

PIANO/VOCAL/CHORD

SUPERNATURA

# Santana



S U P E R N A T U R A L

# Santana



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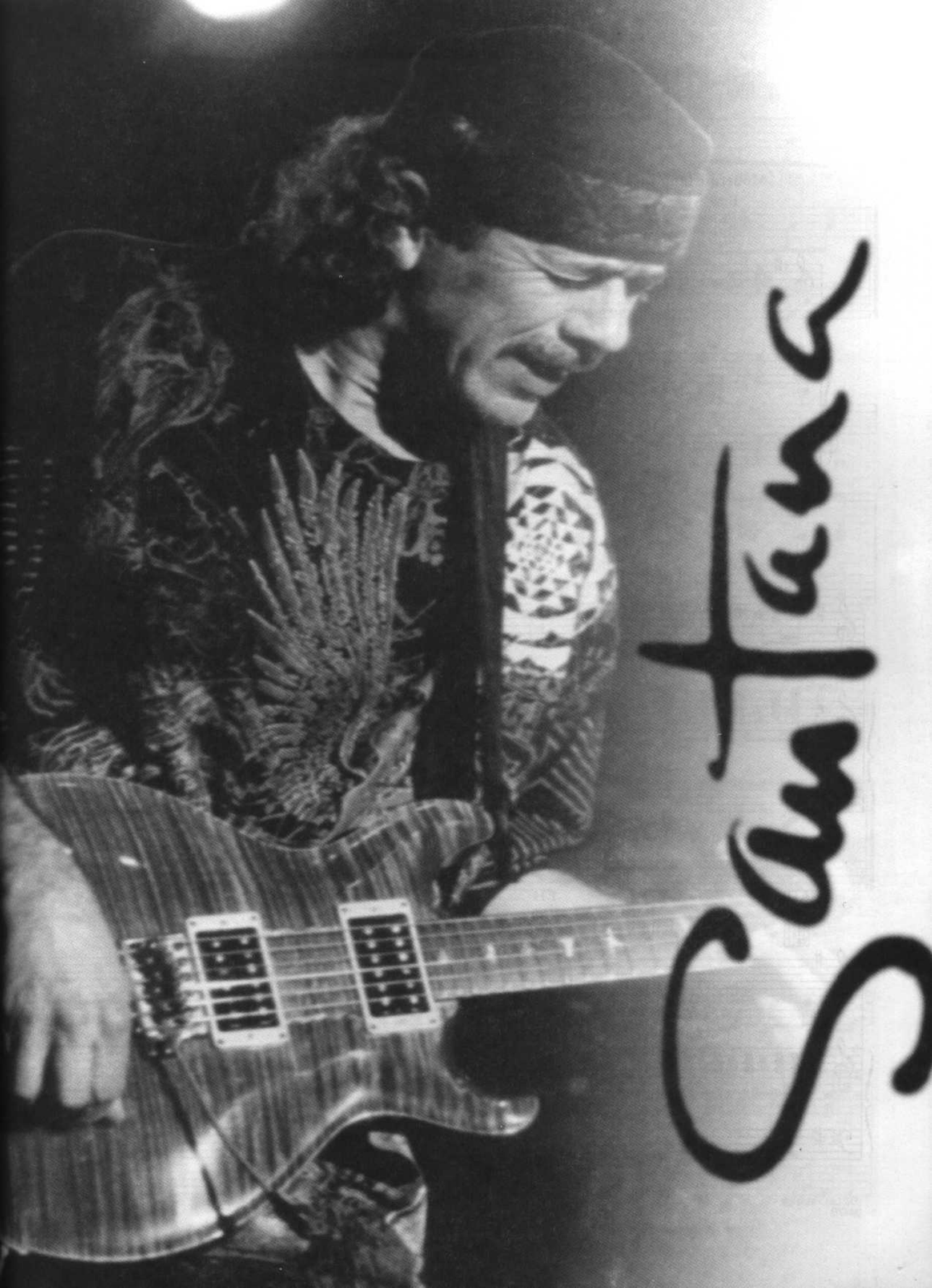
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San Juan



Santana

# Lynney Dee

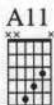
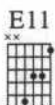
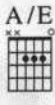
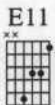
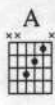
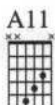
## (DA LE) YALEO

Words and Music by  
S. MUTELA, H. BASTIEN,  
C. POLLONI and CARLOS SANTANA

Moderate latin rock ♩ = 132



(Electric guitar solo ad lib...)

...end solo) De - ja ya 'mi - go sin e - lla no - so - mos na'.

E11  A/E  A11  A 

De - ja ya 'mi - go sin e - lla no so - mos na'.



