

5-10-2017

The Genesis of Aaron Copland's Piano Variations: Sketches, Drafts, and Other Manuscript Sources

Lillie Gardner

University of Connecticut, gardner.lillie@gmail.com

Follow this and additional works at: <https://opencommons.uconn.edu/dissertations>

Recommended Citation

Gardner, Lillie, "The Genesis of Aaron Copland's Piano Variations: Sketches, Drafts, and Other Manuscript Sources" (2017). *Doctoral Dissertations*. 1534.

<https://opencommons.uconn.edu/dissertations/1534>

The Genesis of Aaron Copland's *Piano Variations*: Sketches, Drafts, and Other
Manuscript Sources

Lillie Gardner, DMA

University of Connecticut, 2017

Aaron Copland's *Piano Variations*, composed in 1930, is his most important work for piano and one of the most significant works of his entire oeuvre. It is a staple of twentieth-century American piano literature and it has been analyzed in many published works. However, practically no studies have examined the sketches for the *Piano Variations*, which exist at the Copland Collection at the Library of Congress. The Collection includes five folders relating to the *Piano Variations*: the sketches, the final manuscript, two copies of the manuscript with handwritten edits, and the published score with Copland's handwritten orchestration (relevant to his 1957 *Orchestral Variations*). This sketch study summarizes and examines the content of the sketches, the manuscript, and the manuscript copies, focusing on the sketches and their ordering.

Once organized into a more logical ordering (as close to chronological as is possible to determine), the sketch pages can be subdivided into chronological draft groups that provide invaluable insights into Aaron Copland's compositional process, particularly related to his "assembling" process of composing sections of music out of its final order. This pioneer study uncovers earlier, hitherto unknown drafts of the *Piano Variations*, proposes a reordering of the sketch pages to aid future study, and draws conclusions from these sketches about Aaron Copland's compositional process and performance intentions for this monumental work.

The Genesis of Aaron Copland's *Piano Variations*: Sketches, Drafts, and Other Manuscript
Sources

Lillie Gardner

B.M., New York University, 2012

M.M., New York University, 2013

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

at the

University of Connecticut

2017

Copyright by
Lillie Gardner

2017

APPROVAL PAGE

Doctor of Musical Arts Dissertation

The Genesis of Aaron Copland's *Piano Variations*: Sketches, Drafts, and Other
Manuscript Sources

Presented by

Lillie Gardner, B.M., M.M.

Major Advisor

Dr. Alain Frogley

Associate Advisor

Dr. Angelina Gadeliya

Associate Advisor

Dr. Ronald Squibbs

University of Connecticut
2017

Acknowledgements

I was first attracted to Aaron Copland's *Piano Variations* after hearing it in an undergraduate music history class at New York University, and was finally compelled to study it as a pianist after hearing it again in Dr. Alain Frogley's American music seminar at the University of Connecticut in 2014. I am forever indebted to my piano teacher, Irma Vallecillo, for her consummate musical guidance in studying and performing this remarkable work. I am also grateful to Dr. Frogley for sharing his invaluable sketch study expertise with me and for his research mentorship throughout this journey, and to Dr. Ronald Squibbs for his insightful feedback on an earlier analysis and for helping me with the set theory and other analytical elements of this paper. Copland scholars Dr. Howard Pollack, Daniel Mathers, and Dr. George Parish were very gracious in answering questions and further directing my research.

This research would not have been possible without a doctoral research fellowship from the University of Connecticut School of Fine Arts. This fellowship allowed me to visit the Copland Collection at the Library of Congress in Washington, D.C. to study these sketches and manuscripts, and I am incredibly grateful to have had this extraordinary opportunity. I have also been supported by so many faculty members at the University of Connecticut, and I am thankful for Dr. Angelina Gadeliya's guidance during this final year of my degree.

Most of all, I would never have been able to pursue this doctorate without the unconditional and unending love and support of my family, and this accomplishment is theirs as much as it is mine.

Table of Contents

| | |
|--|-----|
| Notes on Abbreviations, Transcriptions, and Permissions..... | vi |
| Chapter One: Introduction and Historical Background..... | 1 |
| The Copland Collection..... | 3 |
| Chapter Two: The <i>Piano Variations</i> : Analysis..... | 7 |
| Chapter Three: The Sketches..... | 16 |
| ARCO 21.3..... | 16 |
| The Sünova Sketch: Suite for Two Pianos (1928) | 22 |
| The Fischer Title Page..... | 26 |
| The Esnault Rough Sketches: Subgroup One..... | 28 |
| The Esnault Rough Sketches: Subgroup Two..... | 40 |
| The Esnault Rough Sketches: Subgroup Three..... | 43 |
| The Schirmer Draft Sketch..... | 55 |
| The “Daguerre” Final Draft..... | 67 |
| Chapter Four: The Manuscript..... | 78 |
| Chapter Five: Conclusion..... | 89 |
| Appendix A..... | 94 |
| Appendix B..... | 95 |
| Appendix C..... | 96 |
| Appendix D..... | 98 |
| Appendix E..... | 99 |
| Bibliography..... | 100 |

Notes on Abbreviations, Transcriptions, and Permissions

T or Theme = the specific Theme section of the *Piano Variations* (the 11 measures before Variation I)

theme = the five-part theme that recurs throughout the *Piano Variations*

C = coda of the *Piano Variations*

LoC = Library of Congress

The individual variations of the final *Piano Variations* will be referred to by their Roman numerals (i.e. “Var. I”).

The page numbers assigned to the sketches by the Library of Congress will be referred to in quotation marks, as the re-ordering of these pages is a focus of this study. Unless otherwise noted, a page number that is not in quotation marks is a number that has been reassigned as a result of this study.

Most of the musical examples are excerpts from the sketches for the *Piano Variations* (ARCO 21.3 at the Library of Congress). These have been digitally transcribed by the author. Copland’s handwriting is usually very clear, but there is always a possibility that a digitally transcribed pitch is not the pitch that Copland intended. Most discrepancies are in the cases of ledger lines. The transcriptions aim to be as close to the notated pitch as possible.

All sketch images and use of sketch material are courtesy of the Library of Congress and are reproduced by permission of The Aaron Copland Fund for Music, Inc., copyright owner.

All excerpts from the published score are courtesy of Boosey & Hawkes, Inc.

Chapter 1: Introduction and Historical Background

Aaron Copland's *Piano Variations*, composed in 1930, is his most important work for piano and one of the most significant works of his entire oeuvre. It is a pivotal work in the twentieth-century piano literature and it is particularly noted for its aggressively stark, industrial character. By thirty years old, Copland had already composed his popular *Scherzo Humoristique: "Le Chat et la Souris,"* studied with Nadia Boulanger in Paris where he composed his *Passacaglia* (the first piano work of his "serious" style), and premiered his *Piano Concerto* back in America at age 26. By 1929 he had completed his *Symphonic Ode* for orchestra and his *Vitebsk: Study on a Jewish Theme* for piano trio, but his great orchestral works and the international prestige they brought him would come later. Prior to this, he had spent his youth in quiet rebellion against the German Romantic training of Rubin Goldmark, and his twenties frustrated with constant comparisons to George Gershwin (who was just two years his senior, and whose wildly popular *Rhapsody in Blue* had premiered only two years before Copland's own jazz-influenced *Piano Concerto*). When he finally composed his *Piano Variations* in 1930, they marked his new direction towards absolute music. The piece represents a total shift in Copland's pianistic style, while at the same time the work seems the inevitable next step in his output for the instrument. F. E. Kirby puts this stylistic shift best:

Stimulating an emotional response from the listener is not the aim; the dynamic quality of German Romanticism is not present. Instead, the music is presented as something there, stable, detached, well-made, and independent, thus conforming to an important quality of the neoclassical.¹

¹ Kirby, F. E. *Music for Piano: A Short History*. (Pompton Plains: Amadeus Press, LLC, 1995), 349.

Copland described the piece decades later as “the first of my works where I felt very sure of myself; I knew that if someone else had written a piece using the same materials, it would have evolved quite differently.”² Through composing the *Piano Variations*, Copland found his authenticity.

Copland believed that Walter Giesecking was the only pianist capable of premiering the piece, but Giesecking declined, writing to Copland:

I do not know an audience which would accept such crude dissonances without protesting...I am sure you will understand that a work of such severity of style is not possible among the normal types of concert-goers.³

Indeed, when Copland premiered the piece himself on a League of Composers program on January 4th, 1931, the reviews were mixed and mostly negative. The *Piano Variations* were disliked for being so bare, stark, dissonant, and percussive. The review in the *Herald Tribune* read:

Mr. Copland, always a composer of radical tendencies, has in these variations sardonically thumbed his nose at all of those esthetic attributes which have hitherto been considered essential to the creation of music.⁴

Copland later recalled these reviews, asserting: “But I was utterly convinced about it, and I was not going to be upset by early unfavorable reactions.”⁵ And immediately in 1931, Martha Graham choreographed the work for her ballet, *Dithyrambic*, and pianists like Victor Babin and John Kirkpatrick programmed the *Variations* shortly after in the

² Copland, Aaron and Vivian Perlis. *Copland: 1900 Through 1942*. (New York: St. Martin’s Press, 1984), 179.

³ *Ibid.*, 179.

⁴ Hamilton, David. Liner notes to *Aaron Copland: Works for Piano 1926-1948*. LP. New World Records, 1976.

⁵ Copland, Aaron and Vivian Perlis. *Copland: 1900 Through 1942*. (New York: St. Martin’s Press, 1984), 180.

following years.⁶ By the 1950s the *Piano Variations* was already considered a monumental contribution to the piano literature of the twentieth century. Copland even transcribed the piece for orchestra in 1957 (the *Orchestral Variations*), which further increased its exposure.

The Copland Collection

In 1930, Copland rented a small house in Bedford, New York to have a peaceful place in which to compose the music that had been brewing in his mind for at least two years. He was joined by his friend, writer Gerald Sykes, who was writing a novel and was also in need of a quiet place to work. Sykes later wrote of this time: “We discussed the *Variations* almost note by note—I think that was the main reason Aaron dedicated it to me...I lived with the *Piano Variations* for months.”⁷ After spending those winter and spring months in Bedford, Copland left with Sykes for the artists’ colony at Yaddo for the summer of 1930. He later wrote: “It was there I derived, from the sixty-two pages of sketches I had carried with me to Yaddo, the seventeen-page score of the *Piano Variations*.”⁸ Copland stayed at Yaddo until he returned to New York in November, and he premiered the *Piano Variations* on January 4th, 1931. The final piece was published in 1932 by Cos Cob Press, the catalogue of which was bought by Boosey & Hawkes in 1956. This original edition is the only version of the published piece.

In 1945, Copland was awarded the Pulitzer Prize for *Appalachian Spring* and had received other prestigious honors that established him as “the Dean of American

⁶ Copland, Aaron and Vivian Perlis. *Copland: 1900 Through 1942*. (New York: St. Martin’s Press, 1984), 183.

⁷ *Ibid.*, 173.

⁸ *Ibid.*, 174.

Composers.” Recognizing his national importance, beginning in the 1950s Copland made a regular habit of depositing his sketches and manuscripts at the Library of Congress. In 1990, after suffering nearly fifteen years of worsening dementia, Copland died of respiratory failure at age 90—but not before donating all of his papers to the Library of Congress at the end of 1989.⁹ The result of these decades of donations is an exhaustive collection of materials from throughout Copland’s professional and personal life. As the Library of Congress website describes:

The [Copland] collection numbers approximately four hundred thousand items, dating from 1910 to 1990 with a few nineteenth-century photographs, and includes his music manuscripts, printed music, personal and business correspondence, diaries and writings, photographic materials, awards, honorary degrees, programs, and other biographical materials. It is the primary resource for research on Aaron Copland and a major resource for the study of musical life in twentieth-century America generally, particularly from the 1920s to the 1960s.¹⁰

And as Copland biographer Howard Pollack notes, it is one of the largest collections devoted to a single musician in the world.¹¹ This extensive collection of Copland’s well-documented life includes over 2,500 pages of Copland’s sketches for his music, and over 100 of these pages are from the period of the *Piano Variations*’ composition, 1928-1930.

Those “sixty-two pages of sketches” that Copland recalls bringing with him from Bedford to Yaddo are included in the collection, but many of them are catalogued out of order. Once put into an ordering that is as chronological as is possible to determine, they can be subdivided into four main groups of documents, two of which are drafts. This

⁹ “About this Collection.” Aaron Copland Collection. Library of Congress.
<<https://www.loc.gov/collections/aaron-copland/about-this-collection/>>.

¹⁰ *Ibid.*

¹¹ Pollack, Howard. *Aaron Copland: The Life and Work of an Uncommon Man*. (New York: Henry Holt and Company, 1999), 549.

proposed reordering will be discussed throughout the following chapters, but can be initially reviewed in Appendix C. Little attention has been given to these sketches, and virtually no attention has been given to their ordering. In his 1999 biography, *Aaron Copland: The Life and Work of an Uncommon Man*, Howard Pollack acknowledges the existence of the sketches and mentions that the *Piano Variations* are derived from Copland's unfinished 1928 "Suite for Two Pianos"—information that can only be found in the sketches themselves, which include these 1928 pages. But Pollack does not expand on this, as attending to the order of the sketch pages for one piece of music would not have been within the scope of his biography. In 1993, George Parish presented an unpublished paper, "The Sketches for Copland's Piano Variations," at the Charles Ives/Aaron Copland Music Festival in Colorado, and this is the only known source to date that has solely dealt with the sketches. Unfortunately, Parish discarded this research many years ago, but recalls that it was primarily related to the notion of form and the difficulty that Copland had with ordering this piece.¹² The paper apparently did not deal with the ordering of the sketch pages, but focused on that of the variations themselves (both will be discussed in this study). Also from 1993, a master's thesis by Kevin Lieb from the University of Cincinnati, "Analytic Perspectives of Aaron Copland's *Piano Variations*," contains the most thorough examination of the sketches in existence (perhaps after the lost Parish paper). Lieb's thesis focuses on analytical approaches to the piece, but includes a brief chapter (six pages) covering the sketch materials as well as an appendix that outlines the contents of each sketch page. Lieb does not acknowledge the disorder of the sketch pages at the Copland Collection other than the more obvious

¹² Parish, George. Personal interview. 3 Feb. 2017.

reverse order of pages “51”-“62”—but even this ordering, as will be seen in Chapter 3, is more complicated than Lieb asserts.

Chapter 2 of this study will provide a general analysis of the published *Piano Variations*. It is not the purpose of this chapter to engage in a deep-level analysis of the piece; it is merely to familiarize the reader with the motive transpositions and musical contents of each variation, and to demonstrate the work’s tight construction and inevitable architecture. Kevin Lieb’s thesis is a thorough resource for those wishing to explore the piece analytically beyond the confines of this paper. Chapter 3 is the focus of this study, and it will discuss the content and the reordering of the 70 pages of sketches in the Library of Congress’s Copland Collection archives. Chapter 4 will discuss the final stage of the piece’s composition: its manuscript as well as the manuscript’s photocopy and photostat, both of which contain final edits by Copland that he then transferred back onto the original manuscript. Chapter 5 will summarize conclusions about the process and evolution of Copland’s composition of the *Piano Variations*, as it will be possible to see a chronological timeline of the composer’s drafting and edits.

Chapter 2: The *Piano Variations*: Analysis

The *Piano Variations*, which takes about eleven minutes to perform, contains a theme, twenty variations, and a lengthy coda. The work is loosely based on serialist techniques but is not strictly serial since Copland breaks a few rules: there are tonal elements throughout, he repeats many of his row pitches, and his “row” only consists of four pitches: E, C, D#, and C#. The entire piece is built on this four-note row, <4031>, which is transposed multiple times. Some of the most obvious traits of the piece are the brevity of the variations themselves, the abundance of major sevenths and minor ninths (derived from the semitones in the row), the implied tonality of C-sharp minor (also derived from the row, which ends on C-sharp and is comprised of pitch classes from that key), the constantly shifting meter, and the continuity of the variations. The transitions are mostly imperceptible, and many of the variations include elements that preview or predict a main feature of the following variation. As Julia Smith writes, “each variation is related to the following in the sense that it builds architecturally, solidly, one after the other.”¹³ This would seem to contradict Copland’s claim that he worked on the variations individually and that the piece was “not composed in the consecutive order of its finished state.”¹⁴ He brushed off this contradiction by simply stating that “[o]ne fine day, when the time was right, the order of the variations fell into place.”¹⁵ As will be seen in Chapter 3, the sketches provide valuable evidence to support his claim. They also demonstrate, however, that even as he wrote them out of order, he was generally aware of which part

¹³ Smith, Julia. *Aaron Copland: His Work and Contribution to American Music*. (New York: E. P. Dutton & Company, Inc., 1955), 129.

¹⁴ Copland, Aaron and Vivian Perlis. *Copland: 1900 Through 1942*. (New York: St. Martin’s Press, 1984), 174.

¹⁵ *Ibid.*, 174.

of the piece his notation was intended for. This chapter will focus on a slightly more in-depth analysis of the theme, since it is important to understand its construction when considering the sketch material, and will more generally describe the construction of the rest of the piece.

The *Piano Variations* can be divided into two halves of twelve sections each (with the coda consisting of three sections). The eleventh variation ends the first half and serves as a bridge to the second half. Nan Coolsma writes that the two halves are “*separated* by the calm, sonorous eleventh variation” and doesn’t believe this variation belongs to either half.¹⁶ And Copland himself claimed that the variations simply divide evenly into two groups of ten, which groups the eleventh variation with the second half.¹⁷ However, the eleventh variation is clearly a continuation and conclusion of the preceding variations (which become slower and slower until this “Lento” variation) and its opening material is also echoed at the end of the coda (and therefore of the entire piece) which further contextualizes it as ending material. In addition to this, the end of Var. X elides with the beginning of Var. XI, but Var. XI has a clean ending that does not evolve into or elide with the beginning of Var. XII. This entire first half—including Var. XI—also relies “almost completely on the steady quarter-note beat”¹⁸ throughout incessant meter changes, and this predictable pulse changes immediately in Var. XII, when the motive phrases are composed in sixteenth notes for the first time. The subsequent variations become much more rhythmically complicated and accelerated than those in the first half

¹⁶ Coolsma, Nan. “Aaron Copland’s *Piano Variations*: A Study in Character.” *McMaster Music Analysis Colloquium*, vol. 4 (2005): 41.

¹⁷ Copland, Aaron and Vivian Perlis. *Copland: 1900 Through 1942*. (New York: St. Martin’s Press, 1984), 182.

¹⁸ Smith, Julia. *Aaron Copland: His Work and Contribution to American Music*. (New York: E. P. Dutton & Company, Inc., 1955), 130.

of the piece. It does not slow back into a quarter-note pulse until the “Poco largamente” section of the coda. The primary way in which Var. XI *does* serve as a bridge to the next section is through its motive: it begins with the motive transposition <6253> which is the transposition used in Var. XII. However, many of the variations “look ahead” to the next in similar ways, and this eleventh variation is ultimately part of the first half of the piece’s structure. Further support for this organization was found in the analysis of the sketches; the reordering process revealed a hitherto unknown draft sketch of the first half of the piece (the Schirmer Draft Sketch). It ends with the eleventh variation.

Each section of the piece is based on the same theme, which begins with a direct statement of the primary motive (or “row”), <4031>, initially spelled as E-C-D#-C#. These four pitches are truly the germ of the entire composition. Neil Butterworth writes that this restricted row “serves for all the variations with remarkable economy, ingenuity and craftsmanship in an uncompromising, declamatory manner.”¹⁹ The semitones in the motive allow for the possibility of other dissonances: “Throughout the piece, the semitone, appearing frequently as a minor ninth, and its complement, the major seventh, are privileged, providing some pungent harmonies.”²⁰ The motive also highlights a struggle between C major and C-sharp minor in its shifting thirds.²¹ This struggle continues throughout the piece but is eventually won by C-sharp minor.

