

Bloom

Words and Music by Thom Yorke, Jonathan Greenwood,
Colin Greenwood, Edward O'Brien and Philip Selway

$\text{♩} = 72$ **Very fast**



R.H. *pp* throughout



5fr

Repeat x3

Repeat x3

mf

Ped.

Detailed description: This system contains the first five measures of the piece. The right hand (RH) starts in 7/4 time with a piano (*pp*) dynamic. It features a melodic line with eighth and sixteenth notes. The left hand (LH) is mostly silent in the first two measures, then enters in the third measure with a bass line of eighth notes. A *mf* dynamic is indicated for the LH. The system concludes with a double bar line and a repeat sign.

6

Detailed description: This system contains measures 6 through 14. The right hand continues with block chords in 7/4 time. At measure 10, the time signature changes to 3/4. The left hand provides a steady accompaniment with sustained chords and moving bass lines. A pedal point is indicated at the bottom of the system.

15

Ped. cont. sim.

Detailed description: This system contains measures 15 through 22. The right hand continues with block chords. The left hand features a more active bass line with eighth notes. A continuous pedal point is indicated at the bottom.

23

Repeat x3

Detailed description: This system contains measures 23 through 30. The right hand continues with block chords. The left hand has a steady bass line. The system ends with a double bar line and a repeat sign.

31

Ped.

cont. sim.

Detailed description: This system contains measures 31 through 38. The right hand continues with block chords. The left hand has a steady bass line. A continuous pedal point is indicated at the bottom.

Dm⁹
10fr

40

Piano accompaniment for measures 40-47. The right hand plays a steady eighth-note accompaniment of chords, while the left hand plays a similar accompaniment with some longer notes.

Dm¹¹
5fr

48

Musical score for measures 48-55. It includes a vocal line with lyrics and a piano accompaniment. A repeat sign is present at the beginning of the system.

1. O - pen your mouth wide,
I'm mov - ing out of or - - - bit,

Dm⁹
10fr

56

Musical score for measures 56-63. It includes a vocal line with a long melisma and a piano accompaniment. The piano accompaniment continues with the same eighth-note pattern as in the previous system.


Dm¹¹
5fr

64


Musical score for measures 64-71. It includes a vocal line with lyrics and a piano accompaniment. The piano accompaniment continues with the same eighth-note pattern.


a u - ni - ver - sal sigh,
turn - ing in som - er - saults,

72  10fr

80  5fr

and while the o - cean blooms,
a gi - ant tur - tles eyes,

88  10fr

96  5fr

it's what keeps me a - live.
a jel - ly - fish float by.



104

Piano accompaniment for measures 104-111. The right hand plays a steady eighth-note accompaniment with chords, while the left hand plays a similar pattern with some sustained notes.



112

So why___ does this still hurt?_____

Vocal line and piano accompaniment for measures 112-119. The vocal line features a melodic phrase with a long note on 'hurt?' and a breath mark. The piano accompaniment continues with the same rhythmic pattern as the previous system.



120 (Small notes 2° only)

(It's what keeps me_____ a - live.)_____

Vocal line and piano accompaniment for measures 120-127. The vocal line has a melodic phrase with a long note on 'a - live.' and a breath mark. The piano accompaniment continues with the same rhythmic pattern.



128 (Sing 1° only)

Don't blow___ your mind___ with why._____

Vocal line and piano accompaniment for measures 128-135. The vocal line features a melodic phrase with a long note on 'with why.' and a breath mark. The piano accompaniment continues with the same rhythmic pattern.

136

Musical score for measures 136-142. The system consists of a vocal line and a piano accompaniment. The vocal line features a series of eighth notes with a long slur over the entire phrase. The piano accompaniment has a steady bass line and chords in the right hand.

143

Ooh,

Musical score for measures 143-150. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a series of eighth notes with a long slur. The piano accompaniment continues with a steady bass line and chords.

151

ooh.

Musical score for measures 151-158. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a series of eighth notes with a long slur. The piano accompaniment continues with a steady bass line and chords.

159

Musical score for measures 159-166. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a rest followed by a series of eighth notes with a long slur. The piano accompaniment continues with a steady bass line and chords.

167

Musical score for measures 167-174. The top staff features a single melodic line with a long slur. The middle and bottom staves provide piano accompaniment with chords and moving lines.

175

Musical score for measures 175-182. Similar to the previous system, it shows a melodic line with a slur and piano accompaniment.

183

Musical score for measures 183-190. The top staff has rests, while the middle and bottom staves continue the piano accompaniment.

Ped. (Keep pedal depressed until bar 221)

191

Musical score for measures 191-200. Includes a guitar chord diagram for G3 and a fermata in the bottom staff.

G3

199

206

214

220

D.º al Coda

⊕ **Coda**

226

Repeat x8

Ped.

232

secco

Morning Mr. Magpie

Words and Music by Thom Yorke, Jonathan Greenwood,
Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 144



Repeat x4



mp
secco
cont. sim.
Ped.



5

cont. sim.



