



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

In Two Volumes

Volume II: Structural Overview Charts

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

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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.

Abbreviation	Full Form
Oct	Octatonic
Loc ♮ 2	Locrian-natural-two
Lyd	Lydian
Lyd dom	Lydian-dominant
WT	Whole tone
Chrom	Chromatic
(st/t)	Semitone/tone octatonic collection
(t/st)	Tone/semitone octatonic collection

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

¹ William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989). p.5

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.

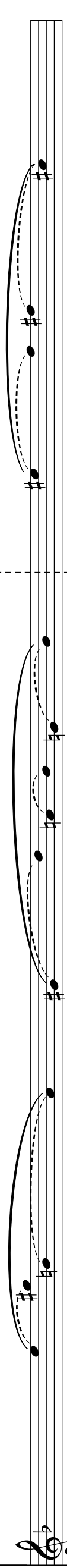
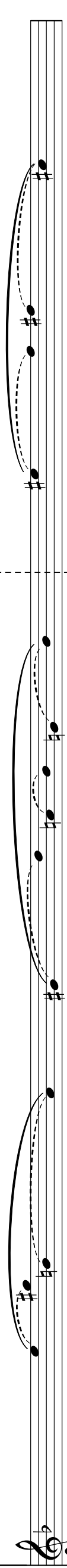



In terms of pinpointing the start and end points of the phrases and subphrases shown on the charts, I consistently choose the first and the last note of the phrase. In some cases, the first note is not always the note of primary tonal significance in the phrase, but it is chosen for purposes of consistency and demonstrating that phrases often start on weak beats.

Paroles à l'absente: Ce sable fin et fuyant

Section	B (contd.)	
Time Signature	4/4	3/4
Vocal Phrase		
Bar numbers	41	42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80
Harmonic Rhythm 1 bar =		
Primary Chords		
Tonal Relationship to implied key	iv	
Interchordal relationship (where relevant)	I	

Surface movement without strong tonal centrality

Angoisse

Section	A: bars 1-21 (i) 1-11 (ii) 12-21	B: bars 22-32
Time Signature	$\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$	
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
Harmonic Rhythm 1 bar = 	 A oct C oct Dm C ^{#m9} E ^{b9} F ^{#7} B F ^{#m} /B B E ^b oct C oct F [#] oct	 B ^b F ^{#(45)} D ^{b7} F ^{#(45)} D ^{b(b6)} F ^{#(b6)} B ^(b6) E ^(b6) A oct
Primary Chords	A — Dm — C [#] — E ^b -C-F [#] octatonic collection	B ^b — A oct
Tonal Relationship to implied key	V — i — [F [#] : V] — i]	D: ^b vi — V
	Implied dominant to tonic movements	Diatonic motion centered on B ^b implies submediant centrality
		Harmony change precedes section change

Angoisse

Section	A1: bars 33-44											
Time Signature												
Vocal Phrase												
Bar numbers	31	32	33	34	35	36	37	38	39	40	41	42
Harmonic Rhythm 1 bar =												
Primary Chords			A [#] oct (st/f)	A [#] -B ^b octatonic collection	B ^b oct (t/st)	B ^b m	A whole tone	A whole tone	Dm	D	Dm	Dm
Tonal Relationship to implied key							V				i	
	Implied dominant to tonic movements											

