

This basic chromatic pattern can find the following application on a dominant chord

In red are highlighted the dissonances that are not part of the chord in question. In parenthesis I've added the enharmonic equivalent of the specific note which function is more commonly described in chord progressions.

Here's an example of how we can articulate this concept in a harmonic progression of dominant chords resolving on a major 7th. I've taken the liberty of substituting the G with an A in the third pattern, after all we're in search of creative solutions and not just the mere application of rules. The A leads more fluidly into the Bb, other than being the root of the subtending chord.

Or we could prolong the sequence of dominant chords and end on a minor. Here I've done a little tweaking as well in the last pattern and played an E (the third of C7) instead of an F#. It has, I think, a greater resolving character.