

# E Preciso Perdoar

Version Joao Gilberto (1973)

Transcription : Gilles Rea

## Intro

Cmi9



Musical notation for the Intro section, measures 1 to 5. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings (1, 3, 3, 3, 3, 3, 3, 3) and a dynamic marking of *mf*. The section ends with a repeat sign.

## A

Cmi9



Musical notation for the A section, measures 6 to 9. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings (3, 3, 3, 3, 3, 3, 3, 3) and a dynamic marking of *mf*. The section ends with a repeat sign.

A $\flat$ 6



Musical notation for the A section, measures 10 to 12. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings (4, 4, 4, 4, 4, 4, 4, 4) and a dynamic marking of *mf*. The section ends with a repeat sign.

A $\flat$ Ma7



A $\flat$ mi6



Gmi7



G $\flat$ 7 $^{\circ}$



## A

F7 $\flat$ 5



Fmi7 $\flat$ 5



Cmi7



Cmi9



Musical notation for the A section, measures 13 to 16. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings (0, 2, 1, 0, 3, 3, 3, 3, 3, 3, 3, 3) and a dynamic marking of *mf*. The section ends with a repeat sign.

17 18 19

A $\flat$ 6 A $\flat$ Ma7 A $\flat$ mi6

20 21 22

Gmi7 G $\flat$ 7 $^{\circ}$  F7 $\flat$ 5 Fmi7 $\flat$ 5 Cmi7 Cmi9

**B**

Cmi9

**A**

B $\flat$ mi7 E $\flat$ 9/B $\flat$  B $\flat$ mi7 E $\flat$ 9/B $\flat$  G7 $\flat$ 13 Cmi9

AbMa7

× ×

A 5x5 grid with dots at (1,1), (1,4), (2,2), and (2,3).

A $\flat$ mi6

x x

A 5-line musical staff with a treble clef. The notes are: G4 (first line), A4 (first space), B4 (second line), C5 (second space), and D5 (third line). There are 'x' marks above the first and third lines.

Gmi7

A fretboard diagram for a guitar. The top two strings (G and B) have an 'x' above them, indicating they are muted. The bottom four strings (D, G, B, and E) have dots on the first fret, representing the notes G, B, D, and G respectively.

G $\flat$ 7 $^{\circ}$

x x

F7 $\flat$ 5

x    o x


A 5x5 grid representing a guitar fretboard. The top row is the 1st fret, and the bottom row is the 5th fret. The leftmost column is the 1st string, and the rightmost column is the 5th string. Fingering is indicated by dots: 1st string, 1st fret (dot); 2nd string, 2nd fret (dot); 3rd string, 3rd fret (dot); 4th string, 4th fret (dot); 5th string, 5th fret (dot). Above the grid, 'x' is written above the 1st string and 'o x' is written above the 5th string.

Fmi7b5

X O X


A fingerboard diagram for the 1st fret. The top staff shows the notes: F (1st fret, 1st string), m (1st fret, 2nd string), i (1st fret, 3rd string), 7 (1st fret, 4th string), and b5 (1st fret, 5th string). The notes are represented by dots on the strings. The 1st string has a dot at the 1st fret. The 2nd string has a dot at the 1st fret. The 3rd string has a dot at the 1st fret. The 4th string has a dot at the 1st fret. The 5th string has a dot at the 1st fret. The 6th string is empty.

Cmi7  
x x



Cmi9

x x



	•			
•		•	•	

Cmi9

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 38-40) features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written on a single staff, while the accompaniment is split between a Tenor (T) and Bass (B) staff. The second system (measures 41-43) continues the melody and accompaniment. The third system (measures 44-46) concludes the piece with a final chord. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'f' (forte) and 'p' (piano).

