

1

Magic to Do

Each bar dictated, out of time

4

A-D

Unmeasured Slow 4 3

E1-E3

2 Moderate 4 4

2-5

ALL: Woo 6 7 8 9

Woo 10 11 12 13

14 LEADING PLAYER:

Join us, leave your field to flow - er. 15 Join us, leave your cheese to sour.

#1—Magic to Do

18 Join us, come 19 and waste an ho - ur or 20 two. 21 Doo-dle-ee - doo -

22 Jour - ney, jour - ney to a spot ex - 24 cit - ing, mys - tic and ex - o - tie.

26 Jour - ney through 27 our an - ec - dot - ic re - 28 vue. 29 We've got mag -

30 ic to do, 31 just for you. We've got mir 32 a - cle plays - to play.

33 We've got parts 34 to per - form, hearts 35 to warm,

36 kings and things to take 37 by storm as 38 we go a - long our way...

#1—Magic to Do

43

FASTRADA: **BERTHE:**

In - tri - que, plots to bring dis - as - ter.
Hu - mor, han - dled by a mas - ter.

3 PLAYERS: **(bend note)** **LEADING PLAYER:**

Ro - mance, sex - pre-sent-ed pas - tor - al - ly.
Dee-dle-ee - dee

51

LEWIS: **CHARLES:**

Il - lu - sion, fan - ta - sy to stud - y,
Bat - tles, bar -

LEWIS, CHARLES,
LEADING PLAYER: **LEADING PLAYER:**

bar - ous and blood - y.
Join - us, sit - where ev' - ry - bod - y can

ALL:

see.
We've got mag -

61

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

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

#1 - Magic to Do

kings and things to take - by storm - as we go a - long our way...

poco a poco accel.

Faster

Dee-dle-ee - dee

74

8
74-81

82

8
82-89

90

11
90-100

ALL:

We've got mag -

#1 - Magic to Do

102

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

kings and things to take— by storm as we go a - long our way.

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

108 kings and things to take¹⁰⁹ by storm as we go a - long our way.

111

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

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.

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

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

just for you. We've got mag - ic to do,— just for you,— as
— We got foi - bles and fa - bles to por - tray,— as
just for you. We've got mag - ic to do,— just for you,— as
114 ic to do,— 115 just for you. We've got mag - 116 ic to do,— as

ff we go a long (ong) our
ff we go a long (ong) our
ff we go a long (ong) our
ff we go a long 118 (ong) 119 our
120 (ALL:)
way. Hey.

124 125 126 127

Applause Segue

#1-Magic to Do

Magic Underscore

1a

TACET

#1a-Magic Underscore

Mod. Jazz tempo

L.P.: Yes indeedy.

23 Blood! 24 - 25 Blood! 26 -

27 Blood is red as sun-set. 28 Blood is 29 warm - er than wine.— 30

31 Warm - er than wine, 32 - 33 The taste of

A little faster

34 salt - y sum - mer 35 brine. 36 -

37 (LEADING PLAYER:) 38 - 39 Steel! 40 -

ALL: 37 Steel! 38 - 39 Steel! 40 -

SOLDIERS: LEADING PLAYER: 41 (Ugh) Steel is 42 cold as moon - light. 43 (Ugh) Steel is

#5 — Glory

44 sharp - er than sight. 45 Sharp - er than sight, 46

47 the touch of 48 bit - ter win - ter 49 white 50

3 straight 8ths 51-53

54 SOLDIERS: 54 Shout it out from the high est tow - er.

56 Shout it out in the dark - est ho - ur. 58 Char - le-magne, you

59 lead us on to 60 pow - er! 61

#5 — Glory

LEADING PLAYER:

62 War! War!

SOLDIERS:

62 War! 63 War! 64 War! 65 War!

LEADING PLAYER:

War is strict as Je-sus. War is fin-er than spring.

ALL:

66 War, 67 war. 68 war. 69 war.

ALL:

70 Ser-vice to 71 Christ and to our 72 king. 73

74

74 Shout it out from the high-est tow-er. 75 Shout it out in the

76 dark - est ho - ur. 77 Char - le-magne, 78 you 79 lead us on to

#5 – Glory

Steady 4

4X

79A pow er. 80 81

"Manson Trio"

8 4

82-89 90-93

94

8 102 8

94-101 102-109

118

8 6

110-117 118-123

124

4 128 7

124-127 128-134

rit.

