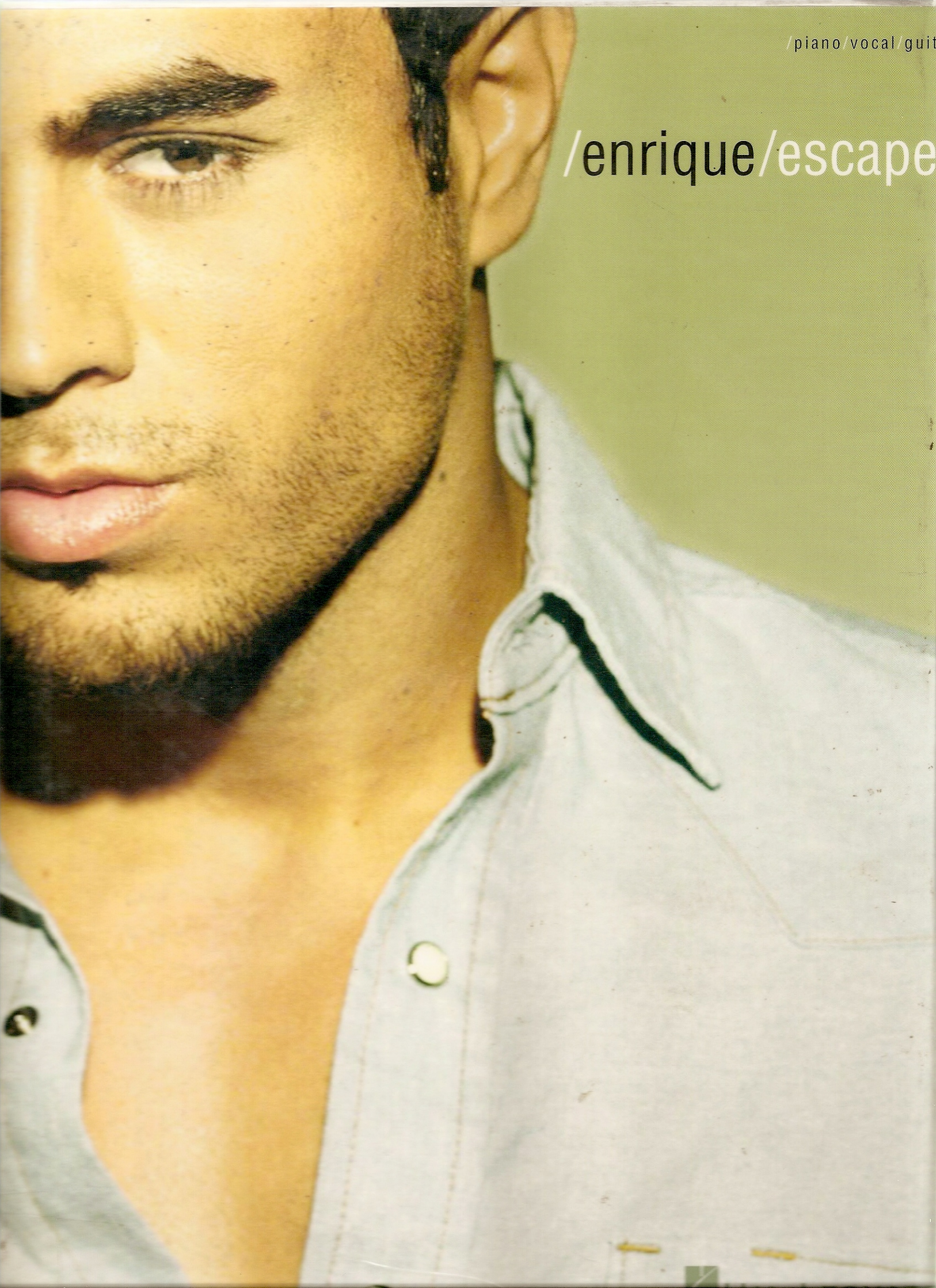


/piano/vocal/guit

/enrique/escape



/enrique/escape

- 2 ESCAPE (ESCAPAR)
- 8 DON'T TURN OFF THE LIGHTS
(NO APAGUES LA LUZ)
- 14 LOVE TO SEE YOU CRY
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ESCAPE

(Escapar)

ESCAPAR

Words and Music by ENRIQUE IGLESIAS,
DAVID SIEGEL, STEVE MORALES,
KARA DioGUARDI and CHEIN GARCIA

ESCAPE

Words and Music by ENRIQUE IGLESIAS,
DAVID SIEGEL, STEVE MORALES
and KARA DioGUARDI

Moderately fast

Bb5 Eb5 Gm 3fr



(You can run, you can hide, but you
(Aun - que co - rras, te es - con - das no

Fsus F Bb5 Eb5



can't es - cape - my love.) — (You can
pue - des e - sca - par.) — (Aun - que

Gm 3fr Fsus F(add4) 3fr



run, you can hide, but you can't es - cape - my love.)
co - rras, te es - con - das no pue - des e - sca - par.)

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

Bb5 Eb5 Gm

Here's how it goes: you and me up and down.
 So if you go, you should know it's hard.
 Ves, tu y yo siem - pre a - sí su - be y ba -
 Y, si te vas, ya ve - ras que

Fsus F(add4) Bb5 Eb5

But may - be this time we'll get it right. Worth the fight,
 to just for - get the past. So fast. It was good,
 - ja pe - ro ya dí - a gl fin sin que - rer. Nos va bien,
 no es tan fa - cil ol - vi - dar. Sa - le bien. Sa - le mal,

Gm Fsus F(add4) Bb5

'cause love is some - thing you can't shake. When it breaks,
 it was bad, but it was real, and that's all you have.
 cuan - do u - no di - ce se a - ca - bo. El a - mor,
 co - mo se - a pe - ro es tan re - al que al fi - nal.

Eb5 Gm Fsus F(add4)

all it takes is some try - ing.) If you
 In the end our love mat - ters.) Si de -
 di - ce no y se que - da.)
 Lo de - mas no te im - por - ta.)

Bb B \flat E \flat Gm7

feel like leav - ing. I'm not gon - na beg you to stay. —
 ci - des de - jar - me. no te voy a su - pli - car. —

Fsus F Bb Bb/Eb

but soon you'll be find - ing you can
 A - llá tú si más tar - de aun - que

Gm7 Fsus F Bb5 Bb/Eb

run, you can hide, but you can't es - cape my love. — You can
 co - rras, te es - con - das no pue - des e - sca - par. — Aun - que

Gm7

1 Fsus F 2 Fsus F

run, you can hide, but you can't es - cape my love. can't es - cape my love.
 co - rras, te es - con - das no pue - des e - sca - par. pue - des e - sca You can
 Aun - que co - par.

