

PIANO • VOCAL • GUITAR

Shakira

Oral Fixation vol. 2



HAL LEONARD

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Shakira

Oral Fixation vol. 2

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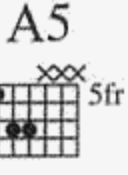
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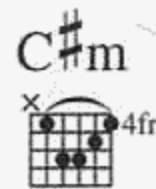
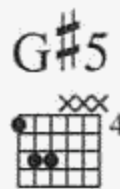
HOW DO YOU DO

Lyrics by SHAKIRA
Music by SHAKIRA, LAUREN CHRISTY,
SCOTT SPOCK and GRAHAM EDWARDS

Chant-like, but not slow



For - give us our _____ tres - pass - es as we _____ for - give those -




_____ who have tres - passed a - gainst - us. Give us this day - our dai - ly bread, - dai -

N.C.

- ly bread, dai - ly bread.

Rock Shuffle (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

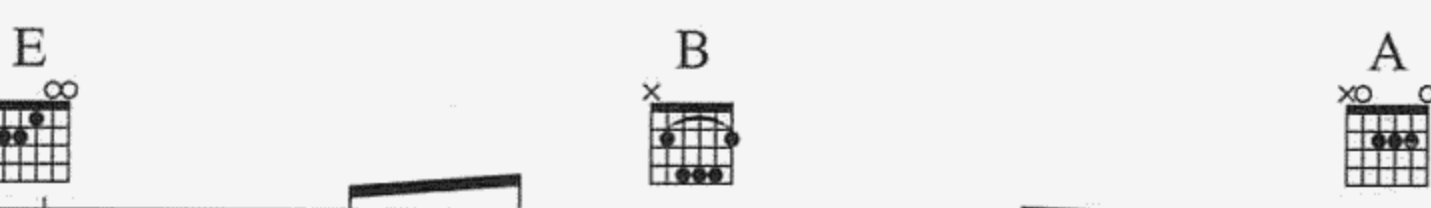
E B F#m A



Cel - lo et in ter - ra fiat vol - un - tas tu - a.

mf

E B A



Glo - ri - a Spi - ri - tui Sanc - to.


C#m B



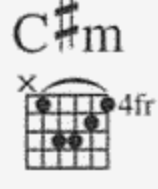
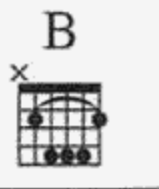
What lan - guage do _ you _ speak, if you speak _ at all? _
 Hey, do you feel _ our _ pain and walk in _ our shoes? _

mp


A B

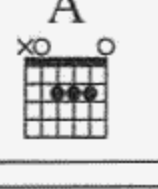
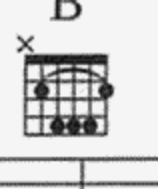


Are you some kind _ of _ freak who lives to raise the ones who
 Have you ev - er _ felt _ starved or is your bel - ly al - ways

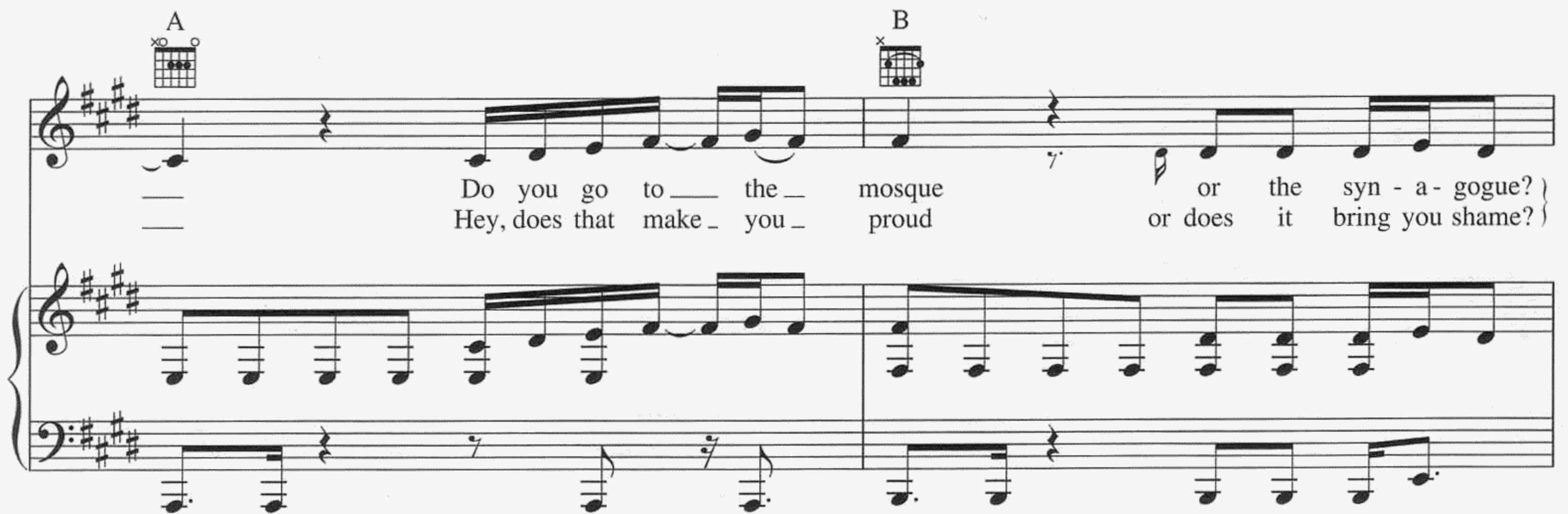
C#m  **B** 

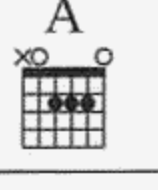
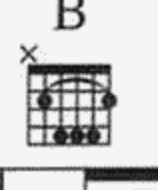
fall? Hey, would you tell me why the cat fights the dog?
full? How many people die and hurt in your name?



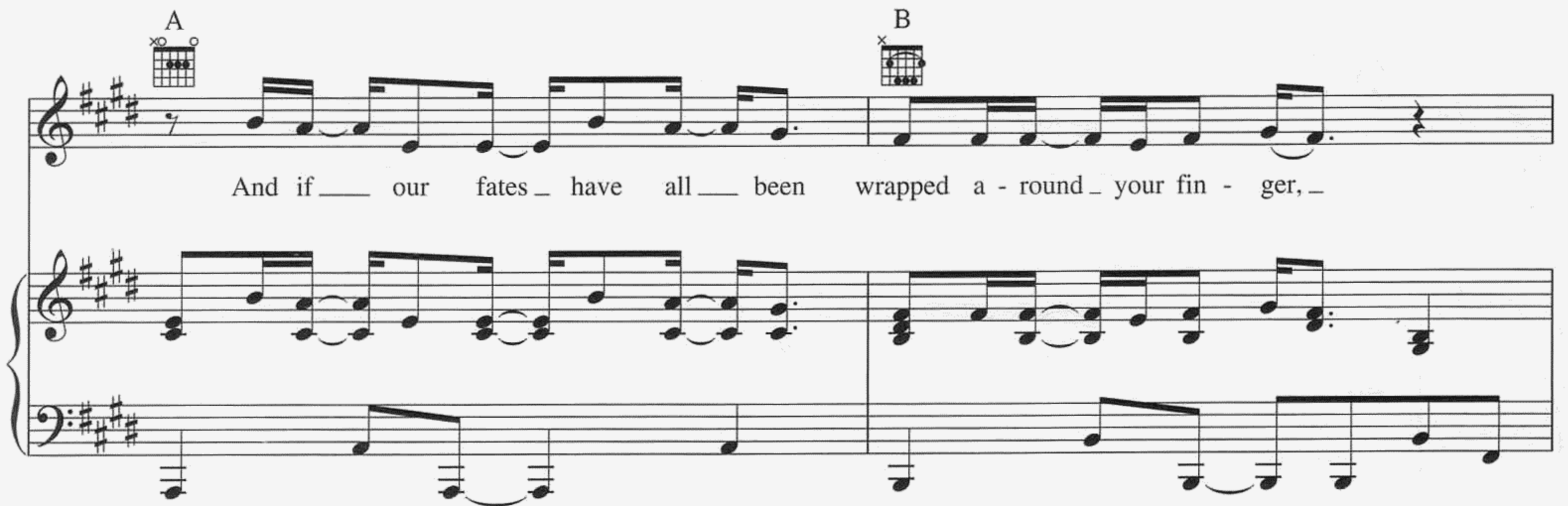
A  **B** 

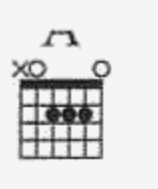

Do you go to the mosque or the synagogue?
Hey, does that make you proud or does it bring you shame?



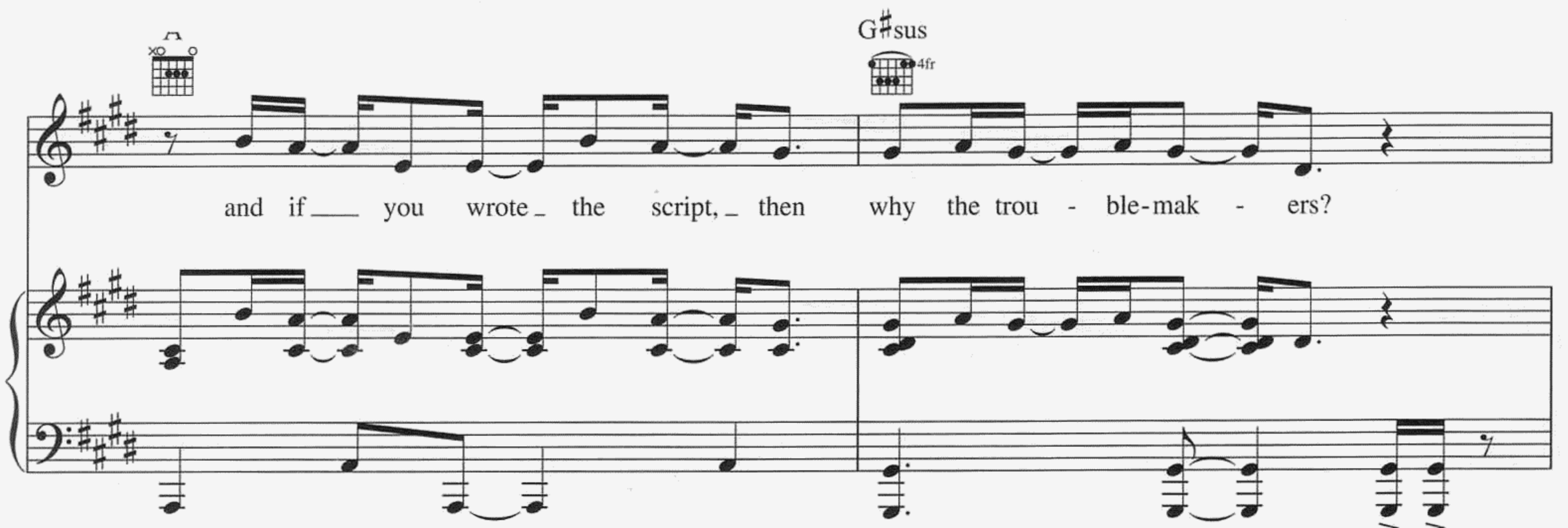
A  **B** 

And if our fates have all been wrapped a-round your finger,



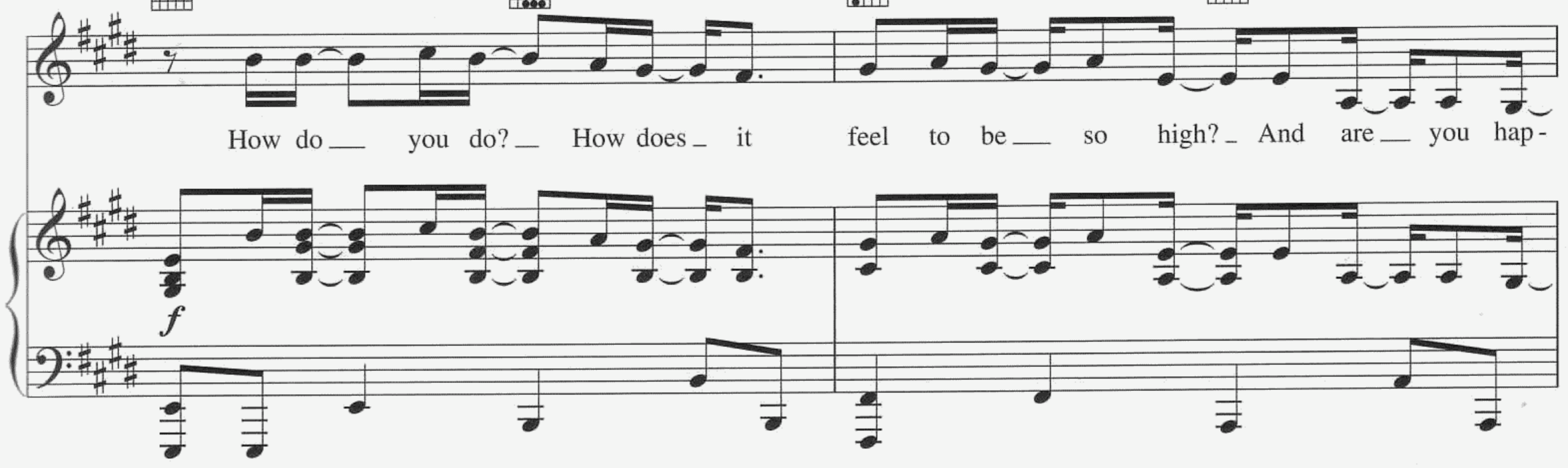
G#sus  

and if you wrote the script, then why the trouble-makers?



E  B  F#m7  A 

How do — you do? — How does — it feel to be — so high? — And are — you hap-



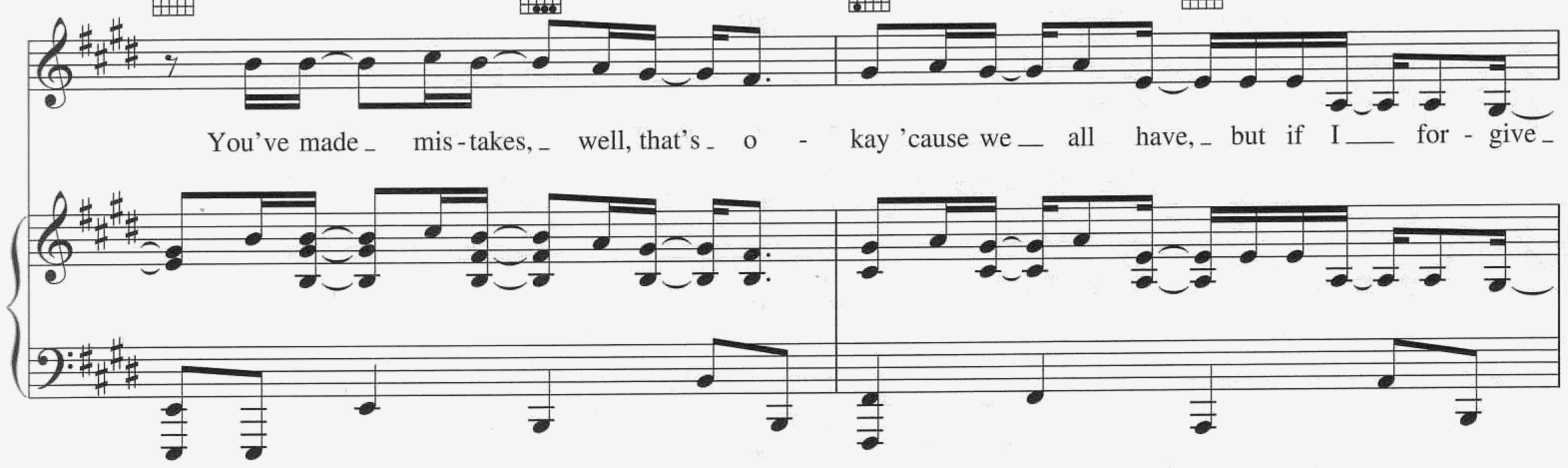
E  B  F#m7  A 


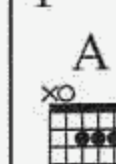
- py? Do you — ev - er cry?



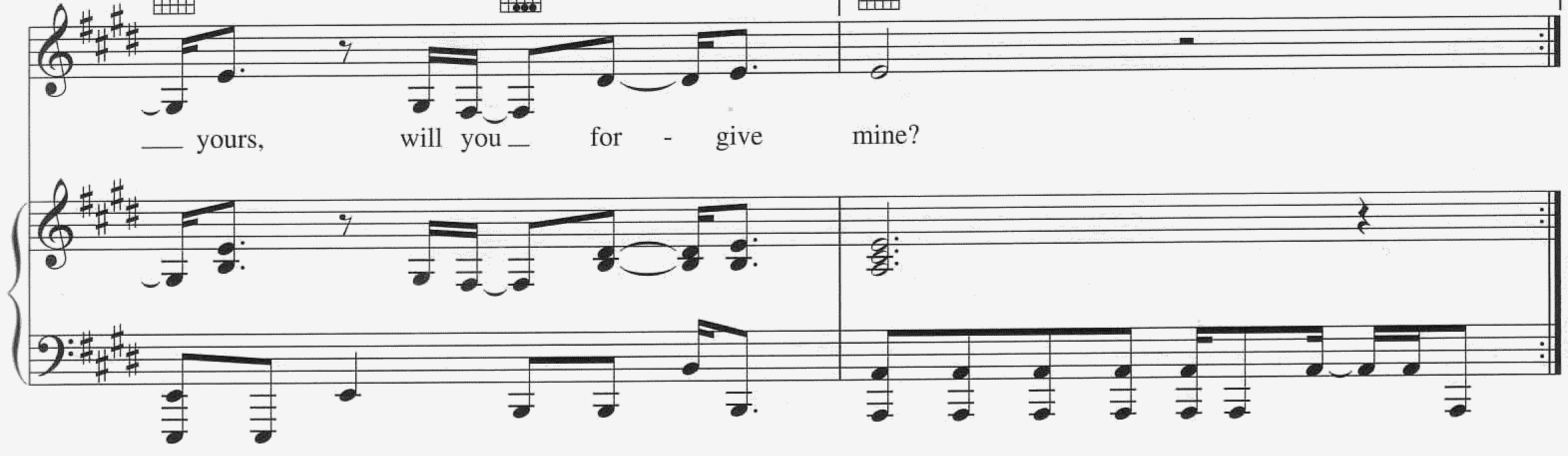
E  B  F#m7  A 

You've made — mis-takes, — well, that's — o - kay 'cause we — all have, — but if I — for - give —



E  B  A  1

— yours, will you — for - give mine?



2

A C#m E

mine? For - give us our _ tres-pass - es as we _ for-give those _

A G#5/D# C#m E


_ who have tres - passed a - gainst _ us. Give us this day _ our dai - ly bread, _ dai -

A G#5/D# C#m E

- ly bread, dai - ly bread. For - give us our _ tres-pass - es as we _ for-give those _



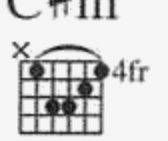
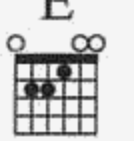


A G#5/D# C#m E

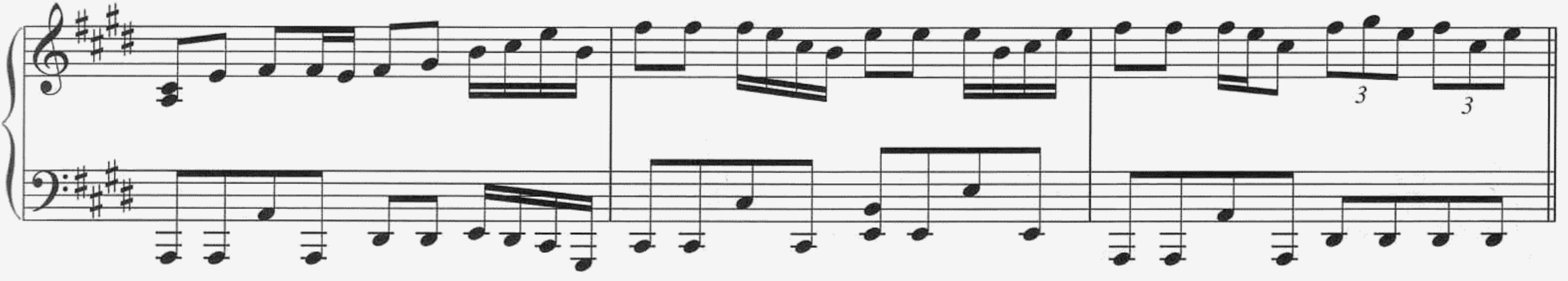
_ who have tres - passed a - gainst _ us. Give us this day _ our dai - ly bread, _

A  G#5/D#  C#m  E 

Thine is the king-dom and the pow-er and the glo-ry, a - men! —



A  G#5/D#  C#m  E  A  G#5/D# 



E  B  F#m7  A 

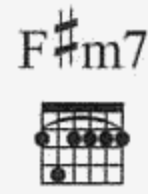
How do — you do? — How does — it feel to be — so high? — And are — you hap-



E  B  F#m7  A 

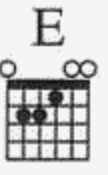
- py? Do you — ev - er cry?





You've made mis-takes, well, that's o - kay 'cause we all have, but if I for - give -

1



— yours, will you for - give mine?

2



— yours, will you for - give mine?

