

PIANO • VOCAL • GUITAR

# SHAKIRA

## LAUNDRY SERVICE



# EYES LIKE YOURS

(Ojos Asi)

Words by SHAKIRA  
and GLORIA M. ESTEFAN  
Music by SHAKIRA,  
JAVIER GARZA and PABLO FLORE

Freely

Chord diagrams: C5 (3fr), Bb5, C5 (3fr), Db5 (4fr), C5 (3fr).

Tempo: *mp*

Time signatures: 4/4, 3/4, 4/4.

Accompaniment includes bass lines and chords in the left hand, and melodic lines in the right hand.

Moderately, with a beat

N.C.

Tempo: *mf*

Time signature: 4/4.

Accompaniment includes bass lines and chords in the left hand, and melodic lines in the right hand.

Chord diagram: C

Tempo: *f*

Time signature: 4/4.

Accompaniment includes bass lines and chords in the left hand, and melodic lines in the right hand.

Time signature: 4/4.

Accompaniment includes bass lines and chords in the left hand, and melodic lines in the right hand.

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



Oh, you know I have seen \_\_\_\_\_ a sky with-out sun, \_\_\_\_\_ a man with no na -  
 Oh, you know I have seen \_\_\_\_\_ a wom - an of means \_\_\_\_\_ in rags and beg - ging for pleas -



- tion, \_\_\_\_\_ saints \_\_\_\_\_ cap - tive in chains, \_\_\_\_\_ a song with no name \_\_\_\_\_  
 - ure; \_\_\_\_\_ crossed a riv - er of salt \_\_\_\_\_ just af - ter I rode \_\_\_\_\_



\_\_\_\_\_ for lack of i - mag - i - na - tion. \_\_\_\_\_ } (Ya he, ya he,  
 \_\_\_\_\_ a ship that's sunk in the des - ert. \_\_\_\_\_ }



ya la he.) And I have seen, \_\_\_\_\_ dark - er \_\_\_\_\_ than eb - o - ny...



(Ya he, ya he, ya la he.) And now it seems that I with -



out your eyes could nev - er be. My one de - sire, all I as - pire



is in your eyes for - ev - er to live. Trav - eled all o - ver the sev - en o - ceans;



there is noth - ing that I would - n't give. Came from Bah - rain, got to Bei - rut

Db5



Eb5



Db5



look - ing for some - one com - par - ing to you. Tear - ing down win - dows and doors, and

C5



I could not find eyes like yours. Rab - bous - sa - mai \_\_\_\_\_ fi - kar - ra - jaii. \_\_\_\_\_

Bb5



C5



Fi a - in - ai - ha a - ral - ha - ya - ti. A - ti i - lai - ka min ha - za \_ l - ka - aou - ni.

Bb5



C5



Ar - jou - ka lab - bi lab - bi ni - dai. \_\_\_\_\_ Came from Bah - rain, got to Bei - rut

Db5  
 4fr

Eb5  
 6fr

Db5  
 4fr

look - ing for some - one com - par - ing to you. Tear - ing down — win - dows and doors, and



C5  
 3fr

Db5  
 4fr

I could not find eyes like yours. Uh - huh, uh - huh.

*mp*




C5  
 3fr

1



2



Db5



C5



Two staves of piano accompaniment. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a bass line with quarter notes and half notes.

F5



C5/G



Two staves of piano accompaniment. Measure 3 includes a trill (tr) and a mezzo-forte (mf) dynamic marking. The right hand has a melodic line with a trill. The left hand has a bass line.

Ab5



C5/G



F5



Two staves of piano accompaniment. Measure 6 includes a triplet (3) in the right hand. Measure 8 includes a triplet (3) in the right hand.

Eb6



G5/D



Db5



Two staves of piano accompaniment. The right hand has a melodic line with quarter notes and eighth notes. The left hand has a bass line.

C5



Vocal line and piano accompaniment. The vocal line has lyrics: "Ya he, ya - he! Rab - bous - sa - mai fi - kar - ra - jaii." The piano accompaniment includes a forte (f) dynamic marking.

Bb5



C5



Fi a - in - ai - ha a - ral - ha - ya - ti. A - z - i - ka - min ha - za - l - ka - aou - n:

Bb5



C5



Ar - jou - ka lab - bi lab - bi ni - dai. ~~Came from~~ Bah - rain, got to Bei - rut

Db5



C5



Db5



look - ing for some - one com - par - ing to you Tear - ing down win - dows and doors, and

C5



I could not find eyes like yours. My one de - sire, all I as - pire



Bb5



C5



is in your eyes for - ev - er to live.

Trav-eled all o - ver the sev - en o - ceans;—

Bb5



C5



— there is noth - ing that I would - n't give.

Came from Bah - rain, got to Bei - rut

Db5



Eb5



Db5



look - ing for some - one com - par - ing to you.

Tear - ing down — win - dows and doors, and

C5



I could not find eyes like yours.

Ooh.

*mp*

# FOOL

Words and Music by SHAKIRA  
and BRENDAN BUCKLEY

Moderately



*mf*




Tell me lies, — slap me on the face. — Just — im - pro - vise; —  
God re - signed — from hear - ing my old sto - ry — ev - 'ry night. —



do some - thing real - ly clev - er — that - 'll make — me hate — your — name — for - ev -  
I'm pay - ing hell for glo - ry. — I'm em - bar - rassed, but — I'm — much — more — sor -

Eb

F5

E

Eb



cr. — You might swear —  
 ry. — All this pain —

Fm

Eb

Abm



you'd nev - er touch a la - dy. Well, let me say — you're not too far from may - be. —  
 be - gins to feel like pleas - ure. With my tears, — you'd make a sea a des - ert. —

Eb

Fm

Ab

Eb



— Ev - 'ry day — you find — new — ways — to — hurt — me. — }  
 — Salt my wounds, — and I'll — keep — say - ing, — "Thank — you." — }

Fm

Ab

Eb

Bb

Fm

Ab



But I can't help — it if I'm — just a fool, — al - ways hav -

- ing my heart\_ set on you. Till the time\_ you start chang - ing the rules, —

— I'll keep chas - ing the soles\_ of your shoes. Ahh, —

fool.

