

Steve Sweeting



WALTZES TO A MUSE

Songs in 3/4 Time

12:01

Ayi's Lament

Billy's Arrival

Cinco de Mayo

Foolish Waltz

Night Biking

Skating

Street Circus

Time and a Half

Waltz to a Muse

Wanting What?

Whirl

Steve
Sweeting

Cover and book graphic design by Toyi Matos

Xano  Music

© 2013 by Steve Sweeting. All Rights Reserved

For all works contained herein:

Unauthorized copying, arranging, adapting,
recording or public performance is an infringement
of copyright.

WALTZES TO A MUSE

Songs in 3/4 Time

Thinking about sublime jazz waltzes like “A Child is Born” or “Waltz for Debby”, makes me wonder under what circumstances they were written? Where does new music come from? Every composer might give you different answers. It's true at times I am inspired by a person, or a mood, or by something I ate for lunch. But what do you do if all nine daughters of Zeus happen to be on holiday? Even if there is no muse handy, I can usually persuade myself to sit down and think about writing something in the key of D major or something in 6/8, for example. It's part of a lifelong practice of improvising at the piano until some kernel of an idea appears. Then I try not to break the spell by thinking too hard about it or stopping to write down actual notes. At that point, I habitually start recording so I don't forget it the next day. Very often, I don't notate anything on paper or the computer until I've been playing with it for a couple days and am still interested in it. I find that whatever I'm writing, when I begin to improvise and play with it, almost always it sounds better in ¾ than whatever meter I began in, thus this volume of waltzes, that probably began as something else entirely.

-- Steve Sweeting

To hear recordings of these pieces please check:
SteveSweeting.com

In 2008, I wrote a collection of songs without words called “Midnight Til Dawn”. **12:01** is a time of night when music seems to pour out of me; it's one of the moments when I am most myself.

Ayi's Lament is dedicated to Xiao Li, our “ayi” who helped care for our family during the entire time we lived in Shanghai, and who heard most of these songs as they were being written.

Billy Marcus is a swinging American jazz pianist who overlapped with me in China for a year or so and when he came back to visit once, he stayed in our apartment, so I wrote a tune called **Billy's Arrival**.

Cinco de Mayo does little to evoke that Mexican holiday. I was living in New York City, far from the epicenter of enchiladas, when I wrote it, but it did happen to be May 5th.

A **Foolish Waltz** is often what I wind up with when I start the day intending to write something grander or more profound.

It didn't take us long to decide that the best way to see Shanghai is by bicycle at night. I wrote **Night Biking** to remember how much fun it was to come home from gigs after midnight with Kate.

Skating was written in the summer of 2012 in New York, a sequel to the “Playground” series in which every piece was a child's activity, a gerund that began with ‘S’.

When I heard the frequent firecrackers celebrating neighborhood weddings and looked out the window of my Shanghai music studio from the seventh floor and watched the taxi drivers below arguing every day with the food vendors, it made me feel like I had free tickets to the **Street Circus**.

I've always been a misfit trying to live within the normal schedules of 8am-5pm, or 6-day work weeks or any conception of holidays vs. work days. **Time and a Half** for me is about how being a musician transcends those routines and pays you back even more than the hours you put into it.

A fondness for bad puns runs in my family, thus: **Waltz to a Muse**. I hope all my muses will be amused by all these waltzes.

Recently, I was sitting in the music office of the YK Pao School on a rainy day in Songjiang not knowing quite what I was doing and **Wanting What?** seemed to capture the mood.

Watching people waltz around a dance floor or a skating rink, arms and skirts flying = **Whirl**.

