

# Christiania Hornorkesters Revival

## Repertoire

## C-instrument

After you've gone  
All of Me  
Bessie's Blues  
C Jam Blues  
Cherokee  
Dark Eyes  
How High The Moon  
It's Only A Paper Moon  
Lullaby Of Birdland  
Love is here to Stay  
Mercy Mercy Mercy  
9/20 Special  
Night and day  
On Green Dolphin Street  
Out of Nowhere  
It's only a Paper Moon  
Polka dots and Moonbeams  
The Preacher  
Satin Doll  
Saturday Afternoon Blues  
Ship O'Hoy Blues  
Sister Sadie by Horace Silver  
Sweet Georgia Brown  
Take the A Train  
There will never be another you  
The natives are restless tonight  
A Night in Tunisia  
When you 'r smiling  
Water mellon man  
Yardbird suite

# After you've gone e. kapt. Easy

C-noder

**BbMaj7** **Bbm6**

Efter du skred og nød min Smerte

Efter du gik i trods og vrede

<sup>9a</sup> Føler dit sind mel - an - koli

Din bedste Ven gik tabt for dig din skid

<sup>12</sup> Efter en stund hvor hårdt det end lyder

Kommer den tid hvor Du fortryder

<sup>25a</sup> Den dag hvor du blir ensom

Dit hjerte brister og du vil ha mig som elsker

<sup>32</sup> Efter du skred efter du gik din

vej

**F6** **Am6** **D9** **G9** **C7** **F6** **F7** **Cm7** **F9** **BbMaj7** **Bbm6** **F6** **Am7** **D9** **Gm7** **D7** **Gm7** **Bbm7** **F6** **A7** **F6** **E7** **F6** **C7** **F** **Cm7** **F7** **F9**

# All of Me

The musical score is written in 4/4 time and consists of eight staves of piano accompaniment. The chords and melodic lines are as follows:

- Staff 1:** CMaj7, E7. Melody: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (triplets), E4 (quarter), C4 (half).
- Staff 2:** A7, Dm. Melody: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (triplets), E4 (quarter), C4 (half).
- Staff 3:** E7, Am7. Melody: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (triplets), E4 (quarter), C4 (half).
- Staff 4:** D7, Dm7, G7. Melody: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (triplets), E4 (quarter), C4 (half).
- Staff 5:** CMaj7, E7. Melody: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (triplets), E4 (quarter), C4 (half).
- Staff 6:** A7, Dm7. Melody: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (triplets), E4 (quarter), C4 (half).
- Staff 7:** F, Fm, CMaj7, Em7, A7. Melody: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (triplets), E4 (quarter), C4 (half).
- Staff 8:** Dm7, G7, C6, Ebdim, Dm7, G7. Melody: C4 (quarter), E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4-G4 (triplets), E4 (quarter), C4 (half).

All of me, why don't you take all of me, can't you see, I'm no good without you, take my lips, I want to loose them them, Take me arm aint gonna use them any more.  
 Your goodbye, left me with eyes that cry. How can I go on dear without you. You took the part that once was my heart, so why not take all of me.

C-node



# CHEROKEE

C-inst

Bb F7+ Fm7 Bb7 EbMaj7 Ab7  
Sweet Indian maid-en

Bb6 C7 Cm7 D<sup>9</sup> G7 Cm7 F7+  
Since I first met you,

Bb6 F7+ Fm7 Bb7 EbMaj7 Ab7  
I can't for get you

Bb6 C7 Cm7 F7 Bb6  
Cher-o-kee Sweet heart

C#m7 F#7 BMaj7 Bm7 E7 AMaj7  
33<sup>b</sup> Child of the prair-ie

Am7 D7 GMaj7 Gm7 C7 Cm7 F7  
Your love keeps call-ing

Bb6 F7+ Fm7 Bb7 Eb6 Ab7  
43<sup>b</sup> My heart en-thrall-ing

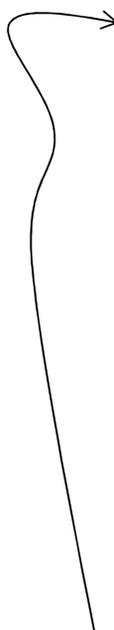
Bb6 C7 Cm7 F7 Bb6  
Cher-o-kee.

