd be the
 er love you — like I could. }

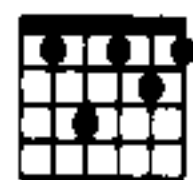
Dm7



Gm7



Cm7



F

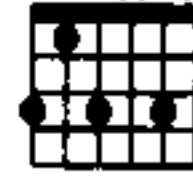


one to share my dreams, I'd never let you go.

Dm7



Gm7



Cm7



F

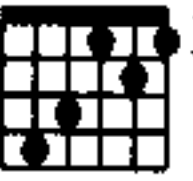


If you'd stay with me, I promise you would know

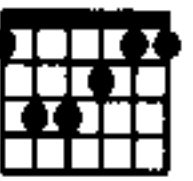
Bb/D



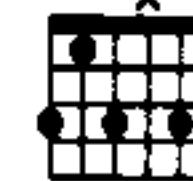
Eb



F

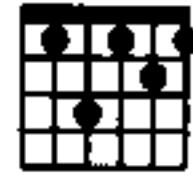


Gm7



of all the times I reached out for you. (No one) Girl, can't you see how

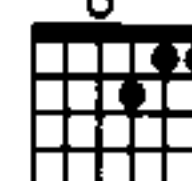
Cm7



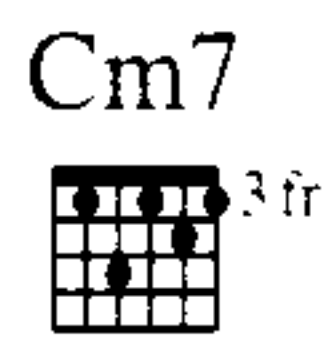
F



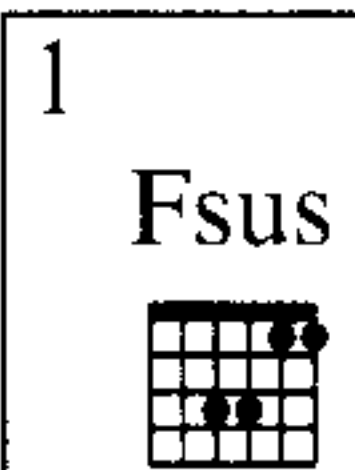
Dm7



I adore you? I couldn't spend my



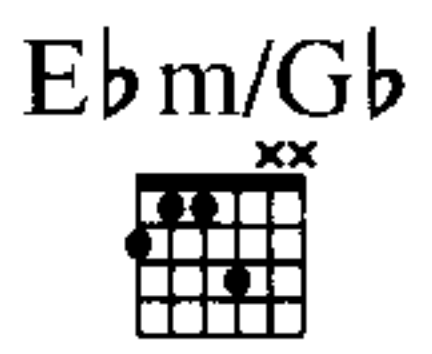
life with - out _____ you. Please be - lieve me, I would



1 nev - er doubt _ you. _____ 2 nev - er doubt _ you. _____



Oh, _____ I would do _____ an - y - thing _____ to share _____



_____ that spe - cial place in your heart. _____ Please let me be the

Dm7 G/B Cm7 Bb/D

one _____ who would mean _____ ev - 'ry - thing. There'll _ be no one to keep _____

Eb F/G C F G

_____ us a - part. _____ (No one) Of all the times I reached out _____ for _____ you.

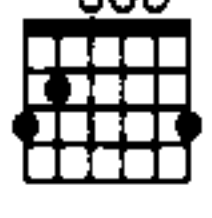
Am7 Dm7 G Em7

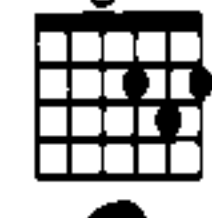
{ (no one) Girl, can't you see how I a - dore _____ you? }
 { (no one) Girl, can't you see I'm dy - ing for _____ you? } I could - n't spend my

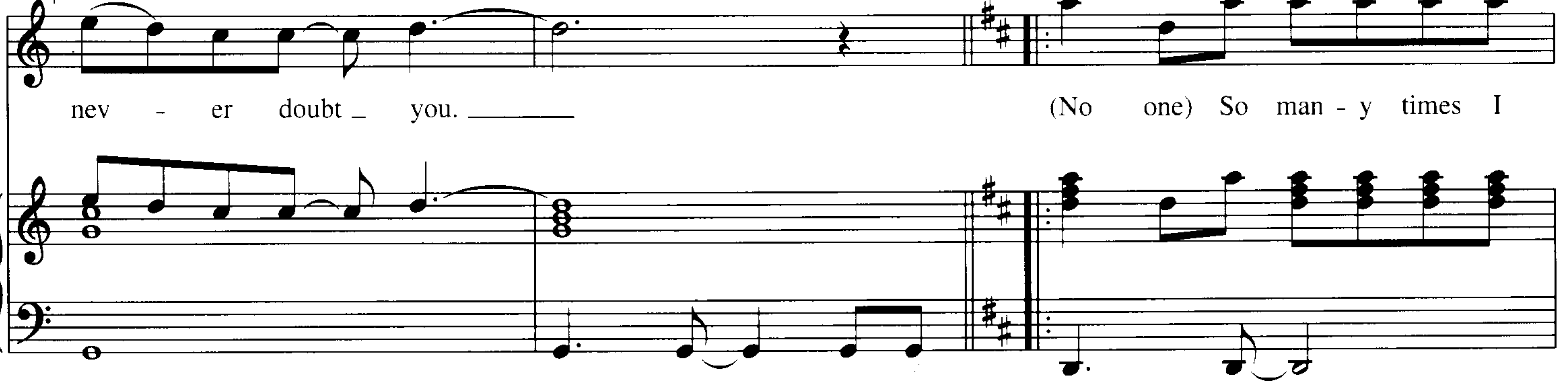
A/C# Dm7 Gsus G

life with - out _____ you. Please be - lieve me, I would nev - er doubt _____ you.

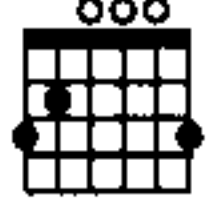
2
Gsus

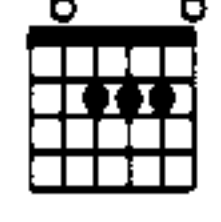

G


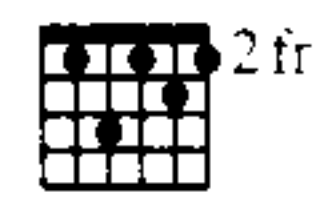
D


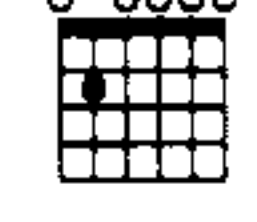


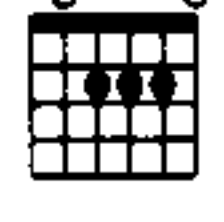
nev - er doubt _ you. (No one) So man - y times I

G


A


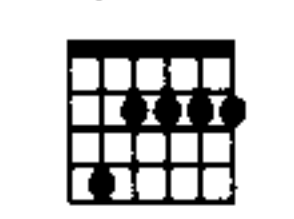
Bm7


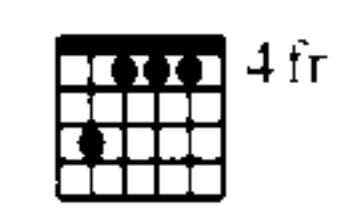
Em7


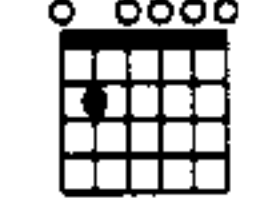
A




reached out _ for _ you. (No one) Oh, can't you see how I a - dore _ you.

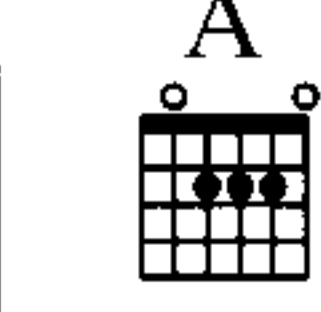
F#m7


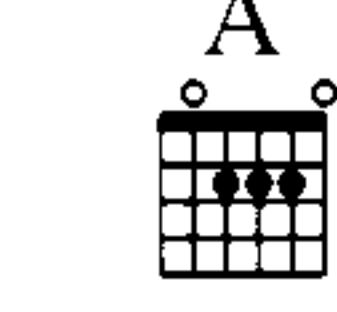
B/D#


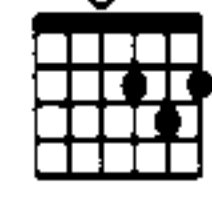
Em7




(No one) I could-n't spend my life with - out _ you. There is no one that could

1,2
A


3
A


D




love _ you like I do. love _ you like I do. _____

HOW COULD I

Words and Music by CORY ROONEY,
DAN SHEA and GORDON CHAMBERS

Moderately slow

Gm  3fr

Cm7  3fr

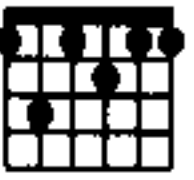
F7 

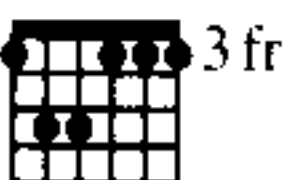



Gm  3fr

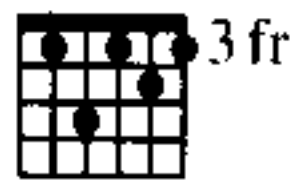
Cm7  3fr




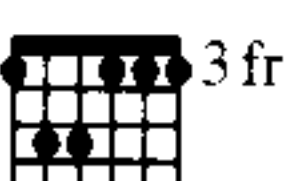
F7 

Gm  3fr

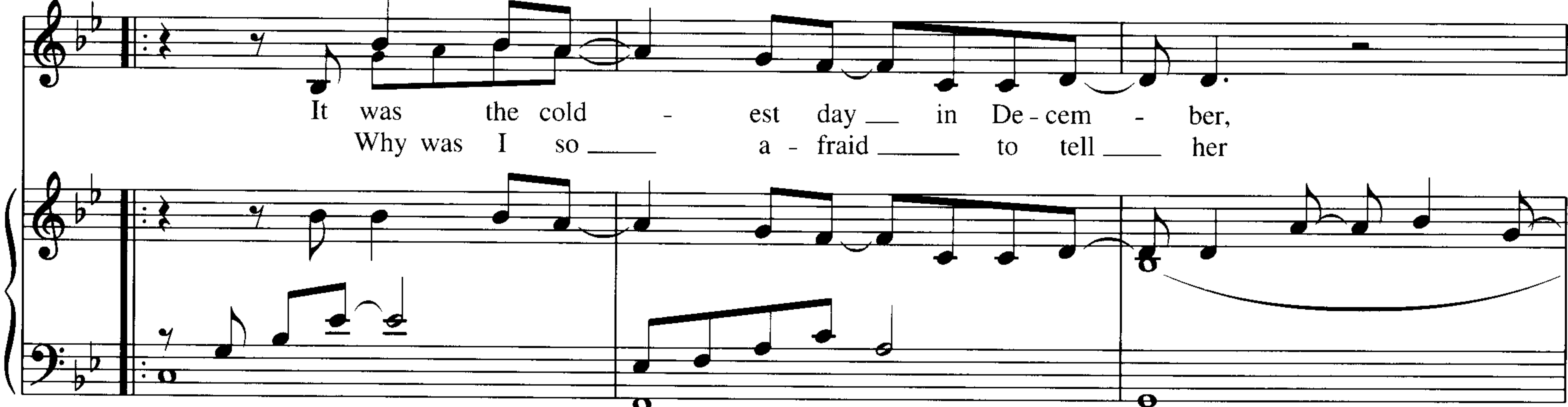


Cm7  3fr

F7 

Gm  3fr

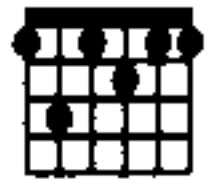
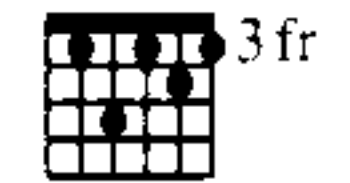
It was the cold - est day in De - cem - ber,
Why was I so a - fraid to tell her



Original key: G# minor. This edition has been transposed down one half-step to be more playable.

Cm7

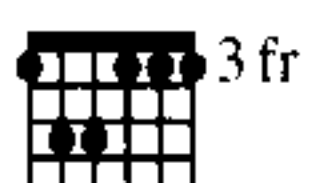
F7



a day I al - ways will re -
 that for her I would fight a thou - sand

Gm

Cm7



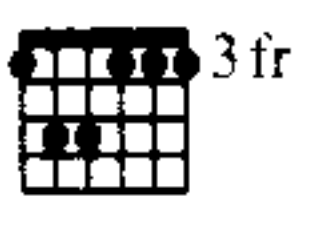
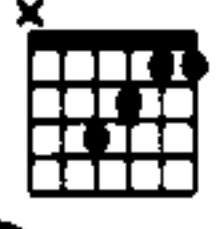
mem - ber. I looked in - to
 sol - diers? But just like an an -

F7

Bb

F/A

Gm



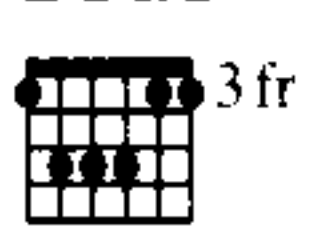
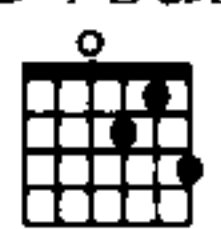
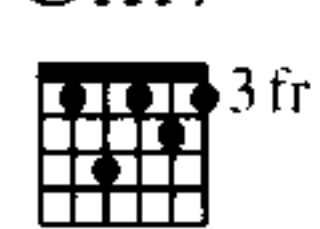
your eyes and faced my deep - est fear. I had
 - gry child I kept my feel - ings locked in - side. There were

Cm7

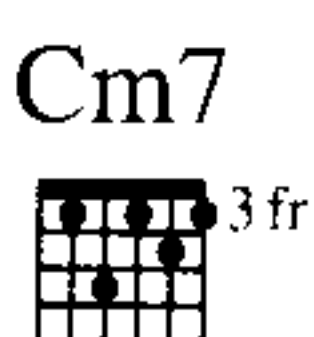
D7sus

D7

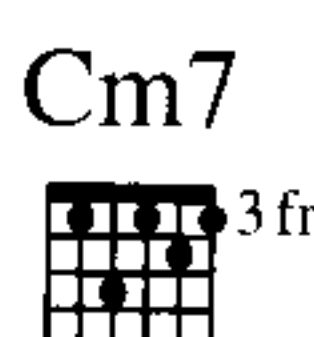
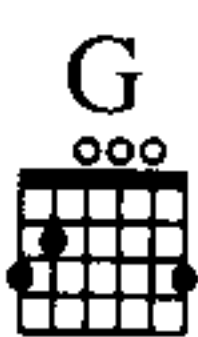
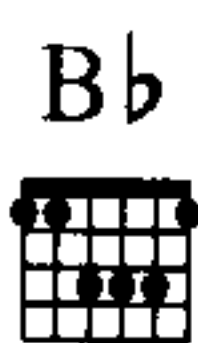
Gsus



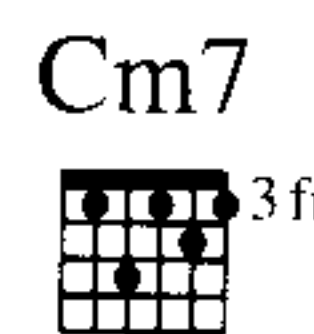
drift - ed too far, far from you, my dear.
 riv - ers of tears flow - ing from her eyes.



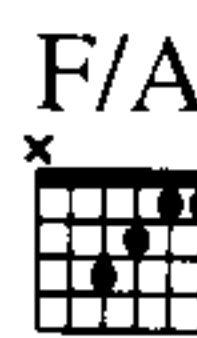
So how _____ could I _____ turn a -



way from the one I _____ love? How _____ could I, _____ when I

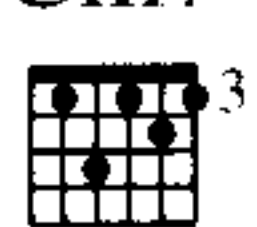



know _____ what my heart's _____ made _____ of? Could _____ it be, _____

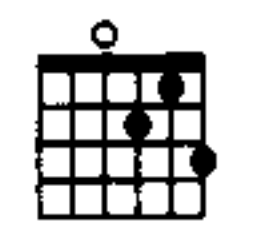


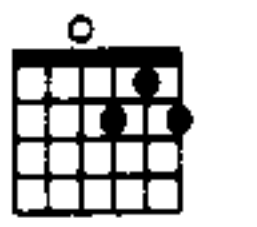
oh, _____ that your soul _____ lives in-side of me? How could