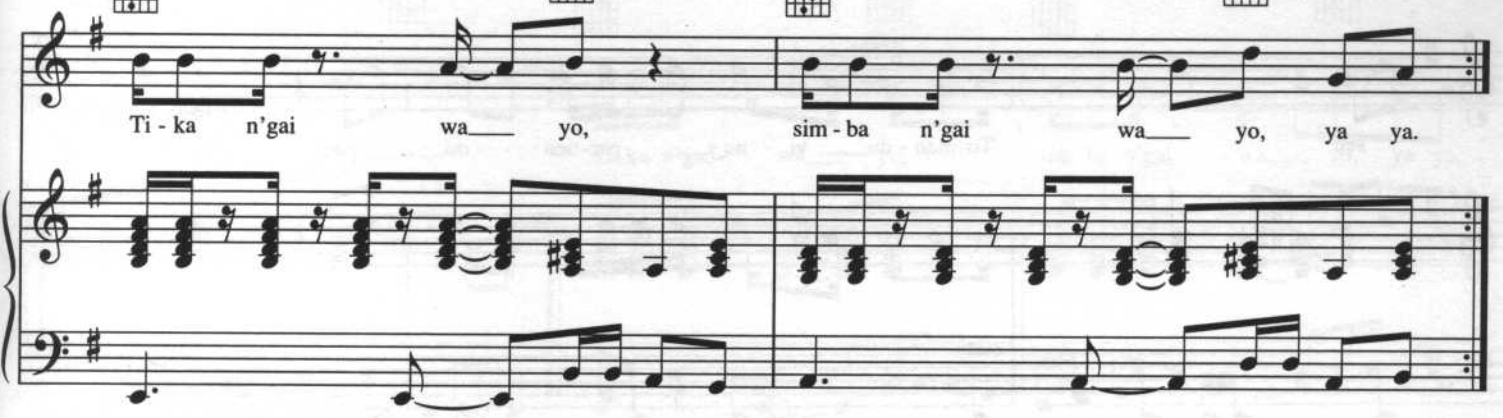
E11  A/E  A11  A 

Ti - ka n'gai wa yo, sim - ba n'gai wa yo, ya ya.




E11  A/E  A11  A 

Ti - ka n'gai wa yo, sim - ba n'gai wa yo, ya ya.



Verse 1:

Em 

1. Yo la ví can - tan - do en Pa - rís. E - lla qui - so es - tar jun - to de.

*mf*



C (9)



— mí. Yo me sor - pren - dí cuan - do di - jo Ya - le -

Verse 2:

Bm7/D



Bm7



B7(#5)



Em



o. 2. Va - mos ca - mi - nan - do e - ly -

see. To - man - do vi - no y par - tien - do pan. E - lla di - jo,

C



Bm7/D



Bm7



B7(#5)



"da - me, da - me ya, Ya - le - o, Ya - le - o." Ya -

♩ Chorus:

E11 A/E A11 A E11 A/E

le - o, Ya - le - o,

A11 A E11 A/E A11 A E11 A/E

Ya - le - o, Ya - le - o.

A11 A E11 A/E A11 A

Ti-ka n'gai wa\_\_ yo, sim-ba n'gai wa\_\_ yo, ya ya.

1. E11 A/E A11 A A11 A To Coda

Ti-ka n'gai wa\_\_ yo, sim-ba n'gai wa\_\_ yo, ya ya. sim-ba n'gai wa\_\_ yo, ya ya.



Verse 3:

Em7



Em



3. Si tú pu-die-ras de-cir-me a mí,

*dim.* *mf*

yo no lo cre-o, lo que pa-sa-a - quí. E-lla es mí-a y me da su a - mor.---

Es-toy com-ple-to y soy fe-liz. A-ho-ra ten-go ni-ños que di-

C



cen, "Ya - le - o, Ya - le - o." Ya -

*D.S. al Coda*

Bm7/D Bm7 B7(#5)

♩ Coda

Em7



Fmaj7



Em7



Fmaj7



Play 4 times



*mf* Piano solo ad lib...

Em7



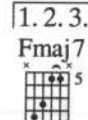
Fmaj7



Em7

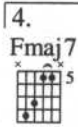


1. 2. 3.  
Fmaj7




*f* (Electric guitar solo ad lib...)

4.  
Fmaj7



Em



Fmaj7




*ff*

Em



Fmaj7



Em




Fmaj7



Em



Fmaj7



Em



Musical notation for the first system, including treble and bass staves with piano accompaniment and guitar chord diagrams.

N.C.

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

1.2.

3.

Chorus:

B7(#5)



E11



A/E



A11



A



Musical notation for the chorus, including vocal lines with lyrics 'Ya - le - o,' and piano accompaniment.

E11



A/E



A11



A



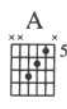
E11



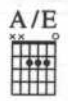
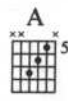
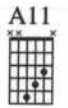
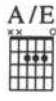
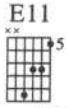
A/E



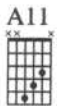
Musical notation for the chorus, including vocal lines with lyrics 'le - o, Ya - le - o,' and piano accompaniment.



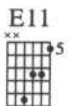
Ya - le - o. Ya -



le - o,  
Ti - ka n'gai wa\_\_ yo, sim - ba n'gai wa\_\_ yo, ya ya. Ti - ka n'gai wa\_\_ yo,



sim - ba n'gai wa\_\_ yo, Ya - le - o. Ti - ka n'gai wa\_\_ yo, sim - ba n'gai wa\_\_ yo, ya ya.



*Repeat ad lib. and fade*

Ti - ka n'gai wa\_\_ yo, sim - ba n'gai wa\_\_ yo, Ya ya ya.

# Lynney Dee

## LOVE OF MY LIFE

Words and Music by  
CARLOS SANTANA and DAVE MATTHEWS

Moderately ♩ = 96 (♩ = ♩<sup>3</sup>)

N.C.