WALTZES TO A MUSE

Songs in 3/4 Time

LEAD SHEETS

- 9 Ayi's Lament
- 10 Billy's Arrival
- 11 Cinco de Mayo
- 12 Foolish Waltz
- 13 Night Biking
- 14 Skating
- 15 Street Circus
- 16 Time and a Half
- 17 Waltz to a Muse
- 18 Wanting What?
- 19 Whirl

PIANO ARRANGEMENTS

- 22 12-01
- 24 Ayi's Lament
- 26 Billy's Arrival
- 28 Cinco de Mayo
- 30 Night Biking
- 32 Skating
- 34 Street Circus
- 36 Time and a Half
- 38 Waltz to a Muse
- 40 Wanting What?
- 42 Whirl

AYI'S LAMENT

SLOW JAZZ WALTZ ♩=124

BY STEVE SWEETING

JUL 2008

The musical score for "AYI'S LAMENT" is written in 3/4 time with a tempo of 124 beats per minute. It consists of seven staves of music, each with a piano (P) and guitar (G) part. The key signature is one flat (Bb). The score includes various chords and triplets, with some measures containing a 3/2 time signature change.

Staff 1: Chords: C/D^b, D/E^b, A^b7(#11), B_M. Measure 3 contains a triplet of eighth notes.

Staff 2: Chords: E^b/E, F/F[#], D^b/D, F_M, E/F, A_M. Measure 5 contains a triplet of eighth notes.

Staff 3: Chords: F_M/A^b, D^bΔ, E^b/B, B^b_M, A_M(b6), D_M. Measure 9 contains a triplet of eighth notes.

Staff 4: Chords: G_M, /A, B^b_M, A7, G_M, F/A. Measure 13 contains a triplet of eighth notes.

Staff 5: Chords: B^bΔ, G/B, E/C, C_{SUS}, F/A, F/A. Measure 17 contains a triplet of eighth notes.

Staff 6: Chords: E^b/B, F/D^b, E^b/B, D^b/A. Measure 21 contains a triplet of eighth notes.

Staff 7: Chords: D^b/B, A^bM7, D^b/A, A^bM7, D^b/A, D^b/A. Measure 24 contains a triplet of eighth notes.

BILLY'S ARRIVAL

3/2 2 WALTZ ♩ = 160

BY STEVE SWEETING

APR 2008

[A]

Chords: $D^b\Delta$ $G^b\Delta$ F_M7 B^b7 E^b_M7 $F7$ B^b_M7 A^b_M7 D^b7

Chords: $F^\#_M7$ $B7$ $E\Delta$ $A7$ $E^b_M7(b5)$

1. A^b_{sus} A^b7 2. A^b_{sus} A^b7

[B]

Chords: $F^\#_M7$ $B7$ F_M7 $F_M(-6)$ $E\Delta$ E^b_M7 A^b7

Chords: $D7(\#11)$ $C^\#_M7$ $C7$ B_{sus} $/A$ A^b_{sus} A^b7

[C]

Chords: $D^b\Delta$ $G^b\Delta$ F_M7 B^b7 E^b_M7 $F7$ B^b_M7 A^b_M7 D^b7

Chords: $F^\#_M7$ $B7$ $E\Delta$ $A7$

Chords: $E^b_M7(b5)$ A^b_{sus} A^b_{ALT} $F^\#_M7$ $F_M(-6)$

Chords: $E7$ E^b_M7 $D\Delta$ D^b

CINCO DE MAYO

JAZZ WALTZ

BY STEVE SWEETING

MAY 2001

[A]

Am Eb7 Dsus Am7(b5)/D C7(#11) B7 Em Bb7ALT

Am7 Gm7 F#7ALT F7 Em9 Cm9 B7ALT Bb7

Am /G# /G F#7 B7ALT E7 Am11 B7

Cm A7/C# G/D /Eb C/Ab B7ALT Em11

E/C

[B] Am11 Eb7 Dsus Am7(b5)/D

C7(#11) B7 Bbm E7 Eb7sus Bbm7(b5) Db7(#11) C7ALT

Fm B7ALT Bbm7 Abm7 G7ALT Gb7 Fm7 C#m7

Gb/C B7 Bbm7 Abm(b6) E/C

FOOLISH WALTZ

WALTZ ♩=188

BY STEVE SWEETING

FEB 1998

Db Ab7 $/\text{Gb}$ F\#m7 E°
 Eb_m Ab7 B A
 Db/Ab Ab7 $/\text{Gb}$ F\#m7 E°
 Eb_m Ab7 Abm7 Db7
 Gb Ab_{sus} F7/A Bbm A7 Abm7 G7
 F\#m7 B7 $\text{E}\Delta$ D\#m7 G\#7
 Db Ab7 $/\text{Gb}$ F\#m7 $\text{E}\Delta$
 Eb_m7 Ab7_{alt} $\text{D}\Delta$ $\text{Db}\Delta$