ILLEGAL

Lyrics by SHAKIRA
 Music by SHAKIRA
 and LESTER MENDEZ

Moderate Ballad

Chords: D, A, Bm, Bm, A, G, F#m

mp

Chords: Em, A

Who would-'ve thought that you could hurt me the way you've done
 I tried so hard to be at-ten-tive to all you want -

Chords: Em, A

it, so de-lib-'rate, so de-ter-mined. Since you have been gone,
 ed, al-ways sup-por-tive, al-ways pa-tient. What did I do wrong? -

Chords: Em, A

I bite my nails for days and hours and
 Been won-der-ing for days and hours. It's

Em A

ques - tion my own ques - tions on ___ and on. So
 clear it is - n't here ___ where you ___ be - long.

F#m7 Bm F#m7 Bm

tell me now, - tell me now - why you're so
 An - y - how, - an - y - how, - I wish you both

G A

far a - way ___ when I'm still ___ so close. - }
 all the best ___ I hope you get ___ a - long. - }

D F#m

You don't e - ven know the mean - ing of the words "I'm sor - ry." You said you would love -

G Bm A

— me un - til — you die, and as far as I know — you're still — a - live, — ba - by.

D F#m Fm

You don't e - ven know the mean - ing of the words "I'm sor - ry." I'm

Em7 Gm To Coda

start - ing to — be - lieve — it should be il - le - gal to — de - ceive — a wom - an's heart. —

1 D A Bm Bm A G F#m

2

D A Bm Bm A G F#m

This system contains the first two measures of the piece. It features a guitar part with a treble clef and a key signature of two sharps (D major). The first measure is marked with a '2' and a guitar chord diagram for D. The second measure contains guitar chord diagrams for A, Bm, Bm, A, G, and F#m. The piano accompaniment is shown in both treble and bass clefs, with the bass line featuring a steady eighth-note pattern.

Em7 A

Guitar solo ad lib.

This system covers measures 3 and 4. The guitar part begins with an Em7 chord diagram in measure 3, followed by an A chord diagram in measure 4. The text '*Guitar solo ad lib.*' is written below the guitar staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

Em7 A

This system covers measures 5 and 6. It features guitar chord diagrams for Em7 in measure 5 and A in measure 6. The piano accompaniment continues with the same rhythmic pattern.

Em7 A

This system covers measures 7 and 8. It features guitar chord diagrams for Em7 in measure 7 and A in measure 8. The piano accompaniment continues with the same rhythmic pattern.

Em7 A

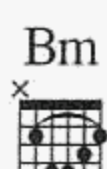
D.S. al Coda

This system covers measures 9 and 10. It features guitar chord diagrams for Em7 in measure 9 and A in measure 10. The piano accompaniment concludes the piece. The text 'D.S. al Coda' is written at the end of the system.

CODA



O - pen heart, — o - pen heart. —



It should be il - le - gal to — de - ceive — a wom-an's heart. —



O - pen heart, — o - pen — heart. —



It should be il - le - gal to — de - ceive — a wom-an's heart. —

HIPS DON'T LIE

Lyrics by SHAKIRA and WYCLEF JEAN
 Music by SHAKIRA, WYCLEF JEAN,
 JERRY DUPLESSIS, LATAVIA PARKER,
 OMAR ALFANNO and LUIS DIAZ

Moderate Latin dance groove

The musical score is presented in a system of four systems, each containing a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo/style is 'Moderate Latin dance groove'. The piano accompaniment is marked with a forte 'f' dynamic. The guitar chords are indicated above the vocal line. The lyrics are written below the vocal line.

System 1: Chords: Bm, G, A, F#m. The piano accompaniment starts with a forte 'f' dynamic. The vocal line begins with a rest.

System 2: Chords: G, A, Bm. The vocal line has a rest, followed by the instruction 'Male: I'. The piano accompaniment continues with a melodic line.

System 3: Chords: Bm, G, A, F#m. The vocal line contains the lyrics: 'nev - er real - ly knew that she could dance like this. She makes a man - wan - na speak Span - ish.' The piano accompaniment provides harmonic support.

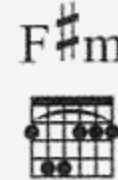
System 4: Chords: G, A, Bm. The vocal line contains the lyrics: 'Co - mo se lla - ma si, bo - ni - ta, si, mi ca - sa, su ca - sa.' The piano accompaniment continues with a melodic line.

*Recorded a half step lower.

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 - contains samples of "Amores Como El Nuestro" by Omar Alfanno and "Carnaval (Baile En La Calle)" by Luis Diaz



Musical notation for the first system, including vocal line and piano accompaniment.

Female: Oh ba - by, when you talk like that you make a wom - an go — mad. —

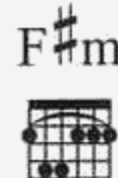
Piano accompaniment for the first system.



Musical notation for the second system, including vocal line and piano accompaniment.

So be — wise, si, and keep — on, si, read - ing the signs of my bod - y.

Piano accompaniment for the second system.



Musical notation for the third system, including vocal line and piano accompaniment.

I'm on to - night. — You know my hips don't lie { and I'm start - in' to feel — it's right.
and I'm start - in' to feel — you, boy.

Piano accompaniment for the third system.



To Coda

Musical notation for the fourth system, including vocal line and piano accompaniment.

All the at - trac - tion, the at - ten - tion. Don't you see, ba - by? This is per - fec - tion.
Come on let's go real slow. Don't you see, babe? A - si es per - fec - to.

Piano accompaniment for the fourth system.

Male: Hey girl, I can see your bod - y mov - in' and it's driv - in' me cra - zy.

And I did-n't have the slight-est i - de - a un - til I saw you danc - in'.

N.C.
And when you walk up on the dance floor no-bod - y can - not ig - nore the way you move your bod - y, girl.

Bm
And ev - 'ry-thing's so un - ex - pect - ed, the way you right and left it. So you can keep on shak-in' it...
D.S. al Coda

CODA

Bm

G

A

F#m

Babe, I know I'm on to - night. _ My hips don't lie and I'm start-in' to feel _ it's right.

G

A

Bm

All the at-trac - tion, the at-ten - tion. Don't you see, ba - by? This is per - fec - tion.

N.C.

Bm

Oh boy, I can see your bod - y mov - in'. _ Half an - i - mal, half _ man. _

_ I don't, don't real - ly know what I'm do - in' _ but you seem to have a _ plan. _

N.C.

My will and self re - straint have come to fail now, fail now.

Bm

See I'm do - ing what I can but I can't so you know that's a bit too hard to ex - plain.

N.C.

Male: Bai - la en la cal - le de no - che. Bai - la en la cal - le de di -

- a. *Both:* Bai - la en la cal - le de no - che. Bai - la en la cal - le de.

Bm G A F#m

Male: Nev - er real - ly knew that she could dance like this. She makes a man - wan - na speak Span - ish.

G A Bm

Co - mo se lla - ma si, bo - ni - ta, si, mi ca - sa, su ca - sa.

G A F#m

Female: Oh ba - by, when you talk like that you know you got me hyp - no - tized. _

G A Bm

So be - wise, si, and keep - on, si, read - in' the signs of my bod - y.

Bm



N.C.

Male: Se - ño - ri - ta feel the con - ga. Let me see you move like you come from Co - lom - bi - a.

N.C.

Female: Mi - ra en Ba - ran - qui - lla se bai - lar a - si,




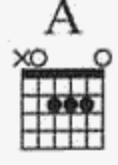
say. Male: En Ba - ran - qui - lla se bai - lar a - si.

Rap: (See additional lyrics)

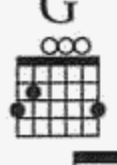
Play 4 times

Bm  G 

Female: I'm on to - night. _ My

A  F#m  G  A 

hips don't lie and I'm start - in' to feel _ you, boy. Come on let's go, real slow.

Bm  G 

Ba - by, like this is per - fec - to. Oh, you know I'm on to - night. _ My

A F#m G A

hips don't lie and I'm start-in' to feel — it's right. All the at-trac - tion, the at-ten - tion,

Bm Bm G

ba - by, like this is per - fec - tion. (Spoken:) Male: No fightin'.

A F#m G A Bm

Female: No fighting.

Additional Lyrics

Rap: Yeah, she's so sexy. Every man's fantasy.
 A refugee like me back with the Fugees from a third world country.
 I go back like when 'Pac carried crates for humpty hump.
 We leave the whole club jeezy. Why the CIA wanna watch the Colombians and Haitians?
 I ain't guilty. It's a musical transaction.
 Oh bope zo boat. No more do we snatch rope.
 Refugees run the seas 'cause we own our own boats.

ANIMAL CITY

Lyrics by SHAKIRA
Music by SHAKIRA
and LUIS FERNANDO OCHOA

Quickly, somewhat freely

D(add#4)

C#sus

D(add#4)

The first system of the musical score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The vocal line consists of a series of eighth notes, with lyrics 'Le le le le le' followed by a long note, then 'le le' followed by another long note, and finally 'le le le le le le'. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. Chord diagrams for D(add#4) and C#sus are provided above the staff. A dynamic marking of *mf* is present in the piano part.

Moderately fast

N.C.

C#sus

The second system of the musical score is in 4/4 time with a key signature of three sharps. It features a vocal line and a piano accompaniment. The vocal line has a few notes followed by a long rest. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A chord diagram for C#sus is provided above the staff.

Bm

C#7

The third system of the musical score is in 4/4 time with a key signature of three sharps. It features a piano accompaniment with triplets in the right hand and a bass line in the left hand. Chord diagrams for Bm and C#7 are provided above the staff.

Bm

The fourth system of the musical score is in 4/4 time with a key signature of three sharps. It features a piano accompaniment with triplets in the right hand and a bass line in the left hand. A chord diagram for Bm is provided above the staff.

C#7

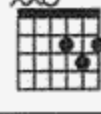


F#m



Why do all my friends now
They be - lieve you now have

D



C#



want to be your lov - ers? Your fam - 'ly got big - ger when they thought you were rich.
ev - 'ry-thing you want-ed, and once you have be-come a star you've got no right to bitch.

F#m

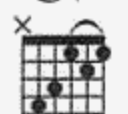


D



And now like ma - ni - acs, — they scratch your back — e - ven when it does -
But some-day when you fail, — they'll put you on sale — and buy you by —

C#



F#m



n't itch. — I want to fig - ure it all, — I want to fig - ure it all out. —
the inch. — But you're the real — deal, — and real is your mid - dle name. —

D C# F#m

I want to save you from, — save you from all — that's vain, — save —
 You know, some-times I feel — we got-ta earn ev - 'ry breath — we take, — ba -

D C#

— you from the things — that cause — us pain. — } 'Cause it's an
 - by. Nev - er mind — the rules — we break. — }

F#m E

an - i - mal cit - y, it's a can - ni - bal world, — so be o - be - dient, don't ar - gue, some are

B F#m

read - y to bite — you. It's an an - i - mal cit - y, it's a can - ni - bal world, — so be o -

E B F#m

To Coda

be-dient, don't ar - gue, some are read - y to (2., D.S.) bite - you my - love. - rip - you right - off. -

1

D

C#7 D

C#7

2

D

With you I feel safe. There's noth - ing to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A guitar chord diagram for D major is shown above the second measure. Trills are indicated above the vocal notes in the second and third measures.

C#

D

fear from us, — a - way from the fangs, —

Detailed description: This system contains measures 3 and 4. The vocal line continues with quarter notes C#5, D5, and E5. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. A guitar chord diagram for C# major is shown above the first measure, and a diagram for D major is shown above the second measure. Trills are indicated above the vocal notes in the second and third measures.

C#

the fangs of the world. — I may be a cow - ard but

Detailed description: This system contains measures 5 and 6. The vocal line continues with quarter notes F#5, G5, and A5. The piano accompaniment continues with the eighth-note bass line and chord accompaniment. A guitar chord diagram for C# major is shown above the first measure. Trills are indicated above the vocal notes in the second and third measures.

D

E6/9

you are brave, — and noth - ing seems — so dan - ger - ous. —

Detailed description: This system contains measures 7 and 8. The vocal line continues with quarter notes B4, A4, and G4. The piano accompaniment continues with the eighth-note bass line and chord accompaniment. A guitar chord diagram for D major is shown above the first measure, and a diagram for E6/9 is shown above the second measure. Trills are indicated above the vocal notes in the second and third measures.

N.C. D.S. al Coda

'Cause it's an

CODA

F#m

off. _ (Vocal 1st time only)

Esus

B7

Can - ni - bal world.

Can - ni - bal world.

F#m

1

Esus

B7

2

E

B

F#m

So be o - be-dient, don't ar - gue, some are read-y to bite _ you, my _ love. _

DON'T BOTHER

Lyrics by SHAKIRA
 Music by SHAKIRA,
 GRAHAM EDWARDS, SCOTT SPOCK
 and LAUREN CHRISTY

Moderate Rock

N.C.

She's got the kind ___ of look that de - fies grav -

f

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'She's got the kind ___ of look that de - fies grav -'. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part starts with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note bass line and a more melodic right-hand line.

- i - ty. She's the great - est cook

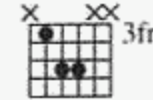
Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics '- i - ty. She's the great - est cook'. The piano accompaniment continues with the same rhythmic pattern as the first system.

and she's fat ___ free, fat ___ free, fat ___ free, fat ___ free.

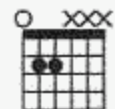
Detailed description: This system contains the final two staves of music. The vocal line has the lyrics 'and she's fat ___ free, fat ___ free, fat ___ free, fat ___ free.' The piano accompaniment continues with the same rhythmic pattern.

A5

C5



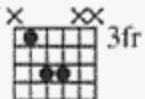

E5



She's been to pri - vate school and she speaks per -
 sure she does - n't know how to touch you like _

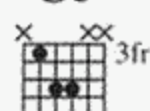
C5

A5



- fect French. She's got her per - fect friends. _
 I would. I beat her at that one good. _

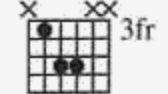
C5



Oh, is - n't she ___ cool?
 Don't you think ___ so? She
 She's

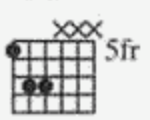
E5

C5



prac - tic - es Tai Chi. She'd nev - er lose her nerve.
 al - most six feet tall. She must think I'm a flea.

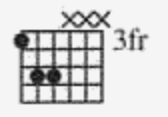
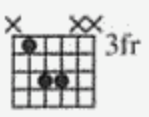
A5



She's more than you de - serve. She's just far
 I'm real - ly a cat you see and it's not my -

C5

G5

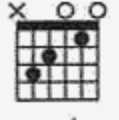
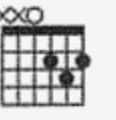


bet - ter than me, hey, hey. } So don't
 last life at all, hey, hey. }

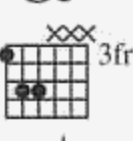

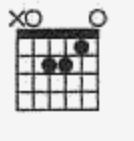
D

Am

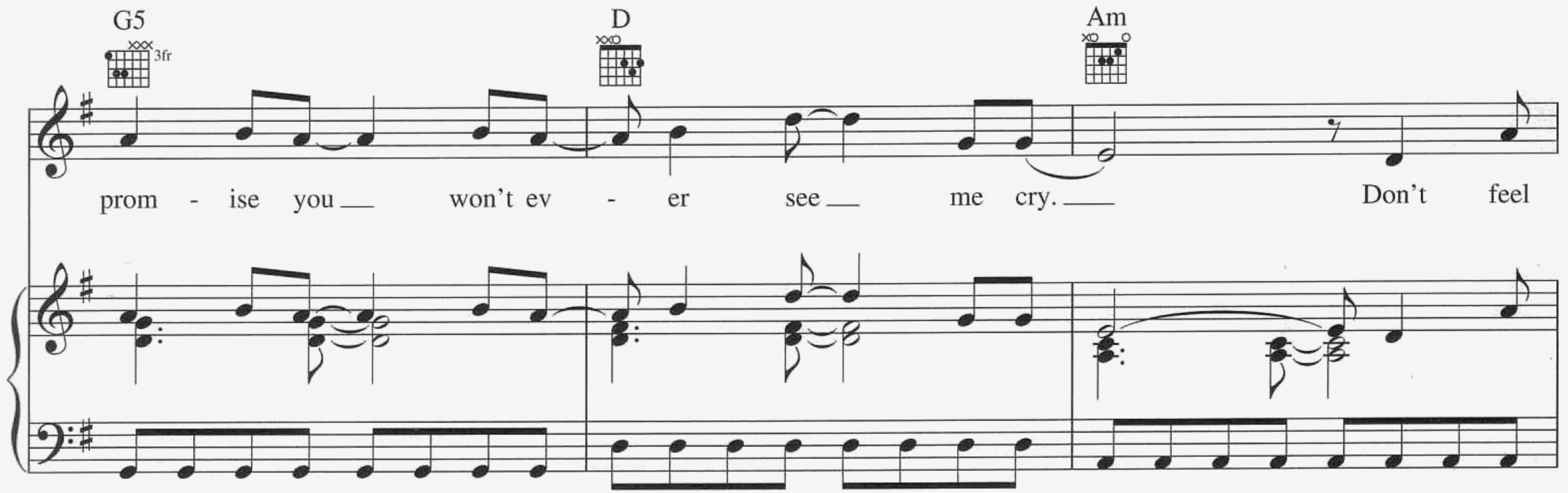
C



both - er, I won't die of de - cep - tion. I

G5  3fr D  Am 

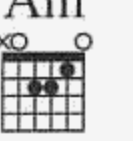
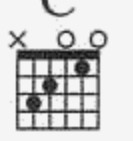
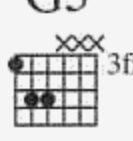
prom - ise you — won't ev - er see — me cry. — Don't feel



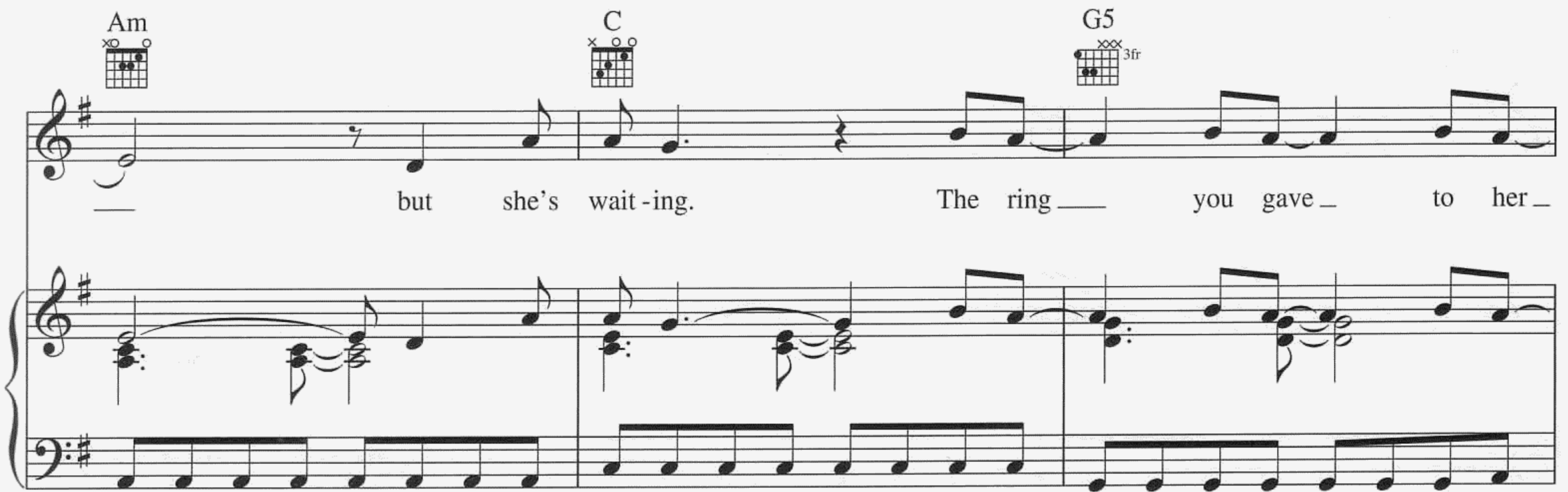
Cm  3fr G5  3fr Cm  3fr G5  3fr D 

sor - ry. And don't both - er, I'll be fine —



Am  C  G5  3fr

— but she's wait - ing. The ring — you gave — to her —



To Coda 

Bm7  Am  Cm  3fr

— will lose — its shine, — so don't both - er, be — un - kind. —



E5 G5 D

Ahh, love hurt a

Detailed description: This system contains the first three measures of the piece. It features a vocal line with a long note 'Ahh,' followed by 'love hurt a'. The piano accompaniment consists of a treble and bass clef. Above the system are three guitar chord diagrams: E5 (open E, 2nd fret on 4th string), G5 (open G, 3rd fret on 4th string), and D (open D, 2nd fret on 4th string).

A5 C5 D.S. al Coda

cer - tain boy. I'm

Detailed description: This system contains the next three measures. The vocal line continues with 'cer - tain boy.' and ends with 'I'm'. The piano accompaniment continues. Above the system are two guitar chord diagrams: A5 (open A, 5th fret on 4th string) and C5 (open C, 3rd fret on 4th string). The instruction 'D.S. al Coda' is written at the end of the system.

CODA Cm G5

both - er, be un - kind.

Detailed description: This system contains the next three measures, starting with the 'CODA' symbol. The vocal line says 'both - er, be un - kind.'. The piano accompaniment continues. Above the system are two guitar chord diagrams: Cm (open C, 3rd fret on 4th string) and G5 (open G, 3rd fret on 4th string).

