Reimagining the *Mélodie*: An Analysis of the Musico-Poetic Expression of André Caplet

In Two Volumes

**Volume II: Structural Overview Charts**

Clare Wilson

Faculty of Arts, Humanities, and Social Sciences
Ulster University

Thesis submitted in fulfilment for the
Degree of Doctor of Philosophy

August, 2018

I confirm that the word count of this thesis is less than 100,000
# Table of Contents

**Introduction**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>i</td>
</tr>
</tbody>
</table>

**Chapter One: Paroles à l’absente**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Ce sable fin et fuyant</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Angoisse</em></td>
<td>3</td>
</tr>
<tr>
<td><em>Préludes</em></td>
<td>5</td>
</tr>
</tbody>
</table>

**Chapter Two: Le vieux coffret**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Songe</em></td>
<td>8</td>
</tr>
<tr>
<td><em>Berceuse</em></td>
<td>10</td>
</tr>
<tr>
<td><em>In a una selva oscura</em></td>
<td>12</td>
</tr>
<tr>
<td><em>Fôret</em></td>
<td>14</td>
</tr>
</tbody>
</table>

**Chapter Three: Trois Fables de Jean de la Fontaine**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Le corbeau et le renard</em></td>
<td>16</td>
</tr>
<tr>
<td><em>La cigale et la fourmi</em></td>
<td>18</td>
</tr>
<tr>
<td><em>Le loup et l’agneau</em></td>
<td>21</td>
</tr>
</tbody>
</table>

**Chapter Four: Cinq Ballades Françaises**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Cloche d’aube</em></td>
<td>24</td>
</tr>
<tr>
<td><em>Songe d’une nuit d’été</em></td>
<td>26</td>
</tr>
<tr>
<td><em>L’adieu en barque</em></td>
<td>29</td>
</tr>
</tbody>
</table>
Introduction

This volume contains the accompanying Structural Overview Charts for each *mélodie* discussed in Volume I of the thesis. Abbreviations have been used throughout the charts for which the table below provides full explanations.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct</td>
<td>Octatonic</td>
</tr>
<tr>
<td>Loc 2</td>
<td>Locrian-natural-two</td>
</tr>
<tr>
<td>Lyd</td>
<td>Lydian</td>
</tr>
<tr>
<td>Lyd dom</td>
<td>Lydian-dominant</td>
</tr>
<tr>
<td>WT</td>
<td>Whole tone</td>
</tr>
<tr>
<td>Chrom</td>
<td>Chromatic</td>
</tr>
<tr>
<td>(st/t)</td>
<td>Semitone/tone octatonic collection</td>
</tr>
<tr>
<td>(t/st)</td>
<td>Tone/semitone octatonic collection</td>
</tr>
</tbody>
</table>

Vocal Phrases

In his book, *Phrase Rhythm in Tonal Music*, William Rothstein explains: ‘a phrase should be understood as, among other things, a directed motion in time from one tonal entity to another; these may be harmonies, melodic tones (in any voice or voices), or some combination of the two.’¹ Rothstein additionally mentions, ‘a phrase is not necessarily a single thing: large phrases may contain smaller ones’² Rothstein’s book on phrase rhythm is primarily based upon approaches to tonal music, and these definitions of phrases were mainly developed for interpreting music up to the late Romantic era. I

---

² Ibid. p.10
base my approach to outlining the vocal phrases in the Structural Overview Charts on Rothstein’s definition of the phrase, whereby the phrase is considered as a musical thought or event that contains tonal motion, or movement. Rothstein’s approach is a worthwhile model for supporting an interpretation of the elements that constitute a phrase in Caplet’s *mélodies*, because it offers a consideration of harmonic and melodic motion working together with a rhythmic component to produce a musical thought.

Caplet’s *mélodies* contain a high degree of harmonic fluidity and colourful tonal motion that is often fast-paced. This, coupled with the presence of the poetic text, creates a musical style that somewhat resists straightforward classification aligning directly to Rothstein’s methods. My goal, derived from Rothstein’s definition of the phrase, is to offer a structural outline that illustrates the points where the large-scale vocal phrases – or, in other words, musical thoughts based on the poetic structure – begin and end.

