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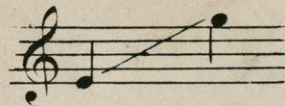
No 1. in Ab



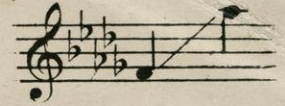
No 2. in Bb



No 3. in C



No 4. in Db



THE HOLY CITY

✠
Song

WITH ORGAN ACCOMPANIMENT.

The Words by

F. E. WEATHERLY

The Music by

STEPHEN ADAMS.

CHORUS PARTS.
ORGAN SOLO
PIANO SOLO
SONG WITH GERMAN TEXT IN B^b



SMALL ORCHESTRA.
FULL ORCHESTRA.
FULL MILITARY BAND
BRASS BAND

Boosey & Co.

BOOSEY & CO.

9 EAST SEVENTEENTH STREET, NEW YORK

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THIS SONG IS NOW PUBLISHED WITH GERMAN TEXT IN KEY B FLAT.

THE HOLY CITY.

Words by F. E. WEATHERLY.

Music by STEPHEN ADAMS.

Andante moderato.

The piano introduction consists of two staves. The right hand begins with a series of chords in the treble clef, while the left hand provides a harmonic accompaniment in the bass clef. The music is in a 3/4 time signature and a key signature of two flats (B-flat and E-flat). A dynamic marking of *p* (piano) is present at the beginning.

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

The first system of the vocal score shows the vocal line in the treble clef and the piano accompaniment in the bass clef. The lyrics are: "Last night I lay a sleep-ing, There came a dream so fair, I". The piano accompaniment includes a dynamic marking of *p*.

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

The second system of the vocal score continues the vocal line and piano accompaniment. The lyrics are: "stood in old Je - ru - sa - lem Be - side the tem - ple there. I".

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

The third system of the vocal score shows the vocal line and piano accompaniment. The lyrics are: "heard the chil - dren sing - ing, And ev - er as they sang, Me -".

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

mf cre - - scen - - do

cantabile thought the voice of An - gels From Heav'n in an - swer *rall.*

f *dim.*

a tempo. rang. Je - ru - sa - lem! Je -

p *3*

ru - sa - lem! 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 then me thought my dream was chang'd, The

dim.

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

p

morn was cold and chill. As the sha - dow of a cross a - rose up -

mf cre - - - - - scen - - -

cantabile

on a lonely hill, As the sha - dow of a cross a - rose Up -

do *f*

rall. *a tempo.*

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

dim. *p*

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

cresc.

san - na in the high - est, Ho - san - na to your

mf *f* *colla voce*

King.

ff

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

dim. *pp* *p*

earth there seem'd to be, I saw the Ho - ly Ci - ty Be -

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

gates were o - pen wide, And all who would might en - ter, And
- do - - - - -

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

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 - do

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 a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "ru - sa - lem! Sing for the night is o'er! Ho -". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. There are trills and triplets in both parts.

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

The second system continues the vocal line with the lyrics "san - na in the high - est, Ho - san - na for ev - er -". The piano accompaniment includes dynamic markings of *mf* and *f*. The right hand continues with eighth-note patterns, while the left hand provides harmonic support with chords and single notes.

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

The third system begins with the vocal line saying "more! Ho - san - na in the high - est, Ho -". The piano accompaniment features a *f* dynamic marking and the instruction *colla voce*. The right hand has a more active role with sixteenth-note patterns, while the left hand remains mostly chordal.

san - na for ev - er - more!

The fourth system concludes the vocal line with "san - na for ev - er - more!". The piano accompaniment features a *ff* dynamic marking and includes a triplet in the right hand. The system ends with a double bar line and repeat signs.

OTHER RECENT SUCCESSFUL SACRED SONGS BY EMINENT COMPOSERS

No.1 in A min. No.2 in C min.

To Leon Rothier

No.3 in D min.

