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Towards development of a critical edition of the string quartets of Charles Tomlinson Griffes

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The Ohio State University, 1994

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TOWARDS DEVELOPMENT OF
A CRITICAL EDITION OF THE
STRING QUARTETS OF
CHARLES TOMLINSON GRIFFES

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the
Graduate School of
The Ohio State University

By

Constance Elizabeth Barrett, B.M., M.M., M.A.

*****

The Ohio State University
1994

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DEDICATION

To Deborah Blunt Barrett Price

Valued colleague, good friend,
and by an act of God,
the best sister with whom I could have been blessed.
ACKNOWLEDGMENTS

There are many people along the path of my musical and academic development who need to be thanked, and many by necessity will be left off this list. I must, however, express my gratitude to Dr. Donna K. Anderson, State University of New York at Cortland, who owns copyright to the unpublished compositions, letters, artwork, and diaries of Charles Tomlinson Griffes and whose guidance led me to choose my topic. It is with her permission and at her suggestion that the performing edition of the three unpublished string quartet movements came to be. All unpublished materials by Griffes included in this document are with Dr. Anderson's generous permission. Both Dr. Anderson and Edward Maisel of New York City, who initially published his biography of Griffes in 1943, patiently answered the many questions I had and graciously pointed to helpful sources along the way. My appreciation also to Prof. David A. Reed of Muhlenberg College for sending me copies and granting me permission to use letters from Arthur Farwell and Adolfo Betti that were originally written to Mr. Maisel and are now in Dr. Reed's possession.

Thanks to G. Schirmer, Inc., for giving permission to include examples from Griffes's Two Sketches for String Quartet Based on Indian Themes, copyright 1922, and to Oxford University Press for granting permission to quote extensively from Marion Bauer's article "Charles T. Griffes as I remember him," published in the July 1943 Musical Quarterly.
Thanks to the personnel of the New York Public Library - Lincoln Center, Special Collections; the Music Division of the Library of Congress; Harvard University's Houghton Library; Elmira College's Gannett-Tripp Library, and the New York University Archives for their assistance. I also need to express my gratitude to my colleagues at Hackley School: Headmaster Dr. Peter Gibbon, Carol Gibbon, David Bridges, Linda Morghese, William Bauer, Elizabeth Condon, Connie Bannon, Elfrieda Van Houten, Joan Cook, Marilyn Meszaros, Dawn Burns, Joseph Dioguardi, and Mary Murray-Jones for their assistance and support.

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Introduction

Charles Tomlinson Griffes (1884-1920) was one of the most prominent composers of the early twentieth century. In the last year of his life, his compositions were performed by the Boston Symphony under Pierre Monteux, the New York Symphony Orchestra under Walter Damrosch, the Cleveland Orchestra under Nikolai Sokoloff, and the Philadelphia Orchestra under Leopold Stokowski. Most musicians refer to Griffes as an American Impressionist, pointing to the extended tertian and whole tone harmonies of his best-known pieces: The White Peacock, Pleasure Dome of Kubla-Khan, and Poem for Flute and Orchestra. Although these are the works with which most performers and audiences are familiar, Griffes wrote 138 compositions during his short lifetime: six works for stage; nine works for orchestra; arrangements of his Three Tone Pictures, Opus 5, for two separate chamber ensembles; over sixty songs; more than thirty works for piano (some published under the pseudonym “Arthur Tomlinson”); four works for chorus; and five movements for string quartet, two of which were published posthumously by G. Schirmer as Two Sketches for String Quartet Based on Indian Themes.

Other Griffes scholars have pointed out that Griffes was more than just

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an Impressionistic composer, citing three periods of composition: his German late-romantic period from 1903-1910, his Impressionistic period from 1911-1916, and his neoclassic period from 1917 until his untimely death of pneumonia in 1920. The purpose of this study is to examine the five extant movements for string quartet, of which one is an early student composition from his German late-romantic period and four are late works from his neoclassic period, and to develop a performance edition of the three unpublished movements.

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CHAPTER I

Historical Perspective

Griffes was born in Elmira, New York, in 1884, the son of a clothing store proprietor. He began studying the piano when he was about 10 years of age with his older sister Katharine, who was a music major at Elmira College, and later with his sister's teacher, Mary Selena Broughton. Miss Broughton recognized a prodigious talent in Griffes. Upon his graduation from the Elmira Free Academy in 1903, it was she who encouraged, and indeed financed, Griffes's musical training in Berlin, where she herself had studied.

Under Miss Broughton’s guidance, Griffes enrolled in Berlin’s Stern Conservatory in the fall of 1903 where he studied piano with former Tchaikovsky pupil Ernst Jedliczka (and later Gottfried Galston), composition with Philippe Rüfer, and theory with Max Loewengard. In his copious correspondence to his family and Miss Broughton, Griffes gives a detailed account of his lessons, his assignments, his recitals, his friendships, performances and concerts he attended, and often the menu at his pension. It is in these letters that Griffes first mentions writing for string quartet:

[September 24, 1903]

Next week I have composition at Professor Rüfer's house instead of at the Conservatory. I have to write a Minuet which we arrange then for string quartette.4

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[October 18, 1903]

I didn't find it so awfully hard to arrange my Minuet for stringed instruments, after all; last week I wrote another Minuet, writing it immediately for the stringed instruments this time. For Thursday I am to bring the theme for an Adagio, so before the year is out I shall no doubt have written a whole string quartet or two. I think I had better finish out the year with [Rüfer].

[November 1, 1903]

...I have been trying to write a theme for an Adagio. First I wrote one that he said was too short and incoherent, and then for last week I wrote it over again, making it longer and more flowing, as I thought; but this time "es könnte weiter bis in die Ewigkeit gehen und kein Ende finden." It was like some kind of a worm— I didn't get just which; but at any rate it wasn't a very complimentary comparison. So I have to do it again, but this time I am going to make an entirely new one, for I hate that other old one. I hope this new one will have some redeeming feature...

[November 18, 1903]

...My third attempt at an Andante theme proved at least passable, in fact "gar nicht schlecht," so I am progressing slowly through it. My first second-theme wasn't just right, so I wrote it over again, and this time it was all right; now I begin to develop the themes, which will be more interesting and easy...

