Music and Lyrics by Stephen Schwartz
Book by Roger O. Hirson

Originally produced on the Broadway stage by Stuart Ostrow
Directed on the Broadway stage by Bob Fosse

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(BEN)

Join Us Leave Your Field To Flour Join Us Leave Your Cheese To Sour

Come And Waste An Hour Or Two Doo-bie-ee Doo-

Journey. Journey To A Spot Exciting Mystic And Exotic
Journey, through our anecdo tic revue, we got magic.

- To do, just for you we got miracle plays to play, we got parts.

- To perform hearts to warm, kings and things to take by storm.
We Go Along Our Way

Guitar

Organ

V.S.
WE GO A-LONG OUR WAY

ORGAN OR PA.

V.S.

SUS HP.

MOT/HOONS
P.C. - II - MAGIC F.S.

- MAGIC TO DO_ JUST FOR YOU WE GOT MIRACLE PLANS TO PLAY WE GOT PARTS-

TO PERFORM HEARTS TO WARM KINGS AND THINGS TO TAKE BY STORM AS

WE GO A-LONG WE GOT MAGIC TO DO WE GOT MAGIC TO DOC

WE GO A-LONG OUR WAY MAGIC TO DO

Piano (ADD STRS)
Piano-Conductor  

MAGLI UNDERSCORE #1  
"Pippin"  

(Reprise)  

(Applause)  

[REPEAT TILL CUT] (AND A CLIMAX)  

(Cut 1)  

1. Woo  
2. (Brumtine)  
   (Organ - String - Harp Stop)  
3. (Cello)  
   (Pizzicato)  
4. (Cello)  
   (Short Stop)  

Lust-Murder - Holy War -  
   -- AND A CLIMAX --  

(Cut 2)  

14  

M. 2054 - 802 - '72
MAGIC UNDERSCORE #2

"APPIN"

Primo-Conductor

NOT NOW LATER

Vamp - On Cue Cut To Bar 5

(1) WOO

(2) WOO

(3) (4)

(5)

(6)

Woo Blk

[WHEN SIGN UNFURLS]

V.S.

El Pelusa

15

MAY 82 '78
[Warning] (A Player) "Oh, fantastic!"
(Cue) (Pippin) "And I'm going to find it."

I'm not exactly sure what I want to do...
Or where I want to go."

Everything has its season
Everything has its time

Margey Gouz' 72
SHOW ME A REASON AND I'LL SOON SHOW YOU A RHYME
Cats Sit On The Wain-kow Sill

CHILDREN Sit In The Show
WHY DO I FEEL I DON'T FIT IN ANYWHERE I GO

RIVERS Belong Where They Can Roam-
EAGLES Belong Where They Can Fly
I've got to be where my spirit can run free

Got to find the corner of the sky

Important

Add flute (sneak in)

Add cello

20
Ever'ry Man Has His Day Dreams, Ever'ry Man Has His Goal

People like the way dreams have of stick-ing to the soul. Thin-ker-els have their light-ing.

Night-in-girls have their song and don't you see I want my life to be some-thing more than long.
DIRECT SEQUE FROM "CORNER OF THE SKY"

(WAIT FOR CONGRATULATIONS)

ORGAN (strummed)

SEGUE TO BAR (1)

JOURNEY, JOURNEY TO A SPOT EXCITING MYSTIC AND EXOTIC

JOURNEY THROUGH OUR ANER-DOTIC REVIEW.
MUSIC - SCENE CHANGE

[Notation of musical score with annotations and cues]

[CUT ON CUE FROM LEADING PLAYER]
CUE: "A GIANT ON THE BATTLEFIELD, AND IN THE BEDROOM... THANK YOU SO MUCH."

CUE: "WELL..."
Welcome home

Pippin:

[Cut on:]

But it's still today.

(cue:)

Charles:

"But for how long?"

"They're so much alike, but not identical."

"Here's your throne."

[Loose time]

"Enter Kevin."

"Pippin's half brother."

(cue:)

Lewis:

"I don't mean to shock your bookish sensibilities."

Out on: Lewis

[Play til cut]
"Pippin"

(CUE) "I'M ONLY SHOCKED THAT YOU'RE INTERESTED IN WOMEN NOW."

(LEADING PLAYER) ENTER FASTRADA

AD LIB. REPEAT

(OUT ON: "DON'T BE ANGRY WITH ME. YOU KNOW HOW CONFUSED I GET ABOUT MONEY."

33
...is not worth the fussing I'm getting. [laughs]

[3x5]

(CHARLES:)

Home, son; welcome home. I'm so glad to hear there's nothing wrong. Welcome, welcome.

[GET 3x5]

wał

Home, son; glad you're home ... will you be staying

[GET 3x5]
P.C.

-2- "WELCOME HOME" PART 2 (Ftrs)

LONG:

WELCOME HOME, SON, WELCOME

HARP

(BASS)

HOME.

WELL, I'VE GOT TO GO, IT'S ALMOST NOON.

WELCOME

HOME, SON, GLAD YOU'RE HOME...

WE'LL TALK AGAIN SOON...

STRES. ONLY

(etc.)
WELCOME HOME, Part 2 (F-5)

[RF]"OH, PIPPIN"
[PIPPIN]"YES, SIR?"

[CHARLES]"ONE MORE THING. I WOULD IM-PART IS...

I MAY BLUSH, BUT I'LL BE FRANK...

HOME IS WHERE THE HEART IS

[CHARLES]"WHY DID I SAY THAT?"

[PIPPIN]"THANK YOU, SIR... "WHY DID HE SAY THAT?"
CUE: "GENTLEMEN BE SEATED"

[WAMP AD LIB]

"THERE'S PLENTY OF FUN WHEN YOU WIN."

[AGITO]

WAR IS A SCIENCE WITH RULES TO BE APPLIED, WHICH

E. H. SOLO

ELEC. (HARP)
Good Soldiers Appreciate, Recall and Recapitulate Before They Go To Decimate The Other Side.

