A STUDY OF AARON COPLAND'S SKETCHES FOR *INSCAPE*

Part Two of a Thesis
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David Joseph Conte
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This thesis attempts to reconstruct Aaron Copland's compositional process in his latest orchestral work, *Inscape*, through a detailed cataloguing and analysis of his sketches.

In February of 1982 I sent Mr. Copland my analysis of his *Piano Quartet* (M.F.A. Thesis, Cornell University, 1982). He responded with a letter:

> I must tell you how very impressed I was with your analysis of my 30-year old work. I confess however that, at the time of composing, I was not aware of several of the points you made...with which, incidentally, I agree... I would be glad to arrange a meeting whenever you are to be in this area....

During a visit with Mr. Copland in April I learned that there was a considerable amount of sketch material at his home in Peekskill. I arranged to spend several days a week there during the summer of 1982 to study these sketches.

Copland has divided his sketch material for *Inscape* into four parts:

1) Rough sketches
2) First completed sketch
3) Piano reduction
4) Final sketch with orchestral notations

There is also an orchestrated score from which the engraver

worked.

I have devoted one chapter to each of the four parts. There are summaries at the end of the description of the rough sketches and again at the end of the final sketch.

In many cases the description of each page is accompanied by a reproduction of the sketches in the composer's hand. Each description is meant to be compared with the corresponding measures in the published score.

An introductory chapter discusses various aspects of style in Copland's works after 1950. There is a brief chapter which discusses Inscape's two tone rows and includes a formal analysis of the work.

BIOGRAPHICAL SKETCH

David Conte was born in Denver, Colorado on December 20th, 1955. He attended public school in Lakewood (Cleveland), Ohio. He received the B.M. degree in Composition from Bowling Green State University, and the M.F.A. and D.M.A. degrees in Composition from Cornell University, where he studied composition with Karel Husa, Robert Palmer and Steven Stucky, and choral conducting with Thomas Sokol.

From 1976 to 1978 Mr. Conte was a Fulbright Scholar in Paris and Fontainebleau, France, where he studied with Nadia Boulanger. During this time he was also enrolled in the keyboard harmony class at the Ecole Normale de Musique de Paris.

Mr. Conte has served as Acting Director of the Cornell University Glee Club, the Cornell Chorus, the Cornell Chamber Singers, and the Cornell Sage Chapel Choir. His Requiem Triptych for Male Chorus and Orchestra was performed in a piano version by the Cornell University Glee Club at the King's Lynn Festival, King's Lynn, England in July, 1982.

From 1979 to 1981 Mr. Conte was an Instructor of Theory and Composition at the National Music Camp, Interlochen, Michigan. His compositions are published by Beckenhorst Press.

ACKNOWLEDGEMENTS

I wish to thank the following people for their help: Professor Severine Neff, who shared with me her experience in working with sketches; Professor William Austin, who was always willing to listen to my ideas concerning this project and who offered many valuable suggestions; and Professor Steven Stucky, who guided every phase of my study and helped me to organize my ideas into a coherent form.

I owe special thanks to David Walker, Mr. Copland's personal secretary. Without his help and counsel this paper could not have been written.

Finally, I wish to thank Aaron Copland for the hospitality and kindness he showed me while I was working at his home in Peekskill, and for his music, which has given me much inspiration and joy.

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CHAPTER ONE

Introduction

My study of Aaron Copland's twelve-tone works was motivated by my wish to come to terms with certain aspects of the twelve-tone technique in my own compositions. In listening to the four works that Copland describes as systematically using the twelve-tone technique (Piano Quartet [1950]; Piano Fantasy [1957]; Connotations for Orchestra [1962]; and Inscape for Orchestra [1967]), I sensed a broadening of style. For listeners, there was a new challenge in following the more complex chords in these works, but through repeated hearings and playing the scores at the piano these chords cohered in the same satisfying manner that the simpler chords of the earlier scores did. All the hallmarks of Copland's personal style were present: his use of variant structure; his emphasis on careful spacing and orchestration of chords; his use of ostinatos and dance rhythms; his sophisticated handling of dissonance, always achieved through the clash of lines rather than the hurried kind of chordal polytonality so frequent among many twentieth-century tonal composers. If Copland had succeeded in assimilating various aspects of the technique into his already-defined musical language, perhaps he could point the way for younger composers who were searching for new ways to rehierarchize chromatic space.

I decided to do a detailed analysis of his Piano Quartet, the work which he called his first systematic application of the twelve-tone technique, with the hope of gaining a better understanding of the stylistic evolution I sensed.

Before I began writing up the results of my analysis I came across an article by Bayan Northcott. His final sentence summed up beautifully everything I hoped to say about Copland in my paper:

> If, somewhat unexpectedly, we are witnessing the emergence of a new 'common practice' in the handling of equal temperament - to which serialism has only been the catalyst - then the compositional significance of Copland's unique acuity for the spacing, duration, and coloring of pitches can only increase.[1]

I supported Northcott's interest in reevaluating Copland's place in twentieth-century music and his desire to better understand the dichotomy between the general public's and intellectual music circles' experience of Copland. I agreed with Northcott that in addition to the dozen or so works of Copland which were part of the standard repertory, another dozen deserved to be added.

My study of the Piano Quartet (Cornell University, M.F.A. Thesis, 1982), the Inscape sketches, and all of the works written after 1950 has helped me to understand that the subtle evolution of harmonic style in these late works is subordinate

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[1] Bayan Northcott, "Notes on Copland at 80," Musical Times (November 1980):689.

to the "small and unchanging compositional concepts"[2] which are the basis of every Copland piece.

There are no innovations in form. In building large forms Copland still relies on contrasting large sections of "declamatory" music - music that is harmonically dense with much unison rhythm - with "jazz-scherzo" music - music that is contrapuntal (mostly canonic) with short, spiky motives in rhythmic groupings of twos and threes and with frequent meter changes. In the declamatory sections Copland explores the vertical possibilities of his series; in the scherzo sections he explores the horizontal possibilities. The sense of formal coherence in earlier works which are cast in one-movement forms and which alternate contrasting sections (Symphonic Ode [1929]; Dance Symphony [1925]) and later works that are not systematically twelve-tone (Nonet [1960]) is really no different than in the one-movement forms of Connotations and the Piano Fantasy.

Perhaps the predominance of unison rhythm is more pronounced in the twelve-tone works; it is as if the requirements of the complex pitch organization of twelve-tone technique resulted in a simplification of rhythm. For example, in the first movement of the Piano Quartet, even though the four-bar squareness of the first theme results in a predominance of

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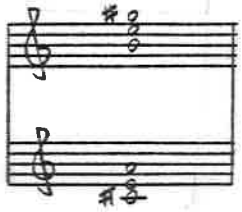
[2]Ibid., p. 691.

four-bar phrases throughout the entire movement, the harmonic complexity is challenging enough to hold the listener's interest. In the third movement, which is in Db major and is more freely composed, Copland achieves the work's most interesting and subtle textures.

For a listener like the present writer, the main attraction of Copland's late works is the chords, for it is within the realm of chords that Copland is surest of himself, and it is in these works that he explores this realm the furthest.

The Appalachian Spring chord is a famous example of telescoping of tonic and dominant.

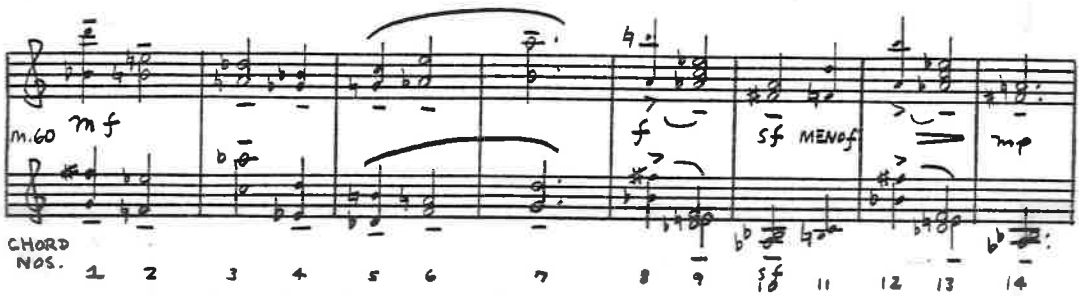


Ex. 1.1 - Chord from Appalachian Spring

Its freshness of sound results not only from the notes themselves, but from the spacing and orchestration. The two chords are by no means equal in weight; the B and G# can be heard as unresolved lower neighboring tones of C# and A, telescoped out of place and rhythmically frozen to create a new vertical sonority. Copland uses this one sonority as the basis for a long exposition which sets up perfectly what

what William Austin describes as "solemn joyous ecstasy."[3]

Twenty-three years later in Inscape, with the twelve-tone technique as a point of departure, Copland works through five different row forms in one phrase.



Ex. 1.2 - Chords from Inscape (mm. 60-67)

Every note seems in place. The duplication of the pitch A in the top line of chords no. 7, 10, and 14 helps the listener to remember the melody. The G minor-major 7th chord in m. 60 (chord no. 1) and the G major triad with an added 9th in m. 63 (chord no. 7) provide a harmonic anchor for the first four bars. The identical interval content of chords no. 1 and 4, 2 and 5, and 3 and 6, and the repetition of chords no. 8, 9, and 10 as chords no. 12, 13, and 14 makes it possible to take in so many different notes in such a short time span. The parallel rhythmic structure of the first and second four-bar sub-phrases, alternating short-long and long-short, provides enough rhythmic interest. The variety of accents establishes

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[3]William W. Austin, Music In The Twentieth Century (New York: W.C. Norton & Co., 1966), p. 504.

a hierarchy of weight. It is in passages like these that Copland shows himself a master of harmony, creating the perfect balance among many complex chords within a single phrase.

It remains an open question whether or not for any composer this mastery of phrase can lead to a new melodic and harmonic unity which holds together whole sections and whole works. More performances of Inscape are needed, with more testimony from performers, conductors, and listeners. For the present writer, the recreation of that large-scale unity in the silence of thought or at the keyboard remains an exciting challenge.

CHAPTER TWO

The Tone Rows and Formal Outline

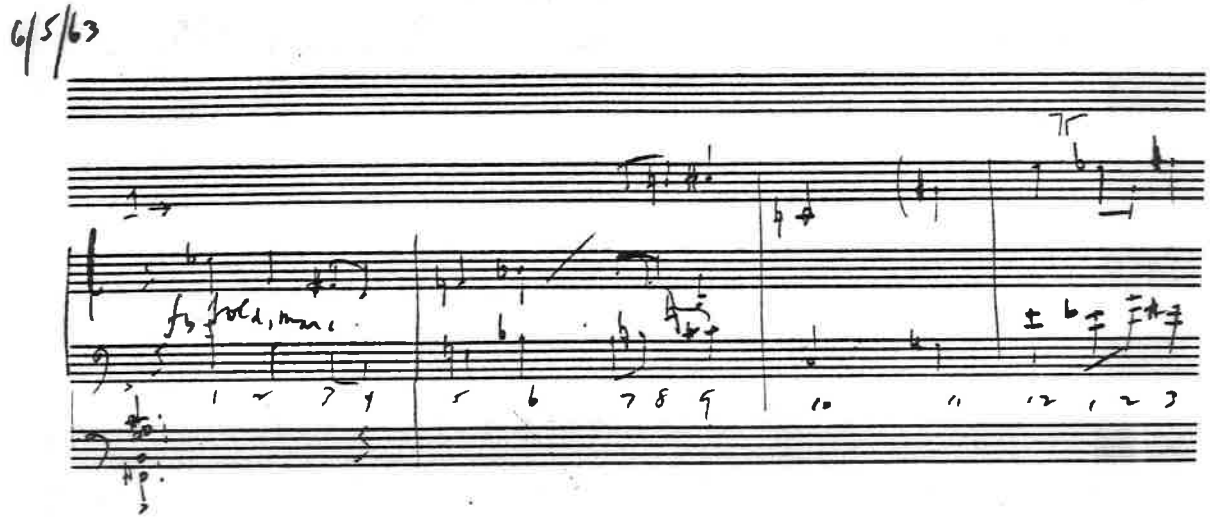
I) THE TWO TONE ROWS

Before a detailed comparison of the sketches with the score can be made it is essential that the reader become familiar with Inscape's two tone rows. In the foreword Copland writes:

> Two different series of twelve tones provide the materials from which is derived a major proportion of the entire composition. One of these tone rows, heard as a twelve-tone chord, opens and closes the piece.

There are no matrix sheets included in the sketch material, though Copland says he used one. (The sketches of the Piano Fantasy include matrix sheets and written-out transpositions of the row.)

The first row is on page 1 of the rough sketches (dated 6/5/63). This was the first idea of the piece (see mm. 121-23 in the published score). (See example 2.1 below) Copland calls this tune P1 and labels his rows 1-12. A number and arrow show the level of transposition and the form. (For example, 1→ is P0; 2↓ is I4; 3← is R9; 4↑ is RI 10.) Copland's labels are used throughout the paper.

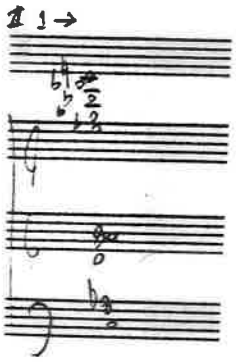


Ex. 2.1 - Row I from the rough sketches

	1	2	3	4	5	6	7	8	9	10	11	12
1	Eb	G	F#	D	F	Bb	A	B	C#	C	G#	E
2	B	Eb	D	Bb	C#	F#	F	G	A	G#	E	C
3	C	E	Eb	B	D	G	F#	G#	Bb	A	F	C#
4	E	G#	G	Eb	F#	B	Bb	C	D	C#	A	F
5	C#	F	E	C	Eb	G#	G	A	B	Bb	F#	D
6	G#	C	B	G	Bb	Eb	D	E	F#	F	C#	A
7	A	C#	C	G#	B	E	Eb	F	G	F#	D	Bb
8	G	B	Bb	F#	A	D	C#	Eb	F	E	C	G#
9	F	A	G#	E	G	C	B	C#	Eb	D	Bb	F#
10	F#	Bb	A	F	G#	C#	C	D	E	Eb	B	G
11	Bb	D	C#	A	C	F	E	F#	G#	G	Eb	B
12	D	F#	F	C#	E	A	G#	Bb	C	B	G	Eb

Ex. 2.2 - Matrix for Row I

The second row (which Copland labels with a Roman numeral "II" in the sketches) is first referred to on page 15 of the rough sketches (dated 5/16/67) and is actually sketched out on page 18. This is the row that Copland refers to in the foreword as being "heard as a twelve-tone chord."



Ex. 2.3 - Row II from the rough sketches

	1	2	3	4	5	6	7	8	9	10	11	12
1	F	C	Ab	D	G	A	Eb	B	Bb	C#	E	F#
2	Bb	F	Db	G	C	D	Ab	E	Eb	F#	A	B
3	D	A	F	B	E	F#	C	G#	G	A#	C#	D#
4	Ab	Eb	B	F	Bb	C	F#	D	C#	E	G	A
5	Eb	Bb	F#	C	F	G	C#	A	G#	B	D	E
6	Db	Ab	E	Bb	Eb	F	B	G	F#	A	C	D
7	G	D	Bb	E	A	B	F	C#	G	Eb	F#	G#
8	B	F#	D	G#	C#	D#	A	F	E	G	A#	C
9	C	G	Eb	A	D	E	Bb	Gb	F	Ab	B	C#
10	A	E	C	F#	B	C#	G	Eb	D	F	G#	A#
11	F#	C#	A	D#	G#	A#	E	C	B	D	F	G
12	E	B	G	C#	F#	G#	D	F	A	C	Eb	F

Ex. 2.4 - Matrix for Row II

The first row is the basis of most of the material. The second row, though it opens and closes the piece, is used much less.

II) FORMAL OUTLINE

Inscape's twelve sections are organized in a modified ABA form. The recapitulation states two contrasting ideas from earlier sections of the piece in reverse order.

The formal outline shown below accounts for the derivation of nearly all the notes from one of the two tone rows. The few freely improvised passages are indicated in the outline.

Several of Copland's applications of the twelve-tone technique can be shown by a careful page-by-page comparison of the score with the row forms listed in the outline. Several of these applications are shown below.

a) starting on a pitch other than the first one - fl., m. 68; P11
b) stating pitches out of order - ob., m. 72; P12
c) skipping notes - vlns., m. 103; P11
d) reversing the pitch order within a dyad - tbn., m. 126; P1
e) stating part of a row and continuing with improvised music - vlns., mm. 105-108; P11
f) realignment of dyads to make new harmonies - trs., m. 54; P4
g) in a long phrase, framing consecutive statements of several row forms with the same form - mm. 46-57; P6, P3, P5, P4, P6

Unlike Schoenberg, Copland does not choose specific row forms to express formal structure. Rather, he achieves

contrast through horizontal and vertical applications of his rows.

Formal Outline

Section A: mm. 1-42 (♩ = 69-76)
10- and 11-note chords from row II (P1, P12, P8, P4) interrupting dyad progressions from row I (RI8, RI9, I5, RI4, P2, RI1, RI11)

bridge: mm. 43-45 (♩ =84)
"pyramid" in brass, ob., picc., from Row I (P12)

Section B: mm. 43-59 (quietly flowing, ♩ =92)
dyads from row I (P6, P3, P5, P4, P6) over Ab and G pedal 6/4 chords

mm. 60-67 (more deliberate, ♩ = 84)
4-, 5-, and 6-note chords from row I (R7, R9, P8, R5, P3)

mm. 68-76 (freely poetic)
melody lines in solo woodwinds from row I (P11, P12, P1, P3) over Bb pedal 6/4 chord

mm. 77-82 (as before, ♩ =92)
dyads from row I (P8, P7)

mm. 83-93 (more deliberate, ♩ =84)
recap. of mm. 60-67; 4-, 5-, and 6-note chords from row I (R11, R10, R12, P5) with melody in 1st vl. and 1st tr. from RI (P6)

bridge: mm. 94-108 (moving forward, ♩ = 100)
contrapuntal texture using various forms of row I (I9, R1, P11) combined with improvised countermelodies

Section C: mm. 109-116 (broadly sung)
tune in octaves from row I (P4)

bridge: mm. 117-20 (a tempo)
dyads from P4 in dotted rhythms

Section D: mm. 120-27
row I (P1) in triple canon
mm. 128-36 (somewhat faster, ♩ = 112)
alternation of improvised melody in strings with pedal chords in brass, row I in canon (P2, P9, P3, P10, P5)

Section F: mm. 137 (more deliberate, 𝅗𝅥 = 104)
quasi-recap. of mm. 109-112; dyad progression from row I (P12, P1)

mm. 141-46
polychords in syncopated rhythms from row I (RI12, RI1, RI3)

Section G: mm. 147-54 (trifle faster, ♩ = 112)
dyads in woodwinds from row I (P10, P8, P5)
in piano and strings from row I (P3)

bridge: mm. 160-62 (as before, ♩ = 100)
dyads in dotted rhythm from row I (P1)

Section H: mm. 163-76 (faster tempo, ♩ = 120)
dyads and trichords in mixed meters from row II (P7)

mm. 176-81 (broadening out)
dyads in canon from row I (P3, P12, P4, P9)

bridge: mm. 182-91 (♩ = 84)
recap. of mm. 60-64; 4- and 5-note chords from row I (P10, P7, P10)

Section I: mm. 192-200 (somewhat faster, ♩ = 72)
4-note chords from row I (P10, P7) with melodies extracted from the chords

bridge: mm. 201-206
4-note chords from row I (P9, R4, R9) with melodies extracted from the chords

Section I[1]: mm. 207-219 (slightly slower, ♩ =69)
4-, 5-, and 6- note chords from row I (P1, P11, R9, P1, P4, R9) with C pedal and bass solo from row I (P12)

Section B^1: mm. 219-28
recap. of mm. 68-76; melody lines in solo woodwinds from row I (P8, P2, P1, P12) over Ab and Gb pedal 6/4 chords

mm. 229-34
recap. of mm. 77-82; 3-part counterpoint from row I (P4, P6) over Ab pedal 6/4 chord

mm. 235-42
recap. of mm. 83-90; 4-, 5-, and 6-note chords from row I (R6, R4, R3, P2) with melody in 1st vlns. from row I (P8)

bridge: (still slower, ♩ = 76)
chords from row I (P1, RI12, R12, I1) with melody in quarter notes extracted from the chords

Section A^1: mm. 251-66
recap. of mm. 1-12
12-note chord from row II (P1): dyads from row II (P11) and row I (RI8)

CHAPTER THREE

The Rough Sketches (dated pages)

Copland has divided his sketch material into four parts:

1) Rough sketches (6/5/63 - 5/27/67)
2) First completed sketch (1967, probably summer)
3) Piano reduction (1967, probably summer)
4) Final sketch with orchestral notations (1967, probably summer)

There is also an orchestrated score from which the engraver worked.

