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

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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

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin ORCHESTRA
a division of Alfred

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)

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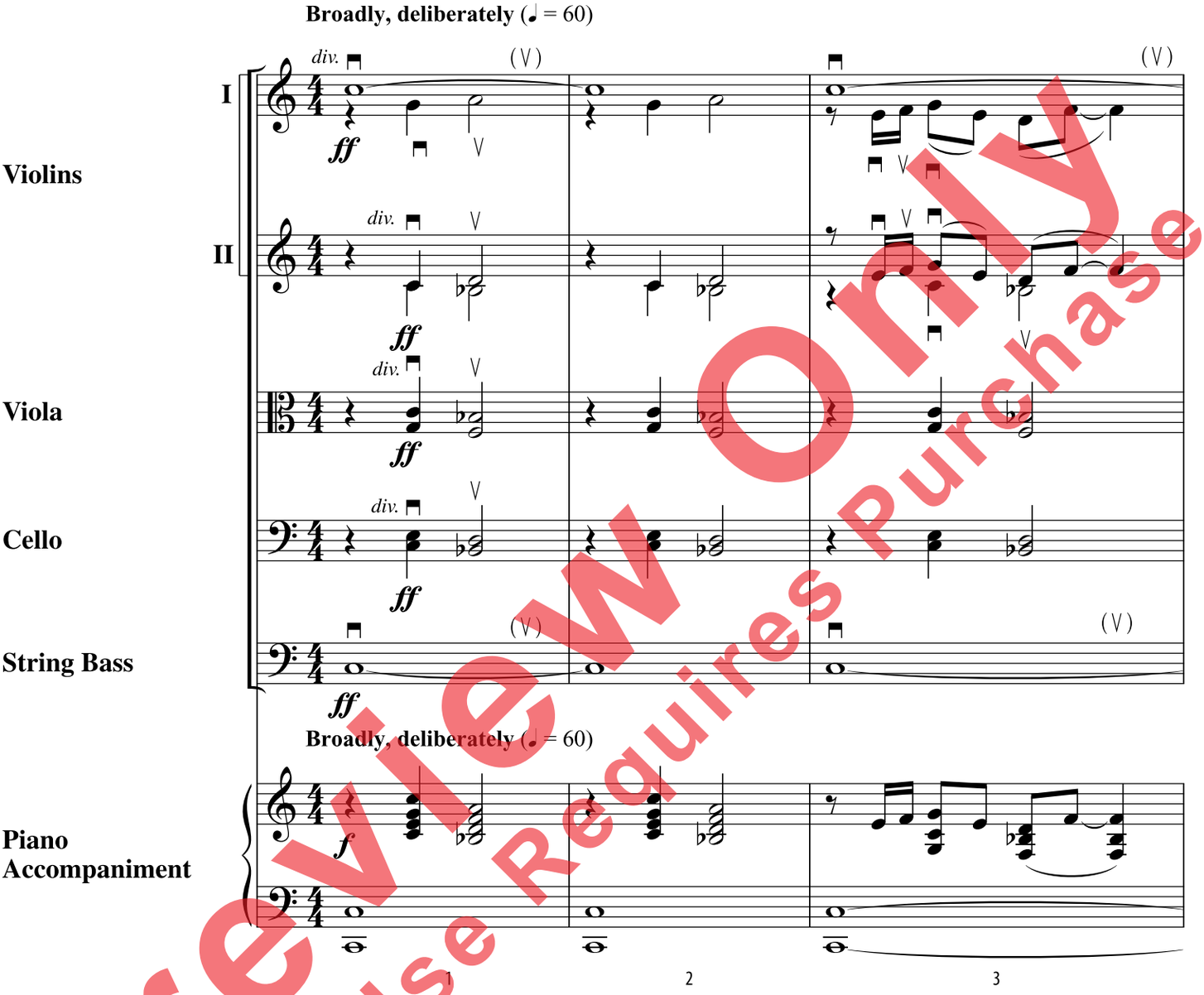
Pippin

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



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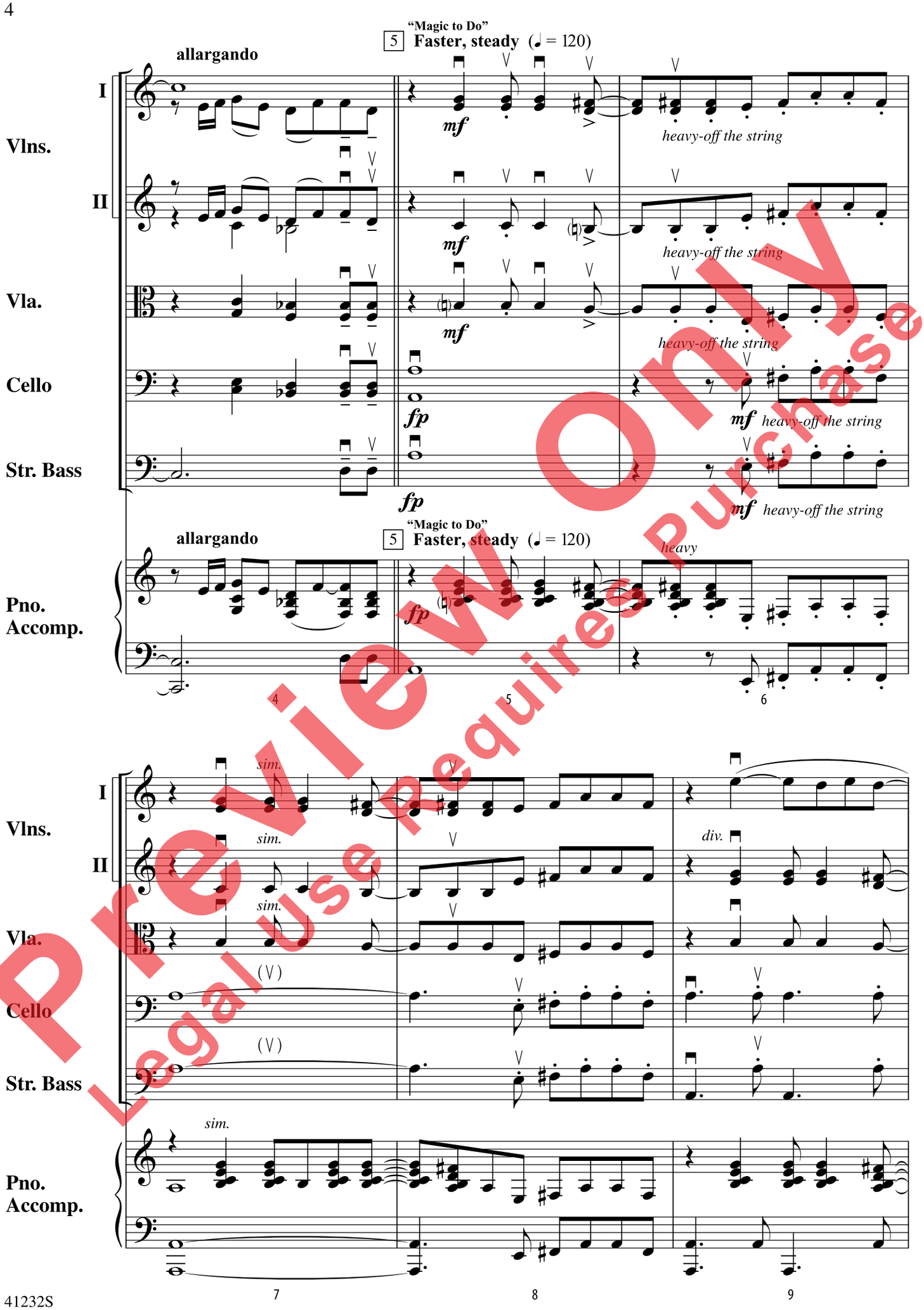
