

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)





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> | 16 |
| Scene II <i>The Castle of Vautsberg on the Rhine</i> | 7 | Scene VI <i>Elsie's Chamber</i> | 19 |
| Scene III <i>The Castle of Vautsberg on the Rhine</i> | 9 | Scene VII <i>The Chamber of Gottlieb and Ursula</i> | 20 |
| Scene IV <i>A Farm in the Odenwald</i> | 14 | Scene VIII <i>A Room in the Farm-House</i> | 24 |

Double Bass

Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Prologue - The Spire of Strasburg Cathedral

Allegro con fuoco

pizz. **3** **1** **1**

2-4

10

10-19 *ff*

25

31

mf *dim.*

38

dim. *pp* *cresc.* *ff*

47

pizz. *p*

52

1 *arco* *f* *p* **1** V.S.

58

p pizz. *cresc.*

64

arco *cresc.* *p*

71

sf *sf* *sf* *p* *cresc.*

79

3 *3*

85

p

90

ff

96

sf pizz.

103

3 *1(-6)* arco *ppp*

114

9 S. I 8va

115-123

Con - gre - go — cle - rum, con - gre - go — cle - rum, con - gre -

129

$\text{♩} = \text{♩}$

1(-5) 2 3 4 5

- go — cle

137

pp *p* *cresc.*

1

143

$\text{♩} = \text{♩}$

sf *ff*

1

3 3 3 3

149

1

3 3 3 3

156

pizz.

163

f *arco*

2

169-170

171

pp

9

178-186

187 S. I 8va

Fes - ta de - co - ro, fes - ta de - co - ro, fes - ta de - co

pizz.

Con fuoco

9 2

196-204 *pp* 207-208

211 arco

cresc. *sf* *sf* *sf*

219

p *cresc.*

226

p

232

p

239

sf *sf* *sf* 245-247

248

pp 253-255

260

sf 261-263 *pizz.* 266-267

270

arco
pp

279

3
285-287

288

3
291-293

298

5
299-303

1 accel.
pizz. 1 arco

311

rall.
Recitativo
f
3
317-319

320

Recitativo
f
2
322-323
f
a tempo
2
327-328
3/4

Presto

2 1(-6) pizz. 2 3 4 5 6 arco

329-330 *cresc.*

338

1 1

f

347

meno f

354

1

362

4

365-368

ff

373

3 3 3 3 3 3

p ff

3 3 3

380

sf

3 3

387

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

ff

1(-4) 2 3

395

3 3 3 1 3 3

pp

401-403 404-406

Moderato tranquillo

407 S. I 8va

Noc - te sur - gen - - - tes vi - gil - e - mus om *pp*

417 S. I 8va

419-421 vi - gil - e - mus om - - - nes !

429

vi - gil - e - mus *pp* rall.

Scene II - The Castle of Vautsberg on the Rhine

Andante

1-2 Vc. 8va

10

15-16 *pp*

20

28-30

31

38-41

42

Hn in F 1 8va

51

stringendo un poco

58

arco

più mosso

1 (-6)

2

3

64

4

5

6

2

Allegro

1

68-69

72

3

1

f

73-75

p

cresc.

sf

80

morendo

p

p

pp

86

Lento

pizz.

10

arco

p

91-100

2

pizz.

2

1

arco

103-104

107-108

114

2

1

pp

pizz.

124

4 3

126-129 133-135

136

arco rall. a tempo pizz.

2

139-140

144

arco 1 arco

150

rall..... a tempo pizz.

5 2

153-157 159-160

Allegro

4 arco

161-164

p *cresc.*

Attacca Scene III

Scene III - The Castle of Vautsberg on the Rhine

Rec:

