

Steve
Sweeting



HOPSCOTCH

Be-Bop Lines

158 Yongjia
Hopscotch
Jiashan Jump
Lennie's Chaser
Mingus & Monk
Nanjing Jig
Something For Nothing
Together
Victoria Falls
Wet Market

Steve
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Xano  Music

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HOPSCOTCH

Be-Bop Lines

The integrity of the line is a powerful creative force in improvisation and in composing for jazz. This is a collection of melodic lines I've written which typically for me, wander all over the stylistic map from be-bop, to latin jazz, to Celtic fiddle music.

In the early 1980's, I began studying jazz in Boston with the amazing piano teacher, Harvey Diamond, who was himself a student of the legendary pianist/teacher, Lennie Tristano. I proudly count myself among the hundreds, if not thousands of musical "grandchildren" of Tristano whose piano gifts were unique and whose musical lines were always unpredictable and captivating.

-- Steve Sweeting

To hear recordings of these pieces please check:

SteveSweeting.com

158 Yongjia was our first address in Shanghai until our upstairs neighbors eventually decided there was too much piano playing downstairs. Ironically, we had a lovely septagenarian neighbor downstairs who also played piano starting at about 6am and she used to invite me to tea to play with all her grade school classmates who were also then in their 70's.

I recorded **Hopscotch** with Shanghai singer, Jasmine Chen, as a scat duet on our CD The Color of Love.

It's good to have a few fast melodies in your pocket to throw in at the end of a set. **Jiashan Jump** is a chaser I wrote for that purpose.

Lennie's Chaser was the first tune written in this collection as an homage to my teacher's teacher.

For a couple years, I played frequently at a great Shanghai club called Yin's, whose owner Takashi was a great listener and a huge Monk fan. One night, I pulled out this original and he came running over after that to ask was it Mingus or Monk and I said that he was clairvoyant because I had named it **Mingus & Monk**.

Celtic fiddler, Hanneke Cassel was visiting Shanghai and asked me to play in several of her concerts, so I wrote this **Nanjing Jig** for her. She rehearsed it for about ten minutes and we performed it and I think it came off pretty well for my having absolutely no experience with the genre.

Something For Nothing is the only Latin-ish line in this group and I don't think I've ever performed it yet.

Victoria Falls I wrote as a gift for my friend, the fantastic jazz singer Heidi Krenn. I think my son was doing a paper on Zimbabwe at the time.

Down the block from our apartment was a colorful **Wet Market** that sold all sorts of seafood and produce. The street was always packed with shoppers and it would get washed down at the end of every day. Eventually, it was torn down and replaced with boutique stores.