Préludes

Section	A: Bars 1-23	B(i): Bars 24-57
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 37 38 39 40
Harmonic Rhythm	<p>1 B♭m ↓ B♭m B♭m C lyd dom</p> <p>2 C C lyd dom</p> <p>3 B♭m ↓ B♭m B♭m C lyd dom</p> <p>4 B♭m ↓ B♭m B♭m C lyd dom</p> <p>5 B♭m ↓ B♭m B♭m C lyd dom</p> <p>6 Am D♭m⁶ B♭m ↓ B♭m C lyd dom</p> <p>7 Am D♭m⁶ B♭m ↓ B♭m C lyd dom</p> <p>8 B♭m ↓ B♭m B♭m C lyd dom</p> <p>9 B♭m ↓ B♭m B♭m C lyd dom</p> <p>10 G7 F♯m E♭9 A♯m</p> <p>11 G7 F♯m E♭9 A♯m</p> <p>12 G7 F♯m E♭9 A♯m</p> <p>13 G7 F♯m E♭9 A♯m</p> <p>14 A lyd dom</p> <p>15 A C♯(b9) A C♯(b9) lyd dom</p> <p>16 A C♯(b9) A C♯(b9) lyd dom</p> <p>17 A C♯(b9) A C♯(b9) lyd dom</p> <p>18 B7 ↓ B D B♭7 A♯</p> <p>19 B7 ↓ B D B♭7 A♯</p> <p>20 B7 ↓ B D B♭7 A♯</p> <p>21 B7 ↓ B D B♭7 A♯</p> <p>22 B7 ↓ B D B♭7 A♯</p> <p>23 B7 ↓ B D B♭7 A♯</p>	<p>24 C♯9</p> <p>25 C♯9</p> <p>26 A</p> <p>27 A</p> <p>28 A</p> <p>29 A</p> <p>30 C♯7</p> <p>31 C♯7</p> <p>32 B♭9</p> <p>33 Bm B♭7 Bm</p> <p>34 Bm B♭7 Bm</p> <p>35 Bm B♭7 Bm</p> <p>36 Bm B♭7 Bm</p> <p>37 Bm B♭7 Bm</p> <p>38 Bm B♭7 Bm</p> <p>39 Bm B♭7 Bm</p> <p>40 D⁹</p>
Primary Chords		
Tonal Relationshipship to implied key	<p>i</p> <p>Relative major in minor form</p> <p>IV</p> <p>VII</p> <p>Perhaps relative major in enharmonic form</p> <p>I</p> <p>F#:</p>	<p>V</p> <p>iii</p> <p>Perhaps III in enharmonic form</p> <p>bVI</p>
Present tense: mainly flat keys		Past tense: mainly sharp keys

Préludes

Section	B(i) (contd.)		B(ii): bars 58-92																																					
Time Signature																																								
Vocal Phrase																																								
Bar numbers	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Harmonic Rhythm 1 bar =	D lyd dom	C lyd dom	E ⁹	Bm ⁷	C ^{#7}	A ⁹	F ^{#9}	E ^{b9}	C ⁹	C whole tone	C ^{#7}																													
Primary Chords	C lyd dom		Bm		C [#]	A	F [#]	E ^b	C																															
Tonal Relationship to implied key	C: I		vii [F [#] : iv]		F [#] : V]		I		Perhaps VI in enharmonic form		bV		V																											
	Lydian dominant combines flat and sharp keys, perhaps blending the past and present in the poetic narrative.		Past tense: mainly sharp keys																																					

Préludes

Section	B(ii) (contd.)
Time Signature	
Vocal Phrase	
Bar numbers	81 82 83 84 85 86 87 88 89 90 91 92
Harmonic Rhythm 1 bar =	
Primary Chords	
Tonal Relationship to implied key	

Songe

Section	A: Bars 1-20	Link: bars 21-23	B: Bars 24-36
Time Signature	3/4	2/4	2/4 3/4 4/4 3/4 4/4 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
Harmonic Rhythm 1 bar =	G loc ^{b2}	F#7	C#m D#7 C# F/ WT F#m A G lyd /A
Primary Chords	F#9 E/F# F#7 E lyd /F# D# lyd D# lyd E7 B loc ^{b2} /C# B9 D9 Gmaj7 E ^b E ^b lyd dom F/A A		
Tonal Relationship to implied key	G loc ^{b2}	A	A: I

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

Songe

Section	B (contd.)	Link: Bars 37-42	C: Bars 43-60
Time Signature	3/4	3/4	4/4
Vocal Phrase			
Bar numbers	31-36	37-42	43-60
Harmonic Rhythm 1 bar =	<p>31 F^{lyd}/_A</p> <p>32</p> <p>33</p> <p>34 G⁹ A⁷ /G E^{b9}/G</p> <p>35</p> <p>36 C⁷ /G</p>	<p>37 E^{b7}/G</p> <p>38 F[#]maj⁷</p> <p>39</p> <p>40</p> <p>41</p> <p>42</p>	<p>43 D⁹/F[#]</p> <p>44 B⁹/F[#]</p> <p>45 E^{b7} F^{#9} E^{b9}</p> <p>46 F^{#9} C^{#9}</p> <p>47</p> <p>48</p> <p>49 G^{lyd} dom</p> <p>50</p> <p>51 E</p> <p>52 E G^{#7} E oct F^{#9}</p> <p>53</p> <p>54</p> <p>55 Dm⁶/E</p> <p>56</p> <p>57</p> <p>58 A</p> <p>59</p> <p>60</p>
Primary Chords	F [#]	F [#]	C [#] F [#] Dm A
Tonal Relationship to implied key	VI	VI	III VI iv I