Caplet’s phrases are often uneven in duration, irregular, and do not always align to the barlines. Furthermore, the poetic structure generally governs the size and shape of these phrases. The phrase structure varies considerably from *mélodie* to *mélodie*, especially in examples such as the *Trois Fables de Jean de la Fontaine*, where the vocal part features combinations of shorter bursts of dialogue and long lyrical *cantible* lines, and other *mélodies* – such as *Songe* – where the phrases do not fully align to the stanza structure. Because the phrase structures fluctuate so much throughout the *mélodies*, my approach to outlining the phrases on the Structural Overview Charts offers a guideline of the large-scale phrase layout, and some suggestions of the placement of subphrases therein. Within these subphrases, there is scope for the music to be further reduced in terms of smaller-scale phrases, but my goal, as mentioned, is to offer an
overview that illustrates the points where large-scale phrases are situated in the musical structure. This phrase-outline provides information about the way in which Caplet breaks up the poetic text according to tonality, harmonic rhythm, and overall formal structure.

In terms of pinpointing the start and end points of the phrases and subphrases shown on the charts, I consistently choose the first and the last note of the phrase. In some cases, the first note is not always the note of primary tonal significance in the phrase, but it is chosen for purposes of consistency and demonstrating that phrases often start on weak beats.
Paroles à l'absente: Ce sable fin et fuyant

Section: A: bars 1-36

Time Signature:

Vocal Phrase:

Bar numbers:
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

Harmonic Rhythm:

1 bar = ♩

Primary Chords:

E B C♯ G♯ Dm E7 {D} A oct

Tonal Relationship to implied key:

V ii iii vii iv V I iv

Interchordal relationship (where relevant):

[V of E] [ii of B] [V of C♯] [v5 of G♯] [ii of D] [D: V I]
Paroles à l’absente: Ce sable fin et fuyant
Angoisse

A: bars 1-21
(i) 1-11

(ii) 12-21

B: bars 22-32

Section

Time Signature

Vocal Phrase

Bar numbers

Harmonic Rhythm

1 bar = [ ]

Primary Chords

Tonal Relationship to implied key

Diagram:

A: bars 1-21
(i) 1-11

(ii) 12-21

B: bars 22-32

Primary Chords:

- A
- Dm
- C#
- E♭-C-F♯
- B♭
- A octave

Harmony change precedes section change

Implied dominant to tonic movements

Diatonic motion centered on B♭ implies submediant centricity

Notation:

\[ F^\# : V \]

\[ i \]
Angoisse

A1: bars 33-44

Section
Time Signature
Vocal Phrase
Bar numbers
Harmonic Rhythm
1 bar =
Primary Chords
Tonal Relationship to implied key

Implied dominant to tonic movements

A#-Bb
octatonic collection

A
whole tone

Dm

V i
Préludes

A: Bars 1-23

B(i): Bars 24-57

Time Signature

Vocal Phrase

Bar numbers

Harmonic Rhythm

1 bar = \( \frac{1}{4} \)

Primary Chords

Tonal Relationship to implied key

Present tense: mainly flat keys

Past tense: mainly sharp keys

Relative major in enharmonic form

Perhaps III in enharmonic form
Préludes

Section: B(i) (contd.)

Time Signature

Vocal Phrase

Bar numbers

Harmonic Rhythm

Primary Chords

Tonal Relationship to implied key

Lydian dominant combines flat and sharp keys, perhaps blending the past and present in the poetic narrative.

Past tense: mainly sharp keys
Songe

Section
A: Bars 1-20

Time Signature

Vocal Phrase

Bar numbers
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Harmonic Rhythm
1 bar = \( \frac{1}{8} \)

Primary Chords
G loc \( 5^2 \)

Tonal Relationship to implied key
C: V

A: I

Link:
bars 21-23

B: Bars 24-36

Perhaps for reasons of sonority and atmosphere, bars 28-39 move in intervallic steps of seconds and thirds.
Berceuse

<table>
<thead>
<tr>
<th>Section</th>
<th>Stanza I: bars 1-12</th>
<th>Link: bars 13-15</th>
<th>Stanza II: bars 16-28</th>
<th>Link: bars 27-8</th>
<th>Stanza III: bars 29-39</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Time Signature</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Vocal Phrase</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Bar numbers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Harmonic Rhythm</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 bar = 3/4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Primary Chords</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tonal Relationship to implied key</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Black key**
- **White key**

**Chord Symbols:**
- A♭
- D♭
- A♭
- D
- F
- B

**Tonal Relationships:**
- I
- IV
- #IV
- VI
- #II
Berceuse

Section

Stanza III (contd.)

