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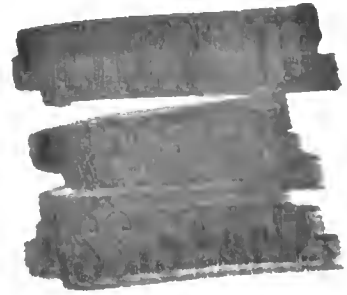
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THUNDERBIRD
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THUNDERBIRD

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

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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.



From the Village

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

ff

R.H.

L.H.

ff

mf tenuto

ten.

mp with steady rhythm

*Red. * (non ped.)*

*Red. * (non ped.)*

8

mf

ff

ff

Ped. Ped. Ped.

fz *accento* *fz*

con Ped. Ped.

ten.

* Ped. * (non ped.)

mf giocoso

* Ped.

* Bring out this F \sharp and sustain through the four measures

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a steady accompaniment. The key signature has three sharps (F#, C#, G#). The system concludes with six 'Ped.' markings, each followed by an asterisk, indicating pedal changes.

Second system of musical notation. The right hand has a more active melodic line. The system includes the markings *grazioso* and *mp legato*. It ends with two 'Ped.' markings.

Third system of musical notation. The right hand consists of block chords, and the left hand has a simple accompaniment. The system ends with one 'Ped.' marking and an asterisk.

Fourth system of musical notation. The right hand features a complex, rhythmic texture. The system includes the marking *mp*.

Fifth system of musical notation. The right hand has a dense texture of chords. The system includes the markings *poco*, *a*, *poco*, and *eres*. It ends with a measure marked with an '8' and a dotted line, followed by the instruction *non ped.* and a 'Ped.' marking with an asterisk.

8.....

cen - do

allarg. e rit.

Red.

a tempo

ff

Red. *

Red. * Red. *

8.....

poco a

9.....

poco *cresc.* *mf*

8

ff

ff

Red.

Red.

This system contains the first two staves of music. The top staff has a measure rest for 8 measures, indicated by a dotted line. The music begins with a forte (*ff*) dynamic. The bottom staff features a series of chords, with the first three measures marked *Red.* (ritardando).

fz

fz

fz

fz

con ped.

This system contains the next two staves. The music continues with a forte (*fz*) dynamic. The bottom staff includes a *con ped.* (con peditale) instruction.

Wildly, and greatly accelerated

This system contains the next two staves. The tempo instruction is *Wildly, and greatly accelerated*. The music features complex rhythmic patterns, including triplets and quartets, and is marked with accents.

8

ffz

ffz

ffz

fff trem.

Red.

Red.

This system contains the final two staves. The music is marked with a very forte (*fff*) dynamic and includes a tremolo (*trem.*) instruction. The system concludes with two measures marked *Red.* (ritardando).

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. G.

Charles Wakefield Cadman
Opus 63, No. 2

Moderato tranquillo

mp

il basso marcato

pp

ppp

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First system of musical notation. The right hand (RH) features a melodic line with a slur and a fermata. The left hand (LH) has a bass line with a fermata. A dynamic marking of *mf* is present. The system concludes with a double bar line and the word "Red." written below the staff.

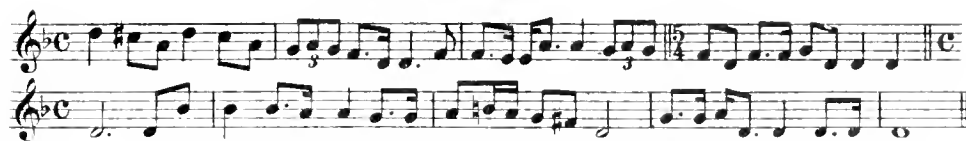
Second system of musical notation. The right hand (RH) continues the melodic line. The left hand (LH) has a bass line with a fermata. A dynamic marking of *mf* is present. The system concludes with a double bar line, the word "Red." below the staff, and the instruction "L. H." with a slur above the staff.

Third system of musical notation. The right hand (RH) has a melodic line with a slur and a fermata. The left hand (LH) has a bass line with a slur and a fermata. Dynamic markings of *mf*, *p*, and *mf* are present. The system concludes with a double bar line and the word "Red." below the staff.

