PAT METHENY

GUITAR TAB

Twelve great songs in easy-to-read guitar tablature & standard notation, with chord boxes & lyrics

PAT METHENY

GUITAR TAB

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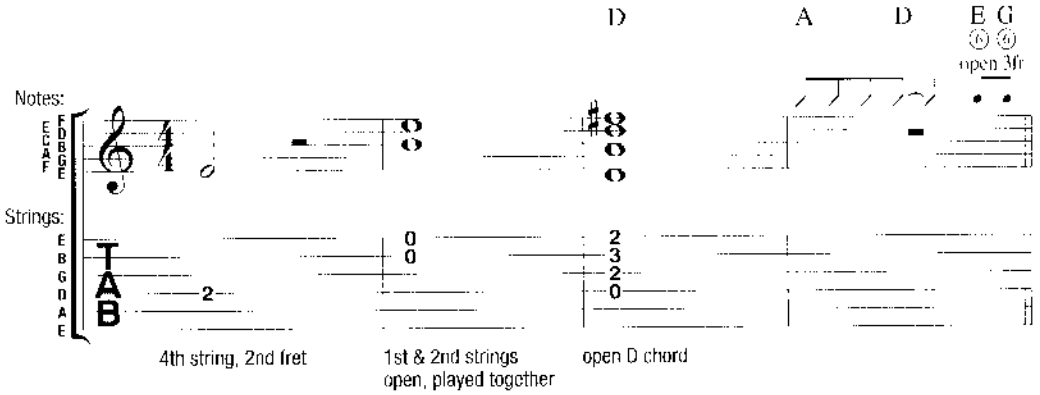
GUITAR TABLATURE EXPLAINED

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

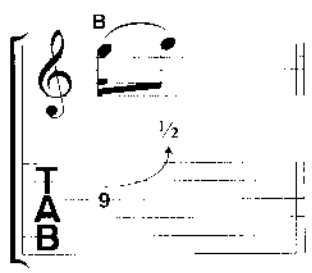
THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

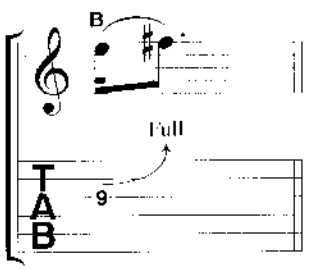


Definitions for special guitar notation

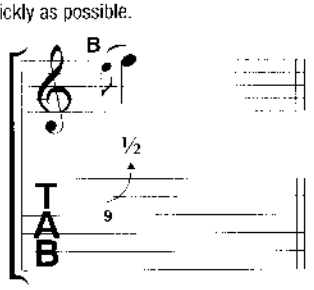
SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).



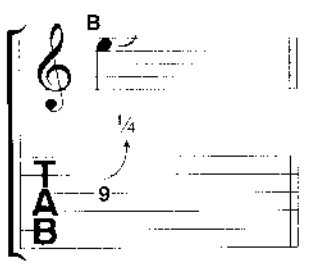
WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).



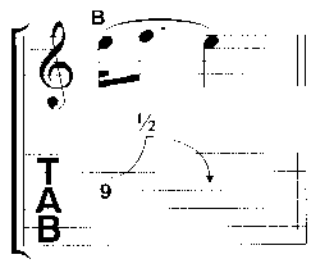
GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.



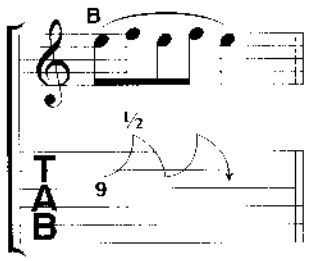
QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.



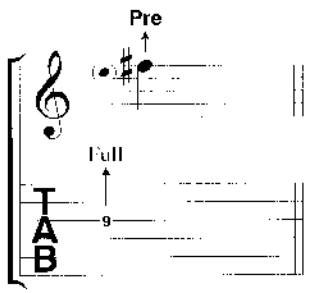
BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.



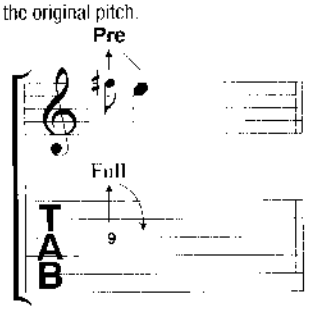
COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.



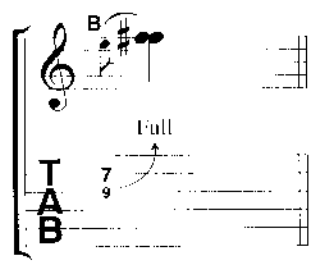
PRE-BEND: Bend the note as indicated, then strike it.



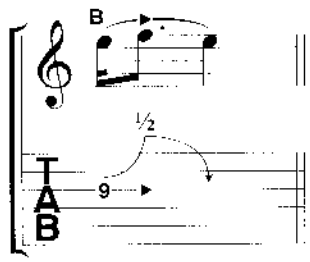
PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.



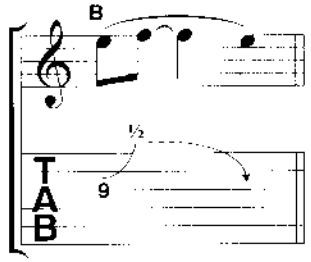
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



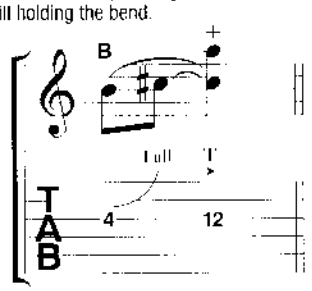
BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.



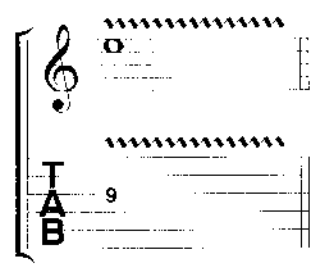
BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.



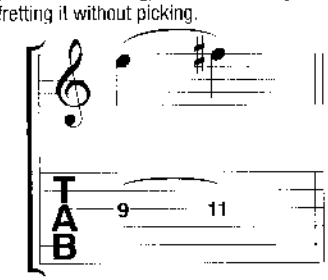
BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.



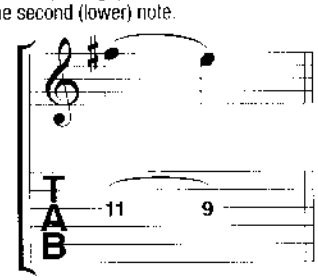
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



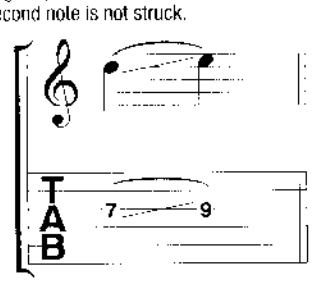
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

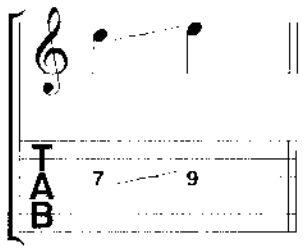


LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

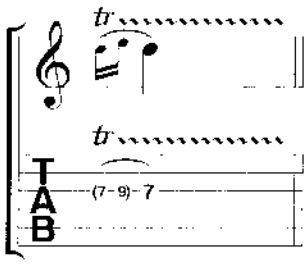


NOTE: The speed of any bend is indicated by the music notation and tempo.

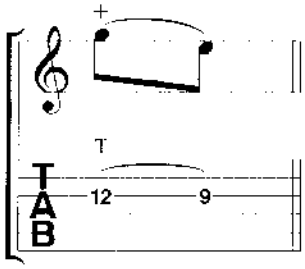
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



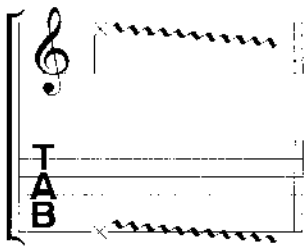
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



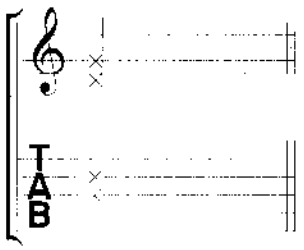
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



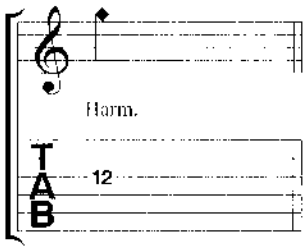
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



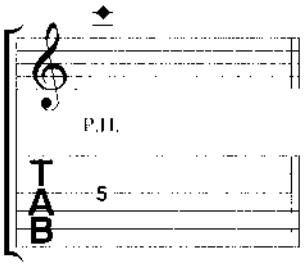
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



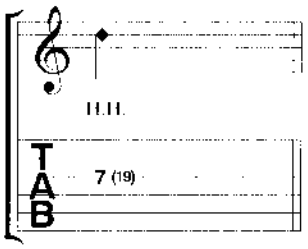
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



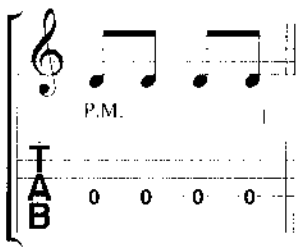
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



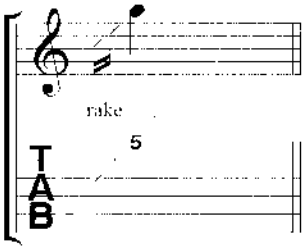
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



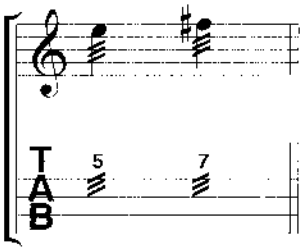
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



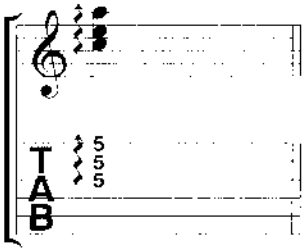
RAKE: Drag the pick across the strings indicated with a single motion.



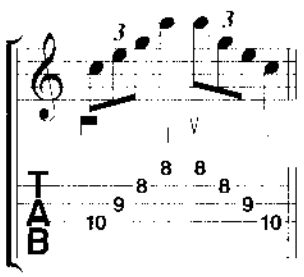
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



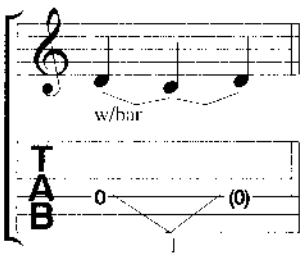
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



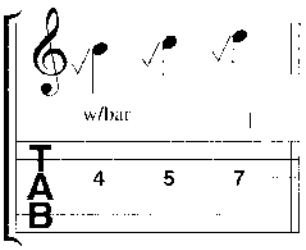
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



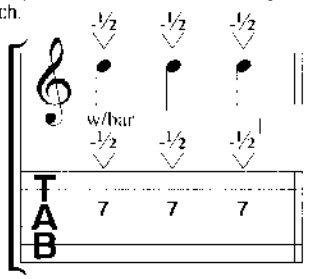
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



Additional musical definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Shorten time value of note.

• Downstroke

• Upstroke

D.%. al Coda

- Go back to the sign (%), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

D.C. al Fine

- Go back to the beginning of the song and play until the bar marked *Fine* (end).

- Instrument is silent (drops out).

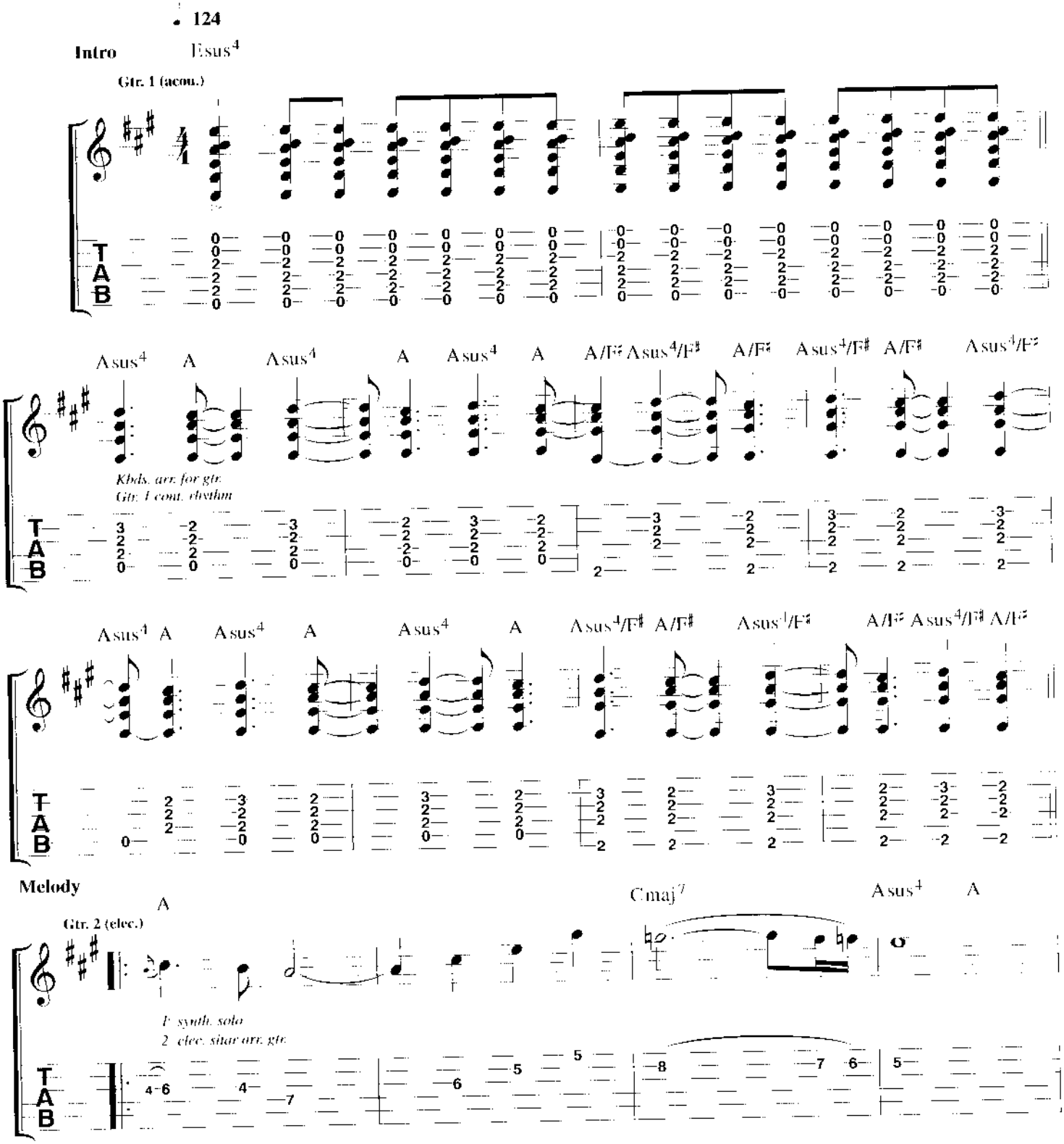
- Repeat bars between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

FACING WEST

BY PAT METHENY



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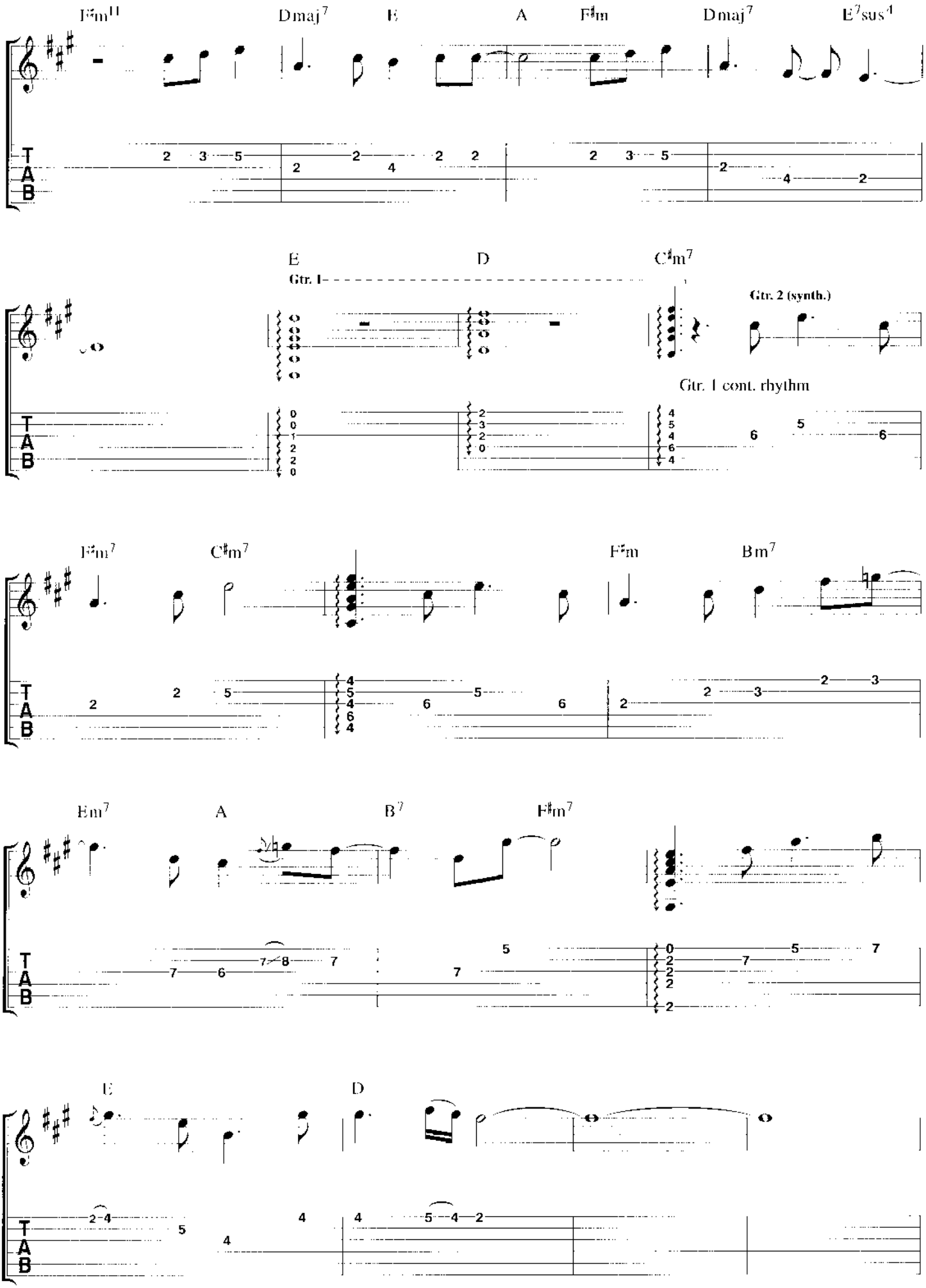
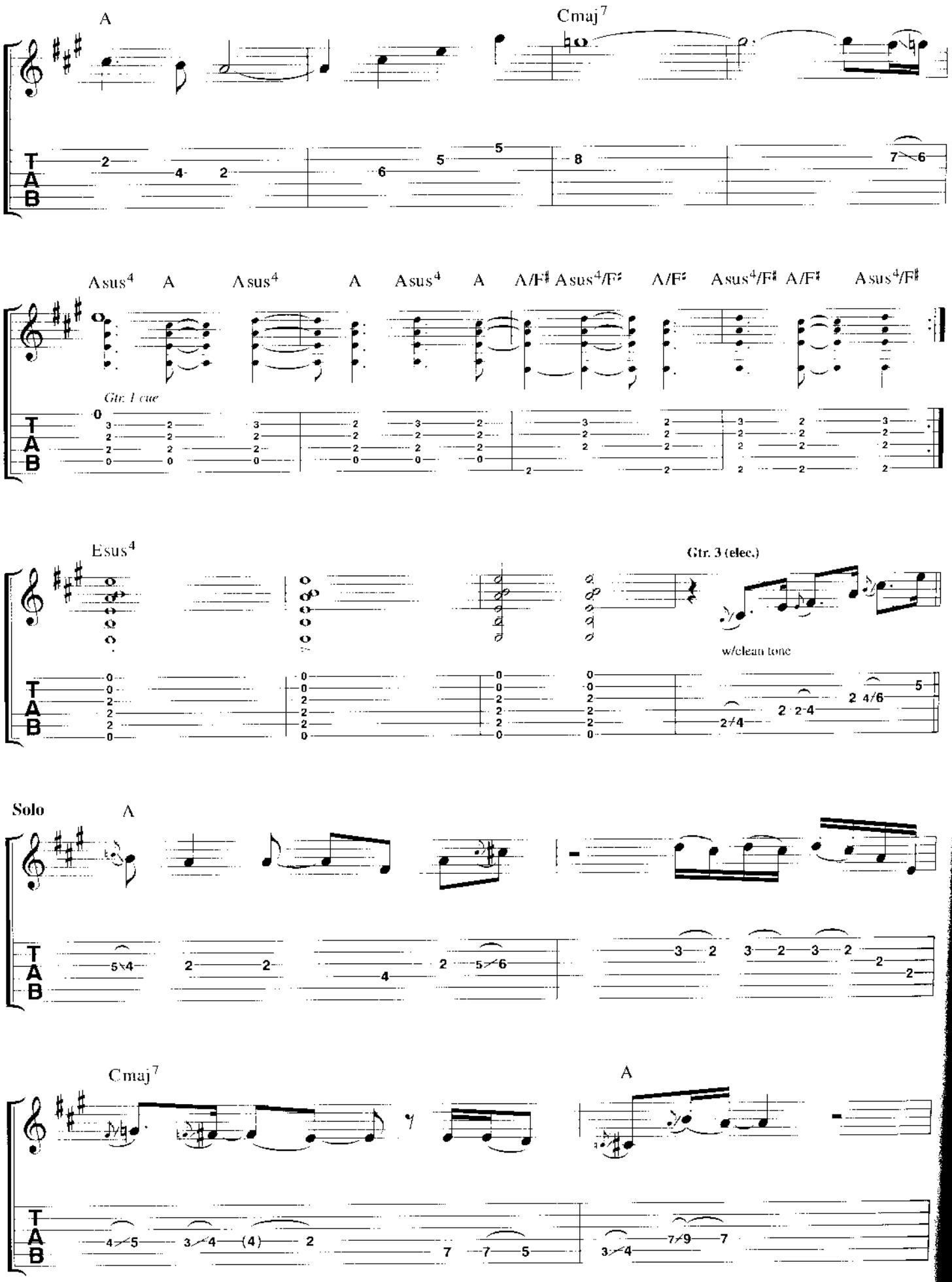
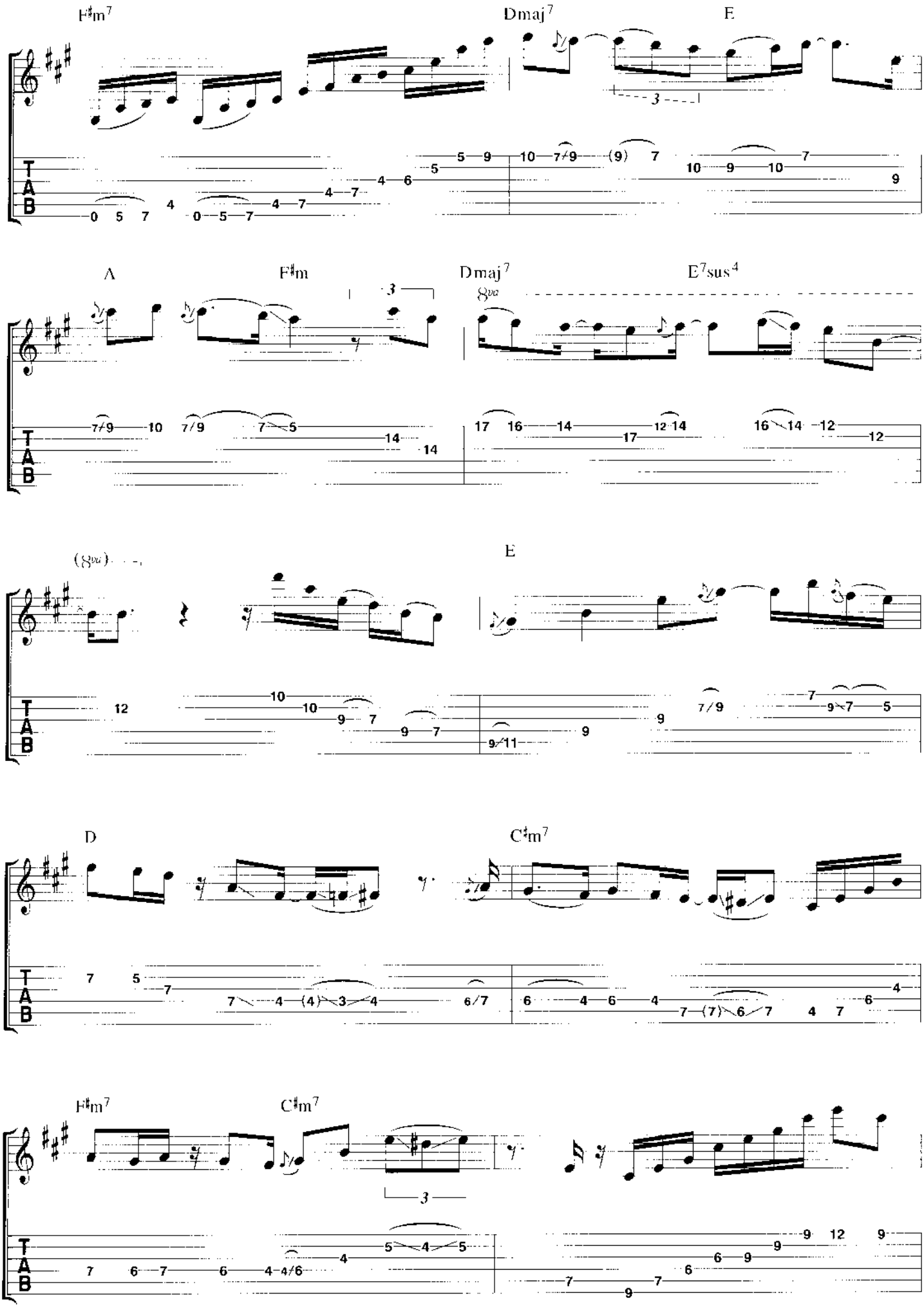
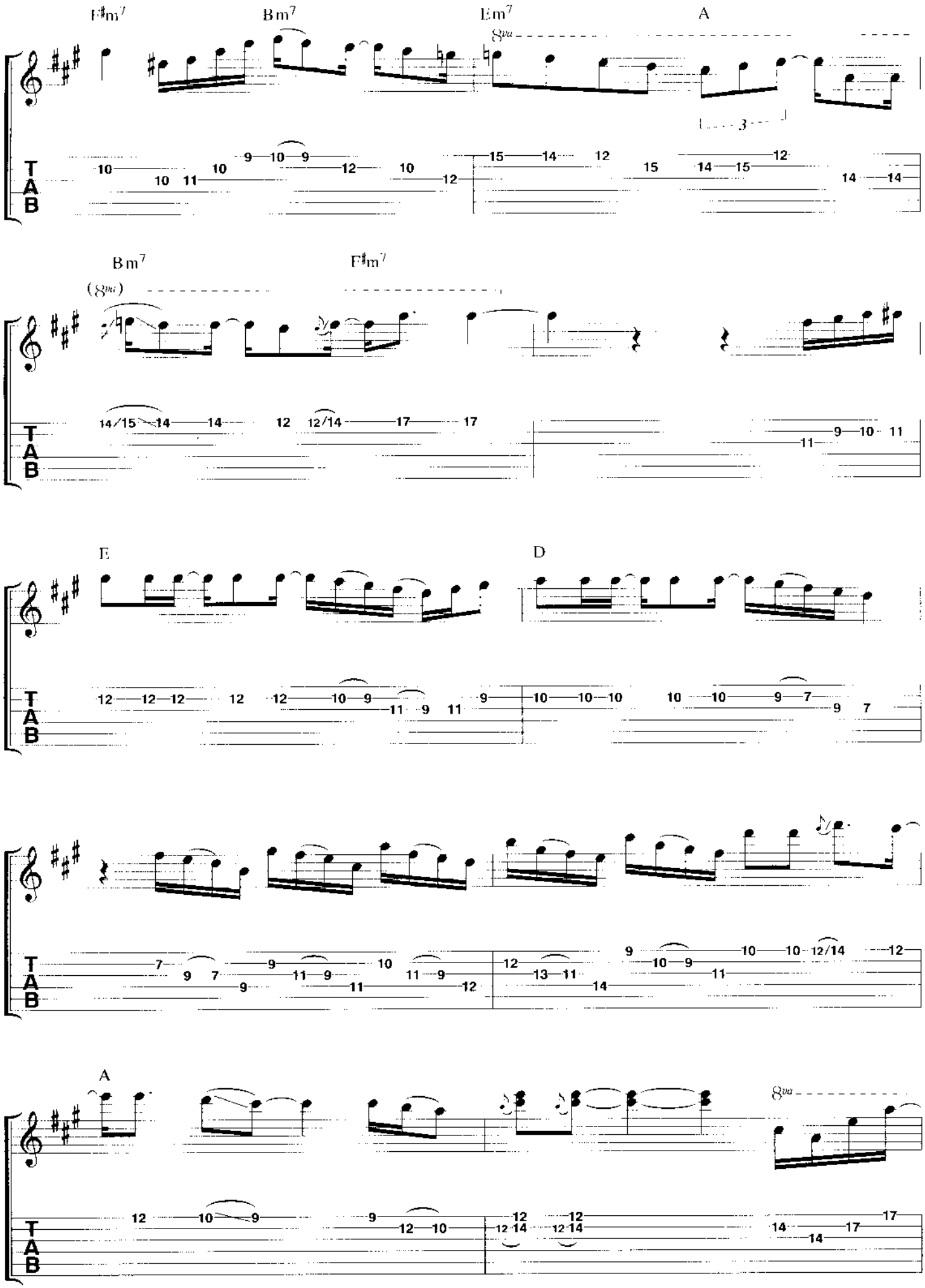
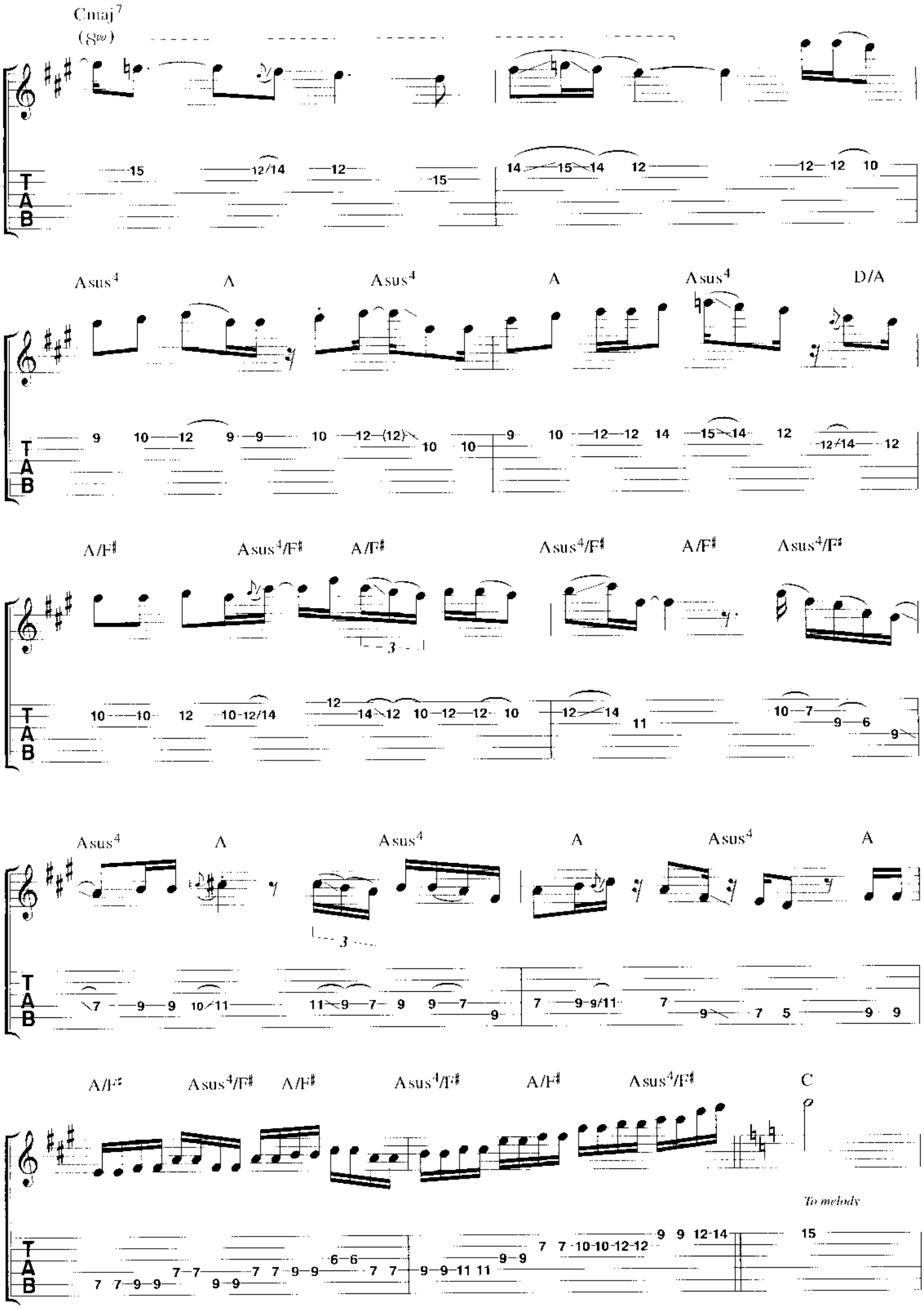

F♯m11
Dmaj7
E
A
F♯m
Dmaj7
E7sus4
E
D
C♯m7
Gtr. 1
Gtr. 2 (synth.)
Gtr. 1 cont. rhythm
F♯m7
C♯m7
F♯m
Bm7
Em7
A
B7
F♯m7
E
D
T
A
B


A
Cmaj7
Asus4
A
Asus4
A
Asus4
A
A/F♯
Asus4/F♯
A/F♯
Asus4/F♯
A/F♯
Asus4/F♯
Gtr. 1 cue
Esus4
Gtr. 3 (elec.)
w/clean tone
Solo
A
Cmaj7
A

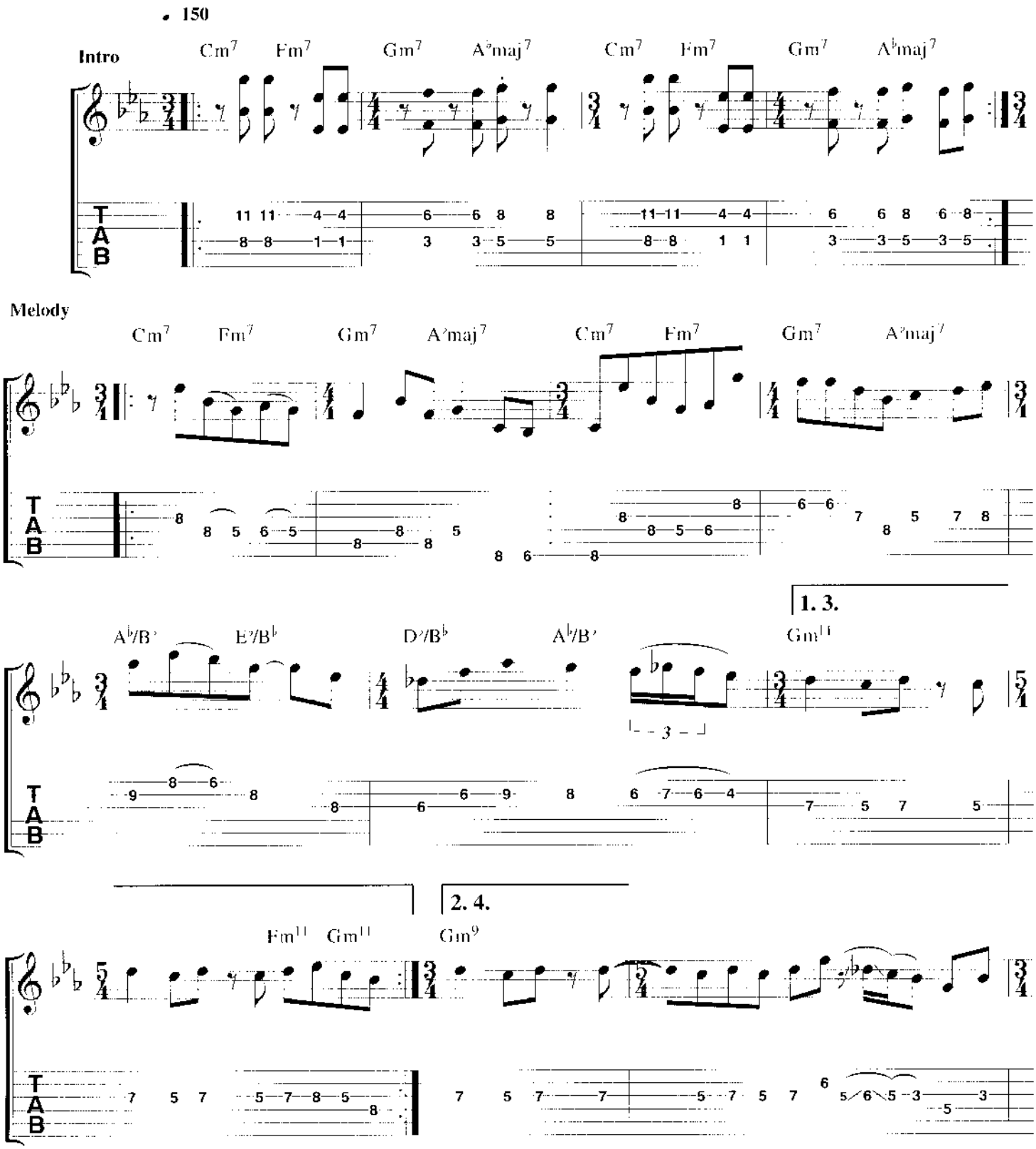

F♯m7
Dmaj7
E
A
F♯m
Dmaj7
E7sus4
8va
(8va)
E
D
C♯m7
F♯m7
C♯m7
T
A
B


F♯m7
Bm7
Em7
A
8va
3
Bm7
F♯m7
(8va)
E
D
A
8va
T
A
B


Cmaj7
(8vo)
Asus4
A
Asus4
A
Asus4
D/A
A/F♯
Asus4/F♯
A/F♯
Asus4/F♯
A/F♯
Asus4/F♯
Asus4
A
Asus4
A
Asus4
A
A/F♯
Asus4/F♯
A/F♯
Asus4/F♯
A/F♯
Asus4/F♯
C
To melody
T
A
B