1

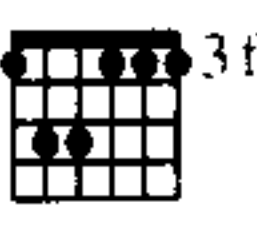
Cm7  3fr

To Coda 

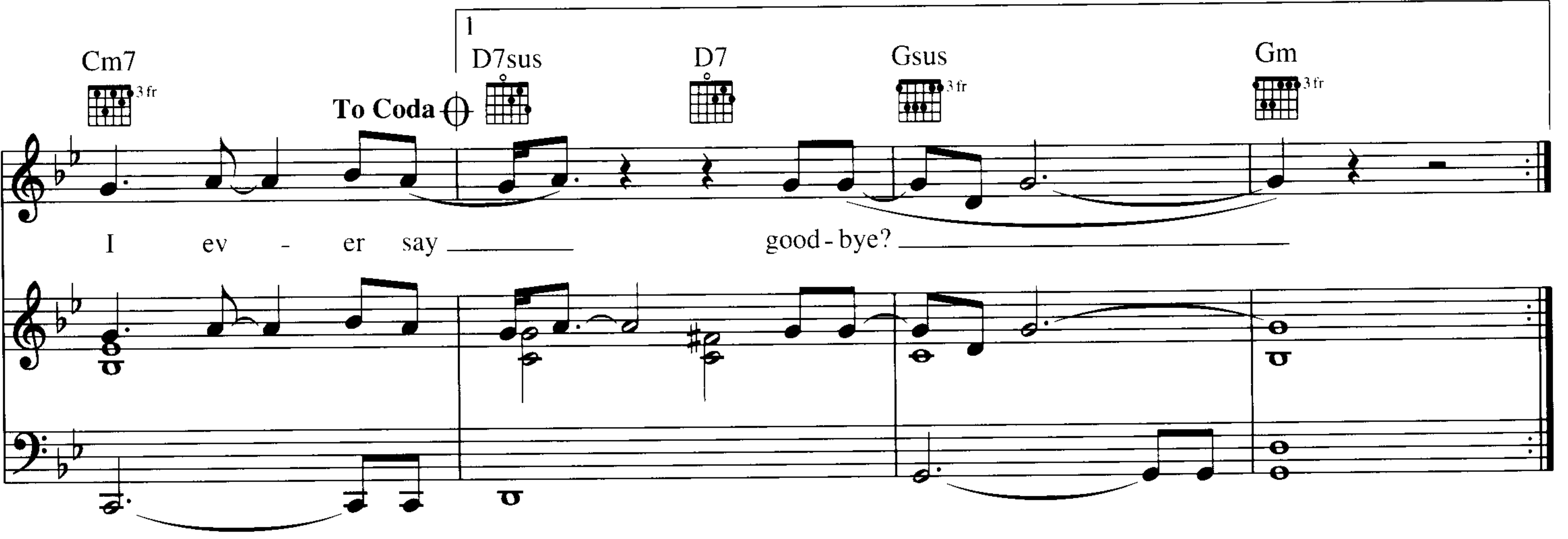
D7sus 

D7 

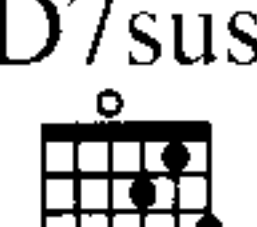
Gsus  3fr

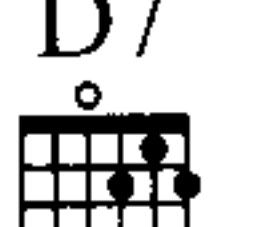
Gm  3fr


I ev - er say _____ good - bye? _____




2

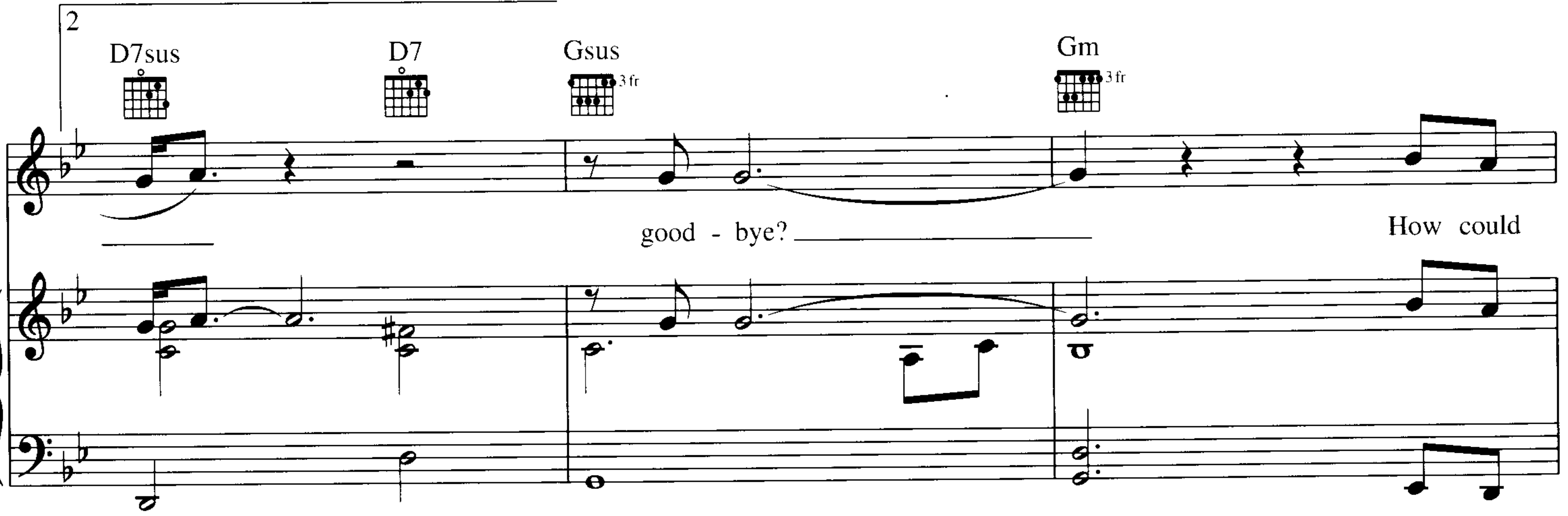
D7sus 


D7 

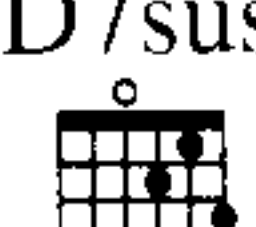
Gsus  3fr


Gm  3fr


good - bye? _____ How could



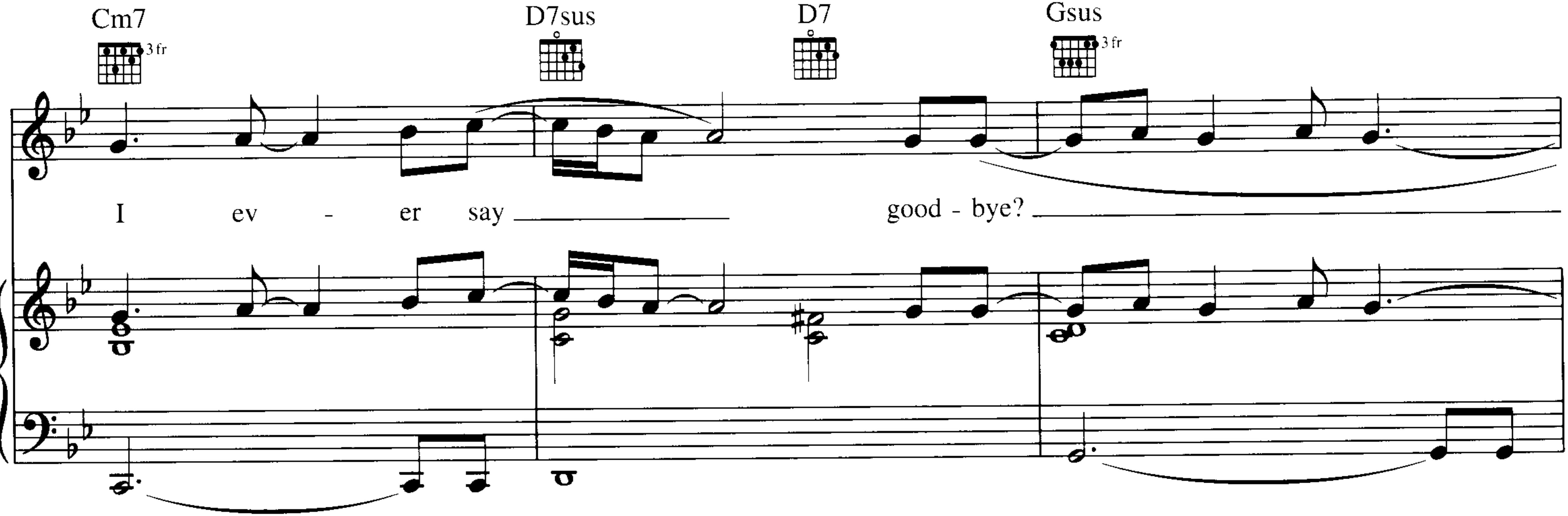
Cm7  3fr

D7sus 

D7 

Gsus  3fr

I ev - er say _____ good - bye? _____



G 

Cm7  3fr

F 



Gm  3fr

Cm7  3fr

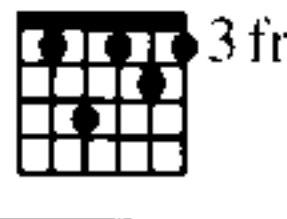


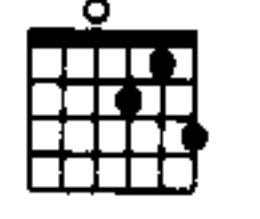
F 

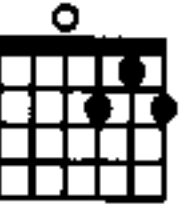
Gm  3fr

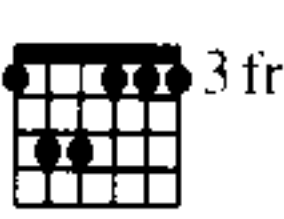
Oh,

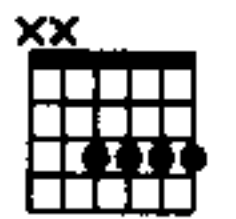


Cm7  3fr


D7sus 

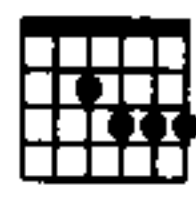
D7 

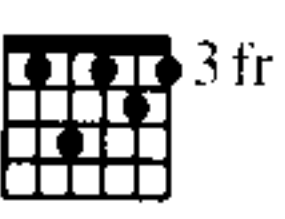
Gm  3fr

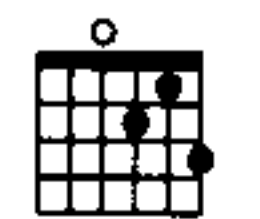
Gm/F 

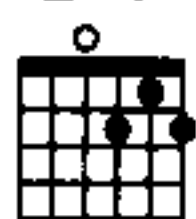
when you fall ___ in love ___ you nev - er know ___ how long ___ it lasts. ___



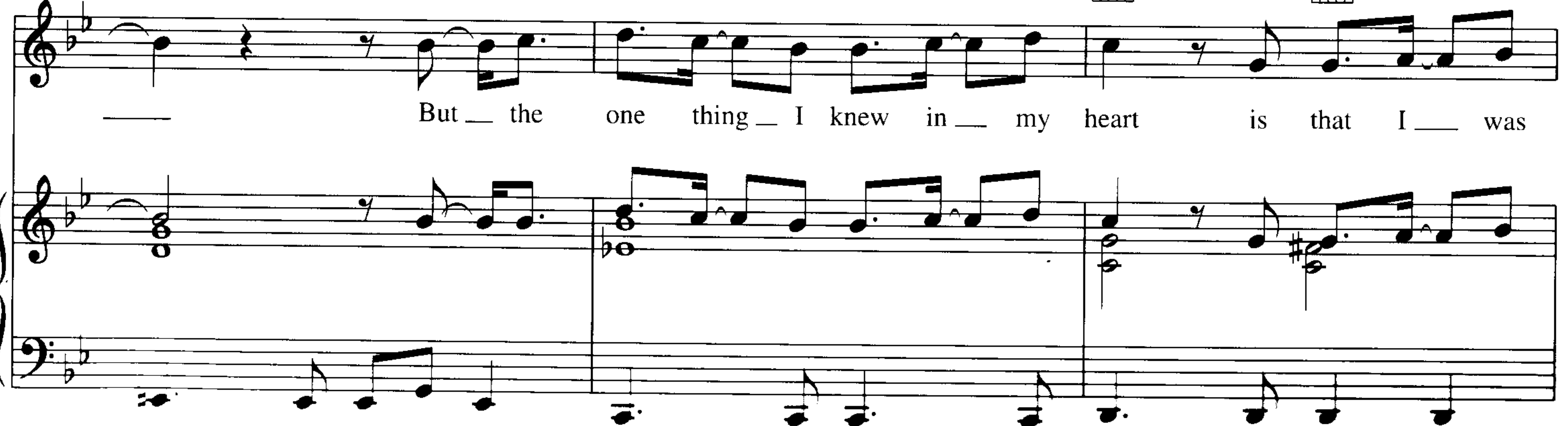
Em7b5 

Cm7  3fr

D7sus 

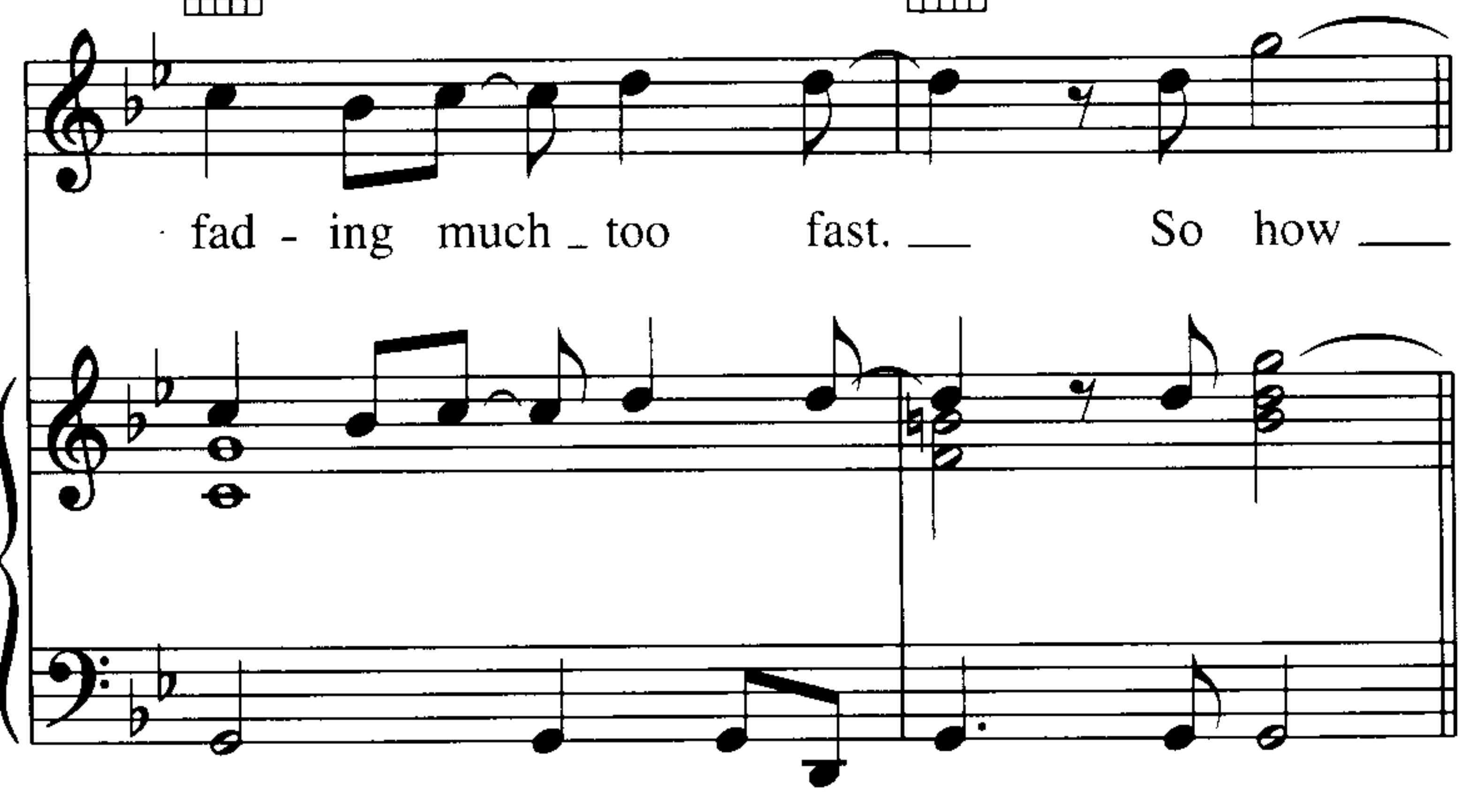
D7 

But ___ the one thing ___ I knew in ___ my heart is that I ___ was



Gsus  3fr G7  D.S. al Coda

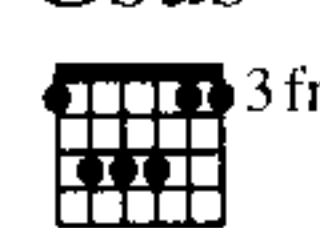

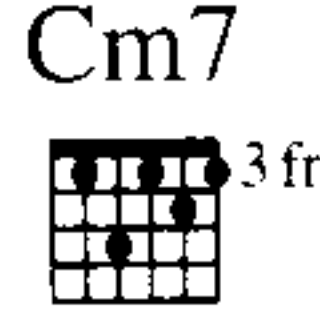
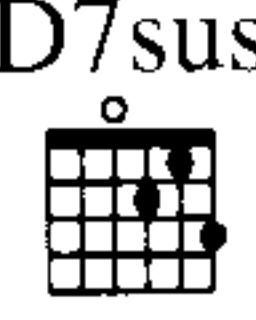
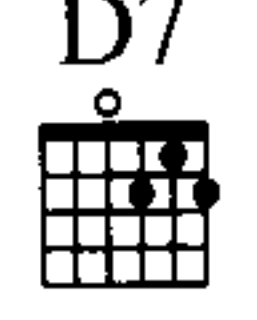
fad - ing much _ too fast. _ So how _



CODA  D7sus  D7 

good - bye? _



Gsus  3fr Gm  3fr Cm7  3fr D7sus  D7 

How could _ I say _ good-bye? _



Gsus  3fr Gm  3fr Cm7  3fr

How could I say _

rall.



D7sus  D7  Gsus  3fr G 

good - bye? _



THAT'S OKAY

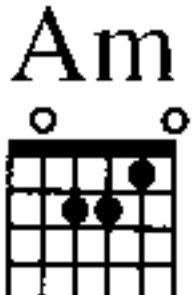

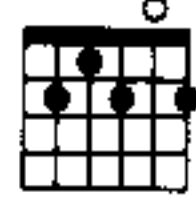
Words and Music by CORY ROONEY and MARC ANTHONY

Moderate Latin beat

Am  B7 

mf

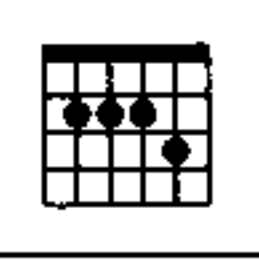
Em 

Am  F#m7b5  B7 

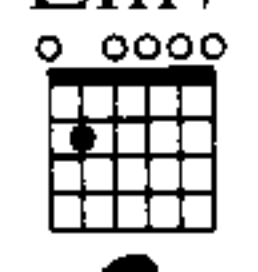
Em  Em(add2)  Am  B 

Original key: E \flat minor. This edition has been transposed up one half-step to be more playable.

Em9sus

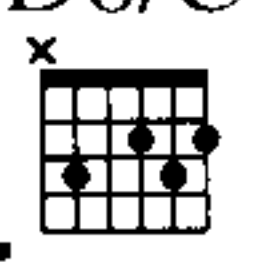


Em7

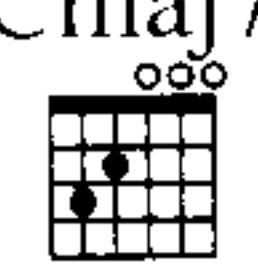


I re - mem - ber how it used to be _____
 I can't shake all that you prom - ised me. _____

D6/C

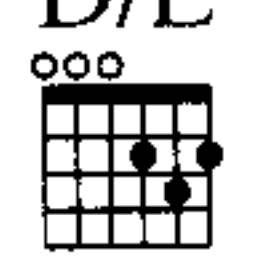


Cmaj7

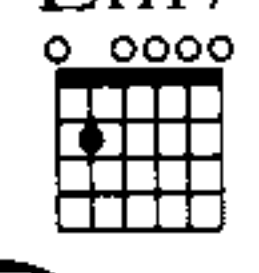


when you said you were in love with me. Now I'm all _____
 Can't be - lieve I let it con - quer me. Now you're on _____

D/E

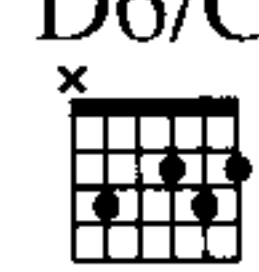


Em7

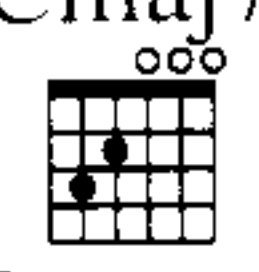


_____ a - lone, _____ sit - ting by _____ the phone. _____ There's that mem -
 _____ your way _____ to that bet - ter day _____ and I'm here _____

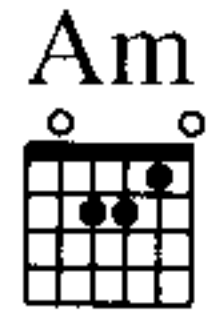
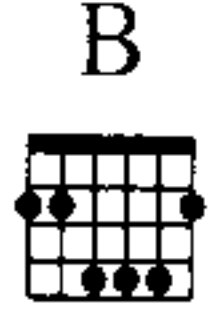
D6/C



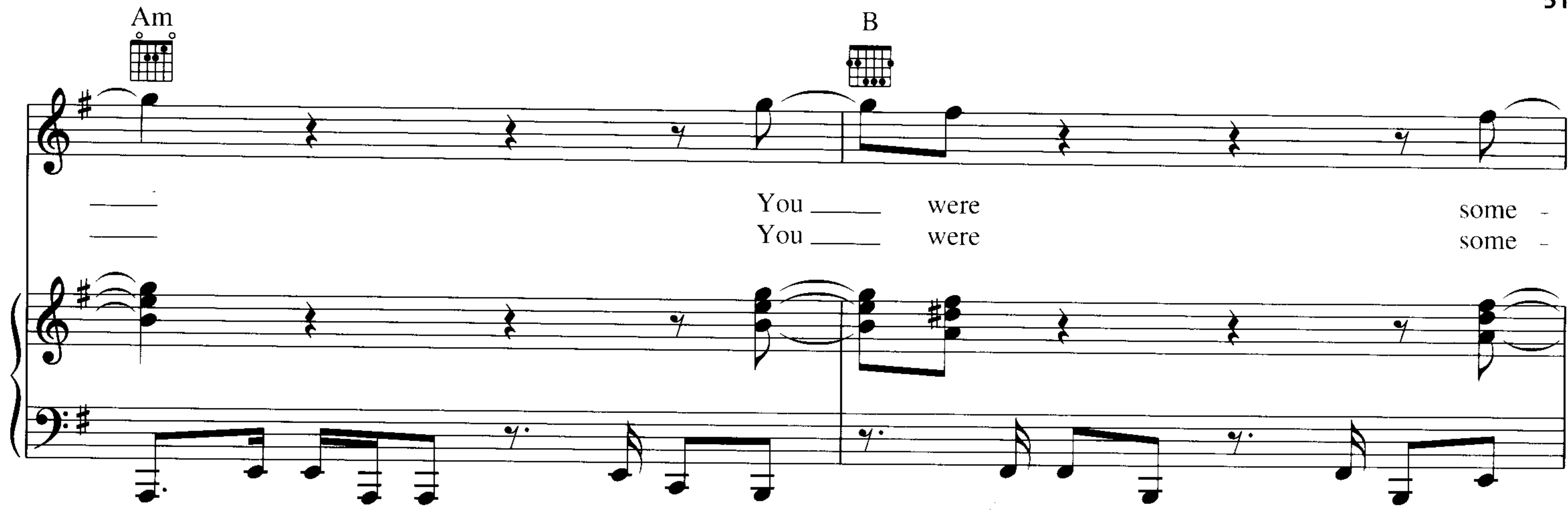
Cmaj7



- o - ry _____ hang - in' o - ver me. _____ Oh. _____
 _____ at home _____ sit - ting all _____ a - lone. _____ Oh. _____

Am  B 

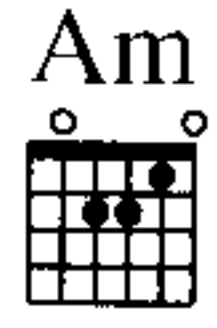
You _____ were some -
 You _____ were some -



