

Misty

arranged and tabbed by Don Fallick, © 2004 Amy Thelin

Play slowly and very expressively-- Strum all chords

F9	Cmaj7	Bb7	<i>tap</i>	C	EmSus	A7
--3__0-	--0-----	-----5--5__8__5_3-----	-----0-----	-----0-----	-----0-----	-----0-----
--1-----	--0-----	-----3-----	-----1-----	--2-----	-----0-----	-----0-----
4 --2-----	o 0-----	-----3-----	-----0-----	--0-----	-----0-----	-----0-----
4 --3-----	o 2-----	-----3-----	-----2-----	--0-----	-----0__2-----	-----0-----
-----	--3-----	-----0__1-----	-----3-----	--0-----	-----0__2-----	-----0-----
-----	--3--3-----	-----0-----	-----0-----	-----0-----	-----0-----	-----0-----

1 Look at me! I'm as help-less as a kit-ten up a tree__ or I could be
 2 way, and a thou-sand vi-o-lins be-gin to play__ could it be the
 3 own, would I wan-der thru this won-der-land a-lone__ nev-er know-ing my

Bm7	EmSus	F#7II	F#7	Fmaj7	C	Fm7	G7
--2--2--2--0--2--	--0--\--0--1--3--0--	--0--\--0--1--3--0--	--2--\--1-----1--3--	--2--\--1-----1--3--	--2--\--1-----1--3--	--1--1--1--1-----	--1--1--1--1-----
--3--3--3--0--2--	--2--\--1-----1--3--	--2--\--1-----1--3--	--3--\--2-----0-----	--3--\--2-----0-----	--3--\--2-----0-----	--1--1--1--0-----	--1--1--1--0-----
--2--2--2--0--3--	--4--\--3-----2-----	--4--\--3-----2-----	--4--\--3-----2-----	--4--\--3-----2-----	--4--\--3-----2-----	--1--1--1--0-----	--1--1--1--0-----
--4--4--4--0--2--	-----3-----	-----3-----	-----3-----	-----3-----	-----3-----	--3--3--3--2-----	--3--3--3--2-----
--2--2--2--0--4--	-----0-----	-----0-----	-----0-----	-----0-----	-----0-----	--1--1--1--3-----	--1--1--1--3-----
-----0--2--	-----0-----	-----0-----	-----0-----	-----0-----	-----0-----	-----0-----	-----0-----

cling-ing to - a cloud I can't un-der-stand. I get mis-ty just hold-ing your
 sound of your "Hel-lo!" That mus-ic I hear? I get mis-ty the mo-moment you're
 right foot from my left, my hat from my glove? I'm too mis-ty and too much in

1st verse	2nd verse	<i>fine</i> (3rd verse):
C	C	Gm7
--0--	--0--	--3--
--1--	--1--	--3--
4 --0--	4 --0--	4 --3--
4 --2--	4 --2--	4 --3--
--3--	--3--	--5--
-----	-----	--3--

hand. Walk my near. *[to Coda]* love. Look at me!
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

CODA:

C	F7	C
-----	--1--1--1--1--	--0--3--0--
-----	--3--3--3--3--	--1--1--1--
-----	--2--2--2--2--	--0--0--0--
-----	--3--3--3--3--	--2--2--2--
-----	-----	--3--3--3--
-----	-----	-----

You can say that you're lead-ing me on, but it's just what I want you to do. Don't you no-tice how

Bm7_{VII}	B7 Mordant	<i>[bend]</i> Gm7	G7_{III}
--7-----7-7-----7-\-6-/-7-	--7-----7-----10_7-----	--3--5__3-----	--3--0-----
--7-----10--7-\-6-/-7-	-----10-----10--	--3-----3--	--3-----
--7-----8-\-7-/-8-	-----	--3-----	--4-----o
--7-----7-\-6-/-7-	-----	--3-----	--3-----o
--9-----9-\-8-/-9-	-----	--5-----	--5-----
--7-----7-\-6-/-7-	-----	--3-----	--3-----
Hope- less-ly I'm lost?	That's why I'm fol-low-ing	you.	On my <i>[d.c. al fine]</i>

CHORDS:

F9 <u>XX-----</u> 0 0 0 0	Cmaj7 ----- 0 00	Bb7 <u>XX-----</u> 3 0000 0	C <u>X-----</u> 0 0 0	EmSus oooooo 	A7 <u>X-----</u> 0 0
Bm7 <u>X-----</u> 2 00000 0 0	F#7_{II} ----- 2 000000 0 0	F#7 <u>XX-----</u> 0 0 0	Fmaj7 <u>XX-----</u> 0 0 0	Fm7 ----- 000000 0	G7 ----- 0 0 0
CaddG <u>X-----</u> 0 0 0 0	F7 <u>XX-----</u> 00 0 0 0	Bm7_{VII} ----- 7 000000 0	B7_{VII} ----- 7 000000 0 0	Gm7 ----- 3 000000 0	G7_{III} ----- 3 000000 0 0

NOTES

1. **Hammer-ons and pull-offs (ligados) are shown by a bold underscore: --3_0--**
2. **Slides are shown by diagonal lines: --2_/_1-- = slide DOWN, --3__4-- = slide UP. --0__0-- is not a slide, but is included to show that the open string is allowed to ring, not plucked twice.**
3. *tap* = hammer-on / pull-off with index finger of the RIGHT hand
4. *Mordant* = Slide *entire chord* down and up one fret *within one beat*
5. *bend* = Pull string to the side with finger of the left hand, to make a “blue” note.
6. *d.c. al fine* = *da capo al fine*, Italian for “Go back to the beginning and play through to the end.” In this case, you’d only play the third verse, which ends with *fine*.
7. *Tremolo whole chord* using the whammy bar (if electric), or by holding the chord with the left hand while fanning air into the sound hole with the cupped right hand, if acoustic. Done correctly, it looks (and sounds) like you’re playing an invisible whammy bar.