9

You got some nerve com- ing
You stole it off give it_


secco





13


— here,
— back,

17

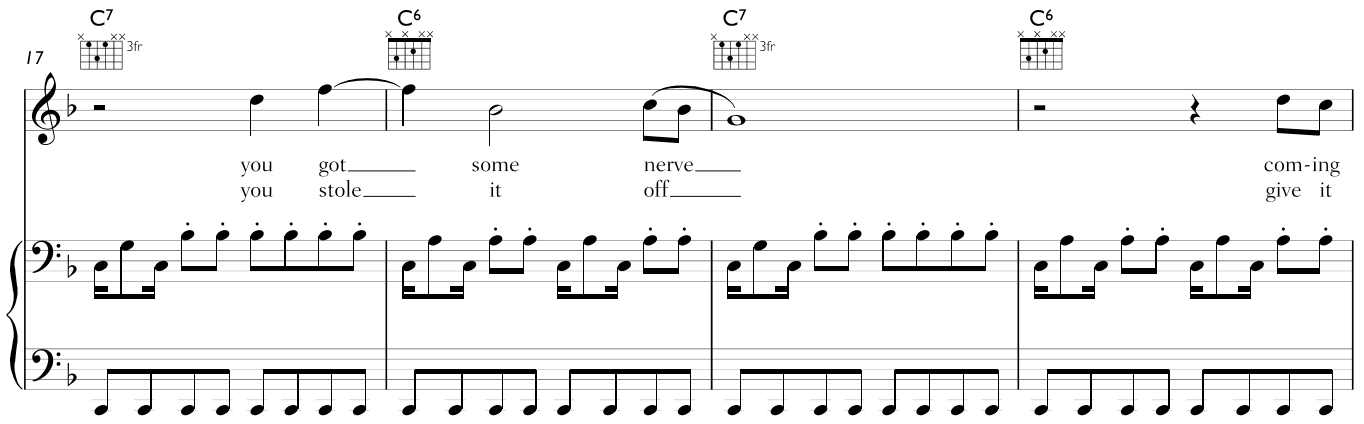
C7  3fr

C6 

C7  3fr


C6 

you got some nerve com-ing
 you stole it off give it



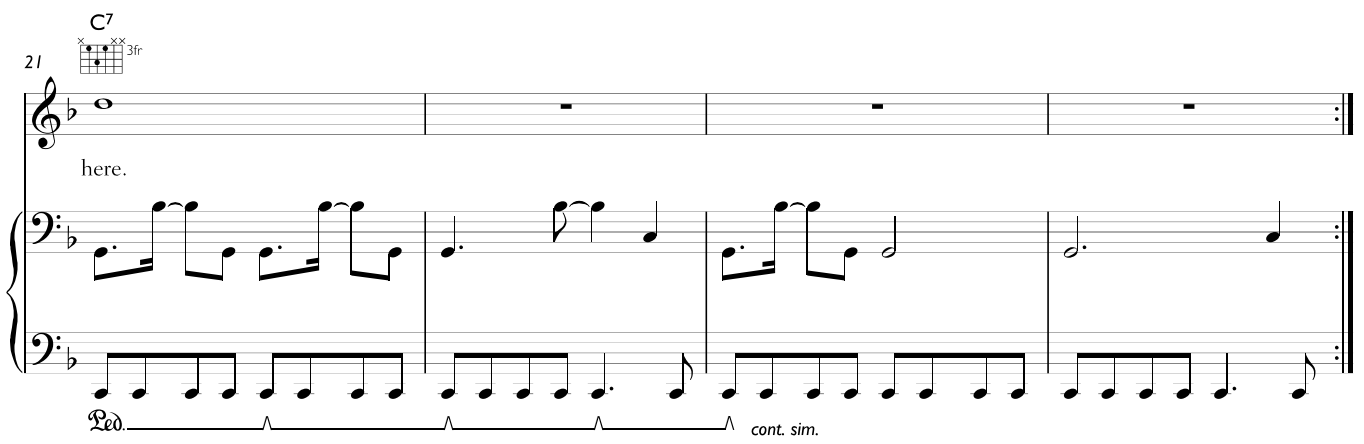
1.

21

C7  3fr


here.

Red. *cont. sim.*



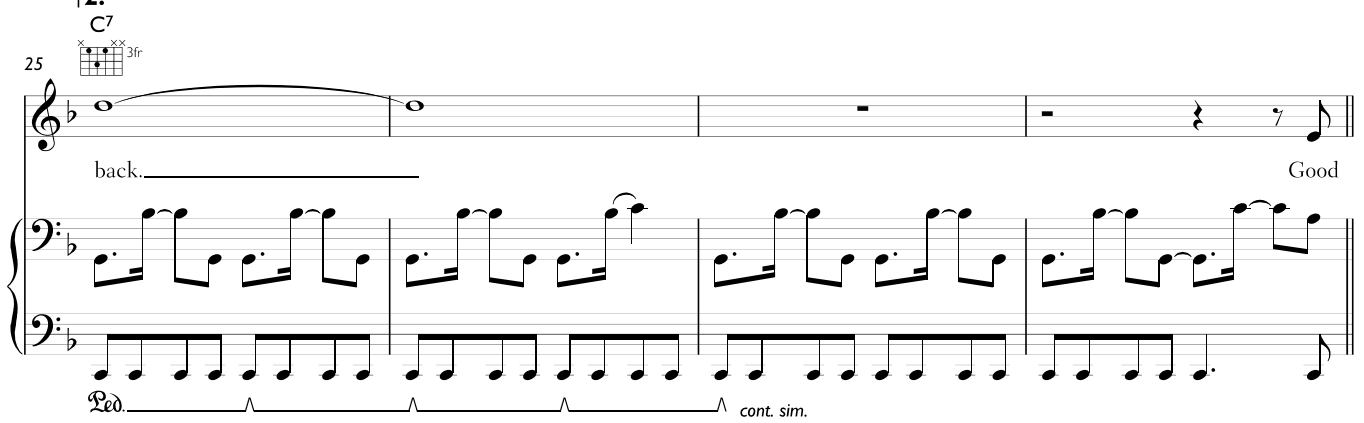
2.

25

C7  3fr

back. Good

Red. *cont. sim.*



29

C7  3fr

morn - ing, Mis - ter Mag - pie,



33

C⁶ C⁵ C⁷ D^{b5}/C C

how are we to day?

36

C⁵

Now you've sto - len all my mag-

39

C C⁶ C⁵ C⁹

ic, and took my mem-

42

C^{b6} C

o - ry.



45

Repeat x4

Ah, _____

mf

pp

with pedal



49

52

55

ah.

cresc.

