

FROM OUTWARD APPEARANCE TO INNER REALITY: A READING OF  
AARON COPLAND'S *INSCAPE*

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Inspired by Gerard Manley Hopkins, the nineteenth-century English poet-priest, Copland composed the twelve-tone composition *Inscape*, realizing his own interpretation of Hopkins's term "inscape" in a work that seems to move inward upon itself, where the outward appearance reflects the inner reality. The outward appearance is the boundary chords that frame the composition. The inner reality is the first complete statement of Copland's original melodic idea at P-0, which occurs very close to the middle of *Inscape*. Copland establishes a dichotomy between the vertical sonority and the horizontal dyadic writing in the beginning section and generates motion inward through a disintegration, or liquidation, of these elements. After a journey through a series of tableaux, the music returns to the outer limit, or frame, reestablishing the dichotomy of the vertical and horizontal elements.

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## CHAPTER 1

### INTRODUCTION

“Melody is what strikes me most of all in music and design in painting, so design, pattern, or what I am in the habit of calling ‘inscape’ is what I above all aim at in poetry.”<sup>1</sup> So wrote Gerard Manley Hopkins, the nineteenth-century English poet-priest, in a letter to the English poet Robert Bridges in 1879. Aaron Copland particularly admired Hopkins for his originality and had transcribed the quote into a diary. Hopkins’s first use of his invented word “inscape” was in his notes on Parmenides, the ancient Greek philosopher, in early 1868.<sup>2</sup> In these notes, Hopkins discusses Parmenides’s philosophy of Being and Not-being, and contrasts the “particular oneness or Being” with the Many, or Not-Being. Hopkins writes that inscape is the proportion of the mixture of these “two degrees of siding in the scale of Being.”<sup>3</sup> Throughout his journal, Hopkins used “inscape” interchangeably with design or pattern, and the term has been interpreted as “the distinctive design that constitutes individual identity”<sup>4</sup> and as “the inherent and distinctive design of an object ... which gives it its ‘oneness’ and which has to be discovered through concentrated observation.”<sup>5</sup> Drawing on the theology of the medieval philosopher Duns Scotus, Hopkins believed that everything in the universe was characterized by inscape<sup>6</sup> and contrasted the word with instress, which was the perception of inscape. Hopkins’s editor, W.H. Gardner, described instress, or the sensation of inscape, as a “quasi-mystical illumination, a sudden perception of that deeper pattern, order, and unity, which gives meaning to external

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<sup>1</sup> Gerard Manley Hopkins, *The Letters of Gerard Manley Hopkins to Robert Bridges*, ed. Claude Colleer Abott (London: Oxford University Press, 1935, rev. 1955), 66.

<sup>2</sup> Gerard Manley Hopkins, *The Journals and Papers of Gerard Manley Hopkins*, ed. Humphy House (London: Oxford University Press, 1959), 127.

<sup>3</sup> *Ibid.*, 130.

<sup>4</sup> M.H. Abrams, ed., “Gerard Manley Hopkins,” *Norton Anthology of English Literature*, 7<sup>th</sup> ed., vol. 2 (New York: Norton, 2000), 1649.

<sup>5</sup> Paddy Kitchen, *Gerard Manley Hopkins* (New York: Atheneum, 1978), 127.

<sup>6</sup> Abrams, 1649.

forms.”<sup>7</sup> After rereading Hopkins’s poetry, Copland was intrigued with “Hopkins’ ability to see beyond the outward appearance of things to their innermost being and his genius in making the outer appearance itself reflect the inner reality.”<sup>8</sup> This characterization by Copland shows his own interpretation of *inscape*, and although the “innermost being” can be inferred as the individual identity or “oneness,” Copland does so in contrast to an outward appearance. This dichotomy is not present in Hopkins’s use of the word. Copland also seems to ignore the element of design or pattern in his interpretation of the word although it did remind him of the principles of order and unity he had learned from Nadia Boulanger. It is Copland’s own interpretation, then, with the characterization of outer and inner elements that appealed to him and stimulated a desire to realize Hopkins’s poetic design in musical composition – to compose a work that seemed to be moving inward upon itself, where the outward appearance reflected the inner reality.

Although Copland did not comment on how he set about to do this, he did decide to use the twelve-tone method as a means of organizing *Inscape*, his last symphonic work and one of eighteen pieces commissioned by the New York Philharmonic for the celebration of its 125<sup>th</sup> anniversary season in 1967-68. Copland’s sketches show that he had a twelve-tone melodic idea as early as 1963 and continued developing the twelve-tone idea with the majority of dated sketches from 1965-1967.<sup>9</sup> He finished the composition in August 1967 at his home in Peekskill, New York; the premiere of *Inscape* took place in Ann Arbor, Michigan on September 13, 1967 with Leonard Bernstein conducting the New York Philharmonic.

*Inscape* is one of only a few pieces (including his *Piano Quartet* (1950), *Piano Fantasy* (1957), and *Connotations for Orchestra* (1962)) in which Copland used the twelve-tone method

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<sup>7</sup> W.H. Gardner, *The Poems of Gerard Manley Hopkins* (Harmondsworth: Penguin Books, 1953), xxi.

<sup>8</sup> Aaron Copland and Vivian Perlis, *Copland: Since 1943* (New York: St. Martin’s Press, 1989), 350.

<sup>9</sup> “The Aaron Copland Collection ca. 1900-1990,” The Library of Congress, American Memory (May 7, 2010) <<http://memory.loc.gov/ammem/collections/copland/index.html>>.

of composition. He remarked that the method “opened a wide range of possibilities and combinations.”<sup>10</sup> In his earlier thinking, however, Copland had associated the twelve-tone method with Schoenberg, Webern, and Berg who, in his view, had used the method as a post-Wagnerian means for continuing the German practice of a developmental style as practiced in the eighteenth- and nineteenth-century repertory.<sup>11</sup> It was not until after World War II that Copland became attracted to serial composition through Boulez.<sup>12</sup> In “Schoenberg is Dead,” Boulez condemns Schoenberg’s music as being too traditional in terms of texture, form, and its lack of serialization beyond the pitch parameter. He argues that the classical and preclassical forms Schoenberg used were unconnected with dodecaphony. Boulez finds fault with Schoenberg’s persistence of accompanied melody and of counterpoint based on the idea of primary and secondary voices. He criticizes Schoenberg’s techniques as “a stream of infuriating clichés and formidable stereotypes redolent of the most wearily ostentatious romanticism.”<sup>13</sup> Boulez looks to the future and suggests that twelve-tone composers should look to Webern as their model instead of Schoenberg: “Perhaps we might, like Webern, investigate the musical EVIDENCE arising from the attempt at generating structure from material.”<sup>14</sup> Boulez concludes that composers might generalize the serial principle not only to the pitch parameter, but also to the parameters of duration, dynamics/attack, and timbre. Copland cites Boulez as saying, “Our problem was to make a new musical language, seeking out what was good from the past, and rejecting what was bad.”<sup>15</sup> Hence, Boulez’s view of serialism required a break with past musical compositional practice. This break he thought he saw in the works of Webern, in that they were

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<sup>10</sup> Copland, *Copland: Since 1943*, 350-51.

<sup>11</sup> Aaron Copland, “Interview with Edward T. Cone,” Richard Kostelanetz, ed., *Aaron Copland: A Reader: Selected Writings 1923-72* (New York: Routledge, 2004), 355.

<sup>12</sup> *Ibid.*

<sup>13</sup> Pierre Boulez, “Schoenberg is Dead” in *Composers on Modern Musical Culture: An Anthology of Readings on Twentieth-Century Music*, comp. and ed. Bryan Simms (New York: Schirmer Books, 1999) 149.

<sup>14</sup> *Ibid.*, 151.

<sup>15</sup> Aaron Copland, *The New Music 1900-1960* (New York: Norton, 1968), 173.

not melody and accompaniment style and were not based on traditional forms. Instead, Boulez saw the series as the organizing principle in Webern's works. As Copland commented, "Boulez was particularly enterprising in propagandizing the ideas inherent in the music of Webern."<sup>16</sup>

Further stimulation came from Stravinsky's early use of serial aspects in his *Cantata* (1952) and *Septet* (1953). Stravinsky and Boulez shared a similar bias to Schoenberg. On Schoenberg Stravinsky stated, "We – and I mean the generation who are now saying 'Webern and me' – must remember only the perfect works, the *Five Pieces for Orchestra* ... *Herzegewächse*, *Pierrot*, the *Serenade*, the *Variations* for orchestra, and, the 'Seraphita' song from op. 22."<sup>17</sup> Of these works only the *Variations* is serial, and Stravinsky gives no explanation as to his preference of that work over others by Schoenberg. Stravinsky continued about Berg, "His legacy contains very little on which to build, however. He is at the end of a development ..., whereas Webern, the Sphinx, has bequeathed a whole foundation, as well as a contemporary sensibility and style."<sup>18</sup> Such statements by Boulez and Stravinsky typify the mid-twentieth century view of the Second Viennese School, when serialism became an end in itself. As Boulez stated, "Around 1950 ... we went through a period of seeking out total control over music. What we were doing by total serialization was to annihilate the will of the composer in favour of a predetermining system."<sup>19</sup> Although Copland recognized that younger composers were attracted to the idea of total serialization, he was troubled by the new theory of total control, and so it is from this perspective that Copland assimilated the twelve-tone method of composition with his own compositional style. He found it to be "especially liberating" in that it forced "the tonal composer to unconventionalize his thinking with respect to chordal structure" and that it tended

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<sup>16</sup> Ibid.

<sup>17</sup> Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (Garden City, NY: Doubleday, 1959) 145.

<sup>18</sup> Ibid., 79.

<sup>19</sup> Copland, *The New Music*, 173.

to “freshen his melodic and figural imagination.”<sup>20</sup> This statement reveals Copland’s bias regarding the dichotomy of tonal and serial elements, and shows that he considered himself a tonal composer.

In *Inscape*, Copland uses the twelve-tone method somewhat freely. He uses two different rows as generators of material. Row 1 constitutes the majority of the composition and is used primarily for horizontal writing while Row 2 is used primarily for vertical sonorities. Some passages are not serial at all, instead being freely composed and based on motives from the rows. The vertical sonority, the sonorous chord that begins and ends the work, forms a frame and establishes the outer limits of *Inscape*. Throughout the work, variations or subsets of the chord appear as pillars, and the material of the piece develops from the first chord. The effect is that the music goes through an inner journey of various scenes, or tableaux, and returns back to the outer limit, or frame. The intent of this study is to demonstrate the development of the outer limit of the initial sonorous chord toward the inner material, and thus to realize how Copland composed a work that seemed to be moving inward upon itself, or, how the outward appearance reflects the inner reality. In order to accomplish this, the analytical narrative of Chapter 3 pursues the composition from beginning to end to reveal the inner journey and the way the composition moves inward. As a result, the form of the composition emerges from this narrative and is presented in Chapter 4.

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<sup>20</sup> Ibid., 168.

## CHAPTER 2

### SCHOLARSHIP, COMMENTARY, AND RECEPTION

Before examining *Inscape*, a review of previous scholarship, commentary, and reception of the work is in order.

The most thorough research on *Inscape* is by David Joseph Conte in his dissertation, which examines the sketches of *Inscape*.<sup>21</sup> Conte's study focuses on the relationships of passages in the sketches to passages in the completed score showing derivation and differences and providing insight into the Copland's compositional process. Conte's research was invaluable in the beginning stages of my analysis of the work. He provides the two different tone rows and the matrices for both. He follows with a formal outline of *Inscape* labeling sections with letter names, measure numbers, and tempo markings. Conte also provides general features of each section and which row and row forms are present. Conte lists several examples of Copland's applications of the twelve-tone technique, which include starting on a pitch other than the first in a row, stating pitches out of order, skipping pitches, starting part of a row and continuing with improvised music, and framing a long phrase with the same row form.<sup>22</sup> Although Conte's outline provided an "in" into *Inscape*, my own research has led to different conclusions and in some cases to disagreements with Conte's outline.

After this initial outline of *Inscape*, Conte then presents his comparison of the sketches and score. He begins with dated pages of the rough sketches in chronological order, proceeds to the undated pages, follows with the first completed sketch, and concludes with the piano reduction. Conte observes that *Inscape* is "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

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<sup>21</sup> David Joseph Conte, "A Study of Aaron Copland's Sketches for *Inscape*" (Diss., Cornell University, 1983).

<sup>22</sup> *Ibid.*, 10.

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.”<sup>23</sup> He concludes:

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.<sup>24</sup>

Although Conte provides a basic analysis of *Inscape* and a thorough examination of the work from sketches to score, the intent of his study was to examine Copland’s use of the twelve-tone technique, and therefore it lacks an overall impression of the work itself. Conte does not address either Hopkins’s term “inscape” or Copland’s realization of it in a composition that seems to move inward from its beginning gesture.

In his dissertation, which addresses stylistic coherence in contrasting works of Copland, John P. Lynch states that “*Inscape* achieves a synthesis of serial technique, tonality, and Copland’s own harmonic language.”<sup>25</sup> Lynch comments on the two tone rows, contrasting one that is used vertically in “large sound-blocks” and the other that is used horizontally in “a sparse melodic setting.”<sup>26</sup> He maintains that the rows are not presented in their entirety until the end of the work in reverse order, which is not entirely true and will be addressed in Chapter 3. He also errs in saying that the row used for the melodic setting is never stated literally.<sup>27</sup> Lynch comments on the prominent use of the intervals of the second, third, and fourth in both rows, but never expands on this statement. He also maintains that although not tonal, *Inscape* “has a strong polarity to C”<sup>28</sup>, explaining that the opening and closing chords have a foundation of C in the

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<sup>23</sup> Ibid., 72.

<sup>24</sup> Ibid., 72-3.

<sup>25</sup> John Patrick Lynch, “Emblems: Signifiers of Stylistic Coherence in the Formulation of an American Sound in this and Other Selected Works of Aaron Copland,” (Ph.D. diss., University of Cincinnati, 1996), 67.

<sup>26</sup> Ibid., 68.

<sup>27</sup> Ibid., 70.

<sup>28</sup> Ibid., 73.

bass. Since Lynch's intent is to show stylistic coherence, he also addresses Copland's use of rhythm and orchestral timbres in *Inscape* stating that the "soloistic woodwind writing is stark and beautiful, and the angular string lines and astringent and pointed brass figures are typical [of Copland's music], as is the use of registral extremes."<sup>29</sup> Lynch concludes that *Inscape* is a "highly organic and integrated whole that is reflective of [Copland's] overall output and stylistic language."<sup>30</sup> Lynch's intent is to address some of the stylistic features of *Inscape* that correspond with other works by Copland, but his cursory examination includes the aforementioned errors and gives little insight into the work itself; it does not address the title or the way an understanding of the title can inform an interpretation of the work.