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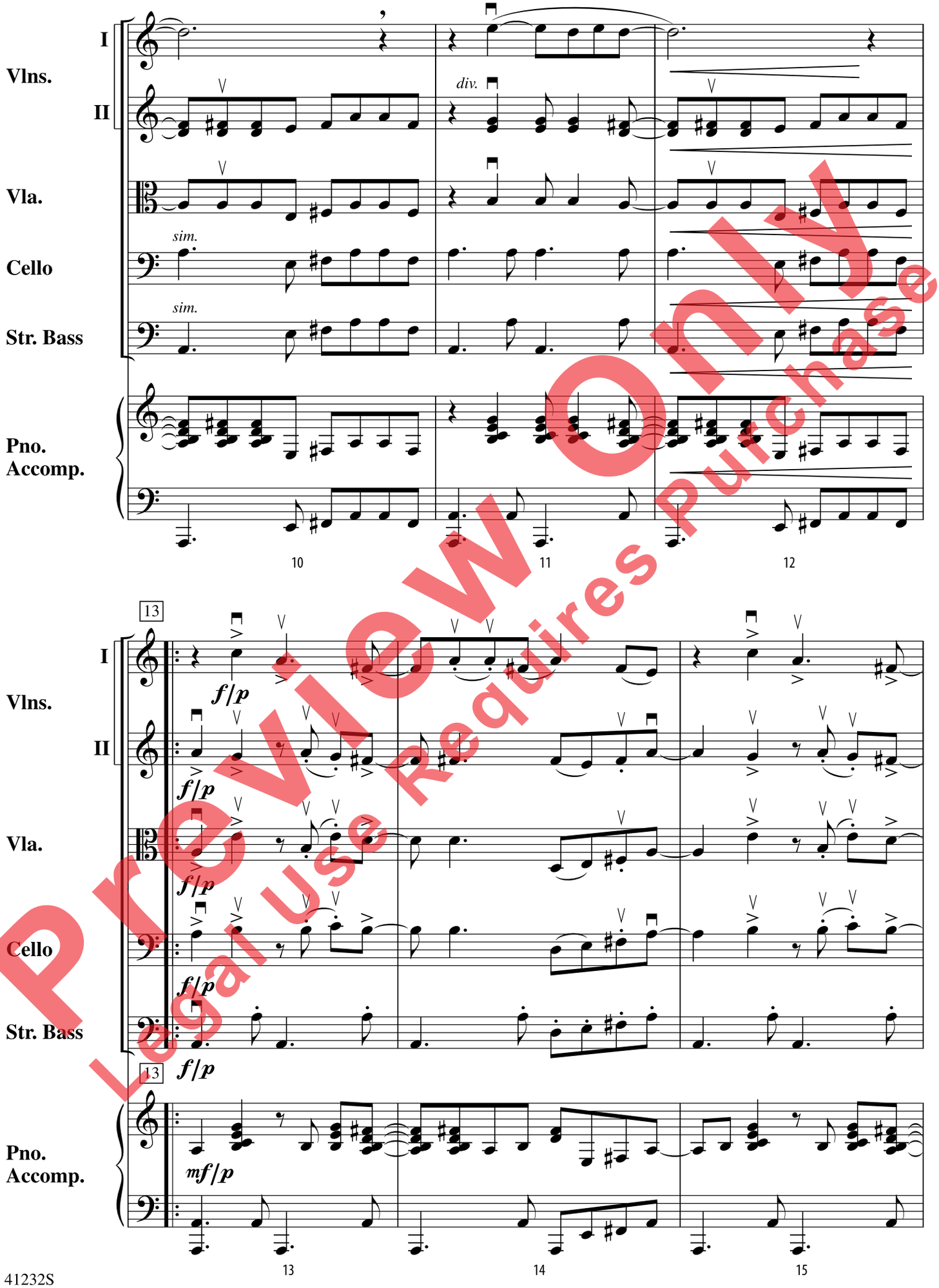
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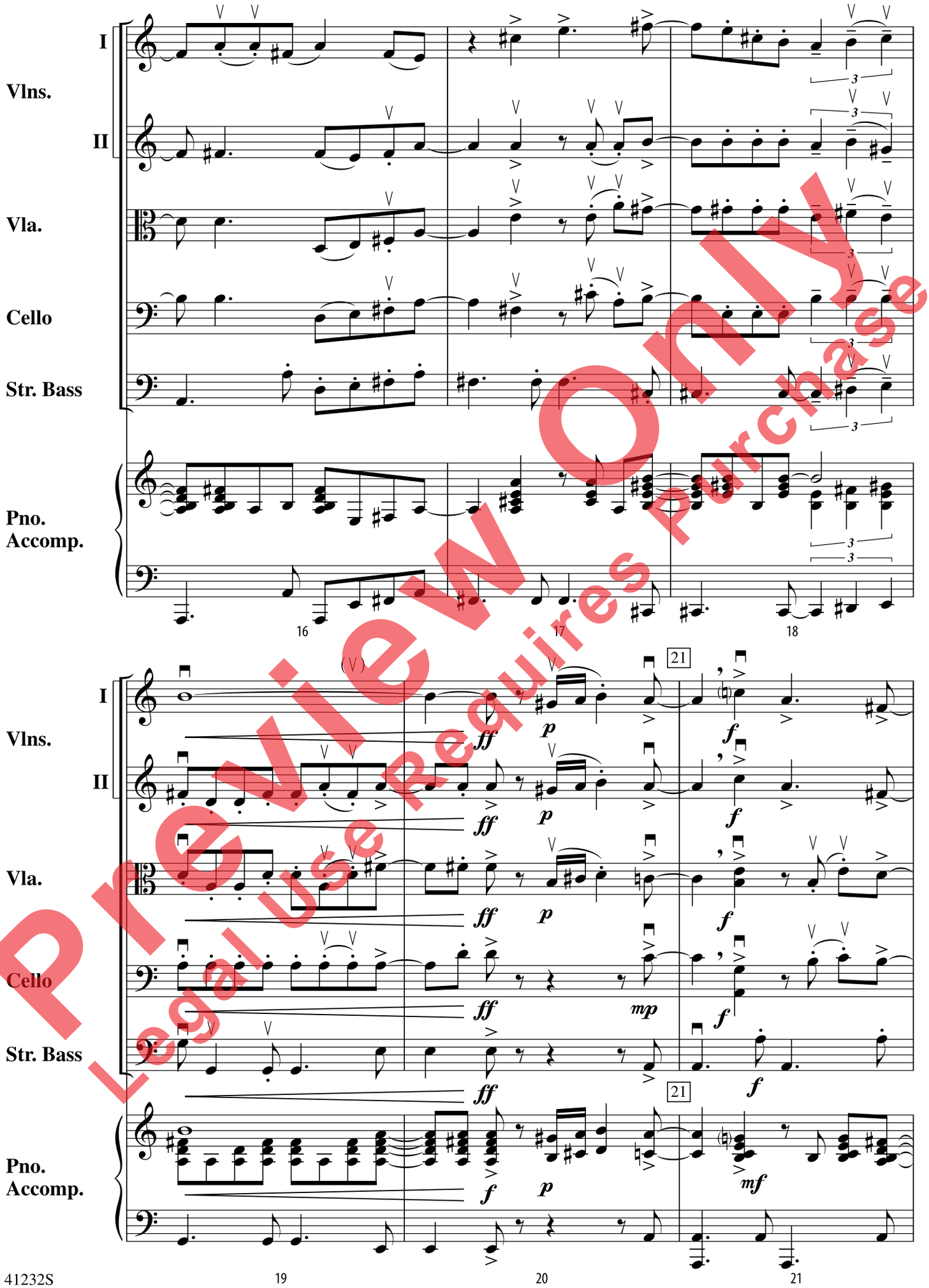
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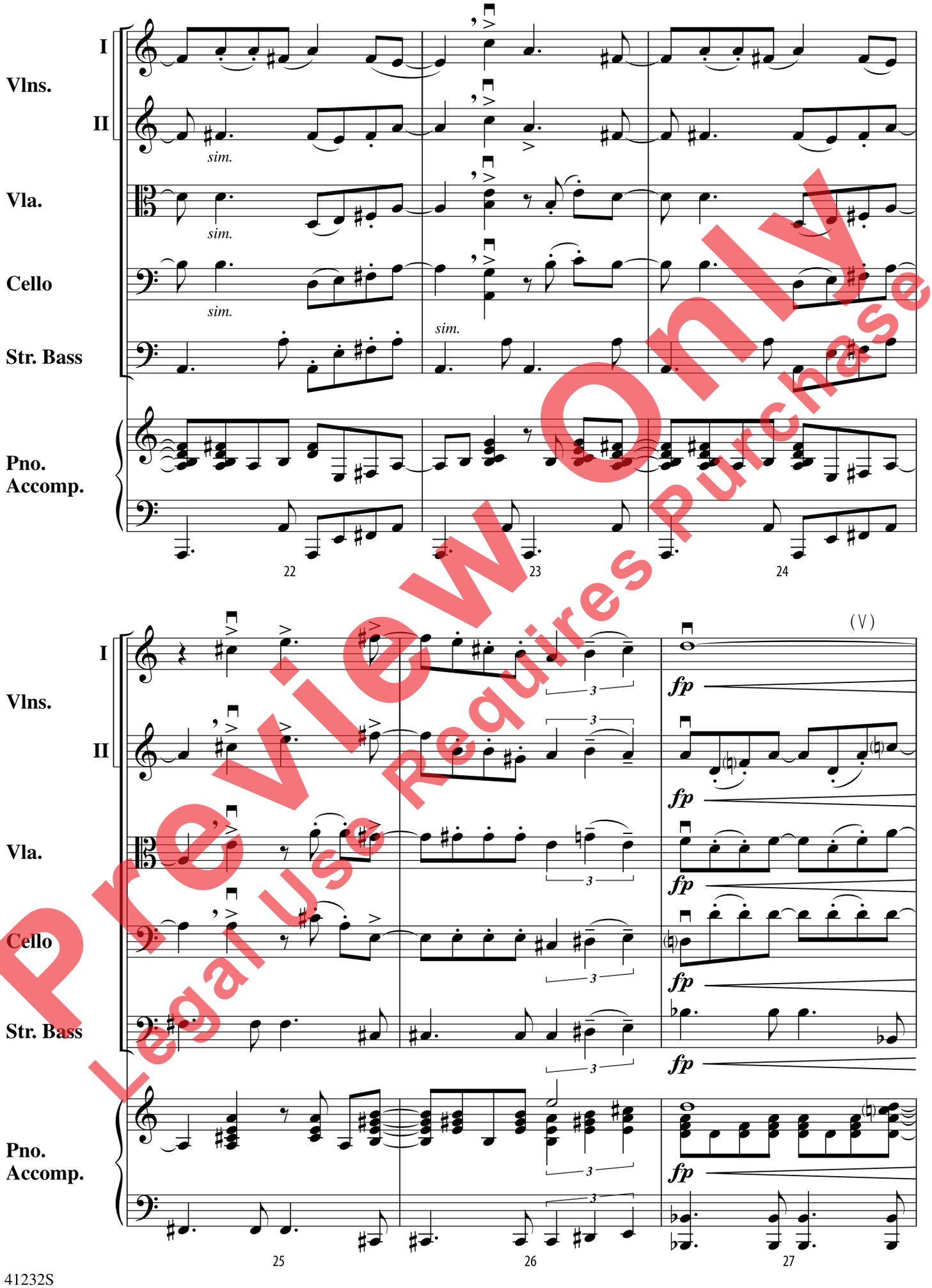
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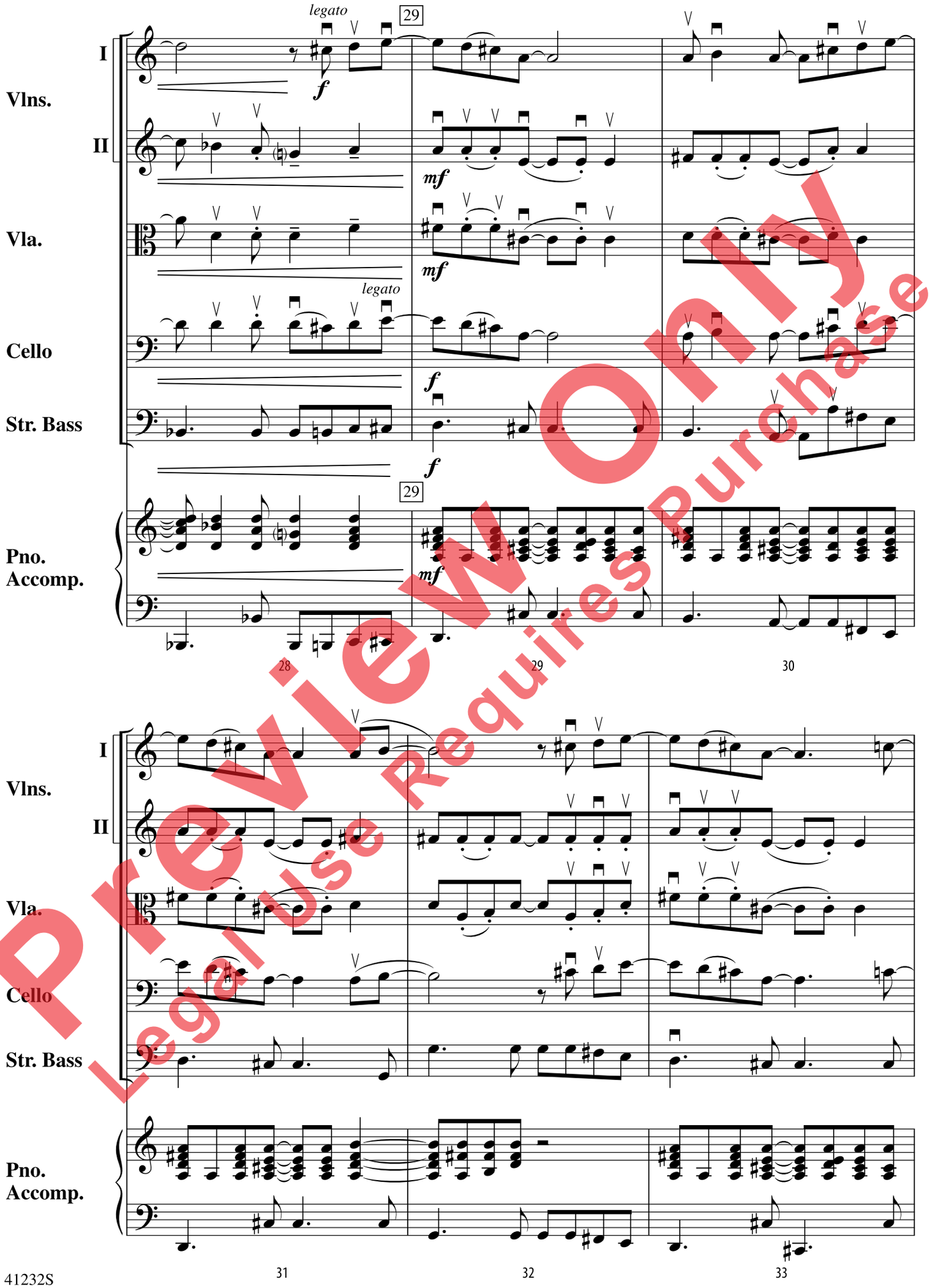
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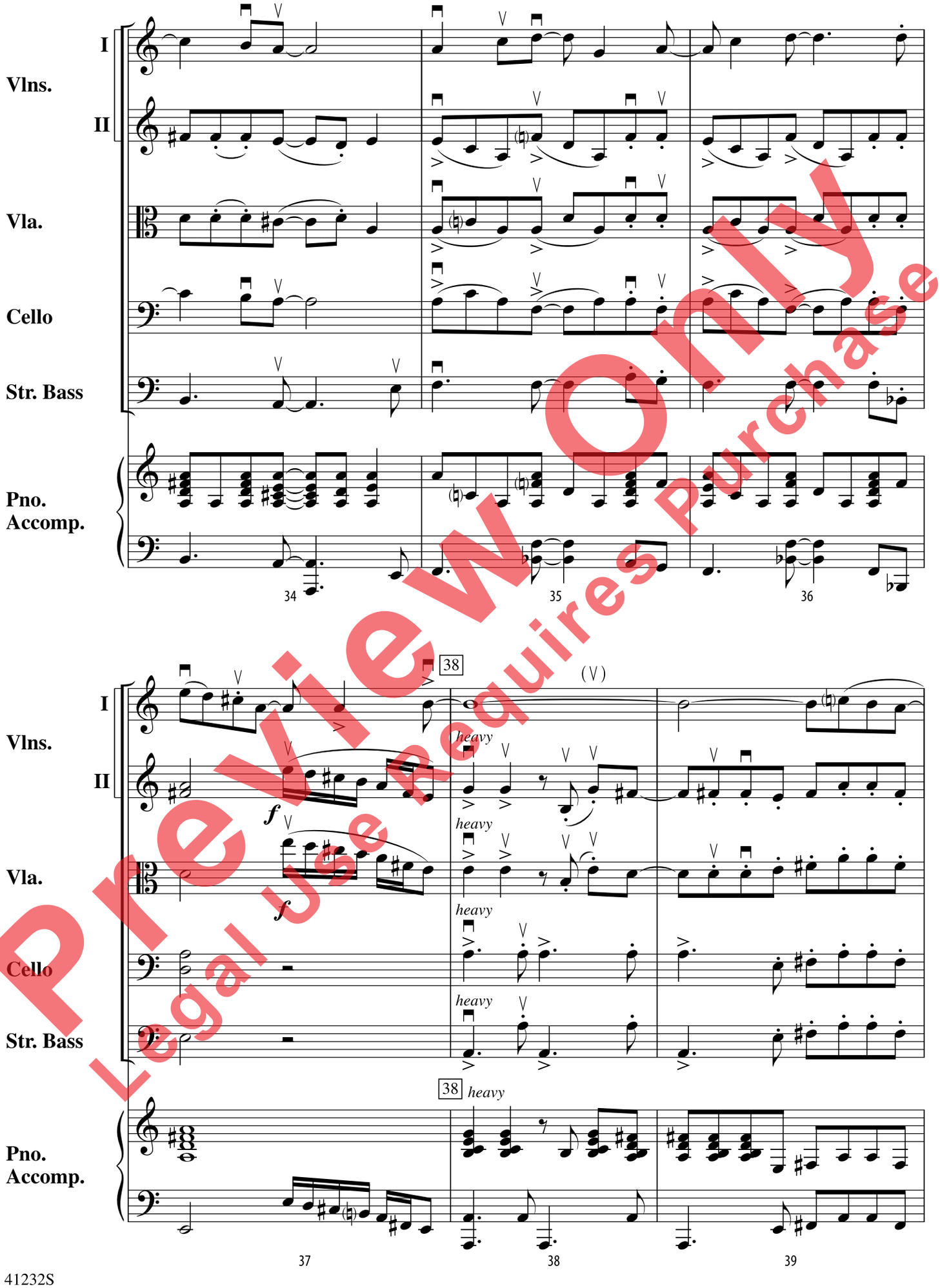
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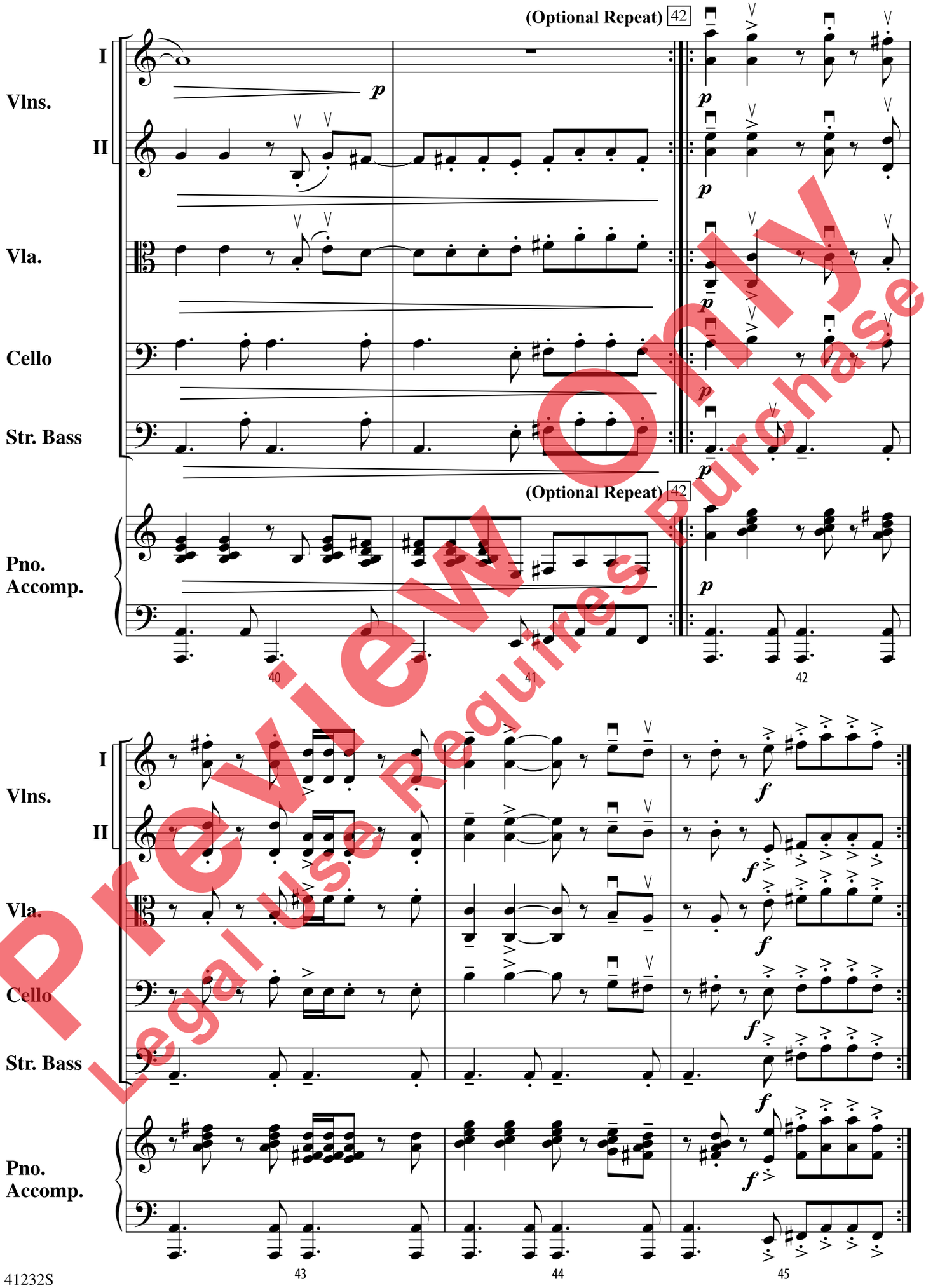
