

SEVENTY-FIFTH THOUSAND.

Sung at Choral Festivals at BEGELLY and in DOWNPATRICK CATHEDRAL,  
and also selected for Festival of Choirs in ST. ASAPH'S CATHEDRAL.

# Break Forth into Joy.

AN ANTHEM

COMPOSED BY

CALEB SIMPER,

*Organist and Choirmaster, Barnstaple, late Organist of St. Mary Magdalene,  
Worcester. Composer of Thirteen Prize Tunes, also Two Prize Tunes in the  
Manchester Sunday School Union, 1890.*

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Behold I bring ..	--	--	--	--	--	3d.
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And He shall reign ..	--	--	--	--	--	3d.
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Sing O heavens ..	...	...	--	--	--	3d.
We have seen His star in the East ..	--	--	--	--	--	4d.
Let us now go even unto Bethlehem ..	--	--	--	--	--	3d.
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*(For complete List of Compositions see last Page).*

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# BREAK FORTH INTO JOY. SATB

ISAIAH liii. v. 9, 10.

CALEB SIMPER.

*Allegro ma non troppo.*

SOPRANO.

ALTO.

TENOR.  
(Use, lower.)

BASS.

ORGAN.  
- 112.

*Gt. Allegro ma non troppo.*

SOLO.

*Sw.*

*f*

Break forth, break forth, break forth in - to

Break forth, break forth, break forth in - to

Break forth, break forth, break forth in - to

Break forth, break forth, break forth in - to

*f Gt.*

*mf*

joy, Sing to - ge - ther, sing to - ge - ther, break forth in - to joy, ye waste

joy, Sing to - ge - ther, sing to - ge - ther, break forth in - to joy, ye waste

joy, Sing to - ge - ther, sing to - ge - ther, break forth in - to joy, ye waste

joy, Sing to - ge - ther, sing to - ge - ther, break forth in - to joy, ye waste

*mf*

pla - ces of Je - ru - sa - lem, ye waste pla - ces of Je -  
 pla - ces of Je - ru - sa - lem, ye waste pla - ces of Je -  
 pla - ces of Je - ru - sa - lem, ye waste pla - ces of Je -  
 pla - ces of Je - ru - sa - lem, ye waste pla - ces of Je -

- - ru - sa - lem; Break forth, break forth, break forth in - to joy, sing to - ge - ther, sing to -  
 - - ru - sa - lem; Break forth, break forth, break forth in - to joy, sing to - ge - ther, sing to -  
 - - ru - sa - lem; Break forth, break forth, break forth in - to joy, sing to - ge - ther, sing to -  
 - - ru - sa - lem; Break forth, break forth, break forth in - to joy, sing to - ge - ther, sing to -

- - ge - ther, break forth in - to joy, break forth in - to joy, break forth in - to joy, break  
 - - ge - ther, break forth in - to joy, break forth, break forth, break  
 - - ge - ther, break forth in - to joy, break forth, break forth, break  
 - - ge - ther, break forth in - to joy, break forth, break forth, break

*Andante.* SOPRANOS ONLY  
(OR SOLO SOP. OR BARITONE)

forth in - to joy, break forth in - to joy. For the Lord hath

forth in - to joy, break forth in - to joy.

forth in - to joy, break forth in - to joy.

forth in - to joy, break forth in - to joy.

*Andante.* ♩ = 100.  
*p Sw.*

*cres.*

com - fort - ed His peo - ple, He hath re - deem - ed Je - ru - sa - lem.

*cres.*

*dolce.*

For the Lord hath com - fort - ed His peo - ple, He hath re - deem - ed Je -

*dolce.*

*cres.*

- ru - sa - lem, He hath re - deem - ed Je - ru - sa - lem.

*cres.*

*p* FULL. *cres.*

For the Lord hath com - fort - ed His peo - ple, He hath re - deem - ed Je -

For the Lord hath com - fort - ed His peo - ple, He hath re - deem - ed Je -

The first system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first vocal staff begins with a dynamic marking of *p* and a tempo marking of *FULL.*. The piano accompaniment starts with a *p* dynamic. The system concludes with a *cres.* (crescendo) marking.

*dolce.*

ru - sa - lem. For the Lord hath com - fort - ed His peo - ple,

ru - sa - lem. For the Lord hath com - fort - ed His peo - ple,

For the Lord hath com - fort - ed His peo - ple,

For the Lord hath com - fort - ed His peo - ple,

The second system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats. The system begins with a *dolce.* (dolce) marking. The piano accompaniment also features a *dolce.* marking. The system concludes with a *cres.* (crescendo) marking.

*cres.* *f* *dim.*

He hath re - deem - ed Je - ru - sa - lem, He hath re - deem - ed Je -

He hath re - deem - ed Je - ru - sa - lem, He hath re - deem - ed Je -

He hath re - deem - ed Je - ru - sa - lem, He hath re - deem - ed Je -

He hath re - deem - ed Je - ru - sa - lem, He hath re - deem - ed Je -

The third system of the musical score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats. The system begins with a *cres.* (crescendo) marking. The piano accompaniment also features a *cres.* marking. The system concludes with a *dim.* (diminuendo) marking.

ru - sa - lem.  
ru - sa - lem.  
ru - sa - lem.  
ru - sa - lem.  
rall.

