

HARLEM'S NOCTURNE

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Words and Music by
ALICIA KEYS

Freely, expressively

The first system of music is in 6/8 time. It features a B+ chord diagram at the top left. The right hand (R.H.) plays a melodic line with grace notes (7) and slurs. The left hand (L.H.) plays a bass line with grace notes (7) and slurs. The dynamic marking is *mp*.

Gm(maj7)



3fr
8va

The second system of music is in 6/8 time. It features a Gm(maj7) chord diagram at the top left. The right hand (R.H.) plays a melodic line with grace notes (7) and slurs. The left hand (L.H.) plays a bass line with grace notes (7) and slurs. The dynamic marking is *mp*.

D7



The third system of music is in 4/4 time. It features a D7 chord diagram at the top left. The right hand (R.H.) plays a melodic line with grace notes (7) and slurs. The left hand (L.H.) plays a bass line with grace notes (7) and slurs.

Cm7



3fr

The fourth system of music is in 4/4 time. It features a Cm7 chord diagram at the top left. The right hand (R.H.) plays a melodic line with grace notes (7) and slurs. The left hand (L.H.) plays a bass line with grace notes (7) and slurs.

Original key: G# minor. This edition has been transposed down one half-step to be more playable.

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D7



Musical notation for the first system, featuring a treble clef with a 7/8 time signature and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Cm7



Musical notation for the second system, continuing the piece with similar rhythmic patterns in both treble and bass staves.

F#dim7



Musical notation for the third system, marked with *accel.* (accelerando). The treble staff shows a more complex melodic line, and the bass staff features a long, sustained note with a tremolo effect.

Cm7



Musical notation for the final system, marked with *rit.* (ritardando) and *Drop it.* The treble staff has a melodic line that ends with a final chord, while the bass staff has a sustained note.

Moderately, steadily

Gm



Yeah. Yeah.

Spoken: Come in for a minute.

Welcome back

It's just me and you in this room right now.

F#dim7



There's so many things that are on my mind.

Sung: Uh,

yeah,

uh.

Gm



Spoken: Sometimes that's hard to say.

That's why I take all I've got,

that's why I take all I have,

and I put it into this, put it right here in my diary.

Sung: Can you feel it? Uh,

F#dim7

uh, uh. *N.C.*

Spoken: Take this journey with me.