The primary motive is only the first segment of the work’s recurring theme. The theme has a total of five segments, and the first four of them are usually followed by

¹⁹ Butterworth, Neil. *The Music of Aaron Copland*. (London: Toccata Press, 1985), 54.

²⁰ Coolsma, Nan. “Aaron Copland’s *Piano Variations*: A Study in Character.” *McMaster Music Analysis Colloquium*, vol. 4 (2005): 39.

²¹ Smith, Julia. *Aaron Copland: His Work and Contribution to American Music*. (New York: E. P. Dutton & Company, Inc., 1955), 129.

“interruption” notes. The rhythm and enharmonic spelling of the segments vary throughout the piece, but they are shown as simple quarter notes in Ex. 2.1:

Example 2.1: The *Piano Variations* theme subdivided into five segments



The first segment is the <4031> motive and the second is an expansion of it. The third segment functions as a false start to the fourth, and the fourth segment opens with the ascending E-F#-G#. This phrase beginning will prove important throughout the sketches, as Copland ultimately alters it for the Theme section, changing it to the more erratic E-C#-G# (seen in Ex. 2.2). The fifth segment is a simple descent of E-D#-C# and functions as a codetta of the previous material.²²

The Theme section itself (the first eleven measures of the piece) can be seen in Ex. 2.2, where these five segments can be easily traced. At the end of the Theme, the final E-D#-C# descent overlaps with Var. I, and the closing C# pitch is extended into Var. I not only by its tie, but also by its reiteration an octave lower after the motive restarts in the upper voice. The Theme also “makes use of the harmonic obtainable by striking a note an octave above its silently depressed counterpart...a novel technique in 1930.”²³ This occurs in the second and fifth measures of the Theme, and it is curious that this technique—such an important feature of the opening statement—is never again used in the piece.

²² Coolsma, Nan. “Aaron Copland’s *Piano Variations*: A Study in Character.” *McMaster Music Analysis Colloquium*, vol. 4 (2005): 40.

²³ Young, Douglas. “The Piano Music.” *Tempo*, no. 95 (1970-1971): 15.

Example 2.2: Theme (five theme segments separated by four occurrences of *sff* “interruption” notes) and mm. 1-4 of Var. I (including the first two theme segments)

The image displays a musical score for piano. The top system is the 'Theme', marked 'Grave' with a tempo of 48 beats per minute. It features a bass clef and a key signature of one sharp (F#). The tempo instruction is '(♩ = 48) (strike each note sharply)'. The dynamics include *f* (forte), *non legato, deliberamente* (non-legato, deliberately), and *sff* (sforzando). The middle system continues the Theme, showing a melodic line with a triplet of eighth notes and a *sff* dynamic. The bottom system is the first measure of Variation I, marked with a circled '1' and a tempo of 64 beats per minute. It features a treble clef and a key signature of one sharp. The tempo instruction is '(♩ = 64)'. The dynamics include *p* (piano) and *molto espress.* (molto expressive). The variation begins with a melodic line in the right hand and a supporting bass line in the left hand.

Piano Variations by Aaron Copland
 © Copyright 1932 by The Aaron Copland Fund for Music, Inc.
 Copyright Renewed. Boosey & Hawkes, Inc. Sole Licensee.
 Reprinted by permission of Boosey & Hawkes, Inc.

Var. I contains the same five theme segments, but it is written in canon and lacks the harsh “interruption” notes of the Theme. The original melodic leaps of 7ths and 9ths in the Theme are transposed to produce a line confined to one register. This variation is in fact a more pure version of the theme than is the Theme itself, and Copland wrote that this is a result of his experimentation with variation form—that the work

reverses the usual procedure by putting the simplest version of the theme second, naming “theme” what is, properly speaking, a first variation. The idea was to present the listener with a more striking version of the theme first,

which seemed more in keeping with the generally dramatic character of the composition as a whole.²⁴

The first half of the *Piano Variations* can be further divided into four groups: the Theme and Var. I-III, Var. IV-V, Var. VI-VII, and Var. VIII-XI. These groups are determined primarily by tempo and motive transpositions. The Theme and Var. I-III use the same motive (<4031>) and the tempo gradually increases with each variation. Var. IV-V both use the <4031> motive but the motive is now verticalized and neither variation contains a melodic statement of it. In the left hand part of Var. V, there is also a verticalization of the motive transposed as <7364>. These two variations are in the same tempo, which is slower than the final tempo of the first group. Var. VI-VII use the just-introduced transposition <7364> and are also in the same tempo (now faster). Variations VIII-XI each feature a new transposition of the motive (<e7t8>, <8475>, <5142>, and <6253> respectively) and the tempo gradually decreases with each variation, culminating in the “Lento” Var. XI. Overall, these groupings create the palindromic effect of 1+3, 2, 2, and 3+1:

Table 2.1: General formal chart of the Theme through Var. XI (first half)

| 1+3 | | | | 2 | |
|---------------------------|--------|---------|----------|---|--------|
| Theme | Var. I | Var. II | Var. III | Var. IV | Var. V |
| tempo gradually increases | | | | same tempo | |
| <4031> | | | | <4031> upper voice; <7364> lower voice | |

| 2 | | 3+1 | | | |
|------------|----------|---------------------------|---|--------|---|
| Var. VI | Var. VII | Var. VIII | Var. IX | Var. X | Var. XI (bridge) |
| same tempo | | tempo gradually decreases | | | |
| <7364> | | <e7t8> | <4031> upper voice; <8475> lower voice | <5142> | <6253> first 6 mm; <5142> last 6 mm. |

²⁴ Hamilton, David. Liner notes to *Aaron Copland: Works for Piano 1926-1948*. LP. New World Records, 1976.

Each transposition of the motive relates to the previous transposition via at least one shared pitch class. <7364> is subtly introduced in the vertical left hand part of Var. V, and shares pitch classes 4 and 3 with <4031>. <7364> then takes over as the primary motive for the next two variations. As seen in Table 2.1, each transposition in Vars. VIII-XI shares one or two pitch classes with its preceding transposition. And, as mentioned above, the <6253> introduced in Var. XI will become the primary transposition in Var. XII. A more complete table showing the tempi, motives, dynamics, and section lengths of this first half is in Appendix A.

The second half of the piece is similarly divided—albeit more loosely—into four groups based on tempo and motive:

Table 2.2: General formal chart of Var. XII through the coda (second half). (The coda sections are: “Subito lento moderato,” “Poco largamente,” and “Più largamente ancora.”)

| 2 | | 5 | | | |
|-----------------|-----------|------------|---------|----------|-----------|
| Var. XII | Var. XIII | Var. XIV | Var. XV | Var. XVI | Var. XVII |
| tempo increases | | same tempo | | | |
| <6253> | <6253> | <4031> | <4031> | <4031> | <4031> |

| | 2 | | 3 (coda) | | |
|---|-----------------|---------|-----------------|--------|--------|
| Var. XVIII | Var. XIX | Var. XX | SLM | PL | PLA |
| | tempo increases | | tempo decreases | | |
| <9586> & <e7t8>; "int." notes <4031> | <e7t8> | <e7t8> | <4031> | <4031> | <4031> |

Var. XVIII is transitional in nature, and it could be argued that it groups better with Vars. XIX and XX. This is due to the introduction of the <e7t8> motive (<4031> is no longer of primary importance), as well as the *scherzando* at Var. XVIII’s opening. Although this is not a specified tempo change, it could imply the beginning of the tempo increase that

starts more obviously with Var. XIX. The reason it is not grouped with these following variations is because of its sense of “ending” and Var. XIX’s clear sense of “beginning.” These are created by the treatment of the motive through note values and rhythmic activity. The large group of Vars. XIV-XVIII is a development of the <4031> motive. This motive is stated clearly in Var. XIV (in quarter notes); D or pitch class 2 is added to it in Var. XV (in eighth notes), seemingly filling in the “hole” of <4031> by adding this missing pitch class; in Var. XVI pitch class 1 is all but removed from the primary motive, which is closer to being <4032> (also in eighth notes); the motive in Var. XVII returns to <4031>, still in eighth notes but now including sixteenth-note motivic filigree as the “interruption” notes; and Var. XVIII continues the use of sixteenth-notes and could almost be interpreted as a codetta to Var. XVII with its *pp* dynamic level and sparser texture. Var. XIX begins with a clear, noble statement of the theme in half notes and thus feels strongly like the beginning of a new section. Interestingly, the formal discrepancy here coincides with one of the places Copland most struggled with in the sketches: the opening of Var. XIX, the final version of which was not decided upon until after he had initially notated the final manuscript (to be discussed in Chapter 4). As with the first half of the piece, a more complete table comparing these second half details is in Appendix B.

As seen in Table 2.2, the transpositions of the motive in the second half do not relate as closely to each other as those in the first half. While there is some overlap from the first to second groups (pitch class 3), the <9586> does not share any pitch classes with the preceding motive and the <e7t8> only relates via the 8 to <9586>. As a result, the sudden return of <4031> in the coda is all the more dramatic, like the thread

connecting the transpositions has been severed as the original motive returns with a vengeance.

The table in Appendix B shows a much higher number of measures per variation for Variations XIV-XX. These variations are in significantly faster tempi with time signatures centering on the eighth-note beat, and they are much more rhythmically active than those in the first half of the piece. Thus they are still of roughly the same time lengths as the earlier variations. It can also be seen in this table that Var. XX has a second “half” (*Poco accell. ancora*). This is not treated as its own section—such as the three parts of the coda—because it is merely a continuation (a rather obsessive one) of a rhythmic motive introduced in this variation’s first half. The three parts of the coda respectively parallel the contents of Vars. IV and V, X, and XI, which further unifies the work. These parallels and other variation relationships become more obvious through the examination of the sketches.

Chapter 3: The Sketches

[The *Piano Variations*] was not composed in the consecutive order of its finished state. I am told that this is at odds with what I have written about the piece—that each variation is meant to develop organically from the previous one and all contribute to a carefully constructed whole. While this is so, it is also true that I worked on the variations individually, not knowing exactly where or how they would eventually fit together. I cannot explain this contradiction. One fine day when the time was right, the order of the variations fell into place. That time was not to come until after we left Bedford Village for Yaddo, the beautiful estate in Saratoga Springs, New York, that had been endowed as an artists' colony, where Gerald [Sykes], Clurman, and I had been invited to spend the summer of 1930. It was there I derived, from the sixty-two pages of sketches I had carried with me to Yaddo, the seventeen-page score of the *Piano Variations*.²⁵

ARCO 21.3

The Copland Collection at the Library of Congress contains five items relating to the *Piano Variations*. They are each assigned ARCO numbers (“ARCO” deriving from the name “Aaron Copland”), which label the collection’s manuscripts and published works in an order established by Copland. Everything related to the *Piano Variations* is categorized under ARCO 21. The original manuscript (ARCO 21) and the sketches (ARCO 21.3) were donated to the Library by Copland on December 19, 1958.²⁶ (The manuscript is signed: “Gift, Aaron Copland, Dec. 31, 1958.”) The photocopy and the photostat of the manuscript (ARCO 21.1 and 21.2) along with the published piano score

²⁵ Copland, Aaron and Vivian Perlis. *Copland: 1900 Through 1942*. (New York: St. Martin’s Press, 1984), 174.

²⁶ Wintle, James. “Library Question – Answer.” E-mail to the author. 7 Feb. 2017.

(ARCO 21a) were part of the large donation that Copland left to the Library at the end of 1989.²⁷ Here the items are listed roughly chronologically, though Copland labeled the manuscript as the main source material:

Table 3.1: Items related to the *Piano Variations* in the Copland Collection

| ARCO Number | Title | Description | Pages |
|-------------|--------------------|--|-------|
| 21.3 | "Piano Variations" | Sketches | 70 |
| 21 | "Piano Variations" | Manuscript (ms) | 20 |
| 21.1 | "Piano Variations" | Photocopy of ms (ARCO 21) with handwritten edits | |
| 21.2 | "Piano Variations" | Photostat of ms (ARCO 21) with handwritten edits | |
| 21a | "Piano Variations" | Piano solo, published (1932) w/ handwritten orchestral indications | 20 |

This chapter will examine the sketches for the *Piano Variations* (ARCO 21.3) and the following chapter will consider the manuscript and its copies (ARCO 21, 21.1, and 21.2). The published score with Copland's orchestral indications (ARCO 21a—the letter in the label signifies a published work) is pertinent to his later *Orchestral Variations* (1957) and its contents are not relevant to the scope of this study.

The sketches for the *Piano Variations* (ARCO 21.3) consist of 32 leaves of paper—three of these are larger-sized leaves folded to create four pages each, and the remaining 29 leaves are not folded, each resulting in two pages. This translates into 70 pages, although the Library of Congress lists ARCO 21.3 as a 63-page item. Kevin Lieb also mentions working with 63 pages, referring to the 62 pages that Copland writes about

²⁷ Wintle, James. "Library Question – Answer." E-mail to the author. 7 Feb. 2017.

carrying to Yaddo and noting that the final cover page makes it 63.²⁸ Despite the fact that the sketches are considered to be 63 pages, the Library of Congress does describe them as consisting of 12 pages that are 11.5” x 16” and 58 pages that are 16” x 12”, totaling 70 pages.²⁹ In the 1970s, the Library of Congress filmed and numbered the pages in the order they were received, thus the page numbers do not necessarily represent Copland’s own numbering.³⁰ Most of the sketch pages are stamped with a page number in the upper right or left corner, starting with “2.” There is no page stamped with “1” nor with “47,” so only 61 pages have assigned numbers. There are nine remaining pages that are unnumbered: one page likely because there is nothing notated on it besides the roman numeral “X”; the front and back of a title page are unnumbered; there is an unnumbered page that comes between “46” and “48” and is presumably the missing “47”; the backs of pages “2,” “19,” and “63” are unnumbered; and there is an extra sheet of manuscript paper after the last page (“63”) that is unnumbered. This brings the total number of pages accounted for up to 70.

The Copland Collection catalogue’s assertion that there are twelve 11.5” x 16” pages and 58 16” x 12” pages is incorrect. It may be referencing that there are twelve pages resulting from the three folded leaves, and 58 pages resulting from the 29 non-folded leaves, but the measurements are inaccurate. The 70 pages of sketches consist of five different paper types of four different measurements. The paper types can be determined from printed or watermarked publisher’s names that are present on some of

²⁸ Lieb, Kevin. “Analytic Perspectives on Aaron Copland’s *Piano Variations*.” Masters thesis, (University of Cincinnati, 1992), 61.

²⁹ Copland, Aaron. [*Piano Variations sketches*]. Notated Music. Retrieved from the Library of Congress, <<https://www.loc.gov/item/copland.sketch0011/>>.

³⁰ “About this Collection.” *Aaron Copland Collection*. The Library of Congress, n.d. Web. 3 Jan. 2017. <<https://www.loc.gov/collections/aaron-copland/about-this-collection/>>.

the manuscript leaves. Each leaf without these markings has an identical number and size of staves and the same page measurement as one that can be identified with text, and is thus matched to that paper type classification. There are no leaves in ARCO 21.3 that cannot be placed into one of the following categories of paper types:

Table 3.2: Paper types included in the sketches (ARCO 21.3)

| Publisher | Page measurement | Number of leaves |
|------------------|-------------------------|-------------------------|
| Carl Fischer | 10.75" x 13.5" | 1 |
| Sünova | 10.75" x 13.5" | 2 |
| Lard Esnault | 10.5" x 13.75" | 16 |
| G. Schirmer | 10.5" x 13.25" | 9 |
| J. Daguerre | 11.75" x 15.75" | 7 |

Two of the three earlier mentioned leaves that fold into four pages are Lard Esnault (and are thus 21" x 13.75"); the other is J. Daguerre (and is thus 23.5" x 15.75"). These are accounted for in Table 3.2 as page measurements for simplicity.

Because the sketches are numbered out of their original order, the paper types are helpful to dividing the 70 pages of sketches into chronological subcategories. The two Sünova leaves are from a 1928 sketch for a suite for two pianos. The single Carl Fischer leaf is a title page (the manuscript—ARCO 21—is also on Carl Fischer paper, probably coincidentally). The G. Schirmer pages can be reordered into an early rough draft of the first half of the piece. The J. Daguerre pages—along with six Schirmer pages and six Esnault pages—can be ordered into a final draft of the entire piece. The notations on the remaining pages of Lard Esnault paper are the most rough of all the sketches. With a few exceptions, they are impossible to put into an order of their own. It is clear that most of the notation on these pages pre-dates the more complete drafts on the Schirmer and Daguerre pages, but it is also apparent that Copland returned to these as scratch paper

between other draft attempts. Thus, Copland’s “63 pages of sketches” can more accurately be described as 70 pages divided into the following items in generally chronological order:

Table 3.3: Proposed subcategories of ARCO 21.3

| Item | Paper type | Number of pages |
|--|--|------------------------|
| The Sünova Sketch: Suite for Two Pianos (1928) | Sünova | 3 |
| The Fischer Title Page | Carl Fischer | 2 |
| The Esnault Rough Sketches | Lard Esnault; one page of Sünova | 26 |
| The Schirmer Draft Sketch | G. Schirmer | 10 |
| The “Daguerre” Final Draft | J. Daguerre; some Schirmer and Esnault | 26 |

There are three “outlier” pages (two Schirmer and one Esnault) not accounted for in the above table; these will be discussed in future sections and their placement in the reordering can be seen in Appendix C. The writing on the 70 pages of sketches is almost exclusively in pencil. Two pages of the Schirmer manuscript contain minor edits in black ink. A few pages of the Esnault sketches contain different ordering numbers in black ink, red pencil, and blue pencil. These will be discussed in their respective sections. Unless specifically noted, all writing and notation referred to from ARCO 21.3 is in pencil.

Because the paper types mostly correspond with the different draft stages in ARCO 21.3, each item will be referred to by the publisher name of its primary paper type. The following sections will consider the ordering and content of: The Sünova Sketch, The Fischer Title Page, The Esnault Rough Sketches, The Schirmer Draft Sketch, and The “Daguerre” Manuscript Draft (“Daguerre” in quotation marks because there are also Schirmer and Esnault pages included in this draft). The final manuscript, ARCO 21,

will be addressed in Chapter 4. The justifications for the ordering and the correspondence between paper types and draft stages will be addressed throughout the chapter, but to gain an initial idea of the ordering, Appendix D shows the Library of Congress's ordering of the pages and Appendix C shows the proposed re-ordering of these pages.

Finally, there is an online collection of the Copland Collection that differs slightly from the archival collection located in Washington, D. C., and this paper addresses the archival collection as it was accessed on June 14th, 2016. The online collection of the Copland Collection was developed in 2000 to mark the centennial of Copland's birth, and while it does not contain every item in the archives, it does contain approximately one thousand items from 1899-1986, including the sketches for the *Piano Variations*. There are only minor differences in the way the sketches are presented online versus their ordering at the Library of Congress. Page 1 of the online collection is the title page that is included in between pages "42" and "43" of the archival collection; the online collection's pages 2-36 match those of the archival collection; the online collection's page "37" is the archival collection's untitled page with the Roman numeral "X" at the top of it; and the online collection's pages 38-64 match the archival collection's pages "37"- "63". The online collection does not include any of the blank sides of leaves that are unnumbered in the archival collection, resulting in a 64-page document rather than a 70-page document. The only noteworthy difference is the title page that is used as page 1. Since the website for the online collection states that the pages "are presented here in the order that Copland produced them," perhaps this title page was originally used as a title page for the entire 70-page set and has since become out of order. This is also ordered as

page 1 in Lieb's 1993 study, further suggesting that the page was later placed out of order.

