

Break Forth into Joy

Sir Joseph Barnby

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Allegro con spirito ♩ = 144

Musical score for four voices (Soprano, Alto, Tenor, Bass) and Organ. The score is in 3/4 time, key signature of A major (three sharps). The vocal parts enter at measure 7, singing "Break forth in - to joy, break forth in - to joy, break". The organ part begins earlier, at measure 5, with a forte dynamic (ff) and a sustained note. The organ has two staves: treble and bass. The bass staff includes a pedal note (marked *Ped*) at the beginning.

Continuation of the musical score from measure 7. The vocal parts sing "forth in - to joy: sing to - geth - er, ye waste plac - es of Je - ru - sa - lem, break". The organ part continues with a sustained note in the bass staff. Measures 8 and 9 show a repeat of the vocal line. The organ part ends with a pedal note (marked *ped*) at the end of measure 9.

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13

forth in - to joy, break forth in - to joy: sing to geth - er, ye waste plac - es of Je -

forth in - to joy, break forth in - to joy: sing to geth - er, ye waste plac - es of Je -

20

mf

ru - sa - lem: for the Lord hath com - fort - ed His peo - ple, for the

ru - sa - lem:

26

Lord hath com - fort - ed His peo - ple. Break forth in - to joy, break forth in - to joy,

33

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

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

40

ff
sing to-gether ye waste plac-es of Je - ru - sa - lem: for He hath re -
lem. ff sing to-gether ye waste plac-es of Je - ru - sa - lem: for He hath re -

46

Ritard

a tempo

deem - ed Je - ru - sa - lem.

deem - ed Je - ru - sa - lem.

The Lord hath made bare His ho - ly arm

Ritard

a tempo

* Tenors may sing along with the basses, however they should sing the cue notes at measure 56 so as to come in on beat three of that measure with "Break..."

53

Break forth in - to joy, break forth in - to
Break forth in - to joy, break forth in - to
in the sight of all his peo - ple,
ped

60

joy: sing to geth - er, ye waste pla - ces of Je - ru - sa - lem,
joy: sing to-geth - er, ye waste pla - ces of Je - ru - sa - lem,
sing to-geth - er, ye waste pla - ces of Je - ru - sa - lem, The Lord hath made

66

The Lord hath made bare *ff* His ho - ly

bare His ho - ly arm, in the sight of the

72

Lord hath made bare *ff* His ho - ly arm in the sight of all

The Lord hath made bare His arm to all

arm, hath made bare His arm in the sight of all

peo - ple, in the sight of all

78

Rit. - - - - *ff A tempo*

the peo - ple. *ff Break forth in - to joy, break*

the peo - ple. *ff Break forth in - to joy, break*

the peo - ple. *ff Break forth in - to joy, break*

the peo - ple. Rit. - - - - *ff A tempo*

85

forth in - to joy: sing to-geth - er ye waste plac - es of Je - ru - sa - lem. Break

forth in - to joy: sing to-geth - er ye waste plac - es of Je - ru - sa - lem. Break

man *ped*

91

forth in - to joy, break forth in - to joy; the Lord_ hath com - for - ted and_ re -

forth in - to joy, break forth in - to joy; the Lord_ hath com - for - ted and_ re -

+ Pedal

98

deem - ed His peo - ple and hath made bare His ho - ly arm in the

deem - ed His peo - ple and hath made bare His ho - ly arm in the

+ Pedal

105 Rit. - - -  Maestoso 

sight of all peo - ple. Hymns of praise then let us sing,—

 sight of all peo - ple. Hymns of praise then let us sing,—

  Rit. - - -  Maestoso 

III

Al - le - lu - ia, Un - to Christ our Heav'n - ly King,

Al - le - lu - ia, Un - to Christ our Heav'n - ly King,

Bassoon part (Basso continuo):

Bassoon part (Basso continuo):

115

Al le - lu - ia, Who en - dured the cross and grave,
Al le - lu - ia, Who en - dured the cross and grave,

119

Al le - lu - ia, Sin - ners_ to re - deem and save,
Al le - lu - ia, Sin - ners_ to re - deem and save,

123

A musical score for voices and piano. The score consists of six staves. The top three staves are for voices: soprano (G clef), alto (C clef), and tenor/bass (F clef). The bottom three staves are for the piano: right hand (G clef) and left hand (C clef). The key signature is one sharp (F#). The time signature is common time. The vocal parts sing a four-part setting of the hymn tune "Al le lu ia". The piano accompaniment provides harmonic support with sustained notes and chords. Measure 123 begins with a forte dynamic. The vocal entries are marked with slurs and include lyrics such as "Al", "le - lu - ia, A", and "men.". The piano part features eighth-note patterns in the right hand and sustained bass notes in the left hand. The vocal entries are grouped by measure lines, and the piano part continues throughout the measure.