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# THE HOLY CITY

*Sacred Song*

Low in Ab

Words by

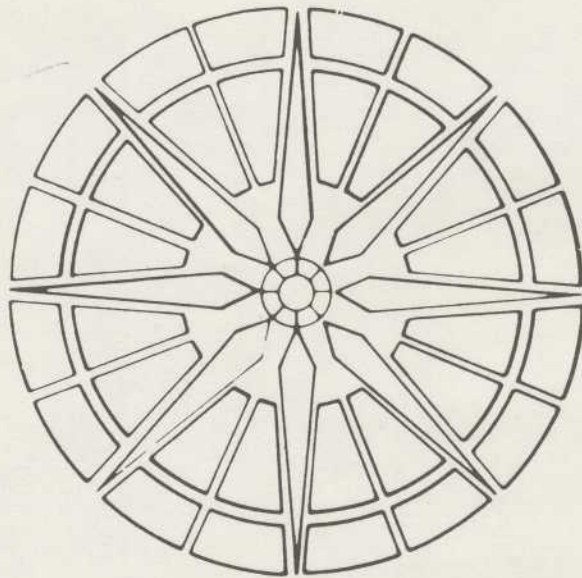
**F. E. Weatherly**

Music by

**Stephen Adams**

\$2.50 in U.S.A.

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# The Holy City

F. E. Weatherly

Low in A $\flat$



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

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*mf*

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

*cresc.*

thought the voice of an - gels From heav'n in an - swer rang, Me -

*mf cresc.*

*cantabile*

thought the voice of an - - gels From

*f*

*rall.*

heav'n in an - swer rang. Je - -

*rall. e dim.*

*a tempo*

ru - - sa - lem, Je - - ru - - sa - lem,

*p a tempo*

Lift up your gates and sing Ho - san - - na in the

*cresc.*

*mf*

high - - est, Ho - san - na <sup>3</sup> to your King!

*f*

*colla voce*

*a tempo*

*ff*

*dim.*

*p*

And

then me-thought my dream was chang'd, The streets no long - er rang,

*p*

Hush'd were the glad Ho-san - nas The lit - tle chil-dren sang. The

sun grew dark with mys - ter - y, The morn was cold and chill. As the

*p*

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

*mf cresc.*

*cantabile*

shad - ow of a cross a - rose Up - -

*rall.* *a tempo*

on a lone - ly hill. Je - ru - sa-lem, Je -

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

ru - sa-lem, Hark! how the an - gels sing Ho -

*cresc.*

san - - na in the high - - est, Ho - san - na<sup>3</sup> to your

*mf* *f* *colla voce*

King!

*a tempo*

*ff*

*dim.*

*affret. poco a poco*

*p*

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

saw the ho - ly cit - y Be - side the tide - less sea, The

*cresc.*

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

*cresc.*

*cantabile*

all who would might en - - ter, And

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "all who would might en - - ter, And". The piano accompaniment consists of a right-hand part in a treble clef with a complex, flowing melody and a left-hand part in a bass clef with a steady, rhythmic accompaniment. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

no one was de - nied. No

*dim.* *p*

The second system continues the vocal line with the lyrics "no one was de - nied. No". The piano accompaniment continues with the same texture as the first system. Dynamic markings include *dim.* (diminuendo) in the piano part and *p* (piano) in the vocal line.

need of moon or stars by night, Or

The third system features the vocal line with the lyrics "need of moon or stars by night, Or". The piano accompaniment maintains its complex, flowing texture.

sun to shine by day, It

*cresc.*

The fourth system concludes the vocal line with the lyrics "sun to shine by day, It". The piano accompaniment continues with the same texture. A dynamic marking of *cresc.* (crescendo) is placed in the piano part.

*affret.*

was the new Je - - ru - - sa - lem That

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo marking is *affret.* The lyrics are "was the new Je - - ru - - sa - lem That". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line with chords in the left hand.

*allargando*

would not pass a - - way, It

The second system continues the vocal line and piano accompaniment. The tempo marking is *allargando*. The lyrics are "would not pass a - - way, It". The piano accompaniment features a more spacious feel due to the tempo change, with longer note values and wider intervals.

*grandioso* *rall.*

was the new Je - ru - sa - lem That would not pass a -

The third system begins with a *grandioso* tempo marking and ends with a *rall.* marking. The lyrics are "was the new Je - ru - sa - lem That would not pass a -". The piano accompaniment is marked *f* (forte) and features a grand, powerful sound. The *rall.* section shows a significant slowing down of the music.

*a tempo*

way. Je - - ru - - sa - lem, Je - -

The fourth system returns to the original tempo, marked *a tempo*. The lyrics are "way. Je - - ru - - sa - lem, Je - -". The piano accompaniment features a prominent triplet pattern in both hands, marked *p a tempo* (piano). The music concludes with a final triplet figure.

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 high - est, — Ho -

*f* *colla voce* *ad lib.*

san - na for ev - er - more!

*ff*

