

the best of
shakira
piano vocal guitar



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shakira
piano vocal guitar

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Dia De Enero

Words & Music by Shakira

$\text{♩} = 84$
N.C.

The piano introduction consists of three measures in 4/4 time, featuring a bass line with eighth-note patterns and a treble clef staff with whole rests.

The first vocal line includes the lyrics: "1. Te co-no-ci un dia de en-er - o, con la lu-na en mi na - riz. Y co-mo vio". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second vocal line includes the lyrics: "que e ras sin - ce - ro en - tus o - jos me per - di. Que tor - pe di -". The piano accompaniment continues with the same rhythmic pattern.

- strac - ción, y que dul - ce sen - sa - ción. Ya ho - ra que an - da -

B \flat D 7 Gm E \flat

- mos por el mun - do co - mo En - eas y Be - ni - tin. Ya te en - con - tré -
 (2.) - do un ex - tran - je - ro has - ta en tu pra - pio pa - is, si yo te di -

B \flat D 7 Gm C

— va - rios ras - gun - os, que te hi - cier - on por a - hi. Pe - ro mi lo -
 - go có - mo di - es tu? Aún di - ces que de - cis? Y llo - res de e -

E \flat F

- co a - mor es tu me - jor doc - tor. Voy
 - mo - ción oy - en - do un ban - don - eón. Y aun -

E^b B^b E^b B^b

a cur - ar - te el al - ma en due - lo, voy a de - jar - te co - mo nue - vo. Y
que pa - rez - cas des - pis - ta - do con e - se ca - mi - nar pau - sa - do. Con -

E^b D⁷ Gm C

to - do va a pa - sar. Pron - to ver - ás el sol bri - llar. Tú más que na -
- oz - co la ra - zón que ha - ce do - ler tu co - ra - zón. Por e - so

Cm F *To Coda* B^b Dm

- die me - re - ces ser fe - lix. Ya vas a ver co - mo
qui - se ha - cer - te es - ta con - ción.

E^b F B^b Dm

van san - an - do, po - co a poc - co tus he - ri - das. Ya vas a ver co - mo

E^b 6fr F Dm Gm

va, la mis - ma vi - da de - can - tar la sal

Cm⁷ 3fr F⁷ B^b Dm

que so - bra en mar.

E^bm 6fr F B^b Dm E^bm 6fr F

Dm Gm Cm⁷ 3fr F

D.S. al Coda

2. Y a-unque hay - as si -

♩ Coda



Ya vas a ver co-mo van san-an-do, po-co a poc-co tus he-ri-das.



Ya vas a ver co-mo va, la mis-ma vi-da

1.



de-can-tar la sal que so-bra en mar.

2.



rit.



de-can-tar la sal que so-bra en mar.

Don't Bother

Words & Music by Shakira, Lauren Christy,
Graham Edwards & David Alspach

♩ = 128

N.C.

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

The first system of musical notation for the song. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 128 beats per minute. The first measure is a whole rest. The second measure contains a quarter rest followed by a quarter note G4. The third measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The fourth measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The fifth measure contains a quarter rest followed by a quarter note G4. The sixth measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The seventh measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The eighth measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of a right hand with a whole note chord in the first measure and a whole note chord in the second measure, and a left hand with a steady eighth-note bass line.

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

The second system of musical notation. The vocal line continues from the previous system. The piano accompaniment continues with the same bass line and chordal structure.

Cmaj⁷



and she's fat free. *echo*

The third system of musical notation. The vocal line includes the word "echo" in italics. The piano accompaniment features a sustained Cmaj7 chord in the right hand and the same bass line in the left hand.

G/A



G/C



1. She's

Em



Cmaj7



been to pri - vate school and she speaks per - fect French.
 sure she does - n't know how to touch you like I would.

A



She's got per - fect friends. Oh, is - n't she
 I beat her at that one good. Don't you think

C



Em



cool?
so? She prac - ti - ces Tai chi,
She's al - most six feet tall,

Cmaj7



she'd nev - er lose her nerve.
she must think I'm a flea.

She's more than you
I'm real - ly a cat

A



C



de - serve.
you see.

She's just far bet - ter than me.
And it's not my last life at all.

Hey hey!

G



D



Am



So don't bo - ther,

I won't die

of de -

C



G



D



-cep - tion.

I pro - mise you won't ev - er see me cry.

Am Cm G

8 Don't feel sor - ry. And don't

D Am C

8 bo - ther, I'll be fine. But she's wait - ing. The ring -

G Bm7 Am

8 you gave to her will lose its shine. So don't

1. Cm E5 G5 D

8 bo - ther, be un - kind.

A⁵



C



2.

Cm



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

2. I'm bo-ther, be un - kind..

Musical notation for the second system, including piano accompaniment.

G



D



Am



C



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

Musical notation for the fourth system, including piano accompaniment.

G



D



Am



C



Musical notation for the fifth system, including piano accompaniment.

G⁵



D⁵



A⁵



C



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

Spoken: For you I'd give up all I own and move to a communist country if you came with me, of course.

Musical notation for the seventh system, including piano accompaniment.

G⁵



Dsus²



A⁵



C



And I'll file my nails

so they don't hurt you,

and lose those pounds,

and learn about football.

G⁵



D



Am



C



If it made you stay,

but you won't,

but you won't.

G



D



Am



C



So don't bo-ther,

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

G



D



Am



Pro - mise you

won't ev - er see

me cry.



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



your type. Pro - mise you won't ev -

1.



- er see me cry.

2.



- er see me cry.

Dreams For Plans

Words by Shakira
Music by Shakira & Brendan Buckley

♩ = 96



1. Once up - on a time_ you and I, well, we were green_ and ea -
2. I re-mem-ber all the times be - fore when we could spend_ our liv -

*1° tacet till **

Em

F

- sy. Fresh as limes and hap - py as_ a Sun - day sky._
- ing star - ing at the ceil - ing, ly - ing on_ the floor._

C



Am

— There was no-thing we could sell or buy_ 'cause all we real - ly need -
— My vo - cab - u - la - ry was - n't broad, I spoke so lit - tle En -

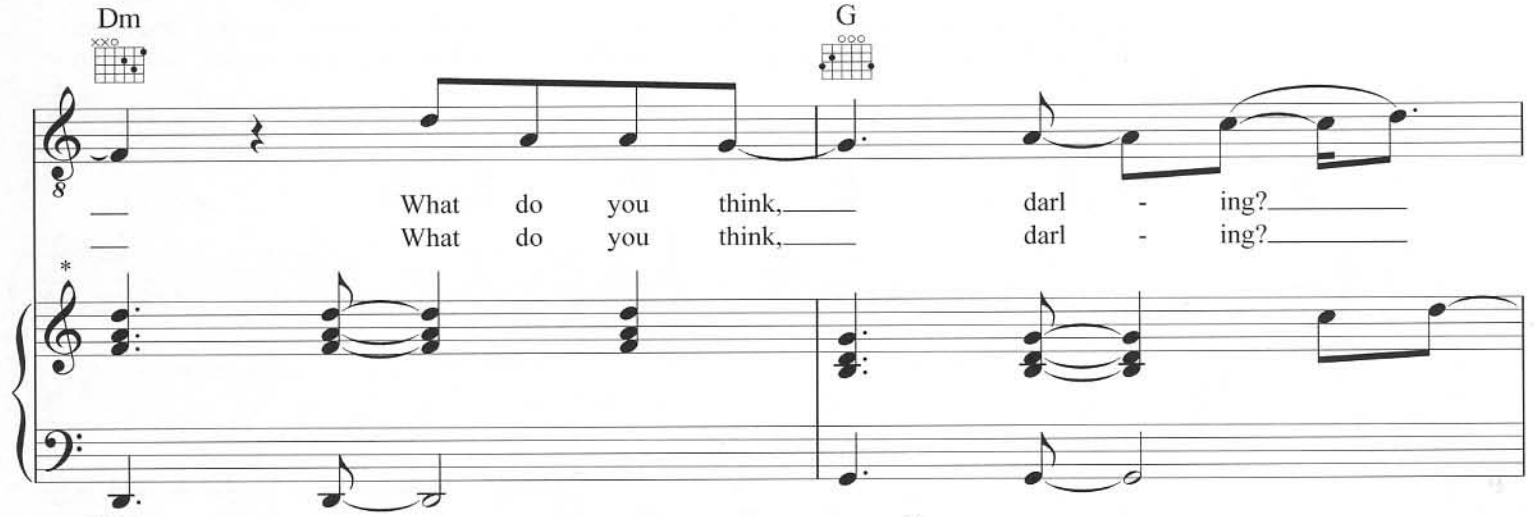
Em  F 

ed_ was our bare feet and a pair_ of wings_ to fly_
 glish_ And the word stress would sound like some - thing_ odd.



Dm  G 

What do you think, darl - ing?
 What do you think, darl - ing?



Dm  G 



Have we lived too much_ too fast?_ And have you,
 Have I lived too much_ too fast?_ And have you,



Dm  G 

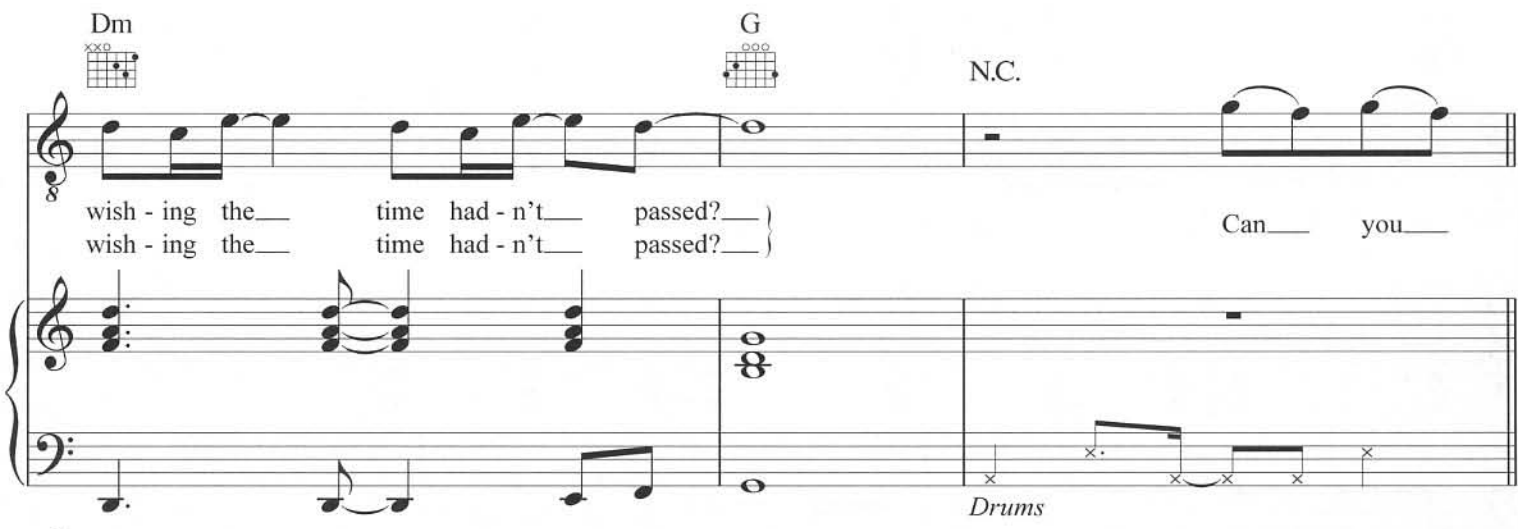
have you felt the me - lan - cho - ly, darl - ing,
 have you felt the me - lan - cho - ly, darl - ing,