HAVE YOU HEARD

BY PAT METHENY



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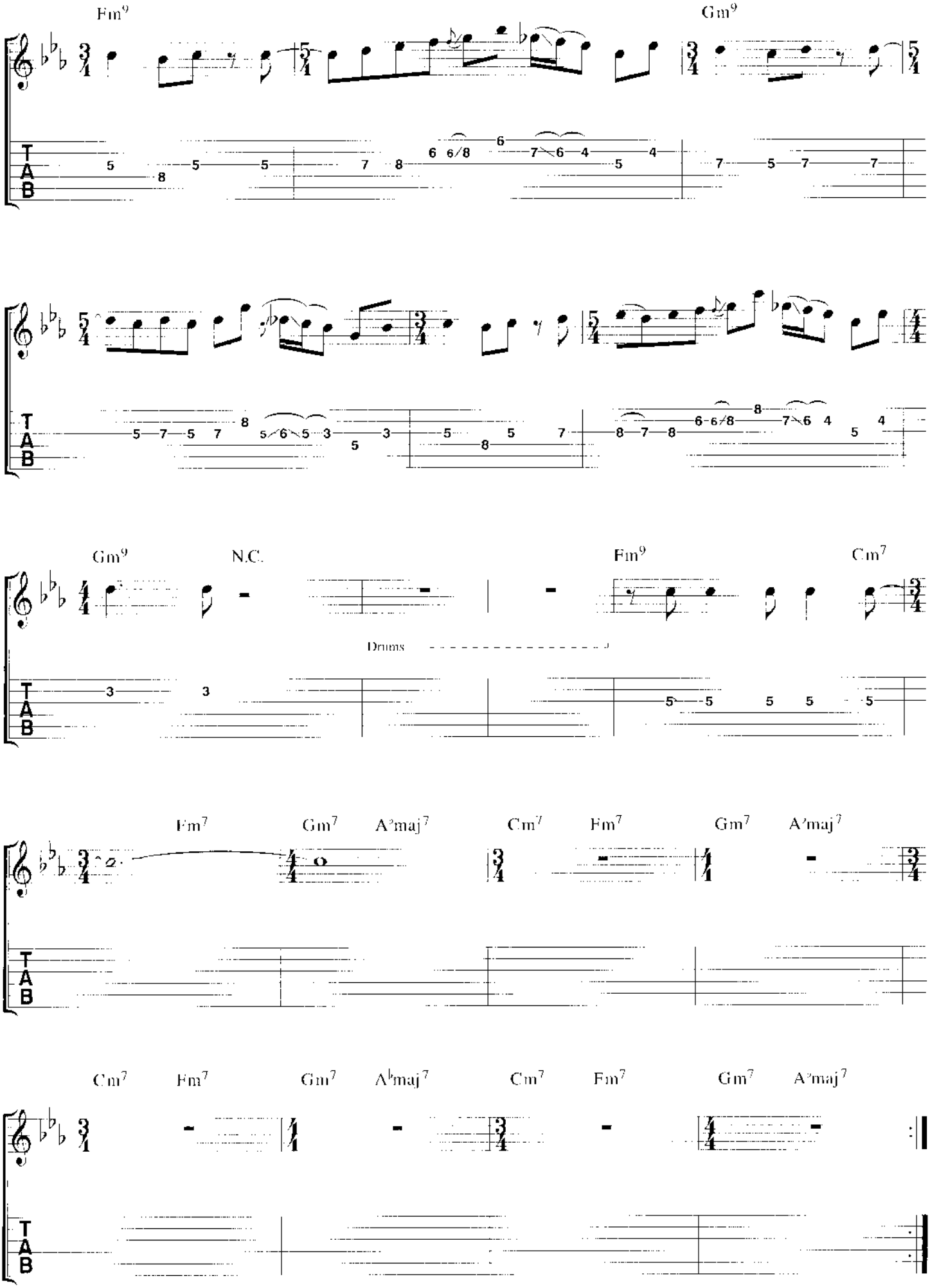
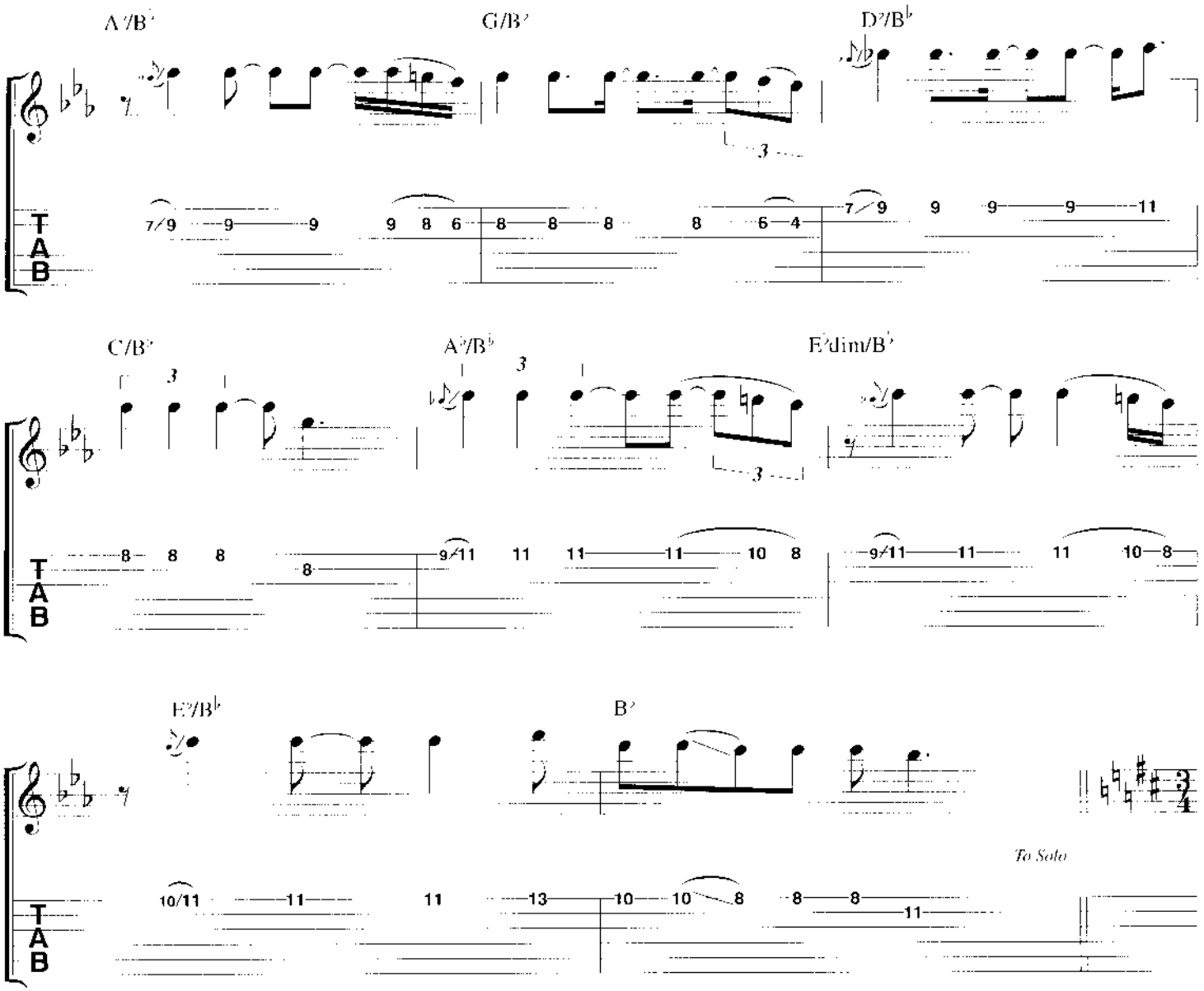
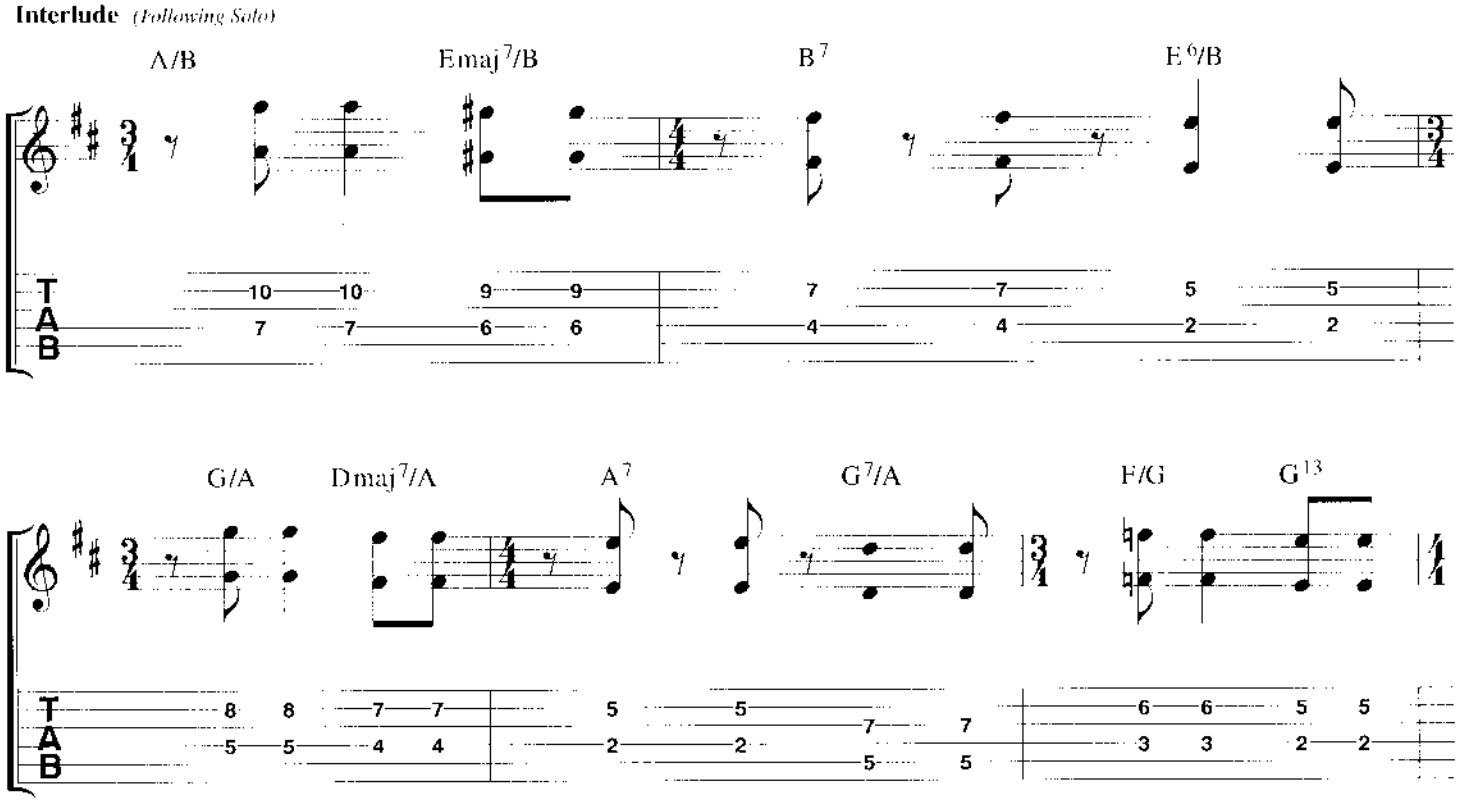
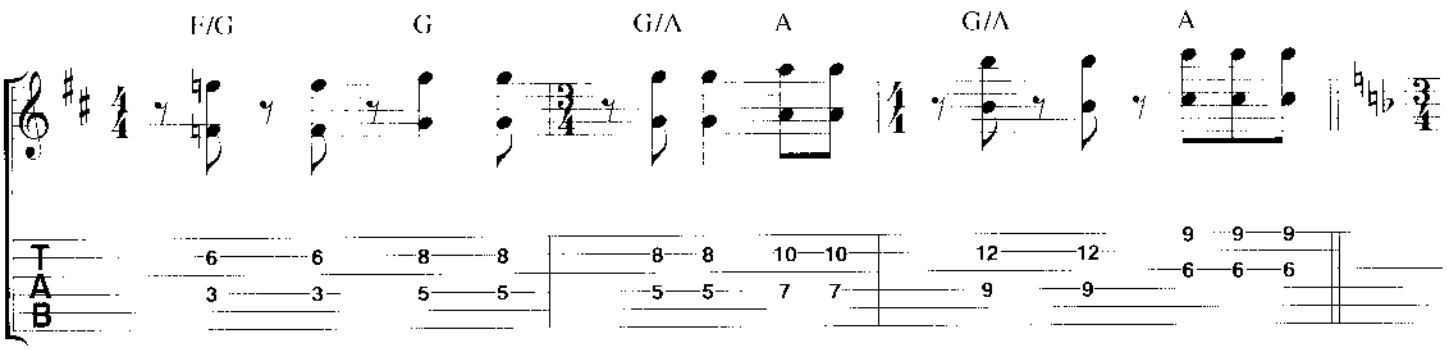

Fm9
Gm9
Gm9
N.C.
Fm9
Cm7
Drums
Fm7
Gm7
A♭maj7
Cm7
Fm7
Gm7
A♭maj7
Cm7
Fm7
Gm7
A♭maj7
Cm7
Fm7
Gm7
A♭maj7

Interlude

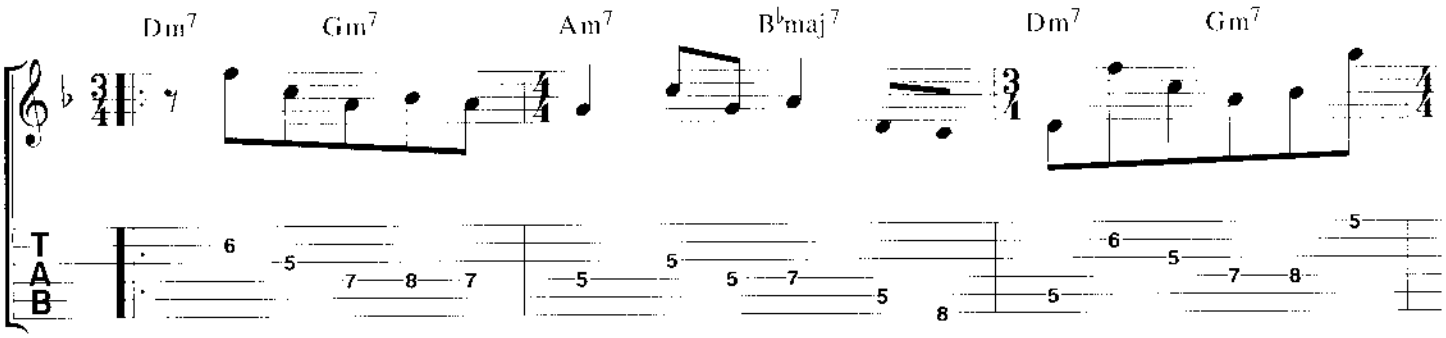


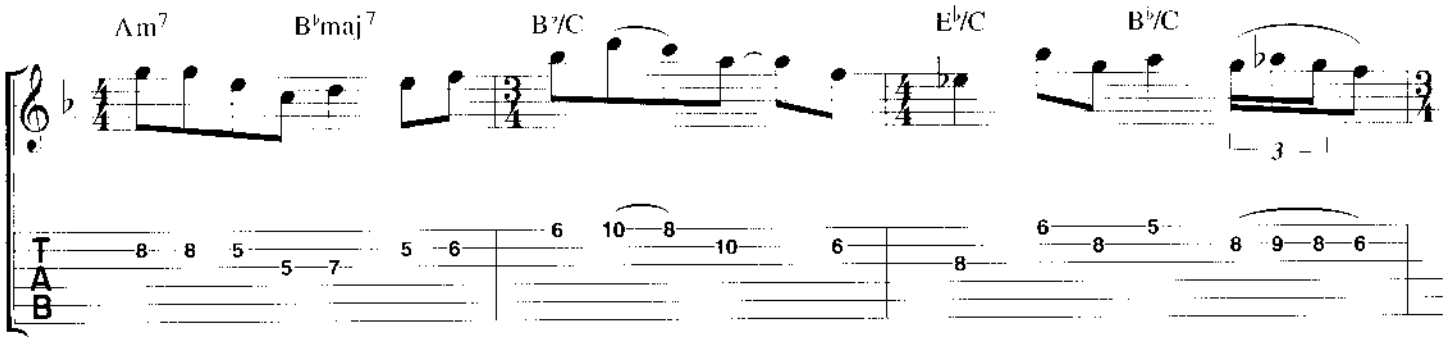
Interlude *(Following Solo)*

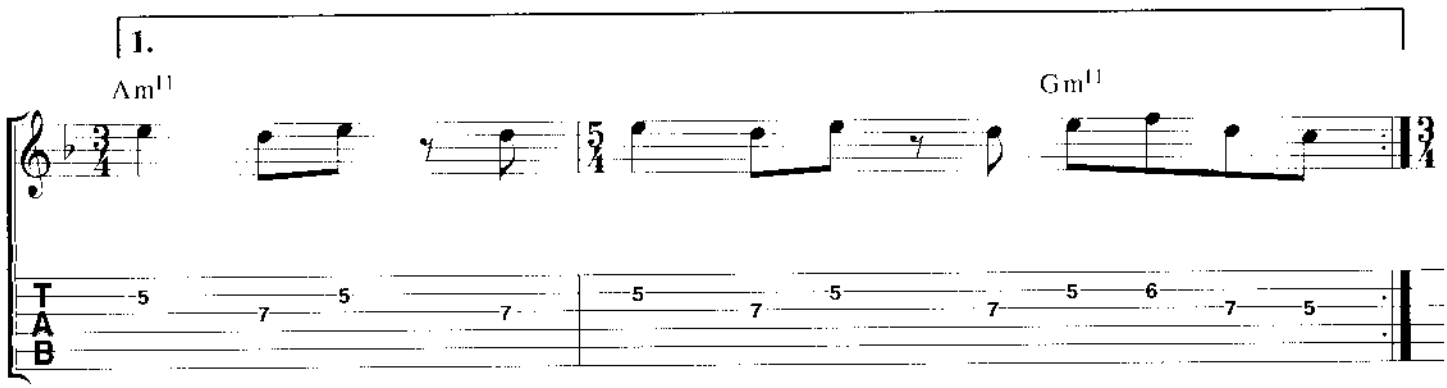


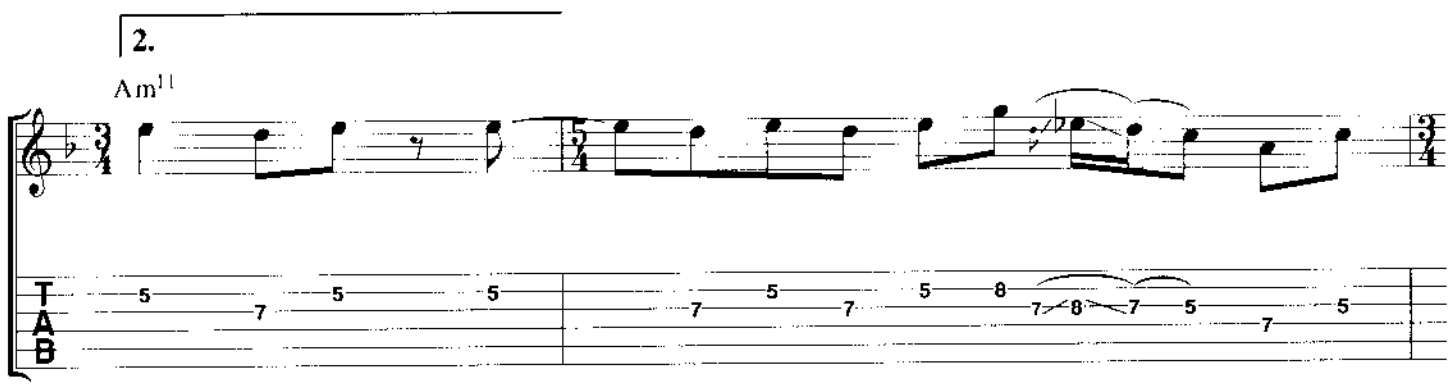

F/G
G
G/A
A
G/A
A

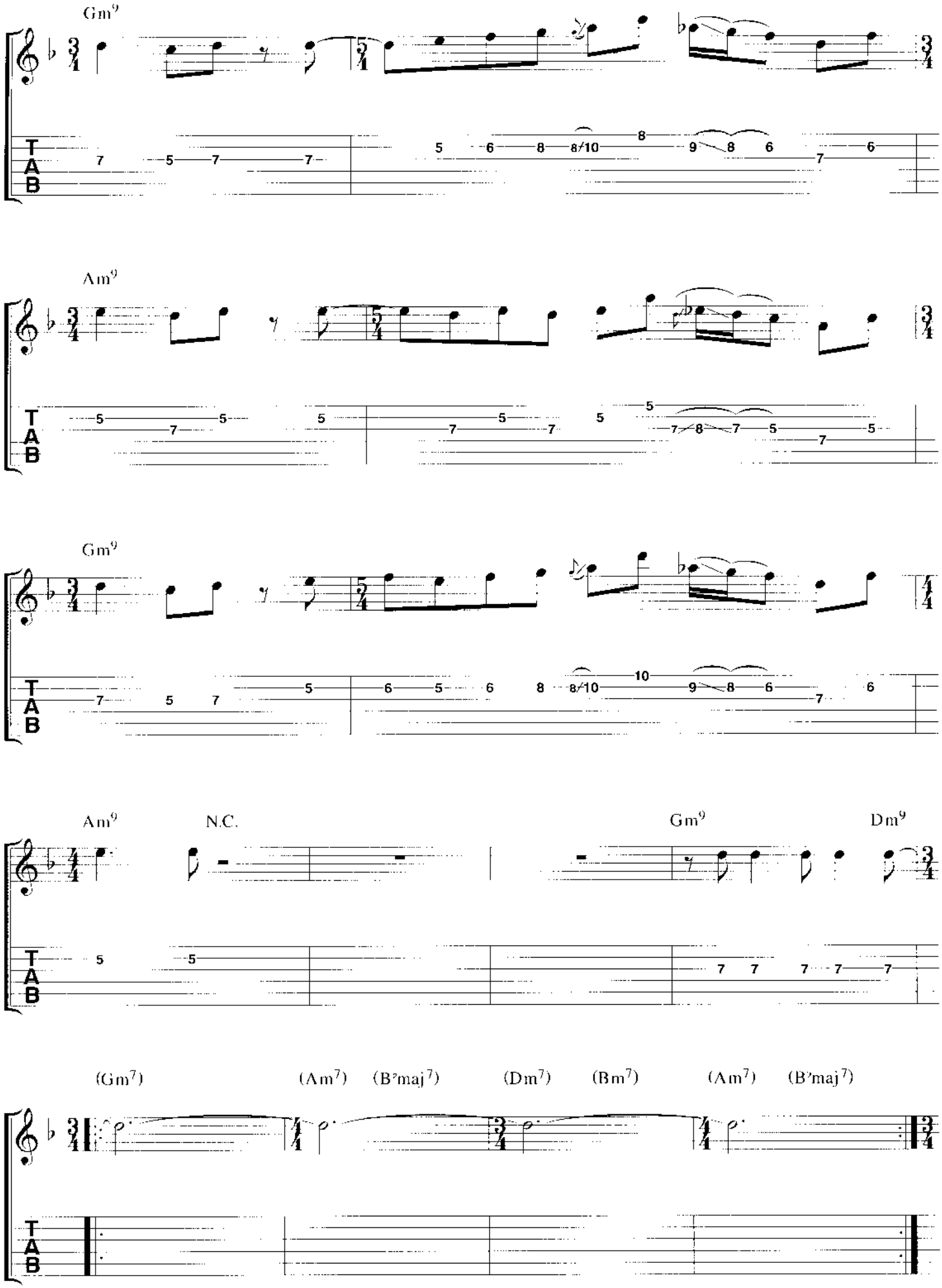
Melody

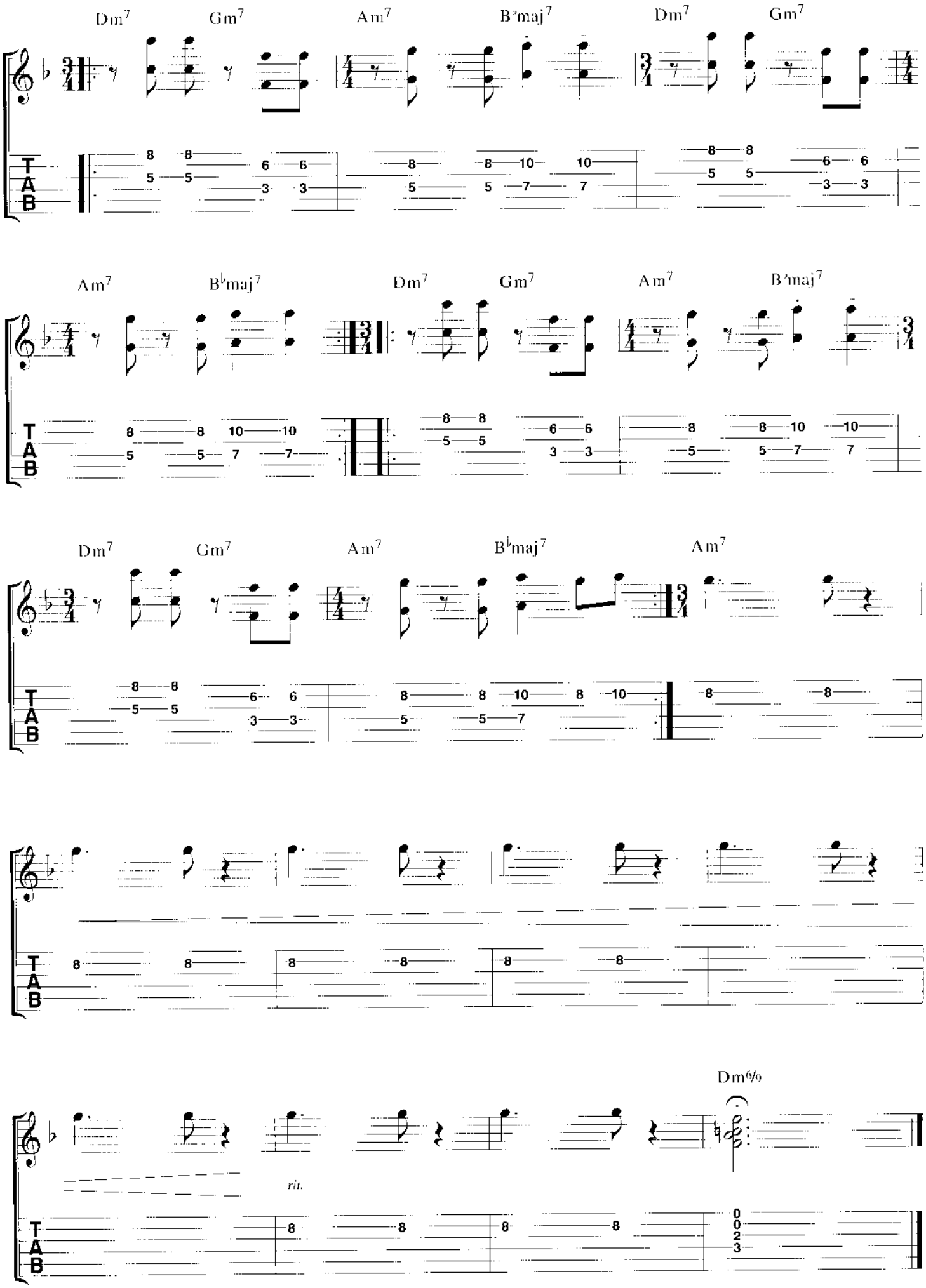

Dm7
Gm7
Am7
B♭maj7
Dm7
Gm7


Am7
B♭maj7
B♭7/C
E♭/C
B♭/C


1.
Am11
Gm11


2.
Am11

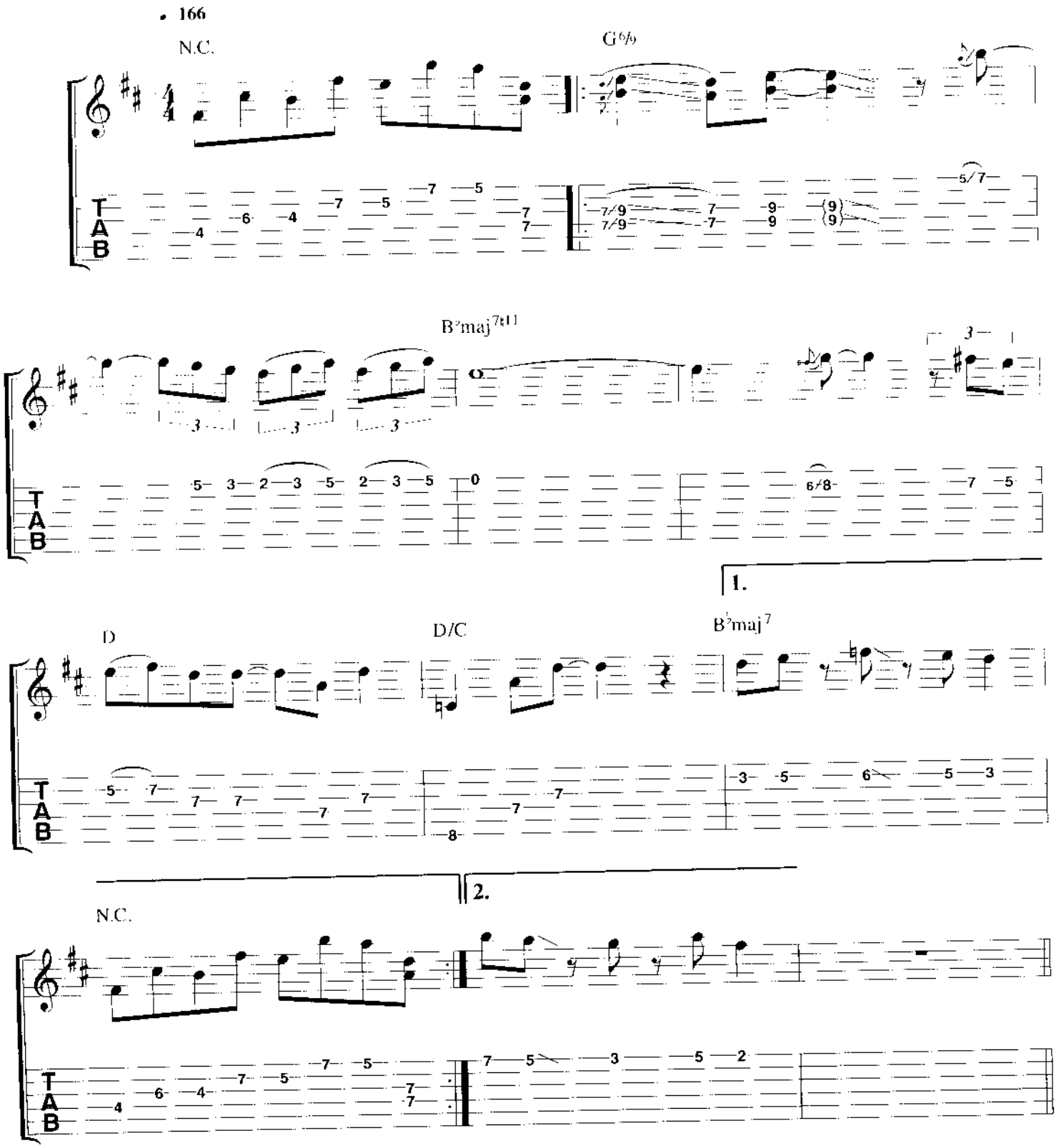

Gm9
Am9
Gm9
Am9
N.C.
Gm9
Dm9
(Gm7)
(Am7)
(B♭maj7)
(Dm7)
(Bm7)
(Am7)
(B♭maj7)
T
A
B


Dm7
Gm7
Am7
B♭maj7
Dm7
Gm7
Am7
B♭maj7
Dm7
Gm7
Am7
B♭maj7
Am7
Dm7
Gm7
Am7
B♭maj7
Am7
Dm6/9
rit.
T
A
B

BRIGHT SIZE LIFE

BY PAT METHENY

♩ 166



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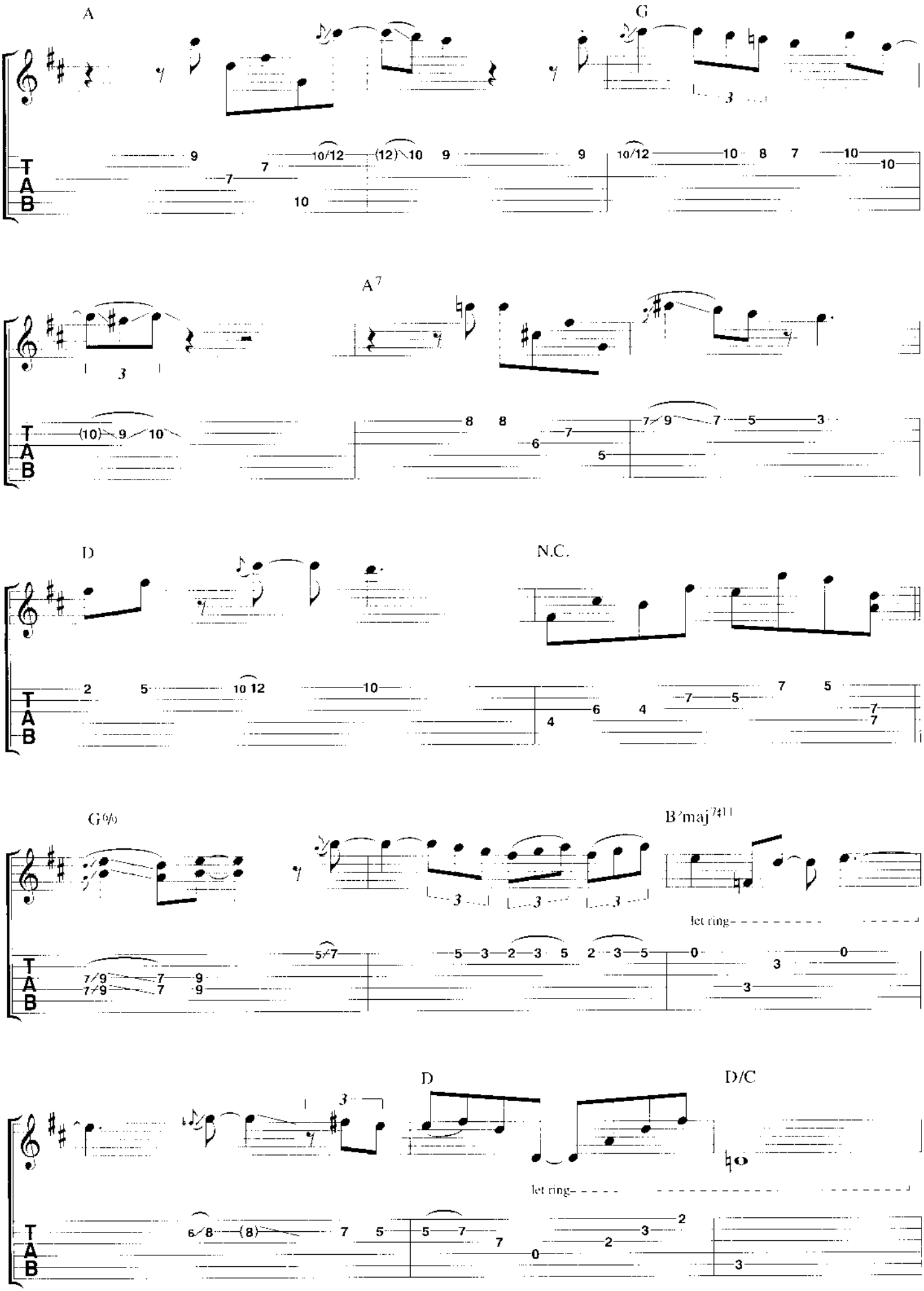
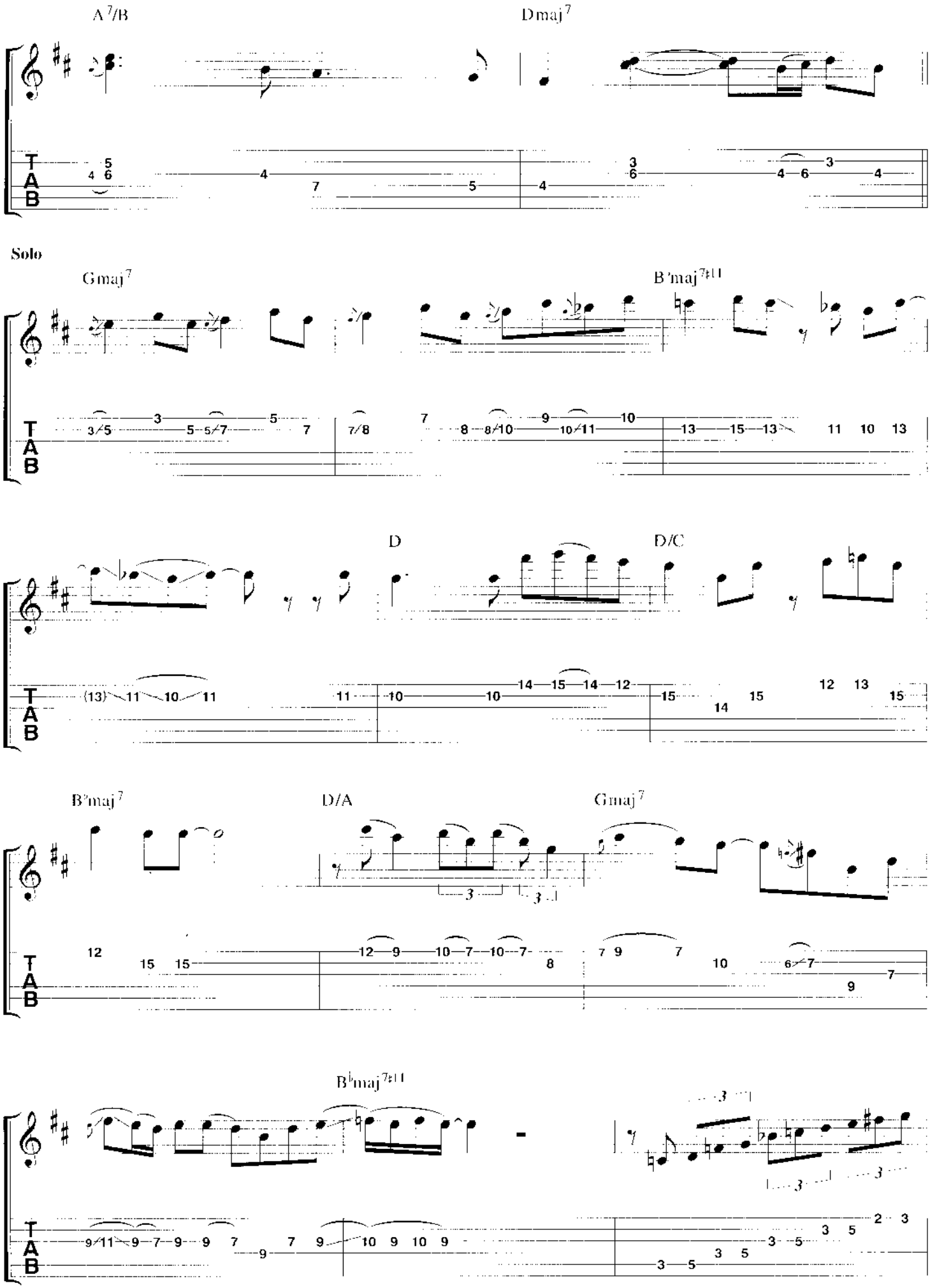
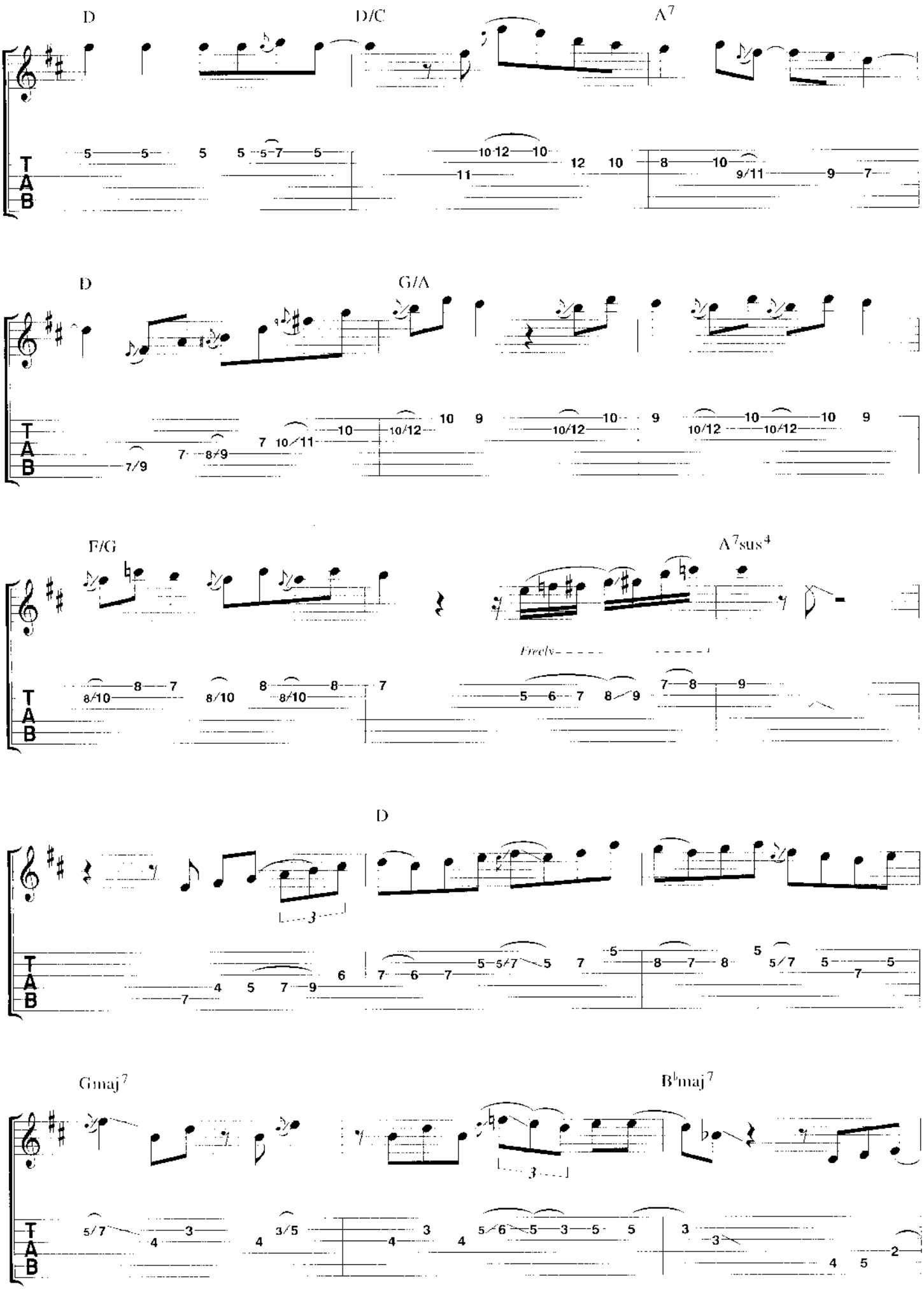
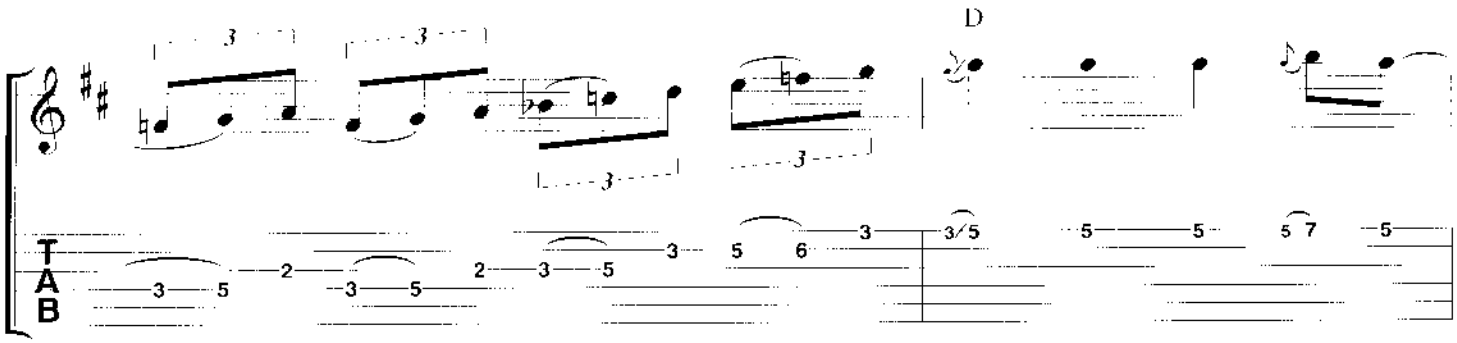
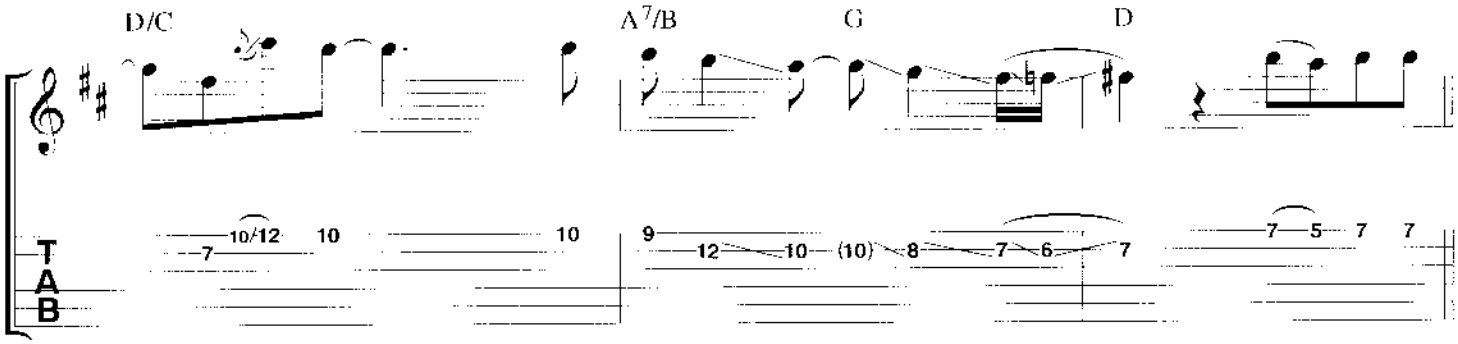
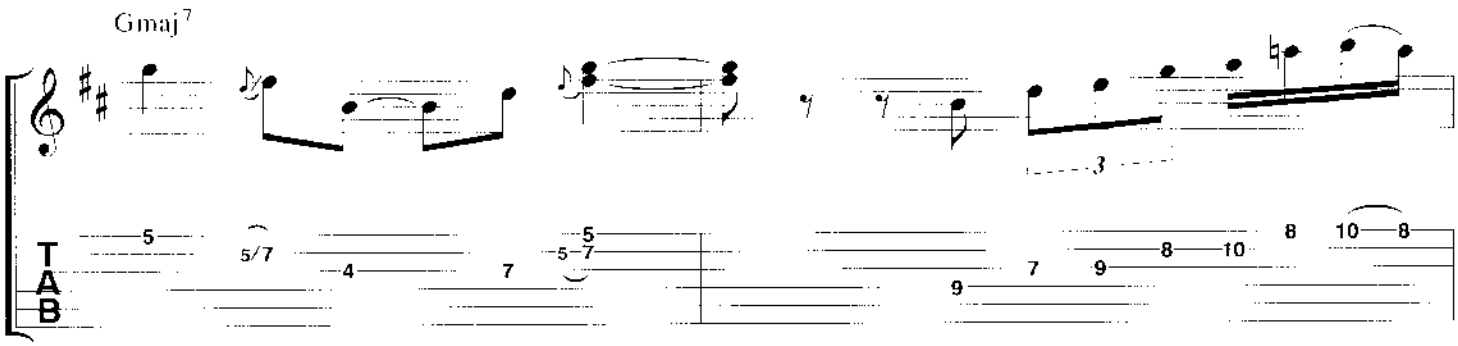

