

GLORIA ESTEFAN *gloria!*

PIANO/VOCAL/CHORDS



*gloria!*  
**gloria!**



# OYE

Words and Music by  
GLORIA ESTEFAN, EMILIO ESTEFAN, JR.,  
RANDALL BARLOW and ANGIE CHIRINO

Dance tempo ♩ = 132

E♭m/G♭



N.C.

E♭m/G♭



N.C.

¡Sal - sa! - - - ¡Mi sal - sa\_es\_ ca - lien - te!  
Mi sal - sa\_es\_ ca -

E♭m/G♭



N.C.

¡Co - sa! - - - Y bai - la\_ mi gen - te\_ - - -  
lien - te!\_ - - -

Mi sal - sa\_es\_ ca - lien - te.

Drum groove begins...

N.C.

¡Sal - sa! — — — — — ¡Mi sal - sa\_es — — — — — ca - lien - te!  
Mi sal - sa\_es — — — — — ca -

¡Co - lien - te! — — — — — sal! — — — — — Y bai - la — — — — — mi gen - te.

E $\flat$ m  
6


¡O - ye! Mi cuer - po pi - de. ¡O - ye! Mi cuer - po pi - de.

1.

2.  
N.C.


¡O - ye! Mi cuer - po pi - de. ¡O - ye! Mi cuer - po pi - de.


§ Chorus:



  
 ¡O - ye! — Mi cuer - po pi - de sal - sa — y con es - te rit -

*f*


  
 mo, va - mos a bai - lar. — ¡Eh! — ¡Eh! —


  
 ¡O - ye! — Mi cuer - po pi - de sal - sa — y con es - te rit -


  
 mo, no quie - ro pa - rar. — ¡Eh! — ¡Eh! —

*To Coda* 



## Verse:

E♭m



1. Hey, boy, — I see you look - in'; — I know you're  
 2. There, now, — a lit - tle clos - er; — just hold me

*mp*

B♭m



watch - in', — but you won't make that — move. —  
 tight - er, — and you'll be do - in' — fine. —

E♭m



O - ye, — I know you want me. — I'm tryin' to  
 Ri - co, — that's what you feel like. — You warm my

B♭m



show you — there's no way you can — lose, — oh, ba - by.  
 bod - y — just like the bright sun - shine. —

## Bridge:



Come on o - ver here\_ and give\_ me what\_ I want\_  
Ev - 'ry time you touch\_ me, I\_ feel no\_ wor - ries\_



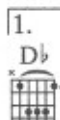
*mf*



If you don't know how\_ I'll teach\_ you fast\_  
I dis - cov - er things\_ I nev - er knew\_



We don't have to wor - ry 'bout\_ to - mor - row now\_  
Feel - in' this de - sire\_ com - ing o - ver me;\_



1. *D.S. §*

2.

*D.S. § at Coda*



I know that I want\_ you, and\_ I want\_ this night to last\_ \_ to be\_ with you\_  
can no long - er fight\_ it, I\_ just want\_





*Coda*

E $\flat$ m      B $\flat$ m/D $\flat$       E $\flat$ m      B $\flat$ 7/D

¡Eh! — ¡Eh! — ¡O - ye! Sí, mi cuer - po pi - de sal -

sa — y con es - te rit - mo, pa - pi, va - mos a — bai - lar.

E $\flat$ m      B $\flat$ 7/D      A $\flat$ m7      B $\flat$ m7

¡O - ye! — Mi cuer-po pi - de sal - sa — y con es - te rit -

E $\flat$ m      B $\flat$ m/D $\flat$       E $\flat$ m      B $\flat$ 7/D      E $\flat$ m      B $\flat$ 7/D

mo, — no quie - ro — pa - rar, no quie - ro — pa -

A $\flat$ m7      B $\flat$ m7      E $\flat$ m      B $\flat$ m/D $\flat$



rar, no quie-ro\_\_ pa - rar, no quie-ro\_\_ pa - rar, no quie-ro\_\_ pa -



rar, no quie-ro\_\_ pa - rar. (O e\_\_ o\_\_ a.

*mf*

N.C.

O e\_\_ o\_\_ a. O e\_\_ o\_\_

a. O e\_\_ o\_\_ a.



Musical notation for the first system. The vocal line (treble clef) has a slur over the first two measures. The piano accompaniment (grand staff) is mostly silent in this system.

Mi

N.C.

Musical notation for the second system. The vocal line includes the lyrics: *sal - sa\_es\_ ca - lien - te.* and *Mi sal - sa\_es\_ ca - lien - te.---*. The piano accompaniment features a *mf* dynamic marking.



Musical notation for the third system. The vocal line includes the lyrics: *Sal - sa.---*. The piano accompaniment features a *mf* dynamic marking.

Musical notation for the fourth system, primarily piano accompaniment. The vocal line is silent.



¡O - ye! Mi cuer - po pi - de. ¡O - ye! Mi cuer - po pi - de.

*f*

¡O - ye! Mi cuer - po pi - de. ¡O - ye! Mi cuer - po pi - de.



(O e\_\_\_\_\_ o\_\_\_\_\_ a. Y bai - la\_\_\_ mi gen - te. O e\_\_\_\_\_ o\_\_\_\_\_

*ff*

a. \_\_\_\_\_ ¡O - ye! ¡O - ye! ¡O - ye! O e\_\_\_\_\_ o\_\_\_\_\_



— a. O e — o — a. — )

N.C.

Chorus:



¡O - ye! — Mi cuer - po pi - de



sal - sa — y con es - te rit - mo, va - mos a bai - lar. — ¡Eh! — ¡Eh! —



¡O - ye! — Mi cuer - po pi - de sal - sa — y con es - te rit -

*Repeat ad lib. and fade*

mo, no quie - ro pa - rar. ¡Eh! ¡Eh!

*Spanish Lyrics:*

Mi cuerpo pide, oye (My body wants)

Oye, mi cuerpo pide salsa (Hey, my body wants salsa)  
 Y con este ritmo (And with this rhythm)  
 Vamos a bailar (Let's dance)

Oye, mi cuerpo pide salsa (Hey, my body wants salsa)  
 Y con este ritmo (And with this rhythm)  
 No quiero parar (I don't wanna stop)

Oye  
 Que estás haciendo  
 Estoy cayendo  
 La fuerza se me vá

Dime  
 Que estás pensando  
 Te estoy mirando  
 Me gustas más y más, cariño

Con cada latido de mi corazón  
 Me enamoro mucho más de tí  
 Amorcito, acércate un poquito más  
 Ya verás como te vas a enamorar de mí

Oye, mi cuerpo pide salsa  
 Y con este ritmo  
 Vamos a bailar

Oye, mi cuerpo pide salsa  
 Y con este ritmo  
 No quiero parar

Dale  
 No tengas miedo,  
 Mi cuerpo entero  
 Te quiero entregar

Rico  
 Bien pegadito  
 Tan suavecito  
 Te voy a conquistar, cariño

Son tus ojos que me hacen enloquecer  
 Con un beso pierdo la razón  
 Siento esta locura y ya no sé que hacer  
 Es que tu cariño hace vibrar mi corazón

Oye, mi cuerpo pide salsa  
 Y con este ritmo  
 Vamos a bailar

Oye, mi cuerpo pide salsa  
 Y con este ritmo  
 No quiero parar



# HEAVEN'S WHAT I FEEL

Words and Music by  
KIKE SANTANDER

Moderately fast ♩ = 120



mf



Verse:



mm.

1. Love some - times \_\_\_\_\_ can be like des - ti - ny \_\_\_\_\_  
2. How could I \_\_\_\_\_ have known that in your eyes \_\_\_\_\_

F/A



There's no way to say for - ev - er, may not  
I would find the deep - est an - swers to the

Fm6/A $\flat$



B $\flat$



C



re - al - ize your dream. And love some -  
ques - tions of my heart. And how could I

C/B $\flat$



times is like a blow - ing wind. It can  
have known that by your side was the

F/A



Fm6/A $\flat$



B $\flat$



take us to wher - ev - er, send - ing us on si - lent wings. }  
light to fill the dark - ness in the shad - ows of my life. }

## Pre-chorus:



But I have bro - ken all the rules of love.



