



MTO 32.2 Examples: Hutchinson, Changed for Good: Pathways of Motivic and Tonal Development in *Wicked*

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

<https://www.mtosmt.org/issues/mto.26.32.2/mto.26.32.2.hutchinson.html>

Example 1. Brahms, String Quartet Op. 51, no. 2, II, mm. 1–5, Violin Part (Schoenberg's Analysis)

The image displays a musical score for the Violin Part of Brahms' String Quartet Op. 51, no. 2, II, measures 1–5. The score is written in G major (one sharp) and common time. The first staff shows measures 1–5, and the second staff shows measures 4–5. Brackets and labels (a, b, c, d, e, f) indicate Schoenberg's analysis of motivic and tonal development. Labels 'c' and 'f' are above the staves, while 'a', 'b', 'd', 'e' are below. A specific interval 'c (D-E-F#-E)' is labeled above the first staff.

Example 2. The "Unlimited" Motif

a) Schwartz, Wicked, "The Wizard and I," mm. 117-19

Elphaba

G: $\hat{1}$ $\hat{1}$ $\hat{7}$ $\hat{5}$ (6) $\hat{7}$ $\hat{1}$ ($\hat{2}$)

"Unlimited" (Tail) (transposed repetition)

Un - li - - - mi - ted my fu - ture is un - li - - - mi - ted.

Orch.

Detailed description: This musical score shows the vocal line for Elphaba and the orchestral accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line features a melodic motif labeled "Unlimited" with fingerings $\hat{1}$ $\hat{1}$ $\hat{7}$ $\hat{5}$ and a triplet of notes with fingerings (6) $\hat{7}$ $\hat{1}$ ($\hat{2}$). The lyrics are "Un - li - - - mi - ted my fu - ture is un - li - - - mi - ted." The orchestral part consists of a piano accompaniment with a rhythmic pattern of eighth notes and chords.

b) H. Arlen, "Somewhere Over the Rainbow," mm. 1-2

Dorothy

E \flat : $\hat{1}$ $\hat{1}$ $\hat{7}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$

Some - where o - ver the rain - bow

Piano

Detailed description: This musical score shows the vocal line for Dorothy and the piano accompaniment. The key signature is E-flat major (three flats) and the time signature is 4/4. The vocal line features a melodic motif with fingerings $\hat{1}$ $\hat{1}$ $\hat{7}$ $\hat{5}$ $\hat{6}$ $\hat{7}$ $\hat{1}$. The lyrics are "Some - where o - ver the rain - bow". The piano accompaniment consists of a rhythmic pattern of eighth notes and chords.

Example 3. Schwartz, *Wicked*, "No One Mourns the *Wicked*" mm. 120–21 ("Wicked" motif in the orchestra)

Example 3 shows a vocal line and an orchestral accompaniment. The vocal line is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features two characters: (Midwife) and (Father). The lyrics are "How can it be? What does it". Above the lyrics, there are solfège syllables: $E: \hat{1}, \hat{5}, \hat{7}$. The orchestral part consists of two staves (treble and bass clef) with a key signature of three sharps and a 4/4 time signature. The music features a prominent "Wicked" motif in the orchestra.

Example 4. Schwartz, *Wicked*, "The Wizard and I," mm. 154–56

Example 4 shows an orchestral accompaniment in 4/4 time with a key signature of one flat (Bb). The score includes solfège syllables: $C: \hat{5}, \hat{1}, \hat{7}, \hat{5}$ above the first measure and D^b, B, C below the first three measures. A triplet of eighth notes is marked with a "3" above it. The music features a complex texture with many overlapping notes in the upper register.

Example 5. Schwartz, *Wicked*, "Defying Gravity," mm. 38–41: rearrangement of "Unlimited"

Example 5 shows a vocal line for Elphaba and an orchestral accompaniment. The vocal line is in 4/4 time with a key signature of three flats (Bbb). The lyrics are "Some - thing has changed with - in me Some - thing is not the same." Above the lyrics, there are solfège syllables: $D^b: \hat{1}, \hat{7}, \hat{1}, \hat{5}, \hat{1}, \hat{7}, \hat{5}$ and $(\hat{6})$. The orchestral part consists of two staves (treble and bass clef) with a key signature of three flats and a 4/4 time signature. The music features a complex texture with many overlapping notes in the upper register.

Example 6. Schwartz, *Wicked*, "Defying Gravity," mm. 55–58: development of "Unlimited"

Elphaba

Orch.

It's time to try de-fy-ing gra-vi-ty.

