

e.s.t. songbook

ESBJÖRN SVENSSON TRIO



volume 1

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Esbjörn Svensson Trio

Bosworth Edition

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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 worldwide 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 Esbjörn 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 "Revelation 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 Korea. 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...



eighty-eight days in my veins

music by esbjörn svensson / dan berglund / magnus öström

A

$A^b\Delta 7\#11$ G_M $A^b\Delta 7\#11$

7 G_M

B

1. $A^b\Delta 7\#11$ $A^b\Delta$

21 $A^b\Delta 7\#11$ $A^b\Delta 7/B^b$

27 $B\Delta 7$

C

2. $A^b\Delta 7$

$B\Delta 7$

32



$A^b\Delta 7$

38



$B\Delta 7$

NC

44



A

$A^b\Delta 7$

G_M

$A^b\Delta 7$

50



G_M

G_M

56



62 $A^b\Delta 7$ $A^b\Delta 7\#11$

70 G_M G_M

76 $A^b\Delta 7$ $A^b\Delta 7\#11$

84 G_M G_M

89 $A^b\Delta 7$

94

$A^b\Delta 7\#11$

OPEN

LAST TIME

99

G_M

G_M

106

$A^b\Delta 7$

$A^b\Delta 7\#11$

SOLOS

113

G_M $A^b\Delta 7/C$ G_M $A^b\Delta 7/C$ $A^b\Delta 7$ F_M

8 8 8 8

149

G_M $A^b\Delta 7$ B^b_{sus} C_M

eighthundred streets by feet

music by esbjörn svensson / dan berglund / magnus öström

Chord progression for the first system:

$D^b\Delta 7$ $C_M 7$ D^b/F C/G

(LEFT HAND CONT.)

Chord progression for the second system:

F_M/A^b $A^b\Delta 7$ $B^b_M 7$ C $D^b\Delta 7$ $C_M 7$ D^b/F C/G F_M

Chord progression for the third system:

$E^b 6$ $D^b\Delta 7$ C $D^b\Delta 7$ $C_M 7$ D^b/F $G_M 7$ F_M/E^b $A^b\Delta 7$

Chord progression for the fourth system:

$B^b_M 7$ C $B^b_M 7$ $A^b 6$ E^b/G $B^b_M 7$ $A^b 6$ G/D

Chord progression for the fifth system:

C_M/E^b C/E $D^b\Delta 7$ $C_M 7$ D^b/F C/G

Chord progression for the sixth system:

F_M $E^b 6$ $D^b\Delta 7$ C $D^b\Delta 7$ $C_M 7$ D^b/F C/G

Chord progression for the seventh system:

$D^b\Delta 7$ $B^b_M 7$ D^b/C $E^b 6$ $C_M 7$ $F_M 7^b 13$ $F_M 7^b 6/G$

55 B^b F_M^{7b6} E^b7 $D^b\Delta7\#11$ C

63 $D^b\Delta7$ C_M7 D^b/F C/G F_M E^b6 $D^b\Delta7$ C

71 $D^b\Delta7$ C_M7 D^b/F C/G F_M/E^b $A^b\Delta7$ B^b_M7 C

SOLOS

79 $D^b\Delta7$ C_M7 F_M7 G_M7 E^b A^b B^b_M7 C_M7

ON CUE

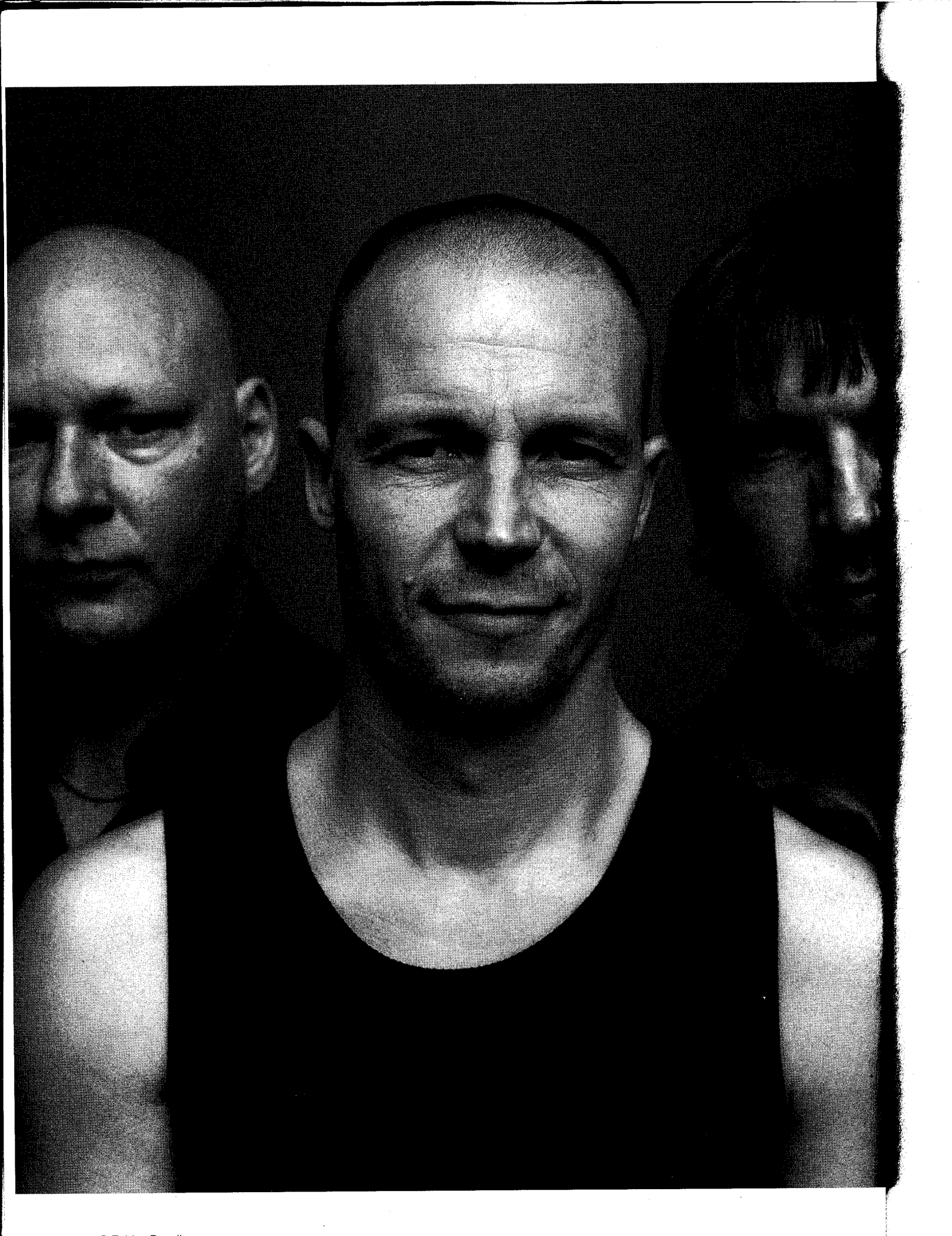
87 B^b_M B^b_M/A^b E^b/G B^b_M B^b_M/A^b G/D C_M/E^b C/E

97 B^b_M B^b_M/A^b E^b/G B^b_M B^b_M/A^b G/D A^b/C

107 D^b/B G/B C_M A^b7 D^b_M G G^{7b5} F

117 F_M

126 $D^b\Delta7\#11$ (OPEN)