NIGHT BIKING

TAZ2 WALTZ ♩=160

BY STEVE SWEETING

JUN 2008

[A]

$A\flat_M$ $B\flat_7$ $E\flat_7$ $E\flat_M7(b_5)$ $A\flat_7$

$C\sharp_M$ $B\flat_M7(b_5)$ $E\flat_7$ $E\flat_M7(b_5)$ $A\flat_7$

$C\sharp_M7(b_5)$ $F\sharp_7$ $B\flat_M7(b_5)$ $E\flat_7$ B

[B] E_M A_7 $B/O\sharp$ $D\Delta$

$C\sharp_M7(b_5)$ $F\sharp_7$ B_M B_M E_M $F\sharp_7$

B_M7 $G\Delta$ E_M $F\sharp_7$ $D\sharp_{A\flat}$

$E\flat_M7(b_5)$ $A\flat_7$ $D\flat_M$ $G\flat_7$ $E\flat/B$

SKATING

TAZZ WALTZ ♩=188

BY STEVE SWEETING

AUG 2012

Staff 1: Measure 1 has a repeat sign. Measure 2 is marked with **(A)**. Chords: D Δ , A7_{ALT}, D Δ , D7.

Staff 2: Chords: F \sharp M, B7_{ALT}, E \flat M7, A7.

Staff 3: Measure 10 starts here. Chords: D7, A \flat 7_{ALT}, G \flat , C7_{ALT}.

Staff 4: Measure 14 starts here. Chords: F Δ , B \flat Δ , 1. E \flat Δ , 2. C, D, A \flat 7. First and second endings are indicated.

Staff 5: Measure 20 starts here. Chords: G, F \sharp 7, B \flat M, B \flat M/A.

Staff 6: Measure 24 starts here. Chords: G \flat M7, C \flat 9, F Δ , A \flat SUS.

Staff 7: Measure 28 starts here. Chords: G \sharp M7(\flat 5), G \flat M7, F \sharp M7, F7.

Staff 8: Measure 32 starts here. Chords: E \flat M9, E \flat 7, D Δ .

STREET CIRCUS

JAZZ WALTZ ♩=160

BY STEVE SWEETING

NOV 2008

A A/B \flat A \flat $_7$ G $_7$ ALT C $_M$ 9 E \flat $_M$ 

B D $_7$ G $_M$ C $_7$ ALT

1. C $_7$ ALT C $_M$ (b5) F $_7$

2. C $_7$ ALT C $_M$ (b5) F $_7$ B \flat

B D $_M$ A/C \sharp C $_M$

D $_7$ G $_M$ /F \sharp /F /E

E \flat $_M$ A \flat $_7$ D \flat Δ F $_7$ ALT D.C. AL CODA

 D $_7$ G $_M$ C $_7$ F $_{SUS}$ D/F A \flat $_{SUS}$ **FINE**

TIME AND A HALF

JAZZ WALTZ ♩=188

BY STEVE SWEETING

APR 2011

(A)

(B)

(D.C. AL FINE)

WALTZ TO A MUSE

JAZZ WALTZ ♩=240

BY STEVE SWEETING

MAY 2008

(A)

Chords: Bb_M , F/A , $G^b\Delta$, F_M , $E\Delta$, $A\Delta$

Chords: $C^bM7(b5)$, $F7_{ALT}$, $C^bM7(b5)$, $F7_{ALT}$, $DM11$, $D^b\Delta$, C^bM11 , $F7_{ALT}$

Chords: $C^\sharp M7(b5)$, F^\sharp , $B^bM7(b5)$, E^b7 , $A^b\Delta$

(B)

Chords: $G_M(b5)$, $C7$, $F_M(b5)$

Chords: B^b7 , E_M7 , $A7$

Chords: $D\Delta$, $F7_{ALT}$

(C)

Chords: Bb_M , F/A , $G^b\Delta$, F_M , $E\Delta$, $A\Delta$

Chords: $C^\sharp M7(b5)$, F^\sharp , $B^bM7(b5)$, E^b7 , $A\Delta$

WANTING WHAT?