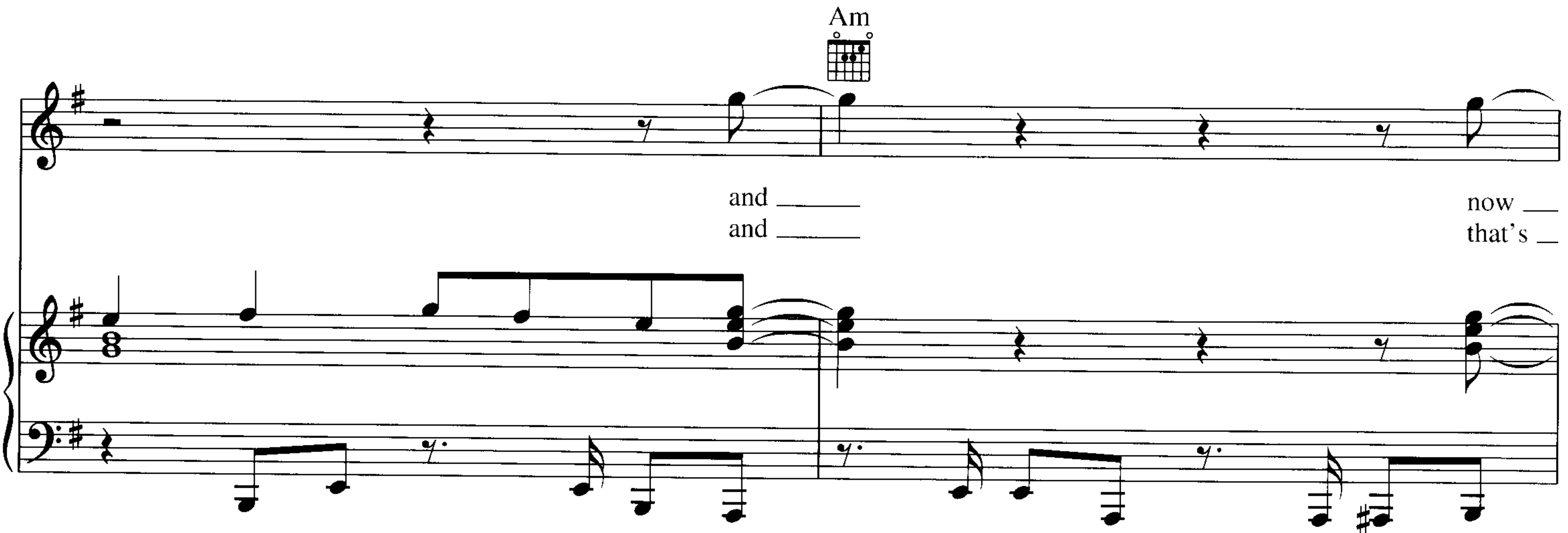
Em 


- thing
 - thing



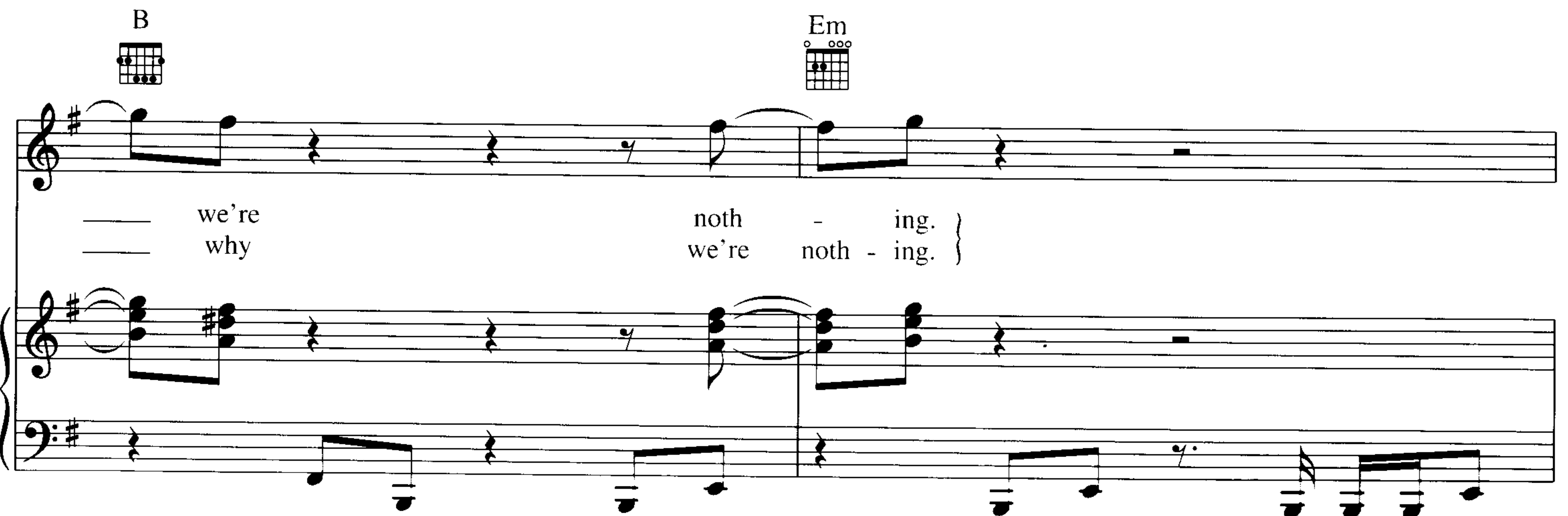
Am 

and _____ now _____
 and _____ that's _____

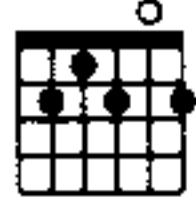


B  Em 

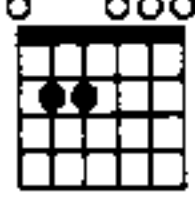
_____ we're noth - ing.
 _____ why we're noth - ing. }



B7

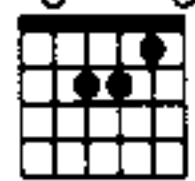


Em



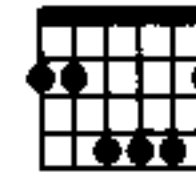
I still can't be - lieve you're leav - ing me in the

Am

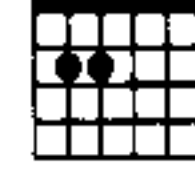


mid - dle of what used to be our thing. That's o -

B

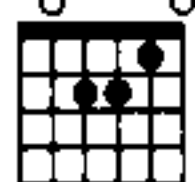


Em

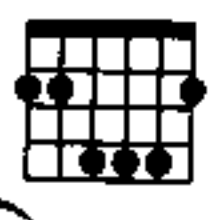





- kay. And I still don't see a rea - son for you kill -

Am



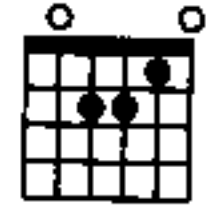
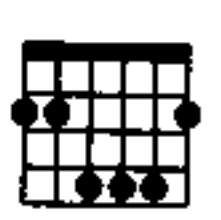
- ing me the way you did that day. That's o -

1 **B**    2 

- kay. - kay. I still

Em 

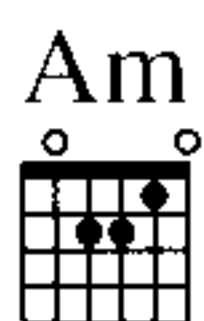
can't be - lieve_ you're leav - ing me __ in the mid - dle of __ what used _ to be __ our __

Am  **B** 

__ thing. That's o - kay. And I

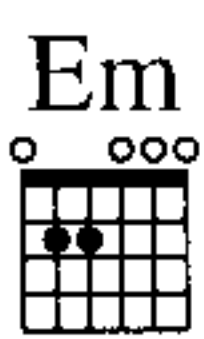
Em 

still don't see __ a rea - son for __ you kill - ing me __ the way _ you did that __

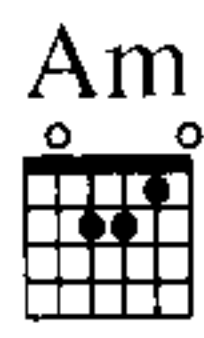


_____ day. That's o - kay.

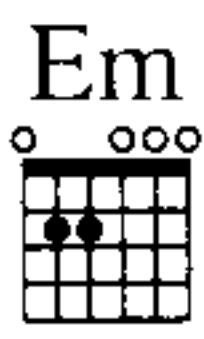
The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one sharp (F#). The vocal line begins with a dotted quarter note on G4, followed by a quarter rest, then a dotted quarter note on A4, and another quarter rest. The lyrics "day." are aligned with the first two notes. The piano accompaniment in the right hand starts with a whole note chord of Am, followed by a quarter rest, then a dotted quarter note on G4, and another quarter rest. The lyrics "That's o - kay." are aligned with the piano accompaniment. The piano accompaniment in the left hand consists of a steady eighth-note bass line.



The second system of music shows piano accompaniment in the grand staff. The right hand features a melodic line with eighth-note chords, while the left hand provides a bass line with eighth notes.



The third system of music shows piano accompaniment in the grand staff. The right hand continues the melodic line with eighth-note chords, and the left hand continues the bass line.



The fourth system of music shows piano accompaniment in the grand staff. The right hand continues the melodic line with eighth-note chords, and the left hand continues the bass line.

Am

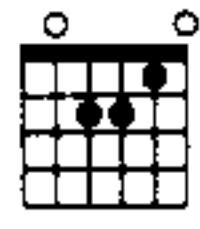
B Em

Am/E

B/E Em

I still can't be - lieve _ you're leav - ing me _ in the

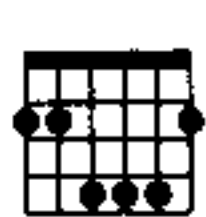
Am



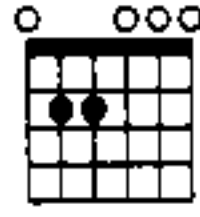
mid - dle of ___ what used _ to be ___ our ___ thing. That's o -

That's o -

B



Em



- kay. And I

And I

I

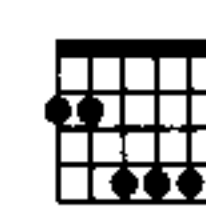
still don't see ___ a rea - son for ___ you kill -

- ing me ___ the way ___ you did that ___ day. That's o -

That's o -

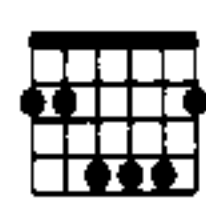
Repeat and Fade

B

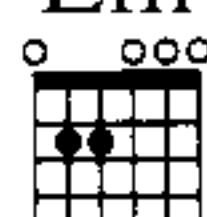


Optional Ending

B



Em



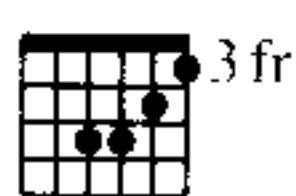
- kay. I still - kay.

DON'T LET ME LEAVE

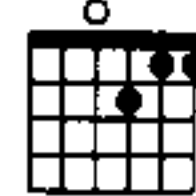
Words and Music by WALTER AFANASIEFF
and MARC ANTHONY

Moderately bright (♩ = ♪ = ♪³)

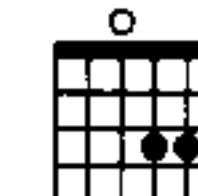
Cm



Dm7

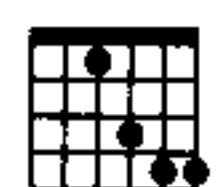


Bb/D

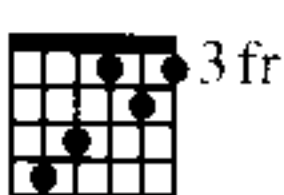


The first system of piano accompaniment features a treble clef with a 3/4 time signature and a bass clef. The music is marked *mf*. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines. The system concludes with a fermata over the final notes.

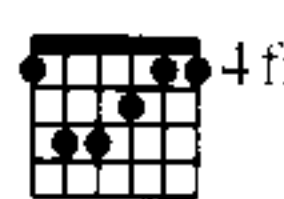
Ebsus



Eb



Ab

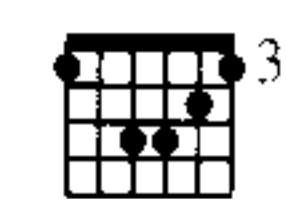


The second system includes a vocal line and piano accompaniment. The vocal line begins with the word "Hey." followed by a long note with a fermata. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring sustained chords and a fermata at the end of the system.

Db/F

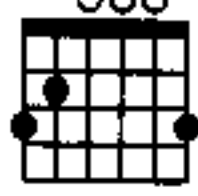


Cm/G

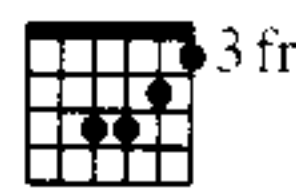


The third system of piano accompaniment shows a treble clef with a 3/4 time signature and a bass clef. The right hand plays a melodic line with quarter and eighth notes, while the left hand provides a harmonic accompaniment with sustained chords and a fermata at the end of the system.

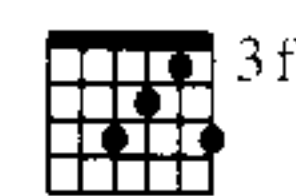
G



Cm

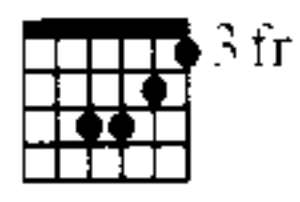


Ab(add9)

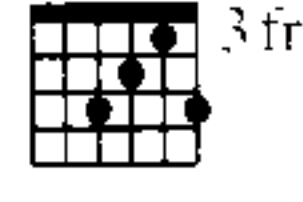


The fourth system includes a vocal line and piano accompaniment. The vocal line contains the lyrics "How can this be?" and "Though all these". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with sustained chords and a fermata at the end of the system.

Cm

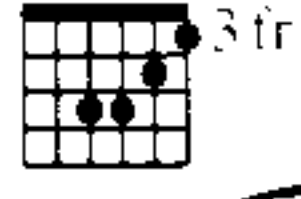


Ab(add9)



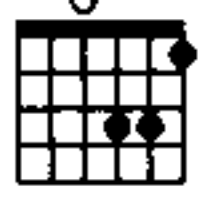
years _____ I have been true to thee. _____ you had the

Cm

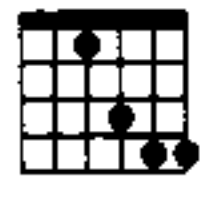


nerve to say you're done _____ with me and that

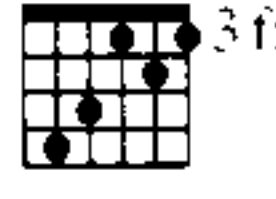
Bb/D



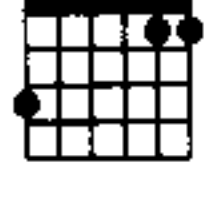
Ebsus



Eb



G7sus

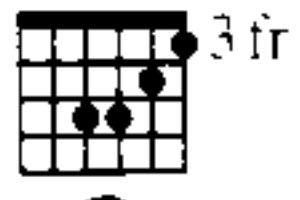


I should leave. Girl. _ you're kill - ing me. _

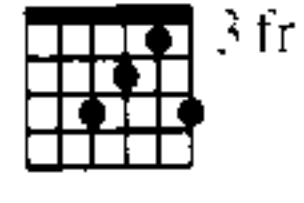
G7



Cm

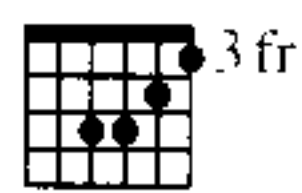


Ab(add9)

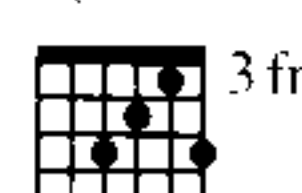


Take _____ an - oth - er day be - fore you

Cm



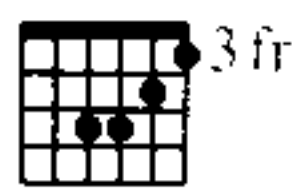
Ab(add9)



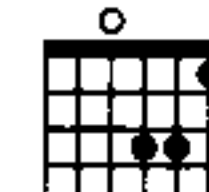
go _____ and throw it all a - way.

And if you do, _____
girl, I just know _____

Cm



Bb/D



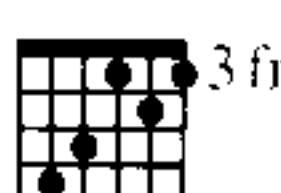
_____ I know we'll find a way.
_____ we can find a way.

Just _____ be - lieve in me
Please _____ be - lieve in me

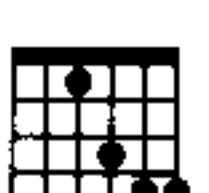
Ebsus



Eb

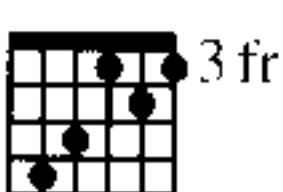


Ebsus

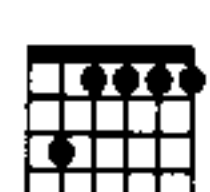


'cause _____ I'm here to stay. }
'cause _____ I'm here to stay. }

Eb



Fm7

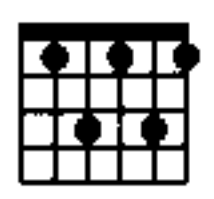


Bb7sus

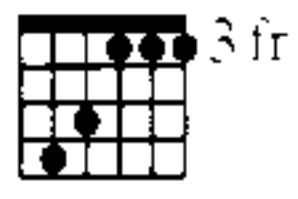


Don't let me leave. Don't _____ let me leave _____ you, girl, _____

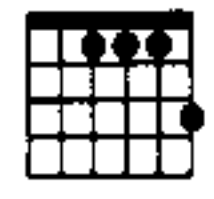
Bb7



Eb maj7

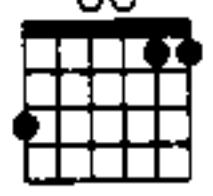


Ab maj7



'cause if I do I prom - ise I will look — the oth - er way. —

G7sus

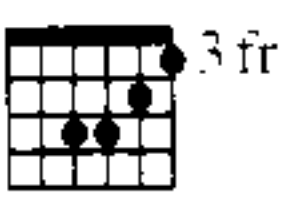


G7

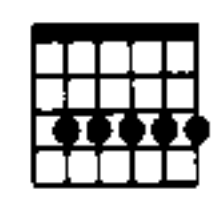


Girl. I know — you need me by your side. —

Cm

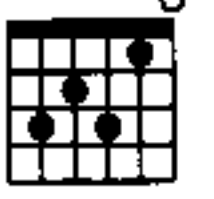


Gm7/C

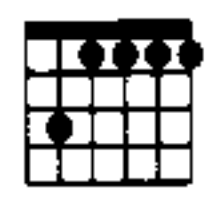


You don't see. but I know it. this is why. —

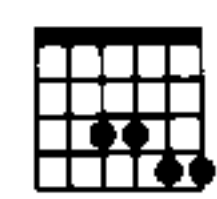
C7



Fm7

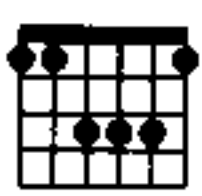


Bb7sus

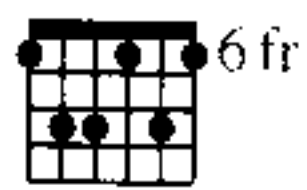


Don't let me leave. Don't — let me leave — you, girl.

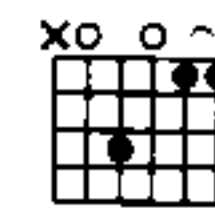
Bb



Bb m6

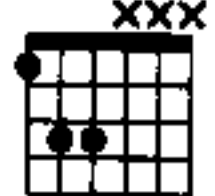


Fsus2/A



Just let me tell you _____ why: _____

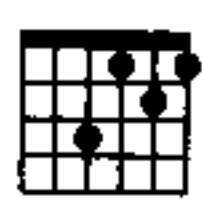
F5/Ab



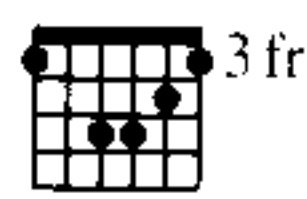
_____ You're all I ev - er need _____ and

To Coda ⊕

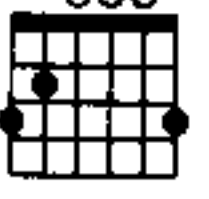
Db/F



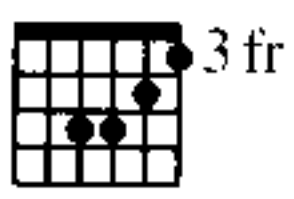
Cm/G



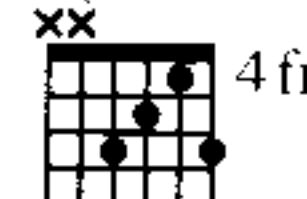
G



Cm

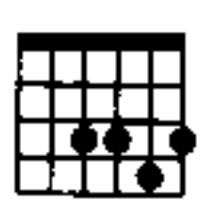


Ab(add2)

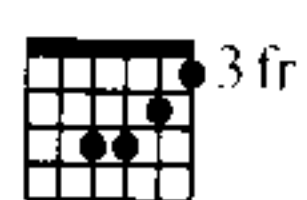


ev - 'ry - thing . worth fight - ing _____ for. _____ Be - fore you

Eb/F

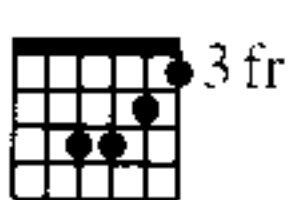


Cm



2

Cm



go _____ and throw it all a - way, _____ for. _____

Cm/D
xxo 3fr

Cm/Eb
3fr

C/E

Ebm

Oh.

