

## Capo 2. Fret

# City Of New Orleans

## Moderato $\text{♩} = 147$

Intro

F

Arlo Guthrie

A 2fr.  
Vers 1

Rid-ing on \_\_\_\_ the Ci -

Gesang

The musical score begins with a treble clef, a key signature of four sharps, and a common time signature. The vocal line starts with a rest followed by a melodic line consisting of eighth and sixteenth notes. The lyrics "O'er the rampart we fly" are written below the staff.

## Steel Guitar

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth-note patterns. The first measure starts with a dynamic 'p' and includes a grace note. The second measure begins with 'm i a' above the notes. The third measure starts with 'p'. The fourth measure has a dynamic '4 1'. The fifth measure starts with a grace note. The sixth measure starts with a grace note. The seventh measure starts with a grace note. The eighth measure starts with a grace note.

Guitar tablature for measures 6-8. The first measure shows a C# chord (4th fret) with a dynamic instruction '4fr.'. The second measure shows an F# chord (2nd fret) with a dynamic instruction '2fr.'. The third measure shows a D#m chord (6th fret) with a dynamic instruction '6fr.'.

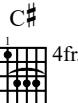
A musical score for piano in G major (three sharps) and common time. The melody is played in the right hand. It consists of a series of eighth-note patterns. Some notes are represented by solid black heads, while others are hollow white heads. The first two measures show a repeating pattern of eighth-note pairs. Measures three through six continue this pattern with slight variations. Measure seven begins a new section with a more complex rhythmic pattern, featuring groups of three and four eighth notes. Measures eight and nine conclude the melody with a final set of eighth-note patterns.

Musical score for "Monday Morning Rail". The key signature is B major (two sharps). The melody is in common time. Measure 10 starts with a B chord (B, D#, G#) followed by a melodic line. Measure 11 begins with an F#7 chord (F#, A#, C#, E#) and continues the melody. The lyrics "Mon - day morn - nin' rail \_\_\_\_" are written below the staff, corresponding to the first half of measure 10 and all of measure 11.

A musical score for a six-string guitar. The top part shows a treble clef staff with a key signature of four sharps and a time signature of common time. The bottom part is a tablature showing the fret positions for each string. The first measure consists of eighth-note pairs on the 5th and 6th strings. The second measure has eighth-note pairs on the 4th and 5th strings. The third measure has eighth-note pairs on the 3rd and 4th strings. The fourth measure has eighth-note pairs on the 2nd and 3rd strings. The fifth measure has eighth-note pairs on the 1st and 2nd strings. The tablature below the staff shows the following sequence of fingerings from left to right: 4-4-4, 4-3-3-2, 4-3-3-2, 4-3-3-2, 4-3-3-2.

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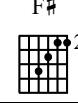
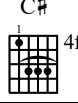
2



14

- teen rest - less ri - ders, three con - du - tor and

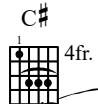
18



twen-ty five sacks of mail. —

All a - long the south - bound  
Uuh

22



o - dys-sey, — the train pulls out of Kan — ka kee — and rolls a-long — the

Uuh — Uuh —

26



hau - ses, farms — and fields. —

Uuh — IV — VIII —

6 6 6 6 4 4 5 4 5 5 4 4 8 9 11

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3

29 D<sup>#</sup>m 6fr. A<sup>#</sup>m

pass- in trains — that have — no name — and freight - yards — full of old —  
Uuh Uuh

8 7 8 7 8 | 8 7 8 7 8 | 6 6 6 6 6 | 6 6 6 6 6 |

32 C<sup>#</sup> 4fr. C<sup>#</sup>7 4fr. F<sup>#</sup> 2fr.

— black men, — and the grave - yards — of the rust - ed au - to-mo-biles. —  
Uuh Uuh

6 6 6 6 6 | 6 6 6 6 6 | 4 6 4 6 4 | 3 4 3 4 3 |

36 S B B C<sup>#</sup>7 4fr. F<sup>#</sup> 2fr.

Good morn - ing A - mer - i - ca, — how are you?

2 2 3 2 | 4 4 4 4 | 4 6 4 6 | 3 4 3 4 |

40 D<sup>#</sup>m 6fr. B F<sup>#</sup> 2fr. C<sup>#</sup>7 4fr.

Say don't you know me, I'm your na - tive son. I'm the

2 2 3 2 | 8 8 7 8 | 4 4 4 4 | 2 3 2 3 | 6 4 6 4 |

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**4**

F# 2fr. C# 4fr. D#m 6fr. Dm7 6fr. G#7 4fr.

45 train the call the Ci-ty of New - Or - leans. I'll be gone -

E 7fr. D#m 6fr. C# 4fr. C#7 4fr. F# 2fr.

49 five-hund-red miles when the day is done. m i a

Vers 2 C F# 2fr. C# 4fr. F# 2fr.

54 Dealin' card games with the old men in the club car.

D#m 6fr. B F# 2fr.

59 Penny a point ain't no one keep - in' score.

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5

63 F# 2fr. C# 4fr. F# 2fr.

pass the pa-per bag — that hold — the bot-tle;

2 2 3 2 6 6 6 6 2 2 2 2 2 2 2 2  
4 3 4 4 6 6 4 6 4 3 4 4 3 4 3 4

D#m 6fr. C# 4fr. F# 2fr.

