

5) C#m F#7 G#7b9 C#m G# A D/F# G# C#m F#7 G#7 C#m D#b5 G# A G#

Handwritten musical notation for the first system, showing guitar chords and fingerings on a treble and bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 6/4. The notation includes various chord voicings and fingerings (e.g., p5, p3, p5, p3, p5, p3, p5, p3).

as m: I + IV<sup>1</sup> V<sup>9</sup> I V VI II' V I' + III<sup>3</sup> IV<sup>2</sup> I II' V VI V

2:2 G#4k z n i k 5, 2 c s u not good?

C#m F#7 G#7 C#m D#b5 C#m G# A F#m D G#7 C#m D#b5 C#m G#7 C#m

Handwritten musical notation for the second system, showing guitar chords and fingerings on a treble and bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 6/4. The notation includes various chord voicings and fingerings (e.g., p5, p3, p5, p3, p5, p3, p5, p3).

as m: I + IV<sup>2</sup> V<sup>2</sup> I' II' I<sup>2</sup> V<sup>7</sup> VI II' - II' V<sup>3</sup> I' II I<sup>2</sup> V<sup>7</sup> I

9 IV<sup>7</sup> V<sup>7</sup>

3番上5, 2のV!!!

II' cloxのhの走分短

⑤

① V<sup>7</sup> I<sup>2</sup> V<sup>7</sup> OK  
 II<sup>7</sup> I<sup>2</sup> V<sup>7</sup> OK

② IV<sup>7</sup> I<sup>2</sup> V<sup>7</sup> NG 50? z s s u s i t y

③ + III<sup>2</sup> I<sup>2</sup> V<sup>7</sup> NG 50? I' + II' V<sup>7</sup> OK  
 + IV<sup>7</sup> V<sup>7</sup> OK

④ II<sup>7</sup> 50? NG OK

⑤ IV<sup>7</sup> 50? NG OK

⑥ III<sup>7</sup> 50? NG OK

⑦ II<sup>7</sup> 50? NG OK

⑧ IV<sup>7</sup> 50? NG OK

⑨ III<sup>7</sup> 50? NG OK

⑩ II<sup>7</sup> 50? NG OK

⑪ IV<sup>7</sup> 50? NG OK

⑫ III<sup>7</sup> 50? NG OK

⑬ II<sup>7</sup> 50? NG OK

⑭ IV<sup>7</sup> 50? NG OK

⑮ III<sup>7</sup> 50? NG OK

⑯ II<sup>7</sup> 50? NG OK

⑰ IV<sup>7</sup> 50? NG OK

⑱ III<sup>7</sup> 50? NG OK

⑲ II<sup>7</sup> 50? NG OK

⑳ IV<sup>7</sup> 50? NG OK

㉑ III<sup>7</sup> 50? NG OK

㉒ II<sup>7</sup> 50? NG OK

㉓ IV<sup>7</sup> 50? NG OK

㉔ III<sup>7</sup> 50? NG OK

㉕ II<sup>7</sup> 50? NG OK

㉖ IV<sup>7</sup> 50? NG OK

㉗ III<sup>7</sup> 50? NG OK

㉘ II<sup>7</sup> 50? NG OK

㉙ IV<sup>7</sup> 50? NG OK

㉚ III<sup>7</sup> 50? NG OK

㉛ II<sup>7</sup> 50? NG OK

㉜ IV<sup>7</sup> 50? NG OK

㉝ III<sup>7</sup> 50? NG OK

㉞ II<sup>7</sup> 50? NG OK

㉟ IV<sup>7</sup> 50? NG OK

㊱ III<sup>7</sup> 50? NG OK

㊲ II<sup>7</sup> 50? NG OK

㊳ IV<sup>7</sup> 50? NG OK

㊴ III<sup>7</sup> 50? NG OK

㊵ II<sup>7</sup> 50? NG OK

㊶ IV<sup>7</sup> 50? NG OK

㊷ III<sup>7</sup> 50? NG OK

㊸ II<sup>7</sup> 50? NG OK

㊹ IV<sup>7</sup> 50? NG OK

㊺ III<sup>7</sup> 50? NG OK

㊻ II<sup>7</sup> 50? NG OK

㊼ IV<sup>7</sup> 50? NG OK

㊽ III<sup>7</sup> 50? NG OK

㊾ II<sup>7</sup> 50? NG OK

㊿ IV<sup>7</sup> 50? NG OK

4段下行 - Cの倍りにE  
 C7 -> Fのドミナント - 50? NG OK

III<sup>7</sup> NG OK

① II<sup>7</sup> 50? NG OK

② IV<sup>7</sup> 50? NG OK

③ IV<sup>7</sup> 50? NG OK