I) ROUGH SKETCHES (dated pages)

The collection of rough sketches dates from 1963 to 1967. There are forty-one pages, seventeen of which are dated. In addition to the forty-one pages of music there is a "plan" dated 2/67 and 3/67 which gives some clue as to how these pages might be ordered.

There are four different kinds of paper: 1) Passantino 20-stave; 2) Aztec 10-stave; 3) King's Brand 10-stave; and 4) Star 22-stave.

Copland used different labeling procedures for different sections of the piece. (He used this same procedure in the sketches for the Nonet.) For example, the pages which Copland labeled A1, A2, and A3 correlate with the music in the published score at mm. 201-19 and 243-50, while the pages labeled

1, 2, and 3 roughly correspond to mm. 46 and 56-76.

There are some pages missing. For example, in the "plan" Copland refers to a page "QQ" which is not found here.

The dated pages are dealt with separately below in order to give the reader as close an understanding as possible of the order of conception of the various musical ideas of the piece.

P - Passantino 20-stave
A - Aztec 10-stave
A (s) - Aztec 10-stave with "Something Wild" stamp (paper left over from film score which was the basis for Music for a Great City [1964])
K - King's Brand 10-stave
S - Star 22-stave

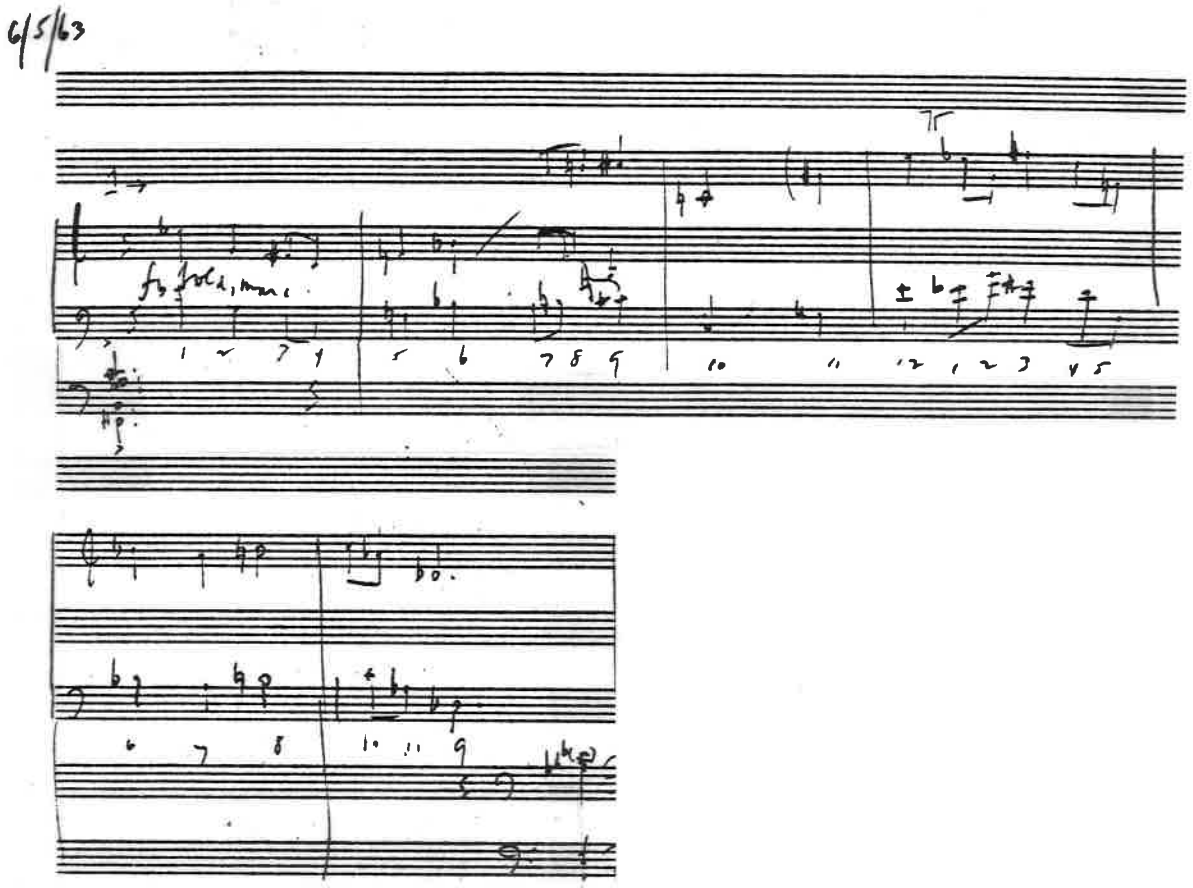
Ex. 2.5 - Key for brand of paper

Assigned page no. Type of paper	Date, page no., letter, general description	Measure no. in published score
1 P	6/5/63	121-35
2 A	6/5/63 - E	43-45
3 A	6/26/64	117-21 121-29 109-11
4 K	6/64 - "slow mvt."	192-96 186-92
5 A	1/15/65	98-103
6 K	6/65	not used
7 S	12/20/65 - GG	207-19 46-59 201-6

Assigned page no. Type of paper	Date, page no., letter, general description	Measure no. in published score
8 A	12/20/65 - xxx	201-9
9 A	5/1/66	128-29
10 A	6/27/66	243-50
11 A	2/28/67 - "for start" - 1	46-54
12 P	2/67, 3/67 - "plan"	
13 A	3/67, - "new plan" - A	121-28 109
14 P	3/18/67 - "for start" - 1A	141-46
15 S	4/16/67	1-39 5-12 19-23 40-45 163-66
16 P	5/15/67 - 1Z	17-23 43-45
17 P	5/27/67 - 1	5-45

DISCUSSION OF INDIVIDUAL DATED PAGES

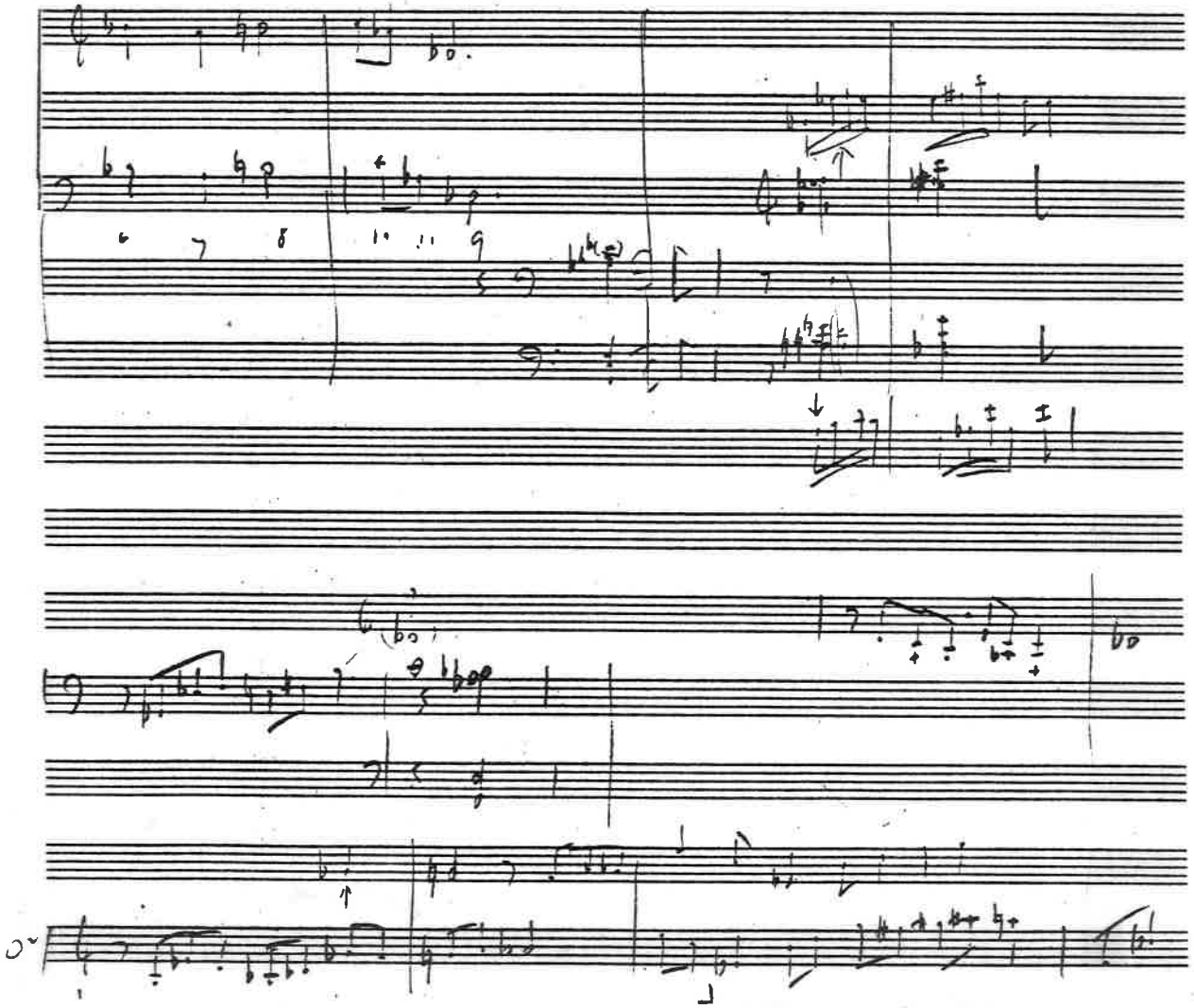
Assigned page no. Type of paper	Date, page no., letter, general discussion	Measure no. in published score
1 P	6/5/63	121-26 128-36



Ex. 3.1 - mm. 121-26

Sketches for this passage, which was the first idea of the piece, appear five times in the rough sketches - never in final form.

mm. 121-26 - trumpet tune in octaves and not in canon
- first interval inverted
m. 126 - 4/4 instead of 3/4



Ex. 3.2 - mm. 125-35

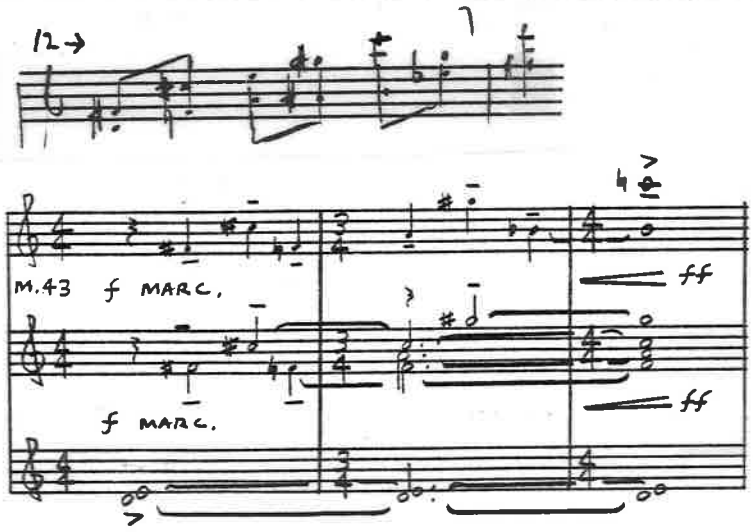
The third and fourth measures of ex. 3.2 are the basis for the music in mm. 128-29. The sixteenth notes are derived from the improvised chords. The notes from the right-hand chords became the music in m. 128.

mm. 128, 130, 132-33 - tune in lower octave
- some intervals inverted
- countermelody in vc. and tbn. missing

m. 129 - brass chord half-step lower in sketch

mm. 133-36 - canon at the unison becomes canon at the 9th in vlns., picc., fl., ob., and cl.

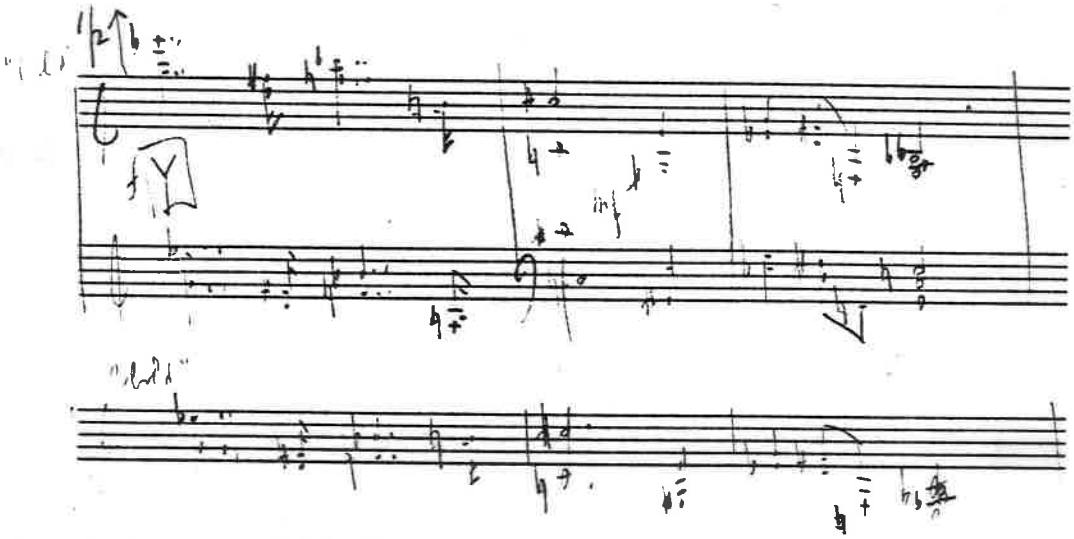
2 A	6/5/63 - E	43-45



Ex. 3.3 - mm. 43-45

The dyad grouping of P12 in ex. 3.3 was the basis for the music in mm. 43-45 (see also ex. 3.19).

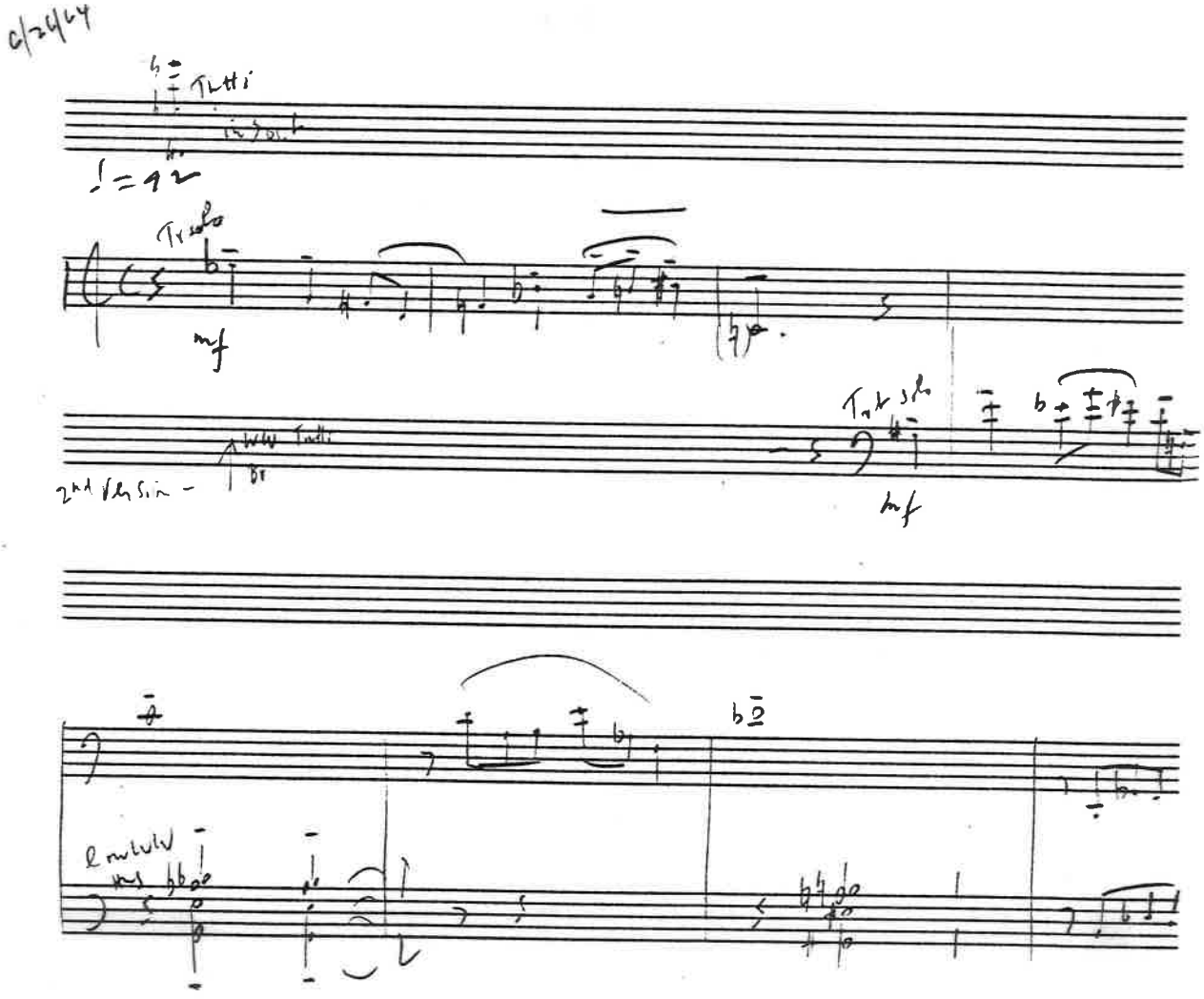
3 A	6/26/64	117-21 121-29



Ex. 3.4 - mm. 117-21

This music is transposed up a half-step in the score, except for the chord in m. 121, which is transposed down a half-step. "Bold" in the upper left margin becomes "marcato" in the score.

