Seminarie 2025

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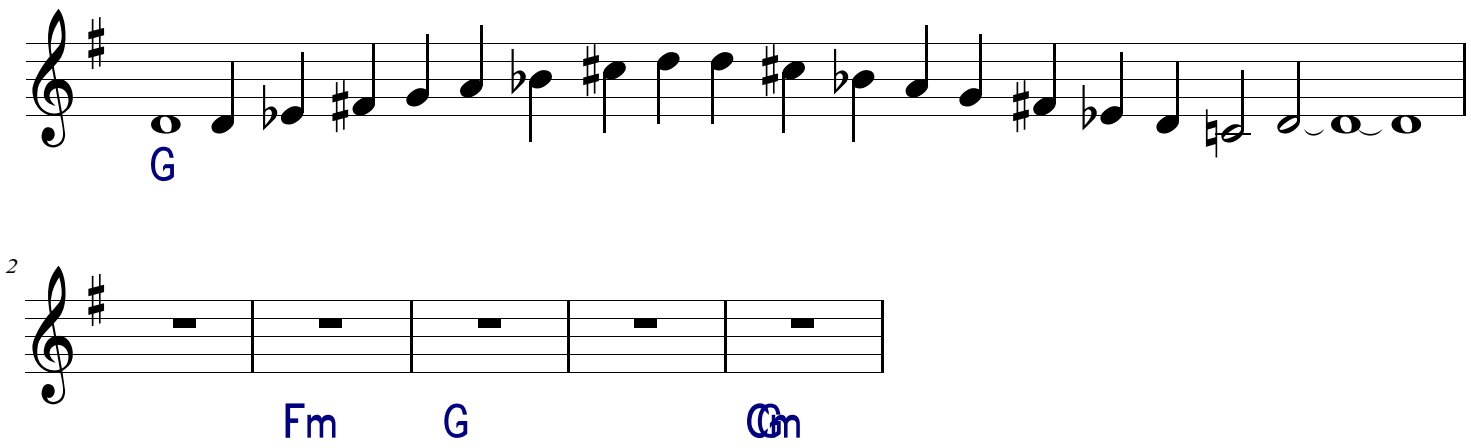
Doïna

G - Fm - Cm



Sessie

Boyberiker hora

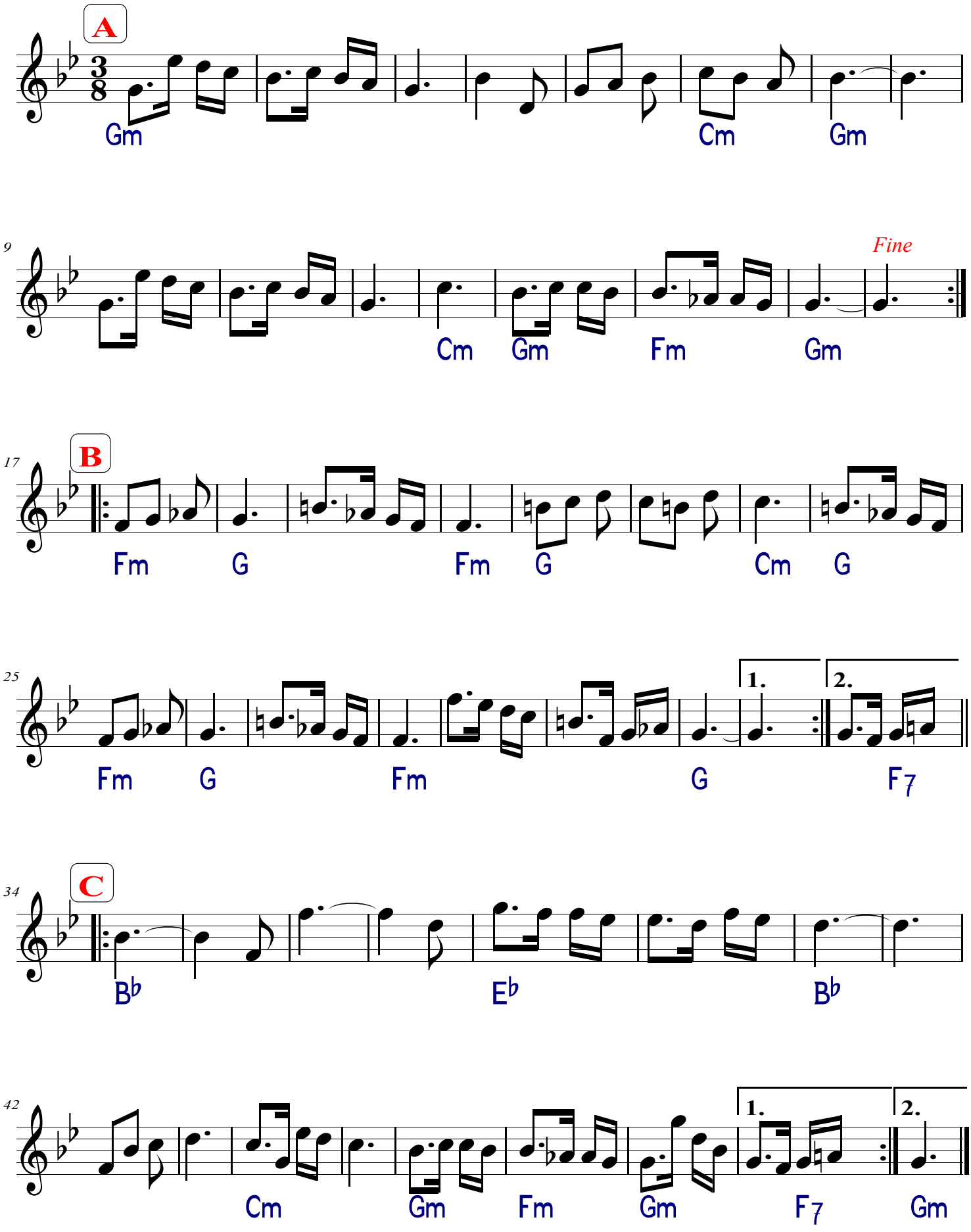
klarinet - Gm - 3/8 -

Een 'hora' een wals zonder tweede tel uit Roemenië

RO

Boyberiker hora

2x



Sessie

Blue moon

zang/gitaar - C - 4/4 - Richard Rodgers

Een stug volgehouden akkoordschemaatje uit 1934

Blue C moon, Am Dm7 you saw me G7 standing
alC one Am Dm7 Without a G7 dream in my
C heart Am Dm7 Without a G7 love of my
C own Am Dm7 G7

Blue C moon, Am Dm7 you knew just G7 what I was
C there for Am Dm7 You heard me G7 saying a
C prayer for Am Dm7 Someone I G7 really could
C care for Am Dm7 Dm7

And then there F6 suddenly appG6 eared beC fore me Am7
The only F6 one my arms will G6 ever C hold Am7
I heard someFm body whisper "B♭ Please aE♭ dore me"
And when I G looked, the moon had D7 turned to G7 gold!

Blue C moon, Am Dm7 now I'm no G7 longer
aC lone Am Dm7 Without a G7 dream in my
C heart Am Dm7 Without a G7 love of my
C own Am Dm7 G7

