

Metrical and Hypermetrical Disruptions in Recent Broadway Musicals

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Example 1: “For Forever”, *Dear Evan Hansen*

The image displays a musical score for the song "For Forever" from the musical *Dear Evan Hansen*. The score is presented in three systems, each consisting of a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The systems are numbered 25, 29, and 32, corresponding to the measures shown. Above the vocal line, the lyrics are written, and the piano part provides harmonic support. The score includes measure numbers 25, 29, and 32, and the lyrics are: "We walk a while and talk ab-out the things we'll do ___ when we get out of ___ school. Bike the Ap-pa-la-chian Trail, or, ___ write a book, or learn to sail, would-n't that be cool? There's". The piano part features a consistent rhythmic pattern of eighth and sixteenth notes, with some variations in the accompaniment. The vocal line is written in a single staff, and the piano part is written in two staves (treble and bass clef). The score is formatted with standard musical notation, including notes, rests, and bar lines. The lyrics are written below the vocal line, and the measure numbers are placed at the beginning of each system. The overall layout is clean and professional, typical of a musical score.

25 [1 2 3 4]
We

29 [1 2 3]
walk a while and talk ab-out the things we'll do ___ when we get out of ___ school.

32 [1 2 3]
Bike the Ap-pa-la-chian Trail, or, ___ write a book, or learn to sail, would-n't that be cool? There's

Example 1: “For Forever”, *Dear Evan Hansen* cont.

35 [1 2 3]
noth-ing that we can't di-scusslike ____ girls we wish would no-tice us but ____ ne-ver do He

38 [1 2 3]
looks a-round and says to me, "There's no-where else I'd ra-ther be," and I say, "Me too." And we talk

41 [1 2 3 4]
and take in the view. We just talk and take in the view.

The musical score is for the song "For Forever" from the musical Dear Evan Hansen. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb). The first system (measures 35-37) features a vocal line with three measures of music, each marked with a bracketed number (1, 2, 3). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system (measures 38-40) continues the vocal line with three measures of music, each marked with a bracketed number (1, 2, 3). The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. The third system (measures 41-44) features a vocal line with four measures of music, each marked with a bracketed number (1, 2, 3, 4). The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

Example 2: “Beautiful”, *Heathers the Musical*

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The first system includes the lyrics "Dear Di-a-ry." and a vocal line starting with a fermata. The second system begins at measure 6. The third system begins at measure 10. The fourth system begins at measure 14 and includes the lyrics "Freak! Slut! Burn-out! Bug-eyes! Pos-er! Lard-ass!". The piano accompaniment features a mix of chords and single notes, with some measures containing rests. The vocal line is written in a soprano range, with a fermata at the beginning of the first system.

8va-
Dear Di-a-ry.

6

10

14
Freak! Slut! Burn-out! Bug-eyes! Pos-er! Lard-ass!

14

Example 3: “Good For You”, *Dear Evan Hansen*

Moderato (♩ = c. 108)

[1 2 3]

Fm9 Cm7 B♭7(add4) A♭maj9(no3)

free from the ag - o - niz - ing life — you were liv - ing be - fore. —

[1(3.5) 2(3.5)]

Fm7 Cm7

And you say what you need to say So that you get to walk a - way

3 4]

Fm7 Cm7 B♭7(add4)

It would kill you to have to stay trapped — when you've got — some - thing new.

[1(3.5) 2]

Fm7 Cm7

Well I'm so - rry you had it rough And I'm so - rry I'm not e - nough —

3 4]

D♭(add2) G G7

— Thank God — they re - scued you. —

Example 4: “Smartphone Hour”, *Be More Chill*

21 **JENNA:**

[1 2 3 4] [1]

Near the end of last nights par - ty ve - ry end of last nights par - ty Did you see Rich?

26 **CHLOE:** **JENNA:**

2 3(2) [1 2]

Oh I saw Rich. So he's be - hav - ing cra - zy like a tweak - in' junk - y

Example 5: “Beautiful”, *Heathers the Musical*

[1 2 3 4] Ensemble: (White trash!)

Hold your breath and count the days, we're grad-u-at-ing soon.

[1 2 3 4 5]

Col-lege will be par-ra-dise if I'm not dead by June! But I

[1 2 3 4]

know, I know, Life can be beau-ti-ful. I

Example 6: “Waiving Through A Window”, *Dear Evan Hansen*

3 4] [1

ev-er real-ly crash or ev-en make a sound? When you're fal-lin' in a for-est and there's

109 2 3 4]

no-bo-dy a-round Do you ev-er real-ly crash or ev-en make a sound? Did I

112 [1 2 3

ev-en make a sound? Did I ev-en make a sound? It's like I ne-ver made a sound. Will I

115 4(6)] [1 2

ev-er make a sound? On the out-side al-ways look-in' in Will I

118 3 4] [1 2

ev-er be more than I've al-ways been? 'Cause I'm tap-tap-tap-in' on the glass

Example 7: “Sincerely, Me”, *Dear Evan Hansen*

[1 2 3] **JARED: Hard?** **[1]**
CONNER: I got-ta tell ___ you life with-out ___ you has been hard ___ Has been bad

2 3] [1 2 3
JARED: Bad? **JARED: Kinky!**
 ___ Has been rough ___ And I miss talk-ing a - bout life ___ and oth-er

4 5] [1 2] [1 2
JARED: Very specific. **JARED: Who**
EVAN: Shut up. **says that?**
 stuff. I like my par-ents I love my par-ents but each say's

3 4] [1 2 3
 ___ an-o - ther fight If I stop smok-ing drugs then ev - 'ry thing might be

4 5 6] [1 2]
JARED: Smoking drugs? **EVAN: Crack?**
EVAN: Just fix it!
 21 ___ al - right. If I stop smok-ing crack

[1 2 3 4]
 26 If I stop smo-king pot then ev - 'ry thing might be ___ al - right.

Example 8: “A Guy That I’d Kinda Be Into”, *Be More Chill*

[1 2 3

I don't al-ways re-late__ to oth-er peo-ple my age ex-cept when I'm on the stage.

55 4(2)] [1 2 3

And there are so man-y chan-ges that I'm go-ing through And why'm I tel-ling this to you?

59 4] [1 2] [1 2

guess there's a part of me that wants to. Ah ah ah ah Ah ah ah ah

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