

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)

Flute 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

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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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Flute 1

Scenes from The Golden Legend

Henry Wadsworth Longfellow

Charles Villiers Stanford

Prologue - The Spire of Strasburg Cathedral

Allegro con fuoco

10

1-10

mf

Cl. in Bb 1

17

2

18-19

mf *ff*

24

1

29

3

mf

35

6

dim. *cresc.* *ff*

38-43

47

4

p

49-52

57

1

f *dim.*

8

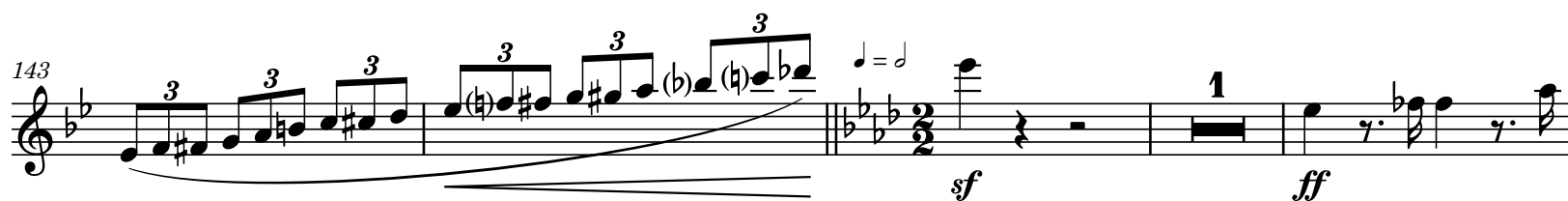
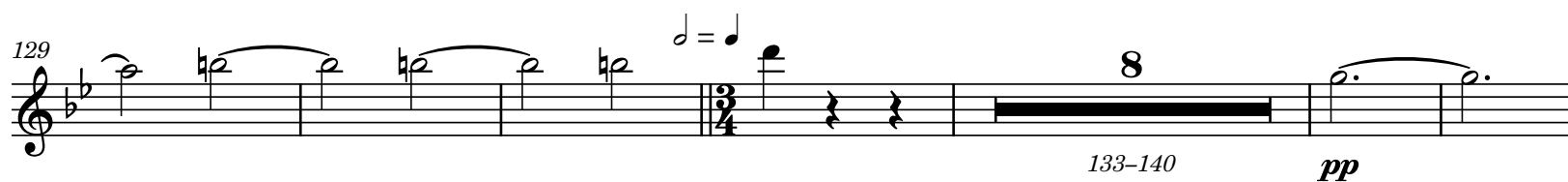
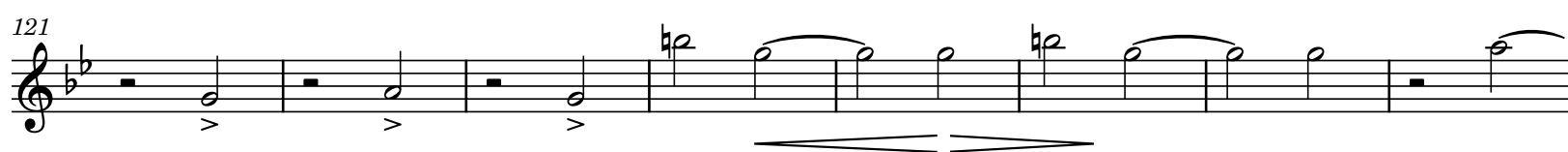
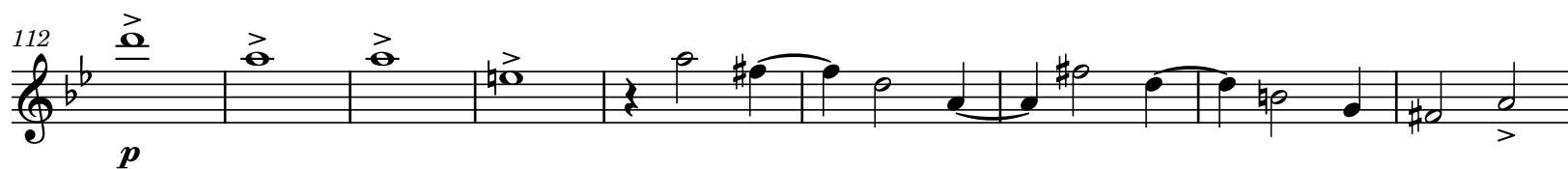
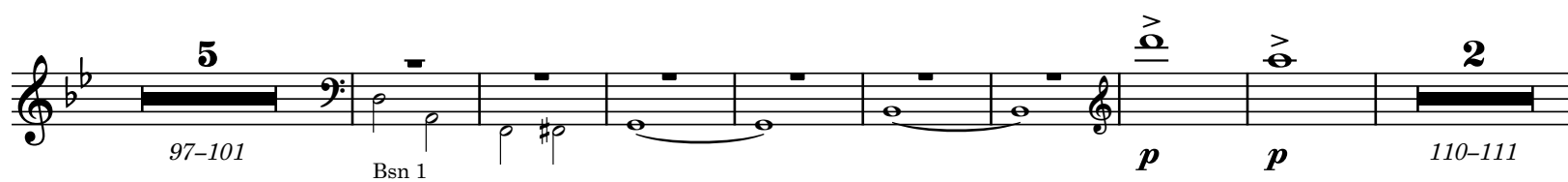
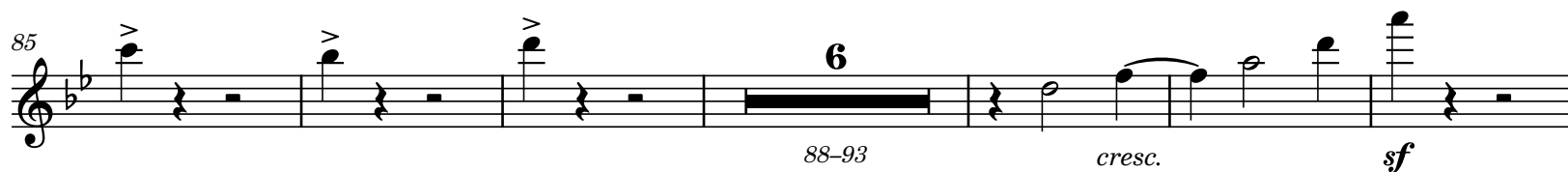
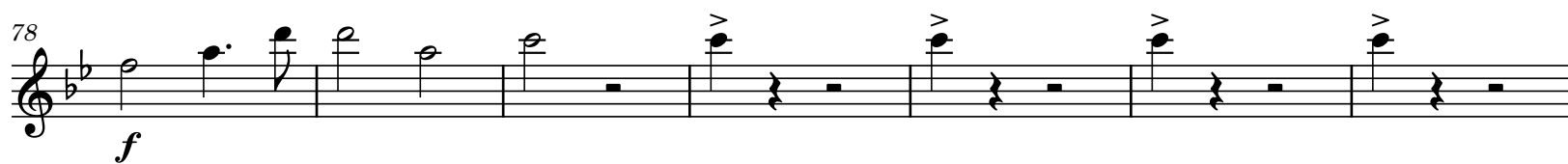
62-69

