

**Indian Medicine Dance**

**Bellstedt, Herman**

# **Indian Medicine Dance**

**by: Herman Bellstedt**

**Original Copyright: 1907**

**By: Fillmore Bros. Co.**

**BandMusic PDF Library**

## **Dana M. Bailey, Jr.**

**Music Committee Members**

**Tom Pechnik, Senior Archivist; Mary Phillips; Wayne Dydo; Bill Park, Director**

**North Royalton, Ohio**

**[www.bandmusicpdf.org](http://www.bandmusicpdf.org)**



## Herman Bellstedt

**DOB:** February 12, 1858 (Bremen, Germany)  
**DOD:** June 8, 1926 (San Francisco, California)

Herman Bellstedt came to America in 1867 at the age of nine. His family settled in Cincinnati in 1872 where he studied the cornet with his father and Mylius Weigand. Being billed as the "Boy Wonder" he gave his debut performance on 10 May 1873. He then performed second cornet in the orchestra at Arctic Gardens, soon being promoted to first cornet and soloist. In 1874, he performed solo cornet with the Cincinnati Reed Band for five years under the direction of Michael Brand. In 1879, he became cornet soloist with the Red Hussar Band on Manhattan Beach, later returning to the Cincinnati Reed Band in 1883. He performed from 1889 to 1892 in Gilmore's Band sitting next to Benjamin Bent, from 1904 to 1906 in Sousa's Band (replacing Walter B. Rogers) performing next to Herbert L. Clarke, and from 1906 to 1909 in Frederick N. Innes' Band (replacing Bohumir Kryl). He was billed by Innes as "Germany's Greatest Cornet Soloist" (Schwartz 1957, 235-6). He was known for his incredible tonguing and wide range. Bellstedt's talents extended well beyond the cornet realm, as he conducted the Bellstedt & Ballenberg Band and performed first trumpet in orchestras conducted by Theodore Thomas, Van der Stucken, and Schradieck between the years of 1892 and 1904.

He founded the Bellstedt-Ballenger Band Denver Municipal Band in 1892 and became the conductor of the Denver Municipal Band in 1909, remaining in that position until 1912 (Rehrig 1991, 59). He performed with and conducted his own band at the Cincinnati Zoo beginning on 25 August 1902 (C. G. Conn 1902, 13). He became Professor of Wind Instruments at the Cincinnati Conservatory in 1913, and also conducted the Syrian Temple Shrine Band in 1919 and 1920. Bellstedt composed a variety of music for band, orchestra, piano, violin, and cornet. He made recordings with both Clarke and Rogers, but apparently no solo recordings (Noble 1964, 18).<sup>1</sup>

---

**Indian Medicine Dance** (dance). Published by Fillmore Bros in 1907. The music is considered a "Characteristic" which means that it is intended as a unique descriptive piece. The work stems from a fascination with the American Indian during this period. Sounds of jingles are produced by sleighbells and the composer recommends an occasional "Indian yell" to add an air of authenticity.

---

### Sources consulted:

[http://www.angelofire.com/music2/thecornetcompendium/well-known\\_soloists\\_1.html](http://www.angelofire.com/music2/thecornetcompendium/well-known_soloists_1.html)

**Picture:** <http://www.dws.org/sousa/images/012a.jpg>

Program note researched by Marcus L. Neiman  
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

---

<sup>1</sup> Smith, Norman E., *March music notes* (1986), Program Note Press (Lake Charles, Louisiana), p. 32.

# Indian Medicine Dance.

Piccolo.

Marcia Modto

HERMAN BELLSTEDT.

1052

8 8 16 8

8 8 8 15

1 3

Fillmore Music House.

# Indian Medicine Dance.

Oboe.

HERMAN BELLSTEDT.

1052 Marcia Mod<sup>to</sup>

8 a2  
mf  
2  
8 ff  
8 a2 ff  
8 ff  
8  
15 1 3

Fillmore Music House.

# Indian Medicine Dance.

E♭ Clarinet.

Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

*f* *mf* *f* *p* *f* *p* *f*

8 2 2 8 8 15 1 3

Fillmore Music House.

