

# The Modern Series

## of Part Songs for all Voices

No.				Cents.
1.	Miranda . . . . .	S. A. T. B.	W. W. Gilchrist . . . . .	12
2.	A Rose to a Rose . . . . .	S. A. T. B.	W. W. Gilchrist . . . . .	12
3.	The Future . . . . .	S. A. T. B.	W. W. Gilchrist . . . . .	12
4.	First shall the Heavens. . . . .	S. A. T. B.	H. W. Wareing . . . . .	12
5.	If Wishes were Horses . . . . .	T. T. B. B.	Elliott Schenck . . . . .	12
6.	O Lady Moon . . . . .	T. T. B. B.	Elliott Schenck . . . . .	12
7.	Sing, Maiden, Sing . . . . .	S. S. A. A.	P. C. Lutkin . . . . .	12
8.	Stars of the Summer Night . . . . .	T. T. B. B.	G. F. Goodale . . . . .	12
9.	At the Spinning Wheel . . . . .	S. S. A. A.	Joseph Pache . . . . .	12
10.	With Sheathed Swords . . . . .	S. A. T. B.	M. Costa . . . . .	8
11.	The Song of the Triton . . . . .	S. A. T. B.	J. L. Molloy . . . . .	5
12.	Widdicombe Fair. . . . .	T. T. B. B.	Mark Andrews . . . . .	15
13.	My Love is Like a Red, Red Rose . . . . .	T. T. B. B.	Mark Andrews . . . . .	15
14.	The Barkshire Tragedy. . . . .	S. A. T. B.	R. Boughton . . . . .	25
15.	King Arthur had Three Sons . . . . .	S. A. T. B.	R. Boughton . . . . .	15
16.	Widdicombe Fair. . . . .	S. A. T. B.	Mark Andrews . . . . .	15
17.	A Dream of Summer . . . . .	S. S. A.	Carl Busch . . . . .	15
18.	A May Song . . . . .	S. S. A.	Carl Busch . . . . .	10
19.	Light . . . . .	S. S. A.	Carl Busch . . . . .	10
20.	The Rover . . . . .	S. S. A.	J. S. Matthews . . . . .	12
21.	To Celia (Drink to me only) . . . . .	T. T. B. B.	Andrews Arr. . . . .	10
22.	The Banks of Allan Water . . . . .	T. T. B. B.	Andrews Arr. . . . .	10
23.	Home Coming . . . . .	T. T. B. B.	Elliott Schenck . . . . .	15
24.	Sleep my Love, Sleep . . . . .	S. S. A.	Elliott Schenck . . . . .	12
25.	The Mermaid's Song . . . . .	S. S. A. A.	Bella Coale . . . . .	12
26.	Requiescat . . . . .	S. A. T. B.	Joseph Henius . . . . .	12
27.	Golden Slumbers . . . . .	S. S. A.	Elliott Schenck . . . . .	12
28.	June is Here . . . . .	S. A. T. B.	Mark Andrews . . . . .	15
29.	The Rat . . . . .	T. T. B. B.	George Swift . . . . .	12
30.	Spring Madrigal . . . . .	T. T. B. B.	W. A. Sabin . . . . .	12
31.	John Peel. . . . .	T. T. B. B.	Andrews Arr. . . . .	12
32.	Music when Soft Voices die, (Eight Parts) . . . . .	S. A. T. B.	Clarence Dickinson . . . . .	10
33.	Let us go hence . . . . .	S. A. T. B.	Harold P. Brown . . . . .	12
34.	Gather ye Rosebuds . . . . .	S. S. A.	Mark Andrews . . . . .	10
35.	By the Sea . . . . .	T. T. B. B.	Mark Andrews . . . . .	15
36.	The Birds of Bethlehem . . . . .	T. T. B. B.	Elliott Schenck . . . . .	12
37.	Old Flemish Love Song . . . . .	S. A. T. B.	F. A. Gevaert . . . . .	12

# MIRANDA

No 1 of THREE FOUR-PART SONGS

WORDS BY SYDNEY LANIER

Set to Music by

W. W. GILCHRIST

NEW YORK — The H.W.GRAY CO., Sole agents for NOVELLO & CO., Lt. — LONDON

*Moderato grazioso* *p* *pp*

Soprano  
The storm hath blown thee a lov - er, Sweet, And

Alto  
The storm hath blown thee a lov - er, Sweet, And

Tenor  
The storm hath blown thee a lov - er, Sweet, And

Bass  
The storm hath blown thee a lov - er, Sweet, And

*Moderato grazioso* *p* *pp*  
*For rehearsal only*

laid him gently at thy feet. But, guer - don rich for fa - vor rare! The

laid him gently at thy feet. But, guer - don rich for fa - vor rare! The

laid him gently at thy feet. But, guer - don rich for fa - vor rare! The

laid him gently at thy feet. But, guer - don rich for fa - vor rare! The

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wind hath all thy ho-ly hair To kiss and to sing thro' and to flare, To

wind hath all thy ho-ly hair To kiss and sing thro' and to flare, To

wind hath all thy ho-ly hair To kiss and sing thro' and to flare, To

*mf*

*mf*

kiss and to sing thro and to flare, Like torch-flame in the

kiss to kiss and to flare

kiss To kiss and to flare like torch-flame and to

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

*p* *mf*

pas - sion-ate air *rall.* *pp* *a tempo* *p grazioso* A-bout thee, O Mi-

in the passionate air *rall.* *pp* *a tempo* *p grazioso* A-bout thee, O Mi-

flare in the passionate air *rall.* *pp* *a tempo* *p grazioso* A-bout thee, O Mi-

*rall.* *pp* *a tempo* *p grazioso* A-bout thee

*pp* *p*

*ced.*

ran - da, A - bout thee, O Mi -

ran - da, A - bout thee, O Mi -

ran - da, A - bout thee O Mi -

A - bout thee, a - bout thee,

ran - da, A-bout thee a - bout thee

ran - da A - bout thee A - bout thee a - bout

ran - da A - bout thee A - bout thee a - bout

a - bout thee

This system contains four vocal staves and a piano accompaniment. The first three staves are for different vocal parts, each with lyrics. The fourth staff is a bass line. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4.