Bb/Eb **Fsus** **Bb Eb**

run, you can hide, — but you can't es - cape — my love. —
rras, *te es con - das* — *no pue - des e - sca - par.* —

Fsus **Gm7** **F6** **Bb/Eb**

— You can run, you can hide. — but you
Co - rras *te es - con - das,* — *pue - do*

F5 **F** **Bb5**

can't es - cape — my love. — Here's how it goes: —
no e - sca - pa - r. — *Y,* *u - na vas* —

Eb5 **Gm** **Fsus** **F**

— all it takes is — some try - ing. If you
di - ce no *y — se que - da.* (You can
Si de -

feel like leav - ing, I'm not gon - na beg you to stay. —
 run.) ci - des de - jar - me, no te voy a su - pli - car. —

but soon you'll be find - ing you can run, you can hide, but you
 A - llá tú si más tar - de aun - que co - rras, te es - con - das no

1 can't es - cape my love. If you can't es - cape my love. You can run.
 pue - des e - sca - par. pue - des e - sca - par.

2

You can run. You can

Bbsus2



Bb/Eb



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

run.

Ba - by, you can run,
Aun - que co - rras,

ba - by, you can hide,
te es - con - das,

You can run. — but you can't es - cape my
no pue - das

Piano accompaniment for the first system.

Fsus



F(add4)



Bb5



Eb5



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

love.

e - sca - par.

You can run. —

You can

Piano accompaniment for the second system.

Gm



Fsus



F(add4)



Bb5



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

run.

Piano accompaniment for the third system.

Eb5



Gm



Fsus



F(add4)



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

(You can run, you can hide, but you can't es - cape — my love.)

Piano accompaniment for the fourth system.

DON'T TURN OFF THE LIGHTS

(No Apagues La Luz)

NO APAGUES LA LUZ

Words and Music by ENRIQUE IGLESIAS,
DAVID SIEGEL, STEVE MORALES,
KARA DioGUARDI and CHEIN GARCIA

DON'T TURN OFF THE LIGHTS

Words and Music by ENRIQUE IGLESIAS,
DAVID SIEGEL, STEVE MORALES
and KARA DioGUARDI

Moderately fast



mp



I don't have to tell you what
 Di - me tú si en - tien - des



this is all a - bout 'cause, ba - by, half the fun
 que va a pa - sar qui - zás mien - tras te mue -



is in us fig - ur - ing it all out.
 ves po - co a po - co lo de - scu - bri - rás.

G5

Dsus

G/C

G5

Dsus

G/C



(Ee ah ee ah eh.)

(Ee ah ee ah eh.)

G

D5

C(add9)



So why you got - ta ask me
 tell me how we're gon - na get there. It's so
 Ol - vi - res da las pre - gun - tas que hay
 que - res da - me al - gun - a i - de - a. Di - me

G

D5

C(add9)

G

D5

C(add9)

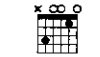


what I'm do - ing now? — 'Cause I don't like to ques -
 hard to e - ven try. — but if we move to - geth -
 mu - cho que in - ven - tar? — Ha - blan - do pier - des tiem -
 qué te gus - ta más, — y de - ja que me mue -

G

D5

C(add9)



- tion what I still have - n't found. —) So
 - er we'll end up on the same — side. —)
 - po y a - cér - cate a al - go más. —)
 - va a - rri - ba, a ba - jo y más a llá. —) So



Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 7/8 time signature.

don't turn off the lights.
no a - pa - gues la luz.

I don't wan - na be in the dark to - night, -
Me ha - ce fal - ta ver - te ca - da vez más.

Piano accompaniment for the first system, showing chords and melodic lines in both hands.



Musical notation for the second system.

'cause I can't read your mind, -
no pue - do a - di - vi - nar,

I need to
que ca - ra me

Piano accompaniment for the second system.



Musical notation for the third system.

know if what I'm do - ing is right, - so don't turn off the lights. - (Ee ah ee ah eh.)
po - nes si te em - pie - zo a to - car, - so no a - pa - gues la luz. -

Piano accompaniment for the third system.



Musical notation for the fourth system, including a first ending bracket.

So don't turn off the lights. - (Eeah ee ah eh.) So
So no a - pa - gues la luz. - Si

Piano accompaniment for the fourth system, concluding the piece.

2

E E/B C#m A

If you could know what I'm feel - ing, would you
 Si tú vez lo que sien - to, Sa - be

E E/B C#m A E E/B C#m

run, and where would you go? — If you want to see what I'm think -
 Dios, si co - rres o no? — Me - jor ven a ver lo que pien -

A E C#m Dsus2

- ing, then just turn on the lights, and you'll know. — So don't, so
 - so, y de - ja ya la luz por fa - vor. — No, no, so

G D C

don't turn off the lights. — I don't
 no a - pa - gues la luz. — Me ha - ce

G D C G D Em

(Ee ah ee ah eh.)

wan - na be in the dark to - night, — 'cause I can't read your mind. —
 fal - ta ver - te ca - da vez más, — No pue - do a - di - vi - nar. —

Csus2

G

D

C

I need to know if what I'm do - ing is right, —
 Que ca - ra po - nes si te em - pei - zo a to - car, —

G

D

C

(Ee ah ee ah eh.) So don't turn off the lights. —
 so don't turn off the lights. —
 so no a - pa - gues la luz. — (So no a - pa - gues la luz.) —

2

Well. I don't (Ee ah ee ah eh.)
 Me ha - ce so don't turn off the lights. —
 So no a - pa - gues la luz. —



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

Female: Leave the lights on me.

I want you

So don't turn out the lights. —

to see

Piano accompaniment for the first system.



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

ev - 'ry - thing

that we

can be.

Male: Don't turn off the lights. —

Piano accompaniment for the second system.

2



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

can be.

Male: (Don't turn off the lights.) —

Piano accompaniment for the third system.



1

2

Piano accompaniment for the fourth system.

LOVE TO SEE YOU CRY

Words and Music by ENRIQUE IGLESIAS,
PAUL BARRY, MARK TAYLOR
and STEVE TORCH

Moderately fast

Bm



mp

8vb throughout

Bm9



Bm(add2)



Bm9



Bm(add2)



Bm7



May - be I just wan - na touch you,

feel you warm in - side a - gain. May - be I just

Original Key: B minor. This edition has been transposed up one half-step to be more playable.

wan - na hurt you. Sweet - est pleas - ure is pain. I don't know

Em13  Bm7 



why, why, but I love to see you cry.

Em13 

I don't know why, why. It just

Bm7  Em9 


makes me feel a - live.

