

Piano/Vocal/Chords

Livin' La Vida Loca  
& Other Hits Recorded by  
**RICKY MARTIN**



# Livin' La Vida Loca & Other Hits Recorded by RICKY MARTIN

## Contents

<i>Be Careful (Cuidado Con Mi Corazón)</i> . . . . .	27
<i>Bella (She's All I Ever Had)</i> . . . . .	75
<i>The Cup Of Life (Spanglish Version)</i> . . . . .	49
<i>I Am Made Of You</i> . . . . .	33
<i>I Count The Minutes</i> . . . . .	68
<i>Livin' La Vida Loca</i> . . . . .	2
<i>Livin' La Vida Loca (Spanish Version)</i> . . . . .	61
<i>Love You For A Day</i> . . . . .	38
<i>Private Emotion</i> . . . . .	44
<i>Shake Your Bon-Bon</i> . . . . .	22
<i>She's All I Ever Had</i> . . . . .	16
<i>Spanish Eyes</i> . . . . .	9
<i>You Stay With Me</i> . . . . .	56

Project Manager: Jeannette DeLisa  
Arrangements: Jackie Worth

© 1999 WARNER BROS. PUBLICATIONS  
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions  
contained in this collection requires the written consent of the Publisher.  
No part of this book may be photocopied or reproduced in any way without permission.  
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

# LIVIN' LA VIDA LOCA

Words and Music by  
ROBI ROSA and DESMOND CHILD

Fast ♩ = 140



Verse 1:

1. She's in - to su - per - sti - tions, black cats and voo-doo dolls. —

I feel a pre-mo - ni - tion, that girl's gon-na make me fall.\_\_\_\_\_

Verses 2 & 3:

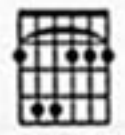
2. She's in - to new sen - sa - tions, new kicks in the can-dle - light.\_\_\_\_\_

3. See additional lyrics

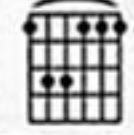
She's got a new ad - dic - tion for ev - 'ry day and night.\_\_\_\_\_ 1. She'll

## Bridge:

F#m

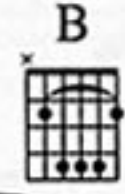
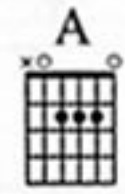


G#m



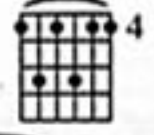
(3.) make you take\_ your clothes\_ off and\_ go danc - ing in\_ the rain.\_\_\_\_ She'll make\_

2. See additional lyrics



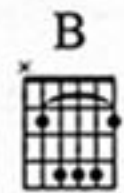
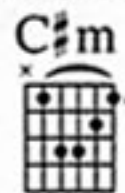
— you live\_ her cra - zy life,\_ but she'll take\_ a - way\_ your pain, -

G#7sus



— like a bul - let to\_ your brain.\_\_\_\_

## Chorus:

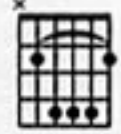


Up - side,\_ in - side out, she's liv - in' la vi - da lo -

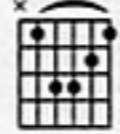


ca. She'll push and pull you down,

B

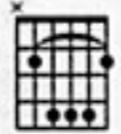


C#m

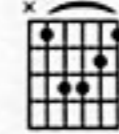


liv - in' la vi - da lo - ca. Her lips are dev -

B

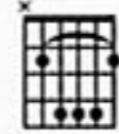


C#m

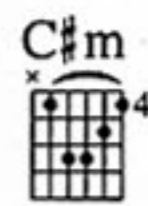
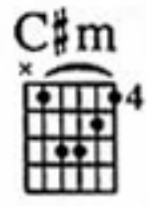


il red and her skin's the col - or of mo - cha.

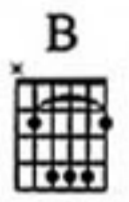
B



She will wear you out, liv - in' la vi - da lo -



ca, liv - in' la vi - da lo - ca. She's



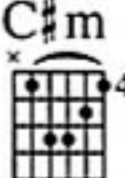
To Coda ⊕ C#m

liv - in' la vi - da lo - ca.

(Inst. solo ad lib. ...)

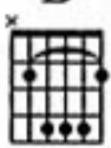
1. 2. D.S. al Coda

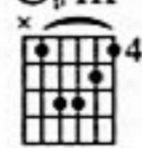
... end solo) 3. She'll

Coda 



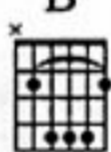
ca. Up - side, in - side out, she's  
2. Instrumental (Vocal ad lib.)

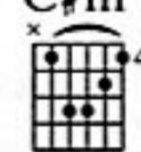
B 

C#m 



liv - in' la vi - da lo - ca. She'll push and pull

B 

C#m 



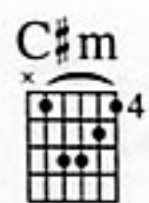
— you down, liv - in' la vi - da lo - ca. Her

B 



lips are dev - il red and her skin's the col - or of mo -

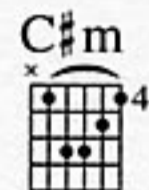
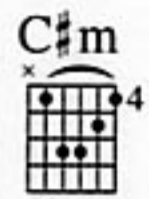




cha.

She will wear you out,

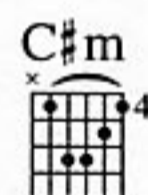
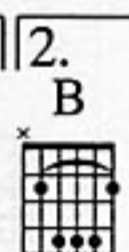
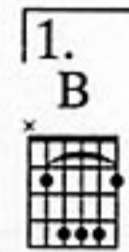
liv - in' la vi - da lo -



ca,

liv - in' la vi - da lo - ca.

She's



liv - in' la vi - da lo - ca.

*Verse 3:*

Woke up in New York City  
 In a funky, cheap hotel.  
 She took my heart and she took my money.  
 She must have slipped me a sleeping pill.

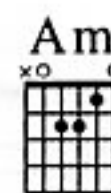
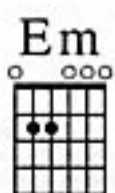
*Bridge 2:*

She never drinks the water  
 And makes you order French champagne.  
 Once you've had a taste of her  
 You'll never be the same.  
 Yeah, she'll make you go insane.  
 (To Chorus:)

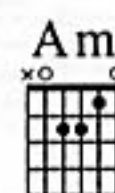
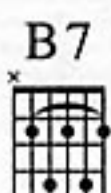
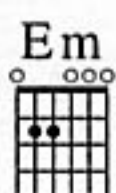
# SPANISH EYES

Words and Music by  
ROBI ROSA and DESMOND CHILD

Moderately ♩ = 100



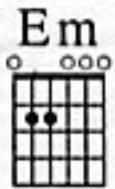
Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.



Musical notation for the second system, including treble and bass clefs, a 4/4 time signature, and piano accompaniment. The piano part continues with the same melody and bass line as the first system.

1. I

Verse:

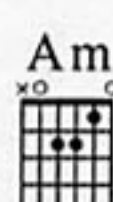
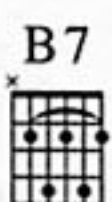
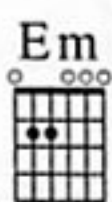


Musical notation for the verse, including treble and bass clefs, a 4/4 time signature, and piano accompaniment. The vocal line is written in the treble clef with lyrics underneath. The piano accompaniment continues with the same melody and bass line.

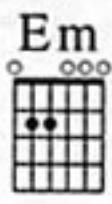
met a girl at the car - ni - val in  
sun came up and the girl was gone. Her

Spanish Eyes - 7 - 1  
MF9922

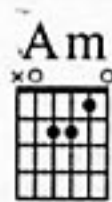
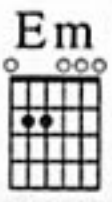
SPANISH EYES



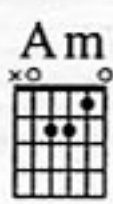
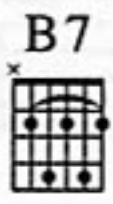
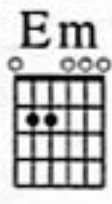
Ri - o de Ja - nei ro. We  
 mas - que - rade was o - ver. I



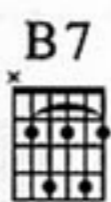
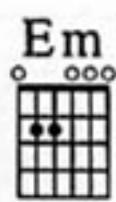
danced all night on the boul - e - vard; in  
 searched the streets drunk with love, but



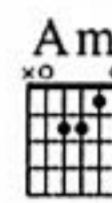
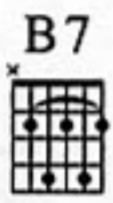
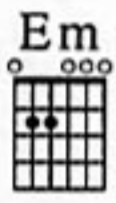
door - ways, we did the tan go.  
 no one seemed to know her.



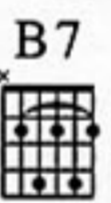
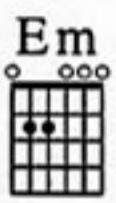
1.3. I miss her lips and the way she sa - shayed her  
 2. I miss the touch of her bod - y so much, I



hips as she shook her shoulders.  
long for the warmth in side her.

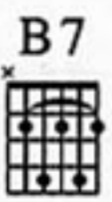


I miss the smell of her hair, I don't care if it takes  
Some - where. in time she will come back to me and I'll spend

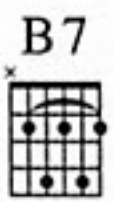
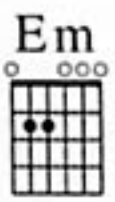


my whole life to find her.  
my whole life be - side her.

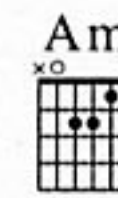
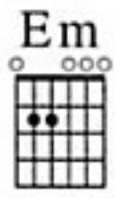
Chorus:



We were danc - ing in the sum - mer rain.

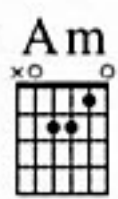
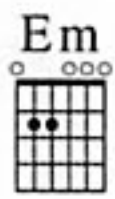


We were danc - ing through the night.

