

Komt vrienden in den ronde

Am Am Am E

Komt vrien - den in den ron - de, min - naars van e - nen

Am Am E Am

stiel. Ik zal u gaan ver - kon - den, hoe ik door't slij - pers wiel, de

G Am

kost ver - dien voor vrouw en kind, schoon bloot - ge - steld aan

E Am

weer en wind. Ter lie - re - lom - ter - la! Van links - om

Dm Am E

rechts - om draait mij - ne steen door het roe - ren van mijn

Am E Am

been, ju ju, ju, ju, ju, ju, ju.

1. De smid die moet hard werken,
gestadig voor het vier.
Hij durft hem niet versterken
Met enen kan goed bier:
Terwijl ik ga op mijn gemak,
soms ook wel met een lege zak.
2. De klerfrik maakt ons kleren
voor acht stuivers per dag;
Wil hij zijn loon vermeren,
hij snijdt meer dan hij mag.
Maar ik met mijne slijperssteen,
ik win meer op een uur alleen.
3. De schoenpik, stijf gezeten
op ene pikkelstoel,
zou kaas en droog brood eten.
Maar als ik nood gevoel,
dan slijp ik tot de avond toe,
en zo heb ik nooit arremoe.
4. De klerfrik maakt ons kleren
voor acht stuivers per dag;
Wil hij zijn loon vermeren,
hij snijdt meer dan hij mag.
Maar ik met mijne slijperssteen,
ik win meer op een uur alleen.
5. De maler moet graan malen,
tot in het fijnste meel;
Hij moet dubbel betalen
voor zijne droge keel.
Maar ik door ijver en door vlijt,
ik win mijn brood in eerlijkheid.
6. Mijn vrouw die roept victoria
over de slijpersstiel.
Zij vindt de grootste gloria
in't draaien van mijn wiel.
Mijn kinderen hebben geen ongemak:
zij lopen met de bedelzak.
7. Sa vrienden, voor het leste:
all' ambachten zijn goed,
maar 't mijn is toch het beste.
Schoon ik soms slapen moet
op hooi en strooi in ene stal:
ik heb de kost voor niemandal.

The drunken sailor



What shall we do with the drun - ken sai - lor, what shall we do with the drun - ken sai - lor.



What shall we do with the drun - ken sai - lor ear - ly in the mor - ning.



Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses,



hoo - ray and up she ri - ses ear - ly in the mor - ning.

2. Take him and shake him
and try to awake him
3. Give him a dose
of salt and water
4. Give him a dash
with a bosom's rubber
5. Put him in a long boat
till he's sober
6. Pull out the plug
and wet him all over
7. Put him in the scuppers
with a hosepipe on him
8. Heave him by the leg
in a running bowline
9. Tie him to the taffrail
when she's yard-arm under
10. That's what to do
with a drunken sailor

Cockles and mussels

In Dub - lin's fair ci - ty where girls are so pret - ty, I
 first set my love on sweet Mol - ly Ma - lone. As she
 wheel'd her wheel - bar - row thru streets broad and nar - row. Crying
 Cock - les and Mus - sels a - live, a - live oh! A -
 live a - live o - oh! A live a - live o - oh! Crying
 Cock - les and Mus - sels a - live a - live oh!

She was a fishmonger, but sure it was no wonder,
 for so were here father and mother before
 And they each wheeled their barrow,
 through streets broad and narrow,
 crying: 'cockles and mussels, alive, alive o!'

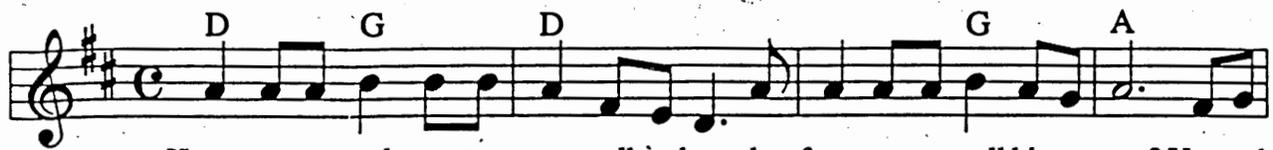
3. She died of a fever,
 and no one could save her,
 and that was the end of sweet Molly
 Malone,
 her ghost wheels her barrow,
 through streets broad and narrow,
 crying: 'cockles and mussels, alive, alive o!'

Clementine

In a ca-vern, in a can-yon, Ex-ca-va-ting for a mine, Dwelt a
mi-ner four-ty ni-ner, And his daugh-ter Cle-men-tine.

- Oh my darling, oh my darling,
Oh my darling Clementine
You are lost and gone forever
Dreadful sorry Clementine*
2. Light she was and like a fairy,
And her shoes were number nine.
Herring boxes, without topses,
Sandals were for Clementine.
 3. Drove she ducklings to the water
Ev'ry morning just at nine.
Hit her foot against a splinter
Fell into the foaming brine.
 4. Saw her lips above the water
Blowing bubbles mighty fine.
But alas! I was no swimmer,
So I lost my Clementine.
 5. In a corner of the churchyard,
Where the myrtle boughs entwine,
Grow the roses in their posies,
Fertilised by Clementine.
 6. Then the miner, forty-niner,
Soon began to peak and pine:
Thought he "oughter jine" his daughter.
Now he's with his Clementine.
 7. In my dreams she still does haunt me,
Robed in garments, soaked in brine,
Thought in live I used to hug her,
Now she's dead I'll draw the line.
 8. How I missed her, how I missed her,
How I missed my Clementine.
But I kissed her little sister,
And forgot my Clementine.

Blowing in the wind



How ma-ny roads must a man walk down, be-fore you can call him a man? Yes and



how ma-ny sea's must a white dove sail be-fore she'll sleep in the sand? Yes and



how ma-ny times must the can-non-bals fly be-fore they're' for e-ver banned? The



ans-wer my friend is blo-wing in the wind, the ans-wer is blo-wing in the wind.

