

Go to the Shine

Poem by
Richard Eberhart

Music by
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Andante espressivo ♩ = 104

The piano accompaniment for the first system is written in 3/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment with slurs and accents. The dynamic marking is *p*. There are asterisks at the end of the first and third measures.

sostenuto e espressivo

5 *mp*

S Go to the shine that's on a tree When

A *mp*
Go to the shine that's on a tree When

T

B

The vocal staves are arranged vertically. The Soprano (S) and Alto (A) parts have lyrics. The Tenor (T) and Bass (B) parts are marked with a '5' in a circle and have rests. The dynamic marking is *mp*.

simile

9

S dawn has laved with li - quid light With—

A dawn has laved with li - quid light With—

T

B

13

S lu - mi-nous light the night - ed tree

A lu - mi-nous light the night - ed tree

T

B

17

S
And take that glo - ry with-out

A
And take that glo - ry with-out

T

B

21

S
fright.

A
fright.

T

B

poco accel.

poco accel.

25

piu mosso ♩ = 104

S

A

T *mf*
Go to the song that's in a bird When

B *mf*
Go to the song that's in a bird When

mf piu mosso

29

sostenuto e cantabile

S

A

T *sostenuto e cantabile*
he has seen the glist - 'ning tree, That

B
he has seen the glist - 'ning tree, That

33

mf

S That glo - ri - ous tree the

A That glo - ri - ous tree the

T glo - ri - ous tree the bird has heard,

B glo - ri - ous tree the bird has heard,

37

S bird has heard, Give praise for

A bird, has heard, Give praise for

T the bird has heard, Give praise for

B has heard, Give praise for

41

S
its fe-li-ci - ty. *f* Then

A
its fe-li-ci - ty. *f* Then

T
its fe-li-ci - ty. *f* Then

B
its fe-li-ci - ty. *f* Then

46 *piu mosso* ♩ = 120

S
go to the earth and touch it keen, Be

A
go to the earth and touch it keen, Be

T
go to the earth and touch it keen, Be

B
go to the earth and touch it keen, Be

piu mosso

50

S tree and bird, be wide a - ware Be—

A tree and bird, be wide a - ware Be—

T tree and bird, be wide a - ware Be

B tree and bird, be wide a - ware Be—

54

S wild a - ware of light un - seen,

A wild a - ware of light un - seen,

T wild a - ware of light un - seen,

B wild a - ware of light un - seen,

58

S
A
T
B

And un - heard song a - long the air.

And un - heard song a - long the air.

And un - heard song a - long the air.

And un - heard song a - long the air.

62

S
A
T
B

Go to the

66

S shine that's on a tree And take that

A Go to the shine And take that

T Go to the shine that's on a tree And

B Go to the

Piano accompaniment for measures 66-69, featuring a melody in the right hand and a bass line in the left hand.

70

S glo - ry with - out fright.

A glo - ry with - out fright. Go to the

T take that glo - ry with - out fright.

B shine that's on a tree Go

Piano accompaniment for measures 70-73, featuring a melody in the right hand and a bass line in the left hand.

74

S Go to the song, Give praise for

A song that's in a bird Give praise for

T Go to the song, praise

B to the song that's in a bird praise

78

S its fe - li - ci - ty.

A its fe - li - ci - ty. Be wild a -

T its fe - li - ci - ty. Give praise

B its fe - li - ci - ty. Be wild a -

82

S of light un - seen, And un - heard

A ware of light un - seen, And un - heard

T of light un - seen, And un - heard

B ware of light un - seen, And un - heard

86

S song a - long the air. Be

A song a - long the air, the air. Be

T song a - long the air. Be

B song a - long the air. Be

90

S wild a - ware of un - heard song a -

A wild a - ware of un - heard song a -

T wild a - ware of un - heard song a -

B wild a - ware of un - heard song a -

94

S long the air, a -

A long the air, a -

T long the air, a -

B long the air, a -

rit.

S
long the air.

A
long the air.

T
long the air.

B
long the air.

The musical score consists of five staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff contains a melodic line with lyrics 'long the air.' and a fermata at the end. The piano accompaniment is on the bottom two staves, featuring chords and a moving bass line. A 'rit.' (ritardando) marking is placed above the piano part towards the end of the piece. A large, diagonal watermark reading 'For Personal Use Only Do Not Copy' is superimposed over the entire page.