The Sünova Sketch: Suite for Two Pianos (1928)

The two leaves (or four pages) of Sünova paper are numbered as pages "15"- "18" by the Library of Congress despite the fact that three of these pages are from two years prior to the rest of ARCO 21.3. Page "15" is the only exception, as its content belongs with the Esnault pages preceding it. A few sections of the Esnault sketches are labeled in the margins with circled letters—page "12" has "O" and "M," page "13" has "N," page "14" has "P," and page "15," despite being on Sünova paper, has "R" and "Q." Thus, it seems that Copland simply used the blank side of one of the 1928 papers when he was sketching his musical ideas in 1930. Page "15" will therefore be included in "The Esnault Rough Sketches" section.

Page "16" is labeled:

Suite for 2 Piano [sic]
I (1928)

The *Piano Variations* motive begins in the first measure in presumably the second piano part (the parts are not labeled and there are no clefs notated in the five staves used). Assuming the lowest two staves are in the bass clef, the higher voice contains single notes E-C-D#-C# (the infamous <4031>) against octaves in the bass of D#-C#-E-C, creating dissonant 7ths and 9ths:

Example 3.1: Sketch from the opening line on page “16” of ARCO 21.3



This relates to the theme and to the coda of the *Piano Variations*, the opening of the “Poco largamente” matching the sketch most closely:

Example 3.2: Mm. 1-5 of the “Poco largamente” of the coda (the missing first pitches of the theme—E against D#—elide with the end of the previous section)

Piano Variations by Aaron Copland
 © Copyright 1932 by The Aaron Copland Fund for Music, Inc.
 Copyright Renewed. Boosey & Hawkes, Inc. Sole Licensee.
 Reprinted by permission of Boosey & Hawkes, Inc.

The presumed first piano part, or the notation in the upper two staves of the sketch (Ex. 3.1), consists of a triplet figuration that is not distinctly related to anything in the *Piano Variations*. The middle staff contains the primary melody, which, as Howard Pollack

points out, is a melodic fragment used in both the 1926 *Nocturne* and the *Symphonic Ode* that was composed in 1929 (the year after this sketch). Interesting that “the *Variations*’ famous four-note motto began life not as a bold theme in its own right but as the support for” this reused melodic fragment.³¹ The next line of notation is the motive in single notes and the third notated line (Ex. 3.3) relates to material in the coda and Var. VI; because these two lines seem to connect so exactly with the final version of the *Piano Variations* and are not written on multiple staves, there is a possibility these were notated after 1928 when Copland was using this leaf as scratch paper as he did with the back side of it.

Example 3.3: Sketch from page “16” of ARCO 21.3



Page “17” is labeled again with “I,” but also with “Introduction (Fantasie)” and “(Suite for 2 Pianos)”. It contains the same motive from page “16,” this time with bass clefs included to clarify the pitches are indeed E-C-D#-C#. There are also two sketches on this page that resemble the counterpoint in Var. I, with the left hand part lagging behind the right hand (Ex. 3.4). This idea is expanded into a canon in the final Var. I, with the left hand part further delayed and composed with longer note values.

Example 3.4: Sketch from page “17” of ARCO 21.3



³¹ Pollack, Howard. *Aaron Copland: The Life and Work of an Uncommon Man*. (New York: Henry Holt and Company, 1999), 150.

Page “17” also includes brief sketches of a triplet figuration relating to that of page “16” with slightly altered rhythm. The last sketch on the page is a reversal of the top of page “16,” with the <4031> motive (now spelled E-C-Eb-Db) in 7ths and 9ths in the first piano part and the triplet idea in the second piano part. The top of page “18” is marked “II / Bagatelle” and appears to be music notated for only one piano; the entire page has an X through it and none of the notation significantly corresponds with any music in the *Piano Variations*. The only connection it has with the other pages is that its roman numeral “II” presumably relates to the “I” on the other side of the leaf (page “17”). Thus, the material relating to the final *Piano Variations* in the Sünova pages is as follows:

Table 3.4: Sünova Sketch contents related to the *Variations*

| Sünova Sketch | |
|---------------|---|
| LoC Numbering | Related Variations |
| “16” | T, C, VI |
| “17” | T, C, I |
| “18” | n/a (poss. mvt of suite for two pianos) |

Because of the “1928” label and the fact that the two relevant pages (“16” and “17”) are sketches for a two-piano suite, it is appropriate to place these at the beginning of the chronological order of the 70 pages of ARCO 21.3. It seems possible that “17” in fact precedes “16” because “17” has sketches of the triplet figuration and of the *Piano Variations* motive that are not put together until the bottom of the page, and then again with the parts switched on page “16.” But the reverse can also be argued, as “17” includes the second theme segment (the E-C-E-D#-C# expansion) whereas “16” merely repeats the same motive. As this is all speculation, it is safest to leave them unordered but grouped together:

Table 3.5: Re-ordered numbering of Sünova Sketch

| Re-ordered Numbering | Library of Congress Numbering |
|----------------------|-------------------------------|
| 1-3 | “16”-“18” |

One of the most important takeaways from the Sünova pages is the immediate clashing of major 7ths and minor 9ths in this early 1928 form of the motive. As discussed in Chapter 2, these dissonances are a major trait of the piece as a whole, but Copland ultimately delays the full effect of them until Var. II in the final piece. He pares down this original idea of the motive in 7ths and 9ths with octave doublings into a single-note motive at the opening of the final piece, which is partly what makes the beginning so stark and severe, setting the tone for the rest of the work and leaving infinite space open for future variations to explore. As noted, it is not until the coda that this 1928 motivic material appears almost unchanged. It is as if Copland began his process by writing the climax of the piece (or perhaps more accurately what Rachmaninoff would call the “point” of the piece³²) and then stripped it down to find its inherent possibilities for the preceding variations.

The Fischer Title Page

The Fischer title page is simply a single leaf of blank Fischer manuscript paper with five lines of text scrawled in the middle of it. It is impossible to place chronologically with any certainty, but this study proposes that it be ordered after the Sünova sketch. The titles imply that this page is from early on in the process (due to the

³² Schonberg, Harold C. *The Great Pianists: From Mozart to the Present*. (New York: Simon & Schuster Paperbacks, 2006), 391.

conclusive title, “Thematic Variations”) but it must be pre-dated by the Sünova pages, which existed before the *Piano Variations* was being sketched. The Fischer page offers a valuable glimpse into Copland’s struggle with the title for the piece, as it reads:

Piano Variations
Twenty (?) Melodic Variations
(Melodic Variations)
Thematic Variations
(1930)

And below this are the erased words:

Arranged for piano – 4 hands
by the composer

The words “Thematic Variations / (1930)” are the most authoritative on the page—the pencil lead is thicker and darker, and these lines slant at a different angle than the title options above it, seeming to suggest they were written at a different time. The erased words could be interesting considering that the theme for the *Piano Variations* first originated in the sketch for the two-piano suite—they could suggest a paring down in the piece’s evolution from two-piano to four-hands and finally to piano solo. But there is no way to confirm that the erased words were not on the page prior to Copland’s using it as a title page for the *Piano Variations* sketches, and there is no indication in any of the sketches that Copland ever intended the work for four hands.

Other examples of Copland’s titling struggles further help to contextualize the Fischer page. Page “3” of ARCO 21.3 is titled “Thematic Variations for Piano (1930)” and page “5” (labeled “Jan 1930”) has the following list scrawled at the top:

Fantasia on an Original Theme
Variations for Piano
Variations on a Theme
Chaconne
Declamations on a Serious Theme

→ Thematic Variations
Theme and Variations

Both of these pages belong to the Esnault Rough Sketches. The Schirmer draft does not have a title, but the “Daguerre” Final Draft is labeled “Piano Variations (1930),” implying that Copland had landed on this title prior to notating the final manuscript (ARCO 21), and that this Carl Fischer title page (“2”) must be from early on in the composition process. Ironical, though, that the very first title idea on this page is in fact “Piano Variations.” With the Sünova sketch re-ordered as pages 1-3, this makes the Fischer leaf pages 4-5.

The Esnault Rough Sketches: Subgroup One

The Esnault Rough Sketches contain page “15” of the Sünova paper and all Esnault pages except for “51”-“54”, “61”, “62”—as these six pages belong to the “Daguerre” draft—and “21,” which contains a later draft of the Theme dated “Aug 22”. What remains is still a significant portion of ARCO 21.3 as it contains 26 of the 70 pages. These sketches are impossible to place into a particular order, and it is obvious that some pages or sections of pages were used amidst and after Copland’s work on the Schirmer and “Daguerre” drafts. The primary reason these pages are grouped together in this study is because they do not fit into any of the other draft groups and the sketches on them are briefer than in the drafts, but there are also clear connective markings on many of the pages, such as numbering and lettering systems on pages “12”-“15” and “24”-“31”. As a result of this, the Esnault sketches can be divided into three subgroups as seen in the Appendix C table and in Table 3.6 below. The two sections of pages with the numbering

and lettering systems are ordered into their own two groups, and the remaining fourteen pages are placed before those groups, as their sketches are generally more vague and contain more material that eventually disappears as presumably later sketches hone in on the form and contents of the final piece. Thus, the suggested reordering of the Esnault pages should be taken with the proverbial grain of salt. It is merely a proposed organizational plan to more clearly show relationships between the pages, and is not a certain chronological order:

Table 3.6: Proposed subgroups and reordering of “The Esnault Rough Sketches”

| Subgroup | Reordering | LoC Order | Paper Type |
|--|------------|---|----------------------------------|
| Unordered group one (unrelated pages) | 6-19 | "3"- "11", "28", "19", unnumbered back of "19," "20", "23" | Esnault |
| Unordered group two (related pages) | 20-24 | "12"- "15", "22" | Esnault (page "15" is Sünova) |
| Ordered group three (related pages) | 25 | "30" | Esnault |
| | 26 | "27" | |
| | 27 | "31" | |
| | 28 | "26" | |
| | 29 | "29" | |
| | 30 | "24" | |
| | 31 | "25" | |

Table 3.7 shows each page of The Esnault Rough Sketches and the variations that its sketches correspond with. The “Related Variations” column lists the variation(s) that most strongly relate to the sketch content on the page. Because the variations are so tightly constructed, sometimes a sketch resembling one variation may in fact have evolved into another or relates to both (or more). In these cases, the variation that most strongly correlates with the material was chosen. “U” in this table refers to unused material. The word “blank” refers to a page with no writing or notation on it, whereas the

absence of any word or letter refers to a page with material on it that relates generally to the motive or theme of the piece but not to any specific section. The only variation not accounted for in this table is Var. XIII, but this material strongly relates to that of Var. XII and likely developed out of the same sketches. And there are two instances of brief sketch material that can be traced to Var. XIII, if only vaguely. Table 3.7 supports Copland's claim that he composed the variations out of order. It also shows that the first subgroup consists of sketches that relate mostly to the first half of the piece, the second subgroup relates almost exclusively to the end of the piece, and the third subgroup has the heaviest concentration of related variations, as these pages are focused on the ordering and many of them read like tables of contents, containing the first measure or two of many different sections.

Table 3.7: Contents of "The Esnault Rough Sketches"

| Subgroup | LoC Numbering | Related Variations |
|-----------------------------|-------------------------|----------------------------------|
| Subgroup One (unordered) | "3" | T, I |
| | "4" | T, I |
| | "5" | T, X, VII, XIV, II |
| | "6" | U, I, U |
| | "28" | VIII |
| | "7" | XVII |
| | "8" | VIII, C |
| | "9" | T, C |
| | "10" | C, XI |
| | "11" | C, VIII |
| | "19" | U |
| | unnumbered back of "19" | blank |
| | "20" | XI, VII |
| | "23" | |
| Subgroup Two (unordered) | "12" | XVIII, VIII, XX |
| | "13" | C |
| | "14" | XX |
| | "15" (Sünova) | C |
| | "22" | C |
| Subgroup Three | "30" | I, II, VI, III, VII, X, IX, VIII |

| | | |
|-----------|------|--|
| (ordered) | "27" | III, XI, T, I |
| | "31" | XIV, U, U, VIII, XIV |
| | "26" | XX, VIII, XII, XIV, XV |
| | "29" | XVII, XVI, XVIII, XIX, XX, XVIII, C |
| | "24" | I, II, IV, VII, II, IV, V, II, VI, IX, VIII, X, III, XI |
| | "25" | VIII, IX |

This section and the following two sections will examine the contents of each subgroup for the purpose of showing trends in Copland's early sketching process and his various early orderings of the variations. Due to the scope of this study, the content will be focused on recurring themes and interesting relationships to the final piece. Since Subgroup One is the roughest, most "random" collection of sketches, the following paragraphs will be solely descriptive in nature but will at least convey the sense of chaos in these sketches. This disorganization and proof of struggle was of primary interest to George Parish in his 1993 study. Parish points out that most of Copland's sketches are like Mozart autographs—noting that one can almost conduct *Appalachian Spring* from the first sketch—and the *Piano Variations* sketches demonstrate a comparatively intense struggle to get the music right.³³

Page "3" of Subgroup One, beginning with a draft of the Theme, is titled "Thematic Variations for Piano (1930)," has the instructions "<> = press down silently" and is marked "Slow." The first three lines contain a draft of the Theme into Var. I. The counterpoint in Var. I that eventually expands into a canon in the final piece is similar to that on page "17" of the Sünova sketch (Example 3.1). In the Theme, the right hand line is an octave higher than in the final piece, and the "interruption" notes are simply single-

³³ Parish, George. Personal interview. 3 Feb. 2017.

note Ds rather than the chords in the final version. This fills in the hole of <4031> by completing the contrary chromatic pattern (E-C-Eb-Db-D). These Ds appear in other drafts of the Theme, so it's notable that Copland ultimately chose to omit this D in the opening statement, which might have offered a vague sense of closure to the motive. As discussed in Chapter 2, the second half of the final piece explores the use of this D in its development of the motive (specifically in Vars. XIV-XVIII). The fourth theme segment of this sketch begins with the ascent E-F#-G# (rather than the E-C#-G# in the final version) which shows up in many of the Theme sketches. Var. I is not labeled; rather, the Theme and Var. I. are presented as one continuous section, with the canon of Var. I beginning two measures earlier than in the final piece, overlapping with the end of the Theme. Either these two sections were initially conceived as one, or, considering there are also early sketches of Var. I on its own, these are drafts of the melding together of the two variations once Copland decided to put the “simplest” version of the theme second.

Example 3.5: Sketch from page “3” of ARCO 21.3; elision of Theme (fifth segment) with Var. I



The fourth line on page “3” is marked “Aug 21” (thus Copland would’ve been at Yaddo already, so this notation may have been added after the Schirmer and “Daguerre” drafts were completed) and appears to be another draft of the Theme, with octave doubling in the left hand. The last measure of this version of the Theme does not overlap with the canon from Var. I, but instead matches the final piece (the brooding and bare D#

to C#). Finally—as with most of the sketches—there are almost no time signatures nor dynamics notated on this page, other than “*mf*” and “*meno f*” over the first and second “interruption” notes respectively. This differs from the final piece’s “*sff*”s. Thus the harsh “interruption” notes of major/minor chords and 9ths in the final piece may have evolved out of tamer beginnings. There are three time signatures added near the end of the page, seemingly written after the rest of the lines’ notation since in each instance the circled time signature is either hovering above or has an arrow pointing to its corresponding measure.

Page “4” also consists of sketches relating to the Theme and Var. I. The first two lines are a sketch of the complete Theme (marked “Theme”) with most of it in octave doublings. The theme is now in the bass clef (as in the final piece) with the octave doublings occurring an octave higher in the right hand. The “interruption” notes are not Ds as on the previous page. The first is a D-flat major chord and the second is Dbs spanning three octaves (also functioning as the final note of the motive). The third is the same 9th that appears in the final piece. The fourth is an A major/minor chord. The following lines (also labeled “Theme”) are a sketch of the Theme into the first four measures of Var. I (again showing the two sections as one unit). The theme segments are an octave lower here and Copland seems to be exploring more options for the “interruption” notes, this time consisting respectively of 9ths, major 6ths, the same 9th from the previous sketch, and the C major/minor chord that appears in the final piece. The pitches and rhythm of the canon of these first four measures of Var. I is identical to the final version. Both sketches of the Theme on this page include the E-F#-G# ascent in the fourth theme segment.

“Jan 1930” is written at the top of page “5” in addition to the list of titles discussed at the beginning of this chapter, with an arrow pointing to “Thematic Variations.” The first two lines are a sketch of the Theme in single notes in the treble clef (again including the E-F#-G# ascent). There are commas marked in place of the first three “interruption” notes; the fourth one does not exist. There are five time signatures marked, including “3/2” marked for mm. 3 and 5 (at the ends of the phrases). Both of these measures are in common time in the final piece. The third line is nearly identical to the first three measures of Var. X. The fourth line is the first three measures of Var. VII transposed down a minor third (to <4031>) and with no “interruption” notes. The fifth line is the first four measures of Var. XIV also transposed down a minor third (to <190t>). The final line is a sketch related to Var. II; this one is not transposed but not every pitch is identical to the final piece. This sketch page alone, containing snippets of material for the Theme, Vars. X, VII, XIV, and II, provides a clear glimpse into Copland’s ordering struggles.

Page “6” includes sketches of unused material containing a triplet pattern that relates to the triplets in the Sünova sketch (Ex. 3.1). The first line on this page contains the triplet motion in the right hand with a C# pedal point in the bass. The second line is a sketch of the first four measures of Var. I with the simpler rhythmic motion in the left hand that is also on page “3” and in the Sünova sketch. The third line consists of more triplet material; this time the triplet pattern is in the bass, and it enters in between notes of the motive in 7ths and 9ths in the upper voice (as in Var. II).

Example 3.6: Sketch from the third line of page “6” of ARCO 21.3



Page “28” can be assumed to follow page “6” because of matching rips in the leaves; these two pages at some point belonged to the same leaf. The back of page “28” is “29,” which belongs to Subgroup Three because of its multiple ordering systems, so perhaps this leaf was ripped from these earlier sketches so that Copland could notate on the back of it. Page “28” consists of only two lines, labeled with a circled “3” in pencil. The notation is for a complete, five-part theme (with the third part repeated) in four voices (the first line) and two voices (the second line), seen in Ex. 3.7.

Example 3.7: Sketch image from page “28” of ARCO 21.3



The Copland Collection (Box 55, Folder 21.3), The Library of Congress, Washington, D.C.
Image courtesy of the Library of Congress and reproduced by permission of The Aaron Copland Fund for Music, Inc., copyright owner.

The theme is in the upper voice of the bass clef. It is possible that the two lines do not directly relate to one another despite comprising a theme, due to the different number of voices, but it could be that Copland did not complete the sketch, as there is no notation for the upper staff in the second line, but the lower staff is a continuation of the first line. The first line corresponds with mm. 9-12 of Var. VIII (transposed up a fourth to <4031> and in different rhythm). The second line could relate to many of the variations (including VIII) but does not correspond strongest with one in particular.

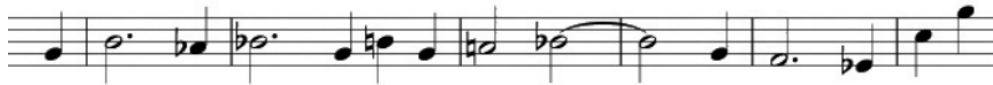
There are six octaves at the top of Page “7” that, presuming they are in the bass clef, are enharmonically identical to the first two measures of Var. XVII. The middle line on this page also relates to Var. XVII, specifically the *sub. p* section in mm. 14-18. The single-note left hand part is doubled in octaves, and the right hand chords are an octave higher. Thus, this material was initially more expansive in register and thicker in texture before it became confined to its *sub. p* character to contrast with the rest of the variation.