Em13  Bm7 

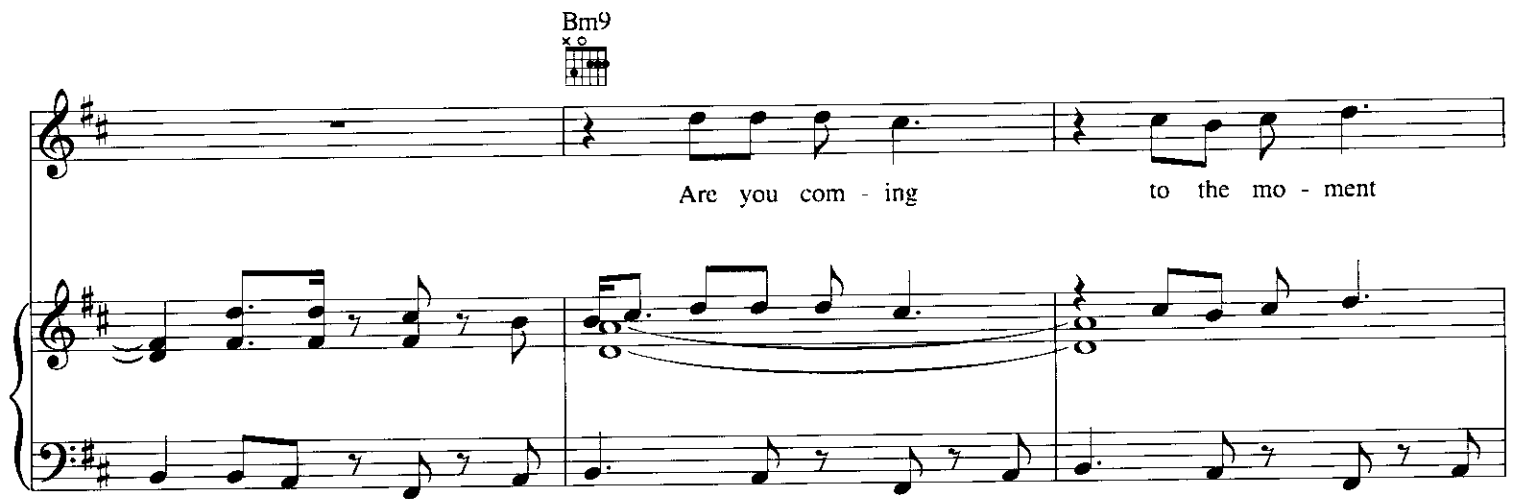


Em9  Em13  Bm7 



Bm9 

Are you com - ing to the mo - ment



Bm(add2)  Bm9 

when you know your heart can break? I'm in - side you,



N.C.

I'm a - round you. I just wan - na hear you cry — a - gain. I don't know

Em13



Bm7



why, — why, — but I love to see you cry.

Em13



I don't know why, — { why, — It just
 { why, — but it

1

Bm7



2

Bm7



makes me feel a - live. I don't know makes me feel a - live.



You don't know — how much it hurts — when you



fall a - sleep in my arms. — And if this dies — be - fore the





morn - ing comes. — I wan - na run a - way. — I wan - na run a - way. —

N.C.

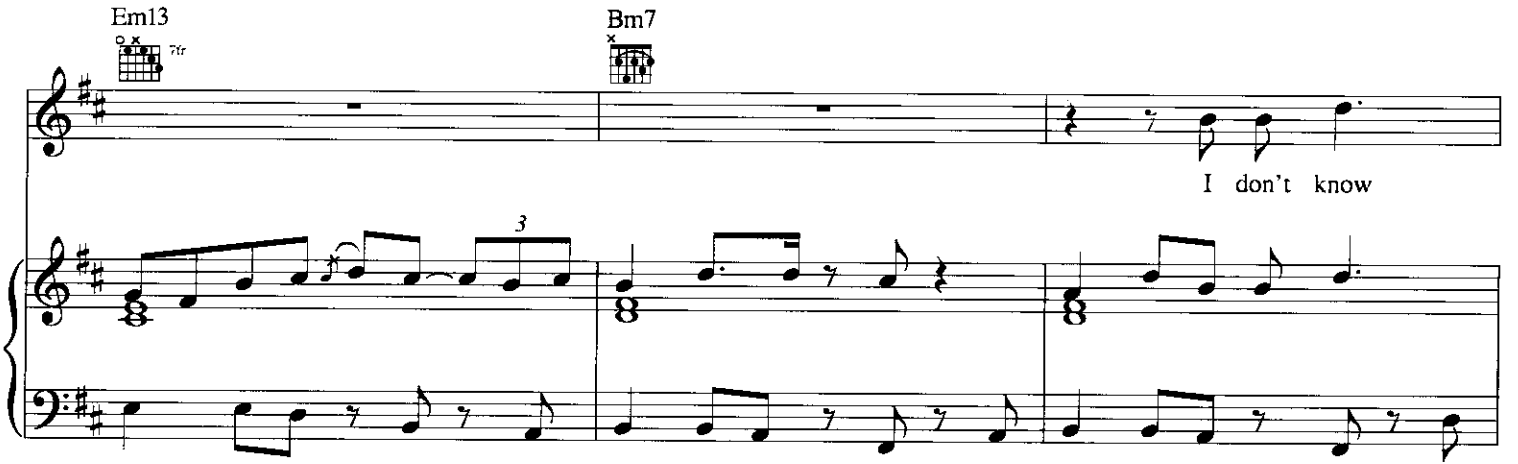


Bm7  Em9 



Em13  Bm7 

I don't know



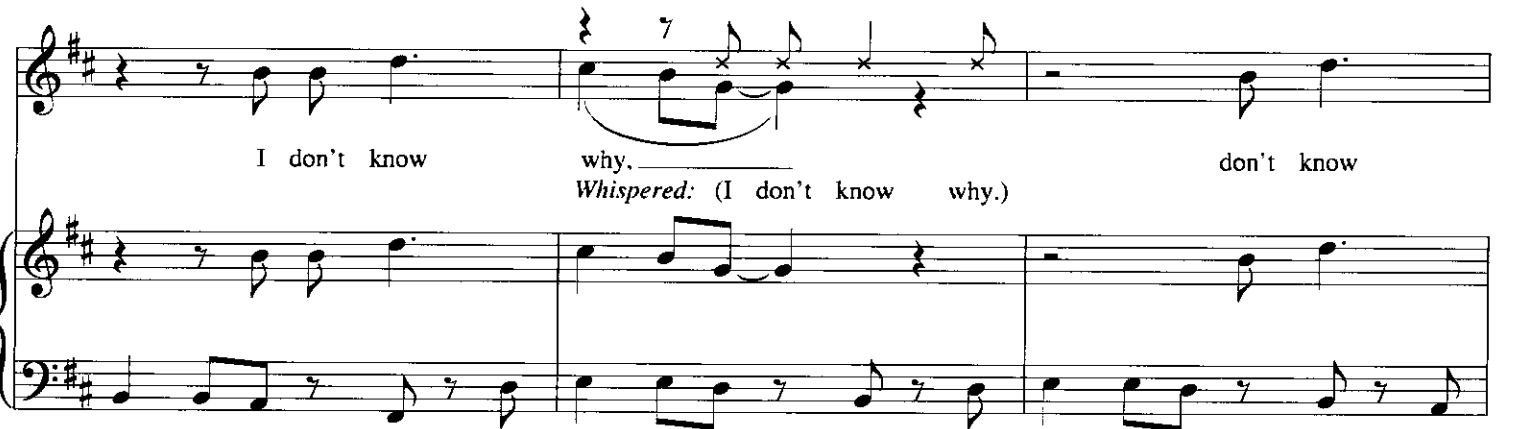
N.C.

why, _____ don't know why. _____



I don't know why. _____ don't know

Whispered: (I don't know why.)