3

135-137

#5 – Glory

5a

Carnage Capers

TACET

Glory - Tag

5b

LEADING PLAYER: Haha!! You ain't seen nothin' yet, folks! (GO)

Deliberate

2

WOMEN:

The gates of heav-en a - wait,
Thrown o - pen

The gates of heav-en a - wait,
Thrown o - pen

wide by Charles The Great!

wide by Charles The Great!

Maestoso**ALL:****LEADING PLAYER:** riffs

Glo - ry! Glo - ry! Glo - ry! Glo -

Glo - ry! Glo - ry! Glo - ry! Glo -

Bright 2 - Vaudeville

- ry! Glo - ry!

- ry! Glo - ry!

41 — nev - er thought a - bout how—— much I weighed, when there was still one—— piece of cake.

42 —

43 —

44 —

45 —

46 —

47 —

48 —

49 —

50 —

51 —

52 —

May-be it's meant, the ho - urs I've spent feel-ing bro - ken and bent and un - well. But there's still
rall.

no cure so hea - ven sent as the chance to raise some hell.

a tempo 54 BERTHE:

Ev - 'ry - bo - dy!! Oh, it's time—— to start liv-in', time to take a lit - tle from the

ALL:

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

world we're giv-en, time to take time,—— for spring will turn—— to fall,—— in just

world we're giv-en, time to take time,—— for spring will turn—— to fall,—— in just

#7—No Time at All

BERTHE: Verse!

no time at all...

no time at all...

64

Sag - es tweet that age—— is sweet,—— good deeds and good work earn you laur - els. But

what could make you feel more ob - so - lete—— than be - ing not - ed for your mor - als?

72 BERTHE:

Give me a man who is hand - some and strong, some-one who's stal - wart and steady.

MEN:

Hmm...

#7—No Time at All

Give me a night that's ro-man - tic and long, then give me a month to get ready. Now
Hmm.

76 77 78 79

80 I could way-lay some ag-ing rou-é and per-suade him to play in some cran-ny, but it's hard
rall. *a tempo*
BERTHE: This time let's hear it from (OUT) everybody!

80 81 82 83 84 85 86 87 88

to be-lieve I'm be-ing led a-stray by a man who calls me gran-ny. One! Two! Three! Four!

89 BERTHE & WOMEN:
Oh, it's time to start liv-in', time to take a lit-tle from the world we're giv-en,
MEN:
Oh, it's time to start liv-in', time to take a lit-tle from the world we're giv-en,

89 90 91 92

#7—No Time at All

time to take time, for spring will turn to fall in just
time to take time, for spring will turn to fall in just

93 94 95

BERTHE:
no time at all... So
no time at all...

96 97 98

99 100 101
when the drear-ies do at - tack and a siege of the sads be-gins,

102 103 104 105
I throw these re-gal shoul-ders back and lift these no-bile chins.

(BERTHE gets lifted in the trapeze) Safety
106 107 108

#7—No Time at All

109 Sweeter

109
Here is a se - cret I nev - er have told, may - be you'll un - der-stand why.
110 111 112
Ooo-

rit.

113
I be - lieve if I re - fuse to grow old I can stay young till I die.
114 115
Ooo-

116 Like a Music Box (Berthe's Trapeze Routine)

116
I've known the fears of six - ty six years, I've had
117-123

124-131
trou - les and tears by the score.

132
on - ly thing I'd trade them for is six - ty sev - en more!
132-139

140-147
Now

148
Now

155A-155F
Now

155G
Now

156
Now

164
Now

BERTHE:
One-Two-Three-Four!

165
(BERTHE gets off trapeze.)

166
167
168

169 BERTHE & WOMEN:

169 Oh, it's time to start livin', time to take a little from the world we're given,
MEN: Oh, it's time to start livin', time to take a little from the world we're given,
time to take time, for spring will turn to fall in just no time at all...
Aah...

Cut on cue

177 Oh, it's time to start livin',
178 Oh, it's time to start livin',

BERTHE: You've been a wonderful audience.
But I like to sing this one to Pippin.

181 Oh, it's time to keep livin', time to keep takin' from the world you're given.

#7—No Time at All

a tempo

185 You are my time, so I'll throw off my shawl and

189

189 watch - ing your flings be flung all o - ver, makes me feel young
MEN: Ah... 190 Ah... 191 Ah...