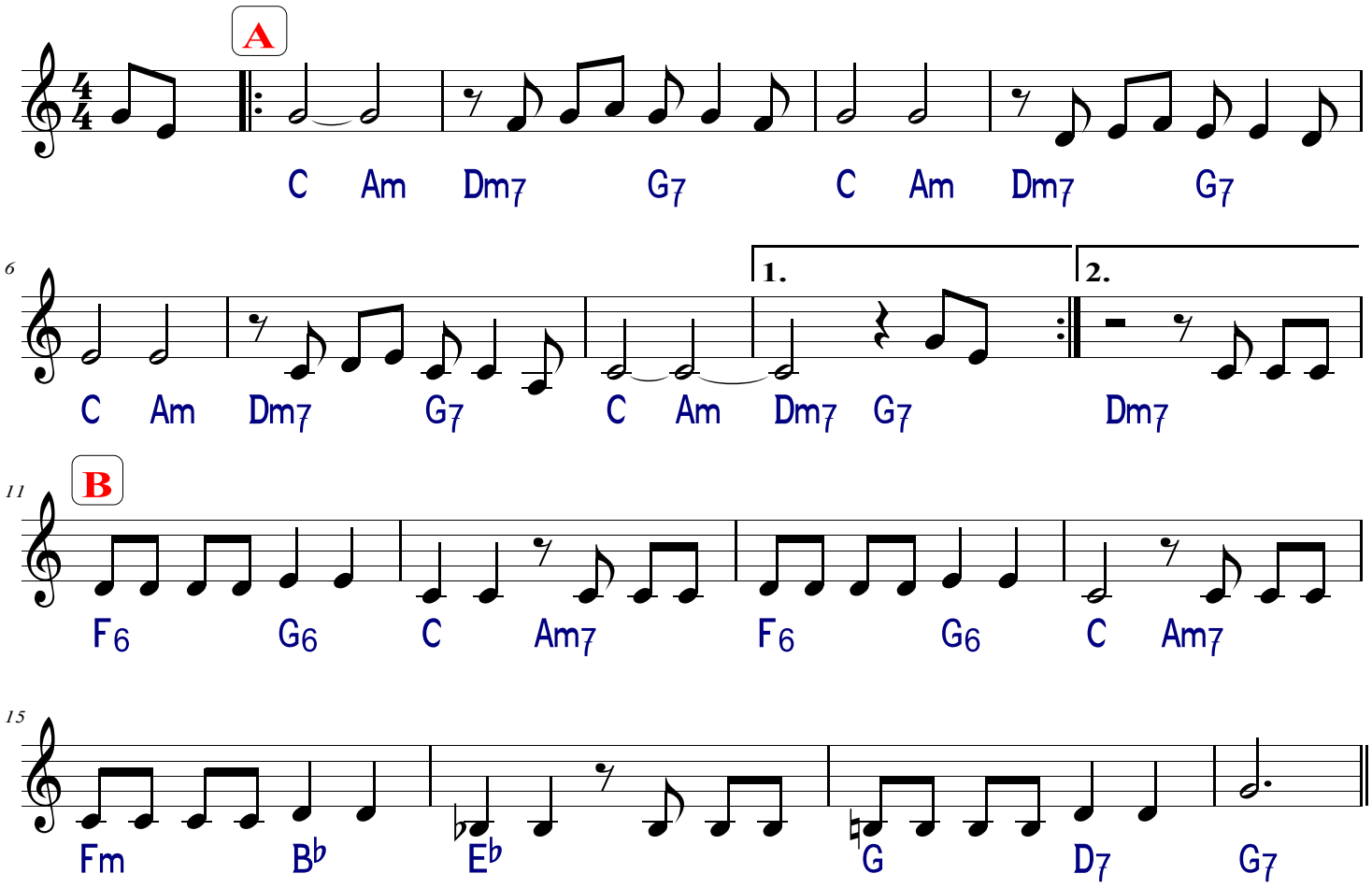
(i)AABA (z)AABA (i)AA(z)BA

Blue moon

Lorentz Hart

Richard Rogers

1934



Sessie

Mazltov

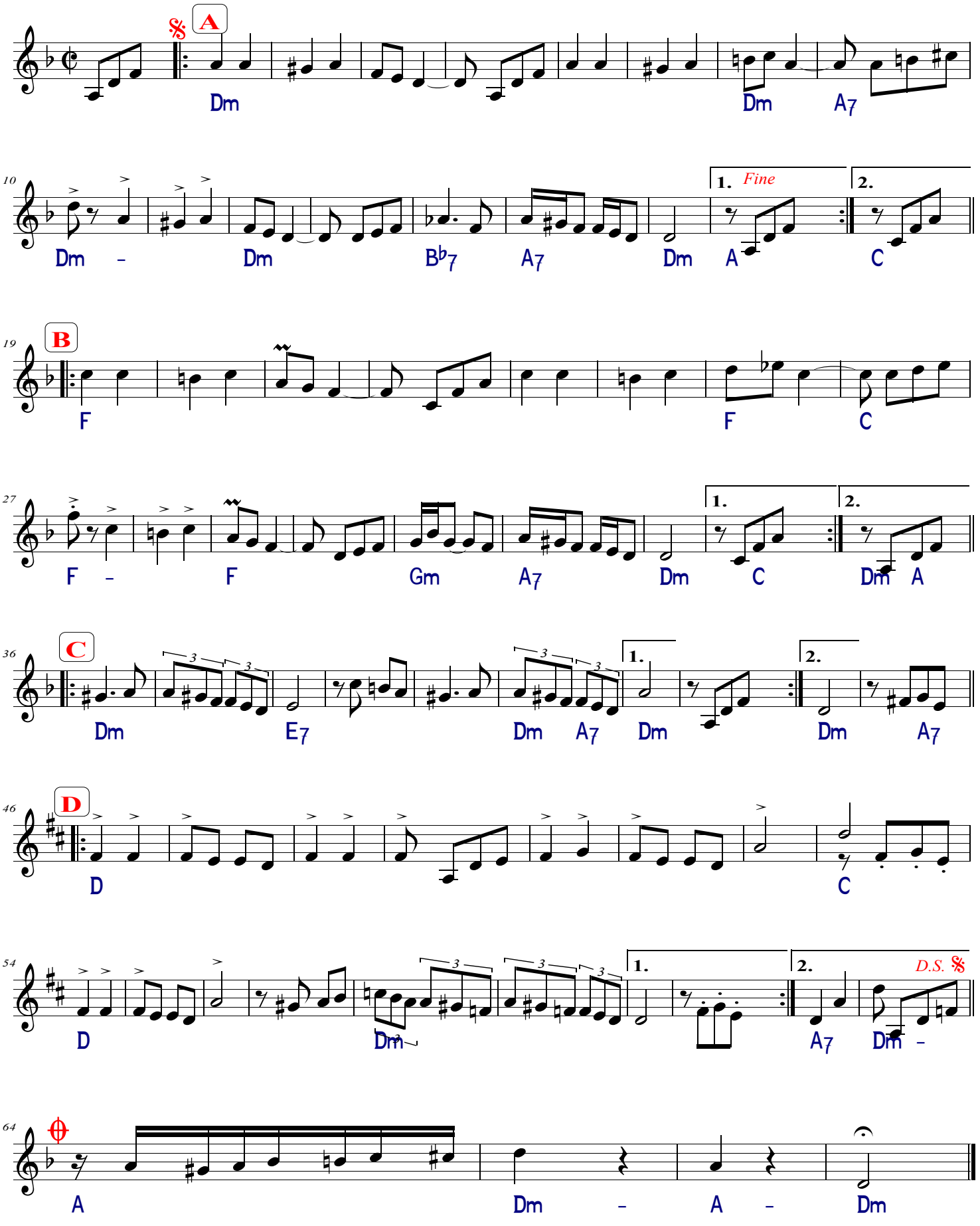
accordeon/zang - Dm - 2/4 -

Zoals gebruikelijk op een Jiddishe bruiloft trapt de bruidegom een glas kapot, waarna de genodigden roepen:
"*Chosn kale mazltov*" ofwel "*bruid en bruidegom veel geluk!*"

Mazltov

♩ =148

Kosn kale mazltov



Sessie

The old fashioned way

zang/gitaar - G - 4/4 - Georges Garvarentz

'Les plaisirs démodés' van Charles Aznavour uit 1973 - Buiten Frankrijk vooral bekend in de Engelstalige versie.

– / Am7 / G#7 / G –

GDance, **G6**in the old fashioned **G$^{\Delta}$**way,
Em7won't you stay in my **A7**arms? **/ G / Cm6 A7**
Just **Am**melt against my **Cm6**skin,
and **D**let me **D7**feel your **G**heart
Don't **F#$^{\emptyset}$**let the **Am**music **B7**win,
by **Em7**dancing **A7**far a**D7**part
Come **G**close **G6**where you be**G$^{\Delta}$**long,
E^{o} let's **A$^{\emptyset}$**hear our secret **A$^{\circ}$**song **D7**

GDance, **G6**in the old fashioned **G$^{\Delta}$**way,
Em7won't you stay in my **A7**arms? **/ G / Cm6 A7**
And **Am**we'll discover **Cm6**highs,
we **D**never **D7**knew be**G**fore
If **F#$^{\emptyset}$**we just **Am**close our **B7**eyes,
and **Em7**dance a**A7**round the **D7**floor
That **G6**gay old fashioned **G$^{\Delta}$**way,
F#that makes me **Am7**love **G#7**you **G**more

Come **G**closer, **G6**forget about the **G$^{\Delta}$**others
it's **E^{o}**nice to be like this **A$^{\emptyset}$**cheek to cheek
in the **A$^{\circ}$**old fashioned **D7**way
It's **G**funny but I've the **G6**feeling that we're
G$^{\Delta}$dancing like our **G6**parents used to do
Well, **Am7**maybe they weren't wrong,
D7they were a chance. - Love **G**stays... **D^{+} –**

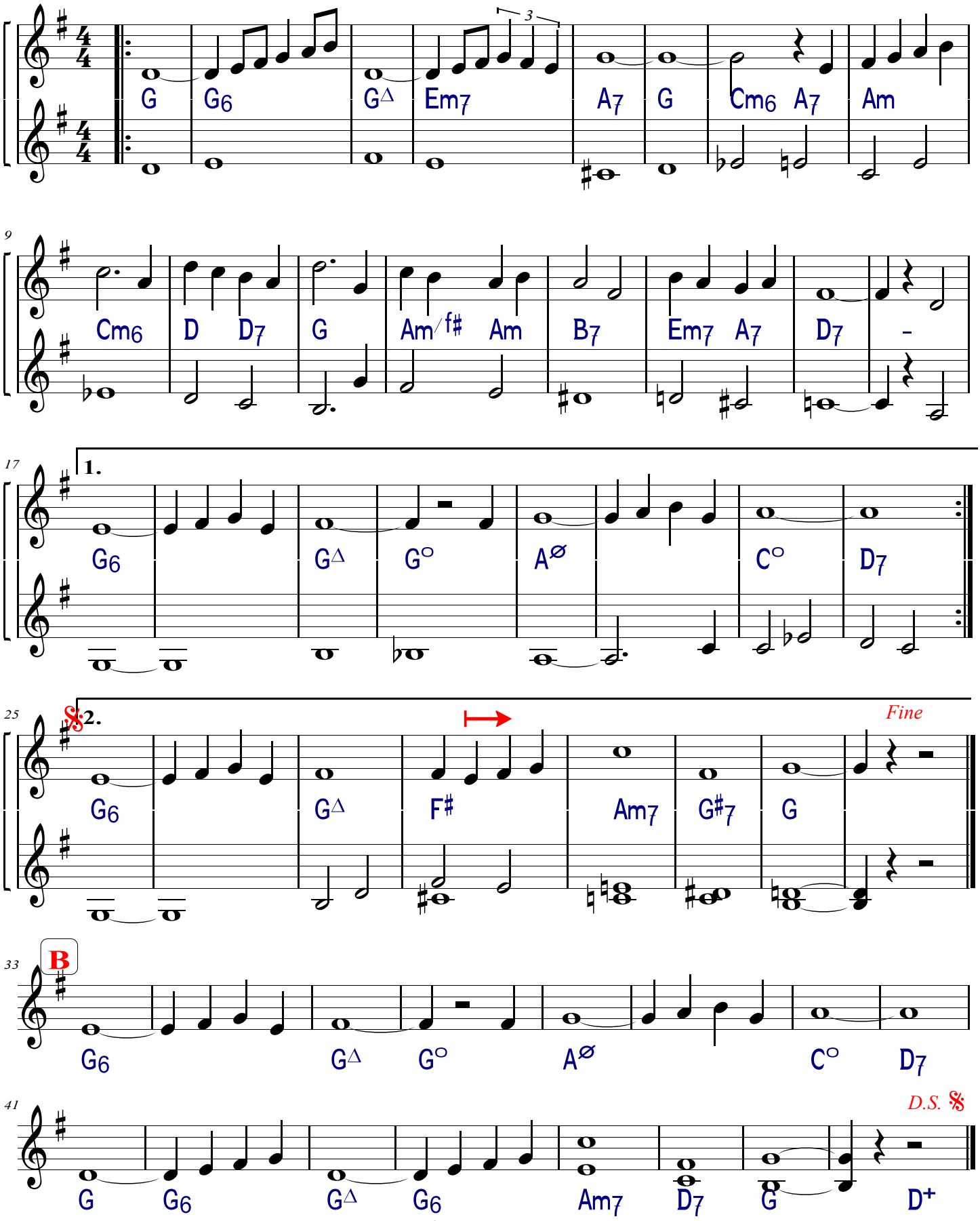
That **G6**gay old fashioned **G$^{\Delta}$**way,
F#that makes me **Am7**love **G#7**you **G**more.

The old fashioned way

Les plaisirs démodés

George Garvarentz

Charles Aznavour



Sessie

Liljano mome

zang/tambura - Bm - 7/8 -

Moeder zegt tegen Giorgi dat Liljano ziek in bed ligt als als hij haar komt halen.
Lieg niet moeder, ik hou van Giorgi en ga met hem trouwen.
Een 7/8 uit de Bulgaarse Rhodopen.

Bm / Em / A7 / D /
Bm / Em / F#7 / Bm /

BmLiljano mome, **Em**Liljano,
Aja stani rano, **D**pred zori,
Bmja stani rano, **Em**pred zori,
F#7libeto si **G**pregr**F#7**ni.