Dm  **G**  **N.C.**

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





Drums



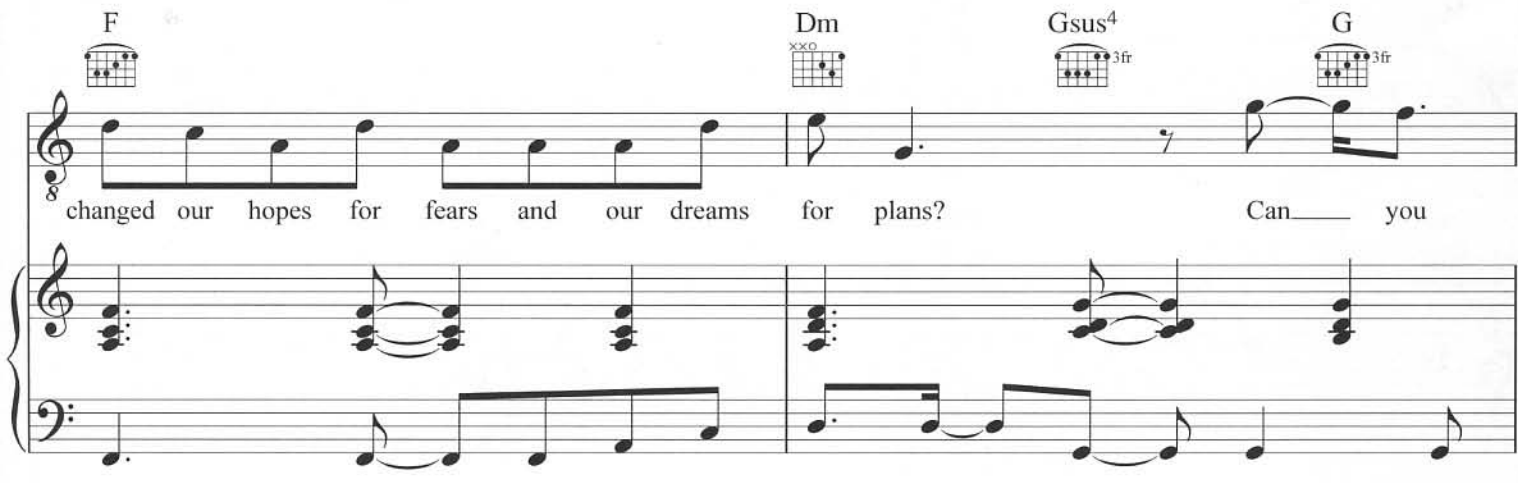
C  **E** 

tell me how it used to be? Have we missed our chance? Have we



F  **Dm**  **Gsus⁴**  **G** 

changed our hopes for fears and our dreams for plans? Can you



C  **E** 

tell me how it used to be when we really cared? And when



Am C/G F

love was on our side? On our side.

Detailed description: This system contains the first three measures of the piece. It features a vocal line in the treble clef with lyrics and a piano accompaniment in grand staff. Above the first measure is a guitar chord diagram for Am (x02020). Above the second measure is a guitar chord diagram for C/G (x32010). Above the third measure is a guitar chord diagram for F (x33211). The vocal melody starts with a half note 'love', followed by a quarter note 'was', then a half note 'on', a quarter note 'our', and a dotted quarter note 'side?'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

To Coda ϕ

G G7 C

Detailed description: This system contains the next three measures. It begins with a vocal line in the treble clef that spans across the first two measures and ends with a fermata. Above the first measure is a guitar chord diagram for G (x32010). Above the second measure is a guitar chord diagram for G7 (x32010). Above the third measure is a guitar chord diagram for C (x32010). The piano accompaniment continues with chords and a bass line.

Am Em F

Detailed description: This system contains the next three measures. Above the first measure is a guitar chord diagram for Am (x02020). Above the second measure is a guitar chord diagram for Em (x022020). Above the third measure is a guitar chord diagram for F (x33211). The piano accompaniment continues with chords and a bass line.

C Am7 Em F

Detailed description: This system contains the final four measures of the piece. Above the first measure is a guitar chord diagram for C (x32010). Above the second measure is a guitar chord diagram for Am7 (x02020). Above the third measure is a guitar chord diagram for Em (x022020). Above the fourth measure is a guitar chord diagram for F (x33211). The piano accompaniment concludes with chords and a bass line.

Dm G Dm

What is your guess, — darl - ing? — Have I lived too much too fast?

G Dm G

— So if you, — if you ev - er come and find — me cry - ing,

Dm G

now you know, — now you know — why. —

D.S. al Coda

Coda

Can — you —

G⁷ rit. N.C.

Hey You

Words by Shakira
Music by Shakira & Tim Mitchell

$\text{♩} = 124$ $\text{♪} = \overset{3}{\text{♪}}$

N.C.

N.C.

1. I'd like to be the kind of dream you'd nev - er share. To be your boss and to
 2. I'd like to be the first white hair up - on your head. To be your cher - ry pie, your

Am F C/E C/B^b

be your maid. Your shav - ing cream, your ra - zor blade, the but - tons
 dai - ly bread. I'll cook for free, I'll make your bed, if I can

Am F C/E C/A G

of your shirt, your fav - 'rite un - der - wear. I'd like_ to be the on - ly thing on earth that
 know the things you thought and nev - er said. I'd like_ to be the own - er of the zip - per

Dm Am G

makes you cry, the on - ly thing that makes you hap - py. Soon you_ will see
 on the jeans and that thing_ that makes you hap - py. I'd like_ to be

F



that no - one else but me can take you this high... And soon you'll make your last name mine. }
 the be - gin - ning, the end and the in - be - tween, and be your slave, and be your queen. }

C Em Dm G Em C Dm E7

Hey you, mak - ing an of - fer that no - one could ev - er re - fuse... Don't

Am F C G Bb G

play the A - dam - ant, - don't be so ar - ro - gant. Can't you see... I've fall - en for... you?

C Em Dm G Em C Dm E7

Hey you, mak - ing an of - fer that no - one would dare to re - fuse... Don't

To Coda ♪

Am

F

C

G

B^b

E

play the A-dam-ant, don't be so ar-ro-gant. Let me in, let me be your muse to-night...

1.

Am

C

F

B⁵

E⁵

Am

C

To-night.

To-night.

2.

N.C.

To-night.

To-night,

A⁵ C⁵ F⁵ B⁵ E⁵ A⁵ C⁵ F⁵ B⁵ E⁵

to - night, to - night.

A⁵ C⁵ F⁵ E⁵ A⁵ C⁵ F⁵ E⁵

Trumpet

N.C. D.S. al Coda

⊕ Coda

B^b G C Em Dm G

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



To - night. Oh! Oh!



To - night. To - night..



Oh! Oh!



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

Hips Don't Lie

Words & Music by Shakira, Wyclef Jean,
Jerry Duplessis, Omar Alfanno & Latvia Parker

Original key B \flat minor.

$\text{♩} = 100$



La-dies up in here to-night. No fight-ing. No fight-ing. No

Am

fight-ing.

♩ Am

I nev - er real - ly knew that she could dance like this.

F

G

Em

F

G

Am

She make a man_wan-na speak Span-ish. Co-mo si lla-ma, bo-ni - ta, mi ca - sa, su ca - sa.

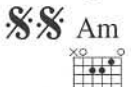


Oh, ba - by when you talk like that you__ make a wo - man go__ mad.
 % you__ know you got me hyp - no - tised.



To Coda I ♪

So be wise__ and keep on__ read - ing the signs of my bo - dy.



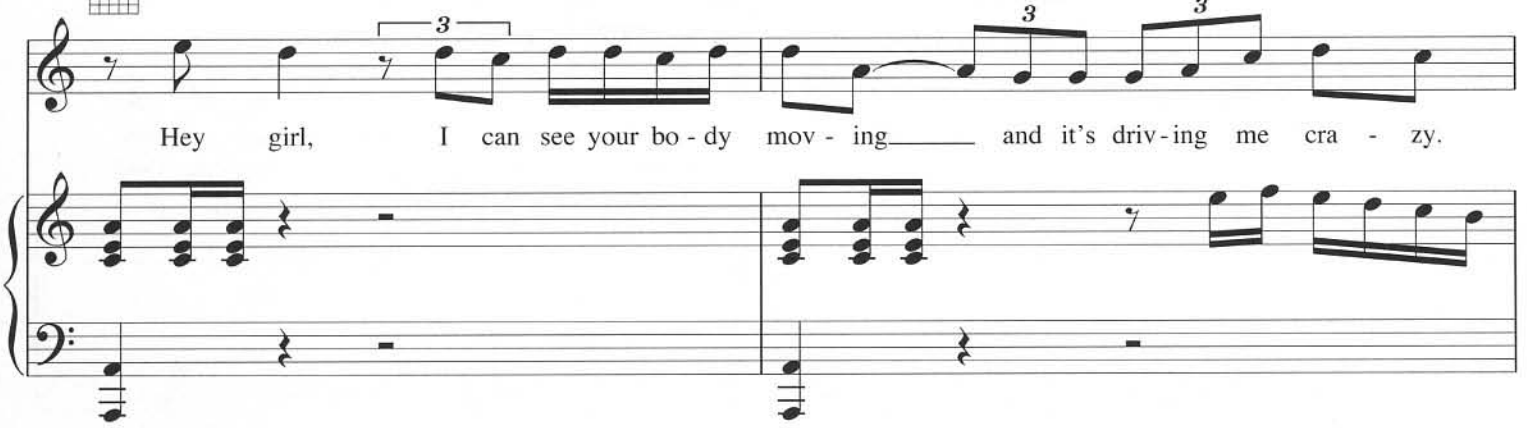
1. I'm on to - night, you know my hips don't lie and I'm start - ing to feel__ it's right.
 2. 3. I'm on to - night, you know my hips don't lie and I'm start - ing to feel__ you boy.



3

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 ba - by, asi es per - fec - to.

1.
Am

Hey girl, I can see your bo - dy mov - ing and it's driv - ing me cra - zy.



And I did - n't have the slight - est i - dea un - til I saw you dan - cing.



And when you walk up on the dance floor no - bo - dy could not ig - nore the way you move your bo - dy, girl.



And ev 'ry - thing so un - ex - pect - ed, the way your right and left it so you could keep on shak - ing it. I

2, 3.



They know I'm on to - night, my hips don't lie and I'm start-ing to feel it's right.



