

piano/bas/trummor

399c

(ABC)

AND CLYDE

Dicken Hestronius

trombon (ad lib trombon med komp andra gangen)

Trombon

Am7^{b5} A^b H13 C7^{b9} Dm7^{b5} E^o Fm F^{#o}

B^bm B^bm B^bm Dm7^{b5} G7

E^b13 D^b13 B^bm7 E7 A^b/E^b Dm7^{b5} D^bm6

1.2.

A^b/C D^b7 B^b7 E9 E^b9 H9 B^bm7 G7^{b9} G^bmaj9

3.

H9 B^bm7 A^bmaj9

Att göra slut

Dicken Hedrenius

First system of musical notation. The treble clef staff contains three triplet eighth notes in the first measure, followed by eighth and quarter notes. The bass clef staff contains a simple bass line. Chords are indicated below the staff: C/E, Eb°, Dm7, CDb9(#11), C9(#11), Ebm7, Ab7, Db, and A.

Second system of musical notation. The treble clef staff continues with eighth and quarter notes. The bass clef staff continues with a simple bass line. Chords are indicated below the staff: DD7, G G#°, A7, D, G, and D G.

Third system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff continues with a simple bass line. Chords are indicated below the staff: Bb, Gm, Eb, Cm, C, B, Bb, A, Ab, G7, Gbmaj7, F, and Ab7(#9).

3 gånger, fejd out (svagare och svagare alltså)

Fourth system of musical notation, consisting of a single measure repeated three times. The treble clef staff contains eighth notes and rests. The bass clef staff contains a simple bass line. Chords are indicated below the staff: C, Am, Dm, G7, C, Am, Dm, and G7.

"Basie"
Bm⁷ C^o A⁶

f E⁷ A Bm⁷ C^o A⁶ A¹³ E⁷ Am E⁷

C#m⁷(b⁵) Cm⁷ Bm⁷ Bbm⁷ Am⁷ F

C/E Dm B^b A⁷ D E F#

Att komma igenom en dörr (Ställ upp!)

Dicken Hedrenius

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves of music. The first staff has four measures with lyrics: 'Ställ upp! Blipp kod stjär-na stjär-na. Lås! Blipp stjär-na no - ll stjär-na.' The second staff has four measures with lyrics: 'Grupp? Blipp kod stjär-na grupp-kod stjär-na, sen är det klart. (tj tj)'. Chord symbols Eb, Fm7, Bb7, and Eb are placed above the notes in the first and second staves.

Ställ upp! Blipp kod stjär-na stjär-na. Lås! Blipp stjär-na no - ll stjär-na.

Grupp? Blipp kod stjär-na grupp-kod stjär-na, sen är det klart. (tj tj)

ATTRACTIVE MAN

Dicken Hedrenius
30/7-15

♩ = 1/4

I am an attractive man with a sexy body,

Lot of money and my voice is like honey. Attractive man with a sexy body,

lot of money, voice is like honey why don't you want to walk with

me, you? I am an Attractive man.

Svenska: Jag är en attraktiv man med en sexig kropp

Har många pengar (och ~~en IQ i topp~~)
är ditt te i en kopp

Mindøø nördig
variant på engelska:

~~Jag är en attraktiv man med en sexig kropp~~
många pengar (IQ i topp,) ditt te i en kopp
Hur kan du säga nej till mig, du?

Jag är en attraktiv man.

Bajs

Dicken Hedrenius

A $A\flat$ Cm $B\flat m$ $B\flat m(\#5)$ $B\flat m^6$ $B\flat m(\#5)$

Bajs. Bajs. Bajs.

Dm/A A^7 $Am^7(b5)$ D^7

Bajs. Bajs. Bajs. å

B G A^7

bajs. Bajs, bajs, bajs, bajs.

Am^7 D^7 G Fm^7 $B\flat^7$ Em^7 A^7

Bajs. Bajs. Bajs.

C $Dmaj7$ D^7 D^6 D^7 $Dmaj7$ $D\flat$

Bajs, bajs, bajs, bajs, bajs.

$Cmaj7$ C^7 C^6 C^7 $Cmaj7$

Bajs, bajs, bajs, bajs, bajs.

Am^7 D^7

Bajs, bajs, bajs å slut - lig - - en

G $E\flat$ G $E\flat$ $A\flat$ $E\flat^7$ $A\flat$

(slutsvans)

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

Bam Bam Bam

Dicken Hedrenius

(bassolåt)

A B⁷ C⁷ A⁷ A^{b7} E^{b7} E⁷ D^{b7}

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

C F D G E Am F[#] B

E D C B^b E⁷ A⁷ F⁷ B^{b7} E^b

B piano 4-4 **C** piano 4-4

Bam Bam Bam

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

Bengt VS Parisa

Dicken Hedrenius

A1/A2

(Fm7)
 Dbmaj7 E7 Amaj7 3 Abm7 G7 Gbmaj7 F+7 E7 A7 G7

F+7 E7 Eb7 C7 D7 Eb7 Dmaj7 Db

B

Bbm7 Eb7 Gm7 C7 F7(b5) E7(b5) Bbmaj7 A7

D

A3

(Fm7)
 Dbmaj7 E7 Amaj7 3 Abm7 G7 Gbmaj7 F+7 E7 A7 G7

F+7 E7 Eb7 C7 D7 Eb7 Dmaj7 Db

Solon på
 AABA

(Fm7)
 Dbmaj7 E7 Amaj7 Abm7 G7 Gbmaj7 F+7 E7 A7

F+7 E7 Eb7 D7 Eb7 Dmaj7 Db

Bbm7 Eb7 Gm7 C7 F7(b5) E7(b5) Bbmaj7 A7

D

Rocklåt

BIRGITTAS FUSKDAMM

Dicken-93

(INTRO)

Ab13(b5) A

Gb7 Ab7 Db7

Gb7 Gb7 Ab7 Db7

Ab Bb

DRUMS

3

B

SÖLEN
På formen
(inkl. drums
sista 4
varje chorus)

D.S.
al

F#7 E#7

Ebm7 D7 Dmaj13 FINE

Brottbý Café

sida 1 av 2

Dicken Hedrenius 1996

Db Bbm7 Ebm7 D7

A Db Bbm Ebm Ab7 F7 Bb7 Eb7 Gbm

Fm7 E7 Ebm7 D7 Db Bbm Ebm7 D7

B Db Bbm Ebm Ab7 F7 Bb7 Eb7 Gbm

Fm7 E7 Ebm7 D7 G7 Gb7 F7 E7

C Eb7 Gb7 Db7 Db7(b5)

Gb7 C7 Fm7 E7 Ebm7 D7

D Db Bbm Ebm Ab7 F7 Bb7 Gm7(b5) Gbm

♩

Fm⁷ E⁷ Ebm⁷ D⁷ Db Bbm Ebm Ab⁷

♩

Ebm⁷ Ab⁷ Fm⁷ Bb⁷

Ebm⁷ Gbm⁷ B⁷ Fm⁷ Bb⁷

p

Ebm⁷ Ab⁷(b9)

Ej komp

Db Bbm⁷ Ebm⁷ D⁷ Db¹³(b5)

Tutti

(UP-JUMP)

BURNING SLIDES

Dicken - 93

(A)

C

(A2)

Dm7 G7 C G7

(B)

D7 G7

(A3)

C

(A3)

G7 (g pedal) Cm7/G F E Eb D Db G pedal

Dm7 Eb Dm7 Am7 D7 G7

C D7 C7

CALLE LEAPS IN

Dicken Hedrenius
161119

Handwritten musical notation for the first system, consisting of six staves. The notation includes treble clef, key signature of two flats (Bb, Eb), and common time signature (C). The notes are primarily quarter and eighth notes. Chord symbols are written above the staves: (A1/A2) Bb G7 C7 F7 Bb G7 C7 F7; Bb G7 C7 F7 Bb G7 1. C7 F7 2. C7 F7 Bb; (B) D7 G7; C7 F7 (triplets); (A3) Bb G7 C7 F7 Bb G7 C7 F7; Bb G7 C7 F7 Bb G7 C7 F7 Bb.

(SÅLON
PÅ
I GOT
RHYTHM
med nervösa
Sista 4)

Bb-
Stämman

C
A
L
L
E

Handwritten musical notation for the second system, consisting of three staves. The notation includes treble clef, key signature of two flats, and common time signature. It features a repeat sign with first and second endings. Chord symbols include (A) and (B). The notes include quarter, eighth, and triplet notes. The system concludes with a double bar line and the instruction (A) 1-8 (in i "tvåan").

(med.up)

CARL-HENRIKS BOP

Dickens-83

A1
Eb A7 Dm7b5 G7 Cm7 F7 Bbmaj7
Dbmaj7 Bb7 Dm7b5 G7 Cm F7 Bb7

A2
Eb A7 Dm7b5 G7 Cm F7 Bbmaj7
Dbmaj7 Bb7 Dm7b5 G7 Cm F7 Bb7

B
G7 D7 C7 Ab7 C7 A7 Dmaj7 Dm7 G7 C Am
F7 H7 Bb7 Eb A7 Dm7b5 G7 Cm7 F7
Bbmaj7 Dbmaj7 Bb7 Dm7b5 G7 Cm F7 Bb7

Chanson Lemur

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

Dicken Hedrenius 1984 (text c:a 1999)

Intro

F Db7 F Db7

A1 A2 A3 F7 Bb7 F7 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 när 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

Bb7 Eb7 Ab7

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.

Db7 Gbmaj7 1. 3. Bmaj7 Abm6 Gbmaj7

Ing-en vet säk-ert vem_ hon är_ när_ Då
 Ing-en vet säk-ert hur_ hon
 Nu vet jag kan-ske hur,_ LE-MUR_ Mmm

2. Bmaj7 Cm7(b5) F7 Bbmaj7

är_ när_

B Ebmaj7 Abmaj7 Dbmaj7 Gbmaj7

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

Abm6 Bb7 Ebmaj7

var - - - för ej_

Ebm7 Ab7(#5) Dbmaj7 Bb7

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

Ebm7 Ab7 Dbmaj7 Gbmaj7

fy-ra ben och svans._

Men

A3 (1:a slutningen)

Har även kallats "Everyday is Monday", men det är egentligen en annan låt, en blues, som heter så.
Och låten "Svensen" finns på CD under namnet "Coda"...

Blues Ballad

CODA

Dicken - 90

Ett korstecken, gäller hela låten

INTRO

Intro musical staff with notes and chords: Eb9, D9, Db9, C9, Gm/ob, A9, A#9, G6, E7.

Section A musical staff with notes and chords: Am7, Cm7, Hm7, Bbm7, Am7, D7, Dm7, G7, C#7, D7, H7, Em7.

First and second endings for section A with notes and chords: Am7, D7, H7, Em, Am7, D7, A7, A#7, G, Bb7.

Section B musical staff with notes and chords: Eb7, Dm7b5, G7, Cm, H7, Bbm7, A7, A#7, Dm7b5, G7, Cm, Eb7.

Continuation of section B with notes and chords: Ab7, G7, Gb7, F7, Eb7, D7, H7, E7.

Continuation of section B with notes and chords: Am7, Cm7, Hm7, Bbm7, Am7, D7, Dm7, G7, C#7, D7, H7, E7.

Continuation of section B with notes and chords: Eb7, D7, A7, A#7, G (Em).

Continuation of section B with notes and chords: C#7, D7, H7, E7, Eb7, D7, Hm7, Bb7.

Continuation of section B with notes and chords: A7, Ab7, G (Break), G7b9.

Cykla utan hjälm

rätt sakta swingmelodi

Dicken Hedrenius 211030

The musical score is written in 4/4 time and consists of several systems of music. The key signature has one flat (Bb). The score includes various chords and rhythmic patterns, primarily triplets.

System 1: Chords: C7, Gb7, F7, D7, G7, F7, G7, F7. Features triplet patterns.

System 2: Chords: Ab7, A7, Bb7, C7, F7. Features a triplet pattern.

System 3: Chords: F7, C, Fm7, Cmaj7. Features triplet patterns.

System 4: Chords: Fm7, Eb/G, Ab, F7/A, Am7(b5), D7(#5), Gm7(b5), C7(b9). Features triplet patterns.

System 5: Chords: Fm7(b5), Bb7, Db7, E7, G7, C7, Gb7, F7, D7. Features a triplet pattern.

System 6: Chords: G7, F7, G7, F7, Ab7, A7, Bb7, C7. Features triplet patterns.

System 7: Chords: F7, C. Features a triplet pattern.

System 8: Chords: F7, Dm7, Db7, Cmaj9. Features a triplet pattern.

Dans på distans

sida 1 av 2

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. Se hur det går till

Ab⁶ Gbmaj⁷ Abmaj⁷ Dmaj⁷ Ab

piano och bas unis

— när vi hå-ler av — va-ran-dra.

Dbmaj⁷ C⁷(b⁹) Fm⁷ B⁹ Eb⁷

piano och bas unis

B

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

Dbmaj⁷ G⁷ Cm⁷ F⁷(b⁹) Bbm⁷ Em⁷ A⁷

walking

C

lans. Vänd dig bort! Håll dis tans!

Abmaj⁷ Dbmaj⁷ G⁷ Cm⁷ F⁷(b⁹)

piano och bas unis walking

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

Bbm⁷ Em⁷ A⁷ A⁹ Abmaj⁹

D

BREAKS (med tystnad mellan)

1.

Musical notation for section D, first system. Treble and bass clefs, key signature of three flats, 4/4 time. Chords: D7, Db7, C7, F7, E7, F7 Bb.

2.

E

Musical notation for section E, second system. Treble and bass clefs, key signature of three flats, 4/4 time. Chords: Ab6, Gbmaj7, Abmaj7, Dmaj7, Ab.

F

Solodel

Musical notation for section F, third system. Treble and bass clefs, key signature of three flats, 4/4 time. Chords: Dbmaj7, C7(b9), Fm7, B9, Eb7, Eb7 D7, Dbmaj7, G7, Cm7, F7(b9), Bbm7, Em7, A7.

Walking

G

Musical notation for section G, fourth system. Treble and bass clefs, key signature of three flats, 4/4 time. Chords: Abmaj7, E7, Ebm7, D7, Dbmaj7, G7, Cm7, F7(b9), Bbm7, Em7, A7, Abmaj7, A7, Abmaj7.

On cue

H

BREAKS (med solist mellan)

1.

2.

Musical notation for section H, fifth system. Treble and bass clefs, key signature of three flats, 4/4 time. Chords: D7, Db7, C7, F7, E7, F7 Bb. Includes lyrics "Vi dan-sar så tätt" and "D.S. al fine".

DEN RÖDA

Handwritten musical notation for the first system of 'DEN RÖDA'. The system consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a double bar line. The first measure contains a D chord. The second measure contains a G7 chord. The third measure contains a D7 chord. The fourth measure contains a repeat sign. The fifth measure contains an F7 chord. The sixth measure contains a G7 chord. The notation includes various note values and rests.

Handwritten musical notation for the second system of 'DEN RÖDA'. The system consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a double bar line. The first measure contains a D7 chord. The second measure contains an A7 chord. The third measure contains a repeat sign. The fourth measure contains a G7 chord. The fifth measure contains an F7 chord. The sixth measure contains an E7 chord. The seventh measure contains an A7 chord. The notation includes first and second endings marked with '1.' and '2.'.

Handwritten musical notation for the third system of 'DEN RÖDA'. The system consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a double bar line. The first measure contains a D7 chord. The second measure contains an A67 chord. The third measure contains a G7 chord. The fourth measure contains a Bb7 chord. The fifth measure contains an A7 chord. The notation includes various note values and rests.

Handwritten musical notation for the fourth system of 'DEN RÖDA'. The system consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a double bar line. The first measure contains a D7 chord. The second measure contains a G7 chord. The third measure contains a D7 chord. The fourth measure contains an (A7) chord. The notation includes various note values and rests.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

(The last part)

med. slow

DEN SISTA SATSEN

Dicken 92

INTRO

A

SWING

Handwritten musical notation for the first system. It features a treble and bass clef with a key signature of two flats (B-flat major) and a common time signature (C). The piece begins with an 'INTRO' section. A section marked 'A' follows, with a tempo change to 'SWING'. The notation includes various note values, rests, and accidentals.

A^b7

C7 F7

Handwritten musical notation for the second system. It consists of a single staff with a treble clef. The notation includes a series of chords and melodic lines with various note values and rests.

B^b7

E^b7

A^bΔ7

D^b7

A^bΔ7

G^b9

D^bΔ7

G^b7

Cm7^b5

Dm7

Handwritten musical notation for the third system. It consists of a single staff with a treble clef. The notation includes a complex chord progression and melodic lines with various note values and rests.

Gm9

C7^b9

FmΔ9

B^b7^b9

H7

C7

D^bΔ7

D^bm

A^b E

D^b E

A^b E

D^b E

(even 8s)

(SOLO: H7 C7 D^bΔ7 E)

Handwritten musical notation for the fourth system. It consists of a single staff with a treble clef. The notation includes a series of chords and melodic lines. A section is marked with a circled 'X'.

A^b

C7^b9

Fm

H9

B^b9

E^b11

D^bΔ7

E

G^b13

A^b

Handwritten musical notation for the fifth system. It consists of a single staff with a treble clef. The notation includes a final section marked with a circled 'X'.

D^b9

A^b7

(under medium)

- Det andra Hemitt -

Dicken - 94

Chords: Cm Cm/D Cm/Eb C7 Fm Fw/Eb Bb7/D Bb7

Chords: F/A F7 Ab° Gm Fm Fm/Eb Dm7b5 G13b9 Cmaj7
 (solo Am7b5 D7 Gm7 C7)

Chords: Cm(maj7) Abm Cm(maj7) Dbm7 Cmaj7

Chords: Hm Hm/A Hm/G Hm/F# G/F C/E G/D C

(wailing) (Cdur)

(In G)
Slow swing

DICKENS BLUES

Dicken-83

Handwritten musical score for "Dickens Blues" in G major, 4/4 time, slow swing. The score consists of 11 staves of music with various chords and section markers.

Staff 1: **A** C A7 Dm7 G7 C

Staff 2: A7 D7 G7 **A2** C A7 Dm7 G7

Staff 3: C A7 D7 G7 C **B** Fmaj7 Fm

Staff 4: C A7 Dm7 G7 Em7 A7 Dm7^{b5} G7

Staff 5: **A3** C A7 Dm7 G7 C A7

Staff 6: D7 G7 C

Medium (slow)
Shuffle-boogie

Dicken-85

DOM BASTANTA TJEJERNA I KORRIDOREN

(A)

Chords: C, F, C, A7, Dm7, G7

(B)

Chords: F7, C, G7

(A3) (TUTTI)

Chords: C7, F7, C (A7 Dm7 G7)

(Rock)

Dicken-86

DOM KRALLIGA GRABBARNA PÅ ODENPLAN

SWING (DRUMS) Rock

F13 F#13 G13

D7 C#7 D7 F#7 G7 D7#9 C#7#9

1. > sfz

D7#9 G B7 Eb D7 Gm Gb F13 H7 Bb

2.

A7 A7 Gm Gb F13 H7 Bb6

SWING (G7)

Rock D7

(Jazz)

unison #13 Bb13

DRAMATEMATISKT TEMA

Dicken
140921

(A)

Abmaj7 G7 Gb7 F7 D7 E7 Dbmaj7 C7 H7 Bb7

(B)

F7 G7 Ebmaj7 Abmaj7 A7 Bb7 Fm7 Em7

(C)

Abmaj7 Dbmaj7 H7 Bb7 A7 Ab7 F7 Bbmaj7 D7

Gm Bb7 A7 Db7 Gb7 G7 Gb7 C|| D7 E7

(ev. break)

(D)

Dbmaj7 C7 H7 Bb7 F7 G7 E7

DU GAMLA, DU FRIA

folklig variant

- framför den gärna instrumentalt -

1. Du gam-la, Du fri-a, Du fjäll-hö-ga hord,
2. Du tro-nar på min-nen från forñ-sto-ra dar,

Du tys-ta, Du glä-dje-ri-ka skö-na!
då är-at ditt namn flög öv-er jor-den.

Jag häl-sar Dig, Vän-as-te land up-på jord,
Jag vet att Du är och Du blir vad u var.

Din sol, Din him-mel, Di-na äng-der grö-na.
Ja, jag vill le-va jag vill dö i Nor-den.

f Din sol, Din him-mel, Di-na äng-der grö-na.
Ja, jag vill le-va jag vill dö i nor-den.

Då är det fest

Dicken Hedrenius (1987)

A

F⁶ Gm⁷

I - dag är det fre-dag och kväl-len den är ung._____ Vart

Gm⁷ C⁷ F⁶

ska vi ta vä-gen när te-ven har ta - git slut?_____ Hos

B

F⁶ F⁷ B^b

Per-ran och Dic-ken där är det fak - tiskt fest._____ Ja det är

A^b7 G⁷ Gm⁷ C⁷

fest,_____ det är väl laj - bans? Om

F⁶ Gm⁷

du in - te tyc-ker att kväl-len är nåt kul,_____ så

Gm⁷ C⁷(sus4) C⁷/B^b Am⁷(b5) D⁷

kom hem till Per-ra och Dic-ken med en flar - ra vin._____ Då är det

Bm⁷(b5) B^bm⁷ Am⁷ A^bm⁷

FEST._____ Då är det FEST._____ Då är det

Gm⁷ C⁷ F⁶

FEST._____ OH YEAH!

(Dickens 1995)

DÅ ÄR HAN GLÖMD

Handwritten musical notation for the first system. The key signature is two flats (Bb, Eb). The system is marked with a box 'A' above the first measure. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The bass line contains the following chords: G7, Cm, and D7.

Handwritten musical notation for the second system. The melody continues on the treble clef staff. The bass line contains the following chords: Ab7, G7(F#7), Fm7, Bb7, Ebmaj7, and Cm.

Handwritten musical notation for the third system. The system is marked with a box 'B' above the fourth measure. The bass line contains the following chords: Abmaj7, G7, Cm, G7, and Cm.

Handwritten musical notation for the fourth system. The bass line contains the following chords: D7, Ab7, G7, Fm7, and Bb7.

Handwritten musical notation for the fifth system. The bass line contains the following chords: Ebmaj7, C7+, F7, E7, Ebmaj7, and C7.

Handwritten musical notation for the sixth system. The final measure of the melody is circled in blue. The bass line contains the following chords: F7, Ab7, Bb7, Eb (Bb7+), and Eb.

(Break?)

Sista gången:
 sluta på tonerna
 Db D (och landa på ett Ebmaj7 alltså
 istället för tonerna Gb Eb.
 Fermat, men inte tills ackordet
 fermenteras.

(ballad)

- Efter Gryningen -

Dicken-84

Handwritten musical score for the ballad "Efter Gryningen" by Dicken-84. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). It features several sections of music with various chords and annotations.

Section A: Starts with a treble clef, a key signature of one flat, and a common time signature. The first measure has a whole note chord $F_{maj7} +$. The second measure has a triplet of eighth notes. The third measure has a whole note chord $A_{min7} D_{b7}$. The fourth measure has a whole note chord G_{maj11} . The fifth measure has a whole note chord $G_{maj9}(\#11)$. The sixth measure has a whole note chord $H_{maj7}(\#11)$.

Section B: Starts with a treble clef, a key signature of one flat, and a common time signature. The first measure has a whole note chord B_{min7} . The second measure has a whole note chord E_{b7} . The third measure has a whole note chord A_{min7} . The fourth measure has a whole note chord B_{min7} . The fifth measure has a whole note chord A_{b7}/C . The sixth measure has a whole note chord D_{b6} . The seventh measure has a whole note chord D_{b6} . The eighth measure has a whole note chord G_{b7} .

Section C: Starts with a treble clef, a key signature of one flat, and a common time signature. The first measure has a whole note chord A/E_{b} . The second measure has a whole note chord E_{b}^{min} . The third measure has a whole note chord A_{min}/E_{b} . The fourth measure has a whole note chord D_{b7} . The fifth measure has a whole note chord D_{b7} . The sixth measure has a whole note chord G_{min7} . The seventh measure has a whole note chord C_{b7} .

Section D: Starts with a treble clef, a key signature of one flat, and a common time signature. The first measure has a whole note chord $F_{maj7} +$. The second measure has a whole note chord $A_{min7} D_{b7}$. The third measure has a whole note chord G_{maj11} . The fourth measure has a whole note chord $G_{maj9}(\#11)$. The fifth measure has a whole note chord $H_{maj13}(\#11)$.

