

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)

Bassoon 1



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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
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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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Bassoon 1

Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Prologue - The Spire of Strasbourg Cathedral

Allegro con fuoco

64 **3**
p 67-69 *mf* *sf*

73 **2**
cresc. 81-82 *p*

84 **1**
p *p*

92 **1**
cresc. *sf* *p*

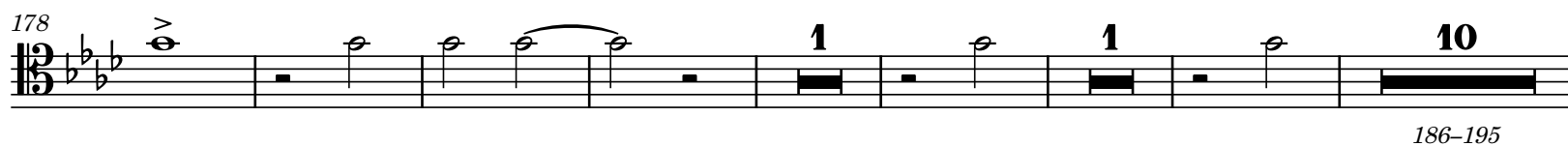
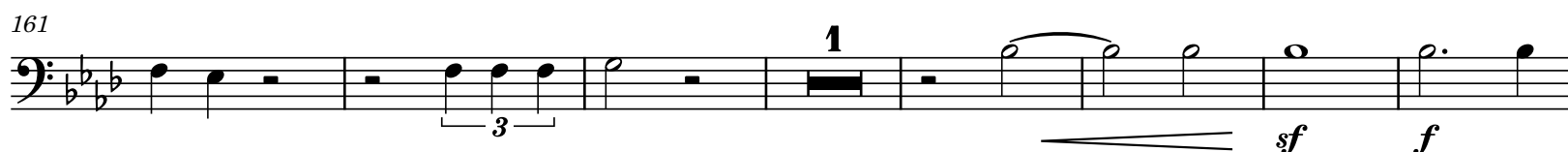
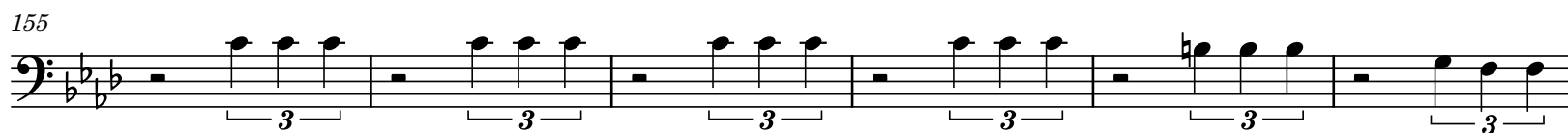
101 **1**
p

