e.s.t. songbook

ESBJÖRN SVENSSON TRIO

volume 1

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Esbjörn Svensson Trio

Bosworth Edition
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contents

bandinfo 4
eighty-eight days in my veins 6
eighthundred streets by feet 10
behind the yashmak 13
believe, beleft, below 15
when god created the coffeebreak 16
dodge the dodo 20
dolores in a shoestand 24
elevation of love 26
from gagarin's point of view 29
goldwrap 30
mingle in the mincing-machine 32
pavane – thoughts of a septuagenarian 35
seven days of falling 37
spam-boo-limbo 40
the goldhearted miner 45
the rube thing 47
the unstable table & the infamous fable 48
tide of trepidation 52
tuesday wonderland 56
viaticum 60
gear guide 62
discography 65

bandinfo

e.s.t. is a phenomenon: A jazztrio, which sees itself as a popband that plays jazz, which broke with the tradition of leader and sidemen in favour of equality within its members, which not only plays jazz-venues but also venues usually reserved for rockbands, which uses light effects and fog-machines in their live shows, which gets a whole audience to sing-a-long with jazz-standards as eg. Thelonius Monk's "Bemsha Swing", is a trio that goes beyond the scope of the usual classic jazztrio. Their music can be found in the pop-charts and their videos are playing on MTV Scandinavia. With their unique soundscape, combining jazz with drum'n'bass, electronic elements, funk rhythm, and pop and rock as well as European Classical music, **e.s.t.** won an audience spanning from the classic jazz-fans to the youngest HipHop fans. Critics and audiences world-wide agree: e.s.t. is definitely one of the most innovative jazzbands of today.

Openness, curiosity, and a little bit of chance are all a part of Esbjörn Svensson's artistic foundation: "I play piano because we didn't have any other instrument in the house. Actually, I would have rather played drums. For instance, as a kid, I put together a set out of old odds and ends, and tried to sound like "Sweet" on "Ballroom Blitz". But then Magnus Öström came with his drums, and I decided to stay with the piano. Magnus and I grew up together, and have played together from the beginning. When Magnus was given his first drum set, he brought it over to my house, and we started playing. We had no idea how to play, but it was a lot of fun. Since we didn't have a teacher, and no one was telling us how to play, we were able to gradually develop our music in a very unique, individualistic way."

From the mid-eighties on, Svensson and Öström established themselves as inspiring sidemen in the Swedish and Danish jazz scenes. They formed their first trio in 1990, but it wasn't until 1993 that they got the necessary lift to get a CD off the ground. It was then that they met Dan Berglund. Both were fascinated by the structural strength and creative diversity of his playing and were able to entice Berglund into joining the trio.

In 1993 the Esbjörn Svensson Trio recorded and released their debut album, ***When Everyone Has Gone*** (Dragon): in 1995, the live recording "Mr. & Mrs. Handkerchief" (Prophone), which has been released on ACT in the rest of the World six years later under the title ***e.s.t. Live '95*** (ACT 9295-2).

By the mid nineties the trio had made a name for themselves in Sweden and got a recording-deal with the pop-oriented label Superstudio Gul / Diesel Music. The first album for this label, released the same year, was ***E.S.T. Plays Monk*** (ACT 9010-2), which quickly sold over 10.000 copies in Sweden. And the talented newcomers started to collect prizes: in 1995 and 1996 Esbjorn Svensson was awarded Swedish Jazzmusician of the Year and 1998 Songwriter of the Year, and the 1997 release ***Winter in Venice*** (ACT 9007-2), – consisting mainly of original material – was awarded the Swedish Grammy.

The 1999 release of ***From Gagarin's Point of View*** (ACT 9005-2), was the first **e.s.t.** album to be released outside of Scandinavia through the German label ACT. Live appearances at festivals as JazzBaltica and Montreux marked the beginning of the international break-through of the band.

A year later the CD ***Good Morning Susie Soho*** (ACT 9009-2), was released and earned the trio the title "Trio of the Year" by Jazzwise, UK. e.s.t. toured on the "RISING STARS" Jazz Circuit and played all major festivals throughout Europe. The same time Sony Columbia USA released the first CD "Somewhere Else Before" a compilation from the European albums "From Gagarin's Point of View" and Good Morning Susie Soho" in the USA.

Strange Place For Snow (ACT 9011-2), e.s.t.'s 2002 release was supported by a 9-month tour through all European countries, but also the USA and Japan. Music from that album also became the soundtrack for the French movie "Dans ma Peau" directed by the french actress and screen writer (8 Women) Marina de Van. The album earned numerous awards for the band such as the "Jahrespreis der Deutschen Schallplattenkritik" (the "German Record Critics' Award" is voted by a jury of independent music critics, writers and editors), the "German Jazz Award", "Choc de l'année" (Jazzman,

France), the "BBC Jazz Award", the "Victoire du Jazz" – the French Grammy – as best international act and also the "Relevation of the Year" award, a special award from Midem.

In 2003 the band released ***Seven Days of Falling*** (ACT 9012-2). The album immediately after release went into the pop album charts in Germany, France and Sweden (topping at No. 15). Besides in Europe the album was also released in the USA, Japan and South Corea. The band supported K.D. Lang on her tour throughout the USA performing in stadiums and large concert halls to over 50.000 people. More than 100.000 people watched them perform live in the 12 months after the release of "Seven Days of Falling". As a result of all of this **e.s.t.** was awarded the Hans Koller prize as "European Artist of the Year" in December 2004 - voted by 23 jazz industry professionals from 23 European countries.

Their 2005 album ***Viaticum*** (ACT 9015-2) has even surpassed the success of the previous albums. It went into the top 50 pop album charts in Germany and France and topped in Sweden on position 4. The band extensively toured the world to support the album release and appeared in major concert halls and festivals in Europe, Japan, South Korea, China, Australia, Brazil and the USA. They were awarded a gold and a platinum German Jazz Award, the IAJE award and the Swedish Grammy and were the first European jazz band ever to grace the cover of the Downbeat jazz magazine in the USA (May 2006 issue). Not only in Europe **e.s.t.** have become a major concert attraction in their own right pulling large crowds all over the continents.

In September 2006 the band released ***Tuesday Wonderland*** (ACT9016-2) which connects directly to "Viaticum". The interpretation of "Viaticum" was that the music is the provisions that you take with you on your journey through life. TUESDAY WONDERLAND is the spiritual journey itself that opens new worlds and guides you to the Wonderland of **e.s.t.**'s music. And the journey continues...

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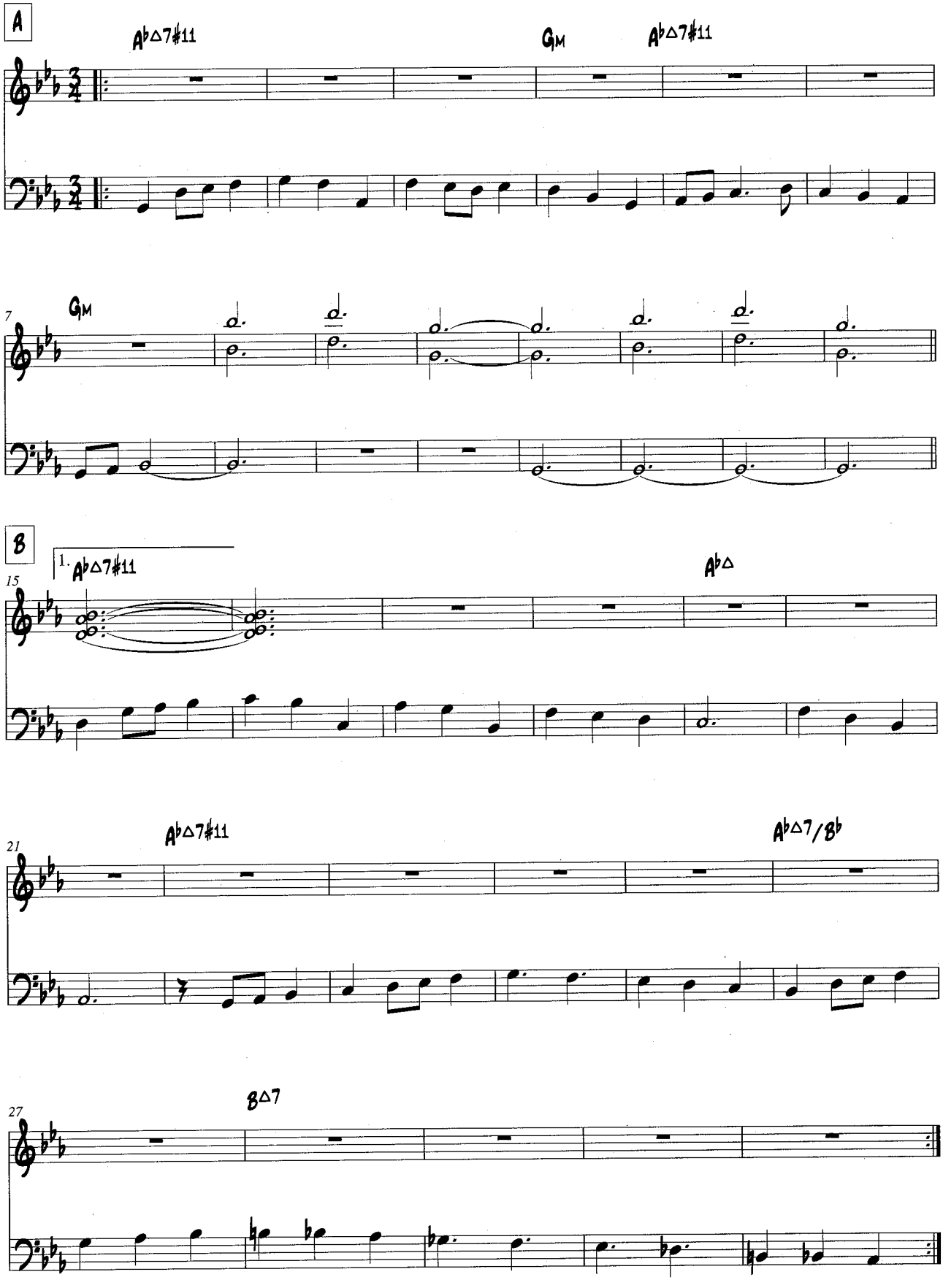
eighty-eight days in my veins

music by esbjörn svensson / dan berglund / magnus öström



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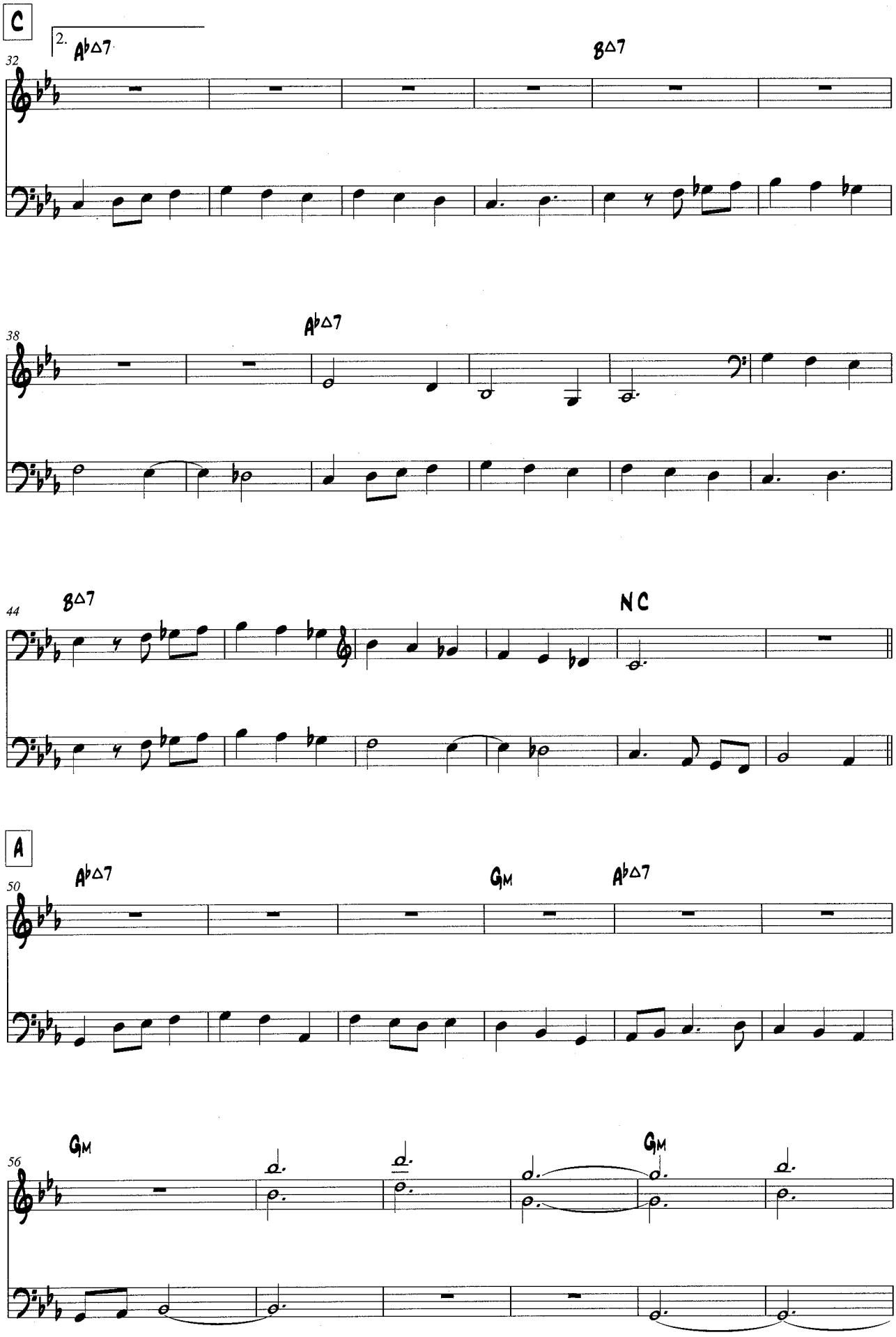
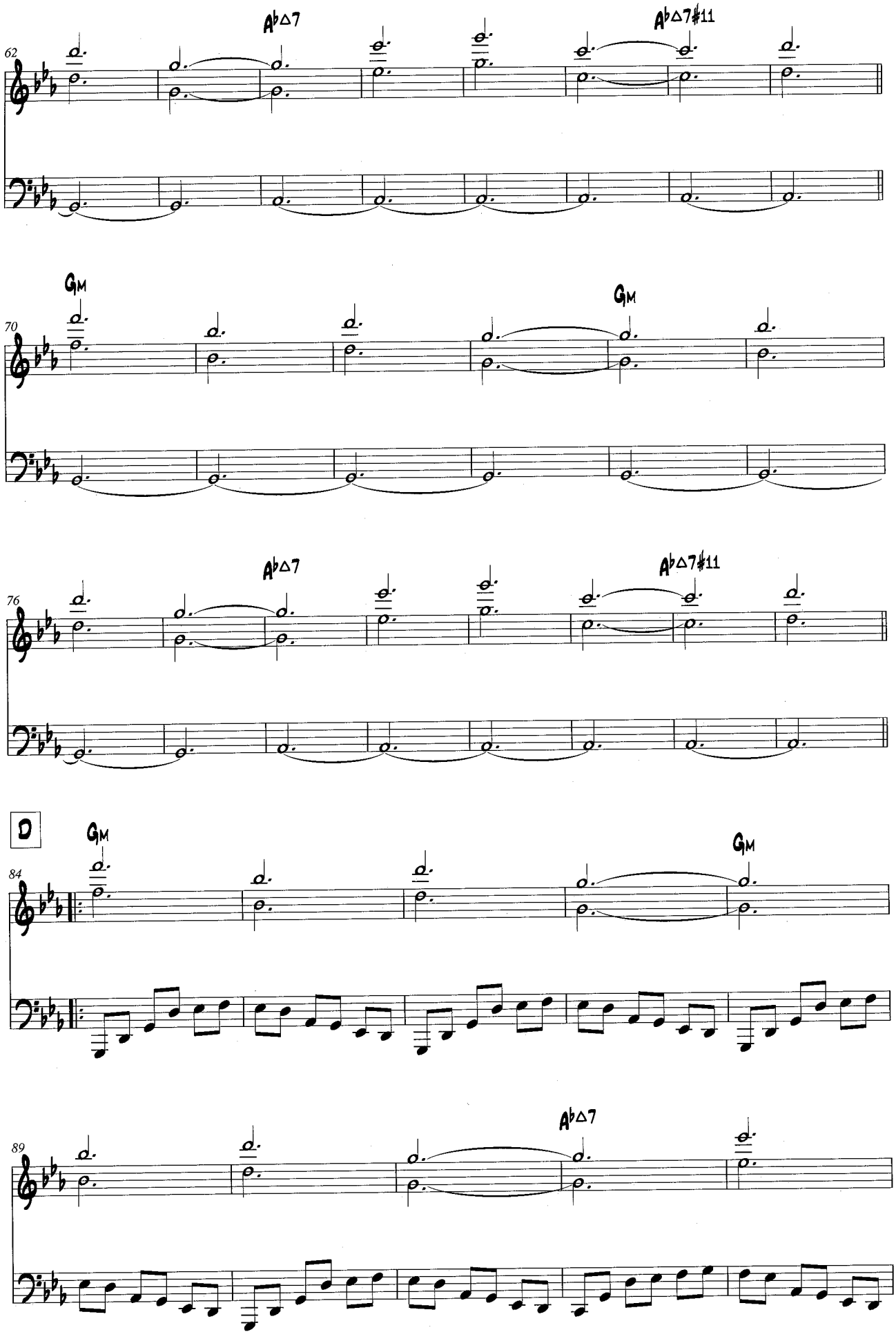
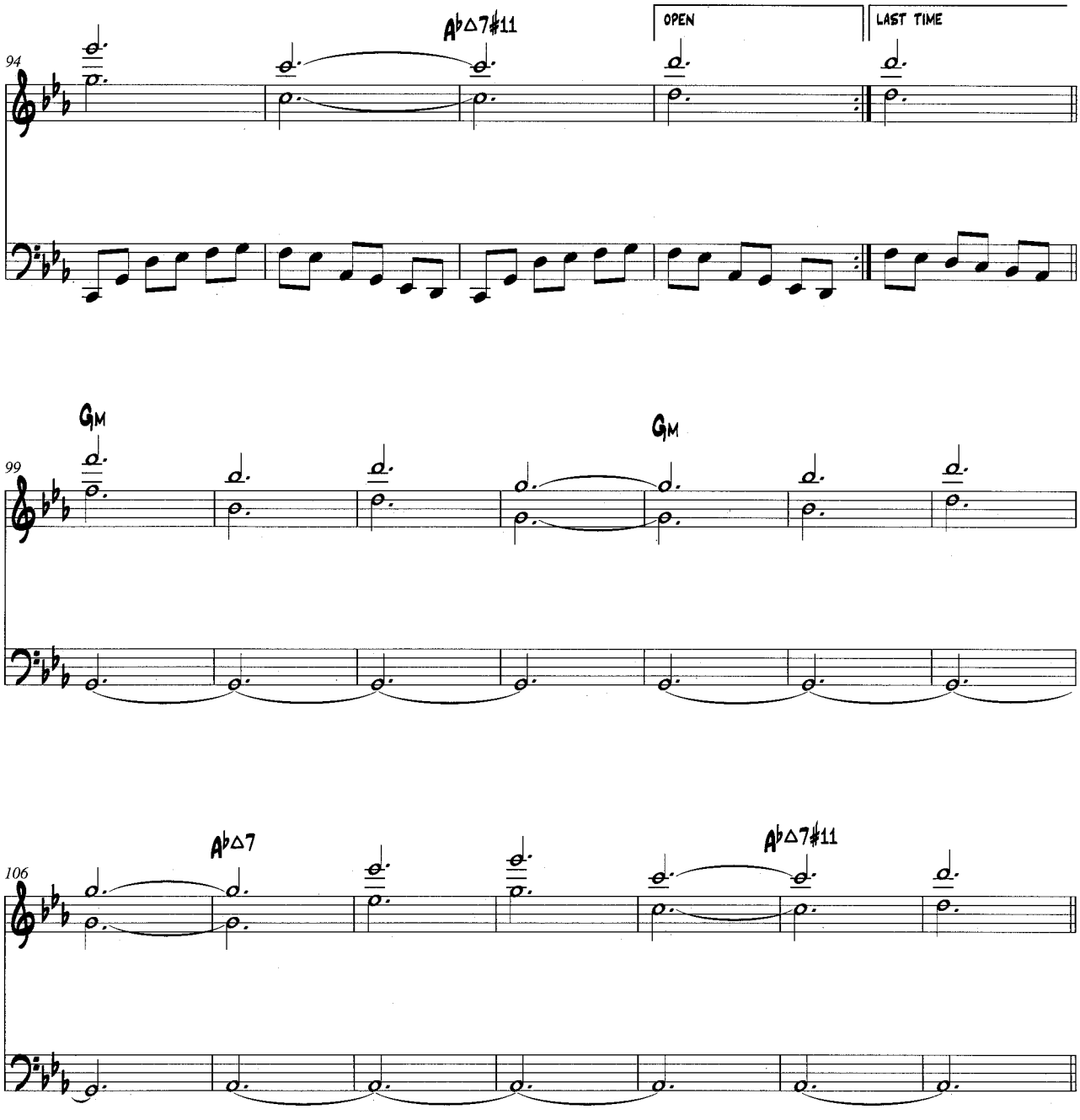
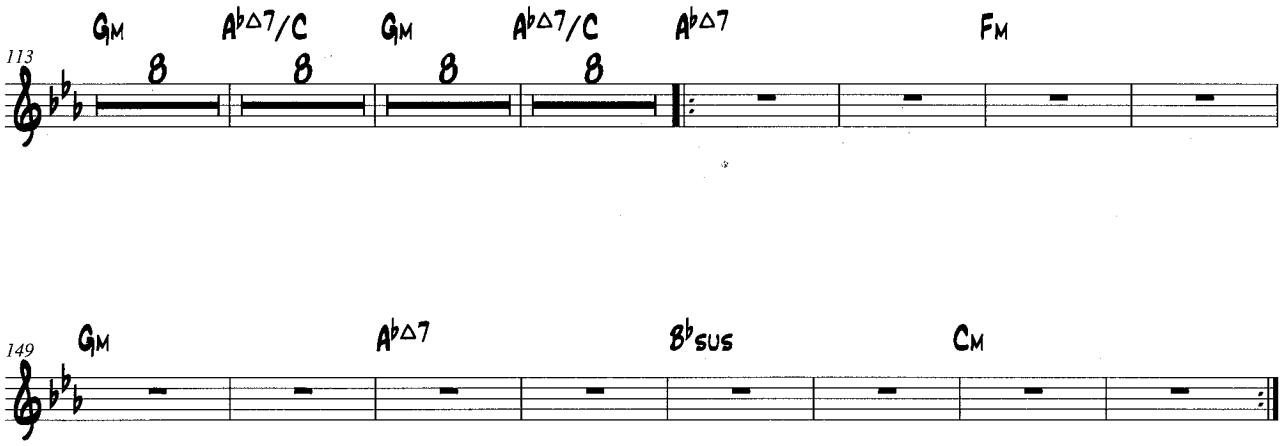

