

VOCALS

# MARIA MARIA

SANTANA  
ARRANGED BY  
STEVEN BAXTER

♩ = 100

OH MARI A MAR I A SHE RE MINDS ME OF A WEST SIDE STOR  
Y GROW ING UP IN SPA NISH HAR LEM SHE LIV ING THE LIFE JUST LIKE  
A MOV IE STAR OH MAR A MA RI A SHE FELL IN LOVE IN EAST L A  
TO THE SOUND OF THE QUI TA R PLAY BE CAR LOS SAN TAN A  
STOP THE SHOO TING STOP THE LOOT ING PICK POC KING ON THE COR NOR SEE AS THE  
RICH ARE GET TING RICH ER THE POOR ER IS GETT TING POOR ER SEE MI Y MAR  
A ON THE COR NOER THINK ING OF WAYS TO MAKE IT BET TER IN MY MAIL  
BOX THERE'S AN EV ICTION LET TER SOM BODY SAID SEE YOU LA TER  
MAR IA MAR I A SHE RE MINDS ME OF A WEST SIDE STO RY  
GROW ING UP IN SPAN ISH HAR LEM SHE'S LIV IN THE LIVE JUST LIKE A MOV IE STAR

TRUMPET

# MARIA MARIA

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♩ = 100

26

35

56

65

81

99

*Vamp and fade out*

TENOR SAX

# MARIA MARIA

SANTANA  
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♩ = 100

8 14

26

*mf*

35

4 14

56

*mf*

65

8 *mf*

81

14

99

*Vamp and fade out*

2

GIITAR

# MARIA MARIA

SANTANA  
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STEVEN BAXTER

♩ = 100

The musical score is written in treble clef with a 4/4 time signature. It consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 100. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of triplets, indicated by a '3' over a group of notes. Slurs are used to group notes across measures. Chord diagrams are provided for the first staff (m. 27) and the last staff (m. 52), with chord names Am and F. The score is marked with measure numbers 6, 12, 17, 22, 27, 34, 42, 47, and 52. The piece concludes with a double bar line and a final chord diagram.

57 Am G F G Am G F

64 G Am 7 Am G F G

77 Am G F G

83

88

92

97

*Vamp and fade out*

2

Detailed description: This is a guitar sheet music page for the song 'Maria Maria'. It contains seven staves of music, numbered 57 to 97. The music is written in treble clef with a key signature of one sharp (F#). The first staff (measures 57-63) features a sequence of chords: Am, G, F, G, Am, G, F. The second staff (measures 64-76) includes chords G, Am, 7, Am, G, F, G. The third staff (measures 77-82) has chords Am, G, F, G. The fourth staff (measures 83-87) continues the melodic line. The fifth staff (measures 88-91) features a complex, fast-moving melodic pattern with many slurs. The sixth staff (measures 92-96) continues this melodic pattern. The seventh staff (measures 97) concludes with a vamp and fade out section, marked with a '2' and a repeat sign.