Fourth system of musical notation. The right hand (RH) has a melodic line with a slur and a fermata. The left hand (LH) has a bass line with a slur and a fermata. A dynamic marking of *pp* is present. The system concludes with a double bar line and the word "Red." below the staff.

The musical score consists of five systems of piano notation. Each system has a grand staff with a treble and bass clef. 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.* markings above the treble staff. The fifth system has a *pp* dynamic marking. Performance markings include 'Red.' (likely *Red.* for *Red.*) and asterisks (*) at various points 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)* *R.H.* *3*

ped. *

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14995-23

mf

melodia mare.

Re. Re.

f

Re. Re. Re.

mf

Re. Re. Re. Re.

Re. Re. Re. non Re. Re. Re. Re. Re.

mf

tento

L.H.

Re.

* Bring out the B \flat

f con moto

con Ped. sempre

The musical score consists of five systems, each with a treble and bass staff. The bass staff contains complex arpeggiated patterns with fingerings (1-5) and slurs. The treble staff contains simpler melodic lines with slurs and some fingerings. The piece is marked *f con moto* and *con Ped. sempre*.

3
mp

2 1 3 5 1 4 2 1 3 5 1

cresc.

faster f f f f

appassionata mf accel.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The tempo marking *allargando* is placed above the first measure, and *a tempo* is placed above the second measure. The music features a series of eighth notes in the treble and chords in the bass. There are dynamic markings *ℓ* and *ℓ* in the bass staff. A fermata is placed over a note in the treble staff. The system ends with a triplet of eighth notes in the treble staff.

The second system continues the piece. It features a fermata over a chord in the treble staff. The bass staff contains a triplet of eighth notes. A star symbol (*) is placed below the bass staff. The system concludes with a triplet of eighth notes in the treble staff.

The third system shows a change in dynamics with *p* and *p* markings in the bass staff. A fermata is placed over a note in the bass staff. The system ends with a fermata over a chord in the treble staff.

The fourth system features a *rit.* (ritardando) marking above the treble staff. The music consists of chords in the treble and eighth notes in the bass.

The fifth system begins with a *mp* (mezzo-piano) dynamic marking. It includes a *a tempo* marking and a *rall. pp* (rallentando, pianissimo) marking. The system concludes with a *cresc.* (crescendo) marking and a star symbol (*) in the bass staff.

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

The first system of music consists of two staves. The treble staff begins with a dynamic marking *v* (accents) and contains several eighth notes, some grouped in triplets. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a *pp* (pianissimo) dynamic marking.

The second system continues the piece. The treble staff features a *mp* (mezzo-piano) dynamic marking. The bass staff includes a *pp gentile* (pianissimo) marking. The notation shows a mix of eighth and sixteenth notes, with some triplet markings in the bass line.

The third system is characterized by a dense texture of notes, primarily in the bass staff. It features many sixteenth and thirty-second notes, often beamed together. The treble staff has fewer notes, mostly quarter and eighth notes. The system ends with a *p* (piano) dynamic marking.

The fourth system shows a *mf* (mezzo-forte) dynamic marking. The bass staff has a complex rhythmic pattern with many beamed notes. The treble staff has a more melodic line with some rests. The system concludes with a *p* (piano) dynamic marking.

The fifth system concludes the piece. It features a *mf* dynamic marking. The bass staff has a steady eighth-note accompaniment. The treble staff has a melodic line with some triplet markings. The system ends with a *p* dynamic marking and a 3/4 time signature.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 3/4 time signature. The piece begins with a *mf* dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *mp* dynamic marking appears towards the end of the system. A *ad.* (ad libitum) marking is present at the bottom right.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a more active bass line with eighth notes. A *mp* dynamic marking is present. Below the bass line, there are three asterisks followed by the word "ped." (pedal) and a sequence of numbers: 5, 3, 4, 3, 5.

Third system of musical notation. The right hand has a melodic line with triplets. The left hand features a complex bass line with many triplets and fingerings (1, 2, 3, 4, 5) indicated below the notes.

