

poco cresc. *cresc.*
 — because the spir - it is truth. it is the spir - it that beareth
poco cresc. *cresc.*
 bear - eth wit - ness, it is the spir - it, it is the spir - it
cresc.
 witness, that bear - eth wit - ness, it is the spir - it that beareth
cresc.
 spir - it that bear - eth wit - ness, the spir - it that beareth

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex texture with triplets in the right hand and chords in the left hand. The tempo and dynamics markings are *poco cresc.* and *cresc.*.

wit - - ness, be - cause the spir - - it is
 that bear - eth wit - - ness, be - cause the spir - it is
 wit - - ness, be - cause the spir - - - it is
 wit - - ness, be - cause the spir - - it is

cresc. molto

The second system of the musical score continues the vocal and piano parts. The vocal parts have a more melodic and sustained quality. The piano accompaniment includes triplets and a *cresc. molto* marking. The overall texture is more homophonic than in the first system.

HH a tempo

rit. *ff* a tempo

truth. God is a spir - it,

truth. God is a spir - it,

rit. *ff* a tempo

truth. God is a spir - it,

ff

truth. God is a spir - it,

rit. HH a tempo

ff

and they that wor-ship Him must wor-ship Him in spir - it and in

and they that wor-ship Him must wor-ship Him in spir - it and in

and they that wor-ship Him must wor-ship Him in spir - it and in

and they that wor-ship Him must wor-ship Him in spir - it and in

truth, _____ in *mf*

truth, _____ in *mf*

truth, _____ in *mf*

truth, _____ in *mf*

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "truth, _____ in" with a dynamic marking of *mf* at the end. The piano accompaniment features a complex, flowing melodic line with many slurs and accents.

truth. _____

truth. _____

truth. _____

truth. _____

mf *cresc.*

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "truth. _____". The piano accompaniment starts with a dynamic marking of *mf* and a *cresc.* (crescendo) marking. It features a rhythmic pattern of chords and moving lines. At the end of the system, there are markings for *rit.* (ritardando) and *dim.* (diminuendo).

Maestoso. ♩ = 120.

First system of piano accompaniment. The treble clef part begins with a forte (*f*) dynamic and includes several slurs. The bass clef part provides harmonic support with chords and moving lines. A piano (*p*) dynamic marking appears in the second measure of the treble part.

Bass Solo.

p cresc.

The hand of the Lord was up -

Bass Solo section. The vocal line (bass clef) starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment (treble and bass clefs) features chords and a melodic line in the bass. The section concludes with a double bar line.

- on me, — And set me down in a valley that was full of

Second system of musical notation. The vocal line continues with dynamics *p*, *pp*, and *mf*. The piano accompaniment features chords and a melodic line in the bass. Dynamic markings *p*, *mf*, and *pp* are present in the piano part.

Meno mosso.

bones,

And He said to me, —

Third system of musical notation. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features chords and a melodic line in the bass. A *dim.* (diminuendo) marking is present in the piano part.

CHORUS.

Soprano. *p*

Alto. *p* Son of man, can these bones live?

Tenor. *p* Son of man, can these bones live?

Bass. *p* Son of man, can these bones live?

Son of man, can these bones live?

JJ

p

Bass Solo.

And I answered, O Lord God Thou know - est.

p *p* *pp* *f* *f*

p *cresc.*

Bass Solo.

Again He said un-to me, —

p

CHORUS.

Soprano. *mf* *cresc.*
 Pro-phet-sy— un-to these bones, and say,

Alto. *mf* *cresc.*
 Pro-phet-sy— un-to these bones, and say,

Tenor. *mf* *cresc.*
 Pro-phet-sy— un-to these bones, and say,

Bass. *mf* *cresc.*
 Pro-phet-sy— un-to these bones, and say,

poco allargando

p *cresc.*

Allegro moderato.

f cresc.
 Hear the word of the Lord.

f cresc.
 Hear the word of the Lord.

f cresc.
 Hear the word of the Lord.

f cresc.
 Hear the word of the Lord.