BmNe mi izlegla **Em**Liljana,
Atuk' e iz**A7**legla **D**majka **F#7**ì,
Bmluti si kletvi **Em**kolneše
F#7ina Ǵorǵi duma**Bm**še:

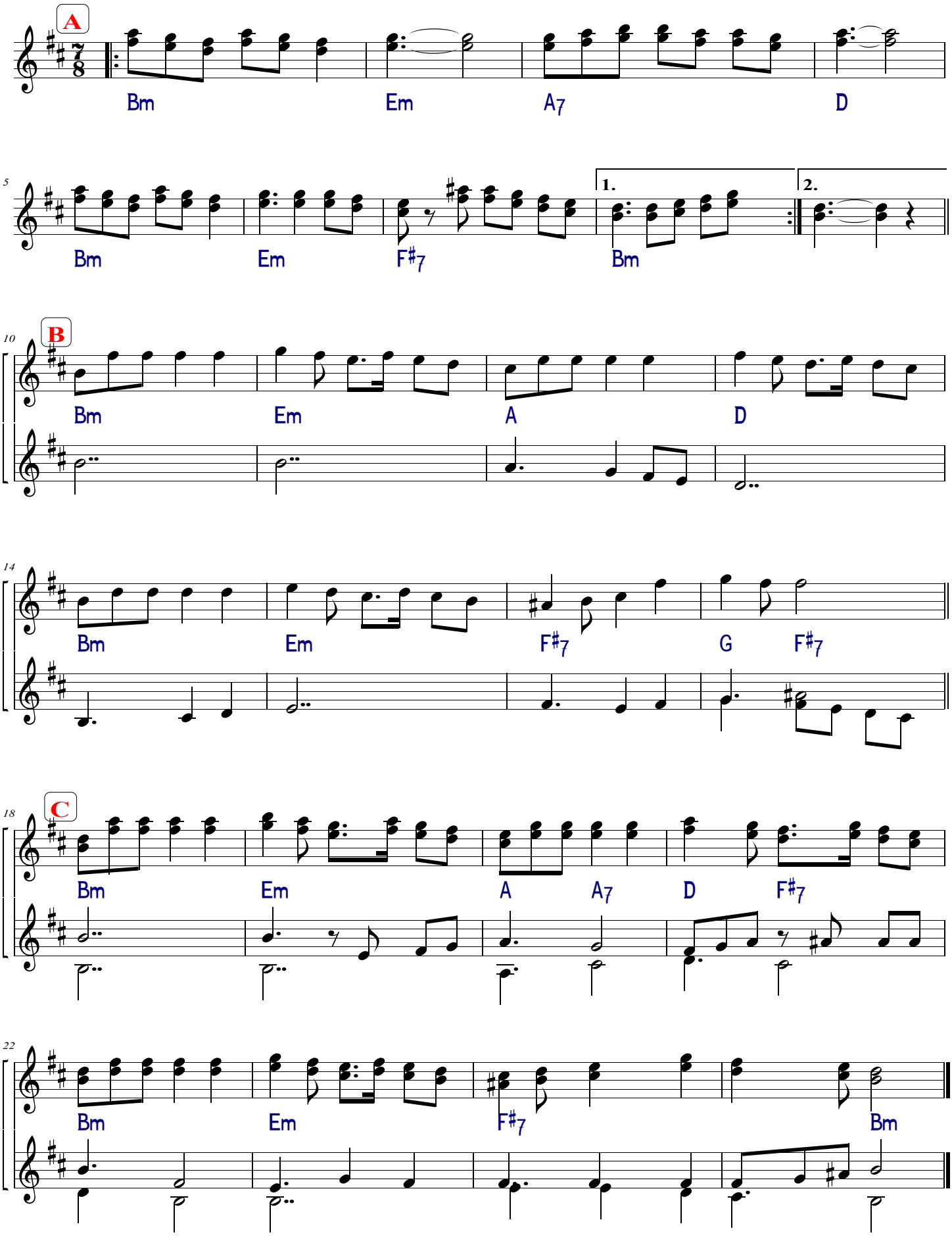
BmIdi si, Ǵorǵi, **Em**idi si,
ALiljana bolna **D**legnala,
BmLiljana bolna **Em**legnala
F#7i ne može **G**da sta**F#7**ne.

BmNe mi go laži, **Em**mamo ma,
Ajas sum si **A7**Ǵorǵi **D**ljubi**F#7**la,
Bmjas sum si Ǵorǵi **Em**ljubila,
F#7za nego ǵe se posvr**Bm**šam.

vloeiend zinnen van 2 maten

Liljano mome

Bulgarije-Rodopen



Sessie

All of me

zang/gitaar - C - 4/4 - Gerald Marks

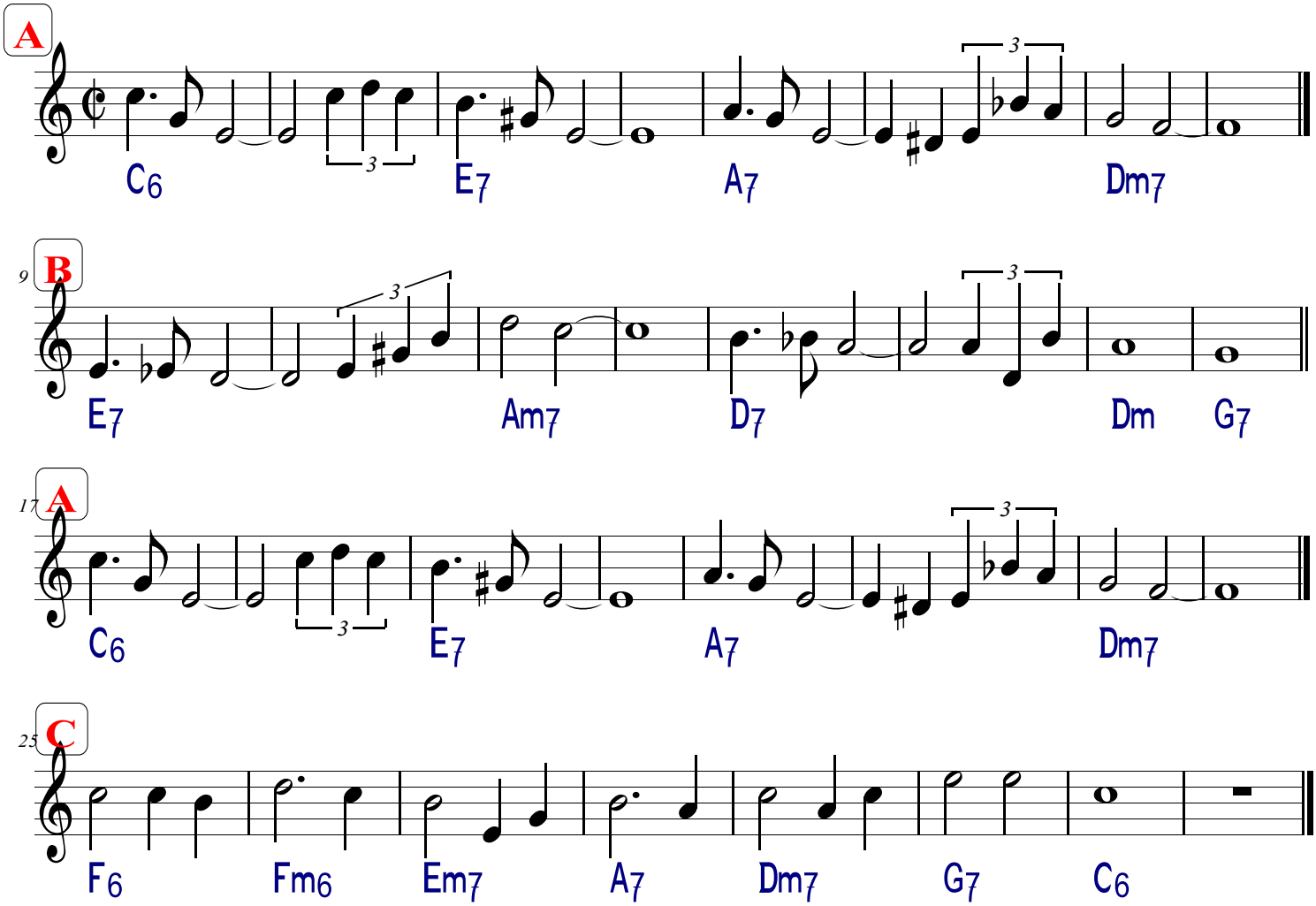
Uit 1931 - Billie Holiday: You took the part that once was my heart So why not take all of me...

C6All of me Why not take **E7**all of me
A7Can't you see I'm no good with**Dm7**out you
E7Take my lips I want to **Am7**lose them
D7Take my arms I'll never **Dm**use **G7**them
C6Your goodbye left me with **E7**eyes that cry
A7How can I go on dear with**Dm7**out you
F6You took the **Fm6**part that **Em7**once was my **A7**heart
So **Dm7**why not take **G7**all of **C6**me

1e keer zang+bescheiden viool (geen dubbelgr/gehak); 2e viool; 3e uitbundiger.

All of Me

Seymour Simons & Gerald Marks



C6 All of me, why not take E7 all of me?
A7 Can't you see, I'm no good with Dm7 out you.
E7 Take my lips, I want to Am7 lose them.
D7 Take my arms: I'll never Dm G7 use them...
C6 Your goodbye, left me with E7 eyes that cry.
A7 How can I, go on dear with Dm7 out you?
F6 You took the Fm6 part, that Em7 once was my A7 heart,
so Dm7 why not take G7 all of C6 me?