1 2

*Guitar solo*



But I can't help -  
Solo ends



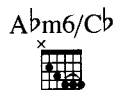
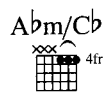
it if I'm just a fool, always hav - ing my heart set on you.



Till the time you start chang - ing the rules, I'll keep chas -



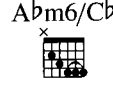
- ing the soles of your shoes. Ahh,



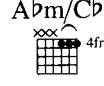
fool. I can't help it, — ba - by. Ahh, — fool. I can't help it, ba -



- by. Ahh, — fool. I can't help it, ba - by. — Ahh, —



fool. I can't help it, — ba - by, ba - by. — Ahh, —



fool, — I'm a fool, — I'm a fool. — Ahh, — mm. —

*molto rit.*

# OBJECTION

(Tango)

Words and Music by SHAKIRA  
and LESTER A. MENDEZ

Moderately fast Tango



*mf*

Bm A G F#7

Bm N.C. Bm/F# A G

Fast Rock

F#



Bm



F#



Bm



B



A



1. It's not her fault that she's so ir - re - sist - i - ble. —  
 2. Next to her cheap sil - i - con I look min - i - mal. —  
 1. Nun - ca pen - sé que do - lier - a el a - mor a - sí, —  
 2. Se que ol - vi - dar - te no es as - un - to sen - ci -

B5



A






B



lla.  
 but all the dam - age she's  
 That's why in front of your  
 cuan - do se en - tie - rra en el  
 Te me cla - vas - te en el



A  B5  A 



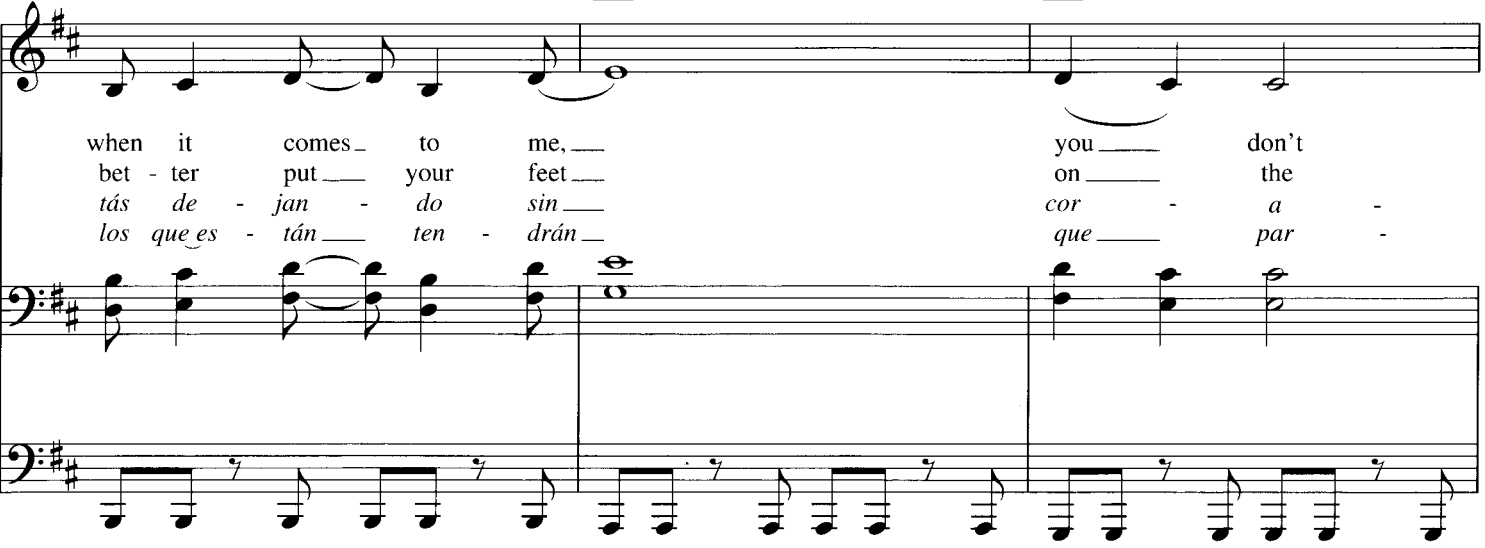
caused is - n't fix - a - ble. \_\_\_\_\_  
 eyes I'm in - vis - i - ble. \_\_\_\_\_  
 me - dio de un no y un sí. \_\_\_\_\_  
 cuer - po co - mo un cu - chi - llo.

G  Bm 



Ev - 'ry twen - ty sec - onds you re - peat her \_\_\_\_\_ name, but  
 But you got - ta know \_\_\_\_\_ small things al - so \_\_\_\_\_ count. You  
 Es un dí - a e - lla y ot - ro dí - a \_\_\_\_\_ yo. Me es  
 Pe - ro to - do lo que en - tra ha de sa - lir. Y

A  G 



when it comes \_\_\_\_\_ to me, \_\_\_\_\_ you \_\_\_\_\_ don't  
 bet - ter put \_\_\_\_\_ your feet \_\_\_\_\_ on \_\_\_\_\_ the  
 tás de - jan - do sin \_\_\_\_\_ cor - a -  
 los que es - tán \_\_\_\_\_ ten - drán \_\_\_\_\_ que \_\_\_\_\_ par -

F#

Bm

A

care if I'm a - live or dead. } So ob - jec - tion, I don't wan - na  
 ground and see what it's a - bout. }  
 zón y cer - o de ra - zón. } Ay te a - vi - so y te a - nun - cio que  
 tir em - pe - zan - do por mi. }

G

F#7

be the ex - cep - tion to get a bit of your at - ten - tion. I  
 hoy re - nun - cio a tus ne - go - cios su - cios. Ya

Bm

A

G

F#7

love you for free and I'm not your moth - er, but you don't  
 sa - bes que es - toy de ti va - cu - na - da a prue - ba

Bm

A

G

e - ven both - er. Ob - jec - tion, { I'm tired } of this tri - an - gle,  
 de pa - ta - das. Por ti me { the an - gles } que - dé co - mo Mo - na Lis - a,

1 **F#7** **Bm** **A**

got diz - zy danc - ing tan - go. I'm fall - ing a - part in your  
 sin llan - to y sin - son - ri - sa. Que el cie - lo y tu ma - dre cui -

**G** **F#7**

hands a - gain. No way, I've got to get a - way.  
 den de ti. Me voy ser - á me - jor a - sí.