2. How many times must a man look up
before he can see the sky?
Yes, 'n' how many years must one man
have
before he can hear people cry?
Yes, 'n' how many deaths will it take 'till
he knows
that too many people have died?
3. How many years can a mountain exist
before it is washed to the sea?
Yes, 'n' how many years can some people
exist
before they're allowed to be free?
Yes, 'n' how many times can a man turn his
head
pretending he just doesn't see?

I am sailing

I am sa - ling, I am sa - ling Home a -
 gain _____ 'cross the sea. I am
 sai - ling, stor - my wa - ters, to be
 near you, to be free. _____

I am flying, I am flying
 Like a bird, 'cross the sky
 I am flying, passing high clouds
 To be with you, to be free

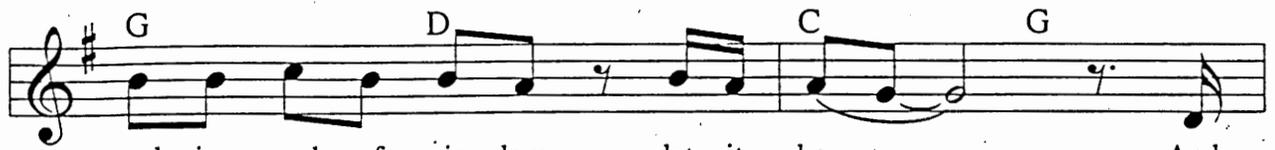
3. Can you hear me, can you hear me
 Thro the dark night, far away
 I am dying, forever trying
 To be with you, who can say

4. We are sailing, we are sailing
 home again, 'cross the sea
 We are sailing, stormy waters
 To be near you, to be free

Let it be



When I find my self in times of trou - ble Mo - ther Ma - ry comes to me,



speaking words of wis - dom, let it be. _____ And



in my hour of dark - ness she is stan - ding right in front of me



speaking words of wis - dom let it be. _____ Let it



be let it be, _____ let it be _____ let it be, _____



whis - per words of wis - dom let it be. _____

And when the broken hearted people
living in the world agree
there will be an answer, let it be.
For though they may be parted
there is still a change that they will see
There will be an answer, let it be.
Let it be, let it be, let it be, let it be,
there will be an answer, let it be.

3. And when the night is cloudy
there is still a light that shines on me
shine until tomorrow, let it be.
I wake up on the sound of music
Mother Mary comes to me
speaking words of wisdom, let it be
Let it be, let it be, let it be, let it be,
There will be an answer, let it be.
Let it be, let it be, let it be, let it be,
whisper words of wisdom, let it be.

Sound of silence

Tekst en muziek:
Paul Simon

Am G Am
Hel - lo dark-ness my old friend, I've come to talk with you a - gain.

F C
Be - cause a vis - on soft - ly — cree - ping, - left it's seeds when I was

F C F
— sleep - ing. — And the vi - sion that was plan - ted in my

C Am C G Am
brain still re - mains with - in the sound of si - lence —

In restless dreams I walked alone,
narrow streets of cobblestone,
'neath the halo of a streetlamp,
I cinched my collar to the cold and damp
when my eyes were stabbed by the flash
of a neon light that split the night
and touched the sound of silence.

And in the naked light I saw,
ten thousand people, maybe more,
People talking without speaking
people hearing without listening
people writing songs that voices
never share and no one dare
disturb the sound of silence.

4. "Fools", said I, "You do not know,
silence like a cancer grows".
"Hear my words that I might teach you,
take my arms that I might reach you."
But my words like silent raindrops
fell, and echoed
in the wells of silence.

5. And the people bowed and prayed
to the neon god they made.
And the sign flashed out its warning.
In the words that it was forming,
and the signs said "The words of the
prophets are written
on the subway walls and tenement halls'
and whisper'd in the sounds of silence.

Oh when the saints

Oh when the saints go mar-chin' in, oh when the
 saint go mar- ching in, I want to be a- mong the
 num- ber, oh when the saints go mar- chin' in.—

- | | |
|---|--|
| <p>And when the stars begin to shine
 And when the stars begin to shine
 I want to be among the number
 And when the stars begin to shine</p> <p>3. And when the band begins to play
 And when the band begins to play
 I want to be among the number
 And when the band begins to play</p> <p>4. When Gabriel blows in his horn
 When Gabriel blows in his horn
 I want to be among the number
 When Gabriel blows in his horn</p> | <p>5. And when the sun refuse to shine
 And when the sun refuse to shine
 I want to be among the number
 When the sun refuse to shine</p> <p>6. And when they crown him Lord of Lords
 And when they crown him Lord of Lords
 I want to be among the number
 And when they crown him Lord of Lords</p> <p>7. And on that Hallelujah-day
 And on that Hallelujah-day
 I want to be among the number
 And on that Hallelujah-day</p> |
|---|--|

Scarborough Fair

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves of music. The lyrics are written below the notes, and chords are indicated above the staff lines. The lyrics are: "Are you go - ing to Scar - bo - rough fair? Pars - ley, sage, rose - ma - ry and thyme. Re - mem - ber me to the one who lives there. She once was a true love of mine." The chords are: Dm, A, Dm, G, A, Dm, F, C, Dm, Gm, C, Dm.

2. Tell her to make me a cambric shirt.
Parsley, sage, rosemary and thyme.
Without no seems nor needle of work.
Then she'll be a true love of mine.
3. Tell her to find me an acre of land.
Parsley, sage, rosemary and thyme.
Between the salt water and the sea strands.
Then she'll be a true love of mine.
4. Tell her to reap it with a sick of leather.
Parsley, sage, rosemary and thyme.
And gather it all in a branch of leather.
Then she'll be a true love of mine.
5. Are you going to Scarborough fair?
Parsley, sage, rosemary and thyme.
Remember me to the one who lives there.
She once was a true love of mine.

