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

CARL FISCHER

BOSTON
380-382 Boylston Street

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 (CHAS. J. ROBERTS)	SMALL AND PIANO (12 Men)	1.35 "
	FULL AND PIANO (17 Men)	1.85 "
	ENSEMBLE ORCHESTRA	.85 "
STRING QUARTET		.75 "
MILITARY BAND (M. L. LAKE)	SMALL BAND	3.00 "
	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 kilton 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 suffered 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 numbers 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.*

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Omaha Indian Love Song

Miss Alice C. Fletcher, in "A Study of Omaha Indian Music" says in regard to Indian Love Songs:

"The Be-thae-wa-an, or love songs, are sung in the early morning about daybreak. The few words that are set to music refer to the time of day. The young man seeks a vantage point and there sings his lay, the girl within the tent hears him and perchance by and by they may meet at the spring, the trysting place of lovers.

The syllables lend themselves to a flowing breathing sound and the hand is sometimes waved before the mouth to enhance the effect by vibrations. The music is sung ad libitum as feeling may sway the singer.

This song is serious in feeling and there is a consciousness of nature, expressed in the music and of the passion felt for the object of the young man's affection. The few words are umba, day; e-dan, approaching, or dawn, hoo-we-nae, "I seek you."

Published by permission of Miss Fletcher and the Bureau of American Ethnology.

CARL BUSCH.

Kansas City, Missouri.

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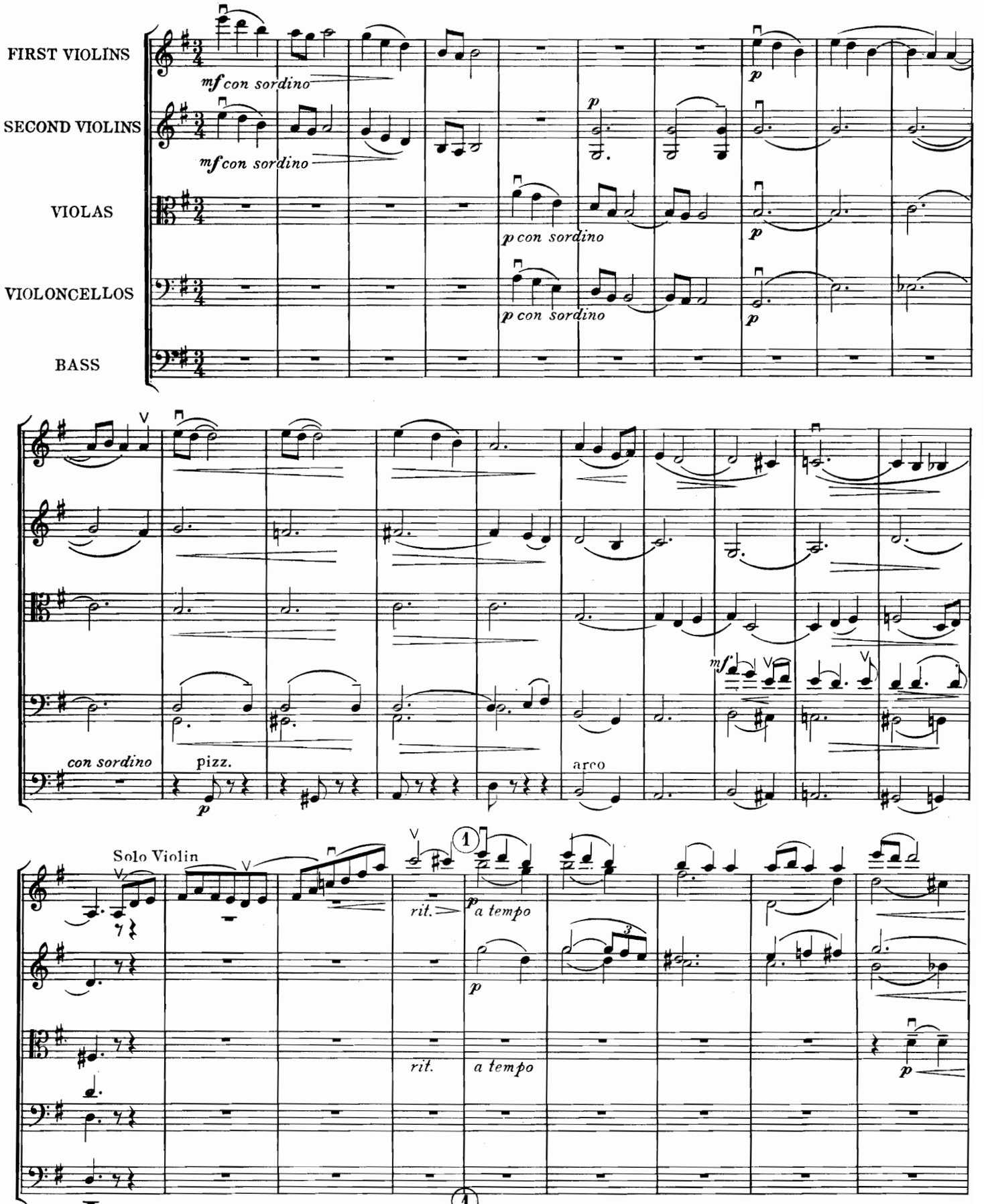
Omaha Indian Love Song

