

Recorded by SANTANA

BLACK MAGIC WOMAN

Words and Music by
PETER GREEN

Arranged by JOHN BERRY

ALTO SAX 1

LATIN ROCK

4 5 4

1-4 5-8

9 10 11 12

mf

13 NOT TOO SHORT

13 14 15 16

f

17 18 19 20 21

22 23 24 25

26 27 28 29

30 31 32 33

f

TO CODA ⊕ SOLI STRONG!

34 35 36 37

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ALTO SAX 1

38 39 40 41

42 43 44 45 *f* CRESC. **#**

46 SOLO - AS WRITTEN OR AD LIB.

47 48 49

50 *Bm7* *Em7*

51 *Bm7* *F#m7* *Bm7*

52 53

54 55 56 57

58 59 60 61

62 63 64 65 *D.S. AL CODA*

66 **⊕** CODA

67

68 69 70 71

72 73 74 *f* CRESC. **#** 75

Recorded by **SANTANA**
BLACK MAGIC WOMAN

ALTO SAX 2

Words and Music by
PETER GREEN
Arranged by **JOHN BERRY**

(LATIN ROCK)

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ALTO SAX 2

To CODA ⊕

30 *^* 31 32

33 *SOL: STRONG!* *f* 34 35

36 37 38

39 40 41 42 *^*

43 44 45 *f* *CRESC.* *ff*

46 47-57

58 8 *D.S. AL CODA*

⊕ CODA 66 67 *^*

68 69 70 71 *^*

72 73 74 *f* *CRESC.* *ff* 75

Recorded by SANTANA

BLACK MAGIC WOMAN

TENOR SAX 1

Words and Music by
PETER GREEN
Arranged by **JOHN BERRY**

LATIN ROCK

5

13

NOT TOO SHORT

22

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TENOR SAX 1

To CODA

30 31 32

33 34 35

SOLI STRONG!

f

34

36 37 38

39 40 41 42

43 44 45

f 45 CRESC.

46 47-57

58-65

D.S. AL CODA

66 67

CODA

68 69 70 71

72 73 74 75

f 74 CRESC.

ff

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BLACK MAGIC WOMAN

TENOR SAX 2

Words and Music by
PETER GREEN
Arranged by **JOHN BERRY**

[LATIN ROCK]

5

5

13

mf
NOT TOO SHORT

22

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TENOR SAX 2

To CODA ⊕

30 31 32

33 34 35

Soli STRONG!

f

34

36 37 38

39 40 41 42

43 44 45

f 45 CRESC. ff

46 47-57

46 47-57

58

58-65

D.S. AL CODA

⊕ CODA

66 67

68 69 70 71

72 73 74 75

f 74 CRESC. ff

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BLACK MAGIC WOMAN

BARITONE SAX

Words and Music by
PETER GREEN
Arranged by JOHN BERRY

(LATIN ROCK)

5

5

9

13 NOT TOO SHORT

13

16

19

22

22

26

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BARITONE SAX

To CODA \oplus SOLI STRONG!

30 31-32 33

34 35 36 37

38 39-40 41

42 43 44 45

46 47-57

58 59 60 61

62 63 64 65

D.S. AL CODA

\oplus CODA

66 67

68-70

71 72 73 74 75

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BLACK MAGIC WOMAN

TRUMPET 1

Words and Music by
PETER GREEN
Arranged by JOHN BERRY

(LATIN ROCK)
HARMON MUTE, OPT.

5 *mf*

5 6 7 8 9

9-12

13 *mf*

OPEN

16 17 18

19 20 21 *f* **SOLI**

22 23 24 25

26 27 28 29

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TRUMPET 1

To CODA ⊕

30 *^* 31 32

33 **(34)** 34-36 3

37 *^* 38 39

40 41 42 *^*

43 44 *mf* CRESC. 45 *ff*

(OPT. TACET) (PLAY)

46 **(46)** 47-57 11

58 **(58)** 59-64 65 *f* D.S. AL CODA

⊕ CODA

66 67 *^*

68 69 70 71 *^*

72 73 *mf* CRESC. 74 75 *ff*

(OPT. TACET) (PLAY)

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BLACK MAGIC WOMAN

TRUMPET 2

Words and Music by
PETER GREEN
Arranged by JOHN BERRY

(LATIN ROCK)
HARMON MUTE, OPT.

