

HARK THE GLAD SOUND

SHORT FULL ANTHEM FOR CHRISTMASTIDE

THE WORDS WRITTEN BY DR. P. DODDRIDGE (1702—1751)

THE MUSIC COMPOSED BY

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Allegro con gioia.

SOPRANO. Hark the glad sound, the

ALTO. Hark the glad sound, the

TENOR. Hark, the

BASS. Hark the glad sound, the

Allegro con gioia. ♩ = 138.

Sa - viour comes, The Sa - viour prom - ised long; . . . Let ev - 'ry

Sa - viour comes, The Sa - viour prom - ised long; . . . Let ev - 'ry

Sa - viour comes, The Sa - viour prom - ised long; . . . Let ev - 'ry

Sa - viour comes, The Sa - viour prom - ised long; . . . Let ev - 'ry

HARK THE GLAD SOUND.

cres.
heart pre - pare a throne, And ev - 'ry voice a song,
cres.
heart pre - pare a throne, And ev - 'ry voice a song,
cres. *mf*
heart pre - pare a throne, And ev - 'ry voice a song, Let ev - 'ry
cres. *mf*
heart pre - pare a throne, And ev - 'ry voice a song, Let

mf *cres.*
and ev - 'ry voice pre - pare, . . . pre - pare a song. . . .
mf *cres.*
and ev - 'ry voice pre - pare, pre - pare a song. . . .
f
heart pre - pare a throne, And ev - 'ry voice pre - pare a song. . .
f
ev - 'ry heart pre - pare a throne, And voice pre - pare a song. . . .

sempre f
Hark the glad sound, the Sa - viour comes, the Sa - - viour
f
Hark the glad sound, the Sa - viour comes, the Sa - viour
f
Hark the glad sound, the Sa - viour comes, the Sa - - viour
f
Hark the glad sound, the Sa - viour comes, the Sa - viour

HARK THE GLAD SOUND.

comes. . .

comes. . .

comes. . .

comes. . .

ff

Andante marziale. TENORS.

He comes, the pris-on-ers to re-lease, In

BASSES. *f*

He comes, the pris-on-ers to re-lease, In

Andante marziale.

f *mf*

Ped. leggiero.

Sa-tan's bondage held; The gates of brass be-fore Him burst, . .

Sa-tan's bondage held; The gates of brass be-fore Him burst, . .

f

HARK THE GLAD SOUND.

burst, . . The i - ron fet - ters yield, . .

burst, . . The i - ron fet - ters yield, . .

The piano accompaniment features a complex rhythmic pattern with triplets and accents.

The gates of brass be - fore . . Him burst, The i - ron

The gates of brass be - fore . . Him burst, The i - ron

The piano accompaniment continues with similar rhythmic patterns and includes a triplet in the bass line.

fet - ters yield. . .

fet - ters yield. . .

The piano accompaniment features a steady rhythmic accompaniment with a *mf dim.* dynamic marking.

SOPRANOS. *dolce e con espress.*
mp sf

He comes the bro - ken heart to bind, . . .

p *sostenuto.*

The piano accompaniment is marked *p* and *sostenuto*, with a *Man.* instruction.

HARK THE GLAD SOUND.

cres. *mp*
 The bleed - ing soul . . to cure, . . And with the

cres.
 treas - ures, the treas-ures of His grace To en - rich the hum - ble poor.

poco cres. *p*
Ped.

pp *>*
 He comes the bro - ken heart to

pp *>*
 He comes . . the bro - ken heart to

pp *>*
 He comes the bro - ken heart to bind, . . . The

pp *>*
 He comes the bro - ken heart to

pp

cres.
 bind, . . He comes the bleed - - ing soul to

cres.
 bind, . . The bleed - ing soul to cure,

cres.
 bleed - ing soul . . to cure, . . And

cres.
 bind, . . The bleed - ing soul to cure, And

cres. *cres.*

HARK THE GLAD SOUND.

cure, . . . And with the treas-ures of His grace To en -

And with the treas - ures of His grace To en -

cres. with the treas - ures of . . . His grace To en - rich . . .

with the treas - ures] of . . . His grace To en - rich . . .

mf

f rich . . the hum - ble . . poor, . . . the hum - ble poor. *mf* *p* *rall.* *a tempo.* *pp*

rich, . . en - rich . . . the hum - ble poor, the hum - ble poor. *mf* *p* *rall.* *pp* *a tempo.*

. . . the hum - ble poor, the hum - ble poor. *mf* *p* *rall.* *a tempo.* *pp*

. . . the hum - ble . . poor, . . . the hum - ble poor. *mf* *p* *rall.* *a tempo.* *pp*

f *rall.* *p* *a tempo.*

poco accel. e cres. molto . . . *al* . . .

HARK THE GLAD SOUND.

Tempo lmo.

Our glad Ho-san-nas, Prince of Peace, Thy wel-come

Our glad Ho-san-nas, Prince of Peace, Thy wel-come

Our glad Ho-san-nas, Prince of Peace, Thy wel-come

Our glad Ho-san-nas, Prince of Peace, Thy wel-come

f *sf* *f* *sf* *f* *sf*

shall pro-claim, . . .

shall pro-claim, . . .

shall pro-claim, . . . And heav-en's e-ter-nal arch-es

shall pro-claim, . . . And heav-en's e-

mf *mf* *mf*

And heav-en's e-ter-nal

And heav-en's e-ter-nal arch-es ring, and heav-en's e-ter-nal

ring, heav-en's arch-es ring, and heav-en's e-ter-nal

-ter-nal arch-es ring, its arch-es ring, and heav-en's e-ter-nal

mf *f* *f* *f*

HARK THE GLAD SOUND

arch - es ring With Thy be - lov - ed Name, . . . with Thy be -

arch - es ring With Thy be - lov - ed Name, with Thy be - lov -

arch - es ring With Thy be - lov - ed Name, with Thy be - lov -

arch - es ring With Thy be - lov - ed Name, with Thy be - lov -

- lov - ed, Thy be - lov - ed Name. Ho - san - na, Ho - san -

- ed, Thy be - lov - ed Name. Ho - san - na, Ho - san -

- ed, Thy be - lov - ed Name. Ho - san - na, Ho -

- na!

na, Ho - san - na!

san - na, Ho - san - na!

san - na, Ho - san - na!

men.

men.

men.

men.