

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)





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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**  
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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

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



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Harp

# Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

# Prologue - The Spire of Strasbourg Cathedral

Tacet

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

Tacet

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

The image shows a musical score for a piece titled "Rec: P. HENRY 8ba". The score is written for piano (P) and voice (V). The piano part is in the left hand, using a grand staff with treble and bass clefs, and the key signature is three sharps (F#, C#, G#). The time signature is common time (C). The vocal part is in the right hand, using a single staff with a soprano clef and the same key signature and time signature. The score is divided into two main sections: measures 1-2 and measures 3-15. The piano part has a steady accompaniment of eighth notes. The vocal part enters in measure 3 with the lyrics "When came you in?".

**Rec: P. HENRY 8ba**

1-2 3-15

When came you in?

21 **Più lento Rec: A tempo**

What may your wish or pur - pose be?

**Agitato**

P. HENRY 8ba

29 4

No cure for mal - a - dy like this save one— which can - not

31-59 60-63

69

be which can - not be.

29 19 1

72-100 101-119

121 Vln I

3/4 3/4

**Allegro molto animato****Agitato**

128

96 23

Hn in F 3

129-224 226-248

252

Hn in F 1

5

Fl. 1 3 3 3

258-262

264

3 3 3

2

fermate  
Hn in F 1

1

12 8

266-267



[271]

*pp*

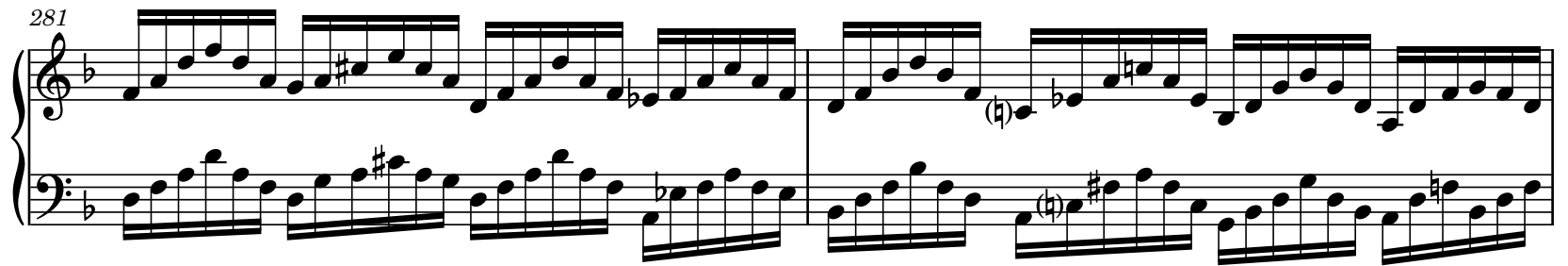
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275

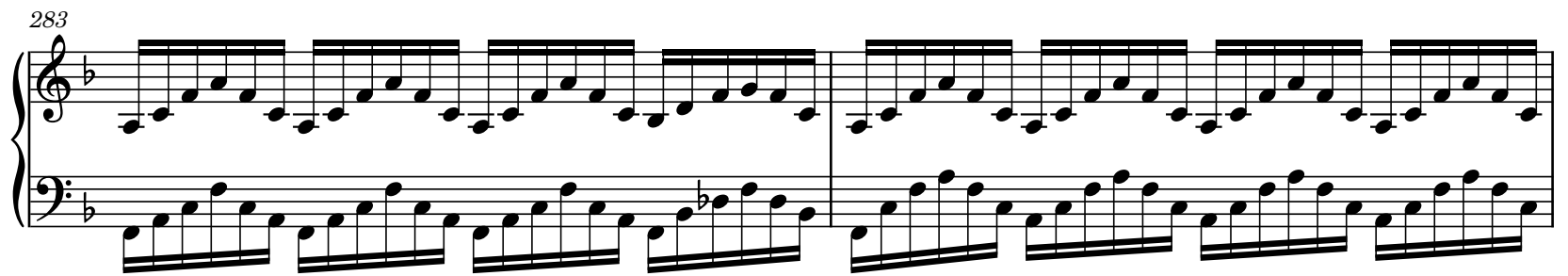
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279

