

22

"FORTY-SECOND STREET"

PEGGY WITH DANCING COMPANY

QUE: (APPLAUSE FOR #21 "SHUFFLE OFF TO BUFFALO")

(FULL STAGE BEHIND A DARK SCRIM WITH A SINGLE SPOT LIGHT ON PEGGY. JULIAN ENTERS.)

JULIAN: "WHAT IS IT?
WHAT THE HELL'S WRONG?"
e (DIALOGUE CONT.)

BROAD FOUR

Musical staff for vocal line with notes and lyrics. The staff is in 4/4 time and contains the following notes and lyrics: A (rest), B (rest), C (rest), D (rest), E (note) "WHAT IS IT? WHAT THE HELL'S WRONG?" (DIALOGUE CONT.)

UNIS. TPTS.

SX'S, HN.,
TBN'S.

SX'S, HN.,
TBN'S.

SOLO
TEN. SX.

mp

ARCO BS.
PNO.
TIMP. ROLL

TBN. II, TIMP.

Musical staff for instrumental accompaniment. It includes parts for UNIS. TPTS., SX'S, HN., TBN'S., ARCO BS., PNO., TIMP. ROLL, and TBN. II, TIMP. The staff features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like mp.

CUE JULIAN: "AND I SAY YOU WILL!"
(JULIAN EXITS)

(MUSIC UP, PEGGY STANDS CENTER AS TWO POLICEMEN CROSS, AS THEY DO, A RED-GLOVED PICKPOCKET STARTS A CROSS AND

F F-1 G H I J

HN. TEN'S. TBN. I

SOLO CUP TPT. I

(mf)

BARZ. II
TRM. II

K L M N O P

WITH A GESTURE RAISES DARK SCRIM AND WE ARE SURROUNDED WITH THE THOUSANDS OF GUTTERING LIGHTS OF MARQUEES ON FORTY-SECOND STREET. PICKPOCKET EXITS.)

ALTO

TEN.

BVA
BELLS

1 VERY FREE
(PEGGY)

2 3 4

IN THE HEART OF LIT-TLE OLD NEW YORK YOU'LL FIND A THOR-OUGH-FARE,

SOLO CL.

mp

TEN. SX.

B. CL.

HN. TEN'S.

5 6 7 8

IT'S THE PART OF LIT-TLE OLD NEW YORK THAT RUNS IN-TO TIMES SQUARE.

SOLO CUP TPT. I

* HARMONIZATION AND ORCHESTRATION NOT COME SOPRA WITH DOROTHY'S VERSION IN ACT ONE.

9

10 11 12 13

A-7 A CRA-ZY QUILT THAT WALL STREE JACK BUILT, IF YOU'VE GOT A LIT-TLE

CL.

TPT.

* TEN.

A. CL.

B. CL.

SOLO SUP TBN. I

14 15 16 17 18

TIME TO SPARE I WANT TO TAKE YOU THERE. COME AND MEET THOSE DANC-ING

OPEN BR., A

+ 8th VIBES, PNO.

f/p

A

B. CL., BS. 8+

19 20 21 22

FEET ON THE AV - E - NUE I'M TAK-ING YOU TO...

MUTE TPT. I "DIRTY" SOLO

HN. TBN'S.

HN. TBN'S.

BS, PNO.

25

TEMPO: FAST FOUL

26 27 28 29

ISMA PICC., 8th FL.

(DANCERS ENTER)

HN. TBN. I

TPT'S.

f [poco a poco cresc.]

LO S'S.

PNO. BS.

DR'S. W. H. H.

ETC.

30 31 32 33

34 35 36 37

38

39

40

41

42

43

44

45

46

47

48

38 *PEGGY* *Slightly Slower*

COME AND MEET THOSE DANCING FEET, ON THE AVENUE I'M TAKING YOU TO,

FOR-TY-SECOND STREET. HEAR THE BEAT OF DANCING FEET,

BR. *mf* SX'S.

BS. *mf* BS. DRUMS. TBN. II SUST.

