

Bb-not

# After You've Got

Dicken Hedrenius (ca 2003)

The musical score consists of eight staves of music in 4/4 time, primarily in B-flat major (indicated by a treble clef and two flats). The first staff begins with Cm, followed by a sequence of chords: Am<sup>7(b5)</sup>, D<sup>7</sup>, Gm, A<sup>b7</sup>, E<sup>b/Bb</sup>, and A<sup>7</sup>. The second staff starts with A<sup>bmaj7</sup>, followed by C<sup>#7</sup>, E<sup>bmaj7</sup>, and F<sup>#o</sup>. The third staff includes Fm<sup>7</sup>, Gm<sup>7(b5)</sup>, C<sup>7</sup>, Fm<sup>7(b5)</sup>, and B<sup>b7</sup>. The fourth staff features E<sup>7(#9)</sup>, E<sup>b7(#9)</sup>, E<sup>7(#9)</sup>, E<sup>b7(#9)</sup>, E<sup>7(#9)</sup>, E<sup>b7(#9)</sup>, E<sup>7(#9)</sup>, E<sup>b7(#9)</sup>, and C<sup>7</sup>. The fifth staff, labeled '(pedal)', shows a continuous loop of C<sup>7</sup>, F<sup>7/C</sup>, C<sup>7</sup>, F<sup>7/C</sup>, C<sup>7</sup>, F<sup>7/C</sup>, C<sup>7</sup>, F<sup>7/C</sup>, C<sup>7</sup>, F<sup>7/C</sup>, C<sup>7</sup>, and F<sup>7/C</sup>. The sixth staff concludes with a final C<sup>7</sup>. The seventh staff begins with Cm, followed by Fm, Gm, Cm, Cm, Fm, Gm, Cm, and Cm. The eighth staff ends with a 'BREAK' instruction.

# And Clyde

Bb-not

Dicken Hedrenius (2003)

**A**

**B**

Bb-not

# Att göra slut

sida 1 av 2

Dicken Hedrenius

D/F# (3) F° (3) Em<sup>7</sup> D E♭<sup>9(#11)</sup> D<sup>9(#11)</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭ B

E E<sup>7</sup> A A<sup>♯°</sup> B<sup>7</sup> E A E A

C Am F Dm D C♯ C B B♭ A⁷ A♭maj⁷ G B♭⁷(#⁹) 2

3 gånger, fejd out (svagare och svagare alltså)

D Bm Em A⁷ D Bm Em A⁷

"Basie"

C<sup>#</sup>m<sup>7</sup> D<sup>o</sup> B<sup>6</sup>  
F<sup>#</sup>7 B B<sup>13</sup> F<sup>#</sup>7 Bm F<sup>#</sup>7

f

D<sup>#</sup>m<sup>7(b5)</sup> Dm<sup>7</sup> C<sup>#</sup>m<sup>7</sup> Cm<sup>7</sup> Bm<sup>7</sup>  
G

f

D/F<sup>#</sup> Em C B<sup>7</sup> E F<sup>#</sup> G<sup>#</sup>

f

Bb-not

# Att komma igenom en dörr (Ställ upp!)

Dicken Hedrenius

Musical notation for the first part of the song. The key signature is B-flat major (two flats). The time signature is common time (4/4). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are F, Gm<sup>7</sup>, C<sup>7</sup>, and F. The lyrics are: "Ställ upp! Blipp kod stjär-na stjär-na. Lås! Blipp stjär-na no - ll stjär-na."

Musical notation for the second part of the song. The key signature is B-flat major (two flats). The time signature is common time (4/4). The melody consists of eighth and sixteenth notes. Chords indicated above the staff are F, Gm<sup>7</sup>, C<sup>7</sup>, and F. The lyrics are: "Grupp? Blipp kod stjär-na grupp-kod stjär-na, sen är det klart. (tj tj)"

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# Bajs

Dicken Hedrenius

**A** B<sub>b</sub>

Bajs.      Bajs.      Bajs.

Dm      Cm      Cm(<sup>#</sup>5)      Cm<sup>6</sup>      Cm(<sup>#</sup>5)

Em/B      B<sup>7</sup>      Bm<sup>7(b5)</sup>      E<sup>7</sup>

Bajs.      Bajs.      Bajs.      å

**B** A      B<sup>7</sup>

bajs.      Bajs.      bajs.      bajs.      bajs.

Bm<sup>7</sup>      E<sup>7</sup>      A      Gm<sup>7</sup>      C<sup>7</sup>      F#m<sup>7</sup>      B<sup>7</sup>

Bajs.      Bajs.      Bajs.      -      -      -      -

**C** Emaj<sup>7</sup>      E<sup>7</sup>      E<sup>6</sup>      E<sup>7</sup>      Emaj<sup>7</sup>      Eb

Bajs.      bajs.      bajs.      bajs.      bajs.

Dmaj<sup>7</sup>      D<sup>7</sup>      D<sup>6</sup>      D<sup>7</sup>      Dmaj<sup>7</sup>

Bajs.      bajs.      bajs.      bajs.      bajs.

Bm<sup>7</sup>      E<sup>7</sup>

Bajs.      bajs.      bajs.      å      slut - lig      -      -      en

A      F      A      F      B<sub>b</sub>      F<sup>7</sup>      B<sub>b</sub>

bajs      å      bajs.      å      bajs.      Å      Bajs.      å      bajs.      (Oh, boys).

(slutsvans)

Bb-not

# Bam Bam Bam

Dicken Hedrenius

(bassololåt)

**A**

C♯<sup>7</sup> D<sup>7</sup> B<sup>7</sup>

B<sub>b</sub><sup>7</sup>

F<sup>7</sup> F♯<sup>7</sup> E<sub>b</sub><sup>7</sup>

Bam Bam Bam  
(bassolo, lösa strängar när det går)

D G E A F♯ Bm G♯ C♯

F♯ E D C F♯<sup>7</sup> B<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F

**B** piano 4-4

Bam Bam Bam

**C** piano 4-4

D A<sup>7</sup> A<sup>7</sup> D D<sup>7</sup> G F♯<sup>7</sup> Bm A<sup>7</sup> F♯Bm A<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D

Bassolo

Bam Bam Bam

Bassolo bara C.  
Håll på en stund.  
Sedan fade out och sluta.

# Barytonbagatell

Bb-not

Dicken Hedrenius

Musical score for the first line of Barytonbagatell. The key signature is one sharp (F#). The melody consists of eighth notes and sixteenth notes. The chords are labeled above the staff: (G), Db7#9, C, Cm, A7, G#7.

Musical score for the second line of Barytonbagatell. The key signature is one sharp (F#). The melody consists of eighth notes and sixteenth notes. The chords are labeled above the staff: Am7, D7, Bm7, E7, Am7(b5), D7, E7.

Musical score for the third line of Barytonbagatell. The key signature is one sharp (F#). The melody consists of eighth notes and sixteenth notes. The chords are labeled above the staff: Eb7, Ab7, G7, Bm, Cm, F7, F#7, Gmaj7, F7, E7.

Musical score for the fourth line of Barytonbagatell. The key signature is one sharp (F#). The melody consists of eighth notes and sixteenth notes. The chords are labeled above the staff: Am7, D7, F7, E7, Eb7, D7, G, (G, Db7#9).

# Bengt VS Parisa

Bb-not

Dicken Hedrenius

A1 A2

(Gm7)

E♭maj7

F♯7

Bmaj7

B♭m7

A7

A♭maj7

G+7

F♯7

B7

A7



G+7

F♯7

F7

D7

E7

F7

Emaj7

E♭



B

Cm7

F7

Am7

D7

G7(♭5)

F♯7(♭5)

Cmaj7

B7



E



A3

(Gm7)

E♭maj7

F♯7

Bmaj7

B♭m7

A7

A♭maj7

G+7

F♯7

B7

A7



G+7

F♯7

F7

D7

E7

F7

Emaj7

E♭



A-del

(Gm7)

(form AABA)

E♭maj7

F♯7

Bmaj7

B♭m7

A7

A♭maj7

G+7

F♯7

B7



G+7

F♯7

F7

E7

F7

Emaj7

E♭



B-del

Cm7

F7

Am7

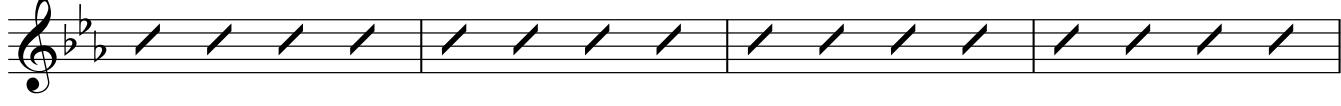
D7

G7(♭5)

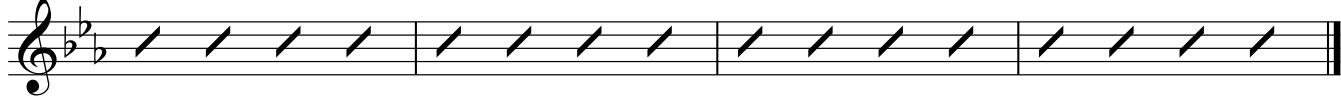
F♯7(♭5)

Cmaj7

B7



E



Bb-not

# Birdshit

Till Birgitta Ekmanner på hennes 50-årsdag den 31 augusti 1994. Här rensad från text.

Förspel

Dicken Hedrenius

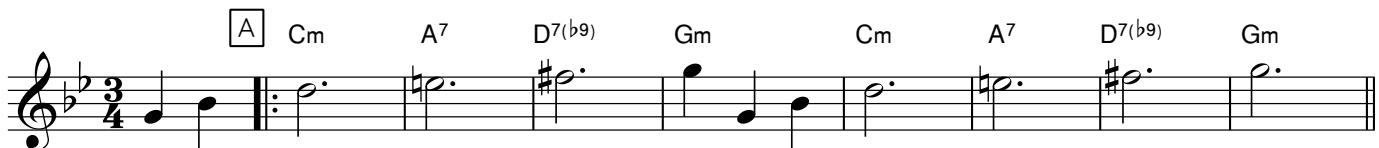
The musical score consists of two staves of sheet music. The top staff begins with a 'Förs spel' section in F major, 4/4 time, with a '7 gånger' (7 times) instruction. It features a melodic line with various note values and rests. Chords shown include F, C<sup>7</sup>, B<sub>b</sub>, F<sup>7</sup>, B<sub>b</sub>, C<sup>7</sup>, F, C<sup>7</sup>, F, G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>, G<sup>7</sup>, and F. A section labeled 'Shit! Ek-man-ner.' follows. The bottom staff begins with a section labeled 'C<sup>7</sup> E<sub>b</sub><sup>7</sup> D<sup>7</sup> G'. This is followed by a section with chords G, D<sup>7</sup>, G, C, G<sup>7</sup>, C, D<sup>7</sup>, G, D<sup>7</sup>, G, A<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, and a 'G<sup>7</sup> VAMP' section. The lyrics 'Bird Bird\_ Bird\_\_Bird Bi - rd Shit! Ek-man - ner.' are repeated throughout these sections. The score concludes with a 'D.C. al coda' section, a 'Break (trum-fil)' section, and a final 'Hipp hur-ra!' section.

Bb-not

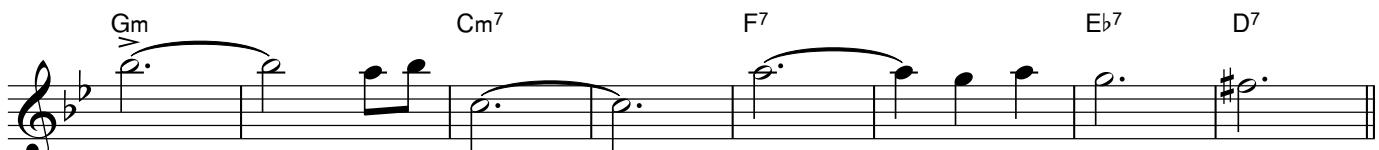
# Bluesleeves

Dicken Hedrenius (2003)

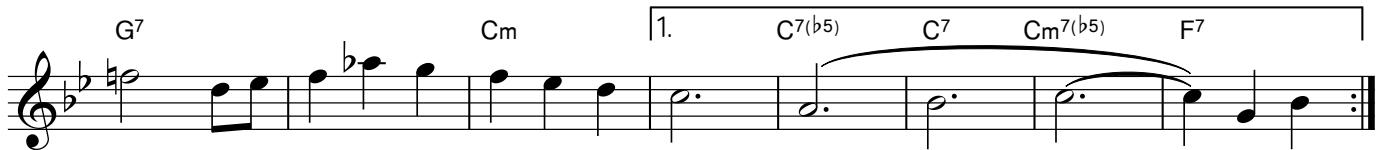
[A] Cm A<sup>7</sup> D<sup>7(♭9)</sup> Gm Cm A<sup>7</sup> D<sup>7(♭9)</sup> Gm



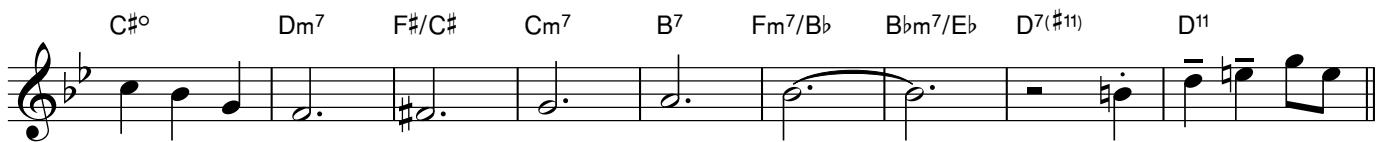
Gm Cm<sup>7</sup> F<sup>7</sup> E♭<sup>7</sup> D<sup>7</sup>



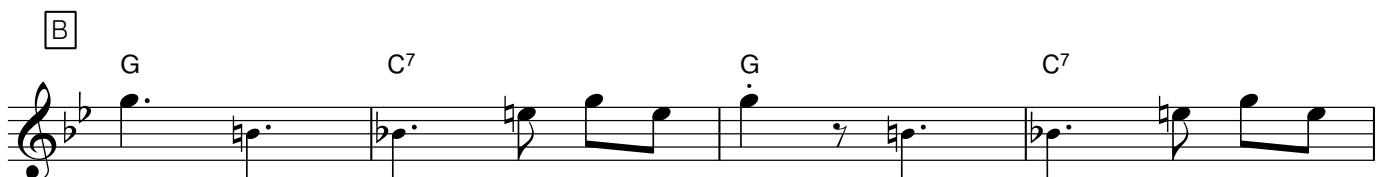
G<sup>7</sup> Cm [1. C<sup>7(♭5)</sup> C<sup>7</sup> Cm<sup>7(♭5)</sup> F<sup>7</sup>]



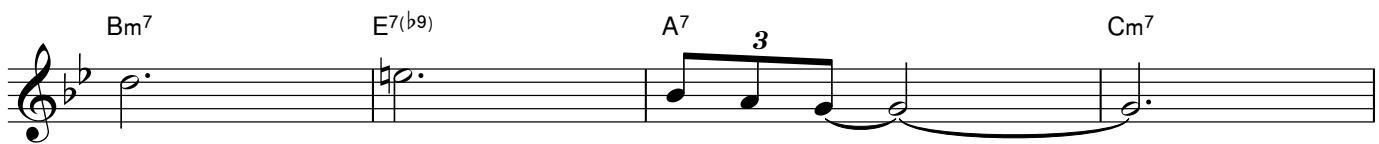
C♯<sup>o</sup> Dm<sup>7</sup> F♯/C♯ Cm<sup>7</sup> B<sup>7</sup> Fm<sup>7/B♭</sup> B♭m<sup>7/E♭</sup> D<sup>7(♯11)</sup> D<sup>11</sup>



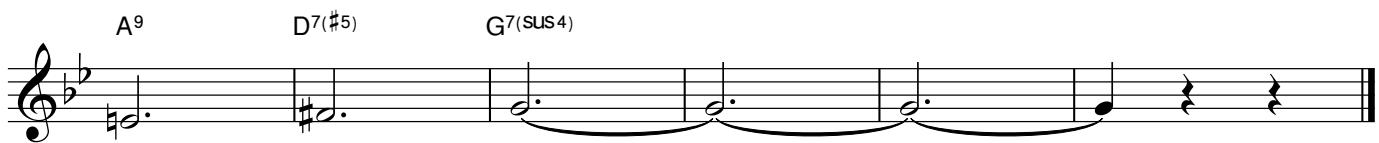
[B] G C<sup>7</sup> G C<sup>7</sup>



Bm<sup>7</sup> E<sup>7(♭9)</sup> A<sup>7</sup> 3 Cm<sup>7</sup>



A<sup>9</sup> D<sup>7(♯5)</sup> G<sup>7(SUS4)</sup>



# Brottby Café

sida 1 av 2

Bb-not

Dicken Hedrenius 1996

The musical score consists of eight staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The time signature varies between 4/4 and 2/4.

- Staff 1:** Shows a short melodic line followed by a series of chords: Eb, Cm<sup>7</sup>, Fm<sup>7</sup>, and E<sup>7</sup>.
- Staff 2 (labeled A):** Shows a melodic line with various chords: Eb, Cm, Fm, Bb<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, and Abm. The measure with Bb<sup>7</sup> has a '3' above it, indicating a three-note chord.
- Staff 3:** Shows a melodic line with chords: Gm<sup>7</sup>, F#<sup>7</sup>, Fm<sup>7</sup>, E<sup>7</sup>, Eb, Cm, Fm<sup>7</sup>, and E<sup>7</sup>. The measure with E<sup>7</sup> has a '2' above it, indicating a two-note chord.
- Staff 4 (labeled B):** Shows a melodic line with chords: Eb, Cm, Fm, Bb<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, and Abm. The measure with Bb<sup>7</sup> has a '3' above it, indicating a three-note chord.
- Staff 5:** Shows a melodic line with chords: Gm<sup>7</sup>, F#<sup>7</sup>, Fm<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, Ab<sup>7</sup>, G<sup>7</sup>, and F#<sup>7</sup>. The measure with E<sup>7</sup> has a '2' above it, indicating a two-note chord.
- Staff 6 (labeled C):** Shows a melodic line with chords: F<sup>7</sup>, Ab<sup>7</sup>, Eb<sup>7</sup>, and Eb<sup>7(b5)</sup>. The measure with Ab<sup>7</sup> has a '3' above it, indicating a three-note chord. The measure with Eb<sup>7(b5)</sup> has a '2' above it, indicating a two-note chord.
- Staff 7:** Shows a melodic line with chords: Ab<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, F#<sup>7</sup>, Fm<sup>7</sup>, and E<sup>7</sup>. The measure with D<sup>7</sup> has a '3' above it, indicating a three-note chord.
- Staff 8 (labeled D):** Shows a melodic line with chords: Eb, Cm, Fm, Bb<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, Am<sup>7(b5)</sup>, and Abm. The measure with Bb<sup>7</sup> has a '3' above it, indicating a three-note chord.

Performance markings include slurs, grace notes, and dynamic markings like accents and slurs. Measure numbers 1 through 8 are indicated above the staff lines.

Musical score for piano/bass part, measures 1-2. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The first measure starts with a Gm<sup>7</sup> chord, followed by an F#<sup>7</sup> chord. The second measure starts with an Fm<sup>7</sup> chord, followed by an E<sup>7</sup> chord. The third measure starts with an Eb chord, followed by a Cm chord. The fourth measure starts with an Fm chord, followed by a Bb<sup>7</sup> chord.

Musical score for piano/bass part, measures 3-4. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The first measure starts with an Fm<sup>7</sup> chord, followed by a Bb<sup>7</sup> chord. The second measure starts with an Gm<sup>7</sup> chord, followed by a C<sup>7</sup> chord.

Musical score for piano/bass part, measures 5-6. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The first measure starts with an Fm<sup>7</sup> chord, followed by an Ab<sup>7</sup> chord. The second measure starts with a C#<sup>7</sup> chord, followed by a Gm<sup>7</sup> chord. The third measure starts with a C<sup>7</sup> chord.

p

Musical score for piano/bass part, measure 7. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The measure starts with an Fm<sup>7</sup> chord, followed by a Bb<sup>7(b9)</sup> chord.

Ej komp

Musical score for piano/bass part, measure 8. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The measure starts with an Eb chord, followed by a Cm<sup>7</sup> chord. The second measure starts with an Fm<sup>7</sup> chord, followed by an E<sup>7</sup> chord. The third measure starts with an Eb<sup>13(b5)</sup> chord.

Tutti

Bb-not

# Chanson Lemur

FORM A1 A2 B A3 (som slutar som A1). B-delen får gärna reciteras.

Dicken Hedrenius 1984 (text c:a 1999)

Intro

G                    E<sub>b</sub><sup>7</sup>                    G                    E<sub>b</sub><sup>7</sup>

A1 A2 A3] G<sup>7</sup>                    C<sup>7</sup>                    G<sup>7</sup>                    Hon

lik- nar väl mest\_        en hal - tan - de häst,\_        och blir hon rik - tigt sur då ser hon  
 hon åk - er buss\_        så blir hon ett russ,\_        och nära hon slår en drill blir hon ett  
 käk - ar hon snask\_        så blir hon en mask,        och lek - er hon med barn då blir hon

C<sup>7</sup>                    F<sup>7</sup>                    B<sub>b</sub><sup>7</sup>

ut som en tjur.        När hon lig - ger still så är hon lik en man - drill.  
 stim ut - av krill.        Har jag in - te fel så kan hon bli en kam - el.  
 vips pe - li - kan,        När hon shej - kar loss så klart hon blir al - ba tross.

E<sub>b</sub><sup>7</sup>                    A<sub>b</sub>maj<sup>7</sup>                    1.3. C<sup>#maj7</sup>                    B<sub>b</sub>m<sup>6</sup>                    A<sub>b</sub>maj<sup>7</sup>

Ing - en vet sæk - ert vem\_        hon är\_        nära\_        Då  
 Ing - en vet sæk - ert hur\_        hon        LE - MUR\_        Mmm

2. C<sup>#maj7</sup>                    Dm<sup>7(5)</sup>                    G<sup>7</sup>                    Cmaj<sup>7</sup>

är        nära.

