

# CHARLES T. GRIFFES

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## Contents

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About This Edition . . . . .	2
Foreword . . . . .	3
About the Composer . . . . .	3
Elements of Griffes's Compositional Style . . . . .	5
About the Music . . . . .	13
Sources Consulted . . . . .	23
Acknowledgments . . . . .	23
ROMAN SKETCHES, OP. 7	
The White Peacock . . . . .	25
Nightfall . . . . .	32
The Fountain of the Acqua Paola . . . . .	40
Clouds . . . . .	48

## ABOUT THIS EDITION

This edition is based on the first edition published by G. Schirmer, New York, in 1917. Every effort has been made to preserve the composer's original intentions. The tempos, metronome markings, dynamic markings, slurs, and articulations are from the composer, with any editorial suggestions or clarifications given in parentheses. Fingering in italic type is by the composer; all other fingering is editorial. Indications for one hand to be positioned *over* or *under* the other are editorial. Suggestions to facilitate performance are given in footnotes. Pedaling indications are editorial with exceptions mentioned in footnotes.

*This edition is dedicated to Stewart Gordon, whose tireless scholarship and love of piano literature is a continual source of inspiration.*



*Charles Tomlinson Griffes*

...or influences from Rachmaninoff, such as this melody of horn-like 3rds over an ostinato bass of triplet 5ths:

Rachmaninoff's "Adagio sostenuto" from *Moments musicaux*, Op. 16, No. 5 (1896), mm. 1–11

Adagio sostenuto (♩ = 54)

*mf*

*pp*

*dim.*

*p*

*cresc.*

The score consists of four systems of piano music. The first system shows the beginning with a treble clef staff and a bass clef staff. The bass staff features a triplet of eighth notes (F, C, G) repeated, creating an ostinato bass. The treble staff has a melody of triads (F, A, C) moving in parallel motion. The second system continues this pattern. The third system shows the melody moving downwards. The fourth system includes dynamic markings: *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo).

Griffes's "Nightfall," Op. 7, No. 2, mm. 49–56

Tranquillo ♩ = 54–56

*f > pp*

*pp*

*p*

*p*

*p*

*mf*

*p*

The score consists of two systems of piano music. The first system is in 4/4 time and features a treble clef staff with chords and a bass clef staff with a triplet of eighth notes (F, C, G) repeated. The second system continues the piece, showing a melody in the treble staff and a triplet of eighth notes in the bass staff. Dynamic markings include *f > pp*, *pp*, *p*, *mf*, and *p*.

Despite these apparent Romantic influences, homages to the French Impressionists are evident in Griffes's writing. The opening of "The White Peacock" evokes a strikingly similar mood to Debussy's *Prelude to the Afternoon of a Faun*. (See pp. 13–14 for a detailed comparison.) Debussy's affinity for *harmonic planing* (or *harmonic parallelism*)—thick, blocked chords moving up or down the piano in parallel motion, such as in his famous "Sunken Cathedral" prelude—is used to great effect in Griffes's "Clouds." Another allusion to an Impressionistic effect includes Griffes's use of a black-key glissando and tremolo to highlight a climactic moment, foreshadowed years before by Ravel in his famous "Jeux d'eau":

to Rudolph Ganz

## ROMAN SKETCHES

## The White Peacock

Charles T. Griffes (1884–1920)

Op. 7, No. 1

**Languidamente e molto rubato** <sup>(a)</sup>

**(p)** **pp**

**(b) una corda**

**(c)**

**3**

**slowly release pedal**

**6**

**ppp** **pp** **p**

**(tre corde)**

**9**

(a) languidly (without force or effort) and very freely

(b) The *una corda* indication is from Griffes. He marked no *tre corde* indication.

(c) Use partial pedal changes, so the chord on beat 1 dissipates by the middle of the measure.

to Winifred Christie  
**Nightfall**  
 Al far della notte

*The long day is over.  
 Dusk, and silence now:  
 And night, that is as dew  
 On the flower of the World.*

William Sharp

Op. 7, No. 2

Lento misterioso

5  
3  
2  
1

*pp una corda* (a)

*p*

*sempre con pedale* (a)

*under*

1  
4  
5

1  
3

4

*dim.* *pp* *pp*

1  
5

1  
4-3

1  
5

1  
4

1  
5

7

*p*

4  
1

(a) These are Griffes's pedal markings, as well as *tre corde* in mm. 22 and 68, and *una corda* in mm. 62 and 92.

(b) To perform this overlapping-hands texture, play the RH with a slightly raised wrist and the RH thumb close to the fallboard, while playing the LH octaves underneath the RH with a fairly flat hand position.

10

*cresc.*  
*mf molto dim.*

1/4

4 2

Detailed description: This system contains measures 10 through 13. The music is in 6/8 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with a 4-measure slur and a 2-measure slur. The left hand has a bass line with a 1/4 note and a 4-measure slur. Dynamics include *cresc.* and *mf molto dim.*

14

(♩ = ♩)

*p espressivo*

*pp*

*mf*

5 1 4 2 5 1 4 2

2 1 4 1

Detailed description: This system contains measures 14 through 17. The music is in 6/8 time with a key signature of three sharps. The right hand has a melodic line with a 5-measure slur and a 4-measure slur. The left hand has a bass line with a 4-measure slur. Dynamics include *p espressivo*, *pp*, and *mf*. A tempo marking (♩ = ♩) is present.

18

*p*

*p*

Detailed description: This system contains measures 18 through 21. The music is in 6/8 time with a key signature of three sharps. The right hand has a melodic line with a 4-measure slur. The left hand has a bass line with a 4-measure slur. Dynamics include *p*.

22

(♩ = ♩)

*mf*

*accel. e cresc.*

*tre corde*

4

Detailed description: This system contains measures 22 through 25. The music is in 6/8 time with a key signature of three sharps. The right hand has a melodic line with a 4-measure slur. The left hand has a bass line with a 4-measure slur. Dynamics include *mf* and *accel. e cresc.*. A tempo marking (♩ = ♩) is present. The instruction *tre corde* is written below the left hand.

26

*pp*<sup>5</sup><sub>2</sub>

*p*

*under*

*f*

*over*

Detailed description: This system contains measures 26 through 29. The music is in 6/8 time with a key signature of three sharps. The right hand has a melodic line with a 5-measure slur and a 2-measure slur. The left hand has a bass line with a 4-measure slur. Dynamics include *pp*<sup>5</sup><sub>2</sub>, *p*, *f*, *under*, and *over*.