CHARLES T. GRIFFES

Contents

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

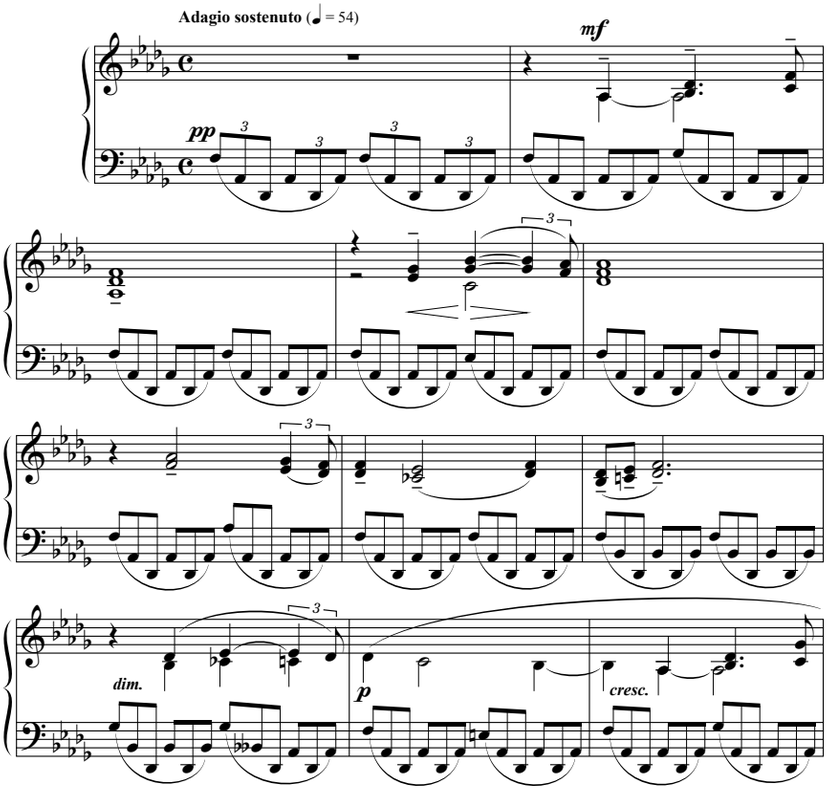
This edition is based on the first edition published by G. Schirmer, New York, in 1917. Every effort has been made to preserve the composer's original intentions. The tempos, metronome markings, dynamic markings, slurs, and articulations are from the composer, with any editorial suggestions or clarifications 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.