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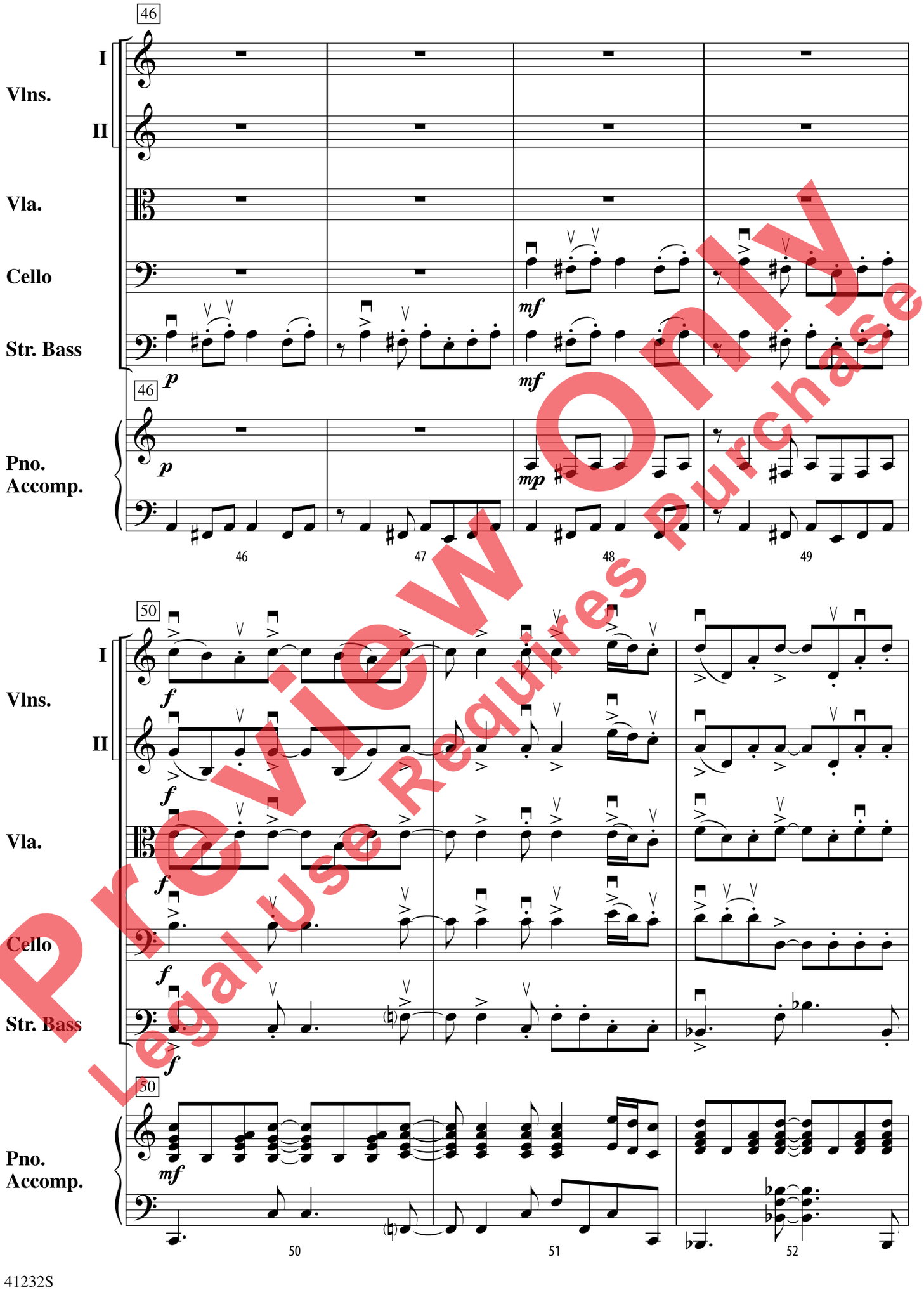
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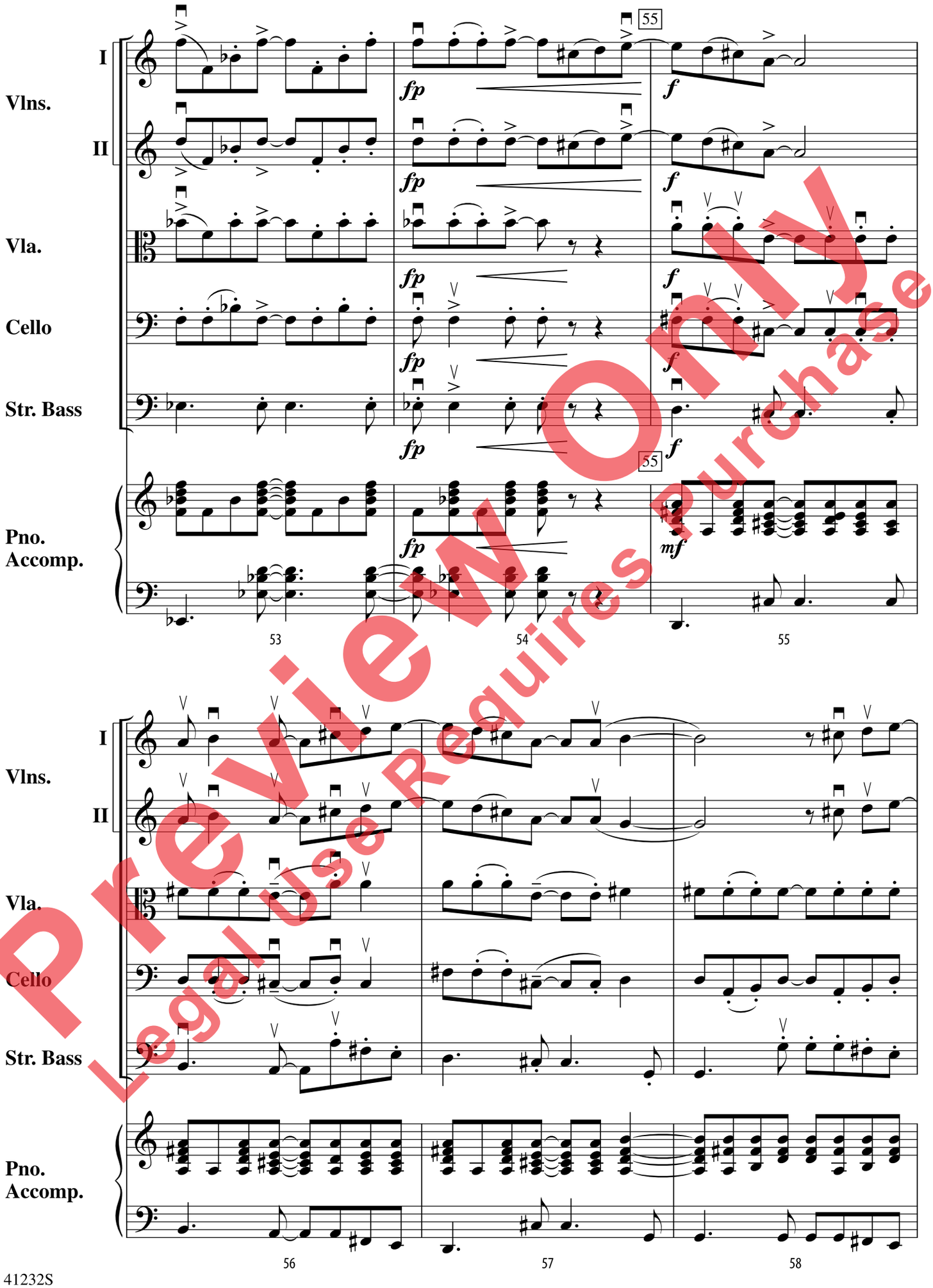
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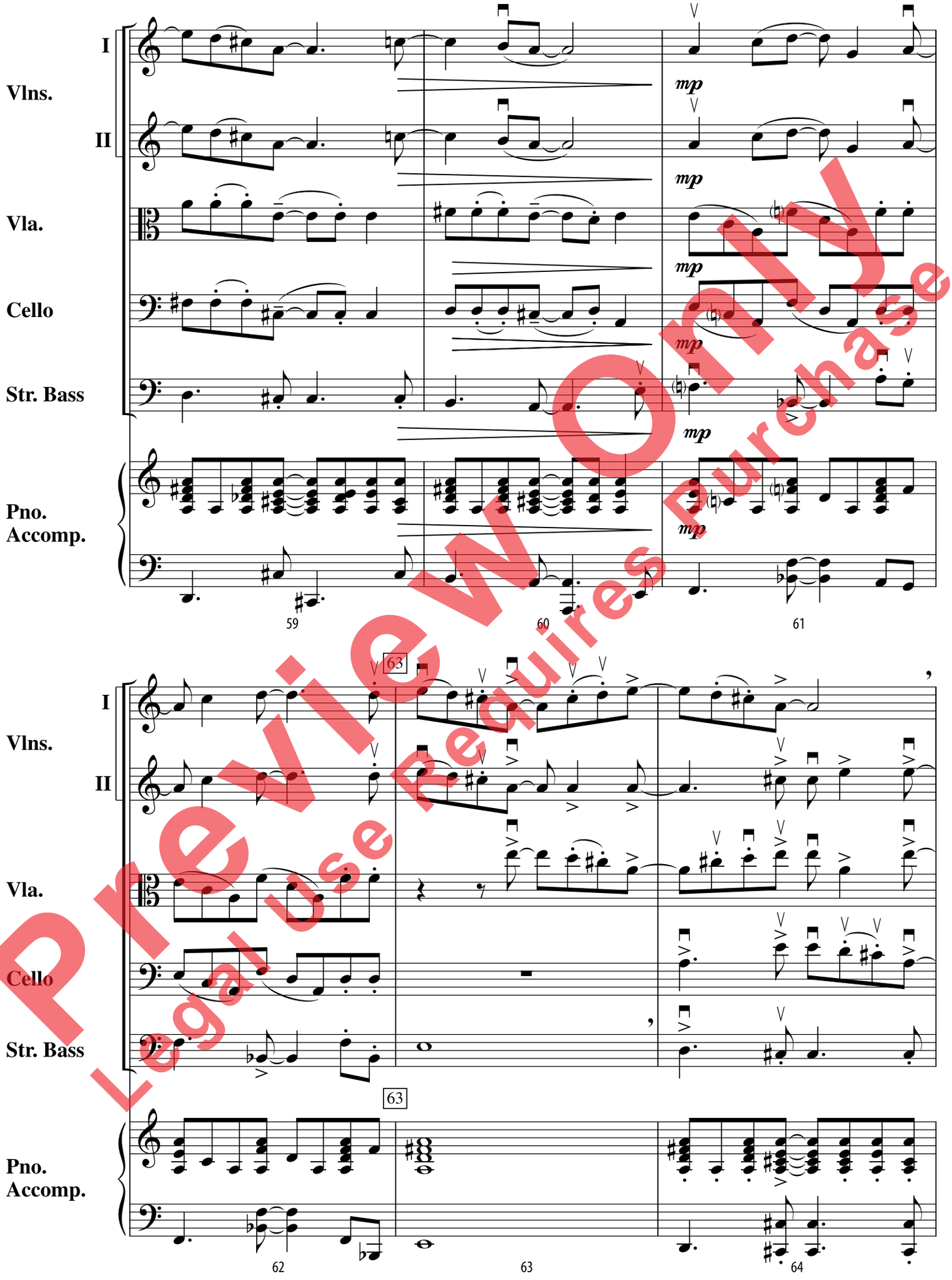
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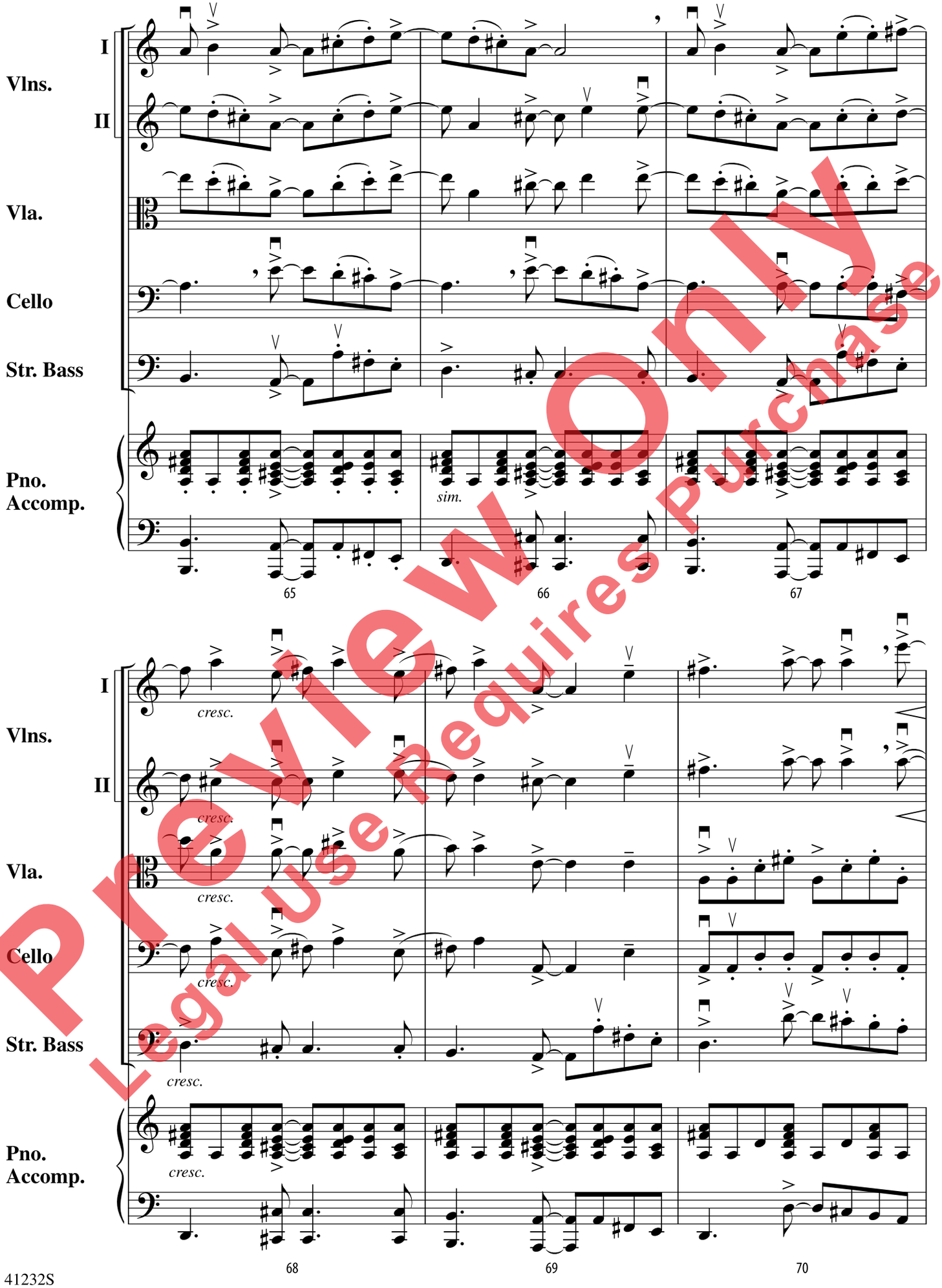
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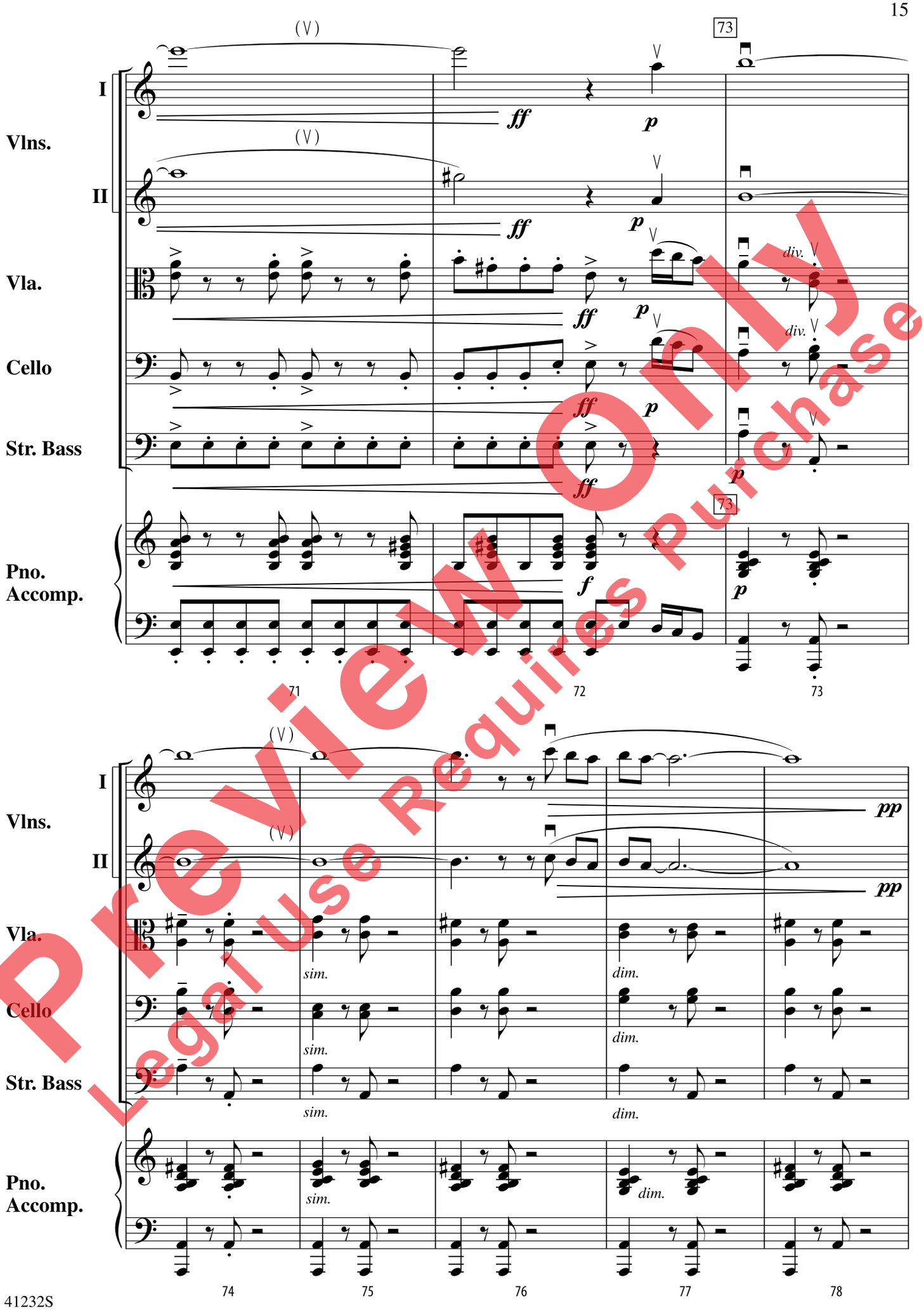
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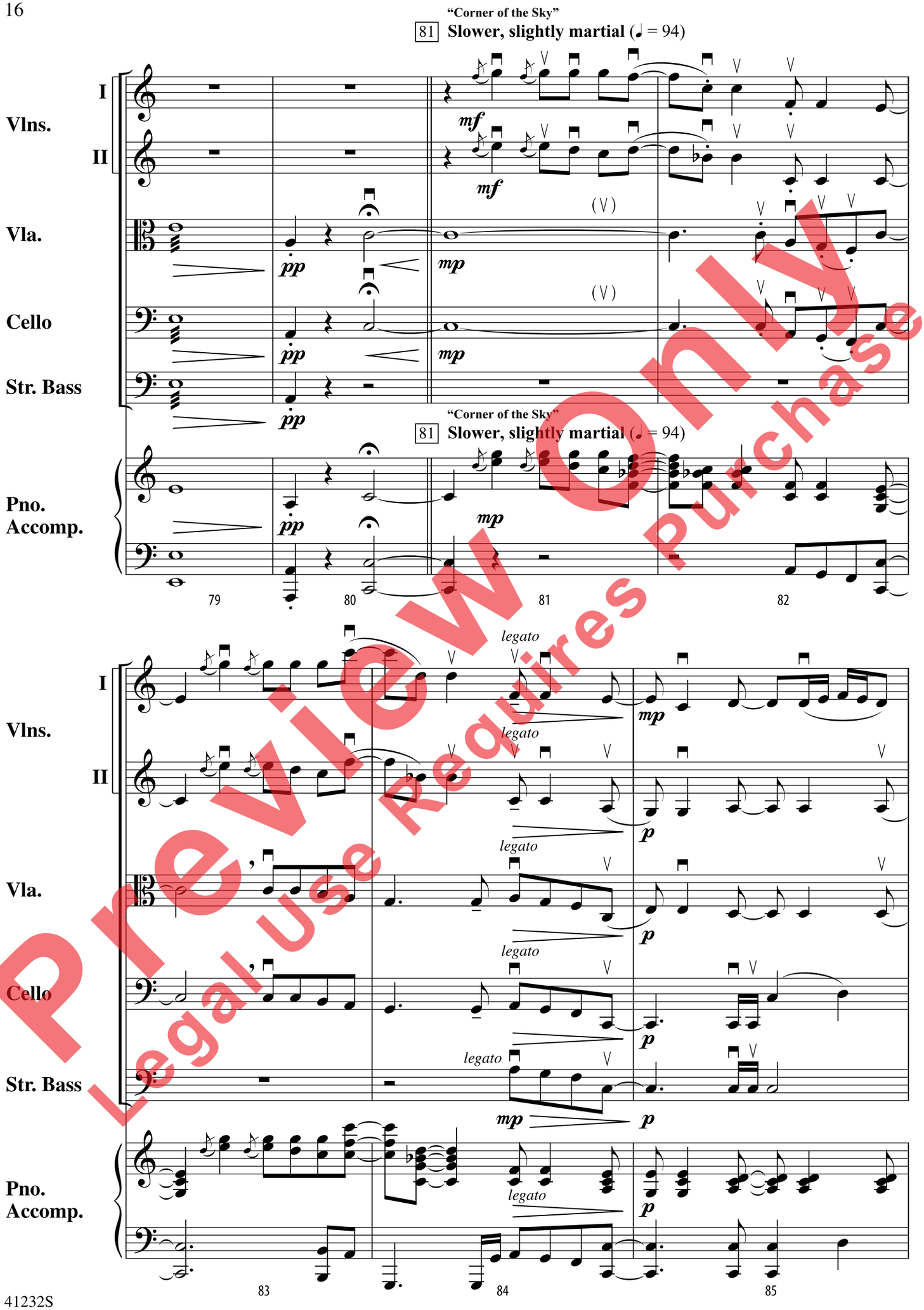
