

MUSIC EDUCATION

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# THUNDERBIRD

BEING A PORTION OF THE MUSIC FOR  
THE DRAMA OF NORMAN-BEL GEDDES



## PIANO SUITE

Arrangements and transcriptions  
made from the original score by  
the composer, together with  
program notes and a talk on  
the idealization of  
Indian song.

CHARLES WAKEFIELD CADMAN

WHITE-SMITH MUSIC PUBLISHING CO.  
BOSTON · NEW YORK · CHICAGO



# THUNDERBIRD

## PIANO SUITE

*founded upon American Indian folk-songs and dances. Arranged from the incidental music for an Indian drama by Norman-Bel Geddes*

By  
**CHARLES WAKEFIELD CADMAN**

Op. 63

1. From the Village
2. Before the Sunrise
3. Nuwana's Love Song
4. Night Song
5. Wolf Song (War Dance)

*With a short account of the music and reasons for idealizing the folk-tunes of the American Indians.*

— ❦ —  
PRICE \$1.25

**WHITE-SMITH MUSIC PUBLISHING COMPANY**

BOSTON

NEW YORK

CHICAGO

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# FOREWORD



With the exception of "From the Village" and "Before the Sunrise," the music in this set is based upon Blackfeet Indian (Montana) tunes obtained by the ethnologist Mr. Walter McClintock of Pittsburg, Penna. They are used with the permission of Mr. McClintock.

"Nuwana's Love Song" is founded upon the original "love song" given me by the ethnologist, and the same may be said for the "Night Song" which bore the same name before its harmonization. "The Dance" is a dance tune or Wolf Song. I have given the themes of these three pieces preceding their "idealization," so that the student or concert artist might see for himself just how much of the "idealizing" I have indulged in. "From the Village" is quite "built up" and somewhat independent, yet I trust it has the inherent characteristics of form and decided accent of aboriginal music. The little theme I use for it is culled from the collection of Alice Fletcher. "Before the Sunrise" is not founded at all upon an Indian song, yet I have used it in this collection simply because the music was a component part of my score for the play "Thunderbird". It occurs in the first act and accompanies an early dawn scene. The "Love Song" is heard in various ways throughout the drama, at first alone by the strings, then harmonized in another form and finally announced in the setting you find in this collection, — although in the original orchestral vestments. My "Night Song," "From the Village," and "Before the Sunrise," are exact transcriptions of the orchestral score and adapted for piano-forte just as the music for "Peer Gynt" was adapted for piano by its composer. Naturally the transfer from a larger to a smaller sphere reduces the color and effect, but if you find this collection pianistic enough for public performance, I shall be glad.

I would say that in the orchestral suite (soon to be published) entitled "Thunderbird" I have eliminated "From the Village," but the fifth number in the suite is obtained by adding a piece called "The Passing of Nuwana" which does not lend itself to any sort of transcription. Hence my not using *this* in the present piano cycle and my adding "From the Village." If one should examine the orchestral score of "Thunderbird" he may discover that about ten bars in the ending of "The Dance" fails to conform to that found in the piano arrangement. This is accounted for by the fact that I felt it necessary to arrange a more effective and pianistic ending, — a composer's privilege! Aside from this single instance the music of the piano suite and the orchestral version tally.

It may interest my readers to know that in the play "Thunderbird" I used the above Blackfeet Indian tunes in their *native state*, without altering a single note. The songs are sung with Indian "vocables" by the impersonated Indian characters, sometimes with only the drum beat on the stage-drum or again by the drums and tympani in the orchestra pit. I have also accentuated the drum beats on the lower notes of the contrabasses and 'cellos tuned with reiterated "open fifths," making no attempt at harmonizing the melodies. All my "idealizing" such as you find in this piano score was indulged in at the fall of the curtain or between the acts. In this way the audience hears the tunes in "native form" and later with the "white man's harmonies."

