Inclusief:
- 8 shanties
- piano-, keyboard-, gitaar-, bas- en drumsamples
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VOORWOORD

De songs in dit boek zijn gelijk aan de originele uitvoering. Een enkel nummer moest in verband met stembereik of een onhandige akkoordenligging worden getransponeerd.

Ook aan
PIANISTEN,
KEYBOARDERS,
GUITARISTEN,
BASSISTEN en
DRUMMERS is
gedacht. Zie de betreffende samples achter in het boek (pag. 60 t/m 67). Daardoor is dit boek ook voor samenspel en bands geschikt.

GITARISTEN O P G E L E T

Onder iedere titel zie je de volgende aanduidingen:

Linksboven de beginnoten van de melodie (meestal waar de zang begint) in tabulatuur (TAB):

- maatstreep
- losse B-snaar
- 2e vak D-snaar
- dikke E-snaar

Minder voorkomende akkoorden staan middels een diagram afgebeeld:

- barrévinger in het 5e vak
- deze noot mag je toevoegen
- deze snaar niet aanslaan
- losse (open) snaar; wel aanslaan

\[\begin{align*}
\Delta &= \text{maj. 7 akkoord} \\
\text{m} &= \text{mineur} \\
\varnothing &= \text{dim. akkoord} \\
\text{Ø} &= \text{m7-5 akkoord} \\
C/G &= C \text{ akkoord met een } G \text{ als basnoot}
\end{align*}\]

Eenvoudige akkoorden vind je in de AKKOORDENTABEL op pag. 66. De akkoordenbegeleiding van een song wordt zo afgebeeld:

AM 4 = AanslagManier 4 (zie pag. 60)
TM 8 = TokkelManier 8 (zie pag. 61)

KEYBOARDERS O P G E L E T

Onder iedere titel zie je een Drum-Computer (=DC) aanduiding met daarin de muziekstijl en het tempo:

\[\begin{align*}
8t &= 8 - \text{beat} \\
16t &= 16 - \text{beat}
\end{align*}\]

Voorbeeld: DC 8 - ROCK J = 82 = ROCK in 8-beat; tempo 82

8t - = 8 - triplet (triolen) beat.

Denk hierbij aan het swinginge karakter van een swing of shuffle.

AKKOORDEN TE MOEILIJK?

De originele akkoorden kun je zo vereenvoudigen:

- G(sus4) - Aanduidingen tussen haakjes hoeven niet gespeeld te worden. In dit geval alleen het G-akkoord spelen.
- (A7-9) - Dit akkoord mag je overslaan! Staat tussen haakjes.
- G/B - G-akkoord

NATUURLIJK KLINKEN DE ORIGINELE AKKOORDEN HET MOOIST!
## GEBRUIKTE TERMEN, TEKENS EN AFKORTINGEN

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<td>Vanaf het begin</td>
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<tr>
<td><strong>Fine</strong></td>
<td>einde</td>
</tr>
<tr>
<td><strong>% (segno)</strong></td>
<td>teken</td>
</tr>
<tr>
<td><strong>Θ (coda)</strong></td>
<td>slotstuk</td>
</tr>
<tr>
<td><strong>to Θ</strong></td>
<td>naar het coda Θ</td>
</tr>
<tr>
<td><strong>% to Θ</strong></td>
<td>herhalen vanaf % tot aan to Θ en vandaar overspringen naar Θ</td>
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<td><strong>D.C. to Θ</strong></td>
<td>terug naar het begin en spelen tot aan to Θ en vandaar overspringen naar Θ</td>
</tr>
<tr>
<td><strong>tacet</strong></td>
<td>de akkoorden begeleiding stopt</td>
</tr>
<tr>
<td><strong>a tempo</strong></td>
<td>eerste tempo aanhouden</td>
</tr>
<tr>
<td><strong>ad lib.</strong></td>
<td>naar believen</td>
</tr>
<tr>
<td><strong>muted (°)</strong></td>
<td>de noten of akkoorden worden hier afgedempt gespeeld.</td>
</tr>
<tr>
<td><strong>sim.</strong></td>
<td>op dezelfde manier doorgaan</td>
</tr>
<tr>
<td><strong>Dm—</strong></td>
<td>het akkoord eenmaal aanslaan en uit laten klinken (= —)</td>
</tr>
<tr>
<td><strong>8va bassa</strong></td>
<td>een octaaf lager spelen.</td>
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<td><strong>Repeat &amp; Fade</strong></td>
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<td><strong>% 2nd ending to Θ</strong></td>
<td>herhalen vanaf %, 1. overslaan en spelen tot aan to Θ en vandaar overspringen naar Θ</td>
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<tr>
<td><strong>fade (fade out)</strong></td>
<td>wegsterven</td>
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<tr>
<td><strong>rit.</strong></td>
<td>snel langzamer wordend</td>
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<td><strong>Intro</strong></td>
<td>een klein aantal maten als inleiding.</td>
</tr>
<tr>
<td><strong>rubato</strong></td>
<td>een manier van spelen waarbij sommige noten versneld en andere vertraagd worden zonder dat het tempo verandert.</td>
</tr>
<tr>
<td>&gt;</td>
<td>accent</td>
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<td><img src="image" alt="3 maten rust" /></td>
<td>3 maten rust</td>
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<td><img src="image" alt="swingend spelen" /></td>
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<td><img src="image" alt="N.C." /></td>
<td>(no chords) géén akkoorden</td>
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**INTRO**

