

SCENES FROM

The Golden Legend

A CANTATA for SOLI, CHORUS & ORCHESTRA

THE WORDS WRITTEN BY

Henry Wadsworth Longfellow

THE MUSIC COMPOSED BY

Charles Villiers Stanford

(1875)

Clarinet 2



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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.

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music Library, London: MS 4145

n/a

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Reference Material and Software

Notation Software: Dorico Pro Version 5.1.81.2225 *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

The Golden Legend

Henry Wadsworth Longfellow

1851

STANFORD'S "PART I"

- **Prince Henry's Despair:** The poem opens with Prince Henry of Hoheneck, afflicted with a malady, seeking a cure from the physicians of Salerno, who tell him the only cure is the blood of a maiden willing to die for him.
- **Lucifer's Temptation:** Despairing, Henry is tempted by Lucifer, disguised as a traveling physician, who leads him to a life of excess and eventually, an outcast state.
- **Elsie's Sacrifice:** Henry finds refuge with Ursula, a former vassal, and her daughter Elsie, who, moved by compassion, offers herself as a sacrifice to cure Henry, believing it will bring her closer to Christ.

BALANCE OF LONGFELLOW'S POEM

- **Journey to Salerno:** Elsie and Henry embark on a journey to Salerno, where they encounter a band of pilgrims, including Lucifer disguised as a friar, who gloats over Elsie's fate.
- **Miraculous Healing:** During the journey, Elsie is kidnapped by Lucifer, but Henry rescues her, and in the process, is miraculously healed. Henry and Elsie return to Hoheneck and marry.

THEMES & ANALYSIS

- **Themes of Faith and Sacrifice:** The poem explores themes of faith, sacrifice, and redemption, with Elsie's willingness to die for Henry serving as a powerful example of Christian selflessness.
- **Light vs. Darkness:** The poem contrasts the light of faith and hope with the darkness of despair and temptation, embodied by Lucifer's machinations.
- **Historical and Mythical Elements:** Longfellow weaves together historical and mythical elements, drawing from Christian traditions and legends to create a rich and evocative narrative.
- **Existential Themes:** The poem delves into existential themes, exploring the nature of suffering, the search for meaning, and the promise of salvation.
- **Longfellow's Style:** Longfellow's signature style is evident in the poem's lyrical language, beautiful imagery, and focus on moral and spiritual themes.

Source: Google Generative AI



After completing Part I on December 27, 1875, Stanford never returned to the project. We can only imagine how he would have chosen to portray the rest of the story. Only the full score manuscript has survived (Royal College of Music Library MS 4145). The composer did not prepare a piano reduction and no vocal score was created at the time. The vocal score and associated piano reduction for this edition were created by Dave Fielding (English Heritage Music Series) in April 2025.



CHARACTERS

| | | |
|---|--|---|
| Lucifer Fallen Angel <i>Baritone</i> | Ursula Mother of Elsie <i>Alto</i> | Bertha Sister of Elsie <i>Alto</i> |
| Henry Prince of Hoheneck <i>Tenor</i> | Gottlieb Vassal of the Prince - Father of Elsie <i>Baritone</i> | Max Brother of Elsie <i>Tenor</i> |
| Elsie Daughter of Ursula and Gottlieb <i>Soprano</i> | | Approximate Performance Time 60 minutes |



INDEX OF SCENES

| | PAGE | | PAGE |
|--|------|---|------|
| Scene I (Prologue) <i>The Spire of Strasburg Cathedral</i> | 1 | Scene V <i>A Room in the Farm-House</i> | 10 |
| Scene II <i>The Castle of Vautsberg on the Rhine</i> | 5 | Scene VI <i>Elsie's Chamber</i> | 12 |
| Scene III <i>The Castle of Vautsberg on the Rhine</i> | 6 | Scene VII <i>The Chamber of Gottlieb and Ursula</i> | 13 |
| Scene IV <i>A Farm in the Odenwald</i> | 8 | Scene VIII <i>A Room in the Farm-House</i> | 15 |

Clarinet (Bb) 2 & Clarinet (A) 2

Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Cl. in Bb

Prologue - The Spire of Strasbourg Cathedral

Allegro con fuoco

10

Cl. in Bb 1

1-10

p *cresc.*

18

18

p *cresc.* *ff*

3 3 3

26

[illegible]

32

32

3 3

mf *dim.* 8 38-45 *ff*

The first system of the musical score for 'The Little Boat' begins at measure 32. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with two triplets of eighth notes marked with a '3' and a bracket. Dynamic markings include *mf* (mezzo-forte) and *dim.* (diminuendo). A fermata is placed over a quarter note in measure 38, with the number '8' above it, indicating an 8-measure rest. The system concludes with a *ff* (fortissimo) marking and the measure range '38-45'.