To Coda II ϕ

3

All the at - trac - tion, the at - ten - tion, don't you see ba - by this is per - fec - tion.



3

3

Oh boy, I can see your bo - dy mov - ing, Half an - i - mal, half man.

3

3

I don't, don't real - ly know what I'm do - ing, But you seem to have a plan.

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

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

Bail - a en la cal - le de no - che. Bail - a en la cal - le de di -

D.S. al Coda I

- a. Bail - a en la cal - le de no - che. Bail - a en la cal - le... I

♩ Coda I

Am



Se - ño - ri - ta, feel the con - ga. Let me see you more like you come from Co-lom - bia.

Saxophone

N.C.

Mi-ra en Bar-ran-quil-la se bail-a a-si, say it! En Bar-ran-quil-la se bail-a a-si.

Spoken: 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 Humpty. We need a whole dizzy. Why the CIA wanna watch us? Colombians and

D.S.S. al Coda II

Haitians. I ain't guilty, it's a musical transaction. No more do we snatch ropes. Refugees run the seas 'cause we own our own boats.

♩ Coda II

Am

Dm

Ba - by, like this is per - fect - ion. No

G

Em

F

G

Am

fight-ing. No fight-ing.

Illegal

Words by Shakira
Music by Shakira & Lester Mendez

♩ = 74

D



A



Bm



Em



A



1. Who would-'ve thought that you could hurt me? The way you've done
2. Tried so hard to be at-ten-tive to all you want-

Em



A



it, so de-libe-rate, so de-ter-mined. Since you have been gone_
-ed, al-ways sup-port-ive, al-ways pa-tient. What did I do wrong_

Em



A



I bite my nails for days_____ and hours,_____ and
won - der - ing for days_____ and hours?_____ It's

Em



A



F#m



Bm



ques-tion my own ques - tions on_ and on._____
clear it is - n't here_ where you_ be - long._____
So tell me now, -
A - ny-how, -

F#m



Bm



G



A



tell me now, - why you're so far a - way_ when I'm still_ so close?_)
a - ny-how, I wish you both all the best, - hope you get_ a - long._) But

§

D



F#m



you don't ev - en 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 ev - en know the mean - ing of the words "I'm sor - ry." I'm

Em



Gm



To Coda ◊

start - ing to be - lieve it should be il - le - gal to de - ceive a wo - man's heart..

D



A





Bm

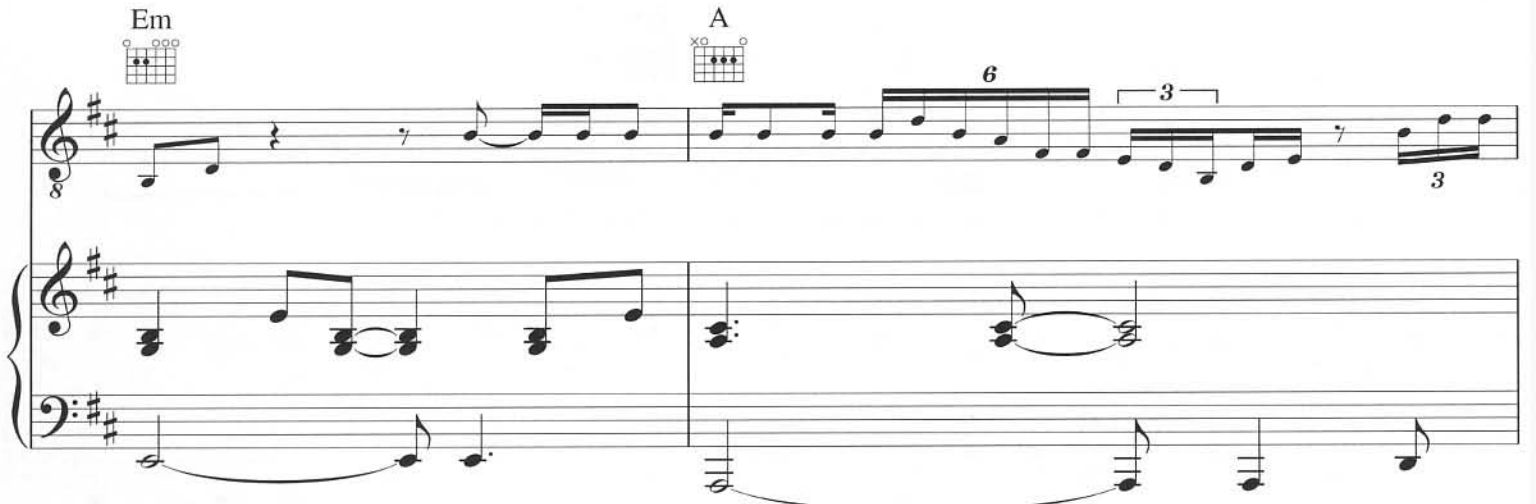


1.

2.



Guitar

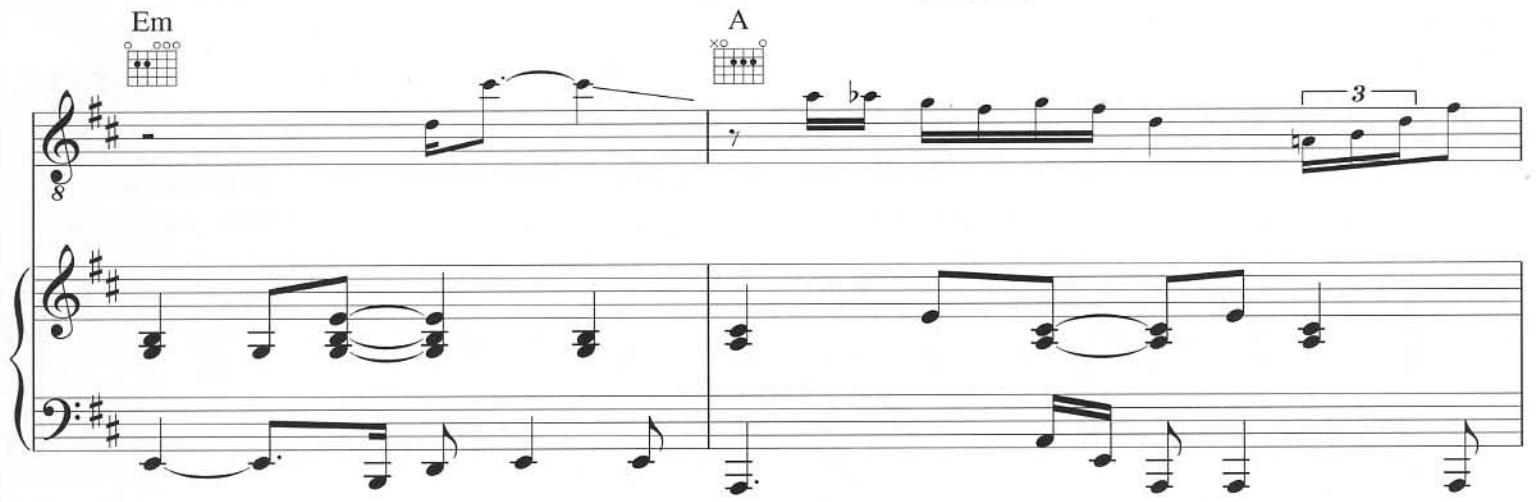
Em  A 



Em  A 



Em  A 



Em  A  *D.S. al Coda*



⊕ Coda

D



F#m



An op - en heart. An op - en heart.

G



Bm



A



It should be il - le - gal to de - ceive a wo-man's heart.

D



F#m



An op - en heart. An op - en heart.

G



Gm



D



It should be il - le - gal to de - ceive a wo-man's heart.

Inevitable

Words & Music by Shakira & Luis Ochoa

♩ = 92

G



Csus²



1. Si es cues-tion de con - fe - sar, no se pre - pa - rar ca - fé.
 2. Si es cues-tion de con - fe - sar, nun - ca duer - mo an - tes de diez,
 3. Siem - pre su - pe es me - jor, cuan - do hay que na - biar de dos,

Am



D



G



— Y no en-tien-do de fut - bol. Creo que al - gu - na vez fui in - fiel,
 — ni me ba áo los do - min - gos. La ver - dad es que tam - bien,
 — em - pe - zar por u - no mis - mo. Ya sa - bras la si - tua - cion,

Csus²



Am



D



— jue - go mal has - ta el par - ques. Y ja - mas u - so re - loj. Y pa - ra ser mas
 — llo - ro un - a vez al mes, so - bre to - do cuan - do hay fri - o. Con - mi - go na - da es
 — a - qui to - do es - tra pe - or, pe - ro al me - nos aun res - pi - ro. No tien - es que de -

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1. Csus²

G G/F# Em D

fran - ca na - die pien - sa en ti co - mo lo ha - go yo.
 fa - cil ya de - bes sa - ber, me co - no - ces
 cir - lo no vas a vol - ver, te con - oz - co -

G Csus²

Aun - que te de lo mis - mo.

2, 3. Csus²

D G D

bien. } El cie - lo es - ta can - sa - do ya de ver. La llu - via ca -
 bien. }

C D⁵ G D C D⁵

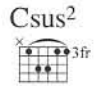
- er Y ca - da i - da que pa - sa es u - no mas. Pa - re - ci - do a ayer. No en cuen - tro for - ma al - gu



To Coda ◊

na de ol-vi-dar - te por - que. Se-guir a - man - do - te es

D.C. al Coda



i - ne - vi - ta - ble.

◊ Coda



te es i - ne - vi - ta - ble.



A⁵ C⁵ G⁵ D

A⁵ C⁵ D

G C_{sus}² Am

Siem-pre su - pe que es me-jor, — cuan-do hay que ha-blar de dos, — em-pe-zar por u - no

rit. D G D/F# Em D C_{sus}²

mis - mo. —

No

Words & Music by Shakira & Lester Mendez

$\text{♩} = 64$

Cm



A^b



B^b



Fm



Cm



A^b



B^b



Fm



Cm



B^b/D



E^b



1. No, no in-ten - tes dis - cul - par - te, no jue-gues a in - sis - tir,
(2.) - pe - ro que no es - pe - res que te es - pe - re, des-pués de mis twen - ty six,

Fm

A^bE^b

las ex - cu - sas ya ex - is - ti - an an - tes de ti.
la pa - cien - cia se ma ha i - do has - ta los pies.

B^b

Cm

No, no me mi -
Y voy des - ho - jan -

B^b/DE^b

Fm

- res co - mo an - tes, no ha - bles en plu - ral, la re -
- do mar - ga - ri - tas, y mi - ran - do sin mir - ar, pa - ra

A^bE^bB^b

- tó - ri - ca es tu ar - ma más le - tal.
ver - si a - si te ir - ri - tas y te vas.



Voy a pe - dir - te que no vuel - vas más.



Sien-to que me due - les to - da - vi - a a - qui. (A - den - tro)



Y que a tu e - das se - pas bien lo que es. Rom -



-per - le co - ra - zón a al - guien a - si.



