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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,

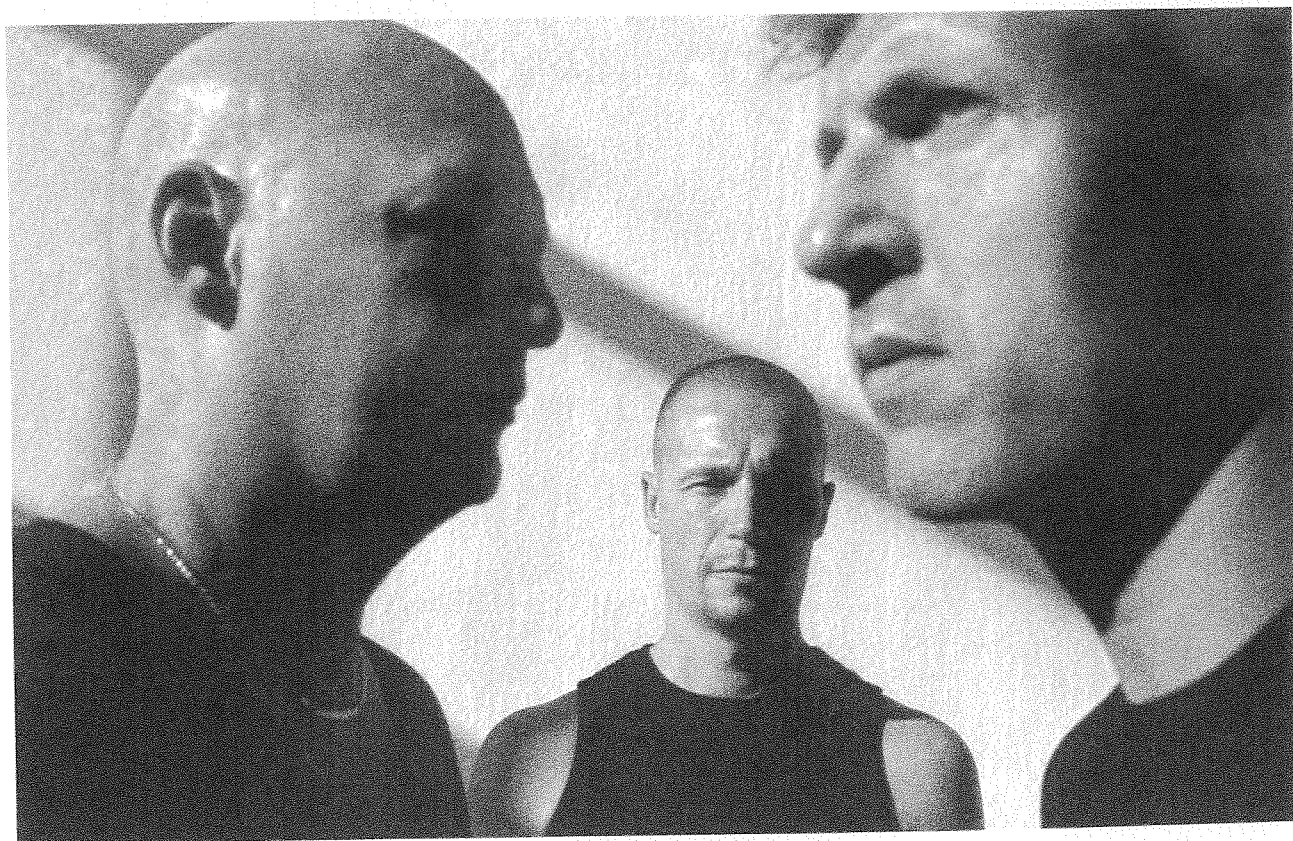
France), the “BBC Jazz Award”, the “Victoire du Jazz” – the French Grammy – as best international act and also the “Relevation of the Year” award, a special award from Midem.

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 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**

$A^{\flat}\Delta 7\#11$   $G^{\flat}M$   $A^{\flat}\Delta 7\#11$

7

$G^{\flat}M$

**B**

15

1.  $A^{\flat}\Delta 7\#11$   $A^{\flat}\Delta$

21

$A^{\flat}\Delta 7\#11$   $A^{\flat}\Delta 7/\flat$

27

$B\Delta 7$

C

32

2. A<sup>b</sup>Δ7

BΔ7

38

A<sup>b</sup>Δ7

44

BΔ7

NC

A

50

A<sup>b</sup>Δ7

G<sub>M</sub>

A<sup>b</sup>Δ7

56

G<sub>M</sub>

G<sub>M</sub>

62  $A^{\flat}\Delta 7$   $A^{\flat}\Delta 7\#11$

Musical notation for measures 62-69. Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G2, A2, B2, C3, B2, A2, G2. Chords:  $A^{\flat}\Delta 7$  and  $A^{\flat}\Delta 7\#11$ .

70  $G_M$   $G_M$

Musical notation for measures 70-75. Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G2, A2, B2, C3, B2, A2, G2. Chords:  $G_M$  and  $G_M$ .

