

SUPERNATURA

Santana



S U P E R N A T U R A

Santana



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Cantata

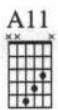
(DA LE) YALEO

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



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.

2.3.

To Coda ⊕

E11

A/E

A11

A

A11

A



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

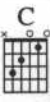


3. Si tú pu-die-ras de-cir-me a mí,

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 -



D.S. al Coda

Bm7/D



Bm7



B7(#5)



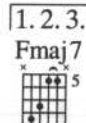
cen, "Ya - le - o, — Ya - le - o." Ya -

♩ Coda

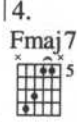


Play 4 times

mf Piano solo ad lib...



f (Electric guitar solo ad lib...)



ff





Musical notation for the first system, including treble and bass clefs, piano accompaniment, and a percussion part labeled "Percussion cont." with the instruction "...end solo)".

N.C.

Musical notation for the second system, featuring piano accompaniment and a dynamic marking of *f*.

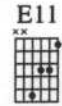
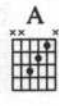
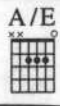
1.2.

3.

Chorus:



Musical notation for the chorus section, including vocal lines with lyrics "Ya - le - o," and piano accompaniment with a dynamic marking of *f*.



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

A11 A E11 A/E A11 A

Ya - le - o. Ya -

E11 A/E A11 A E11 A/E

le - o,
Ti - ka n'gai wa__ yo, sim - ba n'gai wa__ yo, ya ya. Ti - ka n'gai wa__ yo,

A11 A E11 A/E A11 A

sim - ba n'gai wa__ yo, Ya - le - o. Ti - ka n'gai wa__ yo, sim - ba n'gai wa__ yo, ya ya.

E11 A/E A11 A

Repeat ad lib. and fade

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

LOVE OF MY LIFE

Words and Music by
CARLOS SANTANA and DAVE MATTHEWS

Moderately ♩ = 96 (♩ = ♩³)

N.C.

Drums & Bass

Verse:

Gm7



Cm7



D7(b9)



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



Gm7



Cm7



D7(b9)



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



Gm7



Cm7



D7(b9)



Gm7



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



Cm7



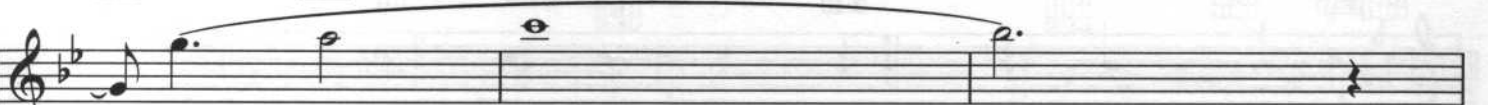
D7



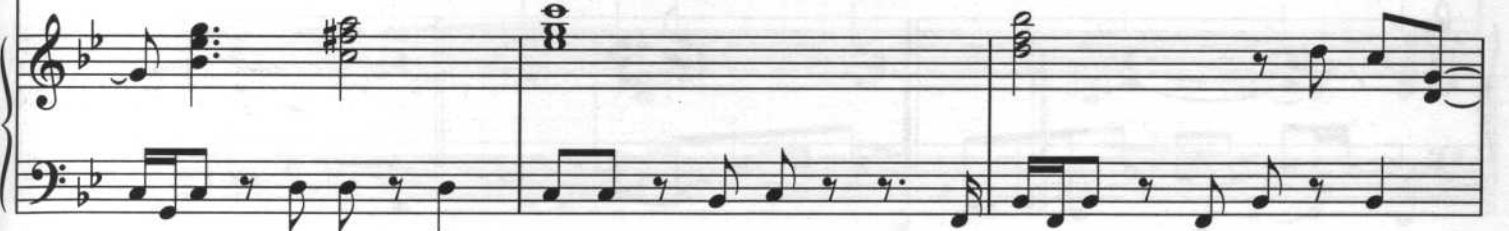
Cm



Bb



me.



