

Choral Highlights from the Broadway Musical  
**PIPPIN**

Magic to Do • Extraordinary • No Time at All •  
With You • Corner of the Sky

for S.A.B. voices and piano  
with optional SoundTrax CD\*

Arranged by  
**LISA DeSPAIN**

Music and Lyrics by  
**STEPHEN SCHWARTZ**

**MAGIC TO DO**

Moderately (♩ = ca. 120)

SOPRANO  
ALTO

BARITONE

PIANO

Moderately (♩ = ca. 120)

Em<sup>9</sup>

F<sup>♯</sup>m<sup>7</sup>/E

Em<sup>9</sup>

*mf*

*mf*

Woo, \_\_\_\_\_

*mf*

F<sup>♯</sup>m<sup>7</sup>/E

Em<sup>9</sup>

F<sup>♯</sup>m<sup>7</sup>/E

\* Also available for S.A.T.B. (41810) and S.S.A. (41812).  
SoundTrax CD available (41813).

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7 9 *opt. SOLO*

woo. Join us, leave

Em<sup>9</sup> F#m<sup>7</sup>/E Em<sup>9</sup> F#m<sup>7</sup>/E

10 (end solo)

your field to flow - er. Join us, leave your cheese to so - ur.

Em<sup>9</sup> F#m<sup>7</sup>/E

13 *ALL. mp*

Join us, come and waste an ho - ur or two.

C#m<sup>7</sup> G#m<sup>7</sup> Dmaj<sup>9</sup> A/B

16 17 *opt. SOLO*

— Doo-dle-ee - doo. Jour - ney, jour - ney to a spot ex -

Em<sup>9</sup> F#m<sup>7</sup>/E

19 *(end solo)* ALI

- cit - ing, mys - tic and ex - ot - ic. Jour - ney through

Em<sup>9</sup> F#m<sup>7</sup>/E C#m<sup>7</sup> G#m<sup>7</sup>

22

our an - ecdot - ic re - vue. We've got mag -

Fmaj<sup>7</sup>

25

- ic to do, — just for you. — We've got mir - a - cle plays — to play. —

A E/G# F#m7 E A E/G# Dmaj9

28

— We've got parts — to per - form — hearts — to warm, —

A E/G# F#m7(b9) E

31

kings and things — to take — by storm — as we go a - long. — We've got mag -

as we go a - long — our way. —

Cmaj7 Fmaj7 Cmaj7 Fmaj7 A/B

34

- ic to do, — just for you. — We've got mag - ic to do, —

— Mag - ic to do, — mag - ic to do, — mag - ic to play. —

A E/G# F#m7 E A E/G#

37

just for you. We've got foi - bles and fa - bles to por - tray — as

F#m E A E/G# F#m7 E

40

we go a - long — our

A Bsus B

43 way, \_\_\_\_\_ our way. \_\_\_\_\_

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line has lyrics "way, \_\_\_\_\_ our way. \_\_\_\_\_". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

way, \_\_\_\_\_ our way. \_\_\_\_\_  
Bb Ab/Bb Ebsus/Bb Eb Bb Ab/Bb Ebsus/Bb Eb/G

Musical notation for the second system, including piano accompaniment. The piano part is marked *mf* and includes the instruction "swing the eighths".

47 EXTRAORDINARY Shuffle (swing the eighths)

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has lyrics "I've got to be \_\_\_\_\_ some-one who lives \_\_\_\_\_ all of his life \_\_\_\_\_ in su-per-".

Shuffle (swing the eighths)  
Bb Fm9 Eb Fm Bb Bb/Ab Eb/G

Musical notation for the fourth system, including piano accompaniment. The piano part continues the shuffle rhythm.

50 - la tives. When you're ex - tra - or - di - nar - y, you got - ta do ex -

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line has lyrics "- la tives. When you're ex - tra - or - di - nar - y, you got - ta do ex -".

Gbmaj7 F Cm9 F

Musical notation for the sixth system, including piano accompaniment. The piano part continues with the specified chords.

53 55

- tra - or - di - nar - y things. *Oo* \_\_\_\_\_

The fact that I'm dif - ferent is

Bb N.C. Bb Fm9

56 *oo* \_\_\_\_\_ So why does-n't an y-bod-y see it but me? I'm

eas - y to see. \_\_\_\_\_ So why does-n't an y-bod-y see it but me? I'm

Bb Fm9 Bb Bb/Ab Eb/G Gbmaj7

59 ex - tra - or - di - nar - y, I need to do ex - tra - or - di - nar - y

F Cm9 F Bb

62 63

things. *Oo*  
*opt. SOLO*

things. Ev-'ry so of - ten a man has a day — he

*Bb7 Gb Gbmaj7*

65

*oo doo*

tru - ly can call — his Well, here I am — to

*Bb Fm7 Bb C Dm7 Ebdim7*

68

seize my — day — if some-one will just tell me when — it — is! Oh,

*(end solo) ALL*

*C7/E F7*



71

give me my chance, — and give me my wings. — And don't make me think a - bout

Bb Fm11 Bb Fm11 Bb Bb/Ab Eb/G

74

ev - 'ry - day things. They're so sec - ond - ar - y — to

Gbmaj7 F Cm7

77

some one who is ver - y — ex - tra - or - di - nar -

F Cm7 F Eb Bb/D Cm7



81

NO TIME AT ALL

80

- y. — Oh, — it's time — to start liv - in',

Bb E G#m A B

83

time to take a lit - tle from — the world we're giv - en. Time to take time, — for

