

Wonderful Town (Choral Highlights)

Christopher Street • Ohio • One Hundred Easy Ways
A Quiet Girl • Swing • It's Love

For SATB* and Piano

Arranged by
JOHN PURIFOY

Performance Time: Approx. 9:30

Lyrics by BETTY COMDEN
and ADOLPH GREEN
Music by LEONARD BERNSTEIN®

Moderately, with drive (♩ = 94)

Piano

GUIDE: Come along!

9 CHRISTOPHER STREET
Lyrics by BETTY COMDEN and ADOLPH GREEN
Music by LEONARD BERNSTEIN

Soprano Unis. *mf*

Alto On your left, Wash - ing - ton Square, right in the heart of

Tenor Unis. *mf*

Bass

Green - wich Vil - lage. My, what trees, smell the air,

Unis.

Unis.

17

paint-ers and pig-eons in Wash-ing-ton Square. On your right,

Wav-er-ly Place, bit of Par-ee in Green-wich Vil-lage. My, what charm,

my, what grace! Po-ets and peas-ants on Wav-er-ly Place.

25

GUIDE:
 Ever since 1870, Greenwich Village has been the bohemian cradle of painters, writers, actors, etc., who've gone on to

fame and fortune. Today, in 1935, who knows what future greats live in these twisting alleys? Come along!

33

Here you see Chris-to-pher Street, typ-i-cal spot in

Green - wick Vil - lage. Ain't it quaint, ain't it sweet,

Unis.

41 **Faster, exuberantly!** (♩ = 152)

pleas - ant and peace - ful on Chris - to - pher Street. Po - ets!

Spoken Unis. *f*

Spoken Unis. *f*

Ac - tors! Danc - ers! Writ - ers!

Here we live, — here we love. —

This is the place — for self - ex - pres - sion.

53

Life is mad, life is sweet.

In - t'rest - ing peo - ple liv - ing on Chris - to - pher

61

ff
Street!
ff

Slowly, flowing (♩. = 88)

mp

71 OHIO
 Lyrics by BETTY COMDEN and ADOLPH GREEN
 Music by LEONARD BERNSTEIN

Unis. *mp*

Why, oh why, oh why, oh! Why did I ev-er leave O -

Unis. *mp*

hi - o? Why did I wan-der to find what lies yon-der when

79

life was so co-zy at home? Won - d'ring while I

wan-der, why did I fly? Why did I roam?

Unis. *mf*

Oh, why oh, why oh, did I leave O - hi - o? May - be I'd bet - ter go

mf

May - be I'd bet - ter go,

Slower (♩ = 72)

home. May - be I'd bet - ter go home.

O - H - I - O! May - be I'd bet - ter go home.

rit. *mp*

ONE HUNDRED EASY WAYS
 Lyrics by BETTY COMDEN and ADOLPH GREEN
 Music by LEONARD BERNSTEIN

92

Moderate swing (♩ = 108) (♩♩ = $\overset{\sim}{\underset{\sim}{\text{♩}}}$) Spoken

Chap - ter One. Now the first way to lose — a man.

f

Unis.

You've met a charm-ing fel-low and you're out for a spin. — The

Unis.

mo-tor fails and he just wears a help-less grin. — Don't bat your eyes and say, "What — a ro-

SOLO (over fermata) (spoken flatly): "Just get out, crawl under the car, tell him it's the gasket, and fix it in two seconds flat with a bobby pin."

102

man-tic spot we're in." —

102 Unis. >

That's a good way to lose — a man! — He

takes you to the base-ball game, you sit knee to knee. — He says, "The next man up at bat will

SOLO (over fermata): Just say, "Bunt? Are you nuts? With one out, and two men on base, and a left-handed batter coming up, he'll walk right into a triple play, just like it happened in the fifth game of the World Series in 1923."

bunt you'll see." — Don't say, "Oo, what's a bunt? This game's too hard for lit-tle me." —

110 Unis. >

Faster, but lightly
(♩ = 138) (♪ = ♩)

That's a sure way to lose — a man! — A sure, sure, sure, sure

Unis.

way to lose a man, a splen-did way — to lose a man! — Just be more

Slowly and freely (♩ = 68)



well in - formed than he, you'll nev - er hear "Oh, Prom - ise Me." Just show him

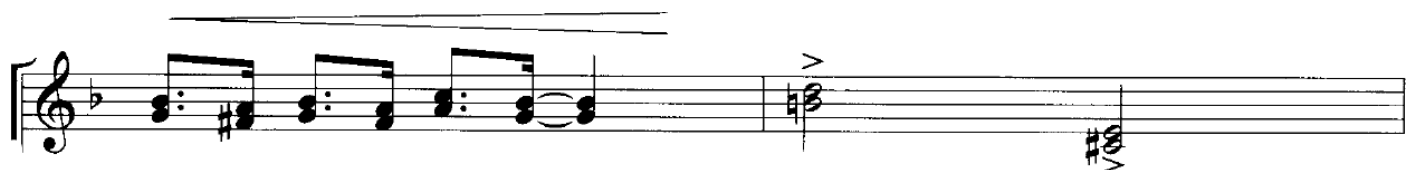


where his gram - mar errs, then mark your tow - els "Hers and Hers." Yes, girls, you

