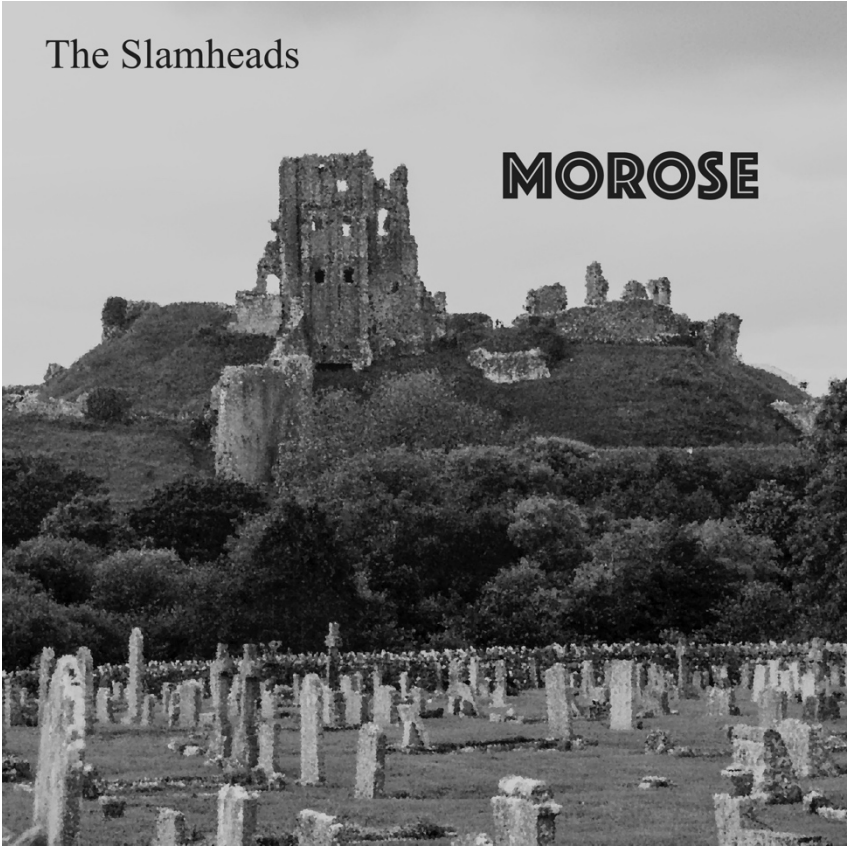


The Slamheads

MOROSE



1. Free-Floating
2. Querulous
3. More Time to Say Goodbye
4. Weatherworn Headstone
5. Wasting Away
6. Ainda Me Lembro
7. Martyrs to a Cruel Year
8. Xi'an
9. I Don't Want to Be Forgotten

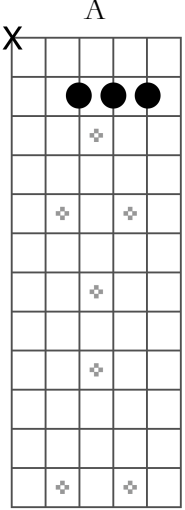
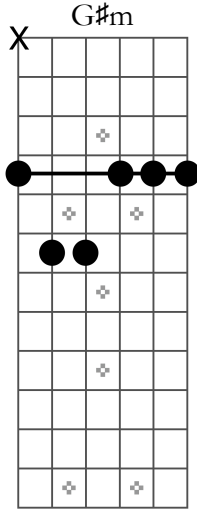
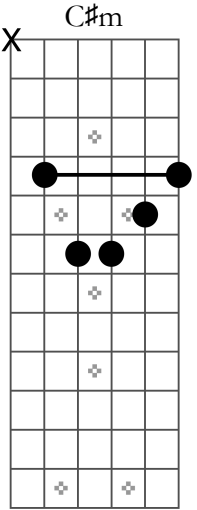
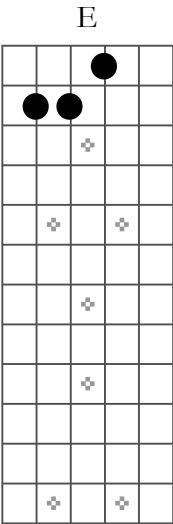
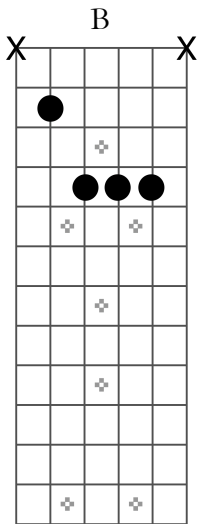
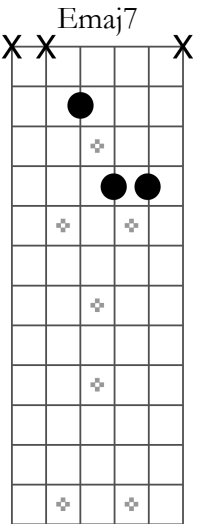
D *Bm*
Excessive thinking all the time
G *D*
Mulling over "what ifs" in my mind
A *Bm*
Fear and worry, loss of interest
Em *A*
In my mental history I'm the sickest

