

### CD Track Listing

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The world of musical theatre has grown rapidly over the past years, growing from the eponymous beginnings of Gilbert and Sullivan in the 19<sup>th</sup> century, to an art form that spans the hearts and minds of people the world over. The specific attraction of musicals has never ceased to turn a profit at the box office and theatres world over have been churning out all forms of the musical, from the cheesy chorus line to the epic rock opera, they are a form of stage production that will never die.

However that is not to say that musical theatre does not age. As time passes compositional techniques develop, and that is something that is apparent here. I have chosen to compare two songs from two musicals, one composed by two French gentlemen in the early 1980's, and the other by an American composer in 2003.

The musical *Les Miserables* is widely considered to be one of the best musicals of all time. Having opened in the Barbican Centre in 1985 it is now the longest running musical ever. The songs are known world wide and due to the success of singer Susan Boyle, *Les Mis* has again gained even more interest and will hopefully continue running for the foreseeable future.

*Wicked* on the other hand is a very new musical, but by no means less famous. Opening on Broadway in 2003 it was met with outstanding reviews and has so far gone on to open in the West End and indeed worldwide. Many, many artists have covered the music and the hit song "Defying Gravity" has been popularized by the US TV show "Glee".

No one Mourns the Wicked open with a large orchestra chord with a pedal played by keyboards and brass. The strings play Arco and every instrument plays fortissimo. This provides a backing to the staccato chords played in the upper instruments. Also in all the chords played there is a sustained C acting as an inverted pedal in contrast to the pedal in the bass.

Excerpt 1

The piece then continues and develops through the use of a pause followed by the introduction of a rhythmic and melodic ostinato in the xylophone and percussion. The accompaniment by the rest of the band is dominantly comprised of diminished and 7<sup>th</sup> chords and also features repetition in the bass part, again featuring a pedal.

*Last Music*  
Moderato

Excerpt 2

Then suddenly the piece modulates to B major, taking on a far lighter tone, which is exemplified by the use of arpeggios in the upper register of the keyboards that are all based around Sus2 chords and are constantly ascending. However this does not last long and a sustained triplet run played in octaves on the piano and the piece modulates back into its original key.

Excerpt 3

Excerpt 4

At this point the voices join the composition singing syllabically. The following section is heavily syncopated with the piano and vocals trading off each other through use of dotted rhythms to create a very jagged feel. The piece continues to modulate until it settles into its home key for the main section, F# minor.

Excerpt 5

In this section we here a male tenor and a female alto perform solos in an almost call and response fashion. An SATB chorus singing in octave unison then follows this, backed by arpeggio-based accompaniment in the band.

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Excerpt 6

They sing in unison until on the word "be-have" the chorus splits suddenly into 4-part harmony singing a B Major Chord while they crescendo into the next section where Glinda a soprano take a large solo, using syllabic word setting and singing forte throughout. Then after a short Ritardando, the chorus then rejoins the melody singing in harmony again, before this section ends with an imperfect cadence.

Excerpt 7

Excerpt 8

After this the piece modulates again as it moves into its second section. This section is far freer in terms of rhythm with a lot of syncopation and a vamp present throughout. This provides a background to the main vocal of the "salesman", the melody of which uses a lot of chromatic runs and grace notes.

94 95  
 drink, my dark-eyed beau - ty I've got one more night left, here in town

Excerpt 9

The piece then slows and crescendos until it reaches Bar 119, at which point the main theme from section one returns but with variation as the voices sing in antiphony with each other.

MIDWIFE: FATHER: 122  
 How can it be? What does it mean?

Vella

Excerpt 10

Suddenly there is a cut in volume to piano as the piece then returns to the choral section, however this time there is homophonic accompaniment to the vocal line. The voices then sing an extended suspension through bars 158 to 161 after which the main theme repeats itself again however Glinda sings an inverted pedal in her vocal line this time as we lead up to the finale in which the Chorus and band play in antiphony with the chorus leading with a chord, followed by an A# in the bass line. This then repeats until finally the piece resolves on its final notes to an accented staccato E major.

