

MANHATTAN

Arranged by LEW HARRIS
1st Saxophone Eb Alto

FOX-TROT

Lyric by LORENZ HART
Music by RICHARD RODGERS

Mod^{to} - with light Rhythm

The musical score is written for a 1st Saxophone in Eb Alto. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo and mood are indicated as 'Mod^{to} - with light Rhythm'. The score is divided into two main sections, A and B, each with a repeat sign. Section A is marked 'Soli-unis' and 'Tutti' (ff), featuring a melodic line with triplets and a supporting bass line. Section B is marked 'Soli' and 'Tutti' (f), with a 'no Soli' section for the bass line. The score concludes with a final cadence. Dynamics include *f*, *ff*, *p*, and *gliss*.

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2
1st Saxophone Eb Alto

1. *f* *Segue* *rit* *f*

Soli *f* **C** *To B^b Clar.*
B^b Clar. *(Alto Sax) Ten Sax Solo*

Soli lead *ff*

D *To Alto Sax.*
B^b Clar. Tenor Solo

Alto Sax. mis. Soli *f*

Soli Div. *Ensemble* *Sack* *ff*

E *ff*

BEND *BEND* *(no Soli)* *p*

rit *ff*

MANHATTAN

Arranged by LEW HARRIS

FOX-TROT

Lyric by LORENZ HART

Music by RICHARD RODGERS

3rd Saxophone Eb Alto

Mod^o with light Rhythm

The musical score is written for a 3rd Saxophone Eb Alto. It begins with a *Soli-unis* section marked *f*. Section A starts with a *Tutti* marking and a *ff* dynamic, featuring a *Soli* section. Section B begins with a *Soli* marking and a *f* dynamic, followed by a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like *alleg^o* and *rit^o*. The piece concludes with a *Tutti* marking and a *Soli* section.

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2
3rd Saxophone Eb Alto

1. *f* *Segue tutti* *f*

ff *Soli* *f*

C *to B^b Clar.* *3* *f*

Soli *f*

ff

D *to Alto Sax. 7*

unis Soli *f*

Soli *Ensemble-Sock* *ff*

E *ff*

BEND *BEND* *no Soli* *p*

tutti *ff*

MANHATTAN

Arranged by LEW HARRIS

FOX-TROT

Lyric by LORENZ HART
Music by RICHARD RODGERS

2nd Saxophone Bb Tenor

Mod^{to}: with light Rhythm
mf *Soli*

The musical score is written for a 2nd Saxophone Bb Tenor. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo and mood are indicated as 'Mod^{to}: with light Rhythm'. The score is divided into two main sections, A and B. Section A starts with a 'Tutti' marking and a dynamic of *mf*. It features a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with a steady eighth-note accompaniment. Section B begins with a 'Soli' marking and a dynamic of *f*. It includes a 'gliss' (glissando) marking and a 'Tutti' marking. The score concludes with a 'Soli' marking and a dynamic of *f*. The bass line throughout consists of eighth notes, providing a consistent rhythmic foundation.

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2
2nd Saxophone Bb Tenor

1. *f* *Segue tutti* *f*

Soli *ff* *f* *Solo* *ff*

Soli (clar. lead) *f*

Solo *ff*

unis. Soli *f*

Soli

Ensemble *Sock* *ff* *E*

BEND *BEND* *(No Soli)* *p*

tutti *ff*

MANHATTAN

Arranged by LEW HARRIS

FOX-TROT

Lyric by LORENZ HART

Music by RICHARD RODGERS

4th Saxophone Bb Tenor

Mod^{to} with light Rhythm

Soli - tutti

The musical score is written for a 4th Saxophone Bb Tenor. It consists of 18 staves of music, arranged in pairs of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include 'Soli' and 'tutti' in both staves of a pair, and 'No soli' in the bass staff. A section labeled 'A' begins at the start of the second staff, and a section labeled 'B' begins at the start of the eighth staff. There are also numerical markings '3' above some notes, likely indicating triplets. The score concludes with a final cadence on the 18th staff.

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2
4th Saxophone Bb Tenor

1. *f* *Segue Tutti* *f*

ff *Soli* *f*

C 8 *Soli* *f*

D 7

unis. Soli *f*

Soli *Ensemble-Sock* *ff*

E *ff*

BEND BEND *no Soli* *p*

tutti *ff*

MANHATTAN

Arranged by LEW HARRIS

FOX-TROT

Lyric by LORENZ HART
Music by RICHARD RODGERS

1st Trumpet in Bb

*Mod^{to} - with light Rhythm
in Hat*

The musical score is written for a 1st Trumpet in Bb. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo and mood are indicated as 'Mod^{to} - with light Rhythm in Hat'. The score is divided into several systems. The first system contains a single staff with a dynamic marking of *f*. The second system is marked with a boxed 'A' and 'Open tutti', and includes a 'Str. Mute' instruction for the lower staff. The third system continues the melodic line. The fourth system is marked with a boxed 'B' and '(No Soli) HAT', and includes dynamic markings of *p* and *pp*. The fifth system is marked 'open tutti' and 'No Soli'. The score concludes with a final measure.