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part features a treble clef and a key signature of two flats (B♭ and E♭). The bass part features a bass clef and a key signature of two flats (B♭ and E♭). The score is divided into measures, with measure numbers 49, 50, and 51 indicated. Chord diagrams are provided for the guitar part, showing the fingerings for A♭6, A♭Ma7, and A♭mi6. The bass part includes a double bass line with a 3/4 time signature and a 3/4 time signature. The guitar part includes a treble clef and a key signature of two flats (B♭ and E♭). The bass part includes a bass clef and a key signature of two flats (B♭ and E♭). The score is divided into measures, with measure numbers 49, 50, and 51 indicated. Chord diagrams are provided for the guitar part, showing the fingerings for A♭6, A♭Ma7, and A♭mi6.

[illegible]

**B**

Cmi9

Bbm7

Ebm9/Bb

56

57

58

**A**

Bbm7

Ebm9/Bb

G7b13

Cmi9

59

60

61

62

Ab6

AbMa7

Abmi6

63

64

65

Gmi7

Gb7°

F7b5

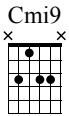
Fmi7b5

Cmi7

66

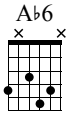
67

**A**



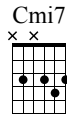
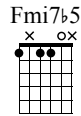
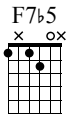
68 69 70 71

Measures 68-71 of the guitar score. Measure 68 contains a Cmi9 chord. Measures 69 and 70 are marked with a double bar line and a slash, indicating a repeat or a specific fingering. Measure 71 continues the Cmi9 chord. The bass line shows a steady eighth-note accompaniment.

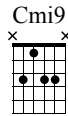


72 73 74

Measures 72-74 of the guitar score. Measure 72 contains an Ab6 chord. Measure 73 contains an AbMa7 chord. Measure 74 contains an Abmi6 chord. The bass line continues with eighth-note accompaniment.

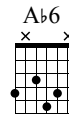


**A**



75 76 77

Measures 75-77 of the guitar score. Measure 75 contains an F7b5 chord. Measure 76 contains an Fmi7b5 chord. Measure 77 contains a Cmi7 chord. The bass line continues with eighth-note accompaniment.



78 79 80

Measures 78-80 of the guitar score. Measure 78 contains an Ab6 chord. Measure 79 contains an Ab6 chord. Measure 80 contains an Ab6 chord. The bass line continues with eighth-note accompaniment.

Chord diagrams for measures 81-83:

- 81:  $A\flat Ma7$ ,  $A\flat mi6$ ,  $Gmi7$ ,  $G\flat7^\circ$ ,  $F7\flat5$ ,  $Fmi7\flat5$ ,  $Cmi7$

Musical notation for measures 81-83, including guitar tablature (T, A, B strings) and fret numbers.

Section B

Chord diagrams for measures 84-86:

- 84:  $Cmi9$
- 86:  $Cmi9$

Musical notation for measures 84-86, including guitar tablature (T, A, B strings) and fret numbers.

Chord diagrams for measures 87-89:

- 87:  $B\flat mi7$
- 88:  $E\flat9/B\flat$
- 89:  $B\flat mi7$ ,  $E\flat9/B\flat$ ,  $G7\flat13$

Musical notation for measures 87-89, including guitar tablature (T, A, B strings) and fret numbers.

Section A

Chord diagrams for measures 90-92:

- 90:  $Cmi9$

Musical notation for measures 90-92, including guitar tablature (T, A, B strings) and fret numbers.

AbMa7

A 6-string guitar fretboard diagram showing the AbMa7 chord. The strings are numbered 1 to 6 from top to bottom. The frets are numbered 1 to 4. The chord is represented by dots on the strings: Ab (4th fret, 6th string), Ma (2nd fret, 5th string), and 7 (2nd fret, 4th string). The 1st, 3rd, and 6th strings are not played.

Abmi6

x x

A 5x5 grid representing a guitar fretboard. The top two rows are shaded black. The bottom three rows have dots in the 1st, 3rd, 4th, and 5th frets. Above the grid, 'x' marks are placed above the 2nd and 5th frets.

Gmi7

A fretboard diagram for a guitar. The top line is labeled 'Gmi7'. Above the 2nd and 6th frets are 'x' marks. The 7th fret is highlighted with a thick black bar. Fingers are placed on the 7th fret of the 1st, 3rd, 4th, and 5th strings.

