

Wonderful Town (Choral Highlights)

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

Arranged by
JOHN PURIFOY

For SATB* and Piano
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

*Available for SATB, SAB and 2-Part
ShowTrax CD also available
Instrumental Pak includes parts for Trumpet 1 & 2, Tenor Sax/Flute,
Trombone, Synthesizer, Guitar, Bass and Drums



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

Unis. Unis.

12

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

17

15

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

Unis.

18

my, what grace! Poets and peasants on Waverly Place.

22

Detailed description: This block contains a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "my, what grace! Poets and peasants on Waverly Place." The piano accompaniment consists of two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some chords in the piano part.

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!

25

Detailed description: This block contains a musical score for a piano accompaniment. It features two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is primarily composed of chords and rhythmic patterns, with some eighth notes in the bass line. There are dynamic markings like accents (>) and slurs over some notes.

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

29

Detailed description: This block contains a musical score for a piano accompaniment, continuing from the previous block. It features two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music continues with chords and rhythmic patterns, including dynamic markings like accents (>) and slurs.

33

Unis.

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

Unis.

33

Unis.

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

Unis.

36

41 Faster, exuberantly! (♩ = 152)

Spoken Unis. *f*

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

Spoken Unis. *f*

39

Ac - tors! Dan - ers! Writ - ers!

42

Here we live, here we love.

45

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

49

53

Life is mad, ——— life is sweet. ———

53

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

57

61

Street!

61

65

Slowly, flowing (♩ = 88)

68

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*

71

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

74

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

77

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

80

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,

mf

83

Slower (♩ = 72) *mp*

rit.

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

rit. *mp*

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

rit. *mp*

86

89

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

92

Moderate swing (♩ = 108) (♩♩ = ♩³) Spoken

f

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

92

Unis.

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

95

Unis.

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

98

102 Unis.

man-tic spot we're in." — That's a good way to lose — a man! — He

Musical notation for measures 101 and 102, featuring a vocal line with lyrics and piano accompaniment. Measure 102 includes a fermata and the instruction 'Unis.'.

Musical notation for measures 103 and 104, featuring piano accompaniment.

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

Musical notation for measures 105 and 106, featuring a vocal line with lyrics and piano accompaniment.

Musical notation for measures 107 and 108, featuring piano accompaniment.

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

Musical notation for measures 109 and 110, featuring a vocal line with lyrics and piano accompaniment.

Musical notation for measures 111 and 112, featuring piano accompaniment.

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."

Faster, but lightly
(♩ = 138) (♩♩ = ♩)

110

Unis. >

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

110

Unis.

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

113

Slowly and freely (♩ = 68)

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

116

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

118

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

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

120

Hun - dred Eas - y Ways To — Lose A

122

Unis.

Man!

124

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

126

Solo (with weary anger)

f

All right! Good-bye! You've taught me my les - son!

126

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

mp

129

Quasi agitato (♩ = 88)

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

cresc.

131

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

mf

133

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

suddenly calm mp

135

Andante (♩ = 88)

139

girl? ————— *end solo* I love a

Unis. *mp*

137

qui - et girl, — I love a gen - tle girl, —

140

warm as sun - light, soft, soft as

143

snow. _____ Her smile, a ten - der smile, _____

Unis.

146

Her voice, a vel - vet voice, _____ sweet as

149

mu - sic, soft, soft as snow. _____

152

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

Unis. *mf*

mf

155

pose. _____ We need no words: she

158

163 *rit.* *a tempo*

sees, she knows. But where is my

Unis. *rit.* *a tempo*

rit. *a tempo* *p*

161

qui - et girl? — Where is my gen - tle girl? —

164

Where is the spe - cial girl, — who is soft, soft as

167

171 *rit.*

snow? — Some - where, some - where,

170

183

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

186

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

187 *mf*

189

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

Unis.

Unis.

Unis.

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

Unis.

192

195

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

195

Unis.

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

Unis.

Unis.

198

203

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

p

201

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

cresc. *mf*

204

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

f

Unis. >

207

211 *mf*

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

mf

210

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

Unis.

Unis.

213

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

Unis.

Unis.

216

f Unis. (whisper)

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

f Unis. (whisper)

f

219

Swing, swing! — Swing! Swing, swing! —

f

222

f Unis. (whisper)

You got - ta get with the swing! — Swing!

f Unis. (whisper)

ff *mp*

225

IT'S LOVE

Lyrics by BETTY COMDEN and ADOLPH GREEN

Music by LEONARD BERNSTEIN

Freely (♩ = 62)

228

mf

It's love! _____

mf

It's love! _____

mf

228

Moderately, with motion (♩ = 88)

It's love! It's love! Well,

231

who would have thought it! _____ If this is

234

love, then why have I fought it? ——— What a
Unis. *mp*

237

240

way to feel, I could touch the sky! ———

240

What a way *mf* to feel, I'm a

243

f

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

Unis. *f*

246

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

249

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

Unis.

252

256

I've heard it said: "You'll

255

Broadly

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

258

sub-----

rit.

know it, It's love! Unis. It's love! Well,

261

a tempo

La da dee da da da, love!

who would have thought it! If this is

264

La da dee da da da. What a

love, then why have I fought it?

267

270

way to feel, I could touch the sky!

270

What a way to feel, I'm a

273

f 278

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

Unis. *f*

276

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

279

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

Unis.

282

I've heard it said: "You'll

285

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

rit. cresc. rit. cresc.

288

Sub

know it, It's love! _____

ff

291

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

294

Writ - ers! Here we live, _____

297

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

300

for self - ex - pres - sion.

303

306

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

Unis.

306

right in the heart of

Green - wich Vil - lage. Life is mad,

309

314 *cresc.*

Life is mad,

cresc.

life is sweet.

cresc.

312

life is sweet.

315

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

318

to - pher Street!

321

325