Page “8” contains sketches for the “basso ostinato” (as labeled) of Var. VIII transposed to <4031>. A line above this relates to the same material but also resembles mm. 2-3 of the “Più largamente ancora” of the coda. The next two lines are labeled “1st to 2nd sections” and consist of the entire “Poco largamente” section into the first measure of the “Più largamente ancora” section from the coda (without the octave doubling). This material also strongly resembles mm. 1-8 of Var. III and mm. 1-2 of Var. IV.

Page “9” consists of sketches for the Theme and for the coda. The top of the page reads “Beginning” and then “Slow” over the first measure. The first two lines are a single-note sketch of the Theme in presumably the treble clef, two octaves higher than in the final version, with some octave redistribution. There is no E-F#, the third theme

segment. The “fourth” segment (in this sketch the third) begins with the ascending E-F#-G#. The next sketch is also a single-note sketch of the “Theme” (labeled), but this time an octave lower. The rhythm and barring are mostly the same as in the first sketch, with the exception of a prolonged C ending the “fourth” segment (here the third), and the final two notes jump an octave lower into the bass clef as in the final piece (although still an octave higher). The next line is marked “Coda” and also has the letters “E C E Db” (presumably he meant an “Eb”) and “E B# D# C#” scrawled between the staves. The notated measures here are mm. 3-4 of the “Più largamente ancora” section of the coda. The final notated line is an inverted single-note version of the theme without the third and fifth sections (Ex. 3.8). The closest this comes to anything in the final piece is the middle voice at the end of Var. XI, which is the motive as <6t79>. Other moments of the inverted row throughout the piece are for the purpose of accompanying a prime form of the row by creating 7ths and 9ths against it.

Example 3.8: Sketch from page “9” of ARCO 21.3



The first two chords of page “10” are identical to those of the final coda. These are followed by a rising octave pattern that vaguely relates to the right hand octaves in mm. 8 and 10 of the coda. The next line loosely relates to Var. XI; the right hand motive revolves around A (<08e9>) and the left hand’s is retrograde <1304>. This could be related to the inverted row sketch on the previous page. Above this line Copland has re-notated this inverted secondary voice, and this slightly altered notation (Db-Eb-C-D instead of Db-Eb-C-E) is identical to its corresponding part of Var. XI, transposed down

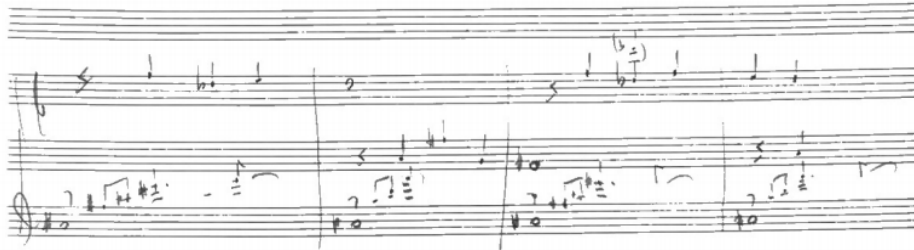
a tritone. There is an arrow at the end of this line that continues onto page “11” (pages 9-12 constitute one leaf) where this line is continued for another measure. The following line is another sketch relating to Var. XI, this time with the right hand part transposed down a fifth (to <e7t8>) from the final piece; the left hand still centers on Db but the motive is altered (C-E-Db-Eb rather than the prior sketch of Db-Eb-C-E).

The first line of page “11” has two brief motive sketches. The second is the motive accompanied by descending thirds; the motive’s contour (with the third note dipping into the lower octave) is similar to moments in Vars. XI and IV. The second line is m. 10 of the coda (enharmonically spelled and not in octaves). The third line is the continuation of the sketch on page “10.” The fourth line relates to Var. VIII; the notes are identical to the upper voice in the bass clef of this variation, transposed up a fourth to <4031>. The final line has octave movement vaguely resembling Var. IX, with the theme in octaves in the right hand over ascending octaves in the bass.

Page “19” consists of unused material that relates to the triplet material in the Sünova pages—which precede this page in the Library of Congress ordering—and on page “6,” although on this page it is no longer in triplets (Ex. 3.9). The bass clef has this rising rhythmic material over the pedal point of C#, while the treble clef contains the motive <5142> in the upper voice. The next line is another sketch of the motive in the upper voice over a triplet rhythmic pattern in the lower voice. The isolated measure at the bottom of the page consists of the four motive notes <5142> in octaves, with the first note accompanied by a rolled chord. Because of the nature of the octaves and their large accompanying chords, it could be a sketch for ending material, but it does not identify

closely with anything in the final piece. The unnumbered back of page “19” has no notation on it.

Example 3.9: Sketch image from page “19” of ARCO 21.3



The Copland Collection (Box 55, Folder 21.3), The Library of Congress, Washington, D.C.
Image courtesy of the Library of Congress and reproduced by permission of The Aaron Copland Fund for Music, Inc., copyright owner.

The first three lines of page “20” are a sketch of mm. 1-7 of Var. XI (a semitone lower, <5142>). After these seven measures, the music expands into octaves, repeating (or as Lieb writes, sequencing³⁴) the theme at a fourth lower. In the final piece this variation does not repeat the theme, but instead thins out to a *ppp* ending after five more measures. It does, however, switch motive transpositions for these final five measures (Table 2.1) to the same transposition in this sketch, <5142>. And the theme in octaves does appear immediately after this ending with the beginning of Var. XII, though in a contrasting *scherzando* character. The rest of page “20” consists of more octave material, beginning with the motive in octaves over descending thirds in the left hand. Except for the octave doubling, this is identical to a brief sketch on page “11,” but expands the single <4031> motive to a sketch of the five-part theme. Each theme segment occurs over the same descending thirds in the left hand, and each is “interrupted” by a series of rising single notes spelling out the <e7t9> transposition. These rising notes closely resemble

³⁴ Lieb, Kevin. “Analytic Perspectives on Aaron Copland’s *Piano Variations*.” Masters thesis, (University of Cincinnati, 1992), 72.

those of Var. VII, which are transposed down a third and spell the <7364> transposition instead. The octave theme loosely resembles those of Var. X and the coda.

Page “23” only has a single notated line at the top of the page: a compressed version of the theme centered on G without the leading tone (the motive being Bb-G-A-G, or <t797>). This does not appear in the final piece. The next line has a brief four-note motive sketch centering on Ab (now returned to <e7t8>).

To summarize, Subgroup One of the Esnault Rough Sketches mostly contains sketches for material in the first half of the piece, particularly the Theme, Var. VIII, and the “ending” material of Vars. IV-V, X, and XI—although in these sketches, the material related to these variations most closely matches parallel material in the three sections of the coda. It is therefore apparent that Copland notated sketches for the coda before Vars. IV-V, X, and XI, which later emerged from the same sketches. He may have originally been thinking of this coda material as belonging to the first half of the piece, since the notation surrounding these sketches is also for the first half of the piece. Subgroup One also contains sketches that seem to be exploring possibilities for the treatment of the motive rather than planning out any specific section of the *Piano Variations*. Very little of the Subgroup One sketches identically match material in the final piece, and some of the sketch material is entirely unused. Finally, the influence of the preceding Sünova Sketch is clear throughout these pages.

The Esnault Rough Sketches: Subgroup Two

The second subgroup of The Esnault Rough Sketches consists of five pages that are all connected by a lettering system, M through R. There are no other pages in ARCO

21.3 that are labeled with letters, so the order beginning with “M” is perplexing; perhaps pages were discarded. When the letters are put into order, their ordering of the material is as follows:

Table 3.8: Copland’s letter ordering, Subgroup Two of The Esnault Rough Sketches

| Label | Related Variation | LoC Page |
|-------|---------------------------|---------------|
| M | XX | "12" |
| N | C (Subito lento moderato) | "13" |
| O | XVIII | "12" |
| P | XX (Allegro vivo) | "14" |
| Q | C (Subito lento moderato) | "15" (Sünova) |
| R | C (Poco largamente) | "15" (Sünova) |
| R | C (Poco largamente) | “22” |

The pages of this subgroup will be examined in the order of this lettering; presumably this is not the chronological order of notation.

Example 3.10: Sketch from page “12” of ARCO 21.3



The top of page “12” is marked with a circled letter “O” and contains a more perpetual-motion version of the opening figure of Var. XVIII transposed down a fourth to <4031> (Ex. 3.10). The right hand part contains a single-note motive <08e9>—presuming it is in the treble clef—over this pattern, and this likely evolved into the motive that interrupts this pattern in m. 2 of Var. XVIII. The next line is related to Var. VIII with the same pattern found on page “11,” this time with the final note of the

descending motive landing on a chord. A brief sketch after this relates to Var. XX (the right hand pitches are identical to those in mm. 9-10). The next section is labeled with a circled letter “M” and is still related to Var. XX. The pitches in the first line’s right hand are identical to those in mm. 1-2 of Var. XX; the notes in the bass clef of the second line are an ascending E-flat major arpeggio which corresponds to mm. 6-8 of Var. XX; and the third line vaguely relates to the “Poco accell. ancora” section, sharing the transposition <e7t8>.

Pages “13” and “14” are the top half of a ripped sheet of paper. Page “13” is marked with a circled letter “N” and has just one line of notes related to the material found in Var. XVI’s mm. 8, 10, and 12, as well as in mm. 8-10 of the coda. In the final piece, in Var. XVI this material gets cut off (the last three notes are omitted); it isn’t fully realized until it returns in the coda. The reverse side of the paper, page “14,” is labeled with a circled letter “P” and only contains four eighth notes. They are nearly identical to the left hand ostinato in the “Allegro vivo” section of Var. XX.

Page “15” (the Sünova page) has a circled letter “R” at the beginning of it and the material is labeled “Climax for end.” The first four measures equal the first four measures of the “Poco largamente” section of the coda (although with only one instance of an “interruption” note). The next line is a sketch for mm. 8-10 of the “Poco largamente” section. The third line on page “15” is labeled with the circled letter “Q.” It appears to be material related to the opening of the coda (“Subito lento moderato”), and it seems as if Copland is exploring ways to expand the phrase into broader chords. The next line is more of this expansive chordal section, a sketch of the chordal material that begins in

mm. 9 and 10 of the final coda. The final line consists of one measure that is enharmonically identical to the octave pattern in m. 10 of the coda.

“End” is written at the top left corner of page “22” and the first line is labeled with a circled letter “R,” which connects it to pages “12”-“15”. The first two lines are crossed out with a wavy line, but the material is a sketch of mm. 1-8 of the “Poco largamente” section of the coda (the first two measures are enharmonically identical to those of the final piece). This is the same material that is labeled “R” on page “15”. There are three extremely brief sketches in the next lines of the page, too vague to relate to any variation in particular but showing the motive in 7ths and 9ths.

Thus Subgroup Two is primarily concerned not only with the material for the end of the piece, but also this material’s ordering—the first sign of this puzzling in the sketches. It’s notable that this subgroup contains sketches for Vars. XVIII, XX, and the coda, but not for Var. XIX. As will be demonstrated in the Schirmer and “Daguerre” drafts as well as in the final manuscript, Var. XIX was the final section of the piece to fully come into being. The inclusion of Var. XVIII in the ending material of Subgroup Two also complicates the formal analysis discussion in Chapter 2, which concludes that Var. XVIII belongs formally with its preceding variations due primarily to the presence of Var. XIX. This subgroup clearly suggests otherwise, at least at this point in the composition process.

The Esnault Rough Sketches: Subgroup Three

The third subgroup of The Esnault Rough Sketches has been reordered into a more cohesive, comprehensible page ordering based on the multiple numbering systems

that exist on these pages. These numbering systems are in pencil (multiple systems), blue colored pencil, red colored pencil, black ink, and black ink circled in red colored pencil (hereafter referred to as “ink/red”). The two that are most complete are the blue numbers (1-20—without 15 or 18—with 20 being labeled “end”) and the ink/red numbers (1-25 with an additional “Coda” label). These were the primary orderings that were used to reorder the pages (Table 3.9). The conjecture is that Copland worked on the blue numbering system prior to the ink/red numbering system, but, although they start separately, they begin to mingle and overlap on later pages. Each line on page “30” is labeled with a pencil number (1-7) and this same pencil numbering continues with 8 and 9 on page “27,” which is the initial reason these are ordered next to each other. The blue numbers also begin on page “30,” and on this page there are blue numbers 1, 2, 6, 5, 7, 8, and 9. On page “27” are blue numbers 10, 11, and 12, which offers further justification for this ordering. The missing blue numbers 3 and 4 are on the back of page “30” which is page “31”. Further support for ordering “31” after “27” are the ink numbers 10, 11, and 12 on “27” and 13, 14, 15, and 16 on “31.” On page “26,” the blue numbers continue with 13 and 14 and the ink numbers continue with another 15, which labels the same material that is labeled by the ink 15 on page “31.” On page “29” the blue numbers continue with 16, 17, 19, and 20 (or “end”) and the ink numbers are 17, 18, and 20. Pages “26” and “29” overlap with the ink/red numbering system, but this study proposes that the ink/red numbers were added after the notations on “24” and “25”. Page “24” has no blue or ink numberings and is much cleaner than the earlier pages; it consists of the ink/red numbers 1-14. The back of the page (“25”) is a continuation of this “table of contents” material with numbers 15-17. The ink/red numbers 18-21 label material notated

at the bottom of page “26” (after the section labeled by blue numbers) and the numbers 22-25 and “Coda” appear on page “29” alongside the blue and ink numberings. Thus, the proposed reordering is:

Table 3.9: The Esnault Rough Sketches Subgroup Three; numbering systems and page reordering

| Reordered Numbering | LoC Page | Pencil numbers | Blue numbers | Ink numbers | Ink/red numbers |
|---------------------|----------|------------------|------------------------|----------------|---|
| 25 | "30" | 1, 2, 3, 4, 5, 6 | 1, 2, 6, 5, 7, 8, 9 | | |
| 26 | "27" | 7, 8, 9 | 10, 11, 12 | 10, 11, 12 | |
| 27 | "31" | | 3, 4 | 13, 14, 15, 16 | |
| 28 | "26" | | 13, 14 | 15 | 18, 19, 20, 21 |
| 29 | "29" | | 16, 17, 19, 20 ("end") | 17, 18, 19, 20 | 22, 23, 24, 25, Coda |
| 30 | "24" | | | | 1, 5, 6, 7, 2, 3, 4, 8, 9, 10, 11, 12, 13, 14 |
| 31 | "25" | | | | 15, 16, 17 |

At the top of page “30” Copland writes “Plan – ” and has a box around the following words:

Pencil – 1st
Blue – 2nd
Red – 3rd
Ink – 4th –(Aug 22)

This is similar to the ordering in Table 3.9; by “red” Copland is likely referring to a different numbering system (red colored pencil) that is incomplete unless there are pages missing. If “Ink” is the 4th numbering system and is dated August 22 (when he was already at Yaddo), he may be referring to the ink/red numbering system, since this is the most complete, but this is speculation. The following paragraphs will describe the contents of Subgroup Three in the proposed reordering of Table 3.9.

The first line on page “30” begins with the material for Var. I with the left hand part in short note values as seen in earlier sketches (before extended into a more delayed

canon). The next part of the line is scribbled out but contains the motive in 7ths and 9ths; it is likely a simpler version of Var. II. The second line consists of material for Var. VI transposed down a minor third to <4031>. The third line consists of material for Var. III. The rhythmic pattern in the last measure of this line—two repeated eighth notes followed by a quarter note a ninth lower—relates to m. 4 of Var. II, which contains two quarter notes followed by a half note a ninth lower. In the final piece, Var. III also contains pairs of repeated notes, but in dotted rhythms. The next two lines are a sketch for Var. VII (transposed down a minor third to <4031>). This is followed by a sketch for Var. X transposed up a semitone (<6253>). Its final two measures relate to Var. IX, as does most of the final line on this page, although the last measure relates more closely to the bass of the preceding Var. VIII.

The notation at the top of “27” has generally similar motion to and shared pitches with the beginning of Var. XI. The next line relates to Var. III (transposed up to <7364> and with registral differences). Later in this line is a rising thirds pattern in C minor and C-sharp minor that is motivic but unused in the final piece. This is followed by two measures relating to the beginning of Var. XI, and the motive in octaves over another descending-thirds line. The octaves and rhythm of the motive are similar to those of Var. X. The next three lines on this page are not numbered and are crossed out with a wavy line. It is a sketch of the Theme into the first four measures of Var. I (which, again, is not labeled and continues directly out of the Theme); the top of the first line is marked “Theme” and “Slow, deliberate,” as well as “legato” (the final version of the Theme is marked “non-legato”). The theme is in the bass, and the fourth theme segment again begins with the E-F#-G# ascent. The first “interruption” note includes a D octave but it’s

over a C# and a B, the second is a C-sharp major chord, and the third and fourth ones are the same as in the final piece. The rhythm and pitches of Var. I are identical to those in the final piece. This sketch of the Theme is not related to the numbering systems that surround it and was likely notated at a later time.

The top two lines of page “31” contain a rising triplet pattern spelling out C major and C-sharp minor tonalities. This does not appear in the final piece, but somewhat relates to the pickup 32nd-notes of Var. XIV, which spell out E-flat major and E minor tonalities. The second line also contains an unused sketch for a chordal section with the outer voices moving towards each other in chromatic contrary motion. The third line has more of this chordal section and is marked “4th higher.” The fourth line consists of two voices of triplet eighth notes moving in contrary motion away from and then back towards one another; this is also unused material but the contour of the line somewhat resembles the end of Var. XVIII, which is in contrary motion eighth notes. The next line has a sketch for mm. 9-12 of Var. VIII transposed up a fourth (<4031>), and the final line is marked “Sub. Allegro” and is the first two measures of Var. XIV transposed down a minor third to <190t> (the final Var. XIV is labeled “Allegro con brio”). There are also sketches of the motive in four set forms—prime, inversion, retrograde, and retrograde inversion. As Lieb notes, the presence of this “lends credence to the notion that this motive forms the material from which the entire work is derived.”³⁵

The first half of page “26” is scribbled out material from an unrelated song. In the midst of the scribbled material are two measures that relate to m. 9 of Var. XX. After the rest of the song material, the first relevant line is also scribbled out and consists of the

³⁵ Lieb, Kevin. “Analytic Perspectives on Aaron Copland’s *Piano Variations*.” Masters thesis, (University of Cincinnati, 1992), 63.

motive in contrary motion, not used in the final piece. The contour of the top line, however, relates to the sixteenth-note pattern in Var. XVI (as eighth notes) and in the coda. The line below this is the opening left hand part of Var. VIII (transposed up a fourth to <4031>). Later in the line, the notation relates to Var. XII, with the octaves spelled out horizontally as 32nd notes:

Example 3.11A: Sketch from page “26” of ARCO 21.3



Example 3.11B: Mm. 1-4 of Var. XII



Piano Variations by Aaron Copland
 © Copyright 1932 by The Aaron Copland Fund for Music, Inc.
 Copyright Renewed. Boosey & Hawkes, Inc. Sole Licensee.
 Reprinted by permission of Boosey & Hawkes, Inc.

The next line relates to Vars. XII and XIII but only vaguely (the connection is mostly due to the phrase endings on a low E-flat). The following line relates to Var. XIV (transposed down a minor third; indeed, Copland notes “minor 3rd higher” below it). The second part of the line possibly relates to Var. XV.