Drums & Bass

Verse:



1. Where you are, that's where I wan - na be.  
 2. See additional lyrics



And through your eyes, all the things I wan - na see.



And in the night, you are my dream, you're ev - ry - thing to



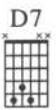
me.

1.

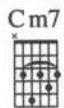
Chorus:



You're the love—



of my life and the breath— in my prayers.



Take my hand— and lead me there. What I need is you—

2.



here. Ev - 'ry day, ev - 'ry

D7



E♭maj7



D7



Gm7



night, you a - lone, you're the love of my life.

Gm7



D7



Gm7



D7



Cm7



B♭



E♭maj7



1. D7



2. D7



Gm7



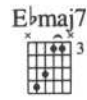
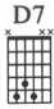
G7/F



Ev - 'ry



## Chorus:



day, ev - 'ry night, you a - lone, you're the love of my



## Freely

life. We go danc - ing in the

moon - light with the star - light in your eyes.

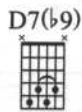
We go danc - ing 'til the sun - rise. You and me, we're gon - na dance, dance, dance.

Slightly faster ♩ = 112 (Dbl.-time feel)



(Electric guitar solo ad lib....)

*f*



Repeat ad lib. and fade



Verse 2:  
 I can't forget the taste of your mouth.  
 From your lips, all the heavens pour out.  
 I can't forget when we, we are one.  
 You alone, I am free.  
 (To Chorus 2:)

# PUT YOUR LIGHTS ON

Words and Music by  
ERIK SCHRODY

Slowly  $\text{♩} = 72$



Introductory musical notation for the first system, including treble and bass staves with piano accompaniment. The piano part is marked *mf*.

Chorus:



Chorus musical notation with lyrics: "Hey, now, all you sin-ners,". Includes vocal line and piano accompaniment.



Continuation of chorus musical notation with lyrics: "put your lights on, put your lights on. Hey, now,". Includes vocal line and piano accompaniment.



all you lov - ers, put your lights\_\_ on, put your lights\_\_ on.



Hey, now, all you kill - ers, put your lights\_\_ on,



put your lights\_\_ on. Hey, now, all you chil - dren,



leave your lights\_\_ on, bet - ter leave your lights\_\_ on. 1. 'Cause there's a

Verse 1:



mon-ster liv-ing un-der my bed, whis-per-ing in my ear...



There's an an-gel with a hand on my head.



She say I got no-thing to fear. 2. There's a

Verse 2:



dark-ness liv-ing deep in my soul, I still got a pur-pose to serve..

E Am E

So let your light shine deep in - to my hole...

Am E7

God, don't let me lose my nerve, don't let me lose my nerve...

*cresc.*

C5 C#5 G5 F5 E5 C5 C#5

**f** (Electric guitar solo ad lib...)

1 G5 F5 E5 2 G5 F5 E5 F5 E5

*dim.*  
...end solo)



Hey now, \_



— (hey now,\_) hey now, \_ (hey now,\_)



whoa, oh, \_ hey now, \_ hey now, \_ (hey now,\_) hey now, (hey now.)

Chorus:



Hey, now, all you sin-ners, put your lights\_ on,

Fmaj7

E+

E

Am

C



put your lights on.

Hey now,

all you chil - dren,

G

Fmaj7

E+

E



leave your lights on,

you bet - ter leave your lights on. 3. 'Cause there's a

Verse 3:

Am

E

Am



mon - ster

liv - ing un - der my bed,

whis - per - ing in my ear..

E

Am

E



And there's an an - gel

with a hand on my head.





She say I got no-thing to fear.\_\_\_\_\_ She'd say,

Outro:



"La,\_\_\_\_\_ ill a - ha,\_\_\_\_\_ ill al - la." We all shine like



stars.\_\_\_\_\_ La,\_\_\_\_\_ ill a - ha,\_\_\_\_\_ ill al - la.



We all shine like stars\_\_\_\_\_ then you fade a - way.

# ÁFRICA BAMBA

Words and Music by  
ISMALIA TOURE, S. TIDIANE TOURE, OUSMANE TOURE,  
HAMIDOU TOURE, CARLOS SANTANA and KARL PERAZZO

Moderately  $\text{♩} = 100$



1st & 2nd times - Acoustic guitar solo  
3rd & 4th times - Electric guitar solo

Play 4 times

The first system of the score consists of two staves. The top staff is a single treble clef line for guitar, showing four measures of whole rests. The bottom staff is a grand staff (treble and bass clefs) for piano, starting with a mezzo-forte (mf) dynamic. It features a rhythmic accompaniment with eighth and sixteenth notes, and chordal textures in the right hand.

The second system continues the musical score. The guitar part has four measures with lyrics: "E - lla bai - la la Por - tu - gue - sa, e - lla bai - la la Por - tu -". The piano accompaniment continues with similar rhythmic patterns and chordal support.

The third system continues the musical score. The guitar part has four measures with lyrics: "gue - sa. E - lla bai - la la Por - tu - gue - sa,". The piano accompaniment continues with similar rhythmic patterns and chordal support.

