



Theme from New York, New York

Recorded by FRANK SINATRA

Words and Music by FRED EBB and JOHN KANDER

Arranged by JOHN C. WHITNEY

INSTRUMENTATION

1 Conductor	1 Tuba
1 1st Flute	2 Timpani/Bells
1 2nd Flute	2 Percussion
2 Oboe	1 Piano (Optional)
1 1st B♭ Clarinet	8 1st Violin
1 2nd B♭ Clarinet	8 2nd Violin
3 Horn in F	5 3rd Violin (Optional)
1 1st B♭ Trumpet	5 Viola
1 2nd B♭ Trumpet	5 Cello
3 Trombone (Bassoon)	5 Bass

Theme from "NEW YORK, NEW YORK" PROGRAM NOTES

The music in the Young Orchestra Series is designed to be performed by strings alone or by strings with the addition of any (or all) of the other instruments. Of course, it will sound best with the exact score instrumentation, but this is not always practical in today's junior high/middle school orchestra situation.

Most of the teaching suggestions from the arranger will offer solutions to performance problems. With the teacher's assistance, the students will develop better habits, particularly in ensemble playing and musical style. The object is long range skill development and application to other works.

TEACHING AND PERFORMANCE SUGGESTIONS

1. The piano part is optional, but should be included where possible. The technical demands are few and a good student player should be able to perform it.
2. In this arrangement, the problem of jazz style notation is again avoided. For younger players, the reading of modified triplets ($\underline{\text{J}}^3$) can be difficult. This rhythmic figure occurs only on the percussion part. Other players will be reading the dotted eighth and sixteenth. Please explain to students that in this piece a loose interpretation of the written rhythm is proper. Many adjudicators gaze with glee on a score with dotted eighths and sixteenths, knowing that few student ensembles perform the sixteenth late enough in the beat. The jazz, swing style of "New York, New York" encourages a non-literal realization of this rhythm.
3. A few fingering challenges, like low first finger, are noted in the music. Violin and viola parts have avoided the raised third finger throughout. Work toward a rhythmic finger technique in bar 13. Try to avoid the glissando effect.
4. Many young string players tend to avoid the use of the lower third of the bow. Measure 2 carries the bow toward the frog and the melody at 9 will not sustain properly unless the bar is begun at the frog.
5. Explain the D.C. to student. Adherence to the "2nd X Only" will heighten the tension of the piece as the orchestration builds to the final four bars.
6. The satisfactory sensation resulting from rhythmic accuracy cannot be over-emphasized. The amount and speed of bow for quarter notes should be absolutely uniform. Duration of the quarter note should also be taught. Try for about 25% sound and 75% silence. Of course, this encourages rushing, as the space between the notes diminishes. Work to achieve the character which demands rigid steadiness, within the relaxed swing.
7. Measures 29 and 30 will need a bit of rehearsal to produce good ensemble.
8. Judicious (and tasteful) addition of drum set and/or electric bass is encouraged. To this end, an extra percussion part has been provided. The regular bass part may be used for the electric bass.
9. Rehearsal of the wind dynamics at 40 will produce a more exhilarating climax.

THEME FROM NEW YORK, NEW YORK

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[illegible]

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2nd Time only

Piano

Fls. 1 2 *mp*

2nd Time only *Piano*

Ob. *mp*

2nd Time only *mp*

Cls. 1 2 *mp*

Both Times

Hn. *mf*

2nd Time only *Piano*

Trpts. 1 2 *mp*

mp

Cello *mp*

Trb. (Bsn.) *2nd Time only* *mf*

Tuba

Bells (Tim.)

Perc. 3 3 3 3 3 3 3 3

Piano

1 *2*

Vlns. *mf*

Vla. *mf*

Cello *mf*

Bass

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9 17
55 63

Fls. 1 2 *Piano* *mf* Play on D.C.

Ob. *Piano* *mf* Play

Cls. 1 2 Play 2nd & 4th Times *mf*

Hn.

Trpts. 1 2

Trb. (Bsn.) Play 2nd & 4th Times Play

Tuba Bass *mf* Play

Bells (Tim.)