"Now, Gentlemen, This is the Plan for Tomorrow's Skirmish!"
PAR-TY OF THE E-N-E-MY IS STATIONED ON THE HILL, SO WE'VE GOT TO BRING THEM DOWN HERE, AND THIS IS HOW WE WILL'S OUR

MEN IN THE RA-VINE (THAT'S THIS A-RE-A IN GREEN) WILL MOVE A-CROSS THE VALLEY WHERE THEY PLAINLY CAN BE SEEN, AND THE

E-N-E-MY (IN BLUE) WILL UN-PREDICATABLY PURSUE, FOR THAT'S WHAT YOU DE-PEND UP-ON AN E-N-E-MY TO
Quasi "March of Time"

Men go marching out into the fray
Conquering the enemy and changing the day.

(31) Piano
(32) Bass/Cello

(33) Guitar

(35) Harp, the blood is pounding in our ears.

(36) Acc. Cresc.

(37) Cello/Bass

(38) Guitar/Horn

(39) Charles:

Dialogue

"I'm sorry, Father..."

(40) Thomas/Guitar

(41) Bass
When the foe see our soldiers marching through the left, they will mount a charge and meet us at the point I've labeled B, and their

Bowed on the hill (in yellow on the map) will leave their posts to join the rest and fall into our trap. Then we'll

Cut off reinforcements and retreat of any kind, bearing principles of exfil and deinfilade in
WAR IS SCIENCE

(F.S.)

And if all the plays we pick to really work to bring to pass occur, we

Won't have just a victory, we'll have ourselves a massacre and then and then, and gentlemen and then and then the
QUASI - MARCH OF TIME

MEN GO MARCH-ING OUT IN TO THE FRAY
CON-VEN-ING THE EN-EM-IES AND CAR-ry-ING THE DAY

HER THE BLOOD IS POUND-ING IN OUR EARS
JO-BI-LA-TIONS WE CAN HEAR A GROAT-FUL NA-TIONS

[DIÁLOGUE]

SHALL NOT CAUTION YOU AGAIN...

"IN CONCLUSION, GENTLEMEN..."

[PIPPIN] "I'M SORRY..."

BUT...""
Listen to me closely, I'll endeavor to explain what separates a Char-lu-Tan from a Char-le-Magne, a

Rule contested by generals illustrious and various, tho' pompous as a Pompey or daring as a Dar-ius, a

Simple rule that every great learns by heart, it's smarter to be lucky than it's lucky to be smart!
IF THE FATES FEEL FROWARD AND ALL OUR PLANS THEY SMOOTHER

WELL, SUP -

POLE THIS WAR DOES SHAVE US, THERE'LL ALWAYS BE ANOTHER!

AND THEN, AND THEN, AND

NOR GENTLEMEN

AND THEN THE
MEN GO MARCHING OUT INTO THE FURY CONQUERING THE ENEMY AND CARRYING THE DAY

AND THEN THE MEN GO MARCHING OUT INTO THE FURY CONQUERING THE ENEMY AND CARRYING THE DAY

HARK, THE BLOOD IS POUNDING IN OUR EARS JUBILATIONS, WE CAN HEAR A GRATEFUL NATION

HARK, THE BLOOD IS POUNDING IN OUR EARS JUBILATIONS, WE CAN HEAR A GRATEFUL NATION

51
CUE: I'D LIKE MY TWO SONS TO JOIN ME...

(Piano)

(SEGUE)

(CUT ON:) PIPPIN: "FATHER, IS THE KING OF THE VISITORS PRAYING FOR VICTORY TOO?"

CHARLES: "OLD KING WICKED IS ONE OF THE BEST PRAYERS IN THE BUSINESS."

(Piano 8va, cello stop + vibrato)

AS ONE
"Pippin"
F. + S.

GLORY (PART II)
(chorus)

(Pippin) I will try not
to disgrace you.

(Charles) B) "Very well, follow me."

(A) (AD LIB)

(VAMP)

(Military sn. dr.)

(Bass)

(Moderate Jazz 4
With leading players)

Head and Feet

(Bass)

N. 53
"GLORY" PT. I

GLO-RY, GLO-RY, GLO-RY, GLO-RY.
BLOOD IS RED AS SUNSET BLOOD IS WARMER THAN WINE
[CUE: (LEADING PLAYER BOWS DOWN)]

[LENTO RUBATO]

THE LEADING PLAYER IS ALONE
HE COMES DOWN AND SITS ON
PLATFORM, LEGS CROSSED

WAR IS STRICT AS JESUS.
WAR IS FINER THAN SPRING.

"YOU AIN'T SEEN nothing yet."
(Charles) "We've won!"
(Soldiers) "We've won!"

(Charles) "I killed at least twenty-five of them myself, Father."

(Charles) "Yes, you and Pippin both did very well."
(Well, now we rake and sack."
Oh yes, it's required.

We also have to sing:

That's absolutely essential to victory!"
(Soldiers)

(voice)

And then the

Men go marching out into the fray, conquer in the energy and carrying the day. Hark, the blood is budding in our ears. Jubilations, we can hear a grateful nation.

(cheers)

(cheers)

(Dom light)
"Pippin"

**Corner of the Sky Reprise**

*Keep light dim.*

(Cue: "I thought there'd be more plumes."

**Lento rubato**

Rivers belong where they can ramble. Eagles belong where they can fly.