D Am

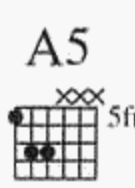
Detailed description: This system contains the final two measures of the piece. The piano accompaniment continues. Above the system are two guitar chord diagrams: D (open D, 2nd fret on 4th string) and Am (open A, 2nd fret on 4th string).



Musical notation for the first system, including treble and bass clefs with notes and rests.



Musical notation for the second system, including treble and bass clefs with notes and rests.



Musical notation for the third system, showing a treble clef with rests.

(Spoken:) For you I'd give up all I own and move to a communist country.

Musical notation for the fourth system, including treble and bass clefs with notes and rests.



Musical notation for the fifth system, showing a treble clef with rests.

If you came with me, of course.

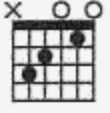
And I'd file my nails so that they don't hurt you.

Musical notation for the sixth system, including treble and bass clefs with notes and rests.

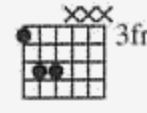
A5



C



G5



Lose those pounds.

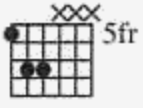
Learn about football

if it made you stay.

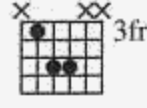
Dsus2



A5



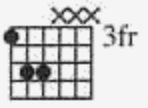
C5



But you won't.

But you won't.

G5



D

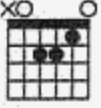


So don't

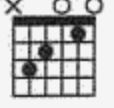
both - er,

I'll be fine. —

Am




C




I'll be fine. I'll be fine. I'll be fine.

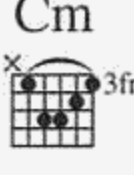
G5  3fr

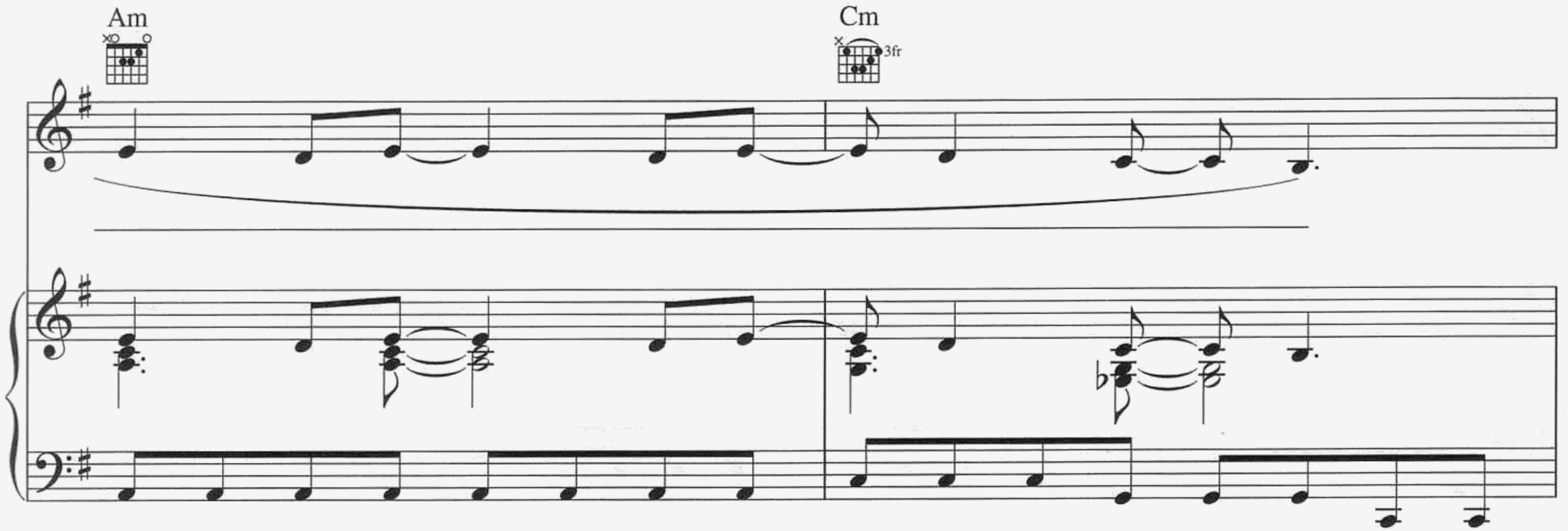
D 

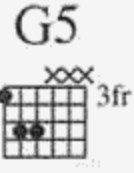
Prom - ise you _____ won't ev - er see _____ me cry. _____



Am 

Cm  3fr



G5  3fr

D 

And af - ter all _____ I'm glad _____ that I'm not



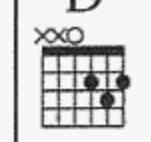
Am 

C 

your type.



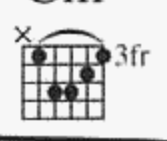
G5

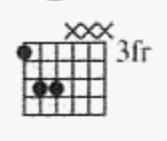

1
 D


Prom - ise you _____ won't ev - er see _____ me cry. _____



Am


Cm


G5


Don't



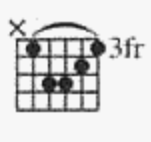
2

Bm7

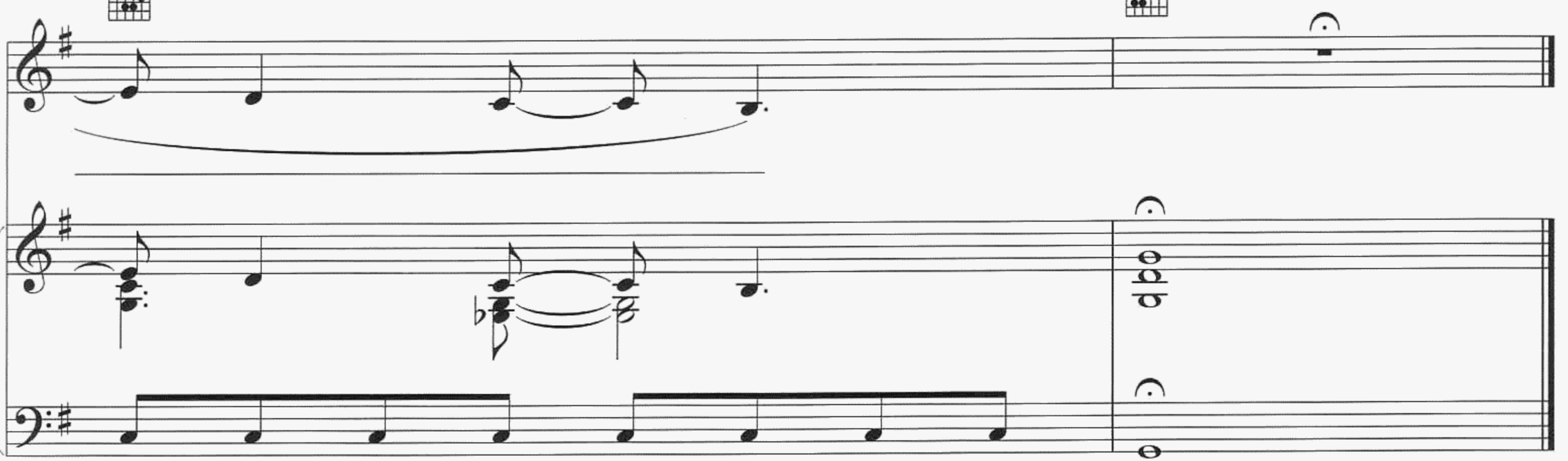

Am


- er see _____ me cry. _____



Cm


G5

THE DAY AND THE TIME

Lyrics by SHAKIRA and PEDRO AZNAR
 Music by SHAKIRA, GUSTAVO CERATI
 and LUIS FERNANDO OCHOA

Moderately fast

Gmaj7

Who's _____ to

mp

Bm

D

A/C#

say that we al - ways have _ t'a - gree? _ I think we

Em7

Bm

D

both can take _ this one mis - take _ like some _ kind of am - nes - ty. _

* Recorded a half step lower.

A Gmaj7 Bm

Why Well, to love and with
Well, we know how e -

D A Em7



such bru - tal - i - ty? We're com - pat - i - ble, may - be a
phem - er - al life is. Dis - il - lu - sion takes what il -

Bm D A

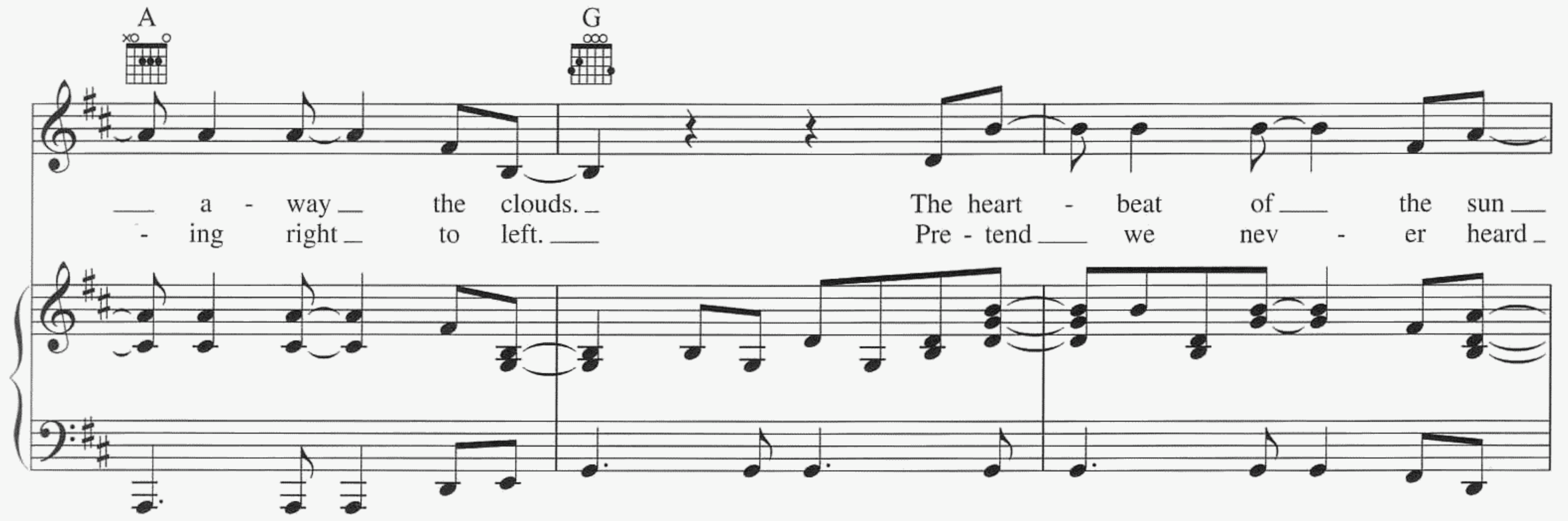
bit too much. That's our am - bi - gu - i - ty.
lu - sion gives. What's the use of make - be - lieve?

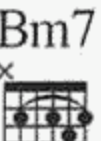
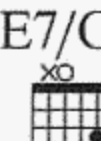
G Bm7

I've cried a thou - sand storms, I've blown
The nee - dles of the clock are mov -

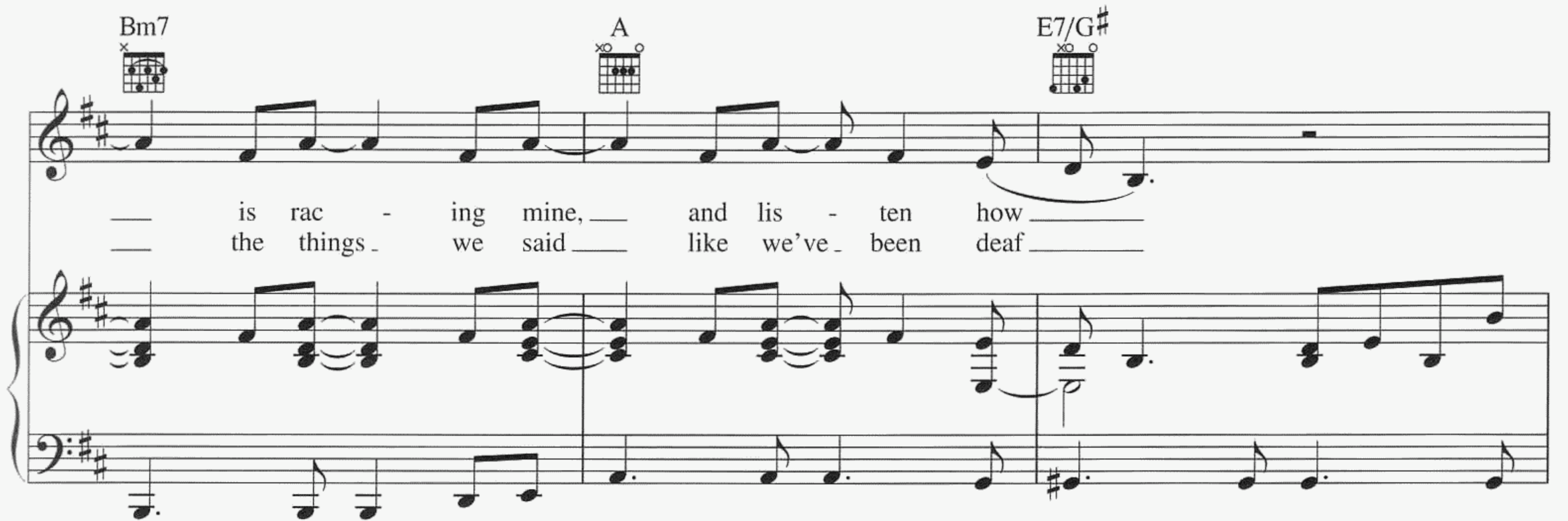
A  G 


— a - way — the clouds. — The heart - beat of — the sun —
 - ing right — to left. — Pre - tend — we nev - er heard —



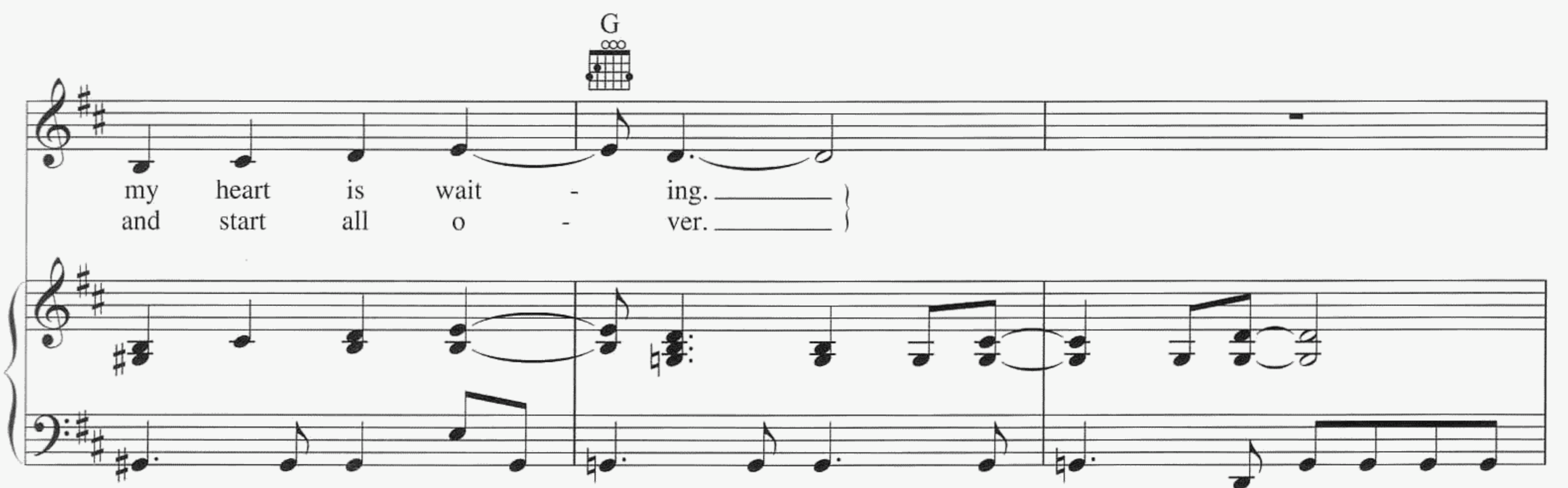
Bm7  A  E7/G# 

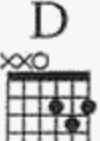


— is rac - ing mine, — and lis - ten how —
 — the things — we said — like we've been deaf —



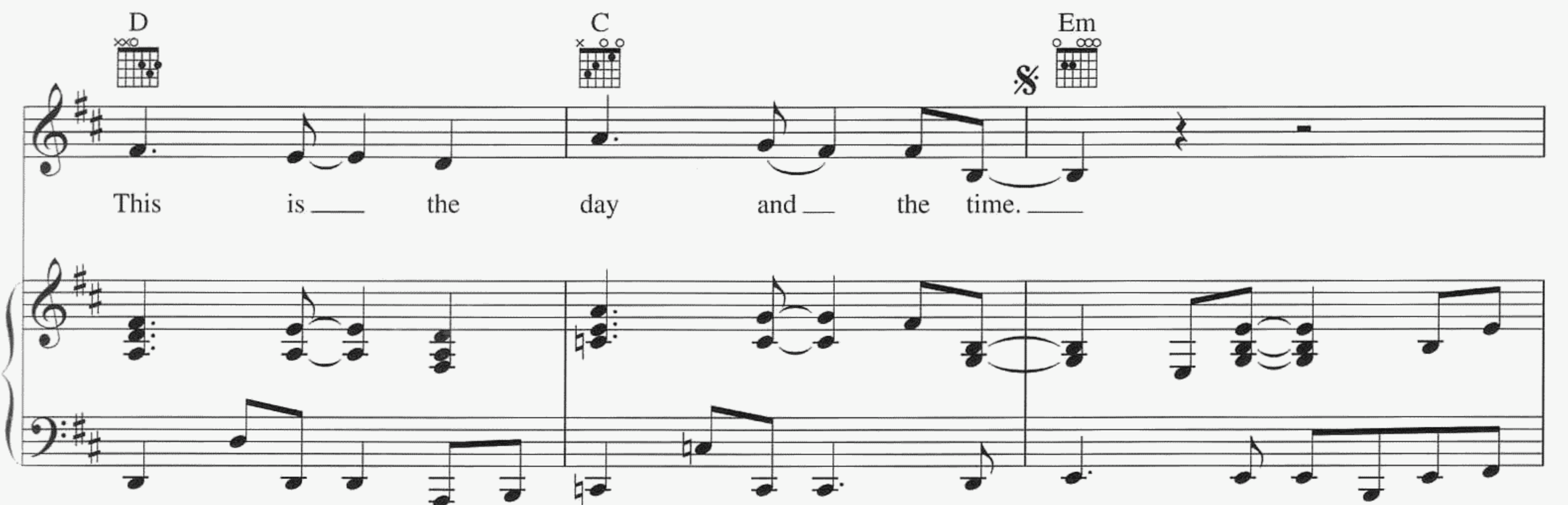
G 

my heart is wait - ing. — }
 and start all o - ver. — }



D  C  Em 

This is — the day and — the time. —



G Bm A

I wan - na be - lieve _____ that we may still have _____

F#m G D

_____ a _____ chance. _____ We took _____ a

C Em G

leap in _____ the dark, _____ and I can see now _____

Bm A E7/G#

_____ that shad - ows have turned _____ to _____ light. _____

To Coda

1

Gmaj7/D

Musical score for system 1. It features a vocal line with a whole note rest, a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A guitar chord diagram for Gmaj7/D is shown above the vocal line.

2

E7 Bm D

Ah. —



Musical score for system 2. It features a vocal line with a whole note rest, a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Guitar chord diagrams for E7, Bm, and D are shown above the vocal line. The vocal line includes the text "Ah. —".

A/C# Em Bm

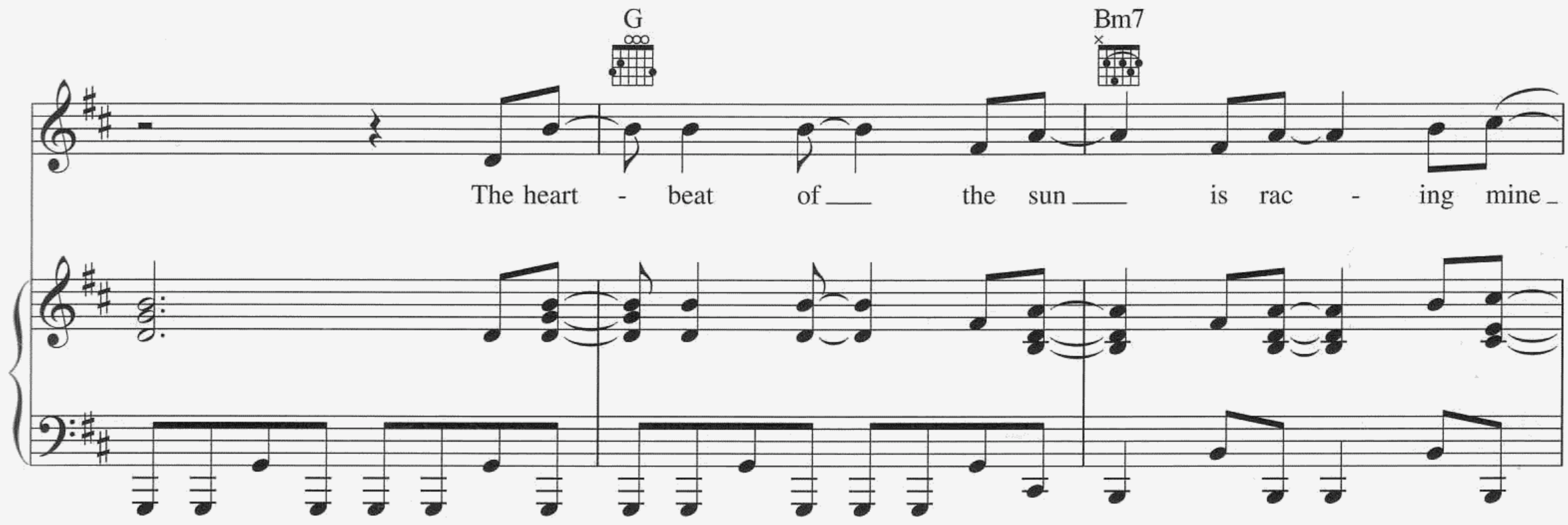
Musical score for system 3. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Guitar chord diagrams for A/C#, Em, and Bm are shown above the right hand staff.