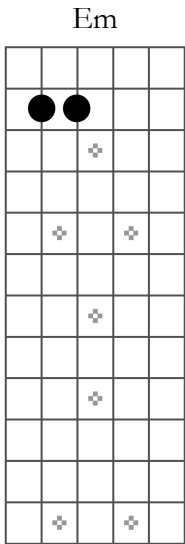
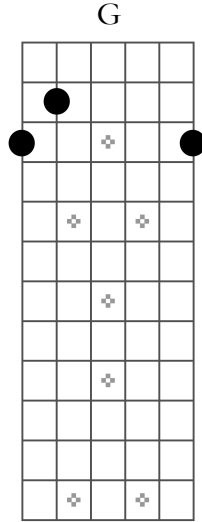
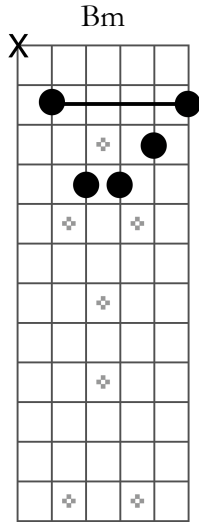
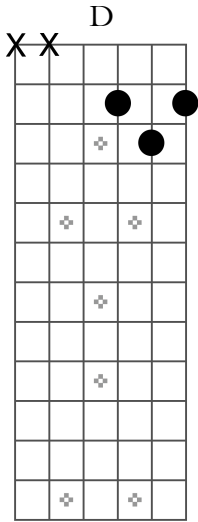
Emaj7 *B*

C#m *G#m*
I tried to write a happy song
C#m *G#m*
In major key and not too long
A *E*
General an- xiety disorder, it took me over
A *B*
Feeling on the edge, ex- pecting the worst
And this is what I deliver

Emaj7 *B*
Free-floating, no warning,
Emaj7 *B*
No reason, it's irritating

12-String Electric Guitar:





Bass Line 1:



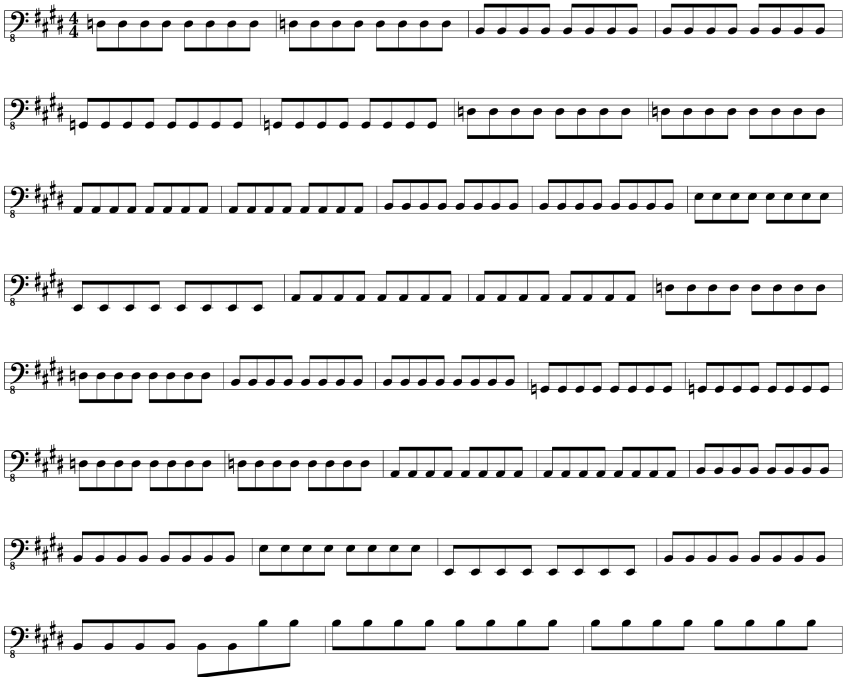
Musical notation for Bass Line 1, featuring a bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of quarter and eighth notes with some accents.

