

# Choral Highlights from the Broadway Musical PIPPIN

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

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

Arranged by  
LISA DeSPAIN

Music and Lyrics by  
STEPHEN SCHWARTZ

MAGIC TO DO  
Moderately (♩ = ca. 120)

SOPRANO I  
SOPRANO II

ALTO

PIANO

Moderately (♩ = ca. 120)

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

*mf*

4

*mf*

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

*mf*

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

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

Em<sup>9</sup>

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

\* Also available for S.A.T.B. (41810) and S.A.B. (41811).  
SoundTrax CD available (41813).

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9 *opt. SOLO*

woo. Join us, leave

woo.

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

(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

ALL *mp*

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

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 -

Doo-dle-ee - doo.

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

19 *(end solo)* ALL

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

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 - ec - dot - ic re - vue. We've got mag -

our an - ec - dot - 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.

- 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,

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 our way.

kings and things to take by storm. We've got mag-

Cmaj7 Fmaj7 Cmaj7 Fmaj7 A/B

34

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

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

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

37

We've got foi - bles and fa - bles to por - tray as

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

we go a - long our

A Bsus B

43

way, \_\_\_\_\_ our way, \_\_\_\_\_

way, \_\_\_\_\_ woo. \_\_\_\_\_

*mf*

*swing the eighths*

B $\flat$  Ab/B $\flat$  E $\flat$ sus/B $\flat$  E $\flat$  B $\flat$  Ab/B $\flat$  E $\flat$ sus/B $\flat$  E $\flat$ /G

47

**EXTRAORDINARY**  
**Shuffle** (*swing the eighths*)

I've got to be \_\_\_\_\_ some-one who lives \_\_\_\_\_ all of his life \_\_\_\_\_ in su-per-

I've got to be \_\_\_\_\_ some-one who lives \_\_\_\_\_ all of his life \_\_\_\_\_ in su-per-

**Shuffle** (*swing the eighths*)

B $\flat$  Fm $^9$  B $\flat$  Fm $^9$  B $\flat$  B $\flat$ /Ab E $\flat$ /G

50

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

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

G $\flat$ maj $^7$  F Cm $^9$  F

53 55

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

- tra - or - di - nar - y things. 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

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

*F Cm9 F Bb*

62 63 *opt. SOLO*

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

things. *Oo* —

*Bb7 Gb Gbmaj7*

65

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

*oo doo* —

*Bb Fm7 Bb C Dm7 Ebdim7*

68 *(end solo)* ALL

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

Oh,

*C7/E F7*



71

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

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

B $\flat$  E G $\sharp$ m A B

83

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

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

E G $\sharp$ m A B E F $\sharp$ m7

86

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

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

E/G $\sharp$  A G $\sharp$ 7sus G $\sharp$  F $\sharp$ m7 E/G $\sharp$  A A/B E

89

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

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

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

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. —

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

3 3 3 3

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

Bm

118

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

+ S. II *mf* 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, \_\_\_\_\_  
I could share \_\_\_\_\_ my nights

with you; }  
with you; }

To

*f* (end duet) *f*

+ALTO *mf* Oo with you;

To

Em Am7 Dsus E

123

dance in my dreams, to shine when I need the

dance in my dreams to shine when I need the

D A/C# C#m

125

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

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

D G Gsus G

127

SOLO *mp*

And oh, my

hold me when dreams are done.

Oh,

hold me when dreams are done.

Oh

F C C/B Am

130

*a tempo*

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

oo oo

*a tempo*

oo

oo

oo

oo

oo

oo

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*

*f*

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

Slightly martial (♩ = ca. 96)

G

F/G

Csus/G

C

G

*f*

138

140

142

144

*mf*

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

*mf*

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

G Am/G Gmaj7 F/G

146

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

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...

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

F Fmaj7 Bbmaj7 Eb Ebmaj7 Am7

150

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

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

Dm Dm/C B $\flat$  F/A G $^7$  F C/E

152

153

Oo So man-y men seem des - tined to

Oo So man-y men seem des - tined to

Esus E $^7$  A Bm/A

154

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

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

Amaj $^7$  G/A D A/C $\sharp$

156

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

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

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-

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; —

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

Esus C#m C#m7

164

165

I've got to be\_ where my

I've got to be\_ where my

D Bm/A

166

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

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

of the sky. —  
of the sky. —

Em Em/G

170

A Bm/A A Bm/A

172

*rit.*  
Doo doo doot doo doo — doot doo doot doo doo.

Doo doo doot doo doo — doot doo doot doo doo.

A G/A D/F# D A°

*rit.*  
8<sup>vb</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.



## 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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