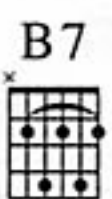
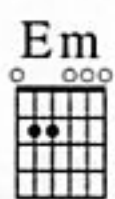


She nev - er said her real name,

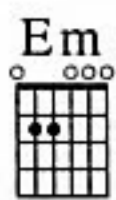
To Coda  $\oplus$  1.



so I called her Span - ish Eyes,

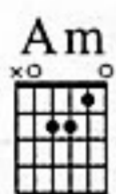


Span - ish Eyes.



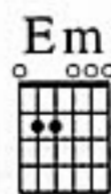
2. The

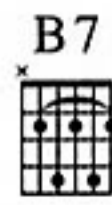
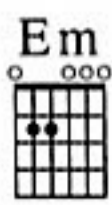
2.



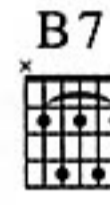
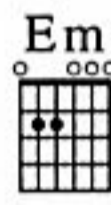
N.C.

her Span - ish Eyes.

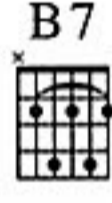
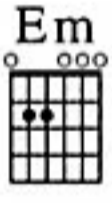




First system of musical notation, including treble and bass staves with chords Em and B7.



Second system of musical notation, including treble and bass staves with chords Em and B7.

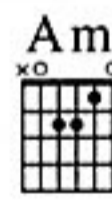


Third system of musical notation, including treble and bass staves with chords Em and B7.

N.C.

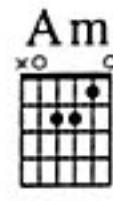
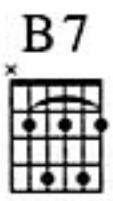
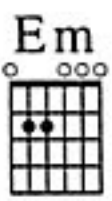
*D.S. al Coda*

*Coda*

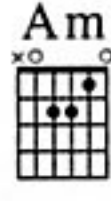
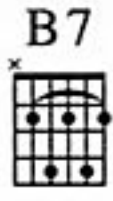
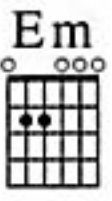


Fourth system of musical notation, including treble and bass staves.

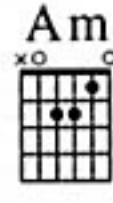
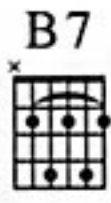
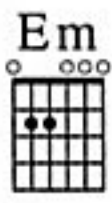
Fifth system of musical notation, including treble and bass staves with lyrics: her Span - ish Eyes.



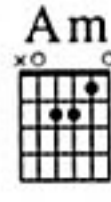
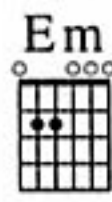
We were danc - ing in the sum - mer rain.



We were danc - ing through the night.



She nev - er said her real name,



*Repeat ad lib. and fade*

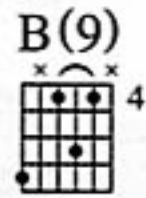
so I called her Span - ish Eyes.



# SHE'S ALL I EVER HAD

Words and Music by  
ROBI ROSA, GEORGE NORIEGA  
and JON SECADA

Moderately slow  $\text{♩} = 82$



*Verse:*

1. Here I am, — bro - ken wings. —  
2. So much time, — so much pain, but

Qui - et thoughts, — un - spo - ken dreams. —  
there's one thing — that still — re - mains. —

She's All I Ever Had - 6 - 1  
MF9922

© 1998, 1999 A PHANTOM VOX PUBLISHING (BMI), FOREIGN IMPORTED PRODUCTIONS & PUBLISHING, INC. (BMI)  
and ESTEFAN MUSIC PUBLISHING INTERNATIONAL, INC (ASCAP)

All Rights for A PHANTOM VOX PUBLISHING Administered by WARNER-TAMERLANE PUBLISHING CORP. (BMI)  
All Rights Reserved

Here I am, a - lone a - gain.  
 It's the way she cared, the love we shared.

I need her now, to hold my hand. She's  
 And through it all, she's al - ways been there. She's

Pre-chorus:

G#m7

F#

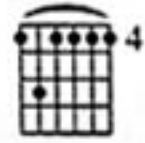
all, she's all I ev - er  
 all, she's all I ev - er  
 all, she's all I ev - er

E(9)

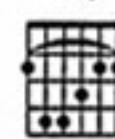
F#

had. She's the air I breathe. She's  
 had. In a world so cold, so emp - ty, she's  
 had. I have to make her see, yeah. She's

G#m7

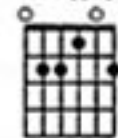


F#



all, — she's all I ev - er had. —  
 all, — she's all I ev - er had. —  
 all, — she's all I ev - er had. —

E(9)

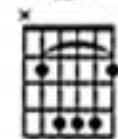


Em6

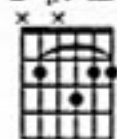


Chorus:

B

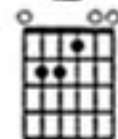


F#/B

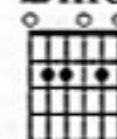


It's the way she makes me feel, — it's the on - ly thing that's real. —

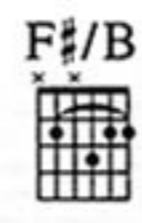
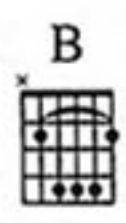
E



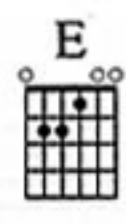
Em6



It's the way she un - der - stands, — she's my lov - er, she's my friend. —

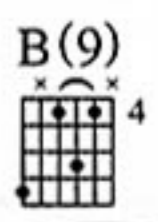


And when I look in - to her eyes, it's the way I feel in - side,



To Coda  $\oplus$  Em6

like the man I want to be. She's all I'll ev - er need.



1. | 2.

She's\_

♩ Coda

Em6

B

She's all\_ I'll ev - er need.\_ It's the way she makes\_ me feel,\_

F# / B

E

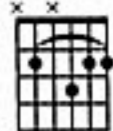
it's the on - ly thing\_ that's real.\_ It's the way she un - der - stands,\_

Em6

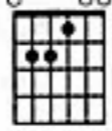
B

she's my lov - er, she's\_ my friend.\_ And when I look in - to\_ her eyes,\_

F#<sup>b</sup>/B

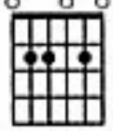


E

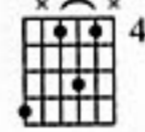


it's the way I feel in - side, like the man I want to be.

Em6



B(9)



She's all I'll ev - er need.

Here I am.

# SHAKE YOUR BON-BON

Words and Music by  
ROBI ROSA, GEORGE NORIEGA  
and DESMOND CHILD

Moderately  $\text{♩} = 92$

N.C.

Shake your bon-bon, shake your bon-bon, shake your bon - bon, shake your bon-bon, shake your bon-bon, shake your

*mf*

bon - bon, shake your bon - bon, shake your bon - bon. Shake your bon - bon, shake your bon - bon, shake your bon ...

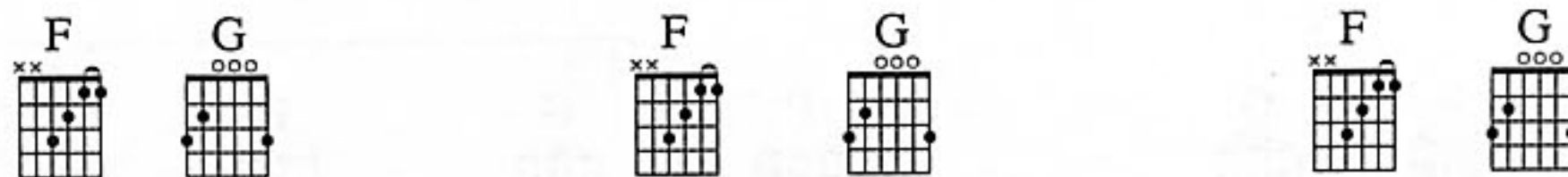
G F G F G F G

$\text{♩}$  Verse:

1. I'm a des - per - a - do un - der-neath your win - dow.  
2. You're a Ma - ta Ha - ri, I know your sto - ry.  
3. (Inst. solo ad lib. ...)

F G F G F G

Shake Your Bon-Bon - 5 - 1  
MF9922



I see your sil - hou - ette. Are you my Ju - li - et? I feel a mad con - nec - tion with your bod - y.  
 In the Sa - ha - ra sun, I wan - na be the one that's gon - na come and take you, make you



Shake your bon - bon, shake your bon - bon, shake your bon - bon. I wan - na be your lov -  
 shake your bon - bon, shake your bon - bon, shake your bon - bon. Up in the Him - a - la -



er, your on - ly La - tin lov - er. We'll go a -  
 yas, c - 'mon, I wan - na lay ya. }  
 ... end solo)



round the world in a day. Don't say no, no, shake it my way, oh.



G F G F | 1.3. G F | 2. G F G

Shake your bon - bon, shake your bon - bon, shake your bon - bon.\_\_\_\_ bon.\_\_\_\_

Bridge:

C7 Gm7/C

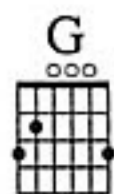
Ho - la a - mi - ga, ho - la a - mi - ga.

G

You're my tem - ple of de - sire.

C7 Gm7/C

Ho - la a - mi - ga, ho - la a - mi - ga.



Musical staff with treble clef, key signature of one sharp (F#), and a triplet of eighth notes. The lyrics "Let my spir - it take you high - er." are written below the staff.

Let my spir - it take you high - er.

We'll go a -

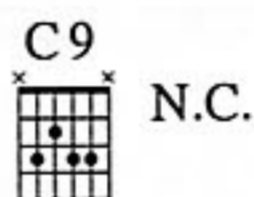
Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.



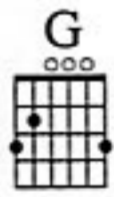
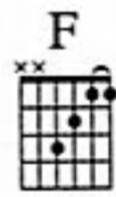
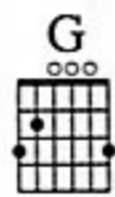
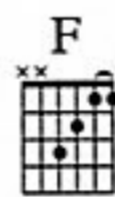
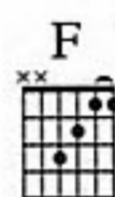
Musical staff with treble clef, key signature of one sharp (F#), and a triplet of eighth notes. The lyrics "round the world\_ in a day\_ Don't say no, no, shake it my way." are written below the staff.

round the world\_ in a day\_

Don't say no, no, shake it my way.



Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.



*D.S. al Coda*

Musical staff with treble clef, key signature of one sharp (F#), and a triplet of eighth notes. The lyrics "Shake your bon - bon, shake your bon - bon, shake your bon - bon." are written below the staff.

Shake your bon - bon, shake your bon - bon, shake your bon - bon.

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

♩ Coda

C9 N.C.

'Round the world, we'll do the Fan - dan - go. Shake your bon - bon, shake your bon - bon, shake your bon -

G F G F

bon, shake your bon - bon, shake your bon - bon, shake your bon - bon. Shake\_ your bon - bon, ba -

*Repeat ad lib. and fade*

G F G F G F G F G F

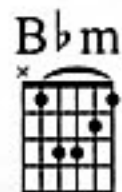
by. Shake\_ your bon - bon, ba - by.

# BE CAREFUL

(Cuidado Con Mi Corazón)

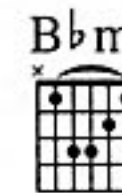
Words and Music by  
MADONNA CICCONE and WILLIAM ORBIT

Moderately ♩ = 108

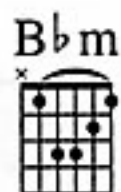
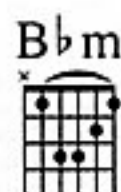


*mf*

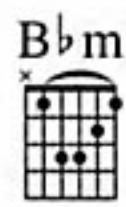
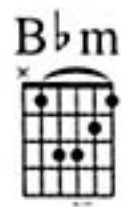
Verse:



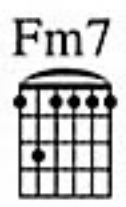
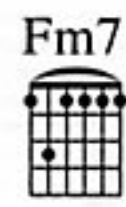
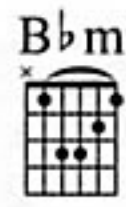
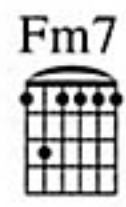
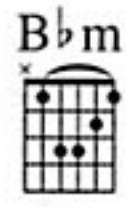
1.2. Be care - ful with my heart, — you could



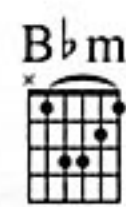
break it. — Don't take my



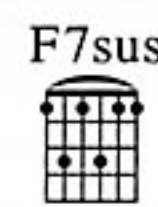
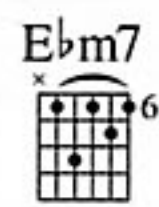
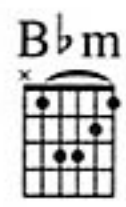
love for grant - ed, things\_\_\_\_\_ could change.\_\_\_\_\_ Some -



times I go\_\_\_\_\_ in - sane.\_\_\_\_\_ I played the fool\_\_\_\_\_ and you'll\_\_\_\_\_

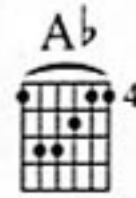
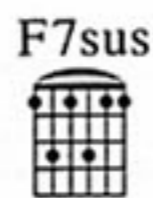
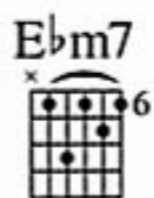
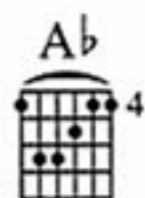
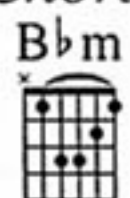


\_\_\_\_\_ a - gree\_\_\_\_\_ I'll nev - er be\_\_\_\_\_ the same\_\_\_\_\_ with - out\_\_\_\_\_ you here\_\_\_\_\_

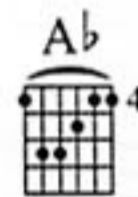
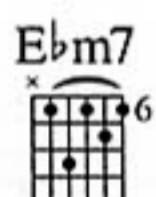


\_\_\_\_\_ with me.\_\_\_\_\_ Cui -

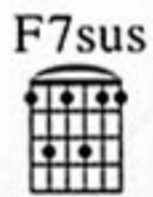
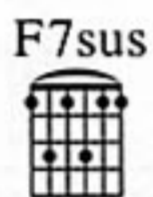
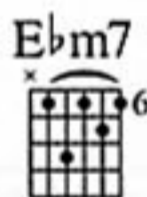
Chorus:



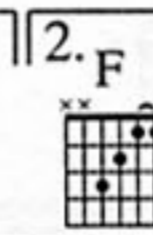
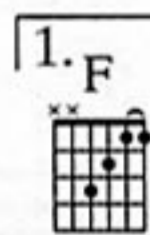
da - do (Please be care - ful.) con mi co - ra - zón. { Me sien - to Ca - ri - ño,



al - go des - nu - da. } Cui - da (Please do, be care - ful.)  
no me las - ti - mes.

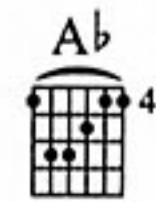
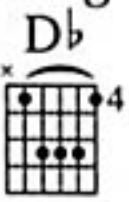


es mi co - ra - zón, mi co - ra - zón.

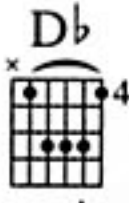


1. F 2. F

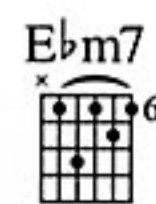
Bridge:



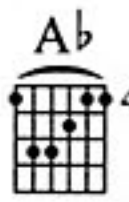
If I could reach out to



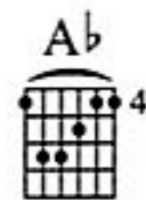
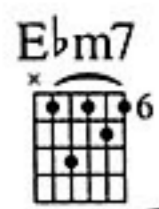
you, Noth - ing will stop me. take your heart in my



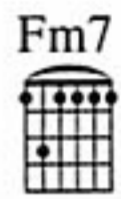
hands, Tell me, what would you do? kiss your



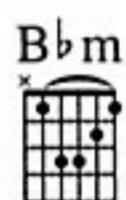
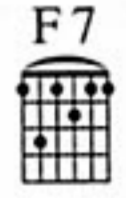
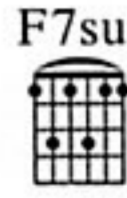
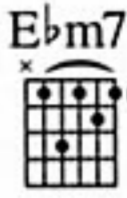
eyes, sing you to sleep. Your voice sounds like a



lul - la - by. Here's my heart, this time to keep.

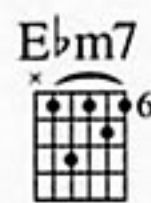
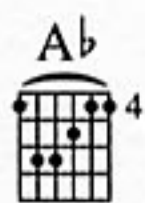


Here's my heart to keep.

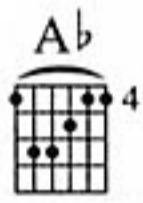
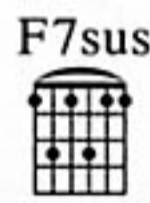
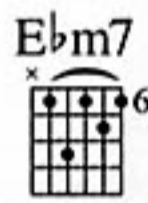
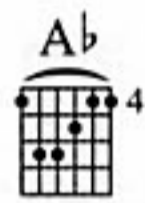



Cui -



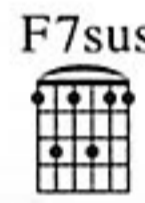
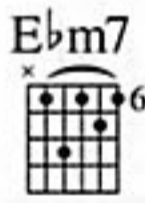
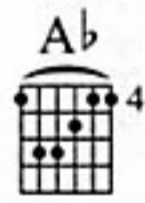
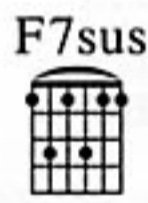
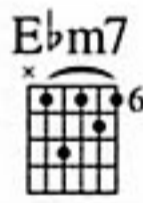


da (Please be care - ful.) con mi co - ra - zón. { Me Ca -



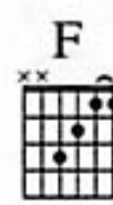
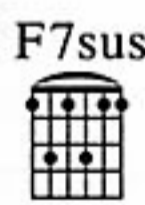
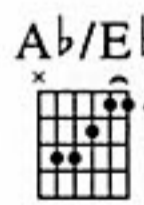
sien - to al - go des - nu - da. } Cui - da do, (Please be care - ful.)  
ri - ño, no me las - ti - mes.

1.2.3.



es mi co - ra - zón, mi co - ra - zón. Cui -

4.



co - ra - zón.

# I AM MADE OF YOU

Words and Music by  
ROBI ROSA and DESMOND CHILD

Moderately slow ♩ = 92

Am7 F(9)

C D Am7

F(9) C Gsus G

Verse:

Am7

F(9)

C

1. I came a long way from out of no - where...  
2. We'll walk to- geth - er through the\_ fire, —

I stand\_ be - fore you all\_  
through the dark - ness, to\_

I Am Made of You - 5 - 1  
MF9922

G Am7 F(9)

— a-lone. Like a wolf's cry\_ in the dis - tance, I  
— the sun. Like two rag - ing riv - ers full of pas-sion,

C G D/F#

heard the call - ing\_ of\_ your soul.\_ } Oh,  
at the o - cean, we\_ are one. }

## Chorus:

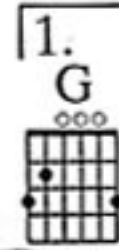
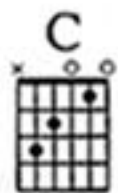
Fmaj7 G Am7 Fmaj9

— I hear you cry - in'. With your love, show me how\_ to live, 'cause

C G Am7

you are made\_ of me\_ and I\_ am made\_ of you.\_ With your life, show me how\_

Fmaj9

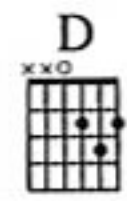
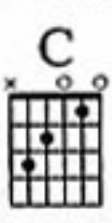
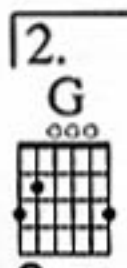


Musical staff with treble clef, showing a melodic line with eighth notes and rests.

to give... You are made of me and I am made of you.

