

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 1



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

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music Library, London: MS 4145

n/a

Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk

David Fielding - dhcfielding@charter.net

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>	12
Scene II <i>The Castle of Vautsberg on the Rhine</i>	5	Scene VI <i>Elsie's Chamber</i>	14
Scene III <i>The Castle of Vautsberg on the Rhine</i>	7	Scene VII <i>The Chamber of Gottlieb and Ursula</i>	15
Scene IV <i>A Farm in the Odenwald</i>	10	Scene VIII <i>A Room in the Farm-House</i>	16

Clarinet (Bb) 1 & Clarinet (A) 1

Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Cl. in Bb

Prologue - The Spire of Strasbourg Cathedral

Allegro con fuoco

The musical score consists of six staves of music, each beginning with a measure number in the left margin:

- Staff 1:** Starts at measure 1. It features two fermatas labeled "2" and "5". Dynamics include *pp* and *cresc.*.
- Staff 2:** Starts at measure 12. It includes a *p* dynamic and a *cresc.* marking.
- Staff 3:** Starts at measure 22. It begins with a *ff* dynamic and contains several triplet markings.
- Staff 4:** Starts at measure 28. It continues with triplet markings and a *dim.* marking.
- Staff 5:** Starts at measure 34. It includes a *mf* dynamic, a *dim.* marking, a fermata labeled "8" spanning measures 38-45, and a *ff* dynamic.
- Staff 6:** Starts at measure 49. It features multiple triplet markings and ends with a fermata labeled "8" spanning measures 59-66.

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

78 *cresc.* 81-87 *p*

93 *cresc.* *sf* 97-101 *p*

106-107 *p* 110-111 *pp*

115

124

131 *p* 133-139 *p*

145 *sf* *ff* 1

152

158

3 3 3 1

165

sf *f* 3 172-174

175

pp

182

190

Con fuoco 10 196-205

Hn in F 1

207

3 Ob. 1 *mf* *f* 208-210

217

p 2 219-220 *p* *cresc.* 7 227-233

234

p *cresc.*

243

1 2 250-251

252 *p* *mp* 258-259

262 *p* *pp* 1

272 *pp* 273-275 278-282 285-286 1

286 *p* 289-290 295-296 2

297 *p* 1

accel. *cresc.* *f* *p* *f* 2 306-307 316 317-319 320-325 326-328 329-330

316 *cresc.* *f* *p* *f* 3 6 3 2 317-319 320-325 326-328 329-330

334 *cresc.* *f* 1

343 *meno f* *ff* *p* 1

353

363

373

383

Moderato tranquillo

394

397-403

404-406

Noc - te sur -

409

- gen - - - - - tes

vi - gil - e - mus om - - nes !

417-432

Hn in F 1

rall.