Cb

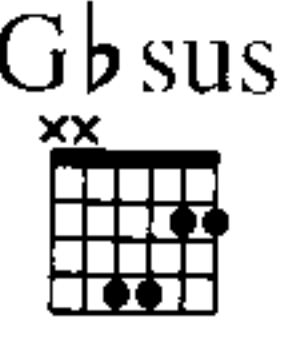
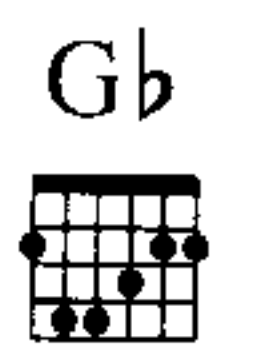
Db/Cb

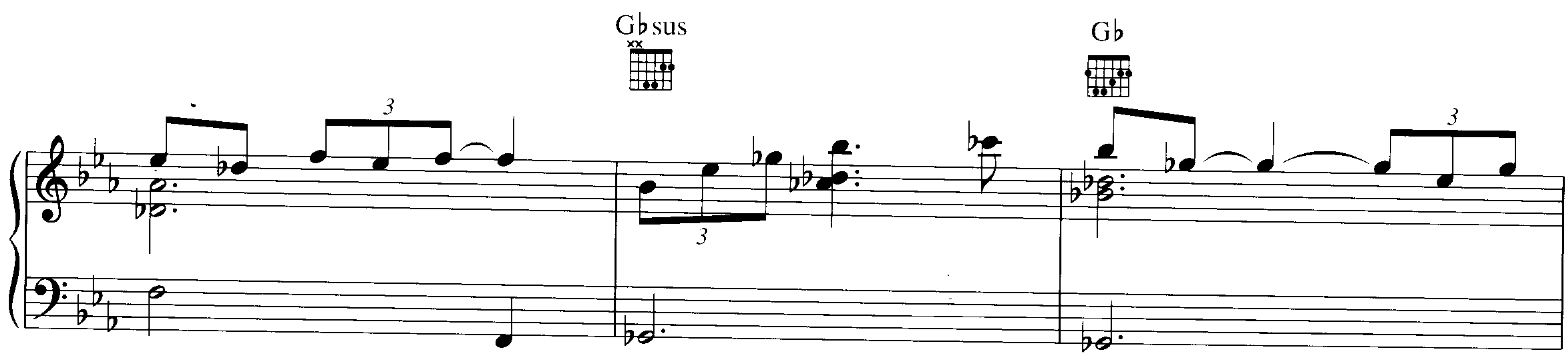
Ebm

Cb

Ebm

Db sus2/F
4fr


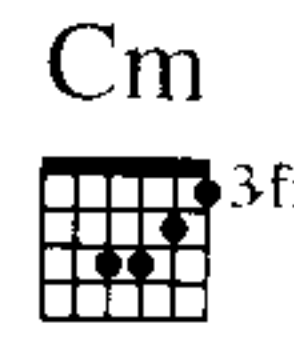
Gbsus  Gb 



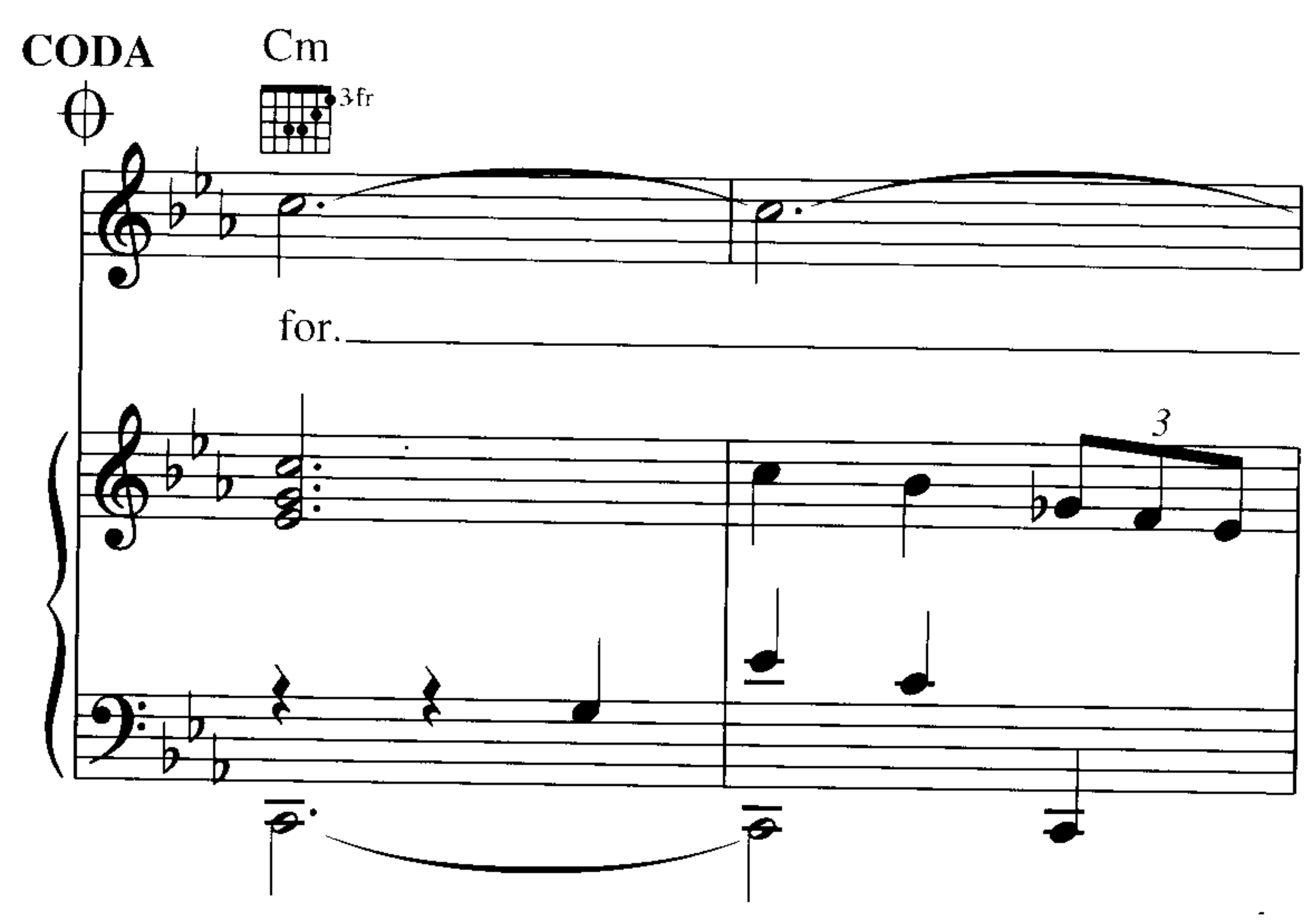
Gbsus  G7  D.S. al Coda


Don't let me



CODA  Cm  3fr

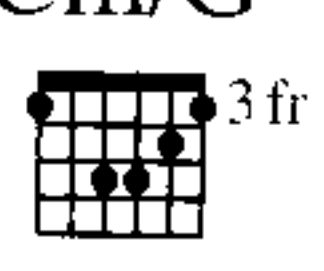
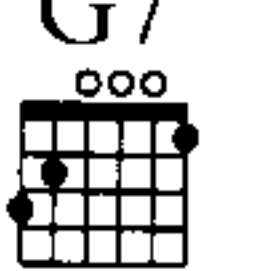
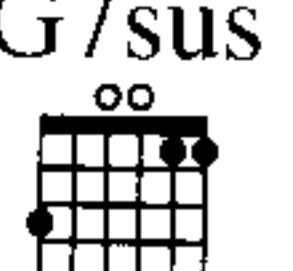
for.



Abmaj7  Db/F 

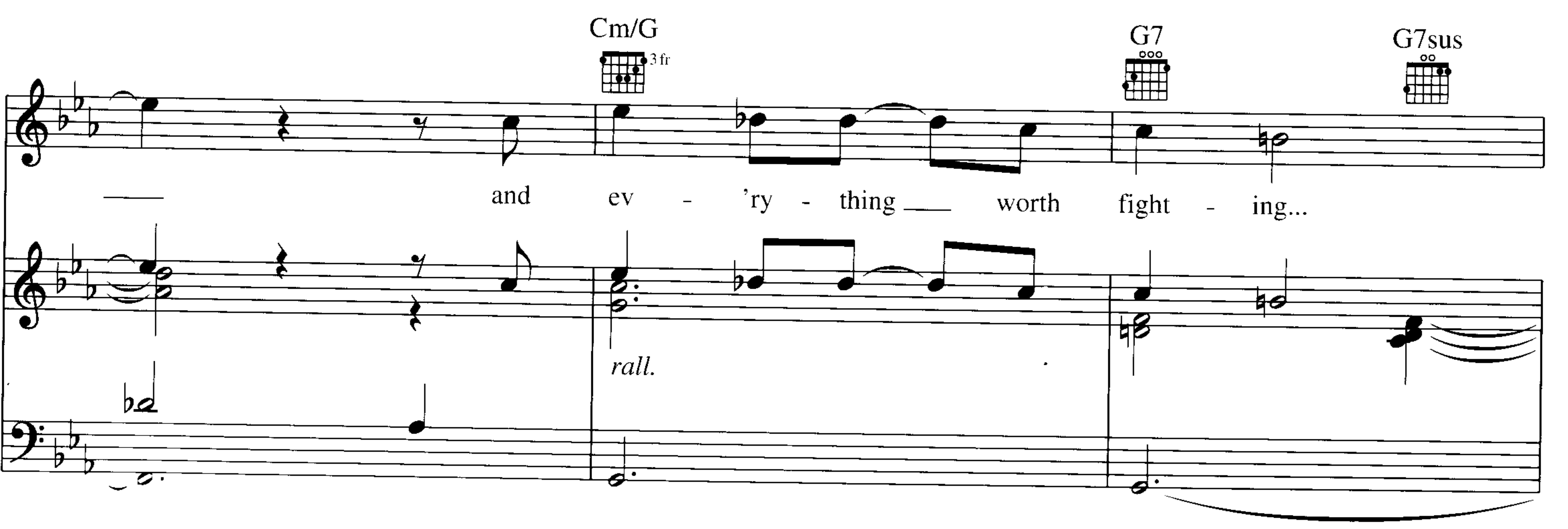
You're all I ev - er need



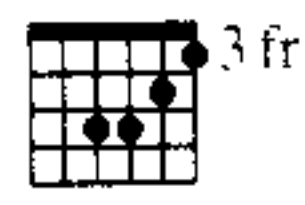
Cm/G  G7  G7sus 

and ev - 'ry - thing — worth fight - ing...

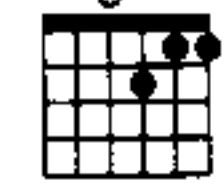
rall.



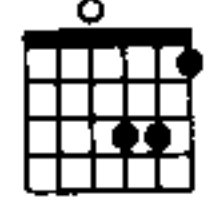
Cm



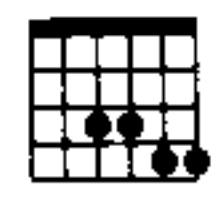
Dm7



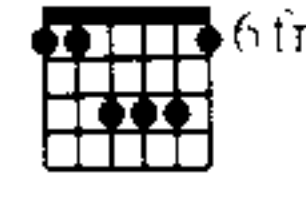
Bb/D



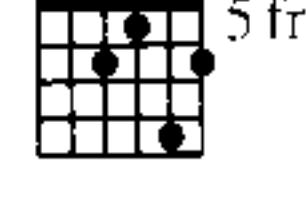
Bb7sus



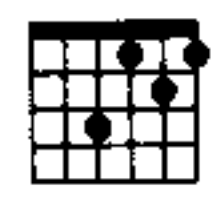
Eb/Bb



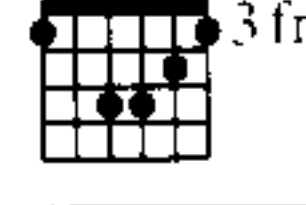
Abmaj9



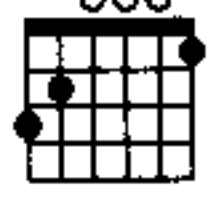
Db/F



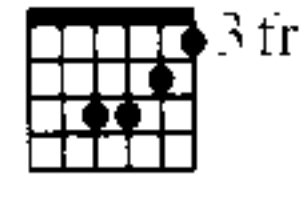
Cm/G



G7



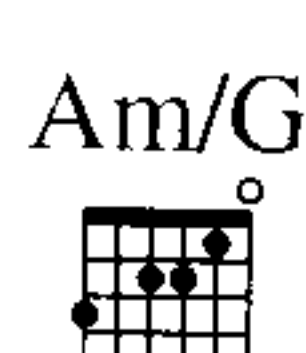
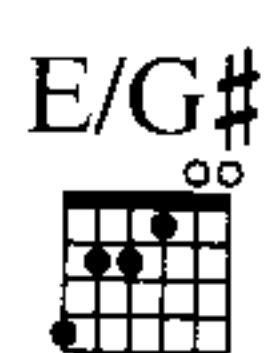
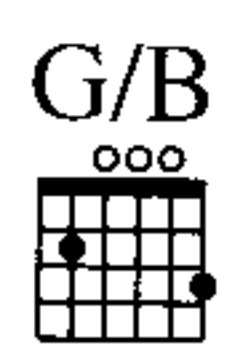
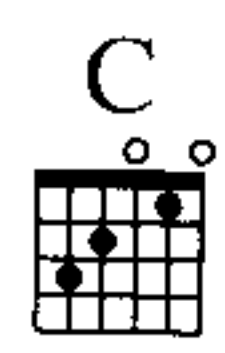
Cm



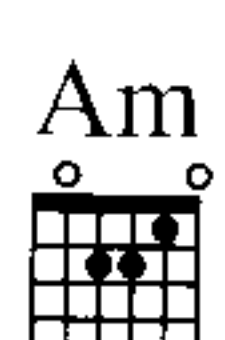
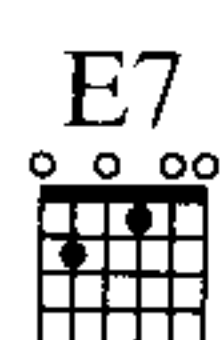
REMEMBER ME

Words and Music by JONNIE MOST
and DENISE RICH

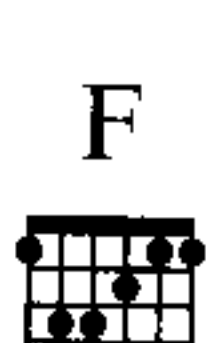
Moderately slow



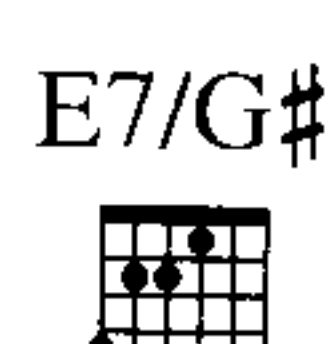
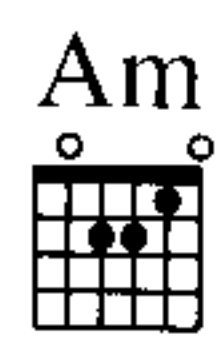
mf



It's not e-nough to say I've loved _ and lost _
I let you go. What was I think - ing of? _



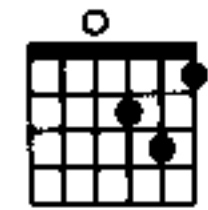
Just a thought _ to know I had _ it all. _
I'll nev - er know what it's like _ to love. _



Times can change, but love will not _ grow old. _
But there's no way. How can I _ re - place _

Original key: B \flat minor. This edition has been transposed down one half-step to be more playable.

Dm



E7

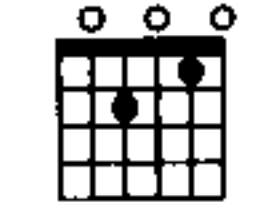


Turn the page. —
love so strong —

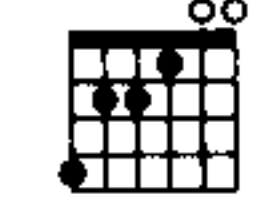
Turn down this bed a - lone. — }
when I can't for - get your face? — }

Do you

Am7



E/G#



C/G



F#m7b5

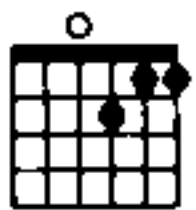


still re-mem - ber me?

Oh, how could you — for - get? —

You're

F6



Bm7b5



Dm7



E7



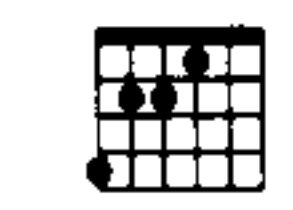
ev - 'ry - thing — I need. —

I'm out here on the ledge. — There's no

Am7



E7/G#



C/G

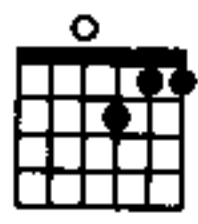
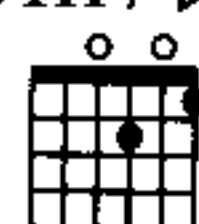
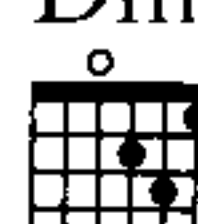
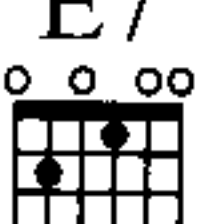