m. 121 - low brass and string chord changed; transposed down to match score, F#-B-D#-F#-G-A becomes F#-B-G-A-C

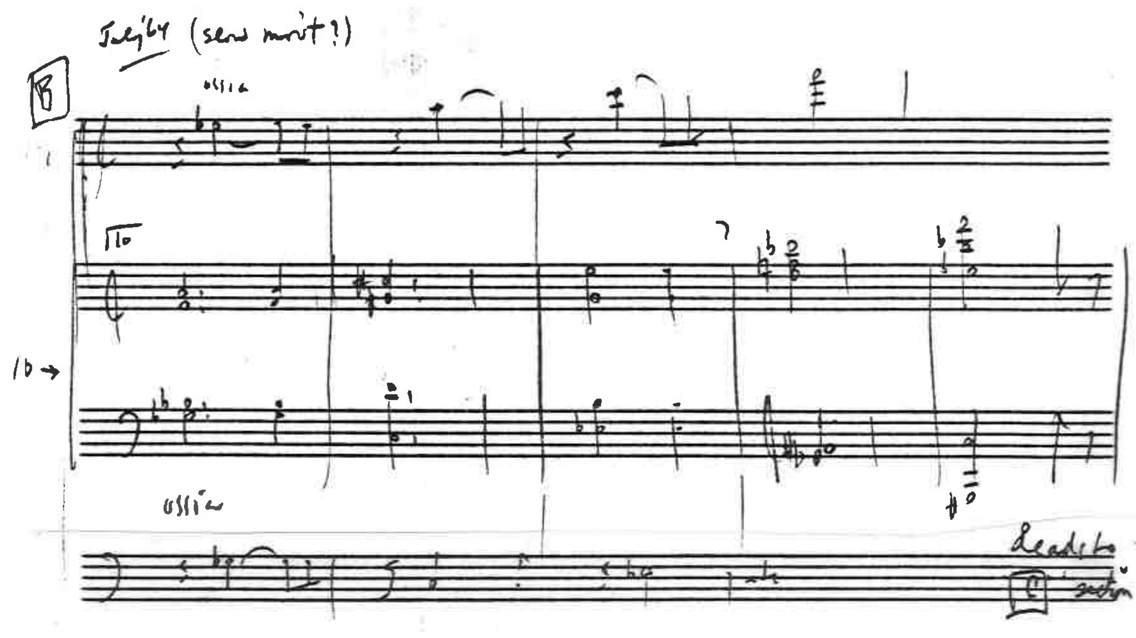


Ex. 3.5 - mm. 121-29

m. 121 - first interval descends a m6th
m. 123 - 4/4 becomes 3/4
m. 126 - tbn. line cut short
- low brass chord revoiced and reorchestrated; G-E-Ab-Bb becomes G-C-Ab-Bb-Db; low woodwinds, hns., become hns., tbns., tuba

m. 129 - 4/4 becomes 3/4
m. 130 - tune in lower octave
- some intervals inverted
- countermelody in vc. and tbn. missing

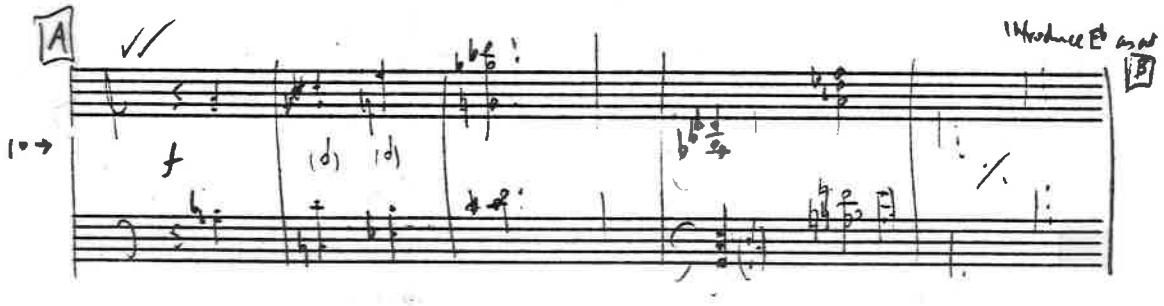
4 K	6/64 - "slow mvt?"	192-96 186-92



Ex. 3.6 - mm. 192-96

Copland's notation "slow mvt?" shows that at this point he was thinking of this music as contrasting with the music in mm. 121-29. The "plan" (p. 12 of the rough sketches, dated 2/67 and 3/67) shows that he had not yet settled on a three-movement or one-movement form. The steady chord rhythm 4/4 𝅗𝅥. ♩ becomes 4/4 𝅗𝅥 ♪𝅗𝅥. . The violin solo line is missing. The "ossia" indicates that Copland considered putting the flute line in the bass register.

m. 196 - chord half-step lower than in score



Ex. 3.7 - mm. 186-92

m. 187 - considered 4/4 instead of 2/4
m. 188 - 4/4 ♩. ♩ becomes 4/4 ♩. ♭♩. ♪
m. 189 - chords revoiced; G-C-E becomes G-C-D;
A-B-D becomes A-B-E

---

5 A	1/5/65	98-103 103-105

On this page Copland sketched three tunes in the bass register on various forms of the first row. The first tune appears in mm. 98-103 of the score a half-step higher. His notation "p express. (little nuance)" becomes "f cant."

The second tune appears in the score in mm. 103-105 in the violins, transposed up a half-step and as counterpoint to the first tune.

The third tune is identical to the first tune but is cast in asymmetrical meters.

mm. 98-103 - 2/4 ♩ ♩ becomes 3/4 ♩. ♩.

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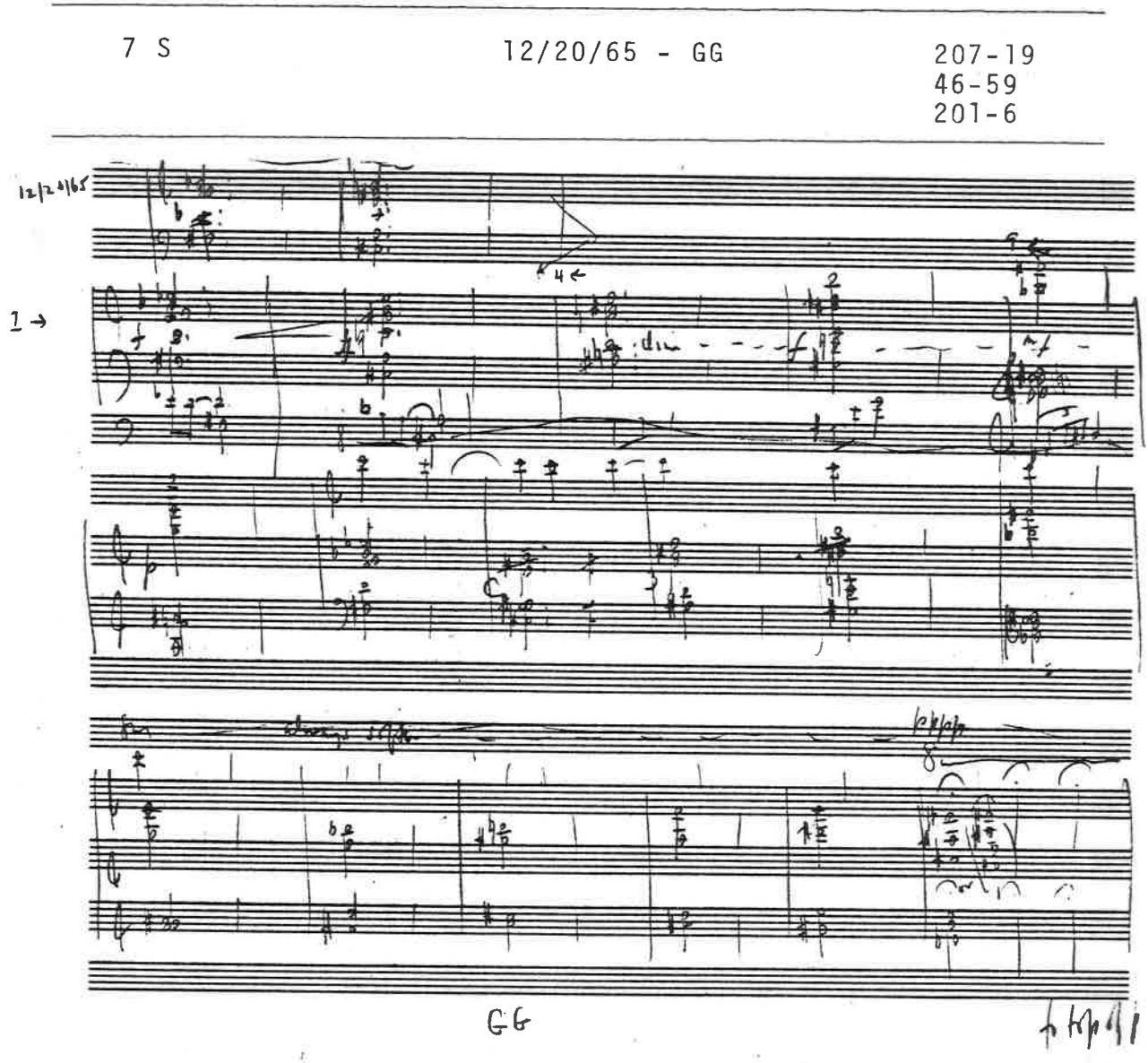
6 K	6/65	43-45

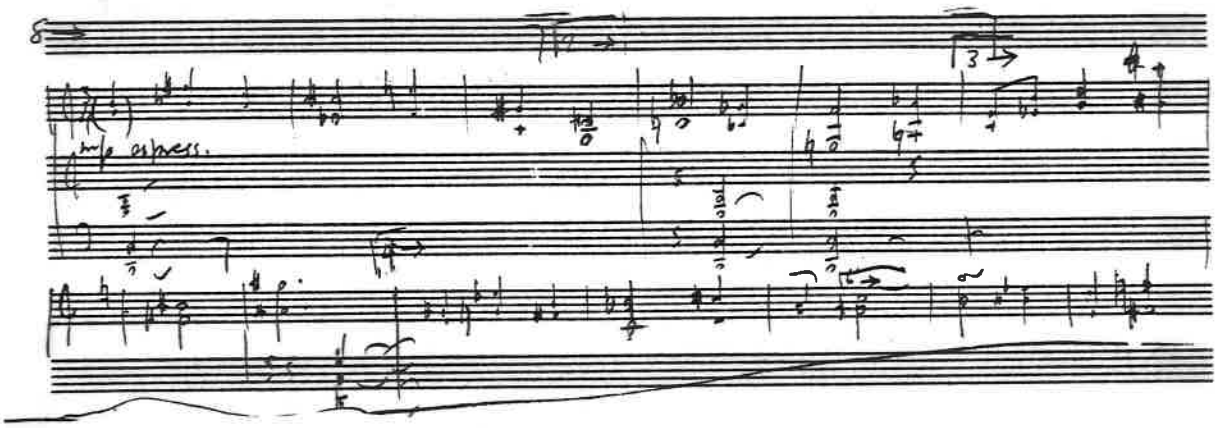
P12 in dyad groupings appears for the second time (see ex. 3.3).



Ex. 3.8 - mm. 207-19; mm. 201-6

Here is an example of two passages whose conceptions were linked. This page includes a passage with a chord progression which appears in mm. 207-10 in the score. Copland sketched a countermelody extracted from the chords which bears a strong textural resemblance to mm. 201-6 in the score.

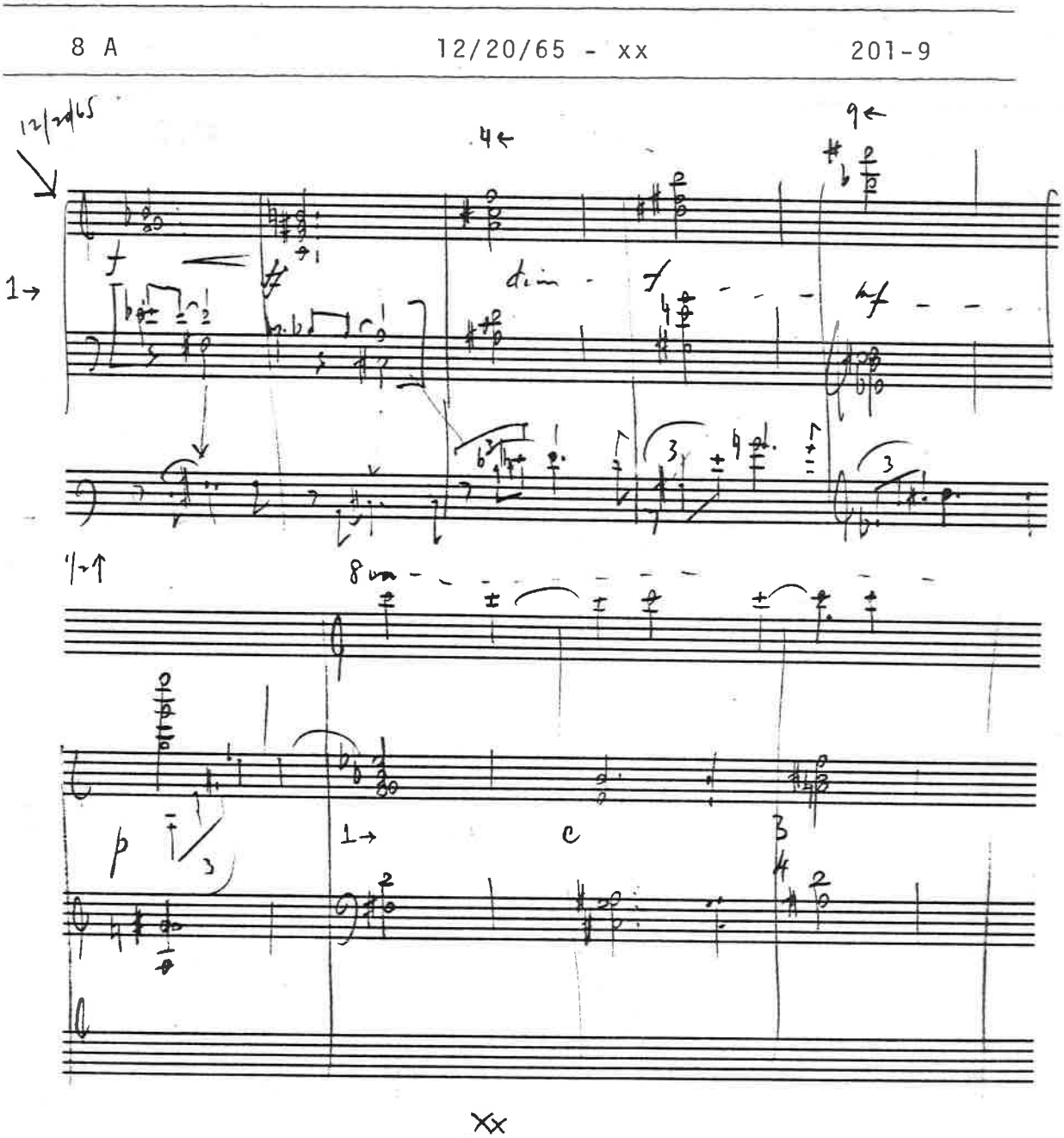
mm. 207-9 - alternation of 4/4 and 3/4 bars is reversed



Ex. 3.9 - mm. 46-59

Measures 46-53 are a half-step lower than the score. When they are transposed up in the score the G-B dyad in m. 46 matches the G-B dyad in m. 57, creating a "G major" frame for the entire phrase.

m. 46 - chord revoiced and transposed; D-B-G-B becomes Eb-C-Ab
mm. 54-56 - dyads realigned to make new harmonies



Ex. 3.10 - mm. 201-9

This page shows a further working-out of the idea on page 7 (see ex. 3.8). The texture resembles the published score more closely. The tune in the cello is derived from the chords in the left hand.

mm. 201-2 - vc. melody down a step from score
- chords from P1 here are from P9 in score
mm. 201-4 - chord rhythm in upper strings and brass changed through chord arpeggiation:

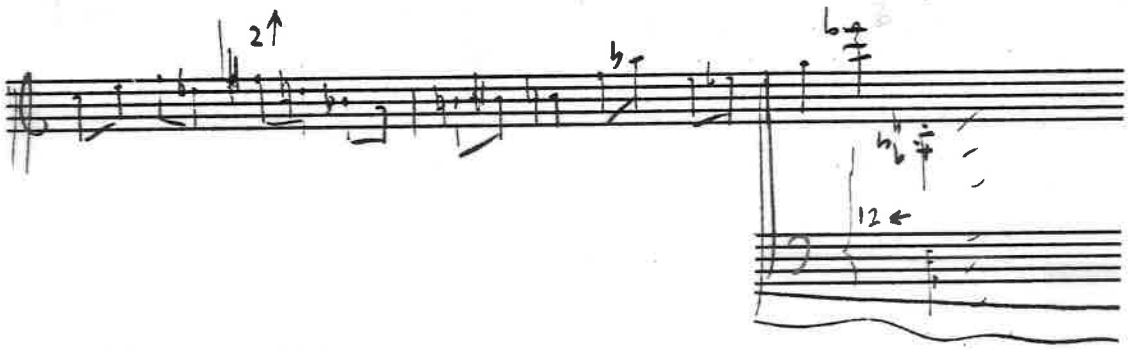
3/4 ♩. becomes ♩ ♩ ♩

m. 202 - 3/4 becomes 4/4
mm. 207-9 - rhythm of pedal C in picc., vibr. and vlns.