C
2.
A♭△7
B△7
32
A♭△7
38
B△7
NC
44
A
A♭△7
GM
A♭△7
50
GM
GM
56


62
A♭△7
A♭△7♯11
70
Gm
Gm
76
A♭△7
A♭△7♯11
D
84
Gm
Gm
89
A♭△7

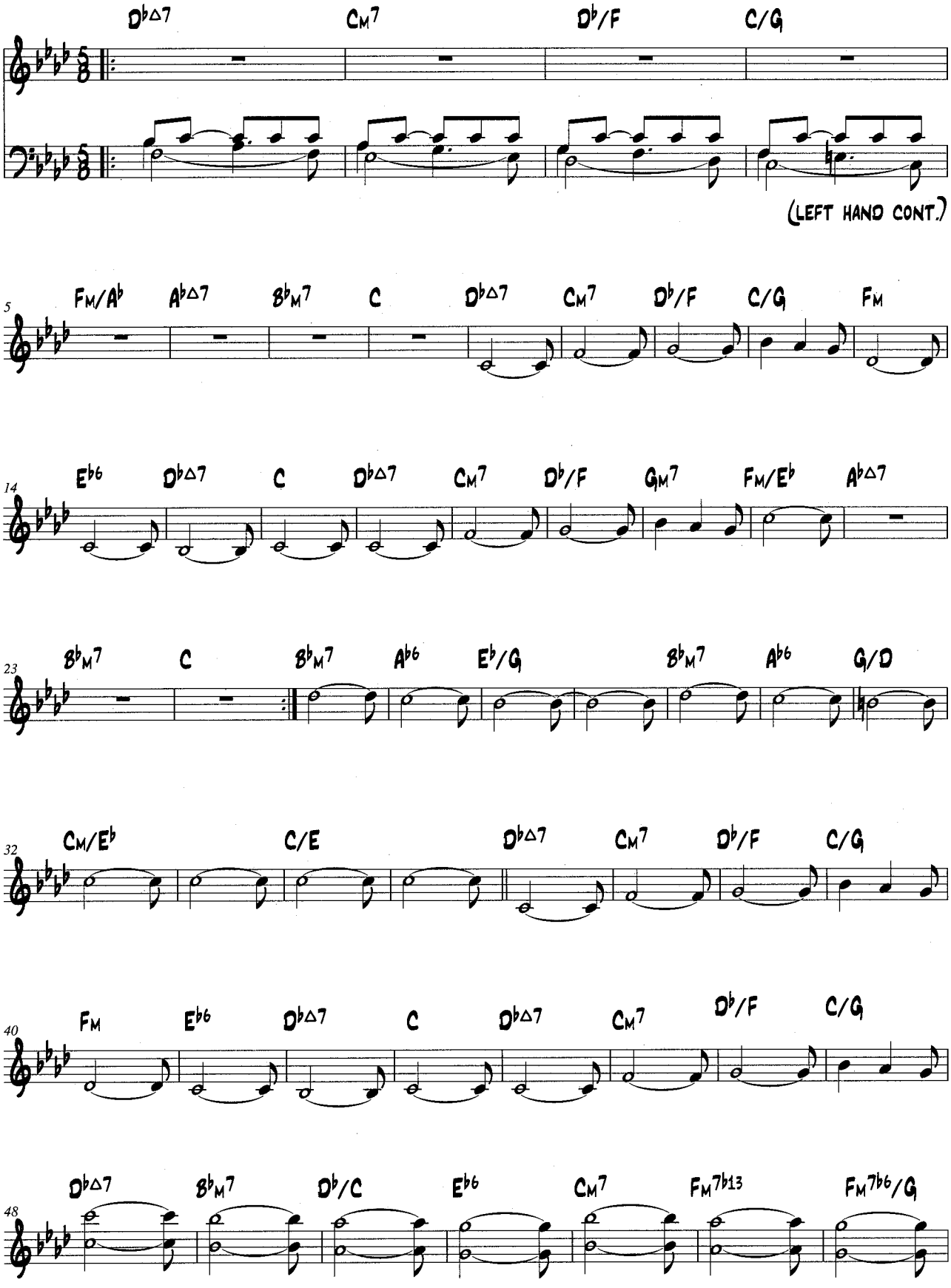

94
A♭△7♯11
OPEN
LAST TIME
99
Gm
Gm
106
A♭△7
A♭△7♯11

Solos


113
Gm
A♭△7/C
Gm
A♭△7/C
A♭△7
Fm
149
Gm
A♭△7
B♭sus
Cm

eighthundred streets by feet

music by esbjörn svensson / dan berglund / magnus öström



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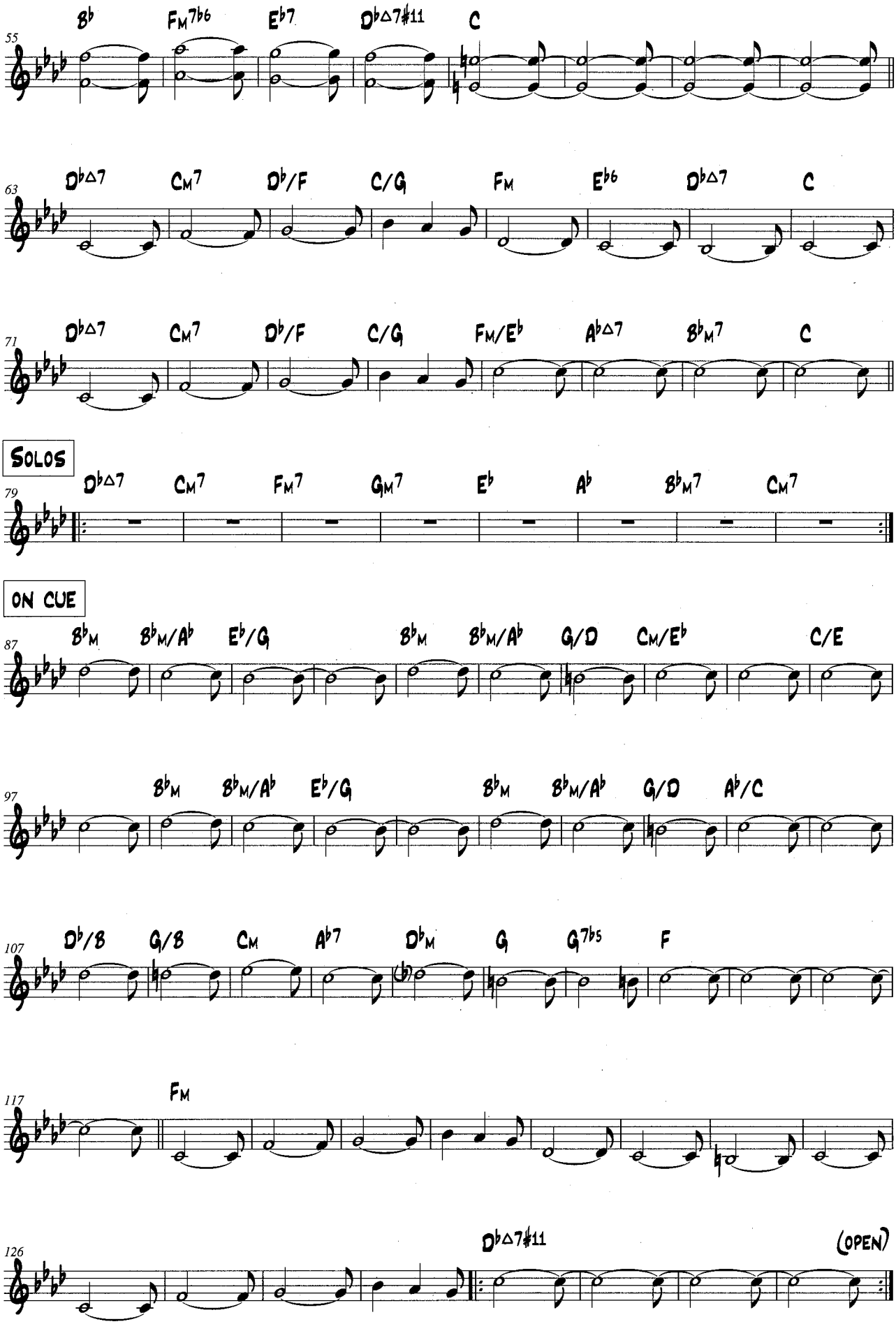
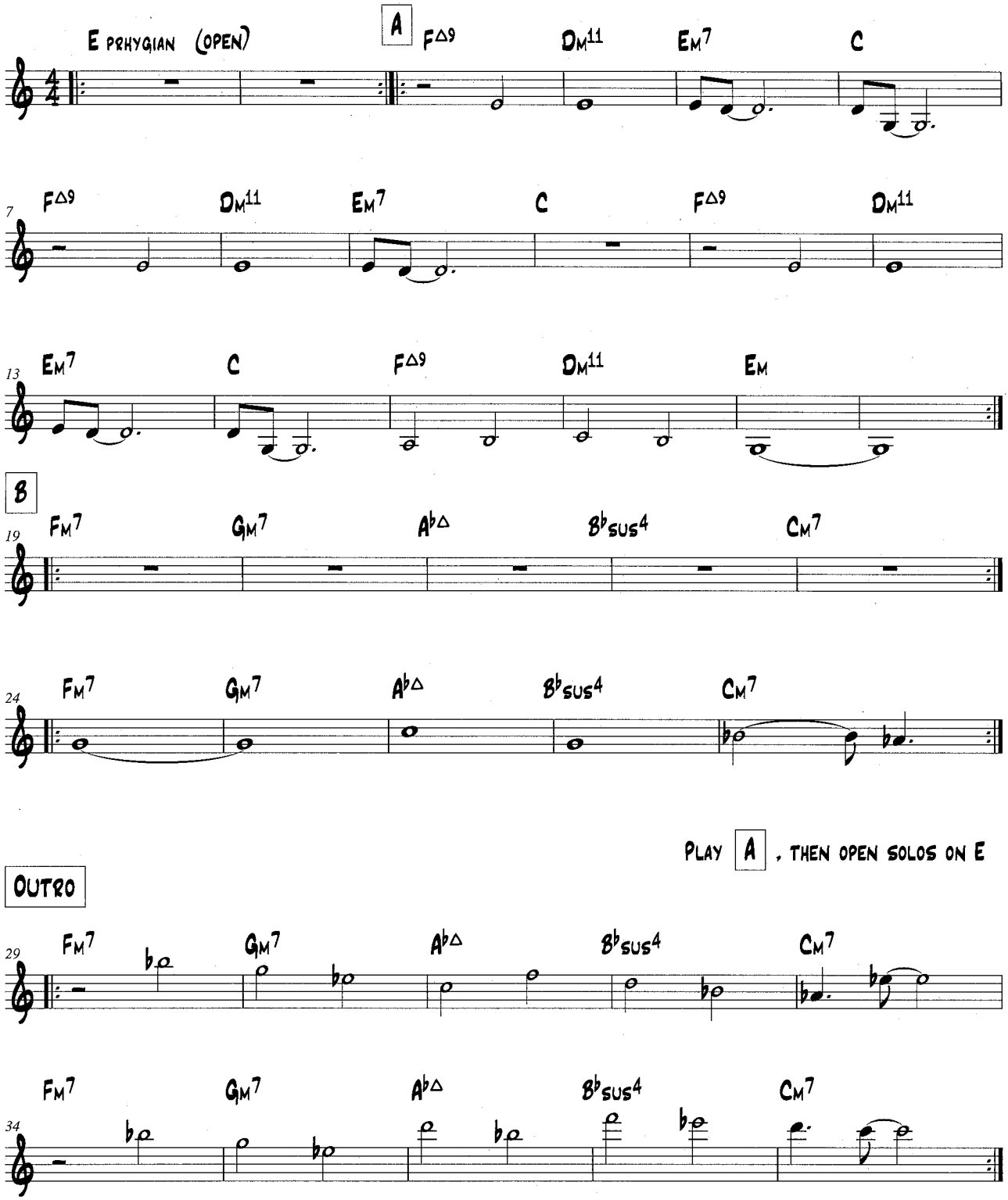

55
B♭ Fm7♭6 E♭7 D♭△7♯11 C
63
D♭△7 Cm7 D♭/F C/G Fm E♭6 D♭△7 C
71
D♭△7 Cm7 D♭/F C/G Fm/E♭ A♭△7 B♭m7 C
SOLOS
79
D♭△7 Cm7 Fm7 Gm7 E♭ A♭ B♭m7 Cm7
ON CUE
87
B♭m B♭m/A♭ E♭/G B♭m B♭m/A♭ G/D Cm/E♭ C/E
97
B♭m B♭m/A♭ E♭/G B♭m B♭m/A♭ G/D A♭/C
107
D♭/B G/B Cm A♭7 D♭m G G7♭5 F
117
Fm
126
D♭△7♯11 (OPEN)

behind the yashmak

music by esbjörn svensson / dan berglund / magnus öström



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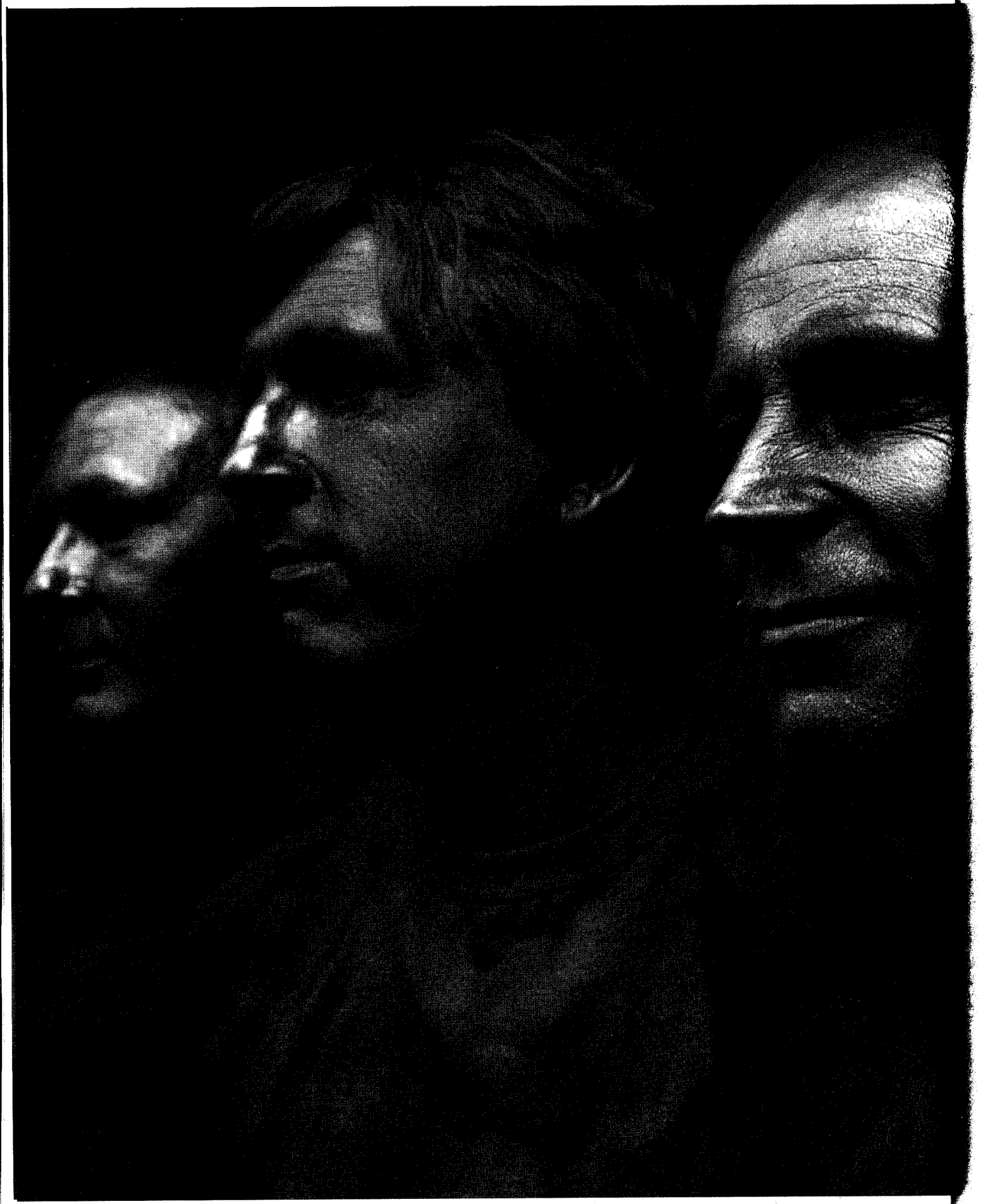
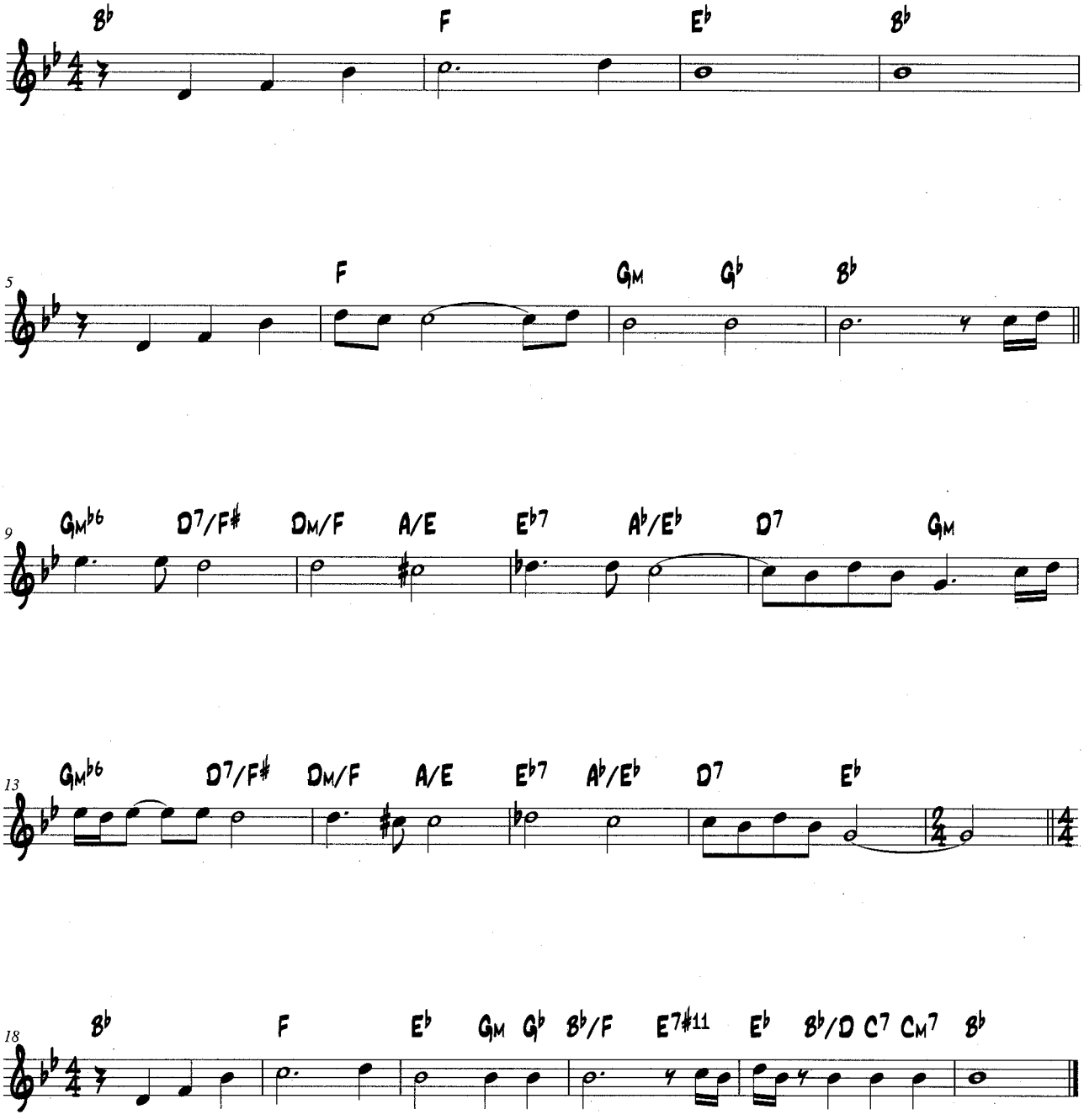


believe, beleft, below

music by esbjörn svensson / dan berglund / magnus öström



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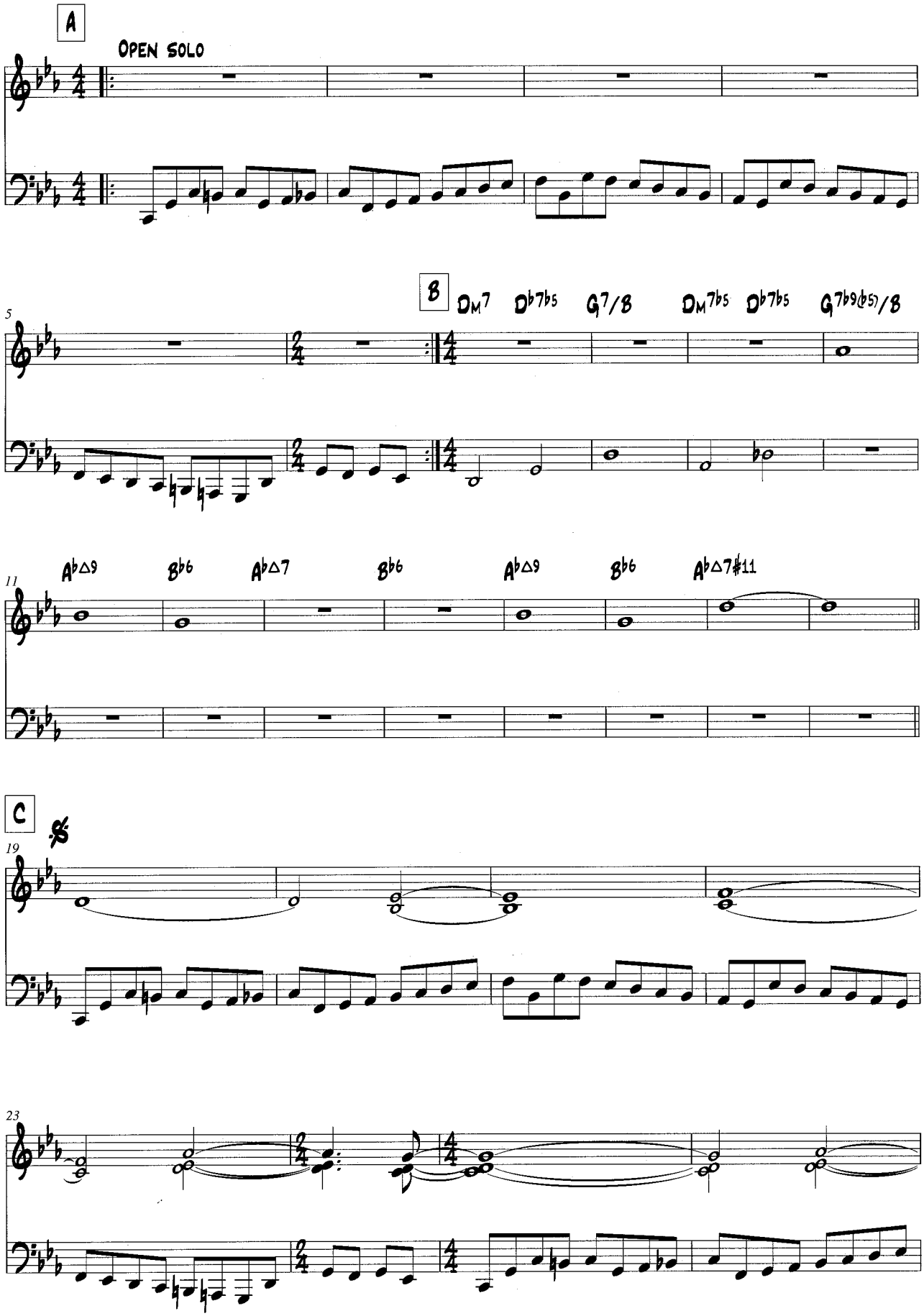
when god created the coffeebreak

music by esbjörn svensson / dan berglund / magnus öström



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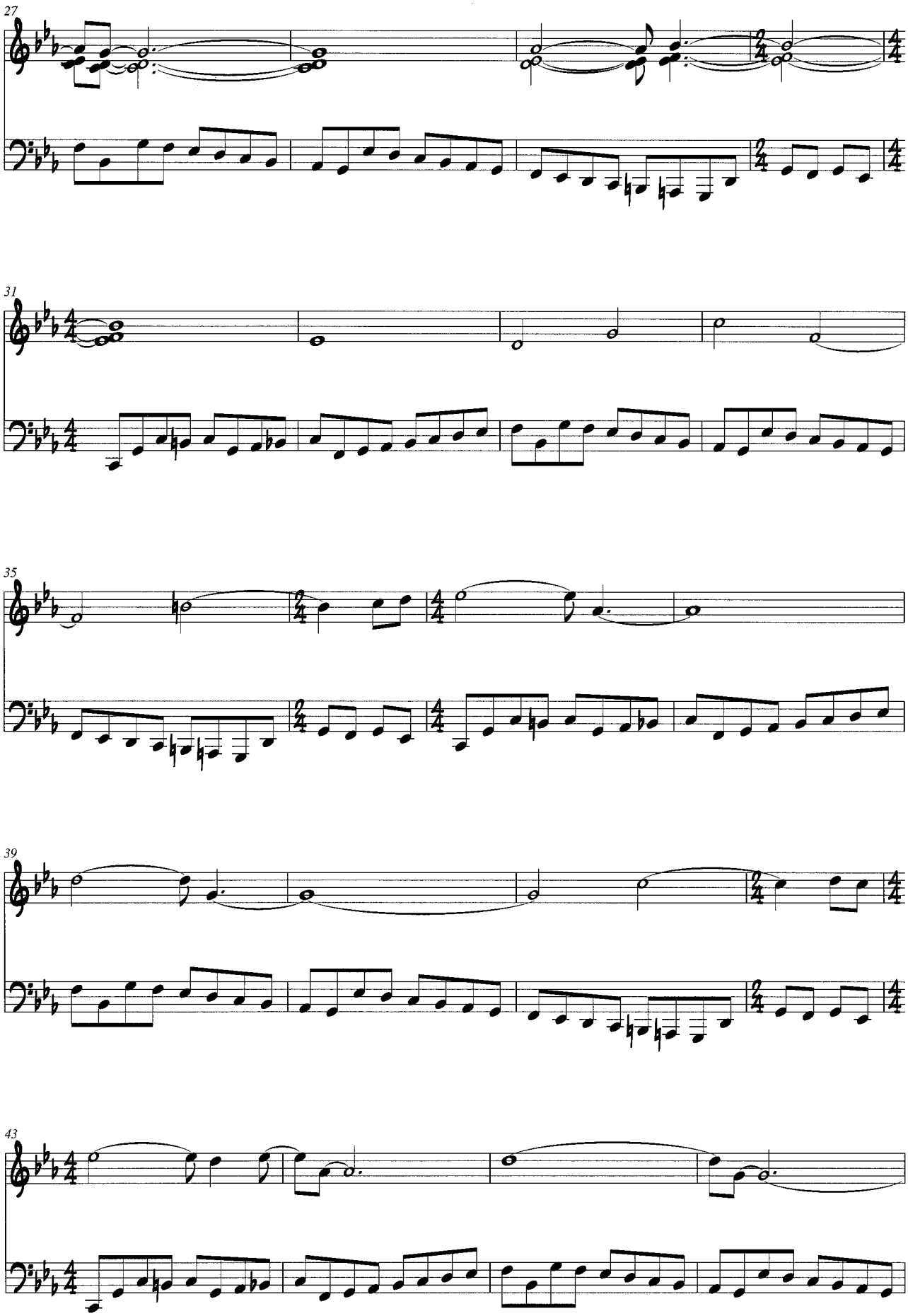
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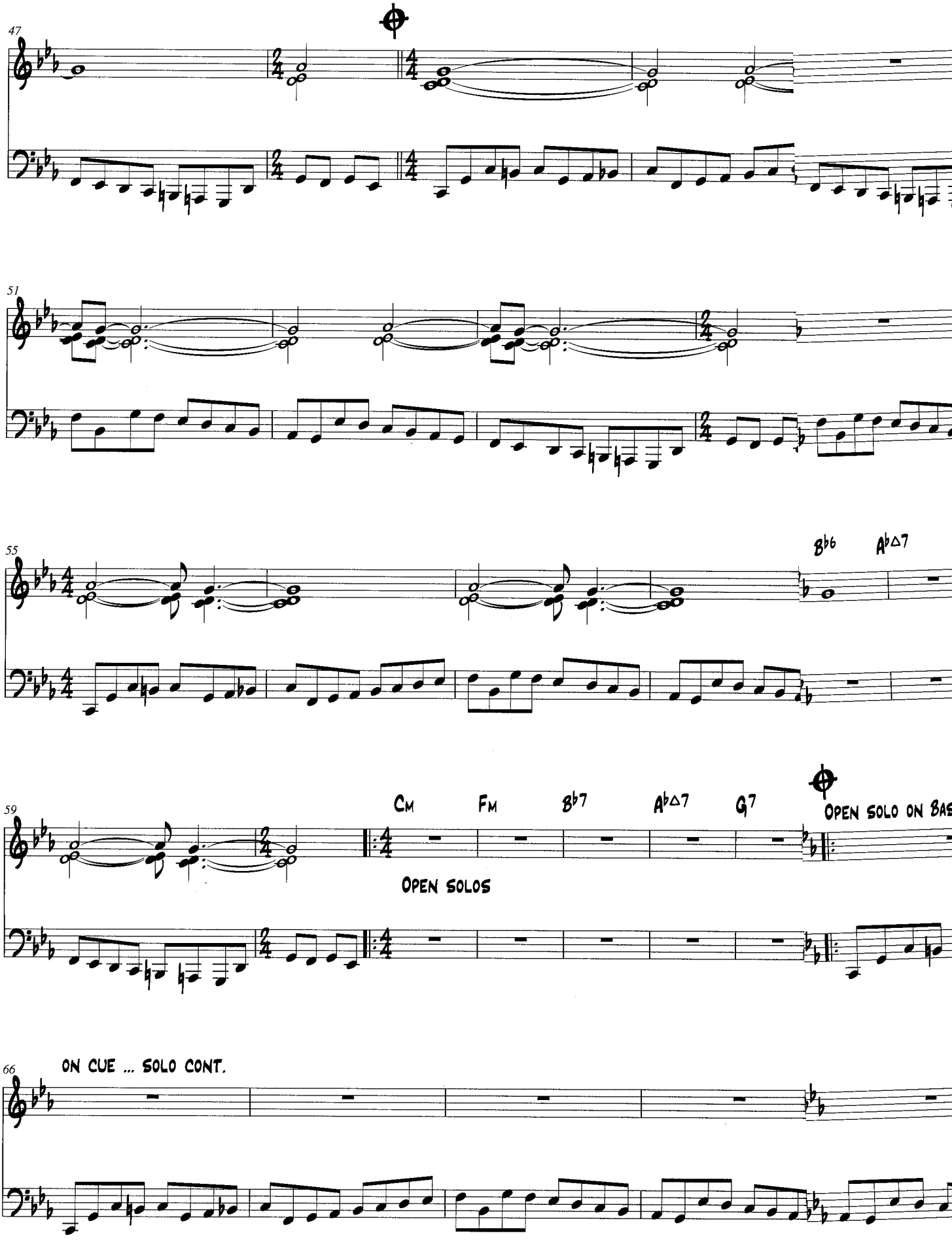
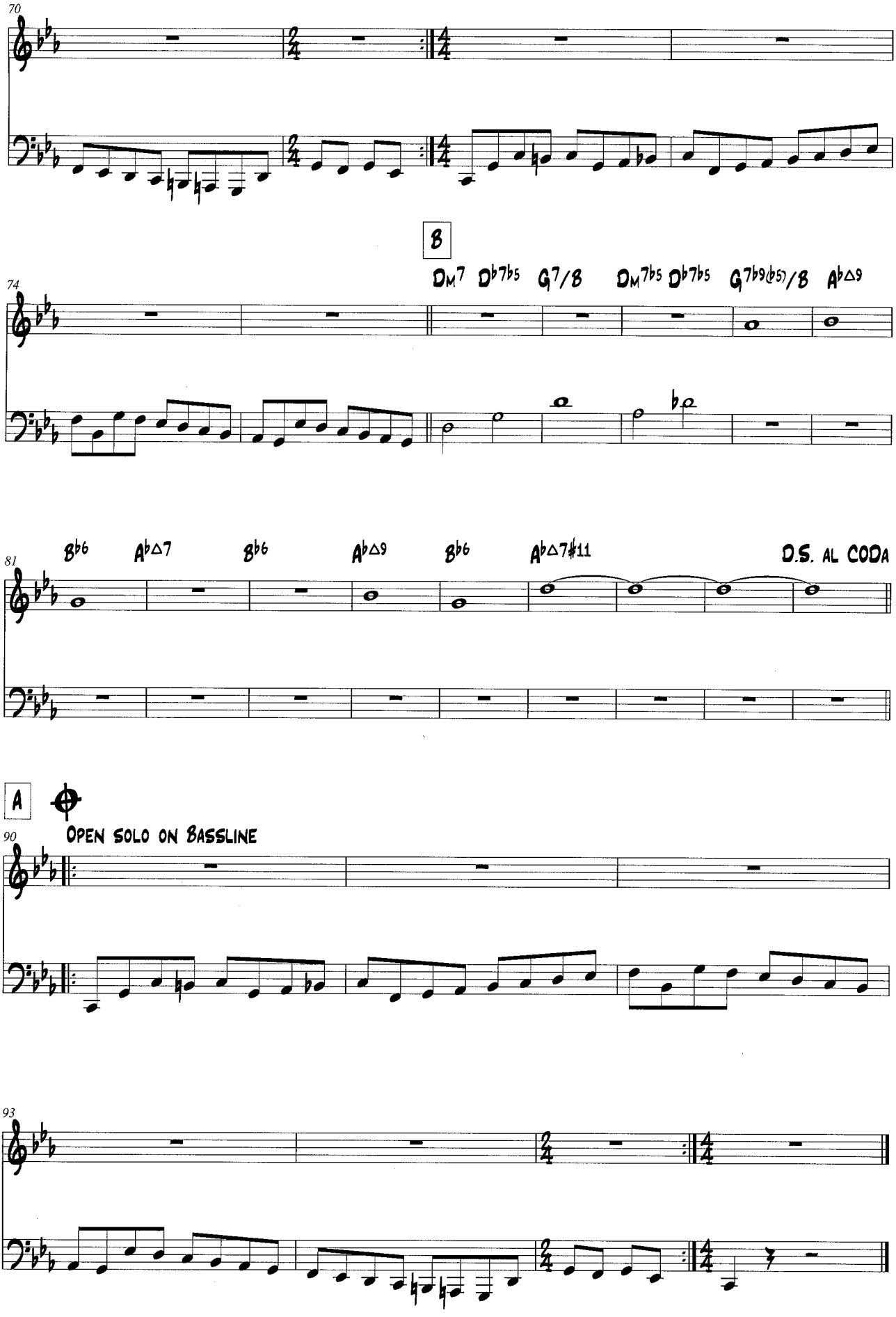
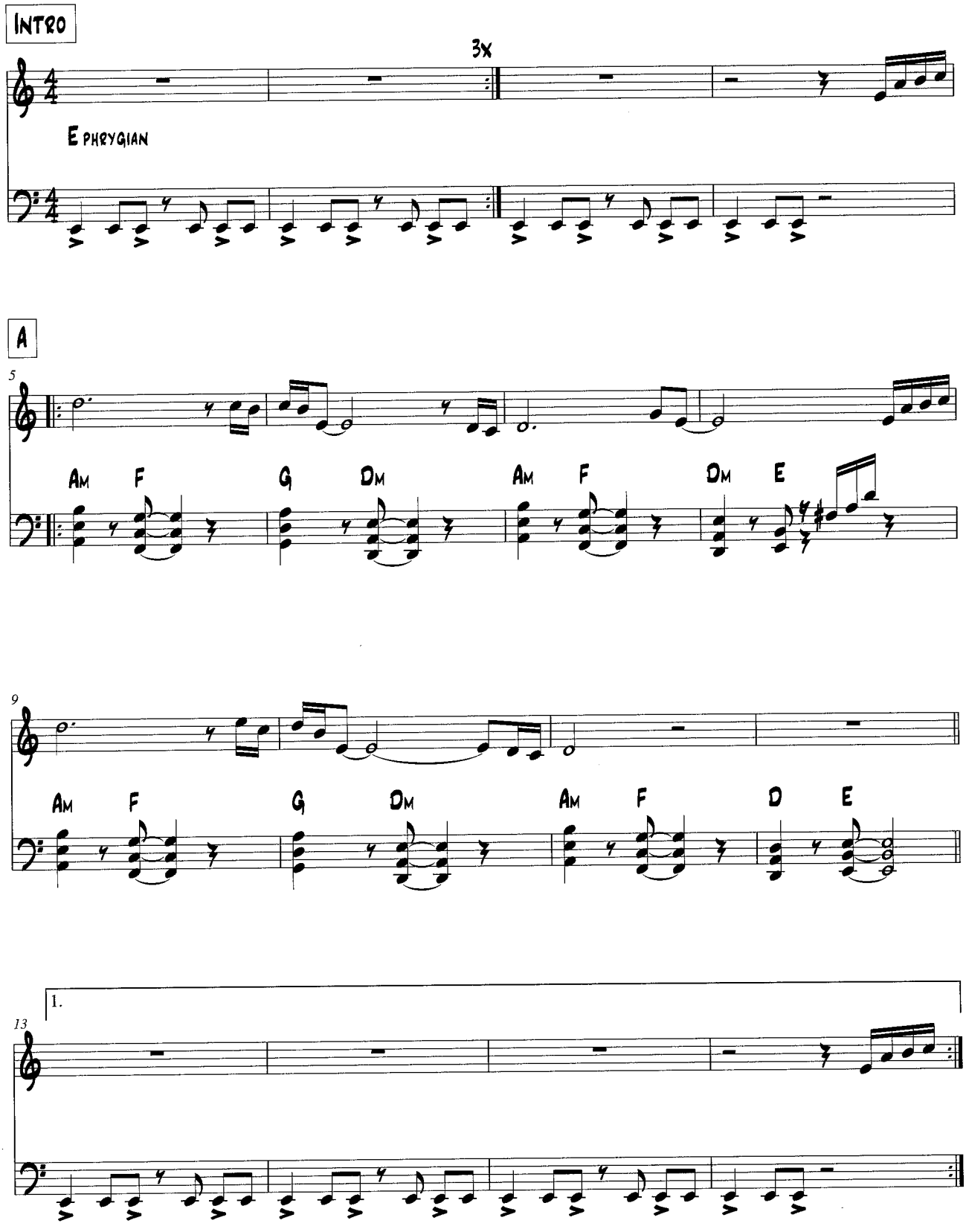
31
35
39
43