**Bm** **2 F#7**

got diz - zy  
 sin llan - to y

**Bm** **A** **G**

danc - ing tan - go. I'm fall - ing a - part in your hands a - gain.  
 sin - son - ri - sa. Que el cie - lo y tu ma - dre cui - den de ti.

F#7



Em



No way, — no, — no, — no, — no, — I wish there —  
 Me voy, — no, — no, — no, — no. — Tal - vez tú —

Bm



— was a chance for — you and me. —  
 — no e - ras e - se — pa - ra mí. —

Em



Bm



I wish you — could - n't find a — place to be —  
 No sé có - mo se pue - de — ya vi - vir —

A



G



F#



— a - way from here. —  
 — que - rien — do a — sí. —

N.C.

This is pa -  
Es - tan pa -

(drums)

thet - ic and sar - don - ic. It's sa - dis - tic and psy - chot - ic. Tan - go is  
té - ti - co, neu - ró - ti - co, sa - tí - ri - co y si - có - ti - co. — Tú

not for three, — was nev - er meant to be. — But you can  
no lo ves — el tan - go, no es de a tres. — Ahi voy plane -

try it, re - hearse it, or train like a horse, but don't you  
an - do es - ca - par y me sa - le al re - vés, pe - ro voy a

count on me, — oh, don't you count on me, — boy.  
*in - ten - tar - lo u - na y ot - ra vez, — voy.*

G5 F#5 N.C. 
 G5 F#5 
 Bm 
 A

Ay Ob - jec - tion, I don't wan - na  
*te a - vi - so y te a - nun - cio que*

G F#7

be the ex - cep - tion to get a bit of your at - ten - tion. I  
 hoy re - nun - cio a tus ne - go - cios su - cios. Por

Bm A G F#7

love you for free and I'm not your moth - er, but you don't  
 ti me que - dé co - mo Mo - na Lis - a, sin llan - to y

Bm A G

e - ven both - er. Ob - jec - tion, I'm tired of this tri - an - gle,  
 sin son - ri - sa. Te a - vi - so que es - toy de ti va - cu - na - da,

F#7 Bm A

got diz - zy danc - ing tan - go. I'm fall - ing a - part in your  
 que no me im - por - ta na - da. Que el cie - lo y tu ma - dre cui -

G  F#7 




hands a - gain. — No way, I've got to get a - way. —  
 den de ti. — Me voy ser - á me - jor a - sí. —