HN. SXS. TBN. I

DIV. TPTS.

BY SX'S. TRILL, TPTS. FLUTTER, CYM. ROLL.

HN. BELL UP TBN'S

BR. *mf* BS.

BS.

38 *PEGGY* *Slightly Slower*

COME AND MEET THOSE DANCING FEET, ON THE AVENUE I'M TAKING YOU TO,

FOR-TY-SECOND STREET. HEAR THE BEAT OF DANCING FEET,

BR. *mf* SX'S.

BS. *mf* BS. DRUMS. TBN. II SUST.

HN. SXS. TBN. I

DIV. TPTS.

BY SX'S. TRILL, TPTS. FLUTTER, CYM. ROLL.

HN. BELL UP TBN'S

BR. *mf* BS.

BS.

38 *PEGGY* *Slightly Slower*

COME AND MEET THOSE DANCING FEET, ON THE AVENUE I'M TAKING YOU TO,

FOR-TY-SECOND STREET. HEAR THE BEAT OF DANCING FEET,

BR. *mf* SX'S.

BS. *mf* BS. DRUMS. TBN. II SUST.

HN. SXS. TBN. I

DIV. TPTS.

BY SX'S. TRILL, TPTS. FLUTTER, CYM. ROLL.

HN. BELL UP TBN'S

BR. *mf* BS.

BS.

49 50 51 52 53

IT'S THE SONG I LOVE THE MEL-O-DY OF, FORTY-SECOND STREET.

SXS. DR.

54 55 56 57

LIT-TLE NIP-TIES FROM THE FIF-TIES, IN-NO-CENT AND SWEET,

TPT. 3 B.S. SOR. SX. PICC. SOP. TEN. SX.

RHY. (H)

RHY: BS., PND., DR'S. "RIDE"

58 59 60 61

SEX-Y LA-DIES FROM THE EIGHT-IES, WHO ARE IN-DIS-CREET, THEY'RE

TEN. SX. 3 BARI. 3 PICC. SOP. TEN.

(RHY)

62 63 64 65

SIDE BY SIDE, THEY'RE GLO-RI-FIED, WHERE THE

DIV. HM. TEN'S. OPEN OPEN BR.

RHY. mf BS.

66 67 68 69

UN-DEB- WORLD CAN MEET THE E-LITE. WHERE THE

TPTS. *ff*

SX'S., RNY.

NN., TBN'S.

CYM. X.

BS., BARI., RNY.

70 71 72 73

UN-DEB- WORLD CAN MEET THE E-LITE, FOR- TY

SX'S., BR.

SX'S., RNY.

BARI., TBN. II

BS., DR.

SUBITO *p* *mezzo cresc.*

(DR. W/H-H. RNY.)

74 75 76 77

SEC-OND STREET.

TPTS., NN., TBN. I, RNY.

DR. *mf*

SUBITO *p*

BARI., TBN. II, BS.

78 [DANCE] 79 80 81

(PEGGY, BILLY AND FULL COMPANY DANCE THE FORTY-SECOND STREET BALLET.)

BR.

SX'S.

SX'S., BS., RNY.

RNY.

(THE TALE IS OF A GIRL - DANCED BY PEGGY - WHO COMES TO THE CITY. SHE IS ATTRACTED BY THE MILIEU OF FORTY-SECOND STREET, AND FINDS AMONG THE DENIZENS THERE, A YOUNG SOLDIER - DANCED BY BILLY.)

82 83 84 85

HN. TEN.,
TBN'S.

86 87 88 89

+ 3RD FL., PICC.

RR.
TEN.

TEN., BARI., RNY.

(w. w.)
RNY.

90 91 92 93

PICC., FL.,
TEN.

RNY.

94 95 96 97

HN. TEN., TBN'S.
3RD PNO.

BARI., BS.

FL., PICC., TEN.

RNY - PNO., DR'S.