Bb6<sup>9</sup> Ab6 Gb6 B7 Bb7  
65<sup>a</sup> Dreams of summertime of

C#m7 F#7 BMaj7 Bm7 E7 AMaj7  
Child of the prair-ie

Am7 D7 GMaj7 Gm7 C7 Cm7 F7  
Your love keeps call-ing

Last time



# C Jam Blues

C C G7 C



Am7 D7 G Ab Am7 G7



C C6



F C



G7 C Dm7 G7



# Dark Eyes

c

The musical score for "Dark Eyes" is written in 3/4 time and consists of nine staves. The key signature has one sharp (F#). The melody is primarily composed of eighth and quarter notes. Chords are indicated above the staff lines.

Staff 1: E7 Am7  
Staff 2: E7  
Staff 3: E7 Am7  
Staff 4: E7  
Staff 5: E7 Am  
Staff 6: E7 Am  
Staff 7: E7 Am  
Staff 8: Dm Am  
Staff 9: E7 Am

# HOW HIGH THE MOON

C

GMaj7 Gm7 C7

FMaj7 Fm7 Bb7

EbMaj7 Am7b5 D7b9 Gm7 Am7b5 D7b9

GMaj7 Am7 D7 Bm7 E7b9 Am7 D7b9

GMaj7 Gm7 C7

FMaj7 Fm7 Bb7

EbMaj7 Am7 D7 GMaj7 Am7 D7b9

Bm7 E7b9 Am7 D7b9 G6 Am7 D7

# \* It's Only A Paper Moon

C-noder

F6 F#dim Gm7 C7 Gm7 C9 F

1a Say, It's Only A Pa-per Moon sail-ing o-ver a card-board sea,

F7/A Bb6 G7/B C7 F G<sup>m7</sup> C7

but it wouldn't be make be-lieve if you be-lived in me.

F6 F#dim Gm7 C7 Gm7 C9 F

9a Yes, it's on-ly a can-vas sky hang-ing o-ver a mus-lin tree,

F7/A Bb6 G7/B C7 F F7

but it would-n't be make be-lieve, if you be-lieved in me. With-

Bb6 Bdim FMaj7/C Gm7 C7 F F7

17b out your love, it's a hon-ky-tonk pa-rade. With-

Bb6 Bdim FMaj7/C Am7 D7 G9 C7#5

out your love, it's a mel-o-dy played in a pen-ny ar-cade.

F6 F#dim Gm7 C7 Gm7 C9 F

25a It's a Bar-num and Bai-ley world, just as phon-y as it can be.

F7/A Bb6 G7/B C7 F G<sup>m7</sup> C7

but it would-n't be make be-lieve if you be-lieved in me.