Bass Line 2:



Musical notation for Bass Line 2, featuring a bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of quarter and eighth notes with some accents.

Bass Line 3 (Bridge):



Musical notation for Bass Line 3 (Bridge), featuring a bass clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bridge consists of eight staves of music, primarily composed of eighth and sixteenth notes, with some rests and dynamic markings.

Strings Bridge:

The 'Strings Bridge' section consists of three systems of piano accompaniment. Each system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in 4/4 time and the key signature has three sharps (F#, C#, G#). The first system begins with a complex chordal texture in the treble and a more rhythmic bass line. The second system continues with similar textures, showing some melodic movement in the treble. The third system concludes the bridge with sustained chords and a steady bass line.

Electric Guitar Solo Part 1:

The 'Electric Guitar Solo Part 1' section consists of three systems of guitar notation. The first two systems are written in a single treble clef staff, featuring a melodic line with eighth and sixteenth notes, including some accidentals. The third system continues the melodic line and includes a section with a complex chordal texture indicated by a large chord symbol and multiple notes in the lower register.

Electric Guitar Solo Part 2:

The 'Electric Guitar Solo Part 2' section consists of three systems of guitar notation. The first system is written in a bass clef staff, featuring a rhythmic pattern of eighth and sixteenth notes. The second system continues this pattern and includes a section with a complex chordal texture. The third system continues the melodic and rhythmic patterns, ending with a final chord.

Vocal Duet:

Free float- ing, no war- ning, no rea- son, it's ir- ri- ta- ting.

Vocal Verses:

Musical notation for the Vocal Verses section, consisting of three staves of melody in 4/4 time with a key signature of three sharps (F#, C#, G#).

Vocal Bridge:

Musical notation for the Vocal Bridge section, consisting of two staves of melody in 4/4 time with a key signature of three sharps (F#, C#, G#).

Querulous

Acoustic Guitar, Melodica, Vocals

Dm Dm6 Dm Dm6

Bm *Dm*
Where are the summer monsoons that as- sail this oppressive heat
Bm *Dm*
Still at home with nowhere to go, days on end in my musical suite
Em *G*
I am tired of going nowhere
Em *G*
Housemates suffering cabin fever
Cmaj7 *G/B*
Tempers flair with little reason
Cmaj7 *G/B*
I go days without stepping outside
Em *G* *Em*
Queru- lous, I've become querulous

Dm
Cross and edgy, sour and whiny; petulant, uptight, and snappy
Dm6
Critical, too much fault-finding; out of sorts, often complaining
Dm
Discontented, peeved, and fretful; waspy, huffy, irascible
Dm6
Grumbling, grouching, and deploring; querulous, it's not becoming

Bm *Dm*
Why didn't we build a pool when we bought this house years ago
Bm *Dm*
Melting in a sterile desert which kills all, except COVID-19
Em *G*
I miss going to the movies
Em *G*
I miss going out to restaurants
Cmaj7 *G/B*
I miss flying to new places
Cmaj7 *G/B*
I miss myself be- fore this crisis
Em *G* *Em*
Queru- lous, I've become querulous

Dm Dm6 Dm Dm6 Dm

Acoustic Guitar:

Dm

1 3 2 4
1 3 2 4
1 3 4 2
1 3 4 2

Dm6

1 3 2 4
1 3 2 4
1 3 4 2
1 3 4 2

Bm

1 3 2 4
1 3 2 4
1 3 4 2
1 3 4 2

Em

1 3 2 4
1 3 2 4
1 3 4 2
1 3 4 2

G

1 3 2 4
1 3 2 4
1 3 4 2
1 3 4 2

Cmaj7

1 3 2 4
1 3 2 4
1 3 4 2
1 3 4 2

G/B

1 3 2 4
1 3 2 4
1 3 4 2
1 3 4 2

Melodica Line 1:

Musical notation for Melodica Line 1, consisting of two staves of music in 4/4 time with a key signature of one flat. The first staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a half note E5. The second staff contains a similar melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a half note E5.

Melodica Line 2:

Musical notation for Melodica Line 2, consisting of one staff of music in 4/4 time with a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. It then has a half rest, followed by a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5.