A
G
A7
D
N.C.
G(♭5)
B♭maj7(♯11)
let ring
D
D/C
let ring

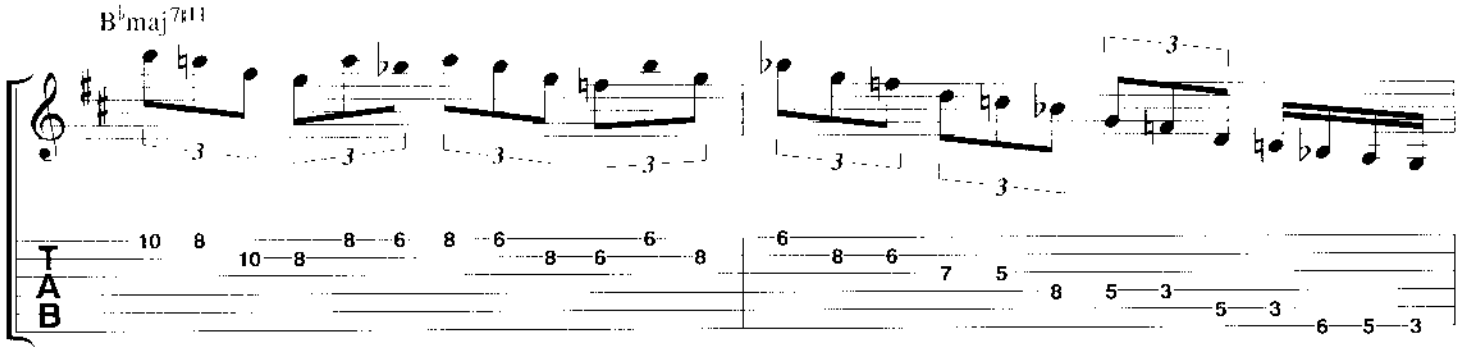

A7/B
Dmaj7
Solo
Gmaj7
B♭maj7♯11
D
D/C
B♭maj7
D/A
Gmaj7
B♭maj7♯11

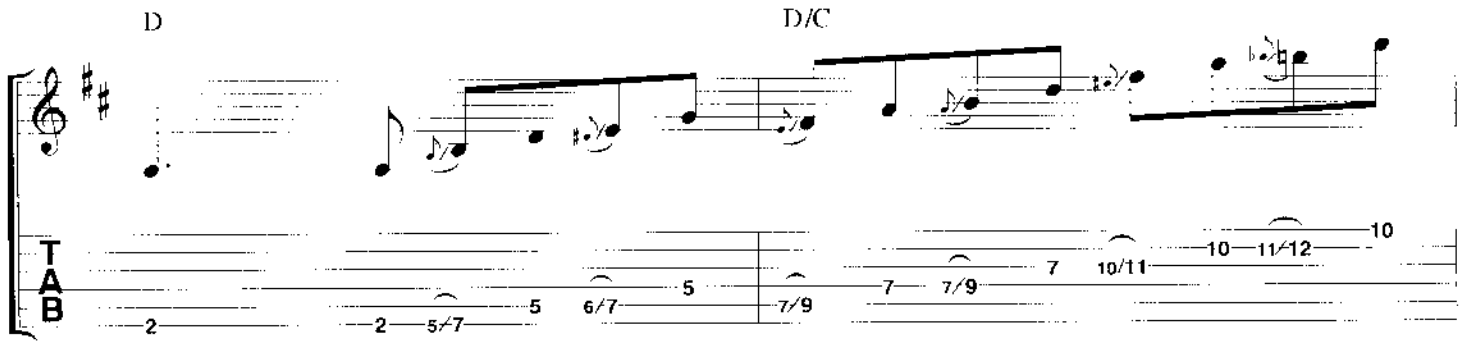

D
D/C
A7
D
G/A
F/G
A7sus4
Freely
D
Gmaj7
B♭maj7

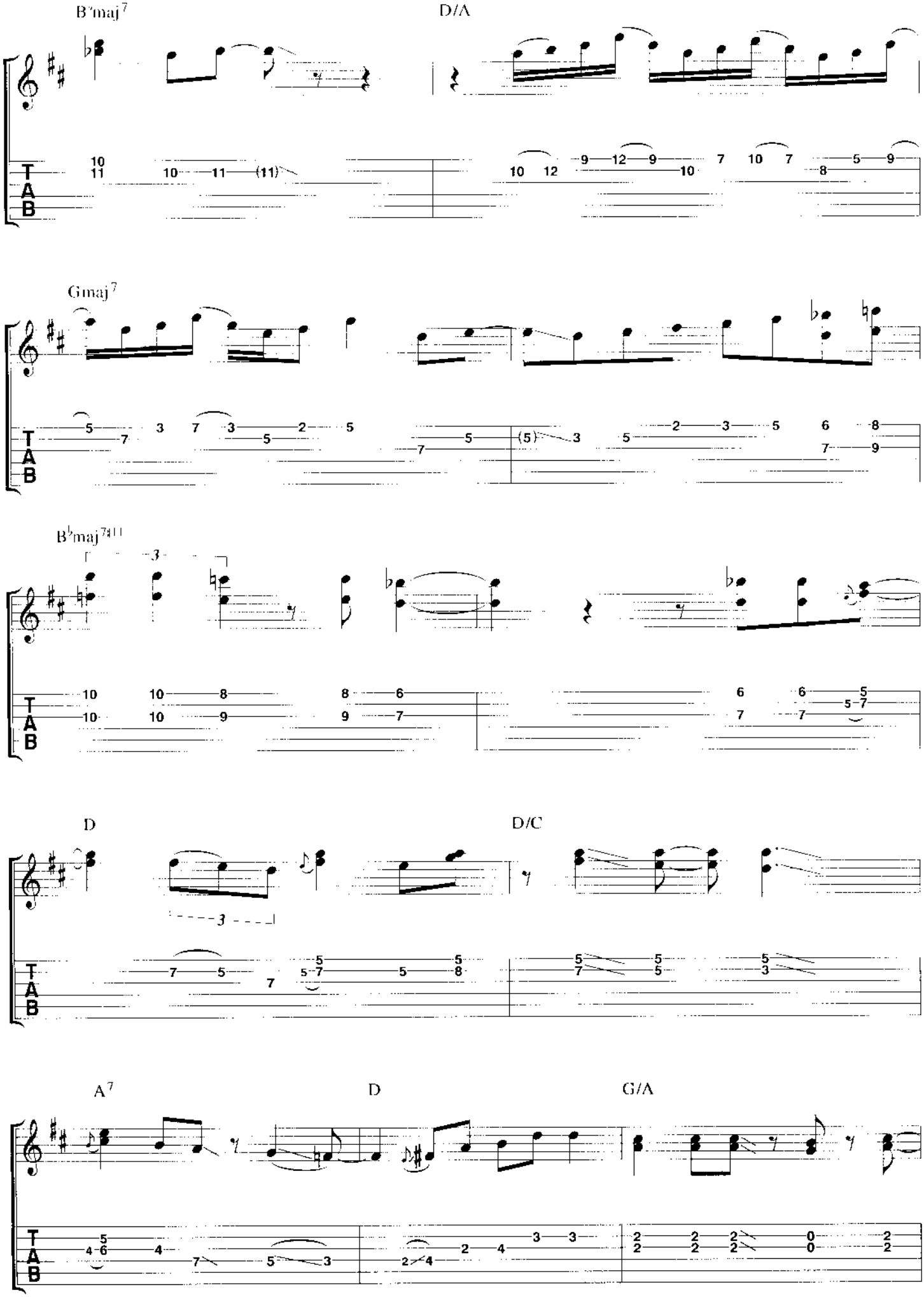

D

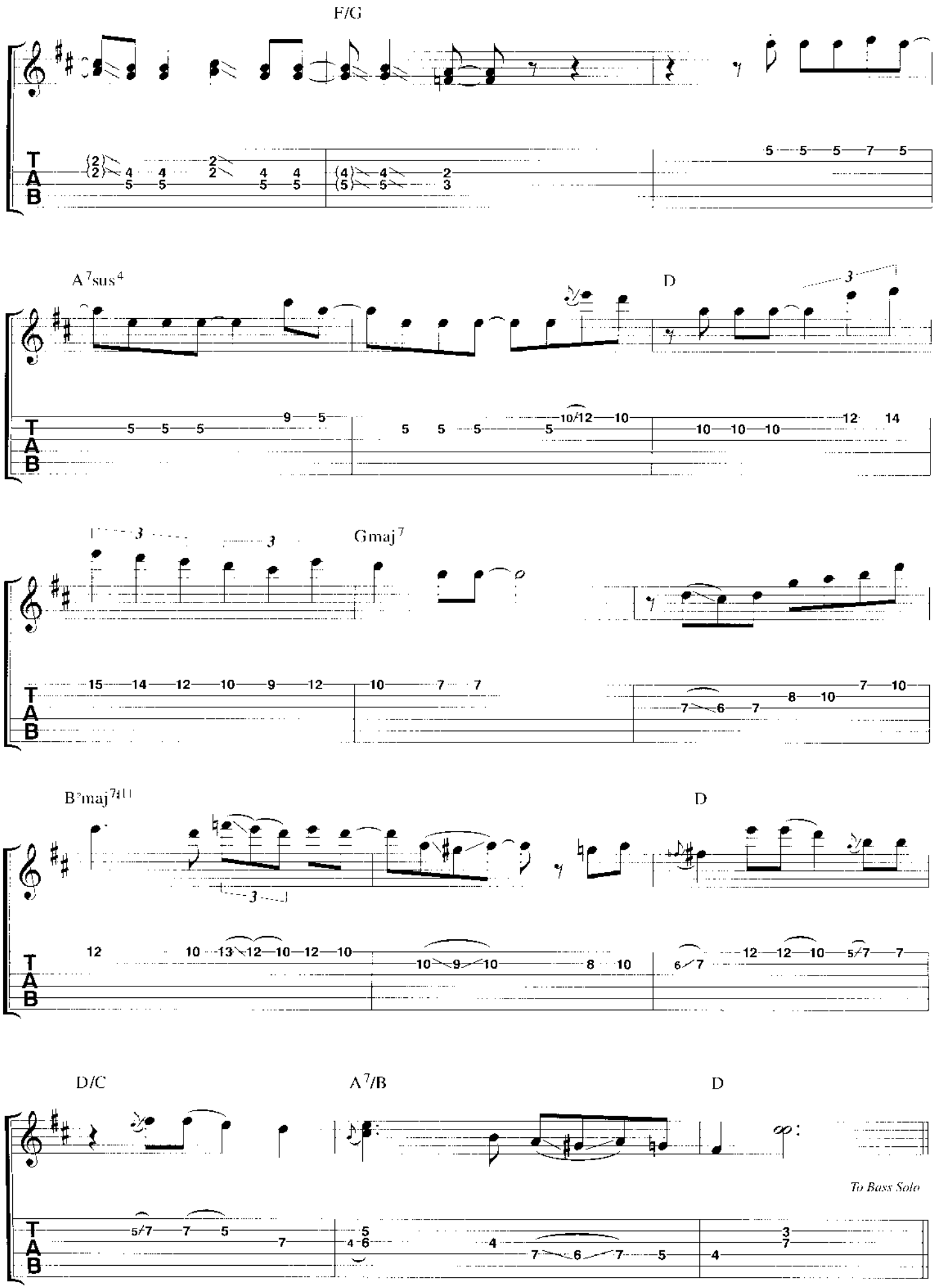

D/C
A7/B
G
D


Gmaj7


B♭maj7#11


D
D/C


B♭maj7
D/A
Gmaj7
B♭maj7#11
D
D/C
A7
D
G/A
T
A
B

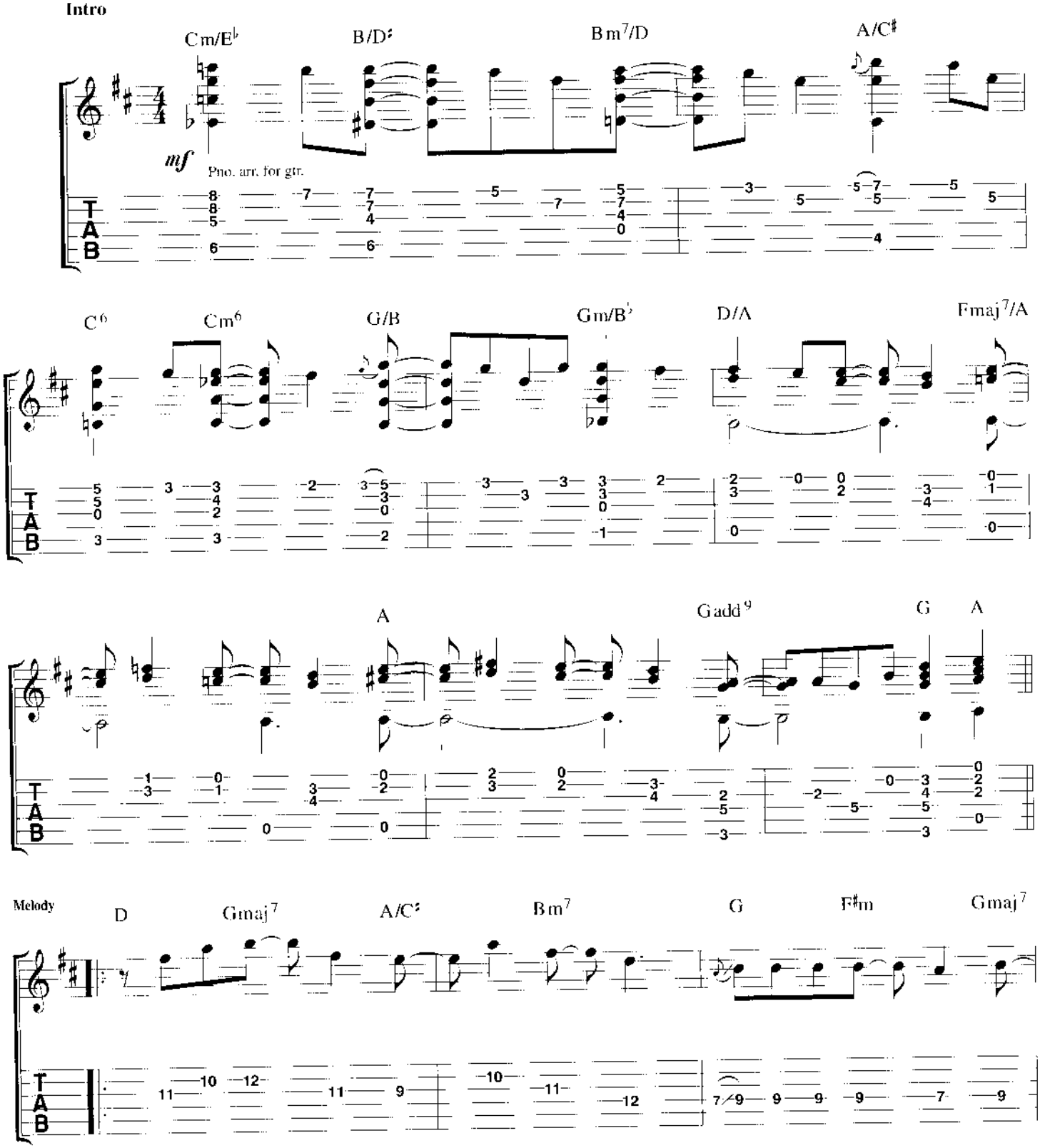

F/G
A7sus4
D
Gmaj7
B♭maj7(♯11)
D
D/C
A7/B
D
To Bass Solo

JAMES

BY PAT METHENY

♩ = 148

Intro



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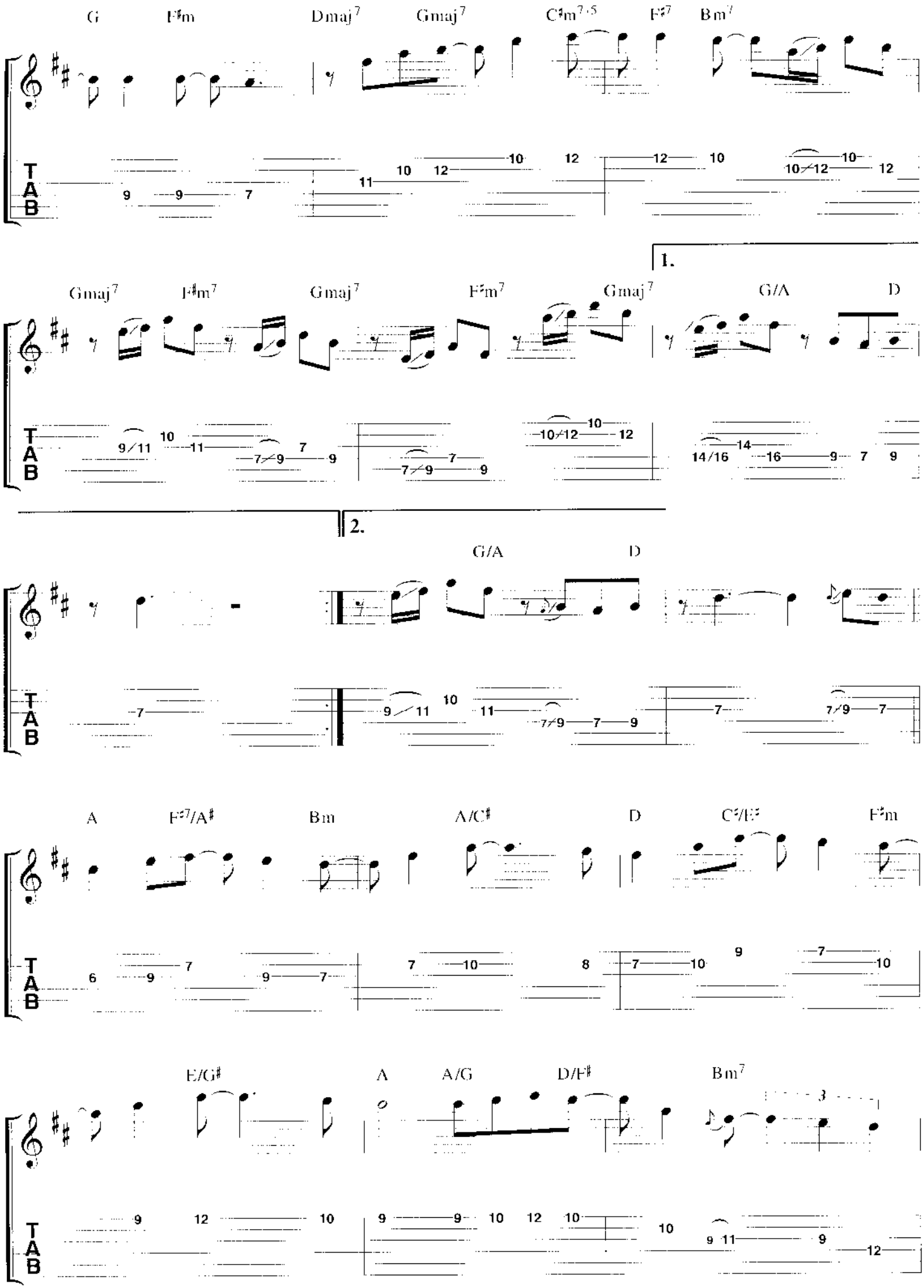
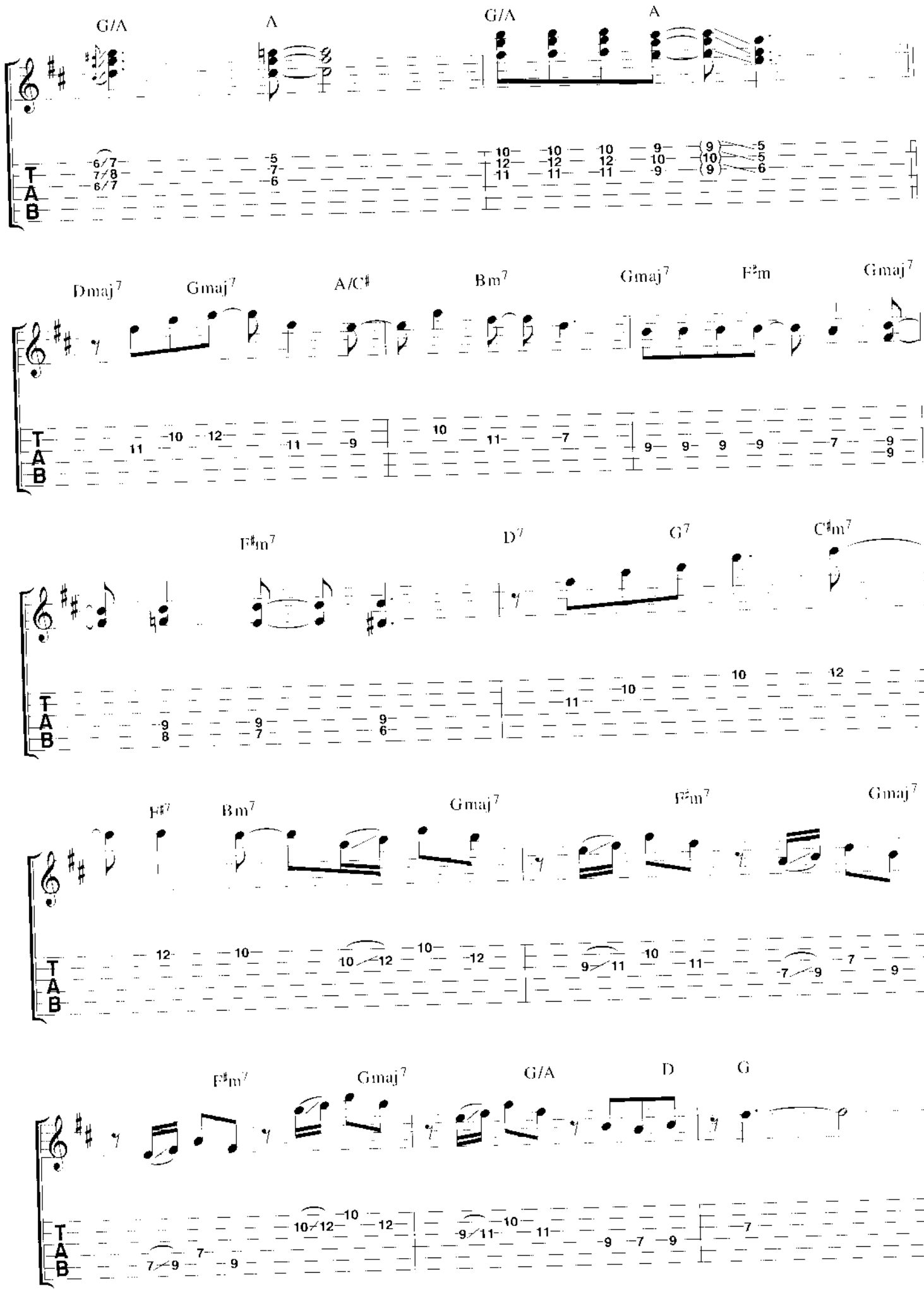
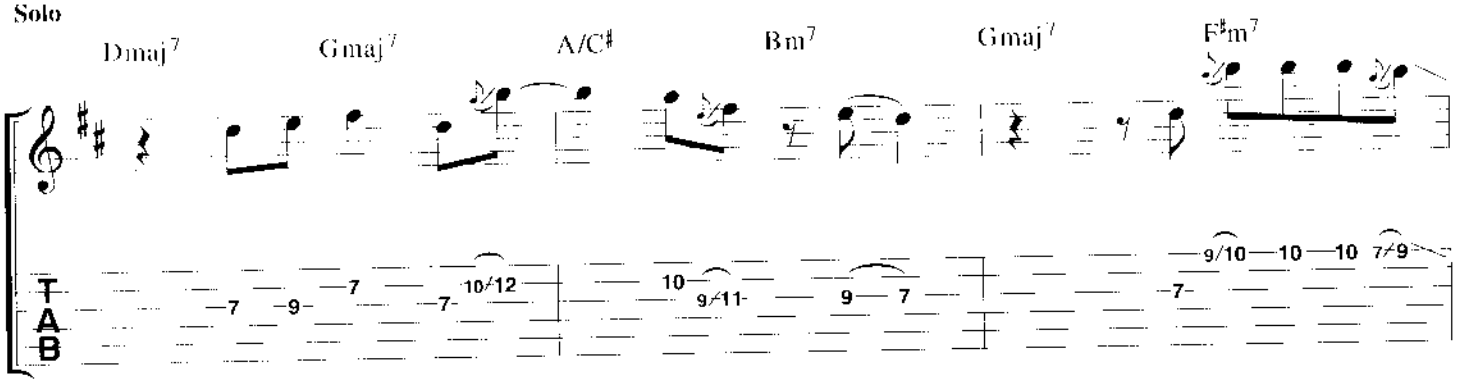
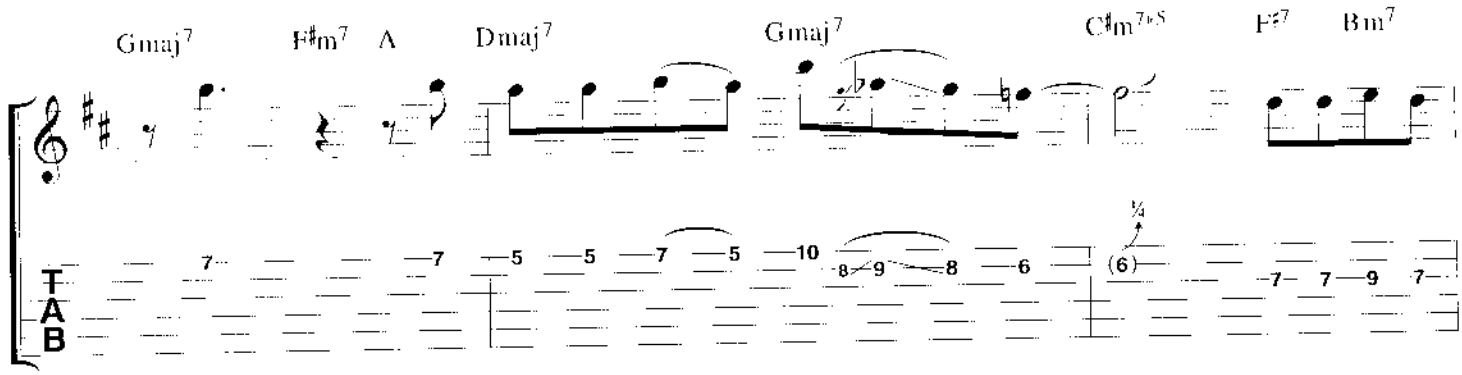
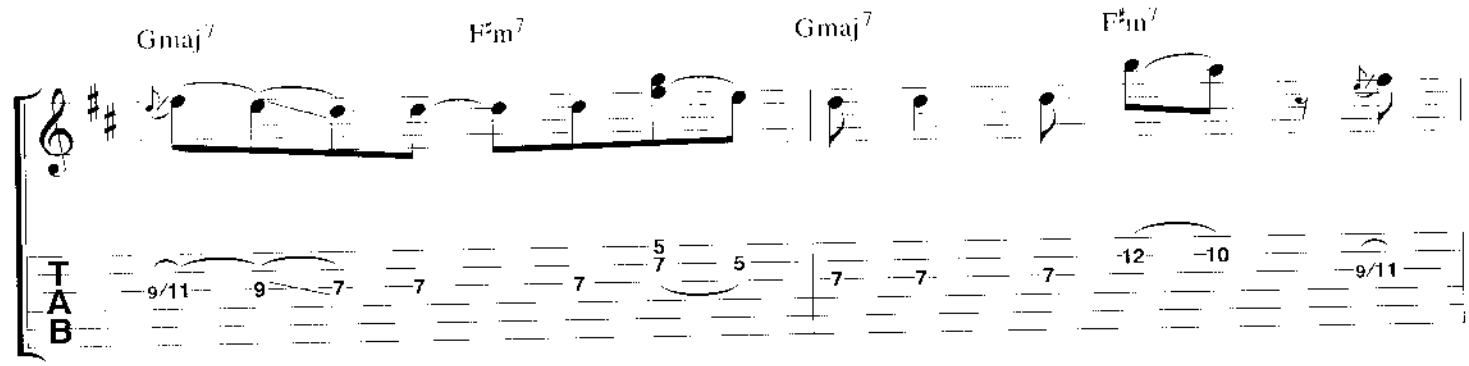

G F♯m Dmaj7 Gmaj7 C♯m7♭5 F♯7 Bm7
T A B
1.
Gmaj7 F♯m7 Gmaj7 F♯m7 Gmaj7 G/A D
2.
G/A D
A F♯7/A♯ Bm A/C♯ D C♯/E♯ F♯m
E/G♯ A A/G D/F♯ Bm7

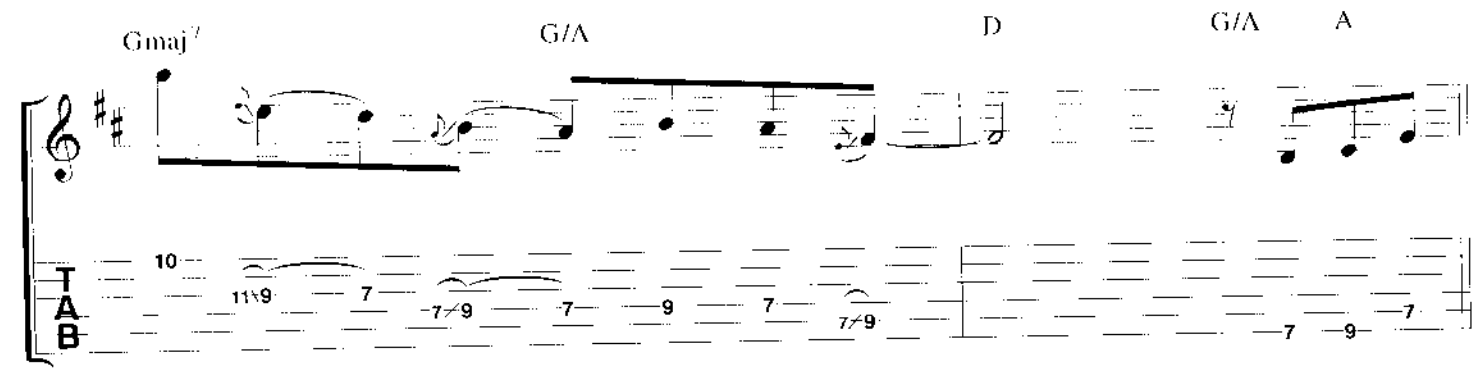

G/A
A
G/A
A
Dmaj7
Gmaj7
A/C♯
Bm7
Gmaj7
F♯m
Gmaj7
F♯m7
D7
G7
C♯m7
F♯7
Bm7
Gmaj7
F♯m7
Gmaj7
F♯m7
Gmaj7
G/A
D
G
T
A
B

