



Pippin

Featuring *Magic to Do*, *Corner of the Sky*, *With You*, *Love Song*, and *No Time at All*

Words and Music by STEPHEN SCHWARTZ

Arranged by ANDREW H. DABCZYNSKI

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment

PROGRAM NOTES

Pippin has been called “a hip, tongue-in-cheek, anachronistic fairy tale” that has captured the hearts of Broadway audiences since 1972. Loosely based around the life of King Charlemagne the Great, the show tells the rather convoluted story of the king’s son, Pippin, a young prince who longs to discover the secret of true happiness. After experiencing the glories of battle, the intrigues of political power, and all sorts of human temptations, Pippin ultimately finds contentment and fulfillment in the simple pleasures of home and family. The Tony award-winning musical features a host of energetic, pop-inspired songs, and dance numbers composed by Stephen Schwartz while he was still a young man in his 20s. Schwartz went on to write music and lyrics for *Wicked*, *Godspell*, *Children of Eden*, *Pocahontas*, and many other popular musicals and films. In this setting, listen for five of *Pippin*’s timeless classics. First heard are the driving rock rhythms and melodies of “Magic to Do,” followed by the show-stopping “Corner of the Sky.” A heart-wrenching rock ballad, “With You,” is heard next, leading into “Love Song,” with its marvelously quirky but always-gentle rhythms. The medley concludes with a Broadway finale setting of “No Time at All”—a fitting end to this collection of blockbusters.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

The “Stephen Schwartz sound”—as heard in *Pippin*, as well as in his other blockbuster shows—has become a familiar icon in the world of modern Broadway theater. The five popular songs found in this medley represent that musical signature, inspired by rock, folk music revival singer-songwriters, Broadway masters, and classical composers like Copland and Bernstein. The arrangement is constructed as a medley, but each song can be performed individually as well. The optional piano part will lend both depth and additional rhythm to the string orchestra, however the strings are orchestrated to stand entirely alone. Care should be taken throughout the set to listen carefully for balance so that the main melody can dominate, and to divide the parts equally when instructed.

The piece begins (mm. 1–4) with a grand introduction drawn from “Finale” musical material. It leads directly into an introduction to “Magic to Do” (mm. 5–8), and then the main body of that song (m. 9). Care should be taken to observe articulation markings, especially emphasizing the syncopations (usually marked with accents). Note differences in eighth-note articulations—those marked with staccato dots (for example, mm. 18–19)—should be played heavily off the string (rock style), in contrast to the more legato eighths (i.e., mm. 55–57). The verse repeat (m. 42) is optional.

After a one-note transition (fermata, m. 80), the medley continues at a slower tempo with a setting of “Corner of the Sky” (mm. 81–150), again with its own introduction (mm. 81–86). This tune—probably the most well-known melody in *Pippin*—features the first violins. A direct modulation (m. 112) leads to a setting of the rock ballad, “With You” (mm. 113–150). The primary tune is performed by the violas/celli. An obbligato countermelody (mm. 117–128, upper line) may be played either by a first violin solo or divided section, but is recommended to appear only on the repeat. Likewise, the bass line should also begin upon the repeat.

An extended cadence (mm. 151–154) provides material for a transition to the introduction to “Love Song” (mm. 155–156). This mixed-meter tune should be played steadily, not fast, and always with a sense of gentleness. Here, the melodic material is traded among the orchestra sections; continuity and ensemble balance should always be maintained. After a final fermata (m. 200), a return to the initial material of the arrangement provides the transition (mm. 201–206) for an introduction (mm. 207–214) to the final tune of the medley, “No Time at All.” The introduction requires divided sections, with opportunities for solos, though the solos may be performed instead by divided sections. The character of the music changes (m. 215) to become jaunty and bouncy.

Throughout this song, all eighth notes should swing (triplet feel). The verse repeat (m. 241) is optional. Following the bridge (mm. 242–249), the music slows dramatically in a thoughtful and contrasting setting (mm. 250–265) of this song’s initial theme. Here, a viola/cello statement (mm. 250–257) precedes another solo section (mm. 258–263) with the melody accompanied by a soft tremolo; in the latter, one-on-a-part solos are suggested, although divided sections could also perform effectively. The A-major chorus is presented again (m. 266) in a slower, deliberate tempo. An accelerando (mm. 272–273) returns to the original, swing tempo of “No Time at All,” concluding with a huge ritard typical of a Broadway-style big finish (m. 278–279) and a coda that once again returns to the medley’s introductory material (mm. 280–285). Note that the five individual songs can be performed separately by isolating each as follows:

- “Magic to Do” (mm. 5–80, without the final fermata in m. 80)
- “Corner of the Sky” (mm. 81–111, adding a fermata on the final note of m. 111 in all parts)
- “With You” (mm. 113–150, adding a fermata on the final note of m. 150 in all parts)
- “Love Song” (mm. 155–200, ending with the fermata in m. 200)
- “No Time at All” (mm. 205–284)

Pippin

Featuring *Magic to Do*, *Corner of the Sky*, *With You*, *Love Song*, and *No Time at All*

CONDUCTOR SCORE
Duration - 15:00

Music and Lyrics by STEPHEN SCHWARTZ
Arranged by Andrew H. Dabczynski

Broadly, deliberately ($\text{d} = 60$)

Violins

II

Viola

Cello

String Bass

Piano Accompaniment

ff

div.

V

(V)

ff

div.

V

(V)

ff

div.

V

(V)

ff

Broadly, deliberately ($\text{d} = 60$)

ff

f

2

3

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allargando

5 "Magic to Do"
Faster, steady ($\text{♩} = 120$)

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

allargando

5 "Magic to Do"
Faster, steady ($\text{♩} = 120$)

heavy

4 5 6

sim.

sim.

(V)

(V)

div.

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

sim.

7 8 9

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

sim.

div.

10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

f/p

f/p

f/p

f/p

13 14 15

Vlns.

Vla.

Cello

Str. Bass

Pno.
Accomp.

16 17 18

Vlns.

Vla.

Cello

Str. Bass

Pno.
Accomp.

19 20 21

Vlns.

II sim.

Vla. sim.

Cello sim.

Str. Bass

Pno. Accomp.

22 23 24

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

(V)

fp

fp

fp

fp

fp

fp

fp

fp

25 26 27

legato

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

29

30

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lego Use

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

28

29

30

31

32

33

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

34 35 36

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

37 38 [heavy] 39

(Optional Repeat) [42]

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

40 41 42

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

43 44 45

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46

Vlns.

II

Vla.

Cello

Str. Bass

46 *p*

Pno. Accomp.

47 *mf*

48 *mp*

49

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50

Vlns.

II

Vla.

Cello

Str. Bass

50 *f*

Pno. Accomp.

51 *mf*

52

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53 54 55

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

53 54 55

56 57 58

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

56 57 58

Musical score page 13, measures 59-61. The score includes parts for Vlns. I & II, Vla., Cello, Str. Bass, and Pno. Accomp. Measure 59: Vlns. I and II play eighth-note patterns. Vla. and Cello provide harmonic support. Str. Bass has sustained notes. Pno. Accomp. plays eighth-note chords. Measure 60: Vlns. I and II continue their eighth-note patterns. Vla. and Cello play eighth-note patterns. Str. Bass has sustained notes. Pno. Accomp. plays eighth-note chords. Measure 61: Vlns. I and II play eighth-note patterns. Vla. and Cello play eighth-note patterns. Str. Bass has sustained notes. Pno. Accomp. plays eighth-note chords.

Musical score page 13, measures 62-64. The score includes parts for Vlns. I & II, Vla., Cello, Str. Bass, and Pno. Accomp. Measures 62-63: Vlns. I and II play eighth-note patterns. Vla. and Cello provide harmonic support. Str. Bass has sustained notes. Pno. Accomp. plays eighth-note chords. Measure 64: Vlns. I and II play eighth-note patterns. Vla. and Cello play eighth-note patterns. Str. Bass has sustained notes. Pno. Accomp. plays eighth-note chords.

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

65 66 67

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

cresc. 68 69 70

(V) (V)

I Vlns. II Vla. Cello Str. Bass Pno. Accomp.

73 ff p ff p ff p ff p ff p f p

71 72 73

(V) (V)

I Vlns. II Vla. Cello Str. Bass Pno. Accomp.

pp sim. dim. pp sim. dim. sim. dim. sim. dim.

74 75 76 77 78

“Corner of the Sky”
81 Slower, slightly martial ($\text{♩} = 94$)

Musical score for measures 79-82. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. Measure 79: Vlns. II and Pno. Accomp. play eighth-note patterns at pp . Measures 80-81: Vlns. II and Pno. Accomp. play eighth-note patterns at mp . Measures 82: Vlns. II and Pno. Accomp. play eighth-note patterns at mf . The piano accompaniment consists of two staves.

