

INDIAN TRIBAL MELODIES

FOUR NORTH-AMERICAN LEGENDS



FOR
STRING ORCHESTRA

BY
CARL BUSCH

	SCORE	PARTS	EXTRA PARTS
1. A CHIPPEWA VISION . . . . .	.75 NET	\$1.25 NET	.25 NET
2. A CHIPPEWA LOVE SONG . . . . .	.75 NET	1.25 NET	.25 NET
3. A CHIPPEWA LULLABY . . . . .	.50 NET	1.00 NET	.20 NET
4. OMAHA INDIAN LOVE SONG . . . . .	.75 NET	1.25 NET	.25 NET

BOSTON
380-382 Boylston Street

CARL FISCHER
COOPER SQUARE
NEW YORK

CHICAGO
335-339 So. Wabash Avenue

TWO INDIAN DANCES

BY

CHARLES SANFORD SKILTON

PROFESSOR OF MUSIC AT THE UNIVERSITY OF KANSAS

I.

DEER DANCE

OF THE ROGUE RIVER INDIANS IN OREGON

II.

WAR DANCE

OF THE CHEYENNES

PUBLISHED FOR

GRAND ORCHESTRA	SCORE	\$2.00 NET
	PARTS	3.75 "
SMALL ORCHESTRA	}	SMALL AND PIANO (12 Men) 1.35 "
(CHAS. J. ROBERTS)		FULL AND PIANO (17 Men) . 1.85 "
		ENSEMBLE ORCHESTRA . .85 "
STRING QUARTET . . . . .		.75 "
MILITARY BAND	SMALL BAND	3.00 "
(M. L. LAKE)	LARGE BAND	3.50 "

PRESS AND PERSONAL COMMENTS

The success with which the dances were received not only justified Director Kunwald's choice but established Professor Skilton as one of the most thoroughly delightful and original American composers.—*Cincinnati Post*.

Two Indian Dances, by Charles Sanford Skilton, were made an instant "hit" with the ultra-fastidious Friday symphonists; the "War Dance," particularly, which was so insistently applauded that the public came very near forcing Stock to break the "no encore" rule.—*Chicago American*.

The "War Dance" is a wonderfully effective contribution to the music of the aborigines, standing out commandingly among all the compositions dealing with that phase of American life. It is realistic without descending to the plane of "popularity" in any sense, and the composer has rendered an emphatic service to the cause of American music in writing this number.—*Kansas City Journal*.

Mr. Skilton has done sterling, artistic and valuable pioneer work in American music by setting these Indian tribal melodies so attractively, musically and atmospherically for orchestra. Both are beautifully done, with scholarly appreciation of their ethnological value, yet with equal realization of their possibilities as things of sheer beauty. The second, a Cheyenne War Dance, quite carried the audience off its feet, and Mr. Oberhoffer was obliged to repeat it in full.

It was clever of Mr. Oberhoffer to place just before these dances a Cossack Dance, by Dargomijsky, a Russian composition bearing close relations and oddly interesting resemblance to them. That they suf-

fered nothing by comparison with this masterful Russian genre picture shows how great is their inherent value and merit.—*Minneapolis Tribune*.

These Dances are very characteristic of the Indian race, and will live always on that account. It is no small feat to express the forest primeval and its natives by means of civilization's high art product—the symphony orchestra.—*New York Musical Courier*.

The most admirably performed number was Wagner's Overture to "Tannhäuser," but the crowd was most taken by a pulse-stirring Cheyenne "War Dance," one of a pair of compositions based on aboriginal themes. It would be difficult to imagine music more rousing, and the audience insisted on hearing it twice.—*St. Louis Post-Dispatch*.

The Skilton "Indian Dances" are rich in atmosphere, and feed the imagination with rare pictures of primeval splendor.—*Champaign, Ill., Daily News (University of Illinois)*.

Among recent new publications for orchestra, unusual interest attaches to a pair of Indian Dances composed by Charles Sanford Skilton, professor at the University of Kansas, and scored for both large symphony and small orchestra. The two numbers are a "Deer Dance," of the Rogue River Indians in Oregon, and a "War Dance" of the Cheyennes. The native melodies upon which these dances are based were supplied to the composer by Mr. R. R. DePoe, chief of the Rogue River tribe, and their remarkable originality and suitability for orchestral uses have aided the composer in evolving two num-

bers which carry with them the very essence and atmosphere of music of the American Indian. In his musical setting, Mr. Skilton has aimed at the utmost realism, modern technic being utilized to heighten the barbaric effect, rather than to idealize it.—*The Metronome, New York*.