Verdronken vlinder

1. Zo te ster-ven op het wa-ter met je vleu-gels van pa - pier Met je
 2. Zo maar drij-ven na het vlie-gen in de wol-ken drijf je hier.

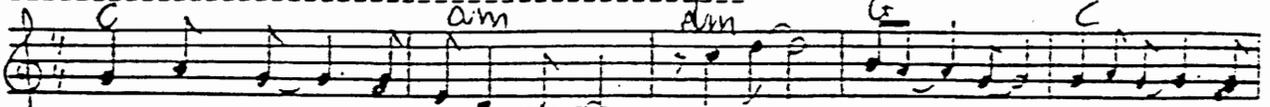
kleu-ren die ver - va - gen zon - der zoe - ken zon - der vra - gen ein - de -
 lijk voor al - tijd rus - ten en de bloe-men die je kus - te, geu - ren
 die je hebt ge - we - ten, al - les kan je nu ver - ge - ten, op het
 wa - ter wieg je heen en weer. Zo te
 ster-ven op het wa - ter met je vleu-gels van pa - pier.

2. Als een vlinder, die toch vliegen kan
 tot in de blauwe lucht,
 als een vlinder altijd vrij
 en voor het leven op de vlucht,
 wil ik sterven op het water,
 maar dat is een zorg voor later,
 ik wil nu als vlinder vliegen,
 op de bloemen bladren wiegen,
 maar zo hoog kan ik niet komen,
 dus ik vlieg maar in mijn dromen,
 altijd ben ik voor het leven op de vlucht,
 als een vlinder die toch vliegen kan
 tot in de blauwe lucht.

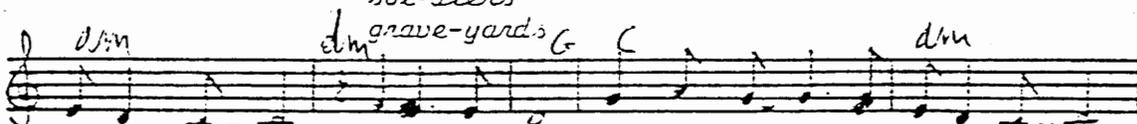
3. Om te leven dacht ik/je zou
 een vlinder moeten zijn,
 om te vliegen heel ver weg
 van alle leven, alle pijn,
 maar ik heb niet langer hinder
 van jaloers zijn op een vlinder,
 als zelfs vlinders moeten sterven
 laat ik niet mijn vreugd bederven,
 ik kan zonder vliegen leven
 wat zal ik nog langer geven,
 om een vlinder die verdronken is in mei,
 om te leven hoef ik echt
 geen vlinder meer te zijn.

Where have all the flowers gone?

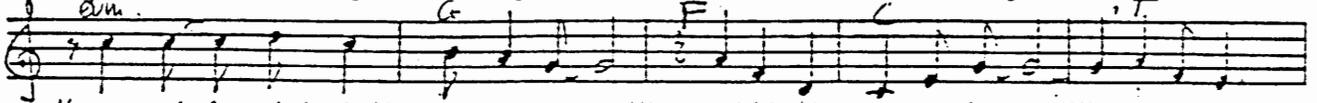
Where have all the flowers gone - Pete Seeger



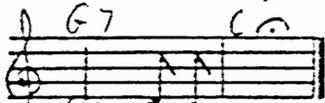
Where have all - the flowers gone, Long time pass-ing, Where have all - the young girls young men sol-diers



flp-wers gone, Long time a--gc Where have all-the flowers gone



Young girls picked them every one, When will they ever learn, When will they gone to young men every one, they are all in uniform, gone to grave-yards every one covered with flowers everyone

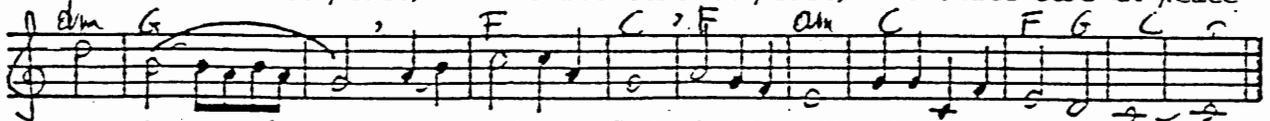


ev-er learn.

We shall overcome



1. We shall o-ver-come, - We shall o-ver-come, We shall o-ver-come
2. We'll walk hand in hand, - We'll walk hand in hand, - We'll walk hand in hand
3. We are not a-fraid, - We are not a-fraid, - We are not a-fraid
4. We shall live in peace, - We shall live in peace, - We shall live in peace



some day, --- Oh, deep in my heart I do believe We shall overcome some day
 some day, ---
 to day, ---
 some day, ---

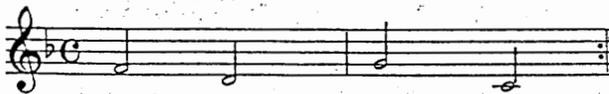
We shall overcome

Trois esquimaux

Genoteerd door Paul Toepoel

F Dm7 Gm7 C7

1. Trois es-qui-maux au - tour d'un brasero, é - cou - taient l'un d'eux, qui sur son banjo jou - ait
 2. le mor - tel en - nui du pa - ys du so - leil de mi - nuit pa la la
 etc.
 y'a pas de ce - rises en A - las - ka a - dji a - dji oua oua
 sur la banquise pas de mi - mo - sa a - dji a - dji oua oua
 pas de pe - tits mou - tons sau - tant sur le ga - zon pas de ru - ta - ba - ga et pas de bouillon gras pa la la
 Pa la la la la la la pa la la la Pa la la la la la la la
 Toum - laï toum - laï toum - laï toum pa la la toum - laï toum - laï toum - laï toum.



Vertaling

Drie eskimo's zitten rond een vuurtje. Ze luisteren naar een van hen die op zijn banjo speelt om de dodelijke verveling te verdrijven die heerst in het land van de middernachtzon.