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2
1st Trumpet in Bb

Open

1. *f* 2. Segue tutti *f*
Open

1 Str. Mute *f* C

D

open in Hat

1 Open Ensemble Sock- *ff*

E *ff* BEND BEND

4 *f* tutti *ff*

MANHATTAN

Arranged by LEW HARRIS

FOX-TROT

Lyric by LORENZ HART

2nd Trumpet in Bb

Music by RICHARD RODGERS

Mod^{to} with light Rhythm

The musical score is written for a 2nd Trumpet in Bb. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Mod^{to} with light Rhythm'. The score is divided into several systems. The first system includes a '1st HAT' marking and an 'A' section starting with 'Open tutti' and a fortissimo (ff) dynamic. The second system features a 'str. Mute' marking and a forte (f) dynamic. The third system continues with a forte (f) dynamic. The fourth system is marked 'B Hat (no Soli)' and includes dynamics of piano (p) and pianissimo (pp). The fifth system includes a 'Soli' marking and a fortissimo (f) dynamic. The sixth system includes a triplet of eighth notes, an 'open tutti' marking, and a fortissimo (f) dynamic. The final system includes a '(No Soli)' marking.

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2
2nd Trumpet in Bb

Musical staff with notes and rests. The word "open" is written below the staff.

Musical staff with first and second endings. The first ending is marked with a "1." and a fermata. The second ending is marked with a "2. Segue open tutti" and a fermata. The word "open" is written above the staff.

Musical staff with notes and rests. The instruction "1 St. Mute" is written above the staff. The dynamic marking "ff" is written below the staff.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. The instruction "open in hat" is written above the staff. The dynamic marking "f" is written below the staff.

Musical staff with notes and rests. The instruction "open" is written above the staff. The instruction "Ensemble - Sock." is written below the staff. The dynamic marking "ff" is written below the staff.

Musical staff with notes and rests.

Musical staff with notes and rests. The instruction "BEND" is written above the staff twice.

Musical staff with notes and rests. The instruction "tutti" is written above the staff. The dynamic marking "ff" is written below the staff.

Musical staff with notes and rests.

MANHATTAN

Arranged by LEW HARRIS

FOX-TROT

Lyric by LORENZ HART
Music by RICHARD RODGERS

3rd Trumpet in Bb

Mod^{to} - with light Rhythm

The musical score is written for a 3rd Trumpet in Bb. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo and mood are indicated as 'Mod^{to} - with light Rhythm'. The first measure is marked 'IN HAT' and 'open tutti'. The second system starts with a dynamic marking of 'ff' and includes the instruction 'Str. Mute'. The third system continues the melodic line. The fourth system is marked 'B Hat (No Soli)' and includes dynamics 'p' and 'pp'. The fifth system concludes with 'open tutti' and '(no Soli)'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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2
3rd Trumpet in Bb

Musical staff with notes and rests. The word "Open" is written below the staff.

Musical staff with notes and rests. A first ending bracket is present with the instruction "1. Segue Intli".

Musical staff with notes and rests. The instruction "Str. mute" is written above the staff. Dynamic markings include *ff* and *f*.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. The instruction "BEND BEND" is written above the staff. A measure number "4" is written below the staff. The word "Intli" is written above the staff.

Musical staff with notes and rests.

MANHATTAN

Arranged by LEW HARRIS

FOX-TROT

Lyric by LORENZ HART
Music by RICHARD RODGERS

1st Trombone

Mod^{to}. with light Rhythm
in Hal

The musical score for the 1st Trombone part of 'Manhattan' is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of several systems of staves. The first system shows the main melody with dynamics *f* and *p*. The second system, marked with a boxed 'A', features a 'tutti open' section with a forte *ff* dynamic, followed by a 'st. mute' section. The third system continues the melodic line with dynamics *f* and *p*. The fourth system shows a melodic phrase with dynamics *f* and *p*. The fifth system, marked with a boxed 'B', includes a 'Hal (no Soli)' section with a *p* dynamic, followed by a 'Soli' section with a *pp* dynamic. The sixth system features an 'Open tutti' section with a *f* dynamic and a 'No Soli' section with a *f* dynamic. The seventh system concludes with an 'open' section.