$\hat{5}$ $(\hat{2})$ $\hat{1}$ $\hat{3}!$ $\hat{5}$ $\hat{1}$ $\hat{3}!$ $(\hat{2})$

$\hat{7}$ $\hat{1}$ $\hat{5}$ etc.

(8ve)

Example 7. Schwartz, *Wicked*, "Wonderful," mm. 27–33

The Wizard of Oz

Orch.

Won-der-ful, they called me won-der-ful so I said won-der-ful if you in-sist.

d: $\hat{5}$ $\hat{7}$ $\hat{1}$

F: I vii°_4/V ii°_9 V^{13} I

Example 8. Schwartz, *Wicked*, "No Good Deed," mm. 71–73: developed minor-mode version of "Unlimited"

Elphaba

Orch.

My road of good in-ten-tions led where such roads al-ways lead...

b: $\hat{1}$ $\hat{7}$ $(\hat{6})$ $\hat{5}$ $\hat{1}$

(8ve)

Example 9. Key Structure Analysis of "No Good Deed"

(Intro) A (m. 58) B (m. 86) A' (m. 104)

$\hat{1}$ $\hat{7}$ ($\hat{2}$) $\hat{5}$ $\hat{1}$

Bm B \flat m C \sharp m V(F \sharp) Bm

Example 10. Schwartz, *Wicked*, "For Good," m. 25

Db: $\hat{7}$ $\hat{1}$ $\hat{5}$ $\hat{1}$

Glinda

be-cause I knew you

Orch.

Example 11. Schwartz, *Wicked*, "For Good," mm. 70–78

(Glinda) Db: (6̂) 7̂ 1̂ 5̂ 1̂ (Elphaba) 7̂ 1̂ 7̂ 5̂ 1̂ (Both) 1̂ 1̂ 7̂ 5̂ 1̂

And, be-cause I knew you, be-cause I knew you, be-cause I knew you
 ("Unlimited" + 1̂)

Orch.