E G#m A B E F#m7

86

spring will — turn — to fall — in just — no time — at all.

E/G# A G#7sus G# F#m7 E/G# A A/B E

89

Oh, it's time to start liv - in', time to take a lit - tle from the

F Am Bb C F Am

92

world we're giv - en. Time to take time, for spring will turn to fall

Bb C F Gm7 Am7 Bb

95

In just no time at all. In just no time at all

A7sus4 A Gm7 F/A Bb Bb/C F F/A Gm7 F/A Bb Bb/C F

WITH YOU

99

Gently (♩ = ca. 72) (straight eighths)

— In just — no time — at all. —

Gently (♩ = ca. 72) (straight eighths)

F/A Gm7 F/A Bb Bb/C G<sup>5</sup>

*mp*

102

C/G G<sup>5</sup> C/G

105

opt. SOLO  
*mf*

My days are bright - er than morn - ing air, —

G D/F# Em

*mf*

107

ev - er - green pine and au - tumn blue.

Cmaj7 D Bm

109

But all my days were twice as fair — if

Em Gsus/E F

111

I could share — my days with you. —

Em Am7 Dsus D

114

opt. SOLO

*mf*

My nights are warm - er than fire\_\_ coals,\_\_

G D/F# Em

116

in - cense and stars and smoke bam - boo.

Cmaj7 D Bm

118

But nights were warm be - yond com - pare\_\_ if

*mf*  
+ALTO Oo

But nights were warm be - yond com - pare\_\_ if

Em Gsus/E F

120 I could share \_\_\_\_\_ my nights with you; *f* (end duet) *f*  
*Oo,* \_\_\_\_\_ with you; To  
 I could share \_\_\_\_\_ my nights with you; *f* (end duet) *f*

+ MEN *mf* *Oo* with you; To

Em Am<sup>7</sup> Dsus E *f*

123 dance in my dreams, to shine when I need the

D A/C# C#m

125 sun; with you \_\_\_\_\_ to

D G Gsus G



127

SOLO *mp*

And oh, my

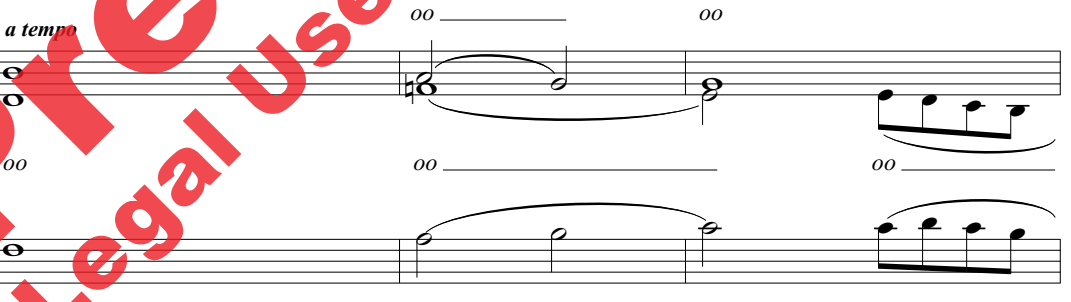
hold me when dreams are done. Oh,



130

*a tempo*

dear-est love, if you will take my love,



Bm Dm7 G7 C C/B

*a tempo*



133

*rit.*

(end solo)

then all my dreams are tru - ly be - gun.

oo

oo

*rit.*

Am

Am<sup>7</sup>

Cmaj<sup>9</sup>

Dsus

D

*rit.*

CORNER OF THE SKY

136

Slightly martial (♩ = ca. 96)

*f* Doo doo doot doo doo, doot doo Doot doo doo

Slightly martial (♩ = ca. 96)

G

F/G

Csus/G

C

G

*f*

138

Doo doo doot doo doo doot doo doo doot doo doo

C/E Bm/D Am/C

140

doot doo doo doot doo doo

C Cma7 Dsus

8<sup>vb</sup> |

142

G Am/G G Am/G

144

*mf*

Ev-'ry-thing has its sea - son, \_\_\_\_\_ ev-'ry-thing has its time...

G Am/G Gmaj<sup>7</sup> F/G

146

Show me a rea - son and I'll soon show you a rhyme...