*Charles Wakefield Cadman*

# In Defense of Idealization



In my lecturing over the country and in my circularizing and writing, I am eternally meeting with the idea that it is not aesthetic or artistic to objectify Indian musical utterance. Some go so far as to say that the moment a composer touches a native melody just that moment does it lose its original character — and become “sophisticated.” If this is true then you might as well put many of the successful works of the Russian composers who have employed barbaric Czek or Tartar themes into the same category. And all those French and Italian composers who have employed the wilder oriental and semi-barbaric tunes for which little or no accompaniment, harmonically speaking is used! Let me quote an article I wrote for the July, 1915, *MUSICAL QUARTERLY*:

“The chief objection of those who oppose the harmonizing and idealizing of Indian themes is based upon the assertion that the American Indian has no conception of harmony; that his tunes are homogeneous and accompanied only by the beat of a drum or the shaking of a rattle; since he has evolved no harmonic scheme in connection with this music it is therefore quite impossible for a member of an alien race with a definite harmonic concept to clothe the naked tunes in a manner that would intimately reflect the original content. ‘When you do this, you violate every rule of esthetics,’ they tell us. Many an art-movement has run the gauntlet of ‘esthetics’ and has reached the bright and hopeful road to success at the very moment when it looked doomed. With all due regard for esthetics and the esthetic principles involved, the matter is more elastic than many think.

“That Indian themes do *not* lose their native characteristics when harmonized and idealized intelligently is evidenced at least by one fact, brought out through the research work of several ethnologists. I shall mention a striking example, which may be taken for what it is worth.

“Say Alice C. Fletcher and Francis La Flesche in their book ‘The Omaha Tribe’ (27th report of the U. S. Bureau of Ethnology, pp. 374 and 375): ‘. . . and in every instance the harmony given [the ethnologist had played the Indian’s melodies with a simple four-part harmony for him] has been tested among the Omaha and been preferred by them when the song was played on the piano or organ’; and again; ‘That sounds natural!’ was the comment on hearing their songs so played, even when it was explained to them that they did not sing their songs in concerted parts; yet they still persisted ‘It sounds natural!’ Now, if inclined to treat this incident seriously, we might endeavor to analyze it in two ways: That the Indian’s embryonic harmonic sense is a racial remnant of a once (in antiquity) highly musical system, or, that it was a still undeveloped feeling, nebulous, in a state of nascence, when the white man found him. But this is mere theorizing and can lead us to no conclusion, however interesting.

“It is really true that no (primitive) race is more music-loving than the American Indian. If you talk with those at the head of any Indian school or those in authority on the many reservations scattered over the West and Southwest, you will find evidence for a firm conviction that Uncle Sam’s little wards are in the main quite musical. I have

seen Indian children who were slow in mastering the King's English exhibit surprising musical talent. The average Indian boy will show a preference for a musical instrument over any school study. This is no reflection on his unprogressiveness either, for it simply places him alongside of the average American child, and in a way is a convincing argument for a racial equality in musical feeling. The girl students show a singular aptness in the study of the piano and singing, and without a bit of urging on the part of their teachers.

"The matter of the Indian's 'thinking' an harmonic scheme to his simple melodies, subjective though the process may seem, is but a slight step forward, and the composer who idealizes his melodies follows the line of least resistance. We simply take up the process where the Indian dropped it, just as a European composer upon hearing a Scandinavian folk-song sung or whistled in the provinces and without other accompaniment would take down his folk-song and afterwards use it in an orchestral work, a chamber work, or a song."

What has been said by Miss Fletcher in her report of the Omahas is corroborated by other investigators. You may find an educated Indian in the United States here and there who may *not* be in sympathy with the movement to preserve his native tunes, or with the idea of idealizing and harmonizing them, but my experience in the work has convinced me that eighty per cent of "musical Indians" are pleased when the white man objectifies his songs and makes them understandable and perhaps more enjoyable to the white man's ears through the medium of the white man's musical "medicine." I suppose the question of "treatment" with regard to Poor Lo's vocal utterances and his love calls

