

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.

Matthew W. Mehaffey
Editor

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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

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 |



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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

10

1-10

Cl. in Bb 1

p

cresc.

18

18

p *cresc.* *ff* 3 3 3

26

26

Musical notation for measures 26-30. Measure 26: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 27: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 28: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 29: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter. Measure 30: Treble clef, G4 quarter, A4 quarter, B4 quarter, A4 quarter, G4 quarter.

32

32

3 3

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

The first system of the musical score for 'The Little Boat' consists of 12 measures. It begins with a treble clef and a key signature of one flat (B-flat). The first two measures each contain a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note (G4). The third measure has a half note (G4) and an eighth rest. The fourth measure has a half note (G4) and an eighth note (A4) with an accent (>). The fifth measure has a half note (G4) and an eighth note (Bb4) with an accent (>). The sixth measure has a half note (G4) and an eighth note (A4) with an accent (>). The seventh measure has a half note (G4) and an eighth rest. The eighth measure contains a whole rest. The ninth measure contains a whole rest. The tenth measure contains a whole rest. The eleventh measure contains a whole rest. The twelfth measure contains a whole note (G4). The dynamic markings are *mf* (mezzo-forte) at the beginning, *dim.* (diminuendo) in the middle, and *ff* (fortissimo) at the end. The number 32 is written above the first measure, and the number 8 is written above the eleventh measure. The number 38-45 is written below the eleventh measure.