5 *mf*

5 6 7 8

9-12

13 *mf*

16 17 18

19 20 21 *f* **Soli**

22 23 24 25

26 27 28 29

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TRUMPET 2

TO CODA ⊕

30 31 32

33 34-36 3

37 38 39

40 41 42

43 44 *mf* CRESC. 45 46 *f*

46 47-57

58 7 D.S. AL CODA 65 *f*

⊕ CODA 66 67

68 69 70 71

72 73 *mf* CRESC. 74 *f* 75

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BLACK MAGIC WOMAN

Words and Music by
PETER GREEN
Arranged by JOHN BERRY

TRUMPET 3

(LATIN ROCK)

HARMON MUTE, OPT.

5-12

1-2 3 4 5

5-12 8

13

13 14 15

16 17 18 19

20 21 22

23 24 25

26 27 28 29

30 31 32

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TRUMPET 3

33 34 34-36 3

37 38 39

40 41 42

43 44 45

mf *CRESC.* **ff**

46 46 47-57 11

58 58-64 65 **f** D.S. AL CODA

⊕ CODA

66 67

68 69 70 71

72 73 74 75

mf *cresc.* **ff**

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BLACK MAGIC WOMAN

Words and Music by
PETER GREEN
Arranged by JOHN BERRY

TRUMPET 4

Musical score for Trumpet 4, featuring handwritten annotations and performance instructions. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece is marked "LATIN ROCK" and includes a "HARMON MUTS, OPT." instruction. The score is divided into measures 1 through 32, with a "To CODA" symbol at the end. Performance instructions include "LATIN ROCK", "HARMON MUTS, OPT.", "TPT. 1 CUS:", "OPEN", "PLAY SOLI", and "To CODA". Dynamics markings include *mf* and *f*. The score includes various musical notations such as slurs, accents, and a triplet in measure 28. Measure numbers 5, 13, 22, and 30 are circled in the original manuscript.

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TRUMPET 4

34

3

33 34-36

37 38 39

40 41 42

43 44 45

mf Cresc.

46 47-48

58-64 65

f

D.S. AL CODA

⊕ CODA

66 67

69 70 71

72 73 74 75

mf Cresc.

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BLACK MAGIC WOMAN

TROMBONE 1

Words and Music by
PETER GREEN
Arranged by **JOHN BERRY**

(LATIN ROCK)

4

5 **STRONG!**
mf

13 *mf*

22 *f*

8

To CODA

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TROMBONE 1

33 34 35

36 37 38

39 40 41 42

43 44 45

46 47-57

58 59 60 61

62 63 64 65

66 67

68 69 70 71

72 73 74 75

34

46

58

11

mf

D.S. AL CODA

⊕ CODA

Recorded by **SANTANA**
BLACK MAGIC WOMAN

TROMBONE 2

Words and Music by
PETER GREEN
Arranged by **JOHN BERRY**

(LATEIN ROCK)

4

5 STRONG!
mf

13
mf

22 f

To CODA

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TROMBONE 2

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47-57 48 49 50 51 52 53 54 55 56 57 58 mf 59 60 61 62 63 64 65 D.S. AL CODA 66 CODA 67 68 69 70 71 72 73 74 75

Recorded by SANTANA
BLACK MAGIC WOMAN

TROMBONE 3

Words and Music by
PETER GREEN
Arranged by JOHN BERRY

(LATEIN ROCK)

(5) STRONG!

(13)

(22) f

To CODA ⊕

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TROMBONE 3

(34)

33 34 35

36 37 38

39 40 41 42

43 44 45 #

(46)

46 47-57

(58)

58 mf 59 60 61

62 63 64 65 D.S. AL CODA

⊕ CODA

66 67

68 69 70 71

72 73 74 75 #

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BLACK MAGIC WOMAN

Words and Music by
PETER GREEN
Arranged by **JOHN BERRY**

TROMBONE 4

LATIN ROCK

5 STRONG!
PLAY

13

22

22-29

8

To CODA ⊕

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TROMBONE 4

34

33 34 35

36 37 38

39 40 41 42

43 44 45 **f**

46 47-57 **mf**

58 **mf** 59 60 61

62 63 64 65 **D.S. AL CODA**

⊕ CODA

66 67

68 69 70 71

72 73 74 75 **f**

Recorded by SANTANA

BLACK MAGIC WOMAN

PIANO

Words and Music by
PETER GREEN

Arranged by JOHN BERRY

(LATIN ROCK)

mf

5

RH

LH

(OPTIONAL)

mf

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PIANO

Musical notation for measures 16, 17, and 18. The treble clef contains a melodic line of eighth notes, while the bass clef has whole rests.