47

47

p

53

53


3 3 3 3 3 3

10

57-66

67

LUC.

67 LUC. 
up - lift - - - ed high *mf* *sf* 73-74

75

75-87

p *cresc.* *p*

7

81-87

Detailed description: This musical staff begins at measure 75 with a treble clef and a key signature of one sharp (F#). It starts with a half note F#4, followed by a half note G4, and then a half note A4. A crescendo hairpin is placed under the first three notes. Measure 81 contains a whole rest. Measure 82 has a whole note F#4. Measure 83 has a whole note G4. Measure 84 has a whole note A4. Measure 85 has a whole note B4. Measure 86 has a whole note C5. Measure 87 has a whole note D5. A decrescendo hairpin is placed under the last three notes. A fermata is placed over the final note D5.

90

90-101

cresc. *sf*

5

97-101

Detailed description: This musical staff begins at measure 90 with a treble clef and a key signature of one flat (Bb). It starts with a half note Bb3, followed by a half note C4, and then a half note D4. A crescendo hairpin is placed under the first three notes. Measure 94 contains a whole rest. Measure 95 has a whole note Bb3. Measure 96 has a whole note C4. Measure 97 has a whole note D4. Measure 98 has a whole note E4. Measure 99 has a whole note F4. Measure 100 has a whole note G4. Measure 101 has a whole note A4. A decrescendo hairpin is placed under the last three notes. A fermata is placed over the final note A4.

102

102-111

p *p*

2

106-107

2

110-111

Detailed description: This musical staff begins at measure 102 with a treble clef and a key signature of one flat (Bb). It starts with a half note Bb3, followed by a half note C4, and then a half note D4. A decrescendo hairpin is placed under the first three notes. Measure 106 contains a whole rest. Measure 107 has a whole note Bb3. Measure 108 has a whole note C4. Measure 109 has a whole note D4. Measure 110 has a whole note E4. Measure 111 has a whole note F4. A decrescendo hairpin is placed under the last three notes. A fermata is placed over the final note F4.

112

112-119

pp

4

Detailed description: This musical staff begins at measure 112 with a treble clef and a key signature of one flat (Bb). It starts with a half note Bb3, followed by a half note C4, and then a half note D4. A decrescendo hairpin is placed under the first three notes. Measure 116 contains a whole rest. Measure 117 has a whole note Bb3. Measure 118 has a whole note C4. Measure 119 has a whole note D4. A decrescendo hairpin is placed under the last three notes. A fermata is placed over the final note D4.

123

Detailed description: This musical staff begins at measure 123 with a treble clef and a key signature of one flat (Bb). It starts with a half note Bb3, followed by a half note C4, and then a half note D4. A decrescendo hairpin is placed under the first three notes. Measure 126 contains a whole rest. Measure 127 has a whole note Bb3. Measure 128 has a whole note C4. Measure 129 has a whole note D4. A decrescendo hairpin is placed under the last three notes. A fermata is placed over the final note D4.

130

130-139

p

7

Detailed description: This musical staff begins at measure 130 with a treble clef and a key signature of one flat (Bb). It starts with a half note Bb3, followed by a half note C4, and then a half note D4. A decrescendo hairpin is placed under the first three notes. Measure 133 contains a whole rest. Measure 134 has a whole note Bb3. Measure 135 has a whole note C4. Measure 136 has a whole note D4. Measure 137 has a whole note E4. Measure 138 has a whole note F4. Measure 139 has a whole note G4. A decrescendo hairpin is placed under the last three notes. A fermata is placed over the final note G4.

144

144-149

sf *ff*

3

Detailed description: This musical staff begins at measure 144 with a treble clef and a key signature of one flat (Bb). It starts with a half note Bb3, followed by a half note C4, and then a half note D4. A decrescendo hairpin is placed under the first three notes. Measure 146 contains a whole rest. Measure 147 has a whole note Bb3. Measure 148 has a whole note C4. Measure 149 has a whole note D4. A decrescendo hairpin is placed under the last three notes. A fermata is placed over the final note D4.