B ] Fmaj<sup>7</sup>                    B<sub>b</sub>maj<sup>7</sup>                    E<sub>b</sub>maj<sup>7</sup>                    A<sub>b</sub>maj<sup>7</sup>

Tak - ten änd - rar kar - ak - tär,        hon tycks mig snar - ast va' Harry ku - vert, el - ler

B<sub>b</sub>m<sup>6</sup>                    C<sup>7</sup>                    Fmaj<sup>7</sup>

var - - - - för ej\_

Fm<sup>7</sup>                    B<sub>b</sub><sup>7(5)</sup>                    E<sub>b</sub>maj<sup>7</sup>                    C<sup>7</sup>

juv - ret på en ko,        spe - nen på ett djur,        som har

Fm<sup>7</sup>                    B<sub>b</sub><sup>7</sup>                    E<sub>b</sub>maj<sup>7</sup>                    A<sub>b</sub>maj<sup>7</sup>

fy - ra ben        och svans.        Men

A3 (1:a slutningen)

Bb-not

# Cykla utan hjälm

rätt sakta swingmelodi

Dicken Hedrenius 211030

**A** D<sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>7</sup> G<sup>7</sup> A<sup>7</sup> G<sup>7</sup>

B<sub>b</sub><sup>7</sup> B<sup>7</sup> C<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

2. G<sup>7</sup> D Gm<sup>7</sup> D<sup>maj7</sup>

Gm<sup>7</sup> F/A B<sub>b</sub> G<sup>7/B</sup> Bm<sup>7(b5)</sup> E<sup>7(#5)</sup> Am<sup>7(b5)</sup> D<sup>7(b9)</sup>

Gm<sup>7(b5)</sup> C<sup>7</sup> E<sub>b</sub><sup>7</sup> F<sup>#7</sup> A<sup>7</sup> C C<sup>7</sup> C<sup>#7</sup> D<sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> E<sup>7</sup>

Eventuellt så här (komp):

C<sup>#7</sup> C<sup>7</sup> E<sup>7</sup> E<sub>b</sub><sup>7</sup> G<sup>7</sup> F<sup>#7</sup> B<sub>b</sub><sup>7</sup> B<sup>7</sup> C<sup>7</sup>

C<sup>#7</sup> D<sup>7</sup> A<sub>b</sub><sup>7</sup> G<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> G<sup>7</sup> A<sup>7</sup> G<sup>7</sup> B<sup>7</sup> C<sup>7</sup> D<sup>7</sup>

G<sup>7</sup> C<sup>7</sup> C<sup>#7</sup>

G<sup>7</sup> Em<sup>7</sup> E<sub>b</sub><sup>7</sup> D<sup>maj9</sup>

## Dans på distans

Dicken Hedrenius  
201220, för SSSAS Stockholm Swing All Stars. Finns på CD:n DANCE (instrumental version)

**A**

Vi dan-sar så tätt som vi våg-ar tju - ge tju- gi.  
Bb<sup>6</sup> Abmaj<sup>7</sup> Bbmaj<sup>7</sup> Emaj<sup>7</sup> Bb

piano och bas unis

när vi hå - ler av va - ran- dra.  
Ebmaj<sup>7</sup> D<sup>7(b9)</sup> Gm<sup>7</sup> C<sup>#9</sup> F<sup>7</sup>

piano och bas unis

**B**

Dans på dis tans.  
Nä - ra på håll.  
Två - met- ers koll.  
An nars blir det am- bu  
walking

Ebmaj<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7(b9)</sup> Cm<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup>

**C**

lans.  
Vänd dig bort!  
Håll dis tans!

Bbmaj<sup>7</sup> Ebmaj<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7(b9)</sup>  
Cm<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> B<sup>9</sup>

piano och bas unis

Fy - för spott!  
An nars blir det am- bu - lans.

Cm<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> B<sup>9</sup> Bbmaj<sup>9</sup>

FINE

DANS PÅ DISTANS sida 2 av 2 Bb-not

**D** BREAKS (med tystnad mellan)

1.

2.

**E**

**F** Solodel

Walking

**G**

On cue

**H** BREAKS (med solist mellan)

1. 2.

# Då är det fest

Bb-not

Dicken Hedrenius (1987)

A

Music score for section A in G major, 4/4 time. The melody consists of eighth and sixteenth notes. Chords: G<sup>6</sup>, Am<sup>7</sup>. lyrics: I - dag är det fre-dag och kväl-len den är ung. Vart

Music score for section A continuation in G major, 4/4 time. Chords: Am<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>. lyrics: ska vi ta vä-gen nä te-ven har ta - git slut? Hos

B

Music score for section B in G major, 4/4 time. Chords: G<sup>6</sup>, G<sup>7</sup>, C. lyrics: Per-ran och Dic-ken där är det fak - tiskt fest. Ja det är

Music score for section B continuation in G major, 4/4 time. Chords: B<sup>b7</sup>, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>. lyrics: fest, det är väl laj - bans? Om

Music score for section B final part in G major, 4/4 time. Chords: G<sup>6</sup>, Am<sup>7</sup>. lyrics: du in - te tyc-ker att kväl-len är nåt kul, så

Music score for section C in G major, 4/4 time. Chords: Am<sup>7</sup>, D<sup>7(sus4)</sup>, D<sup>7/C</sup>, Bm<sup>7(b5)</sup>, E<sup>7</sup>. lyrics: kom hem till Per-ra och Dic-ken med en flar - ra vin. Då är det

Music score for section D in G major, 4/4 time. Chords: C#m<sup>7(b5)</sup>, Cm<sup>7</sup>, Bm<sup>7</sup>, Bbm<sup>7</sup>. lyrics: FEST. Då är det FEST. Då är det

Music score for section E in G major, 4/4 time. Chords: Am<sup>7</sup>, D<sup>7</sup>, G<sup>6</sup>. lyrics: FEST. OH YEAH!

Tema (unis/solist/oarrat/improvisationer)

Dicken Hedrenius

**A**

Musical score for section A. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a key signature of B-flat. The bottom staff is in bass clef and 4/4 time, also with a key signature of B-flat. The score is divided into four measures. The first measure is labeled Fmaj7. The second measure is labeled Bmaj7. The third measure is labeled Emaj7. The fourth measure is labeled Eb/Bb.

Musical score for section A. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a key signature of B-flat. The bottom staff is in bass clef and 4/4 time, also with a key signature of B-flat. The score is divided into five measures. The first measure is labeled G/B. The second measure is labeled C. The third measure is labeled C. The fourth measure is labeled F#/A#. The fifth measure is labeled Gmaj7. The sixth measure is labeled Gmaj7.

Musical score for section A. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a key signature of B-flat. The bottom staff is in bass clef and 4/4 time, also with a key signature of B-flat. The score is divided into five measures. The first measure is labeled Ebm7. The second measure is labeled Dmaj7. The third measure is labeled C11. The fourth measure is labeled Gm7 F#7. The fifth measure is labeled C#/E#.

Musical score for section A. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a key signature of B-flat. The bottom staff is in bass clef and 4/4 time, also with a key signature of B-flat. The score is divided into six measures. The first measure is labeled Am7. The second measure is labeled Eb/Bb. The third measure is labeled C11. The fourth measure is labeled E11. The fifth measure is labeled Eb7(#9). The sixth measure is labeled Eb7(#9) B.

Musical score for section A. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a key signature of B-flat. The bottom staff is in bass clef and 4/4 time, also with a key signature of B-flat. The score is divided into seven measures. The first measure is labeled E F# G# G. The second measure is labeled A B Ab/C. The third measure is labeled Dm7. The fourth measure is labeled C#maj7.

**B** ON CUE Dubbeltempokänsla (trombonlead tutti)

Chords and markings:

- Staff 1: Fmaj7, Bmaj7, Emaj7, Eb/Bb (with a '3' above each measure)
- Staff 2: G/B, C, C, F#/A#, Gmaj7, Gmaj7
- Staff 3: Ebm7, Dmaj7, C11, Gm7, F#7, C#/E# (with a '3' above the last two measures)
- Staff 4: Am7, Eb/Bb, C11, E11, Eb7(#9), Eb7(#9) B
- Staff 5: E, F#, G#, G, A, B, Ab/C, Dm7
- Staff 6: C#maj7, Fmaj9 (D.S. al Coda, fragmentariskt, glest), Kvarliggande ekon etc....?

# En KP:s biroll

Bb-not

## INTRO

(skjutakt)

G B<sub>b</sub> G D F D F    G B<sub>b</sub> G D F D F    G B<sub>b</sub> G D F D F    G B<sub>b</sub> G D F D F

A

G B<sub>b</sub> G D F D F    G B<sub>b</sub> G D F D F    G# B G# D# F# D# F# C# C D

B

B<sup>7</sup>                      E<sup>7</sup>                      A                      A<sup>7</sup>                      D<sup>7</sup>                      G

C

G B<sub>b</sub> G D F D F    G B<sub>b</sub> G D F D F    G# B G# D# F# D# F# C# C D

Bb-not

# Ett blöjon säger bara mjau

Dicken Hedrenius

The sheet music consists of ten staves of musical notation for a single instrument, likely a piano or guitar. The music is in common time (indicated by '3/4' in the first staff) and uses a treble clef. The key signature is A major (no sharps or flats). The music is divided into sections labeled A1, A2, B1/B2, and A3, each starting with a specific chord. The lyrics are provided in square boxes above the notes.

**A1:** E♭<sup>7</sup>, C<sup>7</sup>, D<sup>6</sup>, B<sup>7</sup>, Gmaj<sup>7</sup>

**A2:** B♭<sup>7</sup>, E♭<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D, D°

**B1 B2:** Gmaj<sup>7</sup>, F♯m<sup>7</sup>, Em<sup>7</sup>, Dmaj<sup>7</sup>, C♯maj<sup>7</sup>, Bmaj<sup>7</sup>

**A3:** B♭maj<sup>7</sup>, A♭maj<sup>7</sup>, Gmaj<sup>7</sup>, F♯<sup>7</sup>, C, G♯<sup>7</sup>, D

**Chorus:** E♭<sup>7</sup>

**Final Chorus:** B♭<sup>7</sup>, E♭<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D, D<sup>7</sup>

Bb-not

# För sant för att vara bra

Dicken Hedrenius

[A1] Bm

A musical staff in G major (one sharp) and common time (4/4). It consists of two measures. The first measure contains four eighth notes followed by a rest. The second measure contains three eighth notes followed by a rest. This pattern repeats throughout the section.

A<sup>7</sup> D A D

A musical staff in G major (one sharp) and common time (4/4). It shows a sequence of chords: A<sup>7</sup>, D, A, and D. The notes are played in a rhythmic pattern of eighth notes and sixteenth notes.

[B] Bm G<sup>7</sup> F<sup>#7</sup> Bm F<sup>#7</sup> F<sup>7</sup>

A musical staff in G major (one sharp) and common time (4/4). It shows a sequence of chords: Bm, G<sup>7</sup>, F<sup>#7</sup>, Bm, F<sup>#7</sup>, and F<sup>7</sup>. The notes are played in a rhythmic pattern of eighth notes and sixteenth notes.

Bm A<sup>7</sup> F<sup>#7</sup> Bm G F<sup>#</sup>

A musical staff in G major (one sharp) and common time (4/4). It shows a sequence of chords: Bm, A<sup>7</sup>, F<sup>#7</sup>, Bm, G, and F<sup>#</sup>. The notes are played in a rhythmic pattern of eighth notes and sixteenth notes.

[A2] Bm

A musical staff in G major (one sharp) and common time (4/4). It consists of two measures. The first measure contains four eighth notes followed by a rest. The second measure contains three eighth notes followed by a rest. This pattern repeats throughout the section.

A<sup>7</sup> D A D

A musical staff in G major (one sharp) and common time (4/4). It shows a sequence of chords: A<sup>7</sup>, D, A, and D. The notes are played in a rhythmic pattern of eighth notes and sixteenth notes.

# Godnatt

Catharina Fridén Hedrenius och Dicken Hedrenius 1999  
Finns på CD:n Sverige SM-Guld (Gurgelkott CD 22)

Bb-not

**A**

G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Nu ska du so - va, vår lil - le son,

C#m<sup>7(b5)</sup> F#<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

nat - ten kom - mer snart, du bör - jar gäs - pa.

Em<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup> Gmaj<sup>7</sup>

Långt ner i tån, ör - on nä - sa hals,

Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> D<sup>7(#5)</sup>

in - te tröt - ta alls. Vi drar en vals,

**B**

G Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

om en prin - ses - sa, om hen - nes hund,

C#m<sup>7(b5)</sup> F#<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

om en lit - en stund om - kom - mer dra - ken.

Em<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup> Gmaj<sup>7</sup>

Den var så dum. Dum dum dum dum dum.

Em<sup>7</sup> A<sup>7</sup> Am<sup>7</sup> Bm<sup>7</sup> Cm<sup>7</sup> Cm<sup>7/F</sup> Dm<sup>7</sup>

Men nu ska du slum, slum slum slum - ra rit... . in.

Bb-not

# Grattis, lilla vän

Dicken Hedrenius (191026)

A major 7 | E minor 7 | A major 7 | E 7(#9)

This measure consists of four chords: A major 7, E minor 7, A major 7, and E 7(#9). The melody is played on the first two strings of the banjo.

A major 7 | E minor 7 | A 7

This measure consists of three chords: A major 7, E minor 7, and A 7. The melody continues on the first two strings.

D major 7 | D minor

This measure consists of two chords: D major 7 and D minor. The melody is played on the first two strings.

C sharp minor 7 | F sharp 7

This measure consists of two chords: C sharp minor 7 and F sharp 7. The melody is played on the first two strings.

B 7 | E 7

This measure consists of two chords: B 7 and E 7. The melody is played on the first two strings. The word "BREAK" is written below the staff.

A major 7 | E minor 7 | A major 7 | Em 7

This measure consists of four chords: A major 7, E minor 7, A major 7, and Em 7. The melody is played on the first two strings. The word "sista ggn" is written above the staff.

sista ggn | A major 7 | Em 7 | E 7(#9) A (sus4) | A

This measure consists of four chords: A major 7, Em 7, E 7(#9), and A (sus4). The melody is played on the first two strings. The word "sista ggn" is written above the staff.

Bb-not

# Han är sin egen labyrinth

(Boys, 6 mansrörster)

Dicken Hedrenius

INTRO  
♩ = 60

B♭maj7

F♯⁶ G° F♯⁶ Fm⁷ C♯maj⁷ C(add9)



Am⁷

D⁷/C

G/B

B/A♯

B/A♯

F⁷alt./A

Fm⁷

F⁷alt.

**A**

Fm⁷/B♭

B♭m⁷

D⁹

F⁹

F♯⁹

Gmaj⁷ G⁷

C⁷(#⁵)



F⁹(#¹¹)

B♭m⁷

B♭m⁷/E♭

Am⁷/D

Gmaj⁷

Cmaj⁹

1.

Bmaj⁹ B♭maj⁹



2.

Bmaj⁹ B♭maj⁹

**B**

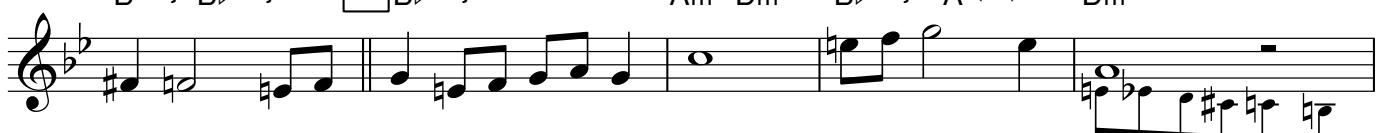
B♭maj⁹

Am⁹ Dm⁷

B♭maj⁹

A⁷(b⁹)

Dm



E⁹

D♯⁹

E⁹

Fmaj⁹

F⁷(#⁹)

E⁷(#⁹) Bm⁹

C¹³

Ebm⁷ Dm⁷ C♯m⁷ Cm

3

A/E

E¹¹

E♭¹¹

D¹¹

D♭¹¹

C¹¹

B¹¹

A3

Fm⁷/B♭

B♭m⁷

D⁹

F⁹

F♯⁹



Gmaj⁷ G⁷

C⁷(#⁵)

F⁹(#¹¹)

B♭m⁷

B♭m⁷/E♭

Am⁷/D

Gmaj⁷

Cmaj⁹ Bmaj⁹ B♭maj⁹

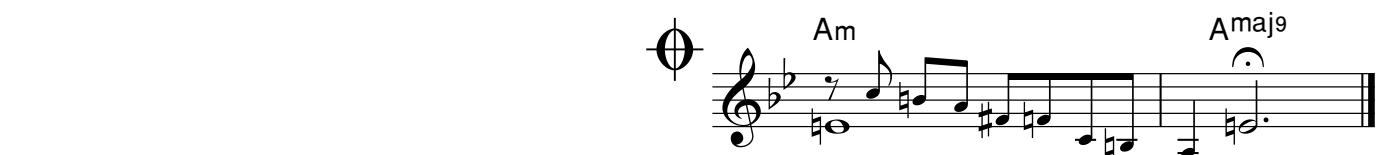
O



O

Am

Amaj⁹



Bb-not

# Hej Babburibba

Dicken Hedrenius (1995)

The musical score consists of ten staves of music for a single instrument, likely a guitar or ukulele, using B-flat notation. The music is in common time (indicated by '4'). Chords are indicated above the staff at the start of each measure. The lyrics are written below the staff, corresponding to the chords. The score includes several sections of repetitive lyrics, punctuated by instrumental solos and transitions.

Chords and lyrics:

- Staff 1: C<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>. Åck-så, Hej Hej Hej Hej Bab- bur-rib - ba, Hej Bab bur-rib - ba, Hej Bab bur-rib - ba.
- Staff 2: B<sub>b</sub><sup>7</sup>, E<sub>b</sub>. Hej Bab bur-rib - ba, Hej Bab bur-rib - ba å Hej Hej Hej Hej Bab- bur-rib - ba, Al rajt!
- Staff 3: E<sub>b</sub>, E<sup>o</sup>, B<sub>b</sub>, G<sup>7</sup>.
- Staff 4: C<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>. (Repetition of Staff 1 lyrics).
- Staff 5: B<sub>b</sub><sup>7</sup>, E<sub>b</sub>. Hej Bab bur-rib - ba, Hej Bab bur-rib - ba, Hej Bab bur-rib - ba.
- Staff 6: E<sub>b</sub>, Fransa ut, gasa, E<sup>o</sup>, B<sub>b</sub>, G<sup>7</sup>. Hej Bab bur-rib - ba, Hej Bab bur-rib - ba å Hej Hej Hej Hej Bab- bur-rib - ba, Hej.
- Staff 7: C<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>, A<sup>7</sup>, A<sub>b</sub><sup>7</sup>, G<sup>7</sup>. Bab bur-rib ba, Hej Bab bur-rib ba, Hej Bab bur-rib ba, Hej Bab bur-rib ba, Hej.
- Staff 8: C<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>, A<sup>7</sup>, A<sub>b</sub><sup>7</sup>, G<sup>7</sup>. Bab bur-rib ba, Hej Bab bur-rib ba, Hej Bab bur-rib ba, Hej Bab bur-rib ba, Hej.
- Staff 9: C<sup>9</sup>, C<sup>9</sup>, B<sup>maj7</sup>, B<sub>b</sub><sup>6</sup>, B<sub>b</sub>. (Repetition of Staff 8 lyrics).
- Staff 10: mp. Hej, Hej bab - bur - rib - ba.

# HELMER ILLAN

Bb-not

En sång om en person som påstår att han har en fågel

Dicken Hedrenius (ca 2005)

D

Hej Hel-mer II - lan Hej Hel-mer II - lan Hej Hel-mer II - lan IL - LAN.

D<sup>9</sup>

G

Hej Hel-mer II - lan, Säg, Hel-mer II - lan, var har du PIP-PIN, Hej Hel-mer II - lan

A

E<sup>7</sup>

A

D

D

Är du helt körd? Var är din börd? Ko-ko och kuc-kel-i- ku?

A<sup>7</sup>

G

A<sup>7</sup>

D

Bb-not

# Hudiksvall

Finns på CD:n Sverige SM-guld (Gurgelkott CD 22)

Peter Forss och Dicken Hedrenius 1993 (text Dicken)

4/4 time signature, key signature Bb. Chords: F<sup>7</sup>, Bb. Measure 1: Om du vill va - ra ball, Measure 2: res då till Hud - iks - vall.

4/4 time signature, key signature Bb. Chords: F<sup>7</sup>, Bb. Measure 1: Skyn-da dig nu ta tå - get, fly - get, gör det med en trall.

4/4 time signature, key signature Bb. Chords: Bb<sup>7</sup>, F. Measure 1: Tral - la på den - na bit, ba - ra du kom - mer hit.

4/4 time signature, key signature Bb. Chords: F<sup>7</sup>, Bb, D<sup>7</sup>. Measure 1: Strun-ta att gå till job - bet där är än - då ba - ra slit.

(i slutet)

Gm<sup>7</sup> C<sup>7</sup> F Bb C<sup>7</sup>

Part-ty och fest, barn-ka - las i Hud-iks - vall, Hud-iks - vall.

F Bb F<sup>7</sup>

Hud-iks - vall.

Bb-not

## I Don't Want To Be

Dicken Hedrenius

F<sup>#9</sup> Fm<sup>6</sup> Am<sup>7</sup> B<sub>b</sub>m<sup>7(b5)</sup> A<sup>7(b5)</sup>

F<sup>9</sup> A<sub>b</sub><sup>13</sup> E<sup>13</sup> Cm<sup>7(b5)</sup> B<sup>7(b5)</sup>

B<sub>b</sub>m F<sup>#9</sup>

Bm Cm<sup>7(b5)</sup> C<sup>7(#9)</sup>

A<sub>b</sub><sup>7</sup> D p

Dm F<sup>#9</sup> Fm<sup>6</sup>

F<sub>m</sub><sup>7(b5)</sup> E<sub>b</sub><sup>7(b5)</sup> B<sub>m</sub><sup>7(b5)</sup> B<sub>b</sub><sup>9</sup> f mp

Dm/A C<sup>#/G<sup>#</sup></sup> C<sup>#/G<sup>#</sup></sup> E , E F<sup>#9</sup>

F<sup>#7</sup> F<sup>#m</sup> pp

Bb-not

## I VASSEN

Dicken Hedrenius (1984)

**A1** Dmaj7 Gm<sup>7</sup> C<sup>7</sup> Fmaj7 F#m<sup>7(b5)</sup>B<sup>7</sup>

Em<sup>7(b5)</sup> A<sup>7(b9)</sup> Fmaj7 Em<sup>7(b5)</sup> A<sup>7(b9)</sup>

**A2** Dmaj7 Gm<sup>7</sup> C<sup>7</sup> Fmaj7 F#m<sup>7(b5)</sup>B<sup>7</sup>

Em<sup>7(b5)</sup> A<sup>7(b9)</sup> D D7

**B** G<sup>7(#9)</sup> E<sup>7(#9)</sup> G<sup>7(#9)</sup> E<sup>7(#9)</sup> B<sub>b</sub><sup>7(#9)</sup> G<sup>7(#9)</sup> B<sub>b</sub><sup>7(#9)</sup> G<sup>7(#9)</sup>

G<sup>7(#9)</sup> E<sup>7(#9)</sup> G<sup>7(#9)</sup> E<sup>7(#9)</sup> Em<sup>7(b5)</sup> A<sup>7</sup>

**A3** Dmaj7 Gm<sup>7</sup> C<sup>7</sup> Fmaj7 F#m<sup>7(b5)</sup>B<sup>7</sup>

Em<sup>7(b5)</sup> A<sup>7(b9)</sup> solo: D D Em<sup>7</sup> F#m<sup>7</sup> F° Em<sup>7</sup> Eb<sup>7</sup> D

sista ggn: Em<sup>7</sup> Eb<sup>7</sup> D<sup>6</sup>

# I'm In The Mood For A Swinging X-mas

Bb-not

Medium swingshuffle

finns på CD:n Sverige SM-guld (Gurgelkott CD 22)

Musik: Dicken Hedrenius (för Festmen, 1990),  
Text: Martin Wikström och Dicken (1993)

INTRO, rubato

G F G F G F E

Am<sup>7</sup> Bm<sup>7</sup> C<sup>maj7</sup> C<sup>#o</sup> G/D E<sup>7(b9)</sup> Am<sup>9</sup> D<sup>7(b9)</sup> Dm<sup>9</sup> C<sup>#9</sup>

a' tempo

A1 A2

C D<sup>7</sup>

Vi har så län-ge tänkt att sä - ga nå - got vi in-nerst har känt.  
Som en ga-sell du skrit-tar fram och ger oss din vär-me och charm.

