

LARS JANSSON 40 KOMPOSITIONER



Hej!

Det här är den andra boken med egna låtar. Den första; "28 Kompositioner," kom ut på Lasse Samuelssons förlag Camp Musik. Den här boken är utskrivnen med hjälp av dator och jag har valt att ge ut den själv. Det har varit ett tidsödande arbete att lära sig både dator och notskrivningsprogram.

Dessutom upptäcker man hur svårt det är att skriva en så korrekt notbild som möjligt. Men det har varit lärorikt och ju mer man arbetar med tekniken, desto snabbare och lättare går det.

Meningen med ett sådant här nothäfte är, att man ska kunna använda låtarna oavsett vilket instrument man spelar (det är klart att en del blåsare får göra sig besvär med att transponera), men framför allt att man ska kunna använda låtarna i gruppspel.

Själv tycker jag det är skönt om notbilden är så enkel som möjligt så att man har frihet att lägga till sina egna ideér. Så ta inte anvisningarna för bokstavligt. Gör din egen variant av respektive låt. Hela idén och essensen med jazzmusik är ju att improvisera och hitta på.

Några kompositioner är helt utskrivna på två system. De kan spelas som små pianostycken. Annars har de flesta kompositionerna bara melodistämman, ackordanalys, stil- och tempoangivelse.

Ibland är komfigurer, baslinjer, ackordläggning angivna. På några ställen är en ackordanalys utskrivnen på två sätt. Det är ju på det viset att ibland vill man, att ackordet ska spelas på ett speciellt sätt tillsammans med melodin. Sedan, när man improviserar, så är det tydligare om ackordanalysen är så enkel som möjligt.

"Solo open" betyder att man inte strikt behöver följa tonaliteten. Det angivna ackordet eller skalan är bara en utgångspunkt.

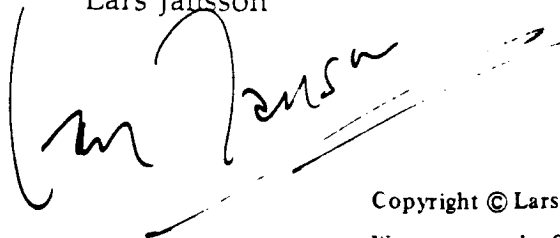
På några låtar står hjulet på sista takten. Med det menas att man efter melodi, solon och sista melodi går till hjulet, som är en liten svans, coda.

Ett flertal kompositioner finns inspelade på följande skivor; "Crystal Eagle-First Flight" (Dragon DRLP 174), "Lars Jansson Trio-The Eternal Now" (Tonart 27) och "Lars Jansson Trio-A Window Towards Being" (Imogena IG 019). Till slut vill jag speciellt tacka konstnären Åke Johansson som gjort framsidebilden, ett kopparstick kallad "Frifågel". Hans bilder har även inspirerat till låtar som "Marionett" och "Möjligheternas Vingar".

Ett tack också till Arnold Hagström som gjort bilderna som finns på olika ställen i boken. Bildkonsten är en stor inspirationskälla för mig och jag tror det är viktigt att man som musiker tar intryck av andra konstformer.

Ett tack till Mats Ljungberg som tagit fotot, till alla vänner som korrekturläst, till Wessmans Musikförlag som tryckt boken och till Ljungskile folkhögskola, Sparbanken i Ljungskile och Ljungskile Jazzklubb som hjälpt till med finansiering.

Lars Jansson



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Wessmanstryck, Slite 1991

A Window Towards Being

Ballad, soft beat

Lars Jansson

Am9 A^bm11 E^bm9 D7^{#9}/₅ Gm7[#]

Tacet 1x

3 3

Detailed description: This system contains the first four measures of the piece. The treble clef staff has a key signature of one flat (B-flat) and a common time signature. The bass clef staff has a key signature of two flats (B-flat and E-flat). The first measure has a treble clef chord of Am9 and a bass clef chord of A^bm11. The second measure has a treble clef chord of E^bm9 and a bass clef chord of D7^{#9}/₅. The third measure has a treble clef chord of Gm7[#] and a bass clef chord of Gm7[#]. The fourth measure has a treble clef chord of Gm7[#] and a bass clef chord of Gm7[#]. There are triplets in the bass clef staff in the third and fourth measures. A 'Tacet 1x' instruction is written above the bass clef staff in the first measure.