I've got to be where my spirit can run free. Gotta find my corner of the simple joys as one.
Simple Joys
("Appin" (F#5)

Piano-Conductor

[Leading Player, Chorus]

1. SKY

GUITAR

F# F# E9

ADD BONGO (4kee/4kee)

BASS (cue only)

2. SING YOU A STORY OF A SORROWFUL LAD. HE HAD EVERYTHING HE WANTED, DIDN'T WANT WHAT HE HAD.

F# F# E9

(Bass Play)

3. HEALTH AND PLEASURE AND NAME AND ALL OF THAT MONEY, BUT HE DIDN'T HAVE NONE OF THOSE SIMPLE JOYS.

F# F# E9  F# F# E9  D  E A E

4. 12

12-02-72
(13) His life seemed purposeless and flat (60 w.m.)
(Add drums, swishes)
(F major, clap hand)

(17) Don't feel like that? So he
(Shots, claps)

(21) Rain from all the buses he'd done, be gun he ran from his horse, was majesty for to run

(Only guitar)
(F# F# E9)
Out to the country where he'd played as a boy, where he knew he had to find him some simple joy.

He wanted some place warm and green.

We all could use a change of scene.
Sweet Summer Evenings

Sharing Your Supper

Simple Joys Have a Simple Voice, It Sings Why—Not Go Ahead? Wouldn't You
RATHER BE A LEFT-HANDED FISH OR A CRAB ON A STAR AT THE BOTTOM OF THE SEA, THAN THE

MAN WHO NEVER LEARNS HOW TO BE FREE NOT 'TIL HE'S COLD AND DEAD.

(VIBRA SLAP)
Rather be a left-handed flee or a clog on a star at the bottom of the sea, or a

Next on the root of a bay-yon tree, than the man who never learns how to be free.

Not till he's under sound (drums in only)

(Leading Player)

Enter Berthe, Pipin's grandmother, warm, strong; Berthe's still attractive.

Right, Charlemagne's mother...

(Leading Player)

Exiled Fresnaynet, due to a personality conflict with her daughter-in-law, Fastrada
P.C.

SWEET SUMMER EVENINGS, SPIN PHEL RE SKIES

FEASTING HER BELLY, FEASTING HER EYES

SIMPLE JOYS HAVE A SIMPLE VOICE IT SAYS TIME IS LIVING'S REWARD

79
Rather be a left-handed flea or a crab on a slab at the bottom of the sea or a

Neat on the root of a banana tree or a fig on a twig in Galilee than the

Man who never learns how to be free, not till the day he, not till the day he,

Guitar

80
Not Till the Day, Not Till the Day He Dies.

Drums

Guitar

Vamp - Fade

Shaker (s.m.)

Triad (s.m.)

(Guitar Repeat)

Bass (s.m.)

(Dim. Lights)

(Stop on leading players Exit)
(BERTHE) 'Don't do too much planning, and don't do too much thinking. How is that for wisdom? It'll sound much better with music.'

"He's cute."

When you are as old as I, my dear, and I hope you never are... you will

Woe-fully wonder why, my dear, through your cataracts and catarrh, you could...
SQUANDER WAY OR SEQUESTER
A DROP OF A PRECIOUS YEAR, FOR WHEN

YOUR BEST DAYS ARE YESTER, THE REST 'RE TWICE AS DEAR...

V.S.
"NO TIME AT ALL" (F.A.S.)

-3-

WHAT IS A FIDG ON A FINE SUMMER NIGHT IF YOU SIT ALONE WITH THE WEEDS, OR A SUCH-

CULINARY TREAT IF WITH EACH SUGOY BITE, YOU SIGHT YOUR TEETH WITH THE SEEDS,

BE-

-FIN TEE LATE, STOP TRYING TO WAIT FOR FOR-TUNE AND FATE, YOU'RE SECURE OF FOR THERE'S ONE

THING TO BE SURE OF, THERE'S NOTHING TO BE SURE OF.
"No Time At All"

Oh, it's time to start living,
Time to take a little from the world we've given.

Time to take time, for spring will turn to fall,
In just no time at all.

But just the chorus,
The verses are all nine.
"No Time" (F-5)

I've never wondered if I was afraid when there was a challenge to take and I've... (80)

Never thought about how much I weighed when there was still one piece of cake.

Maybe it's meant the hours I've spent feeling broken and bent and unwell. But there's still...

No cure so heaven sent as the chance to raise some hell.
"No Time" (Fats)

Oh, it's time to start living,
Time to take a little from the

World we've given,
Time to take time,
For spring will turn to fall.

In just no time at all, now

Verse"
"No Time" (F 45)

P.C.
[BERTHE]

When the dreamies do attack or a siege of the sand begins.

PRO

Throw these regal shoulders back and lift these noble chins.

V.S.

88
"No Time" (Fats)

GIVE ME A MAN WHO IS HAND-SOME AND STRONG, SOME-ONE WHO'S STURDY AND STEAD-Y.

GIVE ME A NIGHT THAT'S RO-MAN-TIC AND LONG. THEN GIVE ME A MOUTH TO GET READY. NOW

I COULD WAY-LAY SOME AGING ROU-E AND PER-SUADE HIM TO PLAY IN SOME

DOO BEE DOO BEE. DOO BEE DOO BEE. DOO-BEE-DOO-BEE.
-9- "NO TIME" (F & S)

GRAN-ny) BUT IT'S HARD TO BE-LIEVE I'M BEING LED A STRAY BY A

Doo-bee Doo-bee Doo-bee Doo-bee Doo-bee Doo-bee.

ALL

MAN WHO CAUS ME GRAN-ny.

"ONE MORE TIME"

"COME ON BOYS AND THIS TIME LET'S HEAR IT"

STR.

[Foot Beats]

"1 2 3 4"

90
ALL:

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.

BERTHE: (spoken) "Come on! You ought to know it by now."
Oh, it's time to start livin',
Time to take a little from the world we were given.

Time to take time
For spring will turn to fall
In just no time at all.
I can be young till I die. Now I've known the fears of sixty-six years I've had troubles and tears by the

[Page 11]

Score. But the only thing I'd trade them for is sixty-seven more.

[Page 12]

[Tempo, a little slower]

It's time to start livin'.
BERTHE:

Oh, there's time to keep livin', time to keep on taking from the world I'm given.

YOU ARE MY TIME, SO I'LL THROW OFF MY SHAWL.