# LULLABY OF BIRDLAND

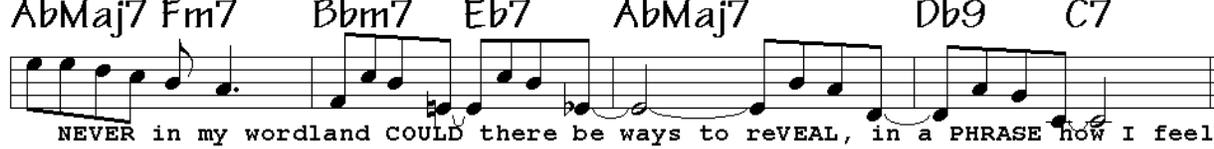
C-noder

Fm6 Dm7b5 G7 C7 Fm6 Dm7b5 Bbm7 Eb7



Lullaby of birdland that's what I always hear when you sigh

AbMaj7 Fm7 Bbm7 Eb7 AbMaj7 Db9 C7



NEVER in my wordland COULD there be ways to REVEAL, in a PHRASE how I feel

Fm6 Dm7b5 G7 C7 Fm6 Dm7b5 Bbm7 Eb7



<sup>9a</sup> Have you ever heard two TURTLE doves bill & coo when they love

AbMaj7 Fm7 Bbm7 Eb7 AbMaj7 Eb9 AbMaj7



That's the kind of magic MUSIC we make with our LIPS, when we kiss

F7 Bbm7 Bbm7 Eb7 AbMaj7



<sup>17b</sup> And there's a weepy old WILLOW, he really knows how to CRY

F7 Bbm7 Bbm7 Eb7 AbMaj7 C7



That's how I'd cry on my PILLOW if you should tell me farewell & goodbye

Fm6 Dm7b5 G7 C7 Fm6 Dm7b5 Bbm7 Eb7



<sup>25a</sup> Lullabye of birdland WHISPER low kiss me sweet then we'll go

AbMaj7 Fm7 Bbm7 Eb7 AbMaj7 Eb9 AbMaj7



flying high in birdland HIGH as the sky up a-BOVE we're in love

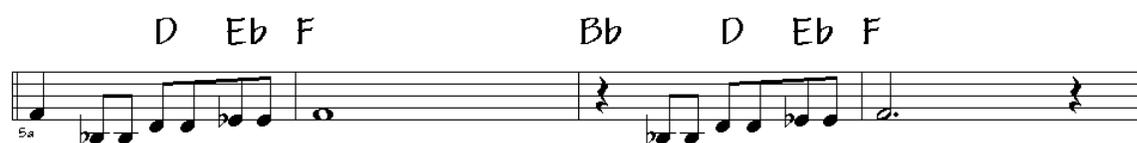


# Mercy Mercy Mercy

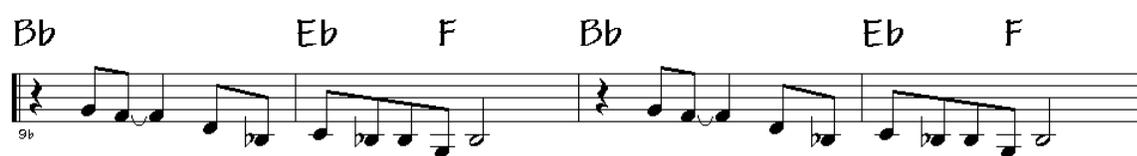
Bb



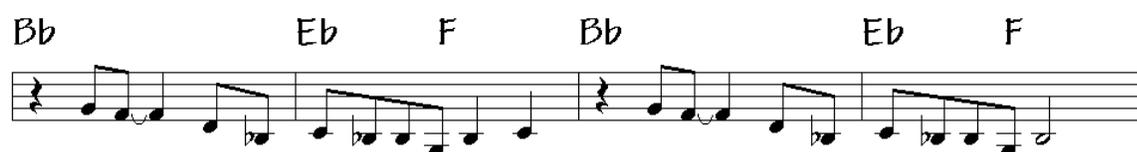
D Eb F Bb D Eb F



Bb Eb F Bb Eb F



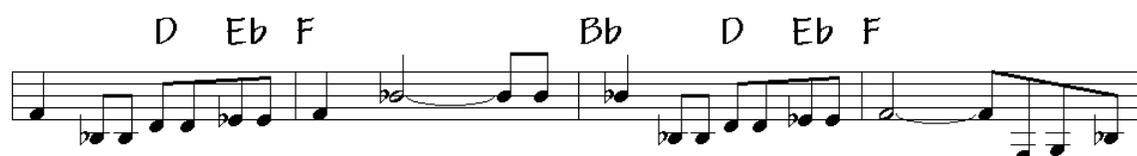
Bb Eb F Bb Eb F



Bb



D Eb F Bb D Eb F



Cm Dm Gm F Gm F Gm



# 9/20 Special

C-node

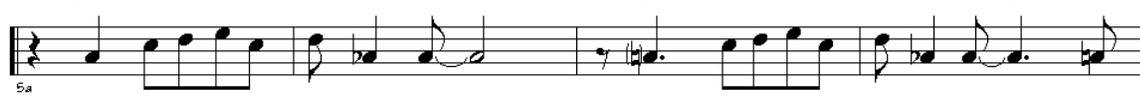
Intro

Start

C6      Adim      G7      G7      C6



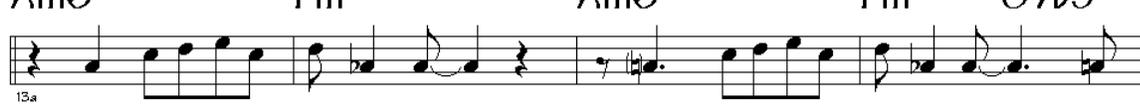
Am6      Fm      Am6      Fm      G7b9



C      A7      Dm7      G7      G7+



Am6      Fm      Am6      Fm      G7b9



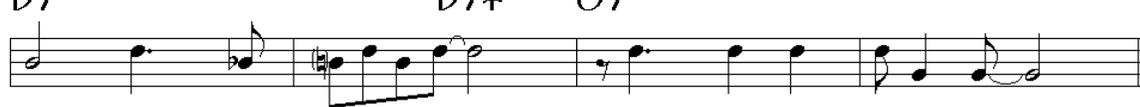
C      A7      Dm7      G7      C



C7      C7+      F6      F6



D7      D7+      G7



Am6      Fm      Am6      Fm      G7b9



C      A7      Dm7      G7      C



# Night and day

1a

G7 CMaj7

Dm7b5 G7 CMaj7

F#m7b5 Fm7 Em7 Ebdim

Dm7 G7 CMaj7

Dm7b5 G7 CMaj7

Dm7b5 G7 CMaj7

F#m7b5 Fm7 Em7 Ebdim

Dm7 G7 CMaj7 Bb7

EbMaj7 CMaj7

33a

EbMaj7 CMaj7

F#m7b5 Fm7 Em7 Ebdim

Dm7 G7 Dm7 C6 D7 G7

# On Green Dolphin Street

C-node

intro

F/Eb Eb7/Bb

Lover<sup>1a</sup> one lovely day

F/Eb Eb7/Bb

5a love came planning to stay.

Eb9 Ebm9