76  $A^{\flat}\Delta 7$   $A^{\flat}\Delta 7\#11$

Musical notation for measures 76-83. Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G2, A2, B2, C3, B2, A2, G2. Chords:  $A^{\flat}\Delta 7$  and  $A^{\flat}\Delta 7\#11$ .

84  $D$   $G_M$   $G_M$

Musical notation for measures 84-88. Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G2, A2, B2, C3, B2, A2, G2. Chords:  $D$ ,  $G_M$ , and  $G_M$ .

89  $A^{\flat}\Delta 7$

Musical notation for measures 89-96. Treble clef: G4, A4, B4, C5, B4, A4, G4. Bass clef: G2, A2, B2, C3, B2, A2, G2. Chord:  $A^{\flat}\Delta 7$ .

94

$A^{\flat}\Delta 7^{\#11}$

OPEN

LAST TIME

99

$G_M$

$G_M$

106

$A^{\flat}\Delta 7$

$A^{\flat}\Delta 7^{\#11}$

**SOLOS**

113

$G_M$   $A^{\flat}\Delta 7/C$   $G_M$   $A^{\flat}\Delta 7/C$   $A^{\flat}\Delta 7$   $F_M$

149

$G_M$   $A^{\flat}\Delta 7$   $B^{\flat}SUS$   $C_M$

# eighthundred streets by feet

music by esbjörn svensson / dan berglund / magnus öström

The musical score is written in 8/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven systems of music, each with a treble clef staff and a bass clef staff. The bass clef staff contains the primary melody, while the treble clef staff contains chords and rests. The first system starts with a repeat sign and includes the chords D<sup>b</sup>Δ7, C<sub>M</sub>7, D<sup>b</sup>/F, and C/G. The second system begins at measure 5 and includes F<sub>M</sub>/A<sup>b</sup>, A<sup>b</sup>Δ7, B<sup>b</sup><sub>M</sub>7, C, D<sup>b</sup>Δ7, C<sub>M</sub>7, D<sup>b</sup>/F, C/G, and F<sub>M</sub>. The third system begins at measure 14 and includes E<sup>b</sup>6, D<sup>b</sup>Δ7, C, D<sup>b</sup>Δ7, C<sub>M</sub>7, D<sup>b</sup>/F, G<sub>M</sub>7, F<sub>M</sub>/E<sup>b</sup>, and A<sup>b</sup>Δ7. The fourth system begins at measure 23 and includes B<sup>b</sup><sub>M</sub>7, C, B<sup>b</sup><sub>M</sub>7, A<sup>b</sup>6, E<sup>b</sup>/G, B<sup>b</sup><sub>M</sub>7, A<sup>b</sup>6, and G/D. The fifth system begins at measure 32 and includes C<sub>M</sub>/E<sup>b</sup>, C/E, D<sup>b</sup>Δ7, C<sub>M</sub>7, D<sup>b</sup>/F, and C/G. The sixth system begins at measure 40 and includes F<sub>M</sub>, E<sup>b</sup>6, D<sup>b</sup>Δ7, C, D<sup>b</sup>Δ7, C<sub>M</sub>7, D<sup>b</sup>/F, and C/G. The seventh system begins at measure 48 and includes D<sup>b</sup>Δ7, B<sup>b</sup><sub>M</sub>7, D<sup>b</sup>/C, E<sup>b</sup>6, C<sub>M</sub>7, F<sub>M</sub>7<sup>b</sup>13, and F<sub>M</sub>7<sup>b</sup>6/G. A note '(LEFT HAND CONT.)' is placed at the end of the first system.



55  $B^b$   $F_M7b6$   $E^b7$   $D^b\Delta7\#11$   $C$

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)

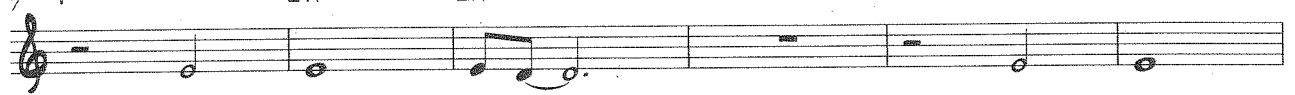
# behind the yashmak

music by esbjörn svensson / dan berglund / magnus öström


E PRYGIAN (OPEN) A F $\Delta$ 9 DM11 EM7 C




7 F $\Delta$ 9 DM11 EM7 C F $\Delta$ 9 DM11




13 EM7 C F $\Delta$ 9 DM11 EM



B  
19 FM7 GM7 A $\Delta$  B $\flat$ SUS4 CM7



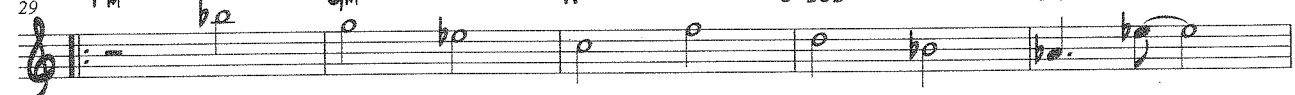
24 FM7 GM7 A $\Delta$  B $\flat$ SUS4 CM7