I nev - er dreamed that I could come this far. And now I'm



lost in my e - mo - tions. You're be - com - ing my de - vo - tion. There's



noth - ing I can do to stop this love for you.



C Em7

I was not sup - posed to fall in love with you.

F Fm6/A<sup>b</sup>

I have some - one else, and some - one else is lov -

C

ing you. And I was not sup - posed to let this

Em7 B<sup>b</sup> To Coda

love get through. So let me say for real,



heav - en's what I feel when I'm with you. This feel - ing is for - ev - er.



You make me feel like heav - en. My love is true when I'm with

1.



2.



you. Mm, you. Mm. Heav -

Bridge:



en, heav - en is what I feel when we're

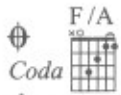


to - geth - er. Heav - en, heav - en, just look



*D.S. al Coda*

in my eyes and you'll see it's the truth.



*Coda*

heav - en's what I feel when I'm with

*freely*



you.



# REAL WOMAN

Words and Music by  
 GLORIA ESTEFAN, EMILIO ESTEFAN, JR.,  
 and LAWRENCE P. DERMER

Disco dance beat ♩ = 132  
 N.C.

B $\flat$ /C

N.C.

What you need is a real, real\_ wom - an to - night.

§ N.C.

Chorus:


D

A real\_ wom - an to - night;\_ some - one that does\_ you right,.

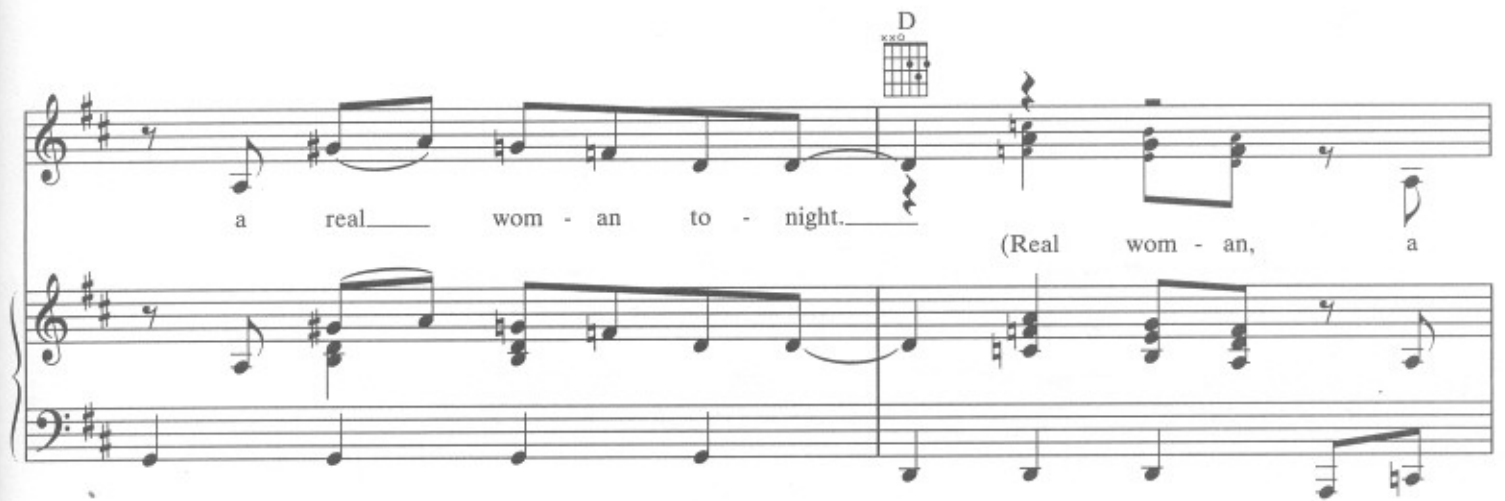
F  G 

keeps you a - wake at night, now, hon - ey;



D 



a real wom - an to - night. (Real wom - an, a



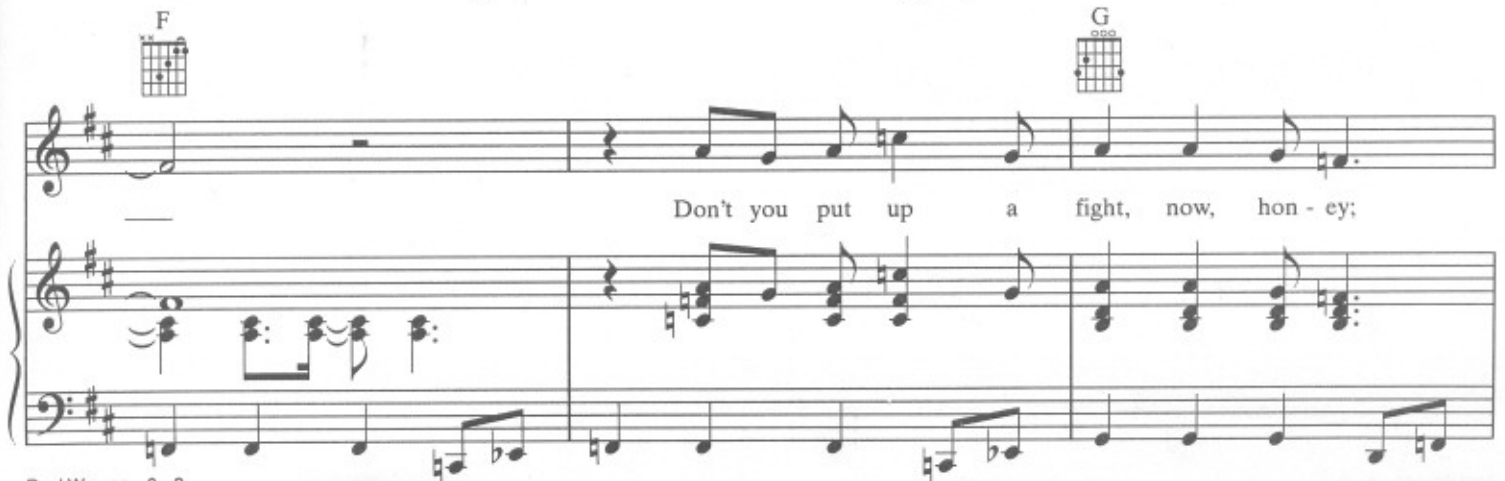
Real wom - an to - night; one that holds you tight.

real, real wom - an.)



F  G 

Don't you put up a fight, now, hon - ey;





a real\_ wom - an to - night. (Real wom - an, a real, real wom - an.)

N.C.

To Coda

Verse:



1. You don't know what's good for you, and all the girls you had  
 2. What a shame you wast - ed time; make it up and tell me

D7sus



D7



G



Gm



just had no clue. — You need a wom - an by your — side —  
all the right lines. — You want a lov - er who's in con - trol —

D/F#



D7sus



D7



E7sus



who can turn on both your bod - y and mind. — Some - one who gives you what you  
and not a - fraid to love you bod - y and soul. — Some - one who gives you what you

E7



G/A



A7



real - ly need; — af - ter to - night, you're gon - na beg me, "please." — }  
real - ly need; — af - ter to - night, you're gon - na beg me, "please." — }

*cresc.*

N.C.

Bb/C



1.

N.C.

*D.S. %*

2.

N.C.

*D.S. % al Coda*

What you need is a real, real\_ wom-an to-night. real\_ wom-an to-night.



Coda



(All you wan-na know, gon-na show you to-night. Give you eve-ry-thing, gon-na be al-right.)

F



All you wan-na know, gon-na show you to-night. Give you eve-ry-thing, gon-na be al-right.

G



All you wan-na know, gon-na show you to-night. Give you eve-ry-thing, gon-na be al-right.

D



1.

2.

Real wom-an, a real, real wom-an.) real, real wom-an.)

N.C.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) below it, and a bass clef staff at the bottom. The key signature is two sharps (F# and C#). The top staff contains whole rests. The middle staff has a dynamic marking of *mf* and contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with quarter notes. A slur is placed under the first two measures of the bottom staff.

Second system of musical notation, identical in structure and content to the first system, featuring a treble staff with rests, a grand staff with a melodic line, and a bass staff with a bass line and a slur.