Du Och

Fm<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> 1. C<sup>maj7</sup> E<sup>b13</sup> Dm<sup>9</sup> C<sup>#9</sup>

pud-ding på jor - den var är du nä - vi helst vill ha dig?  
ger oss en klapp och en kyss på kin - den,

2. C<sup>maj7</sup> E<sup>7</sup> F<sup>maj7</sup> D<sup>9</sup> B Em<sup>7</sup> F<sup>maj7</sup>

mendet är blott fan-ta - si. För san-nin-gen är den att vi, ja san ner-lig-en,

F<sup>#9(b5)</sup> G<sup>7(#9)</sup> Am Am(<sup>maj7</sup>) Am<sup>7</sup> Am<sup>6</sup>

att vi län-ge nog har var-it in the mood! Tus - en, tus - en strå - lar dock, de

D<sup>7</sup> C<sup>#7(#9)</sup> A3 C

mö - ta ej var - and - ra. Du, vi vill sä - ga dig HAL-LÅ, du

i slutet:

D<sup>7</sup> Fm<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> C BREAK

fat-tar väl ing-et men Å. Vår kär - lek för dig finns kvar än-då. F Em Dm C Solon  
A1 A2 B A3

I'm In The Mood For A Swinging X-mas, sida 2 av 2 Bb-not

SŁUTET:

Fm<sup>6</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> E<sup>7</sup> Fmaj<sup>7</sup> A<sup>7(♯5)</sup>  
 kär - lek för dig finns kvar än-då. En  
 (egentligen  
8va härfirår)

Ab<sup>9</sup> G<sup>9</sup> Gm<sup>7</sup> F<sup>#7</sup> Fmaj<sup>7</sup> Bb<sup>7</sup>  
 dag skall kom - ma, näru du vill rul - la om -  
 glesa successivt ut pulsen  
 så att det liknar halv-  
 tempo (men farten är  
 densamma)

Em<sup>7</sup> Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> G<sup>11</sup> G<sup>7(♭9)</sup>  
 kring ov - an regn - bå - gen med den

ÄKTA  
HALVTEMPO

F#m<sup>7(♭5)</sup> F<sup>7</sup> Em<sup>7</sup> Eb<sup>7</sup> Ab<sup>7</sup> C<sup>#7</sup> Cmaj<sup>13(♯11)</sup>  
 o - va - ne sä - ng på - gen som är jag.

# iFan

(Djävulens egen app)

Bb-not

126 slag i minuten, jämma åttondelar ("disko"), reklam för hjälppapp för satanister

Dicken Hedrenius

A1

A2 A3

B1 B2

C

D

F moll

# IGORS SOMMARVISA

Bb-stämmor

Dicken Hedrenius

Sida 1 av 2

## PIANOINTRO

1 2

This section consists of two staves. Staff 1 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features eighth-note patterns. Staff 2 starts with a treble clef and a key signature of one flat (B-flat), also in 4/4 time.

A

1 2

This section consists of two staves. Staff 1 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features eighth-note patterns. Staff 2 starts with a treble clef and a key signature of one flat (B-flat), also in 4/4 time. Handwritten lyrics are present: 'D' over the first measure, 'Y.' over the second, 'S' over the third, and 'J.' over the fourth.

1 2

This section consists of two staves. Staff 1 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features eighth-note patterns. Staff 2 starts with a treble clef and a key signature of one flat (B-flat), also in 4/4 time. Handwritten lyrics are present: 'D' over the first measure, 'Y.' over the second, 'S' over the third, and 'J.' over the fourth.

1 2

This section consists of two staves. Staff 1 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features eighth-note patterns. Staff 2 starts with a treble clef and a key signature of one flat (B-flat), also in 4/4 time. Handwritten lyrics are present: 'Cm' over the first measure, 'Y.' over the second, 'X' over the third, and 'D7' over the fourth.

1 2

This section consists of two staves. Staff 1 starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features eighth-note patterns. Staff 2 starts with a treble clef and a key signature of one flat (B-flat), also in 4/4 time. Handwritten lyrics are present: 'Cm' over the first measure, 'Y.' over the second, 'D7' over the third, 'D7/C' over the fourth, 'D7/Bb' over the fifth, and 'D7/A' over the sixth. Articulation marks (tr, f, o) are also present.

B

1 G . . . .

2 . . . .

D7 . . . .

G . . . .

1 D7 . . . .

2 . . . .

Gm . . . .

D7 . . . .

1 Gm . . . .

2 . . . .

D7 . . . .

Gm . . . .

1 D7 . . . .

2 . . . .

D Eb E F# G Eb D Bb G G G

Gm D7 Gm . . . .

Bb-not

# Jag badade då

(Tjofadderittan)

Dicken Hedrenius (2003)

G G<sup>7</sup> C C<sup>#o</sup> D<sup>7</sup> D<sup>7</sup> G

I som ras var det rätt så varmt, och nu ska ni få hö - ra vad jag gjor-de då.

A G D<sup>7</sup> D<sup>7</sup> G

Ja ba - da-de då Ja ba - da-de då Ja ba - da-de då Ja ba - da-de då

G C G D<sup>7</sup> G C<sup>7</sup> F<sup>7</sup> B<sup>b7</sup>

Ja ba-da-de då Ja ba-da-de då Ja ba-da-de då och det var så här kul fakt-iskt att

B E<sup>b</sup>

Tjo - fad - de - rit - tan o ley (*tjo - fad - der - rit - tan*) "kör"

E<sup>b</sup> B<sup>b7</sup>

Tjo - fad - de - rit - tan o ley (*tjo - fad - der - rit - tan*)

B<sup>b7</sup>

Tjo - fad - de - rit - tan o ley (*tjo - fad - der - rit - tan*)

B<sup>b7</sup> E<sup>b</sup>

Tjo - fad - de - rit - tan o ley (*tjo - fad - der - rit - an, tjo-fad - der - rit - tan*)

Bb-not

# Jag blir hellre duad av vargar

(rätt långsam swingsång, form A B A)

Dicken Hedrenius

**A**

Fmaj7 E♭maj7 Dmaj7 Fmaj7 E♭maj7 Dmaj7

Gmaj7 E♭maj7 Bmaj7 Fmaj7 E♭maj7 Dmaj7

C♯/C A/C♯ B/D♯ E D A/E E♯° F♯m Dm

Dm A/C♯ Am/C B⁷ B♭maj7 C D

D/C G/B A D Bm A¹¹ D

D°/C♯ G/B A D Bm⁷ C♯m⁷(b⁵) C⁷

FINE

D.C. al FINE

# Jag har fått ro i min inre sjö

Bb-not

Dicken Hedrenius

The musical score consists of five staves of music in G major (two sharps) and common time (indicated by '4'). The lyrics are written above the notes, corresponding to the chords indicated below them.

**Chords:**

- A1 A2:** D, A<sup>7(#5)</sup>, D, B<sup>7</sup>, E
- Em<sup>7</sup> A<sup>7</sup>:** Em<sup>7</sup>, A<sup>7</sup>, D, Bm, D, Bm, D, Bm
- B:** D, F<sup>#7</sup>, G, D, D, D<sup>#o</sup>, Em<sup>7</sup>, A<sup>7</sup>
- B<sup>b7</sup> A<sup>7</sup>:** B<sup>b7</sup>, A<sup>7</sup>, 2, 2, 2
- A3:** D, A<sup>7(#5)</sup>, D, B<sup>7</sup>, E
- Em<sup>7</sup> A<sup>7</sup>:** Em<sup>7</sup>, A<sup>7</sup>, D, Bm, D, Bm, D, Bm

**Notes:**

- Bb-not:** B-flat note, indicated by a small box containing 'Bb'.

Bb-not

## Jag älskar dig

Dicken Hedrenius (c:a 2003)

A1

Musical score for section A1. Treble clef, 3/4 time, key signature of one sharp (F#). Chords: Gmaj7, Am7, Am7(b5)/D, Bm7, E. The score consists of two measures of music.

Musical score for section A1 continuation. Treble clef, 3/4 time, key signature of one sharp (F#). Chords: Am7, B7, Gm7(b5), C7, G7 F#maj7 F, Am7, D7. The score consists of three measures of music.

A2

Musical score for section A2. Treble clef, 3/4 time, key signature of one sharp (F#). Chords: Gmaj7, Am7, Am7(b5)/D, Bm7, E. The score consists of two measures of music.

Musical score for section A2 continuation. Treble clef, 3/4 time, key signature of one sharp (F#). Chords: Am7, B7, Gm7(b5), C7, G7 F#maj7 F, Am7, D7. The score consists of three measures of music.

B

Musical score for section B. Treble clef, 4/4 time, key signature of one sharp (F#). Chords: Gm7, Eb7, G/D, A/C#, Cmaj7, G/B. The score consists of four measures of music.



Musical score for section B continuation. Treble clef, 4/4 time, key signature of one sharp (F#). Chords: A7(sus4), A7, D7(sus4), D7, Gm7, Eb7, Bm7, E. The score consists of five measures of music.

C

Musical score for section C. Treble clef, 3/4 time, key signature of one sharp (F#). Chords: D7, G, F7, E7 / Eb7, D7, F7, F#7, G. The score ends with a "slut" instruction.

# Johan kan allt

Bb-not

Dicken Hedrenius (1990)

[INTRO]

Am<sup>7(b5)</sup> D<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>7</sup> Fm<sup>7(b5)</sup> E<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup> Gm<sup>7(b5)</sup> C<sup>7</sup> Trummor

A

B

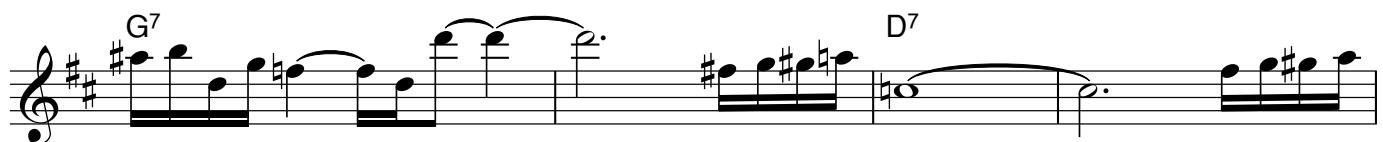
sista ggn

Bb-not

# KATTBLUES

(Blå katt)

Dicken Hedrenius



# Kittla ingen orm

Dicken Hedrenius 211030

Hyggligt snabb fart Bb-not

**A**

A Break F G A B

This staff shows a melodic line starting with an eighth note 'A'. It includes a 'Break' instruction, followed by notes 'F', 'G', 'A', and 'B'. The key signature is A major (no sharps or flats).

C# D E 1. A G F E

This staff continues the melody with notes C#, D, E, followed by a bracketed section labeled '1.' containing A, G, F, and E.

2. A G F E Eb7(#9)

**B**

This staff shows a continuation of the melody, starting with 'A' and including a chord 'Eb7(#9)' followed by a series of eighth notes with fermatas.

Break

C F Dm G E F#m E/G#

This staff includes a 'Break' instruction and concludes with a melodic line ending on 'E/G#'. The key signature changes to E major (one sharp).

**C**

A F G A B

This staff shows a melodic line starting with an eighth note 'A', followed by 'F', 'G', 'A', and 'B'. The key signature is A major.

C# D E A G F E

This staff shows a melodic line starting with C# and continuing through D, E, A, G, F, and E. The key signature is A major.

Am E7/A Am E7/A Am E7/A Am

This staff shows a melodic line starting with Am and continuing through E7/A, Am, E7/A, Am, and a final measure of rest. The key signature is A major.

Bb-not

# Knärten

(The Knert)

Dicken Hedrenius 150621

**A**

Em      D

Em      D

This section consists of two measures. The first measure shows an Em chord (Bb) and a D chord (A). The second measure shows an Em chord (Bb) and a D chord (A). The bass line consists of eighth-note patterns.

Em      D

Em      D

This section consists of two measures. The first measure shows an Em chord (Bb) and a D chord (A). The second measure shows an Em chord (Bb) and a D chord (A). The bass line consists of eighth-note patterns.

**B**

Am<sup>7</sup>

Bm<sup>7</sup>

Cm<sup>7</sup>

Ebm<sup>7</sup>

This section consists of four measures. It starts with an Am<sup>7</sup> chord, followed by a Bm<sup>7</sup> chord, then a Cm<sup>7</sup> chord, and finally an Ebm<sup>7</sup> chord. The bass line consists of eighth-note patterns.

Bbmaj<sup>7</sup>/F

B/F

Bbmaj<sup>7</sup>/F

B

Tilläggstakt,  
endast i slutet

C#maj<sup>7</sup> Bb

This section consists of four measures. It starts with a Bbmaj<sup>7</sup>/F chord, followed by a B/F chord, then a Bbmaj<sup>7</sup>/F chord, and finally a B chord. The bass line consists of eighth-note patterns. A bracket labeled "Tilläggstakt, endast i slutet" covers the last two measures, which feature a C#maj<sup>7</sup> chord followed by a Bb chord.

Komponerad under en musikkurs 2015. 3 stämmor i blockackord, basstämma och övrigt komp.  
Solon på Dm eller möjligent på formen. Vi spelade den i ett ganska lågt mediumtempo och med swingtakt.

# Knölpoker

sida 1 av 2

Bb-not

Utgiven på CD:n Straight From the Soul  
med Jesper Kviberg Social Club Of Music

Dicken Hedrenius

**A** Gm      E<sub>b</sub>7(<sup>#9</sup>) D7(<sup>#9</sup>)      C      Am/D



Gm      E<sub>b</sub>7(<sup>#9</sup>) D7(<sup>#9</sup>)      C      Am/D



F<sup>#</sup>7      F<sup>7</sup>      Em<sup>7</sup>      A<sup>13</sup>      Am<sup>7</sup>      D<sup>13</sup>      B<sup>13</sup>      Em<sup>7</sup>



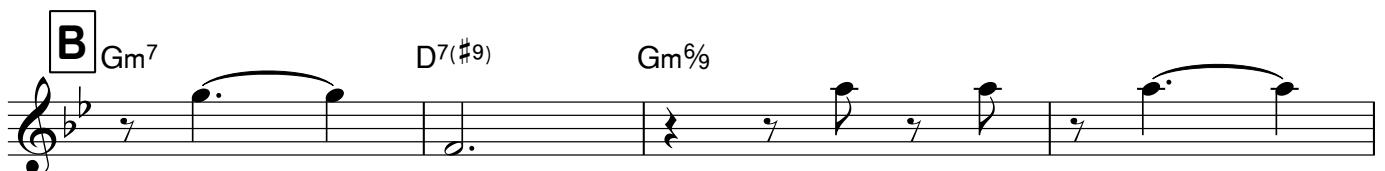
C<sup>#</sup>m<sup>7(♭5)</sup>      G/D      E<sup>7</sup>      C<sup>7</sup>



B<sup>7</sup>      E<sup>7(♭9)</sup>      A<sup>7</sup>      D<sup>7</sup>      Ø

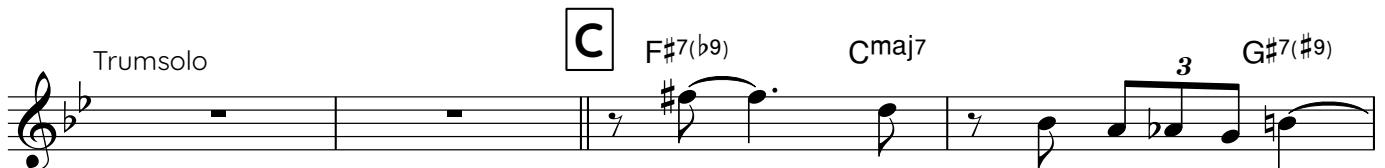


**B** Gm<sup>7</sup>      D7(<sup>#9</sup>)      Gm<sup>6/9</sup>



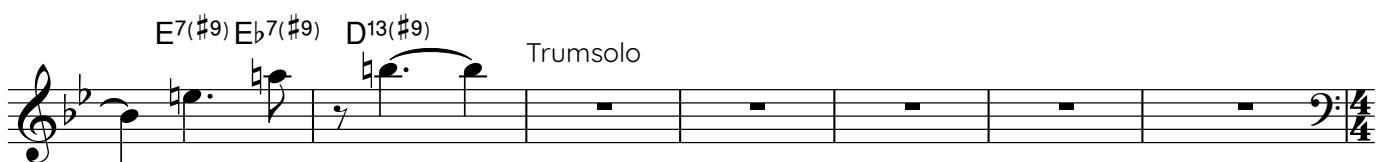
Trumsolo

**C** F<sup>#</sup>7(<sup>♭9</sup>)      Cmaj<sup>7</sup>      3      G<sup>#</sup>7(<sup>#9</sup>)



E<sup>7(♯9)</sup> E<sub>b</sub>7(<sup>#9</sup>) D13(<sup>#9</sup>)

Trumsolo



**D** Solon ("AABA")

Gm Gm/F Em<sup>7(b5)</sup> Cm/E♭ Em<sup>7(b5)</sup> Cm/E♭ Am<sup>7(b5)/D</sup> D<sup>7/C</sup>

A musical staff in bass clef and 4/4 time. It consists of two measures of Gm followed by two measures of Gm/F. The notes are eighth notes.

Gm/B♭ Am<sup>7(b5)</sup> Gm Gm/F Em<sup>7(b5)</sup> A<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>

A musical staff in bass clef and 4/4 time. It consists of two measures of Gm/B♭ followed by two measures of Am<sup>7(b5)</sup>. The notes are eighth notes.

Gm Gm/F Em<sup>7(b5)</sup> Cm/E♭ Em<sup>7(b5)</sup> Cm/E♭ Am<sup>7(b5)/D</sup> D<sup>7/C</sup>

A musical staff in bass clef and 4/4 time. It consists of two measures of Gm followed by two measures of Gm/F. The notes are eighth notes.

Gm/B♭ Am<sup>7(b5)</sup> Gm Gm/F Em<sup>7(b5)</sup> Cm Am<sup>7(b5)/D</sup> D<sup>7</sup> Gm D<sup>7</sup> Gm F

A musical staff in bass clef and 4/4 time. It consists of two measures of Gm/B♭ followed by two measures of Am<sup>7(b5)</sup>. The notes are eighth notes. The staff then changes to treble clef and 4/4 time, ending with a Gm note.

B♭<sup>7</sup> B<sup>7</sup> B♭<sup>7</sup> A<sup>7</sup> B♭<sup>7</sup> B<sup>7</sup> B♭<sup>7</sup> A<sup>7</sup>

A musical staff in treble clef and 4/4 time. It consists of four measures of chords: B♭<sup>7</sup>, B<sup>7</sup>, B♭<sup>7</sup>, A<sup>7</sup>. The notes are eighth notes.

B♭<sup>7</sup> B<sup>7</sup> B♭<sup>7</sup> A<sup>7</sup> Am<sup>7(b5)</sup> D<sup>7</sup>

A musical staff in treble clef and 4/4 time. It consists of four measures of chords: B♭<sup>7</sup>, B<sup>7</sup>, B♭<sup>7</sup>, A<sup>7</sup>. The notes are eighth notes. The staff then changes to bass clef and 4/4 time, ending with a D<sup>7</sup>.

Gm Gm/F Em<sup>7(b5)</sup> Cm/E♭ Em<sup>7(b5)</sup> Cm/E♭ Am<sup>7(b5)/D</sup> D<sup>7/C</sup>

A musical staff in bass clef and 4/4 time. It consists of two measures of Gm followed by two measures of Gm/F. The notes are eighth notes.

Gm/B♭ Am<sup>7(b5)</sup> Gm Gm/F Em<sup>7(b5)</sup> Cm Am<sup>7(b5)/D</sup> D<sup>7</sup> Gm D<sup>7</sup> Gm Break/generalpaus

A musical staff in bass clef and 4/4 time. It consists of two measures of Gm/B♭ followed by two measures of Am<sup>7(b5)</sup>. The notes are eighth notes. The staff then changes to 2/4 time, ending with a Gm note.

D.C. al coda  
(ej repris)

A musical staff in treble clef and 4/4 time. It consists of three measures: a Gm note with a fermata, a BREAK, and a G<sup>13</sup> note with a fermata. The notes are eighth notes.

Bb-not

# Kosmos

Dicken Hedrenius (230723)

**A** Dmaj7      Gmaj7      Dmaj7      Gmaj7

The staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains four measures of music. The first measure shows a note on the second line followed by a rest. The second measure shows a note on the fourth line followed by a rest. The third measure shows a note on the fifth line followed by a rest. The fourth measure shows a note on the second line followed by a rest.

C♯m7(♭5)      F♯7      Bm

The staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains three measures of music. The first measure shows a note on the second line followed by a rest. The second measure shows a note on the fourth line followed by a rest. The third measure shows a note on the fifth line followed by a rest.

**B** Emaj7      Dmaj7      F♯maj7      Emaj7      Ebmaj7

The staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains five measures of music. The first measure shows a note on the second line followed by a rest. The second measure shows a note on the fourth line followed by a rest. The third measure shows a note on the fifth line followed by a rest. The fourth measure shows a note on the second line followed by a rest. The fifth measure shows a note on the fifth line followed by a rest.

G♯m7      F♯maj7      Fm7(♭5)      Bb

The staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains four measures of music. The first measure shows a note on the second line followed by a rest. The second measure shows a note on the fourth line followed by a rest. The third measure shows a note on the fifth line followed by a rest. The fourth measure shows a note on the second line followed by a rest.

**C** Ebm      Bb/D      C♯º      Abm/B

The staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains four measures of music. The first measure shows a note on the second line followed by a rest. The second measure shows a note on the fourth line followed by a rest. The third measure shows a note on the fifth line followed by a rest. The fourth measure shows a note on the second line followed by a rest.

Cm7(♭5)      F7      Dm7(♭5)      Am7(♭5)/D      D7

The staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains five measures of music. The first measure shows a note on the second line followed by a rest. The second measure shows a note on the fourth line followed by a rest. The third measure shows a note on the fifth line followed by a rest. The fourth measure shows a note on the second line followed by a rest. The fifth measure shows a note on the fifth line followed by a rest.

**D** Gmaj7      Fmaj7      C♯maj7      Dmaj7

The staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains four measures of music. The first measure shows a note on the second line followed by a rest. The second measure shows a note on the fourth line followed by a rest. The third measure shows a note on the fifth line followed by a rest. The fourth measure shows a note on the second line followed by a rest.

Em7      A¹¹      D

The staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. It contains three measures of music. The first measure shows a note on the second line followed by a rest. The second measure shows a note on the fourth line followed by a rest. The third measure shows a note on the fifth line followed by a rest.

Bb-not

# Kramvärt

Dicken Hedrenius (220820)

A

Cmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Fmaj<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭maj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

3 3

B

Cmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

Fmaj<sup>7</sup> Fm<sup>7</sup> B♭<sup>7</sup> E♭maj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

3 3

Fmaj<sup>7</sup>

Fm<sup>7</sup>

B♭<sup>7</sup>

E♭maj<sup>7</sup>

Dm<sup>7</sup>

G<sup>7</sup>

C

Bm<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

3

Gmaj<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

Dm<sup>7</sup>

G<sup>7</sup>

D

Cmaj<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

3

Fmaj<sup>7</sup>

Fm<sup>7</sup>

B♭<sup>7</sup>

Dm<sup>7</sup>

G<sup>7</sup>

C

3

# Kulturskolans sång med riff 1

Melodi, text och ackord

Bb-not

textversion: år 2023

Dicken Hedrenius

Music notation for the first section of the song. The key signature is D major (one sharp). The melody starts with a dotted half note followed by a dotted quarter note. The first chord is A (D). The lyrics are: "Vi gör det till-sam-mans, vi gör det en och en. Vi vår-an kul-tur - sko - la - la - la - la, där". The melody continues with a G chord and a D chord.

Music notation for the second section of the song. The key signature changes to E major (two sharps). The melody consists of eighth notes. The chords are D, E<sup>7</sup>, and A<sup>7</sup>. The lyrics are: "tu - tar, vi plin - gar, vi knäp - per på en sträng. sjun - ger och dan - sar nån gla' var - en - da Att Vi".

Music notation for the third section of the song. The key signature changes to G major (one sharp). The melody consists of eighth notes. The chords are D, G, and D. The lyrics are: "dra med sin strå - ke är här - ligt för en del, för spe - lar te - at - er, vi går till Bild o Form. Vi".