Sessie

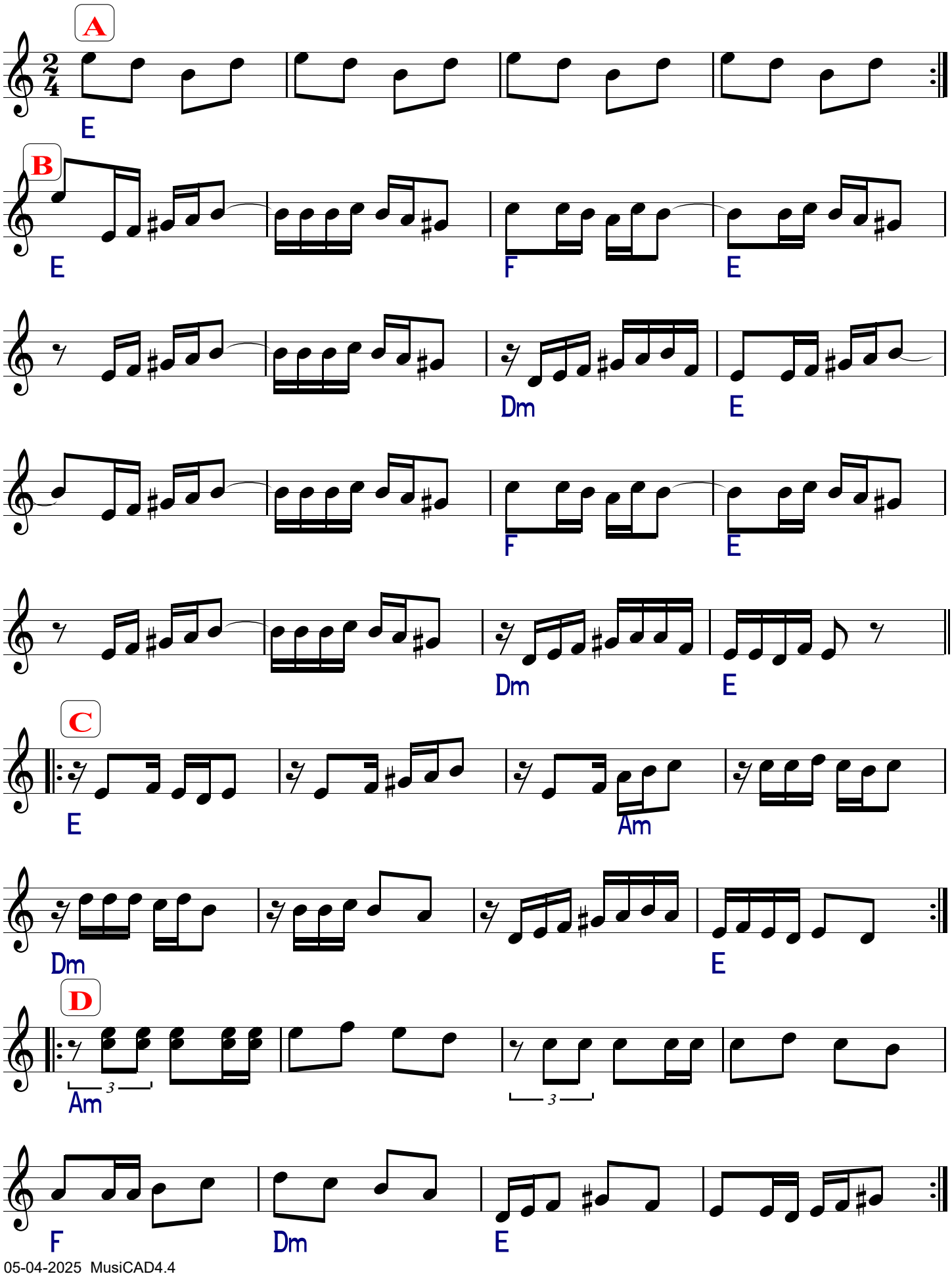
Son

gitaar - E - 4/4 -

Cover van de Amsterdam Klezmer band.

Son

Doïna - 1 langzaam, 2 sneller, 3 snelst met zang



Sessie

Zeven dagen lang

zang/gitaar - Dm - 2/4 - Bretons volksliedje

Een Bretons volksliedje met een tekst van 'Bots' uit 1976

J:blokfluit
D5 [A][B]

Wat zullen we **D5**drinken – Zeven dagen lang…
Wat zullen we drinken? – Wat een dorst!
Wat zullen we drinken – Zeven dagen lang…
Wat zullen we drinken? – Wat een dorst!
Er is ge**F**noeg voor **Gm**ieder**F**een – **A7**Dus drinken we **Dm**samen
GmSla het vat maar **C**aan! Ja, drinken we **B♭**samen – **C**Niet al**Dm**leen!
Er is ge**F**noeg voor **Gm**ieder**F**een – **A7**Dus drinken we **Dm**samen
GmSla het vat maar **C**aan! Ja, drinken we **B♭**samen – **C**Niet al**Dm**leen!

A:gitaar - J:~~fluit~~
[½A]
▶ J:accordeon

Dan zullen we **Dm**werken – **Gm**Zeven dagen **C**lang!
Dan zullen we **B♭**werken – **C**Voor el**Dm**kaar!
Dan zullen we **Dm**werken – **Gm**Zeven dagen **C**lang!
Dan zullen we **B♭**werken – **C**Voor el**Dm**kaar!
Dan is er **F**werk voor **Gm**ieder**F**een – **A7**Dus werken we **Dm**samen
GmZeven dagen **C**lang! Ja werken we **B♭**samen – **C**Niet al**Dm**leen!
Dan is er **F**werk voor **Gm**ieder**F**een – **A7**Dus werken we **Dm**samen
GmZeven dagen **C**lang! Ja werken we **B♭**samen – **C**Niet al**Dm**leen!

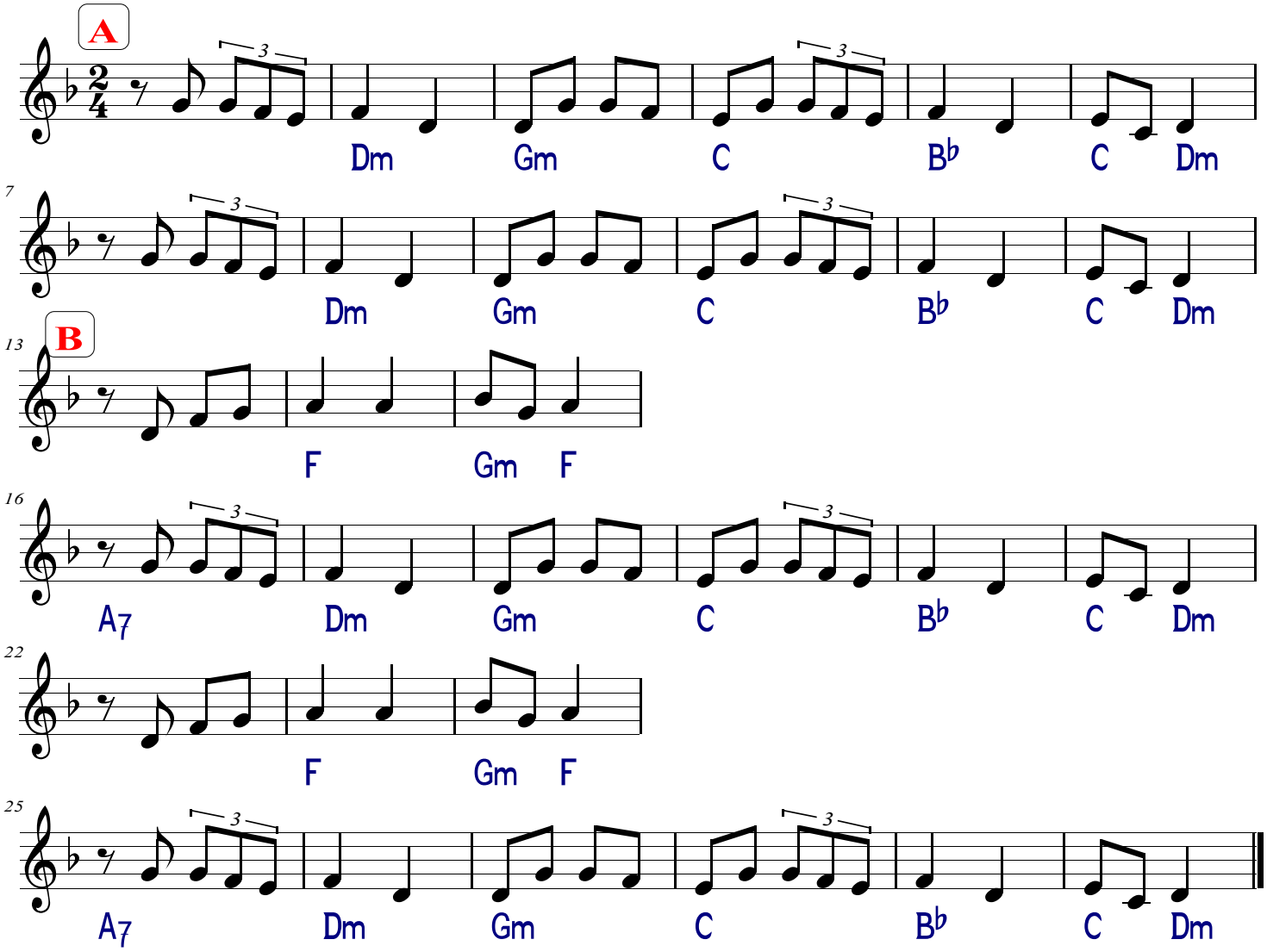
[½A]

Eerst moeten we **Dm**vechten – **Gm**Niemand weet hoe **C**lang!
Eerst moeten we **B♭**vechten – Voor **C**ons be**Dm**lang!
Eerst moeten we **Dm**vechten – **Gm**Niemand weet hoe **C**lang!
Eerst moeten we **B♭**vechten – Voor **C**ons be**Dm**lang!
Voor het ge**F**luk van **Gm**ieder**F**een – **A7**Dus vechten we **Dm**samen –
GmSamen staan we **C**sterk! Ja vechten we **B♭**samen – **C**Niet al**Dm**leen!
Voor het ge**F**luk van **Gm**ieder**F**een – **A7**Dus vechten we **Dm**samen –
GmSamen staan we **C**sterk! Ja vechten we **B♭**samen – **C**Niet al**Dm**leen!

La la la la la lala **D5**

1e instrumentaal D5 +**blokfluit** + 1 + [½A] ▸ **accordeon** + 2 + [½A] + 3

Zeven dagen lang



Wat zullen we Dm drinken – Gm zeven dagen C lang, wat zullen we B♭ drinken? – C Wat een Dm dorst!
Er is ge F noeg voor Gm ieder F een;
A7 Dus drinken we Dm samen - Gm sla het vat maar C aan! Ja, drinken we B♭ samen – C Niet al Dm leen!

Dan zullen we Dm werken – Gm zeven dagen C lang! Dan zullen we B♭ werken – C Voor el Dm kaar!
Dan is er F werk voor Gm ieder F een;
A7 Dus werken we Dm samen - Gm Zeven dagen C lang! Ja werken we B♭ samen – C Niet al Dm leen!

Eerst moeten we Dm vechten – Gm niemand weet hoe C lang! Eerst moeten we B♭ vechten – Voor C ons be Dm lang!
Voor het ge F luk van Gm ieder F een;
A7 Dus vechten we Dm samen – Gm samen staan we C sterk! Ja vechten we B♭ samen – C Niet al Dm leen!

