

# Steve Sweeting

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## SOMETHING JOBIM

### Bossa Daydreams

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Bad Dream Cafe  
The Game  
It's Monotony  
Koh Samui  
Lonely Building  
Many Mooncakes Ago  
Olivia  
One Look  
Passport  
Sewing Woman Samba  
Shanti, Shanti  
Something Jobim  
Twenty Questions  
Watch? Bag? DVD?

Steve  
Sweeting

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Xano  Music

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# SOMETHING JOBIM

## Bossa Daydreams

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Bossa Nova (new trend) is a distinctly Brazilian style from the late 1950's and early 1960's embodied by the work of composer Antonio Carlos Jobim, among others. It fuses the rhythms of samba with the lush harmonies of jazz. While I am not Brazilian by birth, I am a child of the early 1960's. Like many jazz musicians, I am highly influenced by the music of those great Brazilian writers and performers. I even made a pilgrimage to Salvador, Brasil, in 1991 to study hand percussion for four months. The idea for this title came out of my performing at jazz clubs and piano bars where people often make requests like, "Can you play something romantic, something bluesy, something sad?" and one night a man asked me, "Can you play Something Jobim?" This is a collection of tunes composed under the eternal spell of bossa nova, a trend that is no longer new, but whose sway remains as mighty as it was half a century ago.

-- Steve Sweeting

To hear recordings of these pieces please check:  
**[SteveSweeting.com](http://SteveSweeting.com)**

One of my lyric collaborators, the excellent jazz singer, Coco Zhao, wrote words to this bossa-like melody I gave him in 2008 and he called it Youxi, which translates as **The Game**.

**Koh Samui** was inspired by a week on the beach in Thailand in 2009 with water as far as the eye could see and usually not a single person in sight.

In Shanghai, before we moved to an old lane house, we lived in a single apartment building, with great views in three directions, which is quite unusual since most buildings are in clusters or in compounds with dozens if not hundreds of apartments crammed tightly together. My younger son made a series of drawings which he titled **Lonely Building**.

There is a tradition during mid-Autumn Festival to make and share mooncakes to celebrate the harvest and the unity of family. In our first few years in China, we received so many boxes of mooncakes, we couldn't keep track of them or possibly consume them all. Often the boxes got passed from one family to another. When people asked me when I arrived in China, I didn't always remember, but I could say, "**Many Mooncakes Ago**."

**Olivia** was written in Barcelona for our landlady whose friendship inspired us to move there for a year in 2002.

**One Look** is a silly cabaret song I wrote for cabaret performances many years ago in Boston, but I think the melody and harmony fit this collection nicely.

**Passport** was written for my friend Josh, who encouraged me to go to Brasil in the early 1990s and who sang and recorded the song with me in 2006.

Shanti is from Sanskrit for "peace." **Shanti, Shanti** was a small sanctuary on a secluded beach in Cambodia where my family wandered by accident in 2010. We spent the next three Christmas holidays there with Mat and Sophie, a sweet French couple who shared their passions for cooking and sailing with us.

**Twenty Questions** is of course a challenging enough game in your first language, but it is one we were fond of playing with our tutors in Chinese, especially with Yoyo who is also a fine jazz pianist who helped me edit this collection.

When we moved to Shanghai in 2006, we lived near a fake market where everytime we walked down the street, we were greeted as foreigners with the words, "**Watch? Bag? DVD?**" since that's what most tourists who visited our neighborhood were looking to buy.