150

150-155

1

Detailed description: This musical staff begins at measure 150 with a treble clef and a key signature of one flat (Bb). It starts with a half note Bb3, followed by a half note C4, and then a half note D4. A decrescendo hairpin is placed under the first three notes. Measure 153 contains a whole rest. Measure 154 has a whole note Bb3. Measure 155 has a whole note C4. A decrescendo hairpin is placed under the last two notes. A fermata is placed over the final note C4.

156

156-161

3

Detailed description: This musical staff begins at measure 156 with a treble clef and a key signature of one flat (Bb). It starts with a half note Bb3, followed by a half note C4, and then a half note D4. A decrescendo hairpin is placed under the first three notes. Measure 159 contains a whole rest. Measure 160 has a whole note Bb3. Measure 161 has a whole note C4. A decrescendo hairpin is placed under the last two notes. A fermata is placed over the final note C4.

162

3 1 *sf* *f*

171

3 4 *pp* 172-174 179-182

183

191

Con fuoco 10 196-205 Hn in F 1

208-210

3 Ob. 1 *mf* *f*

218

2 219-220 *sf* *p* *cresc.* 227-233

234

p *cresc.*

243-246

4 2 243-246 250-251 *p*

254

2 3 258-259 260-262

263

1

p

pp

10 19 2

273-282 283-301 306-307

Cl. in Bb 1

308

rall. Recitativo

cresc. *f* *p* *f*

3 6 3 6

Recitativo a tempo Presto

317-319 320-325 326-328 329-334

Cl. in Bb 1

339

1 1

f *meno f*

348

ff *p*

358

1 4

p *pp*

364-367

371

ff *p* *ff* *p* *sf*

381

1 1 1

Moderato tranquillo

392 **ff** **7** **3** S. I
397-403 404-406 Noc - te sur -

409
- gen - - - - - tes vi - gil - e - mus om - - nes !

16 Hn in F 1 **rall.**
417-432 **pp** **ppp**

Scene II - The Castle of Vautsberg on the Rhine

Andante

Cl. in A **2** **11** Vln I
1-2 4-14

18 **p** **10**
24-33

34 P. HENRY 8ba Rec. **6** Hn in F 1
8 No rest ! no sleep ! my fer - vid **pp** 40-45

48 **5** **1** stringendo un poco più mosso
49-53 **p** **pp**

3 **4** **6** **5** Allegro
62-64 **pp** 66-69 71-76 **f** 79-83

84 **3** **22** **7** Lento
pp 87-89 **pp** 92-113 **sfp** 115-121

122 Hn in F 1 **4** 127-130 *p* **3** 133-135 *p*

137 *rall.* **a tempo** **5** 143-147 **2** 149-150

151 *rall.* **1** **1** *pp* **2** 156-157 **2** 159-160

Allegro **4** 161-164 *p* *cresc.*

Attacca Scene III

Scene III - The Castle of Vautsberg on the Rhine

Cl. in A **1** **Rec: 5** 3-7 *p*

14 *p* **5** 17-21 *Bsn 2*

26 *Più lento* **1** **Rec: 2** 28-29 *A tempo* *p* *sfp*

Bsn 1 **14** 34-47 *p* **9** 51-59 **19** 60-78 *Agitato*

79 *Tpt in A 1* **7** 83-89 *p* **9** 92-100

101-102 **2** *cresc.* *p* 108-116 **9** Vln I

118 *sf* **3** 120-122 **4** 124-127 **3** 129-131 **3** *Allegro molto animato*

132 *cresc.* *f*

139 *p* **7** 142-148 *p* **21** 151-171

172 Cl. in A 1 **3** 178-180 *pp*

184 **40** *Agitato* **4** 226-229 Vln II

233 **4** 238-241 *mf* **5** 243-247 *f*

249 **12** Cl. in A 1 **1** *sf* **4** 266-269

270 *sf* **1** **12** 272-283 Cl. in A 1 **3** 286-288

289

294-295 298-300

301

Allegro molto animato

p 304-311 *cresc.* *f*

316

p 322-328

329

p 331-332 *p* *cresc.* *p* 336-341

342

rall. **Tempo come mm 272** accel..... rall..... **Lento - Tempo del Scene II**

343-351 Cl. in A 1 3 354-355 358-378

379

P. HENRY 8ba

Why en - treat me, why up - braid me, when the stead - fast tongues of truth

387

and the 3att - 'ring hopes of *sfp* 392-399 *ppp*

400

Timp.

