

For the Choir of First Presbyterian Church
Philadelphia, Pennsylvania

Hark! The Glad Sound

Philip Dodderidge, 1735

Andrew Senn
(based on the tune 'Richmond', by Thomas Haweis, 1792)

♩ = 68

CH (or GT) 8' & 4' Flutes

mp

SW soft 8'

PD soft 16' SW/PD

The piano introduction consists of three staves in 4/4 time. The top staff is for CH (or GT) 8' & 4' Flutes, featuring a melodic line with sixteenth-note runs and sixteenth-note chords, marked with a *mp* dynamic. The middle staff is for SW soft 8', and the bottom staff is for PD soft 16' SW/PD, both providing harmonic support with sustained notes and chords.

3

mp Hark! Hark!

mp Hark! Hark!

mp Hark! Hark!

mp Hark! Hark!

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown for the first two phrases of the hymn. The vocal lines are marked with a *mp* dynamic and feature a melodic line with a fermata over the final note of each phrase. The piano accompaniment continues with the same harmonic support as in the introduction.

The piano accompaniment for the final phrase of the hymn, continuing the melodic and harmonic material from the introduction and the first two phrases.

5

Hark! The glad sound! Sa - - - vior

8

comes, the Sa - - - vior pro - - - mised

11

long; let e - - - heart pre -

14

pare a throne, and e - - - very

17

voice a song,

20

mp On him the Spi - rit, large - ly poured, e - xerts his sa - cred

mp On him the Spi - rit, large - ly poured, e - xerts his sa - cred

mp On him the Spi - rit, large - ly poured e - xerts his sa - cred

mp On him the Spi - rit, large - ly poured, e - xerts his sa - cred

26 *mf*
 fire; wis- dom and might, and zeal and love, his ho - ly breast in -
 fire; wis- dom and might, and zeal and love, his ho - ly breast in -
 fire; wis- dom and might, and zeal and love, his ho - ly breast in -
 fire; wis- dom and might, and zeal and love, his ho - ly breast in -

[SW + 4' & Oboe]

mf

33 ♩=76 *mf*
 spire. He comes the pri - soners
 spire. He comes the pri - soners
 spire. He comes the pri - soners
 spire. comes the pri - soners

♩=76 [SW Full with 16', box closed
GT Foundations 8' SW/GT]

mf

37

to re - lease, in Sa - bon - dage held;

to re - lease, - tan's bon - dage held;

to re - lease, in Sa - tan's bon - dage held;

to re - lease, in Sa - tan's bon - dage held;

f

42

f the gates of brass be - fore Him burst, the i - ron

f the gates of brass be - fore Him burst, the i - ron

f the gates of brass be - fore Him burst, the i - ron

f the gates of brass be - fore Him burst, the i - ron

f the gates of brass be - fore Him burst, the i - ron

Solo Tuba

PD 32', 16' & 8' Foundations
SW & GT/PD

47

fet - ters yield.

fet - ters yield.

fet - ters yield.

fet - ters yield.

GT/SW

reduce

rit. e dim.

53

p

He comes, from thick - est films of vice to

p

He comes, from thick - est films of vice to

p

59

and on the eyes op - pressed with

mf

and on the eyes op - pressed with

clear the men - tal ray

clear the men - tal ray

67

night, to pour ce - le - stial v.

night, to pour ce - le - stial day.

mp

He comes the

p [SW] [at] [t]

[PD] [off 32' & 16' SW/PD]

75

bro - ken heart_ to bind, the bleed - ing_ ul_ to cure; and with_ the

Solo Flute

mp

SW Strings

p

82

His

trea - sures of_ his grace to'en - rich_ the hum - ble poor. His

rit.

f

p

8va

89

sil - ver - trum - pets pub - lish a - loud, a - loud -

His sil - ver - trum - pets pub - lish a - loud, a - loud -

sil - ver - trum - pets pub - lish a - loud, a - loud -

His sil - ver - trum - pets pub - lish a - loud, a - loud -

Solo Tuba

ff 3

3

95

the jub' - lee of the Lord, of the Lord

the jub' - lee of the Lord, of the Lord

the jub' - lee of the Lord, of the Lord

the jub' - lee of the Lord, of the Lord

the jub' - lee of the Lord, of the Lord

100

subito p

ah
subito p

subito mp *stand out*

subito p

ah

our debts are all re - mit - ted now, our her - i - tage re -

108

stored.

[GT Foundations SW/GT]

broadening

mp

[SW to Mix]

[PD 32', 16', 8' SW/PD]



117

claim; and heav'n's e - ter - - nal

claim; and heav'n's e - ter - - nal

claim; and heav'n's e - ter - - nal

claim; and heav'n's e - ter - - nal

120

ar - - ches ring with thy be -

ar - - ches ring with thy be -

ar - - ches ring with thy be -

ar - - ches ring with thy be -

123

Musical score for measures 123-125. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "lov - ed name. A - - men". The piano part includes a complex sixteenth-note pattern in the right hand and chords in the left hand. Dynamics include *mf* and *f*. A large "PERUSAL" watermark is overlaid diagonally across the page.

126

Musical score for measures 126-128. It features four vocal staves and a piano accompaniment. The lyrics are "A - - men A - - men". The piano part continues with the sixteenth-note pattern in the right hand and chords in the left hand. Dynamics include *f*. A large "PERUSAL" watermark is overlaid diagonally across the page.

128

A - - - - - men. *ff*

A - - - - - mer *ff*

A - - - - - men. *ff*

A - - - - - men.

no rit. 6 6 *ff* [+ full Great] 6

The musical score consists of five systems. The first four systems are vocal staves with lyrics and dynamics. The fifth system is a piano accompaniment with a complex melodic line in the right hand and chords in the left hand. The piano part includes a 'no rit.' marking, sixteenth-note runs with '6' fingerings, and a dynamic of 'ff'. A box containing '+ full Great' is placed above the piano part. The score concludes with a double bar line and repeat dots.

PD + 32' Reed