Words taken from
PSALM CXXX (verses 1 2 5 7)

OUT OF THE DEEP

Music by
VERNON EVILLE

Maestoso *Tempo I^o* *p*

O Is-ra-el trust in the Lord, for with Him is plen-teous re-demp - tion. Out of the

deep have I called un-to Thee, O Lord: Lord, hear my voice, Lord, hear my voice.

mf *mp* *f* *allargando* *ff*

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LORD THOU HAST BEEN OUR DWELLING PLACE

The Words from PSALM XC

Music by LOUIS-BAKER PHILLIPS

Maestoso *cresc.*

No. 1 in C minor No. 2 in D minor

So teach us to num-ber our days, that we may ap- ply our hearts to wis - dom.

Lord, Thou hast been our dwell-ing place, Lord, Thou hast been our dwell-ing place, From ev-er-last-ing to ev-er-last-ing Thou art

molto cresc. e allargando *ff*

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No.1 in C

FATHER IN HEAVEN

No.2 in E^b

Words and Music by
Not too slow.

(A PRAYER)

ELZA DOUN

cresc.

Grant that our ev - 'ry day from sin be free, That we may give our lives, O Lord, to Thee, So we at

last may reach our home a - bove And dwell for - ev - er in the ra-diance of Thy love.

cresc.

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OTHER RECENT SUCCESSFUL SONGS BY EMINENT COMPOSERS

Words by de BURGH d'ARCY. Music by KENNEDY RUSSELL.

No. 1 in F No. 2 in G^b **"VALE"** No. 3 in A^b No. 4 in B^b
(FAREWELL.)

Andantino
Close my eyes as you would, ten - der - ly, Mourn not my loss, you lov'd me faith - ful - ly. Then, when the
cold grey Dawn breaks si - lent - ly Hold up the Cross and pray for me!

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Words by DENA TEMPEST Music by HOWARD FISHER

No. 1 in D^b No. 2 in E^b **SITTIN' THINKIN'** No. 3 in F
(THE OLD SHEPHERD'S SONG)
Sung by Mr. REINALD WERREN RATH

Andante. (Rather broad) *Lento*
And when my Shepherd calls me home To fold, to fold at sun's red sink-in, He'll know 'twas how I worshipped
Him, Just sit-tin' think-in, sit-tin' think-in.

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Words by C. A. RENSHAW Music by WILFRID SANDERSON

No. 1 in A No. 2 in B^b **DRUMADOON** No. 3 in C No. 4 in D
Sung by Mr. REINALD WERREN RATH

Con moto *mp a little slower* *cresc.* *accel.*
My dreams go back to Drum - a - doon Where all my youth pass'd by: My ma - gie youth, my tra - gie youth, That
fired the sun - set sky; And God! to see the trail white moon And hear the sea - birds cry, To stand with you in

agitato with feeling *molto cresc.* *ff* *meno mosso e marc.*
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OTHER RECENT SUCCESSFUL SACRED SONGS BY EMINENT COMPOSERS

No. 1 in Bb No. 2 in C **HOW LOVELY ARE THY DWELLINGS** No. 3 in Db No. 4 in Eb
 Words from PSALM LXXXIV SACRED SONG Music by S. LIDDLE
Andante tranquillo

How love-ly are Thy dwell-ings, O Lord of Hosts! My soul long-eth, yea faint-eth, for the courts of the Lord: My heart and my flesh cry out for the liv-ing God, Yea, the sparrow hath found her a house, and the swal-low a nest,

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No. 1 in Bb No. 2 in C **BEYOND THE DAWN** No. 3 in Db No. 4 in Eb
 Words by FRED. E. WEATHERLY. Music by WILFRID SANDERSON.
Maestoso. f declamato.

What of the day, O weary eyes? The day is hard and long. The wind a-cross the fairest skies It hath a dreary song. — O wea-ry eyes be comforted, The dear God know-eth best — How-ev-er long the day may be, The night shall give us

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No. 1 in F No. 2 in Ab **THE LIGHT OF LIFE** No. 3 in Bb
 Words by REV. HORATIUS BONAR. Music by VERNON EVILLE.
pp Andante con moto

I heard the voice of Je-sus say — I am this dark world's light, Look unto Me — thy morn shall rise and all the day be bright; I looked to Je-sus and I found in Him My star, in Him my Sun, — And in that light of

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