

MEDIUM SLOW BALLOD, SWING

TEARS

DJANGO REINHARDT
STEPHAN GRAPPELLI

INTRO
GUITARS & BASS

C_{MI} C_{MI/E^b} D_{MI7-5} G^{7/B} C_{MI} C_{MI/E^b} D_{MI7-5} G^{7/B}

A C_{MI} C_{MI/E^b} D_{MI7-5} G⁷ C_{MI} C_{MI/E^b} D_{MI7-5} G⁷

5 C^{7/D^b} F_{MI7/C} B^{b7/B} E^b_{MA7/B^b} A_{MI7-5}

9 F_{MI6/A^b} A^{b7} G⁷ A^{b7} G⁷ G⁷ C_{MI} G^{7ALT} _{TO CODA} B C E_{MI} E^b_{MI} D_{MI}

14 D_{MI7} G⁷ C E_{MI} E^b_{MI} D_{MI} D_{MI7} G⁷ 1¹ C⁷ F_{MA7}

18 D⁹ D^{b9} 2² C⁷ F_{MA7}

23 A^{b7} G⁷ C_{MI} G⁷ D.S. AL CODA C_{MI} C_{MI/E^b} D^{b9} G^{9#5} G^{9#5} C_{MI6} CODA

27 C_{MI} C_{MI/E^b} D^{b9} G^{9#5} F^{#9} G⁹ A^{b9} A⁹ B^{b9} B⁹ C^{6 ADD9}

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TEARS

2 C_{MI} C_{MI/E^b} D_{MI7-5} G/B C_{MI} C_{MI/E^b} C_{MI} C_{MI/E^b}

37

FIGURE 1. INTRO (LET RING)

FIGURE 2. VARIATION

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C_{MI} C_{MI/E^b} D^b G_{9#5} C_{MI⁶} (C_{MI/E^b}) D^b G_{9#5}

45

49

CHORD VOICINGS FOR THE CODA

NOTES;

THERE ARE A FEW COMMONLY USED VARIATIONS FOR THIS PIECE.

THE DESCENDING BASS LINE THAT BEGINS ON BAR FIVE SOUNDS NICE BUT IT'S OPTIONAL.

SOME PLAYERS USE AN 'A' DIMINISHED CHORD IN BAR NINE OF THE 'A' SECTION. USE WHAT SOUNDS BEST TO YOU.

DJANGO & COMPANY USE SLIGHTLY DIFFERENT CHANGES FOR THE 'B' SECTION. SOME PLAYERS AND SOME RECORDINGS HAVE THE 'B' SECTION ENDING ON A TONIC MAJOR CHORD.

THE FORM IS USUALLY AABB WITH 1ST & 2ND ENDINGS. THE CODA CAN BE PLAYED AFTER PLAYING JUST ONE 'A' LAST TIME.