

# HARK THE GLAD SOUND

SHORT FULL ANTHEM FOR CHRISTMASTIDE

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

THE MUSIC COMPOSED BY

MYLES B. FOSTER.

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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

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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 first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "burst, . . The i - ron fet - ters yield, . ." and "burst, . . The i - ron fet - ters yield, . ." The piano accompaniment is written for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes with triplets. Dynamics include accents and a forte (sf) marking.

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

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

The second system continues the vocal and piano parts. The vocal line lyrics are: "The gates of brass be - fore . . Him burst, The i - ron" and "The gates of brass be - fore . . Him burst, The i - ron". The piano accompaniment includes triplets and dynamic markings such as *f* and *mf dim.*

fet - ters yield. . .

fet - ters yield. . .

The third system shows the continuation of the vocal and piano parts. The vocal line lyrics are: "fet - ters yield. . ." and "fet - ters yield. . .". The piano accompaniment features a steady eighth-note accompaniment with dynamic markings *f* and *mf dim.*

SOPRANOS. *dolce e con espress.*  
*mp sf*

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

*p* *sostenuto.*

The fourth system introduces a Soprano vocal line. The lyrics are: "SOPRANOS. He comes the bro - ken heart to bind, . . .". The piano accompaniment is marked *p* and *sostenuto.* The vocal line has dynamic markings *mp* and *sf*.

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*

*f* rich, . . en - rich . . . 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*

. . . 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.*

*f sf*

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

shall pro - claim, . . .

shall pro - claim, . . .

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

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

*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

# 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.