

from Traffic - Mr. Fantasy

# Dear Mr. Fantasy

Words and Music by James Capaldi, Chris Wood and Steve Winwood

## Intro

Moderately slow ♩ = 80

**\*A** **G**

\*\*Gtr. 1 (dist.)

*mf*  
let ring throughout

\*Chord symbols reflect implied harmony.  
\*\*w/ vol. pedal rolled back to produce clean tone.

**D** **A**

## Verse

**A**

**G**

1. Dear Mis - ter Fan - ta - sy, \_\_\_ play us a tune, \_\_\_

**D**

**A**

some - thing to make \_\_\_ us all \_\_\_ hap - py. \_\_\_

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G

Do an - y - thing, \_\_\_\_\_ take \_\_\_\_\_ us \_\_\_\_\_ out of this \_\_\_\_\_ gloom. \_\_\_\_\_ Sing a song, \_\_\_\_\_

D A

\_\_\_\_\_ play gui - tar, \_\_\_\_\_ make it snap - py. \_\_\_\_\_

G

You are the one \_\_\_\_\_ who \_\_\_\_\_ can \_\_\_\_\_ make us all \_\_\_\_\_ laugh, \_\_\_\_\_ but

D A

do - ing that, \_\_\_\_\_ you break out in tears. \_\_\_\_\_

\*Roll up vol. pedal to add dist.

G

Please don't be sad \_\_\_\_\_ if it was a straight mind you had, \_\_\_\_\_ we

The first system of music features a vocal line in treble clef with lyrics "Please don't be sad \_\_\_\_\_ if it was a straight mind you had, \_\_\_\_\_ we". The guitar accompaniment is in the key of G major (one sharp) and 4/4 time, with a melody in the treble clef and chords in the bass clef. The bass line is shown below the guitar part with fret numbers.

D

A

would - n't have known \_\_\_\_\_ you all \_\_\_\_\_ those \_\_\_\_\_ years. \_\_\_\_\_

The second system of music continues the vocal line with lyrics "would - n't have known \_\_\_\_\_ you all \_\_\_\_\_ those \_\_\_\_\_ years. \_\_\_\_\_". The guitar accompaniment continues with a similar melodic and harmonic structure. The bass line includes a triplet of eighth notes in the second measure.

Bridge

F#m

A

Oo, \_\_\_\_\_ ah. \_\_\_\_\_

The first bridge system features a vocal line with lyrics "Oo, \_\_\_\_\_ ah. \_\_\_\_\_". The guitar accompaniment is in the key of F# minor (two sharps) and 4/4 time. The bass line includes a thumb-on-6 string technique marked with "\*T" and various fret numbers (2, 4, 5, 7).

\*T = Thumb on 6th string

F#m

A

Oo, \_\_\_\_\_ ah. \_\_\_\_\_

The second bridge system continues the vocal line with lyrics "Oo, \_\_\_\_\_ ah. \_\_\_\_\_". The guitar accompaniment and bass line are similar to the first bridge system, featuring the thumb-on-6 string technique and specific fretting patterns.

F#m A

Oo, ah.

T T T-----| T T 1/4 1/4 1/4

2 4 2 2 2 4 2 5 5 7 5 7 5 5 7 5 7

2 2 2 2 5 5 5 5 5 5 7 5 7 0

F#m G E7

Oo, ah, ah.

T T T---|

2 4 4 2 2 2 2 3 0 0 0 3 3 0 0 0 0 1 1 1 1/4 1/4

2 2 2 2 3 2 0 0 0 0 0 0 0 0 0 0 0 2 0 3 (3) 0 3 (3)

Verse

A G

2. Dear Mis - ter Fan - ta - sy, play us a tune,

0 2 3 0 2 2 2 3 0 3 2 2 3 0 2 0 0 3

0 3 0 2 0 2 3 0 3 2 3 0 2 0 2 3

D A

some - thing to make us all hap - py.

0 2 3 2 3 2 3 2 3 0 0 2 0 3 0 3 3 2 2 0

0 2 3 2 3 2 3 2 3 0 0 2 0 3 0 3 3 2 2 0

G

Do an - y - thing \_\_\_\_\_ take us out of this gloom. \_\_\_\_\_ Sing a song,

D                          A

play gui - tar, \_\_\_\_\_ make it snap - py. \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah.

\*Roll up vol. pedal to add dist.

Guitar Solo

A                          G                          D

grad. bend

A

G D

7 5 7 5 7 5 7 9 8 9 8 10 8 10 8 10 8 5 8 5 \* 1 8 8 8 5 7 5 1/2 1/4 7 5 7 5 7 5

\*3rd & 4th strings slip under 3rd finger of left hand while bending 2nd string.