D A/C# Em

Musical score for system 4. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Guitar chord diagrams for D, A/C#, and Em are shown above the right hand staff.

G  Bm7 

The heart - beat of the sun is rac - ing mine -



A  E7/G# 


and lis - ten how... Ah. -



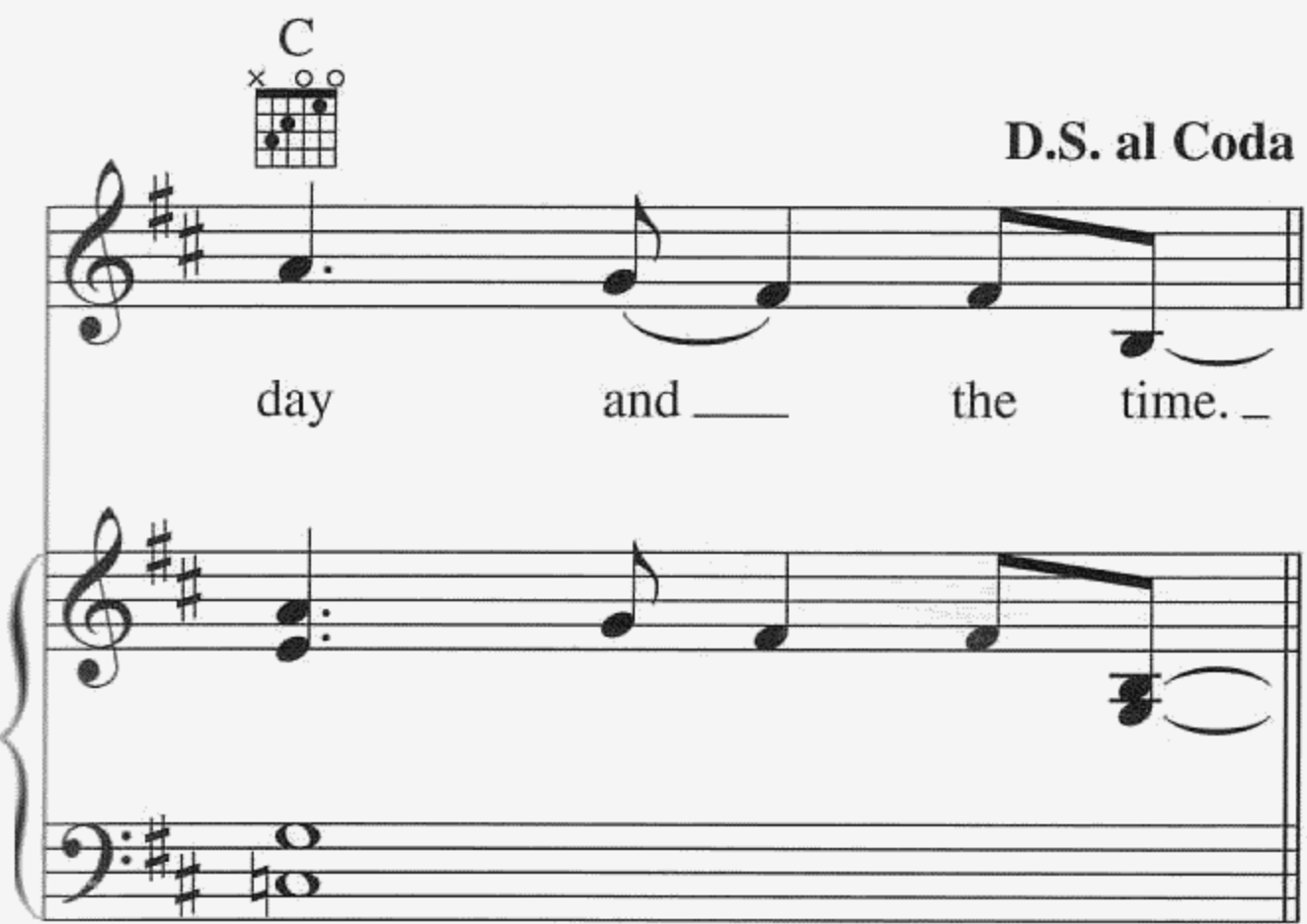
G  D 

This is the



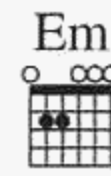
C  D.S. al Coda

day and the time. -

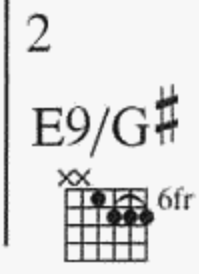
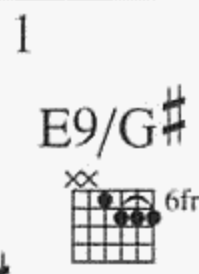
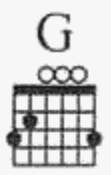


CODA  E7 





Vocal ad lib. to end





DREAMS FOR PLANS

Lyrics by SHAKIRA
 Music by SHAKIRA
 and BRENDAN BUCKLEY

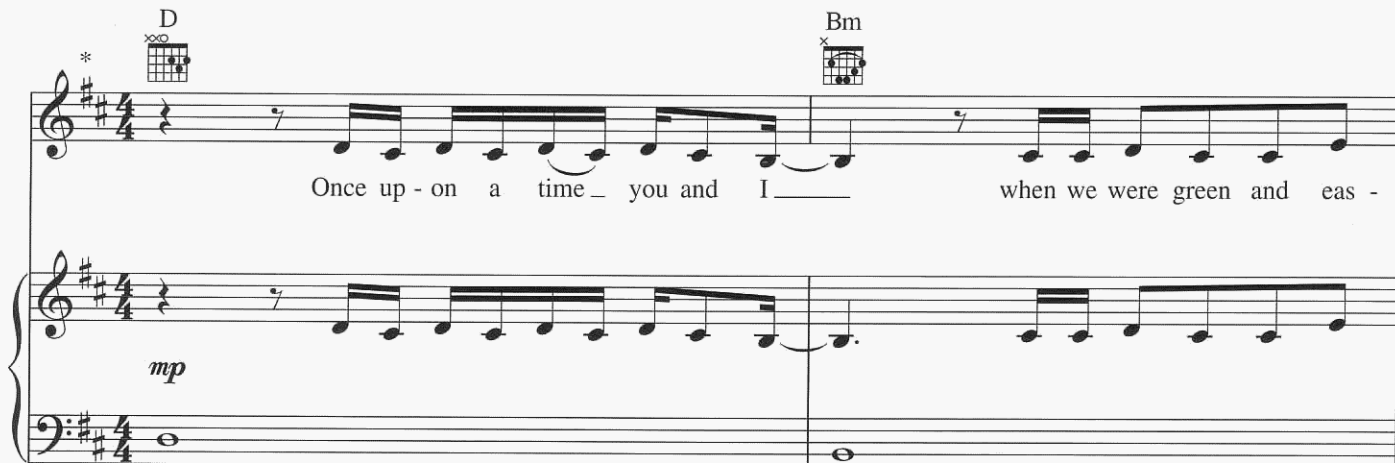
Wistfully, with a Trip-Hop beat

D **Bm**



*  

Once up - on a time _ you and I _____ when we were green and eas -

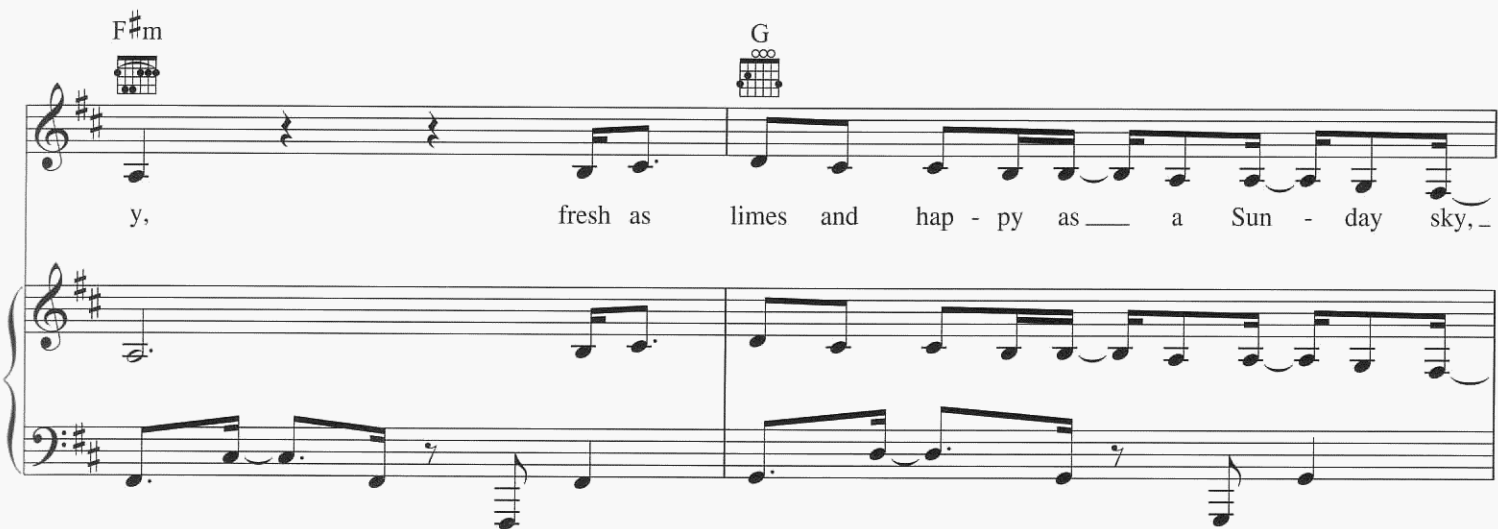
mp





F#m **G**

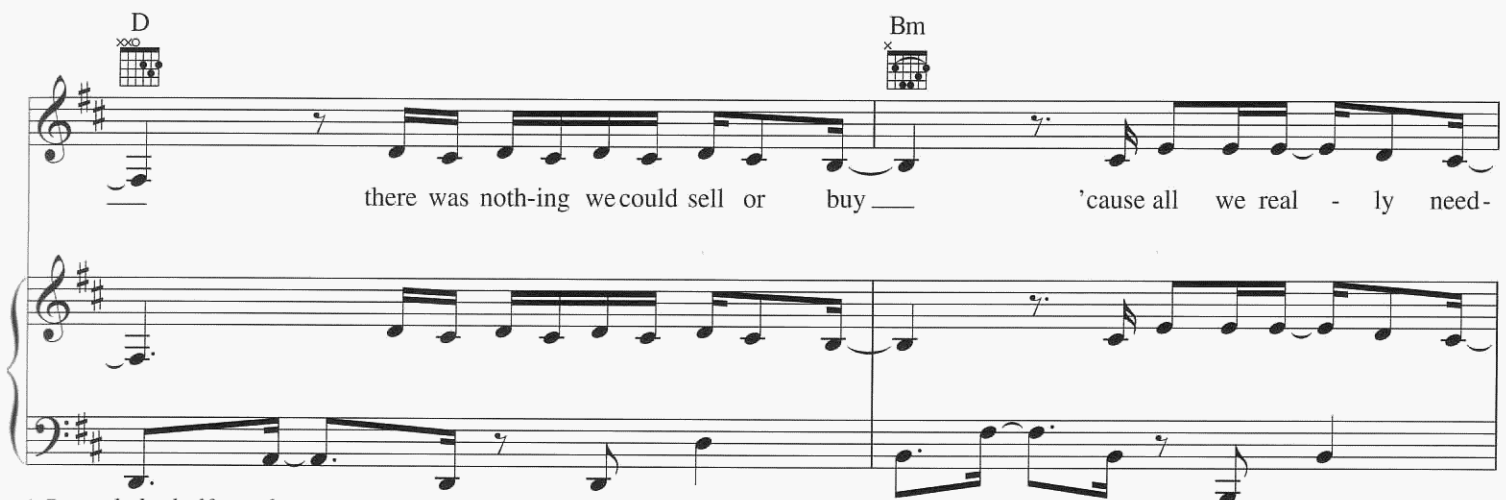
y, fresh as limes and hap - py as ___ a Sun - day sky, -



D **Bm**

there was noth-ing we could sell or buy ___ 'cause all we real - ly need -



* Recorded a half step lower.

F#m G

- ed was our bare feet and a pair of wings to fly.

Em A



What do you think, darling?

Em A

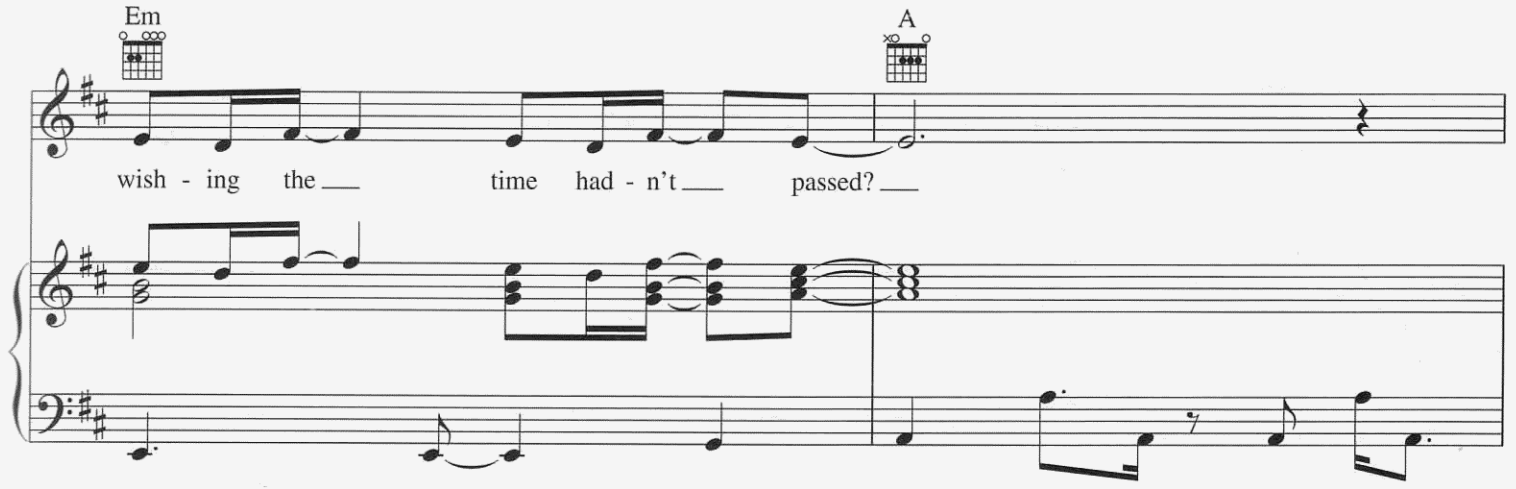
Have we lived too much too fast? And have you,


Em A

have you felt the melancholy, darling,

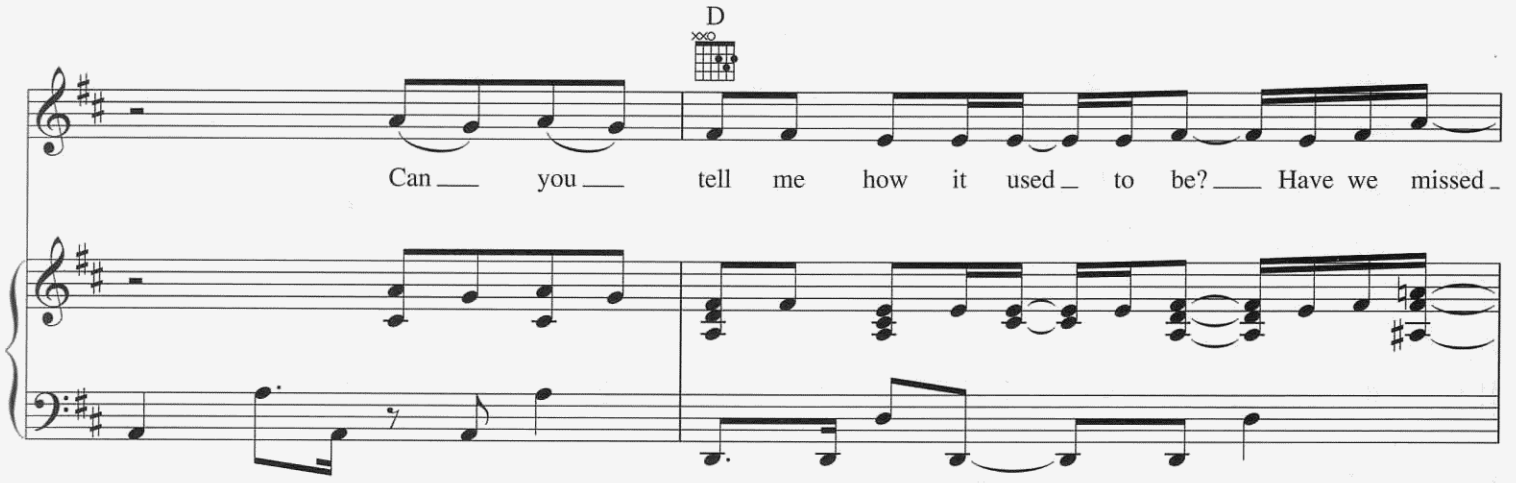
Em  A 



wish - ing the time had - n't passed?




D 





Can you tell me how it used to be? Have we missed



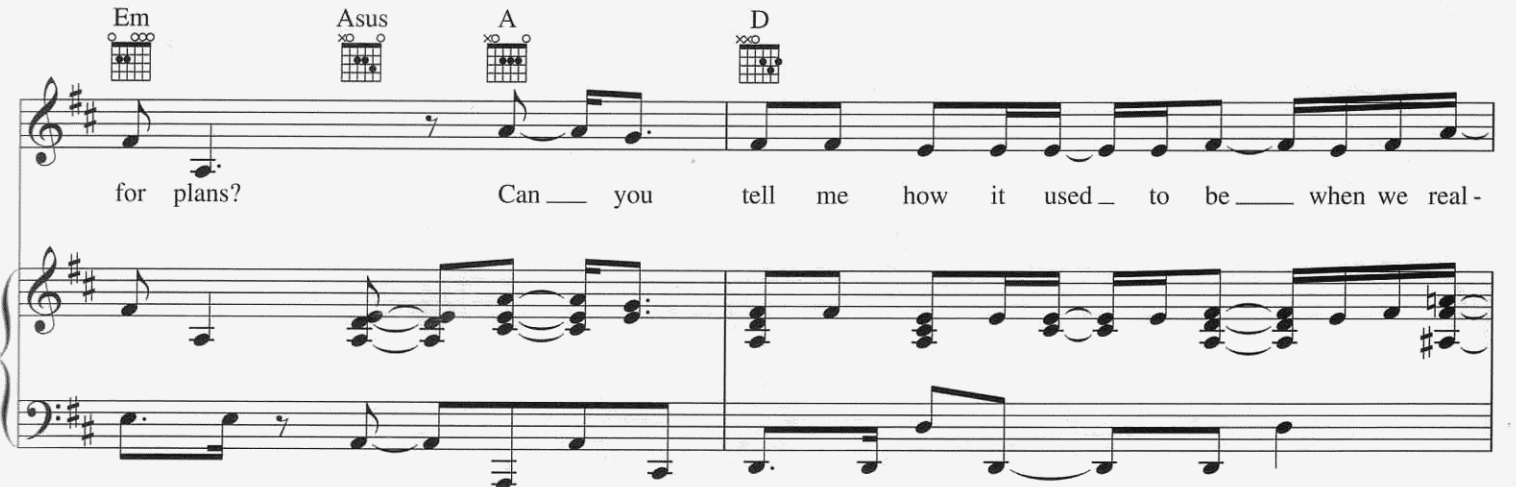
F#m  G 

our chance? Have we changed our hopes for fears and our dreams



Em  Asus  A  D 

for plans? Can you tell me how it used to be when we real -



F#7 Bm

ly cared _____ and when love _____ was on our _____ side? _

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ly' followed by a quarter note 'cared', then a half note 'and' followed by a quarter note 'when', then a half note 'love' followed by a quarter note 'was', then a half note 'on' followed by a quarter note 'our', and finally a half note 'side?' followed by a quarter note. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

G

On our side. _



Detailed description: This system contains the next two measures. The vocal line has a half note 'On' followed by a quarter note 'our', and then a half note 'side.' followed by a quarter note. The piano accompaniment continues with similar harmonic and rhythmic patterns.

