

Barbara

Medium Jazz Waltz (♩ = 156)

Horace Silver

A B^{b7}(#11) B^{b7}(#11) (B⁷(#11) B^{b7}(#11)) A^{b7}(#11)

Musical notation for section A, first staff. Treble clef, 3/4 time signature. Chords: B^{b7}(#11), B^{b7}(#11) (B⁷(#11) B^{b7}(#11)), A^{b7}(#11).

B^{b7}(#11) B^{b7}(#11) (B⁹(#11) D^{b9}(#11)) E^{b9}_{SUS}

Musical notation for section A, second staff. Treble clef, 3/4 time signature. Chords: B^{b7}(#11), B^{b7}(#11) (B⁹(#11) D^{b9}(#11)), E^{b9}_{SUS}.

B A^b_{MI}⁹ D^{b9}_{SUS} D^{b9}(#5) G^b_{MA}⁹

Musical notation for section B, first staff. Treble clef, 3/4 time signature. Chords: A^b_{MI}⁹, D^{b9}_{SUS}, D^{b9}(#5), G^b_{MA}⁹.

Musical notation for section B, first ending. Treble clef, 3/4 time signature. Chords: F_{MI}⁹, B^{b9}(#5), G_{MI}⁷, C⁷(b9), F_{MI}⁷, B^{b7}(b9).

Musical notation for section B, second ending. Treble clef, 3/4 time signature. Chords: F_{MI}⁹, B^{b9}(#5), G_{MI}⁷.

Musical notation for section B, third staff. Treble clef, 3/4 time signature. Chords: C⁷(b9), F[#]_{MI}⁷, B⁷, F_{MI}⁷, B^{b7}.

C (1st x only on head)

Musical notation for section C, first ending. Treble clef, 3/4 time signature. Chords: E^{b6}/₄, D^{b6}/₄, B⁶/₄, D^{b6}/₄, D^{b6}/₄.

(bs. w/ pn. 8va b.)

Solo on Tune (A B A B C C)
After solos, D.C. al Coda (w/ repeat).

(Solo beginning 2nd x)
(1st x only)

Musical notation for section C, second ending. Treble clef, 3/4 time signature. Chords: E^{b6}/₄, D^{b6}/₄, B⁶/₄, D^{b6}/₄, E^b_{MA}⁹.

(rall. last x)

(Vamp & Solo till cue)

Chords in parentheses are not played for solos.

SUPPLEMENTAL MATERIAL - Barbara

1. Performance Notes - Sample piano chords, as played by Horace Silver

$B^{\flat 7(\sharp 11)}$ $B^7(\sharp 9)$ $A^{\flat 7(\sharp 11)}$ $B^9(\flat 5)$ $D^{\flat 9(\sharp 11)}$ $E^{\flat 9}_{SUS}$

2. Scales For Soloing (for chords with alterations)

$B^{\flat 7(\flat 9)}$ $A^{\flat 7(\sharp 11)}$ $D^{\flat 7(\sharp 5)}$ $B^{\flat 9(\sharp 5)}$

$C^7(\flat 9)$ $B^{\flat 7(\flat 9)}$ $C^7(\sharp 5)$

3. Sample Piano Voicings (for chords with alterations)

$B^{\flat 7(\sharp 11)}$ $B^7(\sharp 11)$ $A^{\flat 7(\sharp 11)}$ $B^9(\sharp 11)$ $D^{\flat 9(\sharp 11)}$ $D^{\flat 7(\sharp 5)}$ $B^{\flat 9(\sharp 5)}$ $C^7(\flat 9)$ $B^{\flat 7(\flat 9)}$ $C^7(\sharp 5)$

4. Sample Bass Line For Head

A $B^{\flat 7(\flat 9)}$ $B^{\flat 7(\flat 9)}$ $B^7(\flat 9)$ $B^{\flat 7(\flat 9)}$ $A^{\flat 7(\flat 9)}$ (etc.)

B $A^{\flat M1}{}^9$ $D^{\flat 9}_{SUS}$ $D^{\flat 9(\sharp 5)}$ $G^{\flat MA}{}^9$ (etc.)

5. Sample Guitar Voicings (for chords with alterations)

$B^{\flat 7(\sharp 11)}$ $B^7(\sharp 11)$ $A^{\flat 7(\sharp 11)}$ $B^9(\sharp 11)$ $D^{\flat 9(\sharp 11)}$ $D^{\flat 7(\sharp 5)}$ $B^{\flat 9(\sharp 5)}$ $C^7(\flat 9)$ $B^{\flat 7(\flat 9)}$ $C^7(\sharp 5)$

6fr. 7fr. 4fr. 6fr. 8fr. 9fr. 6fr. 6fr. 4fr. 8fr.