HOPSCOTCH

Be-Bop Lines

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158 YONGTIA

FAST BOP ♩=260

BY STEVE SWEETING

JUL 2008

[A] $D\flat_7$ B_7ALT

$B\flat_7$ E_{M9}

$E\flat_{M7}$ $B\flat_{M7}$ B/A $A\flat_{M7}$

$D/F\sharp$ $D\flat/F$ E_7

$E\flat_{M11}$ $D_7(\sharp_{11})$ D_7 **FINE**

[B] $B\flat_{M9}$ $F\sharp_{M9}$ $A\flat_{M9}$ E_{M9} $E\flat_{M7}$

$D\Delta$ F_{M11} $C\sharp_{M11}$ $E\flat_{M11}$ B_{M11}

$B\flat_{M11}$ $A\Delta$

SOLOS: $D\flat\Delta$ B_7 $E\flat_{M7}$ $D\Delta$

D.C. AL FINE

HOPSCOTCH

SHUFFLE

BY STEVE SWEETING

MAR 2008

[A] C^b B^b_M E^b7 A^b_M G^b_M C^b7

F^b E^b_M A^b7 D^b7 $C7$

[B] C^b7 F^b E^b7

D_{SUS} $D7_{ALT}$ G_{SUS} G^b7

[C] C^b B^b_M E^b7 A^b_M G^b_M C^b7

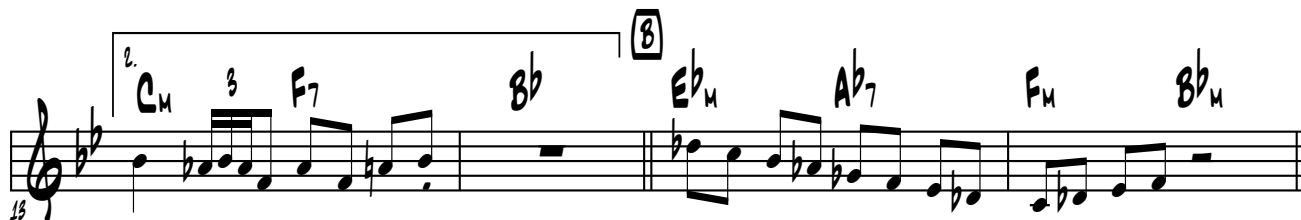
F^b E^b_M A^b7 D^b7 $C7$ B^b_{ALT}

JIASHAN JUMP

BE-BOP ♩=240

BY STEVE SWEETING

FEB 2008



LENNIE'S CHASER

AS FAST AS YOU CAN ♩=340

BY STEVE SWEETING

JAN 1995

[A] **G** **F₇ALT** **F[#]M7(b5)** **B₇** **E_M** **C_M**

[B] **G_{SUS}** **G₇** **C_M(MAJ7)**

[C] **G** **F₇ALT** **F[#]M** **B₇** **E_M**

C_M(MAJ7) **B₇** **E₇** **A_M** **D₇** **G₇(#11)**

MINGUS & MONK

UP TEMPO ♩=240

BY STEVE SWEETING

SEP 2012

[A]
 Ebm Ebm Ebm Ebm
 5
[B]
 Abm7 Db7alt GbΔ B7alt Fm11 Fm7(b5) Bb7(#11)
[C]
 Abm7 Db7alt GbΔ B7 Fm Fm7(b5) Bb7alt Bb7alt
[D]
 Ebm Ebm Ebm Ebm
 27
 Ebm Ebm Ebm Ebm
 31
 Ebm Ebm Ebm Ebm
 35
 B/A F7alt Bb7alt
 39
 (D.C. AL FINE)

NANTING JIG

JIG ♩=260

BY STEVE SWEETING

JAN 2011

[A]

5

9

13

[B]

17

21

25

28

(D.C. AL FINE)

SOMETHING FOR NOTHING

BY STEVE SWEETING

JAN 2009

A

E Δ B \flat M7(b9) D \sharp G \sharp M7 G7

F \sharp M7 B7 E Δ B \flat SUS

B7 E Δ SUS E7

B

A Δ D7 B \flat M E7

A Δ D7 B \flat M7 B \flat 7 A Δ

D7 B \flat M E7 A Δ M7

D7 F \sharp M7 B7

D.C. AL CODA

B7 B \flat M7 E7 A Δ G \sharp M7 F \sharp M7 B \flat SUS G/F

TOGETHER

FAST SOP

BY STEVE SWEETING

MAY 1999

[A]

$G^b \Delta_3$ D_7 $A^b m_7^3$ D^b_7 $E^b m$ A^b_7

$E m_7$ A_7 $D \Delta$ $G^{\#} m(b5)$ $C^{\#} 7_{ALT}$

$G^b \Delta$ D_7 $A^b m_7$ D^b_7 $E^b m$ A^b_7

$E m_7$ A_7 $D \Delta$ $D \Delta +5$ $G^{\#} m_7(b5)$ $C^{\#} 7_{ALT}$ $G^b \Delta$

[B]

$G^{\#} m_7(b5)$ $C^{\#} 7_{ALT}$ $G^b m$ $C^{\#} 7_{ALT}$ $G^{\#} m_7(b5)$ $C^{\#} 7_{ALT}$ $G m(\Delta)$

E_7 E^b_7 D_7 $C^{\#} 7_{ALT}$

[C]

$G^b \Delta$ D_7 $A^b m_7$ D^b_7 $E^b m$ A^b_7

$E m$ A_7 $D \Delta$ $G^{\#} m(b5)$ $C^{\#} 7_{ALT}$ $G^b 7(\#11)$

VICTORIA FALLS

FAST BOP ♩=240

BY STEVE SWEETING

JAN 2009

[A]

E Δ A Δ G \sharp M C \sharp 7A \sharp F \sharp M B \flat 7A \sharp G \sharp M C \sharp C Δ F Δ E Δ E Δ

[B]

A Δ D \sharp M(b5) G \sharp C \sharp M /C B \flat M7 E Δ A Δ D Δ D Δ G Δ F Δ

[C]

E Δ A Δ G \sharp M C \sharp 7A \sharp F \sharp M B \flat 7A \sharp G \sharp M G Δ F \sharp F Δ

WET MARKET

UP TEMPO

BY STEVE SWEETING

JUL 2008

[A]

E^b_{SUS} B^b/B D^b_{SUS} D^b_{SUS} E^b_{SUS}

$A7$ A^b_M B^b_{7ALT} E^b_M 1. 2.

[B]

$AM7(b5)$ $D7_{ALT}$ G_M

$EM(b5)$ $A7_{ALT}$ D_M B^b_{7ALT} N.C.