GLINDA: 163 164 164A  
 Good news! wick-ed! No one mourns the

Excerpt 11

170 Wick - ed! 171 172

Wick - ed!

Wick - ed!

pp

Excerpt 12

One Day More differs for the first piece in that it opens rather simply and calmly with an ostinato based of an A Major 6 chord, played piano and in common 4/4 time. The bass line simply moves by step down the A major scale. The melody introduction at this point is also played in octaves by the flutes and strings playing Arco.

Moderato

1 2 3 4 (VALJEAN)

One day

Kbds, Fl, Glock, Str

pp

Kbd, Str

Excerpt 13

A male tenor then enters singing syllabically introducing the first theme of the piece. The arpeggios continue in the accompaniment as another tenor introduces the second theme of the piece, which is then developed by the entry of a soprano who sings this second theme in 3rds. As the third theme enters, the piece modulates and an obbligato played by oboe enters imitating the vocal line and playing together with it.

(EPONINE)

18 19

One more day all on my own. One more day with him not

(COSETTE)

(MARIUS) Will we ev - er meet a - gain?

Ob solo Will we ev - er meet a - gain?

mp

Excerpt 14

Then after this section the piece crescendos and builds to the point where it modulates into Eb Major as the 4<sup>th</sup> theme enter sung by a tenor. The 4<sup>th</sup> theme is imitated by the brass underneath Marius' vocal line and is played sometimes in octaves.

**C**

(MARIUS)

(ENJOLRAS) Do I fol-low where she goes? Shall I join my bro-thers  
One more day be-fore the storm. At the bar-ri-cades of free-dom.

Ob

Tpt

Excerpt 15

The use of dynamics here is also important as while the piece is Forte is still builds in volume towards the next section. Both themes here move by step and are sung syllabically and legato with very little accents in the voice.

In the next section the pieces majorly develops through the introduction of the chorus. The full SATB chorus sings in full harmony and sing homophonic. While the texture of the overall piece is polyphonic, each individual theme is never split across multiple instruments or played against each other. The chorus at the end of this crescendo sing a tritone which then resolves out into an A major chord.

S

A

T

The time is now, the day is here!

Excerpt 16

In the next section after the piece again modulates, all the vocals sing in antiphony. Each part sings the first section in unison and then the second section in harmony. Throughout this section a trumpet plays an obbligato, which is also an imitation of the main vocal line. The trumpet part here is syncopated and based all on dotted rhythms, which make it sound jagged and separated from the vocal line, heightened by the fact the line is played staccato.

**E**

(MME THENARDIER)

(THENARDIER)

Sopr, Tenors

(CHORUS-2 GROUPS) (+ENJOLRAS)

Alto, Basses

One day to a new beg-in-ning. Ev-ry man will be a king.

kpda

Excerpt 17

After a sudden diminuendo to Piano, the piece then once again increases to a modulation. This time however a pedaled A in the orchestra underpins the change. At the point of the modulation, all parts feature ornamentation, which includes trills in the woodwind and brass. The arpeggios in the strings continue staccato throughout. On the anacrusis to Bar 54 as well, the brass play in octaves as the piece experiences a *rallentando* and slows before it enters then new section.

MUSICAL SCORE FOR EXCERPT 18:

- Bar 51:** (MARIUS) My place — is here, I fight — with you! One day
- Bar 52:** (Sop, Ten, + MME. THENARDIER) (Alt, Bs, + THENARDIER)
- Bar 53:** (VALJEAN) *rall.*

Dynamic markings: *p*, *cresc.*, *p sub.*, *trill*, *ff*.