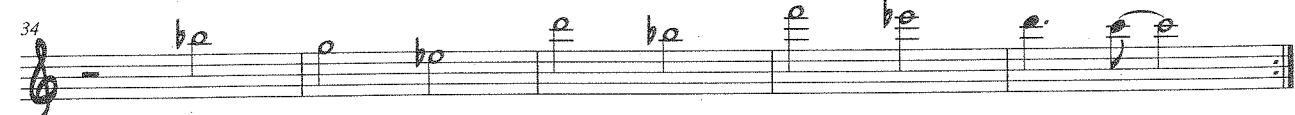
PLAY A, THEN OPEN SOLOS ON E

## OUTRO

29 FM7  $b_2$  GM7 A $\Delta$  B $\flat$ SUS4 CM7



34 FM7  $b_2$  GM7 A $\Delta$  B $\flat$ SUS4 CM7



# believe, beleft, below

music by esbjörn svensson / dan berglund / magnus öström

8<sup>b</sup> F E<sup>b</sup> 8<sup>b</sup>

5 F G<sup>M</sup> G<sup>b</sup> 8<sup>b</sup>

9 G<sup>M</sup>6 D7/F# D<sup>M</sup>/F A/E E<sup>b</sup>7 A<sup>b</sup>/E<sup>b</sup> D7 G<sup>M</sup>

13 G<sup>M</sup>6 D7/F# D<sup>M</sup>/F A/E E<sup>b</sup>7 A<sup>b</sup>/E<sup>b</sup> D7 E<sup>b</sup>

18 8<sup>b</sup> F E<sup>b</sup> G<sup>M</sup> G<sup>b</sup> B<sup>b</sup>/F E7#11 E<sup>b</sup> B<sup>b</sup>/D C7 C<sup>M</sup>7 8<sup>b</sup>



27

Musical notation for measures 27-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The treble staff features a melodic line with a long slur over measures 27-28, followed by a more active line in measures 29-30. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

31

Musical notation for measures 31-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The time signature is 4/4. The treble staff has a melodic line with a long slur over measures 31-32, followed by a more active line in measures 33-34. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

35

Musical notation for measures 35-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The time signature is 4/4. The treble staff has a melodic line with a long slur over measures 35-36, followed by a more active line in measures 37-38. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

39

Musical notation for measures 39-42. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The time signature is 4/4. The treble staff has a melodic line with a long slur over measures 39-40, followed by a more active line in measures 41-42. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

43

Musical notation for measures 43-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats. The time signature is 4/4. The treble staff has a melodic line with a long slur over measures 43-44, followed by a more active line in measures 45-46. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

47

51

55

59

Cm    Fm    B<sup>b</sup>7    A<sup>b</sup>Δ7    G7

OPEN SOLOS

66

ON CUE ... SOLO CONT.

70

8

DM7 D<sup>b</sup>7<sup>b</sup>5 G7/B DM7<sup>b</sup>5 D<sup>b</sup>7<sup>b</sup>5 G7<sup>b</sup>9(<sup>b</sup>5)/B A<sup>b</sup>Δ9

74

81

B<sup>b</sup>6 A<sup>b</sup>Δ7 B<sup>b</sup>6 A<sup>b</sup>Δ9 B<sup>b</sup>6 A<sup>b</sup>Δ7#11 D.S. AL CODA

A OPEN SOLO ON BASSLINE

90

93

# dodge the dodo

music by esbjörn svensson

## INTRO

3x

E PHRYGIAN

## A

5

Am F G Dm Am F Dm E

9

Am F G Dm Am F D E

1. 13



8

17 2.

E PHRYGIAN

21

FΔ7 FM7b6

A

25

Am F G Dm Am F Dm E

29

Am F G Dm Am F D E

SOLOS ON E PHRYGIAN

# dolores in a shoestand

music by esbjörn svensson / dan berglund / magnus öström

3/4

D $\Delta$ 7      E $M$ /D      D $\Delta$ 7

7

B $\flat$ /D      D $\Delta$ 7(D $\flat$ )      E $M$ /D      D $\Delta$ 7

14

1. C/D      B $\flat$ /D

23

D      2. C      G/B      G $M$ /B $\flat$

29

B $M$ 7      B $\flat$  $\Delta$ 7      D/A

D.S. AL  $\oplus\oplus$

35

A<sup>b</sup>7sus4 A<sup>b</sup>7

G

D/F#

E

F#

G



41

C

G/B

Gm/B<sup>b</sup>

Bm

G<sup>b</sup>/B<sup>b</sup>

D7/A

A<sup>b</sup>7

45

48

OPEN SOLO ON D

51

# elevation of love

music by esbjörn svensson / dan berglund / magnus öström

## INTRO

Musical notation for the Intro section, measures 1-5. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a piano (p.) dynamic marking at the end.

Musical notation for measures 6-8. Measure 6 starts with a piano (p.) dynamic. Measures 7 and 8 include first and second endings, indicated by '1.' and '2.' above the staff. The first ending leads back to measure 6, and the second ending concludes the phrase.

