

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)

Horn 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

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

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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



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Horn (F) 2 & Horn (D) 2

Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Prologue - The Spire of Strasburg Cathedral

Hn in F

Allegro con fuoco

12
6-17
pp *p* *cresc.*

21
ff *dim.* *cresc.* *ff* 1

29
cresc. 2 32-33 *sf* *sf* *sf*

37
dim. 8 38-45 *ff* 8 49-56 *p*

58
3 3 3 *p* 6 62-67 *p*

71
3 73-75 *ff*

10 81-90 4 93-96 *sf* 6 98-103

104 **2** **12** **8** $\text{♩} = \text{♩}$

pp 108-109 112-123 124-131

132 **1** LUC. **3** *p* *p*

Low - er! low - er! Hov - er down - ward! Seize the loud, vo - cif - 'rous

140 **2** **2** **7** $\text{♩} = \text{♩}$ *sf* *f*

141-142 143-144 146-152

3 **3** **1** **2** *p* *cresc.* *<*

155-157 163-164

166 **3** **23** **6** **Con fuoco** Hn in F 1 *sf*

168-170 173-195 196-201

203 **3** **1** *mf*

208-210

215 **2** **3** *sf* *p* *cresc.*

216-217 219-221

8 **2** *mf* *sf*

227-234 237-238

243 **16** **6** LUC. *sf*

244-259 260-265 and scat - ter wide the ash - es of the

272

dead !

pp

276-282

pp

287

290-293

296-301

305

accel.

306-307

cresc.

f

rall.

Recitativo

315

Recitativo

317-319

f

322-325

f

a tempo

327-328

Presto

329-332

p

335-336

cresc.

f

343

347-350

f

355

360-362

366

367-371

ff

374-375

p

379

sf

sf

f

388-389

Moderato tranquillo

390 **2** **8** **18**

392-393 *p* 396-403 404-421

422 S. I. vi - gil - e - - mus om - - - - nes ! vi - gil - e - mus

431 om *pp* rall.

Scene II - The Castle of Vautsberg on the Rhine

Hn in F

Andante

10

pp 4-13 *p*

2 **11**

17-18 22-32 *pp*

stringendo un poco più mosso

37 **19** **4** **5**

38-56 57-60 Hn in F 3 65-69

Allegro

70 **3**

cresc. 73-75 *p* *f*

morendo **Lento**

80 **1** **2** **4** **32** Hn in F 1

83-84 86-89 90-121

rall. a tempo

124 **1** **7** **5**

130-136 138-142 *pp*

144 **2** **2** **1** **1** *rall.* *a tempo*
 146-147 149-150 *pp*

156 **1** **2** **8** *Allegro*
 159-160 161-168 *p*

Attacca Scene III

Scene III - The Castle of Vautsberg on the Rhine

Hn in F **Rec:** **1** **11**
sf 3-13 *p* *sf*

9 **1** **2** **1** **6**
Più lento *Rec:* *A tempo*
 17-25 28-29 33-38

39 **7** **10**
p *f* 41-47 *p* 50-59

Agitato
 P. HENRY 8ba
 60 **11** **2**
 No cure for mal - a - dy like this *sfp* 64-74 *p* 77-78

79 *fermate* **2** *fermate* **3** *fermate* **11** *fermate*
pp 80-81 *sfp* 83-85 *sfp* 87-97