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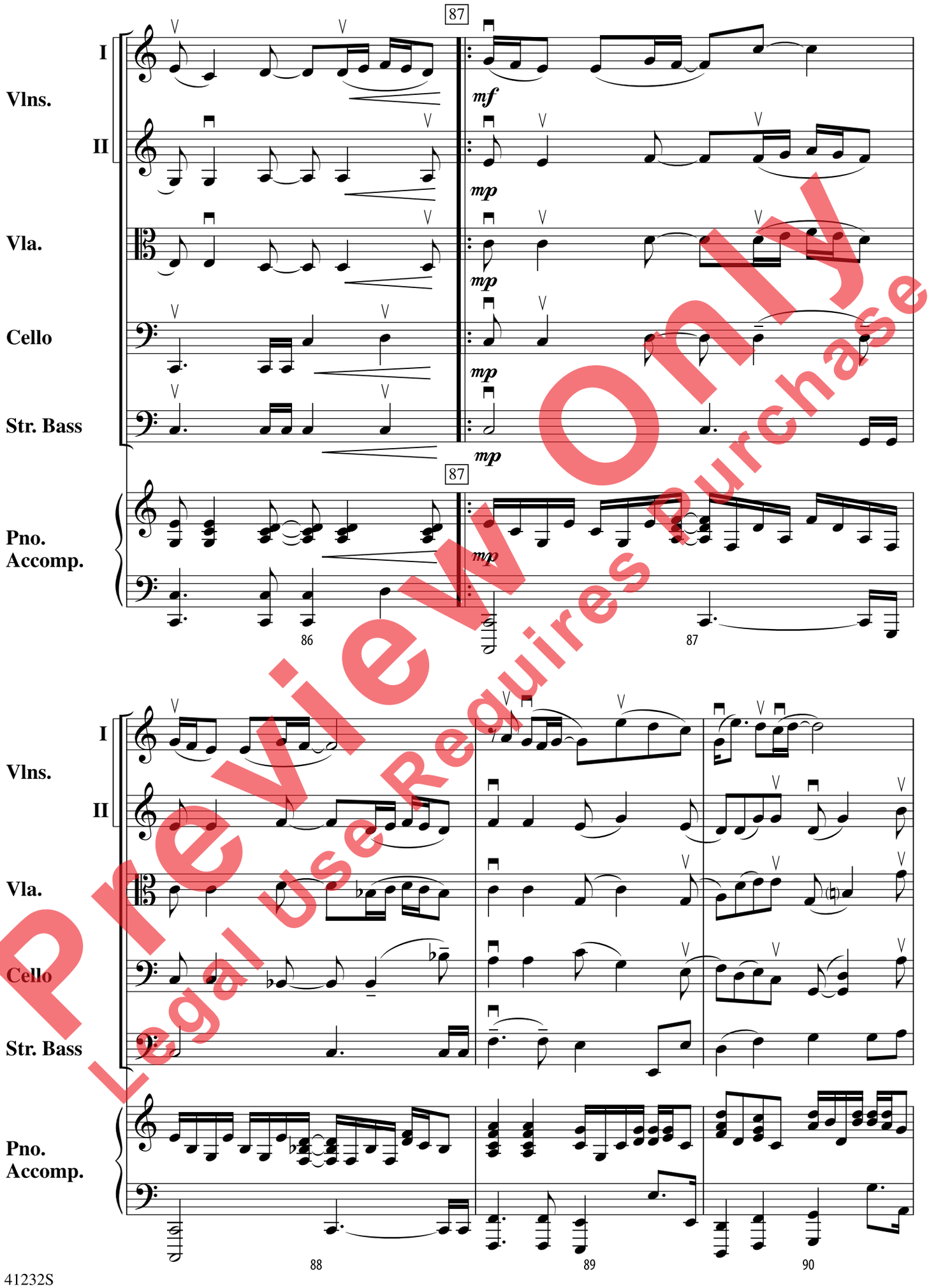
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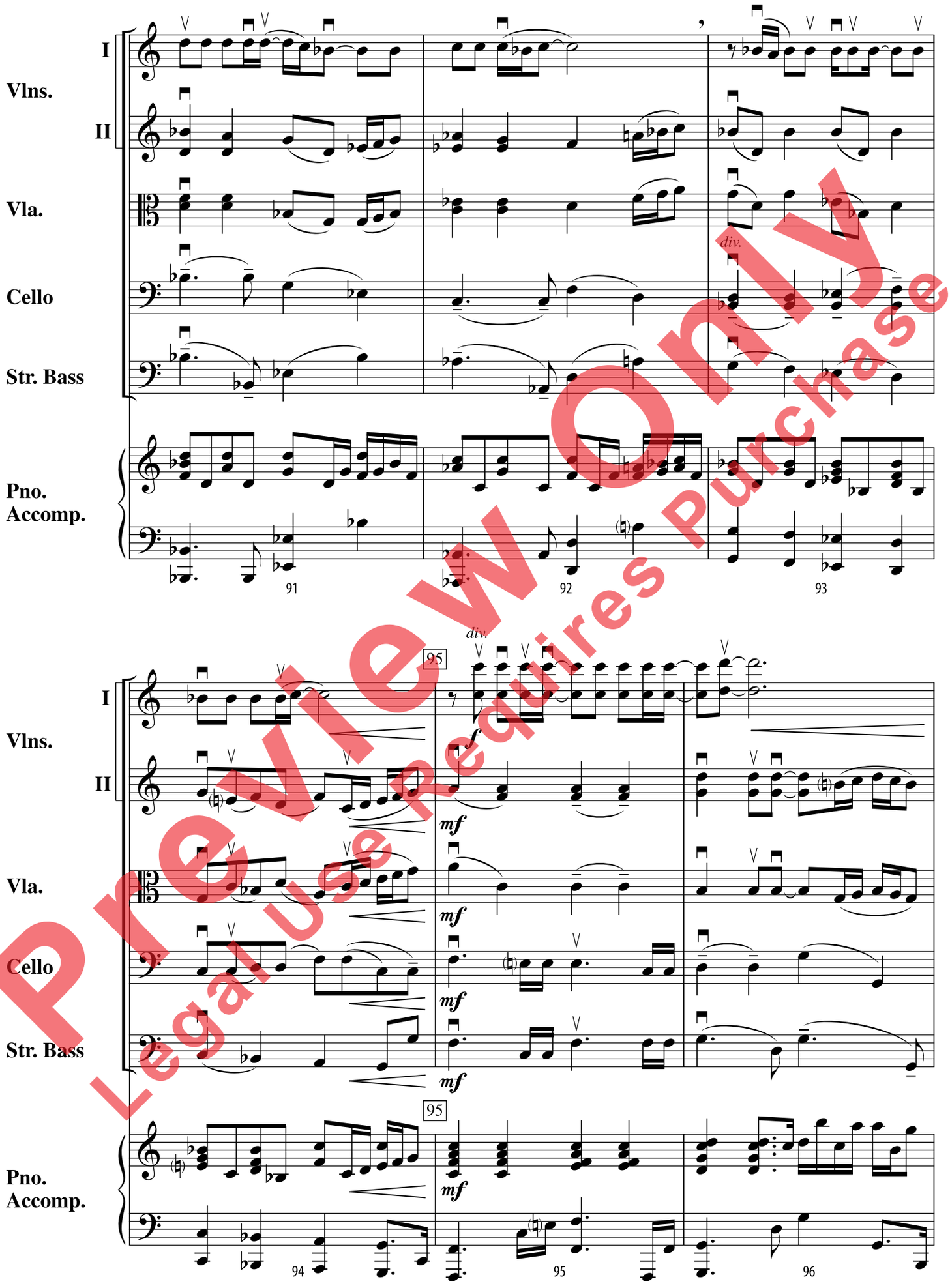
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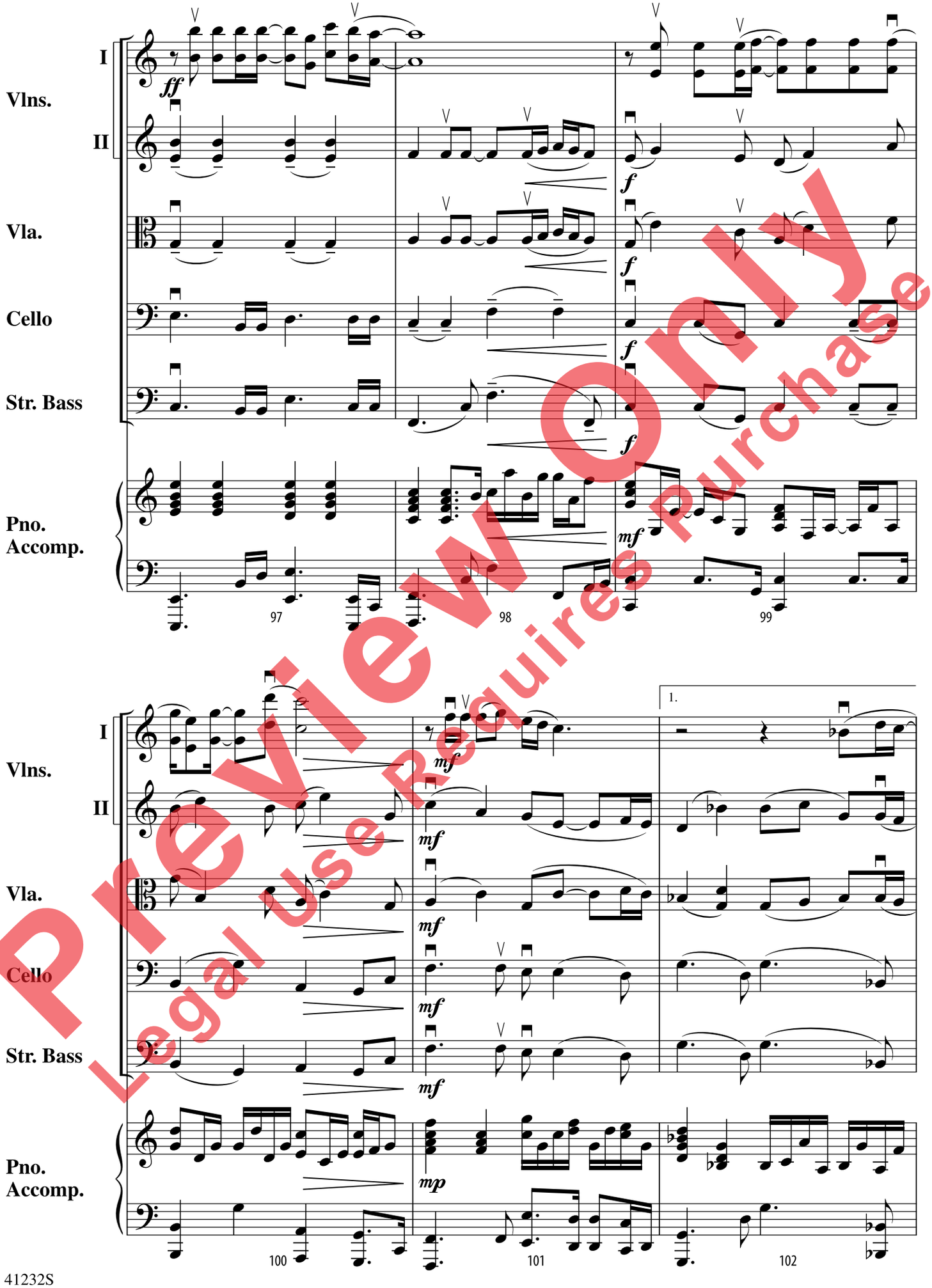
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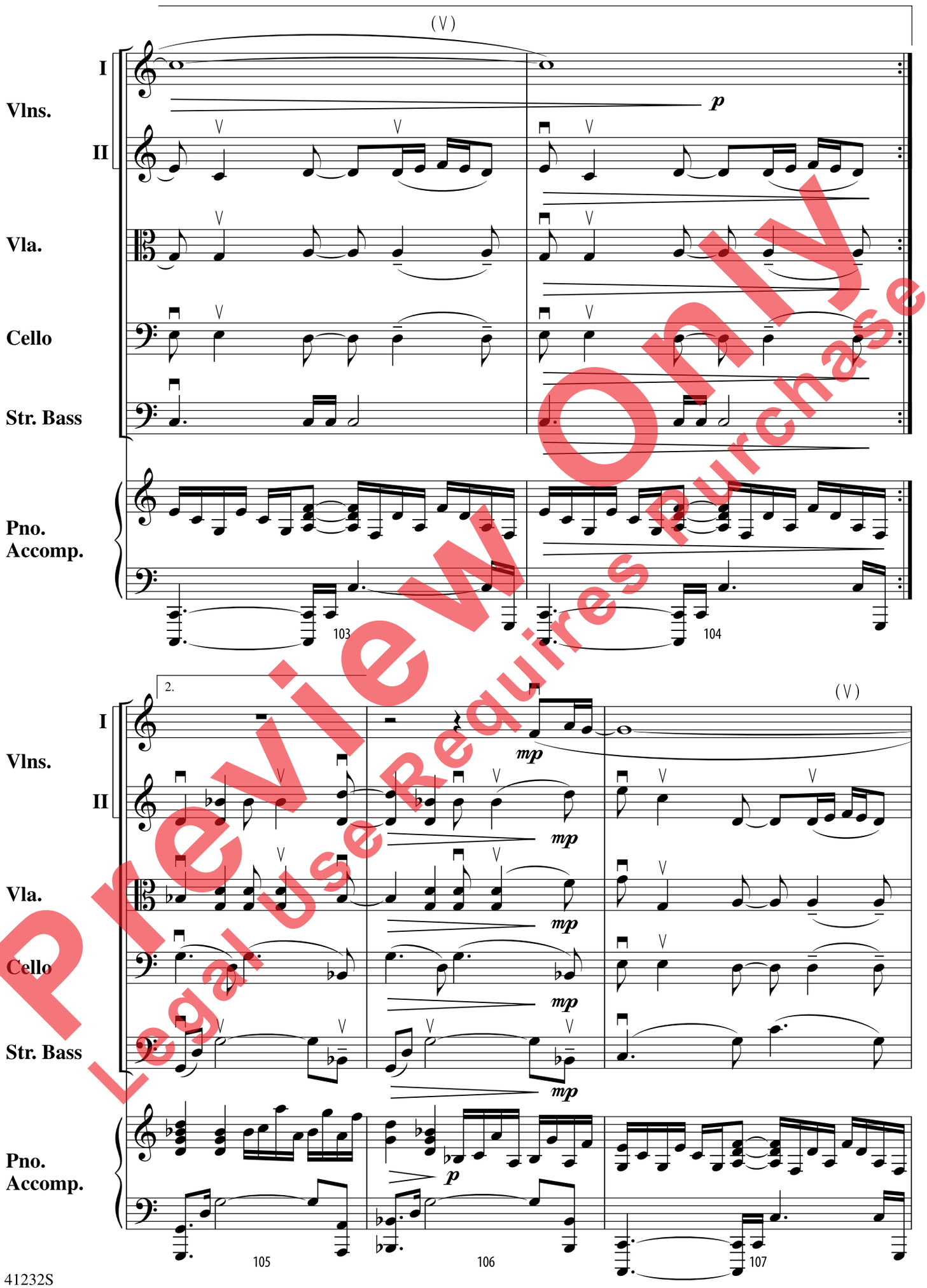
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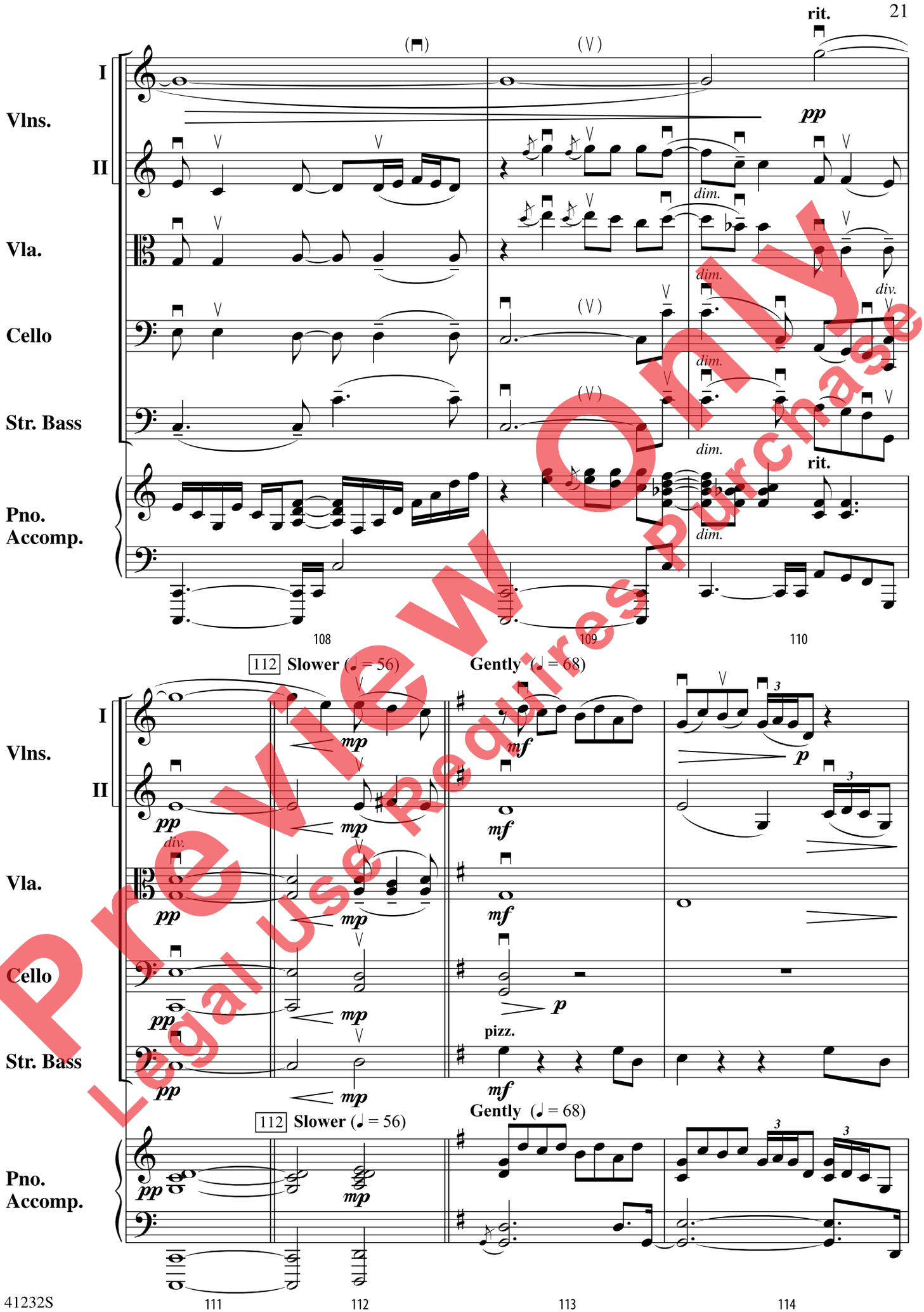
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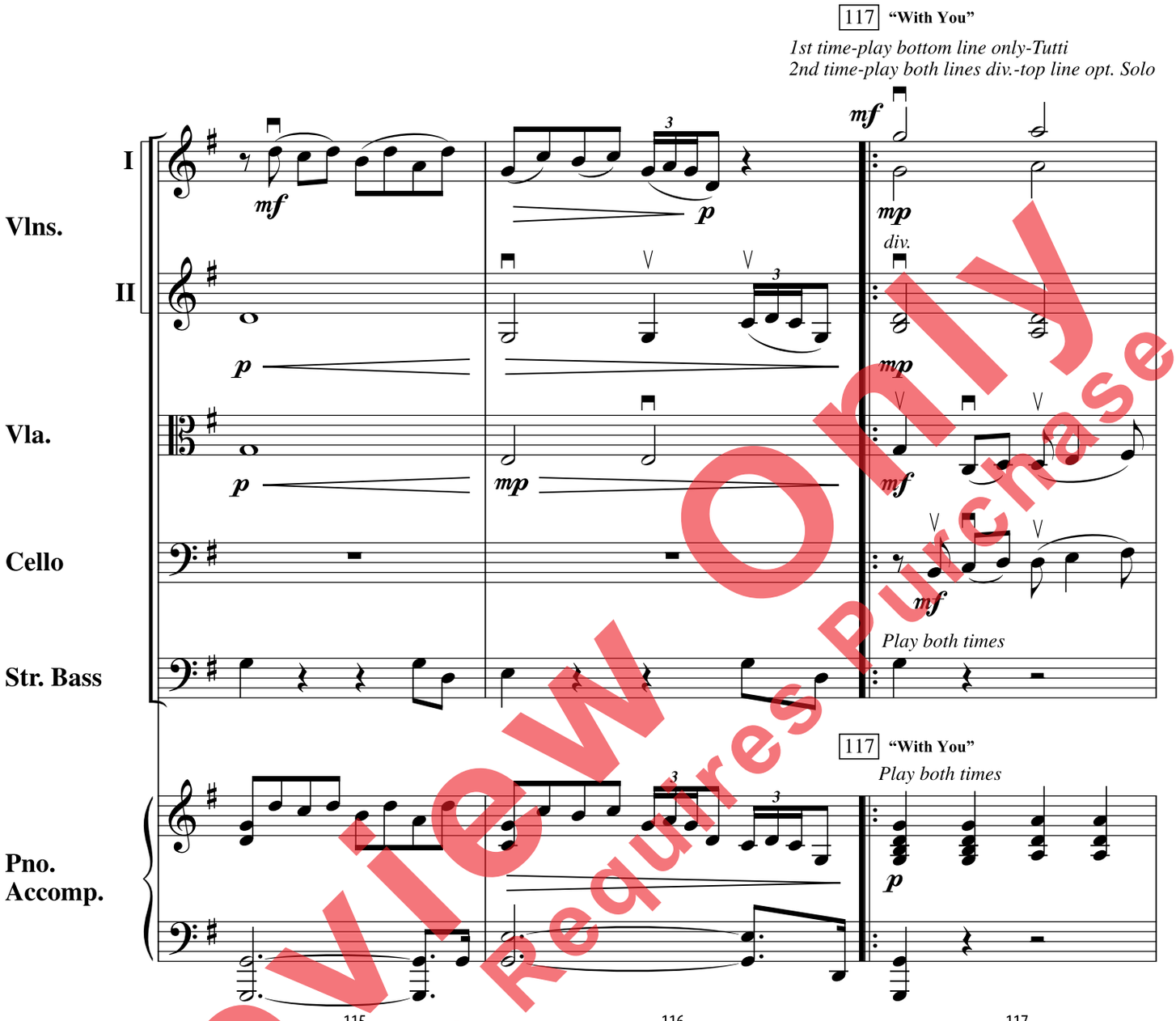
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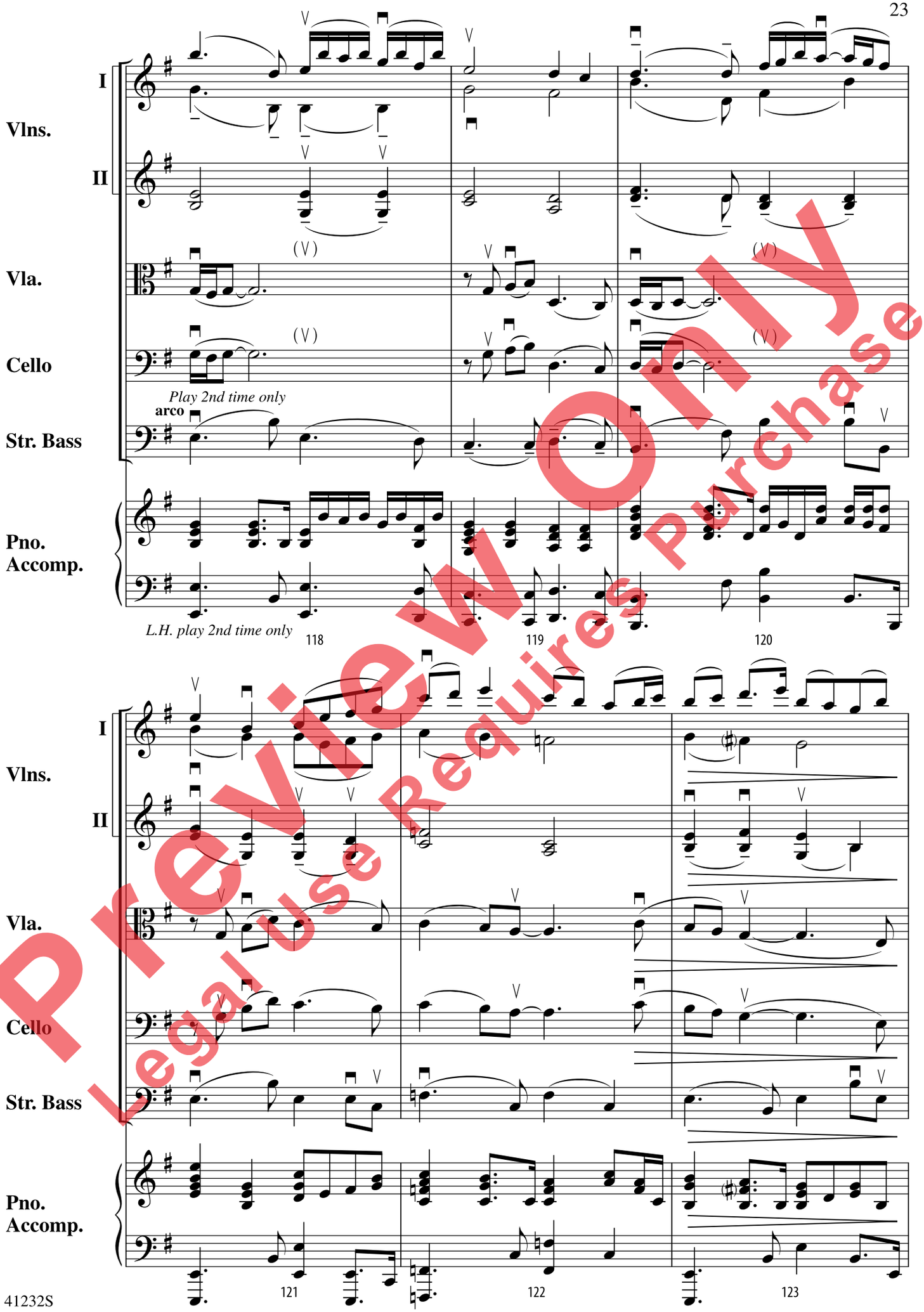
