

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 divided into five measures labeled A, B, C, D, and e. Measure A contains a whole note G4. Measure B contains a whole note A4. Measure C contains a whole note B4. Measure D contains a whole note C5. Measure e contains a whole note D5. The lyrics are written below the notes.

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 shows complex rhythmic patterns with triplets and 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 DROSS AND

F F-1 G H I J

HN. TEN'S. TBN. I

SOLO CUP TPT. I

(mf)

BAS. TR. II

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

K L M N O P

ALTO

TEN.

BVA

BELLS

① VERY FREE
(PEGGY)

HN. TEN'S.

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

1 2 3 4

SOLO CL.

mp

TEN. SX.

B. CL.

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

5 6 7 8

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

+ 8VA VIBES, PNO.

f

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., 8^{va} 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. I TBN. II SUST.

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

HN. BELL UP TBN'S.

DIV. TPT'S.

TBN. I

HN. SX'S.

BS. DRUMS.

TBN. II SUST.

BR. *mf*

SX'S. *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.

(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. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The first system (measures 82-85) features a vocal line with notes and rests, and a piano accompaniment with chords and moving lines. The second system (measures 86-89) includes a vocal line with a circled measure 86 and a piano accompaniment with a circled measure 86. The third system (measures 90-93) shows a vocal line with a circled measure 94 and a piano accompaniment with a circled measure 94. The fourth system (measures 94-97) continues the vocal and piano parts. Various instrument abbreviations and performance markings are present throughout the score.

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.

+CYM. ROLL

+PHO. TRBM.

106 107 108 109 110

BYA PICC. FL.

TRP'S.

TEN'S.

HN. SOLO

PICC. FL. TEN.

10 SAs. TRM'S.

HN. TRM'S.

RHY.

RHY.

RHY. + BAR.

111 112 113 114 115 116

+BYA TUTTI

TRP'S.

(DANCE: TAP SOLO)

CUP BR.

HN.

TEN'S.

BAR.

BS.

117 118 119 120 121 122

CL. SOLO

(P)
RHT. (DRS., PNO.)

HS.

123 124 125 126 127

OS. SOLO (+DRS. "RIDE")

HN. TBN'S.

128 129 130 131 132

TBN. II
PEDAL

133 134 135 136

HN. TBN'S.

Detailed description: This is a handwritten musical score for a jazz piece, likely a standard. The score is organized into four systems, each consisting of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is B-flat major, and the time signature is 4/4. The first system (measures 117-122) features a Clarinet Solo (CL. SOLO) and a Right Hand part for Drums and Piano (RHT. (DRS., PNO.)). The second system (measures 123-127) includes an Oboe Solo (OS. SOLO) with Drums and Piano accompaniment, and Horns and Trumpets (HN. TBN'S.). The third system (measures 128-132) features a Trumpet II Pedal (TBN. II PEDAL) and Horns and Trumpets. The fourth system (measures 133-136) continues with Horns and Trumpets. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers are written above the vocal staves, and some are circled (121, 129). The handwriting is in black ink on white paper.

137 TPTS., Sx's, PICC.

PICC., SOP.

Musical score for measures 137-140. The top staff is for TPTS., Sx's, PICC. and PICC., SOP. The middle staff is for TBN's. The bottom staff is for RHY. Measure 138 has a dynamic marking of *p*. Measure 139 has a dynamic marking of *p*. Measure 140 has a dynamic marking of *p*. There are also markings for R.D.S. TPTS. and TPTS. in the middle staff.

141 TPTS. 142 143 +PICC., SOP

Musical score for measures 141-144. The top staff is for TBN's. The middle staff is for TPTS. and +PICC., SOP. The bottom staff is for RHY. Measure 141 has a dynamic marking of *p*. Measure 142 has a dynamic marking of *p*. Measure 143 has a dynamic marking of *p*. Measure 144 has a dynamic marking of *p*. There are also markings for TPTS. and +PICC., SOP. in the middle staff. At the end of measure 144, there is a marking for LO Sx's. HM. TBN's. and TUTTI.

145

146

147

148

Musical score for measures 146-148. The top staff is for TPTS. and PICC., TPTS. The middle staff is for HM. TBN's. The bottom staff is for RHY. Measure 146 has a dynamic marking of *p*. Measure 147 has a dynamic marking of *p*. Measure 148 has a dynamic marking of *p*. There are also markings for BR. in the middle staff and LO Sx's. BS. in the bottom staff.

149

150

151

152

153

Musical score for measures 149-153. The top staff is for TUTTI. The middle staff is for PICC., BR. The bottom staff is for RHY. Measure 149 has a dynamic marking of *p*. Measure 150 has a dynamic marking of *p*. Measure 151 has a dynamic marking of *p*. Measure 152 has a dynamic marking of *p*. Measure 153 has a dynamic marking of *p*. There are also markings for DR's. and R.S. in the bottom staff.

DR's.

R.S.

R.S.

ETC.

154 155 156 157 158

SIX. HN. TONS.
TUTTI
ff

159 *FREELY* 160 161 162 163

FREELY
SOLD TEN. I
mp
SOLD ALTO
mp

164 165 166 167

DICTATED
FLUGEL OR TPT. I
SOLD
mp

168 *SLOW: RHYTHM BLUES* 169 170

SLOW: RHYTHM BLUES
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.
acc.!
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. 225 226 UNIS. + TRM 227

BR., NN.

228 229 230 231

PICC., FL.

TPTS.

NN. + S.S. CRESC. AL FINE.

SUBITO TRM'S.

BS.

232 233 234 235

TPTS. S.S.S.

NN. TRM'S.

BS, RHY.

Handwritten musical score for Tuba, Trombones, and Piano. The score is written on three staves. The top staff is for Tuba (TPTs.), the middle staff is for Trombones (TRBNS.), and the bottom staff is for Piano (PND.). The music is in 4/4 time and features a melodic line in the tuba and a rhythmic accompaniment in the piano. The score is marked with measures 236, 237, 238, and 239. A dynamic marking of *mf* is present in measure 237. A performance instruction *(S. DR. ROLL)* is written above the piano part in measure 238. The score concludes with a double bar line in measure 239.

236

237

238

239

TPTs.

TRBNS.

PND.

mf

(S. DR. ROLL)