111 **19** **1** LUC.
113-131 Low - er! low - er! Hov - er

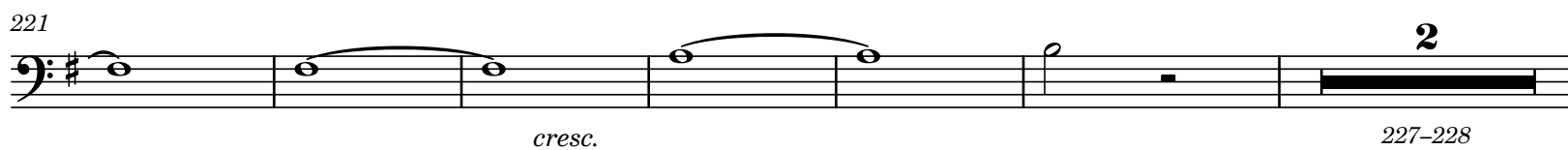
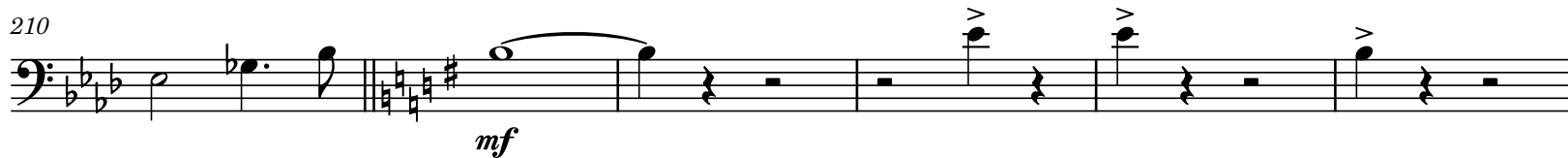
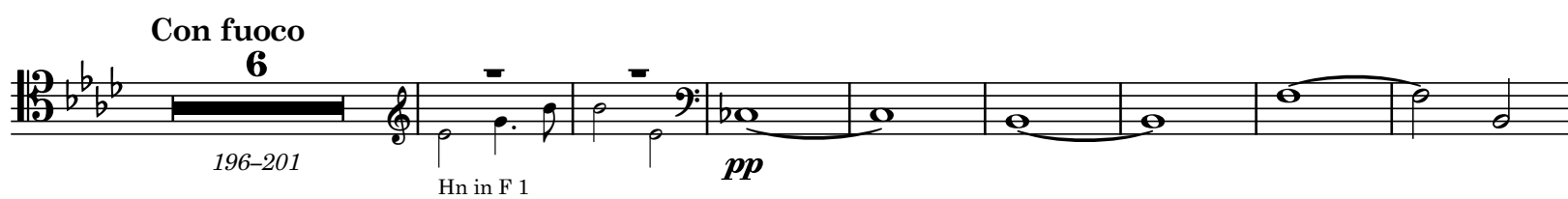
135 **2**
 down - ward! Seize the loud, vo - cif - 'rous bells, and clash - ing, clang - ing, to the pave - ment hurl *p* 141-142

