

The Boston Music Company  
Octavo Music

# THE HOLY CITY

Words by

F. E. WEATHERLY

Music by

STEPHEN ADAMS

Oct. No.		Price (In U. S. A.)
➤ 2335	Four-Part Chorus of Mixed Voices . . . .	.20 —
2336	Four-Part Chorus of Men's Voices . . . .	.20
2337	For Senior Choir (Four-Part Mixed Voices) augmented by Junior Choir (Treble) . . . . .	.20
2465	Three-Part Chorus of Women's Voices	.20
2678	For Two-Part Chorus of Women's Voices (S.A.) . . . . .	.20
2720	Three-Part Chorus of Mixed Voices . . . .	.20

The Boston Music Co., Boston, Mass.



# The Holy City

For Four-Part Chorus of Mixed Voices  
with Piano Accompaniment

F. E. Weatherly

Stephen Adams  
Arranged by Bryceson Treharne

Andante moderato

Soprano

Alto

Tenor

Bass

Piano

*p*

Last

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

*p*

Mm

*p*

Mm

*p*

Mm

*p*

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

mm

mm

mm

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef and includes the lyrics "stood in old Je - ru - sa - lem, Be - side the tem - ple there; I". The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff. The tempo marking "mm" (moderato) is indicated below the vocal line. The piano accompaniment includes a right-hand treble staff with chords and a left-hand bass staff with a simple harmonic line.

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

mm

mm

mm

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef and includes the lyrics "heard the chil - dren sing - ing, And ev - er as they sang, Me -". The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff. The tempo marking "mm" (moderato) is indicated below the vocal line. The piano accompaniment includes a right-hand treble staff with chords and a left-hand bass staff with a simple harmonic line.

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

*cresc.*  
mm

*cresc.*  
mm

*cresc.*  
mm mm

*mf cresc.*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The piano accompaniment consists of chords and moving lines. The piano part is marked with a dynamic of *mf* and *cresc.*

thought the voice of an - - gels From

*mf*  
mm mm

*mf*  
mm mm

*mf*  
mm mm

*mf*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The piano accompaniment consists of chords and moving lines. The piano part is marked with a dynamic of *mf*.

*rall. e dim.* heav'n in an - swer rang. *mf* "Je -

*rall. e dim.* *mf* "Je -

*rall. e dim.* *mf* "Je -

*rall. e dim.* *mf* "Je

*rall. e dim.* *mf*

*a tempo* ru - sa - lem! Je - ru - sa - lem! *cresc.* Lift up your gates and

*a tempo* ru - sa - lem! Je - ru - sa - lem! *cresc.* Lift up your gates and

*a tempo* ru - sa - lem! Je - ru - sa - lem! *cresc.* Lift up your gates and

*a tempo* ru - sa - lem! Je - ru - sa - lem! *cresc.* Lift up your gates and

*p* *a tempo* *cresc.*

sing, Ho - san - na in the high - est, Ho -  
 sing, Ho - san - na in the high - est, Ho -  
 sing, Ho - san - na in the high - est, Ho -  
 sing, Ho - san - na in the high - est, Ho -

*mf* *f* *colla voce*

san - na — to your King!"  
 san - na — to your King!"  
 san - na to your King!"  
 san - na to your King!"

*ff*

The first system consists of four staves. The top three staves are vocal staves (Soprano, Alto, and Tenor/Bass) with rests. The bottom staff is the piano accompaniment, which is mostly rests. A dynamic marking *p* is placed above the vocal staves on the right side, and the tempo marking **And** is placed below the piano staff on the right side.

The second system shows the piano accompaniment. The right hand (treble clef) has a melodic line with a slur and a triplet of eighth notes. The left hand (bass clef) has a rhythmic accompaniment. A dynamic marking *dim.* is placed above the right hand. There are also some slurs and accents in both hands.

The third system features vocal staves and piano accompaniment. The vocal staves have a long melodic line with a slur and a dynamic marking *p* above it. The piano accompaniment has a bass line with a slur and dynamic markings *Mm* and *mm*. The lyrics "then me-thought my dream was chang'd, The streets no long - er rang," are written below the vocal staves.

The fourth system shows the piano accompaniment. The right hand (treble clef) has a melodic line with a slur and a dynamic marking *p* above it. The left hand (bass clef) has a rhythmic accompaniment.



mm

mm

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

mm

This system contains the first four staves of music. The top staff is a vocal line in treble clef with a tempo marking of 'mm'. The second staff is another vocal line in treble clef, also with a tempo marking of 'mm'. The third staff is the vocal line with lyrics: 'Hush'd were the glad Ho - san - nas The lit - tle chil - dren sang; The'. The fourth staff is a bass line in bass clef with a tempo marking of 'mm'. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef.

mm

mm mm

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

mm

*p*

This system contains the next four staves of music. The top staff is a vocal line in treble clef with a tempo marking of 'mm'. The second staff is another vocal line in treble clef with tempo markings of 'mm' and 'mm'. The third staff is the vocal line with lyrics: 'sun grew dark with mys - ter - y, The morn was cold and chill, As the'. The fourth staff is a bass line in bass clef with a tempo marking of 'mm'. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. A dynamic marking of '*p*' is present in the first measure of the piano accompaniment.

*cresc.*

mm

*cresc.*

mm

*cresc.*

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

*cresc.*

mm

*mf cresc.*

*mf*

mm

*rall.*

mm

*rall.*

mm

*f*

shad - ow of a cross a - rose Up - on a lone - ly

*mf*

mm

*rall.*

mm

*rall. e dim.*

*mf a tempo*

— "Je - ru sa - lem! Je - ru - sa - lem!"