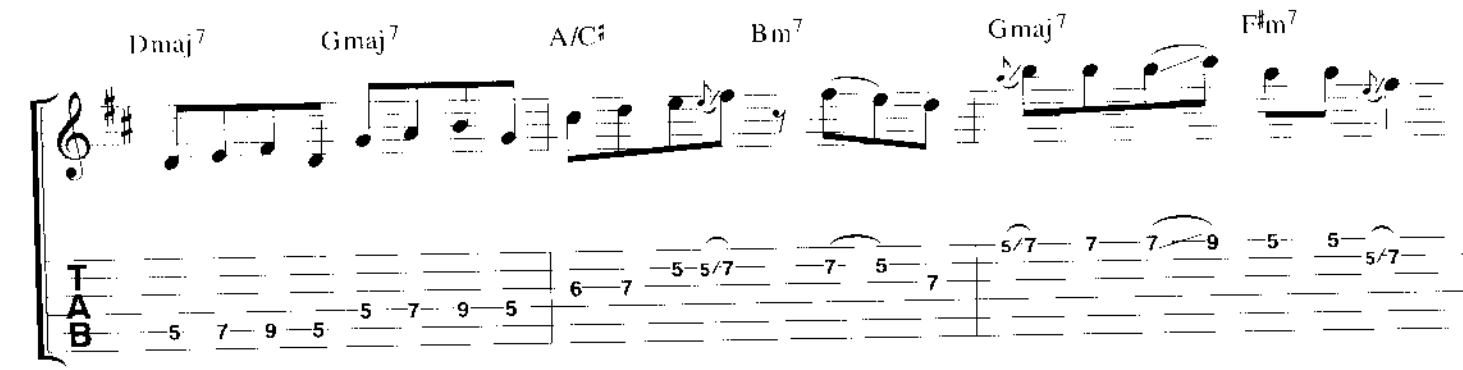
Solo

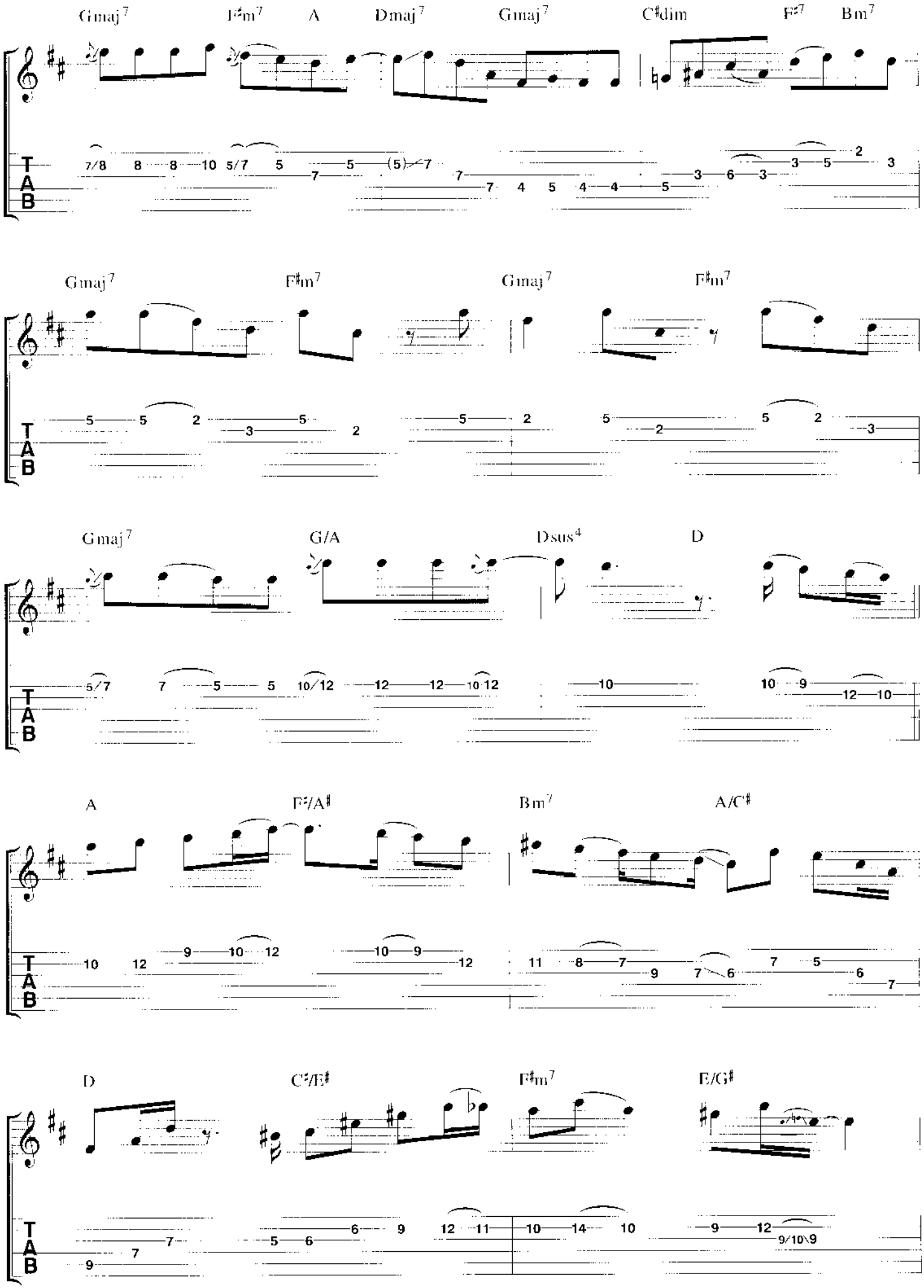

Dmaj7
Gmaj7
A/C♯
Bm7
Gmaj7
F♯m7
T
A
B

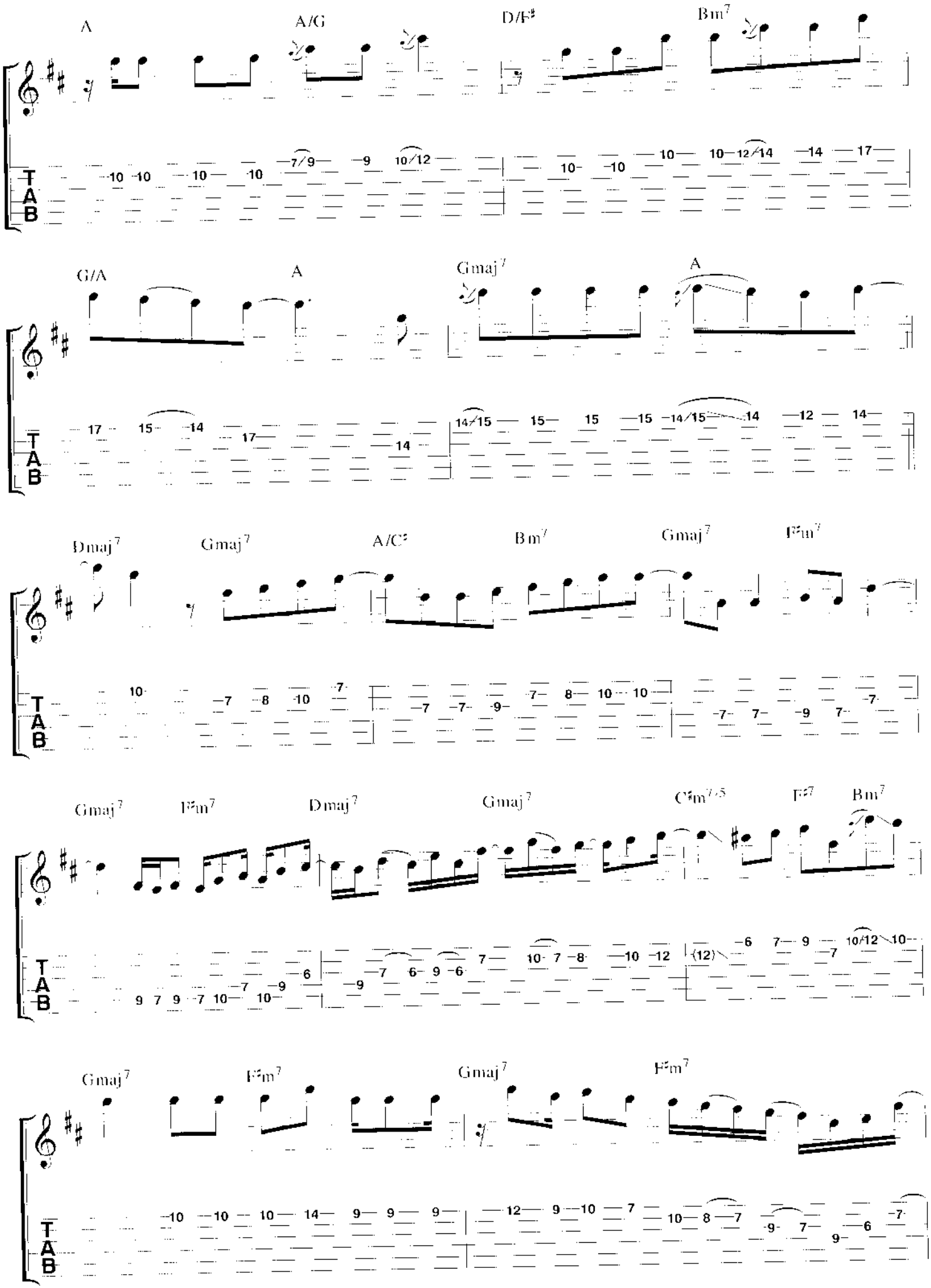

Gmaj7
F♯m7
A
Dmaj7
Gmaj7
C♯m7♭5
F♯7
Bm7
T
A
B

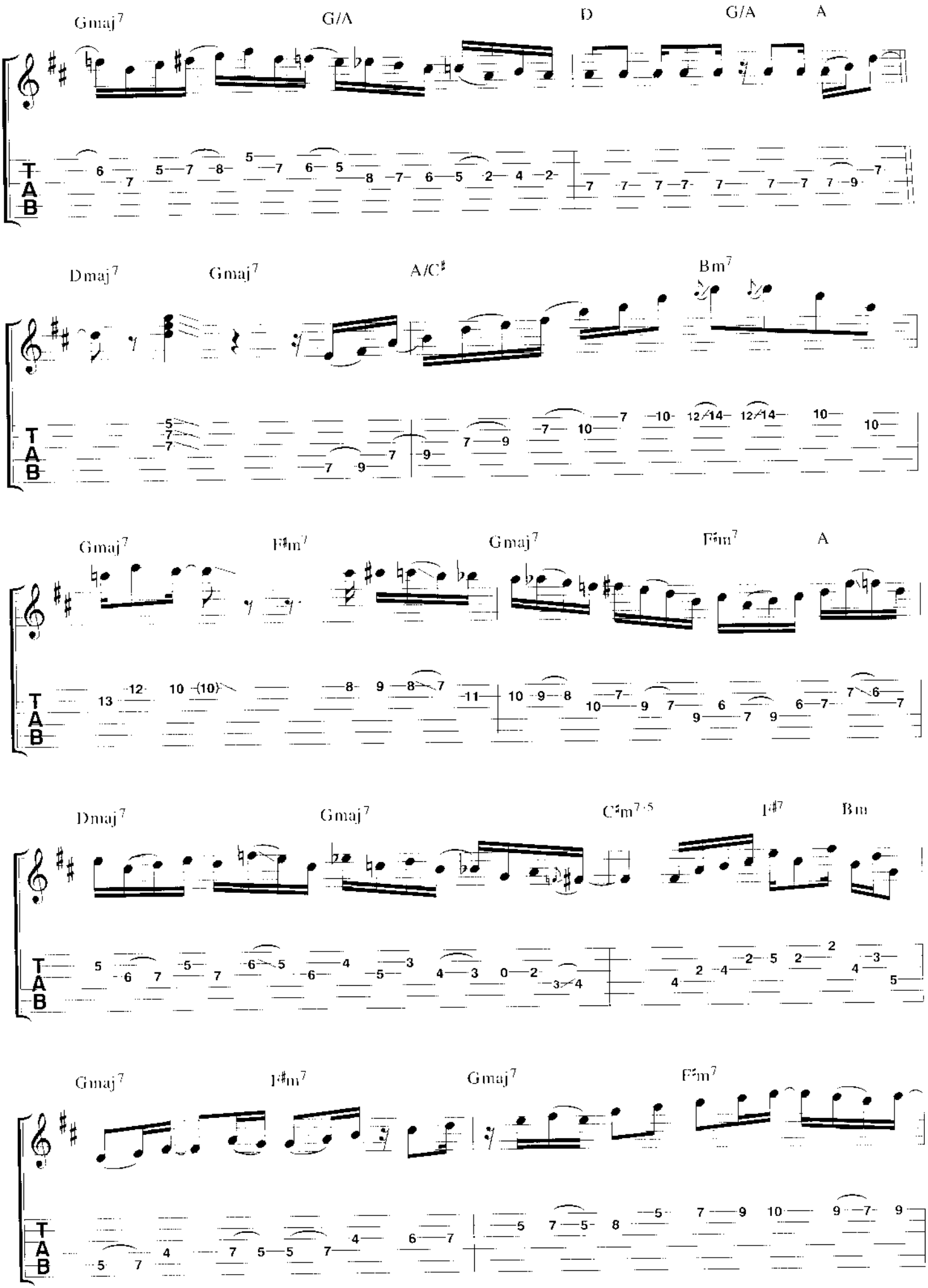

Gmaj7
F♯m7
Gmaj7
F♯m7
T
A
B

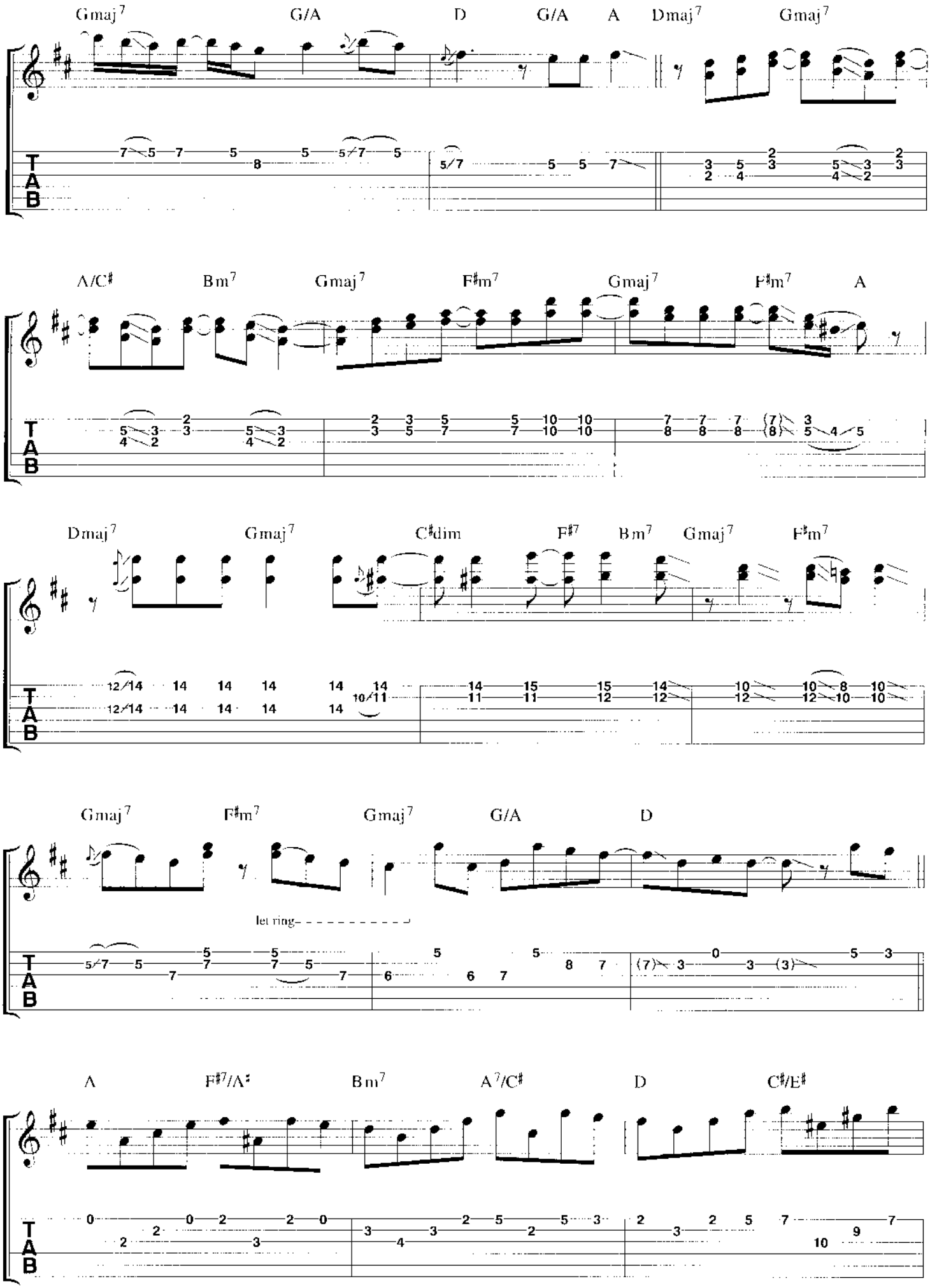

Gmaj7
G/A
D
G/A
A
T
A
B

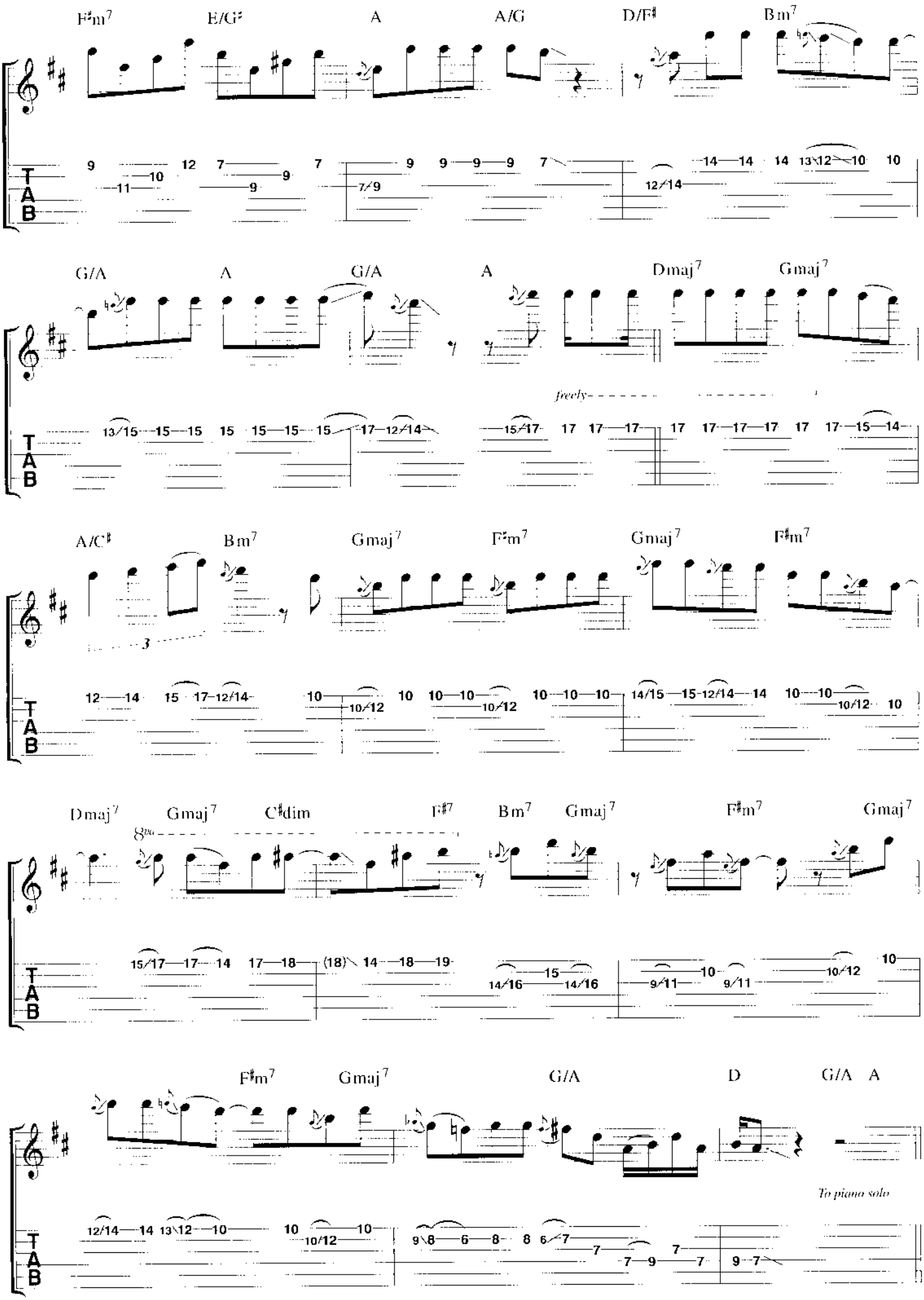

Dmaj7
Gmaj7
A/C♯
Bm7
Gmaj7
F♯m7
T
A
B


Gmaj7
F♯m7
A
Dmaj7
Gmaj7
C♯dim
F♯7
Bm7
Gmaj7
F♯m7
Gmaj7
F♯m7
Gmaj7
G/A
Dsus4
D
A
F♯/A♯
Bm7
A/C♯
D
C♯/E♯
F♯m7
E/G♯
T
A
B


A
A/G
D/F♯
Bm7
G/A
A
Gmaj7
A
Dmaj7
Gmaj7
A/C♯
Bm7
Gmaj7
F♯m7
Gmaj7
F♯m7
Dmaj7
Gmaj7
C♯m7♭5
F♯7
Bm7
Gmaj7
F♯m7
Gmaj7
F♯m7
T
A
B


Gmaj7
G/A
D
G/A
A
Dmaj7
Gmaj7
A/C♯
Bm7
Gmaj7
F♯m7
Gmaj7
F♯m7
A
Dmaj7
Gmaj7
C♯m7♭5
F♯7
Bm
Gmaj7
F♯m7
Gmaj7
F♯m7
T
A
B


Gmaj7 G/A D G/A A Dmaj7 Gmaj7
A/C♯ Bm7 Gmaj7 F♯m7 Gmaj7 F♯m7 A
Dmaj7 Gmaj7 C♯dim F♯7 Bm7 Gmaj7 F♯m7
Gmaj7 F♯m7 Gmaj7 G/A D
let ring
A F♯7/A♯ Bm7 A7/C♯ D C♯/E♯
T
A
B

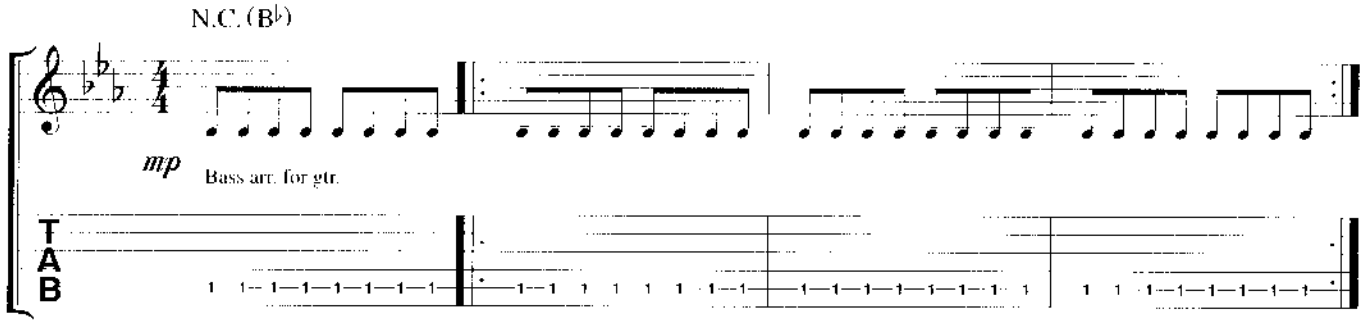

F♯m7
E/G♯
A
A/G
D/F♯
Bm7
G/A
A
G/A
A
Dmaj7
Gmaj7
freely
A/C♯
Bm7
Gmaj7
F♯m7
Gmaj7
F♯m7
Dmaj7
Gmaj7
C♯dim
F♯7
Bm7
Gmaj7
F♯m7
Gmaj7
8va
F♯m7
Gmaj7
G/A
D
G/A
A
To piano solo
T
A
B

LAST TRAIN HOME

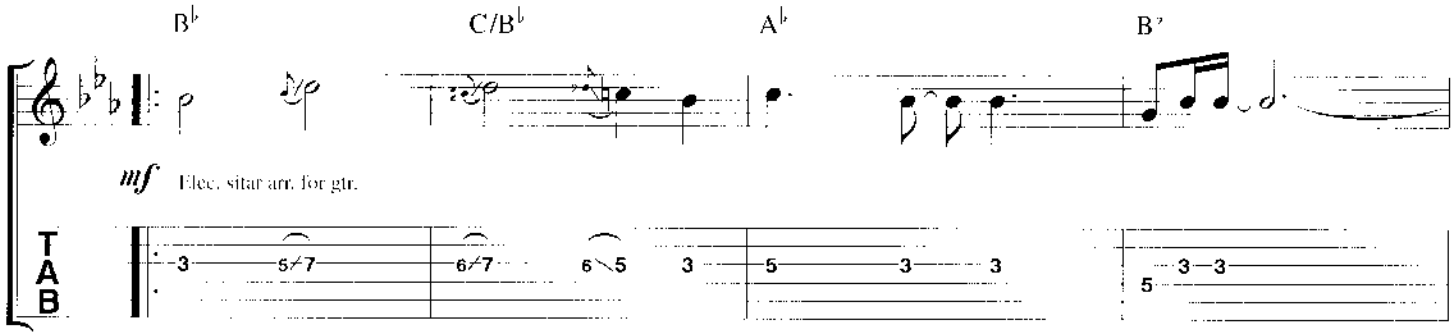
BY PAT METHENY

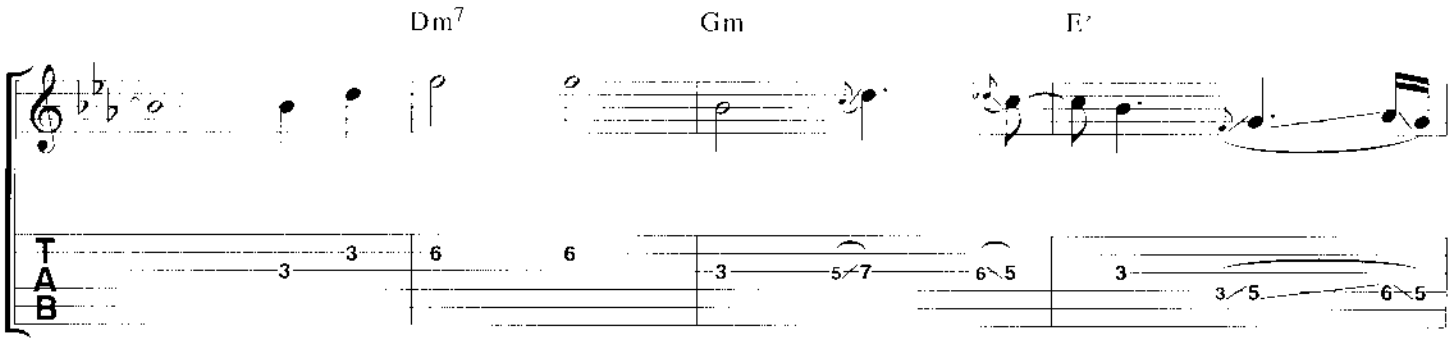
♩ = 160

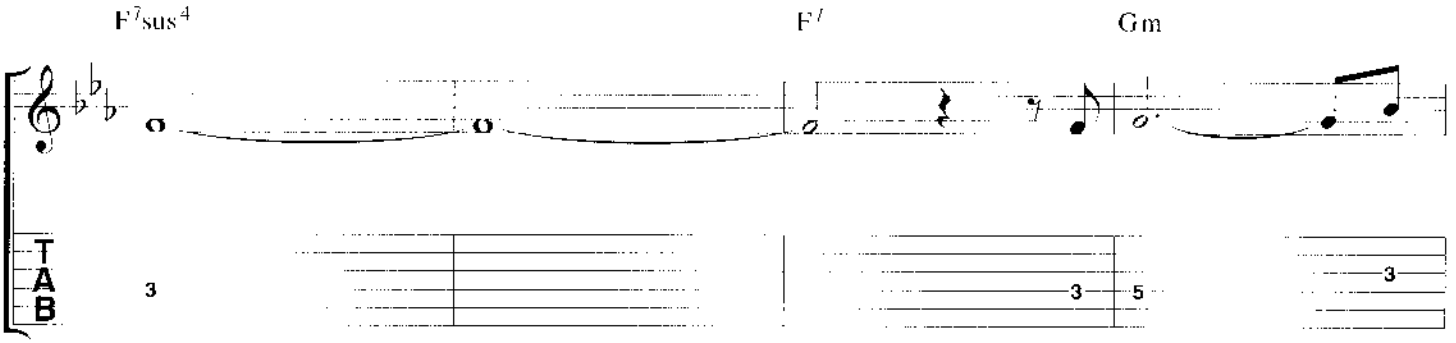
Intro



Melody







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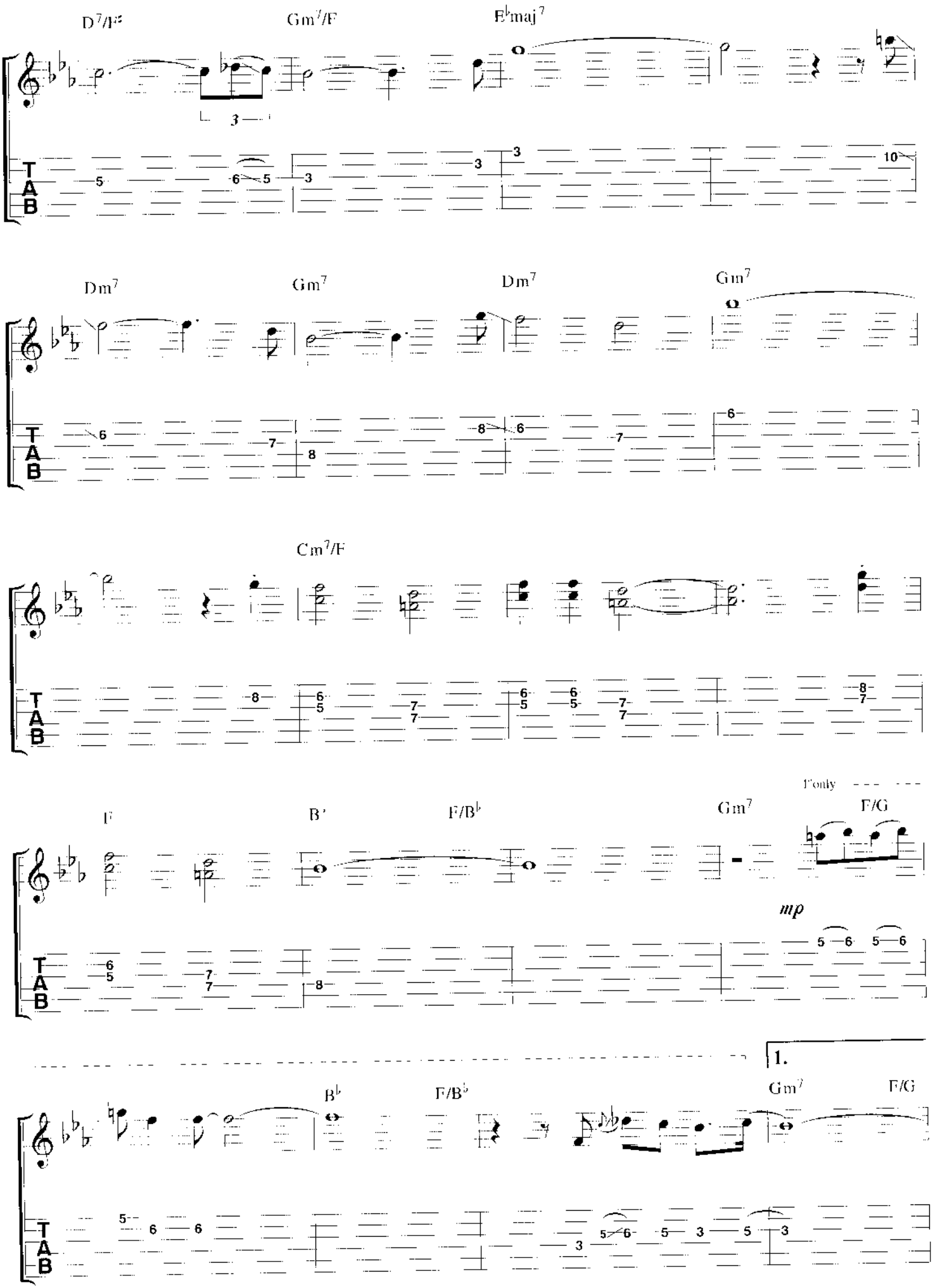
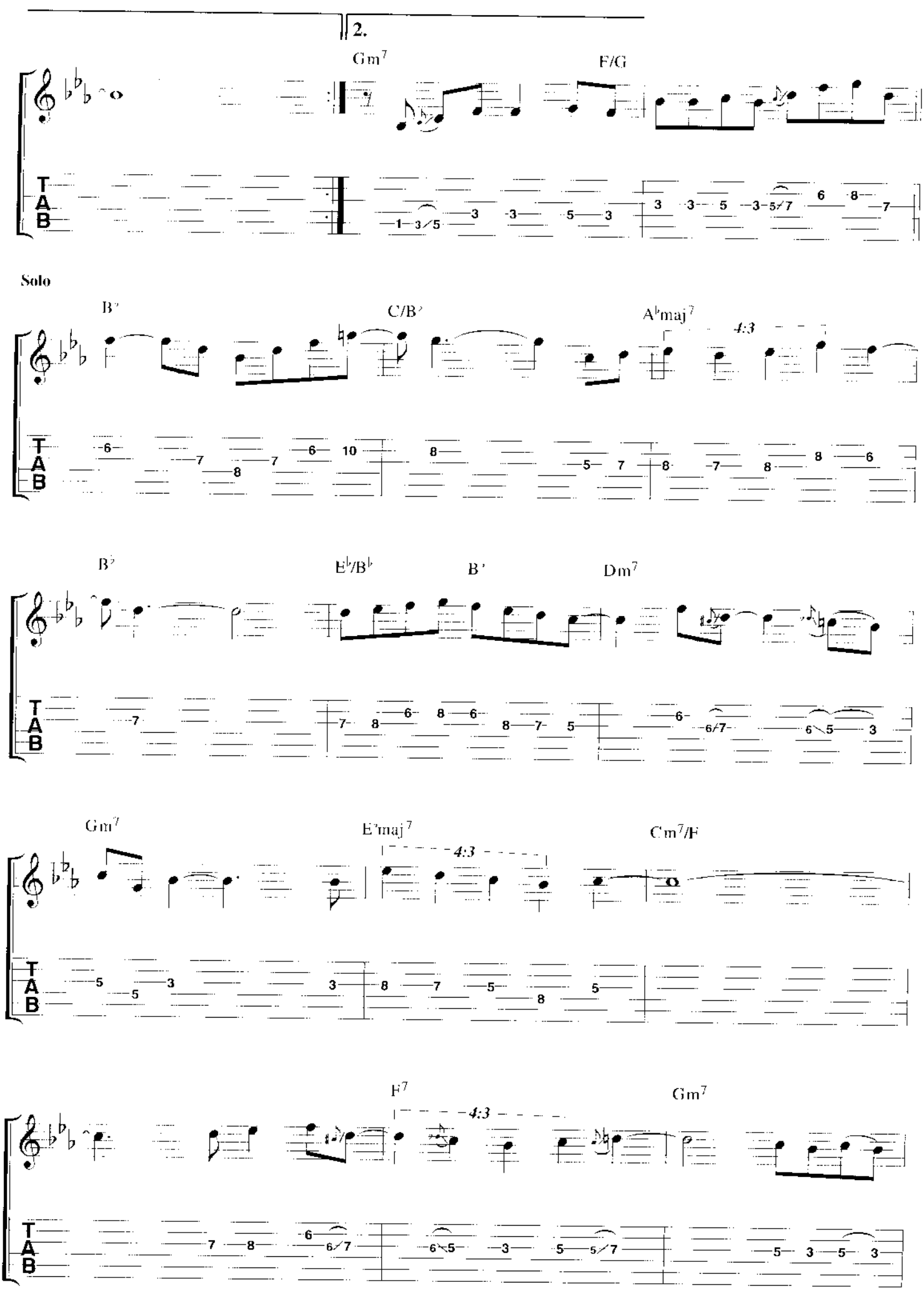
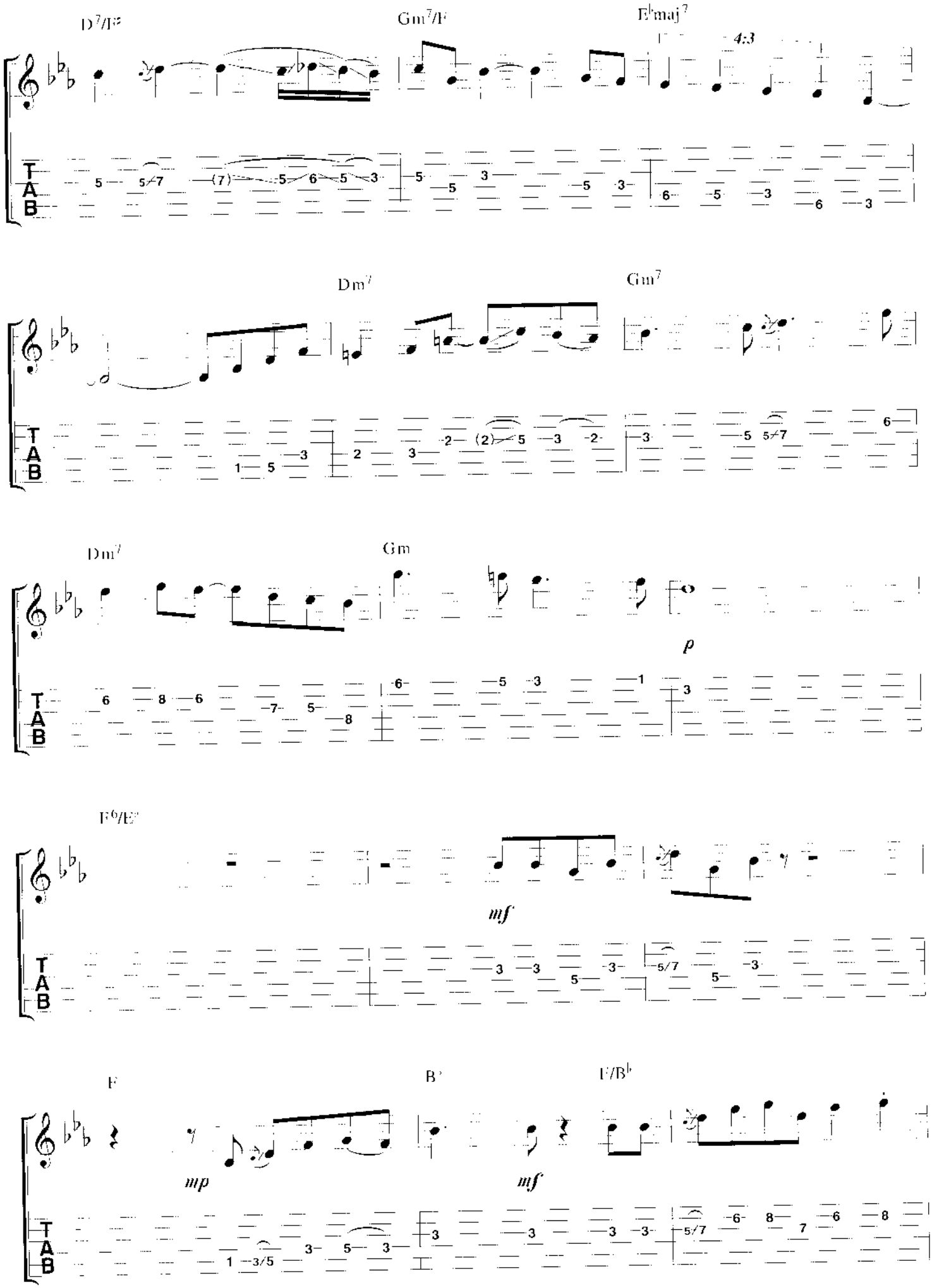
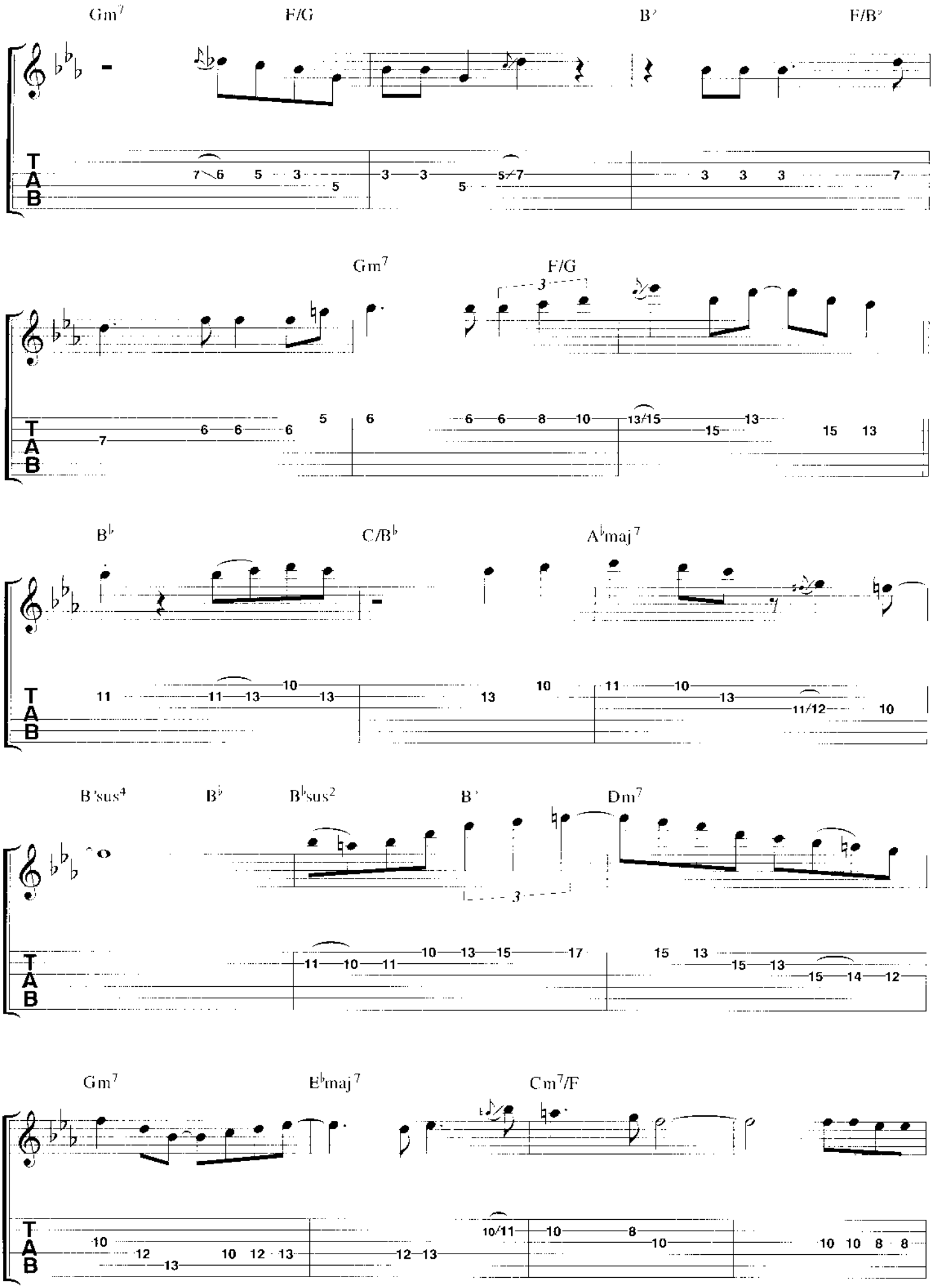
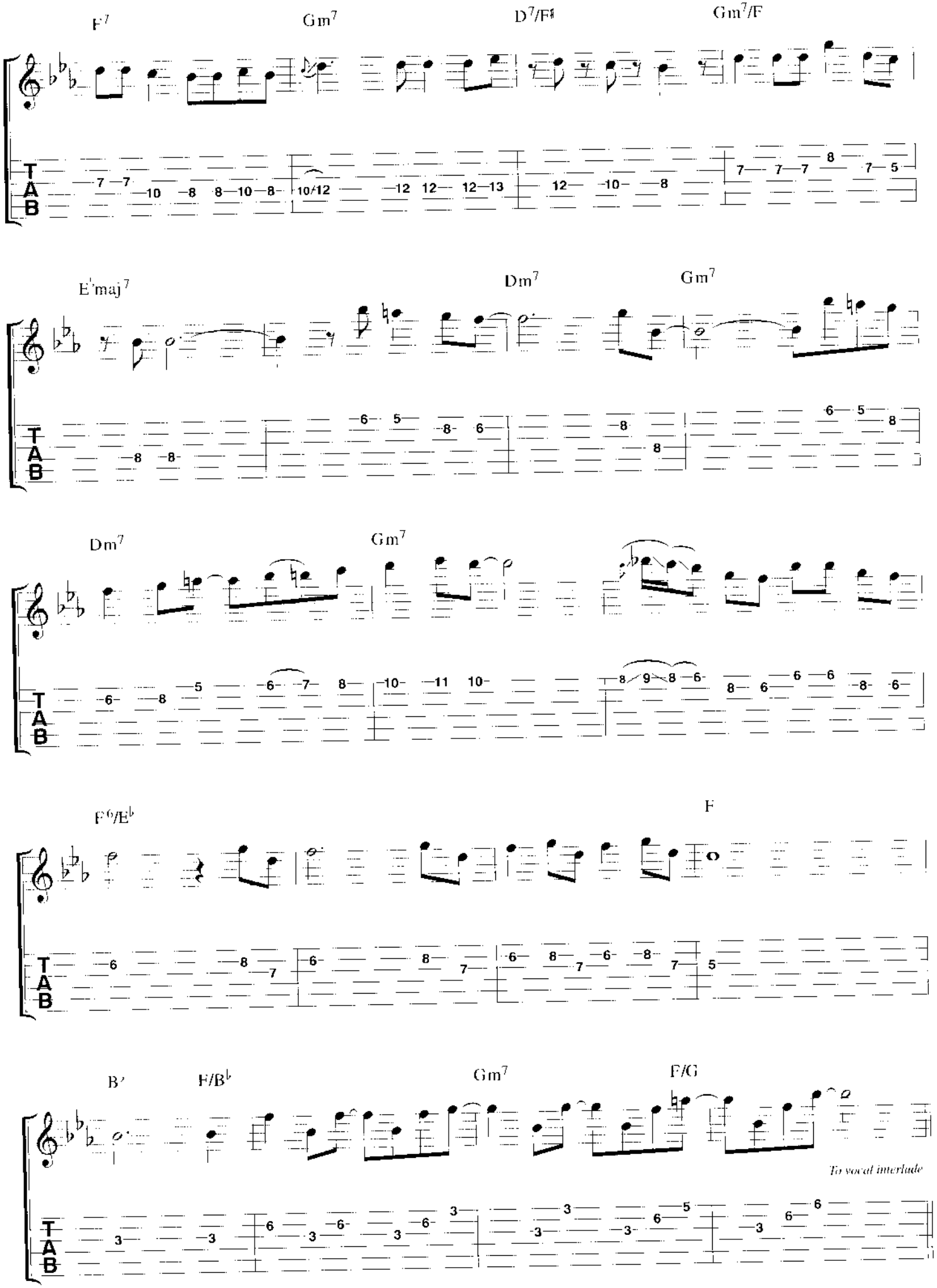

D7/F♯
Gm7/F
E♭maj7
Dm7
Gm7
Dm7
Gm7
Cm7/F
F
B♭
F/B♭
Gm7
F only
F/G
mp
1.
B♭
F/B♭
Gm7
F/G


2.
Gm7
F/G
Solo
B♭
C/B♭
A♭maj7
4:3
B♭
E♭/B♭
B♭
Dm7
Gm7
E♭maj7
4:3
Cm7/F
F7
4:3
Gm7
T
A
B


D7/E♭
Gm7/F
E♭maj7
4:3
Dm7
Gm7
Dm7
Gm
p
F6/E♭
mf
F
B♭
F/B♭
mp
mf
T
A
B


Gm7
F/G
B♭
F/B♭
Gm7
F/G
B♭
C/B♭
A♭maj7
B♭sus4
B♭
B♭sus2
B♭
Dm7
Gm7
E♭maj7
Cm7/F

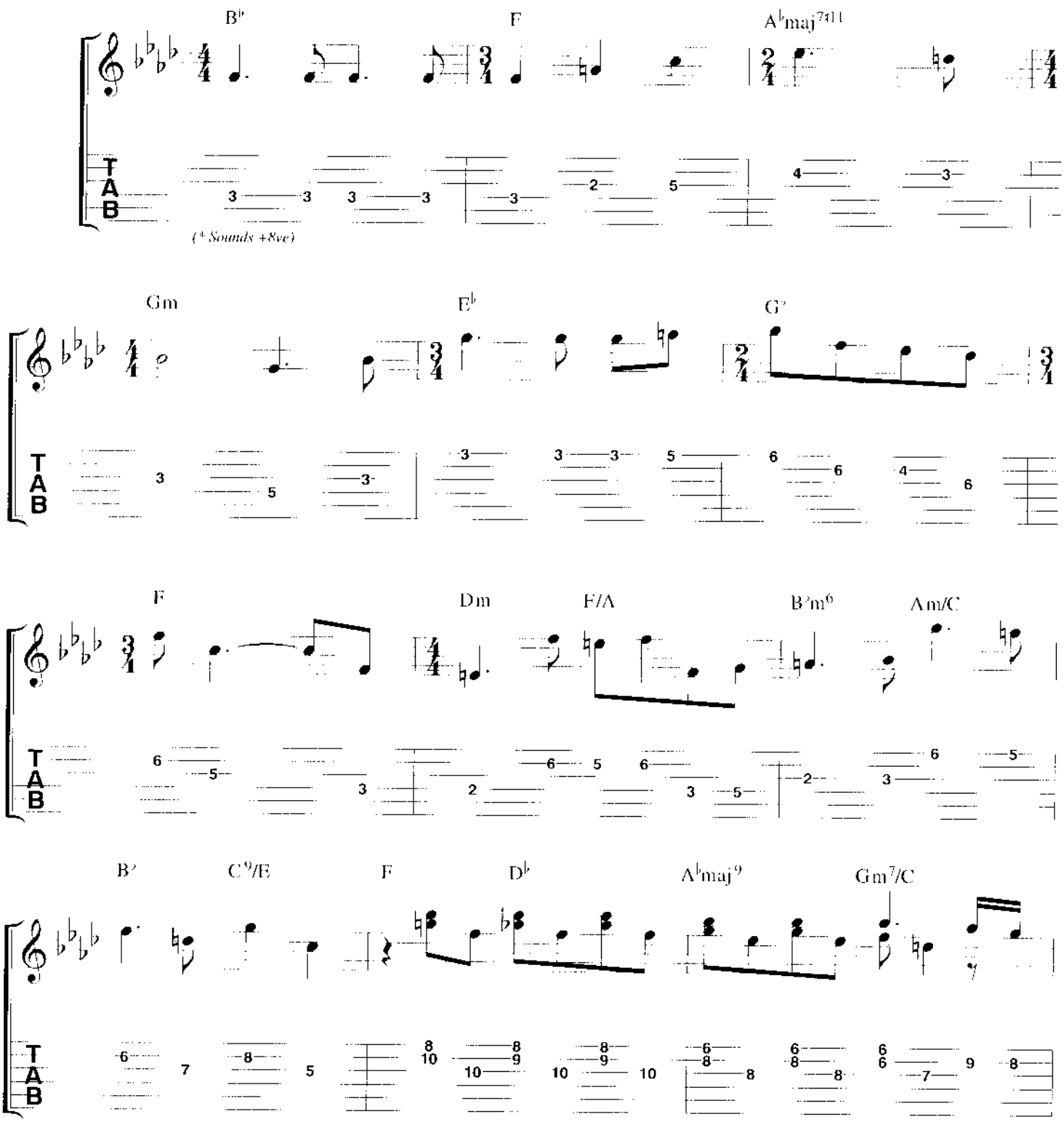

F7
Gm7
D7/F♯
Gm7/F
E♭maj7
Dm7
Gm7
Dm7
Gm7
F6/E♭
F
B♭
F/B♭
Gm7
F/G
To vocal interlude