[C]

E^b_{SUS} B^b/B D^b_{SUS} D^b_{SUS} E^b_{SUS} $A7$

A^b_M B^b_{7ALT} E^b_M

{ FINE }

SOLOS: D^b_{SUS} B^b_{7ALT} E^b_M

$AM(b5)$ $D7$ G_M

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Be-Bop Lines

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HOPSCOTCH

SHUFFLE

BY STEVE SWEETING

MAR 2008

A C^b B^b_M E^b7 A^b_M G^b_M C^b7

F^b E^b_M A^b7 D^b7 $C7$

B C^b7 F^b E^b7

D_{SUS} D^b_{ALT} G_{SUS} G^b7

17 C^b B^b_M E^b A^b_M

20 G^b_M C^b F^b E^b_M A^b

25 D^b C^b B^b_{ALT}

JIASHAN JUMP

BY STEVE SWEETING

FEB 2008

BE-BOP

Chords and measures for the first system: B7, D7, F7, Ab, F7, D7, B7, Bb.

Chords and measures for the second system (A): Cm, F7, Dm, G7, Cm, F7, Dm, G7.

Chords and measures for the third system: Cm, Ebm, Dm, G7, Cm (1st ending), F7, Dm, G7.

Chords and measures for the fourth system (B): Cm (2nd ending), F7, Bb, Ebm, Ab7, Fm, Bbm.

E^b_m A^b_7 $D^b\Delta$ C^\sharp_m F^\sharp E^b_m A^b_m

C^\sharp_m F^\sharp C_m F_7 G_7 C_m F_7 D_m G_7

C_m F_7 D_m G_7 C_m E^b_m

D_m G_7 C_m F_7

B_7 D_7 F_7 A^b F_7 D_7 B_7 B^b

LENNIE'S CHASER

AS FAST AS YOU CAN ♩=340

BY STEVE SWEETING

JAN 1995

Chords and notation for the first system (measures 1-4):

- Measure 1: G
- Measure 2: F₇ALT
- Measure 3: F[#]m7(b₅)
- Measure 4: B₇, E_m, C_m

Chords and notation for the second system (measures 5-8):

- Measure 5: B₇ (with triplet)
- Measure 6: E₇ (with triplet)
- Measure 7: A₇^{b3} (with triplet)
- Measure 8: D₇ (with triplet)

Chords and notation for the third system (measures 9-12):

- Measure 9: B₇^{b3} (with triplet)
- Measure 10: E₇ (with triplet)
- Measure 11: A_m, D₇
- Measure 12: G

Chords and notation for the fourth system (measures 13-16):

- Measure 13: G_{sus}
- Measure 14: G₇
- Measure 15: C_m
- Measure 16: C_m

Handwritten musical notation system 1 (measures 17-20). Chords: B₇, E₇, A_M7(b₅), D₇.

Handwritten musical notation system 2 (measures 21-24). Chords: G, F₇ALT, F_M7(b₅), B₇ALT, E_M. Includes triplets in measure 24.

Handwritten musical notation system 3 (measures 25-28). Chords: C_M, B₇, E_M, A_M, D₇, G₇(#11).

MINGUS & MONK

UP TEMPO ♩=240

BY STEVE SWEETING

SEP 2012

Musical score for "The Rose Tree" in E-flat major, 4/4 time. The score is for piano and includes a vocal line. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into four systems. The first system starts with a treble clef and a key signature of three flats. The second system has a treble clef and a key signature of three flats. The third system has a treble clef and a key signature of three flats. The fourth system has a treble clef and a key signature of three flats. The score includes various musical notations such as notes, rests, and chords. The key signature changes to E-flat major in the second system. The score ends with a double bar line and a repeat sign.

19

A^b_{M7} $D^b_{7A\sharp}$ G^b_{Δ} B_7 F_M $F_{M7}(\flat_5)$

25

$B^b_{7A\sharp}$ $B^b_{7A\sharp}$ E^b_M C_7

29

B_7 $B_7 B^b_7$ E^b_M C_7 B_7

34

B_7 B^b_7 E^b_M C_7 B_7 B^b_7

39

B/A $F_{7A\sharp}$ $B^b_{7A\sharp}$

(D.C. AL FINE)

NANTING JIG

JIG ♩=260

BY STEVE SWEETING

JAN 2011

[A] **G** **C** **D**

System 1, measures 1-4. Treble staff: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Bass staff: G3 (quarter), B2 (quarter), D3 (quarter), G3 (quarter), B2 (quarter), D3 (quarter), G3 (half).

E_M **C_Δ** **B/D#**

System 2, measures 5-8. Treble staff: E4 (quarter), F#4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). Bass staff: E3 (quarter), G2 (quarter), B2 (quarter), E3 (quarter), G2 (quarter), B2 (quarter), E3 (half).

E_M **B/D#** **G/D** **C#**

System 3, measures 9-12. Treble staff: E4 (quarter), F#4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). Bass staff: E3 (quarter), G2 (quarter), B2 (quarter), E3 (quarter), G2 (quarter), B2 (quarter), E3 (half).