Er zijn geen kersen in Alaska en op de ijsschotsen groeit geen mimosa. Er zijn geen kleine schapjes springend in het gras, geen koolraap en geen vette bouillon.

(brasero = vuurpot bestemd voor verwarming; la banquise = de ijsschots; rutabaga = koolraap)

Zeven dagen lang

Wat zul - len we drin - ken, ze - ven da - gen
lang wat zul - len we drin - ken, wat een dorst.
Er is ge - noeg voor ie - der - een, dus drin - ken we
sa - men, sla het vat maar aan, ja din - ken we sa - men, niet al - leen.

2. Dan zullen we werken, zeven dagen lang.
Dan zullen we werken, voor elkaar.
Dan is er werk voor iedereen,
Dus werken we samen, zeven dagen lang.
Ja werken we samen, niet alleen.
3. Eerst moeten we vechten, niemand weet hoe
lang
Eerst moeten we vechten, voor ons belang.
Voor het geluk van iedereen,
Dus vechten we samen, samen staan we
sterk,
Ja vechten we samen, niet alleen.

52

The wild rover

1. I've been a wild ro - ver for ma - ny a year
 2. But now I'm re - tur - ning with gold in great store

and I spent all my mo - ney on whis - key and beer.
 and I ne - ver will play the wild ro - ver no

more. And it's no nay ne - ver,

no nay ne - ver no more, will I play the wild

ro - ver, no ne - ver no more.

2. I went into an ale-house I used to frequent
 and I told the landlady me money was spent.
 I asked her for credit, she answered me:
 "nay,
 such a custom as yours I can have every
 day".
3. I then took from my pocket ten sovereigns
 bright
 and the landlady's eyes opened wide with
 delight.
 She said: "I've whiskies and the wines of
 the best,
 and the words that I've told you were only
 injest."
4. I then went to my parents, confessed what
 I've done
 and I asked them to pardon their prodical
 son.
 And when they've caressed me as ofttimes
 before,
 then I never will play the wild rover no
 more

W.A. Mozart

①
Bo - na nox, bist a rech - ter Ochs; bo - na
②
not - te, lie - be Lot - te, bonne nuit, pfui, pfui, good night, good
③
night, heut muss ma no weit, gu - te Nacht, gu - te
④
Nacht, s'wird höch - ste Zeit, gu - te Nacht!
⑤
Schlaf, sei g'sund und werd recht ku - gel - rund!

Dono nobis pacem

①
Do - na, no - bis pa - cem, pa - cem, do - na no - bis
②
pa - - - cem. Do - na no - bis pa - cem,
③
do - na no - bis pa - - - - cem, do - - - na
no - bis pa - cem, do - na no - bis pa - - - - cem.

Bidipdua

UF)

1. F7 Gm7 G#o addE F/A F7 Gm7

Bi dip Dua di - bi dib - den Du - a Bi dip Dua di - bi

F/A C7 F7 Bb7

dip - den Du - a Bi dip Dua di - bi dib - den Du - a Ba

C7 Dm7 Eb° C/E F7 2.

Du - wa Ba Du - wa Ba Du - ba Du - ba Du Bi dip Dua Dib - den Du - wa

Bi dip Dua Dib - den Du - wa Bi dip Dua Dib - den Du - wa

3

Du - wa Du - wap da Du wa du wa Du - wap da Du wa du wa

Du - wap da Du wa du wa Du wa du wa Du - wa Du - wap da.

Dazu die Gitarrengriffe:

F7 Gm7 G#o addE F/A

C7 Dm7 Eb° C/E

Bb7

Harmonieschema $\frac{4}{4}$ || F7 / Gm7 / | G#oadE / F/A / |
F7 / Gm7 /	F/A / C7 /	
F7 / F/A /	Bb7 / / /	
C7 / Dm7 /	Eb° C/E F /	

Joshua fit de the battle ob Jerico

Negro spiritual

Am Am E7 Am

Josh-ua fit de bat-tle ob Jer-i-co, Jer-i-co, Jer-i-co,

Am Am E7 Am

Josh-ua fit de bat-tle ob Jer-i-co, An' de walls come tumbel-in' down. (1) You kin

Am Am Am Am

talk a-bout yo' king ob Gi-de-on, You kin talk a-bout yo' man ob Saul, But dere's

Am Am E7 Am

none like good ole Josh-ua, At de bat-tle ob Jer-i-co. DC al FINE

2. Up to de walls ob Jerico
 Dey marched wid spear in hand
 Go blow dem ram horns, Joshua cried,
 'Cayse de battle am in my hand.
3. Den de lamb-ram horns begin to blow,
 De trumpets begin to sound,
 Ole Joshua commanded his chillun to shout
 An' de walls come tumbelin' down.

23 I don't know how to love him

Tekst: Tim Rice

Muziek: Andrew Lloyd Webber

uit „Jesus Christ Superstar“

The musical score is written in G major and 4/4 time. It consists of ten staves of music with lyrics underneath. The lyrics are: "I don't know how to love him. What to do how to move him I've been changed yes real-ly changed. In the past few days when I've seen my-self I seem like some-one else I don't know how to take this I don't see why he moves me He's a man he's just a man. And I've had so man-y men be-fore In ver-y man-y ways He's just one more Should I bring him down should I scream and shout Should I speak of love let my feel-ings out? I nev-er thought I'd come to this what's it all a-bout? Don't you think it's rath-er fun-ny Yet if he said he loved me I should be in this po-si-tion? I'm the one who's al-ways been So I'd be lost L'd be fright-ened I could-n't cope just could-n't cope I'd calm so cool, no lov-er's fool Run-ning ev-'ry show He scares me turn my head L'd back a-way I would-n't want to know He scares me so so I want him so I love him so."