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

Bridge:

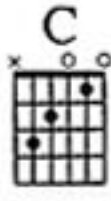
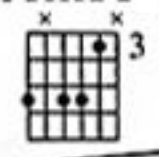


Musical staff with treble clef, showing a melodic line with a long note and a rest.

am made of you. Oh,

Piano accompaniment for the bridge section, including treble and bass staves.

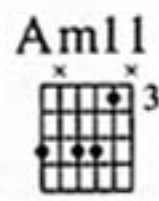
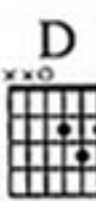
Aml1



Musical staff with treble clef, showing a melodic line with a long note and a rest.

I am made of you,

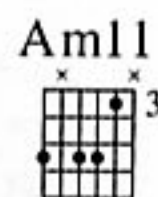
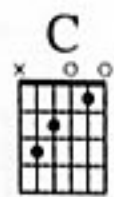
Piano accompaniment for the second system, including treble and bass staves.



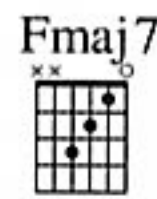
Musical staff with treble clef, showing a melodic line with eighth notes.

you are made of me. Ev - 'ry-thing you are is what I'm meant to be.

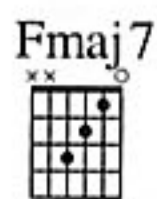
Piano accompaniment for the third system, including treble and bass staves.



I am made of you, you are made of me. Ev - 'ry-thing I am

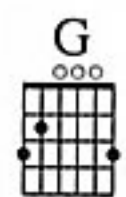
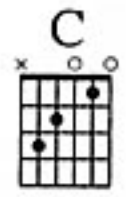
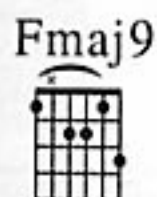


is what you made of me. Oh, And I hear you cry - ing,



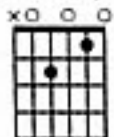
oh, through the dark - ness\_ to the light.\_ With your love,\_ show me how\_ With your heart,\_ show me what.

*Chorus:*

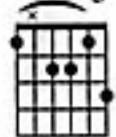


to live, } 'cause you are made of me\_ and I\_ am made of you\_  
is true, }

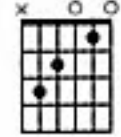
Am7



Fmaj9



C

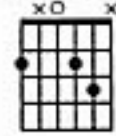


With your life, show me how to give. You are made of me and I  
 With your soul, walk my spir - it through.

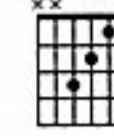
G



D/F#

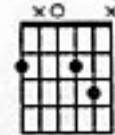


Fmaj7



am made of you. And I hear you cry - ing,

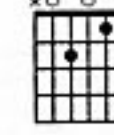
D/F#



Fmaj7

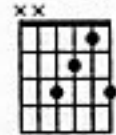


Am7



through the dark - ness to the light.

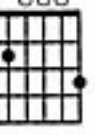
F(9)



C



G



Repeat ad lib. and fade

# LOVE YOU FOR A DAY

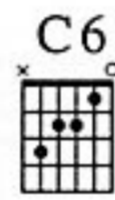
Words and Music by  
ROBI ROSA, RANDALL BARLOW  
and DESMOND CHILD

Moderately fast ♩ = 116

N.C.

Qué se - rá, oh, qué se - rá, the fu - ture will be, will be

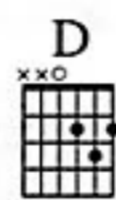
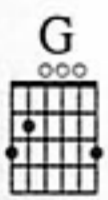
*mf*



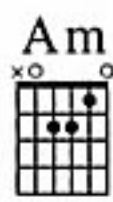
N.C.



with us



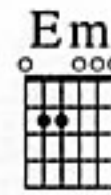
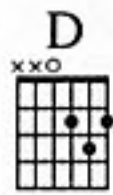
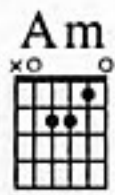
Verse:



Musical notation for the first line of the verse, including a treble clef staff with a 7/8 time signature and a piano accompaniment.

1. I've seen the head - lines in the pa - per.  
2. As the count - down's get - ting clos - er,

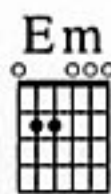
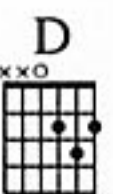
Piano accompaniment for the first line of the verse, showing the left and right hand parts.



Musical notation for the second line of the verse, including a treble clef staff and a piano accompaniment.

They say the end is com - ing soon.  
there is mad - ness in the air.

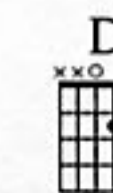
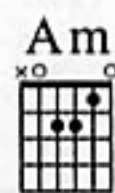
Piano accompaniment for the second line of the verse, showing the left and right hand parts.



Musical notation for the third line of the verse, including a treble clef staff and a piano accompaniment.

I wan - na make love till it's o - ver.  
I wan - na be un - der the cov - ers.

Piano accompaniment for the third line of the verse, showing the left and right hand parts.



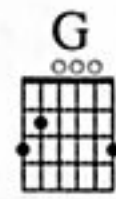
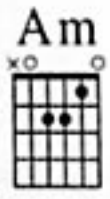
Musical notation for the fourth line of the verse, including a treble clef staff and a piano accompaniment.

If I'm go - in' down, it - 'll be with you }  
Ba - by, in your arms, you know I'll be there. }

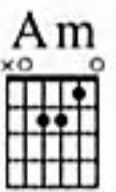
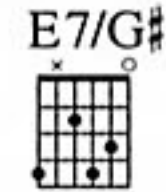
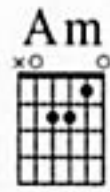
Piano accompaniment for the fourth line of the verse, showing the left and right hand parts.



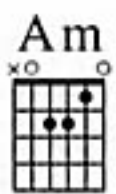
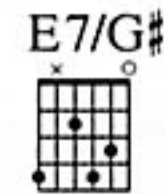
## Chorus:



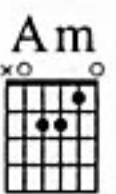
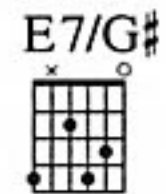
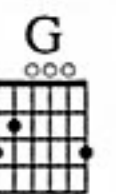
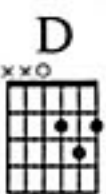
Let me love\_ you for\_ a day, let me have\_ you for\_ a night.



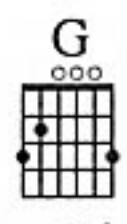
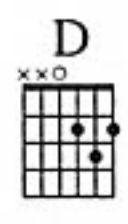
Let me take\_ you far\_ a - way, in - to\_ for - ev - er.



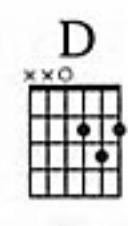
(Ay, ay, ay, ) I don't wan - na let\_ you go.



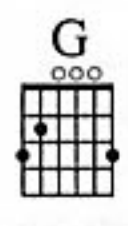
Ne - na, yo, let me\_ un - dress your\_ soul.



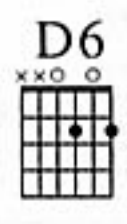
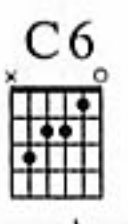
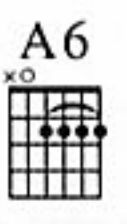
(Ay, ay, ay.) I'll take you to another world.



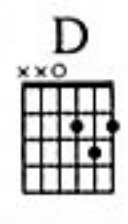
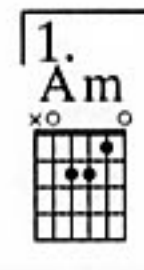
To Coda



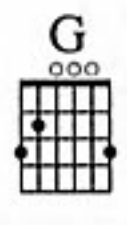
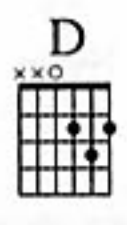
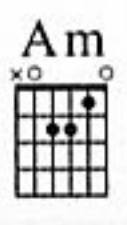
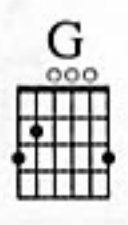
(Never go.) Let me take you home.



N.C.



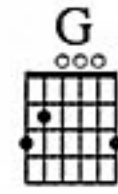
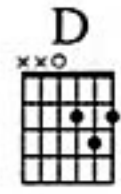
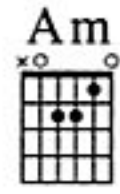
to - night. Qué se - rá, oh, qué



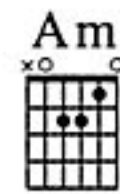
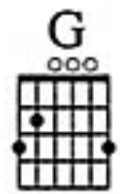
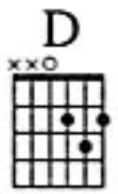
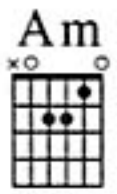
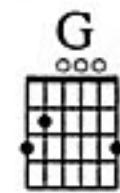
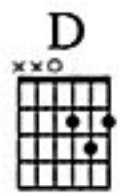
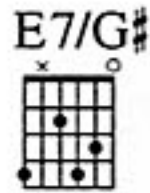
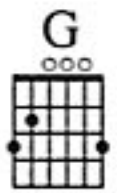
se - rá.

2.  
N.C.

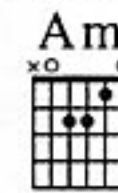
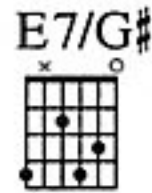
Qué se - rá, oh, qué se - rá, the fu - ture will be, will be



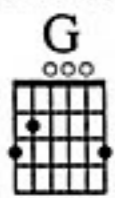
with us.