D/G

**COUPLETT**

G

I've been told 'bout liv-ing like a star,

C/G

Ho-tel Ritz, cham-pagne and ca-vi-ar.

D/G

But no one e-ver showed me the re-verse,

to 1.

G

They no one e-ver showed me the re-verse,

D7

ba-by, it re-al-ly hurts.

G

They ba-by, it re-al-ly hurts.

C

**REFRAIN**

G

Ba-by, don't you cry for me,

don't you cry for me,

D7

it's an illu-sion,

G

sion, just an illu-sion. I thought I knew what life should be

C

it's an illu-sion.

D7

just an illu-sion.
When I give it to you, babe, with all my heart,
for it's not too late, baby, it's not too late.
Baby, don't you cry for me, it's an illusion, just an illusion.
I thought I knew what life should be, it's an illusion.

1.

just an illusion.

2) They try to sell your body and your soul
(babe, I want you, my love, I want you)
It's the price you pay for rock 'n' roll
(babe, I want you, my love, I want you)
And no one understands it how you feel
For it's so unreal, oh, it's so unreal

Refrein

3) When critics crucify your latest show
(babe, I want you, my love, I want you)
Another drink and then you lose control
(babe, I want you, my love, I want you)
But then on stage I feel a fire burn
There is no return, I'm always on the run
I give it to you, you, with my heart
(babe, I want you, my love, I want you)
For it's not too late, baby it's not too late.

Refrein
BE MY DAY
(The Cats)

Intro

A

D

1.

2.

D

D

Now rock me 'round the bay of Mexico,

now roll me to the shores of Montego Bay.

Hey, Jamaica lady, please, let me stay

here in your warm brown arms 'till I melt away. Be my day,

Refrein

A

D

D (tacet)

A

D (tacet)

honey, be my night.

If I drift away,

honey be my light. Shine on, let your light shine

A

D (tacet)

A

D (tacet)

on,

and I will sail on home. Shine on, let your
light shine on, and I will sail on home.

Sing a la la la, and I'll sing

hey hi, yeah, yeah, yeah, yeah, yeah. and I will sail on home.

Sing a la la la, and I'll sing

hey hi, yeah, yeah, yeah, yeah, yeah.

and I will sail on home Be my day,

and I'll sing la la la la la la la la la la la la

Repeat & Fade

la and we will sail on home. Sing a la la la
It's for you, it's all because you're wonderful.

When I was lonely you were the only to ease my mind. You gave me back my faith and then I found myself in poetry again.

You

Chanson d'amour, je t'aime j'attendrai.

Chantez toujours, when love has come your way.

Chanson d'amour, je t'aime j'attendrai.

Chantez toujours, when love has come your way.
2) You gave me words and I regained my dignity.
   A voice inside me says I won't lose you anymore.
   So I wrote you this simple song.
   I used the words you whisper on and on.

Refrein

3) I think of you, here on my island in the sun.
   There was confusion, but my illusions did all come true.
   You gave me back my faith and love.
   I found myself in poetry again.

Refrein
ONE WAY WIND
(The Cats)

You said: “Some winds blow forever.”

And I didn’t understand.

But you saw my eyes were asking

and smiling you took my hand. So we walked along the seaside where trees grow just one way. Pointing out the one direction that the wind blows day after day.
One way wind, one way wind, are you trying to blow my mind? One way wind, one way wind,
is she her that I hoped to find?

Why you blow the coals every day, tell me what are you trying to say?

No I

Why you blow the coals every day, tell me what are you trying to say?
One way wind, one way wind,

are you trying to blow my mind? One way wind,

one way wind, is she her that I hoped to find?

