

# BERNIE'S TUNE

B. MILLER

**A** DMIN Bb7

EMIN7(b5) A7 DMIN (EMIN7(b5) A7)

**B** BbMA7 GMIN7 CMIN7 F7 BbMA7 GMIN7 CMIN7 F7

BbMA7 GMIN7 CMIN7 F7 Bb6 A7

**A** DMIN Bb7

EMIN7(b5) A7 DMIN (EMIN7(b5) A7)

# 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](http://www.djangoinjune.com)

A. MATHAS  
J. FELINE

**A**

Musical notation for section A, measures 1-5. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Cmaj7 (measures 1-2), Amin (measures 3-4), Fmaj7 (measure 5), F#dim7 (measure 6), G7 (measures 7-8). A first ending bracket covers measures 9-10 with chords Cmaj7 Amin Dmin G7. A second ending bracket covers measures 11-12 with chords Cmaj7 (G7 Cmaj7). Measure numbers 5 and 6 are indicated below the staff.

**B**

Musical notation for section B, measures 13-16. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: C7 (measures 13-14), (Gb7) (measures 15-16), Fmaj7 (measures 17-18), D7 (measures 19-20), G7 (measures 21-22). Measure numbers 15 and 16 are indicated below the staff.

**A**

Musical notation for section A, measures 23-26. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Cmaj7 (measures 23-24), Amin (measures 25-26), Fmaj7 (measures 27-28), F#dim7 (measures 29-30), G7 (measures 31-32), Cmaj7 (measures 33-34), Amin (measures 35-36), Dmin (measures 37-38), G7 (measures 39-40). Measure numbers 23 and 24 are indicated below the staff.

# 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](http://www.djangoinjune.com)

A. MATHAS  
J. FELINE

**(A)**

GUITAR

GTR.

**(B)**

GTR.

GTR.

**(A)**

GTR.

GTR.

# INDIFFÉRENCE

FORM: **A B A T210 A**

J. COLOMBO, A. MURENA

**A**  
E MIN

6

10

14

18

22

26

30

**FINE**



# JARVIN O'HIVER

- 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.

K. ANN, B. BIOLAY

**A**

Bmin7(b5)

E7

Amin7

D7

Musical notation for the first staff of the A section, measures 1-4. The melody consists of quarter notes and eighth notes, with rests in measures 2 and 4.

Bmin7(b5)

E7

Amin7

1.

2.

Musical notation for the second staff of the A section, measures 5-8. Measure 5 starts with a fermata. Measures 6 and 7 contain eighth notes. Measure 8 ends with a double bar line and repeat sign.

**B**

Dmin7

G7

FOR THE HEAD: (Fmin/C  
Cmaj7)

1.

Cmaj7

Musical notation for the first staff of the B section, measures 10-13. Measure 10 starts with a fermata. The melody features quarter and eighth notes.

B-7(b5)

E7

E-7(b5)

A7

Musical notation for the second staff of the B section, measures 14-17. Measure 14 starts with a fermata. The melody continues with quarter and eighth notes.

2.

Cmaj7

B-7(b5)

E7

Amin7

Musical notation for the third staff of the B section, measures 18-21. Measure 18 starts with a fermata. The melody concludes with quarter and eighth notes.

- FOR HEAD OUT ONLY

# LA BELLE VIE

(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 **D<sup>b</sup>MA7(9)** in measure 15, make sure to play an Eb in the melody, and not the original D natural!!!

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. Above each staff are handwritten guitar chords in parentheses, with some alternative chords written below. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective staves. A first ending bracket spans measures 9-12, and a second ending bracket spans measures 17-20. A triplet of eighth notes is marked in measure 15 and measure 19.

**Staff 1 (Measures 1-4):**  
 Chords: (GMA7 AMIN7 BMIN7 GMA7 F#MIN7(b5) B7(b13))  
 Alternative: GMA7 F#MIN7 B7

**Staff 2 (Measures 5-8):**  
 Chords: (EMIN7(9) B7(b13) EMIN7(9)) (C#MIN7(11) C7(#11))  
 Alternative: EMIN EMIN(MA7) EMIN7 EMIN6 C#MIN7(b5) F#7

**Staff 3 (Measures 9-12):**  
 Chords: (CMA7 B7(b13)) (AMIN7 BMIN7 B7(b13))  
 Alternative: AMIN7 F7 GMA7 F#MIN7 B7

**Staff 4 (Measures 13-16):**  
 Chords: (EMIN7 B7(b13)) (A7(13) \*D<sup>b</sup>MA7(9) AMIN7) AMIN7 D7  
 Alternative: EMIN EMIN(MA7) EMIN7 EMIN6 AMIN7