DRUMS

# MARIA MARIA

SANTANA  
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♩ = 100

4

1

4

7

8 12

14

22

4

28


35

4 8 12

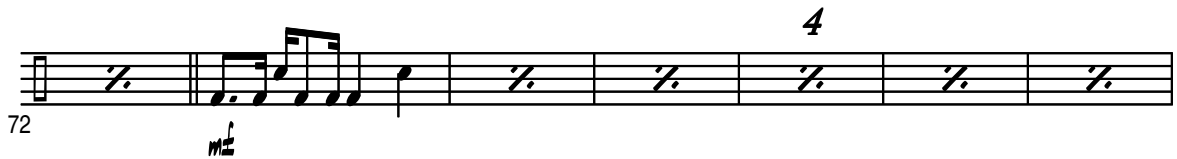
42


DRUMS

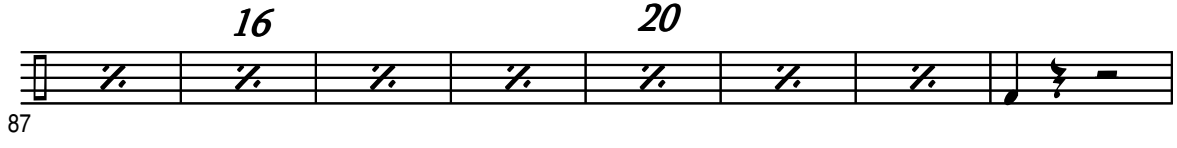
50 

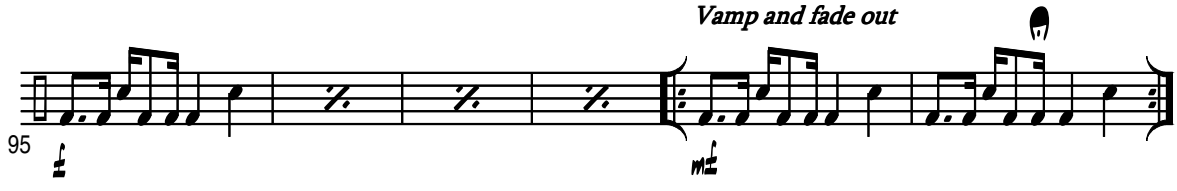
57 

65 

72 

79 

87 

95 

BASS

# MARIA MARIA

SANTANA  
ARRANGED BY  
STEVEN BAXTER

$\text{♩} = 100$

$A_m$

4

The musical score for bass guitar consists of ten staves, each representing a system of music. The notation includes eighth notes, quarter notes, and rests, with dynamic markings such as  $mz$  and  $f$ . Chord annotations are placed above the staff lines to indicate the harmonic structure. Measure numbers are provided at the beginning of each staff.

- Staff 1: Measure 1-8. Chords:  $A_m$ . Measure 1 includes a  $mz$  dynamic marking.
- Staff 2: Measure 9-13. Chords:  $D_m$ ,  $A_m$ .
- Staff 3: Measure 14-18. Chords:  $A_m$ ,  $D_m$ .
- Staff 4: Measure 19-23. Chords:  $A_m$ ,  $A_m$ .
- Staff 5: Measure 24-28. Chords:  $A_m$ ,  $G$ ,  $F$ . Measure 24 includes a  $mz$  dynamic marking.
- Staff 6: Measure 29-33. Chords:  $G$ ,  $A_m$ ,  $G$ ,  $F$ ,  $G$ .
- Staff 7: Measure 34-38. Chords:  $A_m$ ,  $D_m$ .
- Staff 8: Measure 39-43. Chords:  $A_m$ ,  $A_m$ .
- Staff 9: Measure 44-48. Chords:  $D_m$ ,  $A_m$ .
- Staff 10: Measure 49-53. Chords:  $A_m$ . Measure 51 includes a  $f$  dynamic marking.



BASS

57 Am G F G Am

62 G F G Am

68 4 Am G

75 F G Am G F

80 G Dm Am

85 Am Dm

90 Am E7

95 Am

*Vamp and fade out*

Detailed description: This is a bass line musical score for the song 'Maria Maria' on page 2. It consists of ten staves of music, each starting with a measure number. The notes are written in a consistent rhythmic pattern of eighth notes. Chord symbols are placed above the notes. Measure 57 starts with Am, G, F, G, Am. Measure 62 has G, F, G, Am. Measure 68 begins with a four-measure rest (marked '4') followed by Am, G. Measure 75 has F, G, Am, G, F. Measure 80 has G, Dm, Am. Measure 85 has Am, Dm. Measure 90 has Am, E7. Measure 95 starts with Am and ends with a double bar line. The final section is labeled 'Vamp and fade out' and includes a hairpin symbol for fading.

VOCALS

46 OH MARIA MARI A SHE FELL IN LOVE IN EAST L A

50 TO THE SOUNDS OF THE GUIT TAR PLAY BE CAR LOS SAN TAN A

54 I SAID LA FE LA LOS CO LOR ES THE STREETS

58 ARE GET TING HOT TER THERE IS NO WAT TER TO PUT OUT THE FIRE ME COSA LAS ES PER AN ZA SE MIR A MARI

61 A ON THE COR NER THINK ING OF WAYS TO MAKE I SET TER THEN I LOOKED

63 UP IN THE SKY HOP ING HOPING OF DAYS OF PAR A DISE


73 MA RI A YOU KNOW YOU MY LOV ER WHE THE WIND BLOWS I CAN FEEL

76 YOU THROUGH THE WEA THER AND EVEN THOUGH WE ARE A PART

79 IT FEELS LIKE WE 'RE TO GETHER MAR IA A SHE RE MINDS ME OF A WEST SIDE

83 STOR Y GROW ING UP IN SPAN ISH HAR LEM SHE'S LIV ING THE LIFE JUST LIKE A

VOCALS

87 

MOV IE STAR OH MA RIA MA RI A SHE FEEL IN LOVE IN EAST L A

92 

~~Vamp~~ ~~the~~ ~~end~~ ~~of~~ ~~the~~ ~~gui~~ ~~tar~~ PLAYED BY CAR LOS SAN TAN A

99 