No e pue - de vi - vir con tan - to ve - ne - - no,



la es - per - an - za que me da tu a - mor, no me la dió más na -



- die, te ju - to, no mien - - to. No se pue - de vi -



- vir con tan - to ve - ne - - no, no se pue -

B^b



Fm



- de de - di - car el al - ma a - cu - mu - lar in ten - tos, pe - sa mas la ra -

A^b



Cm



A^b



- bia que el ce - men - to.

B^b



Fm



Cm



A^b



B^b



1.

Fm



2. Es -

2.

Fm



B^b



Fm⁷



The first system of music features a vocal line on a single treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

B^b



Fm⁷



B^b



Fm⁷



The second system continues the musical piece with the same instrumental and vocal parts. The piano accompaniment maintains its rhythmic pattern, while the vocal line introduces some melodic variation.

B^b



Fm⁷



B^b



The third system includes the first appearance of lyrics. The vocal line is written in a single treble clef staff. The piano accompaniment continues with the same instrumental parts.

No se pue - de vi -

Fm⁷



B^b



Fm⁷



The fourth system concludes the page with the final vocal line and piano accompaniment. The piano accompaniment features a melodic flourish in the right hand.

-vir con tan - to ve - ne - no.

Ooh.

System 1: Chords: B^b, Fm⁷, B^b. Lyrics: Ooh...

System 2: Chords: Fm⁷, B^b, Fm⁷. Lyrics: No Ah...

System 3: Chords: B^b, Fm⁷, B^b. Lyrics: No.

System 4: Chords: Fm⁷, B^b, Fm⁷, B^b. Lyrics: No.

Objection (Tango)

Words & Music by Shakira & Lester Mendez

$\text{♩} = 66$ Bm A G F#7

Bm A G F#7

$\text{♩} = 90$ a tempo

Bm rit. A G F#7

Bm F#7

Bm B A

1. It's not her fault that she's so ir - re - sis - ta - ble,
(Verse 2 see block lyric)

Bm A B A

but all the dam - age she's caused is - n't fix - a - ble...

Bm A

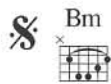
Ev - ry twen - ty sec - onds you re -

G Bm A

- peat her name but when it comes to me, —



you don't care if I'm alive or dead. So ob-



-jec-tion, I don't want to be the exception to get a bit of



your attention. I love you for free and I'm not your mother.



But you don't even bother. Ob-jec-tion, I'm tired of
 2; Ob-jec-tion the angles of



this tri - an - gle. Got diz - zy dan - cing tan - go. I m
 this tri - an - gle.



To Coda

fall - ing a - part in your hands a - gain. No way, I ve

1.

N.C.

got to get a - way.

2.



no, no, no, no. I wish there was a chance for

Bm



Em



you and me.

I wish you could - n t find a

Bm



A



G



place to be

a - way

from

F#



N.C.

here.

gliss.

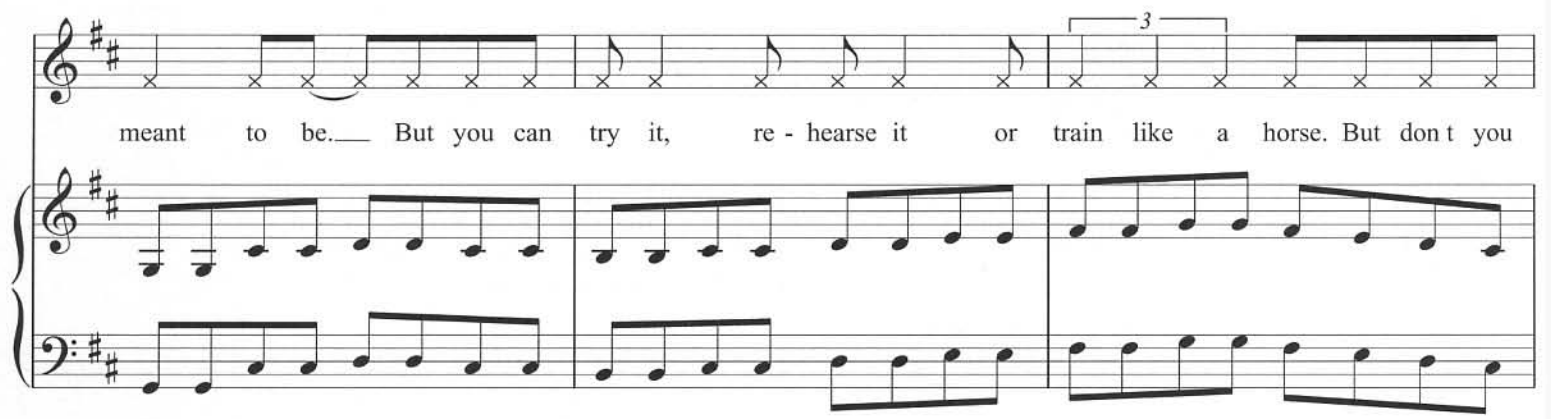
This is pa -

Drums

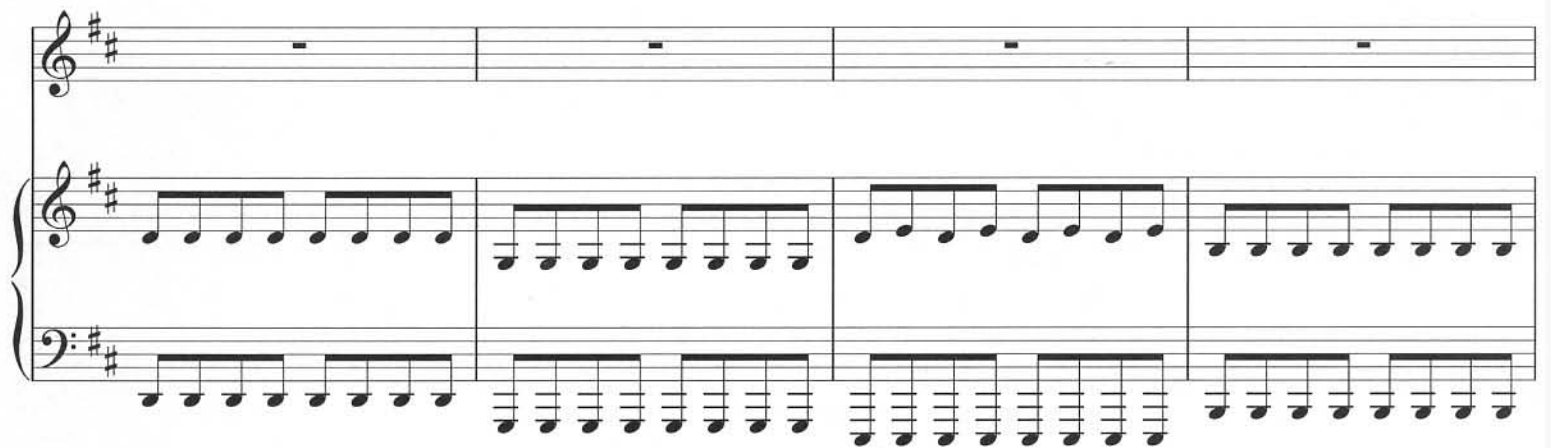
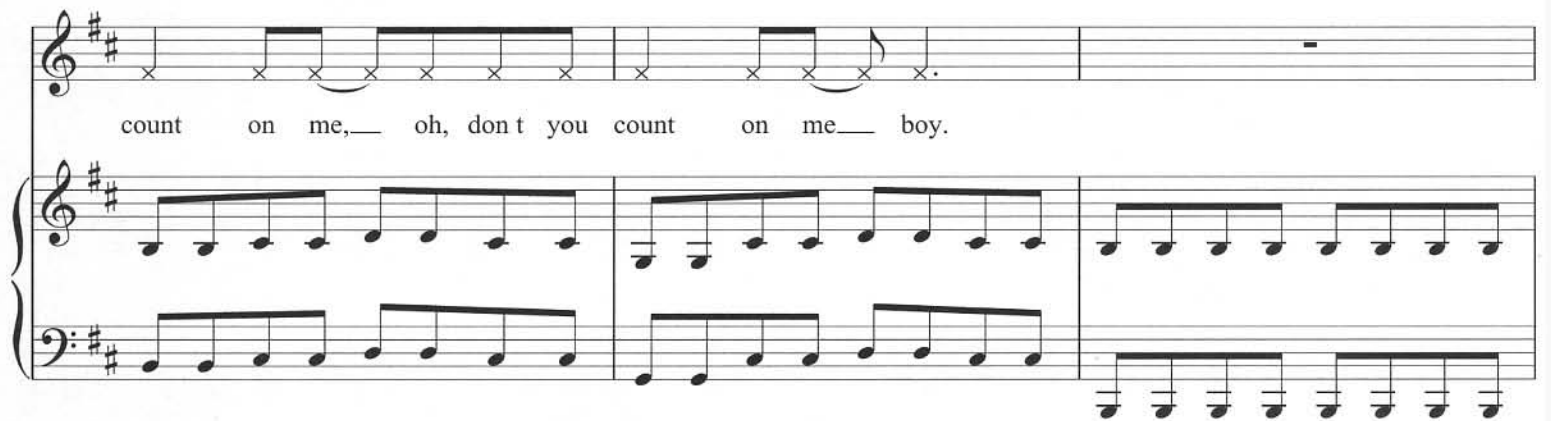
cont. sim.

- the - tic and sar - don - ic and sa - dis - tic and psy - cho - tic. Tan - go s not for three, was nev - er

meant to be. — But you can try it, re - hearse it or train like a horse. But don't you

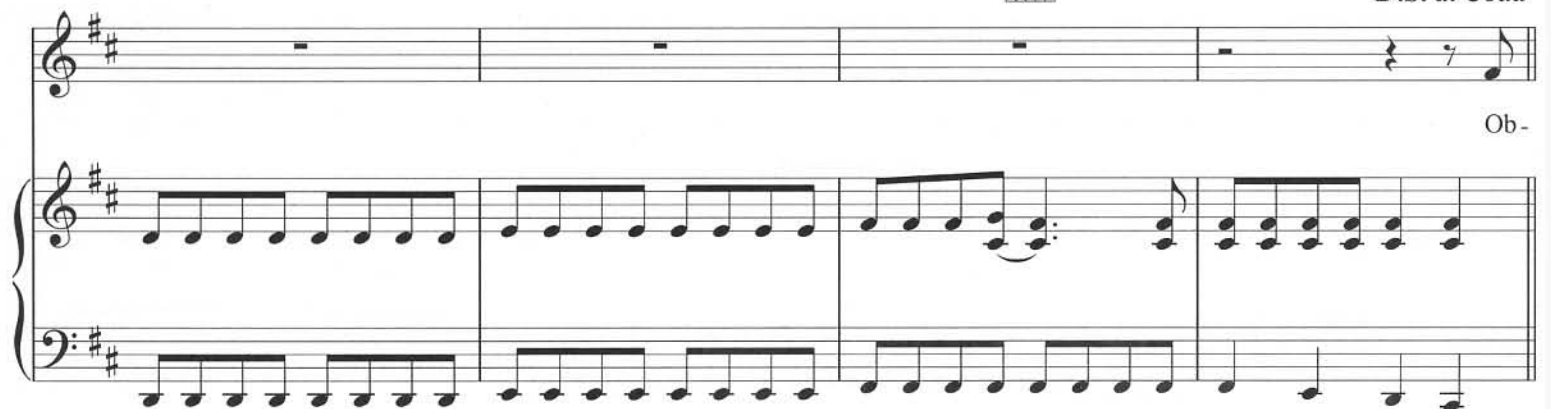


count on me, — oh, don't you count on me — boy.