Third system of musical notation, identical in structure and content to the first system, featuring a treble staff with rests, a grand staff with a melodic line, and a bass staff with a bass line and a slur.

*Repeat ad lib. and fade*

Fourth system of musical notation, identical in structure and content to the first system, featuring a treble staff with rests, a grand staff with a melodic line, and a bass staff with a bass line and a slur.

# DON'T LET THIS MOMENT END

Words and Music by  
GLORIA ESTEFAN, EMILIO ESTEFAN, JR.,  
LAWRENCE P. DERMER and ROBERT D. BLADES

Disco dance ♩ = 132



G♭maj7



E♭m



F



**B♭m** **A♭** **G♭maj7**

Kiss me, hold me,

*mp*

**B♭m/F** **E♭m7**

touch me, don't let this moment

*cresc.*

**B♭m/F** **F7**

end.

*Verse:* **B♭m** **G♭maj7**

1. Please, don't let this moment end, at least  
 2. Please, I'm beg - ging you to stay. Just throw

*mp*



E $\flat$ m7

till the once world a - gain our hearts can be to - geth -  
 the world a - way; pre - tend there's no to - mor -

B $\flat$ m/F

F

B $\flat$ m

er. row. And Please, I'll I'll

G $\flat$ maj7

nev - er let you go, but  
 nev - er leave your side, nev - er

E $\flat$ m7

still I need to know this night  
 let this feel - ing die; just let

B $\flat$ m/F F+ D $\flat$ /A $\flat$

— will last for ev er. — } Oh, —  
 — our love grow strong er. — }

*cresc.*

*Chorus:*

D $\flat$  F

please, you know you own my heart; just

*f*

B $\flat$ m

tell me where to start. Don't make me wait much

E $\flat$ m/G $\flat$  G $\flat$ /A $\flat$  D $\flat$

long er. Oh, please, I



know to - night's the night; — it nev - er felt so —



right. — Just hold me in your arms —



and kiss me, —

*cresc.* *sub. p*



hold me, — touch me, don't

*cresc.*

B♭m/F F 7

let this mo - ment\_ end.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two flats (B♭ and E♭). The vocal line begins with the lyrics "let this moment\_ end." and includes a long note with a fermata. The piano accompaniment consists of chords and a bass line. Chord diagrams for B♭m/F and F 7 are provided above the staff.

2. A♭ B♭m A♭

and kiss me,

*cresc.* *ff*

The second system continues the piece. The vocal line has the lyrics "and kiss me,". The piano accompaniment features a dynamic marking of *cresc.* followed by *ff*. Chord diagrams for A♭, B♭m, and A♭ are shown above the staff.

A♭/G♭ G♭ G♭maj7 B♭m/F E♭m7

hold me, touch me, don't

The third system contains the lyrics "hold me, touch me, don't". The piano accompaniment includes a variety of chords. Chord diagrams for A♭/G♭, G♭, G♭maj7, B♭m/F, and E♭m7 are provided above the staff.

Fsus F

let this mo - ment end.

The fourth system concludes the piece with the lyrics "let this mo - ment end.". The piano accompaniment features a final chord progression. Chord diagrams for Fsus and F are shown above the staff.



B♭m



Musical notation for the first system, including treble and bass clefs, a grand staff, and a dynamic marking of *mf*.

E♭m7



Fm7



Musical notation for the second system, including treble and bass clefs, a grand staff, and a dynamic marking of *mf*.

B♭m



Musical notation for the third system, including treble and bass clefs, a grand staff, and a dynamic marking of *mf*.

E♭m7



A♭



Musical notation for the fourth system, including treble and bass clefs, a grand staff, and a dynamic marking of *mf*.

Bridge:

Fm7



Can we make this moment last for

*mf*

Gb



Ebm7



ev - er? (For - ev - er.) Tell me if you feel



the way I do.

Bbm



Gbmaj7



Oh! (Don't let this

*p*

mo - ment end, nev - er end!

**Ebm7**

**F**

**G7sus**

**G**

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a half note 'mo - ment end,' followed by a quarter rest, and then 'nev - er end!' with a quarter note. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A guitar chord diagram for Ebm7 is shown above the first measure. A fermata is placed over the piano accompaniment in the second measure.

The second system continues the piano accompaniment from the first system. It features a fermata over the piano accompaniment in the first measure, which then resolves into a series of chords and eighth-note patterns. The piano part is marked with a forte 'f' dynamic.

**Chorus:**

Please, you know you own my heart; just

**Eb**

**G**

**ff**

The third system begins the chorus. The vocal line starts with 'Please,' followed by 'you know you own my heart;' and 'just'. The piano accompaniment is marked with a fortissimo 'ff' dynamic. A guitar chord diagram for Eb is shown above the first measure, and another for G is shown above the fifth measure.

tell me where to start. Don't make me wait much

**Cm**

The fourth system continues the chorus. The vocal line starts with 'tell me where to start.' followed by a quarter rest, and then 'Don't make me wait much'. The piano accompaniment continues with eighth-note patterns. A guitar chord diagram for Cm is shown above the first measure.

Fm  A $\flat$ /B $\flat$   E $\flat$  


long er. Oh, please, I




G 



know to - night's the night; it



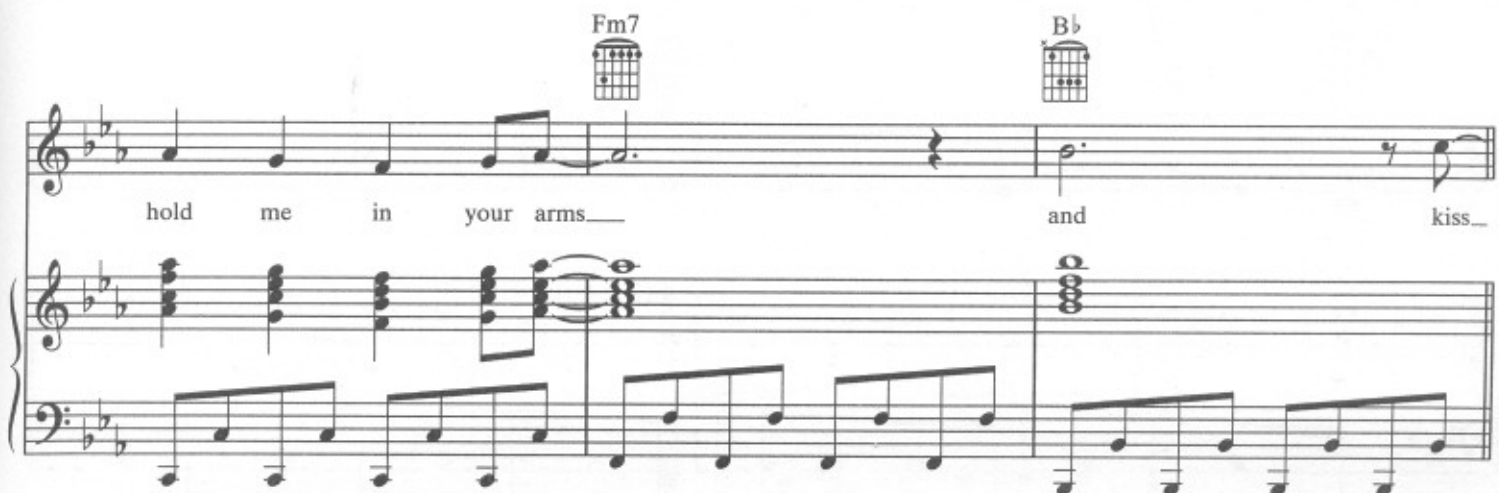
Cm 

nev - er felt so right. Just

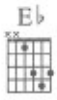


Fm7  B $\flat$  

hold me in your arms. and kiss







me, (Don't let this mo - ment hold end.)

*ff*



Don't me, let this mo - ment end, touch ah.



me, don't let this mo - ment end.



Oh, please,

E $\flat$ 

(Don't let this I know to - night's the night...

mo - ment end,

G



don't let this It nev - er felt so

mo - ment end, ah.

Cm



right. Just hold me in your arms.

Fm7

B $\flat$ E $\flat$ 

and

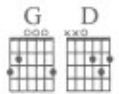
kiss me.