La la la la la lala

Sessie

After you've gone

gitaar/zang - G - 4/4 - Turner Layton

Een jazz-standard van voor de jazzperiode; uit 1918 - After you've gone

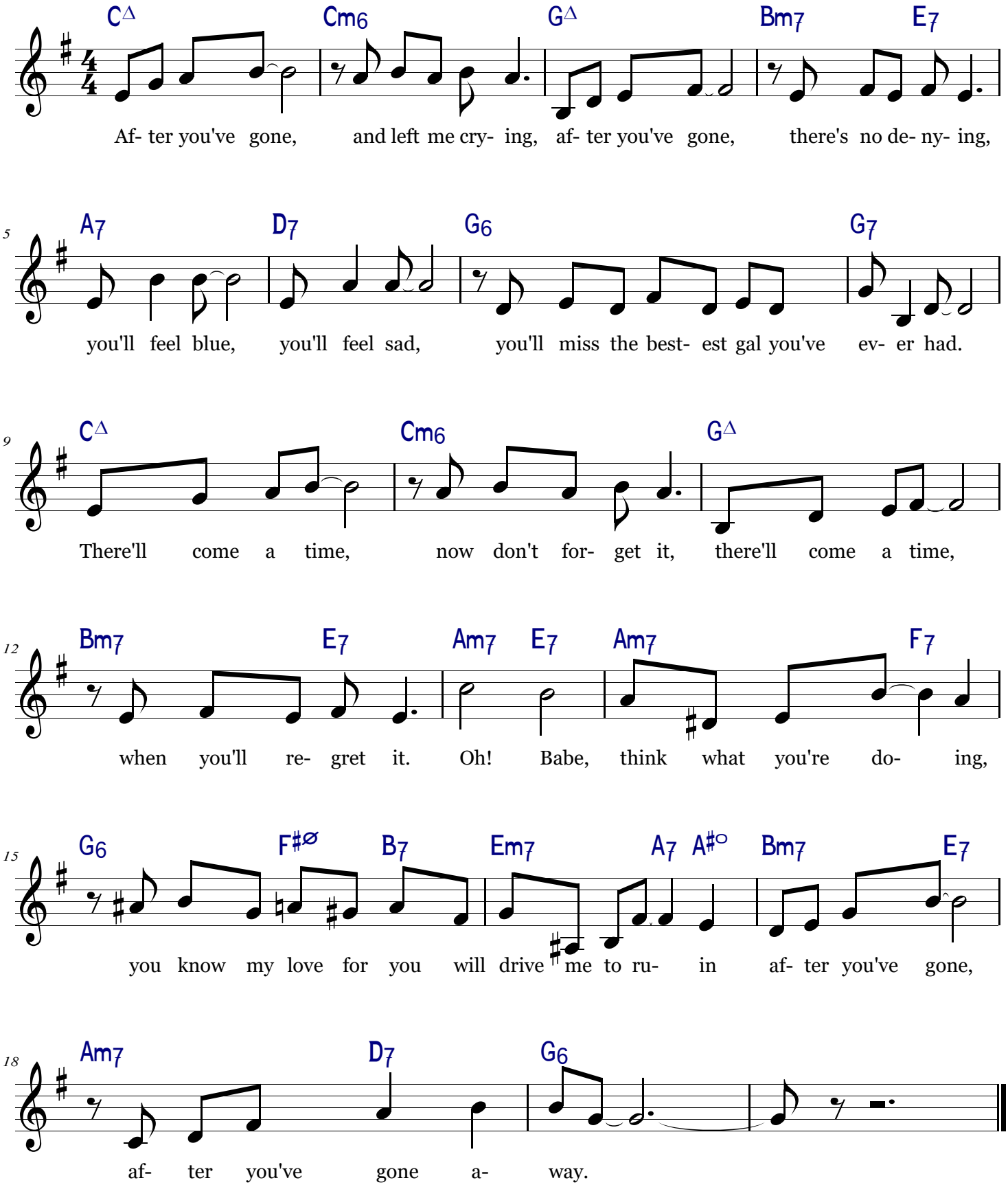
C$^{\Delta}$After you've gone Cm6and left me crying,
G$^{\Delta}$after you've gone Bm7 there's no deE7nying.
A7You'll feel blue, D7you'll feel sad,
G6You'll miss the bestest gal you'veG7 ever had.
C$^{\Delta}$There'll come a time, Cm6now don't forget it,
G$^{\Delta}$there'll come a time, Bm7when you reE7gret it.
Am7Oh E7Babe, Am7think what you're F7doing,
G6you know my F#$^{\emptyset}$love for B7you will Em7drive me to A7ruA#^{o}in
Bm7After you've E7gone, Am7after you've D7gone aG6way.

4x: Swing - 1e instrumentaal; 2e zang; 3e: Dixieland - viool uitbundig; 4e tutti

After you've gone

Henry Creamer (1879-1930) Turner Layton (1894-1978)

1918



Sessie

Langer dan je denkt

zang/gitaar - Am - 4/4 - Arent en Joost Storm

Een gedicht van Judith Herzberg

Am7Het duurt altijd Dm7langer dan je denkt, G7ook als je CΔdenkt
FΔhet zal wel langer BØduren dan ik denk
dan duurt het toch nog E4langer - dan je Edenkt. E7

Am7Het is altijd veel Dm7duurder dan je denkt, G7ook als je CΔdenkt
FΔhet zal wel duurder BØworden dan ik denk
dan wordt het toch nog E4duurder - dan je Edenkt. E7

Am7Het kost altijd meer Dm7moeite dan je denkt, G7ook als je CΔdenkt
FΔhet zal wel veel meer moeite BØkosten dan ik denk
dan kost het toch meer E4moeite - dan je Edenkt. E7

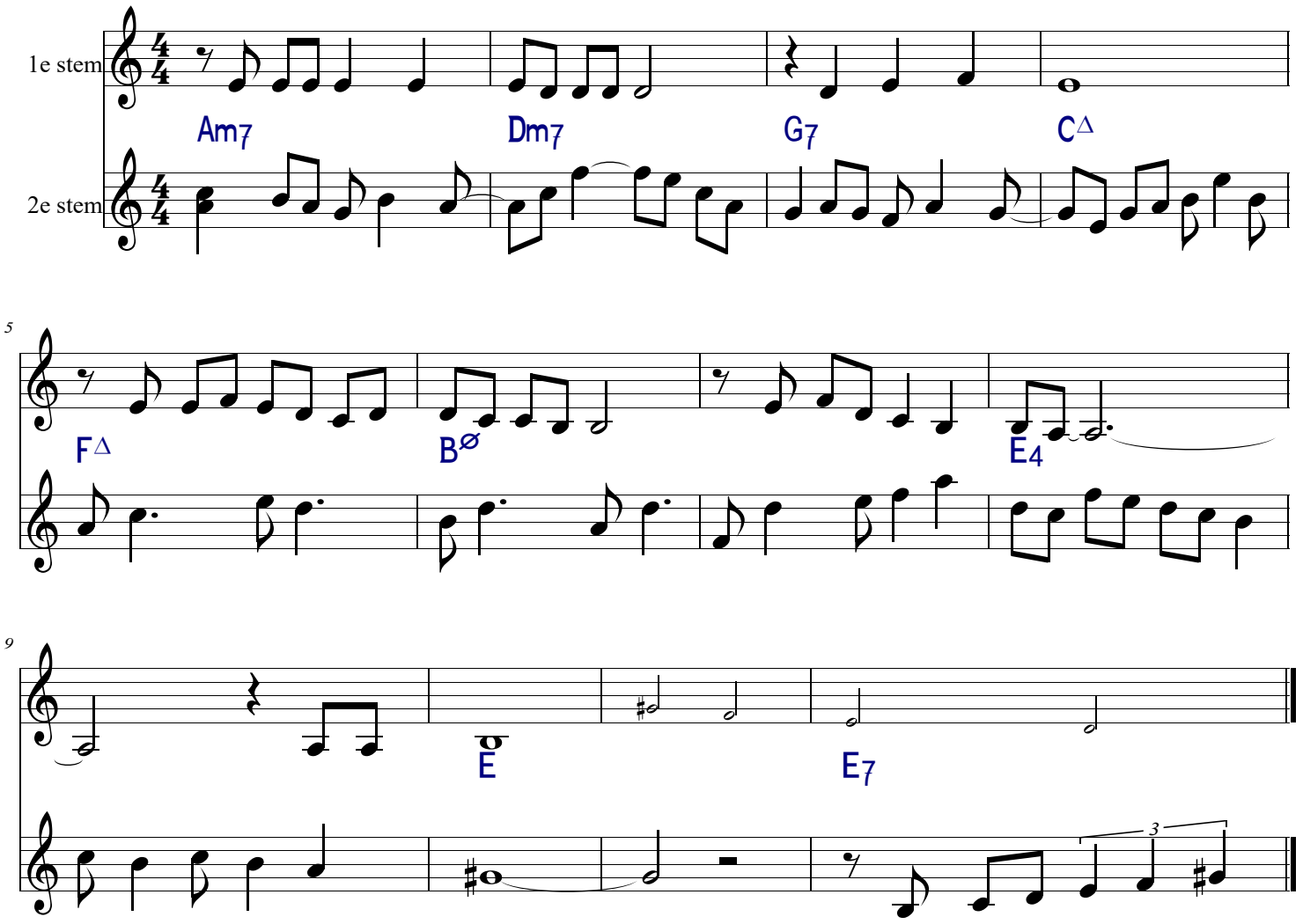
Am7Het duurt altijd veel Dm7korter dan je denkt, G7ook als je CΔdenkt
FΔhet zal wel korter BØduren dan ik denk
dan duurt het toch nog E4korter - dan je Edenkt. E7

intro - 2 x zang - tussenspel 2x zang - Am

Langer dan je denkt

Judith Herzberg

Arent en Joost Storm



Sessie

Wayfaring stranger

zang/gitaar - Dm - 4/4 -

De reizende vreemdeling uit het Amerika voor de burgeroorlog met melodie die nog tweehonderd jaar ouder is. 'Libby Prison Hymn' De tekst zou geschreven zijn door een stervende soldaat in de beruchte gevangenis.

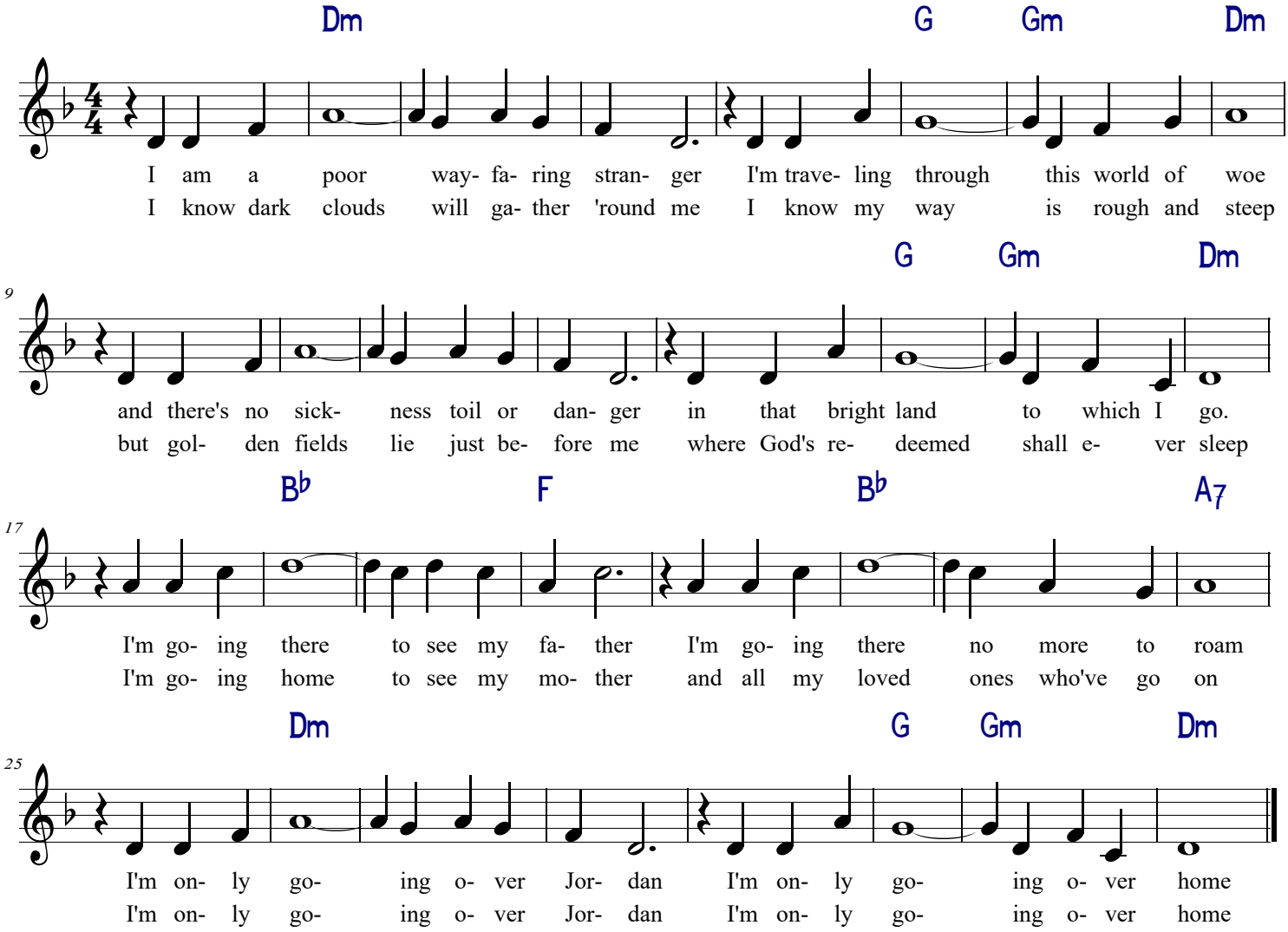
I am a Dmpoor wayfaring stranger
I'm travelling Gthrough Gm this world of Dmwoe
Yet there's no Dmsickness, toil nor danger
In that bright Gland Gmto which I Dmgo
I'm going B♭there to see my Ffather
I'm going B♭there, no more to A7roam
I'm only Dmgoing over Jordan
I'm only Ggoing Gmover Dmhome