Allegro moderato.

f *cresc.*

Be-hold, I will cause breath to enter in-to you,
Be-hold, I will cause breath to enter in-to you,
Be-hold, I will cause breath to enter in-to you,
Be-hold, I will cause breath to enter in-to you,

LL

— and ye shall live.
— and ye shall live.
— and ye shall live.
— and ye shall live.

LL

mf
And I will lay

mf
And I will lay

mf
And I will lay

mf
And I will lay

sf
mf

cresc.
sin - ews up - on you, and will bring up flesh up-on you, and put

cresc.
sin - ews up - on you, and will bring up flesh up-on you, and put

cresc.
sin - ews up - on you, and will bring up flesh up-on you, and put

cresc.
sin - ews up - on you, and will bring up flesh up-on you, and put

cresc.
rit.

breath in you, and ye shall live. _____

breath in you, and ye shall live. _____

breath in you, and ye shall live. _____

breath in you, and ye shall live. _____

Four vocal staves, each with a treble clef and a common time signature. The lyrics 'breath in you, and ye shall live.' are written below each staff. The music features a melodic line with a fermata over the final note of 'live.' and a dynamic marking of *f* (forte).

MM

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present. The tempo marking *MM* (Moderato) is indicated above the staff.

Bass Solo.

So I pro-phet-ied _____ as I was com-

Bass solo and piano accompaniment for the second system. The bass solo is on a single staff with a bass clef and a common time signature, with lyrics 'So I pro-phet-ied _____ as I was com-'. The piano accompaniment is on two staves (treble and bass clefs). A dynamic marking of *mf* (mezzo-forte) is present above the bass solo staff.

-mand-ed: and as I pro-phet-ied, there was a noise, and be-hold _____

Bass solo and piano accompaniment for the third system. The bass solo is on a single staff with a bass clef and a common time signature, with lyrics '-mand-ed: and as I pro-phet-ied, there was a noise, and be-hold _____'. The piano accompaniment is on two staves (treble and bass clefs). A dynamic marking of *p* (piano) is present below the piano accompaniment staves, and a *dim.* (diminuendo) marking is present above the piano accompaniment staves.

dim. a shak - ing, *mf* and the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *dim.* (diminuendo) marking and ends with an *mf* (mezzo-forte) marking. The lyrics are "a shak - ing, and the". The piano accompaniment includes a treble clef with a *dim.* marking and a bass clef with a *pp* (pianissimo) marking. The piano part contains several triplet markings (indicated by a '3' over the notes) and chordal textures.

bones came to-gether, bone to his bone, and the

The second system continues the vocal line and piano accompaniment. The lyrics are "bones came to-gether, bone to his bone, and the". The piano accompaniment features a treble clef with a *cresc.* (crescendo) marking and a bass clef with a *pp* marking. The piano part consists of a steady accompaniment with a *cresc.* marking.

cresc. sin-ews and the flesh — came up-on them, *cresc.* and the skin

The third system continues the vocal line and piano accompaniment. The lyrics are "sin-ews and the flesh — came up-on them, and the skin". The vocal line has *cresc.* markings above it. The piano accompaniment has a *cresc.* marking below it. The piano part features a treble clef and a bass clef with a *pp* marking.

cover-ed them,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "cover-ed them,". The vocal line has a *cresc.* marking above it. The piano accompaniment has a *ff* (fortissimo) marking below it. The piano part features a treble clef and a bass clef with a *pp* marking. The piano part includes a triplet marking (indicated by a '3' over the notes) and a *ff* marking.

Maestoso.

p but there was no breath — in them.

pp

Maestoso.

p Then said he un - to me,
 Più mosso, animando.

p

cresc.

CHORUS.

ff Pro-phe-sy un-to the wind, pro-phe-sy, son of

f Pro-phe-sy un-to the wind, pro-phe-sy, son of

f Pro-phe-sy un-to the wind, pro-phe-sy, son of

f Pro-phe-sy un-to the wind, pro-phe-sy, son of

ff

Allegro.

man, and say to the wind, _____

man, and say to the wind, _____

man, and say to the wind, _____

man, and say to the wind, _____

Detailed description: This block contains four vocal staves, each with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time and features a triplet of eighth notes in the first measure of each staff. The lyrics 'man, and say to the wind,' are written below each staff, followed by a long horizontal line for a vocal flourish.