In his review of *Inscape*, Robert Henderson compares the work with Copland's earlier composition, *Connotations*, describing *Inscape* as continuing Copland's "very personal exploration of serial writing."<sup>31</sup> Henderson goes on to say that Copland's "interpretation of the serial principle is neither dogmatic nor hieratic, but creates an atmosphere in which each of the twelve notes preserves its own individuality and integrity, without, however, being entirely absolved from a certain responsibility towards tonality."<sup>32</sup> Henderson continues by stating that "there is no perceptible contradiction between the serial and diatonic elements, rather they dissolve freely into each other to produce music of a stimulating independence of spirit."<sup>33</sup> When describing the two row forms, Henderson states that they emphasize thirds and sixths, which form many different triadic patterns. Although these patterns are present in the work, Henderson's comments overemphasize the importance of these consonances and triadic patterns in *Inscape*. Henderson describes the work as a single arch, from a relaxed state to one of more

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<sup>29</sup> Ibid., 75.

<sup>30</sup> Ibid., 76.

<sup>31</sup> Robert Henderson, "First Performances: Copland's *Inscape*," *Tempo* 87 (Winter 1968-69): 29-30.

<sup>32</sup> Ibid., 29.

<sup>33</sup> Ibid.



tension before returning to the relaxed state. He also points out that the tempo “fluctuates imperceptibly” from slow to fast to slow again. As with Lynch, Henderson comments on the wide spacing, spare textures, and lithe rhythms characteristic of Copland’s writing.

Perhaps the most insightful of Henderson’s comments is in regard to the nature of the work and its relation to Hopkins’s word “inscape.” Henderson describes the music as “moving inward upon itself, endlessly revolving around some kind of still, phenomenological centre, a moment of inner illumination that is at once stable yet undefined.”<sup>34</sup> He continues by describing the derivation of Hopkins’s word and Hopkins’s definition of inscape as both the “ability to see beyond the outer appearance of things to their innermost being, and this outer appearance itself as it reflected the inner reality.”<sup>35</sup> This statement is remarkably similar to Copland’s description of “inscape” and his stated intention to write a work that seemed to move inward. Henderson concludes that the relationship of the music of *Inscape* is remarkably similar to Hopkins’s theory and that this similarity is apparent after only one listening. Although Henderson describes the music of *Inscape* as moving inward, his review does not examine how Copland composed accomplishes this in a work whose outer appearance reflects the inner reality.

Robert Matthew-Walker compares *Inscape* to *Connotations*, describing *Inscape* as shorter and simpler and that it “carries his serial mastery to an extraordinary degree.”<sup>36</sup> He makes similar observations as the aforementioned authors, commenting on *Inscape*’s basic ABA structure and its two different rows. He states that the rows are used at the same time (which I have not found) and form a “continuous double-thread of sinuous, interlacing musical fabric.”<sup>37</sup>

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<sup>34</sup> Ibid., 30.

<sup>35</sup> Ibid.

<sup>36</sup> Robert Matthew-Walker, “Aaron Copland’s Symphonic Legacy,” *Musical Opinion* 114 (Feb. 1991): 51.

<sup>37</sup> Ibid.

Matthew-Walker maintains that *Inscape* is somewhat understated and not as important as *Connotations*. He does not mention any tonal features nor does he relate the music to its title.

Neil Butterworth also compares *Inscape* to *Connotations* but cites Copland's statement that the former is more relaxed and tonal sounding. Butterworth presents both tone rows and describes *Inscape* as being more reflective and gentler, with the melodic aspect providing a stronger tonal direction than does *Connotations*.<sup>38</sup> He also mentions the simple rhythm of the work.

The remaining literature on *Inscape* is very brief. André Previn comments that Copland's discernable compositional voice is evident even in his dissonant works such as *Inscape* and *Connotations* with their unmistakable use of "the sound of the orchestra, the voicings of chords and the intervallic leaps in the melodic lines."<sup>39</sup> Leon Botstein comments on the similarities of the blocklike sonorities that begin and end *Inscape* and of the rhythmic elaboration in the middle to Copland's earlier music.<sup>40</sup> Several articles include sentence-length descriptions of the work or brief reviews, but nothing significant about the work, its composition, or the way the title might inform an understanding of the work as a whole.

Reception of *Inscape* has been mixed since its premiere over forty years ago by the New York Philharmonic under the direction of Leonard Bernstein. The audience gave the work a standing ovation after its world premiere in Ann Arbor as part of the University of Michigan's sesquicentennial celebration.<sup>41</sup> William Wolf described the work's "emotional intensity which is

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<sup>38</sup> Neil Butterworth, *The Music of Aaron Copland*, with a preface by André Previn (New York: Universe Books, 1985), 170-72.

<sup>39</sup> *Ibid.*, 6.

<sup>40</sup> Leon Botstein, "Copland Reconfigured," in *Aaron Copland and his World*, ed. Carol J. Oja and Judith Tick (Princeton: Princeton University Press, 2005), 440.

<sup>41</sup> Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Henry Holt and Company, 1999), 506.

disturbing yet uncannily beautiful.”<sup>42</sup> Copland notes the warm and enthusiastic audience reception of the work at its first performance in New York, stating that “the critics seemed to understand right off that my intention was to make a piece of music in my own way, with my own sound, using the twelve-tone method, instead of creating an example of a perfect serial composition.”<sup>43</sup> Copland cites Irving Kolodin who wrote in *The Saturday Review*, “What Copland had undertaken . . . in a search for making Schoenberg’s precepts the means not merely for expression, but for self-expression, he has done convincingly.”<sup>44</sup> Copland also cites Allen Hughes who wrote in *The New York Times*, “You will admire the workmanship and will respect the composer’s ability to make the twelve-tone technique as though it had been invented to create the Copland sound.”<sup>45</sup> Bernstein also reacted favorably to Copland’s use of the twelve-tone technique: “Aaron, it’s amazing how, even when you compose in a completely ‘foreign’ idiom, the music *still* comes out sounding like you!”<sup>46</sup> Howard Pollack notes that Copland ignored the more typical, and far less favorable, responses to *Inscape* and Copland’s use of the twelve-tone technique from those such as Winthrop Sargeant in the *New Yorker* and Harold Schonberg in *The New York Times*. Sargeant wrote, “What impels composers to write this kind of thing is beyond me. The method is fifty years old. The work makes no statement of any sort, except that Mr. Copland can turn out twenty minutes or so of twelve-tone composition with the greatest skill.”<sup>47</sup> This is indeed an unfavorable review of the work, considering *Inscape* is only approximately twelve minutes - not twenty. After a performance by Copland, Schonberg wrote, “His serial works, of which ‘Inscape’ is an example, are unconvincing. He sounds unnatural

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<sup>42</sup> William Wolf, “Copland’s ‘Inscape’ Uncannily Beautiful at World Premiere,” *Detroit Free Press* 15 September 1967; quoted in Pollack, 506.

<sup>43</sup> Copland, *Copland: Since 1943*, 351.

<sup>44</sup> *Ibid.*

<sup>45</sup> *Ibid.*

<sup>46</sup> *Ibid.*, 353.

<sup>47</sup> Winthrop Sargeant, “Musical Events,” *New Yorker* (1967); quoted in Pollack, 507.

here, and one suspects that he himself has no great confidence in this style.”<sup>48</sup> Pollack cites more recent reviews that were also less than favorable, including one by Gavin Thomas in 1993 that described *Inscape* as “late and distinctly dry” with “chunky chromatic chords, horribly orchestrated, and some pedantic atonal counterpoint.”<sup>49</sup>

In sum, previous scholarship on *Inscape* has focused either on compositional (Conte) or stylistic (Lynch) features of the work. Although Henderson’s review provides the only commentary on the inward motion of the music, it does not address what the outer appearance and inner reality of the work are or the way Copland created music that seemed to be moving inward upon itself. Despite the mixed, and more recently negative, reception of *Inscape*, I believe Copland created a convincing work that firmly accomplishes his intent to write a piece whose outward appearance reflects its inner reality, which I attempt to demonstrate in the analytical chapter that follows.

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<sup>48</sup> Harold C. Schonberg, “Music: Copland Salute,” *New York Times* 31 October 1970; quoted in Pollack, 507.

<sup>49</sup> Gavin Thomas, “Back to the Future,” *Musical Times* (June 1993): 357; quoted in Pollack, 507.

## CHAPTER 3

### ANALYTICAL NARRATIVE: OUTWARD APPEARANCE TO INNER REALITY

This chapter pursues the path of *Inscape* from the initial chord inward. It is the goal of this chapter to reveal the inward journey of the composition and the development of the outer limit to the inner reality. In so doing, the form of the composition emerges and is discussed in Chapter 4. To aid in the understanding of the form, a diagram is included in the Appendix and is referenced throughout this chapter.

The composition is based on two different row forms. Row 1, Copland's initial idea for the work as evidenced in his sketches, constitutes the majority of the composition and is used primarily for horizontal writing. Row 2, which Copland labels as "2<sup>nd</sup> voice" in his sketches, is used primarily for vertical sonorities.<sup>50</sup> The two rows are presented in Example 3.1. A matrix for each row is presented in the Appendix.

Example 3.1: Row 1 and Row 2

Row 1: E<sub>b</sub> G F<sup>#</sup> D F B<sub>b</sub> A B C<sup>#</sup> G<sup>#</sup> E

Row 2: F C A<sub>b</sub> D G A B E<sub>b</sub> C<sup>#</sup> E F<sup>#</sup>

#### Outward Appearance – Boundary Chords

The outward appearance of *Inscape* announces itself with a single fortissimo chord of eleven pitches, as shown in Example 3.2. All notes are notated at pitch, except the lowest two notes, which are doubled an octave lower in the doublebass, and the highest pitch, which is doubled an octave higher in the piccolo. Adding to the resonance and striking character of this eleven-note chord are the percussion with two suspended cymbals and the timpani playing the C and F. The effect is one of jolting, sonorous dissonance.

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<sup>50</sup> Conte, 9. Conte labels this row as Row 2 in his dissertation.

Example 3.2: A reduction of the initial eleven-note chord based on Row 2, P-0

The musical score consists of three staves, each with a key signature of one flat (Bb) and a common time signature (C). The notes are grouped into chords, with numbers 1 through 12 indicating the pitch classes of the notes.

- Staff 1 (Piccolo, Flutes, Oboes, Clarinets, Violins):** Contains notes 11 and 12. The notes are Bb and E.
- Staff 2 (English horn, Horns, Trumpets):** Contains notes 8, 7, 6, and 4. The notes are G, F, E, and Bb.
- Staff 3 (Trombones, Tuba, Violas, Cellos, Doublebasses):** Contains notes 3, 1, and 2. The notes are D, Bb, and C.

Although the chord is dissonant, closer investigation reveals tertian properties in the presentation of the chord through its vertical organization and orchestration. For example, the lowest three notes of the chord form an F minor chord in second inversion. The orchestration of low strings and low brass highlight this sonority. The horns sound a G major chord in second inversion with an added second. Thus, there are two second inversion chords a whole step apart sounding simultaneously; one minor, the other major with an added second. The association of tertian features with orchestral timbres is also in the E<sub>b</sub> augmented chord in first inversion sounding in the trumpets with the English horn doubling the E<sub>b</sub>. The clarinets, oboes, and flutes complete the chord with B<sub>b</sub>, E, and F<sub>#</sub>, a whole tone sonority which is certainly traceable to tertian origins as an incomplete French augmented-sixth chord<sup>51</sup> or as an incomplete F<sub>#</sub> dominant seventh chord. In the manner described above, this dissonant chord is comprised of four tertian sonorities highlighted by orchestrational groupings.<sup>52</sup>

<sup>51</sup> The D<sub>#</sub> that would be required to complete this tertian formation is supplied in the G major horn complex.

<sup>52</sup> Lynch, 74. Lynch describes this chord with its prevalence of fourths, thirds, and seconds as reflecting the overtone series in an obscure way. He also states that the use of the D (9th) and F<sub>#</sub> (sharp 11th) reflect jazz harmony of stacking thirds beyond the octave.

The instrumentation of the chord also follows closely to Row 2, P-0, from lowest to highest pitches. Example 3.2 shows the ordinal numbers for each pitch of the chord. (As an aside, it is necessary to mention the numbering system used in this study. For row forms, I follow Copland's compositional method, so that F is the '0' reference point for Row 2 and E $\flat$  is the '0' reference point for Row 1, rather than C. For ordinals, I also use a fixed ordinal numbering system where a pitch-class has only one ordinal number in the prime and retrograde forms or in the inversion and retrograde-inversion forms. For example, 1-2-3 in the prime form will be 3-2-1 in the retrograde form, not 10-11-12. Although not a traditional approach, this numbering system has precedence and more easily highlights relationships between different row forms.<sup>53</sup>)

Two features are worth observing. First, Copland uses C as the lowest note, not F, switching the first two pitches of the row. The rest of the chord, however, follows the row form from lowest note to highest note. Second, there is a missing note from the chord: C $\sharp$ , ordinal 10. This fact contradicts Copland's description of the piece as beginning and ending with a twelve-note chord. If the C $\sharp$  were added to the upper three notes (B $\flat$ , E, F $\sharp$ ), then these four notes could be interpreted as an F $\sharp$  or G $\flat$  dominant seventh chord. This chord would have the same interval content, and thus the same set class, 4-27 (0258), as the bottom four notes of the row, which could be interpreted as a D half-diminished seventh chord. Copland, however, does not exploit this possibility inherent in the row in the initial chord.

A similar ten-note chord closes *Inscape*, as shown in Example 3.3. These two boundary chords share common tertian properties.

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<sup>53</sup> Graham H. Phipps, "Luigi Dallapiccola's Method of Twelve-Tone Composition: Some Observations from the Years 1951-1952," in *Composition as a Problem IV/1: Proceedings of the Fourth International Conference on Music Theory, Tallinn, April 3-5, 2003* (Tallin, Estonia: Eesti Muusikaakadeemia, 2004), 131. Phipps illustrates a BACH motive present in *Quaderno* in ordinals 3,6,8,12 of the prime form, which is also present in the retrograde inversion form. Using the traditional numbering system, this would be ordinals 1,5,7,10 of the retrograde inversion, but using a fixed numbering system it is 12,8,6,3, and the relationship is much clearer.