Musical score for measures 83-85. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. Measures 83-84: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass play eighth-note patterns with slurs and dynamics legato and p . Measure 85: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass play eighth-note patterns with slurs and dynamics p . The piano accompaniment consists of two staves.

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

86 87

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

88 89 90

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

91 92 93

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

94 95 96

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

97

98

99

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

1.

100

101

102

(V)

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

103

104

2.

(V)

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

105

106

107

rit.

(■) (V)

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

108 109 110

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112 Slower (♩ = 56) Gently (♩ = 68)
113 114

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

111 112 113 114

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[117] "With You"

1st time-play bottom line only-Tutti
 2nd time-play both lines div.-top line opt. Solo

117 "With You"

Play both times

115 116 117

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.*Play 2nd time only
arco**L.H. play 2nd time only*

118

120

Vlns.

I

Vla.

Cello

Str. Bass

Pno.
Accomp.

121

122

123

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1.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

p

p

mp

mp

pp

124

125

126

2.

p

p

mp

p

pp

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Musical score page 25, measures 127-129. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. The instrumentation is as follows:

- Vlns. I:** Measures 127-129. Dynamics: *mf* (measures 127-128), *mp* (measure 129).
- Vlns. II:** Measures 127-129. Dynamics: *mf*.
- Vla.:** Measures 127-129. Dynamics: *mf*.
- Cello:** Measures 127-129. Dynamics: *mf*.
- Str. Bass:** Measures 127-129. Dynamics: *mf*.
- Pno. Accomp.:** Measures 127-129. Dynamics: *mp*.

Measure 128 contains a dynamic marking *3* above the notes.

Musical score page 25, measures 130-132. The score includes parts for Vlns. I, Vlns. II, Vla., Cello, Str. Bass, and Pno. Accomp. The instrumentation is as follows:

- Vlns. I:** Measures 130-132. Dynamics: *cresc.*
- Vlns. II:** Measures 130-132. Dynamics: *cresc.*
- Vla.:** Measures 130-132. Dynamics: *cresc.*
- Cello:** Measures 130-132. Dynamics: *cresc.*
- Str. Bass:** Measures 130-132. Dynamics: *cresc.*
- Pno. Accomp.:** Measures 130-132. Dynamics: *cresc.*

Measure 130 contains a dynamic marking *3* above the notes.

(V) (hold through) 135 A tempo

Vlns. I II

Vla.

Cello

Str. Bass

Pno. Accomp.

133 134 135

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Vlns. I II

Vla.

Cello

Str. Bass

Pno. Accomp.

136 137 138 139

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140 A tempo
div. - top line section or solo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

This block contains the first two staves of a musical score. Staff I (Violin I) starts with a dynamic *mf* and a sixteenth-note pattern. Staff II (Violin II) starts with a dynamic *mp* and a sustained note. The strings play eighth-note patterns, while the piano accompaniment provides harmonic support with chords. Measure numbers 140, 141, and 142 are indicated at the bottom of the page.

140 A tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

This block contains the last two staves of the musical score. Staff I (Violin I) begins with a sixteenth-note pattern. Staff II (Violin II) continues its eighth-note pattern. The bassoon (Vla.) and cello (Cello) provide harmonic support. The strings play eighth-note patterns, and the piano accompaniment provides harmonic support with chords. Measure numbers 143, 144, and 145 are indicated at the bottom of the page.

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

dim.

rit.

dim.

dim.

dim.

dim.

146 147 148 149

poco a poco accel.

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

pp

151

pp

pp

pp

pp

pp

pp

pp

pp

pp

poco a poco accel.

150 151 152 153

“Love Song”
Faster, but flowing ($\text{♩} = 120$)

div.

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

154 155 156

157

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

157 158 159

I

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

160 161 162

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

163 164 165 166

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

167 168 169

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

170 171 172 173

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

174 175 176

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

177 178 179 180

181 *div.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

pizz.

mp

pp

pp

pp

mp

181 *mp*

181 *pp*

182 *pp*

183 *pp*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

p

mp

pp

184

185

186

189

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Pno. Accomp.

187 188 189 190

189

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Pno. Accomp.

191 192 193

194

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

194

194 195 196

Vlns.

Vla.

Cello

Str. Bass

Pno. Accomp.

197 198 199

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[201] Slower, steady but quietly ($\text{♩} = 68$)

rit.

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

rit.

[201] Slower, steady but quietly ($\text{♩} = 68$)

201 202 203

200

Solo Section

f

p

p

p

p

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

204 205 206 207

No Time at All

207 "No Time at All"

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

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204 205 206 207

I

Vlns.

II

Tutti

Solo

mp

Vla.