Berceuse

Section	Stanza I: bars 1-12	Link: bars 13-15	Stanza II: bars 16-28	Link: bars 27-8	Stanza III: bars 29-39
Time Signature	4/4	2/4	4/4	3/4	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
Harmonic Rhythm					
1 bar =					
Primary Chords	A ^b	A ^b	D ^b	B	B
Tonal Relationship to implied key	I	I	IV	#II	#II
	Black key			White key	
	Black key			Black key	

Stanza I: bars 1-12

Link: bars 13-15

Stanza II: bars 16-28

Link: bars 27-8

Stanza III: bars 29-39

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

A^b A^b F D^b A^b F E^b B^bm Cm Fm⁷ D D^b oct

A^bm A^b A^bm A^b

D⁹ F⁹ D⁹ D E^b7 G⁷ E^b7 F[#]7 Flyddom lyd

B⁷

E^b7/G Bloc A⁷ A⁷/B₂

A^b

A^b

D^b

B

B

I

I

IV

#II

#II

Black key

Black key

White key

White key

Black key

Black key

Berceuse

Section	Stanza III (contd.)	Link: bar 40	Stanza IV: bars 41-53	Link: bars 53-7	Coda: bars 54-62
Time Signature	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
Vocal Phrase					
Bar numbers	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 62
Harmonic Rhythm	B ⁷ F ^{#9} F ^{#m} F ^{#m} F ^{#oct} D ^b lyd B ^b m D ^b lyd B ^b m B ^b lyd dom	WT D loc ₄ D ^b 7	D ^b lyd D ^b m ⁷ D ^b oct D ^b 7 D ^b WT D ^{b9} Blyddom	E ^{b7} D ^{b9} Cm ⁷ E ^b B ^{b7} Cm E ^b F ⁹ D ^b m D ^{b7} B ^b maj ⁷	F ⁹ D ^b m D ^{b7} A ⁷ C ^{#9} B A ^b
1 bar =					
Primary Chords	F [#] B ^b	WT D ^b	D ^b B	E ^b	D ^b A ^b
Tonal Relationship to implied key	#VI II	IV	#II IV	V IV	I IV I
	Black key				

In a una selva oscura

Section	Stanza I: bars 1-11	Link: bars 12-15	Stanza II: bars 16-26
Time Signature	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
Vocal Phrase			
Bar numbers	1-11	12-15	16-26
Harmonic Rhythm 1 bar =	<p>1 D lyd</p> <p>2</p> <p>3</p> <p>4 B^b lyd E^b lyd D lyd</p> <p>5</p> <p>6 E lyd D lyd F^{#9}</p> <p>7 Em^o</p> <p>8</p> <p>9 G lyd</p> <p>10 Bm^o</p> <p>11 D lyd E^o</p>	<p>12 A lyd</p> <p>13 A</p> <p>14 A^o</p> <p>15 G lyd dom</p>	<p>16 G lyd dom</p> <p>17 A^o</p> <p>18 F^{#9}</p> <p>19 E^(#5) C^{#m} F^{#9} B^b maj⁷</p> <p>20 A[#] loc A^b maj⁷ G maj⁷</p> <p>21 G^{#7}</p> <p>22 B^{7#5} B^b maj⁷ #5 A maj^{7#5} A^b maj^{7#5}</p> <p>23 F lyd dom</p>
Primary Chords	D lyd	A lyd	G lyd dom
Tonal Relationship to implied key	I	V	IV