3/4 ♩ ♩ | 4/4 ♩ ♩ ♩ | ♩ ♩ becomes
4/4 𝄽 𝄾 ♪ ♩ | 3/4 𝄽 ♩ | 4/4 𝄽 𝄾 ♪ ♩

---

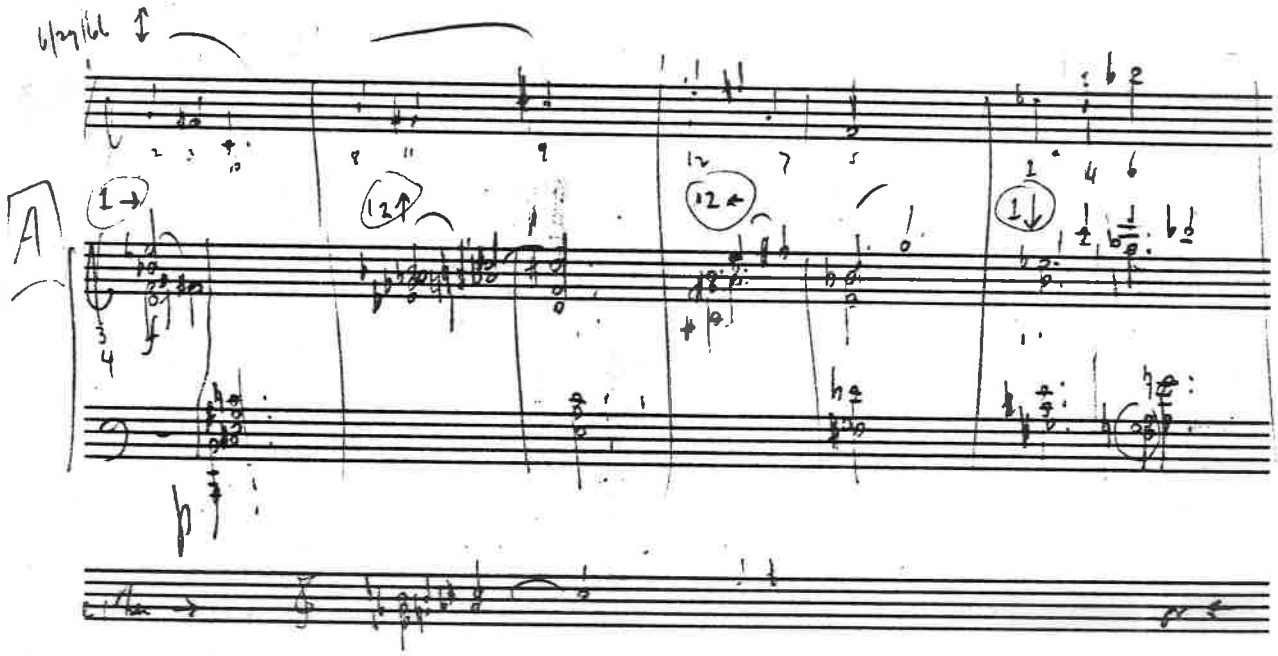
9 A 5/1/66 128-29



Ex. 3.11 - mm. 128-29

This page shows sketches of tunes derived from P1, P6 and RI2. The tune from RI2 is followed by a low chord; this suggests the music in mm. 128-29.

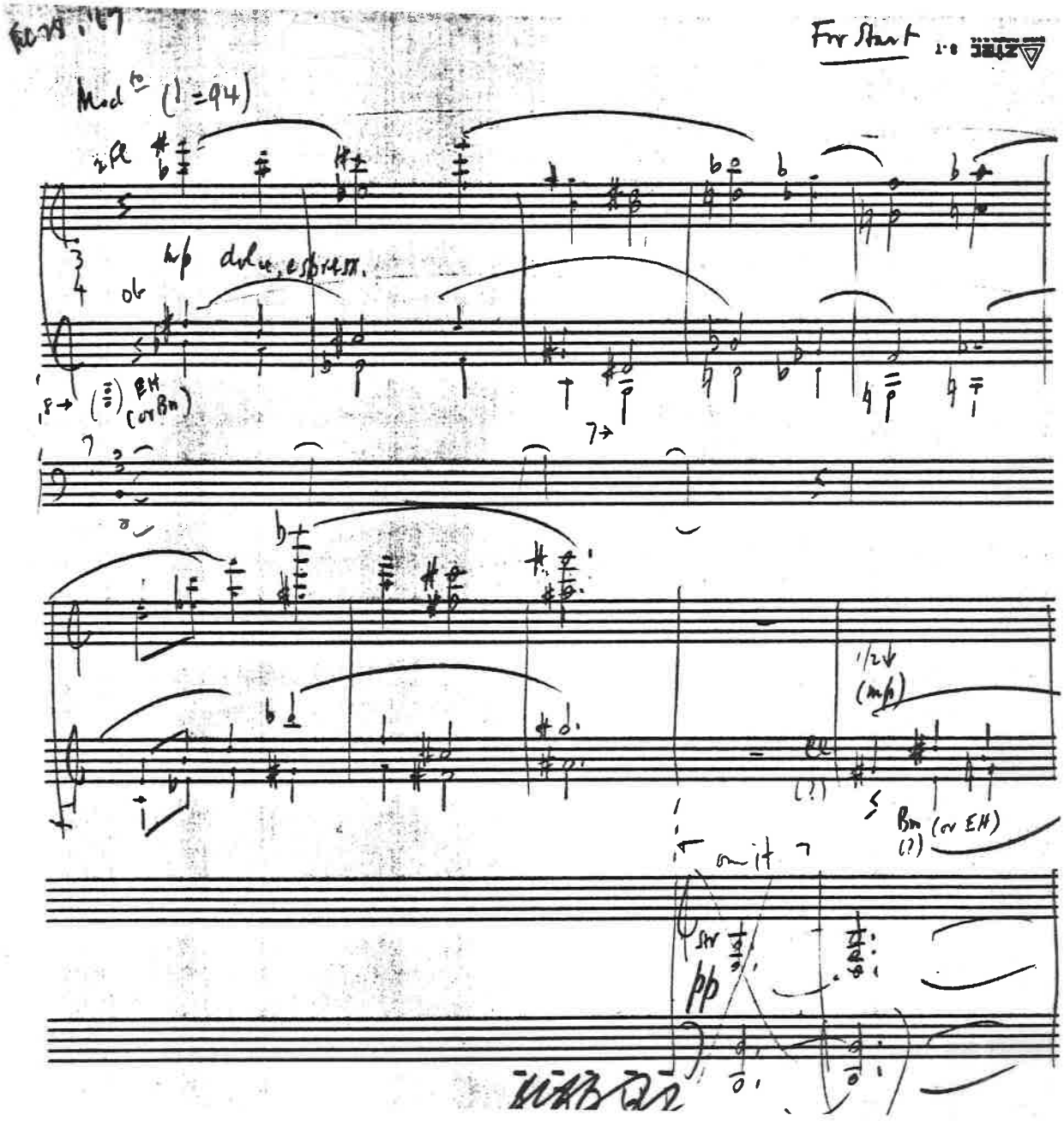
10 A 6/27/66 243-50



Ex. 3.12 - mm. 243-50

This passage is another example of how Copland extracts lines from chords. Compare the melody line in the score (quarter-note motion starting with hns.) with this sketch.

11 A	2/28/67 - "for start" - 1	46-54



Ex. 3.13 - mm. 46-54

This entire passage is transposed up a half-step in the score.

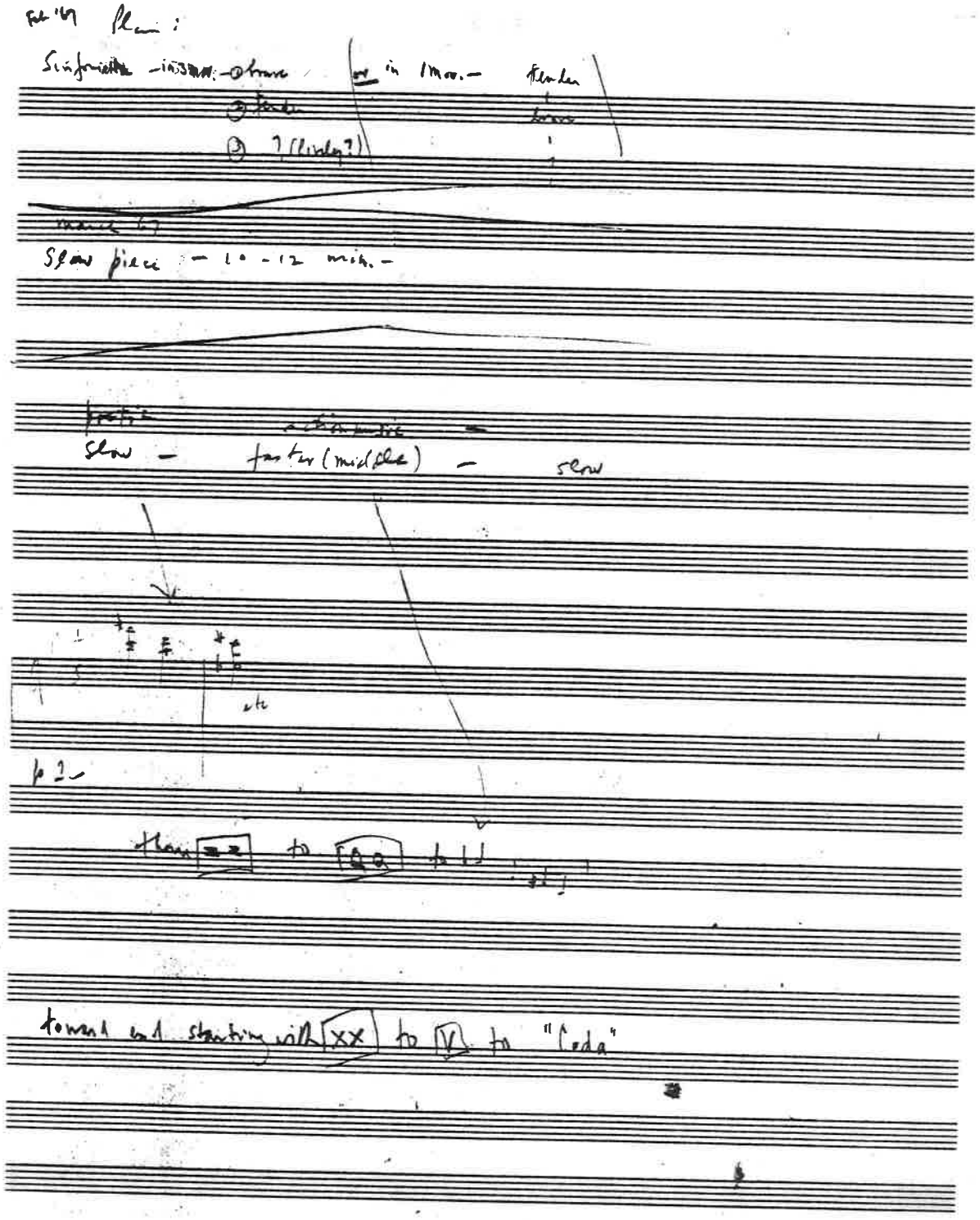
m. 46 - "Moderato" (♩ = 94) becomes "quietly flowing" (♩ = 92)
- pedal chord has doubled third
- ob. becomes cl.

m. 54 - considered extra measure for pedal chord
- considered moving this passage half-step lower
- considered cl., bsn., e. hn. - becomes 2 trs.

---

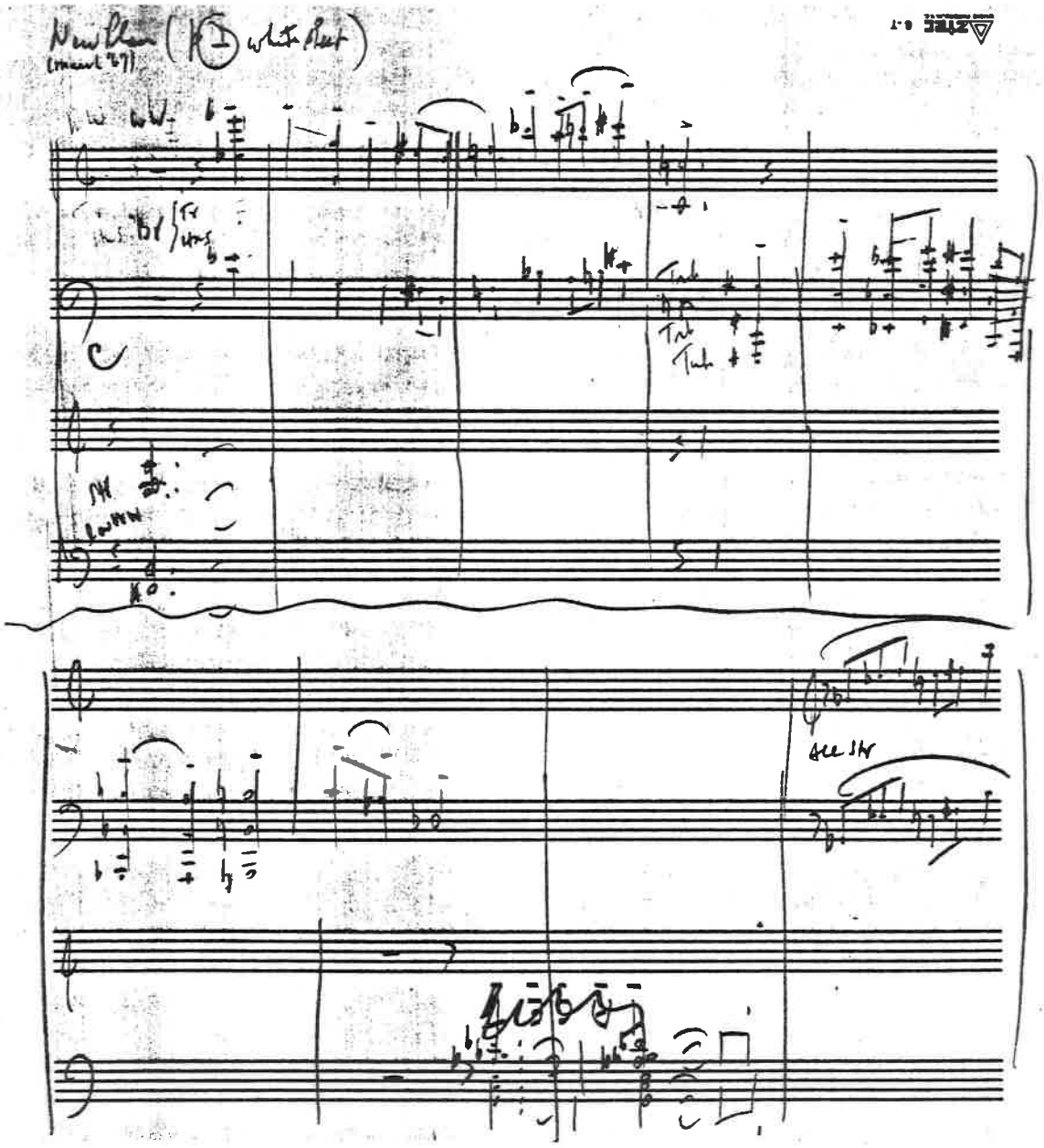
12 P 2/67, 3/67 - "plan"

The plan shown on page 30 (ex. 3.14) indicates that by March of 1967 Copland had decided on a one-movement form. The first section would start with the dyads shown above the notation "p. 1." This corresponds to m. 46 in the score. The middle section would start with the trumpet tune in m. 121. The last section would begin with page 8 of the rough sketches (marked "xx"), corresponding to m. 201 in the score.



Ex. 3.14 - Plan (2/67, 3/67)

13 A	3/67 - "new plan" - A	121-28 109



Ex. 3.15 - mm. 121-28; m. 109

The contour and rhythm of the opening of this passage suggests the music in m. 109. This is another example of two passages whose conception is linked (see ex. 3.8).

mm. 121-26 - tune in 3 octaves (see ex. 3.5)
m. 126 - pedal chord omits E in score
mm. 126-27 - 4/4 - becomes 3/4

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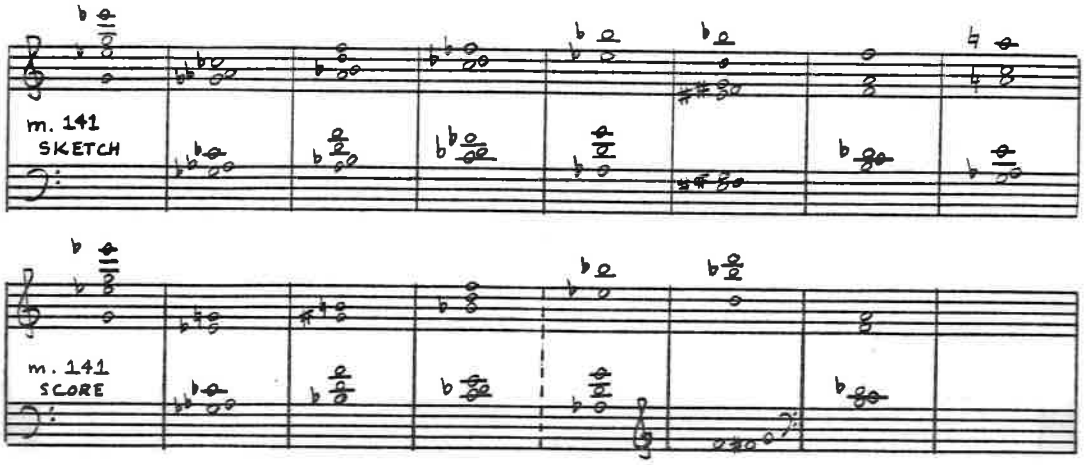
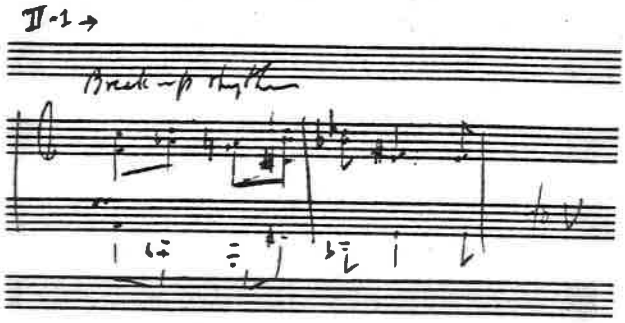
14 P 3/18/67 - "for start" - 1A 141-46



Ex. 3.16 - mm. 141-46

The octave doublings in the chords in this passage are all revised to become polychords in the score. It is interesting to note that though Copland rarely doubles notes at the octave in chords in any of his scores, the first conception of a chord progression may include many doublings.