47
51
55
B♭6
A♭△7
59
Cm
Fm
B♭7
A♭△7
G7
OPEN SOLO ON BAS
OPEN SOLOS
66
ON CUE ... SOLO CONT.


70
B
74
DM7 Db7b5 G7/B DM7b5 Db7b5 G7b9(b5)/B Ab△9
81
Bb6 Ab△7 Bb6 Ab△9 Bb6 Ab△7#11 D.S. AL CODA
A
90
OPEN SOLO ON BASSLINE
93

dodge the dodo

music by esbjörn svensson



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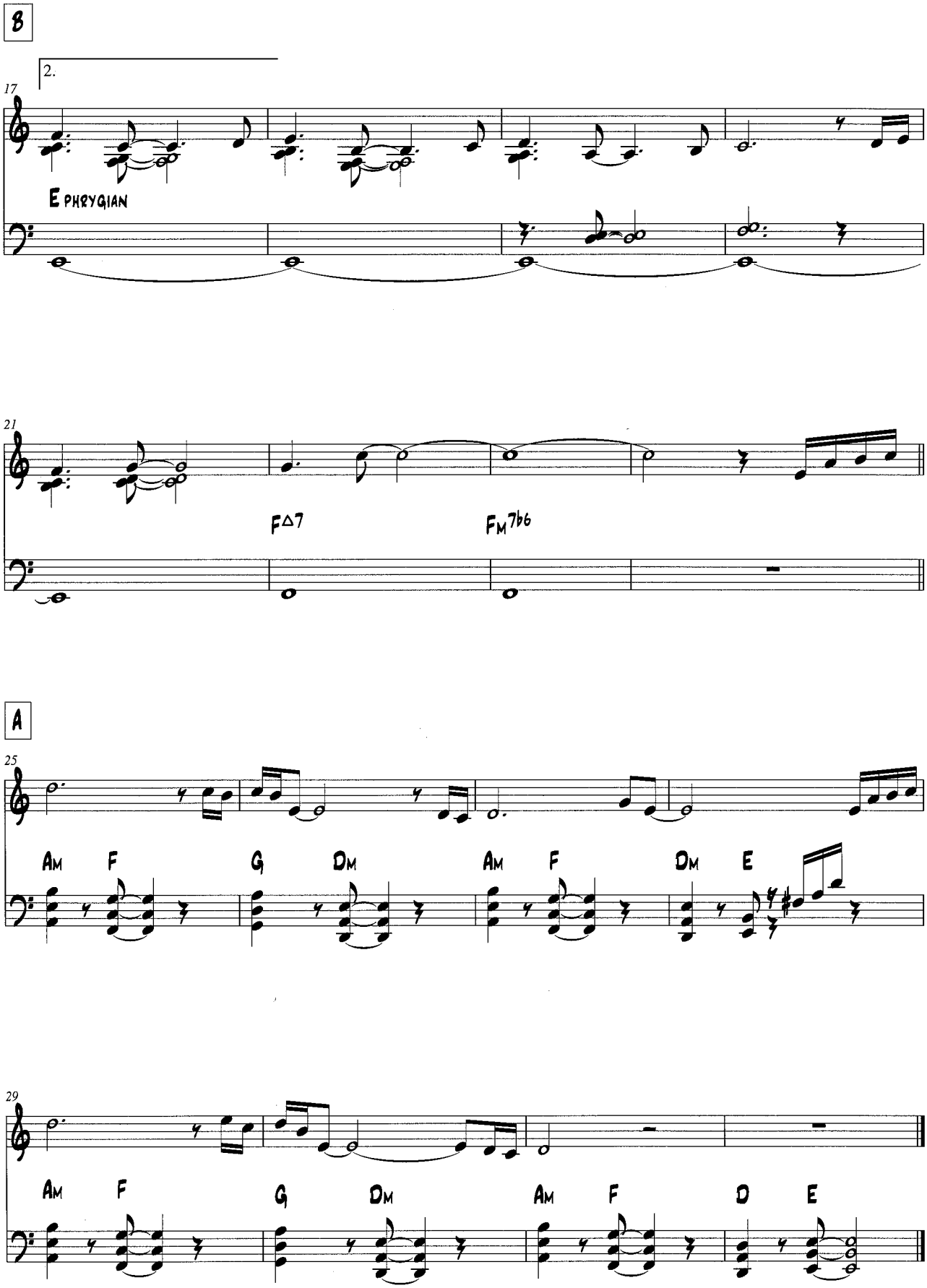
B
2.
17
E PHRYGIAN
21
F△7
FM7b6
A
25
Am F G Dm Am F Dm E
29
Am F G Dm Am F D E

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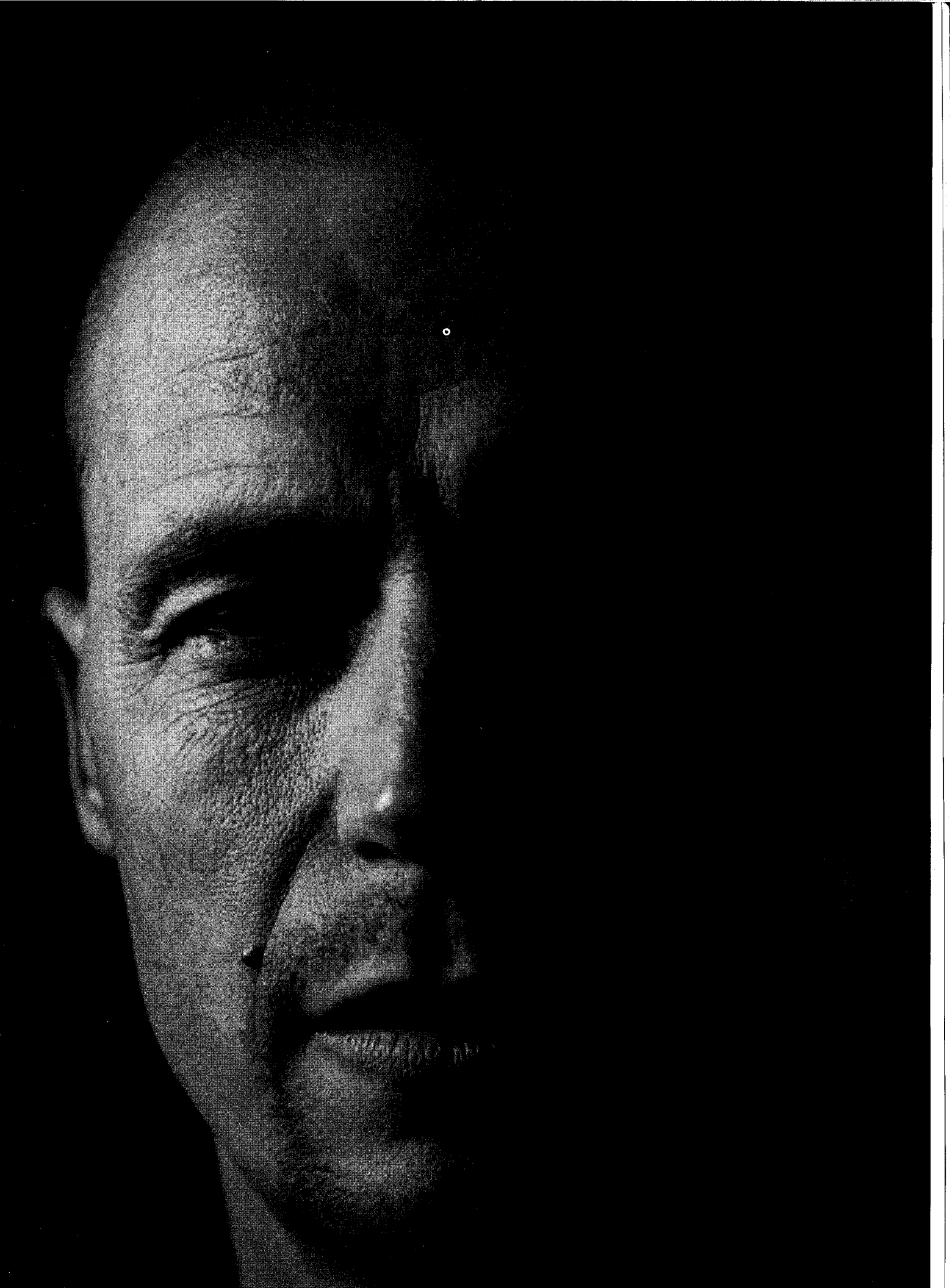
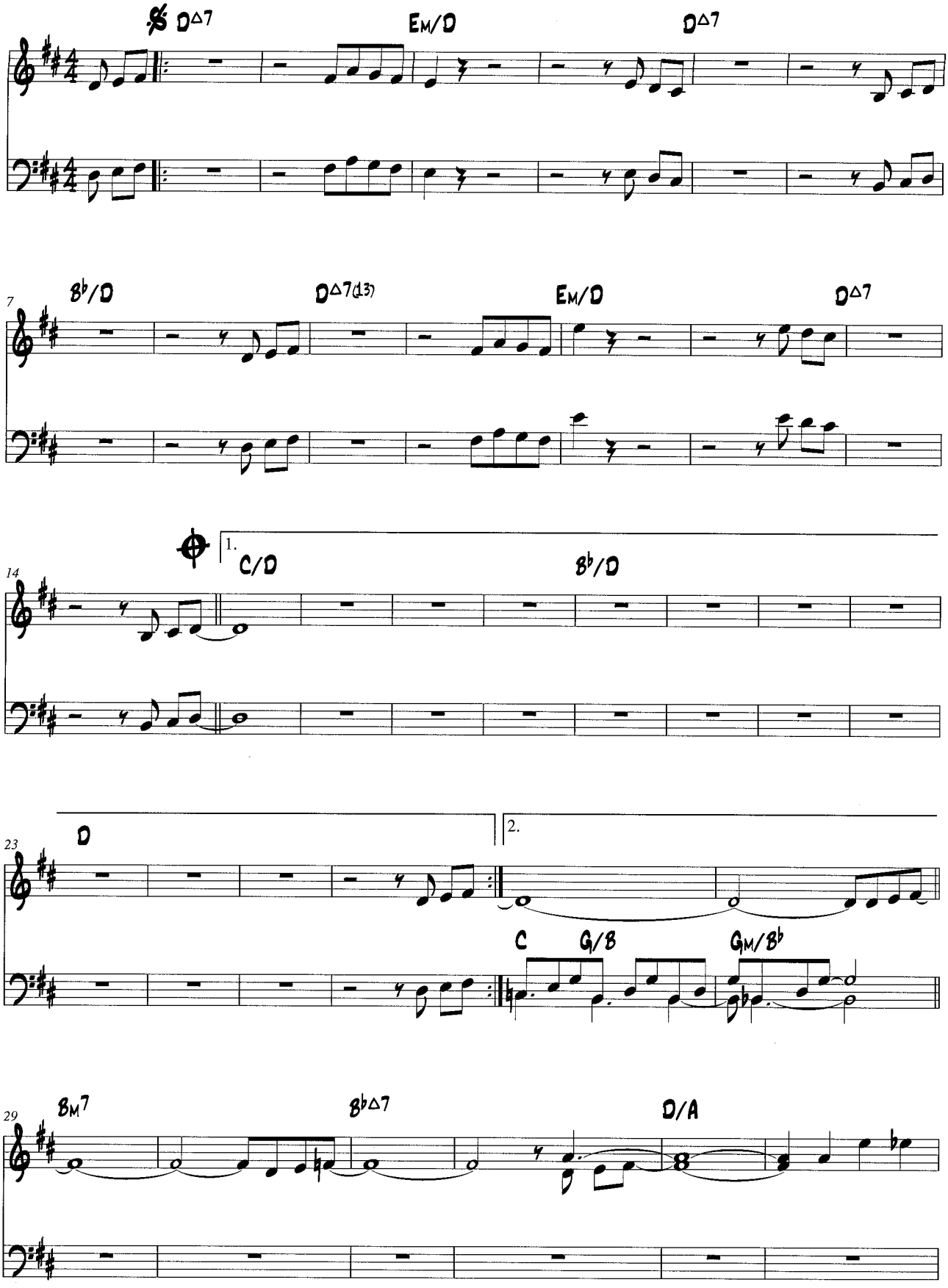


dolores in a shoestand

music by esbjörn svensson / dan berglund / magnus öström



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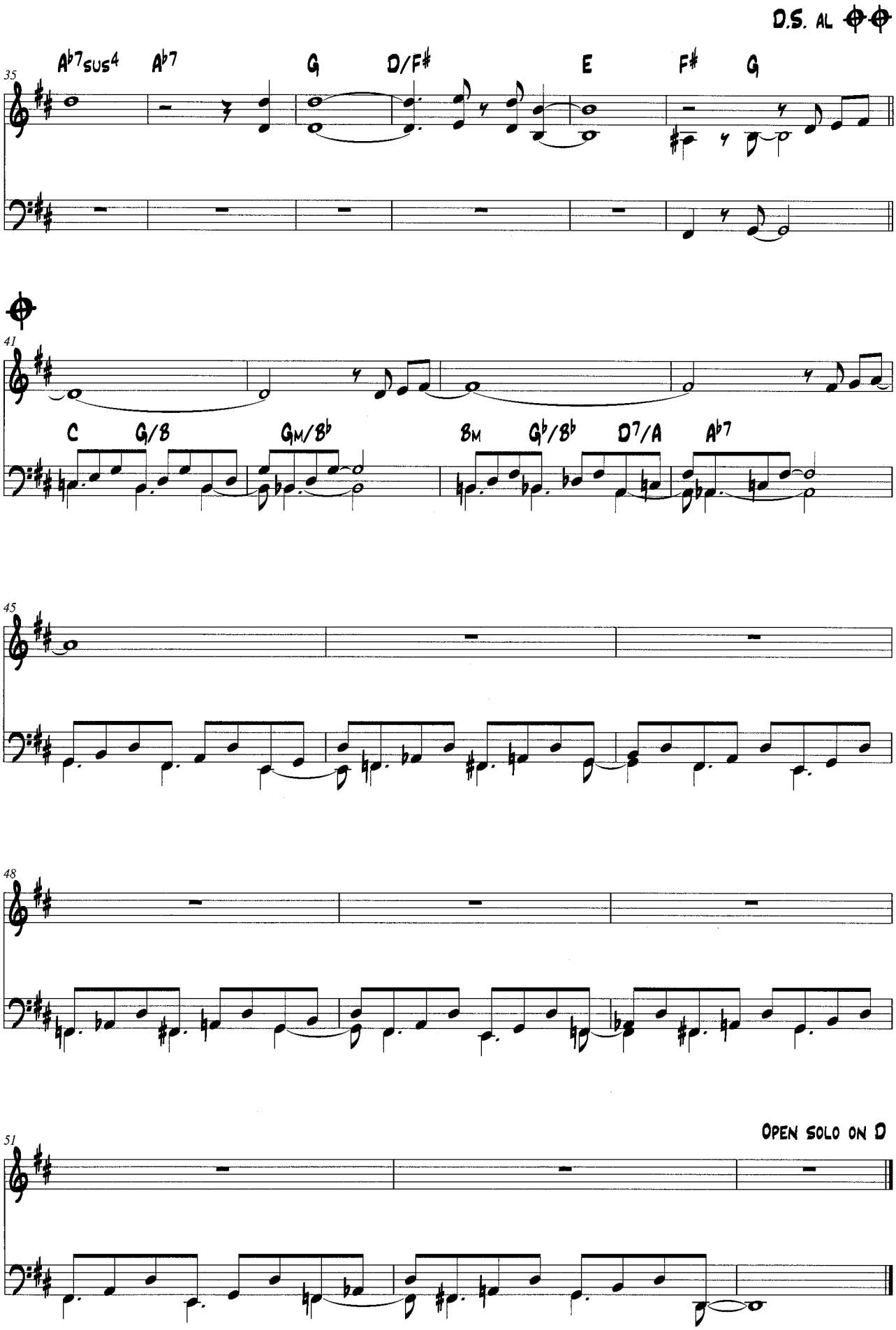
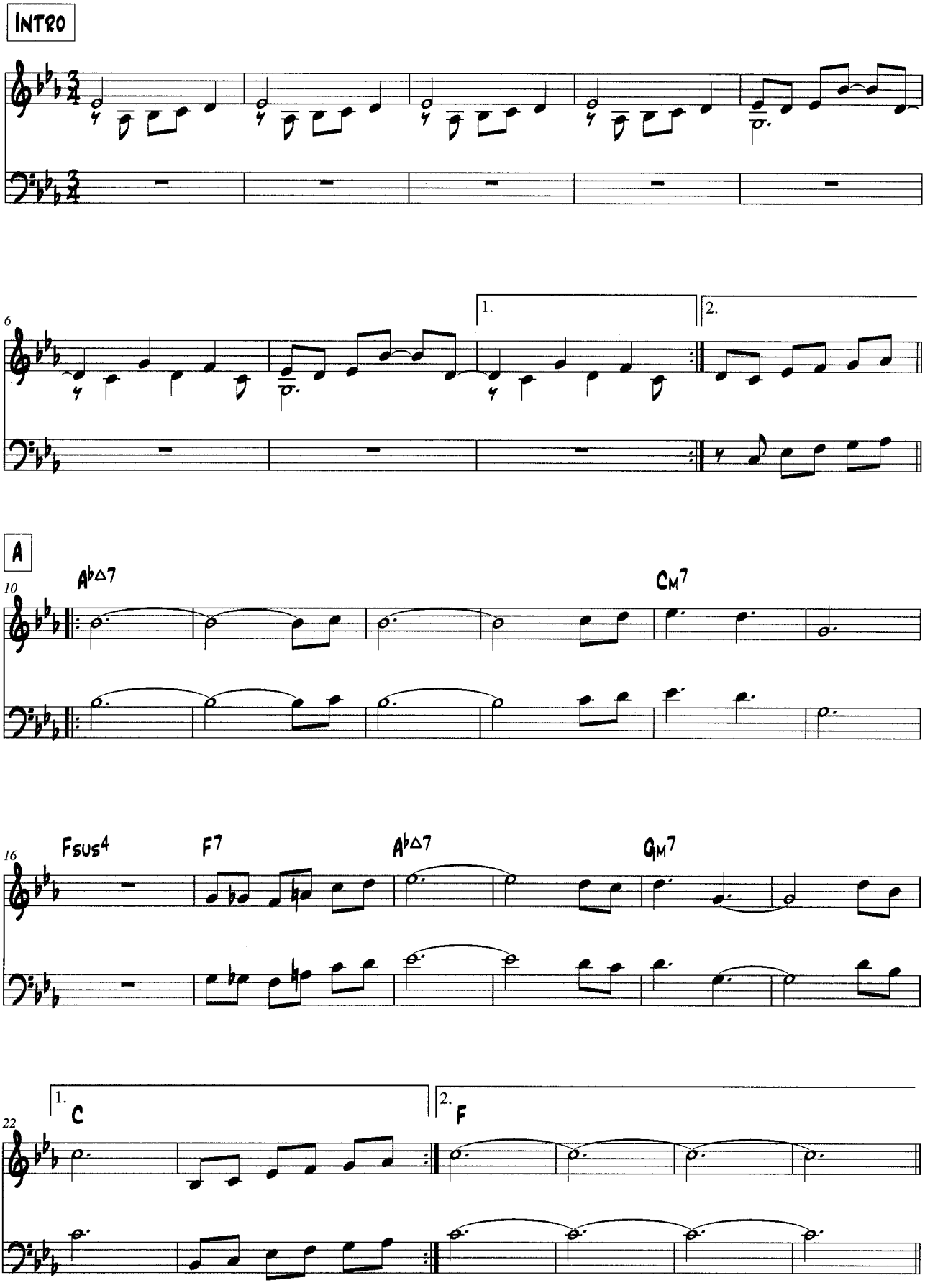

D.S. AL
35
A♭7SUS4
A♭7
G
D/F♯
E
F♯
G
41
C
G/B
GM/B♭
BM
G♭/B♭
D7/A
A♭7
45
48
51
OPEN SOLO ON D

elevation of love

music by esbjörn svensson / dan berglund / magnus öström



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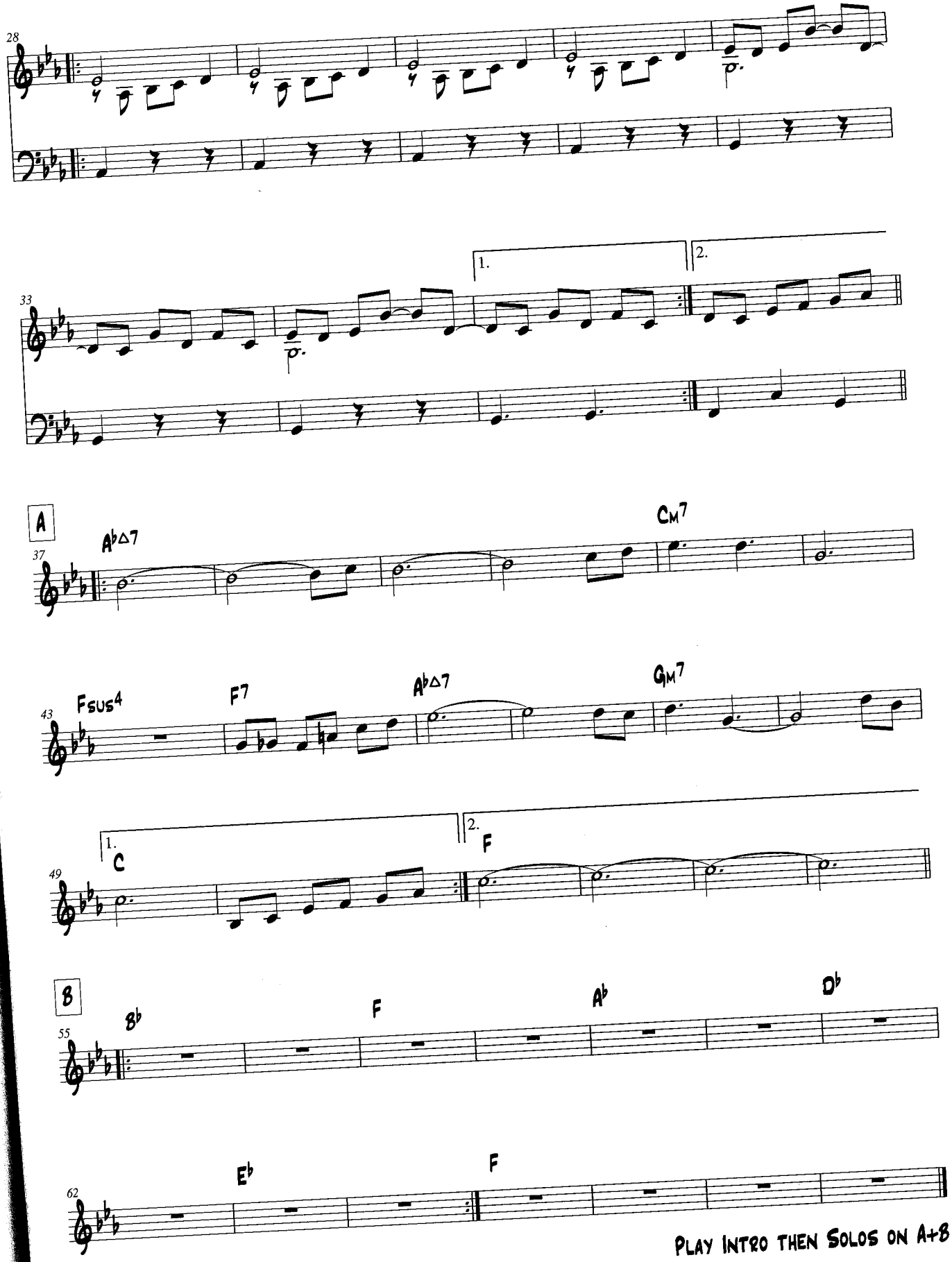
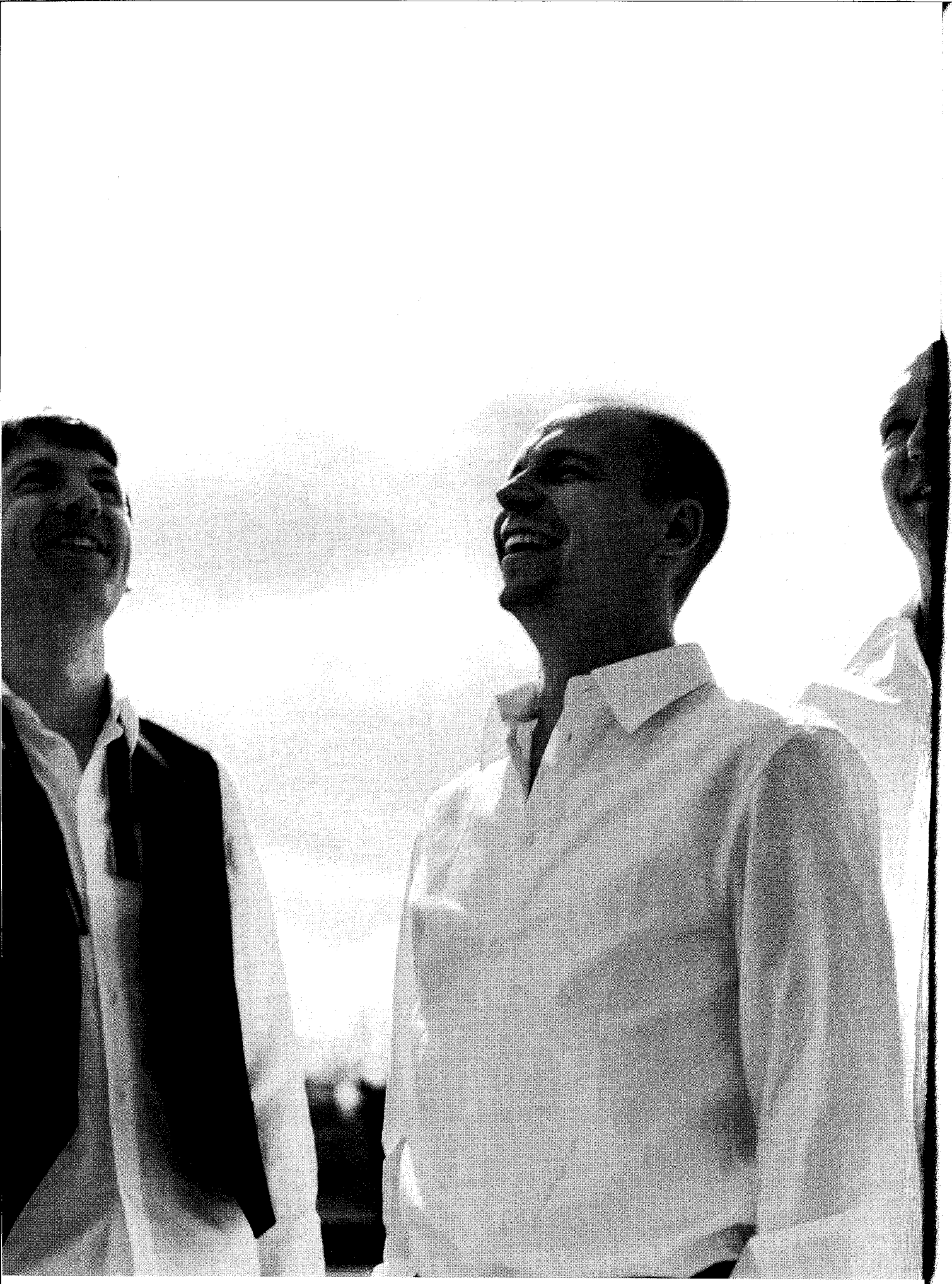