In a una selva oscura

Section	<p>Stanza II (contd.)</p> <p>Link: bars 26-30</p> <p>Stanza III: bars 31-43</p> <p>Coda: bars 44-46 Evokes the opening</p>
Time Signature	<p>2/4</p> <p>4/4</p> <p>2/4</p> <p>3/4</p> <p>4/4</p> <p>4/4</p> <p>3/4</p> <p>4/4</p> <p>4/4</p>
Vocal Phrase	
Bar numbers	<p>24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46</p>
Harmonic Rhythm	<p>E⁹</p> <p>D⁶</p> <p>Bm⁷</p> <p>E E⁷</p> <p>E lyd dom</p> <p>D loc</p> <p>D</p> <p>B loc</p> <p>Bm</p> <p>G lyd D lyd</p> <p>C lyd D⁹</p> <p>E^{b7}</p> <p>Em⁶ F#m⁹ C#m⁷ F#^{7(b9)}</p> <p>Em⁶ E loc /F# /D</p> <p>C lyd dom</p> <p>Bm</p> <p>D lyd</p>
Primary Chords	<p>Bm</p> <p>D loc 2</p> <p>Bm</p> <p>F#</p> <p>Bm</p> <p>D lyd</p>
Tonal Relationshipship to implied key	<p>vi</p> <p>i</p> <p>vi</p> <p>iii</p> <p>vi</p> <p>i</p> <p>vi</p> <p>i</p>

Forêt

Section	A: bars 1-13	B: bars 14-27	C: bars 28-48
Time Signature	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	$\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
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 =	Fm A ^b Fm D ^b lyd dom F7 E ^b lyd dom A ^b m B ⁹	B ⁹ B ⁹ C7 A ^b A ^b Gm A ^b D ^b m B ⁹ A ^b C7 Fm7 Fm7 B ^b E ⁹	D ^b lyd dom D ^b Bm
Primary Chords	Fm D ^b lyd dom A ^b m B	B ^b B	Fm E ^b D ^b Bm
Tonal Relationshipship to implied key	ii \flat VII iv #V	V \flat VII	ii V I #V

Note: Brackets in the Primary Chords row group Fm, D^b lyd dom, and A^bm as 'Forest motif' in section A; B^b and B as 'Forest motif' in section B; and E^b, D^b, and Bm as 'Double Forest motif' in section C.

Forêt

Section	C (contd.)		B(i): bars 49-71	
Time Signature	4/4		4/4 3/4 4/4 2/4 4/4 3/4 4/4 4/4 3/4 4/4	
Vocal Phrase				
Bar numbers	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 65 66 67 68 69 70 71			
Harmonic Rhythm 1 bar =	F#9 E6 F#6 C#m7 F#7 Bb9 Db(#5) Am Cloc#2	D9 C lyd dom	E9 C# B9(#5) A B9(#5) AB9 A#6 Bb9	Gm A# D#m (maj7) Gm A# D#m D7 E D E9 D lyd C9 F#7 C9 A#9 B9 E#maj9
Primary Chords	F#	D	Bb	D
Tonal Relationship to implied key	#II	#VII	V	VII IV V

Triple Forest motif

Le corbeau et le renard

Section	A: bars 1-12	B: bars 13-26	C: bars 27-42
Time Signature	$\frac{3}{4}$	$\frac{2}{4}$	$\frac{2}{4}$
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	E lyd	E ⁷ /A ⁷ A ⁷	C [#] phrygian
1 bar =	E	E ⁷ /A ⁷ A ⁷	C [#] phrygian
Primary Chords	E	B ⁹	C [#]
Tonal Relationship to implied key	I	V	
Characters	Narrator	Fox	Narrator (Raven)
	Introduction	Action	
			Harmonic motion in groups of tones and semitones
			D ^{b6} /A ^b
			G ⁹ /B
			C [#] loc ₄₂
			C [#] loc
			G ^b maj ⁹
			D ^b maj ⁹
			C [#]
			C [#] chrom
			C [#] chrom
			B ^{lyd}
			B
			F [#]
			B
			B ^b
			C [#]
			D ^b
			C [#]
			B

Le corbeau et le renard

Section	<p>D: bars 42-59</p> <p>E: bars 60-71</p>	
Time Signature		
Vocal Phrase		
Bar numbers	<p>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 65 66 67 68 69 70 71</p>	
Harmonic Rhythm 1 bar =	<p> </p>	
Primary Chords	<p> </p>	
Tonal Relationship to implied key	<p> </p>	
Characters	<p> </p>	
	<p style="text-align: center;">Moral</p>	

Narrator (Raven)