JAZZ WALTZ ♩=188

BY STEVE SWEETING

MAY 2013

[A]

Measures 1-16 of section A. Chord symbols: D, B \flat 2/O, A7(#11), D, B \flat 2/O, F#7, Bm, Am13, G Δ , C#7ALT, F# Δ , D°/F#, F# Δ , Asus.

[B]

Measures 17-32 of section B. Chord symbols: D, B \flat 2/O, A7(#11), D, B \flat 2/O, F#7, Am7, D7(b9), G Δ , F#7ALT, F6, B \flat Δ , E \flat Δ , D.

WHIRL

JAZZ WALTZ ♩=220

BY STEVE SWEETING

JAN 2013

A

F#m7(b5) Fm6 C/E Eb° Dm7 G7

EM7 A7 Bb/D C/E F F#m

1 C#°/G Ab°/G

13

B

C/G G#° G#°/A Am F E7

G#°/A Am F G#°/A Am F G#°

23

B° G#°/A Am Dm7(b5)/G

30

C

F#m7(b5) Fm6 C/E Eb° Dm7 G7 EM7 A7

37

Ab Ab Bb Ab Bb C

45

WALTZES TO A MUSE

Songs in 3/4 Time

PIANO ARRANGEMENTS

- 22 12-01
- 24 Ayi's Lament
- 26 Billy's Arrival
- 28 Cinco de Mayo
- 30 Night Biking
- 32 Skating
- 34 Street Circus
- 36 Time and a Half
- 38 Waltz to a Muse
- 40 Wanting What?
- 42 Whirl

12:01

LEGATO, =160

BY STEVE SWEETING

MAY 2007

A

Musical notation for section A, measures 1-4. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The time signature is 3/4. The melody in the right hand starts with a quarter rest, followed by eighth and quarter notes. The bass line in the left hand consists of eighth and quarter notes.

Musical notation for section A, measures 5-8, first ending. Measures 5 and 6 are marked with a '5' below the staff. The right hand features a melodic line with a first ending bracket over measures 7 and 8, which end with a repeat sign. The left hand continues with eighth and quarter notes.

Musical notation for section A, measures 9-12, second ending. Measures 9 and 10 are marked with a '9' below the staff. The right hand features a melodic line with a second ending bracket over measures 11 and 12, which end with a repeat sign. The left hand continues with eighth and quarter notes.

B

Musical notation for section B, measures 13-16. Measures 13 and 14 are marked with a '13' below the staff. The right hand features a melodic line with a first ending bracket over measures 15 and 16, which end with a repeat sign. The left hand continues with eighth and quarter notes.

17

21

25

Rit.

29

A TEMPO

35

Rit.

Rit.

15MA

PEO.

AYI'S LAMENT

SLOW JAZZ WALTZ ♩=116

BY STEVE SWEETING

JUL 2008

The musical score for 'AYI'S LAMENT' is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass staff. The key signature has one flat (Bb). The tempo is marked 'SLOW JAZZ WALTZ' with a quarter note equal to 116 beats per minute. The score includes various chords and melodic lines, with some measures containing triplets. The chords are labeled above the staff: C/D, D/Eb, Ab7(#11), Bm, Eb/E, F/F#, Db/D, Fm, E/F, Am, Fw/Ab, Db/D, Db7/B, Bbm, Am/bb, Dm, Gm, /A, Bbm, A7, Gm, and F/A. The score is numbered 5, 9, and 13 at the beginning of the second, third, and fourth systems respectively.