1 3 1 pizz. 1

sf 3-5 *sf*

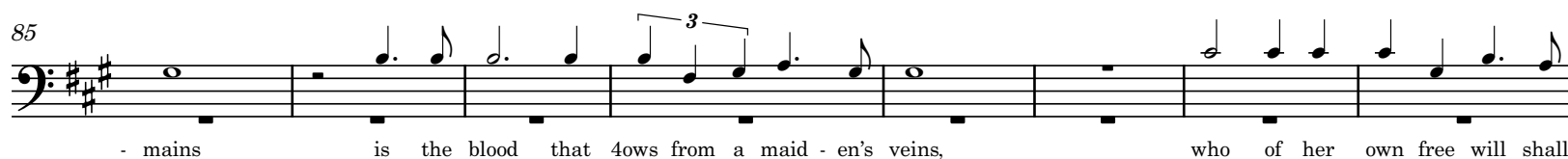
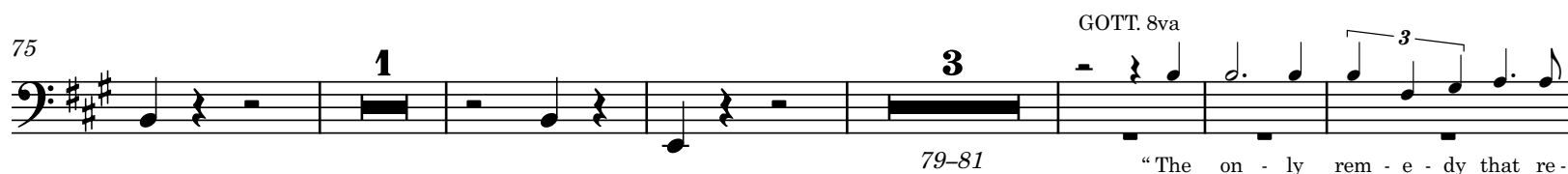
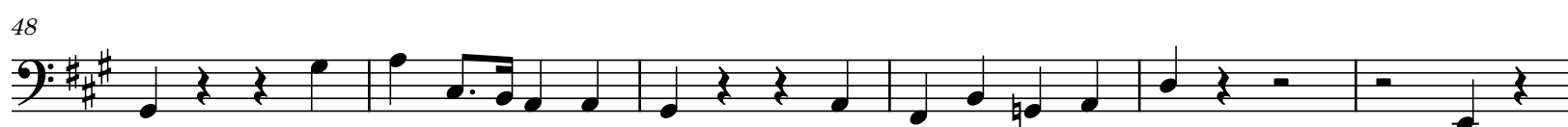
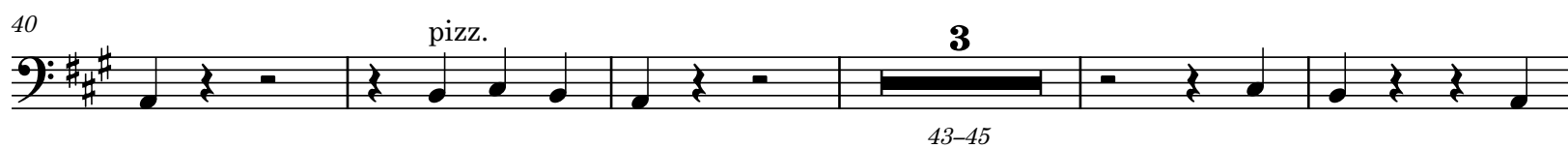
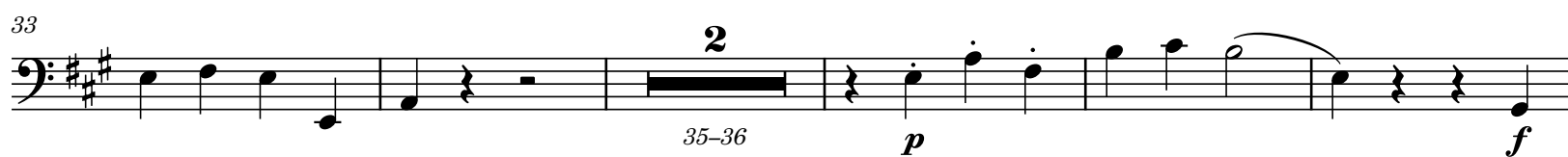
10

1 arco

p *sf*

17-18

V.S.



93

f *dim.* 98-100 101-104

105

cresc. pizz. arco

112

115-116 *f*

119

sf 120-121 124-126

128

Allegro molto animato

129-130 *f*

137

p pizz. arco

145

pizz.

153

sf

161

sf pizz. **1** V.S.

169

f *p*

177

pizz.

185

arco

f 3

192-194

195

pizz.

1 6

202-207

208

P. HENRY

8

I am as one who on the brink of a dark riv - er

218-224

225

Agitato

4

226-229

Vln II 8va

237

3 2 3

239-241 243-244

f

247

255

staccato

p

263

1 **3** **1** **10**

sf 266-268 *sf* 272-281

282

4

Vc. 8va 286-289

292

sfp

300

4

p 304-307

310

Allegro molto animato

f

317

p sempre staccato pizz. arco

325

pizz.

331

arco **3**

cresc. 335-337

339

rall... **Tempo come mm 272**

8

343-350

351 *accel.*..... *rall.*... **Lento - Tempo del Scene II**

361-362 366-370 375 378-379 382-383 385 395 397-399 401-404

pp *arco* *pizz.* *rall.*.....