Melodica Chords Verses (starts on G):

Musical notation for Melodica Chords Verses, consisting of two staves of music in 4/4 time with a key signature of one flat. The first staff shows a sequence of chords: G4, A4, B4, C5, D5, E5, F5, G5. The second staff shows a sequence of chords: G4, A4, B4, C5, D5, E5, F5, G5.

Vocal Melody:

The musical score for the vocal melody is written in bass clef, 4/4 time, and one flat key signature. It consists of nine staves of music. The melody begins with a quarter rest, followed by quarter notes G2, A2, B2, and C3. It continues with eighth and quarter notes, featuring various intervals and rests. The piece concludes with a final quarter note G2.

More Time to Say Goodbye

Synthesizers, Electric Guitar, Vocals

Logic X Sounds:

Tight Arp Patterns, Heavy Sub Bass, Sequential DrumTraks, Pumping Out Waves, Beats, Crunchy Filter Topper, Sunbeam Synth, Summer Heath Synth, Indian Bansuri Flute

A knock on the door in the middle of the night
 From the offbeat neighbor
 Asking if we could watch her husband
 Who shouldn't be left alone
 We followed her to her house
 An open coffin lay in the middle of the floor

} C C#

Am *Fmaj7* C *C7/Bb*
 She touched his lifeless face with feeling

Am *Fmaj7* C *C7/Bb*
 And spoke as if he was still living

For two long days I took my turn watching the body
 In that darkened room
 Making sure the dry ice hadn't vanished
 My nerves got better with time
 I tried to read for evasion
 It was hard to ignore him in the middle of the floor

} C C#

Am *Fmaj7* C *C7/Bb*
 His waxy ashen face was eerie

Am *Fmaj7* C *C7/Bb*
 The time spent in that place was dreary

Back to the neighbor
 She spoke freely and openly
 Directly to her departed
 Whom she believed was in the room
 She expressed her regrets
 They had fought so much

} *Abm* *F#m*

Ebm
 She was going to miss him
 G
 Grateful for more time to say goodbye

Bass Line 1:

Musical notation for Bass Line 1 in 4/4 time. The staff shows a sequence of eighth notes with ties: G2, A2, B2, C3, D3, E3, F3, G3. The notes are grouped in pairs with ties between them.

Bass Line 2:

Musical notation for Bass Line 2 in 4/4 time. The staff shows a sequence of eighth notes with ties: G2, A2, B2, C3, D3, E3, F3, G3. The notes are grouped in pairs with ties between them.

Bass Line 3 (Bridge):

Musical notation for Bass Line 3 (Bridge) in 4/4 time. The staff shows a sequence of eighth notes with ties: G2, A2, B2, C3, D3, E3, F3, G3. The notes are grouped in pairs with ties between them.

Synth Lead 1:

Musical notation for Synth Lead 1 in 4/4 time. The staff shows a sequence of eighth notes with ties: G2, A2, B2, C3, D3, E3, F3, G3. The notes are grouped in pairs with ties between them.

Synth Lead 2:

Musical notation for Synth Lead 2 in 4/4 time. The staff shows a sequence of eighth notes with ties: G2, A2, B2, C3, D3, E3, F3, G3. The notes are grouped in pairs with ties between them.

Synth Lead 3:

Musical notation for Synth Lead 3 in 4/4 time. The staff shows a sequence of eighth notes with ties: G2, A2, B2, C3, D3, E3, F3, G3. The notes are grouped in pairs with ties between them.

Pad (Bridge):

Musical notation for Pad (Bridge) in 4/4 time. The staff shows a sequence of chords and notes: G2, A2, B2, C3, D3, E3, F3, G3. The notes are grouped in pairs with ties between them.

Electric Guitar:

The image shows four guitar chord diagrams on a six-string fretboard. Each diagram is a 6x6 grid representing frets (rows) and strings (columns).
 1. **C**: Frets 1, 2, 3 are marked with 'X' (muted). Frets 2, 3, 4, 5 have diamond symbols (open strings). Frets 4, 5 have solid black circles (frets).
 2. **C#**: Frets 1, 2, 3 are marked with 'X'. Frets 2, 3, 4, 5 have diamond symbols. Frets 4, 5, 6 have solid black circles.
 3. **Am/Fmaj7**: Frets 1, 2, 3 are marked with 'X'. Frets 2, 3, 4, 5 have diamond symbols. Frets 4, 5, 6 have solid black circles.
 4. **C**: Frets 1, 2, 3 are marked with 'X'. Frets 2, 3, 4, 5 have diamond symbols. Frets 4, 5 have solid black circles. Fret 6 has a solid black circle on the high E string.