F#m7b5

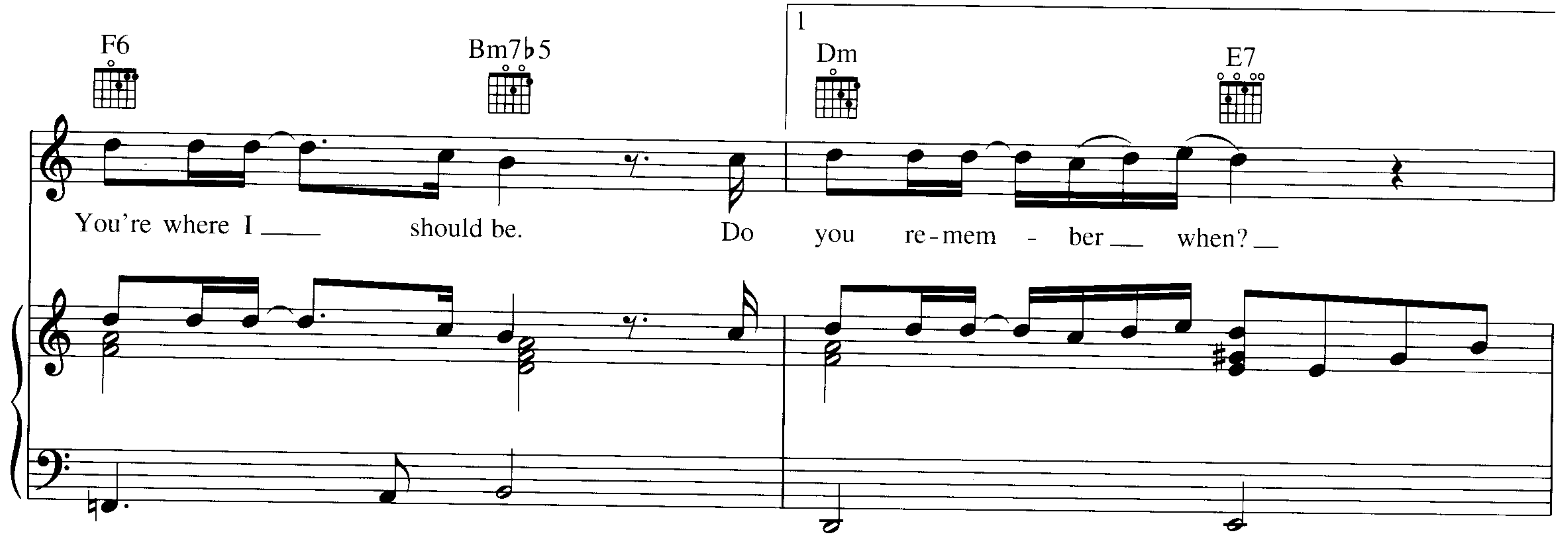









words for me — to say

and too much to re - gret. —

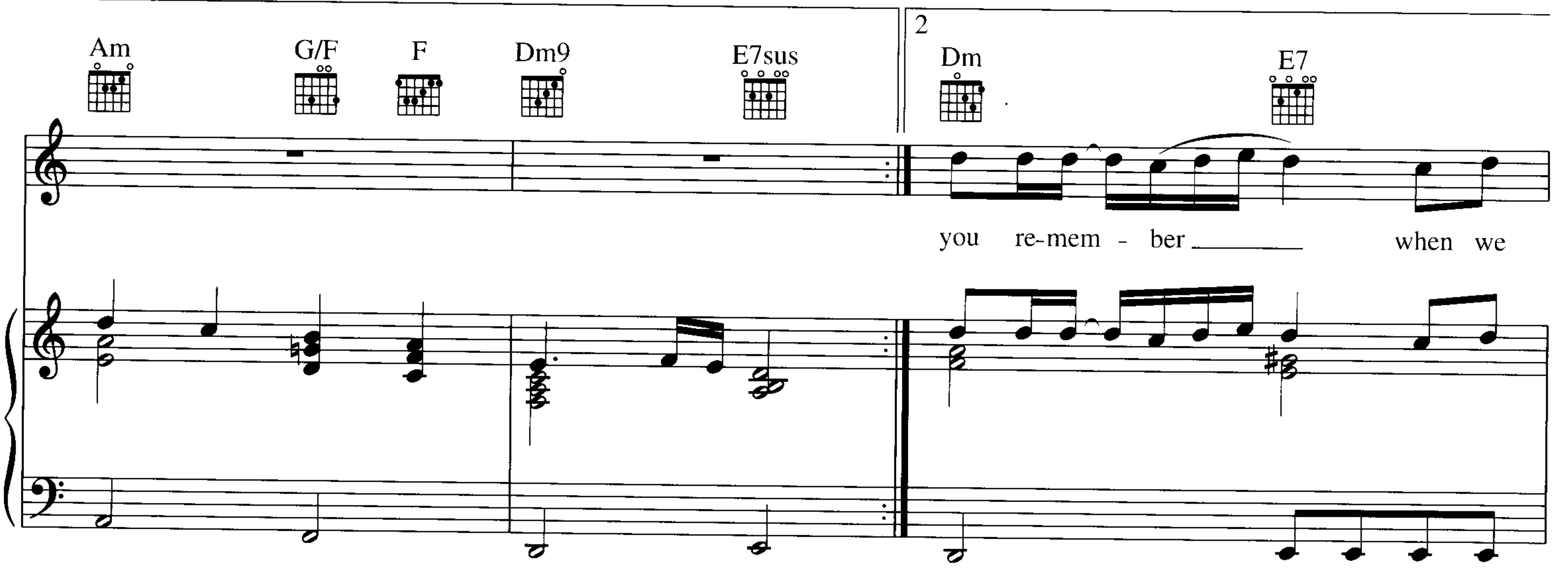
F6  Bm7b5  1 Dm  E7 

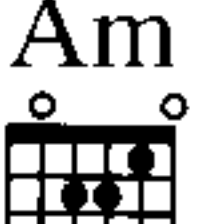

You're where I _____ should be. Do you re-mem - ber _____ when? _____



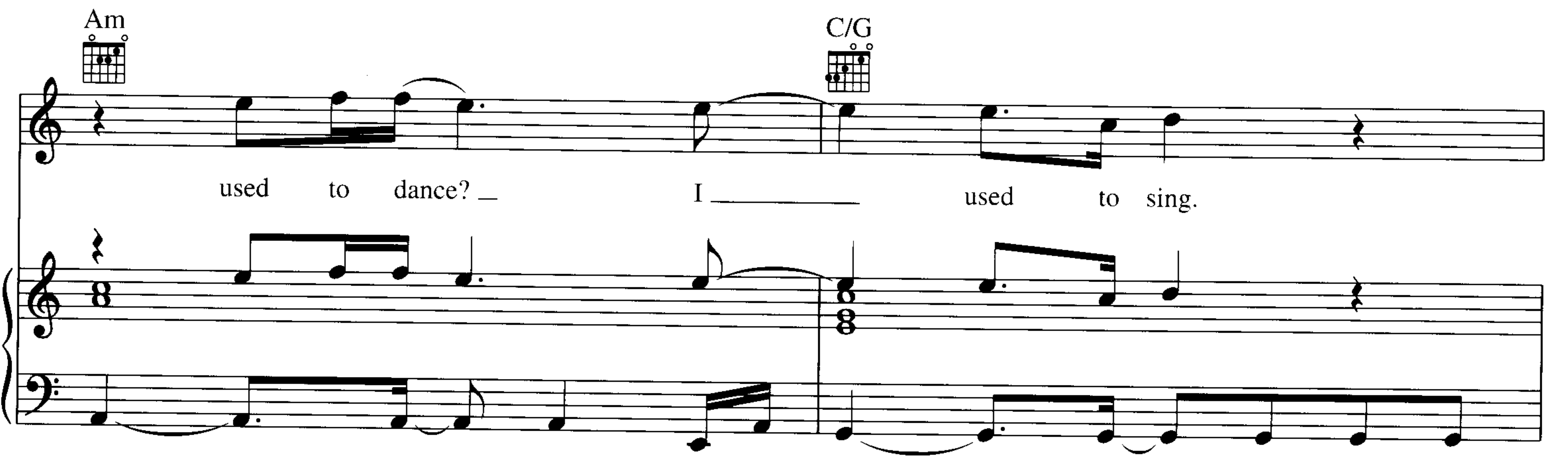
Am  G/F  F  Dm9  E7sus  2 Dm  E7 




you re-mem - ber _____ when we



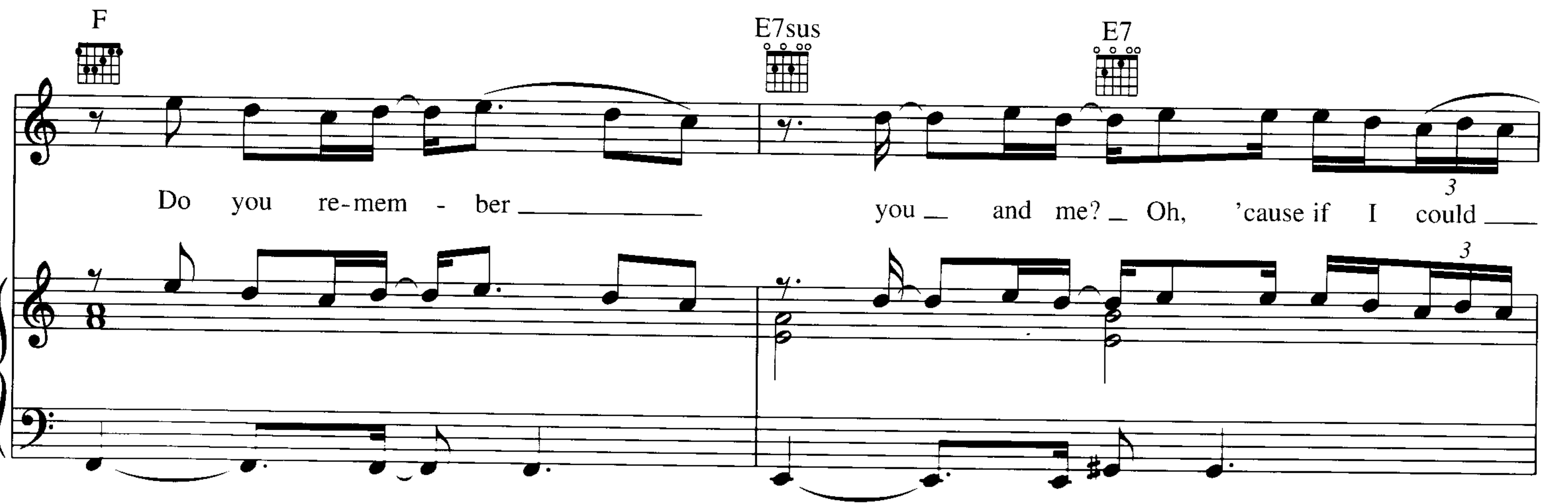
Am  C/G 

used to dance? _____ I _____ used to sing.

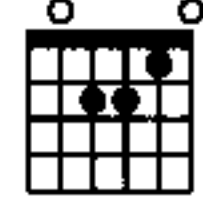


F  E7sus  E7 

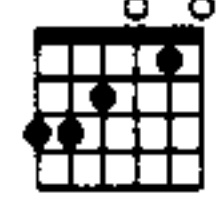
Do you re-mem - ber _____ you _____ and me? _____ Oh, 'cause if I could _____



Am

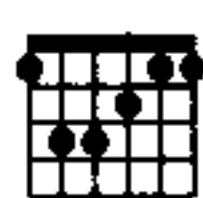


C/G

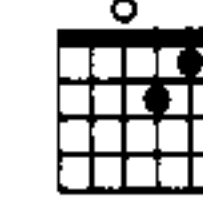


hold your hand _ I'd _ be a king. _

F

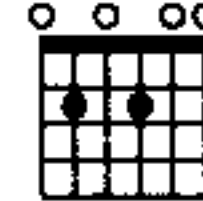


Dm7

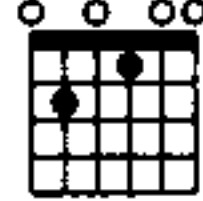


'Cause I re - mem - ber _ ev - 'ry - thing. _

E7sus



E7

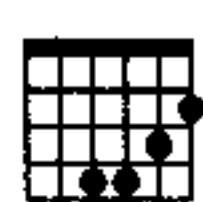


F#7/A#

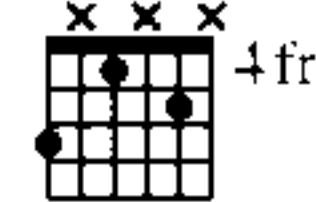


Do you

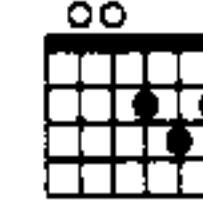
Bm



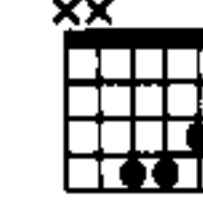
F#7/A#



D/A

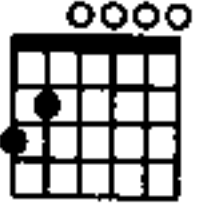


G#m7b5

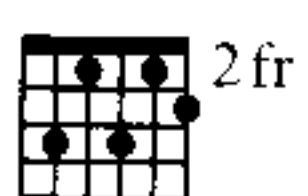


still re - mem - ber me? How could you _ for - get? _ You're

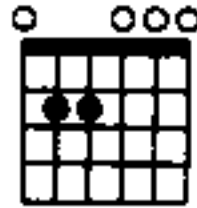
G6



C#m7b5



Em



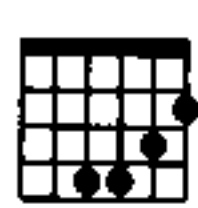
F#7



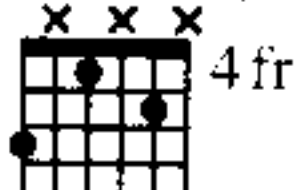
ev - 'ry - thing _ I need. _

I'm out here on the ledge. _ There's no

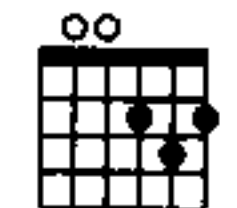
Bm



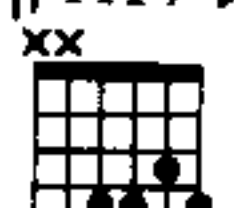
F#7/A#



D/A



G#m7b5

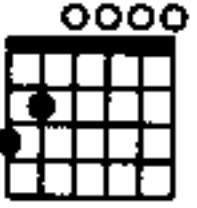


words for me _ to say

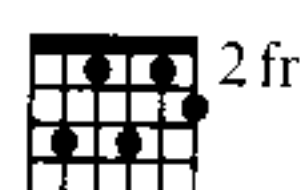
and too much to re - gret. _

Repeat and Fade

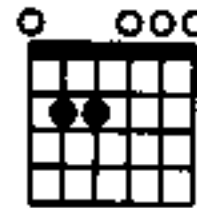
G6



C#m7b5



Em



F#7

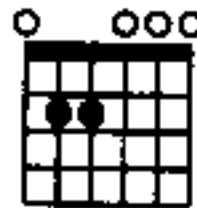


You're where I _ should be. _

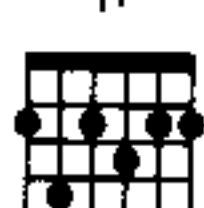
Do you re-mem - ber when? _ Do you

Optional Ending

Em



F#7



Bm



you re - mem - ber when? _

SHE'S BEEN GOOD TO ME

(Como Ella Me Quiere A Mí)

Words and Music by MARC ANTHONY,
CORY ROONEY, RODNEY JERKINS, LaSHAWN DANIELS,
FRED JERKINS and HARVEY MASON JR.

Moderately

Gm Cm7 F

mf

With a beat

D7 Gm

Girl, I see how you're look - ing at _ me.
Ya te veo que me es - tás _ mi - ran - do.

And I must say you're look - ing sex - y.
La con - cien - cia me es - tá _ ma - tan - do.

But the truth is my ba - by has _ been good _
No pue - do ol - vi - dar co - mo e - lla _ me quiere _

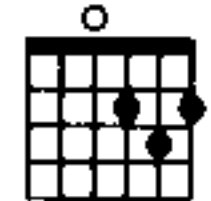
D Gm

to me. _
a mí. _

Girl, the way that you move's _ so tempt - ing.
Be - be - rí - a de tus _ pla - ce - res.

Got-ta say that I like _ what I _ see. But the truth is my ba - by has _ been good _
Pe-ro sé que su a-mor _ me es - pe - ra. *No pue-do ol-vi-dar co - mo e - lla _ me quiere _*

D



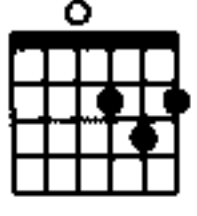
Gm



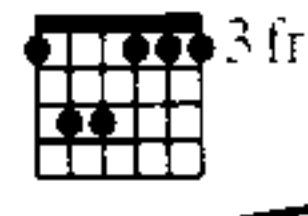
_____ to me. _____ { Fri - day _____ I saw _____ you looking
 _____ a mí. _____ { In my mind _____ I've made love to you a
{ Ve - o, _____ lo que _ me es-tás ha -
{ Hay no - ches, _____ que sue-ño ha - cer - te el a -

my way. I know _ that you've been want - ing me. _ I can see it in the way you've been
 thousand times. _ But that _ is where I draw the line. _ I could lose ev-'ry-thing that it
cien - do _____ *Sé que quie-res se - du - cir - me _____* *Y mí men-te es-tá ba - ta-lla con - tra*
mor y más _____ *Al des - per - tar ve - o mí real - i - dad _* *Que pue-do per - der a*

D



Gm



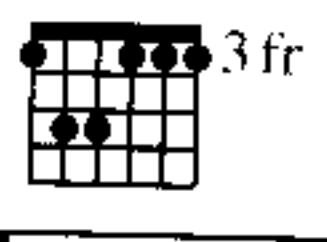
taunt - ing me. — Oh, your eyes — make it hard — for me to
 took so long — to find. — Let me — be as clear — as I
 mí de - se - o. — Sien - to — que en cual - quier — mo - men - to yo
 quien en ver - dad me a - ma. — De - bo — con - fe - sar - te to - da

walk a - way — when the truth is I want to stay. — All I got - ta say is,
 could be: — Though you do what you do to me. — I got - ta tell you
 po - dré — Co - mo un lo - co ren - dir - me a tus pies — Pe - ro tus en - can - tos
 la ver - dad — Aun - que tu a - mor me ha - ce vo - lar — En - tre tú y yo na -

1
D7
girl, there's just — no way. — girl, there's just — no way. —
yo re - sis - ti - ré. — da pue - de — pa - sar. —

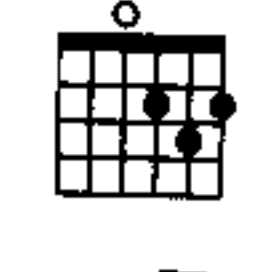
2
D7

Gm



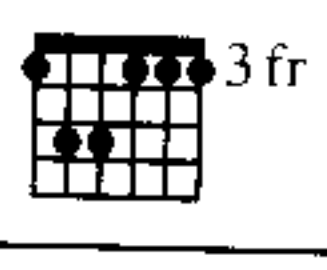
Girl, I see how you're look - ing at me. And I must say you're look - ing sex - y.
Ya te veo que me es - tás mi - ran - do. *La con - cien - cia me es - tá ma - tan - do.*

D



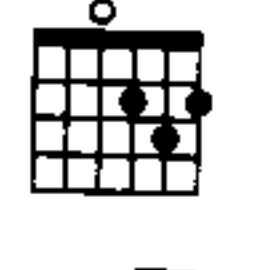
But the truth is my ba - by has been good to me. No pue - do ol - vi - dar co - mo e - lla me quiere a mí.

Gm

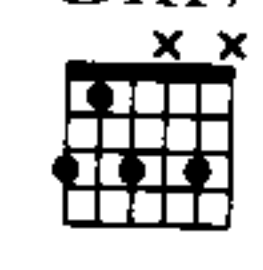


Girl, the way that you move's so tempt - ing. Got - ta say that I like what I see.
Be - be - rí - a de tus pla - ce - res. *Pe - ro sé que su a - mor me es - pe - ra.*

D

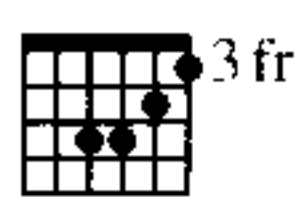


Gm7



But the truth is my ba - by has been good to me. No pue - do ol - vi - dar co - mo e - lla me quiere a mí. She's been good - E - lla me quie -

Cm

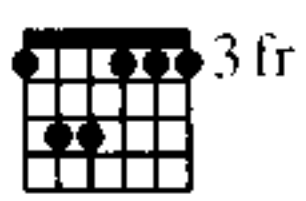


to me. She's the on - ly one who ev - er real - ly
 re a mí. To - do el a - mor que tie - ne e - lla me en -

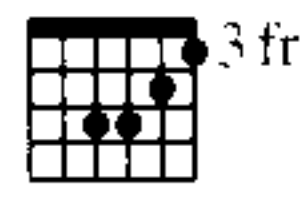
3

3

Gm



Cm

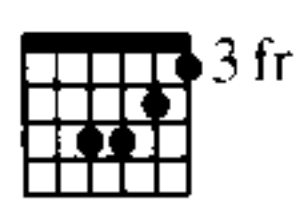


G

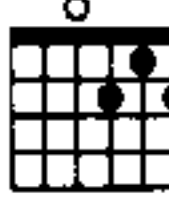


stood by me. She be - lieves in me. She's the
 tre - ga a mí. E - lla cree en mí. Es la

Cm



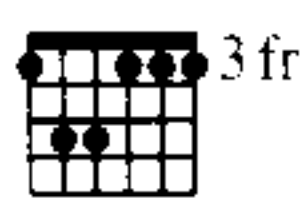
D7



on - ly one who ev - er took a chance on me. So
 ú - ni - ca que ma ha po - di - do a - mar a - sí. No

3

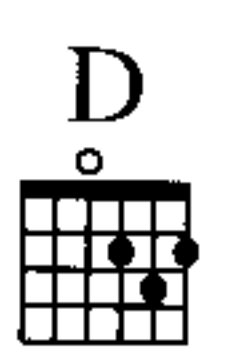
Gm



girl, there's just no way. Girl, I see how you look.
 lo pue - do ne - gar. Ya te veo que me es - tás mirando.

And I must say you look.
La con-cien-cia me es-tá matando.

But the truth is my ba - by has _ been
No pue-do ol-vi-dar co - mo e - lla _ me

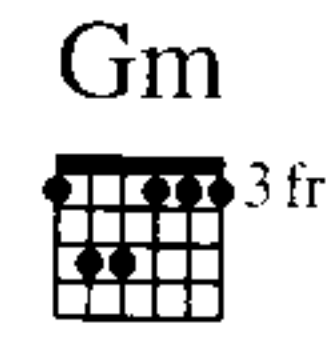
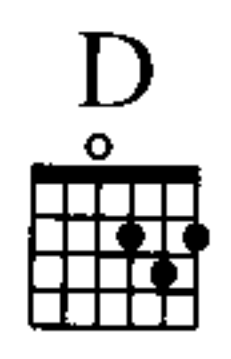


good to me. _____
quiere a mí. _____

Girl, the way that you move.
Be - be - rí - a de tus placeres.

Got-ta say that I like.
Pe - ro sé que a - mor me espera.

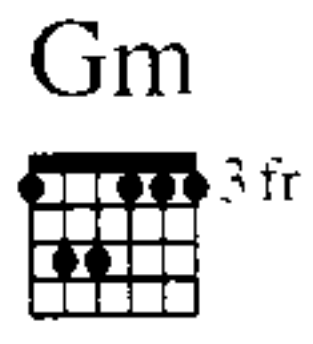
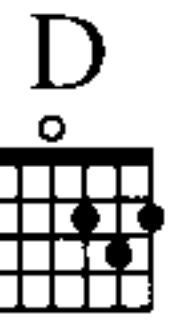
But the truth is my ba - by has _ been
No pue-do ol-vi-dar co - mo e - lla _ me



good to me. _____
quiere a mí. _____

Girl, I see how you're look - ing at _ me.
Ya te veo que me es - tás _ mi - ran - do.

