

# THE HOLY CITY

Words by F. E. WEATHERLY

Music by STEPHEN ADAMS

1.75

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

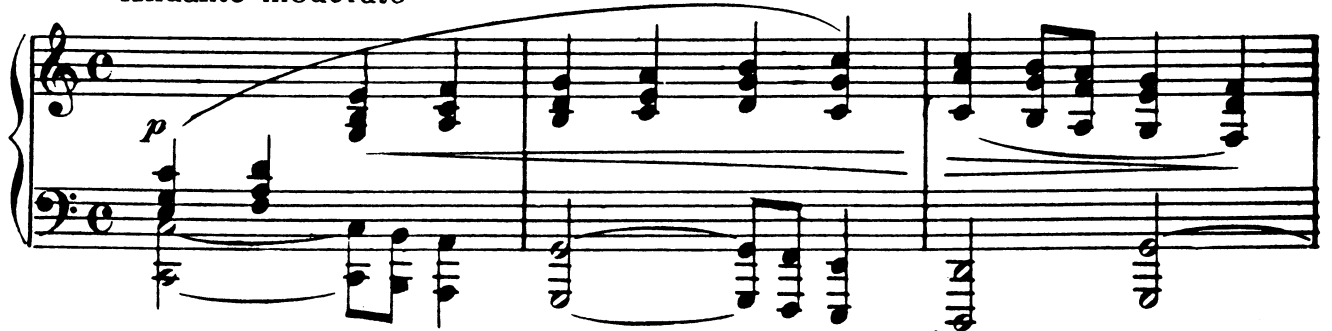


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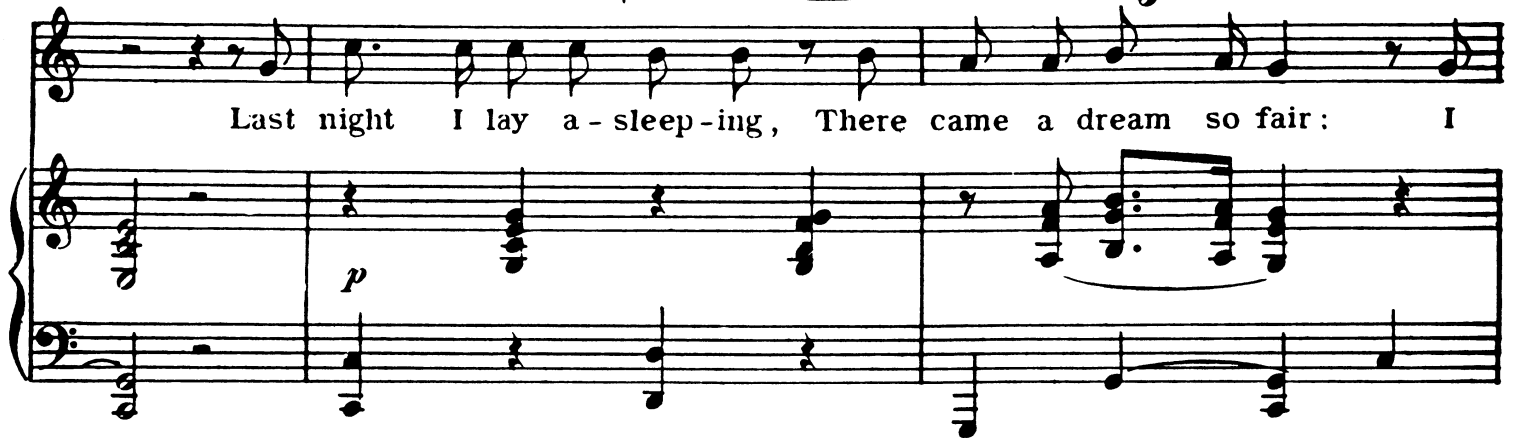
Music by STEPHEN ADAMS