Section E: Starts with a treble clef, a key signature of one flat, and a common time signature. The first measure has a whole note chord $E_{maj7}(\#11)$. The second measure has a whole note chord G_{min7} . The third measure has a whole note chord C_{b7} . The fourth measure has a whole note chord F_{maj7} . The fifth measure has a whole note chord F_{maj7} . The sixth measure has a whole note chord F_{maj7} . The seventh measure has a whole note chord F_{maj7} . The eighth measure has a whole note chord F_{maj7} . The ninth measure has a whole note chord F_{maj7} . The tenth measure has a whole note chord F_{maj7} . The eleventh measure has a whole note chord F_{maj7} . The twelfth measure has a whole note chord F_{maj7} . The thirteenth measure has a whole note chord F_{maj7} . The fourteenth measure has a whole note chord F_{maj7} . The fifteenth measure has a whole note chord F_{maj7} . The sixteenth measure has a whole note chord F_{maj7} . The seventeenth measure has a whole note chord F_{maj7} . The eighteenth measure has a whole note chord F_{maj7} . The nineteenth measure has a whole note chord F_{maj7} . The twentieth measure has a whole note chord F_{maj7} . The twenty-first measure has a whole note chord F_{maj7} . The twenty-second measure has a whole note chord F_{maj7} . The twenty-third measure has a whole note chord F_{maj7} . The twenty-fourth measure has a whole note chord F_{maj7} . The twenty-fifth measure has a whole note chord F_{maj7} . The twenty-sixth measure has a whole note chord F_{maj7} . The twenty-seventh measure has a whole note chord F_{maj7} . The twenty-eighth measure has a whole note chord F_{maj7} . The twenty-ninth measure has a whole note chord F_{maj7} . The thirtieth measure has a whole note chord F_{maj7} . The thirty-first measure has a whole note chord F_{maj7} . The thirty-second measure has a whole note chord F_{maj7} . The thirty-third measure has a whole note chord F_{maj7} . The thirty-fourth measure has a whole note chord F_{maj7} . The thirty-fifth measure has a whole note chord F_{maj7} . The thirty-sixth measure has a whole note chord F_{maj7} . The thirty-seventh measure has a whole note chord F_{maj7} . The thirty-eighth measure has a whole note chord F_{maj7} . The thirty-ninth measure has a whole note chord F_{maj7} . The fortieth measure has a whole note chord F_{maj7} . The forty-first measure has a whole note chord F_{maj7} . The forty-second measure has a whole note chord F_{maj7} . The forty-third measure has a whole note chord F_{maj7} . The forty-fourth measure has a whole note chord F_{maj7} . The forty-fifth measure has a whole note chord F_{maj7} . The forty-sixth measure has a whole note chord F_{maj7} . The forty-seventh measure has a whole note chord F_{maj7} . The forty-eighth measure has a whole note chord F_{maj7} . The forty-ninth measure has a whole note chord F_{maj7} . The fiftieth measure has a whole note chord F_{maj7} . The fifty-first measure has a whole note chord F_{maj7} . The fifty-second measure has a whole note chord F_{maj7} . The fifty-third measure has a whole note chord F_{maj7} . The fifty-fourth measure has a whole note chord F_{maj7} . The fifty-fifth measure has a whole note chord F_{maj7} . The fifty-sixth measure has a whole note chord F_{maj7} . The fifty-seventh measure has a whole note chord F_{maj7} . The fifty-eighth measure has a whole note chord F_{maj7} . The fifty-ninth measure has a whole note chord F_{maj7} . The sixtieth measure has a whole note chord F_{maj7} . The sixty-first measure has a whole note chord F_{maj7} . The sixty-second measure has a whole note chord F_{maj7} . The sixty-third measure has a whole note chord F_{maj7} . The sixty-fourth measure has a whole note chord F_{maj7} . The sixty-fifth measure has a whole note chord F_{maj7} . The sixty-sixth measure has a whole note chord F_{maj7} . The sixty-seventh measure has a whole note chord F_{maj7} . The sixty-eighth measure has a whole note chord F_{maj7} . The sixty-ninth measure has a whole note chord F_{maj7} . The seventieth measure has a whole note chord F_{maj7} . The seventy-first measure has a whole note chord F_{maj7} . The seventy-second measure has a whole note chord F_{maj7} . The seventy-third measure has a whole note chord F_{maj7} . The seventy-fourth measure has a whole note chord F_{maj7} . The seventy-fifth measure has a whole note chord F_{maj7} . The seventy-sixth measure has a whole note chord F_{maj7} . The seventy-seventh measure has a whole note chord F_{maj7} . The seventy-eighth measure has a whole note chord F_{maj7} . The seventy-ninth measure has a whole note chord F_{maj7} . The eightieth measure has a whole note chord F_{maj7} . The eighty-first measure has a whole note chord F_{maj7} . The eighty-second measure has a whole note chord F_{maj7} . The eighty-third measure has a whole note chord F_{maj7} . The eighty-fourth measure has a whole note chord F_{maj7} . The eighty-fifth measure has a whole note chord F_{maj7} . The eighty-sixth measure has a whole note chord F_{maj7} . The eighty-seventh measure has a whole note chord F_{maj7} . The eighty-eighth measure has a whole note chord F_{maj7} . The eighty-ninth measure has a whole note chord F_{maj7} . The ninetieth measure has a whole note chord F_{maj7} . The ninety-first measure has a whole note chord F_{maj7} . The ninety-second measure has a whole note chord F_{maj7} . The ninety-third measure has a whole note chord F_{maj7} . The ninety-fourth measure has a whole note chord F_{maj7} . The ninety-fifth measure has a whole note chord F_{maj7} . The ninety-sixth measure has a whole note chord F_{maj7} . The ninety-seventh measure has a whole note chord F_{maj7} . The ninety-eighth measure has a whole note chord F_{maj7} . The ninety-ninth measure has a whole note chord F_{maj7} . The hundredth measure has a whole note chord F_{maj7} .

EKON

Komp

sida 1 av 2

Dicken Hedrenius

A 

Tema (unis/solist/oarrat/improvisationer)

Ebmaj7 Amaj7 Dmaj7 Db/Ab

F/A Bb Bb E/G# Fmaj7 Fmaj7

Dbm7 Cmaj7 Bb11 Fm7 E7 B/D#

Gm7 Db/Ab Bb11 D11 Db7(#9) Db7(#9) A

D E F# F G A Gb/Bb Cm7 Bmaj7

B ON CUE Dubbeltempokänsla
(trombonlead tutti)

mf
Ebmaj7 Amaj7 Dmaj7 Db/A^b

F/A B^b B^b E/G[#] Fmaj7 Fmaj7

D^bm7 Cmaj7 B^b11 Fm7 E7 B/D[#]

Gm7 Db/A^b B^b11 D11 Db7(#9) Db7(#9) A

D E F[#] F G A G^b/B^b Cm7

Bmaj7 Ebmaj9 D.S. al Coda,
fragmentariskt, glest

Kvarliggande
ekon etc...?

En KP:s biroll

Dicken Hedrenius

INTRO

(skjutakt)

F A \flat F C E \flat C E \flat F A \flat F C E \flat C E \flat F A \flat F C E \flat C E \flat F A \flat F C E \flat C E \flat

A

F A \flat F C E \flat C E \flat F A \flat F C E \flat C E \flat F \sharp A F \sharp C \sharp E C \sharp E B B \flat C

B

A 7 D 7 G G 7 C 7 F

F 7 B \flat 7 E \flat A \flat B \flat C

C

F A \flat F C E \flat C E \flat F A \flat F C E \flat C E \flat F \sharp A F \sharp C \sharp E C \sharp E B B \flat C

Ett blöjon säger bara mjau

Dicken Hedrenius

A1 Db7 Bb7 C6 A7 Fmaj7

Ab7 Db7 D7 G7 C C°

A2 Db7 Bb7 C6 A7 Fmaj7

Ab7 Db7 D7 G7 C

B1 B2 Fmaj7 Em7 Dm7 Cmaj7 Bmaj7 Amaj7

Abmaj7 Gbmaj7 Fmaj7 E7 Bb F#7 C

Db7

A3 Db7 C7 B7 Bb7 Bb7 A7

Ab7 Db7 D7 G7 C C7

med. shuffle

ETT STYCKE FRI IMPROVISATION

Dicken-93

INTRO

(LULLA)

Handwritten musical notation for the first system of the intro. It consists of a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb). The first two measures are marked with chords Eb13, Db13, D7, and Eb7. The third measure has a Bb7 chord. The fourth measure has an Eb chord. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the second system of the intro. It consists of a grand staff with treble and bass clefs. The key signature has two flats. The first measure has a G7 chord. The second measure has an Fm7 chord. The third measure has a Bb7 chord. The fourth measure has a Bb9/15 chord. The fifth measure has an Ab7 chord. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the third system of the intro. It consists of a grand staff with treble and bass clefs. The key signature has two flats. The first measure has a Gb7 chord. The second measure has a Db chord. The third measure has an Eb chord. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the fourth system of the intro. It consists of a grand staff with treble and bass clefs. The key signature has two flats. The first measure has an Ab7 chord. The second measure has a Cm chord. The third measure has a Db7 chord. The fourth measure has a Db9/15 chord. The fifth measure has a Gm7 chord. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the fifth system of the intro. It consists of a grand staff with treble and bass clefs. The key signature has two flats. The first measure has a Gm7 chord and a C chord. The second measure has a circled X with the word "SOLON" written above it. The third measure has a circled X. The fourth measure has an Eb7 chord. The notation includes various rhythmic values and accidentals.

(En låt om en balkong) (Som heter?)
(Sussi?)

Snabb Jazz

GE SUSSI HIMMELEN

Dicken Hedrenius - 1991

A

F (C7) Em7⁵ A7 D7 % G D7 C9 %

1. Sussi skriker "ge mig mer av Sky - yn"
2. Sussi skriker "hit med alla mo - ln"
3. "Ge mig hela himlen på en gå - ng"

tror att himla-valvet är ett ti - ing, som
tror att de är gjorda utav de - g, som
"Annars blir jag tokig, tråkig och vär - ng", Hon

Emaj7 F#m7 Bbm7 Eb7 Am7 Eb7 D7 Dmaj7 % Gm7 C7

man kan ta på liksom vantar, träd och sago-gryn.
man kan äta liksom keso, fisk och mellan-mål.
skriker högt, så om du vill få tyst på din balkong.

Men det kan inte ens en fe som Tinge -
Men det kan inte ens en kris-trös mat-stra-
Ge Sussi Himmelen - ja slutar denna

F (wailing runt F7)

ling (bp p bp p etc.)
teg

1. 2.

F Bb7 Eb7 D7 Db7 C7 Cb7 Bb7

B A7⁹ % Dmb/A % A7⁹ % D % Gm7^{b5}/C % Fmaj9/C %

Blo - tt, Lu - ft, Ai - r, Cum - mu - lus, flyg - pla - n, ör - n,
(A-peddal) (C-ped)

Gm7/C Bmaj7 Am7 Gm7 C7

So - l, Sus - si skri - ker:

DA
CAPO
AL
(Sjung vers 3)

F13

Glädjen

Dicken - 85

(medium slow swing)

Intro

F D7 Gm7 C7 G7#9

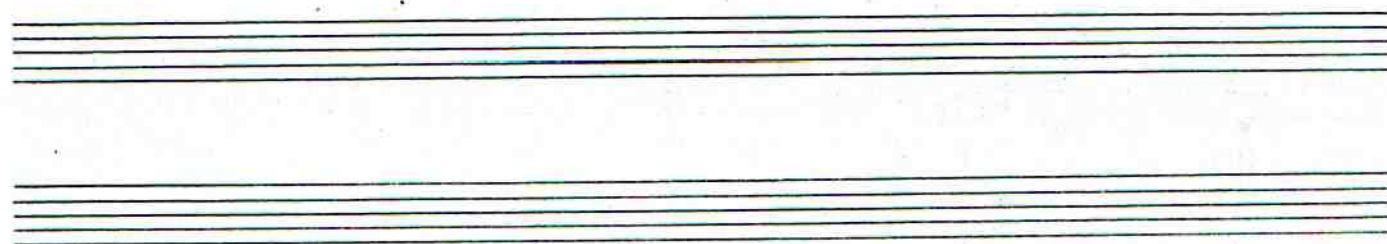
Fm D° C7

2.

Fm C7 Fm E7

(4-4) F D7 Gm7 C7

F D7 Gm7 C7 Bm7/F F/F# Dm7 C7 Fm C7 F



(♩ = 192)

Glädjevålslåten

Dicken - 86

(medium up - vild swing-blues)

A

Pa - cka pap - pas papp - säck Pa - cka pap - pas papp - säck
Sjut-ton sjys-sta sjö - män Sjut-ton sjys-sta sjö - män

Lek och dan-sa med trol - le-na.
Spring och hop-pa med flic - kor-na

B

Tjut och skrat-ta med bar - ne-na

Le och spru-dla he - - - - - la da'n

A

Las-kar i en lask - aks Las-kar i en lask - aks

Sjung och rul-la på gol - ve-na

I slutet tas sista raden 2 extra gånger (text 1 "daj" text 2 "doj")

Godnatt

Catharina Fridén Hedrenius och Dicken Hedrenius 1999

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

A F Dm⁷ Gm⁷ C⁷



Nu ska du so - va, vår lil - le son,

Bm⁷(b5) E⁷ Ebm⁷ Ab⁷



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

Dm⁷ Gm⁷(b5) C⁷ Fmaj⁷



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

Dm⁷ G⁷ Gm⁷ C⁷(#5)



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

B F Dm⁷ Gm⁷ C⁷



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

Bm⁷(b5) E⁷ Ebm⁷ Ab⁷



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

Dm⁷ Gm⁷(b5) C⁷ Fmaj⁷



Den var så dum. Dum dum dum dum dum.

Dm⁷ G⁷ Gm⁷ Am⁷ Bbm⁷ Bbm⁷/Eb C⁷



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

Grattis, lilla vän

Dicken Hedrenius (191026)

Gmaj7 Dm7 Gmaj7 D7(#9)

Gmaj7 Dm7 G7

Cmaj7 Cm

Bm7 E7

A7 D7

x
BREAK

Gmaj7 Dm7 Gmaj7 Dm7

sista ggn

sista ggn

Gmaj7 Dm7 D7(#9) G(sus4) G

(sid 1/2)

Swingmarch)

Dicken-93

GUBBEN KRAN

(INTRO)

Chords: C (1-3)

Chords: Dm7, G7, C

Chords: C, F#0, G7, C

SANG: Gubben

1.

Kran Kran Kran Gubben Kran LaLa LaLaLaLaLaLaLaLa maaa, Gubben

Chords: C, F, G7, C

2.

aaa.

D.C. al $\text{\textcircled{C}}$

Chord: C

Handwritten musical notation for the first system. It consists of two staves. The top staff has a treble clef and a common time signature. The first measure contains a large circle with a cross through it, labeled with a chord symbol (C). The second measure has two plus signs (+) above the staff. The third measure has two plus signs (+) and a flat sign (b) above the staff, with a chord symbol (C7) below. The fourth measure has a plus sign (+) and a flat sign (b) above the staff, with a chord symbol (F) below. A box labeled "SÅNG: Gubben" is written in the fourth measure. The bottom staff has a bass clef and contains notes corresponding to the chords above.

Handwritten musical notation for the second system. It consists of two staves. The top staff has a treble clef and a common time signature. The lyrics are "Kran Kran Kran Gubben Kran LaLa LaLa LaLa La". The bottom staff has a bass clef and contains notes. Chord symbols (F), (Bb), and (C7) are written below the staff. A first ending bracket labeled "1." spans the last three measures.

Handwritten musical notation for the third system. It consists of two staves. The top staff has a treble clef and a common time signature. The lyrics are "aaa, Gubben La La La La La". The bottom staff has a bass clef and contains notes. Chord symbols (F), (C7), and F are written below the staff. A second ending bracket labeled "2." spans the last three measures.

Handwritten musical notation for the fourth system. It consists of two staves. The top staff has a treble clef and a common time signature. The lyrics are "aaa - aaa - a! LaLa etc. - - - - La". The bottom staff has a bass clef and contains notes. Chord symbols F, C7, and F are written below the staff. A large bracket labeled "(obestämd tonhöjd)" spans the last three measures.

Five empty musical staves at the bottom of the page, each consisting of a treble clef staff and a bass clef staff.

Han var en blåslampa

Dicken Hedrenius

(rätt långsam swingsång, form A B A)

A Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7 Cmaj7

Fmaj7 Dbmaj7 Amaj7 Ebmaj7 Dbmaj7 Cmaj7

B/Bb G/B A/C# D C G/D D#° Em Cm

Cm G/B Gm/Bb A7 Abmaj7 Bb C

FINE

B C/Bb F/A G C Am G11 C

C°/B F/A G C Am7 Bm7(b5) Bb7

D.C. al FINE

Han är sin egen labyrint

(Boys, 6 mansröster)

Dicken Hedrenius

♩ = 60

INTRO

A♭maj7 E⁶ F^o E⁶ E♭m7 Bmaj7 B♭(add9)

Gm7 C7/B♭ F/A A/G# A/G# E♭7alt./G E♭m7 E♭7alt.

A E♭m7/A♭ A♭m7 C⁹ E♭⁹ E⁹ Fmaj7 F7 B♭7(#5)

E♭9(#11) A♭m7 A♭m7/D♭ Gm7/C Fmaj7 B♭maj9 **1.** A♭maj9 A♭maj9

2. A♭maj9 A♭maj9 **B** A♭maj9 Gm⁹ Cm7 A♭maj9 G7(b9) Cm

D⁹ C#⁹ D⁹ E♭maj9 E♭7(#9) D7(#9) Am⁹ B♭¹³ D♭m7 Cm7 Bm7 B♭m

G/D D¹¹ D♭¹¹ C¹¹ C♭¹¹ B♭¹¹ A¹¹ **A3** E♭m7/A♭ A♭m7 C⁹ E♭⁹ E⁹

Fmaj7 F7 B♭7(#5) E♭9(#11) A♭m7 A♭m7/D♭ Gm7/C Fmaj7 B♭maj9 A♭maj9 A♭maj9

Gm Gmaj9

HELMER ILLAN

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

Dicken Hedrenius (ca 2005)

C C⁹

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

F G D⁷ G C

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

C G⁷ F G⁷ C

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

Hudiksvall

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

Peter Forss och Dicken Hedrenius 1993 (text Dicken)

Om du vill va - ra ball, res då till Hud - iks - vall.

Skyn-da dig nu ta tå - get, fly - get, gör det med en trall.

Tral - la på den - na bit, ba - ra du kom - mer hit.

Strun-ta att gå till job - bet där är än - då ba - ra slit.

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

Hud-iks - vall.

Om du vill vara ball, res då till Hudiksvall, skynda dig nu ta tåget flyget gör det med en trall.
Tralla på denna bit, bara du kommer hit, strunta att gå till jobbet där är ändå bara slit.
Party och fest barnkalas i Hudiksvall, Hudiksvall.

Flöjter Sida 1 av 2
Peter Forss (musik)
Dickon Hedrenius (musik, text, arr)

HUDIKSVALL

TEMA

optional oktava

Temat och solot kan spelas såväl unisont som tvåstämmigt. Form kan variera.

optional oktava

optional loco

I slutet: Eb

I slutet: C Eb G

1

SOLOFÖRSLAG

Hudiksvall flöjter sida 2 av 2

2

3

Gospelmed. shuffle

HÅLET

Dicken-89

INTRO (1-3)

Bbm C7 F7 Bbm Bbm C7 F7 Bbm

A

Bbm C7 F7 Bbm Bbm C7 F7⁶⁵ Bbm Bb7⁶⁹ Eb9 Gb9

(DRUMS) C7 F7

B

SOLON: 2 x 16 (varannan gång hem till B^b mot sista takt.)
 (= 32 takterschorus)

Bbm (DRUMS) D7 F7 Eb9(#9)

I Don't Want To Be

Dicken Hedrenius

E⁹ Ebm⁶ Gm⁷ Abm⁷(b⁵) G⁷(b⁵)

E^b₉ G^b₁₃ D₁₃ B^bm⁷(b⁵) A⁷(b⁵)

Abm E⁹

Am B^bm⁷(b⁵) B⁷(#⁹)

G^b₇ C

Cm E⁹ Ebm⁶

E^bm⁷(b⁵) D^b₇(b⁵) Am⁷(b⁵) Ab⁹

Cm/G B/F# B/F# D, D E⁹

E⁷ Em

pp

I VASSEN

Dicken Hedrenius (1984)

A1 Cmaj7 Fm7 Bb7 3 Ebmaj7 Em7(b5) A7

Dm7(b5) G7(b9) Ebmaj7 Dm7(b5) G7(b9)

A2 Cmaj7 Fm7 Bb7 3 Ebmaj7 Em7(b5) A7

Dm7(b5) G7(b9) C C7

B F7(#9) D7(#9) F7(#9) D7(#9) Ab7(#9) F7(#9) Ab7(#9) F7(#9)

F7(#9) D7(#9) F7(#9) D7(#9) Dm7(b5) G7

A3 Cmaj7 Fm7 Bb7 3 Ebmaj7 Em7(b5) A7

Dm7(b5) G7(b9) solo: C Dm7 Em7 Eb° Dm7 Db7 C
 C Dm7 Em7 Eb° Dm7 Db7 C

sista ggn: Dm7 Db7 C6

I'll Run Home

Sida 1/2

Dicken Hedrenius c:a 1991,
text Lina Nyberg

(even 8s)

INTRO (TUTTI) **7**

A7 **A2**

B \flat F/A Fm/A \flat G7

su... to... Tak...
v...
Cm D7 Gm E \flat B \flat Gm Cm F7

1. 2.

B \flat B \flat B \flat C#7

B

F#m E

A Am Am C

D D7 C7 B \flat 7 C7 F7

A3

Handwritten musical notation for system A3. The top staff contains a melody line with notes and rests. The bottom staff contains chord symbols: B^b, F/A, Fm/A^b, G7, Cm, D7, Gm, E^b. A large circled cross symbol is at the end of the system.

Handwritten musical notation for the second system. The top staff contains a melody line. The bottom staff contains chord symbols: B^b, Gm7, Cm7, F7, (B^b). A large number '2' is written in the right margin.

C1

C2

Handwritten musical notation for systems C1 and C2. System C1 contains the word 'ensemble' and a large number '8'. System C2 contains the word 'ensemble' and a large number '7'. The right side of the system shows a treble clef, a sharp sign, and the text 'D.S. al'.

Two empty musical staves.

Handwritten musical notation for a system starting with a large circled cross symbol. The top staff contains a melody line. The bottom staff contains chord symbols: B^b, Gm, Cm, F7, (B^b).

Handwritten musical notation for a system. Above the staff is the text '(unis med saxar:)'. The top staff contains a melody line. The bottom staff contains chord symbols: (G^b7, D^bΔ7, B^bΔ7, A^bΔ7, E^bΔ7), 'la', 'la la la (etc.) (typ)', 'B^bsus', and 'B^b'. A circled 'o' is at the end of the system.

FINE

Two empty musical staves.