[December 6, 1903]

I have about finished my Adagio for the string quartet, and I think it will be quite respectable; I should very much like to hear how it sounds if I could do so without anyone else's hearing it. After the Andante I begin the first movement, and there I am to have some fun, I know. It seems as if I am going terribly slowly, but I suppose the first string quartet must necessarily be a rather slow process. My Andante is in B-flat and one of my

5 Ibid.
7 Charles T. Griffes to Mary Selena Broughton, Griffes Collection, Gannett-Tripp Library.
Minuets, so I think I shall make the first movement in G minor. I think it is getting easier now to sit down and write something in spite of lack of inspiration; perhaps I am not quite so particular as at first.\(^8\)

[January 31, 1904]

...I am working on the first movement of my string quartet....I shall certainly never forget the sonata form, and as that is the basis for almost all other forms, I shall have a little start. I wrote three different modulations from the original key, G minor, to the second subject, B-flat major, before I got one to suit him. He says I do not yet modulate naturally and easily; it is so hard to write a good modulation of from sixteen to thirty bars and to have everything come naturally. I think perhaps I shall let Dr. Landau's quartet play at least one or two movements of it; it would be a great help to me. Professor Rüfer asked me the other day if I had any way of hearing it played. [A friend and resident at Griffes's pension] has suggested that she teach me enough violin so that I not write things for the various instruments that are very awkward or impossible to play. In the Andante I had one passage for the second violin which was impossible. I think her suggestion was very good, and I shall be glad to do it.\(^9\)

Griffes studied at the Stern Conservatory for two years. He wrote home in 1905 that he had decided to begin studying composition with someone "more modern" than Rüfer and subsequently applied and was accepted for private study with Englebert Humperdinck.\(^10\) Humperdinck was considered on a par with Richard Strauss in Germany at that time; he accepted very few students due to the time constraints under which his own compositional activities placed him. In all, Griffes had only a few lessons with him. When Griffes returned to the United States in 1907, he secured a letter of reference from Humperdinck, who, despite Griffes's lack of any experience whatsoever in that area, recommended him for orchestral conducting positions.\(^11\)

\(^8\) Ibid.

\(^9\) Griffes to Broughton, Maisel, pg. 47 (See footnote n. 6, pg. 4 of this document).


\(^11\) Ibid., April 3, 1906
Upon his return from Berlin in 1907, Griffes accepted a position at Hackley School in Tarrytown, New York, eighteen miles north of Manhattan in Westchester County. Griffes was hired as the school organist, choir director, and piano teacher for those students whose parents wished them to have exposure to music. Hackley, a boys' boarding school, emphasized athletics rather than musical accomplishment. As a result Griffes had few students, and none who was especially talented. He apparently wished to leave Hackley and establish himself as an independent composer and teacher, writing in his diary before one school year, "It is dreary and dull and stupid to have to begin again." Griffes saved money regularly towards the goal of one day opening a private studio in New York. Still, life at Hackley was secure: his food and living quarters were provided for him; his close proximity to New York meant that he could get in relatively easily by train which helped him to establish himself within the New York music community. He was friendly with Arthur Farwell, the "Indianist" and erstwhile publisher of the Wa-Wan Press, whose operation had been devoted to the publication of the works of American composers, and especially those compositions based on Native American and African-American melodies. Other close friends of Griffes were the pianist Leslie Hodgson, who premiered Griffes's piano music at Carnegie Recital Hall, composer Edgard Varèse, and flutist Georges Barrère for whom Griffes composed the Poem for Flute and Orchestra. Griffes composed stage scores for the Neighborhood Playhouse, which led to another valuable friendship with composer and musicologist Marion Bauer. It was through Marion Bauer that

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Griffes met Adolfo Betti of the Flonzaley Quartet.

The Flonzaley Quartet is known today primarily for its four volumes of encore pieces. This was not always the case. Formed in 1903 as the house quartet for a wealthy Swiss banker named de Poppet, the Flonzaley took its name from his Lausanne estate and for three years performed exclusively for the banker and his wife at private occasions in Switzerland and New York. In 1906, the quartet renegotiated its business arrangement with de Poppet and became an independent internationally touring ensemble. Its regularly performed repertoire included the Schoenberg quartets, works by composers as diverse as Daniel Gregory Mason, Hugo Kaun, Carl Sinding, Rubenstein, Dvorak, and Glazunov, and works by many other contemporaneous composers, as well as the quartets and trios of Beethoven, Mendelssohn, Schumann, and Brahms. The New York Public Library Music Catalogue lists 253 repertoire entries under the Flonzaley subject heading as well as a clipping file consisting of three thick manila envelopes. This indicates how famous the quartet was. Thus, Betti was an important contact for Griffes.

In a letter to Griffes's first biographer, Edward Maisel, the Flonzaley's first violinist Adolfo Betti writes:

One morning — in the early Spring of 1917 (if memory serves right) — I received a call, at my hotel in New York, from a young man, whom I knew vaguely by reputation, but had never met in person: Ch. T. Griffes. He had a letter of introduction by Miss Marion Bauer and asked me to look at a Scherzo of his composition, for string quartet. I glanced at the piece and was struck at once by the spontaneous and elegant flow of ideas that throbbed through it and seemed quite unusual. In those days, chamber-music in America was not as widely cultivated as it is now and young composers of Griffes' age were not apt to try their

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wings with quartet compositions; or if they did so, their creative efforts seldom went beyond the experimental stage. Griffes' Scherzo proved, on close examination, more mature and more captivating than those "experiments", but had been so "pianistically" conceived that a performance by strings seemed almost unthinkable and obviously would have produced only negative results. I told Griffes so and pointed out passages that could be altered to make them more suitable to the medium they had been intended for. He accepted my suggestions most gracefully and immediately set out to revise the piece.

When he brought it back, it was still of extreme difficulty (of what musicians would call an "unthankful" difficulty), but could be tried; and, if, at the rehearsal, it didn't produce the effect Griffes had anticipated, yet it did convince my colleagues and myself that there was in it something singularly vital and fascinating.

Thus, unanimously, we decided not to let us deter by the few technical stumbling-blocks, but to go with the study of the Scherzo and produce it at the earliest opportunity.

A few days later while I was at work preparing the programs for the coming season, Griffes called again and I told him of the difficulty I had to find a suitable place for his work. Single pieces for quartet were then exceedingly rare and the Scherzo was not of sufficient length to stand as a separate number on a program. "If I only had a slow movement by yourself," I said, "how much easier it would be to find your piece a fitting place."

Now it just happened that on that very morning I had received from Washington a booklet containing a little collection of Indian and negro popular songs. In glancing through them my attention was immediately attracted by an Indian melody of haunting beauty, which seemed strangely evocative of "vast silences and nostalgic visions" (see example 1b).