behind the yashmak

music by esbjörn svensson / dan berglund / magnus öström

E PRHYGIAN (OPEN) A $F\Delta 9$ D_M^{11} $E_M 7$ C

7 $F\Delta 9$ D_M^{11} $E_M 7$ C $F\Delta 9$ D_M^{11}

13 $E_M 7$ C $F\Delta 9$ D_M^{11} E_M

B 19 $F_M 7$ $G_M 7$ $A^b\Delta$ $B^b_{SUS} 4$ $C_M 7$

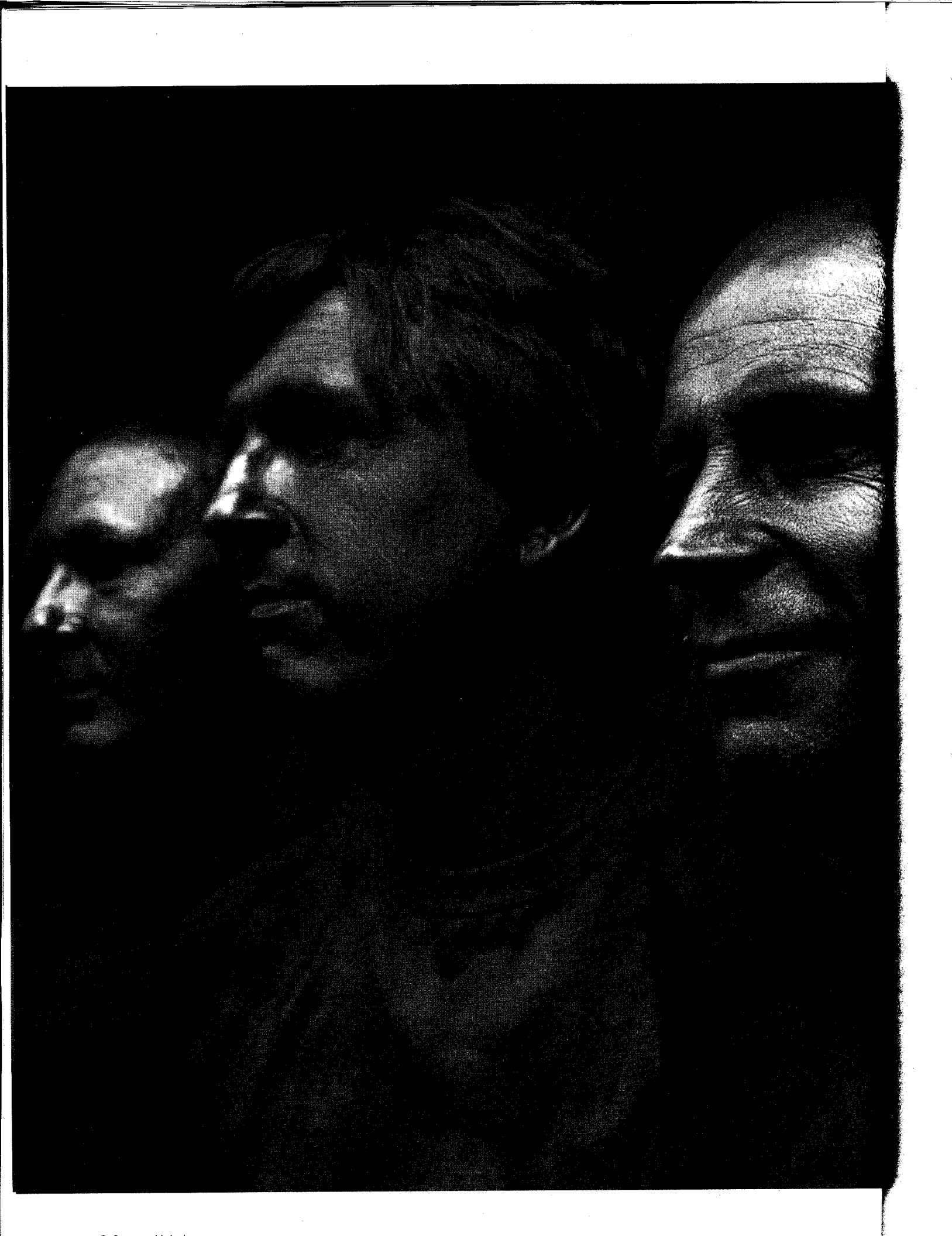
24 $F_M 7$ $G_M 7$ $A^b\Delta$ $B^b_{SUS} 4$ $C_M 7$

PLAY A , THEN OPEN SOLOS ON E

OUTRO

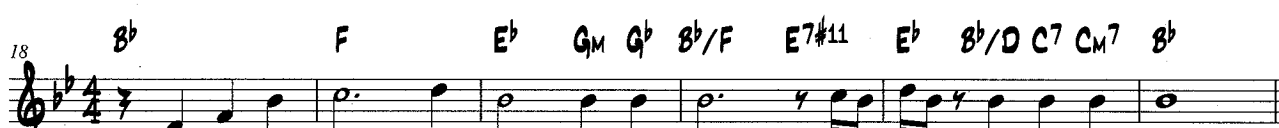
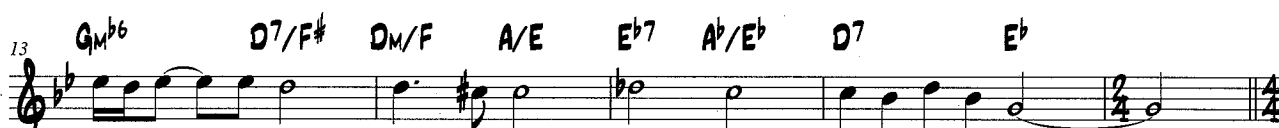
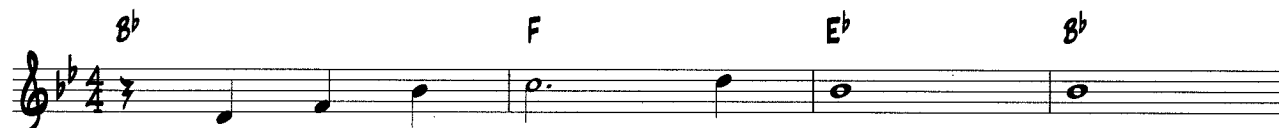
29 $F_M 7$ $b\flat$ $G_M 7$ $A^b\Delta$ $B^b_{SUS} 4$ $C_M 7$

34 $F_M 7$ $G_M 7$ $A^b\Delta$ $B^b_{SUS} 4$ $C_M 7$



believe, beleft, below

music by esbjörn svensson / dan berglund / magnus öström



when god created the coffeebreak

music by esbjörn svensson / dan berglund / magnus öström

A

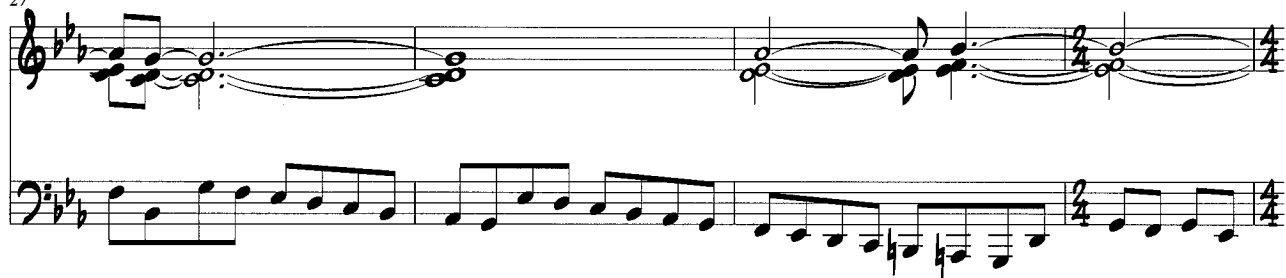
OPEN SOLO

B

D^M7 D^b7^b5 G⁷/B D^M7^b5 D^b7^b5 G⁷b9(b5)/B

C

27



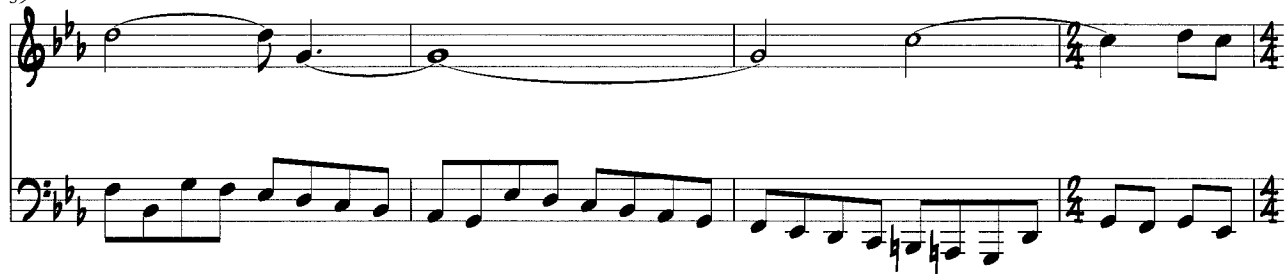
31



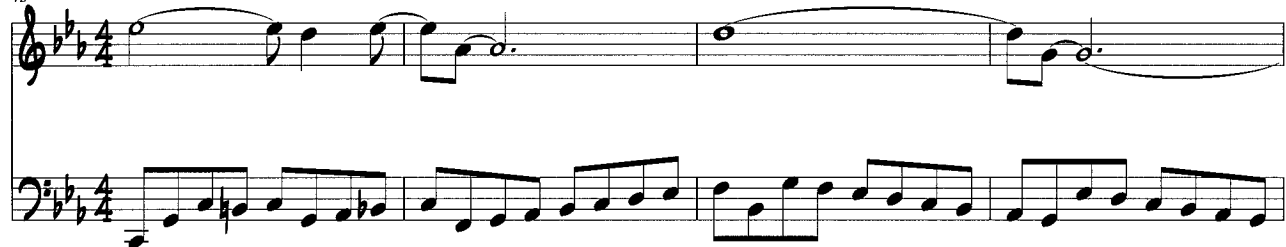
35



39



43



47

50

51

54

55

58

B \flat 6 A \flat Δ 7

59

60

Cm Fm B \flat 7 A \flat Δ 7 G7

OPEN SOLOS

OPEN SOLO ON BAS

65

66

ON CUE ... SOLO CONT.

70

70



B

74

D_M7 D^b7^b5 $G7/B$ D_M7^b5 D^b7^b5 $G7^b9(b5)/B$ $A^b\Delta9$



81

 B^b6 $A^b\Delta7$ B^b6 $A^b\Delta9$ B^b6 $A^b\Delta7\#11$

D.S. AL CODA

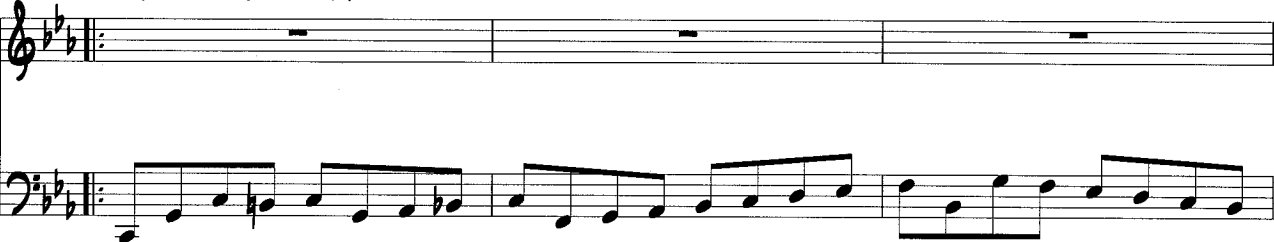


A



90

OPEN SOLO ON BASSLINE



93



music by esbjörn svensson

music by esbjörn svensson

3x

E P H R Y G I A N

A

5

AM

F

G

D_M

A

D

•

9

Am

F

G

1

Am

F

D

E

1.

13

8

2.