Scene II - The Castle of Vautsberg on the Rhine

Cl. in A

Andante

2

1-2

4-14

Vln I

18

Cl. in A 2

10

24-33

34 P. HENRY 8ba Rec. Hn in F 1

No rest! no sleep! my fer - vid *pp* 40-45

6

47 stringendo un poco

5 1

49-53 *p*

61 più mosso Allegro

pp 4 6

66-69 71-76

77 morendo Lento

5 3

79-83 87-89 *pp*

22 16 3

92-113 115-130 133-135

sfp Cl. in A 2

136 rall. a tempo

p

5 2 1 1

143-147 149-150

rall.... a tempo *pp*

2 2

156-157 159-160

Allegro *cresc.* *p*

164

p *cresc.*

Attacca Scene III

Cl. in A

Scene III - The Castle of Vautsberg on the Rhine

13 **Rec:** **1** **5** *sf* *p* 3-7

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

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

33 *p* **13** 35-47 Bsn 1 51-53 **3**

54 *p* **1** **7** **Agitato** 60-66 *p*

68 **2** 71-72 **3** 76-78

79 **Tpt in A 1** **3** **7** 83-89 *p* **8** 92-99

100 *p* *cresc.* *p* **1**

109 *p* **8** 111-118 *sf* **3** 120-122 **4** 124-127

Allegro molto animato

128 **1** *sfp* *cresc.*

135 *f* *p* **2** 142-143

144 *p* **2** 147-148 *p* **8** 151-158 Ob. 1

160 **1** *p* **6** 166-171 *f*

173 **2** 174-175 *p* **3** 178-180 *pp*

184 **6** 185-190 *p* **31** 194-224 **Agitato**

4 226-229 Vln II

239 *mf* **5** 243-247 *f* **4** 250-253 Hn in F 1

255 **4** 258-261 *p* **1** *sf* **4** 266-269

270 **1** **5** **3**

sf *pp* 274-278 281-283

284 **3**

286-288

2 **3** **1** **4**

294-295 298-300 *p* 304-307

308 **Allegro molto animato**

p *cresc.* *cresc.* *f*

316 **2**

p 322-323 *p*

325 **2** **2**

327-328 *p* 331-332 *p*

334 **6** **1** **2** **Tempo come mm 272**

cresc. *p* 336-341 343-344

345 **3** **4** **3** **accel.**

pp 348-351

2 **21** **Lento - Tempo del Scene II**

354-355 358-378

379 P. HENRY 8ba

Why en - treat me, - why up - braid me, when the stead - fast tongues of truth and the 3att - 'ring

388

hopes of *sfz* 392-399

400 Timp.

rall. *ppp*

Scene IV - A Farm in the Odenwald

Cl. in A

Andante con moto

6 10

1-6 *pp* 10-19

20

pp 24-31

33

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

55

68-69 *p*

ELsie
con simplicità

2

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 3ow'rs, all full ____ of ____ *p* 85-86

87 *p* **6** **1** *rall.* 94-99

2 *p* 102-103

114 **3** **3** **5** **6** 117-121 122-127 *pp*

7 133-139 *p*

148 **15** **3** 149-163 167-169 *pp* Hn in F 1

173 **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **6** 183-188

189 *p* **10** 192-201 *pp*

205 *pp*

Cl. in Bb

Scene V - A Room in the Farm-house

Moderato

6 **21** Hn in F 1
10-30

32 **9** ELSIE
37-45 Je - - sus our

48
Sa - viour, our Sa - viour, our Sa - viour! *sfp* *p*

57 **3**
60-62 *sfp* *sfp*

66 **6**
69-74 *pp* *cresc.*

81 **10** **8**
84-93 *ff* 96-103

104 **1**
mf *mf* *ff* *p*

112 **1** **5**
pp *p* 118-122

123 **6**
p *cresc.* *sf* *p* *sfp* *pp*
128-133

136 **2** **2**
cresc. *f* *sf* *pp*
137-138 143-144

146 *rall.* **2**
154-155

156 *a tempo* **2** **9** **1** *Allegro*
p 157-158 162-170

172 **1**
f *sf* *sf* *sf* *f*

179 **6**
181-186 *cresc.* *f*

191 *sf* *sf* *ff*

199 *dim.* *dim.*

208 *pp* *tacet al gne*
215-221

Attacca Scene VI

Cl. in Bb

Scene VI - Elsie's Chamber

Andante con moto

pp

10

17

11-27

pp

31-33

p

35

9

36-44

Bsn 1

pp

49-57

58

p

cresc.

f

3

65-67

colla voce

3

68-70

71

pp

7

76-82

pp

85

6

86-91

Ob. 1

Fl. 1

pp

100

7

102-108

pp

116

cresc.

3

120-122

f

126

a tempo

7

129-135

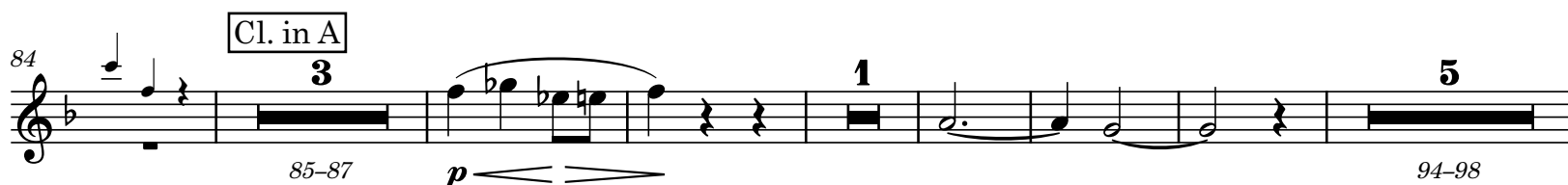
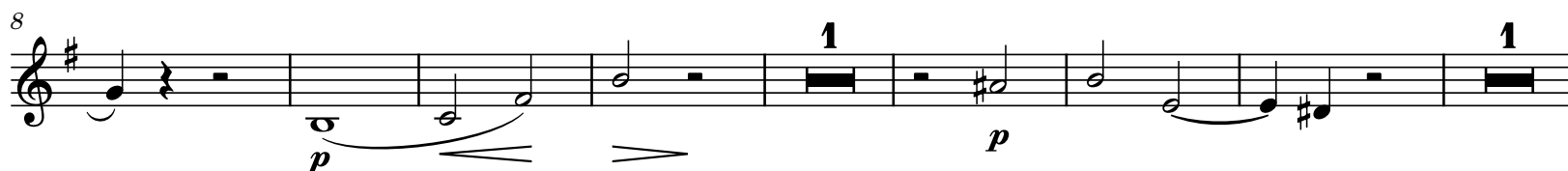
pp