1. *Chorus:*

E^bmaj7 **D7** **Gm7**

You're the love—

D7 **Gm7** **D7**

of my life and the breath— in my prayers—

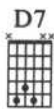
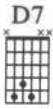
Cm7 **B^b** **E^bmaj7**

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

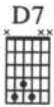
here— Ev - 'ry day, ev - 'ry

D7 **D7** **Gm7** **G7/F** **Cm**

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature is one flat (B-flat major/E-flat minor). The score is divided into two systems. The first system contains the first two lines of music, and the second system contains the remaining three lines. Each line of music includes guitar chord diagrams above the vocal line and piano accompaniment below. The chords are: E^bmaj7, D7, Gm7, D7, Gm7, D7, Cm7, B^b, E^bmaj7, D7, D7, Gm7, G7/F, and Cm. The lyrics are: '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— here— Ev - 'ry day, ev - 'ry'. The score ends with a double bar line.



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


Ev - 'ry

Chorus:



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



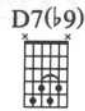
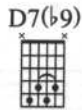
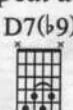
Freely

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....)*

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 $\text{♩} = 72$



mf

The first system of the score consists of three measures. The vocal line is a whole rest in each measure. The piano accompaniment features 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.

Chorus:



Hey, now, all you sin-ners,

The first part of the chorus spans three measures. The vocal line begins with a double bar line and contains the lyrics "Hey, now, all you sin-ners,". The piano accompaniment continues with a similar rhythmic pattern to the first system.



put your lights on, put your lights on. Hey, now,

The second part of the chorus spans three measures. The vocal line contains the lyrics "put your lights on, put your lights on. Hey, now,". The piano accompaniment continues with a similar rhythmic pattern.



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.

SMOOTH

Music and Lyrics by
ITAAL SHUR and ROB THOMAS

Moderately ♩ = 112



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

Verse:



Musical notation for the second system, including piano and guitar staves with lyrics.

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



Musical notation for the third system, including piano and guitar staves with 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.

Am



F



E7



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:




Do you like the way? Ah. Do you like the



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:

D



F#7



2. How

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

D



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

F#m7



Em



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.

Gm7



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.

mf

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.

Ghet - to blues from the ref - u - gee camp. Oh, Ma - ri - a, Ma - ri -

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.

Ma - ri - a, Ma - ri - 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

The introductory section consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a rhythmic pattern of eighth notes with accents (>) and rests, marked 'Drums'. The lower staff is a bass clef staff with a key signature of two flats, which is mostly empty with a few rests.

The first system of the main piece features a grand staff. The upper staff has a treble clef and a key signature of two flats. It begins with a guitar chord diagram for F7 (F major 7th) and a melodic line of eighth notes. The lower staff has a bass clef and a key signature of two flats, with a bass line of eighth notes. The dynamic marking 'mp' (mezzo-piano) is present. There are two trill ornaments (tr) above the staff.

The second system continues the musical notation. The upper staff has a treble clef and a key signature of two flats, with a melodic line. The lower staff has a bass clef and a key signature of two flats, with a bass line. The lyrics 'Mi - gra, Mi - gra, pin - che Mi - gra,' are written below the upper staff.

The third system continues the musical notation. The upper staff has a treble clef and a key signature of two flats, with a melodic line. The lower staff has a bass clef and a key signature of two flats, with a bass line. The lyrics 'dé - ja - me en paz. Mi - gra, Mi - gra,' are written below the upper staff.

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 another, I know we know how.

The first system of music consists of three staves. The top staff is a treble clef with a repeat sign and a double bar line, containing three whole rests. The middle and bottom staves form a grand staff. The middle staff has a treble clef and contains a series of chords: a triad of G4, Bb4, and D5, followed by a sustained chord of G4, Bb4, and D5, and then a single note G4. The bottom staff has a bass clef and contains a rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, with a repeat sign after the first four notes.

