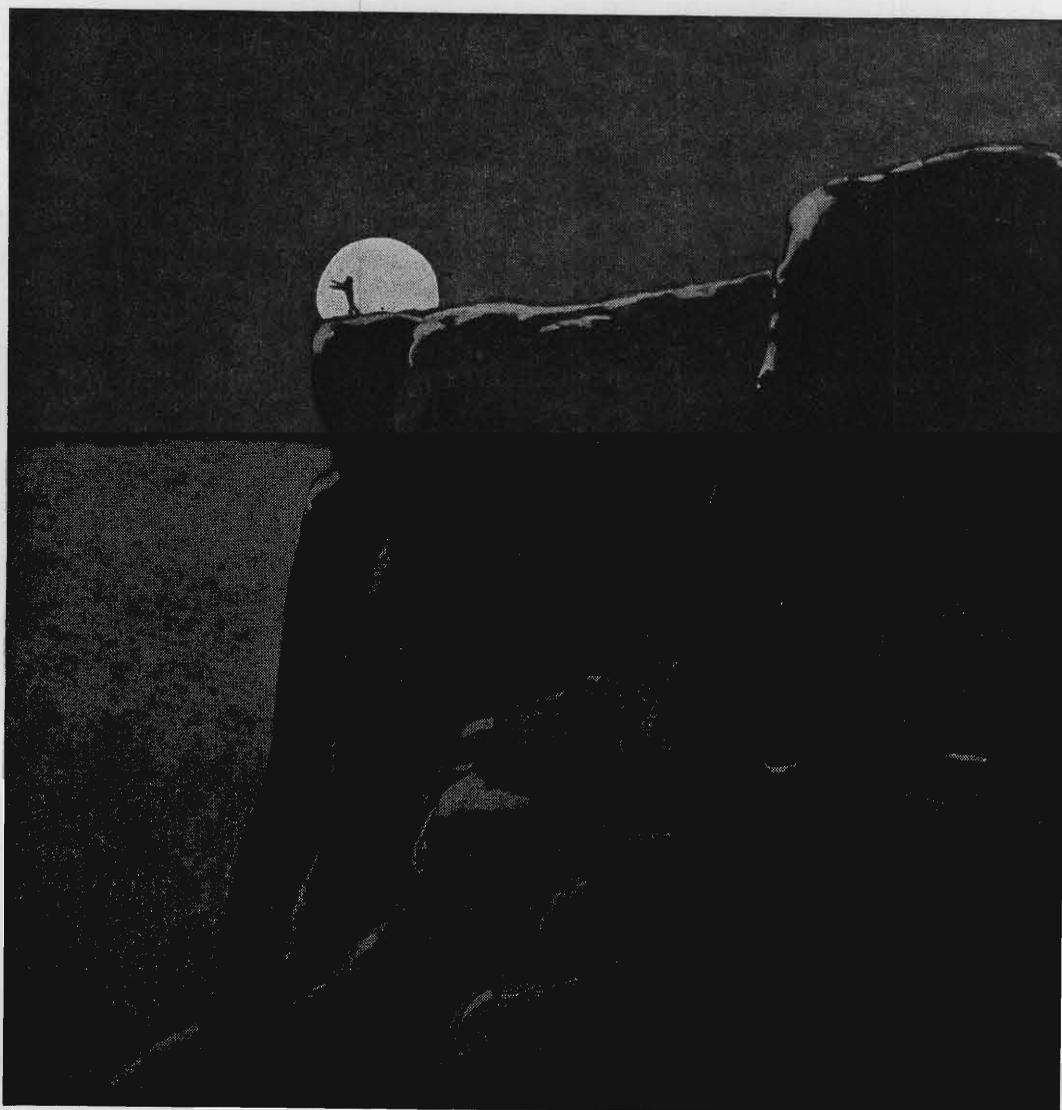




TRADITIONAL SONGS OF THE ZUNI INDIANS



TRANSCRIBED AND HARMONIZED BY
CARLOS TROYER

+ 9784	The Sunrise Call, or Echo Song . . . . .	.50
+ 9785	Incantation upon a Sleeping Infant (Zuñian Lullaby) . . . . .	.30
+ 9786	Invocation to the Sun-God (Zuñian Lullaby) . . . . .	.30
	<small>(The Incantation and Invocation should be sung as a single concert number.)</small>	
+ 9787	Zuñi Lover's Wooing, or Blanket Song . . . . .	.40
+ 9788	The Coming of Montezuma (With Great Drum-Reveille) . . . . .	.60
+ 9789	The Festive Sun Dance of the Zuñis . . . . .	.50
+ 9790	The Great Rain Dance of the Zuñis . . . . .	.75
+ 9791	Indian Fire Drill Song . . . . .	.60
+ 9792	Hymn to the Sun . . . . .	.60
+ 9793	Sunset Song . . . . .	.30
+ 9794	Ghost Dance of the Zuñis, with Violin acc. ad lib. (Instrumental) . . . . .	.8c
+ 9795	Kiowa Apache War Dance (Instrumental) . . . . .	.80
+ 9796	Zuñian ("Kor-kok-shi") Clown Dance . . . . .	.50
+ 11770	Hunting Song of the Cliffdwellers (Song and Dance) . . . . .	.50
+ 11995	Apache Medicine Chant . . . . .	.40
+ 11996	Two Zuñian Melodies { (a) Awakening at Dawn (A Processional Chant) } . . . . .	.40
	{ (b) Recall of the Tribal Hunters }	

Kiowa-Apache War-dance

The Apaches, having planned a night attack upon the Navajos, who were reported to be fleeing and seeking a hiding place in a secluded canyon, to deposit their plunder obtained from a raid on the Pimas, sought the aid and counsel of their more powerful allies, the Kiowas, whose superior skill and cunning has often been of great service to the Apaches.

Scouts were stationed upon numerous hilltops, and fires lit to signal the approach of the fleeing Navajos, while in an opposite direction they were holding a war council and tribal war-dance in a low ravine. The greatest secrecy was exercised to prevent discovery of their design upon the Navajos, and to exclude entirely any sounds from their war-dance, they brought into use the constant whirling of their "*howling whizzer*" (a concaved boomerang) which produces a very close imitation of roaring thunder, the object of which was to drown out the noise their dance and music might create.