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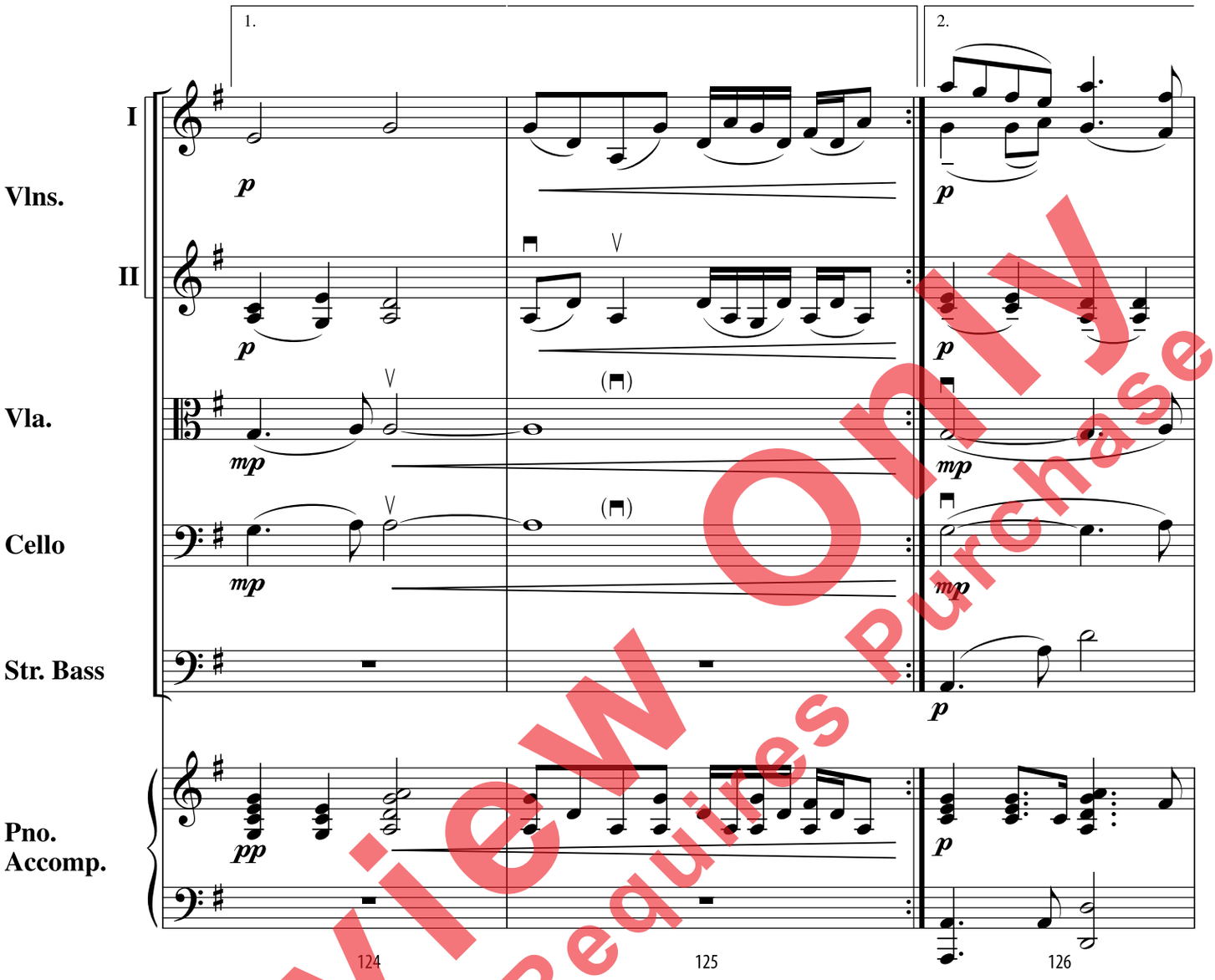
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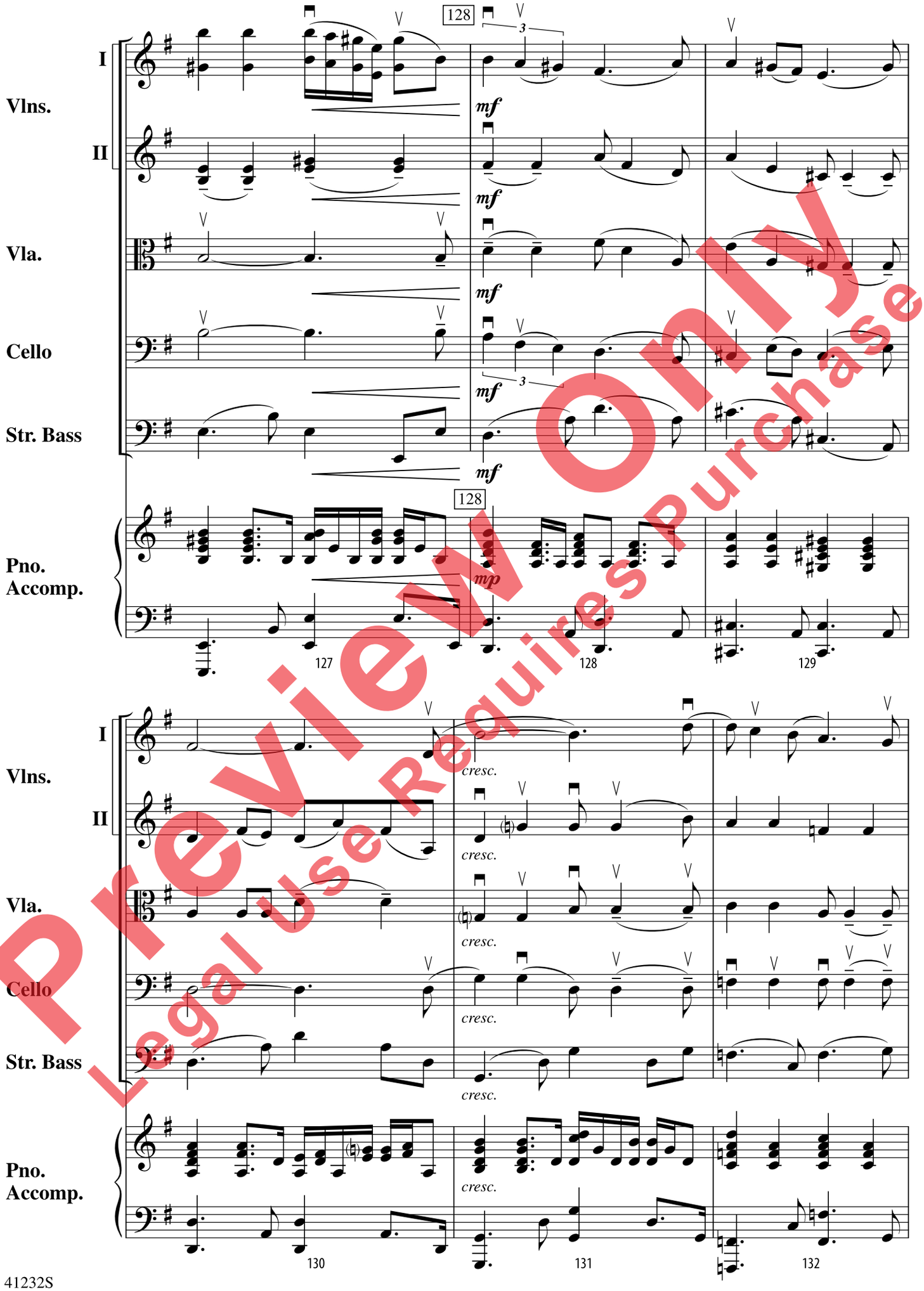
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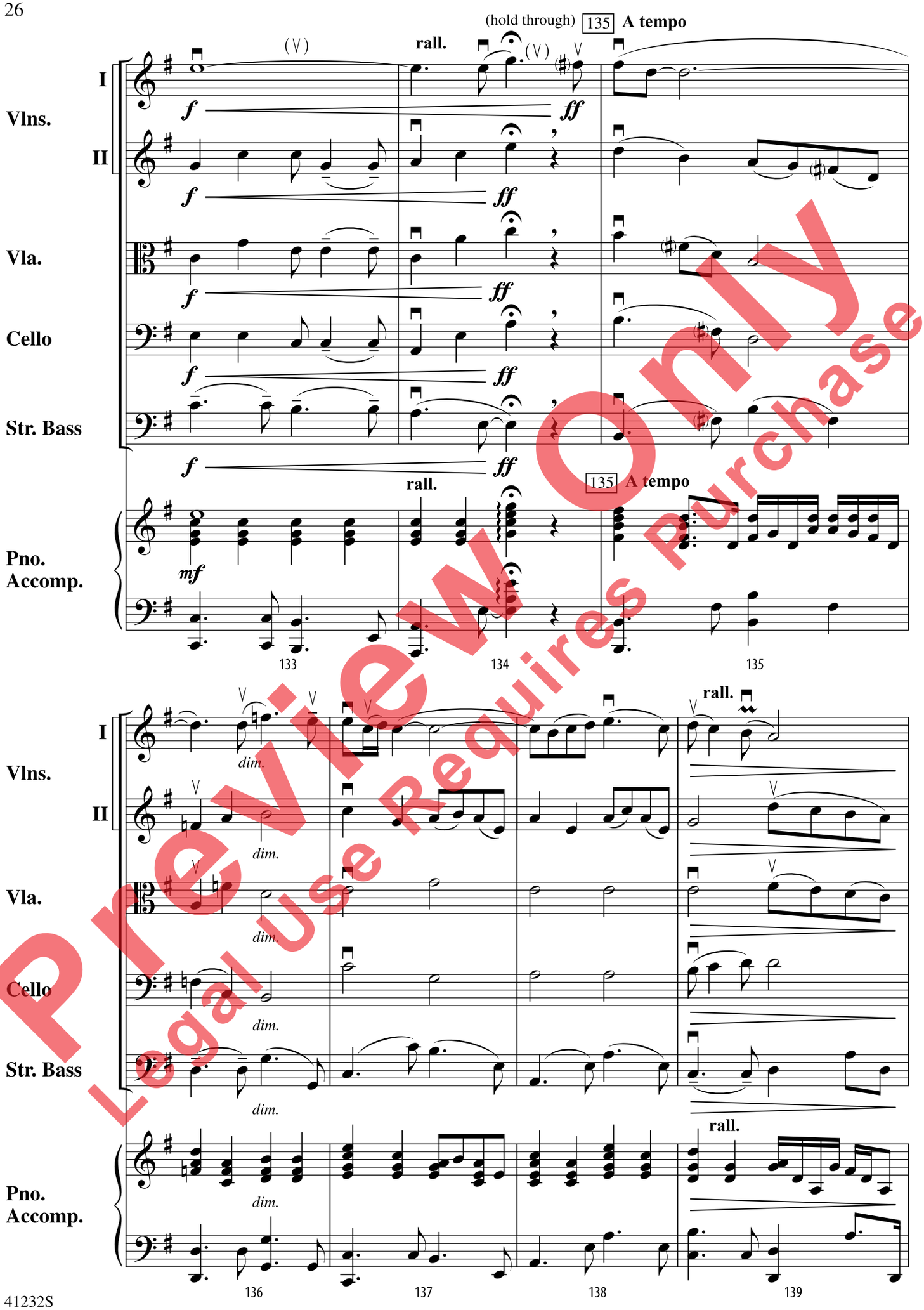
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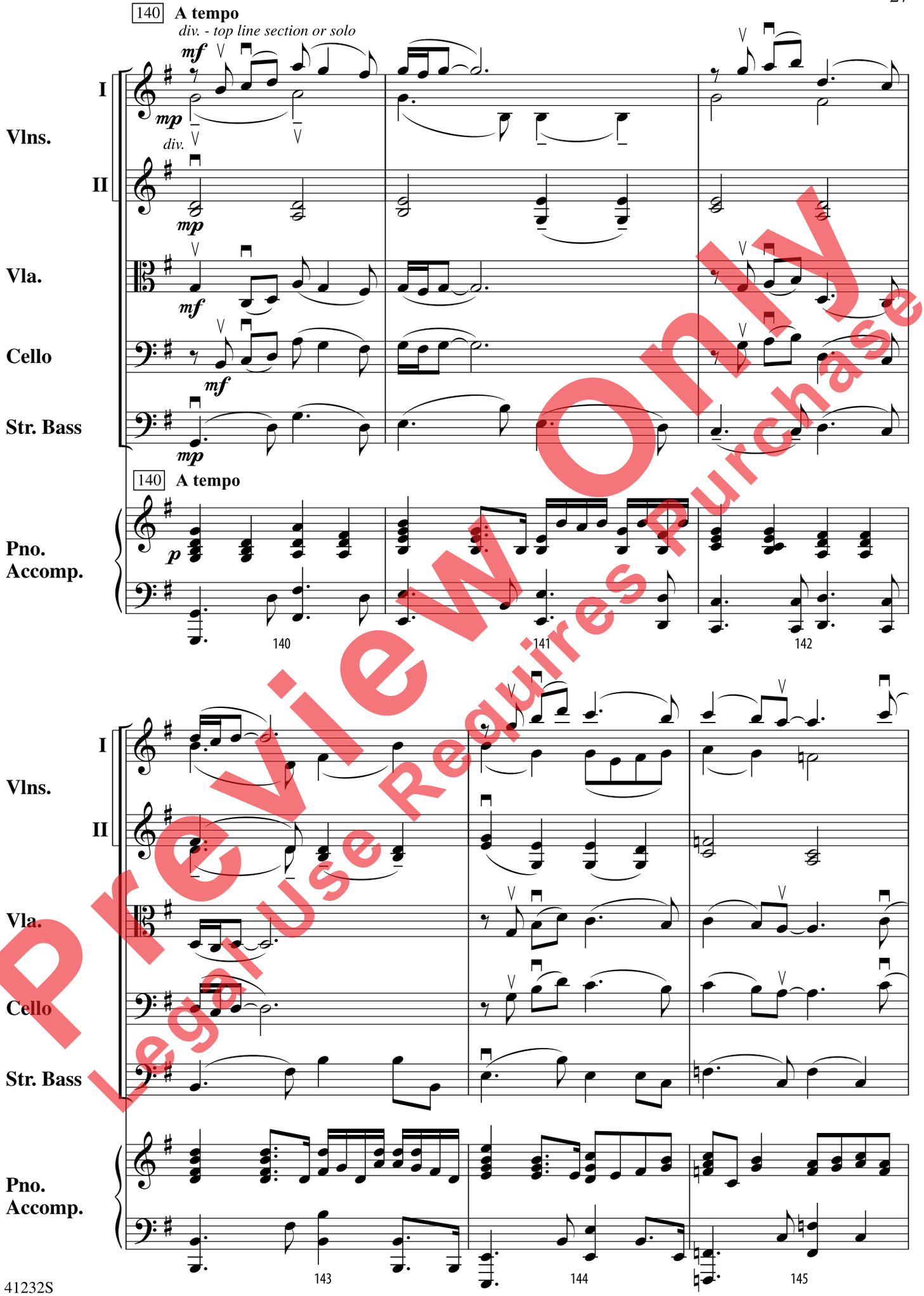
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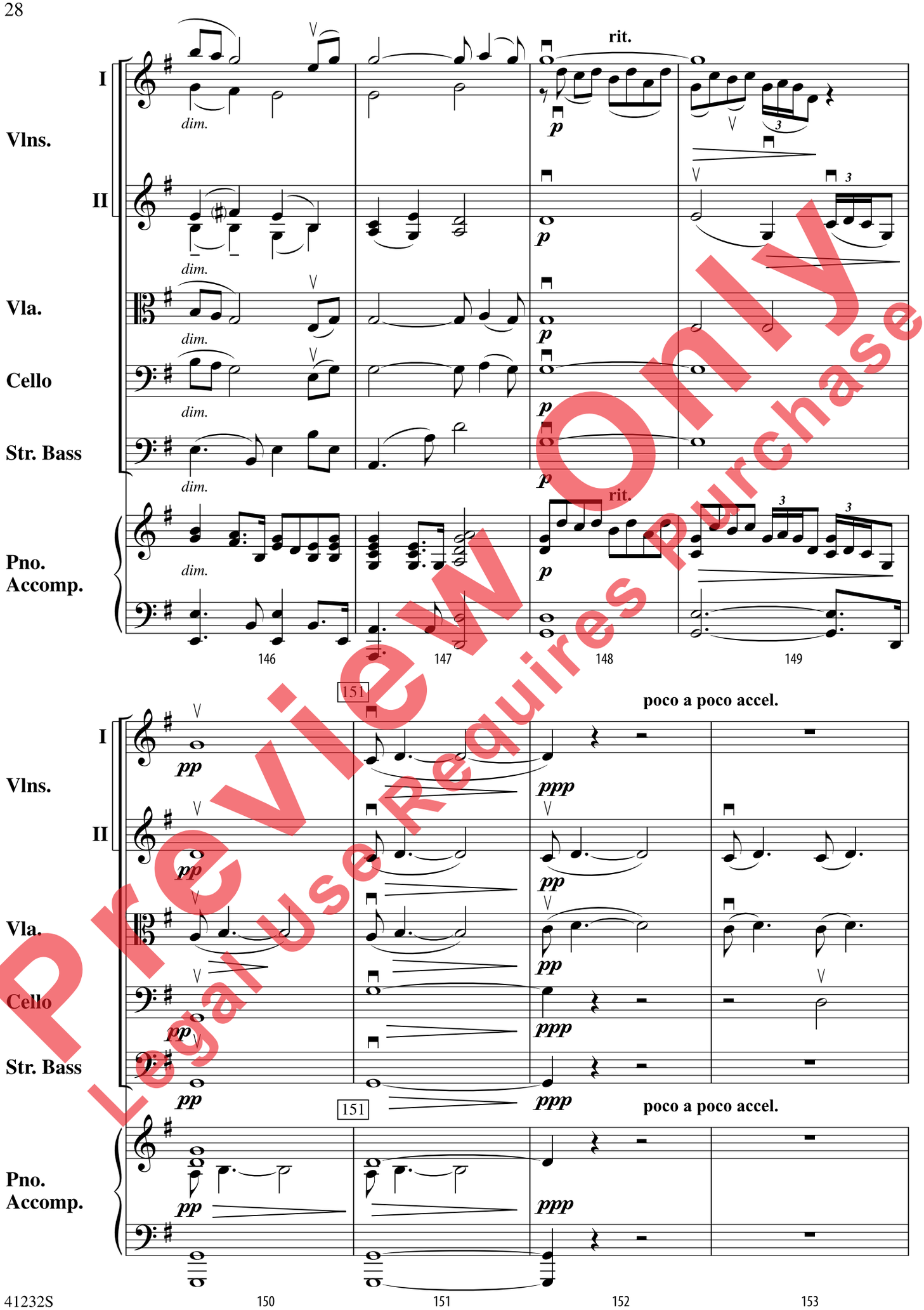
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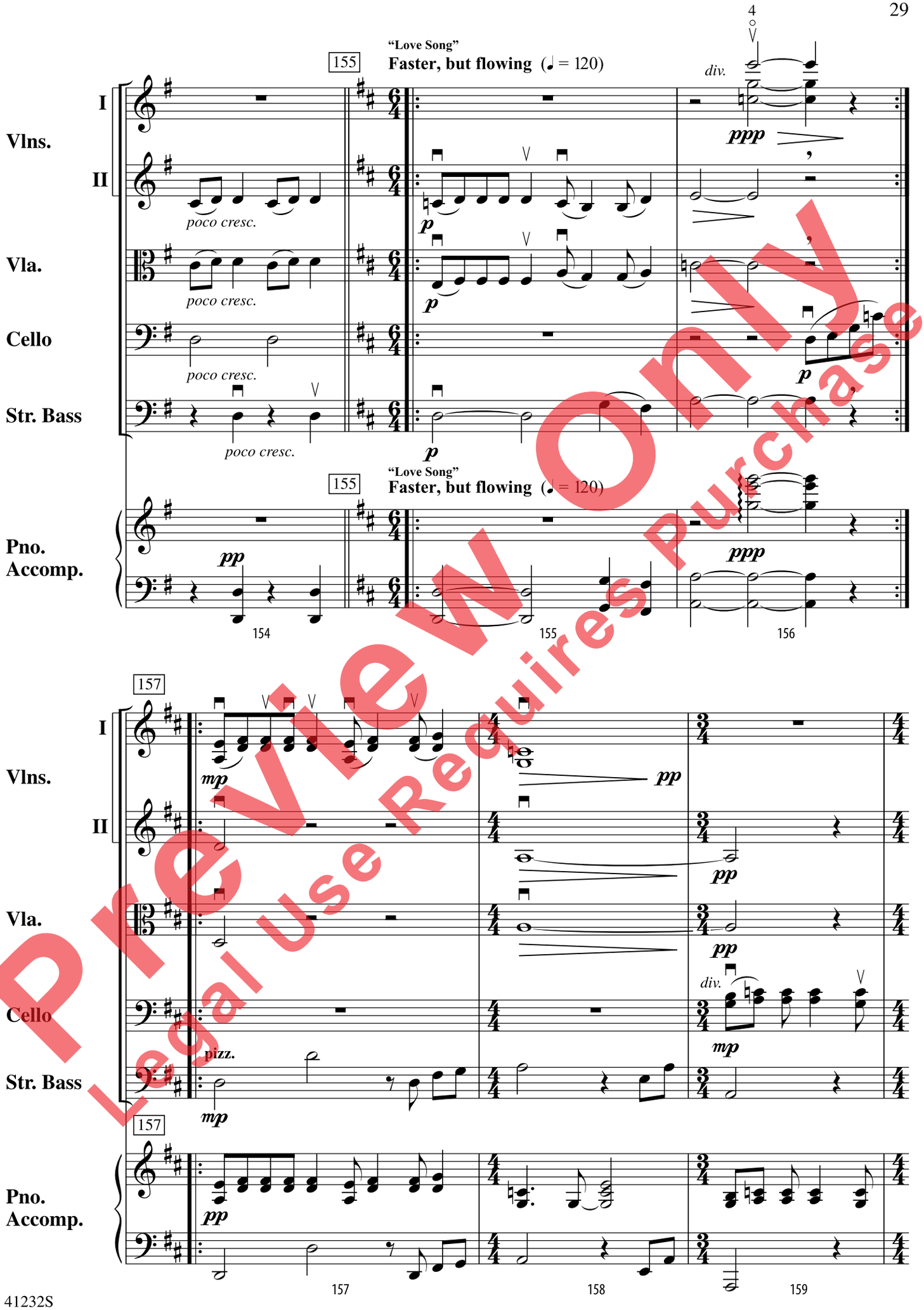