Music notation for the fourth section of the song. The key signature changes to D major (one sharp). The melody consists of eighth notes. The chords are G, D, F#/<sup>C</sup><sup>#</sup>, Bm, Gm/B<sup>b</sup>, D/A, A<sup>7</sup>, and D. The lyrics are: "and-ra är en trum - ma det som smäl - ler högst i spel. I gör en show om drop-pens väg från ån till hav ets storm.". The section ends with a repeat sign and two endings.

**B** Rop-prat, funkigt komp

Am<sup>7</sup>

Music notation for the Rop-prat section. The key signature changes to A minor (no sharps or flats). The melody consists of eighth notes marked with an 'x'. The chords are Am<sup>7</sup>. The lyrics are: "Val - len - tu - na Kul - tur - sko - la!". This section repeats.

Music notation for the final section of the song. The key signature changes back to D major (one sharp). The melody consists of eighth notes marked with an 'x'. The chords are D and D. The lyrics are: "Val - len - tu - na Kul - tur - sko - la!". This section repeats.

# Ligg och sov en liten stund

Bb-not

Dicken Hedrenius (2003)

**A** Am D<sup>7</sup> G

Al-la snur- rar runt,  
snur- rar runt runt runt.  
Al-la hop- par

Am D<sup>7</sup> G

högt,  
hop- par högt högt högt.  
Nu så ska vi

**B** Am D<sup>7</sup> G Am D<sup>7</sup> G

sät - ta oss ner.  
Ligg på rygg och sov  
li - te grann.  
Sitt i - gen och

Am D<sup>7</sup> G Am D<sup>7</sup> G

sträck tun - gan ut.  
Ställ dig upp di - rekta  
och säg TUT!  
Al - la snur rar

**C** Am D<sup>7</sup> G

runt.  
Al - la hop - par  
högt.  
Al - la lig - ger

Am D<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

ner.  
Al - la stäl - ler sig upp.  
Snur - ra runt och sjung så

**D** Am Cm G A<sup>7</sup>

här: "wa wa wow".  
Hop pa högt och sjung så  
här: "wa wa wow".  
Sätt dig ner och sjung så

Am A<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G D<sup>7</sup> G

här: "wa wa wow".  
Ligg och sov en lit - en stund.  
Men ställ dig upp i - gen.

# LIKE BONNIE

## "Lead sheet" Bb-instrument

DICKEN HEDRENius 2003

3 GÅNGER

The musical score consists of three staves of music. Staff 1 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a dynamic instruction "3 GÅNGER" above the first measure. Measures 1-4 include chords Dm⁶, Cm, Dm⁶, and Cm. Staff 2 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. Measures 5-8 include chords Bm, Dm⁶, C#m, and C#m. Staff 3 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. Measures 9-12 include chords Em, F#, D, Bm, Gmaj⁷, C#m, and C#m. Measures 13-16 show a progression from Dm⁶ to Cm⁶, then F#⁷, F⁷, E⁷, and a final chord marked with a comma. The score concludes with a repeat sign and measures 17-18 labeled "12." and "3." respectively, ending with a Bbm Eb¹³ chord.

Bb-not

# Macka Lerutt

(Segabesi)

sida 1 av 2

Jämna åttodelar

Dicken Hedrenius (2003)

[1]

F<sup>7</sup> Se - - - ga - be - si Mo - oka feck  
(simile)

Ab<sup>7</sup> Se - - - ga - be - si Mo oka Lig-git  
F<sup>7</sup>

Bo - odie hey Bo - odi hoo Se - g - a be - si.  
D<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

[2]

F<sup>7</sup> Mac - ka Ler utt. Mo - oka feck

(Kompmodell: simile)

Mac - ka Ler utt. Mo - oka Lig - git  
Ab<sup>7</sup> F<sup>7</sup>

Macka Lerutt (Segabesi) Bb-not sida 2 av 2

3

Bo odie hey—  
D<sup>7</sup>

Bo- odie hoo—  
C<sup>7</sup>

Mac - ka Ler utt—  
F<sup>7</sup>

Ay-a Boom Bo om Se-ga  
F<sup>7</sup>

be-si O— Ay-a Boom Bo om Mac-ka Ler - utt—  
A<sub>b</sub><sup>7</sup> F<sup>7</sup>

Bo- odie Rack- dob, Bo- odie Fo - ogl a Se - ga Ler - utt—  
D<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

4

Mac-ka be - si Mo oka feck Se - ga Ler utt Mo - oka Lig - git  
F<sup>7(9)</sup>

Bo- odie hey Bo odie hoo Se - ga Ler - utt Mo-oka Leg - git  
A<sub>b</sub><sup>7</sup> F<sup>7(9)</sup>

Bo- odie hey Bo odie hoo— Se - ga - be - si.  
D<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

# MAN FÅR ALLTID LÄRA SIG NÅT NYTT



♩ = 106

Dicken Hedrenius (1989)

F                      B♭m/F    F                      F                      Am<sup>7</sup>    A♭<sup>o</sup>              Gm<sup>7</sup>              C<sup>7</sup>

Gm<sup>7</sup>              D<sup>7</sup>              Gm<sup>7</sup>              C<sup>7</sup>              Gm<sup>7</sup>              C<sup>7(♯5)</sup>              F              C<sup>7(♯5)</sup>

F                      B♭m/F    F                      F<sup>7</sup>                      B♭<sup>6</sup>

B♭<sup>6</sup>              B<sup>o</sup>                      F                      D<sup>7</sup>                      Gm<sup>7</sup>                      C<sup>7</sup> ,

F                      D<sup>7</sup>                      G<sup>7</sup>                      C<sup>7</sup>                      sista ggn:

F                      D<sup>7</sup>                      G<sup>7</sup>                      C<sup>7</sup>                      F                      Break                      C<sup>7(♯5)</sup>, F<sup>13</sup>

# MARGARIN

(Margarin, matfett, smör)

Bb-not

Dicken Hedrenius

Mar, mar- ga, mar- ga- rin, smör- jer min mas- kin.

A musical score for a piano or voice. The top staff is in treble clef, common time, with a key signature of one flat. The bottom staff is in bass clef, common time, with a key signature of one flat. The lyrics "Mar, mar- ga, mar- ga- rin, smör- jer min mas- kin." are written below the notes. Below the notes are the chords: Cm, B♭, Cm, B♭, Cm, Cm, B♭, Cm, B♭, Cm, Cm, B♭, Cm, B♭, Cm.

Ol-ja och mas-sa smör gör väl sus-en ock-så det, si sen- jör?

Mjuk-ost går bra i nöd-fall

A continuation of the musical score. The top staff is in treble clef, common time, with a key signature of one flat. The bottom staff is in bass clef, common time, with a key signature of one flat. The lyrics "Ol-ja och mas-sa smör gör väl sus-en ock-så det, si sen- jör? Mjuk-ost går bra i nöd-fall" are written above the notes. Below the notes are the chords: E♭, D♭, E♭, D♭, E♭, C, B♭, C, B♭, C, A, D.

om man har en här- lig rost-ing där in - un - der.

A continuation of the musical score. The top staff is in treble clef, common time, with a key signature of one sharp. The bottom staff is in bass clef, common time, with a key signature of one sharp. The lyrics "om man har en här- lig rost-ing där in - un - der." are written above the notes. Below the notes are the chords: C♯, F♯m, F♯m/E, D, C♯, F♯.

# Min fröken äter kräks (MFÄK)

Bb-not

Dicken Hedrenius 220313

4

**A** Bm

Hej, hal-lå, kliv av min tå, den gör ont på till-räck-ligt än-då.

Em A<sup>7</sup> D C<sup>#9</sup> C<sup>7</sup>

Gran-nens bil är en som brum-mar nära dess mot-or är på.

**B** Bm

Stick till Bonn, åk här - i-från, och ta med dig din unk-na jar-gong.

Em A<sup>7</sup> D

Låt-sas att vi får pong, ciao och en kong. Allt - så,

**C** C<sup>7</sup> F Dm C

tjas - ki-ga hon- som sål - de stal - let till Ulf.\_ Men han

Dm A F<sup>#</sup>m

ha - de en häst\_ som in - te bod - de där då.

**D** Dm/F G

Min frö-ken ät - er kräks. Min frö-ken ät - er kräks.

B<sup>b</sup> C D

Min frö - ken ät - er kräks.

# Min konstiga låt

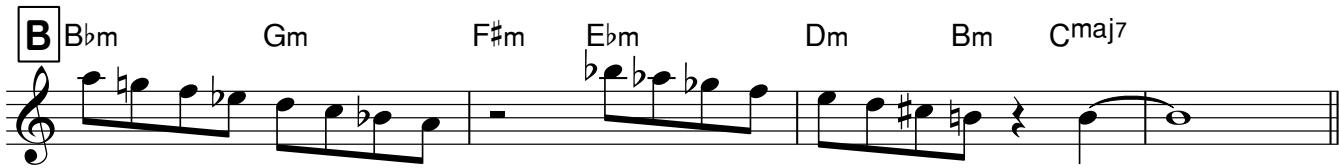
Bb-not

Dicken Hedrenius (en tonlek nån gång typ 2005?)

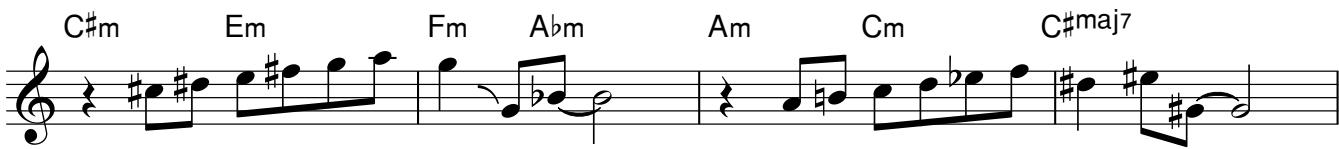
**A** Gm Em Ebm Cm Bm G#m Amaj7



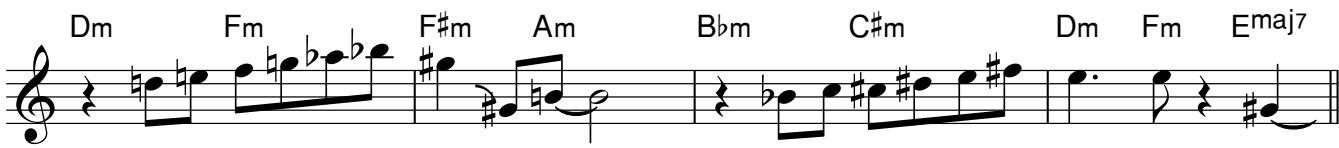
**B** Bbm Gm F#m Ebm Dm Bm Cmaj7



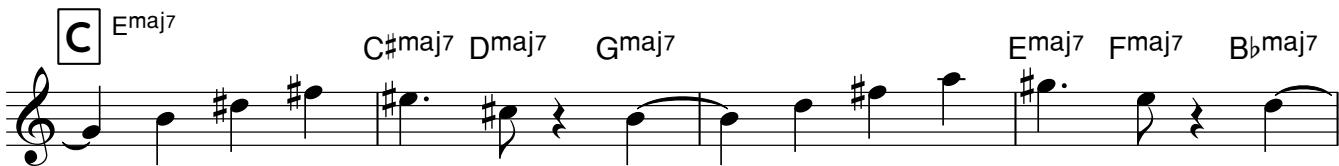
C#m Em Fm Abm Am Cm C#maj7



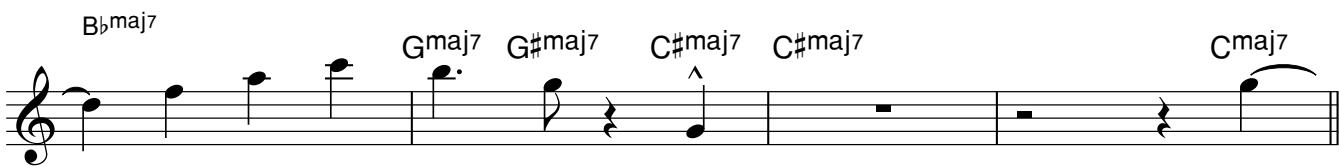
Dm Fm F#m Am Bbm C#m Dm Fm Emaj7



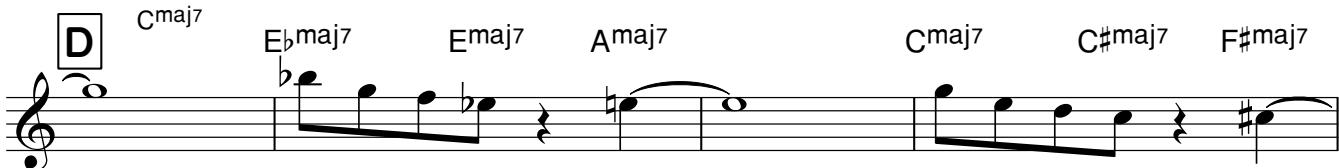
**C** Emaj7 C#maj7 Dmaj7 Gmaj7 Emaj7 Fmaj7 Bbmaj7



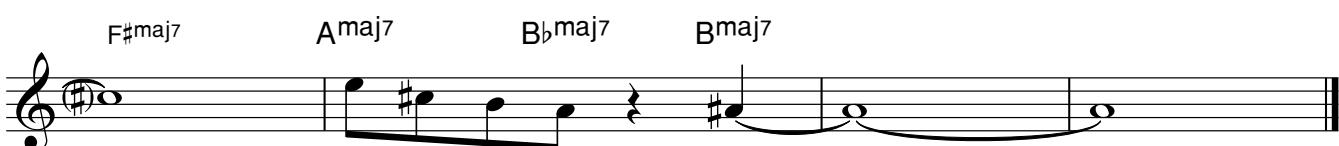
Bbmaj7 Gmaj7 G#maj7 C#maj7 C#maj7 Cmaj7



**D** Cmaj7 Ebmaj7 Emaj7 Amaj7 Cmaj7 C#maj7 F#maj7



F#maj7 Amaj7 Bbmaj7 Bmaj7



Bb-not

# Minsta Motståndets Lag

(MML - officiell hejarklackssång)

*lagom triumfatoriskt  
eller alls icke*

Dicken Hedrenius

The musical score consists of ten staves of music for voice and piano. The first staff starts in Bb-not with a treble clef, 4/4 time, and a key signature of one sharp. The lyrics are: "När det dry - per om Min - sta Mot - stån - dets Lag. När dom". The second staff begins with a Bm chord, followed by G and A chords. The lyrics are: "svet - tas så öns - kar du och så jag, att dom". The third staff begins with an Em chord, followed by A7, D, and Bm chords. The lyrics are: "tog det li - te lug - na - re för allt blir bra än - då.". The fourth staff begins with an Em chord, followed by C, B7(sus4), and B7 chords. The lyrics are: "Dan - ken är det en - da dom ska slå, el - ler hur? Tänk er". The fifth staff begins with an E chord, followed by A and B chords. The lyrics are: "själ - va, att ta de här - das - te tag, Att va'". The sixth staff begins with a C#m chord, followed by A and B chords. The lyrics are: "rädd det ska mär - kas att man är svag. Nej vi". The seventh staff begins with an F#m chord, followed by B7, E, and C#m chords. The lyrics are: "kän - ner vår - at älsk - lings - lag och un - nar dom att få lig - ga". The eighth staff begins with an F#m chord, followed by B7 and E chords. The lyrics are: "ner och ba - ra spi - sa Jim - pa H. \*". The ninth staff begins with a C9(#5) chord, followed by D9(#5), E9(#5), F#9(#5), Ab9(#5), Bb9(#5), C9(#5), and F# chords. The lyrics are: "Jim - pa Jim - pa Hå - å.". The tenth staff continues the pattern of chords and lyrics.

(\* Jimi Hendrix)

Bb-not

# MOLLON

**A**

Dicken Hedrenius (ca 2003)

Musical staff A in G minor (Gm), B-flat major (B♭), B-flat major (B♭), and G minor (Gm). The staff consists of four measures. Measure 1: Gm (two eighth notes, one sixteenth note, one eighth note). Measure 2: B♭ (one eighth note, one sixteenth note, one eighth note). Measure 3: B♭ (one eighth note, one sixteenth note, one eighth note). Measure 4: Gm (one eighth note, one sixteenth note, one eighth note).

Musical staff B in G minor (Gm), B-flat major (B♭), B-flat major (B♭), and G minor (Gm). The staff consists of four measures. Measure 1: Gm (two eighth notes, one sixteenth note, one eighth note). Measure 2: B♭ (one eighth note, one sixteenth note, one eighth note). Measure 3: B♭ (one eighth note, one sixteenth note, one eighth note). Measure 4: Gm (one eighth note, one sixteenth note, one eighth note).

**B**

Musical staff C in E minor 7 flat 5 (Em⁷(♭⁵)), E-flat 7 (Eb⁷), D 7 (D⁷), G 7 (G⁷), and C 7 (C⁷). The staff consists of five measures. Measure 1: Em⁷(♭⁵) (two eighth notes, one sixteenth note, one eighth note). Measure 2: Eb⁷ (one eighth note, one sixteenth note, one eighth note). Measure 3: D⁷ (one eighth note, one sixteenth note, one eighth note). Measure 4: G⁷ (one eighth note, one sixteenth note, one eighth note). Measure 5: C⁷ (one eighth note, one sixteenth note, one eighth note).

**C**

Musical staff D in B-flat major (B♭), G minor (Gm), A 7 (A⁷), and D 7 (D⁷). The staff consists of four measures. Measure 1: B♭ (two eighth notes, one sixteenth note, one eighth note). Measure 2: Gm (one eighth note, one sixteenth note, one eighth note). Measure 3: A⁷ (one eighth note, one sixteenth note, one eighth note). Measure 4: D⁷ (one eighth note, one sixteenth note, one eighth note).

**D**

Musical staff E in G minor (Gm), F 7 (F⁷), E 7 (E⁷), E-flat 7 (Eb⁷), A minor 7 flat 5 (Am⁷(♭⁵)), and D 7 (D⁷). The staff consists of six measures. Measure 1: Gm (one eighth note, one sixteenth note, one eighth note). Measure 2: F⁷ (one eighth note, one sixteenth note, one eighth note). Measure 3: E⁷ (one eighth note, one sixteenth note, one eighth note). Measure 4: Eb⁷ (one eighth note, one sixteenth note, one eighth note). Measure 5: Am⁷(♭⁵) (one eighth note, one sixteenth note, one eighth note). Measure 6: D⁷ (one eighth note, one sixteenth note, one eighth note).

**E**

Musical staff F in G minor (Gm) and B-flat major (B♭). The staff consists of two measures. Measure 1: Gm (one eighth note, one sixteenth note, one eighth note). Measure 2: B♭ (one eighth note, one sixteenth note, one eighth note).

Musical staff G in G minor (Gm). The staff consists of two measures. Measure 1: Gm (one eighth note, one sixteenth note, one eighth note). Measure 2: Gm (one eighth note, one sixteenth note, one eighth note).

# Morgonfrost

Väldigt långsamt

Bb-not

Dicken Hedrenius (1997)

**A1 A2**

**B**

**A3**

# När studielånet kommer

Dicken Hedrenius (1988)

Bb-not



A musical staff in treble clef, 4/4 time, and A major. Measures 2 and 3 show chords A7, D7, and A7. The melody consists of a sixteenth-note pattern: Bb, A, Bb, A.

A musical staff in treble clef, 4/4 time, and A major. Measures 4 and 5 show chords D7, A7, G#7, G7, and F#7. The melody follows the same sixteenth-note pattern: Bb, A, Bb, A.

A musical staff in treble clef, 4/4 time, and A major. Measures 6 and 7 show chords B7, E7, A, F#7, B7, and E7. The melody follows the same sixteenth-note pattern: Bb, A, Bb, A.

Avsnitt där man får hitta på melodier själv till 12-takters blueskomp lite enligt harmonischema ovan..  
Sedan återkommer melodin och så hoppar man in i codan 2:a eller 1:a gången.

A musical staff in treble clef, 4/4 time, and A major. It shows a harmonic schema with a circle symbol over the first measure, indicating a blues progression: B7 - E7 - A - F#7 - B7 - E7. The melody follows the same sixteenth-note pattern: Bb, A, Bb, A.

A musical staff in treble clef, 4/4 time, and A major. It shows a harmonic schema with a circle symbol over the first measure, indicating a blues progression: B7 - E7 - A - A7 - D - D#o - A/E - A7. The melody follows the same sixteenth-note pattern: Bb, A, Bb, A.

# Näsan vår

Bb-not

Dicken Hedrenius (200330)

**A**

F Gm<sup>7</sup>/F

Kän - ner i luf - ten, nu är det ap - ril.

Sol på ver - an - dan, knäc - ker en burk sill. Stro - sa

**B**

C/E Dm G/B Gm<sup>7</sup>/C

lugnt i en park, åk - er

hem i - gen på en spark. Här är snö\_\_

**C**

Em<sup>7</sup> Ebmaj7

nu änt - lig - en, snö nu änt - li - gen.

Dom sa att vin - trar - na var öv - er.

**D**

Dm/A G<sup>7</sup>/B

Men ap - ril ti - ger still. För han tar

sol - en un - dan, hag - lar oss i näs - an vår.

---

**Tillägg sista gången**

Gm<sup>7</sup>/C G<sup>7</sup> C<sup>11</sup> F

sol - en un - dan, hag - lar oss i näs - an vår.

Bb-not

## Per Johansson

*Populärt*

Dicken Hedrenius (1991)

**A1 A2**

G<sup>6</sup>    Eb<sup>7(#9)</sup>    Abm    F#maj<sup>7</sup> D<sup>9</sup>    G<sup>13</sup>    Cm<sup>7</sup>

Fm<sup>7</sup>    E/B    Eb/Bb    Bb<sup>7</sup>    E<sup>7(#9)</sup> E<sup>6</sup>    Am<sup>7</sup>    D<sup>7</sup>    C#<sup>7</sup>

1.    2.

**B**

F#    D#<sup>7</sup>    G#m<sup>7</sup>    C#<sup>7</sup>    F#    C#<sup>7</sup>    F#    F<sup>7</sup>

Bb    F<sup>7</sup>    Bb    Am<sup>7</sup>    D<sup>7</sup>

A3

PER JOHANSSON sida 2 av 2 Bb--not

G<sup>6</sup>    Eb<sup>7(9)</sup>    Abm    F<sup>#maj7</sup>    D<sup>9</sup>    G<sup>13</sup>    Cm<sup>7</sup>

Fm<sup>7</sup>    E/B    Eb/Bb    Bb<sup>7</sup>    E<sup>7(9)</sup>    Eb<sup>6</sup>    D<sup>7</sup>

E<sup>7(9)</sup>    Eb<sup>6</sup>    Cm<sup>7</sup>    Bb<sup>7</sup>    Eb

Bb-not

# Ring P1-bluesen

Dicken Hedrenius

D<sup>7</sup>

G<sup>7</sup>

Jag har väl ing - en - ting mot dom,  
men vad

D<sup>7</sup>

har de här att gö - ra?

G<sup>7</sup>

Jag har väl ing - en - ting mot dom,  
men vad

D<sup>7</sup>

F#m<sup>7</sup> 3

B<sup>7</sup>

har de här att gö - ra? Dom pas-sar ju in - te här.

Em<sup>7</sup>

A<sup>7</sup>

Nej, sånt där dom gör hem - ma i djun - geln,  
Pas - sar

D

D<sup>7/F#</sup>

G

G<sup>#o</sup>

(alvfria ackord)

A<sup>7</sup> 3

D

ej i skån-ska dun - gen. Åk till - bak var ej här och tär.

