

# New York State Of Mind

# Turnstiles

starmzn

Billy Joel

The musical score for "Freely" is presented in a three-staff format. The top staff is for the Voice, the middle for the Piano (treble clef), and the bottom for the Piano (bass clef). The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into four measures. The first measure is a piano introduction marked *mf*, featuring a triplet of eighth notes in the piano part. The second measure begins the vocal melody with a triplet of eighth notes. The third measure continues the vocal melody with a triplet of eighth notes. The fourth measure concludes the vocal melody with a triplet of eighth notes. The piano accompaniment provides a harmonic foundation, with various chords and melodic lines in both hands.

5

Dm9 Em7 F Dm F/G

The musical score for '5' is written in 4/4 time. It consists of five measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The score includes various musical notations such as chords, notes, rests, and ornaments.

10 A $\flat$ m6#5/D $\flat$  C = 60 E7(#5) Am Gm7 C7

tr tr

mp mf

mp

mf

p

2

20 C9 E7(#9)/B Am7 Cmaj7/G F C/E D9

8-----

24 Fmaj9 F/G Am7 D9 F/G

3

*mp* *mf*

8-----

28 Am G F/G C

3

Some folks like to  
I've seen all the

*mp*

8-----

(Strings) - 1st\* Tacet

*p*

31 E7(#9) Am Gm7 C

get a-way mo-vie stars, take a In their hol-i-day fan-cy cars from the and their neigh-bour-hood lim-ou-sines.

34 F A7(#5) Dm

hop a flight to Been high on the Mi-ami-i Beach or the to Hol-ly-wood ev-er-greens.

37 Bb9 C9 E7(#9)/B Am7 3 Cmaj7/G

But I'm tak-in' a Grey-hound on the  
But I know what I'm need-in' and I

40 F C/E D9 F9

Hud - son Ri - ver line.  
don't wanna waste more time.

I'm in a

3

43 Am7/G Am7 D9 1. Am7

New York State of Mind.

Mm

8

47 G F/G Am7 G E7(#5) Am7

It was so

3 3

mp

8

51 C/D Gmaj7 Gm7 C9sus

ea-sy li-vin day by day Out of touch, with the rhy-thm and

56 Fmaj7 Bm D/E

blues Well know I need a lit-tle

60 Amaj7 Am7 C/D Gmaj7

give a take. The New York Times, the Dai-ly news

65 Dm7 F/G G7 C E7(#9)

It comes down to re-a-li-ty and it's

*mf* *v. sfz*

70 Am Gm7 C F

fine with me cause I've let it slide. I don't care if it's

73 A7(#5) Dm Bb9 C9 E7(#9)/B

chi-na town or on ri-ver side I don't have an-y

*mf* *mp*

77 Am7 3 Cmaj7/G F C/E D9 F9

rea-sons. I've left them all be-hind. I'm in a

81 Am7/G To Coda Am7 D9 Am G

New York State of mind. Mm. Mm.

*mf*

8

85 F/G C E7(#9) Am Gm7 C F

Oh yeah

91 A7(#5) Dm Bb9 C9 E7(#9)/B Am7 Cmaj7/G

96 F C/E D9 F9 F/G Am D9 Am G

103 D.S. al Coda E7(#9) Am7 D9 Am G F/G



108 C9 E7(#9)/B Am7 Cmaj7/G 3 F C/E

I'm just tak-in' a Grey-hound on the Hud-son Ri-ver line.

111 D9

*p* *mf*

*pp*

115 F/G

Cause' I'm in a

119

I'm in New York, state of.. Mind yeah,

C E7(#9) Am7

126

yeah,

Bb9 Eb6 Ab C/D Db13(#11) D/C

130

mp

C

(optional ending)