9a Green Dolphin St. supplied the setting. The

F9 E9 Eb9 C7b5b9

setting with nights without re- gretting. Through

Fm7 B7+ Fm7/Bb Eb<sup>7#5b9</sup> Eb9

17b thoseÿ

Abm7 Bbm7 B7 Db<sup>7#5b9</sup> Gb7 Fm7 Bb13b9

memories live in my heart.

Eb9 Ebm9

25a When I re-call the love I found on I could kiss the

F9 E9 Eb9 C7b5b9

ground on Green Dolphin Street.

Fm7 Fm/Eb Dm7b5 G<sup>7#5#9</sup> Cm7 Cm7/Bb Am7b5 Ab<sup>9sus#5</sup>

33b

Start



# It's only a PAPER MOON

C-node

F6 F#dim Gm7 C9 Gm7 C7 F6



<sup>1a</sup> It's only a paper moon hangin' over a cardboard sea

F9 Bb6 Bdim C9 F6 C9



But it wouldn't be make be-lieve if you be-lieved in me.

F6 F#dim Gm7 C9 Gm7 C7 F6



<sup>9a</sup> Well it's only a canvas sky hangin' over a muslin tree,

F9 Bb6 Bdim C9 F6



but it wouldn't be make be-lieve if you be-lieved in me.

Bb6 Bdim F6/C D7 Gm7 C9 F6



<sup>17b</sup> Without your love, it's a honky tonk parade

Bb6 Bdim F6/C Bb9 Am7<sub>3</sub> D7 Gm7 C9



Without your love, it's a melody played in a penny arcade

F6 F#dim Gm7 C9 Gm7 C7 F6



<sup>20a</sup> It's a Barnum and Bailey world, just as phony as it can be.

F9 Bb6 Bdim C9 F6



But it wouldn't be make be-lieve, if you be-lieved in me.

# POLKA DOTS AND MOONBEAMS

C-node

EbMaj7 Cm7 Fm7 Bb9 EbMaj7 Cm7 Fm7 D<sup>m7b5</sup> G7

A country dance was being held in a garden. I felt a bump & then an "Oh beg your pardon"

Am7b5 Abm6 Gm7 G<sup>m7</sup> Gb<sup>m7</sup> Fm7 Bb9 G<sup>m7</sup> C7 F<sup>m7</sup> Bb7

Suddenly I saw, Polka Dots & moonbeams all around a pugnosed DREAM.

EbMaj7 Cm7 Fm7 Bb9 EbMaj7 Cm7 Fm7 D<sup>m7b5</sup> G7

The music started & was I the perplexed one. I held my breath & said "May I have the next one"

Am7b5 Abm6 Gm7 G<sup>m7</sup> Gb<sup>m7</sup> Fm7 Bb9 Eb6 A<sup>m7</sup> D7

In my frightened arms, Polka Dots & moonbeams sparkled on a pugnosed DREAM. There were

GMaj7 E7 Am7 D9 GMaj7 Em7 Am7 D9

questions in the eyes of other dancers as we floated over the floor. There were

GMaj7 E7 Am7 D9 GMaj7 C7+ Fm7 Bb9

questions but my heart knew all the answers, and perhaps a few things more.