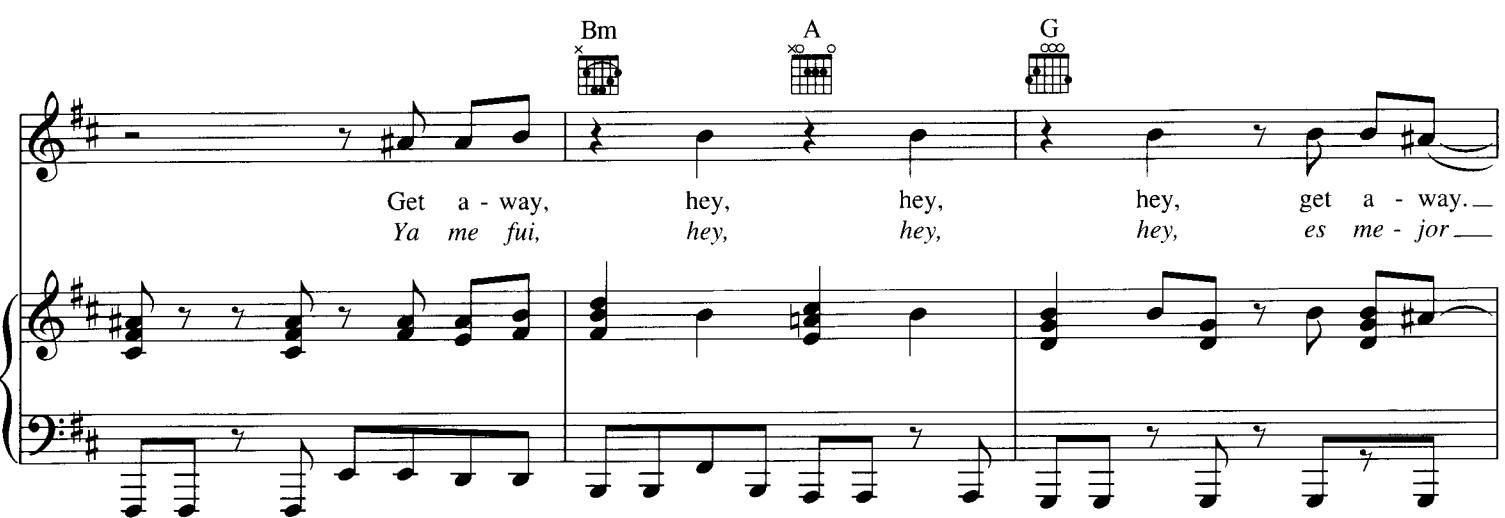
Bm  A  G  F#7 




Get a - way.  
 Ya me voy,



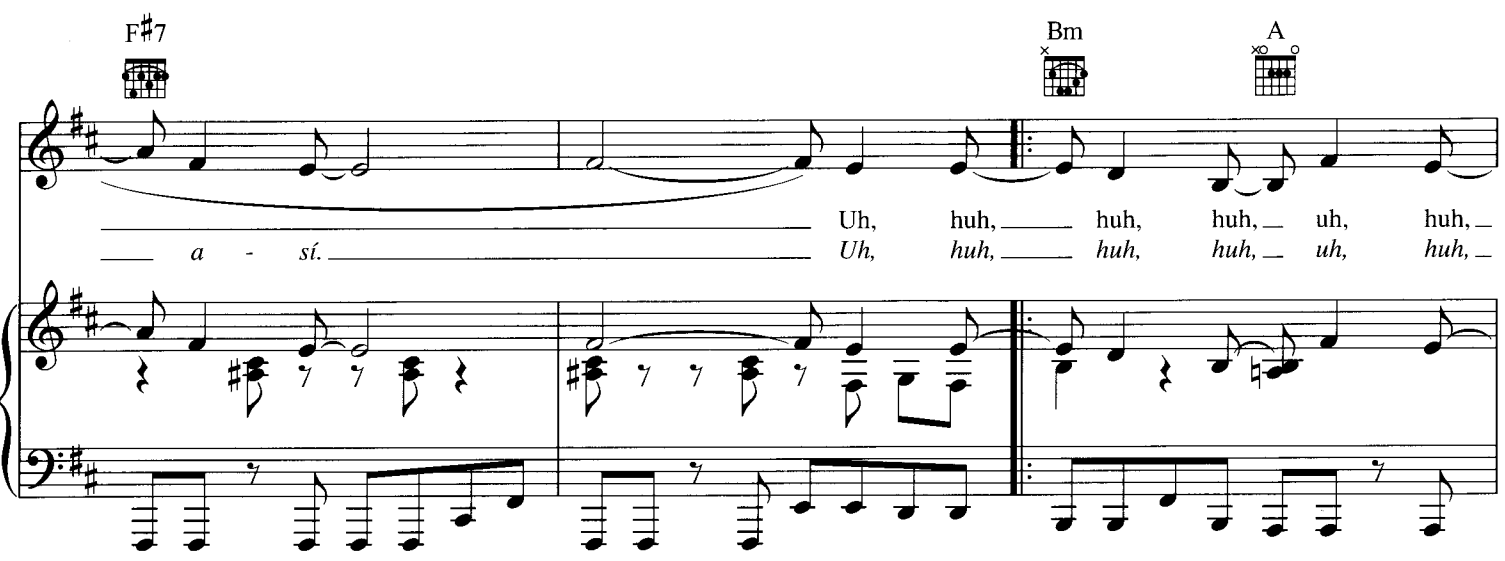
Bm  A  G 

Get a - way, hey, hey, hey, get a - way. —  
 Ya me fui, hey, hey, hey, es me - jor —





F#7  Bm  A 

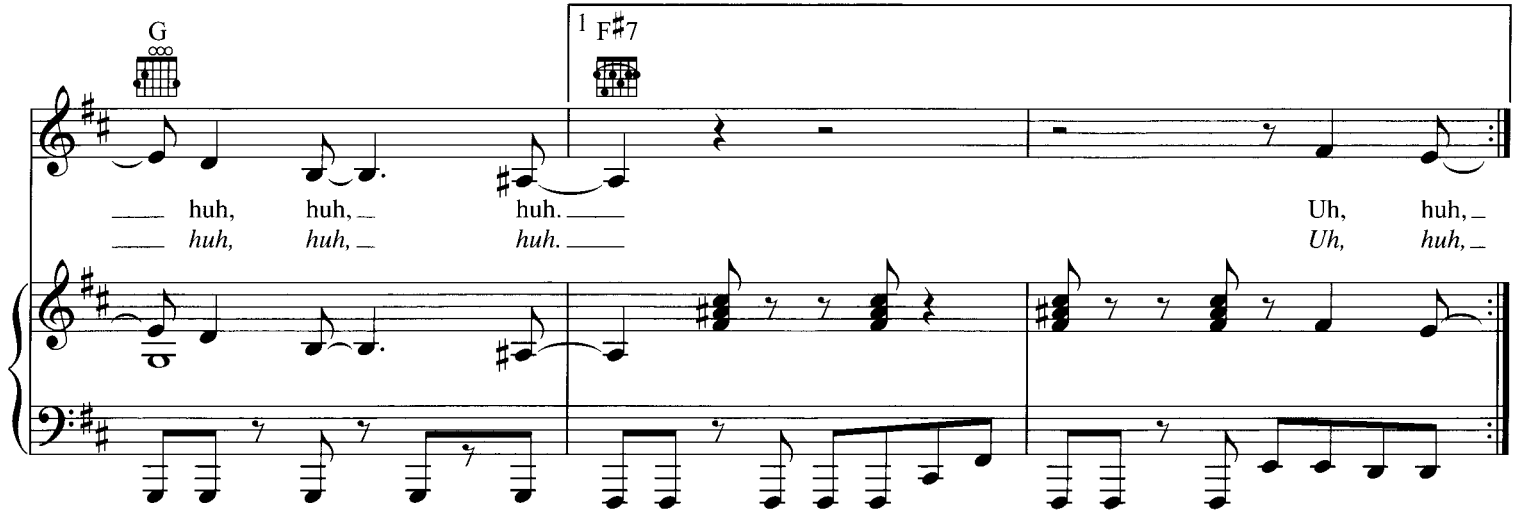
a - sí. Uh, huh, huh, huh, uh, huh, —  
 Uh, huh, huh, huh, uh, huh, —