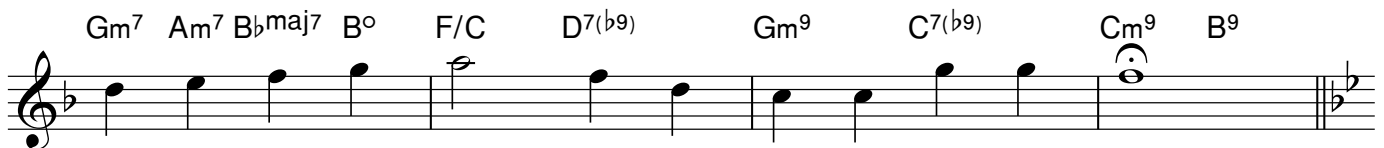
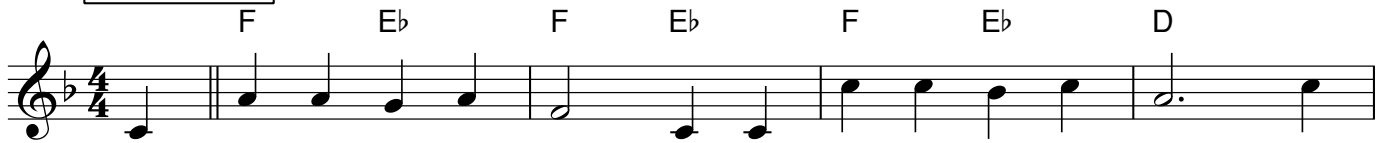
I'm In The Mood For A Swinging X-mas

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

Medium swingshuffle

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

INTRO, rubato



a' tempo

A1 A2



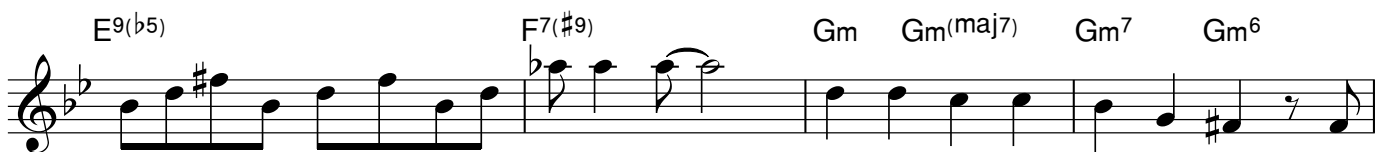
Vi har så län-ge tänkt att sä - ga nå-got vi in-nerst har känt.____ Du
Som en ga-sell du skrit-tar fram och ger oss din vär-me och charm.____ Och



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



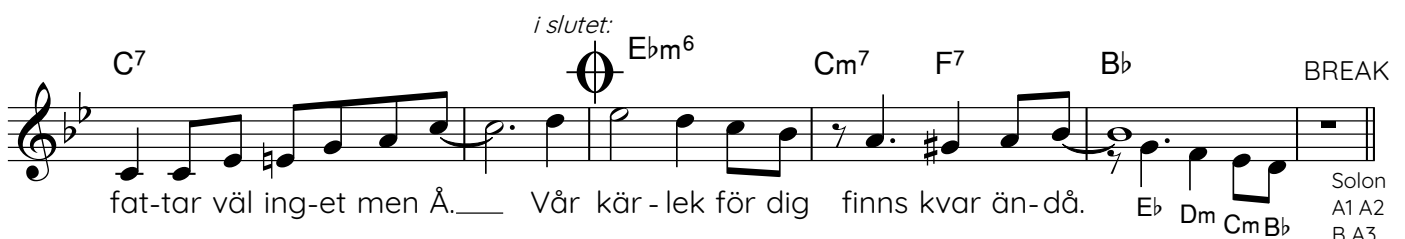
men det är blott fan-ta - si. För san-nin-gen är den att vi,____ ja san ner-lig-en,



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



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



fat-tar väl ing-et men Å.____ Vår kär-lek för dig finns kvar än-då. Eb Dm CmBb

Solon
A1 A2
B A3

SLUTET:

(egentligen
8va härifrån)

Chords: Ebm⁶ Cm⁷ F⁷ B^bmaj⁷ D⁷ Ebmaj⁷ G⁷(#5)

kär - lek för dig finns kvar än-då. En

glesa successivt ut pulsen
så att det liknar halv-
tempo (men farten är
densamma)

Chords: G^b⁹ F⁹ Fm⁷ E⁷ Ebmaj⁷ A^b⁷

dag skall kom - ma, när du vill rul - la om -

Chords: Dm⁷ Ebmaj⁷ Dm⁷ Cm⁷ F¹¹ F⁷(b9)

kring ov - an regn - bå - gen med den

ÄKTA
HALVTEMPO

Chords: Em⁷(b5) Eb⁷ Dm⁷ Db⁷ G^b⁷ B⁷ B^bmaj¹³(#11)

o - va - ne sä - ng på - gen som är jag.

iFan

(Djävulens egen app)

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

Dicken Hedrenius

A1

Fm7 Cm7 Fm7 Cm7

i - Fan i - Fan Hel-vet - ets back - up

Fm7 Cm7 Gm7 Cm7

A2 A3

Fm7 Cm7 Fm7 Cm7

i - Fan i - Fan Djä - vul-ens eg - en app.

Fm7 Cm7 Gm7 Cm7

i - Fan i - Fan Lös - en 6 6 6
i - Fan i - Fan Hel-vet - ets back - up.

Fm7 Cm7 Gm7 Cm7

i - Fan i - Fan yeah yeah Eld - en som ald - rig släcks.____
i - Fan i - Fan yeah Djä - vul-ens eg - en app.

B1 B2

E♭ B♭ Cm7 D♭

Du vill ha____ en het fläkt av ond - ska____
Glöm Guds straff,____ Den fu - le har good stuff!____

Cm Cm/B♭ G♭(b5) F E7

Slipp al - la trub-bel med Bel - se - bub - bel, joi - na hin hå - les fest.____
Det är som Mordor! Fan____ och hans mor-mor. Häng med på sat-ans show!____

E♭ D D♭ Cm

De' ing - et grub-bel, ond-skan blir dub-bel. Äls - ka att äls - ka pest.____
Med ap-pen fick man Sat - an i fic-kan. I bå-de "Free" och "Pro".

C

MELLANSPEL

Cm7 F/C G/C B♭(add9) A♭(add9) F/A G/B Cm B♭/D E♭ Fm G

Ont i huv-et, ont på hjär-nan? Pre-nu-me-re - ra på hel - vet - et i din mo - bill!____

VAMP (i studioversion kan man tänka sig uttoning på vampen)

D

Fm7 Cm7 Fm7 Cm7

i - Fan i - Fan Hel-vet - ets back - up.____

Fm7 Cm7 Gm7 Cm7

i - Fan i - Fan yeah Djä - vul-ens eg - en app.

On cue:
fine

IGORS SOMMARVISA

F moll

Dickens Hedrenius

Sida 1 av 2

PIANOINTRO

A

IGORS SOMMARVISA

sida 2 av 2

B

1

2

Fm

∩.

C7

∩.

Detailed description: This system contains the first two staves of music. The top staff (labeled '1') has a treble clef and a key signature of three flats. It contains four measures of music with notes and rests. The bottom staff (labeled '2') has a bass clef and contains four measures of music with notes and rests. Handwritten chord symbols are placed below the top staff: 'Fm' under the first measure, '∩.' under the second, 'C7' under the third, and '∩.' under the fourth.

1

2

C7

∩.

Fm

∩.

Detailed description: This system contains the next two staves of music. The top staff (labeled '1') has a treble clef and a key signature of three flats. It contains four measures of music with notes and rests. The bottom staff (labeled '2') has a bass clef and contains four measures of music with notes and rests. Handwritten chord symbols are placed below the top staff: 'C7' under the first measure, '∩.' under the second, 'Fm' under the third, and '∩.' under the fourth.

1

2

Fm

∩.

C7

∩.

Detailed description: This system contains the next two staves of music. The top staff (labeled '1') has a treble clef and a key signature of three flats. It contains four measures of music with notes and rests. The bottom staff (labeled '2') has a bass clef and contains four measures of music with notes and rests. Handwritten chord symbols are placed below the top staff: 'Fm' under the first measure, '∩.' under the second, 'C7' under the third, and '∩.' under the fourth.

1

2

C7

∩.

Fm C7

Fm

Detailed description: This system contains the final two staves of music. The top staff (labeled '1') has a treble clef and a key signature of three flats. It contains four measures of music with notes and rests. The bottom staff (labeled '2') has a bass clef and contains four measures of music with notes and rests. Handwritten chord symbols are placed below the top staff: 'C7' under the first measure, '∩.' under the second, 'Fm C7' under the third, and 'Fm' under the fourth. The system ends with a double bar line and repeat dots.

(Med. up blues)

INGEN ANING

(Dickens - 1984)

Handwritten musical score for 'INGEN ANING'. The score is written on a treble clef staff in G major (one sharp) and common time (C). It consists of three lines of music. The first line contains four measures with notes and rests, and a repeat sign at the end. The second line contains four measures with notes and rests. The third line contains four measures with notes and rests, and a double bar line with repeat dots at the end. Chord symbols are written below the notes: Eb7, Ab7, Eb7, Eb7, Ab7, Eb7, Gm7b5, C7, F7, Bb7, Eb7, C7, Fm7, Bb7.

Jag har fått ro i min inre sjö

Dicken Hedrenius

A1 A2 C G7(#5) C A7 D

Dm7 G7 C Am C Am C Am

B C E7 F C C C#° Dm7 G7

Ab7 G7

A3 C G7(#5) C A7 D

Dm7 G7 C Am C Am C Am

JAG

ÄLSKAR DIG

Dicken c:a 2003

A1

A2

B

C

F

C7sus4

Chords: Fmaj7, Gm7, Gm7b5/C, Am7, D, Gm7, A7, Fm7b5, Bb7, F7, Emaj7, Eb, Gm7, C7, Fm7, Db7, Db7, F/C, G/H, Bbmaj7, F/A, G7sus4, G7, C7sus4, C7, Fm7, Db7, Am7, D, C7, F, Eb7, D7, Db7, C7, Eb7, E7, F, C7sus4.

JAKTEN PÅ DEN FÖRSVUNNA TAKTEN

A

Chords: G, G7, C7, A7, D7 G7, C7 F7

Chords: Bb7, Eb7, Am7 D7b5, Bb7, Eb7 Eb7 Bb7, (A7), Hm

A3

Chords: Ab13, G13, Gb7, G7, G

Chords: G7, C7, A7, G/D, F/D, Bb A Ab G Gb F E Eb D Db

C

Chords: C7, SOLON kring, C7, ON CUE: D.G. at, ad lib, G E7 Am7 D7, G C13, H13 Bb13, A13 A13, G13

Johan kan allt

Dicken Hedrenius (1990)

INTRO

Gm7(b5) C7 Fm7(b5) Bb7 Ebm7(b5) D7 Gm7(b5) C7 Fm7(b5) Bb7 Trummor

A

Db Bb7 Ebm7 Ab7 Fm7 Bb7 Ebm7 Ab7 Db Bb7

Ebm Ebm/Db Cm7(b5) F7 Bbm Bbm/Ab Gm7(b5) Gb7 Fm7 B7 Bb7

Eb7 Ebm7 Ab7 **B** Db Bb7 Ebm7 Ab7

Fm7 Bb7 Ebm7 Ab7 Db Bb7 Ebm Ebm/Db Cm7(b5) F7

Bbm Bbm/Ab Gm7(b5) Gb7 Fm7 B7 Bb7

Ebm7 Ab7 $\text{\textcircled{O}}$ Db Bb7(b9) A9 Ab7(b9)

sista ggn

$\text{\textcircled{O}}$ Gm7(b5) C7 Fm7(b5) Bb7 Ebm7(b5) D9 Trummor

Gm7(b5) C7 Fm7(b5) Bb7 Trummor D9 Dbmaj7

Ballad

JOSÉPHINE

Dicken Hedrenius - 1996

man letar in-te i perifer-in, hon är i centrum, för hon är Joséphine, och

F Am Gm G7 E7 Am F9

glad är hon för det är bra att va-ra hon för

F7 Bbmaj7 G7 /

Jos-san är prin-se-ssa i Gamla Harsbro-land, vårt

F Am Gm Bbm

kof-fe-in är Jo-se-phine när hon kommer över till oss, när vi be-höver

Fmaj7 E7 A7 Bbmaj7 G7/H F Am Gm C9

släss

(varje chorus)

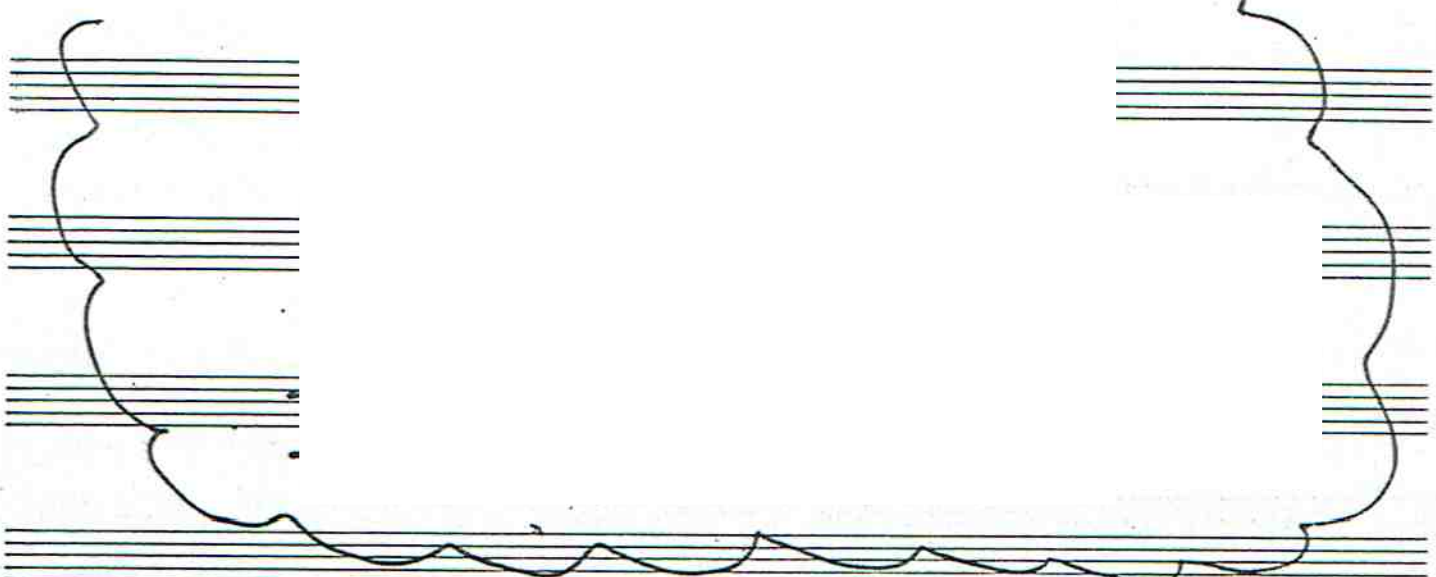
(Dm Gm C7)

(sid 1/2)

JUL NEVER BE THE SAME

Dicken - december 1991

FÖRDIKT:



INTRO

Key signature: one flat (Bb), Time signature: common time (C)

Musical notation: Treble and Bass clefs. Treble clef contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. Bass clef contains a bass line with a quarter rest, followed by notes.

Chords: [F Bb F] in the first measure. Chord A is circled above the second measure. Subsequent chords in the bass line are Gm7, C7, and F.

Musical notation: Treble and Bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line with various chords.

Chords: D7, Gm7, Am7, Bbmaj7, C7sus4, Am7/D, Bbm.

Musical notation: Treble and Bass clefs. Treble clef contains a melodic line with a circled 'a' above it. Bass clef contains a bass line with a circled 'B' above it.

Chords: F/C, Bb/C, Bb7, G7. A circled 'a' is above the Bb7 chord, and a circled 'B' is above the G7 chord.

Annotations: (pedal) under the first measure, (a tempo) under the last measure.

(Jul never be the same, sid 2/2)

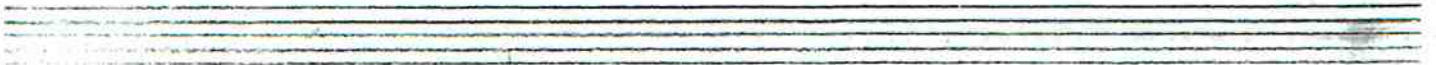
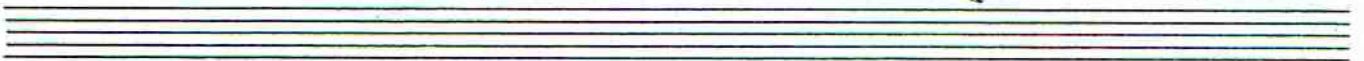
Handwritten musical score for guitar and bass. The score is written in 3/4 time and consists of two systems. The first system has four measures. The second system has six measures. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature has one flat (B-flat). The guitar part includes notes, accidentals, and a circled 'C' in the third measure. The bass part includes chords and some rhythmic markings. The second system includes a circled '10' above the first measure and a circled '1' above the sixth measure. The word '(vals)' is written below the bass part in the third measure of the second system.

System 1:

- Measure 1: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: A7, D7.
- Measure 2: Treble clef: quarter note B4, quarter note A4, quarter note G4. Bass clef: D7, E7.
- Measure 3: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: A7, C7. A circled 'C' is above the measure.
- Measure 4: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: Hm7b5, Bb6. A circled '3' is above the measure.

System 2:

- Measure 1: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: Am7. A circled '10' is above the measure.
- Measure 2: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: Ab7. A circled '10' is above the measure.
- Measure 3: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: Am, D7/A. A circled '10' is above the measure.
- Measure 4: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: Gm7. A circled '10' is above the measure.
- Measure 5: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: Gb7. A circled '10' is above the measure.
- Measure 6: Treble clef: quarter note G4, quarter note A4, quarter note B4. Bass clef: F. A circled '1' is above the measure.





(BLÅ KATT)

~ KATTBLUES ~

(med. slow)

8:va basso

Missirandi märkar kissemiss
 Annalistas

KILLIMANJAROS TOPP

A *höst bläs:*

Chords: G^b F E E^b E^b F B^b A^bm7

lägt bläs:

B *mallets och flöjt:*

Chords: G^m7 E^b F E E^b A^m7^b5 D7 G^m7 G^b13

C *höst bläs:*

Chords: H7 E^bm F7 B^b7 E^b

lägt bläs:

Chords: F B^b A^bm7 G^m7 G^b F E E^b

D

Chords: E^b G^b SLUT

MÅNGA REPRISER
mallets solo "svarta tangenter"

LÄRARENS
CUE

Kittla ingen orm

Hyggligt snabb fart

Dicken Hedrenius 211030

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a double bar line and a repeat sign, followed by a boxed section marker 'A'. The notes are G4, A4, B4, A4, G4, F4, E4, D4. Above the staff are the chords G, Break, Eb, F, G, and A. The second staff continues with notes G4, A4, B4, A4, G4, F4, E4, D4. Above the staff are the chords B, C, D, G, F, Eb, and D. A first ending bracket covers the last four notes. The third staff starts with a second ending bracket over the first four notes, followed by notes G4, A4, B4, A4, G4, F4, E4, D4. Above the staff are the chords G, F, Eb, D, and Db7(#9), with a boxed section marker 'B' above the last note. The fourth staff begins with notes G4, A4, B4, A4, G4, F4, E4, D4. Above the staff are the chords Bb, Eb, Cm, F, D, Em, and D/F#. A 'Break' instruction is placed above the staff. The fifth staff starts with a boxed section marker 'C' above the first note, followed by notes G4, A4, B4, A4, G4, F4, E4, D4. Above the staff are the chords G, Eb, F, G, and A. The sixth staff continues with notes G4, A4, B4, A4, G4, F4, E4, D4. Above the staff are the chords B, C, D, G, F, Eb, and D. The seventh and final staff consists of notes G4, A4, B4, A4, G4, F4, E4, D4. Above the staff are the chords Gm, D7/G, Gm, D7/G, Gm, D7/G, and Gm.

Knärten

(The Knert)

Dicken Hedrenius 150621

A

Dm C Dm C

Dm C Dm C

B

Gm⁷ Am⁷ Bbm⁷ Dbm⁷

Tilläggstakt, endast i slutet

Abmaj⁷/Eb A/Eb Abmaj⁷/Eb A Bmaj⁷ Ab

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

KNÄRTEN

(Dicken Hedrenius den 21 juni 2015)
("Solon": på Dm eller möjligen på formen)

1. **A**

2.

3opt.

Bas Dm (c) / (c) / (c) / (c) / (c) / (c)

1. **B**

2.

3opt.

Bas Gm7 Am7 Bm7 Dm7

1. **BARA I SLUTET**

2.

3opt.

Bas Abmaj7/Eb A/Eb Abmaj7/Eb A

SLUT

Knölpoker

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

Dicken Hedrenius

A Fm Db7(#9) C7(#9) Bb Gm/C

Fm Db7(#9) C7(#9) Bb Gm/C

E7 Eb7 Dm7 G13 Gm7 C13 A13 Dm7

Bm7(b5) F/C D7 Bb7

A7 D7(b9) G7 C7

B Fm7 C7(#9) Fm6/9

Trumsolo **C** E7(b9) Bbmaj7 F#7(#9)

D7(#9) Db7(#9) C13(#9) Trumsolo

D Solon ("AABA")

Fm Fm/Eb Dm7(b5) Bbm/Db Dm7(b5) Bbm/Db Gm7(b5)/C C7/Bb

Fm/Ab Gm7(b5) Fm Fm/Eb Dm7(b5) G7 Gm7(b5) C7

Fm Fm/Eb Dm7(b5) Bbm/Db Dm7(b5) Bbm/Db Gm7(b5)/C C7/Bb

Fm/Ab Gm7(b5) Fm Fm/Eb Dm7(b5) Bbm Gm7(b5) C7 Fm C7 Fm Eb

Ab7 A7 Ab7 G7 Ab7 A7 Ab7 G7

Ab7 A7 Ab7 G7 Gm7(b5) C7

Fm Fm/Eb Dm7(b5) Bbm/Db Dm7(b5) Bbm/Db Gm7(b5)/C C7/Bb

Fm/Ab Gm7(b5) Fm Fm/Eb Dm7(b5) Bbm Gm7(b5) C7 Fm C7 Fm Break/generalpaus

D.C. al coda
(ej repris)

KORVEN

Akustisk moped

A C Am⁷ F[#]m⁷(b⁵) F⁷ Em⁷ E^b⁷ Dm⁷ G⁷

Kor - ven är rund och klad-dig, kor - ven är rund och klad dig,

5 C C⁷ F B^b⁷ Em⁷ A⁷ D⁷ G⁷ C

Kor - ven är rundochkladdig. Den, den sma kar bra i min mun... Kän-ner du

9 **B** F⁷ C C⁷

a a a a a a - rom - en. Det är lyc - kans lukt.

13 F⁷ Em⁷ A⁷ Dm⁷ G⁷

Ko kö ko ko ko - ka kor - ven... Hur - ra... för korv!

17 **C** C Am⁷ F[#]m⁷(b⁵) F⁷ Em⁷ E^b⁷ Dm⁷ G⁷

Kor - ven är rund och klad dig, kor - ven är rund och klad dig,


21 C C⁷ F B^b⁷ Em⁷ A⁷ D⁷ G⁷ C

Kor - ven är rundochklad dig. Den, den smakar bra i min mun... Kor - ven!

Kosmos

Dicken Hedrenius (230723)

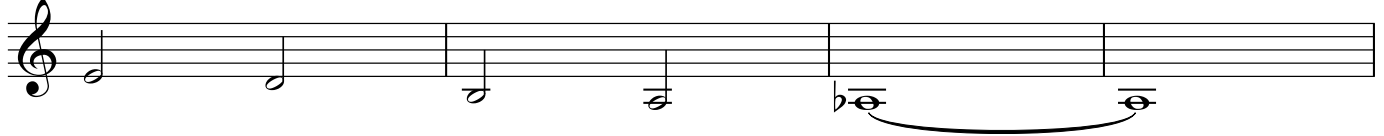
A Cmaj7 Fmaj7 Cmaj7 Fmaj7



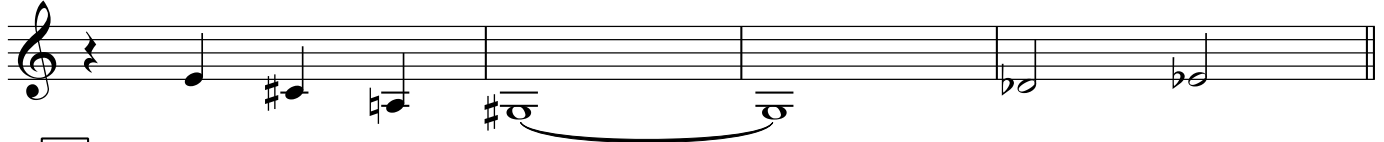
Bm7(b5) E7 Am



B Dmaj7 Cmaj7 Emaj7 Dmaj7 Dbmaj7




F#m7 Emaj7 Ebm7(b5) Ab



C Dbm Ab/C B° Gbm/A



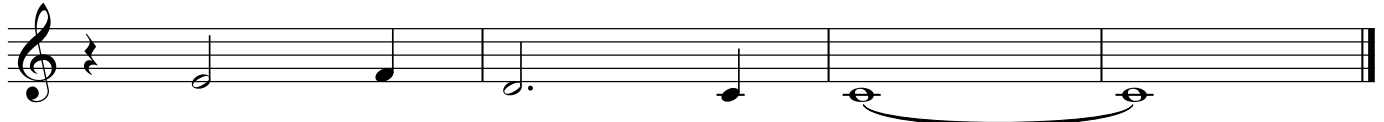
Bbm7(b5) Eb7 Cm7(b5) Gm7(b5)/C C7



D Fmaj7 Ebmaj7 Bmaj7 Cmaj7



Dm7 G11 C



Dicken
190522

-KOSSA I FICKAN-

C
vill du veta vad jag har i fickan?
Cm
Nej.