Andante moderato



*p*

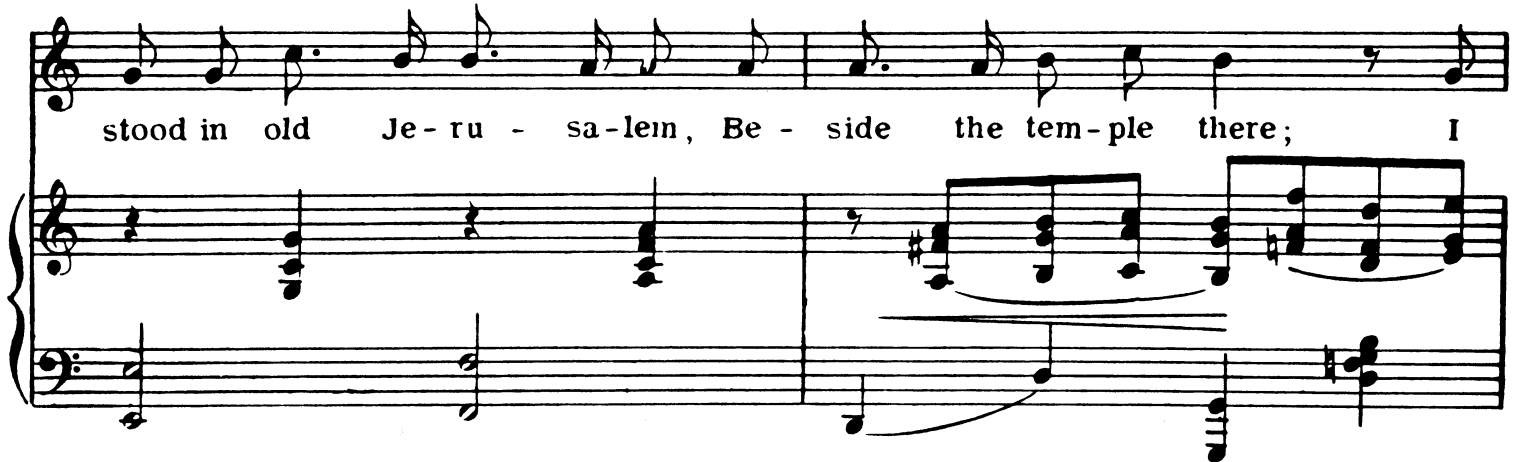
The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and a simple melodic line.



