

New York, New York

Ryan Adams

Intro

Moderately Slow Rock ♩ = 106

Musik & Text: Ryan Adams

Gtr. 1 acoustic

A D/A A

T	2	2	2	2	2	3	3	3	3	3	2	3	3	3	3	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	4	4	4	4	4	2	4	4	4	4	0	0	0	0	0	0	0

Gtr. 2 w/ slight dist.

Fill 1

T																						
A																						
B																						

A D/A A

Rhy.Fig. 1 End Rhy.Fig. 1

T	2	2	2	2	2	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

End Fill 1

T																						
A	2																					
B	0																					

Gtr. 1 w/ Rhy.Fig. 1, 2 times

Gtr. 2 w/ Fill 1

A D/A A D/A A

Gtr. 1 w/ Rhy.Fig. 1, 2 times

A D/A A D/A A

Well, I shuf-
Found

Gtr. 2

Rhy.Fig. 2 End Rhy.Fig. 2

T	2	2	3		3	3	2		2	2	3		3	3	2
A	2	2	2		2	2	2		2	2	2		2	2	2
B	2	2	4		4	4	2		2	2	4		4	4	2
	0	0	0		0	0	0		0	0	0		0	0	0

Verse

[illegible]

Gtr. 1 w/ Rhy.Fig. 3, 3 times

in' like a rock-et who wa mak-in' it's way__ to he ci - ties of Mex - i - co._____ Lived
— I did - n't lose it on the roof of the place__ when I was drunk and I was think-in' of you. Ev -
— I stood there sing-in', I was hold-in' your arm,__ you were hold - in' my trust__ like a child. Found__

in an a - part-ment out n Av - e - nue A,__ had a tar-hut on the cor-ner of 10th,__ had__
'ry day the child-ren they were sing-in' their tunes out on the streets and you could hear from in-side,__ used__
— a lot of trou-ble out on Av-en-ue B, but I tried__ to keep the ov-er-head low,__ fare-

my-self a ov-er who wa fin-er than gold__ but I've__ bro-ken up and bus-ted up since.____ And
— to take the sub-way on to Hous-ton and 3rd,__ I would wait__ for you and I try to hide.____ And
- well to the ci - ty and the love of my life,__ least we left__ be-fore we__ had to go.____ And

Chorus

love don't play an - y games with me an - y -
love won't play an - y games with you an - y -
love won't play an - y games with you an - y -

Gr. 1

A musical score for guitar (Gr. 1) in E major (one sharp). The score consists of two systems, each with a treble clef and a key signature of one sharp (F#). The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation includes various guitar-specific symbols: natural harmonics (indicated by 'n' and a circle), palm mutes (indicated by 'PM' in a box), and vibrato (indicated by a wavy line). The music is written in a style that suggests a melodic line with harmonic support, typical of a guitar solo or a specific guitar part in a larger ensemble.

Rhy.Fig. 4a

End Rhy.Fig. 4a

[illegible]

Gr. 2

The musical score for guitar 2, measures 1-4, is written on a single staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation includes a treble clef, a key signature change to three sharps, and a series of chords and melodic lines. The first measure contains a treble clef, a key signature change to three sharps, and a series of chords and melodic lines. The second measure contains a treble clef, a key signature change to three sharps, and a series of chords and melodic lines. The third measure contains a treble clef, a key signature change to three sharps, and a series of chords and melodic lines. The fourth measure contains a treble clef, a key signature change to three sharps, and a series of chords and melodic lines.

Rhy.Fig. 4b

End Rhy.Fig. 4b

T	0	0	2	0	0	2
A	1	1	2	1	1	2
B	2	2	2	2	2	2
	2	2	0	2	2	0
	0	0		0	0	

D



more, like she did be - fore. _____ The

more, if you don't want it to. _____ The

more, if you don't want 'em to. _____ The

[illegible]


The first system of the musical score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a quarter rest, followed by a half note G#4, a quarter note A#4, and a quarter note B4. This is followed by a half note G#4, a quarter note F#4, and a quarter note E4. The system concludes with a double bar line.

T A B	10	9	9	9	9	10	9	9	9	9
	7	6	6	6	6	7	6	6	6	6

Gtrs. 1 & 2 w/ Rhy.Figs. 4a & 4b

world won't wait, so I bet - ter shake that thing
world won't wait, and I watched you shake but
we bet - ter shake this old thing out the door, I'll

To Coda 



right_ out there through the door,_____ hell, I_____ still love_ you, New York.
hon - ey, I don't blame you,_____ hell, I_____ still love_ you, New York.
al - ways_____ be think - in' of you,_____ I'll al - ways love_ you, though, New York.

[illegible]

Gtr. 2

TAB

	10	9	9	9	(9)
A					
B	7	6	6	6	(6)

Interlude

Gtr. 1 w/ Rhy.Fig. 1, 4 times

Gtr. 2 w/ Rhy.Fig. 2, 2 times

A D/A A D/A A

Hell, I still love you, New York...

D. S. al Coda

New York

⊖ Coda

Gtr. 1 w/ Rhy.Fig. 1, 4 times

Gtr. 2 w/ Rhy.Fig. 2, 2 times

Outro

Gr. 1

A¹¹

Rhy.Fig. 5

End Rhy.Fig. 5

A⁹

Gr. 2 *

T
A
B

9 7 9 10 9 10 7 11 10 10 9 10 12 9

* sax arr. for guitar

Gtr. 1 w/ Rhy.Fig. 5, 5 times

Gr. 2 A¹¹ A⁹

TAB 12 9 11 9 12 9 11 12 9 10 12 7 9 10 9 10 7 9

A¹¹ A⁹

TAB 10 7 9 11 7 9 11 9 11 12 11 12 14 12 14 12 12 14 14 2

new york. new york ryan adams

Gtr. 2

A¹¹

A⁹

A¹¹

3 3 3

TAB

2 14 11 12 14 12 14 12 14 12

The first system of musical notation for 'The Rose Tree' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. A slur covers the next two notes: a quarter note A4 and a quarter note G#4. This is followed by a quarter note F#4, a quarter note E4, and a quarter note D4. A final slur covers the last two notes: a quarter note C#4 and a quarter note B3. The system is labeled with 'A9' above the first measure and 'A11' above the fifth measure. The tablature below the staff shows the fret numbers for each note: 15 for G#4, 14 for A4, 16 for B4, 17 for A4, 17 for G#4, 15 for F#4, 13 for E4, and 12 for D4.

Gr. 1

N.C.

T 10 8 7 10 8 7 5 3 7 5 5
I 0 0 0 0 0 0 0 0 0 0 0
M 11 9 7 11 9 7 5 4 7 5 5
0 0 0 0 0 0 0 0 0 0 0

Gr. 2

14 12 11 14 12 11 14 14 12 11 14 12

[illegible]