

# Forty-Second Street

*Words by Al Dubin*

*Music by Harry Warren*

*Arranged by Paul Cook*

## INSTRUMENTATION

Conductor

1st E $\flat$  Alto Saxophone

2nd E $\flat$  Alto Saxophone

1st B $\flat$  Tenor Saxophone

2nd B $\flat$  Tenor Saxophone  
(Optional)

E $\flat$  Baritone Saxophone  
(Optional)

1st B $\flat$  Trumpet

2nd B $\flat$  Trumpet

3rd B $\flat$  Trumpet

1st Trombone

2nd Trombone (Optional)

3rd Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

## Optional Alternate Parts

C Flute (Optional)

Tuba (Optional)

Horn in F (Doubles 1st Trombone)

Baritone T.C. (Doubles 1st Trombone)

# FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

## NOTES TO THE CONDUCTOR

One of the most famous streets in the Big Apple is celebrated with a great melody in the traditional swing form, but the music is far from ordinary. The song, fashioned in the minor mode, enhances the musical sensation, and the bridge suspends the feeling with a wonderful major mode line. Splendid musical sounds abound within this traditional 32-bar song form.

This arrangement can be performed with smaller instrumentation—three saxes, two trumpets, one trombone, and three rhythm if desired. Optional parts provide flexibility.

Solos are provided for alto and tenor sax. It is suggested that the soloist play the written solos until comfortable and then consider embellishing the written solo rhythmically and melodically. Backgrounds are written to provide support behind the solos.

Articulation is important, so be sure that uniformity is observed. Don't forget releases! For example, in measure 12, saxes should release together on beat 3. I suggest that throughout the chart releases should be marked as needed. This is usually done with a -3 marking.

For the rhythm section, often the left hand of the piano is the same as the bass part. If the bass player is confident, then the piano player can omit the doubled notes. The bass player should attack quarter note in measures 1-5 with clarity being careful to separate each note as written. The notes in the walking bass lines at measure 9 can be more connected. The drummer should observe the various stick patterns.

Please enjoy.

—Paul Cook

CONDUCTOR  
JEM03026C

# FORTY-SECOND STREET

Words by AL DUBIN  
Music by HARRY WARREN  
Arranged by PAUL COOK

MODERATELY FAST

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE (OPTIONAL)

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

HI-HAT

SOLO-LIGHT FILL

9

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

STICK CLICKS

8 9 10 11 12 13 14 15 16

Chord progression: Dmi A7 Dmi A7 Dmi C F Gmi Dmi Gmi E7(9#5) Dmi Bmi A7(9#5) Dmi

Chord progression: Dmi (COMP) A7 Dmi A7 Dmi C F Gmi Dmi Gmi E7(9#5) Dmi Bmi A7(9#5) Dmi





17

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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35

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

Hi-HAT

RIDE CYM.

Bb9 F#9 G9 G7 G6 G7 Db7 A7

25 26 27 28 29 30 31 32

35

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO AD LIB. Bui

Dui A7 Dui C F Gwi Dui Gwi E7(b9) Dui Bbui A7(#5) Dui

Dui A7 Dui C F Gwi Dui Gwi E7(b9) Dui Bbui A7(#5) Dui

35 36 37 38 39 40



41

1.

FL.

ALTO 1  
Bui (PLAY 1ST TIME ONLY)      *ff*      Bui      D      Eui      C#7(b9)      Bui      *ff*      Bui

ALTO 2  
(SOLO ON REPEAT)  
Eui      B7      Eui      G      Aui      *ff*      Eui      B7      PLAY

TENOR 1

TENOR 2

BARI.

TPT. 1  
*mp*

TPT. 2  
*mp*

TPT. 3  
*mp*

TBN. 1  
*mp*

TBN. 2  
*mp*

TBN. 3  
*mp*

QTR.  
Dui      A7      Dui      F      Gui      E7(b9)      Dui      A7      Dui

PNO.  
Dui      A7      Dui      F      Gui      E7(b9)      Dui      A7      Dui

BASS

DRUMS  
LIGHT FILL

41      42      43      44      45      46      47      48



FL. 50

ALTO 1

ALTO 2

TENOR 1 *Eui*

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

QTR. *Dui* *Bb9* *F#11b* *G9*

PNO. *Dui* *Bb9* *F#11b* *G9*

BASS

DRUMS

49 50 51 52 53 54 55



58

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

G7 G6 G7 D9 A7 Dmi A7 Dmi A7 Dmi6 C6 F6 Gmi7

G7 G6 G7 D9 A7 Dmi A7 Dmi A7 Dmi6 C6/E F6 Gmi7

56

57

58

59

60

61

62

63

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

64 65 66 67 68 69

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