

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

Føler dit sind mel - an - koli

Din bedste Ven gik tabt for dig din skid

Efter en stund hvor hårdt det end lyder

Kommer den tid hvor Du fortryder

Den dag hvor du blir ensom

Dit hjerte brister og du vil ha mig som elsker

Efter du skred efter du gik din

vej

Chords: 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 (with a triplet of eighth notes).
- Staff 2:** A7, Dm.
- Staff 3:** E7, Am7.
- Staff 4:** D7, Dm7, G7.
- Staff 5:** CMaj7, E7 (with a triplet of eighth notes).
- Staff 6:** A7, Dm7.
- Staff 7:** F, Fm, CMaj7, Em7, A7.
- Staff 8:** Dm7, G7, C6, Ebdim, Dm7, G7.

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 D⁹ 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^b Child of the prair-ie

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

Bb6 F7+ Fm7 Bb7 Eb6 Ab7
43^b My heart en-thrall-ing

Bb6 C7 Cm7 F7 Bb6
Cher-o-kee.

Bb6⁹ Ab6 Gb6 B7 Bb7
65^a 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 of music. The key signature has one sharp (F#), and the time signature is 3/4. The melody is primarily composed of eighth and quarter notes, with some rests. The chords are indicated by letters 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^{m7} 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^{m7} C7

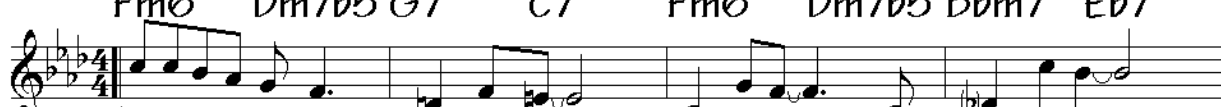


but it would-n't be make be-lieve if you be-lieved in me.

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



^{9a} 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




^{17b} 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 fairwell & goodbye

Fm6 Dm7b5 G7 C7 Fm6 Dm7b5 Bbm7 Eb7



^{25a} 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

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-mode

intro

F/Eb Eb7/Bb

Lov^{er} one lovely day

F/Eb Eb7/Bb

5^a love came planning to stay.

Start ↙

Eb9 Ebm9

9^a Green Dolphin St. supplied the setting. The

F9 E9 Eb9 C7b5b9

setting with nights without re- gretting. Through

Fm7 B7+ Fm7/Bb Eb^{7#5b9} Eb9

17^b those^y

Abm7 Bbm7 B7 Db^{7#5b9} Gb7 Fm7 Bb13b9

memories live in my heart.

Eb9 Ebm9

25^a 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^{7#5#9} Cm7 Cm7/Bb Am7b5 Ab^{9sus#5}

33^b

Out of Nowhere

C-node

GMaj7 Bbm7 Eb7

You came to me from out of nowhere

GMaj7 Bm7 E7b9

You took my heart and found it free.

Am7 E7b9 Am7

autiful schemes beautiful dreams of nowhere

Eb7 Dsus D7b9

and a flower can be

GMaj7 Bbm7 Eb7

If you return from out of nowhere

GMaj7 Bm7 E7b9

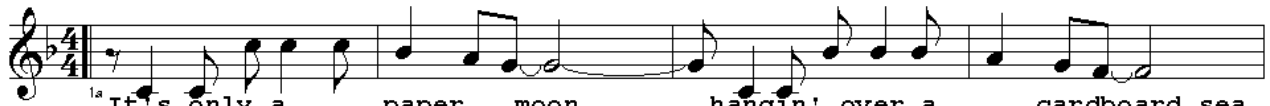
Am7 E7b9 Am7 Cm6

Bm7 Bbdim Am7 D7 G Am7 D7

It's only a PAPER MOON

C-node

F6 F#dim Gm7 C9 Gm7 C7 F6




^{1a} 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



^{9a} 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



^{17b} Without your love, it's a honky tonk parade

Bb6 Bdim F6/C Bb9 Am7 D7 Gm7 C9



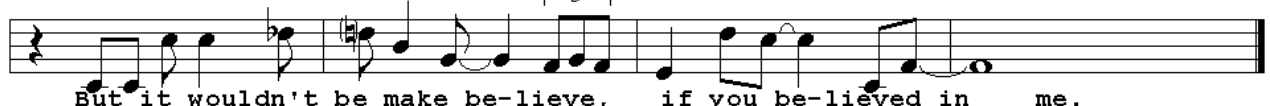
Without your love, it's a melody played in a penny arcade

F6 F#dim Gm7 C9 Gm7 C7 F6



^{2a} 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^{m7b5} G7

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

Am7b5 Abm6 Gm7 G^{m7} Gb^{m7} Fm7 Bb9 G^{m7} C7 F^{m7} Bb7

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

EbMaj7 Cm7 Fm7 Bb9 EbMaj7 Cm7 Fm7 D^{m7b5} G7

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

Am7b5 Abm6 Gm7 G^{m7} Gb^{m7} Fm7 Bb9 Eb6 A^{m7} 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^{m7b5} G7

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

Am7b5 Abm6 Gm7 G^{m7} Gb^{m7} Fm7 Bb9 Eb6 F^{m7} 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



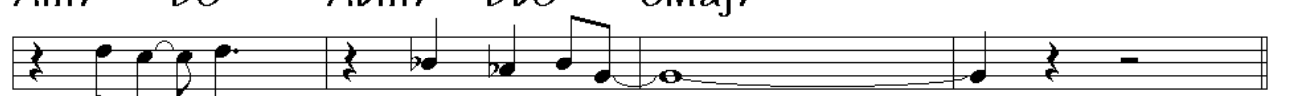
out caddin', that's Satin Doll.