*f Tempo primo.*  
Break forth, break forth, break forth in - to joy, Sing to - ge - ther, sing to - ge - ther, break  
*f Tempo primo.*  
Break forth, break forth, break forth in - to joy, Sing to - ge - ther, sing to - ge - ther, break  
*f Tempo primo.*  
Break forth, break forth, break forth in - to joy, Sing to - ge - ther, sing to - ge - ther, break  
*f Tempo primo.*  
Break forth, break forth, break forth in - to joy, Sing to - ge - ther, sing to - ge - ther, break  
Gl.

*mf*  
forth in - to joy, ye waste pla - ces of Je - ru - sa - lem, ye waste  
*mf*  
forth in to joy, ye waste pla - ces of Je - ru - sa - lem, ye waste  
*mf*  
forth in - to joy, ye waste pla - ces of Je - ru - sa - lem, ye waste  
*mf*  
forth in - to joy, ye waste pla - ces of Je - ru - sa - lem, ye waste  
*mf*

pla - ces of Je - ru - sa - lem. Break forth, break forth, break forth in - to joy, Sing to -

pla - ces of Je - ru - sa - lem. Break forth, break forth, break forth in - to joy, Sing to -

pla - ces of Je - ru - sa - lem. Break forth, break forth, break forth in - to joy, Sing to -

pla - ces of Je - ru - sa - lem. Break forth, break forth, break forth in - to joy, Sing to -

ge - ther, sing to - ge - ther, break forth in - to joy, break forth in - to joy, break

ge - ther, sing to - ge - ther, break forth in - to joy, break forth,

ge - ther, sing to - ge - ther, break forth in - to joy, break forth,

ge - ther, sing to - ge - ther, break forth in - to joy, break forth,

forth in - to joy, break forth in - to joy, break forth in - to joy,

break forth, break forth in - to joy, break forth in - to joy,

break forth, break forth in - to joy, break forth in - to joy,

break forth, break forth in - to joy, break forth in - to joy,

Musical score system 1, featuring vocal staves and piano accompaniment. The piano part includes markings for *Solo.* and *Sw.*

Musical score system 2, featuring vocal staves and piano accompaniment. The piano part includes the marking *Full Sw.* The lyrics "The Lord hath made bare His" are written below the vocal staves.

Musical score system 3, featuring vocal staves and piano accompaniment. The piano part includes markings for *ad lib.*, *colla voce.*, and *Gl. comp. to Sw*. The lyrics "Ho - ly arm in the sight, the sight of all na - - tions. And" are written below the vocal staves. Performance directions include *Allegro risoluto.*, *And*, and *ff*.



all . . the ends, the ends of the earth, shall see the sal - va - tion

all . . the ends, the ends of the earth, shall see the sal - va - tion

all . . the ends, the ends of the earth shall see the sal - va - tion

all . . the ends, the ends of the earth shall see the sal - va - tion

*mf* of our God, and all the ends, the ends of the earth, shall see the sal - *cres.*

of our God, shall see the sal - *mf cres.*

of our God, and all the ends, the ends of the earth, shall see the sal - *cres.*

of our God, shall see the sal - *mf cres.*

*FuN Sw.* *cres.*

va - tion of . . our God. The ends of the earth,

va - tion of our God. The ends of the earth,

va - tion of . . our God. The ends of the earth,

va - tion of our God. And all the ends, the ends of the earth, and

*G.*

*ff*

the ends of the earth, and all the ends, the ends of the  
 the ends of the earth, and all the ends, the ends of the  
 the ends of the earth, and all the ends, the ends of the  
 all the ends, the ends of the earth, and all the ends, the ends of the

*mf*

earth, shall see the sal - va - tion of our God, and all the ends, the  
 earth, shall see the sal - va - tion of our God, and all the ends, the  
 earth, shall see the sal - va - tion of our God, the  
 earth, shall see the sal - va - tion of our God, the

*cres.*

ends of the earth, and all the ends, the ends of the earth, and all the  
 ends of the earth, and all the ends, the ends of the earth, and all the  
 ends of the earth, the ends of the earth, and all the  
 ends of the earth, the ends of the earth, and all the

ends, the ends of the earth, shall see the sal - va - tion of our God,  
ends, the ends of the earth, shall see the sal va - tion of our God,  
earth, the ends of the earth, shall see the sal - va - tion of our God,  
earth, the ends of the earth, shall see the sal - va - tion of our God,

*f a little slower.* *fff*  
shall see the sal - va - tion of our God. . . . .  
*f a little slower.* *fff*  
shall see the sal - va - tion of our God. . . . .  
*f a little slower.* *fff*  
shall see the sal - va - tion of our God. . . . .  
*a little slower.* *fff*  
*Count strict time.*