B
vill du veta vad jag har i fickan?
Bm
Nej.

Bb
vill du veta vad jag har i fickan?
Bbm
Nej.

A
vill du veta vad jag har i fickan?
Am
Nej.

Ab
vill du veta vad jag skiter väridet!
Ab7 **A7** **Bb7** **B** **C**

C
Du får inte veta vad jag har i fickan?
C **Cm** **Cm** **C#m** **Dm** **Ebm7** **Ebm** **Em**
Va?

Eb
Ja där har jag en damdara damdara damdara damdara kossa.
Ab **Ab** **Mu**
Mu



Min klänning
med ljus-mu-
som jag tar
blipp ut
fickan/dicken

Trumpet

KLINGANDE

Kramvärkt

Dicken Hedrenius (220820)

5 **A** B \flat maj7 Cm7 F7 B \flat maj7 Fm7 B \flat 7

5 E \flat maj7 E \flat m7 A \flat 7 D \flat maj7 Cm7 F7

9 **B** B \flat maj7 Cm7 F7 B \flat maj7 Fm7 B \flat 7

13 E \flat maj7 E \flat m7 A \flat 7 D \flat maj7 Cm7 F7

17 **C** Am7 Am7 D7 Gmaj7 Gm7 C7

21 Fmaj7 Gm7 C7 Cm7 F7

25 **D** B \flat maj7 Cm7 F7 B \flat maj7 Fm7 B \flat 7

29 E \flat maj7 E \flat m7 A \flat 7 Cm7 F7 B \flat

(♩ = 58)

Kristina

Dicken - 82

(lugn ballad)

First system of musical notation. The treble clef staff contains a melody in 3/4 time with a key signature of two flats (Bb, Eb). The melody consists of eighth notes, with groups of three eighth notes beamed together and marked with a '3' below them. The bass clef staff shows the chord progression: A^b / / / D^b D^bm A^b / A^b / / /

Second system of musical notation. The treble clef staff continues the melody with a section labeled 'even eights' in a box. This section features eighth notes, some beamed in groups of three. The bass clef staff shows the chord progression: B^b7 / E^b7 / A^b / A^b7 / D^b7 / E7 /

Third system of musical notation. The treble clef staff continues the melody with eighth notes and beamed groups. The bass clef staff shows the chord progression: D^b D^bm A^b F7# B^bm7 E^b7 A^b6 /

Five empty musical staves, each consisting of a treble clef staff and a bass clef staff, provided for further notation.

KULTURSKOLANS SÅNG

med text anpassad för läsåret 2021/2022, Vallentuna Kulturskola

Man kan spela med triolfeeling eller med jämna åttondelar. Sista sex takterna bör nog alltid vara med jämna åttondelar.

Som coda kan man köra de två första takterna (intron). De sista sex takterna kan utökas till ett funkigt inferno med t.ex. tal om så önskas.

C C F C

(instrumentalt) 1) Vi gör det till - sam - mans, vi gör det en och en. Vi
vår - an kul - tur - sko - la - la - la - la - la - la, där

C D⁷ G⁷

tut - ar, vi plin - gar, vi knäp - per på en sträng. Att
sjun - ger och dan - sar nån gla' var - en - da da'. Vi

C F C

dra med sin strå - ke är här - ligt för en del. För
spel - ar te - a - ter och går till bild och form. Vi

F C E_{/B} Am F_{m/A_b} C_{/G} G⁷ 1. C 2. C

and - ra är en trum - ma det som smäl - ler högst i spel. 2) I
gör en show om drop - pens väg från ån till hav - ets storm.

G_m⁷

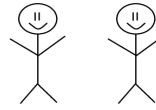
(Rop-prat, funkigt komp)

Val - len - tu - na kul - tur - sko - la! Val - len - tu - na kul - tur - sko - la! Val - len - tu - na kul - tur - sko - la!

Sista radens originaltext från 2018-2019:
Vi gör en show med Dunderklumpen och så Jätten Jorm.
(Slutraden beror på vilken Fröshow
som är aktuell innevarande läsår.)

KULTURSKOLANS SÅNG

Musik och text av Dicken Hedrenius 2018 (slutraden här anpassad till läsåret 2021/2022)



Vi gör det tillsammans, vi gör det en och en.



Vi tutar, vi plingar, vi knäpper på en sträng.



Att dra med sin stråke är härligt för en del.



För andra är en trumma det som smäller högst i spel.



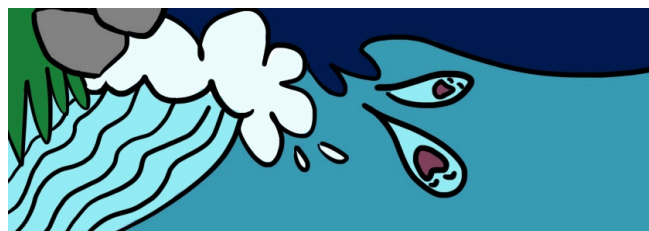
I våran kulturskola-la-la-la-la-la,



där sjunger och dansar nån gla' varenda da'.



Vi spelar teater och går till Bild och Form.



droppillustration av Frida Hedrenius

Vi gör en show om droppens väg från ån till havets storm.

VALLENTUNA KULTURSKOLA! VALLENTUNA KULTURSKOLA! VALLENTUNA KULTURSKOLA!

Ligg och sov en liten stund


Dicken Hedrenius (2003)

A Gm C7 F



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

Gm C7 F



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

B Gm C7 F Gm C7 F




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

Gm C7 F Gm C7 F



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

C Gm C7 F



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

Gm C7 Am7 D7



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

D Gm Bbm F G7



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

Gm G7 Gm7 C7 F C7 F



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

LIKE BONNIE

SIDA 1 AV 2

DICKEN HEDRENIUS 2003

First system of musical notation. The top staff is a single melodic line in 4/4 time, starting with a repeat sign. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two flats (Bb and Eb). The time signature is 4/4. The first measure of the piano accompaniment is marked with a repeat sign and the instruction "(BASSTÄMMA)".

Chord progression for the first system:

- Melody: Cm⁶, Bbmaj⁷, Cm⁶, Bbmaj⁷
- Piano (Treble): Cm⁶, Bbmaj⁷, Cm⁶, Bbmaj⁷
- Piano (Bass): Cm⁶, Bbmaj⁷, Cm⁶, Bbmaj⁷

(BASSTÄMMA)

Second system of musical notation. The top staff continues the melody with a slur over the first two measures and a repeat sign. The bottom staff continues the piano accompaniment.

Chord progression for the second system:

- Melody: Am⁷, Cm⁶
- Piano (Treble): Am⁷, Cm⁶
- Piano (Bass): Am⁷, Cm⁶

Third system of musical notation. The top staff continues the melody. The bottom staff continues the piano accompaniment.

Chord progression for the third system:

- Melody: Bm, B, Dm⁷, E, Cmaj⁷, Am⁷
- Piano (Treble): Bm, B, Dm⁷, E, Cmaj⁷, Am⁷
- Piano (Bass): Bm, B, Dm⁷, E, Cmaj⁷, Am⁷

Musical score for the first system of 'Like Bonnie'. It consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a bass line with a half note G2 and a treble line with a half note G4. Chords are indicated as Fmaj7, Bm, and Bm.

Musical score for the second system of 'Like Bonnie'. It includes a vocal line and piano accompaniment. The key signature remains B-flat major. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment has a bass line with a half note G2 and a treble line with a half note G4. Chords are C^m6, Bbmaj7, E7, Eb7, and D7. A bracket above the vocal line and piano accompaniment indicates the phrase 'ALLA GÅNGER UTOM SISTA'.

Musical score for the third system of 'Like Bonnie'. It includes a vocal line and piano accompaniment. The key signature remains B-flat major. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment has a bass line with a half note G2 and a treble line with a half note G4. Chords are E7, Eb7, Abm, and Db13. A bracket above the vocal line and piano accompaniment indicates the phrase 'SISTA GÅNGEN'.

LIKE BONNIE

DICKEN HEDRENIUS 2003

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of notes and rests. Above the staff, the following chords are indicated: Cm6, Bbmaj7, Cm6, and Bbmaj7.

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes and rests. Above the staff, the following chords are indicated: Am7, Cm6, Bm, and B. A double bar line with repeat dots is positioned above the staff.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes and rests. Above the staff, the following chords are indicated: Dm7, E, Cmaj7, and Am7.

Musical staff 4: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes and rests. Above the staff, the following chords are indicated: Fmaj7, Bm, and Bm.

Musical staff 5: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes and rests. Above the staff, the following chords are indicated: Cm6, Bbmaj7, E7, Eb7, D7, E7, Eb7, and Abm Db13. The staff is divided into two sections by a vertical line. The first section is labeled "ALLA GÅNGER UTOM SISTA" and the second section is labeled "SISTA GÅNGEN".

Dickenthedrenius
1982

~ Lotten bop ~ (även kallad "Lottens Blues")

The musical score is written in 10-system notation on four staves. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The notation includes various note values, rests, and accidentals. Chord symbols are placed above the notes. The first staff begins with a treble clef and a key signature of three flats, with a common time signature. The second staff continues the melody. The third staff shows a change in key signature to two flats (Bb, Eb) and includes a triplet of eighth notes. The fourth staff concludes the piece with a double bar line and a 'Break' instruction.

Chord symbols: Dbmaj7, Db7, Gb, Gbm, C7, H7, Bb7, Eb7, Ab7, Dbmaj7, Ebm7, Ab7.

Break

LÄGG DEN INTE HÄR

Dicken 191026

jazz

(A)

Chords: Hm, H, Hm, Hm (Bm)

Chords: Am, Gmaj7, C7, A(maj7), G7, F#7

(B)

Chords: Em7, Ebmaj7, C#7, Bb7

Chords: Gm7, C7, Fm7, F#7

D.C.
al f

Chords: A(maj7), C(maj7), H(maj7)

strax under
(medium)

Man får alltid lära sig nåt nytt (Dickens-89)

(1-3)

C / / / Fm/C C / / C / Em7 E⁶ Dm7 / G7 /

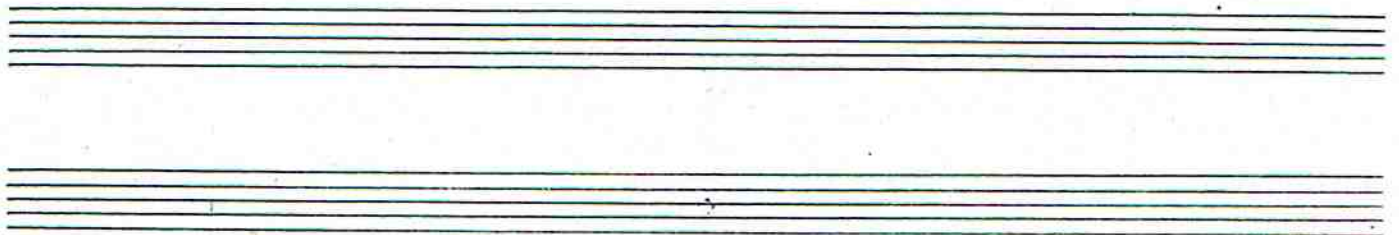
(A7) (A7)

Dm7 / G7 / Dm7 / G7 / Dm7 / G7 / C / G7 /

C / / / Fm/C C / / G7 / / / F6 / / /

F6 / F#0 / C / A7 / Dm7 / G7 / C / A7 /

D7 / G7 / C



MARGARIN

(Margarin, matfett, smör)

Dicken Hedrenius

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

Musical notation for the first system, featuring a treble and bass clef with a 7/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line: Bbm, Ab, Bbm, Ab, Bbm, Bbm, Ab, Bbm, Ab, Bbm, Bbm, Ab, Bbm, Ab, Bbm.

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

Musical notation for the second system, featuring a treble and bass clef with a 7/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line: Db, Cb, Db, Cb, Db, Bb, Ab, Bb, Ab, Bb.

Mjuk - ost går bra i nöd - fall om man har en

Musical notation for the third system, featuring a treble and bass clef with a 7/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line: G, C, B, Em, Em/D.

här - lig rost-ing där in - un - der.

Musical notation for the fourth system, featuring a treble and bass clef with a 7/8 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. Chords are indicated below the bass line: C, B, E.

Masken

(Dicken - 89)

A

F Dm Gm7 C7 F Dm Gm7 C7

(D7) F Dm7 Gm7 C7 F D67 Cm7 F7

Bb Gm Cm7 F7 Bb Gm Cm7 F7

(G7) Bb Gm7 Cm7 F7 Bb E7 E67 D7
(x z i s r l r)

B (bridge)

Gm Em7b5 A7b9 Cm7 F7 Bbmaj7

Em7b5 A7b9 Dm7 G7 Gm7 C7 **A** 1-8

(Men hoppa över de 2 sista takternas modulering - ligg kvar på F)

MEETBALLS OF FIRE

Blues i F

men alltså...

Chords: **A** F F9+ Bb6 F

Chords: Bb Bb Hdim F Am D7

Chords: Gm7 C7 F D7

1. G C

2. G C F

B Solon, Blues i Bb

12

EV. RIFF ON CUE:

Blues i G

ON CUE: BANDSHOUT (med mycket trumfills)

Chords: G C

Chords: G Am Bbm Am Bbm Am Bbm Am (D)

1. G C G

2.

"BLUESLUT"

Meatish swedeballs

A ENDAST OCH BARA
TROMBON

Altsax

Trombon

12 x ? ("1 2 3")

B Eb Eb7 Ab A° Eb F7 Bb7 Eb Bbm7 Eb7

Alt

Trb

Ab7 Abm7 Ebmaj7 Fm7

Alt

Trb

Gm7 C7 Fm7 Bb7

Alt

Trb

Eb C7 Ab Db Gb B9 Bb9

Alt

Trb

BAS:

Ab Db Gb Cb Bb

C E_b^7 A^{13} A_b^{13}

Alt
Trb

E_b^{maj7} Cm^7 Bm^7 $B_b m^7$ A^7

Alt
Trb

A_b^{maj7} $Fm^{7/b5}$ Gm^7 $A_b m^7$ D_b^7

Alt
Trb

E_b A_b^7 Gm^7 C^7

Alt
Trb

F^7 Gm^7 A_b^o F/A B_b^7 F^7 B_b^7 E_b A_b^7 E_b A_b^7

Alt
Trb

Swing (efter hand) och svagare (också efter hand)

G^7 G^7 Cm F^7 E^{maj7} E_b

Alt
Trb

(groovy blues-swing)
below medium

=MIA=

Dicken - 87

A

(4-4)

Em9 Fm9 F#m9 Fm9 Em9 A13 Am11 D7

Em9 / A7 / F#7 / H7 / :

Gm9 F#m9 Fm9 Em9

B

Ebm7 A7 Abm7 Db7 Gb G0 Db Db7

Gb G0 Db Db7 Gb G0 Db Bb7+

Ebm7 A7 F#m7 H7

D.C. al (första och sista temat)

A 1-8 (iniettan)
under solona

Eb7 A7 Dmaj7(#11)

(ej sista gången)

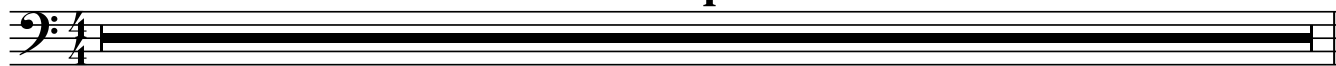
Sång 1

Min fröken äter kräks (MFÄK)

(fortsättningsberättelse)

Dicken Hedrenius 220313

4



A

Am



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

Dm

G⁷

C

B⁹Bb⁷

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

B

Am



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

Dm

G⁷

C



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

C

Bb⁷

Eb

Cm

Bb



tjas - ki-ga hon_ som sål - de stal - let till Ulf_ Men han

Cm

G

Em



ha - de en häst_ som in - te bod - de där då.

D

Cm/Eb

F



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

Ab

Bb

C




Min frö - ken ät - er kräks.

Min konstiga låt

Dicken Hedrenius (en tonlek från gäng typ 2005?)

A Fm Dm Dbm Bbm Am F#m Gmaj7




Musical notation for section A, starting with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes, with some rests. The key signature has one flat (Bb).

B Abm Fm Em Dbm Cm Am Bbmaj7



Musical notation for section B, continuing the melody from section A. It features a mix of eighth and quarter notes with rests.

Bm Dm Ebm Gbm Gm Bbm Bmaj7



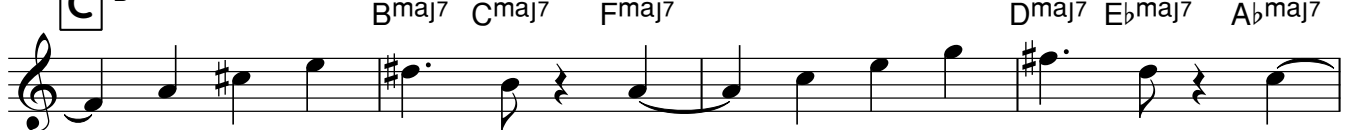
Musical notation for the continuation of section B, showing a sequence of chords and corresponding notes.

Cm Ebm Em Gm Abm Bm Cm Ebm Dmaj7




Musical notation for the continuation of section B, ending with a double bar line.

C Dmaj7 Bmaj7 Cmaj7 Fmaj7 Dmaj7 Ebmaj7 Abmaj7




Musical notation for section C, starting with a treble clef. The melody is primarily composed of quarter notes.

Abmaj7 Fmaj7 F#maj7 Bmaj7 Bmaj7 Bbmaj7



Musical notation for the continuation of section C, featuring a mix of quarter and eighth notes.

D Bbmaj7 Dbmaj7 Dmaj7 Gmaj7 Bbmaj7 Bmaj7 Emaj7



Musical notation for section D, starting with a treble clef. The melody consists of quarter and eighth notes.

Emaj7 Gmaj7 Abmaj7 Amaj7



Musical notation for the continuation of section D, ending with a double bar line.

Rock

MIN MAMMA

Dicken - 90

(A)

B^b #+ B^b7 E^b A^b7 B^b G^m C7 F7

(BREAK)

E7 F7 C7 F7 B^b E^b7 B^b F7(sus)

(B)

B^b7 E^b7 C7 C7+ F7

(A3)

B^b #+ B^b7 E^b G7/D G^m C#⁰ B^b/D G^m C7 F7

B^b E^b7 B^b (F7(sus))

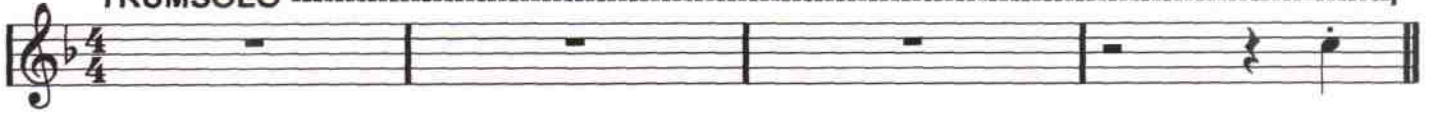
B^b/D G^m C7+ F7 (BREAK) (D^b D D^b) (tieklang)

H7 B^b7^b5 (FINE)

MIN SKATT HAR MINSKAT sida 1/1

Rockgrovig blues i F

TRUMSOLO -----|



F7



Bb7



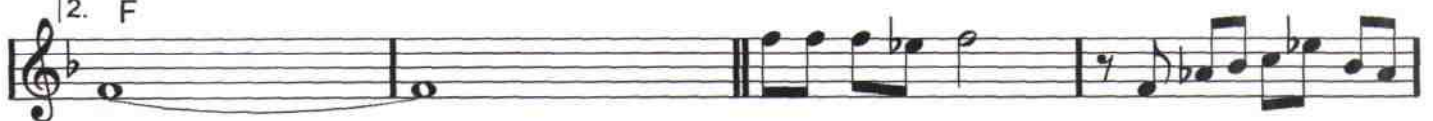
F

Csus (C på 2 och 4) -----|



1. F

2. F



Bb7



F

Csus (C på 2 och 4) -----|



Csus (C på 2 och 4) -----|

C7#9 "extrakt"

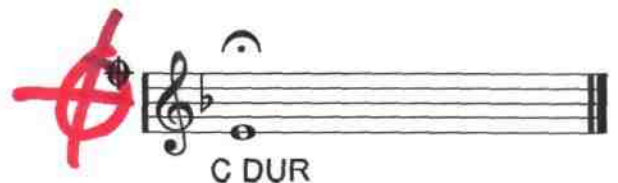


sfz

SOLON X gånger

12

DA CAPO
AL CODA



C DUR

Minsta Motståndets Lag

(MML - officiell hejarklackssång)

*lagom triumfatoriskt
eller alls icke*

Dicken Hedrenius

När det dry - per om Min - sta Mot - stån - dets Lag. När dom
svet - tas så öns - kar du och så jag, att dom
tog det li - te lug - na - re för allt blir bra än - då.
Dan - ken är det en - da dom ska slå, el - ler hur? Tänk er
själ - va, att ta de hår - das - te tag, Att va'
rädd det ska mär - kas att man är svag. Nej vi
kän - ner vår - at älsk - lings - lag och un - nar dom att få lig - ga
ner och ba - ra spi - sa Jim - pa H. *
Jim - pa Jim - pa Jim - pa Jim - pa Jim - pa Jim - pa Hå - å.

(* Jimi Hendrix)

MOLLON

Dicken Hedrenius (ca 2003)

A

Musical notation for section A, first staff. Chords: Fm, Ab, Ab, Fm.

Musical notation for section A, second staff. Chords: Fm, Ab, Ab, Fm.

B

Musical notation for section B. Chords: Dm7(b5), Db7, C7, F7, Bb7.

C

Musical notation for section C. Chords: Ab, Fm, G7, C7.

D

Musical notation for section D. Chords: Fm, Eb7, D7, Db7, Gm7(b5), C7.

E

Musical notation for section E, first staff. Chords: Fm, Ab.

Musical notation for section E, second staff. Chord: Fm.

(below medium)

- Motsatsen -

(Blawin' grin)
En annan lät heter också Motsatsen

Dicken-83

A

Chords: D6 Eb7 E6 D6/F B7 Eb7 D6 Eb7

1.

Chords: Eb7 A67 Fm7 E7 Eb7 D7

2.

Chords: A67 D6 G6 D6

B
(Ad lib)

Chords: G67 D6 G67 D6

Chords: Eb7 A67 Eb7 A67

A 1-8 (in i tvåan)

Norrtälje - en dröm?

(huvudtemat till filmen av Catharina Hedrenius)

Dicken Hedrenius 2024

kontrabas (8va basso)

Ab Bb B Ebm Dm

Bb G A Gm 1. A 2. A

Nu ska jag gå till systemet at Perolina

Dicken - 87

medium (slow) blues-swing

intro A

C13(69) F6 G7 F/C H9b5 B^b

H F/C D9 G9 C7^{b9}

B

F6 G7 F/C H9^{b5} B^b

H F/C D9 G7 Gm7 C7^{b9} F6 D7 G7 G

C

Solon 24 ∞ (A+B)

Sista solochorus: solo 22 (komp)

D.S. al

F D7 G7 C7

C7 G/b Am7 D7^{b9} G7 F (C13⁶⁹) F6

pop

Något som inte finns kvar

Dicken - 90

(A)

C Am Dm G7 C C+

(8:va)

F A7/E Dm Ebo Dm7 Ab9 G7 (BREAK) (Något som inte finns kvar)

1.

2.