Their music, though of a wild, turbulent character, resembling in its constant rise and fall, the moaning bark of the Coyotes and the shrieks of excited vulture owls, and scintillating with the vibration of chime-plates, — was kept throughout in a semi-subdued sound, while their voices chanted generally in low tones.

The instruments they used were crude, yet exercised with marked precision, and consisted of snake-drums, long trumpets, reed-flutes, gongs, rattles etc., which, however, were offset in a measure by the swinging of the howling whizzer.

No. 9795

Kiowa-Apache War-dance.

(Note: The Record of this War-dance was obtained incidentally, while on a visit to the Santa Clara Zuni Indians of northern New-Mexico, to witness a tribal Rabbit-hunt. Being detained and late, we were cordially invited to remain over night at the Solesta Trading Station by the government agent. I played a number of cowboy and negro melodies on the Violin, when about 11 o'clock we were startled by a prolonged, distant Apache-whoop. Lights were immediately extinguished. The signals,* however, were for a friendly parley. Two Kiowa scouts dismounted from their ponies and came on foot, asking for ammunition in exchange for skins. I played some Indian tunes for them and was assured of a safe escort to view and listen to the war dance on a covered ridge near the canyon, which was gladly accepted, and in company with the government agent we enjoyed seeing a three hour war-dance to the finish.

Transcribed by CARLOS TROYER.

Tempo di marcia. M = 132 (In a mystic and startling manner)

fz misterioso.

ten.

fz

ten.

p

f

subito.

p

fz

dolce mormoroso.

basso ben marcato. senza pedal.