Section

Cello

Str. Bass

Pno. Accomp.

208 209 210

Vlns.

Tutti

II

Vla.

Tutti

mf

Cello

Str. Bass

Pno. Accomp.

211 212 213

[216]

Jaunty, but steady ($\text{♩} = 132$) (Swing Eighth Notes)

I

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

rall.

p

mf

f

Tutti

Section

p

rall.

p

mf

mf

mp

mp

pizz.

[216] mf

Jaunty, but steady ($\text{♩} = 132$) (Swing Eighth Notes)

Vlns.

II

Vla.

Cello

Str. Bass

Pno. Accomp.

214

215

216

217

218

219

220

221

224

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

222 223 224 225

224

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

226 227 228 229

div.

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

230 231 232

Vlns.
II
Vla.
Cello
Str. Bass
Pno.
Accomp.

233 234 235

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

236 237 238

(Optional Repeat)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

(Optional Repeat)

Pno. Accomp.

239 240 241

Musical score page 42, measures 242-245. The score consists of six staves:

- Vlns. I:** Treble clef, dynamic *mf*, performance instruction *div.*
- Vlns. II:** Treble clef, dynamic *mp*, performance instruction *div.*
- Vla.:** Bass clef, dynamic *mp*
- Cello:** Bass clef, dynamic *mp*
- Str. Bass:** Bass clef, dynamic *mp*
- Pno. Accomp.:** Treble and Bass clefs, dynamic *mp*

Measure numbers 242, 243, 244, and 245 are marked at the bottom of the page. A large red watermark reading "Preview Use Requires Purchase" is diagonally across the page.

I
Vlns. *f*
II
Vla.
Cello
Str. Bass
Pno. Accomp.

molto rit.

246 247 248 249

[250] Much slower ($\text{♩} = 80$) (Straight Eighth Notes)

Vlns. *pizz.*
II
Vla. *mp*
Cello *mp*
Str. Bass

250 251 252 253

[250] Much slower ($\text{♩} = 80$) (Straight Eighth Notes)

Pno. Accomp.

250 251 252 253

Vlns.

II

Vla.

Cello

Str. Bass

**Pno.
Accomp.**

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Musical score page 258-261. The score includes parts for Vlns. I, II, Vla., Cello, Str. Bass, and Pno. Accomp.

Section 1 (Measures 258-260):

- Vlns. I:** Tremolo, dynamic **p**.
- Vlns. II:** Tremolo, dynamic **p**.
- Vla.:** Tremolo, dynamic **p**.
- Cello:** Tremolo, dynamic **p**.
- Str. Bass:** Arco Solo, dynamic **p**.
- Pno. Accomp.:** Dynamic **pp**.

Section 2 (Measure 261):

- Vlns. I:** Molto legato, dynamic **pp**.
- Vlns. II:** Molto legato, dynamic **pp**.
- Vla.:** Molto legato, dynamic **pp**.
- Cello:** Molto legato, dynamic **pp**.
- Str. Bass:** Molto legato, dynamic **pp**.
- Pno. Accomp.:** Molto legato, dynamic **ppp**.

Measure numbers 258, 259, 260, and 261 are indicated at the bottom of the page.

Musical score for strings (Vlns. I & II, Vla., Cello, Str. Bass) and piano accompaniment. The score shows measures 262 through 266. The strings play eighth-note patterns with dynamics *mf*, *Tutti*, *accel.*, *div.*, and *pizz.*. The piano accompaniment plays eighth-note chords. A large red watermark "Preliminary Review Requires Purchase" is diagonally across the page.

Continuation of the musical score for strings and piano accompaniment. Measures 262 through 266 are shown again, with the piano accompaniment playing eighth-note chords. The strings play eighth-note patterns. A large red watermark "Preliminary Review Requires Purchase" is diagonally across the page.

Continuation of the musical score for strings and piano accompaniment. Measures 267 through 269 are shown. The strings play eighth-note patterns, and the piano accompaniment plays eighth-note chords. A large red watermark "Preliminary Review Requires Purchase" is diagonally across the page.

Continuation of the musical score for strings and piano accompaniment. Measures 267 through 269 are shown. The strings play eighth-note patterns, and the piano accompaniment plays eighth-note chords. A large red watermark "Preliminary Review Requires Purchase" is diagonally across the page.

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

270 271 272 273

[274] A Tempo ($\text{♩} = 132$) (Straight Eighth Notes)

Vlns.

II

Vla.

Cello

Str. Bass

Pno.
Accomp.

274 275 276 277

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