C G/B Am G/C D

148

Cats fit on the win - dow sill, \_\_\_\_\_ chil - dren fit in the snow...

*mf*  
F Fmaj<sup>7</sup> Bbmaj<sup>7</sup> Eb Ebmaj<sup>7</sup> Am<sup>7</sup>

150

Why do I feel I don't fit in an - y - where I go?\_

Ah \_\_\_\_\_ an - y - where I go?\_

Dm Dm/C Bb F/A G7 F C/E

152

153

Oo \_\_\_\_\_ So man - y men seem des - tined \_\_\_\_\_ to

Esus E7 A Bm/A

154

set - tle for some - thing small. \_ But I won't rest un - til I know \_

Amaj7 G/A D A/C#

156

I'll have it all. So don't ask where I'm going just

Bm A/D E G Gmaj7 Cmaj7

158

lis - ten when I'm gone. And far a-way you'll hear me sing - ing

F Fmaj7 Bm7 Em Em/D C G/B

160

soft-ly to the dawn: Riv - ers be-long where they can ram-

A7 G D/F# A/E D Dmaj7

162

- ble, — ea - gles be-long — where they — can fly; —

Esus C#m C#m7

164

165

I've got to be — where my

D Bm/A

166

spir - it can — run free, — got to find my cor - ner

E/G# E F#m A/E D A/C# G/B A

168

Musical notation for measures 168-169. The system includes a vocal line and a piano accompaniment. The vocal line has a rest in measure 168 and begins in measure 169 with the lyrics "of the sky...". The piano accompaniment consists of chords and moving lines in both hands.

Em

Em/G

Musical notation for measures 169-170. The system includes piano accompaniment with chords and moving lines in both hands. The chords are labeled as Em and Em/G.

170

Musical notation for measures 170-171. The system includes a vocal line and a piano accompaniment. The vocal line has a long note in measure 170 and a rest in measure 171. The piano accompaniment consists of chords and moving lines in both hands.

A

Bm/A

Bm/A

Musical notation for measures 171-172. The system includes piano accompaniment with chords and moving lines in both hands. The chords are labeled as A, Bm/A, and Bm/A. There are fermatas over the piano accompaniment in measures 171 and 172.

172

Musical notation for measures 172-173. The system includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Doo doo doot doo doo doo doo doo doo" and a *rit.* marking. The piano accompaniment consists of chords and moving lines in both hands.

A

G/A

D/F#

D

A°

Musical notation for measures 173-174. The system includes piano accompaniment with chords and moving lines in both hands. The chords are labeled as A, G/A, D/F#, D, and A°. There is a *rit.* marking and a fermata over the piano accompaniment in measure 174. A double bar line is present at the end of the system.

8<sup>th</sup>

## About the Show

*Pippin* opened on Broadway on October 23, 1972, and became a genuine hit, running for 1,944 performances. *Pippin* tells the story of a young man's search for complete fulfillment. The son of King Charlemagne, Pippin initially believes that he should follow in his father's footsteps and become a soldier, but the glories of war elude him. He then indulges in the pleasures of the flesh, which also proves fruitless. His stepmother, Fastrada, subtly convinces him to dethrone Charlemagne by killing him. Pippin complies, but when the peasants begin to rebel, he realizes that he is unequipped to be a ruler. Escaping to the countryside, Pippin is taken in by a young widow, Catherine, who puts him to work on her farm. Feeling trapped and still discontent, Pippin once again flees to find his "corner of the sky." Throughout all, Pippin is beguiled by the mysterious and magical Leading Player, who eventually attempts to convince the young man that the only path to pure fulfillment is to sacrifice himself in a spectacular blaze of fire. Pippin ultimately realizes that the perfectly extraordinary existence he seeks cannot be attained, so he shuns the Leading Player and chooses the simplicity of a life with Catherine and her son. On April 25, 2013, the new production directed by Diane Paulus opened, and later won the 2013 Tony Award® for Best Musical Revival.

Preview  
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## About Stephen Schwartz

Stephen Schwartz was born in New York City on March 6, 1948. While still in high school, he studied piano and composition at the Juilliard School of Music and in 1968, he received a Bachelor of Fine Arts degree in drama from Carnegie Mellon University. It was during his years at Carnegie Mellon that he began to compose works designed for the stage, including a piece called *Pippin, Pippin*. After graduating, Schwartz returned to his native New York and accepted a position as a producer for RCA Records. Shortly thereafter, he began working in the theatre when one of his songs was used for the play *Butterflies Are Free*. The first of his shows to be produced was the exuberant *Godspell*, based on the gospel of St. Matthew. Second was *Pippin*, and when *The Magic Show* appeared two years later in 1974, Schwartz had the rare honor of three simultaneously running Broadway shows. In the fall of 2003 *Wicked* arrived on Broadway, once again showcasing his knack for writing songs that appealed to a new generation of theatergoers.

**Preview**  
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