*sub. p*

# I JUST WANNA BE HAPPY

Words and Music by  
LAWRENCE P. DERMER

Dance beat ♩ = 132  
N.C.



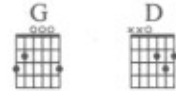
Chorus:

Wan - na mid - night ren - dez - vous. Wan - na give\_ my love to you.

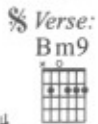


Wan - na make\_ my dreams come true. (I just wan - na be hap - py.)

Wan - na dance\_ the whole night through. Wan - na smell\_ the flow - ers too.



Wan - na feel\_ like lov - ers do. (I just wan - na be hap - py.) I. I'm danc -



mov - in' in' 'cause I feel good in - side. I got the feel -  
to where I want to go, feel - in' the rhy -



in' that mon - ey just can't\_ buy. I may be dream - in', or is it  
thm, let - tin' my bod - y\_ flow. Made a de - ci - sion to con -



A9



my re - al i - ty? Oh, oh, oh, oh, I'm a be - liev -  
 trol my des - ti - ny. Oh, oh, oh, oh, don't wan - na sit -

Bm9



E9



er, and I be - lieve I'm free. I can be hap - py be - cause I  
 back watch-in' life pass me by. I wan - na get up, you know I

G7



want to be. Don't need no - bod - y to say what's  
 got - ta fly. Won't ev - er give up un - til I'm

A7



right or wrong for me, no. }  
 hap - py, joy - ous, and free, yeah. } I

## Chorus:



wan - na mid - night ren - dez - vous. Wan - na give\_\_ my love to you.



Wan - na make\_\_ my dreams come true. (I just wan - na be hap - py.)

Wan - na dance\_\_ the whole night through. Wan - na smell\_\_ the flow - ers too.



To Coda ⊕

Wan - na feel\_\_ like lov - ers do. (I just wan - na be hap - py.)

First system of musical notation, including a vocal line and piano accompaniment.

1. | 2. *D.S. al Coda*



(I just wan - na be hap - py.) (I just wan - na be hap - py.) 2. I'm

Second system of musical notation, including a vocal line and piano accompaniment.

*Coda*

N.C.

Coda section of musical notation, including a vocal line and piano accompaniment.



Final system of musical notation, including a vocal line and piano accompaniment.



N.C.

1.

*Percussion break*

2.

D

Bm7

I just wan-na be, \_\_\_\_\_ just wan-na be hap - py. \_\_\_\_\_

3.

4.

G

Come on, ba - by, give it all to me. Hap - py, joy - ous, and free. \_\_\_\_\_

G





Yeah, yeah, yeah, \_\_\_\_\_



'cause I feel good in - side. \_\_\_\_\_ The love in me just can't hide. \_\_\_\_\_



Yeah, yeah, yeah, \_\_\_\_\_ I feel joy-ous and free. \_\_\_\_\_



Wan-na mid - night ren - dez-vous. Wan-na give my love to you. Wan-na make my dreams come true.

G      D



(I just wan - na be hap - py.)      Wan - na have\_ an o - cean view.



G      D

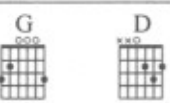


Wan-na smell\_ the flow-ers too.      Wan-na feel\_ like lov - ers do.      (I just wan - na be hap - py.)





1.2.3.      4.

G      D



(I just wan - na be hap - py.)      (I just wan - na be hap - py.)

N.C.



# FEELIN'

Words and Music by  
LAWRENCE P. DERMER

Moderate dance feel ♩ = 132

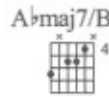
N.C.



Oh,



Ah,



yeah, yeah.

dim.

## Verse:

E $\flat$ E $\flat$ maj7

1. And when you give look what's in your heart to the  
2. When ev - 'ry look and eve - ry touch makes you

*mp*



one you\_ love\_ you want them\_ to give\_  
come un - done\_ and you can't\_ be - lieve\_



their love back\_ to you\_ their love back\_ to you\_  
this feel - in' is real, this feel - in' is real,



When eve - ry kiss and ev - 'ry smile mean\_ the world to\_ you\_  
and when the sound of some-one's name gives\_ you but - ter - flies\_



C7 Fm Fm7/Eb

then you've got it bad. You don't need a  
 don't wonder why. 'cause you can be

Fm7/Bb Bb Fm7

cure sure for what you're go - ing through...  
 sure that you're in love. Bkgd.: (This feel - in' in - side,...

Bb Gm7 C

Don't you let it hide.  
 you can't let it hide. )

*cresc.*

Chorus:

Fm7 Bb Cm7 Fm7

(Feel - in', Oh. nev-er gon-na stop the feel - in'. Oh, when your

*mf*

B $\flat$  Cm7 Fm7 B $\flat$  Cm7

love is true... oh, nev-er gon-na stop the feel-

(Feel - in',

A $\flat$ maj7/B $\flat$  B $\flat$  Fm7

in'. and there ain't noth - ing you can do, now... (Feel - in',

B $\flat$  Cm7 Fm7 B $\flat$  Cm7

nev-er gon-na stop the feel - in'. You feel it through and through, hon-ey,

Fm7 B $\flat$  Cm7

(Feel - in', oh, nev-er gon-na stop the feel-

A<sup>b</sup>maj7/B<sup>b</sup>

1. B<sup>b</sup>

2. B<sup>b</sup>

'cause there ain't noth-in' you can do, boy. noth-in' you can do, boy.

in'.)

*dim.*

Bridge:  
N.C.

Ooh, hoo, hoo, boy. (Ooh, hoo, hoo.) Got the feel-in'. Ooh, hoo, hoo, boy.

*mf*

1.

2.

(Ooh, hoo, hoo.) Woah. (Ooh, ooh, ooh.) Woah. woah.

Fm11

B<sup>b</sup>

Cm7

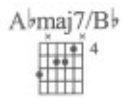
Fm7

woah.



Ah, \_\_\_\_\_ yeah, yeah, yeah,

Piano accompaniment for the first system.



N.C.

yeah. \_\_\_\_\_

Piano accompaniment for the second system, including a *cresc.* marking.

Chorus:



(Feel - in', Oh. nev - er gon - na stop the feel -

Piano accompaniment for the chorus section.



in'. Oh, when you're love is true,

Piano accompaniment for the final part of the chorus.



Gm7 C Dm7

(Feel - in', oh, nev - er gon - na stop the feel -

Bbmaj7/C C Gm7

in'.) oh, there ain't noth - in' you can do, now. (Feel - in',

C Dm7 Gm7

nev - er gon - na stop the feel - in'. You feel it

C Dm7 Gm7

through and through, hon - ey, (Feel - in', oh,

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for Gm7, C, Dm7, Bbmaj7/C, and Bbmaj7. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are: "(Feel - in', oh, nev - er gon - na stop the feel - in'.) oh, there ain't noth - in' you can do, now. (Feel - in', nev - er gon - na stop the feel - in'. You feel it through and through, hon - ey, (Feel - in', oh,"

C Dm7 Bbmaj7/C C

nev-er gon-na stop the feel - in'. 'cause there ain't noth-in' you can do, boy.

Gm7 C Dm7 Gm7

Ooh, hoo, hoo, boy. (Ooh, hoo, hoo.) Got the feel-in'. Ooh, hoo, hoo, boy.

C Dm7 Gm7

(Ooh, hoo, hoo.) Woah, woah. Ooh, hoo, hoo, boy.

C Dm7 Bbmaj7/C C

(Ooh, ooh, ooh.) Got the feel-in'. Ooh, hoo, hoo, boy. (Ooh, hoo, hoo.) Woah, woah.

*Repeat ad lib. and fade*

# CUBA LIBRE

Words by  
GLORIA ESTEFAN and EMILIO ESTEFAN, JR.

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

Bright latin beat ♩ = 120

B $\flat$ m7(b5)



E $\flat$ 7



A $\flat$ m7



D $\flat$ 9



The place that I come from\_ I bare - ly re - mem - ber.\_ The

*mf*

The first system of the musical score for 'Cuba Libre'. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'The place that I come from\_ I bare - ly re - mem - ber.\_ The'. The piano accompaniment is marked *mf* and consists of a right-hand melody and a left-hand bass line. Above the vocal line, four guitar chord diagrams are provided: B $\flat$ m7(b5), E $\flat$ 7, A $\flat$ m7, and D $\flat$ 9. The time signature is 4/4 and the tempo is indicated as 'Bright latin beat ♩ = 120'.

