Thoughts on Chords, Harmonization and the Melody of a Song

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Motivation. Instead of singing a song's melody and playing accompanying chords, one can play both the melody and the chords on the piano. "Your Song" in Eb-major (Sir Elton John, 1970) can serve as an example to arrange a song in such a way that it can be performed using the piano only, playing melody and chord notes with the hands.

Notes in the Eb-major scale: Eb F G Ab Bb C D
Notes not in the Eb-major scale: E Gb A B Db

(Notes and chords not belonging to Eb-major are shown in red.)

Melody notes are played as chord top-notes with the right hand.

An example of a chord sequence used for "Your Song" is this:

Eb, Abmaj7, Bb, Gm, Cm, Eb, Bb, G (GBD not being in Eb),

Cm, Eb, Fm7, Ab, Bb, Eb; Ab6, Cm6 (CEbGA not being in Eb).

Other chords used are Sus2 and Sus4 chords, 6^{th} and 7^{th} chords.

In addition to root notes, the left hand often plays slash chords, by using as bass notes non-root notes of the chords played in the right hand. Slash chord examples, including a smooth downward bass chord/note movement Bb → A → Ab, are the following:

Bb/D, Cm/Bb (Cm7 = CEbGBb), Cm6/A (Cm6 = CEbGA), Eb/G, Fm/Ab, Ab/Eb, Bb/Eb (Eb serving as a quasi "pedal point").

"Smooth sound" is achieved by minimal movements of left/right hands when playing chords/chord notes, including slash chords.

A melody can be harmonized with three possible triad chords, by using the triad positions of three chords with the melody note as their top note. The Eb-major scale {Eb, F, G, Ab, Bb, C, D} defines 21 triads/triad positions for harmonization. Usually, the chord Ddim = DFAb, a diminished chord, is not used for harmonization.

Chord CRD (of Eb-major scale) | **6th, 7th** (possibly played as top note in the left hand)

CRD | 6th, 7th ← **21 Possibilities to harmonize the 7 notes of the Eb-maj scale** →

1.	Eb | C, Db	Eb	G	Bb	Eb				Eb Abmaj7 Bb/D Gm Cm
6.	Cm | A, Bb	Eb	G	C	Eb				Cm/Bb Cm6/A Ab Eb Bb
4.	Ab | F, Gb	Eb	Ab	C	Eb				G Cm Eb Fm7 Ab Eb
2.	Fm | D, Eb		F	Ab	C	F			Bb/D Cm Fm7 Abmaj7
7.	Ddim | B, C		F	Ab	D	F			Bb/D Cm Fm Ab Cm
5.	Bb | G, Ab		F	Bb	D	F			Cm/Bb Cm6/A Ab6
3.	Gm | E, F			G	Bb	D	G		Eb/G Fm/Ab Ab
1.	Eb | C, Db			G	Bb	Eb	G		Eb Ab/Eb Bb/Eb
6.	Cm | A, Bb			G	C	Eb	G		Ab/Eb Eb ...
4.	Ab | F, Gb				Ab	C	Eb	Ab	= Chords for the
2.	Fm | D, Eb				Ab	C	F	Ab	Harmonization
7.	Ddim | B, C				Ab	D	F	Ab	of "Your Song"
5.	Bb | G, Ab					Bb	D	F	Bb
3.	Gm | E, F					Bb	D	G	Bb
1.	Eb | C, Db					Bb	Eb	G	Bb
6.	Cm | A, Bb						C	Eb	G C
4.	Ab | F, Gb						C	Eb	Ab C
2.	Fm | D, Eb						C	F	Ab C
7.	Ddim | B, C							D	F Ab D
5.	Bb | G, Ab							D	F Bb D
3.	Gm | E, F							D	G Bb D

C: | CEG CEA CFA DFA DFB DGB EGB | EGC EAC FAC FAD FBD GBD GBE | GCE ACE ACF ADF BDF BDG BEG | CEG ...

Viable Chord Sequence to Harmonize the "Your Song" Melody:

Eb Abmaj7 Bb/D Gm Cm Cm/Bb Cm6/A Ab Eb Bb G

Cm Eb Fm7 Ab Eb Bb/D Cm Fm7 Abmaj7 Bb/D Cm

Fm Ab Cm Cm/Bb Cm6/A Ab6 Eb/G Fm/Ab Ab Eb

Ab/Eb Bb/Eb Ab/Eb Eb … (Fm7 = FAbCEb = Ab6, Cm6 = CEbGA = Ahdim7)

(Reference: Tom Donald, London Contemporary School of Piano)

Note. The melody (note) is usually not played on the piano as a note (top note) in a performance of a song. The melody is sung. Only notes of (harmonizing) chords are played, with both hands. Deriving "unique melody notes" from recordings is not possible, since a melody is sung slightly differently in different recordings.

