

No 1. in A \flat



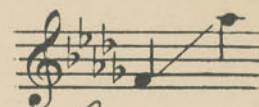
No 2. in B \flat



No 3. in C



No 4. in D \flat



THE HOLY CITY

SONG

2

WITH ORGAN ACCOMPANIMENT

The Words by

F. E. WEATHERLY

The Music by

STEPHEN ADAMS.

CHORUS PARTS.
ORGAN SOLO
PIANO SOLO
SONG WITH GERMAN TEXT IN B \flat



SMALL ORCHESTRA
FULL ORCHESTRA
FULL MILITARY BAND
BRASS BAND

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THIS SONG IS NOW PUBLISHED WITH GERMAN TEXT IN KEY B FLAT.

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MUS-ETV

THE HOLY CITY.

Words by F. E. WEATHERLY.

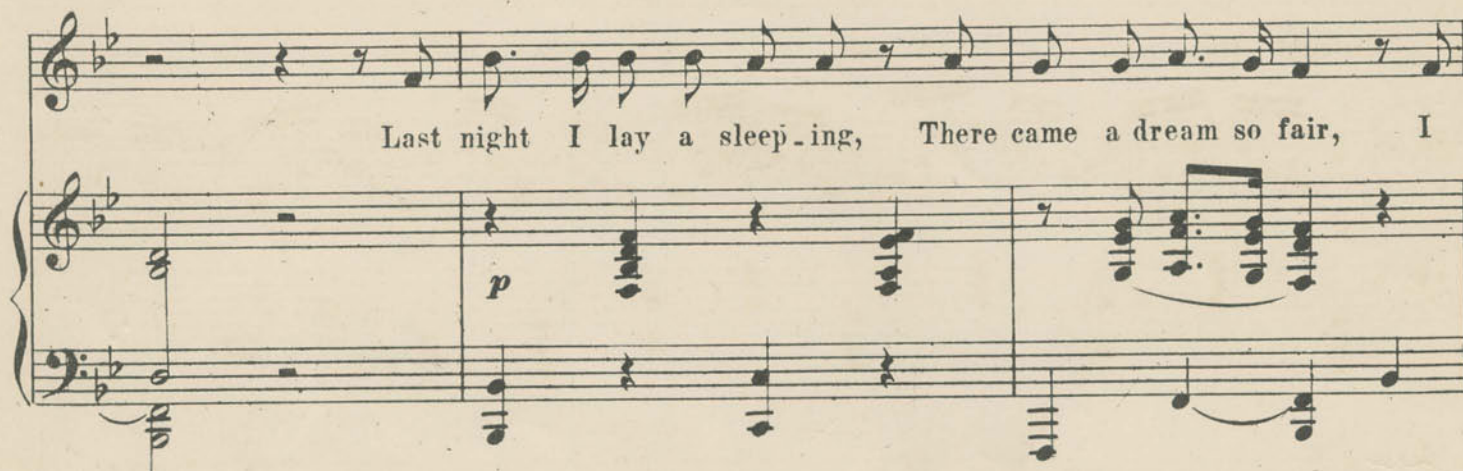
Music by STEPHEN ADAMS.

Andante moderato.



p

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a 3/4 time signature with a key signature of one flat (B-flat major). The music features a series of chords and melodic lines, with a dynamic marking of *p* (piano).



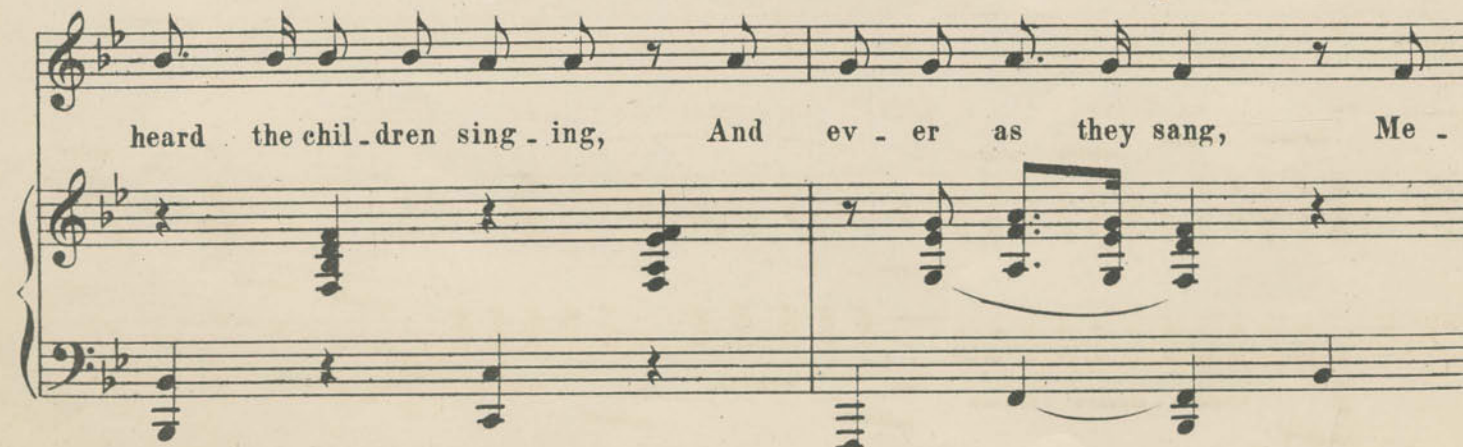
Last night I lay a sleep-ing, There came a dream so fair, I