Scene IV - A Farm in the Odenwald

Andante con moto **20** *Vc. 8va* *pizz.*

1-20 24-26 28-32 37-38 41 **Recitative** 43-44 48-52 56-59 60 63-68 71-72

p *f* *arco* *a tempo* *Allegretto* *rall.*

75

2 4

78-79 82-85

pp

88

97-99

3 2 1 1

102-103

rall.

mf

110

arco

mf

121

pizz. 3 arco 9 pizz.

123-125 129-137

139

arco

148

5

158-162

pp

163 ELSIE 8va

I come hith - er : I am the Mas - ter

171-172

176

187

188-191

196-200

202

208-211

pp

Scene V - A Room in the Farm-house

Moderato

1

3

pizz.

2

3-5

8-9

10

18

19-24

and of the ce - les - tial sa - cred and bles - sed Je - sus our Sa

30

33-34

cresc.

p

39

46

The first system of the musical score is written on a single staff in bass clef with a key signature of one flat (B-flat). It contains 10 measures. The notation includes quarter notes, eighth notes, and rests. There are two first endings marked with a '1' and a second ending marked with a '2'. The first ending is a whole note chord. The second ending is a whole note chord. The piece concludes with a final note marked 'arco'.

1 pizz. 2 arco

52-53

[illegible]

62

The musical score for the 62nd measure is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The measure is marked with a forte dynamic 'f' and a 'pizz.' (pizzicato) instruction. The notation consists of a quarter note on G2, followed by a quarter rest, and then a half note on G2. A first ending bracket labeled '1' spans the final two notes. The first ending begins with an 'arco' instruction and a fermata over a half note on G2, followed by a quarter note on G2. The measure concludes with a quarter rest.

70

Exercise 70 is a short piece in bass clef with a key signature of one flat (B-flat). It consists of seven measures. The first five measures each contain a quarter note followed by a quarter rest. The notes are B-flat, A, G, F, and E. The last measure contains a half note G (marked with a sharp) and a half note F (marked with a sharp), which are beamed together.

77

cresc. *cresc.*

83

84-85

88-90

f

94

ff *f*

96-98

102

Musical notation for exercise 102, bass clef, one sharp (F#), 4/4 time. The melody consists of eighth and quarter notes with various accidentals and slurs.

107

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of six measures. The first measure contains a whole note B-flat. The second measure contains a whole rest. The third measure contains a whole note B-flat, marked with a forte (*f*) dynamic. The fourth measure contains a whole note B-flat. The fifth measure contains a whole rest. The sixth measure contains a whole note B-flat, marked with a piano (*p*) dynamic. The system concludes with a repeat sign and a first ending bracket over the final measure, which is marked with a forte (*f*) dynamic. The system is labeled 'V.S.' at the bottom right.

113

pp *cresc.*

124

sf *pizz.* *arco*
126-129 131-133

136

cresc. *f* *sf*

143

pizz.

152

f *rall.* *a tempo* *pizz.* *1*
154-155 157-158

162-167

arco *dim.* *p* *f* *Allegro*
162-167

173

sf *sf* *sf* *f*

180

p *cresc.*

189

sf *sf* *sf*

19

198



205



210



215-221

Attacca Scene VI

Scene VI - Elsie's Chamber

Andante con moto

pizz.

28

ELSIE 8va



2-29

Watch - ing, wait - ing, hop - ing, yearn - ing, with my

33

pizz.

arco



lamp well trimm'd and

42

pizz.



51

arco

5

53-57

pp

cresc.