The top left corner of page “29” is marked “middle to end” and dated “Apr 20 1930.” As seen in Appendix E, this page is filled with a variety of numberings—in black ink, ink/red, blue pencil, and two pencil orderings. The first measure on page “29” is a

brief sketch that matches the first four pitches of the sixteenth-note pattern in Var. XVII (mm. 3-4). These are also the opening notes of Var. XIII (transposed down a whole step to <4031>). An arrow points from this sketch down to the following line—which contains more material from Var. XVII—next to Copland’s writing, “incorporate.” The next measure of the first line is related to the opening of Var. XVI, and the following measure is the sixteenth-note pattern that begins in eighth-note fragments in Var. XVI but is not fully realized until the coda (m. 10). The second line (to which the arrow from above points) contains a brief sketch of Var. XVII’s basso ostinato (notated enharmonically) under motive octaves in the right hand (notated here as dotted quarter notes rather than the final version’s eighth notes with eighth rests). The first measure of the third line is notated in black ink, which is the only instance of this in the 70 pages of sketches. The material is a sketch for Var. XVIII in the <4031> transposition, with the two parts of this variation more connected than in the final piece (the final note of the sixteenth-note pattern elides with the first note of the eighth-note pattern):

Example 3.12A: Sketch from page “29” of ARCO 21.3



Example 3.12B: Mm. 1-4 of Var. XVIII



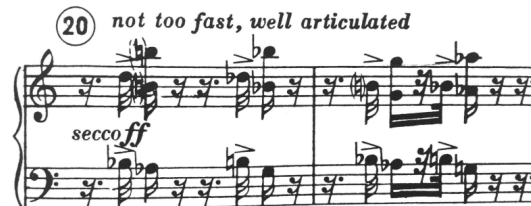
Piano Variations by Aaron Copland
 © Copyright 1932 by The Aaron Copland Fund for Music, Inc.
 Copyright Renewed. Boosey & Hawkes, Inc. Sole Licensee.
 Reprinted by permission of Boosey & Hawkes, Inc.

The next part of this line (in pencil again) is a sketch for Var. XIX with different articulation (the opening tenuto half notes of the final version do not yet exist). The following line relates to the opening of Var. XX, but with dotted eighth notes instead of sixteenth notes followed by sixteenth rests:

Example 3.13A: Sketch from page “29” of ARCO 21.3



Example 3.13B: Mm. 1-2 of Var. XX



Piano Variations by Aaron Copland
 © Copyright 1932 by The Aaron Copland Fund for Music, Inc.
 Copyright Renewed. Boosey & Hawkes, Inc. Sole Licensee.
 Reprinted by permission of Boosey & Hawkes, Inc.

The following line is the blue pencil’s “end.” The material is scribbled out but it is the sixteenth-note pattern from Var. XVIII on a repeating loop of sixteenth notes rather than as a fragment. This Var. XVIII material being labeled “end” relates to the discussion of whether to formally include this variation with the final sections of the piece or with its preceding variations; as in Subgroup Two, it again seems obvious that this material was written for the end of the piece from the beginning of the sketching process. The final line on this page is labeled “Coda” in ink/red, and “end” in regular pencil. The material relates to the “Più largamente ancora” section of the coda. The first measure relates to mm. 2-3 of the “Più largamente ancora” and the second measure relates to mm. 1-2.

Pages “24” and “25” are the first pages of the ink/red numbering. The first line contains a vague sketch of the first measure of Var. I followed by motivic material in thirds that could relate to those in Var. II or at the opening of Var. IV. The second line explores the verticalization of the theme without relating specifically to any of the final variations. The next line is possibly an early iteration of the ascending material in Var. VII; the sketch’s rising material is in thirds in C minor and C major and relates to a similar pattern on page “27”. The next lines consist of material for the opening of Var. II, the opening of Var. IV, Var. V (transposed down a minor third), and material that is a combination of Var. II (the first two measures of the sketch) and Var. VI (the descending sixteenth-note pattern in m. 2 of Var. VI; again transposed down a minor third to <4031>):

Example 3.14: Sketch from page “24” of ARCO 21.3



The next line includes the opening of Var. IX and a sketch of the left hand part of Var. IX (transposed down a third to <4031>). The following line is similar to the descending bass line of Var. VIII and is followed by the opening of Var. X. The final line relates first to Var. III, and in the second half to Var. XI. This numbering system continues briefly onto page “25” with the first line relating to mm. 9-12 of Var. VIII; the second line relating to Var. IX; and the third line possibly relating to Var. XI (the sustained chord in this variation matches the chords in this sketch), Var. XV (the same chord is used), or octave motivic material in the coda.

The following table lists both the ink/red numbers in numerical order with their corresponding variations as well as the blue numbers in order with their corresponding variations, and they are both closer to the final piece than any of the other orderings. Both of these orderings match the beginning (roughly Vars. I-X) and the end (roughly Vars. XV-coda) of the piece fairly closely. It is the middle variations that appear more disorganized.

Table 3.10: The ink/red and blue orderings within The Esnault Rough Sketches

| Ink/red number | Related Variation | Blue number | Related Variation |
|-----------------------|--------------------------|--------------------|--------------------------|
| 1 | I | 1 | I |
| 2 | II | 2 | II |
| 3 | IV | 3 | |
| 4 | V | 4 | |
| 5 | II and IV | 5 | III |
| 6 | | 6 | VI |
| 7 | VII | 7 | VII |
| 8 | II and IV | 8 | IX |
| 9 | IX | 9 | X |
| 10 | IX | 10 | III |
| 11 | VIII | 11 | XI |
| 12 | X | 12 | |
| 13 | III | 13 | |
| 14 | XI | 14 | VIII |
| 15 | VIII | 16 | XVII |
| 16 | IX | 17 | XVI |
| 17 | | 19 | XX |
| 18 | XII | 20 "end" | XVIII |
| 19 | | | |
| 20 | XIV | | |
| 21 | XV | | |
| 22 | XVI | | |
| 23 | XVII | | |
| 24 | XIX | | |
| 25 | XX | | |
| Coda | C | | |

To summarize, these are some of the main trends and conclusions from this descriptive examination of the three subgroups of the Esnault Rough Sketches:

- Not surprisingly, the Theme was intended from the beginning to be slow, as almost all sketches of it are labeled “Slow,” “Very Slow,” and/or “Grave.” However, it doesn’t seem that it was intended to be as harsh and percussive as it ultimately becomes. One version of the Theme is marked “legato” and others have the “interruption” notes marked with tame *mf*s.
- Whenever the Theme and Var. I belong to the same sketch they are not labeled as separate sections (only “Theme”). There are some sketches, however, that include a sketch for Var. I (and label it as such) without including the Theme. Copland’s assertion that he used what should have been the “Theme” as Var. I might explain why every sketch of the Theme in the Esnault pages includes the E-F#-G# ascent for the fourth theme segment, as these notes are part of what Copland calls the “simplest version of the theme.” Perhaps it was notated this way before he decided to make the Theme section a “more striking version” of what follows and then made the change to the more erratic E-C#-G#.
- The Theme’s “interruption” notes had several incarnations, sometimes consisting solely of Ds which provided a sense of conclusion to the <4031> motive by making it <40312>, other times consisting of chords or different combinations of 7ths and 9ths. There are only three pages that include articulation or dynamic markings for these notes, and they consist of *mf*, *meno forte*, and/or accents. Thus, these notes did not originate as the aggressively stark, dissonant *sff* “interruption” notes that they eventually become.

- Throughout the sketches, there are very little markings of dynamics or articulation. For the most part, the sketches consist solely of pitches and rhythm.
- Time signatures—if present at all—were usually added after the notes, as they often hover over a bar line or a measure and are not included on the staff. This implies that the time signatures were added to describe the notes; the notes were not made to fit certain time signatures.
- Most of the sketches of the Theme include octave doublings; it did not originate as a single-note opening.
- The ascending triplet pattern that originated in the Sünova sketch appears on a few of these pages but is eventually unused. It could loosely relate to the rhythm and contour in Var. VII:

Example 3.15A: Mm. 1-5 of Var. VII



Piano Variations by Aaron Copland
 © Copyright 1932 by The Aaron Copland Fund for Music, Inc.
 Copyright Renewed. Boosey & Hawkes, Inc. Sole Licensee.
 Reprinted by permission of Boosey & Hawkes, Inc.

Example 3.15B: Ascending triplet rhythmic figure from page “16” of ARCO 21.3 (complete sketch in Example 3.1)



- There are many instances of a descending third accompaniment to the motive that do not appear in the final piece. The only instance of descending thirds that match these sketches are those at the opening of Var. IV, but here they are not used as accompaniment, constituting a verticalization of the motive instead.
- A majority of the sketches are in different transpositions from their material in the final piece, and a majority of these transpositions are in fact <4031>, suggesting they were first worked out in the primary row form and later transposed. Many of the sketches that *are* in the same transposition are spelled enharmonically to the final pitches. Copland's notation and writing (i.e. "minor 3rd higher" on page "26") suggests his careful consideration of these transpositions and their importance for the final piece. As Kevin Lieb notes:

The evidence that Copland was very concerned for the key scheme, and therefore the tonality of the whole is evident from the fact that many of the variations are presented in three or more harmonic regions in the sketches before the tonal scheme is established in the final draft.³⁶

- Finally, it is clear that Copland conceived the "end" of the piece as beginning with the material from Var. XVIII.

The Schirmer Draft Sketch

The Schirmer Draft Sketch is a ten-page document consisting solely of Schirmer pages that sketches out the first half of the *Piano Variations*. There are six additional Schirmer pages that belong to the "Daguerre" final draft and two additional Schirmer pages, "41" and "32", that do not fit into either draft. Page "41" consists solely of a one-

³⁶ Lieb, Kevin. "Analytic Perspectives on Aaron Copland's *Piano Variations*." Masters thesis. (University of Cincinnati, 1992), 66.

line sketch for the beginning of Var. IX and may be more appropriately grouped with the unordered Esnault pages, hence its placement in between the Esnault and Schirmer groups in the final reordering table in Appendix C. Page “32” consists of two sketches of the Theme that are extremely close to the final piece and are therefore ordered after the Schirmer sketch in the Appendix C table. In both sketches on “32”, the fourth theme segment is notated E-F#-G# but is *changed* to E-C#-G#, which is the first sign of this evolution. The Theme in the Schirmer Draft Sketch includes only the E-F#-G# ascent as the opening to the fourth theme segment, but the Theme in the “Daguerre” Final Draft, which most closely resembles the final piece, contains E-C#-G#. This further supports the placement of page “32” in between the two drafts. On a related note, page “21” of the Esnault paper is also placed here in the reordering table, as it is a nearly identical draft of the Theme. The page is dated “Aug 22”, which is when Copland would have been completing the piece at Yaddo. Page “21” could perhaps have been a blank back side to page “20” when he brought the sketches with him from Bedford. Again, it is impossible to be certain of the chronological order, but the reasons for placing it before page “32” are that it does not include the E-C#-G# opening to the fourth theme segment and it has no accents or “*f*” marked on its opening notes, both of which are traits of page “32” as well as the “Daguerre” Theme.

The reordering of the Schirmer draft pages is refreshingly clear after attempted reorderings of the chaotic Esnault pages. The top of page “42” is labeled “Theme,” and further down the page the Var. I material is labeled “I”. These Roman numerals label the variations throughout the next nine (reordered) pages. Additionally, there are numbers in blue colored pencil that label the material slightly differently. These do not appear to bear

any relationship to the blue numbering system in the Esnault sketches. The Roman numerals appear to have been notated before any of the musical notations, as they often appear at the top of a page as if marking the space allotted to sketch out a certain variation. Roman numeral “X” on the unnumbered page of the Schirmer draft marks a page with no notation on it, which supports this conjecture. The only Roman numerals that are missing are VII and VIII, but these can be found on pages “56” and “55” respectively in the “Daguerre” Final Draft. These Roman numerals are at the top of these pages, but Roman numerals relevant to the “Daguerre” draft are added (“XIX” is notated a line below the original “VII” and a simple “X” is added to the “VIII” to label Var. “XVIII”). It is thus possible that some of the material grouped within the “Daguerre” draft originated in and overlapped with this “Schirmer” draft; however, none of the material notated on pages “56” and “55” belongs to the first half of the piece (rather, all of the material fits into the context of the surrounding “Daguerre” draft pages), so these pages were likely similar to the page with the single “X” on it—labeled but never notated, then later used when blank paper was needed. The blue numbers appear to have been added after the musical notation, as they label the material slightly differently. The resulting order creates a rough draft of the first half of the piece, or the Theme through Var. XI. The only deviations (other than ordering issues) are the absence of material for Vars. VIII and IX, and the insertion of Var. XIV material before Var. X.

Table 3.11: The reordering and contents of the Schirmer Draft Sketch

| Reordering | LoC Page | Pencil Roman numerals | Blue numbering | Related Variation |
|------------|----------|-----------------------|----------------|-------------------|
| 33 | "42" | T | | T |
| | | I | 1 | I |
| 34 | "39" | II | 2 | II |
| | | | 3 | V |
| 35 | "40" | III | | IV |

| | | | | |
|----|-----------------|------|---|-----|
| | | IV | 4 | III |
| 36 | "37" | V | 5 | IV |
| | | | 6 | VI |
| 37 | "38" | VI | 3 | V |
| 38 | "36" | IX | 7 | VII |
| 39 | unnumbered page | X | | |
| 40 | "35" | XI | | XIV |
| 41 | "34" | XII | | X |
| 42 | "33" | XIII | | XI |
| | | XIV | | XI |

The Theme on page “42” is nearly identical to the sketch that is crossed out at the bottom of page “27” in the third subgroup of the Esnault sketches, so that part of page “27” may have been notated around the same time. The theme on “42” is in the low bass with occasional octave doubling in the right hand part. It is marked “slow, *deliberamente*,” and has some barring differences from the final piece. The first “interruption” note is a ninth, the second is a C-sharp major chord, and the third and fourth are the same as in the final piece. All but the second of these are marked “*secco*” and with accents. The sketch for Var. I on this same page has identical barring to the final piece, with identical rhythms and pitches except for the bass in the final measures 7-9. It is a bare sketch with none of the slurs, tenuto markings, or *p* and *pp* dynamics of the final piece.

The first line of page “39” is a scribbled out draft for Var. II that also shares some traits with Var. III (the “interruption” notes more closely match those of Var. III). The “II”-labeled material for Var. II is identical to the final version for the first five measures (not including any articulation or dynamic markings). Copland seems to have struggled more with the final half, mm. 6-11, of this variation, as there are some measures scribbled out and what remains does not quite match the final version, although the final pitches (not the rhythms) of mm. 9-11 do match. The following material labeled with a blue “3”

after this section is not marked with a Roman numeral, indicating that this material was initially a continuation of Var. II. Interestingly, the material is actually a rough sketch for the opening of Var. V, implying that the material for Vars. III and IV was inserted later, perhaps to further delay the more climactic material in Var. V and to expand the opening section of the piece. It is also marked “dramatico” which is one of the only expressive markings in the Schirmer draft but is not in the final piece.

The first line on page “40” is labeled “III” and consists of a four-measure sketch that vaguely relates to mm. 1-4 of Var. IV (transposed up a minor third to [7364], which is the transposition coming up in Var. VI). The second section on the page is labeled “IV” along with the blue number “4” but is a sketch of Var. III. The right hand and left hand parts of the theme move in parallel motion and lack the jumps in register that occur in the final variation. This sketch also lacks the dotted rhythms that are a key feature of the final variation. Copland seems to have struggled with the development of this variation’s material, as after six measures it turns into a comparatively bare sketch of the necessary thematic pitches followed by two scribbled out measures and then the final measure containing the opening thirty-second note of Var. IV. Although much of it is spelled enharmonically, this sketch does match the transposition of the final variation despite Copland’s note above, “minor 3rd higher.”

This material continues onto page “37,” which begins with the same opening thirty-second note that ends page “40,” here marked *p*. This material is labeled as variation “V” in both Roman numeral and blue pencil, but the notation relates to Var. IV. This is much closer to the final variation than the sketch at the top of page “40”. It also shares some characteristics with the opening of the “Subito lento moderato” of the coda,

which is derived from the same material. Thus, in these two pages, the earlier missing material for III and IV appears, and it is clear that Copland was struggling more with this material at this time than he was with the Theme, Vars. I, II, and V. The next sketch on the page is labeled “6” in blue and relates to the first four measures of Var. VI. The transposition is <4031> but Copland has written “4th higher” above it. (The final version is <7365>.)

Example 3.16: Sketch Image of Var. V material into Var. III material on page “38” of ARCO 21.3



The Copland Collection (Box 55, Folder 21.3), The Library of Congress, Washington, D.C. Image courtesy of the Library of Congress and reproduced by permission of The Aaron Copland Fund for Music, Inc., copyright owner.

The first two lines of page “38” are labeled with Roman numeral “VI” and blue number “3”. The rough sketch relates to Var. V. The following line contains another sketch of Var. V that matches the final version much more closely. This section is labeled

with a pencil “3” and continues directly into a single-note sketch of material for Var. III (labeled with a pencil “4”), seen in Ex. 3.16. Since these last two sections are not labeled with a Roman numeral or a blue number, they might be separate from the rest of the draft and constitute a separate plan for melding Vars. V and III together, since the earlier pages also order V before III.

Page “36” is labeled with Roman numeral “IX” and blue number “7”. (A reminder that the pages marked “VII” and “VIII” will turn up later in the “Daguerre” draft.) This is the complete material for Var. VII marked “nonlegato” and “bold.” Copland also writes “perfect 4th higher”; the transposition in the sketch is <4031> and the final version is <7364>, or a minor 3rd higher. The page after this is the unnumbered page with nothing but Roman numeral “X” marked on top.

Example 3.17: Sketch Image of Var. XIV material on page “35”



The Copland Collection (Box 55, Folder 21.3), The Library of Congress, Washington, D.C.
Image courtesy of the Library of Congress and reproduced by permission of The Aaron Copland Fund for Music, Inc., copyright owner.

Page “35” is labeled “XI” and is a sketch of Var. XIV in the final transposition (Ex. 3.17). The material is presented in a different order. Mm. 1-7 of the sketch equal the final version’s mm. 19-25 (the quarter-note theme), and mm. 8-13 of the sketch equal the final version’s mm. 6-11 (the eighth-note pattern). It must have been a later decision to take the quarter-note material and break it into fragments to begin this variation with and to intersperse with the eighth-note material, saving the complete version of it (the sketch’s mm. 1-7) for the variation’s close (the final’s mm. 19-26). This is the only variation from the second half of the piece with sketch material in the Schirmer draft.

Page “34” is labeled “XII” and is a straightforward sketch for Var. X in the final transposition (although Copland seems unsure about the closing section in thirds, which is barely sketched). Finally, page “33” contains Roman numerals “XIII” and “XIV.” But before the Roman numerals begin, the top two lines of this page are scribbled out. Initially this scribbled-out material seems to relate to Var. X—due to being in the same transposition as the material on the previous page as well as the same transposition as the final Var. X—although in single notes instead of octaves. It is marked *f* and “secco.” A closer examination reveals that some of the material relates more to that of Var. III due to its single notes and the similar “interruption” notes (Var. III material also ends with a closing section in thirds, although this “closing section” is Var. IV). However, its most compelling comparison turns out to be with the return of this material in the “Poco largamente” section of the coda, and it is indeed a complete sketch for this section, even transitioning into the opening of the “Più largamente ancora.” This is where the Roman numeral “XIII” is placed, and what parallels the opening of the “Più largamente ancora” turns out to be a sketch for Var. XI in the final transposition. This sketch of the “Poco

largamente” into the opening of the “Più largamente ancora” is a semitone higher than the final version of these sections, but it is the identical transposition of Var. X into Var. XI, and the sketch indeed becomes Var. XI. This is important for analytical purposes, as it demonstrates the tight relationship between Vars. III, X, and the “Poco largamente” at the end of the coda. It is also important evidence in support of the formal analysis in Chapter 2 that treats Var. XI as ending material, which is contrary to Copland’s own formal division of the piece.