WATCHING YOUR FINGERS FLING ALL OVER, MAKES ME FEEL YOUNG ALL OVER, IN

...
-15-  "NO TIME"

JUST  NO  TIME  AT

(SPoken) REMEMBER THAT EVERYONE...
MY DAYS ARE BRIGHTER THAN MORNING AIR — EVERGREEN PINE AND AUTUMN BLUE.

BUT ALL MY DAYS WERE TWICE AS FAIR IF I COULD SHARE MY DAYS WITH YOU.

MY NIGHTS ARE WARMER THAN FIRE COALS — INCENSE AND STARS AND SMOKE BAMBUD
WITH YOU — PT 1

BUT NIGHTS WERE WARM BEYOND COMPARE.
IF I COULD SHARE MY NIGHTS WITH

YOU TO DANCE IN MY DREAMS TO SHINE WHEN I NEED THE SUN WITH

YOU TO HOLD ME WHEN DREAMS ARE DONE AND OH, MY
DEAREST LOVE, IF YOU WILL TAKE MY LOVE, THEN ALL MY DREAMS ARE TRULY BEGUN.

AND TIME WEARS RIBBONS OF MEMORY, TO SWEETEN LIFE WHEN YOUTH IS THROUGH.

BUT I WOULD NEED NO MEMORIES THERE, IF I COULD SHARE MY LIFE WITH...
P.C. STAGE NOISES

-6- "WITH YOU" (PART 2)

SEGUE TO PART 3E
Piano- conductor

With You

(Gisella- Part 3)

"Pippin" 14B
WITH YOU (PART 3) (Gisella)

(DRUMS) (WITH HEAVY DOWN BEAT TO EACH 2 BARS)
(NEW) BAD NEWS CUES

(Piano-Conductor)

(WARNING: BEN: "WELL, HOW DO YOU FEEL NOW?")

(PIPPIN: "I FEEL EMPTY AND VACANT. THERE HAS TO BE SOMETHING"

BEN: "WE RESTARTED, THERE ARE SO MANY THINGS YOU CAN TRY..."

(PIPPI: "LIKE WHAT?

CUE #1

BEN: "LIKE TAKING A LOOK AT THIS.

(READS PAPER)

(A COURIER: "GOOD MORNING, PEASANTRENG."

BEN: "GOOD MORNING, PEASANTRENG."

KING SLAYS THOUSANDS"

CUE #2

(PIPPI: "HEY, LOOK AT THIS"

MovES PAPERS"

CUE #3

PIPPI: "HOW WOULD A NEWSPAPER PRINT ANYTHING THAT"

MADNESS PAPERS"

CUE #4

(PIPPI: "WHAT?

(A COURIER: "GOOD MORNING, PEASANTRENG"

KING SLAYS THOUSANDS"

CUE #5

PIPPI: "THAT'S RIGHT"

(READS PAPER)

CUE #6

PIPPI: "DON'T YOU THINK IT'Sタイム?”

A COURIER: "GOOD MORNING, PEASANTRENG"

KING SLAYS THOUSANDS"

119
(WARNING) (Pippin) I don't care. People have
the right to speak freely.

(CUE) (Pippin)
Well, something's got to be
done about it.

(CUT ON) "Peace and justice must be
restored to this great land."

"Down with Charles Up with M.E."

[2x FADE]
(LIGHTS UP)

(DIALOGUE)

ALL YOU HOUSEWIVES AND MOTHERS OUT THERE,

(DIALOGUE)

WORD HAD COME TO ME THAT PIPPIN WAS HOLDING SECRET MEETINGS OF A TREASONOUS NATURE

SUBITO P
SUNSHINE (F+S)

"I AM SURE THAT THE PROSPECTS OF THESE FEARSOME ADVENTURES WILL NOT DETER YOU"

"MAMA, IF PIPPIN KILLS FATHER!"

"FIND TO MY SIDE...MORE!"

"I DON'T HOLD GRUDGES, HOWEVER."

MOD WALTZ

[QUASI MOZART]
"SUNSHINE" (F+S)

Back in my younger days, if things were going wrong, I might sulk, I might

Now I've learned, if I just pitch in and do what's right.

Things will always work out, and if we
ALL COULD SPREAD A LITTLE SUN-SHINE.

ALL COULD LIGHT A LITTLE FIRE WE

ALL WOULD BE A LITTLE CLOSER TO OUR HEART'S DE-

124
"SUNSHINE" (F & S)

P.C.

(Solo, cut in w.w.)

(Dance)

(Yes, Darling:
"In fear of my beloved husband's life,
I brought Pippin's activities to his attention."

(Block)

125
"SUNSHINE" (Foss)

LORD KNOWS WE'VE SEEN ENOUGH TROUBLE. ALREADY WE'VE HAD OUR FULL OF GREY SKIES.

SO PUT DOWN THE VINE-GAR, TAKE UP THE HONEY JAR.

YOU'LL CATCH MANY MORE FLIES. AND IF WE
"SUNSHINE" (F+5)

COULD STREAD A LITTLE SUN-SHINE. ALL COULD

THINK BEFORE WE STRIKE. ALL WOULD BE A LITTLE CLOSER

TO THE WORLD WE'D

[FASTRADA!]

LIKE.

P.C.

12B
"SUNSHINE" (F46)

I know the parables told in the holy book. I keep close on my shelf.

God's wisdom teaches me when I help others I'm really helping myself and if we...
"Sunshine" (Fletcher Allen)

All could spread a little sunshine.

All could lend a helping hand.