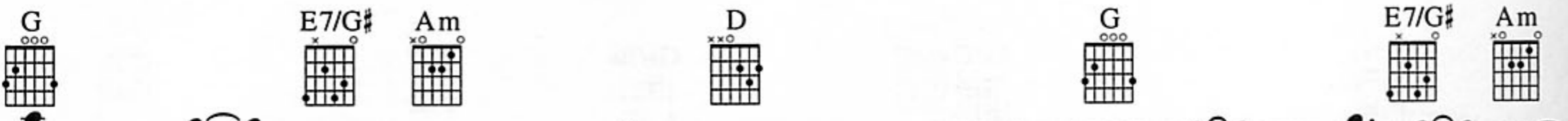
*D.S. al Coda*



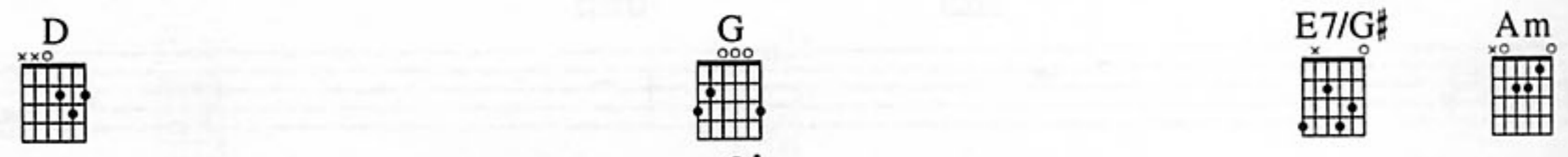
Coda



Let me take you home to night. I don't  
 (Ay, ay, ay.)

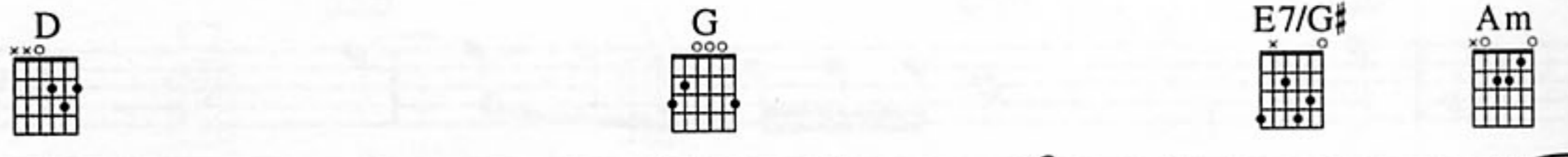


wanna let you go. Ne-na, yo, let me undress your soul.



(Ay, ay, ay.) I'll take you to another world.

Repeat ad lib. and fade



(Never go.) Let me take you home.

# PRIVATE EMOTION

Words and Music by  
ROB HYMAN and ERIC BAZILIAN

Slowly ♩ = 76

Chord diagrams: Db, Ab/C, Gb/Bb

*mf*

Chord diagrams: Db, Ab/C, Gb/Bb

Chord diagrams: Db, Ab/C, Bbm7

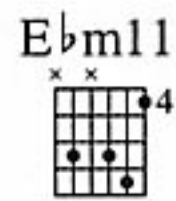
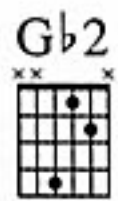
1. Ev - 'ry end - less night\_

Verse:

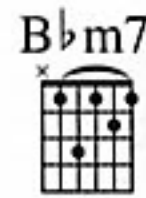
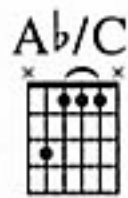
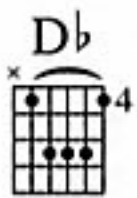
Chord diagrams: Db, Ab/C, Bbm7

2.3. See additional lyrics

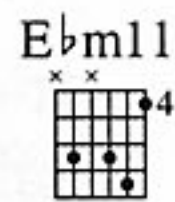
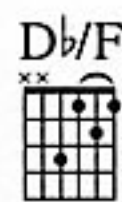
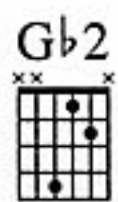
has a dawn - ing day.\_\_\_\_\_ Ev - 'ry dark - est sky\_



— has a shin-ing ray. — And it shines on —

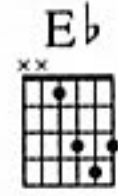
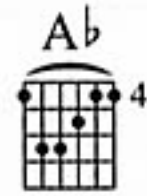
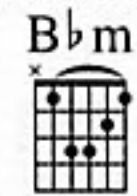


— you, ba - by, can't you see? — You're the on -

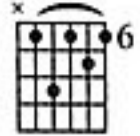
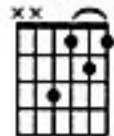
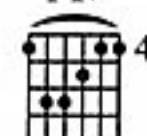


ly one who could shine for me. It's a

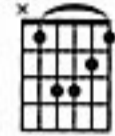
*Chorus:*



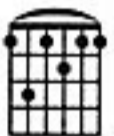
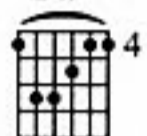
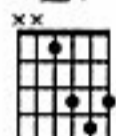
pri - vate e - mo - tion that fills you to - night... And a

E $\flat$ m7D $\flat$ /FG $\flat$ A $\flat$ 

si - lence falls\_\_ be - tween\_ us, as the shad - ows steal\_ the light. And wher -

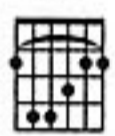
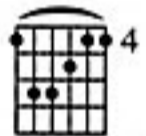
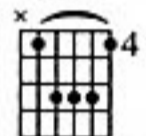
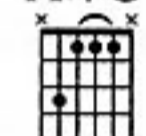
B $\flat$ m

F7

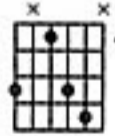
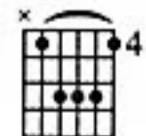
A $\flat$ E $\flat$ 

ev - er you\_\_ may find\_ it, wher - ev - er it\_\_ may lead,\_\_ let your

To Coda  $\oplus$  1.

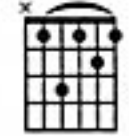
G $\flat$ A $\flat$ D $\flat$ A $\flat$ /C

pri - vate e - mo - tion come to me.\_\_ Come\_ to

G $\flat$ /B $\flat$ D $\flat$ A $\flat$ /C

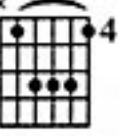
me, come\_ to me, come to me\_\_

Bbm7

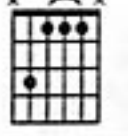


2.

Db

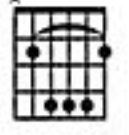


Ab/C

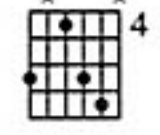


2. When your soul is tired,

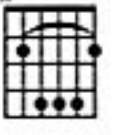
Cb



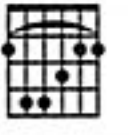
Gb/Bb



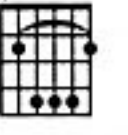
Cb



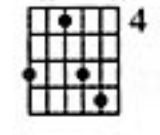
Gb



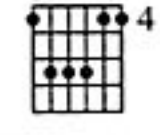
Cb



Gb/Bb

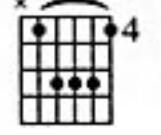


Ab sus

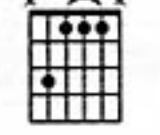


Come to me, come to

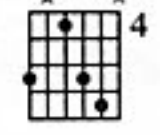
Db



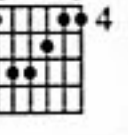
Ab/C



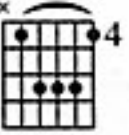
Gb/Bb



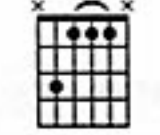
Ab



Db



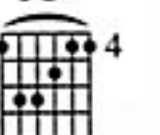
Ab/C



Bbm7



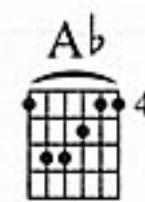
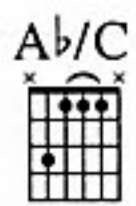
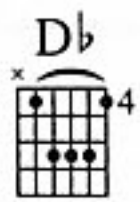
Ab D.S. al Coda



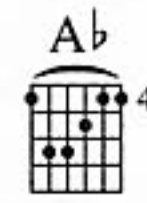
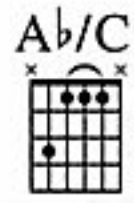
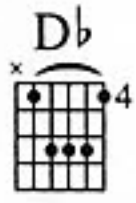
me, come to me. 3. Ev - 'ry end - less night



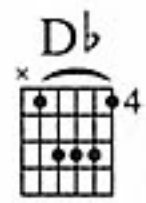
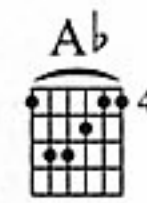
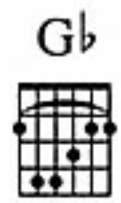
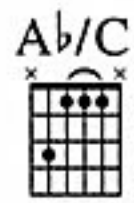
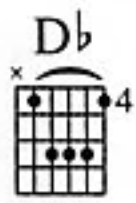
♩ Coda



Let your pri - vate e - mo - tion come\_ to me\_



Let your pri - vate e - mo - tion come\_ to me\_



Come\_ to me, come to me\_

*rit.*

*Verse 2:*

When your soul is tired  
 And your heart is weak,  
 Do you think of love  
 As a one-way street?  
 Well, it runs both ways.  
 Open up your eyes,  
 Can't you see me here?  
 How can you deny?  
 (To Chorus:)

*Verse 3:*

Every endless night  
 Has a dawning day.  
 Every darkest sky  
 Has a shining ray.  
 It takes a lot to laugh  
 As your tears go by.  
 But you can find me here  
 Till your tears run dry.  
 (To Chorus:)

# THE CUP OF LIFE

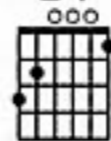
Spanish Lyrics by  
LUIS GOMEZ ESCOLAR

(Spanglish Version)

English Lyrics and Music by  
ROBI ROSA and DESMOND CHILD

Moderate dance ♩ = 108

G7



Do you real - ly want \_\_\_ it? \_\_\_ (Yeah!) Do you real - ly want

*mf*

\_\_\_ it? \_\_\_ (Yeah!) Do you real - ly want \_\_\_ it? \_\_\_ (Yeah!)

N.C.

Go! Go! Go! (Go! Go! Go!) A - lé, a - lé, a - lé. (A -

The Cup of Life - 7 - 1  
MF9922

© 1998, 1999 A PHANTOM VOX PUBLISHING, UNIVERSAL-POLYGRAM INTERNATIONAL PUBLISHING, INC.,  
DESMOPHOBIA and MUSICA CALACA, S.L.