I showed the Song to Griffes and said: "Why don't you try to write a slow movement on this melody? Seems to me it would lend particularly well to string treatment and certainly it does not lack mood and character." Griffes was immediately aflush with the idea, jotted down the song on his notebook and... in less than one week came back with what is today known as the first of the "Two Indian Sketches," but was then solely intended as a companion-piece for the Scherzo.

Months of extensive travelling, both here and abroad, followed for me and I lost completely sight of Griffes. In fact I was not to see him alive again.

After his death one day, Mr. Sonneck asked me to call at his office at Schirmer's and examine a few mss. he had just
received from Griffes’ mother. I went and found there the Indian Lento, a much erased — totally illegible — copy of the Scherzo, but also (to my joy and surprise) an Allegro giocoso based on Indian themes, which evidently had been written to be used with the Lento.

This newly discovered piece sealed the fate of the old Scherzo; for it had such a strict correlation to the Lento as to form with it an organic whole, while the Scherzo always seemed heterogeneous and, besides, never proved entirely satisfactory either to the composer, the performer, or . . . the public. Hence the decision quickly reached by Mr. Sonneck and myself to discard it altogether as not worthy of Griffes’ genius, and publish the two Indian pieces as they are known today.17

What Adolfo Betti does not say in his letter is that there was another movement included in the same manuscript as the Allegro giocoso of which he speaks. These two movements had a title page autographed by Griffes, entitled Sketches for String Quartet based on Indian Themes and dated July 1919. The first, with Roman numeral I on the page was a movement with the tempo marking Allegro energico ma maestoso. The second was the Allegro giocoso of which Betti writes. This movement, beginning on the page immediately following the Allegro energico, is marked with Roman numeral III.

Donna Anderson writes in her catalogue description of the Allegro giocoso,

The “Allegro giocoso” movement begins on page 5 of the autograph score. Griffes’s “III” is crossed out and “II” substituted in pencil. The III was possibly a mistake on Griffes’s part since movement I ends on page 4 and movement III starts on page 5. The copyist parts which were used as the prototypes for the publication of the “Allegro giocoso” movement as II of Two Sketches for String Quartet Based on Indian Themes used “No. 3” on each of the parts. This is crossed out however, and II substituted. It is probable that the copyist simply picked up on Griffes’s “error” in numbering the manuscripts.18

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17 Adolfo Betti to Edward Maisel, May 1940. In the collection of Prof. David A. Reed, Muhlenberg College, Allentown, PA. Used by permission.
18 Anderson, “Catalogue,” p. 404. Autograph copies and photocopies made by G. Schirmer’s are in Dr. Anderson’s private collection.
I do not believe the numbering of the movements in the manuscript to be an error on Griffes's part but rather a clear indication of his intent for the Allegro energico to be the first movement of the three-movement work Sketches for String Quartet based on Indian Themes. On August 10, 1919, Griffes wrote a letter to Marion Bauer in which he states:

While I am speaking of Indian things, you may be amused to hear that I have, temporarily at least, cast out the second of my two quartet pieces and written two more, both based on Indian themes like the slow one. So, I have a “set of three.” They worked out very quickly.19

This letter would have been written within a few weeks of Griffes's composition date of July 1919.

Oscar G. Sonneck, Griffes's editor at (and later president of) G. Schirmer, wrote in a letter to a Louis Persinger that

[Griffes] left in manuscript two movements for string quartet, one slow, the other a Scherzo and he also left in manuscript two movements for string quartet based on Indian themes.

And there hangs the following story. The slow movement was also based on an Indian theme. When Mr. Betti of the Flonzaley's became interested, he needed two movements and Griffes combined the Scherzo with the slow movement. This Scherzo is very difficult, in spots anti-chamber music, and Mr. Betti with Griffes's consent of course, made some judicious alterations. It is effective, full of dash, but only if played with extreme skill. Admitting that Mr. Betti was right and that the combination of these two incongruous movements was artificial and done merely to secure a performance, Griffes then acted on Mr. Betti's suggestion and composed the other two Indian movements. One of them is obviously only more or less a sketch; the other is finished and ready for performance. Mr. Betti was so greatly impressed with it that he intends to substitute it for the

19 Marion Bauer, "Charles T. Griffes as I remember him," Musical Quarterly, July 1943, Volume XXIX, no. 3, p. 372, and Maisel, p. 269. Despite searches in the library collections of several cities (including the Library of Congress, Harvard Library, New York University Library, and the New York Public Library) where this correspondence was supposed to have been, I have been unable to locate the collection of Griffes's apparently extensive correspondence to Marion Bauer. One short note (no definitive date) from Griffes to Bauer in which he writes “Keep your conscience because the publishers have none,” (see Maisel, p.124) is located in the Moldenhauer Archives in Harvard's Houghton Library.
Scherzo and to play the two Indian movements, the one slow, the other sprightly, together. He defers, however, his final decision until his return, but I do know that he would recommend to his colleagues that combination instead of the other, because [it is] just as effective and more natural. If it comes to publishing, I shall recommend to Mr. Griffes's heirs that combination instead of the other. 20

This was not the only occasion in which Sonneck referred to the Allegro energico ma maestoso as a "sketch." On the manuscript he wrote,

"No. 1 is merely a sketch and cannot be used. Mr. Betti has examined both pieces and is inclined to believe that the second sketch which is completely worked out would go better with the Lento e mesto than the scherzo which he played. He reserves decision until after his return." 21

On a piece of paper from a small memo pad and enclosed with the copyist parts of the Allegro energico, Sonneck wrote, "No sense in engraving this No. 1. Too sketchy for performance." 22

In examining the autograph score of the manuscript (which has a large "X" through each page), one might see why Sonneck regarded the Allegro energico as "merely a sketch." The Lento e Mesto and the Allegro Giocoso have more in the way of contrapuntal lines and polyphonic texture and can stand on their own as whole pieces. The Allegro energico, on the other hand, has a primarily monophonic texture and appears to be an introduction to the Lento e mesto. Part of this is due to its ending on unison E-flat, a phrygian cadence

20 Bauer, p. 373.
21 Sketches for String Quartet based on Indian Themes. Manuscripts from the private collection of Donna K. Anderson.
22 Sketches for String Quartet based on Indian Themes. Copyist parts for the Allegro energico (only) in the New York Public Library - Lincoln Center Special Collections.
leading into the d minor of the Lento.\textsuperscript{23} Griffes apparently considered the \textit{Allegro energico} to be a complete movement composed with a clear understanding of the performance practice of Native American music. The ethnomusicologists specializing in this field in the early twentieth century—Alice Cunningham Fletcher, who published her work in 1893, and Frances Densmore, the original source for the “Chippewa Farewell Song” used by Griffes in the \textit{Lento e mesto}, who published her work in 1910 and 1913 — state that Native American music is primarily monophonic, accompanied only by a drum.\textsuperscript{24} Many other composers were using Indian melodies at the beginning of the twentieth century; Arthur Farwell was one among many. The Smithsonian Institution's \textit{Annotated Reports of the American Bureau of Ethnology 1907-1918} states:

The practical use which musical composers are making of the results of Miss Densmore’s studies is very gratifying. Mr. Carl Busch has adapted for orchestral purposes four of the songs rendered by Miss Densmore (and published by the Bureau) as follows: \textit{Chippewa Vision}, \textit{Farewell to the Warriors}, \textit{Love Song}, [and] \textit{Lullaby}. Mr. Heinrich Hanimer of Washington has composed a \textit{Sun Dance Rhapsody} and a \textit{Chippewa Rhapsody}. Mr. Charles Wakefield Cadman has composed for voice two of the Chippewa Songs, \textit{From the Long Room of the Sea} and \textit{Ho, Ye Warriors on the Warpath}. Mr. S.N. Penfield has harmonized two vocal quartets, \textit{Manitou Listens to Me} and \textit{Why Should I be Jealous?} For the violin, Mr. Albert Manger has prepared a \textit{Fantasie on Sioux Themes}.\textsuperscript{25}

\textsuperscript{23} Griffes's use of the phrygian mode has been demonstrated in many of his other works (see Anderson “Life,” pp. 212, 216, the examples to the 1916 Piano Sonata have several instances of phrygian melodic and cadential figures; Luther, p.265, speaks of the “phrygian inflection” in reference to the \textit{Pleasure Dome of Kubb Khan}; Pratt, pp. 83-86, writes in her discussion of the Opus 6 piano pieces “...phrygian mode is suggested...”).


And the list goes on.

In a 1917 interview with Frederick Martens published in the *New Music Review and Church Music Review*, Griffes discussed his use of ethnic material. This was in reference to his pantomime *Sho-jo*, based on Japanese melodies. Griffes states:

"I purposely do not use the term 'idealized.' Charles Wakefield Cadman and others have taken American Indian themes and have 'idealized' them rather than 'developed' them in Indian style. There is really nothing in them save themes; the harmonization, etc, might have come from Broadway." 26

The monophonic texture of the *Allegro energico* may arise from Griffes's feelings towards the popular music arrangements prevalent at the time. This is further supported by the way in which Griffes uses the "Chippewa Farewell Song." Griffes's rendition is faithful to the tune as it was given to him as claimed by Betti. The original song titled "Farewell to the Warriors" in the Densmore volume (and cited earlier as orchestrated by Carl Busch) is identical in time signatures and intervals. There are only subtle differences in Densmore's rendering; she presents the song in f minor rather than d minor and there are slight variants in its rhythm.

Example no. 1a ("Farewell to the Warriors")

Example no. 1b ("Chippewa Farewell Song")

I have been unable to discover the source for the themes used in the other movements of the *Indian Sketches*, although they are contained in one of Griffes's many sketchbooks in clean copy. The theme for the *Allegro energico* is cited as "Okiaze Oowan War Song." As with "Farewell to the Warriors," Griffes is faithful in his rendering of the tune as notated in the sketchbook, omitting only one measure from the theme which he uses later as developmental material. This is also true of the themes used in the *Allegro giocoso*. Some scholars have suggested that Farwell was the source for these tunes. While that is possible, I find it unlikely. In his two letters to Edward Maisel, Farwell mentions nothing in reference to having been the source for these themes. Also, Farwell moved to California in 1918, the year before the composition of the two outer movements and, according to him, did not write or communicate with Griffes after that, unless "fleetingly on trips back east." Maisel speculates that the themes may have been collected for a work with poet John G. Neihardt with whom Griffes may have been planning to collaborate on a "ballet of American Indian life with music based on original Indian songs," mentioned by Griffes in a letter to a friend.

27 Sketchbook A 133, NYPL-LC, Special Collections.
28 See Boda, p. 20.
in 1918. The cover of the sketchbook, A-133, in which can be found the themes from the later *Indian Sketches* bears the title “Javanese melodies (and) M.B. Indian Melodies(?).” Anderson writes that the title on the cover of the Sketchbook is “not in Griffes’s hand” and that “M.B. probably refers to Marion Bauer.” It is also possible that the themes could have been acquired by Griffes from soprano Eva Gauthier who was well known as a musician of the forefront of the avant-garde, performing exotic music from many different cultures. It was Gauthier who had originally given him Javanese melodies and for whom Griffes had composed songs based on those materials.

Griffes’s works for string quartet are a small but important part of his compositional output. Various factors such as the chronological ordering and groupings of his four late quartet movements, Adolfo Betti’s suggested revisions and rewriting of the two published *Indian Sketches*, and Sonneck’s editorial decision to withhold the other *Indian Sketch* from publication as well as Griffes’s own decision to discard the *Scherzo* have left a missing link for string players interested in the American quartet literature of the early twentieth century. The *Two Sketches for String Quartet based on Indian Themes* is currently out of print. The other two movements — the *Allegro energico* (the first of the *Indian Sketches* by Griffes’s design) and the *Scherzo* — are unknown and unavailable except to the most diligent of performer-

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30 Edward Maisel, personal interview, July 1994; see Maisel pp. 131, 232, and notes on same, pp. 353, 369.

31 Anderson “Catalogue,” p.481. Anderson does not suggest in whose hand the title may have been written and it is apparently not that of Griffes’s friend Laura Elliot, who made other notations in the sketchbook. Marion Bauer may very well have provided the melodies as she also composed two or three works based on Native American material.

32 There is no evidence of Griffes having called this piece a “Scherzo.” Griffes used two different titles: “Vivace assai quasi presto” and “Allegro assai quasi presto.” Anderson titled the work “Vivace [or] Allegro assai quasi presto” (see “Catalogue,” p. 383). I have chosen to use the title used by Betti and Sonneck for the sake of simplicity.
scholars.\textsuperscript{33} It is hoped that editing a performance edition of the unpublished quartet movements and presenting Griffes's original writing as an alternative to the revisions made by Betti to the published \textit{Lento e mesto} and \textit{Allegro giocoso} will give contemporary string quartets access to a valuable addition to the repertoire.

\textsuperscript{33} All unpublished works by Charles T. Griffes are protected by copyright and are available through Donna K. Anderson, copyright owner, State University of New York - Cortland.
CHAPTER II
Analysis of the Quartets

Minuet and Trio, A-96 (October 8, 1903).\textsuperscript{34}

The Minuet and Trio in B-flat Major, A-96, is the only extant movement from Griffes's earliest string quartet written for his composition lessons with Philippe Rüfer.