**Staff 5 (Measures 17-20):**  
 Chords: (CMA7 B7(b13)) GMA7 BMIN7(b5) E7  
 Alternative: AMIN7 (BMIN7) D7sus4 D7 GMA7

**Staff 6 (Measures 21-24):**  
 Chords: AMIN7 (BMIN7) D7sus4 D7 GMA7

# LA JAVANAISE

S. GAINSBOROUGH

**Cmaj7** **Dmin7** **G7**

**Dmin7** **G7** **Cmaj7**

**Cmaj7** **C7** **Fmaj7**

**Bmin7** **E7** **Amin**

**Fmaj7** **F#dim7** **Cmaj7** **A7**

**D7** **G7**

**D7** **G7** **Cmaj7**

5 9 13 17 21 25

TAKE CODA LAST TIME



# 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** Dmaj7 Bbmaj7

Dmaj7 Bbmaj7

5

1. Dmaj7 B7 Emin7 A7

9

F#min7 F7 Emin7 A7(b13) *trill*

13

2. Dmaj7 B7 Emin7 A7

17

Dmaj7 C7 Dmaj7 C#7

21

**B**

F#MIN (F#MIN7 F#MIN6) D7 C#7

F#MIN BMIN7 E7

A7(b9) (C#MIN7 CMIN7) BMIN7 E7 (Bb7(#11))

A7(b9) G7 F#MIN7 A7(b13)

**A**

DMA7 BbMA7

DMA7 BbMA7

DMA7 BMIN7 EMIN7 A7

DMA7 C7 DMA7

- 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)

D<sub>MAS</sub> B<sup>b</sup><sub>MAS</sub>

D<sub>MAS</sub> B<sup>b</sup><sub>MAS</sub>

6/8

D<sub>MAS</sub> B<sup>7</sup> E<sub>MIN7</sub> A<sup>7</sup>

66

F<sup>#</sup><sub>MIN7</sub> F<sup>7</sup> E<sub>MIN7</sub> A<sup>7</sup>(b13)

70

(C)

F<sup>#</sup><sub>MIN</sub> D<sup>7</sup> C<sup>#</sup><sub>7</sub>

70

ORIGINALLY UP A 1/2 STEP

# 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.

(C<sup>♭</sup>MIN7
B<sup>♭</sup>MIN7
B<sup>♭</sup>MIN7
E<sup>♭</sup>7(9))

**(A)** C<sup>♭</sup>MIN D<sup>♭</sup>MIN7(♭5) G7 C<sup>♭</sup>MIN D<sup>♭</sup>MIN7(♭5) G7

(A<sup>♭</sup>MA7)
1. D<sup>♭</sup>MIN7(♭5) G7
2. F<sup>♭</sup>MIN7 B<sup>♭</sup>7

C<sup>♭</sup>MIN D<sup>♭</sup>MIN7(♭5) G7 C<sup>♭</sup>MIN D<sup>♭</sup>MIN7(♭5) G7 F<sup>♭</sup>MIN7 B<sup>♭</sup>7

**(B)** E<sup>♭</sup>MA7 E<sup>♭</sup>DIM7

F<sup>♭</sup>MIN (F<sup>♯</sup>DIM7) G7

(C<sup>♭</sup>MIN7
B<sup>♭</sup>MIN7
B<sup>♭</sup>MIN7
E<sup>♭</sup>7(9))

**(A)** C<sup>♭</sup>MIN D<sup>♭</sup>MIN7(♭5) G7 C<sup>♭</sup>MIN D<sup>♭</sup>MIN7(♭5) G7

(A<sup>♭</sup>MA7)
C<sup>♭</sup>MIN
D<sup>♭</sup>MIN7(♭5) G7
C<sup>♭</sup>MIN
(D<sup>♭</sup>MIN7(♭5) G7)

C<sup>♭</sup>MIN D<sup>♭</sup>MIN7(♭5) G7 C<sup>♭</sup>MIN (D<sup>♭</sup>MIN7(♭5) G7)

# TIME ON MY HANDS

V. YOUNG, H. ADAMSON, M. GORDON

**A** Fmaj7 E7

Gmin

|           |              |           |
|-----------|--------------|-----------|
| (Gmin/Bb) | 1. F/A       | (C7/G C7) |
| (C7)      | Fmaj7 Abdim7 | C7        |

2. A7

**B** D7 G7 C7

Fmaj7/A Abdim7 Gmin C7

**A'** Fmaj7 (Amin7b5) D7

G7 C7 Fmaj7