17

E PHRYGIAN

21

FΔ7 F_M7b6

A

25

A_M F G D_M A_M F D_M E

29

A_M F G D_M A_M F D E

SOLOS ON E PHRYGIAN






dolores in a shoestand

music by esbjörn svensson / dan berglund / magnus öström

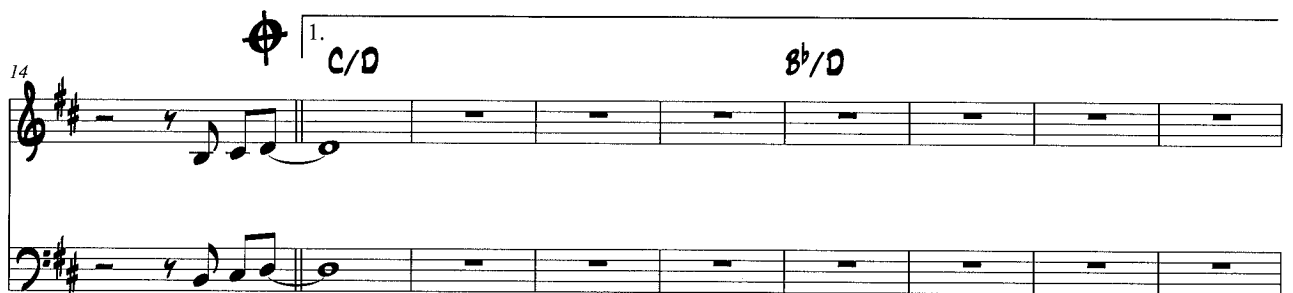
♩ D^Δ7 E_M/D D^Δ7



7 B^b/D D^Δ7(Δ3) E_M/D D^Δ7



14 1. C/D B^b/D



23 D 2. C G/B G_M/B^b



29 B_M⁷ B^bΔ7 D/A



D.S. AL $\Phi\Phi$

35 A^b7_{sus4} A^b7 G D/F# E F# G

41 Φ

45

48

51 OPEN SOLO ON D

elevation of love

music by esbjörn svensson / dan berglund / magnus öström

INTRO

Measures 1-5 of the Intro. The music is in 3/4 time, key of B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a dotted quarter note in measure 5. The bass line is mostly whole notes.

Measures 6-8 of the Intro. Measure 6 starts with a first ending bracket. Measure 7 is the first ending, and measure 8 is the second ending. The melody continues in the treble clef, and the bass line continues in the bass clef.

Section A, measures 10-15. Measure 10 is marked with a box containing 'A'. The melody is in the treble clef, and the bass line is in the bass clef. Chords $A^b\Delta 7$ and $Cm 7$ are indicated above the staff. The melody features half notes and quarter notes, with some slurs.

Measures 16-21 of section A. The melody is in the treble clef, and the bass line is in the bass clef. Chords $Fsus 4$, $F 7$, $A^b\Delta 7$, and $Gm 7$ are indicated above the staff. The melody features half notes and quarter notes, with some slurs.

Measures 22-25 of section A. Measure 22 is marked with a box containing 'A'. The melody is in the treble clef, and the bass line is in the bass clef. Chords C and F are indicated above the staff. The melody features half notes and quarter notes, with some slurs.

28

Musical notation for measures 28-32. Treble and bass staves in B-flat major. Treble staff has a 'p.' dynamic marking at measure 32.

33

Musical notation for measures 33-36. Treble and bass staves in B-flat major. Treble staff has a 'p.' dynamic marking at measure 33. First and second endings are indicated.

A

Musical notation for measures 37-42. Treble staff in B-flat major. Chords A-flat 7 and C major 7 are marked above the staff.

43

Musical notation for measures 43-48. Treble staff in B-flat major. Chords F sus 4, F 7, A-flat 7, and G major 7 are marked above the staff.

49

Musical notation for measures 49-54. Treble staff in B-flat major. Chords C major and F major are marked above the staff. First and second endings are indicated.

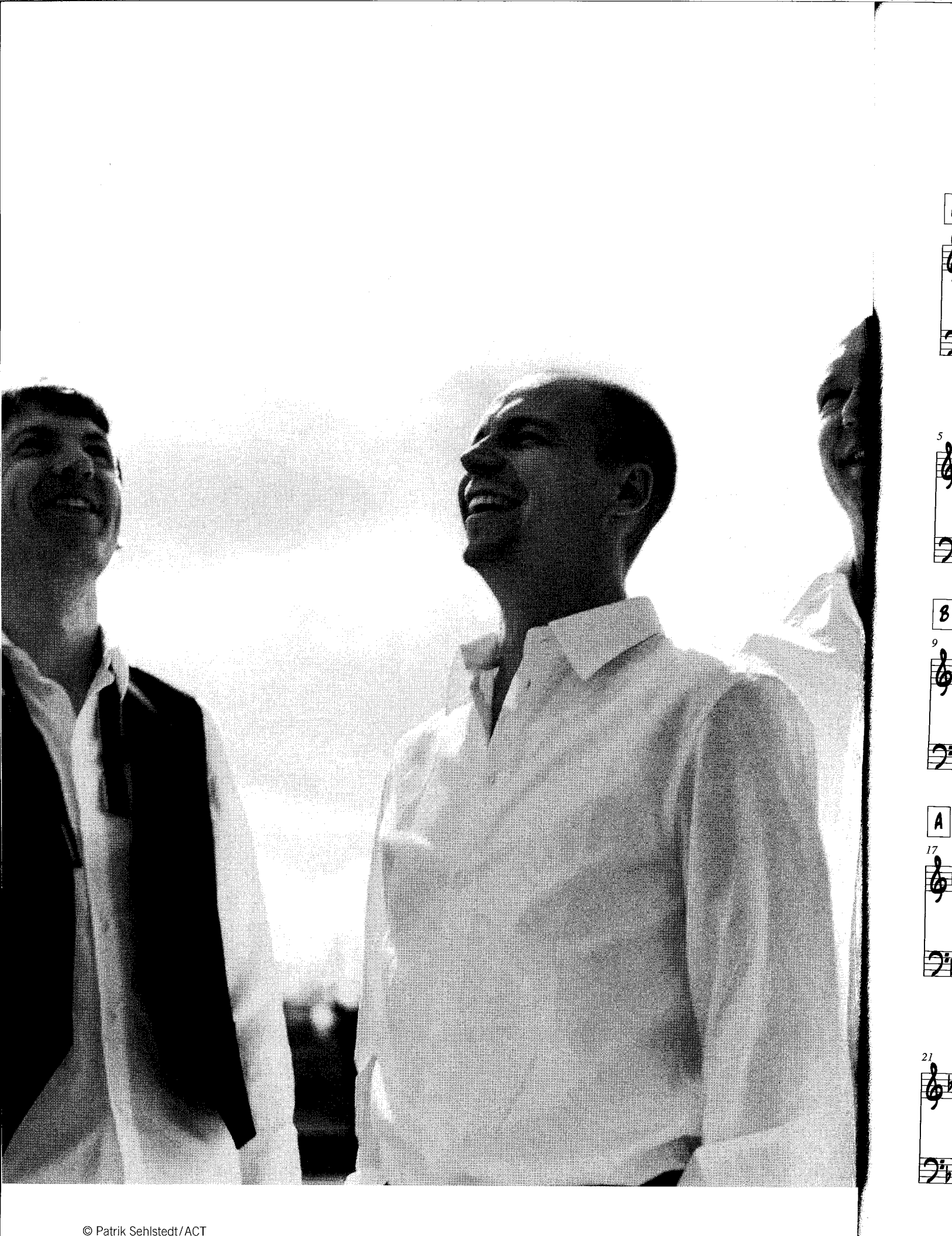
B

Musical notation for measures 55-61. Treble staff in B-flat major. Chords B-flat, F, A-flat, and D-flat are marked above the staff.

62

Musical notation for measures 62-65. Treble staff in B-flat major. Chords E-flat and F major are marked above the staff.

PLAY INTRO THEN SOLOS ON A+B



Fragment of musical notation on the right margin, including staves and measures with numbers 5, 8, 9, 17, and 21.

from gagarin's point of view

music by esbjörn svensson

A

DM7 3 8bΔ7 DM7 8bΔ7

5 DM7 8bΔ7 DM7 8bΔ7

B

9

A

17 DM7 3 8bΔ7 DM7 8bΔ7

21 DM7 8bΔ7 DM7 8bΔ7

goldwrap

music by esbjörn svensson / dan berglund / magnus öström

A

A^b B^b C_M F_M A^b B^b C_M F_M A^b B^b

6 C_M F_M A^b B^b C_M F_M

9 1. A^b B^b C_M D^b E^b_M A^b_M

12 B^b_M B D^b E^b_M A^b_M B^b_M B D^b

16 2. A^b B^b C_M F_M G^b D^b

B

19 E_M^7 A_M^7 A_M^7/G F_M^7 F_M F_M/E^b

23 E_M A_M^7 A_M A_M/G F_M^7 F_M/E^b D^b $D^b_M^b6$ D.C. AL CODA

30 Φ F_M7 F_M7/E^b $D^b_M{}^b6$

34 $\square C$ $D\Delta7\#11$ F/B $D^b/B\Delta7\#5$

40 $A\#5(b5)$ $E^b_{sus}4$

46 A^b B^b C_M F_M A^b B^b C_M F_M A^b B^b

51 C_M F_M A^b B^b C_M F_M

54 A^b B^b C_M F_M A^b B^b

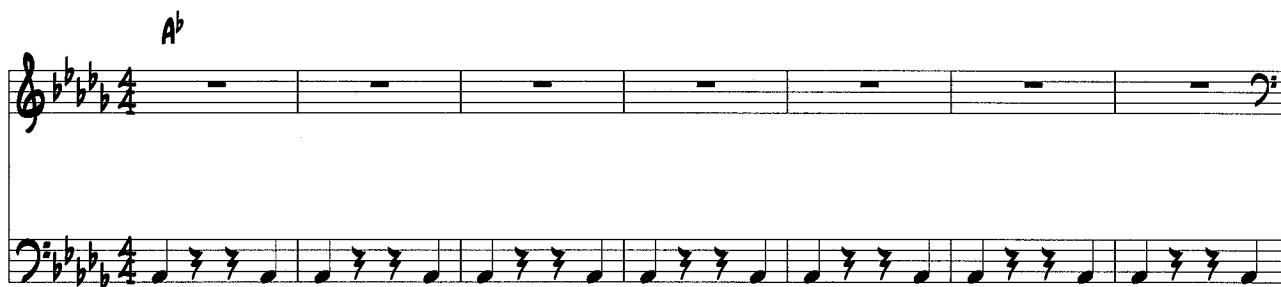
57 A^b B^b C_M F_M $G^b6/9$ E^b

mingle in the mincing-machine

music by esbjörn svensson / dan berglund / magnus öström

8

A^b



8

A^b

A



13

B^b7



B

17

D^b7_{sus} D^b7 E^b_M

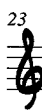
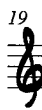
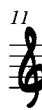