Bb-not

# Rollins Tones

Snabbt

Dicken Hedrenius 2003

The musical score consists of five staves of music. The first staff starts with a B-flat note followed by a eighth-note pattern. Chords labeled Am, Gm, F#m, Fm, Em, Fm, Em, and Ebm are indicated above the staff. The second staff begins with a B-flat note followed by a eighth-note pattern. Chords labeled Dm, Cm, Bm, Bbm, Bm, Bbmaj7, F#7, and F7 are indicated above the staff. The third staff begins with an E7 chord followed by a eighth-note pattern. The fourth staff begins with a D7 chord followed by an E7 chord, then a Bbmaj7 chord indicated by a bass note and a fermata. The fifth staff begins with an Am chord indicated by a bass note and a fermata.

Bb-not

# Samåkning med 4523t

Dicken Hedrenius

**A** E<sub>b</sub> G<sup>+7</sup> Cm<sup>7</sup> B<sub>b</sub>m<sup>7</sup>E<sub>b</sub><sup>7</sup> A<sub>b</sub>maj<sup>7</sup> G<sup>7</sup>

Cm B<sub>b</sub>m<sup>7</sup>E<sub>b</sub><sup>7</sup> A<sub>b</sub> A° E<sub>b</sub> C<sup>7</sup>

1. F<sup>7</sup> Fm<sup>7</sup> B<sub>b</sub><sup>7</sup> 2. F<sup>7</sup> E<sup>9</sup> E<sub>b</sub><sup>6</sup> E<sub>b</sub><sup>7</sup>

**B** C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> C<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup> B<sub>b</sub><sup>7</sup>

**C** E<sub>b</sub> G<sup>+7</sup> Cm<sup>7</sup> B<sub>b</sub>m<sup>7</sup>E<sub>b</sub><sup>7</sup> A<sub>b</sub>maj<sup>7</sup> G<sup>7</sup> Cm B<sub>b</sub>m<sup>7</sup>E<sub>b</sub><sup>7</sup>

A<sub>b</sub> A° E<sub>b</sub> C<sup>7</sup> F<sup>7</sup> E<sup>9</sup> E<sub>b</sub><sup>6</sup>

Bb-not

# Satsumas

Dicken Hedrenius 2003

The musical score consists of four staves of music in Bb notation, arranged vertically. The first staff starts with a Bm7 chord. The second staff starts with an A7 chord. The third staff starts with a Dm7 chord. The fourth staff starts with an E7 chord. A bracket labeled '3' covers the first three measures of the fourth staff. The word 'BREAK' is centered below the fourth staff.

Chords indicated in the score:

- Bm<sup>7</sup>
- A<sup>7</sup>
- E<sub>b</sub><sup>7</sup>
- D<sup>7</sup>
- Dm<sup>7</sup>
- G<sup>7</sup>
- Am
- Am Am/G
- F#m<sup>7(b5)</sup>
- Fmaj7
- F<sup>7</sup>
- E<sup>7</sup>
- F<sup>7</sup>
- E<sup>7</sup>
- Am
- Bm
- Cm
- A/C#

# SAVE A LITTLE BIT OF THAT OLD CHEESE

Bb-not

Dicken Hedrenius (ca 2003)

A1

Dm<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> Am

Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A Gm<sup>7</sup> C<sup>7</sup> F B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

A2

Dm<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> Am

Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A Gm<sup>7</sup> C<sup>7</sup> F

B

A G A G F<sup>#</sup> C#m<sup>7</sup> F<sup>#</sup>

C G<sup>7</sup> C B<sup>b</sup> C B<sup>b</sup> C

A3

Dm<sup>7</sup> G<sup>7</sup> C Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> Am

Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A Gm<sup>7</sup> C<sup>7</sup> F

Bb-not

# Se på min tax, är du rar

Dicken Hedrenius  
form: A B A

*Frejdig shuffle i A-del.*

**A**

G

4/4 time signature, key of G major. The first measure shows a shuffle pattern with eighth notes. The second measure is a rest. The third measure starts with a dotted quarter note followed by eighth notes. The fourth measure is a rest.

Am D<sup>7</sup> G Em Am A<sup>7</sup> D<sup>7</sup>

Chords: Am, D<sup>7</sup>, G, Em, Am, A<sup>7</sup>, D<sup>7</sup>.

G B<sup>7(5)</sup> C B<sup>7</sup>

Chords: G, B<sup>7(5)</sup>, C, B<sup>7</sup>.

Em A<sup>7</sup> D<sup>7</sup> G

Chords: Em, A<sup>7</sup>, D<sup>7</sup>, G.

FINE

**B**

Cm Gmaj7

Chords: Cm, Gmaj7.

*Inte shuffle, utan mer som svällande böjande italienska havspianovågor utan skruvstädande trumset.*

Am<sup>7</sup> Gmaj7

Chords: Am<sup>7</sup>, Gmaj7.

F#m<sup>7(b5)</sup> B<sup>7</sup> Em

Chords: F#m<sup>7(b5)</sup>, B<sup>7</sup>, Em.

E<sup>b</sup>7 D<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

Chords: E<sup>b</sup>7, D<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>.

*Sätt igång att bygga inför shufflandet igen... Särskilt HÄR, HÄR och HÄR*

D.C. al fine

Bb-not

# Senaste flugan

Dicken Hedrenius

A1 A2

The musical score consists of six staves of music in G major (two sharps) and common time (indicated by '4'). The lyrics are written above the notes. Chords are indicated above the staff in each measure. Measure 1: A (two measures). Measure 2: D (two measures). Measure 3: A (two measures). Measure 4: D (two measures). Measure 5: A E<sup>7</sup> F#m C#<sup>7</sup> D F#m F (three measures). Measure 6: B Gm Gm(#5) Gm<sup>6</sup> F#m<sup>7</sup> D7(b9) (four measures). Measure 7: E<sub>b</sub><sup>7</sup> E<sup>7</sup> F#<sup>7</sup> G#<sup>7</sup> C# F E<sup>7</sup> (four measures). Measure 8: A3 A D A D (four measures). Measure 9: A E<sup>7</sup> F#m C#<sup>7</sup> D F#m F A (four measures).

Bb-not

17.27

Dicken Hedrenius (1985)

A1 A2

$G_b^7$   $F_b^7$

$G_b^7$   $C_b^7$   $D_b^7$

$B$   $C_b^7$   $B_b^7$   $A^7$   $G^7$

A3

$G_b^7$   $F_b^7$

$G_b^7$   $C_b^7$   $D_b^7$  Solon. Därefter  
Da capo al coda.

$\Phi$   $C$   $D^7$   $C^7$

$D^7$   $G^7$   $A^7$

$D$   $B_b^7$   $G^{\#7}$

$B_b^7$   $E_b^7$   $F^7$   $G_b$

Bb-not

# Skala B

Dicken Hedrenius

musikkurs den 21 juni 2015.

"Solon": A-del, C durs skala

B-del heltonsskala från C

Form: A B

A

Fmaj7(b5)

B

Bb7(#5)

E7(#5)

C7(#5)

F#7(#5)

Bb-not

# Skjutjärnspedagogen

Rätt fort alltså

Dicken Hedrenius

Huvudmelodi (kan spelas unisont, även av kompet)

A1 D G C A  
Gm Dm Gm E

Gm  
B ON CUE

Am F# Bm E7 Am D7 Gm C7 Em7 A11

A2

D G C A  
Gm Dm Gm E

C ON CUE

2.

A D en aning fritt tempo  
Gm Dm Gm E

a tempo  
Em Fm F#m Gm

Till coda  
sista ggn

(gärna långt slut...)

SKJUTJÄRNSPEDAGOGEN alternativ melodi (kan spelas till huvudmelodin) Bb-not

A1 D

Gm  
[B ON CUE]

Dm

Gm

E

Am

F#

Bm

E7

Am

D7

Gm

C7

Em7

A11

A2 D

C ON CUE Eb

2.  
A

D en aning fritt tempo

a tempo

Em

Fm

F#m

Gm

Am

(trum-fil)

Till coda  
sista ggn

Dm

C

(gärna långt slut...)

Bb-not

# Skrattlåten

Dicken Hedrenius (2003)

3 gånger (2 gånger med triolfeeling, men tredje (sista) har jämna åttondelar)

Text: Ha ha ho ho hi hi o.dyl., spänd mage.

Musical score for the first two measures of Skrattlåten. The key signature is G major (one sharp). The first measure starts with a half note G followed by a dotted half note G. The second measure starts with a dotted half note G followed by a quarter note G. The third measure starts with a half note D<sup>7</sup>, followed by a dotted half note D<sup>7</sup>, a quarter note D<sup>7</sup>, and a dotted half note D<sup>7</sup>. The fourth measure starts with a half note D<sup>7</sup>, followed by a dotted half note D<sup>7</sup>, a quarter note D<sup>7</sup>, and a dotted half note D<sup>7</sup>.

Musical score for the third measure and ending of Skrattlåten. The key signature changes to C major (no sharps or flats). The first measure starts with a half note G, followed by a dotted half note G. The second measure starts with a half note C, followed by a dotted half note C. The third measure starts with a half note C, followed by a dotted half note C<sup>♯</sup>. The fourth measure starts with a half note G, followed by a dotted half note E<sup>7</sup>. The fifth measure starts with a half note A<sup>m</sup>, followed by a dotted half note D<sup>7</sup>. The sixth measure starts with a half note D<sup>7</sup>, followed by a dotted half note G. The ending is labeled "(instr.)" and has a "3" above it, indicating a three-measure repeat.

Musical score for the first part of the third measure of Skrattlåten. The key signature is G major. The measure starts with a half note G, followed by a dotted half note G. The next measure starts with a half note D, followed by a dotted half note D. The third measure starts with a half note D, followed by a dotted half note D. The fourth measure starts with a half note D, followed by a dotted half note D. The ending is labeled "3" above it, indicating a three-measure repeat.

Blues

Bb-not

# Släck din cigarr

Dicken Hedrenius 191026

Musical score for the first line of the song. The key signature is Bb (two flats). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Chords labeled: D7, G, G<sup>#o</sup>, D, D7.

Musical score for the second line of the song. The key signature is Bb (two flats). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Chords labeled: G7, G<sup>#o</sup>, D, B7(<sup>#9</sup>).

Musical score for the third line of the song. The key signature is Bb (two flats). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Chords labeled: Em7, A7, D.

EN OKTAV NER, OM IFALL ATT MAN KANSKE EVENTUELLT MÖJLIGEN GILLAR DET MERA:

Musical score for the first line of the song, simplified. The key signature is Bb (two flats). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Chords labeled: D7, G, G<sup>#o</sup>, D, D7.

Musical score for the second line of the song, simplified. The key signature is Bb (two flats). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Chords labeled: G7, G<sup>#o</sup>, D, B7(<sup>#9</sup>).

Musical score for the third line of the song, simplified. The key signature is Bb (two flats). The time signature is 4/4. The melody consists of eighth and sixteenth notes. Chords labeled: Em7, A7, D.

Bb-not

# SOV NU SÖTT

(vaggvisa till mitt instrument)

Dicken Hedrenius 240921

A E/G# F#m A/E D A/C# Bm Bm/A

Sov nu sött, för nu är du väl trött?  
Nu är dags att i lådan ta plats.  
Jag har känt att nätt härligt har hänt.

E/G# E E/D C#7 F#m | 1. F Bm7 E7 |

He - la da - gen på dig jag nött. Jag har öv - at så du glött!  
Njut av natt - vil - ans tys - ta sats, eft - er ton - er - na som tatts.  
Tack för spel - glä - djen du har tänt! Sov nu

2. F G A

sött, mitt in - stru - ment.

Sov nu sött, för nu är du väl trött.

Hela dagen på dig jag nött –  
jag har övat så du glött!

Nu är dags att i lådan ta plats.

Njut av nattvilans tysta sats,  
efter tonerna som tatts.

Jag har känt att nätt härligt har hänt.

Tack för spelglädjen du har tänt!  
Sov nu sött, mitt instrument.

# STRUTSEN

Bb-not

(texten kan sjungas  
med eller utan ord)

Dicken Hedrenius (1990)

Smar - te Bengt.  
E♭m      E♭m⁹      A♭m⁶

Han  
Dm⁷(♭⁵)/G

har sänkt  
C♯maj⁷/G

sin  
F♯⁹

Solo:

Fm⁷      B♭⁷      Gm⁷(♭⁵)      C⁷

skal - - -  
F⁹

le ner i san den.  
B⁹ B♭⁹ A⁹ A♭⁹ G+⁷

Skul - - -  
F♯⁹

le se -  
E♭⁷

B♭⁷      B♭m⁷

A♭maj⁹

om där fanns nå - gon mer  
G⁷(♭⁹)

C⁶

För A - u - stra - li - en låg

mitt - e -  
F#⁹(♭⁵)      F⁹

mot, och kan ske någ-on gam-mal  
E⁷(♭⁹)

struts  
Am

med ext-ra läng hals,  
Cm⁶

STRUTSEN sida 2 av 2 Bb-not

ha de gjort det sam ma och satt  
G A♭  
skal len ner i san den tänk te  
A B♭  
smar - te Bengt.  
B⁹ B♭⁷ E♭m

"Wail" på solo

Och vet ni vad Bengt  
A° B♭⁷ E♭m  
såg?  
F⁷ B♭⁷  
Struts struts struts strutsstruts  
E♭m  
struts!  
E♭m B♭⁷(#⁹)

sista ggn

Trummor

Och vet ni vad Bengt  
A° B♭⁷ E♭m  
såg?  
F⁷ B♭⁷

Struts struts struts struts struts struts struts  
E♭m  
struts (struts struts struts)  
STRUTS!  
E♭¹³(#⁹)

BREAK

Bb-not

# STÖRTTRIST

Dicken Hedrenius

Piano och bas

(bas har också en egen stämma som ryms på en sida)

sida 1 av 2

A

Piano: typ tacet utom i C och D.

Musical score for section A. The piano part (top staff) starts with a Badd2 chord, followed by Gm7, F#m9, and Cm7. It then moves to a C major chord, followed by a Dm7 chord. The bass part (bottom staff) starts with a Badd2 chord, followed by Gm7, F#m9, and Cm7. It then moves to a C major chord, followed by a Dm7 chord. The piano part continues with an F13 chord and an Fmaj7 chord, while the bass part continues with an Em7 chord.

Bas:

Badd2 Gm7 F#m9 Cm7

C Cm

Dm7

F13

Fmaj7 Em7

3

∅ B

Musical score for section B. The piano part (top staff) starts with a Bbmaj7 chord, followed by Amaj7, D7, Hmaj7, Dmaj7, E, F#m, C, F#m, and C. The bass part (bottom staff) starts with a Bbmaj7 chord, followed by Amaj7, D7, Hmaj7, Dmaj7, E, F#m, C, F#m, and C. The piano part ends with a C major chord.

3

Musical score for section C. The piano part (top staff) starts with a G5 chord, followed by F, Em7, E7b9+5, Fmaj7, F#m7b5, Ab, Ab7, Cmaj7/G, C, G, and F. The bass part (bottom staff) starts with a G5 chord, followed by F, Em7, E7b9+5, Fmaj7, F#m7b5, Ab, Ab7, Cmaj7/G, C, G, and F.

C

Jazz improvisation on different scales and so. Don't forget the sustain pedal!

Musical score for section C. The piano part (top staff) starts with a D(sus4) chord, followed by D, D, Dmaj7, Gmaj7, and ends with a sustain pedal symbol (x). The bass part (bottom staff) starts with a D(sus4) chord, followed by D, D, Dmaj7, Gmaj7, and ends with a sustain pedal symbol (x).

Piano och bas  
Störttrist, sida 2 av 2      Bb-not

Musical score for piano and bass in G major (two sharps). The piano part consists of single notes. The bass part consists of sustained notes with slurs. Chords labeled: D/F# (measures 1-2), Gmaj7 (measures 3-4), F#/C# (measure 5).

**D**

Section D begins with a piano introduction consisting of eighth-note patterns. The bass part follows with chords: Fm⁶, Bbm⁷, Fmaj⁷, Em⁶, Am⁷, Emaj⁷.

The ending section starts with piano chords: E⁷, C♯m⁷ Am, E/B F♯/A♯. The bass part continues with chords: Bbmaj⁷ "11", F♯⁷ alt., B(♭⁶). A measure number 3 is indicated under the bass line. The section concludes with a repeat sign and the instruction "D.C. al ♂".

The final section begins with a piano rest. The bass part enters with a single note D♯.

Bb-not

# Sven den 50:de Larsson

Till Svenne på hans 50-årsdag den 4 juli 1994. Här rensad från text. Vi var ett gäng trombonelever som hyllade Svenne utanför hans hus. Först sjöng vi, sedan blev det arrad trombonensemble senare i låten.

Dicken Hedrenius

Intro (instrumental)

**A** G Am D<sup>7</sup>

sångdel

G G Am D<sup>7</sup> G

**B** C G D<sup>7</sup> G C

G D<sup>7</sup> G C G D<sup>7</sup>

G C G D<sup>7</sup> G

**C** E<sup>b</sup> Fm B<sup>b7</sup> E<sup>b</sup>

E<sup>b</sup> Fm B<sup>b7</sup> E<sup>b</sup>

**D** D<sup>7</sup> G G C

The musical score consists of six staves of music. Staff 1 (Bb notation) starts with an instrumental intro and then includes a vocal part labeled 'sångdel'. Staff 2 (G major) follows with a repeating pattern of chords. Staff 3 (G major) features a section labeled 'B' with chords C, G, D7, G, and C. Staff 4 (G major) continues the repeating pattern. Staff 5 (G major) features a section labeled 'C' with chords Eb, Fm, Bb7, and Eb. Staff 6 (G major) concludes the piece with a final section labeled 'D' with chords D7, G, G, and C.

**E**

Sven den 50:de Larsson sida 2 av 2 Bb-not

F C<sup>7</sup> C<sup>7</sup> F

F B<sub>b</sub> B<sub>b</sub> B<sup>o</sup> F D<sup>7</sup> Gm C<sup>7</sup> F TROMBONENSMBLE  
(förenklad sammanfattning)

**F** B<sub>b</sub> F C<sup>7</sup> B<sup>o</sup> F/C Ø

**G** G C<sup>7</sup> D

Gm<sup>7</sup> C<sup>#7</sup> F B<sub>b</sub> E<sub>b</sub> A<sup>7</sup> D

HALVTEMPO

Gm F<sup>#</sup>m F<sup>o</sup> C<sup>#o</sup> C<sup>o</sup> B<sup>o</sup> A<sup>7</sup> Dm B<sub>b</sub> E A Dm E<sub>b</sub><sup>7</sup>

Dm A<sup>7(b9)/D</sup> Dm B<sub>b</sub> Tillbaka till fortare farten. F

D.S. al Coda

C<sup>7</sup> F<sup>o</sup> F

B<sub>b</sub> B<sup>o</sup> F D<sup>7</sup>

B<sub>b</sub>m B<sup>o</sup> F C<sup>7</sup> F

# KUNGL. SÖDERMANLANDS REGEMENTES MARSCH/SÖRMLAND

C.A. Lundvall (arr Dicken 230219)/Dicken 230223

Bb-not

A

sida 1 av 2

TROMBON: Intro och A-delar spelas på första dragläget. Sticket: se draganvisningar i noterna!

C G Am Dm C F F<sup>#</sup> G<sup>7</sup> Dm<sup>7</sup> D<sub>b</sub><sup>7</sup> Cmaj<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> B<sub>b</sub><sup>11</sup> Cmaj<sup>7</sup>

C G Am Dm C F F<sup>#</sup> G<sup>7</sup> Dm<sup>7</sup> D<sub>b</sub><sup>7</sup> Cmaj<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> B<sub>b</sub><sup>11</sup> Cmaj<sup>7</sup>

(ad lib)

D/F<sup>#</sup> G Am<sup>7</sup> D<sup>7</sup> G<sup>11</sup> E<sup>7</sup> Am Gm<sup>7</sup> C<sup>7</sup>

D/F<sup>#</sup> G Am<sup>7</sup> D<sup>7</sup> G<sup>11</sup> E<sup>7</sup> Am Gm<sup>7</sup> C<sup>7</sup>

Fmaj<sup>7</sup> B<sub>b</sub><sup>11</sup> Cmaj<sup>7</sup> F<sup>#</sup> C A<sup>7(b9)</sup> 1. Dm<sup>7</sup> G<sup>7</sup> C E<sub>b</sub>maj<sup>7</sup> A<sub>b</sub>maj<sup>7</sup> C<sup>#</sup>maj<sup>7</sup>

Fmaj<sup>7</sup> B<sub>b</sub><sup>11</sup> Cmaj<sup>7</sup> F<sup>#</sup> C F<sup>7</sup> Em<sup>7</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> G<sup>7</sup> (Bb) E<sub>b</sub>maj<sup>7</sup> A<sub>b</sub>maj<sup>7</sup> D<sub>b</sub>maj<sup>7</sup>

## Sticket

2.

**B**

Sticket (gärna med antydd dubbeltempokänsla)

Dm<sup>7</sup> G<sup>7</sup> C      G      Bm<sup>7</sup>/F#      Em<sup>7</sup> Cm<sup>6</sup>/Eb      G/D C      Bm<sup>7</sup> Bb<sup>7</sup>

16 upp! använd alla drag, ut-in-ut-in etc.

5      4      5      6      6      1      2      1      2      3      4      5      6      5      4      3      2      1      6      1

Am D<sup>7</sup> D#m<sup>7</sup> G#<sup>7</sup>      Gmaj<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>      G      Bm<sup>7</sup>/F#      Em<sup>7</sup> Cm<sup>6</sup>/Eb

6      1      6      1      6      1      6      1      6      2      6      2      6      1      7      6

G/D C Bm<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G<sup>11</sup> G<sup>7</sup>

A3

Cmaj<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> Gm<sup>7</sup> Fmaj<sup>7</sup> Bb<sup>11</sup> Cmaj<sup>7</sup>      D/F# G Am<sup>7</sup> D<sup>7</sup> G<sup>11</sup> E<sup>7</sup>

Am Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> Bb<sup>7</sup> Cmaj<sup>7</sup> F#<sup>o</sup> C F<sup>7</sup> Em<sup>7</sup> A<sup>7(b9)</sup> Dm<sup>7</sup> G<sup>7</sup> Bb<sup>7</sup> B<sup>7</sup> C

för Bb-instrument

En ganska pissig låt

# THE THINGS YOU ALL ARE

Dicken Hedrenius den 6 augusti 2016

swing i ganska fort mediumtempo

The musical score consists of eight staves of music for Bb-instrument. The first staff (A1) starts with Dm<sup>7</sup>. The second staff (Em<sup>7</sup>) follows, then a break. The third staff (B1) starts with D♭maj<sup>7</sup>. The fourth staff (Emaj<sup>7</sup>) follows, then a break. The fifth staff (A2) starts with Dm<sup>7</sup>. The sixth staff (Em<sup>7</sup>) follows, then a break. The seventh staff (B2) starts with D♭maj<sup>7</sup>. The eighth staff (Emaj<sup>7</sup>) follows.