Perc. *mf*

Piano *mf* *simile*

Vins. 1 2 *mf*

Vla. 1 2 3

Cello 3 3

Bass *mf*

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Fls. 1 2

Ob.

Cls. 1 2

Hn.

Trpts. 1 2

Trb. (Bsn.)

Tuba

Bells (Tim.)

Perc.

Piano

Vlms. 1 2

Vla.

Cello

Bass

1.

Play

mf

Bsn. only

+Trb.

Tim.

To Bells

1 1 lo hi

2 2 lo hi

1.

Conductor - 5

[illegible]

Conductor - 6

[illegible]

33
79

Fls. 1 2

Ob. Play

Cls. 1 2

Hn.

Trpts. 1 2

Trb. (Bsn.)

Tuba Both Times

Bells (Tim.) To Tim. (Quickly)

Perc. on Crown Ride on Cym. *mp*

Piano

Vlins. 1 2 Play only in Absence of Winds 33 79

Vla. Play only in Absence of Winds

Cello

Bass

(Both Times)

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboe), Cls. (Clarinets), Hn. (Horn), Trpts. (Trumpets), Trb. (Bsn.) (Trombone), Tuba, Bells (Tim.), Perc. (Percussion), Piano, Vlns. (Violins), Vla. (Viola), Cello, and Bass. The score is written in a key signature of one sharp (F#) and a time signature of 1/2. The music is arranged in staves, with some instruments having multiple staves. A large red watermark reading "Preview Only Requires Purchase" is diagonally across the page.

Fls. 1 2 *mf* Both Times

Ob. *mf* Both Times

Cls. 1 2 *sfzp* Both Times *mf*

Hn. *sfzp* Both Times *mf*

Trpts. 1 2 *sfzp* Both Times *mf*

Trb. (Bsn.) *sfzp* Both Times *mf*

Tuba *sfzp* Both Times *mf*

Bells (Tim.) Vln. I on Dome *mf*

Perc. *mf*

Piano *mf*

Vlrs. 1 lo , hi *mf* 2 lo , hi *mf*

Vla. lo , *mf* lo

Cello 2 2 *mf*

Bass 1 2 4 2 *mf*

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Fls. 1/2

Ob.

Cls. 1/2

Hn.

Trpts. 1/2

Trb. (Bsn.)

Tuba

Bells (Tim.)

Perc.

Piano

Vlins. 1/2

Vla.

Cello

Bass

Tim.

Ride *mf*

Choke

(Orch)

D.C. (W/Repeat)

D.C. (W/Repeat)

D.C. (W/Repeat)

1 lo

1 lo

hi

hi

4

2

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93

Fls. 1/2 Piano *mp*

Ob. Piano *mp*

Cls. 1/2

Hn.

Trpts. 1/2

Trb. (Bsn.)

Tuba *mp*

Bells (Tim.) To Bells *mp*

Perc. Wood Block(or Rim) *mp*

Piano *mp* Bass *mp*

Vlins. 1 *mp* 4 *lo*

2 *mp* 4

Vla. *mp*

Cello *mp*

Bass *mp*

97

Piano

Fls. 1 2

mp cresc.

Ob.

mp cresc.

mf

Cls. 1 2

mp cresc.

mf

Hn.

mp cresc.

mf

Trpts. 1 2

mp cresc.

mf

Trb. (Bsn.)

mp cresc.

mf

Tuba

cresc.

mf

Bells (Tim.)

To Tim.

Perc.

on S. D.

mp

mf

Piano

cresc.

mf

97

Vlrs. 1 2

cresc.

mf

Vla.

cresc.

mf

Cello

cresc.

mf

Bass

cresc.

mf

101

Fls. 1 2 *f*

Ob. *f*

Cls. 1 2 *f*

Hn. *f*

Trpts. 1 2 *f*

Trb. (Bsn.) *f*

Tuba *f*

Bells (Tim.) *f*

Perc. *f*

S.D. *f*

Piano *f*

Vlms. 1 2 *f*

Vla. *f*

Cello *f*

Bass *f*

Ride Cym. (Dome)

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