70

4

sf *sf* *sf*

74-77



166

sf 168-174 *p*

180

188

Con fuoco

6 2 3 2

196-201 *p* 204-205 208-210 211-212

213

mf *f* *sf* *sf*

219

sf 4 *f*

220-223

229

6 *cresc.*

234-239

241

sf 2 *p* 3

243-244 250-252

253

p 2 *mp*

258-259

262

p 270-277

278

pp

288

p

298

f 301-305

311

f 317-319

326-328

p 329-330

338

f

347

ff 353-354

355

p 357-358

367-371 **5** *ff* *p* *ff* *p*

380 *sf* **3** **1** 383-385

390 **1** *ff* **7** 397-403

Moderato tranquillo **29** Hn in F 1 *pp* *ppp* *rall.*

404-432

Scene II - The Castle of Vautsberg on the Rhine

Andante **2** **15** *p*

1-2 4-18 Cl. in A 2

22 **9** P. HENRY 8ba Rec. 25-33 No rest! no sleep!

37 my fer - vid brain calls up the va - nished *pp*

44 **7** 48-54

55 *P. HENRY 8ba* **stringendo un poco** **più mosso**

comes fresh - 'ning ev - er more and *p pp*

63 **Allegro**

65-69 *f p*

75 **morendo** **Lento**

79-84 86-89 *f*

91 **12** *P. HENRY 8ba*

pp 93-104 O, give me rest and peace!