Chords labeled above the staves:

- Staff 1: Dm<sup>7</sup>, E♭m<sup>7</sup>, A♭<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>
- Staff 2: Em<sup>7</sup>, Fm<sup>7</sup>, B♭<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>
- Staff 3: D♭maj<sup>7</sup>, B♭<sup>7</sup>, A<sup>7</sup>, A♭maj<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>
- Staff 4: E♭maj<sup>7</sup>, C<sup>7</sup>, C♭<sup>7</sup>, B♭maj<sup>7</sup>, Gmaj<sup>7</sup>, A♭m<sup>7</sup>, D♭<sup>7</sup>
- Staff 5: Dm<sup>7</sup>, E♭m<sup>7</sup>, A♭<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>
- Staff 6: Em<sup>7</sup>, Fm<sup>7</sup>, B♭<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>
- Staff 7: D♭maj<sup>7</sup>, B♭<sup>7</sup>, A<sup>7</sup>, A♭maj<sup>7</sup>, F<sup>7</sup>, E<sup>7</sup>
- Staff 8: E♭maj<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, F♯<sup>7</sup>, Bmaj<sup>7</sup>

Bb-not

# Trattkantarell

Dicken Hedrenius 211030

**A** Dm G<sup>7</sup> C<sup>7</sup> F B<sub>b</sub>/F

This staff contains four measures of music. The first measure has a single note followed by a eighth-note pair. The second measure has a single note followed by a eighth-note pair with a sharp. The third measure has a single note followed by a eighth-note pair with a sharp. The fourth measure has a single note followed by a eighth-note pair.

Em<sup>7(b5)</sup> A<sup>7</sup> Dm B<sub>b</sub> Gm<sup>7</sup> Am/C C<sup>7</sup> F

This staff contains eight measures of music. The first measure has a single note followed by a eighth-note pair. The second measure has a single note followed by a eighth-note pair. The third measure has a single note followed by a eighth-note pair. The fourth measure has a single note followed by a eighth-note pair. The fifth measure has a single note followed by a eighth-note pair. The sixth measure has a single note followed by a eighth-note pair. The seventh measure has a single note followed by a eighth-note pair. The eighth measure has a single note followed by a eighth-note pair.

**B** Dm E<sup>7</sup> E<sup>7</sup> A

This staff contains four measures of music. The first measure has a single note followed by a eighth-note pair. The second measure has a single note followed by a eighth-note pair with a sharp. The third measure has a single note followed by a eighth-note pair with a sharp. The fourth measure has a single note followed by a eighth-note pair with a sharp.

F#m B<sup>7</sup> E<sup>7</sup> 3 E<sup>7</sup> 3 3 A

This staff contains six measures of music. The first measure has a single note followed by a eighth-note pair. The second measure has a single note followed by a eighth-note pair with a sharp. The third measure has a single note followed by a eighth-note pair with a sharp. The fourth measure has a single note followed by a eighth-note pair with a sharp. The fifth measure has a single note followed by a eighth-note pair with a sharp. The sixth measure has a single note followed by a eighth-note pair with a sharp.

**C** Funkigt A<sup>7</sup>

This staff contains four measures of music. The first measure has a single note followed by a eighth-note pair. The second measure has a single note followed by a eighth-note pair. The third measure has a single note followed by a eighth-note pair. The fourth measure has a single note followed by a eighth-note pair.

This staff contains four measures of music. The first measure has a single note followed by a eighth-note pair. The second measure has a single note followed by a eighth-note pair. The third measure has a single note followed by a eighth-note pair. The fourth measure has a single note followed by a eighth-note pair.

**D** Dm G<sup>7</sup> C<sup>7</sup> F B<sub>b</sub>/F

This staff contains four measures of music. The first measure has a single note followed by a eighth-note pair. The second measure has a single note followed by a eighth-note pair with a sharp. The third measure has a single note followed by a eighth-note pair with a sharp. The fourth measure has a single note followed by a eighth-note pair.

Em<sup>7(b5)</sup> A<sup>7</sup> Dm B<sub>b</sub> Gm<sup>7</sup> Am/C C<sup>7</sup> F

This staff contains eight measures of music. The first measure has a single note followed by a eighth-note pair. The second measure has a single note followed by a eighth-note pair. The third measure has a single note followed by a eighth-note pair. The fourth measure has a single note followed by a eighth-note pair. The fifth measure has a single note followed by a eighth-note pair. The sixth measure has a single note followed by a eighth-note pair. The seventh measure has a single note followed by a eighth-note pair. The eighth measure has a single note followed by a eighth-note pair.

Bb-not

# TRETTI SPÄNN

Dicken Hedrenius 1994

A1 A2

C      B<sub>b</sub>      G<sup>7</sup>

C      B<sub>b</sub>      G<sup>7</sup>

A      E<sup>7</sup>      F<sup>maj7</sup>      Dm<sup>7</sup>      E<sup>7</sup>      Am

B

C      Am      C      B<sup>7</sup>

Em      D<sup>7</sup>      G<sup>7</sup>

A3

C      B<sub>b</sub>      G<sup>7</sup>

C      B<sub>b</sub>      G<sup>7</sup>

A      E<sup>7</sup>      F<sup>maj7</sup>      Dm<sup>7</sup>      E<sup>7</sup>      Am

Bb-not

# Trygger-kraschen

(triofeeling)

Dicken Hedrenius (ca 2003)

A

G G<sup>#</sup>o Am D<sup>7</sup> G G<sup>#</sup>o Am D<sup>7</sup>

G F<sup>#</sup>7 F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

*ganska jämma åttondelar här  
("Kungens lilla pigga").*

A2

G G<sup>#</sup>o Am D<sup>7</sup> G G<sup>#</sup>o Am D<sup>7</sup>

G F<sup>#</sup>7 F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G

B

G Fmaj7 B<sup>b</sup>7 G<sup>#</sup>m<sup>7</sup> Am<sup>7</sup> E<sup>7</sup> Am<sup>7</sup>

B<sup>7</sup> B<sup>b</sup>7 D<sup>#</sup>m<sup>7</sup> G<sup>#</sup>7 Am<sup>7</sup> B<sup>b</sup>m<sup>7</sup> Bm<sup>7</sup> Cm<sup>7</sup> ( D<sup>7</sup> )

A3

G G<sup>#</sup>o Am D<sup>7</sup> G G<sup>#</sup>o Am D<sup>7</sup>

G F<sup>#</sup>7 F<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G

Tusen och en röd ros (Tiotusen röda rosor, trestegsraket för att göra mellanmjölks-jazzlåt)

# TUSEN OCH EN RÖD ROS

~~Tiotusen röda rosor~~

Bb-not

deharmoni 2 (med ny melodi)

Dicken Hedrenius (Thore Skogman)

**A**

Em<sup>7</sup> A<sup>7</sup> G#m<sup>7</sup> C#<sup>7</sup> Cmaj<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> C#m<sup>7(b5)</sup>F#<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

G C D<sup>7</sup> G

C#m<sup>7(b5)</sup> F#<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Bm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> Fm<sup>7</sup> Bb<sup>7</sup>

C D<sup>7</sup> G D<sup>7</sup>

**B**

Em<sup>7</sup> A<sup>7</sup> G#m<sup>7</sup> C#<sup>7</sup> Cmaj<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> C#m<sup>7(b5)</sup>F#<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

G C D<sup>7</sup> G

C#m<sup>7(b5)</sup> F#<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Eb<sup>m7</sup> Ab<sup>7</sup> Gmaj<sup>7</sup> Am<sup>7</sup> Bb<sup>o</sup> G/B

C D<sup>7</sup> G C G

**C**

Cmaj<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> Am/G F#m<sup>7(b5)</sup> F<sup>7</sup> Em<sup>7</sup> Eb<sup>7</sup>

C G 3

D<sup>7</sup> C<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup> Am<sup>7</sup> Eb<sup>m7</sup> D<sup>7</sup> C#m<sup>7(b5)</sup>Cm<sup>7</sup> Bm<sup>7</sup> Bbm<sup>7</sup> Am<sup>7</sup> Ab<sup>6</sup> G<sup>6</sup>

D<sup>7</sup> G

Vokal (?)

## Vi följer banvallen till Rö f.d. jvstn

Bb-not

Dicken Hedrenius

A1 A2

A<sup>7</sup> D G

Vi föl - jer ban - val - len till Rö f. d. j - v - stn. Till

Rö f. d. j - v - stn. Till Rö f. d. j - v - stn. Vi föl - jer ban - val - len till Rö f. d. j - v - stn. Till

Rö f. d. j - v - stn. 1. D 2. D

Rö f. d. j - v - stn. Vi föl - jer stn. På

B D B/D# Em<sup>7</sup> A<sup>7</sup>

det - ta spår gick tå - get be - fore. Men

Em<sup>7</sup> A<sup>7</sup> D F#/C#

nu är det oft - ast van - dra - re som går. Ev - ert

Bm C#<sup>7</sup>

Taubes hang - up kring Ros - lag - ens kust var ok -

F#<sup>7</sup> B<sup>7</sup> (ev. rit) (D7) A<sup>7</sup> (a' tempo här eller först i nästa tak)

ej, men att glöm - ma dess in - land\* är för - lust! Vi föl - jer

A3 D G A<sup>7</sup> D

ban - val - len till Rö f. d. j - v - stn. Till Rö f. d. j - v - stn. Till Rö f. d. j - v - stn. Vi föl - jer

D G A<sup>7</sup> D

ban - val - len till Rö f. d. j - v - stn. Till Rö f. d. j - v - stn.

Rö f.d. jvstn = Rö före detta järnvägsstation. Sedan 1981 (tror jag) går Roslagsbanan inte längre norrut än till Kårsta i Vallentuna Kommun. Sedan togs spåren bort men det går bra att vandra längs banvallen, vilket jag och mina barn har gjort mellan Kårsta och Rö f.d. jvstn. En gång cyklade jag på banvallen från Kårsta till Norrtälje. Det var ösregn och lite svårcyklat p.g.a. geggig mark, i alla fall längs sjön Sparren. Men många som passerat Rö har reagerat över skylten "Rö f.d. jvstn" och provrabbat den. /Dicken den 14 juli 2023.

\* Här anbefallas vidare diskussion om Roslags avgränsning.

# Vi gnäggsiker

Bb-not

Dicken Hedrenius

A1 A2

Musical score for section A1 A2. The key signature is F# major (one sharp). The music consists of two staves. The first staff starts with Bm7 ~, followed by a sequence of chords: Bbm7/C, Bmaj7/C#, D7(#5), Bbmaj7, Em7, and Bmaj7. The second staff continues with F#m7(b5), Fmaj7, D#m7(b5), Cm7(b5), Amaj7, A7, A6, A7, D, and Cm7 ~.

Continuation of the musical score. The first staff shows a sequence of chords: F#m7(b5), Fmaj7, D#m7(b5), Cm7(b5), Amaj7, A7, A6, A7, D, and Cm7 ~. The second staff begins with a measure labeled B, followed by F#maj7, Amaj7, and Cmaj7.

Continuation of the musical score. The first staff shows a sequence of chords: A11, Bm/A# (with a sharp sign above the staff), D#7, C#7, E7, and D7 E7. The second staff continues with the same sequence of chords as the previous section.

A3

Continuation of the musical score. The first staff shows a sequence of chords: Bm7 ~, Bbm7/C, Bmaj7/C#, D7(#5), Bbmaj7, Em7, and Bmaj7. The second staff continues with F#m7(b5), Fmaj7, D#m7(b5), Cm7(b5), Amaj7, A7, A6, A7, D, and Cm7 ~.

Continuation of the musical score. The first staff shows a sequence of chords: F#m7(b5), Fmaj7, D#m7(b5), Cm7(b5), Amaj7, A7, A6, A7, D, and Cm7 ~. The second staff continues with the same sequence of chords as the previous section.

# Vi har sagt att vi går genom stan

(Talking My Baby Back Home)

Bb-not

Dicken Hedrenius (220724)

**A**

C/E Fmaj7 F#m7(b5) E/G# A/G Dm/F C/G G/F C/E B/D# B/D A/C#

3/4

1. Bm7(b5) E7 Am7 D G B° F/C C7 F

2.

1. 2.

**B**

Dm7 G7 C Am7 Dm7 E7 Am A♭maj7

3/4

B♭ C E7 C♯m Am7 D7 G7(sus4) G7

(baslinje oktava ner) (loco)

3/4

**A3**

Cmaj9 Fmaj7 F#m7(b5)/B E7 A7 Dm C/G G/F C/E B/D# B/D A/C#

3/4

F/C B♭7

3/4

Em7 Em7/A A7(b9) B♭m7 G11 Cmaj7 Fmaj7 Cmaj7 B♭maj7

3/4

# Vi kom, vi såg, vi seglade

Bb-not

Dicken Hedrenius (januari 2022)

The musical score consists of three staves of music in G clef, 4/4 time signature. The first staff starts with a C7 chord, followed by lyrics "Vi kom," and "vi såg,". The second staff starts with an F7 chord, followed by lyrics "vi seg - la' till Vi-sings-ö." and "Ve - ni,". The third staff starts with a G7 chord, followed by lyrics "vi - di," and "Vi-sings - ö.". The music includes various note heads and rests, with some notes connected by beams. Chords are indicated above the staff: C7, F7, G7, C, (F, C, G).

**Världen är full**

Bb-not

(Skott kommer)

gärna en aning hastigt (240 bpm?)

Dicken Hedrenius (240229)

**A** G Am<sup>7</sup> Bm<sup>7</sup> B<sub>b</sub><sup>o</sup>

Am<sup>7(b5)</sup> D<sup>7</sup> Bm<sup>7</sup> B<sub>b</sub><sup>7</sup>

**B** Am<sup>7</sup> D<sup>7</sup>

Gmaj<sup>7</sup> G#m<sup>7</sup> C#<sup>7</sup>

**C** Cmaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am Am/G F#m<sup>7</sup> F<sup>7</sup>

Em<sup>7</sup> Bm<sup>7</sup> B<sub>b</sub><sup>7</sup> Am<sup>7</sup> E<sub>b</sub><sup>7</sup> D<sup>7</sup>

**D** Gmaj<sup>7</sup> F<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> B<sub>b</sub><sup>o</sup>

Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>

# VÄRLDEN S BÄSTA FLÅS

Bb-not

Dicken Hedrenius

**A**

C      G/B      Am      C/G      F      A<sup>7</sup>/E      Dm

Vi har värl-dens bäs - ta flås  
Fan - sen lys - snar glatt och nöjt  
för vi spe - lar blås.  
när vi lur - en höjt.

G<sup>7</sup>      Am<sup>7</sup>      B<sup>♭</sup>O      G/B      D<sup>7</sup>      G<sup>7</sup>      C

Sil - ver, guld och svart kan fås,  
Tvä - ast i vårt band är flöjt,  
kol - la på vår pose!  
sax - of - on är böjt.  
(pose)  
(endast 1:a ggn,  
noten står ej för blåset)

**B**

Dm<sup>7</sup>      G<sup>7</sup>      Cmaj<sup>7</sup>      Em<sup>7</sup>      A<sup>7</sup>

Rakt kla - rin - ett - spett,  
krin - glig trum - pet - smet,

Dm<sup>7</sup>      G<sup>7</sup>      D<sup>7</sup>      G<sup>7</sup>

snab - ligt trom - bon - dån.  
Al - la till-sam-mans blir starkt!

**C**

C      G/B      Am      C/G      F      A<sup>7</sup>/E      Dm

Vi har värl-dens bäs - ta flås  
för vi spe - lar blås.

G<sup>7</sup>      Am<sup>7</sup>      B<sup>♭</sup>O      G/B      D<sup>7</sup>      G<sup>7</sup>      C

Sil - ver, guld och svart kan fås,  
kol - la på vår pose!  
wow!  
(ingen pose här -  
förbered spel istället!)

# Waltz for Dobby

Bb-not

Dicken Hedrenius (220724)

Musical score for the first line of 'Waltz for Dobby'. The key signature is B-flat major (two flats). The melody consists of two measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The notes are connected by slurs.

Musical score for the second line of 'Waltz for Dobby'. The key signature is B-flat major (two flats). The melody consists of two measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The notes are connected by slurs.

Musical score for the third line of 'Waltz for Dobby'. The key signature is B-flat major (two flats). The melody consists of four measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The third measure starts with a half note followed by a quarter note. The fourth measure starts with a half note followed by a quarter note. The notes are connected by slurs. A box labeled 'Tillägg i slutet' is located above the end of the fourth measure.

Bb-not

# WATER FALLS ON MY HEAD

Ballad

Dicken Hedrenius (cirka 2003)

The musical score for "WATER FALLS ON MY HEAD" is presented in G major (two sharps) and 4/4 time. The score is divided into six staves, each representing a different part of the ensemble. The parts include:

- Top Staff:** Labeled D, F°, Em, Gm. Contains a 3 overbrace for measures 1-2.
- Second Staff:** Labeled D, C⁷, B⁷, Em, Am, Em, B⁷. Contains a 3 overbrace for measures 2-3.
- Third Staff:** Labeled Em, Dm⁷, G⁷, Cmaj⁷, E♭°, Dm⁷, G⁷. Contains a 3 overbrace for measures 3-4.
- Fourth Staff:** Labeled C⁷, Gm⁷, C⁷, Gm⁷, C⁷, Gm⁷, C⁷.
- Fifth Staff:** Labeled F, B⁷, B♭maj⁷, E⁷. Contains a (F) in parentheses below the staff.
- Bottom Staff:** Labeled Gm⁷(♭5), Em⁹, E♭⁹, C♯⁶ D⁶.

Measure numbers are indicated by small dots above the staff lines. Measure 1 starts with a dotted half note. Measures 2-3 start with quarter notes. Measures 4-6 start with eighth notes. Measures 7-8 start with sixteenth notes. Measures 9-10 start with eighth notes. Measures 11-12 start with sixteenth notes. Measures 13-14 start with eighth notes. Measures 15-16 start with sixteenth notes. Measures 17-18 start with eighth notes. Measures 19-20 start with sixteenth notes. Measures 21-22 start with eighth notes. Measures 23-24 start with sixteenth notes. Measures 25-26 start with eighth notes. Measures 27-28 start with sixteenth notes. Measures 29-30 start with eighth notes. Measures 31-32 start with sixteenth notes. Measures 33-34 start with eighth notes. Measures 35-36 start with sixteenth notes. Measures 37-38 start with eighth notes. Measures 39-40 start with sixteenth notes. Measures 41-42 start with eighth notes. Measures 43-44 start with sixteenth notes. Measures 45-46 start with eighth notes. Measures 47-48 start with sixteenth notes. Measures 49-50 start with eighth notes. Measures 51-52 start with sixteenth notes. Measures 53-54 start with eighth notes. Measures 55-56 start with sixteenth notes. Measures 57-58 start with eighth notes. Measures 59-60 start with sixteenth notes. Measures 61-62 start with eighth notes. Measures 63-64 start with sixteenth notes. Measures 65-66 start with eighth notes. Measures 67-68 start with sixteenth notes. Measures 69-70 start with eighth notes. Measures 71-72 start with sixteenth notes. Measures 73-74 start with eighth notes. Measures 75-76 start with sixteenth notes. Measures 77-78 start with eighth notes. Measures 79-80 start with sixteenth notes. Measures 81-82 start with eighth notes. Measures 83-84 start with sixteenth notes. Measures 85-86 start with eighth notes. Measures 87-88 start with sixteenth notes. Measures 89-90 start with eighth notes. Measures 91-92 start with sixteenth notes. Measures 93-94 start with eighth notes. Measures 95-96 start with sixteenth notes. Measures 97-98 start with eighth notes. Measures 99-100 start with sixteenth notes.

# WÅGE I VÅRA HJÄRTAN

sida 1 av 2

Komp (Lasse L, Håkan T, Måns, Jesper)

Bb-not

Dicken Hedrenius

Uniont blås

A F#m Bm E<sup>7</sup> A F#m Bm E<sup>7</sup>

**A**

Amaj7 E<sup>+7</sup> 3 Em<sup>7</sup> A<sup>+7</sup> Eb<sup>7</sup> Dmaj<sup>7</sup> Dm G<sup>7</sup>

(F# / D)

Amaj7 F#7/C# F#7 B<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup>

Amaj7 E<sup>+7</sup> 3 Em<sup>7</sup> A<sup>+7</sup> Eb<sup>7</sup> Dmaj<sup>7</sup> Dm G<sup>7</sup>

Amaj7 F#7/C# F#7 B<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A Bb<sup>13</sup>

**B** Solon laget runt 8 takter var (ev bara 4?)

Amaj7 E<sup>+7</sup> 3 Em<sup>7</sup> A<sup>+7</sup> Eb<sup>7</sup> Dmaj<sup>7</sup> Dm G<sup>7</sup>

Komp (Lasse L, Håkan T, Måns, Jesper) Bb-not sida 2 av 2

(F# / D)

Treble staff: Amaj7, F#7/C#, F#7, B7, Bm7, E7  
Bass staff: / / / / / /

Treble staff: Amaj7, E+7, Em7, A+7, Eb7, Dmaj7, Dm, G7  
Bass staff: / / / / / /

Treble staff: Amaj7, F#7/C#, F#7, B7, Bm7, E7, A, Bb13  
Bass staff: / / / / / /

C ONCUE (tema)

Treble staff: Amaj7, E+7, Em7, A+7, Eb7, Dmaj7, Dm, G7  
Bass staff: / / / / / /

(F# / D)

Treble staff: Amaj7, F#7/C#, F#7, B7, Bm7, E7  
Bass staff: / / / / / /

Treble staff: Amaj7, E+7, Em7, A+7, Eb7, Dmaj7, Dm, G7  
Bass staff: / / / / / /

Treble staff: Amaj7, F#7/C#, F#7, B7, Bm7, E7, A, Bb13, Amaj7  
Bass staff: / / / / / /

Och så några lite  
tveksammare låtar...

# "Anymore"

Bb-not

Dicken Hedrenius typ

A1 D B<sup>7</sup>

E<sup>7</sup> A<sup>7</sup> D

A2 D B<sup>7</sup>

E<sup>7</sup> A<sup>7</sup> D

B G G#<sup>o</sup> A G/B Am<sup>7</sup> D<sup>7</sup>

G#m<sup>7(b5)</sup> C#<sup>7</sup> F#m<sup>7</sup> B<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> A<sup>7</sup>

A3 D B<sup>7</sup>

E<sup>7</sup> A<sup>7</sup> D

Bb-not

# "DON'T CALL ME, I CALL YOU"

Dicken Hedrenius

A1 Gmaj7 Dm7 G7 Cmaj7 F7

Music staff in G major, 4/4 time. Notes include eighth and sixteenth notes. Chords labeled above the staff.

G A7 Am7 C7 F7 E7 Eb7 D7

Music staff in G major, 4/4 time. Notes include eighth and sixteenth notes. Chords labeled above the staff.

A2 Gmaj7 Dm7 G7 Cmaj7 F7

Music staff in G major, 4/4 time. Notes include eighth and sixteenth notes. Chords labeled above the staff.

G A7 Am7 C7 Em7

Music staff in G major, 4/4 time. Notes include eighth and sixteenth notes. Chords labeled above the staff.

B Emaj7 E E/D# E/D E/C#

Music staff in E major, 4/4 time. Notes include eighth and sixteenth notes. Chords labeled above the staff.

Cmaj7 D7 G7 C (Break) (C7)

Music staff in G major, 4/4 time. Notes include eighth and sixteenth notes. Chords labeled above the staff.

A3 Gmaj7 Dm7 G7 Cmaj7 F7

Music staff in G major, 4/4 time. Notes include eighth and sixteenth notes. Chords labeled above the staff.

G A7 Am7 C7 Eb7 D7(SUS4) G

Music staff in G major, 4/4 time. Notes include eighth and sixteenth notes. Chords labeled above the staff.

# "IN A MOOD"

Bb-not

Dicken Hedrenius

A1 A2

Musical score for section A1 A2. The key signature is one sharp (F#). The melody consists of eighth-note patterns. Chords: Em, D, C, B7, Em, A13. Measure 5 includes a grace note. Measure 6 has a fermata over the first note.

Musical score for section A1 A2 continuation. Key signature changes to one sharp (F#). Chords: Em, A13, Am7, B7, F#m7(b5), Fmaj7. Measure 5 has a grace note. Measure 6 has a fermata over the first note.