Example 3.18: Sketch from page “33” of ARCO 21.3. Mm. 1-12 are scribbled out in the sketch and they feature traits of Var. III, X, and the coda; mm. 13-15 are the beginning of a sketch for Var. XI. (Time signatures and measure numbers are not Copland’s.)

Copland then transposes this material down a fourth and labels it “XIV.” While this does not occur in the final piece, he does transpose the motive down a semitone for the last five measures of Var. XI, a move that must have originated out of this idea. The fact that this material is transposed and repeated in the sketches gives credence to the importance

of Var. XI, and, if nothing else, suggests that Copland treasured this material and initially intended it to comprise a section at least twice as large.

Copland's struggle with transpositions is perhaps the most noteworthy trait of the Schirmer draft. About half of the variation sketches match the transposition of their final versions. This includes the sketches for the Theme, Vars. I, II, the first sketch of III, the second sketch of IV, the third sketch of V, XIV, X, and XI. The rest of the sketches are in different transpositions: the first two sketches for Var. V, the first sketch for IV, VI, the second sketch for III, VII, and the "Poco largamente". Copland also makes specific notes about the transpositions. For example, he writes "minor 3rd higher" on page "40", "4th higher" on page "37", and "perfect 4th higher" on page "36". None of these notes match the final transpositions, so the puzzle had continued after this draft.

The transpositions also provide some clues to the ordering of and relationships between the variations. For example, while the first sketch for Var. III is in the final transposition, Copland notes "minor 3rd higher," and the next sketch for Var. III is indeed a minor third higher—<7364> instead of the final version's <4031>. He is ordering this material after Var. V, however, and what ends up eventually following Var. V is the transposition <7364> in Var. VI. In this way the transposition does match the final version of the piece; it just connects to different material. It seems that Copland had a sense of which transpositions to go to before deciding which musical material would actually comprise those transpositions. The following table compares the ordering of transpositions in the Schirmer draft with those in the final piece. Adjustments have been made on three of the transpositions to reflect Copland's notes (i.e. "minor 3rd higher").

Table 3.12: Order of transpositions in the Schirmer draft versus the first half of the final piece

| Schirmer Roman Numeral | Transposition | Final Roman Numeral | Transposition |
|------------------------|---------------|---------------------|----------------|
| "Theme" | <4031> | T | <4031> |
| "I" | <4031> | I | <4031> |
| "II" | <4031> | II | <4031> |
| n/a | <190t> | III | <4031> |
| "III" | <7364> | IV | <4031> |
| "IV" | <7364> | V | <4031>, <7364> |
| "V" | <4031> | VI | <7364> |
| n/a | <9586> | VII | <7364> |
| "VI" | <190t> | VIII | <e7t8> |
| n/a | <4031> | IX | <4031>, <8475> |
| n/a | <7364> | X | <5142> |
| "IX" | <9586> | XI | <6253>, <5142> |
| "XI" | <4031> | | |
| "XII" | <5142> | | |
| n/a | <5142> | | |
| "XIII" | <6253> | | |
| "XIV" | <190t> | | |

In this draft, Copland travels through the same major transpositions as the first half of the final piece: <4031> leads to <7364>, then passes briefly through a few other transpositions before arriving at material in <5142> and <6253>, which will end up being the main transposition of the next section (beginning with Var. XII). Despite the presence of some other transpositions (like <190t>, which does not exist anywhere in the final piece, and <9586>, which shows up only in Var. XVIII) this general framework is still present in the Schirmer draft. The material marked “XIV” can be taken out of the equation since it is only a transposition of the material for Var. XI. Without this final transposition, this entire section does in fact end with a strong <5142> presence and the introduction of <6253>, just as in the final piece.

The final main item of interest in the Schirmer draft is the presence of Var. XIV, which exists here between Vars. VII and X. (There is no material for Vars. VIII or IX in this draft, and Vars. VIII and IX have very little in common with Var. XIV.) The material

for Var. XIV only appears three times in the Esnault Rough Sketches. First, on page “5,” there is a brief sketch of its opening that follows a brief sketch for Var. VII (i.e., it follows the same material that it does in the Schirmer draft, though this could be coincidental). The other variations present on page “5” are the Theme, X, VII, and II—all material belonging to the first half of the piece. Second, a one-measure sketch for Var. XIV appears at the bottom of page “31” (Ex. 3.19C), and it appears to have evolved out of the unused triplet material that is sketched on the rest of this page, as shown below:

Example 3.19: Sketches of triplet material related to Var. XIV from page “31” of ARCO 21.3 (1st line, 2nd line, and final line)

A. sketch from first line



B. sketch from second line



C. sketch from final line (labeled “Sub. Allegro”)



Thus, Var. XIV may be the only variation that can be linked to the otherwise unused triplet material of the 1928 Sünova sketch. Finally, Var. XIV material appears in the ordering system of the third subgroup on page “26”, again as a one-measure sketch. Here it is ordered with Vars. XX, VIII, XII, and XV, placed before the material for XV. This

may support the placement of the red/ink numbering in the third subgroup as chronologically later than most of the other Esnault pages. None of these three instances are more than 1-4 mm. in length, so the sketch of the complete Var. XIV in the Schirmer draft is the first significant sketch devoted to this material, and the first to include the eighth-note section that comprises half of this variation and relates strongly to the eighth-note patterns in Var. XV, which were sketched first. Perhaps it was this eighth-note material that wound up connecting Var. XIV to Var. XV in the first place and led to the transfer of this material to a different portion of the piece.

The “Daguerre” Final Draft

The “Daguerre” Final Draft, like the Schirmer draft, is mostly easy to reorder and its existence is obvious (this is the only draft that Lieb mentions in his thesis). Its twenty-six pages are the final twenty-six pages in the Library of Congress ordering; the only issue is that pages “51”-“62” are numbered backwards and five of them are further out of order. As stated before, this draft consists of all fourteen Daguerre pages in addition to six Esnault and six Schirmer pages. Its order is justified not only by the ongoing Roman numeral labels, but also initially by Copland’s own penciled page numbers. His page numbers 2-8 correspond with pages “44”-“50.”

Table 3.13: Proposed reordering of the “Daguerre” Final Draft

| Reordering | LoC Page | Pencil Roman Numerals | Related Variations | Paper Type |
|------------|--------------------|------------------------|--------------------|------------|
| 45 | title page | | | Daguerre |
| 46 | back of title page | | | |
| 47 | "43" | "Theme" “I” “II” | T I II | |

| | | | | |
|----|-------------------------|---|-------------------|----------|
| 48 | "44" | "III" "V" | III V | |
| 49 | "45" | "VI" "IV" | VI IV | |
| 50 | "46" | "VII" "VIII" "IX" | VII VIII IX | |
| 51 | unnumbered page ("47") | "X" "XI" "XII" | X XI XI | |
| 52 | "48" | "XIII" "XIV" | | |
| 53 | "49" | "XII" "XIII" | XII XIII | |
| 54 | "50" | "XIV" "XV" | XIV XV | |
| 55 | "62" | "XVI" | XVI | Esnault |
| 56 | "61" | | | Schirmer |
| 57 | "60" | "XVII" | XVII | |
| 58 | "55" | "XVIII" (+ "VIII" from Schirmer Draft) | XVIII | |
| 59 | "59" | | XIX | |
| 60 | "58" | "XX" | XX | |
| 61 | "56" | "XIX" (+ "VII" from Schirmer Draft) | XX | |
| 62 | "57" | "XXI" | XX | Esnault |
| 63 | "54" | "Coda" | C (SLM) | |
| 64 | "53" | | C (SLM) | |
| 65 | "52" | "End" | C (PL) | |
| 66 | "51" | | C (PLA) | Daguerre |
| 67 | "63" | | C (PLA) | |
| 68 | unnumbered back of "63" | | | |
| 69 | final leaf side A | | | |
| 70 | final leaf side B | | | |

The title page of the “Daguerre” draft reads simply, “Piano Variations (1930)”. Underneath this is written “Sketches (Ink Copy Apr 4 1931)”. This second part appears to have been written at a different time because it’s written in darker pencil lead. The “Daguerre” draft is in pencil—certainly not an ink copy notated after his period at Yaddo. This label is probably referring to the manuscript (ARCO 21) which is notated in ink and would make more sense regarding the 1931 date. However, it is doubtful Copland would

have labeled the final manuscript “Sketches.” As this is the page that is ordered as page “1” in the online collection as well as in Kevin Lieb’s thesis, perhaps Copland had taken this original “Daguerre” Final Draft title page and moved it to the beginning of the entire set of the sketches and manuscript (as they were donated to the Library of Congress together), labeling it accordingly. Taking this into account, it will still be reordered in this study to the beginning of the “Daguerre” draft, as this appears to have been the page’s original placement.

The Theme on page “43” is nearly identical to the Theme of the final piece. It is marked “Very Slowly (Grave)” as well as “strike each note sharply, non legato, deliberamente,” all of which are notated on the final manuscript (although the final Theme is marked simply “Grave”). It also contains nearly identical dynamic and articulation markings to the final piece. The “interruption” notes all match those of the final piece except for the first two, which are reversed. This makes the first “interruption” note the D that fills in <4031>, and it is noteworthy that Copland later chose to delay its effect until the second theme segment. Var. I is also nearly identical to the final piece, now marked with its slurs and *tenuto* markings (but still lacking the “*p*” and “molto espress.”). The only pitch differences are some added notes in the left hand part of m. 8; this measure is in brackets, which is perhaps related to this difference. Var. II is also nearly identical to the final piece, again without dynamics or articulation marked.

Var. III on page “44” is the first to have some discrepancies with the final piece. Just as in the Schirmer draft, Copland’s sketch of this variation devolves into a sketch of only the basic thematic pitches. However, in mm. 6-8 of the “Daguerre” sketch (which correspond with mm. 6-10 of the final piece), he notates dotted rhythms above and below

the line for the right hand and left hand parts. This is the only occurrence of these dotted rhythms in all 70 pages of ARCO 21.3. Perhaps they were added to give Var. III its own character; without the dotted rhythms, it is extremely similar to Var. II.

Here, Table 3.13 is a little misleading; it lists the opening variations in the order of I, II, III, V, VI, IV. Note, however, that each of these correspond with the matching number of the final piece. Copland draws arrows onto the next page (pages “43”-“46” constitute one leaf) to insert the material for Var. IV after Var. III. So although it looks out of order on the table, it is the final ordering. Of course, it does seem he initially notated Var. V after Var. III, so inserting Var. IV was likely decided after the fact. And the material for Var. IV is much rougher and differs from the final version. The first two measures of the sketch correspond with mm. 1-2 of the final variation, but the next measure corresponds with m. 4 and the following three only loosely correspond with mm. 5-7—it is a messy sketch with lots of extra notation and scribbles. There are also three extra measures that relate to the brief material in the final version’s mm. 6-7.

The first five measures of the Var. V sketch (back on page “44”) are identical to the final piece (without dynamic and articulation markings). The remaining measures only have minor differences in pitches. Back on page “45,” the sketch for Var. VI is also nearly identical to its final version. On the next page (“46”), the sketches for Vars. VII-IX are nearly identical to the final piece but it’s clear that there was more struggle with Vars. VIII and IX (the same variations that are not present in the Schirmer draft). For Var. VIII, there is material that relates to the first eight measures of the final variation, and then separately (an arrow is drawn to point to this material) the material for mm. 9-12 is added. This material often existed independently in sketches throughout the Esnault

pages. This is the first sketch to show it being attached to the rest of the material for Var. VIII, implying they were not initially connected to one another. The rough sketch for Var. IX, while containing corresponding material for the complete variation, has six measures of scribbled out material in the middle of it. Like the other sketches, it also lacks dynamic and articulation markings (the final variation is filled with slurs and marked “warmly” and “cantabile”).

The first six measures of the sketch for Var. X (on the unnumbered page “47”) are identical to the final Var. X, although the middle and lowest staves are reversed. This section is followed by two fragments of the theme in thirds that most closely resemble those before the “Più largamente ancora” section of the coda, with the second an octave lower than the first. Above this, however, Copland notates the material that ends up in the final version (mm. 7-9 of Var. X) and marks “insert” over the material beneath it. This relates to the discussion in the previous section about the strong relationship between Var. X-XI and the return of this material in the coda (i.e. the sketch in Ex. 3.18). It seems that at this point, Copland decided to slightly expand this ending material in Var. X, and to relocate the starker version to the end of the piece (mm. 8-10 of the “Poco largamente”).

Mm. 1-7 of the sketch for Var. XI are mostly identical to those of the final variation. After this, Copland labels Var. “XII”, which is the Var. XI material transposed down a fourth as in the Schirmer draft. This time, however, the transposed “XII” material is scribbled out. The “XIII” and “XIV” labeled on page “48” do not correspond with any variation in the final draft. The “XIII” material is chorale-like thematic material and the

“XIV” material is a brief sketch of the theme over descending thirds, an idea that appears throughout the Esnault sketches.

On page “49,” Roman numerals “XII” and “XIII” appear again, this time corresponding with those of the final piece. The Var. XII sketch matches the final version, but the last four measures are rougher and many notes are scribbled out—it appears that the single notes in these measures of the final variation were initially notated as octaves. It is also marked “misterioso” at the opening, different from the final version’s “scherzando.” The Var. XIII sketch is nearly identical to the final variation (including the marking “threatening” at its beginning).

The sketch for Var. XIV (discussed at the end of the Schirmer draft section) now matches the ordering of the sections as they are in the final variation. It seems Copland was working out this order in this draft. The material in mm. 10-11 and m. 18 are both notated above the lines with arrows drawn to insert them into the rest of the notation. He also writes, “Repeat 1st 4 meas” at the return of the material in mm. 19-22. In the final piece, the last three measures of this variation (mm. 24-26) are three iterations of the same fragment; in this draft as well as the Schirmer draft, this material only repeats twice. The third iteration was thus added later and it further punctuates this aggressive ending. Mm. 1-17 of Var. XV are sketched on page “50.” This sketch continues with m. 18 to the end of the variation on page “62.” As with most of the “Daguerre” sketches, this material is nearly identical to the final version but does not have any dynamics or articulation markings. Var. XVI also matches the final piece. Measure 12, however, contains the complete melodic idea of the eighth-note fragments of mm. 8 and 10 (related to the material in Ex. 3.3). In the final piece, Copland delays this complete statement until the

coda (when it returns in sixteenth notes) and only uses incomplete fragments of it in Var. XVI. There are also two measures of material missing from the final section, mm. 16-23, and what remains is slightly out of order. It has the melodic material from m. 18 followed by the “interruption” chord of m. 17, and then includes all of the material for mm. 20-23. This final section is continued on page “61”.

Example 3.20A: Sketch of Var. XVI material from pages “62” and “61” of ARCO 23.1



Example 3.20B: Mm. 13-23 of Var. XVI

Piano Variations by Aaron Copland
 © Copyright 1932 by The Aaron Copland Fund for Music, Inc.
 Copyright Renewed. Boosey & Hawkes, Inc. Sole Licensee.
 Reprinted by permission of Boosey & Hawkes, Inc.

The sketch for Var. XVII on page “60” is identical for mm. 1-17 (although with many enharmonic pitches). At m. 17 of the sketch, an arrow points to material on the following line that is a rough sketch of the next measures (the *sub. p* section in mm. 18-21). Directly after m. 17 of the sketch (presumably before the arrow was drawn), the material continues into the fifth segment of the theme, with the descending E-D#-C# in

the octaves over the basso ostinato, followed by the sixteenth-note pattern that functions as the “interruption” notes in this variation. This fifth segment is expanded in the final version, and follows the *sub. p* section.

After these pages (“43”-“50”, “62”, “61”, and “60”) the ordering becomes a little confusing and the sketches grow more disorganized. The next five pages—which are the rest of the Schirmer pages, “55”-“59”—are difficult to put into order, but can be best examined in the proposed reordering in Table 3.13. After the “XVII” label on page “60”, it makes sense to follow this with page “55”, which is labeled “XVIII” and is a complete sketch for Var. XVIII. At the thirteenth staff from the top, an arrow in the right margin points across the margin and off the page; this connects with an arrow on page “59” that is in the left margin of the thirteenth staff and that points to material related to Var. XIX. It is a rough sketch of the opening of Var. XIX in eighth notes and eighth rests; as in the Schirmer draft, this sketch does not include the half notes of the final piece. The top part of page “59” has more sketches for the motive in octaves over descending thirds. None of the material on “59” is labeled. Likewise, the bottom of page “55” has some rough sketch material for Var. XX, but is not labeled.

The top of page “58” has more material relating to Var. XIX, and partly because of this is ordered after “59”. About halfway down the page, “XX” is labeled and it is a sketch for mm. 1-6 of Var. XX. Page “56” is labeled “XIX” and is a sketch of the material for mm. 6-19 of Var. XX. The conjecture here is that the material on page “56” (labeled “XIX”) actually comes before the material on page “58” (labeled “XX”) despite the fact that it seems to be a direct continuation of the “58” material. It seems mm. 6-19 of Var. XX were conceived as a separate section from mm. 1-6, and these were not put

together and reordered until after the “Daguerre” draft. Finally, the last Schirmer page (“57”) is labeled “XXI” and contains more material for Var. XX—a sketch for the middle section, mm. 27-41.

The remaining Esnault and Daguerre pages sketch out the coda of the *Piano Variations*. Page “54” consists of extremely rough material that relates to mm. 1-4 of the “Subito lento moderato”, and further down the page roughly relates to mm. 3-8. Page “53” is a sketch of m. 5 to the end of the “Subito lento moderato.” Page “52” is labeled “End” and is a sketch of the “Poco largamente” into the opening of the “Più largamente ancora.” The “Poco largamente” is marked “Very Broad,” which is not in the final piece. The first three beats of the “Più largamente ancora” are identical to those of the final piece, but then there are two more measures of octave material that are later cut, including a reiteration of those first beats an octave higher. All three of these measures are scribbled out.

Page “51” is an extremely rough sketch relating to the “Più largamente ancora” to the end of the piece. There are many measures that are scribbled out, bracketed, or “inserted” with arrows, and the entire page has an X through it. The first two lines contain a sketch for mm. 1-2 of this section followed by material that doesn’t appear in the final piece. The third and fourth lines are a continuation of this material. Within this material are three iterations of the third beat of m. 1 of the “Più largamente ancora.” The final line begins with m. 4 of the “Più largamente ancora” followed by m. 7 to the end of the piece (though the material does not match identically—and after m. 4, the sketch material is scribbled out). While mm. 5-6 are missing here, they can be found above amidst the material in the third line (indeed, these are the only measures of this line that

are not scribbled out), so this dramatic and final iteration of the motive appears to have been inserted later. Page “63” is a much cleaner version of the same material, and is nearly identical to the final “Più largamente ancora.”

Despite a few rough sections and chaotic orderings due to some pages being used as scratch paper and having multiple sketches on them, the “Daguerre” Final Draft consists of all of the material used in the final piece and in the same order. The only exceptions are the two sections labeled “XIII” and “XIV” on page “48” which contain chorale material and the motive over descending thirds. There are also very few, minor sections of the piece that cannot be accounted for in this draft. These are the final five measures of Var. XI (this is the point at which Copland labels a new variation in the sketch and transposes the material instead of closing the section); the complete *sub. p* section (mm. 14-17) of Var. XVII (there is only an extremely rough sketch for this, missing over half the notes); the half-note opening of Var. XIX and a complete sketch for Var. XIX (it is difficult to tell if the sketches that relate to this material are for Var. XIX or for Var. XX, which opens with the same transposition and chords); mm. 20-26 of Var. XX (although these measures reuse material from earlier in the variation) and mm. 42-53 of Var. XX (which are a continuation of the “Poco accell. ancora” material).

