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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-no-ther drink my darkeyed beau - ty...

Wizard: I am a sen-ti-mental man,

D-flat: IV⁷ V⁵/IV (I⁵) (rep) IV⁷ V=>D-flat; I V₃⁴ I⁶

IV (G)

Glinda: So she was yours. All along.

who al-ways longed to be a fa-ther...

IV ii (V₄⁶ 5 3) iii vi IV V₅/V V₄⁶ 5 3

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 $\frac{V^7}{4}$ $\frac{4}{2}$ I^6 ii V $\frac{6}{4}$ IV I^6 if $\frac{5}{4}$ V HC

(IV) $\frac{5}{4}$ 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 $\frac{ii^7}{4}$ V IV $\frac{V^6}{4}$ $\frac{7}{4}$ 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!

B: V_4^6 vi ii $\frac{4}{2}$ V_4^7 $\frac{4}{2}$ I⁶ \underline{ii}^7 V IV

59

Thistime I amstaying I'm staying forgood, I'll be backwhere I wasborn to be. Withonelook I'll be me

IV^9 $\frac{5}{5}$ 6 5 8 7 V^{11} I or IV $\hat{5}$ ped

Example 4. Andrew Lloyd Webber, *Sunset Boulevard*, "As If We Never Said Goodbye," mm. 1-14

ANT (14 measures)

CBI (C)BI CI

bi ci

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

E: I⁷ 6 5 4 3 (IV) IV/IV

CONT Cad.

fr. fr.

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

IV⁷ - 6 vi⁷ /IV IV⁶ V⁷

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

Example 6. Andrew Lloyd Webber, *Sunset Boulevard*, "As If We Never Said Goodbye," link

Refrain

E: VII^7 VI^7 III VI V VI^7 III VI V 7 I

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

DC (Avoids Closure) $\wedge 7$ leaps to $\wedge 5$

E: V^6_4 9-8 vi vii^{07}/V V^6_4 9-7 5-4
4-3

101 Avoids Closure New Cadential Melody Weak IV-I Close

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

I \Rightarrow $\text{V}^7_{/\text{IV}}$ IV V^6_4 5 (IV^6_4) I

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

10

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

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 ii⁷ V i V⁶ I
vi

g: => III ii⁷ V⁷ i ii⁷ V⁷ I (vii⁰ iii) I V⁸⁻⁷ VI i

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

22

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

26

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

29

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 V⁶ I V⁶ (VI IV bVII) V I V⁷ VI VI ii⁷ V₅⁶ IV iv bVII V I => V⁷/F

A2 Seq.

(enlargement of A2 seq.)

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

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 litt-le 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: IV I IV I vi V⁷ I => V⁷_{IV} iv i (Desc. //5) ₃ V⁷ I

G: ₃ VII
(or IV_{IV}) ii⁷ V⁷ V I

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

Diagram illustrating the harmonic progression and melodic line for the first section of the piece. The progression is marked with Roman numerals: (III), i, iv, \flat VII, V_3 , \flat 3, I, \flat vi. The melodic line is divided into measures A, B, A', C, and A''. The bass line is shown on the bass staff, and the vocal line is shown on the soprano staff. The vocal line includes slurs and grace notes. The bass line features sustained notes and eighth-note patterns. Measure A ends with a half note on the third line. Measure B ends with a half note on the fourth line. Measure A' ends with a half note on the third line. Measure C ends with a half note on the fourth line. Measure A'' ends with a half note on the third line.

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

The musical score consists of a bass clef staff with a key signature of one flat. The staff is divided into measures by vertical bar lines. Above the staff, the measures are labeled A, B, A', C, and A''. Below the staff, the harmonic progression is labeled: g: (i), iv, V₁₃, (bVII), \sharp 3, and \natural vi. Measure A starts with a bass note. Measure B follows with a bass note and a melodic line above it. Measure A' begins with a bass note and a melodic line. Measure C starts with a bass note and a melodic line, with a vertical dashed line indicating a change in harmonic rhythm. Measure A'' starts with a bass note and a melodic line.