

BERNIE'S TUNE

B. MILLER

A DMIN Bb7

B BbMAG GMIN7 CMIN7 F7 BbMAG GMIN7 CMIN7 F7


BERNIE'S TUNE


A DMIN Bb7

GTR. 

GTR. 

E MIN7(b5) A7 DMIN (E MIN7(b5) A7)

GTR. 

GTR. 

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)

GUITAR

GUITAR

C^{MAJ7} A^{MIN}

8 5 7 5 7 5 5 5 7 5 7 5

GTR.

GTR.

F^{MAJ7} F^{#DIM7} G⁷ C^{MAJ7} A^{MIN} D^{MIN} G⁷ C^{MAJ7} (G⁷ C^{MAJ7})

8 5 5 7 5 7 5 5 5 5 5 5

(B)

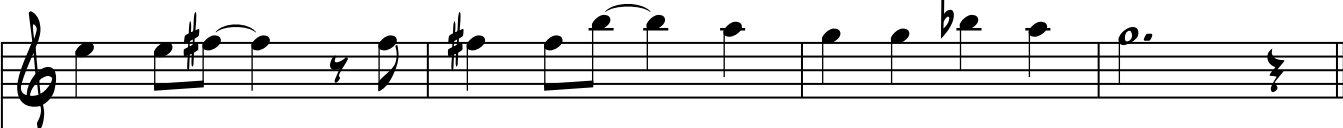
GTR.

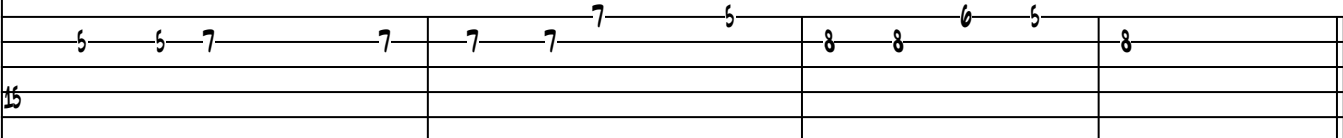
GTR.

C⁷ (G⁷) F^{MAJ7}

7 7 8 5 5 5 5 8 8 6 5 7 7

D7 **G7**

GTR. 

GTR. 

15

(A) **CMA7** **AMIN**

GTR. 

GTR. 

19

FMA7 **F#DIM7** **G7** **CMA7** **(AMIN)** **DMIN** **G7**

GTR. 

GTR. 

23

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)

GUITAR

Guitar staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. Chords: G^{MA7}, E^{MIN}.

GUITAR

Guitar TAB: 3-5-3 4 | 2-0-2-4-2-0 | 5 4 | 2-0-2-4-2-0

GTR.

Guitar staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. Chords: A^{MIN7}, D⁷, G^{MA7}, A^{MIN7} D⁷, D⁷, G^{MA7}.

GTR.

Guitar TAB: 8 5 | 4-7-4-0-2-0-2 3 4 | 4-7-4-2-0-2 | 5

(B)

GTR.

Guitar staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. Chords: G⁷, C^{MA7}, A⁷, D⁷.

(A)

GTR.

Guitar staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. Chords: G^{MA7}, E^{MIN}.

GTR.

Guitar TAB: 20 | 3 4 0 | 2-0-2-4-2 5 | 0 0 5 4 0 | 2-0-2-4-2-0 | 1 2 | 0

GTR.

Guitar staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. Chords: A^{MIN7}, D⁷, G^{MA7}, (A^{MIN7} D⁷).

GTR.

Guitar TAB: 8 5 | 4-7-4-2-0-2 | 5

INDIFFÉRENCE

GTR.

GTR.

GTR.

GTR.

E7 AMIN

GTR.

GTR.

E MIN

GTR.

GTR.

F#7 B7 E MIN

1. SUIVRE

2. AU TRIO

FINE

TRIO

GMA7

B7

E7

AMIN

GTR.

GTR.

D7

G7

F#7

B7

D7

GTR.

GTR.

GMA7

B7

E7

AMIN

GTR.

GTR.

CMA7

C#DIM7

GMA7

E7

A7

D7

GMA7

(B7)

GTR.

GTR.

- 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.

JARVIN O'HIVER

K. ANN, B. BIOLAY

(A) **B**MIN7(b5) **E**7 **A**MIN7 **D**7

GUITAR

GUITAR

BMIN7(b5) **E**7 **A**MIN7

GTR.

GTR.

