



The Sunrise Call, or Echo Song . . . . .	.50
Incantation upon a Sleeping Infant (Zuñian Lullaby) . . . . .	.30
Invocation to the Sun-God (Zuñian Lullaby) . . . . .	.30
(The Incantation and Invocation should be sung as a single concert number.)	
Zuñi Lover's Wooing, or Blanket Song . . . . .	.40
The Coming of Montezuma (With Great Drum-Reveille) . . . . .	.60
The Festive Sun Dance of the Zuñis . . . . .	.50
The Great Rain Dance of the Zuñis . . . . .	.75
Indian Fire Drill Song . . . . .	.60
Hymn to the Sun . . . . .	.60
Sunset Song . . . . .	.30
Ghost Dance of the Zuñis, with Violin acc. ad lib. (Instrumental) . . . . .	.80
Kiowa Apache War Dance (Instrumental) . . . . .	.80
Zuñian ("Kor-kok-shi") Clown Dance . . . . .	.50
Hunting Song of the Cliffdwellers (Song and Dance) . . . . .	.50
Apache Medicine Chant . . . . .	.40
Two Zuñian Melodies { (a) Awakening at Dawn (a Processional Chant) } . . . . .	.40
{ (b) Recall of the Tribal Hunters . . . . . }	

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## SUNSET SONG

Note: The "Sunset Ceremonial," was the first song I listened to and witnessed on my arrival and introduction into Zuñiland. I was very much impressed with the earnestness and fervor of the Sun-worshippers and immediately joined the Exercises with them. This however created quite a surprise and displeasure, when a sub-chief reproved me for bowing to the Sun, with a *white man's hat on*, and *noisy heel boots*, instead of *moccasins*; and proclaimed I was a Wasitoni<sup>(1)</sup>-man, and should be expelled from the Ceremony. I immediately removed my hat, breathed on the Chief's hand<sup>(2)</sup>, which he courteously responded by breathing on mine. He then took off his turbaned head-gear with golden tassels attached, and tied it around my head, and motioned me to join again the Ceremonial, which I did.

This created at once a very friendly feeling towards me, and a cordial welcome in

their midst.

It was also my first opportunity to display my Violin, as they never had seen or heard one before, and marvelled at my playing the "Sunset Song" for them, after the Ceremonial.

(1) A "Wasitoni" man, is what they call a person claiming authority from Washington, often an agent or land grabbers whom they look upon with distrust and fear.

(2) "*Breathing on the hand*" of another, is an act of courtesy of special significance, which prevails among the cliffdwellers of the occult clan or sacred order of Borthershood. It is a "sign" of the highest esteem, fidelity and eternal friendship conferred upon a person, which the latter is expected to return in like manner, to show the honor is accepted and mutual. It symbolizes. "*My breath is my life*" (to you.)

## SUNSET SONG

## Ceremonial Thanks Offering to the Sun

At the instance of the Sun touching the border of the horizon at *Sunset*, the Zúñis assembled upon the highest cliffs and housetops to sing their Song of Praise.

They face the Sun with uplifted hands (palms outwards) and bow with graceful rhythmic motion— upward and downward at every measure of the song in the manner of a "Salaam" which they repeat continuously, until the Sun sinks out of sight. They then prostrate themselves in adoration of the Sun. The chant

takes about one minute to sing, and the Sun-worshippers repeat it five times, which is the limit the Sun occupies in its downward course after its first contact on the horizon.

During the first four repetitions of the song, the worshippers remain *standing*; in the last repetition, they are *kneeling* (on one knee;) and in the *Finale*, prostrate themselves towards the Sun, in silence.

In a public Recital this song, if *repeated once*, will be sufficiently effective.

Recorded and harmonized by  
CARLOS TROYER

*Andante*

§ This song is accompanied by the natives with a Drum & Flute-trumpet.

Good night to thee, Fair God - dess, We  
E - lui - la Ma - ya Zu - la, Ku - a

thank thee for thy bles - sing, Good night to thee Fair  
wey - la yan - a vie - vi, E - lui - la Ma - ya

God - dess We thank thee for this day. In  
Zu - la Ku - a wey - la yan - a lo. Al -

With increased fervor  
*ten.*

glo - ry we be - hold thee, at ear - ly dawn a -  
lu - ra wun - ga no - ka al' ha - mi tan - da -  
*ten.*  
cres - cen - do

*p* In subdued tones

gain. We thank thee for thy bles - sing, To  
lo. Kua whey - la ya - an vie - vi, Te -  
*p*

be with us this day. This day, We  
na - di yan - a lo. Yan - a lo, Kua  
di - min - u -

*Finale-*  
§ The Sun-worshippers prostrate themselves before the Sun.

en do  
thank thee for this day.  
whey - la yan - a lo.  
*pp*  
lunga  
r. h. 1 2 4 1 2  
3 3  
5 2 1  
8va  
Ted.....\*

# 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" { *a*) Incantation upon a sleeping infant . . . . . 30c. E-I  
                                  *b*) Invocation to the Sun-God . . . . . 30c. E-I
- N. B.—These two numbers, *a* and *b*, should be sung together as *one* 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" { *a*) "Awakening at Dawn" (an early morning processional) . . . . . 40c. E-I  
  *b*) "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, *ad lib.*) . . . . . 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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