All Rights for A PHANTOM VOX PUBLISHING Administered by WARNER-TAMERLANE PUBLISHING CORP.  
All Rights Reserved

# THE CUP OF LIFE

lé, a - lé, a - lé.) Go! (Go!) Go! (Go!)

Go! (Go!) Go! (Go! Here we go! yeah!)

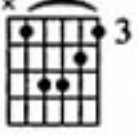
Verse:  
Cm

1.3. The cup of life, this is the one.  
2. La vi - da es com - pe - ti - ción.

N.C.

Now is the time, don't ev - er stop.  
 Hay que so - ñar ser cam - pe - ón.

Cm



Push it a - long, got ta be strong.  
 La co - pa es la ben - di - ción.

N.C.

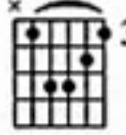
Push it a - long, right to the top. Co - mo Ca -  
 La ga - na - rás, go, go, go. And when you

Bridge:

G7



Cm

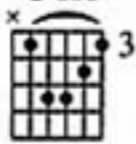


in feel yA - bel es un par - ti - do cruel, tie -  
 the heat, the world is at your feet. No

Fm

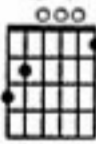


Cm

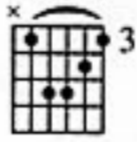


nes que pe - lear por un - a es - tre - lla. Con - si - gue  
 one can hold you down if you real - ly want it. Just steal your

G7

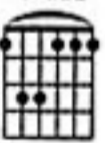


Cm

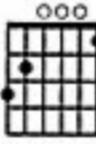


con ho - nor la co - pa del a - mor. Pa -  
 des - ti - ny right from the hands of fate. Reach

Fm



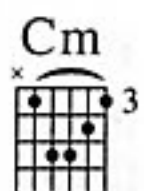
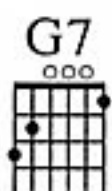
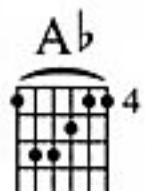
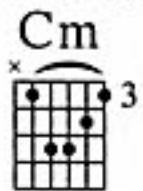
G7



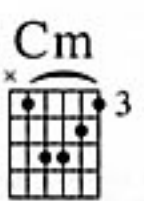
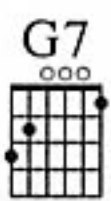
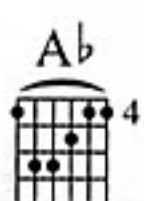
ra so - bre - vi - vir y lu - char por e - lla. (Yeah!) Lu - char por e -  
 for the cup of life, 'cause your name is on it. Do you real - ly want.

lla. (Yeah!) Do you real - ly want it? (Yeah!)  
 it? (Yeah!) Do you real - ly want it? (Yeah!)

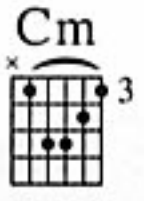
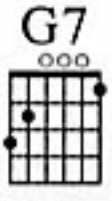
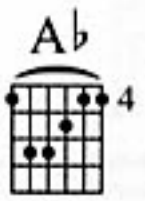
Chorus:



1. Here we go! A - lé, a - lé, a - lé.  
 2. Tú y yo! } A - lé, a - lé, a - lé.  
 3. Here we go! }

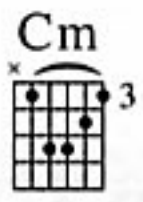
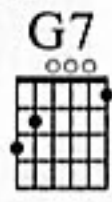
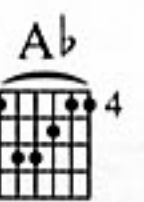


Go! Go! Go! A - lé, a - lé, a - lé. A -  
 Go! Go! Go! A - lé, a - lé, a - lé. To -

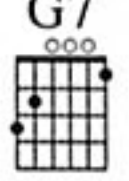
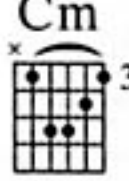
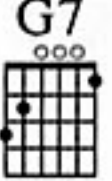


rri - ba va! El mun - do es - tá de pie.  
 night's the night. We're gon - na cel - e - brate the

1.



Go! Go! Go! A - lé, a - lé, a - lé.  
 cup of life. A -

2.   


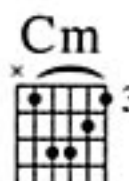


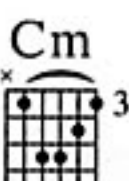
lé, a - lé, a - lé.



*D.S. §*


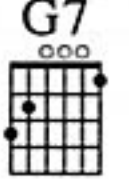
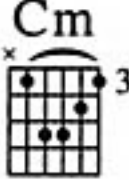

 



3.     

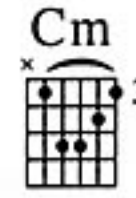
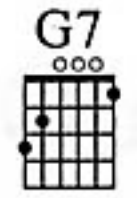
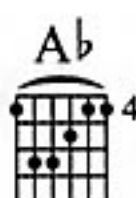
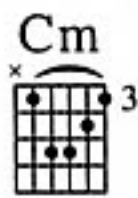
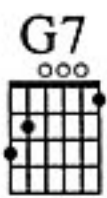
lé, a - lé, a - lé. Un, dos, tres, a - lé, a - lé, a - lé.



Un, deux, trois, a - lé, a - lé, a - lé. A - rri - ba va! El





mun-do es - tá de pie. Go! Go! Go! A - lé, a - lé, a - lé! A -

N.C.

lé, a - lé. (A - lé, a - lé.) A - lé, a - lé. (A - lé, a - lé.) A -

1st time only

lé, a - lé. (A - lé, a - lé.) A - lé, a - lé. A - lé. A -

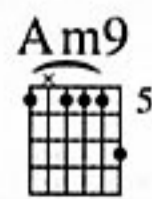
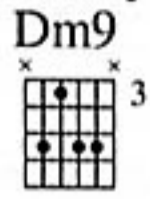
(Yeah!) Do you real - ly want it? (Yeah!)



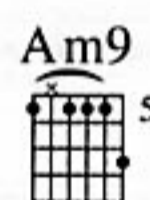
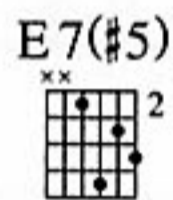
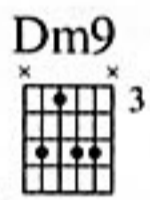
# YOU STAY WITH ME

Words and Music by  
DIANE WARREN

Slowly  $\text{♩} = 72$

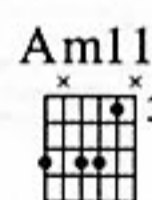
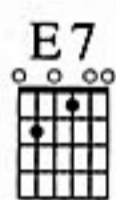
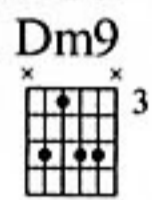


Musical notation for the first system, including guitar chords and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a triplet in the final measure.



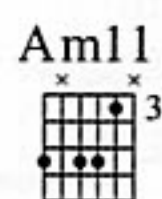
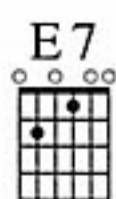
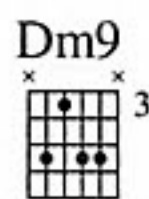
Musical notation for the second system, including guitar chords and piano accompaniment. The piano part continues the melody and bass line from the first system.

$\text{♩}$  Verse:

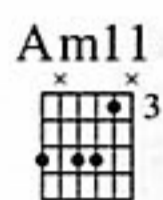
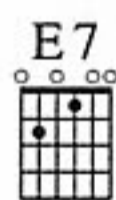
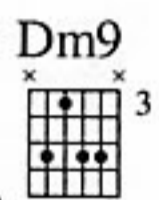


Musical notation for the verse, including lyrics and piano accompaniment. The piano part provides accompaniment for the vocal line.

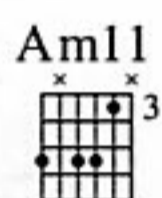
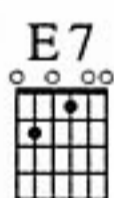
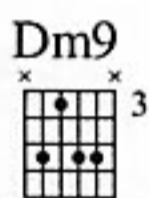
1.3. Met you un - der - neath the moon, night was o - ver much too soon. We  
look in - side the small ca - fé and hope by chance, I'll see your face. I



shared a kiss\_ till day - light came\_ and kissed the night\_ good-bye.\_ And  
hear your voice\_ and re - al - ize,\_ it's just the sum - mer wind.\_

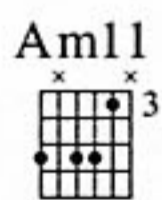
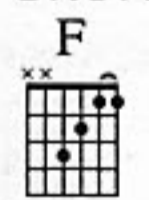


when the sun\_ came up\_ that day,\_ we smiled and went\_ our sep - 'rate ways,\_ but  
Some - thing in\_ your eyes\_ that night,\_ swept a - way\_ this heart\_ of mine.\_ Now,

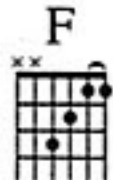
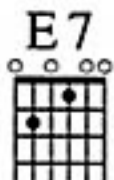
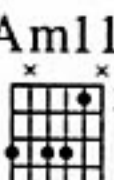


I can't leave\_ the thought\_ of you\_ be - hind.\_  
I just want\_ you in\_ my arms\_ a - gain.\_


**Chorus:**

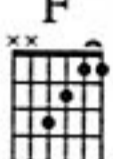
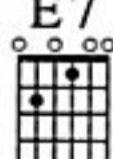
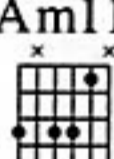


Oh,\_ you stay\_ with me,\_ you stay\_ with me.\_


F  E7  Am11 

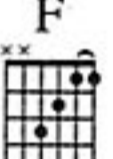
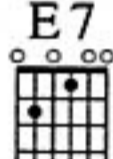
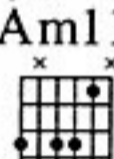
Oh, \_\_\_\_\_ in my heart\_ and on my mind\_