21 D^b7_{sus} D^b7 E^b_M

C 25 $E\Delta7$ $G^b\Delta7$ $F\Delta7$ G

28 $D^b\Delta7\sharp11$

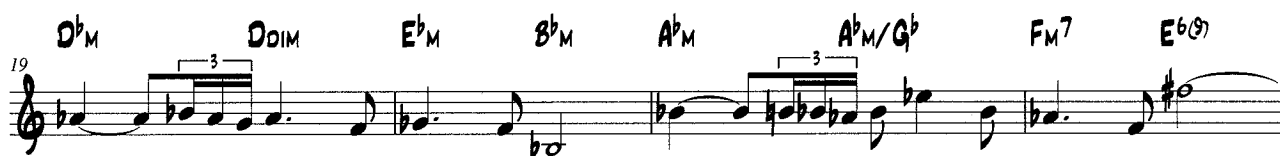
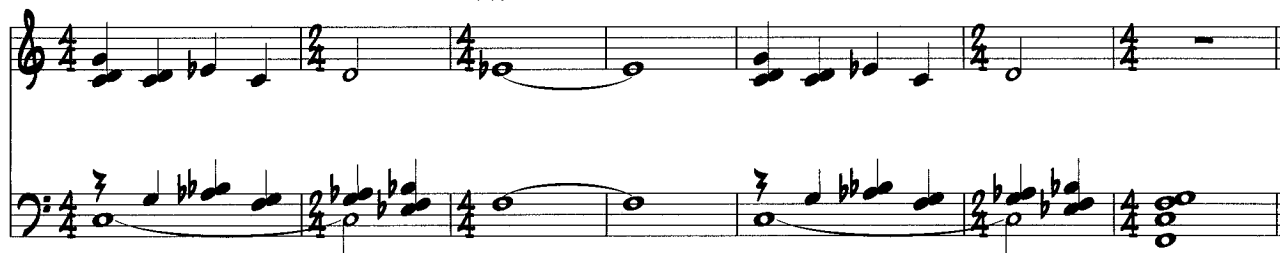
32 F/A A^b E^b7 D^7 G

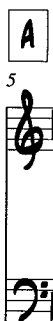
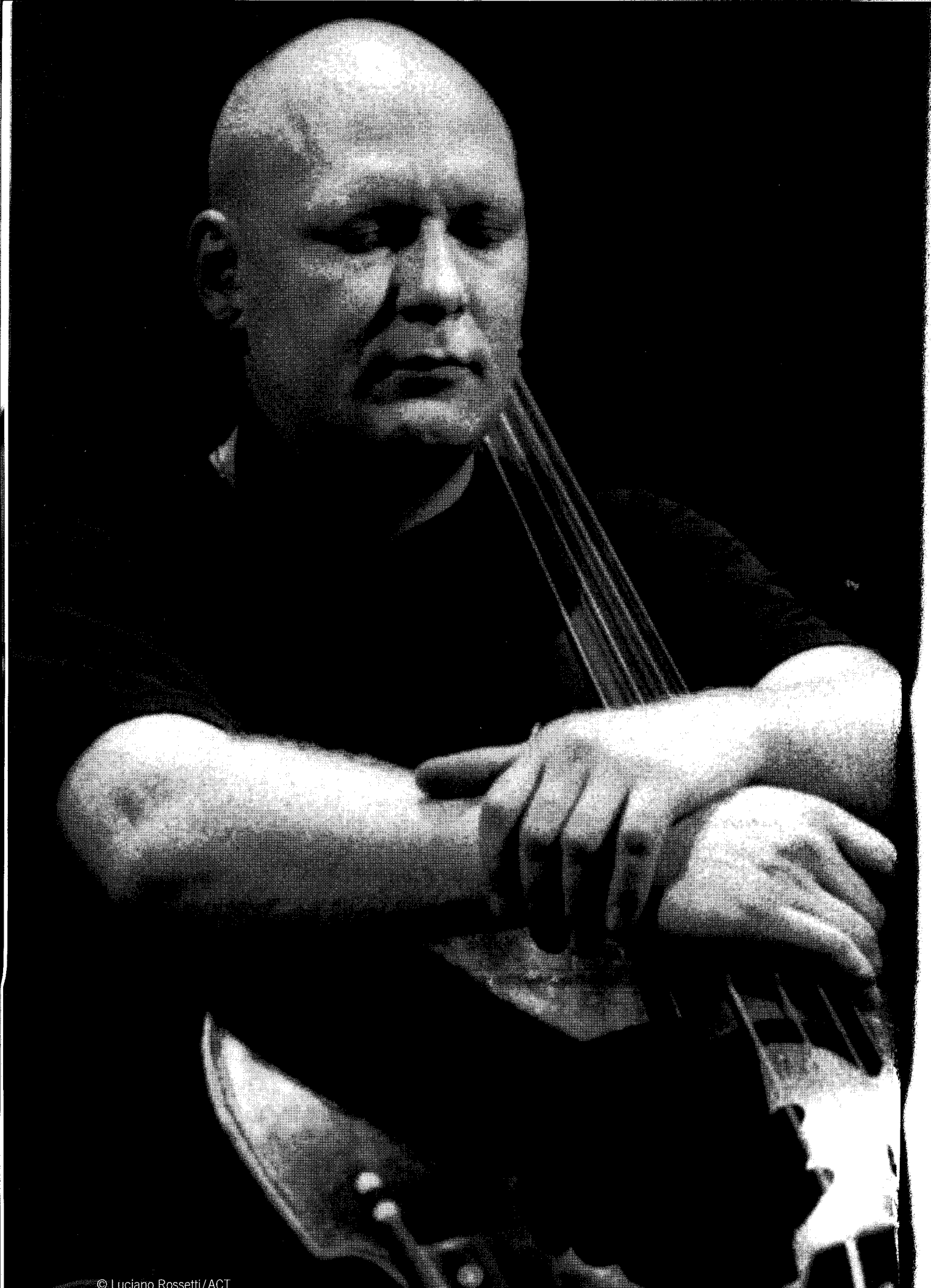


pavane – thoughts of a septuagenarian

music by esbjörn svensson

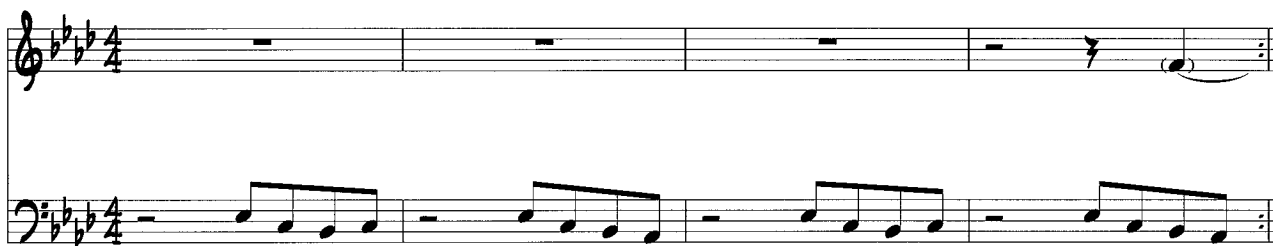
F_M¹¹





seven days of falling

music by esbjörn svensson / dan berglund / magnus öström



8

2.

17

Measures 17-23: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time. Measure 17: whole rest. Measure 18: whole rest. Measure 19: whole rest. Measure 20: whole rest. Measure 21: whole rest. Measure 22: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 23: quarter note B-flat, quarter note E-flat, quarter note A-flat. Chords: F G^bΔ7 (measures 17-18), A^b6 B^bM (measures 19-20), G^bΔ13/8^b G^bΔ7#11 (measures 21-22), F G^bΔ7 A^b6 (measures 23-24).

24

Measures 24-30: Bass clef, key signature of three flats, 4/4 time. Measure 24: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 25: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 26: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 27: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 28: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 29: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 30: quarter note B-flat, quarter note E-flat, quarter note A-flat. Chords: B^bM A^b6 (measures 24-25), G^bΔ13/8^b G^bΔ7#11 (measures 26-27), F G^bΔ7 A^b6 (measures 28-30).

29

Measures 31-37: Bass clef, key signature of three flats, 4/4 time. Measure 31: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 32: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 33: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 34: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 35: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 36: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 37: quarter note B-flat, quarter note E-flat, quarter note A-flat. Chords: B^bM A^b6 (measures 31-32), G^bΔ13/8^b G^bΔ7#11 (measures 33-34), F G^bΔ7 A^b6 (measures 35-37).