Example 3.3: A reduction of the final ten-note chord.

The musical score consists of five staves. The top staff is for Flutes, Oboes, and Glockenspiel, featuring a single note with a sharp sign (C#) on a ledger line above the staff. The second staff is for Violin I and Piano, showing a complex chord with notes in the upper register. The third staff is for Harp, showing a chord with notes in the middle register. The fourth staff is for Violin II and Violas, and the fifth staff is for Cellos and Doublebasses; these two staves are bracketed together and labeled 'As in initial chord', indicating they play the same chord as in the initial version. The bottom staff shows notes in the lower register.

Immediately noticeable is the similarity of the foundation of the chord with the F minor chord in second inversion and the G major chord with an added second sounding in the low strings, violas, and violin II. The C in the harp adds a fourth to the G major chord, and there is a G $\flat$  major triad in first inversion sounding in the violin I and piano. The chord does not contain an E $\flat$  or E, but there is the C $\sharp$ , which was missing in the initial chord. Orchestration and range also highlight the tertian properties, although not as clearly as in the initial chord. The G $\flat$  major chord in the upper three notes is clearly defined by the piano and Violin I but is masked with the G major chord with an added second in the same range in the piano. The G major chord with an added second and fourth is defined more clearly in the harp with its position in the middle of the chord. The lower five notes sound in the doublebass, cello, and viola, but the orchestration does not highlight the F-minor chord as clearly as in the initial chord. There is also the D/F $\sharp$  dyad in the flute, oboe, and glockenspiel, emphasizing the major third interval and connecting the G



major chord to the G<sub>2</sub> major chord. In combination with the initial chord, this final chord (a reminiscence of the initial chord but not an exact copy) forms a frame around the entire work, and it is this frame, formed by the boundary chords, or pillars of sound, that establishes the outer limits from which the material develops and inward motion occurs.<sup>54</sup>

### The A Section<sup>55</sup>

Copland draws the listener in by creating a sense of aural space in the first four measures. He does this by sounding the initial chord five times, each time with changes in instrumentation or dynamics, as shown in Example 3.4. Subsequent statements of the chord sound like echoes, thus giving a sense of space. After the initial statement, which sounds in all instruments except the bass clarinet, bassoons, harp, piano, and violins, the chord sounds again three and a half beats later with the addition of the violins. Already the piece begins its movement inward with the decrease in range when the doublebass plays an octave higher. The cellos and violas also collapse in range and violas double the A, which was previously only in the horns. The third entrance at the end of m. 2 in the harp, piano, and strings sounds like an echo and establishes a sense of aural space with a reduction in the dynamics to *forte* in the strings and a reduction in the instrumentation. The fourth entrance in m. 3 is played by only the winds and percussion and with stopped horns and muted brass and continues the composed decrescendo and inward movement with a reduction in dynamics to *mezzo forte*. There is a reduction in the range as well. The piccolo plays an octave lower and the clarinets drop in range as well. The fifth, and final, statement of the chord in this opening passage is again at a softer dynamic level and sounded in only the harp, piano, and strings, and is followed by a rapid diminuendo. Thus, there is a sense that the initial chord, or outward appearance, is fading into the center of the work through the

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<sup>54</sup> Other frames occur throughout the composition at varying structural levels and are addressed in Chapter 4.

<sup>55</sup> Refer to the Appendix, p. 68 for an overview of this section, mm. 1-45

Example 3.4: The first five statements of the initial chord in mm. 1-4<sup>56</sup>

AARON COPLAND  
(1967)

*dim. molto*

The score is for a full orchestra and includes the following parts:

- Piccolo
- 2 Flutes
- 2 Oboes
- English Horn
- 2 Clarinets in B $\flat$
- Bass Clarinet in B $\flat$
- 2 Bassoons
- 4 Horns in F (1st, 2nd, 3rd, 4th) with markings for *stopped* and *mf stopped*
- 3 Trumpets in C (1st, 2nd, 3rd) with marking for *sord.*
- 3 Trombones (1st, 2nd, 3rd) with marking for *sord.*
- Tuba
- Harp
- Piano (Celesta)
- Timpani
- Cymbal susp. (large) with marking for *hard stick* and *mf* (let vibrate)
- Cymbal susp. (medium) with marking for *soft stick* and *mf* (let vibrate)
- Violins I
- Violins II
- Violas
- Violoncellos
- Doublebasses

Tempo:  $\text{♩} = 69$

Dynamic markings include *ff*, *mf*, *f*, and *dim. molto*. Performance instructions include *1. Solo*, *f' espress.*, *stopped*, *mf stopped*, *sord.*, *let vibrate*, *div. in 3*, and *uns.*

*Inscape* by Aaron Copland  
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<sup>56</sup> Aaron Copland, *Inscape* (London: Boosey and Hawkes, 1968), 1.

reduction in range, dynamics, and instrumentation.

What began as a loud, raucous work with the perception of space within four measures draws the listener inward. As the initial chord fades, the solo oboe enters on C#, thereby completing the twelve-note aggregate. With this single note, Copland merges the previous vertical sonority of the beginning with a new melodic texture. The C# also connects the row forms of the two parts: it is ordinal 10 of P-0 in the initial chord and is ordinal 2 of P-1 in the duet that follows. Example 3.5 shows the pairing of the dyads from Row 2, P-1. As the example shows, ordinal 1 is paired with ordinal 2, ordinal 3 is paired with ordinal 4, ordinal 5 with ordinal 6, and so on. The lower voice is not always an odd ordinal, however. For example, the E, which sounds in the English horn and bassoon, is ordinal 8 of the row.

Example 3.5: Pairing of dyads from Row 2, P-1.

The melodic duet does not begin with the pairing shown in Example 3.5, however. Instead, there is a sense of hesitancy, a lack of forward motion, as shown in Example 3.6. At first the oboe dwells on C# before moving to D# in m.5. The oboe repeats the motion from C# to D# in m. 6, establishing a whole tone motive that will be elaborated throughout *Inscape*. A similar hesitancy occurs in the English horn and bassoon. The English horn enters on F# in m.5 and descends to A in m. 6. This is followed two beats later in the bassoon. This sense of hesitancy decreases, however, and there is forward motion when the tempo slightly accelerates to  $\text{♩} = 76$  from m. 5 to m. 7. The phrase continues with the two voices aligned and moving simultaneously

in dyads with the end of the phrase coinciding with the end of the row on F/G, referencing the foundational common property of the two boundary chords.

Example 3.6: Hesitancy in woodwinds mm. 4-8, written at pitch.

The musical score for Example 3.6 shows three staves: Oboe (top), English Horn (middle), and Bassoon (bottom). The time signature is 5/4. The Oboe part begins with a P-1:2 chord and has a sequence of notes with fingering numbers: 4, 5, 4, 6, 2, 4, 7, 6, 7, 8, 10, 12. The English Horn and Bassoon parts have fingering numbers: 1, 3, 5, 8, 9, 11. A tempo marking of ♩ = 76 is indicated above the Oboe staff. The instruction 'move to' is written above the Oboe staff between measures 6 and 7.

A new chord, or pillar, enters at m. 9 below the sustained F/G and maintains the contrast between vertical and horizontal elements. This chord, shown in Example 3.7, sounds weaker than the opening chord because it is dynamically softer and is a subset of the first chord. Muted trombones and horns play with the celesta. The four-note chord consists of A $\flat$ , D, A, and B (ordinals 3, 4, 6, and 7 respectively) of Row 2, P-0.

Example 3.7: Pillar of sound at m. 9, written at pitch, from Row 2, P-0

The musical score for Example 3.7 shows two staves: Horns and Celesta (top) and Trombones (bottom). The time signature is common time (C). The Horns and Celesta part has notes 6, 7, 4. The Trombones part has notes 4, 3.

This chord dies away as the motion is carried forward with an increase in tempo in the duet, which continues in the oboe, English horn and bassoon. The pattern of pairing ordinals remains

the same except that this passage is now from Row 1, RI-8.<sup>57</sup> This marks the first entrance of Row 1 in the composition. Example 3.8 shows the pairing of this phrase. Copland freely changes the notes in the top and bottom voices.

Example 3.8: Duet mm. 10-12, from Row 1, RI-8

The end of the phrase does not correspond with the end of the row, instead ending on D/F#.

These pitches are not related to the preceding row form. Instead, the phrase ends with a common pitch class (F#=G $\flat$ ) from the beginning of the phrase and row in m. 11 (ordinal 11) but ends with a major third below, D, rather than the major tenth (third) above, B $\flat$ . A sense of repose is heard here with the phrase ending with a *ritardando* on the consonant major third of D/F# on a strong beat. The motion from the B/G dyad (ordinals 1/2) to the D/F# dyad may be interpreted as plagal motion, which is analogous to a “half cadence.”

Another chord sounds in m. 13 at Tempo I ( $\downarrow = 69$ ), which is similar to the opening eleven-note chord. Example 3.9 shows a reduction of this eight-note chord based on Row 2, P-11. Here, the low brass and timpani play an E minor chord in first inversion, a half step lower than the initial chord. The G $\flat$ , A $\flat$ , B $\flat$  now sound in the trumpets rather than in the horns as in the initial chord. The remaining two notes of this eight-note chord are F and C forming an open fifth in the upper register played by the piccolo, piano, glockenspiel, violin I, and viola. A change occurs with syncopated entrances on D $\flat$ , A, and E $\flat$ , over the next four measures. Unlike the first chord, here the eight-note chord sounds only once before it decays to a piano dynamic level and

<sup>57</sup> Unless otherwise stated, ordinals and row forms will refer to Row 1.

is sustained as the additional notes enter. The entrance of these additional notes moves the piece forward. Although this passage maintains the contrast between the vertical and horizontal elements, the fact that the chord begins with only eight notes and adds the other three notes one at a time, suggests a gradual disintegration of the vertical element; the pillars gradually merge with the duet. The only note missing from the aggregate is D. In retrospect, then, the D from the D/F# dyad in m. 12 could be seen as the link into the eight-note chord just as the C# was the link out of the initial chord.

Example 3.9: Eight-note pillar at m. 13 based on Row 2, P-11.

Piccolo, Clarinets,  
Piano, Glock.,  
Violin, Viola

Horns, Trumpets

Trombones, Tuba  
Timpani

As in m. 5, the tempo slightly accelerates to  $\text{♩} = 76$  as another duet begins in m. 17, shown in Example 3.10.

Example 3.10: Reduction of duet, mm. 17-23

RI-10: 12 10 7 5 3 I-2: 1 3 6 8 9 12 RI-11: 12 9 7 5

17 18 19 20 21 22 23

11 9 8 6 4 2 4 5 7 10 11 11 10 8 6

The phrase also seems to hesitate in moving forward. It begins with A $\flat$ /C (a reminiscence of the F minor foundation in the boundary chords) sounding in the flutes and clarinets, followed two beats later in the oboes and trumpets before it continues with the rest of the row in the clarinets

and trumpets. This two-measure subphrase comes to rest on a consonance on a strong beat, this time a minor sixth, D/B $\flat$ , in m. 19. This, however, is not the end of the row. Another two-measure subphrase begins in the woodwinds on the anacrusis to m. 20 and again comes to rest on a consonant major third, C/E. Like before, this subphrase ends with a common tone, C, in m. 17 and ends with a major third above, E, rather than the major third below, A $\flat$ . The next two-measure subphrase, mm. 22-23, slows down, returning to Tempo I, and is marked *piano dolce*, drawing the listener in even more. It begins on A/C $\sharp$ , the first two pitches of RI-11, a half step higher than the beginning of the phrase. The A and C $\sharp$  are also the last two pitches (ordinals 2 and 1) of RI-10 which began the phrase, thus connecting the end of the first subphrase, D/B $\flat$ , with the beginning of the third subphrase. With this analysis, the phrase beginning on the anacrusis to m. 20 can be viewed as an insertion.

Having heard four statements of the row, the listener may have an expectation of how the duet will continue, but a pillar of sound interrupts this expectation in m. 24 with another *fortissimo* entrance, cutting off the duet after ordinals 5 and 6.

This pillar at m. 24, shown in Example 3.11, is similar to the chord in m. 13 (Example 3.9).

Example 3.11: Eight-note pillar at m. 24 based on Row 2, P-6

Flutes, Harp, Piano,  
Glock., Violin II

Horn 1, Trumpet 2,3  
Harp

Horns 2-4,  
Trombones, Piano

It is an eight-note chord based on Row 2, P-6, with a minor  $\frac{6}{4}$  chord in the lower voices, an open fifth in the upper voices, and syncopated entrances after its initial entrance. The B minor  $\frac{6}{4}$  foundation is a perfect fifth higher than the E minor  $\frac{6}{4}$  foundation of the chord in m. 13. The orchestration of the chord is different, though, and does not define the individual sonorities as clearly as before, with the piano, harp, and horns overlapping parts of the chord. Rather than having the whole-tone cluster in the middle of the chord with ordinals 5-7, there is only C# and D#, reminiscent of the whole-tone motive in the oboe in m. 5. The F enters as the first syncopated entrance followed by G and C completing the eleven-note chord. The missing pitch is B $\flat$ , ordinal 11. As before, the chord dies away and gives way to the duet. The liquidation of the characteristic features of the initial chord suggests a fading of the outward appearance as the music moves inward and merges with the duet.<sup>58</sup>

The tempo increases to  $\text{♩} = 84$  at m. 27 with the entrance of the duet in the oboe, English horn, clarinet, viola, and cello, shown in Example 3.12.

Example 3.12: Reduction of duet, mm. 27-28

Beginning with quarter notes instead of the half notes that began the previous phrases, this phrase begins more confidently and with more energy. It is also the first time the duet is heard in the prime form of Row 1, P-8. The first four notes of P-8 (B, D#, D, B $\flat$ ) can be mapped onto the last four of RI-11 (D#, B, B $\flat$ , D) and thus link the previous duet before the interruption of the

<sup>58</sup> Arnold Schoenberg, *Models for Beginners in Composition: Syllabus and Glossary*, (New York: Schirmer, 1942), 11. Here, Schoenberg defines liquidation as the method of getting rid of the obligations of the motif but alludes to the concept earlier as an omission of subordinate features.



chord (Example 3.10) to this phrase. There is a sense of repose as the dynamic decreases and comes to rest on D#/B, the same two pitches that began the phrase.