# Indian Medicine Dance.

Solo & 1<sup>st</sup> B $\flat$  Clarinets.  
Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

8 16

*f* *f* *mf*

*f* *ff*

*p divisi*

*ff*

*p divisi* *f*

8 15 1 3

*f* *f*

Fillmore Music House.

2<sup>d</sup> & 3<sup>d</sup> B $\flat$  Clarinets. **Indian Medicine Dance.**

Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

16

8

8

15

1

3

*f* *mf* *ff* *f* *mf* *f* *f*

Fillmore Music House.

Bassoon.

# Indian Medicine Dance.

Marcia Mod<sup>to</sup>  
*sempre a 2*

HERMAN BELLSTEDT.

1052

The musical score is written for Bassoon in bass clef, 2/4 time. It begins with a 4-measure rest, followed by a series of eighth and sixteenth notes. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are several accents and slurs throughout. The piece is marked "sempre a 2", indicating a constant tempo. The score ends with a double bar line and a repeat sign.

Fillmore Music House.



# Indian Medicine Dance.

B $\flat$  Soprano Saxophone.

Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

4 8

16

8

8

25

Fillmore Music House.

# Indian Medicine Dance.

E♭ Alto Saxophone.

Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

*p*

*mf*

*f*

*f*

*mf*

*p*

*dim.*

Fillmore Music House.

# Indian Medicine Dance.

Bb Tenor Saxophone.

HERMAN BELLSTEDT.

1052 Marcia Mod<sup>to</sup>

*p* *mf* *f* *mf* *f* *ff* *f* *mf* *p* *dim.*

Fillmore Music House.

# Indian Medicine Dance.

E♭ Baritone Saxophone.

HERMAN BELLSTEDT.

1052 Marcia Mod<sup>to</sup>

*p* *mp* *mf* *ff* *p* *ff* *f* *mp* *dim.* *p*

Fillmore Music House.

# Indian Medicine Dance.

E♭ Cornet.

Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

16

8

4

15

1

3

*f* *mf* *p* *f* *f* *f*

Clar. E♭ Cor. Clar. Cor. E♭ Cor.

The musical score is written for E♭ Cornet and Clarinet. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff shows the E♭ Cornet part starting with a forte (*f*) dynamic. The second staff shows the Clarinet part starting with a mezzo-forte (*mf*) dynamic. The third staff shows the E♭ Cornet part with a forte (*f*) dynamic. The fourth staff shows the Clarinet part with a piano (*p*) dynamic. The fifth staff shows the E♭ Cornet part with a piano (*p*) dynamic. The sixth staff shows the Clarinet part with a forte (*f*) dynamic. The seventh staff shows the E♭ Cornet part with a piano (*p*) dynamic. The eighth staff shows the Clarinet part with a piano (*p*) dynamic. The score includes various musical notations such as rests, notes, and dynamic markings. There are also some numbers (1052, 16, 8, 4, 15, 1, 3) placed above the staves, possibly indicating measure numbers or rehearsal marks.

Fillmore Music House.

# Solo & 1<sup>st</sup> B $\flat$ Cornets. Indian Medicine Dance.

Conductor.

Marcia Moderato.

HERMAN BELLSTEDT.

1052

Cl. *p* Sax. Alto Bassoon *simile* Oboe & E $\flat$  Clar. *p*  
Clar. *mf* Horn 2-3 Cor. *f* Cor. *ff*  
Clar. *p* Clar. *f* Cor. *ff*  
Sax. Alto Bassoon *f*  
Clar. *p* *simile* *dim.*

NOTE: In the soft parts jingle sleigh bells on accent.

A more realistic effect is produced by an occasional Indian yell. Copyright 1907 by The Fillmore Bros. Co.

# Indian Medicine Dance.

2d Bb Cornet.

HERMAN BELLSTEDT.

Marcia Mod<sup>to</sup>

1052

4 16

Horn

2d Cor. Horn

Cor.

mf

f

mf

f

8

8

25

Fillmore Music House.

B♭ Trumpets  
or 3<sup>d</sup> & 4<sup>th</sup> Cornets.

# Indian Medicine Dance.

HERMAN BELLSTEDT.

1052

Marcia Mod<sup>to</sup>

4 16

Horns Trumpets Horns

mf mf

Trumpets

*a* *℄*

mf

*f* *ff*

8 8

25

Fillmore Music House.