EbMaj7 Cm7 Fm7 Bb9 EbMaj7 Cm7 Fm7 D<sup>m7b5</sup> G7

Now in a cottage built of lilacs and laughter, I know the meaning of the words "ever after"

Am7b5 Abm6 Gm7 G<sup>m7</sup> Gb<sup>m7</sup> Fm7 Bb9 Eb6 F<sup>m7</sup> Bb9

And I'll always see Polka Dots & moonbeams when I kiss the pugnosed DREAM.

intro

# The Preacher

Bb7 Bdim F Dm7 Gm7 C9sus F C9sus



F7 Bb7 F7



G7 C7



F7 Bb7 A7



Bb7 Bdim F Dm7 Gm7 C9sus F C9sus



gentages

F7 Bb7 F7



G7 C7



F7 Bb7 A7



Bb7 Bdim F Dm7 Gm7 C9sus F C9sus



49b

# SATIN DOLL

Dm7 G9 Dm7 G9 Em7 A9 Em7 A9



cigarette holder, which wigs me, over my shoulder, he digs me

Am7 D9 Abm7 Db9 CMaj7 F9 Em7 A7



out caddin', that's Satin Doll.

Dm7 G9 Dm7 G9 Em7 A9 Em7 A9



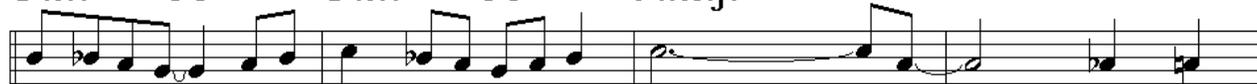
<sup>9a</sup> Baby shall we go, out steppin' careful a-migo you're slippin'

Am7 D9 Abm7 Db9 CMaj7



Speaks latin, my Satin Doll. Well he's

Gm7 C9 Gm7 C9 FMaj7



<sup>17b</sup> nobody's fool and I'm PLAYIN' it cool as can BE. I'll

Am7 D9 Am7 D9 G7 F9 Ebm7 Ab7



give it a try but I AIN'T for no guy catchin' ME.... switche-rooni

Dm7 G9 Dm7 G9 Em7 A9 Em7 A9



<sup>25a</sup> Telephone numbers, you know that I'm DOIN' my rhumbas with uno

Am7 D9 Abm7 Db9 CMaj7



and that 'n my Satin Doll.

# Saturday Afternoon Blues

C7 Dm G7 C7 C9  
 F7 F7 C7 Dm7 A7  
 Dm7 G7 C Dm7 G7  
 C7 Dm G7 C7 C9  
 F7 F7 C7 Dm7 A7  
 Dm7 G7 C Dm7 G7  
 C7 Dm G7 C7 C9  
 F7 F7 C7 Dm7 A7  
 Dm7 G7 C Dm7 G7

Sidste start

Extro

Db Gb Ab7  
 37a (3) end 38 (3) end

# Ship O'Hoy Blues

B $\flat$  Gm Cm7 F7

1a

Cm7 F7 B $\flat$

B $\flat$  B $\flat$ 7

E $\flat$ 7 B $\flat$

F7 B $\flat$

# Sister Sadie by Horace Silver

C-note

*G7*

1a

9a

*C7* *G7*

17b

*C7* *Bb7* *A7* *Ab7b5*

*G7*

25a

25b

# Sweet Georgia Brown

C-node

The musical score for "Sweet Georgia Brown" is presented in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. A first ending bracket is marked with "1a" under the first measure. Chord annotations are placed above the staff: F7 above the first measure, F9 above the eighth measure, and a whole rest in the ninth measure. The second staff has Bb7 above the first measure and Bb9 above the eighth measure. The third staff has Eb7 above the first measure and Eb6 above the eighth measure. The fourth staff has Ab above the first measure, Eb7 above the second measure, Ab above the third measure, Ab6 above the fourth measure, C above the fifth measure, and C7 above the sixth measure. The fifth staff has F7 above the first measure and F9 above the eighth measure. The sixth staff has Bb7 above the first measure. The seventh staff has Fm7 above the first measure, C7 above the second measure, Fm7 above the third measure, C7 above the fourth measure, and Fm7 above the fifth measure. The eighth staff has Eb7 above the first measure, Ab6 above the second measure, Eb7 above the third measure, and Ab above the fourth measure. The score concludes with a double bar line at the end of the eighth staff.