All would be a little closer.
"SUNSHINE" (F#5)

VAMP (FASSETTA) "I WILL BE ABLE TO SAY"
WHAT EVERY MOTHER WANTS TO SAY: "MY SON, THE KING."
(PLAY ONE MORE BAR)

AND SEGUE TO BAR 223.
(DIM LIGHTS)

"INTRIGUE PLOTS TO BRING DISASTER"
WHY WON'T MY HANDS STOP SHAKE-ING
WHEN ALL THE EARTH IS STILL

WHEN ANCIENT GHOSTS ARE HAKING
SO MANY PLANS NEED HAKING

SO MANY STEPS NEED TAKING
I THINK I WILL
I THINK I— WILL.
Morn-In Glow
Morning Glow
Starts To Summer When You Know

Winds Of Change Are Set To Blow And Sweep This Whole Land Through

Morning Glow Is Long Past Due.

Dream Light Stick
MORN. GLOW

VLS, VLA, HARP

ORG. (CELLO)

(BASS)

MORN. GLOW
FILL THE EARTH
COME AND SHINE FOR
ALL YOUR WORTH

WE'LL BE PRESENT
AT THE BIRTH
OF...
OH MORN-ING GLOW

I'D LIKE TO HELP YOU GROW

WE SHOULD HAVE STAR-
TED LONG A-GO.


MORN-ING GLOW

ALL DAY LONG

WHILE WE SING TO-
MOR-

(STR.){+ VIBES}

MORN-ING GLOW

ALL DAY LONG

WHILE WE SING
[Mod. Maestoso]

Morn. Glow
By your light We can make the new day bright.

And the phantoms of the night will fade into the past.
(WARNING) (READING PLAYER:) "WELL, A LITTLE TISSUE PAPER OUGHT TO FIX THAT RIGHT UP."

"IS PREPARED TO HEAR PETITIONS."

[CUE #1]

[To Drums on.] (LEADING PLAYER:) "KING PIPPIN, THE PEACEFUL"

153. VAMPI CUT: "MURDERED THOUSANDS OF YOUR LOYAL SUBJECTS!"
[W]arning: (Pippin:) "Take that man away and hang him."

(Fastrada:) "Darling, you're a born ruler. You're doing a wonderful job. Nothing has changed since your father died."

(Pippin:) "Denied, denied, denied."

(Fastrada:)

(CUE) "King Pippin, the unpoplular."

[PLAY TIL CUE: HEADLESS MAN: "Hello." (THEN SHARP CUT-OFF)]

[Bring organ and piano down to 8 when blows out 2nd candle.]

159
(CUE:) PIPPIN: "EXCUSE ME, COULD I HAVE MY KNIFE BACK?"

(CUT ON:) [WHEN PIPPIN PUTS CROWN ON FATHER’S SWORD]

(CUE:) "DON'T LET IT HAPPEN AGAIN."

[PIPPIN:] "WELL, DAMMIT! NOTHING TURNS OUT THE WAY I THOUGHT IT WOULD."

[CUE TO GO ON;]

(PIPPIN)

"AND I STILL HAVEN'T DONE ANYTHING WITH MY LIFE."
YOU LOOK FRENZIED, YOU LOOK FRAZZLED,

AN' Y' ALL FLUSHED AND RUSHED AND FRAZ- ZLE DAZ- ZLED

DRY YOUR LIP, DAMP YOUR SCALP NOW
IF YOU'VE TAUGHT IT EA - S TRUST A-WHILE, DON'T LOSE BLUE

DON'T LOOK BACK, YOU'LL PULL THROUGH. IN JUST A-WHILE

CAUSE YOU'RE ON THE RIGHT
"RIGHT TRACK" (Db) TRANS.
E.S.

ON THE RIGHT TRACK
ON THE

TAKEN IT EAR

ON THE
RIGHT TRACK.
ON THE
RIGHT TRACK.

SY S - NY. TAKE IT EAR

105
WHY BE FLURRIED FLUSTERED KEEP THESE HORES A-LOFT

KEEP COOL AS CUSTARD TRYING HARD STEPPING SOFT

THERE'S NO TRICK TO STAYING SENSIBLE, DESPITE EACH CUL-DE-SAC.
RIGHT TRACK (TRANSP.)

F. + 5.

Because each step is indispensable when you're on the right track.
MANY WHEN THINGS GET DARK WILL FEEL THEIR GRIP

WE STAY (DOOOO + SO) TRAN-QUIL SPIR-ITS HIGH PUL-SES LOW

BUT WHAT I'VE LEFT BEHIND LOOKS TRIF-IC-ING
There He Was

"Perhaps I"

1. Should have passed him by, but there was something about his foot—yes, it was the

Add.: Piano, Guitar, Harp (held in organ), Organ, Celeste stop

Add. pedal: Piano (no pedal)}
Dialogue

Arch of his foot that caught my eye.

"What I saw was merely an act... cleanup so well.

Organ only

And bright

There he was, he didn't know where he was and he looked so

(Rhythm in)

(Piano)

Lost and exhausted, you'd almost swear he was dead. So I said,

Organ

(Piano)

177
"Pick him up, put him to bed. See that he's bathed and clothed and fed.

As I said, how could I tell? He's clean up on it very well, I -

Imagine my surprise when I raised my eyes and

178
"The man had obviously lost the will to live. So the first I had to do was..."

"On cue (28) "To get him interested in something... something that would restore his faith in life. Something like me."

"[Flute]"

"[Organ]"

"[Elec. Piano]"
PIANO-CONDUCTOR

KIND OF WOMAN
(CATHERINE + 3 GIRLS)

(CATHERINE:) "WELL, PIPPIN, I'M SURE THERE ARE MANY THINGS YOU'D LIKE TO KNOW ABOUT ME, AREN'T THERE?"

(PIPPIN:) "NO. I'M NOT AT ALL INTERESTED."

(CATHERINE:) "GOOD.

(1) PLAY 3X

(2) "WHAT DID YOU SAY?

(3) "MY NAME IS CATHERINE. I AM A WIDOW. I HAVE A SON."

(4) "I OWN THIS ESTATE."

(5) "RAW. I'M YOUR"

(6) AVERAGE, ORDINARY KIND OF WOMAN.