2) No, I don’t know all about you
   And maybe I never will
   But I do know every word of
   Our talking upon the hill
   And whenever I will see you
   For maybe one more time
   I am sure I’ll get the answer
   That the wind has still in mind

Refrein
LEA
(The Cats)

DC SLOW ROCK \( \text{Tempo} = 52 \)

**Intro**

G(sus) \( \xrightarrow{\text{D}} \) G \( \rightarrow \) G(sus) \( \xrightarrow{\text{D}} \) D(sus) \( \xrightarrow{\text{D}} \) D \( \rightarrow \) G(sus) \( \xrightarrow{\text{D}} \) G \( \rightarrow \) G(sus) \( \xrightarrow{\text{D}} \) D(sus) \( \xrightarrow{\text{D}} \) D

**Couplet**

\[ \text{How do you feel loving a rose,} \]

G \( \rightarrow \) D \( \rightarrow \) G \( \rightarrow \) Bm

\[ \text{guarding her life day and night?} \]

G \( \rightarrow \) D \( \rightarrow \) G \( \rightarrow \) Bm

\[ \text{How do you feel losing that rose,} \]

C \( \rightarrow \) G \( \rightarrow \) D(sus) \( \rightarrow \) D

\[ \text{killed by a storm you can't fight?} \]

D7 \( \rightarrow \) G \( \rightarrow \) C \( \rightarrow \) G

**Refrein**

\[ \text{Lea, Lea,} \]

D(sus) \( \rightarrow \) D \( \rightarrow \) G(sus) \( \rightarrow \) G \( \rightarrow \) G(sus) \( \rightarrow \) G

\[ \text{girl, now you're gone.} \]

G \( \rightarrow \) C \( \rightarrow \) G

\[ \text{Leaving, leaving behind.} \]
Am         G         Am         D7(sus)  
mem'ry of your smile that will never leave my mind.

1. D7(sus)  

G           C           G
Lea, Lea,

D(sus)  D  G(sus)  G  G(sus)  G
Girl, now you're gone.

G           C           G
Leaving, leaving behind,

Am         G         Am         D7(sus)
mem'ry of your smile that will never leave my mind.

2) Where are those words I heard you say
   You would forever be mine?
Where are those words, how can I pray
Losing a love so divine?

Refrain
LE LEGIONNAIRE
(B.Z.N.)

C'est le cours de la vie d'un légionnaire. Qui donnait ses forces dans ce vaste désert. C'était un défi, une autre chance. Et il fait preuve de sa vail lance. Ton héros à toi, mon amour à moi. La menace de guerre, j'en ai plein le dos. Tu me portes bonheur, tu es mon ap- pui. Assez d'cha-grin pour aujourd'hui. Ton héros à toi, mon amour à moi. La menace de guerre, j'en ai plein le propre pays. Que cela ne vous
dos. Tu me portes bon
embarassa pas. Loin de moi ces tristes
heur, tu es mon ap
pensées).
pui. As - sez d'cha grin
pour au-jourd'hui. Tu me portes bon-
heur, tu es mon ap - pui. As - sez d'chag - rin
pour au-jourd'-
hui. Parlando: C'est le cours
de la vie d'un légionnaire.
Qui donnait ses forces dans ce vaste désert. Mais cette guerre est
finie.

Intro (gesproken tekst)

Cette petite histoire est vraie.
Elle c'est passée il y a des années non loin d'ici.
Je la raconte parce que je me souviens d'un jeune homme nommé
François.
Qui eut affaire à une guerre, où l'on avait beaucoup de combativité
et de gros chagrin.
Des milliers d'hommes prenaient part au combat et étaient éperdus.
Mais où il y a de la vie, il y a de l'espoir.

François travaillait pour la résistance, mais on doutait de ses bonnes
intentions.
Il fut accusé de trahison, c'est dégoûtant, hein!
Et après un interrogatoire il fut mis en prison.
Mais vous pouvez avoir confiance: il échappe à la surveillance et
il a eu de la chance.
MON AMOUR
(B.Z.N.)

Bm F#7 F# C#°

Intro

Bm F#7 Bm Bm

Couplet

Bm A Bm

1) A-chez mes gens, voyons, a-chez mes fleurs. C'est la vie d'une fille

isolée tous jours. Mais l'avenir est formidable

et mes fleurs sont fraîches et aimables. Car je vais te trouver,

D C#° F#

mon amour, oui toi. Tout le monde m'assistera.

Refrain

Quand viens tu chez moi. Mon amour tu es ma rose,

qui ne va jamais passer. Je t'adore de jour en jour.
2) Tout le monde connaît, et tout le monde voit
   La fleuriste du marché et sa boutique de fleurs.
   Mademoiselle tu es formidable
   Quand viens tu chez moi?

   Refrain

3) (gesproken tekst)
   Un jour je suis allé à la place du marché et j’ai vu
   qu’elle avait disparu.
   J’ai demandé tout le monde s’ils ont vu peut-être la fleuriste.
   Mais personne ne savait où elle se trouvait.
   J’étais très désespéré.
   Mais un jour je m’étais assis dans un bistro et alors...
   Catherine, c’est toi?
   Oui, mon amour, ma petite fleur.