on the native flageolet will be fought and fought again during the next century. Let specialists and disgruntled musical critics argue pro and con, — the fact remains that our little band of primitive folk-tune idealizers is beginning to make a dent, and every year *more* American composers are blowing the dust from the many ethnological reports and collections of native songs and chants and are finding considerable wheat in the chaff. Every movement in art, science or literature while in the process of making, must be fired with an idea and an art-purpose mirrored for the moment or for all time in the history of mankind. This seems to hold good with reference to the various schools now in existence. As in older schools, so the beginnings of an "American school" (which is not yet) must tie to a *tangible something*. And the trail-blazers have utilized the means at hand for their first "infant" expression of a musical idiom, whether this is found or not in the utilization of Indian, Afro-American (Slave song or Negro spiritual) themes or in a more recent employment of idealized rag-time with its syncopation and elemental qualities somehow synchronistic with the restless energy of the American continent. Cavil at them if you must but respect their ideals I ask of you, — even though you may disagree with the legend upon their banner. So far as it lies within our power we should try to write *good* music whether it smacks of a European conservatory or of the broad free reaches of the Great West and the Out-of-Doors. And in the meantime let us be open-minded and sympathetic in the trail-blazing.

CHARLES WAKEFIELD CADMAN.

Los Angeles, 1917.







24  
C124T5  
1917

# From the Village

554000  
Copy 2

NOTE: This piece is founded upon a fragment of an Omaha Indian melody obtained by Alice C. Fletcher, and is a free treatment of the theme.  
C. W. C.

Charles Wakefield Cadman  
Opus 63, No. 1

Allegro scherzando ♩ = 84

The first system of the musical score is written for piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Allegro scherzando' with a quarter note equal to 84 beats per minute. The music begins with a forte (*ff*) dynamic. The right hand (R.H.) plays a melody with eighth and sixteenth notes, while the left hand (L.H.) provides a rhythmic accompaniment with chords and eighth notes. There are dynamic markings of *ff* in both hands. The system concludes with a fermata over the final chord.

The second system continues the piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic and a 'tenuto' (*ten.*) marking. The tempo is marked 'mp with steady rhythm'. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar pattern. There are dynamic markings of *mf* and *ten.*. The system concludes with a fermata over the final chord.

The third system continues the piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music continues with eighth and sixteenth notes. There are dynamic markings of *mf* and *ten.*. The system concludes with a fermata over the final chord.

The fourth system continues the piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music continues with eighth and sixteenth notes. There are dynamic markings of *mf* and *ten.*. The system concludes with a fermata over the final chord.

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*mf*

*ff*

*Ped.*

*fz*

*accento*

*fz*

*fz*

*con Ped.*

*Ped.*

*ten.*

*\* Ped. \**

*(non ped.)*

*mf giocoso*

*\* Ped. \**

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand has a steady eighth-note accompaniment. Pedal markings 'Ped.' with asterisks are placed below the bass line.

Second system of musical notation. The right hand continues with a melodic line. The left hand has a steady eighth-note accompaniment. Pedal markings 'Ped.' are placed below the bass line. The tempo marking 'Grazioso' and dynamic marking 'mp legato' are present.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand has a steady eighth-note accompaniment. Pedal markings 'Ped.' and an asterisk are placed below the bass line.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand has a steady eighth-note accompaniment. The dynamic marking 'mp' is present.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand has a steady eighth-note accompaniment. The dynamic markings 'poco', 'a', 'poco', and 'cres' are present. Pedal markings 'Ped.' and 'non ped.' are placed below the bass line. A measure number '8' is indicated at the end of the system.

8.....  
cen - - - do - - -  
allarg. e rit.  
Ped.

a tempo  
ff  
Ped. \*

Ped. \* Ped. \*

8.....  
poco a

8.....  
poco cresc. mf

8

*ff*

*ff*

*rit.*

This system contains the first two measures of a musical piece. It features a treble and bass staff. The treble staff begins with a dotted line above the first measure, with the number '8' above it. The music is in a key with two sharps (F# and C#). The first measure has a dynamic marking of *ff*. The bass staff also has a dynamic marking of *ff*. The piece concludes with a *rit.* (ritardando) marking.

*fz*

*fz*

*fz*

*fz*

*con ped.*

This system contains the next two measures. The treble staff features a series of chords with a dynamic marking of *fz* (forzando) repeated four times. The bass staff has a *con ped.* (con peditale) marking.