*mf a tempo*

— "Je - ru - sa - lem! Je - ru - sa - lem!"

hill *mf a tempo*

— "Je - ru - sa - lem! Je - ru - sa - lem!"

*p a tempo*

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

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

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

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

*colla voce*

*affret.*

And

*dim.*

*poco a poco*

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

I

The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand, with some melodic movement in the right hand.

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

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

The

The piano accompaniment continues with a similar texture, featuring chords and a bass line, with some melodic movement in the right hand.

The piano accompaniment continues with a similar texture, featuring chords and a bass line, with some melodic movement in the right hand.

*cresc.* light of God was on its streets, The gates were o - per wide, And *f*

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

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

*mf cresc.* The gates were o - pen wide, And *f*

*cresc.*

all who would might en - ter And no one was de -

all who would might en - ter And no one was de

all who would might en - ter And no one was de -

all who would might en - ter And no - one was de -

*f*

*dim.*

*p*  
 nied. No need of moon or stars by night, Or  
*p*  
 nied. No need of moon or stars by night, Or  
*p*  
 nied. \_\_\_\_\_ No need of moon or stars by night, Or  
*p*  
 nied. \_\_\_\_\_ No need of moon or stars by night, Or

*cresc.* *p cresc.* *affrettando*  
 sun to shine by day, It was the new Je -  
*cresc.* *p cresc.*  
 sun to shine by day, It was the new Je  
*cresc.* *p cresc.*  
 sun to shine by day, it was the new Je -  
*cresc.* *p cresc.*  
 sun to shine by day, It was the new Je -

Allargando

ru - sa-lem That would not pass a - way, It

ru - sa-lem That would not pass a - way, It

ru - sa-lem That would not pass a - way, It

ru - sa-lem That would not pass a - way, It

*cresc.*

Grandioso

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

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

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

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

*rall.*



ru - sa - lem! Je - ru - sa - lem! Sing, for the night is

ru - sa - lem! Je - ru - sa - lem! Sing, for the night is

ru - sa - lem! Je - ru - sa - lem! Sing, for the night is

ru - sa - lem! Je - ru - sa - lem! Sing, for the night is

*p 3*

o'er! Ho - san - na in the high - est, Ho -

o'er! Ho - san - na in the high - est, Ho -

o'er! Ho - san - na in the high - est, Ho -

o'er! Ho - san - na in the high - est, Ho -

*mf 3*

san - na for ev - er - more! Ho - san - na in the  
 san - na ev - er - more! Ho - san - na in the  
 san - na for ev - er - more! Ho - san - na in the  
 san - na ev - er - more! Ho - san - na in the

*ff ad lib.*  
 high - est; Ho - san - na for ev - er - more.  
*ff*  
 high - est; Ho - san - na for ev - er - more.  
*ff*  
 high - est; Ho - san - na for ev - er - more.  
*ff*  
 high - est; Ho - san - na ev - er - more.

*colla voce*  
*ff*



# The Boston Music Company

## Octavo Sacred Music

### General Anthems

2981.	O'Hara, Geoffrey	GOD'S GARDEN	.20
2980.	Kubik, Howard	PUBLISH GLAD TIDINGS ( <i>T. &amp; Bar. Soli</i> )	.20
2986.	Ford, D. Rhys	SPEAK LOW TO ME, MY SAVIOUR	.20
2993.	Blake, George	THE MORNING LIGHT IS BREAKING ( <i>S. and Bar. Soli</i> )	.30
3008.	Fitch, Theodore F.	SHEPHERD OF THE FOLD	.25
3011.	Hovdesven, E. A.	I STRETCH FORTH MY HANDS UNTO THEE	.20
3012.	Blake, George	TEN THOUSAND TIMES TEN THOUSAND ( <i>T. Solo</i> )	.25
3014.	Forcucci, Samuel	PANIS ANGELICUS (The Bread of Angels) ( <i>S. Solo</i> )	.25
3015.	Blake, George	LAMP OF OUR FEET ( <i>S. Solo</i> )	.25
3016.	Aulbach, Francis E.	JESUS, TENDER SHEPHERD	.20
3017.	Hovdesven, E. A.	I CRIED UNTO GOD AND HE GAVE EAR ( <i>S. Solo</i> )	.25
3018.	Stickles, W. (ed.)	FOUR HYMNS (For Funeral or Memorial Occasions)	.20
		Abide With Me	
		Lead, Kindly Light	
		Nearer My God To Thee	
		A Mighty Fortress Is Our God	
3021.	Day, Stanley A.	PRAISE YE THE NAME OF THE LORD	.20
3024.	Blake, George	THY WAY NOT MINE O LORD	.25
3029.	Hastings, Edward H.	ONE HOLY CHURCH OF GOD APPEARS	.25
3030.	Bach-Whitford	COME AND THANK HIM	.25
3031.	Humphreys-Stickles	HOPE	.20
3033.	Blake, George	LIFT UP YOUR HEADS	.25
3038.	Percy, Vincent H.	DEDICATION ( <i>S. Soli</i> )	.20
3040.	Percy, Vincent H.	THANKSGIVING FOR BROTHERHOOD ( <i>T. and Bar. Soli</i> )	.30
3053.	Pedrette, Edward A.	THE CHURCH OF GOD	.20
3055.	Roff, Joseph	O MASTER OF THE MULTITUDE	.20
3057.	Percy, Vincent H.	PEACE TO MEN OF GOOD WILL	.25

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