



O GLADSOME LIGHT

from "THE GOLDEN LEGEND" - SCENE V

FOR
SOLO QUINTET OR SSATB CHORUS —KEYBOARD ACCOMPANIMENT

Words from the poem "The Golden Legend"
by

Henry Wadsworth Longfellow

Music by

Charles Villiers Stanford

1875

COVER IMAGE

“The Angel, Standing in the Sun” by J.M.W. Turner, 1846



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

<i>Full Score Manuscript</i>	Royal College of Music Library, London MS 4145
<i>Full Score Manuscript - Online Scan</i>	Internet Archive https://archive.org/details/RCM-MS-4145
<i>Vocal Score</i>	n.a.
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 5.1.50.2150 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

Sir Charles Villiers Stanford (30 September 1852 – 29 March 1924) was an Irish composer, music teacher, and conductor of the late Romantic era. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.



While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

On the recommendation of Sir William Sterndale Bennett, Stanford went to Leipzig in the summer of 1874 for lessons with Carl Reinecke, professor of composition and piano at the Leipzig Conservatory. The composer Thomas Dunhill commented that by 1874 it was "the tail-end of the Leipzig ascendancy, when the great traditions of Mendelssohn had already begun to fade." Nevertheless, Stanford did not seriously consider studying anywhere else. Neither Dublin nor London offered any comparable musical training; the most prestigious British music school, the Royal Academy of Music (RAM), was at that time hidebound and reactionary. He was dismayed to find in Leipzig that Bennett had recommended him to a German pedant no more progressive than the teachers at the RAM. Among Stanford's compositions in 1874 was a setting of part one of Longfellow's poem *The Golden Legend*. He intended to set the entire poem, but gave up, defeated by Longfellow's "numerous but unconnected characters." Stanford ignored this and other early works when assigning opus numbers in his mature years. The earliest compositions in his official list of works are a four-movement Suite for piano and a *Toccata* for piano, which both date from 1875.

After a second spell in Leipzig with Reinecke in 1875, which was no more productive than the first, Stanford was recommended by Joachim to study in Berlin the following year with Friedrich Kiel, whom Stanford found "a master at once sympathetic and able ... I learnt more from him in three months, than from all the others in three years."

In 1883, the Royal College of Music was set up to replace the short-lived and unsuccessful National Training School for Music. Neither the NTSM nor the longer-established Royal Academy of Music had provided adequate musical training for professional orchestral players, and the founder-director of the college, George Grove, was determined that the new institution should succeed in doing so. His two principal allies in this undertaking were the violinist Henry Holmes and Stanford. In a study of the founding of the college, David Wright notes that Stanford had two main reasons for supporting Grove's aim. The first was his belief that a capable college orchestra was essential to give students of composition the chance to experience the sound of their music. His second reason was the severe contrast between the competence of German orchestras and the performance of their British counterparts. He accepted Grove's offer of the posts of professor of composition and (with Holmes) conductor of the college orchestra. He held the professorship for the rest of his life; among the best known of his many pupils were Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Rebecca Clarke, Frank Bridge and Arthur Bliss.

Stanford's teaching seemed to be without method or plan. His criticism consisted for the most part of "I like it, my boy," or "It's damned ugly, my boy" (the latter in most cases). In this, perhaps, lay its value. For in spite of his conservatism, and he was intensely and passionately conservative in music as in politics, his amazingly comprehensive knowledge of musical literature of all nations and ages made one feel that his opinions, however irritating, had weight.

To Stanford's regret, many of his pupils who achieved eminence as composers broke away from his classical, Brahmsian precepts, as he had himself rebelled against Reinecke's conservatism. The composer George Dyson wrote, "In a certain sense the very rebellion he fought was the most obvious fruit of his methods. And in view of what some of these rebels have since achieved, one is tempted to wonder whether there is really anything better a teacher can do for his pupils than drive them into various forms of revolution." The works of some of Stanford's pupils, including Holst and Vaughan Williams, entered the general repertory in Britain, and to some extent elsewhere, as Stanford's never did. For many years after his death it seemed that Stanford's greatest fame would be as a teacher. Among his achievements at the RCM was the establishment of an opera class, with at least one operatic production every year. From 1885 to 1915 there were 32 productions, all of them conducted by Stanford.

In 1887 Stanford was appointed professor of music at Cambridge in succession to Sir George Macfarren who died in October of that year. Up to this time, the university had awarded music degrees to candidates who had not been undergraduates at Cambridge; all that was required was to pass the university's music examinations. Stanford was determined to end the practice, and after six years he persuaded the university authorities to agree. Three years' study at the university became a prerequisite for sitting the bachelor of music examinations.

Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the 19th century, his music was eclipsed in the 20th century by that of Edward Elgar as well as former pupils. Stanford composed about 200 works, including seven symphonies, about 40 choral works, nine operas, 11 concertos and 28 chamber works, as well as songs, piano pieces, incidental music, and organ works. He suppressed most of his earliest compositions; the earliest of works that he chose to include in his catalogue date from 1875.

Throughout his career as a composer, Stanford's technical mastery was rarely in doubt. The composer Edgar Bainton said of him, "Whatever opinions may be held upon Stanford's music, and they are many and various, it is, I think, always recognised that he was a master of means. Everything he turned his hand to always 'comes off.'" On the day of Stanford's death, one former pupil, Gustav Holst, said to another, Herbert Howells, "The one man who could get any one of us out of a technical mess is now gone from us."

After Stanford's death most of his music was quickly forgotten, with the exception of his works for church performance. His *Stabat Mater* and *Requiem* held their place in the choral repertoire, the latter piece championed by Sir Thomas Beecham. Stanford's two sets of sea songs and the partsong *The Blue Bird* were still performed from time to time, but even his most popular opera, *Shamus O'Brien* came to seem old-fashioned with its "stage-Irish" vocabulary. However, in his 2002 study of Stanford, Jeremy Dibble writes that the music, increasingly available on disc if not in live performance, still has the power to surprise. In Dibble's view, the frequent charge that Stanford is "Brahms and water" was disproved once the symphonies, concertos, much of the chamber music and many of the songs became available for reappraisal when recorded for compact disc.

For comprehensive biographies of the man and his music, refer to Jeremy Dibble's *Charles Villiers Stanford: Man and Musician*, Oxford University Press, 2002 ISBN 0-019-816383-5 and Paul Rodmell's *Charles Villiers Stanford*, Ashgate Publishing, 2002, reissued by Routledge Publishers, 2017 ISBN 13: 978-1-85928-198-7



The *Golden Legend* was first published in 1851. The title was derived from the epithet given to Voragine's *Legends of the Saints*, "*Aurea Legenda*," which was said by its admirers to exceed all other books, as gold passeth in value all other metals. So the story upon which this poem is founded "seems to me," says Longfellow, in his original note, "to surpass all other legends in beauty and significance. It exhibits amid the corruptions of the Middle Ages, the virtue of disinterestedness and self-sacrifice, and the power of Faith, Hope, and Charity, sufficient for all the exigencies of life and death."

The story was first told by a Minnesinger of the twelfth century, Hartmann von Aue, in the poem entitled *Der Arme Heinrich*. The hero, a man of wealth and noble birth, is suddenly stricken with leprosy, which he is told can only be cured by the sacrifice of the life of a maiden who may be willing to die for him. This maiden is found in the family of one of "Poor Henry's" tenants, who receives him after the world has cast him off. Her offer to die for her lord is accepted, and they travel together to Salerno, where the sacrifice is to be made. But at the last moment Henry refuses to accept life at this price, is miraculously cured, and returns home with the peasant girl, whom he makes his wife.

The *Golden Legend* forms the second part of Longfellow's *Trilogy of Christus*, of which *The Divine Tragedy*, or *Life of Christ*, is the first part, and *The New England Tragedies*, a picture of modern Christianity, the third.

from The Golden Legend, notes by Samuel Arthur Bent, Houghton, Mifflin & Co. 1887



The Scene (Chapter II - A Room in the Farm-House) is at twilight with Ursula (mother) spinning and Gottlieb (father) asleep in his chair. Their children, Elsie, Bertha and Max are at play in an outer room. Prince Henry is in his room overhead.

Elsie comes in with a lamp. Max and Bertha follow her ; and they all sing the Evening Song on the lighting of the lamps.

EVENING SONG*

O gladsome light
Of the Father Immortal,
And of the celestial
Sacred and blessed
Jesus, our Saviour !

Now to the sunset
Again hast thou brought us;
And, seeing the evening
Twilight, we bless thee,
Praise thee, adore thee !

Father omnipotent !
Son, the Life-giver !
Spirit, the Comforter !
Worthy at all times
Of worship and wonder !

URSULA. Darker and darker ! Hardly a glimmer of light comes in at the window-pane ; Or is it my eyes are growing dimmer ? I cannot disentangle this skein, nor wind it rightly upon the reel. Elsie !

GOTTLIEB, *starting*. The stopping of thy wheel has wakened me out of a pleasant dream. I thought I was sitting beside a stream, and heard the grinding of a mill, when suddenly the wheels stood still, and a voice cried " Elsie " in my ear ! It startled me, it seemed so near.

URSULA. I was calling her : I want a light. I cannot see to spin my flax. Bring the lamp, Elsie. Dost thou hear ?

