

Jazz Chord notation:	E^m	$B^7_{\text{sus}4}$	B^7	F^{7b5}	$B^{\circ 7}$	$G^{\sharp \circ 7}$	E^7	E^m7	$C^{\sharp \circ 7}$
Bass note:	G(iii)	F $\sharp$ (ii)	F(vi)				E(v)	(ii)	

Appoggiatura

Largo.

p *espressivo*

7 — $b7$

$e : i^6$ V^4_3

Down a Perfect Fifth

$a : Fr^{+6}$ $ii^{\circ 4}_3$ $vii^{\circ 4}_2$ V^7 v^7

Down a Perfect Fifth

$D : ii^7$ $vii^{\circ 6}_5$

Chromatic Modulation

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Chord progression above the staff:

A^{m7}	$F\sharp\flat^7$	$F\sharp\flat^7$	D^7	D^{m7}	$B\flat^7$	$G\sharp\flat^7$	C^{+M7}	A^m
E		D $\sharp$	D				C	

D : v_3^4

Down Fifth

Duality & Ambiguity With Relative Minor

G : ii_3^4
e : iv_3^4

ii_2^4

$vii_2^{\circ 4}$
 $vii^{\circ 7}$

V⁷

Down a Fifth

C : ii_3^7
a : iv_3^7

$ii_5^{\circ 6}$ $vii_3^{\circ 4}$ **I^{+M7}** **III^{+M7}** vi_6 **i⁶**

Chromatic Modulation

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This Chord is formed of two **suspensions** in upper voices and two **anticipations** in lower voices

B^7_{sus4} B^7 A^m B^7 A^{m7} B^7 E^m B^7_{sus4} B^{7b5}

B(v) C(vi) B(v) C(vi) B(v) G(iii) F#(ii) F(ii)

e : $V^7_{5 \text{ — } 4 \text{ — } 3}$ iv^6 V^7 iv^6 V^7 i^6 V^4_3

e^b : Fr⁷
a : Fr⁺⁶

F^{ø7} D^{ø7} E⁷ E^{m7} C^{♯ø7} F^{♯ø7} D^{♯ø7} B^{+M7} E^m A^m B⁷_{sus4} A^m B⁷_{sus4} A^m

F (vi) E(v) (ii) C(vi) A(iv) G(iii) A(iv) B(v) C(vi) B(v) C(vi)

15 *stretto* - - - - -

f *dim.* *p*

e^b : ii^{ø7} vii^{ø6}₅

a : vii^{ø4}₂ V⁷ v⁷

D : ii⁷ vii^{ø6}₅ vii^{ø7}

e : ii^{ø4}₃ vii^{ø4}₃ III^{+M7} i⁶ iv V⁵₄ iv⁶ V⁵₄ iv⁶