143 **1**
sf *ff*

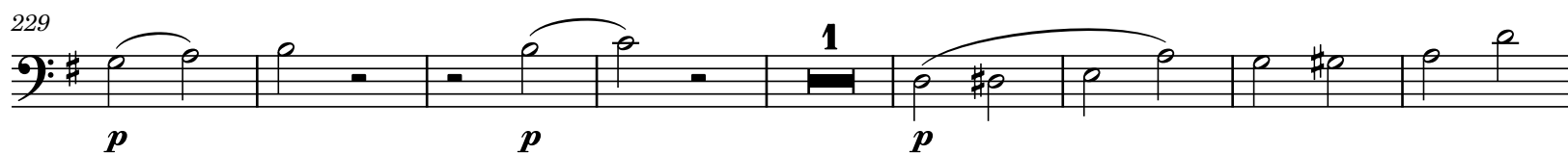
149 **1**
3 *3* *3*



186-195



229



p *p* *p*

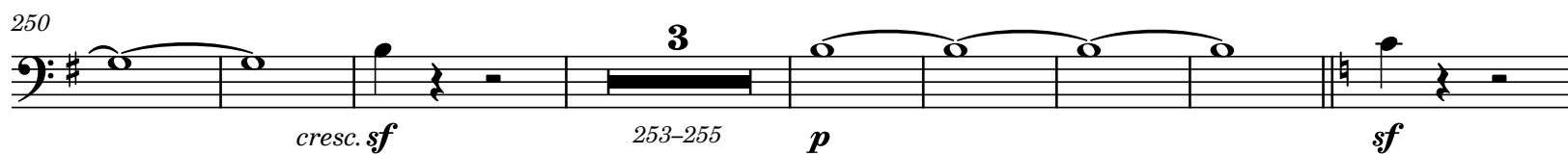
238



cresc. *sf* *p*

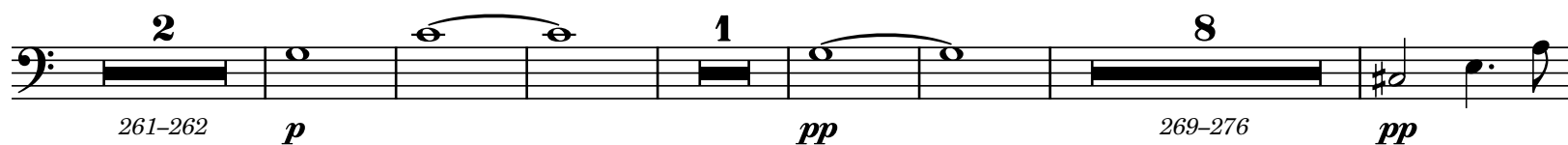
243-247

250



cresc. sf *p* *sf*

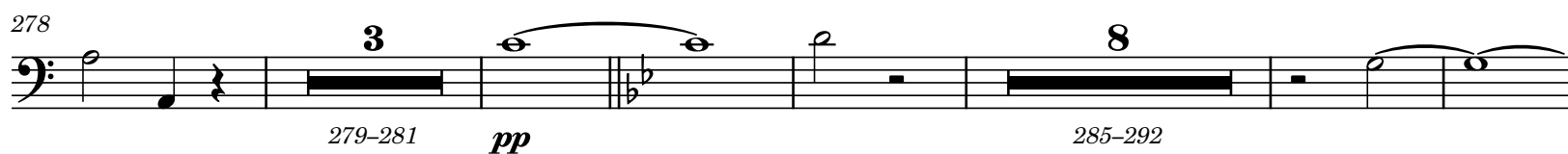
253-255



261-262 *p* *pp* *pp*

269-276

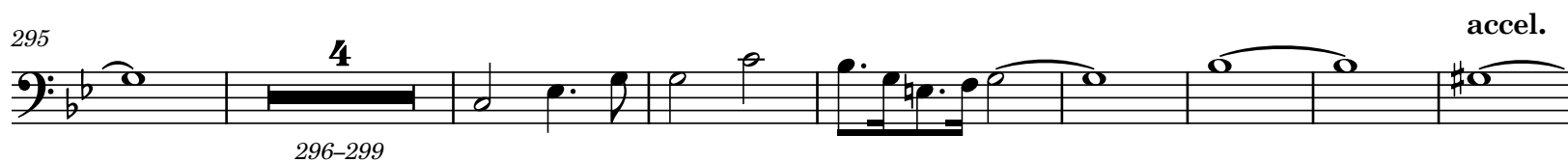
278



279-281 *pp* *pp*

285-292

295



accel.

296-299

307



cresc. *rall.* *f* *< f*

Recitativo

316



317-319 *f* *p*

322-325

Recitativo

a tempo

329



p *f*

330-332

336-338

Presto

341

*meno **f***

351

***ff** p*

361

p pp pp

371

***ff** p **ff** p*

380

sf

390

***ff** pp*

402

Moderato tranquillo

12

S. I

405-416

Noc - te sur - gen - - - - tes

422

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

431

om

pp

rall.

ppp

Scene II - The Castle of Vautsberg on the Rhine

Andante

2 7

1-2 4-10 Vln I

14

3 3 3 3 *sfp* *p* 12 19-30 *pp*

Vla

32

4 10 *pp* *pp*

34-37 40-49

52

stringendo un poco più mosso *pp*

63

1 1 5 *pp* 71-75 **Allegro**

76

p *f* 1 2 2 *morendo* 83-84 86-87

88

Lento 9 *p* 91-99

Hn in F 1

103

9 3 *p* 105-113 117-119 *p*

121

7 2 *p* 123-129 133-134

Bsn 2

137 *rall. a tempo*

143-145 *p*

148 *rall. a tempo*

149-150 *pp* 156-157 159-160

161 *Allegro*

pp cresc. p cresc. Attacca Scene III

Scene III - The Castle of Vautsberg on the Rhine

Rec:

sf p 3-7

11

p sf pp

19 *Più lento Rec: A tempo*

23-25 28-29 *p*

31

33-35 *p* 38-39

40

p 46-47

2 10

p 50-59

Agitato

P. HENRY 8ba

60

8 No cure for mal - a - dy like this *pp* *p*

69

26
72-97 *p*

Tpt in A 1

2
101-102 *p*

9
108-116 *cresc.* *p*

T. Tbn

119

3
120-122 *sf*

4
124-127 *sf*

131

4
131-136 *sf*

137

4
142-145 *p* *p*

148

1
148-156 *p* *p*

157

1
157-166 *sf* *sf*

167

4
174-177 *p* *f*

178 **7** Fl. 1 **p** 180-186 **p**

193 *dim.* **pp** **pp** **1**

20 **Agitato** **4** **205-224** **226-229** Vln II

234

242 **mf** **2** **243-244** **f** **4** **248-251**

2 **254-255** **staccato** **3** **262-264**

265 **sf** **4** **266-269** **sf** **1** **13** **272-284** Hn in F 3

287 **mp** **10** **294-303**
u - ni - verse!
ELSIE

Allegro molto animato

304-307 Cl. in A 1 Fl. 2 *cresc.*

315 *f* *p* 322-325

326 *p* 1 *p* *cresc.* *p*

336 1 *p* 339-341 3 *rall.* Tempo come mm 272 8 344-351

accel..... rall..... Lento - Tempo del Scene II 4 1 14 352-355 357-370 Hp

374 *pp*

9 380-388 *p* 8 392-399

400 Timp. *rall.* *ppp* Hp

Scene IV - A Farm in the Odenwald

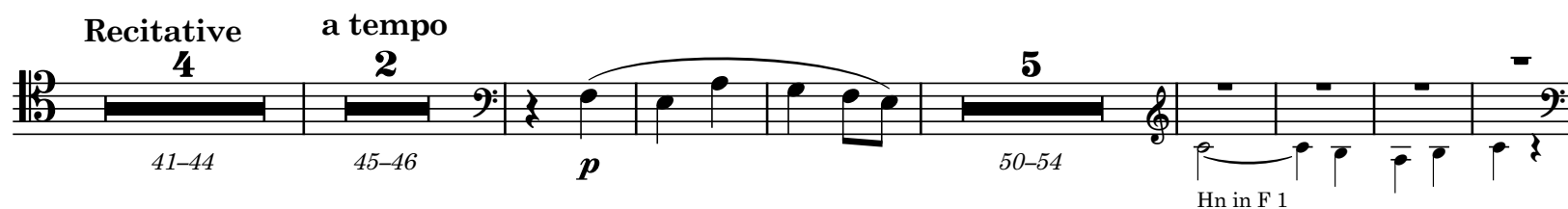
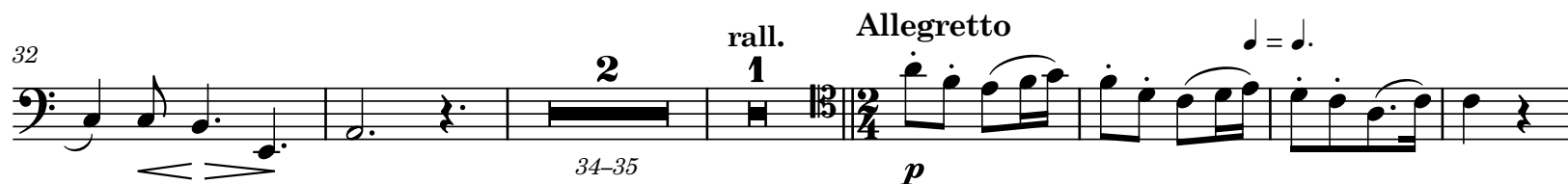
Andante con moto