G  1 F#7 



huh, huh, huh. Uh, huh,  
 huh, huh, huh. Uh, huh,



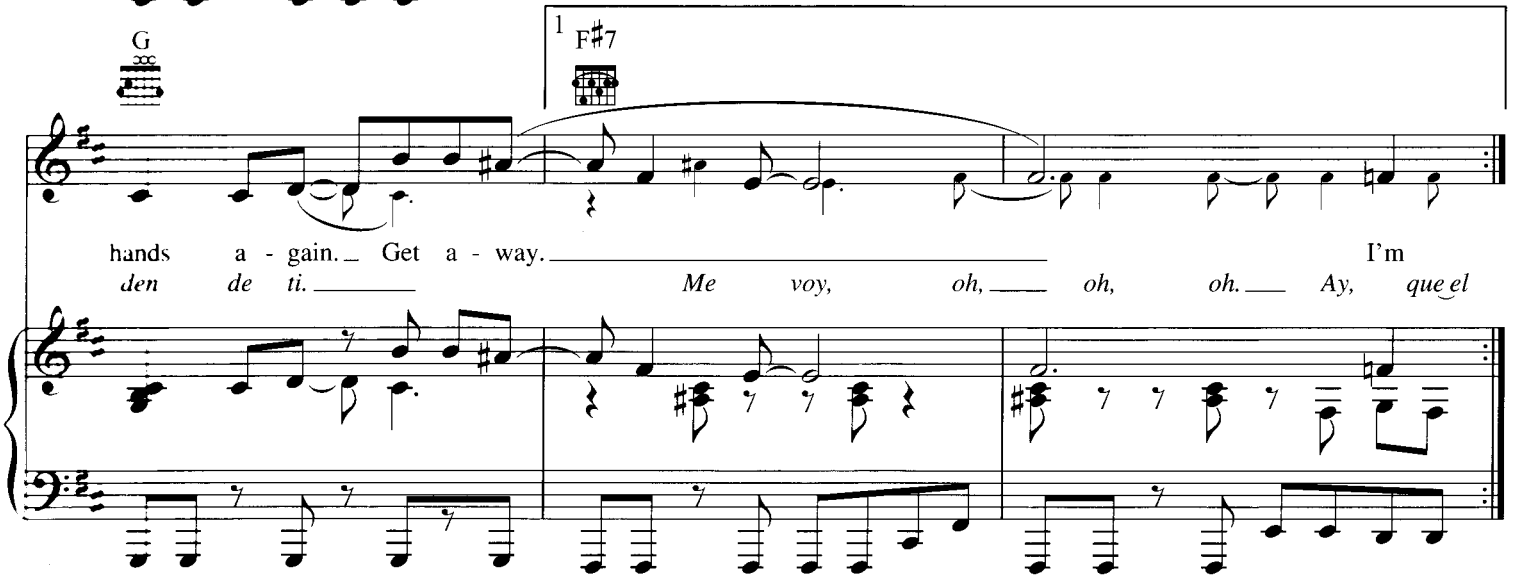
2 F#7  Bm  A 

Uh, uh. I'm fall - ing a - part in your  
 Ay que el cie - lo y tu ma - dre cui -



G  1 F#7 

hands a - gain. Get a - way. I'm  
 den de ti. Me voy, oh, oh, oh. Ay, que el



2 F#7  Bm 

Me voy ser - á me - jor Get a - way.  
 a - sí.



# POEM TO A HORSE

Words by SHAKIRA  
Music by SHAKIRA and LUIS F. OCHOA

Bm D G D Bm D

1 G F#7 2 G F#7 Bm D G Em

Bm D G F#7 Bm D

You're too far to bring you close -  
I'd rather eat my soup with a fork -

G D Bm D

and too high to see be - low; \_\_\_ just hang - in' on \_\_\_ your dai - ly \_\_\_  
or drive a cab in New York, \_\_\_ 'cause to talk \_\_\_ to you \_\_\_ is hard - er \_\_\_



dose.  
work.

I know you nev - er need - ed an - y - one  
So what's the point of wast - ing all my words,



but the roll - ing pa - pers for your grass. How can you give what you don't  
if it's just the same or e - ven worse than read - ing po - ems to a



have? You keep on aim - ing for the top  
horse? Oh. You keep on aim - ing for the top

*cresc.* *mf*



and quit be - fore you sweat a drop. Feed your emp - ty brain  
and quit be - fore you sweat a drop. Feed your emp - ty brain



with your hy - dro - pon - ic pot. — You start out play - ing with your - self. —  
with your hy - dro - pon - ic pot. — I'll bet you'll find some - one like you —



— You get more fun — with - in — your — shell. —  
— 'cause there's a foot — for ev - 'ry — shoe, — and



Nice to meet you, but I got - ta go my way. } I'll leave — a - gain —  
I wish you luck, but I've oth - er things to do. }

*cresc.* *f*



— 'cause I've been wait - ing in vain. — But you're — so — in

D F#7 Bm G

love with your self. If I say my heart is sore,

D A Bm G

sounds like a cheap metaphor, so I won't re-

1 D F#7 Bm D G Em

peat it no more.

*mp*

Bm D G F#7 2 D F#7 N.C.

peat it no more. Ow!

Bm D G D Bm D

1 G F#7 2 G F#7 Bm G

I'll leave a - gain

D A Bm G D F#7

'cause I've been wait - ing in vain.

Bm G D A

If I say my heart is sore, sounds like a cheap met - a - phor.

Bm G D F#7 Bm G

I'll leave a - gain

D A Bm G

'cause I've been wait - ing in vain. But you're so in

D F#7/C# F#7 Bm G

love with your - self. If I say my heart is sore.

D A Bm G D F#7/C# F#7

sounds like a cheap met - a - phor, so I won't re - peat it no more.

*molto rit.*

# QUE ME QUEDES TÚ

Words by SHAKIRA  
Music by SHAKIRA and LUIS F. OCHOA

Moderately

Gm 3fr

*mp* *rit.*

Cm 3fr Gm 3fr

*mf*  
*a tempo*



Bb F Cm 3fr

*Bb* *F* *Cm* 3fr

Gm 3fr Bb F


*Gm* 3fr *Bb* *F*



Cm  3fr Gm  3fr

Que se a-rrui-nen los ca - na - les de no - ti - cias, con lo mu-cho que o-dio  
 Que de - sa - pa - rez - can to - dos los ve - ci - nos, y se co-man las so -

*mp*



Bb  3fr F  3fr Cm  3fr

la te - le - vi - sión. — Que se vuel-van an - ti - cua - das las son - ri - sas,  
 bras de mi j - no - cen - cia. Que se va - yan u - no a u - no los a - mi - gos,



Gm  3fr Bb  3fr Cm  3fr

y se ex - tin - gan to - das las pues - tas de sol. — Que se su - pri -  
 y a - cri - bi - llen mi pe - da - zo de con - cien - cia. — Que se con - su -



Gm  3fr Bb  3fr F  3fr

- man las — doc - tri - nas y — de - be - res.  
 - man las — pa - la - bras en — los la - bios.





Musical staff with treble clef and key signature of two flats. The melody consists of eighth and quarter notes.

Que se ter - mi - nen las pe - li - cu - las de ac - ción.  
Que con - ta - mi - nen to - de el a - gua del pla - ne - ta.

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



Musical staff with treble clef and key signature of two flats. The melody continues with eighth and quarter notes.