Musical notation for measures 10-15, starting with section A. The key signature changes to E-flat major (three flats). Measure 10 is marked with a box 'A'. Chord symbols  $A^b\Delta 7$  and  $Cm 7$  are placed above the staff. The melody features a long note in measure 10 and a series of eighth notes in measure 11. The bass line has a similar melodic line.

Musical notation for measures 16-21. Chord symbols  $Fsus 4$ ,  $F 7$ ,  $A^b\Delta 7$ , and  $Gm 7$  are placed above the staff. The melody continues with eighth and quarter notes, and the bass line provides a steady accompaniment.

Musical notation for measures 22-24. Measure 22 is marked with a box 'C'. Chord symbols  $C$  and  $F$  are placed above the staff. The first ending (1.) leads back to measure 22, and the second ending (2.) concludes the section.

28

33

A

43

49

B

62

PLAY INTRO THEN SOLOS ON A+B

# from gagarin's point of view

music by esbjörn svensson

**A**

DM7  $B^b\Delta 7$  DM7  $B^b\Delta 7$

5

DM7  $B^b\Delta 7$  DM7  $B^b\Delta 7$

**B**

9

**A**

17

DM7  $B^b\Delta 7$  DM7  $B^b\Delta 7$

21

DM7  $B^b\Delta 7$  DM7  $B^b\Delta 7$

# goldwrap

music by esbjörn svensson / dan berglund / magnus öström

A

Chords: A<sup>b</sup> B<sup>b</sup> C<sub>M</sub> F<sub>M</sub> A<sup>b</sup> B<sup>b</sup> C<sub>M</sub> F<sub>M</sub> A<sup>b</sup> B<sup>b</sup>

Chords: C<sub>M</sub> F<sub>M</sub> A<sup>b</sup> B<sup>b</sup> C<sub>M</sub> F<sub>M</sub>

1. Chords: A<sup>b</sup> B<sup>b</sup> C<sub>M</sub> D<sup>b</sup> E<sup>b</sup><sub>M</sub> A<sup>b</sup><sub>M</sub>

Chords: B<sup>b</sup><sub>M</sub> B D<sup>b</sup> E<sup>b</sup><sub>M</sub> A<sup>b</sup><sub>M</sub> B<sup>b</sup><sub>M</sub> B D<sup>b</sup>

2. Chords: A<sup>b</sup> B<sup>b</sup> C<sub>M</sub> F<sub>M</sub> G<sup>b</sup> D<sup>b</sup>

B

Chords: E<sub>M</sub><sup>7</sup> A<sub>M</sub><sup>7</sup> A<sub>M</sub><sup>7</sup>/G F<sub>M</sub><sup>7</sup> F<sub>M</sub> F<sub>M</sub>/E<sup>b</sup>

Chords: E<sub>M</sub> A<sub>M</sub><sup>7</sup> A<sub>M</sub> A<sub>M</sub>/G F<sub>M</sub><sup>7</sup> F<sub>M</sub>/E<sup>b</sup> D<sup>b</sup> D<sup>b</sup><sub>M</sub><sup>6</sup>

D.C. AL CODA

30  $\text{FM7}$   $\text{FM7/E}^\flat$   $\text{D}^\flat\text{M}^\flat6$

34  $\text{D}^\Delta7\#11$   $\text{F/B}$   $\text{D}^\flat/\text{B}^\flat\Delta7\#5$

40  $\text{A}^\#5(\flat5)$   $\text{E}^\flat\text{sus}4$

46  $\text{A}^\flat$   $\text{B}^\flat$   $\text{C}_\text{M}$   $\text{F}_\text{M}$   $\text{A}^\flat$   $\text{B}^\flat$   $\text{C}_\text{M}$   $\text{F}_\text{M}$   $\text{A}^\flat$   $\text{B}^\flat$

51  $\text{C}_\text{M}$   $\text{F}_\text{M}$   $\text{A}^\flat$   $\text{B}^\flat$   $\text{C}_\text{M}$   $\text{F}_\text{M}$

54  $\text{A}^\flat$   $\text{B}^\flat$   $\text{C}_\text{M}$   $\text{F}_\text{M}$   $\text{A}^\flat$   $\text{B}^\flat$

57  $\text{A}^\flat$   $\text{B}^\flat$   $\text{C}_\text{M}$   $\text{F}_\text{M}$   $\text{G}^\flat6/9$   $\text{E}^\flat$



# mingle in the mincing-machine

music by esbjörn svensson / dan berglund / magnus öström

**A<sup>b</sup>**

Musical notation for the first system, measures 1-7. The top staff is a treble clef with a whole rest. The bottom staff is a bass clef with a rhythmic pattern of eighth notes.

**A**

8

Musical notation for the second system, measures 8-12. The top staff has a melodic line with a box around measure 8. The bottom staff has a rhythmic accompaniment.

13

Musical notation for the third system, measures 13-16. The top staff has a melodic line with a box around measure 13. The bottom staff has a rhythmic accompaniment.