Link: bar 40

Stanza IV: bars 41-53

Link: bars 53-7

Coda: bars 54-62

Time Signature

Vocal Phrase

Bar numbers

Harmonic Rhythm

1 bar = ❋

Primary Chords

Tonal Relationship to implied key

Black key
In a una selva oscura

**Section**

**Stanza I: bars 1-11**

**Time Signature**

**Stanza II: bars 16-26**

**Harmonic Rhythm**

1 bar = \( \frac{1}{4} \)

**Vocal Phrase**

**Primary Chords**

- D lyd

**Tonal Relationship to implied key**

- I

**Link: bars 12-15**

- A lyd

- V

- G lyd dom

- IV
In a una selva oscura

**Section**

- **Stanza II (contd.)**
- **Link: bars 26-30**
- **Stanza III: bars 31-43**
- **Coda: bars 44-46** (Evolves the opening)

**Time Signature**

- 4/4

**Vocal Phrase**

- Bars 24-25

**Bar numbers**

- 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46

**Harmonic Rhythm**

- E♭ D♭ Bm7 E7 E♭ D loc
- D loc Bm G♭ D D♭ E♭ Enf F♯ Enf D♭ C C F♯ Enf
- /F♯ /D G♭ Bm D D♭

**Primary Chords**

- Bm D loc ♭ 2 Bm F♯ Bm D lyd

**Tonal Relationship to implied key**

- vi i vi III vi I
Forêt

Section
A: bars 1-13
B: bars 14-27
C: bars 28-48

Time Signature
4/4

Vocal Phrase

Bar numbers
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

Harmonic Rhythm
1 bar =

Primary Chords

Fm          D♭ lyd dom          A♭m          B          B♭         Fm          B♭          E♭         D♭          Bm

Forest motif
Forest motif

Tonal Relationship to implied key

ii          ♭VII          iv          V          V          ii          V          I          ♭VII          V
Forêt

C (contd.)

8(i): bars 49-71

Time Signature

Vocal Phrase

Bar numbers

Harmonic Rhythm

1 bar =

Primary Chords

Tonal Relationship to implied key

ⅠⅠ ⅤⅦ V VII IV V
Le corbeau et le renard

A: bars 1-12

B: bars 13-26

C: bars 27-42

Section
Time Signature
Vocal Phrase
Bar numbers
Harmonic Rhythm
1 bar =
Primary Chords
Tonal Relationship to implied key
Characters

Introduction

Action
Le corbeau et le renard

Section

Time Signature

Vocal Phrase

Bar numbers

Harmonic Rhythm
1 bar =

Primary Chords

Tonal Relationship to implied key

Characters

Narrator (Raven) (contd.)

Fox

Narrator (Raven)

Moral

D: bars 42-59

E: bars 60-71
La cigale et la fourmi

Section
A: Bars 1-20

Time Signature

Vocal Phrase

Bar numbers
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

Harmonic Rhythm
1 bar = \( \frac{4}{4} \)

Primary Chords
B

Tonal Relationship to implied key
ii

Characters

Narrator and Grasshopper
La cigale et la fourmi

Section
B (contd.)

C: Bars 42-54

D: Bars 55-69

Time Signature

Vocal Phrase

Bar numbers

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

Harmonic Rhythm
1 bar =

Primary Chords

Tonal Relationship to implied key

Characters

Grasshopper pleading with Ant

Narrator describes Ant, Ant
La cigale et la fourmi

<table>
<thead>
<tr>
<th>Section</th>
<th>Time Signature</th>
<th>Vocal Phrase</th>
<th>Harmonic Rhythm</th>
<th>Primary Chords</th>
<th>Tonal Relationship to implied key</th>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>D (contd.)</td>
<td>B1: Bars 70-78</td>
<td>E: Bars 79-90</td>
<td>F (C1): Bars 91-98</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Duration</th>
<th>Notation</th>
<th>Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>65-69</td>
<td>D 6/4</td>
<td>E</td>
</tr>
<tr>
<td>70-73</td>
<td>E 6/4</td>
<td>A</td>
</tr>
<tr>
<td>74-77</td>
<td>G 6/4</td>
<td>E</td>
</tr>
<tr>
<td>78-81</td>
<td>C 6/4</td>
<td>A</td>
</tr>
<tr>
<td>82-85</td>
<td>F 6/4</td>
<td>A</td>
</tr>
<tr>
<td>86-89</td>
<td>B 6/4</td>
<td>E</td>
</tr>
<tr>
<td>90-98</td>
<td>G 6/4</td>
<td>A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Duration</th>
<th>Notation</th>
<th>Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>65-69</td>
<td>D 6/4</td>
<td>E</td>
</tr>
<tr>
<td>70-73</td>
<td>E 6/4</td>
<td>A</td>
</tr>
<tr>
<td>74-77</td>
<td>G 6/4</td>
<td>E</td>
</tr>
<tr>
<td>78-81</td>
<td>C 6/4</td>
<td>A</td>
</tr>
<tr>
<td>82-85</td>
<td>F 6/4</td>
<td>A</td>
</tr>
<tr>
<td>86-89</td>
<td>B 6/4</td>
<td>E</td>
</tr>
<tr>
<td>90-98</td>
<td>G 6/4</td>
<td>A</td>
</tr>
</tbody>
</table>