120 Moderate swing (♩ = 108) (♩♩ = $\bar{\cdot}^3\bar{\cdot}$)



too can lose your man if you will use Ruth Sher-wood's plan: — One



Hun - dred Eas - y Ways To — Lose A



Man! —

A QUIET GIRL
 Lyrics by BETTY COMDEN and ADOLPH GREEN
 Music by LEONARD BERNSTEIN
Rubato (♩ = 127)

126

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of three flats and a 4/4 time signature. It contains a whole rest. The bottom staff is a bass clef with the same key signature and time signature. It begins with a dynamic marking of *f* and contains a melodic line with eighth notes and a triplet of eighth notes. The lyrics are: "All right! Good-bye! You've taught me my les - son!"

Solo (with weary anger)
f
 All right! Good-bye! You've taught me my les - son!

The second system continues the bass line from the first system. It features a triplet of eighth notes and a dynamic marking of *mp*. The lyrics are: "Get mixed up with a gen - ius from O - hi - o! It hap - pens"

Get mixed up with a gen - ius from O - hi - o! It hap - pens
mp

Quasi agitato (♩ = 88)

The third system continues the bass line. It features a triplet of eighth notes and a dynamic marking of *cresc.*. The lyrics are: "o - ver and o - ver, I pick the sharp, in - tel - lec - tu - al kind. Why could-n't"

o - ver and o - ver, I pick the sharp, in - tel - lec - tu - al kind. Why could-n't
cresc.

The fourth system continues the bass line. It features a triplet of eighth notes and a dynamic marking of *mf*. The lyrics are: "this time be dif - f'rent? — Why could-n't she on - ly be"

this time be dif - f'rent? — Why could-n't she on - ly be
mf

The fifth system continues the bass line. It features a dynamic marking of *suddenly calm mp*. The lyrics are: "an - oth - er kind, a dif - f'rent kind of"

an - oth - er kind, a dif - f'rent kind of
suddenly calm mp

The sixth system continues the bass line. It features a dynamic marking of *end solo* and *Unis. mp*. The lyrics are: "girl? — I love a"

girl? — I love a
end solo
Unis. mp

qui - et girl, —

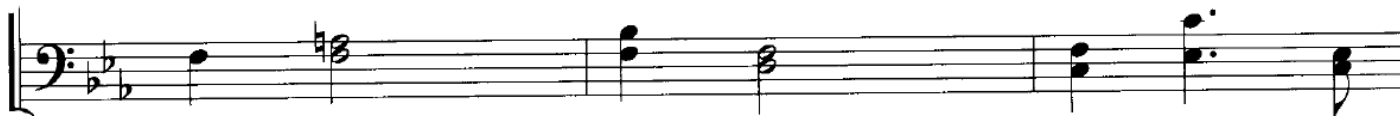
I love a gen - tle girl, —



warm as

sun - light,

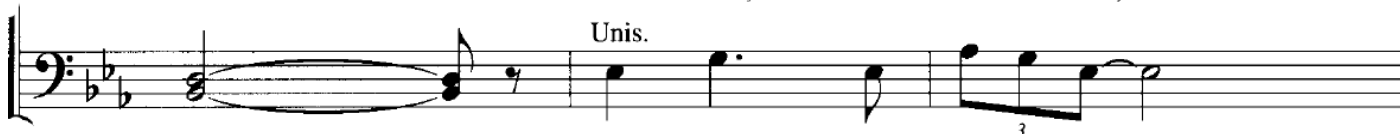
soft, soft as



snow. —————

Her smile, a ten - der smile, ———

Unis.



Her voice, a vel - vet voice, —

sweet as



mu - sic,

soft, soft

as snow. —————



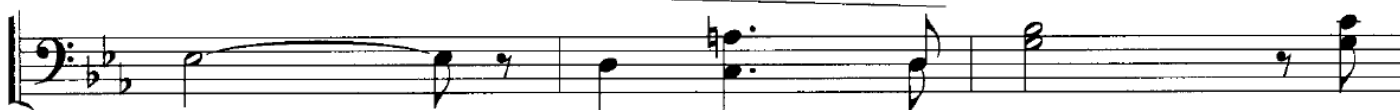
When she is near me the world's in re -

Unis. *mf*

pose. —————

We need no words:

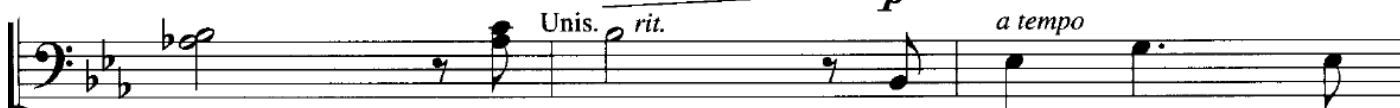
she



sees,

she knows.