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2
1st Trombone

1. *f* *Segue open* *f*

2. *ff* *Str. mute* *f* **C** *Str. mute*

3. *f*

4. *f*

5. *f* **D**

6. *f*

7. *f* *open in hat*

8. *f* *open* *1* *Ensemble-Sock.* *ff*

9. **E** *ff*

10. *f* *BEND BEND* *Solo*

11. *ff* *tutti*

12. *ff*

MANHATTAN

Arranged by LEW HARRIS

2nd Trombone

FOX-TROT

Lyric by LORENZ HART

Music by RICHARD RODGERS

*Mod^{to}-with light Rhythm
in Hat.*

The musical score for the 2nd Trombone part of 'Manhattan' is written on ten staves. The first staff contains the melody with a 'Mod^{to}-with light Rhythm in Hat.' instruction. The second staff begins with a boxed 'A' and includes dynamics like *fritti*, *open*, and *ff*, and a 'str. Mute' instruction. The third and fourth staves continue the melody with dynamics like *f*. The fifth staff begins with a boxed 'B' and includes dynamics like *p* and *pp*, and a 'Hat' instruction. The sixth and seventh staves continue the melody with dynamics like *f* and an 'open' instruction. The eighth staff includes a '(No soli)' instruction. The ninth and tenth staves continue the melody with an 'open' instruction.

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2
2nd Trombone

1. *f* *Segue Tutti*
2. *f* *Open*

ff *Str. Mute* *f* **C**

D

open in Hat

open **E** *Ensemble-Sock.* *ff*

ff **BEND** **BEND**

Tutti *ff*

4

Piano

Mod^{to} - with light Rhythm

Handwritten musical notation for the piano introduction. It features a treble and bass clef with various chords and melodic lines. Annotations include 'f' (forte), 'Sops.' (soprano), and 'L.H.' (left hand).

A

Musical notation for the first line of lyrics, including a treble and bass clef and a key signature change to B-flat major. The lyrics are: We'll have Man-hat-tan The Bronx and Stat-en is-land too; It's love-ly go-ing through We'll go to Green-wich Where mod-ern men litch To be free; And Bowl-ing Green you'll see We'll have Man-hat-tan The Bronz and Stat-en is-land too; We'll try to cross Fifth Av-

Musical notation for the second line of lyrics. The lyrics are: the Zoo; It's ver-y fan-cy on old De-lan-cy with me; We'll bathe at Bright-on The fish you'll fright-en an us; As black as on-yx We'll find the Bron-nix

Musical notation for the third line of lyrics, including a treble and bass clef and a key signature change to B-flat major. The lyrics are: Street you know; The sub-way charms us so; When balm-y breez-as blow When you're in; Your bath-ing suit so thin Will make the shell-fish gria Park Ex-press; Our Flat-bush flat, I guess Will be a great suc-cess.

B

Musical notation for the fourth line of lyrics, including a treble and bass clef and a key signature change to B-flat major. The lyrics are: To and fro; And tell me what street com-pares with Mott Street in Ju-ly, Sweet push-carts Fin to fin; I'd like to take a sale on Ja-mai-ca Bay with you; And fair Can- More or less; A short va-ca-tion On in-spir-a-tion Point we'll spend And in the

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MANHATTAN

Arranged by LEW HARRIS

2
Piano

FOX-

gent-ly glid- ing by: ar-ise's Lakes we'll view sta-tion house we'll end

The great big cit - y's a wond - 'rous
The cit - y's clam - or can nev - er
But Civ - ic Virt - ue can-not des-

toy Just made for a girl and boy
spoil The dreams of a boy and goil
troy The dreams of a girl and boy

We'll turn Man-hat-tan In - to an isle of
We'll turn Man-hat-tan In - to an isle of
We'll turn Man-hat-tan In - to an isle of

joy.
joy.
joy.

ff *solo* *mf*

C Tenor Solo

ATTAN

TROT

3
Piano

Lyric by LORENZ HART
Music by RICHARD RODGERS

clar.

The first system of music consists of two staves. The upper staff is for the clarinet, with a 'clar.' label above it. It contains a melodic line with various notes and rests, including a triplet of eighth notes. The lower staff is for the piano accompaniment, featuring a steady rhythmic pattern of eighth notes.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic pattern and harmonic structure.

D Tenor Sax.

The third system introduces a Tenor Saxophone part, indicated by a 'D' in a box and the label 'Tenor Sax.' above the staff. The saxophone part has a melodic line similar to the clarinet part in the first system. The piano accompaniment continues.

Saxs.

The fourth system features a Saxophone part, labeled 'Saxs.' above the staff. The saxophone part has a melodic line with some grace notes. The piano accompaniment continues.

The fifth system continues the saxophone and piano accompaniment, ending with a final chord and a fermata over the last note of the saxophone part.

4
Piano

Ensemble
f
Sock

This system contains two staves of music. The upper staff features a melodic line with slurs and accents, marked with 'Ensemble' and a dynamic of 'f'. The lower staff provides a harmonic accompaniment. A horizontal line labeled 'Sock' spans across the lower staff.

[E]
ff

This system contains two staves of music. The upper staff begins with a square box containing the letter 'E'. The music is marked with a dynamic of 'ff'. The lower staff continues the accompaniment.

Solo Trb.

This system contains two staves of music. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The text 'Solo Trb.' is written in the right-hand side of the system.

trb

This system contains two staves of music. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The text 'trb' is written above the upper staff on the right side.

sfz

This system contains two staves of music. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The text 'sfz' is written at the bottom right of the system.

