

SEÑORITA

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Moderate Latin groove



mf



I love it when you call me "se - ño - ri -

- ta." I wish I could pre - tend I did - n't need __ ya, but ev - 'ry touch is

Fmaj7 Em7 G

ooh, la, — la, la. It's true, la, — la, la. Ooh, — I should be run - nin'. Ooh, —

Am



— you keep me com - in' — for ya. Land in Mi - am - i, the air was hot from sum - mer

Cmaj7 Fmaj7

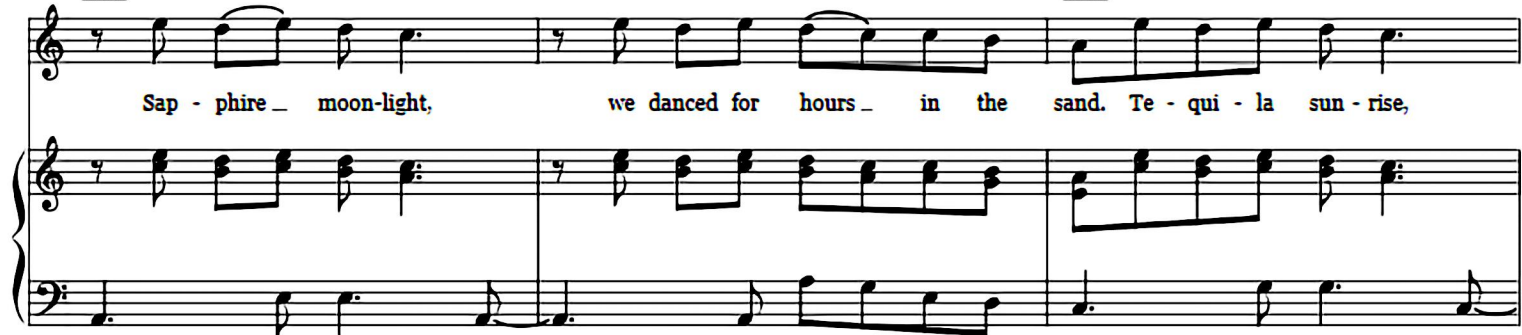
rain. Sweat drip - pin' off me. — Be - fore I e - ven knew her name, la, — la, la,


Em7 G

it felt like ooh, la, — la, la. Yeah, — no. —

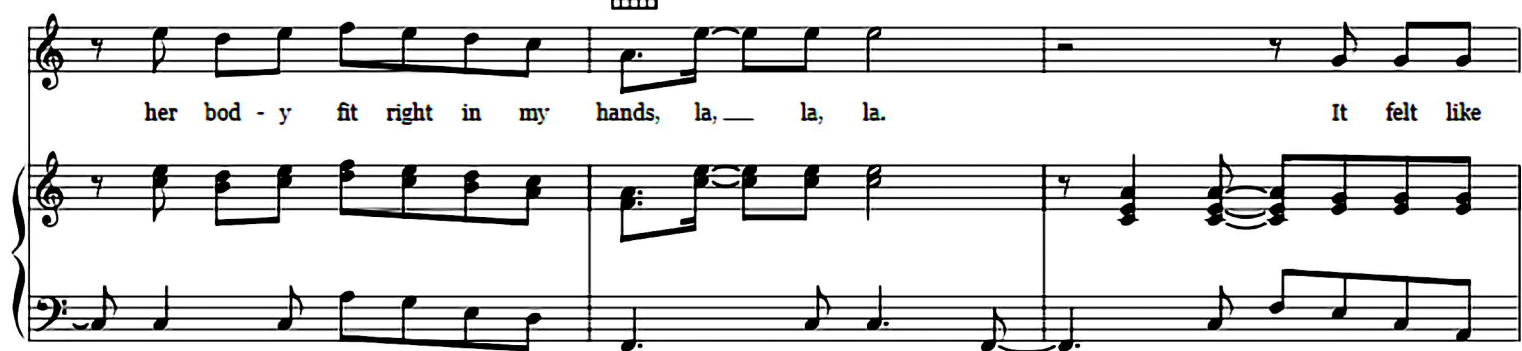
Am  Cmaj7 




Sap - phire - moon-light, we danced for hours - in the sand. Te - qui - la sun - rise,