Musical notation for measures 19, 20, and 21. The treble clef continues the melodic line, and the bass clef has whole rests. A fermata is placed over the final note of measure 21.

Musical notation for measures 22, 23, and 24. Measure 22 is circled and labeled '22'. The treble clef features chords with a fermata, and the bass clef has eighth notes. Chord labels 'Dmi7' and 'Ami7' are present.

Musical notation for measures 25, 26, and 27. The treble clef features chords with a fermata, and the bass clef has eighth notes. A 'Dmi7' chord label is present.

Musical notation for measures 28, 29, and 30. The treble clef features chords with a fermata, and the bass clef has eighth notes. Chord labels 'Gmi7', 'Gmi9', and 'Dmi7' are present.

Musical notation for measures 31, 32, and 33. The treble clef features chords with a fermata, and the bass clef has eighth notes. Chord labels 'Ami7', 'Dmi7', 'C/D', and 'To CODA Dmi7' are present. A circled 'C' symbol is also present.

PIANO

34

Dmi7

Ami7

Musical notation for measures 34-37. Measure 34 starts with a Dmi7 chord. Measures 35-37 feature a sequence of chords: Dmi7, Ami7, and Dmi7. The bass line consists of eighth notes, while the treble line has chords with eighth notes.

Dmi7

Gmi7

Gmi9

Gmi7

Musical notation for measures 38-41. Measure 38 starts with a Dmi7 chord. Measures 39-41 feature a sequence of chords: Dmi7, Gmi7, Gmi9, and Gmi7. The bass line consists of eighth notes, while the treble line has chords with eighth notes.

Dmi7

Ami7

Dmi7

Ami7

Dmi9

Musical notation for measures 42-45. Measure 42 starts with a Dmi7 chord. Measures 43-45 feature a sequence of chords: Ami7, Dmi7, and Ami7. The bass line consists of eighth notes, while the treble line has chords with eighth notes.

46

Ami7

Musical notation for measures 46-49. Measure 46 starts with a Dmi7 chord. Measures 47-49 feature a sequence of chords: Dmi7, Ami7, and Dmi7. The bass line consists of eighth notes, while the treble line has chords with eighth notes.

Dmi7

Gmi7

Gmi9

Gmi7

Musical notation for measures 50-53. Measure 50 starts with a Dmi7 chord. Measures 51-53 feature a sequence of chords: Dmi7, Gmi7, Gmi9, and Gmi7. The bass line consists of eighth notes, while the treble line has chords with eighth notes.

Dmi7

Ami7

Dmi7

C/D

Dmi7

Musical notation for measures 54-57. Measure 54 starts with a Dmi7 chord. Measures 55-57 feature a sequence of chords: Ami7, Dmi7, C/D, and Dmi7. The bass line consists of eighth notes, while the treble line has chords with eighth notes.

PIANO

58

58

RH

LH

mf (OPTIONAL)

59 60

61 62 63

Dmi7

64 65

D.S. AL CODA

⊕ CODA Dmi7

Ami7

66 67 68

Dmi7 C/D Dmi7

69 70 71

Ami7 Dmi7 Ami7 Dmi9

72 73 74 75

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BLACK MAGIC WOMAN

BASS

LATIN ROCK

Words and Music by
PETER GREEN
Arranged by JOHN BERRY

Musical staff 1: Bass line in 4/4 time, starting with a whole rest for two measures, then a quarter note G2, a half note F2, and a quarter note E2. Dynamics include *mf*.

(5)

Musical staff 2: Bass line starting with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1.

Musical staff 3: Bass line starting with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1.

(13)

Musical staff 4: Bass line with chords *Dm1*, *Gm1*, and *Dm1*. It features a rhythmic pattern of eighth notes. Dynamics include *mf*.