(7) "(SINGS)

(8) (ADJ DRS)"
-2-

"Kind of Woman" (Fos)

COMPETENT AND

MAKING LIFE A TREAT.

OTHERS AS NICE YOU MEET OFTEN I KNOW.

181
"Kind of Woman" (F. Lee)

P.C.

CATH.

CHOIR

W.U.

MY

CATH.

CHOIR

183
"Kind of Woman" (F 45)

P.C. A Tempo

CATHY

Understand if I'm not your kind of woman. Anyone can make

ONE TERRIBLE MISTAKE, BUT I'VE NO SPECIAL GLAMOUR, NO BAFF I CAN TWIRL, FOR I'M

AH—AH—AH—AH—
"Kind of Woman" (F+S)

P.C.

CATH.

Choir

+BS.

++BS.

Just a Plain, Every Day, Common Place, Come what may

Ev’ry Day, Common Place

Average Ordinary Wonderful
(WARNING:) (CATHERINE:)
"I WAS DETERMINED TO SOMEHOW PIECE THAT
DEDICATED A PASTRY."

(CHEE.) So I sent my son Theo
to Him.

(CELESTE)

STOP

188
Piano-Conductor

Hearth Incidental

"Pippin"

CUE #1  "OUT HE GOES" (WATCH WHEN PIPPIN'S FOOT GETS IN PLACE.)

(Bell Tree)

(IX:) "LET ME TELL YOU SOMETHING ABOUT DESPAIR."

CUE 2 + 3

(CUT ON:) "IN ESTATE TO RUN!"

189
"HEARTH INCIDENTAL"

"(Cut) A Boy to Raise"

"CHORDS DICTATED"

Bbm  Bbm6  Fmaj7

STOP
(WARNING) (CATHERINE): "But he touched my hand."

(CUE): "Only just for a little while."

"Keep up the good work"

"I used to be emperor of the Holy Roman Empire. I know I screwed it up."

(PIPPIN) "PATCHING THE ROOF AND PITCHING THE HAT IS NOT MY IDEA OF THE PERFECT DAY WHEN YOU'RE EXTRAORDINARY YOU GOT TO DO EXTRAORDINARY THINGS."

(FRUSTRATED)
I'm not the type who loses sleep over the size of the compost heap—when you're ex-

(Version)

I'm not the type who loses sleep over the size of the compost heap—when you're ex-

(Frustrated)

--- Extraordinary ---

You think about extraordinary things.

That's the reason I'll never be the kind of man who dwells on how moths

(vibes)

very light

Bongos
"EXTRAORDINARY"

-3-

GET IN TO THE TAPESTRY AND WHY THE DUNGEON SMELLS. OH, IT'S HARD TO FEEL SPECIAL, IT'S (FRUSTRATED)

HARD TO FEEL BIG FEEDING THE TURTLE AND WALKING THE PIG. IT'S SO SEC-ON-DA-RY TO SOME-

ONE WHO IS DEFINITE EX-TREMELY EXTRAORDINARY LIKE
Poco Piu Mosso

ME

IF THE MOAT WON'T STOP LEAKING AND THE GOAT WON'T STOP SHRIEKING AND THE

LIGHT PULSE BUT DRIVING

BRA-FIN KEEL LOSING ITS HAIR - AND THE WEST WING IS ROTTING AND OUR BELT WINE IS CLOTTING WELL IM

TERribly Sor-ry BUT I DOn'T Care - - - - - - - - - Bongos

STRAIGHT DRIVING ROCK

194
I've got to be someone who lives all of his life in superlatives when you're extraordinary, you gotta do extraordinary things.
FACT THAT I'M DIFFERENT IS EASY TO SEE. SO WHY DOESN'T ANYBODY (ANGRY) (FRUSTRATED)

KNOW IT BUT ME! I'M EXTRAORDINARY, I NEED TO DO STATUE (ROMAN SENATE—LOOK UP)

EXTRAORDINARY THINGS—
Every so oft' en a man has a day he trul'y can call his-

(smooth)

WELL, HERE I AM TO SEIZE MY DAY IF

(someone will just tell me when the hell it -

(tamb.)

(crumble)
Give me my chance, give me my wings and don't make me think about

(Ellison Cry)

Every day things they're unnecessary to

Someone who is very
[WARNING] (Pippin) "Oh, all right, let me have a look at him."

(Catherine) "Now say something hopeful..."

(Pippin) "This is a very sick duck. There's nothing I can do for him."

(Cue) (Pippin) "Come and kneel down here next to me. Right over here."

[Organ (Church sound - Vibrate, etc.)]

"But this boy loves this duck."

His breath has ebbed, his pulse is low,

His feet are webbed, but even so, you must know that al-
"PRAYER FOR A DUCK"

Though our tears are poised to burst, we've kept our faith warm through the worst.

Have you cursed our luck or run amuck. To prayers we're stuck. Please reward our

Pluck and save this duck.

(Add more stops - get octave effect)
PIANO CONDUCTOR

INTRO. TO BED

"Pippin"

(WARNING) (CATHERINE) "Well, most men would have given up."

(F.B.F.S.) "That's not a duck, Poohly.

(Pippin:) "Did I say it was a duck?"

(CUE:) "C'mon, you were a fliar."

CLAR. SOLO

FLUTE

ORGAN (PNO.)

(BED STARTS TURNING)
PIANO-CONDUCTOR

LOVE SONG
(CATHERINE & PIPPIN)

"PIPPIN"
F. & J.

31

"A WHOLE LOT
OF THAT."

206
WHOLE IS GREATER THAN THE SUM OF THE PARTS IT'S MADE

OF. (P) WELL, IF IT'S TRUE OF ANYTHING, IT'S

TRUE OF LOVE, BECAUSE
-7- "LOVE SONG" for

(PIPPI:)

HOW CAN YOU DEFINE A LOOK OR A TOUCH? (C:)

How can you weigh a

(PIANO)

(FLUTE)

FEELING? (P:)

TAKEN BY THEMSELVES NOW THEY DON'T MEAN

(a HARM. 3rd)

(NO HARM)

CELO

MUCH... (C:)

TOGETHER THEY SEND YOU REELING INTO A

(VIBES)

(WORK)

(STR.)