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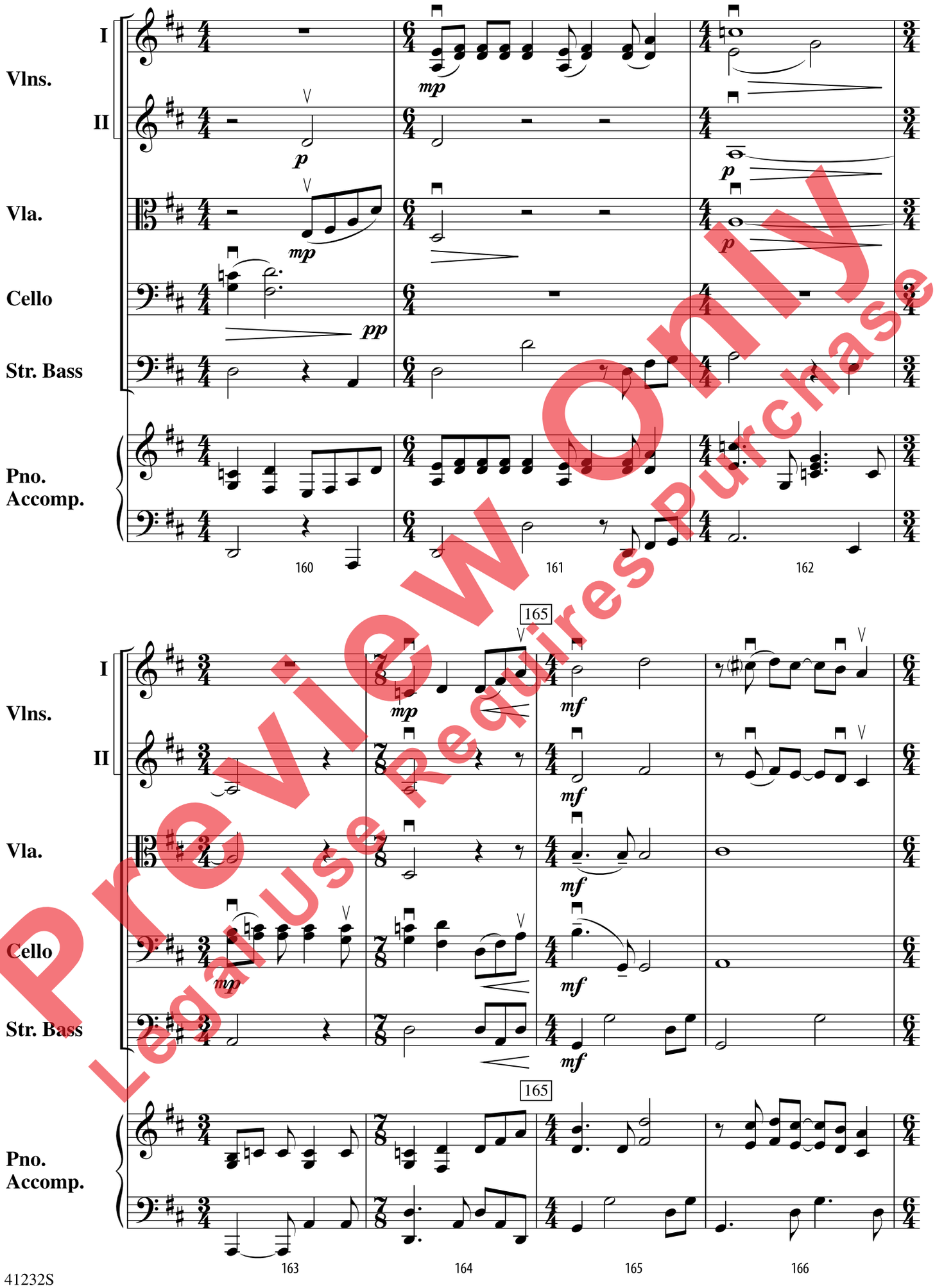
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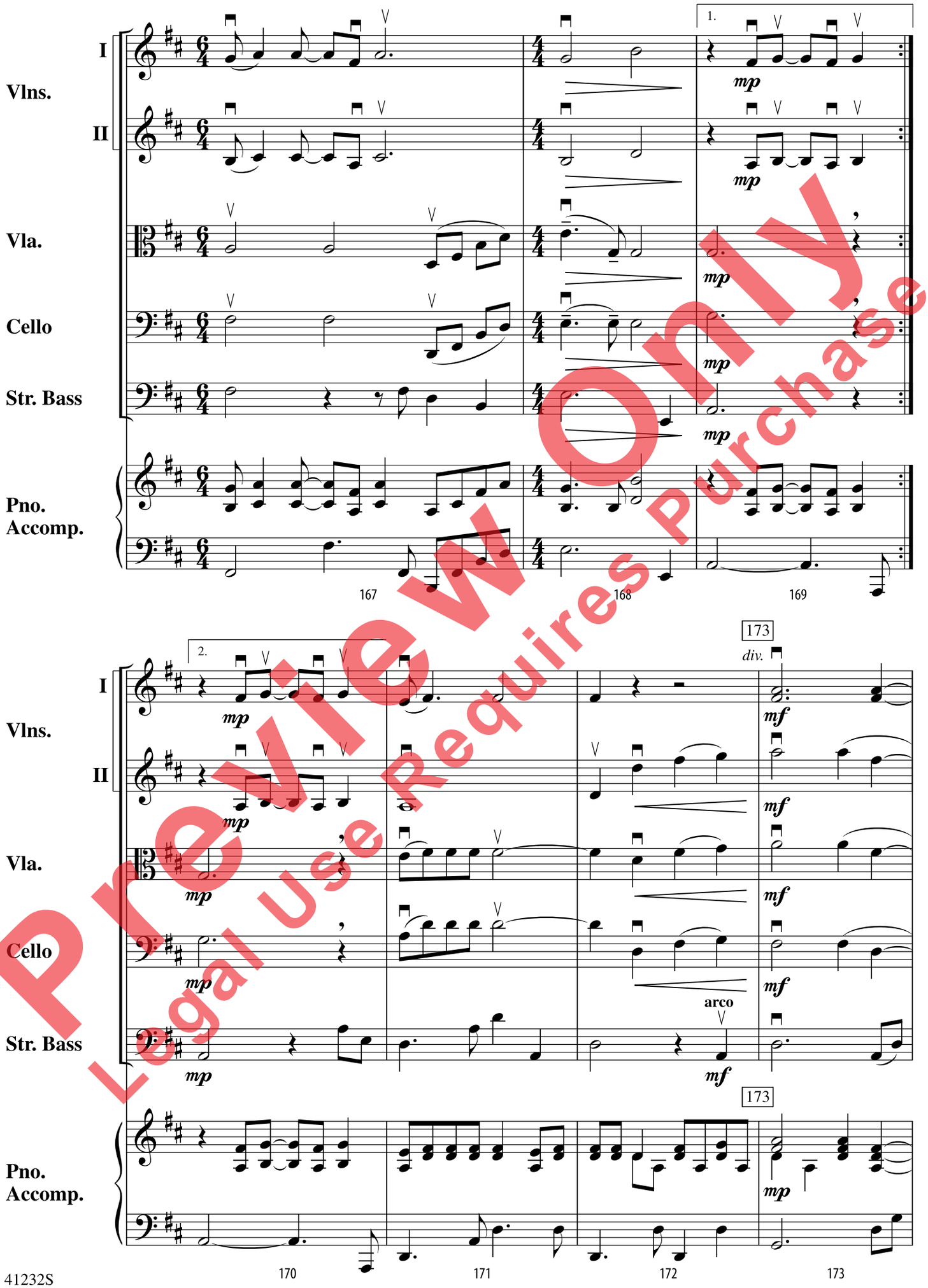
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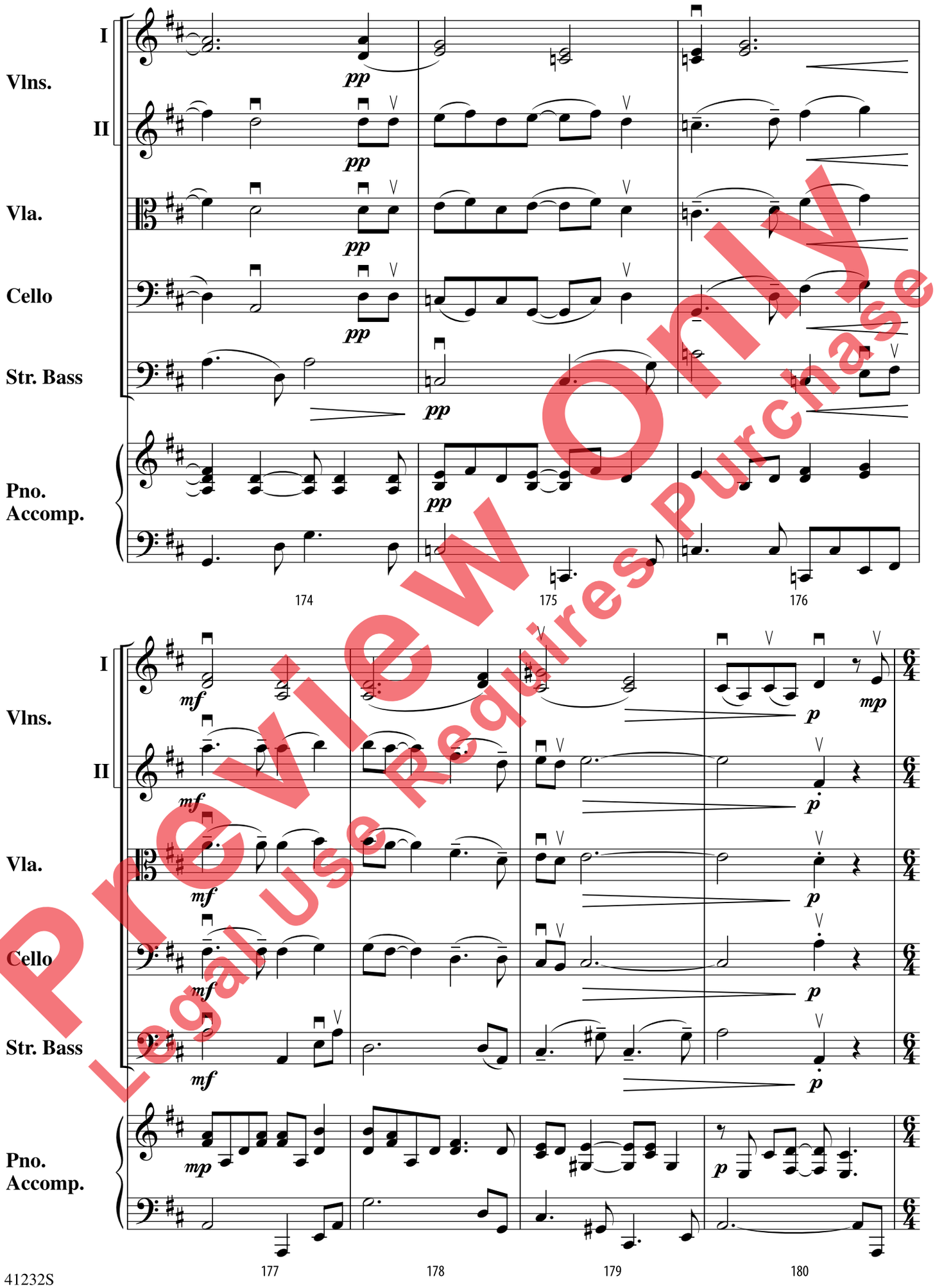
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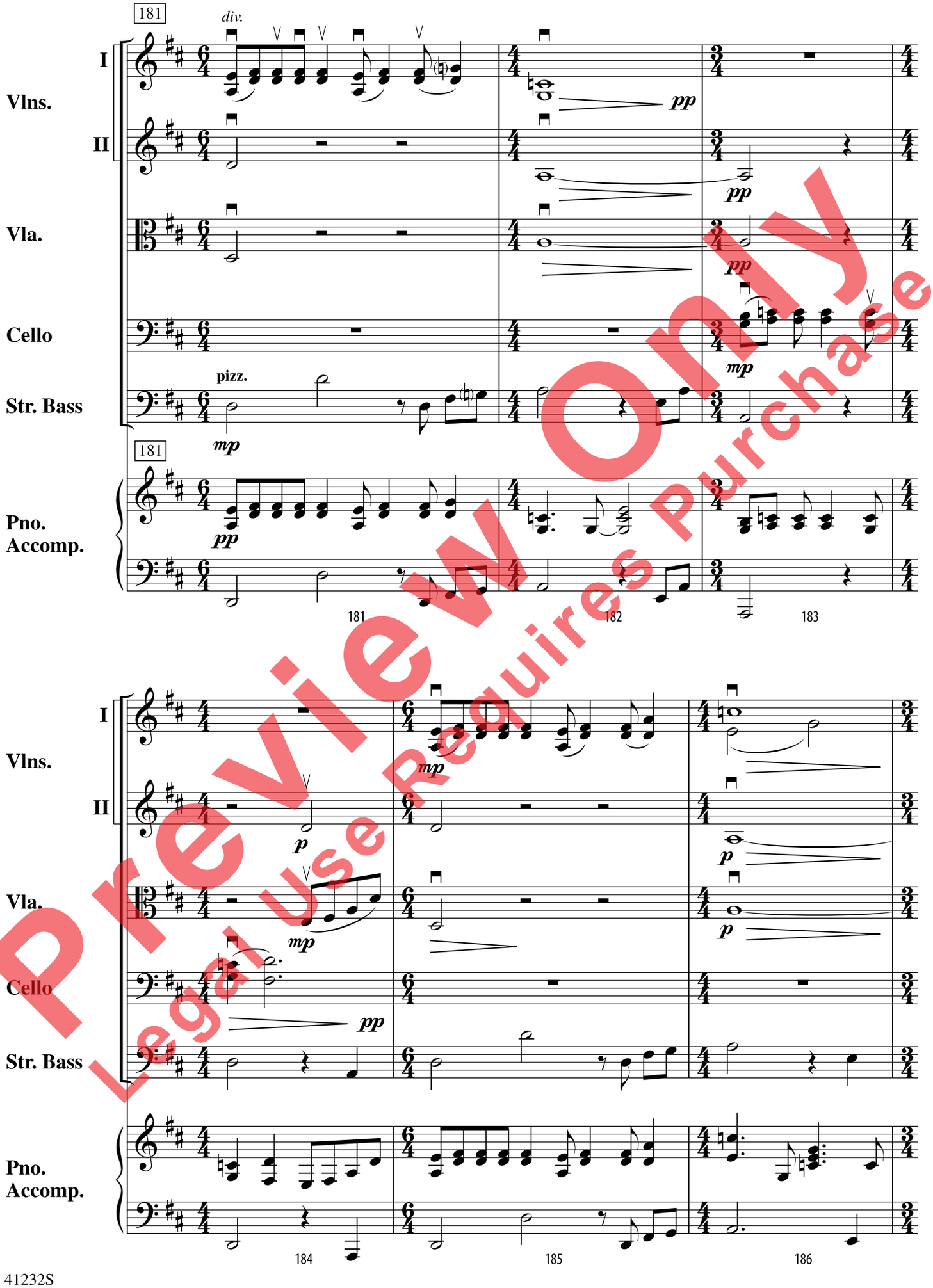
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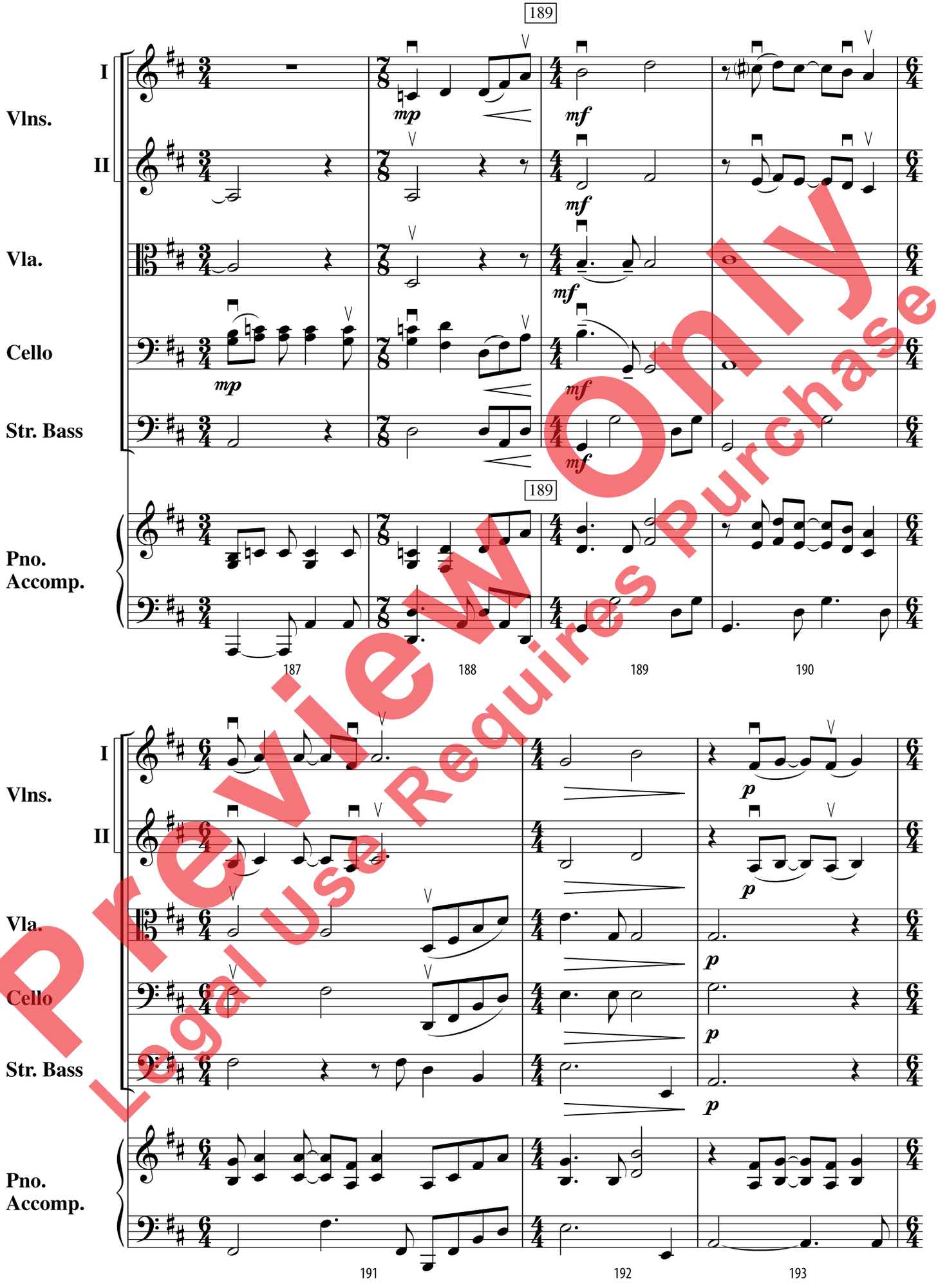
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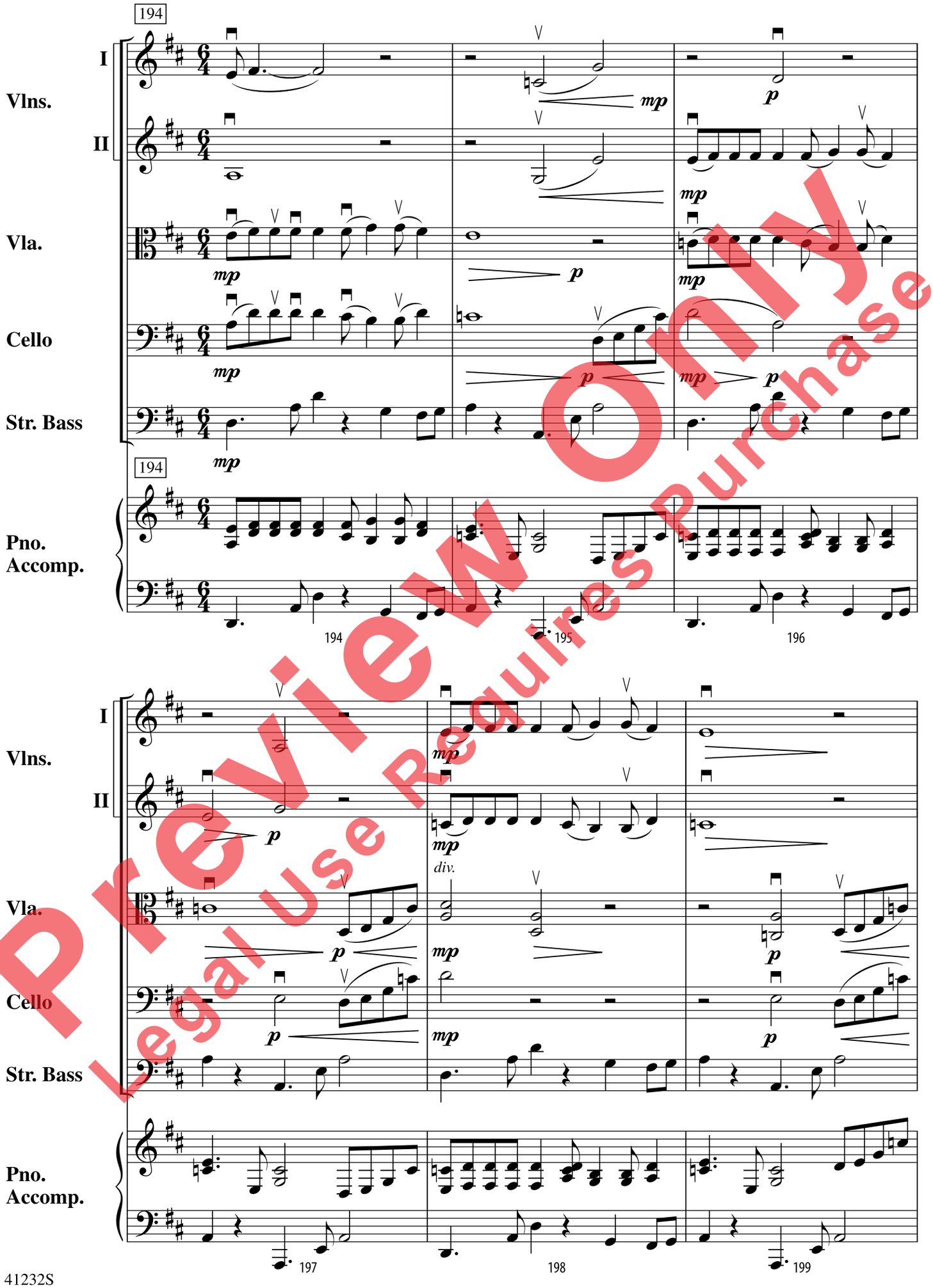