F  E7  Am11 

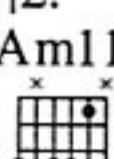

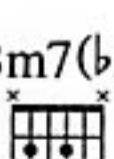
Oh, \_\_\_\_\_ like a mel - o - dy\_ that keeps haunt - ing me\_




F  E7  To Coda  $\oplus$  1. Am11 

Oh, \_\_\_\_\_ you stay\_ \_\_\_\_\_ 2. 1

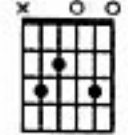


2. Am11  Bridge: F  Bm7(b5) 

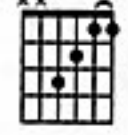
How was I to know\_ in that\_ one night\_



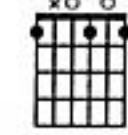
C (9)



F

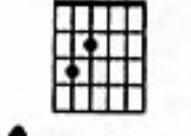


Fdim7

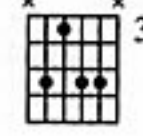


my whole life\_ would change?\_ From the mo - ment I\_ looked in\_ your eyes,\_ I've

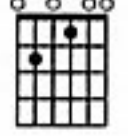
Cmaj7



Dm9

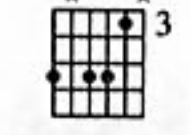


E7

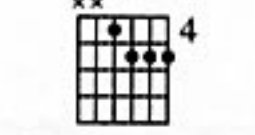


nev - er been\_ the same.\_ And if I could have\_ one chance\_ to have\_ that

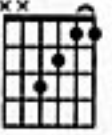
Am11



F#m7(b5)

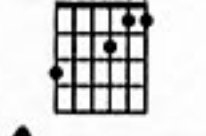


F

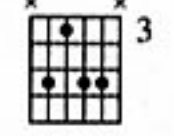


mo - ment back\_ a - gain,\_ I'd nev - er let\_ it end.\_ I'd

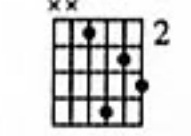
Dm7/G



Dm9

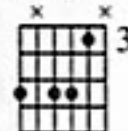


E7(#5)

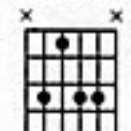


nev - er let\_ it end.\_

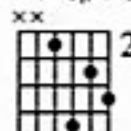
Aml1



Dm9



E7(#5)



Aml1

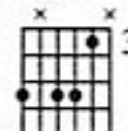


*D.S. al Coda*

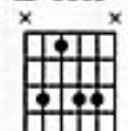
Musical notation for the first system, including treble and bass staves with triplets and a guitar chord diagram.

*Coda*

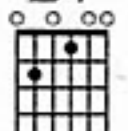
Aml1



Dm9

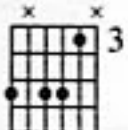


E7

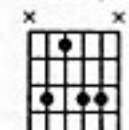


Musical notation for the second system, including a vocal line with lyrics "Oh, you stay." and piano accompaniment.

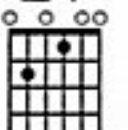
Aml1



Dm9

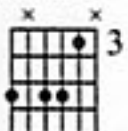


E7



Musical notation for the third system, including a vocal line with lyrics "Oh, you stay." and piano accompaniment.

Aml1



Musical notation for the final system, including piano accompaniment with a triplet and a final chord.

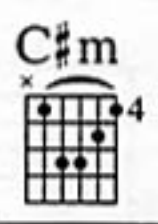
# LIVIN' LA VIDA LOCA

(Spanish Version)

Spanish Lyrics by  
LUIS GOMEZ ESCOLAR

English Lyrics and Music by  
ROBI ROSA and DESMOND CHILD

Fast ♩ = 140



*Verso 1:*

1. La rei - na de la no - che, la dio - sa del vu - dú.

Livin' La Vida Loca - 7 - 1  
MF9922

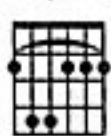
Yo no po - dré sal - var - me. Po - drás sal - var - te tú?\_\_\_\_\_

Versos 2 & 3:

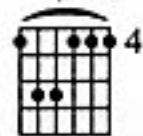
2. La te - la de a - ra - ña, la u - ña del dra - gón.\_\_\_\_\_  
3. *a letra adicional*

Te lle - va a los in - fier - nos. E - lla es tu a - dic - ción.\_\_\_\_ 1. Te

F#m



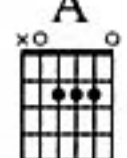
G#m



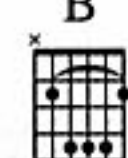
(1.3.) be - sa y te des - nu - da con su bai - le de - men - cial. Tú cie -  
 2. a letra adicional



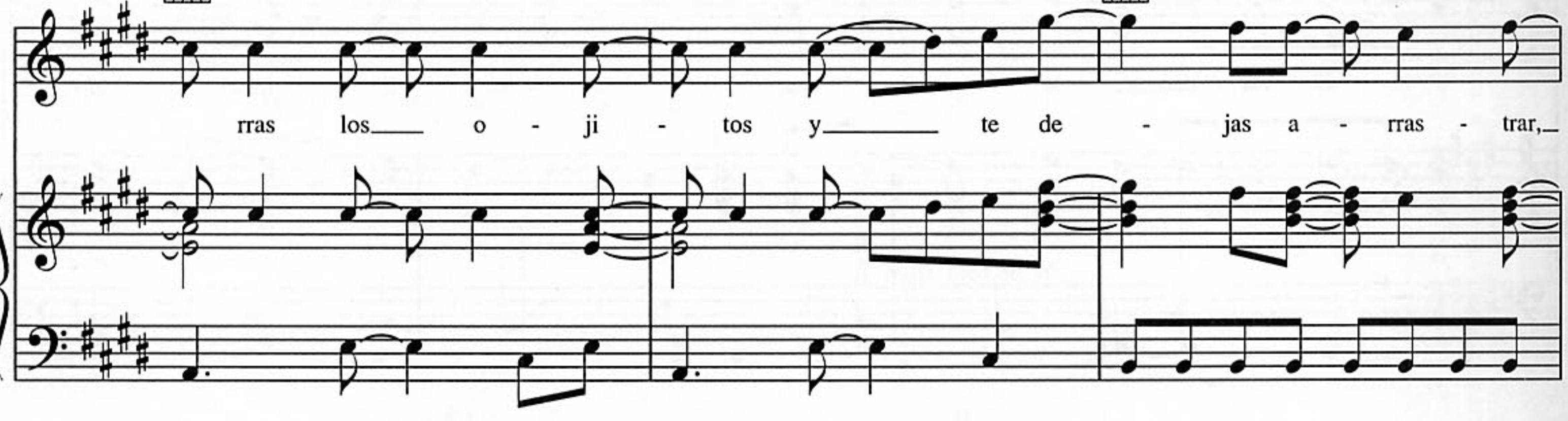
A



B



rras los o - ji - tos y te de - jas a - rras - trar,



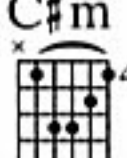
G#7sus



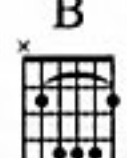
tú te de - jas a - rras - trar.



Coro:  
C#m



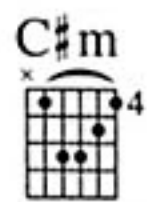
B



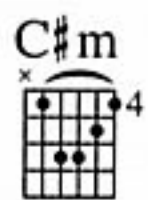
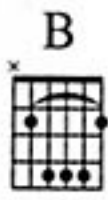
E - lla que se - rá, she's liv - in' la vi - da lo -



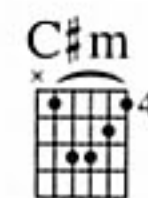
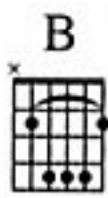




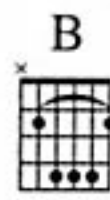
ca. Y te do - le - rá,



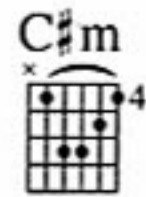
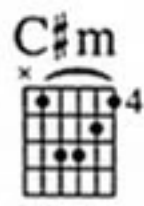
si de ver - dad te to - ca. E - lla es tu



fi - nal, vi - ve la vi - da lo - ca.



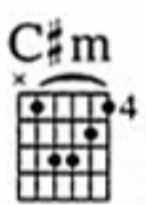
E - lla te di - rá. Vi - ve la vi - da lo -



ca. Vi - ve la vi - da lo - ca. She's



To Coda

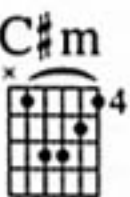


liv - in' la vi - da lo - ca.

(Inst. solo ad lib. ...)

1. 2. D.S. al Coda

... end solo) 3. Te

Coda 



ca. 1. E - lla que se - rá, she's  
2. solo



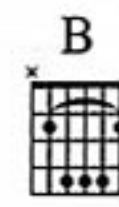
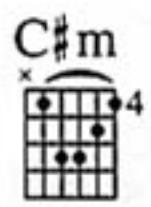
liv - in' la vi - da lo - ca. Y te do -



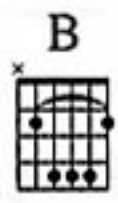
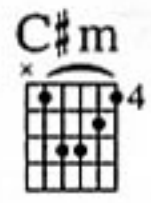
le - rá, si de ver - dad te to - ca.



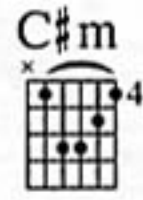
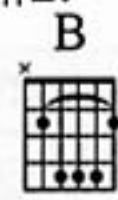
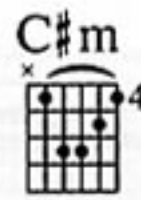
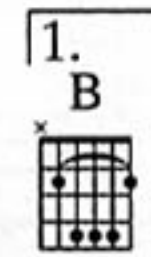
E - lla es tu fi - nal, vi - ve la vi - da lo -



ca. E - lla te di - rá. Vi - ve la vi - da lo -



ca. Vi - ve la vi - da lo - ca. She's



1. liv - in' la vi - da lo - ca. 2.