(B)

Dm7 Dm7 G7 Em7 A7

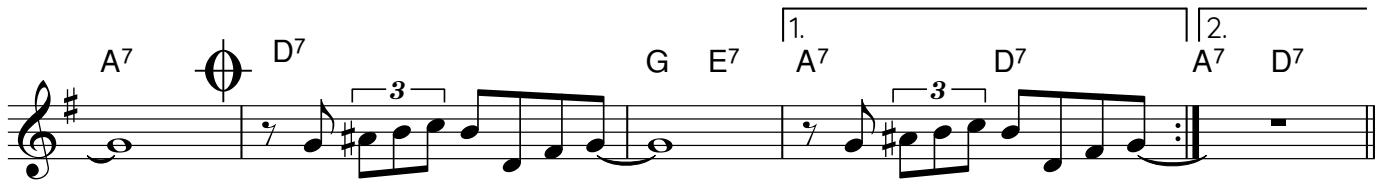
Dm A7/G Dm/C E7/A Am Am/G F#m Fm Em Bb7 Am7 Ab7 Gm7 F#7 Hm7 E7

(A) 1-12

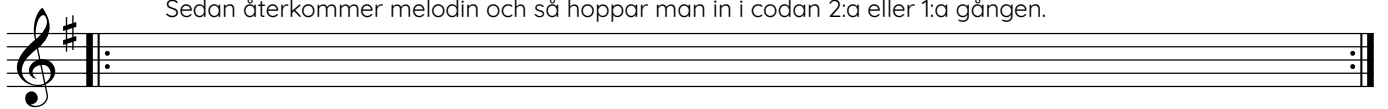
C7#9

När studielånet kommer

Dicken Hedrenius (1988)



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



Näsan vår

Dicken Hedrenius (200330)

A Eb Fm7/Eb

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

Eb Fm7/Eb

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

B Bb/D Cm F/A Fm7/Bb

lugnt i en park, åk - er

C Bb(add9) F Bbmaj7

hem i - gen på en spark. Här är snö

C Dm7 Dbmaj7

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

G/B E7(#9) A7 Ab7

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

D Cm/G F7/A

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

Fm7/Bb Cm Ab7 G7

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

Tillägg sista gången

Fm7/Bb F7 Bb11 Eb

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

långsamswing

OKAY

(text: vet ej.)
låten är en
gamla skoluppgift

Dicken - 85

(A)

(O-kay) Jag är misslyckad (O-kay) Jag klarar inte upp det här (O-kay) Jag har en annan

(B)

rytin (O-kay) (O-kay)

(C)

(O-kay) Men är väl fel person (O-kay)

(O-kay) av fel kön (O-kay) I fel roll (O-kay)

(D) (2ndx: ej vocal)

I fel ålder på fel plats vid fel tidpunkt på galen planet

(Dm7, Dmaj, Gmaj, Hmaj, Cmaj)

Olle Holst, fotografen

Dicken Hedrenius 2021

F E^o/F F⁷ B^b

Ol - le Holst, fo - to - graf - en, han

Cm Cm/B^b Am⁷(b⁵) D⁷ Gmaj⁷ Fm⁷ B^b⁷

sam - la - de på bil - der som han tag - it för att

Dmaj⁷ Cm⁷ B^o Cm⁷ F⁷

se på. Sen låg han och tit - ta' på

Am⁷ Bbm⁷ Eb⁷ Dm⁷ Db⁷ Cm⁷ C⁷ A⁷ D⁷

dom och kän - de sig jät - te glad och

Gm G

stolt, Ol - le Holst, (fo - to - graf - en).

PELLE

INTRO

Handwritten musical notation for the Intro section, consisting of three staves. The first staff is in treble clef with a common time signature. The second and third staves are in bass clef. Chords are written below the notes.

Staff 1: C G7+ Gm9 C7b9 F#9 Fm6 C D13 Dm7 E7

Staff 2: Am9 Ab9 Dm7/G G13(#11) Em9 Eb9 Dm9 Db9

Staff 3: CA7 H7b9 Bb13 A13 A7b9

Staff 4: D13 Dm7 G7b9 Em9b5 A13(#5) Ab13(#5) G7b9(#5)

Staff 5: F F7 C7 C7(#5)

Section B, marked with a circled 'B'. It includes a treble clef staff with a key signature of one flat and a bass clef staff. The tempo/mood is marked as "marsi".

Staff 1: ("marsi")

Staff 2: F6 A7b9 Dm7 Fm6 (C) (G7) (C) Fm Eb Ab9 Bb Fm/Eb A7 E/Eb

Section A3, marked with a circled 'A3'. It includes a treble clef staff with a key signature of one sharp and a bass clef staff.

Staff 1: #0 H#7 (Dm7 Dm7b5) (A) 1-6 F Fm6 C (Dm7/G)

Final section of the handwritten notation, consisting of two staves. The first staff is in treble clef and the second is in bass clef.

Staff 1: C Fm6 C6

PENGAR

Man kan ha rol-igt ut-an **A** sprit,

och ut-an kär-lek kan man tri-vas bra i liv - et.

Chords: Cm7/F, B \flat 7, H $^{\circ}$, (etc. simile)

Det är faktiskt helt ok - ay.

Om he-la släk-ten knar-ka, och vän-ner dör som flu-gor

Chords: Cm7 \flat 5, F7, Dm7 \flat 5, G7, Cm7 \flat 5, E \flat 7 \flat 5, o(etc.)

- Det är skönt.

Men om man in-te har mas-sor ut-av

Chords: G7, G \flat 7, H7 \sharp 9, Bm11, Am11, D7, E \flat 7, E $^{\circ}$

stå - lar, då är det in - get kul.

- Jag äls - kar pen - gar mest av
(last x: rit.)

Chords: B \flat 9, G13, Cm7, A \flat , Cm7/F

allt.

(A)

Chords: B \flat 7, etc. (SOLO) PÅ CITORUS

Per Johansson

Populärt

Dicken Hedrenius (1991)

A1 A2

F⁶ Db⁷(#9) G^{bm} E^{maj7} C⁹ F¹³ B^{bm7}

1. 2.

E^{bm7} D/A Db/Ab Ab⁷ D⁷(#9) Db⁶ G^{m7} C⁷ B⁷

B

E C^{#7} F^{#m7} B⁷ E B⁷ E E^{b7}

Ab E^{b7} Ab G^{m7} C⁷

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment and a melodic line. Chords are labeled below the staff: F6, Db7(#9), Gbm, Emaj7, C9, F13, Bbm7.

Musical notation for the second system, featuring a treble and bass clef with piano accompaniment and a melodic line. Chords are labeled below the staff: Ebm7, D/A, Db/Ab, Ab7, D7(#9), Db6, C7. A circled cross symbol is positioned above the staff.



Musical notation for the third system, featuring a treble and bass clef with piano accompaniment and a melodic line. Chords are labeled below the staff: D7(#9), Db6, Bbm7, Ab7, Db. A circled cross symbol is positioned above the staff.

Petra

Picken - 86

(ballad) (even 8:5)

A

Chords: Cmaj7, F6/C, Dmaj7/C, Cmaj7, Em, Am, Dm

Chords: F6, F#0, C/G, A0, Dm7, C#0, Dm7, G7

B

Chords: Cmaj7, F6, Dmaj7, Cmaj7, Em, Am, Dm

Chords: F6, F#0, C/G, A7+5, A7, D9, G13, C6

queer

Handwritten musical score for the song "queer". The score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is 3/4. The music consists of six staves of notation, each with handwritten chord symbols above it. The chords are: Bb, Eb7, Bb, Dm7b5, G7, Cm, Ebm, Bb, C7, Gm7, C7, Cm7, F7, Bb, Eb, Bb, Dm7b5, G7, Cm, Ebm, Bb, C7, Cm7, F7, Bb, Db7, Cm7, F7, F7, Bb.

Three empty musical staves, each consisting of five horizontal lines, provided for additional notation.

Piano

RAGA DA DUSCH

[A] C7 F H^o C7 H^o

C7 F 1. C7b9 2. F7 [B] Bb Bbm

Ab G7 Bbm Gm7 C7 F6

F6 [C] Gm7 C7 Am7 D7

SWING!

Gm7 C7 Gm7 H7 Bb H^o

F Dm Gm7 C7 Am7 (D7) D7

Gm7 C7 Bb7 Am7 D7 Gm7b5 F

F E7 E7 D7 [D] -24- Piano D.C. F

Trummar
H var,
Harmonier som
(Piano börjar)

(Med. up Swing)

RESTRICTED AREA

Dicken-93

A

Chords: Fm // Eb7 A7

Chords: Dm7 G7 Cm7 F7 Am7 D7 Gmaj7 Eb7 C7

2. **B**

Chords: Amaj7 Gmaj7 Dm7 G7 Gmaj7 Am7 E7 Dm7 Eb7 Am7 D7

C

Chords: Gmaj7 // Amaj7 G7(b9) Gmaj7 Fmaj7 Eb7 F Eb7 F

Chords: Bbm7 // FINE

även i Salachorus
(markering/break)

Ring P1-bluesen

Dicken Hedrenius

C⁷ F⁷

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

C⁷

har de här att gö - ra?

F⁷

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

C⁷ Em⁷ A⁷

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

Dm⁷ G⁷

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

C C⁷/E F F^{#o} G⁷ C

(alvfria ackord)

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

Rollins Tones

Snabbt

Dicken Hedrenius 2003

The musical score is written in 4/4 time and consists of four staves. The key signature has two flats (B-flat and E-flat). The melody line is on the top staff of each system, and the guitar accompaniment is on the bottom staff. The chords are indicated above the staff lines.

Staff 1: Gm Fm Em Ebm Dm Ebm Dm Dbm

Staff 2: Cm Bbm Am Abm Am Abmaj7 E7 Eb7

Staff 3: D7 F#7 F7 E7

Staff 4: C7 D7 Gm

Samåkning med 4523t

Dicken Hedrenius

A Db F^+7 Bbm^7 $\text{Abm}^7 \text{Db}^7$ $\text{Gb}^{\text{maj}7}$ F^7

Bbm $\text{Abm}^7 \text{Db}^7$ Gb G° Db Bb^7

1. Eb^7 $\text{Eb}^{\text{m}7} \text{Ab}^7$ 2. Eb^7 D^9 Db^6 Db^7

B Bb^7 A^7 Bb^7 A^7 Bb^7 A^7 $\text{Eb}^{\text{m}7}$ Ab^7

C Db F^+7 Bbm^7 $\text{Abm}^7 \text{Db}^7$ $\text{Gb}^{\text{maj}7}$ F^7 Bbm $\text{Abm}^7 \text{Db}^7$

Gb G° Db Bb^7 Eb^7 D^9 Db^6

SANNA (Dickens-94)

(under medium)

A

1-3

A7⁹ B⁹ A7⁹ B⁹ A7⁹

A7

PIANO

A2

Gm7 C7 Fmaj7 D9 Fmaj7

A7⁹ B⁹ A7⁹ B⁹ A7⁹

A7

Dm7 Fmaj7 D9 Fmaj7 Bb7 Am7 D7 Gm7 C7^{b9} F

B

SOLON ∞

Gm7 C7^{b9} F

FINE

Satsumas

Dicken Hedrenius 2003

Am⁷ B⁷ C⁷

G⁷ D^{b7} C⁷

Cm⁷ F⁷ Gm Gm Gm/F Em^{7(b5)} E^bmaj⁷ E^{b7}

D⁷ E^{b7} D⁷ Gm Am B^bm G/B

BREAK

Detailed description: The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. It contains a melodic line with a double bar line after the first measure. Chords Am⁷, B⁷, and C⁷ are indicated above the staff. A triplet of eighth notes is marked with a '3' above it. The second staff continues the melody with a key signature change to one flat (Bb) after the first measure. Chords G⁷, D^{b7}, and C⁷ are indicated. The third staff features a more complex chord progression: Cm⁷, F⁷, Gm, Gm, Gm/F, Em^{7(b5)}, E^bmaj⁷, and E^{b7}. It includes a grace note and a double bar line. The fourth staff concludes with chords D⁷, E^{b7}, D⁷, Gm, Am, B^bm, and G/B. A triplet of eighth notes is marked with a '3' above it. The piece ends with a double bar line and the word 'BREAK' centered below the staff.

SAVE A LITTLE BIT OF THAT OLD CHEESE

Dicken Hedrenius (ca 2003)

[A1] Cm7 F7 Bb Gm7 Cm7 F7 D7 Gm

Cm7 F7 D7 G Fm7 Bb7 Eb A7 Ab7 G7

[A2] Cm7 F7 Bb Gm7 Cm7 F7 D7 Gm

Cm7 F7 D7 G Fm7 Bb7 Eb

[B] G F G F E Bm7 E

Bb F7 Bb Ab Bb Ab Bb

[A3] Cm7 F7 Bb Gm7 Cm7 F7 D7 Gm

Cm7 F7 D7 G Fm7 Bb7 Eb

Se på min tax, är du rar

Dicken Hedrenius

form: A B A

Frejdig shuffle i A-del.

A

Musical notation for section A, measures 1-12. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes a treble clef, a key signature of one flat, and a time signature of 4/4. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: F, Bb, Gm, C7, F, Dm, Gm, G7, C7, F, A7(#5), Bb, A7, Dm, G7, C7, F. A box labeled "FINE" is at the end of the section.

B

Musical notation for section B, measures 1-12. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes a treble clef, a key signature of one flat, and a time signature of 4/4. The melody consists of quarter and eighth notes. Chord symbols are placed above the staff: Bbm, Fmaj7, Gm7, Fmaj7, Em7(b5), A7, Dm, Db7, C7, D7, G7, C7. The lyrics "Sätt igång att bygga inför shufflandet igen... Särskilt HÄR, HÄR och HÄR" are written below the staff. A box labeled "D.C. al fine" is at the end of the section.

Sätt igång att bygga inför shufflandet igen...

Särskilt

HÄR,

HÄR och

HÄR

D.C. al fine

Senaste flugan

Dicken Hedrenius

A1 A2

G C G C

G D7 Em B7 C Em Eb

B

Fm Fm(#5) Fm6 Em7 C7(b9)

Db7 D7 E7 F#7 B Eb D7

A3

G C G C

G D7 Em B7 C Em Eb G

17.27

Dicken Hedrenius (1985)

A1 A2 E7 D7

E7 A7 B7

B A7 Ab7 G7 F7

A3 E7 D7

E7 A7 B7 $\text{\textcircled{C}}$ Solon. Därefter
Da capo al coda.

$\text{\textcircled{C}}$ C7 Bb7

C7 F7 G7

D Ab7 Gb7

Ab7 Db7 Eb7 E

Detailed description: This is a guitar score for a piece titled '17.27' by Dicken Hedrenius (1985). The music is written in 4/4 time and features a key signature of three sharps (F#, C#, G#). The score is divided into several sections labeled A1 A2, B, A3, C, and D. Section A1 A2 consists of two staves of music with a melodic line and a bass line, primarily using E7 and D7 chords. Section B is a single staff with a bass line, featuring chords A7, Ab7, G7, and F7. Section A3 is another two-staff melodic and bass line section with E7 and D7 chords. Section C begins with a repeat sign and a C7 chord, followed by a melodic line and a bass line, ending with a Bb7 chord. Section D is a two-staff melodic and bass line section that starts with Ab7 and Gb7 chords, then moves to Ab7, Db7, Eb7, and finally E. The score includes various musical notations such as slurs, ties, and repeat signs.

SKALAB!

Dicken Hedrenius den 21 juni 2015
"SOLO": A-del B♭ durs skala
B-del heltonsskala från B♭

(A)

(B)

Skjutjärnspedagogen

Rätt fort alltså

Dicken Hedrenius

Huvudmelodi (kan spelas unisont, även av kompet)

A1 C F B \flat A G A \flat G

B ON CUE Fm Cm Fm D

Gm E Am D 7 Gm C 7 Fm B \flat^7 Dm 7 G 11

A2 C F B \flat A G A \flat G

CON CUE D \flat A \flat G \flat

2. G C en aning fritt tempo

a tempo Dm Ebm Em Fm Gm (trum-fill)

Till coda
sista ggn

Cm

(gärna långt slut...)

SKJUTJÄRNSPEDAGOGEN alternativ melodi (kan spelas till huvudmelodin)

A1 C

B ON CUE

Fm Cm Fm D

Gm E Am D7 Gm C7 Fm Bb7 Dm7 G11

A2 C

CON CUE Db Ab Gb

2. G C en aning fritt tempo

a tempo Dm Ebm Em Fm Gm (trum-fill)

Till coda
sista ggn

Cm

(gärna långt slut...)

Skjutjärnspedagogen

Rätt fort alltså

Dicken Hedrenius


Huvudmelodi (kan spelas unisont, även av kompet)

A1 C F B \flat G A G

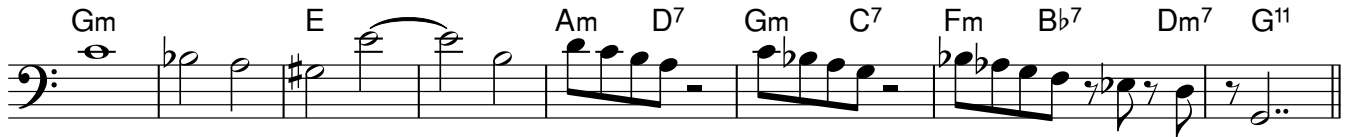


B ON CUE

Fm Cm Fm D



Gm E Am D 7 Gm C 7 Fm B \flat^7 Dm 7 G $^{\flat 11}$




A2

C F B \flat G A G



CON CUE

D \flat A \flat G \flat



2.

G C en aning fritt tempo




a tempo

Dm Ebm Em Fm Gm (trum-fill) \emptyset



Till coda
sista ggn

Cm



(gärna långt slut..)

SKJUTJÄRNSPEDAGOGEN alternativ melodi (kan spelas till huvudmelodin)

A1 C F B \flat A G A \flat G

B ON CUE Fm Cm Fm D

Gm E Am D 7 Gm C 7 Fm B \flat^7 Dm 7 G $^{\natural}$

A2 C F B \flat A G A \flat G

CON CUE D \flat A \flat G \flat

2. G C en aning fritt tempo

a tempo Dm Ebm Em Fm Gm (trum-fill)

Till coda
sista ggn

Cm

(gärna långt slut...)

SLÄCK DIN CIGARR

Disken 191026

Blues

The first three staves of handwritten musical notation for the blues piece "Släck din cigarr". The notation is in treble clef with a common time signature (C). The first staff begins with a C chord and contains notes: quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B, quarter note C. The second staff contains notes: quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B, quarter note C. The third staff contains notes: quarter note C, quarter note D, quarter note E, quarter note F, quarter note G, quarter note A, quarter note B, quarter note C. Chord changes are indicated above the notes: C, F, F#0, C, C7 (with a circled 'x' and a circled 'd.'), F7, F7, F#0, C, C, A7#9 (with a circled '2' and a circled 'd.').

Seven empty musical staves, each with a treble clef, provided for further notation.

jättesakta

SNIGELNS FLYKT

Dicken
Hedrenius
2023

(endast i början)

A C° G°/C Am^Δ A° F^{##}9

BANG INTRO

SWISH SWISH

F⁹ E⁹ **B** E^b B^b/E^b Cm^Δ C° A7⁹ A^b9^{##} G⁹

C F^{##}9^{b5} D^m F^{##}9^{b5} E^b/G A^b F^m9^{b5} C^Δ Cm⁹ Am7^{b5}

D G/D E°/D Am7/D D7^{b9} (G) B^b7 A7 A7 G7 C7

D7 G G7 C/G G D^b7

SLUT
(eller
fler ggr)
soli

SNORLAX I KÄRSTA

(A)

BAS- och GITARRINTRO

(FINE) (B) (unis.... något kan hända...)

(v)

DA CAPO (från intron alltså)
AL FINE
(ingen repris)

Stämmor:

- takt A4
- tr, alt 1
- alt 2
- eufonim

Flöjt

takt A9 (Flöjt)

- alt 1
- tr
- alt 2
- eufon. → #

"heavy
Ballad"

STAVFEL

Dicken - 92

A

Cm7 Gm7 G7 Cm G7

B

C7^{b9} Fm7 B^b7^{b9} Fm7 B^b7 Em^{9(b5)} A7^{b9}

P

Dm7^{b5} G7 Cm B^bm7 E^b13 Dm7^{b5} D[#]7 C

STRUTSEN

*(texten kan sjungas
med eller utan ord)*

Dicken Hedrenius (1990)

Smär - te Bengt. Han har sänkt sin

D \flat m D \flat m⁹ G \flat m⁶ Cm⁷(\flat 5)/F B \flat maj⁷/F E⁹

Solo: E \flat m⁷ A \flat ⁷ Fm⁷(\flat 5) B \flat ⁷

skal - - le ner i san den. Skul - - le se -

E \flat ⁹ A⁹ A \flat ⁹ G⁹ G \flat ⁹ F⁺⁷ E⁹ E \flat ⁹ A \flat m⁷ D \flat ⁷

A \flat ⁷ A \flat m⁷

om där fanns nå - gon mer - För A - u stra - li - en låg

G \flat maj⁹ F⁷(\flat 9) B \flat ⁶

mitt - e - mot, och kan ske någ - on gam - mal struts med ext - ra lång hals,

E \flat m⁹(\flat 5) E \flat ⁹ D⁷(\flat 9) Gm B \flat m⁶

ha de gjort det sam ma och satt skal len ner i san den tänk te smar - te Bengt.

F G \flat G A \flat A 9 A $\flat 7$ D $\flat m$

"Wail" på solo

Och vet ni vad Bengt såg? Struts struts struts strutsstruts struts!

G o A $\flat 7$ D $\flat m$ E $\flat 7$ A $\flat 7$ D $\flat m$ D $\flat m$ A $\flat 7$ (#9)

G o D $\flat m$

sista ggn

Trummor

Och vet ni vad Bengt såg?

G o A $\flat 7$ D $\flat m$ E $\flat 7$ A $\flat 7$

Struts struts struts struts struts struts struts struts (struts struts struts) STRUTS!

D $\flat m$ D $\flat 13$ (#11)

BREAK

STÖRTTRIST

Dicken Hedrenius

Piano-bas-trummor

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

A

Noterna och vena (ackorden) är blåslinjens. Pianot spelar vackra smetplingor, spritt och sprött.

Musical score for section A, piano and bass. The score is in 4/4 time and consists of two staves. The piano part is in the upper staff and the bass part is in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a melodic line with various chords: Badd2, Gm7, F#m9, Cm7, C, Cm, Cm7, F13, F7/B, Fmaj7, and Em7. The bass part features a bass line with a triplet of eighth notes in the first measure. The word "Bas:" is written in blue above the first measure of the bass staff.

B

Musical score for section B, piano and bass. The score is in 4/4 time and consists of two staves. The piano part is in the upper staff and the bass part is in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a melodic line with various chords: Bbmaj7, Amaj7, D7, Hmaj7, Dmaj7, E, F#m, C, F#m, and C. The bass part features a bass line with a triplet of eighth notes in the last measure.

Musical score for section C, piano and bass. The score is in 4/4 time and consists of two staves. The piano part is in the upper staff and the bass part is in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a melodic line with various chords: G5, F, Em7, E7b9+5, Fmaj7, F#m7b5, Ab, and Ab7. The bass part features a bass line with a triplet of eighth notes in the first measure.

C

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

Musical score for section C, piano and bass. The score is in 4/4 time and consists of two staves. The piano part is in the upper staff and the bass part is in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a melodic line with various chords: Cmaj7/G, C, G F, C(SUS4), C, C, Cmaj7, Fmaj7, and a fermata. The bass part features a bass line with a triplet of eighth notes in the first measure.

Piano-bas-trummor
Störttrist, sida 2 av 2

Musical notation for the first system, piano and bass clefs. The piano part has a treble clef and the bass part has a bass clef. The chords are: C/E, Fmaj7, E/B, Gm, Gm, Dmaj7, and Em7.

D

Musical notation for the second system, piano and bass clefs. The piano part has a treble clef and the bass part has a bass clef. The chords are: Ebm6, Abm7, Ebmaj7, Dm6, Gm7, and Dmaj7.

D.C. al

Musical notation for the third system, piano and bass clefs. The piano part has a treble clef and the bass part has a bass clef. The chords are: D7, Bm7 Gm, D/A, E/G#, Bbmaj7(#11), E7alt., and A(b6). There is a triplet of eighth notes in the bass line.

