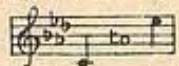
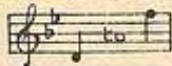


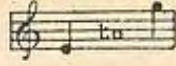
N^o 1 IN A^b



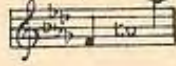
N^o 2 IN B^b



N^o 3 IN C



N^o 4 IN D^b



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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 and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff brace on the left. It begins with a piano (*p*) dynamic marking. The music is in a slow, moderate tempo.

The second system continues the vocal line and piano accompaniment. The lyrics "Last night I lay a sleep_ing, There came a dream so fair, I" are written below the vocal staff. The piano accompaniment continues with a piano (*p*) dynamic marking.

The third system continues the vocal line and piano accompaniment. The lyrics "stood in old Je - ru - sa - lem Be - side the tem - ple there. I" are written below the vocal staff. The piano accompaniment continues with a piano (*p*) dynamic marking.

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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

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

colla voce

a tempo

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'a tempo'. The piece concludes with a *dim.* (diminuendo) marking.

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 in a 3/4 time signature. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The tempo is marked 'affret. poco a poco'.

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

The second line of the vocal melody continues the previous line. The piano accompaniment maintains the eighth-note accompaniment in the left hand and chordal accompaniment in the right hand.

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

cre - - - - *scen -* - - - *do*

The third line of the vocal melody concludes the phrase. The piano accompaniment features a *cre -* (crescendo) marking followed by a *scen -* (scene) marking and a *do* (diminuendo) marking. The piano part includes a *pp* (pianissimo) marking.

The Holy City.

cantabile

all who would might en - - - ter, And

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. The tempo marking is *cantabile*.

rall:

no one was de - - - nied. No

The second system continues the vocal line and piano accompaniment. The tempo marking changes to *rall:*. The piano accompaniment includes a *dim:* (diminuendo) marking and a *p* (piano) dynamic marking. The vocal line has a long note on 'de'.

a tempo

need of moon or stars by night, Or

The third system continues the vocal line and piano accompaniment. The tempo marking changes to *a tempo*. The piano accompaniment maintains the eighth-note pattern. The vocal line has a long note on 'night'.

sun to shine by day, It

cre - - - scen - - - do

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes a *do* marking. The vocal line has a long note on 'day'.

The Holy City.

(H. 689)

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

crs. *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. *f* *colla voce*

- more!

ff

The Holy City.

(H. 689)

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AIRMEN OF THE EMPIRE	J. BATTEN	C	A to G
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	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
GONE, GONE AGAIN IS SUMMER	ARTHUR BLISS	G	D to G
HERITAGE	ARTHUR BENJAMIN	A	C to F
HOMELAND	ERNEST LONGSTAFFE	Eb & G	Bb to Eb
I BRING MY LOVE	F. CURZON	Bb	C to F
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	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
LOVE IS THE PERFECT THING	F. BAYCO	Eb	E to G
LOVE LETTER, THE	K. RUSSELL	F	C to D
LOVE SERENADE	R. DRIGO	Eb	Bb to G
LOVE'S WISDOM	ARMSTRONG GIBBS	C	E to A
MADONNA'S LULLABY, THE	T. DEL RIEGO	G & Bb	D to F
OH, PRAY FOR PEACE	MAY BRAHE	Eb	Eb to A
OLD MAN NOAH	W. SANDERSON	G	B to E
ONE LOVE FOR EVER	K. LESLIE-SMITH	G & A	D to E
ONE SONG IS IN MY HEART	HENRY CRIPPS	Bb & D	Bb to C(F)
PERFUME FROM MY GARDEN	ALAN MURRAY	Eb	Eb to F#
QUESTION AND ANSWER	COLERIDGE-TAYLOR	F	A to E
RUFUS	MAY BRAHE	Ab	Eb to F
SAFE HOME	LESLIE WOODGATE	Eb	Eb to Eb
SCHUMANN'S SLUMBER SONG	ARR. P. CARROLL	C & Eb	B to Eb
SEA WINDS	JULIUS HARRISON	F & G	Bb to D
SLEEPY HEAD	E. STAPLEDON	Eb & F	Bb to Eb
SMILE AGAIN	K. RUSSELL	C	A to C
SONG OF AUSTRALIA	PHILIP JACKSON	A	C to E
SONG OF GOOD COURAGE, A	DOROTHY PARKE	Eb	Bb to Eb
SONG OF LIBERTY	EDWARD ELGAR	Eb	Bb to Eb
SONS OF THE BRAVE	T. BIDGOOD	G	C to F
STAR OF LOVE (ESTRELLITA)	MANUEL PONCE	Eb & F	Bb to G
STRONG GO ON, THE	PAT THAYER	C & D	C to Eb
THANK YOU GOD	GRAHAM OAKLEY	Ab	B to E
THERE'S A SONG IN THE WOODS	H. GREENHILL	Ab	Eb to A
THESE FOOLISH THINGS	J. STRACHEY	D	B to F
THOUGHT, THE	M. BROONES	Ab & Db	Bb to Eb
TORCH OF FREEDOM	HAYDN WOOD	Eb	C to Eb
TO STAND WITH YOU	GRAHAM OAKLEY	F	C to F
WALK DOWN THE ROAD	PAT THAYER	F	Db to F
WEE BOY IN BED	J. F. LARCHET	D	C to F
WHEN BIG BEN CHIMES	K. RUSSELL	Db	Ab to Eb
WHEN SWEET ANN SINGS	MICHAEL HEAD	Eb & F	C to Eb
WHERE THE MOUNTAINS GO DOWN TO THE SEA	FRED. WHAITE	Eb	B to Eb
WIND'S WORK	A. BENJAMIN	Bb & C	C to Eb
WIND, THE	DOROTHY PARKE	Eb	Eb to Eb

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