Ped. *

4 *sub.*
*
fz *p* *dolce.* *dolente.*
pp mormoroso.
il basso marcato.
senza pedal. *Red.*

* *fz* *dim.* *pp*
senza pedal. *Ottava bassa.*
Red. (The "Moaning whizzer" symbol-

ising the howling storm.)

Sva bassa.

Sva bassa

Sva bassa *dim.*

Sva bassa *pp* *misterioso.*
* *loco.*

9795-10 Gong (or Bass drum & Cymbal) marks: ○ *mf* * *ff* ⊙ *fff*

do. *decresc.*

Ped. *

4 2 1 2 4

3 2 1 3 2 1 2 1 2

cresc. **ff** *

1 2

cresc. e ritard.

fff **ppp** *pp mormoroso.*

5 2 1 5 3 2 1 2 1

1 2 3

Sua bassa

dolce.

Sua bassa

Sua bassa

Sua bassa

f *loco.*

4 1 2 1 2 1 2 1

Coyote howl.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a 4-measure rest followed by a 2-measure rest, then contains a series of eighth notes and quarter notes. The lower staff is in bass clef with a 3/4 time signature, starting with a 3-measure rest followed by a 1-measure rest, then contains a series of eighth notes. The system concludes with a 5/4 time signature change and a 6-measure rest.

The second system features two staves in 6/8 time. The upper staff contains a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The lower staff provides a rhythmic accompaniment with eighth notes. A dashed line with a star symbol (*) is positioned below the lower staff, indicating a pedal point.

The third system continues with two staves in 6/8 time. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A dashed line with a star symbol (*) is located below the lower staff.

The fourth system consists of two staves in 5/4 time. The upper staff features a melodic line with slurs and accents, marked with a piano (*p*) dynamic and a *dim.* (diminuendo) instruction. The lower staff has a rhythmic accompaniment. A dashed line with a star symbol (*) is below the lower staff.

The fifth system has two staves in 5/4 time. The upper staff contains a melodic line with slurs and accents, marked with a piano (*p*) dynamic and the instruction *dolce. accelerando.* The lower staff has a rhythmic accompaniment. A dashed line with a star symbol (*) is below the lower staff.

il basso ben con forza.

The sixth system consists of two staves in 5/4 time. The upper staff has a melodic line with slurs and accents, marked with a piano (*p*) dynamic and the instruction *dolce.* The lower staff has a rhythmic accompaniment, marked with a piano (*p*) dynamic. A dashed line with a star symbol (*) is below the lower staff. The system concludes with a *pp* (pianissimo) dynamic marking.

con forza.

Sva bassa.....

loco.

ff *accel - - er -*

an - - - do. *Sva* *cres - - cen - - do.*

Sva..... *loco.* *de*

cres - - - cen - - - do.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with several accents (>) and slurs. The bass staff contains a rhythmic accompaniment with eighth notes and rests.

sotto voce.

Second system of musical notation, consisting of a treble and bass staff. The treble staff features a series of chords with a *sotto voce* instruction above it. The bass staff continues with a rhythmic accompaniment.

Third system of musical notation, consisting of a treble and bass staff. The treble staff has a *D. C. ad libit.* instruction. The system concludes with repeat signs (triple bar lines with dots) on both staves.

FINALE. *Tempo primo.*

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff begins with the instruction *FINALE. Tempo primo.* and includes a *ten.* instruction. The system concludes with a repeat sign on the bass staff.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff includes a *cresc.* instruction and a *f* dynamic marking. Above the treble staff, there are fingering numbers: $\frac{4}{1}$ 3 2 1 3 2 $\frac{4}{1}$ 3 2. The system concludes with a *Sua bas.* instruction and a dotted line.

First system of musical notation. Treble clef with an accent (^) on the first note. Bass clef with a piano (*p*) dynamic marking. The system concludes with a forte (*f*) dynamic marking. The text "8va bas." is written below the bass staff.