It’s also noteworthy that Copland at this point considered the material for Var. XX to be three separate variations. He labels the material for the final piece’s mm. 6-19 “XIX”, mm. 1-6 “XX”, and mm. 27-41 “XXI”. This final section (“XXI”) includes the end of the first section of Var. XX (mm. 27-32), the “Allegro vivo” (mm. 33-35), and about the first half of the “Poco accell. ancora” (mm. 36-41), so these three sections are drafted as one; thus, his “variation” divisions at this stage do not occur in expected

places. Lastly, every transposition used in the “Daguerre” Final Draft is identical to its parallel transposition in the final piece. It is evident that planning out the progression of transpositions was a necessary step before the complete notation of the variations.

The complete proposed reordering of ARCO 21.3—including the Sünova Sketch, the Esnault Rough Sketches, the Schirmer Draft Sketch, and the “Daguerre” Final Draft—can be found in Appendix C. The sections of this chapter have provided justifications and explanations for the ordering found in this table. To reiterate, this proposed reordering is merely an attempt to organize the sketches into a more logical order that yields roughly chronological subcategories. This allows for a more efficient and contextual examination of the sketch material. Finally, many—if not most—of the 35 leaves of paper in ARCO 21.3 were used as scratch paper throughout different periods of the sketching and drafting processes, and this chapter has highlighted many examples of papers with one side belonging to one portion of sketching and another side belonging to a period of time months or even years later. It is more accurate, specific, and beneficial to analysis to reorder the pages of the sketches and not the leaves, meaning that the proposed reordering would be impossible to physically arrange. That being said, a more logical *physical* reordering of the pages in the archives is still possible.

Chapter Four: The Manuscript

A key feature of the “Daguerre” Final Draft is its near-total lack of dynamics and articulation markings. This draft was primarily concerned with the basic placement of pitches, rhythms, and time signatures. While there are occasional expressive markings, the “Daguerre” draft is mostly devoid of them. ARCO 21, the handwritten manuscript, and ARCO 21.1 and 21.2, the photocopy and photostat of the manuscript, show when these musical markings were added and illustrate the brief evolution of these markings.

The final manuscript is handwritten in ink on Carl Fischer paper. It is identical to the published piece with only a few inconsequential differences (typically minor expressive markings). It is possible to trace the final edits chronologically because of the photocopy and the photostat. First, the manuscript was written in ink; then, a photocopy and a photostat were made (they are identical copies of the manuscript); then, Copland notated different types of edits onto these copies; and finally, Copland incorporated all of these edits back onto the final handwritten manuscript and made further changes to it before it was sent to the publisher. It is this edited version of the manuscript that matches the final piece identically; but because of the copies, it’s also possible to see what the manuscript looked like before its final revisions. This process created three definitive chronological stages of edits that can be traced through an examination of these documents.

The original manuscript was already quite close to the final piece. In general, the edits made onto the photocopy are corrections of notes, accidentals, clefs, time signatures, and a few dynamic markings. The photostat has very little editing—

sometimes a dynamic marking will appear—other than the addition of all of the metronome markings, which will be discussed near the end of this chapter. The edits made onto the original manuscript incorporate all of the above, but further include additional musical directions and markings for phrasing, tempo, rubato, and pedaling. The most instructive way to trace and compare these edits is to examine them in the context of each section of the *Piano Variations* rather than document by document.

The Theme (like many of the variations) is virtually unchanged across these three stages. Copland originally notates “Very Slowly (Grave)” as the tempo, and this is not altered on either copy. Back on the original manuscript, however, it is scribbled out and rewritten as “GRAVE” with an added metronome marking for quarter note = 48. This metronome marking is first notated on the photostat as quarter note = 42-48. There are no other edits made to the Theme. The three stages of Var. I reveal some changes in dynamics. Diminuendos and crescendos are first added in the photostat, and in the final manuscript, the original “*mp*” at the beginning of the variation is changed into a “*p*” while the “*mf*” that follows in the left hand is also crossed out and changed to “*p*”. Perhaps Copland had decided to make this variation contrast more with the Theme. Also on the final manuscript, Copland adds slurs to the left hand part in mm. 6-9 and pedal markings in mm. 5 and 6. None of these versions have “molto espress.” indicated, which is in the final piece, nor is there a metronome marking added, perhaps indicating that he initially intended this to be in the same tempo as the Theme. (In the final piece, it is marked quarter = 54, a different speed from the Theme’s.) Copland also changes the time signature in m. 5, crossing out a quarter rest and changing the time signature from 3/2 to 5/4. This is worked out in the photostat and incorporated onto the final manuscript.

The beginning of Var. II is not initially marked with any musical indications. In the photostat, “*mf*” is written in addition to the metronome marking, which are both transferred onto the manuscript. Also added to the manuscript is the tempo “*piu mosso*”, the articulation “*poco marc.*”, pedal markings in mm. 1, 2 and 4, and two diminuendos in mm. 9-11. Additionally, the “interruption” notes in the manuscript are marked with articulation (slurs and staccato markings, although not the tenuto markings that are also present in the final piece), and labeled “*p*”, which is originally marked in the photostat. Copland appears to have continued his struggle with the material in thirds, beginning in m. 5, as one of these measures is scribbled out and it is clear that there were notes and a bar line scratched from the page before the copies were made.

The photocopy and photostat of Var. III do not have any edits on them, but there are edits added to the final manuscript. These are the pedal markings in mm. 6 and 8-9, the “*poco accell.*” in m. 7, the “*rit.*” in m. 8 and the “*a tempo*” in m. 9—all expressive indications. The original “*Poco Pui Mosso*” (with the spelling error) is changed to simply “*Piu Mosso.*” Var. IV was originally marked “*Meno Mosso* (but not as slow as the beginning)” —the parenthetical is later crossed out. In the photostat, the opening “*f*” is changed to “*mf*” which is incorporated into the final manuscript. The only edit to Var. V is the m. 5 pedal marking added to the final manuscript. Var. VI similarly has very few changes. It is originally labeled “*Piu mosso (Moderato)*” but the parenthetical is again crossed out. “*Secco*” is also added in the first measure. There are no changes to Var. VII besides the change from “*bold*” to “*boldly.*” Quarter = 112 is marked on the photostat, but this is not added onto the manuscript likely because 112 eventually becomes the speed notated for the previous variation.

Interestingly, Var. VIII was originally marked “rough”. This is later crossed out and replaced with “blurred” which has quite a different musical and character connotation. The tempo “Piu mosso ancora” is also added, along with a *sub. mf* in the first measure (on the photostat this is a *p*). There is also a *sub. p* added to m. 9 first in the photostat, then incorporated into the manuscript. Also in the final manuscript, all of the pedal markings are notated, time signature 3/4 is added to m. 7, one note is removed from m. 11, and *sf* is added to the low B-flat in m. 10. The only edits to Var. IX are notated on the final manuscript; “warm” becomes “warmly”, “*f*” becomes “*mf*”, and the two crescendos for right and left hand parts are added in the first measure. Var. X was originally marked “Slower, very broad” followed by “*marc. e legato.*” The first phrase is crossed out and “Piu Largamente” is written instead. Similarly, Var. XI was originally marked “L’istesso Tempo (ma poco liberamente)”, but all of this is crossed out and replaced with simply “Lento” and, below that, “molto espress. e liberamente.” The change to “molto liberamente” from “poco liberamente” is important for performance considerations. As discussed through the Esnault sketches and the Schirmer and “Daguerre” drafts, this Var. XI material was originally intended to be transposed and to take up a larger section of the piece. The “liberamente” expressive marking makes this variation stand out dramatically and beautifully from the dry, tightly-constructed and hyper-rhythmic variations that constitute most of the piece. Finally, this variation is filled with small diminuendos, all of which are added in the final manuscript. Most of the slurs and the final *ppp* are also added on this draft.

Var. XII was initially labeled, “Faster, in moderate tempo,” but this is changed to the more eloquent “Subito allegretto.” The opening *p* is also changed to *mp*. Copland

notates a low E-flat pedal point through mm. 6-8 (“Sust. Ped.” is written below), but this is scribbled out in both the photocopy and the final manuscript. (This pedal point also exists in the “Daguerre” draft.) Var. XIII was not initially labeled with anything, but “Poco più mosso” is added to the manuscript. The pedal markings in mm. 2, 4, and 6 are also added in the final manuscript. “Still Faster” is the original tempo marking for Var. XIV, but this is crossed out and replaced with “Allegro con brio.” There are some minor musical edits to the final manuscript: “meno *f* ma marc.” is added to m. 6 and 14 (the marking for m. 14 is also in the photostat), *f* is added to mm. 12 and 19, and a pedal marking is added to mm. 18-19.

Var. XV was initially marked “secco, heavy stacc.” but the “secco” is later crossed out. The opening *f* is also changed to *mf*. These two alterations imply that this variation was at one point intended to be more aggressive. “Mark the melody” is added to the second measure, the final dynamics (generally *f* with a crescendo to *ff* followed by *mf*) are added to mm. 6-9, 16-18, and 31-33, and a diminuendo to *mf* is also added in mm. 26-27. Var. XVI was originally labeled “sempre marcato e *f*” but is crossed out and not replaced with anything (“non legato” is marked in the final piece). Almost every measure in this variation has its own dynamic marking, and all of these are added as edits to the final manuscript. The wedges on the *ff* notes in mm. 8, 10, and 12 are also added. When this material returns in the final measure, it is originally notated with an accent on each note, but on the final manuscript the first three of these are changed to wedges, proving the importance of this specific articulation for performance purposes. Most of the changes made to Var. XVII are the addition of time signatures on the final manuscript (seven total). The opening’s “very sharp” is subtly changed to “very sharply” with the

addition of “*sempre ff*”. Also on the final manuscript, the accents for mm. 3-4, 7, and 21-22 are added. In the original notation, the *sub. p* section is labeled “sub. p !” There are only very minor changes to Var. XVIII—the addition of a *mf*, a *p*, and the “rit.” in the final two measures (all added to the final manuscript).

Var. XIX is the variation that had no complete draft in the “Daguerre” Final Draft, and there was no sketch of its opening half-note material in the sketches of ARCO 21.3. In the final manuscript, there is an “original” Var. XIX (Ex. 4.1) that also lacks half-note material, but it is covered up with another piece of paper (originally taped onto the first but currently held together with paper clips) on which the variation is re-composed and matches the final piece. The photocopy and photostat were made prior to this change. The “original” Var. XIX is marked “secco f” and begins in accented eighth notes, similar in style to the “Subito allegro” section of the final piece. On the photostat, the opening material is marked quarter = 108 and the “Subito allegro” material (which is not labeled here) is marked quarter = 152. These metronome markings are the first hint of Copland conceiving these as contrasting sections, and he likely decided after this point to notate the first section in a totally different articulation and character than the second. The “replaced” Var. XIX is still labeled with the original’s “Molto meno mosso” and matches the final version of the piece (with the metronome markings respectively changed to 104 and 152, the second section now marked “Subito Allegro”).

Example 4.1: Manuscript image of the “original” Var. XIX



The Copland Collection (Box 55, Folder 21.3), The Library of Congress, Washington, D.C.
Image courtesy of the Library of Congress and reproduced by permission of The Aaron Copland Fund for Music, Inc., copyright owner.

The main edits made to Var. XX are the labels of its different sections, the “Allegro vivo” and the “Poco accell. ancora” with their respective metronomic markings. The “poco accell e. cresc” is added to the measures that lead into the “Allegro vivo,” and the three brief pedal markings of the “Poco accell. ancora” are also added.

The beginning of the coda was initially labeled “Subito Tempo I (Very Slow)” but this is crossed out and changed to the final “Subito lento moderato.” “Pesante” is also

added to the first measure. “Very Broad” originally marked the “Poco largamente,” but this too is changed and relabeled to the final tempo marking. “Più largamente ancora” is eventually labeled over the appropriate section, but this was not included in the initial notation, suggesting an originally stronger tempo continuity between these sections. There are only a couple of minor edits, like the addition of *sf* and a “sust. ped.” that is crossed out on the low C-sharp before the final four measures (this is reinstated in the final piece). The first chord in m. 7 of the “Più largamente ancora” is scratched out and notated an octave lower, and the left hand’s final chord of the whole piece is scratched out and notated an octave higher. Other than this, the pitches are identical to the final piece. Finally, Copland notates the “alternate version” of the final four measures which is for pianos without sustaining pedal. Beneath it he marks: “To the Printer: The last four staves in small notes”. The final words on the page are the settings of the *Piano Variations*’ composition—an outline, almost, of the journey from the Esnault sketches to the “Daguerre” draft to the final manuscript:

Bedford
Yaddo
New York

It is clear from examining the manuscript that specifying tempo markings was one of the final stages of Copland’s editing process. The manuscript originally had no metronome markings on it. Metronome markings were added to the photostat in pencil for all relevant sections, and then these markings were notated onto the original manuscript, although almost always a notch or two faster. The final markings in the manuscript match those of the final piece. The only exception is Var. I, which is marked

for the quarter = 54 in the final piece but has no marking in any of the manuscript copies.

This speaks further to the original unity of the Theme and Var. I, which has been demonstrated in other sketches and drafts. In both the manuscript and the published piece, there is an opening note from Copland that specifies: “The metronomic markings are to be taken only as approximate indications of correct tempi.”

Table 4.1: The evolution of metronome markings from the photostat to the manuscript to the published score. All numbers are marked for the quarter note beat. Sections with no metronome markings labeled in any version are not included in this table.

| Section | Photostat | Manuscript | Published score |
|------------|-----------|------------|-----------------|
| Theme | 42-48 | 48 | 48 |
| I | | | 54 |
| II | 69 | 72 | 72 |
| III | | | 100 |
| IV | 80 | 80 | 80 |
| VI | 108 | 112 | 112 |
| VII | 112 | | |
| VIII | 116 | 132 | 132 |
| X | 72 | 76 | 76 |
| XI | 60 | 66 | 66 |
| XII | 120 | 126 | 126 |
| XIII | 138 | 138 | 138 |
| XIV | 176 | 176 | 176 |
| XIX | 108 | 104 | 104 |
| | 152 | 152 | 152 |
| XX | 184 | 184 | 184 |
| | 200 | 208 | 208 |
| Coda (SLM) | 72 | 72 | 72 |
| Coda (PL) | 66 | 66 | 66 |
| Coda (PLA) | 58 | 58 | 58 |

Related to the more specific metronome speeds, the tempo markings themselves are mostly revised from the original manuscript to the edited manuscript. These changes were outlined in previous paragraphs, but Table 4.2 compares these revisions most clearly. The revised tempo markings are identical to the published tempo markings, with the exception of minor capitalization and accent differences.

Table 4.2: Tempo markings on the original manuscript, revised manuscript, and published piece. Sections with no tempo markings labeled in any version are not included in this table.

| Section | Original Tempo | Revised Tempo | Published Tempo |
|---------|---|-----------------------|-----------------------|
| Theme | Very Slowly (Grave) | GRAVE | Grave |
| II | | piu mosso | Più mosso |
| III | Poco Pui Mosso | Piu Mosso | Più mosso |
| IV | Meno Mosso (but not as slow as the beginning) | Meno Mosso | Meno mosso |
| VI | Piu mosso (Moderato) | Piu mosso | Più mosso |
| VIII | | Piu mosso ancora | Più mosso ancora |
| X | Slower, very broad | Piu Largamente | Più largamente |
| XI | L'istesso Tempo (ma poco liberamente) | Lento | Lento |
| XII | Faster, in moderate tempo | Subito Allegretto | Subito allegretto |
| XIII | | Poco Piu mosso | Poco più mosso |
| XIV | Still Faster | Allegro con brio | Allegro con brio |
| XIX | | Molto meno Mosso | Molto meno mosso |
| | | Subito Allegro | Subito allegro |
| XX | | | |
| | | allegro vivo | Allegro vivo |
| | | poco accell. ancora | Poco accell. ancora |
| Coda | Subito Tempo I (Very Slow) | Subito Lento Moderato | Subito lento moderato |
| | Very Broad | Poco Largamente | Poco largamente |
| | | piu largamente ancora | Più largamente ancora |

Finally, perhaps the most important insight that can be gained from the final manuscript edits are their implications for performance. A few of these instances are mentioned in the previous paragraphs. It's as if sections of material evolved throughout the composition process as a certain character but then Copland either changed his mind or slightly tweaked them into something more specific at the last moment—for example, the “rough” in Var. VIII that he changed to “blurred,” the accents changed to wedges in Var. XVI, and subtle changes in dynamics and other expressive markings that affect the character of a variation. Many of these final changes function as a means of

differentiating variations from their neighboring variations, or strengthening the continuity and narrative elements from one variation to the next. For example: the *f* that is changed to *mf* in Var. XV and the crossing-out of the word “secco.” These changes give this variation a more unique character and a more meaningful existence when the aggressive natures of neighboring Vars. XIV and XVI are considered. The process of mapping out the contents of the *Piano Variations* began with the planning of its transpositions. But at the end of this architectural journey, it is these expressive markings that are the final glue for the ordering of the variations and the proverbial “icing on the cake” that solidifies this powerful work’s compelling sense of inevitability.

Chapter Five: Conclusion

“To affirm the world is meaningless, unless one also affirms the tragic reality which is at the core of existence. To live on—to develop means, as I see it, to enter always more and more deeply into the very essence of tragic reality...the reality [the *Piano Variations*] affirm is more particularized, it is the reality of our own age and time.”

-Aaron Copland on the purpose of the *Piano Variations* in a 1931 letter to poet Lola Ridge

The *Piano Variations* was published by Cos Cob Press in 1932, one year after its premiere by Copland at the League of Composers concert in New York. In 1933, Victor Babin performed it at the Eleventh International Society for Contemporary Music Festival, and three years later John Kirkpatrick performed it in an all-American program.³⁷ Since then, many pianists have programmed the work, and Copland heard his masterpiece performed by Leonard Bernstein, Paul Jacobs, William Kapell, William Masselos, Leo Smit, and Ursula Oppens, among others. The piece has also been recorded by pianists like Charles Fierro, Benjamin Pasternack, Ann Schein, Gilbert Kalish, and Emmanuel Ax. Copland's own recording is from 1945, originally for Columbia but later released on a New World Records album in 1976. A quote from pianist and critic Samuel Lipman in the liner notes describes this experience:

[Copland's] playing, on a piano of predominantly glassy sonority, has given pianists a clear aural image of what he as composer desires; his technical facility and rhythmic

³⁷ Copland, Aaron and Vivian Perlis. *Copland: 1900 Through 1942*. (New York: St. Martin's Press, 1984), 183.

snap have been of great help in establishing the style in which his pieces are performed.³⁸

While it might appear the *Piano Variations* is heard on recordings more than it shows up in live concert programming, it remains remarkable that such little attention has been given to its sketches. Though specific page orderings can be difficult to pin down, the general categories of the sketches are not difficult to notice in an initial perusal. Once these categories have been established (The Sünova Sketch, the Esnault Rough Sketches, the Schirmer Draft Sketch, and the “Daguerre” Final Draft) it is immeasurably valuable for both research and performance to witness the unfolding of so many pieces of composition gravitating away from and towards one another, joining to create sections or separating to create strong structural parallels between different moments in the piece—until that “one fine day” arrived on which the variations finally “fell into place.”