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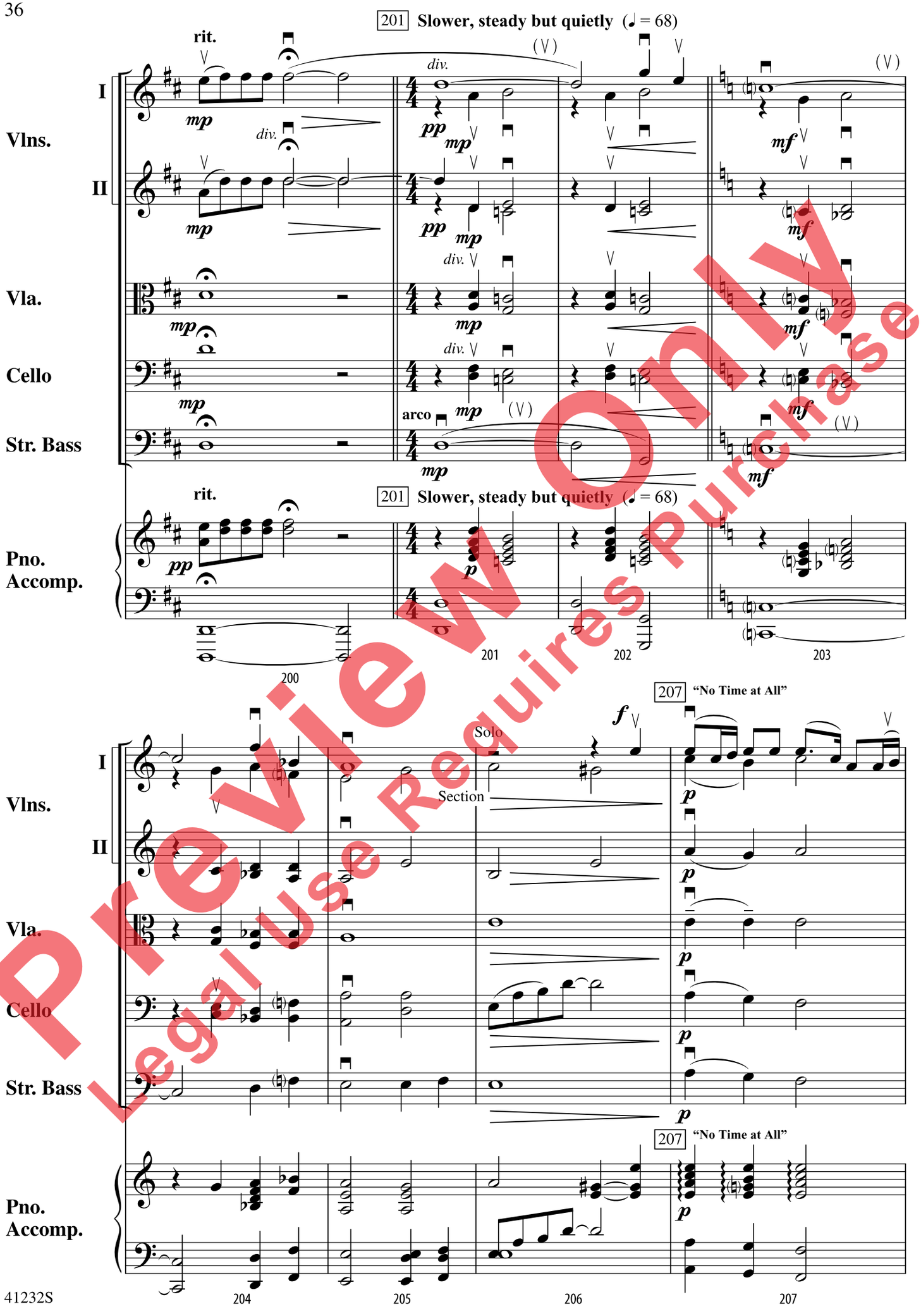
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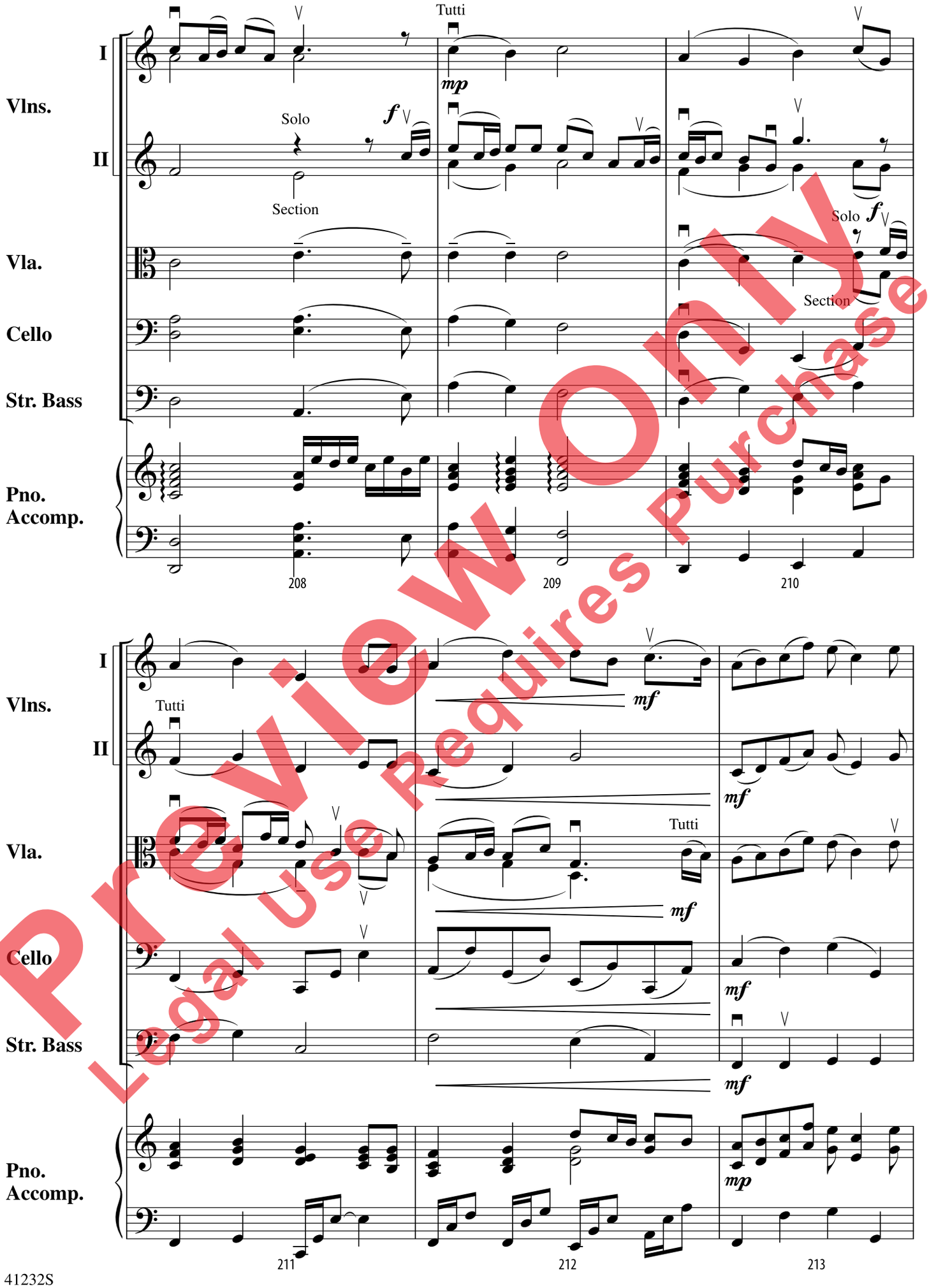
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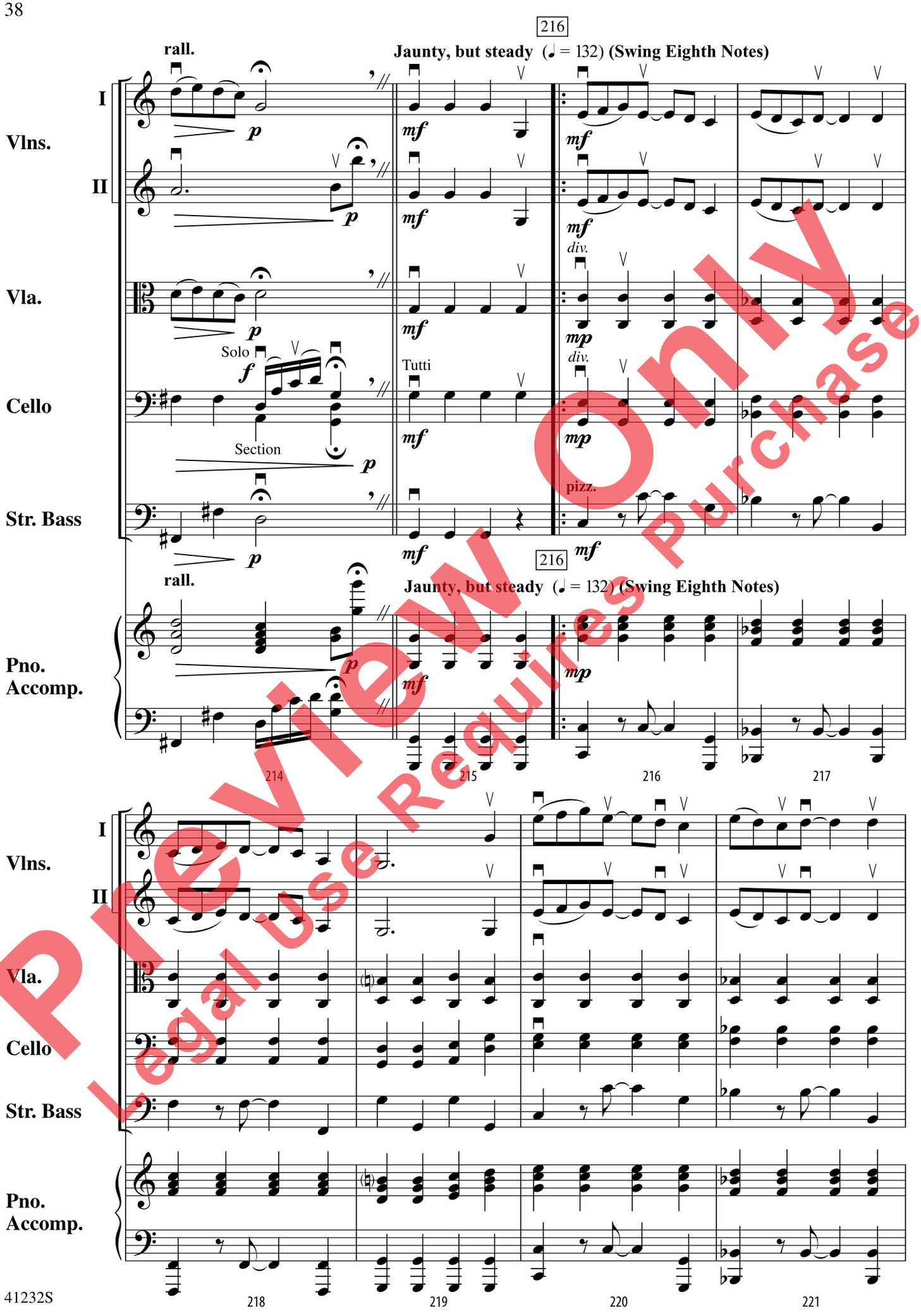
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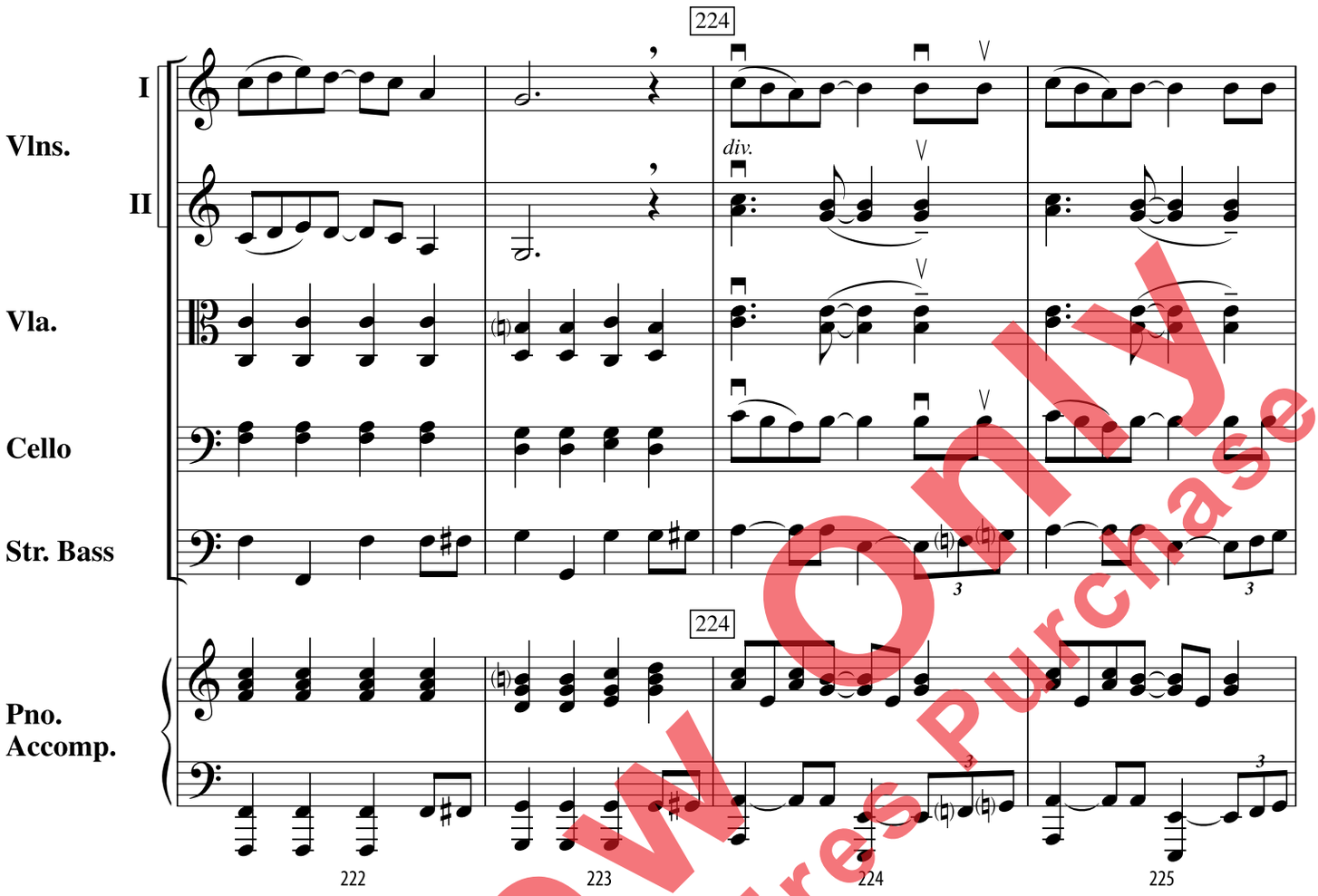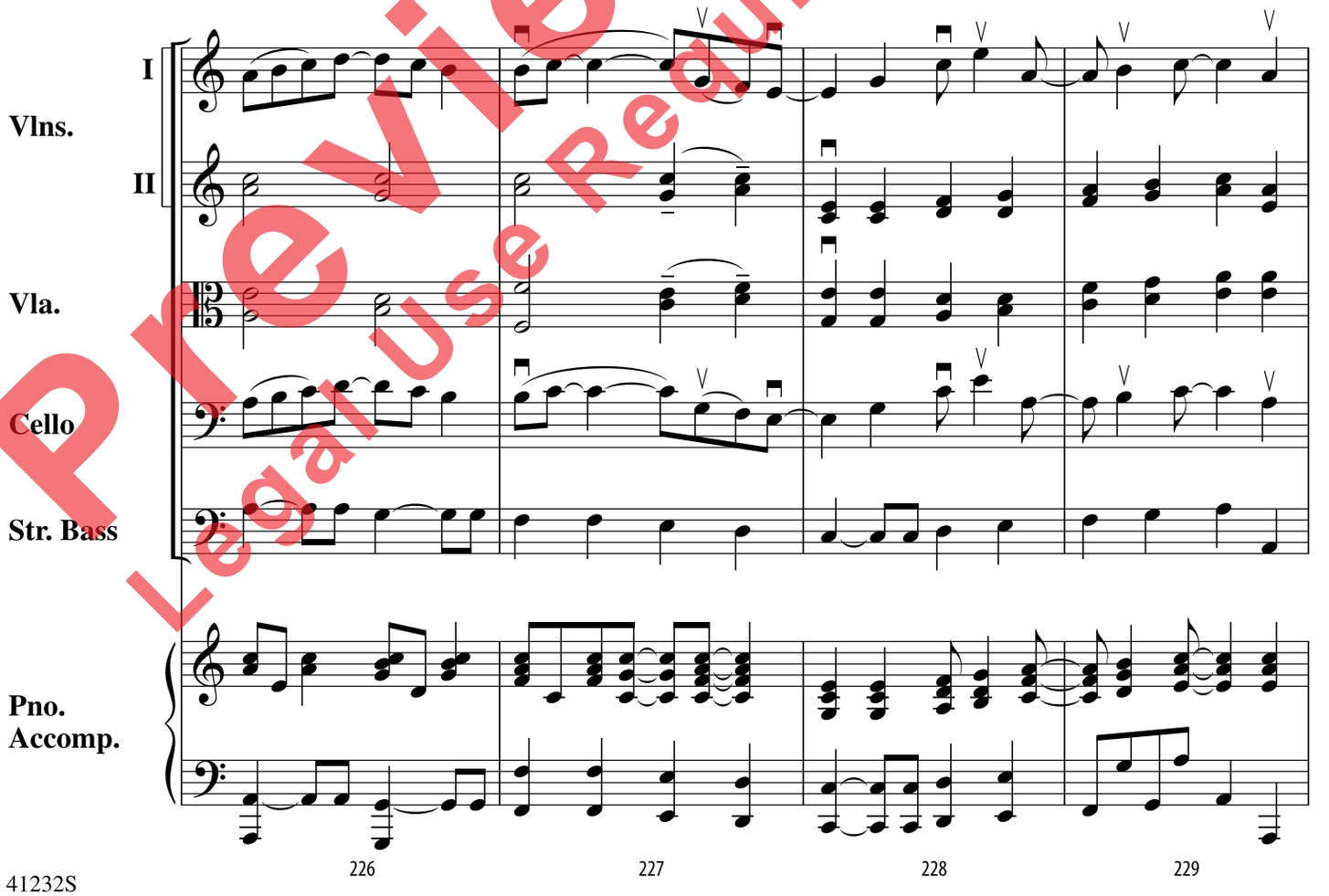
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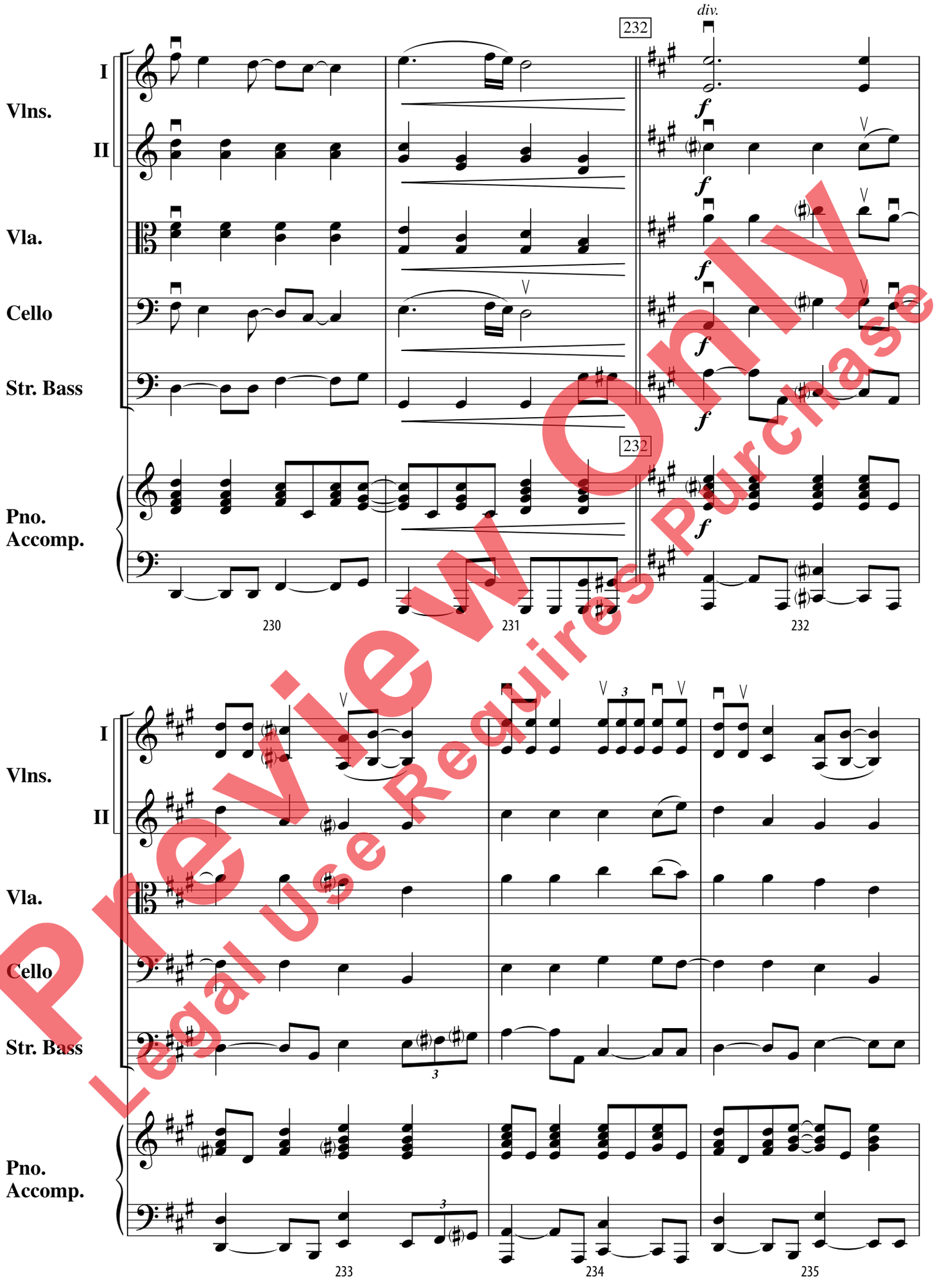