A - bout thee, O Mi - ran - da.

thee, O Mi - ran - da.

thee, O Mi - ran - da.

*pp*

*pp*

*pp*

*pp*

This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated across the vocal staves. The piano accompaniment includes dynamic markings such as *pp* (pianissimo). The key signature and time signature remain the same as in the first system.

*mf* Eyes in a blaze — eyes in a daze, — Bold with love,  
*p* Eyes in a blaze — eyes in a daze, — Bold with love,  
*mf* Eyes in a blaze — eyes in a daze, — Bold with love,  
*p* Eyes in a blaze — eyes in a daze, — Bold with love,

*mf*

*pp* Cold with a - maze, Chaste thrill-ing eyes, — fast fall -ing eyes, With  
*pp* Cold with a - maze, Chaste thrill-ing eyes, — fast fall -ing eyes, With  
*pp* Cold with a - maze, Chaste thrill-ing eyes, — fast fall -ing eyes, With  
*pp*

*pp*

daintiest tears of love's surprise, Ye draw my soul un - to your blue. Ye

daintiest tears of love's surprise, Ye draw my soul un - to your blue. Ye

daintiest tears of love's surprise, Ye draw my soul un - to your blue. Ye

*mf*

*mf*

*mf*

*mf*

*mf*

— draw my soul un - to your blue As — warm skies draw ex -

draw my soul to your blue

draw my soul to your blue As warm skies as warm

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

*p* *mf* *p*

*rall.* *pp* *a tempo* *p grazioso*

hal - ing dew \_\_\_\_\_ Divine eyes of Mi -

*rall.* *pp* *a tempo* *p grazioso*

As the skies draw dew \_\_\_\_\_ Divine eyes of Mi -

*rall.* *pp* *a tempo* *p grazioso*

skies draw ex-hal - ing dew \_\_\_\_\_ Divine eyes of Mi -

*rall.* *pp* *a tempo grazioso*

Divine eyes \_\_\_\_\_

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

ran - da \_\_\_\_\_ Divine eyes of Mi - ran - da

ran - da \_\_\_\_\_ Divine eyes of Mi - ran - da divine

ran - da \_\_\_\_\_ Divine eyes of Mi - ran - da divine

\_\_\_\_\_ Divine eyes divine eyes \_\_\_\_\_ divine eyes divine



Divine eyes \_\_\_\_\_ Divine eyes \_\_\_\_\_ Divine eyes of Mi-  
 eyes Divine eyes Divine eyes \_\_\_\_\_ of Mi-  
 eyes Divine eyes Divine eyes \_\_\_\_\_ of Mi-

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Divine eyes \_\_\_\_\_ Divine eyes \_\_\_\_\_ Divine eyes of Mi- eyes Divine eyes Divine eyes \_\_\_\_\_ of Mi- eyes Divine eyes Divine eyes \_\_\_\_\_ of Mi-".

ran - - da. \_\_\_\_\_ And if I were yon stol-id stone, Thy  
 ran - - da. \_\_\_\_\_ And if I were yon stol-id stone, Thy  
 ran - - da. \_\_\_\_\_ And if I were yon stol-id stone, Thy

The second system continues with three vocal staves and piano accompaniment. The lyrics are: "ran - - da. \_\_\_\_\_ And if I were yon stol-id stone, Thy". The piano part includes dynamic markings: *pp* (pianissimo) and *p* (piano). The system concludes with a double bar line and a 2/4 time signature.

ten-der arm doth lean up-on, Thy touch would turn me to a heart, And

ten-der arm doth lean up-on, Thy touch would turn me to a heart, And

ten-der arm doth lean up-on, Thy touch would turn me to a heart, And

I would pal-pi - tate and start. And I would pal-pi - tate and start. Con-

I would pal-pi - tate and start. And I would pal-pi - tate and start. Con-

I would pal-pi - tate and start. And I would pal-pi - tate and start. Con-

tent when thou wert gone to be. A dumb rock by the  
 tent Con - tent when thou wert gone to be A  
 tent Con - tent when thou wert gone to be A

lone - some sea. Evermore O Mi - ran - da  
 dumb rock by the lonesome sea. Evermore O Mi - ran - da  
 dumb rock by the lonesome sea. Evermore O Mi - ran - da  
 Ever - more evermore ever-

Ev-er-more O Mi - ran - da Ev-er - more

Ev-er-more O Mi - ran -- da ev-er - more ev-er -

Ev-er-more O Mi - ran - da ev-er - more ev-er -

more ev-er - more ev-er - more ev-er -

— Evermore — Evermore O Mi - ran - da.

more ev-er - more O Mi - ran - da.

more ev-er - more O Mi - ran - da.

more ev-er - more O Mi - ran - da.