Allegro.

Detailed description: This block shows the piano accompaniment for the first section. It consists of two staves (treble and bass clefs) with a grand staff. The music is in 3/4 time and features a triplet of eighth notes in the first measure. The tempo is marked 'Allegro'. Dynamics include a forte (f) marking in the second measure. The piece concludes with a repeat sign and a final cadence.

Meno mosso.

Thus saith the Lord God; _____

Thus saith the Lord God; _____

Thus saith the Lord God; _____

Thus saith the Lord God; _____

Detailed description: This block contains four vocal staves, each with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time and features a triplet of eighth notes in the first measure of each staff. The lyrics 'Thus saith the Lord God;' are written below each staff, followed by a long horizontal line for a vocal flourish. The tempo is marked 'Meno mosso'. Dynamics include a forte (f) marking in the first measure of each staff.

Meno mosso.

allargando

Detailed description: This block shows the piano accompaniment for the second section. It consists of two staves (treble and bass clefs) with a grand staff. The music is in 3/4 time and features a triplet of eighth notes in the first measure. The tempo is marked 'Meno mosso' and 'allargando'. Dynamics include a forte (f) marking in the second measure and a sforzando (sf) marking in the final measure. The piece concludes with a repeat sign and a final cadence.

ff Come from the four winds, O breath, Come, and breathe up-on these *dim.*

ff Come from the four winds, O breath, Come, and breathe up-on these *dim.*

ff Come from the four winds, O breath, Come, and breathe up-on these *dim.*

ff Come from the four winds, O breath, Come, and breathe up-on these *dim.*

mf cresc. slain, that they may live! *ff* **Allegro.**

mf cresc. slain, that they may live! *ff*

mf cresc. slain, that they may live! *ff*

mf cresc. slain, that they may live! *ff*

p *mf cresc.* *ff* **Allegro.**

Bass Solo.

con fuoco.

PP

f

So I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "So I". The piano accompaniment consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a more complex rhythmic pattern with triplets. Dynamic markings include *sf* and *mf*. The key signature has two sharps (F# and C#), and the time signature is common time (C).

pro-phe-sied as I was com-mand-ed,

The second system continues the vocal line with the lyrics "pro-phe-sied as I was com-mand-ed,". The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. Dynamic markings include *sf* and *mf*. The key signature and time signature remain the same as in the first system.

and the breath came in - to them, and they stood on their

The third system continues the vocal line with the lyrics "and the breath came in - to them, and they stood on their". The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. Dynamic markings include *f*, *mf*, and *cresc. allargando*. The key signature and time signature remain the same.

feet, an ex - ceed - -

The fourth system continues the vocal line with the lyrics "feet, an ex - ceed - -". The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. Dynamic markings include *cresc.*, *ff*, and *spiritoso*. The key signature and time signature remain the same.

a tempo

ing great ar - my.

The fifth system concludes the vocal line with the lyrics "ing great ar - my.". The piano accompaniment features a more active right hand with sixteenth notes and a steady left hand. Dynamic markings include *rit.*, *a tempo*, and *f*. The key signature and time signature remain the same.

mf Maestoso.

Then said he — un-to me, —

RR

CHORUS.

p Son of man, — these are the bones of the whole house of Is-ra-el;

p Son of man, — these are the bones of the whole house of Is-ra-el;

p Son of man, — these are the bones of the whole house of Is-ra-el;

p Son of man, — these are the bones of the whole house of Is-ra-el;

RR

p *dim.*

p *cresc.* Be-hold — say they, Our bones are dry, our hope is lost —

p *cresc.* Be-hold — say they, Our bones are dry, our hope is lost —

p *cresc.* Be-hold — say they, Our bones are dry, our hope is lost —

p *cresc.* Be-hold — say they, Our bones are dry, our hope is

p *mf*

p dim.
— we are cut off.

pp
— we are cut off. *pp* Therefore pro-phe-sy—

p
— we are cut off.

lost *pp* we are cut off. *pp* Therefore pro-phe-sy—

pp dim.