BASS
"LOVE SONG"
PIANO CONDUCTOR  \hspace{1cm} CORNER OF THE SKY-LAST REPRISE

(PIPPIN) "DON'T YOU SEE, THERE HAS TO BE SOMETHING MORE THAN THIS."
I KNOW THERE IS."

RIU. ERS BE LONG WHERE THEY CAN RAN..." 

VIBES."

+VIB. CELLO.

BLE,"

EAGLES BE LONG WHERE THEY CAN FLY..."

+VIB. ORGAN.

I'VE GOT TO BE WHERE MY SPIRIT CAN RUN FREE..."

+VIBES.

ROLL..."

ROLL..."

SAAW SEQUE
I GUESS I'LL MISS THE MAN
(CATHERINE)
"Miss the Man" (F & S)

Some days he wouldn't say a pleasant word all day.

Some days he'd scowl and curse.

But there were other days when he was really even.
-3- "MISS THE MAN" (Fos)

Worse.

SOME MEN ARE HEROES.
SOME MEN OUTSHINE THE SUN.

SOME MEN ARE SIMPLE, GOOD MEN.
THIS MAN WASN'T ONE.
I Guess I'll Miss the Man

And I won't miss his moods...

His gloomy solitudes...

His blunt abrasive style...

But please don't get me wrong.

He was the
I GUESS (F & S)

BEST TO COME ALONG IN A LONG, LONG

AND THE ARCH OF HIS FOOT WAS IN A CLASS BY ITSELF.

(SEQUE)
(CUE: BEN) "WAIT... A MINUTE. THERE IS SOMETHING."
(PIPPIN) "THERE IS?
WHAT?"

[223]
MAGIC UN. FINALE
(F. & S.)

[MOD. BRITE 4] "NOT TIME IN THE OLD TOWN" (CUE)"[BEN]: "THE ONLY COMPLETELY PERFECT ACT IN OUR REPERTOIRE..."
The Finale.

[PIPPIN] "THAT'S THE FINALE?
BUT THAT WAS JUST A TRICK."
[LEADING PLAYER] "BUT WHEN YOU DO IT, IT'LL BE FOR REAL."
PIPPIN: "WHEN I DO IT?"
[LEADING PLAYER] (NODS)
PIPPIN: "STOP! STOP!

-CUT ON CUE!
WHEN RICHARD COMES OUT OFF="
(WARNING) "WE'RE NOTHING. BUT YOU, PIPPIN, YOU'RE AN EXTRAORDINARY HUMAN BEING."

(CUE) "AN UNPARALLELED FINALE."

TEDDY: (Triode)

"THE SUN AT ITS ZENITH. THINK ABOUT THE SUN, PIP-PIN, THINK ABOUT HER"

GOLDEN GLANCE.

P 2580-802-72 2.25
-2-  Fingle

How she lights the world up,  well, now it's your chance... with the

Guardians of Splendor inviting you to dance.

Pip-pip! Think about the sun.

\[ \text{V.S.} \]

22:0
NOW, Pippin... it's time. Hey, you're not going to disappoint all these people at five dollars a seat, are you? [Runs across stage]

[Pippin:] Look, it's just that if this isn't it... I'm going to have a tough time trying something else.

Pippin, you're showing a certain lack of poise.

THUNDERING APPLAUSE.

THINK OF THE WORD OF MOUTH.
THINK ABOUT YOUR LIFE, FRIP-PIN', DAYS ARE TAME AND NIGHTS THE SAME...

NOW THINK ABOUT THE BEAUTY IN ONE PERFECT FLAME.

ANGELS OF THE MORNING ARE CALLING OUT YOUR NAME.
P. C.

3RD CHORUS

(ALL'UNISON)

THINK ABOUT YOUR LIFE,

PIPPIN THINK ABOUT THE DREAMS YOU PLANNED.

THINK ABOUT THE MOMENT THAT'S SO CLOSE AT HAND,
WHEN THE POWER AND THE GLORY ARE THERE—AT YOUR COMMAND.

230
P.I.

FINALE

(62)

(63)

(64)

(65)

PIN,
THINK ABOUT YOUR LIFE.

(66)

(67)

(68)

(69)

THINK ABOUT THE SUN, PIP-PIN,
THINK ABOUT HER GOLDEN GLANCE.

FINALE

(70)

(71)

(72)

(73)

NOW SHE LIGHTS THE WORLD UP, WELL NOW IT'S YOUR CHANCE, WITH THE GUARD-

NOW IT'S YOUR CHANCE.
P.C. (Poco a poco accel.)

**[5th chorus]**

Think about your life. Pip-pip, think about the dreams you planned.

Members of cast & crew who are free — clap hands

Think about the moment that's so close at hand, when the pod

Life —

That's so close at hand.
"Finale"

ER AND THE GLORY ARE THERE AT YOUR COMMAND

POW-ER AND THE GLORY ARE THERE AT YOUR COMMAND

THE POWER AND THE GLORY ARE THERE AT YOUR COMMAND

POW-ER AND THE GLORY ARE THERE AT YOUR COMMAND
THE POWER AND THE GLORY ARE THERE AT YOUR COMMAND

(97)  (98)  (99)

THINK ABOUT YOUR

PICTURE

PICTURE

(101)  (102)

THINK ABOUT YOUR

PICTURE

PICTURE

(103)  (104)

THINK ABOUT YOUR

PICTURE

(105)  (106)

THINK ABOUT YOUR

PICTURE

(107)  (108)

THINK ABOUT YOUR

PICTURE

(109)  (110)

THINK ABOUT YOUR

PICTURE

(111)  (112)

