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

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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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A Chippewa Vision

Among the Chippewa, the man of power was always one who had "dreamed a dream," or "seen a vision." This vision did not reveal great things which he would accomplish; it was rather a revelation of supernatural help which would come to him in time of need and enable him to succeed. The exact nature of the vision was a secret which he seldom made known but to which he alluded in the words of his vision song. This song was heard by the man in his vision and was sung by him in time of need or when he was recounting the successes he had won by supernatural help.

One man's vision song was concerning a storm. When he sang it on the war-path, the spirits of the air would come at his call together with the storm which he had seen in his vision, and sweep down with terrific force, blinding his enemies and enabling him to win the battle. Another man sang of a bird which soared above the enemy and saw everything they did. By virtue of the bird's assistance, he successfully divined the movements of the enemy and sprang upon them from an ambush.

The song which forms the basis of this composition is widely known among the Chippewa of northern Minnesota. The words do not tell the story of the man's vision-they do not even state clearly the name of the animal which appeared to him; they are (translated) "Round-hoofed had pity on me!" The Indian melody comprises only eight measures and forms the opening section of the composition, being played in the exact key in which it was phonographically recorded by Gi-tiwa-bines (Spotted Bird), a Chippewa Indian.

The principal round-hoofed animal of the Chippewa country is the caribou deer, and the Indians sought it in the pine forests or beside the little lakes. This song is very old and none can tell its history. Is it the dream song of a hunter who met with success and found food when all the camp was starving, or is it the song of a warrior who summoned to his aid the wisdom of the wood-folk in evading the enemy? The song is known to many but the "round-hoofed" do not come in answer to their singing. To only one man was it a song of magic power and he has long since passed into the bourne of dreams. Only the song remains—— the dream song of a forgotten singer.

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.

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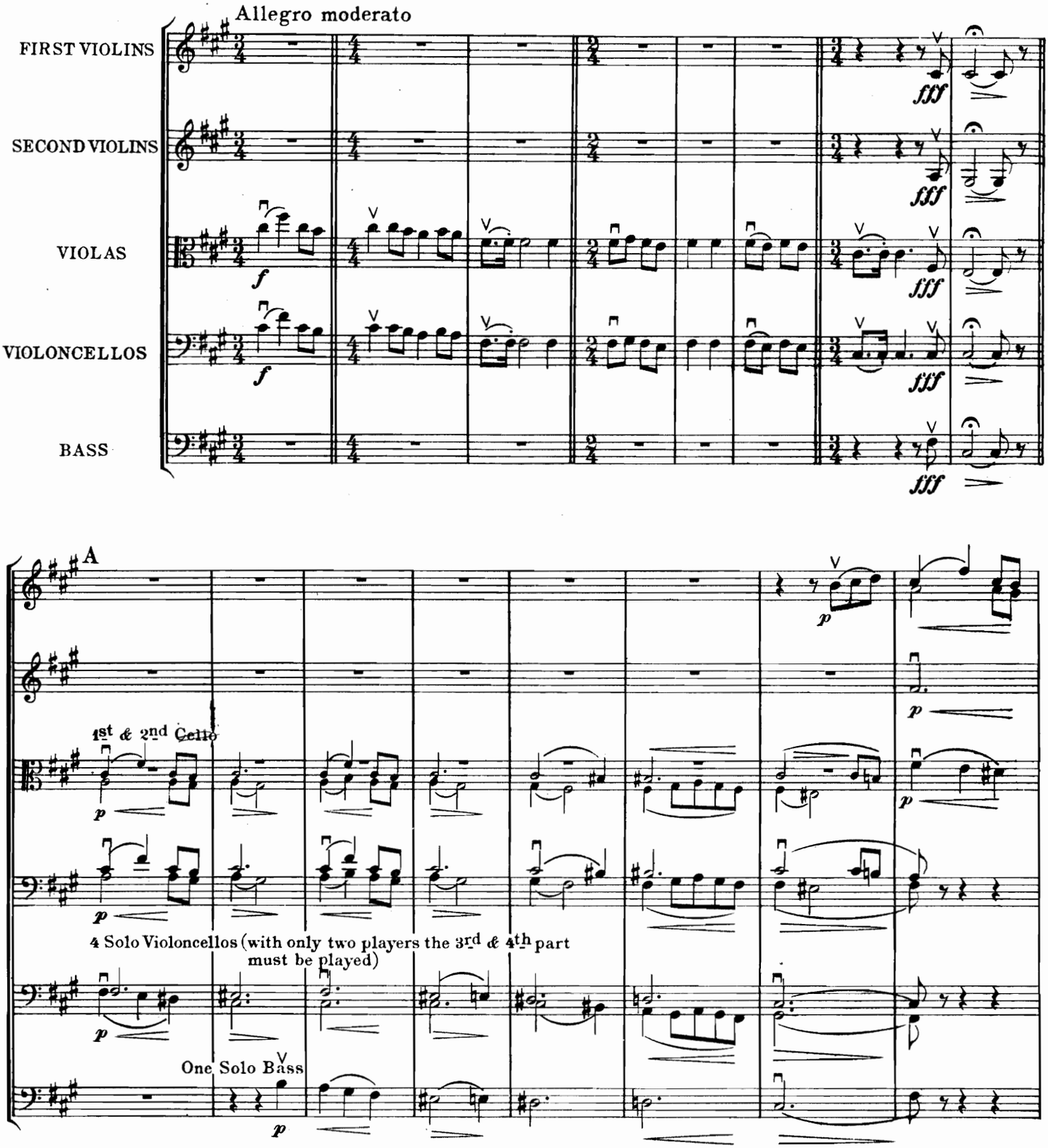
To Emil Oberhoffer