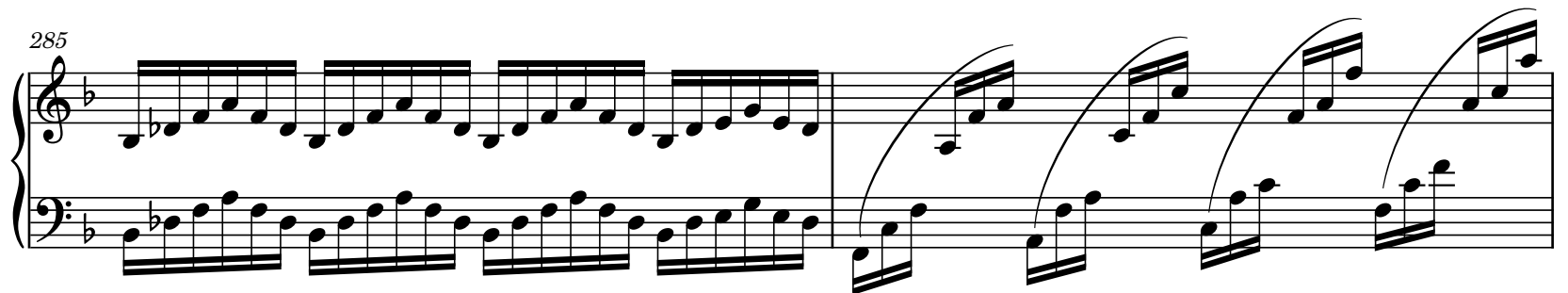
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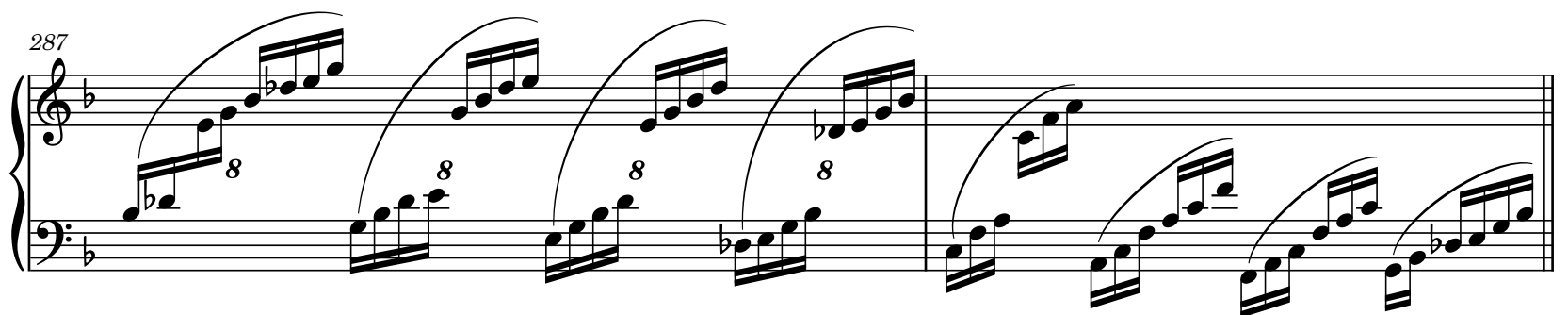
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285