The piece is entirely symmetrical in form, which is to be expected in the assigned composition work of a traditionally trained student. The significance of this work is its youthful harmonic experimentation and the foreshadowing of the cadential idioms apparent in Griffes's later works. For example, the tonic chord is used as an upbeat to the dominant on the downbeat in the first measure, giving stress to the dominant and causing an immediate harmonic/melodic tension unsettled until the second measure where there is a very common and rapid I-V-I cadence (not perfect authentic, however, due to the melodic line in the cello).

Example no. 2 (mm. 1-3).

\textsuperscript{34} Anderson refers to this piece as “String Quartet Movement in B-flat.” I have chosen to refer to the movement as “Minuet” as this is how Griffes referred to it in his letters.
In the B section, the modulation to d minor is implied through the use of the A major triad, again with no perfect authentic cadence in that key. In measure 25, the bimodal D minor seventh chord is used as a dominant to G minor, where Griffes stays until m. 31, returning to tonic.

Example no. 3 (mm. 25-32).

In m. 44, Griffes uses the ii⁰₆₄ chord as a subdominant, the traditional function of the supertonic. The significance of this chord is in its voice-leading, using the flatted upper-neighbor in a quasi-phrygian manner leading to the dominant.

Example no. 4 (mm. 44-48).
The trio, in the key of E-flat, is academic in its melodic and harmonic content as well as in its form, being entirely symmetrical and predictable in its phrase structure, modulations, and key relationships.

Scherzo, A-97, 1917

The Scherzo is the longest and the most extensive of Griffes's single movements for quartet. The phrase structure is primarily in two- and four-bar phrases although there is frequent use of two-and-one-half- and three-bar phrases as well. This is a neoclassic work; the form is highly structured with standard key relationships for the main theme groups. The movement is in sonata-rondo form:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C (trans)</th>
<th>A'</th>
<th>B</th>
<th>A&quot;</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-33</td>
<td>33-81</td>
<td>81-112</td>
<td>112-65</td>
<td>175-242</td>
<td>242-90</td>
<td>291-323</td>
<td>324-42</td>
</tr>
</tbody>
</table>

The key schemes for the major sections are rooted in the traditions of the common practice period, as is typical for neoclassical compositions. The first statement of the A theme group is in the key of A minor; that of the B theme is in the relative key of C Major; and the first statement of the C theme is in the dominant key of E major. Within that key structure, however, Griffes quickly modulates chromatically through many different keys, most notably G-sharp, B-flat, F, and D-flat. In addition, the writing is occasionally polytonal (see example no. 9, pg. 22).

35 Although I could find no evidence of Griffes having referred to this movement as a "Scherzo," this title was used by both Betti and Sonneck in reference to this work. Griffes called the piece "Allegro assai quasi presto" on one score and "Vivace assai quasi presto" on another, leading Anderson to choose the title "Vivace (or) Allegro assai quasi presto." I have chosen to use "Scherzo" for this movement for the sake of simplicity (see Anderson "Catalogue," p. 383.)
The first violin introduces the first theme of the A theme group in mm.3-7, which consists of a scalar motive in compound meter moving from A to E, using B-flat for the phrygian minor over ostinato fifths (A and E) in the viola part.

Example no. 5 (mm.3-7).

The first violin likewise introduces the second theme from Theme Group A in mm. 17-21, consisting of an arpeggiated triad in duple meter, with special emphasis on the fifth from pitches A to E. Griffes stays in compound meter through the first statement and later changes meters in the score to 2/4 when the quartet has the theme in a homophonic texture with doubling in the first violin, viola, and cello.
Example no. 6 (mm. 17-21).

The viola introduces the first theme of the B theme group in m. 37, which is in duple meter and accompanied by the characteristic fifths in the cello on C and G.

Example no. 7 (mm. 37-44).

In mm. 53-59, the second violin introduces the second theme of the B Theme Group. This highly chromatic theme has its origins in the scalar motives of the first theme group.
Example no. 8 (mm. 53-59).

The theme is repeated a major 10th higher by the first violin in mm. 59-64. There is a sense of bitonality implied by this theme which is exploited by Griffes in the tertian accompanying figures. The second violin and cello begin in D major; the viola has an ostinato figure implying B-flat major, resolving in m. 65 to D-flat major through the enharmonic use of C-sharp, G-sharp, and A-flat.

Example no. 9 (mm. 59-65).

The C theme is a counter-melody in duple meter with the first violin's time signature being 2/4 against the 6/8 meter in the second violin, viola, and cello. The polymeter reinforces the increasingly complex texture of
accompanying fragmented motives from the A theme group.

Example no. 10 (mm. 117-128).

The A theme returns in tonic in m. 212. The transition to the B theme group is achieved through a modulation to A Major through G minor and E-flat Major to E Major for a perfect authentic cadence to A in m. 234-242.

Example no. 11 (mm. 234-242).

The piece remains in the key of A through the final cadence. Typical of Griffes’s cadential formulas, there is no perfect authentic cadence at the end of the work. The only clear V—I cadence is a brief one between beat 3 of
m. 335 (traditional dominant seventh chord) and beat 1 of m. 336 (traditional tonic). The final cadential formula is achieved through highly chromatic writing including a varied plagal cadence, #IV\(^4\)\(^3\)–I in mm. 335-336, the A-sharp in the cello leading to what will be the A pedal point in an implied phrygian cadence. The tonic chord lasts two beats, although it changes voicing on the second beat of m. 337, with the first violin and viola beginning an ascending C-sharp major scale lasting until the downbeat of m. 338. The harmonic structure uses nontraditional chords, including a repeat of the #IV\(^4\)\(^3\) with the A-sharp in the cello again leading back to the A pedal point in mm. 336-337. The harmony above the pedal at that point however, is not the traditional tonic but rather a variant of an augmented sixth chord using three whole tones: A, F-double-sharp, and E-sharp with an added C-sharp, all of which are doubled except the pedal A. On beat two, the E-sharp moves to the F-double-sharp to G-sharp on beat three, creating another variant of the augmented sixth chord, this one based on half-steps (F-double-sharp, G-sharp, A, with the added C-sharp). This chord resolves on the downbeat of m. 338 to F major, all tones resolving by half-steps with the exception of the A pedal, which stays stable, and the F-double-sharp which resolves downward by a whole step. The first violin continues ascending over the F major harmony in the other voices through B to B-sharp on beat three of m. 338. This creates yet another variant to the augmented sixth chord with unusual voicing and function (IV\(^{+9/8/4}\)). This chord resolves on the downbeat of m. 339 to the tonic, all pitches resolving by half-steps with the exception of the A pedal. Griffes implies the traditional V-I cadence through the viola triplets on E in mm. 339-340, although the sustained harmony is clearly a tonic chord minus the third on beats two and three of mm. 339-340. The final two measures sustain the A
major triad with the third doubled in the top two voices, ending with a pizzicato tonic triad in the cello.