F6



E



Am



e - lla bai - la la Por - tu - gue - sa. 1. Es - toy lla - man -

Verse:

Am



E/G#



F6



E



do a to - das las mo - re - nas y la lla - ma - da vie - ne de la

Am



A/C#



Dm



Dm/C



luz. Con cal - ma se bai - la es - ta dan - za y con a -

G/B



E/G#



Am



E/G#



mor can - to yo es - ta can - ción. Á - fri - ca bam - ba ha - ce a un la - do a la tris - te -



za, y\_o - tra mas dul - ce no la po - drás en - con - trar.

Chorus:



O - ye, e - so te va a sen - tir\_\_\_ fe - liz. O - ye, e - so te va a sen - tir\_\_\_ fe -



liz. O - ye, e - so te va a sen - tir\_\_\_ fe - liz.



O - ye, e - so te va a sen - tir\_\_\_ fe - liz. liz.



E - lla, e - lla.

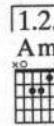


E - lla,



e - lla.

(Electric guitar solo ad lib....)



E - lla, e - lla,

3.



e - lla, e - lla.



N.C.

A - ré, a - ré, a - ré, a - ré.

...end solo)

*f*



E - lla. A - ré, a - ré, a - ré, a - ré.



Repeat ad lib. and fade

E - lla. A - ré, a - ré, a - ré, a - ré.

# SMOOTH

Music and Lyrics by  
ITAAL SHUR and ROB THOMAS

Moderately ♩ = 112



Verse:



1. Man, it's a hot one,  
2. See additional lyrics



like sev - en in - ches from the mid - day sun. — Well, I hear you whis - per and the

Dm7



F/C Bm7(b5)



E7/G#



Am



F



E7



words

melt ev - 'ry one.

But you stay so cool.

My mu - ñe - qui - ta,

my Span - ish Har - lem Mo - na

Am



F



E7



Dm7



F/C



Bm7(b5)



Lis - a.

You're my rea - son for rea - son,

E7/G#



Am



F



E7



the step in my groove.

And if you said



*Pre-chorus:*

Am F E7 Am F E7

— this life ain't good e - nough, — I would give — my world to

3. (Inst. solo ad lib...)

Am F E7

lift you up. — I could change — my life to bet - ter suit — your — mood. —

Dm7 F/C G7/B G7 F#7sus E7(#5)

'Cause you're so smooth. —

*Chorus:*

Am F E7

— ...end solo) Oh, and it's just like the o - cean un - der the moon. — Well, it's the



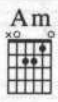
same as the e - mo - tion that I get from you. — You got the kind of lov - ing that can

To Coda  $\oplus$  1.



N.C.

be so smooth, — yeah. Give me your heart, — make it real — or else for - get a - bout it.



| 2.

N.C.

*D.S. al Coda*

2. Well, I'll tell you — or else for - get a - bout it.

♩ *Coda*  
N.C.



— or else for - get a - bout it. Or else for - get a - bout it.



*Repeat ad lib. and fade*

Or else for - get a - bout it.

*Verse 2:*

Well, I'll tell you one thing,  
If you would leave, it be a crying shame.  
In every breath and every word,  
I hear your name calling me out, yeah.  
Well, out from the barrio,  
You hear my rhythm on your radio.  
You feel the tugging of the world,  
So soft and slow, turning you 'round and 'round.  
(To Pre-chorus:)

# DO YOU LIKE THE WAY

Words and Music by  
LAURYN HILL

Moderately slow  $\text{♩} = 88$

Intro:



The intro section consists of two systems of music. The first system shows a guitar part with two chords: Em7 at fret 12 and F#m7 at fret 14. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part features sustained chords in the right hand and a simple bass line in the left hand.



The first vocal line is in 4/4 time. The guitar part alternates between Em7 at fret 12 and F#m7 at fret 14. The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand. The lyrics are: "Do you like the way? Ah. Do you like the".



The second vocal line continues the melody. The guitar part remains on Em7 at fret 12. The piano accompaniment continues with chords and a bass line. The lyrics are: "way, like the way? Ah. Do you like the way? Ah.".



Do you like\_\_\_ the way, like the way?\_\_\_ Ah.\_\_\_\_\_

Rap:



1. Watch the mas - ter plan, the pas-tures span. Through the streets, flipped the beat, move\_ the sheep like the shep-herd. It's a new\_

2. (Inst. solo ad lib...)



\_\_\_ day, my crew stay for - ev - er striv - ing. Give thanks\_ 'cause we a - live and\_ been through the gut - ter. Now we see the ho - ri - zon. It's



clear to me now.\_\_\_ Used to be con-fused, took a lot of years to see how.\_\_\_ Now, we mov-ing plan-ets.

F#m



Take the av-er-age mind and ex-pand it. You take for grant - ed like we're al-ways gon-na be dis-ad-van - taged. But

Em7



soon come, it soon come, it soon done. Ya start run, ya stum - ble, we catch one. In the

F#m7



rhy - thm, San - ta - na lick the guits with pre - cis - ion. Not ac - ci - den - tal, in - ten - tion - al con - scious de - cis - ion. To

Em7



Zi-on we're march-ing through with Af-ri-can May-ans. Con-quer-ing Bab-y-lon with the heart of a li-on. Be-



hold to watch yes-ter-day come back a - round. And the walls of Jer-i-cho come a tumb-ling down. Se-

Chorus:



lah. Se-lah. Ah, ah. La, la, la, la, la. Go - ing down? Ay,



ay. Do you like the way, oh, yeah, that it's go -  
La, la, la, la, la. La, la, la.