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# SOMETHING JOBIM

## Bossa Daydreams

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# BAD DREAM CAFE

SAMBA ♩=232

BY STEVE SWEETING

OCT 2008

**[A]**

Chords:  $A\flat_m$ ,  $E\flat_7(b_9)$ ,  $B/G\flat$ ,  $D\flat/F$ ,  $E\Delta$ ,  $E\flat_7$ ,  $D$ ,  $E\flat_{sus}$ ,  $E\flat_7$

**[B]**

Chords:  $A\flat/G\flat$ ,  $D\flat/F$ ,  $E\Delta$ ,  $E\flat_{sus}$ ,  $C\sharp_{m7}$ ,  $F\sharp_{sus}$ ,  $B\Delta$ ,  $E\Delta$ ,  $A\Delta$ ,  $A\Delta$ ,  $B\flat_m$ ,  $E\flat_7$

**[C]**

Chords:  $E\Delta$ ,  $E\flat_{7A\sharp}$ ,  $A\flat(b_6)$

D.C. AL CODA

# THE GAME

BOSSA ♩ = 152

MUSIC BY STEVE SWEETING

**[A]**

5

9

13

**[B]**

17

21

27

# IT'S MONOTONY

PLAINLY ♩ = 124

BY STEVE SWEETING

JAN 2013

**A**

G<sub>M</sub>9 A<sub>7</sub>(b9) D<sub>M</sub>(MA7) B<sub>M</sub>7(b5)

B<sup>b</sup> A<sub>7</sub> D<sub>SUS</sub> D<sub>7ALT</sub>

**B**

B<sup>b</sup>Δ(♯11) E<sup>b</sup>Δ(♯11) E<sub>M</sub>7 A<sub>7</sub> D<sub>SUS</sub>

B<sup>b</sup><sub>M</sub>7 E<sup>b</sup><sub>SUS</sub> C/D<sup>b</sup> A<sup>b</sup>/D

**C**

G<sub>M</sub> A<sub>7</sub> D<sub>M</sub> B<sub>M</sub>7(b5)

B<sup>b</sup> A<sub>7</sub> D<sub>SUS</sub> B<sub>M</sub>7(b5) D<sub>SUS</sub>

1. 2. 3. 4.



# KOH SAMUI

LATIN JAZZ ♩=166

BY STEVE SWEETING

MAR 2009

**(A)**

5

**(B)**

9

13

**(C)**

17

**(D)**

21

26

# LONELY BUILDING

SIMPLY ♩=166

BY STEVE SWEETING

FEB 2008

**(A)**

$A^b \Delta$   $G_M$   $A^b \Delta$   $G_{sus}$

$A^b \Delta$   $G_M$   $C_{sus}$   $C$

**(B)**

$F_M$   $E^b/G$   $F/A$   $G/B$

$C_M$   $B^b/D$   $A_M$

**(C)**

$A^b \Delta$   $G_M$   $A^b \Delta$   $G_{sus}$

$A^b \Delta$   $G_M$   $C_{sus}$   $C$

# MANY MOONCAKES AGO

NOSTALGICALLY ♩=170

BY STEVE SWEETING

APR 2008

**[A]**

$B^b_m$   $G^b_\Delta/D^b$   $B^b_m$   $G^b_\Delta/D^b$   $F_w/A^b$

$G^b_\Delta$   $F_{m11}$   $E^b_{m11}$   $C_m(b5)$   $F_7$

$B^b_m$   $F_w/A^b$   $G^b_\Delta$   $D^b_2/F$   $E^b_{m11}$   $F_7(\#9)$

**[B]**

$G_\Delta/O$   $A^2/C^\#$   $D_{sus}$   $D$   $G_{sus}$   $G$   $G_{m7}$

$D_w/F$   $E_7$   $C_2$   $D^b$   $D$   $\#$   $\#$   $\#$   $\#$

# OLIVIA

BRISKLY ♩=196

BY STEVE SWEETING

AUG 2001

**[A]**

8<sup>b</sup>M A<sup>b</sup>7 G<sup>b</sup>Δ G<sup>7</sup> G<sup>b</sup>Δ F<sup>SUS</sup> F<sup>7</sup>ALT

7 B<sup>b</sup>SUS B<sup>b</sup>7 E<sup>b</sup>M<sup>7</sup> A<sup>b</sup>7 F<sup>M</sup>7 B<sup>b</sup>7ALT

1. E<sup>b</sup>M<sup>7</sup>(b9) A<sup>b</sup>SUS EΔ A<sup>b</sup>SUS F7/A

13

2. F<sup>#</sup>M<sup>7</sup> B<sup>7</sup> EΔ E<sup>b</sup>7

17

**[B]** E/O CΔ A/C<sup>#</sup> B<sup>b</sup>Δ/O

21

E<sup>M</sup>7(b9) A<sup>7</sup> D<sup>M</sup> D<sup>7</sup> G<sup>M</sup> E7/G<sup>#</sup>

