



THE HOLY CITY

SONG

THE WORDS BY

F. E. WEATHERLY

THE MUSIC COMPOSED, AND DEDICATED TO

M^{rs} Philip H. Waterlow.

by

STEPHEN ADAMS.

Price 2/6 net.

A SPECIAL EDITION OF THIS SONG IS PUBLISHED IN B^b WITH GERMAN WORDS.

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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

Voice

Piano

p

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

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

heard the chil - dren sing - ing. And e - ver as they sang, Me -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

mf cre - - - - - scen do.

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* and the words "cre - - - - - scen do." written below the staff.

cantabile

thought the voice of An - gels From

The third system is marked *cantabile*. The vocal line is more melodic and slower. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line.

rall.

Heav'n in an - - - - - swer rang. — "Je

dim

The fourth system is marked *rall.* and *dim*. The vocal line concludes with a long note. The piano accompaniment features a complex, flowing eighth-note pattern in the right hand and a steady bass line.

then me - thought my dream was chang'd The streets no lon - ger rang,

Hush'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 - - - scen - - - do.

cantabile *rall.*

sha - dow of a cross a rose Up - on a lone - ly

dim.

a tempo

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

p

Hark! how the An - gels sing, Ho - san - na in the

cresc.

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

colla voce.

a tempo.

The piano introduction consists of two systems of staves. The upper system has a treble clef and contains a melodic line with a slur over the first two measures. The lower system has a bass clef and contains a rhythmic accompaniment. The first measure of the bass line is marked with a forte dynamic (*ff*). The piece concludes with a *dim.* (diminuendo) marking.

affret. poco a poco

The first system of the vocal and piano accompaniment. The vocal line is in a treble clef and begins with the lyrics "And once a-gain the scene was chang'd, New earth there seem'd to be, I". The piano accompaniment is in a bass clef and features a steady rhythmic pattern. The dynamic marking *pp* (pianissimo) is present.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "saw the Ho - ly Ci - ty Be side the tide - less sea; The". The piano accompaniment continues with the same rhythmic accompaniment.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "light of God was on its streets. The gates were o - pen wide, And". The piano accompaniment features a *cres* (crescendo) marking in the first measure and a *- do* marking in the second measure.

cantabile.

all who would might en - - ter, And

rall.

no one was de - - nied. No

dim. *p*

a tempo.

need of moon or stars by night, Or

sun to shine by day, It

cres *cen* *do*

8

affret

was the new Je - ru - sa - lem That

Allargando. *Grandioso*

would not pass a way, It was the new Je.

cres *cen* *do*

rall.

ru - sa - lem That would not pass a way. Je

a tempo

ru - sa - lem! Je - ru - sa - lem!

Sing, for the night is o'er! Ho - san - na in the

cresc.

high - est, Ho - san - na for e - ver - more! Ho -

f

san - na in the high - est, Ho - san - na for e - ver -

ad lib.
colla voce.

more!

The Holy City

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