G^{dim} Cm7 Bm11 E7^{sus}

3

Detailed description: This system contains the next four measures. The treble clef staff has a key signature of one flat (B-flat) and a common time signature. The bass clef staff has a key signature of two flats (B-flat and E-flat). The first measure has a treble clef chord of G^{dim} and a bass clef chord of Cm7. The second measure has a treble clef chord of Bm11 and a bass clef chord of Bm11. The third measure has a treble clef chord of E7^{sus} and a bass clef chord of E7^{sus}. The fourth measure has a treble clef chord of E7^{sus} and a bass clef chord of E7^{sus}. There is a triplet in the bass clef staff in the second measure.

E7^{sus}

Detailed description: This system contains the final measure of the piece. The treble clef staff has a key signature of one flat (B-flat) and a common time signature. The bass clef staff has a key signature of two flats (B-flat and E-flat). The measure has a treble clef chord of E7^{sus} and a bass clef chord of E7^{sus}.

"Känslan av det gåtfulla hör till det centrala i sann konst och sann vetenskap."

Albert Einstein

Compassion

Ballad

Lars Jansson
x.

Am 3 Dm11 Bm7^{sus} E7 Gm⁶ 3 C7^{b9} 3 FΔ^{#5} B^bΔ9

Bm7^{b5} E7^{#9} Am7 Am/G FΔ9 E9^{sus}

E9^{sus} Dm9

Rit.....

Kinne kulle

Ballad, rubato

Lars Jansson

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat major or D-flat minor). The time signature is common time (C). The music features a long, sweeping melodic line in the right hand, starting with a half note, followed by quarter notes, and ending with a half note. The left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' (pedal) marking is present under the first measure of the bass staff.

The second system continues the musical piece. The right hand has a melodic line with some grace notes and slurs. The left hand continues with a steady accompaniment. The notation includes various note values and rests.

The third system shows the continuation of the ballad. The right hand features a more active melodic line with slurs and ties. The left hand has a more rhythmic accompaniment with eighth notes and chords.

The fourth system concludes the piece. The right hand has a final melodic phrase with a long slur. The left hand provides a final accompaniment. The system ends with a double bar line.

Solo on Bbm (aeolian) !

Nocturne

Ballad

Lars Jansson

A sus A/G# Bm/F# A sus/E

D#m7b5 G#7b9/D# Cdim/C# C#m7

Dm C/E D/F# B7b9

D6/E

D E/D C#m7 F#m7

D.C. al Coda

Rit.....

Nothing and Everything

Ballad

Lars Jansson

Peace of Mind

Ballad, rubato

Lars Jansson

Em7^{b5}
Gm⁹/₆/E

G/A A7^{b9} Dm Dm/C Bm7^{b5} E7^{sus} E7 G6/A A7⁹/₅

Dm^{add9} Dm/C B^bm9 E^b/D^b D^bΔ9 A^b/C B^b/D E^bsus

G A FΔ^{#5}

*"Meditate on your Self
because the highest truth
lies within you
as you.
Through understanding
comes liberation."*

Swami Muktananda

Reunion

Ballad, bossa

Lars Jansson

♩ = 126

1 Am11 Bm7^{b5} E7^{#9}

2 Am11 A7^{#11} A7^{b9} A7^{#9}

Dm^{#5} C^{#dim}

Cm9 F7^{b9} B^bΔ^{#5} E^bΔ⁷

Em7^{b5} A7^{#9} Dm11 3 Dm/C

Bm7^{b5} E7^{sus} E7

Am11 Am/G FΔ⁷ Bm7^{#5} E7^{#9} D.C. al Coda

Am9

On solo skip the last bar!

To Armen

Ballad

Lars Jansson

Fm⁹₆ Dm7^{b5} D^bΔ7 Cm11 E^b/F F7^{b9}
B^bm9 A^bm9 Gm11 C7^{sus} B^bm7 Gm11 C7^{b9}
Fm9 Dm7^{b5} D^bΔ7 G13^{b9} C7^{b9}₅ Fm6 Gm7^{b5} C7^{b9}
D^bΔ7 G13^{b9} C7^{b9}₅ Fm6
Rit.....

To Gustavo

Ballad, reggae

Lars Jansson

♩=60

Chords: G Δ 7, Em7, A/C \sharp , Cm9, G/B, B \flat dim, Am7, D7^{sus}, D7, B \flat Δ 7, Gm7, C/E, E \flat m9, B \flat /D, D \flat dim, Cm7, F7, Fm7, B \flat 7, E \flat Δ 7, Em7 \flat 5, A7, Dm7, G7, Cm9, Am11, D7, G Δ 7, Em7, A/C \sharp , Cm9, G/B, Em7, Am7^{sus}, D7^{sus}, G^{add}9, C/D, G/B, Em7, Am7^{sus}, D7^{sus}, C Δ 9, F \sharp m11

Rit.....