110 **21**

ne'er shall cease has some - thing in it like de *sfp* 115-135 Ob. 1

137 **rall. a tempo**

p

144 **2** **2** **1** **rall....**

146-147 149-150 *p*

a tempo **9** **Allegro** **4**

152-160 161-164 *p*

168 **f**

f

Attacca Scene III

Scene III - The Castle of Vautsberg on the Rhine

Rec: 1 9 3-11 Cl. in A 1 *sf* *p*

15 Più lento Rec: 7 1 2 17-23 Bsn 2 28-29 *sf*

30 A tempo *p* *p* 1

36 *p* *f* *f* 1

43-47 50-53 Ob. 1 5 *p* 4

57 Agitato 1 1 1 *p* *p*

65 *mf* *dim.* 1 *p*

72 3 21 74-76 *p* 79-99

100

Cl. in A 1

p *cresc.*

107

p *p* *p* 113-118

119

f 120-122 124-127 *sfp* Allegro molto animato

130

f 131-134 139-140

141

p 143-145 *p*

150

p

157

p *sfp* 166-171 176-177

165

f 166-171 176-177

178

p *pp* 185-186

187

f *p*

31 **Agitato** **13** **2**

194-224 226-238 243-244

Cl. in A 1

245

f *p*

250-257

260

p *f*

266-269

270

sf *p*

276-277 279-280

281

pp *f*

290-295

296

p *f*