B $\flat$ m7(b5)



E $\flat$ 7



A $\flat$ m7



D $\flat$ 9



place that I come from\_ I bare - ly re - mem - ber.\_ But the

The second system of the musical score. The vocal line continues with the lyrics 'place that I come from\_ I bare - ly re - mem - ber.\_ But the'. The piano accompaniment continues with the same *mf* dynamic. Above the vocal line, the same four guitar chord diagrams are repeated. The time signature remains 4/4.

B $\flat$ m7(b5)



E $\flat$ 7



A $\flat$ m7



D $\flat$ 9



soul of my peo - ple\_ will be with me for - ev - er.\_ The

The third system of the musical score. The vocal line concludes with the lyrics 'soul of my peo - ple\_ will be with me for - ev - er.\_ The'. The piano accompaniment continues. Above the vocal line, the same four guitar chord diagrams are repeated. The time signature remains 4/4.

B<sup>b</sup>m7(b5)



E<sup>b</sup>7



A<sup>b</sup>m7



D<sup>b</sup>9



soul of my peo - ple. will be with me for - ev - er.

N.C.

You're hard to for -

*Percussion*

get. Though we're a -

part, you live in my

B $\flat$ m7( $\flat$ 5)

E $\flat$ 7



heart.

A $\flat$ m7

D $\flat$ 9

B $\flat$ m7( $\flat$ 5)

E $\flat$ 7

1.2.

A $\flat$ m7

D $\flat$ 9



3.

A $\flat$ m7

D $\flat$ 9

Verse 1:  
B $\flat$ m7( $\flat$ 5)

E $\flat$ 7



1. Swept by an o - cean\_ of beau-

A $\flat$ m7

D $\flat$ 9

B $\flat$ m7( $\flat$ 5)

E $\flat$ 7



ti - ful mem - 'ries...

Swept by an o - cean\_ of beau-



A<sup>b</sup>m7 D<sup>b</sup>9 B<sup>b</sup>m7(b5) E<sup>b</sup>7

ti - ful mem - 'ries... Peo - ple and plac - es... that... I car -

A<sup>b</sup>m7 D<sup>b</sup>9 B<sup>b</sup>m7(b5) E<sup>b</sup>7

ry with - in me... Peo - ple and plac - es... that... I car -

§ Verses 2 & 3:  
A<sup>b</sup>m7 D<sup>b</sup>9 B<sup>b</sup>m7(b5) E<sup>b</sup>7

ry with - in me... 2. The place that I come from... I bare -  
pray that the rain will... bathe...

A<sup>b</sup>m7 D<sup>b</sup>9 B<sup>b</sup>m7(b5) E<sup>b</sup>7



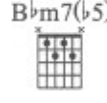
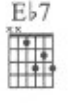
ly re - mem - ber... The place that I come from... I bare -  
— you in free - dom... On - ly mu - sic and laugh - ter... be heard...







ly re - mem - ber. ——— But the soul of my peo - ple ——— will be with —  
 on the breeze. ——— And for - ev - er af - ter ——— our dance.



me for - ev - er. ——— The soul of my peo - ple ——— will be with —  
 will con - tin - ue. ——— And I will at last ——— get to see —










me for - ev - er. ——— } You're hard to for -  
 you a - gain. ——— }










get. ——— Though we're a - part, ———



A<sup>b</sup>m7D<sup>b</sup>9B<sup>b</sup>m7(b5)E<sup>b</sup>7A<sup>b</sup>m

N.C.

you live in my heart.

Chorus:

B<sup>b</sup>m7(b5)E<sup>b</sup>7A<sup>b</sup>m7D<sup>b</sup>9

Quie - ro mi Cu - ba li - bre. Pa - que la gen - te

B<sup>b</sup>m7(b5)E<sup>b</sup>7A<sup>b</sup>m7D<sup>b</sup>9

pue - da. Pa - que la gen - te pue - da bai - lar.

B<sup>b</sup>m7(b5)E<sup>b</sup>7A<sup>b</sup>m7D<sup>b</sup>9

Quie - ro mi Cu - ba li - bre. Pa - que la gen - te

B $\flat$ m7(b5) Eb7 A $\flat$ m7 D $\flat$ 9

pue - da. Pa\_\_\_ que la gen - te pue - da bai - lar.---

B $\flat$ m7(b5) Eb7 A $\flat$ m D $\flat$ 9

B $\flat$ m7(b5) Eb7 A $\flat$ m D $\flat$ 9

*D.S. al Coda*

2. I

Coda B $\flat$ m7(b5) Eb7 A $\flat$ m7 D $\flat$ 9

Quie - ro mi Cu - ba li - bre. Pa\_\_\_ que la gen - te

*Repeat ad lib. and fade*

B $\flat$ m7(b5)      E $\flat$ 7      A $\flat$ m7      D $\flat$ 9



pue - da. Pa\_\_\_ que la gen - te pue - da bai - lar.\_\_\_

*Spanish Lyrics:*

Curioso destino  
 Que aún me separa  
 De mi tierra adorada  
 Que no veo desde niña

No puedo olvidar  
 Eres parte de mí  
 Te quiero ver feliz

Un mar de recuerdos  
 Azota mi mente  
 De pueblos y gentes  
 Que yo he conocido

Curioso destino  
 Que aún me separa  
 Curioso destino  
 Que aún me separa  
 De mi tierra adorada  
 Que no veo desde niña  
 De mi tierra adorada  
 Que no veo desde niña

No puedo olvidar  
 Eres parte de mí  
 Te quiero ver feliz

Quiero mi Cuba libre  
 Pa' que la gente pueda  
 Pa' que mi gente pueda bailar

A veces no entiendo  
 Lo mucho que extraño  
 Que a pesar de los años  
 Te sigo queriendo  
 Sigo esperando  
 Yo te sigo soñando  
 Comparto tus penas  
 Estoy contigo llorando

No puedo olvidar  
 Eres parte de mí  
 Te quiero ver feliz

Quiero mi Cuba libre  
 Pa' que la gente pueda  
 Pa' que mi gente pueda bailar



# CORAZON PROHIBIDO

Words by  
GLORIA ESTEFAN and KIKE SANTANDER

Music by  
KIKE SANTANDER

Moderately fast ♩ = 120



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a dynamic marking of *mf*. The key signature has one flat (Bb) and the time signature is 4/4.



Second system of musical notation, continuing the vocal and piano parts from the first system.

Verse:



Third system of musical notation, featuring the vocal line with lyrics and the piano accompaniment. The lyrics are: "1. Un a - mor que se a - due - ñó de mí, 2. See additional lyrics".



de - sa - tan - do mis - sen - ti - dos an - he -

Fm6/A $\flat$ 

lan - do un co - ra - zón pro - hi - bi - do. Un a -



mor que me lle - vó a sen - tir, que a pe -



sar de es - te va - cí - o, pue - da ha - cer - me tan fe - liz.

Am7  Dm7 

Por ti yo he ro - to las re - glas del a - mor,



C/E  Gm7/C 



ja - más pen - sé per - der el co - ra - zón. Y me a -




Dm7  C/E 

tra - pa es - ta lo - cu - ra, que me en - cien - de, que me nu - bla,



F  D7/F#  G7sus 

na - da pue - do ha - cer pa - ra es - ca - par de ti.



C Em7

Nun - ca j - ma - gi - né \_\_\_\_\_ po - der a - mar - te, a - sí. \_\_\_\_\_

F Fm6

\_\_\_\_\_ Tie - nes o - tro a - mor, \_\_\_\_\_ Y o - tro a - mor me tie -

C

ne a mí. \_\_\_\_\_ Y nun - ca yo \_\_\_\_\_ so - ñé \_\_\_\_\_ que - rer - te

Em7 Bb To Coda

tan - to a - sí. \_\_\_\_\_ Que cul - pa ten - go yo \_\_\_\_\_ si



de - scu - br[e]l a - mor só - lo por ti. A - mor que nun - ca mue - re,



con - ti - go pa - ra siem - pre. Hoy sé vi - vir só - lo por



ti. ti.



