

EMPIRE STATE OF MIND (PART II)

(Broken Down)

Words and Music by ALICIA KEYS,
SHAWN CARTER, JANE'T SEWELL, ANGELA HUNTE,
AL SHUCKBURGH, BERT KEYES and SYLVIA ROBINSON

Moderately slow

B♭maj7

C

F

Ooh, _____ New _____

mp

With pedal

B♭maj7

1

2

C

York! _____

F

Grew up in _____ the town _____ that is fa - mous as _____ a place _____ of mov - ie scenes. _____
On the av - e - nue, _____ there ain't nev - er a _____ cur - few; _____ la - dies work so hard. _____

* Recorded a half step higher.

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Bbmaj7

C

The first system of the musical score. It begins with a vocal line in treble clef, followed by piano accompaniment in grand staff (treble and bass clefs). The key signature is B-flat major, indicated by the Bbmaj7 chord symbol. The tempo is marked with a common time signature 'C'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

F

Noise is al - ways loud; — there are — si - rens all — a - round, — and the streets are mean. —
 Such a melt - ing pot; — on the cor - ner sell - ing rock; — preach - ers pray to God. —

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment in the right hand and the active bass line in the left hand. The key signature remains B-flat major.

Bbmaj7

C

The third system of the musical score. It continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment in the right hand and the active bass line in the left hand. The key signature remains B-flat major.

F

If I can make — it here, — I can make it an - y - where; — that's what — they say. —
 Hail a gyp - sy cab; — takes me down from Har - lem to — the Brook - lyn Bridge. —

The fourth system of the musical score. It continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment in the right hand and the active bass line in the left hand. The key signature remains B-flat major.

Bbmaj7

C

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both moving in a stepwise fashion.

F

See-ing my face _ in lights, _ or my name in mar - quees found _ down on _ Broad - way. _
Some - one sleeps _ at night _ with a hun - ger for _ more than _ an emp - ty fridge. _

The second system of music continues the vocal and piano parts. The vocal line has a melodic line with lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Bbmaj7

C

The third system of music continues the vocal and piano parts. The vocal line has a melodic line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

A

E-ven if it ain't all _ it seems, _ I got a pock - et - ful _ of dreams; _ ba - by, I'm from New -
I'm - a make it by an - y means; _ I got a pock - et - ful _ of dreams, _ ba - by, I'm from

The fourth system of music continues the vocal and piano parts. The vocal line has a melodic line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

$\text{B}\flat\text{maj7}$

F

York.

Con-crete jun - gle where dreams are made of; there's noth - ing you can't

C

$\text{B}\flat\text{maj7}$

do,

now you're in

New

York.

These streets will make you feel brand

F

C

To Coda

new,

big lights

will

in - spire

you;

hear it

for

New

$\text{B}\flat\text{maj7}$

C

C/F

York,

New

York,

New

York!

York!

B♭maj7



One hand in the air for The Big Cit - y!

Street-lights, big dreams all look-ing pret - ty.



No place in the world that could com- pare.



Put your light-ers in the air! Ev - 'ry - bod - y say, —



D.S. al Coda

yeah, — yeah! —

Yeah, — yeah! —

New —

CODA

B♭maj7



York! —