28
33
1.
2.
A
37
A♭△7
Cm7
43
Fsus4
F7
A♭△7
Gm7
49
1.
C
2.
F
B
55
B♭
F
A♭
D♭
62
E♭
F
PLAY INTRO THEN SOLOS ON A+B



5

B

9

A

17

21

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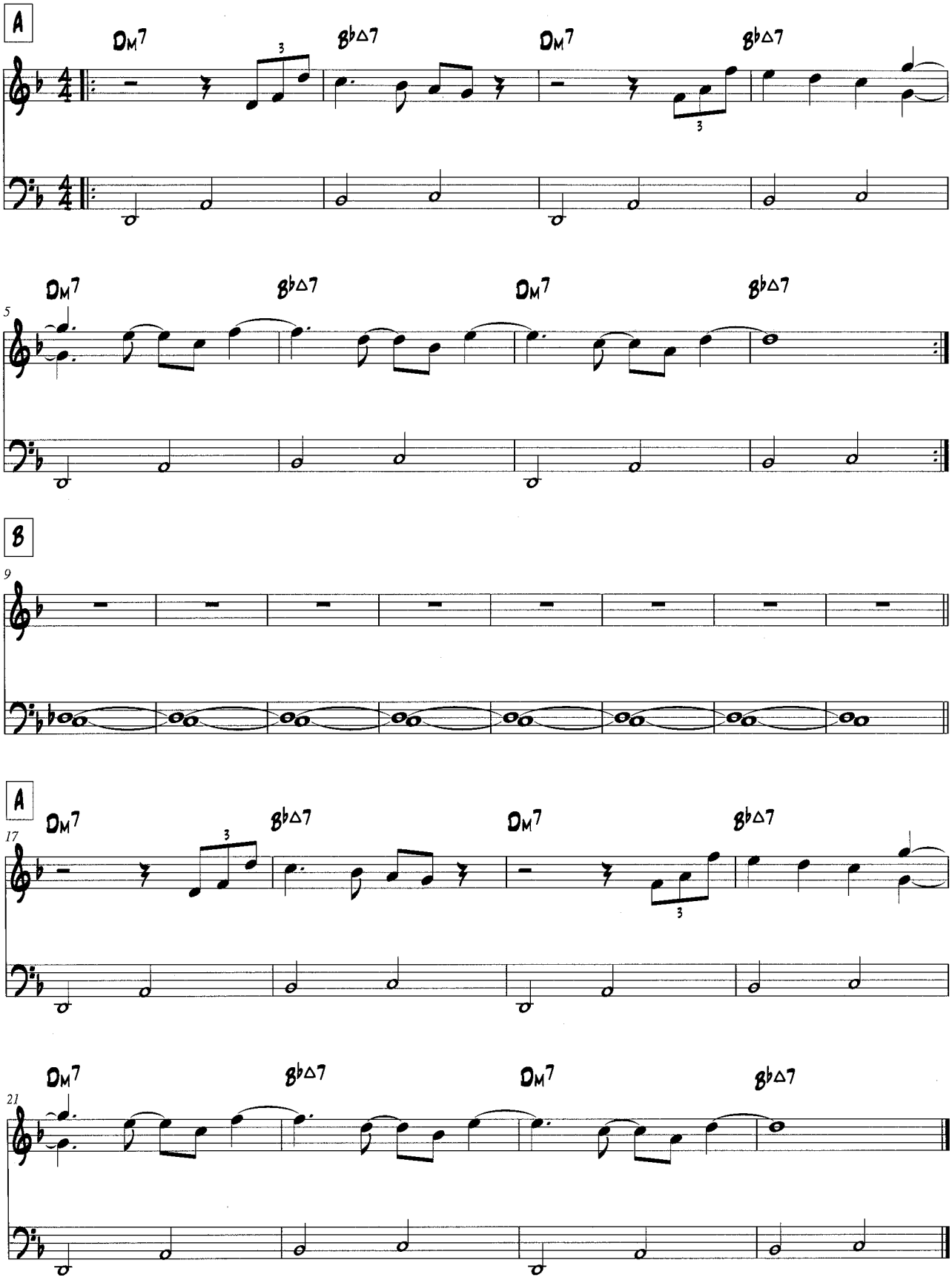
from gagarin's point of view

music by esbjörn svensson



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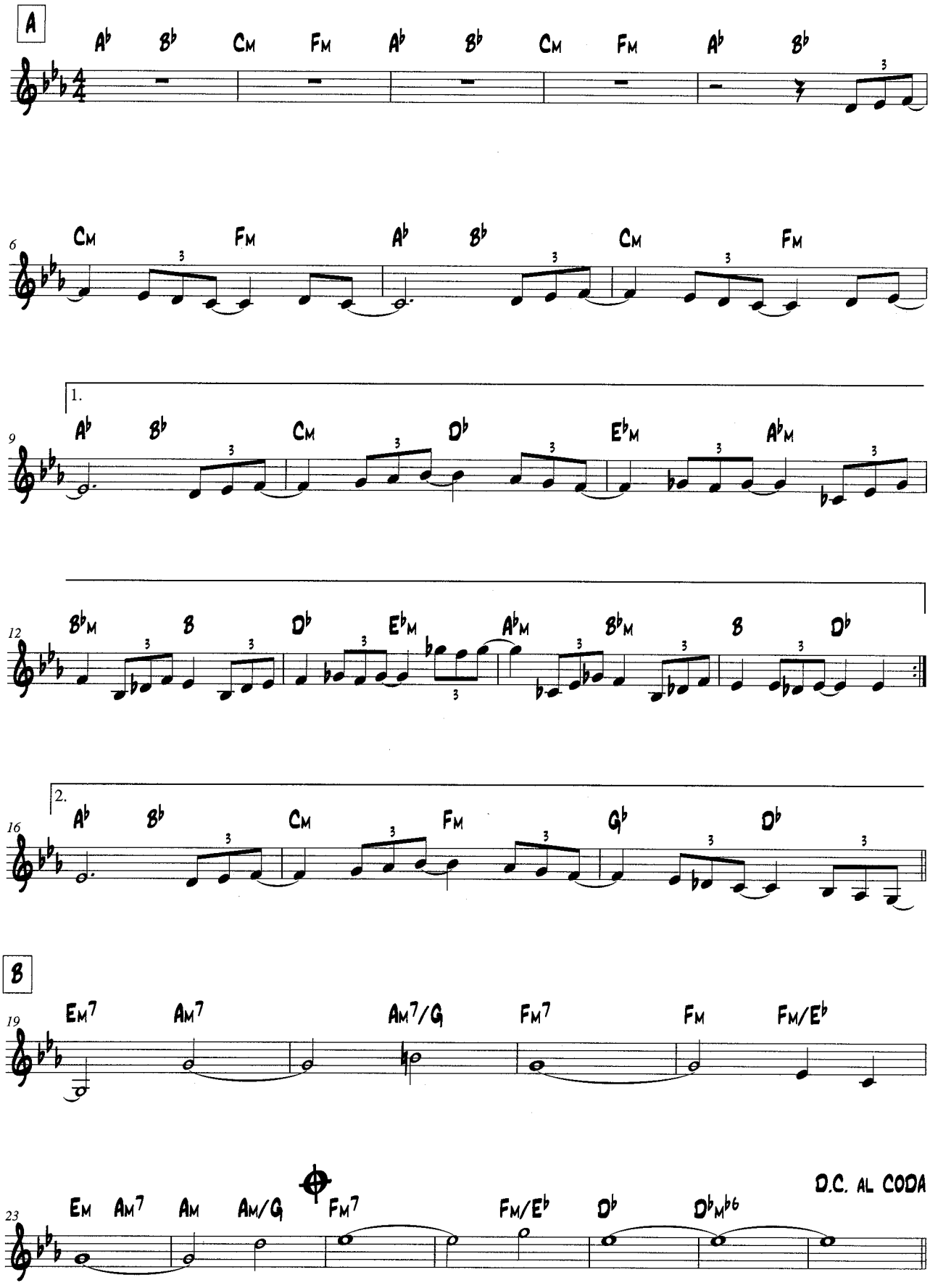
goldwrap

music by esbjörn svensson / dan berglund / magnus öström



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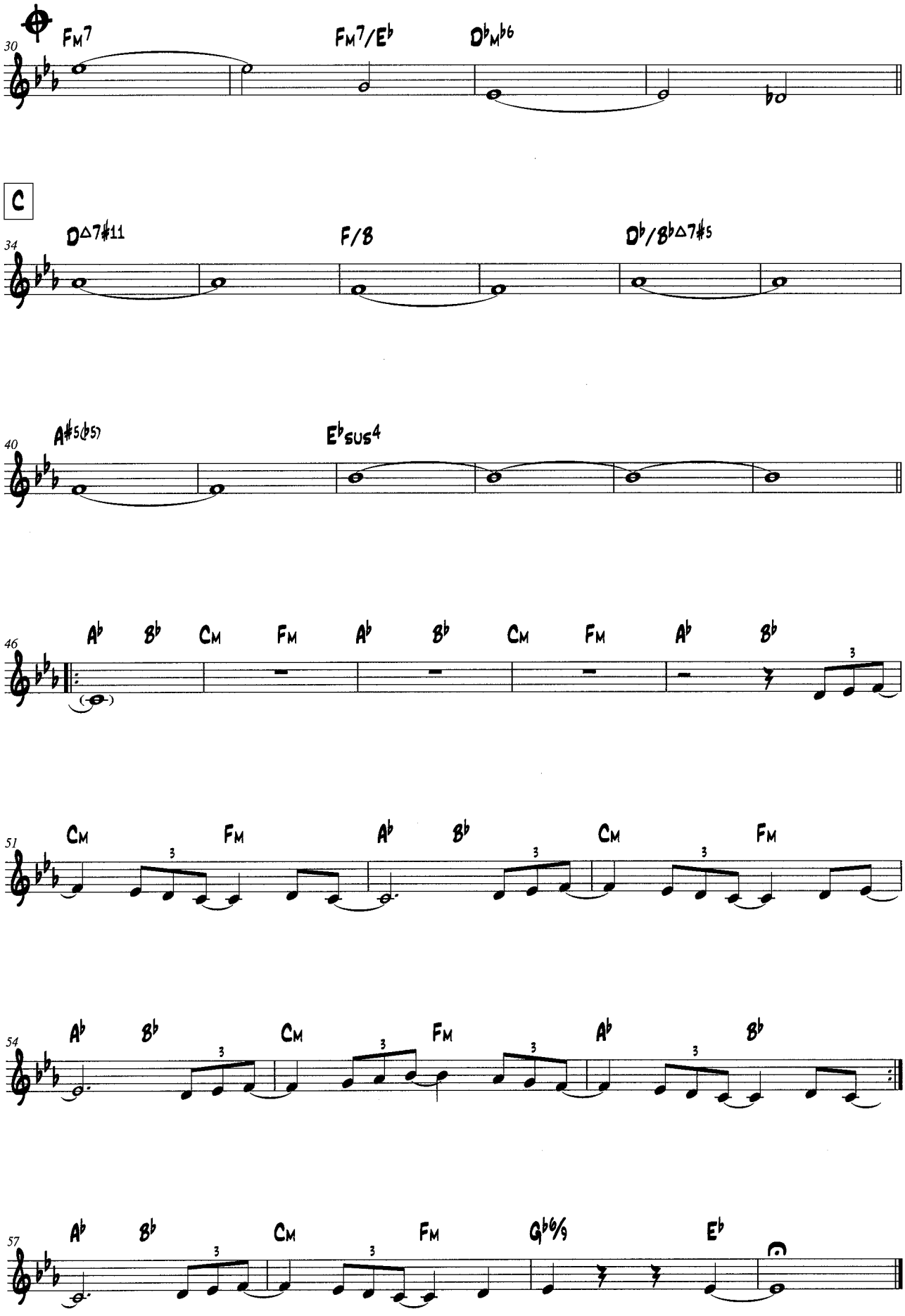
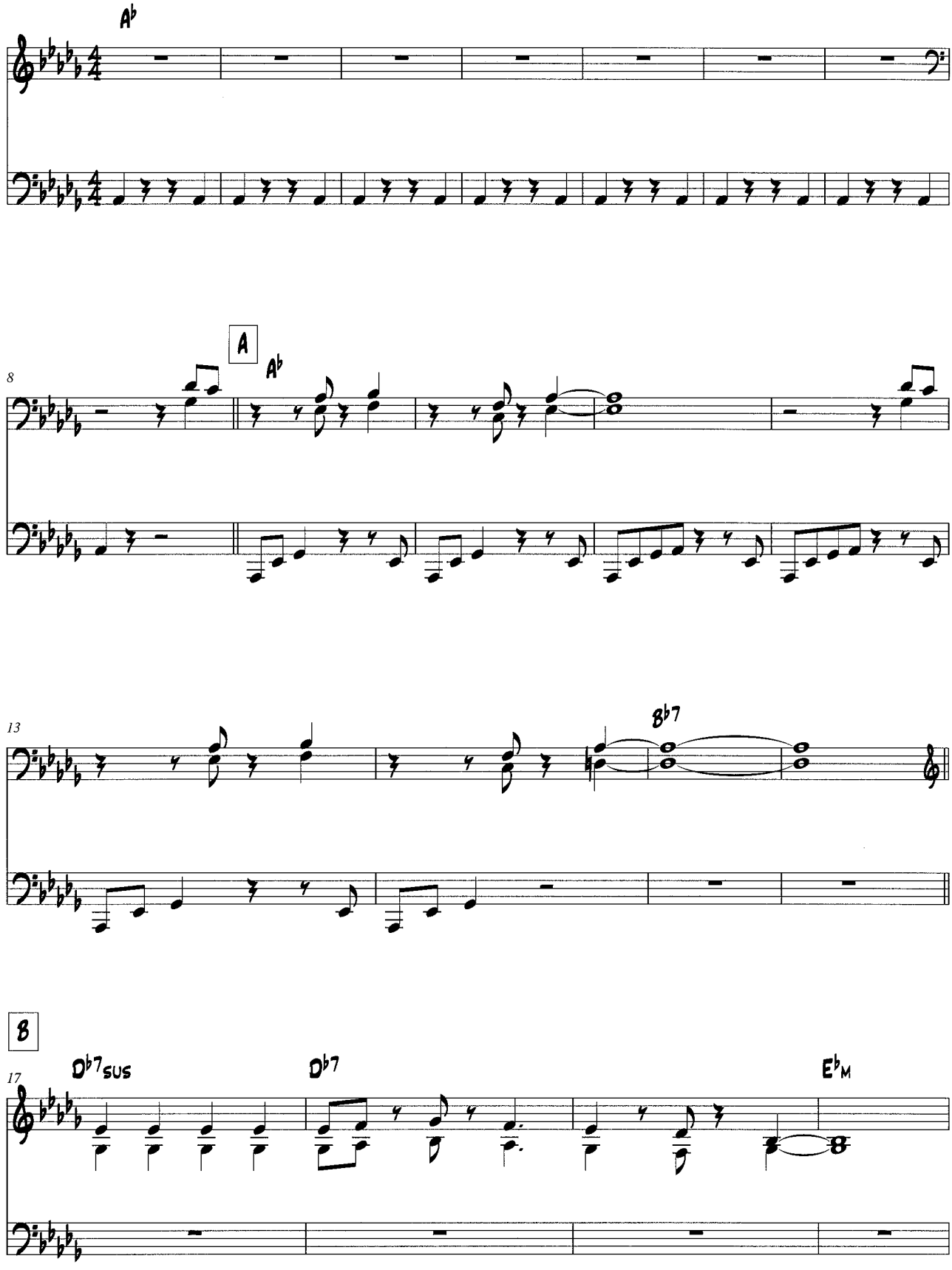

30
FM7
FM7/Eb
DbM6
C
34
D△7#11
F/B
Db/Bb△7#5
40
A#5(b5)
Ebsus4
46
Ab
Bb
Cm
Fm
Ab
Bb
Cm
Fm
Ab
Bb
51
Cm
Fm
Ab
Bb
Cm
Fm
54
Ab
Bb
Cm
Fm
Ab
Bb
57
Ab
Bb
Cm
Fm
Gb6/9
Eb

mingle in the mincing-machine

music by esbjörn svensson / dan berglund / magnus öström



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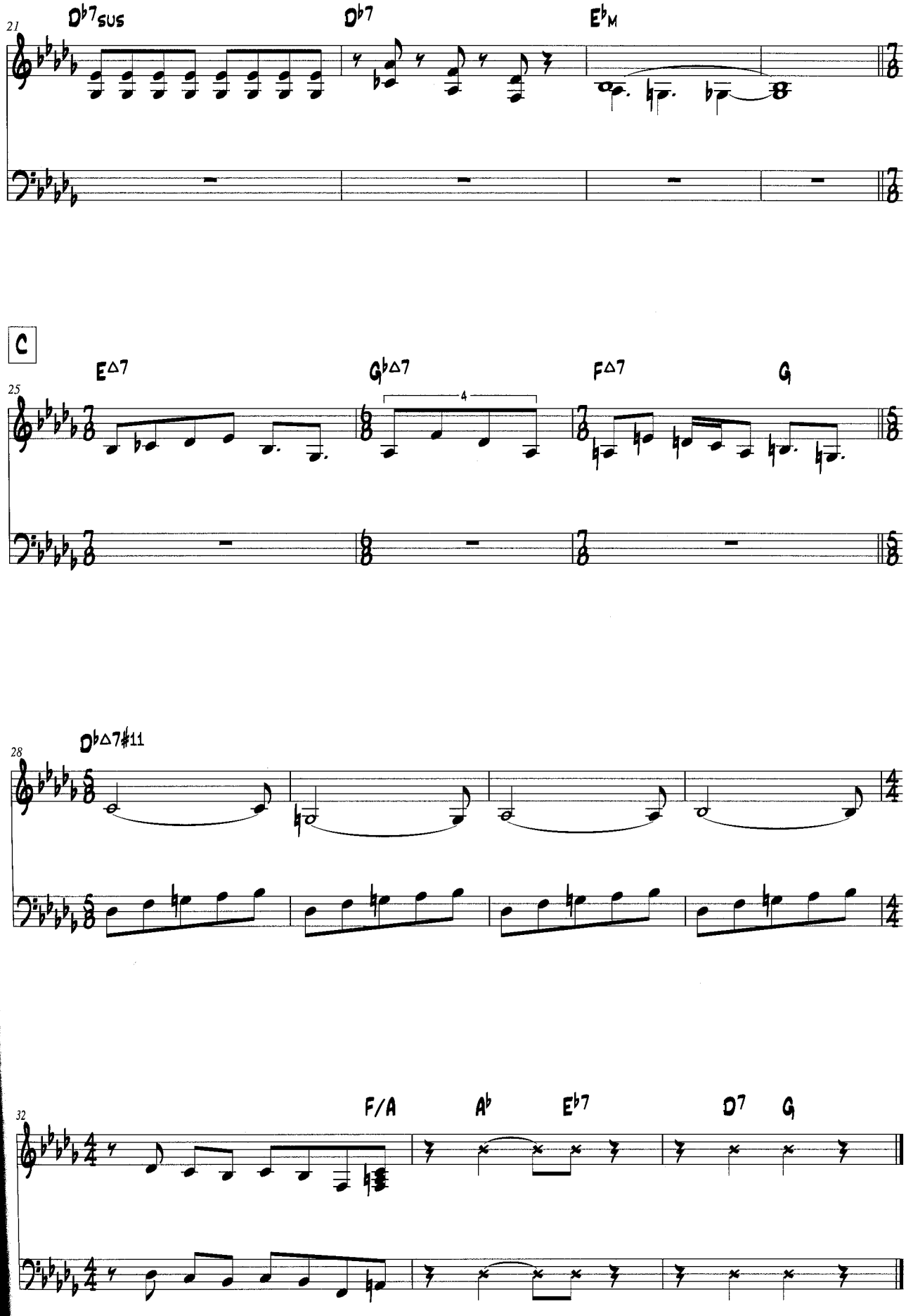
21
Db7sus
Db7
Eb M
C
E△7
Gb△7
4
F△7
G
28
Db△7#11
32
F/A
Ab
Eb7
D7
G

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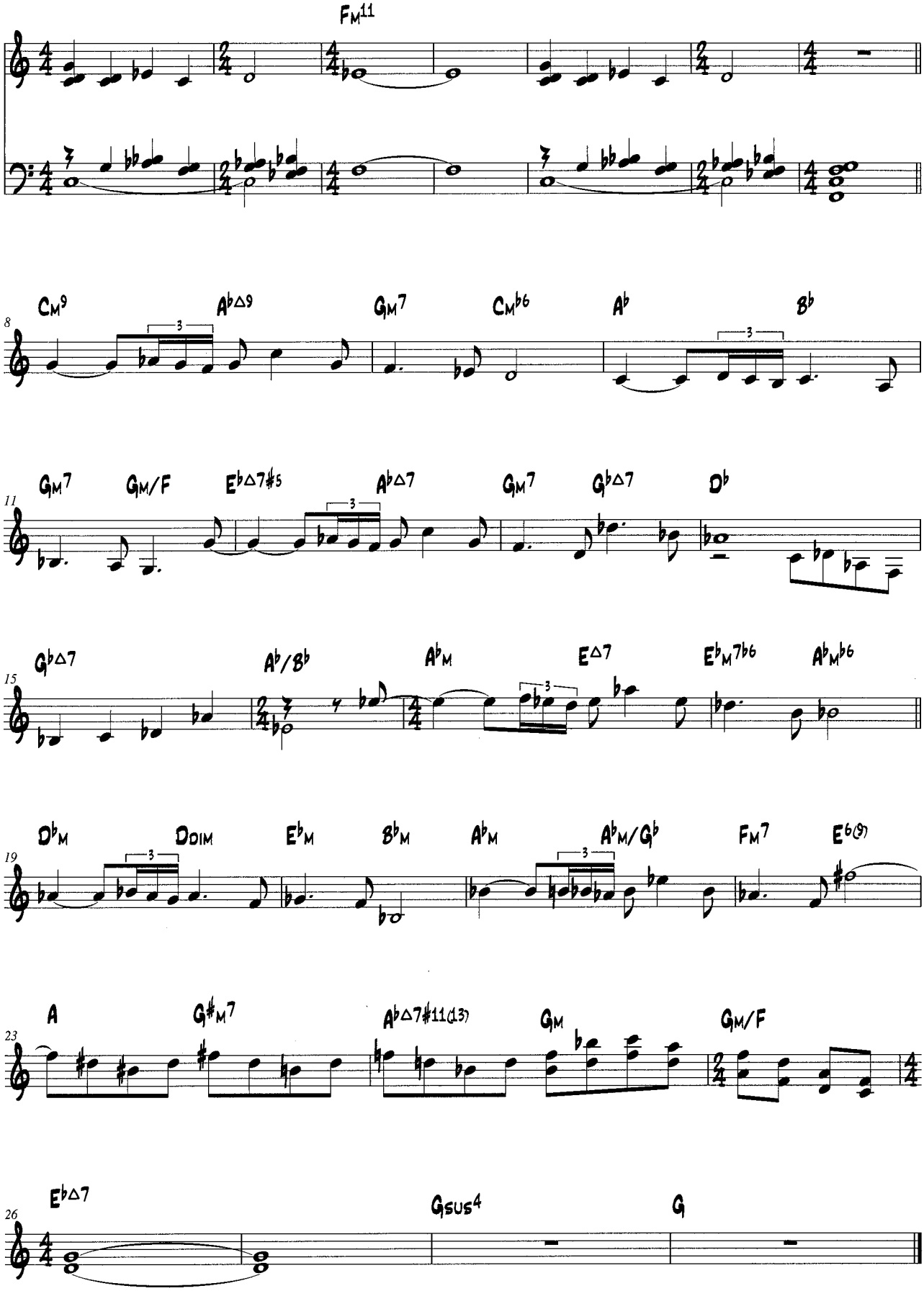
8
11
15
19
23
26

pavane – thoughts of a septuagenarian

music by esbjörn svensson



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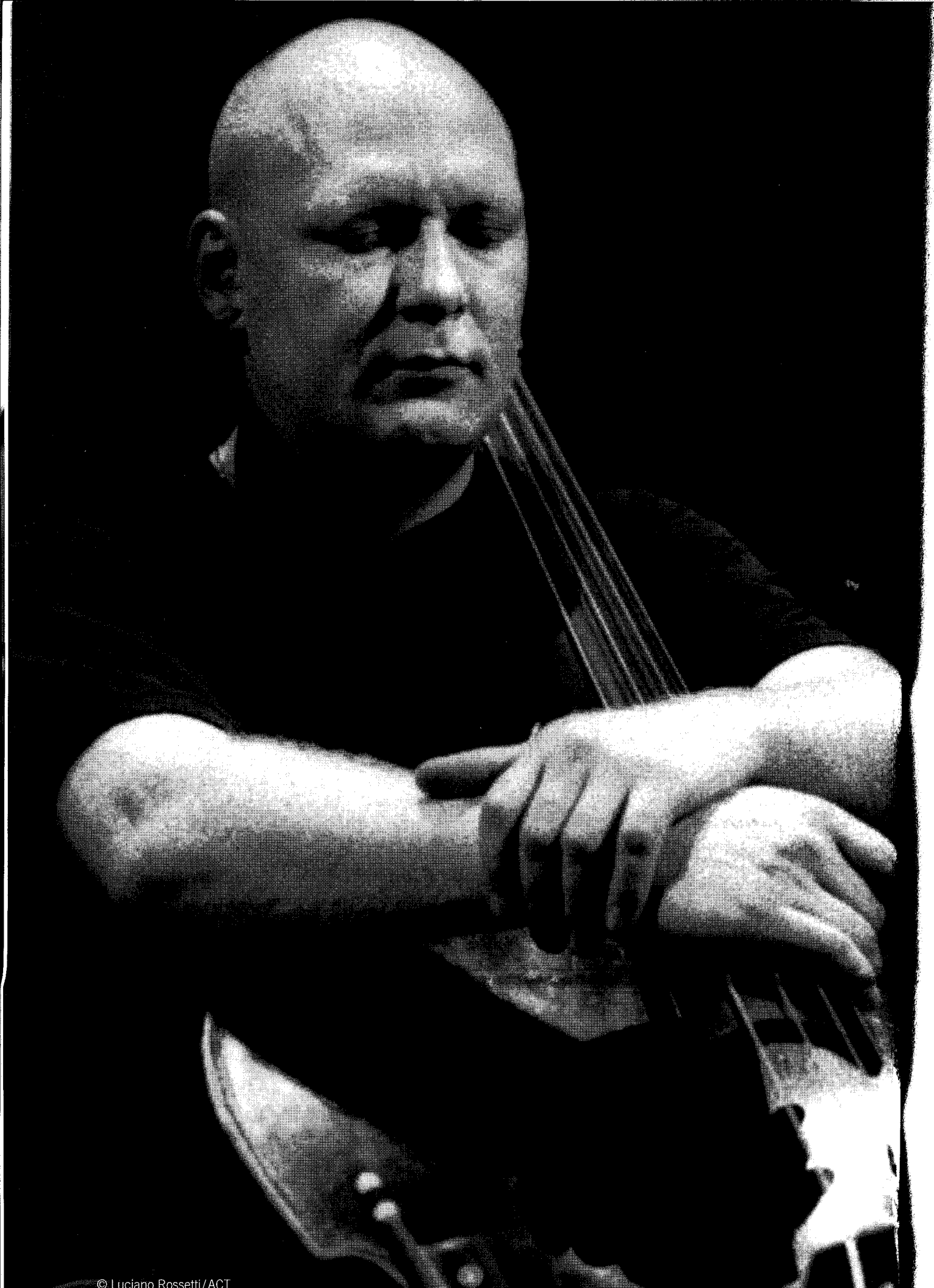