34

Measures 38-44: Bass clef, key signature of three flats, 4/4 time. Measure 38: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 39: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 40: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 41: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 42: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 43: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 44: quarter note B-flat, quarter note E-flat, quarter note A-flat. Chords: B^bM A^b6 (measures 38-39), G^bΔ13/8^b G^bΔ7#11 (measures 40-41), F B^bM/D^b A^b6/C (measures 42-44).

39

Measures 45-51: Bass clef, key signature of three flats, 4/4 time. Measure 45: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 46: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 47: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 48: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 49: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 50: quarter note B-flat, quarter note E-flat, quarter note A-flat. Measure 51: quarter note B-flat, quarter note E-flat, quarter note A-flat. Chords: B^bM A^b6 (measures 45-46), G^bΔ13/8^b G^bΔ7#11 (measures 47-48), F G^bΔ7 A^b6 (measures 49-51).

44

B^b_M A^{b6} $G^b\Delta_{13}/B^b$ $G^b\Delta_7\#11$

51

$B^b\Delta_7$ C^6 D_M C^6 $B^b\Delta_7$ C^6 D_M C^6

58

A $D^b\Delta_7$ E^{b6} F_M E^{b6} $D^b\Delta_7$ E^{b6}

62

F_M E^{b6} $D^b\Delta_7$ E^{b6} F_M E^{b6} $D^b\Delta_7$ E^{b6}

66

F_M E^{b6}

spam-boo-limbo

music by esbjörn svensson

The first system of music consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a repeat sign and contains two whole rests. The bottom staff is in bass clef with the same key signature and time signature. It contains a continuous eighth-note melody with triplets, starting on G2 and ending on G3.

The second system of music is marked with a box containing the letter 'A'. It consists of two staves. The top staff has a key signature change to one flat (Bb) and a 4/4 time signature. It contains a melody with triplets and chords: Bb, Gm7, Am7, F, Bb, and Gm7. The bottom staff continues the eighth-note bass line from the first system.

The third system of music consists of two staves. The top staff has a key signature change to two flats (Bb, Eb) and a 4/4 time signature. It contains a melody with triplets and chords: Am, Dm, Bb, Gm7, Am, and F. The bottom staff continues the eighth-note bass line.

The fourth system of music is marked with a '1.' and consists of two staves. The top staff has a key signature change to one flat (Bb) and a 4/4 time signature. It contains a melody with triplets and chords: Bb, Gm7, Am, and B7. The system ends with a double bar line and a repeat sign. The bottom staff continues the eighth-note bass line.

The fifth system of music is marked with a '2.' and consists of two staves. The top staff has a key signature change to two flats (Bb, Eb) and a 4/4 time signature. It contains a melody with triplets and chords: Bb, Gm7, Am, and Eb6/9. The system ends with a double bar line. The bottom staff continues the eighth-note bass line.

13 $G^b\Delta 7$ A^bM^{11} $E^b\Delta 7$ $F\Delta 7^{\#11}$ $D^{\flat 9}$ $E^b\flat 9$ $A/C^{\#}$ B^b/C

Musical notation for measures 13-16. Treble and bass staves. Chords: $G^b\Delta 7$, A^bM^{11} , $E^b\Delta 7$, $F\Delta 7^{\#11}$, $D^{\flat 9}$, $E^b\flat 9$, $A/C^{\#}$, B^b/C . Triplets are indicated over measures 14 and 15.

17 $F^{\flat 9}$ $G^b7^{\flat 9b5}$ $C7^{\flat 9}$ $B^{\flat}M7$ G^b A^b/G^b $E\Delta 7$

Musical notation for measures 17-20. Treble and bass staves. Chords: $F^{\flat 9}$, $G^b7^{\flat 9b5}$, $C7^{\flat 9}$, $B^{\flat}M7$, G^b , A^b/G^b , $E\Delta 7$. A triplet is indicated over measures 19 and 20.

21 A/D B^b/E^b $A/C^{\#}$ B^b/C $F\Delta 9$ $G^b7^{\flat 9b5}$ $C7^{\flat 9}$ $B^{\flat}M7$

Musical notation for measures 21-24. Treble and bass staves. Chords: A/D , B^b/E^b , $A/C^{\#}$, B^b/C , $F\Delta 9$, $G^b7^{\flat 9b5}$, $C7^{\flat 9}$, $B^{\flat}M7$. A triplet is indicated over measures 22 and 23.

25 $A^bM7(d11)$ $G\Delta 7^{\#11}$ $F^{\#}M7$ $F^{\#}M7$ $F^{\#}M7$ $F^{\#}M7$ $F^{\#}M7$ $F^{\#}M7$

Musical notation for measures 25-27. Treble and bass staves. Chords: $A^bM7(d11)$, $G\Delta 7^{\#11}$, $F^{\#}M7$, $F^{\#}M7$, $F^{\#}M7$, $F^{\#}M7$, $F^{\#}M7$, $F^{\#}M7$. Triplets are indicated over measures 25, 26, and 27.

28 $F^{\#}M7$ $F^{\#}M7$ $G^{\#}M7$ $E^{\#}M7$ A/B D.S. AL CODA

Musical notation for measures 28-31. Treble and bass staves. Chords: $F^{\#}M7$, $F^{\#}M7$, $G^{\#}M7$, $E^{\#}M7$, A/B . Triplets are indicated over measures 28, 29, and 30. The piece ends with a Coda section.

31

SOLOS

ON CUE

33

B^b G_M^7 A_M^7 F B^b G_M^7 A_M $E^b \%$

(OPEN)

8

37

$G^b \Delta^7$ $A^b M^{11}$ $E^b \Delta^7$ $F \Delta^7 \#^{11}$ $D \%$ $E^b \%$ $A/C^\#$ B^b/C

41

$F \%$ $G^b 7^b 5$ $C^b 7^b 9$ B_M^7 G^b A^b/G^b $E \Delta^7$

45

A/D B^b/E^b $A/C^\#$ B^b/C $F \Delta^9$ $G^b 7^b 5$ $C^b 7^b 9$ B_M^7

49 $A^b M7(11)$ $G\Delta7\#11$ $F\# M7$ $F M7b6$

49 $A^b M7(11)$ $G\Delta7\#11$ $F\# M7$ $F M7b6$

52 $F M7$ $F\# M7$ $G M7$ $E M7$ A/B

52 $F M7$ $F\# M7$ $G M7$ $E M7$ A/B

A 55 B^b $G M7$ $A M7$ F B^b $G M7$

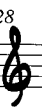
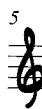
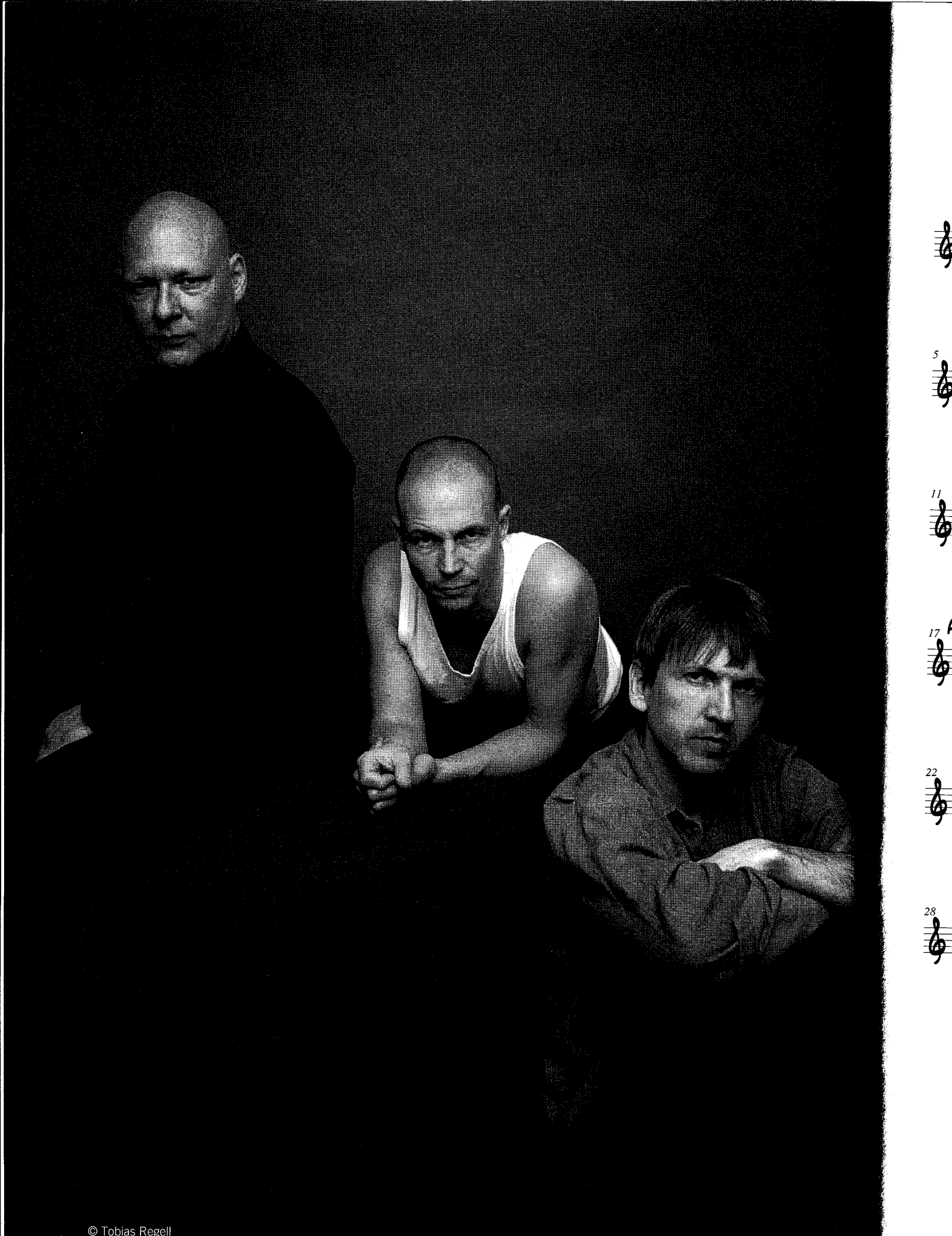
A 55 B^b $G M7$ $A M7$ F B^b $G M7$

