

# 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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# 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."

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

CARL BUSCH.

*Kansas City, Missouri.*

# Omaha Indian Love Song

CARL BUSCH

Moderato

FIRST VIOLINS

SECOND VIOLINS

VIOLAS

VIOLONCELLOS

BASS

mf con sordino

p

mf con sordino

p

p con sordino

p

p con sordino

p

con sordino

pizz.

arco

mf

Solo Violin

rit. a tempo

p

rit. a tempo

p

1

Musical score system 1, featuring five staves. The top staff is marked *Tutti* and *p*. The second staff has *p* and *mf* markings. The third staff has *mf* markings. The fourth and fifth staves have *p* markings. The system includes various musical notations such as notes, rests, and dynamic markings.

Musical score system 2, featuring five staves. The top staff has *mf* and *p* markings. The second staff has *mf* and *p* markings. The third staff has *mf* and *p* markings. The fourth and fifth staves have *p* markings. A circled '2' is present above the top staff and below the bottom staff. The system includes various musical notations such as notes, rests, and dynamic markings.

Musical score system 3, featuring five staves. The top staff has *p* markings. The second staff has *p* markings. The third staff has *p* markings. The fourth and fifth staves have *p* markings. The system includes various musical notations such as notes, rests, and dynamic markings.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout the system. The key signature has one sharp (F#).

The second system of the musical score consists of five staves. It includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also phrasing slurs and accents. The notation continues with complex rhythmic patterns and melodic lines across the staves.

The third system of the musical score consists of five staves. It begins with a circled number '3' above the first staff, indicating a triplet. The music includes dynamic markings like *p* (piano) and *f* (forte). There are triplets and other rhythmic groupings. The system concludes with a circled number '3' below the first staff.

First system of musical notation. It consists of five staves. The top staff has a circled '4' above it. Dynamics include *p* and *mf*. There are triplets in the first measure of the top staff.

Second system of musical notation. It consists of five staves. The top staff has a circled '4' above it. Dynamics include *mf* and *p*.

Third system of musical notation. It consists of five staves. The top staff has a circled '5' above it. Dynamics include *ff*, *fff*, and *f*. The text "(not divided)" appears in the top staff. There are accents and slurs throughout the system.

First system of musical notation, consisting of five staves. The top staff is in treble clef, the second in treble clef, the third in alto clef, the fourth in bass clef, and the fifth in bass clef. The key signature has one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* is present in the first and second staves.

Second system of musical notation, consisting of five staves. It begins with a circled number 6 above the first staff. The music continues with similar rhythmic patterns. Dynamic markings include *p* in the first and second staves, and *mf* in the third and fourth staves. A fermata is placed over a note in the first staff.

Third system of musical notation, consisting of five staves. It begins with a circled number 6 below the first staff. The music includes dynamic markings such as *p*, *mf*, and *ritard.*. A tempo change is indicated by *a tempo*. Trills are marked with *tr* in the second staff. The system concludes with a dynamic marking of *mf* in the fourth staff.



Musical score for measures 6-7. The score consists of five staves. The first staff has a circled measure number '7' above it. The second and fourth staves have a circled measure number '7' below them. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are also *V* (Violin) markings above the first staff.

Musical score for measures 8-11. The score consists of five staves. Dynamics include *mf* (mezzo-forte). There are *V* (Violin) markings above the first staff.

Molto moderato

Musical score for measures 12-15. The score consists of five staves. The first staff has a circled measure number '8' above it. The second and fourth staves have a circled measure number '8' below them. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pppp* (pianissimo). Performance instructions include *ritard.* (ritardando), *Harmonic*, and *Solo Violin senza sordino*. There are also *V* (Violin) markings above the first staff.