# Indian Medicine Dance.

1st & 2d Eb Horns.

Marcia Mod<sup>o</sup>

HERMAN BELLSTEDT.

1052 *Il Solo*

*p* *mf* *ff* *mf* *ff* *p* *Solo II* *p* *dim.*

Fillmore Music House.

# Indian Medicine Dance.

3<sup>d</sup> & 4<sup>th</sup> E $\flat$  Horns.

Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

4 16 24

*mf* *f* *ff* *p*

Fillmore Music House.

1<sup>st</sup> & 2<sup>d</sup> Tenors. **Indian Medicine Dance.** HERMAN BELLSTEDT.

Marcia Mod<sup>to</sup>

*Solo II*

1052

The musical score is written for 1st and 2nd Tenors and piano accompaniment. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Marcia Mod<sup>to</sup>'. The score is divided into two solo sections: 'Solo II' for the tenors and 'Solo I' for the piano. The piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The score includes several first endings marked 'a2' and concludes with a 'dim.' (diminuendo) marking.

Fillmore Music House.

# Indian Medicine Dance.

1<sup>st</sup> & 2<sup>d</sup> Trombones.

Marcia Mod<sup>to</sup>

HERMAN. BELLSTEDT.

1052

*Solo I >*

*Solo II*

*f* *p* *mf* *mf* *f* *ff* *f* *p* *ff* *f* *p* *dim.*

Fillmore Music House.

# Indian Medicine Dance.

Bass Trombone.

HERMAN BELLSTEDT.

Marcia Mod<sup>to</sup>

1052

*pp* *pp* *mf* *f* *ff* *f* *mf* *p* *dim.*

Fillmore Music House.

Baritone. **Indian Medicine Dance.** HERMAN BELLSTEDT.

Marcia Mod<sup>to</sup>

1052

*p* *mf* *f* *ff* *mf* *p* *dim.*

Fillmore Music House.

# Indian Medicine Dance.

Baritone

Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

*p* *mf* *f* *ff* *f* *mf* *p* *dim.*

Fillmore Music House.

# Indian Medicine Dance.

Basses.

Marcia Mod<sup>to</sup>

HERMAN BELLSTEDT.

1052

The musical score is written for basses and consists of seven staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece is titled "Indian Medicine Dance" and is a "Marcia Mod<sup>to</sup>" (March Moderato) by Herman Bellstedt. The score begins with a dynamic marking of *pp* (pianissimo) and includes various dynamic changes throughout, such as *mf* (mezzo-forte), *f* (forte), *p* (piano), *ff* (fortissimo), and *dim.* (diminuendo). The music features a mix of eighth and sixteenth notes, with some measures containing rests. There are accents over several notes, and a second ending bracket is present on the second staff. The score concludes with a double bar line and repeat dots.

Fillmore Music House.



# Indian Medicine Dance.

B♭ Bass.

HERMAN BELLSTEDT.

1052 Marcia Mod<sup>to</sup>

*pp* *pp* *mf* *f* *ff* *ff* *mf* *p* *dim.*

Fillmore Music House.

Drums.

# Indian Medicine Dance.

HERMAN BELLSTEDT.

Marcia Mod<sup>to</sup>  
\* Muffled use thick end of stick.

1052

*p* Without Cym  
\* Use wood stick.

Rattle Rattle Rattle

On wood

Rattle Drum

Without Cym.

*f* *ff* *f* *mf*

*p* *dim.*

The musical score consists of eight staves of drum notation. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat. It contains a series of rhythmic patterns, some marked with a '2' above the staff. The second staff continues the notation and includes three 'Rattle' markings above the staff. The third staff has a 'Drum' marking above and a 'Without Cym.' marking below. The fourth staff features a 'ff' dynamic marking and an '8' above a group of notes. The fifth staff has an 'f' dynamic marking and another '8' above a group of notes. The sixth staff includes an 'mf' dynamic marking. The seventh staff starts with a 'p' dynamic marking. The eighth staff ends with a 'dim.' dynamic marking and a double bar line with repeat dots.

\* Use no cymbals in this piece. If Indian drum is available use it.

Fillmore Music House.