   Refrain
PEARLY DUMM
(B.Z.N.)

Gsus

DC 2 - BEAT \( \text{d} = 77 \)

Intro

Couplet 1

Morning-light, softly
shining on the hills.
And we all see the
dawn when it's rising out of the night.

Couplet 2

Paradise, oh, I feel you must be near.
Shine your light over me only now that I am out of reach.
There's a bridge to heaven, waving in the
dawn.
Across a pearly river, where once my life began.

And though it's not forever, you're my baby blue.
Siren voices calling, they call for me and you.
Refrein

Come sail with me to-night to Pearly Dumm, Dumm,

Dumm, it's only there where seagulls fly.

And if you sail with me to Pearly Dumm, Dumm, Dumm,

then you can hear the seagulls cry.

Come sail with me to-night to

Pearly Dumm, Dumm, Dumm,

it's only there

where seagulls fly.

And if you sail with me to Pearly Dumm, Dumm, Dumm,

then you can hear the seagulls cry.

3) Chandeliers, beautify a silken tree
And we all see the dawn
When it's rising out of the night

Refrein
SAILIN’ HOME
(Piet Veerman)

Intro (vrij)  G   D   D7   G
(a tempo)

Sailin',

Couplet  G   D   G   D

home,  across the ocean.  Sailin' home, we're goin' to be free.

Down below, the crew's in motion, to defy the violence of the sea. Feelin' young, feelin' strong,
at the height of the fight, so nothing can go wrong. We know we'll always wanna be fightin' the sea.

1. 2. 3. 1. 2. 3. 1. 2. 3.

fire.

The harbour key shines dimly on the shore. We can
see the steeple spire. And now we know we won the fight once more. Feel-in' young, feel-in' strong, and tonight came out right, tomorrow could be wrong.

We know we always wanna be fight-in' the sea.

So young, so strong. So hard and long. Feel-in' young, feel-in' strong, and tonight came out right, but tomorrow could be wrong. We know we always wanna be, fight-in' the sea.

2) Giant waves are rollin' higher, 's Gonna be a cold and rainy night. Hands on deck are raw and tired. Prayin' for a sign of distant light. Feelin' young, feelin' strong, And the might of the night is pounding dark and long. We know we'll always wanna be fightin' the sea.
SAVE THE LAST DANCE FOR ME
(The Cats)

DC 8 - POP | \( \frac{4}{4} \) = 104

Intro

Couplet

You can
dance
eve-ry
dance
with
the
guys
who
gave
you
the
eye,
let
them

hold
you
tight.

You
can
smile
eve-

smile
for
the
man
who
held
your
hand
'neath
the
pale
moon-

But
don’t
for-
get
who’s
tak-
ing
you
home
and
in
whose
arms
you’re

gonna
be.

So
dar-
ing,
save
the

last
dance
for
me.

1. E

2. E

oh. I
2) Oh I know that the music is fine
Like the sparkling wine, go and have your fun.
Laugh and sing, but while we’re apart
Don’t give your heart to anyone.
But don’t forget who’s taking you home
And in whose arms you’re gonna be.
No, no, no darling, save the last dance for me.

3) You can dance, go and carry on
Till the night is gone and it’s time to go.
If he asks if you’re all alone
Can he take you home, you me must tell him no.
’Cause don’t forget who’s taking you home
And in whose arms you’re gonna be.
So darling, save the last dance for me.
SURE HE'S A CAT
(The Cats)

Intro

Sure he’s a cat, no-

bo-dy’s gon-na ar-gue with that. Sure he’s a cream-

er, a tall walk-ing fe-mi-nine dream-er.

What have I got to com-pen-sate for a look-ing and a man-nor like that?

I got love for you, ba-by, a

lovin’ like you wouldn’t be-lie-

He is such a pre-tty boy of some fine ma-ma.
But have you noticed the way he walks?
He wiggles and he giggles when he talks.
Oh, yeah, but sure he's a cat,
obody's gonna argue with that.
Sure he's a creamer,
a tall walking feminine dreamer.

2) Sure he'll go far
Looking like a moviestar
And I understand
What makes you wanna hold his hand
But you gonna find when the kissing sticks
That the boy ain't got right on me
I've got love for you, baby
A lovin' like you wouldn't believe.

3) Sure he's a cat
Nobody gonna argue with that
Sure he's a creamer
A tall walking feminine dreamer
But if you wanna find a love that's good
You'd better take another look at me
I've got love for you, baby
A lovin' like you wouldn't believe.
THE OLD CALAHAN

(B.Z.N.)