Chords: D G D G D G G6 G D/A A D/F# A D A F#m7 Bm F#m7 Bm G D/F# Em D A D G D G D G D/A A D/A A D/A A F#m7 Bm F#m7 Bm G D/F# Em D A G D/F# Em7 D G F#7 Bm Bm/A G D/A C G D G D/F# Em A A D G D G D Em A A D G D G D G G6 G D/A A D/F# A D A F#m7 Bm7 F#m7 Bm7 G D/F# Em D A G D/F# Em7 D

'UJ'

1 Dm Dm/F E \emptyset A7 Dm D7/C

Dum de Dum de Dum de dum de dum de Dum de Dum de

Gm/B \flat Gm Dm E7 A7

Dum de dum de dum de Dap dap dap dap Dau wau wau wau

2

Schu-wi du - a Schu-wi du - ap da da da Schu-wi du-wi du - a

Schu - wi du - wi da Dap dap dap dap Dau wau wau wau

3

Dua schu-wi da Schu-wi du-wi du - ap Schu-wi du-wi du - ap

Schu - wi du - wi da Dap dap dap dap Dau wau wau wau

1. 4 2.

Scha- lom, scha- lom, scha- lom, scha- lom, scha-

8 3.

lom, scha- lom, scha- lom, scha- lom, scha-

12 4.

lom, scha- lom, scha- lom, scha- lom, scha-

16

lom, scha- lom, scha- lom, scha- lom, scha-

Opzij

Bm
Op - zij op - zij op - zij, maak plaats maak plaats maak plaats, wij
want wij zijn haast te laat, wij

Em Bm
heb - ben on - ge - lo - fe - lij - ke haast!
heb - ben maar een paar mi - nu - ten tijd!

D
We moe - ten ren - nen sprin - gen vlie - gen dui - ken val - len op - staan en weer

Bm D
door - gaan! We kun - nen nu niet blij - ven, we

Bm
kun - nen nu niet lan - ger blij - ven staan!

Een andere keer misschien, dan blijven we
wat slapen,
en kunnen dan misschien als het echt moet
wat over koetjes, voetbal, en de lotto praten,
nou dag, tot ziens, adieu, het gaat je goed.

Een andere keer misschien!

Hotel California

1. On a dark desert highway, cool wind in my hair,
I heard the mission bell.

2. There she stood in the doorway, I heard the mission bell.
And I was thinking of my self, this could be heaven or this could be hell.
Warm smell of cologne, I saw a shimmering light,
Up a head in the dance, and she showed me the way.
Then she lit up a candle, and she showed me the way.
My head grew heavy and my sight grew dim, I had to stop for the night.
There were voices down the corridor, I thought I heard them say:
Welcome to the Hotel California, such a
lovely place, such a lovely face.
Plenty of room at the Hotel California. Any
time of year (a-ny time of the year) you can find it here....

64

Mirrors on the ceiling
the pink champagne on ice and she said
"We are all just prisoners here
of our own device
And in the master's chambers
they gathered for the feast
They stab it with their steely knives
but they just can't kill the best

Mirrors on the ceiling
the pink champagne on ice and she said
"We are all just prisoners here
of our own device
And in the master's chambers
they gathered for the feast
They stab it with their steely knives
but they just can never leave.

Her mind is Tiffany-twisted,
she got the Mercedes bends,
She got a lot pretty, pretty boys,
that she calls friends
How they dance in the courtyard
sweet summer sweat
Some dance to remember
Some dance to forget

So I called up the Captain, please bring
my wine.
He said "We haven't had that spirit here
since nineteen sixty nine"
And still those voices are calling from I
away.
Wake up in the middle of the night. Jus
hear them say...

Welcome to the Hotel California
Such a lovely place (such a lovely face)
"They livin' it up at the Hotel California
What a nice surprise, bring your alibis.
Last thing I remember
I was running for the door
I had to find the passage back
To the place I was before
"Relax", said the night man,
"We are programmed to receive.
You can check out any time you like,
But you can never leave."

65

Dirty old town

Tekst en muziek
E. Maccoll

I found my love _____ by the gas-works cry _____
 dreamed a dream _____ by the old ca - nal, _____
 kissed my girl _____ by the fac - t'ry wall, _____
 dir-ty old town, _____ dir-ty old town. _____

2. I heard a siren from the dock
 Saw a train set the night on fire
 Smelled the spring in the smoky wind
 Dirty old town, dirty old town

3. Clouds are drifting across the moon
 Cats are prowling on their beat
 Spring's a girl in the street at night
 Dirty old town, dirty old town

4. I'm going to make a good sharp axe
 Shining steel tempered in the fire
 We'll chop you down like an old dead tree
 Dirty old town, dirty old town

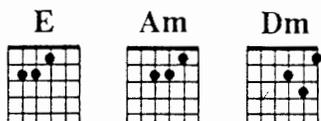
5. I found my love by the gasworks cry
 Dreamed a dream, by the old canal
 Kissed my girl by the fact'ry wall
 Dirty old town, dirty old town

HAVA NAGUILA



Pete Seeger

Rika Zarai
Dalida



(P.D.)



E Am

Ha - va na - gui - la, ha - va na - gui - la, Ha - va na - gui - la,

E Dm 3 E

ve - nis - m' - cha. Ha - va na - gui - la, ha - va na - gui - la,

Am E Dm 3 E

Ha - va na - gui - la, ve - nis - m' cha, Ha - va - ne - ra - na - na.

Dm E Dm 3 E

Ha - va ne - ra - na - na. Ha - va - ne - ra - na - na. ve - nin - m' cha.

Dm

Ha - va ne - ra - na - na Ha - va ne - ra - na - na, Ha - va ne - ra - na - na

E Dm 3 E Am

ve - nin m' cha. u - ru, u - ru, a - chim, u - ru a - chim be -

E

lev sa - me - ach, u - ru - a - chim be - lev sa - me - ach, u - ru a - chim be - lev sa - me - ach,

Am

u - ru a - chim, be lev sa - me - ach. u - ru a - chim, u - ru a - chim be lev sa - me - ach.

