

BLACK MAGIC WOMEN

As recorded by Santana

(From the 1970 Album ABRAXAS)

Transcribed by M. Havel

Words and
Arranged

A Intro

latin rock ♩ = 118

1

Gtr III

T
A
B

Gtr IV *mp*

T
A
B

4

Gtr II

T
A
B

H *sl.* H

Gtr III

T
A
B

Gtr IV

T
A
B

8

T 6 (6) 8 7-9 7 (7)

A

B

sl.

T 8 10 10 8 10 10 8 10 8 10 10 8 10 8 10 10 8 10 8 10 10 8 10

A

B

T

A 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

B

12

T 10 8 6 5 (5) 8 6 5 3 (3) 12 10 12

A

B

Gm Dm7

H

T 8 10 10 8 10 10 8 10 (19) (19) (19) 12 (12) 18

A

B

T

A 0 2 0 2 5 (5) 5

B

Gm Dm7

16

let ring-----|

T 10 10 8 6 5 (5) 6 5 6 5 6 5 6 5 6 8 8 6 5

A

B 10 12 12 10 10 10

P P H H sl.

T (19) (19) (19)

A 12 (12) 18

B 5 (5) 5

B 1st guitar solo Dm Am7

20

Gtr II *f* Full Full Full Full

T 10 10 13 13 10 13 (13) (13) 13 10 13 10 12 10 12 12 10 9 (9)

A

B P P P sl. sl.

Gtr III

T 18 18 (18) (18)

A 18 18 (18) (18)

B 8 (8)

24

Dm Gm7

T 10 1013 1213 12 131210 13 (13) (3) (3) 0 13 10 1310 1012 (12) (2) 0 1012 11 1012

A

B P P P P H

T (18) (18) 13 15 13 15

A (18) (18) 13 15 13 15

B

28

Dm Am7 Dm

T 13 13 (13) Full (13) 15 Full (15) 13 15 13 (13) 17 1 1/2 (17) 10 Full 12 12 10 12 10 10 12 10 12 10

A

B sl. sl. P H H P

T 13 13 15 13 13 12 8 7

A 13 13 15 13 12 12 9 7

B

C 1st verse
Dm

32

mf got a black magic women got a black magic

Gtr IV *mf*

T 10 10 10 (10) 10 10 x x x
A 10 10 10 (10) 10 10 x x x
B 12 12 x 10 10 x

sl.

Gtr I *mp*

T 10 10 10 (10) 10 10 x x x
A 10 10 10 (10) 10 10 x x x
B 12 12 x 10 10 x

Gtr III *p*

T 10 10 (10)
A 10 10 (10)
B 12 12

36

women I got a black magic women got me so blind I can't

Am7 Dm

T 6 7 5 7 5 7 5 3 5 3
A 5 7 7 5 7 6 7 5 7 5 7 3 5 3
B 5 7 7 5 7 6 7 5 7 5 7 3 5 3

p

T 10 10 x 10 10 10 10
A 10 10 x 10 10 10 10
B 12 12 x 10 12 10

Gm Dm Am7

40 see that she's the black magic women she's tryin to make a devil out of

T
A
B 5 7 5 7 6 7 5 7 5 7 5 7 5 3 5 3 5 3

let ring-----

T
A
B 3 5 3 x x x 10 10 x 10 12 12 13 13 x x 13 13 x x

H P

T
A
B 13 15 13 14 12 10 10 12 14 8 10 9

D 2nd verse

Dm Dm

44 me tum your back on me ba- by tum your back on me ba-

f

T
A
B 5 7 5 7 5 7 5 (5) 7 7 5 7 5 7 5

mf

T
A
B 10 10 10 x 10 10 10 10 10 10 10 9 10 (10) 10 10 x

sl.

mp

T
A
B 7 10 10 (10)

48

Am7 Dm

by yes, don't tum your back on me ba- by stop messin' round with your

Chord diagrams for measures 48-51:

- Measure 48: Am7 (7), Dm (6 7 5 7 5)
- Measure 49: Am7 (7 7 5 7), Dm (6 7 5 7 5)
- Measure 50: Am7 (7 5 7 3 5 3), Dm (6 7 5 7 5)
- Measure 51: Am7 (7 5 7 3 5 3), Dm (6 7 5 7 5)

Technical markings: *sl.*, *P*, *P*

52

Gm Dm Am7

tricks don't tum your back on me ba- by you just might pick up my magic

Chord diagrams for measures 52-55:

- Measure 52: Gm (5), Dm (7 5 7)
- Measure 53: Dm (6 7 5 7 5 7 5), Am7 (5 7 5)
- Measure 54: Dm (6 7 5 7 5), Am7 (5 7 5)
- Measure 55: Dm (6 7 5 7 5), Am7 (5 7 5)

Technical markings: *let ring*, *H P*

E 2nd guitar solo

Dm

56

sticks

Gtr II

f

Full

10 13 10 13 10

T A B 5

T A B 6 7 10 10 x x 10 10 10 12

T A B 5

mp

T A B 5 10 10

Dm

58

Full

Full

Full

13 (13) (13) 10

13 12 10 13 (13) 10

12 10

P P P *sl.*

Gtr III

10 (10)

10 (10)

T A B

Am7

60

Dm

sl.