C_Δ **G/B** **A_M** **B₇** **E**

System 4, measures 13-16. Treble staff: C4 (quarter), E4 (quarter), G4 (quarter), C4 (quarter), E4 (quarter), G4 (quarter), C4 (half). Bass staff: C3 (quarter), E2 (quarter), G2 (quarter), C3 (quarter), E2 (quarter), G2 (quarter), C3 (half).

[B] **G_Δ** **/F#** **C/E** **D/F#** **B_M**

System 5, measures 17-21. Treble staff: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Bass staff: G3 (quarter), B2 (quarter), D3 (quarter), G3 (quarter), B2 (quarter), D3 (quarter), G3 (half).

Handwritten musical notation system 1 (measures 22-24). The key signature is one sharp (F#). Measure 22 has a treble clef with a whole note F#4 and a bass clef with a whole note F#2. Measure 23 has a treble clef with a half note G#4 and a bass clef with a half note G#2. Measure 24 has a treble clef with a half note A5 and a bass clef with a half note A2. Above measure 23 is a handwritten "1." and "AbΔ". Above measure 24 is a handwritten "D6/5".

Handwritten musical notation system 2 (measures 25-27). Measure 25 has a treble clef with a half note B5 and a bass clef with a half note B2. Measure 26 has a treble clef with a half note C#6 and a bass clef with a half note C#2. Measure 27 has a treble clef with a half note D#6 and a bass clef with a half note D#2. Above measure 25 is a handwritten "2." and "AbΔ". Above measure 27 is a handwritten "D7" and "rit.".

Handwritten musical notation system 3 (measures 28-30). Measure 28 has a treble clef with a half note E6 and a bass clef with a half note E2. Measure 29 has a treble clef with a half note F#6 and a bass clef with a half note F#2. Measure 30 has a treble clef with a half note G#6 and a bass clef with a half note G#2.

Handwritten musical notation system 4 (measures 31-33). Measure 31 has a treble clef with a half note A6 and a bass clef with a half note A2. Measure 32 has a treble clef with a half note B6 and a bass clef with a half note B2. Measure 33 has a treble clef with a half note C#7 and a bass clef with a half note C#2. Above measure 33 is a handwritten "tr". Below the system is a handwritten "D.C. AL FINE".

SOMETHING FOR NOTHING

LATIN ♩=240

BY STEVE SWEETING

JAN 2009

(A) E_{Δ} $B^b_{M7}(b_9)$ $D^{\#7}$ $G^{\#}_{M7}$ G_7

$F^{\#}_{M7}$ B_7 E_{Δ} B_{sus}

B_7 E_{sus} E_7

(B) A_M D_7 B_M E_7

A_M D_7 B^b_{M7} B^b_7

Handwritten musical notation system 1 (measures 20-23). Chords: A_M, D₇, B_M, E₇.

Handwritten musical notation system 2 (measures 24-27). Chords: A_{M7}, D₇, F_{M7}, B₇. Includes the instruction "D.C. AL CODA" at the end of measure 27.

Handwritten musical notation system 3 (measures 28-30). Chords: B₇, B_{M7}, E₇. Includes a Coda symbol at the start of measure 28.

Handwritten musical notation system 4 (measures 31-34). Chords: A_Δ, G_{M7}, F_{M7}, B_{SUS}, G/F. Ends with a double bar line.

VICTORIA FALLS

FAST 80P ♩=240

BY STEVE SWEETING

JAN 2009

[A]

E Δ A Δ G \sharp C \sharp _{7ALT}

F \sharp B \flat _{7ALT} G \sharp C \sharp C Δ F Δ

B \flat _{7ALT} E_{SUS} E_{SUS}

[B]

A Δ D \sharp (b5) G \sharp C \sharp /C B \flat 7 E7

16

A_M D_{sus} D_7 G_Δ F_Δ

20

E_Δ A_Δ $G^\#_M$ $C^\#_{7b9}$ $F^\#_M$

25

B_{7b9} $G^\#_M G_7$ $F^\#$ F_7

WET MARKET

UP TEMPO ♩=240

BY STEVE SWEETING

JUL 2008

A E^b_{sus} B^b/B D^b_{sus} D^b_{sus} E^b_{sus}

A_7 A^b_M $B^b_{7A^b}$ E^b_M 1. 2.

B $A_M(b5)$ $D^b_{7A^b}$ G_M

G_M $E_M(b5)$ $A^b_{7A^b}$

26 D_M $B7_{A\sharp}$

30 E^b_{SUS} B^b/B D^b_{SUS} D^b_{SUS} E^b_{SUS} $A7$

36 A^b_M $B^b7_{A\sharp}$ E^b_M FINE

SOLOS: 41 D^b_{SUS} $B^b7_{A\sharp}$ E^b_M

48 $A_M(b5)$ $D7$ G_M

Nicky Almasy



Steve Sweeting

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