D.S. al Coda

Ob-



Coda

Chord diagrams: Bm, A, G

got to get a - way. — Get a - way. —

Chord diagrams: F#7, Bm, A, G

Get a - way, — hey, hey, hey. get a - way. —

Chord diagrams: F#7, Bm

1, 2. | 3.

Repeat ad lib.

A - ha Get a - way. —

Verse 2:

Next to her cheap silicon I look minimal.
 That s why, in front of your eyes, I m invisible
 But you gotta know small things also count
 You d better put your feet on the ground
 And see what it s about.

So objection, I don t wanna be the exception etc.

Octavo Dia

Words & Music by Shakira & Lester Mendez

$\text{♩} = 80$

Bm

F#m

Bm

F#m

Bm

F#m

The first system of music features a guitar part with six chords: Bm, F#m, Bm, F#m, Bm, and F#m. The piano accompaniment consists of a treble clef staff with a whole rest, and two bass clef staves. The bass line plays a steady eighth-note pattern of chords: Bm, F#m, Bm, F#m, Bm, F#m.

Bm

F#m

Bm

F#m

Gmaj7

F#m

The second system of music features a guitar part with six chords: Bm, F#m, Bm, F#m, Gmaj7, and F#m. The piano accompaniment consists of a treble clef staff with a melodic line and two bass clef staves. The bass line continues the eighth-note chord pattern from the first system.

1. El oc-ta-vo di-a Dios des-pués de tan-to__ trab-a- jar,__

Bm

F#m

Gmaj7

F#m

The third system of music features a guitar part with four chords: Bm, F#m, Gmaj7, and F#m. The piano accompaniment consists of a treble clef staff with a melodic line and two bass clef staves. The bass line continues the eighth-note chord pattern.

pa - ra li - be - rar ten - sion - es luc - go ya de__ re - vi - sar.__

Bm F#m Gmaj7 F#m

Fi - jo to-do es-tá muy bien es ho - ra de des - can - sar,

Bm F#m Gmaj7

y se fue a dar un pa-seo por el es - pa - cio se - der - al.

Bm F#m Gmaj7 F#m

2. Quién se i - ba a i - ma - gi - nar — que el mis - ma Dios al re - gre - sar, —
 3. Si a fal - ta de o - cu - pa - ción, — o de ex - ce - si - va so - le - dad, —

Bm F#m Gmaj7 F#m

I - ba a en - con - trar - lo to - da en un de - sor - den in - fer - nal. —
 Dios no re - is - tie - ra más — y se mar - cha - ra a ou - tro lu - gar. —

Bm F#m Gmaj7 F#m

Y que se i-ba a con-ver-tir en un de-sem-plea-do más,
 Se-ria nues-tra per-di ción no ha-bria ou-tro re-me-dio más,

Bm F#m Gmaj7 A

de la ta-sa que an-ual-mente es-tá cre-cien-do sin par-ar.
 que a-dor-ar a Mi-chael Jack-son a Bill Clin-ton o a Tar-zán.

D A/C# Bm A

Des-de ese en-ton-ces hay quien-es lo han vis-to, so-lo en las
 Es más di-fi-cil ser rey sin co-ro-na, que u-na per-

G D/F# Esus4 E/G# A

ca-lles tran-si-tar. La la la.
 -so-na más nor-mal. La la la.

D A/C# Bm A

An - da es - pe - ran - do pa - cien - te por al - quien con quien al me - nos tran -
Po - bre de Dios que no sa - le en re - vis - tas, (que) no es mo - de - lo ni ar -

G Dm/F Asus⁴/E Eb7b5

- qui - lo pue - da con - ver sar.
- tis - ta o de fa - mil - lia re - al.

D A G Bb C

Mien - tras tan - to es - te mun - do gi - ra y gi - ra sin po - der - lo de - ten -

D A G Bb C

- er. Ya - qui a - ba - jo u - nos cuan - tos nos ma - ne - jam co - mo fi - ches de a - jed -

Em G D A

rez, no soy la cla - se de i - dio - ta que se de - ja con - ven - cer. Pe - ro

8^{ub}

1. Em A Bm F#m

di-go la ver-dad y has - ta un cie - go lo pue-de ver.

8^{ub}

2. Gmaj7 F#m Bm F#m Gmaj7 F#m A

cie - go lo pue de -

D A G Bb C

- ver. Mien - tras tan - to es - te mun - do gi - ra y gi - ra sin po - der - lo de - ten -

D A G B^b C

er. Ya - qui a - ba - jo u - nos cuan - tos nos ma - ne - jam co - mo fi - ches de a - jed -

Em G D A

rez, no soy la cla - se de i - dio - ta que se de - ja con - ven - cer. Pe - ro

8^{vb}

Em A

di - go la ver - dad y has - ta un cie - go lo pue - de

8^{vb}

Repeat ad lib. to fade

Bm F[#]m Gmaj⁷ F[#]m Bm F[#]m Gmaj⁷ F[#]m

ver. Instrumental

The One

Words & Music by Shakira & Glen Ballard

Slow Ballad

Fm E+ Fm/E \flat Dm7 \flat 5 D \flat C

mp

The first system of music features a piano introduction in 4/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'mp' (mezzo-piano). The system concludes with a double bar line and a repeat sign.

Fm E+ Fm/E \flat Dm7 \flat 5 D \flat maj7 C

So I find a rea - son to shave my legs — each sin - gle morn - ing.

The second system contains the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The melody continues with eighth notes and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some grace notes in the left hand.

Fm C7/G Fm/A \flat Dm7 \flat 5 D \flat maj7 C

So I count on some-one Fri-day nights to take me danc-ing and then — to church on Sun - days. —

The third system contains the second line of lyrics. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. The system ends with a double bar line and a repeat sign.

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To plant more dreams and some-day think of kids, or



may-be just to save a lit-tle mon-ey. You're the one I need. The



way back home is al-ways long, but if you're close to me I'm hold-ing on.



You're the one I need. My real life has just be-gun 'cause there's

Dbm7 Fm E+ Fm/Eb Dm7b5

noth - ing like _ your smile _ made _ of sun. _ In a world full of strang -

Dbmaj7 Csus C Fm E+ Fm/Eb Dm7b5

- ers, you're the one I know. _

Dbmaj7 Fm/C Fm E+ Fm/Eb Dm7b5

So I learn _ to cook _ and fi - nal - ly lose _

Dbmaj7 Csus C Fm E+ Fm/Eb Dm7b5

my kitch - en pho - bia. So I've got the arms to cud - dle in when there's a ghost or a muse _

D \flat maj7

Csus

C

B \flat m7

E \flat

that brings in-som - nia. To buy more thongs and

B \flat m

E \flat

B \flat m

E \flat

write more hap - py songs. It al - ways takes a lit - tle help from some - one.

A \flat

E \flat /G

Fm

D \flat

You're the one I need. The way back home is al - ways long, but

D \flat m

A \flat

E \flat /G

if you're close to me I'm hold - ing on. You're the one I need.

Fm

Db



My real — life has just be - gun — 'cause there's

Dbm

Ab

B

Db



noth - ing like your smile made _ of sun. _

Ab

B

Db

Ebsus

Eb



You're the one I need. — The way back home is al - ways long, _ but

Ab

Eb/G

Fm7

Db



D \flat m



A \flat (add2)



E \flat /G



Fm7



if you're close to me I'm hold - ing on. — You're the one I need. — My

My

D \flat



D \flat m



real — life has just be - gun — 'cause there's noth - ing like your smile made — of sun. —

cresc.

A \flat



E \flat /G



Fm



(You're the one I need, — you're the one I need.) —

D \flat



D \flat m



With you my real — life — has just — be - gun. —

Ab Eb/G Fm

(You're the one I need, You're the one I need.)

Db Dbm

Noth-ing like your smile made of sun.

Ab Eb/G Fm Fm/Eb Db

Noth - ing like your love, noth - ing like your love. Ah,

Dbm Ab

noth - ing like your love.

molto rit.

La Pared

Words by Shakira
Music by Shakira & Lester Mendez

Original key B \flat major.

$\text{♩} = 128$

Bm



A



Bm



A



Bm



A



1. Er - es co - mo u - na pre - dic - ción de las bue-
2. Er - es la en - fer - me - dad y el en - fer - me -

Bm



A



Bm



- nas. _____ Er - es co - mo u - na do -
- ro. _____ Ya me has con - ver - ti - do en -

A  Bm 

sis al - ta les ve - nas.
tu per - ro fal - de - ro.



A  Gmaj7  A 



Y el de - se - o gi - ra en es - pi - ral,
Sa - bes que sin ti ya yo no soy,



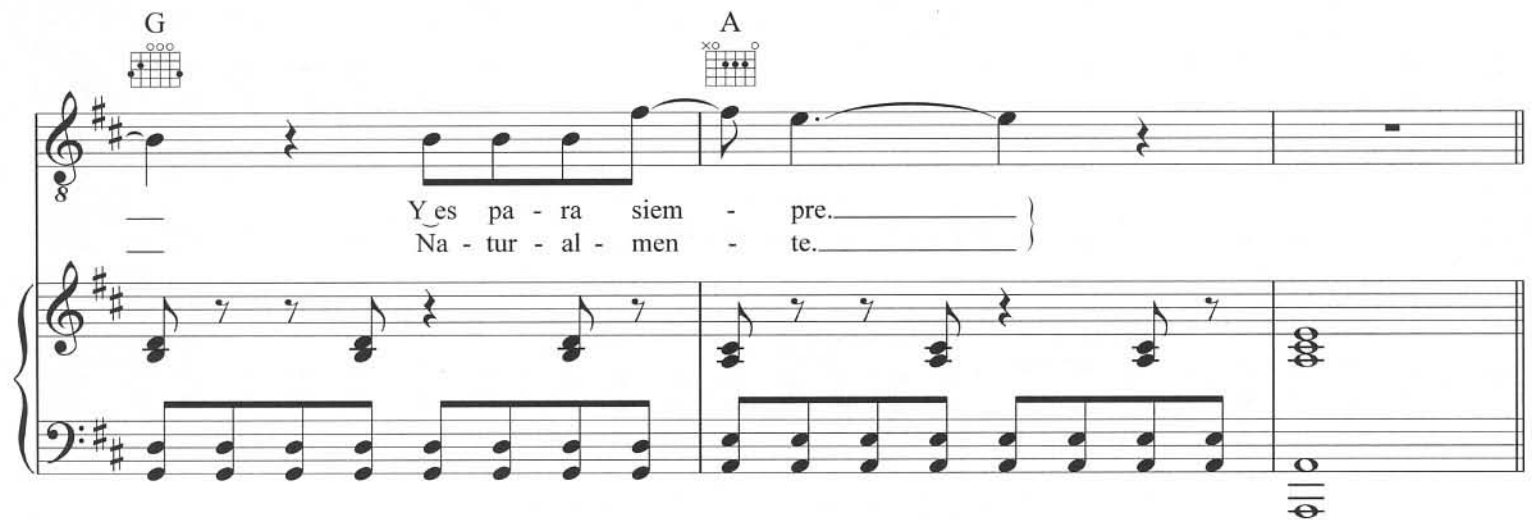
D  F#m 



por - que mi a - mor por ti es to - tal.
sa - bes que a don - de vay - as voy.