A - mor que nun - ca mue - re, con - ti - go pa -



F/A



ra siem - pre. Hoy sé - vi - vir só - lo por

Fm6/Ab



Bb/C



Bridge:



ti. Sue - ño, sue - ño, con

Dm7

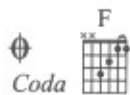


en - tre - gar - te mis an - he - los. Sue - ño, sue -

Dm7/G

*D.S. al Coda*

ño, si que - res sa - ber en mis o - jos ve - ras.




de - scu - bríel a - mor só - lo por

*freely*




ti.

*Verse 2:*

Como hacer al corazón saber  
 Cuando llega el sentimiento,  
 Si el amor es un camino incierto.  
 Este amor que siento en mí nacer,  
 Me devuelve aquel secreto,  
 Que una vez temí perder.  
 Por ti yo he roto  
 Las reglas del amor,  
 Jamás pensé perder el corazón.  
 Y me atrapa esta locura,  
 Que me enciende, que me nubla,  
 Nada puedo hacer para es captar de ti.  
 (Coro)

# DON'T RELEASE ME

Words and Music by  
LAWRENCE P. DERMER  
Rap by  
WYCLEF JEAN

Slowly ♩ = 84

B♭m7



E♭9



G♭13



A♭9



Rap: See additional lyrics

The first system of music features a guitar part with four measures of chords: B♭m7, E♭9, G♭13, and A♭9. Below the guitar part is a piano accompaniment in 4/4 time, starting with a piano (*p*) dynamic. The piano part consists of chords in the right hand and a simple bass line in the left hand.

B♭m7



E♭9



G♭13



1.

A♭9



Am7



2.

A♭9



*mp*

*sim.*

The second system continues the piano accompaniment with a mezzo-piano (*mp*) dynamic. It features a first ending (1.) with chords A♭9 and Am7, and a second ending (2.) with chord A♭9. The piano part includes a melodic line in the right hand and a rhythmic bass line in the left hand, marked *sim.* (simile).

B♭m7



E♭m9



F♯m7



Amaj7/B



The third system continues the piano accompaniment with the chords B♭m7, E♭m9, F♯m7, and Amaj7/B. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand.

D $\flat$ maj9B $\flat$ 7(b9)E $\flat$ m7G $\flat$ /A $\flat$ 

Chorus:



Please, don't re-lease\_\_ me, don't re-lease\_\_ me from this

*mf*



spell you got me un - der. I said please, don't re-lease\_\_ me, don't re-lease\_\_



\_\_ me from this spell you got me un - der. I can't let go, I can't let

Eb7



Gb13



Gb/Ab



go. Got to hold on to you, ba - by, got to hold on to you now.

Bbm7



Eb9



F#m7



Ooh, you make me feel like I could lose con - trol.

Amaj7/B



Dbmaj9



Bb7(b9)



I'm gon-na lose it right now. Wan-na show you what

Eb7



Gb/Ab



Dbmaj7



love can do. You know, I feel like I am walk - ing in the clouds.





spell you got me un - der. I can't let go, ooh, ooh, I can't let go, ooh, ooh, ooh. Got to

hold on to you, ba - by, got to hold on to you now.

(Oh, oh, oh, oh, oh...)

Oh, oh, oh, oh, oh. ( ) Oh, oh, oh, oh, oh. ( )

B $\flat$ m7E $\flat$ 9G $\flat$ 9

First system of musical notation, including guitar chord diagrams for B $\flat$ m7, E $\flat$ 9, and G $\flat$ 9. The system consists of a guitar staff and a piano accompaniment with treble and bass staves. The piano part begins with a forte (*f*) dynamic.

A $\flat$ 9B $\flat$ m7E $\flat$ 9

Second system of musical notation, including guitar chord diagrams for A $\flat$ 9, B $\flat$ m7, and E $\flat$ 9. The system consists of a guitar staff and a piano accompaniment with treble and bass staves.

G $\flat$ 9A $\flat$ 9

N.C.

Third system of musical notation, including guitar chord diagrams for G $\flat$ 9 and A $\flat$ 9, and the instruction N.C. The system consists of a guitar staff and a piano accompaniment with treble and bass staves.

B $\flat$ m7E $\flat$ 9

Fourth system of musical notation, including guitar chord diagrams for B $\flat$ m7 and E $\flat$ 9, and the lyrics: "Show me how to find the way\_ to par - a - dise,\_". The system consists of a guitar staff and a piano accompaniment with treble and bass staves. The piano part begins with a mezzo-forte (*mf*) dynamic.





and you can take me there.








Want to be the on-ly lov - er in your life. Ooh, ba - by, don't re - lease me.





I got this feel-in' that I can't ex - plain.



Don't you know, I'm feel like I could rise a - bove the ground, don't wan - na come down.

G $\flat$ 13A $\flat$ 9

Am7



(Oh, oh, oh, oh, oh... Oh, oh, oh, oh, oh...)

B $\flat$ m7E $\flat$ 7G $\flat$ 9

Please, don't re-lease me, don't re-lease me from this

A $\flat$ 9B $\flat$ m7E $\flat$ 7

spell you got me un-der. I can't let go, ooh, ooh... I can't let go, ooh, ooh, ooh.

G $\flat$ maj9A $\flat$ 9

Hold on to you ba-by, got to hold on to you now...



Bbm7      Eb9      Gb9      Ab9

Bbm7      Eb9      Gb9      Ab9      N.C.

*Rap lyrics:*

*A-one-two, a-one-two.  
 (Yeah, yeah, yi-yi-yeah, yeah.)  
 I'd like to introduce to you  
 (Back by popular demand)*

*Wyclef Jean with Gloria Estefan.  
 When the Cubans meet the Hatians and Sicilians,  
 Hold your corner, hold your corner.  
 For all the thugs who've ever been in love.*

*Hey, yo, this one goes out for the Cuban Kings and Queens.  
 You ever fell in love with a pretty serpentine?  
 I met her at the club, yes, down with my pager.  
 Ask her what's her name, she said, "Gloria."*

*Where you from? "Cuba." What you do? "I'm a singer."  
 I pulled out my stash; she said, "Are you a dealer from Havana?"  
 No, no. Yo, can I buy you a tequila?  
 She said, "Hell no, I'll take a piña colada."*

*Now, with one drink, I'll put her in a spell.  
 I'm huntin' the kid like a cheetah hunts a gazelle.  
 I know it's wrong, but I'm waitin' for her mistake  
 So I can take over like the devil's advocate.  
 (To Chorus:)*

# DON'T STOP

Words and Music by  
EMILIO ESTEFAN, JR., TONY MORAN,  
and ANGIE CHIRINO

Freely

Cmaj9

Fmaj9

Cmaj9

Ooh.

Ooh.

Slowly  $\text{♩} = 54$

Verse 1:

Fmaj9

G

Fmaj7

G

1. The clock is tick - ing, and I'm here wish - ing this

Am

Em7

Fmaj9

G

new-found love will find no end. Don't wan - na feel an - oth - er feel - ing; don't

Am Em7 N.C.

wan - na know\_ what time will send. I wan - na

Dance tempo ♩ = 132

Em Am G/B

stop the earth from turn - ing, the rain from fall - ing, the

*cresc.* *mf*

Am/C Esus Em N.C.

wind from blow - ing. But don't

Chorus:

Fmaj7 G6 Em7

stop (Stop!) the love from grow - ing, keep that riv - er flow - ing; we can

*f*



find a way. Don't stop (Stop!) the love from show - ing; I don't



want to - mor - row, just give me to - day.



(Don't stop! Stop!)



Don't stop the hands of time. 2. Hold

## Verse 2:

Fmaj7



G



Am



back the time... and make for - ev - er... the same as the mo - ment I

*mf*

Em7



Fmaj7



G



felt your... love... You've touched my heart... e - rased the pain... the

Am



Em7



Am



mem - o - ries... and mis - takes... I... made... (Stop!) The earth from turn - ing, the

G/B



Am/C



Esus



rain from fall - ing, the wind from blow - ing.