Lento.

— and say — to them, —

— and say — to them, —

Lento.

p *dolce R.H.* *dim.*

Poco più mosso.

mf Be - hold _____ O my people, I will o - -

mf Be - hold _____ O my people, I will o - -

mf Be - hold _____ O my people, I will o - -

mf Be - hold _____ O my people, I will o - -

Poco più mosso.

mf *poco cresc.*

- - pen your graves, _____ And will bring you _____ to the land _____

- - pen your graves, _____ And will bring you _____ to the land _____

- - pen your graves, _____ And will bring you _____ to the land _____

- - pen your graves, _____ And will bring you _____ to the land _____

f

SS

— which I promised to your fa - thers; I will put my spir - it

— which I promised to your fa - thers; I will put my spir - it

— which I promised to your fa - thers; I will put my spir - it

— which I promised to your fa - thers; I will put my spir - it

cresc. molto
in you, and ye shall live, ———

cresc. molto
in you, and ye shall live, ———

cresc. molto
in you, and ye shall live, ———

cresc. molto
in you, and ye shall live, ———

cresc. molto *mf* *cresc.*

For I the Lord have spoken it, I the Lord have
For I the Lord have spoken it, I the Lord have
For I the Lord have spoken it, I the Lord have
For I the Lord have spoken it, I the Lord have

ff *mf*>

f *sf* *sf* *sf* *sf* *sf*

spo - - kenit.
spo - - kenit.
spo - - kenit.
spo - - kenit.

mf *cresc.*

dim. *mf* *dim.* *p*

Moderato, energico.

First system of piano introduction. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 4/4. Dynamics: *f*. Performance markings: *cresc.* and accents.

Second system of piano introduction. Dynamics: *ff*, *dim.*, *p*. Performance marking: *rit*.

Soprano Solo. *mf* *p a tempo*

The people that walk-ed in dark-ness
a tempo

Third system. Soprano line with lyrics. Piano accompaniment. Dynamics: *mf*, *p*, *mf*, *cresc.*. Performance markings: *dim.*, *R.H.*, *L.H.*, *3*.

TT *allargando* *a tempo* *mf*

have seen a great light: And they that dwell in the

Fourth system. Soprano line with lyrics. Piano accompaniment. Dynamics: *f*, *mf*, *p*. Performance markings: *TT*, *allargando*, *a tempo*.

dim. *cresc.* *allargando*

shadow of death, up-on them hath the light shined. *a tempo*

Fifth system. Soprano line with lyrics. Piano accompaniment. Dynamics: *dim.*, *cresc.*, *f*. Performance markings: *allargando*, *a tempo*, *3*.

Piano introduction in D major, 4/4 time. The piece begins with a treble staff and a bass staff. The treble staff features a melodic line with triplets and slurs. The bass staff provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

meno mosso
p

They shall not hun-ger nor thirst a - ny more _____ nor shall the heat of the

Vocal line in D major, 4/4 time. The melody is simple and clear. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano).

mf cresc.

sun smite them: For he that hath mer - cy on them shall

Vocal line and piano accompaniment. The piano part features a *cresc.* (crescendo) marking. Dynamics include *mf* (mezzo-forte) and *cresc.*

cresc.

lead them, He that hath mer - cy on them shall lead _____ them, He shall

Vocal line and piano accompaniment. The piano part features a *cresc.* (crescendo) marking. Dynamics include *cresc.*

dolce

lead them, — shall lead — them, By the wa - ters of comfort shall he

WW

guide them, shall he guide — — — — — them.

p

WW

mf cresc.

Sing — — — — —

poco cresc. *animando* *cresc.*

f

O heavens, sing — — — — — O heavens — — — — —

f cresc.

