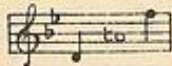


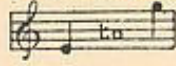
N^o 1 IN A^b



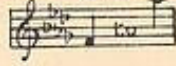
N^o 2 IN B^b



N^o 3 IN C



N^o 4 IN D^b



SUNG BY

M^r. EDWARD LLOYD.

THE HOLY CITY

SONG

THE WORDS BY

F. E. WEATHERLY

THE MUSIC COMPOSED, AND DEDICATED TO

M^{rs}. Philip H. Waterlow.

by

STEPHEN ADAMS.

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THE HOLY CITY.

LAST night I lay a sleeping,
There came a dream so fair,
I stood in old Jerusalem
Beside the temple there.
I heard the children singing,
And ever as they sang,
Methought the voice of Angels
From Heaven in answer rang :-
"Jerusalem! Jerusalem!
Lift up your gates and sing,
Hosanna in the highest,
Hosanna to your King!"

And then methought my dream was chang'd,
The streets no longer rang,
Hush'd were the glad Hosannas
The little children sang;
The sun grew dark with mystery,
The morn was cold and chill,
As the shadow of a cross arose
Upon a lonely hill.
"Jerusalem! Jerusalem!
Hark! how the Angels sing,
Hosanna in the highest.
Hosanna to your King."

And once again the scene was chang'd,
New earth there seem'd to be,
I saw the Holy City
Beside the tideless sea;
The light of God was on its streets,
The gates were open wide,
And all who would might enter,
And no one was denied.
No need of moon or stars by night,
Or sun to shine by day,
It was the new Jerusalem
That would not pass away.
"Jerusalem! Jerusalem!
Sing, for the night is o'er,
Hosanna in the highest,
Hosanna evermore!"

FREDERIC. E. WEATHERLY.

THE HOLY CITY.

0138

1

(15)

OK

Words by
F. E. WEATHERLY.

Music by
STEPHEN ADAMS.

Andante Moderato.

VOICE.

PIANO:

The first system of music features a vocal line on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano accompaniment is written for a grand piano on two staves (treble and bass clefs). The tempo is marked 'Andante Moderato'. The piano part begins with a piano dynamic marking 'p'.

The second system continues the musical notation. The vocal line includes the lyrics: "Last night I lay a sleep_ing, There came a dream so fair, I". The piano accompaniment continues with the same dynamics and tempo.

The third system continues the musical notation. The vocal line includes the lyrics: "stood in old Je - ru - sa - lem Be - side the tem - ple there. I". The piano accompaniment concludes the piece.

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(H. 689)

heard the chil - dren sing - ing, And e - ver as they sang, Me -

- thought the voice of An - gels From Heav'n in an - swer rang; Me -

mf cre - - - - - seen - - - - - du

cantabile

- thought the voice of An - - - gels From

rall:

Heavh in an - swer rang, - Je - - -

dim:

a tempo

- ru - sa - lem! Je - ru - sa - lem! Lift up your gates and

sing, Ho - san - na in the high - est! Ho -

a tempo

- san - na to your King!

And

then me thought my dream was chang'd, The streets no long - er rang,

Husb'd were the glad Ho-san-nas The lit-tle chil-dren sang. The

sun grew dark with mys-te-ry, The morn was cold and chill, As the

p

sha-dow of a cross a-rose Up-on a lone-ly hill, As the

mf cre - - - - - seen - - - - - do

cantabile *rall:*

sha - dow of a cross a - rose Up - on a lone - ly



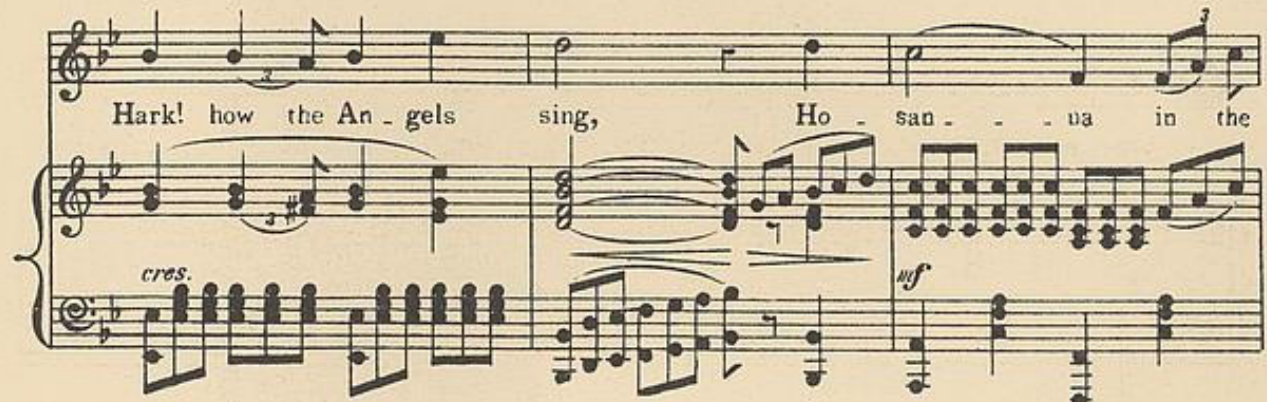
a tempo

hill. Je - ru - sa - lem! Je - ru - sa - lem!



