

# Coming out of the dark

## INTRO

GLORIA ESTEFAN

1

First system of the introduction. It consists of five staves. The top four staves are for vocal parts: S.I., Ms. LEAD, A.I., and A.II. The fifth staff is for piano and guitar chords, labeled 'Pf. Gt. chords'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic and a tempo marking of 64. The first measure contains a half note chord E2. The second measure contains a half note chord D2, with 'etc.' written below it. The third measure contains a half note chord E2. The vocal staves are currently empty.

6

A1

Second system of the introduction. It consists of five staves. The top four staves are for vocal parts: S.I., Ms. LEAD, A.I., and A.II. The fifth staff is for piano and guitar chords, labeled 'Pf. Gt. chords'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part continues with a half note chord D2 in the first measure and a half note chord E2 in the second measure. The vocal staves are currently empty.

20

hands a - gainst stone — Spent each and eve-vry mo - ment sear - ching for

hands a - gainst — stone — Spent each and eve-vry mo - ment *cresc.* sear - ching — for

hands a - gainst — stone — Spent each and eve-vry mo - ment *cresc.* sear - ching — for

hands a - gainst — stone — Spent each and eve-vry mo - ment sear - ching for

E2 E *cresc.* E/D

25

what to be-lieve — *f* Com-ing out of the dark *mf* ha —

what to be-lieve *f* Com-ing out of the dark *mf* I fin - ally see the light - now and it's

what to be-lieve — *f* Com-ing out of the dark *mf* ha — ha —

what to be-lieve Com-ing out of the dark ha — ha —

A/C# A *f* Bsus7 E A/E Am/E

40

C

mp  
ooh

mm mp  
ooh

mp  
ooh

mp  
ooh

E2 D2/E E2  
mp

45

A2

Start - ing - a - gain

Start - ing - a - gain

Start - ing - a - gain

Start - ing - a - gain

Start - ing - a - gain

D2/E E7 A E2

60

*cresc.*

May not make it ea - si - er but I have felt you Near all the way

*cresc.*

May not make it ea *cresc.* er but I have felt you Near all the way

*cresc.*

May not make it ea *cresc.* si - er but I have felt you Near all the way

May not make it ea - si - er but I have felt you Near all the way

E2 E *cresc.* E/D A/C# A

65

**B2** *mf*

Com - ing out of the dark ha ha

*mf*

Com - ing out of the dark *mf* I fin - ally see the light - now and it's shin - ing on me

*mf*

Com - ing out of the dark *mf* ha ha

Com - ing out of the dark ha ha

Bsus7 E A/E Am/E

80

stand on the rock For ev - er ing ev - er ooh

stand on the rock of your love ev-er ev-er

stand on the rock For ev - er ing ev - er ooh

stand on the rock For ev - er ing ev - er ooh

F#m E/G# A E/B B A E/G# F#m E/G# A

85

For ev - er ing ev - er I'll stand on the rock

Can't no-bo-dy stop me watch-ing ev-er ev - er I stand on the rock of your love

For ev - er ing ev - er I'll stand on the rock

For ev - er ing ev - er I'll stand on the rock

E/B B A E/G# F#m E/G# A E/B B

100

ing Com-ing out of the dark ha me Com-ing out of the dark I know the love that saved me you're shar-ing Com-ing out of the dark ha ing Com-ing out of the dark ha

A Bsus7 E A/E Am/E

105

See the light see the light see the light Com-ing out of the ing you're shar-ing with me, you're shar-ing with me shar-ing with me Com-ing out of the See the light see the light see the light Com-ing out of the See the light see the light see the light Com-ing out of the

E C#m A Bsus7

119

see the light I see the light Shin - ing Shin -  
 see the light shn - ing shin - ing on me I've been  
 see the light I see the light Shin - ing Shin -  
 see the light I see the light Shin - ing Shin -

A/E Am/E E C#m

123

ing Shin - - - ing *rall.* Com - ing out of the dark  
 think - ing I can make it, but your love helps me to make it *rall.* Com - ing out of the dark  
 ing Shin - - - ing *rall.* Com - ing out of the dark  
 ing Shin - - - ing *rall.* Com - ing out of the dark

A *rall.* Bsus7 F  
 Fill  
 Fill