Musical score for section 2. Key signature changes to one sharp (F#). Chords: Dm7, G7(b9).

B

Musical score for section B. Key signature changes to one sharp (F#). Chords: Cmaj7, Am7, Bm7(b5), E7, Amaj7, F#m7, Dm7, G7. Measure 5 has a grace note. Measure 6 has a fermata over the first note.

Musical score for section B continuation. Key signature changes to one sharp (F#). Chords: Cmaj7, Am7, Bm7(b5), E7, F#m7, Cmaj7, Am7, Fmaj7. Measure 5 has a grace note. Measure 6 has a fermata over the first note.

A3

Musical score for section A3. Key signature changes to one sharp (F#). Chords: Em, D, C, B7, Em, A13. Measure 5 includes a grace note. Measure 6 has a fermata over the first note.

Musical score for section A3 continuation. Key signature changes to one sharp (F#). Chords: Em, A13, Am7, B7, Em (Fmaj7). Measure 5 has a grace note. Measure 6 has a fermata over the first note.

# "In The Blue Feeling"

12/8-ballad

Bb-not

Dicken Hedrenius

1

Musical score for section 1, measures 1-5. The score consists of five staves of music. The first four staves are single-lined staves, and the fifth staff is a double-lined staff. The key signature is B-flat major (two flats). The time signature is 12/8. The vocal line includes lyrics: "Bb", "Gm", "Eb", "F7", and "Bb". The piano accompaniment provides harmonic support.

Musical score for section 1, measures 6-10. The vocal line continues with lyrics: "Bb", "Gm", "Eb7", and "D7". The piano accompaniment maintains the harmonic progression.

Musical score for section 1, measures 11-15. The vocal line includes lyrics: "G", "C/G", "G", "F/G", "G", "C", and "Cm". The piano accompaniment provides harmonic support.

Musical score for section 1, measures 16-20. The vocal line includes lyrics: "Bb", "Gm", "Eb", "F7", and "Bb". The piano accompaniment maintains the harmonic progression.

2

Musical score for section 2, measures 1-5. The vocal line begins with a melodic line consisting of eighth notes. The piano accompaniment provides harmonic support.

Musical score for section 2, measures 6-10. The vocal line continues with a melodic line of eighth notes. The piano accompaniment maintains the harmonic progression.

Musical score for section 2, measures 11-15. The vocal line includes lyrics: "G", "C", and "Cm". The piano accompaniment provides harmonic support.

Musical score for section 2, measures 16-20. The vocal line includes lyrics: "Bb", "Gm", "Eb", "F7", and "Bb". The piano accompaniment maintains the harmonic progression.

# Jippie! Blues!

Bb-not

A musical score for "Jippie! Blues!" consisting of three staves. The top staff uses a treble clef and has a key signature of two sharps. It contains a melody with eighth-note patterns and rests, ending with a D7 chord. The middle staff also uses a treble clef and has a key signature of two sharps. It contains a G7 chord followed by a D7 chord. The bottom staff uses a treble clef and has a key signature of one sharp. It contains Em7, A7, D, G, D, and A7 chords.

# "Ladies"

Ballad  
Bb-not

Dicken Hedrenius

A1

Musical score for section A1. The key signature is B-flat major (two flats). The chords are G7(b9), Am7(b5), G/B, Cm maj 7, F7, Bbmaj7, Bbm maj 7, and Eb7. The melody consists of eighth and sixteenth notes.

Gmaj7

Cm7

F7

Bb

Eb7

Dm7(b5) G7(b9)

A2

Am7(b5)

G/B

Cm maj 7 F7 Bbmaj7

Bbm maj 7 Eb7

Musical score for section A2. The key signature is B-flat major (two flats). The chords are Am7(b5), G/B, Cm maj 7, F7, Bbmaj7, Bbm maj 7, and Eb7. The melody consists of eighth and sixteenth notes.

Gmaj7

Cm7

F7

Bb

E7(#9)

B

Amaj7

Dmaj7

Amaj7

Bm7 E7

Musical score for section B. The key signature is B-flat major (two flats). The chords are Amaj7, Dmaj7, Amaj7, D7, and G7(b9). The melody consists of eighth and sixteenth notes.

Amaj7

Dmaj7

Amaj7

D7

G7(b9)

A3

Am7(b5)

G/B

Cm maj 7 F7 Bbmaj7

Bbm maj 7 Eb7

Musical score for section A3. The key signature is B-flat major (two flats). The chords are Am7(b5), G/B, Cm maj 7, F7, Bbmaj7, Bbm maj 7, and Eb7. The melody consists of eighth and sixteenth notes.

Gmaj7

Cm7

F7

Bb

( Dm7(b5) G7(b9) )

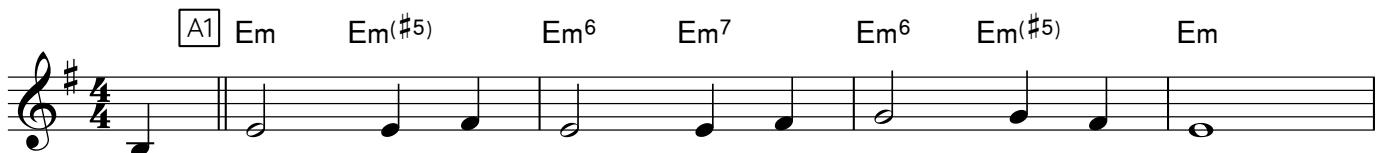
Musical score for the continuation of section B. The key signature is B-flat major (two flats). The chords are Gmaj7, Cm7, F7, Bb, and a bracketed (Dm7(b5) G7(b9)). The melody consists of eighth and sixteenth notes.

# "Mean Something"

Bb-not

Dicken Hedrenius

[A1] Em Em(<sup>#5</sup>) Em<sup>6</sup> Em<sup>7</sup> Em<sup>6</sup> Em(<sup>#5</sup>) Em



Am<sup>7</sup> A♭<sup>7</sup> F♯m<sup>7</sup> B<sup>7</sup>



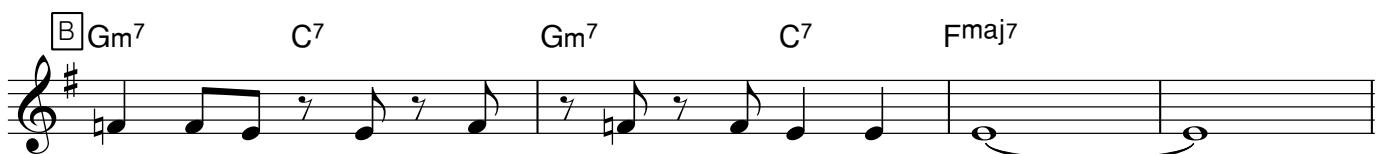
[A2] Em Em(<sup>#5</sup>) Em<sup>6</sup> Em<sup>7</sup> Em<sup>6</sup> Em(<sup>#5</sup>) Em



Am<sup>7</sup> A♭<sup>7</sup> F♯m<sup>7</sup> B<sup>7</sup> E<sup>6</sup>



[B] Gm<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup>



Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> C♯m<sup>7</sup> C<sup>7</sup> B<sup>7</sup>



[A3] Em Em(<sup>#5</sup>) Em<sup>6</sup> Em<sup>7</sup> Em<sup>6</sup> Em(<sup>#5</sup>) Em



Am<sup>7</sup> A♭<sup>7</sup> F♯m<sup>7</sup> B<sup>7</sup> E<sup>6</sup>



Bb-not

# "PRELATENS KISSAR"

Dicken Hedrenius

A1 A2

E<sup>7</sup>      A<sup>7</sup>      Dmaj<sup>7</sup>      Gmaj<sup>7</sup>      C<sup>#7</sup>      C<sup>7</sup>      B<sup>7</sup>      Em (A<sup>7</sup>)

Em<sup>7</sup>      A<sup>7</sup>      Bm<sup>7</sup>      E<sup>7</sup>      Em<sup>7</sup>      A<sup>7</sup>      F<sup>#m7</sup>      B<sup>7</sup>

1.

Em<sup>7</sup>      A<sup>7</sup>

D    Gm<sup>7</sup>    C<sup>7</sup>

Em<sup>7</sup>      A<sup>7</sup>      D    Gm<sup>7</sup>    C<sup>7</sup>

B Fmaj<sup>7</sup> Dm<sup>7</sup> G<sup>#m7</sup> C<sup>#7</sup> C<sup>#m7</sup> C<sup>7</sup> B<sup>maj7(b5)</sup> Am<sup>7</sup> A<sub>b</sub><sup>o</sup> Gm<sup>7</sup> C<sup>7</sup>

Fmaj<sup>7</sup> Dm<sup>7</sup> G<sup>#m7</sup> C<sup>#7</sup> C<sup>#m7</sup> C<sup>7</sup> B<sup>maj7(b5)</sup> Am<sup>7</sup> A<sub>b</sub><sup>o</sup> Gm<sup>7</sup> C<sup>7</sup>

A3

E<sup>7</sup>      A<sup>7</sup>      Dmaj<sup>7</sup>      Gmaj<sup>7</sup>      C<sup>#7</sup>      C<sup>7</sup>      B<sup>7</sup>      Em (A<sup>7</sup>)

Em<sup>7</sup>      A<sup>7</sup>      Bm<sup>7</sup>      E<sup>7</sup>      Em<sup>7</sup>      A<sup>7</sup>      D

# "Satäng"

Bb-not

Dicken Hedrenius

[A1]

Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Bm<sup>7</sup> E<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> D A/C<sup>#</sup> C G/B

[A2]

Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Bm<sup>7</sup> E<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> D Ebmaj7 Dmaj7

[B]

C#m G#m

Bm Em A/C<sup>#</sup> C Fm<sup>7</sup>

[A3]

Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Bm<sup>7</sup> E<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> D Ebmaj7 Dmaj7

# Shake In Time

Bb-not

Dicken Hedrenius

**A** G (*eventuellt rundgångar, i alla fall i A kanske ibland*)



G



**B** G



G



**C** G



G



**D** F<sup>7</sup> E<sub>b</sub>maj<sup>7</sup> Am<sup>7</sup>/D D<sup>7</sup> (G) (tonika bara i slutet)



(rit i slutet)

# "Take it 2"

Bb-not

(för ettan var skitdåligare)

Dicken Hedrenius (220123)

A1 A2 G B<sup>7</sup> C<sup>maj7</sup>

C#<sup>7</sup> D<sup>7</sup> Gmaj7 F#maj7 Fmaj7 G#maj7

[B] C#maj7 Dmaj7 Cmaj7 C#maj7 Dmaj7

E♭maj7 Dmaj7 Emaj7 E♭maj7 F<sup>7</sup>

A3 G B<sup>7</sup> C<sup>maj7</sup>

C#<sup>7</sup> D<sup>7</sup> Gmaj7 F#maj7

# Used Things

Bb-not

TEMA

Musical score for TEMA in E♭7. The score consists of two measures of music. The first measure starts with a half note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes.

Musical score for the first section, featuring chords A♭7, A♭m, and E♭7. The score consists of three measures. The first measure starts with a half note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. The third measure starts with a half note followed by eighth notes.

Musical score for the end of the section, featuring chords B♭7 and E♭. The score consists of four measures. The first measure starts with a half note followed by eighth notes. The second measure starts with a half note followed by eighth notes. The third measure starts with a half note followed by eighth notes. The fourth measure ends with a fermata over the first two notes of the measure, followed by the word FINE.

MELLANSPEL

E♭7

Musical score for MELLANSPEL in E♭7. The score consists of three measures. The first measure starts with a half note followed by eighth notes. The second measure starts with a half note followed by eighth notes. The third measure starts with a half note followed by eighth notes.

Musical score for the start of the next section, featuring chords A♭, E♭7, and A♭. The score consists of three measures. The first measure starts with a half note followed by eighth notes. The second measure starts with a half note followed by eighth notes. The third measure starts with a half note followed by eighth notes.

Musical score for the end of the next section, featuring chords C♭, A♭, G♭, B♭/D, and E♭. The score consists of five measures. The first measure starts with a half note followed by eighth notes. The second measure starts with a half note followed by eighth notes. The third measure starts with a half note followed by eighth notes. The fourth measure starts with a half note followed by eighth notes. The fifth measure starts with a half note followed by eighth notes.

SOLODEL

Hitta på själv en stund ("blues")

Musical score for SOLODEL. The score consists of two measures. The first measure starts with a half note followed by eighth notes. The second measure starts with a half note followed by eighth notes.

D.C. al fine

Och så några ännu  
tveksammare låtar...

Bb-not

# Och så några ännu tveksammare låtar

**MAJAS VISA** (När lillan kom till jorden). *Text och ursprunglig musik av Alice Tegnér. Musikklanterier av Dicken*

ballad

När lil - lan kom till jor - den, det var i maj, när  
 Sjön glit - tra - de som sil - ver, och körs - bär - det  
 Gull viv - ans plym sågs va - ja, bo - fin - ken slog så  
 Och där - för, säj - er Mam - ma, så är jag näs - tan

Dm7 C#m7 F#7 C#/G# E°

gö - ken gol, sa' Mam - ma, att det  
 stod i blom, och sva - lan, kvick och  
 gla - da slag. Då blev jag döpt till  
 all - tid glad, jag tyc - ker he - la

Dm7 Dm/C E/B Ebm9 E/G# Am7 Bm7

lys - te av vår - grönt och av sol.  
 min - ter, just hit med vå - ren kom.  
 Ma - ja, för Lil - lan, det var jag.  
 li - vet är som en som - skens - dag.

funkigt

Em

**BÄ BÄ, VITA LAMM**. *Text och ursprunglig musik av Alice Tegnér. Musik- och textklanterier av Dicken*

Bä, bä, vi - ta lamm, har du nå - gon ull?  
 Ja, ja, kä - ra barn, jag har säs - ken full:

C G

helg - dags - rock åt fa - r, wo - w,

C G Bm

sön - dags - kjol åt mo - r, wo - w, och två par strum

Am F E

por åt lil - - le - bror.\_\_\_\_\_

www.gurgelkott.se

Triolfeeling

**IMSE VIMSE SPINDEL** *Muntlig tradition. Musikpåhitt av Dicken. De flesta ackord kan bytas mot sina "tritonus-alteregor"*

D<sup>7</sup> F<sup>7</sup> G<sup>7</sup> B<sub>b</sub><sup>7</sup>  
Im - se vim - se spin - deln klät - tra upp för trå'n,  
  
E<sub>b</sub><sup>7</sup> F#<sup>7</sup> A<sub>b</sub><sup>7</sup>  
ner kom reg - net spo - la' spin - deln bo - rt.  
  
C#<sup>7</sup> C<sup>7</sup> B<sub>b</sub><sup>7</sup> A<sup>7</sup>  
Upp sti - ger so - len, tor - ka' bort al - it regn.  
  
D<sup>7</sup> F<sup>7</sup> G<sup>7</sup> C  
Im - se vim - se spin - deln klät - tra' upp\_\_\_\_ ig - en.

**LILLE KATT** *Text Astrid Lindgren, ursprunglig musik Georg Riedel. Musikkланterier av Dicken*

VAMPINTRO  
B<sub>b</sub>maj9(#11)

E<sub>b</sub>maj9(#11)

B<sub>b</sub>maj9(#11)

**EKORRN SATT I GRANNEN** *Text och ursprunglig musik av Alice Tegnér. Musikkланterier av Dicken*

A<sub>b</sub><sup>7</sup> Gmaj7 F<sup>13</sup> E<sup>13</sup> E<sub>b</sub>maj7 Dmaj7 C#m<sup>7</sup>  
Ek - orrn sat i gra - nen, skul - le ska - la kot - tar,

Bm<sup>7</sup> A/C# D#m<sup>7</sup>(b5) Amaj7/E D/F# F#m<sup>7</sup>(b5) B<sub>b</sub><sup>11</sup> B<sub>b</sub><sup>7</sup>  
fick han hö - ra bar - nen, då fick han så bråt - tom.

A<sup>11</sup> A<sup>7</sup> A<sub>b</sub>maj7 B<sub>b</sub>maj7 Cmaj7 E<sup>13</sup> E<sub>b</sub>maj7 D<sup>9</sup>(#11)  
Hop - pa han på tal - le - gren, stöt - te han sitt lil - la ben och den

Gmaj7 E<sub>b</sub>maj7 C#7(#9) Cmaj9 B/E G/E<sub>b</sub>  
län - ga lud - na svan - - - - sen.

# Några trombonlåtar

Bb-not

## Tretonslåtar

Några låtar som man kan sjunga eller spela.  
Gärna på trombon!

Dicken Hedrenius

PORTUGAL

(baklänges-  
spanien)

Musical notation for 'PORTUGAL'. The music is in G clef, 4/4 time, with a key signature of one flat. The lyrics are: Tan - go dan-sar man i Por - tu - gal, Por - tu - gal.

SNIGELN

Musical notation for 'SNIGELN'. The music is in G clef, 4/4 time, with a key signature of one flat. The lyrics are: Sni - geln tar det gan - ska lugnt. Hus - et mås - te va - ra tungt.

DENNIS OCH ROGER

Musical notation for 'DENNIS OCH ROGER'. The music is in G clef, 4/4 time, with a key signature of one flat. The lyrics are: Den - nis mår, Den - nis mår, Den - nis mår så bra.

Ro - ger mår ba - ra bra nära han får cho - kla'

BOOGIE WOOGIE

Musical notation for 'BOOGIE WOOGIE'. The music is in G clef, 4/4 time, with a key signature of one flat. The lyrics are: Bo bo bo bo boo-gie. Wo wo wo wo woo-gie.

2015 gjorde jag några enkla låtar till Hugo Hamiltons text och bilder från boken Författaren och barnbarn. Av någon (antagligen dum) anledning som jag inte minns bestämde jag att bara använda 4 toner. Kanske handlade det om att passa bra på något visst instrument?

Byt tonarter, ackord, melodi efter behag till något mer angenämt! Väljer man att t.ex. höja allt en halv ton är det bara att låtsas att det finns ett kors som fast förtecken istället för de nuvarande sex benen.

På min hemsida [www.gurgelkott.se](http://www.gurgelkott.se) (under fliken "elev" och "Hamilton") finns häftet transponerat till flera tonarter.

Spela inte låtarna i en följd för det håller de inte för. Men resultatet beror väl på hur man väljer att sjunga/spela/kompa/arra. Jag har redigerat ihop allt snyggt med originalbilderna men sprider inte det eftersom jag inte vill bli så kriminell. Köp originalboken, den är fin! Här under finns noterna. /Dicken den 14 augusti 2023

#### Rättelse:

I noterna har jag skrivit att teckningarna är färglagda av Florrie Hamilton. Efter att ha läst baksidestexten lite noggrannare förstod jag dock att några är färglagda av henne medan andra är färglagda av Hugo själv. Det framgår ingenstans vem som har gjort vilka.

*En del ackord är mer än lovligt ihopknorrade. Jag vill påminna om att det bara är att byta ut mot något mer raffinerat eller mot något enklare, eller helt enkelt bara mot något man gillar mer. Flera av låtarna med många ackord kanske skulle vara bättre om de bara fladdrade omring grundtonartens basala ackord (oftast Eb moll eller Gb dur i originaltonarten).*

*Man kan spela en låt flera vändor om man vill hitta på egna snirklingar. En del låtar borde då kanske ha haft en extrataxt för att "fylla ut perioden", men det står ju var och en fritt att lägga till en, två eller till och med tre komma fjorton takter.*



# För barn och barnbarn

Av HUGO HAMILTON

BONNIERS Pris 16:50

Hugo Hamilton – 1849–1928 – skrev om sig själv att han ”varit en sällsynt lycklig människa”. Han menade inte därmed att hänvisa till sina framgångar som politiker, statsråd, talman. Han tänkte i stället på den ovanliga livskraft som naturen utrustat honom med. Han fann glädje i många ting, i musiken, i naturen, i dikten. Det officiella livet gav honom utan tvivel tillfredsställelse men lyckan i hans liv härrörde ur en barnsligt blommande skapardrift, ur ett grönskande reservat i hans själ. Denna bok är en produkt av denna sida av hans väsen. När hans egna barn var små, ritade han troll åt dem och försedde bilderna med verser. Vårlig eller sommarlig natur blommar kring hans scener och ofta ser man i bakgrunden Kinnekulles milda kägla, ty Västergötland var hans barndoms landskap. Han skrev verser till tavlor och de har alla en liten extra knorr, ett kvickt skutt. Hans familj kom från Skottland en gång och det var i det engelska nonsens- och barnkammarrimmets anda han arbetade. Han hör till våra få klassiker i denna genre. Ursprungligen ritade han i tusch. När han 1925 beslöt sig för att ge ut ett urval av sina trolltavlor under titeln ”För barn och barnbarn” färglade hans dotter Florrie Hamilton dem. De blev mycket älskade. Många av dessa bilder finns med här men många nya, aldrig tidigare publicerade har kommit till, nu i Hugo Hamiltons egna färger. Jag hoppas att han vinner vänner i nya generationer. Jag har vuxit upp med dessa verser – ty Hugo Hamilton var min morfar – och jag kan dem utantill. Men jag vet att de flesta människor, unga och gamla, dårar, barn och visa fastnar för hans rim och spritter till inför bilderna.

OLOF LAGERCRANTZ

# 1. Solialand

Hugo Hamilton

Dicken Hedrenius

The musical score consists of four staves of music in 3/4 time, key signature of A♭ major (three flats). The first staff starts with a repeat sign and continues with chords A♭, E♭/G, Fm, and C/E. The second staff begins with D♭, followed by F/C, B♭m⁷, and B♭m⁷(b⁵)/E♭. The third staff starts with A♭, followed by D♭, A♭, and D♭. The fourth staff begins with D♭ and ends with F.

Chords indicated above the staves:

- Staff 1: A♭, E♭/G, Fm, C/E
- Staff 2: D♭, F/C, B♭m⁷, B♭m⁷(b⁵)/E♭
- Staff 3: A♭, D♭, A♭, D♭
- Staff 4: D♭, F

Lyrics in Swedish:

So - li - a,  
So - li - a,  
So - li - a - land.  
So - li - a,  
So - li - a,  
So - li - a - land.

Sol - en  
Trol - len

ski - ner  
fly - ger

på  
med

grön - skan - de  
hjär - tat - i

strand.  
brand.

Vän - skap - ens

band,

svan - sen

i

hand.

So - li - a,  
So - li - a,  
So - li - a - land.

## 2. Ska hälsa så mycket

Hugo Hamilton

Dicken Hedrenius

The musical score is composed of six staves of music in G minor (two flats) and 4/4 time. The lyrics are written below each staff, corresponding to the chords indicated above the staff.

**Chords:**

- B♭ (Staff 1)
- C (Staff 1)
- F (Staff 1)
- A♭ (Staff 1)
- B♭ (Staff 1)
- C (Staff 1)
- B♭ (Staff 2)
- C (Staff 2)
- F (Staff 2)
- Gm<sup>7(b5)/C</sup> (Staff 2)
- B♭ (Staff 3)
- C (Staff 3)
- Fm/C (Staff 3)
- Gm<sup>7(b5)/C</sup> (Staff 3)
- Fm/C (Staff 3)
- Gm<sup>7(b5)/C</sup> (Staff 3)
- Gm<sup>7(b5)/C</sup> (Staff 4)
- Fm/C (Staff 4)
- Gm<sup>7(b5)/C</sup> (Staff 4)
- C<sup>7(b9)</sup> (Staff 4)
- Fm/C (Staff 4)
- Gm<sup>7(b5)/C</sup> (Staff 5)
- Fm/C (Staff 5)
- Gm<sup>7(b5)/C</sup> (Staff 5)
- C<sup>7(b9)</sup> (Staff 5)
- Fm (Staff 5)
- C (Staff 6)
- B♭ (Staff 6)
- C (Staff 6)
- E♭m<sup>7(b5)</sup> (Staff 6)
- A♭<sup>9</sup> (Staff 6)
- Amaj7 (Staff 6)

**Lyrics:**

"Ska häl - sa så myc - ket från mor som bor - ta i troll berg - et bor, att  
nu är smult - ron - en mog - na. Sen gö - ken i vå - ras gol, vi  
pys - slat med dagg och sol och vak - tat snäl - la och trog - na. Nu  
ly - ser vår bac - ke röd med loc - kan - de öv - er - flöd, och  
mor har gräd - de och ka - ka. Av hjor - tron är mos - sen full, det  
glän - ser som ba - ra gull. Kom, sö - ta frö - ken och sma - ka!"