Hark! how the An - gels sing, Ho - san - - - ua in the

cres. *mf*



high - - - est, Ho - san - na..... to your King.

cres. *colla voce*



a tempo

The piano introduction consists of two staves. The right hand features a melodic line with a trill on the first measure, followed by eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *dim.*

affret. poco a poco

And once again the scene was chang'd, New earth there seem'd to be, I

The first line of the vocal melody is set against a piano accompaniment. The piano part includes a *pp* dynamic marking and features a long, sustained chord in the right hand.

saw the Ho - ly Ci - ty Be - side the tide - less sea; The

The second line of the vocal melody continues the narrative. The piano accompaniment provides harmonic support with various chordal textures.

light of God was on its streets, The gates were o - pen wide, And

cre - *scen -* *do*

The final line of the vocal melody concludes the phrase. The piano accompaniment features a *do* marking and a long, sustained chord.

The Holy City.

(H. 689)

cantabile

all who would might en - - - ter, And

rall:

no one was de - - - nied. No

dim: *p*

a tempo

need of moon or stars by night, Or

sun to shine by day, It

cre - - - scen - - - do

affret.

was the new Je - - ru - - sa - lem That

p

allargando *grandioso*

would not pass a - - way, It was the new Je -

cre - - scen - - do *f*

rall:

- ru - sa - lem That would not pass a - way. "Je -

a tempo

- ru - - sa - lem! Je - - ru - - sa - lem!

p

Sing for the night is o'er! Ho - san - na in the

cres *mf*

high - est, Ho - san - na for e - ver - more! Ho -

- san - na in the high - est, ... Ho - san - na for e - ver -

ad lib. *colla voce*

- more!

ff

The Holy City.

(H. 689)

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AWAKE MY HEART	A. C. KEETON	C	D to G
BARGAIN, THE	A. SOMERVELL	C & E	A to E
BLESS THE CHILDREN	E. NICHOL	D & F	D to D
BRITAIN CALLING	H. A. SMITH	D	A to D
BUSH FIRE 3/-	MASON & SAUNDERS	D	B to F
CALLAO	GUY GRAHAM	F	C to F
CASTLES IN THE AIR	PAUL LINCKE	Eb	D to G
CHURCH BELLS OF ENGLAND, THE	K. RUSSELL	C & Eb	A to Eb
CONVOY MUST GO THROUGH, THE	LESLIE ELLIOTT	Bb	C to E
DANNY DARLING	ALAN MURRAY	F & G	C to F
FISHIN' IN THE NORTH SEA	T. C. S. BENNETT	F	C to E
FOR ENGLAND	ALAN MURRAY	Db, Eb, F	C to D
FREEDOM	ROGER QUILTER	Eb	Eb to Eb
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I HEARD A BLACKBIRD IN A TREE	ALBERT ARLEN	G	D to A
IN A GREEN LONDON SQUARE	V. LAMBELET	G	D to E
IN A LITTLE LANE	F. CURZON	C	C to E
IN THE WOODS IN JUNE	ARMSTRONG GIBBS	C	E to A
INVITATION TO THE WALTZ	WEBER, arr. LIND	Bb	Db to B
I SHALL BE NEAR	F. WILCOCK	G	Eb to G
JOY OF LIFE, THE	K. RUSSELL	E	E to G
KEEP THOU MY HEART	MAY BRAHE	C & D	C to F
KING'S CALL, THE 2/-	A. T. CONYERS	Bb	Bb to Eb
LIFE BRINGS A SONG	LESLIE ELLIOTT	C & Eb	C to F
LITANY, A	V. LAMBELET	C & Eb	C to E
LITTLE APPLE TREE, THE	ALMA GOATLEY	F & A	C to F
LITTLE ELEGY	ARTHUR BLISS	E	D to G
LOVE IS MY SONG	ALAN MURRAY	Bb	E to G
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OH, PRAY FOR PEACE	MAY BRAHE	Eb	Eb to A
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ONE LOVE FOR EVER	K. LESLIE-SMITH	G & A	D to E
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