8va

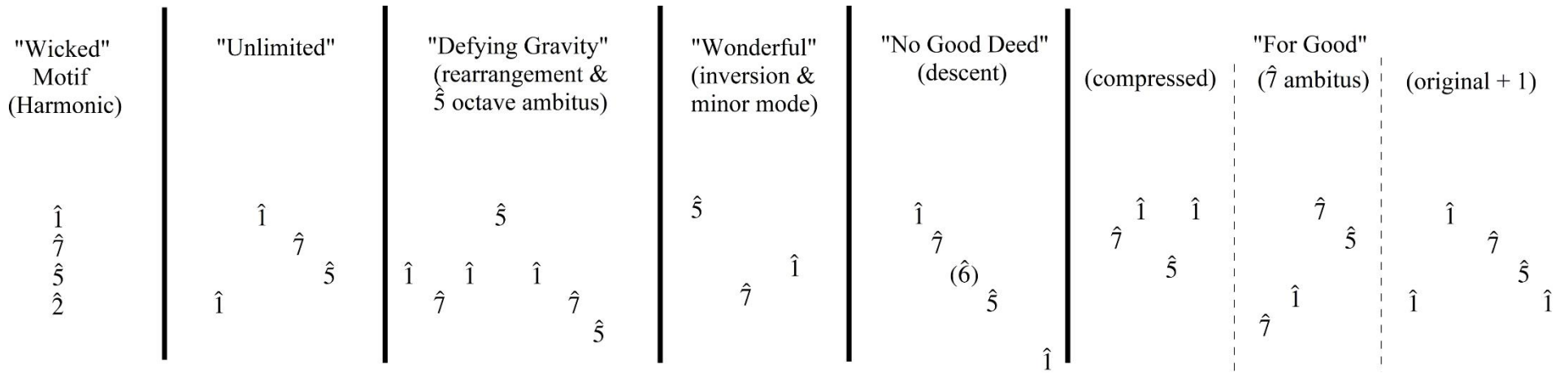
8ve

Elphaba: 3 changed

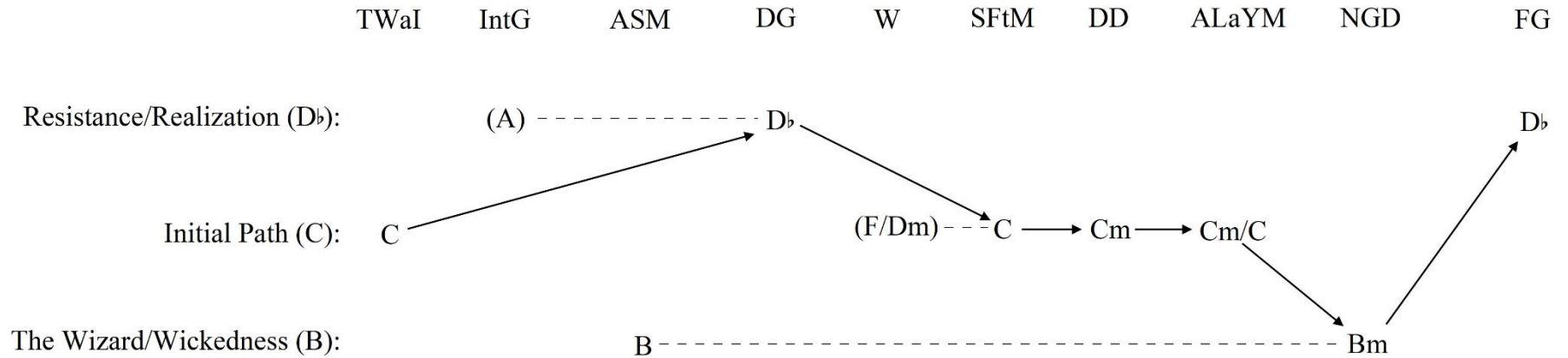
Glinda: I have been chan ged for good.

1̂ 5̂ 1̂ 3̂! 2̂ 1̂ 1̂, 3̂!, 5̂, (2̂)

Example 12. Summary of Motivic Transformations of "Unlimited"



Example 13. Tonal Trajectory of Elphaba's Journey in *Wicked*



Example 14. Schwartz, *Wicked*, "A Sentimental Man," mm. 1–2

The Wizard of Oz

B: $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

I am a sen - ti - men - tal man,

Orch.

Example 15. Schwartz, *Wicked*, "Dillamond Discovered," mm. 24–25

Elphaba: "It's to fight you till the day I die!"

Orch.

p

Example 16. Schwartz, *Wicked*, "What is This Feeling?," mm. 40–41

F: 3̂ 4̂ 5̂ 3̂ 1̂ 2̂ 3̂ 1̂ 2̂

Elphaba and Glinda

Orch.

8^{va} Ev' - ry litt-le trait how e - ver small — makes — my ve-ry

Example 17. H. Arlen, *The Wizard of Oz*, "If I Only Had a Brain," m. 1

F: 3̂ 4̂ 5̂ 3̂ 1̂ 2̂ 3̂ 1̂ 2̂

Scarecrow

Piano

I could while a-way the hou-rs, con

Example 18. Schwartz, *Wicked*, "I Couldn't Be Happier," mm. 1-2

E \flat : $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$

Glinda

We could-n't be happ-i - er _____

Orch.

Detailed description: This musical score shows the vocal line for Glinda and the orchestral accompaniment for the first two measures of "I Couldn't Be Happier" from Schwartz's *Wicked*. The key signature is E-flat major (three flats). The vocal line is in a soprano clef and features a melody starting on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, and a dotted half note G4. The lyrics "We could-n't be happ-i - er" are written below the notes. The orchestral accompaniment consists of two staves (treble and bass clefs) with a piano part. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with dotted half notes in the left hand.

Example 19. H. Arlen, *The Wizard of Oz*, "Follow the Yellow Brick Road," mm. 1-2

E \flat : $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ ($\hat{1}$)

Munchkins

Fo-llow the yell-ow brick road__

Piano

Detailed description: This musical score shows the vocal line for the Munchkins and the piano accompaniment for the first two measures of "Follow the Yellow Brick Road" from H. Arlen's *The Wizard of Oz*. The key signature is E-flat major (three flats). The vocal line is in a soprano clef and features a melody starting on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, and a dotted half note G4. The lyrics "Fo-llow the yell-ow brick road__" are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a steady eighth-note accompaniment, and the left hand features a bass line with dotted half notes.

Example 20. Schwartz, *Wicked*, "The Cyclone," mm. 6–9

Moderato

Orch.

Example 21. H. Arlen, *The Wizard of Oz*, "Miss Gulch," mm. 1–2

Orch.

mf

Example 22. H. Arlen, *The Wizard of Oz*, "You're Off to See the Wizard," mm. 1–3

Munchkins

Piano

C: 5̂ 4̂ 3̂ 2̂ 1̂

You're off to see the Wiz-ard, — the won-der-ful-Wiz-ard of Oz!