Fox

Moral

La cigale et la fourmi

A: Bars 1-20

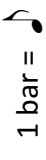
B: Bars 21-41

Section

Time Signature $\frac{2}{2}$

Vocal Phrase

Bar numbers

Harmonic Rhythm
1 bar = 

Primary Chords

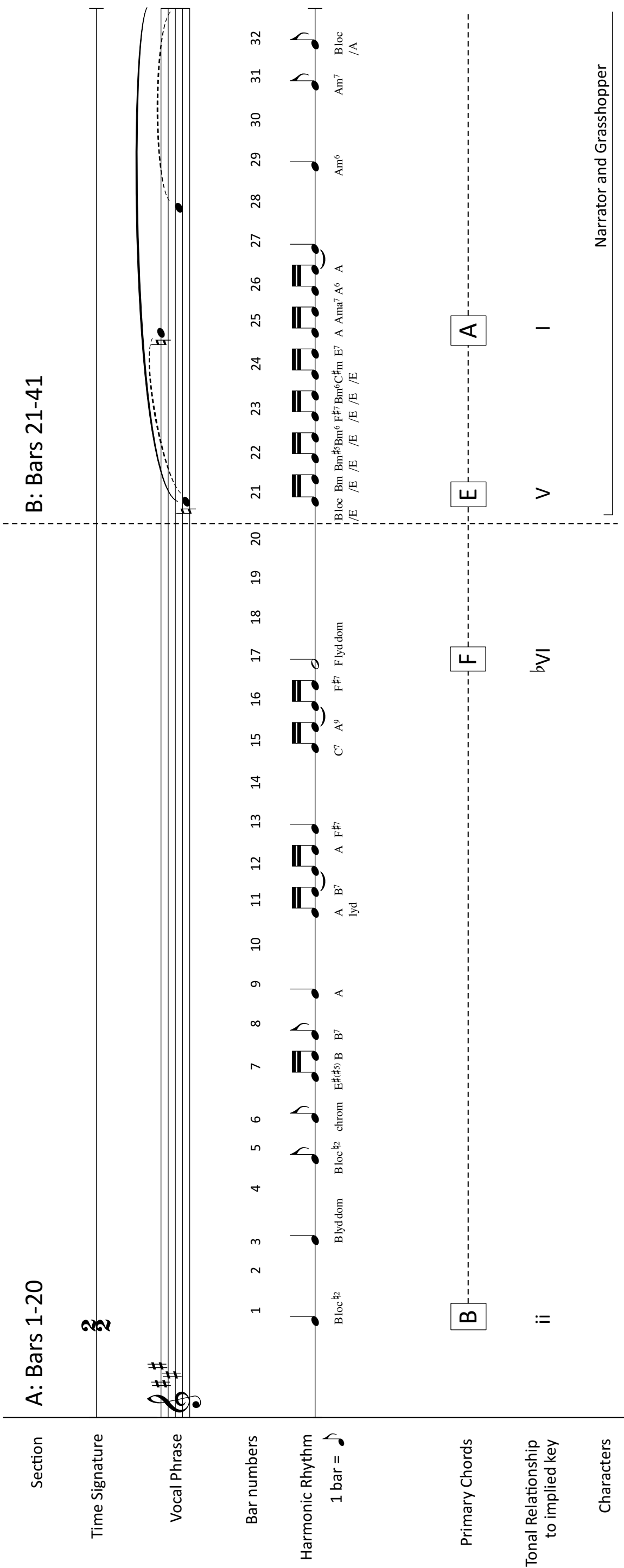
Tonal Relationship to implied key

Characters

B ----- **F** ----- **A** ----- **E** ----- **A** -----

ii ----- bVI ----- V ----- I -----

Narrator and Grasshopper



La cigale et la fourmi

Section	B (contd.)		C: Bars 42-54		D: Bars 55-69																											
Time Signature	3/2		2/2		2/4																											
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 =	Dm/A	Bloc	F/A	Bloc	F/A	Bloc	contrary motion chromaticism	Bloc	C#	Bm	Dm	D#	D#m	E#	F#	C#	E	Gm7	Clyd	A(9)	F#	C#	Bb	lyd	lyd	G	oct	F6	C	C(9)	D7	
Primary Chords	F#		VI		G		oct		F		D7																					
Tonal Relationshipship to implied key	Grasshopper pleading with Ant		VI		bVII		bVI		IV		Ant																					
Characters	Grasshopper pleading with Ant		Narrator describes Ant		Ant		Ant		Ant		Ant																					

