

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 of the song. It begins with a measure rest, followed by a key signature change to one flat (B-flat major). The melody consists of eighth and quarter 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 of the song. 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.

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 **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'!

Piano accompaniment for measures 95-100. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

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'!

Piano accompaniment for measures 100-105. The right hand continues the melodic development, and the left hand maintains the bass line. Measure 105 features a final chordal cadence.

105

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

Piano accompaniment for measures 105-110. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. The piece concludes with a final chord in measure 110.

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 *ff*, *fz*, and *ffz*. A circled **O** is placed above the first measure.

174

Measures 174-179. Measure 174 begins with a piano (*p*) dynamic. The score includes a triplet in measure 178 and various dynamic markings like *ffz*, *fz*, and *ff*.

180 **P**

Measures 180-185. Measure 180 starts with a piano (*p*) dynamic. A circled **P** is placed above the first measure. The music features a variety of dynamics including *ff*, *fz*, *ffz*, and *fz*.

186

Measures 186-191. Measure 186 begins with a piano (*p*) dynamic. The score includes dynamic markings such as *ffz*, *fz*, and *ff*.

192 **Q**

Measures 192-195. Measure 192 starts with a piano (*p*) dynamic. A circled **Q** is placed above the first measure. The music features dynamics like *ffz*, *fz*, and *ff*.

196

Measures 196-201. Measure 196 begins with a piano (*p*) dynamic. The score includes dynamic markings such as *ffz*, *fz*, and *ff*.

200

R

Soprano & Alto

Ga - bri - el. Blow, Ga

Musical notation for Soprano and Alto parts, measures 200-206. The Soprano part begins with a rest, followed by a melodic line with lyrics: "Come on and blow Ga - bri-el blow, Go on and blow, Ga". The Alto part begins with a rest, followed by a melodic line with lyrics: "Come on and blow, Ga - bri-el, blow, 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

Piano accompaniment for measures 200-206. The right hand features chords and moving lines, while the left hand provides a steady bass line.

207

Reno:

S

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

Musical notation for Soprano part, measures 207-212. The Soprano part begins with a rest, followed by a melodic line with lyrics: "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.

Musical notation for Alto part, measures 207-212. The Alto part begins with a rest, followed by a melodic line with lyrics: "- bri-el, blow, Ga - bri-el.".

Piano accompaniment for measures 207-212. The right hand features chords and moving lines, while the left hand provides a steady bass line.

213

T

Prom-ised Land. So blow!

Musical notation for Soprano part, measures 213-218. The Soprano part begins with a rest, followed by a melodic line with lyrics: "Prom-ised Land. So blow!".

Piano accompaniment for measures 213-218. The right hand features chords and moving lines, while the left hand provides a steady bass line. A triplet of eighth notes is marked with a '3' in measure 215.

218

Musical score for measures 218-221. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains several triplet markings (3) and a fermata. The bottom staff is a bass clef with a key signature of two flats and a common time signature, mostly containing rests.

222

U

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

Blow. _____

Blow. _____

Musical score for measures 222-228. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment. The top piano staff has chords and rests. The bottom piano staff has chords and rests. The key signature is two flats and common time.

Musical score for measures 229-232. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains several triplet markings (3) and a fermata. The bottom staff is a bass clef with a key signature of two flats and a common time signature, mostly containing rests.

229

Blow! _____

Musical score for measures 229-232. The top staff is a vocal line with lyrics. The middle two staves are piano accompaniment. The top piano staff has chords and rests. The bottom piano staff has chords and rests. The key signature is two flats and common time.