Intro
A
(A/C♯)
C♯
E7/B

A
E7

Last night when

Couplet
A
D

I felt so lonely and so blue,

D

I was playing that old time blues,

A
E7

the blues of the old Calahan.

Well,

A
D

he was born in Kentucky far away.

A

He would be soon the famous man Ken-
tucky ever knew.

Refren

took my guitar and my old country fiddle. played me a

song of the old Calahan.

He once was a

star in the days of the Union, we all know

him as the old Calahan.

Well, last night was when

We all know him as the old Calahan.

2) Well, he was poor with no penny to his name.
   There was sorrow and there was pain,
   But no one was to blame.
   He went to town, just a guitar in his hands.
   He made fortune and he got fame,
   At last he made the grade.

3) Last night when I felt so lonely and so blue,
   I was playing that old time blues,
   The blues of the old Calahan.
   So I can tell you, wherever, my best friends,
   When you're lonely, when you're blue,
   Just play it like I do.

Refren

Refren
**YEPPA**
*(B.Z.N.)*

**Intro**
*(rubato)*

(F)

(Bb) C F

(a tempo)

**Refrain**

(F)

(C) G

Yeppa, Yeppa, Yeppa, c'est la fête du vin et nous chantons.

(C)

(Yeppa, Yeppa, Yeppa, tous les jours avec l'accordéon.

(G)

(Yeppa, Yeppa, Yeppa, oui car les vacances sont arrivées,

(C)

(vive la liberté. Yeppa, Yeppa, Yeppa il y a la

(G)

(joie dans notre vie. Yeppa, Yeppa, Yeppa tout le monde

(C)

(chante cette mélodie. Yeppa, Yeppa, Yeppa maintenant nous

(G)

(sommes comme un oiseau, écoutez donc ces mots.)
D7               G   D7               G
Je vide mon coeur, au revoir, professeur.

D7               G               D7               G
Temps pour la détente, un perspective riante. Alons à Paris,

D7               G               D7               G
faire la noce, ah, oui, oui, oui. Sauter, danser sur

D7               G               C
les Champs Elysees. Yep pa, Yep pa, Yep pa, c'est la fete du

G               C
vin et nous chantons. Yep pa, Yep pa, Yep pa, tous les jours a-

C
vec l'accordeon, Yep pa, Yep pa, Yep pa, oui, car les va-

G               C
ances sont arrivees, vive la liberation.

F               Bb               C
Et je paie un verre à ta santé et nous oublions

F               Bb
tout, car c'est l'été. Et je crie au monde, mon amour, viens

C               F               C
dans mes bras toujours. Yep pa, Yep pa, Yep pa, il y a la
joie dans notre vie. Yep-pa, Yep-pa, Yep-pa, tout le monde

chante cette mélodie Yep-pa, Yep-pa, Yep-pa, maintenant nous

sommes comme un oiseau, écoutez donc ces mots.

(rubato)

(gesproken tekst) Et je paie... etc

(a tempo)

Ecoutez donc, écoutez donc, écoutez donc ces mots.
YOU ARE MY HERO
(Anny Schilder)

G^A  G/D  D7(sus4)  D(sus4)

AM 5
TM 4

DC 8 - ROCK BALLAD  \( \frac{\text{d}}{\text{= 69}} \)

Intro G \( \text{\textit{8va bassa}} \) D

You are my hero, and I love you. You've been sailing across the sea. I am always thinking of you. You're a hero to me.

Couplet 1 en 3

G  D  C  D

Couplet 2 en 4

G/D  D7(sus4)  D7  G

G  (G^A)  G7  C  Am

You are my hero and I miss you. Broken-hearted I will be. While we parted it will

You're a hero to me. You're a hero to me.

3) You are my hero, you are fighting
You must be what you have to be
We must find out what we believe in
You're a hero to me.

4) You are my hero and I love you
You've been sailing across the sea.
I will always be thinking of you
You're a hero to me.

\[35\]
MY NUMBER ONE
(B.Z.N.)

Dm7 Gsus4 Gsus2 Dm/A

AM 17
TM 4

DC 8-ROCK \( \text{\textbf{d} = 108} \)

Intro

C

You

Couplet

C

may not be a goddess or a queen.

No

G

movie-star, no actress on the screen.

There's

F

silver in your hair, your dresses have no flair. But you

C

Dm Dm7 G (Gsus4 G Gsus2 G)

haven't lost, your heart of gold.

The

C

silky skin you had in bygone days,

wrinkled now, for care has lined your face.

No

C Dm

diamonds in your hair, and not a pearl to wear. When you're
out, there’s no one there to stop and stare.

But you’re my number one.

You are without comparison.
You are the best, I’m impressed since the day, you came my way.

You are my number one.
You are without comparison.
You are the best, because I love you number one.