Musical notation for the final system, piano and bass clefs. The piano part has a treble clef and the bass part has a bass clef. Both parts have a gliss. marking. The piano part has a C# note.

(medium)

Superlativförrådet tömt

(1985)

A

Handwritten musical notation for system 1, measures 1-4. Treble clef, key signature of two flats, common time. Measure 1 has a circled '3' over a triplet of eighth notes. Measure 2 has a circled '3' over a triplet of eighth notes. Measure 3 has a circled '3' over a triplet of eighth notes. Measure 4 has a circled '4' over a group of four notes. Bass clef, chords: Fm, Bb, Bm, Fm.

Handwritten musical notation for system 2, measures 5-8. Treble clef, key signature of two flats, common time. Measure 5 has a circled '3' over a triplet of eighth notes. Measure 6 has a circled '3' over a triplet of eighth notes. Measure 7 has a circled '3' over a triplet of eighth notes. Measure 8 has a circled '3' over a triplet of eighth notes. Bass clef, chords: Bm, A7, Bm7, Eb7, Ab, A7.

1.

Handwritten musical notation for system 3, measures 9-12. Treble clef, key signature of two flats, common time. Measure 9 has a circled '1.' above the staff. Measure 10 has a circled '1.' above the staff. Measure 11 has a circled '1.' above the staff. Measure 12 has a circled '1.' above the staff. Bass clef, chords: Hmaj7, Amaj7, Abmaj7, C7#9.

2.

Handwritten musical notation for system 4, measures 13-16. Treble clef, key signature of two flats, common time. Measure 13 has a circled '2.' above the staff. Measure 14 has a circled '2.' above the staff. Measure 15 has a circled '2.' above the staff. Measure 16 has a circled '2.' above the staff. Bass clef, chords: Hmaj7, Cm7, F7, Bbmaj7, Fm7, Bb7.

B

Handwritten musical notation for system 5, measures 17-21. Treble clef, key signature of two flats, common time. Measure 17 has a circled '3' over a triplet of eighth notes. Measure 18 has a circled '3' over a triplet of eighth notes. Measure 19 has a circled '3' over a triplet of eighth notes. Measure 20 has a circled '3' over a triplet of eighth notes. Measure 21 has a circled '3' over a triplet of eighth notes. Bass clef, chords: Ebmaj7, Abmaj7, Dbmaj7, Gbmaj7, Abm6.

Handwritten musical notation for system 6, measures 22-26. Treble clef, key signature of two flats, common time. Measure 22 has a circled '3' over a triplet of eighth notes. Measure 23 has a circled '3' over a triplet of eighth notes. Measure 24 has a circled '3' over a triplet of eighth notes. Measure 25 has a circled '3' over a triplet of eighth notes. Measure 26 has a circled '3' over a triplet of eighth notes. Bass clef, chords: B7alt, Ebmaj7, Ebm7, Ab7, Dbmaj7.

Superlativförrädet tömt - sid 2 -

Handwritten musical notation for the first system. It consists of a treble clef staff with notes and a bass clef staff with chords. The treble staff has notes: B \flat , B \flat , B \flat , F, F, F, G, G, G, A \flat , A \flat , A \flat , B \flat , B \flat , B \flat . The bass staff has chords: B7, E \flat 7, A \flat 7, D \flat maj7, G \flat maj7. There is a circled '3' under the first three notes of the treble staff. At the end of the system, there is a circled 'D.C. al' and '(ej repris)'.

Handwritten musical notation for the second system. It consists of a treble clef staff with notes and a bass clef staff with chords. The treble staff has notes: G, A, B \flat , C, D, E, F, G. The bass staff has chords: Fmaj7, A \flat maj7, A \flat maj7. There is a circled 'D.C. al' at the beginning of the system.

Handwritten musical notation for the third system. It consists of a treble clef staff with notes and a bass clef staff with chords. The treble staff has notes: G, A, B \flat , C, D, E, F, G. The bass staff has chords: C7. There is a circled '(a)' above the treble staff and '(sx r c7)' to the right.

(sx r c7)

(även kallad Coda,
men det är ju en
annan lät också)

Slow Bolero

SVANSEN

Dicken-90

A

Chords: A[♭]Δ7, B[♭]m7, Dm9, A13^(sus4), A7/G, F[#]m7^{♭5}, Gm7 C7^{♭9}, FΔ7

B

Chords: E[♭]9, DΔ9, A[♭]m7, G9, F/G[♭], G[♭], C7^{#9}, D[♭]Δ7, B[♭]13, D[♭]Δ7/E[♭], E[♭]m7

C

Chords: A[♭]m7/E[♭], B[♭]m7/E[♭], A[♭]m7/E[♭], G[♭]Δ7/D[♭], Gm7^{♭5}, C7^{♭9}, FmΔ7, G7^{♭5}, CΔ7

8va

Chords: A^m7/D, DΔ7, E[♭]Δ7/D, C^m7, c^m7/F, B[♭]Δ7, D7^{♭9}, E[♭]Δ9, G7^{♭9}, C^m9, F7^{sus4}

D

Chords: B[♭], E[♭], B[♭]Δ7, A, B[♭] D[♭], A[♭], B[♭]7^{(#9)(♭9)}

B♭pedal | A♭pedal

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 F Gm C7

sångdel

F F Gm C7 F

B Bb F C7 F Bb

F C7 F Bb F C7

F Bb F C7 F

C Db Ebm Ab7 Db

Db Ebm Ab7 Db

D C7 F F Bb

E Eb Bb7 Bb7 Eb

Eb Ab Ab A° Eb C7 Fm Bb7 Eb

TROMBONENSMBLE
(förenklad sammanfattning)

F Ab Eb Bb7 A° Eb/Bb

G F Bb7 C

Fm7 B7 Eb Ab Db G7 C

HALVTEMPO

Fm Em Eb° B° Bb° A° G7 Cm Ab D G Cm Db7

p <

Cm G7(b9)/C Cm Ab Eb

Tillbaka till fortare farten.

D.S. al Coda

Bb7 Eb° Eb

Ab A° Eb C7

Abm A° Eb Bb7 Eb

SVERIGE SM-GULD

VOC/ORG
84

BASS

DRUMS

Sings
Sverige Sm-guld

Sverige Sm-guld
(tacet)

Sverige Sm-guld
(tacet)

3 7 3 7 3 7

F# dur

FINE

SYLVASS

A

Em Em/D# Em/D Em/C# Gmaj7 Cmaj7 Hm7 E7

B

Am7 D7 F7 E7 Am7b5 D7 Emaj9

A2

Abmaj7 Eb7+5 Amaj7 Eb7b9 Amaj7 G7 Cm(maj) F7

A2

Bmaj7 Gm7 F#m7 H7 E6 F#m7 H7

Em Em/D# Em/D Em/C# Gmaj7 Cmaj7 Hm7 E7

Am7 D7 F7 E7 Am7b5 D7 Gmaj7

4x ♯ (extra bar)

KUNGL. SÖDERMANLANDS REGEMENTES MARSCH/SÖRMLAND

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

sida 1 av 2

A

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

B \flat F Gm Cm B \flat E \flat E $^{\circ}$ F 7 Cm 7 C \flat 7 B \flat maj 7 D 7 Gm 7 Fm 7 E \flat maj 7 A \flat 11 B \flat maj 7

(ad lib)

C/E F Gm 7 C 7 F 11 D 7 Gm Fm 7 B \flat 7

E \flat maj 7 A \flat 11 B \flat maj 7 E $^{\circ}$ B \flat G $^7(b9)$ Cm 7 F 7 B \flat D \flat maj 7 G \flat maj 7 Bmaj 7

Sticket

2. B

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

Sticket (gärna med antydd dubbeltempokänsla)

Cm⁷ F⁷ B^b F Am⁷/E Dm⁷ B^bm⁶/D^b F/C B^b Am⁷ A^b7

gliss. *gliss.* *gliss.* 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

Gm C⁷ C[#]m⁷ F[#]7 Fmaj⁷ Dm⁷ Gm⁷ C⁷ F Am⁷/E Dm⁷ B^bm⁶/D^b

gliss. *gliss.*

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

F/C B^b Am⁷ A^b7 Gm⁷ E^b7 Am⁷ D⁷ Gm⁷ C⁷ F¹¹ F⁷

A3

B^bmaj⁷ D⁷ Gm⁷ Fm⁷ E^bmaj⁷ A^b11 B^bmaj⁷ C/E F Gm⁷ C⁷ F¹¹ D⁷

rit... *rit...*

Gm Fm⁷ B^b7 E^bmaj⁷ A^b7 B^bmaj⁷ E^o B^b E^b7 Dm⁷ G⁷(b9) Cm⁷ F⁷ A^b7 A⁷ B^b

(Rock + Swing)

T. B. M.

Dicken - 89

(TAXI, BUSS ELLER MOPED)

ROCK

A

B SWING

(below medium)

- The more I hate you -

Dicken - 87

6̣ ̣ 6̣ ̣

Dm7 Gb7 Fmaj7 Dm7 Dm7 Gb7 Eb7 Ab7

Dm7 Gb7 Fmaj7 Dm7 Dm7 Gb7 Fmaj7 E7

Amaj7 Bb E/H Am D7 Dm7 G7

C7 Ab7 G7 C7 Ab7 G7

(A) (6̣ ̣ 6̣ ̣)

C7 Eb7 Ab7

THE THINGS YOU ALL ARE

Dicken Hedrenius den 6 augusti 2016

swing i ganska fort mediumtempo

A1

Cm⁷C[#]m⁷F[#]7Gm⁷C⁷Fm⁷Dm⁷E^bm⁷A^b7Am⁷D⁷Gm⁷

B1

Bmaj⁷A^b7G⁷G^bmaj⁷E^b7D⁷D^bmaj⁷B^b7A⁷A^bmaj⁷Fmaj⁷F[#]m⁷B⁷

A2

Cm⁷C[#]m⁷F[#]7Gm⁷C⁷Fm⁷Dm⁷E^bm⁷A^b7Am⁷D⁷Gm⁷

B2

Bmaj⁷A^b7G⁷G^bmaj⁷E^b7D⁷D^bmaj⁷B^b7E^b7E⁷Amaj⁷

Tamligen
långsam Swing

Tjugofem meter längre bort

Dicken- 84

(A)

F D7 E7 Am Am/G F#o D7

1. 2.

(B)

Gm7 Gm7b5 C7 Am7 D7 Gm7 C7 Gm7b5 C7 F Fmaj7 F7 F6

(B)

Bbm Bb Bbm Eo Fmaj7 Gm7 Am7b5 Gm7 H7

(A3)

F D7 E7 Am Am/G F#o D7

(A3)

Gm7 Gm7b5 C7 F F7 Bb Bbm

(A)

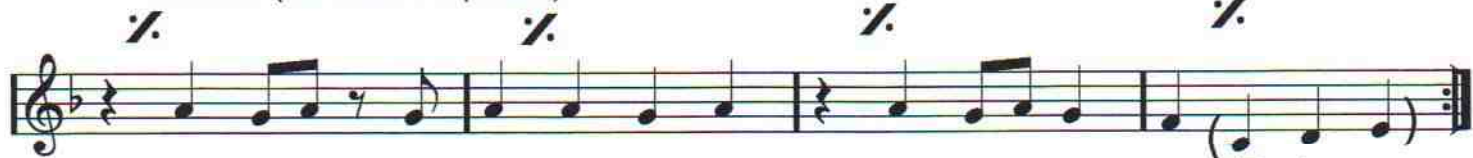
F Bb Bbm F6

TJURTJEJSDANSEN

(Kopojksdansen)



INTRO (lite friare i reprisen)



(Bas)



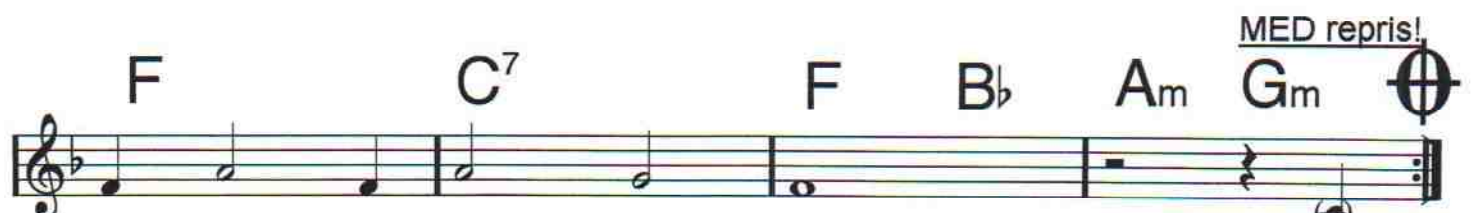
1. I am a cow-boy and I live in Ar - i - zo - na,
2. I am a cow-boy and my name is Zeb Mac Ca - han,
3. Jag är en en - kel lant - bru - ka - re från Skå - ne,
4. Jag od - lar ing - en - ting hem - ma nu för tid - en,



I'm drink - ing Bour-bon all the ti - me.
 My friend is Cala - mi - ty Ja - ne.
 Trak - torn den har gått sön - der.
 Enk - last att kö - pa korv med Puc - ko.



I have a gun, and it's big - ger than my ho - rse,
 Way up the moun - tains we play whites and in - dians,
 Men jag tar På - å - ga - ta - get in till Mal - mö,
 Det är det här me - d bi - rag - en från E - U



I nev - er sleep in bed.
 Back at the farm we trivs.
 Där är det fest - i - val.
 Men jag har kvar min gris.

(2nd x)

|

("vilande")

TJURTJEJSDANSEN, melodi, sida 2/2

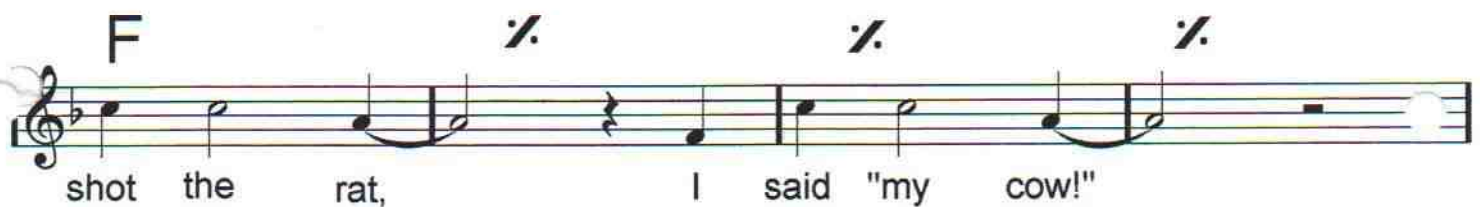
C F



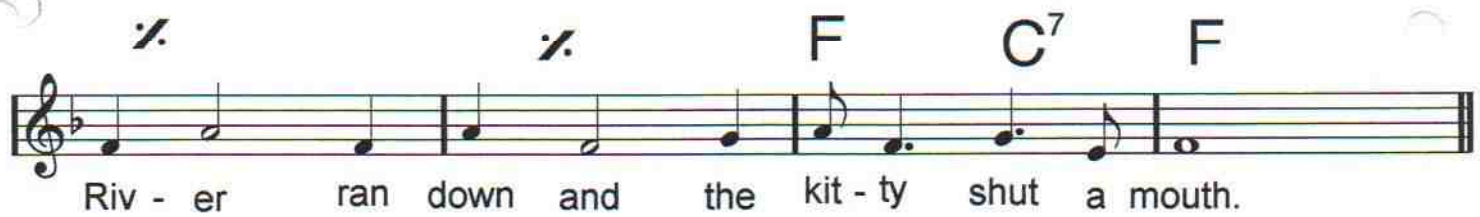
left my home, I played my cards, I



took the train, My poc - ket was full, I

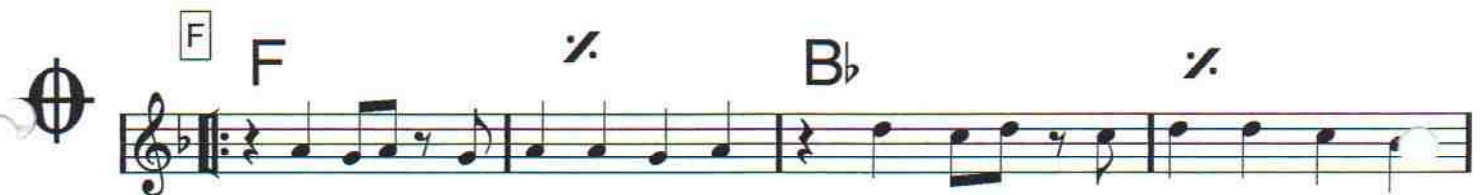


shot the rat, I said "my cow!"

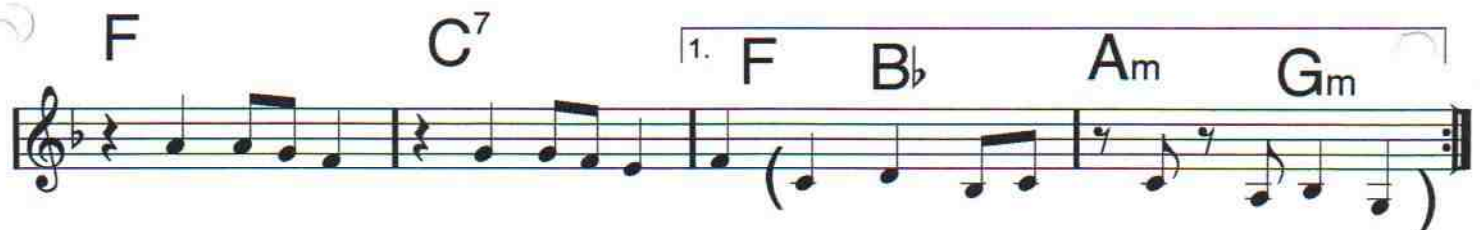


Riv - er ran down and the kit - ty shut a mouth.

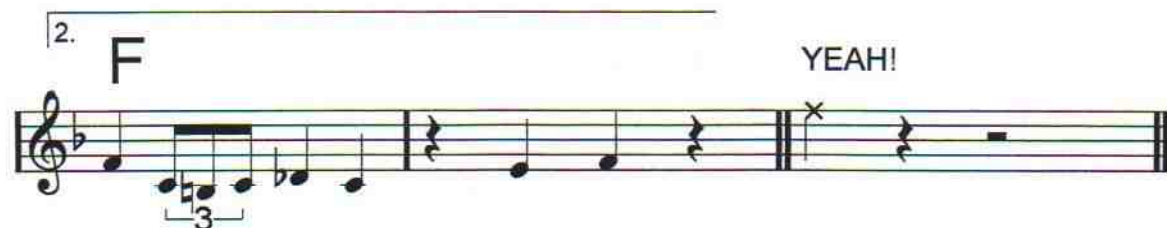
D.S. al CODA
MED REPRIS!



♩ F F B \flat



F C 7 1. F B \flat A m G m



2. F YEAH!

Trattkantarell

Dicken Hedrenius 211030

A Cm F7 Bb7 Eb Ab/Eb

Dm7(b5) G7 Cm Ab Fm7 Gm/Bb Bb7 Eb

B Cm D7 D7 G

Em A7 D7 G

C Funkigt G7

D Cm F7 Bb7 Eb Ab/Eb

Dm7(b5) G7 Cm Ab Fm7 Gm/Bb Bb7 Eb

Dicken Hedrenius
1994

TRETTI SPÄNN

Rock (med. up)

A

Chords in Section A:
Bb Ab F Bb Ab F

Chords in Section A (2nd system):
G D7 Ebmaj7 Cm7 D7 Gm

B

Chords in Section B (1st system):
Bb Gm Bb A7

Chords in Section B (2nd system):
Dm C7 F7

D.c. al Fine

4

Trygger-kraschen

(triofeeling)

Dicken Hedrenius (ca 2003)

A F F#° Gm C7 F F#° Gm C7

F E7 Eb7 D7 G7 G7 C7

*ganska jämna åttodelar här
("Kungens lilla piga").*

A2 F F#° Gm C7 F F#° Gm C7

F E7 Eb7 D7 G7 C7 F

B F Ebmaj7 Ab7 F#m7 Gm7 D7 Gm7

A7 Ab7 C#m7 F#7 Gm7 Abm7 Am7 Bbm7 (C7)

A3 F F#° Gm C7 F F#° Gm C7

F E7 Eb7 D7 G7 C7 F

TUSEN OCH EN RÖD ROS

~~Tiotusen röda rosor~~

deharmononi 2 (med ny melodi)

Dicken Hedrenius (Thore Skogman)

A Dm7 G7 F#m7 B7 Bbmaj7 Abm7 Db7 Gm7 C7 Bm7(b5) E7 Am7 D7 Bbm7 Eb7
 F Bb C7 F

Bm7(b5) E7 Bbm7 Eb7 Am7 D7 Dbm7 Gb7 Am7 Fm7 Bb7 Em7 A7 Ebm7 Ab7
 Bb C7 F C7

B Dm7 G7 F#m7 B7 Bbmaj7 Abm7 Db7 Gm7 C7 Bm7(b5) E7 Am7 D7 Bbm7 Eb7
 F Bb C7 F

Bm7(b5) E7 Bbm7 Eb7 Am7 D7 Dbm7 Gb7 Fmaj7 Gm7 Ab° F/A
 Bb C7 F Bb F

C Bbmaj7 Am7 Gm7 Gm/F Em7(b5) Eb7 Dm7 Db7
 Bb F

C7 Bb7 Am7 Abm7 Gm7 Dbm7 C7 Bm7(b5) Bbm7 Am7 Abm7 Gm7 Gb6 F6
 C7 F

Vad hände på Gotland?

Dicken-87

(ballad)

A

Musical notation for the first system, measures 1-7. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The first measure is marked with a vertical bar and a box labeled 'A'. The dynamics are marked 'p.' (piano) in the first measure. The bass line contains the following chords: Cm, G7/Ab, Dm7b5/G, G7b9, Abmaj7, D7b9, and Dm7b5/G.

Musical notation for the second system, measures 8-14. The melody continues in the treble clef, marked with 'mf.' (mezzo-forte). The bass line contains the following chords: Fm7, Bb7b9, Ebmaj7, Amaj7, D7, a triple bar line, Dm7b5/G, and Db7. A first ending bracket labeled '1.' spans measures 11-14.

Musical notation for the third system, measures 15-21. The melody continues in the treble clef, marked with 'mf.' (mezzo-forte). A second ending bracket labeled '2.' spans measures 15-18. A box labeled 'B' is placed above the melody in measure 19. The bass line contains the following chords: D7, Dm7b5/G, Db7, Cm, a triple bar line, G, G7b9/F, C/E, and C7b9.

Musical notation for the fourth system, measures 22-28. The melody continues in the treble clef. The bass line contains the following chords: Fmaj7, Eb7b9, Am, Am/G, Fm7b5, Fm7, Em7b5, and A7(613). There are some handwritten notes and accidentals in the melody, including a sharp sign in measure 22.

Musical notation for the fifth system, measures 29-35. The melody continues in the treble clef, marked with 'f.' (forte) in measure 29. A box labeled 'A' is placed above the melody in measure 30. The dynamics are marked 'p.' (piano) in measure 31. The bass line contains the following chords: Amaj7, Db9, Cm, G7/Ab, Dm7b5/G, G7, Amaj7, D7, and Dm7b5/G. There are double slashes under the G7 and Amaj7 chords in the bass line.

Musical notation for the sixth system, measures 36-42. The melody continues in the treble clef. The bass line contains the following chords: Fm7, Bb7b9, Ebmaj7, Amaj7, D7, Dm7b5/G, Db9, and Cm. The system ends with a double bar line.

VARFÖR FÅR INTE JAG HUGGA NER ETT TRÄD

I GOT RHYTHM-HARMONIER.

OBSERVERA DOCK STICKET!

