

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

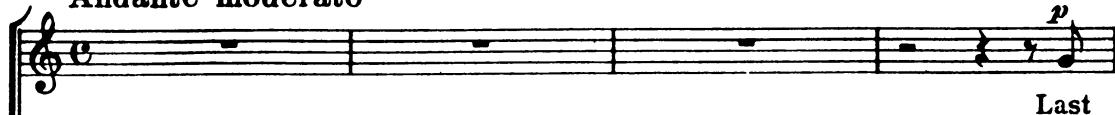
For Four-Part Chorus of Mixed Voices
with Piano Accompaniment

F. E. Weatherly

Stephen Adams
Arranged by Bryceson Treharne

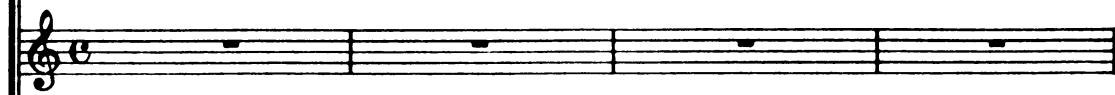
Andante moderato

Soprano

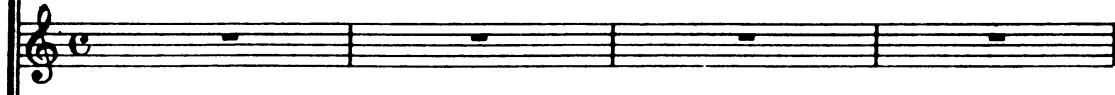


Last

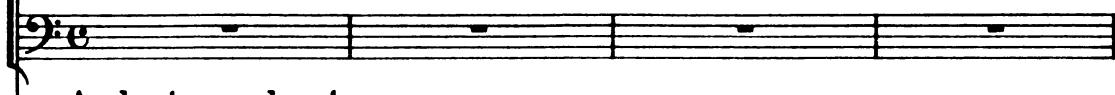
Alto



Tenor



Bass



Andante moderato

Piano



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

Mm _____

Mm _____

Mm _____



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A musical score for four voices (SATB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The lyrics are:

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

The piano part features a harmonic progression with changes in key signature (from C major to G major).

A continuation of the musical score. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are:

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

The piano part continues with a harmonic progression.

cresc.

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

cresc. .

mm

cresc.

mm

cresc.

mm *mm*

mf cresc.

thought the voice of an - gels From

mf

mm *mm*

mf

mm *mm*

mf

mm *mm*

mf

rall. e dim.

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

rall. e dim.

rall. e dim.

rall. e dim.

"Je -"

rall. e dim.

"Je -"

"Je -"

"Je -"

a tempo

ru - sa - lem! Je - ru - sa - lem! Lift up your gates and

cresc. $\overbrace{3}$

a tempo

ru - sa - lem! Je - ru - sa - lem! Lift up your gates and

cresc. $\overbrace{3}$

a tempo

ru - sa - lem! Je - ru - sa - lem! Lift up your gates and

cresc. $\overbrace{3}$

p $\overbrace{3}$ *a tempo*

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 -

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

And

dim.

Mm —

mm —

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

Mm —

p

Musical score for the first section of the hymn. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with a half note followed by a sixteenth-note pattern. Measure 2 begins with a rest. Measure 3 contains eighth notes. Measure 4 has eighth notes. Measure 5 ends with a fermata over the first note of the next measure. The lyrics "Hush'd were the glad Ho - san - nas The lit - tle chil - dren sang; The" are written below the third staff. Measure 6 starts with a half note followed by a sixteenth-note pattern. Measure 7 begins with a rest. Measure 8 contains eighth notes. Measure 9 ends with a fermata over the first note of the next measure.

Musical score for the second section of the hymn. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with a half note followed by a sixteenth-note pattern. Measure 2 begins with a rest. Measure 3 contains eighth notes. Measure 4 ends with a fermata over the first note of the next measure. The lyrics "sun grew dark with mys - ter - y, The morn was cold and chill, As the" are written below the third staff. Measure 5 starts with a half note followed by a sixteenth-note pattern. Measure 6 begins with a rest. Measure 7 contains eighth notes. Measure 8 ends with a fermata over the first note of the next measure. Measure 9 starts with a dynamic *p*.

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 mm
rall.
 mm mm
rall.
f
 shad - ow of a cross a - rose Up - on a lone - ly
mf
 mm mm
rall.
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!”

mf *a tempo*

hill “Je - ru - sa - lem! Je - ru - sa - lem!”

mf *a tempo*

— “Je - ru - sa - lem! Je - ru - sa - lem!”

cresc. *3*

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

cresc. *3*

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

cresc. *3*

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

cresc. *3*

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

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

f

dim.

poco a poco



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

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

cresc.

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

cresc.

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

cresc.

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

mf cresc.

The gates were o - pen wide, And

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

The piano accompaniment consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves feature eighth-note patterns primarily in the right hand, with occasional harmonic notes in the left hand. The dynamics are marked with 'p' (piano).

cresc.

sun to shine by day, It was the new Je -

p cresc. affrettando

cresc.

sun to shine by day, It was the new Je

p cresc.

sun to shine by day, It was the new Je -

cresc.

sun to shine by day, It was the new Je -

p cresc.

The piano accompaniment continues with eighth-note patterns in both treble and bass staves. The dynamics include 'cresc.' (crescendo), 'p cresc.' (piano crescendo), and 'affrettando' (indicating a brisk tempo). The key signature changes from A major (no sharps or flats) to D major (one sharp).

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 -

Grandioso

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

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 -

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

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. & 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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