LETTER FROM HOME

BY PAT METHENY

Moderately/Rubato

Gtr. 1 (soprano gtr. *)



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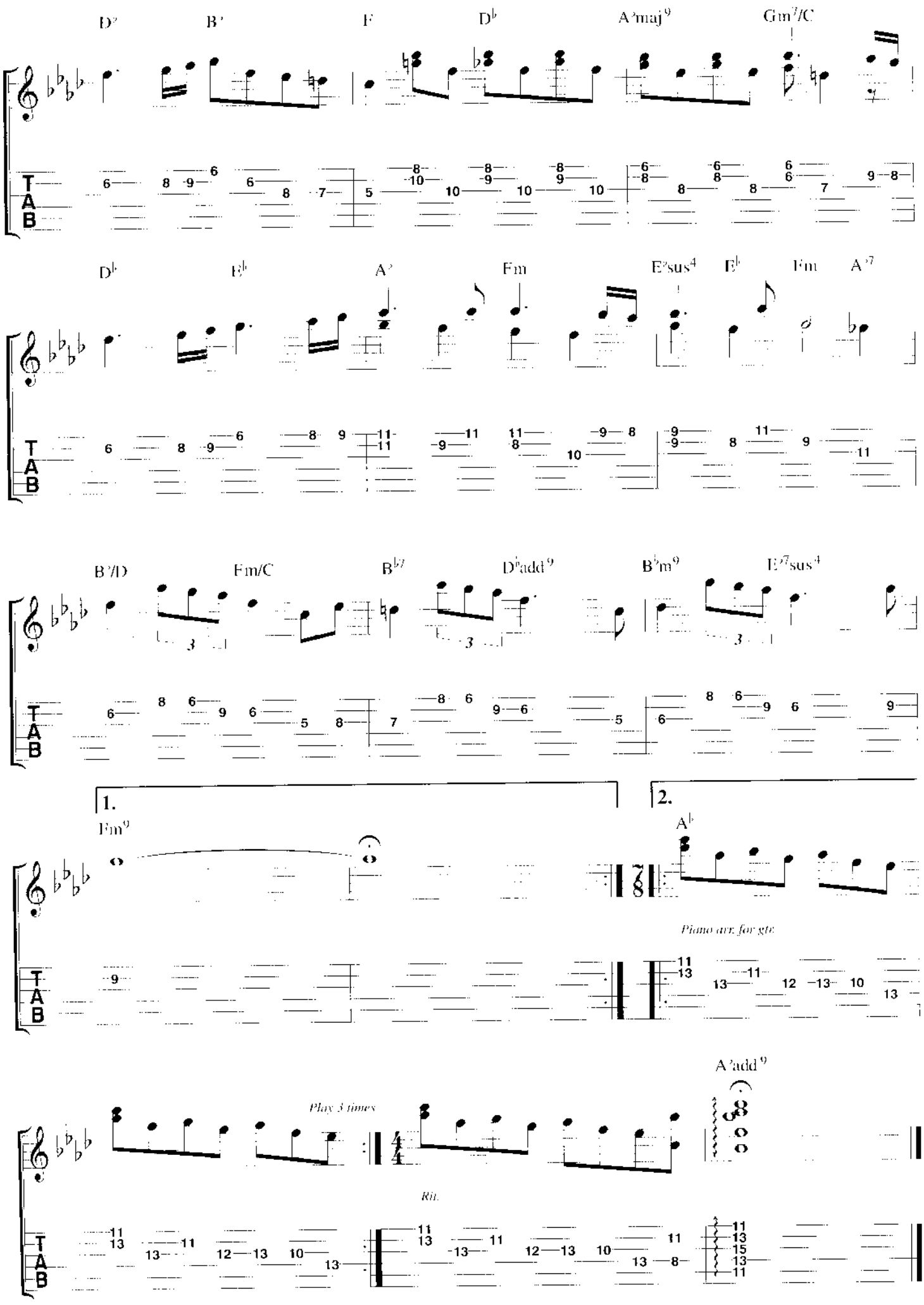
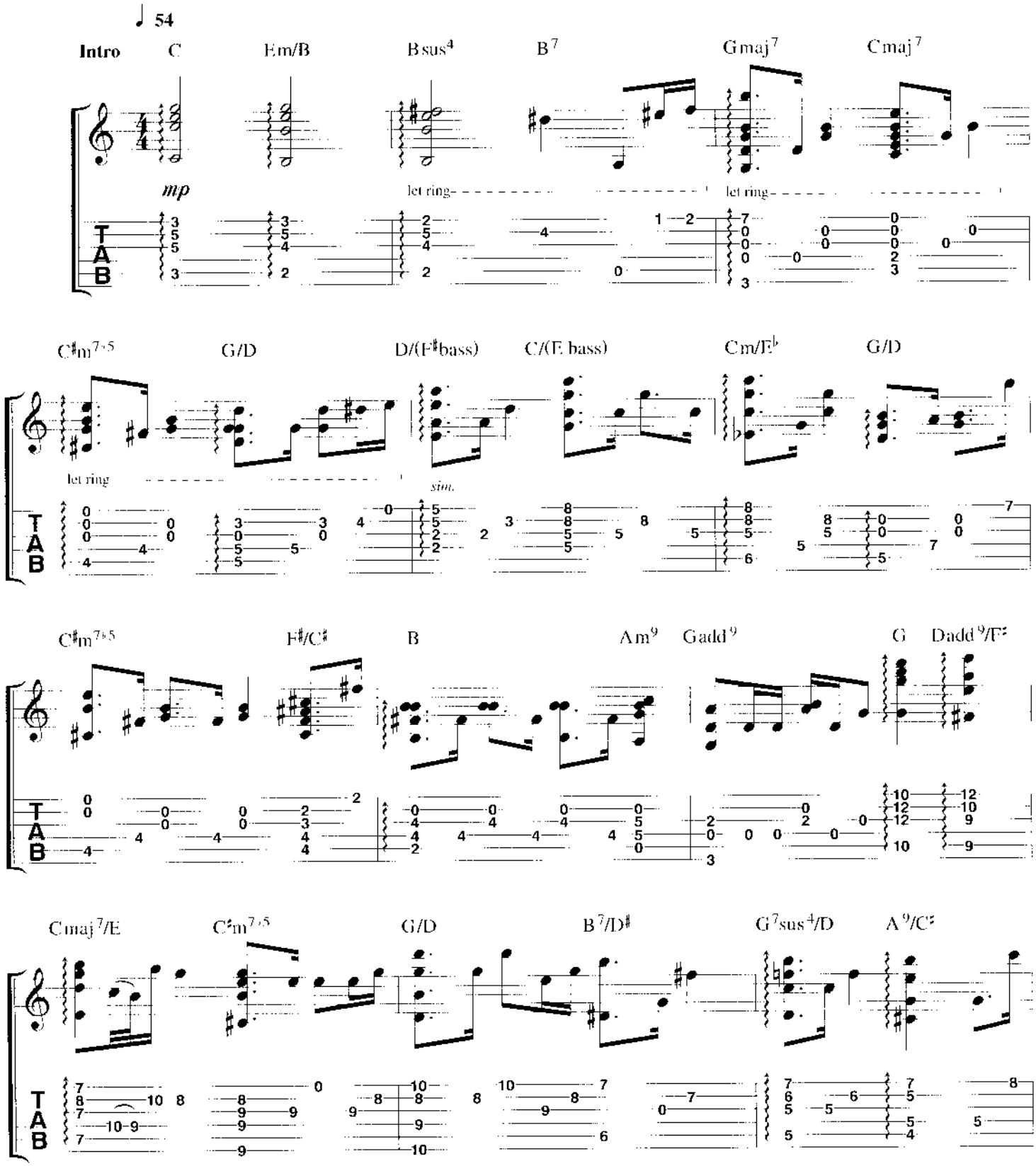

D♭
B♭
F
D♭
A♭maj9
Gm7/C
D♭
B♭
A♭
Fm
E♭sus4
E♭
Fm
A♭7
B♭/D
Fm/C
B♭7
D♭add9
B♭m9
E♭7sus4
1.
2.
Fm9
A♭
Piano arr. for gtr.
A♭add9
Play 3 times
Rit.
T
A
B

MESSAGE TO A FRIEND

BY PAT METHENY



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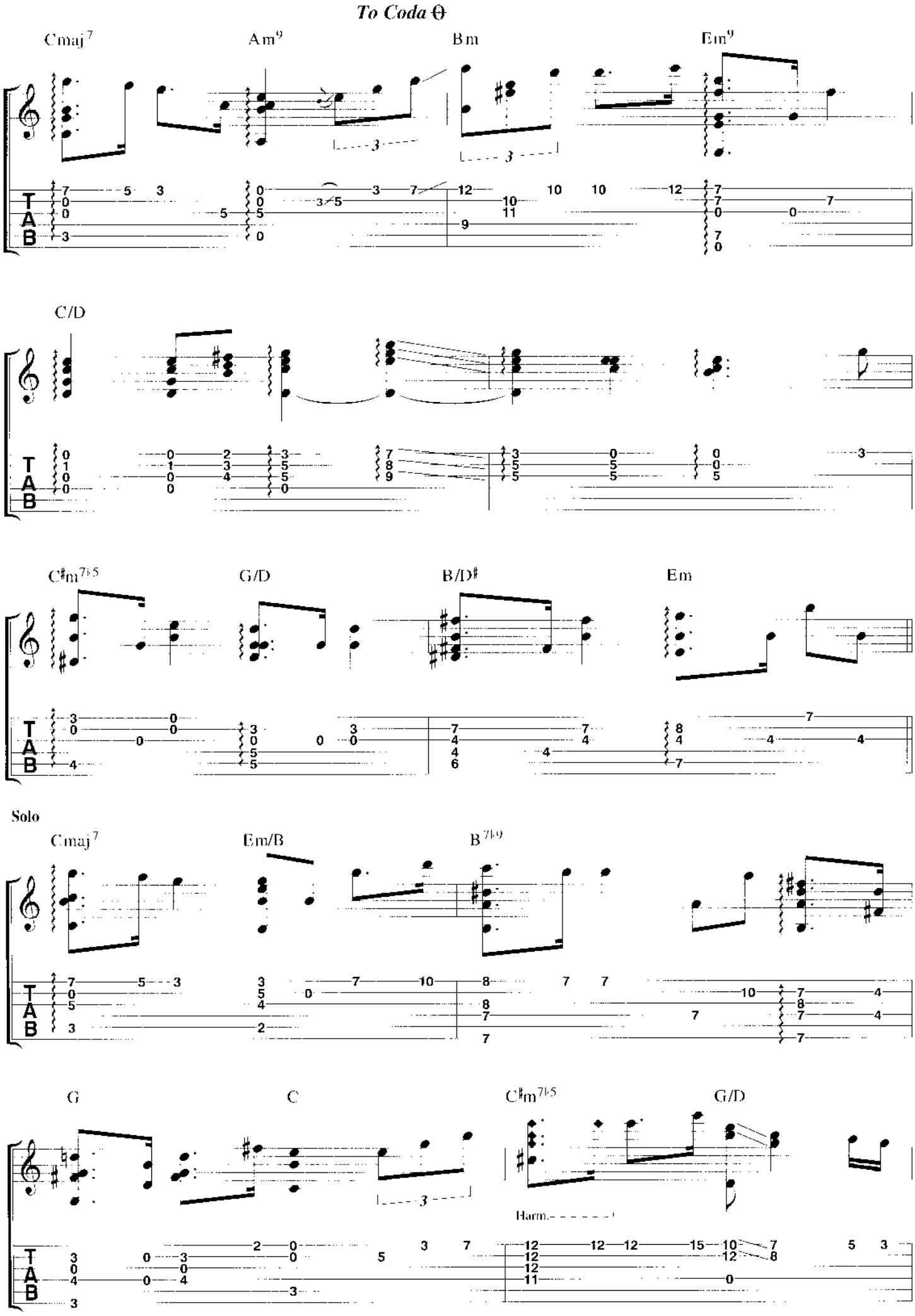
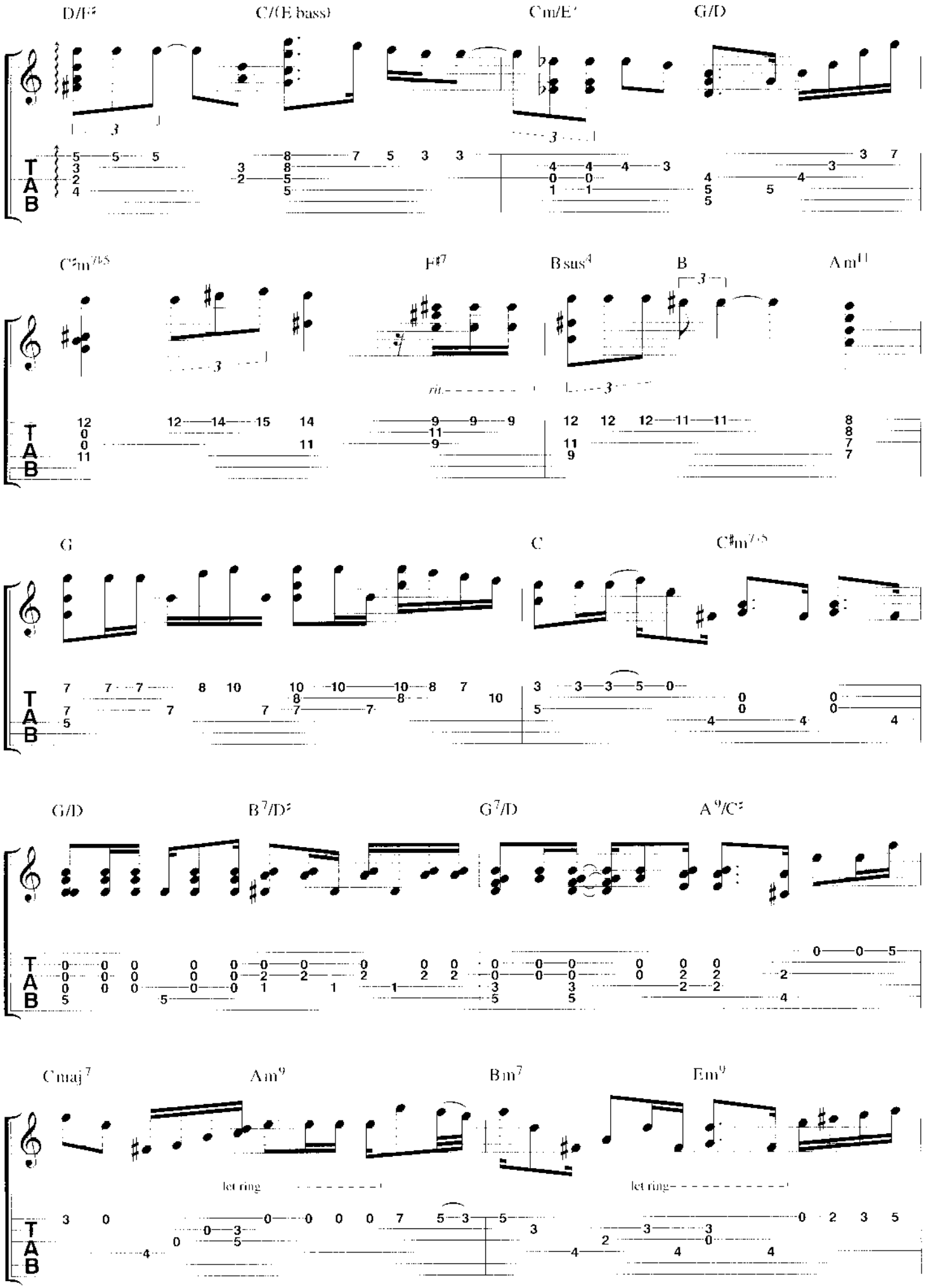
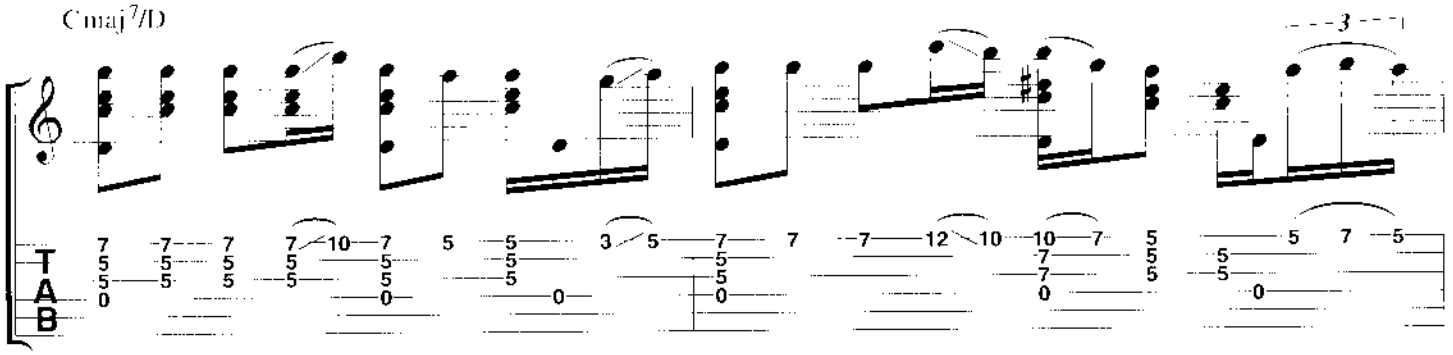
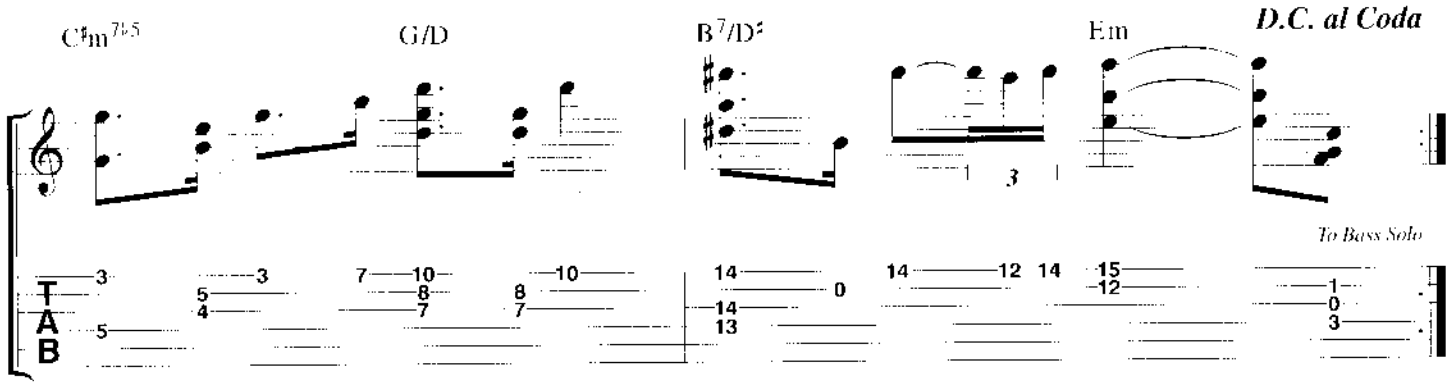
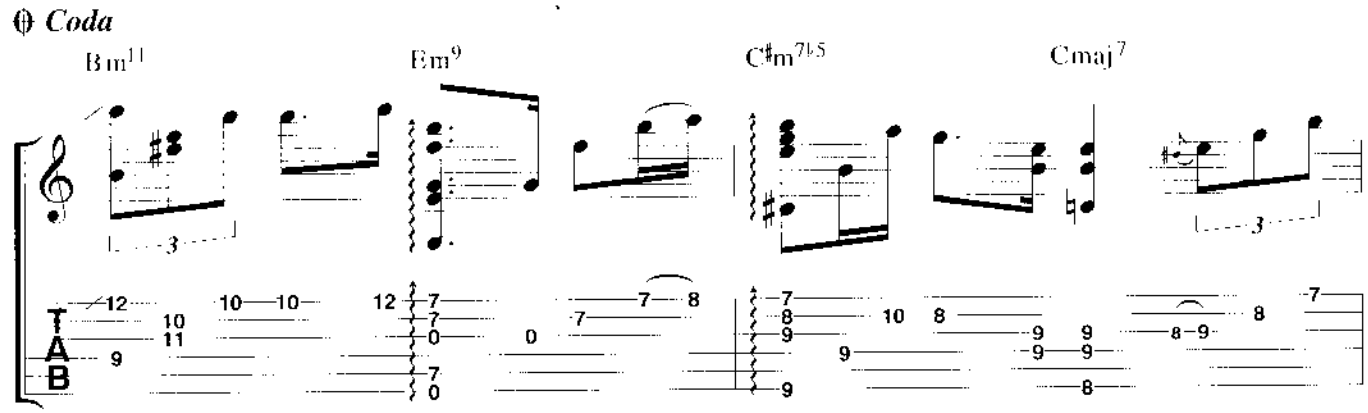
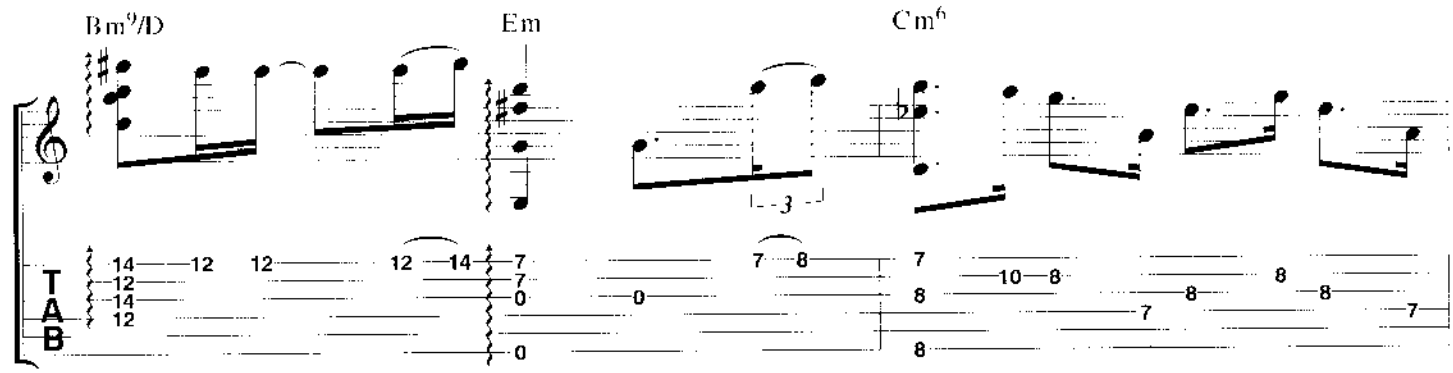

To Coda Θ
Cmaj7
Am9
Bm
Em9
C/D
C♯m7♭5
G/D
B/D♯
Em
Solo
Cmaj7
Em/B
B7♭9
G
C
C♯m7♭5
G/D
Harm.

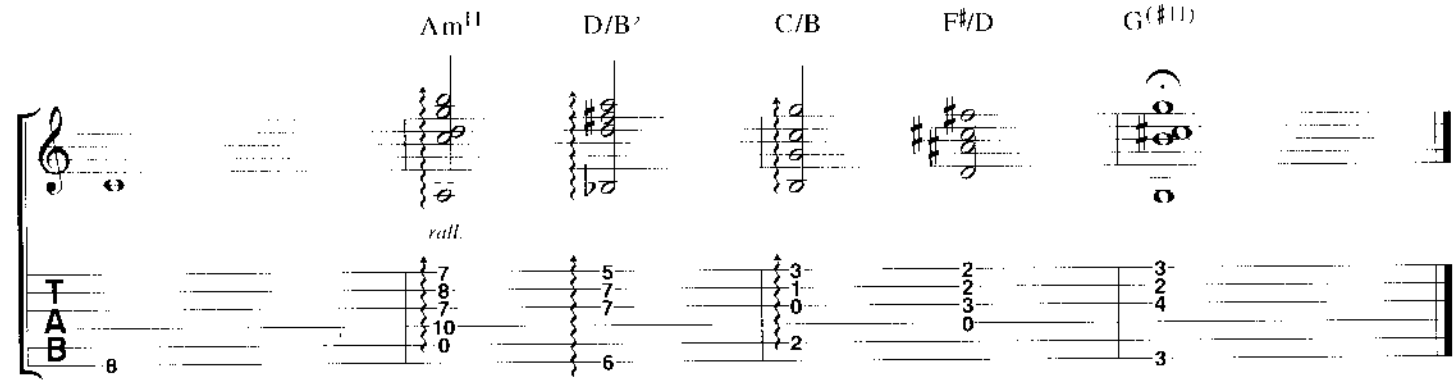

D/F♯
C/(E bass)
Cm/E♭
G/D
C♯m7♭5
F♯7
Bsus4
B
Am11
G
C
C♯m7♭5
G/D
B7/D♯
G7/D
A9/C♯
Cmaj7
Am9
Bm7
Em9
let ring
let ring


Cmaj7/D
3


C♯m7♭5
G/D
B7/D♯
Em
D.C. al Coda
To Bass Solo


Coda
Bm11
Em9
C♯m7♭5
Cmaj7


Bm9/D
Em
Cm6

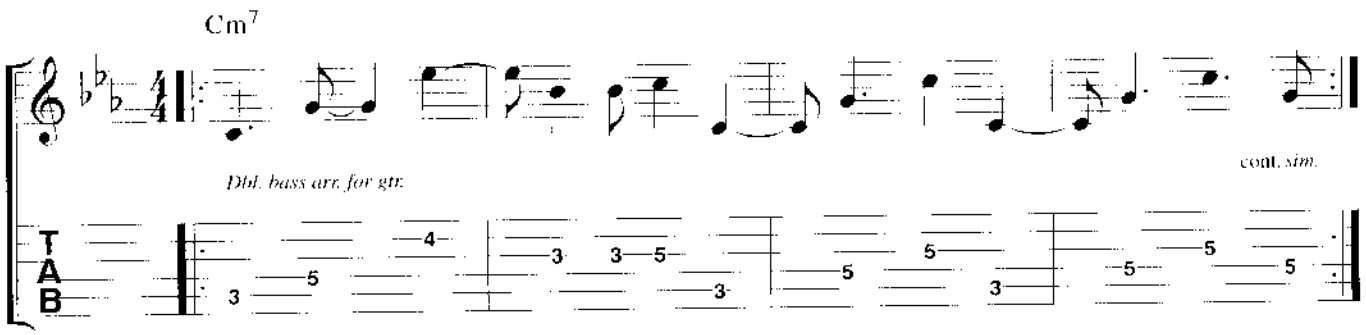

Am11
D/B♭
C/B
F♯/D
G(♯11)
rall.