# There will never be another YOU

C-node

EbMaj7 Dm7b5 G7b9



There will be many other nights like this and

Cm7 Bbm7 Eb7



I'll be standing here with someone new There

AbMaj7 Fm7b5 Bb7 EbMaj7 Cm7



will be other songs to sing Another fall another spring but

F7 Cm7 F7 Fm7 Bb7



There Will Never Be Another You There

EbMaj7 Dm7b5 G7b9



Will be other lips that I may kiss But

Cm7 Bbm7 Eb7



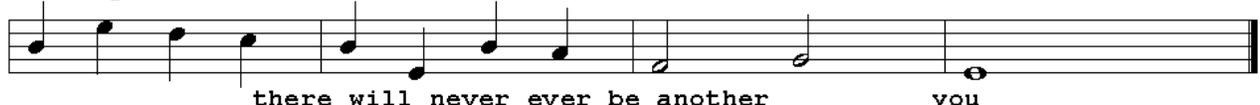
they won't thrill me like yours used to do Yes,

AbMaj7 Fm7b5 Bb7 EbMaj7 Gm7 C7



I may dream a million dreams but how can they come true if

EbMaj7 D7 G7 C7 Fm7 Bb7 Eb Bb7



there will never ever be another you

# The Natives are Restless Tonight

C

Gm7

1a

The first staff of music is in 4/4 time and G major. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A first ending bracket labeled '1a' encompasses the final four notes (G4, F4, E4, D4).

Cm7

Gm7

The second staff of music is in 4/4 time and C major. It begins with a Cm7 chord (C3, E3, G3, Bb3) and a quarter note C4. This is followed by a descending eighth-note line: C4, B3, A3, G3, F3, E3, D3, C3. The next measure contains two triplet eighth notes: C4, B3, A3. This is followed by a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter rest, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

A7b5

Ab7b5

Gm7

Gm7

The third staff of music is in 4/4 time and G major. It begins with an A7b5 chord (A2, C#3, E3, G3, Bb3) and a quarter note A2. This is followed by a descending eighth-note line: G3, F3, E3, D3, C3, B2, A2, G2. The next measure contains two triplet eighth notes: G2, F2, E2. This is followed by a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

# A Night in Tunisia

C-note

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of 12 staves of music. The first staff begins with a treble clef and a key signature change to Bb. The score includes various chord progressions and melodic lines. Chords are indicated above the staff, and some measures contain performance markings like '1a' and '2a'. The final staff ends with a double bar line.

Chords listed in the score include: Eb7, Dm, Eb7, Dm, Eb7, Dm, Eb7, Dm, Eb7, Dm, Em7b5, A7b5, Dm, Eb7, Dm, Eb7, Dm, Eb7, Dm, Em7b5, A7b5, Dm, Am7b5, D7b9, Gm, Gm7, C7, Gm7b5, C7b9, F6, Em7b5, A7b5, Eb7, Dm, Eb7, Dm, Eb7, Dm, Em7b5, A7b5, Dm, Em7b5, Eb7#11, Dm, G7#11, GmMaj7, Gm7, Gb7#9, FMaj7, Em7b5, A7b9.

Did we have a night in Tunisia?  
 My memory's totally shot.  
 See, baby, I'm fighting amnesia.  
 I completely just forgot.

If I even tightly did squeeze ya,  
 I hope that our thrill was real great.  
 I hope I politely did please ya,  
 If we really had that date.

Now you say we had a fling,  
 so why don't I know your first  
 name?  
 I can't recall a thing,  
 Isn't that a dirty shame!

We'll make things all right in Tunisia,  
 if you pardon my oversight.  
 Your perfume's a high anaesthesia.  
 Let's make love again tonight.

Our meeting once more is divine  
 providence.  
 Please, baby, just give me this one  
 more chance.  
 Last time I must have been deep in  
 a trance.  
 This time I'll remember every  
 nuance.  
 Come with me out to the casbah  
 and dance.  
 Let's have another sweet night of  
 romance.  
 Say, "Yes!"