G  A 




Y es pa - ra siem - pre.
Na - tur - al - men - te.



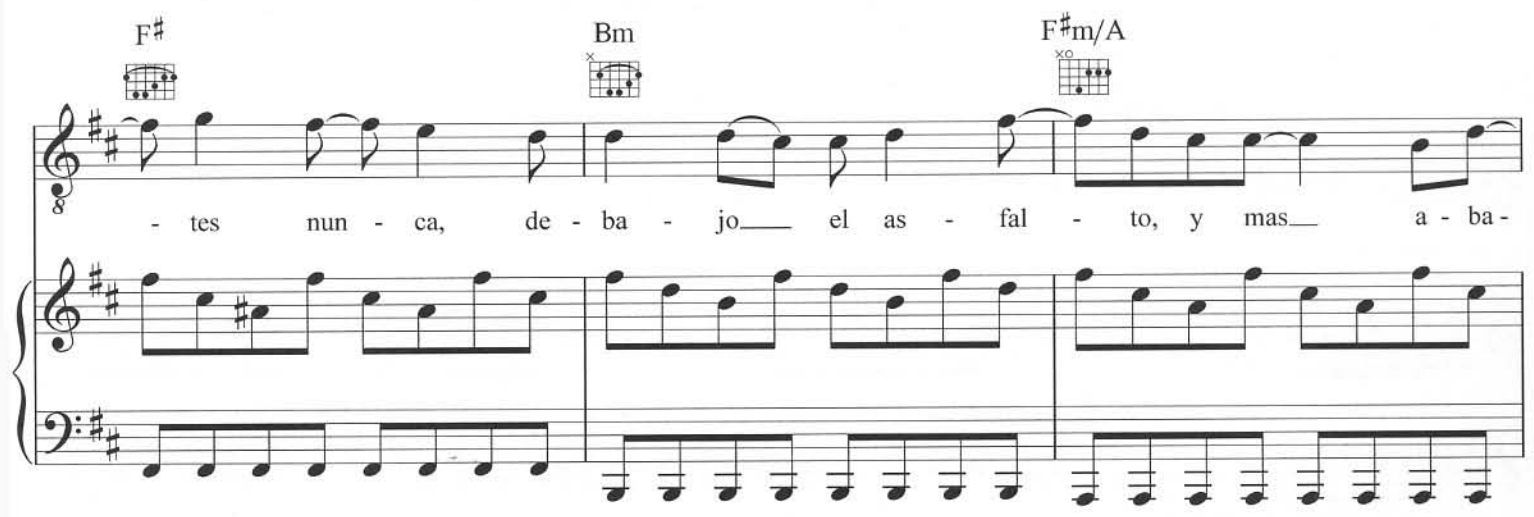
Bm  **D**  **C#m** 

Des - pués de ti la pa - red, no me fal -



F#  **Bm**  **F#m/A** 




- tes nun - ca, de - ba - jo el as - fal - to, y mas a - ba -



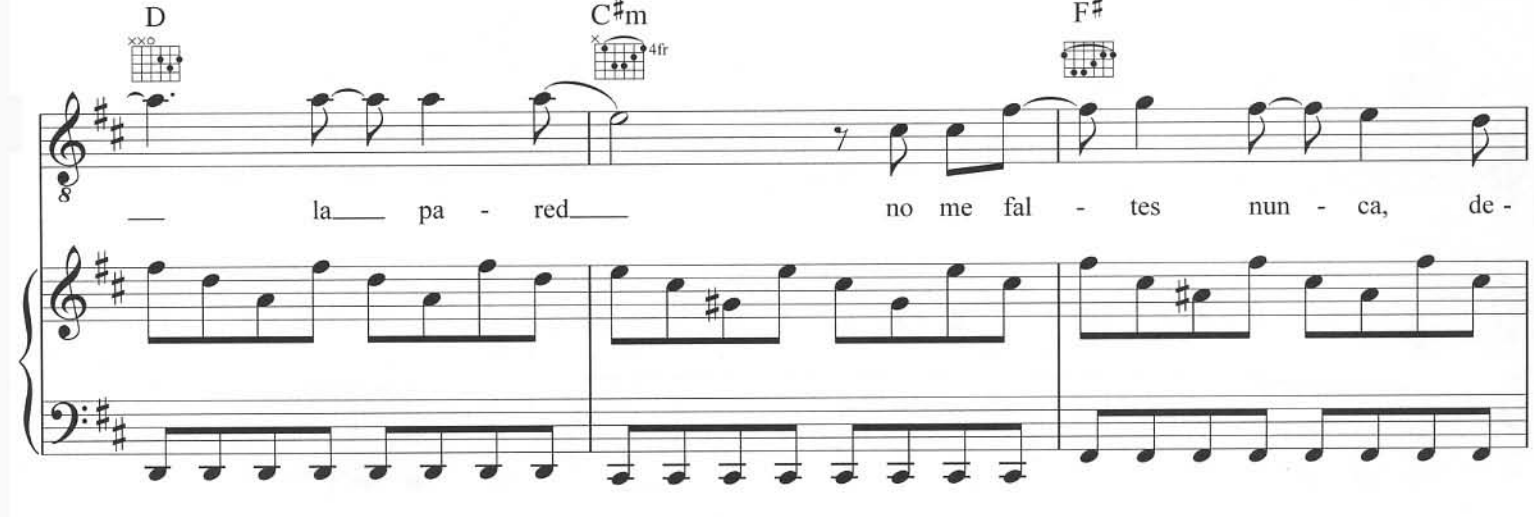
E  **Bm** 

- jo es - ta - ria yo. Des - pués de ti



D  **C#m**  **F#** 

la pa - red no me fal - tes nun - ca, de -



Bm F#m/A E

ba - jo el as - fal - to, y - mas a - ba - jo es - ta - ria yo...

1. To Coda

Bm A Bm

Sin ti.

2.

A Bm D E

La la la la lah.

Bm D E

La la do hey.

Bm D E

La ha.

D.S. al Coda

♢ Coda

Bm A Bm

A Bm A Bm

Sin ti. A - ha.

A N.C.

Oh, oh.

Drums

Te Dejo Madrid

Words by Shakira

Music by Shakira, Tim Mitchell & George Noreiga

Moderate Rock

N.C. ..

First system of musical notation for the piano introduction. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The treble staff contains a rhythmic pattern of eighth and quarter notes, while the bass staff is mostly silent.

Second system of musical notation for the piano introduction. It continues the grand staff from the first system. The treble staff continues with the rhythmic pattern, and the bass staff begins to play a simple accompaniment of quarter notes.

Third system of musical notation, featuring the vocal entry and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a repeat sign. Above the first measure of the vocal line, there are guitar chord diagrams for G and Em. The lyrics are: "Si, ya es ho - ra de es - con - der del mun - do el do - Si, ya es ho - ra de lim - piar las man - chas _ de". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The bass staff has a simple accompaniment of quarter notes.

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Bm Am G

lor, miel, ba - jo la pi - el. Más se que es - ta - ré
so - bre el man - tel. Yo nun - ca su - pe ac -

Em Bm Am

bien, los ga - tos co - mo yo ca - en de pie.
tuar y mis la - bios se ven, muer - tos de sed.

G/B C Dsus2 D G/B C

No quie - ro, ju - gar mi suer - te por ti. No pue - do,
No quie - ro, de - jar lo to - do al a - zar. En - tien - do

Dsus2 D G/B C D

con V pe - que - ña vi - vir. Pron - to es - ta - ré de a - quí,
que he co - men - za - do a es - tor - bar. Pron - to es - ta - ré de ti

G F6 C

mu - y, mu - y le - jos. } Ay me voy o - tra vez a - hí te de - jo Ma - drid.
 mu - y, mu - y le - jos. }

G Fmaj7 C G F6

Tus ru - ti - nas de pi - el y tus ga - nas de huir. Yo no quie - ro co -

C G Fmaj7 1 C

bar - des que me ha - gan su - frir. Me - jor le di - go a - di - ós a tu bo - ca de a - nis.

N.C.

f

2 C



N.C.

ós a tu bo - ca de a - nis. Ah. _



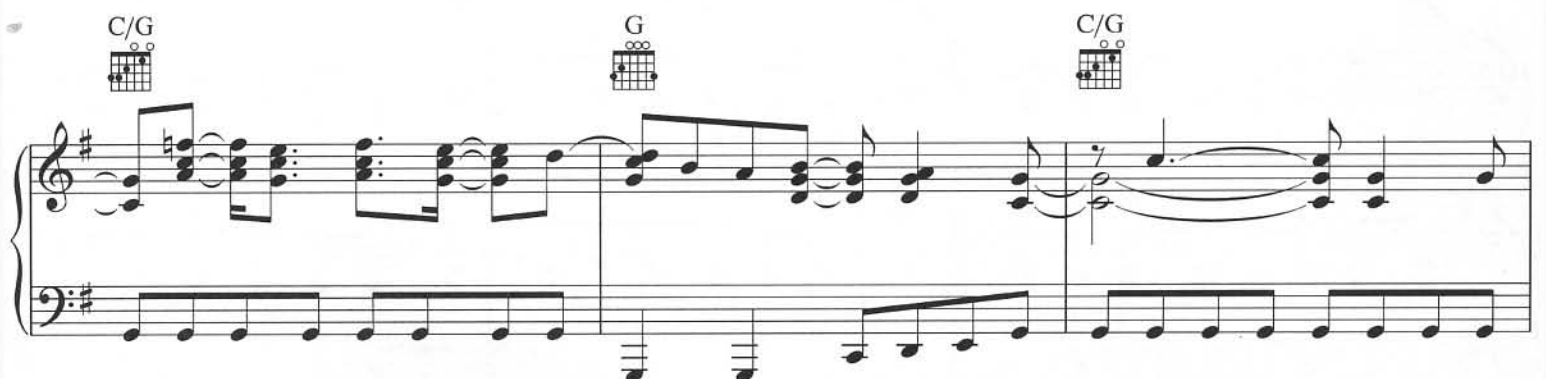

Ah! _



G C/G G



C/G G C/G



G F G F6

Ay me voy o - tra

C G Fmaj7 C

vez a - hí te de - jo Ma - drid. Tus ru - ti - nas de pi - el y tus ga - nas de

G F6 C 1 G Fmaj7

huir. Yo no quie - ro co - bar - des que me ha - gan su - frir. Me - jor le di - go a -

C 2 G Fmaj7 C

diós a tu bo - ca de... Me - jor le di - go a - diós a tu bo - ca de a -



nis. Ay te de - jo Ma - drid,



Ma - drid.