MANHATTAN

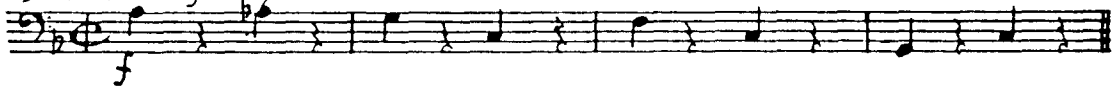
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FOX-TROT

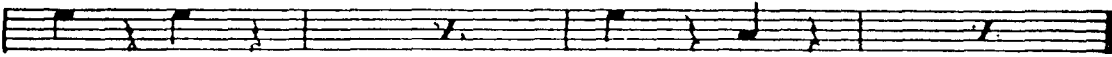
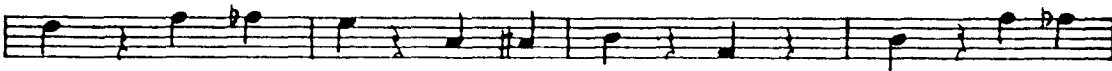
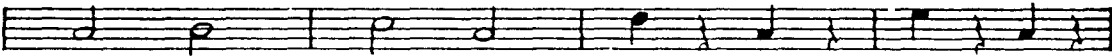
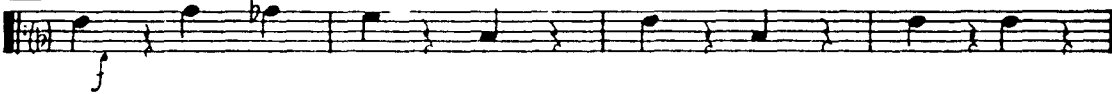
Lyric by LORENZ HART
Music by RICHARD RODGERS

Bass

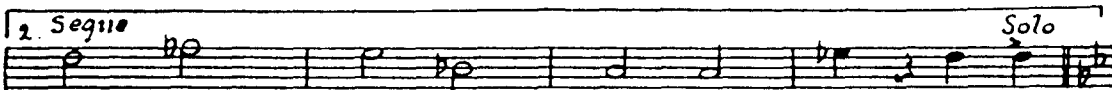
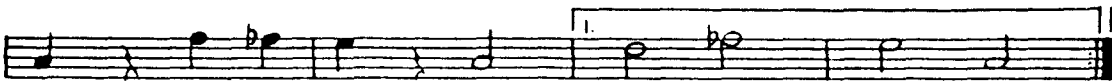
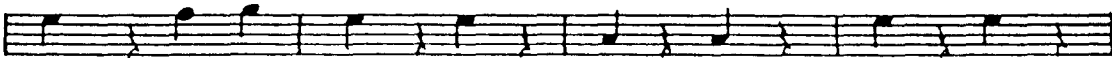
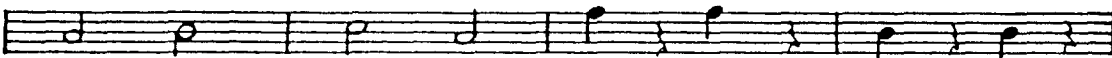
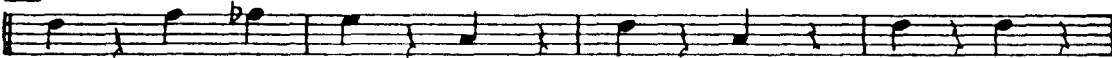
Mod^{to}-with light Rhythm



A



B



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2
Bass

Musical staff 1: Bass clef, 2/4 time signature. Starts with a dynamic marking of *f*. The first measure contains a half note G2 with an accent (>) and a fermata. The second measure contains a half note A2 with an accent (>). The third measure contains a half note B2 with an accent (>) and a fermata. The fourth measure contains a half note C3 with an accent (>). A boxed letter 'C' is placed above the staff at the start of the fifth measure. The fifth measure contains a half note B2 with a flat (b) and an accent (>). The sixth measure contains a half note A2 with an accent (>). The seventh measure contains a half note G2 with an accent (>). The eighth measure contains a half note F2 with an accent (>). A dynamic marking of *mf* is placed below the staff between the fourth and fifth measures.

Musical staff 2: Bass clef, 2/4 time signature. Contains a half note E2 with an accent (>), a half note D2 with an accent (>), a half note C2 with an accent (>), a half note B1 with an accent (>), a half note A1 with an accent (>), a half note G1 with an accent (>), a half note F1 with an accent (>), and a half note E1 with an accent (>).

Musical staff 3: Bass clef, 2/4 time signature. Contains a half note D2 with an accent (>), a half note C2 with an accent (>), a half note B1 with an accent (>), a half note A1 with an accent (>), a half note G1 with an accent (>), a half note F1 with an accent (>), a half note E1 with an accent (>), and a half note D1 with an accent (>). A flat (b) is placed above the eighth measure.