Musical staff 5: Bass line with chords *Gm1* and *Dm1*. It features a rhythmic pattern of eighth notes.

(22)

Musical staff 6: Bass line with chords *Dm1* and *Am1*. It features a rhythmic pattern of eighth notes. Dynamics include *f*.

Musical staff 7: Bass line with chords *Dm1* and *Gm1*. It features a rhythmic pattern of eighth notes.

Musical staff 8: Bass line with chords *Dm1*, *Am1*, and *Dm1*. It features a rhythmic pattern of eighth notes, ending with a "To CODA" symbol.

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BASS

34 Dmi Ami

34 35 36 37

38 Dmi Gmi

38 39 40 41

42 Dmi Ami Dmi Ami Dmi

42 43 44 45

mf *f*

46 (Dmi) Ami

46 47 48 49

50 Dmi Gmi

50 51 52 53

54 Dmi Ami Dmi

54 55 56 57

58

58 59 60 61

mf

D.S. AL CODA

62 63 64 65

66 CODA Dmi Ami Dmi

66 67 68 69 70

71 Dmi Ami Dmi Ami Dmi

71 72 73 74 75

f (OPTIONAL)

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BLACK MAGIC WOMAN

DRUMS

(LATIN ROCK)

RIDE CYM.

Words and Music by
PETER GREEN
Arranged by **JOHN BERRY**

5 LOOSE H.H. *mf*

13

22

30 Cl. *f* Rim

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DRUMS

34

Handwritten musical notation for measures 34-37. Measure 34 contains a drum pattern with 'x' marks on the snare and cymbal lines. Measures 35-37 are marked with a double slash and a dot, indicating a drum rest.

Handwritten musical notation for measures 38-41. Measures 38-40 are marked with a double slash and a dot. Measure 41 contains a drum rest marked with a 'B' above it.

Handwritten musical notation for measures 42-45. Measures 42-44 are marked with a double slash and a dot. Measure 45 is marked 'ENS.' and contains a melodic line with an accent and a dynamic marking of *ff*.

46

Handwritten musical notation for measures 46-49. Measure 46 contains a drum pattern. Measures 47-48 are marked with a double slash and a dot. Measure 49 contains a drum rest marked with a '4' above it. A dynamic marking of *mf* is written below measures 46-47.

Handwritten musical notation for measures 50-53. Measures 50-52 are marked with a double slash and a dot. Measure 53 contains a drum rest marked with a 'B' above it.

Handwritten musical notation for measures 54-57. Measures 54-56 are marked with a double slash and a dot. Measure 57 contains a drum rest marked with a '4' above it and includes the text '(x x x) OPTIONAL - FOR "TIME"'. A dynamic marking of *mf* is written below measures 46-47.

58

Handwritten musical notation for measures 58-61. Measure 58 contains a drum pattern with the text 'LOOSE N.H.' above it. Measures 59-60 are marked with a double slash and a dot. Measure 61 contains a drum rest marked with a '4' above it. A dynamic marking of *mf* is written below measure 58.

Handwritten musical notation for measures 62-65. Measures 62-64 are marked with a double slash and a dot. Measure 65 contains a melodic line with an accent and a dynamic marking of *f*. The text 'LT D.S. AL CODA' is written above measure 65.

Handwritten musical notation for measures 66-70. Measure 66 is marked with a circled cross symbol and the text 'CODA'. Measures 66-67 are marked 'TT SOLO'. Measure 67 contains a melodic line with an accent and the text 'CR.' above it. Measure 68 contains a melodic line with an accent and the text 'Rim' above it. Measures 69-70 are marked 'TT SOLO'.

Handwritten musical notation for measures 71-74. Measures 71-73 are marked with a double slash and a dot. Measure 74 is marked 'ENS.' and contains a melodic line with an accent and a dynamic marking of *ff*. The text 'AD LIB. ENDING FILLS' is written to the right of measure 74.

Recorded by SANTANA

BLACK MAGIC WOMAN

GUITAR

Words and Music by

PETER GREEN

Arranged by **JOHN BERRY**

(LATIN ROCK) (♩=116-120)

5 WITH DISTORTION

13

OMI7 **22** DISTORTION OFF (NO DISTORTION) AMI7

OMI7 GMI7 GMI9 GMI7

OMI7 AMI7 OMI7 c/o TO CODA OMI7

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GUITAR

34 Dmi7

Ami7

Musical staff 1 (measures 34-37) with notes and slurs.