H

H P P

9

(9) 9 10 10 13 12

(12) 13 12 10 13 (13)

1/2

Full

8

(8)

(18)

9

(9)

(18)

Detailed description: This system covers measures 60, 61, and 62. The guitar part (top) features a melodic line with a slur over measures 60-61 and a triplet in measure 62. The bass part (middle) has a simple bass line with a slur over measures 60-61 and a triplet in measure 62. The chord part (bottom) shows Am7 chords in measure 60, and Dm chords in measures 61 and 62. Fingerings and techniques like slurs, triplets, and accents are indicated.

Gm

63

Full

Full

Full

13

(13) 15

(15) (15) 13 15 (15)

13

(13)

17

(17) 12

P

sl.

H

12

13

15

13 15

(12)

(15)

13 15 13

Detailed description: This system covers measures 63, 64, and 65. The guitar part (top) has a melodic line with slurs and accents. The bass part (middle) has a simple bass line with slurs and accents. The chord part (bottom) shows Gm chords in measure 63, and a mix of Gm and Dm chords in measures 64 and 65. Fingerings and techniques like slurs, triplets, and accents are indicated.

66

Dm Am7 Dm

13 12 10 12 13 12 10 13 Full (13) 10 13 13 10 12 Full (12)(12) 10 12 10 Full (10) 10 13 10 12 (12) 10 1/2 Full 10

P P H P P P P P

13 12 14 (13) 10 18 10

69

Full Full Full Full Full Full Full Full Full Full Full Full

19 (13) 15 (15) 19 (13) 19 (12) (12) 13 (13) 10 13 10 12 10 12 10

sl. P sl.

18 18 (18)

72

Am7 Dm

Full Full Full Full Full Full Full Full Full Full Full Full

(9) 10 10 13 (13) (13) 10 13 (13) (13) (13) 10 19

sl. H P

8 (8) (18)

Gm

75

Full Full 1 1/2 Full Full

T (13) 10 10 12 11 10 12 13 13 (13) 15 (15) 17 (17) 20 (20) (20)

A

B

T 12 13 15 13 15 (13) 13 15 13

A

B

Dm

Am7

Dm

78

Full Full

T (20) (20) 13 10 (10) 10 13 10 13 10 13 10 13 10 12 10 12 10 12 10 12 10

A 12 (12) (12) 10 13 10 13 13 10 13 10 12 10 12 10 12 10 12 10

B

sl. H P P H P P H P P H P

T 13 13 8 10

A 14 (14) 9 10

B

F 3rd verse
Dm

81 *Gtr IV f*
got your spell on me ba- by got your spell on me ba-

T
A 7 5 7 5 7 5 (5) 7
B 7 5 7 5 7 5

Gtr II mf Full

T
A 10 11 12 10 12 9 10 (10)
B 10 11 12 10 12 10 9 10 12 (12) 10 9
H H H H sl. sl. P sl.

Gtr III

T
A 18 18
B 18 18

84 Am7 Dm
by yes, you got your spell on me ba- by tuning my heart in to

T
A 7 7 5 7 6 7 5 7 5 7 5 7 3 5 3
B 7 7 5 7 6 7 5 7 5 7 5 7 3 5 3

Gtr I

T
A 13 13 13 12 10 10 x 10 8 6 6 6
B 14 14 14 12 12 10 10 12 10 7 8 7 7 7
P P H

Gtr I

T
A 8 8 10 12 13
B 9 9 10 10 10

88

Gm Dm Am7

stone I need you so bad magic³ women I can't leave you a

let ring-----| let ring-----|

H P P

G Interlude

92

Dm

lone

Gtr II *f*

Gtr IV

P *sl.*

96

Gtr II

T	6	8	6	(6)	8	7	9	7
A								
B								

H P sl.

Gtr IV

T	1	3	2	1	3	1	3	2	0	3	1	3	2	1	3	2	0	3
A	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2
B																		

100

accel. $\text{♩} = 138$ *accel.* $\text{♩} = 142$

T		7	5	7	5	8	7	5	8	5	0	5	0	5	0	5	0	5	0
A																			
B																			

sl.

T	1	3	2	1	3	1	3	2	0	3	(3)								
A	0	2	0	2	0	2	0	2	0	2	0	2	0	0	0	0	0	0	0
B																			

$\text{♩} = 144$

105

T	2	(2)	(2)	(2)	(2)	(2)	(2)	2	3	2
A	0	(6)	(6)	(6)	(6)	(6)	(6)			
B										

H P

T	5	(5)	(5)	(5)	(5)	(5)	(5)												
A	7	(7)	(7)	(7)	(7)	(7)	(7)												
B								5	0	3	5	0	3	5	0	3	5	0	3

The image displays two systems of musical notation for guitar. Each system consists of a treble clef staff, a guitar tablature staff, and a fret number staff. The first system features a melodic line with a sharp key signature and a 2/4 time signature. The tablature shows a sequence of chords: a 2-fret barre, followed by three 6-fret barre chords. The fret number staff indicates these barres with the number '2' and '6' respectively. The second system continues the melodic line with a key signature change to one sharp. The tablature shows a sequence of fret numbers: 10, 14, 10, 14, 5, 0, 3, 5, 0, 3, 5, 0, 3, 5, 0, 3, 5, 0, 3. The fret number staff indicates these frets with the numbers '10' and '14' for the first two measures, and '5' for the subsequent measures.