Musical staff 4: Bass clef, 2/4 time signature. Contains a half note C2 with an accent (>), a half note B1 with an accent (>), a half note A1 with an accent (>), a half note G1 with an accent (>), a half note F1 with an accent (>), a half note E1 with an accent (>), a half note D1 with an accent (>), and a half note C1 with an accent (>). A flat (b) is placed above the second measure.

Musical staff 5: Bass clef, 2/4 time signature. Contains a half note B1 with an accent (>), a half note A1 with an accent (>), a half note G1 with an accent (>), a half note F1 with an accent (>), a half note E1 with an accent (>), a half note D1 with an accent (>), a half note C1 with an accent (>), and a half note B1 with an accent (>). A boxed letter 'D' is placed above the staff at the start of the fifth measure. A flat (b) is placed above the eighth measure.

Musical staff 6: Bass clef, 2/4 time signature. Contains a half note A1 with an accent (>), a half note G1 with an accent (>), a half note F1 with an accent (>), a half note E1 with an accent (>), a half note D1 with an accent (>), a half note C1 with an accent (>), a half note B1 with an accent (>), and a half note A1 with an accent (>).

Musical staff 7: Bass clef, 2/4 time signature. Contains a half note G1 with an accent (>), a half note F1 with an accent (>), a half note E1 with an accent (>), a half note D1 with an accent (>), a half note C1 with an accent (>), a half note B1 with an accent (>), a half note A1 with an accent (>), and a half note G1 with an accent (>).

Musical staff 8: Bass clef, 2/4 time signature. Contains a half note F1 with an accent (>), a half note E1 with an accent (>), a half note D1 with an accent (>), a half note C1 with an accent (>), a half note B1 with an accent (>), a half note A1 with an accent (>), a half note G1 with an accent (>), and a half note F1 with an accent (>).

Musical staff 9: Bass clef, 2/4 time signature. Starts with a dynamic marking of *f*. The first measure contains a half note E1 with an accent (>). The second measure contains a half note D1 with an accent (>). The third measure contains a half note C1 with an accent (>). The fourth measure contains a half note B1 with an accent (>). The fifth measure contains a half note A1 with an accent (>). The sixth measure contains a half note G1 with an accent (>). The seventh measure contains a half note F1 with an accent (>). The eighth measure contains a half note E1 with an accent (>). A dynamic marking of *ff* is placed below the staff between the sixth and seventh measures. A boxed letter 'E' is placed above the staff at the start of the seventh measure. The word 'Sock' is written above the staff between the second and third measures.

Musical staff 10: Bass clef, 2/4 time signature. Contains a half note D1 with an accent (>), a half note C1 with an accent (>), a half note B1 with an accent (>), a half note A1 with an accent (>), a half note G1 with an accent (>), a half note F1 with an accent (>), a half note E1 with an accent (>), and a half note D1 with an accent (>).

Musical staff 11: Bass clef, 2/4 time signature. Contains a half note C1 with an accent (>), a half note B1 with an accent (>), a half note A1 with an accent (>), a half note G1 with an accent (>), a half note F1 with an accent (>), a half note E1 with an accent (>), a half note D1 with an accent (>), and a half note C1 with an accent (>).

Musical staff 12: Bass clef, 2/4 time signature. Contains a half note B1 with an accent (>), a half note A1 with an accent (>), a half note G1 with an accent (>), a half note F1 with an accent (>), a half note E1 with an accent (>), a half note D1 with an accent (>), a half note C1 with an accent (>), and a half note B1 with an accent (>). A flat (b) is placed above the second measure. The final measure contains a half note A1 with an accent (>), a half note G1 with an accent (>), and a half note F1 with an accent (>). A dynamic marking of *sfz* is placed below the staff at the end of the piece. A fermata is placed above the final note.

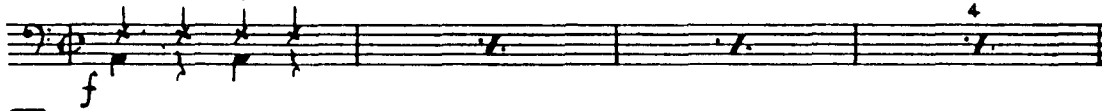
MANHATTAN

Arranged by LEW HARRIS
Drums

FOX-TROT

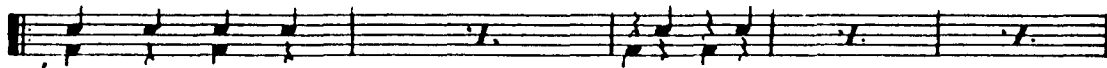
Lyric by LORENZ HART
Music by RICHARD RODGERS

Mod^{to} With Light Rhythm
Brushes on Cymb.

