

CORDIALLY INSCRIBED TO MY BROTHER ORGANISTS IN AMERICA.

# Jerusalem, look about thee.

ANTHEM FOR CHRISTMAS.

Baruch iv. 36; Rev. xii. 10; St. Luke i. 32, 33;  
and a verse of an old Carol.

Composed by JOHN E. WEST.

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*Allegro.* *Moderato. Quasi Recit.*  
BASS (ALL THE BASSES, IF POSSIBLE). *f*

*Allegro.*  $\text{♩} = 138.$  *rall.* O Je -

ORGAN. *Gt. f*

*Ped.*

- ru - sa - lem, . . look a - bout thee toward the east, . . and behold the joy that

*Sv. mf*

1st SOPRANO. *CHORUS. Allegro.* *mf*

2nd SOPRANO. *mf* Now - ell, Now - ell, Now - ell, . . Now -

ALTO. *mf* Now - ell, Now - ell, Now - ell, Now -

TENOR. *mf* Now - ell, Now - ell, Now - ell, Now -

*poco rall.* Now - ell, . . Now - ell . . Now - - -

com - eth un-to thee from God.

*poco rall.* *Allegro.* *Ch. mf*

*Ped.* *Man.*

O JERUSALEM, LOOK ABOUT THEE.

ell, Born is the King of Is - ra - el. *poco rall.* *a tempo.*

ell, Born is the King, the King of Is - ra - el. *poco rall.* *a tempo.*

ell, Born is the King, the King of Is - ra - el. *poco rall.* *a tempo.*

ell, Born is the King, the King of Is - ra - el. *poco rall.* *a tempo.*

*poco rall.* *Gt. f* *Ped.*

*rall.* *f* *Quasi Recit. (Moderato.)*

Now is come sal - va - tion, and strength, and the King - dom of our

*rall.* *Sv. mf*

God, and the power of His

*Gt. f* *Sv.* *poco rit.* *Man.*

*Allegro.*

Christ. *Allegro.* *Gt.* *cres.* *f*

*Gt. mf* *Ped.*

O JERUSALEM, LOOK ABOUT THEE.

1st SOPRANO. *mf*  
 Now - ell, Now - ell, Now - ell, . . . Now - ell, Born is the

2nd SOPRANO. *mf*  
 Now - ell, Now - ell, Now - ell, Now - ell, Born . . . is the King, the

ALTO. *mf*  
 Now - ell, Now - ell, Now - ell, Now - ell, Born . . .

TENOR. *mf*  
 Now - ell, . . . Now - ell, . . . Now - ell, Born is the King, the

*Ch. mf*  
*Man*

*poco rall.* *a tempo.*  
 King . . . of Is - - ra - el. . .

*poco rall.* *a tempo.*  
 King . . . of Is - ra - el. . .

*poco rall.* *a tempo.*  
 . . . is the King . . . of Is - ra - el. . .

*poco rall.* *a tempo.*  
 King . . . of Is - - ra - el. . .

*poco rall.* *a tempo.*  
*Gt. f* *rall.*  
*Péd.*

O JERUSALEM, LOOK ABOUT THEE.

*Allegro.* Bass. (*a tempo.*) *f* *legato.*

He shall be great, and shall be call - ed the

*Allegro.* *Sv. mf*

Son of the High - - est: and the Lord God .

*cres.* *f* *poco riten.*

shall give un - to Him the throne of His fa - ther Da -

*Allegro.* 1st SOPRANO. *mf* *poco rall.* *Poco meno mosso. con maesta.* *ff*

Now - ell, Now - ell, Now - ell, . . . And He shall

2nd SOPRANO. *mf* *poco rall.* *ff*

Now - ell, Now - ell, Now - ell, Now - ell. . . And He shall

ALTO. *mf* *poco rall.* *ff*

Now - ell, Now - ell, Now - ell, Now - ell. . . And He shall

TENOR. *mf* *poco rall.* *ff*

Now - ell, . . . Now - ell, . . . Now - ell. . . And He shall

vid. *Allegro.* *Poco meno mosso.*

And He shall

*Ch. mf* *poco rall.* *ff Gt. Reeds.*

The musical score is written for a vocal ensemble and piano. It begins with a Bass soloist in a 2/4 time signature. The piano accompaniment is in a 2/4 time signature with a key signature of one sharp (F#). The score is divided into several systems. The first system features the Bass soloist and piano accompaniment. The second system continues the Bass soloist and piano accompaniment. The third system introduces the vocal soloists (1st Soprano, 2nd Soprano, Alto, Tenor) and piano accompaniment. The fourth system continues the vocal soloists and piano accompaniment. The fifth system features the piano accompaniment and a 'Gt. Reeds.' part. The score includes various musical notations such as dynamics (mf, f, ff), articulation (legato), and performance instructions (Allegro, poco rall., poco riten., vid.).