Feel the wheels grum - blin' 'neath the floor; — And the

8 7 8 7 6 6 6 6 2 2 2 2 2 2 2 2  
6 8 6 8 4 6 4 6 4 3 4 4 3 4 4 4

D#m 6fr. A#m

sons of Pull - man por - ters, and the sons of en - gi-neers — Ride their

8 7 8 7 8 7 8 6 6 6 6 6 6 6 6  
6 6 6 6 6 6 6 6 6 6 6 6 6 6 8

C# 4fr. G# 4fr.

fa-thers ma-gic car - pet made of steel.

6 6 6 6 6 6 6 5 4 5 4 5 4 4 5 4 4  
4 4 4 4 4 4 4 4 6 4 5 4 5 4 6

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6

D $\sharp$ m

A#m

79

Mo-thers with their babes\_\_\_\_ a-sleep ro-ckin' to the gen - tle beat And the

ro - ckin' to the gen - tle beat

And the

83

C#  
1  
4fr.

C<sup>#</sup>7  
x 4fr.

rhy-thm of the rails is all \_\_\_\_\_ they feel. \_\_\_\_\_

D.S. al Coda

82

done.

Night time

Ver

VETS 3

Night time on the

92

ci - ty        of      New        -        Orleans,

Chan - gin' cars              in

1

$$-6 \quad -6 \quad z \quad -2 \quad -2 \quad z \quad -2 \quad z \quad -2 \quad z \quad -2 \quad 7 \quad 6 \quad 7 \quad 7$$

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7

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8

G♯

D♯m

4fr.

6fr.

112

— ain't heard the news; The con - du - tor sings his songs—

6 6 6 | 4 4 4 | 4 4 4 | 8 8 8 8  
6 6 6 | 5 5 5 | 5 5 5 | 6 6 6  
4 4 4 | 6 6 6 | 4 4 4 | 6 6 6

A♯m

C♯

4fr.

116

— a-gain; The pas-sen - gers will please — re-frain, This train got the di-sap - pea -

8 8 8 8 | 6 6 6 6 | 6 6 6 6 | 6 6 6 6  
6 6 6 | 6 6 6 | 6 6 6 | 4 4 4

C♯

F♯

B

E

120

- rin' rail - road blues. Good night A -

4 6 4 6 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4  
4 6 4 6 | 4 3 4 | 4 3 4 | 2 4 2 4

C♯

F♯

D♯m

4fr.

2fr.

6fr.

124

me - ri - ca \_\_ how are \_\_ you? Say don't you know \_\_ me,

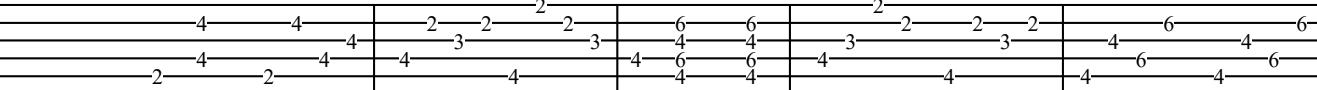
4 6 4 6 | 2 2 2 2 | 2 2 2 2 | 8 7 8 7  
4 6 4 6 | 4 3 4 | 4 3 4 | 6 8 6 8

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9

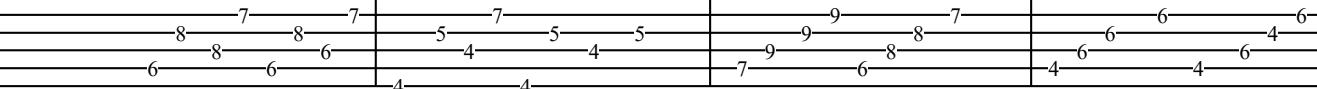
128

B                      F#                      C#7                      F#                      C#  
  
I'm your na - tive son. I'm the train the call the Ci-ty of New -



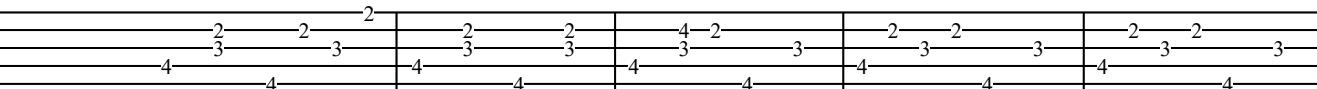
133

D#m                      D#m7                      G#7                      E                      D#m                      C#                      C#7  
  
Or - lens. I'll be gone five-hund - red miles when the day is



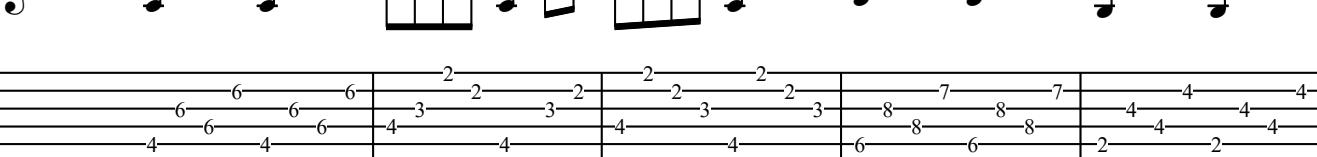
137

F#  
  
done.

*m i a*  


142

C#                      F#                      D#m                      B  

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10

F♯



2fr.

C♯



4fr.

F♯



2fr.



147

G♯7



4fr.

E



7fr.

D♯m



6fr.

C♯



4fr.

C♯7



4fr.

F♯



2fr.

152