## Chorus:

Em Fmaj7 G6

But don't stop stop the love from grow - ing, keep that  
the flame from burn - ing; stop to -

(Stop!)

Em7 Am Fmaj7

riv - er flow - ing; we can find a way. Don't stop stop the  
mor - row's hurt - ing from see - ing the light. Don't stop stop my

(Stop!)

G6 Em7 1. Am

love from show - ing; I don't want to - mor - row, just give me to - day. 2. Don't  
heart from beat - ing; keep the time from fleet - ing in -

2. Am Breakdown: Cmaj9 Fmaj9

to the night. Ooh.

*mp*

Cmaj9

Fmaj9



Ooh.....

The first system of music features a vocal line starting with a long note on 'Ooh' followed by a melodic phrase. The piano accompaniment consists of a sustained chord in the right hand and a rhythmic bass line in the left hand.

Cmaj9

Fmaj9



*mp*

The second system shows the piano accompaniment for the second system. The right hand features sustained chords and melodic fragments, while the left hand plays a consistent rhythmic pattern. The dynamic marking *mp* is present.

Cmaj9

Fmaj9



The third system continues the piano accompaniment with sustained chords and rhythmic bass lines.

Bridge:

Cmaj9

Fmaj9



Can't think a - bout \_\_\_\_\_ to - mor - row's\_ fears, \_\_\_\_\_ 'cause to -

*mp*

The bridge section features a vocal line with lyrics and piano accompaniment. The dynamic marking *mp* is present.

Cmaj9



day is here\_ to stay.\_\_\_\_\_ Clear a - way\_ all of yes - ter-day's tears;\_

Fmaj9



Em/G



Am



— there's noth-ing to block\_ our way.\_\_\_\_\_ (Stop!) The earth from turn - ing, the

G/B



Am/C



E7sus



rain from fall - ing, the wind from blow - ing, the sun from shin - ing, can't

Am



G/B



Am/C



find the rea - son; an - oth - er sea - son could nev - er match\_ a





me to - day. (Don't stop the love, don't stop the time; an -



oth - er day to keep you mine. Don't stop the love, don't



stop the time; an - oth - er day to keep Oh. you mine.)

No quie - ro pa - rar. No quie - ro pa - rar. No quie - ro pa - rar.



# DON'T RELEASE ME (Wyclef Jean Remix)

Words and Music by  
LAWRENCE P. DERMER  
Rap by  
WYCLEF JEAN

Moderate rap ♩ = 96 (♩ = ♩<sup>3</sup>)

Rap intro:

N.C.

Rap: See additional lyrics

Oh.

1.2.

||3.

Verse:

Bbm7



Ebm7



Bbm7



1. Please, don't re - lease\_ me, don't re - lease\_ me from this

2. See additional lyrics



Chorus:

Bbm7/Eb

N.C.

Cm7

Fm7

Bbm7

Eb

Db

down. I wan-na let go, but I can't let go. Do you wan-na let

Cm7

Fm7

Bbm7

Eb

Db

Cm7

Fm7

go?— Why do we hold on to— this I wan-na let go, but I can't let

Bbm7

Eb

Db

1. Cm7

Fm7

Fm

Eb

Db

Cm7

go. Do you wan-na let go?— Got to hold on, ba - by. Rap: Hey, yo,

Bbm7

Ebm7

Bbm7

Ebm7

N.C.

D.S. %

wave your hands-a like this, and-uh, and just shake your feet-a like this, and-uh, and just clap your hands-a like this, and-uh, you know we live, and-uh, are from the Copacabana, come on.

2.  
 Cm7 Fm7 Fm Eb Db Cm7 Cm7 Fm7

go?—

Rap 2nd time:  
 Gloria is in the place, and-uh, and-uh,

(Inst. solo...)

Bbm7 Eb Db Cm7 Fm7

the East Coast is in the place, and-uh, and-uh, the West Coast is in the place, and-uh, and-uh.

1. Bbm7 Eb Db 2. Fm Eb Db Cm7

I wan - na let

... end solo)

Chorus:

Cm7 Fm7 Bbm7 Eb Db

go. (First time only) But I can't let go. Do you wan - na let

Cm7 Fm7 Bbm7 Eb Db Cm7 Fm7

go?\_ Why do we hold on to\_ this love?\_ I wan-na let go, but I can't let

Bbm7 Eb Db Cm7 Fm7 Fm Eb Db Cm7

*Repeat ad lib. and fade*

go. Do you wan-na let go? Got to hold on, ba - by.

*Rap intro:  
Back by popular demand,  
At the Copacabana,  
Gloria Estefan,  
On the new drum,  
With The Refugees.  
Get off the wall, feel this one.  
You ready?*

*This one goes out for the Cuban Kings and Queens,  
Thugs fallin' in love with Latin serpentes.  
I met her at the club, guess down with a pager.  
I ask her what's her name, she said, "Gloria."*

*Where you from? "Cuba." What you do? "I'm a singer."  
She looked at me and said, "Do you wanna let go?"  
No, no, but can I get you a tequila?  
She said, "Hell no, I'll take a piña colada." Uh-huh.*

*With one sip, I got her in a spell.  
I'm huntin' her, kin, like a cheetah hunts a gazelle.  
I know it's wrong, but I'm waitin' for her to break  
So I can take over like the devil's advocate.*

*Verse 2:  
Please,  
Don't release me,  
Don't release me  
From this spell you've got me under.  
I said  
Please,  
Don't release me,  
No, don't release me  
From this spell you've got me under.  
I wanna find the way to paradise,  
And you can take me there.  
You know I feel like I could rise above the crowd,  
And I don't wanna come down.  
(To Chorus:)*



# LUCKY GIRL

Words and Music by  
EMILIO ESTEFAN, JR. and LAWRENCE P. DERMER

Latin dance beat ♩ = 126

Em Am7

There are some girls who'd nev - er take a chance,



B7 Em

and yet they say that they need more

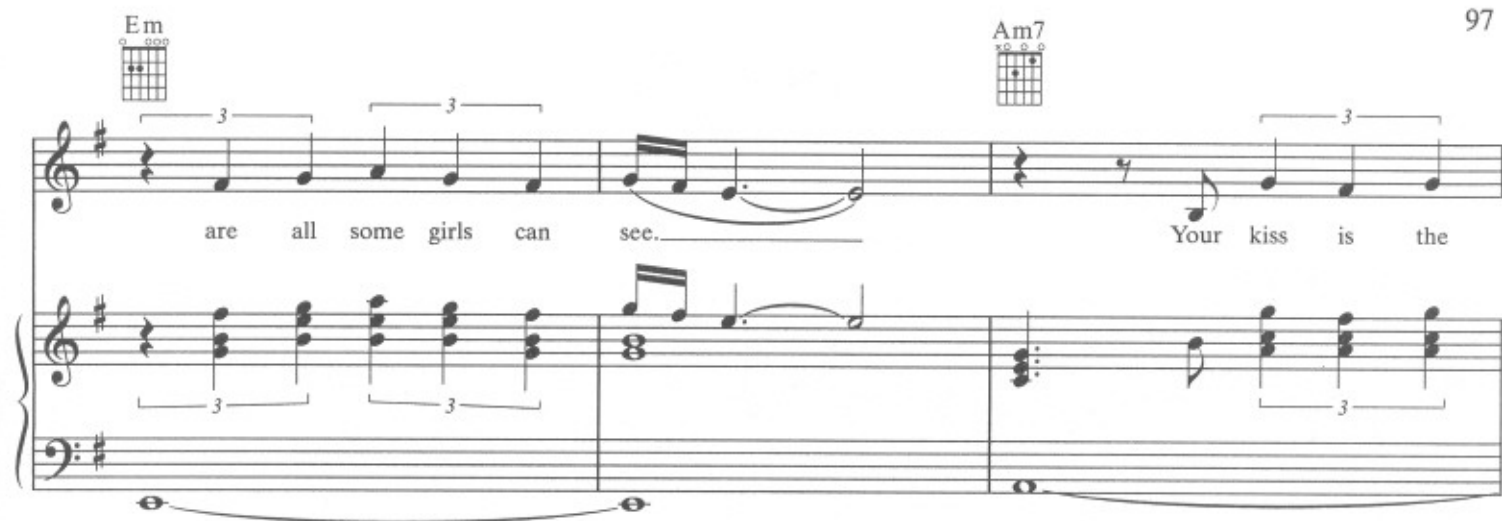
Am7 B7 Am7

ro - mance. Dia - monds and pearls

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems. The first system includes a vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The second system continues the vocal and piano parts. The third system includes a vocal line and piano accompaniment, with a triplet of eighth notes in the piano part. Chord diagrams for Em, Am7, B7, and Em are provided above the vocal line. The tempo is marked as 'Latin dance beat ♩ = 126'.