Adventures of Wim

Beat (sophisticated tango)

Lars Jansson

$\text{♩} = 66$

Am F G Bm7^{b5} E7^{b9}_{#5}

Am9 FΔ7 G9^{sus} Bm7^{b5} E7^{b9}_{#5}

Am F G Bm7^{b5} E7



An Early Morning

Soft beat

Lars Jansson

♩ = 120

Chords: A^bm9, E^bm9, B^bm7^{#5}, C^bΔ9, Em7, Bm9, G, DΔ7, DΔ7, F[#]m7, C[#]m7, Gm7₃, B^bC, F, F, θ

1 DΔ7, 2 DΔ7

θ

Anima

Soft beat

Lars Jansson

$\text{♩} = 63$

1 2

F F Δ #5

Dm11 G13#11 C7sus A7#9/5

Ebm11 Db/Cb

Ebm9 F#m7 C13#11

C7sus/F (*) Bbm9sus/F C7sus/F Bbm9sus/F

Play same figure as intro!

C7sus/F Bbm9sus/F C7sus/F Bbm9sus/F

(*) Aeolian mode

At the Ranch

Cowboy-style

Lars Jansson

$\text{♩} = 104$

G sus G sus/F

G sus/E C/D

Gadd9 G/F C A/C# D7sus

Gadd9 G/F C A/C# D7sus

Em Em/D CA7 Bm7 Am7 G/B C D7sus

Gadd9 G/F C

Solo on first 8 bars!

Gadd9 G/F C C/D Gadd9

Rit.....

At Once Always

Soft beat

Lars Jansson

$\text{♩} = 132$

$A\flat\Delta 7\flat 5/C$ $C\Delta 7$ $A\flat\Delta 7\flat 5/C$ $C\Delta 7$ $/B$

$A m 9$ $D 7\text{ sus}$ $D 7$ $F 6/G$ E/G

$A m 7$ $/G$ $F\Delta 11$ G/F $E m 7$ $A m 9$

$F m 7$ $B 7$ $E m 7$ $A 7\left(\frac{9}{5}\right)$ $D m 7$ F/G

$D m 7$ $G m 9$ $C 7$ $F\Delta 7$ $F m 11$ $B 7$

$E\Delta 7$ $C m 9$ $F m 11$

$D m 7$ $G 13\flat 9$

Ending, 3x

Dance of Light

Beat with fast cymbal

Lars Jansson

$\text{♩} = 138$

Basedrum

Eadd9 Eadd9

FΔ9(*) FΔ9

DΔ7/E DΔ7/E

AΔ9 C/D

Eadd9 Dadd9 Cadd9 Dadd9

E sus E sus

E sus E sus

On Solo skip the last 4 bars!

(*) Lydian mode

Green Gospel

Gospel, beat

Lars Jansson

$\text{♩} = 104$

The musical score consists of six systems of music. Each system includes a treble clef staff with chords and a bass clef staff with a bass line. The first system has a double bar line and a '8va' marking below the bass line. The second system has a double bar line. The third system has a double bar line. The fourth system has a double bar line. The fifth system has a double bar line. The sixth system has a double bar line. The chords are: System 1: A^{\flat}/B^{\flat} , $B^{\flat}add9$; System 2: $B^{\flat}add9$, $E7^{\flat 9}_{5}$, $E^{\flat}add9$, E^{\flat}/F ; System 3: $B^{\flat}add9$, $E7^{\flat 9}_{5}$, $E^{\flat}add9$, $G^{\flat}\Delta 7/A^{\flat}$, $G^{\flat 6}/A^{\flat}$; System 4: $D^{\flat}add9$, $G7^{\flat 9}_{5}$, $G^{\flat}add9$, $Cm7^{\flat 5}$, $F7$; System 5: A^{\flat}/B^{\flat} , $B^{\flat}7$, $B^{\flat}7^{\flat 9}_{5}$, $E^{\flat}\Delta 7$, $E^{\flat}m7$, $A^{\flat}7$; System 6: $B^{\flat}add9$, $G7^{\flat 9}_{5}$, $C7^{\flat 5}$, Cm/F .

Solo open on B \flat !

Mannen med Gurkan

Beat

Lars Jansson

$\text{♩} = 104$ C sus C sus x.