SO MAY IT SECRETLY BEGIN

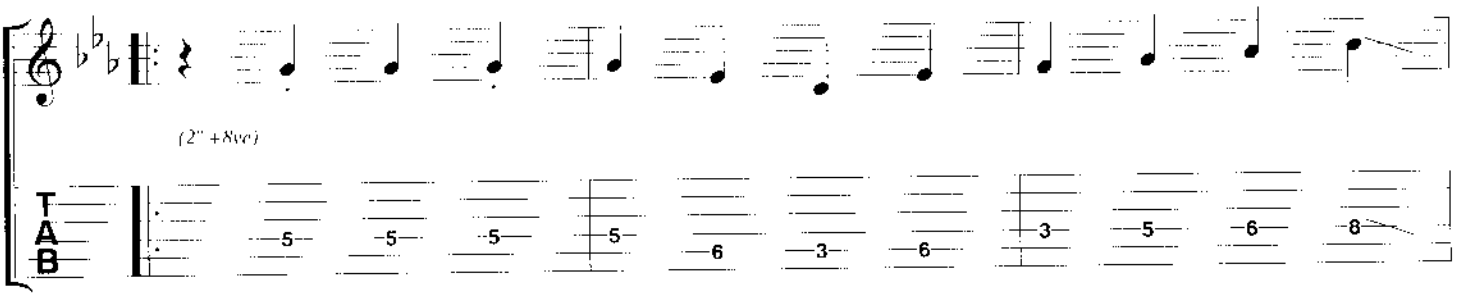
BY PAT METHENY

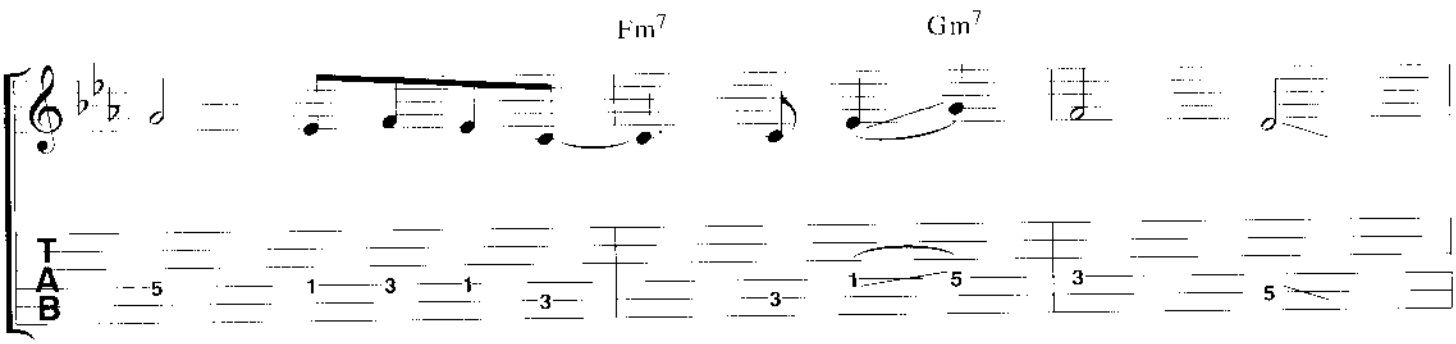
♩ 148

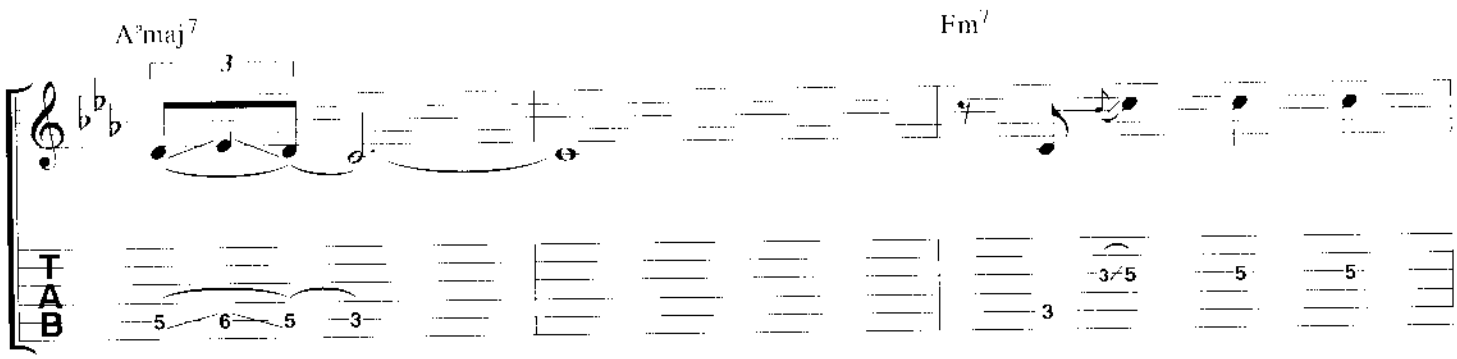
Intro



Melody







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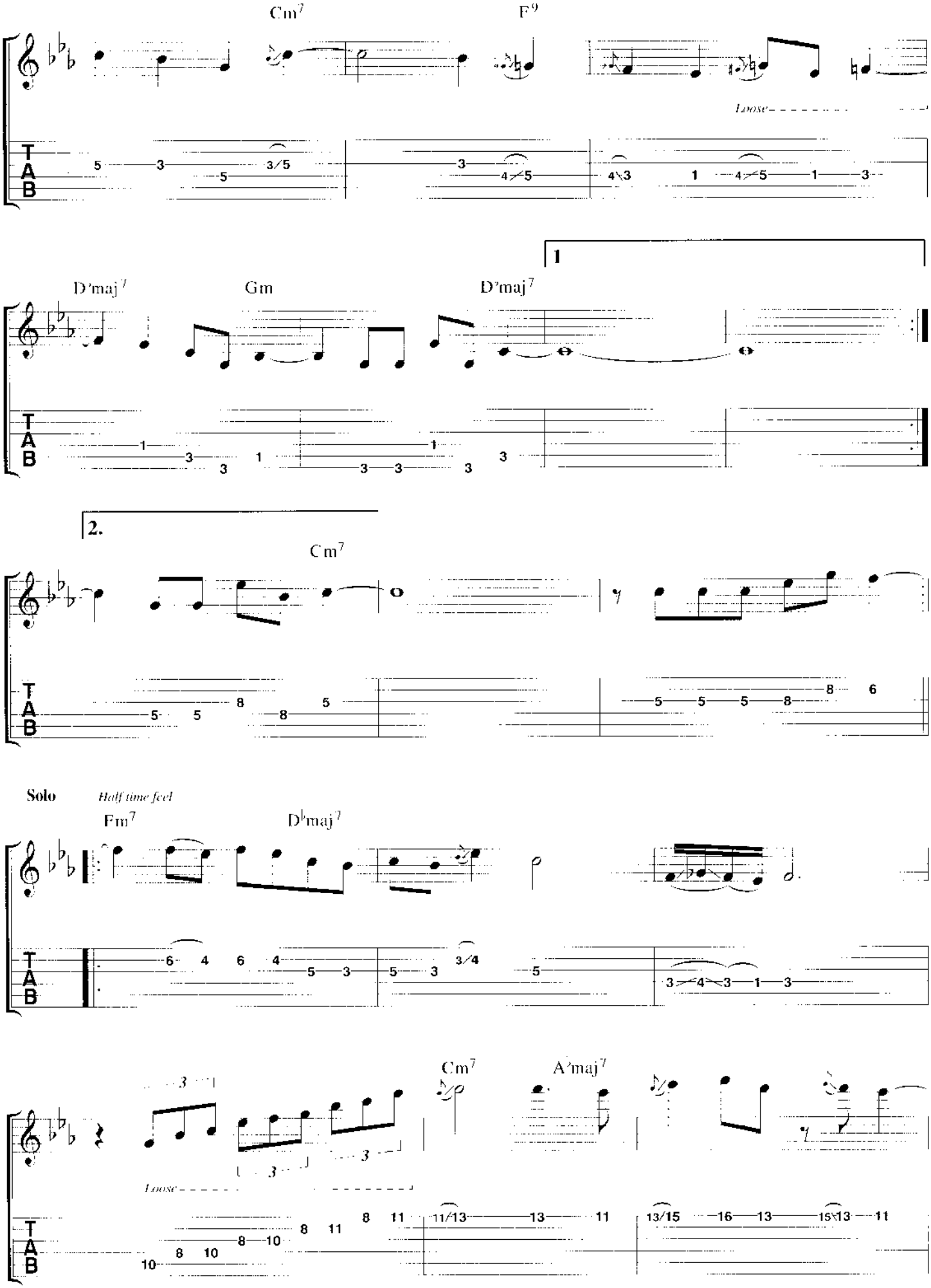
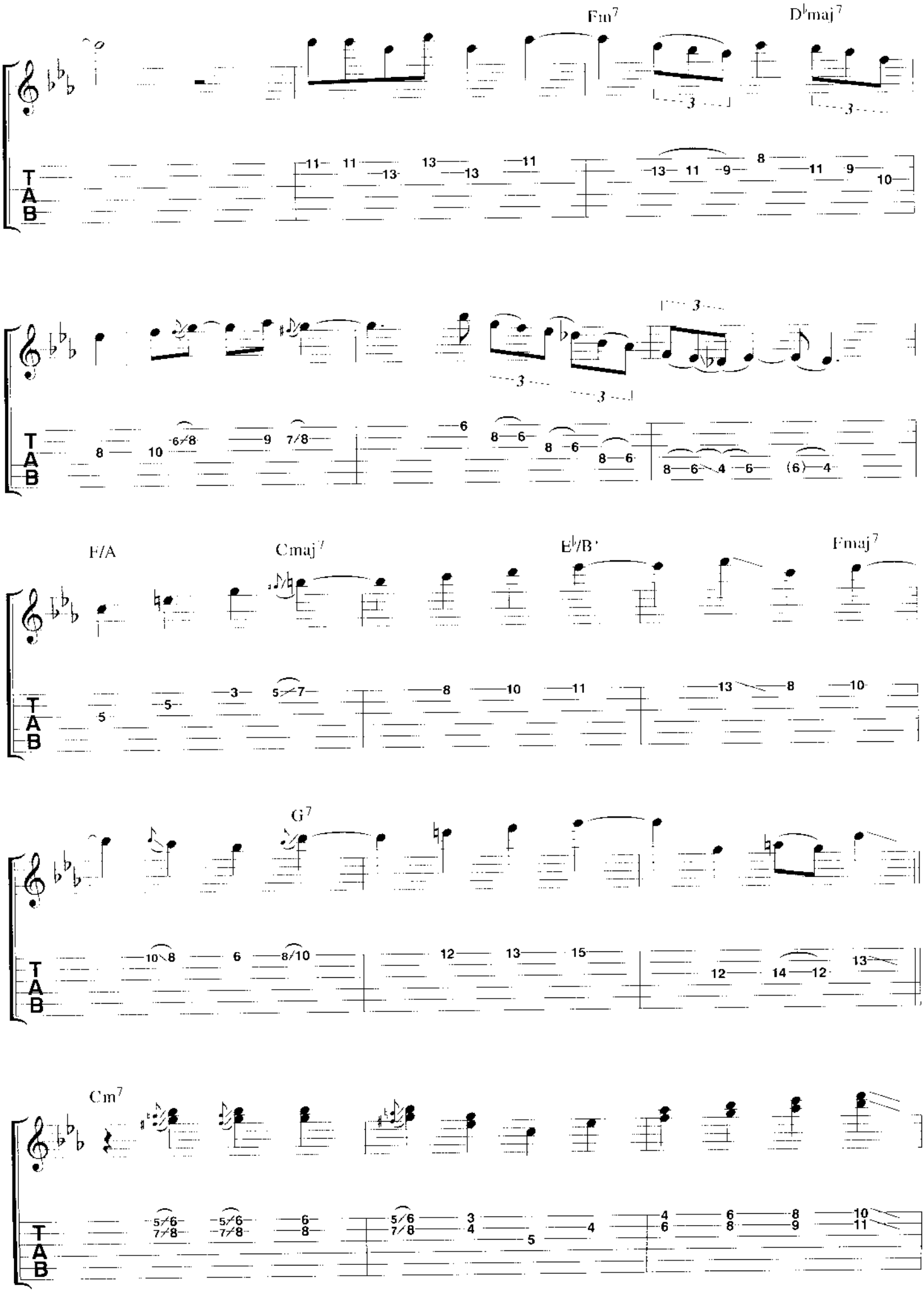
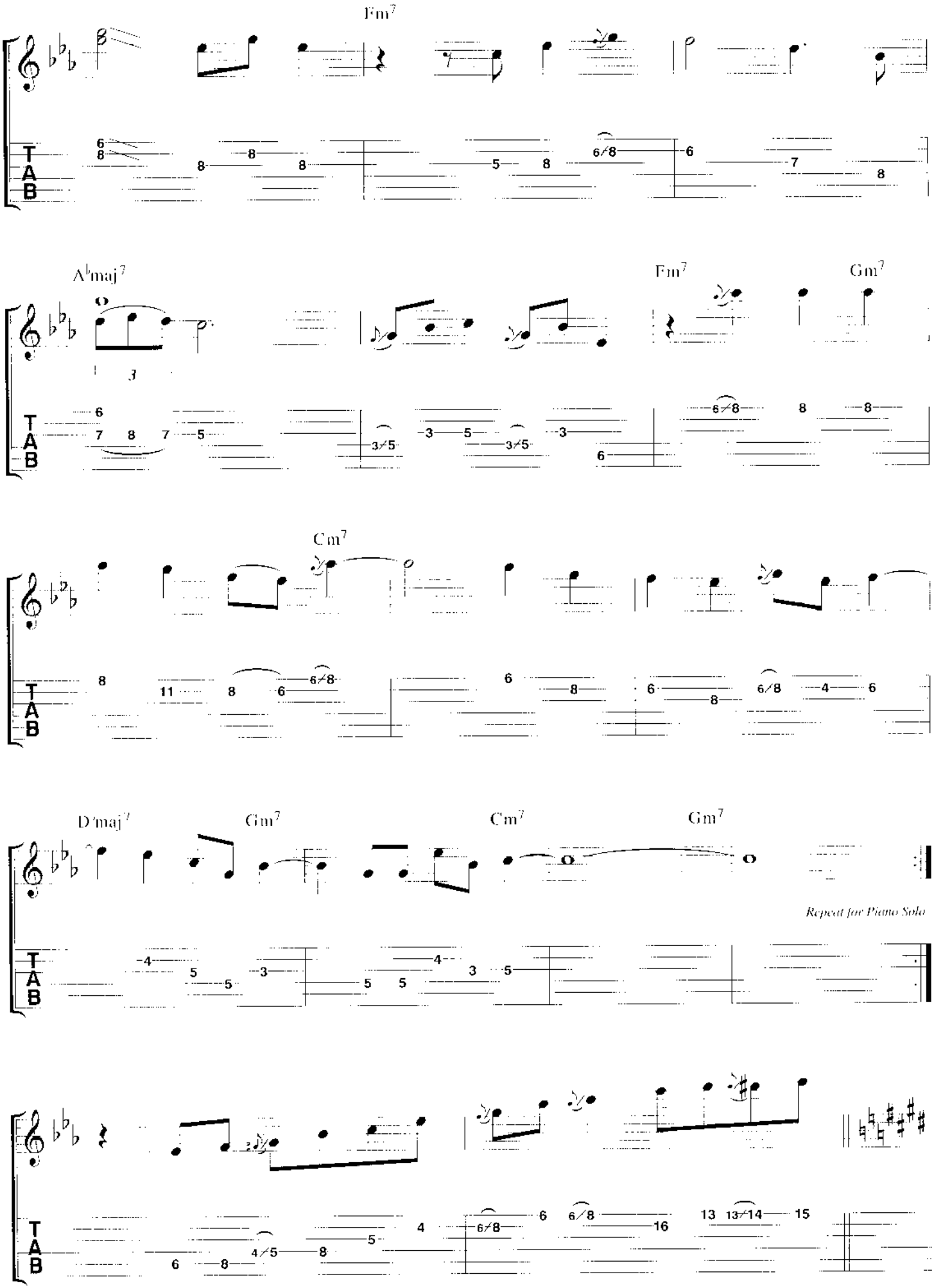
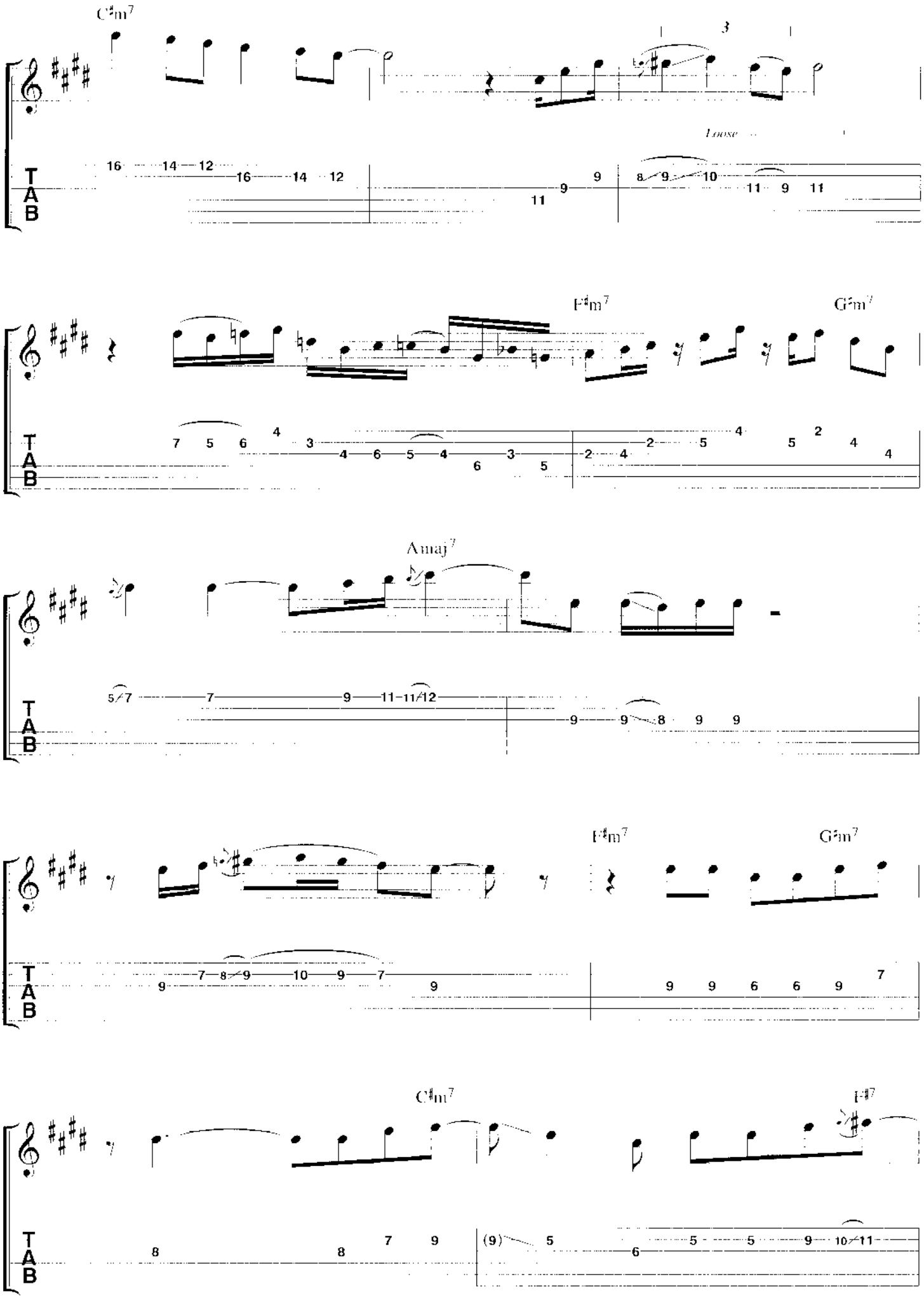
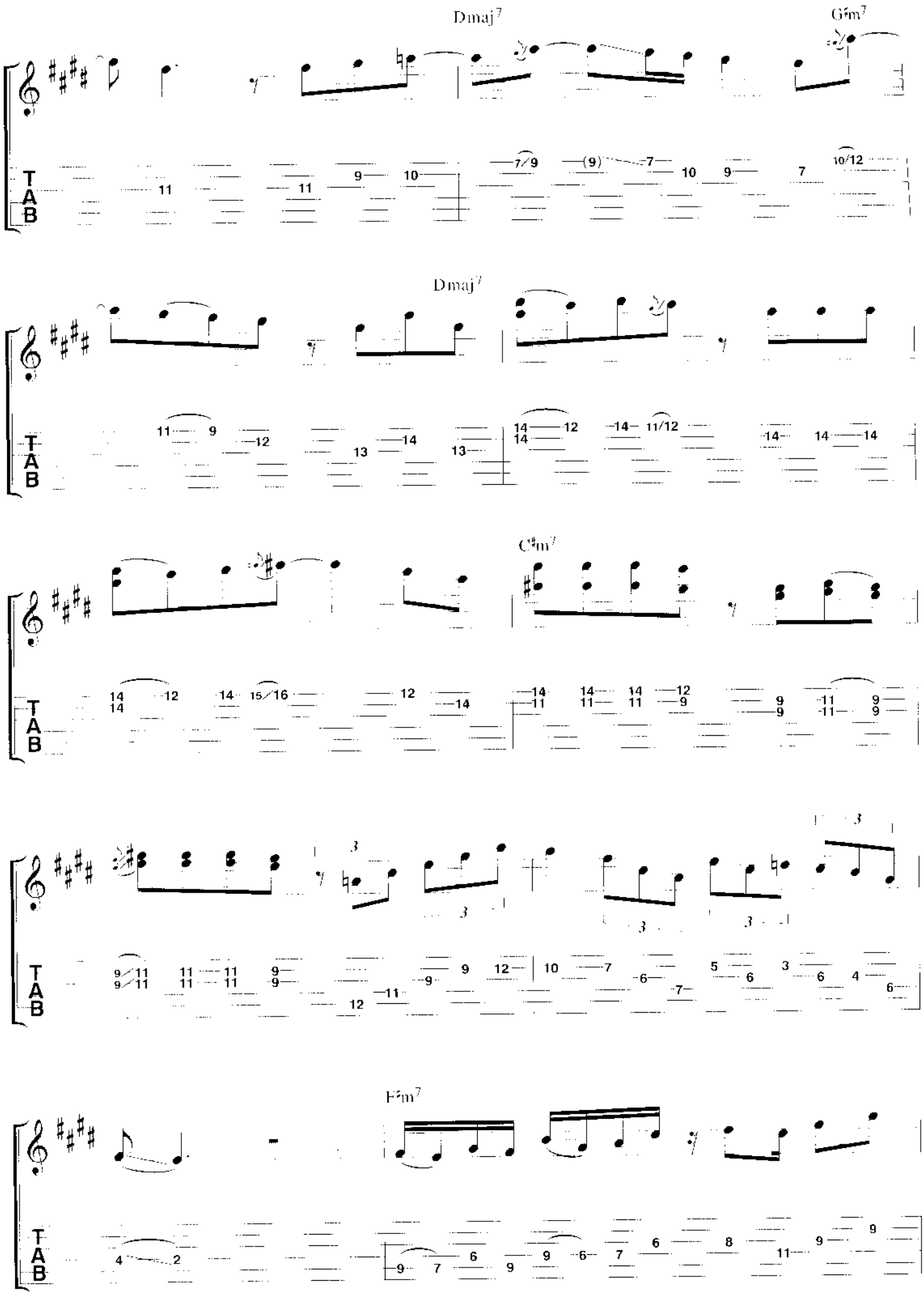

Cm7
F9
Loose
1
D♭maj7
Gm
D♭maj7
2.
Cm7
Solo
Half time feel
Fm7
D♭maj7
Cm7
A♭maj7
Loose

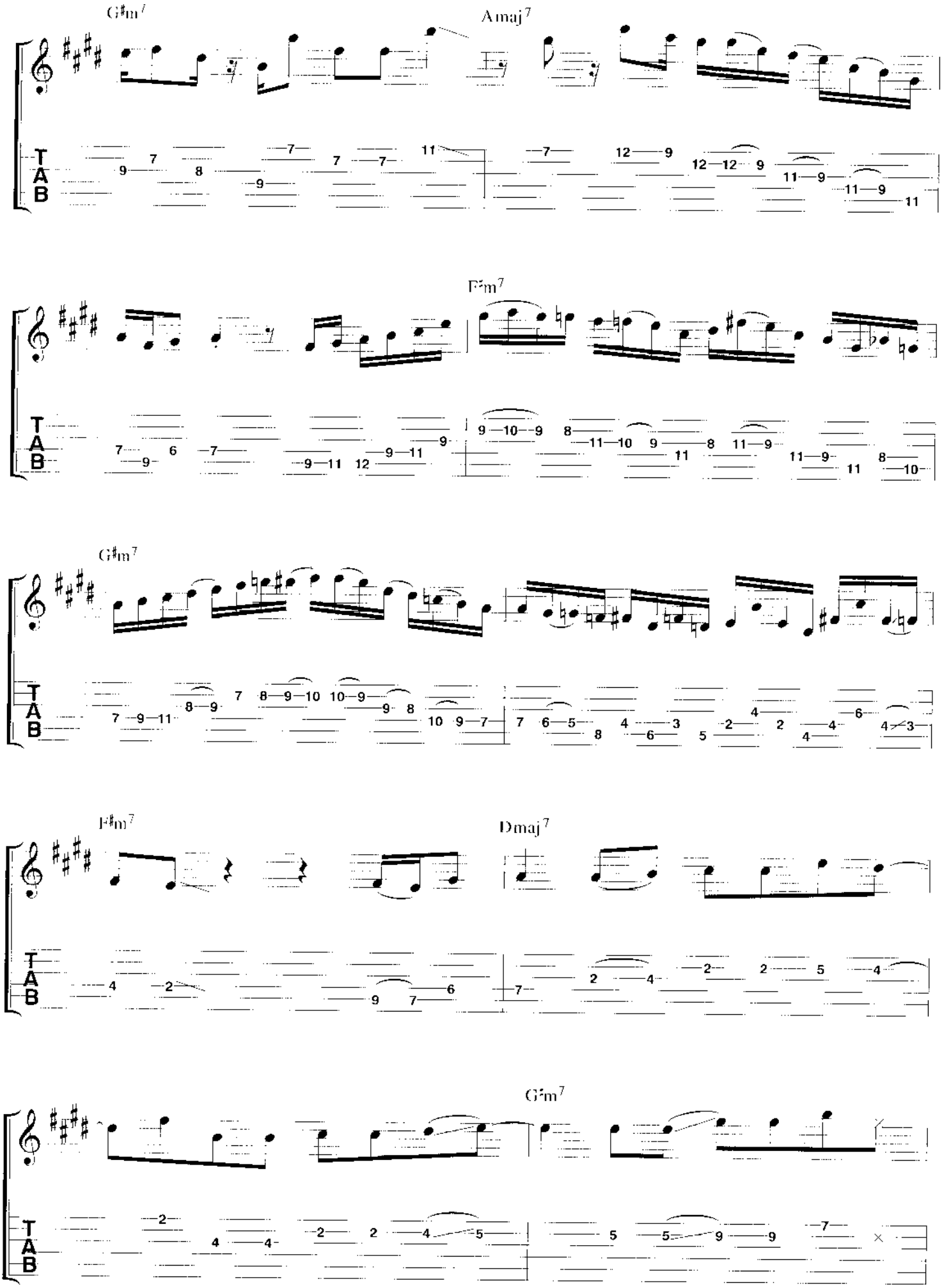

Fm7
D♭maj7
F/A
Cmaj7
E♭/B♭
Fmaj7
G7
Cm7
T
A
B

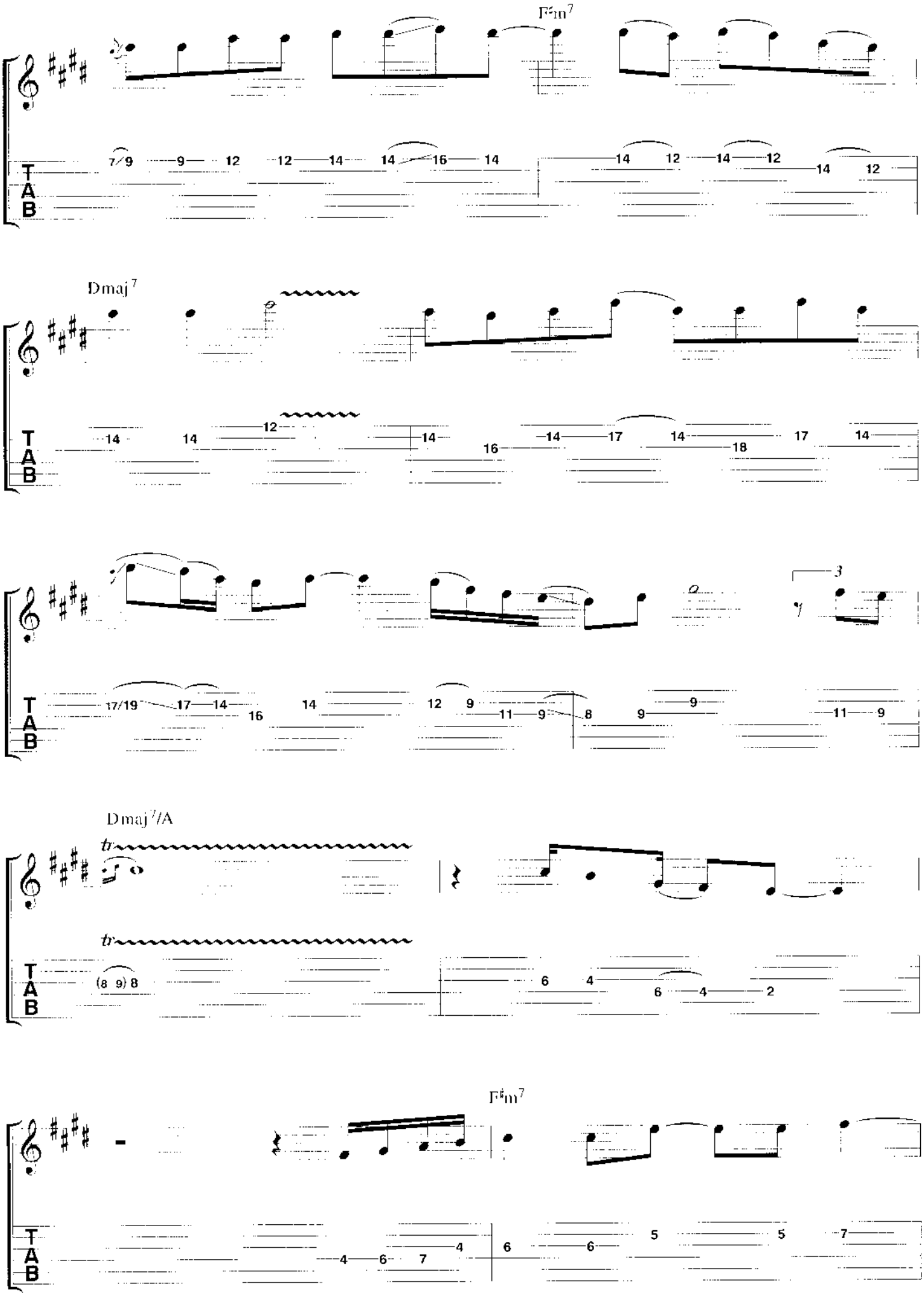

Fm7
A♭maj7
Fm7
Gm7
Cm7
D♭maj7
Gm7
Cm7
Gm7
Repeat for Piano Solo

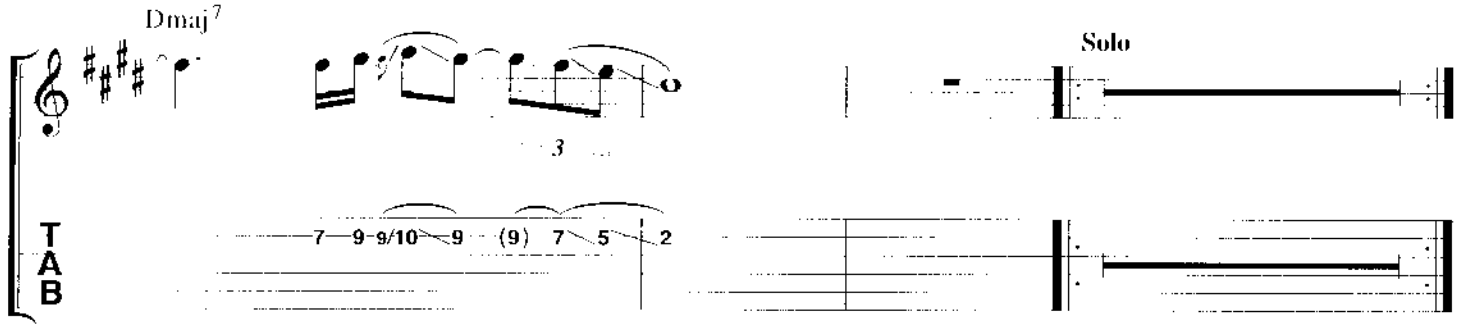
Solo



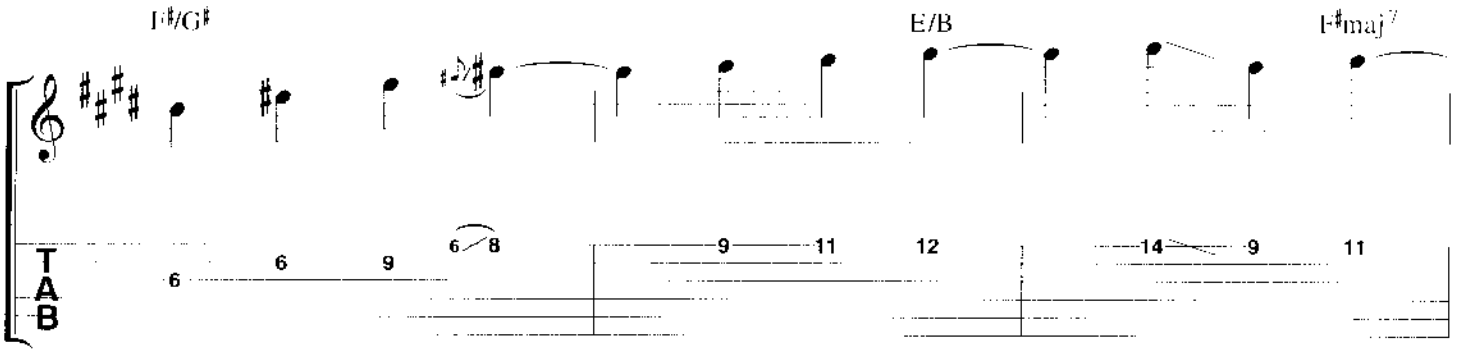

Dmaj7
G♯m7
Dmaj7
C♯m7
F♯m7

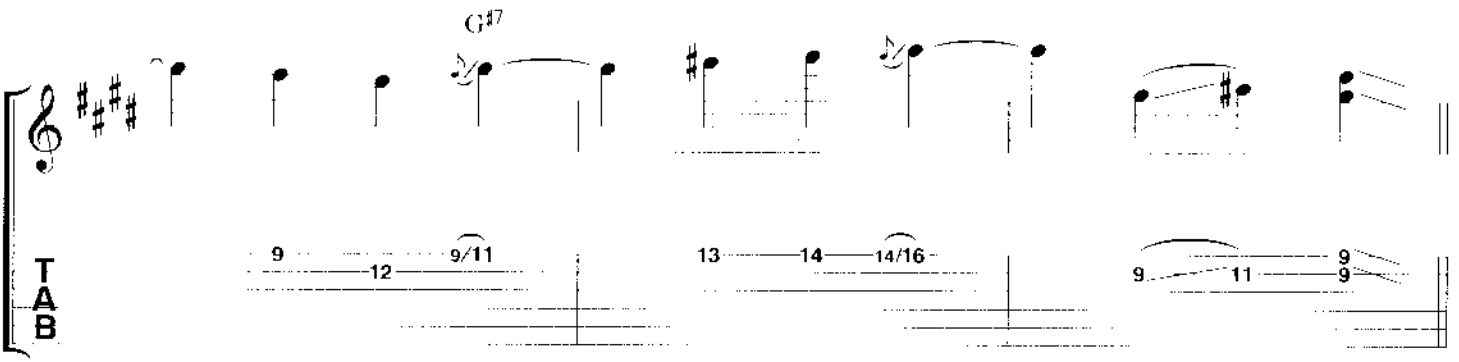

G♯m7
Amaj7
F♯m7
G♯m7
F♯m7
Dmaj7
G♯m7
T
A
B


F♯m7
Dmaj7
Dmaj7/A
F♯m7

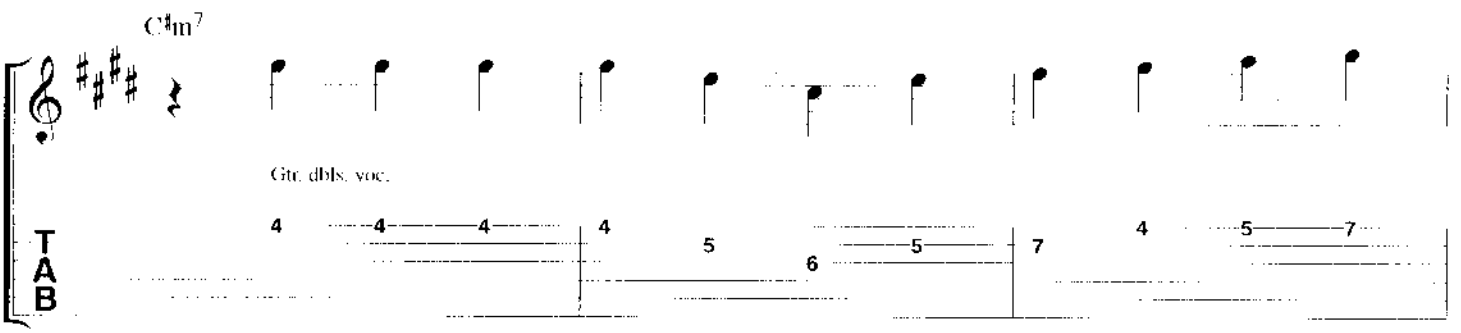


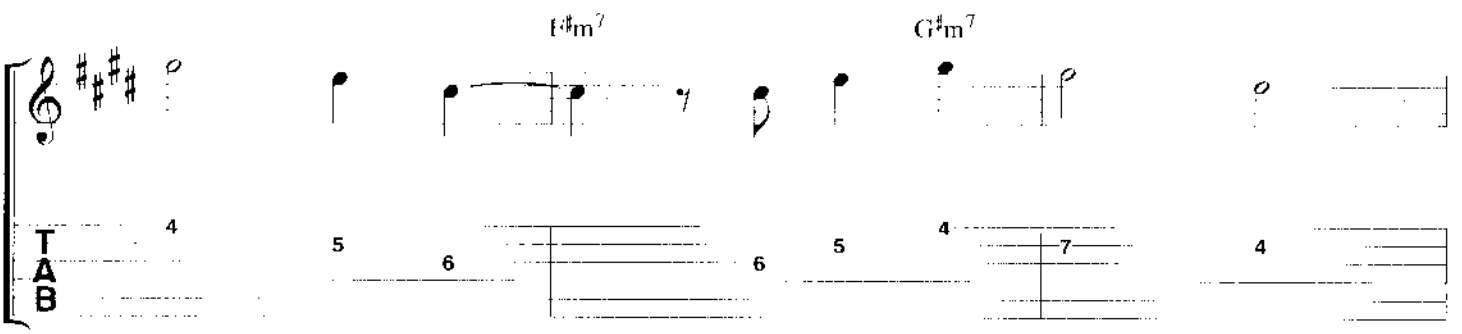
Melody

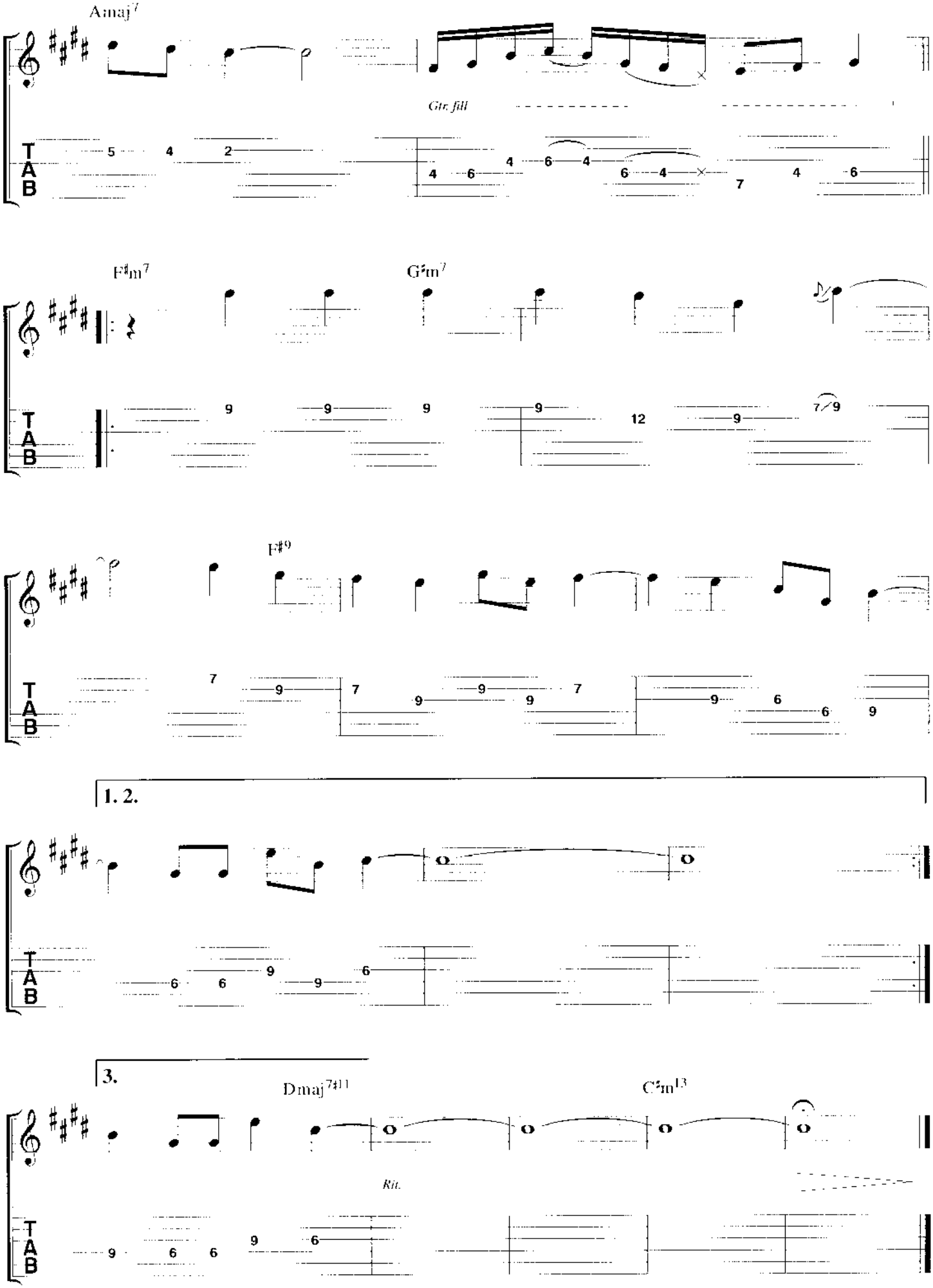




Vocal Melody






Amaj7
Gtr fill
F♯m7
G♯m7
F♯9
1. 2.
3.
Dmaj7♯11
C♯m13
Rit.
T
A
B

TRAVELS

BY PAT METHENY & LYLE MAYS

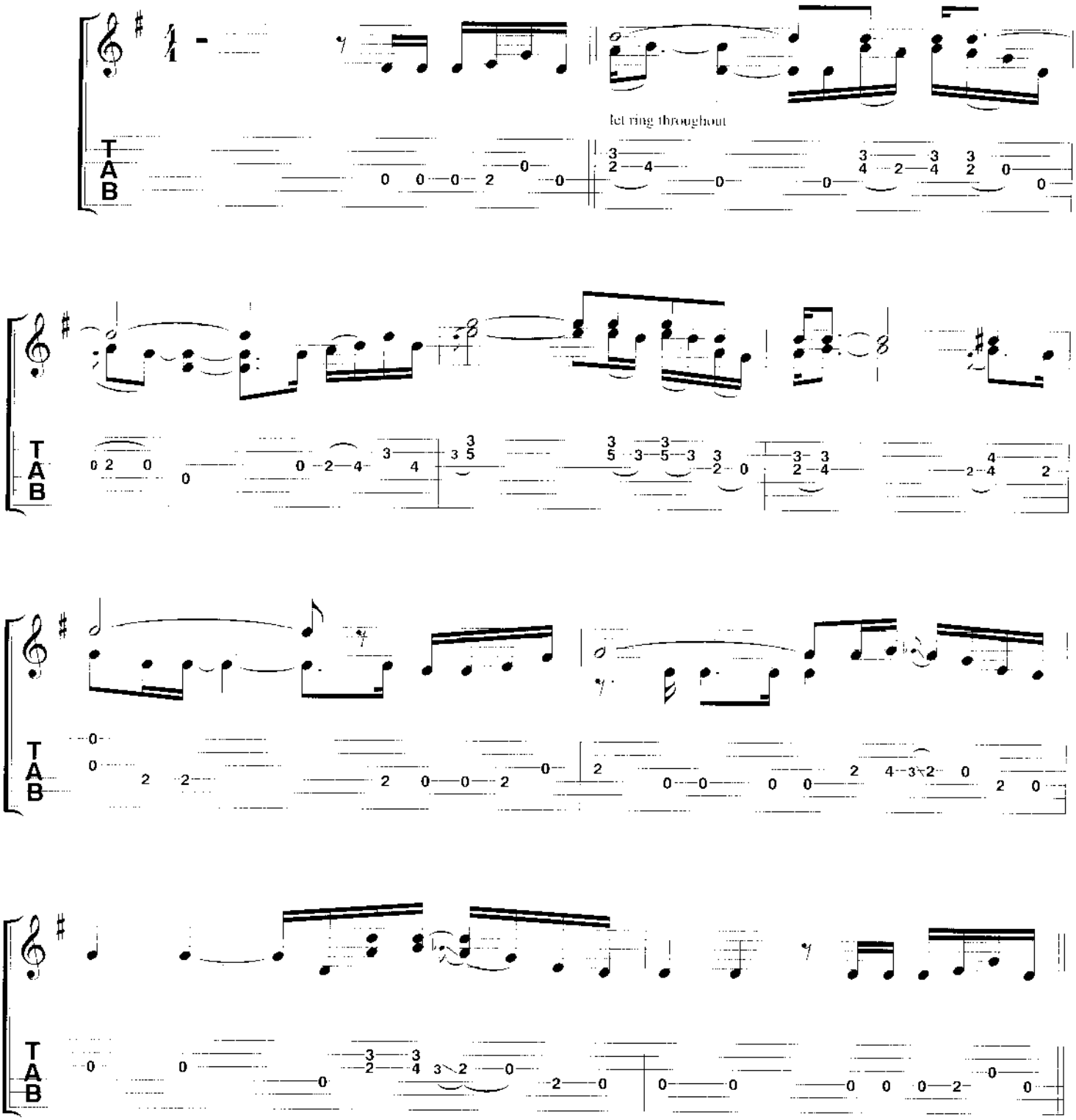
♩ = 62

Intro

N.C.

Solo Gtr

let ring throughout



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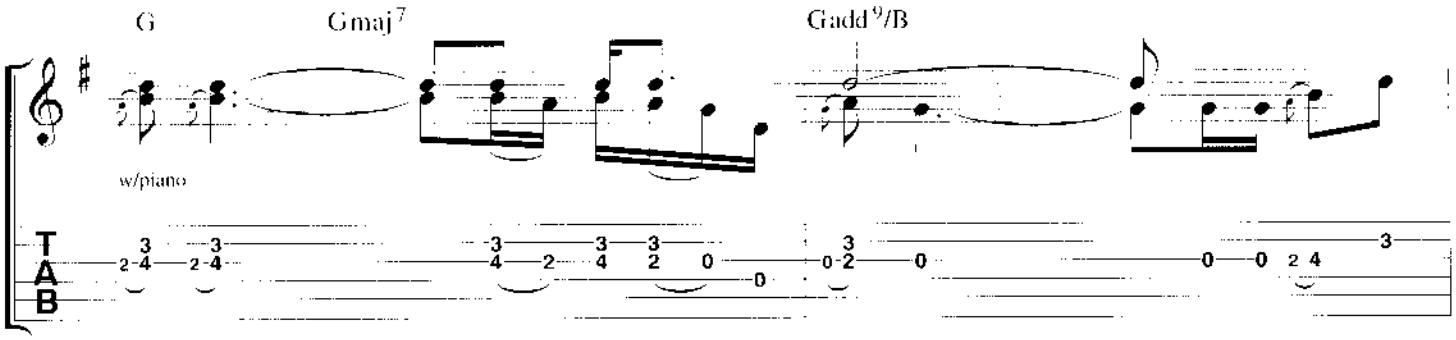
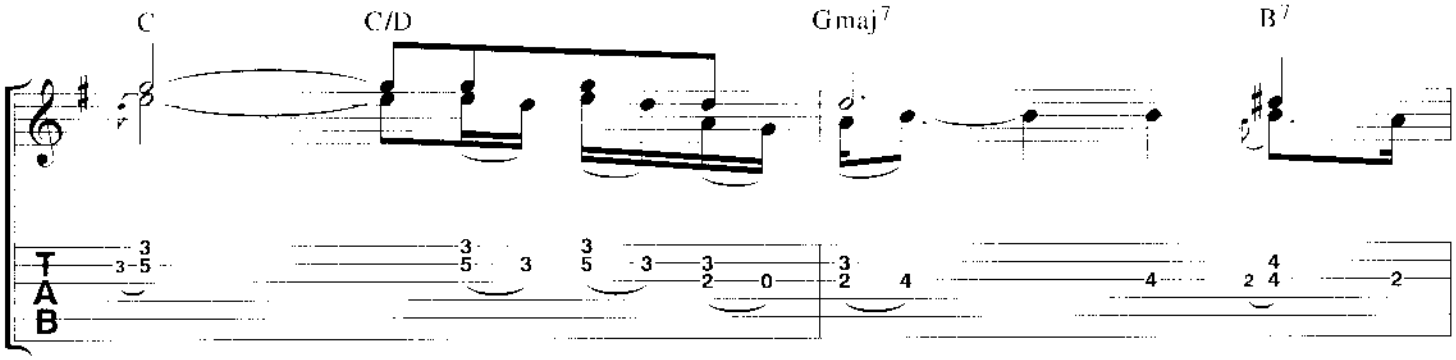
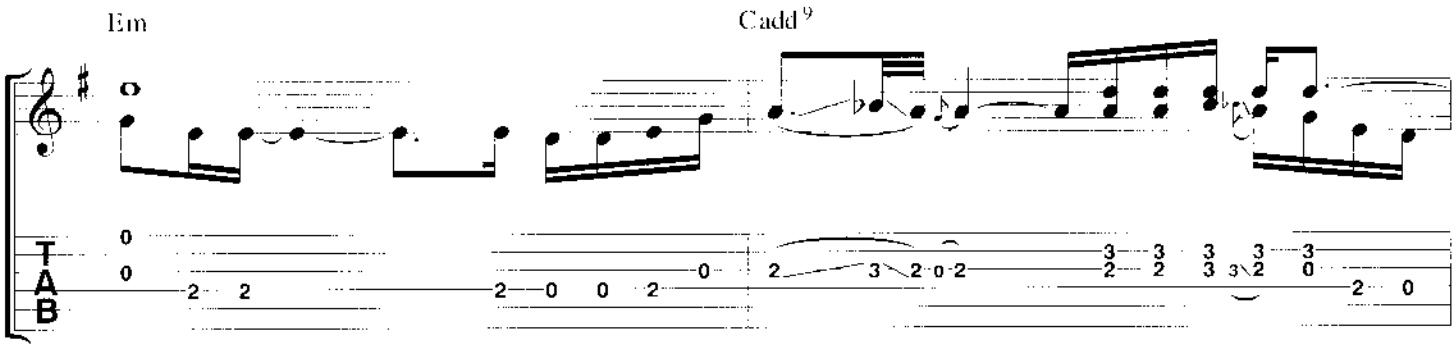
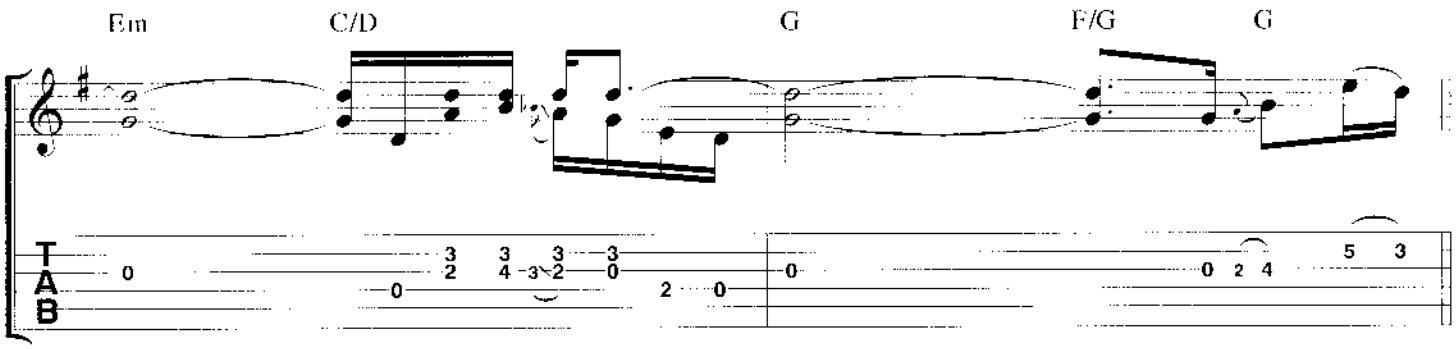
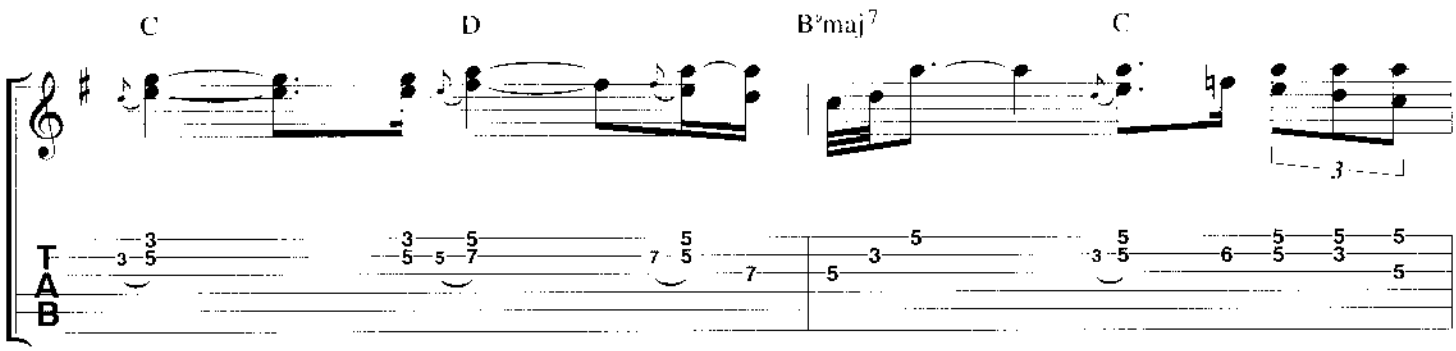
Melody

