

# Young and Foolish

Ballad (freely)

A. Hague  
A. Horwitt  
arr. K. Hewitt

1 C/Bbmaj7 Bb/Abmaj7 Am/Gm7 C7(♯5)

This section consists of four measures of piano music. The first measure shows a C/Bbmaj7 chord with bass notes in the left hand. The second measure shows a Bb/Abmaj7 chord. The third measure shows an Am/Gm7 chord. The fourth measure shows a C7(♯5) chord.

(Vary techniques and registers on repeat)

3 Fmaj9 Dm9 Db⁹ C⁹(sus4) C⁷(b⁹) Fmaj9 Dm⁹ Db⁹ Cm⁹ Gb⁷(#11) F⁹(sus4) F⁷(b⁹)

This section starts at measure 3. It includes chords such as Fmaj9, Dm9, Db⁹, C⁹(sus4), C⁷(b⁹), Fmaj9, Dm⁹, Db⁹, Cm⁹, Gb⁷(#11), F⁹(sus4), and F⁷(b⁹). The piano part features various chords and some rhythmic patterns.

7 Bbmaj9(♯5) Am⁷(b⁵) Eb⁹(#11) D⁹(sus4) D⁷(b⁹) Gm Gm(maj⁷) F♯⁹ Gm⁷ Ab⁹

This section starts at measure 7. It includes chords such as Bbmaj9(♯5), Am⁷(b⁵), Eb⁹(#11), D⁹(sus4), D⁷(b⁹), Gm, Gm(maj⁷), F♯⁹, Gm⁷, and Ab⁹. The piano part includes eighth-note patterns and some bass notes.

11 F/A A⁷(♯5) Dm Db⁹ Dm⁹ Eb⁹m⁹

This section starts at measure 11. It includes chords such as F/A, A⁷(♯5), Dm, Db⁹, Dm⁹, and Eb⁹m⁹. The piano part features eighth-note chords and some bass notes.

15 Dm Dm(maj⁷) Dm⁹ E/G⁷ Eb/D⁹ C⁹(sus4) C⁷(b⁹)

This section starts at measure 15. It includes chords such as Dm, Dm(maj⁷), Dm⁹, E/G⁷, Eb/D⁹, C⁹(sus4), and C⁷(b⁹). The piano part includes eighth-note chords and some bass notes.

2 19 A<sup>7(#5)</sup> Dm Dm/C Bm<sup>7(b5)</sup> B<sub>b</sub>m<sup>6</sup> F/A B<sub>b</sub>/D D<sup>7(b13)</sup>

D.S. for solo

23 E<sub>b</sub>/D<sub>b</sub> C<sup>7(b9)</sup> (drop 2) F/C A<sub>b</sub><sup>7</sup>/C D<sub>b</sub>maj<sup>7</sup>/C G<sub>b</sub>maj<sup>7</sup>/C

CODA

26 F/C A<sub>b</sub><sup>7</sup>/C D<sub>b</sub>maj<sup>7</sup>/C G<sub>b</sub>maj<sup>7</sup>/C

28

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