

Acrobats X 4 in front vuyarii  
Lorisa  
Tenley yiu

from the Broadway Musical "Pippin"

# MAGIC TO DO

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

Arranged by  
**ALAN BILLINGSLEY**

Dancers w/ribbons - Caisle  
Acrobats X 4 on stage  
Pop/Rock (♩ = ca. 126-128)  
5-6 crouched outside of stage

Music and Lyrics by  
**STEPHEN SCHWARTZ**

SOPRANO ALTO

BARITONE

PIANO

Pop/Rock (♩ = ca. 126-128)

Gm Eb C

f

3rd Levels + 442 ① D♭ - HR aisle  
1-2 ② 4th - HL aisle

4

Mag-ic to do! Mag-ic for you!

f

F<sup>9</sup>sus<sup>4</sup> Eb<sup>7</sup> F/E<sup>b</sup> F/G Gm

\* Also available for S.A.T.B. (27445), and S.S.A. (27447).  
SoundTrax CD available (27448). SoundPax available (27449) - includes score and set of parts for Tenor Sax,  
Baritone Sax, 2 Trumpets, Trombone, Guitar, Bass, and Drumset.

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All move to Positions ←

step R, step L

3

7

Mag-ic to do for you! Join us, leave

E<sup>b</sup>M<sup>7</sup> F/E<sup>b</sup> E<sup>b</sup>M<sup>7</sup> Dsus Gm<sup>9</sup>

mf

10 walk forward x4

step back R, then L then walk back x4

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

Am/G Gm<sup>9</sup> Am<sup>7</sup>/G

13 crouch bounce

mf

Join us, come and waste an hour or two,

Em<sup>11</sup> Bm<sup>9</sup> Fm<sup>9</sup> D<sup>9</sup>sus

8vb

4

16

*turn a face audience step together step touch train*

*mf* 17

doo-dle-ee - doo. Jour - ney, jour - ney to a spot ex -

*Gm9* *Am7/G*

*8<sup>th</sup>*

19

*mask - lina Thurman ReL crouch bounce*

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

*Gm9* *Am7/G* *Em11*

22

*slow rise*

*5-6 move - Caisle others move to places*

our an - ec - dot - ic re - vue. We've got ma -

*Bm9* *AbM7*

*3-4s in front of stage - on knees or G/C squatting*

*f*

*all others step touch*

Vinnie to stage worm - SR to SL

- gic to do, just for you. We've got mir -

A vocal line in G major with a key signature of one flat (F major). The melody consists of quarter and eighth notes. The lyrics are: "- gic to do, just for you. We've got mir -".

G<sup>2</sup>/B Am<sup>7</sup>sus G

Piano accompaniment for measures 25-26. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Chords are G<sup>2</sup>/B, Am<sup>7</sup>sus, and G.

a - cle plays to play. We've got parts -

a - cle plays to play. We've got parts -

\* *Cora walkover  
Raza headstand  
Evelyn back bend/  
walk*

A vocal line in G major with a key signature of one flat. The melody continues with quarter and eighth notes. The lyrics are: "a - cle plays to play. We've got parts -". There is an asterisk above the staff with handwritten notes: "Cora walkover", "Raza headstand", "Evelyn back bend/walk".

G/C G<sup>2</sup>/B FM<sup>7</sup>(6) G/C FM<sup>7</sup>(6) G/C

Piano accompaniment for measures 27-28. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Chords are G/C, G<sup>2</sup>/B, FM<sup>7</sup>(6), G/C, FM<sup>7</sup>(6), and G/C. There are downward-pointing arrows under the FM<sup>7</sup>(6) chords. Handwritten note: "hold opera hands".

to per-form, hearts to warm. Kings and things to take -

to per-form, hearts to warm. Kings and things to take -

*R Army heartbeats* *mid, Ace, Caitlin splits*

*hold*

A vocal line in G major with a key signature of one flat. The melody continues with quarter and eighth notes. The lyrics are: "to per-form, hearts to warm. Kings and things to take -". There are handwritten notes: "R Army heartbeats", "mid, Ace, Caitlin splits", and "hold" above the staff.

G<sup>2</sup>/B Am<sup>7</sup>sus G E<sup>b</sup>M<sup>9</sup> A<sup>b</sup>M<sup>9</sup>

Piano accompaniment for measures 29-30. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. Chords are G<sup>2</sup>/B, Am<sup>7</sup>sus, G, E<sup>b</sup>M<sup>9</sup>, and A<sup>b</sup>M<sup>9</sup>.

32

all move to stage a steps

by storm, — as we go — a-long — our way.