$Cb6/7$ 3fr

CII

59

$C7$ 3fr

Repeat x3

(8)

63

You know— you should,— but you don't,

mf

67

71

you know you should,

74

but you don't.

77

(Sing 1° only)





mf

80

Repeat ad lib. x3

Good




83

C7  3fr C6  C7  3fr C6 

morn - ing, - Mis - ter Mag - pie, -

mp

87

C7  3fr C6  C5  3fr

how are - we - to - day? -

p

cont. sim.

8th

90

Now you've - sto - len all my mag - ic, -

(8)

94

rit.

took my - mel - o - dy. -

Little By Little

Words and Music by Thom Yorke, Jonathan Greenwood,
Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 116

Tune guitar:
6 = D (lowest string)

Chord diagrams: Dm/F, E7, D5, Gm, F#m^b6, D5, B^b, Aadd11, D5, Cadd9, Bm, D5

Chord diagrams: Dm/F, E7, D5, Gm, F#m^b6, D5, Gm, F#m^b6, D5, Cadd9, Bm, D5

6

Chord diagrams: Dm/F, E7, D5, Gm, F#m^b6, D5, B^b, Aadd11, D5, Cadd9, Bm, D5

10

Chord diagrams: Dm/F, E7, D5, Gm, F#m^b6, D5, Gm, F#m^b6, D5, Cadd9, Bm, D5

14

18

Dm/F E7 D5 Gm F#m6 D5 Bb Aadd11 D5 Cadd9 Bm D5

1. Don't turn nas - ty now, the dusts of hell, a pil - lar of _____ my_ salt, }

2. The glue won't hold, the thread un-pulls un-curl - ing with my_ love, }

cresc.

22

Dm/F E7 D5 Gm F#m6 D5 Gm F#m6 D5 Cadd9 Bm D5

the last one out of the box, the one who broke the seal. _____

I.

26

Dm/F E7 D5 Gm F#m6 D5 Bb Aadd11 D5 Cadd9 Bm D5

Lit-

(cresc.) *f p*

30

D Bb/D Dm7 Dmadd9 D Bb/D Dm7 Dmadd9

-tle by lit - tle, by hook or by crook, I'm_ such a tease and you're such a flirt, _ once

D B^b/D Dm7 Dmadd9 Gm Amadd11 B^b B^badd#11

34

you been round, you been round_ e - nough, may - - be. Lit -

D B^b/D Dm7 Dmadd9 D B^b/D Dm7 Dmadd9

38

-tle by lit - tle, by hook or by crook, nev - er in ear - nest, nev - er get judged, I'm

D B^b/D Dm7 Dmadd9 Gm Amadd11 B^b Cadd9

42

_ no id - iot, I_ should look, oh...

46

2.

D B \flat /D Dm7 Cadd9/D D B \flat /D Dm7 Cadd9/D D

50

B \flat /D Dm7 Cadd9/D D B \flat /D Dm7 Cadd9/D D G⁵

Ob -

p

54

E \flat maj7 D/F# D⁵ G⁵

rou - - li - - tines and - - ga - - tions, com -
dules, - - sche - - dules, - - the drug -

58



I.

pli that will ca tions, you,

kill you,

2.



62

kill you, oh...



65

mf

68

Cadd9 D B^b/D Dm7 Cadd9 D⁵ D B^b Doct/C

72

D⁵ B^b Doct/C D

Lit -

p

75

B^b Csus⁴ C D B^b Csus⁴

-tle by lit - tle, by hook or by crook, nev - er in ear - nest, nev -
- tle by lit - tle by hook

cresc.

78

C D⁵ B^b Doct/C B^b D⁵

-er get judged, I'm no id - iot, I should look.
or by crook, I'm such a tease and you're such a flirt.

81

B^b Csus⁴ D⁵ B^b D⁵/C

84

D⁵ B^b D⁵/C D⁵

87

B^b Dsus⁴/C D B^b/D Dm⁷

1.

90

Cadd⁹ D⁵ Dsus⁴/C D

2.

Lit -

f

Feral

Words and Music by Thom Yorke, Jonathan Greenwood,
Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 138

Gm



(Drums)

cont. sim. throughout

Play section x4

The first system of the musical score is in 4/4 time with a key signature of two flats (Bb and Eb). It features three staves: a vocal line, a piano accompaniment, and a drum line. The vocal line begins with a series of 'x' marks indicating a drum pattern. The piano accompaniment starts with a mezzo-forte (mp) dynamic and includes a section marked 'pp' (pianissimo) with the instruction '(Play 2° only)'. The drum line is marked '(Drums)' and continues with a similar pattern throughout the system.

5

Play section x3

The second system of the musical score continues the piece. It features three staves: a vocal line, a piano accompaniment, and a drum line. The vocal line has the lyrics "You're not" and is marked with a mezzo-forte (mp) dynamic. The piano accompaniment includes a section marked '(Drums)' and a mezzo-forte (mp) dynamic. The drum line continues with a similar pattern.

8

The third system of the musical score continues the piece. It features three staves: a vocal line, a piano accompaniment, and a drum line. The vocal line has the lyrics "mine." and is marked with a mezzo-forte (mp) dynamic. The piano accompaniment includes a section marked 'pp' (pianissimo) and a mezzo-forte (mp) dynamic. The drum line continues with a similar pattern.

12

You're _____ you're _____

pp *mp*

17

you're _____ you're... _____

pp *mp* *p*

21

I'm _____ not _____

pp *mp*

26

yours _____ It's all _____ fine, it's all _____ fine, it's _____

pp *mp* *pp* *mp*

32

all fine. Please don't

pp *mf* *pp*

Ped.

37

(Repeat x4)

judge. Judge. Judge. Judge.

f *mf* *pp*

cont. sim.

41

Repeat x7

You're not mine.

mf

Repeat x3

45

Repeat x3

It's all...