Scale-inherent Triads and Sus 2/4, 6th & Dim. 7th Chords

Major Scale Triads in Root Position (Example: C-major)

I	C	C	E	G
ii	Dm	D	F	A
iii	Em	E	G	B
IV	F	F	A	C
V	G	G	B	D
vi	Am	A	C	E
viidim	Bdim	B	D	F

Suspended 2/4 Chords in Root Position, Resolving to Root

Is2/4	Cs2/4	C	D/F	G
iis2/4	Dms2/4	D	E/G	A
iiis4	Ems4	E	A	B
IVs2	Fs2	F	G	C
Vs2/4	Gs2/4	G	A/C	D
vis4	Ams4	A	D	E
viidims2	Bdims2	B	C	D

Sixth Chords in Root Position with Resolutions

I6	C6	C	E	G	A	→	I(C), vi(Am)
ii6	Dm6	D	F	A	B	→	I(C), vi(Am)
IV6	F6	F	A	C	E	→	I(C), IV(F)
V6	G6	G	B	D	E	→	I(C), V(G)
viidim6	Bdim6	B	D	F	G	→	I(C), V(G)

Seventh Chords in Root Position with Resolutions

ii7	Dm7	D	F	A	C	→	I(C), IV(F)
iii7	Em7	E	G	B	D	→	I(C), V(G)
V7	G7	G	B	D	F	→	I(C), V(G)
vi7	Am7	A	C	E	G	→	I(C), vi(Am)
viihdim	Bhdim	B	D	F	A	→	I(C), IV(F), V(G)

Possible Harmonic Progressions Summarized in a Matrix

An entry [row-chord, column-chord] = '*' means that a viable progression can move from the row-chord to the column-chord. Progression matrices for tonics C-major and A-minor are shown, which can be represented as graphs with chord nodes connected by directed edges. (One must adjust the matrix for the shown A-minor tonic to ensure smooth progressions of chords for natural, harmonic and melodic minor tonic keys.)

		C	Dm	Em	F	G	Am	Bdim
I	C	*	*	*	*	*	*	*
ii	Dm		*			*		*
iii	Em		*	*	*		*	
IV	F	*	*		*	*		*
V	G	*				*		*
vi	Am		*		*	*	*	*
viid	Bdim	*				*		*

		Am	Bdim	C	Dm	Em	F	G
i	Am	*	*	*	*	*	*	*
iid	Bdim	*	*			*		*
III	C		*	*	*		*	
iv	Dm	*	*		*	*		*
v	Em	*				*	*	
VI	F		*		*		*	
VII	G	*		*			*	*

One can use such a matrix to smoothly move in any circle-of-fifth neighborhood, e.g., the chord neighborhood F-C-G-Bd - - Dm-Am-Em.

Expansion of such a matrix is done by adding 6^{th}, 7^{th}, suspended & augm. chords.

Using 7th Chord Resolutions in Harmonic Progressions

Possible Resolutions of 7th Chords of the C-major Scale

		C	F	G	Am	Bb	Cmaj7	Dm7	Em7	G7
I7	Cmaj7		*		*					
ii7	Dm7									*
iii7	Em7		*		*					
IV7	Fmaj7								*	*
V7	G7	*					*			
vi7	Am7		*					*		
viid7	Bdim7	*								

Selected Possible Resolutions of 7th Chords of the A-minor Scale (Natural, Harmonic and Melodic Minor Scales to Be Considered)

ACEG	→	DFAC	or	CEGB
BDFA	→	EG#BD		
CEGB	→	G#BDF	or	ACE
DFAC	→	EG#BD	or	BDFA
EG#BD	→	ACE		
FACE	→	BDFA	or	EG#BD
G#BDF	→	ACE		