BERTHE & WOMEN:

192 all o - ver, in just no time at 193 in just no time at 194

195

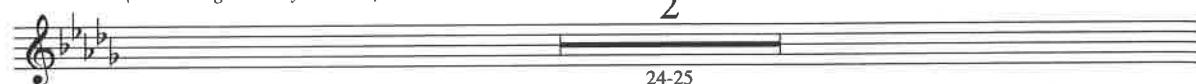
195 all... 196 all... 197 198

#7—No Time at All

(Charlemagne's body levitates)

2

24-25

**Levitation**

Morn-ing glow, fill the earth. Come and shine for all you're worth.

WOMEN:

Ah,

MEN:

Ah, 27 ah, 28 ah, 29 ah,

We'll be pres - ent at the birth of old faith look-ing new.

ah.

, 30 ah, 31 ah, 32 ah, 33 ah,

Morn - ing glow is long 35 past 36 due. 37

2

38-39

40

Oh, morn-ing glow, I'd like to help you grow.

Oh, morn-ing glow, I'd like to help you grow.

Oh, morn-ing glow, 41 I'd like to help you grow.

I'd like to help you grow.

We should have star - ted long a - go. So,

Ah

44 Ah 45 46 47

48

Morn - ing glow,— all day long, while we sing to - mor -
row's song.——— Never knew we— could be— so strong, but
to - mor - row's song. We could be— so strong.
51 to - mor - row's song. 52 We could be 53 so strong.

now it's ver - y clear. Morn - ing glow is al - most
Ah

54 Ah 55 56 57

#10 – Morning Glow

rall.

58 here... 59

747 Walk Down
Moderato Maestoso

59A 59B 59C 59D 59E 59F 59G 59H

Morn-ing glow, by your light, we can make the new day bright, —
Morning glow, by your light, we can make the new day bright, —
Morning glow, by your light, we can make the new day bright, —
and the phan-toms of the night will fade in - to the past.
and the phan-toms of the night will fade in - to the past.
and the phan-toms of the night will fade in - to the past.

PIPPIN: 59I 59J 59J-1 59K 59L
ALL:
Morn-ing glow is here at last!

#10 – Morning Glow

60

8

60-67

poco rit.

72

Safety

2

72-73

2

74-75

Mod. Maestoso

PIPPIN & MALE ACROBATS:

76

Morn - ing glow, by your light, we can make the new day bright,—

Morn - ing glow, by your light, we can make the new day bright,—

Morn - ing glow, by your light, we can make the new day bright,—

76 77 78 79

76 77 78 79

76 77 78 79

OPT.

and the phan-toms of the night will fade in - to the past.

and the phan-toms of the night will fade in - to the past.

and the phan-toms of the night will fade in - to the past.

80 81 82 83

Più mosso rit. a tempo

PIPPIN: OPT.

Morn - ing glow is here at last!

ALL:

84 85 86 87

LEADING PLAYER: PIPPIN:

We've got ma - gic to do, just for YOU! At last!

At last!

88 88A 89 90 91 92

End of Act 1

11

Opening—Act 2

Circus 2 "Corner of the Sky"

2 2X 8
1 2-9

10 7
10-16

Slower Transition Fanfare

17 2 2
17-18 19-20

21 **Cakewalk 1** 8
21-28 29 **accel.** 8
29-36

37 **Cakewalk 2** 8
37-44 45 8
45-52

53 **"No Time At All"** 8
53-60 61 8
61-68

#11—Opening - Act 2

69 8
69-76 8
77-84

85 "Spread a Little Sunshine" 8
85-92 4
93-96

97 Majestic 4
Corner Fanfare 1 4
97-100 101 6
101-106 106

111-112 2 113-114 2
"The Gates of Heaven"
Perky 2

115 ALL:
115 The gates, the gates, the gates of hea-ven, the gates of Hea-ven a - wait.
116 117 118

119 120 121 122
The gates, the gates, the gates of hea-ven, the gates of Hea-ven a - wait.

#11—Opening - Act 2

123

The gates— of heav-en a - wait,
Thrown wide— by
Pip - pin the Great.

We fol - low him through--- by serv - ing his
state. Doo doo doo doot, Doo doo doo doot, Doo doo doo doot, Doo doo doo doot,

The gates, the gates, the gates of hea-ven, the gates of Hea-ven a - wait.
The gates, the gates, the gates of hea-ven, the gates of Hea-ven a - wait.
The gates, the gates, the gates of hea-ven, the gates of Hea-ven a - wait.
The gates, the gates, the gates of hea-ven, the gates of Hea-ven a - wait.

141

Thrown wide— by
Pip - pin the

Great.

Great.