100 **3** **11**
 101-103 *p* *cresc.* *p* 108-118 *f*

120 **1** **4** **6** *Allegro molto animato*
f 124-127 129-134

135 Tpt in A 1 Hn in F 3

144 *p*

145

147-148 *pp* 151-155

158-161 164-165

p *p*

170

f 176-179

181

185-188 *f* 192-224

225 **Agitato** P. HENRY 8ba

226-234 in - to what whirl - pools he may sink; one mo - ment pau - ses,

242 Hn in F 3

243-244 248-253 *mf*

256

258-264 *sf* 266-267 *sf* *sf* fermate

272-277 279-280 282-289 290-303 304-305

pp *pp*

Allegro molto animato

306 Hn in F 4 *p* *cresc.* *f*

5 317-321 *p* 2 327-328 *pp*

330 11 331-341 *rall.* Tempo come mm 272 8 344-351 2 352-353 *accel.*

354 *pp* 1 363-370 1 8 *rall....* Lento - Tempo del Scene II

371 16 375-390 Hn in F 1

395 1 403-404 2 1 *rall.* *ppp*

Scene IV - A Farm in the Odenwald

Hn in F

Andante con moto

2 1-2 *p* 3 6-8 *p*

10 13 13-25 *p* 2 28-29

30 4 32-35 1 *rall.* Allegretto 2 1 41-44 *mf* Recitative 4

a tempo

45-46 *p* 50-51 *pp*

59-61 63-66 *p* 68-69 *pp* 71-83 *p*

86 88-89

98-99 *p* 105-121 122-127

128 Hn in F 3 139-147

148 151-163 Hn in F 1 167-169

171 174-191 *p* **ELSIE**
And the Sul - tan's daugh - ter fol - lowed Him

198 to His Fa - ther's gar *pp* 204-205 208-212

Scene V - A Room in the Farm-house

Hn in F

Moderato

5-6 *p*

9 **1** **3**
p *p*

16 **5** **16** Hn in F 1
 19-23 *pp* 26-41

43 **2** **24**
 49-50 *sfp* 52-75
 Hn in F 4

76 **3** **9**
 77-79 *cresc.* 84-92 *p*

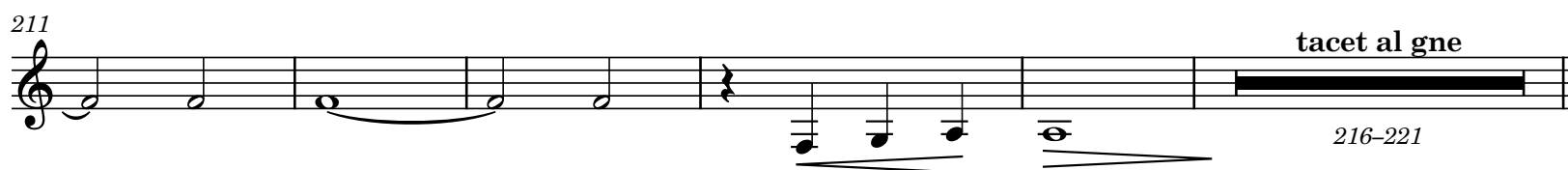
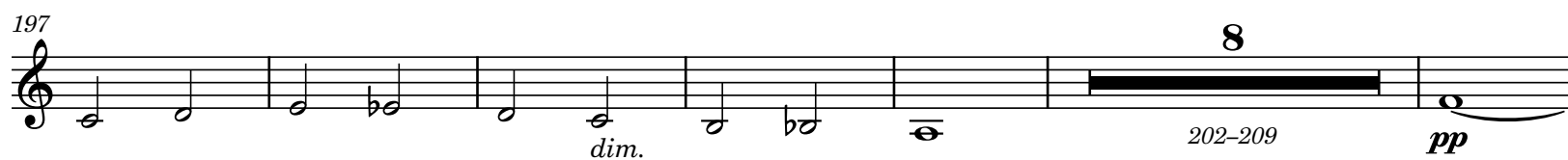
94 **2** **9**
 96-97 *pp* 100-108 *ff*