I know dark Dmclouds will gather round Dmme
I know my Gway Gmis rough and Dmsteep
But golden Dmfields lie just before me
Where God's reGdeemed Gm shall ever Dmsleep
I'm going B♭home to see my Fmother
And all my B♭loved ones who've gone A7on
I'm only Dmgoing over Jordan
I'm only Ggoing Gmover Dmhome

1e helft 1e couplet alleen zang/gitaar; 2e keer instrumentaal

Wayfaring stranger

Traditional



Sessie

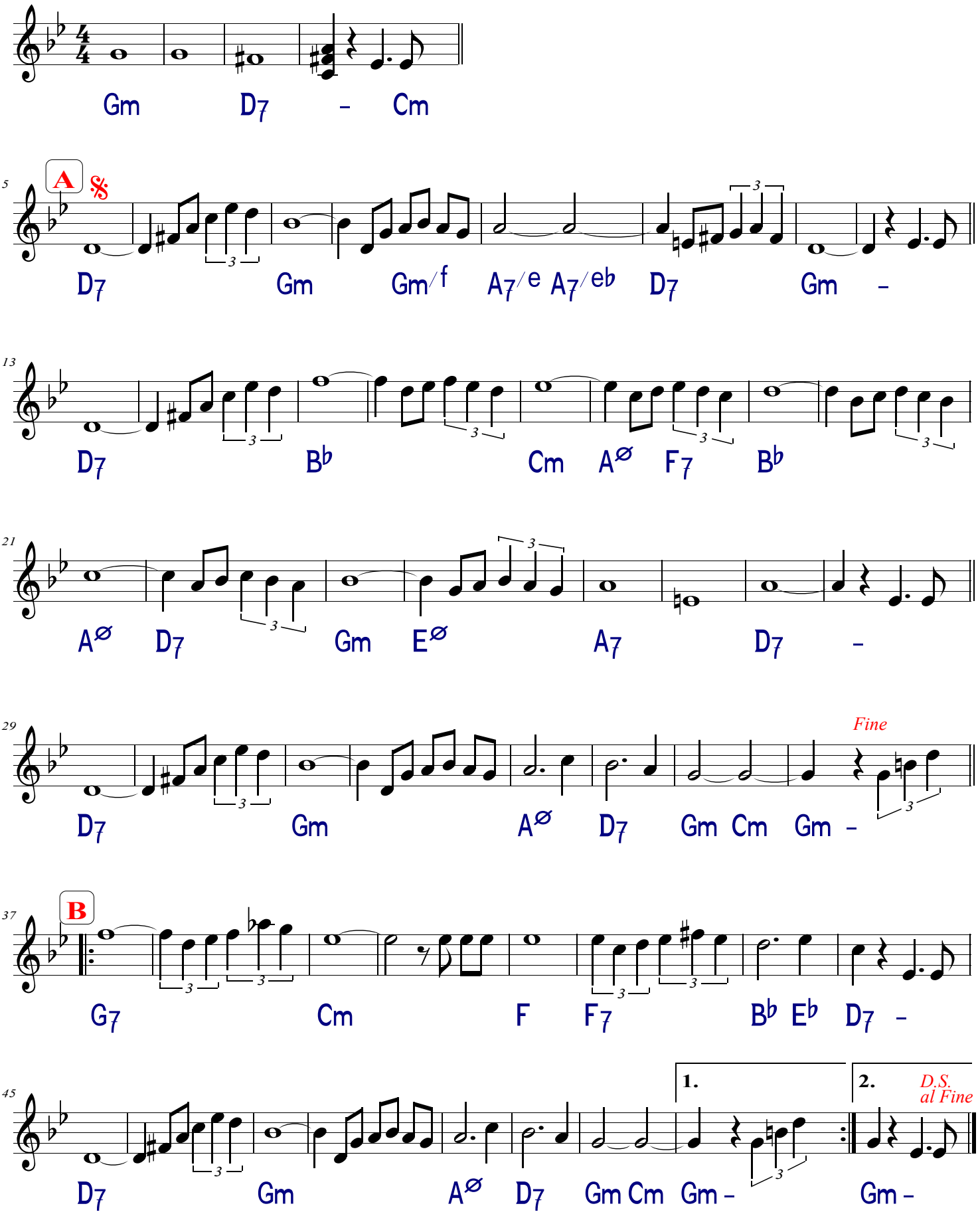
Petite fleur

klarinet - Gm - 4/4 -

Jazzstandard van saxofonist Sidney Bechet uit 1952

Petite fleur

Sidney Bechet (1950)



Sessie

Bei mir bistu shein

zang/gitaar - Gm - 4/4 - Sholem Secunda

Een Jiddisch lied uit 1932 uit de musical 'I would if I could', bekend geworden in Engelstalige versie van the Andrews Sisters.

rubato

Kh'vel dir **Gm**zogn, dir glaykh tzu **Cm**hern
D7Az du **Gm**zolst mir libe der**Cm**klern
Ven du **Gm**redst mit di oygn volt **Cm**ikh mit dir gefloygn
vu du **E♭7**vilst S'art mikh nit **D7**on.

non-rubato

Ven du **Gm**host a bisele **Cm**seykhl.
Un ven du **Gm**vaytzt dayn kindershn **Cm**shmeykhl.
Vendu bist **Gm**vild vi indianer bist a**Cm**file a galitsianer,
zog **D7**ikh: **E♭7**dos art mikh **D7**nit

Bei **Gm**mir bistu shein, bei mir host chein,
Bei **D7**mir bistu alles oif der **Gm**welt **F E♭ D7**
Bei **Gm**mir bistu git, bei mir hostu ‘it’
Bei **D7**mir bistu teierer fin **Gm**gelt
Fiel sheine **Cm**meidlach hoben shon ge**Gm**volt nemen mich
un fin zei **Cm**alle ois gegeben **D**hob ich nor dich.
Bei **Gm**mir bistu shein, Bei mir hostu chein,
bist **D**eine bei mir oif der **Gm**welt

1 zang, 2e iets versnellen instr, 3e zang (niet dubbelen)

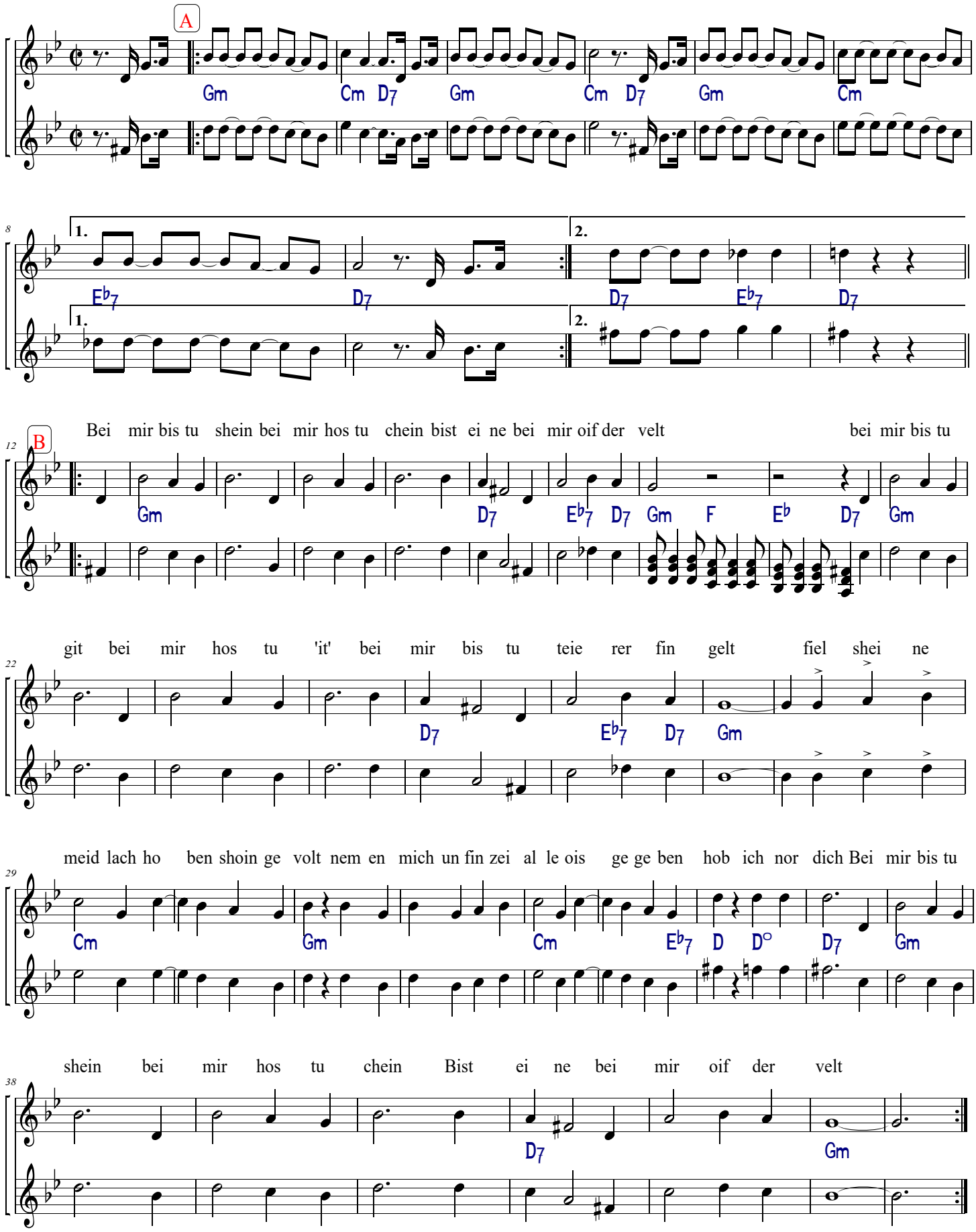
Bei mir bistu shein

uit musical 'I Would If I Could'

Jazzy

Sholom Secunda

1932



Sessie

Sarajevo divno mjesto

zang/tambura - A-zig - 3/4 -

Sarajevo, prachtige plek waar mijn liefste woont.