304-305

306

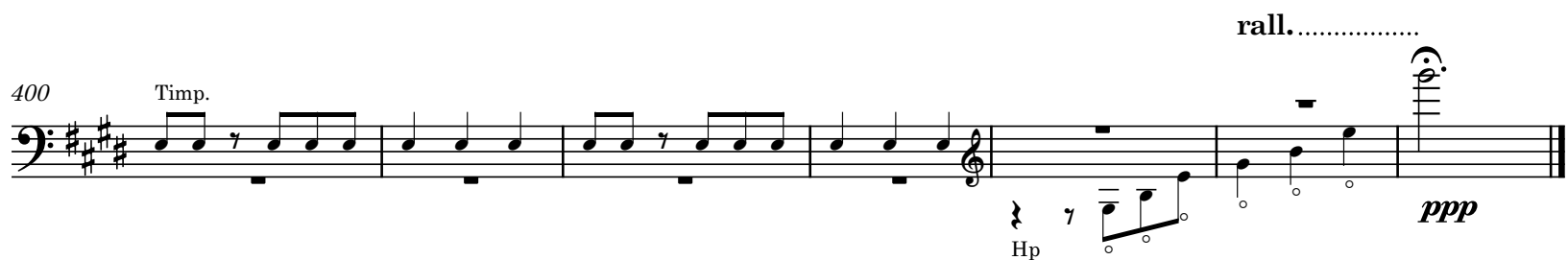
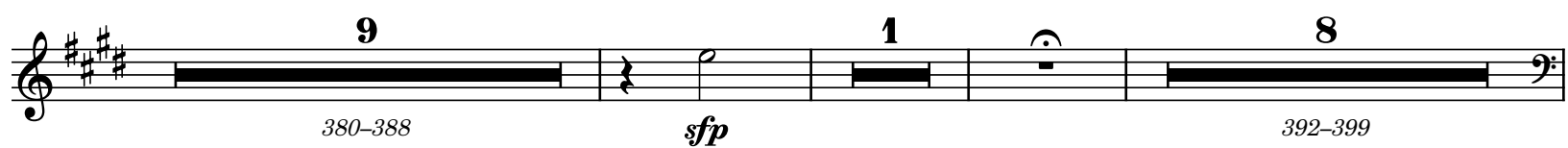
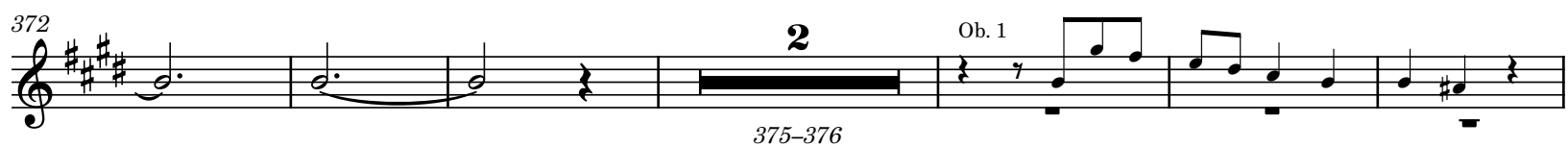
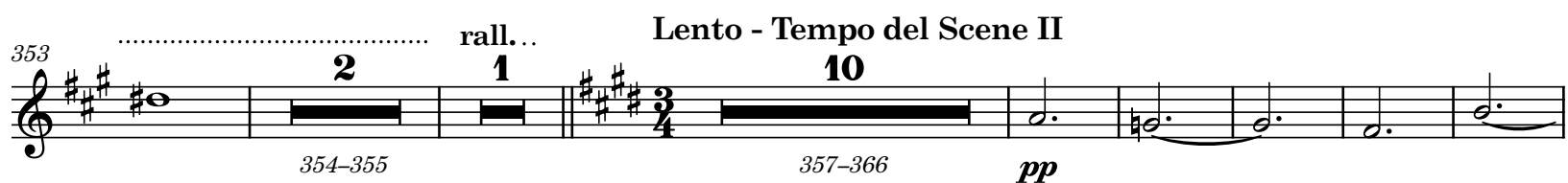
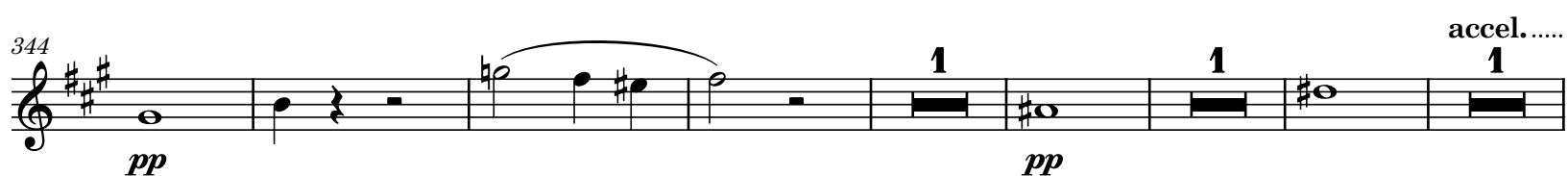
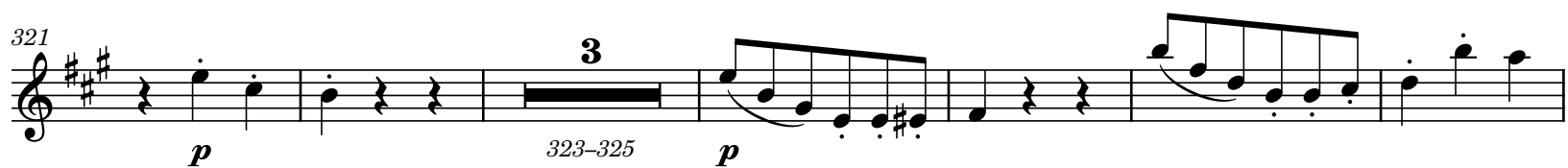
p *f*

308-309 319-320

314

f *p*

319-320



Scene IV - A Farm in the Odenwald



17
5ow'rs for you,
1
pp

23
6
24-29
2
33-34

35
pp
rall.
Allegretto $\text{♩} = \text{♩}$
2 37-38 **2** 39-40
Recitative **4** 41-44
a tempo **2** 45-46

47 Bsn 1
5 50-54
pp
5 59-63
Ob. 1

66
3 68-70
1
2 75-76
12 78-89

90
Hn in F 1
rall.
p

104
2 105-106
2 112-113

116
5 117-121
6 122-127
pp

135
10 139-148
15 149-163

164

Hn in F 1

pp

174-175

2

176

pp

1

1

185

p

10

188-197

pp

201

6

202-207

pp

pp

Scene V - A Room in the Farm-house

Moderato

p

6

3

8-10

20

14-33

34

Cl. in B \flat 1

p

5

41-45

46

ELSIE

Je - - - sus our Sa - viour, our Sa - viour, our Sa - - viour !