ppp Hp

Scene IV - A Farm in the Odenwald

Andante con moto

Cl. in A

1-6 *pp* 9-26

27 Bsn 1

2 rall. 1 Allegretto 2 2 Recitative 4 a tempo 10

34-35 37-38 39-40 41-44 45-54

55 Hn in F 1

2 ELSIE con simplicita

68-69 Ear - ly in the morn - ing, the Sul - tan's daugh - ter walked in her fath - er's gar - den,

77

gath - 'ring the bright Sow'rs, all full of

85-86

87

92-99

100

104

110

115

117-121 122-127 133-139

Cl. in A 1

140

149-163

164

3

167-169

pp

Hn in F 1

105

mf *ff* *p* *pp*

113

9

114-122

p *cresc.* *sf* *p*

128-134

7

2

137-138

pp *cresc.* *f*

142

2

143-144

sf *pp*

152

rall.

2

a tempo

2

Cl. in Bb 1

3

9

154-155

157-158

162-170

Allegro

171 **1**

f sf sf sf f

178 **6**

181-186 *cresc. f*

190 *sf sf ff*

198 **2**

199-200 *dim.*

208 *pp*

tacet al gne

215-221

Attacca Scene VI

Scene VI - Elsie's Chamber

Andante con moto

Cl. in Bb

pp

17

11-27 *pp*

14

31-44 *Bsn 1*

47 **8**

50-57 *p cresc.*

63 **3**

65-67 *colla voce*

68-70 *pp*

74 **7** **11**
76-82 Cl. in Bb 1 86-96 *pp*

98 **8** Bsn 1 102-109

113 *pp* *cresc.* **3** 120-122

123 *f* *pp* *a tempo* *tacet al gne* 129-139
Attacca Scene VII

Scene VII - The Chamber of Gottlieb & Ursula

Allegro agitato

Cl. in Bb

1 *p*

8 **2** **6** 9-10 12-17 *p*

22 **1** **1** **1** *p* *p*

30 **1** **8** **5** 34-41 44-48 *p*

49 *p* *mf* **3** 55-57

58 **2**
60-61 *p*

66 To Cl. in A **3** **11** *Andante con moto* Ob. 1 *3*
67-69 71-81

84 **3** **1** **5**
85-87 94-98 *p*

99 **16** **9** *Allegro agitato*
101-116 117-125 Hn in F 3 *pp*

130 **1** **1** **2** *Più mosso*
136-137 *p*

141 **10** **6** *Cl. in A 1*
142-151 154-159 *p*

161 **7** **3**
162-168 172-174 *cresc.*

un poco rall. **4** *accel.* **5**
175-178 183-187 *pp*

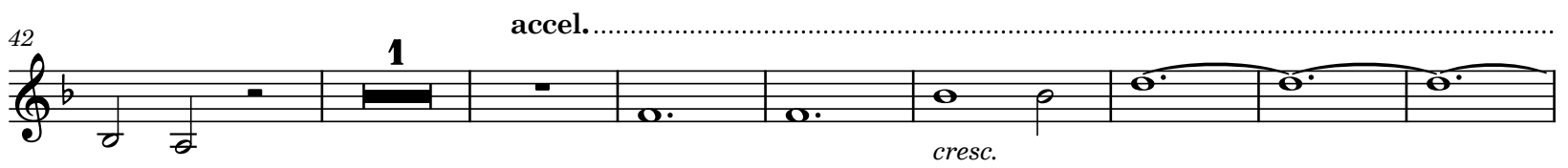
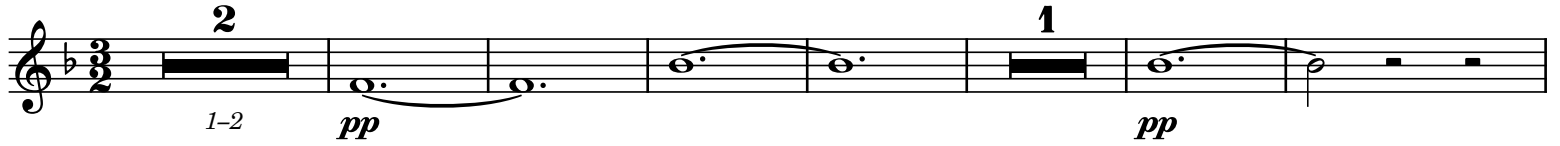
Più mosso **4** **1**
188-191 *ff* *dim.*

Attacca Scene VIII

Scene VIII - A Room in the Farmhouse

L'istesso tempo

Cl. in A





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