PERSONAL COMMENTS

I am delighted at your treatment of the thematic material. It seems to me that you have hit on just the way of working and the result is very effective.—*Arthur Foote*.

They seem to me very original and striking. The "War Dance" seems to me particularly characteristic, and should make an impression in any orchestral concert in Europe or America.—*Louis C. Elson*.

Your orchestral arrangements of the two Indian Dances are charmingly made. I shall keep them in mind for next winter, and hope to have the opportunity of presenting them.—*Walter Damrosch*.

They are both characteristic and interesting. *Horatio Parker*.

I was absolutely thrilled with the clever treatment you gave those two melodies. The volume of tone you got out of four string instruments through your treatment really astonished me, and I make no exception whatever when I say that you have surpassed all treatments of Indian music that I have ever heard or examined. They are two little masterpieces which you have characterized in the most subtle form. You have put the human appeal into them, and that is what American music wants.—*Arthur Nevin*.

CARL FISCHER

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A Chippewa Lullaby

The first song the Chippewa Indian hears and the last he forgets is the lullaby. It is one of the oldest tribal songs and is still sung to the children. This song and a little melody connected with a folk-tale are the only songs found by the writer in the Chippewa reservations in Minnesota and Wisconsin, several hundred miles away. The Chippewa in both these localities came from the north, many generations ago. The war songs of that northern home were forgotten, even the love songs were lost, but the lullaby remained.

The tempo of the phonogram is $\text{♩} = 76$, and the melody is diversified by many byetones and quavers of the voice which cannot be transcribed, but which give it a carelessly tender effect. The Indian mother places her baby in a little hammock and swings it gently to and fro, singing this song in a soothing fashion until the baby falls asleep. The little brown baby must wake some day to a difficult life in a white man's world, but between him and the waking is the mother's lullaby, — that little lullaby which came so many generations ago from the north-country, far away.

FRANCES DENSMORE

This song is from "Chippewa Music" by Miss Frances Densmore, Bulletin No 45, Bureau of American Ethnology, and is published by permission of Miss Densmore and the Bureau.

CARL BUSCH

Kansas City, Missouri.

A Chippewa Lullaby

CARL BUSCH

Moderato

FIRST VIOLINS
SECOND VIOLINS
VIOLAS
VIOLONCELLOS
BASS

p con sordino

Detailed description: This system contains the first five staves of the score. The tempo is marked 'Moderato'. The key signature has one sharp (F#) and the time signature is 2/4. The first four staves (First Violins, Second Violins, Violas, and Violoncellos) all begin with the instruction 'p con sordino'. The music features a melodic line in the upper strings and a more rhythmic accompaniment in the lower strings. The bass staff is mostly silent in this section.

p *mf* *tr* *mf* *p*

divisi

Detailed description: This system contains the next five staves of the score. The first staff has dynamics *p*, *mf*, and *tr*. The second staff has *divisi* and *p*. The third staff has *p* and *mf*. The fourth staff has *p*. The fifth staff has *p*. The music continues with various articulations and dynamics, including trills and triplets.

①

f *mf* *p* *p*

② Allegretto

①

②

Moderato

Allegretto

Moderato

③

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

③

tr. *rit.* *p a tempo* *mf* *f*

p a tempo *mf* *f*

rit. *p a tempo* *mf* *f*

rit. *p* *mf* *f*

pizz. *arco* *rit.* *f*

First system of musical notation, featuring five staves. The music is in G major and 3/4 time. It includes dynamic markings such as *f*, *mf*, and *rit.*, and tempo markings *a tempo*. A circled number 4 is placed above the staff. The notation includes various rhythmic values, slurs, and accents.

Second system of musical notation, featuring five staves. It continues the piece with dynamic markings like *p* and *mf*, and includes the instruction *divisi*. A circled number 5 is placed above the staff. The notation includes slurs, accents, and rests.

Third system of musical notation, featuring five staves. It includes dynamic markings such as *mf* and *p*, and the instruction *div.*. A circled number 5 is placed below the staff. The notation includes slurs, accents, and rests.

⑥

⑥^p

mf *f* *rit.*

mf *f* *rit.*

mf *f* *rit.*

p *mf* *f* *mf* *rit.*

p *mf* *f* *mf*

⑦ Allegretto

pp *mf* *f*

pp *p* *f*

pp *mf* *f*

p *f*

p *f*

Molto moderato

⑦