ELSIE, *within*. In a moment !

GOTTLIEB. Where are Bertha and Max ?

URSULA. They are sitting with Elsie at the door. She is telling them stories of the wood, and the Wolf, and little Red Ridinghood.

GOTTLIEB. And where is the Prince ?

URSULA. In his room overhead; I heard him walking across the floor, as he always does, with a heavy tread.

- *Modelled upon the choral songs which originate in the reformed church of Germany, to introduce a popular element into the worship of the church and home. Many of the tunes were adapted from old church music, while others came from secular sources. Choral songs had played a great part among the early Germans on all the important occasions of private and public life, in receiving the bride and in burying the hero. They comprised all the elements of lyric and dramatic poetry. Such an adaptation to modern religious purposes was therefore natural.*

from The Golden Legend, notes by Samuel Arthur Bent

O Gladsome Light

Henry Wadsworth Longfellow
1851

from
"The Golden Legend" - Scene V

Charles Villiers Stanford
1875

Moderato

Vocal staves for Elsie, Bertha, Ursula, Prince Henry, Max, and Gottlieb, all in G major and common time, with rests.

Moderato

Piano accompaniment starting with a piano (*p*) dynamic, featuring chords and a melodic line in the right hand.

Piano accompaniment starting at measure 5, including a trill (*tr*) and a piano (*p*) dynamic marking.

Piano accompaniment starting at measure 9, featuring a half note with a flat (*(b)*) and a piano (*p*) dynamic marking.

Piano accompaniment starting at measure 12, ending with a triplet of eighth notes (*3*).

O Gladsome Light

16

Elsie *p* O glad - some light of the Fa - ther im - mor -

Ber. *p* O glad - some light of the Fa - - ther im -

Urs. *p* O glad - some light of the Fa - - ther im -

Max *p* O glad - some light of the Fa - - ther im -

Gott. O glad - some light of the Fa - - ther im -

Pno

23

Elsie - tal and of the ce - les - tial sa - cred and bles - sed

Ber. - mor - - tal and of the ce - les - tial, sa - cred and bles - sed

Urs. - mor - - tal and of the ce - les - tial, sa - cred and bles - sed

Max - mor - - tal and of the ce - les - tial sac - red and bles - sed

Gott. - mor - - tal and of the ce - les - tial sa - cred and bles - sed

Pno *pp*

O Gladsome Light

29 *p* *mf* *cresc.*

Elsie Je - sus our Sa - viour! O glad - some *cresc.*

Ber. Je - sus our Sa - viour! O glad - some light, *cresc.*

Urs. Je - sus our Sa - viour! O glad - some light, *cresc.*

Max Je - sus our Sa - viour! O glad - some light, O *cresc.*

Gott. Je - sus our Sa - viour! O glad - some light, O *cresc.*

Pno *p*

35 *p* *p* *p* *p* *p* *cresc.* *p*

Elsie light, light of the Fa - ther Im - mor - - - tal,

Ber. glad - some light, light of the Fa - ther Im - mor - - - tal,

Urs. glad - some light, light of the Fa - ther, the Fa - ther Im - mor - tal,

Max glad - some, glad - some light, light of the Fa - ther Im - mor - tal,

Gott. glad - some, glad - some light, light of the Fa - ther Im - mor - tal,

Pno *cresc.* *p*

O Gladsome Light

41

p

Elsie and of the ce - les - tial sa - cred and bles - sed

p

Ber. and of the ce - les - tial sa - cred and bles - sed

p

Urs. and of the ce - les - tial sa - cred and bles - sed

p

Max and of the ce - les - tial sa - cred and bles - sed

p

Gott. and of the ce - les - tial sa - cred and bles - sed

Pno

46

p *pp*

Elsie Je - sus our Sa - viour, our Sa - viour, our Sa -

p *pp*

Ber. Je - sus our Sa - viour, our Sa - viour, our Sa - viour, our Sa -

p *pp*

Urs. Je - sus our Sa - viour, our Sa - viour, our Sa - viour, our Sa -

p *pp*

Max Je - sus our Sa - viour, our Sa - viour, our Sa -

p *pp*

Gott. Je - sus our Sa - viour, our Sa - viour, our Sa -

Pno

51

Elsie

Ber.

Urs.

Max

Gott.

Pno

- viour !

- viour !

- viour !

- viour !

- viour !

p

54

Elsie

Ber.

Urs.

Max

Gott.

Pno

p

57

Elsie

Ber.

Urs.

Max

Gott.

Pno

mf

mf

Now to the

Now to the sun - set a -

sfp

sfp

sfp

61

Elsie

Ber.

Urs.

Max

Gott.