Vocal Melody Verse 1:

The image shows a vocal melody line in 4/4 time, written in bass clef. The lyrics are: "A knock on the door in the middle of the night from the off-beat neighbor asking if we could watch her husband who shouldn't be left alone We followed her to her house an open coffin lay in the middle of the floor She touched his lifeless face with feeling And spoke as if he was still living". The melody consists of eighth and quarter notes, with some rests and a final fermata.

Vocal Melody Verse 2:

For two long days I took my turn watching the body in that darkened room
 making sure the dry ice hadn't vanished My nerves got better with time I
 tried to read for evasion it was hard to ignore him in the middle of the floor
 His waxy ashen face was eerie The time spent in that place was dreary

Vocal Melody Bridge:

Back to the neighbor, she spoke freely and openly
 Directly to her departed whom she believed was in the room
 She expressed her regrets they had fought so much
 She was going to miss him Grateful for more time to say good-bye

Weatherworn Headstone

Piano, Electric Guitar, Bass Guitar, Cello, Vocals

Gm

I am weatherworn, a cold decayed headstone

D/F#

Whose words cannot be read

Gm

Cor- roded far too soon, to time I'm not immune

D/F#

I dread to look ahead

A/E

F#m

I am watered down, a ship that's run aground

C#dim/G Bbmaj7

I tentatively tread

Gm

D/F#

Too much I neglect, and I lost the respect

C#dim/E Db6/F# Gm

Of those who from me fled

Gm

I'm a weak compound, a noise that's lost its sound

D/F#

Inept and powerless

Gm

Faded to pale grey, my pain I can't allay

D/F#

A constant dull distress

A/E

F#m

I've become morose, conversely, less verbose

C#dim/G Bbmaj7

Diminished by this stress

Gm

D/F#

I am weatherworn, a cold decayed headstone

C#dim/E Db6/F# Gm

Whose words cannot be read

Piano Part Intro & Solo:

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of six systems of two staves each (treble and bass clef). The first five systems feature a continuous eighth-note melody in the treble clef and sustained chords in the bass clef. The sixth system concludes with a final melodic phrase in the treble clef and a sustained chord in the bass clef.

Piano Part Verses:



Musical notation for the Piano Part Verses, consisting of three staves of music in bass clef, 4/4 time, and a key signature of two flats (Bb and Eb). The first staff contains six measures of chords. The second staff contains six measures of chords, with some notes marked with a sharp sign. The third staff contains six measures of chords, with some notes marked with a sharp sign.

Bass Line Verses:



Musical notation for the Bass Line Verses, consisting of three staves of music in bass clef, 4/4 time, and a key signature of two flats (Bb and Eb). The first staff contains six measures of a bass line. The second staff contains six measures of a bass line, with some notes marked with a sharp sign. The third staff contains six measures of a bass line, with some notes marked with a sharp sign.

Bass Line Solo:



Musical notation for the Bass Line Solo, consisting of four staves of music in bass clef, 4/4 time, and a key signature of two flats (Bb and Eb). The first staff contains six measures of a bass line. The second staff contains six measures of a bass line. The third staff contains six measures of a bass line. The fourth staff contains two measures of a bass line, with a long note in the second measure.

Cello Solo:



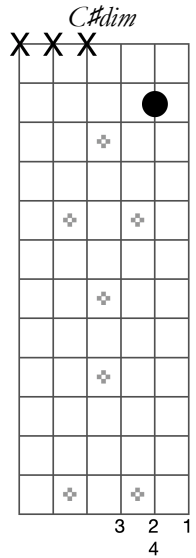
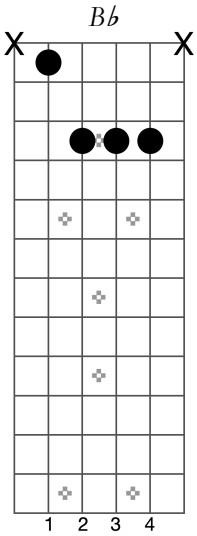
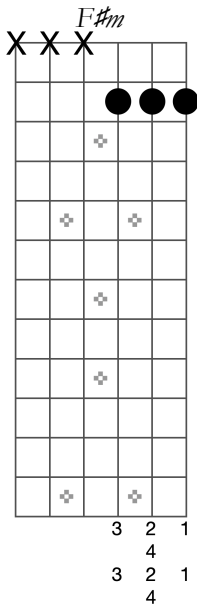
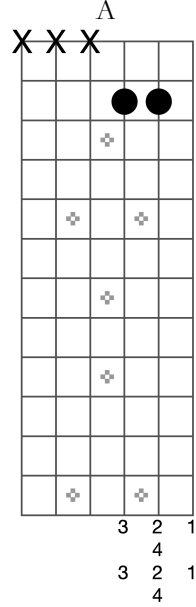
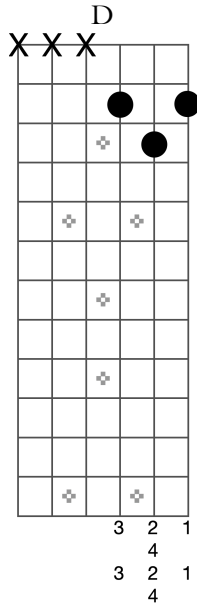
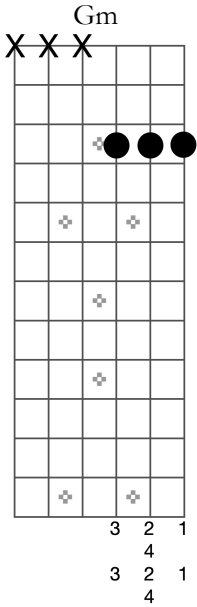
Musical notation for Cello Solo, consisting of five staves. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and dynamic markings.

Vocal Melody:



Musical notation for Vocal Melody, consisting of four staves. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, along with rests and dynamic markings.

Electric Guitar:



Wasting Away

Electric Guitars, Bass Guitar, Vocals

Am F9 Am F9 Am
 This song's pain is physical, it's not imma- terial
F9 C Dm9 Am
 Excruci- a- ting, I'm not a- bove com- plai- ning
Fmaj7 Am F9 Am
 I need relief from a- ching, an ease to all this suffering
Fmaj C Dm
 I'm not above com- plai- ning

Em Fmaj7 G6 Am Em Fmaj7 G6 Am
 I've found that I'm much weaker than I ever self-con- sidered
Em Fmaj7 G6 Am Em Fmaj7 G6
 Er- ratic, un- settled, de- crepit, frail, and feeble
C D
 Wasting away

Am F9 Am F9 Am
 I know I shouldn't generalize, but urolo- gists aren't nice
F9 C Dm9 Am
 Nor empa- the- tic to ago- ny e- me- tic
Fmaj7 Am F9 Am
 I need an anes- the- tic, an ease to all this suffering
Fmaj7 C Dm
 I'm not above com- plai- ning

Em Fmaj7 G6 Am Em Fmaj7 G6 Am
 Scant strength re- mains to fight this a- gony and af- fliction
Em Fmaj7 G6 Am Em Fmaj7 G6
 Un- certain, un- easy, a- gita- ted, and fragile
C D
 Wasting away

Bass Line 1:



Bass Line 1 musical notation in 4/4 time, consisting of four staves. The first staff begins with a treble clef and a 4/4 time signature. The music features a steady eighth-note bass line with occasional eighth-note rests and a melodic line of eighth notes. The second staff continues the pattern with a melodic line that includes a dotted quarter note. The third staff starts with a repeat sign and continues the eighth-note bass line. The fourth staff concludes the line with a double bar line and repeat dots.

Bass Line 2:



Bass Line 2 musical notation in 4/4 time, consisting of four staves. The first staff begins with a treble clef and a 4/4 time signature, featuring a melodic line of eighth notes and a bass line of eighth notes. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line and includes a sharp sign (#) under a note in the final measure.

Lead Guitar:



Lead Guitar musical notation in 4/4 time, consisting of a single staff with a treble clef. The music features a melodic line of eighth notes and quarter notes, with a key signature of one flat (Bb).

Vocal Melody:

The image displays a vocal melody for the song 'Wasting Away' by Morose. The melody is written on five staves of music, all in treble clef. The first staff begins with a 4/4 time signature. The melody consists of a series of notes and rests, including a prominent melisma on the word 'away' in the first line. The notes are primarily quarter and eighth notes, with some half notes and rests. The key signature is one flat (B-flat major or D minor). The melody concludes with a final note on the fifth staff.

