

# The Holy City

by

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# THE HOLY CITY

Words by  
FREDERICK E. WEATHERLY

Music by  
MICHAEL MAYBRICK  
(writing as Stephen Adams)

Andante Moderato

G Am Gmaj7 C/E DEm/D D G/B Am7 D D7 G *mf* G D7/A

Last night I lay a - sleep - ing, There  
And then I thought my dream was chang'd the

C/D D G G/B C A D7

came a dream so fair, I stood in old Je - ru - sa - lem, Be - side the tem - ple there. I  
streets no long - er rang, Hush'd were the glad ho - san - nas The lit - tle chil - dren sang. The

G D7/A C/D D7 G G#dim7 *cresc.* D/A

heard the chil - dren sing - ing, And ev - er as they sang, Me thought the voice of an - gels From  
sun grew dark with mys - t'ry, The morn was cold and chill, As the shad - ow of a cross a rose up -

A7 D/F# A7/E A7 D Bm Em

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

rall.  
D/A

A7

D7

$\text{♩}$  a tempo  
G

D7/C

heav'n in an - swer rang: } "Je - ru - sa - lem! Je -  
on a lone - ly hill.

G

C

G

D/F#

D

ru - sa - lem! { Lift up your gates and sing,  
Hark! how the an - gels sing,  
Sing for the night is o'er } Ho - san - na in the

To Coda  $\Phi$

Bm

Em

Am

G/D

D7

G

C

G

Em

Am

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

G/D

D7

1.

G

2.

G N.C.

faster

B

C#m/B

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

E/B Em/B B G#m G7 B F#9 B G#m D#m

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

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, and a quarter note on B4. The piano accompaniment consists of chords and moving lines in both hands.

D A *f* D D7 G C

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

The second system continues the piece. The vocal line has a quarter note on D5, followed by a quarter note on A5, and a quarter note on D5. The piano accompaniment includes a dynamic marking of *f* (forte) and features a melodic line in the right hand with slurs.

G/D D7 G B7/F# Em B7

no one was de - nied. No need of moon or

The third system shows the vocal line with a quarter note on G4, a quarter note on A4, and a quarter note on B4. The piano accompaniment continues with a steady rhythmic pattern in the right hand.

Em C F#dim/A G

stars by night, or sun to shine by day, It

The final system of the page shows the vocal line with a quarter note on G4, a quarter note on A4, and a quarter note on B4. The piano accompaniment concludes with a final chord in the right hand.

G#dim7 D/A A7

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

D/F# A7/E D A7/E D/F# F#m/A Bm Em D/A A A7

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

D7 G a tempo D7/C

way! "Je - ru - sa - lem! Je -

G C G D/F# D

ru - sa-lem! } { Lift up your gates and sing,  
 Hark! how the an - gels sing,  
 Sing for the night is o'er

Ho - san - na in the

Bm Em Am C

high - est, Ho - s

G/D D7 G/B G D7/A D7/C

san - na \_ for-ev - er - more, Ho -

G/B D7/A G G6/C AmG/D D7 G G/D G/B G

san - na in the high-est, Ho-san-na \_ for-ev-er-more!

*ff*