The second system of music consists of three staves. The top staff is a treble clef with a repeat sign and a double bar line, containing three whole rests. The middle and bottom staves form a grand staff. The middle staff has a treble clef and contains a series of chords: a triad of G4, Bb4, and D5, followed by a sustained chord of G4, Bb4, and D5, and then a series of eighth notes: G4, A4, Bb4, C5. The bottom staff has a bass clef and contains a rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, with a repeat sign after the first four notes.

To Coda ♪ 1. | 2.

The third system of music consists of three staves. The top staff is a treble clef with a repeat sign and a double bar line, containing three whole rests. The middle and bottom staves form a grand staff. The middle staff has a treble clef and contains a series of chords: a sustained chord of G4, Bb4, and D5, followed by a triad of G4, Bb4, and D5, and then a sustained chord of G4, Bb4, and D5. The bottom staff has a bass clef and contains a rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, with a repeat sign after the first four notes.

The fourth system of music consists of three staves. The top staff is a treble clef with a repeat sign and a double bar line, containing three whole rests. The middle and bottom staves form a grand staff. The middle staff has a treble clef and contains a series of chords: a sustained chord of G4, Bb4, and D5, followed by a triad of G4, Bb4, and D5, and then a sustained chord of G4, Bb4, and D5. The bottom staff has a bass clef and contains a rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, with a repeat sign after the first four notes.

(Guitar solo...)

The first system of music consists of three staves. The top staff is a single line with a treble clef, a key signature of one flat (F major), and a common time signature. It contains three measures of whole rests, with the instruction "(Guitar solo..." written below it. The middle and bottom staves are grouped as a grand staff (treble and bass clefs) and contain piano accompaniment. The piano part begins with a piano dynamic marking and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system. It consists of three staves: a single line with a treble clef and two staves for the grand staff. The piano part continues with its characteristic rhythmic pattern.

1. | 2. *D.S. al Coda*

...end solo) Me ne-ce -

The third system features vocal lines and piano accompaniment. The top staff is a single line with a treble clef, containing two measures of whole rests followed by a vocal line starting with the lyrics "...end solo) Me ne-ce -". The middle and bottom staves are a grand staff for piano accompaniment. The piano part continues with its rhythmic pattern.

♣ Coda

The Coda section consists of three staves. The top staff is a single line with a treble clef, starting with a Coda symbol (♣) and a whole rest. The middle and bottom staves are a grand staff for piano accompaniment. Above the piano part, two guitar chord diagrams are provided: F9 (7) and F#9 (8). The piano part features a rhythmic pattern of eighth and sixteenth notes.

F9 F#9 F9

The first system of music consists of two staves. The treble clef staff contains a series of chords and melodic fragments, with guitar chord diagrams for F9, F#9, and F9 positioned above it. The bass clef staff provides a steady eighth-note accompaniment.

F#9 F9 F#9

The second system continues the musical piece with similar chord progressions and accompaniment. The treble clef staff features more complex chordal textures, while the bass clef maintains the eighth-note pattern.

F7

The third system introduces a change in the treble clef staff, moving from a chordal texture to a more active melodic line. A guitar chord diagram for F7 is shown above the staff. The bass clef accompaniment remains consistent.

The fourth system continues the melodic development in the treble clef and the accompaniment in the bass clef.

F5

The fifth system concludes the piece with a final melodic phrase in the treble clef and a final accompaniment measure in the bass clef. A guitar chord diagram for F5 is shown above the staff.

CORAZÓN ESPINADO

Words and Music by
FHER OLVERA

Moderately fast $\text{♩} = 120$

Bm Em F# Bm Em F#

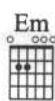
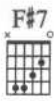
Bm Em F# Bm Em F#

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 -

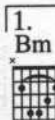
Chorus:



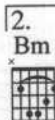
lor nos que - dó. A - a - ay, co - ra - zón es - pi - na -



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.