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A

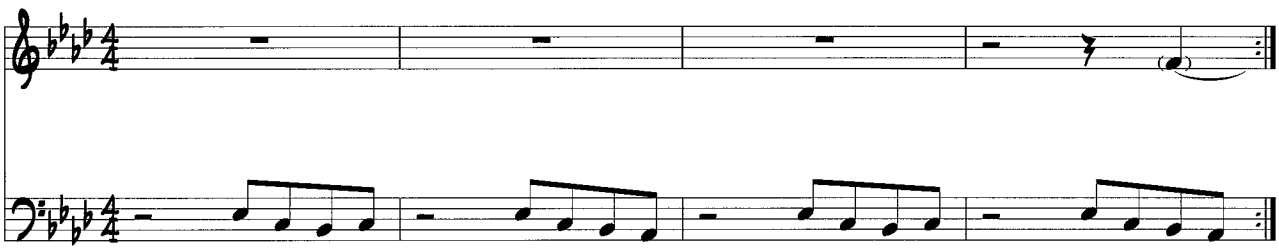
5

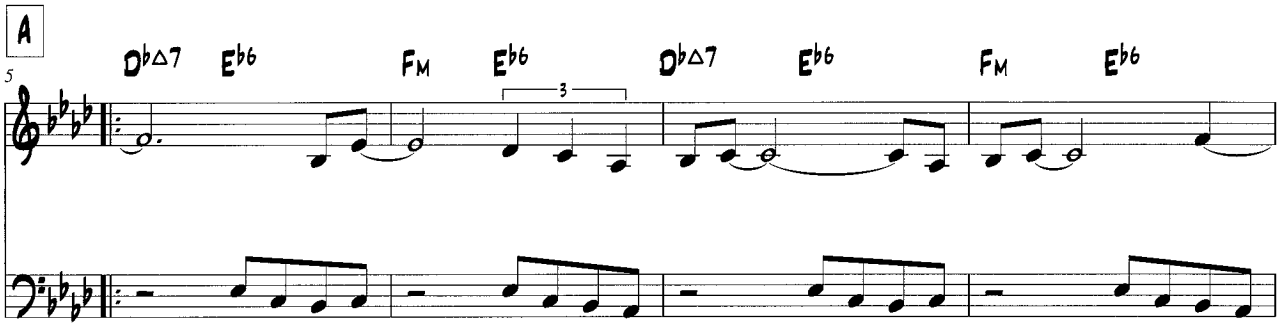
9

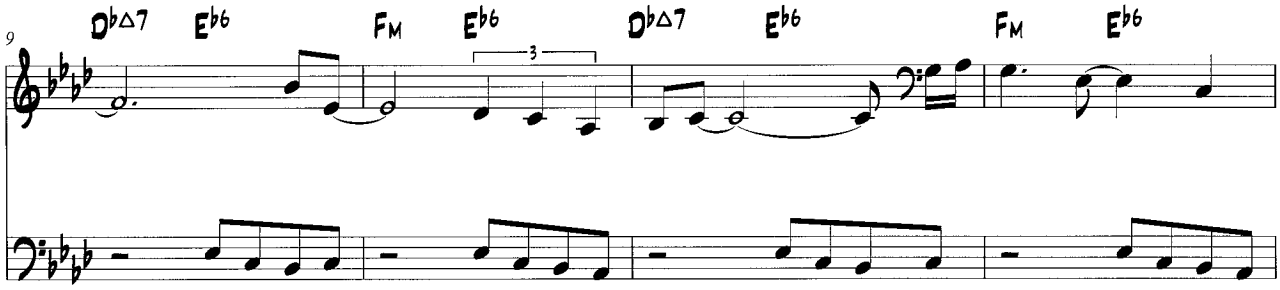
13

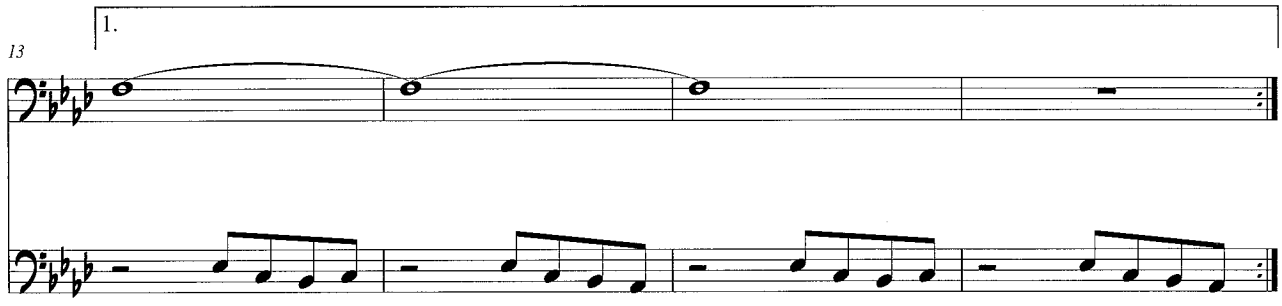
seven days of falling

music by esbjörn svensson / dan berglund / magnus öström









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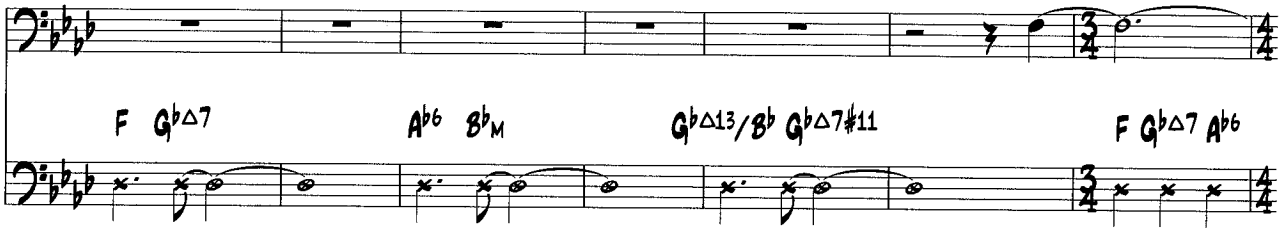
2.

17



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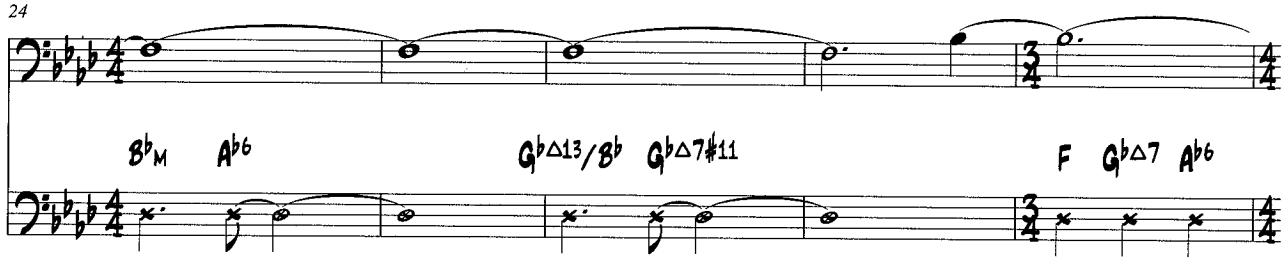

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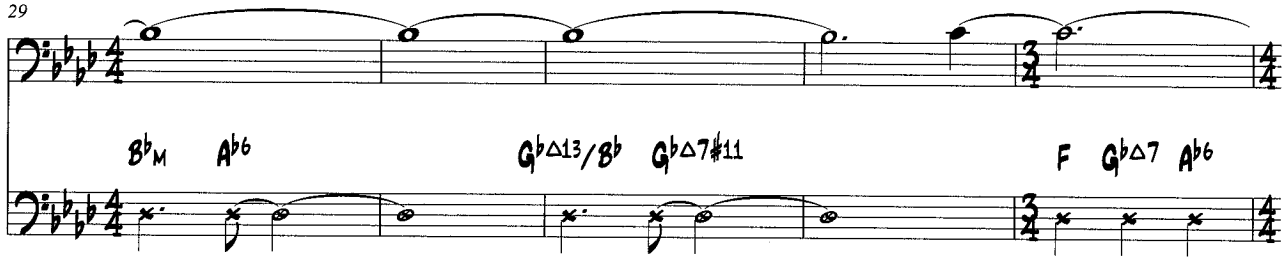

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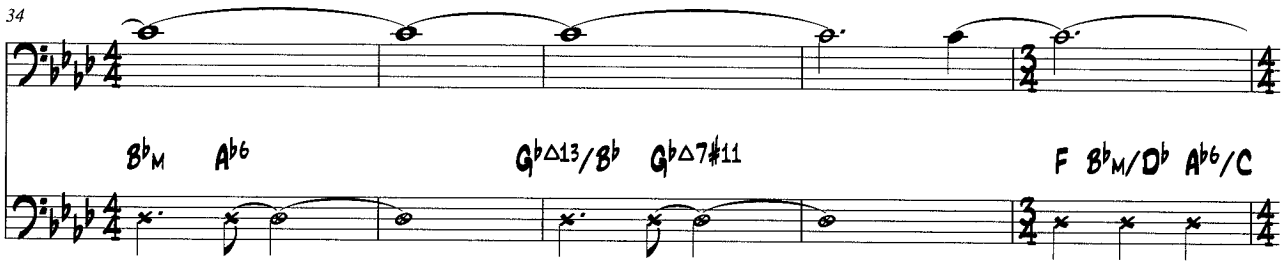

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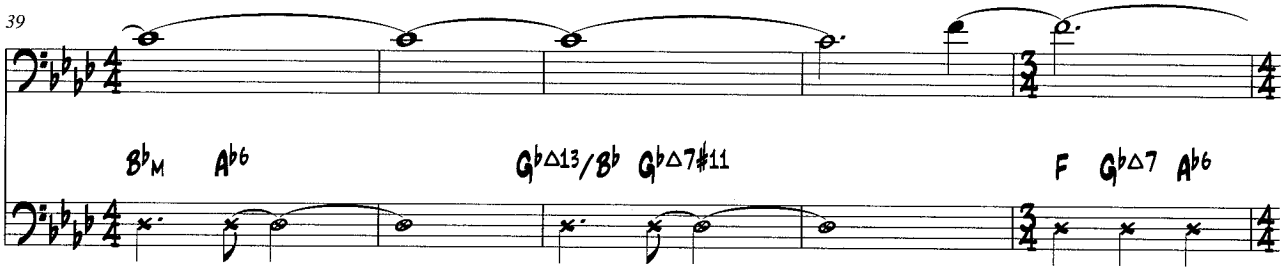


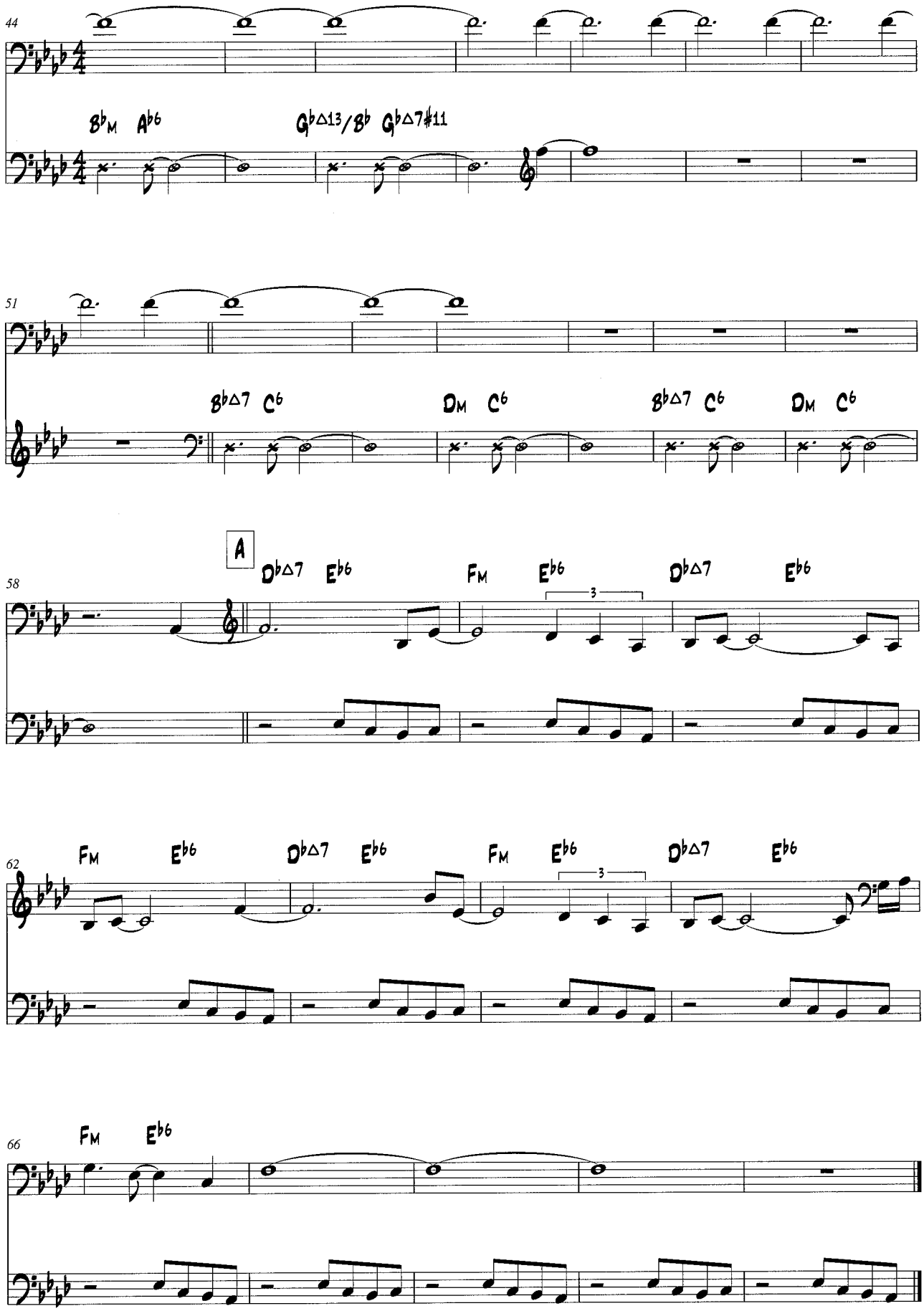
44

51

58

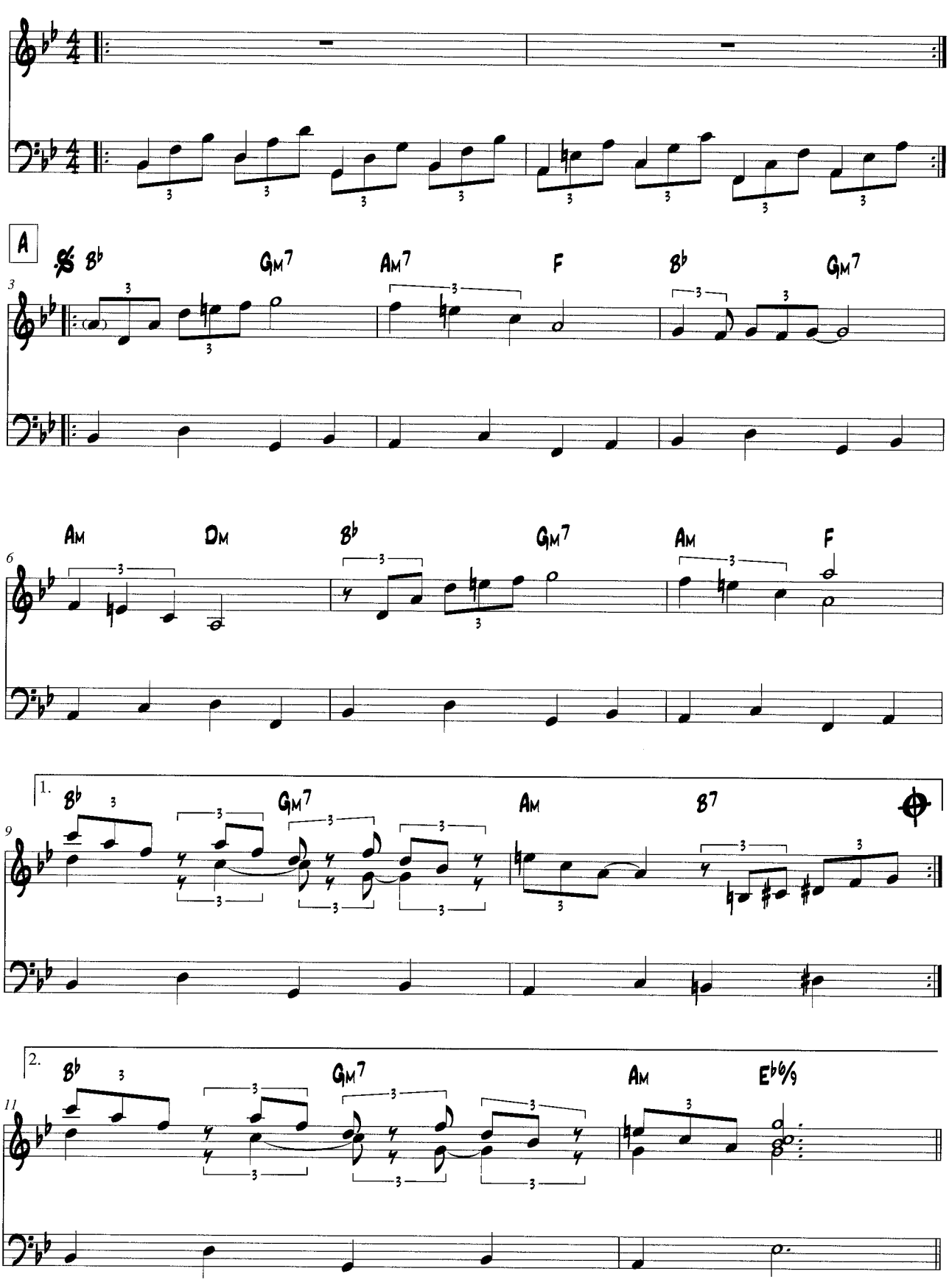
62

66


44
B♭M A♭6
G♭△13/B♭ G♭△7♯11
51
B♭△7 C6
DM C6
B♭△7 C6
DM C6
A
58
D♭△7 E♭6
FM E♭6
D♭△7 E♭6
3
62
FM E♭6
D♭△7 E♭6
FM E♭6
D♭△7 E♭6
3
66
FM E♭6

spam-boo-limbo

music by esbjörn svensson



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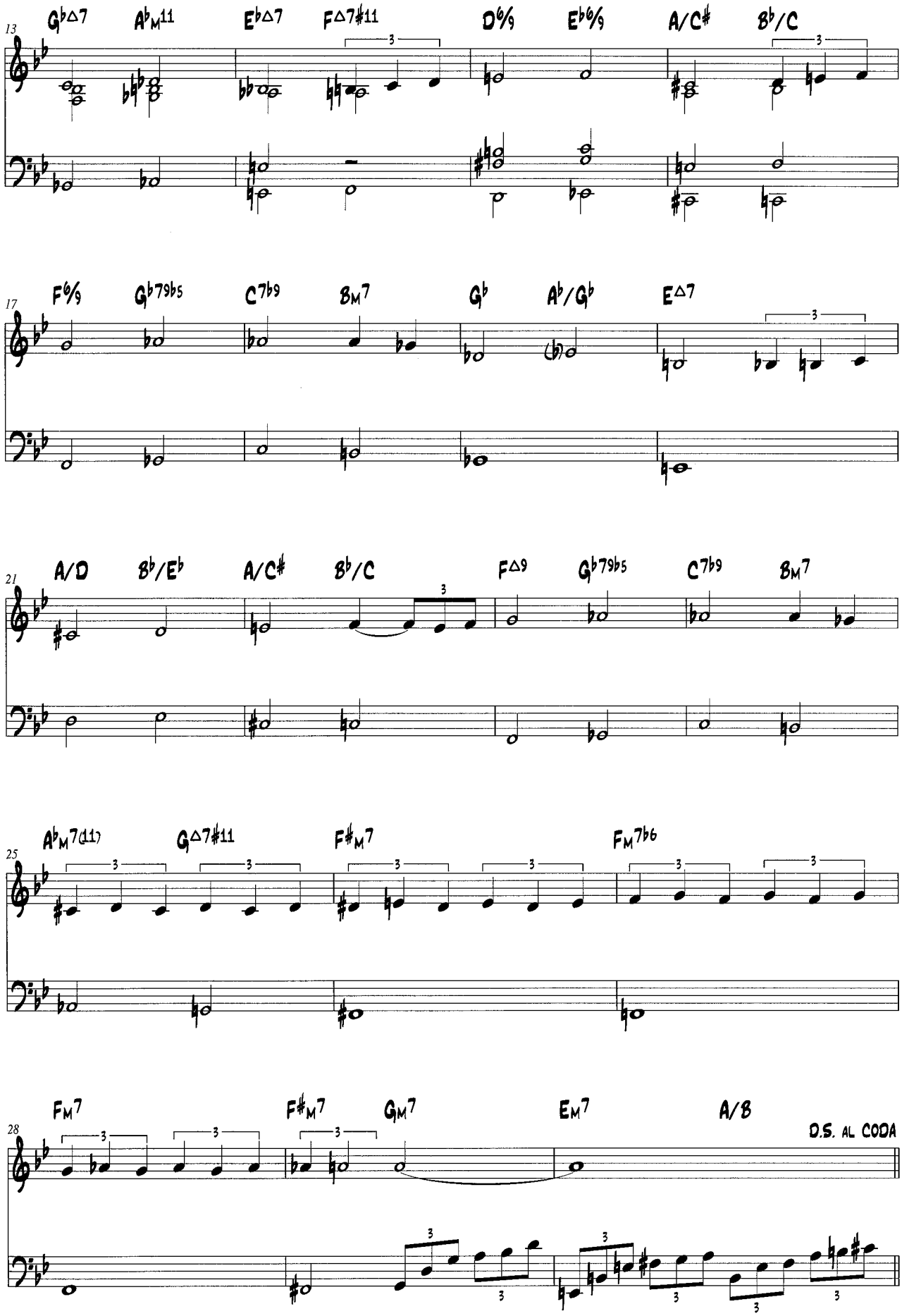
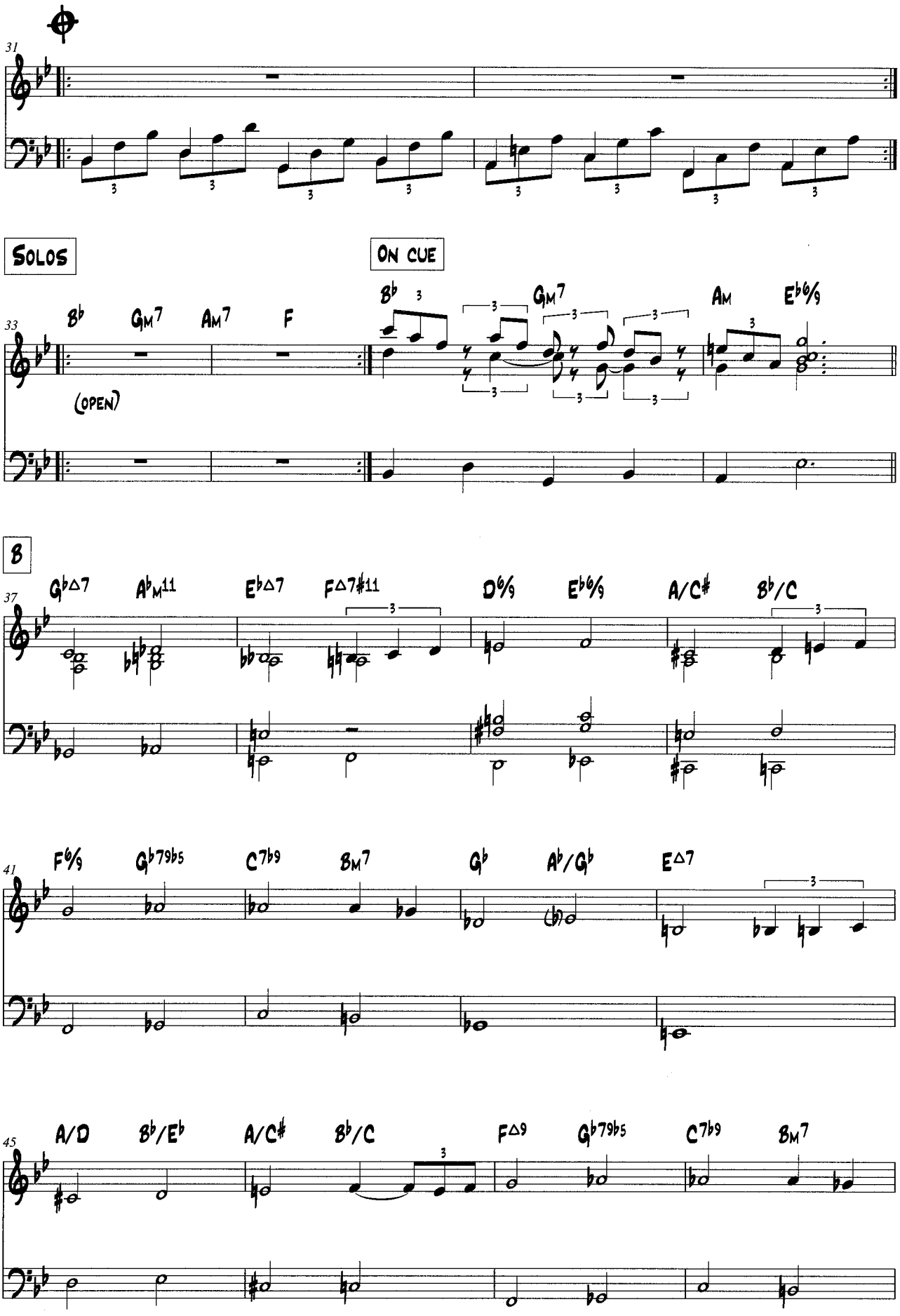
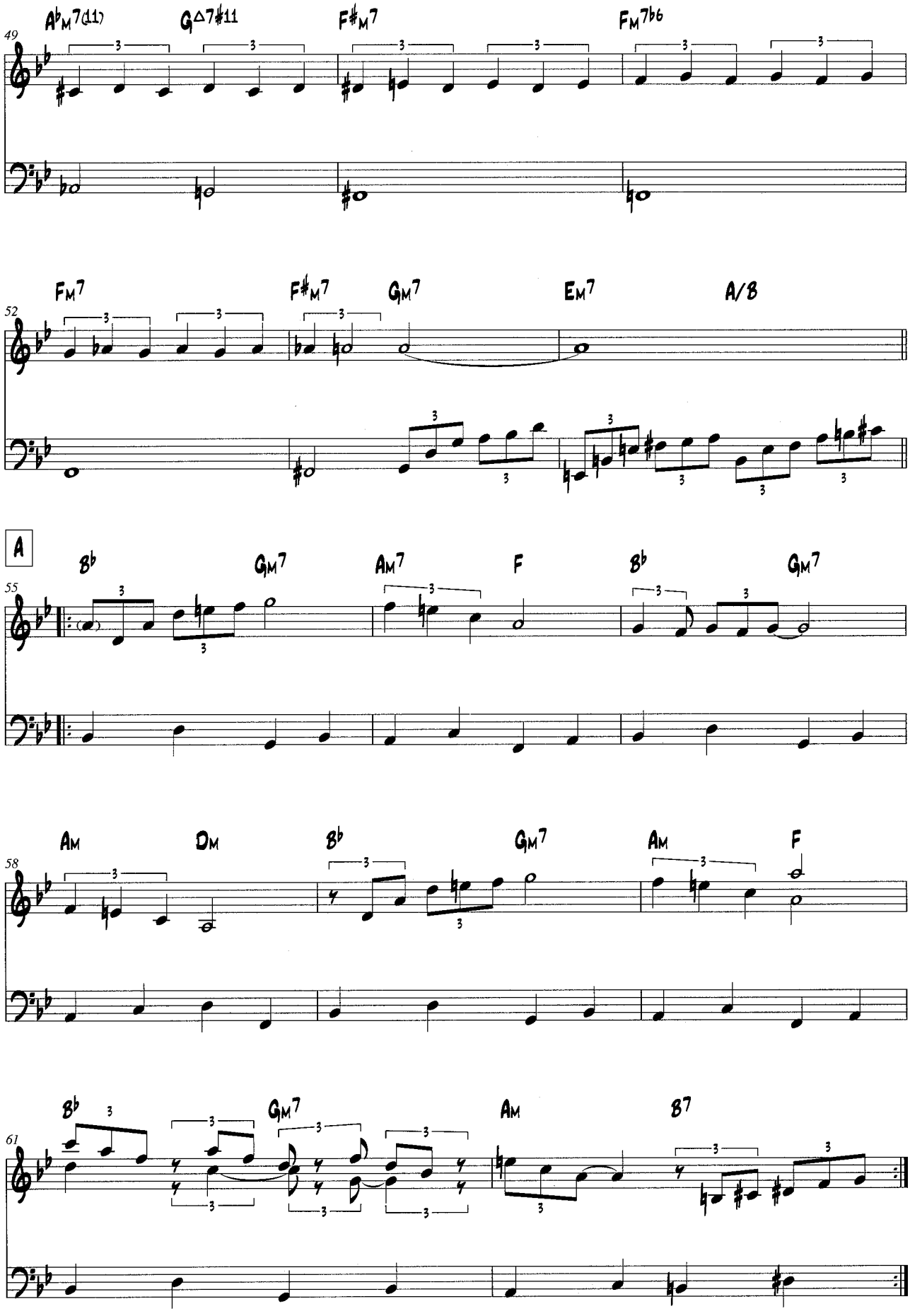
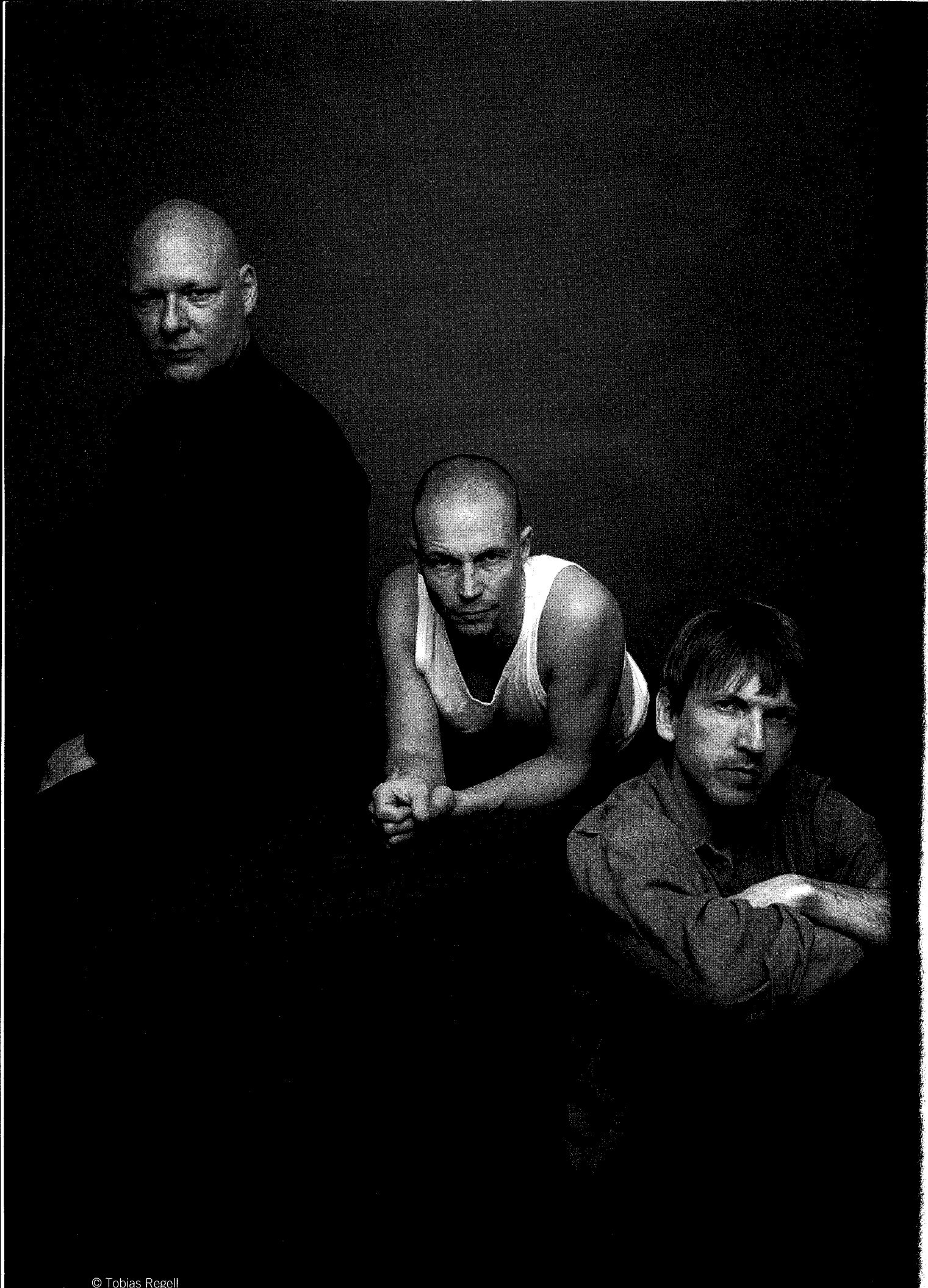