110 **3**
 114-116 *p*

119 **29** **2** *rall.*
 124-152 154-155 *pp*

156 *a tempo* **2** **7**
 157-158 Hn in F 3 164-170

Allegro
 171 Hn in F 3 **2** **9**
sf sf sf 176-177 *f* 180-188

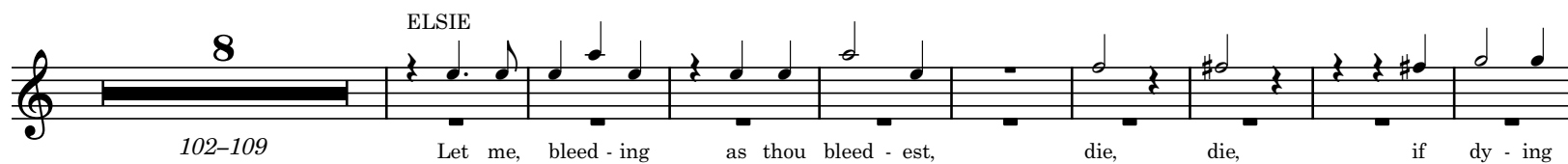
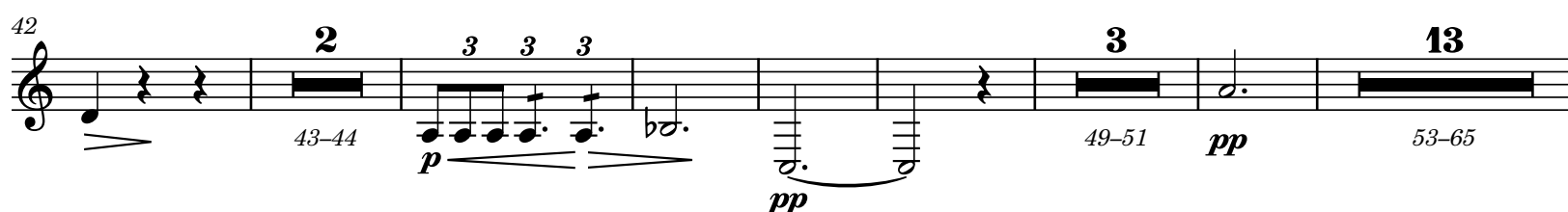
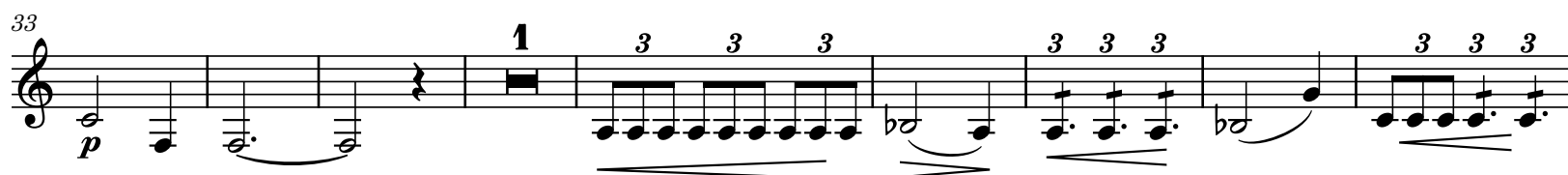
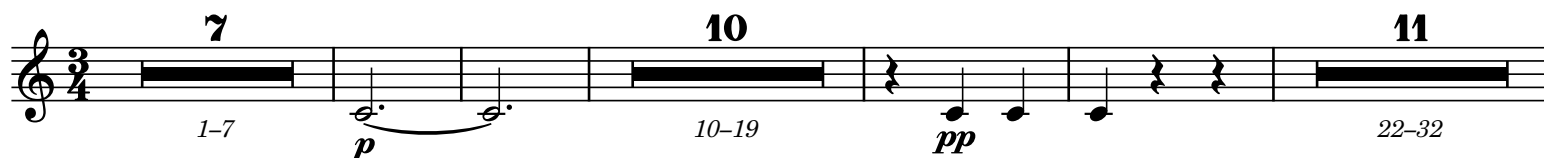


Attacca Scene VI

Hn in F

Scene VI - Elsie's Chamber

Andante con moto



119 I _____ may give *f* 124-125 **2**

a tempo **9** 126-134 *pp* 137-139 **3**

Attacca Scene VII

Scene VII - The Chamber of Gottlieb & Ursula

Hn in F

Allegro agitato

2 1-2 *p* **22** *p* I can - not close mine eyes, nor rest. I

30 can - not close mine eyes, nor rest. *p* **3** **3** **3**

37 40-43 *p* **4** **2** 46-47

48 50-53 *mf* **4** **14** 56-69

70 **Andante con moto** **46** Più mosso **37** 71-116 117-137 138-174 175-181

accel. **4** **Più mosso** **2** 182-185 194-195

Attacca Scene VIII

Scene VIII - A Room in the Farmhouse

Hn in D

L'istesso tempo

1 15 7-21

22 ELSIE

It is giv - en wil - ling - ly, it is giv - en free - ly; May God

30 bless the

pp 38-41 4

42 accel.....

50 Allegro con fuoco

f

58 4 61-64 cresc.

70 ff



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