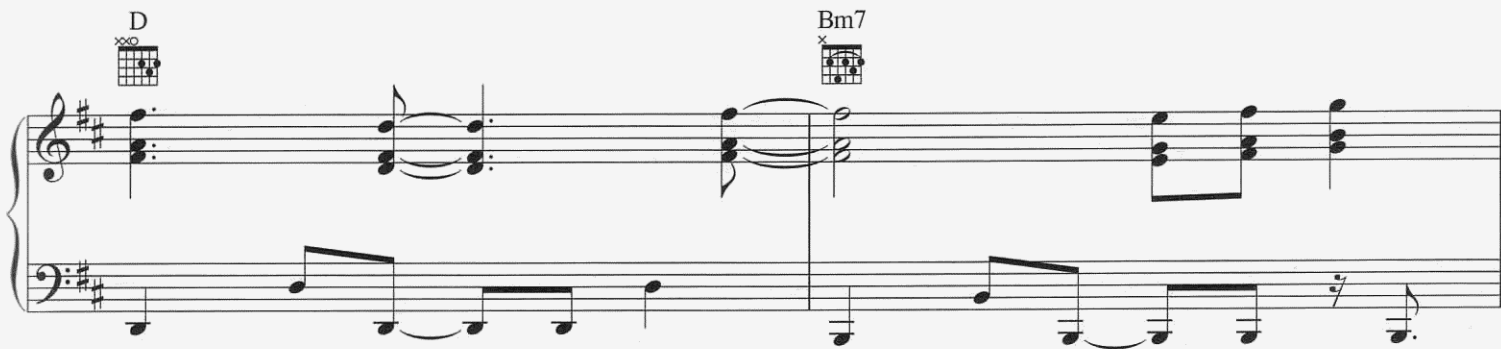
A A7 D




Detailed description: This system contains the next two measures. The vocal line has a half note followed by a quarter note, then a half note followed by a quarter note, and then a half note followed by a quarter note. The piano accompaniment continues with similar harmonic and rhythmic patterns.

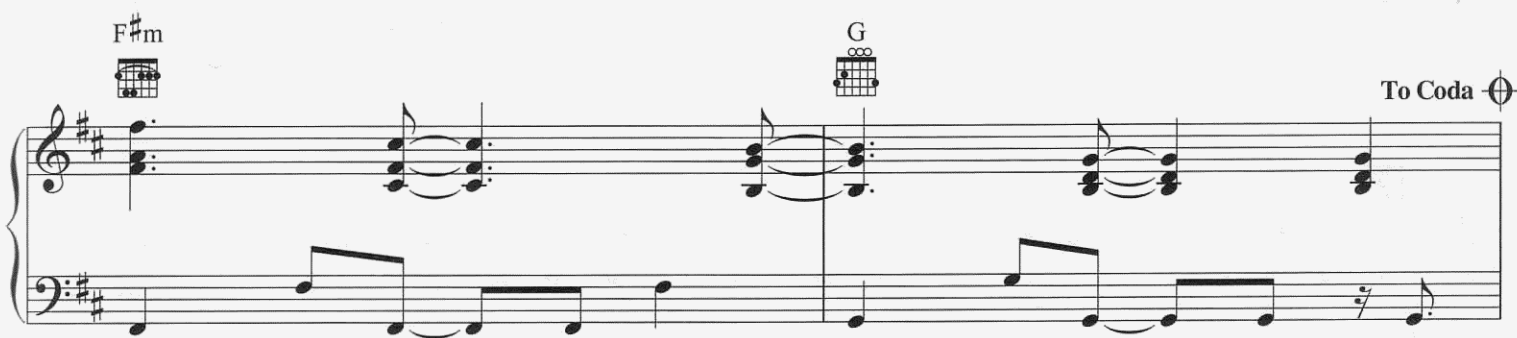
Bm F#m G

Detailed description: This system contains the final two measures of the piece. The piano accompaniment continues with similar harmonic and rhythmic patterns, ending with a final chord in the right hand and a final note in the left hand.

D  Bm7 



F#m  G  To Coda 



D  Bm 



I re-mem-ber all the times be - fore _____ when we could spend our liv -



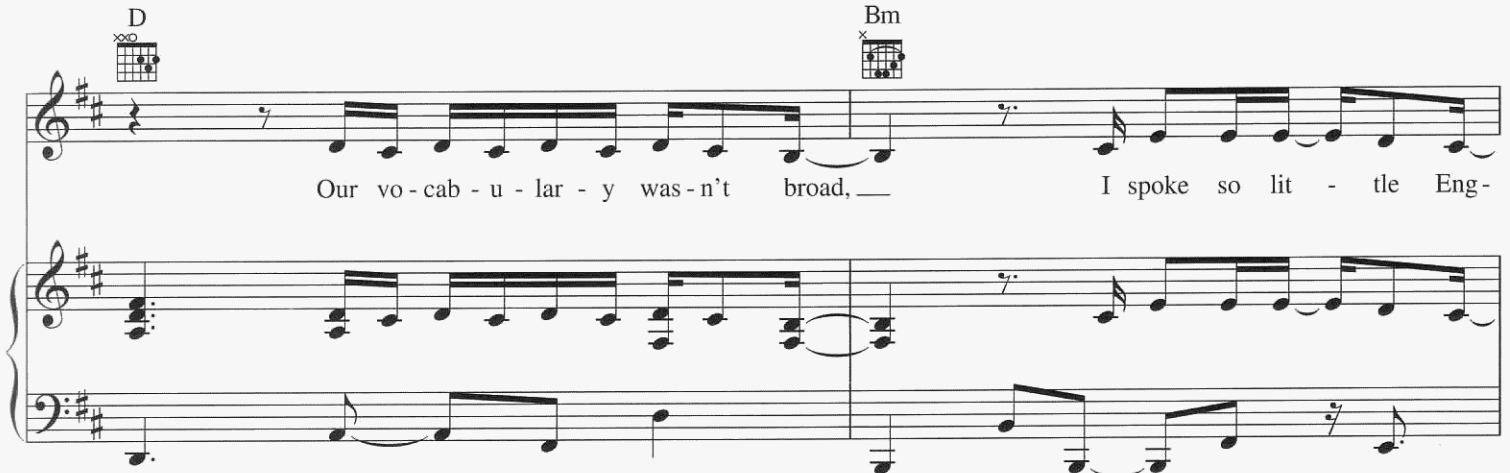
F#m  G 



ing star - ing at the ceil - ing ly - ing on _____ the floor.



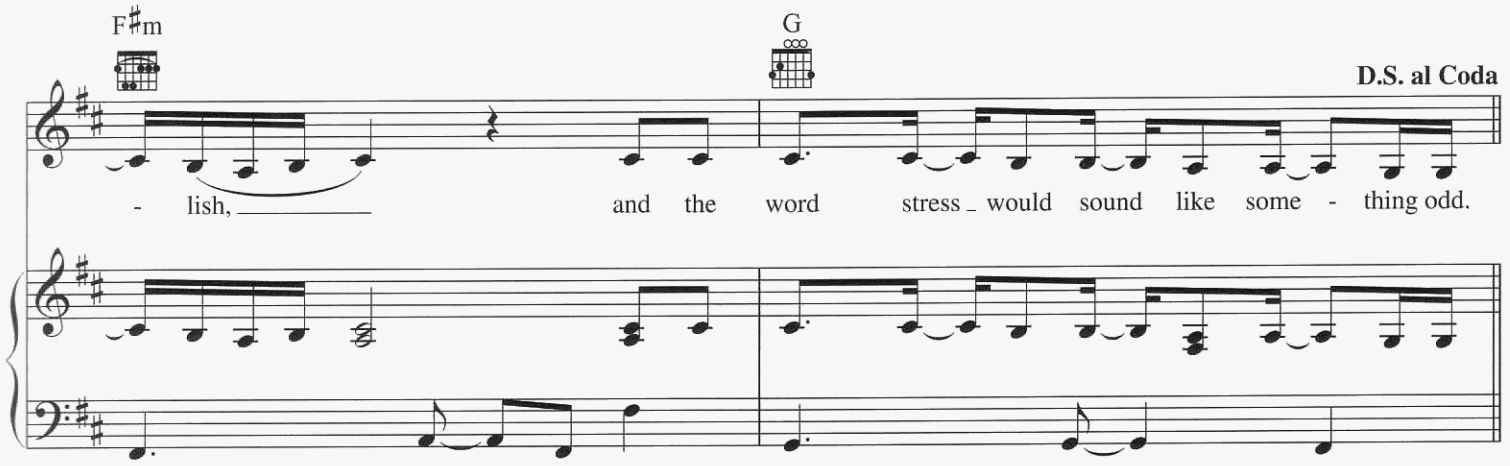
D  Bm 



Our vo - cab - u - lar - y was - n't broad, — I spoke so lit - tle Eng -



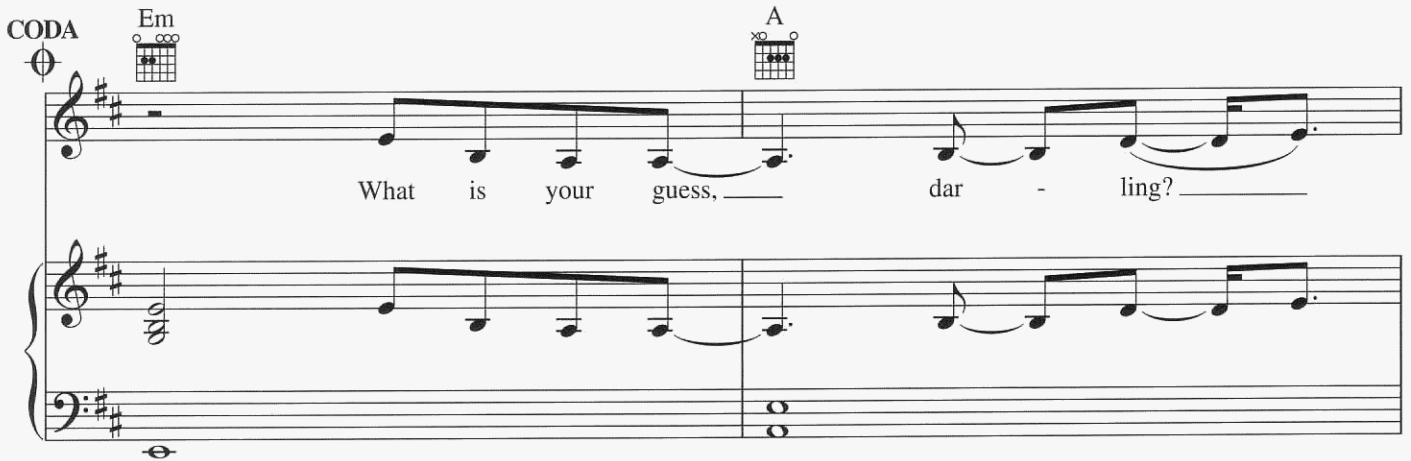
F#m  G  D.S. al Coda



- lish, — and the word stress _ would sound like some - thing odd.



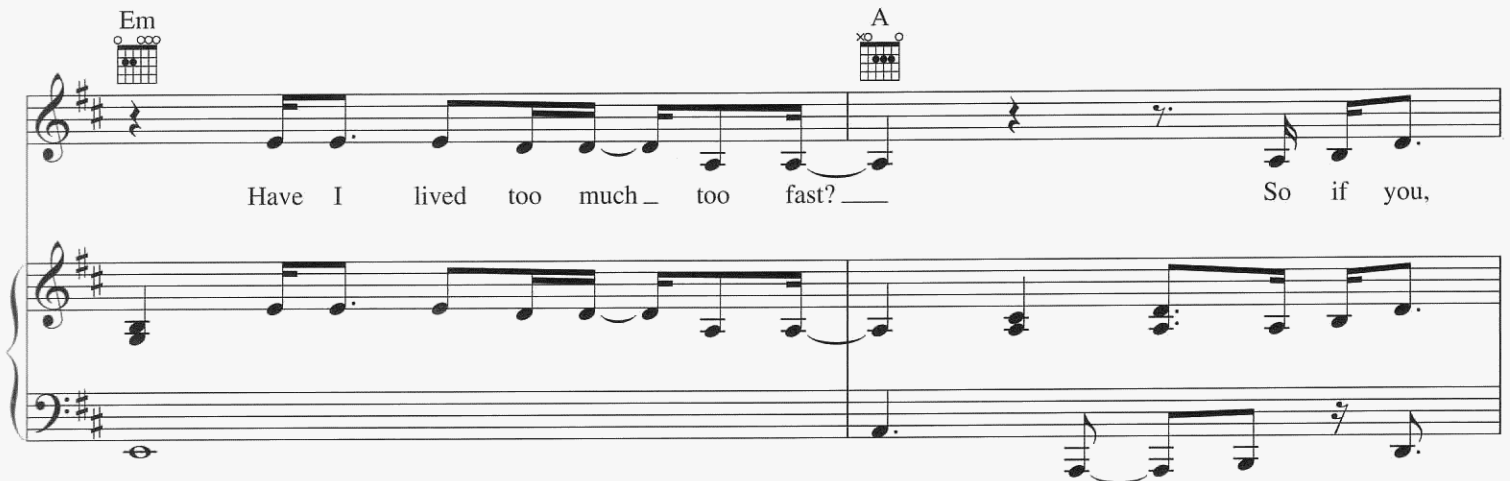
CODA  A 



What is your guess, — dar - ling? —



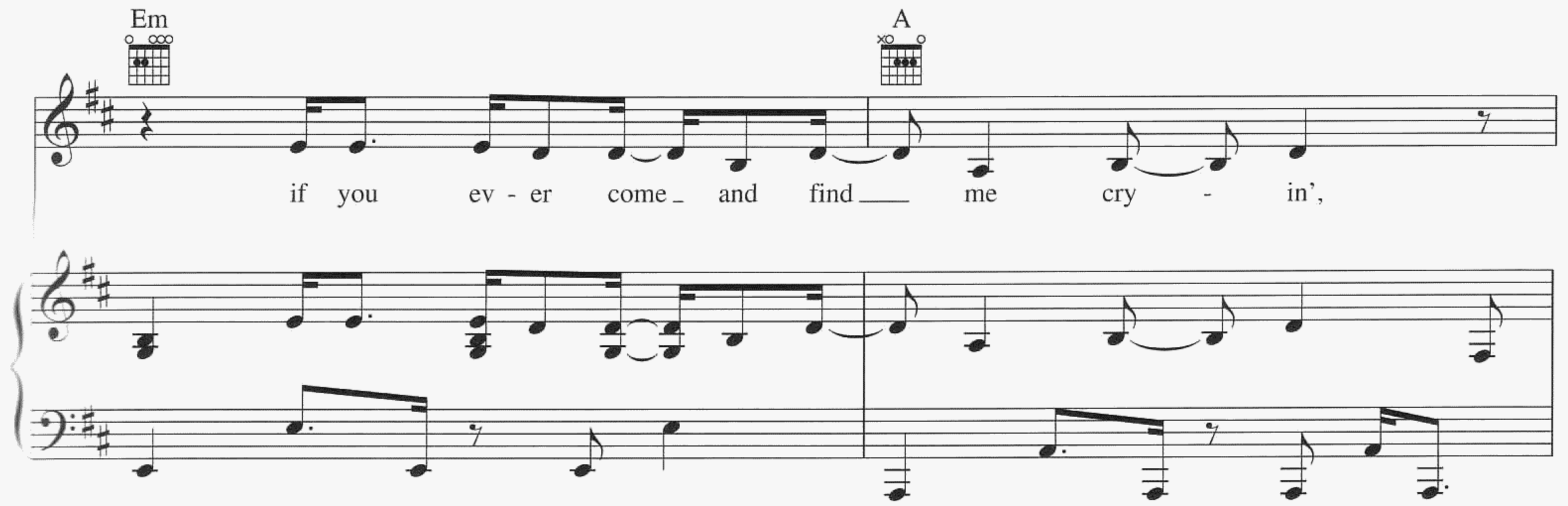
Em  A 



Have I lived too much _ too fast? — So if you,



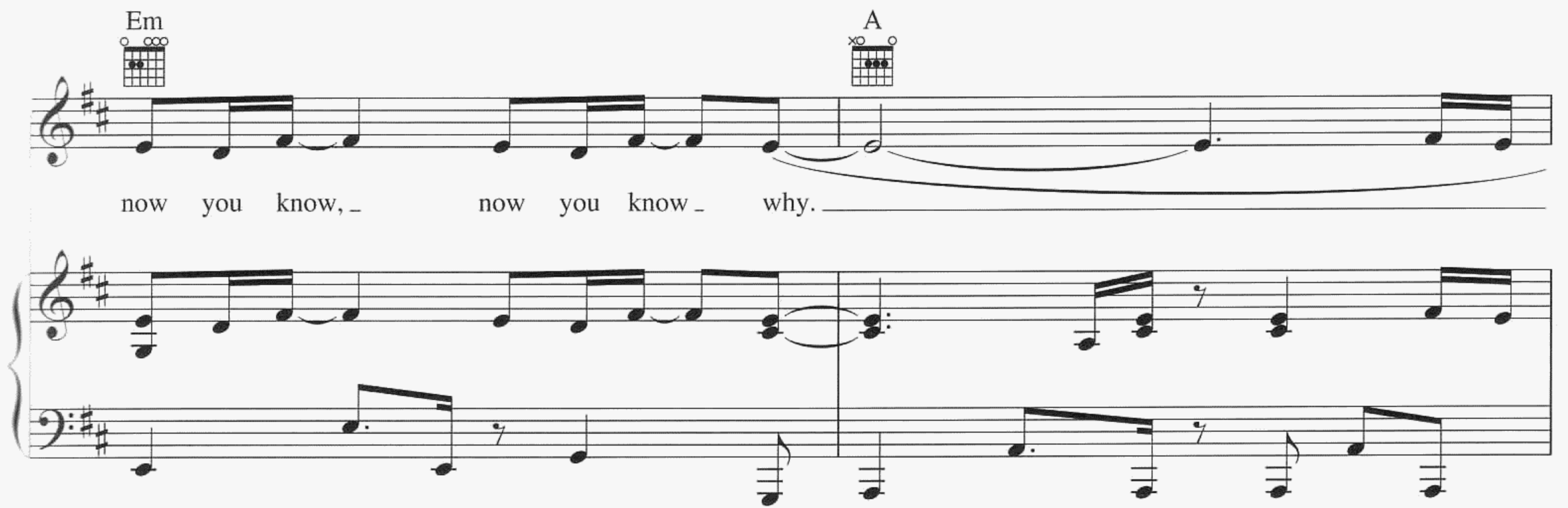
Em  A 


if you ev - er come and find me cry - in',



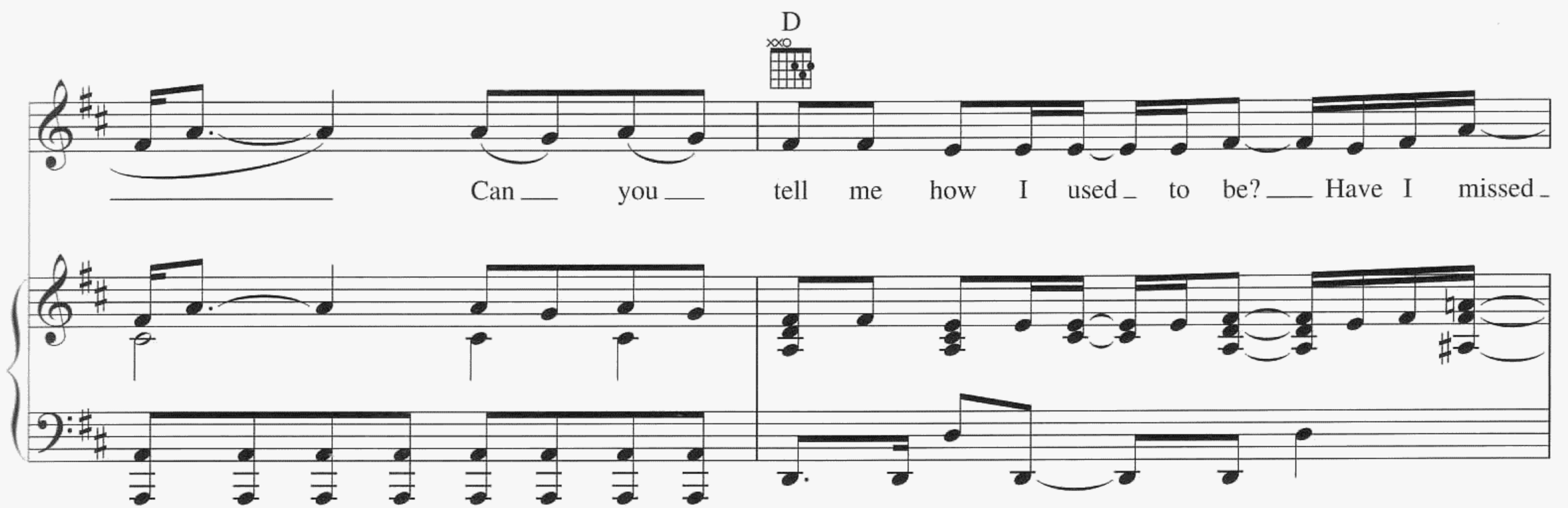
Em  A 

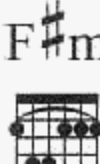

now you know, now you know why.