Repeat x3

49

Repeat x4

53

Repeat x4

56

60

64

Repeat x8

Repeat x7

Lotus Flower

Words and Music by Thom Yorke, Jonathan Greenwood,
Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 126

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of five systems of music, each with a piano (p) and guitar (g) part. The piano part is written in a grand staff (treble and bass clefs), and the guitar part is written in a single staff with chord diagrams above it. The score includes dynamic markings such as *p*, *ppp*, *mf*, and *p*. The guitar part includes various chords and techniques, including natural harmonics (N.C.), and is marked with a 'with pedal' instruction. The score is numbered 8, 13, 19, and 24 at the beginning of each system.

Chord diagrams shown in the score:

- N.C.
- Dsus⁴
- Gsus⁴
- Dm7
- Dsus⁴
- Csus²
- Csus⁴/||
- Gsus⁴
- Doct
- Dsus⁴
- Gm/C
- Gm/B
- Gm/D
- Gm/B
- Gm/D
- Dm7
- Dsus⁴



28

Musical notation for measures 28-31, featuring a piano accompaniment in the bass clef and a vocal line in the treble clef.

32

Musical notation for measures 32-34, including lyrics: "I will shrink my - self in - to your pock - et, in - vi - si - ble,"





35

Musical notation for measures 35-38, including lyrics: "do what_ you want,_" and "do what_ you want._____"

39

Musical notation for measures 39-42, including lyrics: "I will shrink and I will di - sap - pear,_" and "I will slip in - to a". The piano accompaniment includes a *ppp* dynamic marking.

43

G  Dm7 

groove and cut me off, _____ and cut me off.

p

47








There's an

pp

50

emp - ty space in - side my heart where the weeds take root so now I set you

mp

Eoct  Foct  G5  Eoct  Foct  G5  Dm7 

54

free, _____ I set you free. There's an

58

emp - ty space in - side my heart where the weeds take root, so now I set_ you

62




free, _____ I'll set you free.

66

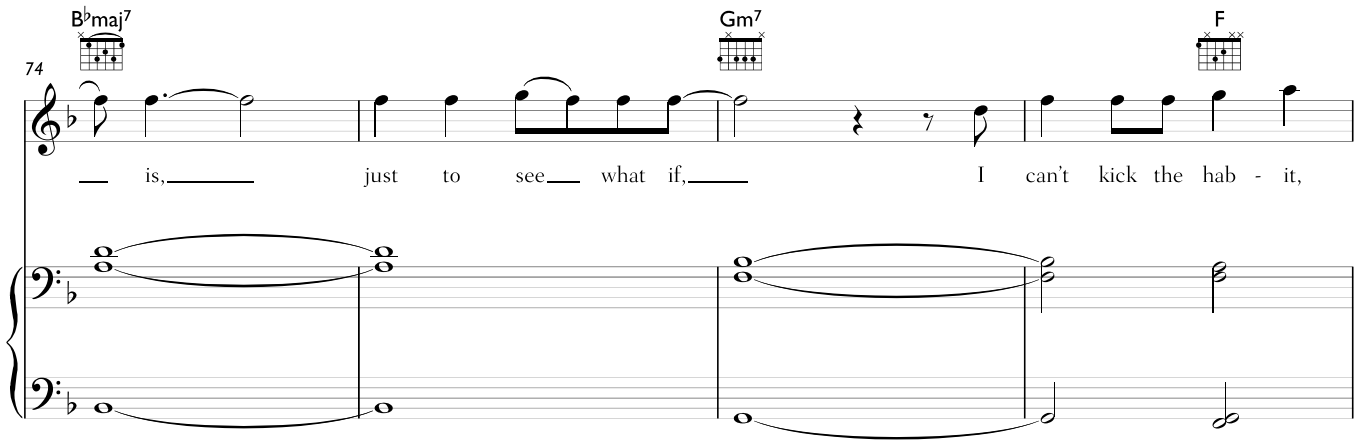
Slow - ly we un - furl as lot - us flow - ers,