Other Harmonic Progressions Using only 7th Chords, Major/Minor

Dm7 → G7 → Cmaj7

Cmaj7 → Am7 → Dm7 → G7

Cmaj7 → G7 → Am7 → Fmaj7

Dhalfdim7 (Bhd7) → G7 → Cm7

Cmaj7 → Fmaj7 → Dm7 → G7

Am7 → G7 →Fmaj7 → E7

Playing Chords with Root C Using C as Highest (Melody) Note

Minor 3rd	**C**	**Eb**				**C**	**Note. The note C can also**
Major 3rd	**C**	**E**				**C**	**be played as the top note**
Csus2	**C**	**D**	**G**			**C**	**of a chord that does not**
Cdim	**C**	**Eb**	**Gb**			**C**	**have C as its root, i.e., C**
Cm	**C**	**Eb**	**G**			**C**	**as melody note can also**
C	**C**	**E**	**G**			**C**	**belong to inverted chords,**
Caug	**C**	**E**	**G#**			**C**	**e.g., F = FAC, Fm = FAbC,**
Csus4	**C**	**F**	**G**			**C**	**Am = EAC, Ab = EbAbC**
Cfdim7	**C**	**Eb**	**Gb**	**A**		**C**	**and many other chords.**
Chdim7	**C**	**Eb**	**Gb**	**Bb**		**C**	**Therefore: When playing**
Cm6	**C**	**Eb**	**G**	**A**		**C**	**a melody note (C) as the**
Cm7	**C**	**Eb**	**G**	**Bb**		**C**	**highest note of a chord**
	C	**Eb**	**G**	**B**		**C**	**to which it belongs (as root**
C6	**C**	**E**	**G**	**A**		**C**	**note or any other chord**
C7	**C**	**E**	**G**	**Bb**		**C**	**note), one must "spread"**
Cmaj7	**C**	**E**	**G**	**B**		**C**	**(the) remaining notes of**
	C	**D**	**Eb**	**Gb**	**A**	**C**	**the respective chord over**
	C	**D**	**Eb**	**Gb**	**Bb**	**C**	**left-hand and right-hand**
Cm9	**C**	**D**	**Eb**	**G**	**Bb**	**C**	**fingers that do not play the**
	C	**D**	**Eb**	**G**	**B**	**C**	**melody note as top note.**
C9	**C**	**D**	**E**	**G**	**Bb**	**C**	**Further: One generally uses**
	C	**D**	**E**	**G**	**B**	**C**	**key-/scale-inherent chords.**

Three-note and Four-note Chords Consisting of C-scale Notes only for Harmonizing the Seven C-scale Notes C, D, E, F, G, A & B

Csus2	**C**	**D**	**G**			**C**	**These eight chords can be**
C	**C**	**E**	**G**			**C**	**used to harmonize the C.**
Csus4	**C**	**F**	**G**			**C**	
C6	**C**	**E**	**G**	**A**		**C**	
Cmaj7	**C**	**E**	**G**	**B**		**C**	
C9	**C**	**D**	**E**	**G**	**(B)**	**C**	
C11	**C**	**E**	**F**	**G**	**(B)**	**C**	
C13	**C**	**E**	**G**	**A**	**(B)**	**C**	
Dmsus2	**D**	**E**	**A**			**D**	**These eight chords can be**
Dm	**D**	**F**	**A**			**D**	**used to harmonize D.**
Dmsus4	**D**	**G**	**A**			**D**	
Dm6	**D**	**F**	**A**	**B**		**D**	
Dm7	**D**	**F**	**A**	**C**		**D**	
Dm9	**D**	**E**	**F**	**A**	**(C)**	**D**	
Dm11	**D**	**F**	**G**	**A**	**(C)**	**D**	
Dm13	**D**	**F**	**A**	**B**	**(C)**	**D**	
Em	**E**	**G**	**B**			**E**	**These five chords can be**
Emsus4	**E**	**A**	**B**			**E**	**used to harmonize E.**
Em6	**E**	**G**	**B**	**C**		**E**	
Em7	**E**	**G**	**B**	**D**		**E**	
Em11	**E**	**G**	**A**	**B**	**(D)**	**E**	