Fourth system of musical notation. The right hand has a *tr* (trill) marking. The left hand features a *crescendo* marking and a complex bass line with many triplets and fingerings (1, 2, 3, 4, 5) indicated below the notes.

Fifth system of musical notation. The right hand has a melodic line. The left hand features a complex bass line with many triplets and fingerings (1, 2, 3, 4, 5) indicated below the notes. A *fa tempo* marking is present at the beginning of the system.

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 bass line consists of chords and single notes.

Second system of musical notation. Treble clef, key signature of three flats. The right hand has triplets and a slur. The bass line includes a trill in the right hand and notes in the left hand. Performance markings include *rall.*, *a tempo*, *mf*, and *il basso*. A *Red.* (Reduction) symbol is present below the bass line.

Third system of musical notation. Treble clef, key signature of three flats. The right hand features a triplet of chords. The bass line has a melodic line. Performance markings include *legato* and *melodia marcato*. A *Red.* symbol is present below the bass line.

Fourth system of musical notation. Treble clef, key signature of three flats. The right hand has a triplet of chords. The bass line has a melodic line. A *Red.* symbol is present below the bass line.

Fifth system of musical notation. Treble clef, key signature of three flats. The right hand has a triplet of chords. The bass line has a melodic line. A *Red.* symbol is present below the bass line.

8

dim - - - *in* - - -

8

u - *en* - *do*

L. H.

8

L. H.

10

PPP *delicatissimo* *morendo, delicato*

8

ff rapido

L. H.

Wolf Song (War Dance)

Allegro

The vocal melody is written in two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes with accents. The lower staff is in bass clef, providing a simple accompaniment of eighth notes.

(This Blackfeet Indian tune was obtained by Walter McClintock)

Charles Wakefield Cadman
Opus 63, No.5

Allegro

The first system of piano accompaniment is in bass clef with a 2/4 time signature. It starts with a piano-piano (*pp*) dynamic. The right hand has a melodic line with accents and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics change to fortissimo (*ff*) and then back to piano-piano (*pp*).

The second system continues the piano accompaniment. The right hand has a melodic line with an eighth-note rest followed by a dotted quarter note, and then a triplet of eighth notes. The left hand continues with eighth notes. A dynamic marking of mezzo-forte (*mf*) is present. An 8-measure repeat sign is shown above the first two measures of the right hand.

The third system of piano accompaniment features a piano-piano (*pp*) dynamic. The right hand has a complex, rhythmic texture with many beamed notes. The left hand continues with eighth notes.

The fourth system of piano accompaniment shows the right hand with a melodic line that includes a half note and a quarter note. The left hand continues with eighth notes. The system concludes with a final cadence.

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mp

First system of musical notation, featuring a treble and bass clef. The treble clef part has a dynamic marking of *mp* and contains a series of chords. The bass clef part has a melodic line with eighth notes.

Second system of musical notation. The treble clef part has a *tenuto* marking. The bass clef part continues the melodic line.

mf
il basso marcato

Red.

Third system of musical notation. The treble clef part has a dynamic marking of *mf* and the instruction *il basso marcato*. The bass clef part has a melodic line with a *Red.* marking. An asterisk *** is at the end of the system.

ten. ten.

Fourth system of musical notation. The treble clef part has a *ten.* marking. The bass clef part has a melodic line with a *ten.* marking.

ten. mp poco cresc.

Fifth system of musical notation. The treble clef part has a *ten.* marking. The bass clef part has a dynamic marking of *mp* and the instruction *poco cresc.*

8

Ped. Ped. Ped. Ped. Ped.

*

f *ff*

Ped.

ten. ten.

bd bd

ten. mp

bd bd

8

cresc. molto

Ped. Ped. Ped. Ped. Ped.

*

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *fz* and *f*. The word *tenuto* is written above the staff. A *rit.* marking is present below the staff. An asterisk (*) is placed below the bass staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *mp* and *f*. *rit.* markings are present below the staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). *rit.* markings are present below the staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics include *ff*. The instruction *con fuoco (abbandonosi)* is written above the staff.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The word *tenuto* is written above the staff.

ten. ten. A

f mf poco a
sub 8

poco cres cen do ff con forza

Vivo

sub 8 fff

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