A Chippewa Vision

CARL BUSCH



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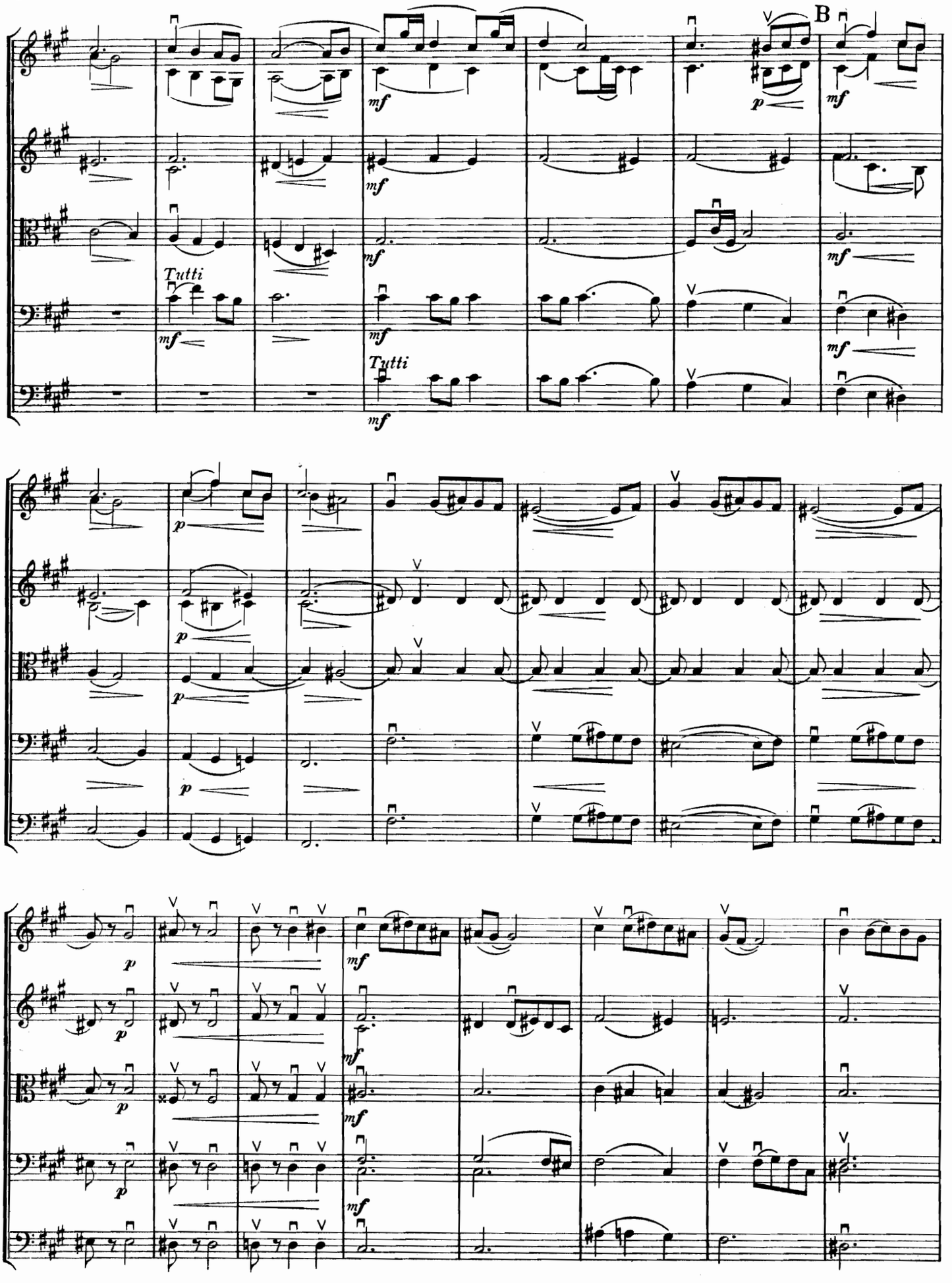
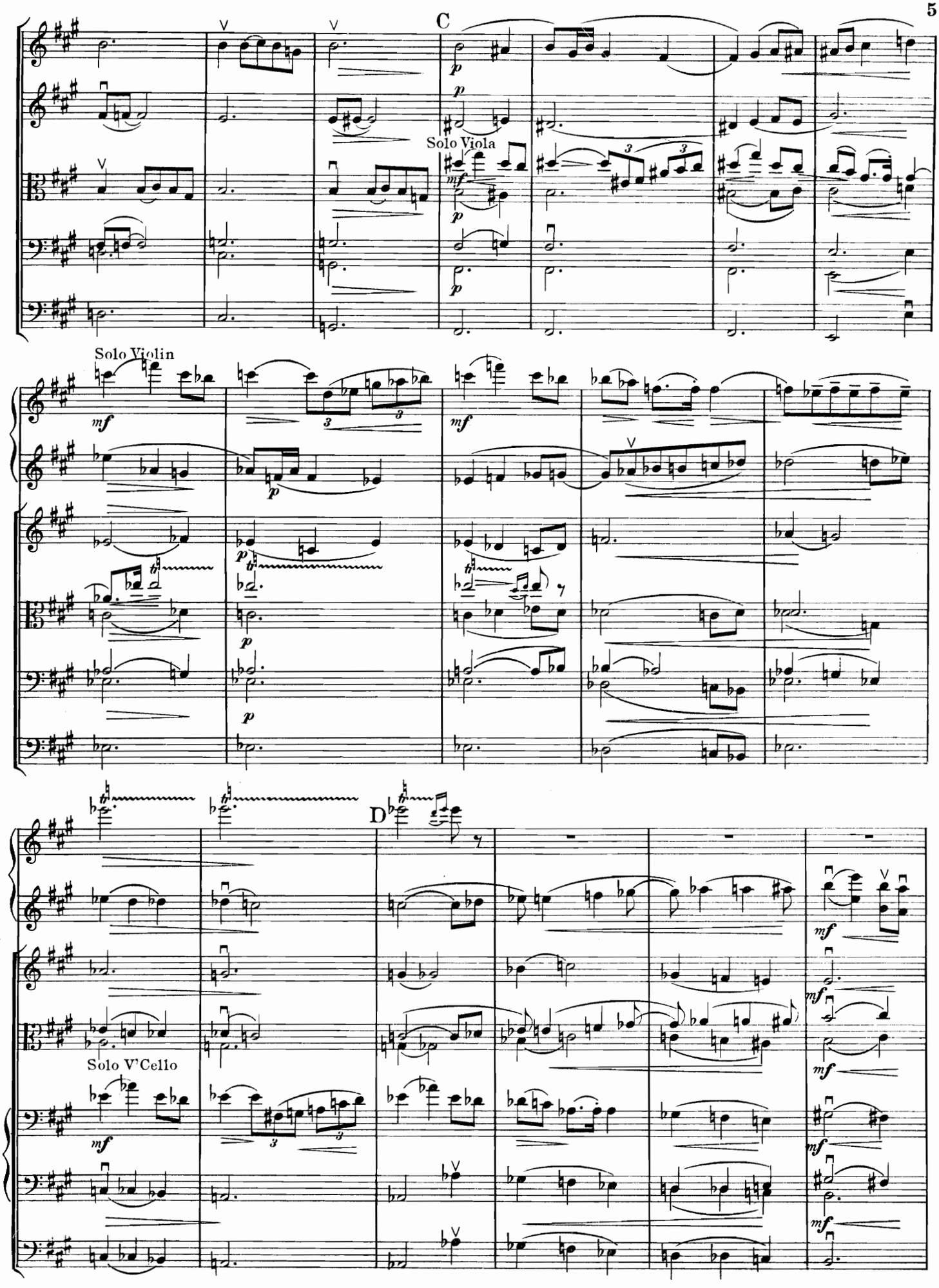