Fsus2	**F**	**G**	**C**			**F**	**These six chords can be**
F	**F**	**A**	**C**			**F**	**used to harmonize F.**
F6	**F**	**A**	**C**	**D**		**F**	
Fmaj7	**F**	**A**	**C**	**E**		**F**	
F9	**F**	**G**	**A**	**C**	**(E)**	**F**	
F13	**F**	**A**	**C**	**D**	**(E)**	**F**	
Gsus2	**G**	**A**	**D**			**G**	**These seven chords can be**
G	**G**	**B**	**D**			**G**	**used to harmonize G.**
Gsus4	**G**	**C**	**D**			**G**	
G6	**G**	**B**	**D**	**E**		**G**	
G7	**G**	**B**	**D**	**F**		**G**	
G9	**G**	**A**	**B**	**D**	**(F)**	**G**	
G13	**G**	**B**	**D**	**E**	**(F)**	**G**	
Amsus2	**A**	**B**	**E**			**A**	**These five chords can be**
Am	**A**	**C**	**E**			**A**	**used to harmonize A.**
Amsus4	**A**	**D**	**E**			**A**	
Am7	**A**	**C**	**E**	**G**		**A**	
Am11	**A**	**C**	**D**	**E**	**(G)**	**A**	
Bdim	**B**	**D**	**F**			**B**	**These five chords can be**
Bdim6	**B**	**D**	**F**	**G**		**B**	**used to harmonize B (7th).**
Bhalfdim7	**B**	**D**	**F**	**A**		**B**	**Listed chords (& inversions)**
Bdim9	**B**	**C**	**D**	**F**	**(A)**	**B**	**support smooth changes of**
Bdim13	**B**	**D**	**F**	**G**	**(A)**	**B**	**harmonization of the notes.**

Chords Used in Sir Elton John's "Your Song" and Their Function

The table shows chords that can be and are used for harmonizing notes:

[a=Ab, b=Bb, e=Eb]		e	F	G	a	b	C	D	A	B
Eb-maj	eGb	*		*		*				
F-min	FaC		*		*		*			
G-min	GbD			*		*		*		
G-min7	GbDF		*	*		*		*		
G-maj	GBD			*				*		*
Ab-maj	aCe	*			*		*			
Ab[-maj]6	aCeF	*	*		*		*			
Ab-maj7	aCeG	*		*	*		*			
Bb-maj	bDF		*			*		*		
Bb[-maj]9	bDFaC		*		*	*	*	*		
C-min	CeG	*		*			*			
C-min6#	CeGA	*		*			*		*	
C-min7	CeGb	*		*		*	*			

(The table does not include the suspended chords in Eb-maj and Bb-maj. Chords / notes shown in red are chords / notes not in the Eb-maj scale.)

Note. The important aspect to keep in mind is the fact that any subset of the notes defining a chord can be used in any possible note sequence to harmonize a note that belongs to the chord. For example, the note set for C-min is {C,e,G}. Thus, the following single notes and note combinations can be used to harmonize C-min notes: C, e, G; Ce (eC), CG (GC), eG (Ge); CeG (CGe), eGC (eCG), GCe (GeC) --- defining multiple possibilities for selecting notes, using inversions and/or establishing note sequences.

Playing Left-hand Octaves & Right-hand Block Chords/Arpeggios

(Reference: YouTube site "Piano with Nate," pianowithnate.com)

Concerning the following sequence of chords / notes, one can play them in this order: 0 (Intro), 1 (Verse), 2 (Verse), 3 (Chorus), 4 (Verse), 5 (Verse), 6 (Chorus), 7a (Coda, Interlude), 7b (Coda, Main) and 8 (Ending). The rhythm of the song uses syncopation. The syncopated 4/4 rhythm for the left and right hands uses this emphasis: 1[1]& 2 & 3 & 4 &.

Chord	Left	Right – Chord as Block and Arpeggiated		
0 – Introduction				
Eb	ee	GbeG	G b G e	b = Bb, e = Eb, a = Ab
[Rhythm: 1 3		1	2 & & 4]	
Ab/Eb	ee	aCea	e C a e	
Bb/Eb	ee	FbDF	D b F D b	
Ab/Eb	ee	CeaC	e C C a C	
1, 2, 4, 5 - Verse (Played Four Times)				
Eb	ee	beG	b G e b	
Abmaj7	ae	CeG	Any Sequence / Pattern of Chord Notes	
Bb/D	DD	b D F		
Gm	GG	b D G		
Cm	CC	C e G		

Cm/Bb	bb	C e G
Cm/A	AA	C e G
Ab6	aa	C e F
Eb/Bb	bb	b e G
Bb	bb	b D F
G/B	BB	B D G
Cm	CC	C e G
Eb	ee	b e G
Fm	FF	a C F
Ab	aa	C e a
Bb[Eb]	bb[ee]	F b D (F)[b e G (b)] Endings for 1, 2 & 3, 5 []
Bb[Eb]sus4	bb[ee]	F b e [b e a]
Bb[Eb]	bb[ee]	F b D [b e G]
[Eb]	[ee]	[b e G]

