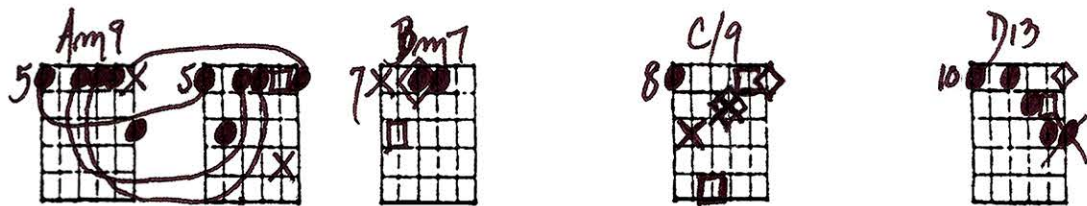


AUTUMN IN NEW YORK

To avoid the visual complexities like those of the 1st line here, the rest of the page will just show block chords mainly and you must provide a similar degree of right-hand textural complexity to push the arrangement along. Also you must add the missing melody tones to stitch it all together. I will help in some spots, but most of it is up to you.

Solo Guitar
 Style

Key of G

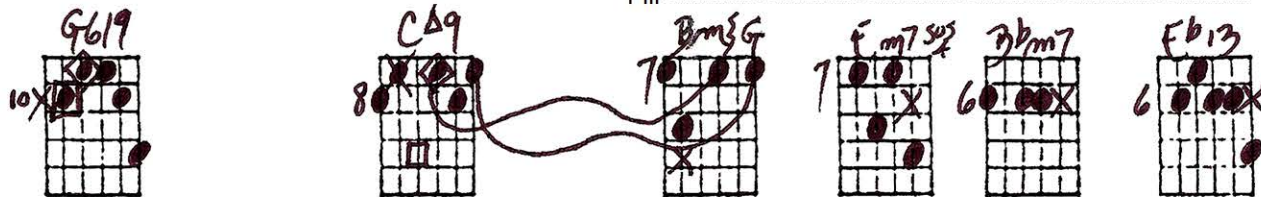


On 2nd thought, I'll add the fills (can't resist), but you'll still have to add a lot of right-hand "rippling" and such.



1. Au - tumn in New York, why does it seem so in -
 2. Au - tumn in New York, the gleam - ing roof - tops at

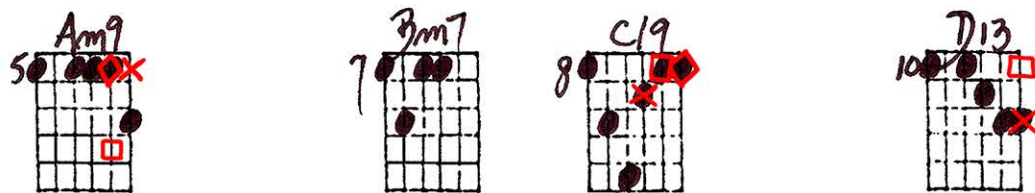
Fill-----



3 vit sun - - ing?
 sun - - down.

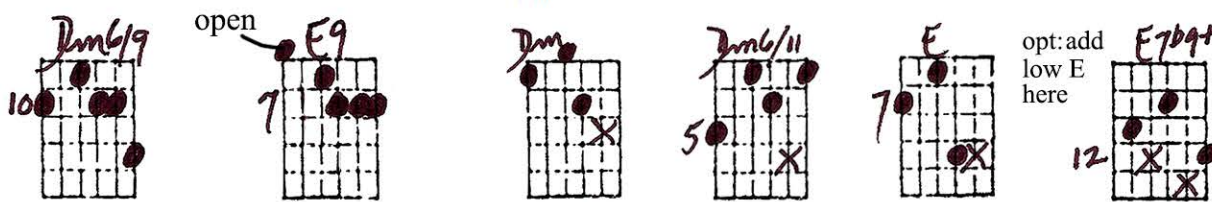
You take
 over from
 here on

[RED = editorial
 additions]



5 Au - tumn in New York, it spells the thrill of first
 Au - tumn in New York, it lifts you up when you're

Fill-----



7 night run - ing.
 run - down.

open *Am11^{no}* *3m7* *Com7* *F13^{no}*

9

Glit - ter - ing crowds and shim - mer - ing clouds in
 Jad - ed rou - es and gay di - vor - cees who

optional *3b(13)* *3b6* *3b6* *Gm⁹* *G(m)/9/11* *3b9*

slow to enter

Fill-----

2 1 3 3 1 4 1

11

can - yons of steel, _____ they're
 lunch at the Ritz, _____ will

Dm(add⁹) *Dm6* *OPEN E7* *A7+*

Bring in kind of slowly

You fill here

13

mak - ing me feel _____ I'm
 tell you that "it's _____ di

Fill-----

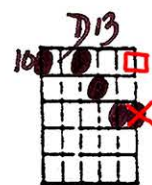
D/9 *G13* *F#m7 9/9* *Fb9#11*

2 3 2 6

15

home. _____ It's
 vine!" _____ This

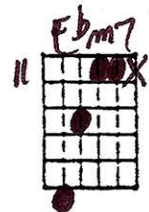
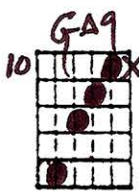
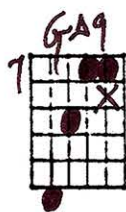
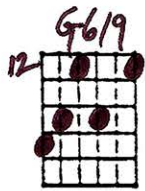
Try a very vocal-like phrasing of these chords this time.