Ainda Me Lembro

Electric Tenor Guitars, Synthesizer (Pad & Bass), Vocals

Dm *Gm*
Eu senti felicidade com esse povo de tanto bondade
Dm *Gm*
Aceitando estranhos como eu, eu valorizo sua amizade,
A
Magnanimidade, e generosidade
Dm
Até este dia ainda me lembro

Dm *Gm*
Eu senti amor tão puro naquele lar simples e minúsculo
Dm *Gm*
Piso de lama, telhado de zinco, arroz, feijão e ovo frito
A
Regoziquei com a refeição dada
Dm
Até este dia ainda me lembro

F Bb9 F Bb9 F Bb9 F A A9 A Ab6
Ahh...

Dm *Gm*
Eu senti tristeza imensa ao sair da pátria carioca
Dm *Gm*
No avião meu coração foi quebrado, não sabendo quando faria minha volta
A
Agradecido por dois anos no Rio
Dm
Até este dia ainda me lembro

Electric Tenor Guitar Solo:



Three staves of music for Electric Tenor Guitar Solo. The first staff is in 3/4 time, key of B-flat major, starting with a half note B-flat. The second staff continues the melody with eighth notes. The third staff concludes the solo with a half note B-flat and a quarter rest.

Synthesizer Pad & Bass (play octave lower):



Two systems of piano accompaniment for Synthesizer Pad & Bass. The first system shows a treble clef with a melodic line and a bass clef with a bass line. The second system continues the accompaniment with sustained notes and a key signature change to C major.

Synthesizer Pad & Bass Bridge (play octave lower):



Two systems of piano accompaniment for Synthesizer Pad & Bass Bridge. The first system shows a treble clef with a melodic line and a bass clef with a bass line. The second system continues the accompaniment with sustained notes and a key signature change to C major.

Martyrs to a Cruel Year

Synthesizers, Vocals

Logic X Sounds: Liverpool Bass, Velomorph, Erratic Motion, Crystal Drops, Infinity Pad, Electron Patterns, Sci-Fi Suspense Theme, Ugly Effect Voices, Pile Driver (Jasper)

F#m C#m F#m C#m

Martyrs to a cruel year

F#m C#m

Our cherries failed to blossom

F#m C#m

Recalcitrant to odds and jeers

Bm Em

Our run of fortune fallen

Bm Em

Soon enough the hurt will clear

Bm Em

Encumbered we'll rise again

Bm E

Martyrs to a cruel year

F#m C#m F#m C#m

Scapegoats fail to rectify

F#m C#m

Unhappiness and anguish

F#m C#m

Let's remember who and how

Bm Em

Legend was established

Bm Em

Elevated to such heights

Bm Em

No one dared envisage

Bm E

Scapegoats won't fix anything

Bass Line 1:



Bass Line 2:



Bass Line 3:



Bass Line 4:



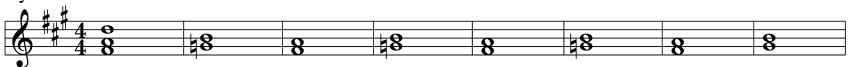
Synth Line 1:



Synth Line 2:



Synth Line 3:



Xi'an

Electric Guitars, Bass Guitar, Vocals

In aught eleven I found myself
At the end of the Silk Road
Home of Han Dynasty
This is my story

I made it to an inn in a city called Xi'an
The name of the concierge was Psycho (it really was)
The weather was cold and grey
The northwestern climate was unforgiving
I was given a driver and left to explore this exotic region
We rode a short distance outside the city
I remained unscathed after facing thousands of warriors (the terra cotta ones)
At the Huaqing Pool I saw the captivating Yang Yuhuan
Back in the city I walked through pagodas and temples
I climbed to the top of the city wall
I attempted to ride a bicycle the entire circumference
But it was much too cold

The language was different from the prevalent Mandarin of China
I ate food that was different but somewhat familiar
A quesadilla without cheese
Long lasagna-esque noodles in tomato soup
Lamb, steamed buns
The street food was sweet and savory, I couldn't eat enough
I saw the drum tower at night, all lit up,
Surrounded by hundreds of kites which glimmered in the spotlights
Its sister, the bell tower, was equally impressive
The streets displayed a myriad of cultures
Hui Muslims, Tibetan schools, Taoist temples, Confucian ideals

Back in Xi'an
Land of the Han
Older than time
Antiquity sublime

Guitar Line 1 (over Dm, A, Dm, G, A with pitch bender):

Guitar Line 2 (over fast strumming Em, G, Em, G):

Guitar Line 3 (over Am, E with pitch bender):

Bass Line 1:

Bass Line 2:

Bass Line 3:

Vocal Melody:

Back in Xi'an, land of the Han, Older than
time. Back in Xi'an, land of the Han,
an-ti-qui-ty su-blime.