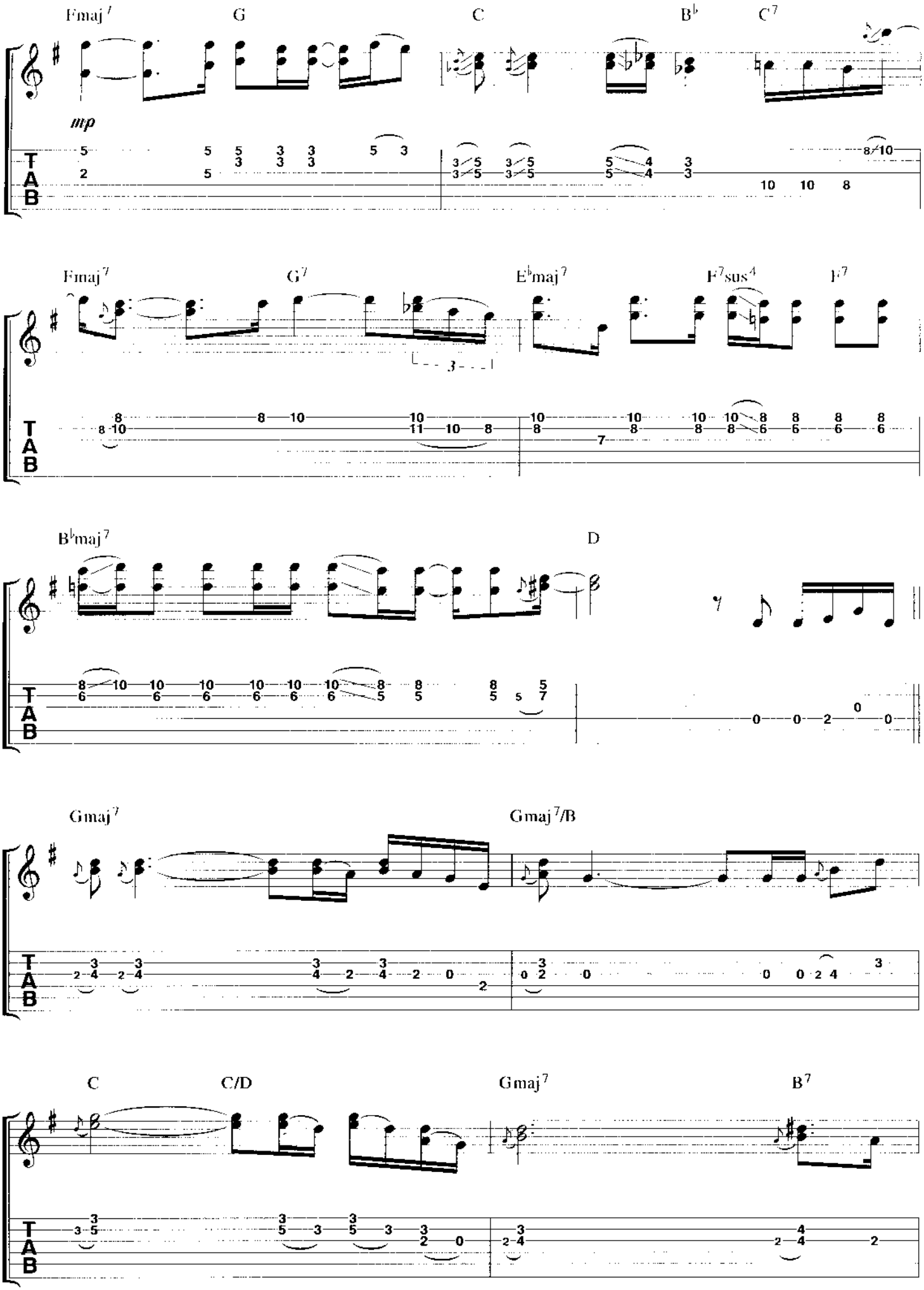

G
Gmaj7
Gadd9/B
w/piano

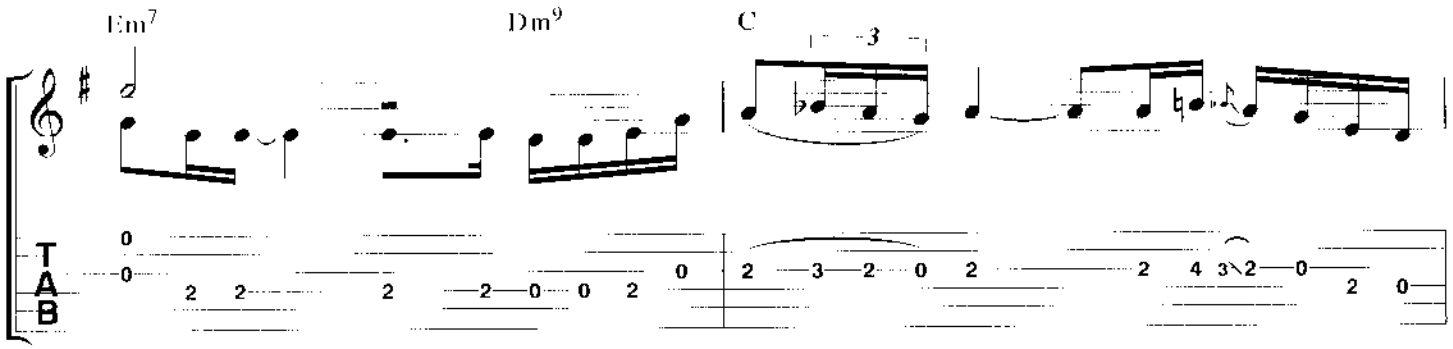

C
C/D
Gmaj7
B7

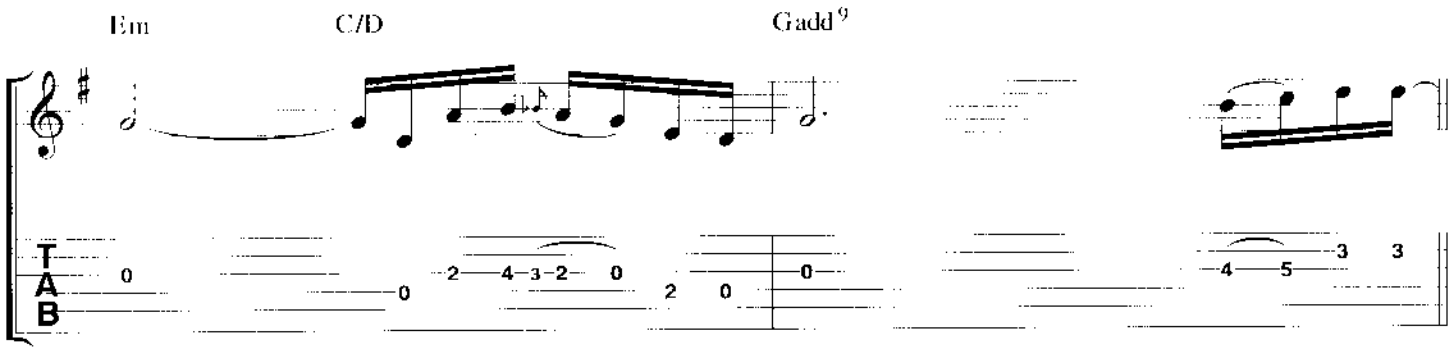

Em
Cadd9


Em
C/D
G
F/G
G

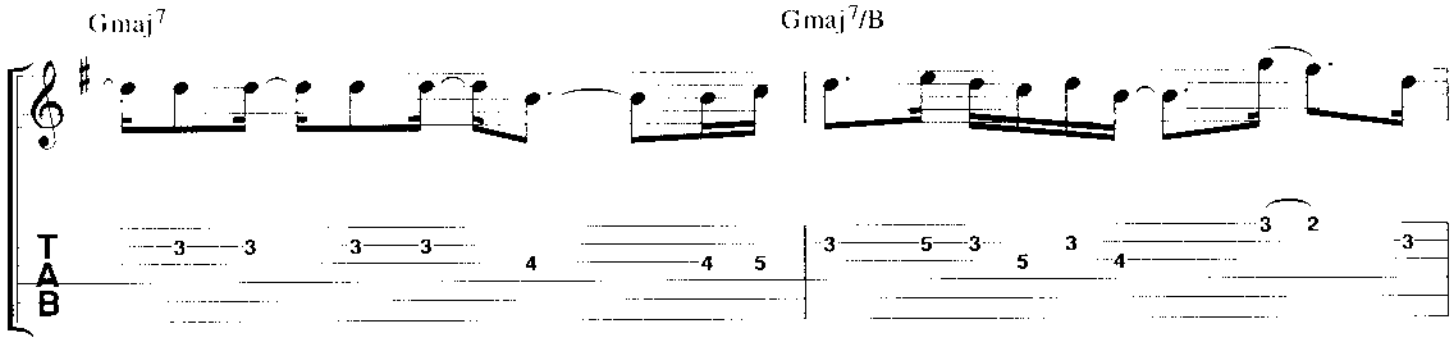

C
D
B♭maj7
C

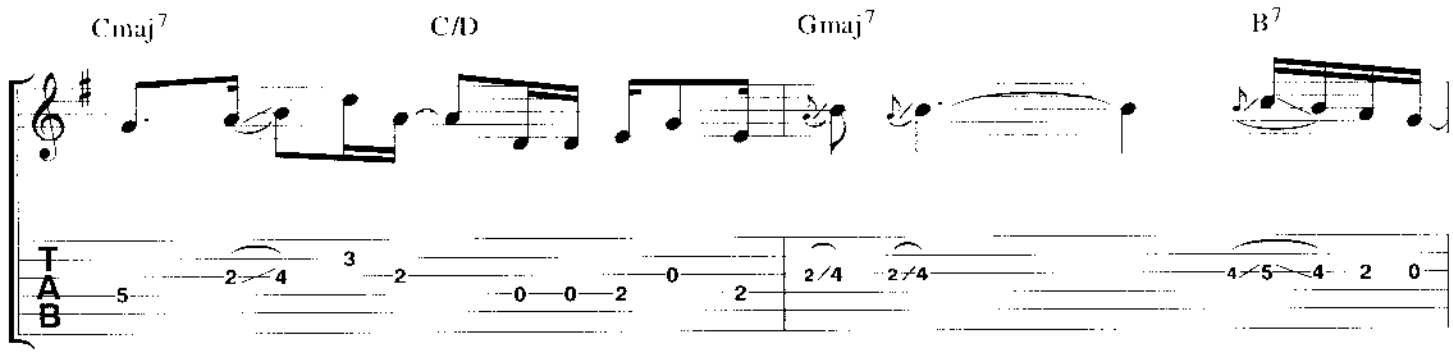

Fmaj7
G
C
B♭
C7
mp
Fmaj7
G7
E♭maj7
F7sus4
F7
B♭maj7
D
Gmaj7
Gmaj7/B
C
C/D
Gmaj7
B7
T
A
B

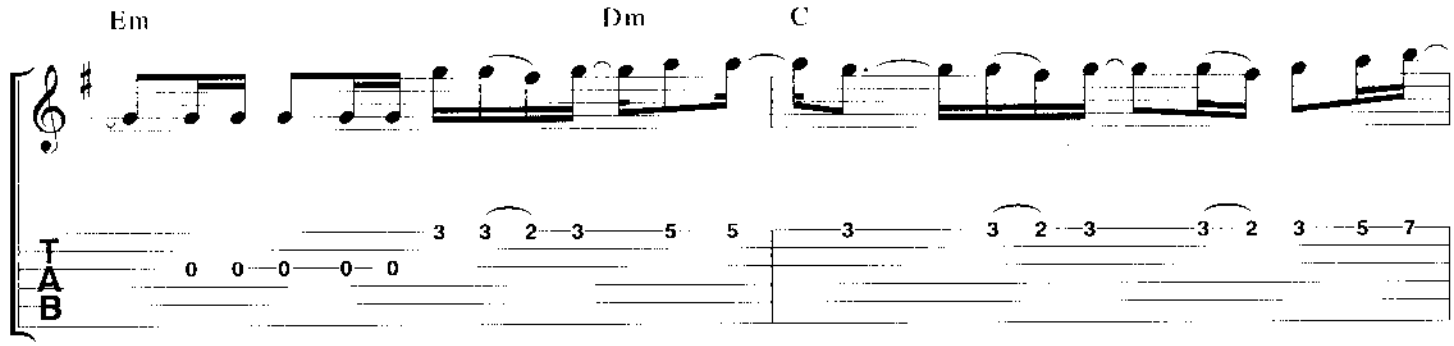

Em7
Dm9
C
T
A
B

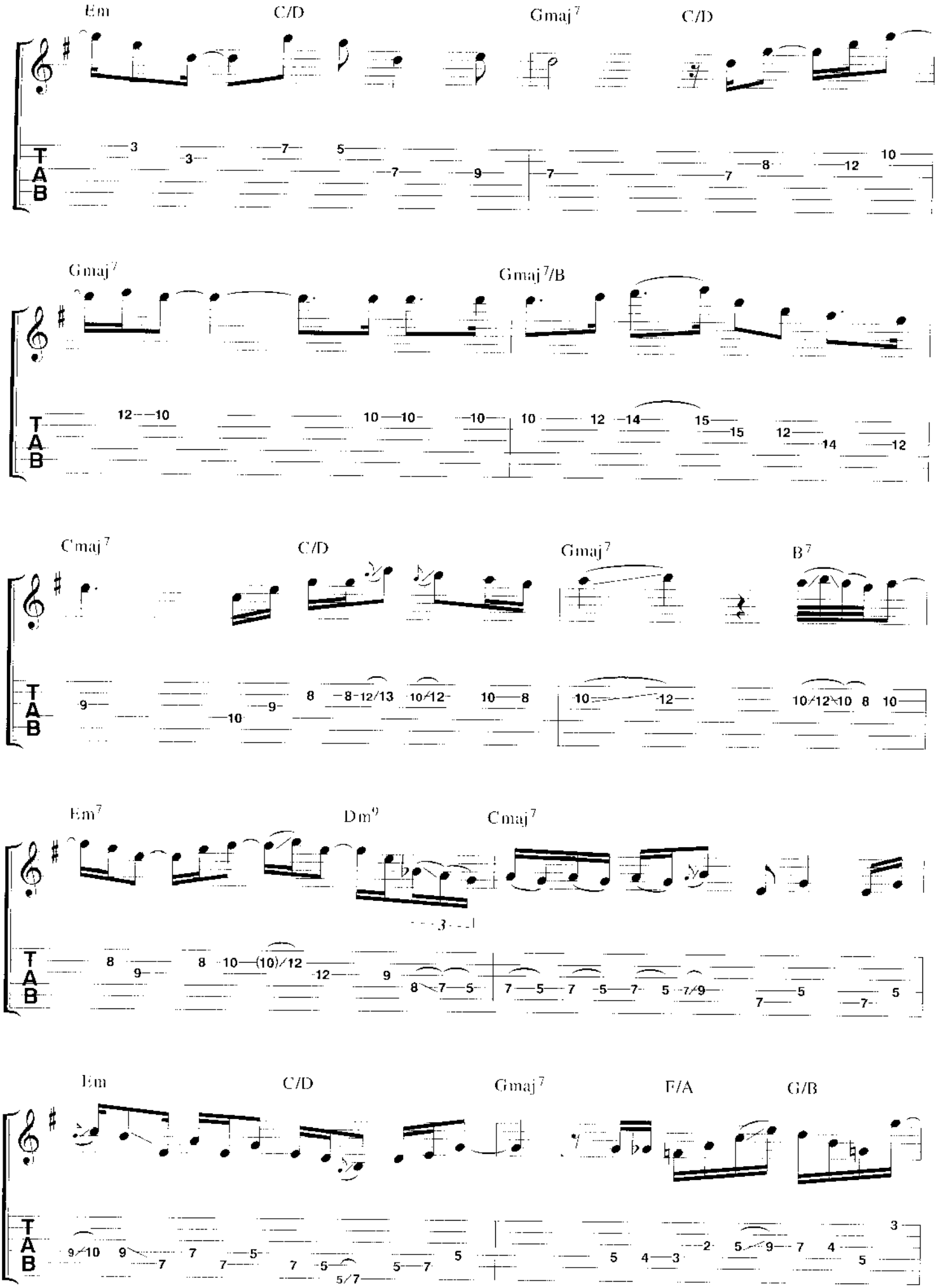

Em
C/D
Gadd9
T
A
B

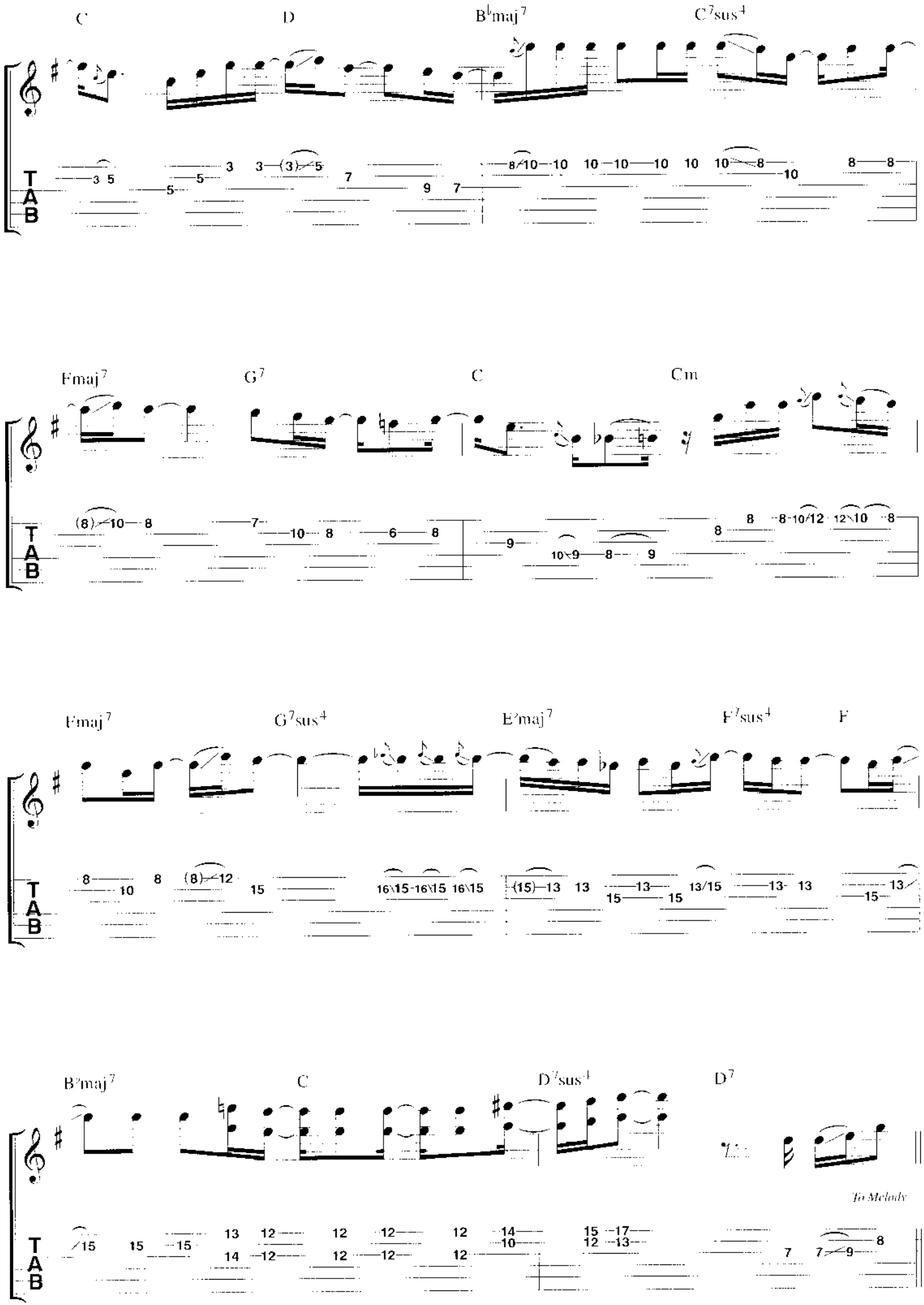
Solo


Gmaj7
Gmaj7/B
T
A
B


Cmaj7
C/D
Gmaj7
B7
T
A
B


Em
Dm
C
T
A
B


Em
C/D
Gmaj7
C/D
Gmaj7
Gmaj7/B
Cmaj7
C/D
Gmaj7
B7
Em7
Dm9
Cmaj7
Em
C/D
Gmaj7
F/A
G/B
T
A
B


C
D
B♭maj7
C7sus4
Fmaj7
G7
C
Cm
Fmaj7
G7sus4
E♭maj7
F7sus4
F
B♭maj7
C
D7sus4
D7
To Melody
T
A
B

PHASE DANCE

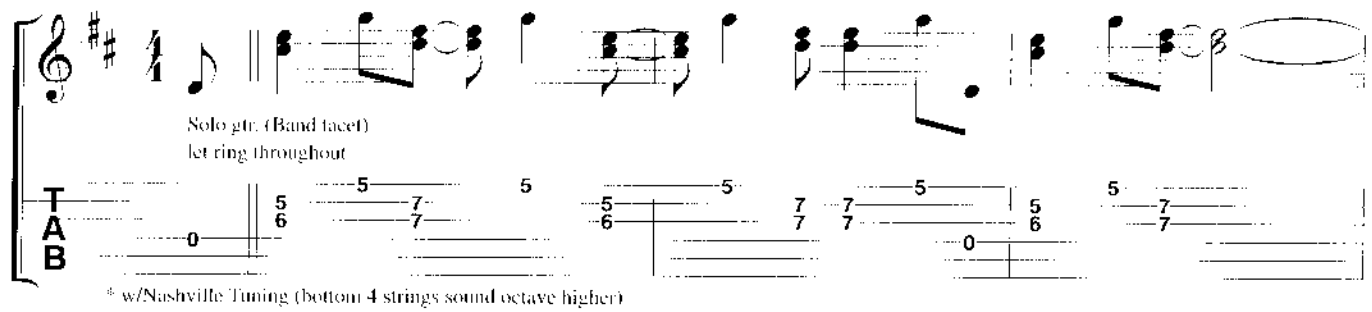
BY PAT METHENY & LYLE MAYS

♩ 176

Intro

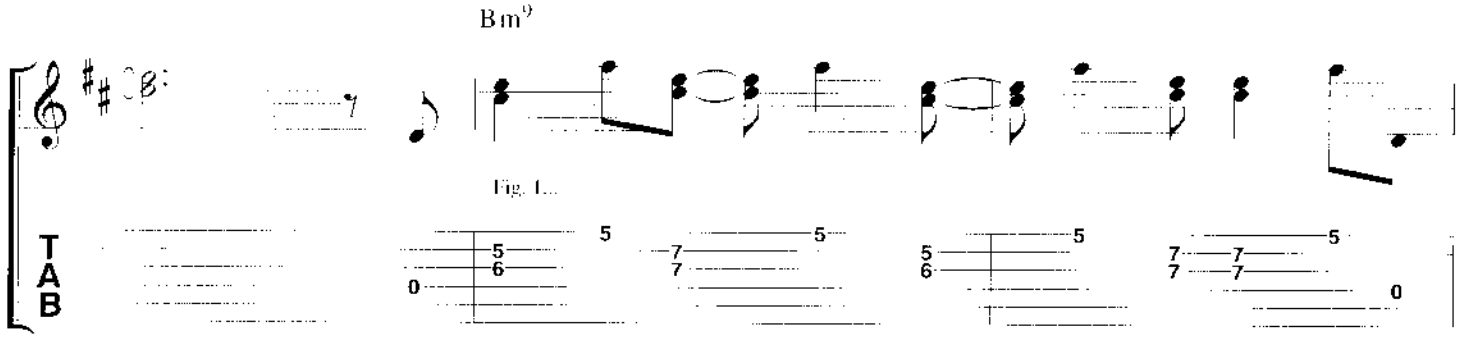
Gtr. 1 (elec.) *

D

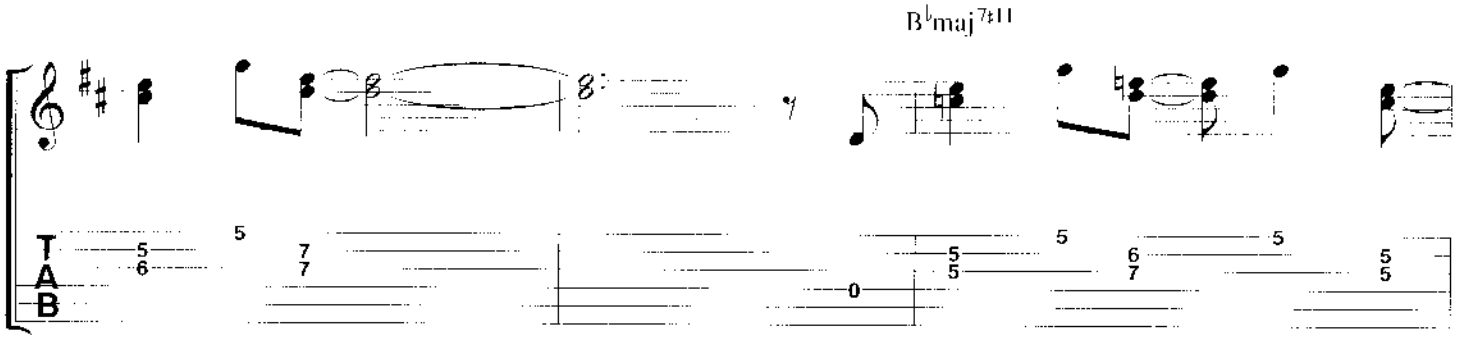


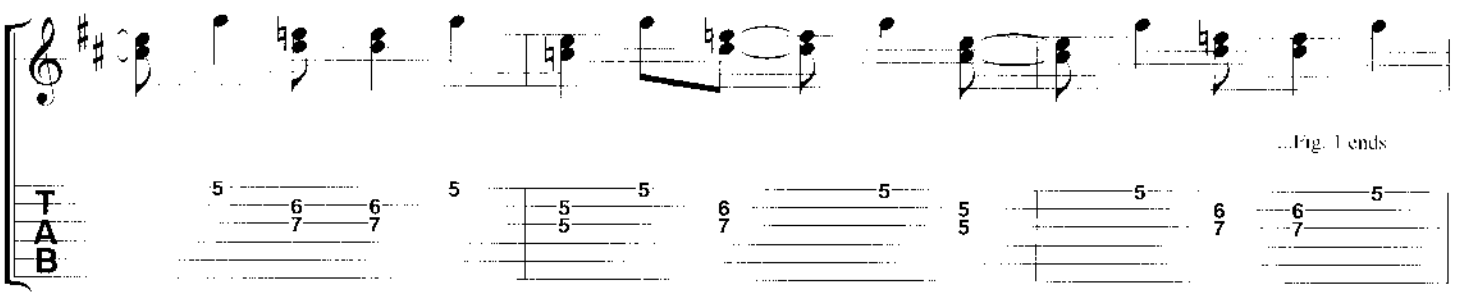
* w/Nashville Tuning (bottom 4 strings sound octave higher)

Bm^{9}



B♭maj$^{7\sharp11}$





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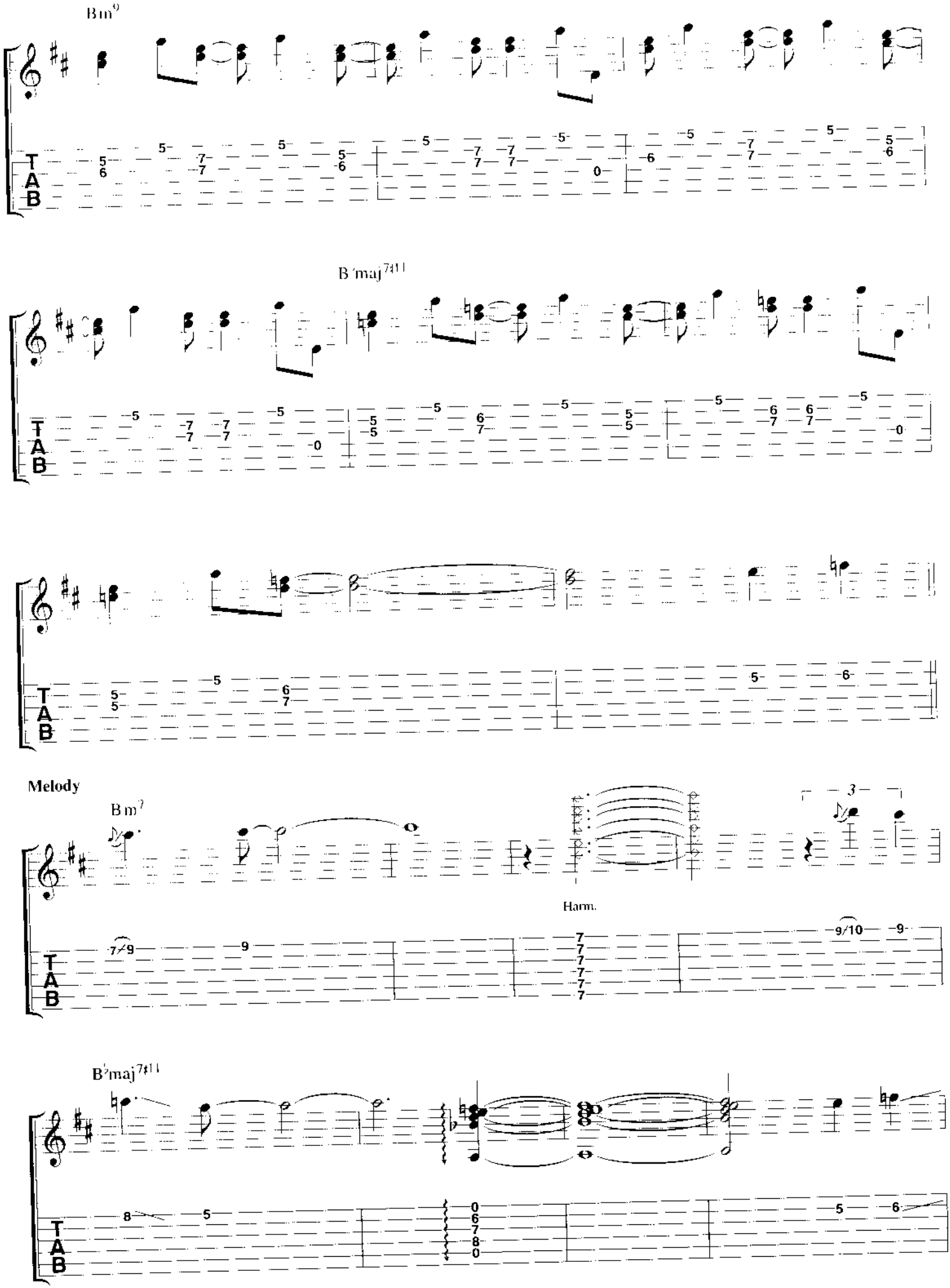
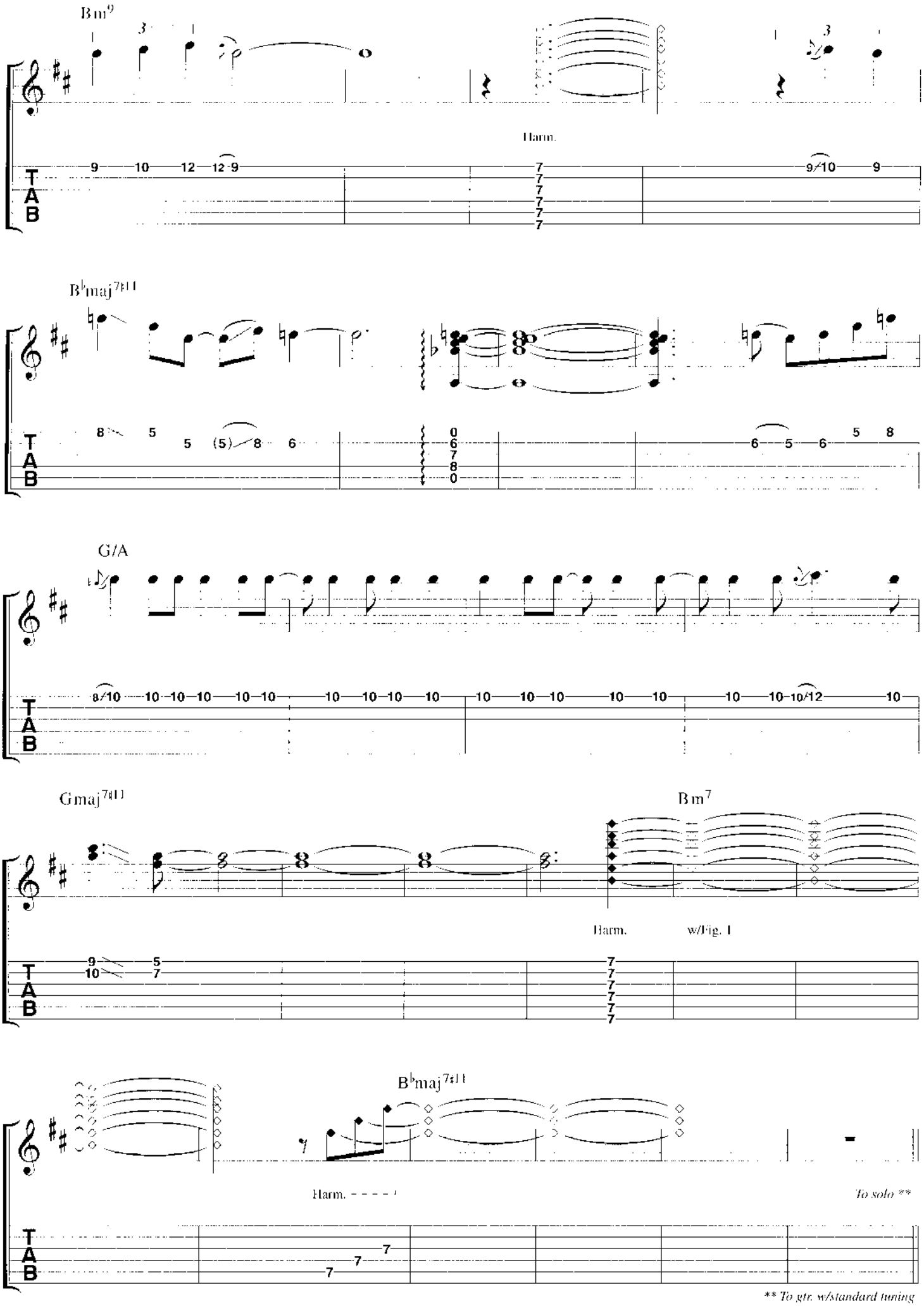

Bm9
B♭maj7♯11
Melody
Bm7
Harm.
B♭maj7♯11



** *To gtr. w/standard tuning*

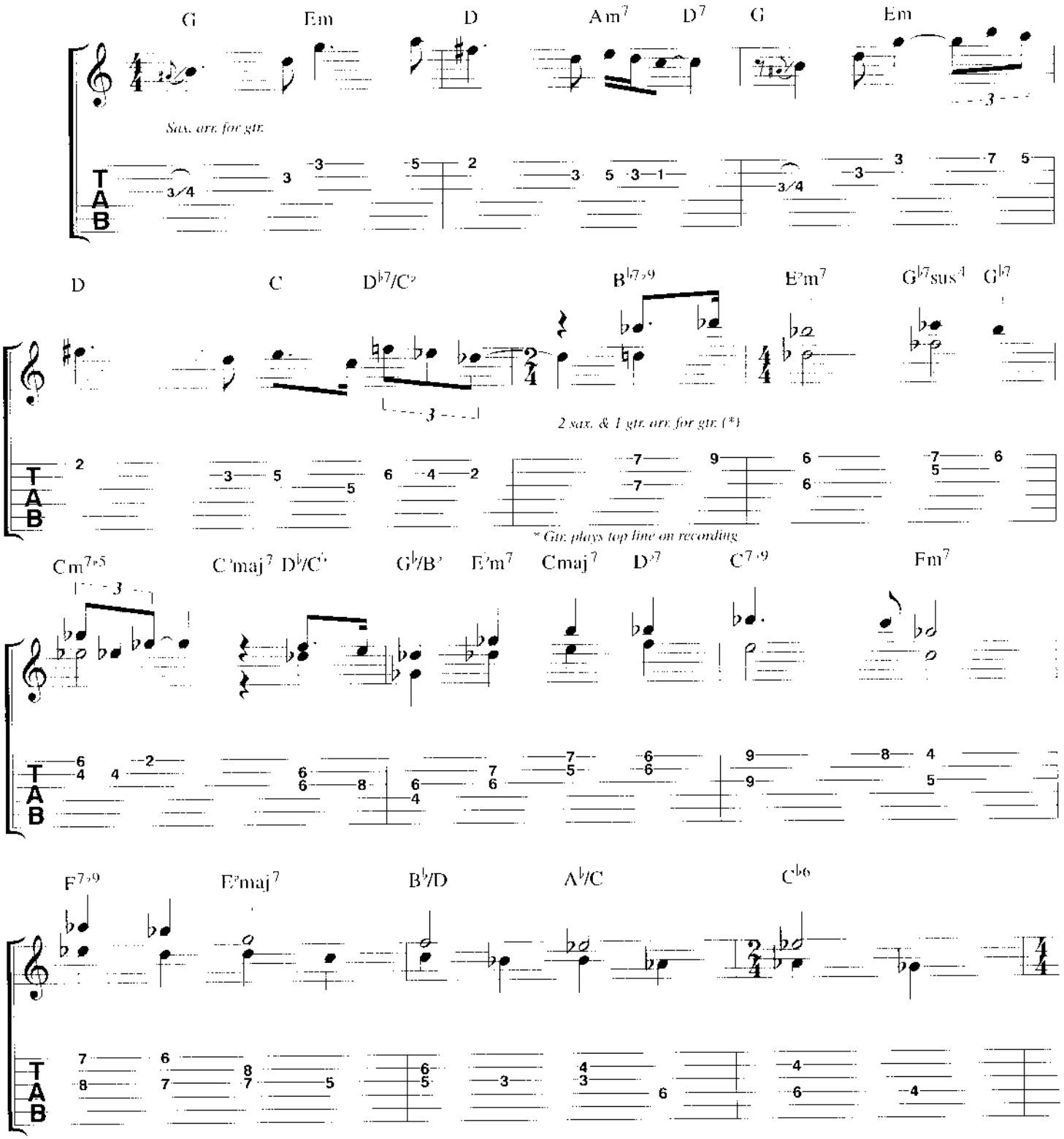
For complete solo transcription see *Greatest Jazz Solos For Guitar Tab* (AM92399)