Kalimba

C sus C sus

C sus C sus

Continue Bassfigure!

C sus C sus

2 B \flat m9 Am9 Gm9 E7 $\frac{9}{5}$ Am9 C/E Fadd9 D \flat /E \flat

C.D

Solo open on C!

D.C.

Marionett-intro

Intro, rubato

Lars Jansson

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The treble staff features a melodic line with a series of eighth notes and quarter notes, grouped by a slur. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the piece, showing a change in the treble staff's melodic line and the bass staff's accompaniment. The treble staff has a more complex rhythmic pattern with some rests, while the bass staff maintains a consistent eighth-note accompaniment.

The third system shows further development of the musical themes. The treble staff has a melodic line with some rests, and the bass staff continues with its accompaniment. The system concludes with a double bar line.

The fourth system is the final one on the page, featuring a melodic line in the treble staff and an accompaniment in the bass staff. The system ends with a double bar line.

Marionett

Soft beat

Lars Jansson

$\text{♩} = 63$

Chords: F/A, C/B \flat , F/A, A7 $\frac{9}{5}$, Dm9, Dm9 C, B \flat m9, D \flat /E \flat , E \flat /D \flat , A \flat /C, Fm7, B \flat m9, B \flat m7/E \flat , Gm7/C, Gadd9/A, D, D \sharp 5, Bm, Bm.A, E G \sharp , A.G, D/F \sharp , Bm9, Gm9/B \flat , D/A, Gm9, B \flat /C, F A, C/B \flat , F/A, A7 $\frac{9}{5}$, Dm9, Dm9 C, B \flat m9, D \flat /E \flat , E \flat /D \flat , A \flat /C, Fm7, B \flat m9, B \flat m/E \flat , Gm7/C

Mer Människa

Soft beat

Lars Jansson

$\bullet = 144$

Chords: G, D/F#, Em, G/B, C, A/C#, D7^{sus}, D7, G, D/F#, Em, G/B, C, F#m7, B7^{b9}, Em, Em/D, Cm7^{b5}, Cm7, Bm7, Em7, Am7, G/B, Cadd9, D7^{sus}, E^b/G, Gadd9, E^b/G, Gadd9, E^b/G, Gadd9

Open ending!

"Konstnären skapar människosläktets oskapade medvetande."

James Joyce

Rioge et Negre

Spanish style

Lars Jansson

♩ = 132

Chords: $A^b\Delta 7^b5/G$, A^b/G

Chords: A^b/G , $A^b\Delta 7^b5/G$

Chords: A^b/G , $A^b\Delta 7^b5/G$

1 2

Chords: $A^b\Delta 7^b5/G$, A^b/G

Chords: A^b/G , $A^b\Delta 7^b5/G$

Break!

Solo on G-frygian!