70

all I want is the moon_ u - pon a stick, _ just to see what_

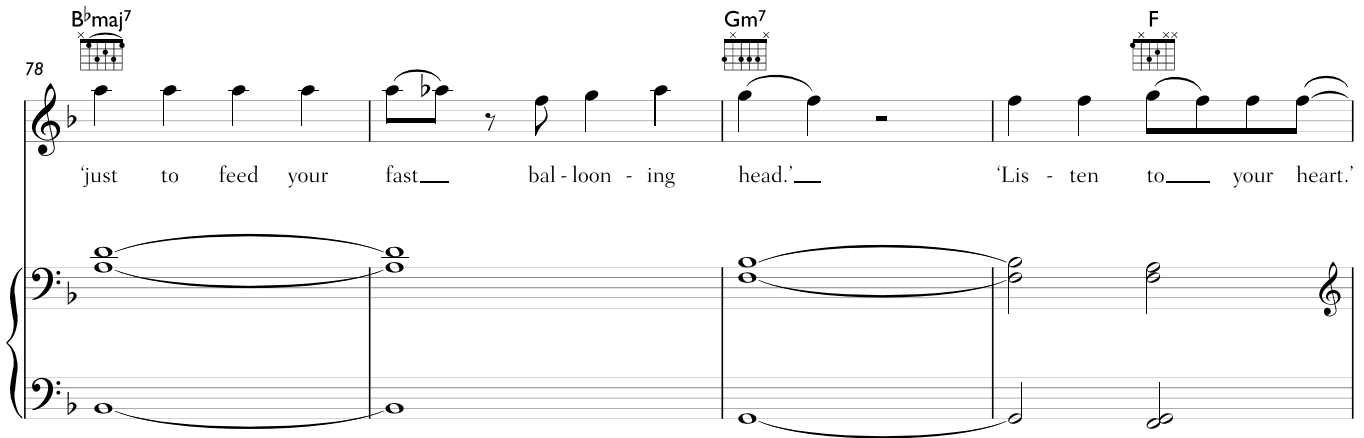
74   


— is, — just to see — what if, — I can't kick the hab - it,



78   

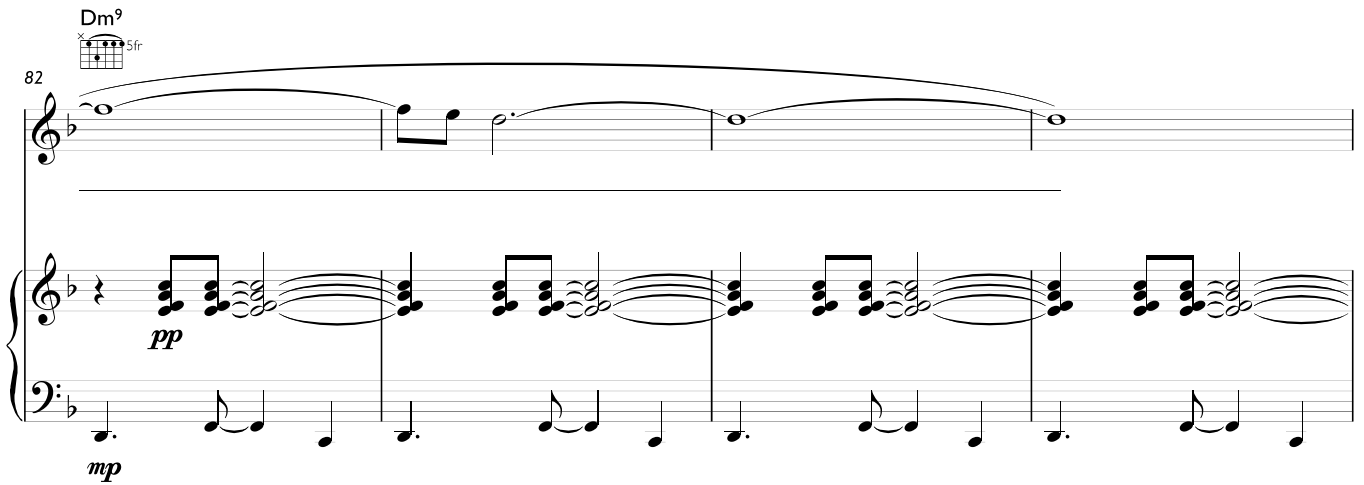
'just to feed your fast — bal - loon - ing head.' — 'Lis - ten to — your heart.'



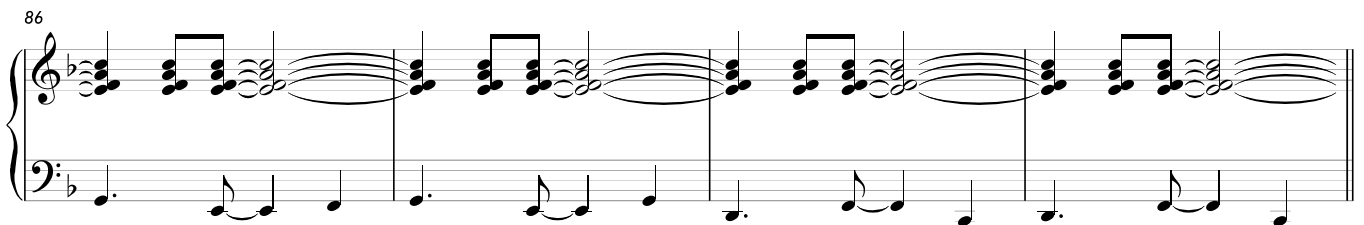
82 

pp

mp



86



90  
We will shrink and then be quiet as mice, and while the cat is a way do what we

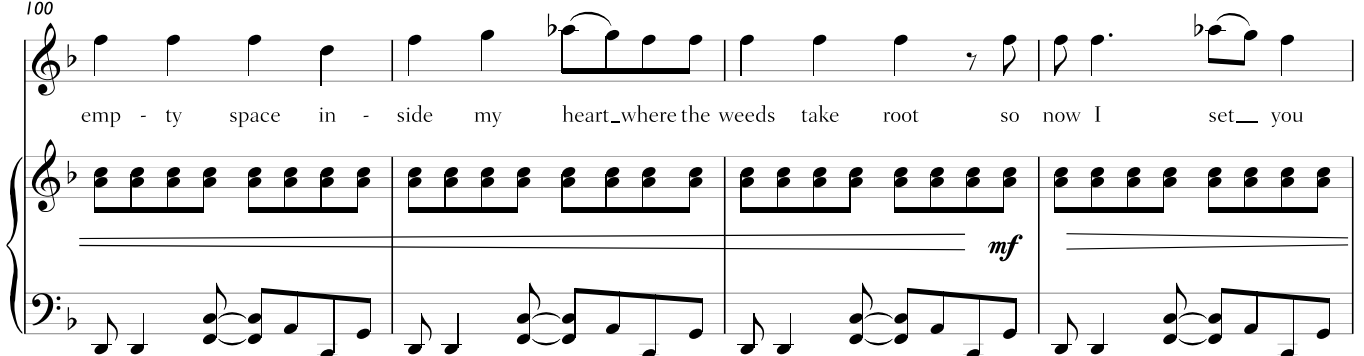
mp

94  
want, do what we want.

Dm7 

97 
There's an

ppp

100 
emp - ty space in - side my heart where the weeds take root so now I set you

mf

104

G Dm7

free, _____ I set you free.

mp

108

B^bmaj⁷ Gm⁹/13

ALL

p

Red.