A Bb G7 C7 Etcetra ^(Dm7) ~~Bm7~~ G7 C7 F7

Bb Bb7 Eb E° Bb G7 1. C7 F7

2. C7 F7 Bb B Bb7 Eb

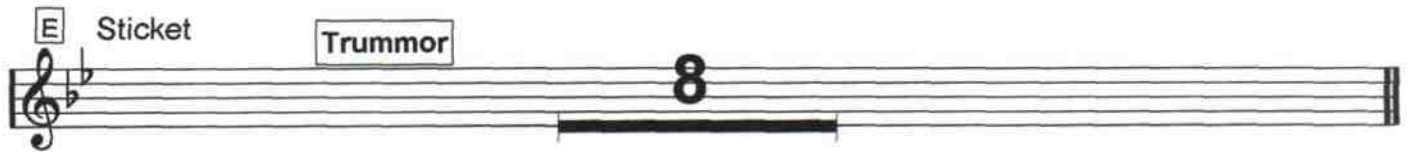
C7 F7 Eb

Bb G7 C7 Etcetra ^{F7} Dm7 G7 C7 F7

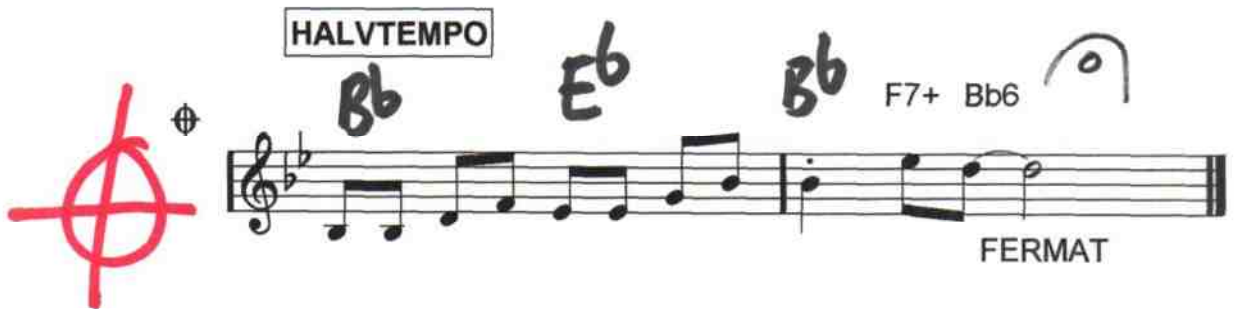
Bb Bb7 Eb E° Bb G7 C7 F7 Bb

C SOLON X gånger 32

D



DA CAPO AL CODA



Vi följer banvallen till Rö f.d. jvstn

Dicken Hedrenius

G7 A1 A2 C F

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

G7 C C F

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

G7 1. C 2. C

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

B C A/C# Dm7 G7

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

Dm7 G7 C E/B

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

Am B7

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

E7 A7 (ev. rit) (D7) G7 (a' tempo här eller först i nästa takt)

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

A3 C F G7 C

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

C F G7 C

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 svårcyklad 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 provrabblat den. /Dicken den 14 juli 2023.

* Här anbefalles vidare diskussion om Roslagens avgränsning.

Vi gnäggsiker

Dicken Hedrenius

A1 A2

Musical notation for the first staff of the A1 A2 section. It features a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes with triplet markings. Chords are indicated above the staff: Am7, Abm7/Bb, Amaj7/B, C7(#5), Abmaj7, Dm7, and Amaj7.

Musical notation for the second staff of the A1 A2 section. It continues the melody from the first staff. Chords are indicated above the staff: Em7(b5), Ebmaj7, C#m7(b5), Bbm7(b5), Gmaj7, G7, G6, G7, C, and Bbm7. The section ends with a double bar line and repeat dots.

B

Musical notation for the B section. It features a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes. Chords are indicated above the staff: Emaj7, Gmaj7, and Bbmaj7.

Musical notation for the second staff of the B section. It continues the melody from the first staff. Chords are indicated above the staff: G11, Am/G#, C#7, B7, D7, and C7 D7. The section ends with a double bar line.

A3

Musical notation for the first staff of the A3 section. It features a treble clef, a 4/4 time signature, and a key signature of one flat. The melody consists of eighth and quarter notes with triplet markings. Chords are indicated above the staff: Am7, Abm7/Bb, Amaj7/B, C7(#5), Abmaj7, Dm7, and Amaj7.

Musical notation for the second staff of the A3 section. It continues the melody from the first staff. Chords are indicated above the staff: Em7(b5), Ebmaj7, C#m7(b5), Bbm7(b5), Gmaj7, G7, G6, G7, C, and Bbm7. The section ends with a double bar line and repeat dots.

Vi kom, vi såg, vi seglade

Dicken Hedrenius (januari 2022)

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a half note E4. Above the staff, the chords Bb7, Eb7, and Bb7 are indicated. The lyrics under the first staff are: "Vi kom, vi såg, vi seg - la' till Vi - sings-ö. Vi kom,". The second staff continues the melody with a quarter note D4, a quarter note C4, and a half note B3. Above the staff, the chords Eb7 and Bb7 are indicated. The lyrics under the second staff are: "vi såg, vi seg - la' till Vi - sings-ö. Ve - ni,". The third staff continues with a quarter note A3, a quarter note G3, and a half note F3. Above the staff, the chords F7 and Bb (Eb Bb F) are indicated. The lyrics under the third staff are: "vi - di, Vi - sings - ö.".

VÅRDOFFER

Dicken Hedrenius, Stockholm Swing All Stars (190701)

BAS? Kan hoppa över alla noter.
Spela blues och kolla in sista raden
i slutet.

Kolla dock
vid chorus 8!

BLUES I F. Noterna är trumpetstämman. Dubbla gärna i pianot!

1

2

Loco

3

4

Musical notation for system 4, measures 1-4. The first staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The second staff contains a bass line with quarter notes G3, A3, B3, and C4, followed by quarter notes D4, E4, and F4, then a half note E4. The third staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by a half note B4. The fourth staff contains a bass line with quarter notes G3, A3, B3, and C4, followed by quarter notes D4, E4, and F4, then a half note E4. A bracket above the third staff spans measures 3 and 4, labeled "8:va (optional)".

5

Musical notation for system 5, measures 1-4. The first staff contains a melodic line with eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4, then a half note E4. The second staff contains a bass line with eighth notes G3, A3, B3, and C4, followed by eighth notes D4, E4, and F4, then a half note E4. The third staff contains a melodic line with eighth notes G4, A4, B4, and C5, followed by eighth notes B4, A4, G4, and F4, then a half note E4. The fourth staff contains a bass line with eighth notes G3, A3, B3, and C4, followed by eighth notes D4, E4, and F4, then a half note E4. Brackets above the first two staves indicate triplets of eighth notes.

6

Musical notation for system 6, measures 1-4. The first staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, and G4, then a half note F4. The second staff contains a bass line with quarter notes G3, A3, B3, and C4, followed by quarter notes D4, E4, and F4, then a half note E4. The third staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by quarter notes B4, A4, and G4, then a half note F4. The fourth staff contains a bass line with quarter notes G3, A3, B3, and C4, followed by quarter notes D4, E4, and F4, then a half note E4. A bracket above the first staff indicates a triplet of eighth notes.

7

OBS! Vänta - låt
F:et kännas
som en "sluttton".

(a tempo
hela vägen)

8 (Bas och trummor börjar walking på tvåan i takt 2)

9 **PIANOTEMA** (Svagt!)
(som blåsets nästa chorus)

PIANOSOLO
Blues (möjligen även andra soli)

12
(sista 4: ej mycket piano men ev. trumfills)
(fast spela gärna mycket piano ändå)

10 (kompet går på hela tiden tills låten är slut, men sista 4 av chorusen är bara trumsolo med baswalking)
(Unis)

pp

4
Trummor
med walking bass

11 (Lead)

mf

4
Trummor
med walking bass

12 (Shout)

f

Trummor med walking bass

BASEN: SPELA TYP NOTERNA (basklav här)
Piano: Tacet

Inte crescendo.
Inte ritardando.
Inte fermat,
eller nästan
inte fermat.

("Världen är full av violer")

Världen är full

(Skott kommer)

gärna en aning hastigt (240 bpm?)

Dicken Hedrenius (240229)

A F Gm7 Am7 Ab°

Gm7(b5) C7 Am7 Ab7

B Gm7 C7

Fmaj7 F#m7 B7

C Bbmaj7 Am7 D7 Gm Gm/F Em7 Eb7

Dm7 Am7 Ab7 3 Gm7 Db7 C7

D Fmaj7 Eb7 Em7 A7 3 D7 Gm7 Ab°

Am7 D7 Gm7 C7 ~ Fmaj7



VÄRLDENS BÄSTA FLÅS

Komp

Dicken Hedrenius

A B \flat F/A Gm B \flat /F E \flat G 7 /D Cm

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

F 7 Gm 7 A \flat $^\circ$ F/A C 7 F 7 B \flat

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

B Cm 7 F 7 B \flat maj 7 Dm 7 G 7

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

Cm 7 F 7 C 7 F 7

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

C B \flat F/A Gm B \flat /F E \flat G 7 /D Cm *(Bm 7 E 7)*

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

F 7 Gm 7 A \flat $^\circ$ F/A C 7 F 7 B \flat

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

WALTZ FOR DEBUSSY

Dicken Hedrenius 220724

(A) B^b/D E^bma7 E^b7^b $D/F^{\#}$ G/F C^b/E^b B^b/F F/E^b

B^b/D $A/C^{\#}$ A^b/C G/B A^b/B^b $D7$ $Gm7$ C F

2. A^0 E^b/B^b B^b7 E^b **(B)** $Cm7$ $F7$ B^b $Gm7$

$Gm7$ $D7$ Gm G^bma7 A^b B^b $D7$

Bm $Gm7$ $F7^{sus4}$ $F7$ D.C. al Φ (ej repris)

E^b/B^b A^b7 $Dm7$ $Dm7/G7^{\#9}$

A^bma7 $F13$ B^bma7 E^bma7 B^bma7 A^bma7

SLUT

WALTZ FOR DABBY

E^b7 A^b7 E^b7 E^bma7 A^b7 $\%$ E^bma7 $\%$

B^b11 $\%$ $C7$ $B7$ G^b7 $E7$ E^bma7

Waltz for Debussy

Dicken Hedrenius (220724)

A Bb/D Ebmaj7 Em7(b5) D/F# G/F Cm/Eb Bb/F F/Eb Bb/D A/C# Ab/C G/B

1. Am7(b5) D7 Gm7 C F 2. A° Eb/Bb Bb7 Eb

B Cm7 F7 Bb Gm7 Cm7 D7 Gm Gbmaj7

Ab Bb D7 Bm Gm7 C7 F7(sus4) F7

(baslinje oktava ner) (loco)

A3 Bbmaj9 Ebmaj7 Em7(b5)/A D7 G7 Cm Bb/F F/Eb Bb/D A/C# Ab/C G/B

Eb/Bb Ab7

Dm7 Dm7/G G7(b9) Abm7 F11 Bbmaj7 Ebmaj7 Bbmaj7 Abmaj7

Waltz for Dobby

Dicken Hedrenius (220724)

The musical score is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff begins with a repeat sign and contains the following chords: Eb7, Ab7, Eb7, Em7, and A7. The second staff contains the chords Ab7 and Ebmaj7. The third staff contains the chords Bb11, C7, B7, Gb7, E7, and Ebmaj7. A dashed line indicates a continuation of the Ebmaj7 chord from the end of the staff. A box labeled 'Tillägg i slutet' is positioned above the final Ebmaj7 chord.

WATER FALLS ON MY HEAD

Ballad

Dicken Hedrenius (cirka 2003)

The musical score is written in 4/4 time and consists of six staves of music. The key signature is one flat (Bb). The melody is primarily composed of eighth and quarter notes, with several triplet markings. The chords are indicated above the staff.

Staff 1: C, Eb° (half note), Dm (quarter), Fm (quarter), Fm (quarter).

Staff 2: C, Bb7, A7, Dm (quarter), Gm (quarter), Dm (quarter), A7 (quarter).

Staff 3: Dm, Cm7, F7, Bbmaj7, Db° (half note), Cm7, F7.

Staff 4: Bb7, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7.

Staff 5: Eb, A7, Abmaj7, D7.

Staff 6: Fm7(b5), Dm9, Db9, B6, C6.

WÅGE I VÅRA HJÄRTAN

Komp (Lasse L, Håkan T, Måns, Jesper)

Dicken Hedrenius

Intro

Uniont blås

Musical notation for the Intro section, featuring a treble and bass clef with chords G, Em, Am, D7 and a triplet of eighth notes.

A

Musical notation for section A, featuring a treble and bass clef with chords Gmaj7, D+7, Dm7, G+7, Db7, Cmaj7, Cm, and F7.

(F# / D)

Musical notation for section A continuation, featuring a treble and bass clef with chords Gmaj7, E7/B, E7, A7, Am7, and D7.

Musical notation for section A continuation, featuring a treble and bass clef with chords Gmaj7, D+7, Dm7, G+7, Db7, Cmaj7, Cm, and F7.

Musical notation for section A continuation, featuring a treble and bass clef with chords Gmaj7, E7/B, E7, A7, Am7, D7, G, and Ab13.

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

Musical notation for section B, featuring a treble and bass clef with chords Gmaj7, D+7, Dm7, G+7, Db7, Cmaj7, Cm, and F7.

WÅGE I VÅRA HJÄRTAN . sida 2 av 2
Komp (Lasse L, Håkan T, Måns, Jesper)

(F# / D)

Musical notation for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is D. The notation includes a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The chords are: Gmaj7, E7/B, E7, A7, Am7, D7.

Musical notation for the second system, measures 5-8. The chords are: Gmaj7, D+7, 3, Dm7, G+7, Db7, Cmaj7, Cm, F7.

Musical notation for the third system, measures 9-12. The chords are: Gmaj7, E7/B, E7, A7, Am7, D7, G, Ab13.

C ONCUE (tema)

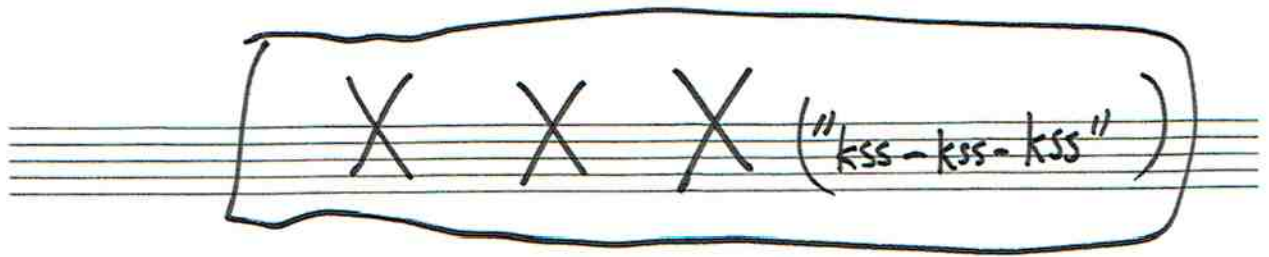
Musical notation for the fourth system, measures 13-16. The chords are: Gmaj7, D+7, 3, Dm7, G+7, Db7, Cmaj7, Cm, F7.

(F# / D)

Musical notation for the fifth system, measures 17-20. The key signature is one sharp (F#) and the time signature is D. The notation includes a treble clef and a bass clef. The chords are: Gmaj7, E7/B, E7, A7, Am7, D7.

Musical notation for the sixth system, measures 21-24. The chords are: Gmaj7, D+7, 3, Dm7, G+7, Db7, Cmaj7, Cm, F7.

Musical notation for the seventh system, measures 25-28. The chords are: Gmaj7, E7/B, E7, A7, Am7, D7, G, Ab13, Gmaj7.



Handwritten musical notation on a staff in 4/4 time. The first measure contains a quarter note with a slur and the word "miau". The second measure contains three quarter notes, each with an exclamation mark above it and an 'x' below it. The third measure contains a quarter rest. The fourth measure contains four eighth notes, each with a double bar above it and a dot below it, with the word "domkadamkadamkadamka" written below.

Handwritten musical notation on a staff in 4/4 time. The first measure contains a quarter note with a slur and the word "miau". The second measure contains three quarter notes, each with an exclamation mark above it and an 'x' below it. The third measure contains a quarter rest. The fourth measure contains a quarter note with a flat sign below it and an 'x' below it. The fifth measure contains a quarter note with a flat sign and a dot below it, and a quarter note with a flat sign below it. The sixth measure contains a quarter note with a flat sign and a dot below it, and a quarter note with a flat sign below it. The word "krr miau" is written below the last two measures.

Handwritten musical notation on a staff in 4/4 time. The first measure contains a quarter note with a slur and the word "miau". The second measure contains a quarter note with a sharp sign above it and an exclamation mark above it, and two quarter notes, each with an exclamation mark above it and an 'x' below it. The third measure contains a quarter rest. The fourth measure contains a quarter rest. The fifth measure contains a quarter note with a plus sign above it and an 'x' below it. The sixth measure contains a quarter note with a plus sign above it and an 'x' below it. The seventh measure contains a quarter note with a plus sign above it and an 'x' below it. The piece ends with a double bar line.



Dicken Hedrenius
den 14 augusti 2013

Ballad

A1 Fmaj7 (Gb9) (Gbmaj7) Fmaj7 (Dm7 Cm7) H7 Bbmaj9 Bb6

Gm7 C7 Am7 Dm7 (G7) Dm7 G13

A2 Fmaj7 (Gbmaj7) Fmaj7 (Dm7 Cm7) H7 Bbmaj9 Bb6

Gm7 C7 Am7 Dm7 G7 Gm7 C7b9 Fmaj7

B Cm7 F13b9 Bbmaj7 Bbm7 Eb7 Amaj7

Abm7 Db7b9 Gbmaj7 Ebm7 Hmaj7 Abm7 Gm7 C#m7, F#7

A3 Fmaj7 (Gbmaj7) Fmaj7 Cm7/F Cm7 H7 Bbmaj7 (ev. 8-delar) (ev. C7)

Gm7 C7 Am7 D7 G9 Gb9 Eb13 (Fadd9)

(ballad)

ÖVERTYGAD

Dicken - 85

(even 8:5)

Chord symbols: Gmaj7, G⁶maj7, E⁷b⁹, Am⁶/6, Fm¹¹, Emaj7, Emaj7 D7, Emaj7, Emaj⁹

Och så några lite
tveksammare låtar...

"Anymore"

Dicken Hedrenius typ

The musical score is written in 4/4 time and consists of several systems of music. Each system includes a melody line on a treble clef staff and guitar chords indicated above the staff. The chords are: C, A7, D7, G7, F, F#°, G, F/A, Gm7, C7, F#m7(b5), B7, Em7, A7, Am7, D7, and G7. The score is divided into sections labeled A1, A2, B, and A3. Section A1 consists of two lines of music. Section A2 also consists of two lines. Section B is a single line of music. Section A3 consists of two lines. The melody line features various rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar chords are placed above the staff, often with a '7' indicating a dominant seventh chord. The score ends with a double bar line.

"DON'T CALL ME, I CALL YOU"

Dicken Hedrenius

A1 Fmaj7 Cm7 F7 B♭maj7 E♭7



Musical staff for section A1 in 4/4 time, key of Bb. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Chords are placed above the staff: Fmaj7, Cm7, F7, B♭maj7, E♭7.

F G7 Gm7 B♭7 E♭7 D7 D♭7 C7



Musical staff for section A1 continuation. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Chords are placed above the staff: F, G7, Gm7, B♭7, E♭7, D7, D♭7, C7.

A2 Fmaj7 Cm7 F7 B♭maj7 E♭7



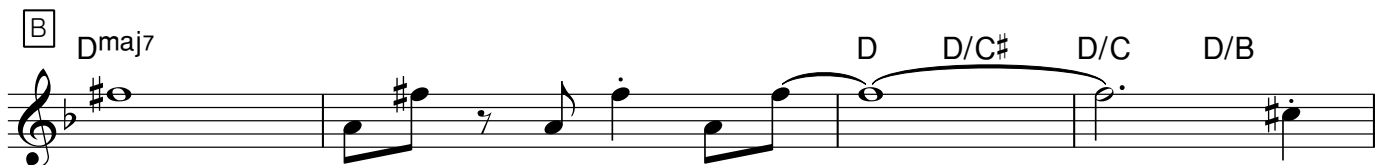
Musical staff for section A2. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Chords are placed above the staff: Fmaj7, Cm7, F7, B♭maj7, E♭7.

F G7 Gm7 B♭7 Dm7



Musical staff for section A2 continuation. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Chords are placed above the staff: F, G7, Gm7, B♭7, Dm7.

B Dmaj7 D D/C# D/C D/B



Musical staff for section B. The melody consists of quarter notes: D4, E4, F4, G4, A4, G4, F4, E4, D4. Chords are placed above the staff: Dmaj7, D, D/C#, D/C, D/B.

B♭maj7 C7 F7 B♭ (Break) (C7)



Musical staff for section B continuation. The melody consists of quarter notes: Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are placed above the staff: B♭maj7, C7, F7, B♭, (Break), (C7).

A3 Fmaj7 Cm7 F7 B♭maj7 E♭7



Musical staff for section A3. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Chords are placed above the staff: Fmaj7, Cm7, F7, B♭maj7, E♭7.

F G7 Gm7 B♭7 D♭7 C7(sus4) F



Musical staff for section A3 continuation. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Chords are placed above the staff: F, G7, Gm7, B♭7, D♭7, C7(sus4), F.

"IN A MOOD"

Dicken Hedrenius

A1 A2

Dm C B \flat A 7 Dm G 13

Dm G 13 Gm 7 A 7 1. Em $^7(b5)$ E \flat maj 7

2. Cm 7 F $^7(b9)$

B

B \flat maj 7 Gm 7 Am $^7(b5)$ D 7 Gmaj 7 Em 7 Cm 7 F 7

B \flat maj 7 Gm 7 Am $^7(b5)$ D 7 Em 7 B \flat maj 7 Gm 7 E \flat maj 7

A3

Dm C B \flat A 7 Dm G 13

Dm G 13 Gm 7 A 7 Dm (Ebmaj 7)

"In The Blue Feeling"

12/8-ballad

Dicken Hedrenius

1

Ab Fm Db Eb7 Ab

Ab Fm Db7 C7

F Bb/F F Eb/F F Bb Bbm

Ab Fm Db Eb7 Ab

2

Ab Fm Db Eb7 Ab

Ab Fm Db7 C7


F Bb Bbm

Ab Fm Db Eb7 Ab

"Mean Something"

Dicken Hedrenius

A1 Dm Dm(#5) Dm⁶ Dm⁷ Dm⁶ Dm(#5) Dm



Musical staff for section A1, showing a sequence of notes in 4/4 time: D4, E4, F4, G4, A4, B4, C5, D5.

Gm⁷ Gb⁷ Em⁷ A⁷



Musical staff for section A1 accompaniment, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

A2 Dm Dm(#5) Dm⁶ Dm⁷ Dm⁶ Dm(#5) Dm



Musical staff for section A2, showing a sequence of notes: D4, E4, F4, G4, A4, B4, C5, D5.

Gm⁷ Gb⁷ Em⁷ A⁷ D⁶



Musical staff for section A2 accompaniment, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

B Fm⁷ Bb⁷ Fm⁷ Bb⁷ Ebmaj⁷



Musical staff for section B, showing a sequence of notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

Gm⁷ C⁷ Gm⁷ C⁷ Fmaj⁷ Bm⁷ Bb⁷ A⁷



Musical staff for section B accompaniment, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

A3 Dm Dm(#5) Dm⁶ Dm⁷ Dm⁶ Dm(#5) Dm



Musical staff for section A3, showing a sequence of notes: D4, E4, F4, G4, A4, B4, C5, D5.