**B**

17

**D<sup>b</sup>7sus** **D<sup>b</sup>7** **E<sup>b</sup>M**

Musical notation for the fourth system, measures 17-20. The top staff has a melodic line with a box around measure 17. The bottom staff has a rhythmic accompaniment.

21  $D^{\flat 7}_{sus}$   $D^{\flat 7}$   $E^{\flat M}$

**C** 25  $E^{\Delta 7}$   $G^{\flat \Delta 7}$   $F^{\Delta 7}$   $G$

28  $D^{\flat \Delta 7 \#11}$

32  $F/A$   $A^{\flat}$   $E^{\flat 7}$   $D^{\flat 7}$   $G$

# pavane - thoughts of a septuagenarian

music by esbjörn svensson

F<sub>M</sub>11

Musical notation for measures 1-7. The piece is in 4/4 time. The first staff is the treble clef and the second is the bass clef. Measure 1 has a 7/4 time signature. Measure 2 has a 2/4 time signature. Measure 3 has a 4/4 time signature. Measure 4 has a 2/4 time signature. Measure 5 has a 4/4 time signature. Measure 6 has a 2/4 time signature. Measure 7 has a 4/4 time signature.

Musical notation for measures 8-10. Measure 8 has a 4/4 time signature. Measure 9 has a 3/4 time signature. Measure 10 has a 4/4 time signature. Chords: C<sub>M</sub><sup>9</sup>, A<sup>b</sup>Δ<sup>9</sup>, G<sub>M</sub><sup>7</sup>, C<sub>M</sub><sup>b6</sup>, A<sup>b</sup>, B<sup>b</sup>.

Musical notation for measures 11-14. Measure 11 has a 4/4 time signature. Measure 12 has a 3/4 time signature. Measure 13 has a 4/4 time signature. Measure 14 has a 4/4 time signature. Chords: G<sub>M</sub><sup>7</sup>, G<sub>M</sub>/F, E<sup>b</sup>Δ<sup>7</sup>#5, A<sup>b</sup>Δ<sup>7</sup>, G<sub>M</sub><sup>7</sup>, G<sup>b</sup>Δ<sup>7</sup>, D<sup>b</sup>.

Musical notation for measures 15-18. Measure 15 has a 4/4 time signature. Measure 16 has a 3/4 time signature. Measure 17 has a 4/4 time signature. Measure 18 has a 4/4 time signature. Chords: G<sup>b</sup>Δ<sup>7</sup>, A<sup>b</sup>/B<sup>b</sup>, A<sup>b</sup><sub>M</sub>, EΔ<sup>7</sup>, E<sup>b</sup><sub>M</sub><sup>7</sup>b6, A<sup>b</sup><sub>M</sub><sup>b6</sup>.

Musical notation for measures 19-22. Measure 19 has a 4/4 time signature. Measure 20 has a 3/4 time signature. Measure 21 has a 4/4 time signature. Measure 22 has a 4/4 time signature. Chords: D<sup>b</sup><sub>M</sub>, D<sub>o</sub><sub>M</sub>, E<sup>b</sup><sub>M</sub>, B<sup>b</sup><sub>M</sub>, A<sup>b</sup><sub>M</sub>, A<sup>b</sup><sub>M</sub>/G<sup>b</sup>, F<sub>M</sub><sup>7</sup>, E<sup>b</sup>(9).

Musical notation for measures 23-25. Measure 23 has a 4/4 time signature. Measure 24 has a 3/4 time signature. Measure 25 has a 4/4 time signature. Chords: A, G<sup>#</sup><sub>M</sub><sup>7</sup>, A<sup>b</sup>Δ<sup>7</sup>#11(13), G<sub>M</sub>, G<sub>M</sub>/F.

Musical notation for measures 26-28. Measure 26 has a 4/4 time signature. Measure 27 has a 4/4 time signature. Measure 28 has a 4/4 time signature. Chords: E<sup>b</sup>Δ<sup>7</sup>, G<sub>9</sub><sub>S</sub><sup>us4</sup>, G.

# seven days of falling

music by esbjörn svensson / dan berglund / magnus öström

Musical notation for the first system, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The top staff is a treble clef and the bottom staff is a bass clef. The melody in the treble clef starts with a whole rest in measure 1, followed by a quarter rest in measure 2, and then a quarter note G4 in measure 3. The bass line consists of a steady eighth-note accompaniment.

**A**

5  $D^{\flat}\Delta 7$   $E^{\flat 6}$   $F_M$   $E^{\flat 6}$   $D^{\flat}\Delta 7$   $E^{\flat 6}$   $F_M$   $E^{\flat 6}$

Musical notation for the second system, measures 5-8. The key signature is three flats and the time signature is 4/4. The top staff is a treble clef and the bottom staff is a bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A triplet of eighth notes (B4, A4, G4) is marked with a '3' above it. The bass line continues with the eighth-note accompaniment.

9  $D^{\flat}\Delta 7$   $E^{\flat 6}$   $F_M$   $E^{\flat 6}$   $D^{\flat}\Delta 7$   $E^{\flat 6}$   $F_M$   $E^{\flat 6}$

Musical notation for the third system, measures 9-12. The key signature is three flats and the time signature is 4/4. The top staff is a treble clef and the bottom staff is a bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A triplet of eighth notes (B4, A4, G4) is marked with a '3' above it. The bass line continues with the eighth-note accompaniment.