Dmi7

Gmi7

Gmi9

Gmi7

Musical staff 2 (measures 38-41) with notes and slurs.

Dmi7

Ami7

Dmi7

Dmi7

Ami7

Dmi9

Musical staff 3 (measures 42-45) with notes, slurs, and a fermata.

46 Dmi7

Ami7

Musical staff 4 (measures 46-49) with notes and slurs.

Dmi7

Gmi7

Gmi9

Gmi7

Musical staff 5 (measures 50-53) with notes and slurs.

Dmi7

Ami7

Dmi7

C/O

Dmi7

Dmi7

Musical staff 6 (measures 54-57) with notes, slurs, and a fermata.

58 WITH DISTORTION

Musical staff 7 (measures 58-61) with notes, slurs, and a fermata.

Dmi7 DISTORTION OFF (D.S. AL CODA)

Musical staff 8 (measures 62-65) with notes and slurs.

66 CODA Dmi7

Ami7

Dmi7

C/O

Dmi7

Musical staff 9 (measures 66-70) with notes, slurs, and a fermata.

Dmi7

Ami7

Dmi7

Ami7

Dmi9

Musical staff 10 (measures 71-75) with notes, slurs, and a fermata.

ff

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BLACK MAGIC WOMAN

Words and Music by
PETER GREEN

Arranged by JOHN BERRY

AUX. PERCUSSION

LATIN ROCK

BONGOS

HIGH: BONGOS

1 CONGAS

Musical staff for BONGOS in 4/4 time. Measure 1: Congas (1). Measure 2: BONGOS (HIGH). Measure 3: BONGOS (HIGH). Measure 4: BONGOS (HIGH). Dynamics: mf.

5 HIGH (RIM) LOW

5 LOW HIGH

Musical staff for Congas in 4/4 time. Measure 5: HIGH (RIM) LOW. Measure 6: HIGH. Measure 7: HIGH. Measure 8: HIGH. Measure 9: HIGH. Measure 10: HIGH. Measure 11: HIGH. Measure 12: HIGH. Measure 13: HIGH. Measure 14: HIGH. Measure 15: HIGH. Measure 16: HIGH. Measure 17: HIGH. Measure 18: HIGH. Measure 19: HIGH. Measure 20: HIGH. Measure 21: HIGH. Measure 22: HIGH. Measure 23: HIGH. Measure 24: HIGH. Measure 25: HIGH. Measure 26: HIGH. Measure 27: HIGH. Measure 28: HIGH. Measure 29: HIGH. Measure 30: HIGH. Measure 31: HIGH. Measure 32: HIGH. Measure 33: HIGH. Dynamics: mf.

Musical staff for Congas in 4/4 time. Measure 9: HIGH. Measure 10: HIGH. Measure 11: HIGH. Measure 12: HIGH. Measure 13: HIGH. Measure 14: HIGH. Measure 15: HIGH. Measure 16: HIGH. Measure 17: HIGH. Measure 18: HIGH. Measure 19: HIGH. Measure 20: HIGH. Measure 21: HIGH. Measure 22: HIGH. Measure 23: HIGH. Measure 24: HIGH. Measure 25: HIGH. Measure 26: HIGH. Measure 27: HIGH. Measure 28: HIGH. Measure 29: HIGH. Measure 30: HIGH. Measure 31: HIGH. Measure 32: HIGH. Measure 33: HIGH. Dynamics: mf.

13

Musical staff for Congas in 4/4 time. Measure 13: HIGH. Measure 14: HIGH. Measure 15: HIGH. Measure 16: HIGH. Measure 17: HIGH. Measure 18: HIGH. Measure 19: HIGH. Measure 20: HIGH. Measure 21: HIGH. Measure 22: HIGH. Measure 23: HIGH. Measure 24: HIGH. Measure 25: HIGH. Measure 26: HIGH. Measure 27: HIGH. Measure 28: HIGH. Measure 29: HIGH. Measure 30: HIGH. Measure 31: HIGH. Measure 32: HIGH. Measure 33: HIGH. Dynamics: mf.

