

- for Bb instruments

BERNIE'S TUNE

B. MILLER

(A) EMIN C7

F#MIN7(b5) B7 EMIN (F#MIN7(b5) B7)

5

(B) CMA7 AMIN7 DMIN7 G7 CMA7 AMIN7 DMIN7 G7

CMA7 AMIN7 DMIN7 G7 C6 B7

13

(A) EMIN C7

F#MIN7(b5) B7 EMIN (F#MIN7(b5) B7)

21

Detailed description: This block contains the musical score for 'Bernie's Tune' for Bb instruments. It is written in 4/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system (measures 1-4) is marked with a circled 'A' and chords EMIN and C7. The second system (measures 5-8) is marked with chords F#MIN7(b5), B7, EMIN, and (F#MIN7(b5) B7). The third system (measures 9-12) is marked with a circled 'B' and chords CMA7, AMIN7, DMIN7, G7, CMA7, AMIN7, DMIN7, G7. The fourth system (measures 13-16) is marked with chords CMA7, AMIN7, DMIN7, G7, C6, and B7. The fifth system (measures 17-20) is marked with a circled 'A' and chords EMIN and C7. The sixth system (measures 21-24) is marked with chords F#MIN7(b5), B7, EMIN, and (F#MIN7(b5) B7). Measure numbers 5, 13, and 21 are indicated at the start of their respective systems.

- for Bb instruments

COUCOU

- This chart is inspired by the original QHCF recording of 'Coucou'. For a chart reminiscent of the way Tchavolo Schmitt plays this tune, check the Django in June 'Get Ready' page on our website: www.djangoinjune.com

A. MATHAS
J. FELINE

A

Dmaj7 Bmin

5

Gmaj7 G#dim7 A7

1. Dmaj7 Bmin Emin A7

2. Dmaj7 (A7 Dmaj7)

B

D7 (Ab7) Gmaj7

E7 A7

15

A

Dmaj7 Bmin

Gmaj7 G#dim7 A7 Dmaj7 (Bmin Emin A7)

23

- for Bb instruments

COUCOU

- This chart is inspired by various live and recorded performances by Tchavolo Schmitt. For a chart reminiscent of the way Django and the QHCF play this tune, check the Django in June 'Get Ready' page on our website: www.djangoinjune.com

A. MATHAS
J. FELINE

(A)

5

(B)

16

(A)

24

- for Bb instruments

INDIFFÉRENCE

FORM: **A B A TRIO A**

J. COLOMBO, A. MURENA

A
F#MIN

6

10

14

18

22

26

30

G#7 **C#7** **F#MIN**

1. SUIVRE

2. AU TRIO

FINE

[B] C#7 F#MIN

39

43

47

(D.S. AL TRIO)

[TRIO]

AMAS C#7 F#7 BMIN

53

61

69

77

(D.S. AL FINE)

- for Bb instruments

JARDIN D'HIVER

K. ANN, B. BIOLAY

- For the head out, return to the melody during the **(B)** section of the form, then play two last **(A)** sections to end the tune.

(A) C#MIN7(b5) F#7 BMIN7 E7

C#MIN7(b5) F#7 BMIN7

1. 2.

(B) EMIN7 A7 FOR THE HEAD: (GMIN/O DMA57) 1. DMA57

10

C#-7(b5) F#7 F#-7(b5) B7

14

2. DMA57 C#-7(b5) F#7 BMIN7

18

- FOR HEAD OUT ONLY

LA BELLE VIE

- for Bb instruments

(THE GOOD LIFE)

S. DISTEL
J. BROUSSOLLE

- The top line of chords, (in parantheses), on this chart, is inspired by Django in June guest artist Paulus Schäfer's arrangement of this tune. Consult with your fellow musicians before employing these changes in the jam, or on the gig.

* if you do choose to play the alternate **E^bMA7(9)** in measure 15, make sure to play an F natural in the melody, and not the original E natural!!!

Chord changes for the first staff:

(A⁺MA7 B⁺MIN7 C⁺#MIN7 A⁺MA7 G⁺#MIN7(b5) C⁺#7(b13))
A⁺MA7 G⁺#MIN7 C⁺#7

Chord changes for the second staff:

(F⁺#MIN7(9) C⁺#7(b13) F⁺#MIN7(9)) (D⁺#MIN7(11) D7(#11))
F⁺#MIN F⁺#MIN(MA7) F⁺#MIN7 F⁺#MIN6 D⁺#MIN7(b5) G⁺#7

Chord changes for the third staff:

(D⁺MA7 B⁺MIN7 C⁺#7(b13)) (B⁺MIN7 C⁺#MIN7 C⁺#7(b13))
B⁺MIN7 G7 A⁺MA7 G⁺#MIN7 C⁺#7

Chord changes for the fourth staff:

(F⁺#MIN7 C⁺#7(b13)) (B7(13) *E^bMA7(9) B⁺MIN7)
F⁺#MIN F⁺#MIN(MA7) F⁺#MIN7 F⁺#MIN6 B⁺MIN7 E7

Chord changes for the fifth staff:

(D⁺MA7 B⁺MIN7 C⁺#7(b13)) A⁺MA7 C⁺#MIN7(b5) F⁺#7
B⁺MIN7 (C⁺#MIN7) E7sus4 E7 A⁺MA7

- for Bb instruments

LA JAVANAISE

S. GAINSBOROUGH

Chord progression for the first staff: D^{MA7} E^{MIN7} A⁷ D^{MA7}

Chord progression for the second staff: E^{MIN7} A⁷ D^{MA7}

Chord progression for the third staff: D^{MA7} D⁷ G^{MA7}

Chord progression for the fourth staff: C^{#MIN7} F^{#7} B^{MIN}

Chord progression for the fifth staff: G^{MA7} G^{#DIM7} D^{MA7} B⁷

Chord progression for the sixth staff: E⁷ A⁷

Chord progression for the seventh staff: E⁷ A⁷ D^{MA7}

Measure numbers: 5, 9, 13, 17, 21, 25

Instruction: TAKE CODA LAST TIME

- for Bb instruments

LYOLA BOSSA

T. SCHMITT

- This tune has been recorded twice. Once as a ballad, with a double time bridge, and as a Bossa. Large parts of the melody on both recordings, are embellished or improvised. Below, is a simple version of the melody that is informed by both recordings. I strongly recommend listening to Tchavolo Schmitt's recordings 'Lyola' and 'Lyola Bossa' to better understand this wonderful tune. (To play this melody as a ballad, play the chords in 'half time'.) As an added guide, at the end of this chart, I have written out the way Costel Nitescu plays the first **A** section of the tune, and his first 4 bars of the **B** section on Tchavolo's album '7 Gypsy Nights' so you can gather more insight and inspiration for improvising your own variations on this melody.

A E^{MA7} C^{MA7}

E^{MA7} C^{MA7}

5

1. E^{MA7} C^{#7} F^{#MIN7} B⁷

9

G^{#MIN7} G⁷ F^{#MIN7} B⁷(b13)
trm

13

2. E^{MA7} C^{#7} F^{#MIN7} B⁷

17

E^{MA7} D⁷ E^{MA7} D^{#7}

21

B

G#MIN (G#MIN7 G#MIN6) E7 D#7

G#MIN C#MIN7 F#7

BMA7 (D#MIN7 DMIN7) C#MIN7 F#7 (C7(#11))

BMA7 A7 G#MIN7 B7(b13)

A

EMAS CMAS

EMAS CMAS

EMAS C#7 F#MIN7 B7

EMAS D7 EMAS

- Below is how violinist Costel Nitescu interpreted the first (A) section, and the first 4 bars of the (B) section on Tchavolo Schmitt's album '7 Gypsy Nights'.

(B) E_{MA7} C_{MA7}

E_{MA7} C_{MA7}

62)

E_{MA7} C#7 F#MIN7 B7

66)

G#MIN7 G7 F#MIN7 B7(b13)

70)

(C) G#MIN E7 D#7

ORIGINALLY UP A 1/2 STEP

- for Bb instruments

SOFTLY AS IN A MORNING SUNRISE

S. ROMBERG, O. HAMMERSTEIN

- The top line of chords, (in parantheses), on the first five measures of the **A** sections, is inspired by Django in June guest artist Paulus Schäfer's arrangement of this tune. Consult with your fellow musicians before employing these changes in the jam, or on the gig.

The musical score is written for Bb instruments in 4/4 time. It consists of several systems of music with chord changes indicated above the notes.

System 1: Section **A** (measures 1-5). Chords: (Dmin7) Dmin, (Emin7(b5)) Emin7(b5), (C#min7) A7, (Cmin7) Dmin, (F7(9)) Emin7(b5), A7.

System 2: Section **A** (measures 6-8). Chords: (Bbmaj7) Dmin, (Emin7(b5)) Emin7(b5), A7, Dmin, (Emin7(b5)) Emin7(b5), A7. First ending (measures 7-8): Gmin7, C7.

System 3: Section **B** (measures 9-13). Chords: Fmaj7, F#dim7.

System 4: Section **B** (measures 14-17). Chords: Gmin7, (G#dim7) G#dim7, A7.

System 5: Section **A** (measures 18-21). Chords: (Dmin7) Dmin, (Emin7(b5)) Emin7(b5), (C#min7) A7, (Cmin7) Dmin, (F7(9)) Emin7(b5), A7.

System 6: Section **A** (measures 22-25). Chords: (Bbmaj7) Dmin, (Emin7(b5)) Emin7(b5), A7, Dmin, (Emin7(b5)) Emin7(b5), A7.

- for Bb instruments

TIME ON MY HANDS

V. YOUNG, H. ADAMSON, M. GORDON

A GMA7 F#7

A MIN (A MIN/C G/B) (D7/A D7) 1. 2. (D7) GMA7 Bb DIM7 D7 B7

B E7 A7 D7

GMA7/B Bb DIM7 A MIN D7

A' GMA7 E7 (B MIN 7b5) E7

A7 D7 GMA7