G $\flat$ 7 $^{\circ}$

A 5-line musical staff with a treble clef. The notes are: G4 (first space), A $\flat$ 4 (second space), B $\flat$ 4 (third space), C5 (third line), and D5 (fourth line). There are 'x' marks above the first and fifth lines.

F7 $\flat$ 5


X   O X

●	●		●	


Fmi7b

x o

Cmi7  
x x



Cmi9



96

97

98

102








Chord diagrams for measures 20-22:

- Gmi7
- G $\flat$ 7 $^{\circ}$
- F7 $\flat$ 5
- Fmi7 $\flat$ 5
- Cmi7
- Cmi9

Measures 20-22 TAB:

```

20      3 3 3 1 1 1 0 0 0 0 0 3
T      3 3 3 2 2 2 2 2 2 2 2 3
A      3 3 3 1 1 1 1 1 1 1 1 3
B      3 3 3 2 4 1 1 1 1 3 3 3

21      0 0 0 0 0 0 0 0 0 0 0 3
T      2 2 2 1 1 1 1 1 1 1 1 3
A      1 1 1 1 1 1 1 1 1 1 1 3
B      1 1 1 1 1 1 1 1 1 3 3 3

22      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      3 3 3 3 3 3 3 3 3 3 3 3
B      3 3 3 3 3 3 3 3 3 3 3 3

```

Section B

Chord diagram for measure 23:

- Cmi9

Measures 23-25 TAB:

```

23      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

24      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

25      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

```

Section A

Chord diagrams for measures 26-28:

- B $\flat$ mi7
- E $\flat$ 9/B $\flat$
- B $\flat$ mi7
- E $\flat$ 9/B $\flat$
- G7 $\flat$ 13
- Cmi9

Measures 26-28 TAB:

```

26      1 1 1 6 6 6 6 6 4 3 3 3
T      2 2 2 6 6 6 6 6 4 3 3 3
A      1 1 1 5 5 5 5 5 4 3 3 3
B      1 1 1 6 6 6 6 6 3 1 3 3

27      6 6 6 6 6 6 6 6 4 3 3 3
T      6 6 6 6 6 6 6 6 4 3 3 3
A      6 6 6 6 6 6 6 6 4 3 3 3
B      6 6 6 6 6 6 6 6 3 1 3 3

28      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

```

Measures 29-31 TAB:

```

29      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

30      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

31      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

```

Measures 32-34 TAB:

```

32      4 4 4 4 4 4 4 4 4 3 3 3
T      5 5 5 5 5 5 5 5 4 3 3 3
A      3 3 3 3 3 3 3 3 3 3 3 3
B      4 4 4 4 4 4 4 4 3 3 3 3

33      4 4 4 4 4 4 4 4 4 3 3 3
T      5 5 5 5 5 5 5 5 4 3 3 3
A      3 3 3 3 3 3 3 3 3 3 3 3
B      4 4 4 4 4 4 4 4 3 3 3 3

34      3 3 3 3 1 1 1 1 1 0
T      3 3 3 3 2 2 2 2 1 0
A      3 3 3 3 1 1 1 1 1 0
B      3 3 3 3 2 2 2 2 1 0

```

Measures 35-37 TAB:

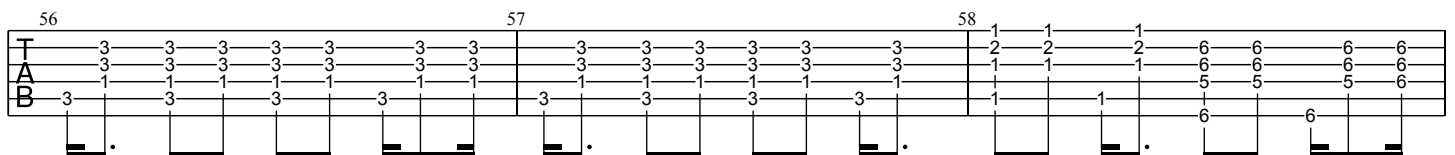
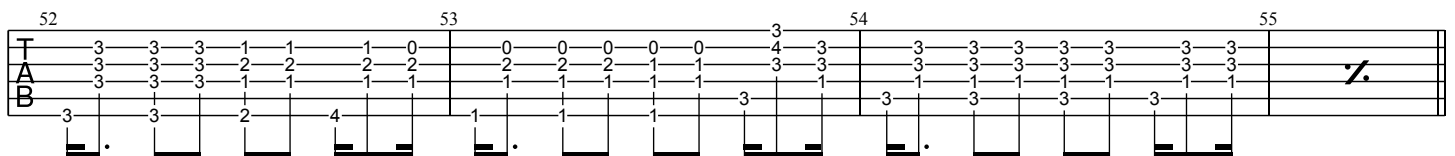
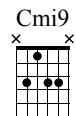
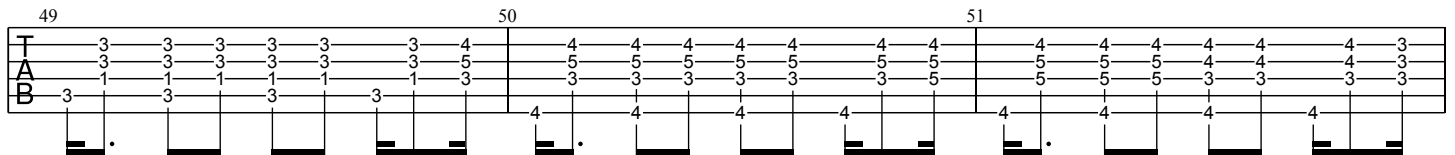
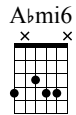
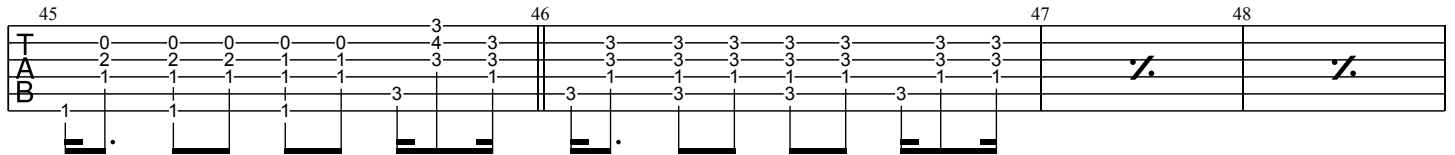
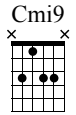
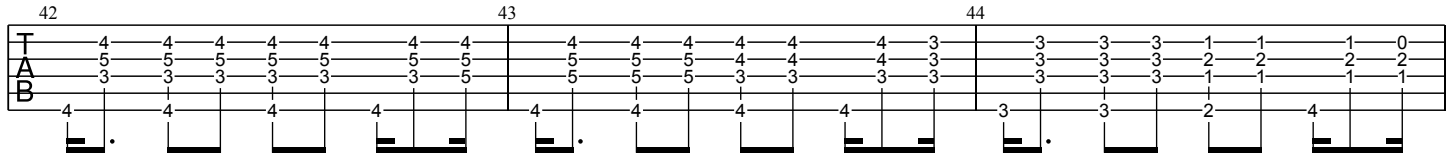
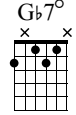
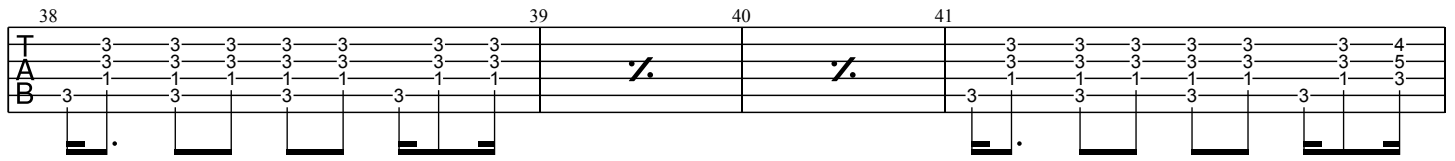
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35      0 0 0 0 0 3 3 3 3 3 3 3
T      2 2 2 1 1 3 3 3 3 3 3 3
A      1 1 1 1 1 3 3 3 3 3 3 3
B      1 1 1 1 1 3 3 3 3 3 3 3