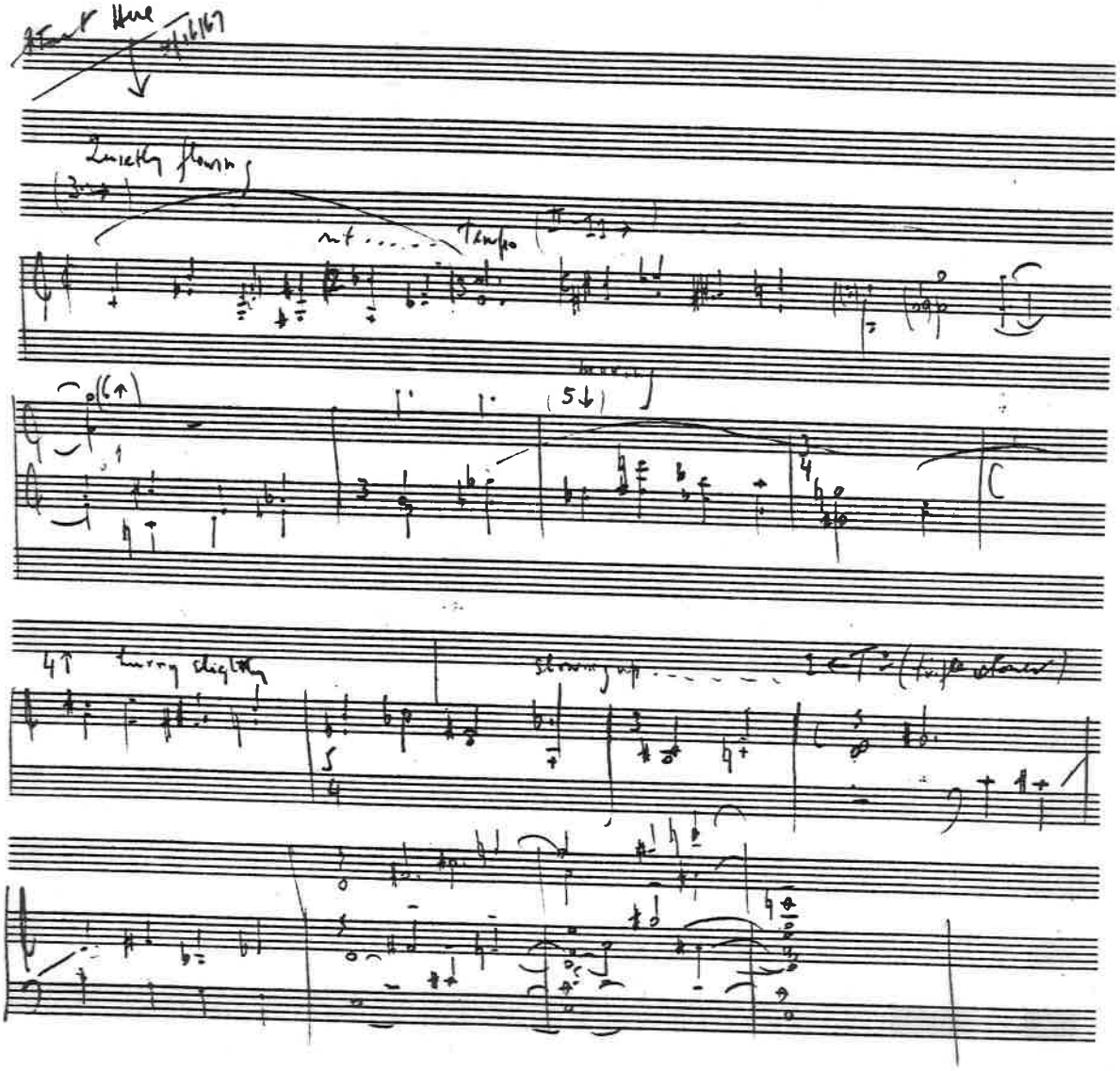
15 S	4/16/67	1-39 5-12 19-23 40-45 163-66



Ex. 3.17 - mm. 1-39 (ten- and eleven-note chords); mm. 5-12, mm. 163-66

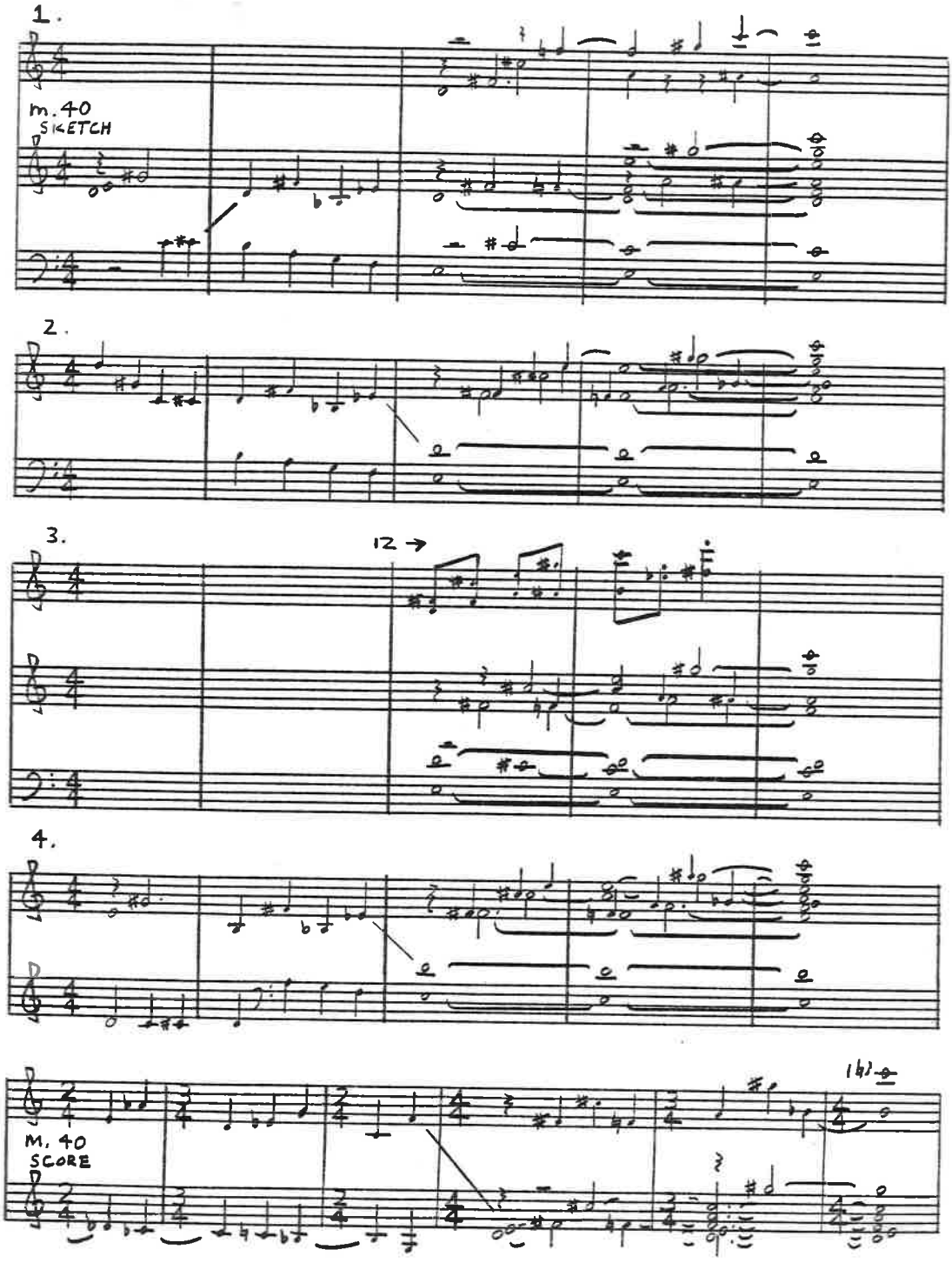
The dyad progression shown in ex. 3.17 is the first indication of the second row in the rough sketches. The music in mm. 5-12 is one of the few places in the score besides the opening ten-and eleven-note chords that uses material from the second row (RI5).

The indication to "break up rhythm" possibly refers to the music in mm. 163-66, which is based on P9 of row II.



Ex. 3.18 - mm. 5-12, 19-23, 40-45

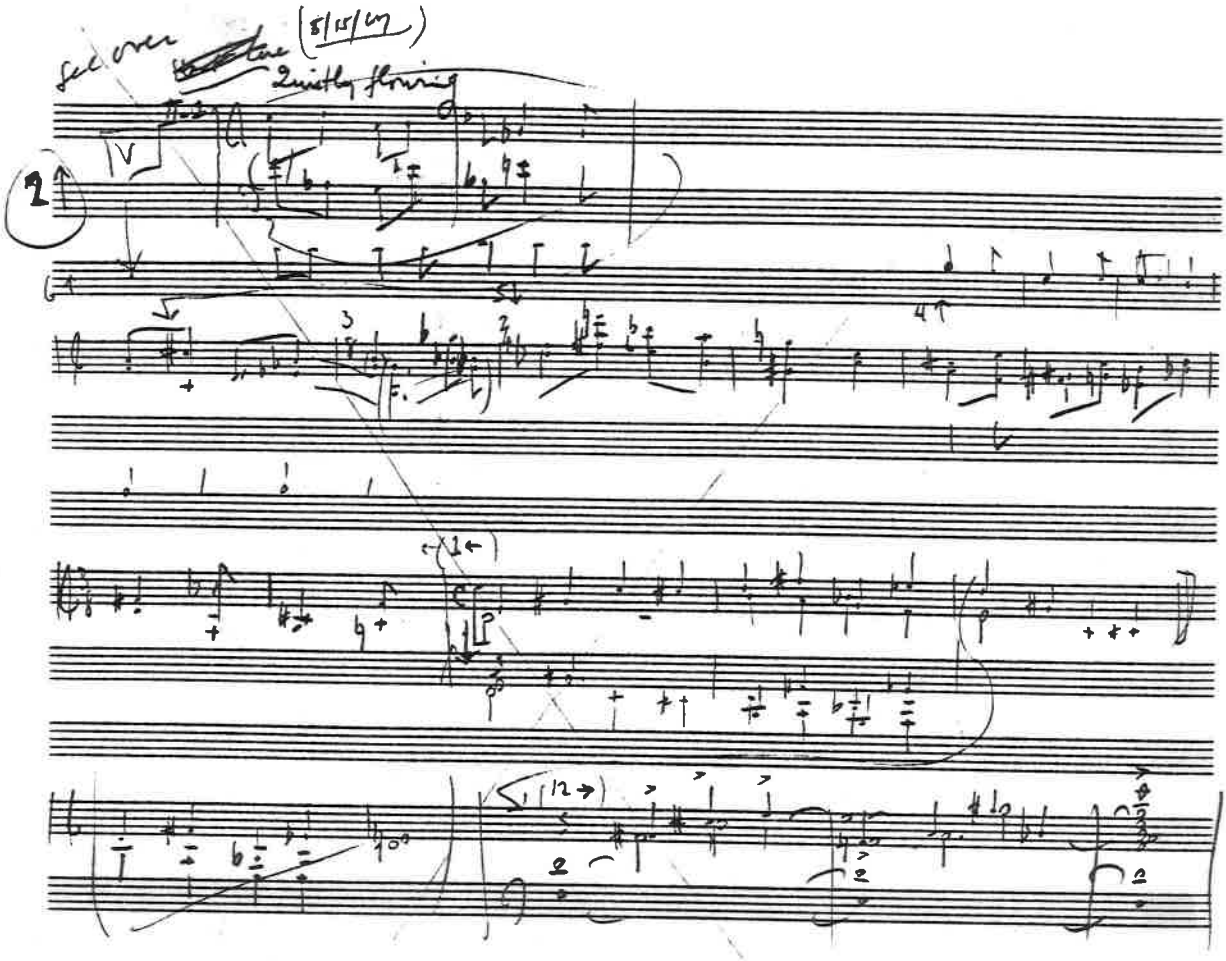
The rest of page 15 strings together music found in mm. 5-12, 19-23, and 40-45.



Ex. 3.19 - mm. 40-45

This passage appears four times in the rough sketches - never in final form.

16 P	5/15/67 - 1Z	17-23 43-45

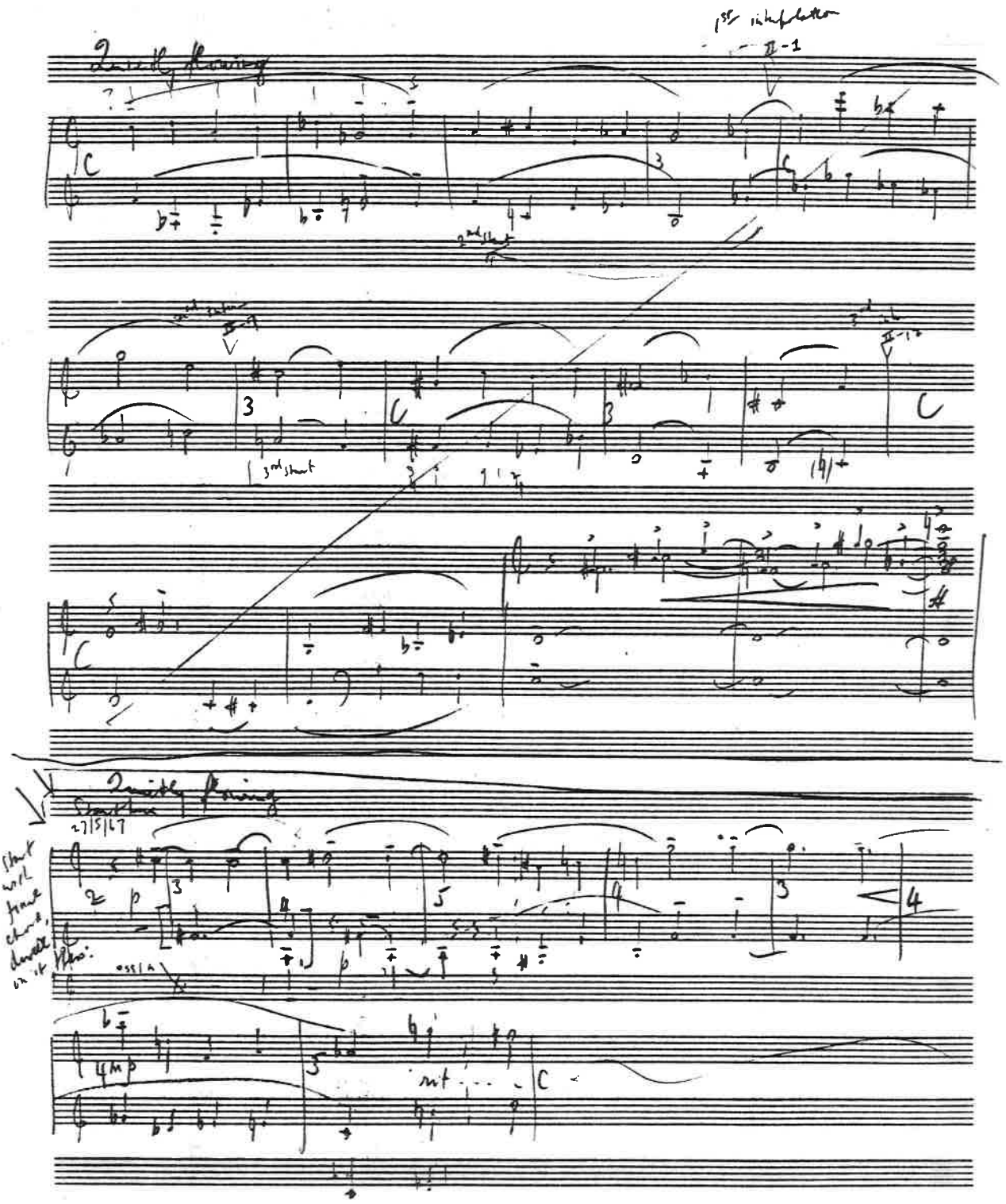


Ex. 3.20 - mm. 17-23

This whole passage is written in eighths instead of quarters. At this point Copland was still experimenting with dyad progressions derived from his first row in various tempos and meters.

mm. 17-19 - down a M3rd, except for the last dyad, which is retained in the score

17 P 5/27/67 - 1 5-45



Ex. 3.21 - mm. 5-45

The basic shape of the music in mm. 5-45 is on this page, though far from its final form. The ten- and eleven-note chords which open and close the piece are sketched out for the first time. The sketch shows strings of dyads with "interpolations" marked to show where the interrupting chords should go. The fourth and fifth systems show the music in mm. 5-12, indicating that Copland wrote this music after mm. 13-45. The table below compares the number of beats between the interrupting chords in the sketch and score.

	No. of beats between chords (mm. 1-45)			
Sketch	15	8	14	4
Score	30	25	31	11

Ex. 3.22 - mm. 1-45

CHAPTER FOUR

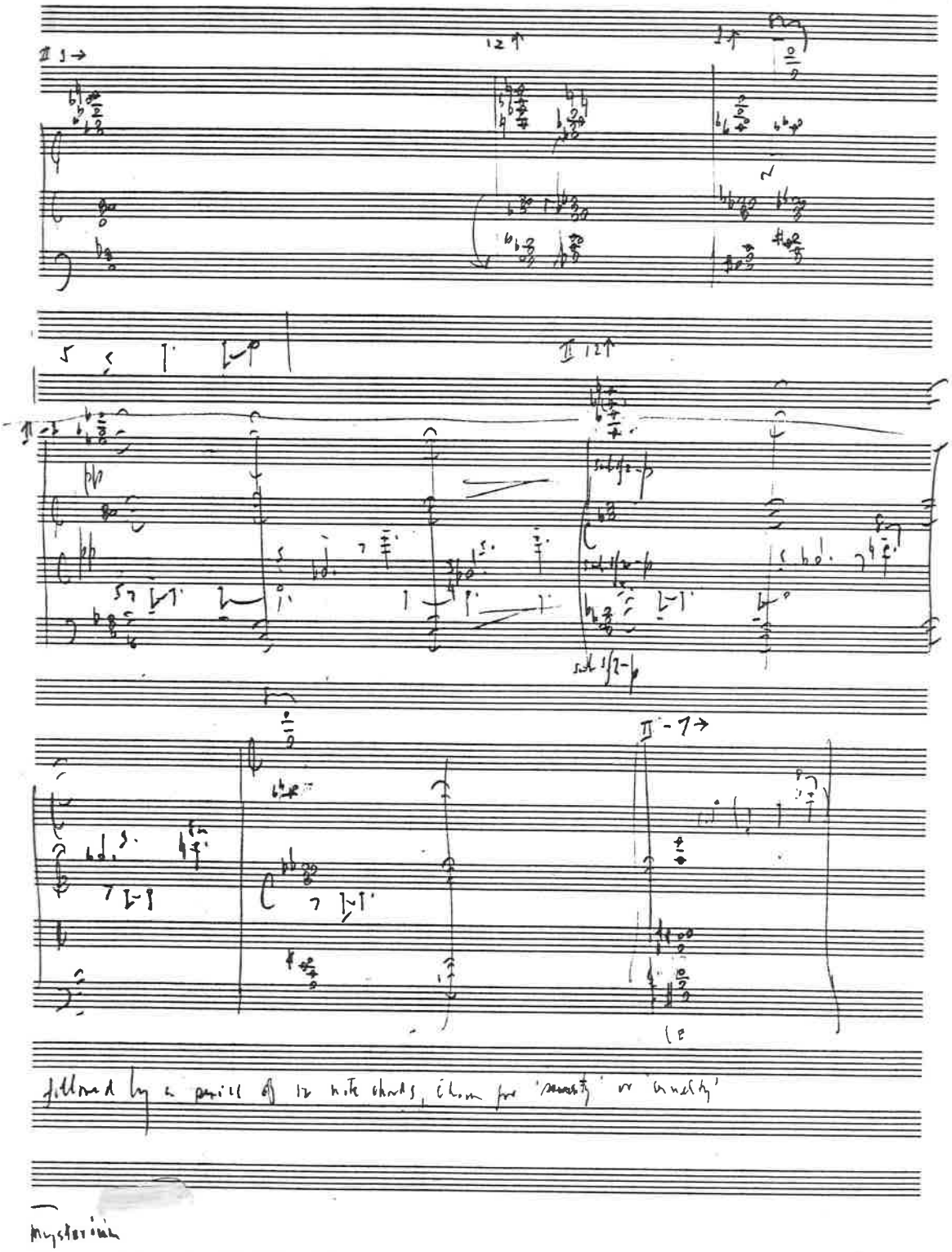
The Rough Sketches (undated pages)

The twenty-four undated pages are numbered in the order of their appearance in the published score. In some cases I have taken into account the different kinds of paper used, Copland's own labeling system, and the order of the dated pages. Several of the undated pages which refer to a single passage are presented together. If the reader has followed the description of the dated pages closely, he will want to refer back to it during his study of the undated pages in order to trace each musical idea from its origins.