17

$B^b \Delta$ G/B E/C C_{sus} F

21

E^b/B F/G^b E^b/B D^b/A D^b/B

25

$A^b M7$ D^b/A $A^b M7$ $1. D^b/A$ $2. D^b/A$

BILLY'S ARRIVAL

BY STEVE SWEETING

APR 2008

[A]

Section A is an 8-measure piece in 3/4 time, key of B-flat major. The notation is as follows:

- Measure 1: Treble clef, B-flat 4, D-flat 5, B-flat 4. Bass clef, B-flat 2, D-flat 3, B-flat 2. Chord: D-flat major.
- Measure 2: Treble clef, G-flat 5, B-flat 4, G-flat 4. Bass clef, G-flat 2, B-flat 3, G-flat 2. Chord: G-flat major.
- Measure 3: Treble clef, F 5, A 5, G 5. Bass clef, F 2, A 3, G 3. Chord: F major 7.
- Measure 4: Treble clef, B-flat 5, A 5, G 5. Bass clef, B-flat 2, A 3, G 3. Chord: B-flat major 7.
- Measure 5: Treble clef, E-flat 5, D 5, C 5. Bass clef, E-flat 2, D 3, C 3. Chord: E-flat major 7.
- Measure 6: Treble clef, F 5, E 5, D 5. Bass clef, F 2, E 3, D 3. Chord: F major 7.
- Measure 7: Treble clef, B-flat 5, A 5, G 5. Bass clef, B-flat 2, A 3, G 3. Chord: B-flat major 7.
- Measure 8: Treble clef, A-flat 5, G 5, F 5. Bass clef, A-flat 2, G 3, F 3. Chord: A-flat major 7.

[B]

Section B is an 8-measure piece in 3/4 time, key of B-flat major. The notation is as follows:

- Measure 1: Treble clef, F# 5, A 5, G 5. Bass clef, F# 2, A 3, G 3. Chord: F# major 7.
- Measure 2: Treble clef, B 5, A 5, G 5. Bass clef, B 2, A 3, G 3. Chord: B major 7.
- Measure 3: Treble clef, F 5, A 5, G 5. Bass clef, F 2, A 3, G 3. Chord: F major 7.
- Measure 4: Treble clef, F 5, A 5, G 5. Bass clef, F 2, A 3, G 3. Chord: F major 7.
- Measure 5: Treble clef, E 5, D 5, C 5. Bass clef, E 2, D 3, C 3. Chord: E major 7.
- Measure 6: Treble clef, E-flat 5, D 5, C 5. Bass clef, E-flat 2, D 3, C 3. Chord: E-flat major 7.
- Measure 7: Treble clef, A 5, G 5, F 5. Bass clef, A 2, G 3, F 3. Chord: A major 7.
- Measure 8: Treble clef, B 5, A 5, G 5. Bass clef, B 2, A 3, G 3. Chord: B major 7.