36      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

37      3 3 3 3 3 3 3 3 3 3 3 3
T      3 3 3 3 3 3 3 3 3 3 3 3
A      1 1 1 1 1 1 1 1 1 1 1 1
B      3 3 3 3 3 3 3 3 3 3 3 3

```



$$\begin{array}{r} \text{AbI} \\ \times \\ \hline \end{array}$$
$$\begin{array}{r} \text{Abi} \\ \times \\ \hline \end{array}$$

Gmi7  
× ×

$$\begin{array}{cc} \text{Gb}7^{\circ} \\ \times & \times \end{array}$$

F7b5  
x ox

Fmi7  
x c

Cmi7  
x x

**A**

Ab6  
x x

AbMa7  
x x

Abmi6  
x x

Gmi7  
x x

$$\begin{array}{cc} \text{Gb}7^{\circ} \\ \times \quad \times \end{array}$$

**A**

F7b5  
X OX

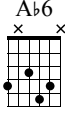
Fmi7b  
x o

Cmi7  
x x

Cmi9  
× >

78 79 80








**A $\flat$ 6**



TAB notation for measures 78-80. Measure 78: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 79: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 80: T (4, 4, 4, 4, 4, 4), A (5, 5, 5, 5, 5, 5), B (4, 4, 4, 4, 4, 4).

81 82 83



**A $\flat$ Ma7** **A $\flat$ mi6** **Gmi7** **G $\flat$ 7 $^{\circ}$**  **F7 $\flat$ 5** **Fmi7 $\flat$ 5** **Cmi7**

TAB notation for measures 81-83. Measure 81: T (4, 4, 4, 4, 4, 4), A (5, 5, 5, 5, 5, 5), B (4, 4, 4, 4, 4, 4). Measure 82: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 83: T (1, 1, 1, 1, 1, 1), A (2, 2, 2, 2, 2, 2), B (1, 1, 1, 1, 1, 1).

84 85 86






**Cmi9** **B** **Cmi9**

TAB notation for measures 84-86. Measure 84: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 85: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 86: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3).

87 88 89



**B $\flat$ mi7** **E $\flat$ 9/B $\flat$**  **B $\flat$ mi7** **E $\flat$ 9/B $\flat$**  **G7 $\flat$ 13**

TAB notation for measures 87-89. Measure 87: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 88: T (1, 1, 1, 1, 1, 1), A (2, 2, 2, 2, 2, 2), B (1, 1, 1, 1, 1, 1). Measure 89: T (6, 6, 6, 6, 6, 6), A (6, 6, 6, 6, 6, 6), B (6, 6, 6, 6, 6, 6).