This descriptive study has made clear that Copland approached the composition of the *Piano Variations* in the following chronological steps: sketching brief material ideas solely in pitches and rhythm, deciding on the overall transposition scheme, figuring out the ordering of the variations within the transposition scheme, choosing the tempi, and finally adding suggested metronome speeds, dynamic markings, pedaling, and other expressive markings as sensitive finesse to solidify a severe, cohesive work of art. Despite the clear struggle demonstrated throughout the sketches, it does not seem that Copland was ever lost in the process of composition—rather, it is as if he were searching for a work that already existed in and of itself. First, he created all of the puzzle pieces.

³⁸ Hamilton, David. Liner notes to *Aaron Copland: Works for Piano 1926-1948*. LP. (New World Records, 1976), 4.

Then, he played around with them—to put it lightly—until they fit together into what is now considered a profoundly inevitable ordering.

This study's proposed reordering of the sketch material at the Library of Congress can aid future research on the *Piano Variations* and on Copland's compositional process in general. Using the ordering proposed in Appendix C can save future researchers an immense amount of time and energy that has to be used just to make sense of the source material, which is—as previous chapters have conveyed—overwhelming. This reordering can aid analytical studies of both general and specific natures, and one could focus on a variety of aspects of the *Piano Variations*—a more detailed study of the evolution of the transpositions, for example, or a deeper exploration of the row forms and the influence of serialism throughout the stages of composition, or further consideration of the bits of material that are ultimately omitted from the final piece. A detailed study on the many sketches of the Theme section itself would also be beneficial to the study of Copland's music. Other possibilities for future study include comparing this sketching process with that of other Copland pieces (one of George Parish's interests), focusing on the performance practice significance of the sketch findings, and using this study's reordering as a stepping-off point for a reordering of the physical pages, which would be of immense benefit to others studying the piece. This study has also demonstrated that some of the pages (those that are obviously numbered backwards in the “Daguerre” draft, for example, or the 1928 Sünova pages) can be easily reordered.

The idea of “inevitability” has been mentioned by many writers—including musicians, theorists, and critics—when describing the *Piano Variations*. Studying the sketching process for the piece in many ways refutes the claim, almost threatening—

blasphemously—to take the piece off its unreachable pedestal. The variations are not inevitable; they did not “fall into place one fine day” as Copland recalls. There are countless examples of small sections of the piece sketched out of order—the combination of material for Vars. II and VI in Ex. 3.14, for example, or the three sections of Var. XX originally sketched in a different ordering and labeled as separate variations. If anything, the sketches show infinite possibilities for how the piece could have been ordered. The motivic material for each variation is so tightly constructed from those same four notes; if one or two measures from Var. VI were indeed used in Var. II, would this have drastically changed the impact of the final piece? If the final measures of the “Poco largamente” and of Var. X were swapped, would the work have a completely different effect?

This glimpse of the tedious operation behind the magic curtain is not disappointing. To the contrary, it proves the profound genius of Aaron Copland. The human struggle involved in putting the *Piano Variations* together is irrefutable—he mapped out infinite ordering options, mixed and remixed material to the point of obsession, and devoted nearly a year to his intensive quest to sculpt the most perfectly ordered, pure form of the piece that he believed lied inherent in his hundreds of bits of material. In these sketches and drafts, Copland exhausted all possibilities for how the material for the *Piano Variations* could have come together. Delaying the addition of expressive markings until the final manuscript stage is perhaps what allowed him to maintain exploratory freedom throughout each stage of composition. The lack of these markings in earlier drafts kept the material free to breathe and adapt before its role in the larger piece became cemented.

Lacking the sweeping melodies, romantic harmonies and elegant piano playing expected by audiences at the time (and still today in 2017), the *Piano Variations* has been described in rather unmusical terms as something well-made, architected, industrial, and machine-like. These are all apt descriptions precisely due to the very human and messy struggle of compiling and constructing its elements. It was Copland's careful construction and relentless pursuance of the "right" music that led to the brilliance of this monumental work. Copland once asserted: "I don't compose. I assemble materials."³⁹ There may be no greater proof of this statement than the sketches for the *Piano Variations*.

³⁹ Pollack, Howard. *Aaron Copland: The Life and Work of an Uncommon Man*. (New York: Henry Holt and Company, 1999), 11.

| First Half | | | | | |
|-----------------------------|---|--------------------------|-----------------------|---------------------------|---|
| | 1+3 | | | 2 | |
| Group tempo | tempo gradually increases (q=48-100) | | | | |
| Section | Theme | Var. I | Var. II | Var. III | Var. IV |
| Section tempo | Grave | | Più mosso | Più mosso | Meno mosso |
| Dynamics and other markings | <i>f; non legato, deliberamente; strike each note sharply</i> | <i>p; molto espress.</i> | <i>mf; poco marc.</i> | <i>p; simply, naively</i> | <i>f; molto legato</i> |
| Motive | <4031> | <4031> | <4031> | <4031> | <4031> upper voice; <7364> lower voice |
| Time Signatures | c, 3/4, 5/4 | c, 3/4, 3/2, 5/4, 2/4 | c, 3/2, 2/4, 3/4 | c, 3/4, 3/2, 2/4 | c, 3/4, 2/4 |
| Length (mm.) | 11 | 9 | 11 | 10 | 7 |
| | | | | | 8 |

| 2 | | | | | |
|------------------------------------|---|------------------|-------------------------|---|---------------------------|
| Group tempo | tempo gradually decreases (q=132-66) | | | | |
| Section | Var. VI | Var. VII | Var. VIII | Var. IX | Var. X |
| Section tempo | Più mosso | | Più mosso ancora | | Più largamente |
| Dynamics and other markings | <i>f; sempre marcato; clangorous; mark the melody</i> | <i>boldly</i> | <i>blurred; sub. mf</i> | <i>mf; warmly; cantabile</i> | <i>ff; marc. e legato</i> |
| Motive | <7364> | <7364> | <e7t8> | <4031> upper voice; <8475> lower voice | <5142> |
| Time Signatures | c, 3/4, 2/4, 5/4 | c, 3/4, 5/4, 2/4 | 3/4, 2/4, 5/4 | 3/4, 2/4 | c, 3/2, 3/4 |
| Length (mm.) | 10 | 11 | 12 | 13 | 9 |
| | | | | | 12 |

Appendix B: Formal chart of the second half of the *Piano Variations*

| Second Half | | | | | | |
|-----------------------------|-----------------------------|------------------------|---|--|------------------------------|-----------------------------------|
| 2 | | 5 | | | | |
| Group tempo | tempo increases (q=126-138) | | | | | |
| Section | Var. XII | Var. XIII | Var. XIV | Var. XV | Var. XVI | Var. XVII |
| Section tempo | Subito allegretto | | Poco più mosso | | | |
| Dynamics and other markings | <i>mp; scherzando</i> | <i>mp; threatening</i> | <i>f</i> | <i>mf; heavy stacc.; mark the melody</i> | <i>mf; non legato</i> | <i>sempre ff; very sharply</i> |
| Motive | <6253> | | <4031> | | <4031> | |
| Time Signatures | 3/4, c, 2/4, 5/4 | 3/4, c, 5/4 | c, 2/4, 5/4, 3/4, 1/4, 7/8, 3/8, 5/8, 3/2 | 5/8, 7/8, 3/8, 2/4, 2/8 | 5/8, 6/8, 2/4, 3/8, 8/8, 7/8 | 5/8, 7/8, 3/4, 3/8, 9/8, 2/8, 4/8 |
| Length (mm.) | 8 | 8 | 26 | 33 | 24 | 22 |

| | | 2 | | 3 (Coda) | | |
|--------------------------------|---|-------------------------------------|--|---------------------------|---------------------------|-----------------------|
| Group tempo | | tempo increases (q=104-208) | | tempo decreases (q=72-58) | | |
| Section | Var. XVIII | Var. XIX | Var. XX | SLM | PL | PLA |
| Section tempo | | Molto meno mosso; Subito allegro | middle section: Allegro vivo; Poco accel. ancora | Subito lento moderato | Poco largamente | Più largamente ancora |
| Dynamics and other markings | <i>sub. pp; scherzando</i> | <i>p; più f secco</i> | <i>not too fast, well articulated; secco ff; middle section: fff brillante</i> | <i>f; pesante</i> | <i>fff; molto marcato</i> | <i>sffs</i> |
| Motive | <9586> & <e7t8>; "int." notes <4031> | <e7t8> | <e7t8> | <4031> | <4031> | <4031> |
| Time Signatures | 3/4, 2/4 | 3/4, c, 2/4, 3/8, 5/8 | 2/4, 6/8, 4/8, c, 3/4, 10/8 | 2/4, c, 5/4, 3/4 | c, 3/4 | 3/2, c, 3/4 |
| Length (mm.) | 24 | 15 | 53 (35 + 18) | 14 | 10 | 8 |

Appendix C: Proposed Reordering of ARCO 21.3

| Group Name | Sub-group (if appl.) | Reordering | LoC Page (# if appl.) | Paper Type |
|-----------------------------------|---------------------------------------|------------|--|-----------------------|
| The Sünova Sketch | | 1-3 | "16"- "18" | Sünova |
| | | 4 | "2" | Carl Fischer |
| | | 5 | unnumbered back of "2" | |
| The Esnault Rough Sketches | Unordered group one (unrelated pages) | 6-19 | "3"- "11", "28", "19", unnumbered back of "19," "20", "23" | Esnault |
| | Unordered group two (related pages) | 20-24 | "12"- "15", "22" | (page "15" is Sünova) |
| | Ordered group three (related pages) | 25 | "30" | |
| | | 26 | "27" | |
| | | 27 | "31" | |
| | | 28 | "26" | |
| | | 29 | "29" | |
| | | 30 | "24" | |
| | | 31 | "25" | |
| | | 32 | "41" | Schirmer |
| The Schirmer Draft Sketch | | 33 | "42" | Schirmer |
| | | 34 | "39" | |
| | | 35 | "40" | |
| | | 36 | "37" | |
| | | 37 | "38" | |
| | | 38 | "36" | |
| | | 39 | unnumbered page | |
| | | 40 | "35" | |
| | | 41 | "34" | |
| | | 42 | "33" | |
| | | 43 | "21" | Esnault |
| | | 44 | "32" | Schirmer |
| The "Daguerre" Final Draft | | 45 | title page | Daguerre |
| | | 46 | back of title page | |
| | | 47 | "43" | |
| | | 48 | "44" | |
| | | 49 | "45" | |
| | | 50 | "46" | |
| | | 51 | unnumbered page ("47") | |
| | | 52 | "48" | |
| | | 53 | "49" | Esnault |
| | | 54 | "50" | |
| | | 55 | "62" | Schirmer |
| | | 56 | "61" | |
| | | 57 | "60" | Schirmer |
| | | 58 | "55" | |
| | | 59 | "59" | |
| | | 60 | "58" | |

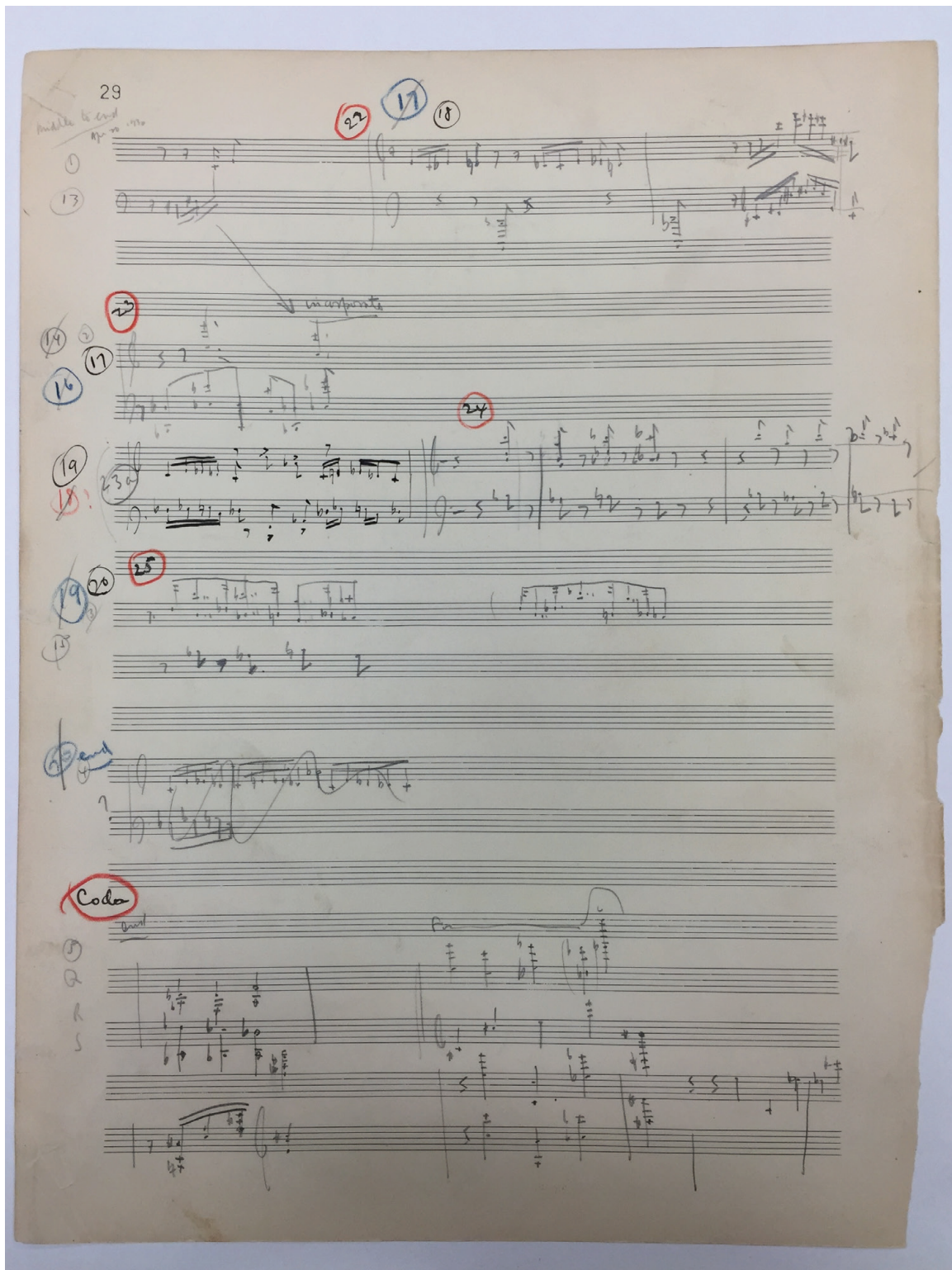
Appendix C: Proposed Reordering of ARCO 21.3

| | | | | |
|--|--|----|-------------------------|----------|
| | | 61 | "56" | Esnault |
| | | 62 | "57" | |
| | | 63 | "54" | |
| | | 64 | "53" | |
| | | 65 | "52" | |
| | | 66 | "51" | Daguerre |
| | | 67 | "63" | |
| | | 68 | unnumbered back of "63" | |
| | | 69 | final leaf side A | |
| | | 70 | final leaf side B | |

Appendix D: The Library of Congress ordering of the 70 pages of ARCO
21.3 and their paper types

| Paper Type | Library of Congress Order | | |
|--------------|---|--------------|---|
| Carl Fischer | 2 unnumbered back of "2" | | 35 36 unnumbered page |
| Lard Esnault | 3 4 5 6 7 8 9 10 11 12 13 14 | | 37 38 39 40 41 42 |
| Sünova | 15 16 17 18 | J. Daguerre | unnumbered title page unnumbered back of title page 43 44 45 46 "47" (unnumbered) 48 49 50 |
| Lard Esnault | 19 unnumbered back of "19" 20 21 22 23 24 25 26 27 28 29 30 31 | Lard Esnault | 51 52 53 54 |
| G. Schirmer | 32 33 34 | G. Schirmer | 55 56 57 58 59 60 |
| | | Lard Esnault | 61 62 |
| | | J. Daguerre | 63 unnumbered back of "63" final leaf side A (unnumbered) final leaf side B (unnumbered) |

Appendix E: Page “29” of ARCO 21.3 (Esnault Rough Sketches), showing Copland’s various ordering systems (Image courtesy of the Library of Congress)



Bibliography

“About this Collection.” *Aaron Copland Collection*. The Library of Congress, n.d. Web.

3 Jan. 2017. <<https://www.loc.gov/collections/aaron-copland/about-this-collection/>>.

Berger, Arthur. *Aaron Copland*. New York: Oxford University Press, 1953.

Butterworth, Neil. *The Music of Aaron Copland*. New York: Universe Books, 1986.

Coolsma, Nan. “Aaron Copland’s *Piano Variations*: A Study in Character.” *McMaster Music Analysis Colloquium*, vol. 4 (2005): 38-51.

Copland, Aaron. *Piano Variations*. Aaron Copland, pianist. LP. New World Records, 1976.

Copland, Aaron. *Piano Variations*. Charles Fierro, pianist. Delos, 1987.

Copland, Aaron. *Piano Variations*. New York: Boosey and Hawkes, 1932.

Copland, Aaron. *Piano Variations*. William Masselos, pianist. Columbia Masterworks, 1967.

Copland, Aaron. [*Piano variations*]. Notated Music. The Copland Collection (Box 55, Folder 21), The Library of Congress, Washington, D.C.

Copland, Aaron. [*Piano variations*]. Notated Music. The Copland Collection (Box 55, Folder 21.1), The Library of Congress, Washington, D.C.

Copland, Aaron. [*Piano variations*]. Notated Music. The Copland Collection (Box 55, Folder 21.2), The Library of Congress, Washington, D.C.

Copland, Aaron. [*Piano variations*]. Notated Music. The Copland Collection (Box 55, Folder 21.3), The Library of Congress, Washington, D.C.

- Copland, Aaron. [*Piano Variations sketches*]. Notated Music. Retrieved from the Library of Congress. Web. 3 Jan. 2017. <<https://www.loc.gov/item/copland.sketch0011/>>.
- Copland, Aaron and Vivian Perlis. *Copland: 1900 Through 1942*. New York: St. Martin's Press, 1984.
- Copland, Aaron and Vivian Perlis. *Copland: Since 1943*. New York: St. Martin's Press, 1989.
- Fishman, Leo Philip. *Theoretical Issues and Presumptions in the Early Music of Aaron Copland*. Ph.D. diss., University of California, 2007.
- Hamilton, David. Liner notes to *Aaron Copland: Works for Piano 1926-1948*. LP. New World Records, 1976.
- Kirby, F. E. *Music for Piano: A Short History*. Pompton Plains: Amadeus Press, LLC, 1995.
- Lieb, Kevin. "Analytic Perspectives on Aaron Copland's *Piano Variations*." Masters thesis, University of Cincinnati, 1992.
- Mathers, Daniel. "Re: Copland's Piano Variations." E-mail to the author. 9 Aug. 2016.
- Parish, George. Personal interview. 3 Feb. 2017.
- Pollack, Howard. *Aaron Copland: The Life and Work of an Uncommon Man*. New York: Henry Holt and Company, 1999.
- Pollack, Howard. Personal interview. 23 Jun. 2016.
- Saun, Rinna M. "The *Piano Variations* of Aaron Copland: An Analysis and Study for the Performer." DMA diss., University of North Texas, 2003.
- Schonberg, Harold C. *The Great Pianists: From Mozart to the Present*. New York: Simon & Schuster Paperbacks, 2006.

Smith, Julia. *Aaron Copland: His Work and Contribution to American Music*. New York:

E. P. Dutton & Company, Inc., 1955.

Wintle, James. "Library Question – Answer." E-mail to the author. 7 Feb. 2017.

Young, Douglas. "The Piano Music." *Tempo*, no. 95 (1970-1971): 15-22.