They say it’s you, who’s acting like a clown.

Messing around with all the chicks in town.

You’ve got no limousine, you’re not like Steve McQueen. When you’re out, there’s no one there to stop and stare.

But you’re my number
C

But you're my number one.
You are without comparison.

You are the best, because I love you number one.
You are the best, because I love you number one.

(ritmisch)

C

C

G

G7
ADIEU CHÉRIE
(Anny Schilder)

D/C#  Bm  F#  F#7  G/B  A/C#

DC 8 - COUNTRY \( \text{d} = 76 \)

**Intro**

\[
\text{D}\quad \text{D/C#}
\]

**Couplet**

\[
\text{Bm}
\]

1) C'est simple, très simple, si tu ne veux plus parler.

\[
\text{F#7}
\]

Je m'en fais loin de toi donc le courage m'a manqué.

\[
\text{Bm}
\]

Mais ce jour n'est pas lourd car il ne reste plus d'amour.

\[
\text{F#}
\]

A - dieu ché -
1) rie, je cherche une autre aventure pour moi, pas avec toi. C'est bien fini, tu n'es pas la rose de ma vie. Adieu chérie vie.

2) Dire adieu malheureux plus j'aimais ta main dans ma main. Pas pleurer mais je sais qu'après toi non je n'ai rien. Par malheur dans ton cœur non il ne reste plus d'amour.

Refrain 2
Adieu chérie. Je veux l'amour, je veux un peux de joie C'est tout pour moi, mais c'est fini. Au revoir chérie, c'est ça la vie.
THE END OF THE SHOW
(The Cats)

DC 8 - POP  ♪ = 116

Couplet

C

I like to thank, you yes I do. I've
got to face the truth, you've done the best you could to please me.
I enjoyed it quite a bit, but I
really must admit that it could have been

better all the time.

Yes, you've been

2.

Refrain

But this must be the end of
games we used to play. We'd better part and say good-

bye.

This must be the
end of the show. I hate to see you go but it's over now.

Instrumentaal

I could have

Repeat & Fade

now.

2) Yes you've been acting like a star,
a great one, yes you are.
I'd be the last one to deny.
I could have known it long ago,
'Cause I've watched your pretty shows.

Refrein

I could have known it long ago,
'Cause I've watched your pretty shows,
I've seen you've played your parts so well.

Refrein
SHANTIES (ZEEMANSLIEDJES):

BLOW THE MAN DOWN 47
FIDDLERS GREEN 48
ROLLING HOME 50
GOOD-BYE, MY LOVER, GOOD-BYE 52
SLOOP JOHN B. 53
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THE GREENLAND WHALE FISHERIES 56
UP SHE GOES 58
BLOW THE MAN DOWN

Traditional

DC WALTZ  \( \frac{3}{4} \) = 120

\[ \begin{array}{c}
D & B7 & Em & A7 \\
\text{Oh, blow the man down, bullies, blow the man down!} & \text{Way-ay, blow the man down. Oh,}
\end{array} \]

\[ \begin{array}{c}
Em & A7 \\
\text{blow the man down in the Liverpool town!}
\end{array} \]

\[ \begin{array}{c}
D & A7 \\
\text{Give me some time to blow the man down. And down.}
\end{array} \]

2) And we blow him right up and we blow him right down.
Way-ay, blow the man down.
We blow him right up and we blow him right down.
Give me some time to blow the man down.

3) As I was a-walking down Paradise Street
Way-ay...
A saucy young p'liceman I happened to meet.
Give me...

4) Says he: "You're a deep-sea-man, but the cut of your hair,
I know you're a deep-sea-man, by the clothes you wear.

5) You've sailed in that clipper, there moored to the quay,
You've robbed some poor Dutchman of boots, clothes and pay."

6) O p'liceman, o p'liceman, you do me great wrong.
I'm a flying fish-sailor, just home from Hong-Kong.

7) They locked me three months in the jail of the town
For booting and kicking and blowing him down.
FIDDLERS GREEN
(Dubliners)

DC WALTZ $= 160$

Couplet

As I walked by the dock-side one evening so fair.

To view the silt water and take the salt air.

I heard an old fisherman singing this song.

Oh, take me away boys, me time is not long!

Refrain

Wrap me up in me oilskins and jumper.

No more on the docks I'll be seen.

Just tell me old ship-mates I'm taking a trip, mates, and I'll see you some-day on Fiddlers Green.

Now
2) Now Fiddlers Green is a place I've heard tell
Where the fishermen go if they don't go to hell
Where the skies are all clear and the dolphin do play
And the cold coast of Greenland is far away.

Refrain

3) Where the skies are all clear and there's never a gale
And the fish jump on board with one swish of their tail
Where you lie at your leisure there's no work to do
And the skipper's below making tea for the crew.