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# When you 're smilin'

C-Node

**E<sub>b</sub>** **E<sub>b</sub>Maj7**



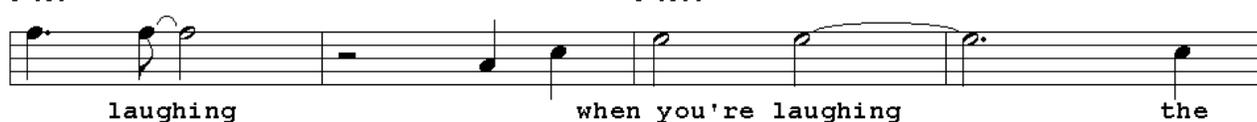
When you'r smilin' When you're smilin' The

**C7** **Fm**



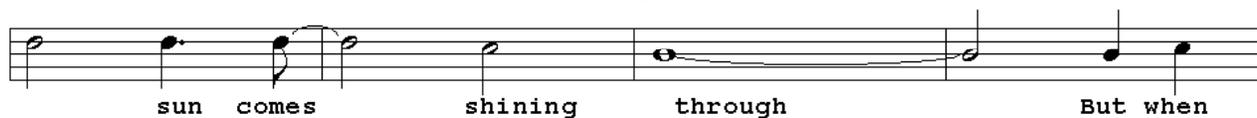
whole world smiles with you when your

**Fm** **Fm7**



laughing when you're laughing the

**B<sub>b</sub>7** **B<sub>b</sub>7+** **E<sub>b</sub>**



sun comes shining through But when

**E<sub>b</sub>7** **A<sub>b</sub>**



Crying you bring out the rain,

**F7** **B<sub>b</sub>7** **B<sub>b</sub><sup>dim</sup>B<sub>b</sub>** **B<sub>b</sub>7**



so keep on smiling be happy again

**E<sub>b</sub>** **C7**



cause when you're smiling when you're smiling

**Fm** **A<sub>b</sub>m6** **Gm** **B<sub>b</sub>7** **E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>** **B<sub>b</sub>7**



the whole world smiles to you.

# Water Melon Man

F7

1a

Bb7 F7

C7 Bb7 C7 Bb7

C7 C7 Bb7 Bb7 F7

# Yardbird Suite

C

Charlie Parker

C Fm Bb7 C7 Bb7 A7



D7 G7 Em A7 Dm G7



C Fm Bb7 C7 Bb7 A7

9b



D7 G7 C7 C B7#9



Em F#m7b5 B7#9 Em A7

17a



Dm Em7b5 A7 D7 D7 Db7



C Fm Bb7 C7 Bb7 A7

25b



D7 G7 C Dm G7



# A Night in Tunisia

Lyrics by Arthur Buchman  
Music by Dizzy Gillespie and Frank Paparelli

Did we have a night in Tunisia?  
My memory's totally shot.  
See, baby, I'm fighting amnesia.  
I completely just forgot.

If I even tightly did squeeze ya,  
I hope that our thrill was real great.  
I hope I politely did please ya,  
If we really had that date.

Now you say we had a fling,  
so why don't I know your first name?  
I can't recall a thing,  
Isn't that a dirty shame!

We'll make things all right in Tunisia,  
if you pardon my oversight.  
Your perfume's a high anaesthesia.  
Let's make love again tonight.

Our meeting once more is divine providence.  
Please, baby, just give me this one more chance.  
Last time I must have been deep in a trance.  
This time I'll remember every nuance.  
Come with me out to the casbah and dance.  
Let's have another sweet night of romance.  
Say, "Yes!"

# **Bessie's Blues**

Lyrics by Arthur Buchman  
Music by John Coltrane

Here's good news: when you choose  
loving jazz music you cannot lose.  
Listen, dance, enjoy this tune, and  
have a good time, we're playing for you. The  
Hot Seven Come Eleven plays happy music and  
Bessie's Blues. Violin and

Saxophones, trombone, too,  
keyboard, bass, drums, a singer or two.  
Once a month, the second Tuesday  
Woodstock Café is serving the booze. The  
Christiania Hornorkester plays jazz and standards and  
Bessie's Blues.