

# New Year on Times Square

Reading-score notes | 13 October 2026

**Reference:** the main recording on RigliSongs.com, 4:18.760. [Open the exact reference audio](#). Music and lyrics: Walter J. Kin (RIGLI).

**Status:** a complete core lead-sheet reduction with melody, chord symbols and lyric underlay. It is a review edition, not a certified note-for-note transcription of every detail in the recording.

## What was checked

G-minor harmony and the shared melodic material were compared between the recording and the available remastered vocal/accompaniment MIDI and audio. Independent pitch estimates and word alignment were used. The core lyric follows the 1 October text, including “eighteen,” “I gaze,” and “Looking at the screen cozy and warm.”

The editable score was re-imported and checked: 73 measures, four beats per measure, no overlapping notes/rests, and all words of the verse, chorus, post-chorus and bridge present. Every PDF page was inspected for readability.

## Deliberate reductions

The recorded introduction and backing-vocal echoes are omitted. Sing A-B-C, continue through the instrumental into D, then repeat B-C and proceed to E. Reprise phrasing is simplified to the first statement. E is an optional outro cue with an ad-lib vamp; it is not a verified transcription of the complete recorded outro.

## Checks still needed before a final performer edition

**Bars 20-23:** “I walk these blocks eighteen times a month or so.” Confirm the short pickup pitches and the placement of repeated syllables against the vocal recording. Some MIDI attacks merge several syllables or track consonants.

**Bars 34-36:** “I’m never in the crowd when the crystal ball drops down.” The repeated-pitch syllables have been divided for readability; their exact articulation should be confirmed by a musician.

**Outro, page 4:** confirm the desired register, repetitions and ending from the recording, or retain this clearly marked ad-lib reduction. Small vocal slides and ornamental attacks elsewhere are editorially quantized rather than reproduced literally.

A musician should play the score through once with the reference audio before treating it as a final performing edition. The MusicXML file is supplied so these limited checks can be resolved without re-engraving the song.