Six Songs

Based on Iroquois Melodies

English Words by McGillington
German Translation by Blanche Marchesi

Stewart MacPherson

1. The Reedy Shore
2. Snow Song
3. May & September
4. Spell-Song
5. Dance of Spirits
6. Battle-Dirge

Complete 3/6 net

London
Joseph Williams Ltd., 32 Great Portland Street, W.

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IROQUOIS MELODIES.

Most of these melodies are written in a form of scale analogous to the Pentatonic, so often found in the national music of aboriginal races, notably the Negro, Japanese and Celtic.

They are, however, not composed strictly in this form, signs of assimilation to the scales of modern civilization not being wanting.

This is explainable from the fact that the Iroquois have, for a long time past, freely mixed with the white races, and have, of necessity, absorbed a certain amount of the feeling, and not a few of the characteristics of modern musical phraseology. This, however, has not been enough to obliterate the very marked 'local colour' noticeable in all of their melodies.

A peculiarity that will be observed on a perusal of the songs is that, almost throughout, a strain of melancholy is apparent; this too, notwithstanding the fact that many of the melodies are used to accompany the native dances — as their titles sufficiently indicate. In this connexion, it may be said that only occasionally, when the dance becomes 'fast and furious' in accordance with increased rapidity and volume of utterance on the part of the singers as well as of the dancers themselves, do "smiles play briefly over some of the countenances, but this is rather because of the exhilaration arising from the vigorousness of the performance, than on account of any musical spirit in the composition." *

The Iroquois, in common with most aboriginal peoples, have no idea of the combination of musical sounds, so as to form chords. In the harmonizing and setting of the present melodies, therefore, no attempt has been made in the direction of 'local colour' beyond what has appeared to be in consonance with the feeling inherent to the melodies themselves.

In conclusion, it should be said that a certain amount of freedom of time and ever-varying shades of tone are inseparable adjuncts to the effective rendering of the melodies. Many of these 'manners' have been indicated; the intelligent performer will find little difficulty in supplementing such indications where necessary.

Stewart Macpherson.

* From an Archaeological Report, Ontario, 1878.

NOTE.

The following lyrics are adopted, both in diction and subject, from native songs added in Schoolcraft's "Ethnological Researches concerning the Red Man of America." May Byrne.

Album No. 305. J.W. 14068
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No. 1.
THE REEDY SHORE.
Am Weidenstrand.

German words by
BLANCHE MARCQESI.
(Founded upon the "Song of the White Dog."

VOICE.  
Adagio.

PIANO.

tread,  in  dim
wunder ich tm.
dream,  With bar I

by  that  stream,
then  ich trost.

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No. 2.

SNOW-SONG.
Das Lied vom Schnee.

(Founded upon the “False-face Dance Song”)

Allegro moderato.

VOICE.

PIANO.

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Spirit love, dear friend! 
Er, es, young! Des Wunds Not
With a timeto

Touch of death! Wild and white, 
Gott von Schnee wir so lang, Poller

neath your chain, We sigh in vain. 
Mitt Engel und Schmerz

When will Spring return? 
Hol der Met, Meck was frei! How long? 
Wie lang?

J.W. VOGS
No. 3.
MAY AND SEPTEMBER.
(The two New Moons.)
Frühling und Herbst.
(Founded upon the "Pigeon Dance Song")

Allegro vivace.

I said, it

is the Moon of Leaves,
he said Frühling selts

will retrive.
man retrives,
I will

in the leaves, when lost

come lost

when lost to

in the leaves, come I lost

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poco rall.

Glückt sich von dannen heisst gehen?

Will my love reject them

poco rall.

Allmäthin...
Tempo I.

woe, sorrow weaves; I will take faded grass. Through the

tor, 's Ado. Wal! und trüb' ist mein Brevus. In der

mist and the rain I will pass, I will stand by my love's lonel.

Nicht will durch Sturm ich und Gras Flick zu lieb - chen ver-schlos - sen

door. That shall open ah, nev-er more!

Will dort wei . nen für und für!

moll retard... ppp
No. 4.
SPELL-SONG.
Zauberlied.
(Founded upon the "Fish-Dance Song")

Andante espressivo.

With the ma-gic of
Durch den Zauber dor

love to my heart I will bind you;
Though sleep hath spread its

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No. 5.
DANCE OF SPIRITS.
Geistertanz.
(Founded upon the "Skin Dance Song")

Allegretto con moto.

Over night's dark plain rings lovely laughter.

Ten der music in soft cadence rolls;

The happy spirits in the realm of souls, The
tiert a tempo largo a tempo

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No. 6.

BATTLE-DIRGE.
Trauerrasch nach der Schlacht.
(Founded upon the "War-Dance Song")

VOICE.

Adagio.

My soul must

Piano.

bear the heavy load of its yearning; My friends are

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