*Verso 3:*

Se fué a New York City,  
 A la torre de un hotel.  
 Te ha robado la cartera.  
 Se ha llevado hasta tu piel.  
 Por eso no bebía,  
 De tu copa de licor.  
 Por eso te besaba  
 Con narcótico sabor,  
 Es el vaso de calor.  
 (*Repetir coro:*)

# I COUNT THE MINUTES

Words and Music by  
DIANE WARREN

Moderately ♩ = 92

Chord diagrams:  $A^b$ ,  $E^b/G$ ,  $Fm7$

*mf*

$D^b(9)$

$A^b$

$Fm7$

$E^b/G$

$D^b\text{maj}9$

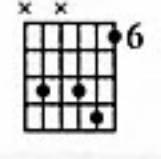
$B^b m7$

$Cm7$

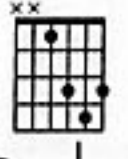
*mf*

Verse:

Fm11

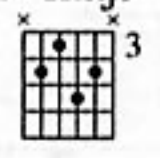


E♭

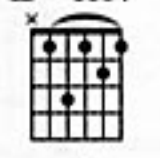


1. This world don't turn when you're not in my arms.  
2. Each night's a life-time when I'm not with you.

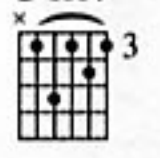
D♭maj9



B♭m7

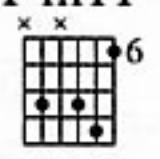


Cm7

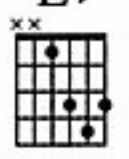


The sun don't shine when - ev - er I'm with - out you.  
And ev - 'ry day just seems to take for - ev - er.

Fm11

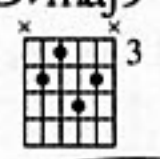


E♭

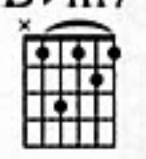


And there's an emp - ty space in - side my heart when you're gone.  
I'm miss - ing when I should be kiss - ing you. I can't wait,

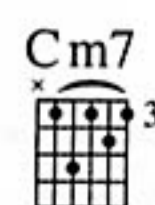
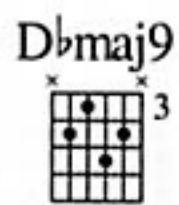
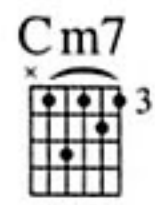
D♭maj9



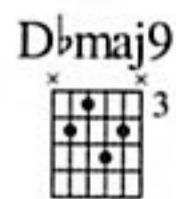
B♭m7



And when - ev - er you're gone, it's too long  
'cause I live for the love that we make.

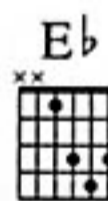
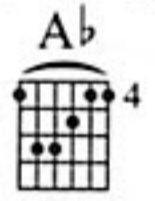


and the wait - ing is driv - ing me cra - zy. Ba - by, I'm -  
I can't breathe - till I feel you be - side me. And I'm lost -

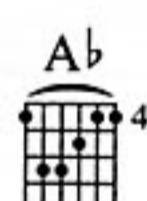
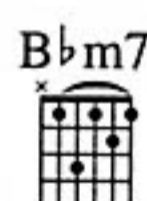
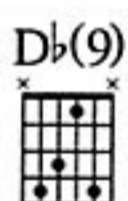


not a - live - till you're here - by my side, oh. -  
in the dark - till you're here - in my arms, oh. -

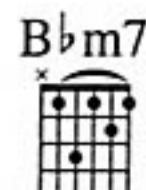
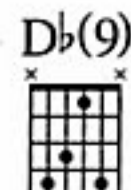
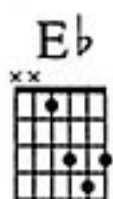
Chorus:



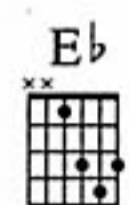
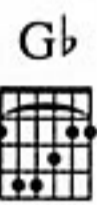
I count the min-utes, I count the ho - urs,



I count the sec-onds, till you're here by - my side - a - gain. - And ev - 'ry min-ute



goes on for ho-urs, un - til you're with me, till I look in\_ your eyes\_ a - gain\_

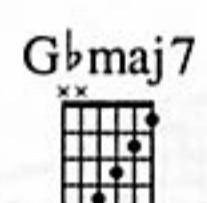
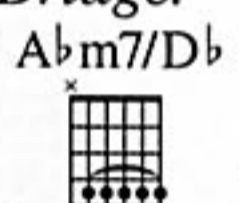


And time is stand-ing still till you're here\_ with me\_ I need your love\_ to

1. | 2.

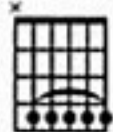
set me free,\_ set me free,\_ set me free,\_ set me free\_

Bridge:



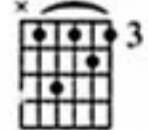
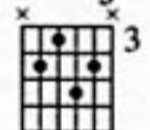
I can't wait a min - ute more\_ just to touch\_ you, 'cause I love.



Abm7/D $\flat$ 

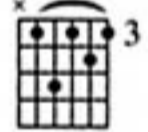
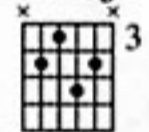
— you, ba - by. — Don't make me stay a - way — from you — too long.

Cm7

D $\flat$ maj9

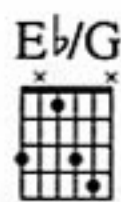
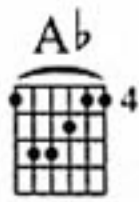
'cause this wait - ing is driv - ing me cra -

Cm7

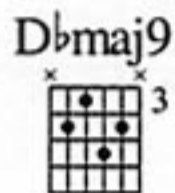
D $\flat$ maj9

zy. Ba - by, I'm — not a - live, — till you're here —

— by my side, — till you're here by my side. —

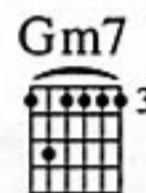
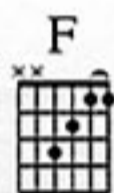


I count the min - utes, I count the ho - urs,

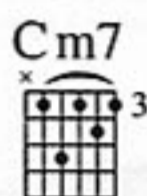
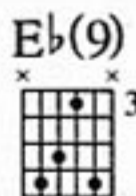


I count the sec - onds, till you're here by\_ my side...

Chorus:



I count the min - utes, I count the ho - urs, I count the sec - onds, till you're



here by\_ my side. a - gain. And ev - 'ry min - ute goes on for ho - urs,

1. **Gm7** **E $\flat$ (9)** **Cm7** 2. **E $\flat$ (9)** **Cm7**

un-til you're with me, till I look in\_ your eyes\_ look in\_ your eyes\_ a - gain\_.

**A $\flat$**  **E $\flat$ /G** **Fm7**

**D $\flat$ (9)** **A $\flat$**  **E $\flat$ /G**

**Fm7** **D $\flat$ (9)**

I look in\_ your eyes a - gain\_.

# BELLA

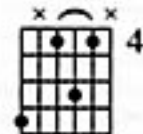
(She's All I Ever Had)

Spanish Lyrics by  
LUIS GOMEZ ESCOLAR

English Lyrics and Music by  
ROBI ROSA, GEORGE NORIEGA  
and JON SECADA

Moderately slow ♩ = 82

B(9)



The introduction consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

*Verso:*

The first verse of the song. The vocal line has two versions of the lyrics. The piano accompaniment continues with the same melody and bass line.

1. Mí - ra - me, — por fa - vor. —  
2. Me de - jó — la so - le - dad. —

The second verse of the song. The vocal line has two versions of the lyrics. The piano accompaniment continues with the same melody and bass line.

A - quí es - toy — con mi — do - lor. —  
A ple - no sol, — en ple - no mar. —

Bella - 6 - 1  
MF9922

E - lla dió un pa - so a - trás.  
Si la ves al - gu - na vez.

Un a - díos y no que - da más.  
Di - le que yo la si - go a - man - do.

lla, be - lla al a - ma - ne -

cer. (So - lo pa - ra mí. (A - quí es - toy tan mal, tan so - lo.) (Quie - ro que vuel - va a mí.) } Be -

G#m7



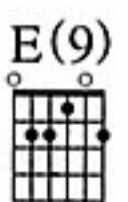
F#



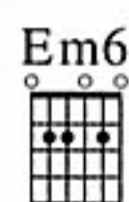
lla, — be - lle - za de mu - jer. —



E(9)

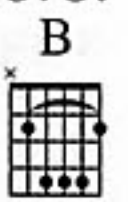


Em6

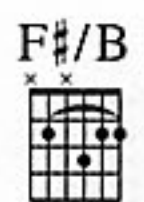



Coro:

B



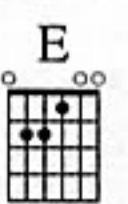
F#/B



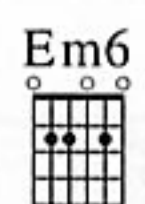
E - lla to - do me lo dió, — des - de el al - ma has - ta la piel, —



E



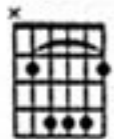
Em6



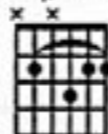
— fué mi ver - so a mi pa - pel, — fué mi a - mi - ga y fué mi a - mor. —



B

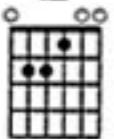


F#m/B



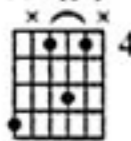
Co - no - cí - a mijn - te - rior, co - mo bo - la de cris - tal.

E

To Coda  $\oplus$  Em6

Me a - le - jó de to - do mal, me dió su co - ra - zón.

B(9)



1.

2.

*D.S. al Coda*

Be -

♩ *Coda*

Em6

B

me dió su co-ra-zón. E-lla to-do me lo dió,

F#m/B

E

des-de el al-ma has-ta la piel, fué mi ver-so a mi pa-pel,

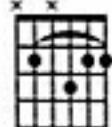
Em6

B

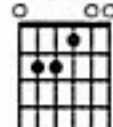
fué mi a-mi-ga y fué mi a-mor. Co-no-cí-a mi in-te-rior,



F#<sup>b</sup>/B



E

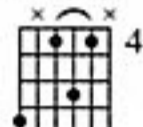


co - mo bo - la de cris - tal. Me a - le - jó de to - do mal,

Em6



B(9)



me dió su co - ra - zón.

Mí - ra - me.