Gm⁷ Gb⁷ Em⁷ A⁷ D⁶



Musical staff for section A3 accompaniment, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

"PRELATENS KISSAR"

Dicken Hedrenius

A1 A2

D⁷ G⁷ C^{maj7} F^{maj7} B⁷ B^{b7} A⁷ D^m (A⁷)

D^{m7} G⁷ A^{m7} D⁷ 1. D^{m7} G⁷ E^{m7} A⁷

2. D^{m7} G⁷ C F^{m7} B^{b7}

B E^bmaj⁷ C^{m7} F^{#m7} B⁷ B^{m7} B^{b7} A^{maj7}(b5) G^{m7} G^{b°} F^{m7} B^{b7}

E^bmaj⁷ C^{m7} F^{#m7} B⁷ B^{m7} B^{b7} A^{maj7} G^{m7} C⁷ A^{m7} D⁷ B^{m7} E⁷ C^{m7} F⁷ A^bm⁷ D^{b7}

A3

D⁷ G⁷ C^{maj7} F^{maj7} B⁷ B^{b7} A⁷ D^m (A⁷)

D^{m7} G⁷ A^{m7} D⁷ D^{m7} G⁷ C

"Satäng"

Dicken Hedrenius

A1

Dm⁷ G⁷ Dm⁷ G⁷ Cm⁷ F⁷ Cm⁷ F⁷

Am⁷ D⁷ Fm⁷ B^{b7} C G/B B^b F/A

A2

Dm⁷ G⁷ Dm⁷ G⁷ Cm⁷ F⁷ Cm⁷ F⁷

Am⁷ D⁷ Fm⁷ B^{b7} C D^bmaj7 Cmaj7

B

Bm F^{#m}

Am Dm G/B B^b E^bm⁷

A3

Dm⁷ G⁷ Dm⁷ G⁷ Cm⁷ F⁷ Cm⁷ F⁷

Am⁷ D⁷ Fm⁷ B^{b7} C D^bmaj7 Cmaj7

"Take it 2"

(för ettan var skitdåligare)

Dicken Hedrenius (220123)

A1 A2

F A⁷ B^bmaj7

B⁷ C⁷ Fmaj7 Emaj7 E^bmaj7 F[#]maj7

B

Bmaj7 Cmaj7 B^bmaj7 Bmaj7 Cmaj7

D^bmaj7 Cmaj7 Dmaj7 D^bmaj7 E^b7

A3

F A⁷ B^bmaj7

B⁷ C⁷ Fmaj7 Emaj7

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six systems of music. Each system has a treble clef and a melodic line with a guitar chord indicated above it. The first system is marked 'A1 A2' and contains chords F, A7, and Bbmaj7. The second system contains chords B7, C7, Fmaj7, Emaj7, Ebmaj7, and F#maj7. The third system is marked 'B' and contains chords Bmaj7, Cmaj7, Bbmaj7, Bmaj7, and Cmaj7. The fourth system contains chords Dbmaj7, Cmaj7, Dmaj7, Dbmaj7, and Eb7. The fifth system is marked 'A3' and contains chords F, A7, and Bbmaj7. The sixth system contains chords B7, C7, Fmaj7, and Emaj7. The melodic line consists of eighth and quarter notes, often beamed together, with some notes tied across measures. The score ends with a double bar line.

Och så några ännu
tveksammare låtar...

Och så några ännu tveksammare låtar

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

ballad

Cm⁷ A^b9 Gm⁷(b⁵) C⁷ G/B Eb/B^b B^bm⁷



När lil - lan kom till jor - den, det var i maj, när
Sjön glit - tra - de som sil - ver, och körs - bärs trä - 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

Cm⁷ Bm⁷ E⁷ B/F# D^o



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

Cm⁷ Cm/B^b D/A D^bm⁹ D/F# Gm⁷ Am⁷



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.

funktigt

Dm

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 säc - ken full:

B^b F



helg - dags - rock åt fa - r, wo - w,

B^b F Am



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

Gm Eb D



por åt lil - le - bror. _____

Triolfeeling

IMSE VIMSE SPINDEL Muntlig tradition. Musikkp hitt av Dicken. De flesta ackord kan bytas mot sina "tritonus-alteregon"

C7 Eb7 F7 Ab7

Im - se vim - se spin - deln kl t - tra upp f r tr n,

Db7 E7 Gb7

ner kom reg - net spo - la' spin - deln bo - rt.

B7 Bb7 Ab7 G7

Upp sti - ger so - len, tor - ka' bort al - - lt regn.

C7 Eb7 F7 Bb

Im - se vim - se spin - deln kl t - tra' upp ig - en.

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

VAMPINTRO

Abmaj9(#11)

Dbmaj9(#11)

Abmaj9(#11)

EKORRN SATT I GRANNEN Text och ursprunglig musik av Alice Tegn r. Musikklanterier av Dicken

Gb7

Fmaj7

Eb13

D13

Dbmaj7

Cmaj7

Bm7

Ek - orrn sat i gra - nen, skul - le ska - la kot - tar,

Am7

G/B

C#m7(b5)

Gmaj7/D

C/E

Em7(b5)

Ab11

Ab7

fick han h  - ra bar - nen, d  fick han s  br t - tom.

G11

G7

Gbmaj7

Abmaj7

Bbmaj7

D13

Dbmaj7 C9(#11)

Hop - pa han p  tal - le - gren, st t - te han sitt lil - la ben och den

Fmaj7

Dbmaj7

B7(#9)

Bbmaj9

Ab/D

F/Db

l n - ga lud - na svan - - - sen.



Några
trombonlåtar

Tretonslåtar

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

Dicken Hedrenius

PORTUGAL

(baklänges-
spanien)



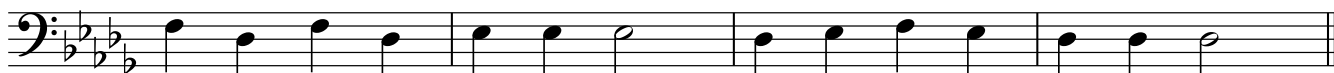
Tan - go dan-sar man i Por - tu - gal, Por - tu - gal.

ELEFANTEN



E - le - fan - ten är så stor. Stör - re än sin lil - le bror.

LÖRDAGSGODIS



Lör-dags-god - is vill vi ha. Tror du tän-der - na mår bra?

SNIGELN

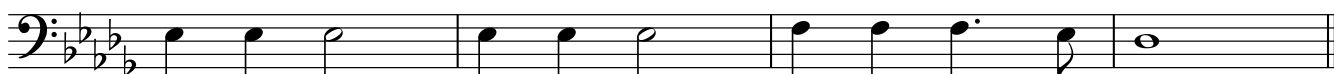


Sni-geln tar det gan-ska lugnt. Hus - et mås - te va - ra tungt.

DENNIS OCH ROGER

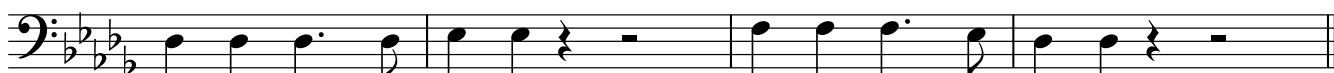


Den - nis mår, Den - nis mår, Den - nis mår så bra.



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

BOOGIE WOOGIE



Bo bo bo bo boo-gie. Wo wo wo wo woo-gie.

Tretonslåtar

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

Dicken Hedrenius

PORTUGAL

(baklänges-
spanien)

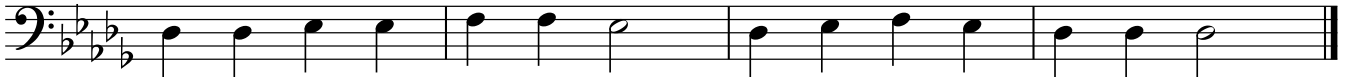
5 5 3 3 3 3 1 3 5 1 3 5



Tan - go dan-sar man i Por - tu - gal, Por - tu - gal.

ELEFANTEN

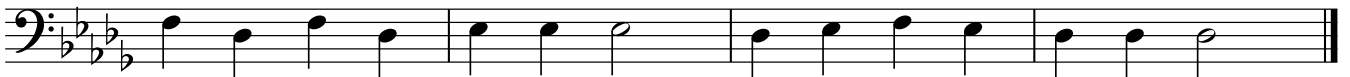
5 5 3 3 1 1 3 5 3 1 3 5 5 5



E - le - fan - ten är så stor. Stör - re än sin lil - le bror.

LÖRDAGSGODIS

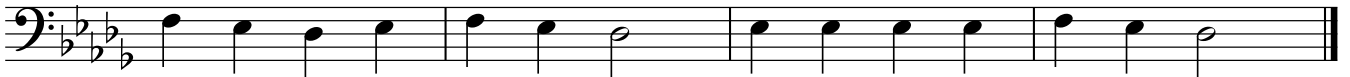
1 5 1 5 3 3 3 5 3 1 3 5 5 5



Lör-dags-god - is vill vi ha. Tror du tän-der - na mår bra?

SNIGELN

1 3 5 3 1 3 5 3 3 3 3 1 3 5



Sni-geln tar det gan-ska lugnt. Hus - et mås-te va - ra tungt.

DENNIS OCH ROGER

5 5 5 5 5 5 1 1 1 3 5



Den - nis mår, Den - nis mår, Den - nis mår så bra.

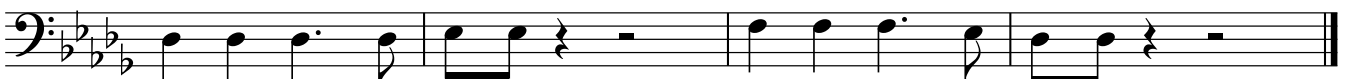
3 3 3 3 3 3 1 1 1 3 5



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

BOOGIE WOOGIE

5 5 5 5 3 3 1 1 1 3 5 5



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 För barn 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 (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 omkring 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 tavlorna 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 is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music, each with a treble clef and a key signature of three flats. The lyrics are written below the notes, with hyphens indicating syllables across notes. Chord symbols are placed above the notes.

System 1: Chords: G \flat , D \flat /F, E \flat m, B \flat /D. Lyrics: So - li - a, So - li - a, So - li - a - land. So - li - a, So - li - a, So - li - a - land.

System 2: Chords: B, E \flat /B \flat , A \flat m⁷, A \flat m⁷(\flat 5)/D \flat . Lyrics: Sol - en ski - ner på grön - skan - de strand. Trol - len fly - ger med hjär - tat i brand.

System 3: Chords: G \flat , B, G \flat , B. Lyrics: Vän - skap - ens band, svan - sen i hand.

System 4: Chords: B, E \flat . Lyrics: So - li - a, So - li - a, So - li - a - land.

2. Ska hälsa så mycket

Hugo Hamilton

Dicken Hedrenius

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six staves of music with Swedish lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Ska hälsa så mycket 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!"

Ab Bb Eb Gb Ab Bb

"Ska hälsa så mycket från mor som bor-ta i troll-berg-et bor, att

Ab Bb Eb Fm7(b5)/Bb

nu är smult-ron-en mog-na. Sen gö-ken i vå-ras gol, vi

Fm7(b5)/Bb Ebm/Bb Fm7(b5)/Bb Ebm/Bb Fm7(b5)/Bb

pys-slat med dagg och sol och vak-tat snäl-la och trog-na. Nu

Fm7(b5)/Bb Ebm/Bb Fm7(b5)/Bb Bb7(b9) Ebm/Bb

ly-ser vår bac-ke röd med loc-kan-de öv-er-flöd, och

Fm7(b5)/Bb Ebm/Bb Fm7(b5)/Bb Bb7(b9) Ebm

mor har gräd-de och ka-ka. Av hjor-tron är mos-sen full, det

Bb Ab Bb C#m7(b5) F#9 Gmaj7

glän-ser som ba-ra gull. Kom, sö-ta frö-ken och sma-ka!"

3. HKH Kluta-Luta

Hugo Hamilton

Dicken Hedrenius

Hen-nes Kun-glig Hög-het Klu - ta - Lu - ta tack tes all-tid själv gå kring och pru - ta.

"Finns här", sa hon, "nä - got läck - ert vilt åt min lil - le sö - te trol - le - pilt?

Färs - ka pad - dor, or - mar el - ler mask, flug svamp, myr - ägg el - ler an - nat snask?

Men jag ger, min go - das - te ma dam, fy - ra ö - re blott per ki - lo - gram."

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves of music. The first staff has four measures with chords Ebm, Gb, Gb, and Ebm. The second staff has four measures with chords Ebm, Gb, Gb, and Ebm. The third staff has four measures with chords Ebm, Gb, Gb, and Ebm. The fourth staff has four measures with chords Ebm, Gb, Gb, and Eb.

4. Moster Cikoria

Hugo Hamilton

Dicken Hedrenius

En ro - lig his - to - ria om mos - ter Ci - ko - ria, som

ald - rig sa stopp, när ung - dom - ens hopp var kaf - fe med dopp.

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves of music. The first staff has four measures with chords Ab7, Gb7, Ab7, and Gb7. The second staff has six measures with chords Ab7, Gb7, Ab7, Gb7, Ab7, and A7.

5. Det är ej roligt

Hugo Hamilton

Dicken Hedrenius

Chords: Ebm Bbm7 Ebm Bbm7

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

Chords: Abm7 Db7 Gbmaj7 Ebm7 Abm7 Emaj7 Gmaj7 A6

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

Chords: Gmaj7 Amaj7 Bmaj7 C7Bmaj7 Fm7/Bb G7 F#m7 B7 E% D7 Db%

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.

Chords: Fm7 Emaj7

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

Abm⁷



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

G♭



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

Abm⁷



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

G♭



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

Abm⁷ Abm⁷ D♭⁶ G♭



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

8. Kosöta, Kolilla

Hugo Hamilton

Dicken Hedrenius

"Ko - sö - ta, Ko - lil - la; stå stil - la, stå stil - la! Vi
är - o så törs - ti - 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 törs - ti - ga troll - un - gar små!"

Chord markings: A \flat maj7, Ebm7, A \flat maj7, Ebm7, G \flat , B, G \flat , B, G \flat , A \flat , Eb, G \flat , A \flat , Eb, A \flat maj7, Ebm7, A \flat maj7, Ebm7, A \flat maj7.

9. Hej Hopperi Hoppa

Hugo Hamilton

Dicken Hedrenius

G \flat



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

C



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

G \flat



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

10. Jösse och Mickel Räv

Hugo Hamilton

Dicken Hedrenius

Un - der hav - torn - 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 - lre bli, för jag kän - ner nä - ven!"

11. Trollspråk

Hugo Hamilton

Dicken Hedrenius

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

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

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

12. Fallefar och Mollemor

Hugo Hamilton

Dicken Hedrenius

B \flat m A \flat G \flat A \flat

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

B \flat m A \flat 3 G \flat E \flat 3:e ggn (fine) Cm7(b5) F7

ha - de ba - ra två små get - ter och så en pojksom 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

G \flat (add9) B/G \flat

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.

A \flat m7 B \flat m7 A \flat m7 B \flat 7 A \flat m7 E \flat

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

14. Elva barnbarn

Hugo Hamilton

Dicken Hedrenius

A \flat 7

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

G \flat maj7 Fm7 E \flat B \flat m7 A \flat 6

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

15. Fröken Rosenstare

Hugo Hamilton

Dicken Hedrenius

Musical score for 'Fröken Rosenstare' in 4/4 time, key of D minor. The score consists of three staves of music with lyrics underneath. The first staff has a D chord above it. The second staff has Gb7, B, C°, C#m7, and F#7 chords above it. The third staff has D and Bb chords above it.

Frö - ken Ro - sa Ros - en - sta - re åk - te med en li - ten ha - re.
So - len sken, och ros - ens doft steg mot him - lens blå - a loft.
Tras - ten satt i gra - nens krans och skrek "Nej, tit - ta hon har svans!"

16. Blomstra, lilla kossan min

Hugo Hamilton

Dicken Hedrenius

Musical score for 'Blomstra, lilla kossan min' in 4/4 time, key of D minor. The score consists of two staves of music with lyrics underneath. The first staff has Gb and B chords above it. The second staff has Abm7, F7, and Gb6 chords above it.

"Blom - stra, lil - la kos - san min, nu vill mor ha mjöl - ken din.
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

Musical notation for the song "Det är kanske bäst". The score is in 4/4 time and E-flat major. It consists of two staves of music with lyrics underneath. The first staff has seven measures with chords: Gm7, Gb7, Fm7, Fm7, G7(b9), Cm, and Cm/Bb. The second staff has seven measures with chords: Abm7, Db7, Gb6, Eb/G, Abm7, Db7(b9), Gb, B7, and Gb. The lyrics are: "Om man ba - ra hål ler av var-and - ra, kan man trygg t bland styg ga trol len vand - ra. 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 notation for the song "Han kan gå". The score is in 4/4 time and E-flat major. It consists of one staff of music with lyrics underneath. The chords are: Ebm, Ebm/Db, Cm7(b5) Bmaj7, Amaj7, Bb7, Ebm, B7, Cm7(b5), Abm7/Db, and Gbmaj7. The lyrics are: "Han kan gå, han kan gå! Att vi två skul-le få en lit-en poj-ke som kan gå!"

19. Lata jäntor

Hugo Hamilton

Dicken Hedrenius

Musical notation for the song "Lata jäntor". The score is in 4/4 time and E-flat major. It consists of two staves of music with lyrics underneath. The first staff has seven measures with chords: Ebm7, Ab7, Ebm7, Ab7, Fm7, Bb7, Fm7, and Bb7. The second staff has seven measures with chords: Ebm7, Ab7, Fm7, Bb7, Gm7, C7, Fm7, Bb7, and Ebmaj7. The lyrics are: "Bå - de get - en och kon ska ha vat - ten i hon. 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 first line of the song. It features a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes. Chord symbols Ebm, Ab, Abm, and Ebm are placed above the staff. The lyrics are: "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

Musical notation for the first two lines of the song. The first line has a treble clef, a key signature of three flats, and a 3/4 time signature. It includes a double bar line and a fermata. Chord symbols Gb and Db7 are placed above the staff. The lyrics are: "Lil-la kalv, säg kan du tro att om ett år är du en ko? Då". The second line has a treble clef, a key signature of three flats, and a 3/4 time signature. Chord symbols Ebm, Cm, Ebm, and Cm are placed above the staff. The lyrics are: "får du till mör-ka la-gårn van-dra och för-sö-ka gö-ra mjölk åt and-ra."

22. Trollets morgonpromenad

Hugo Hamilton

Dicken Hedrenius

Musical notation for the first three lines of the song. The first line has a treble clef, a key signature of three flats, and a 4/4 time signature. Chord symbols Gb and Ebm are placed above the staff. The lyrics are: "Trol-lets mor-gon-pro-me-nad gjor-de hon-om in-te glad." The second line has a treble clef, a key signature of three flats, and a 4/4 time signature. Chord symbols Gb and Ebm are placed above the staff. The lyrics are: "Han blev bit-en ut-i lå-r-et, låg till sångs mest he-la år-et." The third line has a treble clef, a key signature of three flats, and a 4/4 time signature. Chord symbols Gb, Bbm/F, Dbm/E, Eb7, C7, D7, E7, and F7 are placed above the staff. The lyrics are: "Svan-sen sat-tes fast med lack. Val-par är ett rac-kar-pack!"

23. Den stora trösten

Hugo Hamilton

Dicken Hedrenius

Ebm

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

Detailed description: This block contains the first line of music for 'Den stora trösten'. It features a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody consists of a series of quarter notes: G4, A4, B-flat4, C5, D5, E5, F5, G5. The lyrics are 'Av kär - lek be - svik - en han flyr till mu - sik - en.' The chord Ebm is indicated above the first measure.

24. Lasse och Masse

Hugo Hamilton

Dicken Hedrenius

E maj7

"Vad värl - den är stor!" sa Las - se till Mas - se.

Fm7 E maj7

"Det är den, min bror", sa Mas - se till Las - se.

B maj7 C° C#m7 F#13

"Och vi är så små", sa Las - se till Mas - se.

E maj7 E7 Fm7 E maj7

"Men vi är ju två!" sa Mas - se till Las - se.

Detailed description: This block contains the musical notation for 'Lasse och Masse', consisting of four lines of music. Each line has a treble clef, a key signature of three flats, and a 4/4 time signature. The lyrics are: "Vad värl - den är stor!" sa Las - se till Mas - se. "Det är den, min bror", sa Mas - se till Las - se. "Och vi är så små", sa Las - se till Mas - se. "Men vi är ju två!" sa Mas - se till Las - se. Chord changes are indicated above the notes: E maj7, Fm7, E maj7, B maj7, C°, C#m7, F#13, E maj7, E7, Fm7, E maj7.

25. Vaggvisa

Hugo Hamilton

Dicken Hedrenius

Musical notation for the first system of '25. Vaggvisa'. It features a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody consists of quarter notes and half notes. Above the staff, the chords Ebm, Abm, and Ebm are indicated. Below the staff, the lyrics are: Ö - er sko - gen nat - tens må - ne van - kar följd av ug - gle - rop och troll - doms - tan - kar.

Ö - er sko - gen nat - tens må - ne van - kar
följd av ug - gle - rop och troll - doms - tan - kar.

Musical notation for the second system of '25. Vaggvisa'. It features a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of quarter notes and half notes. Above the staff, the chords Abm, Ebm, B, and Gb are indicated. Below the staff, the lyrics are: "Som - na nu, min lil - la vän! Sol - en kom - mer snart i - gen."

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

26. Ovälkommet besök

Hugo Hamilton

Dicken Hedrenius

Musical notation for the first system of '26. Ovälkommet besök'. It features a treble clef, a key signature of three flats, and a 4/4 time signature. The melody consists of quarter notes and half notes. Above the staff, the chords Db7, Gb7, Bmaj7, E7, A13(b9), D7(#9), and Gm6 are indicated. Below the staff, the lyrics are: Det kom en bov till herr - skap - et Spov.

Det kom en bov till herr - skap - et Spov.

27. Vi ska ta oss en liten sväng

Hugo Hamilton

Dicken Hedrenius

Musical notation for the first system of '27. Vi ska ta oss en liten sväng'. It features a treble clef, a key signature of three flats, and a 3/4 time signature. The melody consists of quarter notes and half notes. Above the staff, the chords Db7 and Gb are indicated. Below the staff, the lyrics are: Vi ska ta oss en lit - en sväng, stol - li - trol - la, tram - pa Vi ska byg - ga ett lit - et bo, stol - li - trol - la, stjä - la

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

Musical notation for the second system of '27. Vi ska ta oss en liten sväng'. It features a treble clef, a key signature of three flats, and a 3/4 time signature. The melody consists of quarter notes and half notes. Above the staff, the chords Db7 and Gb are indicated. Below the staff, the lyrics are: grä - set på bon - dens äng, trol - li - stol - la. mjöl - ken från bon - dens ko, trol - li - stol - la!

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 image shows a musical score for the song 'Sex råttor hade drottningen'. It consists of three staves of music in 4/4 time, written in a key with five flats (B-flat major). The melody is simple, using quarter and eighth notes. Chord symbols are placed above the notes. The lyrics are written below the notes.

Staff 1: Chords: B \flat 7, B \flat $^\circ$, Cm7(b5)/B \flat , B \flat , E \flat 7, E \flat $^\circ$, Fm7(b5)/E \flat , E \flat .
Lyrics: Sex råttor ha - de drottning - en, och hennes vagn de drog så käckt. Men

Staff 2: Chords: A \flat 7, A \flat $^\circ$, B \flat m7(b5)/A \flat , A \flat , E \flat 7(#9).
Lyrics: så kom kungen på en katt och drottning - en hon blev förskräckt, och

Staff 3: Chords: B \flat 7, A \flat 7, B \flat 7, A7, A \flat 7, G7, G \flat 7, F7, E \flat maj7, E \flat .
Lyrics: hennes tår - ar flöt som vat - ten. Hur det gick sen - det ve - te kat - ten!

29. På ängen gick Pålle

Hugo Hamilton

Dicken Hedrenius

Musical score for "På ängen gick Pålle" in 4/4 time, key of F major. The score consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 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 när 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

Musical score for "Det var ett troll" in 4/4 time, key of G major. The score consists of two staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: Det var ett troll som bod - de i en ek. Han skräm - de de små bar nen så de skrek, men då kom hun - dar - na och skäl - lde: "Vaff!" Och ni må tro att trol - let han blev paff!

31. Vad det är skönt

Hugo Hamilton

Dicken Hedrenius

Abm7 Bbm7 B Bbm7 Abm7 Bbm7 B(add9) Bbm7



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

Fm7 Gm7 Abm7 Db7 Gbmaj7 Fm7 Bb7



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

Ebm7 Ab7 Ebm7 Ab7



Den blän - ker - ja, visst gör den så! *(instrumentalt/kompet)*

Abm7 Bbm7 B Bbm7 Abm7 Bbm7 B(add9) Bbm7



Ja, stjär - nor - na de blän - ker och jag tän - ker, _____

Abm7 Bbm7 B Bbm7 Eb11 Ab(add9)



jag tän - ker, tror jag näs - tan att de blän - ker.

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 tavlorna 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