3, 6 - Chorus (Played Two Times)

|: Bb/D	DD	b D F	Chords to Be Repeated
Cm	CC	C e G	||
Fm	FF	a C F	||

Ab	**aa**	**a C e :|**	**||**
Cm	**CC**	**C e G**	
Cm/Bb	**bb**	**C e G**	
Cm/A	**AA**	**C e G**	
Ab6	**aa**	**C e F**	
Eb/G	**GG**	**b e G**	
Fm/Ab	**aa**	**a C F**	
Ab	**aa**	**a C e**	
Bb	**bb**	**b D F**	
Bbsus4	**bb**	**b e F**	
Bb	**bb**	**b D F**	

7a – Coda, Interlude

Eb	**ee**	**GbeG**	**G b G e**
Ab/Eb	**ee**	**aCea**	**e C a e**
Bb/Eb	**ee**	**FbDF**	**D b F D b**
Ab/Eb	**ee**	**CeaC**	**e C C a C**

7b – Coda, Main

Cm	**CC**	**C e G**	
Cm/Bb	**bb**	**C e G**	
Cm/A	**AA**	**C e G**	
Ab6	**aa**	**C e F**	
Eb/G	**GG**	**b e G**	
Fm/Ab	**aa**	**a C F**	
Ab	**aa**	**a C e**	

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8 - Ending

Eb	**ee**	**GbeG**	**G b G e**
Ab/Eb	**ee**	**aCea**	**e C a e**
Bb/Eb	**ee**	**FbDF**	**D b F D b**
Ab/Eb	**ee**	**CeaC**	**e C C a C**

Eb	**ee**	**GbeG**	**G b G e**

Note. Slash chords allow one to minimize (physical) left-hand movement when harmonizing a melody note, e.g., when playing "bass octaves" with the left hand. Minimal hand movement via well-chosen slash chords can create more gradual, "smoother" transitions when moving from one slash chord to another for harmonizing (the notes) of a melody played with the right-hand, or when a slash chord note completes a chord played partially with the right hand – and the right hand not playing the slash chord note.

V1 – Chords on the Internet for Sir Elton John's Song "Your Song"

b = Bb, e = Eb, a = Ab; b9 = bDF(a)C = bCDF; Cm/b = bCeG = CeGb = Cm7;

Cm/A = Ahalfdim7 = Ahd7 = ACeG = CeGA = Cm6; a6 = aCeF = FaCe = Fm7

Chords in Black, Melody in Green, Underlined → C5 or Higher, see https://danjovi.com

0 Intro	e + e triad	a/e + a triad	b9/e + b9 chord	a/e + a triad	
1/2/4/5	e GFGFG	amaj7=ae GG	b/D FFbF	Gm G	
Verse	Gm7 aGF	Cm CeDDe	Cm/b De	Cm/A DGeg	
	a6 FebCe	e/b eee	b FFeeF	G/B GBC	
	Cm gFeC	e eeGb	Fm CGeF	(Cm/b=Cm7, Cm/A=Ahd7)	
1/2→	a Cee	b F	bs4	b	
4/5→	a Ceee	e e	es4	e/G	e
3 Chor.	b/D GbGb	Cm CbGFee	Fm CeCg	a Fe	
3	b/D Gbbb	Cm CbGFeF	Fm CeCg	a Fe	
3	Cm GCbCe	Cm/b bCbCe	Cm/A CBCeb	a6 CC	(a6=Fm7)
3	e/G bGe	a6 FCCgFeeF		b bs4	b
6 Coda	a6 CC	e/G bGFe	Fm/a FCCgFeeF	b bs4	b
6 Chor.	Cm GCbCe	Cm/b CgFeFC	Cm/A CbCeb		
6	a6 CC	e/G bGFe	Fm/a FCCgFeee		
7 End	e + e triad	a/e + a triad	b9/e + b9 chord	a/e + a triad	e + e triad

Note. Used chords are I: Eb, Ebs4; ii: Fm; iii: Gm; IV: Ab, Ab6, Abmaj7; V: Bb, Bb9, Bbs4; vi: Cm, Cm7, Cm6. III = G = [G,B,D], played as G/B = [G,B,D]/B, is not in Eb-major. (Diminished chord [D,F,a] in Eb-major is not used.) Circle-of-5ths: I-IV-viidim-iii-vi-ii-V-I