A G

7 7 5 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 1/2 1/2 7 5 1/4 1 15 13 15 1 15 15 13 14 1 15 15 13 15 13 14

D A

13 14 14 12 12 14 14 12 10 12 10 12 10 12 10 10 (10) 12 10 12 10 (10) 0 7 7 5 7 1/4 1/4 1 5 5 7 1 5 5 7 1 5 5 7 1 5 7 (7) 5 7 5 7 6 7

G D

5 (5) 7 0 5 7 5 7 6 5 8 (8) 5 0 12 14 13 14 13 15 13 14 13 14 12 10

A

(10) 14 13 14 15 1 15 15 13 14 12 14 11 10 (10) 12 10 12 10 12 12 14 14

G D

12 14 12 14 12 10 12 10 12

7 5 7 7 5 7 5 7 9 8 8 9 8 10 8 10

A

(10) 8 8 10 8 8 10 8 10 8 10 8 10 8 10 8 10 8 10

G D

(8) 8 10 8 10 8 10 8 10 8 10 8 10 8 10

8 10 8 10 8 10 8 10 8 9 7

A

5 2 0 2 3 3 3 (3) 0 3 2 2 0 0 2 0 2 2 0 2 1 2 1 3 5 3 5

G D

14 13 14 13 15 15 13 14 15 13 14

15 13 15 15 13 15 14 14 12 14 12 10 (10)

A

G D A

\*Roll back vol. pedal to produce clean tone.

Verse  
A G

3. Dear Mis - ter Fan - ta - sy, — play us a tune, —

D A

some - thing to make \_ us all \_ hap - py. —



G

Do an - y - thing, \_\_\_\_\_ take \_\_\_\_\_ us \_\_\_\_\_ out of this \_\_\_\_\_ gloom. \_\_\_\_\_ Sing a song, -

This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Do an - y - thing, \_\_\_\_\_ take \_\_\_\_\_ us \_\_\_\_\_ out of this \_\_\_\_\_ gloom. \_\_\_\_\_ Sing a song, -". The guitar part consists of a melody line in treble clef and a bass line in bass clef. The bass line includes fingerings such as 0, 2, 2, 0, 2, 2, 2, 3, 0, 3, 2, 2, 2, 3, 0, 3, 0, 3, 0.

D

A

\_\_\_\_\_ play gui - tar, \_\_\_\_\_ make it snap - py. \_\_\_\_\_

This system contains the second line of music. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "\_\_\_\_\_ play gui - tar, \_\_\_\_\_ make it snap - py. \_\_\_\_\_". The guitar part includes a melody line and a bass line with fingerings such as 3, 2, 3, 2, 3, 2, 2, 3, 2, 3, 2, 3, 2, 0, 2, 2, 3, 2, 2, 0, 2, 0, 3, (3), 0, 3, (3). There are also 1/4 note markings above the final two notes of the bass line.

G

You are the one \_\_\_\_\_ who \_\_\_\_\_ can \_\_\_\_\_ make us all \_\_\_\_\_ laugh, \_\_\_\_\_ but

This system contains the third line of music. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "You are the one \_\_\_\_\_ who \_\_\_\_\_ can \_\_\_\_\_ make us all \_\_\_\_\_ laugh, \_\_\_\_\_ but". The guitar part includes a melody line and a bass line with fingerings such as 0, 2, 2, 3, 6, 2, 0, 9, 8, (8), 9, (9). There is a 1/4 note marking above the final note of the bass line.

D

A

do - ing that, - you break out in tears. \_\_\_\_\_

This system contains the fourth line of music. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "do - ing that, - you break out in tears. \_\_\_\_\_". The guitar part includes a melody line and a bass line with fingerings such as 0, 2, 3, 2, 2, 3, 2, 3, 2, 3, 2, 0, 3, 2, 0, 2, 2, 0, 2, 2, 2, 3, 0, 3, 2, 2, 2, 2, 2, 2, 2, 2.

A G

Please don't be sad \_\_\_\_\_ if it was a straight mind you had, \_\_\_\_\_ we

\*Roll up vol. pedal to add dist.

D A

would-n't have known \_\_\_\_\_ you all \_\_\_\_\_ these \_\_\_\_\_ years. \_\_\_\_\_ Please, \_\_\_\_\_ Mis - ter Fan - ta - sy. \_\_\_\_\_

Outro

A G D/F#

*f*

A G D

A G

14 14/16 14 12 14 12 11 12 11 9 11 9 7 9 7 6 7 7 9 9 11 11 12 12 14 14

D A

14 16 14 0 0 8 10 8 10 10 15 15 15 15 15 15 15 15 15 13 14 15 13

G

14 14 12 14 12 14 12 10 12 10 10 14 12 14 12 14 13 14 13 15 16 15 13 14 14

D A

15 15 15 15 15 13 15 13 13 14 12 14 12 10 12 10 12 10 12 10 12 14 12 12 14 12 14

G

14 12 14 13 14 15 15 15 13 14 15 13 14 12 14 12 14 12 14 13 10 12 12 10 12 10 12 10

D G

(10) 12 10 12 14 12 12 12 12 12 12 11 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

**Double-time feel**

A5

0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 3 0 0 3 0 0 3 0 0 3 0

0 0 3 3 0 0 3 0 0 0 3 0 0 3 0 2 0 3 3 2 0 3 3 2 0 3 0

*Begin fade*

2 0 0 3 2 0 3 2 0 3 0 0 3 0 0 3 3 0 0 3 0 0 3 0

0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0

*Fade out*

0 0 3 0 3 0 0 3 2 3 0 0 3 3 0 0 3 3 3 3 3 3 3 0 X 3