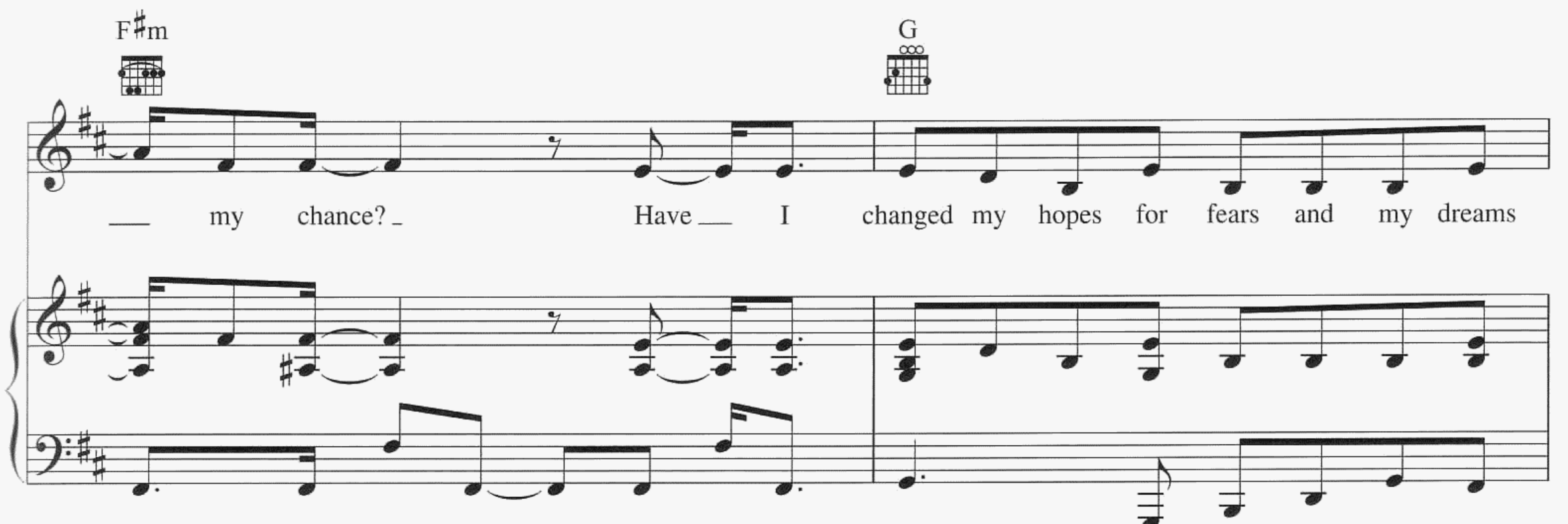
D 

Can you tell me how I used to be? Have I missed



F#m  G 

my chance? Have I changed my hopes for fears and my dreams



Em Asus A D

for plans? Can you tell me how it used to be when we real-

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. Above the vocal line are four guitar chord diagrams: Em (E minor), Asus (A major with suspended 4th), A (A major), and D (D major). The piano accompaniment consists of a treble and bass clef staff.

F#m Bm

- ly cared and when love was on our side?

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics and a piano accompaniment. Above the vocal line are two guitar chord diagrams: F#m (F# minor) and Bm (B minor). The piano accompaniment continues with treble and bass clef staves.

G

On our side.

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics and a piano accompaniment. Above the vocal line is one guitar chord diagram: G (G major). The piano accompaniment continues with treble and bass clef staves.

A A7 Bm

rit.

This system contains the seventh and eighth systems of music. The seventh system features a vocal line and a piano accompaniment. Above the vocal line are three guitar chord diagrams: A (A major), A7 (A major 7th), and Bm (B minor). The piano accompaniment includes a *rit.* (ritardando) marking. The eighth system concludes the piece with a final chord in the piano accompaniment.

HEY YOU

Lyrics by SHAKIRA
Music by SHAKIRA
and TIM MITCHELL

Rockabilly Shuffle (♩ = $\frac{3}{4}$)

* N.C. A5 A#5 B5 N.C. A5 A#5

mf (finger snaps)

B5 N.C. Bm D5

G5 C#5 F#5 Bm D5 G5 C#5 F#5

Bm D5 G5 C#5 F#5 Bm D5

* Recorded a half step lower.

Bm N.C. Bm D G D/C

I'd like to be — the kind of dream you'dnev - er share,
I'd like to be — the first white hair up - on your head,

Bm D G D/C Bm D

to be your boss - and to be your maid, your shav - ing cream, your
to be your cher - ry pie, your dai - ly bread. I'll cook for free, I'll

G D/C Bm D G D/C Bm7

ra - zor blade, the but - tons of your shirt, your fav - 'rite un - der - wear.
make your bed if I can know the things you thought and nev - er said.

A Em

I'd like — to be — the on - ly thing on earth that makes you cry, the on - ly thing —
I'd like — to be — the own - er of the zip - per on your jeans and that thing —

Bm  A 







— that makes you hap - py. Soon you — will see ——— that no one else but me can
 — that makes you hap - py. I'd like — to be ——— the be - gin - ning, the end, and




G  D  F#m 

take you this high, — and soon you'll make your last name mine. } Hey ——— you, I'm
 the in be - tween — and be your slave and be your queen. }



Em  A  F#m  D  Em  F#7#5 

mak - in' an of - fer that no one could ev - er re - fuse. — Don't



Bm  G  D  A  C 

play the ad - a - mant. — Don't be so ar - ro - gant. — Can't you see — I've fall -



A7 D F#m Em A

- en for — ya. Hey — you, I'm mak - in' an of - fer that

F#m D Em F#7#5 Bm G

no one would dare to re - fuse. _ Don't play the ad - a - mant. _ Don't

D A C F#5

To Coda

be so ar - ro - gant. _ Let me in, _ let me be _ your muse _ to - night. _

1

Bm D5 G5 C#5 F#5 Bm D5

To - night.

G5 C#5 F#5 Bm D5 G N.C.

This system contains guitar chord diagrams for G5, C#5, F#5, Bm, D5, and G. The piano accompaniment features a melody with triplets in both the treble and bass staves. The bass line includes a triplet of eighth notes in the first measure.

2 Bm G F#sus Bm

To - night.

This system includes guitar chord diagrams for Bm, G, F#sus, and Bm. The vocal line has a rest followed by the lyrics "To - night." The piano accompaniment consists of a simple harmonic accompaniment in the bass and a melody in the treble.

G F#sus Bm D5 G5 C#5 F#5

To-night. To-night, to - ni - ai - ight! -

This system includes guitar chord diagrams for G, F#sus, Bm, D5, G5, C#5, and F#5. The vocal line continues with the lyrics "To-night. To-night, to - ni - ai - ight! -". The piano accompaniment features a melody with triplets in the bass line.

Bm D5 G5 C#5 F#5 Bm D

Ow!

This system includes guitar chord diagrams for Bm, D5, G5, C#5, F#5, Bm, and D. The vocal line has a long note followed by the exclamation "Ow!". The piano accompaniment features a melody with triplets in both the treble and bass staves.

G D/C Bm D G D/C

3 3 3 3 3 3

N.C. D.S. al Coda

CODA A D F#m7 Em7 A

— your muse — to - night. To - ni -

F#m7 D Em7 F#7#5 Bm G

- hi - hi - hi - hi - ight. To- night! Oh!

D A C A7

Oh! To - night. _

D F#m7 Em7 A F#m7 D

To - ni - ai - ai - ai - ight. _

Em7 F#7#5 Bm G D A

Oh! Oh!

C F#7 N.C.

Let me in, _ let me be _ your muse, _ be your muse _ to - night.

YOUR EMBRACE

Lyrics by SHAKIRA
Music by SHAKIRA
and TIM MITCHELL

Freely

C Am Em

Tell me what's the use — of a twen-ty - four - inch waist if

mp

F C Am

you don't touch me? Tell me what's the use — a-gain of be-ing on T - V

Em F

ev - 'ry day — if you don't watch me? This house — is full — of emp-

G Em F

- ti-ness. My clos-et's full of dress-es — that I'll nev-er wear. — My

Moderately

Am G C(add2)

life is full of peo-ple, but you're my on-ly friend, — my best friend. — Hope it is - n't too late —

F C(add2) F G

— to say — I love you. Hope it is - n't too late — to say — that with-

Am Em F C Dm7

out you this place — looks like Lon - don, it rains — ev - 'ry day. — Don't you

G Am

know it, babe, I'm on - ly half a bod - y with-out your em - brace.

Am/G# Am/G Fm6

Let me tell you what, my heart is an un-fur-nished room.

C Am Em

An - y sug-ges - tions? Don't have to tell you more -

F C

An - y sug-ges - tions? Don't have to tell you more -

Am Em

— than that 'cause no one knows me like — you do with -

F G F G

out ex - cep - tion. This house _____ is full — of emp - ti - ness. My

Em F

clos - et's full of dress - es _____ that I'll nev - er wear. — My

Dm7 G

life is full of peo - ple, but you're my on - ly friend, — my best friend.

C F C

Hope it is - n't too late ___ to say ___ I love you. Hope it is - n't too late _

F G Am Em F C

___ to say ___ that with - out you this place _ looks like Lon - don, it rains _ ev - 'ry day. _

Dm7

___ Don't you know it, babe, _ I'm on - ly half a bod - y ___

1 G Am Am/G#

___ with - out your em - brace. ___

Am/G F Fm

2 G Am

with-out your em - brace. —

Am/G# Am/G Fm6

C+ C C+ C C6 C

COSTUME MAKES THE CLOWN

Lyrics by SHAKIRA
 Music by SHAKIRA
 and BRENDAN BUCKLEY

Moderately slow Pop-Rock

Cm7  **Ab**  **Cm7** 

p

Ab7  **C5** 

Told you I felt luck - y with my hum - ble breasts. _
 Prom - is - es I made to you went down the sink. _

mf

Ab5  **C5** 

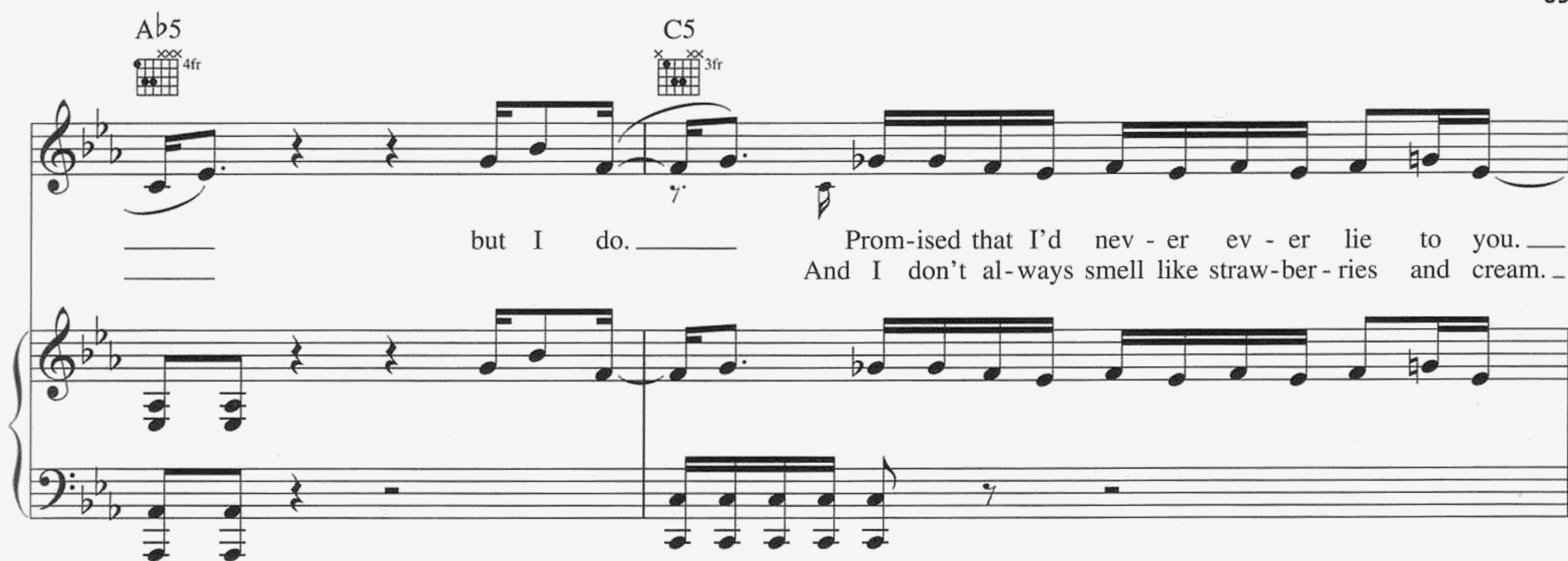
Well, I don't. Said that I was sure the world was gon - na change. _
 Real - ly hope I have - n't hurt your self - es - teem. _

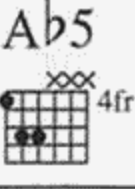

Ab5  **C5** 

Well, I'm not. Swore I did - n't give a damn 'bout what they say, _
 I'm not a vir - gin, but I'm not the whore you think. _

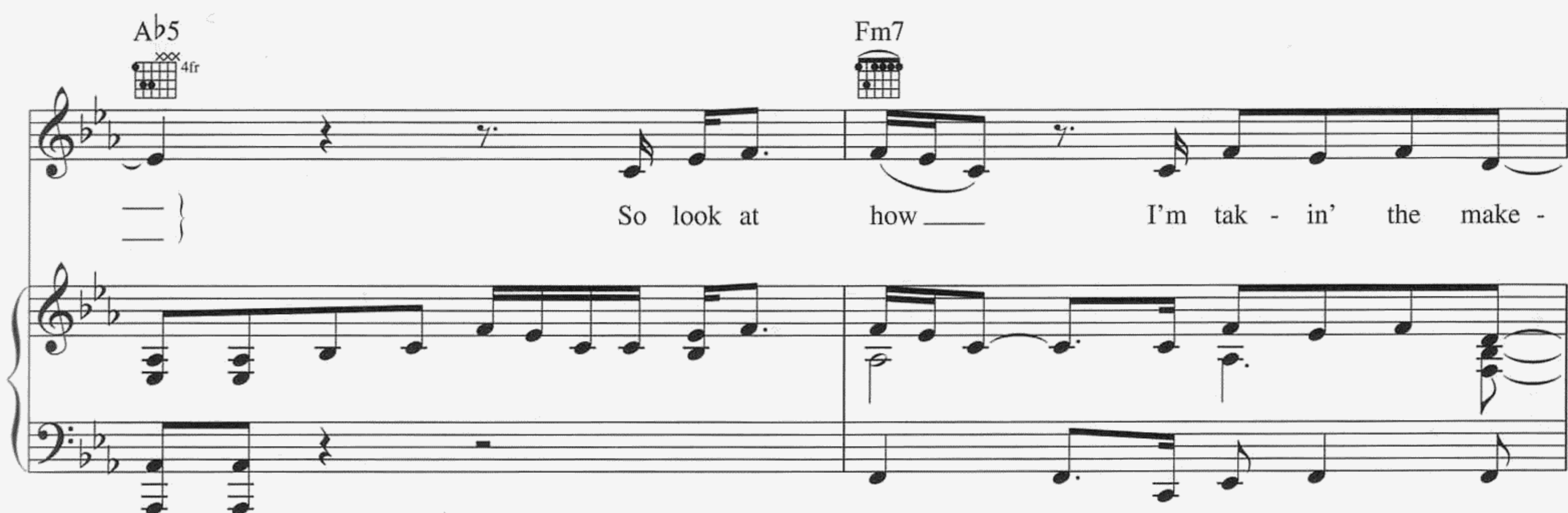
Ab5  C5 




but I do. _____ Prom-ised that I'd nev - er ev - er lie to you. _____
 And I don't al-ways smell like straw-ber - ries and cream. _____



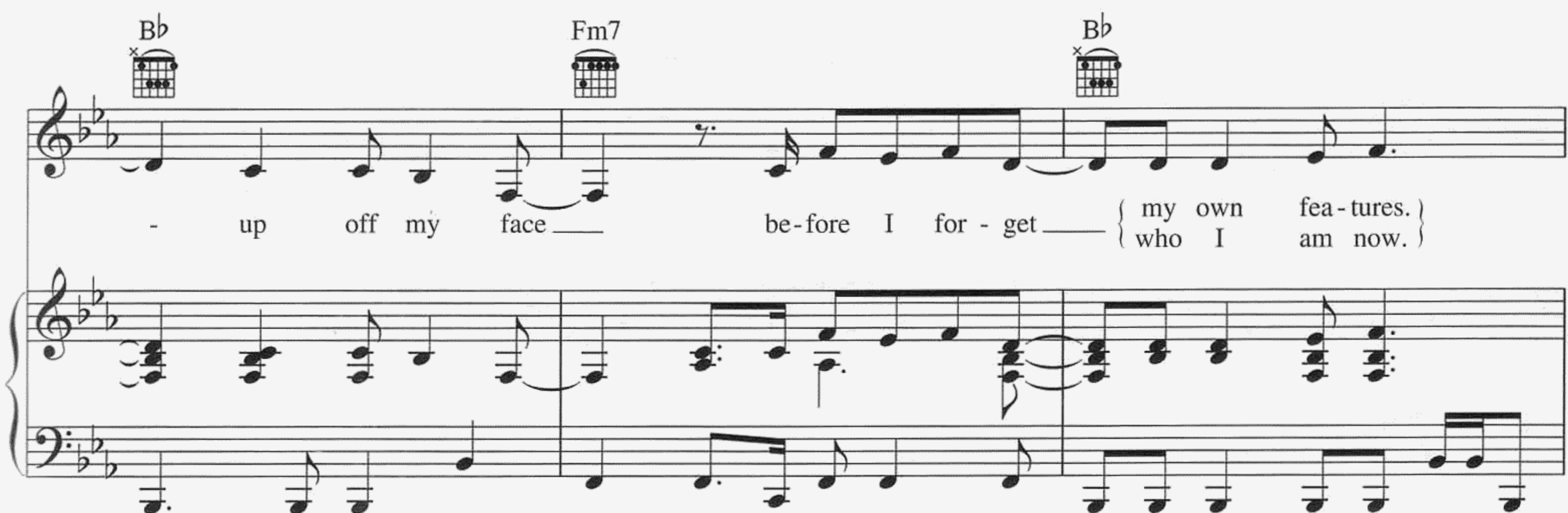
Ab5  Fm7 

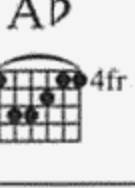

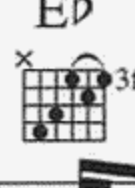
So look at how _____ I'm tak - in' the make -



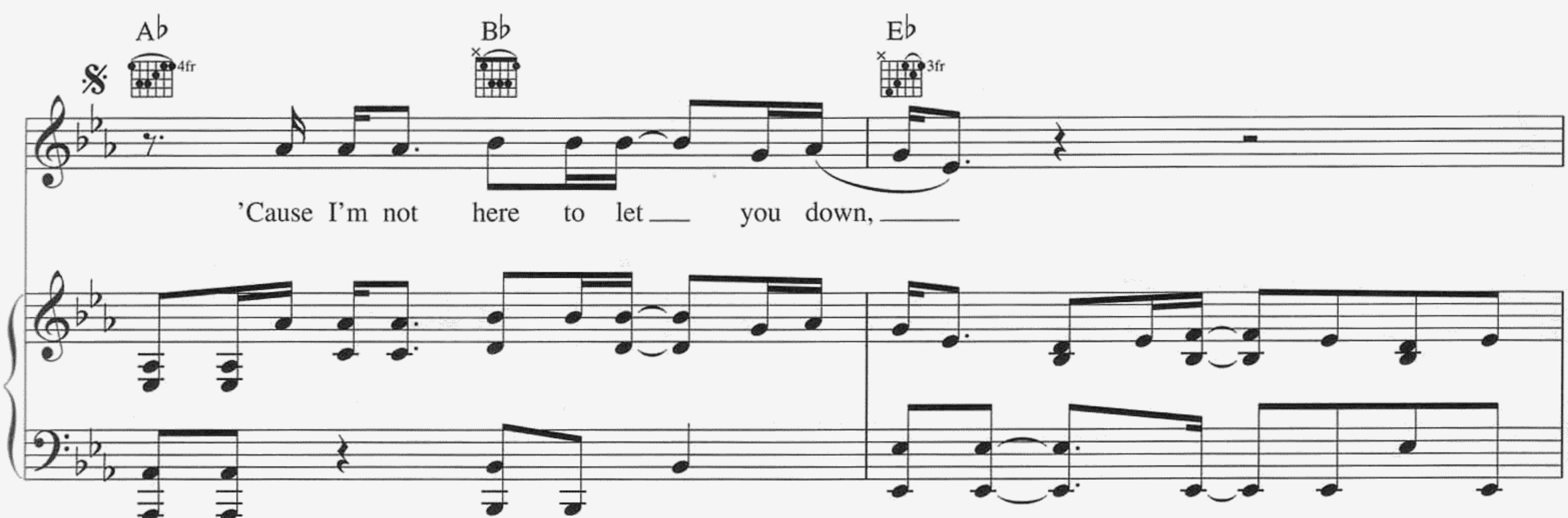
Bb  Fm7  Bb 

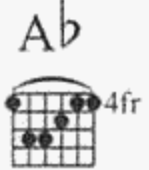

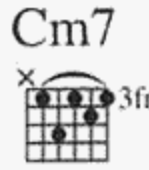

- up off my face _____ be-fore I for - get _____ { my own fea - tures. }
 who I am now. }