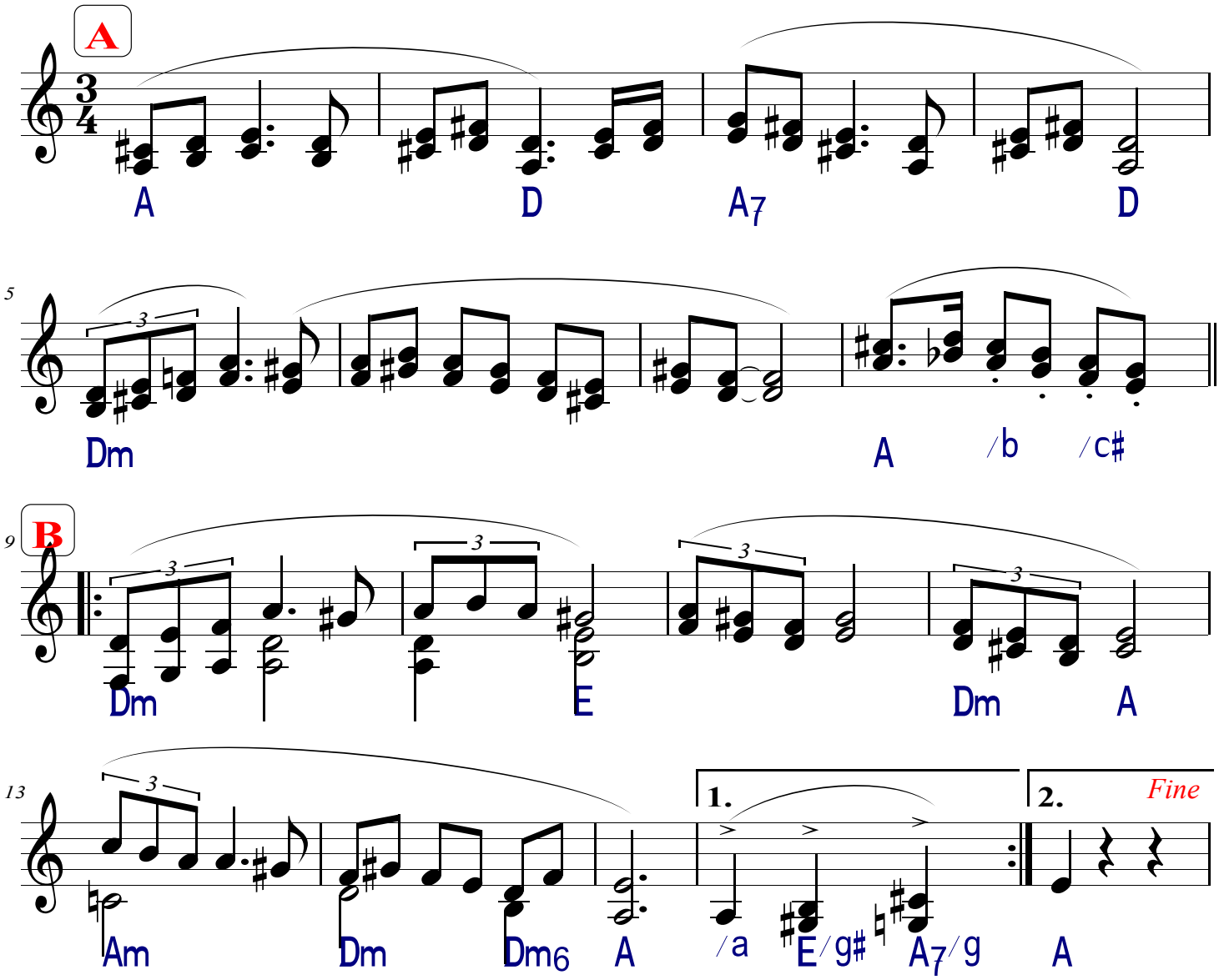
[A]Sa-ara-aje-e[D]vo, di-iv[A7]no-o mje-es[D]to
[Dm]di-i-ivno, gi-izda-a-a-[Dm]avo-o – [A7]
[Dm]U-u-u te-ebi [E7]su peri[Dm]voj[A]i
[Am]k'o [Dm]sunce jar[A]ko [E] [A7]
[Dm]U-u-u te-ebi [E7]su peri[Dm]voj[A]i
[Am]k'o [Dm]sunce jar[A]ko

[A]U tebi-i[D]è su iz[A7]vor-vo[D]de
lje[Dm]ti studene – [A7]
[Dm]Tu-u-u do-ola-a-a[E7]ze mla-[Dm]a-a[A]de mo-o-o-me
[Am]mome-e [Dm]mladzah[A]ne [E] [A7]
[Dm]Tu-u-u do-ola-a-a[E7]ze mla-[Dm]a-a[A]de mo-o-o-me
[Am]mome-e [Dm]mladzah[A]ne

[A]Medzu nji-i-i[D]ma mo[A7]ja dra[D]ga
od [Dm]svih najljepša – [A7]
[Dm]Lje potom [E7]je nadma[Dm]ši[A]la
[Am]zvijez[Dm]de s nebe[A]sa [E] [A7]
[Dm]Lje potom [E7]je nadma[Dm]ši[A]la
[Am]zvijez[Dm]de s nebe[A]sa

intro/tussenspel [B] 1x

Sarajevo divno mjesto



A D A7 D Dm Dm A7
Sa-ara-aje-e vo, di-iv no-o mje-es to - di-i-ivno, gi-izda-a-a- avo-o -
Dm E7 Dm A Am Dm A E A7
U-u-u te-ebi su pe rivoj i - k'o sunce jar ko

A D A7 D Dm Dm A7
U tebi-i e su iz vor-vo de - lje ti stu dene -
Dm E7 Dm A Am Dm A E A7
Tu-u-u do-ola-a-a ze mla-a-ade mo-o-o- me - mome-e mladzah ne

A D A7 D Dm A7
Medzu nji-i-i ma moja dra ga - od svih najljepša -
Dm E7 A Am Dm A E A7
Lje potom je nadmaši la - zvijez de s nebe sa

Sessie

On a slow boat to China

gitaar/zang - G - 4/4 - Frank Loesser

Zo'n beetje de langste reis die men zich rond 1950 kon voorstellen...

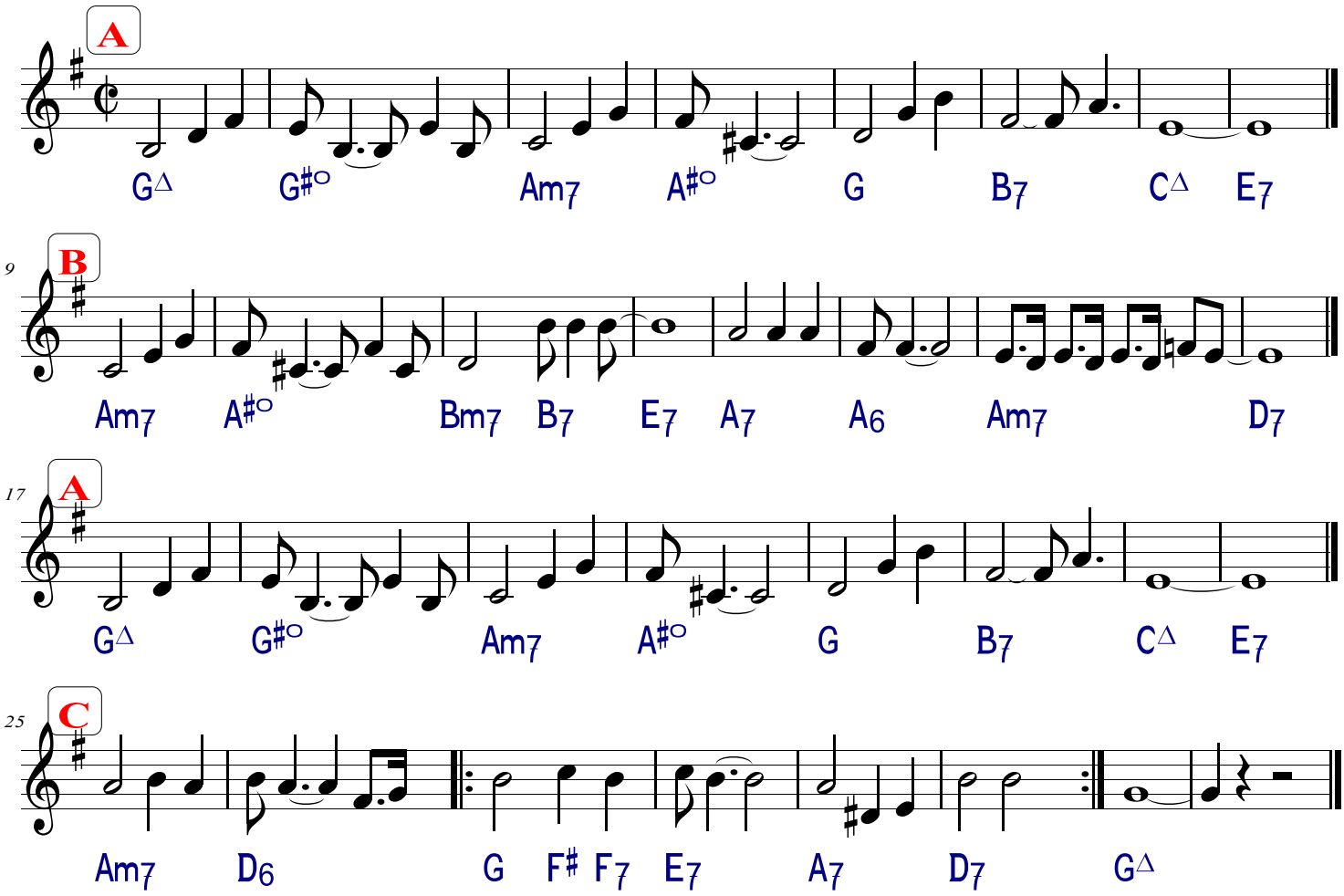
G F# F / E7 / A7 / D7 / G / D7

[GΔ]I'd love to [G#o]get you on a [Am7]slow boat to [A#o]China
- [G]all to my[B7]self al[CΔ]one[E7]
[Am7]To get you to [A#o]keep you in my [Bm7]arms [B7]ever[E7]more
[A7]Leave all your [A6]lovers [Am7]weeping on the faraway [D7]shore
[G]Out on the [G#o]briny with a [Am7]moon big and [A#o]shiny,
[G]melting your [B7]heart of [C6]stone[E7]
Well, [Am7]I'd love to [AØ]get you on a [G]slow [F#]boat [F]to [E7]China,
[A7]all to my[D7]self a[G]lone