13
G♭△7
A♭M11
E♭△7
F△7♯11
D6/9
E♭6/9
A/C♯
B♭/C
17
F6/9
G♭7♭9♭5
C7♭9
BM7
G♭
A♭/G♭
E△7
21
A/D
B♭/E♭
A/C♯
B♭/C
F△9
G♭7♭9♭5
C7♭9
BM7
25
A♭M7(11)
G△7♯11
F♯M7
FM7♭6
28
FM7
F♯M7
GM7
EM7
A/B
D.S. AL CODA


31
SOLOS
ON CUE
33
B♭
GM7
AM7
F
(OPEN)
B♭
GM7
AM
E♭6/9
B
37
G♭△7
A♭M11
E♭△7
F△7♯11
D6/9
E♭6/9
A/C♯
B♭/C
41
F6/9
G♭7♭9♭5
C7♭9
BM7
G♭
A♭/G♭
E△7
45
A/D
B♭/E♭
A/C♯
B♭/C
F△9
G♭7♭9♭5
C7♭9
BM7


A♭M7(11)
G△7#11
F#M7
FM7b6
49
FM7
F#M7
GM7
EM7
A/B
52
A
B♭
GM7
AM7
F
B♭
GM7
55
AM
DM
B♭
GM7
AM
F
58
B♭
GM7
AM
B7
61



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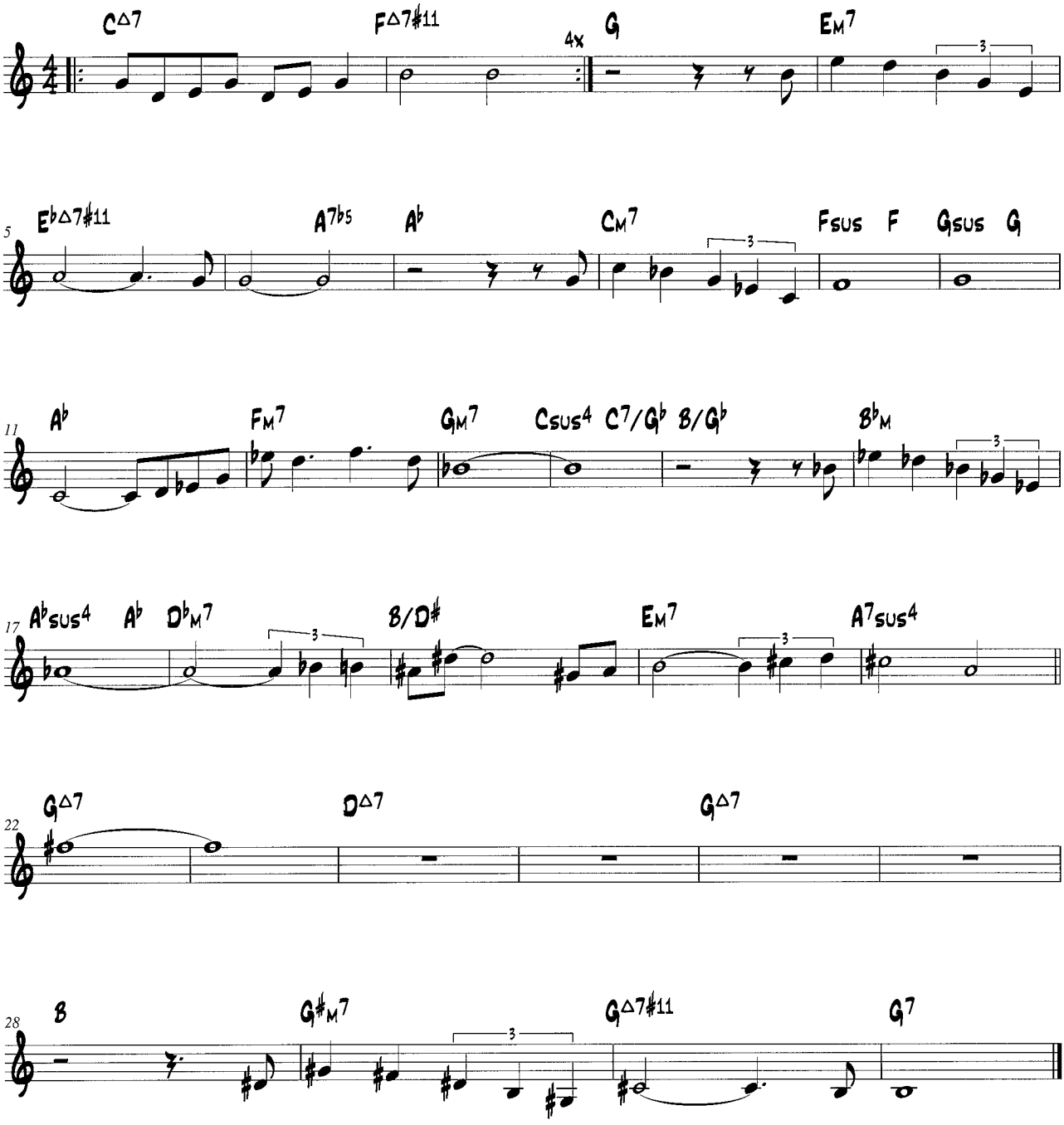
the goldhearted miner

music by esbjörn svensson / dan berglund / magnus öström



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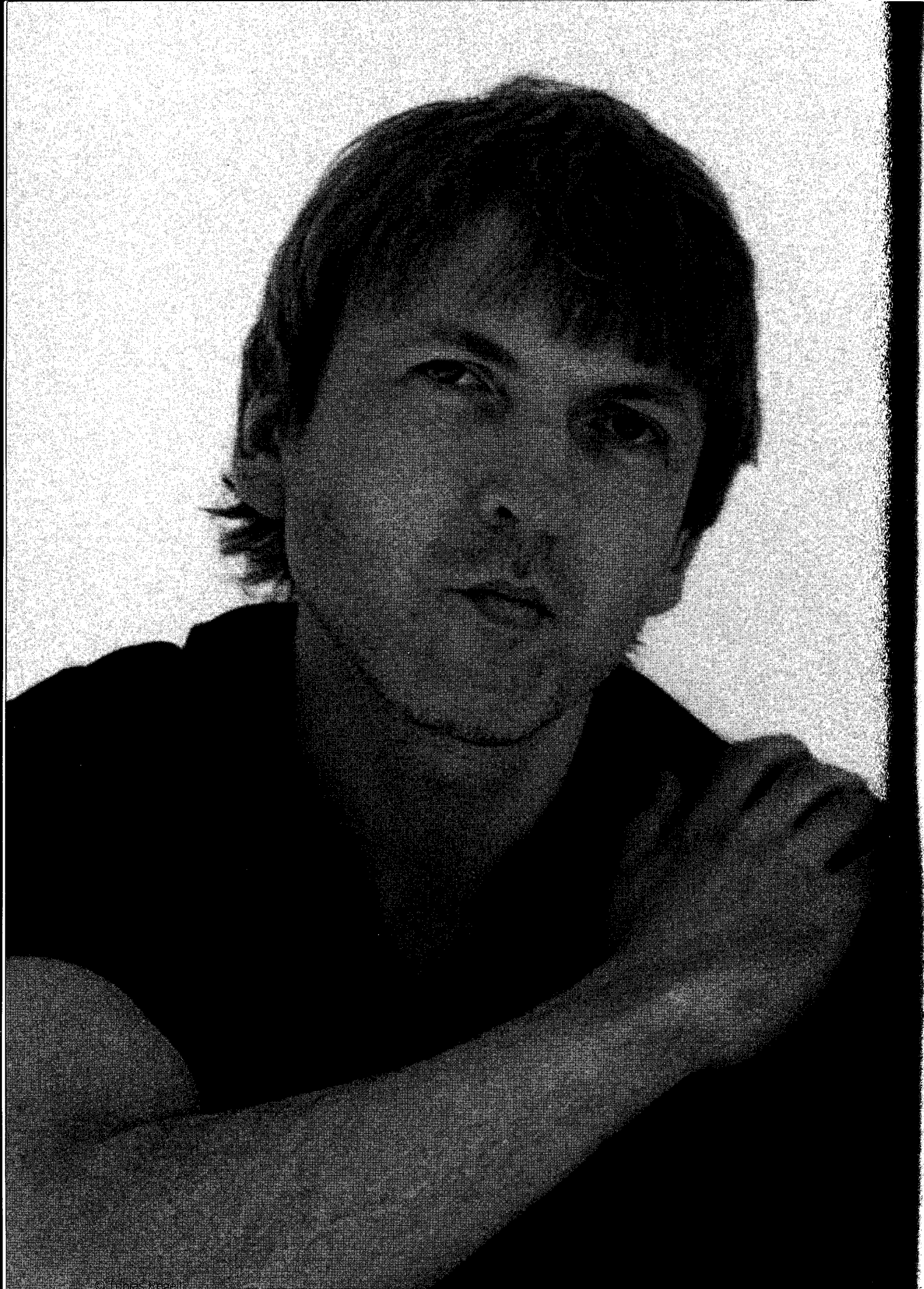
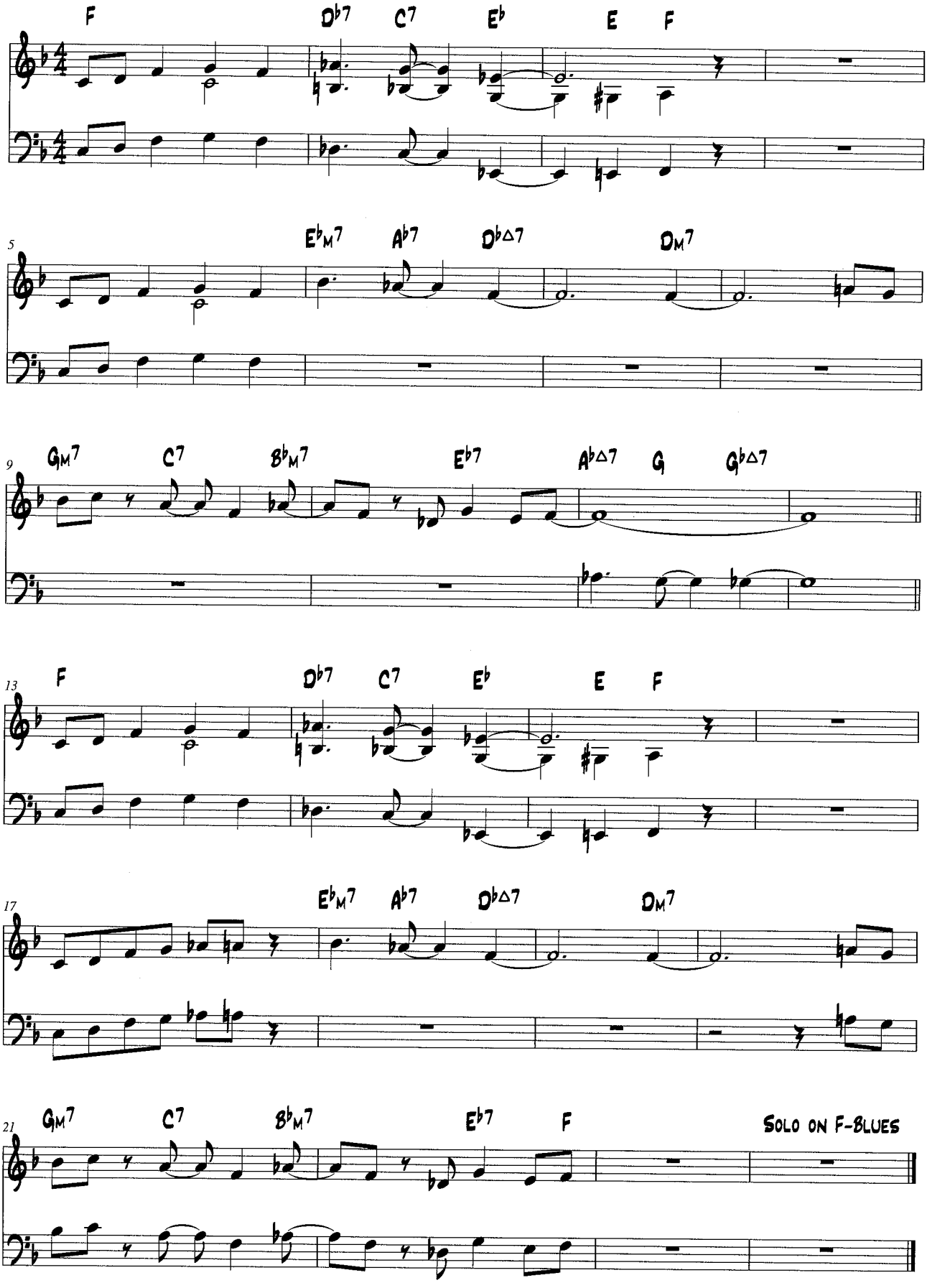


5
9
13
17
21

the rube thing

music by esbjörn svensson



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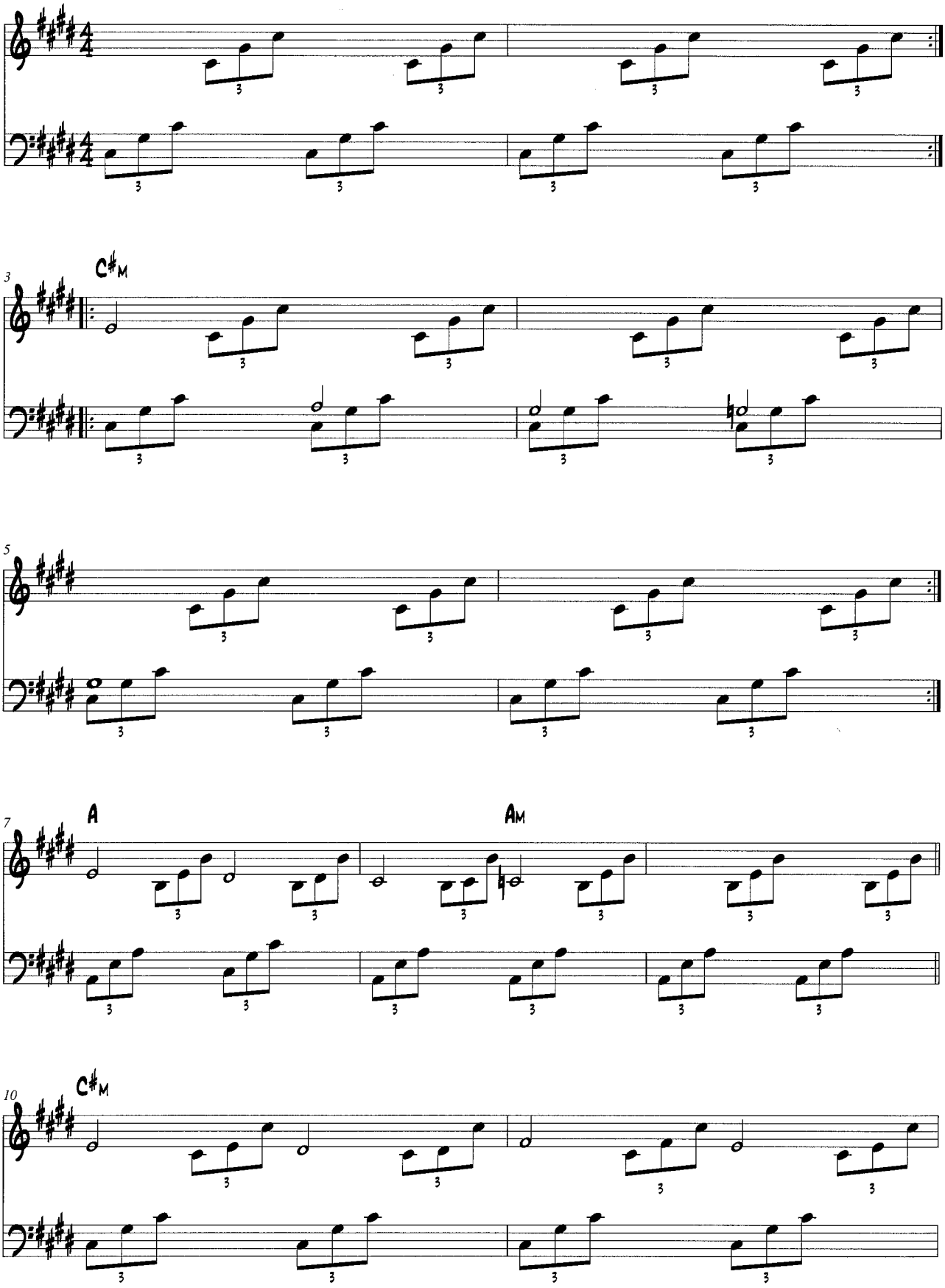
the unstable table & the infamous fable

music by esbjörn svensson / dan berglund / magnus öström



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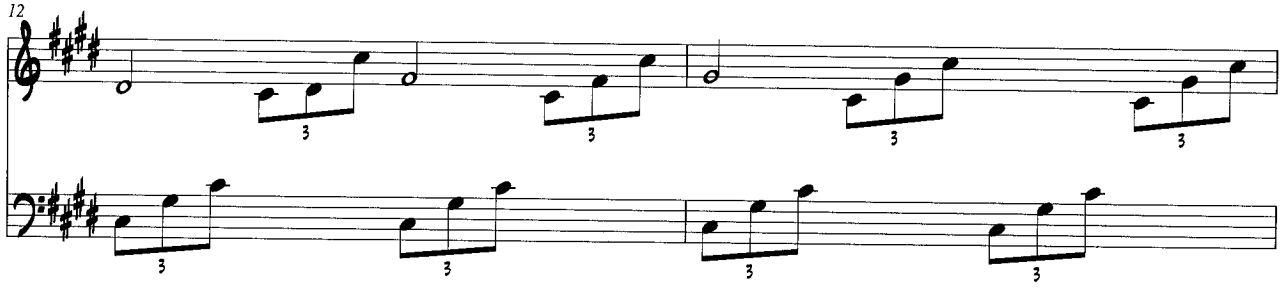
12



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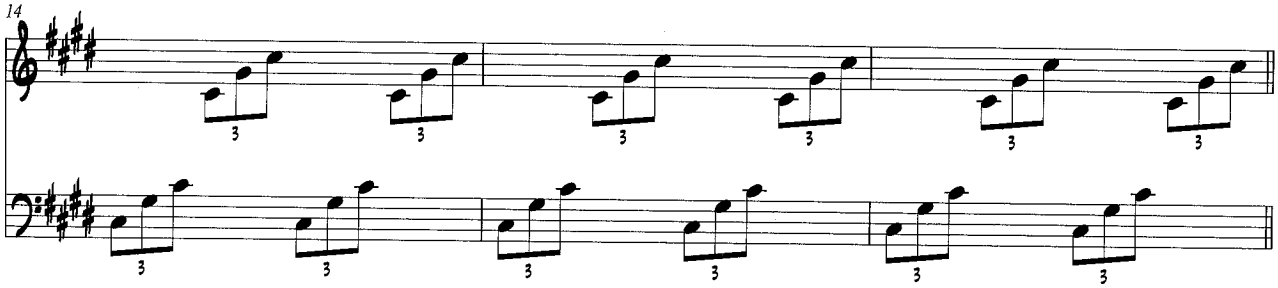
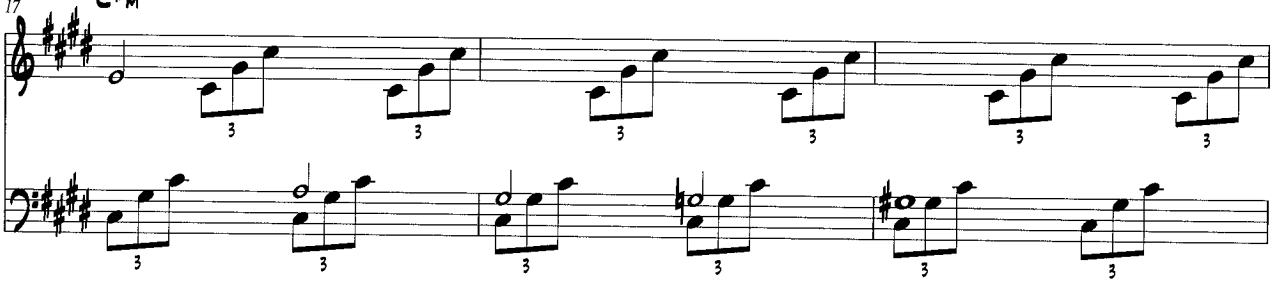