Em  Am7 

are all some girls can see. Your kiss is the



B7 

jewel for me, 'cause I'm such a lucky



Em  N.C.

girl.




\*First time only.

The piano introduction consists of three measures. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. The key signature is one sharp (F#) and the time signature is 4/4.

§ Verse:



1. There are some girls who'd nev - er take a chance,  
 2. And when you look at me I know it's true.  
 3. And now I thank my luck - y stars a - bove

The first verse is set in 4/4 time. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.



and yet they say that they need more  
 I'm gon - na spend my whole life here  
 for giv - ing me the best of you

The second verse continues the melody. The vocal line has a quarter rest followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment remains consistent with the first verse.



ro - mance.  
 with you.  
 to love.

Dia - monds and  
 And in my  
 In love and in

The final lines of the song feature a triplet of eighth notes in the vocal line: G4, A4, B4. The piano accompaniment also includes a triplet of eighth notes in the right hand.

Em



pearls world, luck are all some girls can see.  
 on - ly one fan - ta - sy.  
 I've got one guar - an - tee,

Am7



B7



Your kiss is the jewel for me.  
 You give it all here to me.  
 'cause I've got you here with me.

Chorus:

Em



I'm such a luck - y girl. (Such a luck - y.) You make me feel like the on - ly girl in the

Am7



B7



world. (Such a luck - y.) I'm such a luck - y

Em 




girl. You do it to me like it's nev - er been done be - fore...  
(Such a luck - y girl.)




1. Am7  B7 


(Such a luck - y.) I'm gon - na give it, give it, give it all to you...




2. Am7  B7  Em 

I'm such a luck - y girl. (Such a luck - y.)



Am7 

You make me feel like the on - ly girl... in the world... (Such a luck - y girl...)







Am7



B7



Em



(You do it to me like it's nev-er been done be-fore.\_\_\_\_\_) You do it to me like it's nev-er been done be-fore..

(You make me feel like the on - ly girl\_\_ in the

world.\_\_\_\_\_) You make me feel like the on - ly girl\_\_ in the world..

(You do it to me like it's nev - er been done be - fore..

D.S.  $\text{\textcircled{S}}$  al Coda

You do it to me like it's nev - er been done be - fore.



(Such a luck - y.) I'm gon-na give it, give it, give it all to you..



(Such a luck - y girl.\_\_\_\_) Oh,

B7



Em



I'm such a luck - y girl, (Such a luck - y.) luck - y, luck - y, luck-y girl...

Am7



B7



(Such a luck - y.) Gon-na give it, give it, give it all to you...

Em



Luck - y, luck - y girl.

# TOUCHED BY AN ANGEL

Words by  
GLORIA ESTEFAN and EMILIO ESTEFAN, JR.

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

Disco dance beat ♩ = 120



My an - gel,

*mf*

my an - gel,

Dm7 Gm Dm7

la - la - la - la - la - la - la. I've been

Ebmaj7 Ab Bb



Chorus:



touched by an an - gel when I look in - to your eyes.



With my heart I see you're a bless - ing from on



high. I've been touched by an an - gel. What a beau - ti - ful sur -



prise. Nev - er thought I'd find



what I searched for all my life. 1. You can send.

§ Verse:



me ing on the wings of love, fly - ing high -  
 ing for a mir - a - cle. It was an -



er than the clouds up in the sky. And when - ev - er I kiss you,  
 swered when you came in - to my life. From the mo - ment I saw you,



To Coda



N.C.

I feel like I might just die,  
 I felt my soul come a - die and go to heav - en. I've been

Chorus:



touched by an an - gel.

If I'm dream - ing, let me sleep.



I found the deep - est love,

one I know. I'll al - ways

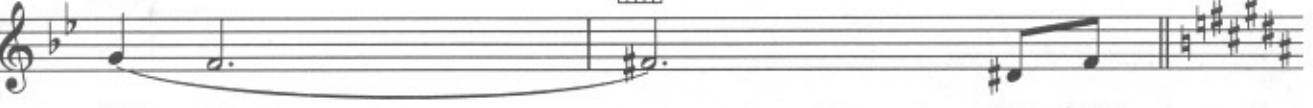
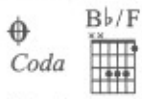
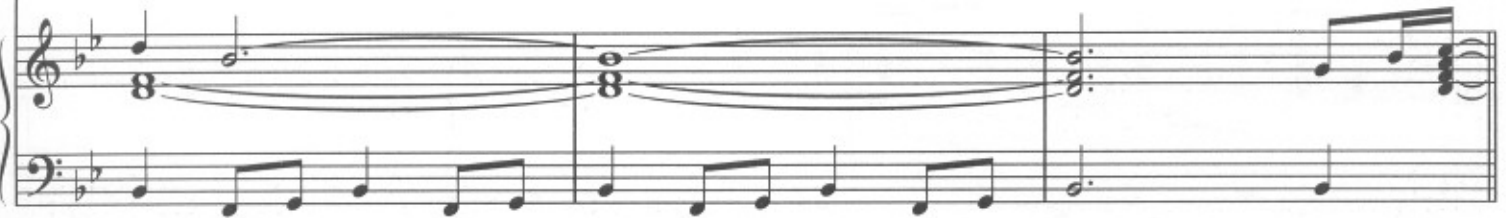


*D.S. al Coda*



keep.

2. I was pray -



live.

I've been



Chorus:

B

D#m7

G#m



touched by an an - gel that was watch - ing o - ver me.  
 touched by an an - gel. What a beau - ti - ful sur - prise.

D#m7

E maj7

A



Oh, brought me so much joy and all the love I'll ev - er  
 Nev - er thought I'd find what I searched for all my

B

1.

2.



need. I've been  
 life.





E maj7

Gmaj7


A



(Inst. solo ad lib...)

B  G#m7  Gmaj7  A 

...end solo) Nev - er be -



Bridge:

B  Bmaj7  G#m7 

fore have I felt like this, so much in




F#11  G11 

love, so much in love. I've been



Chorus:

C  Em7  Am 

touched by an an - gel { that was watch - ing o - ver me. when I look in - to your eyes.





Em7 Fmaj7 Bb

Oh, \_\_\_\_\_ brought me so much joy \_\_\_\_\_ and all \_\_\_\_\_ the love I'll ev - er  
 With \_\_\_\_\_ my heart, I \_\_\_\_\_ see \_\_\_\_\_ you're a bless - ing from on

C

1. | 2.

need \_\_\_\_\_ high \_\_\_\_\_ I've been \_\_\_\_\_ I've been touched by an an - gel,

Em7 Am Em7

touched by an an - gel. \_\_\_\_\_ { I found \_\_\_\_\_ the Brought me

Fmaj7 Bb C

Repeat ad lib. and fade

deep - est \_\_\_\_\_ love, \_\_\_\_\_ one I know I'll al - ways keep \_\_\_\_\_ } I've been  
 so much joy, \_\_\_\_\_ all the joy I'll ev - er need \_\_\_\_\_ } \_\_\_\_\_



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**CORAZÓN PROHIBIDO**

(Heaven's What I Feel - Spanish Version)

**HEAVEN'S WHAT I FEEL**

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**I JUST WANNA BE HAPPY**

**DON'T LET THIS MOMENT END**

**LUCKY GIRL**

**DON'T RELEASE ME**

**OYE**

**DON'T STOP**

**REAL WOMAN**

**FEELIN'**

**TOUCHED BY AN ANGEL**

**DON'T RELEASE ME**

(Wyclef Jean Remix)

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