A tu bo - ca de a - nis. A tu bo - ca de a -



nis, yeah.

La Tortura

Words by Shakira
Music by Shakira & Luis Ochoa

♩ = 100
N.C.



The first system of music features a 4/4 time signature. The piano part consists of a treble and bass clef. The treble clef has a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef has a bass line of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The drums part is indicated by 'x' marks on a staff below the piano part, showing a consistent pattern of eighth notes.

Drums



The second system of music includes a vocal melody line in the treble clef. The lyrics are: (Ay pay - i - ta mi - a, guar - da - te la po - e - si - a guar - da - te la a - le - gri - a - pa - 'ti.) The piano accompaniment continues with the same eighth-note pattern as in the first system. A triplet of eighth notes is marked with a '3' over the notes G4, A4, and B4 in the vocal line.



The third system of music continues the piano accompaniment from the previous systems, maintaining the eighth-note pattern in both the treble and bass clefs.



8

1. No pi - do que to - dos los di - as se - an de
 (2.) pue - do pe - dir que el in - vier - no per - done a un



8

sol, no pi - do que to - dos los vier - nes se - an de fi - es - ta. Tam -
 ro - sal, no pue - do pe - dir a los ol - mos que en - tre - guen pe - ras. No



8

- po - co te pi - do que vuel - vas ro - gan - do per - dón, si llor - as con los o - jos
 pue - do pe - dir - le lo et - er - no a un sim - ple mor - tal, y an - dar ar - ro - jan - do a los



8

se - cos y ha - blan - do de e - lla. Ay a - mor me due - le tan -
 cer - dos mi - les de per - las. Ay a - mor me due - le tan -

E7 Am A

- to, (me due-le tan - to.) Que te fuer-as sin de-cir a dón - de. Ay -
 - to, (me due-le tan - to.) Que no cre-as más en mis pro-mes - as. Ay -

Dm G

a - mor fue u - na tor - tu - ra. Per - der - te.)
 a - mor (es un - na tor - tu - ra.) Per - der - te.)

Am G C D Am G

(Yo sé que no he si-do un san - to, pe - ro lo pue-do ar-reg lar, a - mor.) No só-lo de pan vi-ve el
 2º es que no es-toy e - cho de car - ton.)

C D Am G C D To Coda

hom-bre, y no de ex-cu-sas vi-vo yo. (Só - lo de er-ro-res se ap-ren - de, y hoy sé que es tu-yo mi co

Am

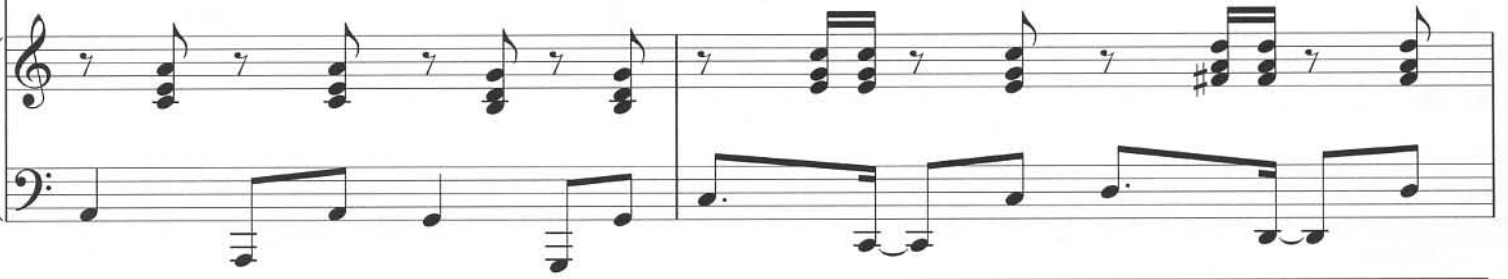
G

C

D



- ra - zón.)_ Me-jor le guar-das to - do e-so a o-tro per-ro con e - se hue-so y nos de-ci-mos a - di-



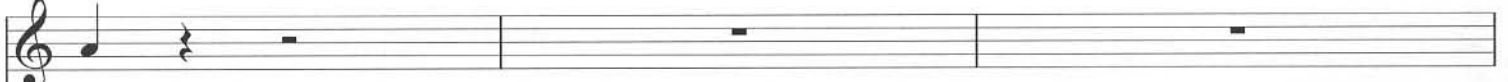
1.

N.C.

C

D

N.C.



- os.



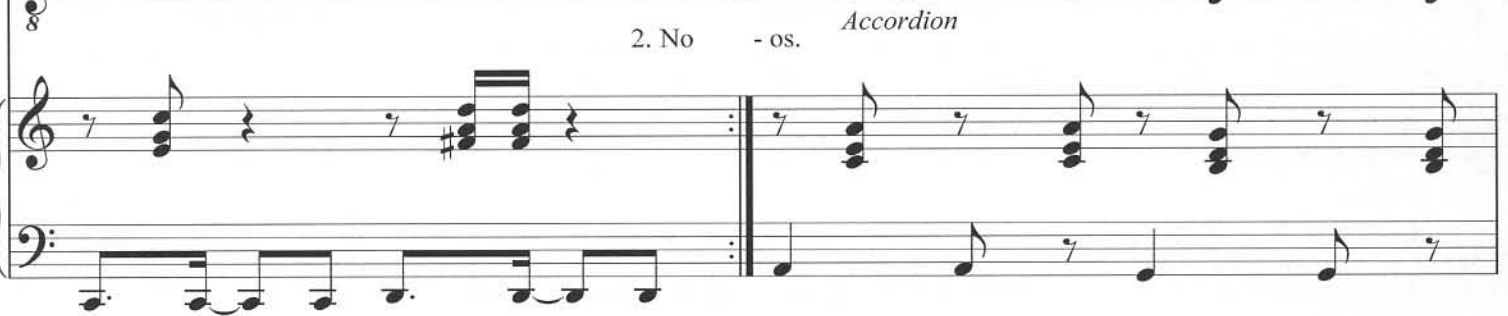
2.

Am

G



2. No - os. *Accordion*



N.C.

No te ba-jes, no te ba-jes, o-ye ne-gri-ta mi-ra, no te ra-jes. De lunos a vier nos tienes mi amor.

Drums

Déjame el sábado a mi que es mayor. Oye ni negra no me castigues mos. Por que alla afuera sin ti no tengo poz.

D.S. al Coda

Yo so-lo say un hom-bre may-ar-re-penti-do. Soy co-mo el a-re que vuel-ve o su ni-do.

♢ *Coda*

Am G C D Am G

- a - zon.) Ay, ay, ay, ay, ay. Ay



to - do lo que he he-cho por - ti, fue u - no tor - tu - ra per -



-der - te, me due - le tan - to que sea a - si. Signe llor - an - do per don, yo



ya no voy a llor - ar... por - ti.



Underneath Your Clothes

Words by Shakira
Music by Shakira & Lester Mendez

♩ = 84



First system of musical notation, including guitar and piano parts. The guitar part is in the key of Ab major (three flats) and 4/4 time. The piano part features a melodic line in the right hand and a bass line in the left hand.



Second system of musical notation, including guitar and piano parts with lyrics. The guitar part continues with the same key signature and time signature. The piano part provides accompaniment for the vocal line.

1. You're a song — writ - ten by the hands of God,
(Verse 2 see block lyric)



Third system of musical notation, including guitar and piano parts with lyrics. The guitar part continues with the same key signature and time signature. The piano part provides accompaniment for the vocal line.

— don't get me wrong, — 'cause this might sound to you a bit odd. — But you own the place,

where all my thoughts go hid - - ing, and

right un - der your clothes_ is where_ I find them._

Un - der - neath your clothes_ there's an end - less sto - ry, there's the man I chose,

there's my ter - ri - to - ry, and all the things I de - serve, for

1.



be - ing such a good girl, ho - ney.

2.



be - ing such a good girl ho - ney. Un - der - neath your clothes



— there's an end - less sto - ry, there's the man I chose,



— there's my ter - ri - to - ry, and all the things I de - serve, for

D^badd9



be - ing such a good girl, for be - ing such a good girl. I

B



B/A#



B/G#



B/F#



love you more than all that's on the planet, mov - in', walk - in', talk - in', breath - ing. You

Emaj⁹



F#



know it's true oh ba - by it's so fun - ny, you al - most don't be - lieve it. As

B



B/A#



B/G#



B/F#



ev - 'ry voice is hang - ing from the sil - lence lamps are hang - ing from the ceil - ing

Emaj⁹



F#



like a la - dy tied to her man - ners, I'm tied up to this feel -

Fm



Cm



D^bmaj⁷



E^b6



Fm



Cm



D^bmaj⁷



E^b6



- ing.

Fm



Cm



D^b



E^bsus⁴



E^b



Fm



Cm



D^b



E^bsus⁴



E^b



A^b



A^b/C



D^b



E^bsus⁴



E^b



Un - der - neath your clothes there's an end - less sto - ry,

there's the man I chose, — there's my ter - ri - to - ry, and

1.

all the things I de - serve, — for be - ing such a good girl, ho - ney. —

2.

molto rall.

be - ing such a good girl, for be - ing such a good girl. —

Verse 2:
 Because of you
 I forgot the smart ways to lie
 Because of you
 I'm running out of reasons to cry
 When the friends are gone
 When the party's over
 We will still belong to each other.

Whenever, Wherever

Words by Shakira & Gloria Estefan

Music by Shakira & Tim Mitchell

$\text{♩} = 108$

F#m7 F#m6 F#m N.C. C#m7 4fr

(Ah.) (Ah.) (Oh.)

Con pedale

F#m7 B C#m7 4fr A B

(Oh.) (Oh.)

C#m 4fr G#7 4fr

1. Luck - y you were born that far a - way so _____ we could both make fun of dis - tance.
 (Verse 2 see block lyric)



Luck - y that I love a for - eign land for — the luck - y fact of your ex - ist - ence.



Ba - by I would climb the An - des sole - ly — to count the freck - les on your bo - dy.




Nev - er could i - ma - gine there were on - ly ten mil - lion ways to love some - bo - dy.



Le do le le le le. — Le do le le le le. —

A




N.C.


Can't you see I'm at your feet?

Drums


C#m 4fr




A



E



B



When - ev - er, wher - ev - er, we're meant to be to - geth - er.

C#m 4fr



A



F#m



B



C#m 4fr



A



I'll be there and you'll be near and that's the deal my dear. There - ov - er, here - un - der,

E



B



C#m 4fr



A



F#m



B



you'll nev - er have to won - der. We can al - ways play by ear, but that's the deal my dear.

C#m7
x 4fr

F#m11

B

C#m7
x 4fr

Pan pipes

1.

B13
x

B
x

G#7/B#
x

N.C.