MaestosoLEADING PLAYER:
Long live the King.ALL:
Long live
the King.(OUT)

8

149-156

Peaceful

29

Some men are heroes, some men outshine the sun.

30 31 32 33 34 35 36 37

poco rit. Freely a tempo

33 34 35 36 37

Some men are simple, good men, this man wasn't one.

38

38 39 40 41 42 43

And I won't miss his moods, his gloomy solitudes, his blunt abrasive style,

39 40 41 42 43

but please don't get me wrong, he was the best to come along

44 45 46 47 48 49

poco rit.

44 45 46 47 48 49

style, but please don't get me wrong, he was the best to come along

Freely a tempo rit.

50 51 52 53 54 55

in a long, long while...

50 51 52 53 54 55

rit.

Almost Segue

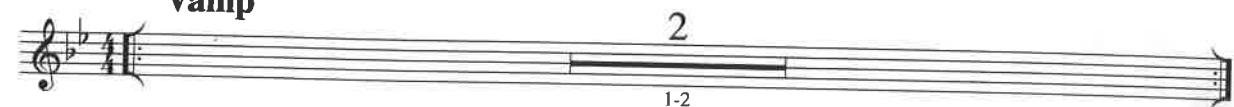
#19—I Guess I'll Miss the Man

Finale Underscore / Cakewalk

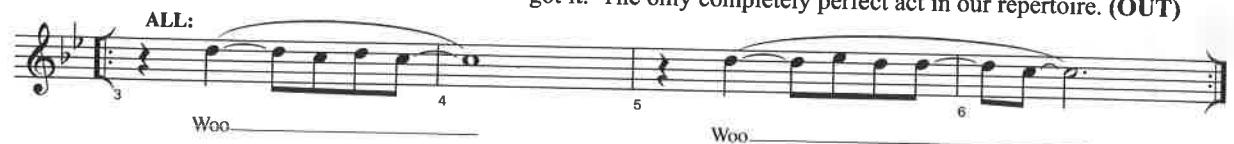
19a

Slow, misterioso

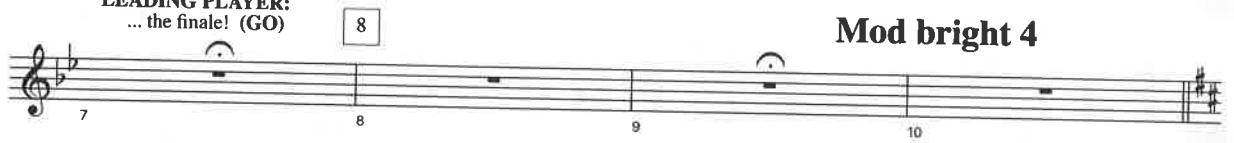
Vamp



Vamp - cut on cue



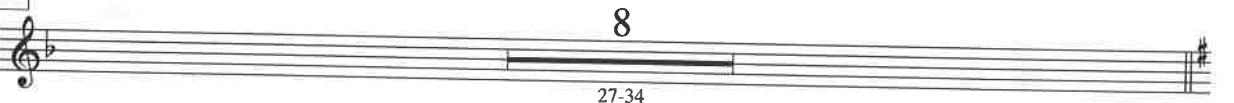
LEADING PLAYER: There is something, Pippin. And we've got it. The only completely perfect act in our repertoire. (OUT)

LEADING PLAYER:
... the finale! (GO)

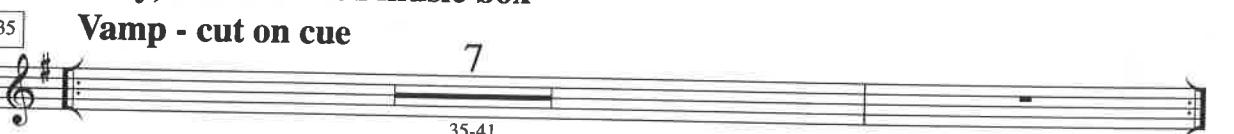
poco a poco accel.



Even faster



Slowly, like a broken music box



Almost Segue

#19a—Finale Underscore / Cakewalk

20

Finale

2

NO rit.

LEADING PLAYER:

7

NO rit.

NO rit.

Think a-bout the sun, Pip-pin.

Think a-bout her gol-den glance.

Mod. slow 3

How she lights the world up, well, now it's your chance. With the guar-di-ans of

splen-dor in - invit-ing you to dance.

Pip - pin, think a-bout the

ALL: Now, Pippin ... come on, Pippin ... it's time ...

