



## MTO 26.2 Examples: Hutchinson, Retrospective Time and the Subdominant Past: Tonal Hermeneutics in Contemporary Broadway Megamusicals

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.20.26.2/mto.20.26.2.hutchinson.html>

### Example 1. Stephen Schwartz, *Wicked*, "A Sentimental Man Reprise," mm. 1–9

(voice-over from past) Wizard: oh my Lord...

Have a-nother drink my darkeyed beau - ty... Wizard: I am a sen-ti-men-tal man,

who al-ways longed to be a fa-ther... Glinda: So she was yours. All along.

Db: IV<sup>7</sup> V<sup>25</sup>/<sub>IV</sub> (I<sup>25</sup>) (rep) IV<sup>7</sup> V=> Db: I V<sup>4</sup>/<sub>3</sub> I<sup>6</sup>

IV (G<sup>b</sup>)

IV ii (V<sup>6</sup>/<sub>4</sub> <sup>5</sup>/<sub>3</sub>) iii vi IV V<sup>6</sup>/<sub>5</sub>/V V<sup>6</sup>/<sub>4</sub> <sup>5</sup>/<sub>3</sub>

Example 2. Andrew Lloyd Webber, *Sunset Boulevard*, "With One Look," mm. 1–16

Ant = Sentence

Pres. Cont.

bi bi

With one look I can break your heart. With one look I play ev' - ry part. I can make your sad heart sing. With one look you'll know all you need to know.

A: I vi ii  $V_7^9$   $\frac{4}{2}$   $I^6$  ii V  $\frac{6}{4}$  IV  $I^6$   $ii^7$  V HC

(IV)  $\frac{5}{3}$  ped.

Cons = Sentence (repeated)

With one look I put words to shame. Just one look sets the screen a - flame. When I speak it with my soul, I can play an - y role.

same as mm. 1 - 4

$I^6$   $ii^7$  V IV  $V_4^6$   $\frac{7}{4}$  I PAC

**Example 3.** Andrew Lloyd Webber, *Sunset Boulevard*, "With One Look," mm. 53–65

With one look I'll ig - nite a - blaze, I'll re - turn to my glo - ry days. They'll say Nor - ma's back at last!

59 This time I am staying I'm staying for good, I'll be back where I was born to be. With one look I'll be me

B:  $V_4^6$  vi ii  $\frac{4}{2}$   $V_4^9$   $\frac{4}{2}$   $I^6$   $ii^7$  V IV

$IV_5^9$   $\frac{5}{5}$  6 8 7  $V^{11}$  I

or IV  
5ped

**Example 4.** Andrew Lloyd Webber, *Sunset Boulevard*, “As If We Never Said Goodbye,” mm. 1–14

ANT (14 measures)

CBI

bi (C)BI ci CI

I don't know why I'm frigh - tened know my way a-round here. The card-board trees, the paint-ed scenes the sound here.

E: I<sub>5</sub><sup>7</sup> 6 5 (IV) 3 3 IV/IV

CONT

fr. fr. Cad.

Yes a world to re-dis-cov - er. But I'm not in a - ny hur - ry, and I need a mo - ment.

IV<sup>7</sup> - 6 vi<sup>7</sup>/IV<sup>7</sup> IV/IV IV<sup>6</sup> V<sup>7</sup> HC

**Example 5.** Structural Analysis of the Antecedent in “As if We Never Said Goodbye,” mm. 1–14

ANT

inc.

mm: 1 - 6 7 9 11 13 14

I IV<sup>6</sup> V

Example 6. Andrew Lloyd Webber, *Sunset Boulevard*, “As If We Never Said Goodbye,” [link](#)

Refrain

I don't want to be a-lone, that's all in the past. This world's waited long e-nough... I've come home at last! and this time will be big-ger

E: iii<sup>7</sup> vi<sup>7</sup> iii vi V vi<sup>7</sup> iii vi V<sup>7</sup> I

Example 7. Andrew Lloyd Webber, *Sunset Boulevard*, “As If We Never Said Goodbye,” mm. 95–105

DC (Avoids Closure) <sup>^7 leaps to ^5</sup>

Why ev-ry thing's as if we nev-cr said good-by. - - - Yes ev-ry thing's as if we nev-cr said good-

E: V<sub>4</sub><sup>6</sup> vi vii<sup>°7</sup>/V V<sub>4</sub><sup>6</sup> IV<sup>(add6)</sup> or <sup>^5</sup> ped

101 Avoids Closure New Cadential Melody Weak IV-I Close

bye - - - We taught the world new ways to dream.