Que se des - tru - yan en el mun -  
O que re - nun - cien los fi - lán -

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



Musical staff with treble clef and key signature of two flats. The melody includes a triplet of eighth notes.

- do los pla - ce - res, y que se es - cri - ba hoy u - na úl -  
- tro - pos y sa - bios, y que se mue - ra hoy has - ta el úl -

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



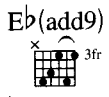
Musical staff with treble clef and key signature of two flats. The melody continues with eighth and quarter notes.

- ti - ma can - ción. Pe - ro que me que - des  
- ti - mo po - e - ta.

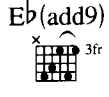
Piano accompaniment for the fourth system, including treble and bass staves. Dynamic markings 'cresc.' and 'mf' are present.



tú, me que - de tu a - bra - zo, y el be - so que in - ven - tas ca - da dí -



- a, y que me que - de a - quí des - pués del o - ca - so. Pa - ra siem - pre tu —



— me - lan - co - li - a. Por - que yo, — yo, — sí. —

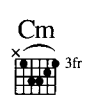
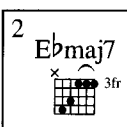
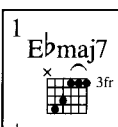


sí, — que de - pen - do — de ti. — Si me



que - das tú, — me que - da la vi - da. —

*dim.*



1 *Ebmaj7* 3fr

2 *Ebmaj7* 3fr

*Cm* 3fr

*cresc.*

*cresc.*

*mf*



*Gm* 3fr

*Bb*

*F*



*Cm* 3fr

*Gm* 3fr

*Bb*



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



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



Musical notation for the third system, including treble and bass staves. Includes the lyrics: Pe - ro — que me que - des



Musical notation for the fourth system, including treble and bass staves. Includes the lyrics: tú y me que - de tu a - bra - zo, y el be - so que in - ven - tas ca - da dí -

Eb(add9)



Bb



F

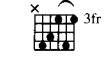


- a y que me que - de a - quí — des - pués del o - ca - so. Pa - ra siem - pre tu —

Gm7



Eb(add9)



Bb



— me - lan - co - li - a. Por - que yo, — yo, — sí, —

F



Gm



Eb



sí, — que de - pen - do — de tí. — Si me

Bb



F



F#5



Gm



que - das tú, — me que - da la vi - da. —

*molto rit. e dim.*

*mp*

# READY FOR THE GOOD TIMES

Words by SHAKIRA  
Music by SHAKIRA and LESTER A. MENDEZ

Moderate Dance tempo

Ab 4fr Gm 3fr Bb x Ab 4fr Gm 3fr

*mp* *mf*

Bb x Ab 4fr Gm 3fr Bb x

Cm x 3fr Gm 3fr

I don't wan - na clear the cob - webs from my head; —  
I don't wan - na look at fash - ion mag - a - zines —



time will bring 'em back, I while some-one does my bet. nails. So if you hear me say that Sit-ting here watch - ing



I be - lieve in love, oth - er peo - ple live, don't make me feel a - shamed. fro - zen by the fear to fail.



I used to sing the sad - dest songs, and in the 'Cause ev - 'ry day there's a war to fight, and if I



mean - time roach - es used to climb my door fall - ing back down win or lose, nev - er mind, as long as you're my shel - ter



**Eb/Bb**  
6fr

**Bb**

**Fm7**

to the floor. I used to read sur - viv - al guides when my  
 ev - 'ry night. I used to cry a - gainst a wall, but now I've

**Gm**  
3fr

**Ab**  
4fr

world was full of sev - en - leg - ged cats, but here I am with  
 got a shoul - der that I can lean on. Swear to me you

**Bbsus**

**Bb**

**Cm**  
3fr

**Bb**

eight more lives. } I'm read - y for the good times, I'm read - y for the good times,  
 won't be gone. }

**Gm**  
3fr

**Ab**  
4fr

**Cm**  
3fr

read - y to get it on. I'm read - y for the good times, I'm



read - y for the good\_ times, now\_ that I'm not a - lone, whoa.

1



Oh, oh, oh, oh. Oh, oh, oh, oh. Oh, oh, oh, oh, you know it.



Oh, oh, oh, oh. Oh, oh, oh, oh, you bet - ter not ig - nore it.

2



N.C.

Ah, ah, ah, ah. Ah, ah, ah, ah. Ah, ah, ah, ah.



Ah, ah, ah, ah. *Guitar Solo*

The first system of music features a vocal line with the lyrics "Ah, ah, ah, ah." and a "Guitar Solo" section. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes.



The second system of music continues the piano accompaniment. The treble clef staff features a melodic line with some chords, and the bass clef staff continues the eighth-note accompaniment.



*Solo ends* 'Cause

The third system of music shows the end of the guitar solo and the beginning of the vocal line with the lyrics "'Cause". The piano accompaniment continues in the same style.



ev - 'ry day there's a war to fight, and if I win or lose, nev-er mind, as long as

The fourth system of music contains the vocal line with the lyrics "ev - 'ry day there's a war to fight, and if I win or lose, nev-er mind, as long as". The piano accompaniment continues with the same rhythmic pattern.

Ab 4fr

Eb/Bb 6fr

Bb

Fm7

you're my shel - ter \_\_\_\_\_ ev - 'ry night. \_\_\_\_\_ I \_\_\_\_\_ used to cry a - gainst a wall, \_ but now I've \_

Gm 3fr

Ab 4fr

Bbsus

Bb

\_\_\_\_\_ got a shoul - der that I can lean on. \_\_\_\_\_ Swear to me \_\_\_\_\_ you won't be gone. I'm

Cm 3fr

Bb

Gm 3fr

read - y for the good \_ times, I'm read - y for the good \_ times, read - y to get it on. \_

Ab 4fr

Cm 3fr

Bb

\_\_\_\_\_ I'm read - y for the good \_ times, \_\_\_\_\_ I'm read - y for the good \_ times,



now — that I'm not a — lone, — whoa. — Oh, oh, oh, oh.



Oh, oh, oh, oh. Oh, oh, oh, oh, you know it.



Oh, oh, oh, oh. Oh, oh, oh, oh, you bet - ter not —



— ig - nore it.