64

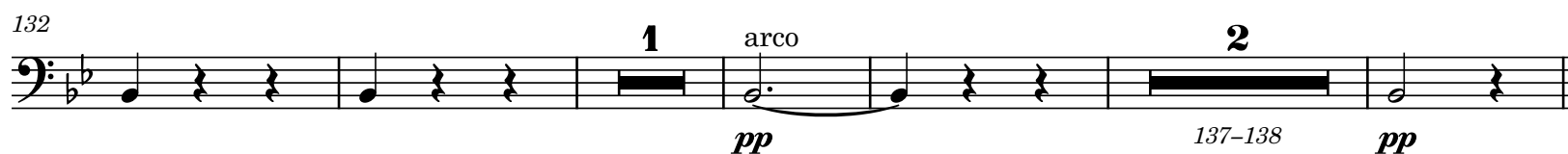
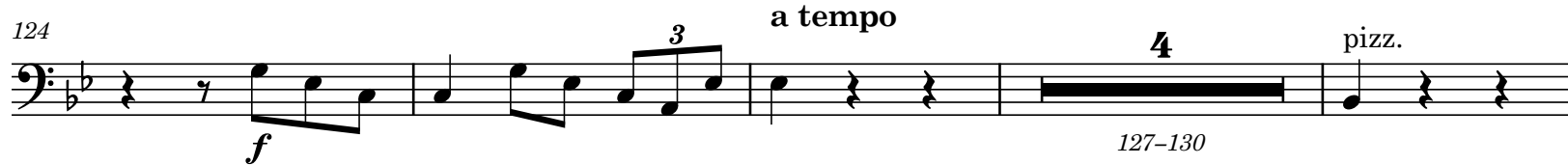
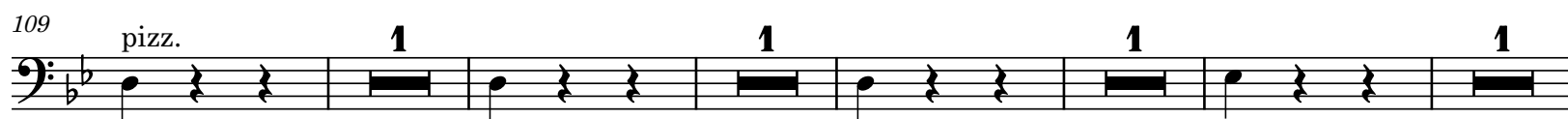
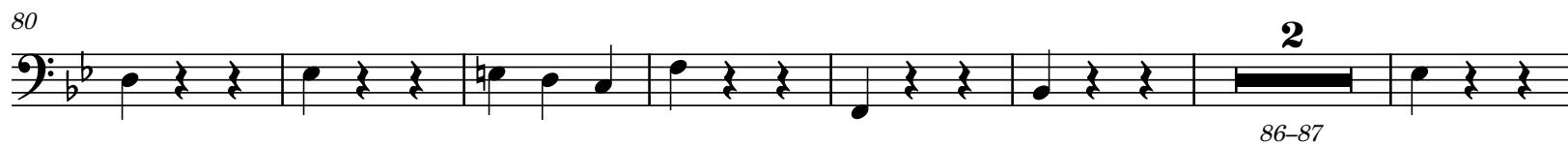
pizz.

colla voce

2

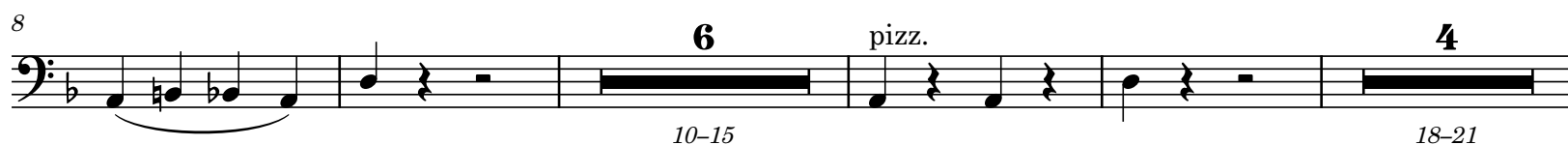
69-70





Attacca Scene VII

Scene VII - The Chamber of Gottlieb & Ursula



22

7 pizz. 6 arco

24-30 33-38 *p*

40

47

4

50-53 *sf*

57

1 3

63-65

66

pizz. 1 arco pizz. Andante con moto

73

2 arco

79-80

82

pizz. 1 pizz.

90

1 arco 1 2

97-98 V.S.

PAGE INTENTIONALLY BLANK FOR PAGE TURN

99 pizz. 1 1 arco

107

108 *pp* **Allegro agitato** pizz. 1

117

118 1

124

125 1 arco 2 131-132 *pp*

132

134 pizz. 1 **Più mosso** arco *f*

141

142 pizz. *p* 2 145-146

148

149 1

155

156 arco 7 162-168

168

un poco rall.

169 **2** pizz. *cresc.* 172-173 *f*

accel.....

177

Più mosso

183 arco

189 *dim.*

Attacca Scene VIII

Scene VIII - A Room in the Farmhouse

L'istesso tempo

p *pp*

GOTT. 8va

23 8-30 And the giv - - er, and the giv - - - - er. *pp*

38 3 4 5 6 7 8 accel.....

47 Allegro con fuoco *sf*

56

64



71





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.38/03