1.

2.

ing down?

Bridge:



2. How

1. Tell me how long has it been?  
long, how long will we wait,



Yeah. Is ev-'ry-thing, ev-'ry-thing  
yes, to sit down



al-right, my friend? You see the time is pass-ing, peo-ple ask-ing  
and com-mun-i-cate? See, ev-'ry-thing is rel-a-tive.



how come none of this ain't last-ing? Mon-ey will make peo-ple deal  
If you want to get, then give. Can't we all



like they don't e-ven have to, oh, feel. But no, it  
just build and live? Can't we,



To Coda ♪



ain't real, it ain't real. Oh, do you like the way  
can't we? Bkgd. Vcl.: Do you like the



way, like the way? Ah, that is go - ing down? Doyou like the way? Ah. Yeah,



like the way, ah, ha, that's go - ing down?



Oo, do you like the way? Mm, mm, mm.

⊕ Coda



Oo, do you like the way, oh, oh, my ba-by? Go - ing



down, ba - by. Go - ing down, ba - by. Hold on. Yeah! Mm,



Repeat ad lib. and fade

hm. Ha, ha, ha. Wait a min - ute.

# MARÍA MARÍA

Words and Music by  
WYCLEF JEAN, JERRY DUPLESSIS, CARLOS SANTANA,  
KARL PERAZZO and RAUL REKOW

Moderately ♩ = 98

Intro:  
N.C.

The musical score is written in 4/4 time with a tempo of Moderately (♩ = 98). It begins with an 'Intro: N.C.' section. The piano accompaniment is marked *mf*. The vocal line consists of four systems of music, each with a vocal staff and a piano accompaniment staff. The lyrics are: 'La - dies and gents, turn up your sound sys - tem to the sound of Car - los San - ta - na and the G and B Pro - duct. Oh, Ma - ri - a, Ma - ri - Ghet - to blues from the ref - u - gee camp.' The piano accompaniment features a steady bass line and treble line with triplets and accents.

Chorus:

Dm



a. She re - minds me of a west - side

Am



sto - ry; grow - ing up in Span - ish Har -

Em



E



lem. She's liv - ing the life just like a

Am



A7



mov - ie star. Oh, Ma - ri - a, Ma - ri -

Dm



a, \_\_\_\_\_ she fell in love \_\_\_\_\_ in East L.

Am



A. \_\_\_\_\_ to the sounds \_\_\_\_\_ of a \_\_\_\_\_ gui - tar, \_\_\_\_\_

Em



E



\_\_\_\_\_ yeah, yeah, \_\_\_\_\_ played by \_\_\_\_\_ Car - los \_\_\_\_\_ San - ta -

To Coda ⊕

Am



na. \_\_\_\_\_

Verse:

Stop the loot - ing, stop the shoot - ing, pick - pock -

2. See additional lyrics

ing on the cor - ner. See, as the rich is get - ting rich - er, the poor -

is get - ting poor - er. Se mi - ra Ma - ri - a on the cor - ner think - ing of ways -

to make it bet - ter. In my mail - box there's an e - vic - tion let - ter.

\* L.H. plays E pattern 2nd time.



N.C.

Some-bod - y just said, "See you lat - er." Yeah.

Bkgd. Vcl.: A - ho - ra ven - go ma - ma cho - la, ma - ma cho - la. A -

ho - ra ven - go ma - ma cho - la. A - ho - ra ven - go ma - ma cho - la, ma - ma cho - la.

1.

2.

ho - ra ven - go ma - ma cho - la. Ma - rí - a, Ma - rí - ho - ra ven - go ma - ma cho - la. A -

ho - ra ven - go ma - ma cho - la, ma - ma cho - la. A - ho - ra ven - go ma - ma cho - la. A -

ho - ra ven - go ma - ma cho - la, ma - ma cho - la. A - ho - ra ven - go ma - ma cho - la.

*Bridge:*



Ma - ri - a, you know you're my lov - er.



When the wind\_\_ blows, I can feel you. Through\_\_ the weath -



er and e - ven when we are a - part,



F

Em7

N.C.

it still feels like we're to - geth - er. Ma - ri -

♩ Coda

Am

Wy - clef, Jer - ry Won - der,

*Repeat ad lib. and fade*

Mis - ter San - ta - na, G and B.

*Verse 2:*

I said, "A la favella los colores."  
 The streets are getting hotter.  
 There is no water  
 To put out the fire.  
 Mi canto, la esperanza.  
 Se mira María on the corner  
 Thinking of ways to make it better.  
 Then I looked up in the sky  
 Hoping the days of paradise.

# MIGRA

Words and Music by  
RACHID TAHA, CARLOS SANTANA  
and TONY LINDSAY

Moderately ♩ = 108

Intro:

Cont. rhy. simile

Drums

F7

*mp*

*tr*

Mi - gra, — Mi - gra, pin - che — Mi - gra,

dé - ja - me en paz. — Mi - gra, — Mi - gra,

pin - che\_\_\_ Mi - gra, dé - ja - me en paz\_\_\_ Ma - li - cia en tus o - jos\_\_\_

des - pre - cio en tu co - ra - zón. Ma -

li - cia en tus o - jos\_\_\_ des - pre - cio en tu co - ra - zón.