2.

N.C.

(Oh.)

Drums

Drums

F#m9

C#m
x 4fr

A
x o o

Le do le le le le.

Le do le le le le.

Think out loud.

B
x

F#m

C#m
x 4fr

Say it a - gain.

Le do le le le le le le.


Tell me one more time.





trem

A  B  N.C.

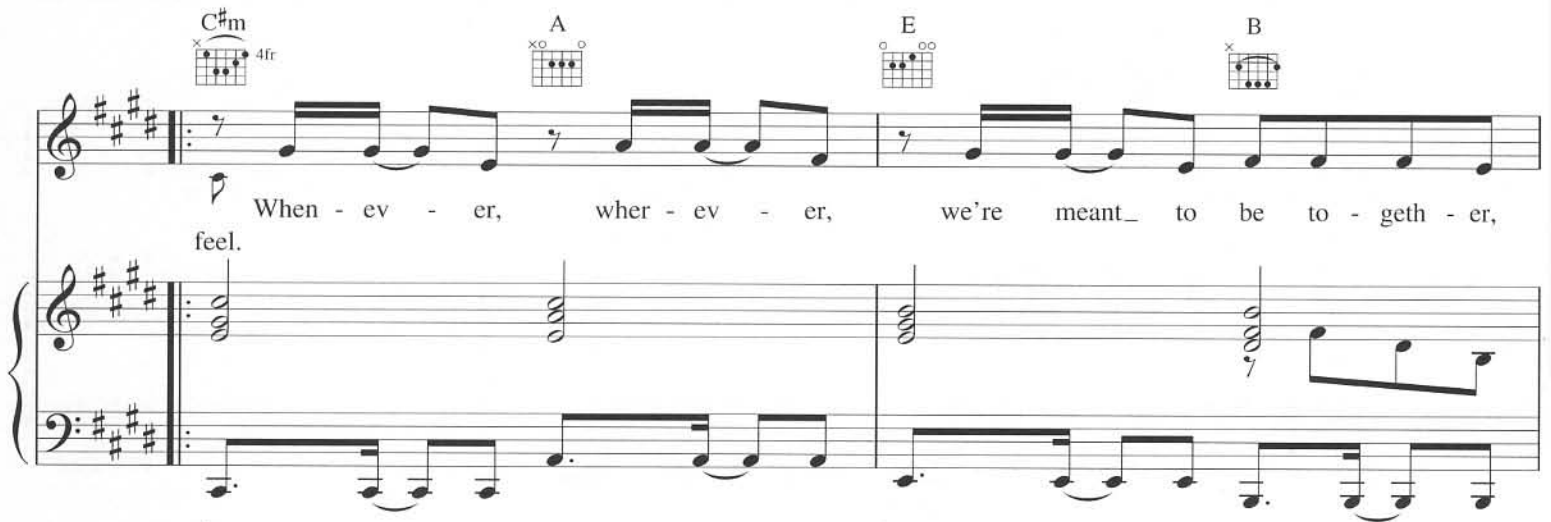
that you'll live lost in my eyes.





Drums



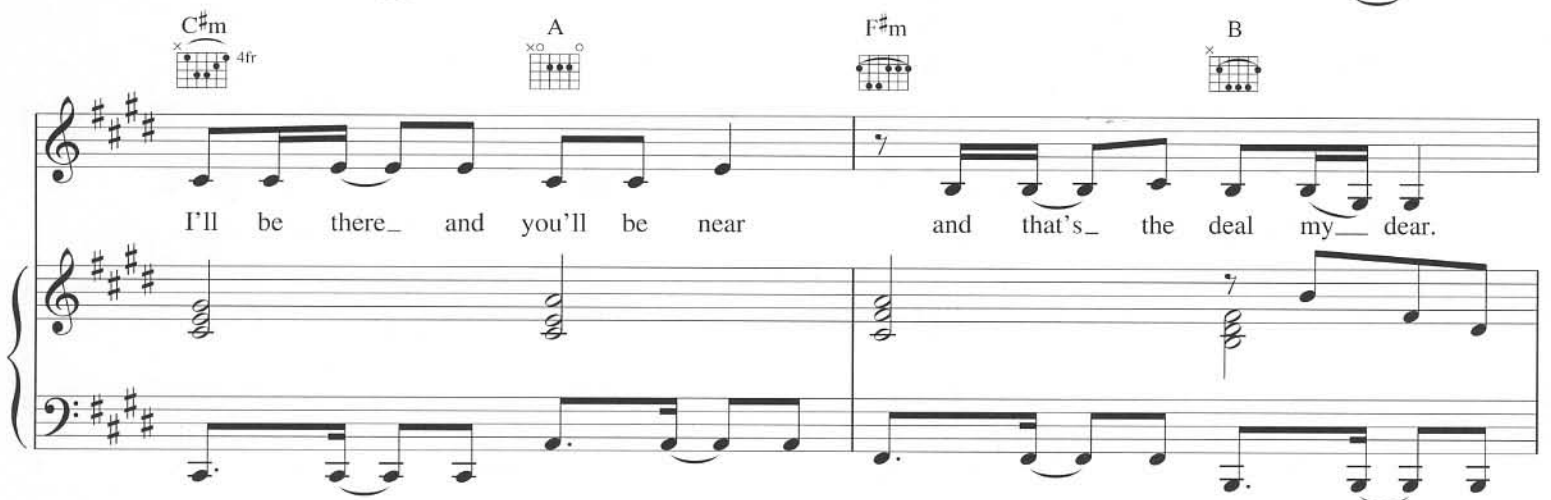
C#m  A  E  B 





When - ev - er, wher - ev - er, we're meant to be to - geth - er,
feel.



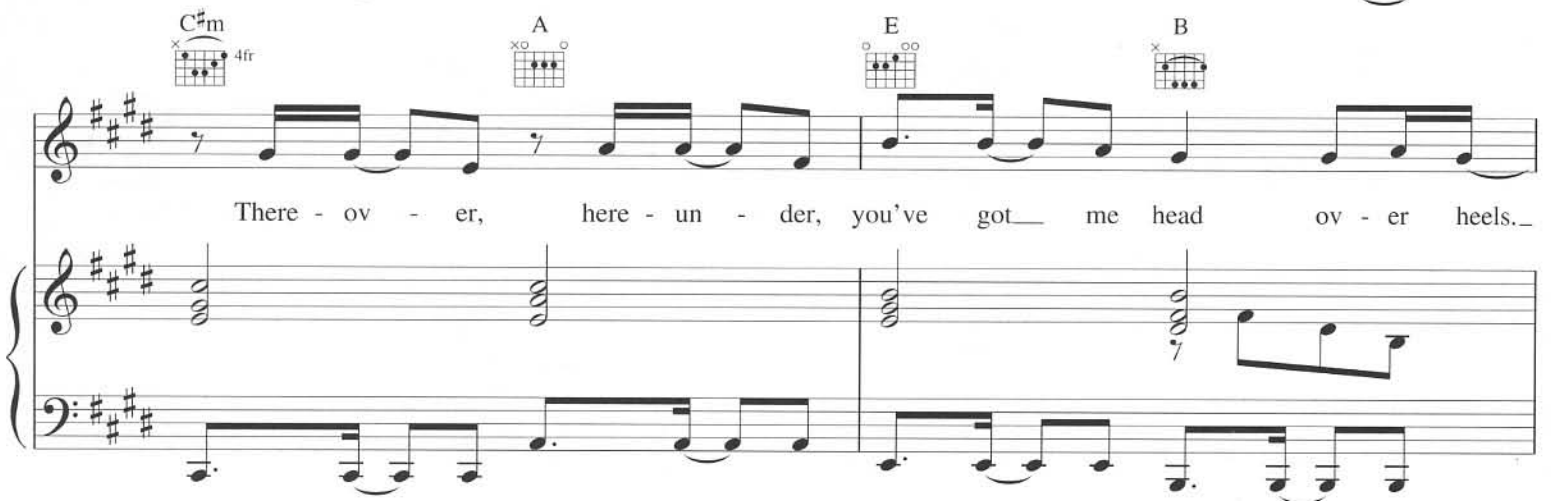
C#m  A  F#m  B 

I'll be there and you'll be near and that's the deal my dear.



C#m  A  E  B 

There - ov - er, here - un - der, you've got me head ov - er heels.



— There's no - thing left to fear if you real - ly feel the way_ I_

Pan pipes
 feel. _

N.C. rit.

Drums

Verse 2:
 Lucky that my lips not only mumble
 They spill kisses like a fountain
 Lucky that my breasts are small and humble
 So you don't confuse them with mountains
 Lucky I have strong legs like my mother
 To run for cover when I need it
 And these two eyes are for no other
 The day you leave will cry a river
 Le do le le le, le do le le le
 At your feet, I'm at your feet.

Whenever, wherever *etc.*

Something

Words by Shakira
Music by Shakira & Luis Ochoa

Original key F# major.

♩ = 116

G



Quand tu, quand tu me prends dans tes

Bm



F



bras, quand je re - gards dans tes yeux. Je vois qu'un Dieu

Am



ex - iste. Ce - n'est pas dur d'y croire.

Am

C

G

D

1. Be - fore I met you I was - n't ter - ri - ble luck - y.
 2. I love the tem - p'ra - ture and smell of your bo - dy, and the

G

D⁷sus⁴/A

C

D

Ev - 'ry Prince Charm - ing and 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

D⁷sus⁴/A

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



If this was meant to be don't con - demn -
 You've seen the way I am with - out make -

Em



C



Em



C



me to be free. And ev - en if we nev -
 up, with - out clothes. And you ac - cept me like no -

Em



C



- er mar - ry I will al - ways love you
 - bo - dy. And I will al - ways love you

D



ba - by, child - ish - ly. }
 ba - by, with eyes closed. } 'Cause

Am C G D Am C G

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

D Am C G

Things are what they will be. When I look in - to your

D Am C G

eyes they say — to me — that God still ex - ists. —

D Am C G

And there's some - thing —

D Am C G D

8

you've got some-thing I can't re - sist. Things are what they will

Am C G D Am C G

8

be. When I look in - to your eyes they say to me that God still ex - ists..

D Am

8

You make me be - lieve. You make me be -

G

8

- lieve. Do do do do do do do do
 2° Quand tu, quand tu me prends dans tes

Bm

do bras, do quand do. je Do re - gards do dans do tes

F

do. yeux. 2° (Do Je do vois qu'un Dieu do do. ex - iste. Do do do pas do do dur d'y

Am Am C G D

do.) croire. *Instrumental ad lib.*

Am C G 1. D 2. D

And there's

Am C G D Am C G

some - thing I be - lieve.

There's some - - thing

I be - lieve, I be - lieve. You

make me be - lieve.

N.C. Repeat to fade



17 of shakira's best songs, arranged for piano, voice & guitar

dia de enero
don't bother
dreams for plans
hey you
hips don't lie
illegal
inevitable
no
objection (tango)
octavo dia
the one
la pared
te dejo madrid
la tortura
something
underneath your clothes
whenever, wherever



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