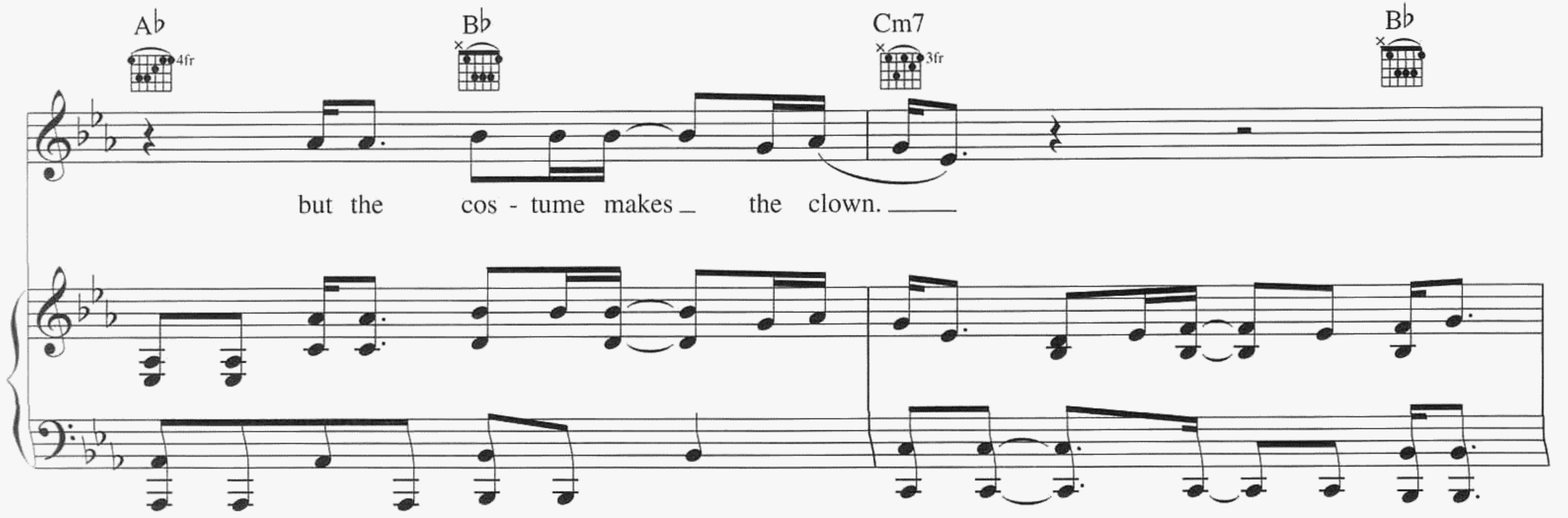
Ab  Bb  Eb 

'Cause I'm not here to let _____ you down, _____



Ab  Bb  Cm7  Bb 

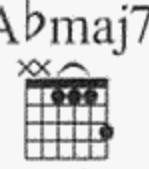


but the cos - tume makes _ the clown. _



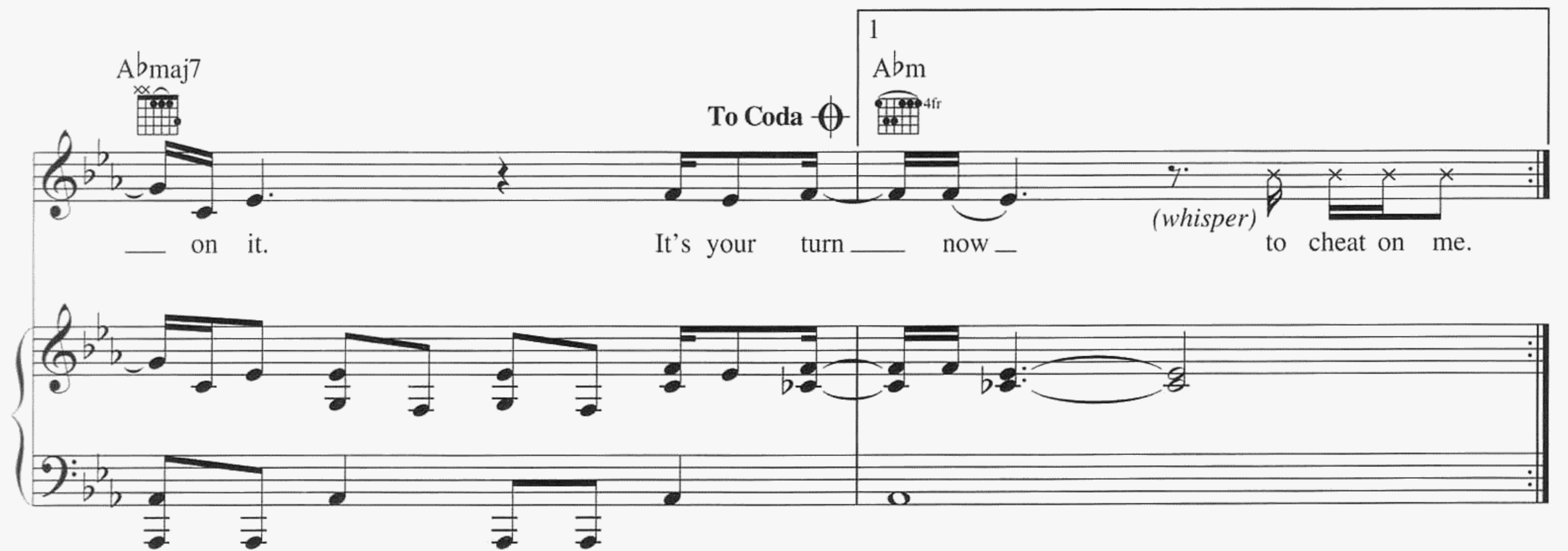
Ab  Bb  Eb  Bb/D  Cm  Bb 

That's just life's a - nat - o - my. _ Don't be so hard, _ don't be so hard _



Abmaj7  **To Coda**  1 

_ on it. It's your turn _ now _ *(whisper)* to cheat on me.



2  Cm  Eb  Fm7 

_ now, _ turn _ now. _



Cm Eb Fm7 Cm Eb

This system contains the first five measures of the piece. The guitar chord diagrams are: Cm (x02333), Eb (x02123), Fm7 (x33333), Cm (x02333), and Eb (x02123). The notation is in 3/4 time with a key signature of two flats.

Fm7 Cm Eb Fm7 D.S. al Coda

This system contains the next five measures. The guitar chord diagrams are: Fm7 (x33333), Cm (x02333), Eb (x02123), and Fm7 (x33333). The instruction "D.S. al Coda" appears at the end of the system.

CODA Abm Cm G5

now, your turn now

This section is the CODA, starting with a C-clef on the first line. It contains three measures. The guitar chord diagrams are: Abm (x02042), Cm (x02333), and G5 (x02333). The lyrics "now, your turn now" are written below the vocal line.

Abmaj7 Eb Cm G5 Abmaj7 C5

to cheat on me.

This system contains the final six measures. The guitar chord diagrams are: Abmaj7 (x02042), Eb (x02123), Cm (x02333), G5 (x02333), Abmaj7 (x02042), and C5 (x02333). The lyrics "to cheat on me." are written below the vocal line.

SOMETHING

Lyrics by SHAKIRA
 Music by SHAKIRA
 and LUIS FERNANDO OCHOA

Moderately fast

G

Quand tu, quand tu me prends dans tes

mp

Bm7

bras, quand je re-garde dans tes yeux, je vois qu'un Dieu

Bm7 Fmaj7

Am

ex-iste. C'est pas dur d'y croire.

Am G

*Recorded a half step lower.

Am C G D

Be - fore I met — you I was - n't ter - ri - bly luck - y.
I love the tem - per - a - ture and smell — of your bod - y, the

G Am C D

Ev - 'ry Prince Charm - ing lost charm — af - ter twelve. —
shape of your lips, — and the size — of your nose. —

Am C G D

But then you came — and made the past — look so fun - ny,
I love that ev - 'ry - thing you say — is so fun - ny, plus

G Am C D

put my old sad - ness to sleep — on a shelf. —
you're the best kiss - er that I've — ev - er known. —

Em C Em C

If this was meant to be, _____ don't con - demn _____ me _____ to be free. _____
 You've seen the way I am _____ with - out make - up, _____ with - out clothes. _____

Em Dsus C

_____ And e - ven if _____ we nev - er mar - ry, _____
 _____ And you ac - cept _____ me like no - bod - y, _____ and _____

Em Dsus C D

I will al - ways love you, _____ ba - by, _____ child - ish - ly. _____ }
 I will al - ways love you, _____ ba - by, _____ with eyes closed. _____ }

Am C G D

'Cause some - thing, _____ you've got some - thing _____ I _____

8vb ↓

Am C G D Am C G

can't re - sist. — Things are what they _ will be. When I look in - to your

D Am C G D

eyes, they say _____ to me that God still ex - ists. — And there's

Am C G D Am C G

some - thing, — you've _ got some - thing _ I can't re - sist. —

D Am C G D

Things are what they _ will be. When I look in - to your eyes, they say _____ to me

Am C G D Am

that God still ex - ists. — You make me — be - lieve.

G

You make me — be - lieve. *Instrumental*
 Quand — tu, quand tu me prends dans — tes

Bm7 Fmaj7

bras, quand — je re - garde dans — tes yeux, je vois — qu'un Dieu

1 2

Am G G

ex - iste. C'est pas dur — d'y croire.

End instrumental

Am C G D Am C G

This system contains the first two measures of the piece. The guitar chords are Am, C, G, D, Am, C, and G. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

D Am C G D

This system contains the next two measures. The guitar chords are D, Am, C, G, and D. The piano accompaniment continues with the same rhythmic pattern as the first system, with a treble clef melody and a bass clef accompaniment.

Am C G/B Dsus Am C G

And there's some - thing, -

This system contains the third measure and the beginning of the fourth. The guitar chords are Am, C, G/B, Dsus, Am, C, and G. The lyrics "And there's some - thing, -" are written below the treble clef staff. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the third system continues with the same rhythmic pattern as the previous systems, featuring a treble clef melody and a bass clef accompaniment.

D Am C G D

I be - lieve. _____ There's

This system contains the fourth measure and the beginning of the fifth. The guitar chords are D, Am, C, G, and D. The lyrics "I be - lieve. _____ There's" are written below the treble clef staff. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the fourth system continues with the same rhythmic pattern as the previous systems, featuring a treble clef melody and a bass clef accompaniment.

Am C G D Am C G

some - thing, - I be - lieve.

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'some - thing, - I be - lieve.' and guitar chord diagrams for Am, C, G, D, Am, C, and G. The bottom staff is a piano accompaniment with treble and bass clefs.

D Am C G D

There's some - thing,

This system contains the next two staves of music. The top staff has lyrics 'There's some - thing,' and guitar chord diagrams for D, Am, C, G, and D. The bottom staff continues the piano accompaniment.

Am C G D Am C G D

I _____ be - lieve, - I _____ be - lieve. You ___ make me ___ be - lieve. -

This system contains the third and fourth staves of music. The top staff has lyrics 'I _____ be - lieve, - I _____ be - lieve. You ___ make me ___ be - lieve. -' and guitar chord diagrams for Am, C, G, D, Am, C, G, and D. The bottom staff continues the piano accompaniment.

Am6 Am C G D Repeat and Fade

This system contains the final two staves of music. The top staff has guitar chord diagrams for Am6, Am, C, G, and D, followed by the instruction 'Repeat and Fade'. The bottom staff shows the piano accompaniment for the final section, including repeat signs.

TIMOR

Lyrics and Music by SHAKIRA

Moderately slow

A



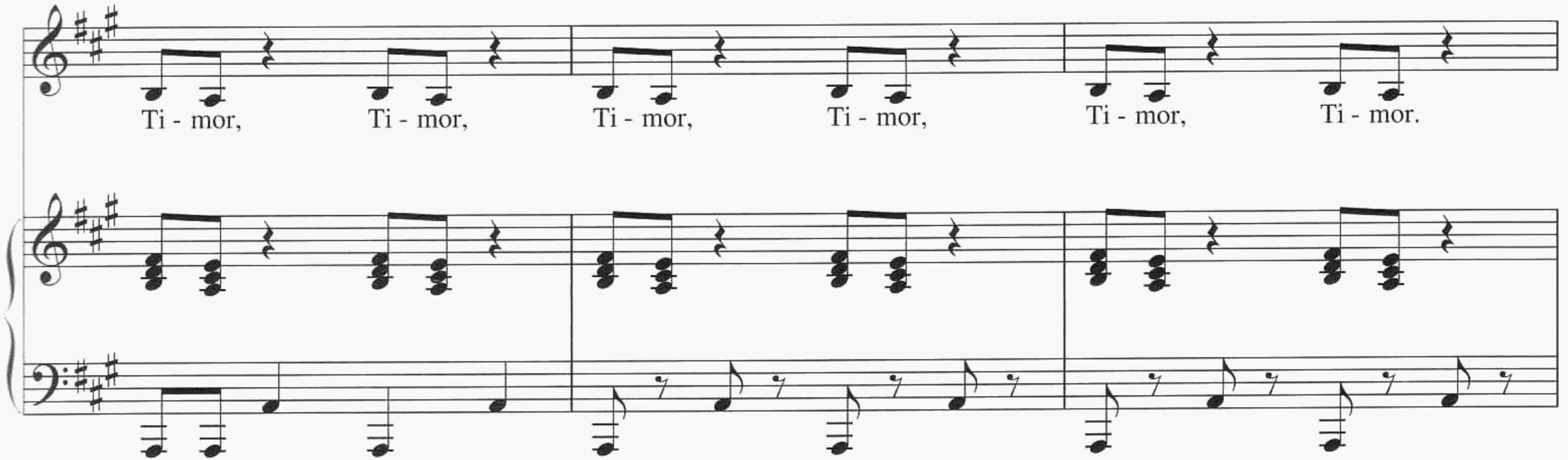
* *mf*

Ti - mor, Ti - mor, ya - lay ya - lay, it's



Disco beat, a little faster

Ti - mor, Ti - mor, Ti - mor, Ti - mor, Ti - mor, Ti - mor.



A5  5fr

G5  3fr

E5 

Keep on go - in' on _ and on and on and on.

drum fill

R.H.



* Recorded a half step higher.

A5 G5 E5 A5 G5

Is it go - in' on _ and on and on and on and on?

Detailed description: This system contains the first two staves of music. The top staff is a guitar line with a treble clef, featuring a 7/8 time signature and various chord diagrams for A5, G5, and E5. The bottom staff is a piano accompaniment with a bass clef, showing a steady eighth-note bass line and a treble line with eighth-note chords.

E5 A5 G5

Said it once, _ we'll say it ___ twice, we're go - ing to save ___ you to - night.

Detailed description: This system contains the third and fourth staves of music. The guitar line continues with chords E5, A5, and G5. The piano accompaniment features a consistent rhythmic pattern of eighth notes in both hands.

E5 Dm



Safe - ty, safe - ty. It's al - right, ___ it's al - right _ 'cause the

Detailed description: This system contains the fifth and sixth staves of music. The guitar line uses E5 and Dm chords. The piano accompaniment includes a double bar line in the middle of the system, indicating a measure rest or a change in the accompaniment.

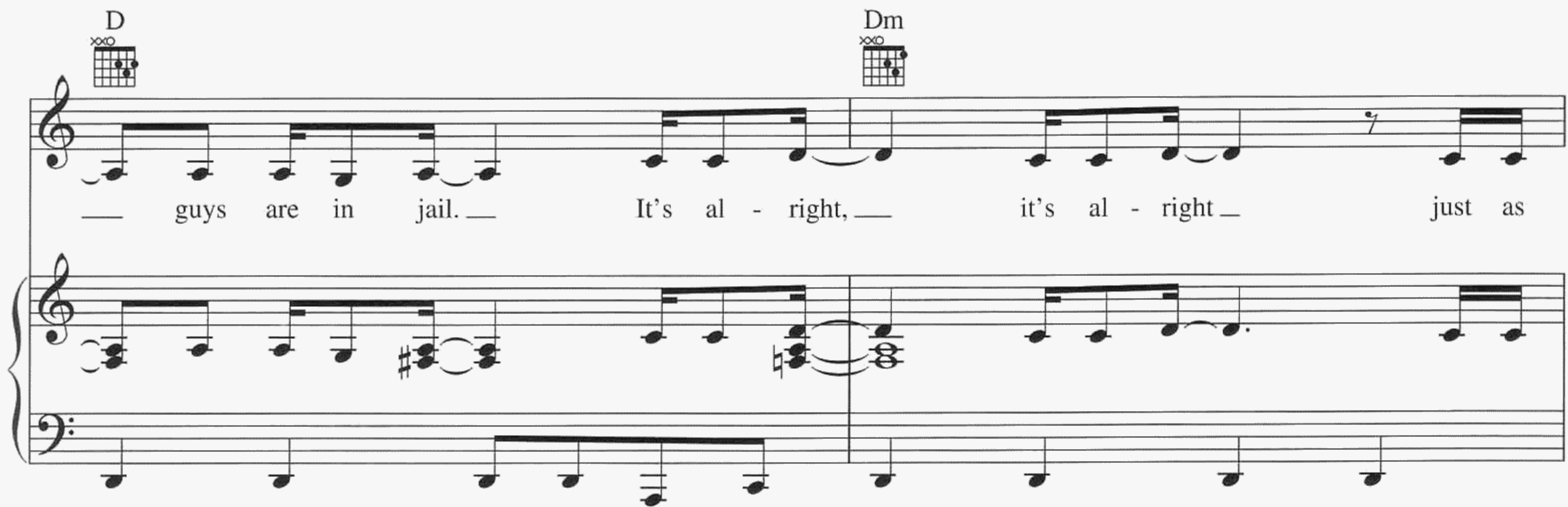
C Em

sys - tem nev - er fails. _ The good guys are in pow - er, and the bad _

Detailed description: This system contains the seventh and eighth staves of music. The guitar line uses C and Em chords. The piano accompaniment continues with eighth-note patterns, ending with a sharp sign on the final bass note.

D  **Dm** 


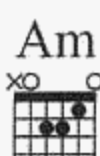
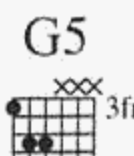
— guys are in jail. — It's al - right, — it's al - right — just as



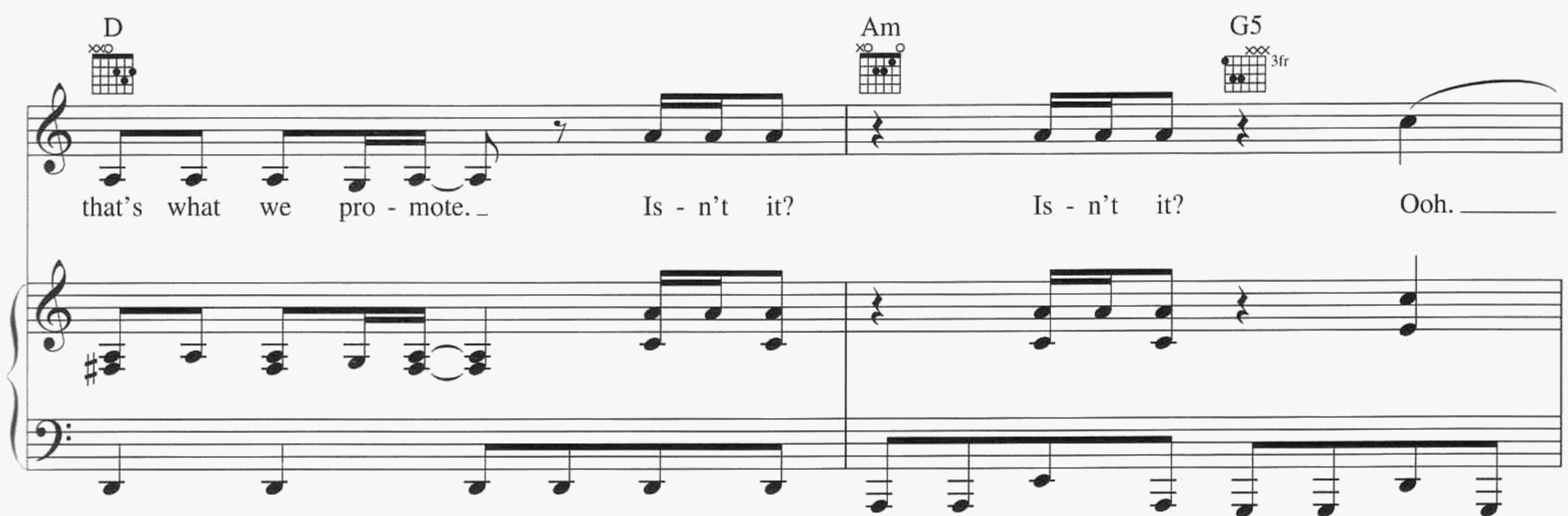
C  **Em** 

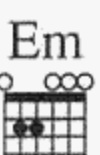


long as we can vote. — We live in de - moc - ra - cy, and



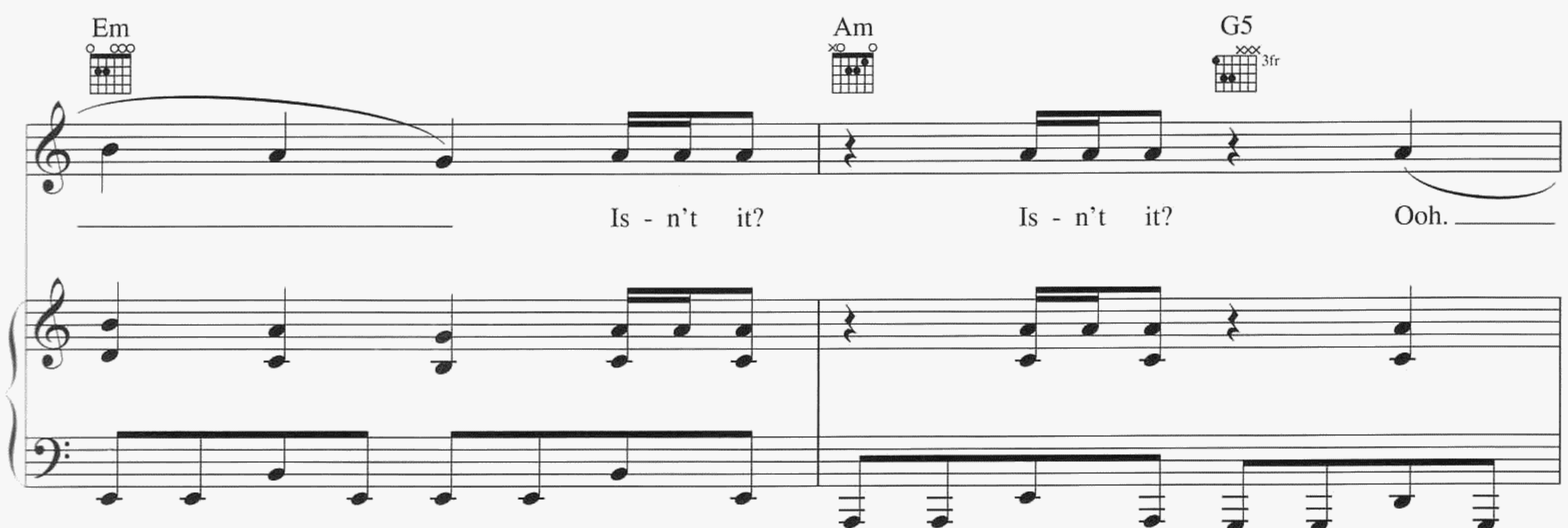
D  **Am**  **G5** 

that's what we pro - mote. — Is - n't it? Is - n't it? Ooh. —



Em  **Am**  **G5** 

Is - n't it? Is - n't it? Ooh. —



E5  Dm 



It's al - right, — it's al - right — if the
it's al - right. — They don't




C  Em 

news says half the truth. — Hear - ing what we want's — the se - cret
show all on T - V, — so we won't real - ly know — it just by



