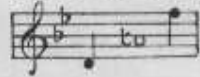


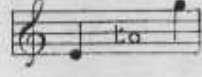
N<sup>o</sup> 1 IN A<sup>b</sup>



N<sup>o</sup> 2 IN B<sup>b</sup>



N<sup>o</sup> 3 IN C



N<sup>o</sup> 4 IN D<sup>b</sup>



# THE HOLY CITY

## SONG

THE WORDS BY

### F. E. WEATHERLY

THE MUSIC COMPOSED, AND DEDICATED TO

M<sup>rs</sup> Philip H. Waterlow,

by

# STEPHEN ADAMS.

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# THE HOLY CITY.

Words by  
F. E. WEATHERLY.

Music by  
STEPHEN ADAMS.

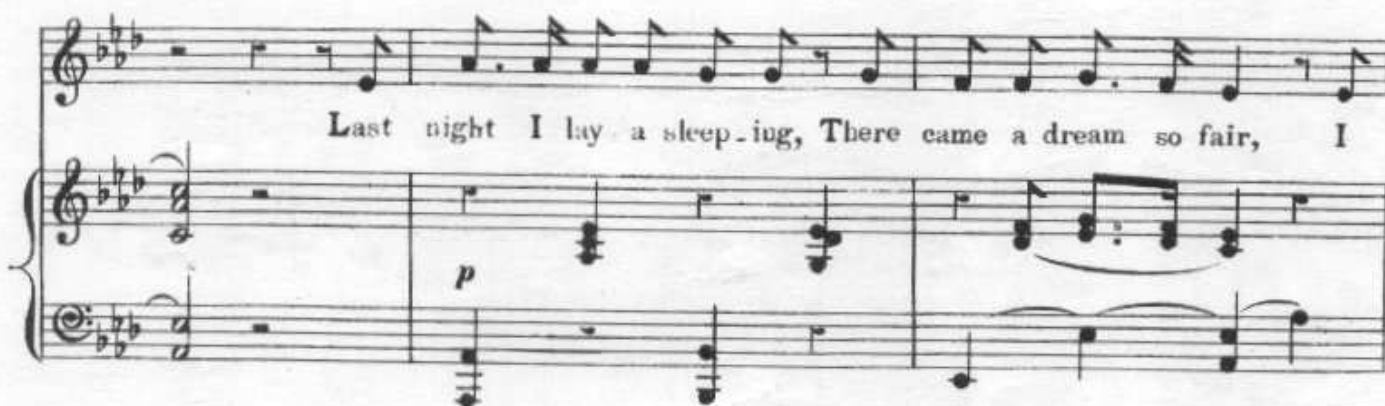
*Andante Moderato.*

VOICE.

PIANO.



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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(H. 704)

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*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,

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

sha - dow of a cross a - rose Up - on a lone - ly hill, As the  
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 - na in the

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

*f* *colla voce*

*a tempo*

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a complex chordal accompaniment. The second system continues the accompaniment with various rhythmic patterns and dynamics, including a forte (*ff*) marking and a decrescendo (*dim.*) marking.

*affret. poco a poco*

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "And once again the scene was chang'd, New earth there seem'd to be, I". The piano accompaniment features a steady bass line and chords that support the vocal melody.

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

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 provides harmonic support with chords and a consistent bass line.

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

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 grand staff with various chordal textures and a bass line that ends with a final cadence.

*cantabile*

all who would might en - - - ter, *And*

*f*

*rall:*

no one was de - - nied. *No*

*dim:* *p*

*a tempo*

need of moon or stars by night, *Or*

*p*

sun to shine by day, *It*

*cres - - - cen - - - do*

*affret.*

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

*allargando* *grandioso*

world not pass a - - way, It was the new Je -

*cre - - seen - - do* *f*

*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

*cres.* *mf*

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.* *f* *colla voce*

- more!

*ff*