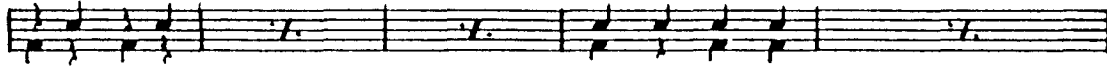


A

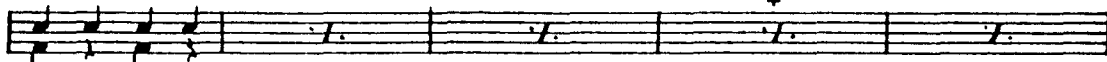
S. D.



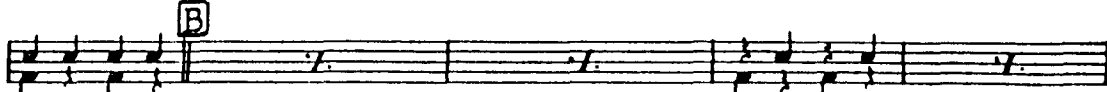
We'll have Man - hat - tan The Bronx and Stat - en Is-land too; It's love-ly go-ing through
We'll go to Green-wich Where mod-ern men itch To be free; And Bowl-ing Green you'll see
We'll have Man - hat - tan The Bronz and Stat - en Is-land too; We'll try to cross Fifth Av-



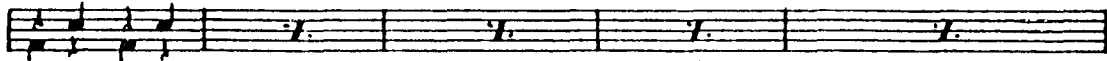
the Zoo; It's ver - y fan - cy on old De - lan - cey
with me; We'll bathe at Bright-on The fish you'll fright-en
en - ue; As black as on - ys We'll find the Bron - nix



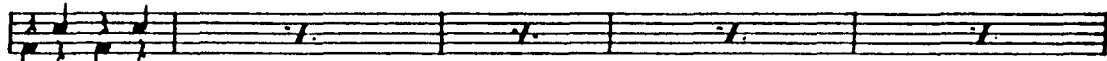
Street you know; The sub - way charms us so, When balm - y breez-es blow
When you're in; Your bath-ing suit so thin Will make the shell-fish grin
Park Ex - press; Our Flat-bush flat, I guess Will be a great suc-cess.



To and fro; And tell me what street com-pares with Mott Street in Ju - ly, Sweet push-carts
Fin to fin; I'd like to take a sale on Ja - mai - ca Bay with you; And fair Can-
More or less; A short va - ca - tion On in - spir - a - tion Point we'll spend And in the



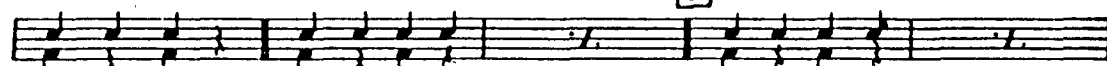
gent-ly gild - ing by: The great big cit - y's a wond - 'rou's
ar-sie's Lakes we'll view The cit - y's clam - or can nev - er
sta-tion house we'll end But Civ - ic Virt - ue can-not des-



toy Just made for a girl and boy We'll turn Man-hat-tan In - to an isle of
spoil The dreams of a boy and goil We'll turn Man-hat-tan In - to an isle of
troy The dreams of a girl and boy We'll turn Man-hat-tan In - to an isle of



joy.
joy.
joy.



C

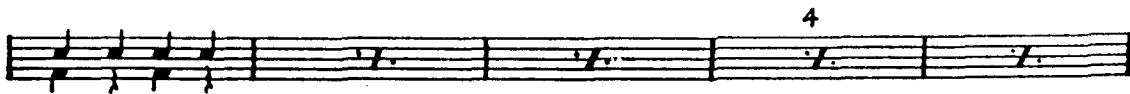
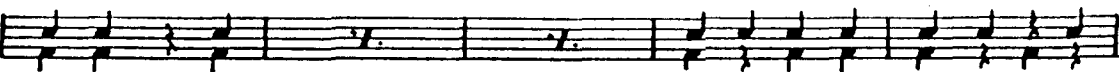
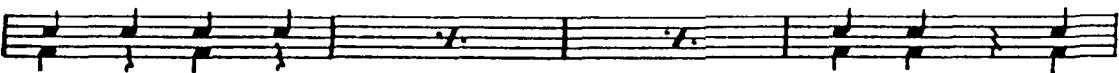
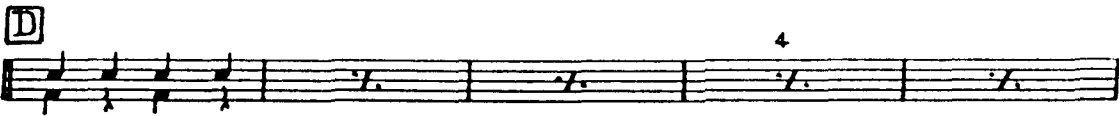
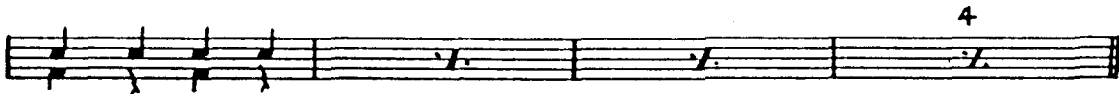
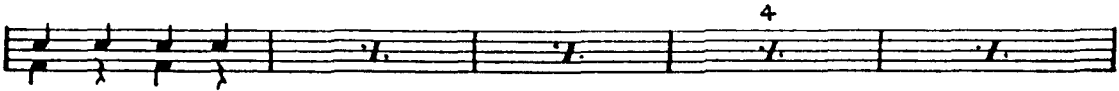
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2
Drums