La cigale et la fourmi

Section	D (contd.)	B1: Bars 70-78	E: Bars 79-90	F (C1): Bars 91-98
Time Signature	$\frac{2}{2}$	$\frac{2}{2}$	$\frac{3}{4}$ $\frac{4}{4}$	$\frac{2}{2}$
Vocal Phrase				
Harmonic Rhythm	65 D lyd D7 chrom F# oct E oct 66 D7 chrom F# oct E oct 67 D7 chrom F# oct E oct 68 D7 chrom F# oct E oct 69 D lyd D7 chrom F# oct E oct 70 E(b9) E7 E(b9) E7 E(b9) E7 71 E(b9) E7 E(b9) E7 E(b9) E7 72 E E7 E(b9) E7 E(b9) E7 73 E E7 E(b9) E7 E(b9) E7 74 A6 A7 A6 A7 A6 A7 75 A6 A7 A6 A7 A6 A7 76 B loc b2 77 B loc b2 78 B oct 79 B oct 80 B oct 81 Dm7 G lyd dom 82 Dm7 G lyd dom 83 E oct chrom 84 E oct chrom 85 E oct chrom 86 A E oct 87 A E oct 88 A with chromatic movement 89 A with chromatic movement 90 A with chromatic movement 91 A with chromatic movement 92 A with chromatic movement 93 A with chromatic movement 94 A with chromatic movement 95 A with chromatic movement 96 A with chromatic movement 97 A with chromatic movement 98 Am			
Primary Chords	E	A	E	A
Tonal Relationship to implied key	V	I	V	I
Characters	Ant	Grasshopper	Ant	Ant

Le loup et l'agneau

Section	A: Bars 1-10	B: Bars 11-21	C: Bars 22-33
Time Signature	3/4, 4/4, 2/4, 4/4	4/4	3/4, 2/4, 3/4, 2/4
Vocal Phrase			
Bar numbers	1-10	11-21	22-33
Harmonic Rhythm	<p>1 bar = </p> <p>A# B loc \flat_2 A\flat oct</p> <p>G⁷</p>	<p>A^{b6} A\flatB\flatm⁷A\flat B\flatm⁷ A\flat B\flatm⁷ A\flat B\flat oct</p> <p>A^b A^{b9} A\flat B\flat B\flatm⁷ B\flat B\flatm⁷ G B\flatm⁷ G B\flatm⁷ A\flat A\flat</p> <p>Am G\sharpm G (maj⁷) (maj⁷) (maj⁷)</p> <p>E loc \flat_2 #v</p>	<p>chrom Ddim chromatic</p> <p>chrom E\flat oct</p> <p>D\flat maj⁷ G Fm /A\flat \flat lyd dom</p>
Primary Chords	A \flat	chromatic A \flat oct	
Tonal Relationship to implied key	iv	i	
Characters	Narrator	Lamb	Wolf

Le loup et l'agneau

Section	B1: Bars 34-53	D: Bars 54-64	E: Bars 65-72
Time Signature	4/4	4/4	4/4
Vocal Phrase			
Bar numbers	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	65 66 67 68
Harmonic Rhythm 1 bar =	<p>G^{7(b9)} chromatic F⁷ B oct chrom A^{b6} F^{#m} G⁷ B^{b7m} E^b D D^b D B^{b7m} A^{b6} F⁶ E/F F⁶ F G⁹/F</p>	<p>chrom A oct chrom E oct</p>	<p>chrom Clyddom G^{#oct} G^{#m}7</p>
Primary Chords	G7 Chromatic A ^b	Chromatic	A oct G [#]
Tonal Relationship to implied key	VII I		I
Characters	Lamb	Wolf	Lamb