Es ho - ra de re - co - no - cer que

to - dos so - mos u - na voz. A - bra - za el con - cep - to

ve - ni - mos de la mis - ma voz. Me ne - ce -

♩ Chorus:

si - tas tú a mí más y más que yo a ti. Me ne - ce - si - tas tú a mí más y

más que yo a ti. Me ne - ce - si - tas tú a mí más y más que yo a ti. Me ne - ce -

*Interlude:  
(skip on D.S.)*

si - tas tú a mí más y más que yo a ti.

*Play 4 times*

1. Peo - ple, peo - ple, let's  
2. Mi - gra, Mi - gra,

start to - geth - er. Let's do it right now. } Peo - ple, peo - ple,  
pin - che, Mi - gra, dé - ja - me en paz. }

let's love one an - oth - er, I know we know how.

First system of musical notation, measures 1-3. The top staff (treble clef) contains whole rests. The middle staff (treble clef) contains chords and a long melisma. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes with a slash through the stems.

Second system of musical notation, measures 4-6. The top staff (treble clef) contains whole rests. The middle staff (treble clef) contains chords and a melisma. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes with a slash through the stems.

To Coda ♪ 1.

2.

Third system of musical notation, measures 7-9. The top staff (treble clef) contains whole rests. The middle staff (treble clef) contains chords and a melisma. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes with a slash through the stems.

Fourth system of musical notation, measures 10-13. The top staff (treble clef) contains whole rests. The middle staff (treble clef) contains whole rests. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes with a slash through the stems.

(Guitar solo...)

The first system consists of three staves. The top staff is a single line with a treble clef and a key signature of two flats (B-flat major), containing a guitar solo line with rests. The middle and bottom staves are a grand staff with treble and bass clefs, containing piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and melodic patterns in the grand staff.

1.

2.

*D.S. al Coda*

...end solo) Me ne-ce -

The third system includes vocal lines and piano accompaniment. The top staff has a vocal line with lyrics "...end solo) Me ne-ce -". The middle and bottom staves are a grand staff with piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

♩ Coda



The Coda section consists of three staves. The top staff is a single line with a treble clef and a key signature of two flats, containing a piano accompaniment line. The middle and bottom staves are a grand staff with piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.



First system of musical notation, including treble and bass staves with chords and fingerings.



Second system of musical notation, including treble and bass staves with chords and fingerings.



Third system of musical notation, including treble and bass staves with chords and fingerings.

Fourth system of musical notation, including treble and bass staves with chords and fingerings.



Fifth system of musical notation, including treble and bass staves with chords and fingerings.



# CORAZÓN ESPINADO

Words and Music by  
FHER OLVERA

Moderately fast  $\text{♩} = 120$

Bm Em F# Bm Em F#

Bm Em F# Bm Em F#

Bm Em F# Bm Em F#

Verse 1:

Bm Em F# Bm Em

1. E - sa mu - jer me es - tá ma - tan - do. Me ha es - pi - na - do el co - ra -



zón, por más que tra - to de ol - vi - dar - la. Mi



Verses 2 & 3:



al - ma no da ra - zón. 2. Mi co - ra - zón a - plas -  
3. See additional lyrics



ta - do. Do - li - do y a - ban - do - na - do. A ver, a



ver, tú sa - bes di - me mi a - mor, cuán - to a - mor. Y qué do -

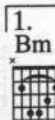
Chorus:



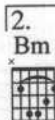
lor nos que - dó. A - a - ay, co - ra - zón es - pi - na -



do. Có - mo due - le, me due - le el a - mar. A - a - ay,



có - mo me due - le el a - mor.



Bm



Em



F#



Bm



Em



1.2.3.

F#7



(Inst. solo ad lib...)

4.

F#7



Bridge:

Em



...end solo)

Co - mo me due - le el ol - vi -

Bm



Em



do. Co - mo due - le el co - ra - zón.

Bm



D



Co - mo me due - le es - tar vi -



vo. Sin te - ner - te a un la - do a - mor.



N.C.



Chorus:

Co - ra - zón es - pi - na - do. Co - ra - zón es - pi -



na - do. Co - ra - zón es - pi - na - do.



Co - ra - zón es - pi - na - do.

Bm Em7 F#7

Co - ra - zón es - pi - na - do.

Bm Em7 F#7 Bm Em7 F#7

Co - ra - zón es - pi - na - do. Co - ra - zón es -

Bm Em7 F#7

pi - na - do. Co - ra - zón es - pi - na - do.

*Repeat and fade*

*Verse 3:*  
 Cómo duele, cómo duele el corazón.  
 Cuando uno es bien entregado  
 Pero no olvides mujer que algún día dirás  
 Ay! Ay! Ay! cómo me duele el amor.  
 (To Chorus:)

# WISHING IT WAS

Words and Music by  
EAGLE-EYE CHERRY, MICHAEL SIMPSON,  
JON KING and MARK NISHITA

Slowly  $\text{♩} = 84$

Intro:



*mf*

Gm7



C9



Gm7



C9



Gm7



C9



Verse:



1. Beau - ty and grace is what touch - es me most. Good times can put me in fear. I  
 (2.) feel - ing won't last, 'cause I can - not sur - vive. I tell you I've been here be - fore. I'm



al - ways feel safe when things\_ are bad.\_ So I can - not let you come near. It  
 mov - ing so fast, it's a mat - ter of time. One of us walks out that door. }



seems that I thrive in the dark side of things. I al - ways feel a - live\_ when the death bell rings.