Bb

Cm

Gm

Ah, ah, ah, ah, ah, ah,

Ab

Bb

Cm

ah, Ah, ah, ah,

Gm

Ab

Bb

Cm

ah, ooh, ooh, Ah, ah, ah,

Gm

Ab

Bb

ah, ah, ah, ah, Oh.

# RULES

Words by SHAKIRA  
Music by SHAKIRA and LESTER A. MENDEZ

Moderately fast Rock

*f*  
(Drums)

*mf*

You have to swear \_\_\_\_\_ you've got love \_\_\_\_\_ to love me, \_\_\_\_\_  
I should see \_\_\_\_\_ a doc - tor, \_\_\_\_\_



aah, aah, that will last for - ev - er. Aah, aah, we must have -  
 aah, aah, who would keep me bus - y, aah, aah, 'cause a jeal -



- a sto - ry, aah, aah, with a hap - py end - ing. -  
 - ous wom - an nev - er makes it eas - y. -



Aah, so don't ev - er go a - way, and  
 Aah, and you know I'll do for us what -



nev - er put a - side the things I'm gon - na  
 ev - er seems right, but it may take a -



F5

Bb

say, \_\_\_\_\_ 'cause these are rules \_\_\_\_\_ for us. } Use your eyes  
 while \_\_\_\_\_ be - fore I change the rules. }

*cresc.* *f*

Cm

on - ly to look \_\_\_\_\_ at me. Use your mouth on - ly to kiss \_\_\_\_\_ my lips.

Eb

Bb

F

We are \_\_\_\_\_ branch - es \_\_\_\_\_ of the same old \_\_\_\_\_ tree. \_\_\_\_\_

Bb

You can laugh on - ly if you laugh \_\_\_\_\_ with me.

Cm  
x 3fr

Eb  
x 3fr

You can cry on - ly if you cry — for me. Don't for - get —

Bb  
x 3fr

F5  
x 3fr

To Coda

— that — you're con - demned to — me. — Oh, can't you see —

Gm  
x 3fr

Eb  
x 3fr

Gm  
x 3fr

F

you al - ways — were, —

Bb  
x 3fr

you'll al - ways be? —

*cresc.* *f*

F Bb

F

Bb

D.S. al Coda

You used to say \_

CODA

Gm 3fr E6

*mf*

Gm 3fr F

you al - ways were, you al - ways

Gm

Eb

Gm

were? \_\_\_\_\_ Aah, \_\_\_\_\_

F

Gm

Eb

Bb

aah, aah, aah.

F

Gm

Eb

Bb

F

Bb

So use your eyes

*cresc.* *f*



on - ly to look \_ at me. Use your mouth on - ly to kiss \_ my lips.



We are \_ branch - es \_ of the same old \_ tree.



You can laugh on - ly if you laugh \_ with me.



You can cry on - ly if you cry \_ for me. Don't for - get \_

that you're con - demned to me. Oh, can't you see

**Bb** **F5**

you al - ways were,

**Gm** **Eb** **Gm** **F**

*mf*

you'll al - ways be, aah.

**Gm** **Eb**

Aah, aah, aah.

**Gm** **F** **Bb**

*rit.*

# TE DEJO MADRID

Words by SHAKIRA  
 Music by SHAKIRA, TIM MITCHELL  
 and GEORGE NOREIGA

## Moderate Rock

N.C.

First system of piano introduction. Treble clef, key signature of one sharp (F#), 4/4 time signature. The music starts with a forte (*f*) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand has rests.

Second system of piano introduction. The right hand continues with eighth notes, and the left hand begins with a bass line of eighth notes.



Vocal and piano accompaniment for the chorus. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The music is in 4/4 time with a key signature of one sharp. The piano part starts with a mezzo-forte (*mf*) dynamic. 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

Original key: F# major. This edition has been transposed up one half-step to be more playable.

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 Dsus(add2) 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

Dsus(add2) 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



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. }

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

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

N.C.

2  
C  
x 0 0 0 0

N.C.

ós a tu bo - ca de a - nís. Ah. \_

Ah! \_

G

C/G

G

C/G

G

C/G

G F G F6/9

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 F6/9 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 -



nís. Ay te de - jo Ma - drid,



Ma - drid.



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



nís, yeah.

# THE ONE

Words by SHAKIRA  
Music by SHAKIRA and GLEN BALLARD

## Slow Ballad

Fm      E+      Fm/Eb      Dm7b5      Db      C

Fm      E+      Fm/Eb      Dm7b5      Dbmaj7      C

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

Fm      C7/G      Fm/Ab      Dm7b5      Dbmaj7      C

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

Bm

Eb

Bbm7

Eb

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

Bbm7

Eb

Ab

Eb/G

Fm7

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

Db

Dbm7

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

Ab

Eb/G

Fm7

Db

— 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 \_

Dbmaj7

Csus

C

Bbm7

Eb

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

Bbm

Eb

Bbm

Eb

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

Ab

Eb/G

Fm

Db

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

Dbm

Ab

Eb/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



Ab



Eb/G



Fm7



Db



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

**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

**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. —



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



Noth-ing like your smile made of sun.



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



noth - ing like your love.

*molto rit.*

# UNDERNEATH YOUR CLOTHES

Words and Music by SHAKIRA  
and LESTER A. MENDEZ

Moderately slow

Ab 4fr, Db, Ab 4fr, Db, Fm, Cm 3fr, Db, Eb/sus 6fr, Eb 3fr, Fm, Cm 3fr, Db, Eb/sus 6fr, C7/E, Fm, Cm/Eb 3fr, Db, Eb 3fr, C7/E, Fm, Cm/Eb 3fr, Bbm

*mf*

You're a song — writ - ten by the hands of God. —  
'Cause of you, — I for - got the smart ways to lie. —

— Don't get me wrong — 'cause this might sound to you a bit odd. — But you own the place —  
— Be-cause of you — I'm run - ning out of rea - sons to cry. — When the friends are gone, —

— where all my thoughts go hid - ing. Right un - der your clothes — is  
— when the par - ty's o - ver, we will still be - long —



where I'll find them. — } Un - der - neath your clothes — there's an end - less sto - ry.  
 to each oth - er. — }



There's the man I chose. — There's my ter - ri - to - ry — and



To Coda

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



1 Un - der - neath your clothes —

2 Ab5 guitar chord diagram (4fr) Ab/C guitar chord diagram (3fr)



— 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 be - ing such a good — girl,



be - ing such a - a - a - a - a. I love you more than all — that's on the plan - et —



mov-in', walk-in', talk - in' breath - in'. — You know it's true, oh babe, — it's so fun - ny you

F#sus



F#



B



F#/A#



al - most don't be - lieve it. — As ev - 'ry voice is hang - in' from the si - lence, —

G#m



F#



E



lights are hang - in' from the ceil - ing. — Like a la - dy tied — to her man - ners, I'm

F#sus



F#



Fm



Cm



Dbmaj7



Eb6



Fm



Cm



tied up to this feel - ing.