Example no. 12 (mm. 334-342).

This, the first of his completed mature quartet movements, is firmly entrenched in neoclassical style through his use of unusual diatonic and chromatic harmonies and in the implication of the phrygian mode rather than the traditional minor mode used more regularly in the earlier common practice period.
Sketches for String Quartet based on Indian Themes.

I. Allegro energico (July 1919)

This movement is, according to Griffes's sketchbook, based on an “Okiaze Oowan War Song.” Like many Native American tunes, the meter shifts from 2/4 to 3/4 as shown in Table I.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Meter.</th>
<th>Harmonic Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mm 1-4)</td>
<td>3/4</td>
<td>3/4</td>
</tr>
<tr>
<td>(mm 5-9)</td>
<td>2/4</td>
<td>2/4</td>
</tr>
<tr>
<td>(mm 10-13)</td>
<td>3/4</td>
<td>3/4</td>
</tr>
<tr>
<td>(mm 14-21)</td>
<td>3/4</td>
<td>3/4</td>
</tr>
<tr>
<td>(mm 22-26)</td>
<td>2/4</td>
<td>3/4</td>
</tr>
<tr>
<td>(mm 27-30)</td>
<td>2/4</td>
<td>2/4</td>
</tr>
<tr>
<td>(mm 40-42)</td>
<td>3/4</td>
<td>2/4</td>
</tr>
<tr>
<td>(mm 43-45)</td>
<td>3/4</td>
<td>2/4</td>
</tr>
<tr>
<td>(mm 46-51)</td>
<td>3/4</td>
<td>2/4</td>
</tr>
<tr>
<td>(mm 52-54)</td>
<td>3/4</td>
<td>2/4</td>
</tr>
<tr>
<td>(mm 55-57)</td>
<td>3/4</td>
<td>2/4</td>
</tr>
<tr>
<td>(mm 66-70)</td>
<td>2/4</td>
<td>3/4</td>
</tr>
<tr>
<td>(mm 71-74)</td>
<td>2/4</td>
<td>2/4</td>
</tr>
<tr>
<td>(mm 75-83)</td>
<td>2/4</td>
<td>2/4</td>
</tr>
</tbody>
</table>

Table I

36 Certain 2/4 bars have been placed in parentheses because they are tied over from the previous bars, giving the effect of a 4/4 meter.
As is shown by the above table, the texture is primarily monophonic. Of an 83 measure movement, 31 measures are homophonic, and of those measures, Griffes commonly doubles two voices which produces an effect of thin harmonies. The exceptions to this are in mm. 46-51 and in its reprise, mm. 71-74.

The melody as it appears in the Sketchbook has an extra measure between mm. 26 and 27 which Griffes omitted in the Allegro energico. The Okiaze Oowan War Song as it appears in Sketchbook I (A-133, p.4) is shown in Example 13:

Example no. 13 (Okiaze Oowan War Song - excerpt).

The twenty-seventh measure in the sketchbook is used for developmental material beginning in m. 40. As noted earlier, this is thinly textured homophonic writing with the violins doubling each other at the octave and the viola and cello doubling each other a third lower.
Example no. 14 (mm. 40-45).

The cello’s pizzicato is probably meant to simulate a drumbeat similar to the pizzicato line in m. 74 of the *Lento e mesto* cello part which bears the footnote “Like Indian Drums.”

In m. 47, there is the first example of limited polyphonic writing in which there is no doubling of notes.

Example no. 15 (mm. 47-51).

37 Two Sketches for String Quartet, published score, p. 4.
In particular, m. 49 demonstrates an example of Griffes's use of unusual chord choice. The three lower voices move in similar rather than parallel motion, creating a dissonant harmonic effect with alternating between the augmented triad and the harmony based on three whole tones with tritone.

In mm. 58-83, Griffes restates mm. 14-39 with some variations of the harmonic texture. In m. 58, Griffes uses a four octave range for the theme beginning two octaves above the previous statement. The cello is, therefore, where the viola was in the first statement, the viola is where the violins were, and the violins are one and two octaves above their original places. The change in registration varies the restatement of the theme while remaining within the monophonic texture.

The second violin has the pizzicato figure the cello had previously in the development section at m. 40. Aside from these eighth notes in the second violin, the texture is monophonic.

Example no. 16 (mm.60-63).
The tessitura in the violins continues to be one octave higher until m. 70, where Griffes changes the harmony from the corresponding measures as well as the meter in m. 74.

Example no. 17a (mm. 25-30).

Example no. 17b (mm. 70-74).

The last section is marked “Tempo I” and corresponds exactly with mm. 31-39.

The piece ends on unison E-flat, leading immediately to what was published as the first movement, the d minor Lento e mesto.
II. Lento e mesto (June 1918) 38

The Lento e mesto, as noted earlier, is based on the “Chippewa Farewell Song” (see Example 1b) introduced in m. 16 by the viola after an introduction outlining the fifth (D and A) by the upper strings. The tessitura of the opening is high for all instruments, adding to the mystical quality of the work.

Example no. 18 (mm. 1-7).

The viola introduces the “Chippewa Farewell Song” (see example 1b) beginning and ending in unison with the cello, which holds a pedal D:

Example no. 19 (mm. 16-25).

38 The published version of the Lento e mesto will be examined for purposes of this study rather than the original version. The measures cut from the original version at Betti’s suggestion are presented in the next chapter, “Editorial Commentary.”
After a repeated statement of the theme in the first violin with a more polyphonically textured accompaniment, there is section of monophonic writing, similar to that in the *Allegro energico*.

Example no.20 (mm. 36-43).

Unlike the previous movement, however, this section is not based on a specific Native American theme. The movement continues to alternate between polyphonic and monophonic writing throughout. At m. 76, Griffes requests *sul ponticello* in the viola part. There is a footnote in the score suggesting that this figure (repeated later by the violins) by performed "Like Indian Drums."