Assigned page no. Type of paper	Page no., letter, general description	Measure no. in published score
18 P	"misterium"	1-38
19 A	"top line"	19-23
20 A	D	56-67
21 A(s)	2	55-67
22 A	C - "for coda"	46-55
23 A(s)	3	68-76
24 A(s)	3	68-76
25 A(s)	4	77-90
26 A(s)	5	not used
27 S	"for later; full orch."	121-32

Assigned page no., Type of paper	Page no., letter, general description	Measure no. in published score
28 K		125-37
29 A(s)	B	126-37
30 P	"for start" - 1A	137-42
31 S	ZZ	141-46
32 S	E	147-55 182-84
33 P	11	147-67
34 A(s)	C1	186-96
35 P	YY - "coda"	182-200
36 P	"coda 2"	201-19
37 A(s)	A2	201-8
38 A(s)	A3	201-19
39 A	xxx	201-19
40 A(s)	A1	243-50
41 P		not used

18 A(s) "misterium" 1-38



Ex. 4.1 - mm. 1-38

This page was probably sketched around the same time as page 15 (dated 4/16/67), which shows the first reference to the second row. There are five twelve-note chords sketched out, three of which are used in the score.

Copland's notations indicate that he was looking for a particular quality in these chords - one that would contrast with the material he had sketched out using the first row. At the bottom of the page he has written "misterium" and the sentence "followed by a series of 12-note chords, chosen for 'severity' or 'cruelty.'"

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19 A	"top line"	19-23

As in page 16, this page shows Copland experimenting with dyad progressions in eighth notes.

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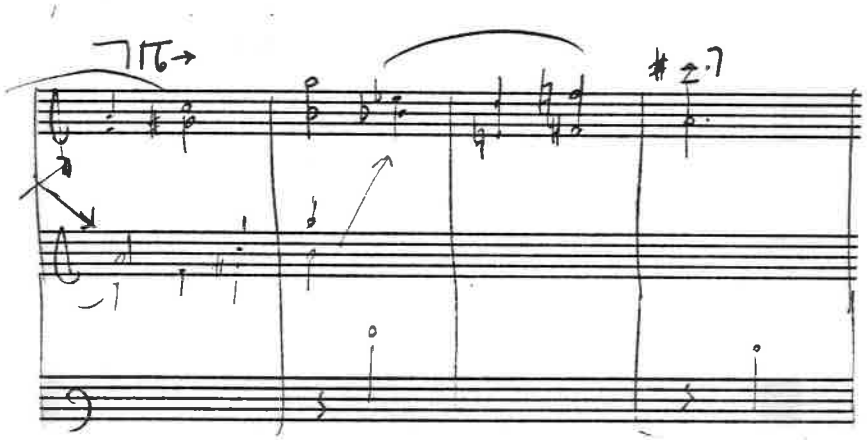
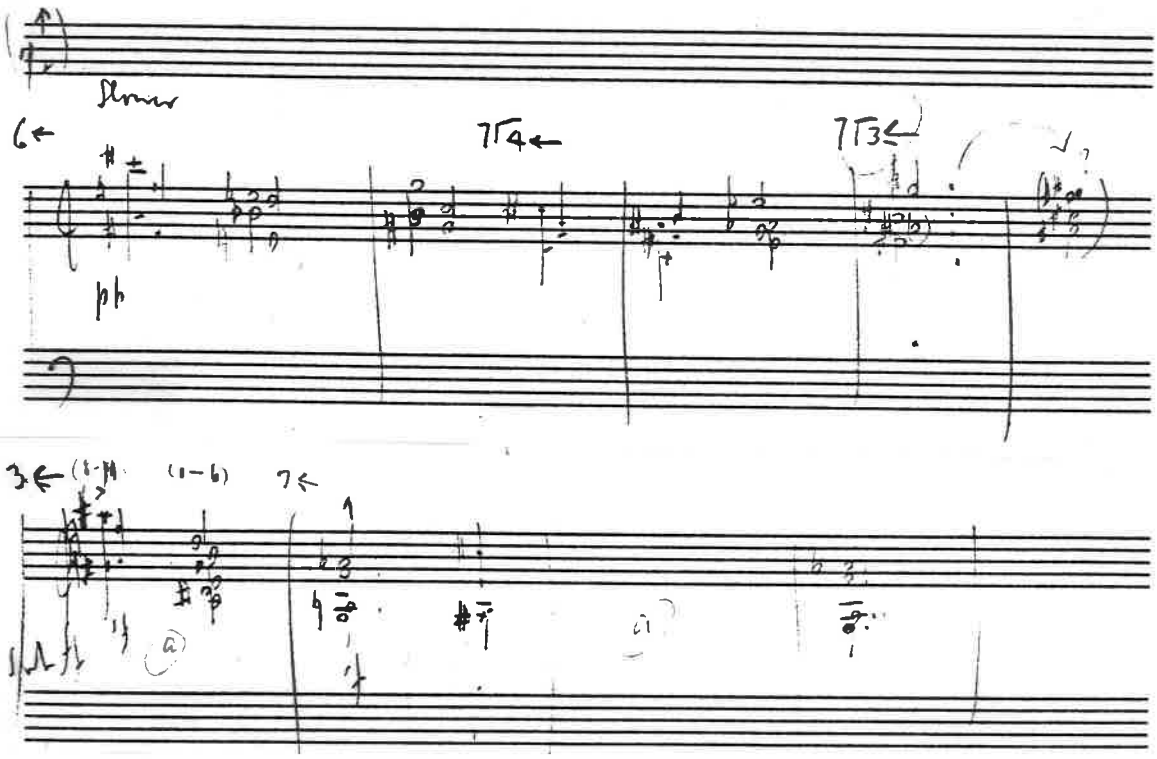
20 A	D	56-67



Ex. 4.2 - mm. 56-59

mm. 57-59 - line in 1st cl. and 2nd bsn. missing - added in score to thicken texture of dyad progression leading to 4-note chords in m. 60.



Ex. 4.2 - mm. 60-67

This page shows Copland using several row forms to build four- and five-note chords.

mm. 60-67 - whole passage down a half-step from score "pp" becomes "mf"

m. 63 - considered respacing chord in first inversion (compare with nos. 1, 8, and 11 of Twelve Poems of Emily Dickenson [1950]; 1st mvt. of Duo for Flute and Piano [1972])

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21 A(s) 2 55-67

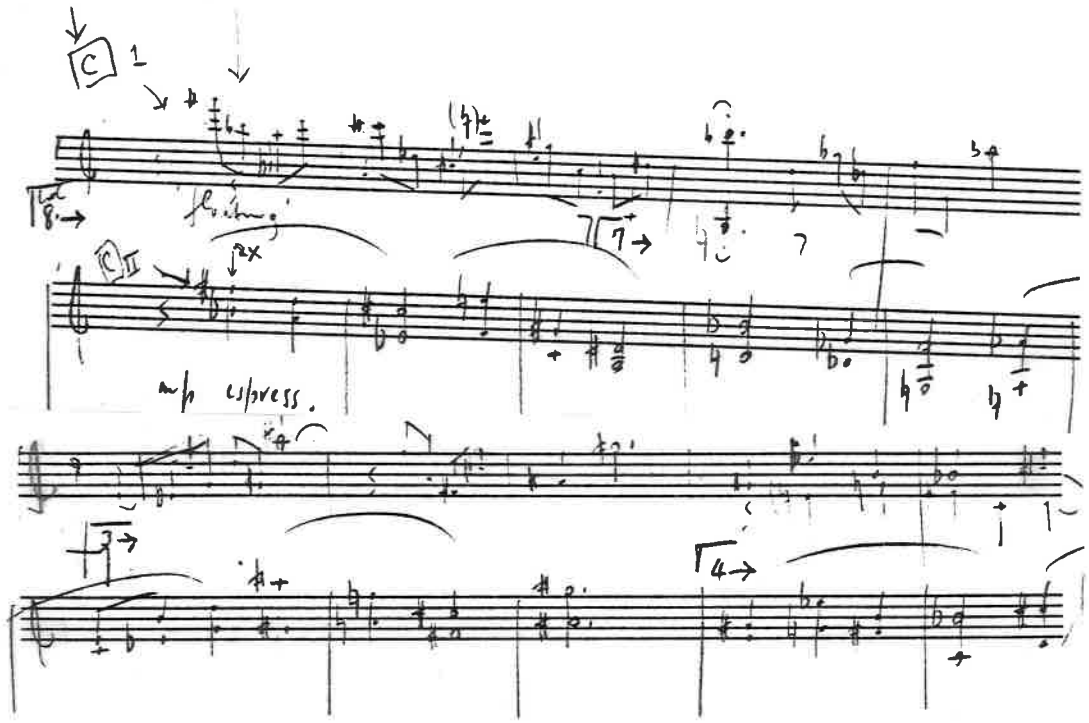
This page makes the following changes from page 20:

mm. 60-67 - transposed up a half-step to match score

m. 63 - "p" becomes "f"

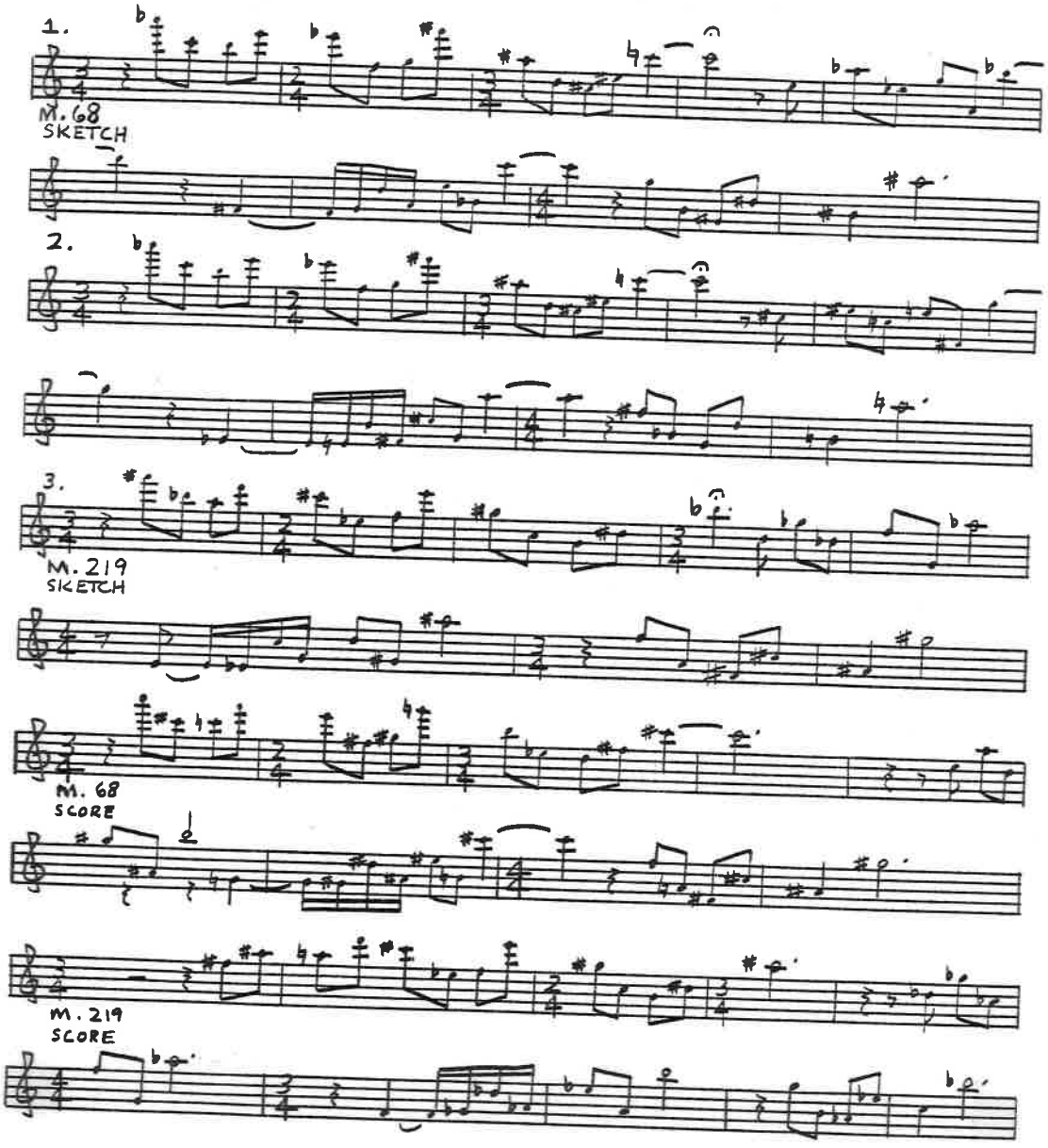
22 A	C - "for coda"	46-55
23 A(s)	3	68-76
24 A(s)	3	68-76

These three pages are shown together for two reasons: 1) in the case of pages 23 and 24, this is the only occurrence in the rough sketches of two sketches for the same passage that also has Copland's same numbering; 2) the music in mm. 68-76 is derived from the music in mm. 46-55.



Ex. 4.4 - mm. 68-76

This page shows how Copland derived the melody line in mm. 68-76 from sketches of the dyad progression from mm. 46-55.



Ex. 4.5 - mm. 68-76

The sketches of the melody line found in mm. 68-76 (and mm. 219-28) are shown above.

25 A(s)	4	77-90

m. 76 - pick-up in vla. and 1st bsn. missing

26 A(s)	5	not used

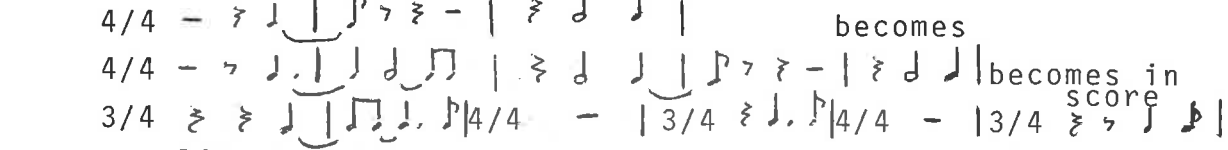
This page shows sketches of P10 in canon and in sixteenth notes. Though it was not used in the piece, it relates to other sketch material that also shows Copland making canonic sketches of his rows (page 1, mm. 121-36). The sixteenth notes are of special interest because there are only six measures in the entire piece that contain sixteenth notes (mm. 74, 142-43, 145-46, 225).

27 S	"for later; full orch."	121-32
28 K		125-37
29 A(s)	B	126-37

These three pages sketch out much of the music from mm. 121-37. A summary of the major differences is listed below.

mm. 121-26 - tr. melody in 3-octave texture instead of canon

mm. 121-31 - rhythm of pedal chords in low brass



mm. 128-33 - 8th note tune doubled in lower octave
- many intervals inverted

mm. 133-37 - canonic imitation in vlns., fls., obs., and cls. missing

30 P	"for start" - 1A	137-42

m. 137 - "crude" becomes "more deliberate"

31 S	E	147-55 182-84

mm. 147-55 - the dyad progression in the woodwinds is sketched out a minor 3rd lower than in the score

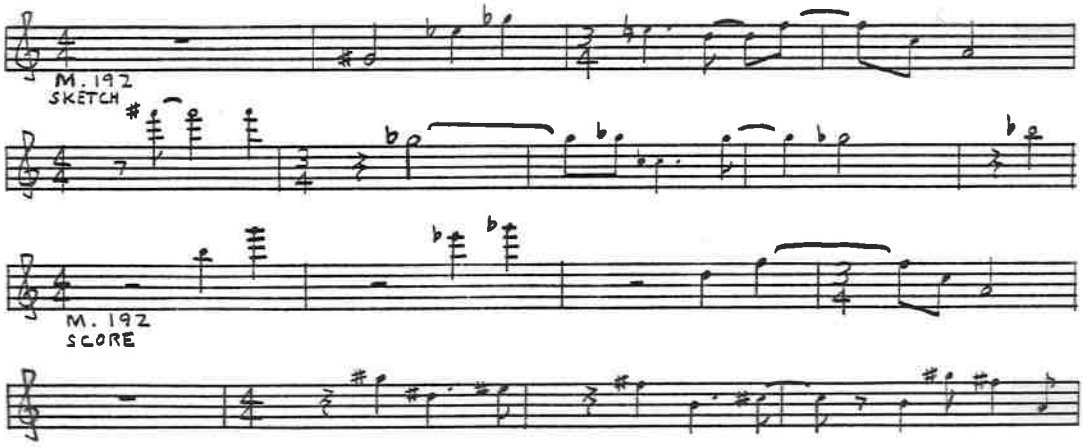
33 P	11	147-64

The basic structure of this passage is intact in Copland's rough sketch. The string pizzicato passage in mm. 147-55 is still in rough form. Some important changes are listed below.

mm. 147-51 - vln. and vla. line doubled in lower octave; pitch order within each dyad reversed
mm. 152-55 - canon between upper and lower strings missing

34 A(s)	C1	186-96
35 P	YY - "coda"	182-200

m. 186 - chord half-step higher
m. 187 - 4/4 becomes 2/4; ♩ ♩ becomes ♩ ♩
m. 194 - 3/4 becomes 4/4
m. 196 - chord half-step down in sketch
mm. 192-94 - chord rhythm changed -
4/4 ♩ ♩ becomes ♩ ♪ ♩.



Ex. 4.6 - mm. 192-200

The sketch of the solo string line in mm. 192-200 is shown above.

36 P	"coda 2"	201-19
37 A(s)	A2	201-8
38 A(s)	A3	201-19
39 A	xxx	201-19

mm. 201-2 - vc. down a whole step; string and hn. chords down a half-step from score
mm. 207-10 - alternation of 4/4 and 3/4 bars reversed
mm. 207-19 - rhythm of pedal C in vlns., picc., and vibr. not syncopated

40 A(s)	A1	243-50

Copland's lettering of this page as "A1" indicates that he considered having the music in mm. 243-50 precede that in mm. 201-219.

The melody line in this passage still differs considerably from the score (see ex. 3.12).

41 P	not used

This page shows sketches of the first row in eighth notes.

****

Summary of the Rough Sketches

Copland always worked at the piano. It is almost always possible to play everything, suggesting that he test-heard each measure and made his revisions accordingly. He seems to have finalized whole phrases before writing them down, and then adjusted details within the phrases in the context of several phrases strung together.