*Wildly, and greatly accelerated*

*4*

*4*

*4*

*3*

This system contains the next two measures, marked as *Wildly, and greatly accelerated*. The treble staff includes several measures with four-measure rests (*4*) and a three-measure rest (*3*). The bass staff continues with chords and some melodic lines.

8

*ff*

*ff*

*ff*

*fff* *trien.*

*rit.*

*rit.*

This system contains the final two measures. It begins with a dotted line above the first measure, with the number '8' above it. The treble staff has dynamic markings of *ff* and *fff* (fortississimo), followed by the instruction *trien.* (trienno). The bass staff has dynamic markings of *ff* and *fff*. The piece ends with a *rit.* (ritardando) marking.

# Before the Sunrise

NOTE: This piece is not based upon an Indian theme, but endeavors to reflect an Indian idiom and fit the episode and mood of that particular part of the play script for which it was written.

C. W. C.

Charles Wakefield Cadman  
Opus 63, No. 2

Moderato tranquillo

*mp*

*And. il basso marcato*

*pp*

*PPP*

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First system of musical notation. The right hand features a melodic line with a slur and a fermata over the final notes. The left hand provides a harmonic accompaniment. A dynamic marking of *mf* is present. A rehearsal mark *Red.* is located at the end of the system.

Second system of musical notation. The right hand continues the melodic line. The left hand has a fermata over a chord. A dynamic marking of *mf* is present. A rehearsal mark *Red.* is located at the end of the system. The text *L. H.* and the number *8* are written above the left hand staff.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamic markings of *mf*, *p*, and *mf* are present. Rehearsal marks *Red.* and asterisks *\** are used throughout the system.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a harmonic accompaniment. A dynamic marking of *pp* is present. Rehearsal marks *Red.* and asterisks *\** are used throughout the system.

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system features a *pp* dynamic marking. The second system includes *poco rall.* and *a tempo* markings, with first and second endings indicated by '1.' and '2.'. The third system has a *rall.* marking. The fourth system includes *L.H.* (Left Hand) markings. The fifth system features a *pp* dynamic marking. Various performance instructions like *Red.* and *Rit.* are present throughout the score.



# Nuwana's Love Song

(This Blackfeet Indian tune was obtained by Walter McClintock)

Charles Wakefield Cadman  
Opus 63, No. 3

Moderato con amore

*L.H.*  
*pp*  
*R.H.*  
*con Ped.*

*rall.* *mp*  
*L.H.* (b)

*Ped.* \*

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mf  
 Red. Red.  
 melodia marc.

f  
 Red. Red. Red.

mf  
 Red. Red. Red. Red.

Red. Red. Red. non Red.  
 Red. Red. Red. Red.

mf  
 Red.  
 \* L.H. lento mf

*f con moto*

*con Ped. sempre*

The musical score consists of five systems, each with a treble and bass staff. The bass lines are highly technical, featuring wide intervals and complex rhythmic patterns. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are present throughout. The first system includes the instruction *f con moto* and *con Ped. sempre*. The second system has a *3* marking above the first bass note. The third system has a *3* marking above the first treble note. The fourth system has a *1* marking above the first bass note and a *2* marking above the first treble note. The fifth system has a *3* marking above the first bass note.

*mp*

*mp*

*cresc.*

*faster*  
*f*  
*f*  
*f*  
*f*  
*Ped.*

*appassionata*  
*mf*  
*accel.*

8.....

allargando

a tempo

Red.

3

8.....

Red.

3

\*

Red.

Red.

3

rit.

Red.

mp

a tempo

rall. pp

Red.

\*

Red.

\*

# Night Song

Allegro  
*mf* (This Blackfeet Indian tune was obtained by Walter McClintock)

Charles Wakefield Cadman  
 Opus 63, No. 4

Andante grazioso ♩ = 100

*mp*  
*con Ped.*

*mf*

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking *v* and two triplet markings (*3*). The bass clef staff contains a harmonic accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The system concludes with a *pp* dynamic marking.