58 $A M$ $D M$ B^b $G M7$ $A M$ F

58 $A M$ $D M$ B^b $G M7$ $A M$ F

61 B^b $G M7$ $A M$ B^b

61 B^b $G M7$ $A M$ B^b



the goldhearted miner

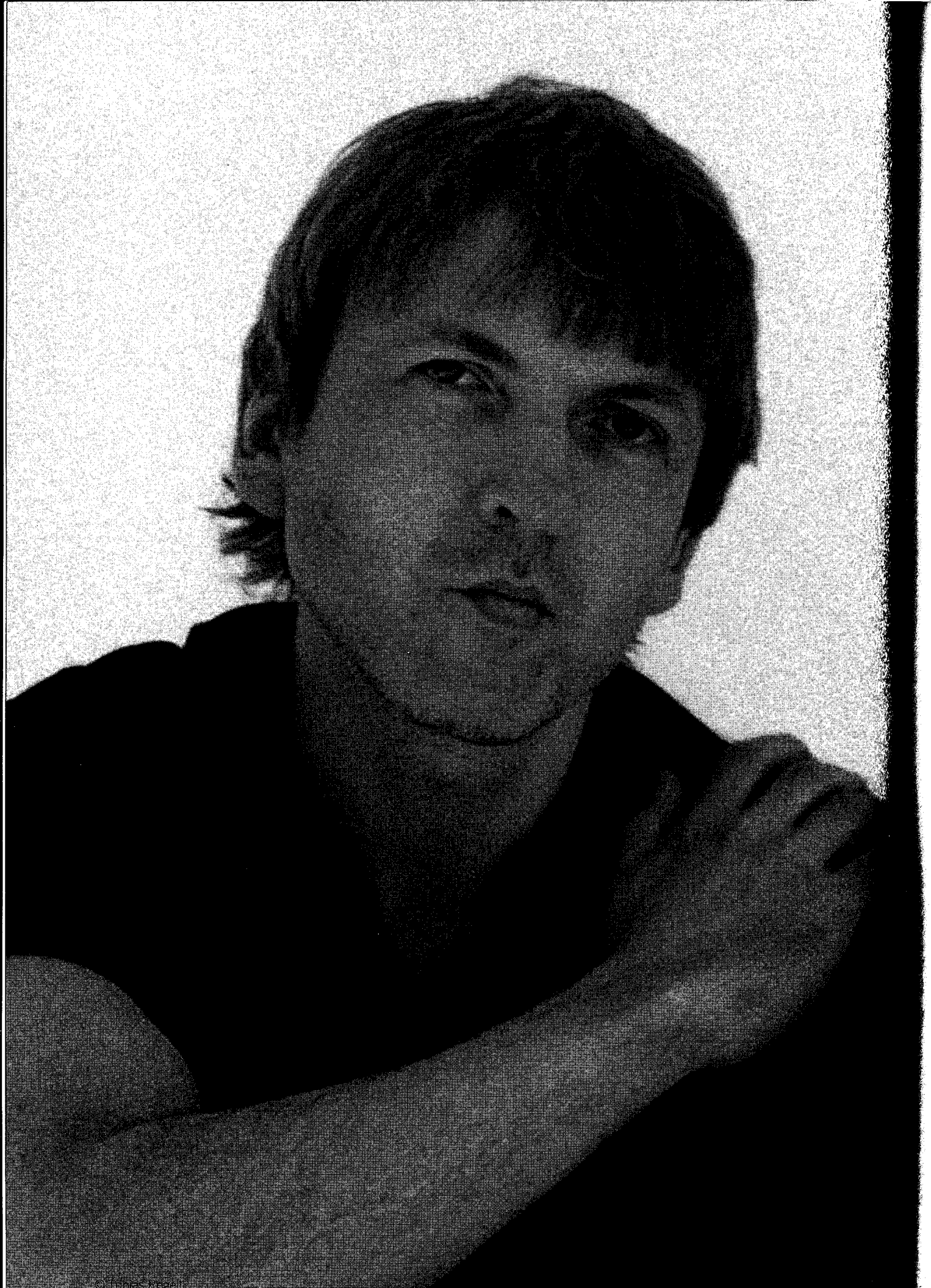
music by esbjörn svensson / dan berglund / magnus öström

Chords: C Δ 7, F Δ 7 \sharp 11, 4x G, E M 7, E b Δ 7 \sharp 11, A7 b 5, A b , C M 7, F sus , F, G sus , G, A b , F M 7, G M 7, C sus 4, C7/G b , B/G b , B b M , A b sus 4, A b , D b M 7, B/D \sharp , E M 7, A7 sus 4, G Δ 7, D Δ 7, G Δ 7, B, G \sharp M 7, G Δ 7 \sharp 11, G7.

Measure numbers: 5, 11, 17, 22, 28.

Triplet markings: 3.

Repeat sign: 4x.



music by esbjörn svensson

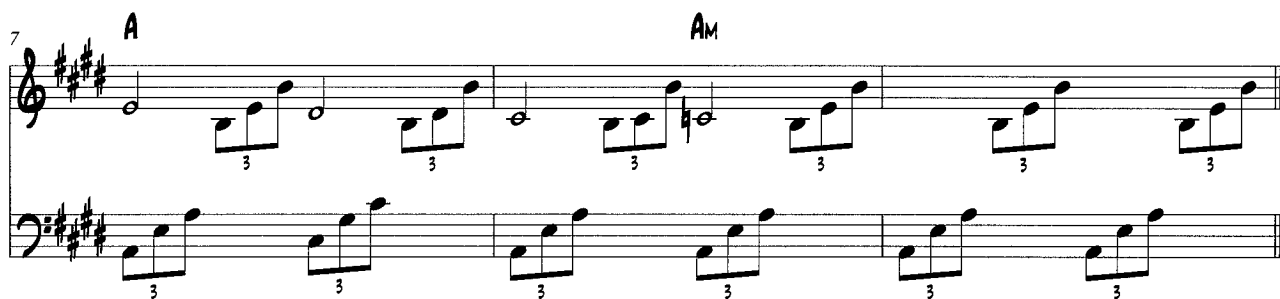
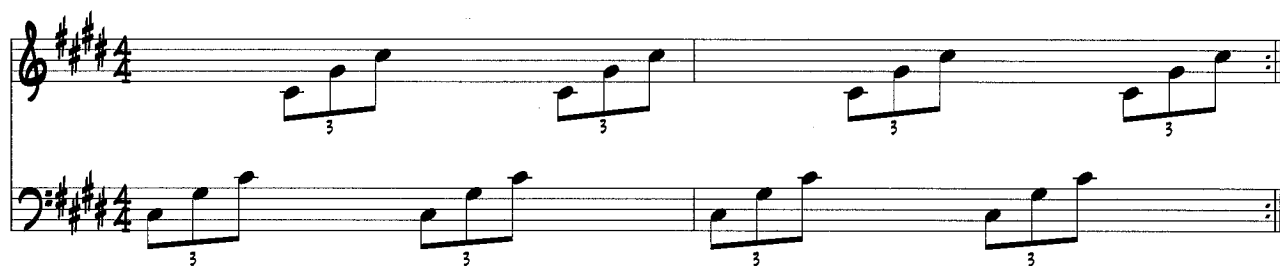
music by esbjörn svensson

21 $G^{\flat}M^7$ C^7 $B^{\flat}M^7$ $E^{\flat}7$ F SOLO ON F-BLUES

The image shows measures 21, 22, and 23 of a blues piece. Measure 21 contains a G-flat major 7 chord, a C7 chord, a B-flat major 7 chord, and an E-flat 7 chord. Measure 22 contains an F major chord. Measure 23 is a whole rest. The notation is in 12/8 time, with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The piece is titled 'F-BLUES'.

the unstable table & the infamous fable

music by esbjörn svensson / dan berglund / magnus öström



12

12

14

14

17

C#M

17

20

20

23

A

Am

23

26 **F** **D_M** **G**

3

28 **E_M** **A_M** **F** **G**

3

30 **E_M** **B^bΔ7** **F** **G**

3

32 **E** **F[#]** **D[#]_M** **G[#]_M**

3

34 **E** **F[#]** **D[#]_M** **G[#]_M**

3

36 **Aadd⁹**

38

40 **A** **C#M**

43

46 **DΔ7#11**

OPEN SOLOS ON **DΔ7#11**

tide of trepidation

music by esbjörn svensson / dan berglund / magnus öström

A

5

10

15

B

20

3

8^bΔ7

Am

Am

1.

2.

The musical score is written for guitar in 4/4 time. It consists of two main sections, A and B. Section A starts at measure 1 and ends at measure 16. It features a melody in the treble clef and a bass line in the bass clef. Chords are indicated above the staff: Dm at measure 1, Gm/D at measure 2, Dm at measure 5, Gm/D at measure 6, and Dm at measure 10. Section B starts at measure 17 and ends at measure 24. It also features a melody and bass line. Chords are indicated: Am at measure 17, 8bΔ7 at measure 20, and Am at measure 23. There are first and second endings marked at measures 11-12 and 15-16 respectively. The score is written in a key with one sharp (F#) and a key signature of one flat (Bb) for the bass line.