Em13



why, _____ I don't know why, _____ why, _____ but I
 why, _____ why, _____ It just

L.H. loco

Bm7



love to see you cry. I don't know I don't know
 makes me feel a - live.

1 2

8vb throughout

Em13



Bm7



why, _____ why, _____ but I love to see you cry. I don't know

Em13



Bm7



Bm



why, _____ why, _____ but it makes me feel a - live.

Em13  7fr

Bm7 



1

Em9  7fr

Em13  7fr



2

3

Bm7 

Em9 




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
Em13  7fr


Bm7 

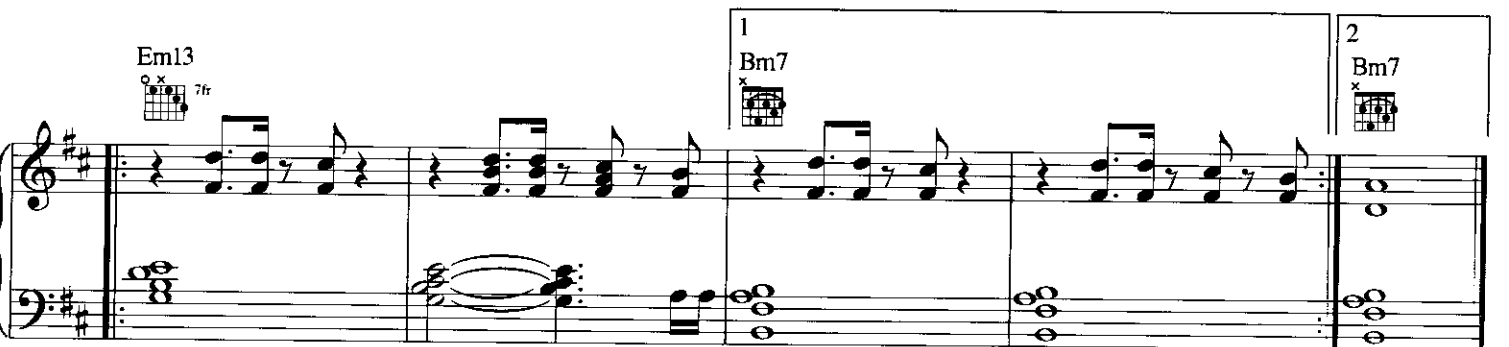


3

Em13  7fr

1 Bm7 

2 Bm7 



1

2

L.H. loco to end

HERO

(Heroe)

HEROE
 Words and Music by ENRIQUE IGLESIAS,
 PAUL BARRY, MARK TAYLOR
 and CHEIN GARCIA

HERO
 Words and Music by ENRIQUE IGLESIAS,
 PAUL BARRY and MARK TAYLOR

Moderately



Spoken: *Let me be your hero.*



Would you dance if I asked you to dance? —
Siu - na vez yo pu - die - ra lle - gar? —





Would you run and nev - er look —
A e - ri - zar de frí - o tu piel? —

Dsus  G5 



back? Would you cry if you saw me
 A que - mar, qué se - yo, tu



Em7  Csus2  Dsus 

cry - ing? Would you save my soul to - night? —
 bo - ca? Y mo - rir - me a - hí de - spués? —



G5  G5 

Would you trem - ble if I touched your
 swear that you'll al - ways be
 Y si en - ton - ces tem - bla - ras por
 pie - rus la lo - cu - ra que



Em7  Csus2 

lips? Would you laugh? Oh, please tell me
 mine? Would you lie? Would you run and
 mí? Y llo - ra - ras? Al ver - me su -
 llevo? Que me here? Y me ma - ta por





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

¿kiss.
¿hide?
¿por.
¿soutro?

Now would you die
Am I in too deep?
Y sin du dar,
Y qué más da?

for the one you love?
Have I lost my mind?
tu vi - da ente - ra dar?
Mi - ra que al - fi - nal?

Piano accompaniment for the first system, showing treble and bass clefs with chords and melodic lines.



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

Hold me in your arms to - night.
I don't care, you're here to - night.
Co - mo yo la doy por ti.
Lo que im - por - ta es que te quiero.

Piano accompaniment for the second system, showing treble and bass clefs with chords and melodic lines.



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

I can be your he - ro ba -
Si pu - die - ra ser tu hé -

Piano accompaniment for the third system, showing treble and bass clefs with chords and melodic lines.



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

- by.
- me.

I can kiss a - way the pain.
Si pu - die - ra ser tu dios.

Piano accompaniment for the fourth system, showing treble and bass clefs with chords and melodic lines.

Csus2 D/F# G D

I will stand by you for - ev -
 Que sal - var - te a ti mil ve -

To Coda

Csus2 D/F# G D C(add2)

- er. You can take my breath a - way. —
 - ces. Pue - de ser mi sal - va - ción. —

1 2

Would you
 Si su -

Em9 Csus2 Dsus G5

Em7



Musical staff with treble clef and key signature of one sharp (F#).

Oh, I just want to hold you.
 Hay dé - ja - me to - car - te,

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

Csus2



Dsus



Musical staff with treble clef and key signature of one sharp (F#).

I just want to hold you, oh yeah. Am I in too deep? —
 quie - ro a - ca - ri - ciar - te. U - na vez más, —

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

G(add2)



Em7



Musical staff with treble clef and key signature of one sharp (F#).

Have I lost my mind? Well, I don't
 mi - ra que al fi - nal? Lo que im -

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

Csus2



Dsus



G5



D.S. al Coda

Musical staff with treble clef and key signature of one sharp (F#).

care you're here to - night.
 por - ta es que te quiero.

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

CODA



G



D



Musical staff with treble clef and key signature of one sharp (F#).

You can take my
 Pue - de ser mi

Piano accompaniment for the coda, including treble and bass staves.