The two-voice writing continues with a pair of phrases highlighting a fifth relationship, shown in Example 3.13.

Example 3.13: Reduction of duet, mm. 29-32, showing fifth relationship

The first phrase begins in m. 29 with D/B $\flat$  for two beats and follows through RI-0 ending on B/D $\sharp$ , the same notes as the end of the previous phrase. The next phrase begins with E $\flat$ /G, a perfect fifth lower, also for two beats and follows through RI-5 through C $\sharp$ /F $\sharp$ , ordinals 6/5, when the pattern breaks down. One would expect A/F, ordinals 4/3, to follow. The F does sound in m. 33, but with a D $\sharp$  instead of an A. This is the first time where the pattern of pairing ordinals breaks down in the composition. Instead of continuing through RI-5, Copland uses the pitch F as a means to change row forms and follows with R-1, but rather than using the previous pattern of pairing adjacent notes, he states ordinals 1-4, then 5-8 against 9-12, as shown in Example 3.14.

Example 3.14: Reduction of duet, mm. 33-34, showing a change in ordinal organization

The result is one of similar intervals (thirds and sixths) but of opposite quality (minor instead of major and vice versa). With the decrease in tempo and dynamics the effect is one of loss of

energy and of disintegration. The descending whole tone bassline also contributes to this sense of loss of energy.

Once again, another pillar of sound returns, but it has lost some of its initial features and demonstrates further liquidation, as shown in Example 3.15.

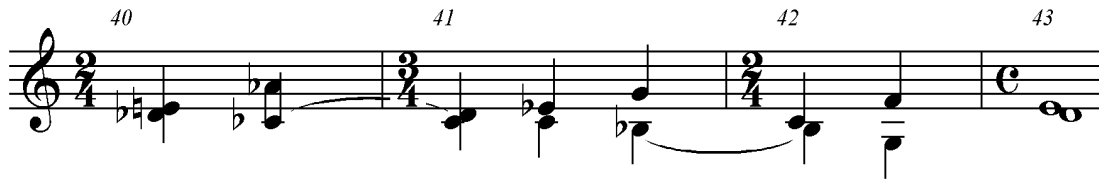
Example 3.15: Seven-note pillar at m. 36 based on Row 2, P-3

The musical notation shows two staves. The upper staff is for Piccolo, Oboe, Trumpets, and Piano, with notes G#4, A#5, B6, C#7, D8, E9. The lower staff is for Trombones, with notes Bb5, Cb3, F4. Ordinals 9, 8, 7 are shown for the upper staff and 4, 5, 3 for the lower staff.

It is still based on Row 2, but it is only a seven-note chord, instead of eight as in m. 13 and 24. Also, the minor  $\frac{6}{4}$  chord is not present. The lowest three notes are B $\flat$ , C $\flat$ , and F (ordinals 5, 3, 4) of P-3. If the chord followed the pattern of the previous statements, one would expect an A $\flat$  or G $\sharp$  minor  $\frac{6}{4}$  chord, but without the G $\sharp$  and E $\flat$ , this chord does not sound. The chord still has the open fifth of F $\sharp$ /C $\sharp$  (ordinals 8/9) in the upper register similar to the statement in m. 24. Even the instrumentation seems thinner; it is scored for only the piccolo, oboe, trumpets, trombones, and piano, and these instruments do not highlight any of the tertian sonorities found in the initial chord. To this seven-note chord, Copland adds G $\sharp$ , A, and G, completing a ten-note chord with E $\flat$  and E (ordinals 2 and 10) missing. With only ten notes and missing the characteristic minor  $\frac{6}{4}$  chord in the lower register, this chord demonstrates a further disintegration, or liquidation and fading of the initial outward appearance.

Emerging from the chord at the end of m. 38 is a transitional passage, shown in Example 3.16.

Example 3.16: Transitional passage in mm. 40-43



It begins with a melody growing from a D in m. 39 first stated in the horns, then doubled in the violins, splitting to D $\flat$ /E $\flat$ , expanding to D $\flat$ /E in m. 40 and then to C $\flat$ /A $\flat$ . The tempo resumes to ♩ = 76. What follows is similar in contour to m. 34 (Example 3.14) but with different intervals seems to be a variation of the previous material. The sketches show the previous material of m. 34 connecting to m. 43 but do not show this passage from 39-44. The passage does not follow the previous pattern of mm. 33-34 and cannot be analyzed with a row form. The C/E $\flat$  on beat 2 of m. 41 matches the C/E $\flat$  of m. 34 and is followed by B $\flat$ /G as before, but this is where the pattern breaks down. One would expect A $\flat$ /B to follow, but instead there is B $\flat$ /C, followed by a minor seventh interval, enharmonically an augmented sixth, which is the interval on the last beat of m. 34.

As the tempo and dynamics increase, this two-voice section builds up to an eight-note chord in m. 45. The notes, presented horizontally following P-11 with slight changes in order, sustain to build this chord. This is the first time that Copland uses material from Row 1 to construct a sonority of more than two notes and suggests a freeing of this material from its original pattern and of moving closer toward the vertical material of Row 2. It is also only the second time the prime form of Row 1 has been used. A breath mark at the end of this fortissimo chord signals a release and an end to this section.

## The B Section<sup>59</sup>

The intensity of the previous chord yields to a contrasting section, B, marked “quietly flowing” and *dolce espressivo*. The tempo of this section is faster at  $\text{♩} = 92$  contributing to the sense of more motion, despite its quiet character. This material is similar to the first section in that it consists primarily of two-voice horizontal writing. A major difference, however, is the use of pedal  $\frac{6}{4}$  chords. For example, there is an  $A\flat$  major  $\frac{6}{4}$  chord sustained in the bass clarinet, bassoon, violas, and cellos in measures 46, 47, and the downbeat of 48. There is a G major  $\frac{6}{4}$  chord sustained in the bass clarinet, bassoon, horn and cellos in mm. 54-57. Although not based on Row 2, this second inversion chord could be interpreted as deriving from the initial vertical sonority either as the major version of the minor  $\frac{6}{4}$  chord in the bass of the chord or as the major  $\frac{6}{4}$  chord in the middle of the first chord without the added second. The presence of the  $\frac{6}{4}$  chord sounding simultaneously with the melodic duet can be heard as a blending of the two dichotomous elements that defined the outer appearance at the beginning of the composition. The  $A\flat$  and C at m. 46, however, are ordinals 1 and 2 of Row 1, P-5. In fact, the entire B section consists of five statements of the row in prime form: P-5, P-9, P-10, P-5. This increase in the use of the prime form can be interpreted as a motion inward to the original form of the row, P-0.

Unlike the phrases in the A section where many of the phrases corresponded with row usage (i.e. began with the beginning of a row and ended with the end of a row), the phrases in the B section do not. Instead, points of repose are generated rhythmically with half notes, as evidenced in the first phrase, mm. 46-50, which consists of three parts: the first part pausing on a half note E/D (ordinals 8/7 of P-5), the second part ending on half note D $\sharp$ /B (ordinals 3/4 of P-9), and the last part, a sighing gesture, ending on G $\sharp$ /F $\sharp$  (ordinals 8/7 of P-9), as shown in Example 3.17.

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<sup>59</sup> Refer to the Appendix p. 68 for an overview of this section, mm. 46-59.

Example 3.17: Reduction of the first phrase of B section, mm. 46-50

The previous phrases ending on D#/B in the A section also contribute to recognition of a brief point of repose in m. 49 on D#/B. Measures 46-49 also follow the pattern Copland established of beginning and ending a phrase with a common tone and a major third above or below it, in this case with B as the common tone, and the notes a sixth above or below. The pairing of dyads is also similar to the A section.

Another factor contributing to the sense of motion is the first appearance of eighth notes in the composition; they occur in the second phrase in m. 51, shown in Example 3.18.

Example 3.18: Reduction of the second phrase of the B section, mm. 50-53

With these eighth notes, Copland connects the row forms by mapping the last two notes from P-9 (F, C#) onto the first two notes of P-10 (C#, F) and continues the second phrase, which ends on a dotted half note A/B, repeating ordinals 8/9. The pitch B in the bassoon leads into the next phrase, and becomes the third of the G major  $\frac{6}{4}$  chord below the duet, shown in Example 3.19.

Example 3.19: Reduction of the third phrase of the B section, mm. 54-57

Similar to the method of framing previous phrases with the same dyad, here Copland frames the section with the same row form, beginning and ending the section with P-5.<sup>60</sup> The phrase ends on B=C/G,<sup>61</sup> the same notes that began the section in m. 46. A transition phrase follows, shown in Example 3.20.

Example 3.20: Reduction of transition phrase, mm. 57-59, with added notes B, C#, D#

In the first sketches of this passage, Copland writes dyads, but in a later sketch he adds a third voice, A-B-C#-D#, making a whole-tone line. In the score, however, the A is missing, and the section ends with three-note chords, which build intensity with a *crescendo* leading into the four-note chords of the next section.

<sup>60</sup> Conte lists this technique and section as one example of Copland's applications of the twelve-tone technique, p.10

<sup>61</sup> Conte makes note of this frame as well, stating that the G/B dyad forms a "G major" frame for the entire phrase, p. 24.

### The C Section through m. 97 <sup>62</sup>

The following passage is marked “more deliberate” at  $\text{♩} = 84$ . Although the tempo is somewhat slower, there is greater intensity because of an increase in the dynamic level to *mezzo forte* and the four-note chords. This homophonic texture defines this C section, which lasts from m. 60 to m. 67, and is an integration of the dichotomy of the dyadic writing and the static chords of the previous sections. In the sketches it is clear that Copland conceived of this section as being a retrograde of the previous section. He shows  $6\leftarrow$ ,  $4\leftarrow$ ,  $3\leftarrow$ , and  $7\leftarrow$  (actually  $2\leftarrow$ ). These correspond to R-5, R-1, R-9, and R-8. In the score, however, Copland writes these a half step higher, so they are R-6 ( $7\leftarrow$ ), R-2 ( $9\leftarrow$ ), R-10 ( $5\leftarrow$ ), and R-9 ( $3\leftarrow$ ) obscuring the relationship between measures 46-59 and 60-67. The first three of these row forms move by major third.

The first phrase of the C section, mm. 60-63, uses R-6 and R-2, features some tertian sonorities, and ends on a chord present in the opening of the composition.

Example 3.21: Four-note chords in mm. 60-63.

As Example 3.21 shows, Copland voices chord 1 with ordinals 12-9, chord 2 with ordinals 8-5, and chord 3 with ordinals 4-1. He then repeats these chords a major third lower. The first chord of each row form sounds as a minor-major 7<sup>th</sup> chord with the common tones  $B_b/D/G_b$ , an expansion of the connective technique previously established of a common tone and a major

<sup>62</sup> Refer to the Appendix p. 68 for an overview of these sections, mm. 60-97.

third above or below. Copland ends the phrase with a G major chord with added ninth. Here, again, is the sonority that is imbedded in both boundary chords.

The second phrase of the C section, mm. 64-67, continues with four- and six-note chords from R-10 and R-9 ending on the four-note chord, A $\flat$ /B $\flat$ /G $\flat$ /A. The A in the 1<sup>st</sup> violin drops out and leaves the three-note chord A $\flat$ /B $\flat$ /G $\flat$ , a similar sonority to the opening sonority in the horns, but now a half step lower and without the fifth. The intensity of this section diminishes as the dynamics decrescendo from *mp* to *pp* and lead into a repeat of the B section.

The B section returns, however, in an altered form; it is more sparse, more improvisatory sounding. As shown in Example 3.22, the flute plays an eighth-note melody of broken dyads beginning with A-C $\sharp$  (ordinals 4-3 of P-7) a whole step higher than the previous B section (Example 3.17). The flute melody weaves through the dyads, alternating the high and low notes.

Example 3.22: Comparison of dyads and flute melody in mm. 68-71.

This arrangement causes a few of the notes to be “out of order” in the row while highlighting the flute’s B-E $\flat$  (ordinals 12-11); this emphasis recalls the descending sixth A-C $\sharp$  in the beginning of the phrase. The B $\flat$ -D (ordinals 1-2 of P-7) missing at the beginning of the flute melody do not appear until m. 70, with a D in the viola followed by B $\flat$  and F in the bass clarinet, bassoon, and cello in m. 71, forming the characteristic major  $\frac{6}{4}$  chord below the melody.



If this section were to follow like the previous B section, then one would expect material from P-0 next. This does not happen, however. Instead, the B $\flat$   $\frac{6}{4}$  chord is sustained below an improvisatory duet in the oboe and flute. A G  $\frac{6}{4}$  chord sounds in m. 75 below the oboe melody, with its last four notes F $\sharp$ -C $\sharp$ -A $\sharp$ -G $\sharp$ , outlining an F $\sharp$  major chord with added ninth. Once again, a reminiscence of the sonority found in the initial chord, but this time sounding melodically.

The next phrase, mm. 77-82, parallels mm. 54-59 (Examples 3.19 and 3.20), but is a half step higher, and thus uses P-2 and P-6. One notable difference, however, is that the sustained chord below the melody is not the expected A $\flat$   $\frac{6}{4}$  chord, a half step higher than the parallel passage, but an A  $\frac{6}{4}$  chord, a whole step higher, with an added D $\sharp$ . As before, the section increases in dynamics and builds intensity with three-note chords into the next section. This B section is not framed with the same row form; it begins with P-7 and ends with P-6.

The C section returns so that mm. 83-90 parallel mm. 60-67 a half step higher. This section continues to build in intensity. The first phrase is marked *forte intensivo* and is scored for woodwinds and horn. The second phrase is scored similarly to mm. 60-67 with the addition of oboe, English horn, and clarinets. In this phrase, however, there is a *fortissimo* melody in the 1<sup>st</sup> trumpet and violin I in octaves marked “eloquent,” shown in Example 3.23. It begins freely, but ends with the last notes of I-11. This melody connects the end of the C section with the beginning of a transition that lasts from m. 90 to m. 97.