90 91 92




**A** **Cmi9**

TAB notation for measures 90-92. Measure 90: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 91: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 92: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3).

93 94 95

**A $\flat$ 6** **A $\flat$ Ma7** **A $\flat$ mi6**

TAB notation for measures 93-95. Measure 93: T (3, 3, 3, 3, 3, 3), A (3, 3, 3, 3, 3, 3), B (3, 3, 3, 3, 3, 3). Measure 94: T (4, 4, 4, 4, 4, 4), A (5, 5, 5, 5, 5, 5), B (4, 4, 4, 4, 4, 4). Measure 95: T (4, 4, 4, 4, 4, 4), A (5, 5, 5, 5, 5, 5), B (4, 4, 4, 4, 4, 4).

Chord diagrams for measures 96-104:

- Gmi7**: x x, 3 3 3 3 3 3
- G $\flat$ 7 $^{\circ}$** : x x, 3 3 3 3 3 3
- F7 $\flat$ 5**: x x, 3 3 3 3 3 3
- Fmi7 $\flat$ 5**: x x, 3 3 3 3 3 3
- Cmi7**: x x, 3 3 3 3 3 3
- Cmi9**: x x, 3 3 3 3 3 3

Measure 96: T 3 3 3 1 1 1 0 0 0 0 0 3, A 3 3 3 2 2 2 2 2 3 3 3 3, B 3 3 3 1 1 1 1 1 1 1 1 1

Measure 97: T 0 0 0 0 0 0 3 4 3, A 2 2 2 1 1 1 3 3 3 3 3 3, B 1 1 1 1 1 1 3 3 3 3 3 3

Measure 98: T 3 3 3 3 3 3 3 3 3 3 3 3, A 3 3 3 3 3 3 3 3 3 3 3 3, B 3 3 3 3 3 3 3 3 3 3 3 3

Measure 99: T 3 3 3 3 3 3 3 3 3 3 3 3, A 3 3 3 3 3 3 3 3 3 3 3 3, B 3 3 3 3 3 3 3 3 3 3 3 3

Measure 100: T 3 3 3 3 3 3 3 3 3 3 3 3, A 3 3 3 3 3 3 3 3 3 3 3 3, B 3 3 3 3 3 3 3 3 3 3 3 3

Measure 101: T 3 3 3 3 3 3 3 3 3 3 3 3, A 3 3 3 3 3 3 3 3 3 3 3 3, B 3 3 3 3 3 3 3 3 3 3 3 3

Measure 102: T 3 3 3 3 3 3 3 3 3 3 3 3, A 3 3 3 3 3 3 3 3 3 3 3 3, B 3 3 3 3 3 3 3 3 3 3 3 3

Measure 103: T 3 3 3 3 3 3 3 3 3 3 3 3, A 3 3 3 3 3 3 3 3 3 3 3 3, B 3 3 3 3 3 3 3 3 3 3 3 3

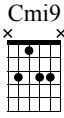
Measure 104: T 3 3 3 3 3 3 3 3 3 3 3 3, A 3 3 3 3 3 3 3 3 3 3 3 3, B 3 3 3 3 3 3 3 3 3 3 3 3

# E Preciso Perdoar

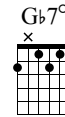