Fiets

St. muziek:
Mc. H/G. D. Peterson

Hé, klei - ne meid op je kin - der - fiets, de
zon draait steeds met je mee.

Hé, klei - ne meid, op je kin - der - fiets, de
zo - mer glijdt langs je heen. Met je

haar in de wind en de zon op je wan - gen.

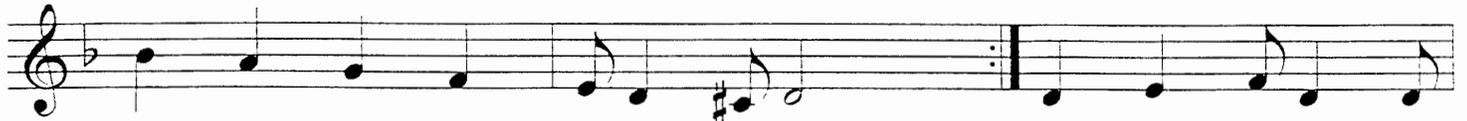
rij jij me zo maar voor - bij, fiets. fiets.

2. Hé, kleine meid op je kinderfiets,
je lacht en zwaait naar een zwaan
En de vijver weerspiegelt je witte jurk,
en het riel fluistert je naam
En het zonlicht speelt in de
draaiende wielen
Schitterend strooi je met licht, fiets
3. Hé, lieve meid op je kleine fiets,
als een witte stip in het groen
Slingert je blinkende kinderfiets
zich dwars door het zonnereizen
En je rijdt maar door en je
fiets wordt steeds kleiner
Plotseeling ben je weer weg, fiets, fiets
4. Hé, kleine meid op je kinderfiets,
je lacht en zwaait naar een eend
En de vijver weerspiegelt je witte jurk,
en het riel fluistert je naam
En het zonlicht speelt in de
draaiende wielen
Schitterend strooi je met licht, fiets,
fiedelfiedelfiets
5. Hé, kleine meid op je kleine fiets,
als een witte stip fiets in het groen
Slingert je blinkende fietsfiets zich
dwars door het zonnereizen
En je rijdt maar door (la la)

OLGA



Er was er eens een ou - de rus, die woonde in de Kau-ka-sus en
Hijvroeg wilje met mij trou-wen zus en geef je mij niet snel een kus dan



was ver - liefd op Ol - ga o - lé!
spring ik in de Wol-ga o - lé! Ai Ai Ol - ga als



jij niet van mij houdt dan spring ik in de Wol-ga en kind die is zo koud; met



jou wil ik de wod-ka de - len dan - sen en de ba - la



lai - ka spe - len; Ai Ai Ol - ga als jij niet van me houdt, dan



spring ik in de Wol-ga en kind die is zo koud.

Maar Olga zei nee dankjewel
ik blijf voorlopig vrijgezel
want ik zie meer in Iwan, olé!
Aan hem schenk ik mijn hart misschien
want hij houdt tot een uur of tien
mijn hand vast op de divan, olé!
refr:...

Maar Olga gaf hem toch geen zoen
toen moest hij voor z'n goed fatsoen
wel in de Wolga springen, olé!
Hij nam een aanloop van het strand
en haalde net de overkant
en ging daar door met zingen, olé!

refr: Ai,ai Olga je bent mijn lieve schat
maar O die grote Wolga die is zo koud en nat

ST. JAMES INFIRMARY BLUES

C. und S. Williams

1. I went down to St. James in-fir-miry saw my Ba-by
 there stretched down on a long wide ta-ble so sweet so cold so bare.

Chords: d, G7, d, g7, d, G7, A7, d

2. Let her go, let her go, God bless her
 wherever she may be.
 She can look this wide world over,
 she'll never find a "sweet man" like me.

Chord: g7

3. When I die, I want you to dress me in straight laced shoes,
 box-back coat and a Stetson hat,
 put a 20 dollar gold piece on my watch chain,
 so the boys 'll know I died standin' pat.

FREIGHT TRAIN BLUES

trad.

1. I hate to hear that freight train blow whoo-whooh!
 hate to hear that freight train blow whoo-whooh!
 time I hear it blow-in', I feel like rid-in' too.

Chords: C, C7, F7, G7, C, G7, C

2. I asked the brakeman to let me ride the blind,
 Yes, I asked the brakeman to let me ride the blind.
 He said: "Little gurlie, you know this train ain't mine."

Chord: F7

3. That's a mean old fireman, cruel old engineer,
 Mean old fireman, cruel old engineer,
 It was mean old train that took my man away from here.

4. I've got the freight train blues, but I'm too darn mean to cry,
 I've got the freight train blues, too darn mean to cry,
 I'm gonna love that man till the day he dies.

Chevaliers de la table ronde

Che - va - liers, de la ta - ble ron - de, al - lons
3
voir si le vin est bon. Che va - liers, de la ta ble
6
ron - de, al - lons voir si le vin est bon. Al lons
9
voir oui oui oui al - lons voir non non non, al - lons
11
voir si le vin est bon. - - - Al - lons
13
voir oui oui oui al - lons voir non non non, al - lons
15
voir si le vin est bon.

The musical score is written on a single staff in G major (one flat) and common time. It consists of eight lines of music, each with a measure number (3, 6, 9, 11, 13, 15) at the beginning. The lyrics are written below the notes. The melody is simple and repetitive, with a clear rhythmic pattern. The lyrics are: 'Che - va - liers, de la ta - ble ron - de, al - lons voir si le vin est bon. Che va - liers, de la ta ble ron - de, al - lons voir si le vin est bon. Al lons voir oui oui oui al - lons voir non non non, al - lons voir si le vin est bon. - - - Al - lons voir oui oui oui al - lons voir non non non, al - lons voir si le vin est bon.'

