

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 Love Song

“Why should I be jealous?”

This song is not without its humorous side. It is said that in the old times an Indian maid would lie face downward on the prairie for hours at a time singing this song, the words of which are so very independent and the music so forlorn. The song was often sung by a young man, the words being appropriately changed. It is said to be a very old song and to be commonly used in recent times. The latter fact suggests that continuous use under semicivilized conditions may have modified the form of the melody to its present regularity of time and intervals (Frances Densmore in “Chippewa Music”).

Nabi'sa.....	Why should
Nin'doma'.....	I, even I
Geoden'damaban'.....	Be jealous
Madjakwi'wijašis'.....	Because of that bad boy?

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 Love Song

CARL BUSCH

Moderato

FIRST VIOLINS

SECOND VIOLINS

VIOLAS

VIOLONCELLOS

BASS

p

Na - bi - sa nin - do - ma ge - o - den - da - ma ban *mf* ma - dja kwi -

Two Solo Violas

A

mf

p

Tutti

p

Tutti

p

wi - ja sis a ya ya i i ya

1st Solo V'Cello

2nd Solo V'Cello

A

mf

p

mf

p

mf

mf

p

mf

p

First system of musical notation, featuring five staves. The music is in a key with two sharps (F# and C#) and a common time signature. The first staff has a treble clef, while the others have bass clefs. The system includes dynamic markings such as *pp* and *cres.*, and the word *cen -* is written below the notes.

Second system of musical notation, featuring five staves. The music continues in the same key and time signature. The first staff has a treble clef, while the others have bass clefs. The system includes dynamic markings such as *ff* and *do* is written below the notes.

Third system of musical notation, featuring five staves. The music continues in the same key and time signature. The first staff has a treble clef, while the others have bass clefs. The system includes dynamic markings such as *mf* and *mf* is written below the notes.

Andantino

First system of musical notation. It consists of five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It begins with a dynamic marking of *p* and a chord symbol 'D'. The second staff is also in treble clef with the same key signature and time signature, starting with *p*. The third staff is in alto clef with the same key signature and time signature, starting with *p*. The fourth staff is in bass clef with the same key signature and time signature, starting with *p*. The fifth staff is in bass clef with the same key signature and time signature, starting with *p*. The system concludes with a dynamic marking of *mf* and a chord symbol 'Dp'.

Second system of musical notation, continuing from the first system. It consists of five staves. The top staff is in treble clef with a key signature of two sharps and a 3/8 time signature, starting with *mf*. The second staff is in treble clef with the same key signature and time signature, starting with *mf*. The third staff is in alto clef with the same key signature and time signature, starting with *p*. The fourth staff is in bass clef with the same key signature and time signature, starting with *mf*. The fifth staff is in bass clef with the same key signature and time signature, starting with *mf*.

Third system of musical notation, continuing from the second system. It consists of five staves. The top staff is in treble clef with a key signature of two sharps and a 3/8 time signature, starting with *pp* and a chord symbol 'E'. The second staff is in treble clef with the same key signature and time signature, starting with *pp*. The third staff is in alto clef with the same key signature and time signature, starting with *pp*. The fourth staff is in bass clef with the same key signature and time signature, starting with *pp*. The fifth staff is in bass clef with the same key signature and time signature, starting with *mf*. The system concludes with a dynamic marking of *mf* and a chord symbol 'E'.

First system of musical notation, featuring five staves with complex rhythmic patterns and dynamic markings.

Moderato

Second system of musical notation, including dynamic markings such as *f*, *mf*, *p*, and *pp*, and performance instructions like *Solo* and *pizz.*

Tutti

Third system of musical notation, including dynamic markings such as *p*, *mf*, *f*, and *pp*, and performance instructions like *arco*.

between "G" and molto moderato
the Violins should gradually be muted

This system contains measures 1 through 8. The first staff begins with a *ff* dynamic and a *G* marking. The second staff has a *ff* dynamic. The third and fourth staves also have *ff* dynamics. The fifth staff has a *ff* dynamic. At measure 8, the first staff has a *pp* dynamic and a *Molto moderato* marking. The second staff has a *pp* dynamic and a *con sordino* marking. The third and fourth staves have a *pp* dynamic and a *con sordino* marking. The fifth staff has a *pp* dynamic.

This system contains measures 9 through 16. The first staff has a *f* dynamic and an *H* marking. The second staff has a *f* dynamic. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *f* dynamic. At measure 10, the first staff has a *pp* dynamic. At measure 11, the first staff has a *mf* dynamic. At measure 12, the first staff has a *mf* dynamic. At measure 13, the first staff has a *mf* dynamic. At measure 14, the first staff has a *mf* dynamic. At measure 15, the first staff has a *mf* dynamic. At measure 16, the first staff has a *mf* dynamic.

This system contains measures 17 through 24. The first staff has a *p* dynamic. The second staff has a *p* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *p* dynamic. At measure 18, the first staff has a *p* dynamic. At measure 19, the first staff has a *p* dynamic. At measure 20, the first staff has a *p* dynamic. At measure 21, the first staff has a *p* dynamic. At measure 22, the first staff has a *p* dynamic. At measure 23, the first staff has a *p* dynamic. At measure 24, the first staff has a *ppp* dynamic and a *rit.* marking.