



**THREE FOUR-PART SONGS**  
words by **Sidney Lanier**

**No. 1**

**Miranda**

**W. W. Gilchrist**  
**(1846-1916)**

# Miranda

W. W. Gilchrist

Moderato  
*grazioso*

S  
The storm hath blown thee a lov - er, Sweet, And laid him kneel - ing

A  
The storm hath blown thee a lov - er, Sweet, And laid him kneel - ing

T  
The storm hath blown thee a lov - er, Sweet, And laid him kneel - ing

B  
The storm hath blown thee a lov - er, Sweet, And laid him kneel - ing

S  
at thy feet. But, — guer - don rich — for fa - vor rare! The wind hath all thy

A  
at thy feet. But, — guer - don rich — for fa - vor rare! The wind hath all thy

T  
at thy feet. But, — guer - don rich — for fa - vor rare! The wind hath all thy

B  
at thy feet. But, — guer - don rich — for fa - vor rare! The wind hath all thy

S  
ho - ly hair To kiss and to sing thro' and to — flare, To kiss and to sing — thro'

A  
ho - ly hair To kiss and sing thro' and to flare, To kiss

T  
ho - ly hair To kiss and sing thro' and to flare, To kiss, to

B  
ho - ly hair To kiss and sing thro' and to flare, To kiss, to

# Miranda

12

S and to flare Like torch - flames in the pas - sion-ate air,

A to kiss and to flare in the pas - sion-ate air,

T kiss and to flare Like torch-flames, and to flare in the pas - sion-ate air,

B kiss and to flare Like torch-flames, and to flare in the pas - sion-ate air, A - bout

*mf* *rall.* *pp* *a tempo*

16

S A - bout thee, O Mir - an - da, A - bout thee, O Mir - an - da,

A A - bout thee, O Mir - an - da, A - bout thee, O Mir - an - da, A - bout

T A - bout thee, O Mir - an - da, A - bout thee, O Mir - an - da, A - bout

B thee, A - bout thee, a - bout thee, a - bout thee, A - bout

*p*

20

S A - bout thee, a - bout thee, a - bout thee, O Mir - an - da.

A thee, a - bout thee, a - bout thee, O Mir - an - da.

T thee, a - bout thee, a - bout thee, O Mir - an - da.

B thee, a - bout thee, a - bout thee, O Mir - an - da.

*pp*

## Miranda

25

S *mf* Eyes in a blaze, *p* eyes in a daze, Bold with love, cold with a - maze,

A *mf* Eyes in a blaze, *p* eyes in a daze, Bold with love, cold with a - maze,

T *mf* Eyes in a blaze, *p* eyes in a daze, Bold with love, cold with a - maze,

B *mf* Eyes in a blaze, *p* eyes in a daze, Bold with love, cold with a - maze,

29

S Chaste-thrill - ing eyes, fast - fill - ing eyes With dain - tiest tears of love's sur - prise, Ye

A Chaste-thrill - ing eyes, fast - fill - ing eyes With dain - tiest tears of love's sur - prise, Ye

T Chaste-thrill - ing eyes, fast - fill - ing eyes With dain - tiest tears of love's sur - prise, Ye

B Chaste-thrill - ing eyes, fast - fill - ing eyes With dain - tiest tears of love's sur - prise, Ye

33

S draw my soul un - to your blue, Ye draw my soul un - to your blue As

A draw my soul un - to your blue, Ye draw my soul to your

T draw my soul un - to your blue, Ye draw my soul to your blue As warm

B draw my soul un - to your blue, Ye draw my soul to your blue As warm

# Miranda

37

S *p* warm skies draw the ex - hal - ing dew, *rall.* *pp* Di - vine eyes of Mir - *a tempo* *p*

A blue As warm skies draw dew, *rall.* *pp* Di - vine eyes of Mir - *a tempo* *p*

T 8 skies, as warm skies draw ex - hal - ing dew, *rall.* *pp* Di - vine eyes of Mir - *a tempo* *p*

B 8 skies, as warm skies draw ex - hal - ing dew, *rall.* *pp* Di - vine eyes, *a tempo* *p*

41

S an - da, Di - vine eyes of Mir - an - da, Di - vine eyes,

A an - da, Di - vine eyes of Mir - an - da, Di - vine eyes, di - vine

T 8 an - da, Di - vine eyes of Mir - an - da, Di - vine eyes, di - vine

B di - vine eyes, di - vine eyes, di - vine eyes, Di - vine eyes, di - vine

45

S di - vine eyes, di - vine eyes of Mir - an - da.

A eyes, di - vine eyes of Mir - an - da.

T 8 eyes, di - vine eyes of Mir - an - da.

B eyes, di - vine eyes of Mir - an - da.