25

A<sup>M</sup>7 B<sup>b</sup>M<sup>7</sup> E<sup>b</sup>SUS E° F<sup>M</sup> F<sup>SUS</sup> F<sup>7</sup>

31

(D.C. AL CODA)

**[C]** B<sup>b</sup>7ALT E<sup>b</sup>M<sup>7</sup> D<sup>7</sup>ALT D<sup>b</sup>Δ F<sup>7</sup>

37

# ONE LOOK

SLOW BOSSA ♩=112

BY STEVE SWEETING

MAR 2002

The musical score for "ONE LOOK" is written in E-flat major (three flats) and 4/4 time. It consists of 32 measures, divided into four systems of eight measures each. The key signature is E-flat major (three flats). The tempo is marked "SLOW BOSSA" with a quarter note equal to 112 beats per minute. The score includes various chords and melodic lines, with some measures containing triplets. The chords are as follows:

- Measure 1: E<sup>b</sup>M
- Measure 2: B<sup>b</sup>7
- Measure 3: (A) E<sup>b</sup>M
- Measure 4: F<sup>M</sup>7(b<sup>9</sup>)
- Measure 5: B<sup>b</sup>7
- Measure 6: E<sup>b</sup>M
- Measure 7: F<sup>M</sup>7(b<sup>9</sup>)
- Measure 8: B<sup>b</sup>7
- Measure 9: A<sup>b</sup>M7
- Measure 10: D<sup>b</sup>7
- Measure 11: G<sup>b</sup>Δ
- Measure 12: B<sup>b</sup>7<sup>ALT</sup>
- Measure 13: B<sup>b</sup>7
- Measure 14: B<sup>b</sup>7
- Measure 15: B<sup>b</sup>7
- Measure 16: E<sup>b</sup>M
- Measure 17: A<sup>b</sup>M7
- Measure 18: D<sup>b</sup>7
- Measure 19: G<sup>b</sup>Δ
- Measure 20: E<sup>b</sup>M7
- Measure 21: A<sup>b</sup>M7
- Measure 22: D<sup>b</sup>7
- Measure 23: A<sup>b</sup>M7
- Measure 24: D<sup>b</sup>7
- Measure 25: G<sup>b</sup>Δ
- Measure 26: E<sup>b</sup>M7
- Measure 27: A<sup>b</sup>M7
- Measure 28: D<sup>b</sup>7
- Measure 29: G<sup>b</sup>Δ
- Measure 30: E<sup>b</sup>M7
- Measure 31: A<sup>b</sup>M7
- Measure 32: D<sup>b</sup>7

The score also includes a "VAMP TO AD LIB" section at the end, marked with a double bar line and a repeat sign.

# PASSPORT

NOT TOO SLOWLY

BY STEVE SWEETING

MAY 2005

**(A)**  $E^b_{M7}$   $B^{\circ}$   $E^b_{M7}$   
 $B^7_{ALT}$   $D_{M9}$   $E^b_{\Delta}$   
 $E_{M9}$   $C^{\Delta}(\sharp 11)$  1. 2.  
**(B)**  $G^b_{M7}(b5)$   $B^7$   $E_{M7}$   $C^{\sharp 7}_{ALT}$   
 $G^{\sharp}_{M7}(b5)$   $C^{\sharp 7}$   $G^b_{M7}$   $E^b_{7ALT}$   
 $D_{\Delta}$   $B_{sus}$   $B^b_{7ALT}$   $B^b_7$   
**(C)**  $E^b_{M7}$   $B^{\circ}$   $E^b_{M7}$   $B^7_{ALT}$   
 $D_{M9}$   $E^b_{\Delta}$   $E_{M9}$   
 $C^{\Delta}(\sharp 11)$   $A_{M7}$   $E_{M9}$