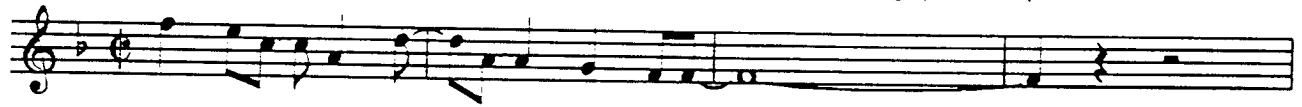
Själspricka

Gospel, beat

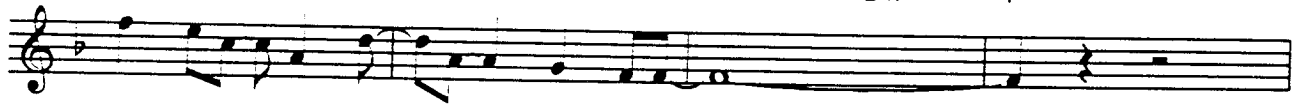
Lars Jansson

$\text{♩} = 69$

Dm Dm/C G/B B^b₆/C F/A F Gm7 B^b/F F



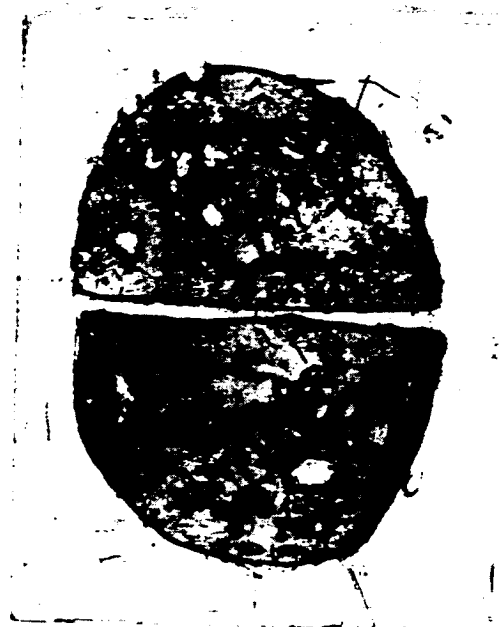
Dm Dm/C G/B B^b₆/C F B^b/F F



E^b B^b F



E^b B^b F



The Inner Room

Lars Jansson

Beat

$\text{♩} = 126$

Chord symbols for the first system: Cm, A \flat 9, Fm7, D \flat 7, D7, G7 sus, C sus \flat (*)

Chord symbols for the second system: Gm7 sus, C13 \flat 9 (on solo), B \flat m7

Chord symbols for the third system: G \flat /A \flat , Dm7 \flat 5, G7 \flat 9, Cm11, A \flat 9, Fm7

Chord symbols for the fourth system: D \flat 7, Dm7 sus, G7 sus

Chord symbols for the fifth system: Cm, A \flat 9, Fm7, D \flat 7, D7, G7 sus, C sus

(*) Minor mode

Rit.....

Möjligheternas Vingar

Latin, beat

Lars Jansson

$\text{♩} = 108$

A

$\text{B}^{\flat}\text{badd}9$ F/A Gm7 Gm7/F $\text{E}^{\flat}\Delta 7$ $\text{B}^{\flat}/\text{D}$ Cm7 $\text{E}^{\flat}/\text{F}$

$\text{B}^{\flat}\text{badd}9$ F/A Gm7 Gm7/F $\text{E}^{\flat}\Delta 7$ $\text{B}^{\flat}/\text{D}$ $\text{E}^{\flat}\text{m}7^{\flat}5$ Gadd9/A

D7 G7 $\text{E}^{\flat}\Delta 7$ C7/E $\text{E}^{\flat}6/\text{F}$ D7/F#

Gm Gm/F $\text{E}^{\flat}\Delta 7$ $\text{E}^{\flat}6/\text{F}$ $^1 \text{C}^{\flat}\Delta 9/\text{B}^{\flat}$ $\text{B}^{\flat}\text{badd}9$

$^2 \text{C}^{\flat}\Delta 9/\text{B}^{\flat}$ $\text{B}^{\flat}\text{badd}9$ $\text{C}^{\flat}\Delta 9/\text{B}^{\flat}$ $\text{B}^{\flat}\text{badd}9$

Fine (*)

B Beat, 3x

(*) Solo on Bb, open!

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with multiple voices in the treble clef and a steady bass line.

Second system of musical notation, continuing the piece with similar complex textures in both staves.

Third system of musical notation, showing further development of the musical themes.

D.S. al Fine (2nd ending)

Melody played on B. Tacet 1:st time with pickup.

Fourth system of musical notation, featuring a treble clef staff with a pickup note and a triplet of eighth notes marked "3x".

Fifth system of musical notation, continuing the melodic line with various rhythmic patterns.

Sixth system of musical notation, showing further melodic development.

Seventh system of musical notation, concluding the section with a pickup note and a melodic phrase.

Pickup:

Palles bus

Calypso

Lars Jansson

$\sigma = 104$

C C7/E F G7 C C7/E F G7

C C7/E F G7 C C7/E F G7

C C7/E F G7 C C7/E F G7

C C7/E F G7 C C7/E F G7

C C7/E F G7 C C7/E F G7

(8^{va})

C C7/E F G7 C C7/E F G7

C C7/E F G7 C C7/E F G7

Solo: C C7/E F G7 C C7/E F G7

C C7/E F G7 C C7/E F G7

C C7/E F G7 C C7/E F G7

D.S. al Coda

"The beginners mind is empty, free of the habits of the expert, ready to accept, to doubt, and open to all the possibilities. It is the kind of mind which can see things as they are."