Refrain

4) When you get back on docks and the long trip is through
There's pubs and there's clubs and there's lasses there too
Where the girls are all pretty and the beer it is free
And there's bottles of rum growing from every tree.

Refrain

5) Now I don't want a harp nor a hale, not me
Just give a breeze on a good rolling sea
I'll play me old squeeze box as we sail along
With the wind in the rigging to sing me a song.

Refrain
ROLLING HOME

DC WALTZ \( \frac{3}{4} \) = 90

Couplet

\[
\begin{align*}
\text{C} \quad & \left(\text{C}\right)^{\circ} & \text{C} \quad & \text{C} & \text{C7} \\
\end{align*}
\]

Call all hands to man the capstan, see the cable run down clear. Heave away and with a will, boys, for old England we will steer. And we’ll sing in joyful chorus in the watches of the night. And we’ll sight the shores of England when the gray dawn brings the light. Rolling home, rolling home. Rolling home across the sea. Rolling home to dear old

Refine

\[
\begin{align*}
\text{F} \quad & \text{Dm} \quad \text{G7} \quad \text{C} \quad \text{G} \quad \text{G7} \\
\end{align*}
\]

[1. t/m 5.] [6. C]
2) Up aloft amid the rigging blows the loud exulting gale,
    Like a birds wide out- stretched pinions spreads on high each swelling sail.
    And the wild waves clef t behind us seem to murmur as they flow:
    There are loving hearts that wait you in the land to which you go.

3) Many thousand miles behind us, many thousand miles before,
    Ancient ocean heave to waft us to the well remembered shore.
    Cheer up, Jack, bright smiles await you from the fairest of the fair
    And her loving eyes will greet you with kind welcomes everywhere.

4) Man your capstan, bars and swifters, every one that can clap on.
    As we heave around the pawls, boys, we will sing our well known song.
    Up aloft amid the rigging, up amid the howling gale,
    We will furl our big main topsail as we're rolling home again.

5) Now farewell Australians daughters, we shall leave your fruitfull shores,
    We shall soon cross deep blue waters to see our home and friends once more.
    We shall sing backsongs and shanties, say goodbye to all friends here.
    We shall soon trip our anchor and for old England we shall steer

6) Eastward, eastward, ever eastward to the rising of the sun,
    (Westward, westward ever westward to the setting of the sun.)
    We have steered ever eastward since our voyage has begun.
    Off Cape Horn on winters morning, setting sails in ice and snow,
    You could hear the shell- backs calling: Hoist away and let her go.
GOOD-BYE, MY LOVER, GOOD-BYE

DC MARCH \( \cdot = 80 \)

Coup\( \text{t} \)

\( \text{A7} \)

1. D \( \text{A7} \)

2. D \( \text{A7} \)

Refrein

\( \text{D} \)

The ship goes sailing down the bay, good-bye, my lover good-bye.

We may not meet for many a day, good-bye, my lover, good-bye.

My bye. Singing by low my baby. By low, my bouncing baby boy. Singing by low my baby. Good-bye, my lover, good-bye, good-bye. I'll miss you on the stormy deep, good-bye, my lover, etc.

What can I do but ever weep?

My heart is broken with regret!

But never dream that I'll forget.

Refrein

3) Then cheer up till we meet again,

I'll try to bear my weary pain,

Though far I roam across the sea,

My every thought of you shall be.

Refrein
SLOOP JOHN B.
(Beach Boys)

We come on the sloop "John" B.,
My grandfather and me.

'Round Nassau town we did roam,
Drinking all night,

we got into a fight.

I feel so break-up,

I want to go home.

2) So hoist up the "John B.'s" sails.
See how the mainsail sets.
Send for the captain aboard.
Let me go home, let me go home;
I feel so break-up, I want to go home.

3) The first mate, oh, he got drunk,
Broke up the people's trunk;
Constable had to come and take him away.
Sheriff Johnstone please leave me alone
I feel so break-up, I want to go home.

4) The poor cook, oh, he got fits,
Ate up all of the grits;
Then he took and threw away all of his corn,
Sheriff Johnstone please leave me alone
This is the worst trip I ever been on.
THE BANKS OF SACRAMENTO

DC 2-BEAT d = 80

Couplet

C

F

C

G7

The camp-town ladies sing this song and a hoo-dah, and a

C

F

C

hoo-dah. The camp-town race-track's five miles long and a

G

G7

C

Refren

C

hoo-dah, hoo-dah day. Blow, boys, blow, for

F

C

F

C

Ca-li-for-ni-o. There is plenty of gold, so

C

G

G7

C

I've been told on the banks of Sac-ra-man-to. Blow, boys,

F

C

F

C

blow, to Ca-li-for-ni-o. There is plenty of gold, so

C

G

G7

I've been told on the banks of Sac-ra-men-to. As men-to.
2) As I was walking on the quay
   And a hoodah, and a hoodah
   A pretty girl I chanced to see
   And a hoodah, hoodah day.