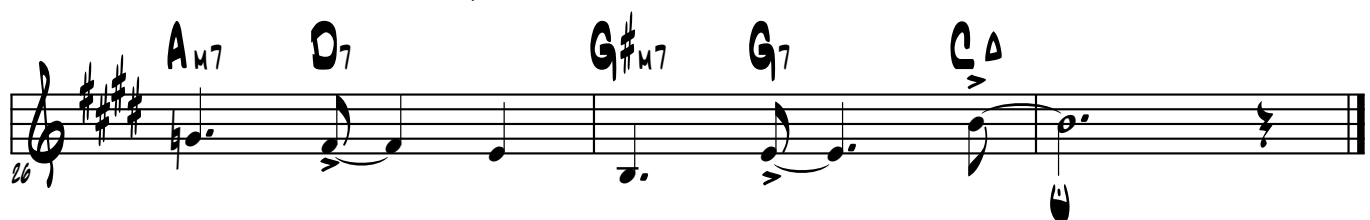
# SEWING WOMAN SAMBA

DRIVING ♩=140

BY STEVE SWEETING

JUL 2008

INTRO



# SHANTI, SHANTI

BOSSA ♩=176

BY STEVE SWEETING

MAR 2013

**[A]**  $F_{M7}(b5)$   $E_{b7}(b9)$   $C_{M(\Delta)}$   $C_M$

$F_{M9}$   $B_{b7ALT}$   $E_{b\Delta}$   $C_{7ALT}$

$A_{M7}(b9)$   $D_{7ALT}$   $B/G$   $G^6$

**[B]**  $F^{\#}_{M}(b5)$   $B_{7ALT}$   $E_{M11}$   $C^{\#}_{7ALT}$   $C_7$

$B_7$   $B_{b7}(\#11)$   $A_{7ALT}$   $A_{b7}(\#11)$   $D_{7(b9)}$   $G_M$

$F_M$   $B_{b7}$   $E_{b\Delta}$   $D_{7ALT}$   $D_{b7ALT}$   $C_7$

**[C]**  $B_{\Delta}$   $G_{7(b9)}$   $C_{M(\Delta)}$   $C_M$

$F_{M9}$   $E_{\Delta}$   $E_{bM11}$



# SOMETHING TOBIM

MED BOSSA NOVA ♩=240

BY STEVE SWEETING

MAR 2008

**[A]**  $C_{\Delta}$   $F^{\#}_M 7(b5)$   $B^7$

$E_M 7$   $C^{\#}_M 7(b5)$   $F^{\#} 7$

$C_M 7$   $F^7$

$A_M 7$   $D^7_{ALT}$

**[B]**  $F_{\Delta}$   $E^7_{ALT}$

$E^b_{\Delta}$   $D^7_{ALT}$   $D^b_{\Delta}$

$C^7_{ALT}$   $B_{\Delta}$   $D^b_{\Delta}$

$A^b 7$   $G_{\Delta}$

*D.C. AL CODA*

# TWENTY QUESTIONS

CURIOUSLY ♩=220

BY STEVE SWEETING

OCT 2009

**A**  $D^b\Delta$   $G^b\Delta$   $D^b\Delta$   $A^b_{sus}$

$D^b\Delta$   $G^b\Delta$   $F^7$   $B^b_{7A1}$

$E^b_M$   $C^7_{A1}$   $F_M$   $E^b_6$

$E^b_M$   $D$   $G^+$   $E/C$

**B**  $D^b\Delta$   $G^b\Delta$   $D^b\Delta$   $A^b_{sus}$

$D^b\Delta$   $G^b\Delta$   $F^7$   $B^b_{7A1}$

$E^b_M$   $B^b_{7A1}$   $F_M(65)$   $B^b_7$

$E^b_M$   $D_9$   $D^b\Delta$   $B^b_7$   $D^b\Delta$  **FINE**

# WATCH? BAG? OVO?

INSISTENTLY ♩=220

BY STEVE SWEETING

FEB 2008

**[A]**

Chords: D<sub>M</sub>, E<sub>7</sub><sup>A</sup>, A<sub>7</sub><sup>A</sup>, B<sub>7</sub><sup>A</sup>, B<sup>b</sup><sub>7</sub>, A<sub>7</sub><sup>A</sup>, D<sub>M</sub>, E<sub>7</sub><sup>A</sup>, A<sub>7</sub><sup>A</sup>, B<sub>7</sub><sup>A</sup>, B<sup>b</sup><sub>7</sub>, A<sub>7</sub><sup>A</sup>