17

8

To CABASA

To COWBELL

Musical staff for Congas in 4/4 time. Measure 17: HIGH. Measure 18: HIGH. Measure 19: HIGH. Measure 20: HIGH. Measure 21: HIGH. Measure 22: HIGH. Measure 23: HIGH. Measure 24: HIGH. Measure 25: HIGH. Measure 26: HIGH. Measure 27: HIGH. Measure 28: HIGH. Measure 29: HIGH. Measure 30: HIGH. Measure 31: HIGH. Measure 32: HIGH. Measure 33: HIGH. Dynamics: mf.

22

CABASA (OR GUIRO, OR SHAKER)

COWBELL

Musical staff for Congas in 4/4 time. Measure 22: CABASA (OR GUIRO, OR SHAKER). Measure 23: CABASA (OR GUIRO, OR SHAKER). Measure 24: CABASA (OR GUIRO, OR SHAKER). Measure 25: CABASA (OR GUIRO, OR SHAKER). Measure 26: CABASA (OR GUIRO, OR SHAKER). Measure 27: CABASA (OR GUIRO, OR SHAKER). Measure 28: CABASA (OR GUIRO, OR SHAKER). Measure 29: CABASA (OR GUIRO, OR SHAKER). Measure 30: CABASA (OR GUIRO, OR SHAKER). Measure 31: CABASA (OR GUIRO, OR SHAKER). Measure 32: CABASA (OR GUIRO, OR SHAKER). Measure 33: CABASA (OR GUIRO, OR SHAKER). Dynamics: mf.

26

27

28

29

8

Musical staff for Congas in 4/4 time. Measure 26: CABASA (OR GUIRO, OR SHAKER). Measure 27: CABASA (OR GUIRO, OR SHAKER). Measure 28: CABASA (OR GUIRO, OR SHAKER). Measure 29: CABASA (OR GUIRO, OR SHAKER). Measure 30: CABASA (OR GUIRO, OR SHAKER). Measure 31: CABASA (OR GUIRO, OR SHAKER). Measure 32: CABASA (OR GUIRO, OR SHAKER). Measure 33: CABASA (OR GUIRO, OR SHAKER). Dynamics: mf.

To CODA

12

Musical staff for Congas in 4/4 time. Measure 30: CABASA (OR GUIRO, OR SHAKER). Measure 31: CABASA (OR GUIRO, OR SHAKER). Measure 32: CABASA (OR GUIRO, OR SHAKER). Measure 33: CABASA (OR GUIRO, OR SHAKER). Dynamics: mf.

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AUX. PERCUSSION

34

Musical staff 1: Measures 34-35. Measure 34 contains a rhythmic pattern of eighth notes with 'x' marks above them. Measure 35 is a whole rest. Measures 36 and 37 are whole rests. Measure 38 is a whole rest. Measure 39 is a whole rest.

Musical staff 2: Measures 39-41. Measure 39 is a whole rest. Measure 40 is a whole rest. Measure 41 is a whole rest.

Musical staff 3: Measures 42-45. Measure 42 is a whole rest. Measure 43 is a whole rest. Measure 44 is a whole rest. Measure 45 is a whole rest.

46

Musical staff 4: Measures 46-47. Measure 46 contains a rhythmic pattern of eighth notes with 'x' marks above them. Measure 47 is a whole rest. Measures 48 and 49 are whole rests. Measure 50 is a whole rest.

mf

Musical staff 5: Measures 50-53. Measure 50 is a whole rest. Measure 51 is a whole rest. Measure 52 is a whole rest. Measure 53 is a whole rest.

Musical staff 6: Measures 54-57. Measure 54 is a whole rest. Measure 55 is a whole rest. Measure 56 is a whole rest. Measure 57 is a whole rest.

TO BONGOS
TO CONGAS

58

Musical staff 7: Measures 58-61. Measure 58 contains a rhythmic pattern of eighth notes with 'x' marks above them. Measure 59 is a whole rest. Measure 60 is a whole rest. Measure 61 is a whole rest.

mf

Musical staff 8: Measures 62-65. Measure 62 is a whole rest. Measure 63 is a whole rest. Measure 64 is a whole rest. Measure 65 is a whole rest.