Second system of musical notation. Treble clef with an accent (^) on the first note. Bass clef with a piano (*p*) dynamic marking. The system concludes with a *dim.* (diminuendo) marking. The text "8va bas." is written below the bass staff.

Third system of musical notation. Treble clef with a *poco a poco* marking above the staff. Bass clef with a piano (*p*) dynamic marking. The text "8va bas." is written below the bass staff.

Fourth system of musical notation. Treble clef with a *de - cres - cen - do* marking above the staff. Bass clef with a piano (*p*) dynamic marking. The system concludes with a *rallen* (rallentando) marking. The text "8va bas." is written below the bass staff.

Fifth system of musical notation. Treble clef with a *tan - do.* marking above the staff. Bass clef with a piano (*p*) dynamic marking. The system concludes with a *Warning to stop. (danger signal)* marking, an *Echo.* marking, and a *pp* (pianissimo) dynamic marking. The text "8va bas." is written below the bass staff. The system ends with a *Clarinet.* marking, a *fff* (fortissimo) dynamic marking, and the word *Fine.*

A Complete List of the
Traditional Songs and Dances of the Zuni Indians
 and Other South-Western Tribes

Transcribed and Harmonized by
CARLOS TROYER

SONGS

- | | | |
|--|------|------|
| 1. "The Sunrise Call" (or Echo Song) | 50c. | *E-I |
| 2. "Zunian Lullaby" { <i>a</i>) Incantation upon a sleeping infant | 30c. | E-I |
| { <i>b</i>) Invocation to the Sun-God | 30c. | E-I |
| N. B.—These two numbers, <i>a</i> and <i>b</i> , should be sung together as <i>one</i> Concert song. | | |
| 3. "Zuni Lover's Wooing" (or Blanket Song) | 40c. | E-I |
| 4. "The Coming of Montezuma" (with great drum reveille) | 60c. | E-I |
| 5. "The Festive Sun Dance of the Zunis" (their annual Thanksgiving day) | 50c. | E |
| 6. "The Great Rain Dance of the Zunis" | 75c. | E |
| 7. "Indian Fire Drill Song: 'Uru-Kuru'" (Mohavé-Apaché) | 60c. | E-I |
| N. B.—The accompaniment of this song serves alone as a complete Concert piece. | | |
| 8. "Hymn to the Sun" (a Jubilee Song) | 60c. | E |
| The most ancient and sacred chant of the Sun-worshippers. It proclaims the origin of Music and Sound to be derived from the Sun's rays, and also extols the commandments of their Forefathers to "Seek the Light." | | |
| 9. "Sunset Song"—an evening thanks offering to the Sun | 30c. | E-I |
| 10. "Hunting Song and Dance of the Cliff-dwellers" | 50c. | E |
| 11. "Apache Medicine Chant" | 40c. | E |
| 12. "Two Zunian Melodies" { <i>a</i>) "Awakening at Dawn" (an early morning processional) | 40c. | E-I |
| { <i>b</i>) "Recall of the Tribal Hunters" (Signal Calls of the Pueblos) | | |

* E—English Text. I—Indian Text.

INSTRUMENTAL (Piano)

- | | |
|---|------|
| 13. "Ghost Dance of the Zunis" (with Violin and Gong accompaniments, <i>ad lib.</i>) | 80c. |
| 14. "Kiowa-Apache War Dance" (with scenic and historic account) | 80c. |
| 15. "Zunian Clown Dance" (Kor-kok-shi) a grotesque, comical extravaganza | 50c. |

INDIAN MUSIC LECTURE

In connection with the above publications there is an important
 "Indian Music Lecture," by *Carlos Troyer*, giving an historic outline of the *Cliff-dwellers* of the South-West, in particular the Zunis, their customs, government, strange psychic practices, and their fascinating and remarkable music **50 cts.**

To purchasers of the *entire set of songs* this lecture will be given *free*. A *descriptive* Program of the above Indian music numbers, giving a full detail of their significance, origin and history, may be had *free* by applying to

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