1) Melody

Copland's melodies are often derived from dyad groups

or chords. This accounts in part for the angularity of the tunes and their predominantly eighth-note motion against a slower chordal background. Copland frequently inverts the interval or reverses the pitch order of a single dyad in order to vary the melodic contour. Because a harmonic progression is usually the first and central idea of a passage, the melodies are the last textural strand to be added. In most of these passages the melody is not in final form.

2) Harmony

Most of the chords and all of the dyads are derived from one of the two rows. Chords that seem to be the result of improvisation often start as triads and later become more dissonant. Simple triads often have doublings removed.

Phrases within sections are often moved up or down a half- or whole-step, sometimes to create firmer tonal planes (see ex. 3.9).

3) Rhythm

The most extensive changes concern rhythm. Most can be described as moving toward greater syncopation. There are two kinds of revision: 1) within beats through greater diversity of note values; 2) within phrases through more frequent meter changes.

4) Texture

Because a dyad or chord progression is often the central or first idea and occurs in the middle register, the melodic lines which are extracted from the dyads and chords are usually in the lower or upper register. In sketches, the melodic lines are often in both registers and one is eventually taken out.

5) Form

It is difficult to make any solid conclusion about the form from the rough sketches due to the large number of undated pages and the possible missing pages.

The first idea of the piece was the trumpet tune in mm. 121-23 (6/5/63). It is likely that most of the material sketched between 1963 and early 1967 used only the first row. The first indication of the second row is not until page 15 (4/16/67), which is the third-to-last dated page. The plan (2/67, 3/67) shows that Copland considered a three-movement form before settling on a one-movement form.

A list of problem passages is shown below.

a) Transitions

mm. 40-45 - sketched four times
mm. 90-110 - one of the most elaborately contrapuntal passages

b) Opening and closing sections

mm. 1-45 - many adjustments in alternating ten- and eleven-note chords with dyad progressions
mm. 257 to end - not shown until final sketch

c) Passages with elaborate counterpoint and texture

mm. 121-37 - sketched seven times
mm. 147-60 -

d) Melody lines over or under chords derived from row I

mm. 68-76; 219-28
mm. 192-200
mm. 209-19
mm. 235-38 - not shown

Contrasting sections are based on contrasting uses of the two rows. Row I is stated as dyads, chords, and melody lines; Row II is stated almost exclusively as a single chord.

CHAPTER FIVE

The First Completed Sketch

This group of pages is dated "1967." It is likely that this sketch was started after the last date of the rough sketches (5/27/67), since so many of the ideas are revised to resemble more closely the published score.

The nineteen pages roughly correspond to the order of ideas in the published score. A significant number of passages are revised from the rough sketches. Tempo and expression marks appear regularly for the first time.

First Completed Sketch

Page no.	Measure nos. in published score
1	1-12

m. 3 - chord in hp. and strings missing
- "dim. molto" was "rit. e dim. molto"
m. 4 - second C# in ob. in same octave
m. 9 - hns. were trs.; no notation for celesta
m. 10 - this 2/4 bar added in margin of sketch
m. 11 - "move forward" missing

2	13-32

m. 13 - "ff" was "f"
m. 17 - "p" was "mp"
m. 25 - rhythm in first tr. and vla. changed -
3/4  was 
mm. 27-28 - these measures added in margin of sketch

3	33-45

mm. 34-35 - measure added between mm. 34 and 35 which repeats beats 2 and 4 of m. 34
mm. 39-42 - sketched 3 times with different notes and meter
m. 43 - M2nd in tbns. is m7th in sketch

4	46-66

m. 46 - bsn., b. cl., vla., vc. was tuba (sord.) hns.
m. 54 - 4 solo vcs., bsn., b. cl. was 3 tbns.
- considered obs.
m. 57 - third line added to dyads in 2nd bsn., b. cl.
m. 60 - = 84 was 80

5	67-82

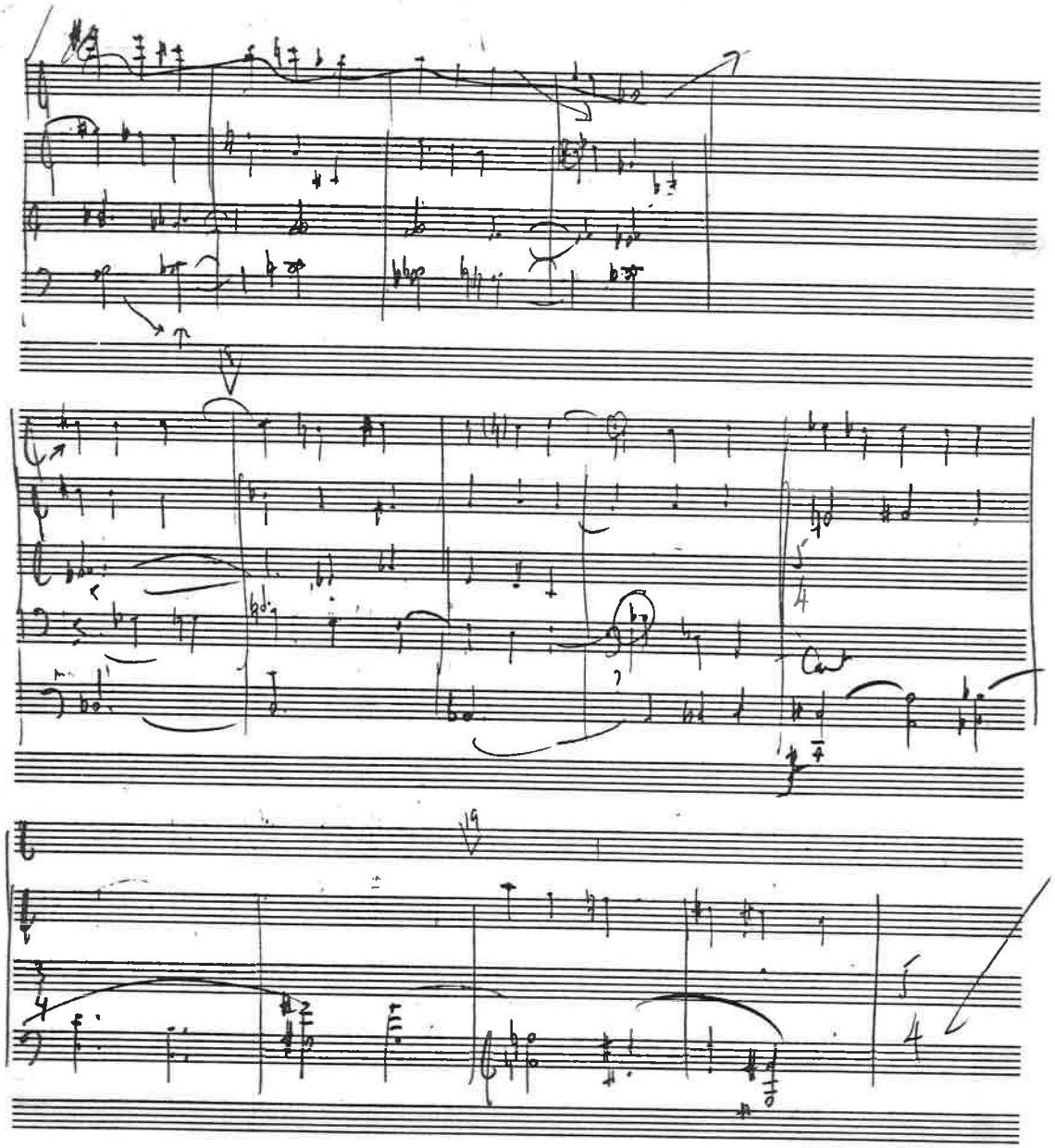
m. 70 - pick-up in vla. missing
mm. 72-75 - melody line in ob. and fl. down a step in sketch
m. 77 - D# in vlas. missing

5a	83-90

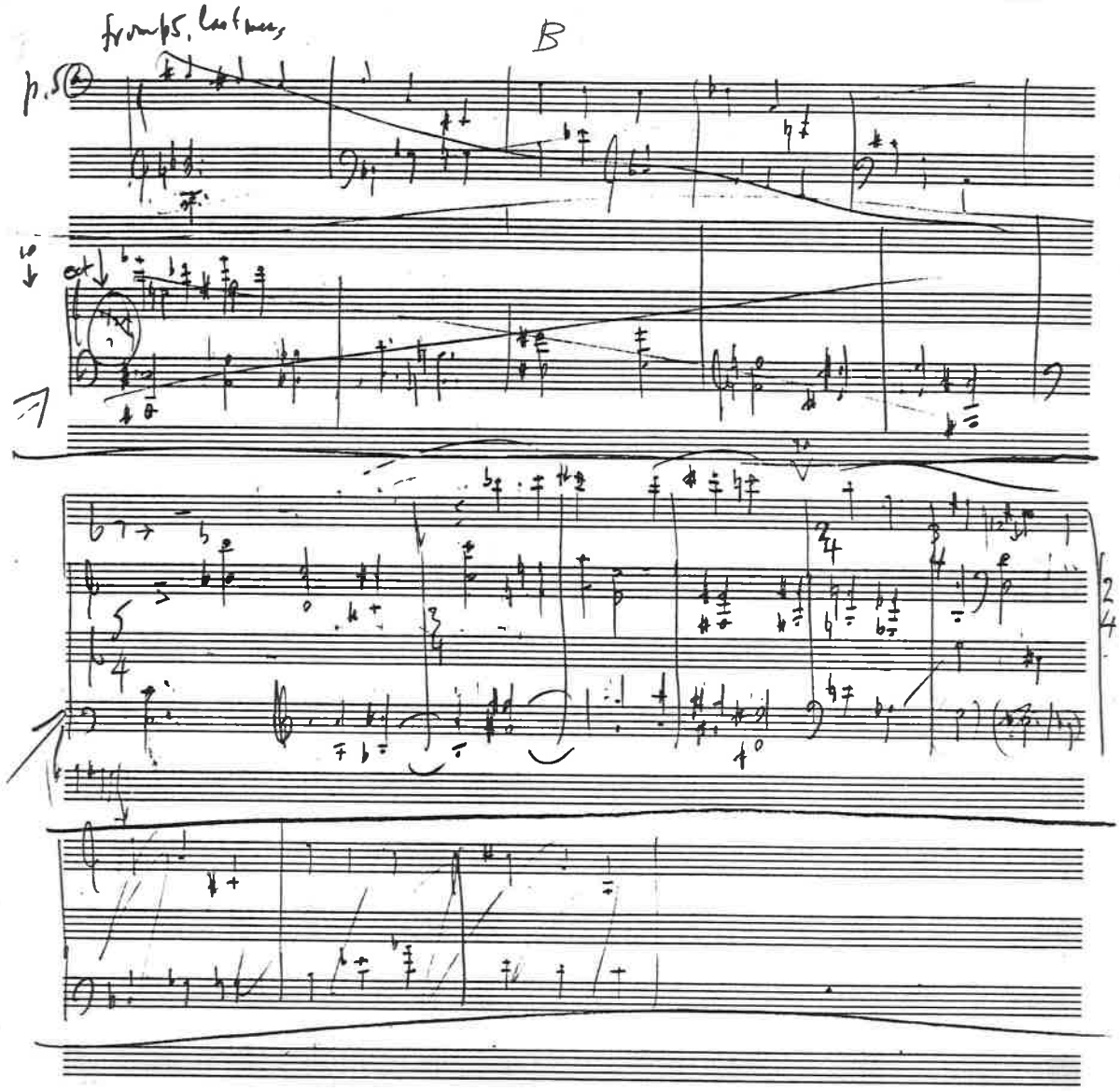
mm. 87-90 - 1st vln. line missing

5b	90-102
6	90-108

This transition passage is still in rough form. The changes in details of counterpoint are more easily seen than described (see also page 5 of the rough sketches).



Ex. 5.1 - mm. 90-102



Ex. 5.2 - mm. 90-108

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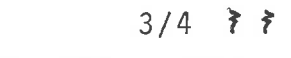
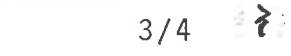
7 108-21

Copland considered placing the music in mm. 108-121 before mm. 90-107.

mm. 113-16 - considered adding upper octave doubling to vc. and vla.

1D (insert) 108-36

m. 121 - considered tr. line octave lower
mm. 126-27 - timp. and low brass rhythm changed -
3/4  was 4/4 
m. 131 - timp. and low brass rhythm changed -
3/4  was 4/4 

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8 121-36

---

no changes

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9 137-146

---

mm. 135-36 - 3/4 - 4/4 was 4/4 - 3/4
m. 137 - "more deliberate" was "crude"
m. 143 - A below 3rd tbn. added in sketch
m. 146 - chord changed - F and A in hns. was Ab and C in sketch

---

10 147-64

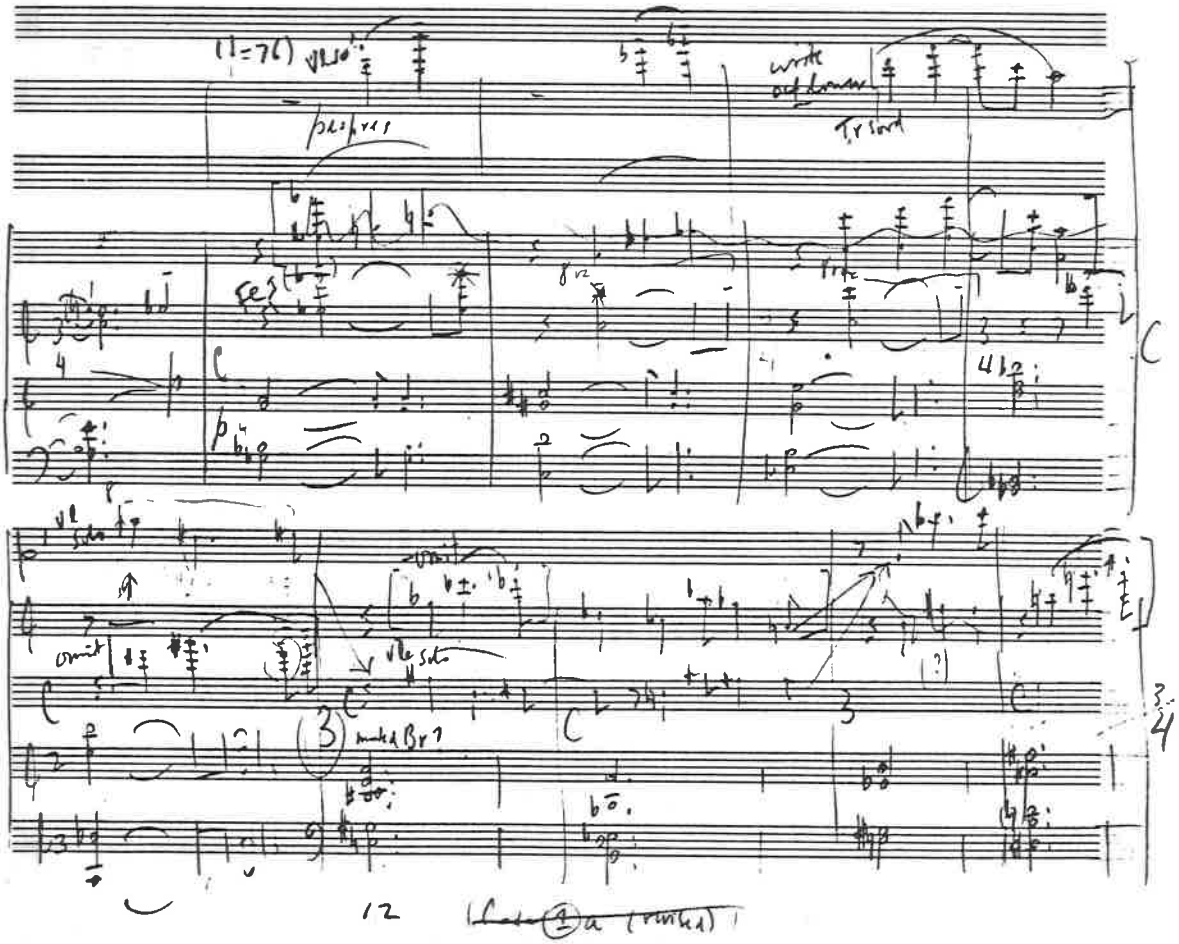
At this point Copland was still adjusting the texture of this passage. There are two textural levels: 1) dyads in steady dotted quarter-eighth rhythm; 2) melody line in eighths in piano and strings.

mm. 148-49 - measure added between these two in sketch
mm. 151, 154, 155 - rests in sketch become dyads in score
mm. 147-56 - rhythm of piano and string line sketched in bass register
m. 150 - notes changed in piano, 2nd vln, vla. - A and Eb were G and C
mm. 152-55 - canon between upper and lower strings reversed
m. 164 - F missing in chord on fourth beat

11 165-181

m. 178 - 4/4 was
m. 180 - B# on second beat was B
m. 181 - D was D#

12 182-200



Ex. 5.3 - mm. 191-200

m. 191 - = 72 was 76
mm. 192-200 - vl. and vla. solo lines finalized

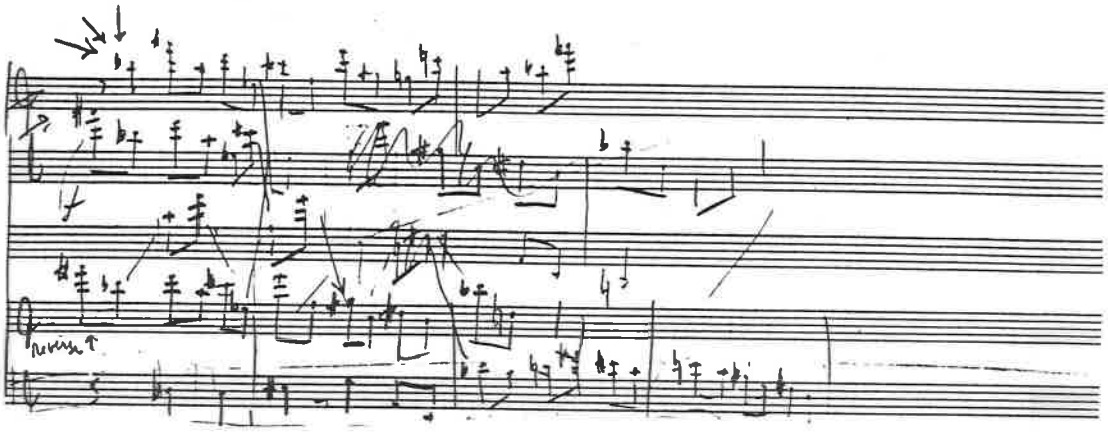
13 201-19

m. 201 - 1st hn. - A-C-C was C-A-C
mm. 216-19 - db. solo missing from sketch
m. 219 - F# in fl. up an octave in sketch
- "ppp" was "pppp"