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

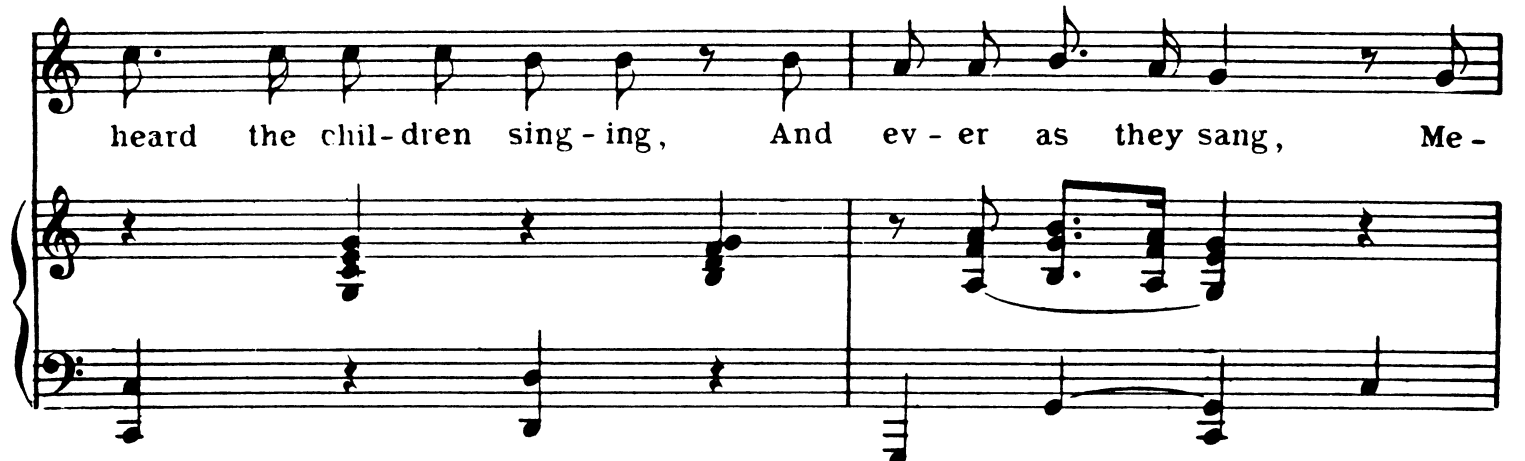
*p*

The first vocal line is on a single staff. The piano accompaniment is on two staves below it, starting with a piano (*p*) dynamic.



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

The second vocal line continues the melody. The piano accompaniment continues with chords and a simple melodic line.



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

The third vocal line concludes the phrase. The piano accompaniment continues with chords and a simple melodic line.

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

*mf* *cres* - - - *cendo*

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

*cantabile* *rall.*

*f* *dim.*

rang "Je - - ru - - sa - lem! Je - -

*a tempo*

*p*

- 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*

King!"

*a tempo*

*ff*

And then methought my dream was chang'd, The

*dim.*

streets no lon - ger rang, Hushed were the glad Ho - san - nas The

lit - tle chil - dren sang; The sun grew dark with mys - ter - y, The

*p*

morn was cold and chill, As the shad - ow of a cross a - rose Up -

*mf cres - cendo*

on a lone - ly hill, As the shad - ow of a cross a - rose Up -

*cantabile*  
*f*

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

*rall.* *a tempo*  
*dim.* *p*

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

*cresc.*

Detailed description: This system contains the first two lines of music. The vocal line starts with a dotted quarter note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. A *cresc.* marking is placed under the piano part. A triplet of eighth notes is marked with a '3' and a slur.

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

*mf* *f* *colla voce*

Detailed description: This system contains the next two lines of music. The vocal line continues with a triplet of eighth notes. The piano accompaniment has a *mf* dynamic, then increases to *f*. The instruction *colla voce* is written above the piano part. The piano part includes a triplet of eighth notes.

King!

*a tempo*

Detailed description: This system contains the third line of music. The vocal line has a rest followed by a quarter note. The piano accompaniment is marked *a tempo*. The piano part features a triplet of eighth notes and a *dim.* marking.

And once a - gain the scene was changed, New

*affret.* *poco a poco* *pp*

Detailed description: This system contains the fourth line of music. The vocal line has a rest followed by a quarter note. The piano accompaniment is marked *pp*. The instruction *affret.* is written above the piano part. The piano part features a triplet of eighth notes and a *dim.* marking.

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 grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a quarter note 'e' and continues with eighth and quarter notes. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The piano part includes a 'cres' (crescendo) marking over the final measures. The vocal line has a slight melodic rise towards the end of the system.

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

The third system is marked 'cantabile'. The piano accompaniment features a more active, flowing texture with sixteenth-note patterns in the right hand. The vocal line is more melodic and includes a fermata over the word 'ter'. Dynamics include 'f' (forte) and 'crescendo'.

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

The fourth system is marked 'rall.' (rallentando) and 'a tempo'. The piano accompaniment has a rhythmic pattern of eighth notes. The vocal line is simple and includes a 'dim.' (diminuendo) marking. Dynamics include 'p' (piano).



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

*cres - - - cendo*

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

*p* *cres - - -*

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

*- cendo* *f*

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

*p* *3*

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

*cresc*

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

*mf* *f*

- more! Ho - san - na in the highest,..... Ho -

*ad lib.*  
*colla voce*

- san - na for - ev - er - more!

*ff*