D  Dm 

of e - ter - nal youth. — It's al - right, — it's al - right — if the
watch - ing * - B - C. — It's al - right, — it's al - right. — For our



C  Em 

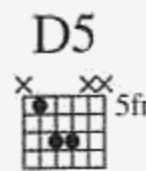
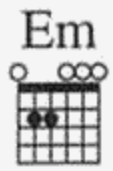
plan - et splits in three, — 'cause I'll keep sell - ing rec - ords and you've
flag we die or kill. — As long as we don't know, — we'd do it





got your M - T - V. — }
just to pay their bills. — }

If we for - get a - bout 'em, don't wor - ry. —

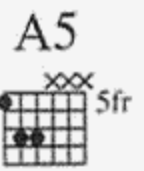


If they for - get a - bout us, then hur - ry. How a - bout a — peo -




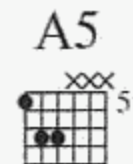
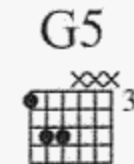
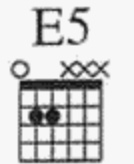
1

- ple who — don't mat - ter an - y - more? — In East Ti - mor,

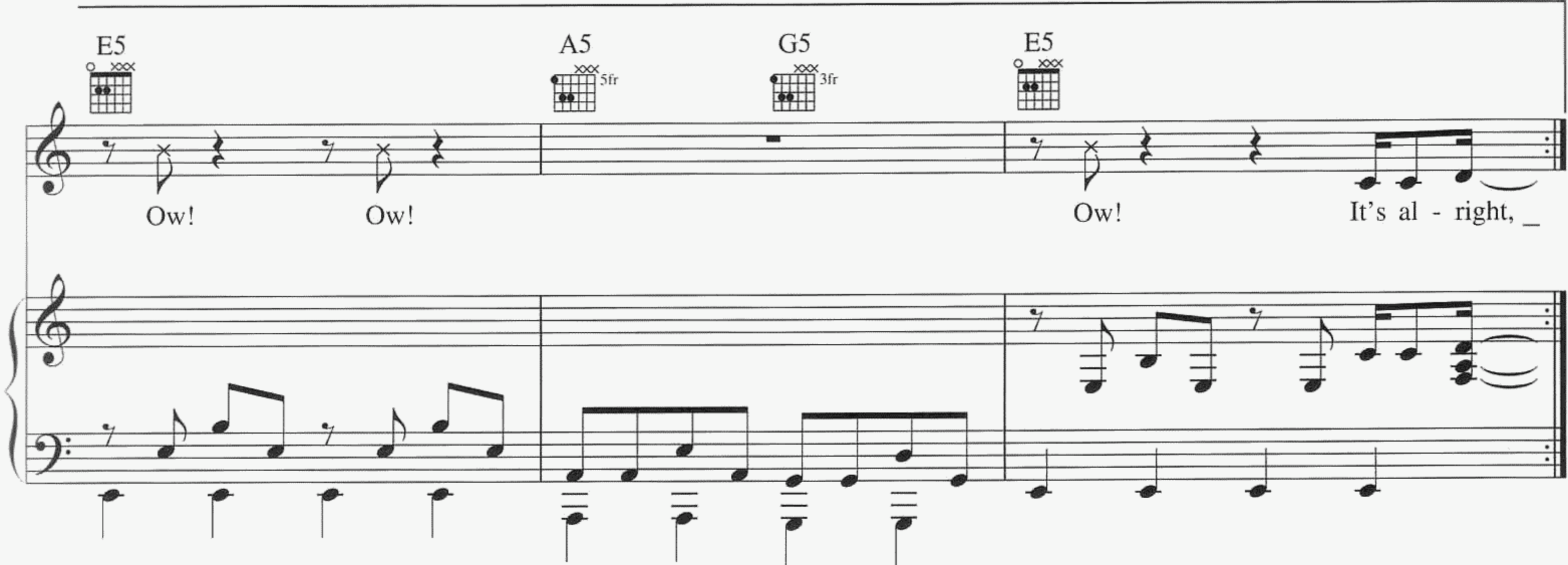


Ti - mor, Ti - mor.

R.H.

E5  A5  G5  E5 

Ow! Ow! Ow! It's al - right, _



2 

If we for - get a - bout 'em, don't wor - ry. —



Em  D5  C 



If they for - get a - bout us, then hur - ry. How a - bout _ a _ peo -




D5  G5  A5 





- ple who _ don't mat - ter an - y - more? _ In East Ti - mor, Ti - mor, Ti - mor.




G  Dm7 

Let's keep tan - ning while - it's sun - ny. They'll risk our hides -



Em7  F  G  E7/G# 




to make - their mon - ey. Now don't you find - that fun - ny?




Am 

If we for - get a - bout 'em...



Em  D5  C 

If they for - get a - bout us, then hur - ry. How a - bout - a - peo -





- ple who _ don't mat - ter an - y - more? _ If we for - get a - bout 'em,



don't wor - ry. If they for - get a - bout us, then hur - ry.



How a - bout _ a _ peo - ple who _ don't mat - ter an - y - more? _ In East Ti - mor,



Ti - mor, Ti - mor. East Ti - mor, Ti - mor, Ti - mor. East Ti - mor.

LA TORTURA

Lyrics by SHAKIRA
Music by SHAKIRA
and LUIS FERNANDO OCHOA

Moderado

N.C.

mf

The piano introduction consists of four measures. The right hand starts with a whole note chord (N.C.), followed by a series of eighth notes in a descending pattern. The left hand plays a simple bass line with quarter notes.

Male:

Ay! pa - yi - ta mí - a, guár - da - te la po - e - sí - a, guár - da - te la a - le -

The vocal line features a melodic phrase with three triplet markings over the words 'mí - a', 'po - e - sí - a', and 'a - le -'. The piano accompaniment mirrors the vocal line's rhythm and includes triplet markings in the right hand.

grí - a pa' tí. —

The vocal line continues with the words 'grí - a pa' tí.' followed by a long note. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Am, G, and C are provided above the vocal line.

The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D, Am, G, and C are provided above the vocal line.

D  Am 



Female: No pi - do que to - dos los dí - a se - an de
pue - do pe - dir que el in - vier - no per - do - ne a un ro -



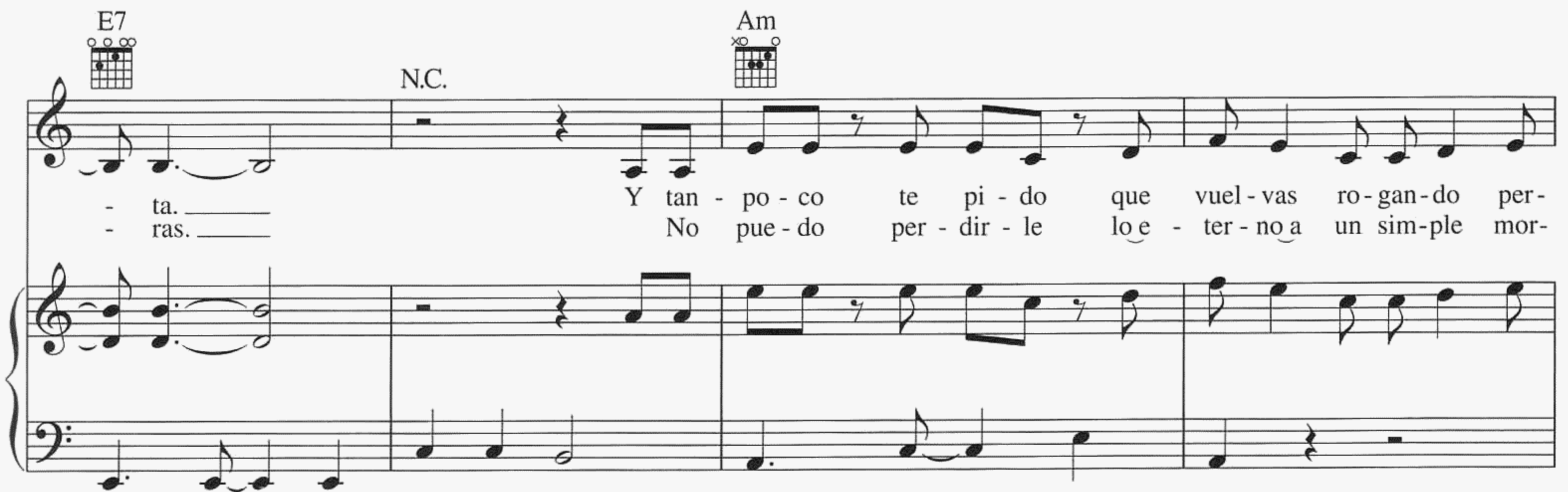
F 

sol, no pi - do que to - dos los vier - nes se - an de fies -
sal, no pue - do pe - dir a los ol - mos que en - tre - guen pe -



E7  N.C. Am 

- ta. _____ Y tan - po - co te pi - do que vuel - vas ro - gan - do per -
- ras. _____ No pue - do pe - dir - le lo e - ter - no a un sim - ple mor -



F7 

dón, si llo - ras con los o - jos se - cos y ha - blan - do de e -
tal y an - dar a - rro - jan - do a los cer - dos mi - les de per -





E7  Dm  Cue notes: male vocal, 2nd verse

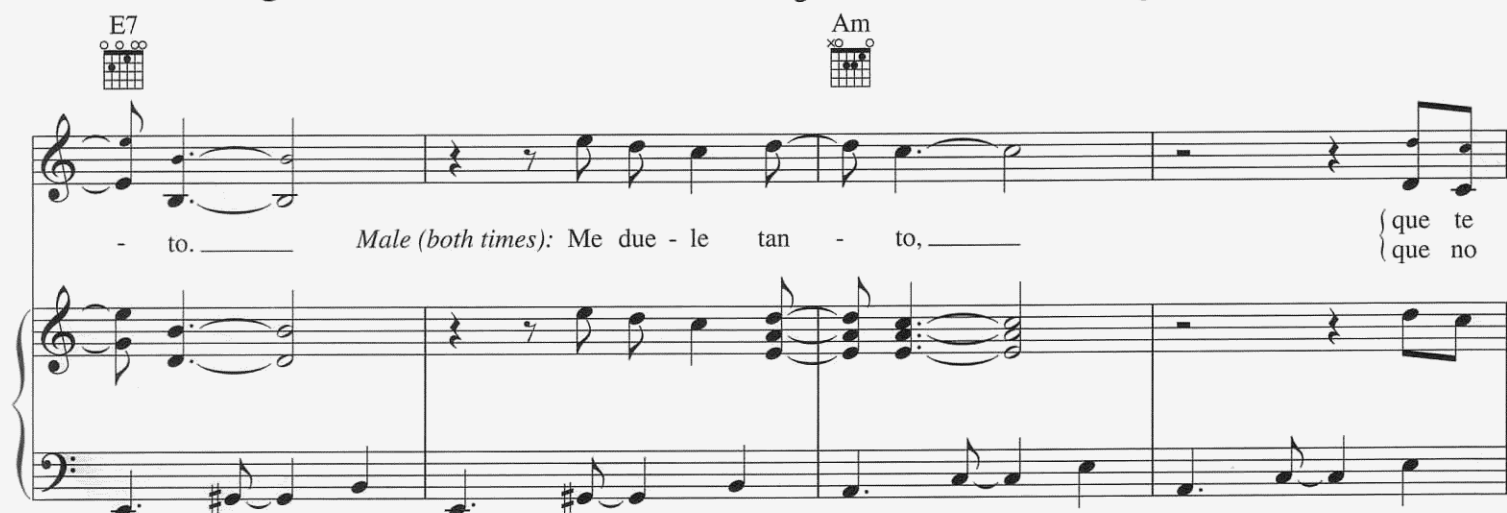
- lla. _____ }
- las. _____ }

Ay a - mor, _____ me due - le tan -



E7  Am 

- to. _____ *Male (both times):* Me due - le tan - to, _____ { que te
que no



E7sus/B  Am/C  A/C#  Dm 

fue - ras sin de - cir a don - de. } Ay a - mor, _____ { fué
cre - as más en mis pro - me - sas. } es



G  N.C.  G 

u - na tor - tu - ra *Female:* per - der - te. *Male:* Yo sé que no he si - do un san -



C D Am

- to, pe - ro lo pue - do a - rre - glar, a - mor. *Female: No só - lo*

G C E7




de pan vi - ve el hom - bre y no de ex - cu - sas vi - vo

Am G C

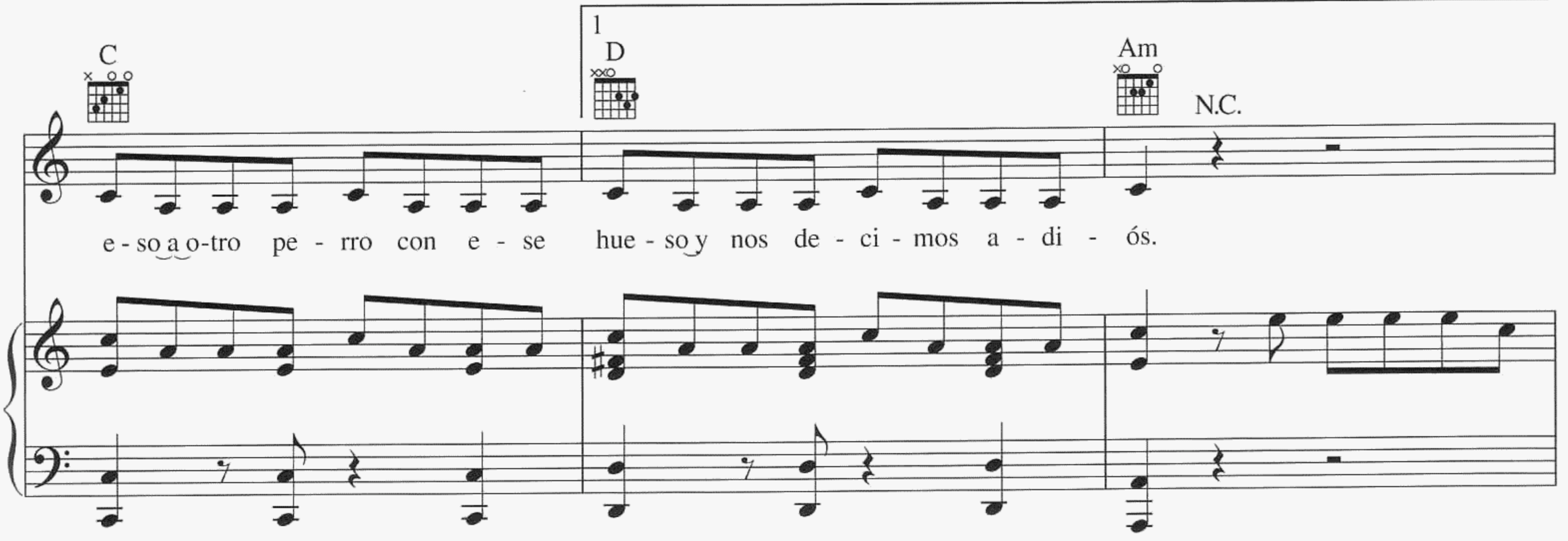
yo. *Male: Só - lo de e - rro - res se a - pren - de y hoy sé que es*

D Am G

tu - yo mi co - ra - zón. *Female: Me - jor te guar - das to - do*

C  1 D  Am  N.C.

e - so a o - tro pe - rro con e - se hue - soy nos de - ci - mos a - di - ós.




2 D 

No hue - soy nos de - ci - mos a - di -



Am  G  C  D 

ós.



Am G C D

N.C.

Male: No te ba - jes, no te ba - jes, o - ye ne - gri - ta mi - ra, no te ra - jes.

De lu - nes a vier - nes tie - nes mi a - mor, dé - ja - me el sa - ba - do a mí que es me - jor. O - ye mi

ne - gra no me cas - ti - gues más, — por - que a - llá a - fue - ra sin ti no

ten - go paz. — Yo só - lo soy un hom - bre a - rre - pen - ti - do

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter rest, followed by a quarter note 'ten', a quarter note 'go', and a quarter rest 'paz.'. The piano accompaniment mirrors this melody. The second measure of the system contains a 7/8 time signature. The vocal line then has a triplet of eighth notes: 'Yo', 'só', 'lo'. This is followed by a quarter note 'soy', a quarter note 'un', a quarter note 'hom', a quarter note 'bre', a quarter note 'a', a quarter note 'rre', a quarter note 'pen', a quarter note 'ti', and a quarter note 'do'.

soy co - mo el a - ve que vuel - ve a su ni - do. Yo — sé que

The second system continues the vocal line and piano accompaniment. The vocal line starts with a 7/8 time signature. The piano accompaniment follows the vocal melody. The vocal line has a triplet of eighth notes: 'soy', 'co', 'mo'. This is followed by a quarter note 'el', a quarter note 'a', a quarter note 've', a quarter note 'que', a quarter note 'vuel', a quarter note 've', a quarter note 'a', a quarter note 'su', a quarter note 'ni', and a quarter note 'do.'. The system ends with a quarter rest 'Yo', a quarter note 'sé', and a quarter note 'que'.

no he si - do un san - to y es — que no es - toy he - cho de —

The third system features a vocal line and piano accompaniment. The vocal line has a 7/8 time signature. The piano accompaniment includes guitar chord diagrams for C major and D major. The vocal line has a quarter note 'no', a quarter note 'he', a quarter note 'si', a quarter note 'do', a quarter note 'un', a quarter note 'san', a quarter note 'to', a quarter note 'y', a quarter note 'es', a quarter rest '—', a quarter note 'que', a quarter note 'no', a quarter note 'es', a quarter note 'toy', a quarter note 'he', a quarter note 'cho', and a quarter rest 'de'.

— car - tón. — *Female:* No só - lo de pan vi - ve el hom - bre y — no de ex -

The fourth system features a vocal line and piano accompaniment. The vocal line has a 7/8 time signature. The piano accompaniment includes guitar chord diagrams for Am, G, and C. The vocal line has a quarter rest '—', a quarter note 'car', a quarter note 'tón.', a quarter rest '—', a 7/8 time signature, a quarter note 'No', a quarter note 'só', a quarter note 'lo', a quarter note 'de', a quarter note 'pan', a quarter note 'vi', a quarter note 've', a quarter note 'el', a quarter note 'hom', a quarter note 'bre', a quarter note 'y', a quarter rest '—', a quarter note 'no', a quarter note 'de', and a quarter note 'ex'.

E7 Am G C

cu - sas vi - vo yo. *Male:* Só - lo de e - rro - res se a - pren - de y hoy — sé que es

D Am G C

tu - yo mi co - ra - zón. — *Female:* Ay! Ay!

D Am G C

Ay, — ay, — ay! — Ay! — To - do lo

D Am G C

que he he - cho por tí — Fué u - na tor - tu - ra per - der - te, me — due - le

D Am G C

tan - to que sea a - sí. Si - gue llo - ran - do per - dón.

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the staff, four guitar chord diagrams are provided: D, Am, G, and C. The piano part consists of chords in the right hand and a simple bass line in the left hand.

D Am G C

Yo... yo no voy a llo - rar

This system contains the next four measures. It continues the vocal line and piano accompaniment. The same four guitar chord diagrams (D, Am, G, C) are shown above the staff.

D Am G

por tí.

This system contains the final two measures of the piece. It concludes the vocal line and piano accompaniment. The guitar chord diagrams above the staff are D, Am, and G.

C 1 D 2 D

This system shows the final two measures of the piano accompaniment. It includes guitar chord diagrams for C, D (first ending), and D (second ending). The piano part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

**How Do You Do
Illegal
Hips Don't Lie
Animal City
Don't Bother
The Day and the Time
Dreams for Plans
Hey You
Your Embrace
Costume Makes the Clown
Something
Timor
La Tortura**



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