3) Her hair was brown her eyes were blue
   Her lips were red and sweet to view.

4) I raised my hat and said: "How do?"
   She bowed and said;" Quite well, thank you."

5) I asked her then to come with me
   Down the dock my ship to see.

6) She quickly answered:" Oh dear, no!
   I thank you, but I cannot go.

7) I have a sweetheart young and true
   And cannot give my love to you."

8) I said goodbye and went away
   Although with her I longed to stay.

9) And as I bade this girl adieu
   I said that girls like her were few.
THE GREENLAND WHALE FISHERIES
(Dubliners)

G    C    G
AC    Bm       C

DC 8-BEAT  \( \text{\( m \)} = 112 \)

'Twas in eighteen hundred and fifty three, And of

G    C    D(7)    G    Bm    C

June the thirteenth day. That our gallant ship her

Am    D7    G    C    Am    D7

anchor weigh'd and for Greenland sail'd away, brave boys. And for

G    D7

Greenland sail'd away. The seen.
2) The lookout in the crosstrees stood,
   With his spyglass in his hand.
"There's a whale, there's a whale, there's a whalefish," he cried,
"And she blows at every span, brave boys,
And she blows at every span."

3) The captain stood on the quarterdeck,
   And a fine little man was he.
"Over-haul! Overhaul! Let your davit-tackles fall,
   And launch your boats for sea, brave boys,
   And launch your boats for sea."

4) Now the boats were launched and the men aboard,
   And the whale was in full view;
Re-solv-ed was each seaman bold
   To steer where the whalefish blew, brave boys,
   To steer where the whalefish blew.

5) We struck that whale, the line paid out,
   But she gave a flourish with her tail;
The boat capsized and four men were drowned,
   And we never caught that whale, brave boys,
   And we never caught that whale.

6) "To lose the boat," our captain said,
   "It grieves my heart full sore;
But, oh, to lose four gallant men,
   It grieves me ten times more, brave boys,
   It grieves me ten times more."

7) "The winter star doth now appear,
   So, boys, we'll anchor weigh;
It's time to leave this cold country,
   And homeward bear away, brave boys,
   And homeward bear away."

8) O, Greenland is a dreadful place,
   A land that's never green,
Where there's ice and snow, and the whalefishes blow,
   And the aylight's seldom seen, brave boys,
   And the daylight's seldom seen.
And he kissed her on the face.

and the crew began to roar.

Oh, up she goes, we're bound for Baltimore.

bound for Baltimore. No more, we go to sea no more.

As soon we reach the
town to-night we’re leaving for the shore.

And he

F

laatste X: 8 to •

Bb  F

2) And he kissed her on the checks
   And the crew began to roar
   Oh, oh, up she goes
   We’re bound for Baltimore

3) And he kissed her on the neck etc.

4) And he kissed her on the lips etc

5) And he kissed her on the arms etc

6) And he kissed her on the legs etc

7) And he kissed her on the knees etc

8) And he kissed her on the toes etc
AKKOERDENTABEL (Gitaar)

dezesnaar niet aanslaan
losse (open) snaar; wel aanslaan
mag gespeeld worden

AKKORDENTABEL (Piano / Keyboard)

Van alle akkoorden is alleen de **grondligging** gegeven. Je kunt zelf experimenteren met andere liggingen (= omkeringen) om akkoordoevergangen makkelijker te maken.
De akkoordenreeks: C F C G kun je bijvoorbeeld als volgt spelen:

(C) (grondligging) (F) (omkering) (C) (grondligging) (G) (omkering)
(Zoek altijd naar gemeenschappelijke tonen en laat die liggen!)

**PIANO**
**KEYBOARD**

G/B = de bastoon B van dit G akkoord, wordt als laagste toon gespeeld (linkerhand).
Een keyboard met automatische begeleiding pakt het bovenstaande, tenzij voorzien van 'Revolving Bass', niet op.

**PIANO**
**KEYBOARD**

Bij 5-klanken (D7-9 etc.) kun je eventueel de grondtoon en/of de kwint weglaten in de rechterhand. Experimenteer met liggingen (= omkeringen)!
Akkoorden buiten het oktaaf (9, 7+9, 11 etc.) zijn meestal niet mogelijk. Speel de ontbrekende toon (tonen) dan met de rechterhand.
Dsus

Em

F7-5

Gm

A7

Am

B7

D7sus

E7

F♯

G♯m

G7

Gsus

G♯+

A

B♭

B

Bm

B7