13

1.

Musical notation for the fourth system, measures 13-16. The key signature is three flats and the time signature is 4/4. The top staff is a treble clef and the bottom staff is a bass clef. The melody in the treble clef consists of a single half note G4. The bass line continues with the eighth-note accompaniment.

8

2.

17

Chords: F G<sup>b</sup>Δ7, A<sup>b</sup>6 B<sup>b</sup>m, G<sup>b</sup>Δ13/B<sup>b</sup> G<sup>b</sup>Δ7#11, F G<sup>b</sup>Δ7 A<sup>b</sup>6

24

Chords: B<sup>b</sup>m A<sup>b</sup>6, G<sup>b</sup>Δ13/B<sup>b</sup> G<sup>b</sup>Δ7#11, F G<sup>b</sup>Δ7 A<sup>b</sup>6

29

Chords: B<sup>b</sup>m A<sup>b</sup>6, G<sup>b</sup>Δ13/B<sup>b</sup> G<sup>b</sup>Δ7#11, F G<sup>b</sup>Δ7 A<sup>b</sup>6

34

Chords: B<sup>b</sup>m A<sup>b</sup>6, G<sup>b</sup>Δ13/B<sup>b</sup> G<sup>b</sup>Δ7#11, F B<sup>b</sup>m/D<sup>b</sup> A<sup>b</sup>6/C

39

Chords: B<sup>b</sup>m A<sup>b</sup>6, G<sup>b</sup>Δ13/B<sup>b</sup> G<sup>b</sup>Δ7#11, F G<sup>b</sup>Δ7 A<sup>b</sup>6

44

Chords:  $B^b_M A^b6$   $G^b\Delta_{13}/8^b G^b\Delta_7\#11$

51

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

58

Chords:  $D^b\Delta_7 E^b6$   $F_M E^b6$   $D^b\Delta_7 E^b6$

62

Chords:  $F_M E^b6$   $D^b\Delta_7 E^b6$   $F_M E^b6$   $D^b\Delta_7 E^b6$

66

Chords:  $F_M E^b6$

# spam-boo-limbo

music by esbjörn svensson

First system of musical notation, featuring a treble clef staff with a repeat sign and a bass clef staff with a melodic line of eighth notes, many of which are beamed in groups of three (trios). The key signature has two flats and the time signature is 4/4.

**A**

Second system of musical notation, starting with a treble clef staff containing a box labeled "A" and a key signature change to one flat. The bass clef staff continues the melodic line. Chords B $\flat$ , Gm7, Am7, F, B $\flat$ , and Gm7 are indicated above the treble staff. Trios of eighth notes are present in the treble staff.

Third system of musical notation, continuing the melodic line in the bass clef staff. Chords Am, Dm, B $\flat$ , Gm7, Am, and F are indicated above the treble staff. Trios of eighth notes are present in the treble staff.

1.

Fourth system of musical notation, first ending. The treble staff contains complex rhythmic patterns with triplets and quintuplets. Chords B $\flat$ , Gm7, Am, and B7 are indicated. The system ends with a double bar line and a repeat sign.

2.

Fifth system of musical notation, second ending. The treble staff contains complex rhythmic patterns with triplets. Chords B $\flat$ , Gm7, Am, and E $\flat$ 6/9 are indicated. The system ends with a double bar line and a repeat sign.

13  $G^b\Delta 7$   $A^bM^{11}$   $E^b\Delta 7$   $F\Delta 7\#11$   $D^6/9$   $E^b6/9$   $A/C\#$   $B^b/C$

17  $F^6/9$   $G^b79b5$   $C7b9$   $B^M7$   $G^b$   $A^b/G^b$   $E\Delta 7$

21  $A/D$   $B^b/E^b$   $A/C\#$   $B^b/C$   $F\Delta 9$   $G^b79b5$   $C7b9$   $B^M7$

25  $A^bM7(d1)$   $G\Delta 7\#11$   $F\#M7$   $F^M7b6$

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



31

Musical notation for measures 31-32. Treble clef with a key signature of two flats. Bass clef with triplets of eighth notes.

SOLOS

ON CUE

33

$B^b$   $G_M7$   $A_M7$   $F$   $B^b$   $G_M7$   $A_M$   $E^b6/9$

(OPEN)

Musical notation for measures 33-36. Treble clef with chords and melodic lines. Bass clef with accompaniment. Includes a "SOLOS" box and an "ON CUE" box.

8

37

$G^b\Delta7$   $A^b_M11$   $E^b\Delta7$   $F\Delta7\#11$   $D^b6/9$   $E^b6/9$   $A/C\#$   $B^b/C$

Musical notation for measures 37-40. Treble clef with chords and melodic lines. Bass clef with accompaniment.