Detailed description: This is a handwritten musical score for an orchestra and voice parts. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The first system (measures 82-85) features vocal parts for Horns, Tenors, and Trombones. The second system (measures 86-89) includes a Piccolo Flute and Tenor parts. The third system (measures 90-93) features Piccolo Flute, Tenor, and Rhythmic parts. The fourth system (measures 94-97) includes Horns, Tenors, Trombones, 3rd Piano, Baritone, Bass, Flute, Piccolo, Tenor, and Rhythmic parts. The score is written in a key with one flat and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs).

98 99 100 101

+BYA PICC. FL., TEN.

BR.

(b)

CDIV. HN. TEN.

RHY.

BS.

102 103 104 105

PICC. FL.

BR.

TEN.

BAR. BS.

TEN'S.

BR. RHY.

+CVM. ROLL

+PHO. TRBM.

106 107 108 109 110

BYA PICC. FL.

TP'S.

TEN'S.

HN. SOLO

PICC. FL. TEN.

HN. TEN'S.

RHY.

RHY.

RHY. + BAR.

111 112 113 114 115 116

+BYA TUTTI

TP'S.

(DANCE: TAP SOLO)

CUP BR.

HN.

TEN'S.

BAR.

BS.

Handwritten musical score for a jazz piece, featuring multiple systems of staves with various instrument parts and performance instructions. The score includes measures 117 through 136.

System 1 (Measures 117-122):

- Measures 117, 118, 119, 120, 121, 122.
- Measure 121 is circled and labeled **(121)**.
- Instrument parts include **CL. SOLO** (Clarinets) and **RHT. (DRS., PNO.)** (Right Hand, Drums/Piano).
- Performance instruction: **HS. SOLO (+DRS. "RIDE")** (Horn Solo with Drums "Ride").

System 2 (Measures 123-127):

- Measures 123, 124, 125, 126, 127.
- Instrument parts include **HN. TBN'S.** (Horn Tenors).
- Performance instruction: **HS.** (Horn Solo).

System 3 (Measures 128-132):

- Measures 128, 129, 130, 131, 132.
- Measure 129 is circled and labeled **(129)**.
- Instrument parts include **HN. TBN'S.** and **TBN. II PEDAL** (Tuba II Pedal).

System 4 (Measures 133-136):

- Measures 133, 134, 135, 136.
- Measure 134 is circled and labeled **(134)**.
- Instrument parts include **HN. TBN'S.** and **TBN. II PEDAL**.

137 TPTS., Sx's, PICC.

PICC., SOP.

Musical score for measures 137-140. The top staff contains woodwinds (TPTS., Sx's, PICC.) and the bottom staff contains brass (TBN's.).

Measure 137: TPTS., Sx's, PICC. (circled 137)

Measure 138: TBN's. $\text{C } 7 \text{ P}$

Measure 139: TPTS.

Measure 140: PICC., SOP.

Other markings: R.D.S., TPTS., R.D.S.

141 TPTS. 142 143 +PICC., SOP

Musical score for measures 141-144. The top staff contains woodwinds (TPTS.) and the bottom staff contains brass (TBN's.).

Measure 141: TPTS.

Measure 142: TPTS.

Measure 143: +PICC., SOP

Measure 144: TPTS., +PICC., SOP.

Other markings: R.H.Y., LO Sx's., HM., TBN's., TUTTI

145

146 147 148

Musical score for measures 145-148. The top staff contains woodwinds (TPTS.) and the bottom staff contains brass (TBN's.).

Measure 145: TPTS.

Measure 146: TPTS.

Measure 147: PICC., TPTS.

Measure 148: BR.

Other markings: R.H.Y., LO Sx's., HM., TBN's., HM., TBN's.

149 150 151 152 153

Musical score for measures 149-153. The top staff contains woodwinds (TPTS.) and the bottom staff contains brass (TBN's.).

Measure 149: TUTTI

Measure 150: TUTTI

Measure 151: TUTTI

Measure 152: PICC., BR.

Measure 153: PICC., BR.

DR's. R.S. R.S. ETC.