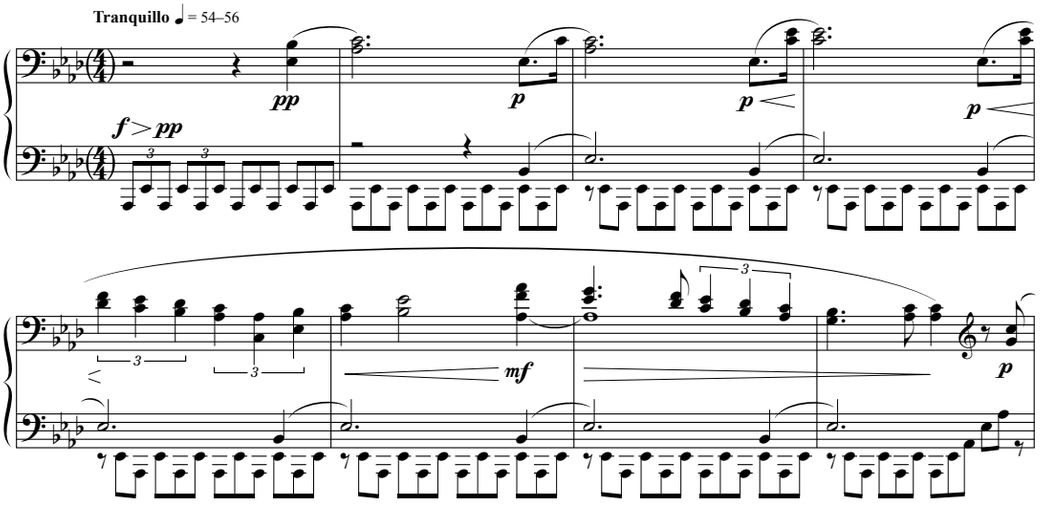
Charles Tomlinson Griffes

...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*



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



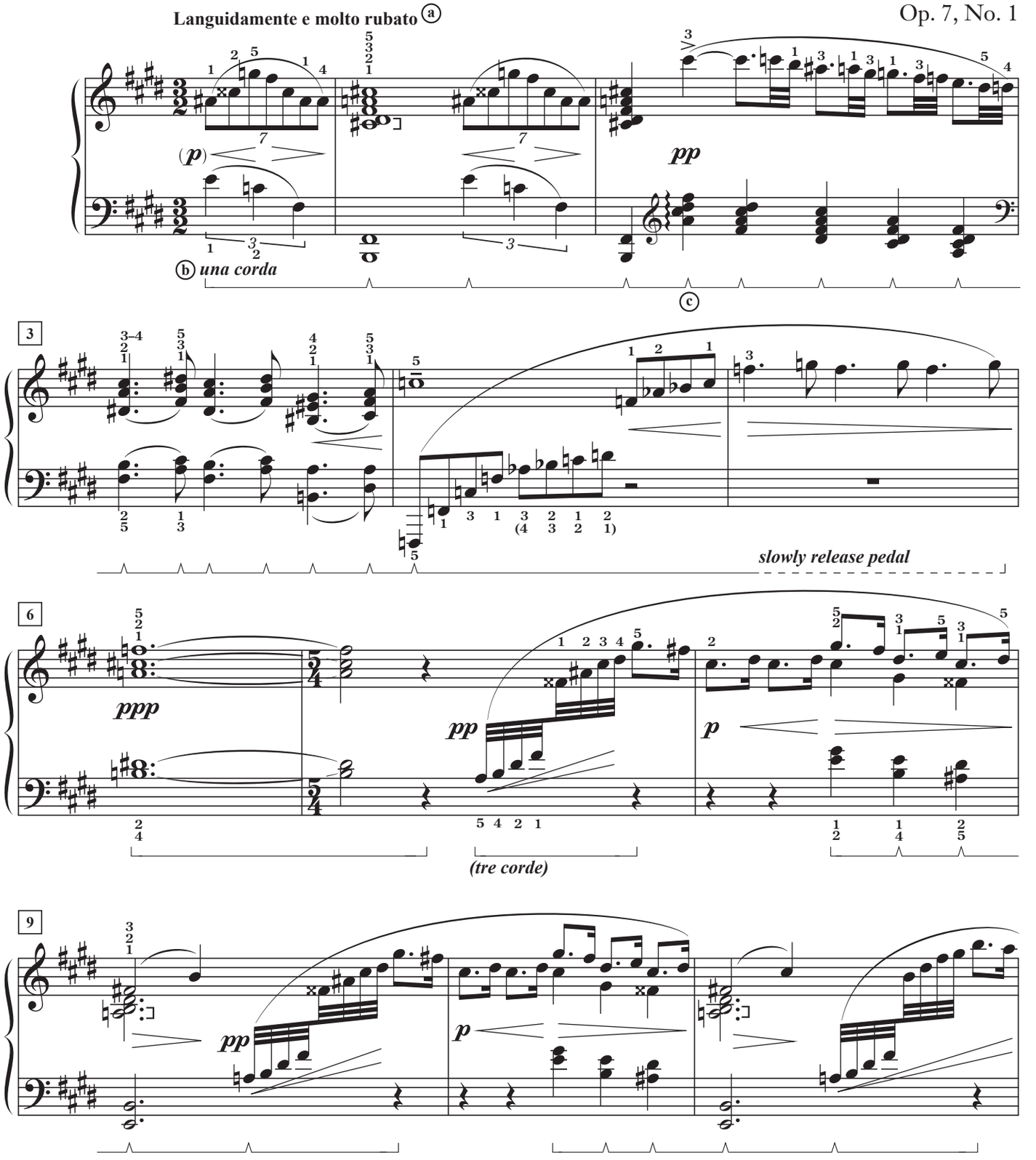
Despite these apparent Romantic influences, homages to the French Impressionists are evident in Griffes's writing. The opening of "The White Peacock" evokes a strikingly similar mood to Debussy's *Prelude to the Afternoon of a Faun*. (See pp. 13–14 for a detailed comparison.) Debussy's affinity for *harmonic 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