And be joy - ful O earth ——— Break forth into singing,

cresc. animando
break forth in - to sing - ing break forth — break forth —

— break forth into singing O moun - tains.

Lento.

mf
The Lord hath

cresc. *dim.* *dim.*

com - fort-ed his peo - ple, And hath com -

p *dim.*

dim. *rit. ad lib.*
- pas - sion, com-pas - sion - upon his af - flict - ed.

p *rit.* *a tempo* *R.H.*

pp *p*

p *cresc.*

Soprano. *p*

Alto. See now, ye that love the *p*

Tenor. See now,

Bass.

CHORUS.

dim. *p*

light, Ye shall not in dark - ness stray.

ye that love the light, Ye shall not in dark -

p cresc.

See now, ye that love the light,

p

See now, ye that love the light, Ye shall not in

XX

See now, ye that look for the
- ness stray. See now,
Ye shall not in dark - ness stray.
dark - ness stray.

XX
p

poco cresc.
right, Ye shall not faint, ye
poco cresc.
ye that look for the right, Ye shall not faint,
poco cresc.
See now, ye that look for the right,
p See now, ye that look for the right, mf Ye shall not

poco cresc.

p

shall not faint by the way.

ye shall not faint by the way.

Ye shall not faint by the way.

faint by the way.

cresc.

p

Più mosso.

p

Truth will not die, In

p

Truth will not die, In

p

Truth will not die, In

p

Truth will not die, In

Più mosso.

dim.

p

cresc. **XXX**
ev - 'ry soul of man it lives
cresc. **f**
ev - 'ry soul of man it lives
cresc. **f**
ev - 'ry soul of man it lives
cresc. **f**
ev - 'ry soul of man it lives

mf **f**
The spir - it can - not lie!
mf **f**
The spir - it can - not lie!
mf **f**
The spir - it can - not lie!
mf **f**
The spir - it can - not lie!

YY *mf*

To each — and all the choice it

To each — and all the choice it

To each — and all the choice it

To each — and all the choice it

YY *cresc.*

gives, ————— To *f*

gives, ————— To *f*

gives, ————— To *f*

gives, ————— To *f*

sf *cresc.*

rate the tempting world a - right And to es - teem it

rate the tempting world a - right And to es - teem it

rate the tempting world a - right And to es - teem it

rate the tempting world a - right And to es - teem it

sf *f* *p*

light. To

light. To

light. To

light. To

p *sf* *p*

ward the ran-somed soul from stain, And make it

ward the ran-somed soul from stain, And make it

ward the ran-somed soul from stain, And

ward the ran-somed soul from stain, And

poco cresc.

wor - - - thy to at - tain

wor - - - thy to at - tain

make it wor - - - thy to at-tain

make it wor - thy, wor - thy to at-tain

cresc.

f
To flaw-less har - - mo - ny, di - vine - - ly

f
To flaw - - less har - mo - ny, di - vine - ly

f
To flaw - - less har - mo - ny, di - vine - ly

f
To flaw - - less har - - mo - ny, di - vine - ly

poco - a - poco

Maestoso energico.

pure With that which

pure With that which

pure With that which

pure With that which

poco rit.

Maestoso energico.

f

was, and is, and shall for e-vermore en - dure,

was, and is, and shall for e - -vermore en - dure,

was, and is, and shall for e-vermore en - dure,

was, and is, and shall for e-vermore en - dure,

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. A triplet of eighth notes is marked in the right hand.

and shall for e-vermore en - dure.

and shall for e-vermore en - dure.

and shall for e-vermore en - dure.

and shall for e-vermore en - dure.

and shall for e-vermore en - dure.

The piano accompaniment continues with similar rhythmic patterns. Dynamics include *frit.*, *f*, and *ff*.

cresc.

rit.

The piano accompaniment features a *cresc.* (crescendo) in the right hand and a *rit.* (ritardando) in the left hand. Dynamics include *f*.

rit.

L.H.

The piano accompaniment concludes with a *rit.* (ritardando) in the right hand. The left hand part is marked "L.H." and ends with a final chord.