

JERUSALEM - THE HOLY CITY

Andante Moderato

Music & Text: S. Adams & E. Weatherly 1892
Harmony: Lawrence Ssemanda October 1998

Piano introduction in B-flat major, 3/4 time. The right hand features a melodic line with triplets and a final chord. The left hand provides a rhythmic accompaniment with triplets and chords. Dynamics include *f* and *ff*.

Vocal entry in B-flat major, 3/4 time. The vocal line begins with a triplet of eighth notes followed by a quarter note. The piano accompaniment continues with triplets and chords. The word "Je -" is written under the vocal line.

Piano accompaniment in B-flat major, 3/4 time. The right hand features a melodic line with triplets and a final chord. The left hand provides a rhythmic accompaniment with triplets and chords. Dynamics include *dim.*

Vocal line in B-flat major, 3/4 time. The tempo is marked *Andante maestoso* and the dynamics are *mp*. The vocal line begins with a triplet of eighth notes followed by a quarter note. The lyrics "ru - sa - lem, Je - ru - sa - lem" are written under the vocal line.

Piano accompaniment in B-flat major, 3/4 time. The right hand features a melodic line with triplets and a final chord. The left hand provides a rhythmic accompaniment with triplets and chords.

8 *cresc.*

lift up your gates and sing sing Ho -

10 *f* *ff*

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

mf *f* *colla voce*

13

King!

ff

16

1. Last night I lay a - sleep - ing there
 2. And then me thought my dream was chang'd, the

dim.

19

came a dream so fair, I stood in old Je - ru - sa - lem. Be - side the tem - ple there I
 streets no long - er rang Hush'd were the glad ho-san-nas. The lit - tle ch'-dren sang. The

Choir (humming) Haa! Haa! Haa!

22

heard the ch'd - ren sing - ing and e - ver as they sang me
 sun grew dark with mys - tery, the morn was cold and chill, as the

Aah!

Aah!

24

thought the voice of an - gels from heav'n in an - swer rang me thought the boice of
 sha - dow of a cross a - rose up - on a lone - ly hill as the sha - dow of a

cresc. *f*

poc - a - poc cresc.

27

an - a - gels from heav'n in an - swer
 cross a - rose up - on a lone - ly

Aah!

29

a tempo

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

32

Hark! How the an - gels sing. sing. Ho -

34

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

37

King!

ff

40

And once a-gain the scene was chang'd, New earth there seemed to be, I

44

saw the ho-ly ci - ty be - sides the tide-less sea; the light of God was on its streets, the

47

gates were o-pen wide, and all who would might e - nter and

50

no one was de - nied. No need of moon or

53

stars by night, or sun to shine by day. It

56

was a new Je - ru - sa - lem that would not pass a -

59

way. It was a new Je - ru - sa - lem that would not pass a

63

a tempo

way. Je - ru - sa - lem! Je -

65 ru - sa - lem! Sing for the night is

67 o'er! Sing Ho - san - na in the

69 high - est, ho - san - na for e - ver

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes lyrics and musical notations such as triplets and fermatas. The lyrics are: 'ru - sa - lem! Sing for the night is o'er! Sing Ho - san - na in the high - est, ho - san - na for e - ver'. The piano accompaniment features a steady rhythmic pattern with many triplets.

71

more. Ho - san - na in the high - est. Ho -
high - est

74

san - na for e - ver more.

The image shows a musical score for a vocal piece. It consists of two systems of music. The first system starts at measure 71 and ends at measure 73. The second system starts at measure 74 and ends at measure 77. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The lyrics are: "more. Ho - san - na in the high - est. Ho - high - est" for the first system, and "san - na for e - ver more." for the second system. The piano accompaniment features complex rhythmic patterns, including many triplets. Dynamics include a forte (f) marking. There are also articulation marks like slurs and accents.