E<sup>b</sup>M<sup>9</sup> A<sup>b</sup>M<sup>9</sup> D<sup>9</sup>sus

Gm<sup>9</sup>

Be in place

35

C13

E<sup>b</sup>M<sup>7</sup>

F/E<sup>b</sup>

E<sup>b</sup>M<sup>7</sup>

Dsus

38

step touch, step touch - step together step touch

In - trigue, plots — to bring dis - as - ter. —

In - trigue, plots — to bring dis - as - ter. —

Gm<sup>9</sup>

Am<sup>7</sup>/G

40

*L sane*

Hu - mor, han - dled by a mas - ter. —

Hu - mor, han - dled by a mas - ter. —

*Gm<sup>9</sup>* *Am<sup>7</sup>/G*

42

*turn together - faint a catch*

Ro - mance, love — pre - sent - ed pas - to - ral -

Ro - mance, love — pre - sent - ed pas - to - ral -

*Em<sup>11</sup>* *Bm<sup>9</sup>*

44

*up face audience* **46** *fan hands*

ly, dee - dle - ee - dee. Il - lu - sion, fan -

ly, dee - dle - ee - dee. Il - lu - sion, fan -

*Fm<sup>9</sup>* *D<sup>9</sup>sus* *Gm<sup>9</sup>*

*8<sup>vb</sup>*

47

*R hand on sword pull it out*

- ta - sy to stu - dy. Bat - tles, bar -

- ta - sy to stu - dy. Bat - tles, bar -

Am<sup>7</sup>/G

Gm<sup>9</sup>

49

*brandish L&R*

*hands pull toward*

- ba - rous and blood - y. Join us, sit

- ba - rous and blood - y. Join us, sit

Am<sup>7</sup>/G

Em<sup>11</sup>

51

*hands to sides*

*Repeat*

— where ev-'ry - bod - y — can see. We've got ma-

— where ev-'ry - bod - y — can see. We've got ma-

Bm<sup>9</sup>

A<sup>b</sup>M<sup>7</sup>

G/C

54

- gic to do, just for you. We've got mir -

G<sup>2</sup>/B Am<sup>7</sup>sus G

56

- a - cle plays to play. We've got parts to per - form, hearts -

G/C G<sup>2</sup>/B FM<sup>7</sup>(6) G/C FM<sup>7</sup>(6) G/C G<sup>2</sup>/B

8<sup>th</sup>

59

to warm. Kings and things to take by storm. As

Am<sup>7</sup>sus G E<sup>b</sup>M<sup>9</sup> A<sup>b</sup>M<sup>9</sup> E<sup>b</sup>M<sup>9</sup> A<sup>b</sup>M<sup>9</sup>

4-5-6  
move to C  
triple



10

1-2-3 move to side aisles

rollers to stage

62

64 with growing intensity

we go a-long our way. Mag - ic! Mag -

*D<sup>9</sup>sus* *Gm<sup>9</sup>* *F/E<sup>b</sup>* *E<sup>b</sup>* *F/E<sup>b</sup>*

*with growing intensity*

65

- ic! Mag - ic! Mag - i - cal plays to play.

*E<sup>b</sup>* *F/E<sup>b</sup>* *E<sup>b</sup>M<sup>7</sup>* *F/G* *Gm* *F/G* *Gm* *F/G* *Gm* *F/G* *Gm*

68

All turn to audience

Mag - ic! Mag - ic! Mag - ic! As we go a-long our way!\_

*F/E<sup>b</sup>* *E<sup>b</sup>* *F/E<sup>b</sup>* *E<sup>b</sup>* *F/E<sup>b</sup>* *E<sup>b</sup>M<sup>7</sup>* *D<sup>9</sup>sus* *D<sup>7</sup>sus*

back rollers go in contagion

71

72

We've got ma - gic to do, — just for you. We've got mir-

all others step touch

G/C G<sup>2</sup>/B Am<sup>7</sup>sus G

74

- a - cle plays — to play. — We've got parts — to per - form, — hearts.

G/C G<sup>2</sup>/B FM<sup>7</sup>(<sup>6</sup>) G/C FM<sup>7</sup>(<sup>6</sup>) G/C G<sup>2</sup>/B

77

All move to stage front positions

— to warm. — Kings and things — to take — by storm. — As

Am<sup>7</sup>sus G Eb<sup>M</sup><sup>9</sup> Ab<sup>M</sup><sup>9</sup> Eb<sup>M</sup><sup>9</sup> Ab<sup>M</sup><sup>9</sup>

80 we go a - long our way!  
 we go a - long our, Mag - ic to do!

D<sup>9</sup>sus E<sup>b</sup>M<sup>7</sup> F/E<sup>b</sup>

8<sup>th</sup>

83 Mag-ic for you! Mag-ic to do for you!

*jazz hands around faces freeze*

F/G Gm E<sup>b</sup>M<sup>7</sup> F/E<sup>b</sup> E<sup>b</sup>M<sup>7</sup> Dsus Gm

(8)