Le loup et l'agneau

<p>E (contd.)</p> <p>Time Signature: $\frac{3}{4}$</p> <p>Vocal Phrase</p>	<p>F: Bars 72-85</p> <p>Time Signature: $\frac{2}{4}$</p> <p>Vocal Phrase</p>	<p>G: Bars 86-102</p> <p>Time Signature: $\frac{2}{4}$</p> <p>Vocal Phrase</p>
<p>69 70 71 72</p> <p>C# lyd dom</p> <p>E oct</p> <p>F# oct</p> <p>E^b oct</p>	<p>73 74 75 76 77 78 79 80 81 82 83 84 85</p> <p>F# G7 G#7 A7 B^b chromatic oct</p> <p>F oct</p> <p>G#^{oct} G^{oct}</p>	<p>86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102</p> <p>C^{oct}</p> <p>C⁵ D^{b5} D⁵ E^{b5} E⁵ F⁵ $\frac{C}{G^{b5} A^{b5} G^b A^b A^m6}$ F#m Dm D^b/F G^{oct} C^{oct} C⁵</p>
<p>Harmonic Rhythm</p> <p>1 bar = </p>	<p>chromatic</p>	<p>C centricity with fragments of octatonicism</p>
<p>Primary Chords</p>	<p>oct E^b</p>	<p>Cm: i</p>
<p>Tonal Relationship to implied key</p>	<p>V</p>	<p>I</p>
<p>Characters</p>	<p>Wolf Lamb</p>	<p>Wolf Narrator</p>

Cloche d'aube

Section	A: Bars 1-27	Link: Bars 23-27	B: Bars 27-48
Time Signature	$\frac{3}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
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 36 37
Harmonic Rhythm	$A^{\flat}maj^9$ Fm	B^9 $A^{\flat}lyd\ dom$	G^{\flat} $G^{\flat}lyd\ dom$ $A^{\flat}lyd\ dom$ $B^{\flat}lyd$ $B^{\flat}m^6$
1 bar =			
Primary Chords	A^{\flat}	B	$A^{\flat}lyd\ dom$ $G^{\flat}lyd\ dom$ B^{\flat}
Tonal Relationship to implied key	I	$\#II$	$\#I$ VII II

Cloche d'aube

Section	B (contd.)	Link: Bars 48-53	C: Bars 54-74
Time Signature			
Vocal Phrase			
Bar numbers	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 65 66 67 68 69 70 71 72 73 74
Harmonic Rhythm 1 bar =	<p>G⁷ D^{b9} D^b C^b lyd lyd</p> <p>A lyd dom</p> <p>G lyd E^bm E^{b9} E^bm C E^b C^{b9}</p>	<p>E^bm E^{b9} Am</p> <p>A⁷ E^{b9}</p> <p>E^{b7} E^b A^bm A^b B^bm A^b B^bm C^b A^b maj⁷</p>	
Primary Chords	A lyd dom	E ^b	G ^b A ^b
Tonal Relationship to implied key	#I	V	^b VII I

Songe d'une nuit d'été

Section	A: Bars 1-27	B: Bars 28-64
Time Signature	2/4	
Vocal Phrase		
Bar numbers	0 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 =	F#pent G lyd dom Bpent chrom Bpent Blyd C# aeolian C# locrian C# loc b2 C# lyd dom	G lyd dom bII
Primary Chords	F# B C#	G lyd dom bII
Tonal Relationship to implied key	I bII IV V	

Songe d'une nuit d'été

Section	B (contd.)																														
Time Signature	[Blank]																														
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	[Blank]										F whole tone																				
Tonal Relationship to implied key	[Blank]										Enharmonic VII implied																				

Songe d'une nuit d'été

Section	B (contd.)	C: Bars 65-92
Time Signature		
Vocal Phrase		
Harmonic Rhythm	<p>62 F⁶ F^{#6} F⁶ F^{#6} 63 F⁶ F^{#6} F⁶ F^{#6} 64 65 66 Glyddom 67 68 69 70 71 72 C[#] loc 4₂ 73 Dm 74 75 76 77 B loc 4₂ 78 79 80 81 B⁷ 82 83 84 G^{#7} 85 86 D⁷ 87 88 Am 89 90 F[#]pent 91 92</p>	
Primary Chords		
Tonal Relationshipship to implied key		

L'adieu en barque

Section	A: Bars 1-30	
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	
Harmonic Rhythm		
1 bar =		
Primary Chords		
Tonal Relationship to implied key		

L'adieu en barque

Section	B: Bars 31-44													
Time Signature														
Vocal Phrase														
Bar numbers	31	32	33	34	35	36	37	38	39	40	41	42	43	44
Harmonic Rhythm 1 bar =														
Primary Chords														
Tonal Relationship to implied key														