Shunryu Suzuki

Philia

Latin

Lars Jansson

$\text{♩} = 108$

Chord progression: Fm7, G \flat Δ 11, Fm7, 1 G \flat Δ 11, 2 G \flat Δ 11

Chord progression: Fm7, E \flat m7, A7, D \flat Δ 7, G \flat Δ 11

Chord progression: Gm7 \flat 5, C7 $\frac{9}{5}$, 1 Fm7, C7 $\frac{9}{5}$

Chord progression: 2 Fm7, F7 $\frac{9}{5}$, B \flat m9, A \flat m9

Chord progression: Fm9, B13 \flat 9, D Δ 11 E/D

Chord progression: Gm7 \flat 5, C7 $\frac{9}{5}$, Fm7, E \flat m7, A \flat 7

Chord progression: D \flat Δ 7, G \flat Δ 11, Gm7 \flat 5, C7 $\frac{9}{5}$

Chord progression: Fm7, C7 $\frac{9}{5}$

Chord progression: Gm7 \flat 5, C7 $\frac{9}{5}$, Fm7, D7 $\frac{9}{5}$

Chord progression: Gm7 \flat 5, C7 $\frac{9}{5}$

To the Mothers of Brazil

Folkmusic

Lars Jansson

$\bullet = 192$

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords. A 'Ped.' marking is present under the bass line.

Musical notation for the second system, including guitar chord diagrams and 'Ped.' markings. The chords are F#m, F#m#5, F#m7, F#m#5, and F#m. The notation includes a treble clef with a melodic line and a bass clef with a bass line.

Musical notation for the third system, including guitar chord diagrams and 'Ped.' markings. The chords are Bm, C#m, D, C#7b9, F#m, and F#m. The notation includes a treble clef with a melodic line and a bass clef with a bass line.

Musical notation for the fourth system, including guitar chord diagrams and 'Ped.' markings. The chords are Bm, C#m, D, C#7b9, and F#m. The notation includes a treble clef with a melodic line and a bass clef with a bass line.

Handwritten guitar chord diagrams. The first diagram shows a barre on the first fret with an 'x' above the first string. The second diagram shows a barre on the first fret with an 'x' above the first string and a circled 'x' above the second string.

F#m F#m⁵ F#m7 F#m⁵ F#m

The first system of music consists of two staves. The treble staff contains a series of chords: F#m, F#m⁵, F#m7, F#m⁵, and F#m. The bass staff features a melodic line with eighth and sixteenth notes, often beamed together.

Bm Cm D C#7⁹ F#m F#m

The second system of music consists of two staves. The treble staff contains a series of chords: Bm, Cm, D, C#7⁹, F#m, and F#m. The bass staff features a melodic line with eighth and sixteenth notes, often beamed together.

Red. Bm Cm D C#7⁹ F#m

Red. *Red.* *Red.* *Red.*

The third system of music consists of two staves. The treble staff contains a series of chords: Bm, Cm, D, C#7⁹, and F#m. The bass staff features a melodic line with eighth and sixteenth notes, often beamed together. The word "Red." is written above the bass staff four times, corresponding to the first four measures.

The fourth system of music consists of two staves. The treble staff contains a series of chords: Bm, Cm, D, C#7⁹, and F#m. The bass staff features a melodic line with eighth and sixteenth notes, often beamed together.

Red. *Red.* *Red.* *Red.* Rit.....

The fifth system of music consists of two staves. The treble staff contains a series of chords: Bm, Cm, D, C#7⁹, and F#m. The bass staff features a melodic line with eighth and sixteenth notes, often beamed together. The word "Red." is written above the bass staff four times, corresponding to the first four measures. The word "Rit....." is written above the bass staff in the fifth measure.

Yanina

Latin

Lars Jansson

♩ = 126

1 2

Dm7 B♭
B♭Δ7

Gm9sus Em9sus

A♭m7 C♭D♭ G♭ B♭7 E♭m7 Cm9 F7

Dm7 Gm7 E♭m7 G♭Δ7/A♭ G♭6/A♭

Fm7 G♭/A♭ G♭/A♭

*"Whatever you speak or do,
Forget Him never;
Keeping His name in your heart,
Work, remembering it is for Him
And, endlessly active, drift in bliss."*

Shrii Shrii A'nandamur'ti

After the Storm

Lars Jansson

$\text{♩} = 104$

$E^b\Delta 7^b5/D$ $E^b\Delta 7^b5/D$

$A m 7^b5$ $D 9^{sus}$ $G m 11$ $C m 9$

$F m 11$ $F 7/B^b$ $E^b\Delta \#11$ $C m 7$

$A m 7^b5$ $D 7 \begin{smallmatrix} 9 \\ 5 \end{smallmatrix}$ $G m 9$ $E m 7^b5$

$E^b\Delta \#11$ $D 9^{sus}$ $D 9$

$E^b\Delta 7^b5/D$ $E^b\Delta 7^b5/D$

Open ending!