Moderato

CARL BUSCH



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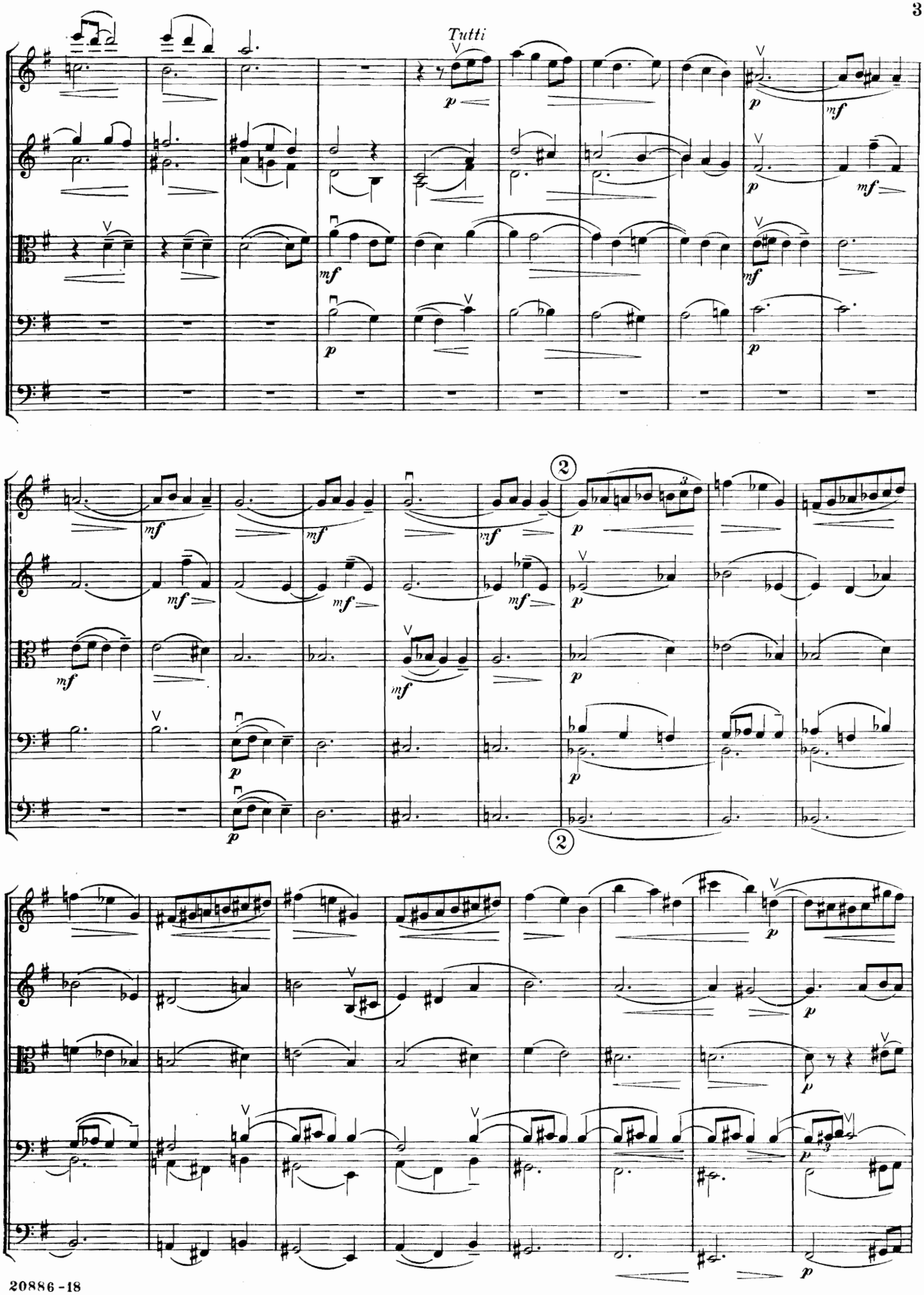