41

$F^b6/9$   $G^b79b5$   $C7b9$   $B_M7$   $G^b$   $A^b/G^b$   $E\Delta7$

Musical notation for measures 41-44. Treble clef with chords and melodic lines. Bass clef with accompaniment.

45

$A/D$   $B^b/E^b$   $A/C\#$   $B^b/C$   $F\Delta9$   $G^b79b5$   $C7b9$   $B_M7$

Musical notation for measures 45-48. Treble clef with chords and melodic lines. Bass clef with accompaniment.

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

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

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

55

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

58

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

61

# the goldhearted miner

music by esbjörn svensson / dan berglund / magnus öström

The musical score is written in 4/4 time and consists of six staves of music. The first staff (measures 1-4) includes chords CΔ7, FΔ7#11, G (with a 4x trill), and EM7. The second staff (measures 5-8) includes E♭Δ7#11, A7b5, A♭, CM7, F5sus, F, G5sus, and G. The third staff (measures 9-12) includes A♭, FM7, GM7, Csus4, C7/G♭, B/G♭, and B♭M. The fourth staff (measures 13-16) includes A♭sus4, A♭, D♭M7, B/D#, EM7, and A7sus4. The fifth staff (measures 17-21) includes GΔ7, DΔ7, and GΔ7. The sixth staff (measures 22-26) includes B, G♯M7, GΔ7#11, and G7. The score includes various musical notations such as treble clefs, stems, beams, and triplets.

# the rube thing

music by esbjörn svensson

F D<sup>b</sup>7 C7 E<sup>b</sup> E F

Musical notation for measures 1-4. Treble clef, bass clef, 4/4 time signature. Chords: F, D<sup>b</sup>7, C7, E<sup>b</sup>, E, F.

5 E<sup>b</sup>M7 A<sup>b</sup>7 D<sup>b</sup>Δ7 D<sup>M</sup>7

Musical notation for measures 5-8. Treble clef, bass clef, 4/4 time signature. Chords: E<sup>b</sup>M7, A<sup>b</sup>7, D<sup>b</sup>Δ7, D<sup>M</sup>7.

9 G<sup>M</sup>7 C7 B<sup>b</sup>M7 E<sup>b</sup>7 A<sup>b</sup>Δ7 G G<sup>b</sup>Δ7

Musical notation for measures 9-12. Treble clef, bass clef, 4/4 time signature. Chords: G<sup>M</sup>7, C7, B<sup>b</sup>M7, E<sup>b</sup>7, A<sup>b</sup>Δ7, G, G<sup>b</sup>Δ7.

13 F D<sup>b</sup>7 C7 E<sup>b</sup> E F

Musical notation for measures 13-16. Treble clef, bass clef, 4/4 time signature. Chords: F, D<sup>b</sup>7, C7, E<sup>b</sup>, E, F.

17 E<sup>b</sup>M7 A<sup>b</sup>7 D<sup>b</sup>Δ7 D<sup>M</sup>7

Musical notation for measures 17-20. Treble clef, bass clef, 4/4 time signature. Chords: E<sup>b</sup>M7, A<sup>b</sup>7, D<sup>b</sup>Δ7, D<sup>M</sup>7.

21 G<sup>M</sup>7 C7 B<sup>b</sup>M7 E<sup>b</sup>7 F SOLO ON F-BLUES

Musical notation for measures 21-24. Treble clef, bass clef, 4/4 time signature. Chords: G<sup>M</sup>7, C7, B<sup>b</sup>M7, E<sup>b</sup>7, F. SOLO ON F-BLUES.

# the unstable table & the infamous fable

music by esbjörn svensson / dan berglund / magnus öström

Measures 1-2 of the piece. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). Both the treble and bass staves feature a rhythmic pattern of eighth notes, with each eighth note beamed to a triplet of eighth notes. The bass line starts on a low note and moves up stepwise, while the treble line starts on a higher note and moves up stepwise.

Measures 3-4. Measure 3 is marked with a '3' and a 'C#M' chord symbol above the treble staff. The rhythmic pattern continues with triplets in both staves. The bass line has a slight change in rhythm, including a quarter note.

Measures 5-6. The rhythmic pattern of triplets continues in both staves. The bass line maintains its stepwise upward motion.

Measures 7-8. Measure 7 is marked with a '7' and an 'A' chord symbol above the treble staff. Measure 8 is marked with an 'AM' chord symbol above the treble staff. The rhythmic pattern continues with triplets in both staves.

Measures 9-10. Measure 9 is marked with a '10' and a 'C#M' chord symbol above the treble staff. The rhythmic pattern continues with triplets in both staves.

12

Musical notation for measures 12-13. Treble and bass clefs, key signature of three sharps (F#, C#, G#). Both staves feature triplet eighth notes.

14

Musical notation for measures 14-15. Treble and bass clefs, key signature of three sharps (F#, C#, G#). Both staves feature triplet eighth notes.

17

C#M

Musical notation for measures 17-18. Treble and bass clefs, key signature of three sharps (F#, C#, G#). Measure 17 has a C#M chord marking above the treble staff. Both staves feature triplet eighth notes.