Blue Elegy

Swing or beat

Lars Jansson

$\text{♩} = 100$

Ab Δ 7^{b5}/G Ab Δ 7^{b5}/G

Cm9 Ab Δ 9 Am7^{b5} D7^{b9}/₅ Gm9

Abm9 C^bD^p Fm9 A/B

D Δ 7/E Am9 C Δ 7/D

Abm9 C^bD^p Fm9 Dm7^{b5} G7^{b9}/₅

Ab Δ 7^{b5}/G Ab Δ 7^{b5}/G

Open ending!

Bohuslän

Swing

Lars Jansson

$\text{♩} = 108$

B^b/C B^b/C

$F\Delta 7$ $Dm7$ $Gm7$ $Bm7^b5$ B^bm7 Coda

1 $Am7$ $D7$ $Gm7$ $C7$ $Am7$ $D7$ $Gm7$ $C7$

2 $Am7$ $D7$ $Gm7$ $C7$ $Cm7$ $F7$

$B^b\Delta 7$ $A7^b9$ $Dm7$ $Em7^b5$ $A7$ $Dm7$

$Bm7^b5$ B^bm7 $Am7$ $D9$ $Gm11$ $C13^b9$

D.S. al Coda

$Am7$ $D7$ $Gm7$ $C7$ $G^b\Delta 11$

Celebration

Fast swing

Lars Jansson

$\sigma = 132$ C Δ 9/G F/G C Δ 9/G F/G

C Δ 9/G F/G C Δ 9/G F/G

C Δ 9/G F/G G F/G

C Δ 9/G F/G G F/G

Fm9 Gm9 D \flat 7 Δ ^{b5}/C

1 Fm9 Gm9 G/C

2 Gm9 Em7 F Δ 7 B \flat m11 E \flat Δ ^{#5} D Δ ^{#5}

Solo open on C!

After solo play melody and end on fermat!

Frifågel

Swing

Lars Jansson

♩ = 96

Chords: C#m9, AmΔ7/C#, C#m9, AmΔ7/C#, D#m7^{b5}, G#7^{b9}/₅, C#m7, D#m7^{b5}, G#7^{b9}/₅, C#m7, Bm7, E7, AΔ7, Am9, D7, GΔ7, Cm9, F13^{b9}, B^bΔ9, Am7^{b5}, D7^{b9}, Gm7, Em7^{b5}, A7^{b9}/₅, Dm9, D#m7^{b5}, F#6/G#, G#7^{b9}, C#m9, AmΔ7/C#, C#m9, E6/D

Herbie

Swing (12/8-feel)

Lars Jansson

♩ = 116

A $E\flat 7 \text{ sus}$ $E\flat 7 \text{ sus}$

B $A\flat \Delta 7$ $Gm11$ $C13\flat 9$ $E\flat m11$ $Am11$ $D13\flat 9$

$G\Delta 7$ $F\Delta 7/G$ $F\flat m11$ $B7\flat 9$ $\begin{matrix} 9 \\ 5 \\ 3 \end{matrix}$

$E\Delta 7$ $F\flat m7$ $B\flat m7$ $E\flat 13\flat 9$

$Dm11$ $Dm7$ $G7$ $C\flat m11$ $E/F\sharp$ $F\sharp 13$ $\text{C}\sharp$

Solo on B, play A between solos!

$\text{C}\sharp$ $E\flat 7 \text{ sus}$ $E\flat 7 \text{ sus}$

$E\flat 7 \text{ sus}$ $E\flat 7 \text{ sus}$

Rit.....

Light Comes

Swing

Lars Jansson

$\text{♩} = 108$

Chords: $D^{\#}\Delta 7$, $G13^{\#11}$, $G^{\flat}\Delta 9$, $G^{\flat}add9/Ab$, $A^{\flat}7$, $D^{\#}\Delta 7$, $G13^{\#11}$, $G^{\flat}\Delta 7$, $A^{\flat}m7$, $D7$, $G\Delta 7$, $E^{\flat}m7$, $A^{\flat}m7$, $C^{\flat}m7$, $F7$, $B^{\flat}\Delta 7$, $G^{\flat}m7$, $E^{\flat}m7$, $G^{\flat}\Delta 7/Ab$, $A^{\flat}13$, $G^{\flat}\Delta 7$, $C^{\flat}m7^{\flat 5}$, $F7$, $B^{\flat}m7$, $E^{\flat}7$, $G^{\flat}m7$, $C^{\flat}7$, $F^{\flat}m7$, $B^{\flat}7^{\left(\frac{9}{5}\right)}$, $E^{\flat}m7$, $G^{\flat}\Delta 7/Ab$, $G^{\flat}6/Ab$, $E\Delta 7$, $A\Delta 7^{\flat 5}$, $D\Delta 7$, $D^{\#}\Delta 11$