Example 3.23: 1<sup>st</sup> Trumpet and Violin I melody mm. 87-91

The descending whole-tone motive first heard in the bassline in mm. 34 and 35 (Example 3.14) is reintroduced in the melody in m. 90 as G $\sharp$ -F $\sharp$ -E (ordinals 7-8-9 of I-11) and is developed in this passage. It can be seen as a horizontal presentation of the vertical sonority present in the initial chord. The motive continues its descent D-C-B $\flat$  in the oboe and clarinet in m. 91. Copland uses the augmented triad F-A-C $\sharp$  in m. 91 sounding in the melody as a way to connect the two descending whole-tone motives: F-A-C $\sharp$  are ordinals 10-11-12 of I-11 but also 12-11-10 of P-1 with the D-C-B $\flat$  as ordinals 7-8-9. In m. 92 it is the 1<sup>st</sup> violin and viola marked “to the fore” that have the descending whole-tone motive as E-D-C. It is possible to connect this to the augmented triad as well. The F-A-C $\sharp$  are ordinals 11-12-10 of I-7 and E-D-C are ordinals 7-8-9.

With the entrance of the tuba and double bass in m. 94 and the “moving forward” tempo, the tension increases, propelling the composition inward, as shown in Example 3.24.

Example 3.24: Reduction of the transition section, mm. 94-98

The image shows a musical score for five measures, numbered 94 to 98. The score is written in 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the top staff starts on D $\flat$  in m. 94, moves to D in m. 96, and ends on E $\flat$  in m. 98. The bass line in the bottom staff features a descending whole-tone motive: D $\flat$ -C $\flat$ -B $\flat$ -A $\flat$ -G $\flat$ -F $\flat$ -E $\flat$ -D $\flat$ . The score includes various musical notations such as beams, slurs, and dynamic markings.

The 1<sup>st</sup> violin continues the descending whole-tone motive, this time D $\flat$ -C $\flat$ -A. A two-measure melodic pattern moving up by half step starts on D $\flat$  in m. 94, moves to D in m. 96, and ends on E $\flat$  in m. 98 when the tempo reaches  $\text{♩} = 100$ . This is played by trumpets and violins with the flutes entering in octaves in m. 95 and is notated as the top notes in the example. Measure 98 sounds like an arrival point with its strong downbeat emphasized by the new tempo, the change in instrumentation, and the voice leading. The flute, 2<sup>nd</sup> trumpet, and 2<sup>nd</sup> violin all ascend C-D-E $\flat$ ,

with the tuba in a parallel B $\flat$ -C-D $\flat$  (“la-ti-do”) sounding arrival. Another gesture that seems to signify an arrival is in the 2<sup>nd</sup> trombone and doublebass with E $\flat$ -G $\flat$ -D $\flat$ . Although this passage from mm. 94-98 consists of four-, five- and six-note chords, it seems overall to be conceived contrapuntally rather than harmonically with the voice-leading of the individual instruments to be more important.

### The Middle Section – Section 1<sup>63</sup>

The music continues to move forward in mm. 98-116 and falls into three phrases. The first phrase, mm. 98-103, begins in the low register of the low strings and follows I-10 in order arching up and back down, shown in Example 3.25.

Example 3.25: Melodic presentation of I-10 in mm. 98-103

This is the first complete presentation of the row in order, showing that *Inscape* is moving closer to the initial conception of Copland’s row form, but it is not yet in prime form or pitch level.

The second phrase, mm. 103-109, continues to increase in intensity with a *forte* statement of the melody in a higher register and a setting of three contrapuntal lines, as shown in Example 3.26. The upper woodwinds continue with a development of the previous whole-tone motive, shown in the top staff of the example. The violins begin with the melody from P-7, shown in the second staff, and the viola and cello have a bassline that begins similarly to that of m. 98 but here is C-A-B $\flat$ . In m. 104 the horns enter and double the bassline. The woodwinds ascend B $\flat$ -C-D $\flat$ ,

<sup>63</sup> Refer to the Appendix p. 69 for an overview of this section, mm. 98-116.

Example 3.26: Reduction of mm. 103-109

arriving on the downbeat of m. 105. They drop out as 1.) the 1<sup>st</sup> trumpet and 1<sup>st</sup> trombone enter *forte cantabile* and continue the melody from P-7 in octaves; and 2.) the violins play a syncopated contrapuntal line above. The phrase follows an almost complete presentation of P-7, but with a missing A, ordinal 4. All this comes to a halt in m. 109 with a five-note chord, G/C/A $\flat$ /B $\flat$ /D $\flat$ , sounding in the horns, trombones, and tuba. This chord is reminiscent of the initial chord with its fourth above the bass and the A $\flat$ /B $\flat$ /D $\flat$ , and reasserts the presence of the outer appearance.

The chord is followed by a third phrase with a melody in violin I, viola, and cello marked *forte cantabile* and *broadly sung*, shown in Example 3.27. The first four notes of the melody begin in order of P-1, but the horns and 2<sup>nd</sup> violins enter on beat 4 of m. 110 and the parts split. By m. 112, the violins are playing their own line while the horn, viola, and cello are playing their part. Neither line follows in order of P-1. In m. 114 the B $\flat$ -C-D $\flat$  returns in eighth notes in the violins and again in m. 115 in quarter notes. The parts split to three parts on beat 3 of m. 114. The thicker texture and the eighth notes in the violins along with the loud dynamic sustain the

Example 3.27: Contrapuntal lines freely composed, mm. 110-116

The musical score for Example 3.27 consists of four staves. The first staff begins at measure 110 and ends at 113. The second staff begins at measure 110 and ends at 113. The third staff begins at measure 114 and ends at 116. The fourth staff begins at measure 114 and ends at 116. The music is in 2/4 time and features complex contrapuntal lines with various rhythmic values and accidentals.

energy of this section and keep the piece moving forward. The phrase reaches its conclusion in m. 116 on an accented, descending G-E $\flat$ -A $\flat$  gesture in the trumpets and trombones, outlining an A $\flat$  major seventh chord. Copland draws attention to this gesture by holding back the tempo and having it as the only thing sounding in the measure.

Announcement 1<sup>64</sup>

This gesture is followed by a pair of announcement gestures, shown in Example 3.28.

Example 3.28: Announcement gestures mm. 117-121 from P-1

The musical score for Example 3.28 consists of a single staff of music. The score is in 2/4 time and features announcement gestures with various rhythmic values and accidentals. The measures are numbered 117, 118, 119, 120, and 121. The notes are numbered 1 through 6.

<sup>64</sup> Refer to the Appendix p. 69 for an overview of this section, mm. 117-121.

The first gesture consists of doubly-dotted rhythms that are accented in the woodwinds, trumpets, and snare drum marked *marcato* giving a fanfare quality to the passage. The notes are from P-1 and are paired in dyads, recalling the duet of in the A section. The second gesture is in the low brass, timpani and strings as the tempo holds back. The bassline is E<sub>b</sub>=D<sub>#</sub>-F<sub>#</sub>-B, outlining a B major triad, leading into the next phrase. This is similar to m. 97 with the E<sub>b</sub>-F<sub>#</sub>, but this time it resolves to B instead of C<sub>#</sub>. This F<sub>#</sub>-B motion has a strong dominant-tonic characteristic contributing to a sense of arrival in m. 121.

### The Inner Reality<sup>65</sup>

The announcement gestures announce what follows: my interpretation of the “inner reality,” which is the first complete statement of the melody at P-0 in order, shown in Example 3.29. This is significant because it is the first time in the composition that the row has been heard in its original form and in its entirety. It is also significant because it is Copland’s original idea for the work as evidenced in his sketches and occurs approximately half way through the composition.

Example 3.29: Presentation of P-0 canon mm. 121-126, the “inner reality”

The musical score for Example 3.29 consists of three staves: Treble, Alto, and Bass. The measures are numbered 121 through 126. The Treble staff has measures 1-10, the Alto staff has measures 1-10 and 1-9, and the Bass staff has measures 10-11, 12-8, and 10-9. The notation includes various rhythmic values, accidentals, and articulation marks.

<sup>65</sup> Refer to the Appendix p. 69 for an overview of this section, mm. 121-127.

The melody begins in the trumpets in m. 121 and is followed two beats later in the horns in canon. A five note chord, B/F#/G/A/C, is sustained in the tuba, timpani, and strings below this canon. This is the same chord a half step lower than m. 109 (Example 3.26) and is reminiscent of the initial chord. In m. 123 the trombones finish the melody begun in the trumpets with ord. 10-11-12, but the horns do not follow. Instead, in m. 124, the trombone continues with a melody from P-0 but ends it in m. 126 with C-A<sub>b</sub>-D<sub>b</sub>, outlining a D<sub>b</sub> major 7th chord – a fifth lower than the G-E<sub>b</sub>-A<sub>b</sub> that ended the phrase in m. 116 (Example 3.26). The rearrangement of the ordinals to 10-11-9 draws attention to this relationship. Above this melody, the trumpets play a countermelody that begins with the first four notes of I-4, but they continue with notes from P-0 and end with C-A<sub>b</sub>-D<sub>b</sub> a beat later than the trombones. The section ends with a five-note chord that is a half step higher than the chord that began the section and contains the same notes as the chord in m. 109 (Example 3.26). As in the beginning, these five-note chords provide pillars between contrapuntal sections.

#### Tableau 1<sup>66</sup>

The next section, or tableau, is “somewhat faster ♩=112,” and is marked *forte marcato e vigoroso*. This passage is more energetic due to the faster tempo and the alternation every measure between the strings and 1<sup>st</sup> trombone with melodic material and the horns, 3<sup>rd</sup> trombone, tuba, and timpani with four-note chords. These factors suggest a dialogue between the dichotomous elements, as shown in Example 3.30. The passage begins as freely composed but by the third entrance, the melody in the violins and viola consists of ordinals 1-10 of P-8. The chord in m. 131 is a whole step higher than m. 129, but neither is directly related to any previous chords.

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<sup>66</sup> Refer to the Appendix p. 69 for an overview of this section, mm.128-137.

Example 3.30: Beginning of Tableau 1, mm. 128-133, dialogue between melodic and harmonic elements

The energy and intensity continue to grow with an increase in dynamics and instrumentation and style marked *fortissimo vigoroso e marcato*. There is a canon in mm. 133-37 shown in Example 3.31.

Example 3.31: Canon mm. 133-137

As shown in the example, the *dux*, played by the xylophone and viola, begins with the first four notes from P-2 but then follows with ordinals 1-10 of P-9. With a slight rearrangement, Copland is able to connect these two row forms because ordinal 4 of P-2 is ordinal 2 of P-9. The *comes*, played by the violins, piano and upper woodwinds, follows two beats later and a half step higher with notes from P-3 and P-10. This tableau reaches a climax at the end of m. 136 with both parts



playing quarter notes with *marcato* accents in the upper register in ninths as the tempo slows down.

### Tableau 2<sup>67</sup>

The climax gives way to another tableau with a slower tempo, ♩ = 104, marked “more deliberate.” As shown in Example 3.32, this tableau begins with dyads from P-11.

Example 3.32: Beginning of Tableau 2, mm. 137-141, with dyads similar to the beginning

The musical notation shows a sequence of dyads in 2/4 time. Above the staff, the following labels are present: P-11:2, 4, 6, 8, 9, 11, P-0:2, 3, 6, 8, 9, 11, 2. Measure numbers 137, 138, 139, 140, and 141 are placed above the notes. Below the staff, the following ordinals are listed: 1, 3, 5, 7, 10, 12, 1, 4, 5, 7, 10, 12, 1.

These dyads, primarily in quarter notes, are reminiscent of the A and B sections. The choice of P-11 could be related to the previous material. The two notes not sounded from P-10 were D-F#, which are the first two notes of P-11. The phrase continues with the addition of the trombones; the notes are from P-0, a half step higher, so that ordinals 11-12 are 2-1. Instead of mapping the last two pitches from P-11, Copland repeats the notes. The phrase ends on the downbeat of m. 141 on E<sub>b</sub>/G, framing the phrase.

The music gradually becomes more hectic and chaotic over the next six measures, mm. 141-146. This is due to the syncopated and more complex rhythms with eighth-note and quarter-note triplets in the brass against sixteenth notes in the percussion. A syncopated five-note chord (ordinals 12-8 of RI-1) sounds in the horns and tuba in m. 142. These chords are shown in Example 3.33.

<sup>67</sup> Refer to Appendix p. 69 for an overview of this section, mm. 138-146.

Example 3.33: Chords in mm. 142-146

B-flat dominant 7 with lowered 9th

The chords in mm. 143-144 are freely composed and are not from a row form. The trumpets and trombones sound the five-note chord marked *fortissimo pesante* in m. 143. It has  $A_b=G\sharp$  and B in common from the previous chord, but the other three notes are different:  $B_b$ -D-F, a major triad. This chord could be interpreted as a dominant seventh chord with a lowered 9<sup>th</sup>. Measure 144 consists of two chords. The first is a six-note chord, which retains the  $B_b$  major triad and adds  $E_b$ -D-C. The second is a five-note chord that can be seen as an  $E_b$  major triad with D and  $A_b$ . The strings continue in m. 145 with a five-note chord from ordinals 12-8 of RI-0 ( $B_b$  major triad with  $F\sharp$  and G). The brass responds in m. 146 with a five-note chord  $B/C/D_b/F/A$  (ordinals 12-10, 7, 6 of RI-3). Although not derived from the initial chord in terms of the row, these chords can be seen as pillars of sound and perhaps represent a return to the outer limits of the work.

Tableau 3<sup>68</sup>

The previous 20 measures, mm. 127-146, were characterized by short phrases of four and six measures quickly changing style and alternating between horizontal and vertical writing. The next section, mm. 147-160, is longer and more consistent in style, but does not lose any of the energy or intensity. It is marked a “trifle faster” at  $\text{♩} = 112$  and is characterized by an almost continuous stream of eighth notes in the piano, xylophone, and strings against a repeating dotted

<sup>68</sup> Refer to the Appendix p. 69 for an overview of this section, mm. 147-160.

quarter eighth note rhythm in the woodwinds and brass. As shown in Example 3.34, this rhythm is written in dyads from P-3 and changes once per measure.

Example 3.34: Dyads from mm. 147-155

The woodwinds begin with a B $\flat$ /G $\flat$  dyad and continue with notes from P-3. The horns enter in m. 149 doubling the woodwinds as the clarinet and flute drop-out. The trumpets enter in m. 151 doubling now only the oboes and clarinets on F/B, but these two notes seem to be inserted since they are not in order of P-3. The order continues with E $\flat$ /E, ordinals 9/10 in m. 152 and ends in the horns with G/B in m. 153. In m. 152 as the winds are completing P-3, the piccolo enters with E $\flat$ -G-F $\sharp$ -D, the first four notes of P-0. But after the E $\flat$  these can be seen as ordinals 1, 4, and 6 of P-4, which the rest of the woodwinds are playing in dyads. The last two pitches of P-3, B-G, map onto the first two pitches of P-4.

