

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

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



INDEX OF SCENES

|  | PAGE  |   | PAGE |
|--|-------|---|------|
| <b>Scene I (Prologue)</b><br><i>The Spire of Strasburg Cathedral</i> | 1     | <b>Scene V</b><br><i>A Room in the Farm-House</i>             | 7    |
| <b>Scene II</b><br><i>The Castle of Vautsberg on the Rhine</i>       | 3     | <b>Scene VI</b><br><i>Elsie's Chamber</i>                     | 7    |
| <b>Scene III</b><br><i>The Castle of Vautsberg on the Rhine</i>      | 4     | <b>Scene VII</b><br><i>The Chamber of Gottlieb and Ursula</i> | 8    |
| <b>Scene IV</b><br><i>A Farm in the Odenwald</i>                     | TACET | <b>Scene VIII</b><br><i>A Room in the Farm-House</i>          | 9    |

# Tenor Trombone

# Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

# Prologue - The Spire of Strasbourg Cathedral

**Allegro con fuoco**

14 2 8va

1-14 18-19

21 (8) f 25-26

29 1 sf p

9 9 37-45 ffp 49-57 Tpt in G 1

10 3 60-69 sf 73-75 mf

78 8 81-88 Hn in F 3 Tpt in G 1

92 3 35 1 93-95 sf 97-131

133 LUC. **5**  
Low - er! low - er! Hov - er down - ward! Seize the loud, vo - cif - 'rous bells, and *p* 139-143

144 *p* *f* **3**  
152-154

155 *p* *f* **7** *f* **5**  
158-164 168-172

173 *pp* **11**  
176-186 Hn in F 1

192 **Con fuoco** *pp* *p* **2** **6**  
196-197 200-205 Hn in F 1

207 **3** **2** **2**  
208-210 211-212 216-217

218 *sf* *mf* *sf* **3** **12**  
219-221 227-238

239 Hn in F 1 *sf* *p* **1** **6**  
245-250

252 *p* **6** **22** **18**  
253-258 261-282 283-300

301 **accel.** Fl. 1 *8va* **1** **3** 308-310

Timp. *3* *3* *3* Tpt in G 1

311 **rall.** **Recitativo** **1** **3** **6** **Recitativo** 317-319 320-325

*f*

**a tempo** **3** **Presto** **2** B. II **5** 326-328 329-330 On - ward! on - ward! With the night - wind, 334-338 *f*

340 **1** **5** **3** 346-350 *f* 352-354

355 **15** **2** **2** *f* 356-370 Tpt in G 1 *f* 374-375 *f*

377 **2** **2** 378-379 384-385

387 **1** **1** **10** 394-403

**Moderato tranquillo** **29** Hn in F 1 **rall.** *ppp* 404-432

## Scene II - The Castle of Vautsberg on the Rhine

**Andante** **2** **53** **4** **9** **stringendo un poco più mosso**

1-2 4-56 57-60 61-69



70 **Allegro** **14** **morendo** **4** **Lento** **47** **rall.**

71-84 86-89 90-136

**a tempo** **10** **2** **rall...** **1** **a tempo** **9**

138-147 149-150 152-160

161 **Allegro**

Cl. in A 1

165 Hn in F 4 Tpt in A 1 **ff**

Attacca Scene III

## Scene III - The Castle of Vautsberg on the Rhine

**1** **Rec:** **23** **Più lento** **1** **Rec:** **2** **A tempo**

**sf** 3-25 28-29

**29** **Agitato** **4** P. HENRY 8ba

31-59 60-63 No cure for mal - a - dy like this save one\_ which can - not

69 be which can - not be. **3** **1** **pp**

72-74 Hn in F 1

**2** **2** **3** **2** **3**

80-81 83-84 **f** 87-88

90 **2** **1** **pp**

91-92

100

4

1

Ob. 1

101-104 Hn in F 1

6

2

111-116 *p*

120-121

**Allegro molto animato**

4

33

124-127

129-161 Hn in F 1

168

11

176-186

*f*

187

2

GOTT.

192-193 You may drink all;

*mf*

Tpt in A 1

198

6

16

Agitato

200-205 *pp*

209-224

it will not harm you.

9

P. HENRY 8ba

226-234

in - to what whirl - pools he may sink; one mo - ment pau - ses,

1

242

Hn in F 3

2

243-244

*mf*

250-262

13

Tpt in A 1

263

3

1

3

266-268 *sf*

272-274

*mf* *sf* *sf*

275

**2** **1** **5** **2**

*ppp* 276-277 *pp* *pp* 282-286 *pp* 288-289

**3** **1**

290-292 *mp* *mf* *ff*

300

**3** **4**

301-303 304-307 Cl. in A 1

**Allegro molto animato**

312 **2** **12** Hn in F 1

Tpt in A 1 313-314 *f* 317-328

Bsn 1

**2** **3**

331-332 339-341

**rall.**

342 Tpt in A 1 **Tempo come mm 272**

*pp* *pp*

348 **1** **1** **1** accel.....

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

**1** **34** **13** **1**

356 357-390 392-404

## Scene IV - A Farm in the Odenwald

Tacet

# Scene V - A Room in the Farm-house

**Moderato** **76** **ELSIE** **1** **ELSIE**

1-76 we praise thee, a - dore thee! Fa - -

84 - ther om **mf** **1** **cresc.** **mf**

**2** **9** **3**

92-93 **f** 96-104 **f** 106-108

109 **f** **42** **rall.** **2** **a tempo** **2**

111-152 154-155 157-158

159 **GOTT.** of - fers her life for that of her lord, and is

Hn in F 3

**Allegro** **1** **1**

169 will - ing to die in his stead. **sf** **sf** **sf**

177 **f** **9** **sf**

181-189

191 **sf** **f** **dim.** **tacet al gne**

198-221

**Attacca Scene VI**

## Scene VI - Elsie's Chamber

**Andante con moto** **67** **colla voce** **11**

1-67 68-78

79 ELSIE

If my fee - ble prayer \_\_\_\_\_ can reach thee, O my Sa - - viour, I \_\_\_\_\_ be

Tpt in Bb 1

91

3 10

94-96 *mp* 100-109

110 ELSIE

Let me, bleed - ing as thou bleed - est, die, die, if dy - ing I \_\_\_\_\_ may give

121 Tpt in Bb 1

*mf* *mf* *a tempo* *tacet al gne*

127-139

Attacca Scene VII

## Scene VII - The Chamber of Gottlieb & Ursula

**Allegro agitato**

25

ELSIE

1-25 I can - not close mine eyes, nor rest. I can - not close mine eyes, nor

32

rest.

8<sup>ba</sup> 3 3 3

Hn in F 2

40-43

44

2 20 46

46-47 50-69 71-116

Hn in F 1 Hn in F 1

**Andante con moto**

117 **Allegro agitato**

6 2

120-125 130-131

Hn in F 3 Hn in F 3

132

*pp* *pp* **Più mosso** 13

139-151

152

**2**

**11**

Tpt in D 1

154-155

*p*

158-168

169

*p cresc.*

**2**

172-173

*mf*

un poco rall.

**6**

accel.

**6**

**4**

Più mosso

**2**

176-181

182-187

188-191

*f*

194-195

Attacca Scene VIII

## Scene VIII - A Room in the Farmhouse

L'istesso tempo

**2**

**28**

Tpt in D 1

1-2

*pp*

6-33

36

**4**

37-40

Hn in D 1

accel.....

46

*p*

*cresc.*

*f*

Allegro con fuoco

54

**12**

57-68

*ff*

71





# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*



PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

16.38/03