TO CABASA
TO COWBELL

⊕ CODA

Musical staff 9: Measures 66-70. Measure 66 is a whole rest. Measure 67 contains a rhythmic pattern of eighth notes with 'x' marks above them. Measure 68 is a whole rest. Measure 69 is a whole rest. Measure 70 is a whole rest.

Musical staff 10: Measures 71-75. Measure 71 contains a rhythmic pattern of eighth notes with 'x' marks above them. Measure 72 is a whole rest. Measure 73 is a whole rest. Measure 74 contains a rhythmic pattern of eighth notes with 'x' marks above them. Measure 75 is a whole rest.

Recorded by SANTANA

BLACK MAGIC WOMAN

5

[LATIN ROCK] (♩ = 116 - 120)

Words and Music by
PETER GREEN
Arranged by JOHN BERRY

The musical score is arranged in a standard orchestral format with staves for each instrument. The instruments listed on the left are: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion (opt.).

Key performance instructions and markings include:

- HARMON MUTE, OPT.:** Indicated for the Trumpet 1 part.
- COL. 3:** A marking for the Trumpet 2 part.
- HARMON MUTE, OPT.:** Indicated for the Trumpet 3 part.
- STRONG!:** A dynamic marking for the Trombone 1 part.
- WITH DISTORTION:** A marking for the Guitar part.
- R.H.:** Right Hand marking for the Piano part.
- L.H. (OPTIONAL):** Left Hand marking for the Piano part.
- LOW BELL LEADS:** A marking for the Bass part.
- LOW P. HIGH BELL LEADS:** A marking for the Drums part.

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (top)

13 NOT TOO SHORT

Alto Sax 1 *mf*

Alto Sax 2 *mf*

Tenor Sax 1 *mf*

Tenor Sax 2 *mf*

Baritone Sax *mf*

Trumpet 1 *mf*

Trumpet 2 *mf*

Trumpet 3 *mf*

Trumpet 4 *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Trombone 3 *mf*

Trombone 4 *mf*

Guitar *mf*

Piano *mf*

Bass *mf*

Drums *mf*

Auxiliary Percussion (top) *mf*

Trumpet 1 *mf* (OPEN)

Trumpet 2 *mf* (OPEN)

Trumpet 3 *mf* (OPEN)

Trumpet 4 *mf* (OPEN)

Trombone 1 *mf* (OPEN)

Trombone 2 *mf* (OPEN)

Trombone 3 *mf* (OPEN)

Trombone 4 *mf* (OPEN)

Guitar *mf*

Piano *mf*

Bass *mf*

Drums *mf*

Auxiliary Percussion (top) *mf*

Trumpet 1 *mf*

Trumpet 2 *mf*

Trumpet 3 *mf*

Trumpet 4 *mf*

Trombone 1 *mf*

Trombone 2 *mf*

Trombone 3 *mf*

Trombone 4 *mf*

Guitar *mf*

Piano *mf*

Bass *mf*

Drums *mf*

Auxiliary Percussion (top) *mf*

To CORA
Solo! STRANGE!

The musical score is arranged in a standard ensemble format with 15 staves. From top to bottom, the parts are:

- Alto Sax 1
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Trombone 2
- Trombone 3
- Trombone 4
- Guitar
- Piano
- Bass
- Drums
- Auxiliary Percussion (opt.)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Chord symbols are provided for the guitar and piano parts, including Dm^7 , Gm^7 , Gm^9 , Gm^7 , f , Dm^7 , Am^7 , Dm^7 , $9/8$, and Dm^7 . The auxiliary percussion part includes a section marked "CR. CUM." (CORKS) with specific rhythmic patterns.

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Trombone 1
Trombone 2
Trombone 3
Trombone 4

Guitar
Piano
Bass
Drums
Auxiliary Percussion (opt.)

SOLO - AS WRITTEN OR NO LIB.

46

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Bariitone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

42

43

44

45

46

47

48

49

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Auxiliary Percussion (opt.)

To CONGAS

58) *8m¹*

D.S. AL CODA

(Dim.)

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax

⊕ CODA

Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4

Trombone 1
Trombone 2
Trombone 3
Trombone 4

Guitar
Piano

Dim.
Am7

Bass
Drums

TT SOLO
C.A.
RIM

Auxiliary Percussion (Foot.)

To CANASA
TO CONBALL