Fmaj7 


her bod - y fit right in my hands, la, - la, la. It felt like



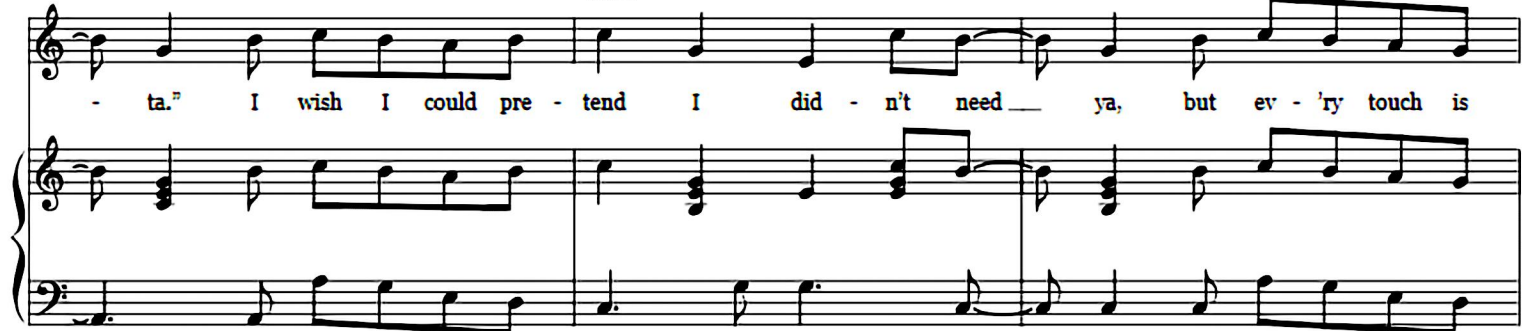
Em7  G  N.C. Am 

ooh, la, - la, la, yeah. I love it when you call me "se - ño - ri -



Cmaj7 

- ta." I wish I could pre - tend I did - n't need - ya, but ev - 'ry touch is



Fmaj7

Em7

G

ooh, la, — la, la. It's true, la, — la, la. Ooh, — I should be run - nin'. Ooh, —

Am

— you know I love it when you call me "se - ño - ri - ta." I wish it was - n't

Cmaj7

Fmaj7

so damn hard to leave — ya, but ev - 'ry touch is ooh, la, — la, la. It's

Em7

G

To Coda

true, la, — la, la. Ooh, — I should be run - nin'. Ooh, — you keep me com - in' — for

Am



ya. Locked in the ho - tel, there's just some things that nev - er

Cmaj7



change. You say we're just friends, but friends don't know the way you

Fmaj7



taste, la, — la, la. 'Cause you

Em7



G



N.C.

know it's been a long time com - in', don't you let me fall, — oh. —

Am



Ooh, when your lips un - dress me, hooked on your tongue.



D.S. al Coda

Cmaj7




G



N.C.

Ooh, love, your kiss is dead - ly. Don't stop. I love it when you



Am



ya. All a - long I'll be com - in' for



Cmaj7



Fmaj7



ya. And I hope it meant some - thin' to ya. Call my



Em7 G

name, I'll be com - in' for ya, com - in' for ya. (Vocal ad lib.)

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'name', followed by a half note 'I'll', a quarter note 'be', a quarter note 'com - in'', a quarter note 'for', a quarter note 'ya,', a quarter note 'com - in'', a quarter note 'for', and a quarter note 'ya.'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chord diagrams for Em7 and G are provided above the staff.

Am Cmaj7

This system contains the next two measures. The vocal line continues with a quarter note 'name', a quarter note 'I'll', a quarter note 'be', a quarter note 'com - in'', a quarter note 'for', a quarter note 'ya,', a quarter note 'com - in'', a quarter note 'for', and a quarter note 'ya.'. The piano accompaniment continues with the same bass line and right-hand melody. Chord diagrams for Am and Cmaj7 are provided above the staff.

Fmaj7

Ooh, -

This system contains the next two measures. The vocal line has a whole rest for the first measure, followed by a quarter note 'Ooh, -' in the second measure. The piano accompaniment continues. A chord diagram for Fmaj7 is provided above the staff.

Em7 G N.C.

I should be run - nin'. Ooh, - you keep me com - in' for ya.

This system contains the final two measures. The vocal line starts with a quarter note 'I', a quarter note 'should', a quarter note 'be', a quarter note 'run - nin'', a quarter note 'Ooh, -', a quarter note 'you', a quarter note 'keep', a quarter note 'me', a quarter note 'com - in'', a quarter note 'for', and a quarter note 'ya.'. The piano accompaniment concludes with a final chord. Chord diagrams for Em7, G, and N.C. are provided above the staff.