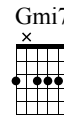
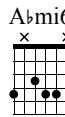
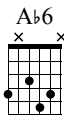
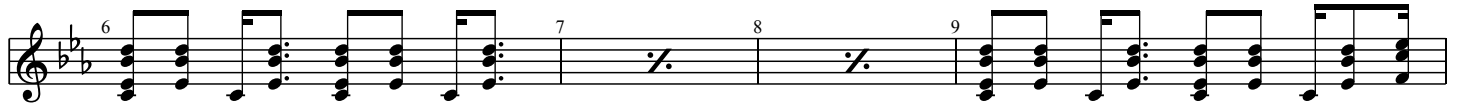
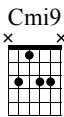
Version Joao Gilberto (1973)

Transcription : Gilles Rea

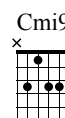
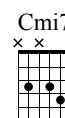
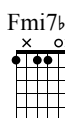
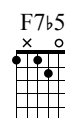
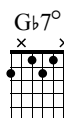
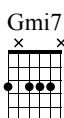
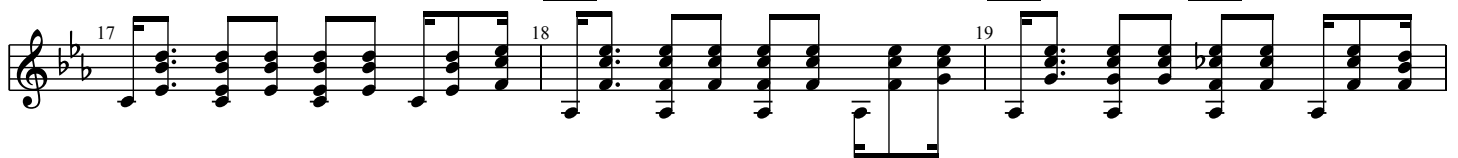
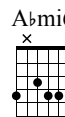
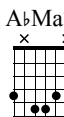
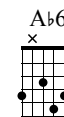
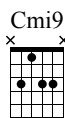
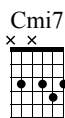
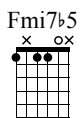
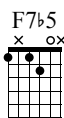
## Intro



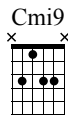
## A



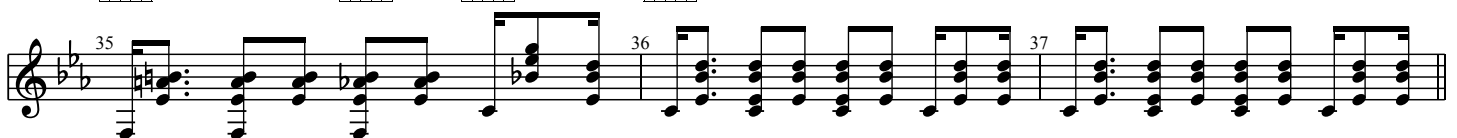
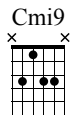
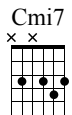
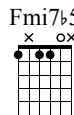
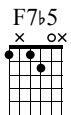
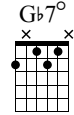
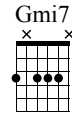
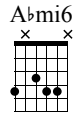
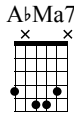
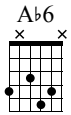
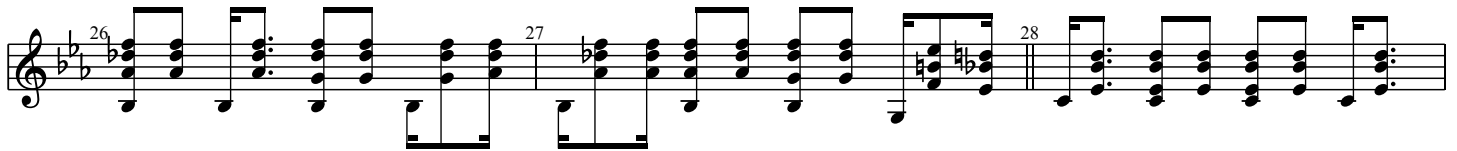
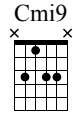
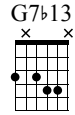
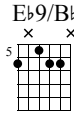
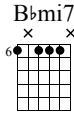
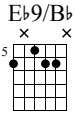
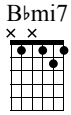
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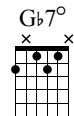
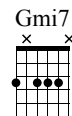
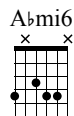
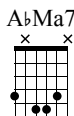