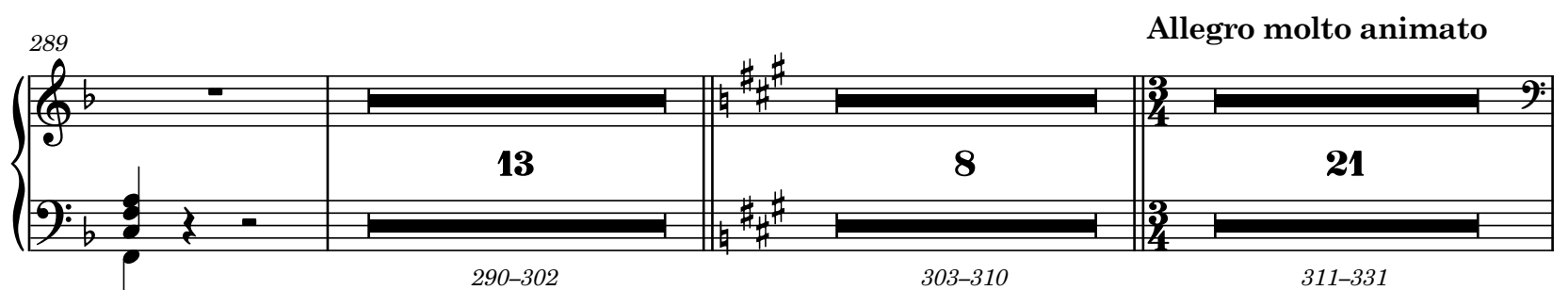


287



289

**Allegro molto animato**



290–302      303–310      311–331

332 Bsn 1 Vln I rall.

332 Bsn 1 Vln I rall.

[341] Tempo come mm 272

[341] *p* Tempo come mm 272

343

343 *p*


345

345 *p* 1

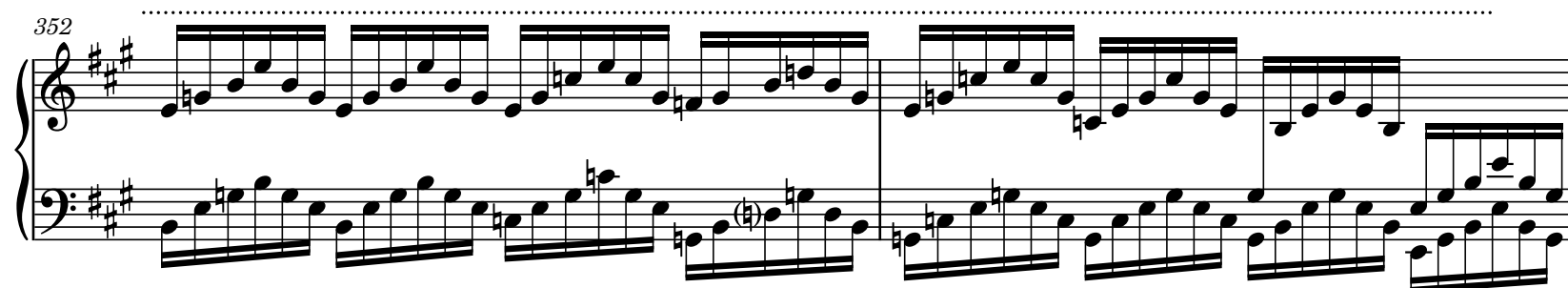
348

348

350 **accel.**.....



352

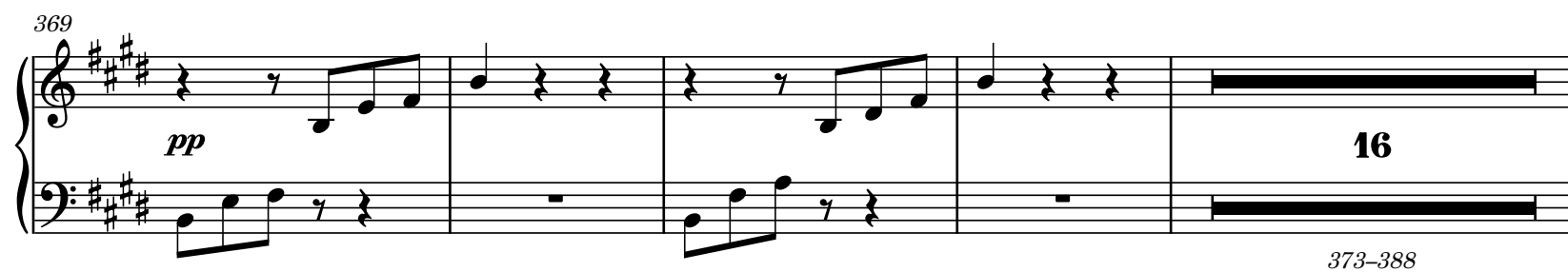


354 **rall.**..... **Lento - Tempo del Scene II**



356-359 362-368

369 **pp**



16

373-388

389 Tpt in A 1

Hn in F 1

396

400

rall.....

*ppp*

The musical score for the Harp part consists of three systems of staves. The first system (measures 389-395) includes a treble staff with a Tpt in A 1 part and a bass staff with an Hn in F 1 part. The second system (measures 396-399) continues the piano introduction. The third system (measures 400-403) concludes the piece with a final measure marked 'rall.' and 'ppp'.

## Scene IV - A Farm in the Odenwald

Tacet

## Scene V - A Room in the Farm-house

Tacet

Harp

## Scene VI - Elsie's Chamber

Tacet

## Scene VII - The Chamber of Gottlieb & Ursula

Tacet

## Scene VIII - A Room in the Farmhouse

Tacet







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