MANHATTAN

Arranged by LEW HARRIS

FOX-TROT

Lyric by LORENZ HART

Music by RICHARD RODGERS

Guitar

Mod^{to} - with light Rhythm

F Fdim⁷ G^{M7} C⁷(add⁹/_{6th}) F^{Maj7} F^{6th} G⁹ C⁷

A F Fdim⁷ F Fdim⁷ G^{M7} Gdim⁷ C⁷(add⁹/_{6th}) C⁷ F^{Maj7} F^{Maj7} F^{6th} Fdim⁷ C⁷ G^{M7}

We'll have Man - hat - tan The Bronx and Stat - en Is-land too; It's love-ly go-ing through
 We'll go to Green-wich Where mod-ern men itch To be free; And Bowl-ing Green you'll see
 We'll have Man - hat - tan The Bronz and Stat - en Is-land too; We'll try to cross Fifth Av-

C⁷ C⁺ F^{Maj7} F^{6th} F^{Maj7} F^{6th} G^{M7} C⁷ G^{M7} C⁷ F Fdim⁷ F Fdim⁷ G^{M7} Gdim⁷ C⁷(add⁹/_{6th}) Gdim⁷

the Zoo; It's ver - y fan - cy on old De - lan - ce
 with me; We'll bathe at Bright-on The fish you'll fright-en
 an - ue; As black as on - yx We'll find the Bron - nix

F^{Maj7} F^{Maj7} G^{M7} A⁷ F^{M7} G⁷ G^{M7} C⁷

Street you know; The sub - way charms us so, When balm - y breez-es blow
 When you're in; Your bath-ing suit so thin Will make the shell-fish grin
 Park Ex - press; Our Flat-bush that, I guess Will be a great suc-cess.

C⁷ G^{M7} C⁷ **B** F Fdim⁷ F Fdim⁷ G^{M7} Gdim⁷ C⁷(add⁹/_{6th}) C⁷ F^{Maj7} F^{Maj7} F^{6th} Fdim⁷

To end fro; And tell me what street com-pares with Mott Street in Ju - ly, Sweet push-carts
 Fin to fin; I'd like to take a sale on Ja - mai - ca Bay with you; And fair Can-
 More or less; A short va - ca - tion On in - spir - a - tion Point we'll spend And in the

C⁷ G^{M7} C⁷ C⁷ C^{M6} D⁷ D⁷b⁵ D⁷ B^b D^{M7} B^b

gent-ly gld - ing by: The great big cit - y's a wond - 'rous
 ar-sie's Lakes we'll view The cit - y's clam - or can nev - er
 sta-tion house we'll end But Civ - ic Virt - ue can-not des-

G^{M7} F AM⁷ F G⁷ F Fdim⁷ F Fdim⁷ G^{M7} Gdim⁷ C⁷(add⁹/_{6th})

toy Just made for a girl and boy We'll turn Man-hat-tan In - to an isle of
 spoil The dreams of a boy and goil We'll turn Man-hat-tan In - to an isle of
 troy The dreams of a girl and boy We'll turn Man-hat-tan In - to an isle of

1. F A^bdim⁷ G^{M7} C⁷(add⁹/_{6th}) C⁷ 2. *Segue* A^bdim⁷ G^{M7} D^bdim⁷

oy.
oy.
oy.