At the same time, the strings and piano have an improvised melody shown in Example 3.35.

Example 3.35: Melody in piano and strings mm. 147-155 with canon

The melody begins with P-9 before moving to improvised material and then returns to an out of order P-10. There is a transition that follows in mm. 156-159 as the tempo slows down and dyads continue from P-10.

#### Announcement 2<sup>69</sup>

What follows is another announcement gesture with sixteenth notes and doubly dotted quarter notes in the trumpets and trombones doubled in the snare drum as in m. 117 (Example 3.29.) The fanfare consists of dyads from P-0, beginning on D/F# (ordinals 3/4) and ending on E<sub>b</sub>/G (ordinals 1/2) as shown in Example 3.36. It is followed by the same gesture as mm. 120-121 a half step lower in the tuba, timpani, and horns with D/F#-F-B<sub>b</sub>. This announcement gesture can be seen now as marking both the ending of one section and the beginning of another, thus framing the previous section of mm. 120-163.

Example 3.36: Announcement gestures mm. 160-163

#### Row 2/A' Section<sup>70</sup>

The next section lasts from mm. 163-181. There is a slight change of character with a faster tempo ( $\text{♩} = 120$ ) and parts marked *forte*, “crude,” and “brittle.” The short *marcato* articulations add to this style. There is also an unsettling feeling with an unpredictable pattern of quarter and eighth notes in changing in 3/8, 5/8, and 7/8 meter. Although not sounding anything like the A section, closer study reveals some relationships that indicate this section is related to previous material. Copland uses P-2 from Row 2 for the first part of this passage. The use of

<sup>69</sup> Refer to the Appendix p. 69 for an overview of this section, mm. 160-163.

<sup>70</sup> Refer to the Appendix p. 69 for an overview of this section, mm. 163-181.

dyads is most evident in the oboe part, shown in Example 3.37, where Copland uses all twelve notes of the row and pairs them so that the even ordinals sound above the odd.

Example 3.37: Dyads in mm. 163-166 from Row 2, P-2

Musical score for Example 3.37. The top staff shows dyads in measures 163, 164, 165, and 166. The bottom staff shows 'Added notes' in measures 164, 165, and 166. Ordinals 1, 3, 5, 7, 8, and 11 are indicated below the top staff.

To these dyads, however, Copland adds more notes in the third trumpet and piano forming three- and four-note chords. The phrase ends on F#/G# (ordinals 11/12). This is followed by a three-measure interjection in the trumpets, trombones, and xylophone that starts on G/B (ordinals 2/1 of RI-9 from Row 1) and ends on A/C#, as shown in Example 3.38.

Example 3.38: Reduction of mm. 167-176

Musical score for Example 3.38. The top staff shows measures 167, 168, 169, 170, and 171. The bottom staff shows measures 172, 173, 174, 175, and 176. Various row and interval relationships are indicated above the notes.

Features from the initial A section reappear at this point. The connection of Row 2, P-2 to Row 1, RI-9 has the same relationship as Row 2, P-1 to Row 1, RI-8, which occurred in mm. 9-10.

The strings, piano, and woodwinds respond on the anacrusis to m. 170 with B#/G# (ordinals 1/2 of RI-9) and continue to E<sub>b</sub>=D#/G (ordinals 2/1 of Row 1, I-4). This matches the relationship of

B/G to D/F $\sharp$ , the plagal motion that ended the phrase in m. 12. Where there it ended the phrase (Copland interrupted it with a chord from Row 2), here the same motion begins a new phrase and parallels the motion of B $\flat$ /G $\flat$  to D $\flat$ /F found in the anacrusis to m. 20 (See Example 3.10). Measures 170-72 parallel mm. 20-21 but are a whole step higher continuing with I-4 and end on D/F $\sharp$  (ordinals 11/12). There follows a five-measure interjection that begins in the trumpets and trombones in m. 172 on B/D $\sharp$  (ordinals 11/12 of RI-1). The relationship of I-4 to RI-1 is the same as I-2 to RI-11, which Copland used in mm. 21-22. The dyads are also paired the same (See Example 3.10). In the first section Copland interrupted the dyads with a chord after ordinals 7/8, and then continued by mapping 4/3 and 2/1 of RI-11 onto 1/2 and 3/4 of P-8. Here, however, Copland finishes the row and continues with RI-6. The fifth relationship of B/D $\sharp$  in m. 172 to E/G $\sharp$  in m. 174 follows the same fifth relationship of RI-0 to RI-5 in mm. 29-32 (Example 3.13) with similar pairings of the dyads.

Here, Copland again finishes the row form with F $\sharp$ /A $\sharp$  (ordinals 3/4), which become the anacrusis to the concluding phrase of the section. The phrase is marked *forte pesante* with the tempo marked “broadening out.” The phrase consists of two canons of dyads which crescendo to a *fortissimo* four-note chord of D/C $\sharp$ /G $\sharp$ /E $\flat$  in m. 181. The eighth rest at the end of this *fortissimo* chord signals a release and an end to this section, just as the breath mark did in m. 45.

#### C'/Transition<sup>71</sup>

What follows is reminiscent of the C section at m. 60. This passage has the same tempo and rhythm as m. 60, and it, too, consists of four-note chords. It is marked *fortissimo molto marcato*, however, and because it is based on P-3 and P-6 (rather than the R-6 and R-2), the chords are different. Rather than ending on the relatively consonant G/A/B/D chord of m. 63, this

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<sup>71</sup> Refer to the Appendix p. 69 for an overview of this section, mm. 182-191.

passage ends on the more dissonant five-note chord C/E<sub>b</sub>/G#/A/B, which could be seen as an A<sub>b</sub> chord with added A and B, shown in Example 3.39.

Example 3.39: Chords in mm. 182-185, similar to mm. 60-63

The continuation, shown in Example 3.40, differs from m. 64 with its four- and six-note chords; instead this passage builds to a conclusion by stating four-note chords from P-3, again in the strings and brass. These chords crescendo to a five-note chord in m. 188, which is followed by two six-note chords that have G/C in the bass and are repeated in m. 190.

Example 3.40: Chords in mm. 186-190

The last chord has F-E<sub>b</sub> in the 1<sup>st</sup> trumpet – the neighbor note motive that is reminiscent of oboe in m. 6, but is a whole step higher here. The tempo slows and the chord sustains fades away to *piano*. This marks the end of the intense, energetic middle section of mm. 100-191.

## Contrasting Material<sup>72</sup>

The next section is distinctly different with its “somewhat slower” tempo ( $\text{♩} = 72$ ) and its *piano dolce* marking. In contrast to the previous forceful exuberance, this section sounds restrained and hauntingly beautiful. The first idea lasts from m. 192 to 200, as shown in Example 3.41.

Example 3.41: Reduction of mm. 192-200

The musical score for Example 3.41 is presented in three systems, each containing three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The first system covers measures 192-195. The second system covers measures 196-199. The third system covers measure 200. Measure numbers are indicated above the vocal line. The piano accompaniment includes chord symbols and fingerings. The bass line includes fingerings and measure numbers. The tempo is marked as 'somewhat slower' and the marking is 'piano dolce'.

<sup>72</sup> Refer to the Appendix p. 70 for an overview of this section mm. 192-219.



It consists of sustained four-note chords that change once every measure in the low woodwinds and violas. The harmonies are based on P-3 and follow with the same pitch classes as those in m. 182, which also consisted of four-note chords from P-3. Above these chords sound a syncopated flute line and a melody in the 1<sup>st</sup> violins that are followed by a melody in the trumpet in m. 194. Although the chords are based on a row form, the flute line and melody are not. The melody is based on sixths and thirds with the trumpet playing a descending F major triad, F-C-A, in m. 195. This melody is over a four-note chord based on the previous melody notes E<sub>b</sub>/G<sub>b</sub>/D/F, two minor thirds a half step apart, rather than two major thirds a half step apart as with the previous chord: G<sub>b</sub>/B<sub>b</sub>/F/A. The bassoon, bass clarinet, and clarinet sound a four-note chord, A/G<sub>b</sub>/E/B, in m.196 with the 1<sup>st</sup> violin playing a solo melody above. The chord is not based on any row form, but retains the A and the G<sub>b</sub> from the measure before. In m. 197 muted cello, 2<sup>nd</sup> violin, horn, trombones sound a four-note chord, C/G<sub>b</sub>/C<sub>b</sub>/A (ordinals 3/4/2/1 of P-6) while the 1<sup>st</sup> viola responds playing the solo melody for two measures before returning to the violin for the last two measures of the section. Although the melody repeats some notes, it forms an aggregate of eleven notes with only D missing. It also highlights a series of ascending whole steps in the 1<sup>st</sup> violin: D<sub>b</sub>-E<sub>b</sub> m. 196, B<sub>b</sub>-C m. 199 and E-F<sub>b</sub> m. 200 and descending whole steps in the viola: C<sub>b</sub>-B and G<sub>b</sub>-F<sub>b</sub> m. 198. Although the chord in m. 197 is based on the first four notes of P-6, the row does not continue in m.198. Instead, the chord is G/D<sub>b</sub>/B<sub>b</sub>/F, thereby forming the same set as the G with an added ninth, the foundational element of the boundary chords, heard through the composition. The chord in m. 199, E/G<sub>b</sub>/E<sub>b</sub>/B, is also not based on a row form but can be seen as a pair of major thirds a perfect fifth apart. The section ends on a five-note chord retaining the D<sub>b</sub>/B from the previous chord and adding D/A<sub>b</sub>/F<sub>b</sub>.

The second idea, mm. 201-206, shown in Example 3.42, begins at a louder dynamic level with chords in the viola and horns moving in quarter notes and a syncopated melody in the cello. This chord is an F major chord with added second, reminiscent of the same sonority on G in the boundary chords. The chords are passed to the trombones and violins in m. 202 and back to the horns with the trumpets in m. 203. In m. 204, the melody ascends into the clarinet and violin II. As the tempo and dynamics decrease in m. 205, the chords ascend to the piccolo, flute, and violin I and the melody sounds in the oboe and viola. There is an overall rise in register and decrease in dynamics in this freely-composed section.

Example 3.42: Reduction of mm. 201-206

The third idea is marked “slightly slower” ( $\text{♩} = 69$ ). The flute is marked to play with a thin tone, the vibes with a delicate sonority, and the strings are muted. The overall effect is shimmering and delicate. The 1<sup>st</sup> violin, vibraphone, and piccolo sustain a C above the chords in this section from mm. 207-219. There are five- and six-note chords in the strings, shown in Example 3.43, from P-0, P-7, and P-8. The C sustained above the chords is ordinal 10 from P-0, ordinal 5 from P-7, and ordinal 12 from P-8. The F $\sharp$  missing in m. 210 is present in a descending whole step motive in the violin G $\sharp$ -F $\sharp$ -E recalling the earlier motive. Measures 213-216 consist of four-note chords, with another descending whole step motive E-D-C in the violin. These features are

Example 3.43: Six-note chords in mm. 207-212

207 P-0: 208 209 P-7: 210 211 P-8: 212

reminiscent of the earlier material and imply a return to the outer limits. The music fades away to a *ppp* dynamic level on a seven-note chord in mm. 217-220.

B' Section, C Section, and Transition<sup>73</sup>

The next section, mm. 220-228, parallels the B' section of mm. 68-76 with some changes in meter, transposition, and orchestration. The  $G\flat \frac{6}{4}$  chord in the trombones and low strings in m. 227 is a half step lower than the equivalent chord in m. 75. Here, the  $G\flat \frac{6}{4}$  chord resolves up a whole step to  $E\flat/A\flat$  in m. 229. The phrase of mm. 229-234 parallels mm. 77-82 but is a half step lower. Measures 235-242 recall the C section of mm. 60-67 but are a half step lower and have an eighth note melody in the 1<sup>st</sup> violin that begins with an out of order P-4 but continues freely-composed, as shown in Example 3.44.

Example 3.44: Improvised melody in 1<sup>st</sup> violin, mm. 235-238

P-4: 3 4 5 6 8 9 10 12 1 11

235 236 237 238

<sup>73</sup> Refer to the Appendix p. 70 for an overview of this section, mm. 220-242.

The final section before the build up to the twelve-note chord is mm. 243-250. This transitional passage begins “still slower  $\text{♩} = 76$ ” and consists of chords and melodies based on row forms P-0, RI-1, R-0, and I-0 which change every two measures.

#### Build-up to 12-note chord and Coda/Return to outer limits<sup>74</sup>

Unlike the opening of the composition, which started with a *fortissimo* announcement of the eleven-note chord and decayed, m. 251 begins with a building up of a twelve-note chord, shown in Example 3.45. It begins with a *piano* entrance in only the cellos, viola, violins, with the clarinet sustaining from the previous phrase. With only six pitches ( $A_b$ , D, G,  $E_b$ ,  $B_b$ ,  $D_b$ ) and with  $A_b$  as the lowest note and  $B_b$  as the highest note, this chord does not immediately sound like the opening chord; nevertheless this is the seed that grows to become the full twelve-note chord in m. 254. Two beats later, on beat 4 of m. 251, the flutes, clarinets, and bassoon join the strings doubling the  $B_b$ ,  $E_b$ ,  $D_b$ , and  $A_b$  with a *mezzo piano* entrance. The chord is regularly articulated every two beats and continues to grow dynamically with *crescendo sempre*. In beat 2 of m. 252, the voicing of the chord changes: the horn 1 part adds an A to the chord, which is doubled in the violas, while the flutes and 1<sup>st</sup> violins add a D, which becomes the highest notes of the chord. The dynamic level has also increased to *mezzo forte*. On beat 4 of the same measure, C is added to the chord sounding in the bass, 2<sup>nd</sup> trombone, and bassoon and the 1<sup>st</sup> trombone and 2<sup>nd</sup> and 3<sup>rd</sup> horns enter doubling notes in the chord and increasing the presence of the chord. By beat 2 of m. 253, the chord is marked *forte* with the entrance of the piccolo, oboe, English horn, 4<sup>th</sup> horn, trumpets, tuba, timpani, and large cymbal. The 1<sup>st</sup> horn sounds the additional pitch B while the F-sharp is added as the highest note in the piccolo, flute, and 1<sup>st</sup> violin. The final pitch to complete the twelve-note chord is F, added in m.254 as the lowest note sounding in the doublebass. This is the lowest note of the doublebass part and of the entire piece. The piccolo jumps an octave to  $F\sharp$ ,

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<sup>74</sup> Refer to the Appendix p. 70 for an overview of these sections, mm. 251-266.