Dbmaj7



Eb6



Fm



Cm



Db



Ebsus



Eb



**Fm** **Cm** **Db** **Ebsus** **Eb** **Ab5** **Ab/C** **D.S. al Coda**

Un - der - neath your clothes\_

**CODA** **Ab5** **Ab/C** **Db** **Ebsus** **Eb** **Ab5** **Ab/C**

Un - der - neath your clothes, ooh. There's the man I chose. \_

**Db** **Ebsus** **Eb** **Cm** **Fm**

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

**Bbm** **Eb** **C7/E** **Fm9**

be - ing such a good girl, for be - ing such a good girl. \_



# WHENEVER, WHEREVER

(Suerte)

SUERTE

Words by SHAKIRA

Music by SHAKIRA and TIM MITCHELL

WHENEVER, WHEREVER

Words by SHAKIRA and GLORIA M. ESTEFAN

Music by SHAKIRA and TIM MITCHELL

Moderately fast

F#m7



F#m6



F#m



N.C.

C#m



F#m



B



C#m



F#m



B



C#m



Luck - y you were born that far a - way, so —  
 Luck - y that my lips not on - ly mum - ble, —  
 Suer - te que en el Sur ha - yas na - ci - do —  
 Suer - te que es te - ner la - bios sin - ce - ros —

G#7



A



— we could both make fun of dis - tance. Luck - y that I love a for - eign land for -  
 — they spill kiss - es like a foun - tain. Luck - y that my breasts are small and hum - ble,  
 — Y que bur - le - mos las dis - tan - cias Suer - te que es ha - ber - te co - no - ci - do —  
 — Pa - ras be - sar - te con más ga - nas Suer - te que mis pe - chos sean pe - que - ños



— the luck - y fact of your ex - ist - ence. Ba - by, I would climb the An - des, sole - ly —  
 so you don't con - fuse them — with moun - tains. Luck - y I have strong legs like my moth - er, —  
 — *Y por ti a - mar ti - er - ras ex - tra - ñas Yo pue - do es - ca - lar An - des So - lo, —*  
 — *Y no los con - fun - das con mon - ta - ñas Suer - te que he - re - dé las pier - nas fir - mes —*



— to count the freck - les on your bod - y. Nev - er could i - mag - ine there were on - ly  
 — to run for cov - er when I need it, and these — two eyes that, for no oth - er,  
 — *por ir a con - tar tus lu - na - res Con - ti - go ce - le - bro y su - fro to - das*  
 — *Pa - ra cor - rer si un me ha - ce fal - ta y es - tos — dos o - jos que me di - cen*



ten mil - lion ways to love some - bod - y. } Le doh lo le lo le —  
 that when you leave will cry like riv - ers. }  
*Mis a - le - grí - as y mis ma - les } Le ro lo le lo le —*  
*Que han de llo - rar cuan - do te va - yas }*



le doh lo le lo le. — } Can't you — see  
 le ro lo le lo le. — } At your — feet,  
 Sa - bes — que — Es -

G#5



C#m



A



I'm at your feet?  
I'm at your feet.  
toy a tus pies

When - ev - er, wher - ev - er  
Con - ti - go mí vi - da

E



B



C#m



A



we're meant to be to - geth - er.  
Quie - ro vi - vir la vi - da Y

I'll be there and you'll be near,  
lo que me que - da de vi - da

F#m



B



C#m



A



and that's the deal, my dear.  
Quie - ro vi - vir con - ti - go

There - o - ver, here - un - der,  
Con - ti - go mi vi - da

E



B



C#m



A



you'll nev - er have to won - der.  
Quie - ro vi - vir la vi - da Y

We can al - ways play by ear,  
lo que me que - da de vi - da

F#m



B



Cdim

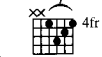


C#m



but that's the deal, my dear.  
Quie - ro vi - vir con - ti - go

C#m/F#



B



C#m



A/C#



1

C#m/B



B



Cdim



N.C.

2

N.C.

F#m



Le doh lo le lo le

C#m



A



B



le doh lo le lo le. Think out loud, say it a gain.  
sa - bes que Es - toy a tus pies

F#m

C#m 4fr

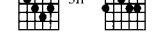


Lo doh lo le lo le lo le, tell me one more time  
 le ro lo le lo le lo le La fe - li - ci - dad

A

B

Cdim F#m6 3fr



that you'll live lost in my eyes.  
 tie - ne tu nom bre y tu piel

C#m 4fr

A

E

B



When - ev - er, } wher - ev - er we're meant to be to - geth - er.  
 feel. When - ev - er, }  
 Con - ti - go, } mi vi - da Quie - ro vi - vir la vi - da Y  
 mí Con - ti - go, }

C#m 4fr

A

F#m

B



I'll be there and you'll be near and that's the deal, my dear.  
 lo que me que - da de vi - da Quie - ro vi - var con - ti - go

**C#m** **A** **E** **B**

There - o - ver, here - un - der, you've got me head o - ver heels. —  
 Ya sa - bes mi vi - da, es - toy has - ta el cuel - lo por ti Y —

**C#m** **A** **F#m** **B** **Cdim**

— There's noth - ing left to fear if you real - ly feel the way — I —  
 — si sien - tes al - go a - sí, quie - ro que te que - des jun - to a —

**C#m** **A/C#** **C#m/F#** **B**

feel.  
 mí.

**C#m** **A/C#** **N.C.**