And I must say you're look - ing sex - y. But the truth is my ba - by has _ been good _
La con-cien-cia me es - tá _ ma - tan - do. *No pue-do ol-vi-dar co-mo e - lla _ me quiere _*

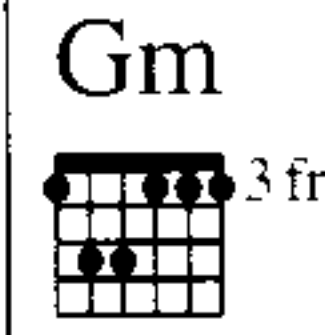
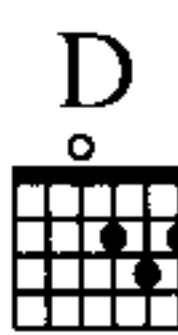


_____ to me. _____ Girl, the way that you move's - so tempt - ing.
 _____ a mí. _____ *Be - be - rí - a de tus _ pla - ce - res.*

Got-ta say that I like _ what I _ see. But the truth is my ba - by has _ been good _
Pe - ro sé que su a - mor _ me es - pe - ra. *No pue-do ol-vi-dar co - mo e - lla _ me quiere _*

Repeat and Fade

Optional Ending

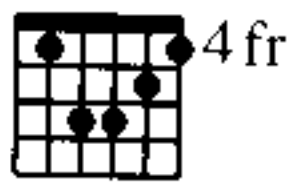


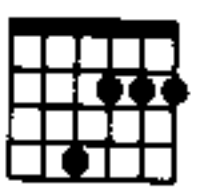
_____ to me. _____
 _____ a mí. _____

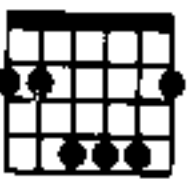
LOVE IS ALL

Words and Music by
ARNIE ROMAN

Moderately slow


C#m


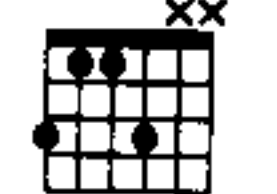
F#m


B





E/G#

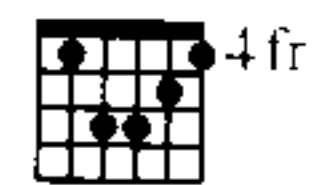

A


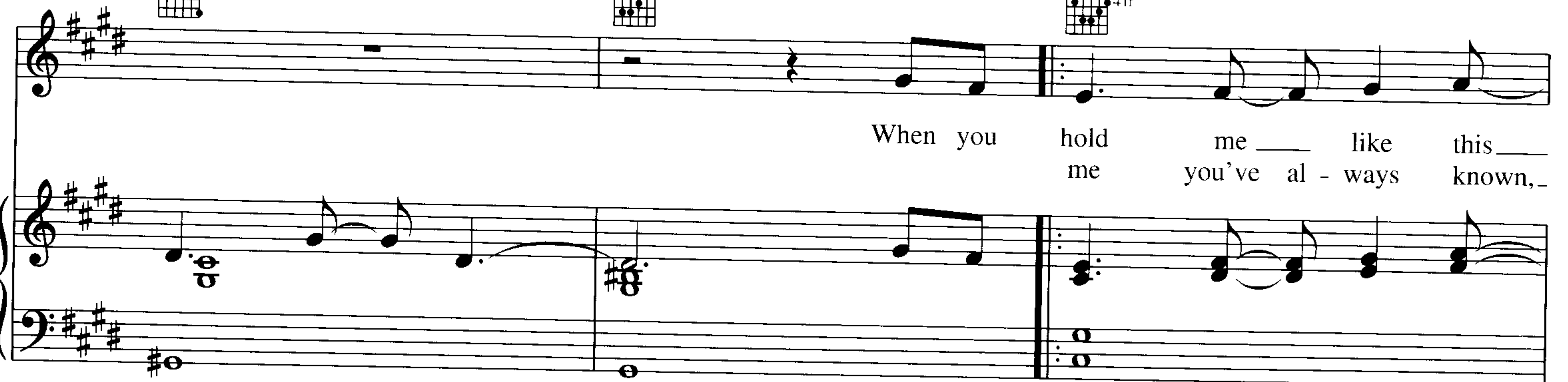
D#/G




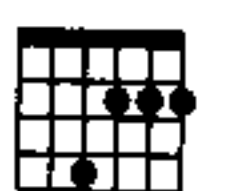
G#sus


G#


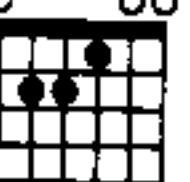
C#m




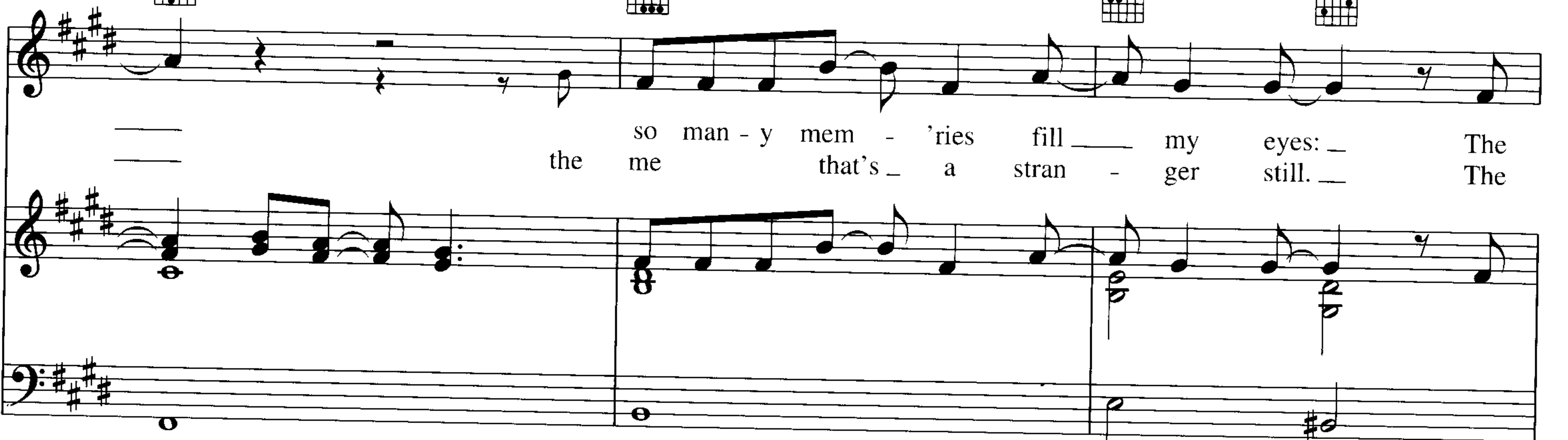
When you hold me like this,
me you've always known, -

F#m


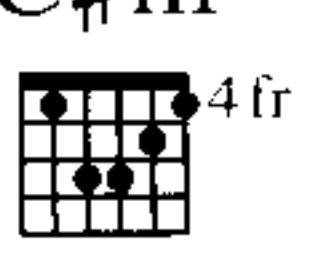
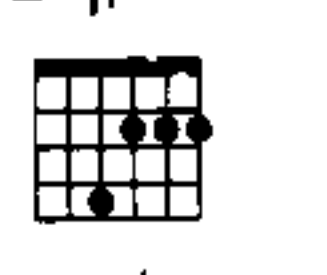
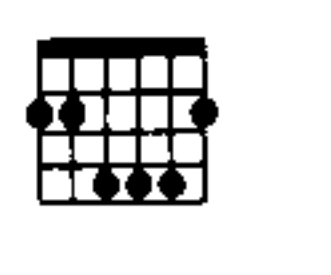
B


E



G#/B#

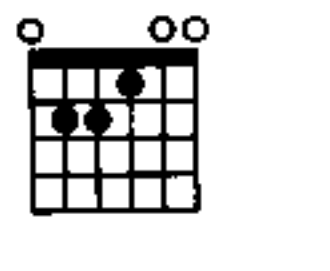
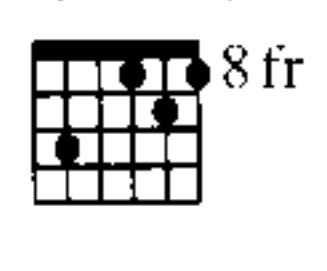
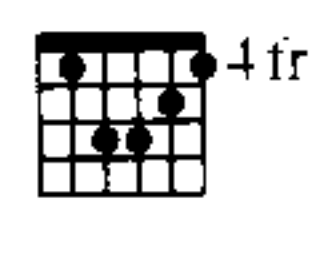
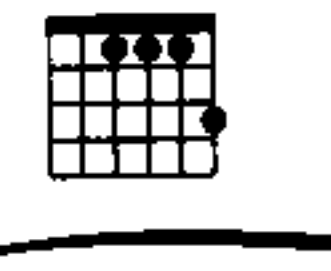



the so man - y mem - 'ries fill my eyes: The
me that's a stran - ger still. The


C#m  F#m  B 

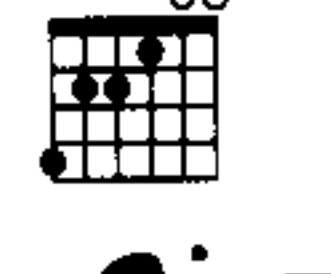
first time we kised, the times we near - ly said -
 you that feels like home and the you that nev -



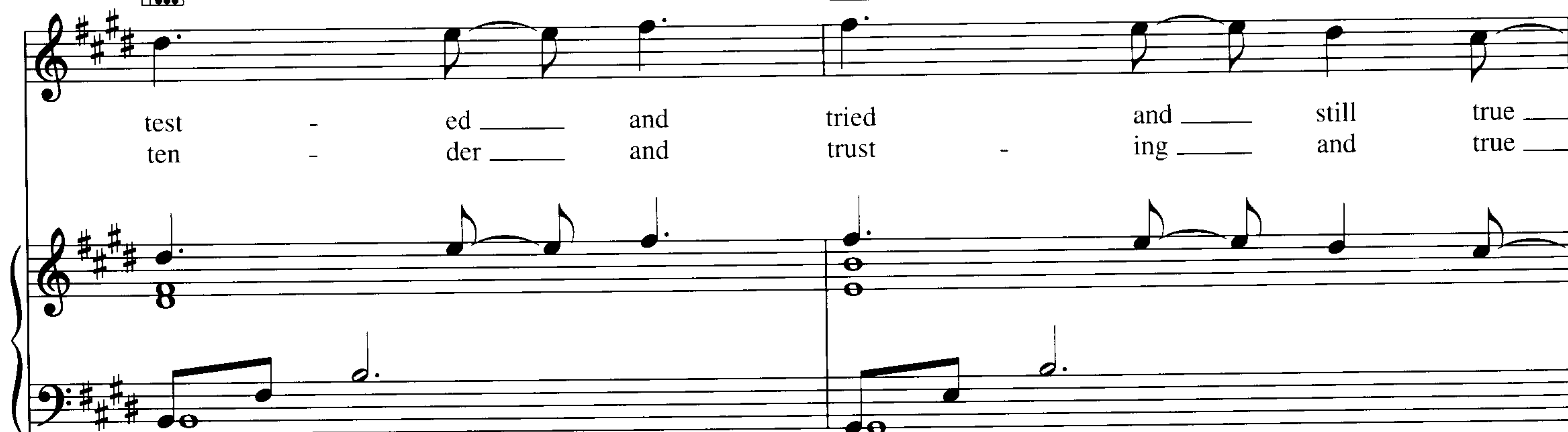
E  G#/B#  C#m  Amaj7 

— good - bye. — But still here — we are, —
 - er will. — But still here — we lie, —



B  E/G# 

test - ed — and tried and — still true —
 ten - der — and trust - ing — and true —



A  F#/A#  G#/B# 

— and strong - er than — we ev - er knew. — Love is all, —
 — with ev - 'ry - thing — that we've — been through. — Love is all, —



C#m 4fr F#m B

the laugh - ter and the tears that fall, the

E/G# A D#7/G

mun - dane and the { (D.S.) mag i - cal. } Love is all.
 mir a - cle. }

G# 4fr G#/B# 8fr C#

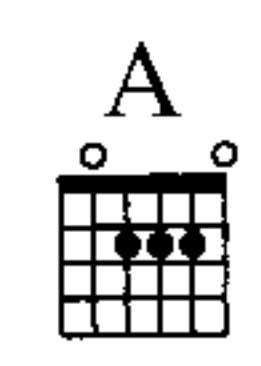

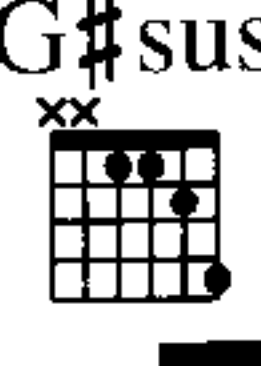
All is love, the

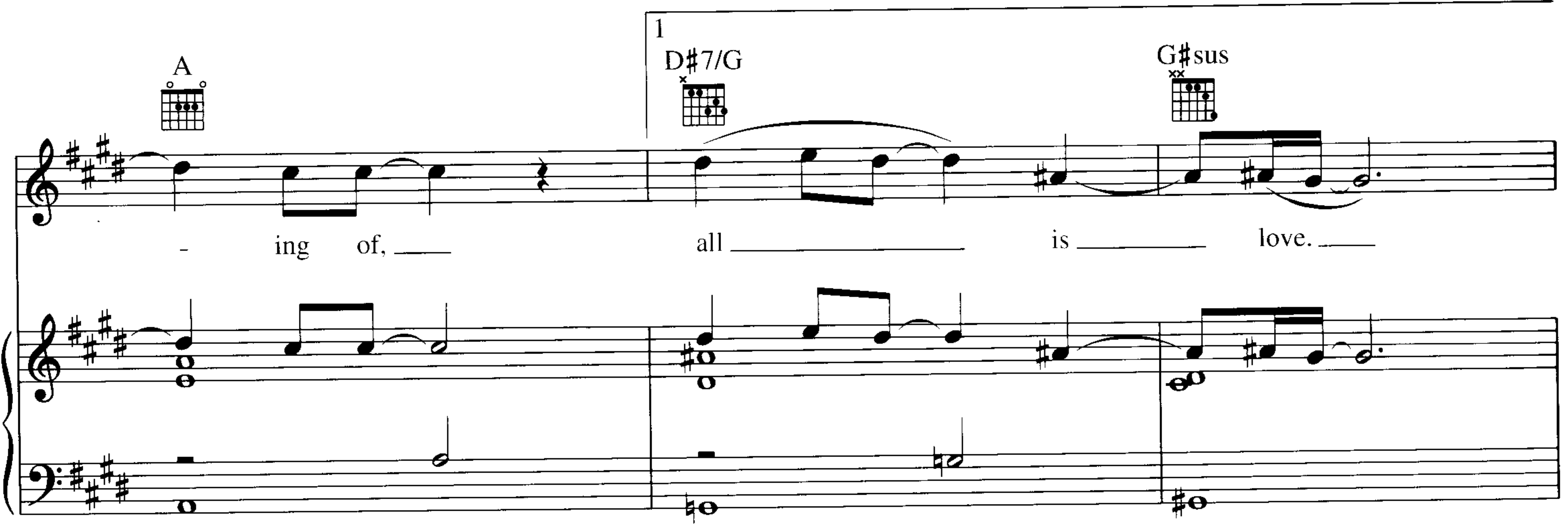
F#m B E

care - less word, the heal - ing touch, the get - ting and the giv -

ing of, _____ all _____ is _____ love. _____

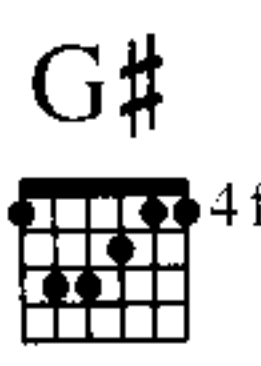

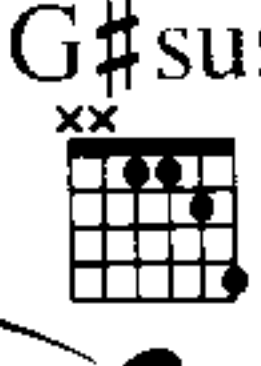

1

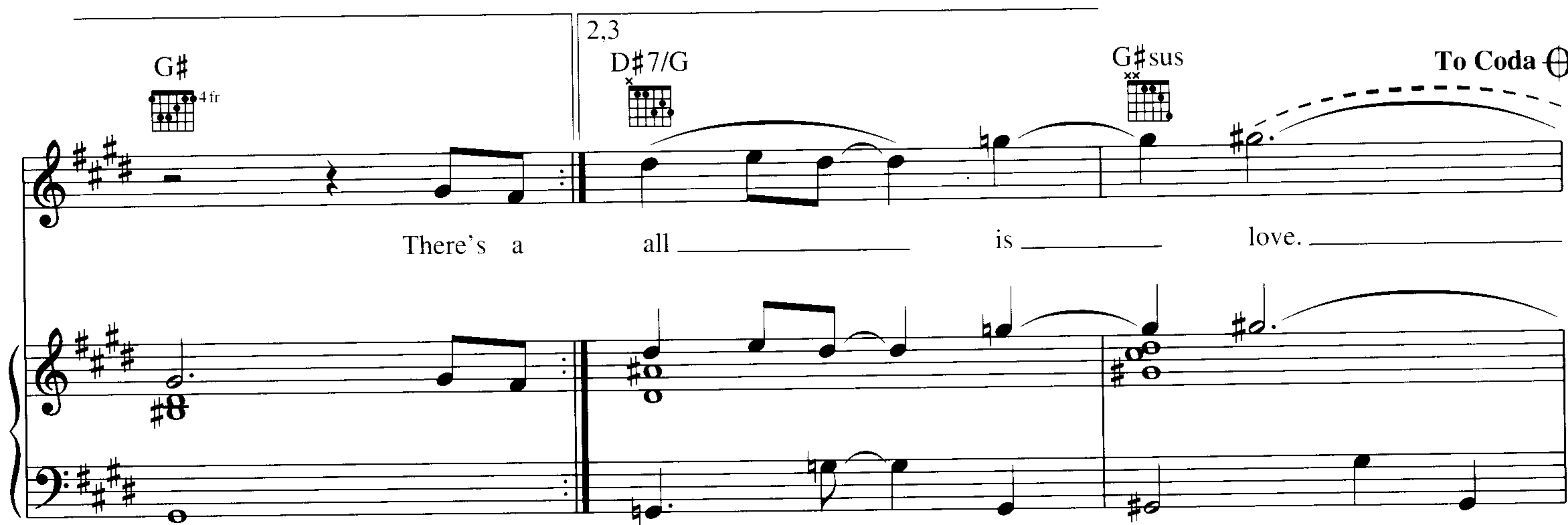
A  D#7/G  G#sus 



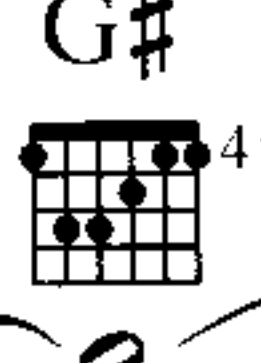
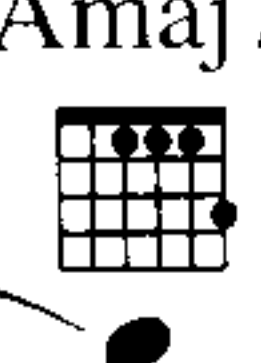
There's a all _____ is _____ love. _____

