

MISTY

A crescendo will heighten the effect of the progression in meas. 4. A slight ritard beginning on the 3rd beat of that measure and a slight pause on the first half of the 4th beat will dramatize the beginning of the verse.

Meas. 9 and 33 is a scale harmonization in 10ths but is basically | Ebma7 Cm7 |.

In meas. 19, the E13 and Db13 function as the dominant chord (Bb7). This type of parallel motion moves up or down in sequences of minor 3rds and is a very useful tool. Experiment.

Meas. 24, hold the Abma7 chord and arpeggiate.

Meas. 35, hold the Abm6 and arpeggiate the triplet.

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INTRO $Gm7$ $C7\#5\#9(b9)$ $Fm9$ $Bb13$ $Gm7$ $C7b9(\#9)$ $Fm7$ $Bb13$ $Bb7b9$

Verse A Tempo $EbmA7$ Ebc $Bbm7$ $Eb7b9$ $AbMA7Ab6$ $Abm7$ $Db13b9$

1.) $Gm7$ $Gb7$ $Fm11$ $Bb13$ $Bb7b9$

2.) Eb $E13$ $Db13$ $EbmA7$ $Bb9$ $Eb9$ $Eb7b9$

$AbMA7$ $Ab6$ $AbMA7$ $Ab6$ $Am11$ $D9$ $D7\#9(b9)$

$Gm7$ $Gb7$ $Fm11$ $Bb13b5$ $EbmA7$ $Bbm7$ $Eb7b9$

$AbMA7$ $Ab6$ $Abm7$ $Db13b9$ $EbmA7$ $Fm7$ $Gm7$ $Cm7$ $D07$ $EbmA7$ $Fm7$ $Bb9$

Eb $Abm6$ $Bb7+5\#9(b9)$ Eb $ARD9$

Measures: (1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17), (18), (19), (20), (21), (22), (23), (24), (25), (26), (27), (28), (29), (30), (31), (32), (33), (34), (35), (36), (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52)