Characters:
- Ant: Ant
- Grasshopper: Grasshopper
- V: V
- I: I
- II: II
- E: E
- A: A

A with chromatic movement
<table>
<thead>
<tr>
<th>Section</th>
<th>A: Bars 1-10</th>
<th>B: Bars 11-21</th>
<th>C: Bars 22-33</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time Signature</td>
<td>(\frac{3}{2})</td>
<td>(\frac{4}{4})</td>
<td>(\frac{4}{4})</td>
</tr>
<tr>
<td>Vocal Phrase</td>
<td>(\text{Narrator})</td>
<td>(\text{Lamb})</td>
<td>(\text{Wolf})</td>
</tr>
<tr>
<td>Bar numbers</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
<td>11 12 13 14 15 16 17 18 19 20 21</td>
<td>22 23 24 25 26 27 28 29 30 31 32 33 34</td>
</tr>
<tr>
<td>Harmonic Rhythm</td>
<td>A(^b) B5 E6 A(^b) 5</td>
<td>A(^b) B5 G5 A(^b) B5 A(^b) A(^b) B</td>
<td>A(^b) A(^b) G FAm G7 Am7 G Bb6 E6 Bb6 G7</td>
</tr>
<tr>
<td>Primary Chords</td>
<td>A(^b)</td>
<td>A(^b)</td>
<td>Eloc: (\text{chromatic}) A(^b) oct</td>
</tr>
<tr>
<td>Tonal Relationship to implied key</td>
<td>iv</td>
<td>A(^b): I</td>
<td>chromatic</td>
</tr>
<tr>
<td>Characters</td>
<td>(\text{Narrator})</td>
<td>(\text{Lamb})</td>
<td>(\text{Wolf})</td>
</tr>
</tbody>
</table>
Le loup et l'agneau
Le loup et l'agneau

E (contd.)  F: Bars 72-85  G: Bars 86-102

Time Signature

Vocal Phrase

Bar numbers

Harmonic Rhythm
1 bar = 4

Primary Chords

Tonal Relationship to implied key

Characters

Wolf  Lamb  Wolf  Narrator

C centricity with fragments of octatonicism
Cloche d'aube

<table>
<thead>
<tr>
<th>Section</th>
<th>A: Bars 1-27</th>
<th>Link: Bars 23-27</th>
<th>B: Bars 27-48</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time Signature</td>
<td>2/4</td>
<td>2/4</td>
<td>2/4</td>
</tr>
<tr>
<td>Vocal Phrase</td>
<td>harmony</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar numbers</td>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22</td>
<td>23 24 25 26</td>
<td>27 28 29 30 31 32 33 34 35 36 37</td>
</tr>
<tr>
<td>Harmonic Rhythm</td>
<td>A⁷</td>
<td>Fm</td>
<td>A⁷</td>
</tr>
<tr>
<td>Primary Chords</td>
<td>A♭</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Relationship to implied key</td>
<td>I</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 bar = ☢
Cloche d’aube

Section: B (contd.)

Link:
Bars 48-53

C: Bars 54-74

Time Signature

Vocal Phrase

Bar numbers

Harmonic Rhythm
1 bar = 3/8

Primary Chords

Tonal Relationship to implied key

A lyd dom

G\(^b\)

A\(^b\)
Songe d'une nuit d'été

Section
B (contd.)

Time Signature

Vocal Phrase

Bar numbers
31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61

Harmonic Rhythm
1 bar = ∅

Primary Chords
chromatic

Tonal Relationship
to implied key

Enharmonic VII implied

F whole tone

G Lydian dominant

F

G lyd dom

chromatic
Songe d'une nuit d'été

Section: B (contd.)

C: Bars 65-92

Time Signature

Vocal Phrase

Harmonic Rhythm

Primary Chords

Tonal Relationship to implied key

G lydian dominant

Dm

B

Am

F♯

♭II

♭VI

IV

♭iii

I
L'adieu en barque

Section
A: Bars 1-30

Time Signature
12

Vocal Phrase

Bar numbers
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Harmonic Rhythm
1 bar =

Primary Chords
C# A B C# G# A b B

Tonal Relationship
to implied key
II bVII I II B: VI C#: V I
L'adieu en barque

Section
B: Bars 31-44

Time Signature
4 4 4

Vocal Phrase

Bar numbers
31 32 33 34 35 36 37 38 39 40 41 42 43 44

Harmonic Rhythm
1 bar =

Primary Chords
E♭ B A B

Tonal Relationship to implied key
♭IV I ♭VII I