17 C♯M



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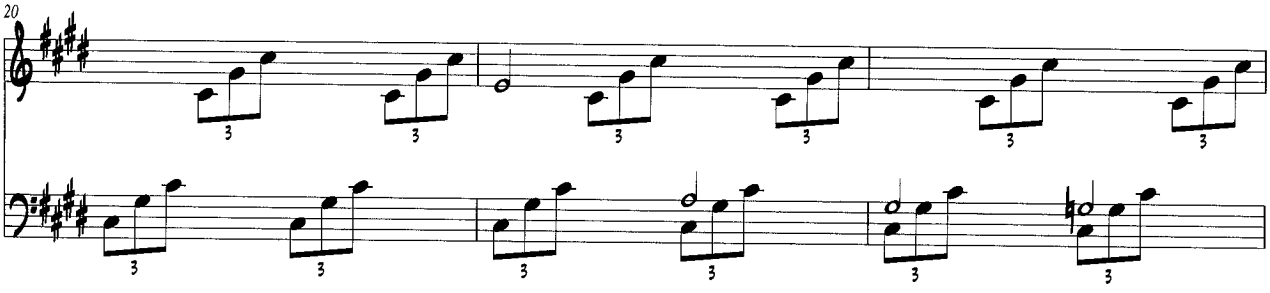
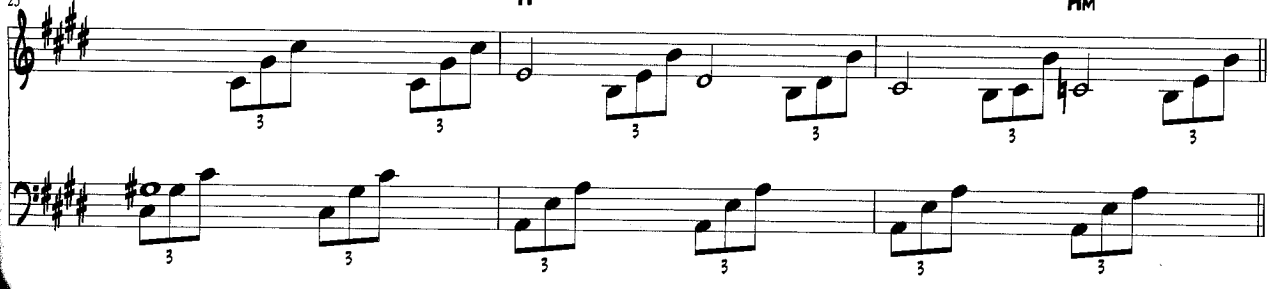
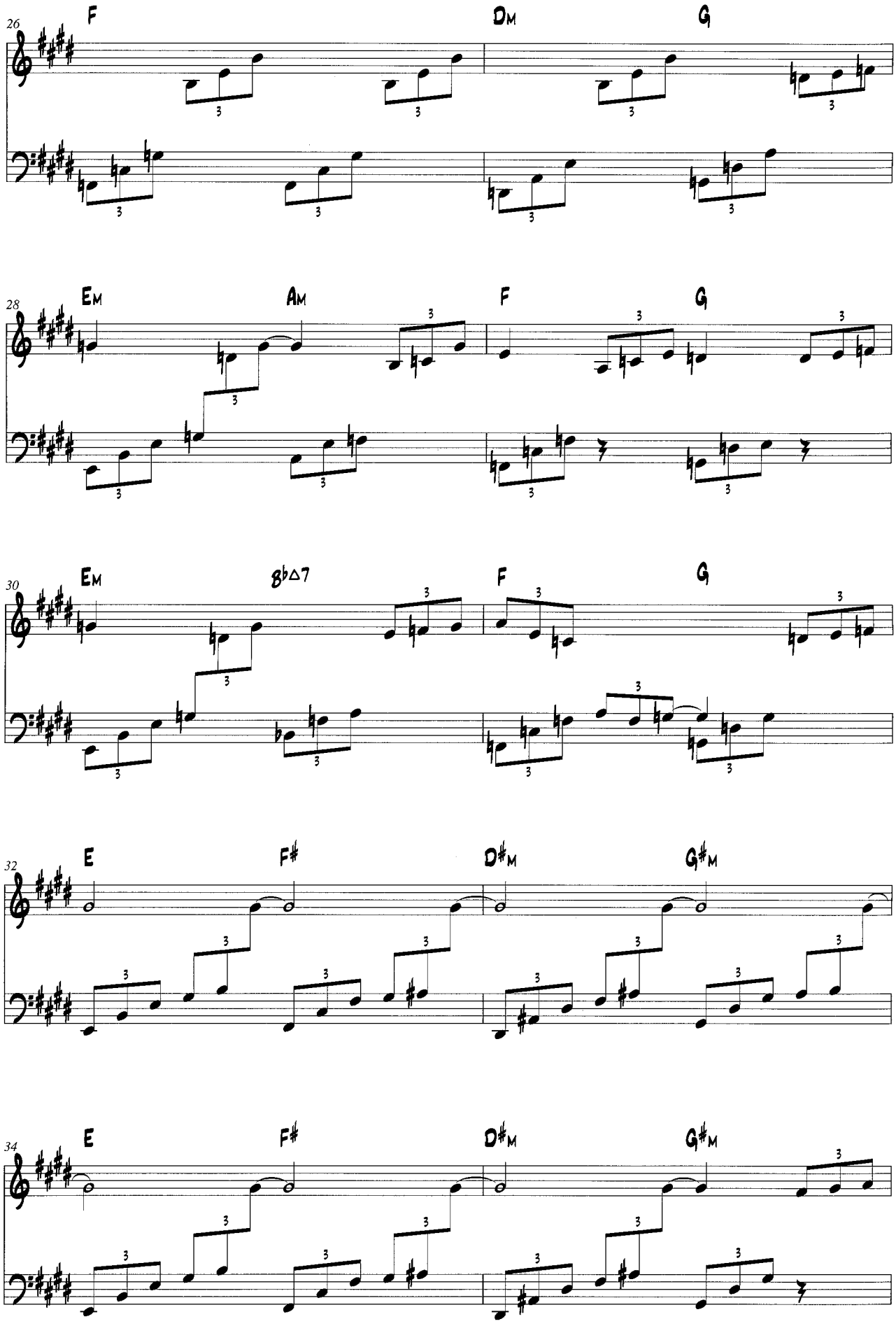
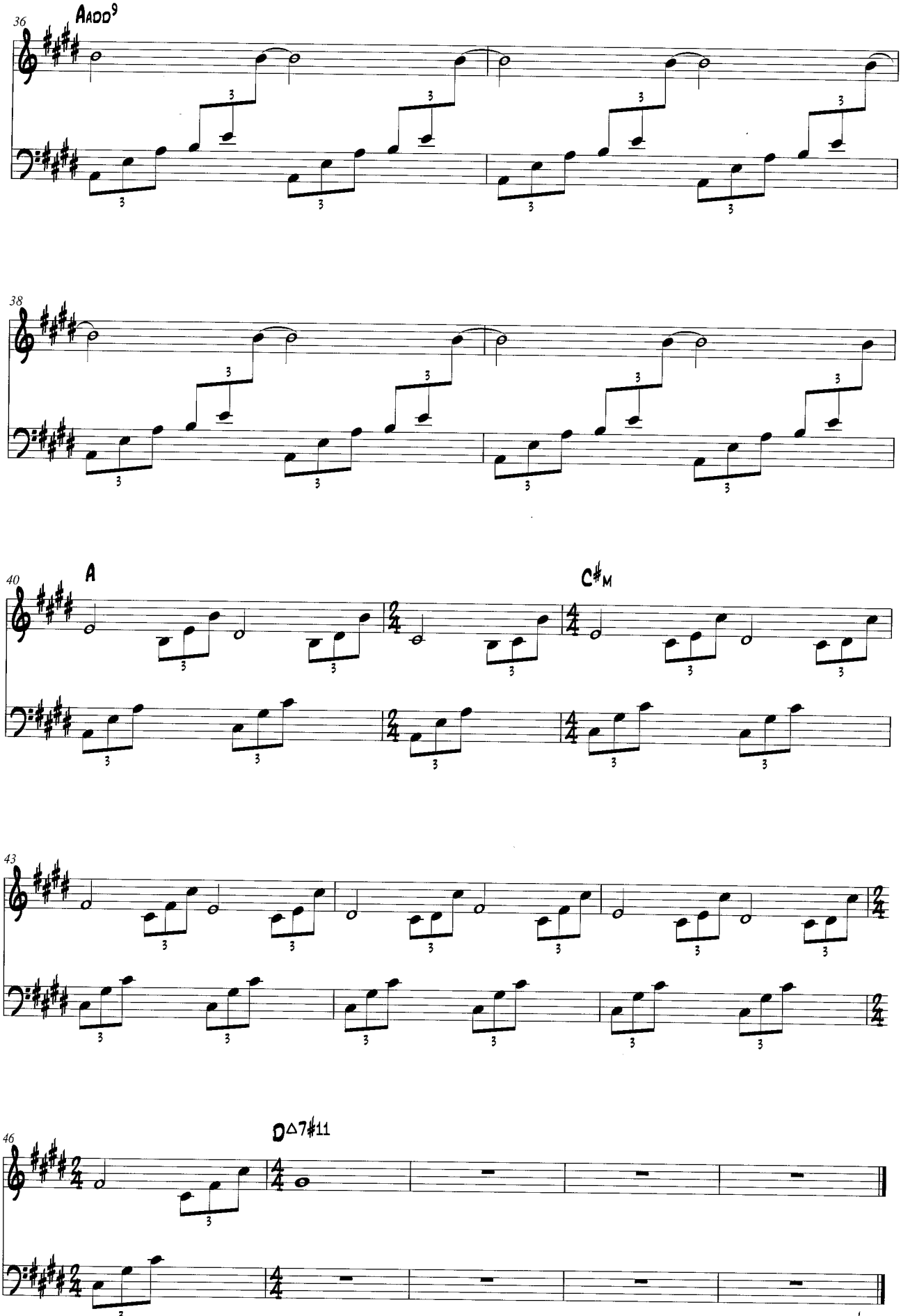


23 A Am

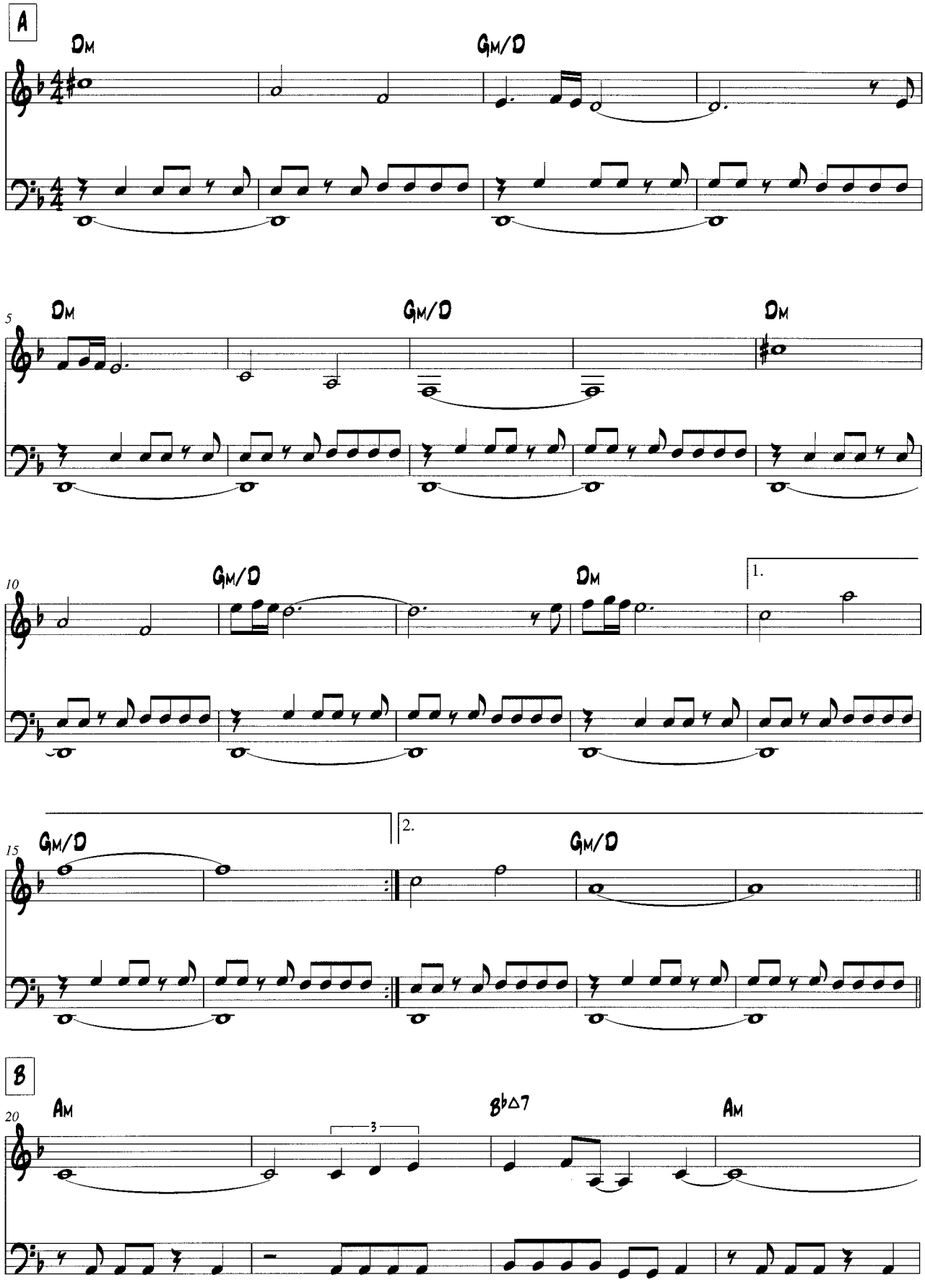



26
F
Dm
G
28
Em
Am
F
G
30
Em
B♭△7
F
G
32
E
F♯
D♯m
G♯m
34
E
F♯
D♯m
G♯m


36
AADD9
38
40
A
C♯M
43
46
D△7♯11
OPEN SOLOS ON D△7♯11

tide of trepidation

music by esbjörn svensson / dan berglund / magnus öström



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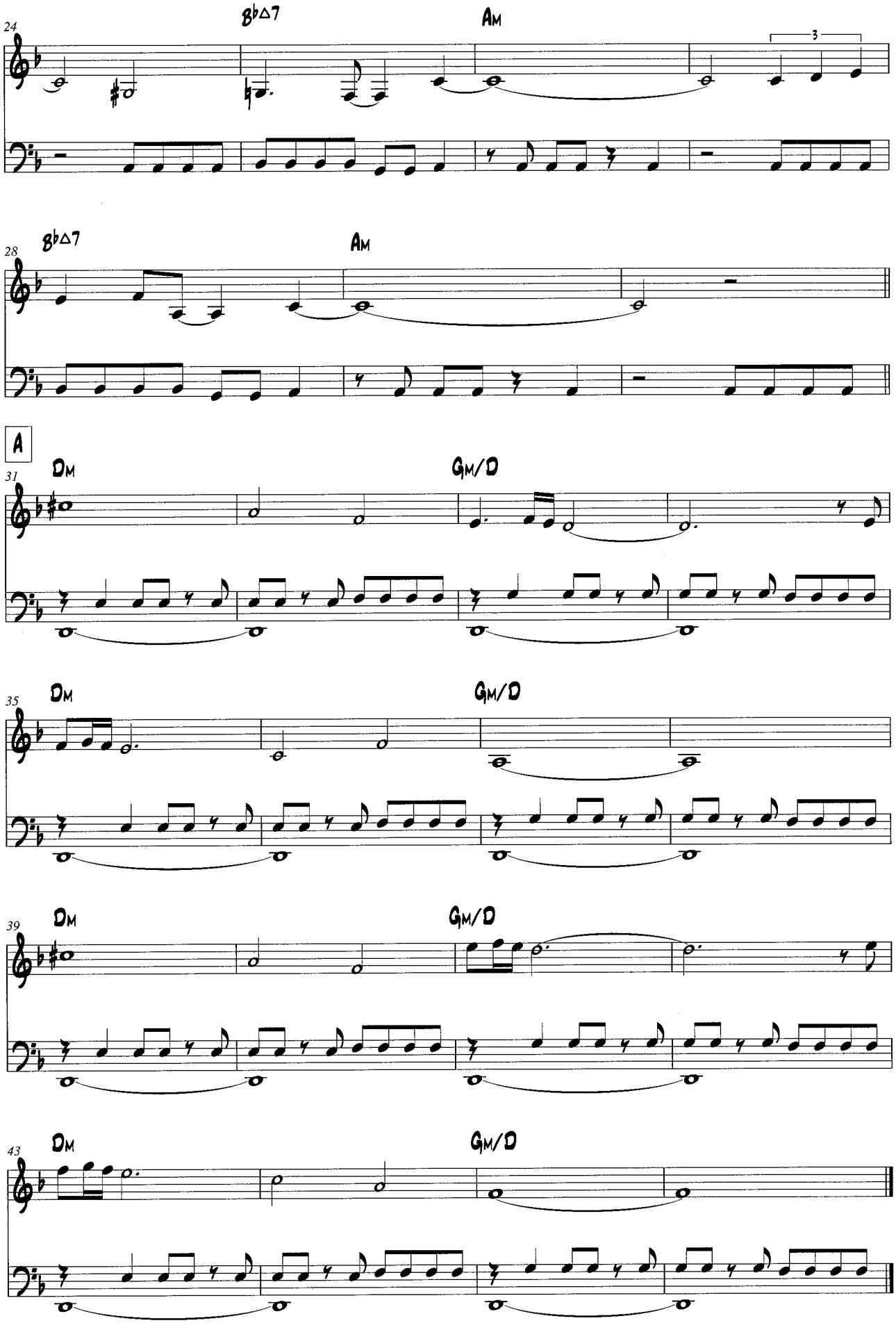
24
B♭△7
Am
3
28
B♭△7
Am
A
31
Dm
Gm/D
35
Dm
Gm/D
39
Dm
Gm/D
43
Dm
Gm/D

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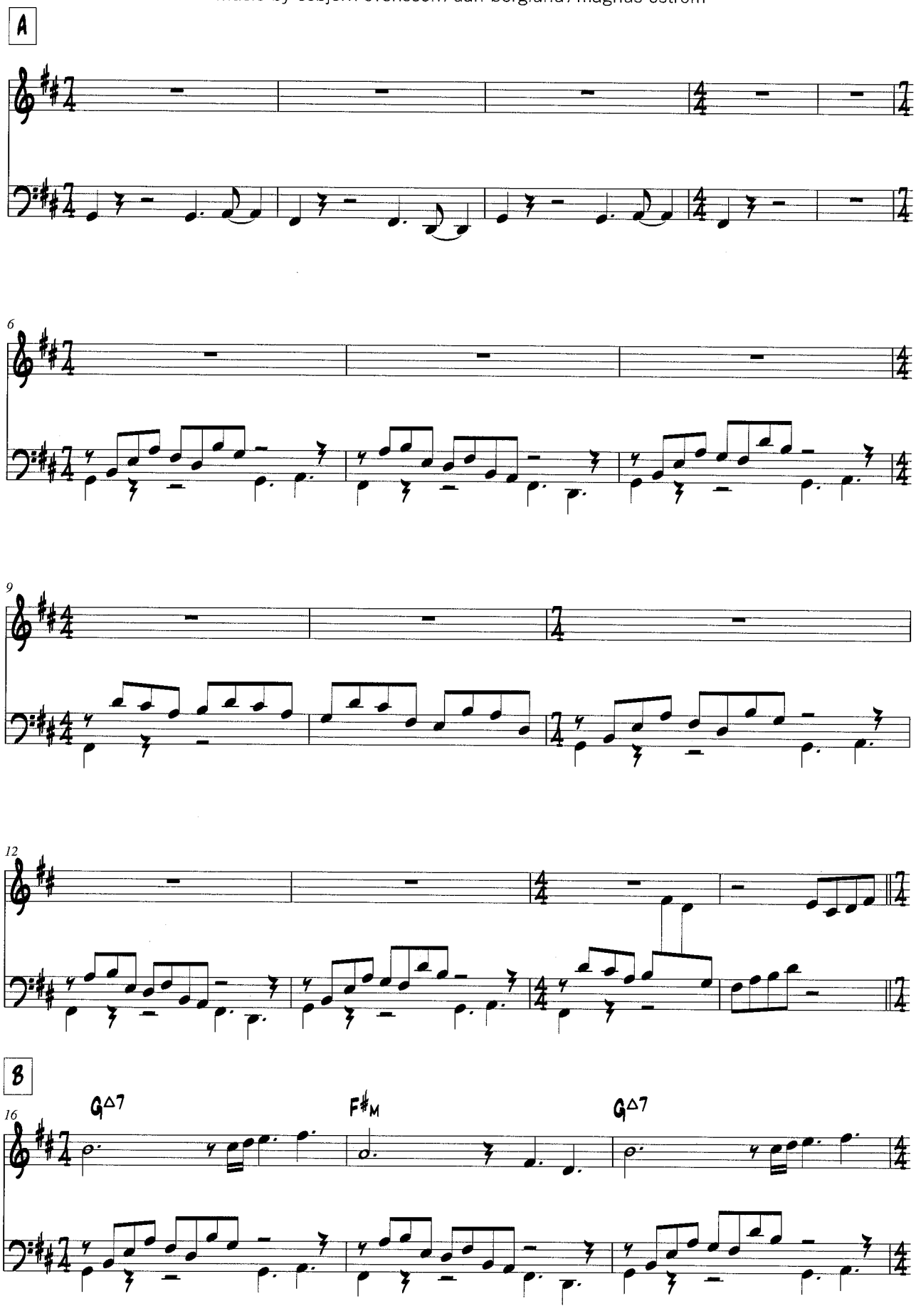
tuesday wonderland

music by esbjörn svensson / dan berglund / magnus öström



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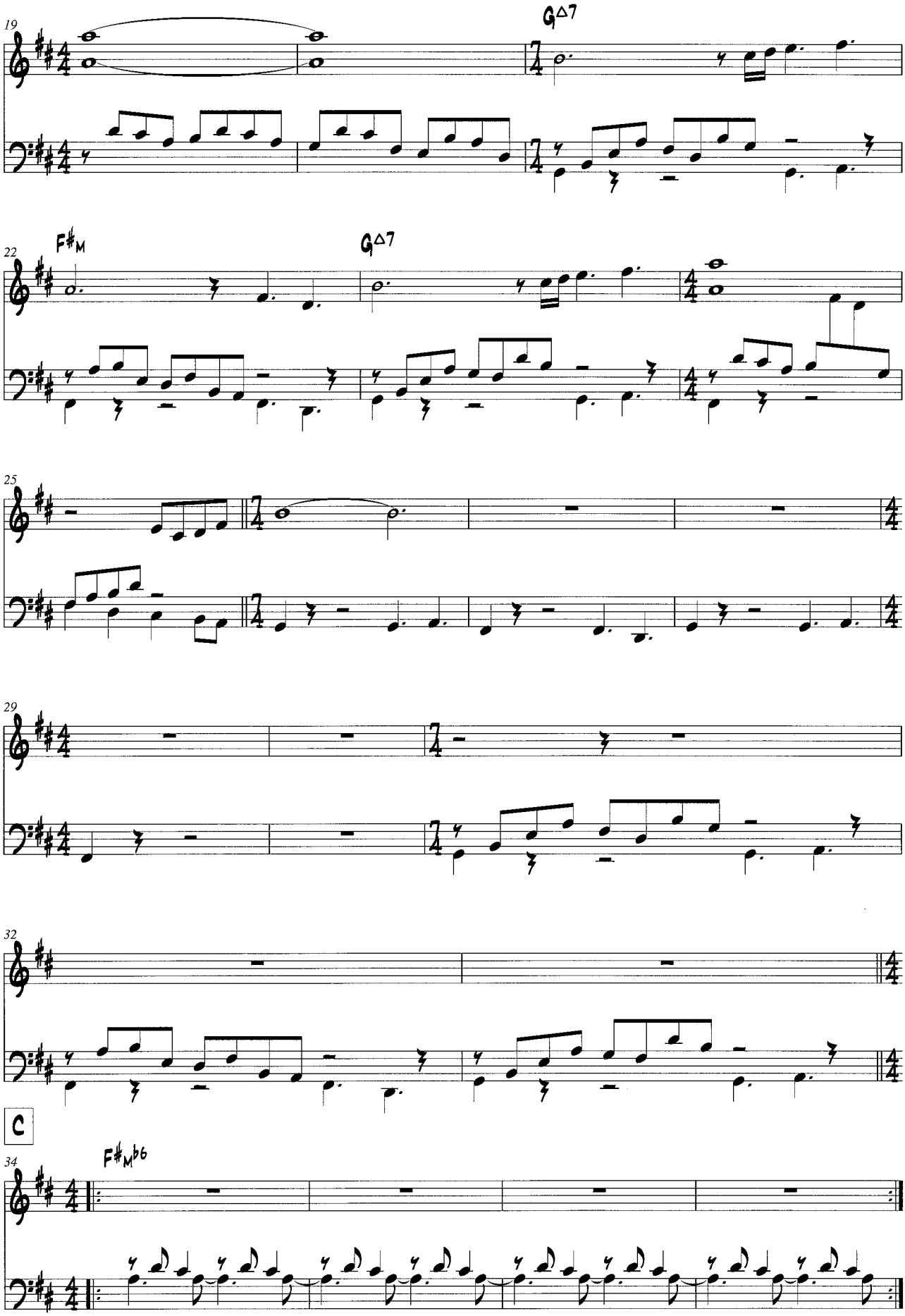
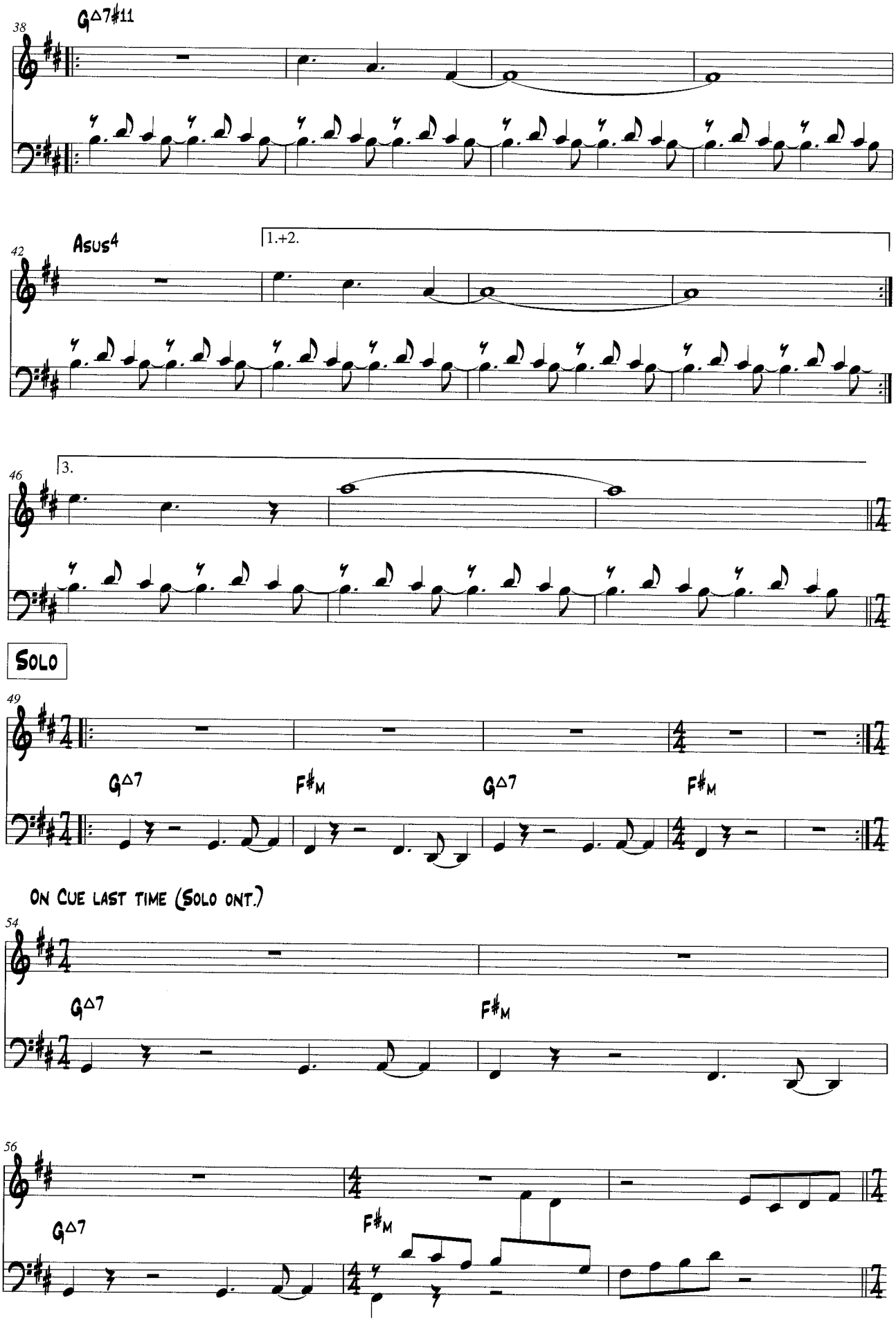
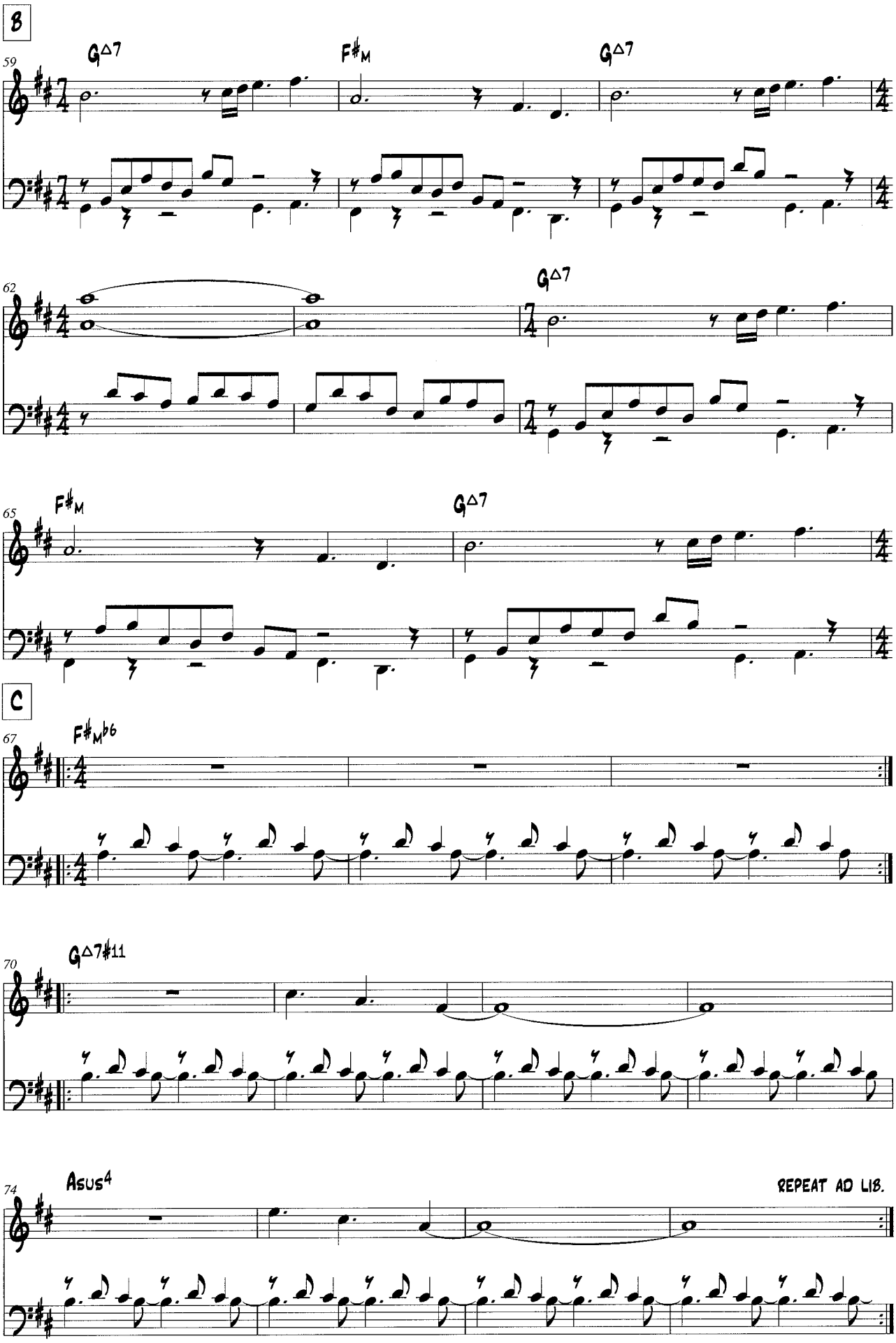
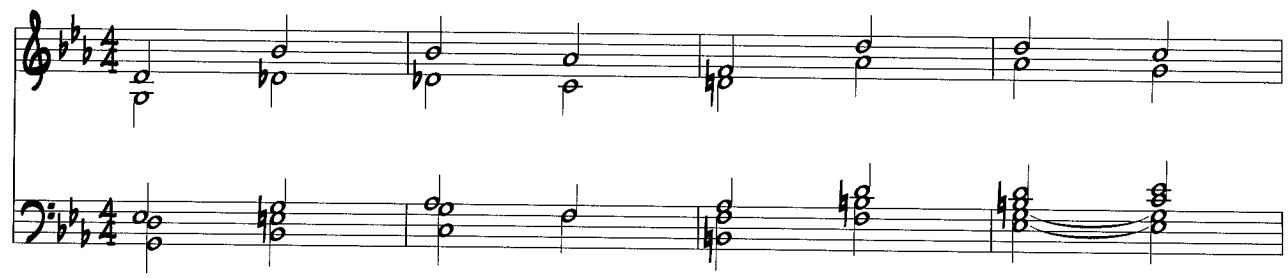