THE BAT

BY PAT METHENY

♩ 56

Melody



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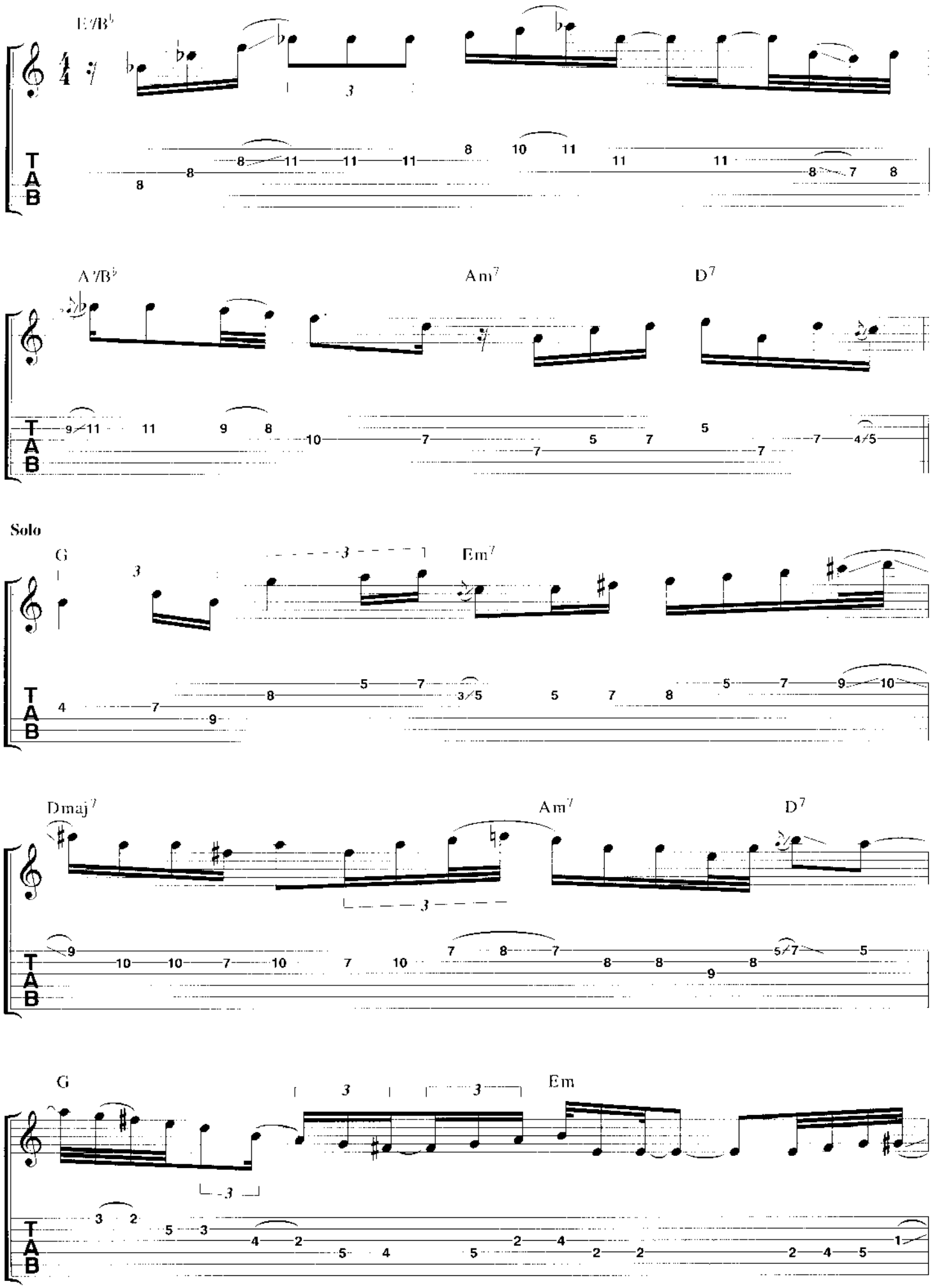
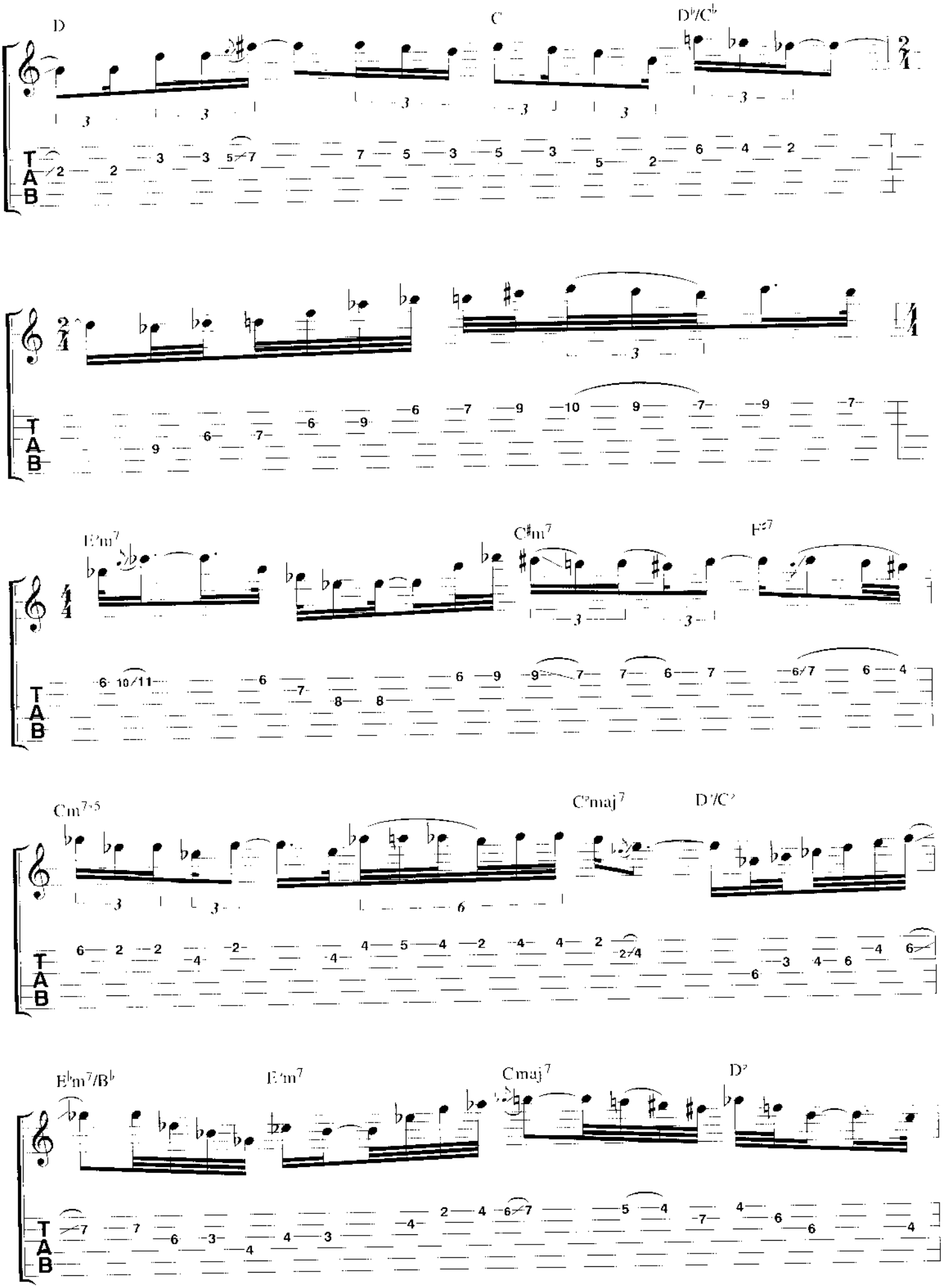
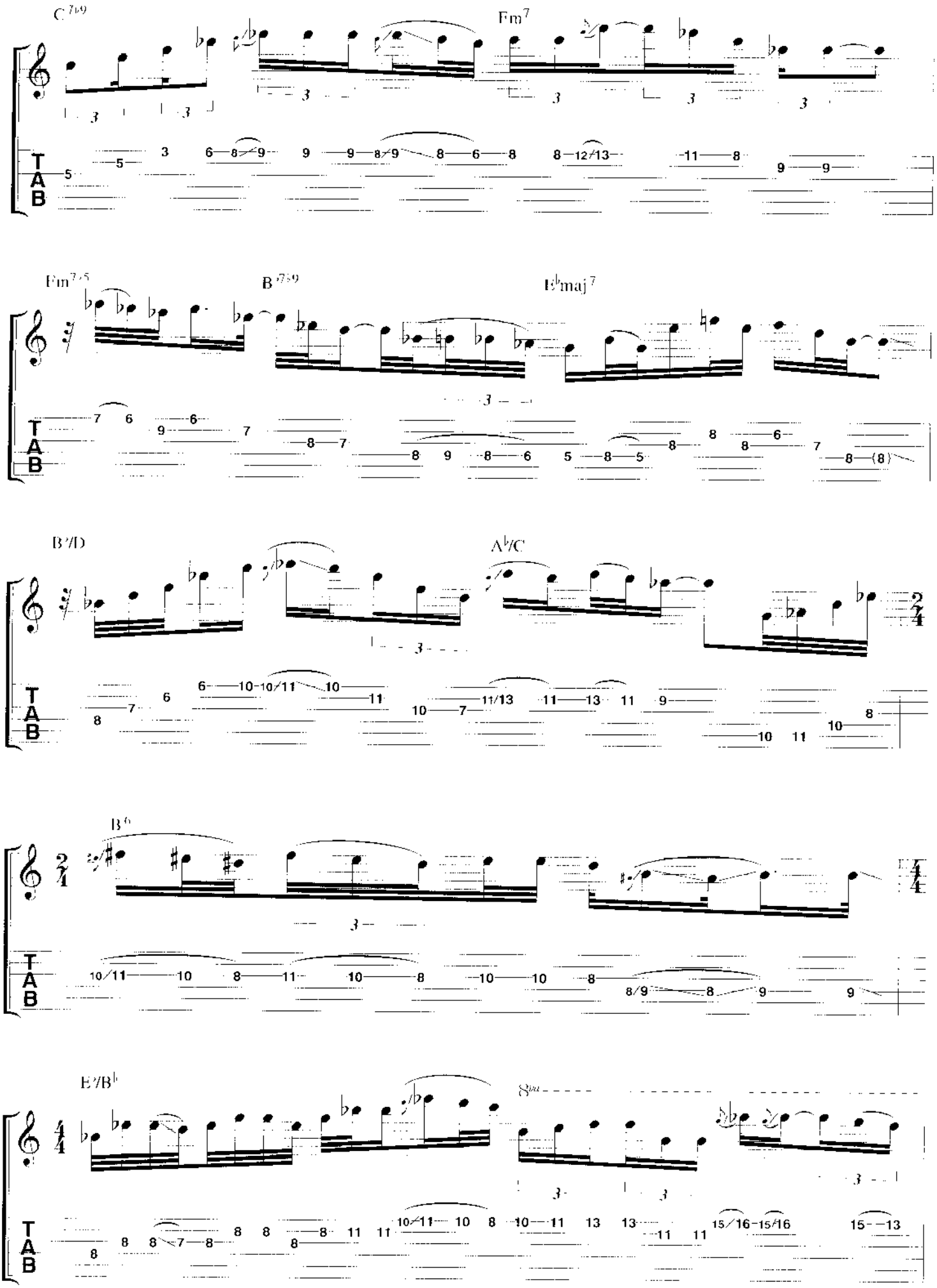
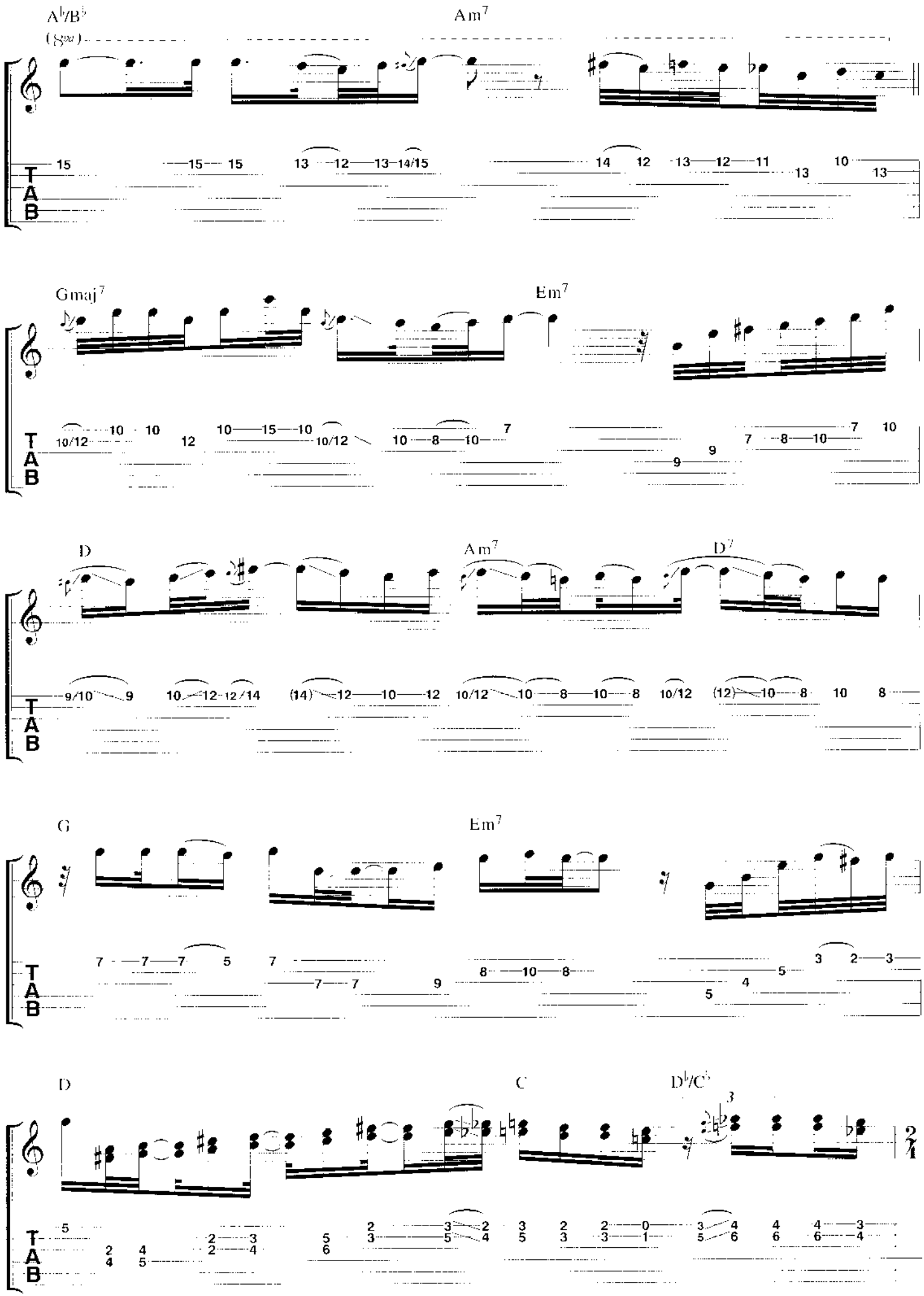
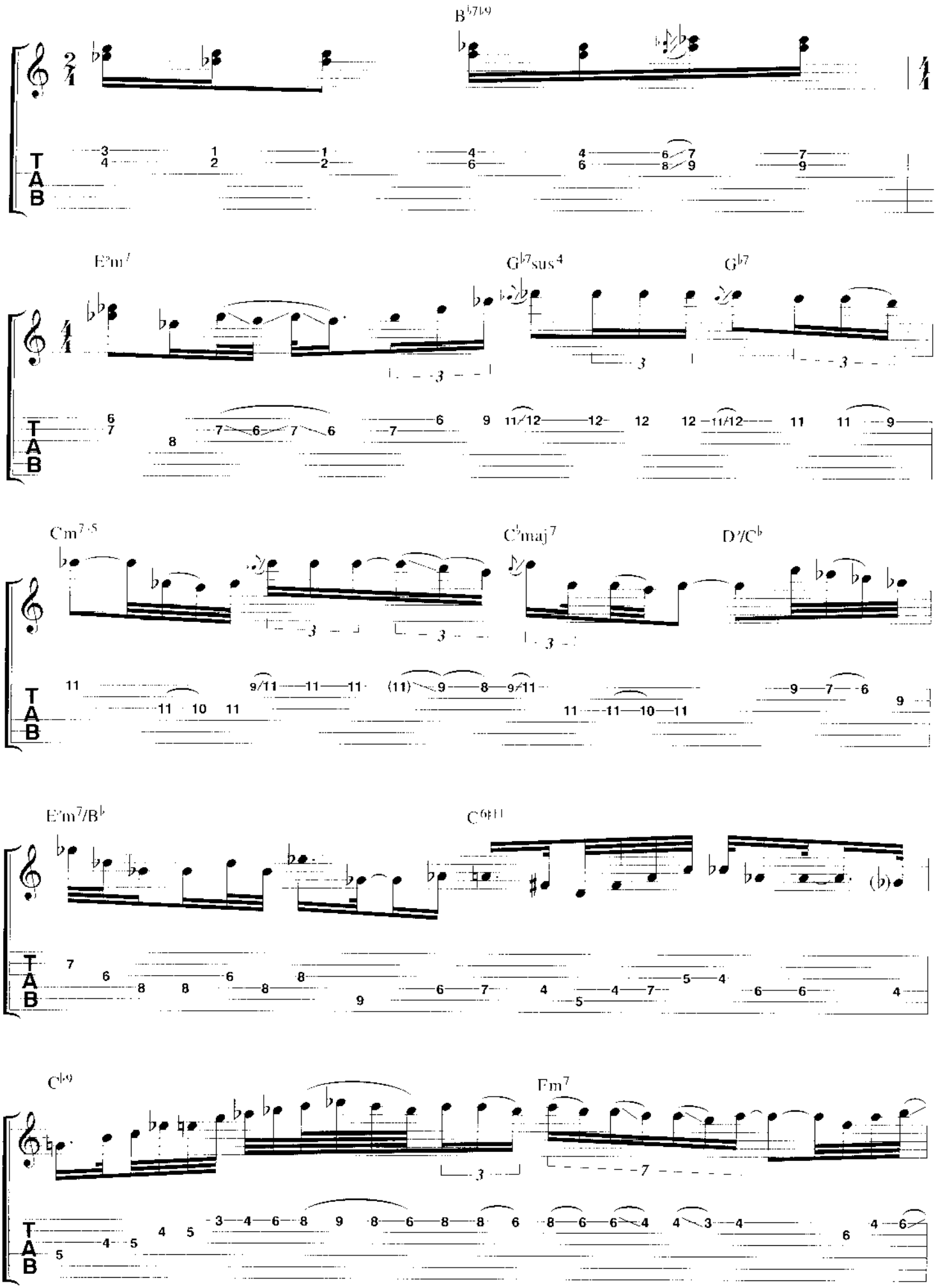
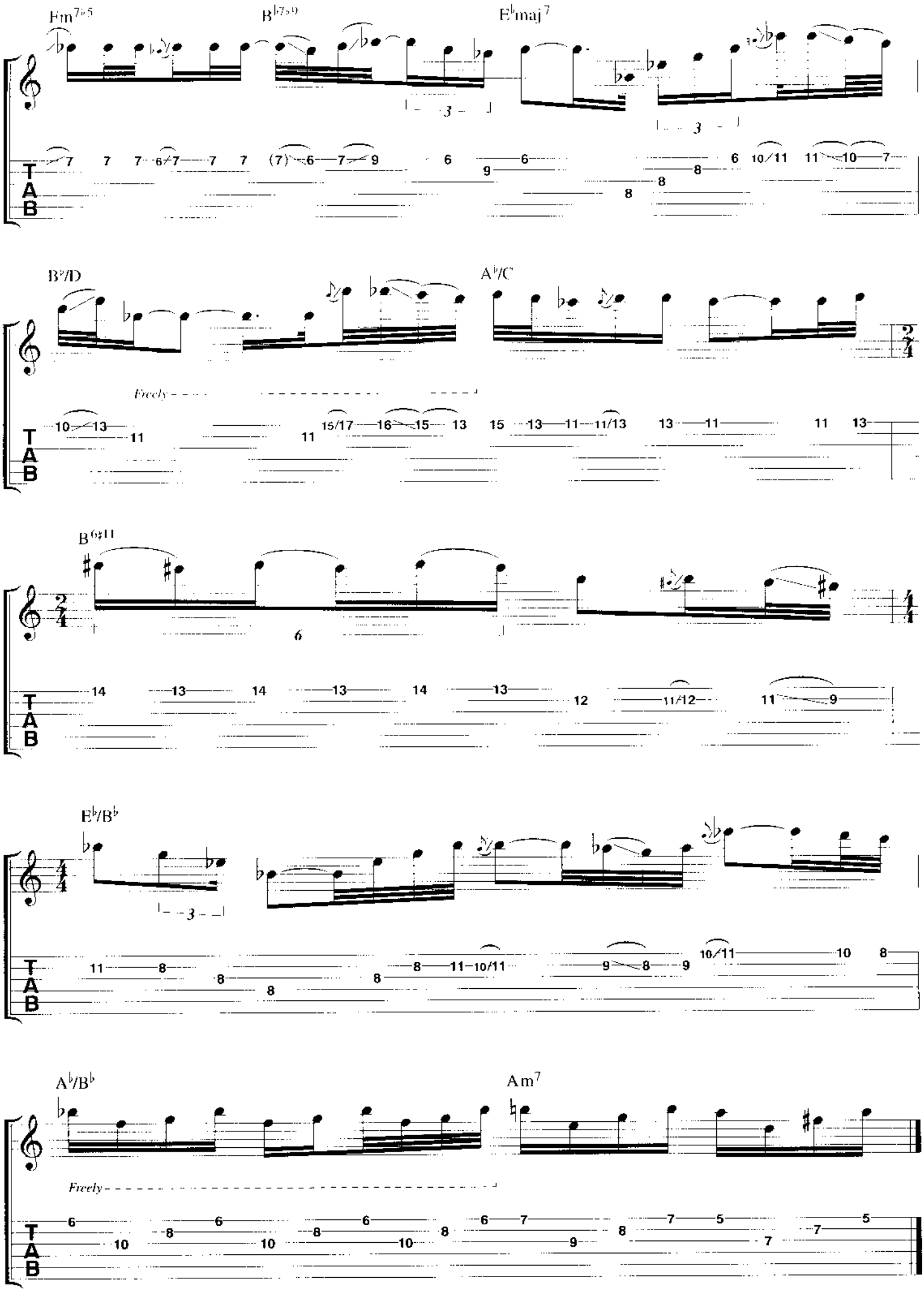

E♭/B♭
A♭/B♭
Am7
D7
Solo
G
Em7
Dmaj7
Am7
D7
G
Em


D
C
D♭/C♭
T
A
B


C7b9
Fm7
Fm7b5
B7b9
E♭maj7
B7/D
A♭/C
B6
E7/B♭
8va
T
A
B


A♭/B♭
(8va)
Am7
Gmaj7
Em7
D
Am7
D7
G
Em7
D
C
D♭/C♭


B♭7♭9
E♭m7
G♭7sus4
G♭7
Cm7♭5
C♭maj7
D7/C♭
E♭m7/B♭
C6♯11
C♭9
Fm7


Fm7♭5
B♭7♭9
E♭maj7
B♭/D
A♭/C
Freely
B6♯11
E♭/B♭
A♭/B♭
Am7
Freely

UNITY VILLAGE

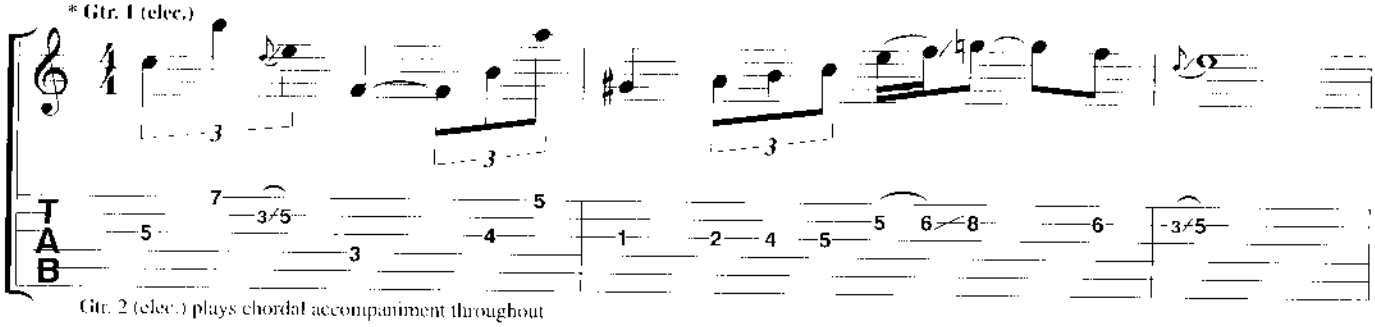
BY PAT METHENY

♩ 110

Melody

Amadd^{9} E^{7}aug Fmaj^{7}

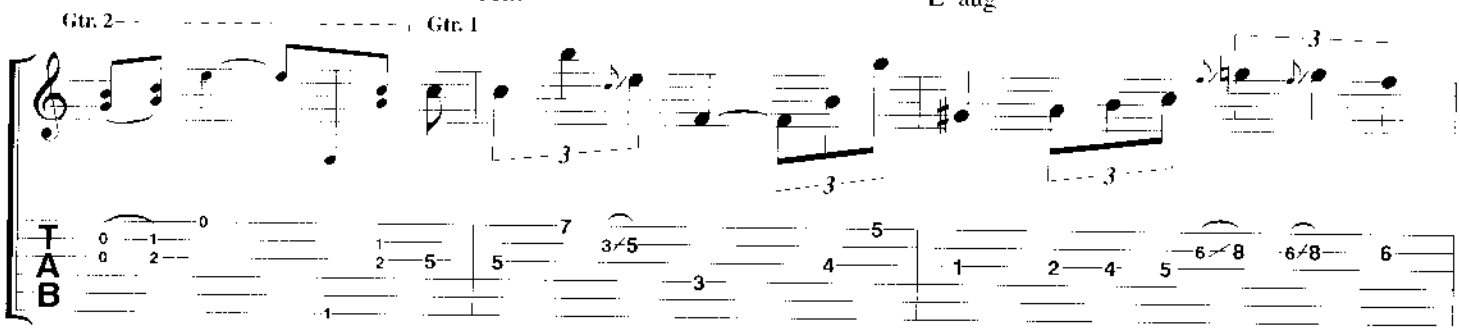
* Gtr. 1 (elec.)



Gtr. 2 (elec.) plays chordal accompaniment throughout

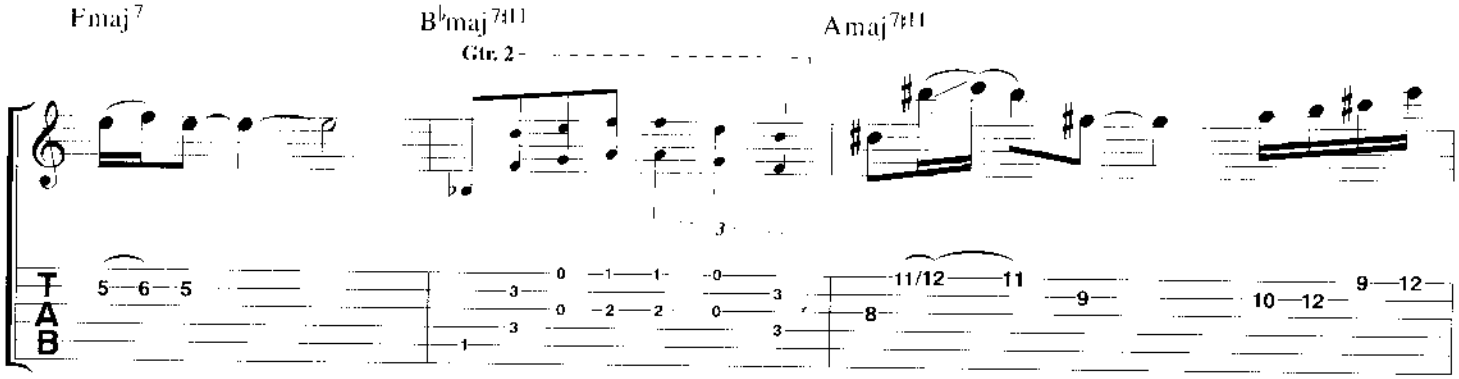
Am E^{7}aug

Gtr. 2 Gtr. 1

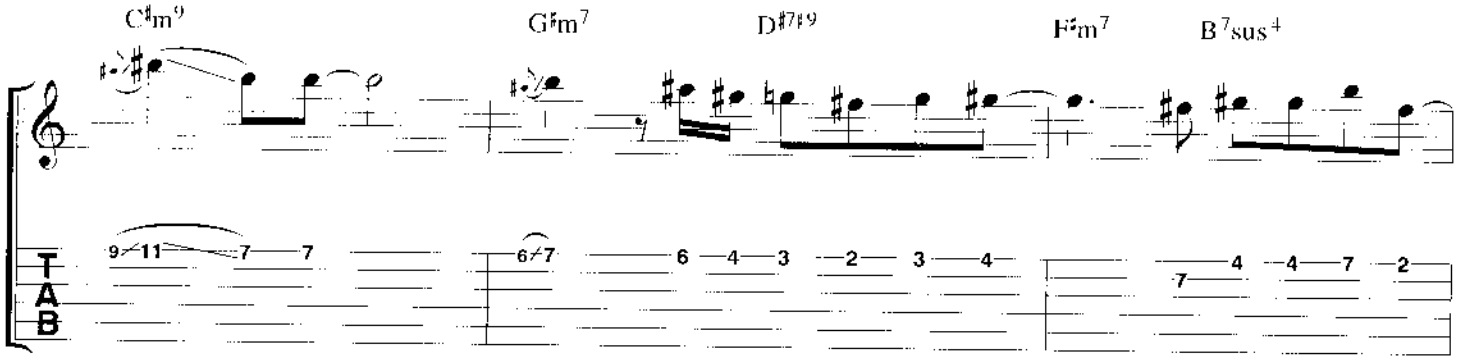


Fmaj^{7} B♭maj$^{7\sharp11}$ Amaj$^{7\sharp11}$

Gtr. 2



C♯m^{9} G♯m^{7} D$^{\sharp7\sharp9}$ F♯m^{7} B^{7}sus^{4}



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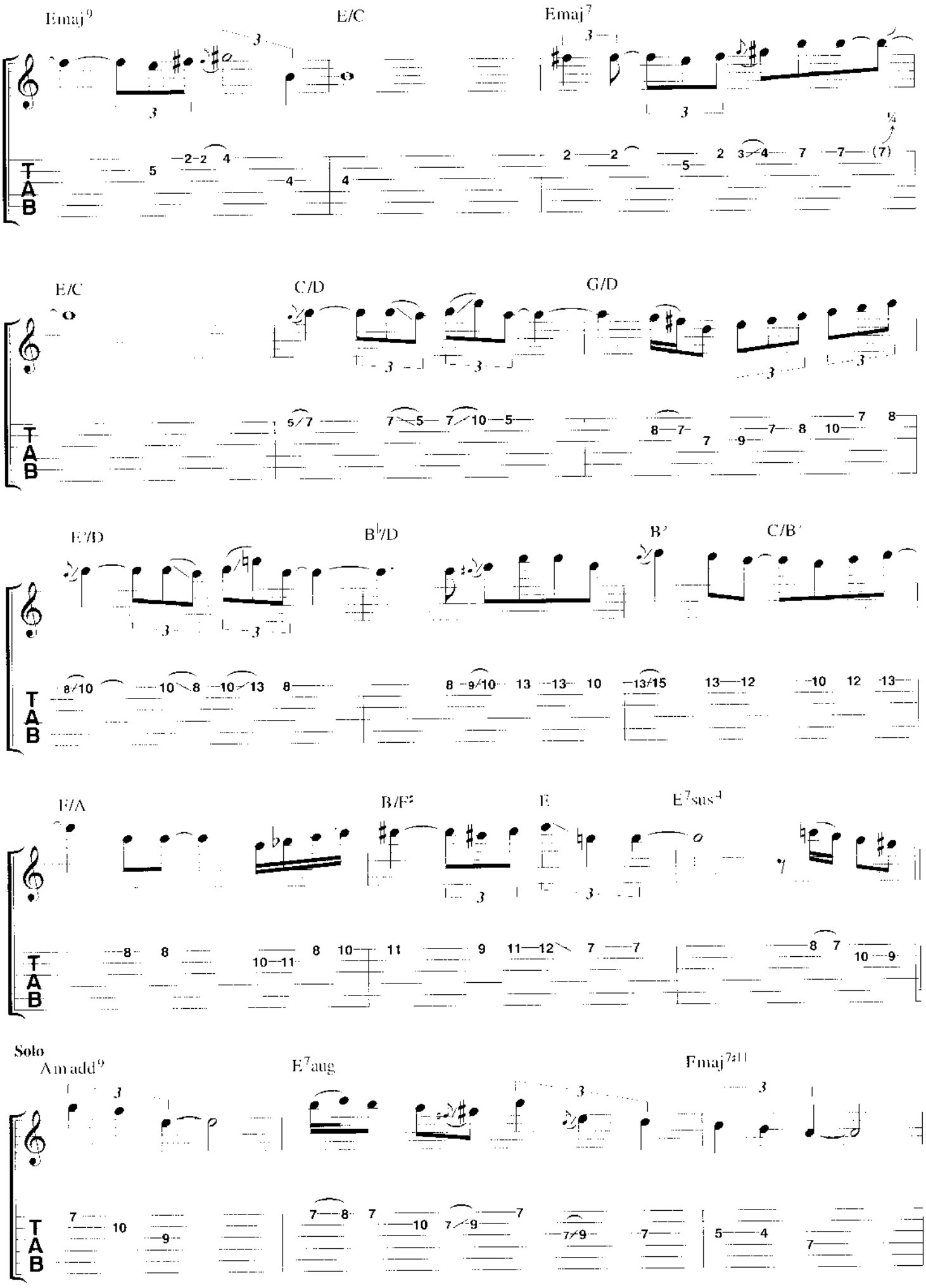
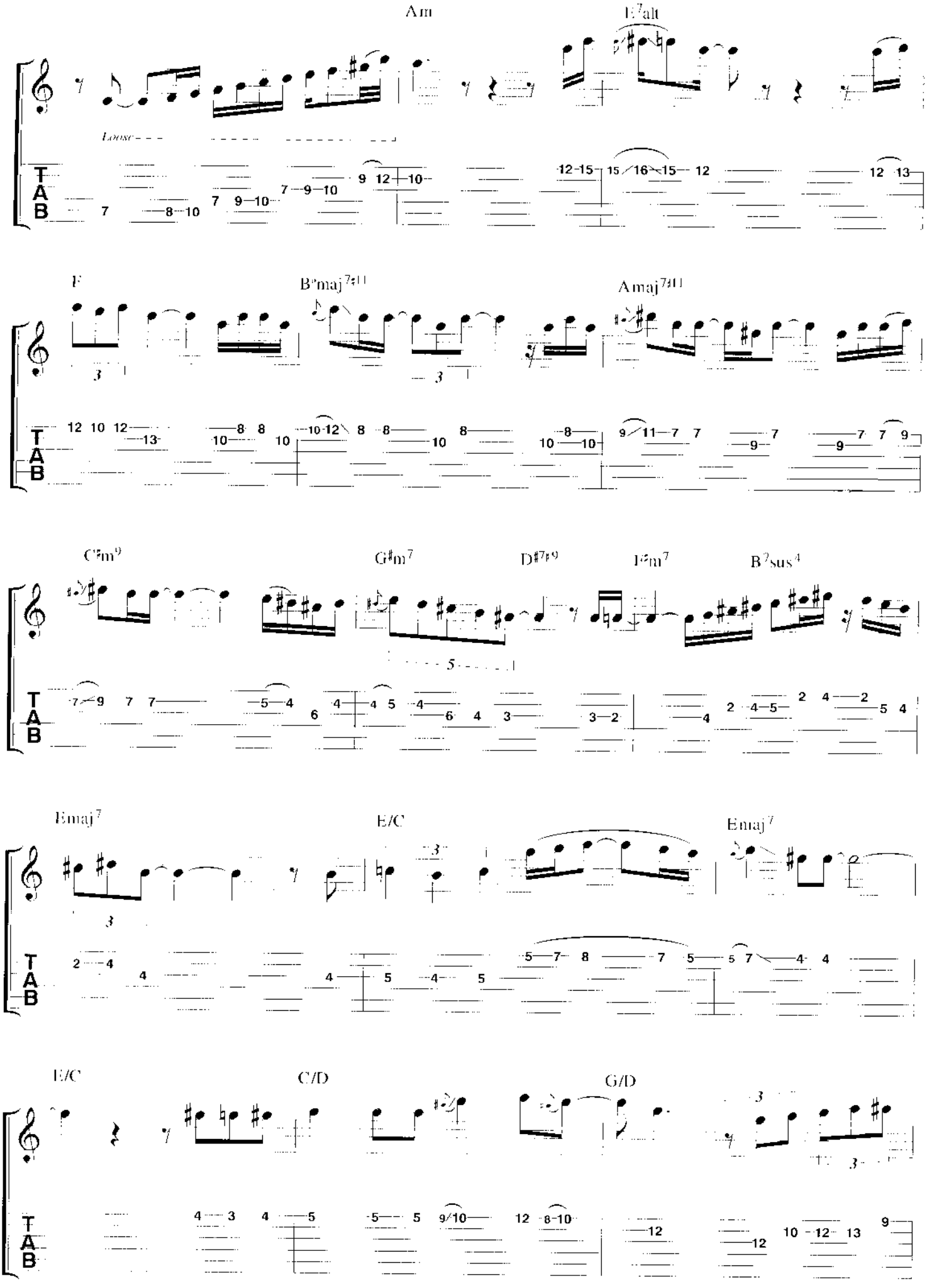
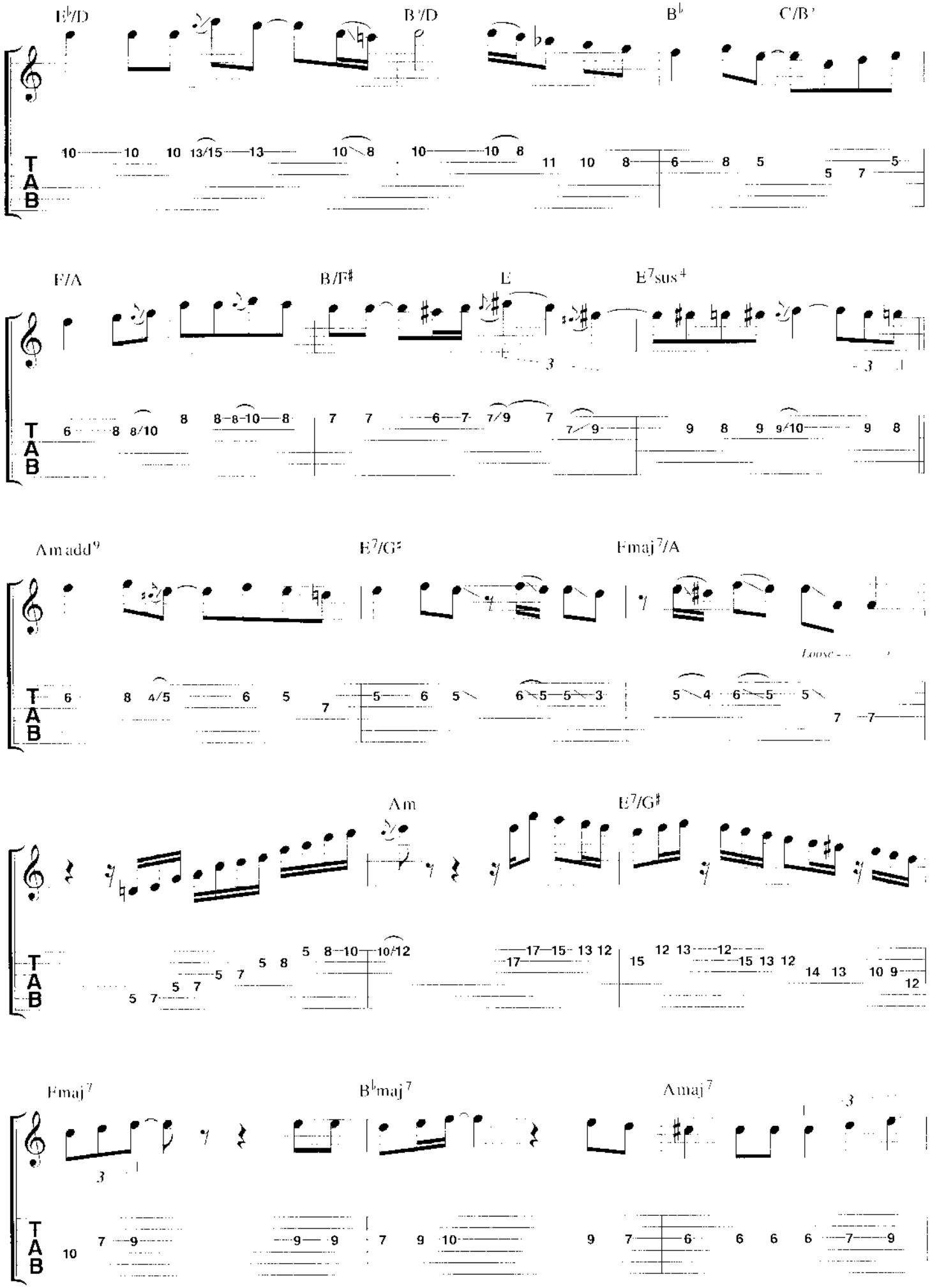
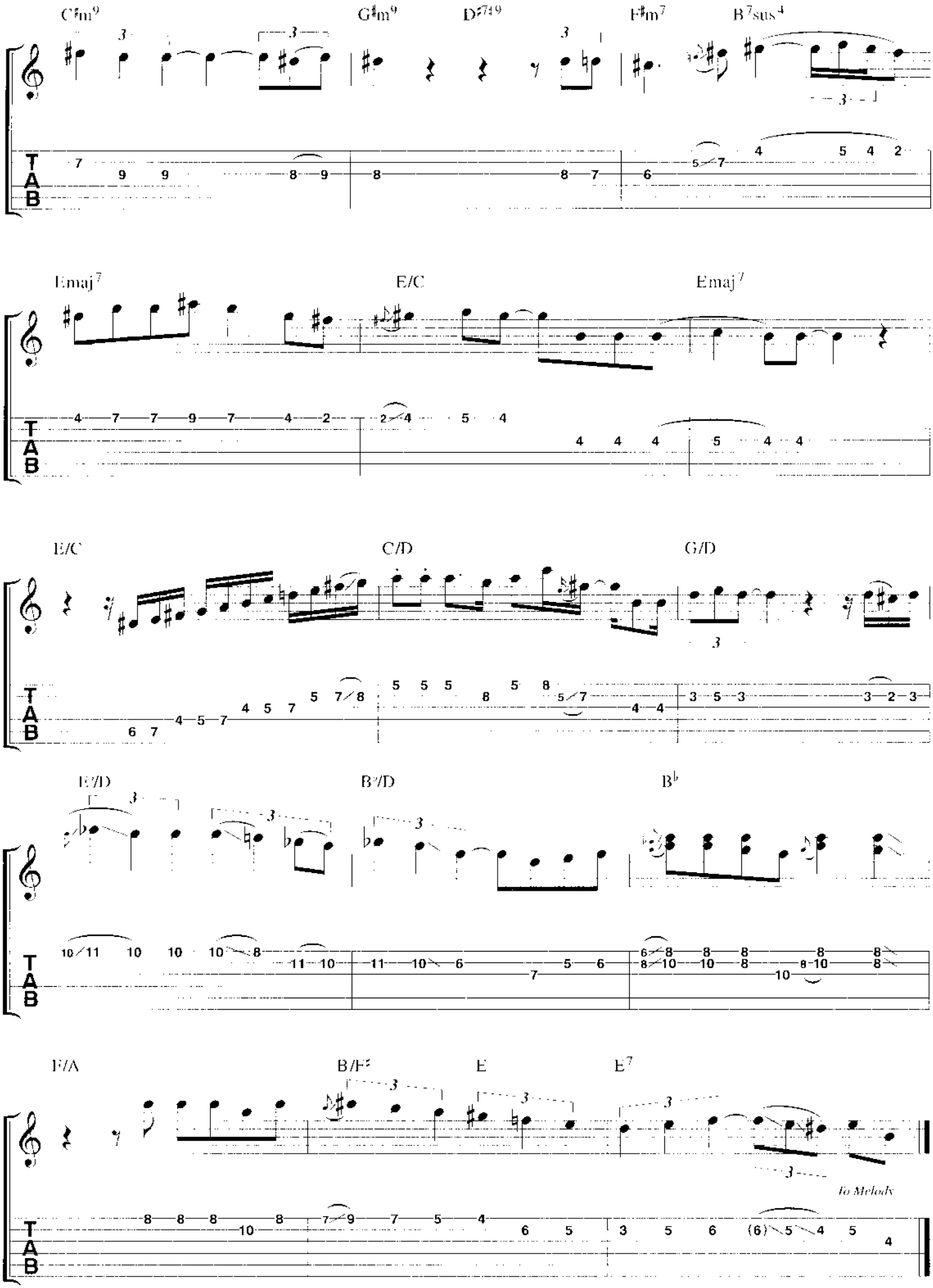

Emaj9
E/C
Emaj7
E/C
C/D
G/D
E7/D
B♭7/D
B7
C/B7
F/A
B/F♯
E
E7sus4
Solo
Amadd9
E7aug
Emaj7♯11
T
A
B


Am
E7alt
Loose
F
B♭maj7♯11
Amaj7♯11
C♯m9
G♯m7
D♯7♯9
F♯m7
B7sus4
Emaj7
E/C
Emaj7
E/C
C/D
G/D


E♭/D
B♭/D
B♭
C/B♭
F/A
B/F♯
E
E7sus4
Amadd9
E7/G♯
Fmaj7/A
Am
E7/G♯
Fmaj7
B♭maj7
Amaj7
T
A
B


C♯m9
G♯m9
D♯749
F♯m7
B7sus4
Emaj7
E/C
Emaj7
E/C
C/D
G/D
E♭/D
B♭/D
B♭
F/A
B/F♯
E
E7
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