

New York Medley

arr. Emily Sternfeld-Dunn

♩=90

Four staves of music, two treble clefs and two bass clefs. Each staff contains a whole rest followed by a repeat sign and another whole rest, indicating a silent introduction for the instruments.

Piano accompaniment for the second system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

5 **A**

Vocal line for the first system, starting with a measure rest and a series of notes.

1. We've got one day__ here and not an-oth-er min - ute to see the
2. Man - hat tan wo - men are dressed in silk and sat - in, or so the

Piano accompaniment for the second system, including chords and melodic lines.

fa-mous sights. We'll find the ro-mance and dan-ger wait-ing
fel-lows say. There's just one thing that's im-por-tant in Man-

in it be-neath the Broad-way lights. But we've hair on our chest, so what we.
hat-tan, when you have just one day. Got-ta pick up a date, may-be sev

2x only **B**
New York, New York, a
like the best are the nights, sights, lights, nights! New York, New York, a
- en or eight on your way, in just one day.

hell-uv-a-town. Th&Bronx is up and the Bat-ter-y's down, the peo-ple ride in a hole in the ground; New
 hell-uv-a town. TheBronx is up and the Bat-ter-y's down, the peo-ple ride in a hole in the ground; New

1.
 York, New York, it's a hell-uv-a town!_

2.
 York, New York
 York, New York_

31

it's a hell-uv-a town!

it's a hell-uv-a town!

35

C

(Solo 1)

No!

39

Cadenza-esque $\text{♩} = c.100$

(Solo 2)

No, no, no, no, no, no, no, no, no!

No_____ No!

44 (Solo 3) (Solo 4) *tr* (Solo 5)

No, no, no, no, no, no, no. No. No. . No. No. No. No. No. No. No.

50 (all women) **D**

No! The French are glad to die for love. They de-

54

light in fight-ing du - els. But I pre-fer a man who lives and gives ex-pen-sive

E $\text{♩} = 90$

58

jew-els. A kiss on the hand may be quite con-ti-nen-tal but

63

dia-monds are a girl's best friend. A kiss may be

68

grand, but it won't pay the ren-tal on your hum-ble flat or help you at the

F

74

au-to-mat. Men grow cold as girls grow old and we all lose our

80

charms in the end. But square-cut or pear-shaped these rocks don't lose

86

G

their shape, diamonds are a girl's best friend.

90

diamonds are a girl's best friend.

8 95 **H** ♩=110

Reno:

Do you hear that play-in'?

Chorus:

Yes, I hear that play-in'!

100

Reno:

Do you know who's play-in'?

Reno: **I**

Why, it's Ga - bri - el, Ga

Chorus:

No, who is that play-in'!

105

- bri-el play-in' Ga - bri-el, Ga - bri-el say-in' "Will you be ready to go when I blow my

110

horn?" _____ Oh, blow, Ga - bri-el blow! _____ Go on and blow Ga

Sop & Alto

Blow, _____ blow, Ga - bri-el Blow, _____

Tenor & Bass

Blow, _____ blow, Ga - bri-el Blow, _____

J

117

- bri-el blow _____ I want to join your hap-py band, and play all day in the

blow, Ga - bri-el

123

Prom-ised Land, so blow, Ga - bri - el blow. _____ Come

128

K

on you scamps, get up you sin-ners, You're all too full of ex - pen-sive din-ners.

132

L Soprano & Alto

Stand up on your laz-y feet and sing!

Blow, Ga - bri-el

Tenor & Bass

Blow, Ga - bri-el

138

blow! Go on and blow Ga - bri-el blow I've
blow! Go on and blow Ga - bri-el blow I've

144

M

been a sin-ner I've been a scamp, but now I'm will-in' to trim my lamp, so blow, Ga-
been a sin-ner I've been a scamp, but now I'm will-in' to trim my lamp, so blow, Ga-

149

bri-el blow. I was low, Ga - bri-el, low
bri-el blow. I was low Ga - bri-el low

p subito

155

— Might - y low, Ga - bri-el low. But now since I have

— Might-y low, Ga - bri-el low. But now since I have

161

seen the light, I'm good by day and I'm good by night, so

seen the light, I'm good by day and I'm good by night, so

164

blow, Ga - bri - el blow!

blow, Ga - bri - el blow!

168 **O**

Measures 168-173. Measure 168 starts with a forte (*f*) dynamic. The music features a complex texture with multiple accidentals and dynamic markings such as *v* and *v* with a slur. A circled **O** is placed above the first measure.

174

Measures 174-179. Measure 174 includes a circled **O**. The music contains various accidentals and dynamic markings like *v* and *v* with a slur. A triplet of eighth notes is marked with a '3' in measure 179.

180 **P**

Measures 180-185. Measure 180 starts with a piano (*P*) dynamic. The music features a circled **P** and includes various accidentals and dynamic markings such as *v* and *v* with a slur.

186

Measures 186-191. Measure 186 includes a circled **O**. The music contains various accidentals and dynamic markings like *v* and *v* with a slur.

192 **Q**

Measures 192-195. Measure 192 starts with a circled **Q**. The music features various accidentals and dynamic markings such as *v* and *v* with a slur.

196

Measures 196-201. Measure 196 includes a circled **O**. The music contains various accidentals and dynamic markings like *v* and *v* with a slur.

200

R

Soprano & Alto

Ga - bri - el. Blow, Ga

Come on and blow Ga - bri-el blow, Go on and blow, Ga

Come on and blow, Ga - bri-el, blow, Ga - bri - el Blow, Ga

207

Reno: **S**

bri el, blow, Ga - bri-el. I want to join your hap-py band, and play all day in the

- bri-el, blow, - bri-el, blow, Ga - bri-el.

213

T

Prom-ised Land. So blow!

218

3 3 3 3 3

222 **U**

Blow, _____ Ga - bri - el, _____ blow! _____

Blow. _____

Blow. _____

229

Blow! _____