Bridge:



...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

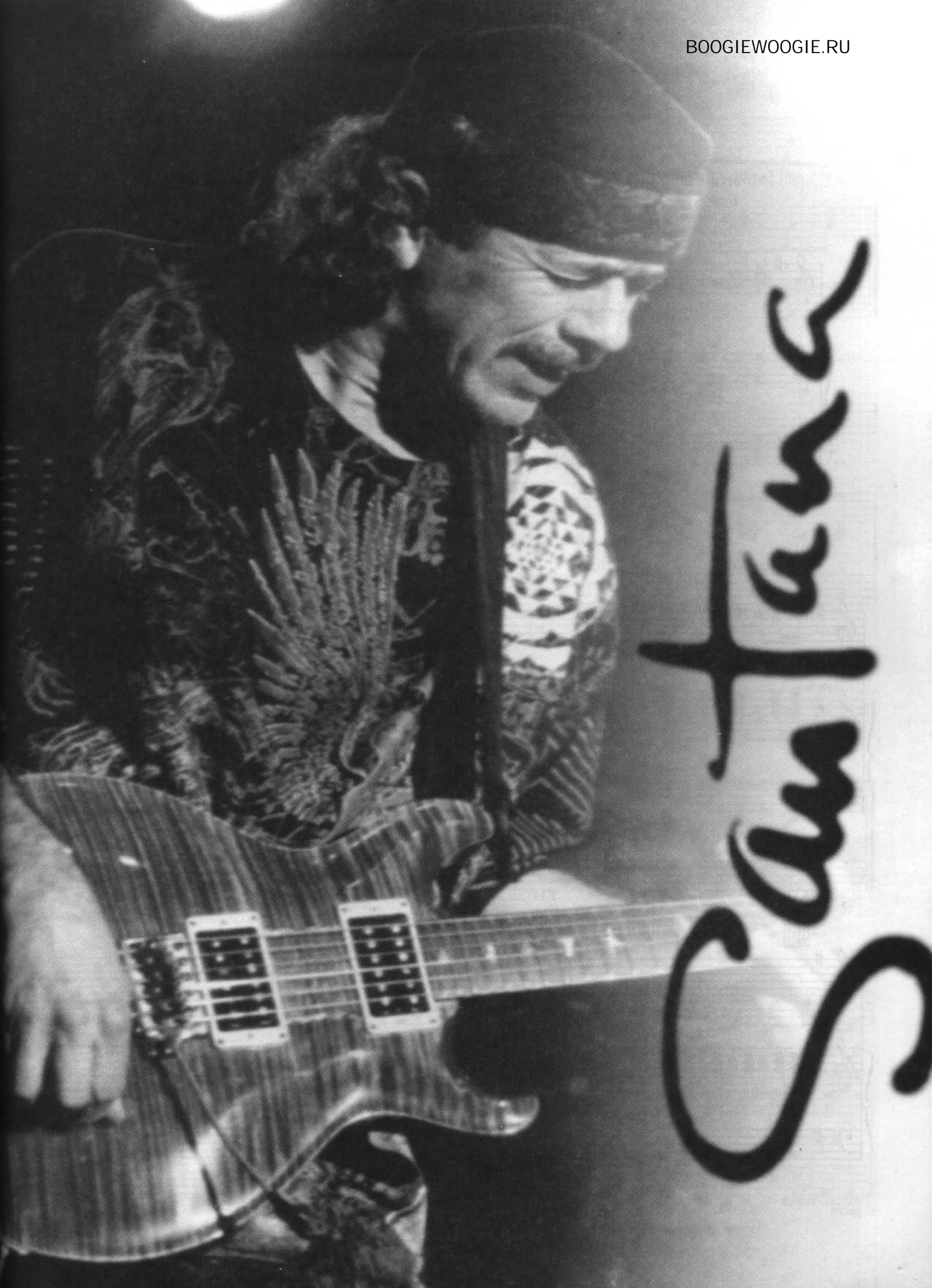
Co - ra - zón es - pi - na - do. Co - ra - zón es -

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:)



Santana

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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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