24 $B^b\Delta 7$ Am

28 $B^b\Delta 7$ Am

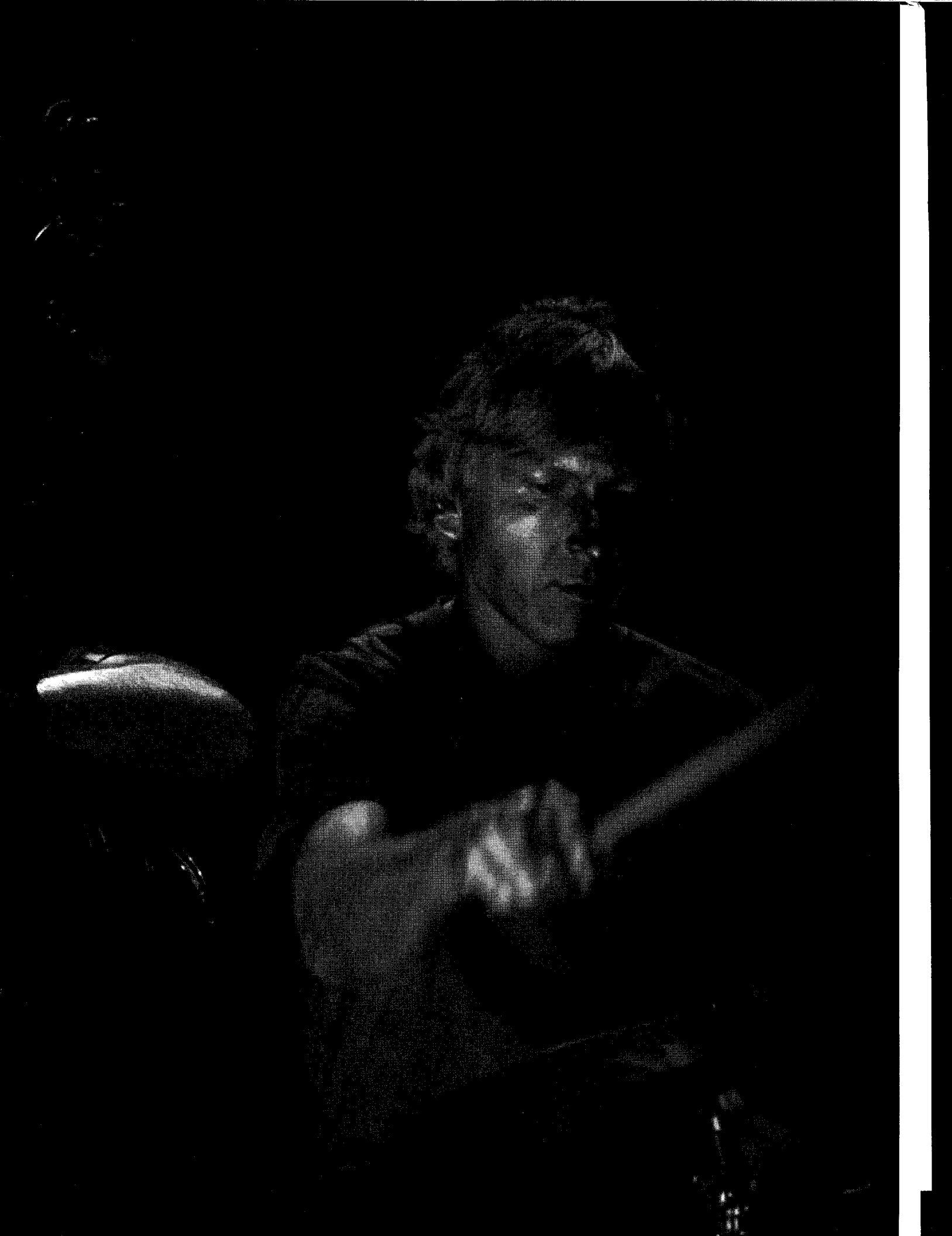
A 31 D_M G_M/D

35 D_M G_M/D

39 D_M G_M/D

43 D_M G_M/D





19 $G\Delta 7$

22 $F\sharp M$ $G\Delta 7$

25

29

32

C 34 $F\sharp M\flat 6$

38 $G\Delta 7\#11$

42 $Asus^4$

1.+2.

46 3.

SOLO

49

ON CUE LAST TIME (SOLO ONT.)

54

56

59

59

59

G Δ 7

F Δ 7

G Δ 7

62

G^Δ7

Sheet music for 'The Rose Tree' in G major, 4/4 time. The score is for piano and voice. The piano part features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes and quarter notes, often beamed together. The bass line provides a steady accompaniment with eighth and quarter notes. The key signature has one sharp (F#), and the time signature is 4/4. The score includes a repeat sign and a first ending bracket. The tempo is marked 'Allegretto'.

65 **F#M** **GΔ7**

The musical score for measures 65-68 is written in 4/4 time. Measure 65 features a treble clef with a key signature of two sharps (F# and C#). The melody begins with a half note F#4, followed by a quarter rest, a quarter note G4, a quarter note A4, and a half note B4. The bass line starts with a quarter note F#2, a quarter note G2, a quarter note A2, and a quarter note B2. Measure 66 continues the melody with a half note C#5, a quarter rest, a quarter note D5, a quarter note E5, and a half note F#5. The bass line has a quarter note C#2, a quarter note D2, a quarter note E2, and a quarter note F#2. Measure 67 features a half note G5, a quarter rest, a quarter note A5, a quarter note B5, and a half note C#6. The bass line has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C#3. Measure 68 concludes with a half note D6, a quarter rest, a quarter note E6, a quarter note F#6, and a half note G6. The bass line has a quarter note D2, a quarter note E2, a quarter note F#2, and a quarter note G2. The score is marked with 'F#M' and 'GΔ7' above the staff.

C

67 **F#m^b6**

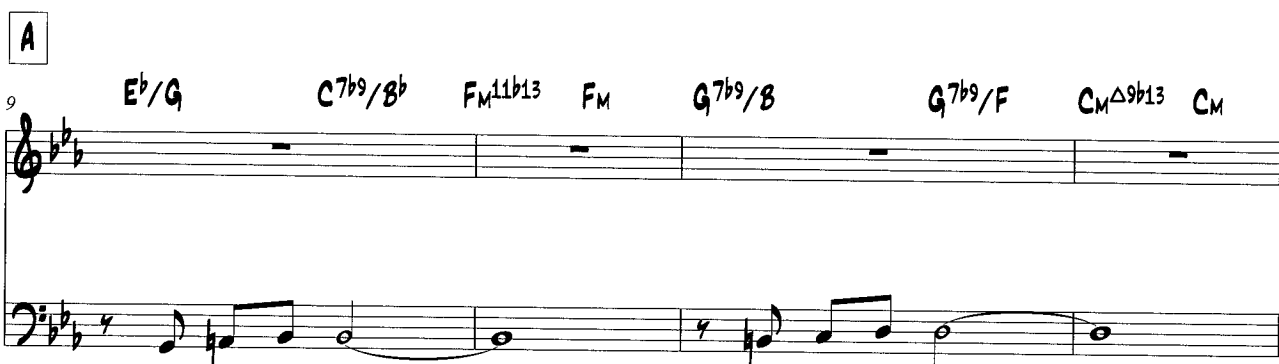
70 **G Δ 7 \sharp 11**

74 **Asus⁴** REPEAT AD LIB.

The musical score for 'Asus' (74) is written for guitar. It features a treble and bass staff in D major (two sharps). The treble staff begins with a whole rest, followed by a half note D5, a half note E5, a quarter note F#5, and a half note G5. The bass staff consists of a continuous eighth-note pattern: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A

viaticum

music by esbjörn svensson / dan berglund / magnus öström



8

17

E^b G E^b C

21

D^b F_M E G

A

25

E^b/G C⁷b⁹/B^b F_M¹¹b¹³ F_M G⁷b⁹/B G⁷b⁹/F C_M^Δ9b¹³ C_M

29

E^b_{DIM} G_M/D D^b_{DIM} F_M/C G^b₉/B C_M G

gear guide



esbjörn svensson

At home I have a Yamaha piano, the best I could afford.

