

Specific Terminology

Tremolo - A technique used in the strings to create a shimmering sound.

Maestoso - Performed in a majestic manner.

Syllabic - To sing one syllable per note.

Performing Forces

Vocals:

A *duet* for the characters Elphaba and Glinda with some spoken dialogue in addition to the singing. When words are half sung/spoken this is indicated with crosses instead of note heads.

Orchestra:

Woodwind section (including additional instruments such as piccolo, bass clarinet and cor anglais), brass and string sections with a harp and three keyboards. It includes a wide variety of percussion instruments: drum kit, tubular bells and timpani.

Other:

- Electric guitars create a modern sound and in this song they are used with an *overdrive/distortion* effect.
- There is a cymbal *roll* to add excitement.
- Synthesisers and glockenspiel create a high magical-sounding repeated quaver accompaniment in the chorus.
- Tubular bells give an ethereal sonority.

Structure

- There is a distinct *verse-chorus* form.
- **Verse:** bar 34, bar 63, bar 135.
- **Chorus:** bar 50, bar 79, bar 103, bar 151.

Melody

- The text setting is *syllabic* throughout with rhythms moving in a speech-like manner.
- There is *vocalisation* to the word 'aah'.
- The melody starts in a *conjunct/stepwise* manner.
- Bars 6 and 7 show an ascending *sequence*.
- The verse and chorus combine *conjunct* and wide angular leaps in the melody line.
- Leaps often feature a *rising perfect fifth* (e.g. bar 34).
- There are some exceptionally large leaps such as a *compound perfect fourth* (e.g. bars 39–40) and a *compound perfect fifth* (e.g. bars 140–141).

Tonality

- In the opening the tonality is ambiguous with *chromatic* movement and unrelated chord progressions.
- It is in D major.
- For the final *Maestoso* section at bar 168 it is in B minor until we finish on a chord of D major.

Tempo, Metre and Rhythm

There are numerous tempo changes through this song and they are important to the overall structure.

Free Tempo - No definite tempo or pulse.

Andante - At walking pace.

Allegro - Fast.

Moderato - Moderate or restrained - slower than allegro.

Rallentando - Gradually slow down.

3/2(triple time) **2/2**(duple time) **4/4**(quadruple time)

Texture

- The brass section plays *homophonic* chordal music in a *fanfare*-like manner.
- The opening shows a sparse texture with punctuating instrumental chord stabs with some *monophonic* unaccompanied bars.
- In the verses there is a melody and accompaniment or *melody-dominated homophony* texture where the singer is accompanied by chords in the orchestra.
- There are *homophonic* chordal moments (e.g. bar 132).
- *Ostinato* accompaniment at bar 88 with repeated semiquavers.
- Elphaba and Glinda usually sing separately, but sometimes sing together in *unison* (e.g. bar 101) or in harmony such as thirds (e.g. bar 127).
- The ending is *contrapuntal* featuring three different musical ideas with different lyrics (e.g. bar 168).

Harmony

- Chords are in root position.
- Chord progressions are often unrelated, in the opening we can see shifts downwards in *parallel semitones*. For example, a D chord to a C# minor chord.
- There is some use of *dissonance* (e.g. bar 30).
- At the end there is a *pedal* at bar 168.