**[B]**

Chords: G<sub>M</sub><sup>11</sup>, C<sub>7</sub>, F<sup>Δ</sup>, E<sub>M</sub><sup>11</sup>, A<sub>7</sub>, D<sup>Δ</sup>, A<sup>b</sup><sub>M</sub><sup>7</sup>, D<sup>b</sup><sub>7</sub>, G<sup>b</sup><sup>Δ</sup>, G<sub>M</sub><sup>7</sup>, A<sub>7</sub><sup>A</sup>, D<sub>M</sub>, E<sub>7</sub><sup>A</sup>, A<sub>7</sub><sup>A</sup>, B<sub>7</sub><sup>A</sup>, B<sup>b</sup><sub>7</sub>, A<sub>7</sub>, A<sup>b</sup><sub>7</sub>(<sup>11</sup>)

The musical score is written for a single melodic line in 4/4 time. It consists of two main sections, A and B. Section A (measures 1-16) features a series of chords: D<sub>M</sub>, E<sub>7</sub><sup>A</sup>, A<sub>7</sub><sup>A</sup>, B<sub>7</sub><sup>A</sup>, B<sup>b</sup><sub>7</sub>, A<sub>7</sub><sup>A</sup>, D<sub>M</sub>, E<sub>7</sub><sup>A</sup>, A<sub>7</sub><sup>A</sup>, B<sub>7</sub><sup>A</sup>, B<sup>b</sup><sub>7</sub>, and A<sub>7</sub><sup>A</sup>. Section B (measures 17-32) features a series of chords: G<sub>M</sub><sup>11</sup>, C<sub>7</sub>, F<sup>Δ</sup>, E<sub>M</sub><sup>11</sup>, A<sub>7</sub>, D<sup>Δ</sup>, A<sup>b</sup><sub>M</sub><sup>7</sup>, D<sup>b</sup><sub>7</sub>, G<sup>b</sup><sup>Δ</sup>, G<sub>M</sub><sup>7</sup>, A<sub>7</sub><sup>A</sup>, D<sub>M</sub>, E<sub>7</sub><sup>A</sup>, A<sub>7</sub><sup>A</sup>, B<sub>7</sub><sup>A</sup>, B<sup>b</sup><sub>7</sub>, A<sub>7</sub>, and A<sup>b</sup><sub>7</sub>(<sup>11</sup>). The score includes measure numbers 1, 5, 9, 13, 17, 21, 25, and 29.



# SOMETHING JOBIM

## **Bossa Daydreams**

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### PIANO ARRANGEMENTS

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- 26 Koh Samui
- 29 Lonely Building
- 30 Many Mooncakes Ago
- 32 Olivia
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# BAD DREAM CAFE

SAMBA ♩=232

♩=232

BY STEVE SWEETING

OCT 2008

**A**

$A\flat_M$   $E\flat_7(b_9)$   $B/G\flat$

$D\flat/F$   $E\Delta$

$E\flat_7$   $D$   $E\flat_{sus}$   $E\flat_7$

**B**

$A\flat/G\flat$   $D\flat/F$   $E\Delta$

Handwritten musical notation for measures 23-28. Chords:  $E^b_{sus}$ ,  $C^{\#}_{M7}$ ,  $F^{\#}_{sus}$ ,  $B^{\Delta}$ ,  $E^{\Delta}$ .