19
G△7
22
F♯M
G△7
25
29
32
C
34
F♯Mb6

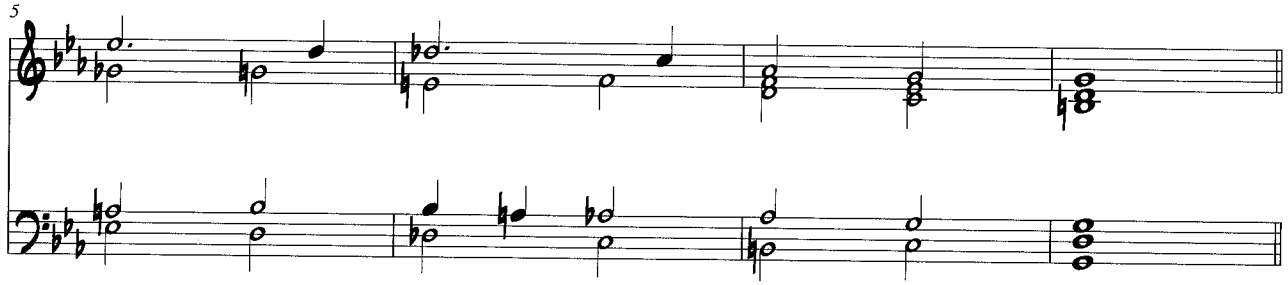

38
G△7#11
42
Asus4
1.+2.
46
3.
SOLO
49
G△7
F♯M
G△7
F♯M
ON CUE LAST TIME (SOLO ONT.)
54
G△7
F♯M
56
G△7
F♯M

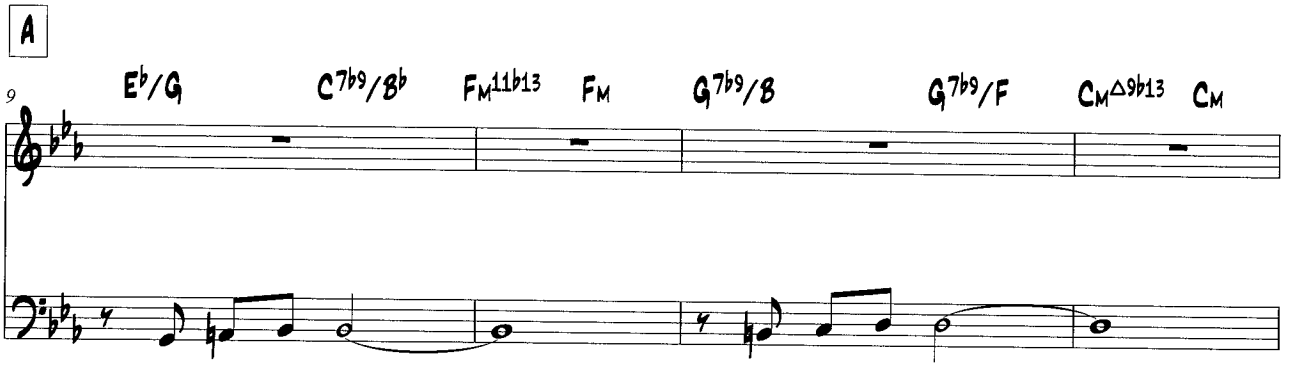

B
59
G△7
F♯M
G△7
62
G△7
65
F♯M
G△7
C
67
F♯M♭6
70
G△7♯11
74
Asus4
REPEAT AD LIB.

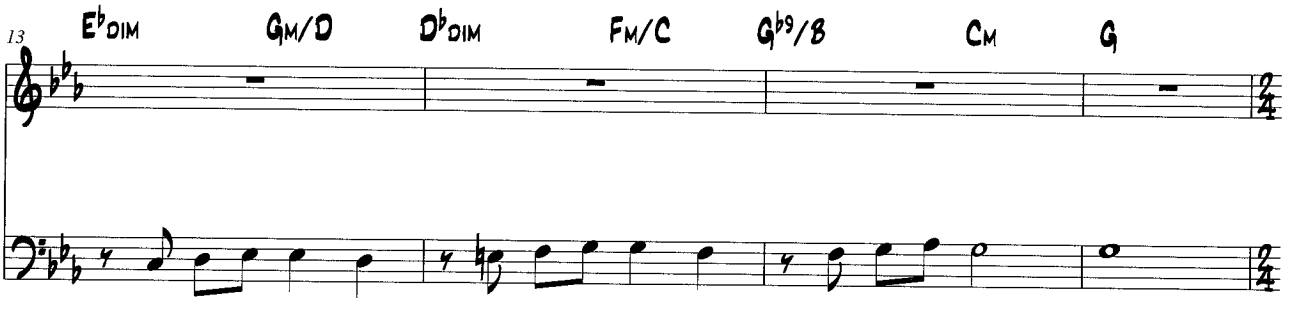
viaticum

music by esbjörn svensson / dan berglund / magnus öström









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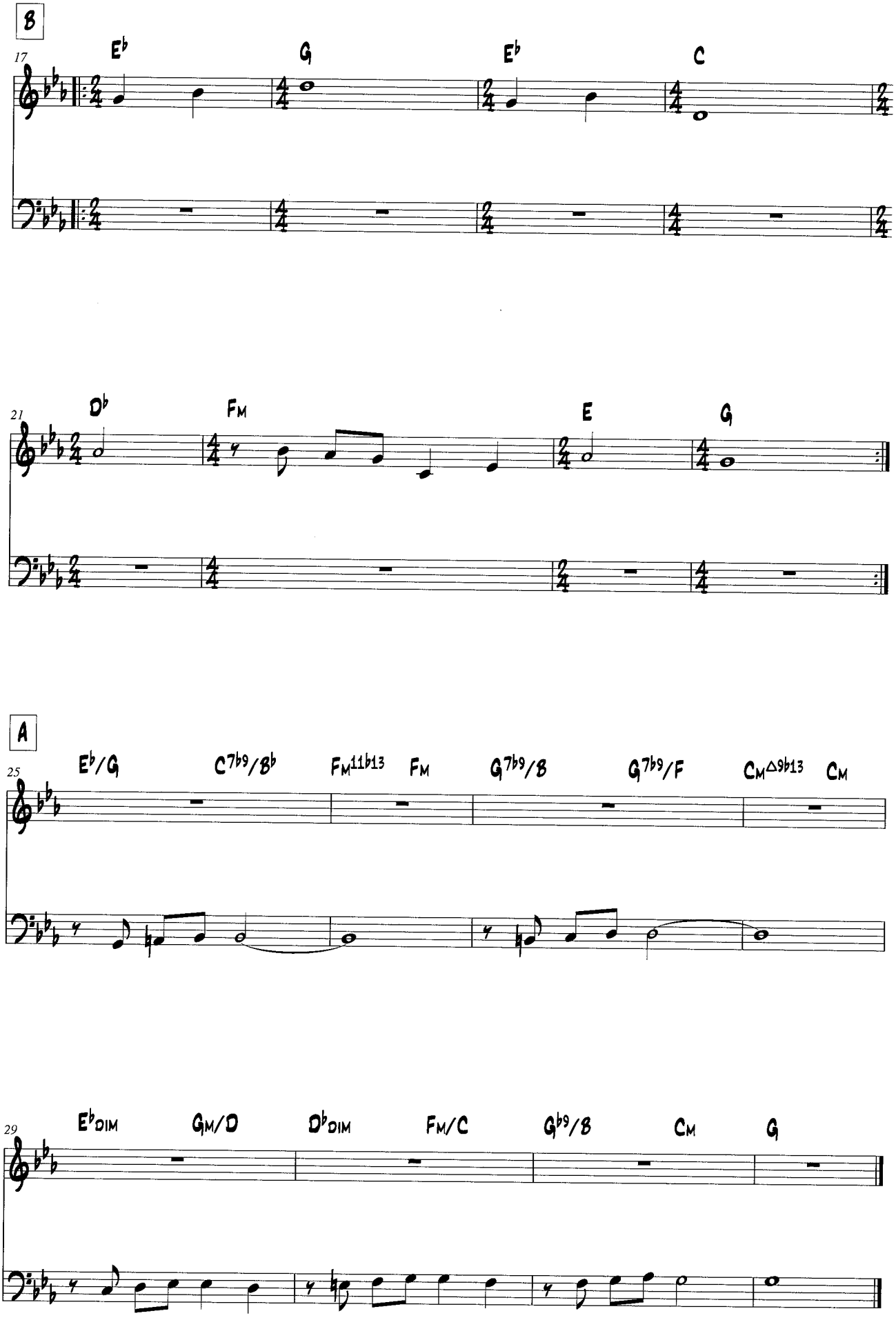
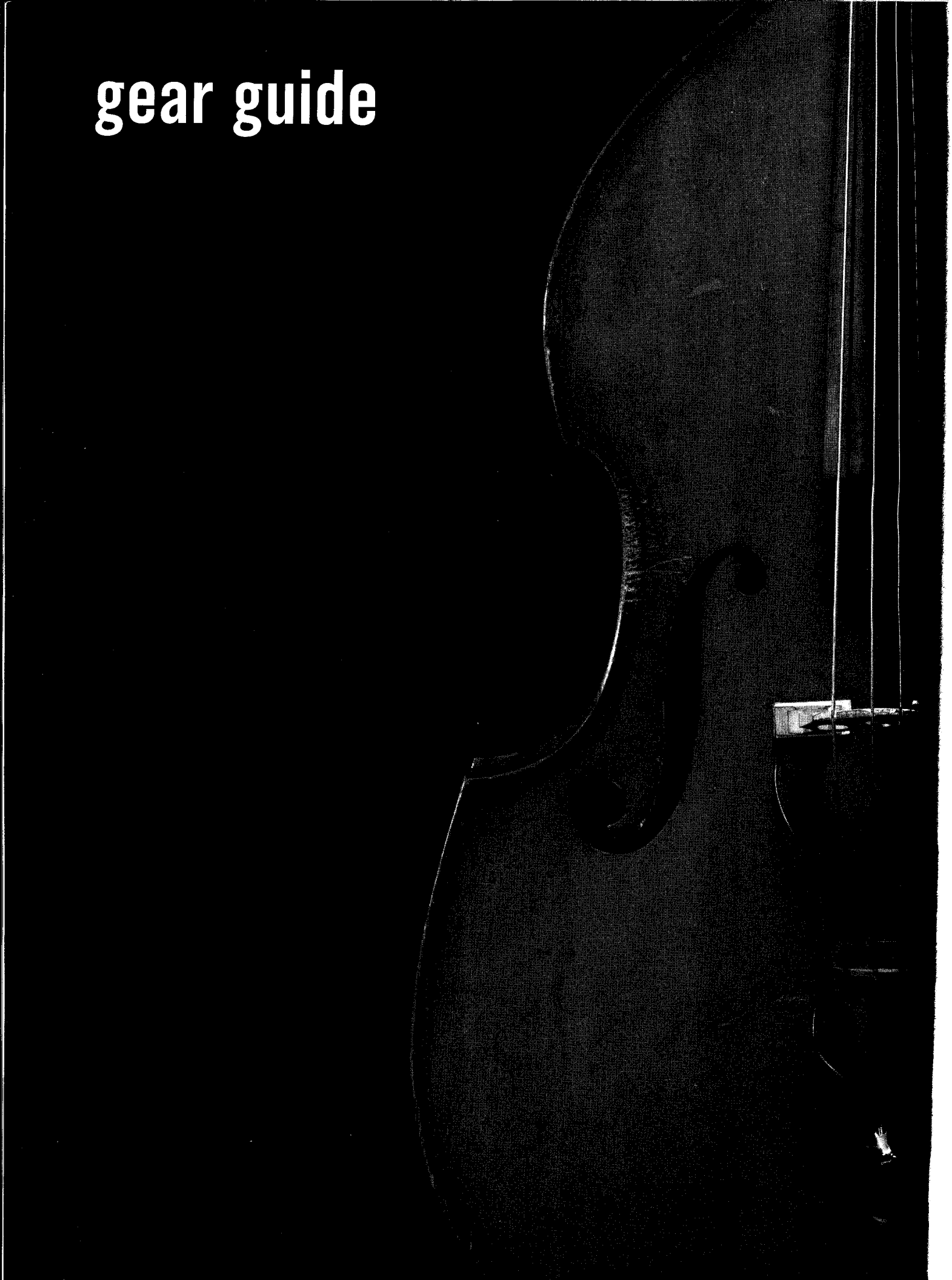

B
17
E♭
G
E♭
C
21
D♭
FM
E
G
A
25
E♭/G
C7♭9/B♭
FM11♭13
FM
G7♭9/B
G7♭9/F
CM△9♭13
CM
29
E♭DIM
GM/D
D♭DIM
FM/C
G♭9/B
CM
G

gear guide



esbjörn svensson

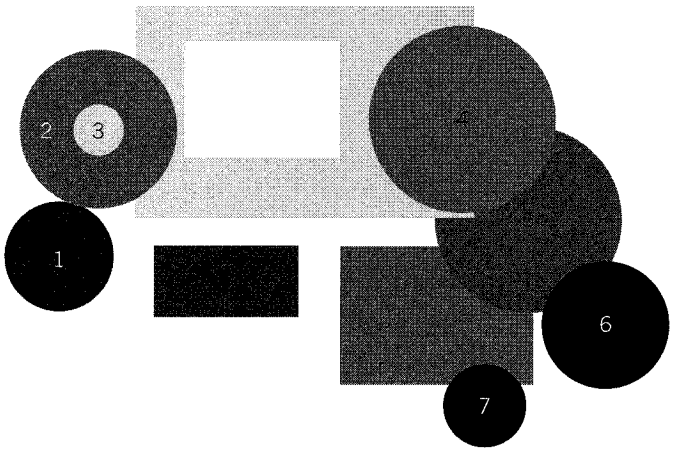
At home I have a Yamaha piano, the best I could afford.
Like most pianists I like playing Yahamas or Steinways when we're on the road, but I try to stay as open as possible to any make of piano. A totally unknown manufacturer, for example, could in many situations be much better than a well known make that's badly tuned.
For me, I guess it is actually more about the tuner, Åke's work and my playing than what kind of piano we're using...
I'm also using all kinds of things to make the sound of the piano richer, for example: paper, guitar slide and my own hands inside the piano.

Electronics
Line6 POD 2.0.

dan berglund

I have a Amen Bilmark double bass made 1900 with a Fishman pick-up. I use Pirastro Obligato strings.
I use several different amps – Gallien Krueger, Eden or Ampeg all with integral speakers.

Electronics
Line6 Extra Expression pedal
Fx-pedal Line6 POD XT Live (for guitar which includes distortion, wha-wha, reverb, delay, and so on).



magnus öström

Current setup
After our concerts I'm regularly asked what gear and what electronics I use, so here is a complete list of everything I used on our latest recording, Tuesday Wonderland:

Drumset
Brand: Gretsch
18" Bassdrum (light blue)
12" mounted tom (green)
14" floortom (grey)
14" snare Ludwig Supraphonic (clear blue)

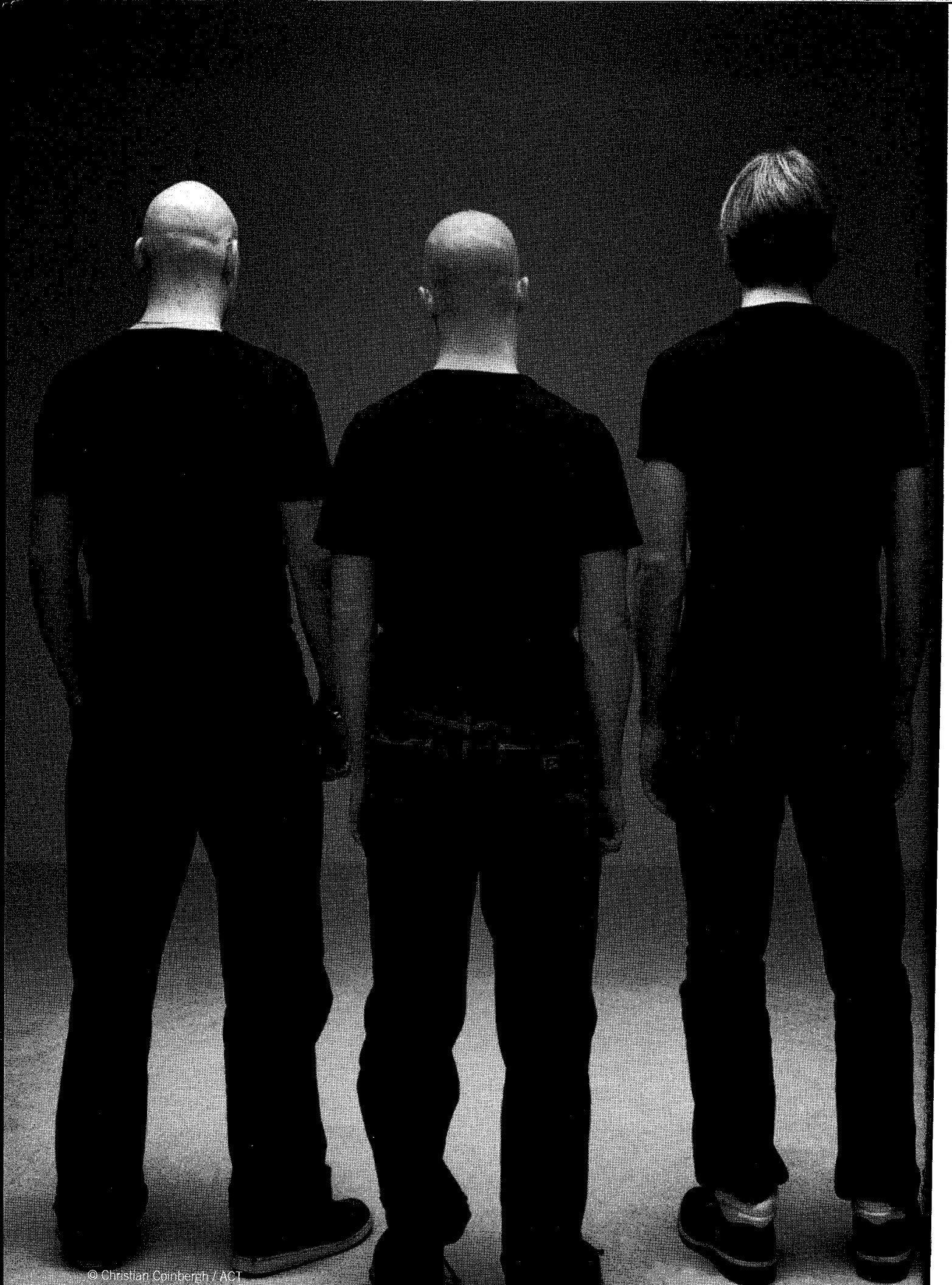
Cymbals (Zildjian)
(1) Hihat 15" K.Zildjian Constantinople suspended
(2) Crash 18" K.Zildjian Custom Dark Crash
(3) 6" A-custom splash mounted piggy-back
(4) Ride 22" K.Zildjian Constantinople light cut down to to 21"
(5) Ride 22" K.Zildjian Constantinople light sizzled
(6) Crash 16" Constantinople suspended
(7) two old A-Zildjian 12" plashes mounted on top of each other
One 8" Splash K-Zildjian and one 9" Splash Zildjian Oriental

I have also used ZXT Trashformer 14" and Oriental Crash of Doom 20"
Plus tuned gongs and miscellaneous percussion

Sticks:
Vic Firth SD9 Driver

Brushes:
Wincent retractable brushes – medium

Electronics:
Lexicon Jamman
DOD Envelope filter
Line 6 Distortion stompbox
Line 6 Filter stompbox
Digitech Whammy



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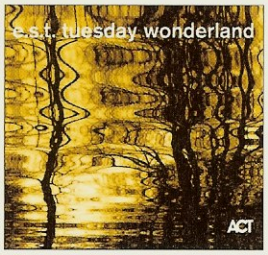
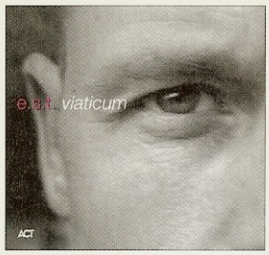
discography

Tuesday Wonderland (2006)
ACT 9016-2

ACTSACD 9806-2
Tuesday Wonderland Super Audio CD





Viaticum (2005)
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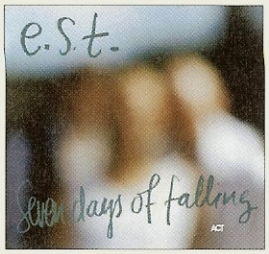
ACT 6001-2
Viaticum Platinum Edition

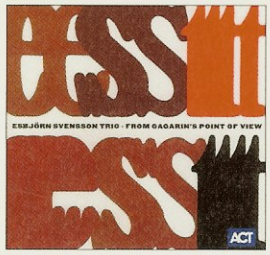
ACTSACD 9801-2
Viaticum Super Audio CD

Seven Days Of Falling (2003)
ACT 9012-2



Strange Place For Snow (2002)
ACT 9011-2

Good Morning Susie Soho (2000)
ACT 9009-2

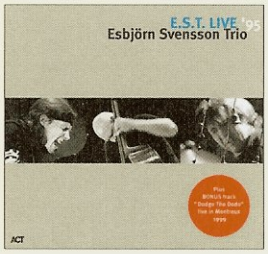


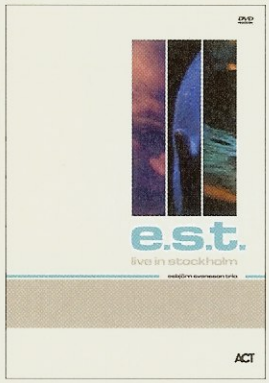
From Gagarin's Point Of View (1999)
ACT 9005-2

Winter In Venice (1997)
ACT 9007-2

EST Plays Monk (1996)
ACT 9010-2

EST Live '95 (1995)
ACT 9295-2





e.s.t. live in Stockholm (2003)
DVD ACT 9900-9

When Everyone Has Gone (1993)
Dragon Records Sweden
not available on ACT

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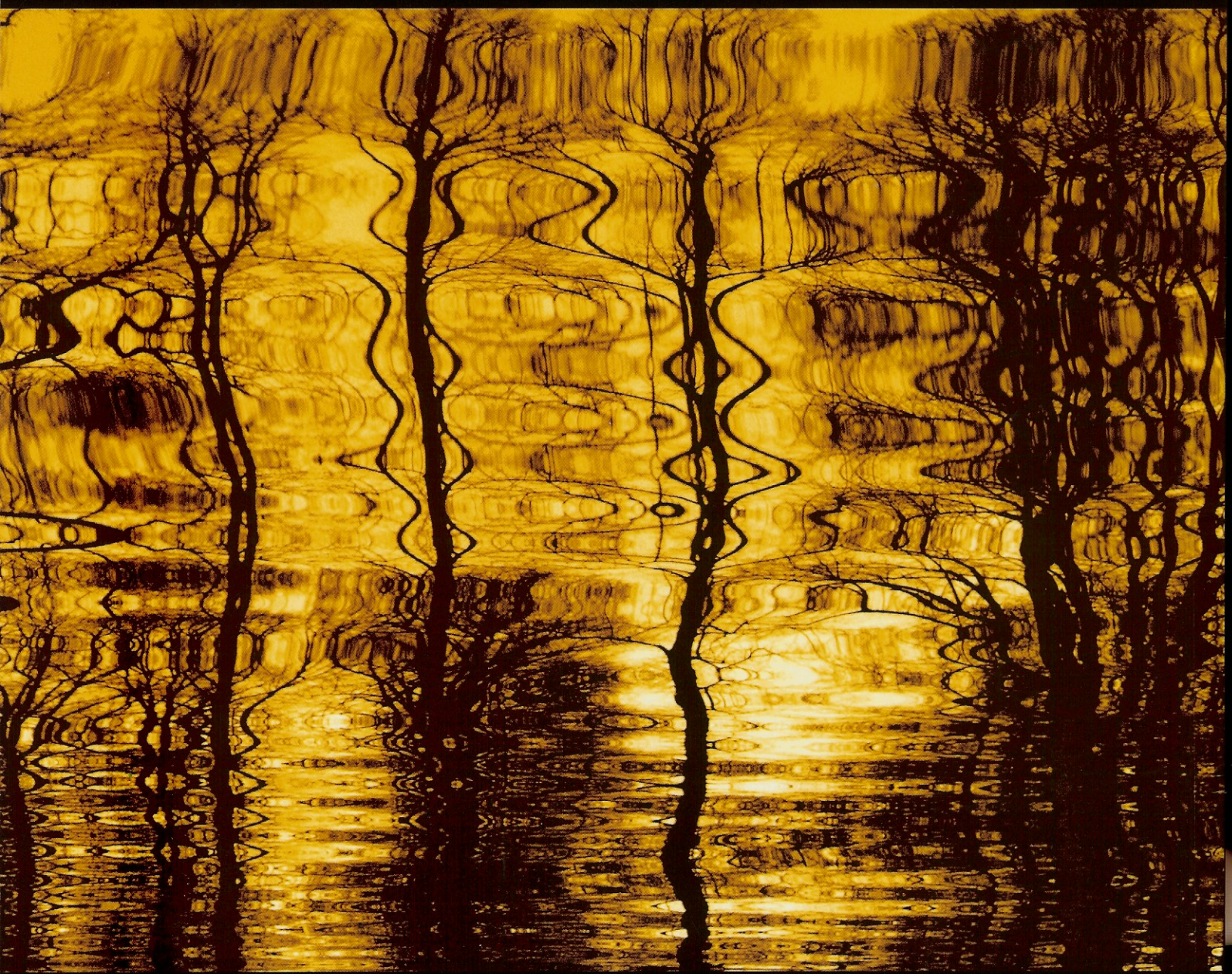
eighty-eight days in my veins • eighthundred streets by feet • behind the yashmak • believe, beleft, below • when god created the coffee-break • dodge the dodo • dolores in a shoestand • elevation of love • from gagarin's point of view • goldwrap • mingle in the mincing-machine • pavane – thoughts of a septuagenarian • seven days of falling • spam-boo-limbo • the goldhearted miner • the rube thing • the unstable table & the infamous fable • tide of trepidation • tuesday wonderland • viaticum



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