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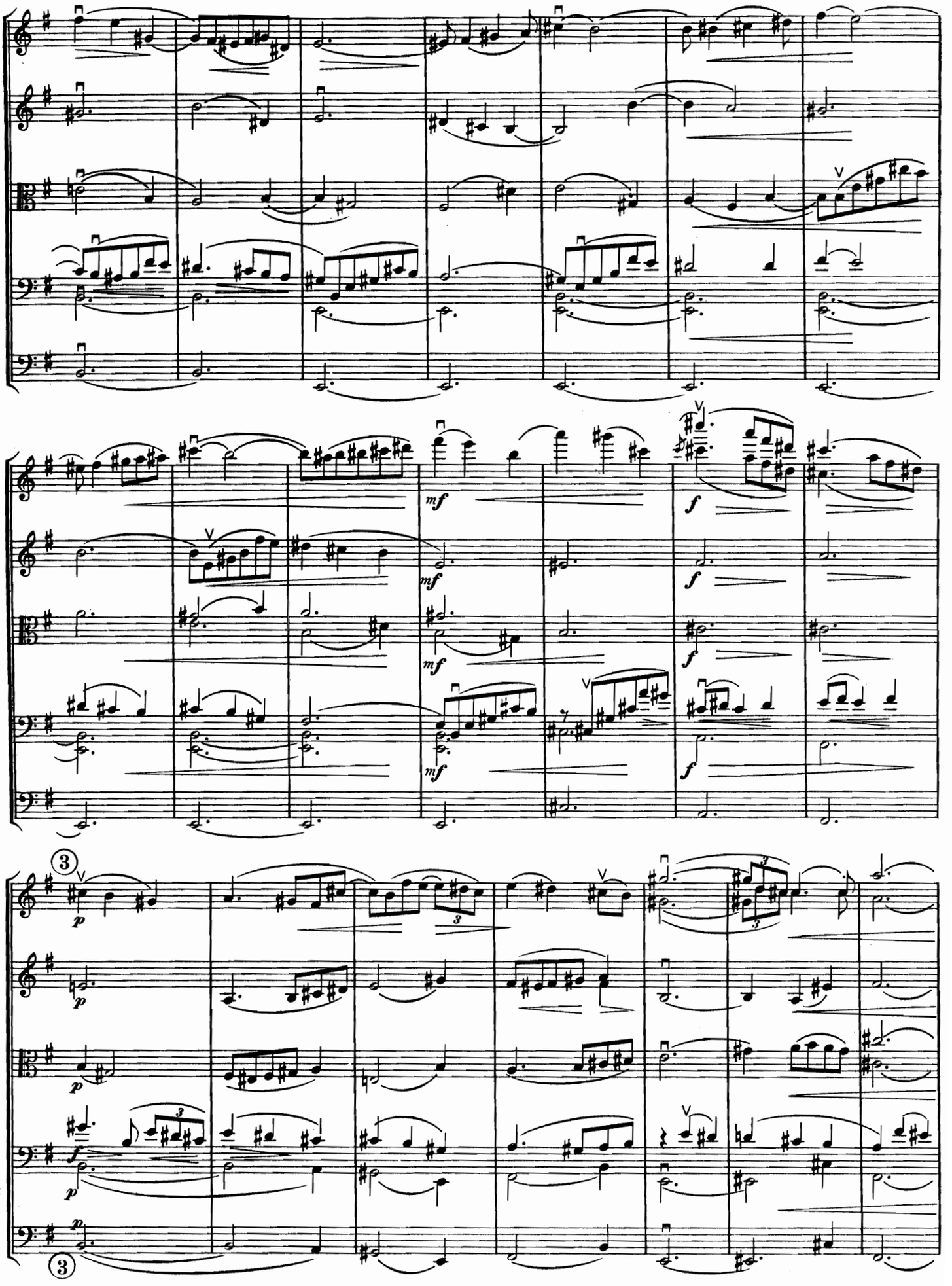
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