6 laatste maten (eerste twee alleen gitaar)

On a slow boat to China

Frank Loesser



G△ G♯° Am7 A♯°
I'd love toget you on aslow boat toChina
G B7 C△ E7
all to myself alone
Am7 A♯° Bm7 B7 E7
To get you tokeep you in myarms evermore
A7 A6 Am7 D7
Leave all yourlovers weeping on the farawayshore

G△ G♯° Am7 A♯°
Out on thebriny with amoon big andshiny
G B7 C6 E7
melting yourheart ofstone
Am7 D6 G F♯ F7 E7
Well, I'd love toget you on aslow boat to China
A7 D7 G△
all to myself alone

Sessie

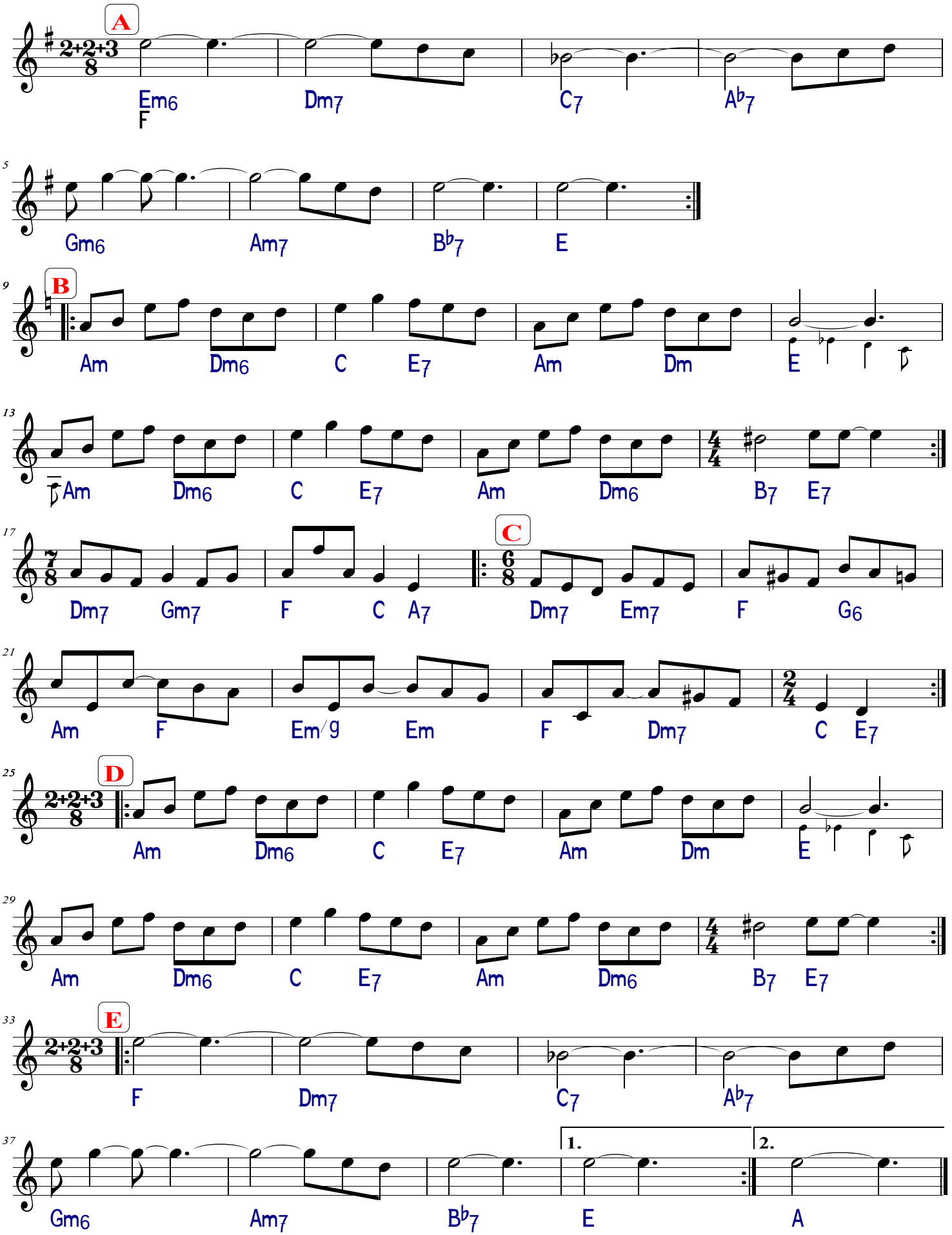
De boot

gitaar - Am - 7/8 - Joost

Vanuit China weer met de boot terug.
Als alles goed gaat hoor je 5 verschillen maatsoorten langskomen…

De boot

Joost Storm



Sessie

My way

accordeon - C - 4/4 - Jacques Revaux

Maar meer, veel meer dan dat, dit was wat ik was.

And [C]now the end is [CΔ]near, and so I [Gm7]face the final [A7]curtain,
My [Dm]friend, I'll say it [DmΔ]clear, I'll state my [G7]case of which I'm [C]certain
I've [C]lived a [CΔ]life that's [C7]full, I've traveled [F]each and every highway, [Fm6]
And [C]more much more than [Dm7]this, [G7]I did it [F°]my [C]way.

Re[C]grets, I've had a [CΔ]few, but then [Gm7]again too few to [A7]mention.
I [Dm]did all what I had to [DmΔ]do, and saw it [G7]through without [C]exemption.
I [C]planned each [CΔ]chartered [C7]course, each careful [F]step along the byway. [Fm6]
And [C]more much more [Dm7]than this, [G7]I did it [F°]my [C]way.

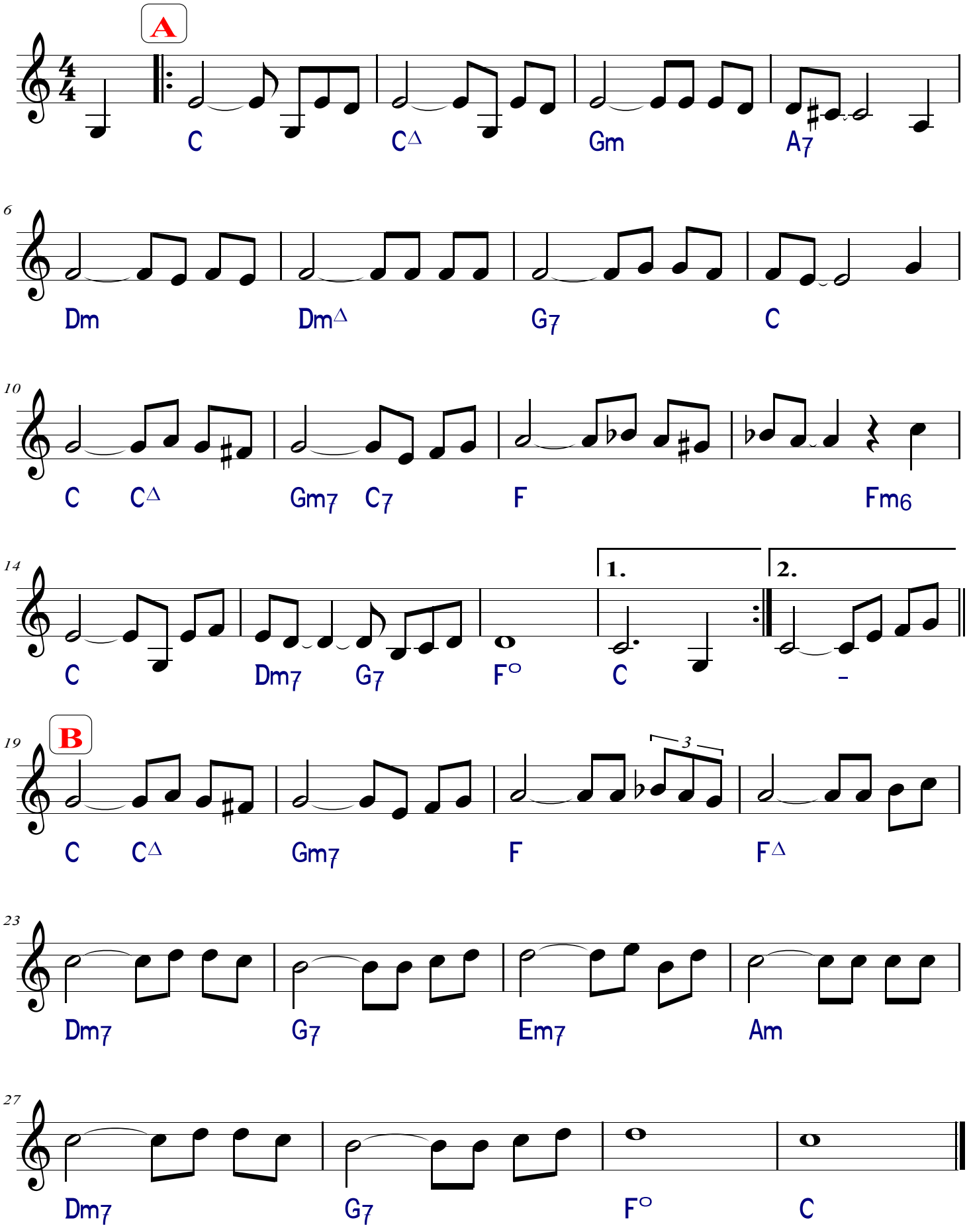
Yes there were [C]times - I'm [CΔ]sure you [C7]knew -
when I bit [F]off more than I could [FΔ]chew.
But through it [Dm7]all when there was [G7]doubt:
I ate it [Em7]up, and spit it [Am]out.
I faced it [Dm7]all, and I stood [G7]tall,
and did it [F°]my [C]way.

I've [C]loved I've laughed and [CΔ]cried, I've had my [Gm7]fill my share of [A7]loosing
And [Dm]now as tears sub[DmΔ]side I find it [G7]all so a[C]musing.
To [C]think [CΔ]I did all [C7]that, and may I [F]say not in a [Fm6]shy way
Oh [C]no, oh no [Dm7]not me, [G7]I did it [F°]my [C]way.

For what's a [C]man what [CΔ]has he [C7]got;
If not [F]himself then he has [FΔ]not
to say the [Dm7]things he truly [G7]feels,
and not the [Em7]word of one who [Am]kneels.
The record [Dm7]shows, I took the [G7]blows,
and did it [F°]my [C]way.

Sinatra - capo 1

My way

Paul Anka

Jacques Revaux