Handwritten musical notation for measures 29-32. Chords:  $A^{\Delta}$ ,  $A^{\Delta}$ ,  $B^b_M$ ,  $E^b_7$ . *D.C. AL CODA*

Handwritten musical notation for measures 33-36. Chords:  $E^{\Delta}$ ,  $E^b_{7AL}$ . 

Handwritten musical notation for measures 37-40. Chord:  $A^b(b6)$ . **FINE**

# KOH SAMUI

TROPICALLY ♩=160

MUSIC BY STEVE SWEETING

**[A]**

**[B]**



17

17

EM C#7ALT F#M F/B AM Gm C7(#11) B7

21

21

SOLOS B7/E Dsus

25

25

CΔ B7



# LONELY BUILDING

SIMPLY ♩=166

BY STEVE SWEETING

MAR 2009

**[A]**

AbΔ Gm AbΔ Gsus

5

**[B]**

Fm Eb/G F/A G/B

9

Cm Bb/O Am D.C. AL FINE

13

**FINE**

# MANY MOONCAKES AGO

NOSTALGICALLY ♩=170

BY STEVE SWEETING

APR 2008

**(A)**

The musical score is written for piano in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as 'NOSTALGICALLY' with a quarter note equal to 170 beats per minute. The score is divided into three systems, each with a measure number (1, 5, 9) at the beginning of the first staff. The first system (measures 1-4) includes chords: B-flat major (B-flat, D-flat, F), G-flat major (G-flat, B-flat, D-flat), and F major with A-flat (F, A-flat, C). The second system (measures 5-8) includes chords: G-flat major (G-flat, B-flat, D-flat), F major 11 (F, A-flat, C, E-flat, G-flat), E-flat major 11 (E-flat, G-flat, B-flat, D-flat, F), C major with B-flat (C, E-flat, G-flat), and F major 7 (F, A-flat, C, E-flat). The third system (measures 9-12) includes chords: B-flat major (B-flat, D-flat, F), F major with A-flat (F, A-flat, C), G-flat major (G-flat, B-flat, D-flat), D-flat major with F (D-flat, F, A-flat), E-flat major 11 (E-flat, G-flat, B-flat, D-flat, F), and F major 7 with sharp 9 (F, A-flat, C, E-flat, G-flat, B-flat, D-flat, F-sharp). The score features a mix of chords and melodic lines in both the treble and bass staves, with some measures containing triplets and ties.

8 G $\Delta$ /D A $\flat$ /C# Dsus D Gsus G Gm7

A musical score for the song "The Rose Tree". The score is written for a grand piano (indicated by a large curly brace on the left) and includes a vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics "The Rose Tree" are written below the vocal line. The score includes various musical notations such as notes, rests, and bar lines. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

# OLIVIA

BRISKLY ♩=196

BY STEVE SWEETING

MAR 2009

**[A]**

Chords and measures for system 1:  $B^b_m$ ,  $A^b7$ ,  $G^b\Delta$ ,  $G7$

Chords and measures for system 2:  $G^b\Delta$ ,  $F_{sus}$ ,  $F7_{alt}$ ,  $B^b_{sus}$ ,  $B^b7$

Chords and measures for system 3:  $E^b_m7$ ,  $A^b7$ ,  $F_m7$ ,  $B^b7_{alt}$

Chords and measures for system 4:  $E^b_m7(b9)$ ,  $A^b_{sus}$ ,  $E\Delta$ ,  $B^b_{sus}$ ,  $F7/A$

2.  $F\sharp M7$   $B7$   $E\Delta$   $E\flat7$

8  $E/D$   $C\Delta$   $A/C\sharp$   $B\flat\Delta/D$   $E M7(b9)$   $A7$

$D M$   $D7$   $G M$   $E7/G\sharp$   $A M7$   $B\flat M7$

$E\flat sus$   $E^\circ$   $F M$   $F sus$   $F7$

$B\flat7_{ALT}$   $E\flat M7$   $D7_{ALT}$   $D\flat\Delta$   $F7$

D.C. AL CODA

# SEWING WOMAN SAMBA

DRIVING ♩=140

BY STEVE SWEETING

INTRO

JUL 2008

**INTRO**

**A**

**B**

Chord symbols: EΔ(#11), D7, C#, F#m, Am7, D7, G#m7, G7, CΔ, FΔ, G#m7, G7, CΔ, FΔ.