C(add2)

C E

D

D

breath a - way. — I can be your he - ro ba -
 sal - va - ción. — *Quie - ro ser tu he -*

Csus2

C/E

D/F#

G

Dsus

Csus2

C/E

D/F#

- by. I can kiss a - way the pain. and I will
 - roe. *Si pu - die - ra ser tu dios. Por que sal -*

G

D

Csus2

C/E

D/F#

G

D

stand by you for - ev - er. You can take my
var - te a ti mil ve - ces. Pue - de ser mi

Csus2

G

D

Csus2

breath a - way. — I can be your he - ro. —
 sal - va - ción. — *Quie - ro ser tu he - roe. —*

I WILL SURVIVE

Words and Music by ENRIQUE IGLESIAS,
DAVID SIEGEL, STEVE MORALES,
KARA DiOGUARDI and AARON FISHBEIN

Moderately



mf





Am Dm F Esus E

You like to think that you're the on - ly one who un - der - stands

Am Am Dm

— my needs. And you tell ev - 'ry - one that
What makes you think that

F Esus E Am

I can't live — with - out — you e - ven for — one day. — But
I don't see — the ways — you made a fool — of me. — Don't

Dm

who gave you the right to
laugh be - hind my back,

Esus

E

Am

talk a - bout the way I feel so deep in - side? }
 'cause what goes a - round, I prom - ise you, comes back. }

Gsus

G

C(add2)

Now I re - al - ize — you were nev - er mine. —

Dm

E(add4)

We were nev - er right. — Ba - by, you — will find —

E

Am

I will sur - vive. — I'm gon - na make —

Dm F G7

— it through. — Just give me time: — I will get o -

C Am

- ver you. — I will sur - vive — no mat - ter what —

Dm F Gsus

— you do. — Just wait and see; — I will get o -

C

1 Am/D Dm6 Am/E E Am

- ver you, — 'cause, ba - by, I will sur - vive.

Am/D Dm6 Am/E E A5

'Cause, ba - by, I will sur - vive.

2 Am/D Dm6 Am/E E Am

ba - by, I will sur - vive.

Dm Csus C

Bb Asus A A+

I will sur - vive...



I'm gon - na make it through. Just give me time: I will get o -



- ver you. I will sur - vive no mat - ter what -



— you do. Just wait and see; I will get o -

1



- ver you. I will sur - vive. - ver you. I will sur - vive.



(I will sur - vive.) I'm gon - na



make it through. I will sur - vive.



I will get o - ver you.



N.C.

'Cause, ba - by, I will sur - vive.

LOVE 4 FUN

Words and Music by ENRIQUE IGLESIAS,
DAVID SIEGEL, STEVE MORALES,
KARA DioGUARDI and AARON FISHBEIN

Moderately

D5



Musical notation for the first system, including piano accompaniment and guitar chords.

D5



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

So you think ___
good

A5



G5



D5



A5



G5



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

you've got it all worked out,
on ev - 'ry - thing I said,

and what you're search - ing for _
so ba - by, just re - lax _

D5



A5



G5



D5



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

is - n't what you've found.
and let me do my thing.



Up in this world that's on the run, — a lot of
Up in my world you'd bet - ter run. — There's on - ly



hits, but on - ly a few num - ber ones. — } I'm mak - ing love for fun.
room for the — few — who can come. —



Are you look - ing for a hol - i - day? — Hey, — I'm mak - ing



love for fun. Why would you do it an - y oth - er way? —

A G | 1 D A G

Hey. -

This system contains the first two measures of the piece. The guitar part has chords A, G, D, A, and G. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. The lyrics 'Hey.' are written under the first measure.

D A G | 2 Bm Gsus2

I'm mak - ing When you don't have a place to go

This system contains measures 3 and 4. The guitar part has chords D, A, G, Bm, and Gsus2. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'I'm mak - ing When you don't have a place to go' are written under the notes.

A D Bm





and ev - 'ry - thing feels the same, - no no, - no no, - I can change what you

This system contains measures 5 and 6. The guitar part has chords A, D, and Bm. The piano accompaniment continues. The lyrics 'and ev - 'ry - thing feels the same, - no no, - no no, - I can change what you' are written under the notes.


Gsus2 D/A






think you know, - mak - ing love my way. - I'm mak - ing

This system contains measures 7 and 8. The guitar part has chords Gsus2 and D/A. The piano accompaniment continues. The lyrics 'think you know, - mak - ing love my way. - I'm mak - ing' are written under the notes.












May - be you'll say — you still want — me; may - be you'll say — that you don't.













— May - be we said — it was o - ver, but




ba - by, I can't — let you go. — { Noth - ing





2

Dm Gm7 C(add4)

left to lose af - ter los - ing you. — There's noth - ing I — can't take. —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics 'left to lose after losing you. — There's nothing I — can't take. —'. Above the staff are guitar chord diagrams for Dm, Gm7, and C(add4). The bottom two staves show the piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

F Dm Gm7

— When I run to you, when I come for you, — don't

Detailed description: This system contains the second two lines of music. The top line is the vocal melody with lyrics '— When I run to you, when I come for you, — don't'. Above the staff are guitar chord diagrams for F, Dm, and Gm7. The piano accompaniment continues with the same bass line and chordal accompaniment.

C7(add4) F Bbmaj9

tell me I'm — too late. — May - be you'll say — you still want —

Detailed description: This system contains the third two lines of music. The top line is the vocal melody with lyrics 'tell me I'm — too late. — May - be you'll say — you still want —'. Above the staff are guitar chord diagrams for C7(add4) with a trill (2tr), F, and Bbmaj9 with a fifth string (5tr). The piano accompaniment features a repeat sign in the middle of the system.

C(add4) F(add2)

— me; — may - be you'll say — that you don't. —

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics '— me; — may - be you'll say — that you don't. —'. Above the staff are guitar chord diagrams for C(add4) and F(add2). The piano accompaniment concludes the piece.

F $\text{B}\flat\text{maj}9$ C(add4) F(add2)

May - be we said — it was o - ver, but, ba - by, I can't let you go. —

First system of musical notation with vocal line, piano accompaniment, and guitar chord diagrams.

F $\text{B}\flat\text{maj}9$

(May-be we said — it was o - ver, but,

Second system of musical notation with vocal line, piano accompaniment, and guitar chord diagrams.

C(add4) F Fsus2 F $\text{B}\flat$ (add2)

ba - by, I can't — let you go.) —

Third system of musical notation with vocal line, piano accompaniment, and guitar chord diagrams.




C(add4) Fsus2

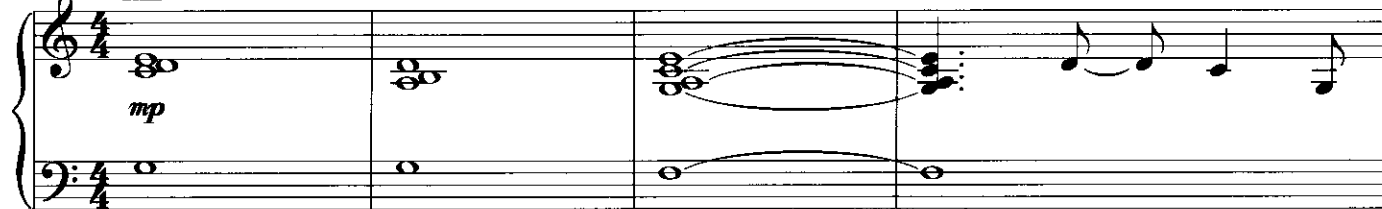
Fourth system of musical notation with piano accompaniment and guitar chord diagrams.