Now you come\_ and you bring out the tears in me. Bkgd. Vcl.: Di - di - di - di.



Chorus:

Gm7



C9



Pain nev - er makes me cry, but hap - pi - ness does. It's so

Gm7



C9



strange to watch your life walk by and wish - ing it was. Wish - ing it

Gm7



C9



was more like a fan - ta - sy where ev - 'ry day sur - pris - es me, yeah.

Gm7



C9



Wish - ing it was.

Gm7 C9

Bkgd. Vcl.: Whoa, whoa, whoa. Wish - ing it was.

Gm7 To Coda 1. C9

Whoa, whoa, whoa. I'm wish - ing it was. 2. This

2. C9 Gm7

(Guitar solo...)

C9 Gm7

1.2.3.4.

5.

C9

C9



... end solo)

Gm7

C9



Give this some thought, I'm sure you will know this is the way it must be. E -

D.S. al Coda

Gm7

C9



mo-tions will rise, e - mo - tions will flow. You bring out the tears in me.

Coda C9

Gm7



Oh, oh, wish - ing it was. Wish - ing it was.

Bkgd. Vcl.: Whoa, whoa, whoa.



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

Vocal line: I'm wish - ing it was...

Lyrics: Whoa, whoa, whoa.

Repeat ad lib. as desired | Last time



Musical notation for the second system, including piano accompaniment.

Outro:



Musical notation for the first part of the outro, including piano accompaniment.



Musical notation for the second part of the outro, including piano accompaniment.

# EL FAROL

Words and Music by  
CARLOS SANTANA and K.C. PORTER

Moderately ♩ = 104

N.C.

*mp*

Am      Dm      G      Cmaj7      Gb7

Fmaj7      F6      E7      Am7

El Farol - 3 - 1  
0447B

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Am Dm G Cmaj7 Gb7

This system contains the first five measures of the piece. The guitar chord diagrams are: Am (x02020), Dm (xx0232), G (030233), Cmaj7 (x04234), and Gb7 (x23333). The piano accompaniment features a steady bass line in the left hand and a melodic line in the right hand with some triplets.

Fmaj7 F6 E7 Am7

This system contains measures 6-9. The guitar chord diagrams are: Fmaj7 (x02334), F6 (x02334), E7 (022132), and Am7 (x02020). Measure 8 includes a triplet of eighth notes in the right hand.

Am E7 Am E7

This system contains measures 10-13. The guitar chord diagrams are: Am (x02020) and E7 (022132). The piano accompaniment continues with a consistent rhythmic pattern.

Am E7 Am

This system contains measures 14-17. The guitar chord diagrams are: Am (x02020) and E7 (022132). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

1. E7 Am E/G# C/G D/F# Fmaj7

This system contains measures 18-23. The guitar chord diagrams are: E7 (022132), Am (x02020), E/G# (022132), C/G (x02334), D/F# (x02323), and Fmaj7 (x02334). The piano accompaniment concludes the piece with a final melodic flourish in the right hand.

2.



Musical notation for the first system, including treble and bass staves with chords E7 and Am.



Musical notation for the second system, including treble and bass staves with triplets and chords E7 and Am.



Musical notation for the third system, including treble and bass staves with a *cresc.* marking and chords E/G#, C/G, D/F#, Fmaj7, and E7.



Musical notation for the fourth system, including treble and bass staves with a *mf* marking and chords Am, Dm, G, Cmaj7, and Gb7.

Repeat ad lib. and fade



Musical notation for the fifth system, including treble and bass staves with a triplet and chords Fmaj7, F6, E7, and Am7.

# PRIMAVERA

Words and Music by  
K.C. PORTER J.B. ECKL

Moderately fast ♩ = 126

Gm7



Guitar

C7



Cm9



D7sus



First system of musical notation for the guitar and piano accompaniment. The guitar part is in 4/4 time, featuring a melody with triplets and a final quarter rest. The piano accompaniment is in 4/4 time, marked *mf*, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord diagrams for Gm7, C7, Cm9, and D7sus are shown above the guitar staff.

Gm7



C7



Cm9



D7sus



Second system of musical notation. The guitar part continues the melody with triplets and ends with a quarter rest. The piano accompaniment continues with the same eighth-note accompaniment. Chord diagrams for Gm7, C7, Cm9, and D7sus are shown above the guitar staff. The word "Co -" is written at the end of the guitar staff.

Gm7



C7



Cm7



D7sus



Third system of musical notation, including the vocal line. The guitar part features a chordal accompaniment. The piano accompaniment continues with the eighth-note accompaniment. The vocal line is in 4/4 time, with lyrics: "mo la - se - mi - lla, lle - va nue - va vi - da. Hay - en es -". Chord diagrams for Gm7, C7, Cm7, and D7sus are shown above the guitar staff.