20

Musical notation for measures 20-21. Treble and bass clefs, key signature of three sharps (F#, C#, G#). Both staves feature triplet eighth notes.

23

A

Am

Musical notation for measures 23-24. Treble and bass clefs, key signature of three sharps (F#, C#, G#). Measure 23 has an A chord marking above the treble staff and an Am chord marking above the bass staff. Both staves feature triplet eighth notes.

26 F D<sub>M</sub> G

Musical notation for measures 26-27. Treble clef, key signature of three sharps (F#, C#, G#). Chords: F, D<sub>M</sub>, G. Rhythmic pattern: quarter notes with triplets in both hands.

28 E<sub>M</sub> A<sub>M</sub> F G

Musical notation for measures 28-29. Treble clef, key signature of three sharps. Chords: E<sub>M</sub>, A<sub>M</sub>, F, G. Rhythmic pattern: quarter notes with triplets in both hands.

30 E<sub>M</sub> B<sup>b</sup>Δ7 F G

Musical notation for measures 30-31. Treble clef, key signature of three sharps. Chords: E<sub>M</sub>, B<sup>b</sup>Δ7, F, G. Rhythmic pattern: quarter notes with triplets in both hands.

32 E F# D#<sub>M</sub> G#<sub>M</sub>

Musical notation for measures 32-33. Treble clef, key signature of three sharps. Chords: E, F#, D#<sub>M</sub>, G#<sub>M</sub>. Rhythmic pattern: quarter notes with triplets in both hands.

34 E F# D#<sub>M</sub> G#<sub>M</sub>

Musical notation for measures 34-35. Treble clef, key signature of three sharps. Chords: E, F#, D#<sub>M</sub>, G#<sub>M</sub>. Rhythmic pattern: quarter notes with triplets in both hands.

36

Aadd9

38

40

A

C#M

43

46

D7#11

OPEN SOLOS ON D7#11



# tide of trepidation

music by esbjörn svensson / dan berglund / magnus öström

**A**

5

10

15

**B**

20

24  $B^b\Delta 7$  Am

28  $B^b\Delta 7$  Am

A 31 Dm Gm/D

35 Dm Gm/D

39 Dm Gm/D

43 Dm Gm/D

# tuesday wonderland

music by esbjörn svensson / dan berglund / magnus öström

A

System 1, measures 1-5. Treble clef, key signature of two sharps (F# and C#), 7/4 time signature. The bass line contains rhythmic patterns with eighth and sixteenth notes.

System 2, measures 6-8. Treble clef, key signature of two sharps, 7/4 time signature. The bass line continues with rhythmic patterns.

System 3, measures 9-11. Treble clef, key signature of two sharps, 4/4 time signature. The bass line continues with rhythmic patterns.

System 4, measures 12-15. Treble clef, key signature of two sharps, 4/4 time signature. The bass line continues with rhythmic patterns.

B

System 5, measures 16-19. Treble clef, key signature of two sharps, 4/4 time signature. Chord symbols GΔ7, F#M, and GΔ7 are written above the treble staff. The bass line continues with rhythmic patterns.

19  $G\Delta 7$

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

25

29

32

**C**  
34  $F\#m6$

38  $G\Delta7\#11$

42  $A\Delta7\#4$  1.+2.

46 3.

SOLO

49

$G\Delta7$   $F\#M$   $G\Delta7$   $F\#M$

ON CUE LAST TIME (SOLO ONT.)

54

$G\Delta7$   $F\#M$

56

$G\Delta7$   $F\#M$

8

59  $G\Delta 7$   $F\#_M$   $G\Delta 7$

62  $G\Delta 7$

65  $F\#_M$   $G\Delta 7$

C

67  $F\#_M b6$

70  $G\Delta 7 \#11$

74  $A_{sus}4$  REPEAT AD LIB.

# viaticum

music by esbjörn svensson / dan berglund / magnus öström

5

A

9 E<sup>b</sup>/G C<sup>7</sup><sup>b</sup><sub>9</sub>/B<sup>b</sup> F<sub>M</sub><sup>11</sup><sup>b</sup><sub>13</sub> F<sub>M</sub> G<sup>7</sup><sup>b</sup><sub>9</sub>/B G<sup>7</sup><sup>b</sup><sub>9</sub>/F C<sub>M</sub><sup>Δ</sup><sub>9</sub><sup>b</sup><sub>13</sub> C<sub>M</sub>

13 E<sup>b</sup><sub>dim</sub> G<sub>M</sub>/D D<sup>b</sup><sub>dim</sub> F<sub>M</sub>/C G<sup>b</sup><sub>9</sub>/B C<sub>M</sub> G

**B**

17  $E^b$   $G$   $E^b$   $C$

21  $D^b$   $F^M$   $E$   $G$

**A**

25  $E^b/G$   $C^7b9/B^b$   $F^M11b13$   $F^M$   $G^7b9/B$   $G^7b9/F$   $C^M\Delta^9b13$   $C^M$

29  $E^b_{DIM}$   $G^M/D$   $D^b_{DIM}$   $F^M/C$   $G^b9/B$   $C^M$   $G$