ONE NIGHT STAND


Words and Music by ENRIQUE IGLESIAS,
PAUL BARRY and MARK TAYLOR



Moderately fast


C(add2)/G  G(add2)  Fmaj9 






C(add2)/G  G(add2)  Fmaj9 




Csus2  3fr G5  3fr Am11  3fr Fsus2 



Csus2  3fr G5  3fr Am11  3fr Fsus2 

Spoken: *Let me tell you.*



Csus2



G5



Asus



Jen - ny's get - ting dressed up in my room.
Now I'm left up in my lone - ly room.

Puts on her skirt and she's
She left her un - der - wear and

F6/9



Csus2



G5



look - ing good.
her per - fume.

Six a. m. and she's leav - ing soon, - says, "What a
I nev - er thought that it could be this good, - and I still

Am



Fsus2



Csus2



cra - zy night. I had a real good time." But her kiss tells me it's good -
feel her lips up - on my fin - ger - tips. I'm try - ing hard not to feel re - ject -

G5



Asus



F6/9



- bye, just like noth - ing hap - pened last night, } but if I
- ed; may - be the phone line's dis - con - nect - ed, }

Csus2



G



Fmaj9



had one chance, I'd do it all o - ver a - gain. —

C(add2)



G(add2)



One night stand, I don't think she's com - ing back for more. —

Fmaj9



C(add2)



— She was on - ly look - ing for a one night stand. I don't

G(add2)



Fmaj9



1

think she's com - ing back for more. —

No. no.

2

Am7

G(add2)

She was on - ly look - ing. One night stand, but I'd do it all a - gain for sure. —

8vb

Fmaj9

Ba - by, like a

8vb

G

C(add2)

Fmaj9

G

C(add2)

blind man, I _____ rushed in. _____

Now, do I have the

G

C(add2)

Dm7

C/E

F

G

right to ask _____ you, "Will you be com - ing back a - gain?"

Csus2

Cmaj7/G

Fmaj9



(One night stand, I don't think she's com - ing back.)

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

C

Cmaj7/G

Fmaj9

(One night stand, I don't think she's com - ing back.)

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

C

G(add2)

(One night stand, I don't think she's com - ing back.)

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

Fmaj9

C

Dm

One night stand, I don't

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

Em7



Fmaj9



think she's com - ing back for more.

She was on - ly look - ing.

C(add2)



G(add2)



Fmaj9



One night stand,)
 one night stand.)

I don't think she's com - ing back for more. —

1, 2

3

Am7

She was on - ly look - ing for a

She was on - ly look - ing.

One night stand, but I'd

G



Fmaj9



do it all a - gain for sure.

I guess it was a one night

C(add2) G(add2) 1-3 Fmaj9

stand, one night stand. I

8vb...

4 Fmaj9

guess it was a one night stand. You know it, yeah.

8vb...

C(add2) G(add2) Fmaj9

8vb...

Optional Ending

Repeat and Fade

Am7 G(add2) Fmaj9

SHE BE THE ONE

Words and Music by ENRIQUE IGLESIAS,
PAUL BARRY and MARK TAYLOR

Moderately (♩. = $\overset{\frown}{\text{3}}$)

Am



mf

Dm



F



G



Original key: G♯ minor. This edition has been transposed up one half-step to be more playable.

Am Dm

She wakes you up ear-ly in the morn - ing. She tells you, "Babe, I feel a lit-tle num -

F G

She brings you up, and then you know you want it. I like the way - you give - it, girl -

Am Dm

Your mouth is dry; your heart is beat-ing fast - er. You wan-na die; you're too a-fraid to ask her.

F N.C.

She pops the gun; your prayer's al - read - y an - swered. Tick tock bang. (Thank - you ma'am.) -

Am7 G6 F Em

Don't fool your - self. You can't

Dm7 G6

stop it if — you try, and it's a bump - y ride. — She be the one. —

Am7 Dm

— She be the drug. — She's gon - na

F G

take you high, — take you low, — nev - er get e - nough. — She be the one. —



She be the bomb.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, primarily using chords and moving lines.



To Coda

Watch out; here she comes. ...

I know you wan - na get some.
You know you're gon - na get some.

The second system continues the musical piece. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. The piano accompaniment continues with similar patterns. The system concludes with a double bar line and a Coda symbol.



Am

pp

The third system shows the piano accompaniment continuing. The vocal line is silent. The piano part features a consistent eighth-note bass line in the left hand and a melodic line in the right hand. A dynamic marking of *pp* (pianissimo) is present. The system ends with a double bar line.

Dm

She hits the club and ev-'ry-bod-y watch-es, and when she danc-es ev-'ry-bod-y wants it.

F G

The kind of girl you kind of got-ta watch, she might just get a-way.

8va

5

Am Dm

She makes you wait; she likes to play that kind of game. She takes your mon-ey; you glad-ly give it all a-way.

F G

She makes you nas-ty, e-ven wan-na feel pain, then she'll make you born-a-gain.

D.S. al Coda

CODA Am

Musical notation for the CODA section. The treble clef staff contains a whole rest. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Piano accompaniment for the CODA section. The treble clef staff contains eighth notes. The bass clef staff contains eighth notes.

Am

Musical notation for the first vocal line. The treble clef staff contains the melody with lyrics: (Ooh.) You know you're gon - na get some. { You know you're gon - na get some. } I real - ly got - ta get some. The piano accompaniment is shown in the bass clef staff.




Musical notation for the second vocal line. The treble clef staff contains the melody with lyrics: (Ooh.) You know you're gon - na get some. You're real - ly gon - na get some. The piano accompaniment is shown in the bass clef staff.