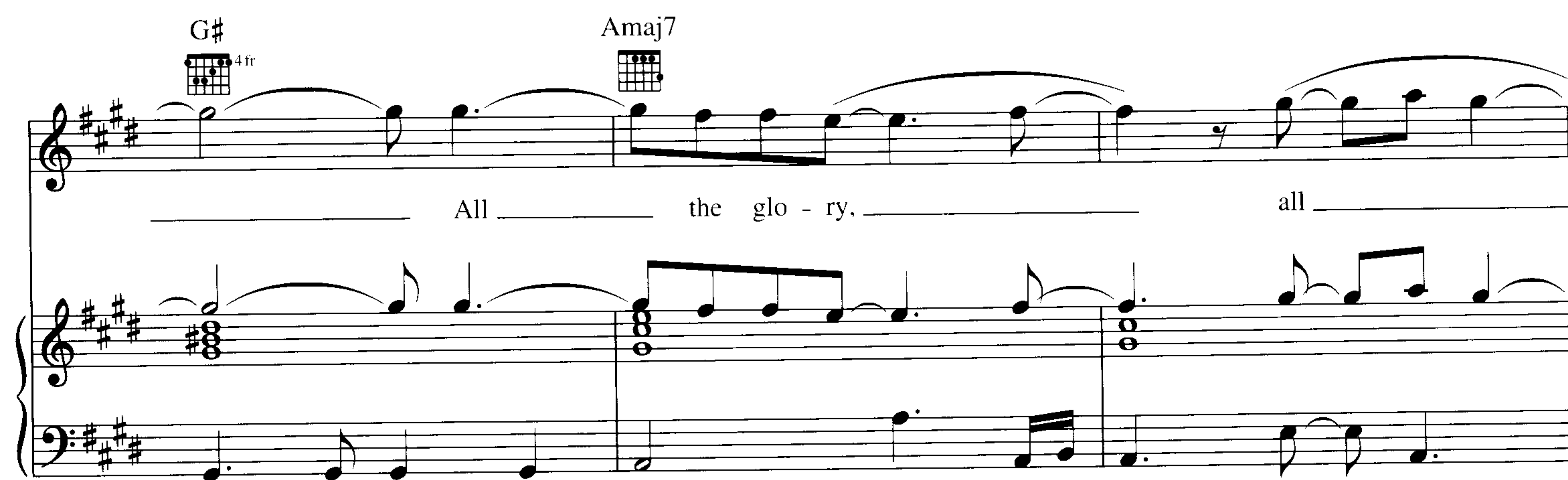
2,3

G#  D#7/G  G#sus  To Coda 

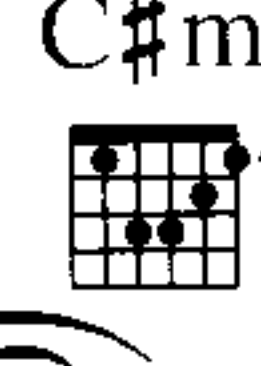
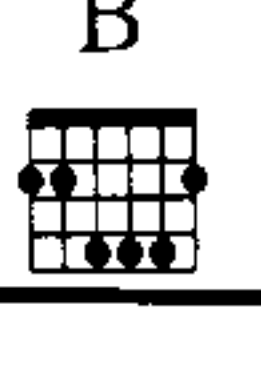
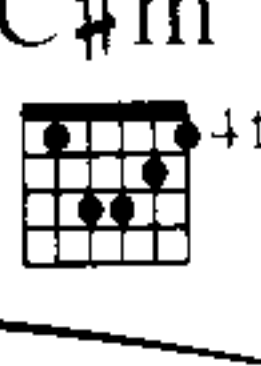
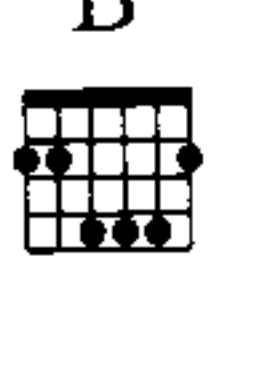
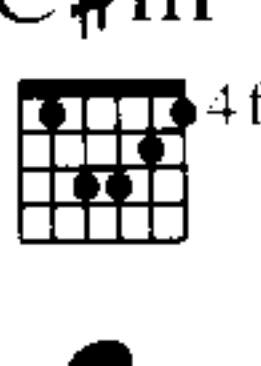


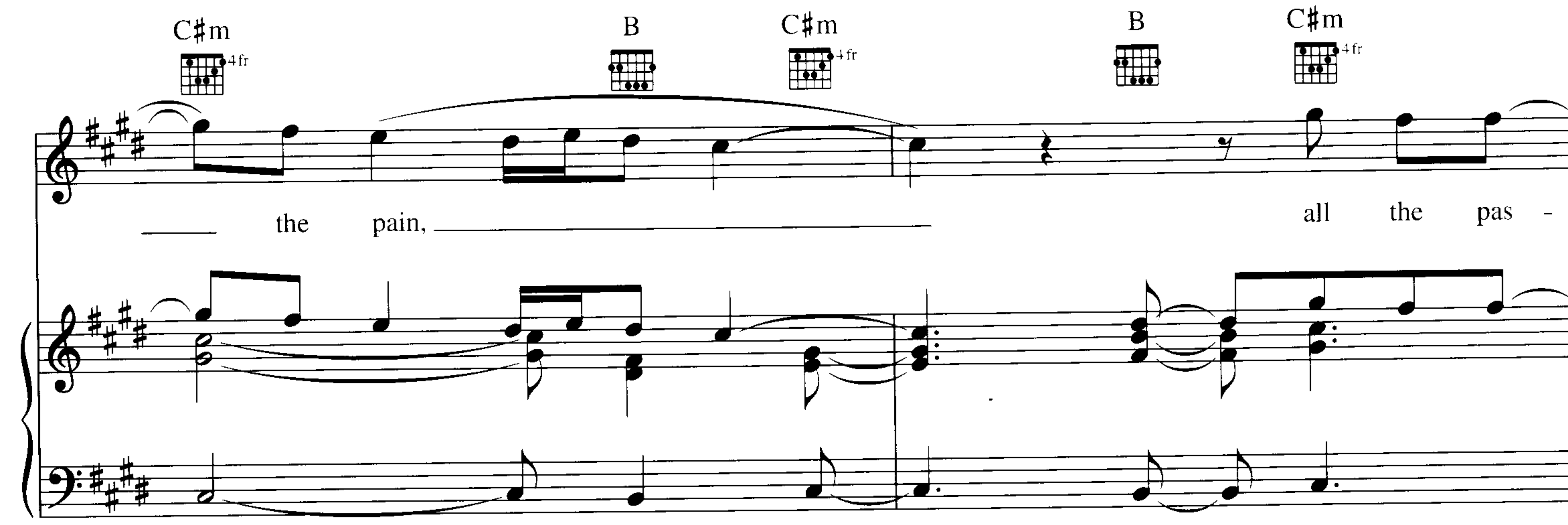
All _____ the glo - ry, _____ all _____

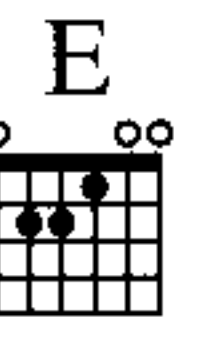
G#  Amaj7 



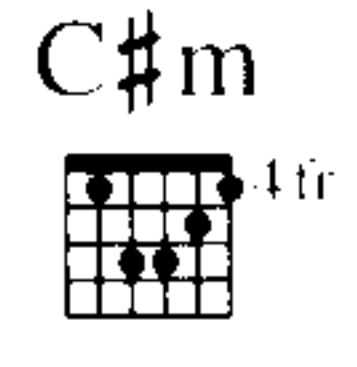
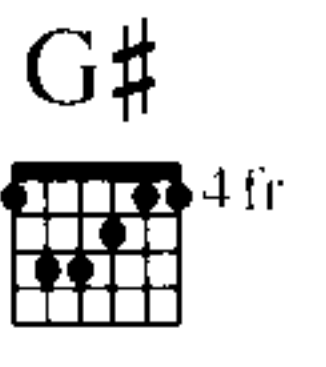
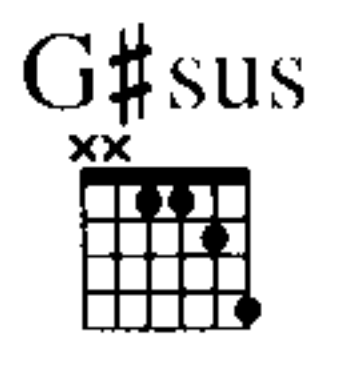
_____ the pain, _____ all the pas -

C#m  B  C#m  B  C#m 

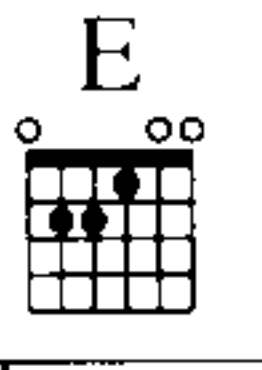
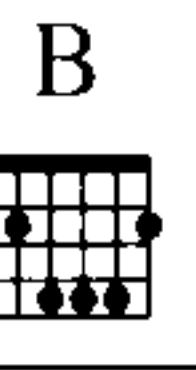
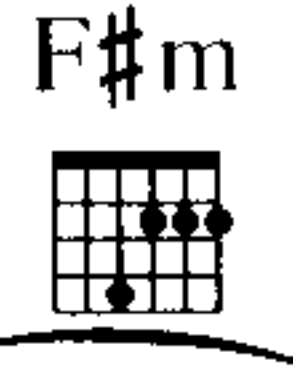
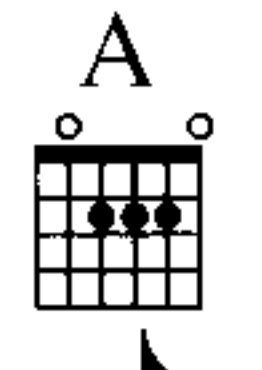




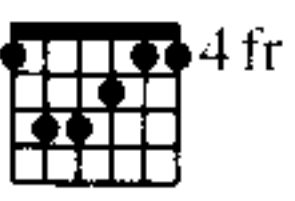
sion that turns — to ash — es on — ly — to



rise a — gain.

G#

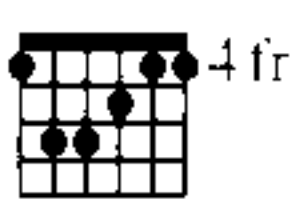


D.S. al Coda

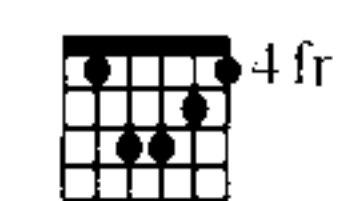
Love is all _

CODA

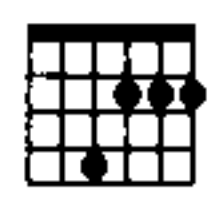
G#



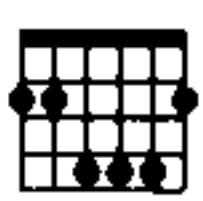
C#m



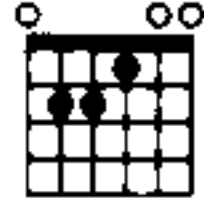
F#m



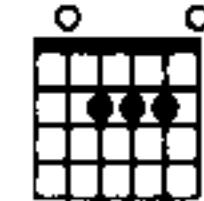
B



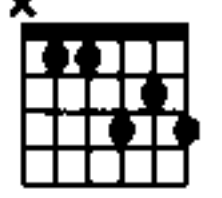
E



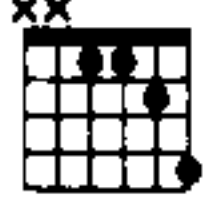
A



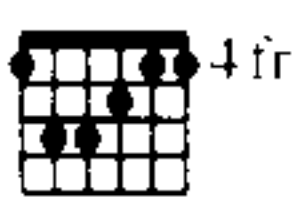
D#7/G



G#sus

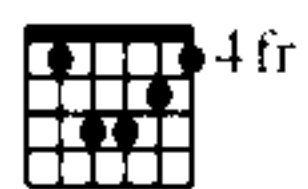


G#



Repeat and Fade

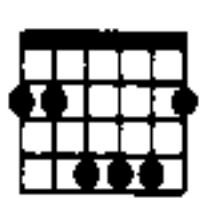
C#m



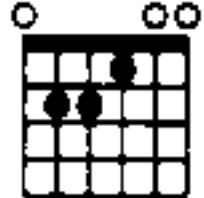
F#m



B

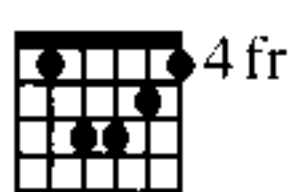


E



Optional Ending

C#m

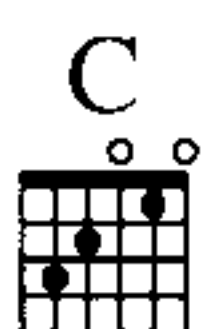
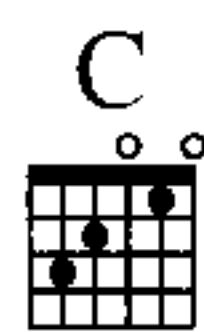
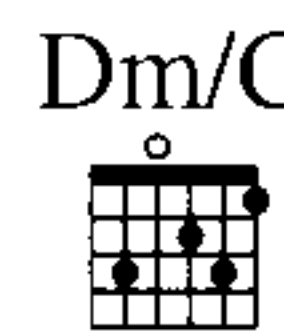
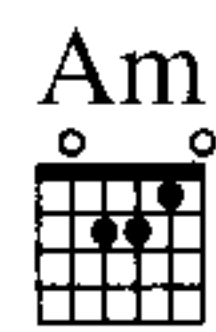
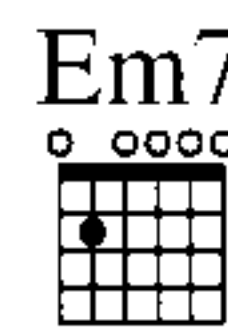
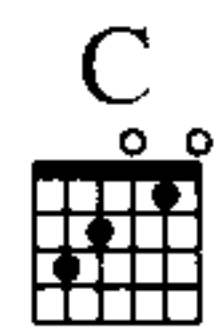
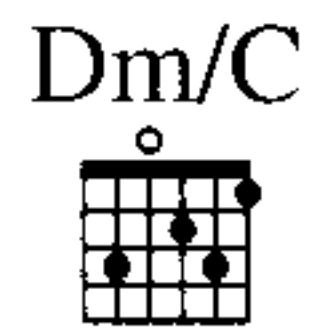


DA LA VUELTA

Words and Music by EMILIO ESTEFAN, JR.
and KIKE SANTANDER

Moderately

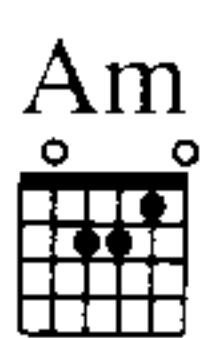
Dm7



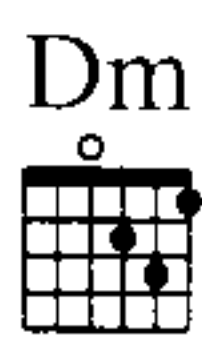
Que te ol - vi - das

- te de mí

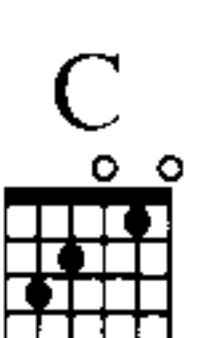
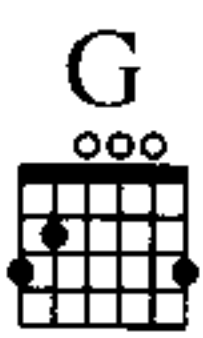
Que se ha es - ca - pa -



do el a - mor _____ Por el por - tal _____ del as - tí - o. _____

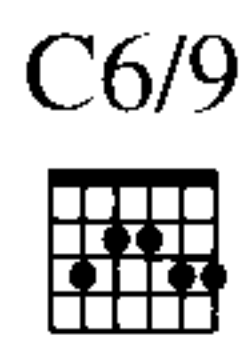


_____ Que te di - ce el cor - a - zón Que ha - lla - rás _____ en o - tros

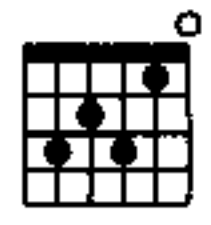
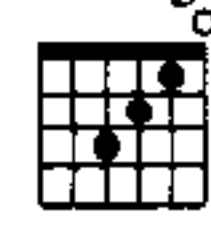


bra - zos Lo que no ha - lla - ste en los mi ³ - os.

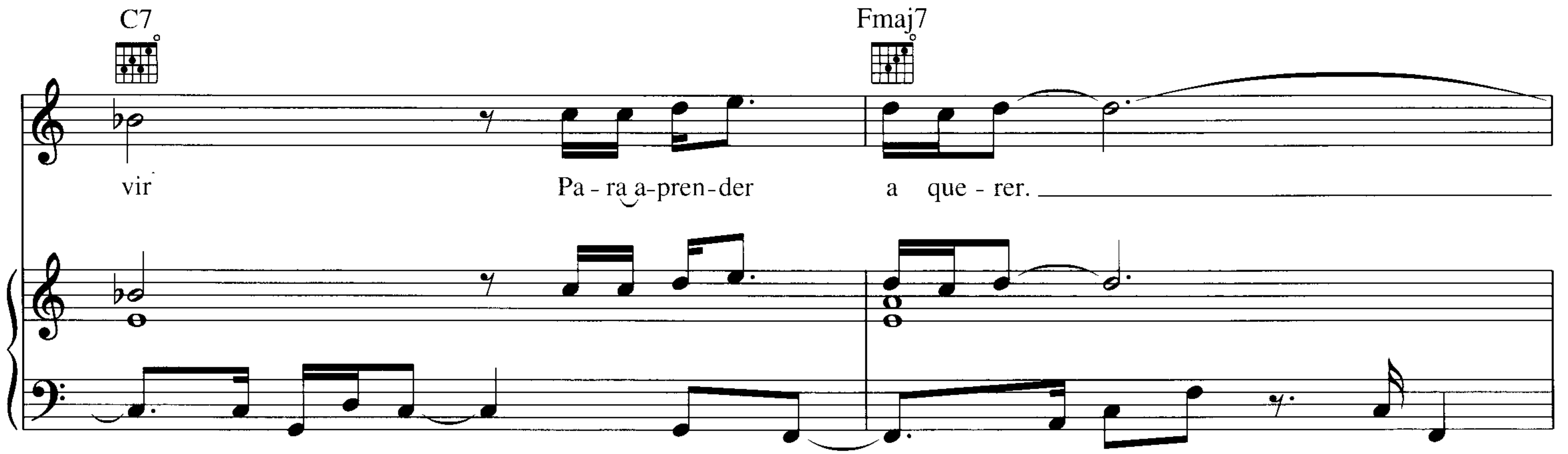
With a Salsa beat

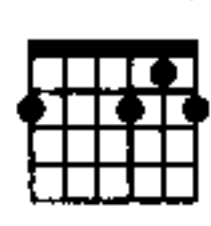


Que es la ru - ti - na tal vez Y ne - ce - si - tas vi -

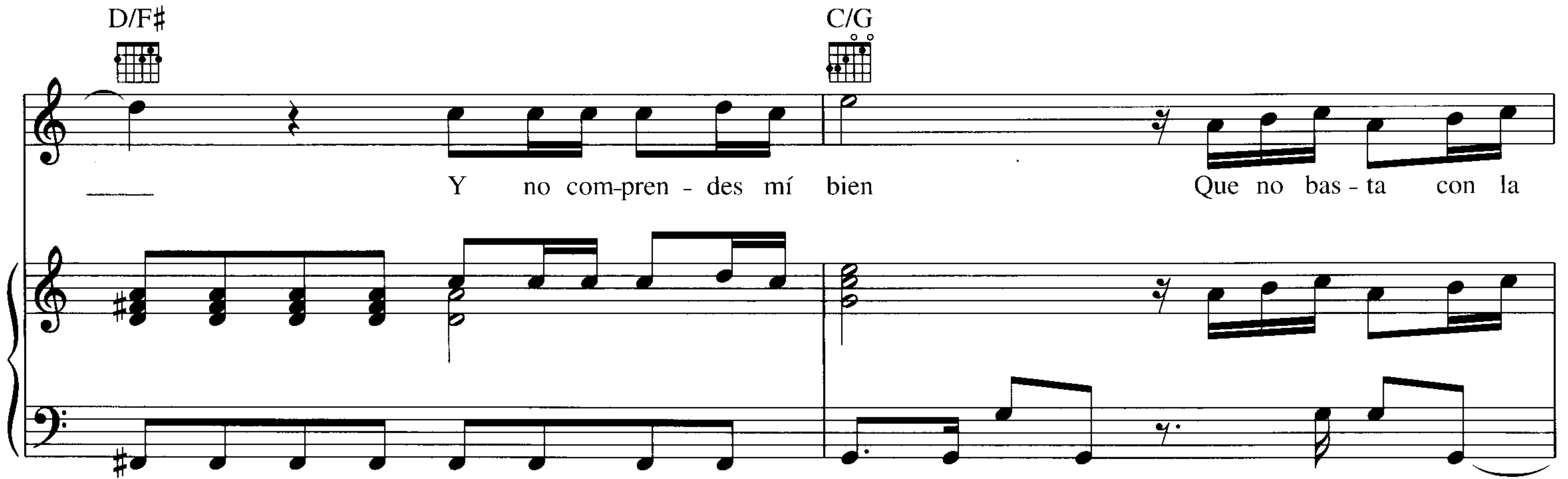
C7  Fmaj7 

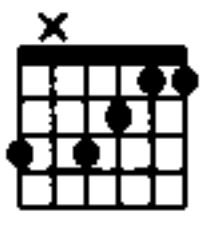
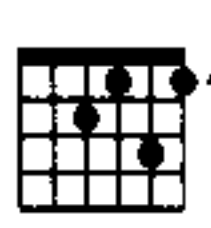
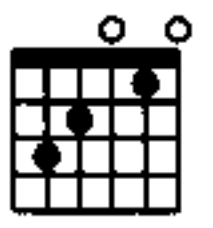
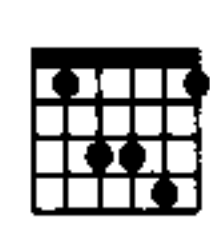
vir Pa - ra a - pre - der a que - rer.