But where is my

Unis. *rit.**p* *a tempo*

qui - et girl? —

Where is my gen - tle girl? —



Where is the spe - cial girl, —

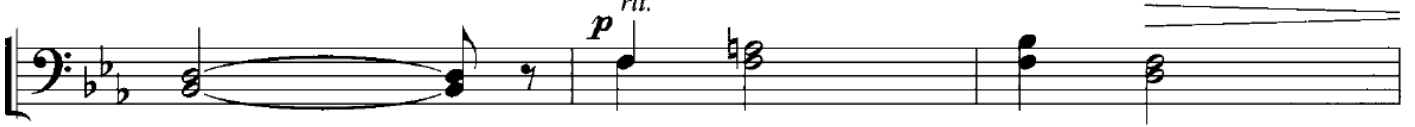
who is soft, soft as



snow? —

Some - where,

some - where,



my qui - et girl. —



SWING
Lyrics by BETTY COMDEN and ADOLPH GREEN
Music by LEONARD BERNSTEIN

177

Swing tempo (♩ = 80) (♩♩ = ♩³)

Spoken
Unis. *mp*

Step up! Step up!
Spoken
Unis. *mp*

(Hi-Hat)

p

177

Get hep! Get hep!

Come on down to the Vil - lage Vor - tex, home of the new jazz

187

mf

rage: Swing! — Swing! Dig the rhy - thm!

mf

Swing! Dig the mes-sage! The jive is jump-in' and the mu-sic— goes

Unis. 3

'round and a-round. — Whoa-ho! — Goes a-round and a - round.

Unis. 3 3

195

Cats, make it sol - id! Cats, make it

Unis. 3

groov-y! You got - ta get your sea-food, Ma-ma, — your fa - vor-ite dish — is fish. —

Unis. Unis.

203 *p*

It's your fa-vor-ite dish. Don't be square,—

p

cresc. *mf*

rock right out — of that rock - in' chair; — Truck on down — and let

cresc. *mf*

Unis. > *f*

down your hair, — breathe that bar - rel-house air!

Unis. > *f*

211 *mf*

The Vil-lage Vor - tex! — Swing! Dig the rhy - thm!

mf

Swing! Dig the mes-sage! The jive is jump-in' and the mu-sic goes

Unis.

'round and a-round, Get full of foo-ry-a-ky-sa-ky, Get full of the sound of

Unis.

221

swing, the sol-id, groov-y, jiv-y sound of swing! Swing!

Unis. (whisper)

Swing, swing! Swing! Swing, swing!

Unis.

You got-ta get with the swing! Swing!

Unis. (whisper)

IT'S LOVE

Lyrics by BETTY COMDEN and ADOLPH GREEN

Music by LEONARD BERNSTEIN

228

Freely ($\text{♩} = 62$)

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Freely' with a quarter note equal to 62 beats per minute. The dynamic is marked *mf*. The lyrics 'It's love!' are written below the notes in both staves.

Moderately, with motion ($\text{♩} = 88$)

Second system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Moderately, with motion' with a quarter note equal to 88 beats per minute. The lyrics 'It's love! It's love! Well,' are written below the notes in the treble staff.

Third system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The lyrics 'who would have thought it! If this is' are written below the notes in the treble staff. A triplet of eighth notes is indicated by a bracket with the number '3' above it.

Fourth system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The lyrics 'love, then why have I fought it? What a' are written below the notes in the treble staff. A triplet of eighth notes is indicated by a bracket with the number '3' above it. The dynamic is marked *Unis. mp*.

240

way to feel, I could touch the sky!

What a way to feel, I'm a

248

dif - f'rent guy! It's love! At

last, I've some - one to cheer for! It's

love, at last, I've learned what we're here for.

Unis.

256

I've heard it said: "You'll

Broadly

know it when you see it." Well, I see it, I

rit.

rit.

Unis. *a tempo*

know it, It's love!

a tempo

Unis.

It's love! Well,

La da dee da da da, love!

who would have thought it! If this is

Unis.

La da dee da da da. What a

love, then why have I fought it?

Unis. *mf*

mf

270

way to feel, I could touch the sky!

What a way to feel, I'm a

278

dif - f'rent guy! It's love! At

Unis. *f*

last, I've some-one to cheer for! It's

love at last, I've learned what we're here for.

286

I've heard it said: "You'll

know it when you see it." Well, I see it, I

know it, It's love!

294

CHRISTOPHER STREET (Reprise)
 Lyrics by BETTY COMDEN and ADOLPH GREEN
 Music by LEONARD BERNSTEIN
Faster, as before (♩ = 152)

Unis. *f* Spoken

Po - ets! Ac - tors! Danc - ers!

Unis. *f* Spoken

Writ - ers! Here we live, ———

here we love. ——— This is the place ———

— for self - ex - pres - sion.

306

Unis.

Here is home, ——— Chris - to - pher Street, ———

Unis.

right in the heart of

314 *cresc.*
Greenwich Village. Life is mad,

life is sweet.

Interesting people living on Chris-

ff
- topher Street!