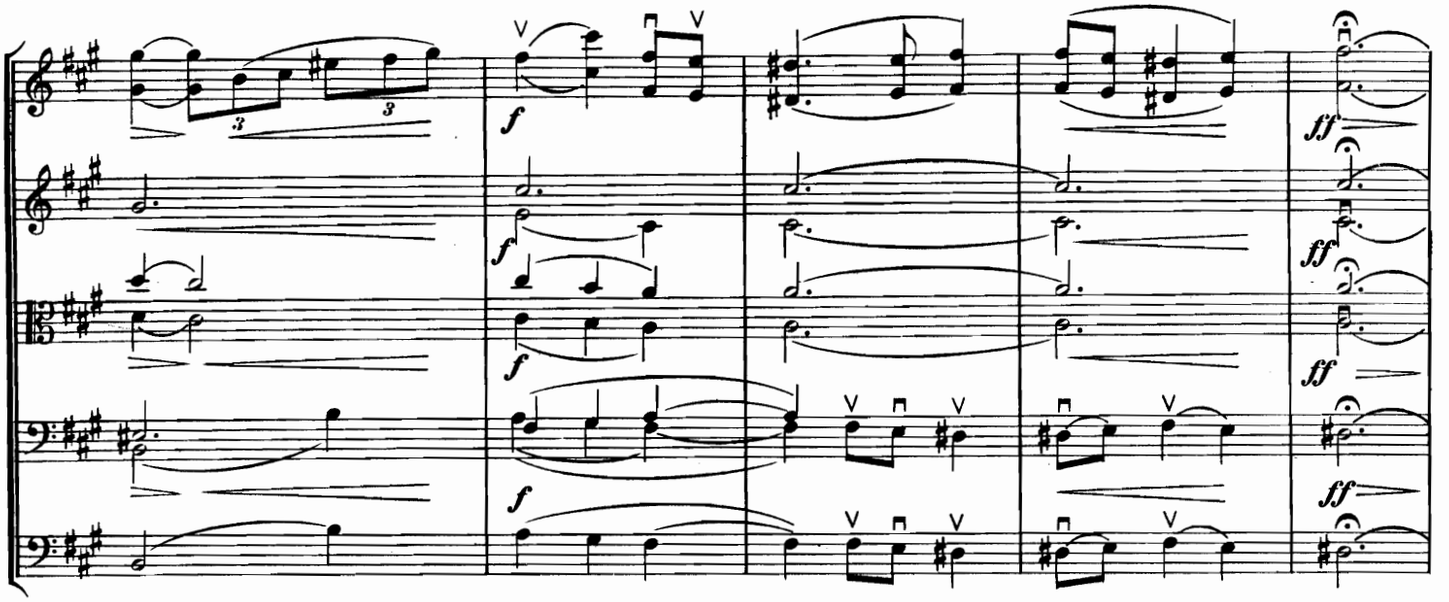
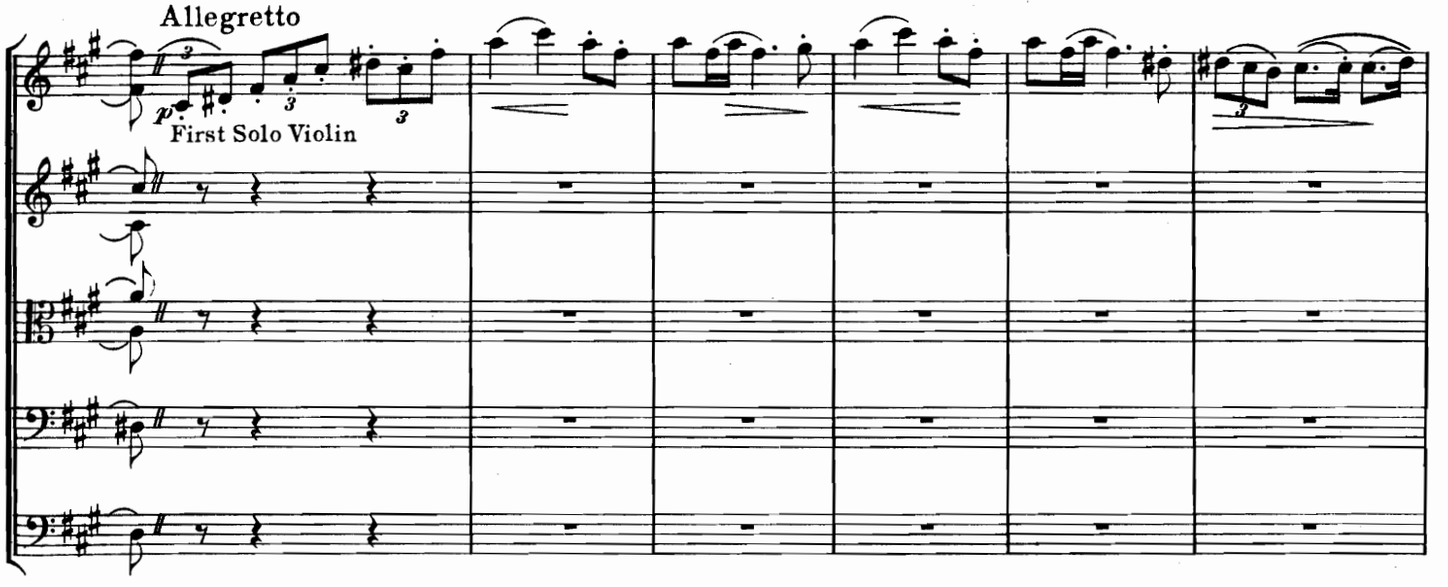