55

p

7

60-66

67 *pp* *8va* *loco* 75-81

82 *f* 1(-8) 2 3 4 5 *cresc.*

88 6 7 8 *f*

94 4 1 95-98 *mf*

104 *mf* *mf* *ff* *p*

112 *pp* 1 *p* 6 118-123

124 *cresc.* *sf* 8 126-133

137 2 138-139 *f* *sf* 5 143-147 Ob. 1

149 *rall.* 2 151-152 *p* 1 *a tempo* 10 157-166

167 *Bsn 1* **Allegro** **3** **1** 168–170 *f* *sf* *sf* *sf*

176 **1** *f* 181–187 **7**

188 *f* *sf* *sf* *ff*

194

199 *dim.* **tacet al gne** 202–221 **Attacca Scene VI**

Scene VI - Elsie's Chamber

Andante con moto *pp*

10 **4** 11–14 **4** 17–20 *pp* *sempre*

23

30 **15** *Ob. 1 Solo* *p* 31–45

10
53-62 *f*

3
65-67

colla voce 7
68-74 *p*

76

4
79-82 *pp*

88

4
90-93 *pp*

2
100-101

102 *pp*

109

9
110-118 *cresc.* *f*

122

3

3 *pp* a tempo

128

7
129-135 *pp*

Attacca Scene VII

Scene VII - The Chamber of Gottlieb & Ursula

Allegro agitato

7
2-8

1
p

15
12-26

27

Cl. in B \flat 1

p

35

Hn in F 1

p

36-43

49

Ob. 1

mf

50-52

56-66

68

Andante con moto

pp

74-85

86

Allegro agitato

89-116

Cl. in A 1

120

pp

126-130

131

Più mosso

p

pp

136-137

138-139

p

141

p

142-151

p

154-156

p

159

cresc.

162-168

171 *un poco rall.* **2** **6** **3** *accel.*

172-173 *f* 176-181 182-184

185 *p* *ff* *Più mosso*

191 *dim.* Attacca Scene III

Scene VIII - A Room in the Farmhouse

Listesso tempo **1** *pp*

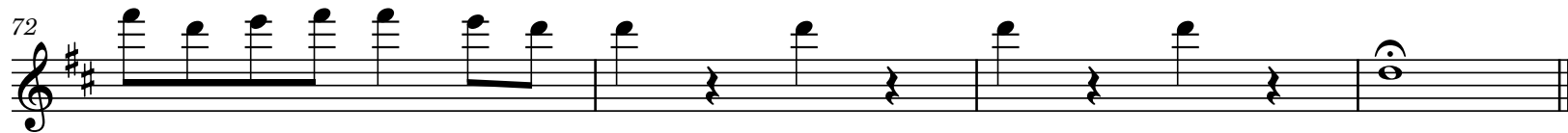
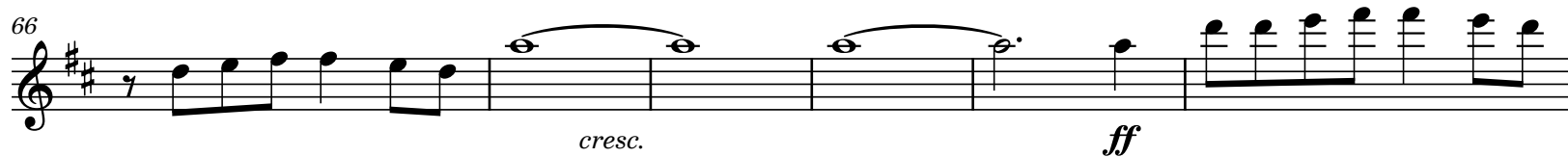
9 **24** *Tpt in D 1* *pp*

10-33 *accel.*

38 **3** **2** 41-43 45-46

48 *cresc.* *ff* *Allegro con fuoco*

55 **5** 61-65





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