14 220-34

m. 224 - 2 solo vlas. was E. H.
m. 227 - Gb chord in tbns. was G chord in sketch

15 235-48



Ex. 5.4 - mm. 235-38

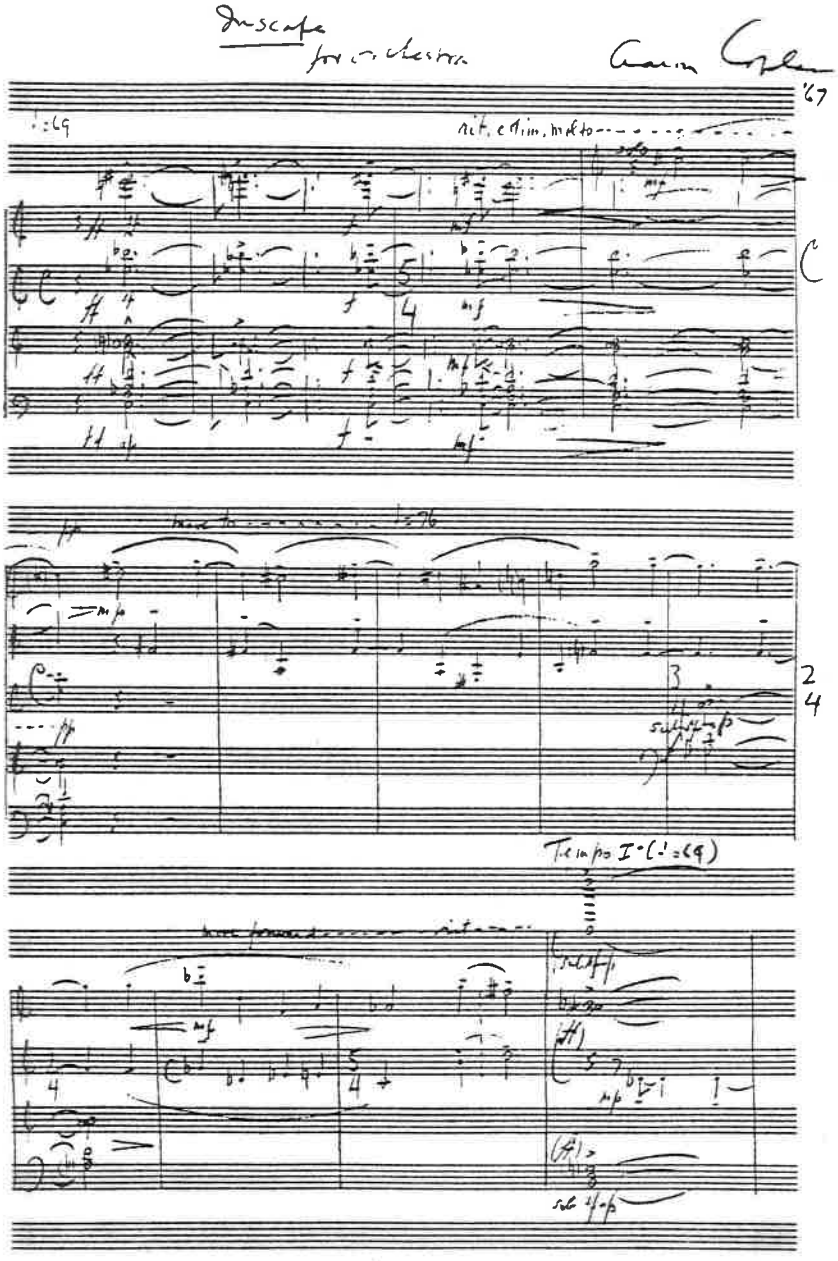
mm. 235-38 - 1st vln. line derived from mm. 219-21

16 249-56

m. 255 - 5/4 ♩. ♪♩. was ♩ ♩ ♩.
mm. 257 - not yet composed

CHAPTER SIX

The Piano Reduction



Ex. 6.1 - First page of the piano reduction

This group of pages is dated "1967" and was probably completed soon after the first completed sketch.

There are sixteen pages, but with a slightly different layout than the first completed sketch. Most importantly, there are no orchestral notations. It is likely that Copland used this copy to refine details of rhythm, voice-leading, dynamics, and tempo, and that he made these adjustments while playing through the piano reduction.

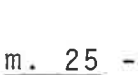
Passages that are still incomplete are mm. 90-108 and mm. 147-55. Still missing are mm. 257 to the end.

All metronome markings after m. 60, which matched the published score in the first completed sketch, are slowed down in the piano reduction.

Page no.	Measure no. in published score
1	1-13

m. 3 - chord in strings, hp., and piano not shown
m. 4 - "dim molto" was "rit. and dim. molto"

2	14-32

m. 16 - rhythm of sustained chord changed -
5/4  was 
m. 25 - rhythm in vla. and tr. changed -
3/4 was 

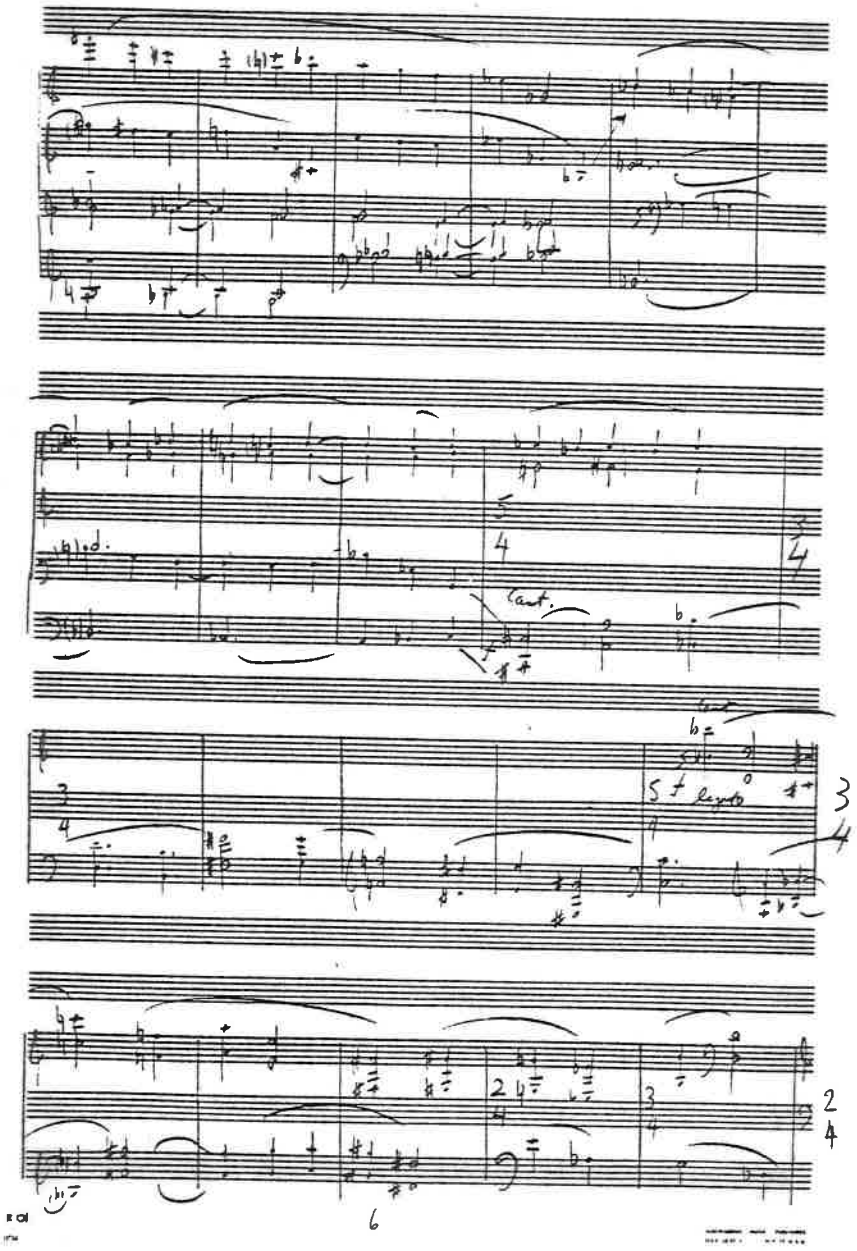
3	33-53
4	54-75

no changes

5	76-90

m. 77 - D# in vla. missing
mm. 87-90 - vl. and 1st tr. line missing

6 90-108



Ex. 6.2 - mm. 90-108

mm. 90-94 - tune in 1st ob. and 2nd cl. changed
mm. 96-97 - 1st tbn. line missing
m. 96 - Gb in tuba and db. was Ab
m. 97 - F# in db. was G
m. 98 - high Ab in upper winds was Db
mm. 99-103 - upper voices missing; only bass line shown in sketch
mm. 103-5 - upper wind parts missing
mm. 105-8 - vlns. missing
In the score Copland writes a syncopated line to lead into the new section at m. 109. This is the first syncopated line in the piece; all other syncopations have been in chords. Copland builds a three-part texture out of the two parts shown in the sketch by extracting parts of lines and adding new notes.

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7 109-27

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m. 110 - "broadly sung" missing

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8 128-39

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m. 137 - "crude" in sketch taken out in score - shows up in m. 163

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9 140-46

---

mm. 145-46 - xylo. line missing

---

10 156-71

---

mm. 156-63 - "slowing gradually" missing
mm. 156-68 - piano, upper winds, xylo. lines missing
m. 163 - F in chord on 4th beat missing

11 172-81

m. 180 - B# was B
mm. 180-81 - 2/4 ♩ ♩ 3/4 ♩ ♪ ♪ was 4/4 ♩ ♩ ♩
m. 181 - D was D#

12 182-200

no changes

13 201-19

mm. 209-19 - solo vln. and db. lines missing

14 220-34

no changes

15 235-49

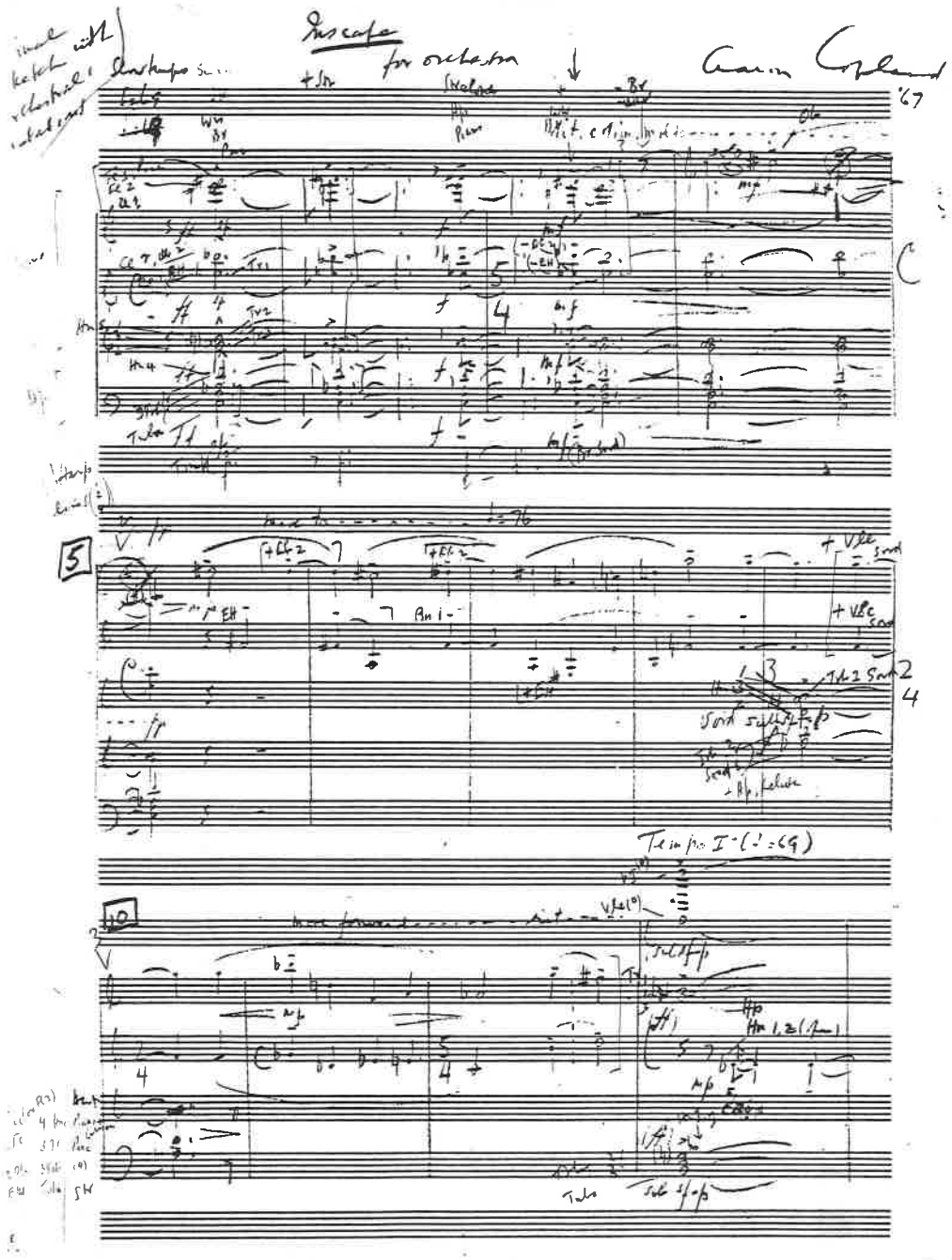
mm. 237-8 - 1st vl. line missing

16 250-56

m. 255 - 5/4 ♩. ♪ ♩. 4/4 ♪ ♪ ♩. was 5/4 ♩ ♩ ♩. 4/4 ♪ ♪ ♩.
mm. 257-66 - not yet composed

CHAPTER SEVEN

Final Sketch with Orchestral Notations



Ex. 7.1 - Page one of the final sketch

This group of papers is a photocopy of the piano reduction and includes nearly complete orchestral notations with the exception of most percussion. The metronome markings match the score throughout.

A comparison of this sketch with the published score shows very few revisions of orchestration.

Page no.	Measure nos. in published score
9	140-51
m. 151 - B in piano and strings was Bb	
13	201-19
mm. 201-2 - vlas. missing mm. 207-19 - picc. missing m. 217 - db. solo changed - B# was A (up an octave) - B was A# (Up an octave)	
14	220-34
m. 222 - solo vlas., vcs., missing m. 224 - vla. pickup was 2nd cl. m. 238 - vln. line changed - was C#-A-G-E-C-A	
16	250-66
mm. 256-66 - ending sketched out for the first time	

Summary of the First Completed Sketch, Piano Reduction, and Final Sketch with Orchestral Notations

The revisions in these sketches are consistent in most respects with those in the rough sketches.

The harmony changes very little after the first completed sketch. The music in mm. 60-67, 141-46, 182-91, 192-206, and 207-19 is very close to final form as far back as the rough sketches. From this one can conclude that many of the piece's ideas were conceived harmonically.

The few changes in harmony after the first completed sketch are worth listing here. The addition of D# in the viola in m. 77 clouds the A pedal six-four chord, thus setting this chord apart from the many other six-four chords in the piece. The change of B to B# in m. 180 and D# to D in m. 181 makes the harmonies in this climactic passage more dissonant. The revising of any particular passage to be more or less dissonant than its surrounding passages is a process that could only be made in the final stages of sketching.

The rhythmic changes always move toward greater syncopation, as was noted in the summary of the rough sketches.

In the later sketches Copland's most extensive revisions concern melodies from chords and elaborate contrapuntal passages. The melody lines which are missing or revised in the piano reduction are listed below:

mm. 87-90
mm. 145-46
mm. 156-58
mm. 201-19
mm. 237-38

The elaborate contrapuntal passages involving a working-out of several melodic lines also underwent many revisions. Measures 92-109 and mm. 147-59 were not completed until the final sketch. The ending (mm. 257-66), which is a recapitulation of mm. 5-12, was not decided upon until the final sketch.

CONCLUSION

The introduction of this paper raised the question of whether or not a study of Copland's assimilation of the twelve-tone technique could provide direction for today's composers in their search for new ways of rehierarchizing chromatic space. The broadening of style in the twelve-tone works suggested that Copland had found a new way to achieve coherence through the establishment of a hierarchy of relationships which derived from and extended the limits of tonality.

One can trace the evolution of certain harmonic gestures associated with tonality in all of Copland's work. For example, the tonic-subtonic relationship is important as far back as the Lento from Two Pieces for String Quartet (1926) and runs through Inscape (see the chords in the trombones in mm. 225-29). As was shown in the sketches, Copland often begins and ends a long phrase built of several row forms with the same form, providing a tonal frame for the phrase (see mm. 46-57 with P6 as the frame). More study of Copland's harmony is needed to fully document how he retains various tonal procedures in the twelve-tone works. Though it is possible to trace the evolution of the gestures of tonality in the music of twentieth-century tonal composers like Stravinsky, Bartók, Prokofiev, and Copland, for the present we must be satisfied with approaching each of these composer's harmonic

languages individually. Whether or not the combined work of these composers demonstrates enough shared gestures to form a new "common practice" remains an open question.

The present study shows that Copland explored aspects of harmony furthest in his use of the twelve-tone technique. If variety in Copland's earlier scores depended upon the presence of a kind of visceral rhythm achievable only in conjunction with limited pitch material and on the clear hierarchical relationships associated with tonality, then the uniformity of rhythm and mood produced by the twelve-tone technique makes this variety more difficult to achieve. Were Copland's harmonic explorations made at the expense of the wider emotional range of his earlier works?

In the twelve-tone works there is a move away from the rhythmic procedures associated with limited pitch material. For example, the vamp-like accompaniment that Copland derived from popular sources and used in the ballets and in "absolute works" like the Piano Variations and the Short Symphony are also present in the second movement of the Piano Quartet and in a few passages in the allegro sections of the Piano Fantasy. There are also accompaniment figures in Connotations but they always occur in the context of rapid harmonic changes. In Inscape accompaniment figures are completely absent.

Though a later work like Music for a Great City integrates the complex chords of Copland's twelve-tone writing with some

of the rhythmic variety of the earlier scores, the Stravinsky-inspired repetition of limited pitch material with changing meters is replaced by a greater use of sequence. As a general rule, the more harmonically complex the work, the more Copland relies on a kind of harmonic sequence that results in symmetrical rhythms and phrases.

Inscape is the shortest of the four twelve-tone works; it is also the work whose form is best served by Copland's handling of the twelve-tone technique. Because each section is a variation on the types of chords derived from the two rows, the listener can become familiar enough with these chords to follow their transformations and to recognize them when they return. There is no attempt to create the kind of variety of mood of longer works like the Piano Fantasy and Connotations.

Though the expressive range of Copland's twelve-tone works is perhaps smaller than in his earlier scores, the variety of chord-types and the relationship of these chords within the context of phrases has a special beauty. Copland integrates these harmonic discoveries into a large form in a work like Music for a Great City. And in a late work like the Duo for Flute and Piano he continues to find new meaning in the triads and textures long familiar to him.

A study of the Inscape sketches shows that the evolution of Copland's musical language has always been empirical rather

than theoretical. The morphology of each new piece is always developed through a pushing forward of ideas and through trial and error. Perhaps it is for this reason that Copland's use of the twelve-tone technique bravely reveals not only the strengths and limitations of the technique, but of the composer as well.