ⓐ languidly (without force or effort) and very freely

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

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

to Winifred Christie

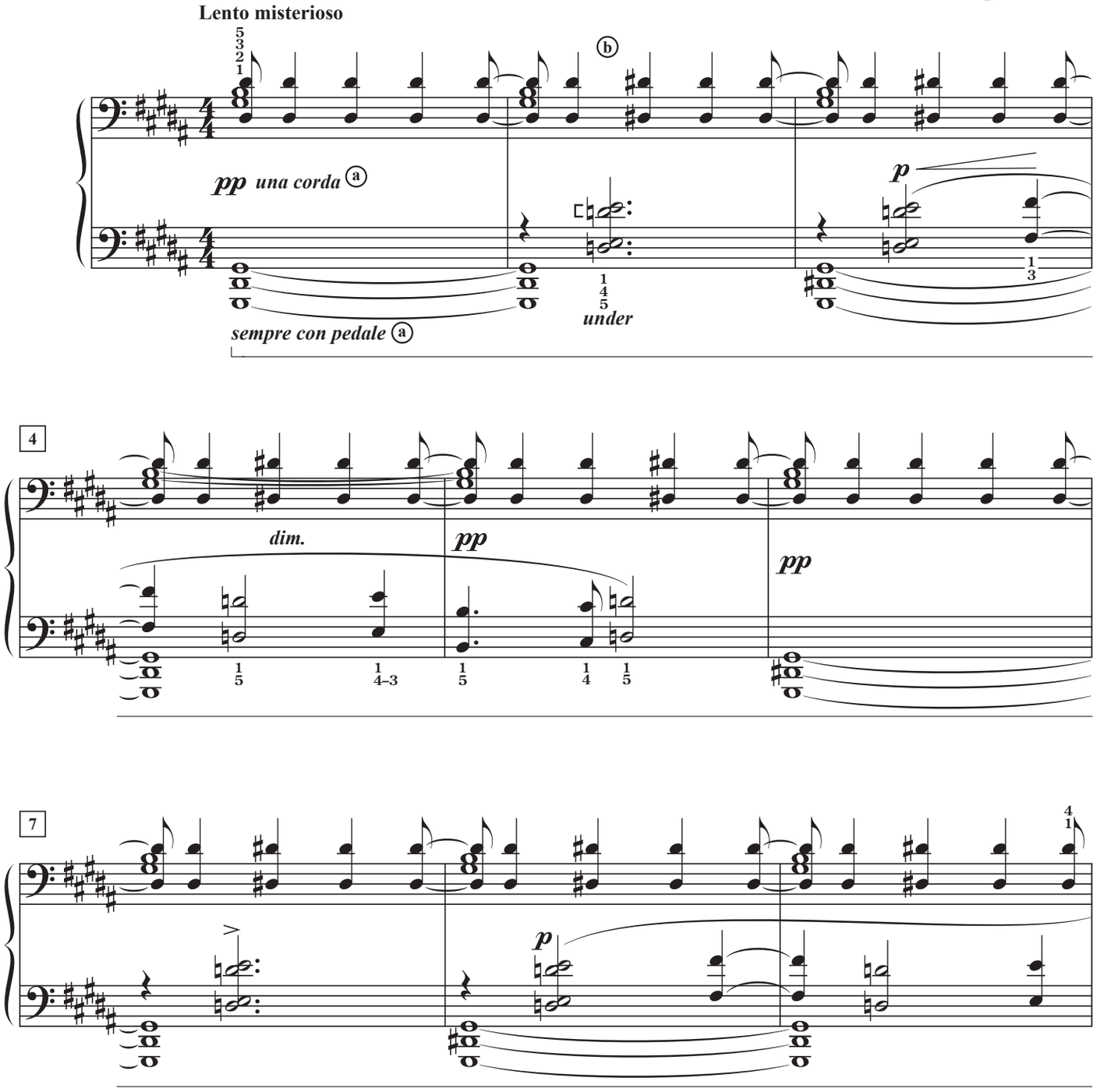
Nightfall

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.