154 155 156 157 158

SIX. HN. TONS.
TUTTI
ff

159 FREELY 160 161 162 163

SOLD TEN. I
SOLD ALTO
mp

164 165 166 167

DICTATED
FLUGEL OR TPT. I
SOLD
mp

168 SLOW: RHYTHM BLUES 169 170

RHY. (GWSN ON CYM.)
SIX. SUST. +HS.

171 172 173

SX'S., BR.
FLUTTER "UGLY"

SX'S., RHY.

174 (SX'S. TO W.W.) 175

SOLO TPT. I

DIV. BR.

BR.

(BARI. SJS.)

BARI., TEN. II, BS.

176 DIV. HN., TEN'S., BARI.

177 178

PICC. FL., CL., TEN.

HN., TEN'S., BARI.

BS.

(SIMILE)

179 180 181

182 183 184

W.W. TEN. HN.
AR. HN.
BARI., BS., RNY.
TPTS.
TBN'S.
BARI.

185 186 187

DIV. BR.
HN. TEN.
BS.

188 189 190

Picc., Fl., Cl. 189 (b) p.

(BALLET: PICKPOCKET MAKES OFF WITH GANG MOLL'S PURSE)

TPTS.
HN. TEN.
TBN'S.
accet.
RNY.
8VE TBN'S.
BARI., BS.
BARI., BS.

191 192 193

(3RD) FL. PICC., CL. 192

TEN. BARI.
HN. TBN'S.
[RNY.] BS.

(BULLET: GUN SHOT.) (A GANGSTER ACCIDENTLY KILLS THE YOUNG SOLDIER WHEN TRYING TO SHOOT THE PICKPOCKET.)

194 195 196

TPT'S. *ff* *HN.* *TEN. SOLO*

TEN. SOLO *mf*

W.W. TRILL BR. SHAKE

[LUNGA]

(+CYM. ROLL) (S. DR. R.S.)

197 SLOWLY 198 199 200 A TEMPO: FAST FOUR 201

(THE SOLDIER IS CARRIED OFF.) (THE DANCE GRADUALLY PICKS UP WHERE IT LEFT OFF AS IF

TEN. I

H-H. ETC.

CYM. ROLL, TBN. II, BS. SUST, L.H. PNO. TREM

202 203 204 205 206

(NOTHING HAD HAPPENED.)

TPT. III *HN.* TPT. I-II

W.W. *mf*

(CYM. ROLL OUT)

207 208 209 210 211

HN. TBN'S. TEN.

W.W.

TBN. II, BS., PNO., + CYM. ROLL

(BALLET: THE GIRL GETS CAUGHT UP IN THE RHYTHM AGAIN
AND DANCES FRANTICALLY WITH THE OTHERS AS THE BALLET FINISHES)

212 213 214 215

TEN. >

DIV. BR.

(+B.D. "TIME")

RHY: BS, PNO, BR'S.

224 W.W. 225 UNIS. + TRM 227

BR., HN.

228 229 230 231

PICC., FL.

TPTS.

HN. 1. + SN'S.

SUBITO TRM'S. CRESC. AL FINE.

BS.

232 233 234 235

TPTS. 8 SN'S.

HN. TRM'S.

BS, RHY.

Handwritten musical score for measures 236-239. The score is written on four staves:

- Staff 1 (Top):** Measures 236, 237, 238, and 239. It contains a melodic line with a long slur across all four measures and a final measure with an accent (^).
- Staff 2:** Labeled "TPTS." at the beginning. It contains a melodic line with a long slur across measures 236-238 and a final measure with an accent (^).
- Staff 3:** Labeled "2ND HN. SXS." at the beginning. It contains a melodic line with a long slur across measures 236-238 and a final measure with an accent (^). A marking "(S. DR. ROLL)" is present in measure 238.
- Staff 4 (Bottom):** Labeled "TRBN. BS. DR. PND." at the beginning. It contains a bass line with a long slur across measures 236-238 and a final measure with an accent (^).