47

47

53

53

3 3 3 3 3 3

10

57-66

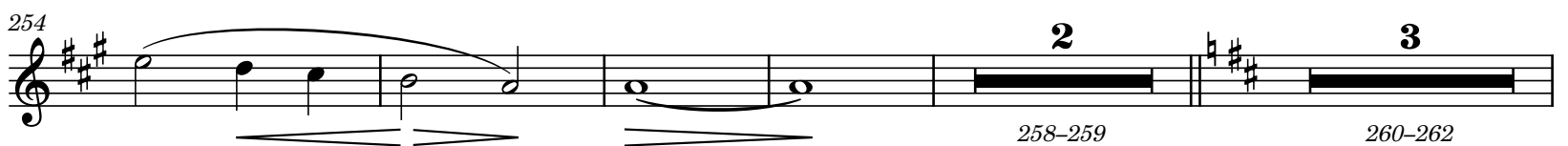
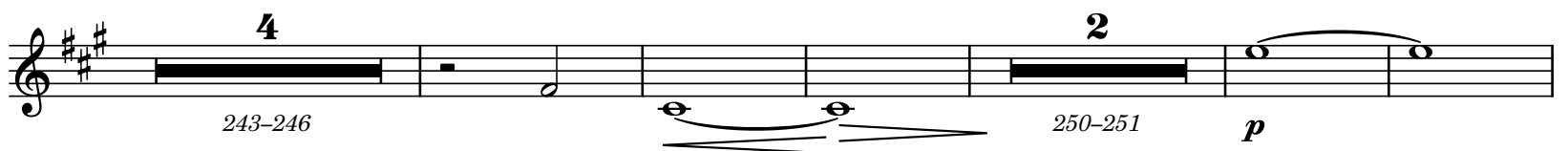
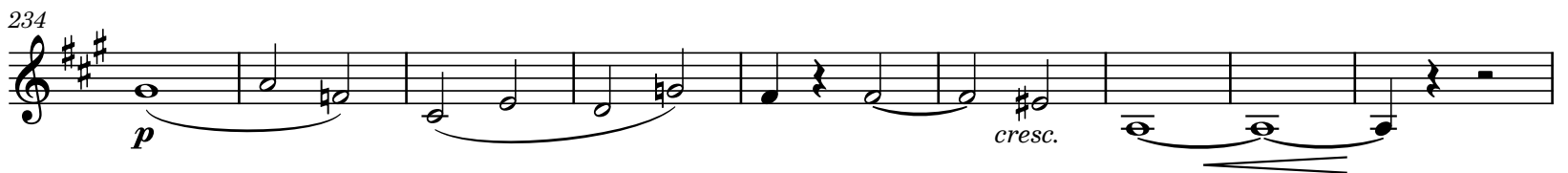
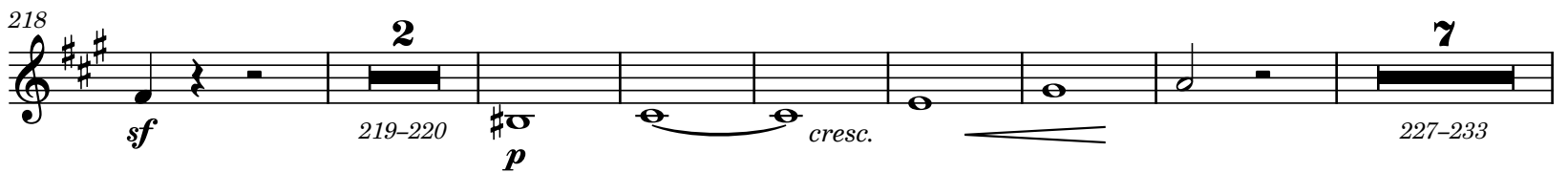
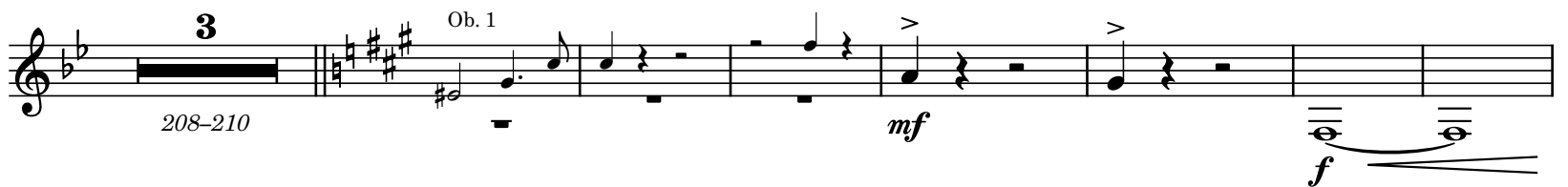
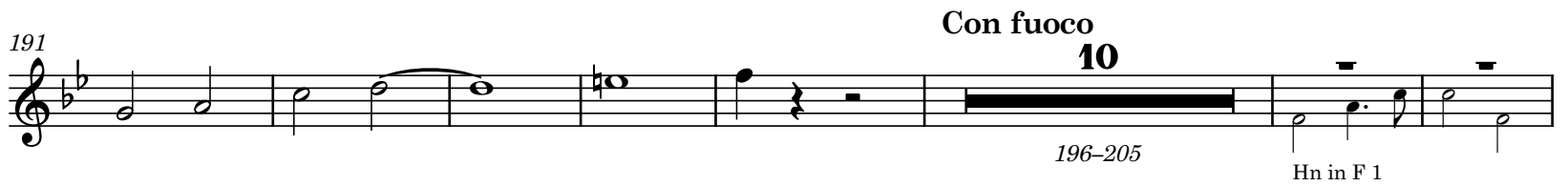
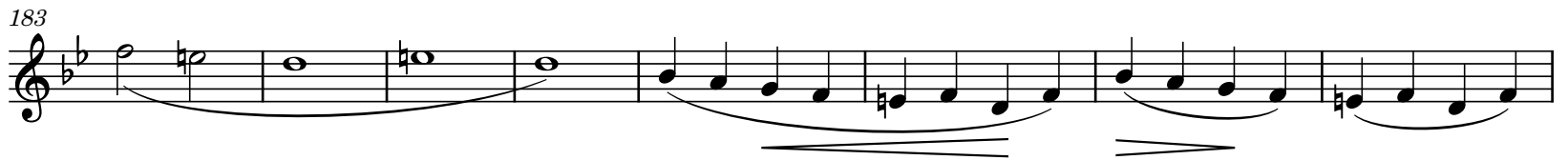
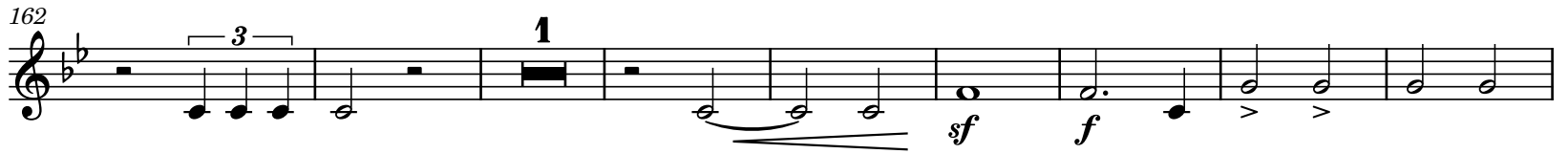
67

LUC.

