PERDITA

HENRY F. GILBERT

NEW YORK :: THE H. W. GRAY COMPANY
SOLE AGENTS FOR
NOVELLO & CO., Ltd.
FOR PIANO

Suitable for Concert Performance or Teaching

INDIAN SCENES

A Suite of

FIVE MUSICAL NUMBERS

Selected from the incidental music composed to accompany Edward S. Curtis' illustrated lecture on the North American Indian entitled: "THE VANISHING RACE."

Contents

By the Arrow.
The Night Scout.
In the Kutenai Country.
Signal Fire to the Mountain God.
On the Jocko.

These pieces are based upon authentic Indian melodies, motives and rhythms, and each composition is accompanied by a reproduction of the art photograph (by Edward S. Curtis) for which it was composed.

While on tour with the Curtis lecture during the past season (1911-12) this music has received most favorable and complimentary notice from the Press of New York, Boston, Philadelphia, Baltimore, Washington, Richmond, etc., etc.

Speaking of the performance in Carnegie Hall, New York, Nov. 15, 1911, "Music and America" says in part:

Mr. Gilbert's music throughout was of the most deeply impressive nature. These compositions are far from being mere adaptations of Indian melodies. They are, in short, original compositions of a serious sort filled with the particularly rich quality of Mr. Gilbert's imagination, and heightened in expressiveness by his very unusual sense of orchestral color. This work is veritable symphonic writing, and these compositions should be made available for concert performance where it is certain that they will hold their place with the richest and most colorful modern compositions.

Price, $1.50

THE H. W. GRAY CO., NEW YORK, SOLE AGENTS FOR NOVELLO & CO., LTD.
PERDITA.

Words by JAMES T. FIELDS.

Music by HENRY F. GILBERT.

Moderato con moto.

A sweet briar grew at my door, And
performed the ground at my feet. Was it a rose? It was she Who
made all the path, way so sweet. A bony bird sang in the
eaves, What music with that can compare, Was it a bird? It was

Copyright, 1897 by H. Gilbert.
Whose voice had enchanted the air, O the brier rose drooped on its stalk.

And the bonny bird flitted away, But the fragrance and song in my heart.

For ever and ever will stay...
FOR PIANO

NEGRO EPISODE ......................................................... $ .50
A charming character piece somewhat in the style of Grieg. Also published for orchestra. See page 3.

THE ISLAND OF THE FAY .............................................. 75

SONGS

PIRATE SONG. Baritone (c-G) ................................. .60
The famous song sung by David Braham throughout America, and abroad, with sensational success.

Yes, she's a dead man's chest,
Yer hat, yer hat, and a bottle of rum.

Mr. David Braham says: Since Dunsany's "Danny Deever" no song by an American composer has so profoundly moved my audiences, whether at home or abroad, as your "Pirate Song."

CELTIC STUDIES. Four songs to poems by Irish poets.

"The Celtic Studies are full of individuality." London (Eng.) Daily Telegraph, April 20, 1906.

No. 1. Poem by John Todhunter (d-G) ......................... .60
Also published for low voice (low b♭-E♭) ...................... .60

No. 2. Poem by Fiona Macleod (d-F) ........................... .60
"Would I were the wind
That's blowing from the sea."

No. 3. Poem by Nora Chezum (d-F) ........................... .60
A charming love song in the style of a folk song.

No. 4. Poem by a Viking Skald (c-G) ......................... .60
A big song of heroic lays.

Mr. Gilbert's "Celtic Studies" for voice and piano have shown him to be a composer of decidedly independent individuality whose music is characterized by a distinct lyrical eloquence and true delicacy of poetic perception. Edward Harrington Hill in Boston Evening Transcript, March 20, 1906.

THE LAMENT OF DEIRDRE (c-E♭) ............................. .60
A tragic and masterly setting of Sir Samuel Ferguson's translation from the Gaelic of Deirdre's Lament for the Son of Uisneach.
## COMPOSITIONS OF HENRY K. GILBERT

### SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Date Due</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>FAERY SONG</td>
<td>W. B. Yeats</td>
<td>.60</td>
<td><em>A work of distinction and indescribable charm.</em></td>
</tr>
<tr>
<td>ORLAMO</td>
<td></td>
<td>.60</td>
<td>Voc</td>
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<tr>
<td>ZEPHYRI</td>
<td></td>
<td>.60</td>
<td>in the &quot;Masque of Pan.&quot;</td>
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<td>THE OW</td>
<td></td>
<td>.60</td>
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<td>FISH WE</td>
<td></td>
<td>.75</td>
<td><em>Le joyeux thought</em> <em>We see.</em> &quot;Musical&quot;</td>
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<tr>
<td>TWO SOI</td>
<td></td>
<td></td>
<td>Words from &quot;Ju</td>
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<tr>
<td>No. 1. La Morzamena. Soprano (d-f)</td>
<td>.60</td>
<td>A song of careless happiness.</td>
<td></td>
</tr>
<tr>
<td>No. 2. La Zambalidisera (c-f)</td>
<td>.60</td>
<td>In bold rhythm.</td>
<td></td>
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**Note:** In indicating the compass of a song the notes from middle C upward are designated by small letters. Next octave beginning with C by capitals. Range below middle C by the word *Basso.*

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