2

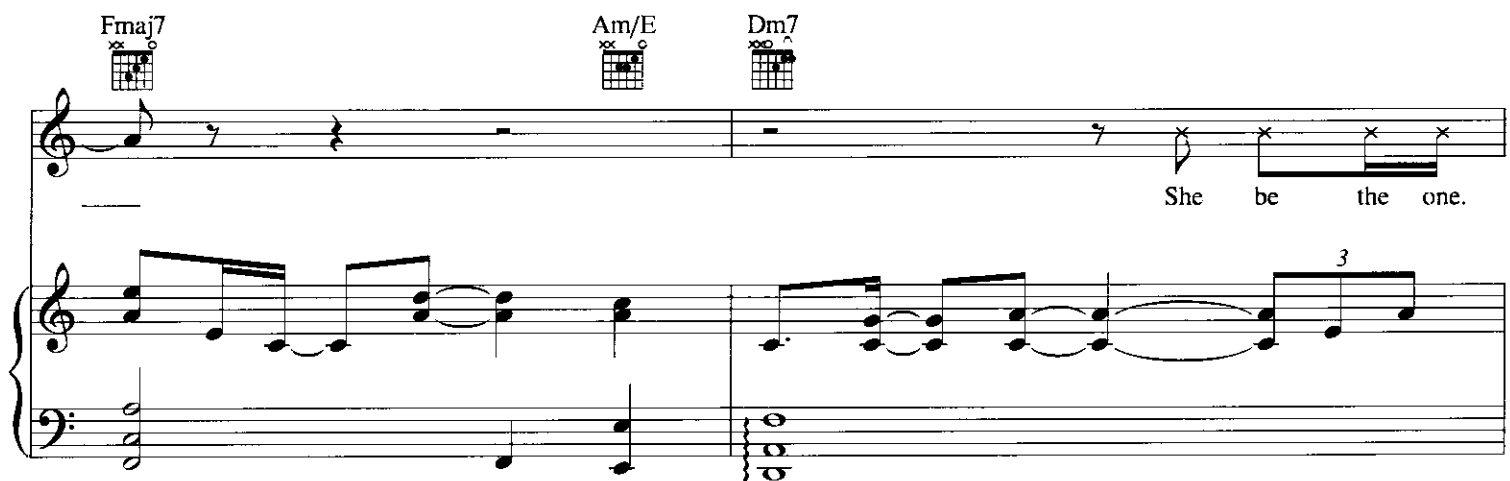
Am9  str 

Ah, ah. She be the one. —




Fmaj7  Am/E  Dm7 



She be the one.



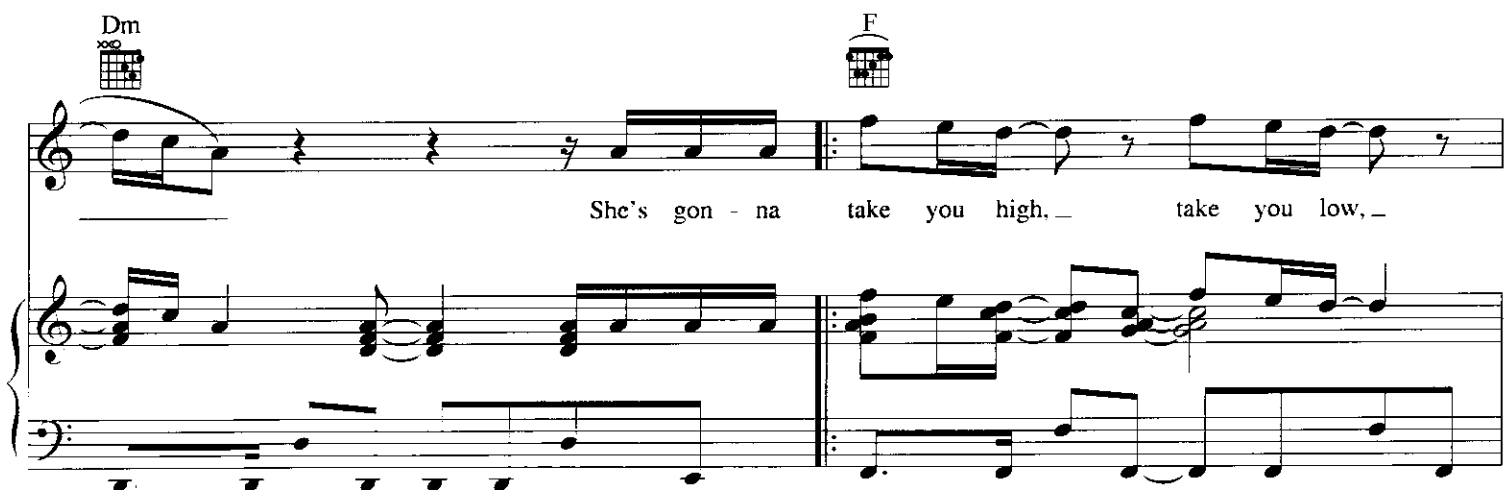
G  Am7 

She be the one. — She be the drug. —



Dm  F 



She's gon - na take you high, — take you low, —



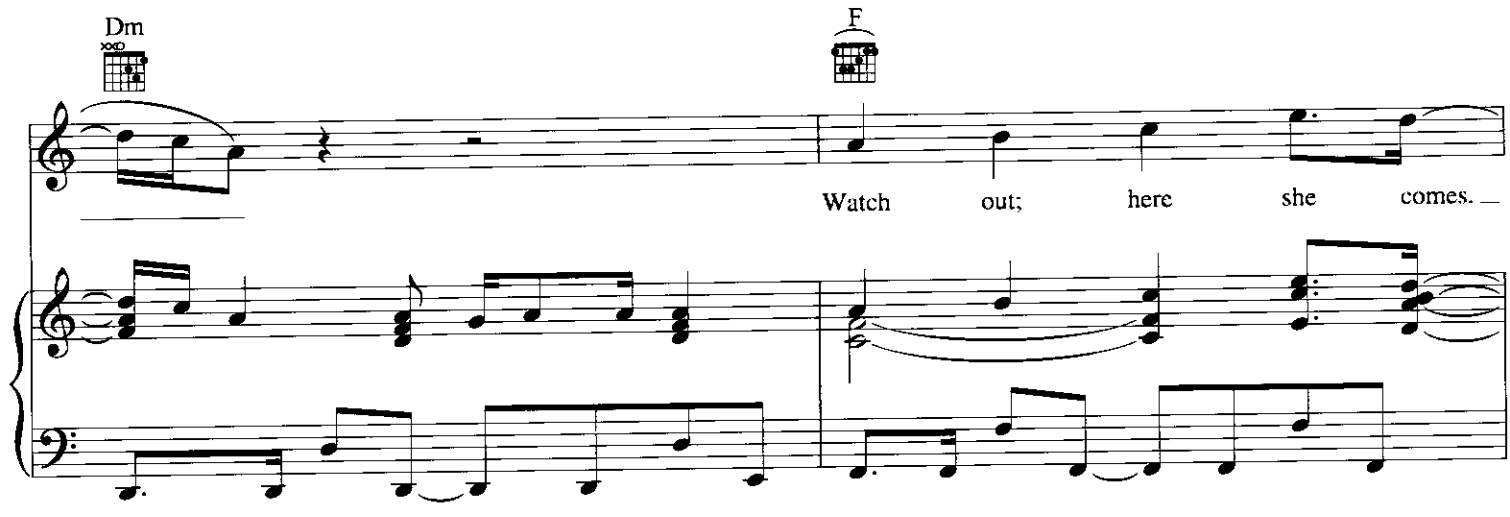
G  Am⁷ 



nev - er get e - nough. She be the one. — She be the bomb. —



Dm  F 

Watch out; here she comes. —



1 G  Am⁷ 

She be the one, — she be the one, — she be the drug. —



Dm  2 G 

She's gon - na — You know you're gon - na get some.