Excerpt 18

After this point there is a recapitulation in that all the main themes form before return and are played as one in a highly polyphonic fashion, intertwined with arpeggios and SATB chorus in an almost fugal antiphonal way. Rhythms here are all straight with no dotted notes across any vocal parts, which allows all the separate parts to match rhythmically. The piece then slows again as it enters an irregular 5/8 section where all the vocal parts sing in unison and the whole textures snaps to being homophonic as all the orchestra play straight quavers in Bar 62. The time changes between 2/4 and 4/4 again making the beat highly irregular and free at this point

MUSICAL SCORE FOR EXCERPT 19:

- Bar 62:** *molto rall.* mor - row we'll dis - cov - er
- Bar 63:** (EPONINE) mor - row we'll dis - cov - er
- Bar 64:** (COSETTE) mor - row we'll dis - cov - er
- Bar 65:** (MARIUS) mor - row we'll dis - cov - er
- Bar 66:** (VALJEAN) mor - row we'll dis - cov - er
- Bar 67:** (JAVERT) mor - row we'll dis - cov - er
- Bar 68:** (THENARDIERS) mor - row we'll dis - cov - er

Excerpt 19



This then sets the piece up for its finale in which all vocals resolve on a perfect cadence to a final C major chord with the sopranos and altos dividing on the final notes. The piece ends on a grand fortissimo and even crescendos to the very end as the song draws to a close.

The musical score for Excerpt 20 consists of ten systems of staves. The first seven systems each contain a single vocal staff (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) with a common time signature 'C' and a final note on a whole note. The eighth system contains a piano accompaniment staff with a treble clef, a common time signature 'C', and a series of chords marked 'T1', 'T2, B1', and 'B2'. The ninth system contains a piano accompaniment staff with a treble clef, a common time signature 'C', and a series of chords marked 'T1', 'T2, B1', and 'B2'. The tenth system contains a piano accompaniment staff with a treble clef, a common time signature 'C', and a series of chords marked 'T1', 'T2, B1', and 'B2'. The score concludes with a grand fortissimo 'fff' dynamic marking and a crescendo hairpin.

Excerpt 20

Both pieces I have chosen are what could be referred to as being on an "epic" scale. Both feature grand dramatic crescendos and modulations, however their composition differs in many key aspects, which separates them from each other.

In terms of orchestration the clear difference is that One Day More is a far more extensive work being accompanied by full orchestra rather than the smaller musical theatre band orchestrated for No One Mourns the Wicked, however the band for that song does compensate by at times playing more rhythmically complex and diverse phrases. Obbligatos also seem to be more frequent in One Day More with principle instrument part having more of an opportunity in the piece rather than just accompanying the vocal at times.

Harmonically, both pieces make frequent use of modulation and both end on a Major resolve at the end. However, No One Mourns the Wicked makes use of more clustered chords and dissonant phrases where as One Day More sticks to clear harmonically please chords, as can be seen below.

In terms of Vocal composition, One Day More is very principle oriented using the chorus as a fill behind the main vocal parts and to space out the harmonic range, where as in No One Mourns the Wicked the chorus are allowed to have the melody to themselves and stand as an integer part of the song rather than backing for a principle led show. Not all chorus parts are like this of course however it is more obvious that in this particular piece the principle voices are far more pronounced in terms of melody and articulation featuring more rhythmic variation that lacks in the chorus, however in the Wicked piece these features are present in the chorus more often.

Rhythmically, No One Mourns the Wicked has more complex rhythmic changes and timings. The piece regularly changes meter and alters its tempo, while One Day More generally sticks to a single time signature and pulse throughout. Unlike No One Mourns the Wicked, there are no heavily syncopated or agitated sections with most rhythms being flowing and legato throughout.

Overall in general, One Day More stands as the biggest and most extensive piece of the two. It was designed to be epic in scale and complexity and still to this day contains some of the best music in musical theatre. The vocal work and orchestration is simply fantastic and it is one of the best pieces to stand on a stage and sing with people as the whole song brings every single person together at the end. However this is also true for No One Mourns the Wicked. With its complex time signatures and stylistic changes of tone through the use of different chords and instrument choice, it conveys its message with subtlety but also clarity and still conveys that sense of grandeur and explosive energy.

Both pieces are fantastic works of music and share some key points in terms of composition but they also differ making each unique and providing two different but still very stunning pieces of music.