Musical notation for the first phrase, including a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment starts with a dynamic marking of *p*.



stood in old Je - ru - sa - lem Be - side the tem - ple there. I

Musical notation for the second phrase, including a vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and melodic lines.



heard the chil - dren sing - ing, And ev - er as they sang, Me -

Musical notation for the third phrase, including a vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with chords and melodic lines.

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

mf cre - - - - - scen - - - - - do

cantabile thought the voice of An - gels From Heav'n in an - swer *rall.*

f *dim.*

a tempo. rang. Je - ru - sa - lem! Je -

p 3

ru - sa - lem! Lift up your gates and sing, Ho -

cresc.

san - na in the high - est! Ho - san - na to your

mf *f* *colla voce*

Detailed description: This system contains the first two measures of the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes in the first measure and another triplet in the second measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include mezzo-forte (mf) and forte (f), with the instruction 'colla voce' (with the voice) appearing in the second measure.

a tempo.

King!

ff

Detailed description: This system contains the third and fourth measures. The vocal line has a rest in the third measure followed by a melodic phrase in the fourth measure. The piano accompaniment features a more active texture with chords and moving lines in both hands. The dynamic marking *ff* (fortissimo) is present in the fourth measure.

And then me thought my dream was chang'd, The

dim.

Detailed description: This system contains the fifth and sixth measures. The vocal line has a rest in the fifth measure followed by a melodic phrase in the sixth measure. The piano accompaniment is characterized by a triplet of eighth notes in the fifth measure and a gradual decrease in volume indicated by the *dim.* (diminuendo) marking.

streets no long - er rang, Hush'd were the glad Ho - san - nas The

Detailed description: This system contains the seventh and eighth measures. The vocal line has a rest in the seventh measure followed by a melodic phrase in the eighth measure. The piano accompaniment continues with chords and moving lines, providing a harmonic support for the vocal line.

lit - tle chil - dren sang. The sun grew dark with mys - te - ry, The

p

morn was cold and chill. As the sha - dow of a cross a - rose up -

mf cre - - - scen - -

cantabile

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

f

- do

rall. *a tempo.*

on a lone - ly hill. Je - ru - sa - lem! Je -

dim. *p*

ru - sa - lem! Hark! how the An - gels sing, Ho -

cresc.

san - na in the high - est, Ho - san - na to your

mf *f* *colla voce*

King.

ff

And once a - gain the scene was chang'd, New

dim. *pp*

earth there seem'd to be, I saw the Ho - ly Ci - ty Be -

side the tide - less sea; The light of God was on its streets, The
ere - - - - - scen -

gates were o - pen wide, And all who would might en - ter, And
do f

rall. no one was de - nied. *a tempo.* No need of moon or
dim. *p*

stars by night, Or sun to shine by day, It

cre - scen - do

affret. was the new Je - ru - sa - lem That would not pass a -

allargando

cre - scen - do

grandioso

way, It was the new Je - ru - sa - lem That

do *f*

rall. would not pass a - way. *a tempo.* Je - ru - sa - lem! Je -

p

ru - sa - lem! Sing for the night is o'er! Ho -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "ru - sa - lem! Sing for the night is o'er! Ho -". The piano accompaniment consists of two staves, treble and bass, with a dense texture of chords and moving lines. A triplet of eighth notes is marked with a '3' and a sharp sign in the vocal line.

san - na in the high - est, Ho - san - na for ev - er -

The second system continues the vocal line with the lyrics "san - na in the high - est, Ho - san - na for ev - er -". The piano accompaniment includes dynamic markings of *mf* and *f*. Triplet markings are present in the vocal line.

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

The third system begins with the lyrics "more! Ho - san - na in the high - est, Ho -". The piano accompaniment features a dynamic marking of *f* and the instruction *colla voce*. The vocal line includes a fermata over the final note of the phrase.

san - na for ev - er - more!

The fourth system concludes the piece with the lyrics "san - na for ev - er - more!". The piano accompaniment includes a dynamic marking of *ff* and a triplet marking. The system ends with a double bar line and repeat signs in the piano part.