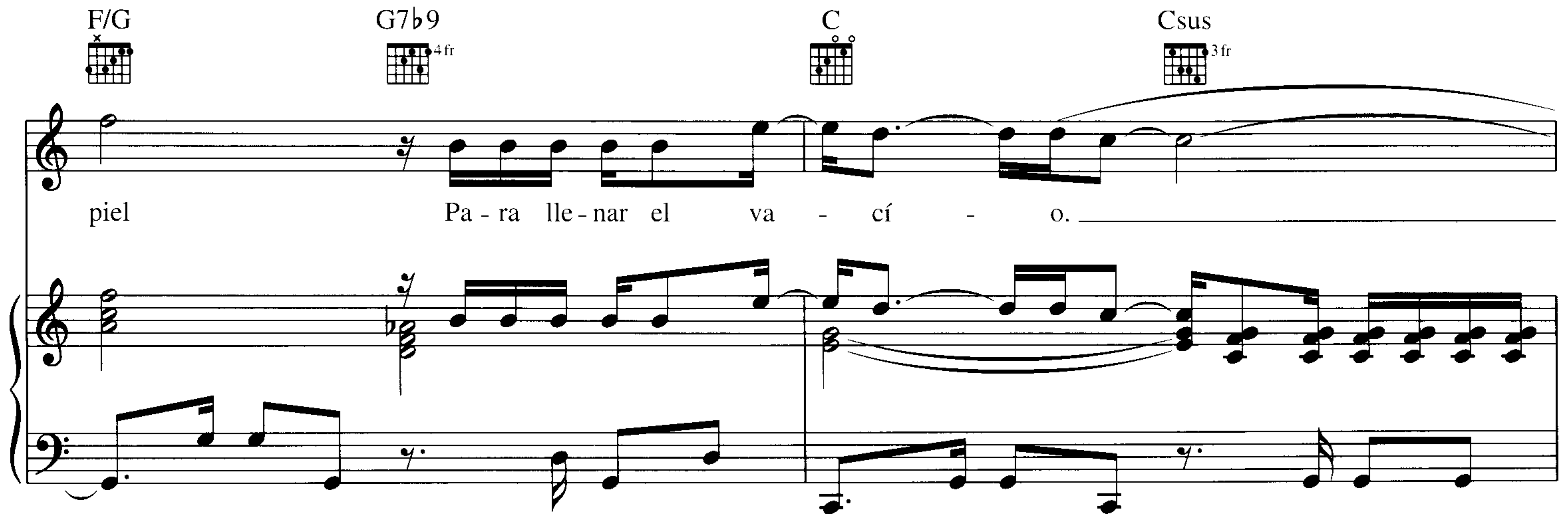
D/F#  C/G 

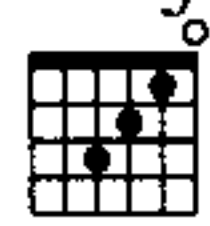
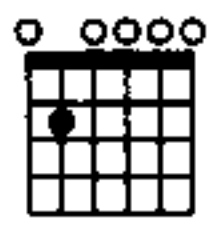
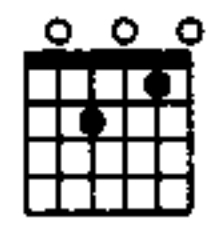
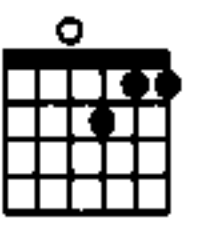
Y no com - pre - des mí bien Que no bas - ta con la



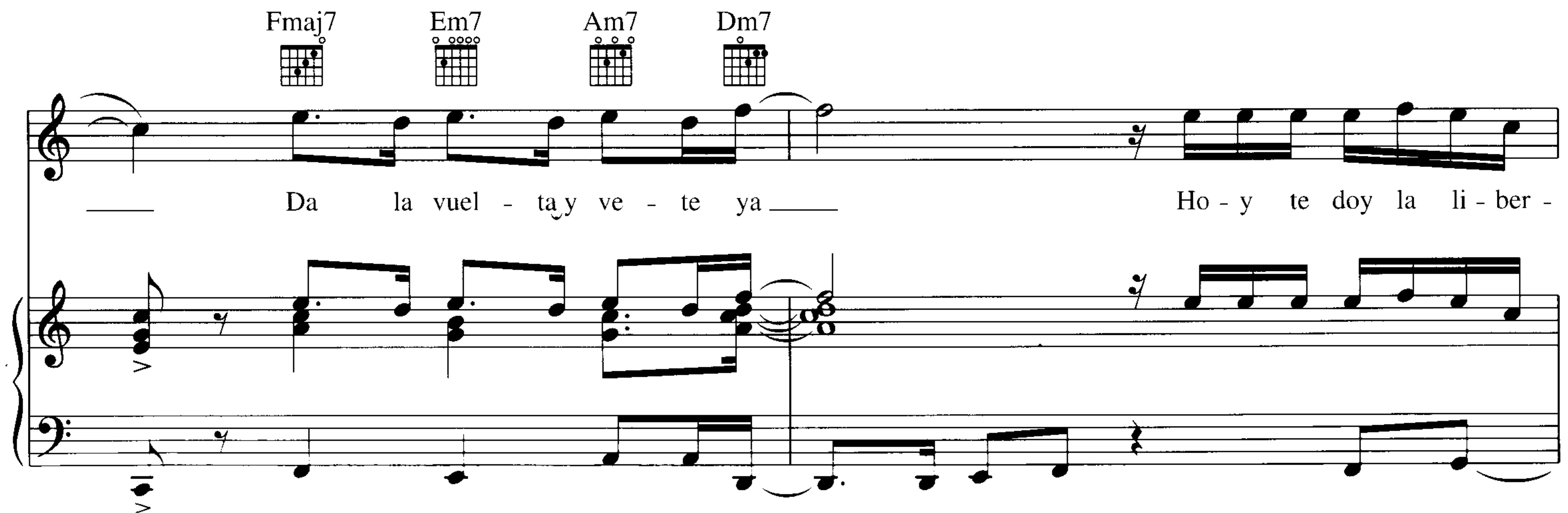
F/G  G7b9  C  Csus 

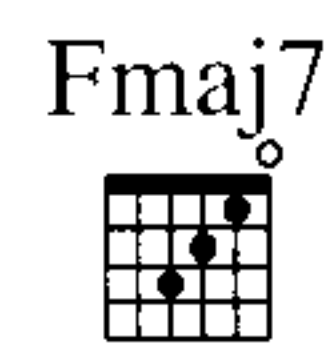
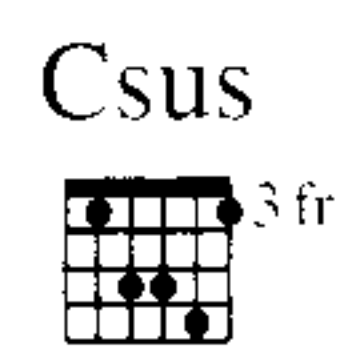
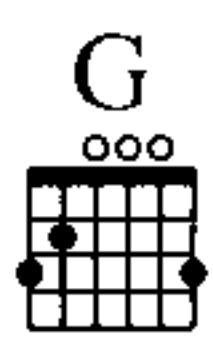
piel Pa - ra lle - nar el va - cí - o.



Fmaj7  Em7  Am7  Dm7 

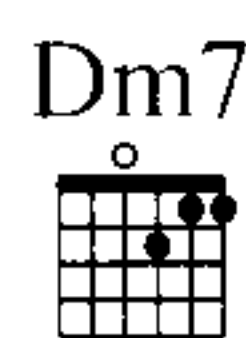
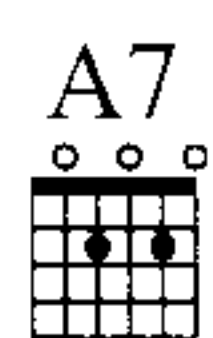
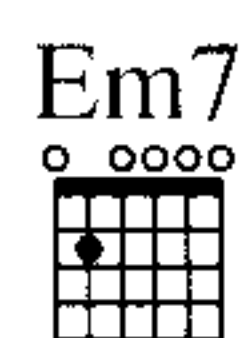
Da la vuel - ta y ve - te ya Ho - y te doy la li - ber -





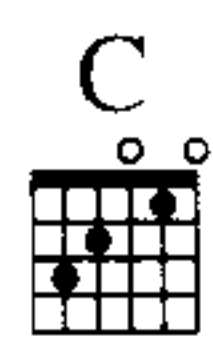
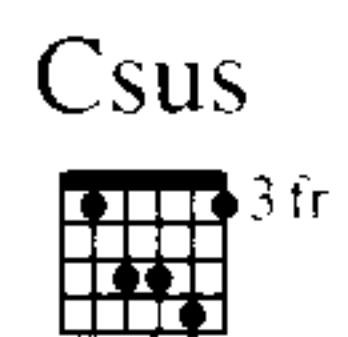
tad

De vo - lar a don - de quie - ras.



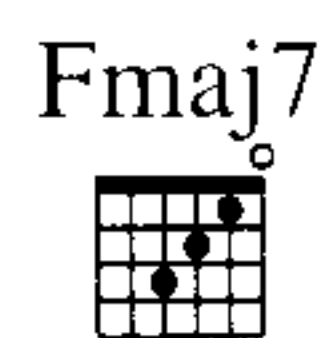
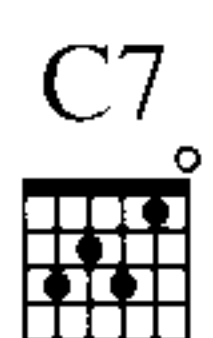
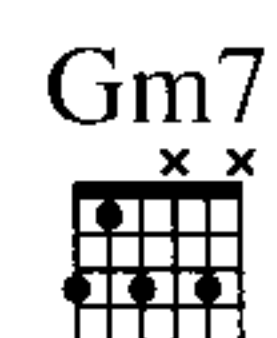
Al - gún dí - a tú ve - rás

Que di - fi -



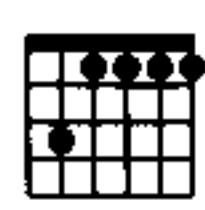
cil es ha - llar

Quien te dé su vi - da en - te - ra.

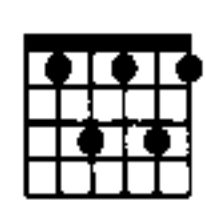


Y mien - tras tan - to mí a - mor

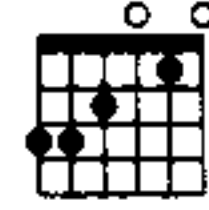
Fm7



Bb7

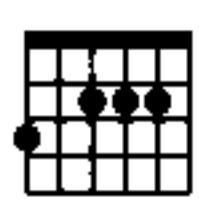


C/G

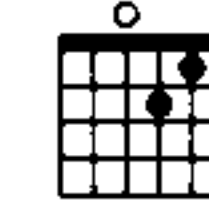


Yo guar - da - ré mí tris - te - za.

A/G



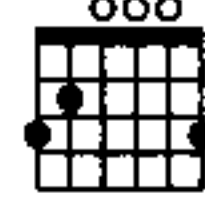
Dm7



To-do es-te a-mor de ver - dad

Que no tien - e o -

G



Fmaj7



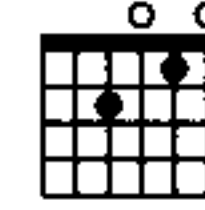
To Coda

tro lu - gar

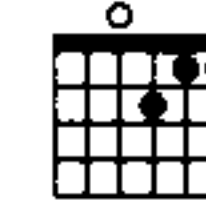
Que tu co - ra - zón y el mí

o.

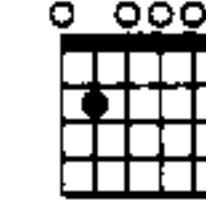
C/E



Dm7



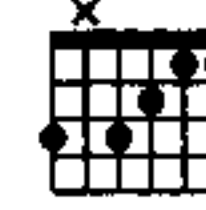
Em7



Fmaj7



F/G



Csus2

Fmaj7

Em7

Am7

Dm

Bb

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff are six guitar chord diagrams: Csus2, Fmaj7, Em7, Am7, Dm, and Bb. The music features a complex rhythmic pattern with many sixteenth notes and rests.

G

Am

G

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff are three guitar chord diagrams: G, Am, and G. The music continues with a similar rhythmic style, featuring many sixteenth notes.

D.S. al Coda

Am

Am7

Abm7

Am

CODA

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff are three guitar chord diagrams: Am, Am7, and Abm7. The music includes lyrics: "Que es la ru - ti - na tal".

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff is a CODA symbol and a guitar chord diagram for Am. The music includes lyrics: "y el mí - o.".

G

Am

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the staff are two guitar chord diagrams: G and Am. The music features a long melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

G F E F G Am

Da la vuel-ta y ve - te -

Dm G Dm G

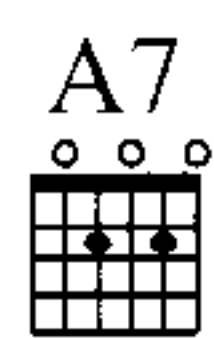
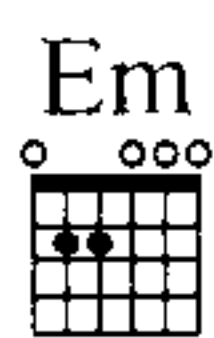
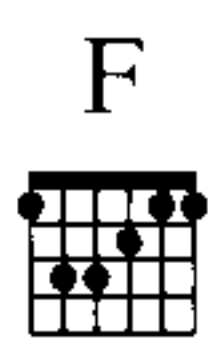
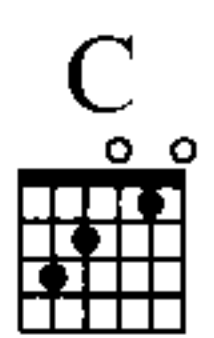
— ya Si te pi - de el co - ra - zón — U - na nue-va il - u - sión y ve - te -

C F Em Am

— ya ve - te Y que se va - ya con - ti - go es - te a - mor. Da la vuel - ta y ve - te -

Dm G Dm G

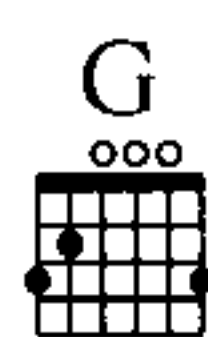
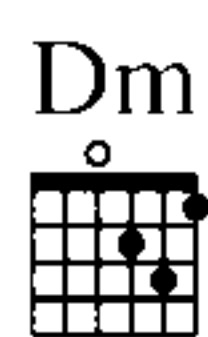
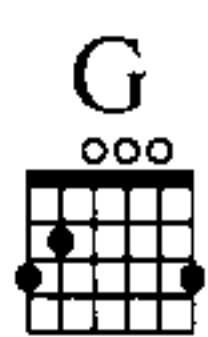
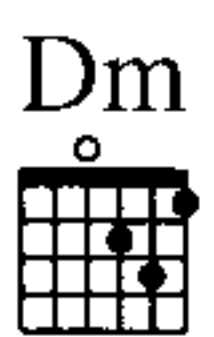
— ya Que yo sé muy bien — Que muy pron-to tú — me vas a ex-tra - ñar. —



Musical staff with notes and lyrics: Ve - te ya, ve - te ya, ve - te ya, don - de que - ras Te doy la li - ber -

Ve - te ya, ve - te ya, ve - te ya, don - de que - ras Te doy la li - ber -

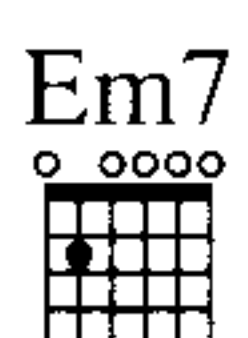
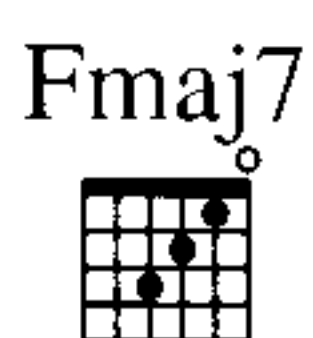
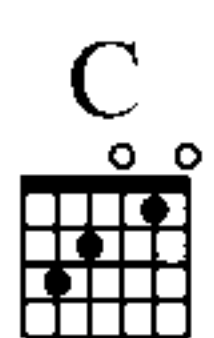
Piano accompaniment for the first system, including treble and bass staves.



Musical staff with notes and lyrics: tad. Oh.

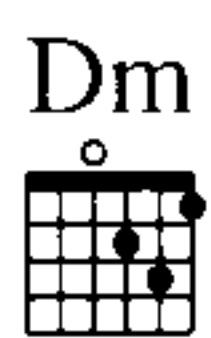
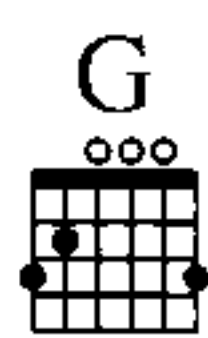
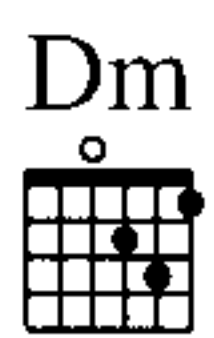
tad. Oh.

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with notes and lyrics: tad. Oh.

Piano accompaniment for the third system, including treble and bass staves.



Piano accompaniment for the fourth system, including treble and bass staves.

C Fmaj7 Em7 A7

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef contains a melody with eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment. Above the staff, four guitar chord diagrams are shown: C (open), Fmaj7 (first fret), Em7 (second fret), and A7 (second fret).

Dm7 E

The second system continues the piano accompaniment. The treble clef has a more active melody with some triplets. The bass clef continues with a steady accompaniment. Above the staff, two guitar chord diagrams are shown: Dm7 (second fret) and E (open).

Am/E

Si no me quie - ras Tú te lo pi - er - das A - mor _ que te va - ya bien _

The third system includes a vocal line with lyrics. The piano accompaniment continues. Above the staff, a guitar chord diagram for Am/E (second fret) is shown. The lyrics are: "Si no me quie - ras Tú te lo pi - er - das A - mor _ que te va - ya bien _".

Dm/E E7 Am

Si _ te ol - vi - das - te de mí Ve - te, yo no te vo - té. _

The fourth system includes a vocal line with lyrics. The piano accompaniment continues. Above the staff, three guitar chord diagrams are shown: Dm/E (second fret), E7 (second fret), and Am (second fret). The lyrics are: "Si _ te ol - vi - das - te de mí Ve - te, yo no te vo - té. _".

G C E7

Musical notation for the first system, including guitar chords G, C, and E7. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The guitar chords are indicated above the treble staff.

Am G C E7

Tú

Musical notation for the second system, including guitar chords Am, G, C, and E7. The system consists of three staves. The word "Tú" is written at the end of the first staff.

Am/E

ve - rás que es di - fi - cil ha - llar Quien te dé su vi - da en - te - ra

Musical notation for the third system, including guitar chord Am/E. The system consists of three staves. The lyrics "ve - rás que es di - fi - cil ha - llar Quien te dé su vi - da en - te - ra" are written below the first staff.

Dm/E E7 Am

Y te en - tre - gue el co - ra - zón Co - mo lo hi - ze yo, co - mo lo hi - ze yo.

Musical notation for the fourth system, including guitar chords Dm/E, E7, and Am. The system consists of three staves. The lyrics "Y te en - tre - gue el co - ra - zón Co - mo lo hi - ze yo, co - mo lo hi - ze yo." are written below the first staff.

G C E7

This system shows the first two measures of the piece. It features a guitar part with chords G, C, and E7, and a piano accompaniment in 7/8 time. The piano part consists of eighth notes in the right hand and quarter notes in the left hand.

Am G C E7

Ba ba da dee da da da. Ba ba da dee da da da. Si -

This system contains the first two measures of the vocal line. The lyrics are "Ba ba da dee da da da. Ba ba da dee da da da. Si -". The guitar accompaniment continues with chords Am, G, C, and E7. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Am G C E7

- gue tu ca-mi-no, que no hay vuel - ta con - ti - go ___ Da la vuel - ta y ve-te, tú no me con - vie -

This system contains the second two measures of the vocal line. The lyrics are "- gue tu ca-mi-no, que no hay vuel - ta con - ti - go ___ Da la vuel - ta y ve-te, tú no me con - vie -". The guitar accompaniment continues with chords Am, G, C, and E7. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Am G C E7

- nes. Que te va - ya bien mu-jer, ve -

This system contains the final two measures of the vocal line. The lyrics are "- nes. Que te va - ya bien mu-jer, ve -". The guitar accompaniment continues with chords Am, G, C, and E7. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Am G C Bm7b5 E7

- te, ve - te si no me vas a quer - er,

Am G C Bm7b5 E7

no me a-tor-men-tes mu-jer, ve - te que po-qui-to a po - co yo te ol-vi - da - ré. -

Am G C Bm7b5 E7 Am G

Ba ba da dee da da da. Ba ba da dee da da da.

Repeat and Fade Optional Ending

C Bm7b5 E7 Am G C

Ba ba da dee da da da.