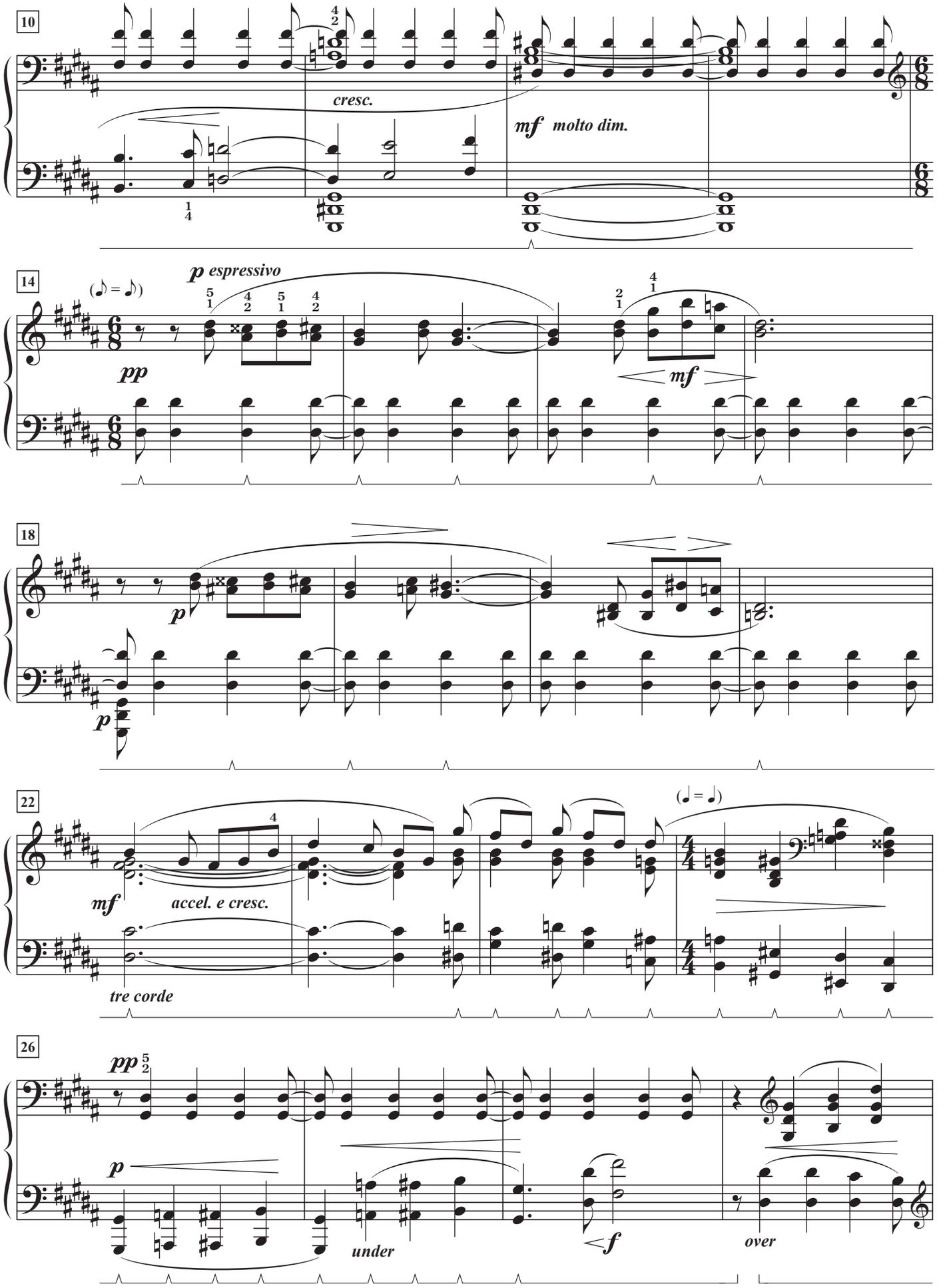
William Sharp

Op. 7, No. 2



(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.
14
(♪ = ♪)
p espressivo
pp
mf
18
p
p
22
(♩ = ♩)
mf
accel. e cresc.
tre corde
26
pp
p
under
f
over