IF THE WORLD CRASHES DOWN

Words and Music by ENRIQUE IGLESIAS
and LESTER MENDEZ

Moderately fast

Dm



Bb/D



Gm7



C/G



Dm



Bb5



Gm7



C



F



Bb



C5



1

2

F



You make me strong, you make _

Bb(add2)

me weak, you lift me off my feet

F

Bb(add2)

Csus

C

Csus

You give me hope when all my dreams seem like they're out of reach

C

F

Bb(add2)

You make me understand the way the perfect

Csus

C

Csus

C

F

love should be. You take me to a place
And when the pain is hold -

3rd add2)



Csus



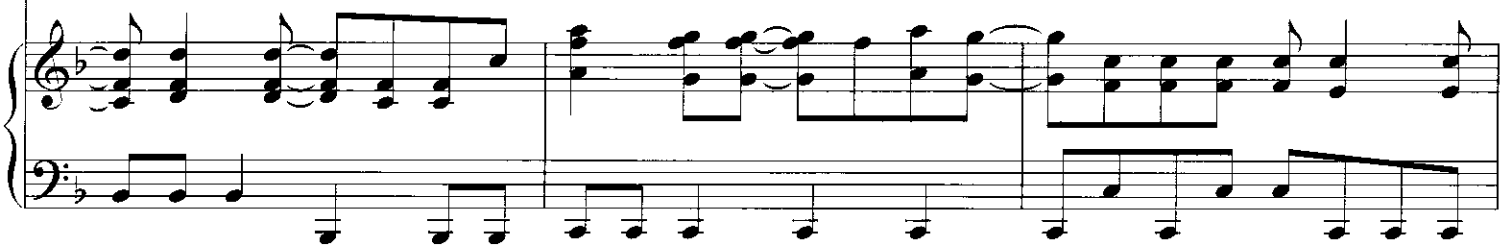
C



Csus



so high, I nev - er wan - na leave.
ing me, your touch just sets me free.



Dm



Bbmaj7



Gm7



Well, some - times I think of all the things I should have said.



C



Dm



Bbmaj7



{No, no, no, dear.} (1..2.) But I hope it's not too late, wan - na



Gm7



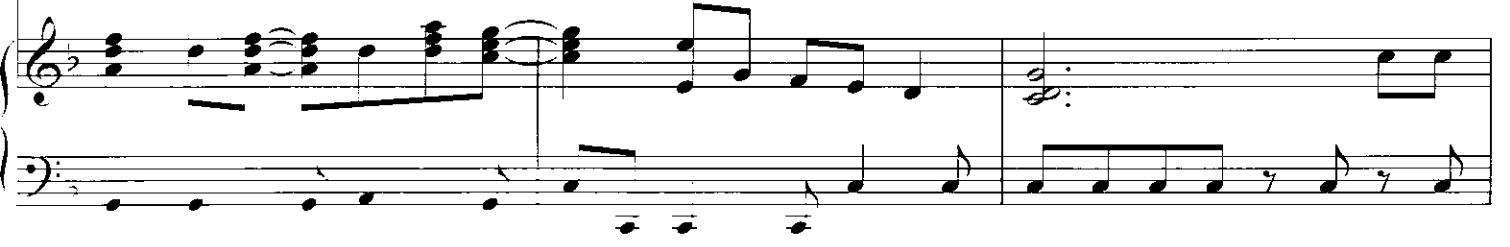
C



Csus2



make you un - der - stand, oh yeah. If the



To Coda

1



by my side. —

You whis - per in my ear —

Bb(add2)

C(add4)



Whispered:

— the words, "Just hold me close to - night,

hold me to - night."

2

Dm

Gm



Guitar Solo ad lib.



1



2



Solo ends You make me weak. — you make me strong, — you give me hope, —

The first system features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The piano part includes a treble clef with chords and a bass clef with a steady bass line. A guitar chord diagram for Bb is shown above the first measure.

— you hold me close. — You make me weak, — you make me strong, — you give me hope, —

The second system continues the vocal and piano parts. It includes guitar chord diagrams for Bb and C(add4) above the vocal line. The piano accompaniment features a treble clef with chords and a bass clef with a steady bass line.

— you hold me close. — You make me weak, — you make me strong, — you give me hope. —

The third system continues the vocal and piano parts. It includes a guitar chord diagram for F above the vocal line. The piano accompaniment features a treble clef with chords and a bass clef with a steady bass line.

— you hold me close. — You take me high, oh. — If the

D.S. al Coda

The fourth system concludes the page with the vocal line and piano accompaniment. It includes guitar chord diagrams for Bb(add2) and C(add4) above the vocal line. The piano accompaniment features a treble clef with chords and a bass clef with a steady bass line.

CODA

The first system of the CODA section consists of three measures. The first measure is a whole rest in the treble clef, with a guitar chord diagram for F above it. The second measure contains a treble clef staff with a dotted quarter note followed by an eighth rest, and a bass clef staff with a dotted quarter note. The third measure contains a treble clef staff with a dotted quarter note followed by an eighth rest, and a bass clef staff with a dotted quarter note. A guitar chord diagram for Bb is shown above the treble staff in the third measure.

1-5

6

The second system consists of three measures. The first measure has a guitar chord diagram for C above the treble staff. The second measure has the fretting instruction '1-5' above the treble staff. The third measure has the fretting instruction '6' above the treble staff. The notation includes treble and bass clef staves with various rhythmic patterns.

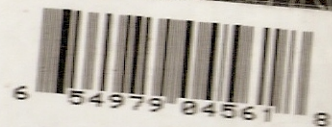
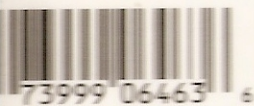
The third system consists of three measures. The first measure has a guitar chord diagram for F above the treble staff. The second measure has a guitar chord diagram for Bb above the treble staff. The third measure has a guitar chord diagram for C above the treble staff. The notation includes treble and bass clef staves with various rhythmic patterns.

The fourth system consists of three measures. The first measure has a guitar chord diagram for F above the treble staff. The second measure has a guitar chord diagram for Bb above the treble staff. The third measure has a guitar chord diagram for C above the treble staff. The notation includes treble and bass clef staves with various rhythmic patterns.

ESCAPE (ESCAPAR)
DON'T TURN OFF THE LIGHTS (NO APAGUES LA LUZ)
LOVE TO SEE YOU CRY
HERO (HEROE)
I WILL SURVIVE
LOVE 4 FUN
MAYBE
ONE NIGHT STAND
SHE BE THE ONE
IF THE WORLD CRASHES DOWN

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