

Young and Foolish

A, Hague
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arr. K. Hewitt

Ballad (freely)

Chord progression for measures 1-4: C/Bbmaj7, Bb/Abmaj7, Am/Gm7, C7(#5). The notation shows a piano accompaniment with chords in the right hand and bass lines in the left hand.

(Vary techniques and registers on repeat)

Chord progression for measures 3-6: Fmaj9, Dm9, Db9, C9(sus4), C7(b9), Fmaj9, Dm9, Db7, Cm9, Gb7(#11), F9(sus4), F7(b9). The notation includes repeat signs and dynamic markings.

Chord progression for measures 7-10: Bbmaj9(#5), Am7(b5), Eb9(#11), D9(sus4), D7(b9), Gm, Gm(maj7), F#o, Gm7, Abo. The notation includes repeat signs and dynamic markings.

Chord progression for measures 11-14: F/A, A7(#5), Dm, Db7, Dm9, Ebm9. The notation includes a first ending bracket labeled '1.' and dynamic markings.

Chord progression for measures 15-18: Dm, Dm(maj7), Dm9, E/G7, Eb/Db, C9(sus4), C7(b9). The notation includes repeat signs and dynamic markings.

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19 $A7(\#5)$ Dm Dm/C Bm7(b5) Bbm⁶ F/A Bb/D D7($\#9$)

23 Eb/D \flat C7(b⁹) (drop 2) F/C Ab⁷/C Dbmaj⁷/C Gbmaj⁷/C D.S. for solo

CODA

26 F/C Ab⁷/C Dbmaj⁷/C Gbmaj⁷/C

28

8va

1. Harmonic sense (chord voicings) (stacked chords-upper st)
2. Reharmonization (tritone subs) chord for every note
3. Melody notes (bring out with softer fills)
4. Dynamics (within phrase)
5. Arpeggiate LH
6. Change of registers
7. Use of drop 2 voicings
8. Pedal tones against moving harmonies