

Hail, gladdening Light

3rd-century Greek hymn
translated by John Keble (1792–1866)

CHARLES WOOD (1866–1926)

Con moto

The musical score is arranged in three systems. The first system includes Soprano, Alto, Tenor, and Bass parts. The second system includes Soprano, Alto, Tenor, and Bass parts. The third system is for the Organ, marked *(ad libitum)*. The tempo is **Con moto**. The key signature is two sharps (D major) and the time signature is 2/2. Dynamics include *f* (forte). The lyrics are: "Hail, glad - dening Light, of his, his of Hail, glad - dening Light, of Hail, glad - dening Light, of Hail, glad - dening Light, of Hail, glad - dening Light, of Hail, glad - dening Light, of".

SOPRANO
Hail, glad - dening Light, of his, his

ALTO
Hail, glad - dening Light,

CHOIR 1
TENOR
Hail, glad - dening Light, of his

BASS
Hail, glad - dening Light, of

SOPRANO
Hail, glad - dening Light, of

ALTO
Hail, glad - dening Light, of

CHOIR 2
TENOR
Hail, glad - dening Light, of

BASS
Hail, glad - dening Light, of

Con moto

ORGAN
(ad libitum)

This resplendent double-choir anthem, a cornerstone of the Anglican cathedral repertoire, is believed to have been written in 1912 at the suggestion of Wood's publisher but, probably because of the 1914-18 War, it was not published until 1919. Charles Wood, born in Ulster, was a chorister at Armagh Cathedral and remained steeped in church music all his life. After studies with Stanford at the Royal College of Music in London, in 1889 he was invited by him to teach harmony and counterpoint at Cambridge University, which became his home. In 1924 he succeeded Stanford as Professor of Music, but died two years later. Wood is remembered mainly for his choral music, which is conservative in idiom but always impeccably crafted and, at its best, imaginative and memorable, its romantic richness tempered by a perhaps slightly austere sensibility.

Source: first edition of 1919, collated with autograph ms. in the library of Gonville & Caius College, Cambridge (by courtesy of the Librarian). The organ part in the ms. has 'for rehearsal' crossed out and 'ad libitum' substituted, perhaps suggesting that Wood originally had no intention of possible organ accompaniment for this essentially a *cappella* piece.

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S. pure glo - - ry poured. Who is th'im - mor - tal Fa - ther,

A. of his pure glo - ry poured Who is th'im - mor - tal Fa - ther,

T. pure glo - ry poured. Who is th'im - mor - tal Fa - ther,

B. his pure glo - - ry poured Who is th'im - mor - tal Fa - ther,

S. his pure glo - - ry poured Who is th'im - mor - tal Fa - ther,

A. his pure glo - - ry poured Who is th'im - mor - tal Fa - ther,

T. his pure glo - - ry poured Who is th'im - mor - tal Fa - ther,

B. his pure glo - - ry poured Who is th'im - mor - tal Fa - ther,

cresc. *[ff]* *f*

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S. heav'n - ly, blest, Ho - li-est of Ho - lies, Je - - su

A. heav'n - ly, blest, Ho - li-est of Ho - lies, Je - - su

T. heav'n - ly, blest, Ho - li-est of Ho - lies, Je - - su

B. heav'n - ly, blest, Ho - li-est of Ho - lies, Je - - su

S. heav'n - ly, blest, Ho - - li-est of Ho - lies,

A. heav'n - ly, blest, Ho - - li-est of Ho - lies,

T. heav'n - ly, blest, Ho - - li-est of Ho - lies,

B. heav'n - ly, blest, Ho - - li-est of Ho - lies,

mp *pp* *pp* *pp* *p* *p* *p* *p* *mp* *p* *pp*