27 $D7(\sharp 11)$ $C\sharp M7$ $C7$ B_{SUS} /A $A\flat_{SUS}$ $A\flat7$

35 $D\flat\Delta$ $G\flat\Delta$ $F\sharp M7$ $B\flat7$ $E\flat M7$ $F7$

41 $B\flat M7$ $A\flat M7$ $D\flat7$ $F\sharp M7$ $B7$

45 $E\Delta$ $A7$ $E\flat M7(b9)$ $A\flat_{SUS}$ $A\flat7_{ALT}$

51 $F\sharp M7$ $F\sharp(-9)$ $E\Delta$ $E\flat M7$ $D\Delta$ $D\Delta$ $D\flat$

CINCO DE MAYO

JAZZ WALTZ ♩=188

BY STEVE SWEETING

MAY 2001

[A] A- E^b7 D^{SUS} A-^{b5}/D C7(#11) B7 E- B^b7^{ALT}

A-7 G-7 F[#]7^{ALT} F7 E-9 C-9 B7^{ALT} B^b7

A- /G[#] /G F[#]7 B7^{ALT} E7 A-11 B7

C- A7/C[#] G/D /E^b C/A^b B7^{ALT}

The score is written for piano in 3/4 time with a tempo of 188 beats per minute. It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-8) is marked with a boxed 'A' and contains the following chords: A-, E^b7, D^{SUS}, A-^{b5}/D, C7(#11), B7, E-, and B^b7^{ALT}. The second system (measures 9-16) contains: A-7, G-7, F[#]7^{ALT}, F7, E-9, C-9, B7^{ALT}, and B^b7. The third system (measures 17-24) contains: A-, /G[#], /G, F[#]7, B7^{ALT}, E7, A-11, and B7. The fourth system (measures 25-30) contains: C-, A7/C[#], G/D, /E^b, C/A^b, and B7^{ALT}. The notation includes various chord symbols, accidentals, and melodic lines with slurs and ties.

E-11 **E/C**

31

8 **A-** **E^b7** **D_{SUS}** **A-^b/D** **C7(#11)** **B7** **B^b-** **E7**

37

E^b_{SUS} **B^b-^b/E^b** **D^b7(#11)** **C7_{ALT}** **F-** **B7_{ALT}** **B^b-7**

45

A^b-7 **G7_{ALT}** **G^b7** **F-7** **C[#]-7** **G^b/C** **B7**

52

B^b-7 **A^b-^b/G** **E/C**

59

NIGHT BIKING

JAZZ WALTZ ♩=160

BY STEVE SWEETING

JUN 2008

(A)

Chord symbols: A^b_M , B^b_7 , E^b_7 , $E^b_M 7(b_5)$, A^b_7 , C^\sharp_M , $B^b_M 7(b_5)$, E^b_7 , $E^b_M 7(b_5)$ (circled D), A^b_7 , $C^\sharp_M 7(b_5)$, F^\sharp_7 , $B^b_M 7(b_5)$, E^b_7 , B .

8

19

19

E_M A_7 B/D^\sharp

23

23

D^Δ $C^\sharp_M 7(b_5)$ F^\sharp

27

27

B_M B_M E_M F^\sharp

31

31

$B_M 7$ G^Δ E_M F^\sharp E^b_{ALT}

35

35

$E^b_M 7(b_5)$ A^b_7 D^b_M G^b_7 E^b/B

(D.C. AL CODA)

SKATING

JAZZ WALTZ ♩=188

BY STEVE SWEETING

AUG 2012

[A]

Chord symbols: $D\Delta$, $A7_{ALT}$, $D\Delta$, $D7$, $F\#M$, $B7_{ALT}$, $E M7$, $A7$, $D7$, $A b7_{ALT}$, $G6$, $C7_{ALT}$, $F\Delta$, $B b\Delta$, $E b\Delta$, C , D , $A b7$

8

20

20

G F#7 Bm Bm/A

24

24

Gm7 C9 FΔ Asus

28

28

G#m7(b5) Gm7 F#m7 F7

32

32

Em9 Eb7 DΔ DΔ

STREET CIRCUS

JAZZ WALTZ ♩=160

BY STEVE SWEETING

NOV 2008

[A] A/B \flat A \flat $_7$ G $_7$ ALT C $_M$ 9 E \flat $_M$ 



8 8 12 12 17 17

1. C $_7$ ALT C $_M$ (b5) F $_7$

2. C $_7$ ALT C $_M$ (b5) F $_7$ B \flat

8

D_M A/C# C_M

22

D₇ G_M /F# /F /E

28

E^b_M A^b₇ D^bΔ F_{7ALT}

34

D.C. AL CODA

9

D₇ G_M C_{7ALT}

38

F_{SUS} D/F A^b_{SUS}

43

FINE

TIME AND A HALF

JAZZ WALTZ ♩=188

BY STEVE SWEETING

APR 2011

(A)