112

B^bmaj⁷/#11 Gm⁹/13 Fmaj⁹/13

— I want is the moon u-pon a stick, — just to see what —

116 **B^bmaj7/#11** **Gm⁹/13**

if, just to see what is, oh, the

cont. sim.

120 **B^bmaj7** **Gm7** **F**

bird that's flown in - to my room.

124 **B^bmaj7** **Gm7** **F**

Slow - ly we un - furl as lot - us flowers, and

128 **B^bmaj7** **Gm7** **F**

all I want is the moon u - pon a stick, I dance a - round the

132

B^bmaj7 Gm7 F

— pit, the dark - ness is — be - neath, — I can't kick your hab - it,

136

B^bmaj7 Gm⁹/13 Fmaj⁹/13

'just to feed your fast — bal-loon - ing head.' — 'List - en to — your heart.'

140

Dm7

145

Codex

Words and Music by Thom Yorke, Jonathan Greenwood,
Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 60

C B♭add9 Dm C B♭add9 Dm

Repeat x3

pp

Ped. Ped. cont. sim.

Detailed description: This block contains the piano introduction for the song 'Codex'. It is written in 4/4 time with a tempo of 60 beats per minute. The music is in the key of B-flat major. The introduction consists of six measures of piano accompaniment. The first three measures are marked with a piano (*pp*) dynamic. The first measure has a C chord, the second has a B-flat add9 chord, and the third has a D minor chord. The last three measures repeat the first three. The introduction ends with a repeat sign and the instruction 'Repeat x3'. Pedal markings include 'Ped.' at the beginning and 'Ped. cont. sim.' at the end.

6 C B♭add9 Dm F Gm Am B♭

1. Slight of hand, jump off the end
(2.) dra - gon - flies, fan - ta - sised

Detailed description: This block contains the first two lines of the song. It starts at measure 6. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves (treble and bass clefs). The first line of lyrics is '1. Slight of hand, jump off the end' and the second line is '(2.) dra - gon - flies, fan - ta - sised'. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords. Chord diagrams for C, B-flat add9, D minor, F, G minor, A minor, and B-flat are provided above the vocal line. The piano accompaniment continues with the same rhythmic pattern as the introduction.

10 Am7 C B♭add9 C B♭add9 Dm

in-to a clear lake, no one a - round. 2. Just
no one gets hurt, done no - thing wrong.

Detailed description: This block contains the next two lines of the song, starting at measure 10. The vocal line continues with 'in-to a clear lake, no one a - round. 2. Just' and 'no one gets hurt, done no - thing wrong.'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A minor 7, C, B-flat add9, and D minor are provided above the vocal line. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords.

15 Dm C B♭add9 Dm

mp play 1st time only

Detailed description: This block contains the final line of the song, starting at measure 15. The piano accompaniment is written in two staves. The first measure is marked with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D minor, C, B-flat add9, and D minor are provided above the first measure. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords. The instruction 'play 1st time only' is written above the piano accompaniment.

19

C B^badd9 Dm F Gm Am B^b

Slide your hand, jump off the end.

23

B^b Am7 C B^badd9 C B^badd9 Dm

The waters clear, and innocent.

28

F[#]11 F[#]11/E C[#]11/9 Bmadd11

ppp

32

B^b Am7 C B^badd9 C B^badd9 Dm

pp

Give Up The Ghost

Words and Music by Thom Yorke, Jonathan Greenwood,
Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 120

Tune guitar:
6 = D (lowest string)

N.C.

Dsus⁴/A

First system of the musical score. It features a vocal line in treble clef with lyrics: "(Don't hurt me, don't hurt me,") and a piano accompaniment in bass clef labeled "(Percussion)". The key signature is one sharp (F#) and the time signature is 4/4. A guitar chord diagram for Dsus⁴/A is shown in the upper right corner.

Second system of the musical score, starting at measure 9. It includes guitar chord diagrams for D⁵, D, Dsus², Dsus⁴, Am⁷, and Am⁷sus⁴. The vocal line continues with the lyrics "don't hurt me, don't hurt me,") and the piano accompaniment provides harmonic support.

Third system of the musical score, starting at measure 17. It includes guitar chord diagrams for D⁵, D, Dsus², Dsus⁴, and Am⁷. The vocal line has two verses: "1. Gath - er up the lost and their souls" and "2. What looks impos - si - ble". The piano accompaniment continues with the same harmonic structure.

22

Am7* Am7 D5 D Dsus2

in your arms,
into your arms,

27

Dsus4 Am7 Am7*

in your arms.
into your arms.

31

Am7 D5 D Dsus2

Gath - er up the pi -
Now I think I've had

35

Dsus4 Am7 Am7*

ti - ful
my fill

39



in your arms,
into your arms,

(B. Vox. 2^o)
(don't _____ hurt

43



in your arms,
into your arms,

me, _____ don't _____ hurt

47



in your arms,
into your arms,

me, _____ don't _____ hurt

51

Dsus⁴ Am⁷ Am⁷*

in your arms, _____ }
 into your arms. _____ }

me, _____ don't _____ hurt

55

1. Am⁷ 2. Am^{add9} Bm/F#

me, _____

58

F

I been told _____ to give _____ up the ghost _____

don't _____ hurt _____ me, _____



62

in - to your arms, _____

(In - to your arms,

don't _____ hurt _____ me, _____






(On 6^o begin to fade out all Vox.)