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

156

156



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
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.** **a tempo** **1** **1** **2** 156-157 **2** 159-160 **pp**

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

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

79 **Tpt in A 1** **3** **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 1 354-355 358-378

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 3ow'rs, all full of

85-86

87

92-99

1

1

1

104

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

p

115

3 3 5 6 7

117-121 122-127 133-139

Cl. in A 1

140

15

149-163

Scene V - A Room in the Farm-house

Moderato

Cl. in B \flat

6

35

11-45

46

ELSIE

Je - - sus our Sa - viour, our Sa - viour, our Sa - viour!

52-54

Cl. in B \flat 1

57

9

60-68

Bsn 1

72

13

pp

cresc.

83

10

8

84-93

ff

96-103

mf

105

mf *ff* *p* *pp*

113

9

114-122

p *cresc.* *sf* *p*

128-134

7

137-138

2

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* *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*

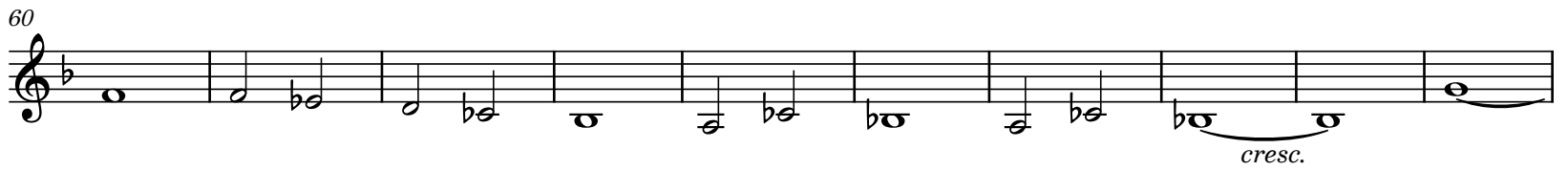
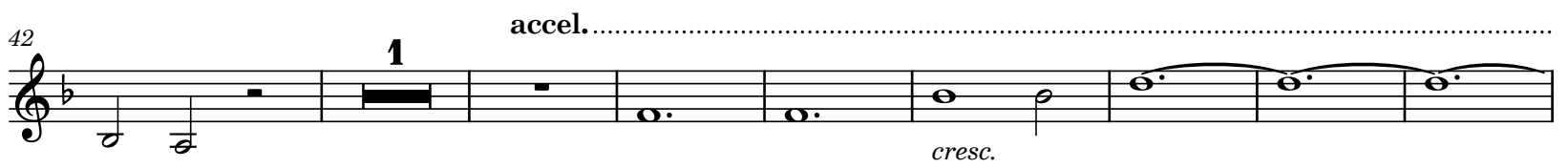
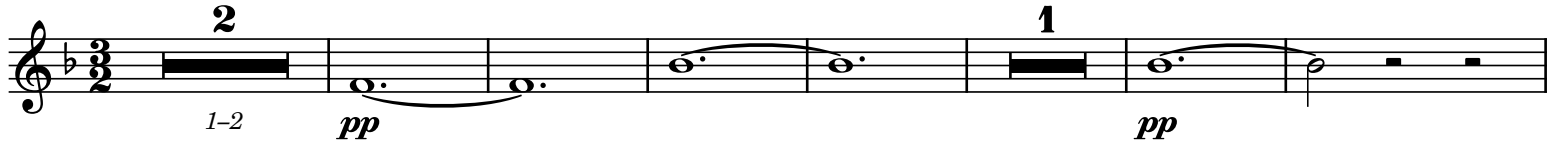
Più mosso **4** **3** **3** **3** **1**
188-191 *ff* *dim.*

Attacca Scene VIII

Scene VIII - A Room in the Farmhouse

L'istesso tempo

Cl. in A





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