Example 3.45 Build-up of the twelve-note chord, mm. 251-255<sup>75</sup>

251 252 *cresc. sempre* 253 254 255 *dim. sempre* 45

251 252 *cresc. sempre* 253 254 255 *dim. sempre*

251 252 253 254 255

*Inscape* by Aaron Copland

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<sup>75</sup> Aaron Copland, *Inscape* (London: Boosey and Hawkes, 1968), 45.

notated as G $\flat$ , and the chord breaks the regular articulation of two beat intervals by sounding for three beats before it is repeated on beat 4 of m. 254 with the addition of the piano, vibraphone, glissando in the harp, and more cymbals. With its wide range, the now *fff* dynamic level (the loudest of the entire piece), and all twelve-notes of the chord sounding, this statement of the chord is the climax of the piece. This chord sounds for a duration of five eighth notes before it quickly decays with its range contracting (the piccolo jumps back down an octave and the doublebass returns to C as its lowest note) and its dynamic level decreasing.

As this chord decrescendos, C $\sharp$  emerges with a *fortissimo* articulation in the trumpet, rather than the oboe as in the beginning. The trumpet sustains the C $\sharp$  with a fermata as the twelve-note chord sounds once more. As the chord slowly decays to a *ppp* dynamic level, the trumpet seems to hesitate and waiver on these two notes, as at the beginning (m.5) while waiting for its duet partner to catch up. The English horn enters on F $\sharp$  descending to A, also as at the beginning, and by beat 2 of m. 260, the duet is aligned rhythmically and melodically as in m. 7 but is now sounded in the clarinet and English horn. Unlike the beginning, however, there is no interruption of the chord. Instead, the F/G repeat on beat 4 of m. 261, similar to that of m. 8 and then continues on to the material in m. 262, which is the same as that of m. 11. The dyads are paired similarly but now sound in the flute and oboe (instead of the oboe and bassoon) and are marked *piano espressivo*. The phrase ends with the same plagal motion of B/G to D/F $\sharp$  ending on a strong beat (beat 1 of m. 264) and sustaining for four beats. With the *pp* dynamic level, *Inscape* seems to have faded away, but suddenly the original chord based on Row 2, P-0 returns with a final *fff, sfz-p* statement. The chord has the same low note, C, and high note, F $\sharp$ , as the initial chord, but this chord has only ten notes with E $\flat$  (ordinal 7) and E (ordinal 11) missing. These final sixteen measures, mm. 251-266, use the same pitch material as mm. 1-12 and thus together

with the opening twelve measures form a larger frame around the composition, as the outer limits of *Inscape*.

## CHAPTER 4

### SUMMARY OF *INSCAPE*

Having provided an analytical narrative of *Inscape*, it is necessary to summarize and highlight the main features of the composition and to provide an overall view of the form and an understanding of the work. As is stated in Chapter 3, a form diagram of the entire composition is provided in the Appendix.

Perhaps the most notable feature in regards to the notion of inscape, and the idea of an outward appearance and inner reality, is the use of framing. Copland frames the entire work with the opening and closing chords, forming the outer limits, or, in terms of inscape, the outer appearance of the composition. Although the material in the last eleven measures may be seen as a coda (because it comes after the twelve-note chord and the climax of the piece in m. 255), it can also be interpreted as forming a larger frame around the piece, given that it is almost identical material as the first twelve measures. A contrasting element, the horizontal duet, enters in these opening and closing measures, however, creating depth, interest, and possibilities of development and motion toward an inner reality.

Not only does Copland frame the entire composition, but he also frames sections and phrases. As noted in Chapter 3<sup>76</sup>, Conte observes this feature in examining some of the phrases and sections, but he does not pursue the topic in relation to the entire work. Copland uses a single row form (P-5 of Row 1) to frame the B section, thereby establishing the outer limits of the section. This frame is not found, however, in the altered B section of mm. 68-82 (which begins with P-7 but ends with P-6) or in the return of the altered B section in mm. 220-234 (which begins with P-4 and ends with P-5).

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<sup>76</sup> See fn. 61.



The large middle section, mm. 121-160, is also framed by a pair of announcement gestures (See Examples 3.28 and 3.36). The first part of the announcement gesture consists of accented doubly-dotted quarter and sixteenth notes played both times by the trumpets and snare drum. The first time, in m. 117, this gesture is accompanied in the woodwinds, the second time, in m. 160, in the trombones. This fanfare gesture is followed by an eighth-note gesture outlining a major triad with a strong dominant-tonic arrival on the downbeat of the new section. Both times it is played by the timpani and tuba. The first time, in m. 120, it also sounds in the cello outlining a B major triad and the second time, in m. 162, it is also played by the horns and outlines a B $\flat$  major triad. These gestures both announce the next important musical idea and close a previous section. Therefore, they can be seen as forming a frame around the middle part of *Inscape*.

Copland also frames phrases and subphrases with either the same notes as the beginning of the phrase or with a major third and a common tone.<sup>77</sup> The former is evident in mm. 27-28, which begin and end with D $\sharp$ /B. As shown in Example 3.8, the latter occurs in the dyads of mm. 11-12, which begin G $\flat$ /B $\flat$  and end D/F $\sharp$ . It also occurs in mm. 17 and 21 and 20 and 22 where the subphrases begin and end on a common tone with a major third above or below, as shown in Example 3.9.

Each of these frames has a different characteristic: the frame for the entire work can include both the opening and closing chords and the first and last twelve measures; the frame for the B section consists of two presentations of the row form P-5; and the frame for the middle section comprises the announcement gestures. The frame for the phrases and subphrases can be either the same dyad or the same interval, a major third, with a common tone. In each case, however, the frame establishes the outer limits of the entire work, a section, or a phrase within

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<sup>77</sup> Conte observes the former but not the latter framing technique.

that section. By establishing and defining this outer limit, one is able to look inward to the “inner reality.” In defining sections of the composition, these frames also help delineate the design and pattern, or form of the work - the inscape of *Inscape* - which will be addressed subsequently.

Another important feature of *Inscape* is the use chords, or pillars of sound. The composition begins and ends with these pillars, but they occur throughout the work as chords of four or more notes. The chords I label as pillars of sound are vertical sonorities that interrupt the flow of the horizontal material. These pillars of sound occur most prominently in the A section at m. 9 (Example 3.7), m. 13 (Example 3.9), m. 24 (Example 3.11), and m. 36 (Example 3.15). As is stated in the previous chapter, each of these pillars has characteristics of the initial eleven-note chord, but as the work progresses these chords lose some of their initial characteristics so that the pillars of sound seem to disintegrate. Each time they sound, however, they recall the outer appearance of the work. Therefore, the initial chord over time loses its defining characteristics (liquidation) as the composition moves inward toward the inner reality. Unlike the pillars that frame the entire composition, the chords in the A section do not frame portions of it. Instead, the pillars interrupt the primarily horizontal writing, as is shown through the analysis of row usage in Chapter 3. These pillars, with their comparative lack of forward motion serve as places of arrival and in that way are similar to the chords or pillars of sound in the first movement of Stravinsky’s *Symphony of Psalms* or *Threni*. In the B section, the only vestiges of the initial chord are the sustained  $\frac{6}{4}$  chords below the dyads. Although the C section consists of four- and six-note chords, these move in similar rhythm and motion as the dyadic writing and therefore do not serve as pillars that interrupt the forward motion. In the middle section, specifically mm. 129-146, there are also chords that contrast with the surrounding melodic material. These are shown in Examples 3.30 and 3.33. Although these are rhythmically syncopated and seem to have no

relation to each other (besides m. 129 and m. 131) or to the initial chord, the effect is the same as in the A section where the vertical sonority interrupts the horizontal writing. In these measures, however, there is more of a dialogue alternating back and forth between the horizontal and vertical elements. These chords, or pillars of sound, serve as reminders of the outer appearance of the work.

Although Copland used the twelve-tone method to compose *Inscape*, there are places in the work where he does not follow the method strictly. The first place this is evident is in mm. 40-43 (Example 3.16). This is a transitional passage at the end of the A section and is similar to mm. 34-35.<sup>78</sup> Instead of being based on a row form, it seems to be derived from the vertical intervals primarily of thirds and sixths. Another passage that deviates from strict twelve-tone composition is mm. 72-76 at the end of the altered B section with an improvisatory duet between the oboe and flute. It is a freely composed section and does not use an aggregate of twelve pitch classes. Copland also freely composes contrapuntal lines against twelve-tone melodies. This first occurs in the transition at m. 94 where a twelve-tone line passes from the trombones to the horns and the other voices are added freely, emphasizing the whole-tone motive (Example 3.24). In the continuation, mm. 98-103, the freely composed lines emphasize the whole-tone motive while the melody in the low strings is from I-10, as is shown in Example 3.25. From mm. 128-160 there are passages that include ordered segments of rows with the remaining notes taken out of order. For example, the melody in m. 134 begins with the first four notes of P-3 but continues with P-10 (Example 3.31). Another example is in m. 147 where the eighth-note line in the piano and strings does not follow a strict row form. Instead, as in m. 151, there are all twelve notes of P-10 with a just a few notes out of order, as is shown in Example 3.35. A final example of free composition in *Inscape* begins in m. 192. The chords follow Row 1, P-3, but the melody in the

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<sup>78</sup> See discussion on pp. 25-6.

violin and solo trumpet do not. Along with the flute, the notes form a ten-note group. The melody that begins in m. 196 and passes between the violin and viola also does not follow a row form but consists of an eleven-note group with some repeated notes (Example 3.41). These freely composed melodies continue through the rest of the section until m. 220. Where the C section returns in m. 235, there is another improvised eighth note melody in the violin. It begins with notes close to P-4 order, but continues with no row form order (Example 3.44). The places where Copland does not follow a strict twelve-tone method can be placed into two categories: 1.) transitions or ends of sections; or 2.) improvised melodies on top of a twelve-tone framework.

Perhaps the most often discussed feature of *Inscape*, is its “tonal” sound. As is noted in Chapter 2, Conte, Lynch, and Henderson all comment on this feature. Copland himself even stated that “frequent use of thirds and triadic groupings create a sense of diatonic center, giving *Inscape* more tonal orientation than is customary in serial composition; indeed, there is quite a lot of two-voice writing that suggests tonality.”<sup>79</sup> In all the previous commentaries, the authors equate tonality with consonance and tertian sonorities. These “tonal” features are established in the tertian sonorities of the opening chord with its juxtaposition of major and minor chords that are emphasized through orchestration (Example 3.2). These tertian properties in the initial chord follow through the entire composition. For example, the G major with an added second that sounds in the horns returns in m. 63 as is shown in Example 3.21. The sustained  $\frac{6}{4}$  chords in the B section can also be seen as derived from the initial chord. The melodic whole step motive prevalent throughout *Inscape* is inherent in the row form and the initial chord. This motive has two forms: a whole-tone neighbor note motive and an ascending or descending three-note motive. The latter is directly related to the G-A-B of the opening chord, inherent in the row as ordinals 5-6-7 of Row 2. It is also inherent in Row 1 as ordinals 7-8-9. Copland uses this motive

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<sup>79</sup> Copland, *Copland: Since 1943*, 350.

frequently throughout *Inscape*, and it is one of the “tonal” features of the work. The use of thirds and sixths in the two-voice writing is also shown in Chapter 3. The interval of a major third is significant as a framing element of the phrases and subphrases of the A section and as a point of repose. The outlining of a major triad is also a defining characteristic of the announcement gesture in the low brass and timpani. Many other tertian sonorities are outlined in individual instruments of *Inscape*, but the aforementioned are the most significant to the work. Each provides the listener a familiar sonority and thereby makes *Inscape* more accessible than many other serial works of the time. These “tonal” features are part of both the outer appearance of the composition in the initial eleven-note chord and of the inner reality.

The use of framing, freely composed sections, and “tonal” features are all important features of the work, but an overview of form is also important to understanding *Inscape*. As is noted in Chapter 2, Henderson and Matthew-Walker have observed an ABA form of the work, and there is a general sense of a beginning-middle-return that coincides with an overall slow-fast-slow tempo, but these are very general observations that miss some subtleties and complexities of the composition.

The first question to address is what is the A section (or the beginning) and where does it end and the middle section begin. As is shown in Chapter 3, I define the A section as mm. 1-45 with its characteristic dyadic writing that is interrupted and contrasted with the vertical sonorities. This entire A section does not return at the end, however. Only the material from the first twelve measures returns. I also demonstrate that although it does not sound like the A section because of its faster tempo, loud dynamic level, fuller orchestration, and harsh articulations, the material in mm. 163-176 is very closely related to mm. 5-32 and therefore can

be seen as a modified A section. But without the aid of analysis, this certainly would not strike the listener as a return.

Perhaps the beginning section includes more than mm. 1-45. I define the B section as mm. 46-59 because of the faster tempo and characteristic sustained second inversion chords below dyadic writing. I also define it as such because these measures return very similarly at mm. 68-82 and again at the end of the work at mm. 220-234. Since the B section returns at the end of *Inscape*, it could be part of the overall beginning section. Measures 60-67 I define as the C section, characterized by the four- and six-note chords at a somewhat slower tempo. Again, these measures return later at mm. 83-90, partly at mm. 183-185, and finally at m. 235-242. Since they also return at the end of the work, they can be part of the overall beginning section. This section consists then of what I label the A, B, and C sections and is shown in Example 4.1.

Example 4.1: Outline of the beginning section of *Inscape*

<u>Section</u>	<u>Measures</u>	<u>Tempo (beats per minute)</u>
A	1-45	69, 76, 84
B	46-59	92
C	60-67	84
B'	68-82	92
C	83-90	84

A transition follows this first main section and the tempo accelerates to what can now be called the middle section. Having established the beginning section, the second question is to address what is the middle section and when does it end and the return begin. The middle consists of several smaller sections, or tableaux. The first section is mm. 98-116, characterized by three melodic statements of Row 1 at I-10, P-7, and P-1 with freely composed material. At the

end of this section is the G-E<sub>b</sub>-A<sub>b</sub> gesture. This is followed by the first pair of announcement gestures that announce the “inner reality” of *Inscape*: the first complete statement of the melody at P-0 in order. This is the first time in the composition that the row is heard in its original form and in its entirety. It also happens to occur between mm. 121-127, which in terms of number of measures, marks almost the middle of the work. If the last eleven measures are interpreted as a coda, then the end of the statement of P-0 in m. 127 is exactly half way to the climax of the piece at m. 255, thus supporting my statement that this is the “inner reality” of *Inscape*. Following the prime row statement is a new tableau, continuing to m.137, characterized by a faster tempo and a louder dynamic level. A slower tempo and a change in character introduce another tableau, mm. 138-146. The first half is characterized by a dyadic writing and the second half by rhythmic, syncopated chords. A texture of dyads sounding simultaneously with melodic lines characterizes the last tableau from mm. 147-160. This is followed by another pair of announcement gestures that announce the entrance of Row 2 at m. 163. The return of Row 2 at m. 163 happens to be the golden mean (.61) of the 266 measures. In terms of performance time, however, this entrance is somewhat less at .57-.59 of the total performance time. As is shown in Chapter 3,<sup>80</sup> although not sounding like the beginning material, features of the row relationships in the A section return in mm. 163-182.