Moln

Swing

Lars Jansson

♩ = 132

Fm9sus Bbm9sus Fm9sus Bbm9sus

Fm9sus Bbm9sus Fm9sus Bbm9sus

Dm11 Bbm11 A7(9/5) D7(9/5)

Gm11 A7(9/5) Ebm9 Gb/Ab Ab13

Abm11 Cb/Db Gm11 C13(9)

"Att vara fri innebär att vara sig själv."

Kurt F Reinhardt

Perfil

Swing

Lars Jansson

♩ = 120

Chords: Cm9, Fm9, Cm9, G7(9/5), Cm9, Fm9, D♭Δ(11), C♭7(♯5), B♭m(9/6), A7(9/5), G♭Δ(11), D♭/C♭, FmΔ9/D, G7(9/5), Cm9/C sus, G7(9/5).



Roma

Swing

Lars Jansson

♩ = 104

Chord progression: Cm9, G7^{9/5}/C, D[♭]Δ⁹/C, CΔ[♯]5, G[♭]m9, G13^{♭9}, D[♭]m11, DΔ[♯]11, E[♭]m11, Gm7^{sus}, Em13, A7^{9/5}, A[♭]m9^{sus}.



The Bishop

Fast swing

Lars Jansson

$\text{♩} = 132$

The first system of piano accompaniment, consisting of a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a bass line in the bass clef. The music is in 4/4 time and begins with a key signature of one flat (B-flat major). The first measure contains a treble clef, a key signature change to one flat, and a tempo marking of quarter note = 132.

The second system of piano accompaniment, marked with a first ending bracket labeled '1'. It continues the melodic and bass lines from the first system.

The third system of piano accompaniment, marked with a second ending bracket labeled '2'. It continues the melodic and bass lines, leading to a 'Fine' marking at the end of the system.

The fourth system of piano accompaniment, continuing the melodic and bass lines.

The fifth system of piano accompaniment, continuing the melodic and bass lines.

A solo section for guitar, marked 'Solo!'. It consists of a single staff with a treble clef. Above the staff are four guitar chords: C7, C7, D^b7, and C7. Each chord is accompanied by a circled number '8', indicating an eighth-note rhythm. The text 'D.C. al Fine (2nd ending)' is written above the final chord.

Vind

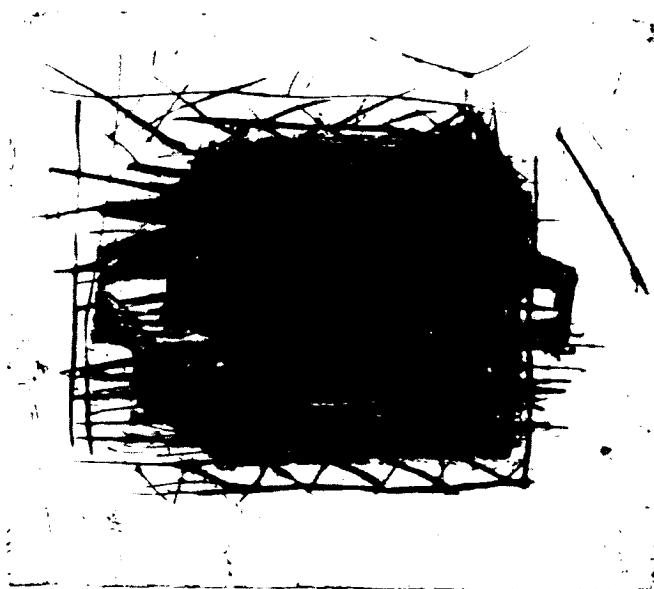
Shuffle

Lars Jansson

♩ = 132

Chords: B^b/C, B^b/C, Fadd9, F/A, B^badd9, Gadd9/B, B^b6/C, A/C, Dm, Dm/C, G13, B^badd9/C, A^bm11, C^b/D^b, G^badd9, G^bF, E^bm7, E^bm7/D^b, C^bΔ9, Bm7, E9, Am9, C/D, Dm9, G13, Gm11, B^badd9/C, Dm, Dm/C, G13, B^bΔ7/C, Fadd9

Rit.....



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