

THE HOLY CITY

Words by F. E. WEATHERLY

Music by STEPHEN ADAMS

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Andante moderato

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present. The tempo is marked *Andante moderato*.

Last night I lay a-sleep-ing. There came a dream so fair. I
(And) then me-thought my dream was chang'd. The streets no long-er rang —

The first system of the vocal score shows the vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment includes a dynamic marking of *p*.

stood in old Je - ru - sa - lem Be - side the Tem - ple there. I
Hush'd were the glad Ho - san - nas The lit - tle chil - dren sang. The

The second system of the vocal score shows the vocal line and piano accompaniment for the second line of lyrics.

heard the chil - dren sing - ing, And ev - er as they sang, Me -
sun grew dark with mys - ter-y. The morn was cold and chill, As the

The third system of the vocal score shows the vocal line and piano accompaniment for the third line of lyrics.

thought the voice of an - gels From heav'n in an - swer rang; Me -
shad - ow of a cross a - rose Up - on a lone - ly hill; As the

mf cre - - scen - - do

cantabile

thought the voice of an - - gels rose From
shad - ow of a cross a - - rose Up -

f

rall.

heav'n in an - swer rang. Je -
on a lone - - ly hill.

dim.

a tempo

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

p

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 And once a-gain the scene was chang'd. New

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

earth there seem'd to be. I saw the Ho - ly Cit - y Be -

side the tide-less sea. The light of God was on its streets. The
cre - - - - - scen -

gates were o-penwide, And all who would might en - ter, And
- do *f*

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

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

cre - scen - do

affret. *allargando*

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

cre - scen -

grandioso

way. It was the new Je - ru - sa - lem That

do *f*

rall. *a tempo*

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

p

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

The first system of music features a vocal line in G minor with lyrics "ru - sa-lem! Sing, for the night is o'er! Ho -". The piano accompaniment consists of a dense texture of chords and moving lines in both hands. A triplet of eighth notes is marked above the vocal line and below the piano accompaniment.

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

The second system continues the vocal line with lyrics "san - na in the high - est! Ho - san - na for - ev - er -". The piano accompaniment includes dynamic markings of *mf* and *f*. A triplet of eighth notes is marked above the vocal line and below the piano accompaniment.

more! Ho - san - na in the high - est! Ho -

The third system continues the vocal line with lyrics "more! Ho - san - na in the high - est! Ho -". The piano accompaniment includes dynamic markings of *f* and *colla voce*. A triplet of eighth notes is marked above the vocal line and below the piano accompaniment. The word "ad lib." is written above the final note of the vocal line.

san - na for - ev - er - more!

The fourth system concludes the vocal line with lyrics "san - na for - ev - er - more!". The piano accompaniment includes dynamic markings of *ff* and *colla voce*. A triplet of eighth notes is marked above the vocal line and below the piano accompaniment. The system ends with a double bar line.