## Miranda

S *p* And if I were yon stol - id stone, Thy ten - der arm doth lean up - on, Thy

A *p* And if I were yon stol - id stone, Thy ten - der arm doth lean up - on, Thy

T *p* And if I were yon stol - id stone, Thy ten - der arm doth lean up - on, Thy

B *p* And if I were yon stol - id stone, Thy ten - der arm doth lean up - on, Thy

53 S touch would turn\_\_ me to a heart, And I would pal - pi - tate and start, And

A touch would turn\_\_ me to a heart, And I would pal - pi - tate and start, And

T touch would turn\_\_ me to a heart, And I would pal - pi - tate and start, And

B touch would turn\_\_ me to a heart, And I would pal - pi - tate and start, And

57 S I would pal - pi - tate and start, — Con - tent, — when thou wert gone, to be A

A I would pal - pi - tate and start, — Con - tent, con - tent, when thou wert

T I would pal - pi - tate and start, — Con - tent, con - tent, — when thou wert

B I would pal - pi - tate and start, — Con - tent, con - tent, — when thou wert

# Miranda

61

S dumb rock by the lone - some sea For-ev - er, O Mir -

A gone, to be A dumb rock by the lone - some sea For-ev - er, O Mir -

T gone, to be A dumb rock by the lone - some sea For-ev - er, O Mir -

B gone, to be A dumb rock by the lone - some sea For-ev - er,

*dim.* *rall.* *pp* *a tempo* *p*

65

S an - da, For-ev - er, O Mir - an - da, For-ev - er,

A an - da, For-ev - er, O Mir - an - da, For-ev - er, for-ev -

T an - da, For-ev - er, O Mir - an - da, For-ev - er, for-ev -

B for-ev - er, for-ev - er, for-ev - er, For-ev - er, for-ev -

69

S for-ev - er, for-ev - er, O Mir - an - - - da.

A er, for-ev - er, O Mir - an - - - da.

T er, for-ev - er, O Mir - an - - - da.

B er, for-ev - er, O Mir - an - - - da.

*rall.*

**William Wallace Gilchrist** (1846-1916) was born in Jersey City, New Jersey and raised in Philadelphia. He started a career in law and business, but decided to pursue music. He was active as church organist, teacher, and leader of musical clubs, founding the Mendelssohn Club of Philadelphia. He was baritone soloist at Holy Trinity and St. Mark's Churches, soloist with the Handel and Haydn Society, and participant in a series of light operettas presented by the Amateur Drawing Room. He held positions as organist and choirmaster at St. Clement's Church, Christ Church, and the Church of the New Jerusalem. He conducted the West Philadelphia Choral Society, the Germantown Choral Society, the Harmonia, the Harrisburg Choral Society and the Tuesday Club of Wilmington. He was a founding member of the Music Manuscript Society and of the American Guild of Organists. He was the head of voice instruction at the Philadelphia Musical Academy and conducted the Symphony Society of Philadelphia. He edited the Presbyterian Church's official hymnal (1895) and The Hymnal for Use in Congregational Churches (1902). His compositions include two symphonies, chamber music, large choral works, songs and part-songs. In 1882, he won the Cincinnati Festival Prize for his setting of the 46th Psalm, where the judges included Camille Saint-Saëns and Carl Reinecke. He died in Easton, Pennsylvania.

The storm hath blown thee a lover, Sweet,  
And laid him kneeling at thy feet.  
But,— guerdon rich for favor rare!  
The wind hath all thy holy hair  
To kiss and to sing through and to flare  
Like torch-flames in the passionate air,  
About thee, O Miranda.

Eyes in a blaze, eyes in a daze,  
Bold with love, cold with amaze,  
Chaste-thrilling eyes, fast-filling eyes  
With daintiest tears of love's surprise,  
Ye draw my soul unto your blue  
As warm skies draw the exhaling dew,  
Divine eyes of Miranda.

And if I were yon stolid stone,  
Thy tender arm doth lean upon,  
Thy touch would turn me to a heart,  
And I would palpitate and start,  
—Content, when thou wert gone, to be  
A dumb rock by the lonesome sea  
Forever, O Miranda.

Sidney Clopton Lanier (1842-1881) was born in Macon, GA, and attended Oglethorpe University. With the outbreak of the Civil War he served in the Confederate signal corps then as pilot aboard English blockade runners. He was captured and, as POW, suffered from tuberculosis. After the war, he moved to Montgomery, AL, working as a hotel clerk and as a musician. He became organist at The First Presbyterian Church in nearby Prattville. He also taught and served as principal of a Prattville school. Moving back to Macon, he practiced law in his father's law office for several years. During this period he wrote a number of poems about poor white and black farmers in the Reconstruction South using local dialects. Rediscovering a childhood talent for the flute, he taught himself musical notation and signed on to play flute for the Baltimore Peabody Orchestra, quickly rising to first flautist. To support his family, he also wrote poetry for magazines. He later became a faculty member at Johns Hopkins University, specializing English literature. He published a series of lectures entitled The "English Novel" and the book "The Science of English Verse" (1880) in which he developed a theory exploring the connections between musical notation and meter in poetry. He never recovered from his war-time illness and died of complications from tuberculosis at age 39.

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