B
Tutti
Tutti

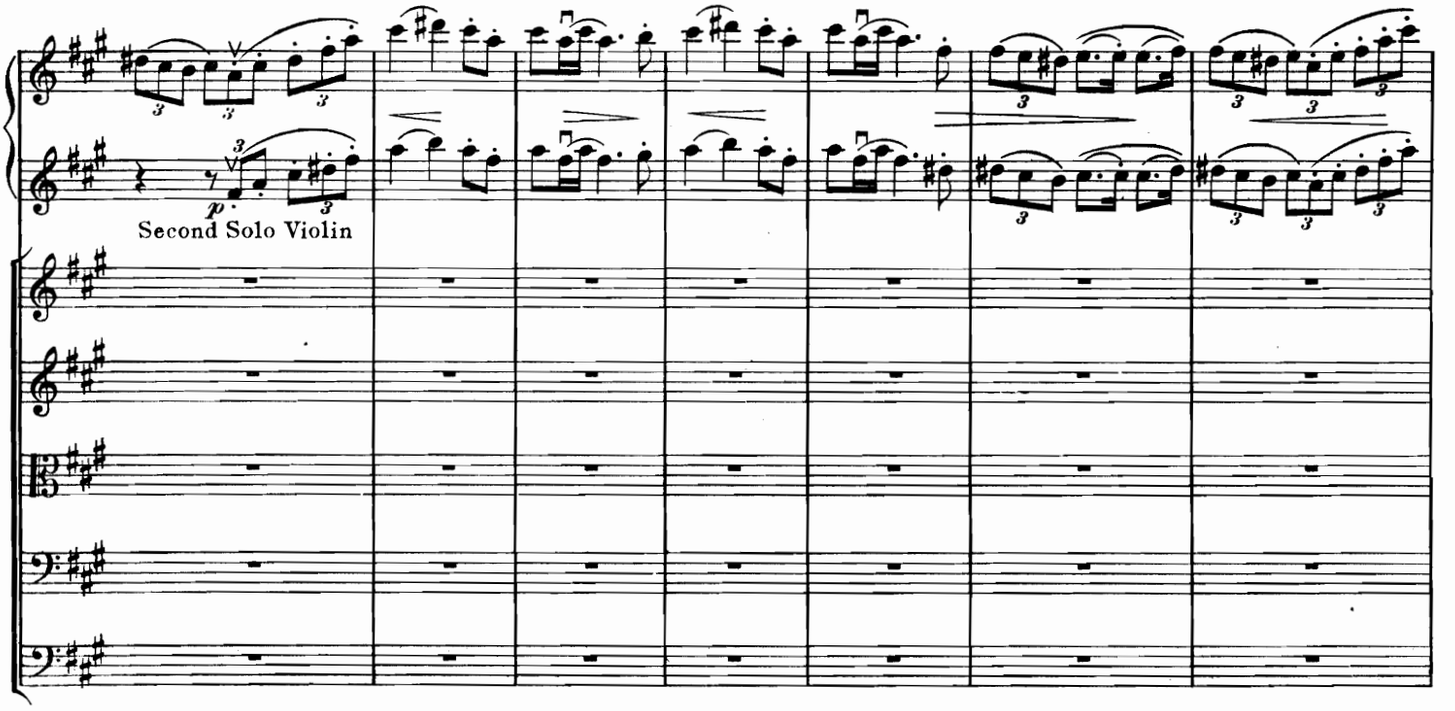

C
Solo Viola
Solo Violin
D