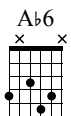
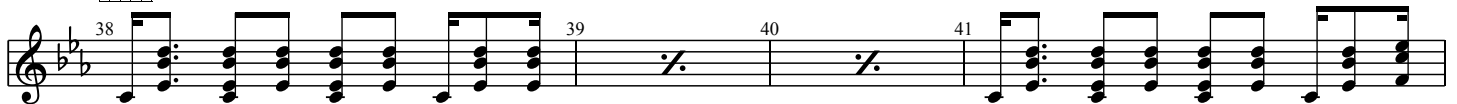
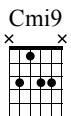
**B**



**A**

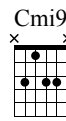
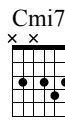
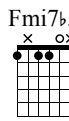
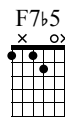
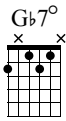
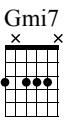
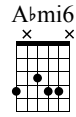
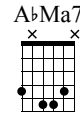
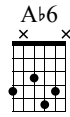
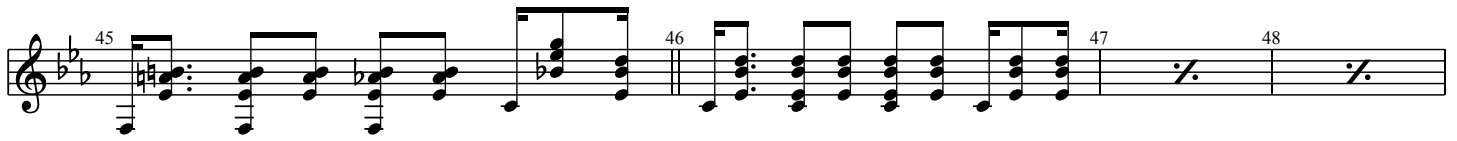
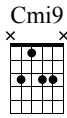
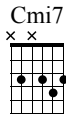
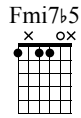
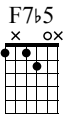


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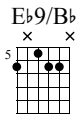
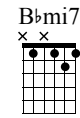
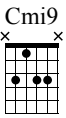




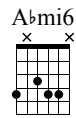
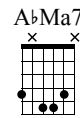
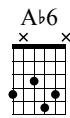
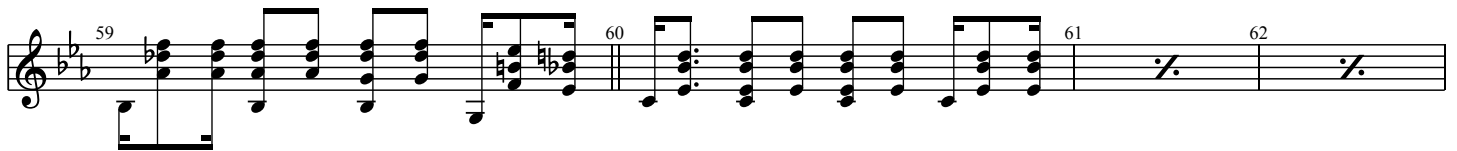
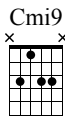
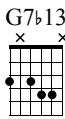
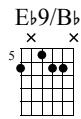
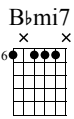
**A**



**B**



**A**



Gmi7



Gb7°



F7b5



Fmi7b5



Cmi7



**A**

Cmi9



Ab6



AbMa7



Abmi6



Gmi7



Gb7°



**A**

F7b5



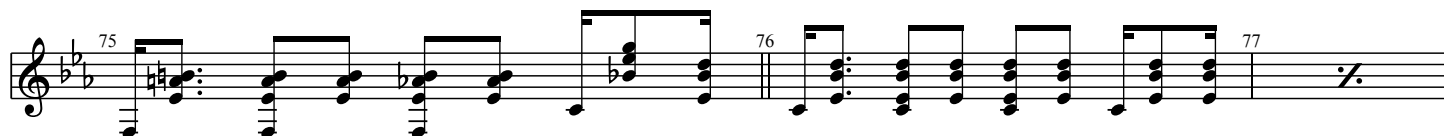
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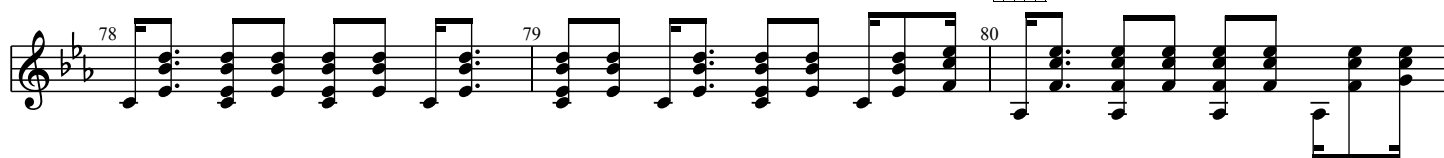
Cmi7



Cmi9



Ab6



AbMa7



Abmi6



Gmi7



Gb7°



F7b5



Fmi7b5



Cmi7



**Cmi9**

**B**

**Cmi9**

84 85 86

**B♭mi7** **E♭9/B♭** **B♭mi7** **E♭9/B♭** **G7♭13**

87 88 89

**A**

**Cmi9**

90 91 92

**A♭6** **A♭Ma7** **A♭mi6**

93 94 95

**Gmi7** **G♭7°** **F7♭5** **Fmi7♭5** **Cmi7** **Cmi9**

96 97 98

99 100 101

102 103 104