O JERUSALEM, LOOK ABOUT THEE.

reign o - ver the house of Ja - cob for ev - er ;  
reign o - ver the house of Ja - cob for ev - er ;  
reign o - ver the house of Ja - cob for ev - er ; and of His  
reign o - ver the house of Ja - cob for ev - er ; and of His King - dom there

*Sv. Full.* *f* *mf* *mf Gt.*  
*Ped.*

and of His King - dom . . . there shall be no end. . .  
and of His King - dom there shall . . . be no . . . end. . .  
King - dom there shall be . . . no . . . end, shall be no . . . end. . .  
shall be no . . . end, there shall . . . be no end. . .

*f* *poco riten.* *Allegro.*  
*f* *poco riten.*  
*f* *poco riten.*  
*Allegro.*  
*cres.* *f* *poco riten.* *mf*

Then let us  
Then let us  
Then let us  
Then let us

*f* *f* *f* *f*

*cres.* *f*

O JERUSALEM, LOOK ABOUT THEE.

*poco cres.*

all with one . . . ac - cord, Sing prais - es to our Heav'n - ly Lord, sing

*poco cres.*

all . . . with one ac - cord, Sing prais - - es to . . . our

*poco cres.*

all . . . with one . . . ac - cord, Sing prais - - es to our Heav'n - ly

all . . . with one ac - cord, Sing prais - - - es

*poco cres.*

*f*

prais - es to our Heav'n - ly Lord, That hath made Heav'n and earth of nought, And

*f*

Heav'n - - ly Lord, That hath made Heav'n . . and earth of nought, And

*f*

Lord, . . . That hath . . made Heav'n . . and earth of nought, And with . .

*f*

to our Heav'n - ly Lord, That hath made Heav'n and earth of nought, And

*f*

*cres. poco a poco.*

with His Blood man - kind hath bought, That hath made Heav'n and earth, . . made Heav'n and

*cres. poco a poco.*

with His Blood . . man - kind hath bought, That hath made Heav'n and earth, made

*cres. poco a poco.*

. . His Blood . . man - kind hath bought, That hath made Heav'n and earth, made Heav'n and

*cres. poco a poco.*

with His Blood man - kind hath bought, That hath made Heav'n and earth, made

*cres. poco a poco.*

O JERUSALEM, LOOK ABOUT THEE.

*poco riten.*

earth of nought, . . . And with His Blood . . . . . man - kind hath

*poco riten.*

Heav'n and earth of nought, And with His Blood man - kind hath

*poco riten.*

earth of nought, And with . . . His Blood . . . man - kind hath

*poco riten.*

Heav'n and earth of nought, And with . . . His Blood . . . man - kind hath

The first system of the musical score consists of five staves. The top four staves are vocal lines for different voices, each with lyrics underneath. The bottom two staves are piano accompaniment. The tempo marking 'poco riten.' is placed above the first and third vocal staves. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

*a tempo.*

bought. . . Sing prais - es, sing prais - es.

*a tempo.*

bought. . . Sing prais - es, sing prais - es.

*a tempo.*

bought. . . Sing prais - es, sing prais - es.

*a tempo.*

bought. . . Sing prais - es, sing prais - es.

*a tempo.* *f* *cres.*

The second system of the musical score consists of six staves. The top four staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo marking 'a tempo.' is placed above each of the four vocal staves. The piano part includes dynamic markings 'f' and 'cres.'. The lyrics are: 'bought. . . Sing prais - es, sing prais - es.' repeated four times.

O JERUSALEM, LOOK ABOUT THEE.

*poco riten. cres.* *Poco meno mosso.*

Now - ell, . . . Now - ell, . . . Now - ell, . . . Born is the

*poco riten. cres.* *ff*

Now - ell, . . . Now - ell, . . . Now - ell, . . . Born is the

*poco riten. cres.* *ff*

Now - ell, . . . Now - ell, . . . Now - ell, . . . Born, born . . .

*poco riten. cres.* *ff*

Now - ell, . . . Now - ell, . . . Now - ell, . . . Born is the

*poco riten.* *Poco meno mosso.*

*rall.* *a tempo.*

King - - of Is - - ra - el . . .

*rall.* *a tempo.*

King . . . of Is - ra - el . . .

*rall.* *a tempo.*

. . . is the King . . . of Is - ra - el . . .

*rall.* *a tempo.*

King . . . of Is - - ra - el . . .

*rall.* *ff a tempo.* *rit.*

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