Gaudeamus Igitur



Gau - de - a - mus i - gi tur, ju - ve nes dum

4



su - mus. Gau - de - a - mus i - gi tur, ju - ve nes dum

8



su - mus. Post ju cun - dam ju - ven tu - tem,

11



post mo les - tam se - nec tu - tem. Nos ha be - bit -

14



hu - mus, Nos ha be - bit - hu - mus.

Aller Augen warten auf dich, Herre

(Heinrich SCHÜTZ, 1585-1672)

S
Al - ler Au - gen war - ten auf dich, Her - re, und du

A
Al - ler Au - gen war - ten auf dich, Her - re, und du

T
Al - ler Au - gen war - ten auf dich, Her - re, und du

B
Al - ler Au - gen war - ten auf dich, Her - re, und du

gi - best ih - nen ih - re Spei - se, zu sei - ner Zeit; du tust dei - ne mil - de

gi - best ih - nen ih - re Spei - se, zu sei - ner Zeit; du tust dei - ne mil - de

gi - best ih - nen ih - re Spei - se, zu sei - ner Zeit; du tust dei - ne mil - de

gi - best ih - nen ih - re Spei - se, zu sei - ner Zeit; du tust dei - ne mil - de

Hand auf, und sät - ti - gest al - les was da le - bet, mit Wohl - ge - fal - len.

Hand auf, und sät - ti - gest al - les was da le - bet, mit Wohl - ge - fal - len.

Hand auf, und sät - ti - gest al - les was da le - bet, mit Wohl - ge - fal - len.

Hand auf, und sät - ti - gest al - les was da le - bet, mit Wohl - ge - fal - len.

(© HIBERNIA-koorboek)

IN THIS HEART

Words & Music by
Sinéad O'Connor

(♩ = 76) N.C.

In this heart lies for you

a lark, born on - ly for

you, who sings on - ly to

you, my love, my love, my love. I am

wait - ing for you,

for on - ly to a - dore you, my heart is

for you, my love, my love, my love. This is

my grief for you, for

on - ly the loss of you, the hurt - ing of you, my —

love, my love, my — love. There are

rays on the wea - ther, — soon

these tears — will have cried, all lone - li - ness have

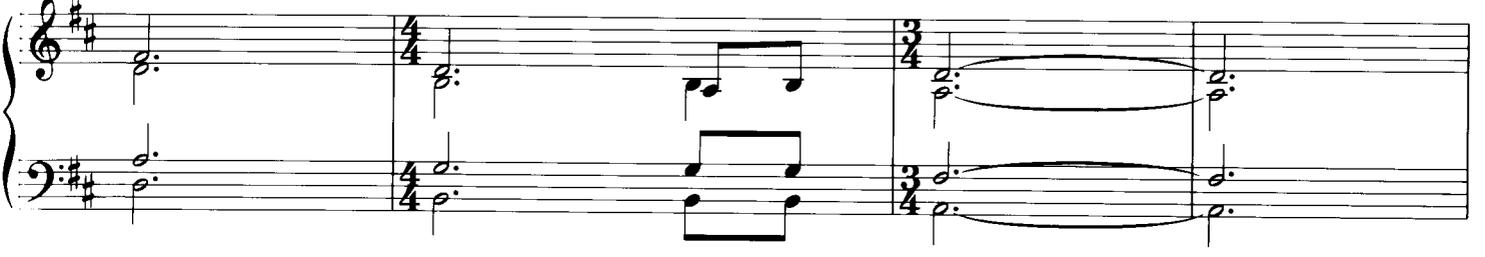
A  D/A  D/F#  G  A7  D/A 

died, my love, my love, my love. I will



D  G/B  D/A 

have you with me



D  A  A7  D  A/C#  D/A  Bm 

in my arms on - ly, for you are



A  D/A  D/F#  rit. G  A7  D/A 

on - ly my love, my love, my love.



My Favourite Things

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGER

Allegro animato

Piano

mf

Detailed description: This block shows the piano introduction for the song. It consists of two staves, treble and bass clef, in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Allegro animato'. The music begins with a melody in the treble clef and a supporting bass line in the bass clef. The dynamic is marked 'mf'.

Em Cmaj.7

Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per

P

Detailed description: This block contains the first line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The time signature is 3/4. The tempo is 'Allegro animato'. The dynamic is marked 'P'. The lyrics are: 'Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per'. Chords 'Em' and 'Cmaj.7' are indicated above the vocal line.

Am7 D7

ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es

Detailed description: This block contains the second line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The key signature is one sharp (F#). The time signature is 3/4. The tempo is 'Allegro animato'. The lyrics are: 'ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es'. Chords 'Am7' and 'D7' are indicated above the vocal line.

G C G C Am6 B7

tied up with strings, These are a few of my fa - vour - ite things.

Detailed description: This block contains the third line of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The key signature is one sharp (F#). The time signature is 3/4. The tempo is 'Allegro animato'. The lyrics are: 'tied up with strings, These are a few of my fa - vour - ite things.'. Chords 'G', 'C', 'G', 'C', 'Am6', and 'B7' are indicated above the vocal line.

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Made in England

Em

Cream coloured pon - ies and crisp ap - ple

mf *mp*

Cmaj.7

strud - els, Door-bells and sleigh - bells and schnitz - el with noo - dles,

Am7 D7 G C G

Wild geese that fly with the moon on their wings, These are a

C Am6 B7 E

few of my fa - vour - ite things.

E A

Girls in white dress - es with blue sat-in sash - es, Snow-flakes that

mf

Am7 D7

stay on my nose and eye - lash - es, Sil - ver white win - ters that

G C G C Am6 B7

melt in - to springs, These are a few of my fa - vour - ite things.

Em Am6 B7

When the dog bites, When the bee stings,

mf

Em C

When I'm feel - ing sad, I

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter 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, and a quarter note F#4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first two measures are marked with an Em chord, and the last two measures are marked with a C chord.

