

Schwartz: 'Defying Gravity'

1

MELODY

The first theme begins in bar 2, moving mostly in stepwise motion.

Bar 1 Chorus: I hope you're hap - py now

Bar 2 Chorus: I hope you're hap - py how you hunt your cause for e - ver I hope you think you're cle - ver!

2

MELODY

Verse 1 begins at bar 34 with a mix of stepwise motion and leaps.

NOTATION

These four quavers are a sequence a semitone higher than the notes below the bracket.

Bar 34 *mp* *vivace* Euphonia: Some - thing has changed with - in - me, Some - thing is not the same

3

HARMONY

Chorus 3 is sung by both singers, often in two-part harmony.

Bar 106 *Allegro* Both: With you and I de - ly - ing sin - ners

Bar 111 *Andante* Piano Bassoon: I hope you're hap - py

5

TERMS

Colla voce means follow the voice, so the singer sings at their own pace and the instruments follow.

RHYTHM

This off-beat rhythm is an example of syncopation.

CONTEXT

The musical *Wicked* was written by Stephen Schwartz and premiered on Broadway in October 2003.

FORM

Verse 2 is based on verse 1 but with even more syncopation.

MELODY

This interval between the two notes in bar 68 is a compound perfect 4th.

MELODY

Chorus 2 is also sung by Euphonia alone. Note how the music goes down on the word 'gravity'. This an example of word painting.

STRUCTURE

At bar 93 a new musical idea is heard. This section functions as a bridge leading to the third chorus, sung by both soloists.

CONTEXT

The song is a duet between Euphonia and Glinda. Euphonia sings most of the song but they unite at important dramatic points.

FORM

At bar 115 the melody echoes the opening phrase, also sung by Glinda.

CONTEXT

A musical is a theatrical performance that tells a story through songs, dialogue, acting and dance.

NOTATION

These bass notes in bar 113 are an exact sequence of bar 111.

RHYTHM

The orchestra repeats a three-note pattern in the high treble clef. Other names for this repetition are a 'riff' or an 'ostinato'.

Key Changes

Bar 1 - no key signature

Bar 115 - F major

Bar 120 - B major

Bar 123 - A♭ major

Bar 129 - C major

Bar 132 - D major

Bar 133 - E♭ major

Bar 103 - D major

Bar 88 - G major

Bar 32 - D major

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

FORM

The tempo slows down again at bar 162, while the dynamics go from *mp* all the way up to *ff* for the big finish, which begins at bar 168. This section functions as a coda.

TERMS

The tempo marking 'maestoso' means 'to play or sing in a dignified and majestic manner'.

TEXTURE

The final bars feature Euphonia, Glinda and the ensemble singing in counterpoint, with three different musical ideas against the full orchestra.

MELODY

In the final bars the opening phrase is echoed one last time.

TERMS

On the words 'Get her' the chorus notes are indicated with crosses. This means that the words should be spoken.

MELODY

Verse 3 begins with a similar rhythm but using the upper limit of the vocal range for more impact.

CONTEXT

'Defying Gravity' is the finale of the show's first act.

RHYTHM

The orchestra repeats a three-note pattern in the high treble clef. Other names for this repetition are a 'riff' or an 'ostinato'.

TONALITY

The bass notes change harmony just before the start of each bar. This is called 'syncopation' or 'anticipated bass'.

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