66

to your arms, _____ in -

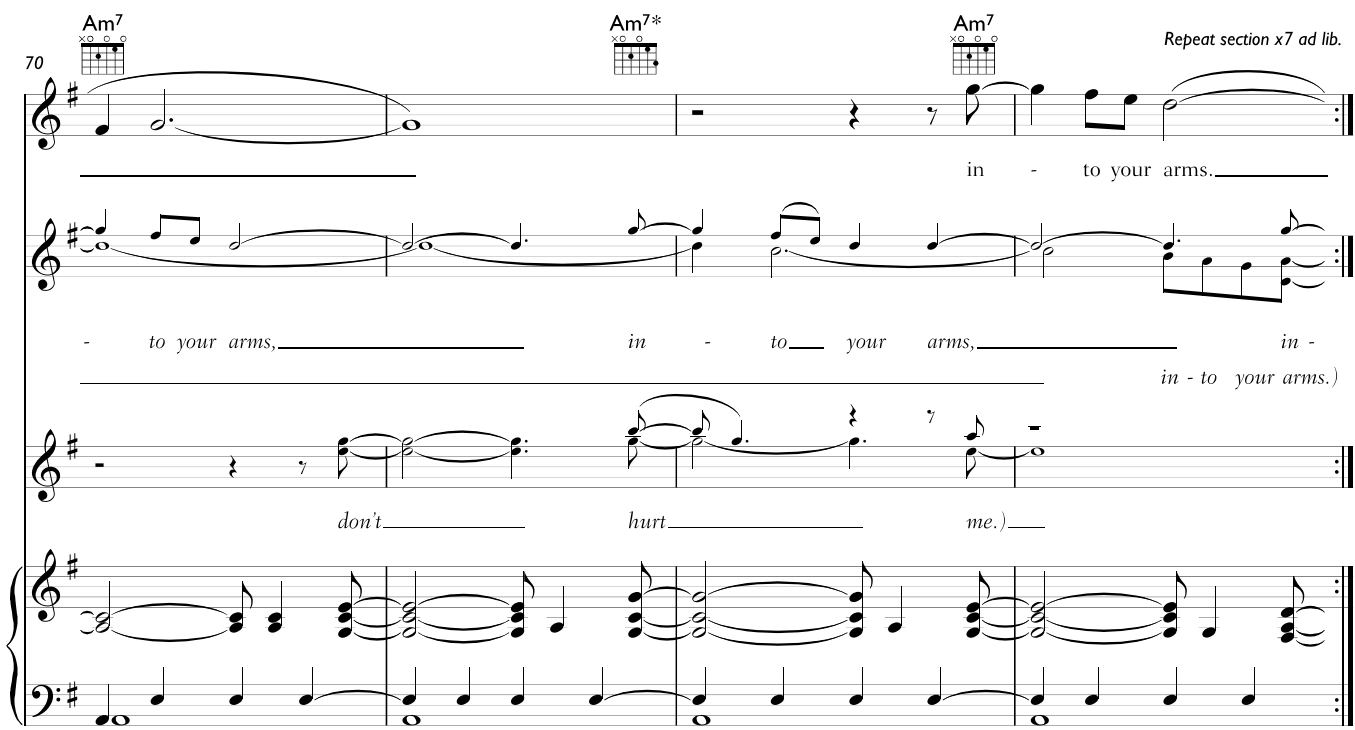
don't _____ hurt _____ me, _____




70    Repeat section x7 ad lib.

in - to your arms. _____

- to your arms, _____ in - to your arms, _____ in -
in - to your arms.)