19 1-19 Cl. in A 1 3 24-26

27



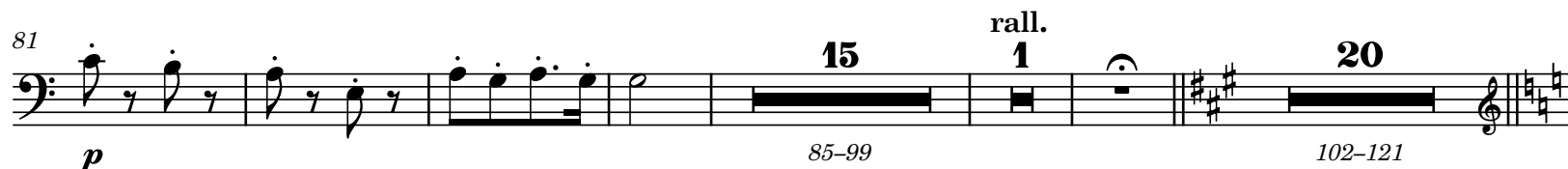
32



72



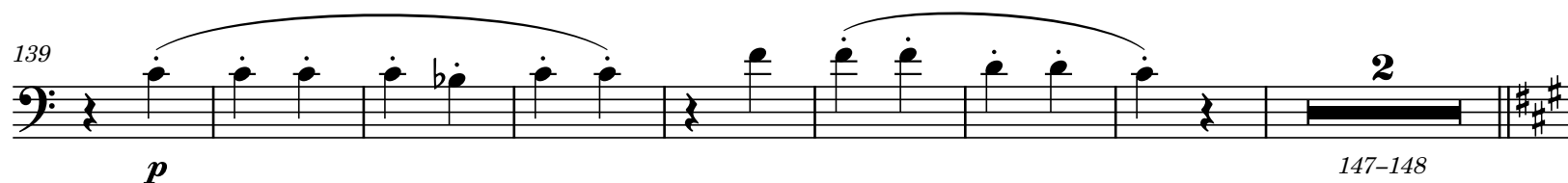
81



122



139



9 60-68 *p* 75-80 6

81 *cresc.* 84-90 *ff* 7

95 96-103 *mf* 104-110 *mf* 111-115 1 8

109 *ff* 110-115 *p* 116-122 *pp* 123-127 2

116 *p* 117-122 *p* 123-127 *pp* 128-133 1

123 *cresc.* *sf* 126-127 *pp* 131-133 3

134 136-138 *cresc.* 139-141 *f* 3

142 *sf* 143-147 *p* 148-151 *p* 152-155 2

152 *rall.* *a tempo* 154-155 *pp* 162-166 5

167 **Allegro**

f 168-170 *sf sf sf*

177

f *p*

184

185-187 *f*

193

f

199

dim. *dim.*

208

pp **tacet al gne** 215-221

Attacca Scene VI

Scene VI - Elsie's Chamber

Andante con moto

9 **ELSIE**

1-9 *pp*

My Re - deem - - er and_ my Lord, I be - seech

18

thee, I en - treat thee, guide me in each act_ and word, that here - af - - ter I may meet_

28

thee, *pp* 31-36 *p*

40

42-44 *p* 48-50 *pp*

52-59

52-59 Bsn 2 65-67 68-69 *pp*

colla voce

71

72-74 *p* 3 3 3 3 *pp*

80

84-88

Tpt in Bb 1

92

94-96 *pp* 102-109

110

114-119

121

122-125 *p* 129-139 *pp*

a tempo

tacet al gne

Attacca Scene VII

Scene VII - The Chamber of Gottlieb & Ursula

Allegro agitato

1-2

1-2 *p* 1 *pp*

10

13-16

17

p *p*

25

p

26-29 34-39

40

p *p* *mf*

42-48 51-52

54

p

55-56 60-66

68

Andante con moto

p *pp*

71-72 75-109

110

Allegro agitato

pp *mf*

Si - - lent and mo - tion - less we
ELSIE

118

pp

126-137

Più mosso

p *p*

138-146 149-150 153-159

160

p *cresc.*

162-168 172-173

174 *un poco rall.*

f *p* 180-181

182 *accel.*.....

p

186 *Più mosso*

ff

190

dim.

Attacca Scene VIII

Scene VIII - A Room in the Farmhouse

L'istesso tempo

pp 8-21

22 ELSIE

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

30

bless the gift! Bsn 2 *pp*

39

accel.

48

Allegro con fuoco

cresc. *ff*

55

1

64

cresc. *ff*

71



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