OTHER RECENT SUCCESSFUL SACRED SONGS BY EMINENT COMPOSERS

No. 1 in Bb
No. 2 in C

HOW LOVELY ARE THY DWELLINGS

Words from PSALM LXXXIV
Andante tranquillo

SACRED SONG

Music by S. LIDDLE

No. 3 in Db
No. 4 in Eb

mf

How love-ly are Thy dwell-ings, O Lord of Hosts! My soul long-eth, yea faint-eth, for the courts of the Lord: My

mf

heart and my flesh cry out. for the liv-ing God, Yea, the sparrow hath found her a house, and the swal-low a nest,

p

p tranquillo

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No. 1 in C

FATHER IN HEAVEN

Words and Music by ELZA DOUN

(A PRAYER)

Not too slow.

cresc.

Grant that our ev-ry day from sin be free, That we may give our lives, O Lord, to Thee, So we at

cresc.

last may reach our home a-bove And dwell for-ev-er in the ra-diance of Thy love.

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No. 1 in A min. No. 2 in C min.

OUT OF THE DEEP

Words taken from PSALM CXXX (verses 1 2 5 7)

To Leon Rothier

Music by VERNON EVILLE

Maestoso

Tempo!

p

O Is-ra-el trust in the Lord, for with Him is plen-teous re-demp-tion. Out of the

mf *mp* *p*

f allargando *ff*

deep have I called un-to Thee, O Lord: Lord, hear my voice, Lord, hear my voice.

f *ff*

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OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

No. 1 in D \flat **AN OLD FRENCH CAROL** No. 2 in F

The English version by FAITH LIDDLE (Quelle est cette odeur agréable?) Arranged by SAMUEL LIDDLE

Tranquillo

A Beth-lé - em dans u - ne crê - che Il vient de vous naître un Sau - veur. Al - lons que rien ne
 In Beth-le - hem a cra - dle rocks A babe our Sav - iour and our King. Come let us kneel in

vous em - pê - che D'a - do - rer vo - tre Ré - demp - teur A Beth-lé - em dans u - ne crê - che Il vient de
 a - do - ra - tion, While angel - hosts His prais - es sing. In Beth - le - hem a cra - dle rocks A babe our

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No. 1 in G \flat **AUTUMN LEAVES** No. 2 in B \flat

Words by CHARLES DICKENS Music by CHARLES WAKEFIELD CADMAN

mf Moderato con espressione

Of love once true, and friends once kind, And hap - - py moments fled: Dis - pers'd by ev - ry

breath of wind, For - got - ten, chang'd, or dead. Autumn leaves, Au - tumn leaves, lie strewn a - round me

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No. 1 in G **THE FAITHFUL HEART** No. 2 in A

Words by G. LAURENCE GROOM Music by RAYMOND QUIRKE

Andante con moto. ♩ = 80
Vigoroso

And now I go at close of day the well-known way, the lone - ly way, Through dream - ing mist - y mea - dows when the

moon is ri - ding high, With the ech - o of her danc - ing feet, her lit - tle feet, her dar - ling feet, With - in my heart for e - ver, un -

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OTHER RECENT SUCCESSFUL SACRED SONGS BY EMINENT COMPOSERS

No. 1 in F
Words from
Psalms V & XVII.

GIVE EAR TO MY WORDS

No. 2 in A^b
Music by
SUMNER SALTER

*Lento moderato
mp ben sostenuto*

Espress.

Give ear to my words, O Lord, con-sid-er my med - i - ta - tion; Hear me, Lead me, Save me, O

God, for Thy mer - cy's sake. Let Thy mer-cy be up-on us, As our trust

p *cresc.* *dim.* *cresc.* *f*

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Also published in Anthem Form for Mixed Voices

LORD THOU HAST BEEN OUR DWELLING PLACE

The Words from PSALM XC

Music by LOUIS BAKER PHILLIPS

No. 1 in C minor

Maestoso

cresc.

So teach us to num - ber our days, that we may ap - ply our hearts to wis - dom.

No. 2 in D minor

cresc.

f

Lord, Thou hast been our dwell - ing place, Lord, Thou hast been our dwell - ing place, From ev - er - last - ing to ev - er - last - ing Thou art

molto cresc. e allargando *ff*

molto cresc. e allargando

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No. 1 in C

No. 2 in D^b

Words by HENRY FRANCIS LYTE.

Allegro maestoso e forte

ABIDE WITH ME

Dedicated to and Sung by M^{me} Clara Butt

No. 3 in E^b

No. 4 in E

Music by S. LIDDLE.

I fear no foe, with Thee at hand to bless; Ills have no

weight, and tears no bit - terness; Where is death's sting? Where,

ff allarg.

ff allarg.

marcato

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