C^{M7} G^{b7} F⁷ 2

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2
Guitar

C

mf

B^b B^bdim7 C^M7 F7(add 6th) F+7 B^bMaj7 B^bMaj7 B^b Gdim7

F7 C^M Fdim7 F7 B^bMaj7 B^b B^bMaj7 B^b C^M7 F7 C^M7 F7

B^b B^bdim7 C^M7 Cdim7 F7(add 6th) Cdim7 B^bMaj7 B^bMaj7 B^b D7 B^bM^b6

C7 C^M7 F7 F7 C^M7 F7

D

B^b B^bdim7 C^M7 F7(add 6th) F+7 B^bMaj7 B^bMaj7 B^b Gdim7

F7 C^M Fdim7 F7 F^M6 G7 C7b5 G7

E^b E^b E^bM^b6 E^bM^b6 B^b B^b C7 C7

B^b B^bdim7 B^b B^bdim7 C^M7 F7(add 6th) B^b B^b7 Sock E^b7 D7

f

E

ff

G Gdim7 G Gdim7 A^M7 D7(add 6th) D7 G^M7 G^b6th Gdim7

D7 A^M7 D7 D^M6 E7 E7b5 E7

C^b6th C^M6 G A7

G Gdim7 G Gdim7 A^M7 D7(add 6th) G A^M7 C Gdim7 G^b6th

MANHATTAN

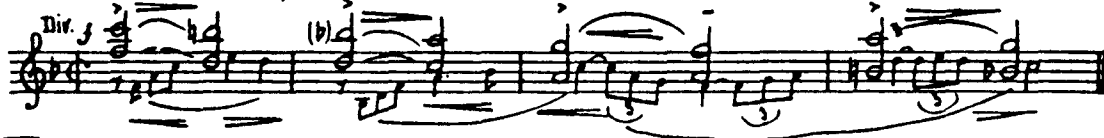
Arranged by LEW HARRIS

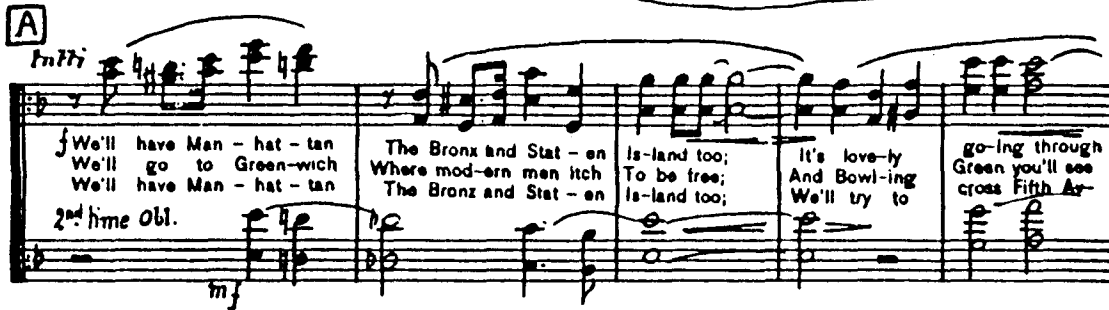
FOX-TROT

Lyric by LORENZ HART
Music by RICHARD RODGERS

Violins A. B.

Mod^{to} - with light Rhythm

Dir. *f* 

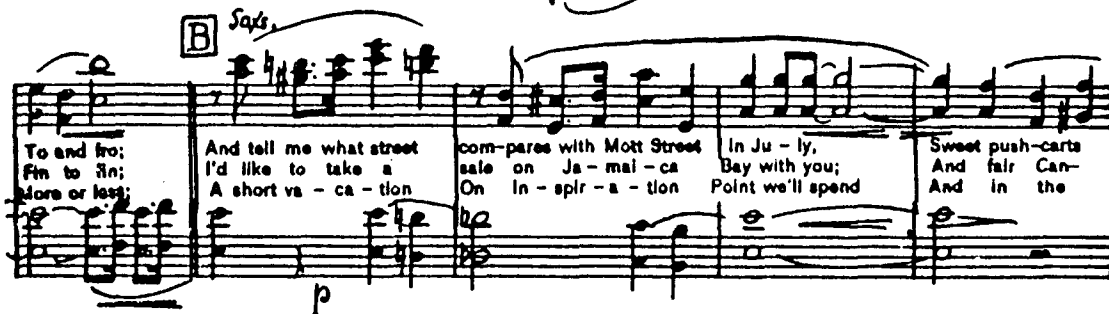
A *mf* 

<i>f</i> We'll have Man - hat - tan We'll go to Green-wich We'll have Man - hat - tan	The Bronx and Stat - en Where mod-ern men itch The Bronz and Stat - en	Is-land too; To be free; Is-land too;	It's love-ly And Bowl-ing We'll try to	go-ing through Green you'll see cross Fifth Ar-
---	--	---	--	---

2nd time Obl. *mf*

the with an	Zoo; me; ue;	It's ver - y fan - cy We'll bathe at Bright-on As black as on - yx	on old De - tan - cey The fish you'll fright-en We'll find the Bron - nix
-------------------	--------------------	--	---

Street you know; When you're in; Park Ex - press:	The sup - way Your bath-ing Our Flat-bush	charms us so, suit so thin flat, I guess	When balm - y Will make the Will be a	breaz-es blow shell-fish grin great suc-cess.
---	---	--	---	---

B *Saxs.* *p* 

To end fro; Fin to fin; More or less;	And tell me what street I'd like to take a A short va - ca - tion	com-pares with Mott Street sale on Ja - mai - ca On In - spir - a - tion	In Ju - ly, Bay with you; Point we'll spend	Sweet push-carts And fair Can - And in the
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