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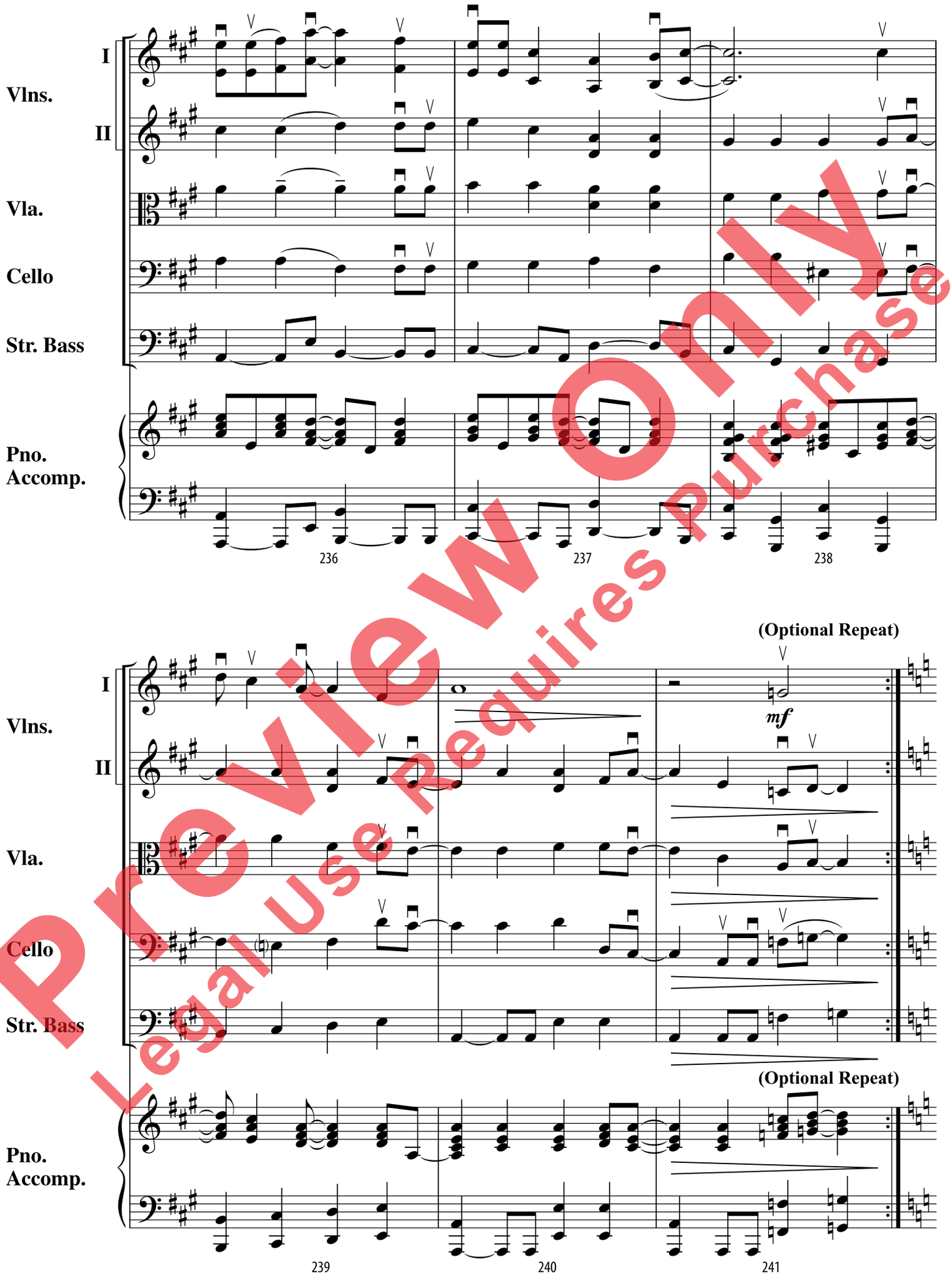

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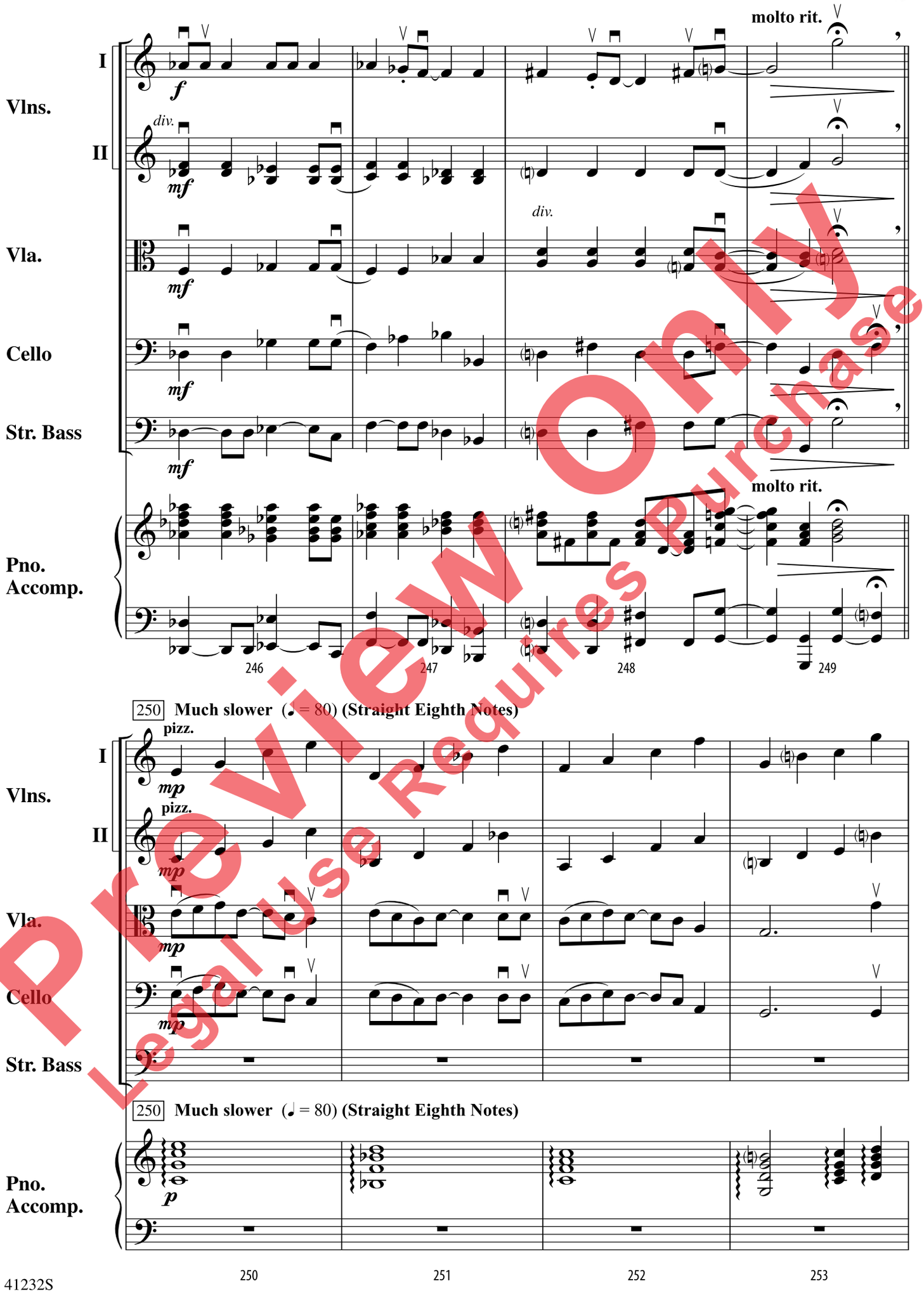
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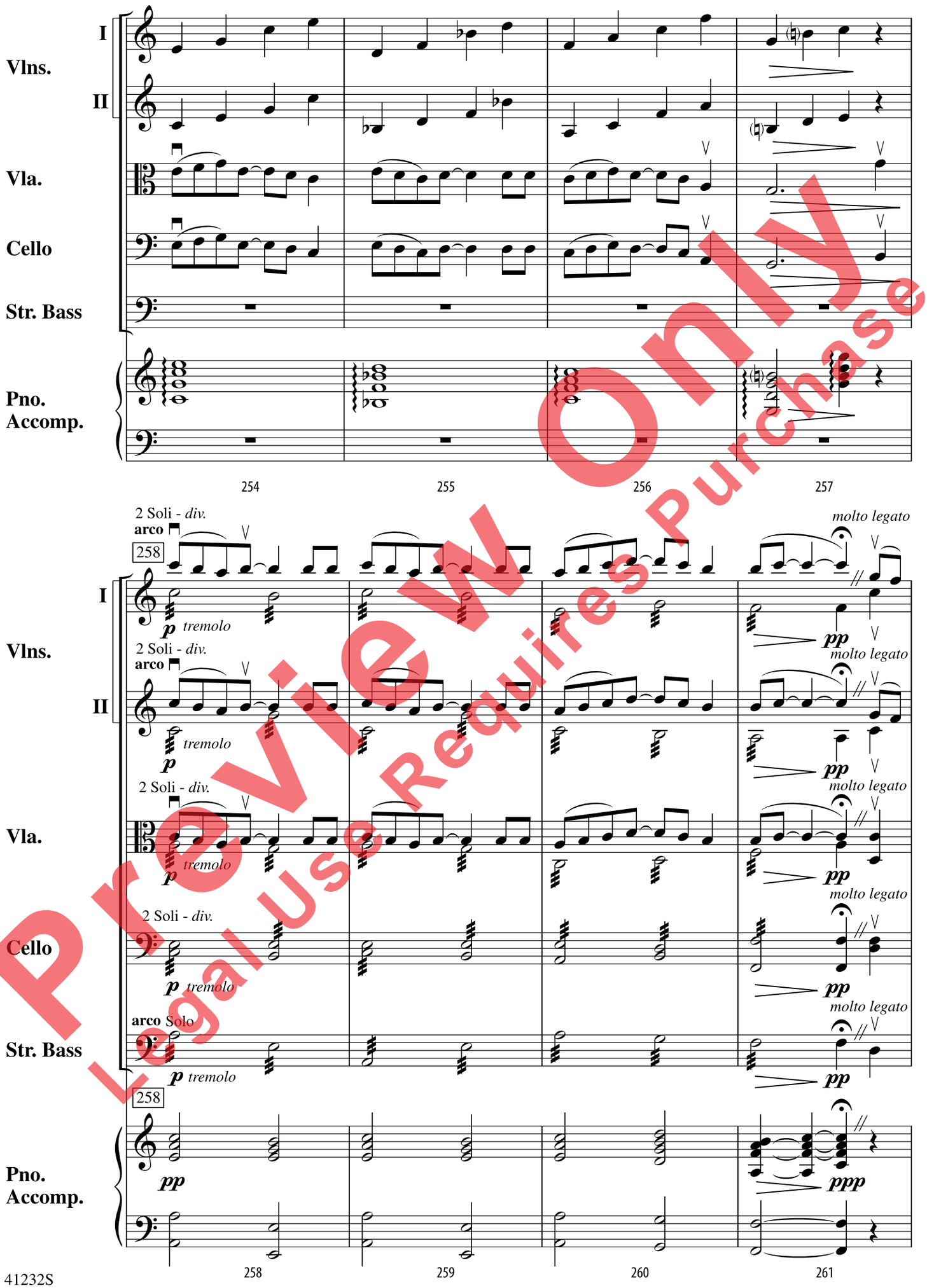
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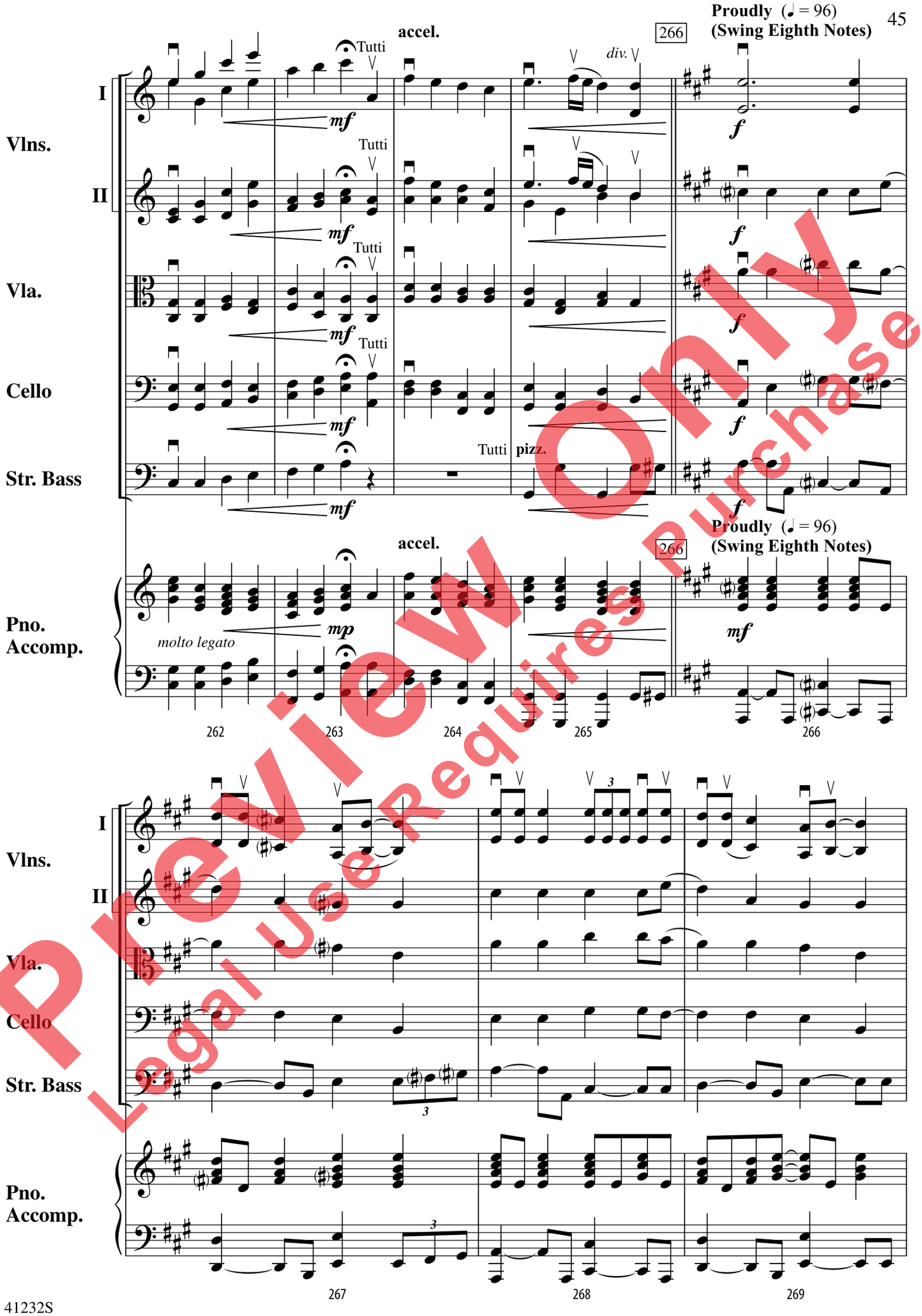
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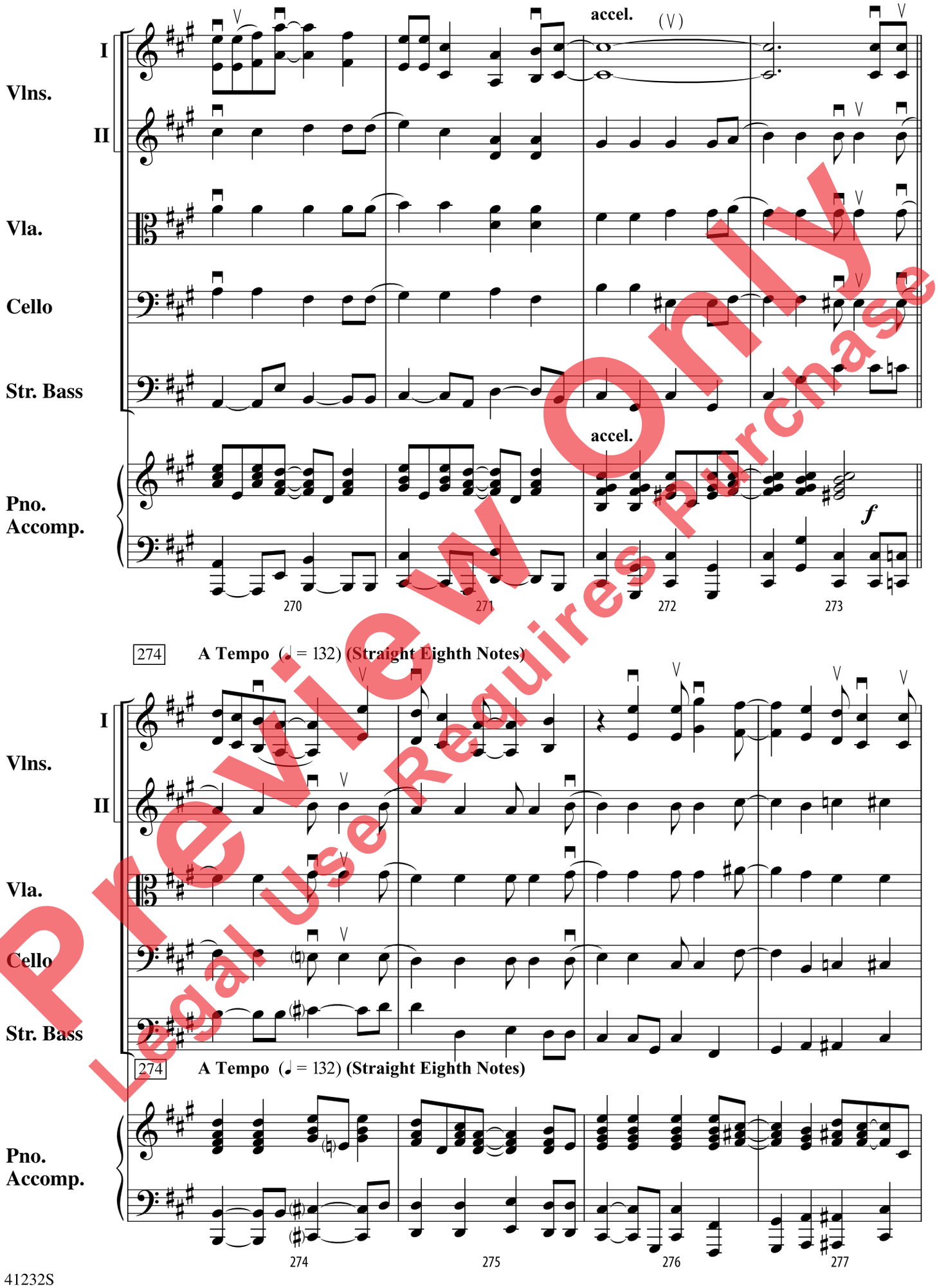
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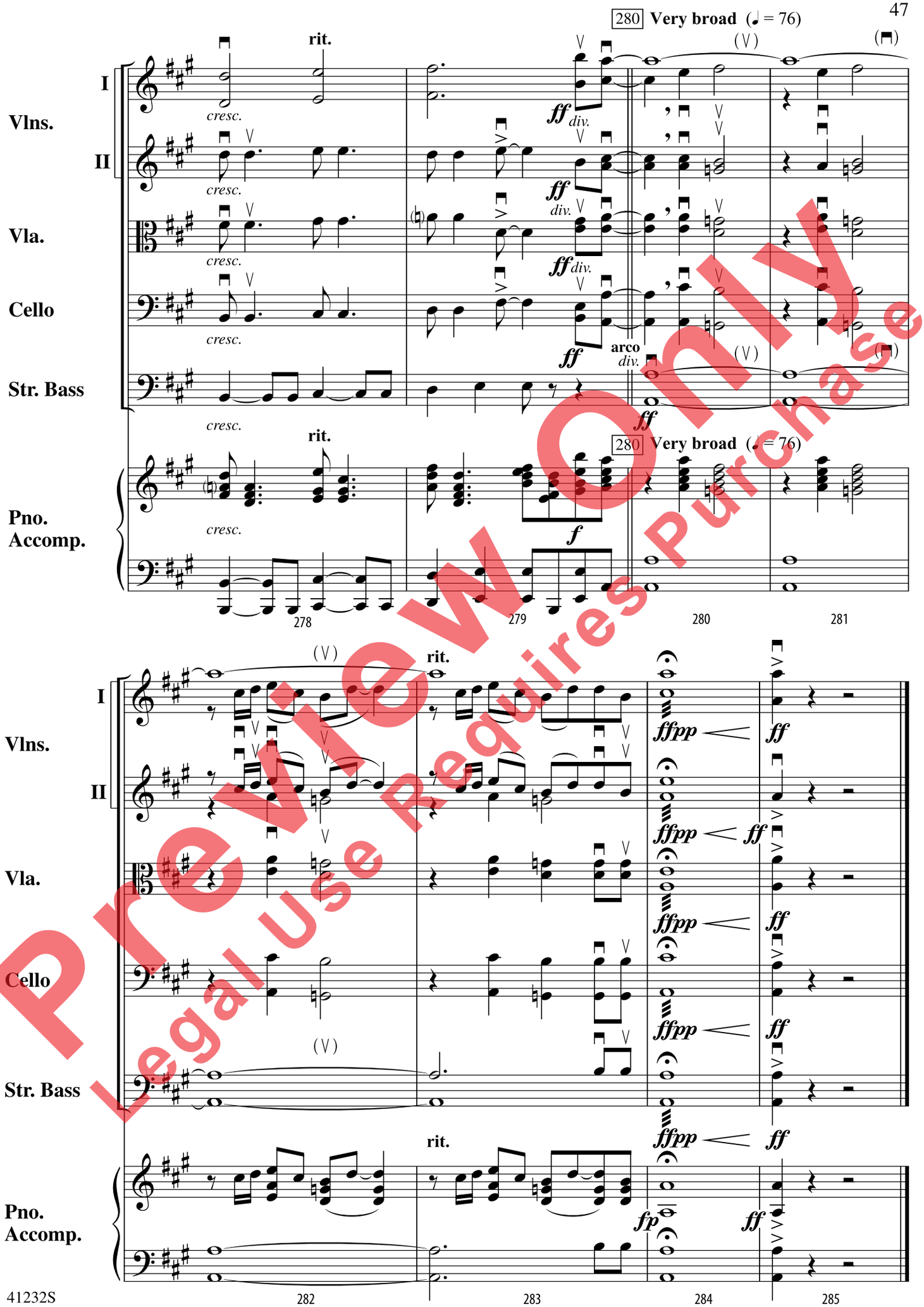
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