Second system of musical notation. The treble clef staff features a melodic line with a *mp* dynamic marking. The bass clef staff contains a complex accompaniment with fingerings (1, 2, 3, 4, 5) and a *pp gentile* dynamic marking. The system concludes with a *pp* dynamic marking.

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff features a dense accompaniment with numerous fingerings (1, 2, 3, 4, 5) and slurs. The system concludes with a *pp* dynamic marking.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking. The bass clef staff features a dense accompaniment with fingerings (1, 2, 3, 4, 5) and slurs. The system concludes with a *mf* dynamic marking.

Fifth system of musical notation. The treble clef staff contains a melodic line with three triplet markings (*3*). The bass clef staff contains a harmonic accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The system concludes with a *pp* dynamic marking.

mf mp

mp

\* *Ad.* \* *Ad.* \*

3 3bb bb b

crescendo

fu tempo



First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with triplets and a slur. The left hand provides harmonic support with chords and single notes.

Second system of musical notation. Includes performance markings: *mp* (mezzo-piano), *rall.* (rallentando), and *a tempo mf* (al tempo mezzo-forte). The instruction *il basso* is written below the bass staff. The right hand continues with triplets and slurs, while the left hand has a more active role.

Third system of musical notation. Includes the marking *legato*. The right hand features a dense texture of triplets. The left hand has a melodic line with the instruction *melodiu marcato* (marked melody).

Fourth system of musical notation. Continues the dense texture of triplets in the right hand and the melodic line in the left hand.

Fifth system of musical notation. Includes a measure rest marked with the number 8. The right hand continues with triplets, and the left hand has a melodic line with a slur.

8

*dim* *in*

8

*L. H.*

n - en - do

8

*L. H.*

8

8

10

6

*ppp* *delicatissimo* *morendo, delicato*

3

3

*Red.* \*

8

*ff rapido*

*L. H.*

*Red.*

# Wolf Song (War Dance)

Allegro

(This Blackfeet Indian tune was obtained by Walter McClintock)

Charles Wakefield Cadman  
Opus 63, No. 5

Allegro

*mp*

*tenuto*

*mf*  
*il basso marcato*  
*Ped.*

*ten.* *ten.*

*mp*  
*poco cresc.*

8

Red. Red. Red. Red. Red. \*

*f* *ff*  
Red.

*ten.* *ten.*  
*bd* *bd*

*ten.* *mp*

8

*cresc. molto*  
Red. Red. Red. Red. Red. \*

First system of musical notation. The right hand features a melodic line with accents and slurs, starting with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment. A dynamic marking of *f* and the instruction *tenuto* are present. A double bar line with an asterisk (\*) is located below the left hand staff.

Second system of musical notation. The right hand continues with a melodic line, marked *mp* (mezzo-piano). The left hand accompaniment includes a dynamic marking of *f*. The system concludes with a double bar line and the instruction *rit.* (ritardando) written twice below the right hand staff.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes a dynamic marking of *f*. The system concludes with a double bar line and the instruction *rit.* (ritardando) written twice below the left hand staff.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes a dynamic marking of *ff* (fortissimo) and the instruction *con fuoco (abbandonosi)*. The system concludes with a double bar line.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment includes a dynamic marking of *ff* and the instruction *tenuto*. The system concludes with a double bar line.

ten. ten.  $\wedge$

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *ten.* and *ten.  $\wedge$* .

*fz* *mf poco a*

*sub 8*

Second system of the piano score. The right hand has a more active melodic line. The left hand includes a section marked *sub 8* with a dotted line. Dynamics include *fz* and *mf poco a*.

*poco* *cres* *cen do* *ff con forza*

Third system of the piano score. The right hand continues with a melodic line. The left hand has a steady accompaniment. Dynamics include *poco*, *cres*, *cen do*, and *ff con forza*.

*Vivo*

Fourth system of the piano score. The right hand features a rhythmic pattern with slurs and accents. The left hand has a steady accompaniment. The tempo marking *Vivo* is present.

8 *fff*

Fifth system of the piano score. The right hand has a rhythmic pattern with slurs and accents. The left hand has a steady accompaniment. Dynamics include *fff* and a section marked *8* with a dotted line.

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