Dm7 G9 Dm7 G9 Em7 A9 Em7 A9



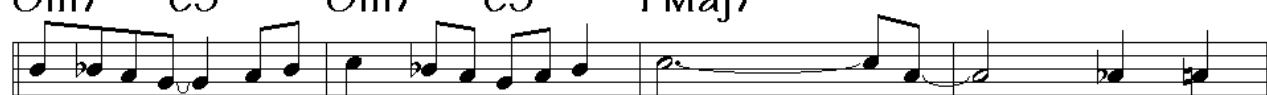
^{9a} Baby shall we go, out steppin' careful a-migo you're slippin'

Am7 D9 Abm7 Db9 CMaj7



Speaks latin, my Satin Doll. Well he's

Gm7 C9 Gm7 C9 FMaj7



^{17b} 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



^{25a} 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

3

B \flat B \flat 7

9a

E \flat 7 B \flat

9a

F7 B \flat

3

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 is written in 4/4 time with a key signature of two flats (Bb and Eb). It 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 labeled '1a' spans the first two measures. The chords are: F7 (measures 1-2), F9 (measures 3-4), Bb7 (measures 5-6), Bb9 (measures 7-8), Eb7 (measures 9-10), Eb6 (measures 11-12), Ab (measures 13-14), Eb7 (measures 15-16), Ab (measures 17-18), Ab6 (measures 19-20), C (measures 21-22), C7 (measures 23-24), F7 (measures 25-26), F9 (measures 27-28), Bb7 (measures 29-30), Fm7 (measures 31-32), C7 (measures 33-34), Fm7 (measures 35-36), C7 (measures 37-38), Fm7 (measures 39-40), Eb7 (measures 41-42), Ab6 (measures 43-44), Eb7 (measures 45-46), Ab (measures 47-48).

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

This staff of music is in 4/4 time and G major. It begins with a whole rest on the first beat, followed by a quarter note G4 on the second beat. The third beat contains a half note G4, and the fourth beat contains a quarter note G4. The second measure starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The fourth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The seventh measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The piece ends with a double bar line.

Cm7

Gm7

This staff of music is in 4/4 time and C major. It begins with a quarter note C4, followed by a quarter note D4, a quarter note E4, and a quarter note F4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The seventh measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The piece ends with a double bar line.

A7b5

Ab7b5

Gm7

Gm7

This staff of music is in 4/4 time and G major. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The third measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The fifth measure contains a quarter note G3, a quarter note F3, and a quarter note E3. The sixth measure contains a quarter note D3, a quarter note C3, and a quarter note B2. The seventh measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The eighth measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The piece ends with a double bar line.

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 common time signature. The notes are primarily eighth and quarter notes, with some rests. Chord symbols are placed above the staff at various intervals. The piece concludes with a final chord on the 12th staff.

Chord symbols used in the score:

- Eb7
- Dm
- Em7b5
- A7b5
- Dm
- Am7b5
- D7b9
- Gm
- Gm7
- C7
- Gm7b5
- C7b9
- F6
- Eb7#11
- G7#11
- GmMaj7
- Gm7
- Gb7#9
- FmMaj7
- 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_b **E_bMaj7**



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_b7 **B_b7+** **E_b**



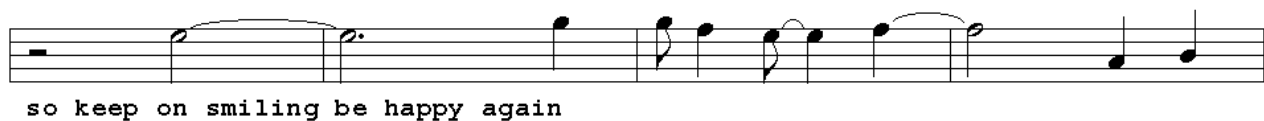
sun comes shining through But when

E_b7 **A_b**



Crying you bring out the rain,

F7 **B_b7** **B_b^{dim}B_b** **B_b7**




so keep on smiling be happy again

E_b **C7**



cause when you're smiling when you're smiling

Fm **A_bm⁶** **Gm** **B_b7** **E_b** **A_b** **E_b** **B_b7**



the whole world smiles to you.

Yardbird Suite

C

Charlie Parker

C Fm Bb7 C7 Bb7 A7

D7 G7 Em A7 Dm G7

C Fm Bb7 C7 Bb7 A7

D7 G7 C7 C B7#9

Em F#m7b5 B7#9 Em A7

Dm Em7b5 A7 D7 D7 Db7

C Fm Bb7 C7 Bb7 A7

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.