Chords: $E^b \Delta$, $Fm7(b5)/B^b$, $E^b \Delta$, $Fm7(b5)/B^b$

Chords: $E^b \Delta$, $Fm7(b5)/B^b$, $E^b \Delta$, $G7_{alt}$

Chords: $Cm9$, $G7_{alt}$, Cm , G^b7

Chords: Fm , $E^b \Delta$, $F^\#o/E^b$, $E^b \Delta$, $F^\#o/E^b$, $E^b \Delta$, **FINE**

8

A^b_M D^b_7 B^b_M E^b_M

19

B_M E_7 $A\Delta$

23

D_M G_7 E_M A_M

27

F_M9 B^b_{sus} D/B^b

31

(D.C. AL FINE)

WALTZ TO A MUSE

JAZZ WALTZ ♩=240

BY STEVE SWEETING

MAY 2008

(A)

Chord progression for system 1: B^b_m , F/A , G^b_m , F_m

Chord progression for system 2: E^b , A , $C^\#m7(b5)$, $F7_{ALT}$, $C^\#m7(b5)$, $F7_{ALT}$

Chord progression for system 3: $Dm11$, D^b , $Cm11$, $F7_{ALT}$, $C^\#m7(b5)$, $F^\#7$

Chord progression for system 4: $B^bm7(b5)$, E^b7 , A^b

8 **G_M(b5)** **C₇** **F_M(b5)**

25

B_b7 **E_M9** **A₇**

31

DΔ **F₇ALT** **B_bM** **F/A**

37

G_bΔ **F_M** **EΔ** **AΔ** **C_#M7(b5)**

45

F_#7 **B_bM7(b5)** **E_b7** **A_bΔ** **F₇ALT**

50

WANTING WHAT?

JAZZ WALTZ ♩=188

BY STEVE SWEETING

MAY 2013

[A]

Chords and measures shown in the score:

- Measure 1: D
- Measure 2: B \flat 7/D
- Measure 3: A7(#11)
- Measure 4: A7(#11)
- Measure 5: D
- Measure 6: B \flat 7/D
- Measure 7: F#7
- Measure 8: F#7
- Measure 9: Bm
- Measure 10: Am13
- Measure 11: G Δ
- Measure 12: C#7ALT
- Measure 13: F# Δ
- Measure 14: D°/F#
- Measure 15: F# Δ
- Measure 16: Asus

8

17

21

25

29

WHIRL

JAZZ WALTZ ♩=220

BY STEVE SWEETING

JAN 2013

[A]

F#m7(b5) Fm6 C/E Eb° Dm7 G7

Em7 A7 Bb/D C/E F Fm

^{1.} C#°/G Ab°/G

[B]

G#°/A Am F E7

Handwritten musical notation for measures 23-28. Chords: G#°/A, Am, F, G#°/A, Am.

Handwritten musical notation for measures 29-34. Chords: F, G#°, B°, G#°/A, Am, Dm7(b5)/G.

Handwritten musical notation for measures 35-40. Chords: F#m7(b5), Fm6, C/E, Eb°.

Handwritten musical notation for measures 41-46. Chords: Dm7, G7, Em7, A7, Ab, A.

Handwritten musical notation for measures 47-52. Chords: Bb, Ab, Bb, C.

FINE

Nicky Almasy



Steve Sweeting

BOOKS IN THIS SERIES:

Color of Love : Ballads

Dounoumba : Djembe Dances

Halfway 'Round the World : Shanghai Jazz Songs

Hometowns : Suite for Piano

Hopscotch : Be-Bop Lines

Hua Fei Hua : Jazz Arrangements of Chinese Folk Songs

Let It All Go : Songs with Words

Midnight til Dawn : Songs without Words

Playground : Eight Pieces for Piano

Something Jobim : Bossa Daydreams

Song from the Hills : Roots Music

Waltzes to a Muse : Songs in 3/4 Time

To hear recordings of these pieces please check:

SteveSweeting.com

WALTZES TO A MUSE

Songs in 3/4 Time

12:01

Ayi's Lament

Billy's Arrival

Cinco de Mayo

Foolish Waltz

Night Biking

Skating

Street Circus

Time and a Half

Waltz to a Muse

Wanting What?

Whirl

Steve
Sweeting