(B) **D**MIN7 **G**7 **FOR THE HEAD: (F**MIN/C **C**MAJ7) **C**MAJ7

GTR.

GTR.

B-7(b5) **E**7 **E**-7(b5) **A**7

GTR.

GTR.

CMAJ7 **B**-7(b5) **E**7 **A**MIN7 - FOR HEAD OUT ONLY

GTR.

GTR.

Detailed description: The sheet music is written for guitar in 4/4 time. It consists of five systems of two staves each (treble and bass clef). Section A (measures 1-4) features a melodic line in the treble clef and a bass line in the bass clef with fret numbers. Section B (measures 5-8) has a similar structure. The 'FOR THE HEAD' section (measures 9-12) includes a melodic line with a sharp sign and a bass line. Section B-7(b5) (measures 13-16) continues the melodic and bass lines. The final section (measures 17-20) includes a melodic line and a bass line, with the instruction '- FOR HEAD OUT ONLY' at the end.

(E_{MIN}7 B7(b13)) (A7(13) * D_bMA7(9) A_{MIN}7)

E_{MIN} E_{MIN}(MA7) E_{MIN}7 E_{MIN}6 A_{MIN}7 D7

GTR.

GTR.

15

2.

(CMA7 B7(b13))

A_{MIN}7 F7 G_{MA}7 B_{MIN}7(b5) E7

GTR.

GTR.

17

(B_{MIN}7)

A_{MIN}7 D7sus4 D7 G_{MA}7

GTR.

GTR.

21

LA JAVANAISE

S. GAINSBOROUGH

GUITAR C_{MAJ} D_{MIN7} $G7$

GUITAR

D_{MIN7} $G7$ C_{MAJ}

GTR.

C_{MAJ} $C7$ F_{MAJ}

GTR.

B_{MIN7} $E7$ A_{MIN}

GTR.

Detailed description: This block contains the guitar tablature and standard notation for the first system of the song 'La Javanaise'. It is written in 3/4 time. The first system consists of two staves: a standard musical staff and a guitar tablature staff. The tablature shows a sequence of notes: 5, 7, 5, 7, 5, 7, 5, 7, 4, 5, 7, and 3. Above the first staff, the chords C MAJ, D MIN7, and G7 are indicated. The second system also has two staves. The tablature shows: 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5. Above the first staff, the chords D MIN7, G7, and C MAJ are indicated. The third system has two staves. The tablature shows: 5, 8, 8, 8, 6. Above the first staff, the chords C MAJ, C7, and F MAJ are indicated. The fourth system has two staves. The tablature shows: 5, 7, 5, 4, 5, 7, 7, 5, 7. Above the first staff, the chords B MIN7, E7, and A MIN are indicated. The fifth system has two staves. The tablature shows: 13, 5, 7.

Chords: Fmaj, F#dim7, Cmaj, A7

GTR.

GTR.

Chords: D7, G7

GTR.

GTR.

TAKE CODA LAST TIME

Chords: D7, G7, Cmaj

GTR.

GTR.

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 D_{MA7} B^b_{MA7}

GUIAR

GUIAR

D_{MA7} B^b_{MA7}

GTR.

GTR.

1. D_{MA7} $B7$ E_{MIN7} $A7$

GTR.

GTR.

Chords: F#MIN7, F7, EMIN7, A7(b13) *trm*

GTR.

GTR.

2. Chords: DMA7, B7, EMIN7, A7

GTR.

GTR.

Chords: DMA7, C7, DMA7, C#7

GTR.

GTR.

B

Chords: F#MIN, (F#MIN7 F#MING6) D7, C#7, F#MIN, BMIN7, E7

GTR.

Chords: AMA7, (C#MIN7 CMIN7) BMIN7, E7 (Bb7(#11)), AMA7, G7, F#MIN7, A7(b13)

GTR.

LYOLA BOSSA

A

GTR. **D_MA7** **B^b_MA7**

5 7 7 5 4 8 5 8

41

Detailed description: This system contains the first two measures of the guitar part. The top staff is in treble clef with a key signature of two sharps (F# and C#). The first measure features a D major triad with an added 7th (D, F#, A, G) and a half note. The second measure features a Bb major triad with an added 7th (Bb, D, F, Eb) and a half note. The bottom staff shows the fretting: measure 1 has a 5th fret on the 5th string; measure 2 has a 7th fret on the 5th string, 7th on the 4th, 5th on the 3rd, and 4th on the 2nd strings.