The Coda of the movement starts as the beginning with the three upper-stringed instruments in a high tessitura. The cello enters in m. 128 with another *sul ponticello* figure. Also in m. 128, the viola plays a fragment of the "Chippewa Farewell Song" against a background of a sustained fifth in the second violin part (D and A) while the first violin part sustains an A. The movement fades out with the cello line making a metrically notated ritard.
III. *Allegro giocoso* (July 1919)

The third movement of the *Indian Sketches* is based on two themes from the Sketchbook, A-133.

As in the previous movements, Griffes was faithful in his rendering of the version of the Native American themes from his sketchbook, both the untitled theme from page 1 and “Okum D” from page 3 notating the piece exactly, even when fragmenting the theme.39

Example no.22a (Sketchbook A-133, p.1).

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What differs in this treatment from Griffes’s other treatments of the borrowed Native American material is the way in which Griffes alters the meter. This is because the first theme is treated in canon at the fourth between the second violin, the first violin, and the cello with an ostinato figure based on fourths in the viola. Measures 12 and 13 in the sketchbook version are in 3/4. In order to maintain the integrity of the meter in canon, Griffes notates those two bars as three measures in 2/4:

Example no. 23 (Allegro giocoso mm. 13-17).
In m. 33 of the Allegro, Griffes returns to a faithful rendering of the sketchbook version (corresponding to mm. 17-34 of the sketchbook “untitled”). This is the only statement of this part of the theme in the movement, unlike the other sections of the theme, which are developed throughout.

Example no.24 (mm. 33-44).

Measures 51-69 of the Allegro giocoso correspond with mm. 38-56 of the untitled sketch. As in the other late movements, Griffes takes the accompanying figures from the interval collection of the theme. The beginning of the theme is based on fourths; the accompanying viola part is based on fourths. In this section, the viola part emphasizes the pitches C and D, which have their origins in the grace note and downbeat of the first violin part and are reinforced in the melody at mm. 63-68.
Example no.25 (mm. 51-68).

At m. 71, the first part of the untitled theme appears again, this time in a quasi-stretto between the violins and the viola. The cello’s A simultaneously forms a perfect fifth with the first violin’s E and a perfect fourth with the viola’s D. The second violin enters in m. 72 on the pitch G, creating a major second with the cello, comparable to the major second formed between the first violin and viola.

Example no. 26 (mm. 71-75).
The third section of the theme returns in m. 87 (corresponding with mm. 51-67).

The theme "Okum" begins in m. 112 with the tempo marking Allegretto moderato. It is repeated three times, each statement one octave higher with varying accompanying textures.

Example no.27 (mm. 112-121).

In m. 156, the original untitled theme returns in the viola and second violin in pizzicato at the second on the pitches A and G, respectively. The first violin enters on the pitch D in m. 164.

Example no.28 (mm. 156-159).
The third section of the original untitled returns in m. 184 in the viola against ostinato sixteenths. The intervals of the minor second (linearly) and of the minor seventh (vertically) are stressed.

Example no. 29 (mm. 184-188).

The A section returns in m. 200. In addition to the viola ostinato fourths there has been added an ostinato cello line E-flat to D, again emphasizing the phrygian cadential figure from the Allegro energico to the Lento e mesto.

Example no. 30 (mm. 199-203).
The Coda uses a restatement of "Okum" in the key of F Major in the first violin over stacked fourths and fifths. The accelerando to the end of the movement is marked by the pizzicato accompaniment as each of the lower three instruments joins the ostinato figure. In m. 249, the second violin enters in canon with the cello at the octave, but offset so that the predominant intervals are sevenths and ninths. As in Griffes's other late works, there is again no perfect authentic cadence although the V-I relationship is implied through the fifth in the cello. The D in the second violin and viola parts with the absence of the third add to the modal ambiguity, although the major quality was firmly established by the theme from mm. 230-249.

Example no. 31 (mm. 244-256).
Griffes's use of the Native American material at hand was the result of its having been just that — at hand. He was not an "Indianist," as was his friend Arthur Farwell. True to his statements to Frederick Martens, his harmonizations captured the essence of the rhythmic and melodic materials of each of the themes. By using the interval collection presented to him by the material, he captured the essence of the rhythmic drive and the simplicity of the melodies while exploring nontraditional harmonies. His use of the phrygian figure, pointed to in every work, is also an example of his experimenting with cadential figures outside the realm of the common practice period.
CHAPTER III

Editorial Commentary

In editing the manuscripts of Griffes's unpublished quartets, I have followed the originals as closely as possible, including Griffes's notational choices in the areas of beaming and articulations. I have retained the original editorial decisions made by the members of the Fonzaley Quartet in the score while including the original writing in this text of places where Adolfo Betti made significant changes. The autograph manuscripts are paired differently than have been arranged here; in the original, the Lento e mesto is paired with the Scherzo [Allegro assai quasi presto]; the Allegro energico ma maestoso is paired with the Allegro giocoso. Through the examination of the papers surrounding these works, I have chosen to place the Scherzo by itself and suggest that the Allegro energico be restored to its original place as the first movement of the Sketches for String Quartet Based on Indian Themes.

Minuet and Trio, (October 8, 1903).

In the Minuet, Griffes beams eighth-notes together in groups of two. In the Trio, eighth-notes are beamed together in groups of four or six, an indication of a difference that Griffes may have felt in the meter between the two sections. Revisions were apparently made in pencil (by Rüfer?) over the faded black or brown ink in the manuscript. In these cases, I have chosen to
use the apparent revisions rather than the original ink writing as being themore desirable notes. In most instances, these are the exchange of parts between the second violin and the viola parts resulting in more even writing between the two inner voices (rather than a less interesting viola part).

The Trio begins in m. 49 and is in E-flat Major. Here Griffes beams the eighth notes in groups of three and four rather than in groups of two, implying a different metrical content than that of the Minuet. The rhythm is a common theme to Griffes's works in this period, being the same rhythmic gesture that begins another minuet from that period, an incomplete Allegretto in E Major (A-130). I have chosen to retain Griffes's beaming in both sections of this movement.

*Scherzo (1917).*

Although both Betti and Sonneck note how difficult the *Scherzo* is to perform, the work does not present unassailable technical problems to good quartet performers. The difficulties presented are largely that of intonation due to the descending unison scales in keys such as C-flat. Any quartet willing to take the relatively brief time to work out the technical and ensemble difficulties of the composition will find, on the whole, an exciting work. The biggest obstacle — one which the Flonzaley encountered as well — is how to program the work because of its brevity, as Betti writes in his letter to Maisel.