THINK ABOUT YOUR

PICTURE

(113)  (114)

THINK ABOUT YOUR

PICTURE

(115)  (116)

THINK ABOUT YOUR

PICTURE

(117)  (118)

THINK ABOUT YOUR

PICTURE

(119)  (120)

THINK ABOUT YOUR

PICTURE

(121)  (122)

THINK ABOUT YOUR

PICTURE

(123)  (124)

THINK ABOUT YOUR

PICTURE

(125)  (126)

THINK ABOUT YOUR

PICTURE

(127)  (128)

THINK ABOUT YOUR

PICTURE

(129)  (130)

THINK ABOUT YOUR

PICTURE

(131)  (132)

THINK ABOUT YOUR

PICTURE

(133)  (134)

THINK ABOUT YOUR

PICTURE

(135)  (136)

THINK ABOUT YOUR

PICTURE

(137)  (138)

THINK ABOUT YOUR

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(139)  (140)

THINK ABOUT YOUR

PICTURE

(141)  (142)

THINK ABOUT YOUR

PICTURE

(143)  (144)

THINK ABOUT YOUR

PICTURE

(145)  (146)

THINK ABOUT YOUR

PICTURE

(147)  (148)

THINK ABOUT YOUR

PICTURE

(149)  (150)

THINK ABOUT YOUR

PICTURE

(151)  (152)

THINK ABOUT YOUR

PICTURE

(153)  (154)

THINK ABOUT YOUR

PICTURE

(155)  (156)

THINK ABOUT YOUR

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(157)  (158)

THINK ABOUT YOUR

PICTURE

(159)  (160)

THINK ABOUT YOUR

PICTURE

(161)  (162)

THINK ABOUT YOUR

PICTURE

(163)  (164)

THINK ABOUT YOUR

PICTURE

(165)  (166)

THINK ABOUT YOUR

PICTURE

(167)  (168)

THINK ABOUT YOUR

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(169)  (170)

THINK ABOUT YOUR

PICTURE

(171)  (172)

THINK ABOUT YOUR

PICTURE

(173)  (174)

THINK ABOUT YOUR

PICTURE

(175)  (176)

THINK ABOUT YOUR

PICTURE

(177)  (178)

THINK ABOUT YOUR

PICTURE

(179)  (180)

THINK ABOUT YOUR

PICTURE

(181)  (182)

THINK ABOUT YOUR

PICTURE

(183)  (184)

THINK ABOUT YOUR

PICTURE

(185)  (186)

THINK ABOUT YOUR

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(187)  (188)

THINK ABOUT YOUR

PICTURE

(189)  (190)

THINK ABOUT YOUR

PICTURE

(191)  (192)

THINK ABOUT YOUR

PICTURE

(193)  (194)

THINK ABOUT YOUR

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(195)  (196)

THINK ABOUT YOUR

PICTURE

(197)  (198)

THINK ABOUT YOUR

PICTURE

(199)  (200)

THINK ABOUT YOUR

PICTURE

(201)  (202)

THINK ABOUT YOUR

PICTURE

(203)  (204)

THINK ABOUT YOUR

PICTURE

(205)  (206)

THINK ABOUT YOUR

PICTURE

(207)  (208)

THINK ABOUT YOUR

PICTURE

(209)  (210)

THINK ABOUT YOUR

PICTURE

(211)  (212)

THINK ABOUT YOUR

PICTURE

(213)  (214)

THINK ABOUT YOUR

PICTURE

(215)  (216)

THINK ABOUT YOUR

PICTURE

(217)  (218)

THINK ABOUT YOUR

PICTURE

(219)  (220)

THINK ABOUT YOUR

PICTURE

(221)  (222)

THINK ABOUT YOUR

PICTURE

(223)  (224)

THINK ABOUT YOUR

PICTURE

(225)  (226)

THINK ABOUT YOUR

PICTURE

(227)  (228)

THINK ABOUT YOUR

PICTURE

(229)  (230)

THINK ABOUT YOUR

PICTURE

(231)  (232)

THINK ABOUT YOUR

PICTURE

(233)  (234)

THINK ABOUT YOUR

PICTURE

(235)
(113)

I'm not a river or a giant bird that soars to the sea.

(118)

AND IF I'M NEVER TIED TO AN-YTHING I'LL NEVER BE FREE.
UNTIL CUE: (ALL) "COMPROMISER"

I wanted magic shows and miracles, mirages to touch.

I wanted such a little thing from life, I wanted so much.
I NEVER CAME CLOSE, MY LOVE,
WE NEARLY CAME NEAR

IT NEVER WAS THERE,
I THINK IT WAS

VAMP TIL' READY
CUE TL P) "HOW DO THINGS LOOK TO YOU NOW?"

240
How do things look to you now?

She showed me crimson gold and lavender,

A shining parade.

But there's no color.

I can have on earth that won't finally fade.

L.P.: "And the kid... he'll shine 24 hours a day,..."

"Gimme this! Gimme that!"

L.P.: "And the kid... he'll shine 24 hours a day,..."

"Gimme this! Gimme that!"
REPEAT IF NECESSARY

WHEN I WANTED WORLDS TO PAINT
AND COSTUMES TO WEAR

(L.R.) THIS IS THE
WAY YOU WANT TO LIVE?
IS THIS WHAT YOU WANT?

(L.R.) NO COSTUMES!

I THINK IT WAS HERE

(L.R.) NO MAKE-UP.....
NO PINK LIGHTS....
CAUSE IT NEVER WAS
(L.R.) ... AND NO MAGIC!
THERE.

NOTE: LEADING PLAYER SHOULD START HIS SPEECH TO THE AUDIENCE WHEN MUSIC GOES BACK TO 132.

FOR FADE
"Pippin"
(F.S.)

Piano-Conductor

Bows

We got me...
P.C.

"Bows" (F. + S.)

Just for you we got miracle plays to play.

To perform hearts to warm.

We go along our way.