17

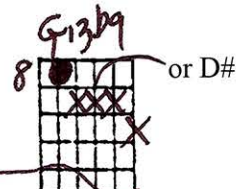
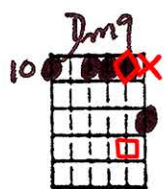
Au - tumn in New York, that brings the pro - mise of
 Au - tumn in New York trans - forms the slums in - to

Fill-----



19

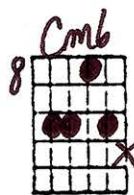
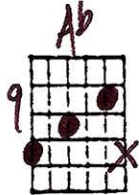
new May - love. fair.



21

Au - tumn in New York, is of - ten min - gled with
 Au - tumn in New York, you'll need no cas - tles in

Fill-----



23

pain. _____
 Spain. _____

Fill-----

25 Dream - ers with emp - ty hands, may
 Lov - ers that bless - ty the dark on

[Reverse option was used because it fits the original melody]

Fill-----

27 sigh for ex - ot - ic lands, it's
 bench - es in Cen - tral Park greet

29 Au - tumn in New York, it's good to live it a -
 Au - tumn in New York, it's good to live it a -

TAG or mood softener or changer

31 gain.
 gain.

Repeat these last 4 chords and go into a "real" major blues, a plaintive one with "big city" overtones.

SOLO GUITAR STYLE:

AUTUMN IN NEW YORK - YERGAN DUKE

PLAYING ORDER: ○ X □ ◇

and 8/11/13

To avoid the complexities like those of the 1st line here, the rest of the page will just show block chords mainly.

Key of G

5 Am9 Bm7 C/9 D13 G6/9 CA9 Bm3/5 G Fm7sus2 Bbm7

6 Eb13 Am9 Gm7 C/9 D13 Dm6/9 E9 Dm7 Bm6/11 E

7 G(m)/9/11 Bb9 Dm(add9) Dm6 E7 A7 D/9 G13 G#m7/9/11 Eb9#11

8 Am9 Bm7 C/9 D13 G6/9 CA9 GA9 GA9 G6 Fbm7

9 Dm9 Fm7 Fm7 G7b9 G13b9 Cm7 Ab Cm6 D7b9

10 Eb9#11 Gm (OR Eb9#11 Gm6) Ebm Gm6/9 Fm7/11/13 Bb13 Eb/9 Eb(A7)

11 Ab7#11 Gm7 Cm7 Eb9 Eb13 Am9 Bm7 or reverse Cm6 Cm6

8 Cm9 Cm7 Cm6 D13 Gm6 Gm6 A7 Ab7/6 GA7 Eb9

3 C9 Cm9 Repeat these last 4 chords and go into a MAJOR blues, a plaintive one, overtones with a big-city overtone

3

and you must provide a similar degree of right-hand textural complexity to push the arrangement along. Also you must add the missing melody tones to stitch it all together. If will help in some spots but most of it is up to you.

On 2nd thought, if you'll add the fills (can't resist) but you'll still have to add a lot of R.H. hand "ripples" such.

end of fill

OPT: ADD LOW E HERE

TRY A VERY VOCAL LIKE PHRASING OF THESE CHORDS THIS TIME

YOU TAKE OVER FROM HERE ON

STILL FILLING

gain in kind of slowness

OPTIONAL

SLOW TO ENTER

YOU FILL HERE

TAG + MOOD SOFTENER OR CHANGER

CONTINUE ON NEXT LINE

CONTINUE ON NEXT LINE

CONTINUE ON NEXT LINE

AUTUMN IN NEW YORK by Vernon Duke

7-4-74

Handwritten musical score for "Autumn in New York" by Vernon Duke. The score is written on three staves in treble clef, with a key signature of one flat (Bb) and a common time signature (C). The music consists of a single melodic line with various chord symbols written above the notes. The first staff contains the following chord symbols: Gm7, Am7 Bb, C7, F, Gm7, Am7 Bb, C7, Aø D7, Aø D7 Gm7, Bb7m7, Eø7. The second staff contains: Ab, Dø G7, Cm, Aø D7, G7, C, Cm7, Dm7, Eb7m6, F7, Bb7m, Fm6, C7+, Fm6, Ab7. The third staff contains: Db, Ab7+, Db, Db7Gm7, Am7 Bb, C7, Fm. The score ends with a double bar line and repeat dots.