Like most pianists I like playing Yamahas 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 21"

(5) Ride 22" K.Zildjian Constantinople light sizzled

(6) Crash 16" Constantinople suspended

(7) two old A-Zildjian 12" splashes 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:

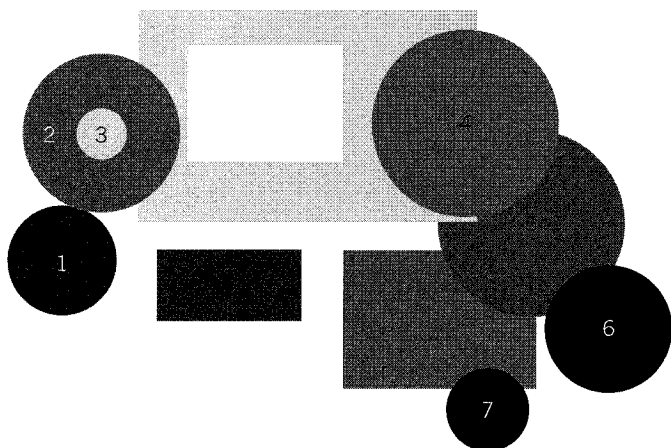
Lexicon Jamman

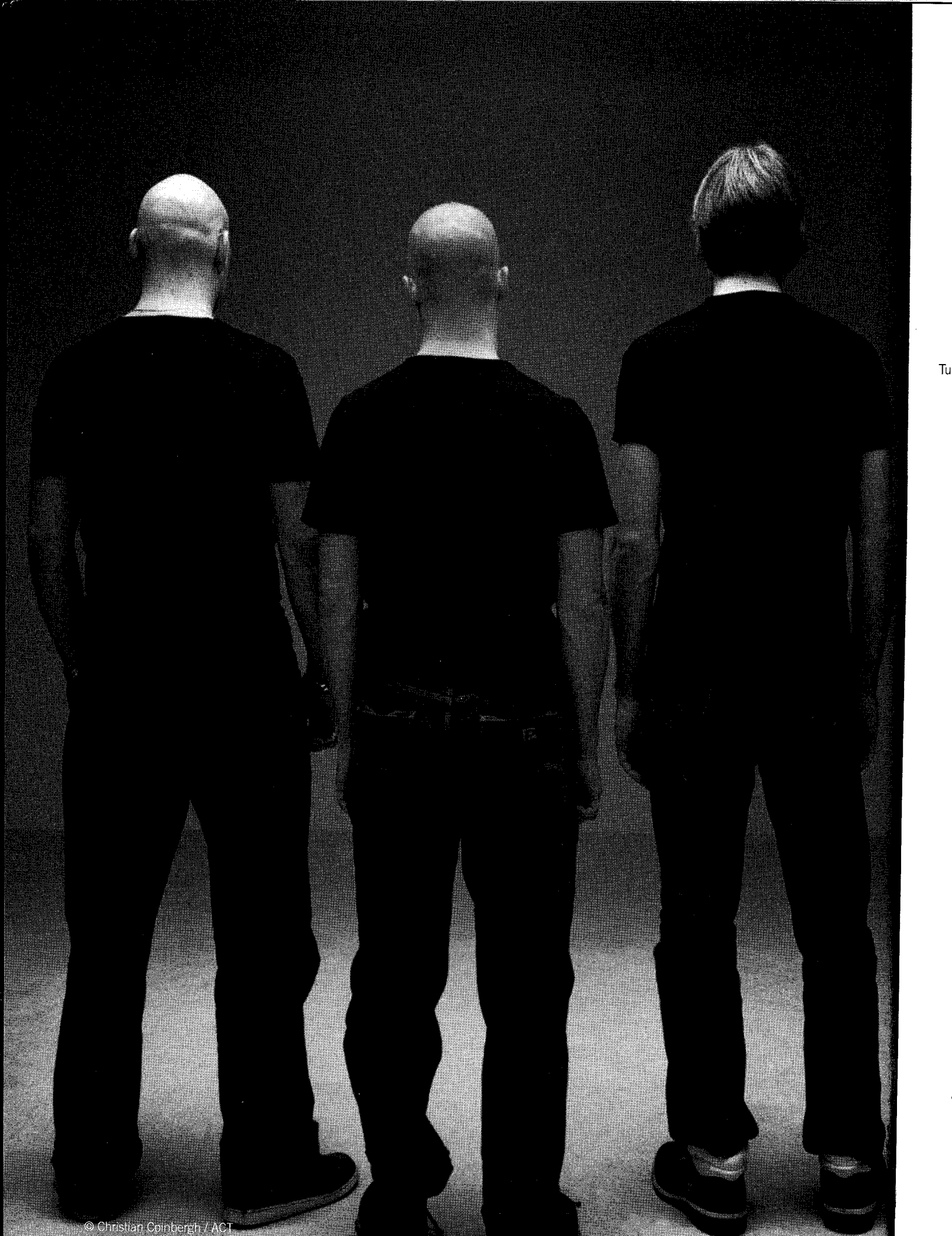
DOD Envelope filter

Line 6 Distortion stompbox

Line 6 Filter stompbox

Digitech Whammy





Tu

discography

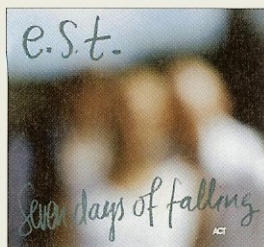
Tuesday Wonderland (2006)
ACT 9016-2

ACTSACD 9806-2

Tuesday Wonderland Super Audio CD



Seven Days Of Falling (2003)
ACT 9012-2.



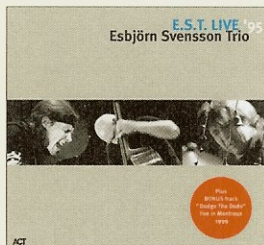
Good Morning Susie Soho (2000)
ACT 9009-2



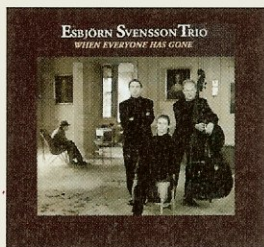
Winter In Venice (1997)
ACT 9007-2



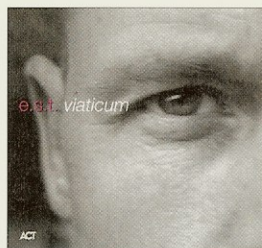
EST Live '95 (1995)
ACT 9295-2



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



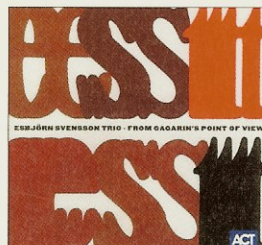
Viaticum (2005)
ACT 9015-2
ACT 6001-2
Viaticum Platinum Edition
ACTSACD 9801-2
Viaticum Super Audio CD



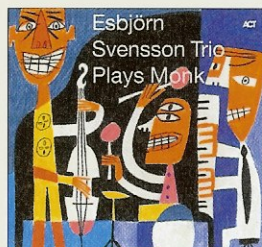
Strange Place For Snow (2002)
ACT 9011-2



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



EST Plays Monk (1996)
ACT 9010-2



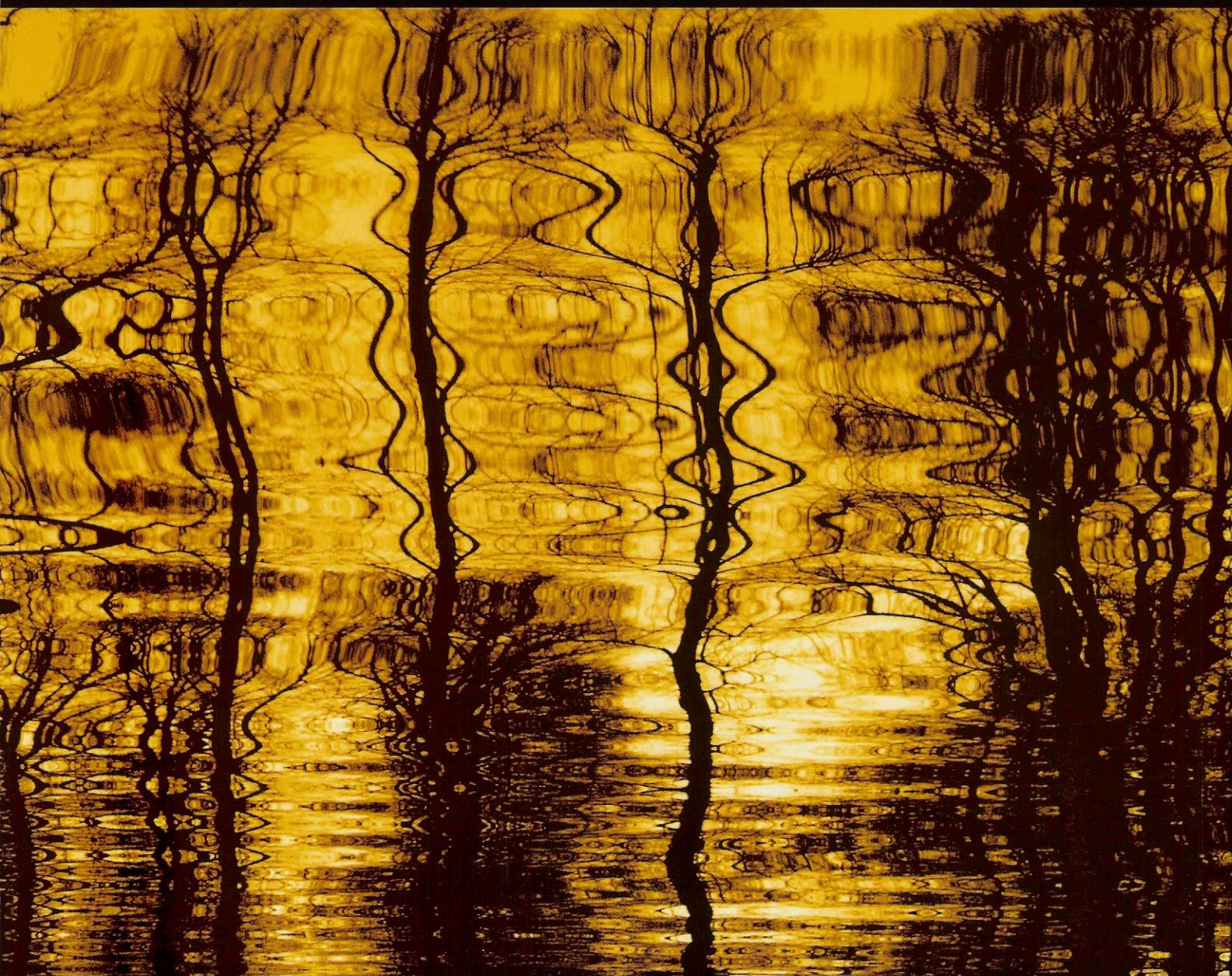
e.s.t. live in Stockholm (2003)
DVD ACT 9900-9



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