So the question remains, does the middle section end at m. 163? The tempo of the section after m. 123 ( $\downarrow=120$ ) would seem to negate this assertion. The asymmetric, dancelike meter makes the passage sound like it is another tableau and part of the middle section. The tempo slows down at the end of this section and an entrance of the material related to the C section occurs in m. 182. Perhaps this is the end of the middle section. But there is a complete change in texture and dynamics at m. 192. With this drastic change in dynamics, texture, and tempo, it

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<sup>80</sup> See pp. 44-5.

suggests a possible return of the beginning material. The thematic material sounds very different from anything previous, but analysis shows that it uses the same row form, P-3, and similar chords as mm. 182; therefore, it may be interpreted as a variation and an expansion of the previous material. This new section lasts from mm. 192-219. It is not until m. 220 that there is a clear return to previous material from the B section. How then should this section from mm. 192-219 be labeled? Although it is clearly not a return in terms of a restatement of thematic material, in terms of tempo and texture it seems more closely aligned with the beginning section. With its drastic change in tempo, dynamics, and texture, I do not label it as part of the middle section and therefore label the middle section as mm. 98-191, as shown in Example 4.2.

Example 4.2: Outline of the middle section of *Inscape*.

<u>Section</u>	<u>Measures</u>	<u>Tempo</u>
1	98-116	100
Announcement 1	117-121	
Inner Reality	121-127	
Tableau 1	128-137	112
Tableau 2	138-146	104
Tableau 3	147-160	112
Announcement 2	160-163	
Row 2/A'	163-182	120
C'/Transition	183-191	84

In terms of tempo the return could occur at m. 183 with the C' material and return to ♩ = 84, but the new material in mm. 192-219, although slower, sounds like a new section and makes defining the form of *Inscape* difficult.



The remainder of the composition is much easier to define in terms of form. The return of material from the B' section in m. 220 and C section in m. 235, signals a clear return to the large beginning section. The B' section parallels that of mm. 68-82 and is followed by the C section that parallels mm. 60-67. With these two sections in reverse order from the beginning, there is the sense that the composition is moving outward and returning to its outer limits. This perception is confirmed when the climax of the work occurs in m. 254. The return of material from the first twelve measures may sound like a coda after the climax, but with its initial dyadic melody it produces the sense of an ultimate return to the outer limits and thus forms a frame around *Inscape*.

With *Inscape*, Copland composed a work that seems to be moving inward upon itself, one where the outward appearance reflects the inner reality. The outward appearance is the vertical sonority that begins and ends the composition. The inner reality is the first complete statement of Copland's original melodic idea at P-0, which occurs very close to the middle of *Inscape*. Copland establishes a dichotomy between the vertical sonority and the horizontal dyadic writing in the A section and creates motion inward through a disintegration of these elements: the vertical sonority loses some of its defining characteristics and become mores like the dyadic writing; the dyadic writing becomes more vertical. Through acceleration in tempo and rhythmic interest, among other techniques, the composition moves forward and leads to the inner reality. After a journey through a series of tableaux, the music returns back to the outer limit, or frame, through the B and C sections that reestablish the dichotomy of the vertical and horizontal elements. In so doing, Copland realized his interpretation of Hopkins's term "inscape" in *Inscape*.

APPENDIX  
ROW FORMS AND FORM DIAGRAM

## ROW FORMS

### Row 1

		I-0	I-4	I-3	I-11	I-2	I-7	I-6	I-8	I-10	I-9	I-5	I-1		
		1	2	3	4	5	6	7	8	9	10	11	12		
P-0	1	E <sub>b</sub>	G	F <sup>#</sup>	D	F	B <sub>b</sub>	A	B	C <sup>#</sup>	C	G <sup>#</sup>	E	1	R-0
P-8	2	B	E <sub>b</sub>	D	B <sub>b</sub>	C <sup>#</sup>	F <sup>#</sup>	F	G	A	G <sup>#</sup>	E	C	2	R-8
P-9	3	C	E	E <sub>b</sub>	B	D	G	F <sup>#</sup>	G <sup>#</sup>	B <sub>b</sub>	A	F	C <sup>#</sup>	3	R-9
P-1	4	E	G <sup>#</sup>	G	E <sub>b</sub>	F <sup>#</sup>	B	B <sub>b</sub>	C	D	C <sup>#</sup>	A	F	4	R-1
P-10	5	C <sup>#</sup>	F	E	C	E <sub>b</sub>	G <sup>#</sup>	G	A	B	B <sub>b</sub>	F <sup>#</sup>	D	5	R-10
P-5	6	G <sup>#</sup>	C	B	G	B <sub>b</sub>	E <sub>b</sub>	D	E	F <sup>#</sup>	F	C <sup>#</sup>	A	6	R-5
P-6	7	A	C <sup>#</sup>	C	G <sup>#</sup>	B	E	E <sub>b</sub>	F	G	F <sup>#</sup>	D	B <sub>b</sub>	7	R-6
P-4	8	G	B	B <sub>b</sub>	F <sup>#</sup>	A	D	C <sup>#</sup>	E <sub>b</sub>	F	E	C	G <sup>#</sup>	8	R-4
P-2	9	F	A	G <sup>#</sup>	E	G	C	B	C <sup>#</sup>	E <sub>b</sub>	D	B <sub>b</sub>	F <sup>#</sup>	9	R-2
P-3	10	F <sup>#</sup>	B <sub>b</sub>	A	F	G <sup>#</sup>	C <sup>#</sup>	C	D	E	E <sub>b</sub>	B	G	10	R-3
P-7	11	B <sub>b</sub>	D	C <sup>#</sup>	A	C	F	E	F <sup>#</sup>	G <sup>#</sup>	G	E <sub>b</sub>	B	11	R-7
P-11	12	D	F <sup>#</sup>	F	C <sup>#</sup>	E	A	G <sup>#</sup>	B <sub>b</sub>	C	B	G	E <sub>b</sub>	12	R-11
		1	2	3	4	5	6	7	8	9	10	11	12		
		RI-0	RI-4	RI-3	RI-11	RI-2	RI-7	RI-6	RI-8	RI-10	RI-9	RI-5	RI-1		

### Row 2

		I-0	I-7	I-3	I-9	I-2	I-4	I-6	I-10	I-5	I-8	I-11	I-1		
		1	2	3	4	5	6	7	8	9	10	11	12		
P-0	1	F	C	G <sup>#</sup>	D	G	A	B	E <sub>b</sub>	B <sub>b</sub>	C <sup>#</sup>	E	F <sup>#</sup>	1	R-0
P-5	2	B <sub>b</sub>	F	C <sup>#</sup>	G	C	D	E	G <sup>#</sup>	E <sub>b</sub>	F <sup>#</sup>	A	B	2	R-5
P-9	3	D	A	F	B	E	F <sup>#</sup>	G <sup>#</sup>	C	G	B <sub>b</sub>	C <sup>#</sup>	E <sub>b</sub>	3	R-9
P-3	4	G <sup>#</sup>	E <sub>b</sub>	B	F	B <sub>b</sub>	C	D	F <sup>#</sup>	C <sup>#</sup>	E	G	A	4	R-3
P-10	5	E <sub>b</sub>	B <sub>b</sub>	F <sup>#</sup>	C	F	G	A	C <sup>#</sup>	G <sup>#</sup>	B	D	E	5	R-10
P-8	6	C <sup>#</sup>	G <sup>#</sup>	E	B <sub>b</sub>	E <sub>b</sub>	F	G	B	F <sup>#</sup>	A	C	D	6	R-8
P-6	7	B	F <sup>#</sup>	D	G <sup>#</sup>	C <sup>#</sup>	E <sub>b</sub>	F	A	E	G	B <sub>b</sub>	C	7	R-6
P-2	8	G	D	B <sub>b</sub>	E	A	B	C <sup>#</sup>	F	C	E <sub>b</sub>	F <sup>#</sup>	G <sup>#</sup>	8	R-2
P-7	9	C	G	E <sub>b</sub>	A	D	E	F <sup>#</sup>	B <sub>b</sub>	F	G <sup>#</sup>	B	C <sup>#</sup>	9	R-7
P-4	10	A	E	C	F <sup>#</sup>	B	C <sup>#</sup>	E <sub>b</sub>	G	D	F	G <sup>#</sup>	B <sub>b</sub>	10	R-4
P-1	11	F <sup>#</sup>	C <sup>#</sup>	A	E <sub>b</sub>	G <sup>#</sup>	B <sub>b</sub>	C	E	B	D	F	G	11	R-1
P-11	12	E	B	G	C <sup>#</sup>	F <sup>#</sup>	G <sup>#</sup>	B <sub>b</sub>	D	A	C	E <sub>b</sub>	F	12	R-11
		1	2	3	4	5	6	7	8	9	10	11	12		
		RI-0	RI-7	RI-3	RI-9	RI-2	RI-4	RI-6	RI-10	RI-5	RI-8	RI-11	RI-1		

## Form Diagram of Beginning Section mm. 1-97

### A Section mm. 1-45

mm:	1-4	4-8	9	10-12	13-16	17	20	22
Descript:	Initial Chord boundary chord, Row 2 P-0	Dyads, Row 2 P-1	Pillar, Row 2 P-0	Duet, Row 1 RI-8	Pillar, Row 2 P-11	Duet,		
Row 1	RI-10 (I-2) RI-11							
Ex:	(3.2, 3.4)	(3.5, 3.6)	(3.7)	(3.8)	(3.9)		(3.10)	

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24-26	27	29	31	33	36-38	39-45
Pillar, Row 2 P-6	Duet, Row 1 P-8	RI-0	RI-5	R-1	Pillar, Row 2 P-3	Transition
(3.11)	(3.12)	(3.13)	(3.14)	(3.15)	(3.16)	

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### B Section mm. 46-59

46-50	51-53	54-57	58-59
1 <sup>st</sup> phrase, Row 1 P-5, P-9	2 <sup>nd</sup> phrase, Row 1 P-10	3 <sup>rd</sup> phrase, Row 1 P-1, P-5	Transition, P-5 cont.
(3.17)	(3.18)	(3.19)	(3.20)

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### C Section mm. 60-67

60-63	64-67
1 <sup>st</sup> phrase, Row 1 R-6, R-2	2 <sup>nd</sup> phrase, Row 1 R-10, R-9
(3.21)	

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### B' Section mm. 68-82

68-76	90-97
1 <sup>st</sup> phrase (similar to mm. 46-53) Row 1 P-7, P-11	2 <sup>nd</sup> phrase (similar to mm. 54-59) Row 1 P-2, P-6
(3.22)	

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### C Section mm. 83-90

83-90	90-97
Parallel mm. 60-67 a half step higher	Transition
(3.23)	(3.24)

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Form Diagram of Middle Section mm. 98-191

Section 1 mm. 98-116

98-103 1 <sup>st</sup> phrase, Row 1 I-10 (3.25)	103-109 2 <sup>nd</sup> phrase, Row 1 P-7 (3.26)	110-116 3 <sup>rd</sup> phrase, freely composed (3.27)
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Announcement 1 mm. 117-121

117-121  
Row 1 P-1  
(3.28)

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Inner Reality mm. 121-127

121-127  
Row 1 P-0 in canon  
  
(3.29)

Tableau 1 mm. 128-137

128-133 Dialogue, Row 1 P-8  (3.30)	134-137 Canon, Row 1 P-2, P-9; P-3, P-10  (3.31)
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Tableau 2 mm. 138-146

138-140 Dyads, Row 1 P-11, P-0  (3.32)	141-146 More chaotic, chords from Row 1 RI-1, RI-0, RI-3  (3.33)
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Tableau 3 mm. 147-160

147-155 Dyads, Row 1 P-3, P-0, P-4 (3.34)	Melody, Row 1 P-9, P-10 (3.35)	156-160 Transition, Row 1 P-10 (3.35)
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Announcement 2 mm. 160-163

160-163  
Row 1 P-0  
(3.36)

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Row 2/A' mm. 163-181

163-166 Dyads, Row 2 P-2 (3.37)	167-176 Parallels A (mm 9-32), Row 1 RI-9, I-4, RI-1, RI-6 (3.38)	177-182 Transition, Row 1 P-9, P-11, P-1, P-2
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C'/Transition mm. 182-191

182-185 Parallels mm. 60-63, Row 1 P-3, P-6 (3.39)	186-191 Chords, Row 1 P-3 (3.40)
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Form Diagram of Last Section mm. 192-266

Contrasting Material mm. 192-219

192-200 1 <sup>st</sup> idea, chords and syncopated melody from fade Row 1 P-3, P-6 (3.41)	201-206 2 <sup>nd</sup> idea, chords and melody freely composed (3.42)	207-212 3 <sup>rd</sup> idea, sustained chords from Row 1 P-0, P-7, P-8 (3.43)	213-219 4-note chords and
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B' Section mm. 220-234

220-228 1 <sup>st</sup> phrase parallels mm. 68-76 a minor third lower Row 1 P-4, P-8	229-234 2 <sup>nd</sup> phrase parallels mm. 77-82 half step lower Row 1 P-1, P-5
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C Section mm. 235-242

235-238 1 <sup>st</sup> phrase with improvised melody Row 1 P-4 (3.44)	239-242 2 <sup>nd</sup> phrase	243-250 Transition, Row 1 P-0, RI-1, R-0, I-0
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Build-up to 12-note chord mm. 251-256

251-255  
Row 2 P-0  
(3.45)

Coda/Return to outer limits mm. 257-266

257-264 Parallels A mm. 4-12	265-266 Final Boundary Chord, Row 2 P-0 (3.3)
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