

For Brenda Bradley  
**Yet She Doth Shine**

TTBB and Piano,  
 with opt. Cello

Samuel Rutherford

Terre Johnson

The musical score is arranged in four systems. The first system includes the Cello and Piano parts. The Cello part is in bass clef, 4/4 time, with a tempo marking of quarter note = 60 and a dynamic of *p*. The Piano part is in treble and bass clefs, 4/4 time, with a tempo marking of quarter note = 60 and a dynamic of *p*. The second system contains the vocal parts for Tenors I and II (T I, T II) and Basses I and II (B I, B II). The vocal parts are in treble and bass clefs, 4/4 time, with a dynamic of *unis. p*. The lyrics "She is not sent a-way," are written below the bass line. The Piano part continues in the third system. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Reproducible part for Cello is available separately, Order No. MSM-50-6098A  
 A version for SATB is also available, Order No. MSM-50-6122

Text: Samuel Rutherford, ca. 1600–1661 (PD).

Music: Terre Johnson (ASCAP), newly composed, and copyright © 2021 Birnamwood with this publication.

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7 *unis. p*

She is not

but on - ly sent be-fore, she is not

10

sent a-way, but on - ly sent be-fore,

sent a-way, but on - ly sent be-fore,

13

*div.* like un - to a star,

like un - to a star, a star,

like un - to a star, a star,

*div.* like un - to a star,

like un - to a star,

*mf*

13

*mf*

15

like un - to a star, *mp*

like un - to a star, which

like un - to a star,

like un - to a star,

15

17 *cresc. poco a poco*

go - ing out of your sight, which, go - ing out of your

*mp cresc. poco a poco*

which, go - ing out of sight, which,

*mp cresc. poco a poco*

17 *mp cresc. poco a poco*

20 *f*

sight, doth not die, doth not

go - ing out of sight, doth not die,

*f*

*f*

20 *f*

23

die, doth not die, doth not

die, doth not die, doth not

26

die and van - ish, but shin - eth, and van - ish, but

die and van - ish, but

*pp* *cresc. poco a poco*

*pp* *cresc. poco a poco*

*p* *pp* *cresc. poco a poco*

*p* *pp* *cresc. poco a poco*

29 *f*

but shin - eth, *f* but

*cresc. poco a poco* *f*

shin - eth, but shin - eth, but

29 *simile*

32 shin - eth, but shin - eth in an - oth - er hem - i -

shin - eth, but shin - eth in an - oth - er hem - i -

shin - eth, but shin - eth in an - oth - er hem - i -

shin - eth, but shin - eth in an - oth - er hem - i -

32 *f*



42 *unis. p*

ye see her not, — ye see her

This block contains the vocal line for measures 42 to 44. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4, then a half note C5. The lyrics "ye see her not, —" are aligned with these notes. The melody continues with a quarter rest, followed by quarter notes G4, A4, and B4, then a half note C5. The lyrics "ye see her" are aligned with these notes. The staff concludes with a double bar line.

This block contains the piano accompaniment for measures 42 to 44. It features a grand staff with treble and bass clefs, a key signature of two sharps, and a common time signature. The right hand plays a continuous eighth-note pattern starting on G4. The left hand plays a simple harmonic accompaniment with quarter notes G2, C3, and F#3.

45

not, — ye see her not, —

This block contains the vocal line for measures 45 to 47. It features a treble clef, a key signature of two sharps, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter rest. The lyrics "not, —" are aligned with these notes. The melody continues with a quarter note G4, followed by a quarter note A4, then a quarter note B4. The lyrics "ye see her not, —" are aligned with these notes. The staff concludes with a double bar line.

*unis. p*

This block contains the piano accompaniment for measures 45 to 47. It features a grand staff with treble and bass clefs, a key signature of two sharps, and a common time signature. The right hand continues the eighth-note pattern from the previous block. The left hand plays a simple harmonic accompaniment with quarter notes G2, C3, and F#3.

45

This block contains the piano accompaniment for measures 48 to 50. It features a grand staff with treble and bass clefs, a key signature of two sharps, and a common time signature. The right hand continues the eighth-note pattern from the previous block. The left hand plays a simple harmonic accompaniment with quarter notes G2, C3, and F#3.



48

ye see her not, yet

48

51

she doth shine, yet she doth

51

54

shine, yet she doth

*div.*

Detailed description: This block contains the vocal staves for measures 54, 55, and 56. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are "shine, yet she doth". The word "div." (diviso) is written above the vocal lines in measures 55 and 56, indicating that the vocalists should sing the notes in separate voices. The notes are: measure 54 (D4), measure 55 (F#4, A4), and measure 56 (D5).

54

*simile*

Detailed description: This block contains the piano accompaniment for measures 54, 55, and 56. The music is in a key with two sharps (D major) and a 4/4 time signature. The tempo/mood marking is "simile". The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a simple bass line. The notes are: measure 54 (D4), measure 55 (F#4, A4), and measure 56 (D5).

57

shine, doth

Detailed description: This block contains the vocal staves for measures 57 and 58. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are "shine, doth". The notes are: measure 57 (D4), measure 58 (F#4, A4).

57

*p*

Detailed description: This block contains the piano accompaniment for measures 57 and 58. The music is in a key with two sharps (D major) and a 4/4 time signature. The tempo/mood marking is "p" (piano). The right hand features a triplet of eighth notes in measures 57 and 58. The left hand plays a simple bass line. The notes are: measure 57 (D4), measure 58 (F#4, A4).

60

shine, doth shine.

60 *simile*

63

63 *rit.*

*rit.*

*rit.*

63 *rit.*