I ==> V<sup>7</sup>/IV IV V<sub>4</sub><sup>6</sup> <sup>5</sup>/<sub>3</sub> (IV<sub>4</sub><sup>6</sup>) I

**Example 8.** Claude-Michel Schönberg, *Miss Saigon*, “I’d Give My Life for You,” mm. 6–13

You who I cra-dle in my arms, you, ask-ing as litt-le as you can - - .

10  
 Litt-le slip, of a litt-le man;— I know I'd give my life for you.

8

### Example 9. Structural Analysis of "I'd Give My Life for You," mm. 6–13

mm: 6 7 8 9 10 11 12 13

Bb: I  $\underline{\text{ii}^7 \text{ V i}}$   $\text{V}^6$  I  
vi

g:  $\Rightarrow \text{III ii}^7 \text{ V}^7 \text{ i}$   $\underline{\text{ii}^7 \text{ V}^7 \text{ I (vii}^0 \text{ iii) I}}$   $\text{V}^{8-7} \text{ i}$   
VI

**Example 10.** Claude-Michel Schönberg, *Miss Saigon*, “I’d Give My Life for You,” mm. 22–31

I've tasted love beyond all fear. And you should know it's love that brought you here. And in one perfect

night, when the stars burned like new, I knew what I must do. I'll

give you a million things I'll never own. I'll give you a world to conquer when you're grown.

**Example 11.** Structural Analysis of “I’d Give My Life for You,” mm. 22–31

mm: 22 23 25 26 27 28 29 30 31

c: i V<sup>6</sup> i V<sup>6</sup> (VI IV bVII) V i V<sup>7</sup> VI ii<sup>7</sup> V<sup>6</sup> iv bVII V i => V<sup>7</sup>/F

A2 Seq. (enlargement of A2 seq.)

**Example 12.** Claude-Michel Schönberg, *Miss Saigon*, "I'd Give My Life for You," mm. 40–50

This musical score is for the song "I'd Give My Life for You" from the musical *Miss Saigon*, composed by Claude-Michel Schönberg. It covers measures 40 through 50. The score is written for a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line features several triplet markings (indicated by a '3' over the notes) and lyrics in English. The piano accompaniment consists of chords and a bass line. The score is divided into four systems, each with a measure number (40, 43, 45, 47) at the beginning of the vocal line. The lyrics are: "Some-times I wake up, dream-ing of him. I feel his shad - ow brush my head, But it's just moon - light on my bed. Was he a ghost? Was he a lie? That made my bod - y laugh and cry. Then by my side the truth I see, his little one, Gods of the sun, bring him to me! You will be who you want to".

40

Some-times I wake up, dream-ing of him. I feel his shad - ow brush my head,

43

But it's just moon - light on my bed. Was he a ghost? Was he a lie?

45

That made my bod - y laugh and cry. Then by my side the truth I see,

47

his little one, Gods of the sun, bring him to me! You will be who you want to



**Example 13.** Structural Analysis of “I’d Give My Life for You,” mm. 40–50

mm: 40 41 42 43 44 45 46 47 48 49 50

F:  $\hat{1}$   $\hat{3} \Rightarrow G: \hat{2}$   $\hat{3}$

F: IV I IV I vi  $V^7$  I  $\Rightarrow V_{iv}^7$  iv i (Desc. // 5)  $V^7$  I

G:  $\flat VII$  (or  $IV_{IV}$ )  $\frac{ii^7 V^7}{V}$  I

**Example 14a.** Analysis of Tonal Structure in “I’d Give My Life for You”

A B A' C A''

( $\flat VII$ )

g: (III) i iv  $\flat VII$   $V_{\sharp 3}$  I  $\flat vi$

**Example 14b.** Alternate Analysis of Tonal Structure in “I’d Give my Life for You”

A B A' C A''

( $\flat VII$ )

g: i iv  $V_{\sharp 3}$   $\flat vi$