### 3. HKH Kluta-Luta

Hugo Hamilton

Dicken Hedrenius

The musical score consists of four staves of music in common time (4/4). The key signature is one flat (F#), indicated by a 'b' symbol. The first staff starts with a Cm chord, followed by E♭ and E♭ chords. The lyrics are: "Hen-nes Kun-glig Hög - het Klu - ta - Lu - ta täck tes all - tid själv gå kring och pru - ta." The second staff starts with a Cm chord, followed by E♭ and E♭ chords. The lyrics are: "'Finns här', sa hon,"nå - got läck - ert vilt åt min lil - le sö - te trol - le - pilt?" The third staff starts with a Cm chord, followed by E♭ and E♭ chords. The lyrics are: "Färs - ka pad - dor, or - mar el - ler mask, flug svamp, myr - ägg el - ler an - nat snask?" The fourth staff starts with a Cm chord, followed by E♭ and E♭ chords. The lyrics are: "Men jag ger, min go- das - te ma dam, fy - ra ö - re blott per ki - lo - gram."

## 4. Moster Cikoria

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in G clef, 4/4 time, and B-flat major (indicated by four flats). The first staff begins with a B-flat 7th chord. The lyrics for this section are: En ro - lig his - to - ria om mos - ter Ci - ko - ria, som. The second staff begins with a B-flat 7th chord. The lyrics for this section are: ald - rig sa stopp, när ung - dom ens hopp var kaf - fe med dopp.

## 5. Det är ej roligt

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in 3/4 time, key signature of four flats. The first staff starts with Fm, followed by Cm<sup>7</sup>, Fm, and Cm<sup>7</sup>. The second staff starts with Bbm<sup>7</sup>, followed by Eb<sup>7</sup>, Abmaj<sup>7</sup>, Fm<sup>7</sup>, Bbm<sup>7</sup>, Gbmaj<sup>7</sup>, Amaj<sup>7</sup>, and B<sup>6</sup>.

Det är ej ro-ligt för trol - le - mor närl al - la bar-nen har flun - san,  
Båd sto - ra sys ter och lil - la bror och min - sta äls - kli - ga klun - san.

Ty gö - ra än vad hon gö - ra vill, så blir det skrik he - la da - gen.  
Den en - da kur, som hon kän - ner till, är kal - la orm - ar om ma - gen.

## 6. När havet sig lägger

Hugo Hamilton

Dicken Hedrenius

A<sup>maj7</sup> B<sup>maj7</sup> D<sub>b</sub><sup>maj7</sup> D<sup>7</sup> D<sub>b</sub><sup>maj7</sup> Gm<sup>7/C</sup> A<sup>7</sup> A<sub>b</sub><sup>m7</sup> D<sub>b</sub><sup>7</sup>      G<sub>b</sub><sup>69</sup>      E<sup>7</sup>      E<sub>b</sub><sup>69</sup>

När ha - vet sig läg - ger i loj, loj, loj, och so - len i sim - me - ri - si,  
då blir de små trol - len så voj, voj, voj, och få - gla - rna vim - me - ri - vi.

Gm<sup>7</sup> G<sub>b</sub><sup>maj7</sup>

O, fjär - re - li- mé, ko - ri - mis- tig!! - Be - gri - per du det, är du listig!

# 7. Flyg, flyg, storkefar

Hugo Hamilton

Dicken Hedrenius

The musical score consists of five staves of music in 4/4 time, primarily in B♭ major (indicated by a B♭ symbol above the staff) and A♭ major (indicated by an A♭ symbol above the staff). The lyrics are written below each staff.

**Staff 1 (B♭m<sup>7</sup>):**

Flyg, flyg, stor - ke - far, bort till lan - det Mi - re - lar,

**Staff 2 (A♭):**

öv - er skog och fält och by ge - nom ro - sig af - ton - sky.

**Staff 3 (B♭m<sup>7</sup>):**

Flyg i norr och flyg i sö - der, skaf - fa mig små sö - ta brö - der.

**Staff 4 (A♭):**

Flyg med öst - an, flyg med väst - an, sök mig ut en vac - ker fäst - man,

**Staff 5 (B♭m<sup>7</sup>, B♭m<sup>7</sup>, E♭<sup>6</sup>, A♭):**

morsk i strid och nätt i dans, med en lit - en krul - lig svans.

# 8. Kosöta, Kolilla

Hugo Hamilton

Dicken Hedrenius

The musical score consists of five staves of music for voice and piano. The lyrics are written below each staff, corresponding to the chords above them.

**Chords:**

- Staff 1: B♭maj7, Fm<sup>7</sup>, B♭maj7, Fm<sup>7</sup>
- Staff 2: B♭maj7, Fm<sup>7</sup>, B♭maj7, Fm<sup>7</sup>, B♭maj7, Fm<sup>7</sup>, B♭maj7
- Staff 3: A♭, D♭, A♭, D♭, A♭, B♭, F
- Staff 4: A♭, B♭, F, B♭maj7, Fm<sup>7</sup>
- Staff 5: B♭maj7, Fm<sup>7</sup>, B♭maj7

**Lyrics:**

"Ko - sö - ta, Ko - lil - la; stå stil - la, stå stil - la! Vi  
 är - o så törst - i - ga så, vi stac kars små troll - un gar två. Men  
 om nå gon frå - gar vem tjuv mjöl - ka vå - gar, så säg att det hack spet ten var och  
 ha - ren som skut - tar och far. Men skyll in - te, skyll in - te  
 på oss törst - i - ga troll - un - gar små!"

# 9. Hej Hopperi Hoppa

Hugo Hamilton

Dicken Hedrenius

A♭

Hej hop - pe - ri hop - pa! Jag ri - der själv på min lop - pa.

4 gånger

Jag ri - der att bi - ta båd svar - ta och vi - ta.  
Jag ri - der att plå - ga båd hö - ga och lå - ga.  
Båd gos - se och flic - ka jag äm - nar att stic - ka.  
Ja, själv - as - te kun - gen ska kan - ske bli tvun - gen

D

att kli - a sin nå - di - ga kropp. Det finns in - gen gräns för mitt hopp!

A♭

Hej hop - pe - ri hop - pa! Jag ri - der själv på min lop - pa.

# 10. Jösse och Mickel Räv

Hugo Hamilton

Dicken Hedrenius

The musical score consists of four staves of music in 4/4 time, key signature of A♭ major (three flats), and a tempo of quarter note = 120.

**Chords:**

- Staff 1: A♭, A♭/G, A♭/F, A♭/E
- Staff 2: A♭/E♭, D⁷, D♭, D♭/C, B♭m⁷, E♭⁷, Cm⁷, B♭m⁷
- Staff 3: A♭, A♭/G, A♭/G♭, Fm, C♯m/E
- Staff 4: B♭/D, D♭°, Cm⁷ Cm⁷(♭5) F⁷(sus4), F⁷, B♭m⁷, E♭⁷(♭9), A♭

**Lyrics:**

Un - der hav - torns - bus - ken satt Mic - kel Räv en som - mar - natt. Jös - se  
satt på an - dra si - dan ut - i bä - van och för - bi - dan. "Ska vi  
in - te ska - ka tass?" sa den gam - le slu - ge rä - ven.  
"Nej, jag lå - ter hel - lire bli, för jag kän - ner nä - ven!"

# 11. Trollspråk

Hugo Hamilton

Dicken Hedrenius

Fm

"Tum - par du i kal - li - mal - li - van - dra?"  
"Nej, men lin - - ke - lunk har bu - ri - tör - sta",

B♭m

sa det för - - sta trol - let till det an - dra.  
sa det an - - dra trol - let till det för - sta.

Fm B♭ B♭m<sup>7</sup> Cm<sup>7</sup> Fm

Det var in - te un - der - litg min sann, att de in - te alls för stod var ann!

## 12. Fallefar och Mollemor

Hugo Hamilton

Dicken Hedrenius

4||: Cm B♭ A♭ B♭

Och Fal - le - far och Mol - le - mor de ha - de in - te någ - ra kor. De  
Och Fal - le - far och Mol - le - mor de ha - de in - te någ - ra skor. De  
Och Fal - le - far och Mol - le - mor de fick till slut så mån - ga kor och

Cm B♭ A♭ F 3:e ggn (fine) Dm7(♭5) G7

ha - de ba - ra två små get-ter och så en pojk som het - te Pet- ter.\_\_\_\_\_  
dan - sa-de än - då för Pet-ter och dan - sa gjor - de de - ras get- ter.\_\_\_\_\_  
ka - ka, äp - pel-kräm och bär. Och Pet - ter han blev mil - jon- är.\_\_\_\_\_

# 13. När lärkan slår

Hugo Hamilton

Dicken Hedrenius

A<sub>b</sub>(add9)

Trol - let det var mån ga tu - sen år, flic - kan in - te mer än åt - ta.  
Men på jor - den var det ny född vår, blom mor lys - te ut - an måt - ta.

Bbm<sup>7</sup>                    Cm<sup>7</sup>                    Bbm<sup>7</sup>                    C<sup>7</sup>                    Bbm<sup>7</sup>                    F

Då, nära lär - kan slår sitt lju - va slag, tu - sen år är ba - ra som en dag.

# 14. Elva barnbarn

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in 4/4 time, key signature of B-flat major (two flats). The first staff starts with a B-flat 7th chord. The lyrics are:

El - va barn barn har trol - le far,  
ni - o flic - kor, poj kar blott ett par.

The second staff continues with chords A-flat major 7, G minor 7, G-flat 6, C minor 7, and C-flat 6. The lyrics are:

Tänk, nära bar - na får un - gar själ - va,  
då får troll-far kan-ske hun - dra - el - va!

# 15. Fröken Rosenstare

Hugo Hamilton

Dicken Hedrenius

The musical score consists of three staves of music in G clef, 4/4 time, and A major (three sharps). The first staff starts with a half note followed by eighth notes, with chords E and F#7 above it. The lyrics are: Frö - ken Ro - sa Ros - en - sta - re åk - te med en li - ten ha - re. The second staff starts with a half note followed by eighth notes, with chords A♭7, D♭, D°, E♭m7, and A♭7 above it. The lyrics are: So - len sken, och ros - ens doft steg mot him - lens blå - a loft. The third staff starts with a half note followed by eighth notes, with chords E and C above it. The lyrics are: Tras - ten satt i gra - nens krans och skrek "Nej, tit - ta hon har svans!"

# 16. Blomstra, lilla kossan min

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in 4/4 time. The key signature is A♭ major (three flats). The first staff begins with a measure in A♭ major, followed by a measure in D♭ major. The lyrics for the first staff are: "Blom - stra, lil - la kos - san min, nu vill mor ha mjöl - ken din." The second staff begins with a measure in B♭m⁷, followed by a measure in G⁷, and ends with a measure in A♭⁶. The lyrics for the second staff are: "Får hon se - dan mjöl från kvar- nen, blir det väl - ling åt små bar - nen."

# 17. Det är kanske bäst

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in 4/4 time, key signature of A♭ major (three flats). The top staff starts with Am⁷, followed by A♭⁷, Gm⁷, Gm⁷, A⁷(♭⁹), Dm, and Dm/C. The bottom staff starts with B♭m⁷, E♭⁷, A♭⁶, F/A, B♭m⁷, E♭⁷(♭⁹), A♭, D♭⁷, and A♭. The lyrics are written below each staff, corresponding to the chords.

Am<sup>7</sup>      A♭<sup>7</sup>      Gm<sup>7</sup>      Gm<sup>7</sup>      A<sup>7(♭9)</sup>      Dm      Dm/C

Om man ba - ra      hål ler av var-and - ra,      kan man tryggt bland styg ga trol len vand- ra.

B♭m<sup>7</sup>      E♭<sup>7</sup>      A♭<sup>6</sup>      F/A      B♭m<sup>7</sup>      E♭<sup>7(♭9)</sup>      A♭      D♭<sup>7</sup>      A♭

Det vill sä - ga,      det är kan ske bäst      att ta med en      li - ten duk-tig häst!

# 18. Han kan gå

Hugo Hamilton

Dicken Hedrenius

Musical score for 'Han kan gå' in 4/4 time, key signature of four flats. The score consists of two staves. The first staff starts with Fm, followed by Fm/E♭, Dm⁷(♭⁵) D♭maj⁷, B♭maj⁷, C⁷, Fm, D♭⁷, Dm⁷(♭⁵) B♭m⁷/E♭ A♭maj⁷. The lyrics are: "Han kan gå, han kan gå! Att vi två skul-le få en lit-en poj-ke som kan gå!" The second staff continues from the first.

# 19. Lata jäntor

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in 4/4 time, key signature of F major (one flat). The first staff starts with Fm<sup>7</sup>, followed by B♭<sup>7</sup>, then Fm<sup>7</sup>, B♭<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, and Gm<sup>7</sup>, C<sup>7</sup>. The lyrics for the first section are: "Bå - de get - en och kon ska ha vat - ten i hon." The second staff continues with Fm<sup>7</sup>, B♭<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, and Fmaj<sup>7</sup>. The lyrics for the second section are: "Ga-mle Nis - se ska ny - pa och klö - sa la - ta jän - tor som in - te vill ö - sa."

## 20. Att ha många barn

Hugo Hamilton

Dicken Hedrenius

Musical notation for the song 'Att ha många barn'. The key signature is F major (one sharp). The time signature is 3/4. The melody consists of two measures of F major, followed by one measure of B♭ major, then two measures of B♭ major, and finally one measure of F major. The lyrics are written below the notes:

Att ha mån ga barn är rol-igt nog, fast i - bland är det ett väl digt knog.

## 21. Lilla kalv

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in A♭ major. The first staff begins with a treble clef, a key signature of four flats, and a common time signature. It features a vocal line with lyrics and harmonic chords above it. The lyrics include "Lil-la kalv," "säg kan du tro," "att om ett år är du en ko?," and "Då." The second staff continues the melody with lyrics "får du till mör-ka," "la - gårn van - dra," "och för - sö - ka," and "gö- ra mjölk åt and- ra." Harmonic chords marked above the staff are A♭, Dm, Fm, and E♭7.

## 22. Trollets morgonpromenad

Hugo Hamilton

Dicken Hedrenius

A<sub>b</sub> Fm

Trol - lets mor - gon - pro - me - nad gjor - de hon - om in - te glad.

This musical score consists of two staves of music in A-flat major (A<sub>b</sub>) and F major (Fm). The lyrics are placed below the notes. The first staff covers measures 1-4, and the second staff covers measures 5-8.

A<sub>b</sub> Fm

Han blev bit - en ut - i lår - et, låg till sängs mest he - la år - et.

This musical score consists of two staves of music in A-flat major (A<sub>b</sub>) and F major (Fm). The lyrics are placed below the notes. The first staff covers measures 9-12, and the second staff covers measures 13-16.

A<sub>b</sub> Cm/G E<sub>b</sub>m/G<sub>b</sub> F<sup>7</sup> D<sup>7</sup> E<sup>7</sup> F<sup>#7</sup> G<sup>7</sup>

Svan - sen sat - tes fast med lack. Val - par är ett rac - kar - pack!

This musical score consists of two staves of music in A-flat major (A<sub>b</sub>). The chords are indicated above the staff: Cm/G, E<sub>b</sub>m/G<sub>b</sub>, F<sup>7</sup>, D<sup>7</sup>, E<sup>7</sup>, F<sup>#7</sup>, and G<sup>7</sup>. The lyrics are placed below the notes. The first staff covers measures 17-20, and the second staff covers measures 21-24.

## 23. Den stora trösten

Hugo Hamilton

Dicken Hedrenius

Fm

Av      kär - lek      be - svik - en      han      flyr      till      mu - sik - en.

# 24. Lasse och Masse

Hugo Hamilton

Dicken Hedrenius

The musical score consists of four staves of music in G♭ major, 4/4 time. The lyrics are in Swedish and are repeated in each section.

**Section 1:**

- Staff 1: G♭maj7  
"Vad värl - den är stor!"  
"sa Las - se till Mas - se."
- Staff 2: Gm7  
"Det är den, min bror",  
"sa Mas - se till Las - se."
- Staff 3: D♭maj7  
"Och vi är så små",  
"sa Las - se till Mas - se."
- Staff 4: A♭13  
"Men vi är ju två!"  
"sa Mas - se till Las - se."

**Section 2:**

- Staff 1: G♭maj7  
"Vad värl - den är stor!"  
"sa Las - se till Mas - se."
- Staff 2: Gm7  
"Det är den, min bror",  
"sa Mas - se till Las - se."
- Staff 3: D♭maj7  
"Och vi är så små",  
"sa Las - se till Mas - se."
- Staff 4: A♭13  
"Men vi är ju två!"  
"sa Mas - se till Las - se."

# 25. Vaggvisa

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in common time (4/4). The key signature is four flats (B-flat major). The first staff starts with a Fm chord, followed by a Bbm chord, and then an Fm chord again. The lyrics for this section are:

Öv - er sko - gen nat - tens må - ne van - - kar  
földj ug - gle - rop och troll - doms - tan - - kar.

The second staff starts with a Bbm chord, followed by an Fm chord, a D♭ chord, and an A♭ chord. The lyrics for this section are:

"Som - na nu, min lil - la vän! Sol - en kom - mer snart i - gen."

## 26. Ovälkommets besök

Hugo Hamilton

Dicken Hedrenius

A musical score in 4/4 time, treble clef, and key signature of four flats. The lyrics are: Det kom en bov till herr - skap - et Spov. The chords are: E♭7, A♭7, D♭maj7, G♭7, B<sup>13(b9)</sup>, E<sup>7(#9)</sup>, and Am<sup>6</sup>. The lyrics are aligned with the chords as follows: Det (E♭7), kom (A♭7), en (D♭maj7), bov (G♭7), till (B<sup>13(b9)</sup>), herr (E<sup>7(#9)</sup>), - (E<sup>7(#9)</sup>), skap (Am<sup>6</sup>), et (Am<sup>6</sup>), Spov. (Am<sup>6</sup>). The lyrics 'herr - skap - et' are on a single line, while 'Det', 'kom', 'en', 'bov', 'till', and 'Spov.' are on separate lines.

## 27. Vi ska ta oss en liten sväng

Hugo Hamilton

Dicken Hedrenius

The musical score consists of two staves of music in E♭7 and A♭ keys. The first staff begins with a treble clef, a key signature of four flats, and a 3/4 time signature. The lyrics for this section are:

Vi ska ta oss en lit - en sväng, stol - li - trol - la,  
Vi ska byg - ga ett lit - et bo, stol - li - trol - la,

The second staff begins with a treble clef, a key signature of four flats, and a 3/4 time signature. The lyrics for this section are:

grä - set på bon - dens äng, trol - li - stol - la.  
mjöl - ken från bon- dens ko, trol - li - stol - la!

# 28. Sex råttor hade drottningen

Hugo Hamilton

Dicken Hedrenius

The musical score consists of three staves of music in G clef, 4/4 time, and F major (indicated by a key signature of one flat). The first staff starts with C<sup>7</sup>, followed by C°, Dm<sup>7(b5)/C</sup>, C, F<sup>7</sup>, F°, Gm<sup>7(b5)/F</sup>, and F. The second staff starts with B♭<sup>7</sup>, followed by B♭°, Cm<sup>7(b5)/B♭</sup>, B♭, and F<sup>7(#9)</sup>. The third staff ends with C<sup>7</sup>, B♭<sup>7</sup>, B♭<sup>7</sup>, A<sup>7</sup>, A♭<sup>7</sup>, G<sup>7</sup>, G♭maj<sup>7</sup>, and F.

Sex råt - tor ha - de drot-tning - en, och hen - nes vagn de drog så käckt. Men  
så kom kun - gen på en katt och drot - ning - en hon blev för-skräckt, och  
hen - nes tår - ar flöt som vat - ten. Hur det gick sen - det ve - te kat - ten!

# 29. På ängen gick Pålle

Hugo Hamilton

Dicken Hedrenius

The musical score consists of six staves of music in 4/4 time, key signature of G major (one sharp), and a tempo of 120 BPM. The lyrics are written below each staff, corresponding to the chords indicated above them.

**Chords:**

- Gm<sup>7</sup>
- G<sub>b</sub>maj<sup>7</sup>
- Fm<sup>7</sup>
- E7(<sup>#</sup>9)
- Gm<sup>7</sup>
- G<sub>b</sub>maj<sup>7</sup>
- Fm<sup>7</sup>
- E7(<sup>#</sup>9)
- E<sub>b</sub>m<sup>6</sup> *Ritardando*
- F<sup>11</sup>
- B<sub>b</sub>(SUS4)

**Lyrics:**

På äng - en\_\_ gick Pål - le och åt ti - mo - tej, så  
kom de små trol - len\_\_ och ro - pa - de: "Hej!" Gal -  
op - pe - ri - lop - pa, nu ska du få hop - pa!" Och  
Pål - le han ske - na\_\_ rätt ut gen - om byn. Det  
blix - tra\_\_ om be - na\_\_ och dun - dra\_\_ i skyn av  
Pål - les gal opp, och bor - ta var Pål - le näär sol - en gick opp.  
Men kan - ske att trol - len vet var Pål - le nu går i bet.

## 30. Det var ett troll

Hugo Hamilton

Dicken Hedrenius

A<sub>b</sub>                    Fm                    B<sub>b</sub>m<sup>7</sup>                    E<sub>b</sub><sup>7</sup>

Det var ett troll som bod-de i en ek. Han skrämdes de små barnen så de skrek, men då kom

A<sub>b</sub>                    Fm                    B<sub>b</sub>m<sup>7</sup>                    D<sub>b</sub><sup>7</sup>    D<sup>7</sup>    E<sub>b</sub><sup>7</sup>

hun-dar-na och skäl-lide: "Vaff!" Och ni må tro att trol-let han blev paff!

# 31. Vad det är skönt

Hugo Hamilton

Dicken Hedrenius

The musical score consists of five staves of music in 3/4 time, key signature of B-flat major (two flats), and treble clef. The score includes lyrics in Swedish and corresponding chords above the staff.

**Chords:** B♭m⁷, Cm⁷, D♭, Cm⁷, B♭m⁷, Cm⁷, D♭(add⁹), Cm⁷; Gm⁷, Am⁷, B♭m⁷, E♭⁷, A♭maj⁷, Gm⁷, C⁷; Fm⁷, B♭⁷, Fm⁷, B♭⁷; B♭m⁷, Cm⁷, D♭, Cm⁷, B♭m⁷, Cm⁷, D♭(add⁹), Cm⁷; B♭m⁷, Cm⁷, D♭, Cm⁷, F¹¹, B♭(add⁹).

**Lyrics:**

Vad det är skönt att sät - ta sig och tän - ka  
när man har ing - en - ting att tän - ka på!

Där tror jag att jag ser en stjär - na blän - ka.

Den blän - ker - ja, visst gör den så!  
*(instrumentalt/kompet)*

Ja, stjär - nor - na de blän - ker och jag tän - ker,

jag tän - ker, tror jag näs - tan att de blän - ker.