Pno

mf

mf

Now to the_

mf

Now to the_ sun - set a -

Now to the_ sun - set a - gain_ hast

sun - set_ hast thou brought us ;

- gain_ hast thou brought_ us ;

sfp

sfp

pizz.

O Gladsome Light

66

Elsie
sun - set a - gain

Ber.
- gain hast thou brought us ;

Urs.
thou brought us ; And, see - -

Max
And, see - - - ing the eve - - - ning

Gott.
And, see - - - ing the eve - - - -

Pno

70

Elsie
And, see - - - ing the eve - - - ning

Ber.
And, see - - - - - ing the eve - - - ning

Urs.
- - - ing, see - - - ing the eve - - - ning

Max
twi - - light, see - - - ing the eve - - - ning

Gott.
- ning, the eve - - - - - ning

Pno

O Gladsome Light

73

Elsie
twi - - - - light, we

Ber.
twi - - - - light, we

Urs.
twi - - - - light, *cresc.* we

Max
twi - - - - light, we - - - - bless thee,

Gott.
twi - - - - light, - - - - we - - - - bless thee,

Pno
3 3 3 3 3 3 3 3 3 3 3 3

76 *cresc.*

Elsie
bless thee, we praise thee, a -

Ber.
cresc.
bless thee, we praise thee, a -

Urs.
cresc.
bless thee, we praise thee, a -

Max
we praise thee, a -

Gott.
we praise thee, a -

Pno
3 3 3 3 3 3 3 3 3 3 3 3

79

Elsie
- dore thee !

Ber.
- dore thee !

Urs.
- dore thee !

Max
- dore thee !

Gott.
- dore thee !

Pno

82

Elsie
f Fa - - - ther om - - ni - - - po -

Ber.
f Fa - - - ther om - - ni - - - po -

Urs.
f Fa - - - ther om - - ni - - - po -

Max
f Fa - - - ther om - - ni - - - po -

Gott.
f Fa - - - ther om - - ni - - - po -

Pno

8va

O Gladsome Light

86

Elsie
- tent ! Fa - - - ther om - ni - - po - tent !

Ber.
- tent ! Fa - - - ther om - ni - - po - tent !

Urs.
- tent ! Fa - - - ther om - ni - - po - tent !

Max
- tent ! Fa - - - ther om - ni - - po - tent !

Gott.
- tent !

Pno
cresc.

91 *ff* *pp*
Elsie
Son, the Life - giv - - er ! Spir - - it, the Com - -

Ber.
ff *pp*
Son, the Life - - giv - - er ! Spir - - it, the Com - -

Urs.
ff *pp*
Son, the Life - giv - - er ! Spir - - it, the Com - -

Max
ff *pp*
Son, the Life - giv - - er ! Spir - - it, the Com - -

Gott.
ff *pp*
Son, the Life - giv - - er ! Spir - - it, the Com - -

Pno
f *ff* *sfp*

98 *f*

Elsie
- for - ter! *f* Wor - thy at_ all times, wor - thy at

Ber.
- for - ter! *f* Wor - thy at_ all_ times, wor - thy at all times, at

Urs.
- for - ter! Wor - thy at_ all_ times, wor - thy at all, at_

Max
- for - ter! Wor - thy at_

Gott.
- for - ter! Wor - thy at_ all times, at

Pno
f

104 *ff*

Elsie
all times, _____ at all times _____ of

Ber.
ff all times, _____ at all times _____ of

Urs.
ff all times, _____ at all times _____ of

Max
ff all times, _____ at all times _____ of

Gott.
ff all times, _____ at all times _____ of

Pno

O Gladsome Light

108

Elsie
wor - ship and won - - - der!

Ber.
wor - ship and won - - - der! *p* Wor - thy of

Urs.
wor - ship and won - - - der! *p* Wor - thy of

Max
wor - ship and won - - - der! *p* Wor - - - - thy of

Gott.
wor - ship and won - - - der! *p* Wor - thy of

Pno
f *pp* *pp* (b) (h)

113

Elsie
p Wor - - - thy of wor - ship and won - - - - der! *f*

Ber.
wor - ship, of wor - ship and won - - - - der! *f*

Urs.
wor - ship, of wor - ship and won - - - - der! *f*

Max
wor - ship, of wor - ship and won - - - - der! *f*

Gott.
wor - ship, of wor - ship and won - - - - der! *f*

Pno
pp p *p*

O Gladsome Light

118 *p*

Elsie
A - - - - men!

Ber.
A - - - - men!

Urs.
A - - - - men!

Max
A - - - - men!

Gott.
A - - - - men!

Pno

122 *p*

P. Henry
A - - - - men!

Pno

cresc.

f



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.40/02