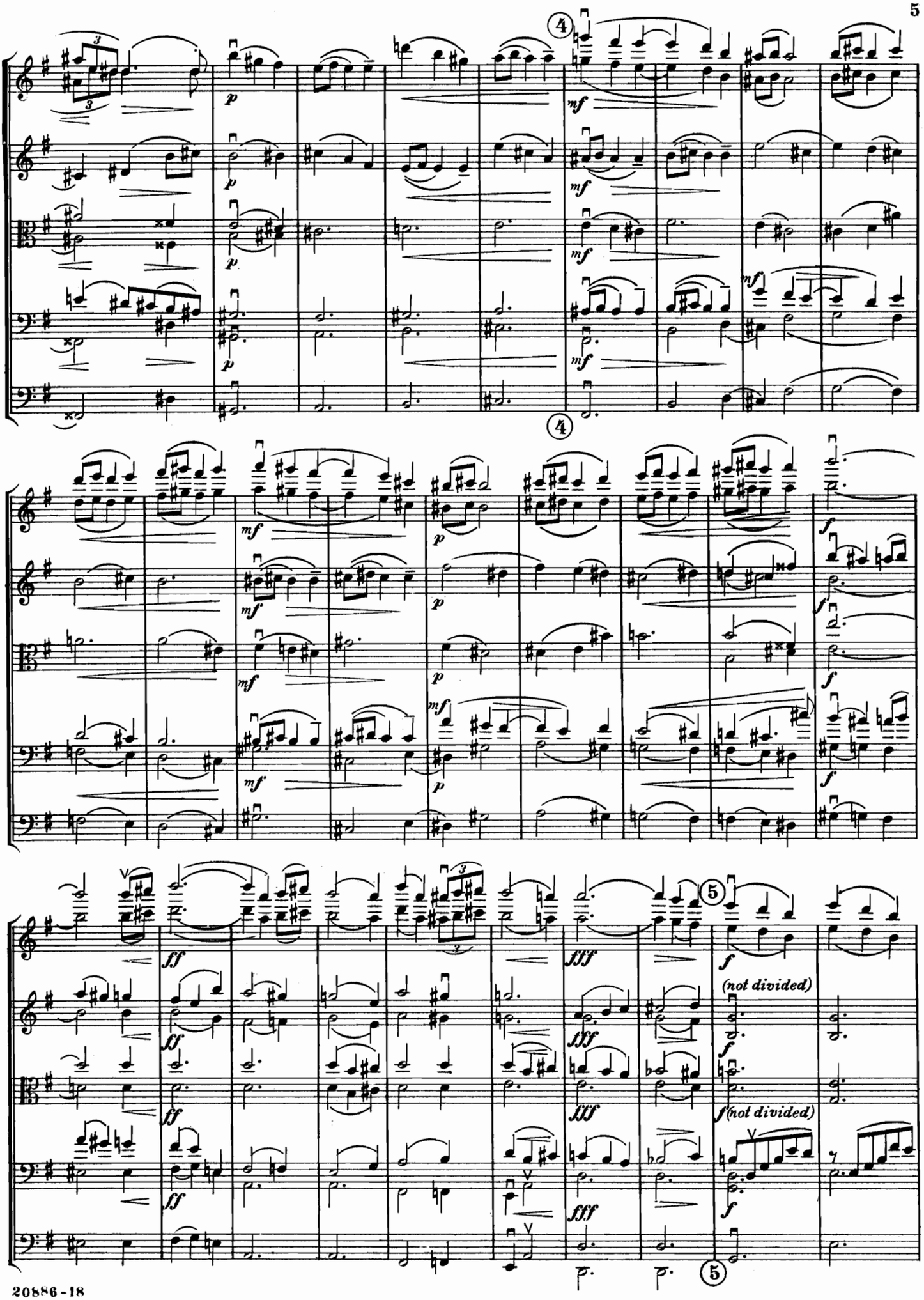
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