Solo V'Cello

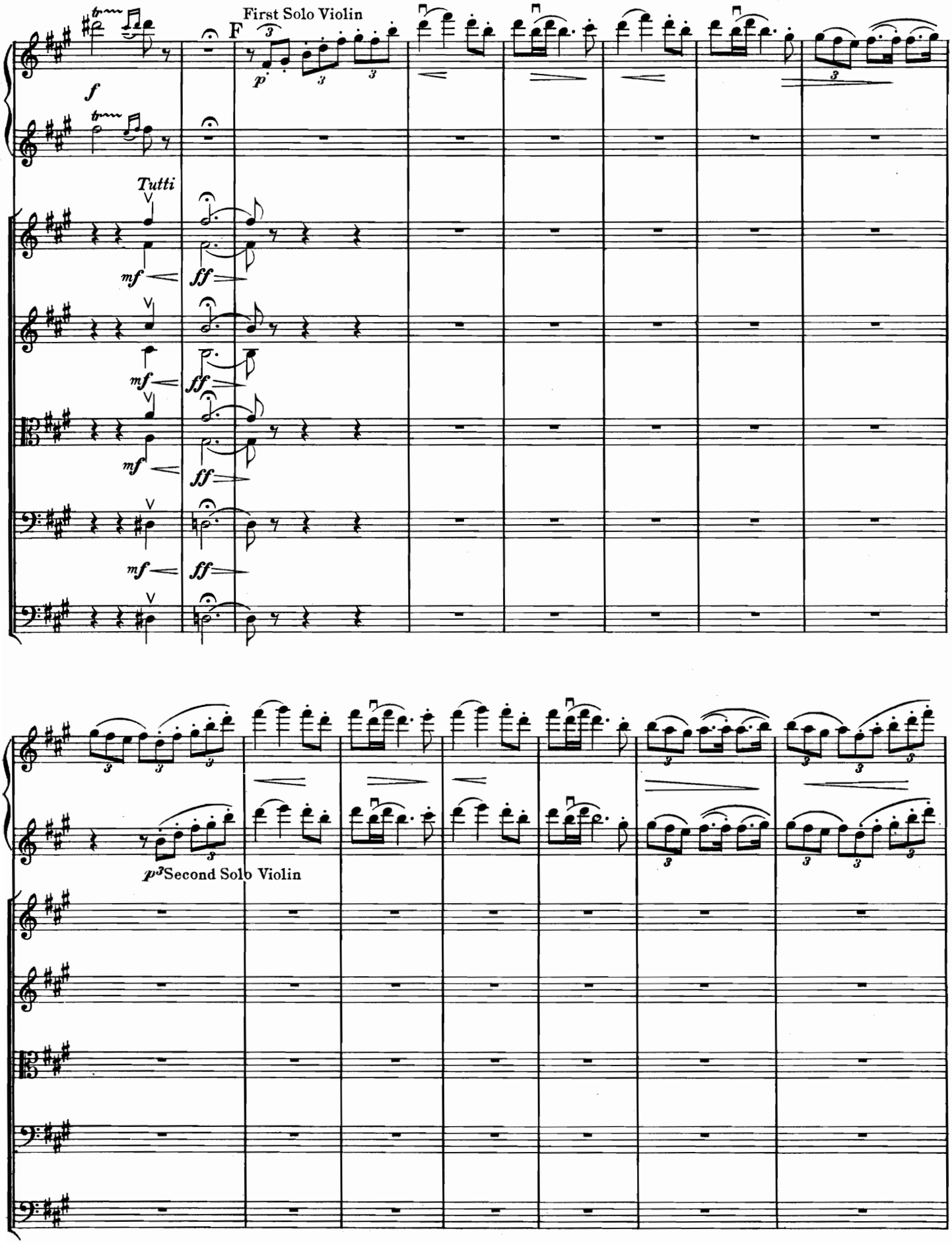


E

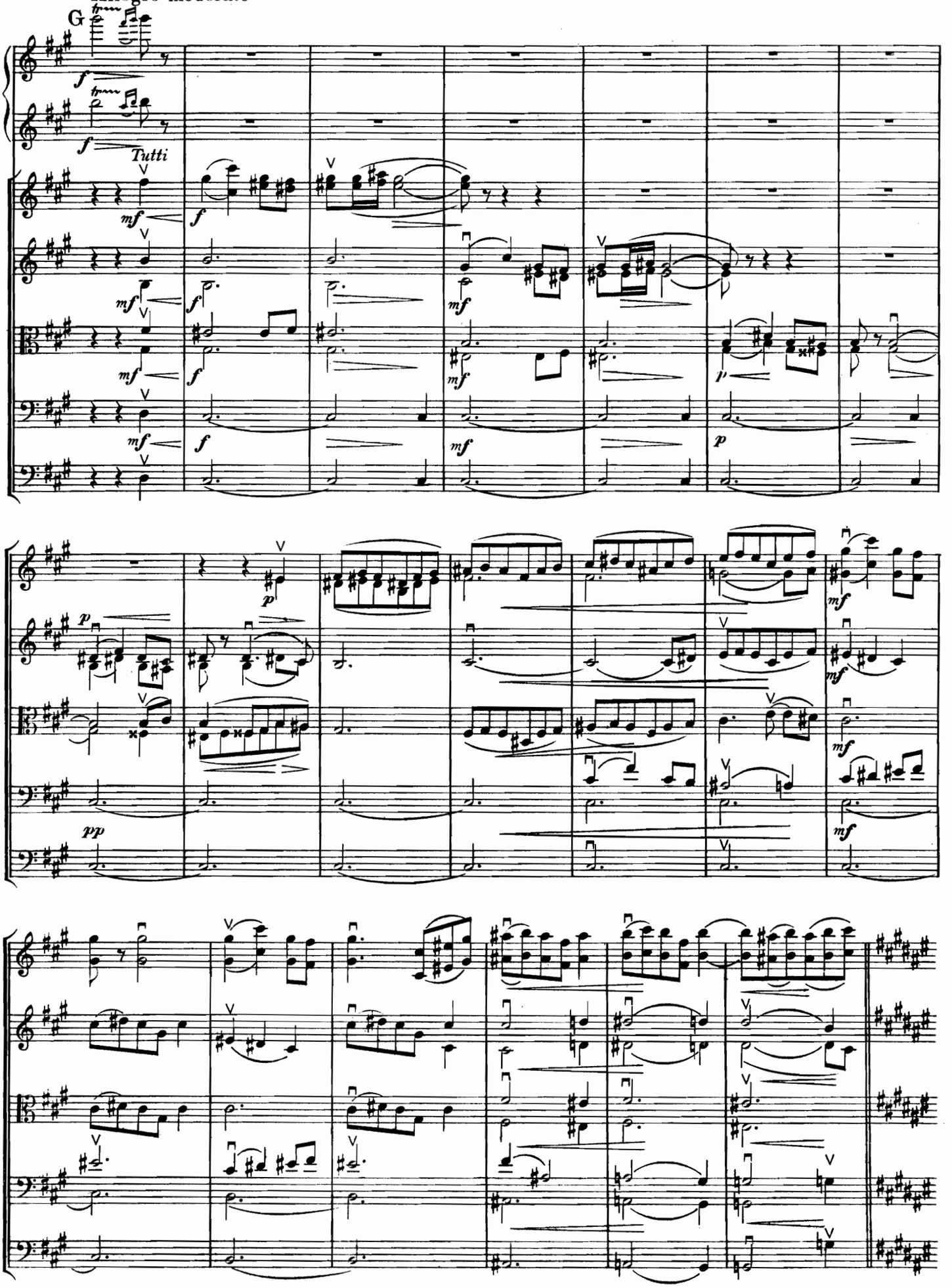
