

- 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: The image shows the musical score for 'Bernie's Tune' for Bb instruments. It consists of three systems of music. Each system has a treble clef and a key signature of one sharp (F#). The first system is marked with a circled 'A' and contains two staves of music. The first staff has a repeat sign and is accompanied by the chords EMIN and C7. The second staff continues the melody and is accompanied by F#MIN7(b5), B7, EMIN, and (F#MIN7(b5) B7). A measure number '5' is written below the first staff. The second system is marked with a circled 'B' and contains two staves. The first staff has a repeat sign and is accompanied by CMA7, AMIN7, DMIN7, and G7. The second staff continues the melody and is accompanied by CMA7, AMIN7, DMIN7, G7, C6, and B7. A measure number '13' is written below the first staff. The third system is marked with a circled 'A' and contains two staves. The first staff has a repeat sign and is accompanied by EMIN and C7. The second staff continues the melody and is accompanied by F#MIN7(b5), B7, EMIN, and (F#MIN7(b5) B7). A measure number '21' is written below the first staff.

- 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

Musical notation for section A, measures 1-5. Chords: Dmaj7, Bmin. Includes first and second endings.

B

Musical notation for section B, measures 6-14. Chords: D7, (Ab7), Gmaj7, E7, A7.

A

Musical notation for section A, measures 15-22. Chords: Dmaj7, Bmin, Gmaj7, G#dim7, A7, Dmaj7, (Bmin Emin A7).

- 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)

Am7 F#min Bmin7 E7 Am7 Bmin7 E7 E7 Am7

5

(B)

A7 Dmaj7 B7 E7

6 16

(A)

Am7 F#min Bmin7 E7 Am7 (Bmin7 E7)

24 1

- for Bb instruments

INDIFFÉRENCE

FORM: **A B A TRIO A**

J. COLOMBO, A. MURENA

A
F#MIN

6

10

14

18

22

26

30

FINE

[B] C#7 F#MIN

39

43

47

(D.S. AL TRIO)

[TRIO] A MAJ C#7 F#7 B MIN

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 $E\flat MA7(9)$ 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: (AM7 BMIN7 C#MIN7 AM7 G#MIN7(b5) C#7(b13))
 AM7 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#MING D#MIN7(b5) G#7

Chord changes for the third staff: (DMA7 BMIN7 C#7(b13)) (BMIN7 C#MIN7 C#7(b13))
 BMIN7 G7 AM7 G#MIN7 C#7

Chord changes for the fourth staff: (F#MIN7 C#7(b13)) (B7(13) *EbMA7(9) BMIN7)
 F#MIN F#MIN(MA7) F#MIN7 F#MING BMIN7 E7

Chord changes for the fifth staff: (DMA7 BMIN7 C#7(b13))
 BMIN7 G7 AM7 C#MIN7(b5) F#7

Chord changes for the sixth staff: BMIN7 (C#MIN7) E7sus4 E7 AM7

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LA JAVANAISE

S. GAINSBOROUGH

Chord progression for the first system: Dmaj7, Emin7, A7, Dmaj7.

Chord progression for the second system: Emin7, A7, Dmaj7.

Chord progression for the third system: Dmaj7, D7, Gmaj7.

Chord progression for the fourth system: C#min7, F#7, Bmin.

Chord progression for the fifth system: Gmaj7, G#dim7, Dmaj7, B7.

Chord progression for the sixth system: E7, A7.

Chord progression for the seventh system: E7, A7, Dmaj7.

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#MIN7 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.

A (D^{MIN}7) D^{MIN} (C[#]MIN7) A7 (C^{MIN}7) D^{MIN} (F7(9)) E^{MIN}7(b5) A7

(B^bMA⁷) D^{MIN} E^{MIN}7(b5) A7 D^{MIN} 1. E^{MIN}7(b5) A7 2. G^{MIN}7 C7

B F^{MA}7 F[#]DI⁷

G^{MIN} (G[#]DI⁷) A7

A (D^{MIN}7) D^{MIN} (C[#]MIN7) A7 (C^{MIN}7) D^{MIN} (F7(9)) E^{MIN}7(b5) A7

(B^bMA⁷) D^{MIN} E^{MIN}7(b5) A7 D^{MIN} (E^{MIN}7(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) GMA7 Bb DIM7 (D7/A D7) B7

B E7 A7 D7

GMA7/B Bb DIM7 A MIN D7

A' GMA7 E7 (B MIN 7b5) E7

A7 D7 GMA7