LEADING PLAYER: It's time for you
to do something truly extraordinary. (GO)*rit.*

LEWIS:
Think how
you'll shine!FASTRADA:
Like the glow
of morning ...CHARLES:
You will burn in
our memories ...
forever.ALL:
Forever!!!

a tempo

LEADING PLAYER:

LEWIS:

Days are tame and nights the same.

LEADING PLAYER:

LEWIS:

ALL:

Ah,

rall.

name. Pip - pin, think a - bout the
name. Pip - pin, think a - bout the
Pip - pin...

Rock Gospel

3

sun!
sun!
sun!

3

3

52-54

55 WOMEN:

Think a - bout— the sun, Pip - pin. Think a - bout— her gol - den glance,
Think a - bout— the sun, Pip - pin. Think a - bout— her gol - den glance,

MEN:

56 57 58

#20 — Finale

how she lights the world up. Well, now it's your chance. with the guar -
how she lights the world up. Well, now it's your chance. with the guar -

63

di - ans of splen - dor in - vit - ing you— to dance.
Pip -
di - ans of splen - dor in - vit - ing you— to dance.
Pip -

pin, think a - bout— the sun.
pin, think a - bout— the sun.

71 WOMEN:

Think a - bout— your life. Ah— Your
Think a - bout— your life.

LEADING PLAYER & MEN:

72 73 74

71 Think a - bout— your life, Pip - pin. Think a - bout— the dreams— you planned.

#20 — Finale

life. that's so close at hand when the pow -
75 Think a - bout the mo - ment that's so close at hand when the pow -

er and the glor - y are there at your com-mand.
79 er and the glor - y are there at your com-mand.

The pow-er and the glor - y are there at your com-mand.
83 The pow-er and the glor - y are there at your command.

GROUP 1:
The pow-er and the glor - y are there at your com-mand. Pip -
GROUP 2:
The pow-er and the glor - y are there at your com-mand.

#20 – Finale

pin... think a - bout - your
91 Pip pin... think a - bout - your

LEADING PLAYER:
Broader *poco rit.* **LEADING PLAYER (cont'd):**
Ladies and gentlemen! (GO) Presenting the great Pippin ...

life... 93 life... 94

Maestoso
ALL:
97 Riv - ers be - long - where they can ram - ble,
97 Riv - ers be - long - where they can 99 ram - ble,

ea - gles be - long - where they can
100 ea - gles be - long - where they can 102

#20 – Finale

103 Faster $\text{♩} = 126$

Vamp 2

ALL (*chanting*): Pippin... Pippin... now, Pippin, now... come on, Pippin. **PIPPIN:** No, stop! (GO)

fly... 103 104 105-106

fly... 107 108 109 110

111 PIPPIN:

I'm not a riv - er or a gi - ant bird that soars to the sea. 111 112 113 114

And, if I'm nev - er tied to an - y-thing, I'll nev - er be free. 115 116 117 118

7 119-125

#20—Finale

Safety

128 129

PIPPIN:

I wan - ted ma - gic— shows and mir - a - cles, mir - a - ges to touch. 130 131 132 133

I want-ed such a lit - tle thing from life. 134 135 136 137

I want-ed so much, 138 139 140 141

I nev - er came close, my love. We near - ly came near. 142 143 144 145

it nev - er was there, I think— it was 146 147 148 149

LEADING PLAYER: All right. You'll see what it's like without us ... Take down the tent ... I mean it. Take down the tent. Now!!! Let's go!

4x (*vocal-1st time only*) 145 146

147 2x 4 147-150

here... 147

#20—Finale

Theo's Corner

20a

Segue from #20 - Finale

A capella

THEO:

Riv-ers be-long where they can ram - ble, eag - les be-long where they can fly.

I've got to be— where my spir-it can— run free, got-ta find my cor-ner— of the sky.

sky. 10-12 3

poco a poco cresc.

ALL: Woo. 13 14 15 16 woo

The sheet music consists of six staves of musical notation for a cello. The first two staves begin with a treble clef and a common time signature. The third staff begins with a bass clef and a common time signature. Measures 17 and 19 start with a bass clef, while measures 18 and 20 start with a treble clef. Measures 21 and 23 start with a treble clef. Measures 17 through 20 feature a continuous eighth-note pattern. Measures 21 through 24 feature a continuous sixteenth-note pattern. The lyrics "Woo" or "woo" are placed below each staff, corresponding to the notes. Measure numbers 17, 18, 19, 20, 21, and 23 are explicitly labeled.

#20a - Theo's Corner