GTR. **D_MA7** **B^b_MA7**

7 5 6 7 5 4 8 7 6 7

45

Detailed description: This system contains the next two measures. The first measure continues with the D major triad with an added 7th. The second measure continues with the Bb major triad with an added 7th. The bottom staff shows the fretting: measure 3 has a 7th fret on the 5th string and 5th on the 4th; measure 4 has a 6th fret on the 5th string, 7th on the 4th, 5th on the 3rd, 4th on the 2nd, and 7th on the 1st string.

GTR. **D_MA7** **B7** **E_MIN7** **A7**

5 5 7 5 7 5 7 7 6 7 6 4 6

49

Detailed description: This system contains the next four measures. The first measure continues with the D major triad with an added 7th. The second measure features a B7 chord (B, D, F, Ab) with a half note. The third measure features an E minor 7th chord (E, G, Bb, D) with a half note. The fourth measure features an A7 chord (A, C#, E, G) with a half note. The bottom staff shows the fretting: measure 5 has 5th fret on 5th and 4th strings; measure 6 has 7th fret on 5th, 5th on 4th, 7th on 3rd, and 7th on 2nd strings; measure 7 has 6th fret on 5th, 7th on 4th, 6th on 3rd, and 4th on 2nd strings; measure 8 has a 6th fret on the 5th string.

GTR. **D_MA7** **C7** **D_MA7**

6 5 7 5 7 6 7

53

Detailed description: This system contains the final two measures. The first measure continues with the D major triad with an added 7th. The second measure features a C7 chord (C, Eb, G, Bb) with a half note. The bottom staff shows the fretting: measure 9 has a 6th fret on the 5th string and 5th on the 4th; measure 10 has a 7th fret on the 5th string, 7th on the 4th, 6th on the 3rd, and 7th on the 2nd strings.

- 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_MA7 **B^b_MA7**

GTR.

GTR.

D_MA7 **B^b_MA7**

GTR.

GTR.

D_MA7 **B7** **E_MIN7** **A7**

GTR.

GTR.

F[#]MIN7 **F7** **E_MIN7** **A7(b13)**

GTR.

GTR.

F[#]MIN **D7** **C[#]7**

GTR.


GTR.

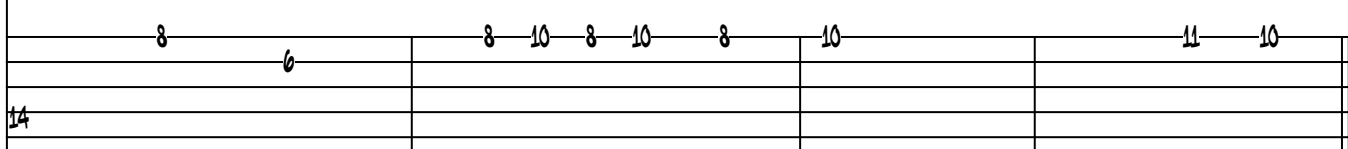
ORIGINALLY UP A 1/2 STEP

ORIGINALLY UP A 1/2 STEP

SOFTLY AS IN A MORNING SUNRISE

FMIN (F#DIM7) G7


GTR. 

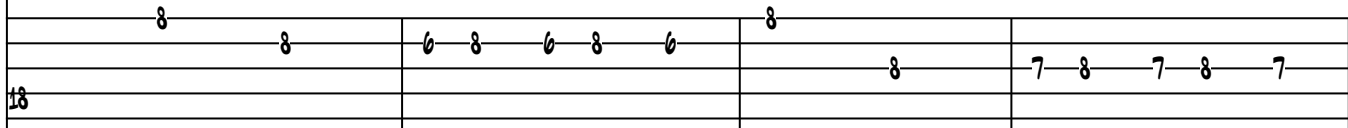
GTR. 

14

(CMIN7) BMIN7 BbMIN7 Eb7(9)

(A) CMIN DMIN7(b5) G7 CMIN DMIN7(b5) G7

GTR. 

GTR. 

18

(AbMA57) CMIN DMIN7(b5) G7 CMIN (DMIN7(b5) G7)

GTR. 

GTR. 

22

TIME ON MY HANDS

V. YOUNG, H. ADAMSON, M. GORDON

A Fmaj7 E7

GUITAR

GUITAR

GMIN

(GMIN/Bb) (C7) 1. F/A (C7/G C7) 2. A7

Fmaj7 Abdim7 C7

GTR.

GTR.

B D7 G7 C7

GTR.

GTR.