It is likely that the left-hand pizzicato suggested in the score was the choice of the Flonzaley Quartet, rather than that of Griffes. This is based on the absence of left-hand pizzicato in the original manuscript score of the Allegro giocoso and its subsequent addition to the posthumously published version. The left-hand pizzicato is not necessary to the structure of the piece and in some instances is undesirable, particularly when the indication is over
notes that are not open-stringed. These markings have been left in the score as being the suggestion of the previous editor who apparently had Griffes's approval. In addition, Griffes composed an alternate ending to the piece which has been included in the appendix.

Sketches for String Quartet based on Indian Themes (June 1918; July 1919).

In the Two Movements for String Quartet performed by the Flonzaley Quartet in April 1919, Adolfo Betti had suggested several changes which, according to him and Sonneck, were acceptable to Griffes, who incorporated them in his autograph parts. For example, Betti had apparently suggested that the composer add a measure at the beginning of the Lento e mesto and significantly changed the form by cutting twenty-five measures from the section after m. 102. All these revisions occur in the autograph parts. The section deleted from the Lento has been included in the appendix for those performers who might wish to restore the section. The only extant copy of the final version of the score is the one published by G. Schirmer (the "final version" of the autograph score notes the opening measure on the back of the page with added ties to the second violin chord). The section cut was developmental material, including a restatement of the "Chippewa Farewell Song." A transcription of the section cut from the movement appears in the appendix, after the score of the Allegro energico ma maestoso. The rest of the movement is available from the archives of G. Schirmer.

Betti likewise altered the Allegro giocoso.

The changes are largely octave doublings and revoicings in the first and second violin parts (he did not revise the viola and cello parts in any way).

41 To do so, one needs to delete the cello's melodic line in mm. 102-3 which is restored to its original place in mm. 127-128 and then return to m.104 of the published version.
Both Griffes's original writing and Betti's revisions are reproduced in Example no. 32.

Example no. 32a (Original, mm. 51-57).

Example no. 32b (Betti's edition, mm. 51-57).

The change in registration is not as significant, however, as the changes Betti made in the first violin part in the section from mm. 140-153. In the original, Griffes presented the “Okum” theme three times, each time an octave higher and with a different accompaniment. The first statement has a simple accompaniment of a sustained fifth in the first and second violin parts, with
the cello entering briefly. The second statement is more thickly textured. The third statement was to have been the simplest statement, accompanied by sustained octave E's in the first violin, viola, and cello. Betti apparently felt that there was not enough rhythmic and harmonic motion in this section and added ostinato fourths in harmonics in the first violin part.

Example no. 33a (Original, mm. 140-153).

Example no. 33b (Betti's edition, mm. 140-153).
Betti's editorial decision was to read the articulation at the beginning of the *Allegro giocoso* as a tie rather than a slur, requesting that the engraver notate the two quarter-notes as a half-note. It is probable that this is exactly what Griffes wanted, although the presence of accents on the first quarter-note and the absence of articulation on the second quarter-note may have meant that Griffes wanted to be sure that the performer would give only a slight pulse to the second quarter-note. As a pianist, Griffes's concept of slurs — as phrase markings — would be different than that of string players who would most likely regard the marking as a bowing indication. If this is meant as a tie, however, Betti made the appropriate notational decision to use half-notes rather than the tied-quarters. As in the previous movements, Griffes was faithful in his rendering of the version of the Native American themes from his sketchbook, both the untitled theme from page 1 and “Okum D” from page 3 notating the piece exactly, even when fragmenting the theme.\(^{42}\)

The revisions by Betti very likely would have been instituted by Griffes if the suggestion had been made to do so. His acceptance of the criticism from the people around him whom he respected musically — Betti, Busoni, Sonneck, and Farwell, to name just a few — has been well documented by both of his biographers.\(^{43}\) Betti’s choices are musically sound in many ways. Griffes sometimes writes in an unflattering register for the string quartet. Some violin melodies are voiced in the darkest registers, even in *forte* sections where the melody is easily covered by the other parts. Another choice made by Betti was to exchange the first and second violin parts in mm. 198-228 so that the return of this section was identical to the opening. Griffes originally assigns the first voice in the canon to the first violin in the return.

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\(^{43}\) See Maisel, p. 119; and Anderson “Life,” pp. 119-146.
As noted above, the manuscripts were followed as closely as possible, retaining the markings suggested by penciled corrections, as in the case of the Minuet and Trio, or by the editorial suggestions made by Adolfo Betti. The present editor has added little, correcting only notational errors such as directions of stems and slurs and adding articulations to parts that are in unison with other voices and where it is apparent that the articulation is implied due to its presence in another part. All bowings in the scores are those of the Flonzaley Quartet.

It is hoped that G. Schirmer will reissue the *Sketches Based on Indian Themes* with its restored first movement in the near future so that quartets may have access to a work that has been called “one of the masterpieces of American chamber music.”

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CONCLUSION

Griffes completed four quartet movements as a mature composer. The original grouping of these movements was the Lento e mesto (based on a Native American theme) with the Scherzo [Vivace (or) Allegro assai quasi presto]. The Allegro energico ma maestoso and the Allegro giocoso were composed as the first and third movements of a quartet titled by Griffes: Sketches for String Quartet based on Indian Themes. Griffes “temporarily at least, cast out” the Scherzo in favor of grouping the two later quartet movements with the Lento e mesto.45 In preparing the quartet for publication, Oscar Sonneck and Adolfo Betti discarded the first movement of the later manuscript, deciding that the piece was “too sketchy” due to its primarily monophonic texture. I believe the first movement to be a finished work and an appropriate introductory movement to the the work published by G. Schirmer as Two Sketches for String Quartet based on Indian Themes. The Scherzo, although brief, stands on its own and may be programmed that way.

It is hoped that the present study will help in establishing the Sketches for String Quartet based on Indian Themes and the Scherzo in the standard quartet repertoire as deserving works by one of America’s first outstanding composers.

45 Bauer, p. 372.
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Addresses Made at a Supper to Mr. and Mrs. Edward J. deCoppet and the Flonzaley Quartet, New York, March 9, 1914 at Sherry's. Privately printed, 1914.


Sources on Native American Music.


APPENDIX

Notice:

Due to copyright restrictions on the unpublished works of Charles Tomlinson Griffes, no complete scores are to be published with this document. Scores of the complete quartets are available through the copyright owner:

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Some of the manuscripts discussed in this document may also be viewed at the New York Public Library for the Performing Arts - Lincoln Center Plaza. The performing editions of the Minuet and Trio (1903), Scherzo (1917), and Allegro energico ma maestoso (1919) are included with the original copy of this document in the Ohio State University Music and Dance Library. The Two Sketches for String Quartet Based on Indian Themes are available from the G. Schirmer, Inc., Archives.