Allegretto

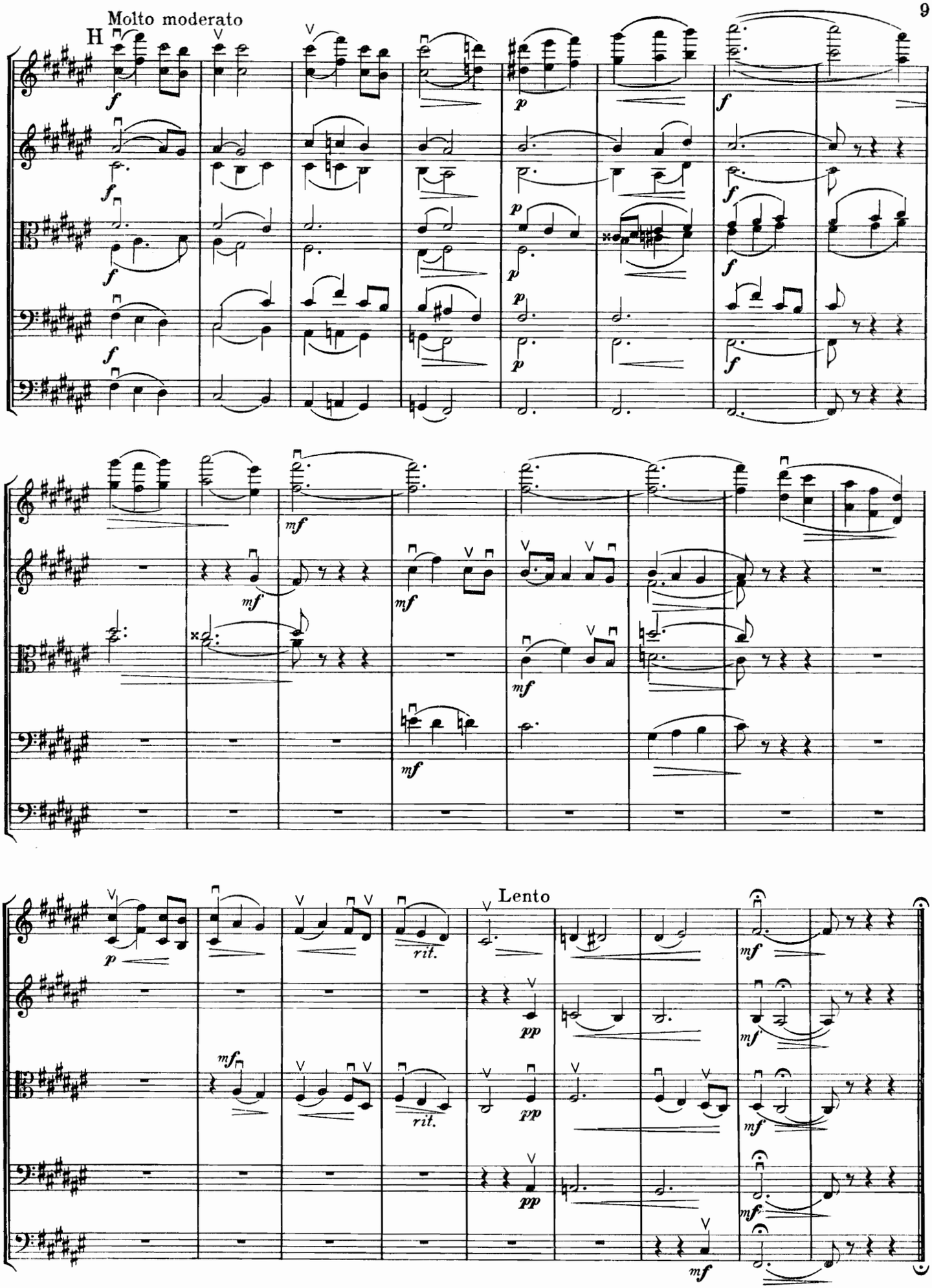





First Solo Violin
F
Tutti
Second Solo Violin

Allegro moderato





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