Gm7



C7



Cm9



D7sus



ta pri - ma - ve - ra u - na nue - va e - ra.

Gm7



C9



Cm9



D7



*(Inst. solo ad lib...)*

Gm7



C9



Cm9



D7



*...end solo)*

Verse 1:

Gm7



C9



Cm9



D7



1. Llu - via de sol. Co - mo u - na ben - di - ción,

Gm7



C9



Cm9



D7



la vi - da re - na - ce a ple - na luz.

La pri - ma - ve - ra ya lle - gó.

Verse 2 & 3:

Gm7



C9



Cm9



2. To - do es a - sí

re - gre - so a la

3. See additional lyrics

D7



Gm7



C9



ra - íz.

Tiem - po de in - que - ta ju - ven - tud.

Cm9



D7



Gm7



La pri - ma - ve - ra ya

La tie - rra ne - gra

C9 Cm9 D7 Gm7

se vuel - ve ver - de, y las mon - ta - ñas y el

C9 Cm9 D7

de - sier - to un be - llo jar - dín. Oh. Co -

**Chorus:**  
Gm7 C9 Cm7

mo la se - mi - lla, lle - va nue - va vi -

D7 Gm7 C9

da. Hay en es - ta pri - ma - ve - ra u -



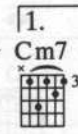
na nue - va e - ra. Co - mo la se - mi -



lla, lle - va nue - va vi - da. Hay en es -



To Coda



ta pri - ma - ve - ra u - na nue - va e -



ra. na nue - va e - ra.

Gm7



C9



Cm7



D7

*(Inst. solo ad lib.)*

Gm7



C7



Cm9

1.  
D7sus2.  
D7sus

Gm7



C7



La tie - rra ne - gra se vuel -

Cm9



D7sus



Gm7



ve ver - de, y las mon - ta - ñas y el

D.S.  $\text{al Coda}$

C7



Cm9



D7(#9)



de - sier - to un - be - llo jar - dín. Oh. Co -

$\oplus$  Coda

Cm7



D7



Gm7



na nue - va e - ra.

C9



Cm7



D7



Repeat ad lib. and fade

Verse 3:  
 En el aire de este nuevo universo.  
 Hoy se respira libertad.  
 (En primavera ya.)

La tierra negra se vuelve verde  
 Y las montañas y el desierto  
 Un bello jardín.  
 (To Chorus:)

# THE CALLING

Words and Music by  
CARLOS SANTANA, CHESTER THOMPSON,  
LARRY GRAHAM and FREDDIE STONE

Rubato (♩ = 96)



(Inst. solo ad lib.)

*mp*

(with pedal)






1. | 2.

First system of musical notation, including a vocal line and piano accompaniment.



Second system of musical notation, including a vocal line and piano accompaniment.



1.2.

Third system of musical notation, including a vocal line and piano accompaniment.



**Funk** ♩ = 96  
Percussion

**3**

Fourth system of musical notation, including a vocal line and piano accompaniment, with triplets and a *mf* dynamic marking.





(Inst. solo continues...)

...end solo)

simile

Em7



Peo-ple, peo-ple, peo-ple, peo-ple, peo-ple, peo-ple, peo-ple, peo-ple, hear me

1.

2.

call-ing. Hear me call-ing. One love..

N.C.

One love. Lord, God Al-might-y, one love.

Em7



First system of musical notation. The vocal line (treble clef) contains a whole rest. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and eighth notes.

Second system of musical notation. The vocal line (treble clef) contains the lyrics: "Peo-ple, peo-ple, peo-ple, peo-ple, peo-ple, peo-ple, peo-ple, peo-ple, hear me". The piano accompaniment (grand staff) continues with similar rhythmic patterns.

Third system of musical notation. The vocal line (treble clef) contains the lyrics: "call-ing. Hear me call-ing.". The piano accompaniment (grand staff) continues with similar rhythmic patterns.

Em

Fourth system of musical notation. The vocal line (treble clef) contains a whole rest. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords. The word "simile" is written below the piano part. A guitar chord diagram for Em is shown above the first measure of the piano part.

First system of musical notation. The vocal line consists of four measures of rests. The piano accompaniment features a treble clef with chords and a bass clef with a simple melodic line.

Second system of musical notation. The vocal line includes the lyrics "One love.\_\_\_\_" and "One love..". The piano accompaniment features a treble clef with chords and a bass clef with a simple melodic line, including repeat signs.

Third system of musical notation. The vocal line includes the lyrics "Lord, God Al-might-y, one love.\_\_\_\_". The piano accompaniment features a treble clef with chords and a bass clef with a simple melodic line, including repeat signs.

*Repeat ad lib. and fade*

Fourth system of musical notation. The vocal line includes the lyrics "One love.\_\_\_\_" and "One love.\_\_\_\_". The piano accompaniment features a treble clef with chords and a bass clef with a simple melodic line, including repeat signs.

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- (DA LE) YALEO
- LOVE OF MY LIFE
- PUT YOUR LIGHTS ON
- AFRICA BAMBA
- SMOOTH
- DO YOU LIKE THE WAY
- MARIA MARIA
- MIGRA
- CORAZON ESPINADO
- WISHING IT WAS
- EL FAROL
- PRIMAVERA
- THE CALLING



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