I Don't Want to Be Forgotten

Acoustic Tenor Guitar, Harmonica, Vocals

G

As we grow old together

C G

I can't help but think I'll be first to go

Cmaj7 G

I don't want you to be lonely

Cmaj7 G

But I don't want to be forgotten

D G

Will I always be your dearest?

D G

Please don't forget me when I am gone

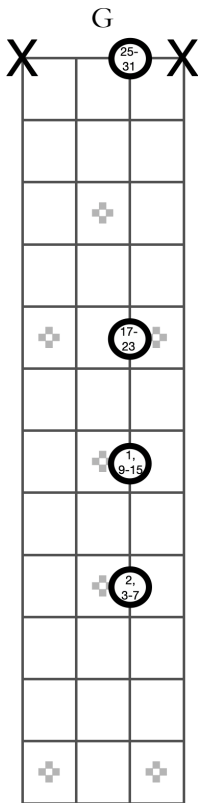
D/Eb D

Will I always be your dearest?

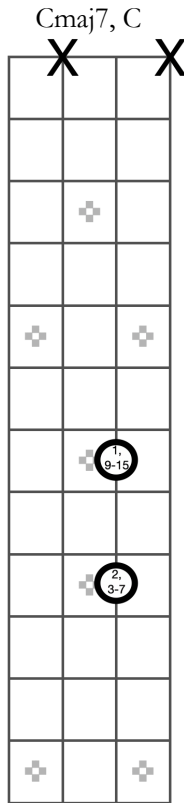
D/Eb D

Please don't forget me when I am gone

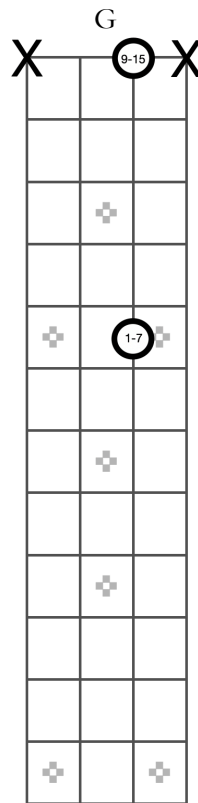
Tenor Guitar:



- | | |
|----|-----|
| 1 | 1/2 |
| 4 | 3 |
| 6 | 5 |
| 8 | 7 |
| 10 | 9 |
| 12 | 11 |
| 14 | 13 |
| 16 | 15 |
| 18 | 17 |
| 20 | 19 |
| 22 | 21 |
| 24 | 23 |
| 26 | 25 |
| 28 | 27 |
| 30 | 29 |
| 32 | 31 |



- | | |
|-----|----|
| 1/2 | 1 |
| 4 | 3 |
| 6 | 5 |
| 8 | 7 |
| 10 | 9 |
| 12 | 11 |
| 14 | 13 |
| 16 | 15 |



- | | |
|-----|----|
| 1/2 | 1 |
| 4 | 3 |
| 6 | 5 |
| 8 | 7 |
| 10 | 9 |
| 12 | 11 |
| 14 | 13 |
| 16 | 15 |

I Don't Want to Be Forgotten

Morose

Four guitar chord diagrams are shown, each for a 12-string guitar. The diagrams are for chords D, G, D/E_b, and D. Each diagram includes a fretboard with fingerings (circled numbers) and muting instructions (X for muted strings, solid black circles for muted strings). Below each diagram is a string numbering table.

1/2		1	1/2		1	1/2		1	1/2		1
4		3	4		3	4		3	4		3
6		5	6		5	6		5	6		5
8		7	8		7	8		7	8		7
10	9		10	9		10	9		10	9	
12	11		12	11		12	11		12	11	
14	13		14	13		14	13		14	13	
16	15		16	15		16	15		16	15	

Vocal Melody:

Vocal melody notation in bass clef, 4/4 time signature. The melody consists of three lines of music. The first line starts with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, 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