



THE HOLY CITY

Words by F. E. WEATHERLY

Music by STEPHEN ADAMS

2.00

BOOSEY & HAWKES

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.

Words by F. E. WEATHERLY.

Music by STEPHEN ADAMS.

Andante moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A piano dynamic marking 'p' is present at the beginning.

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

The first line of the vocal melody is written on a single staff. Below it, the piano accompaniment continues with two staves. A piano dynamic marking 'p' is visible in the piano part.

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

The second line of the vocal melody is written on a single staff. Below it, the piano accompaniment continues with two staves.

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

The third line of the vocal melody is written on a single staff. Below it, the piano accompaniment continues with two staves.

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

rit.

f

din.

u 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 *colla voce*

a tempo.

King!

V

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

dim.

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

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 -

no cre - scen -

cantabile

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

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*

a tempo.

King.

D

affret poco a poco

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 -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'earth' followed by a quarter note 'there', a quarter note 'seem'd', a quarter note 'to', a quarter note 'be,'. The piano accompaniment consists of a sustained bass note in the left hand and chords in the right hand.

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

cre - scen -

The second system continues the vocal line with 'side the tide - less sea;'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The word 'cre - scen -' is written below the piano part.

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

- do

The third system continues the vocal line with 'gates were o - pen wide, And all who would might en - ter, And'. The piano accompaniment has a more active right hand with eighth notes and a steady bass line. The word '- do' is written below the piano part.

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

dim. *p*

The fourth system concludes the vocal line with 'no one was de - nied. No need of moon or'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include 'rall' (ritardando), 'a tempo', 'dim.' (diminuendo), and 'p' (piano).

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

grandioso

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

do

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

3 *3*

p *3*

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, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. There are dynamic markings of *mf* and *f*, and a fermata over the final note of 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 continues with the same rhythmic pattern. There are dynamic markings of *mf* and *f*, and a fermata over the final note of 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 continues. There are dynamic markings of *f* and *colla voce*, and a fermata over the final note of the vocal line.

san - na for ev - er - more!

The fourth system concludes the vocal line with the lyrics "san - na for ev - er - more!". The piano accompaniment continues. There are dynamic markings of *f* and *colla voce*, and a fermata over the final note of the vocal line.