don't _____ hurt _____ me.) _____

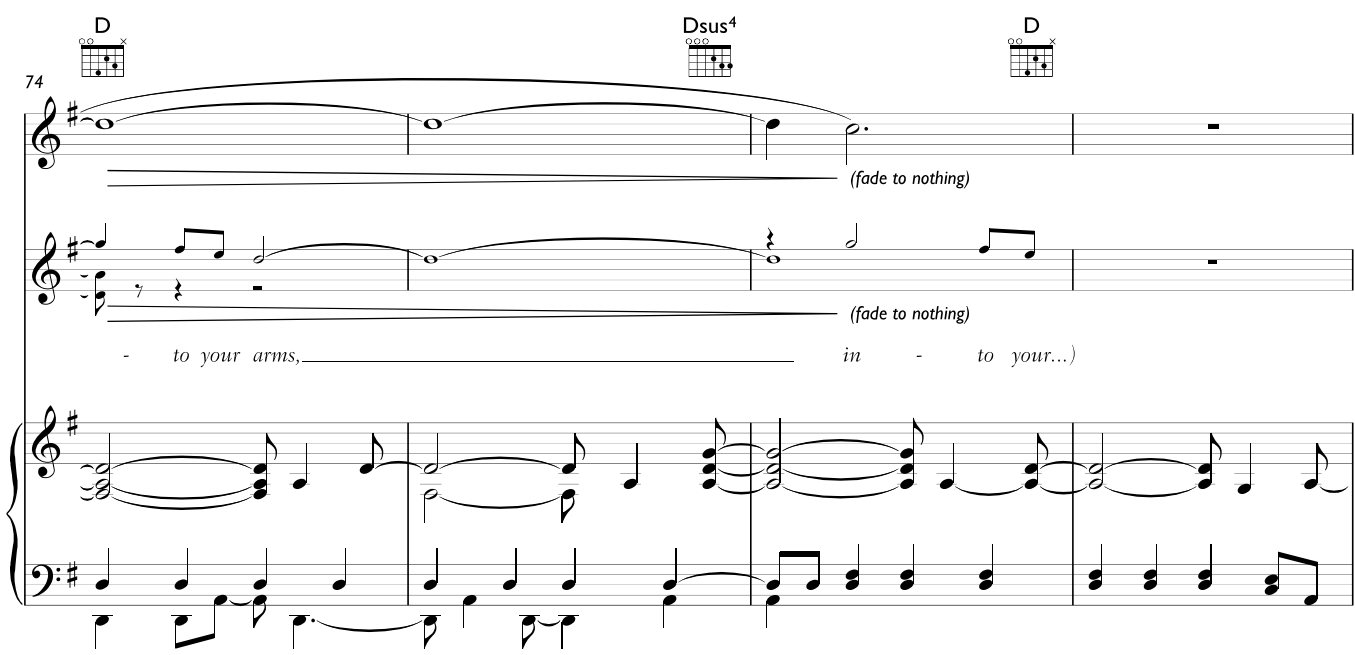




74   

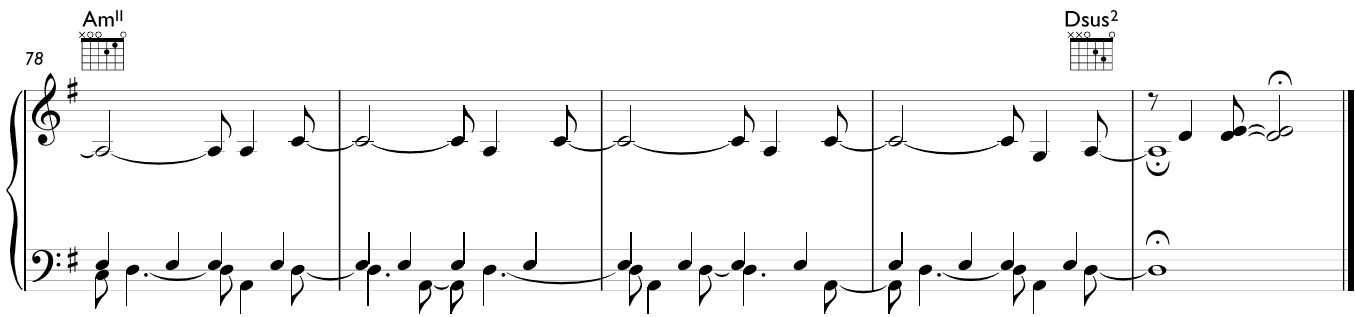
(fade to nothing)

(fade to nothing)

- to your arms, _____ in - to your...)



78  



Separator

Words and Music by Thom Yorke, Jonathan Greenwood,
Colin Greenwood, Edward O'Brien and Philip Selway

♩ = 116



p

Repeat x3

5

It's like I've fall - en out of bed from a long and vi - vid dream, —

9

the sweet - est flo - wered fruits were hang - ing from the trees, —

13

fall-ing off a gi - ant bird that's been car - ry - ing me.——

17

It's like I've fall - en out of bed from a long and vi - vid dream.—— Just ex -

21

- act - ly—— as I—— re - mem - ber, ev - 'ry

25

word, ev - 'ry ges - ture, I've my

29

heart in my mouth.

This system contains measures 29 through 32. The vocal line features a melodic phrase starting with a half note 'heart', followed by a whole rest, then two quarter notes 'in my', and another half note 'mouth.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and a block-chord accompaniment in the right hand.

33

Like I've fallen out of bed from a long and vivid dream.

This system contains measures 33 through 36. The vocal line begins with a quarter rest, followed by a quarter note 'Like', a quarter note 'I've', a quarter note 'fallen', a quarter note 'out', a quarter note 'of', a quarter note 'bed', a quarter note 'from', a quarter note 'a', a quarter note 'long', a quarter note 'and', a quarter note 'vivid', a quarter note 'dream.', and a final whole rest. The piano accompaniment continues with the same rhythmic pattern as the previous system.

37

Fin-ally I'm free of all the weight I've been carrying.

(Oh, (Oh,

This system contains measures 37 through 40. The vocal line starts with a quarter rest, followed by a quarter note 'Fin-', a quarter note 'ally', a quarter note 'I'm', a quarter note 'free', a quarter note 'of', a quarter note 'all', a quarter note 'the', a quarter note 'weight', a quarter note 'I've', a quarter note 'been', a quarter note 'car-', a quarter note 'rying.', and a final whole rest. The piano accompaniment remains consistent. In measure 40, the vocal line has a melodic flourish with a slur over the notes, and the piano accompaniment also has a slur over its corresponding notes. The lyrics '(Oh, (Oh,' are written below the vocal line.

41

(Oh.) _____ And as that

(Oh.) _____

oh.) _____ oh.) _____

45

wo - man blows her cov - er in the

49

eye _____ of the be - hold - er, I'm a

53

fish now _____ out of wa - ter.

57

Fall-ing off a gi - ant bird that's been car-ry-ing me, —

(Wake me up, wake me up, — up, — up, — up, — up, —
 (Wake me up...))

61

I fell

up, — up, — up, — up, — up, — up.) —

65

o - pen, I fell un - der, at the

B^bsus⁴ Fm7¹¹

69

B^b A^bsus² Fm7/II A^bsus² E^b

tip of _____ lost your num-ber, I wan-na slip

73

B^b B^bsus⁴ A^bsus² A^bsus² E^b

o-ver _____ and get back un-der.

77

B^b Fm7/II E^b A^bsus² E^b/F

And if you think this is o-ver_ then you're_ wrong._

mp

81

B^b B^bsus⁴ A^bsus² E^bsus⁴ E^b

If you think this is o - ver_ then you're_ wrong._

(Wake me up, will you wake me up?_)

mf

85

B^b B^bsus⁴ A^bsus² E^bsus⁴ E^b

Like I've fall - en out of bed from a long and vi - vid dream, _

(Wake me up, wake me up, _ up, _ up, _ up.)_






(Wake me _ up...)

f dim.

89





B^b B^bsus⁴ A^bsus² E^bsus⁴ E^b

fin - al - ly I'm free of all the weight I've been car - ry - ing, _





93     





mf dim.

vocal ad lib.

97    

mp dim.

101    

105    

Wake me up, will you wake me up? _____

p

109

B^b B^bmaj⁷ Fm⁷ 1. E^b/F 2. Fm⁷

wake me up, will you wake me up? _____

114

B^boct B^bmaj⁹ F Fm E^b/F

118

B^boct B^bmaj⁹ F Fm Edim/F

122

B^boct B^bmaj⁹ F⁷/B^b F⁷ F⁷/13