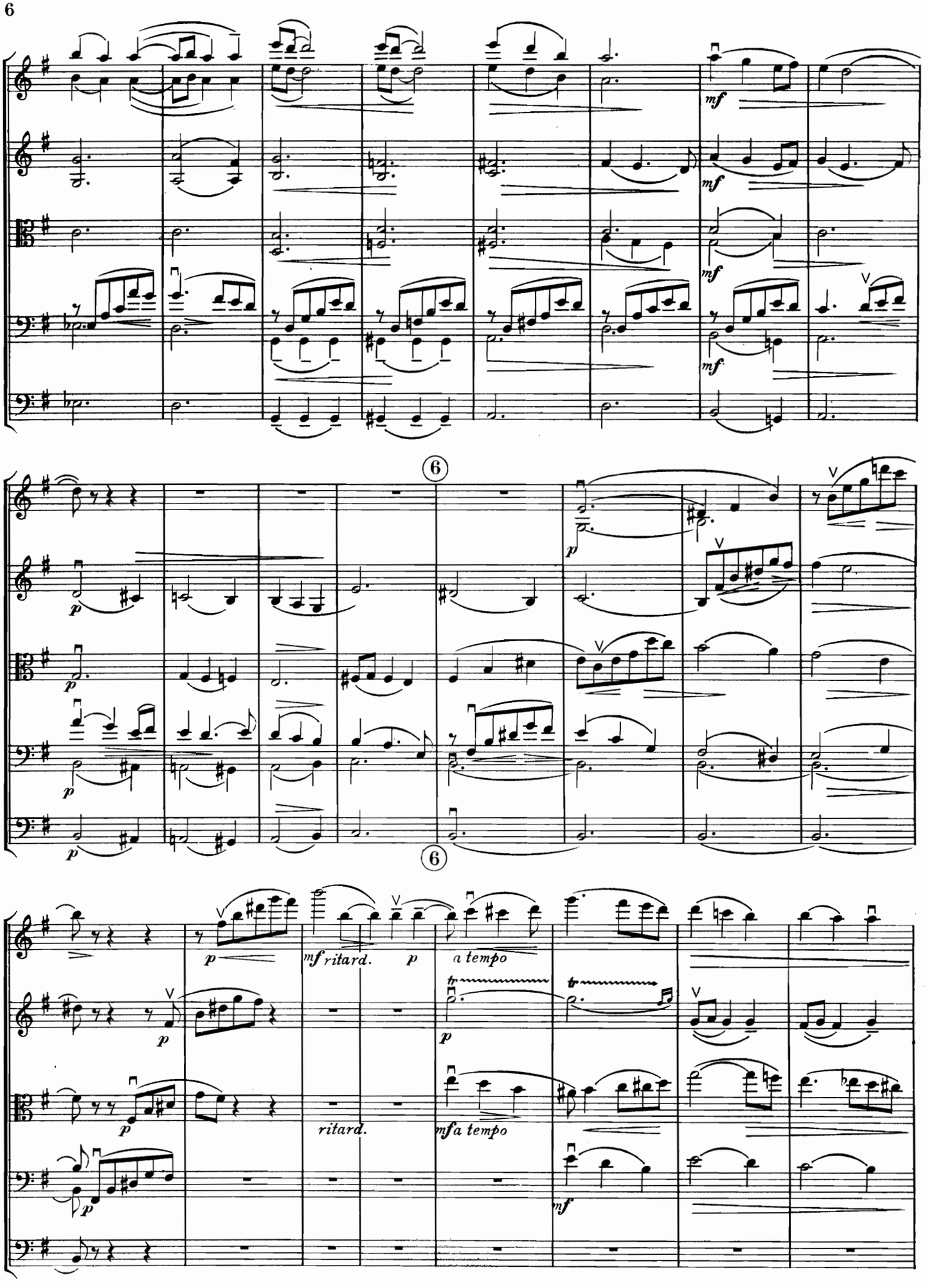
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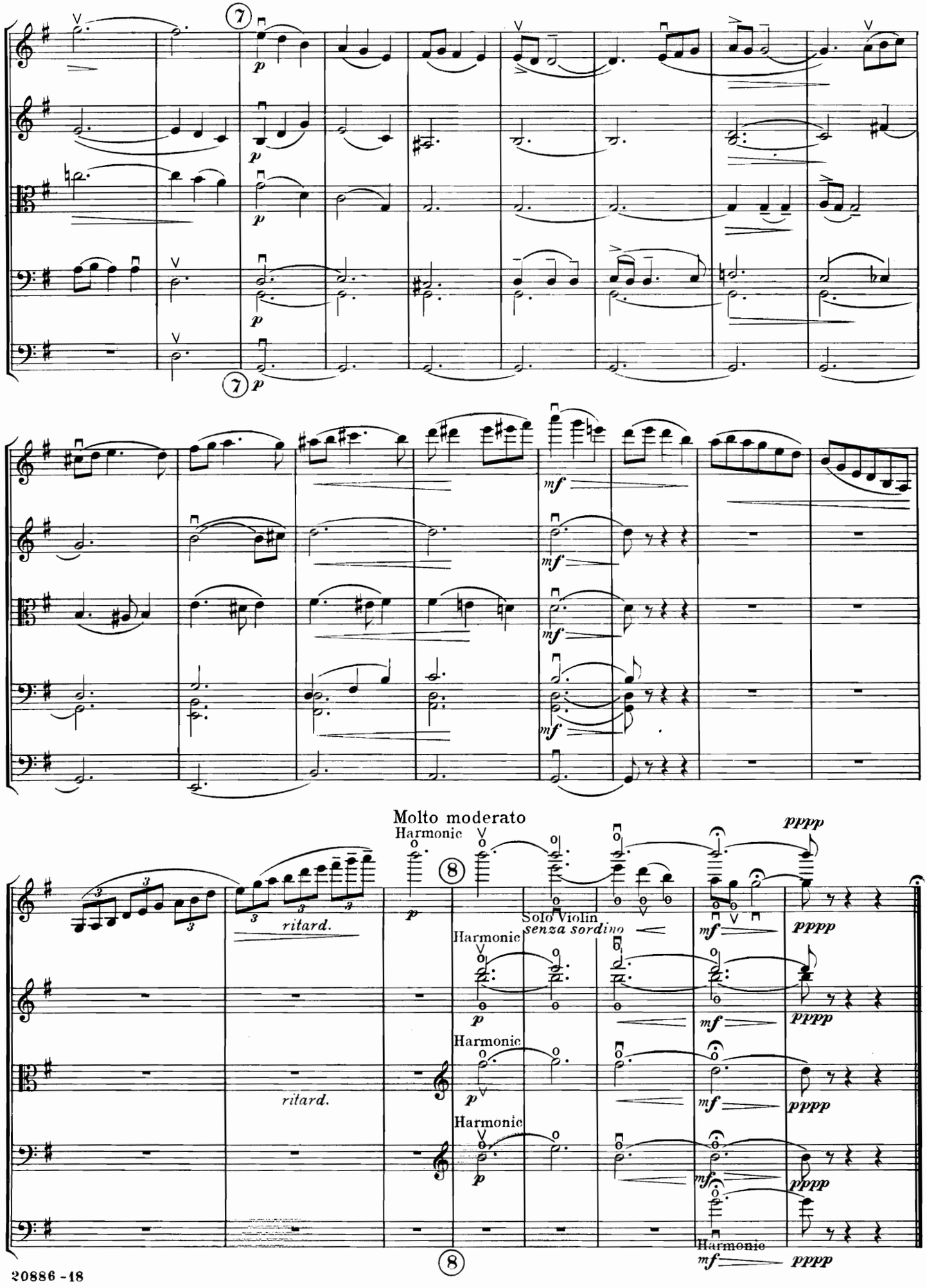
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Solo Violin
senza sordino

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