8

E<sub>6</sub> 6 D<sup>#</sup>M(b5) G<sup>#</sup>7<sub>11</sub> C<sup>#</sup>

D<sub>6</sub> 6 C<sup>#</sup> F<sup>#</sup> F<sup>#</sup>7 87

EΔ(11) EΔ(11) D7 C<sup>#</sup>

F<sup>#</sup> A<sub>7</sub> D7 G<sup>#</sup>7 G7 CΔ

13 17 21 25

# SOMETHING TOBIM

MED BOSSA NOVA ♩=240

BY STEVE SWEETING

MAR 2008

**[A]**

**CΔ** **F#<sub>M</sub> 7(b5)** **B7**

**E<sub>M</sub>7** **C#<sub>M</sub> 7(b5)** **F#<sub>7</sub> ALT**

**C<sub>M</sub>11** **F7**

**A<sub>M</sub>11** **D<sub>7</sub> ALT**

8  $F\Delta$   $E7_{ALT}$

17

$E^b\Delta$   $D7_{ALT}$

21

$D^b\Delta$   $C7_{ALT}$

25

$B\Delta$   $D^b\Delta$

29

9  $A^b9(\#11)$  RIT.  $G\Delta$  (D.C. AL CODA)

33

# TWENTY QUESTIONS

CURIOUSLY ♩=220

BY STEVE SWEETING

OCT 2009

**[A]**  $D^b\Delta$   $G^b\Delta$   $D^b\Delta$   $A^b_{sus}$

$D^b\Delta$   $G^b\Delta$   $F^7$   $B^b_{7\Delta}$

$E^b_M$   $C^b_{7\Delta}$   $F_M$   $E^b$

$E^b_M$   $D\Delta$   $G^{\Delta}(\sharp 11)$   $E/C$

8  $\text{D}^{\flat}\Delta$   $\text{G}^{\flat}\Delta$   $\text{D}^{\flat}\Delta$   $\text{A}^{\flat}_{\text{SUS}}$

$\text{D}^{\flat}\Delta$   $\text{G}^{\flat}\Delta$   $\text{F}7$   $\text{B}^{\flat}7_{\text{ALT}}$

9  $\text{E}^{\flat}_{\text{M}}$   $\text{B}^{\flat}7_{\text{ALT}}$   $\text{F}^{\flat}7(\text{b}5)$   $\text{B}^{\flat}7$

$\text{E}^{\flat}_{\text{M}}$   $\text{D}_9$   $\text{D}^{\flat}\Delta$   $\text{B}^{\flat}7$   $\text{D}^{\flat}\Delta$

# WATCH? BAG? OVO?

INSISTENTLY ♩=220

BY STEVE SWEETING

FEB 2008

**[A]**

The piano score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems, each with a treble and bass staff. Measure numbers 5, 9, and 13 are indicated at the start of the second, third, and fourth systems respectively. Chord labels are placed above the treble staff: Dm, E7alt, A7alt, B7alt in the first system; Bb7, A7alt in the second system; Dm, E7alt, A7alt, B7alt in the third system; and Bb7, A7alt in the fourth system. The melody in the treble staff features eighth and quarter notes, often beamed together, with some measures containing triplets. The bass staff provides a steady accompaniment with quarter and eighth notes.

8  $G_{M11}$   $C_7$   $F\Delta$   $E_{M11}$   $A_7$   $D\Delta$

$A^b_{M7}$   $D^b_7$   $G^b\Delta$   $G_{M7}$   $A_7_{A\sharp}$

9  $D_M$   $E_7_{A\sharp}$   $A_7_{A\sharp}$   $B_7_{A\sharp}$

$B^b_7$   $A_7$   $A^b_7(\sharp_{11})$





Nicky Almasy



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