C A7

sim - ply re - mem - ber my fa - vour - ite things and

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter 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, and a quarter note F#4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The first two measures are marked with a C chord, and the last two measures are marked with an A7 chord. There are some handwritten annotations in the piano part, including a circled G4 in the bass line of the first measure and a circled A#4 in the bass line of the third measure.

G C G C G D7(b9) D7 G

then I don't feel so bad.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter 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, and a quarter note F#4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The first two measures are marked with a G chord, the next two with a C chord, the next two with a G chord, the next two with a D7(b9) chord, the next two with a D7 chord, and the final two with a G chord. There is a circled G4 in the bass line of the first measure and a circled D7(b9) chord in the right hand of the fifth measure. A crescendo hairpin is present in the piano part.

C G D7 G

The fourth system shows the piano accompaniment for the final part of the piece. It features chords in the right hand and a bass line in the left hand. The first two measures are marked with a C chord, the next two with a G chord, the next two with a D7 chord, and the final two with a G chord. The piano part includes various chord voicings and a bass line that moves from G2 to F#2.

Tom Dooley

Recorded by the Kingston Trio

Written by Dave Guard

C

Hang down your head Tom Dooley

G7

Hang down your head and cry

Hang down your head Tom Dooley

C

Poor boy your bound to die

I met her on the mountain

G7

And there I took her life

Met her on the mountain

C

Stabbed her with my knife

Repeat #1

This time tomorrow

G7

Reckon where I'd be

Hadn't been for Grayson

C

I'd been in Tennessee

Repeat #1

This time tomorrow

G7

Reckon where I'll be

Down in some lonesome valley

C

Hanging from a white oak tree

Repeat #1 x2

Nobody Knows the Trouble I've Seen

F Bb F
Nobody knows the trouble I've seen;
 Bb C7
Nobody knows but Jesus.
F Bb F
Nobody knows the trouble I've seen;
 C7 F
Glory Hallelujah!

F
Sometimes I'm up, sometimes I'm down;
 C7
O yes Lord.
F
Sometimes I'm almost to the groun';
 C7 F
O yes Lord.

Although you see me going so;
I have my trials here below,

One day when I was walking along;
The heavens opened and the love came down,

I shall never forget that day;
When Jesus washed my sins away,

IK HOU VAN U

Noordkaap 1995

WB Stijn Meuris/Wim De Wilde/Lars Van Bambost 1995

6/8

Intro

```
|| G          | G          | G          | G          |
| G          | G          | B          | B          |
| Em         | Em         | C          | C          ||
```

Verse

We [G]waren bijna echt vergeten, hoe [B]schoon de zomer wel kan zijn
[Em]Zonder zorgen en zonder regen, hoe [C]schoon de zomer hier kan zijn

Verse

We [G]waren uit het oog verloren, hoe [B]warm een weiland wel kan zijn
[Em]Open de vensters en open de ogen, en [C]zie hoe schoon de zomers zijn

Chorus

Ik [D/A]hou van U, ik [G]hou van U, ik [C]hou [Em/B]van [Am]U
Ik [D/A]hou van U, ik [G]hou van U, ik [C]hou [Em/B]van [Am~]U
Geef me een [G]kus, geef me een [B]kus,
Geef me een [Em]kus en vlug, voor de [C]laatste bus!

Solo : (Verse chords)

Verse

We [G]waren bijna echt vergeten, hoe [B]schoon de zomer wel kan zijn
[Em]Zonder zorgen en zonder regen, hoe [C]schoon de zomer hier kan zijn

Chorus

Ik [D/A]hou van U, ik [G]hou van U, ik [C]hou [Em/B]van [Am]U
Ja ik [D/A]hou van U, ik [G]hou van U, ik [C]hou [Em/B]van [Am]U, en van
[Am7]U
Ik [D/A]hou van U, ik [G]hou van U, ik [C]hou [Em/B]van [Am]U
Ja ik [D/A]hou van U, ja ik [G]hou van U, ik [C]hou [Em/B]van [Am~]U

Geef me een [G]kus, geef me een [B]kus,

Geef me een [Em]kus, en vlug, voor de [C]laatste bus!

Geef me een [G]kus, geef me een [B]kus,

Geef me een [Em]kus, en vlug, voor de [C]laatste bus!

Ik [D/A]hou van U, ik [G]hou van U, ik [C]hou [Em/B]van [Am]U

Oo ik [D/A]hou van U, oo ik [G]hou van U, ik [C]hou [Em/B]van [Am]U,

Outro

|| D/A | G | C Em/B | Am |

| D/A | G | C~ Em/B~ | Am~ |

| G~ ||

la la [D/A]la la la, [G]la la la, [C]la [Em/B]la [Am]la

la la [D/A]la la la, la la [G]la la la, [C~]la [Em/B~]la [Am~]la

Geef me een [G~]kus

Adele - make you feel my love

[INTRO]

D - A/C# - C - G/B - Gm9 - D - E7 - G/A - D

[VERSE]

D A/C#
When the rain is blowing in your face
C G/B
And the hole world is on your chase
Gm9 D
I would offer you a warm embrace
E7 G/A D
To make you feel my love

When evening shadows and the stars appear
And there is no one there to dry your tears
I could hold you for a million years
To make you feel my love

[BRIDGE]

G D/A
I know you haven't made your mind up yet
F#7/Bb Bm9 D
But I would never do you wrong
G D
I've known it from the moment that we met
E E7 Asus4
No doubt in my mind where you belong

[VERSE]

I'd go hungry, I'd go black and blue
I'd go crawling down the avenue
No there's nothing that I wouldn't do
To make you feel my love

G - D/A - F#7/Bb - Bm9 - D - G - D - E - E7 - Asus4

[BRIDGE]

The storms are raging on the rollin' sea
And on the highway of regret
The winds of change ar blowing wild and free
You ain't seen nothing like me yet

[VERSE]

I could make you happy, make your dreams come true
There's nothing that I would not do
Go to the ends of the earth for you
To make you feel my love

E7 G/A D
To make you feel my love