V2 – Chords + Mel Modified for Sir Elton John's Song "Your Song"

b = Bb, e = Eb, a = Ab; b9 = bDF(a)C = bCDF; Cm/b = bCeG = CeGb = Cm7;

Cm/A = Ahalfdim7 = Ahd7 = ACeG = CeGA = Cm6; a6 = aCeF = FaCe = Fm7

Chords in Black, Melody in Green, Underlined → C5 or Higher, Order: 0, 1, 2, 3, 4, 5, 6, 7

0 Intro	e + e triad	a/e + a triad	b9/e + b9 chord	a/e + a triad	
1/2/4/5	e GFGFG	amaj7=ae GG	b/D FFbF	Gm G	
Verse	Gm7 aGF	Cm CeDDe	Cm/b DeD	Cm/A Geg	
	a6 FebCe	e/b eee	b FFeeF	G/B GB	
	Cm CgFeC	e eeGb	Fm CGeF	(Cm/b=Cm7, Cm/A=Ahd7)	
1/2→	a Cee	b F	bs4	b	
4/5→	a Ceee	e e	es4	e/G	e
3 Chor.	b/D GbGb	Cm CbGFee	Fm CeC	a gFe	
3	b/D Gbbb	Cm CbGFe	Fm FCeC	a gFe	
3	Cm GCbCe	Cm/b bCbCe	Cm/A CBCeb	a6 CC	(a6=Fm7)
3	e/G bGe	a6 FCCgFee		b F	bs4 b
6 Coda	a6 CC	e/G bGFe	Fm/a FCCgFee	b F	bs4 b
6 Chor.	Cm GCbCe	Cm/b CgFeF	Cm/A CCbCeb		
6	a6 CC	e/G bGFe	Fm/a FCCgFeee		
7 End	e + e triad	a/e + a triad	b9/e + b9 chord	a/e + a triad	e + e triad

Note. Used chords are I: Eb, Ebs4; ii: Fm; iii: Gm; IV: Ab, Ab6, Abmaj7; V: Bb, Bb9, Bbs4; vi: Cm, Cm7, Cm6. III = G = [G,B,D], played as G/B = [G,B,D]/B, is not in Eb-major. (Diminished chord [D,F,a] in Eb-major is not used.) Circle-of-5ths: I-IV-viidim-iii-vi-ii-V-I

V3 – Chords+Mel Simplified for Sir Elton John's Song "Your Song"

b = Bb, e = Eb, a = Ab; b9 = bDF(a)C = bCDF; Cm/b = bCeG = CeGb = Cm7;

Cm/A = Ahalfdim7 = Ahd7 = ACeG = CeGA = Cm6; a6 = aCeF = FaCe = Fm7

Chords in Black, Melody in Green, Underlined → C5 or Higher, Order: 0, 1, 2, 3, 4, 5, 6, 7

0 Intro	e + e triad	a/e + a triad	b9/e + b9 chord	a/e + a triad	
1/2/4/5	e GFGFG	amaj7=ae G	b/D FbF	Gm7 GaGF	
Verse	Cm CeDe	Cm/b DeD	Cm/A Ge	(Cm/b=Cm7, Cm/A=Ahd7)	
	a6 gF[+CeF]	e/b eee	b FF	G/B GB	
	Cm CgFeC	e eGb	Fm CGe		
1/2→	a FCe	b F	bs4	b	
4/5→	a FCe	e e	es4	e/G	e
3 Chr.	|:b/D GbGb	Cm CbGFe	Fm FCeC	a gFe :|	
3	Cm GCbCe	Cm/b bCbCe	Cm/A CBCeb		
3	a6 C	e/G bGFe	Fm/a FCgFe	b F	bs4 b
6 Coda	e + e triad	a/e + a triad	b9/e + b9 chord	a/e + a triad	(Interlude)
6 Chr.	Cm GCbCe	Cm/b bCbCe	Cm/A CbCeb		(a6=Fm7)
6	a6 C	e/G bGFe	Fm/a FCgFe		
7 End	e + e triad	a/e + a triad	b9/e + b9 chord	a/e + a triad	e + e triad

Note. Used chords are I: Eb, Ebs4; ii: Fm; iii: Gm; IV: Ab, Ab6, Abmaj7; V: Bb, Bb9, Bbs4; vi: Cm, Cm7, Cm6. III = G = [G,B,D], played as G/B = [G,B,D]/B, is not in Eb-major. (Diminished chord [D,F,a] in Eb-major is not used.) Circle-of-5ths: I-IV-viidim-iii-vi-ii-V-I