Attacca Scene VII

Cl. in Bb

Scene VII - The Chamber of Gottlieb & Ursula

Allegro agitato



99 **12** *pp* 101-112 Bsn 1 **1**

117 *mf* **Allegro agitato**

9 124-132 *pp* **2** 136-137 *p* **Più mosso**

141 **5** 142-146 *p* **3** 149-151 *p*

6 154-159 *p* **7** 162-168 *cresc.*

3 172-174 **4** 175-178 *pp* **5** 183-187 **4** 188-191 *un poco rall.* *accel.....* **Più mosso**

192 *ff* **3** **3** *dim.*

Attacca Scene VIII

Cl. in A

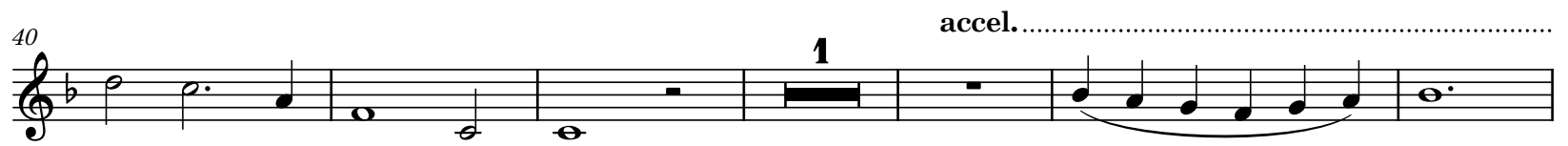
Scene VIII - A Room in the Farmhouse

L'istesso tempo

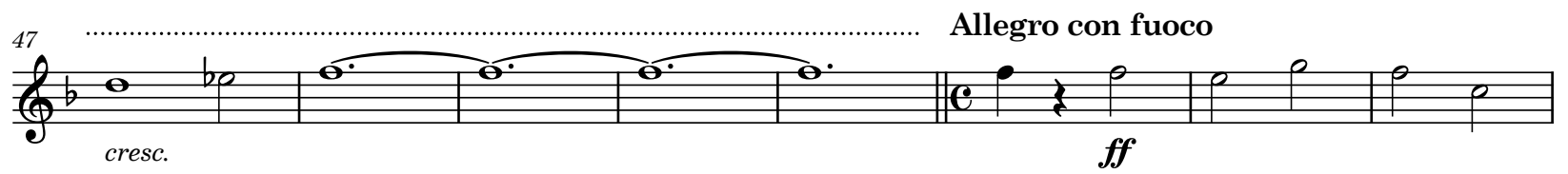
3 **3** **3** **1** *pp* **1**

8 **24** *pp* 10-33 **4** 36-39 *Tpt in D 1*

40 **1** *accel.*.....



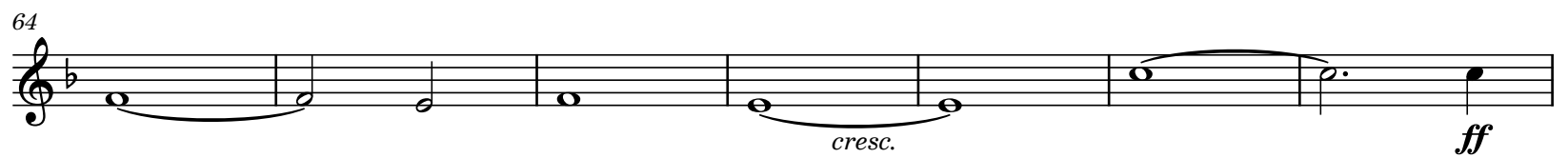
47 *cresc.* **Allegro con fuoco** *ff*



55



64 *cresc.* *ff*



71





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.38/03